Guide to dancing, with notes on its origin and its refining influences in social life, with practical remarks.

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DANCING

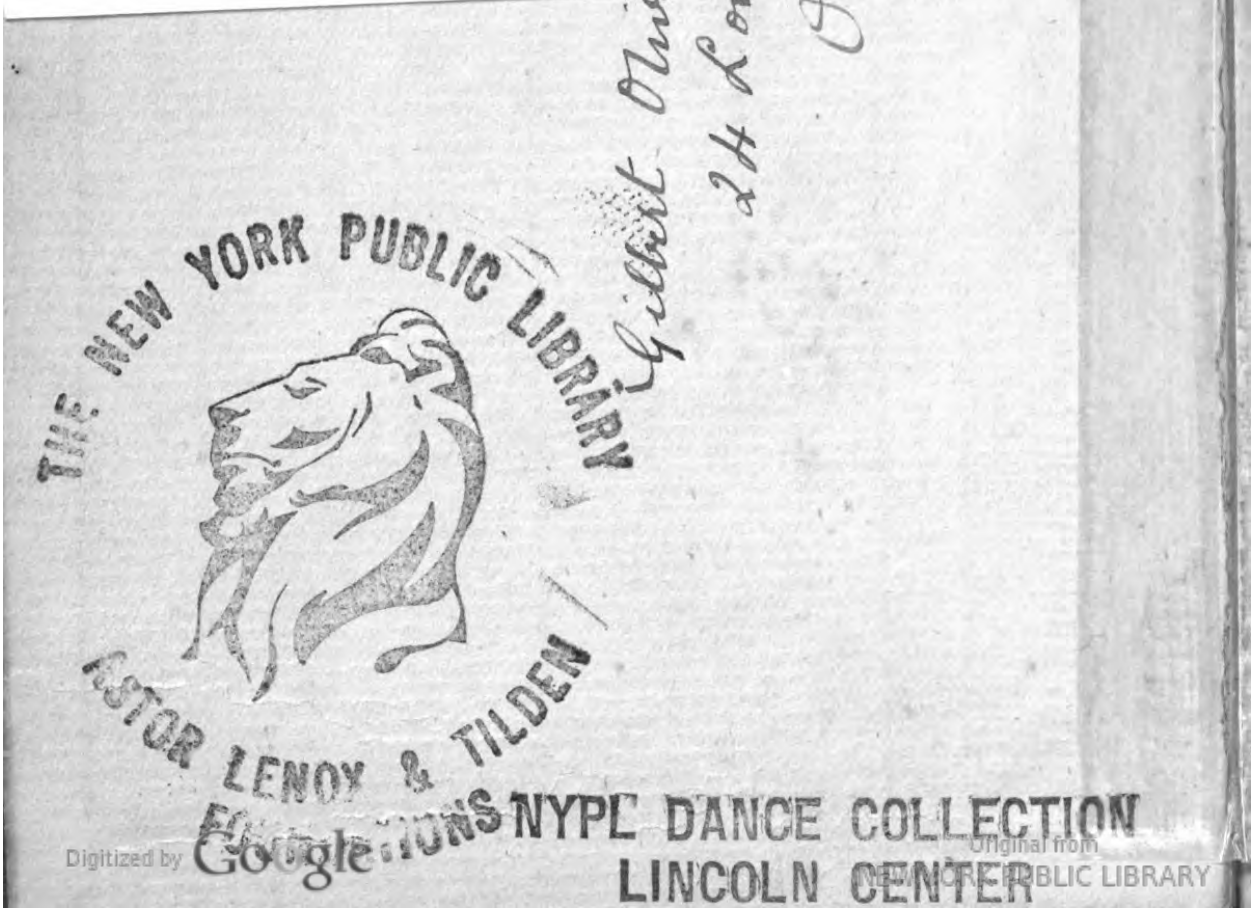
WITH

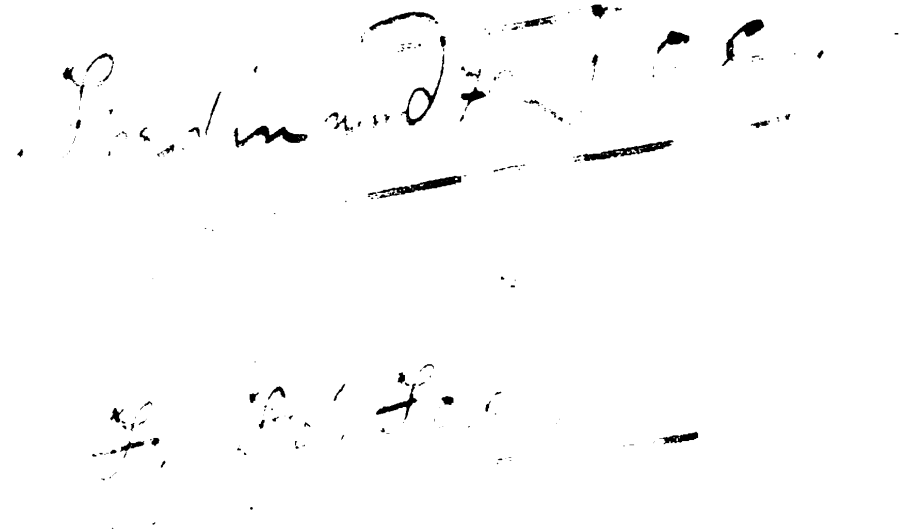
NOTES ON ITS ORIGIN & ITS REFINING INFLUENCE IN SOCIAL LIFE

BY

EDWARD LAWSON

WITH MUSIC





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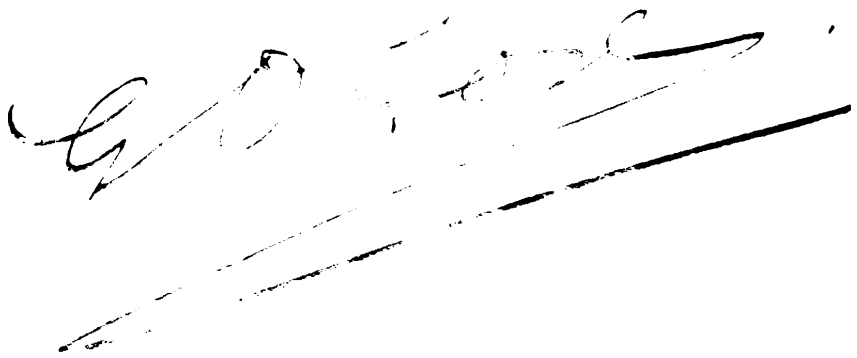

GUIDE TO DANCING

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WITH NOTES ON ITS ORIGIN AND ITS REFINING INFLUENCE IN SOCIAL LIFE, WITH PRACTICAL REMARKS

BY

EDWARD LAWSON

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PREFACE.

THE value and importance of an art is best known to those who have had the most ample means of studying it and of observing its effects on those who come within the reach of its influence.

An experience of many years as a teacher of dancing has enabled the writer to study the subject of the following brief essay in a very practical manner.

After a slight historical sketch the author has ventured to treat the question of dancing with reference to hygiene, education, manners, amusement and social life.

Since dancing has exercised, and must continue to exercise, an important influence on life and manners, its legitimate cultivation must ever be a matter of considerable interest.

The author hopes he has succeeded in discussing the question intelligently and fairly, and that he has proved that while dancing is a never-failing source of innocent social enjoyment, it is a powerful means of education and refinement; and equally an aid to the acquisition of

grace, deportment and elegance, so forcibly advocated in those lines of the poet Churchill—

> **What is a fine person or a beauteous face,**
> **Unless deportment give them decent grace?**
> **Blessed with all other requisites to please,**
> **To want the striking elegance of ease;**
> **Awkward, embarrassed, stiff, without the skill**
> **Of moving gracefully, or standing still.**

EDWARD LAWSON.

224, GLOUCESTER TERRACE,
HYDE PARK, W.

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DANCING.

AS A NECESSARY ACCOMPLISHMENT

This most agreeable of social pastimes must be understood to be appreciated. It is not difficult to learn, when once the rudiments are mastered, but dancing and dancing gracefully are different things. Children and adults who have learned to dance well will not have an ungainly manner of walking, but will use their limbs and joints with freedom, and with greater power and ease, as in the words of the poet Pope —

"Those move best who have learnt to dance;"

and it is quite marvellous how well and quickly children of modern days of only four, and even three years of age, take to the steps and movements in the dancing lesson, if the system taught is a good one, being precise, clear and lively, and if the teacher makes the allowance that is due to the nervous system of such infantine aspirants. The ear for music becomes developed and trained by the precise and accentuated manner of the music for the equally accentuated and precise form of step.

The associations of children's private dancing classes do much towards giving them an air of ease and a flow of

conversational power which serve them well in their future career.

For the origin of the graceful art we refer to a remote period of antiquity, and to the most ancient of records. In the book of Genesis * it is narrated that 3875 years B.C. "Jubal was the father of all such as handle the harp and organ," the allusion to which instruments of music denoting that at that very early period harmony and art were dawning into existence. Poetry had doubtless been first excited by the beauty of the surrounding scenery, or by the glorious sun which, as it vanished below the horizon in all its grandeur, splendour and magnificence, would so inspire man, that bursting forth in sublime expression of the sentiment produced, he would thus naturally introduce poetry; then elevating, prolonging, and again gradually lowering his voice, he would pronounce the first sounds and tones of music, and yielding to the joy and gaiety thus occasioned, his action would become animated, and the first dance be formed.

That dancing was primarily devoted to sacred purposes and used in the forms of worship is clear from history, which records that Atholthus, the Egyptian Mercury, observes,—that the music which was used in the sacrifices naturally put the body into many motions; he therefore reduced the motions of the feet, as Apollo had done those of speech, to a proportionate measure, that is, an artificial dance, and his being described with wings both on shoulders and heels substantiates his claim to its introduction.† We learn that it was introduced into the Egyptian worship by the fact that

* Chap. iv., verse 21.

† Greenhill's Book of Embalming.

the Israelites danced before the golden calf in their journey from Egypt to Canaan, they but imitating what they had seen in the country just quitted.

There seems also to have been in those ancient times a relation between dancing and astronomy, for which the Egyptians were so renowned; for the ancient dances were formed in imitation of the celestial motions, an imagination probably of the Magi, who made it their business chiefly to observe the motions of the planets, and might possibly, before the invention of hieroglyphics and letters, make use of this means to explain their observation of the aspects, courses and revolutions of the heavenly bodies. That which strengthens this conjecture is that we find these Eastern nations, in their religious adoration of the sun, performing their devotions in dancing.

Sir Thomas Elyot observes that, in the East, the people there who honour the sun assemble themselves together, and that when the sun first appears they join in a dance and salute him, "supposing that for as much as he moveth without sensible noise it pleaseth him best to be saluted with a pleasant motion and silence." In Virgil we read that in their religious dances the heathen, when before their altar, always moved from left to right in imitation of the Zodiac.

The Greeks acutely observed it sutility in the suppleness and strength it gave to the joints and muscles, and the grace with which those moved who frequently practised it, and their history records that Lycurgus ordained that the Lacedemonian children should be taught to dance as well in armour as to fight, and that in time of war they should move against the enemy in form and manner of dancing. Their Philosophers generally

commended it, and the sage Socrates accounted it part of the serious discipline for beauty, and learned it.

Plato in his Commonwealth would have dancing schools to be maintained in order that young girls might meet, get acquainted and learn of one another; and the boys also were taught it with their other studies in the Academy —the Lyceum—the Portico—the Cynosargus; and at all the public and solemn feasts, the boys dressed in armour would dance the Pyrrhic, and in the processions in honour of Dionysius, or Bacchus, the whole population of the city would meet in the public place to offer thanksgiving by singing hymns, accompanied by dancing and the music of the lyre.

Scaliger has something material in the praise of the art. Having placed the chorus singers and dancers in the Orchestra, the place where the chorus used to dance and sing, he thus proceeds: "Among which dancing ought to have the first place, for motion is older than speech; besides from dancing only did the Orchestra take its name, and is the task of one that is strong, active, brisk and much exercised." It was further held in the greatest esteem and honour because it seemed to contribute so much to the military employment, wherefore the Athenians chose Phrynicus for their general because he danced the Pyrrhic with address in a play, the nature of this dance being warlike, by which was shown his skill in the discipline and management of fighting, and all the address of combat. The Persians also learnt to dance as well as to ride, being of opinion that this sort of regulated motion is of great use to the increase of the strength of the body.*

In Roman history we read of the Salii, priests of Mars

* Duris, from Calius Rhodiginus.

deriving their name from Saliare, to leap, or Saltare, to dance, a great part of whose rites were performed by dancing. They were first instituted, according to Livy, Dionysius and Plutarch, by Numa Pompilius, who chose them from the Patricians to the number of twelve; and whose office was to celebrate the rites of religion on the Palatian Hill. These, says Dionysius, were certain dancers, and praisers of the gods who presided over battle; they were dressed in a short scarlet cassock, having round them a broad belt clasped with brass buckles, a copper helmet on their heads, and short swords by their sides, a javelin in their right hand, and their ancile or target in the other.

These ancient references, which need an apology for their apparent erudition, may possibly seem to demonstrate that dancing was but a heathen practice and scrupulously avoided by the worshippers of the true Jehovah. We find, on the contrary, that the "Chosen people" practised it, and that it was sanctioned by their Almighty King, for when passing through the Red Sea in their journey from Egypt to Canaan, these people having just been rescued from Egyptian slavery by Divine aid, and witnessing the miraculous division of the sea, must, at this moment, have been so deeply imbued with gratitude and awe, that all would most scrupulously refrain from any sinful demonstration. Yet in that beautiful and sublime song of thanksgiving which records their deliverance, it is said that Miriam, the sister of Aaron, took a timbrel in her hand, and all the women went out after her with timbrels and with dancing,* evidencing that dancing was at that time conscientiously considered a natural and lawful expression of joy.

* Exodus xv. 20.

Again, in the case of the loving but unfortunate daughter of Jephthah, who as certainly would never have welcomed her valiant father's return in a sinful way, filial joy was expressed by her advancing to meet him with timbrels and dances.*

Also, when David returned from his successful combat with Goliath, the women came out of all cities, singing and dancing, to express their joy at deliverance from the power of the gigantic Philistine.† And at the restoration of the Ark, an event of such religious importance to these people and such cause for rejoicing, David, to give expression to his joy and thanksgiving, danced before the Lord with all his might,‡ and when reproved by Michal, God evidenced his approval by punishing her; and in the book of Psalms, the frequent allusion to dancing manifests his approval, deeming it the symbol of religious joy.

Solomon, the teacher of wisdom, tells us in his proverbs to have a merry heart and a time to dance; and even the mournful Jeremiah assures his captive brethren in Babylon that they shall again see their country and go forth in the dances of them that make merry; and in the most beautiful of parables, our Lord does not object, in his happy illustration of the joy at the prodigal's return, to record that his welcome was celebrated with music and dancing.

Thus it is shown that dancing was not exclusively a heathen practice, but equally adopted by the Jewish and Christian races, and practised by their pious and wise leaders. It certainly seems the result of an inherent impulse, or of an instinct in us all, as seen in the active spring of a child when elated with joy.

* Judges xi. 34.
† 1 Sam. xviii. 6. ‡ 2 Sam. vi. 14.

Most beautiful and graceful are these natural and spontaneous movements of early childhood, unfettered by the inevitable restraints which a few years impose! What innocence and lovely animation are visible in the lively gambols of children, and in their unconstrained freedom of action, until they become conscious that they are the observed of observers, when immediately all the vivacity collapses, and their movements become dull, awkward, and inelegant.

It is here that dancing exercises so very beneficial an influence, encouraging, exercising, and training all these natural and spontaneous actions into special forms and movements of elegance, and so promoting and perpetuating their practice to an advanced period of life, for none ought to be really termed "old" who can throw off their reserve, and participate in this form of recreation and amusement.

Dancing, in fact, is natural and indigenous to all nations of the earth. Most countries possess a national and characteristic dance, such as the Tarantula of Italy, the Bolero and the Cachuka of Spain, the Waltz of Switzerland and Germany, the Minuet and Contre-danse of France, the Reels of Scotland and Ireland, and those active, vigorous and excellent steps of the British Tar so warmly eulogised by Captain Cook.

The Contre-danses were thus called by partners being placed *vis-à-vis* to one another, but in the latter part of the reign of Le Grand Monarque a new *régime* began to be introduced, and partners stood *côte-à-côte* facing similar couples, hence termed their *vis-à-vis*, and the side couples filling in to form the square originated our present Quadrille.

The figures were formerly executed with steps and

difficulties, but *nous avons changé tout cela*, and, like the Greeks of antiquity who saw its utility as an aid to activity, grace and beauty, modern society equally views and regards it not only as a source of amusement, but as an essential element in a refined and polished education.

Dancing exercises muscles otherwise but little used. Fully, duly, and without violence it exercises them to the cheering strains and the beneficial influence of music, and in forms of grace and beauty.

That exercise is valuable, or rather indispensable, to health, spirits, figure, and comfort, no one questions, but some are apt to avoid. Those who are inclined to obesity generally find exercise both irksome and tedious, and gradually take less and less of it, till they find themselves quite out of condition, and more bulky than they desire, for if the chemical changes of digested food are interfered with, the food becomes stored in the form of fat. Dancing is an exercise available and suitable for everybody.

Mr. Fuller, in his treatise "Medicina Gymnastica," observes that, "If some of the advantages accruing from exercises were to be procured by any one medicine, nothing in the world would be of more esteem than that medicine, but as those advantages are to be obtained another way and by taking some pains, men's thoughts are turned to overlook and slight them. The habitual increasing of the natural heat of the body is not to be despised, and if we consider that it is done without charging nature with any subsequent load, it ought to be more valuable, for I may by some generous medicine, or a glass of wine, raise nature to a great pitch for a time, but then, when these ingredients come to be digested and resolved into their principles, nature may be more oppressed with the re-

mains of the medicine than she was at first relieved by it. Therefore if any drug should cause such an effect as the motion of the body does in this respect, it would be of singular use in some tender cases upon this very account. But then, add to this the great strength which the muscular and nervous parts acquire by exercises, if that could be adequately obtained likewise by the same internal means, what a value, what an extravagant esteem would mankind have for that remedy which could produce such wonderful effects. But since those benefits are to be procured another way, how difficult it is to bring the mind to conceive it! To build up such a belief in the minds of men is to raise a structure the foundation of which can be laid with no less difficulty than the removing of the rubbish of a vulgar error, and the moderate exercise by augmenting the natural heat of the body will enrich the fluids; and by increasing the circulation, even the minutest particle will be brought much oftener to the test of the strainers than otherwise it would have been, so that both venous fluids and the spirits will after an eminent manner be exalted and as it were rectified in the making."

The first essential exercises in dancing are those which straighten the figure, correct roundness of shoulders, and that ugly projection of the scapula which so much deteriorates the otherwise graceful contour of the figure. By these exercises the arch of the chest becomes raised and its cavity enlarged, giving freer action to the respiratory organs, the head is thrown back, and the spinal muscles obviously becoming strengthened are better enabled to perform their duty; the vital and nervous power is increased, the blood made to circulate freely and uniformly throughout the body, the feet get well turned and

exercised to move with precision and regularity, and the whole figure becomes so supple and elastic that all its movements are performed with ease and elegance.

The excellent John Locke testifies to this in his Essay on Education, and whose testimony is all the more valuable by his being a Physician. "Nothing," he says, "appears to me to give children so much becoming confidence and behaviour, and so raise them to the conversation of those above their age, as Dancing. I think they should be taught to dance as soon as they are capable of learning it. For though this consists only in outward gracefulness of motions, yet I know not how, it gives children manly thoughts and carriage more than anything, and dancing being that which gives graceful motion all the life, and above all things manliness and becoming confidence to young children, I think it cannot be learned too early after they are once of age and strength capable of it. But you must be sure to have a good master who knows and teaches what is graceful and becoming, and what gives freedom and easiness to all the motions of the body."

But it is in the movements of the joints—the articulation of the bones—that the true cause of the ease and grace in the action of the limbs is found; and much attention is necessary to the proper development of their graceful action, action without violence, and with strict avoidance of all jerk, angularity, and misformed position. What style is in writing, colour in painting, sentiment in music, grace is in Dancing, a trained and elevated conception of the beautiful in movement.

Who has not been charmed by the elegant and captivating manners of some acquaintance, or by the easy and noble bearing of another, which seemed to

indicate both refinement of taste and good sense, exercising an involuntary command by a conscious sense of superiority? But a thought will assure us that a higher idea of Dancing exists in some minds than a mere exhibition of muscular and pulmonary power.

How largely one's happiness and sense of ease are involved in refinement of address and suavity of manner; and what strict, constant and regular attention to general position and the formation of habit are required for the attainment of a high standard of excellence and the avoidance of whatever may mar it! For the manners of good society cannot suddenly be assumed; but, with the determination to perform even the most minute action of the day as courteously as possible, there is developed a manner which, though perfectly natural, is greatly *distinguée.* And mark the ease and grace with which those, having gone through such training, will enter a room; and observe their bearing in society generally—the elegance with which he will bow his introduction, or her thanks when accepting or declining what may be offered, and the manner generally in which they will perform the many social duties of a refined civilization, being perfectly self-possessed, able to anticipate, and prevent all embarrassment in others! Such manners are not only *distinguées,* they are rare and charming.

The late Earl of Beaconsfield has said, "But to enter society with pleasure you must be qualified for it and decidedly make yourself a good Dancer, for without Dancing you can never attain a perfectly graceful carriage, which is of the highest importance in life, and should be every man's ambition."*

That dancing was equally considered in the sixteenth

* Contarini Fleming.

century a polite accomplishment and needing essentially the best of good manners, is illustrated by Shakespeare in his play of *Henry VIII.*, whom he makes to attend the revels and banquet at my Lord Cardinal's, where, first seeing the unfortunate Anne Boleyn, whose hand—"The fairest he had ever touched"—he solicited for the dance, and at its conclusion expresses himself, "I were unmannerly to take you out and not to kiss you," a custom which, though in good form and honourable in those days, would be considered, at least by the more matured portion of modern society, "more honoured in the breach than the observance." These revels, as also the tournaments, were in full glory during the reign of Henry VIII., who himself greatly delighted in them and frequently made one in them. They were generally succeeded in the evening by a superb banquet, and music with dancing and other polite amusements.

The reader may not perhaps be displeased with the following specimen of the taste of those times, in such princely entertainments, and, for its curiosity, may be inclined to excuse the length of the quotation. It is selected from one of those grand shows which were so abundant during his reign, and recorded by Hall in his "Union of the Houses of York and Lancaster," and was, both tilt and banquet, holden in the 2nd year of Henry VIII.'s reign in honour of the Queen and as a token of joy for her safe recovery.

"The morrow beying the xiii daye of Feby. after dynner, at tyme convenient, the quene with the ladyes repaired to see the justes. The trompettes blew up, and in came many a nobleman and gentelman, rychly appareiled, takynge up their horses: after whom followed certayne lordes appareiled, they and their horses in

clothe of golde and russet tynsel; knightes in clothe of golde and russet velvet; and a greate number of gentelmen on fote in russet satyn and yealow, and yomen in russet damaske and yealow; all the nether parte of eveyman's hosen skarlett and yealow cappes. Then came the kynge under a pavilion of clothe of golde and purpel velvet embroridered, and poudered with H & K of pure golde, the compass of the pavilion above embroridered rychely, and valenced with flat golde, beten in wyre; with an imperiall croune in the top of fyne golde, hys bases and trapper of clothe of golde fretted with damaske golde, the trapper pendant to the tail; a crane and chafron of stele; in the front of the chafron was a goodly plume set full of musers or tremblyng spangles of golde * * * And thus beganne the justes, whiche was valiauntly acheved by the kynge and his aydes, emonges whome hys grace atteyned the price.

"These justes fynished, eveyman withdrew; the kynge was disarmed and at time convenient he and the quene heard even-song and that night all the ambassadours supped with the kynge and had a greate banket. After supper, his grace with the quene, lordes and ladyes, came into the white hall. Within the sayde pallays, whiche was hanged rychely; the hall was scaffolded and rayled on all partes; there was an interlude of the gentelmen of hys chapell before his grace and divers freshe songes. That done hys grace called to hym a greate man or a lorde of Ireland called O'Donell, whom in the presence of the sayde ambassadours he made knight; then the mynstrells beganne to playe; and the lordes and ladyes beganne to daunce. And in the middest of this pastyme when all were moste attentyve to beholde the dauncyng, the kynge was sodenly gone, unknown to the moste

greate of the people there. Within a littel while after his departing, the trompettes at hende of the hall began to blow. Then there was a device or pageaunt upon wheels brought in, out of which pageaunt issued forth a gentelman rychely appareiled, that shewed, how in a garden of pleasure there was an arbour of golde, where in were lordes and ladyes moche desirous to shew pleasure and pastyme to the quene and ladyes, if they might be licenced so to do, who was answered by the quene that they were very desirous to see their pastyme. Then a great cloth of arras that dyd hang before the pageaunt was brought more nere, it was curiously made and pleaseaunt to beholde—therein were trees of hathorne, eglantynes, rosiers, vynes, and other pleasant floures of divers coloures, with gillofers and other herbes, all made of satyn, damaske, silk, silver, and golden according as they ought to be. In which arber were 6 ladyes all appareiled in white satyn and grene, set and embroridered full of H. & K. of golde, knytte together with laces of golde of damaske and all their garments were replenyshe with glytteringe spangles gylt over, and on their heades were bonnettes all opened at the 4 quarters, overhysed with flat gold of damaske * * * * In this garden also was the kynge and 5 with him, appareiled in garments of purple satyn, all of cuttes with H. & K. made of letters of fyne gold in bullyon, as thick as they might be, and every persone had hys name in like letters of massy gold. The first, Cuer loyall; the second, Bone Volure; in the third, Bone-espoir; the fourth, Valyaunt-defyre; the fifth, Bonefoy; the sixth, Amoure-loyall; their hosen, cappes, and cotes, were full of poises, and H. & K. of fyne golde of bullyon, so that the ground could scarce apere, and yet was in every voyde place

spangels of golde; when tyme was come the sayd pageaunt was brought forth into presence, and then discended a Lorde and a Ladye by coples, and then the mynstrils, which were disguised, also daunced and the Lordes and Ladyes daunced, that it was a pleasure to beholde. After the Kyng and hys compaignions had daunced, he appoynted the Ladyes gentelwomen and the ambassadeurs to take the letters of their garments in token of liberalitie, which thyng the common people perceyving (who had now rudely rushed in) ranne to the Kyng and stripped him into hys hosen and dublet and all hys compaignions in likewise. Sir Thomas Knevet stode on a stage and for all his defence he lost hys appareil.

"The Ladyes likewise were spoyld, wherefore the Kyngsgarde came sodenly and putte the people backe, or els, as it was supposed, more inconvenience had ensued.

"So the Kyng with the Quene and the Ladyes returned to her chamber where they had a great banket, and all their hurtes were turned to laughyng and game, and though that all that was taken awaye was but for larges and honor, and so this triumphe ended with myrthe and gladness. At this banket, a shipman of London caught certayn letters which he sold to a Goldsmyth for £3 13*s.* 8*d.* (equal to about £30 of our money), by reason wherof it appeared that the garments were of great value."

THE POSITIONS.

THERE are five positions in which the feet can be placed for any dancing whatsoever, whether for the stage or ballroom dances.

The first position is formed by placing the heels together, with the toes turned out as much as possible, the back drawn in, with the head and chest well raised.

The second position is formed by sending the right foot out to the side, the two heels in the same straight line, and the right toe well pointed and turned out.

The third position is formed by drawing the right foot back to the middle of the left foot.

The fourth position is formed by sending the right foot forward in a straight line to the front of the left.

The fifth by drawing the right heel back to the left toe, fixing the feet as much parallel as possible.

The same movements should also be much practised with the other foot.

Two excellent exercises for acquiring a good point of the toe are:

1. Stand in the first position and, without moving, lift up the left heel until the foot is quite perpendicular;

drop the heel down close to the right, and raise the right heel in similar manner. Repeat it several times.

2. Stand in first position and lift up the left heel as before, then rise upon the toe and drop the heel; at same time raise the other heel and repeat this with both feet alternately many times, forcing forward the instep each time, which will greatly tend to develop it.

A good exercise for flat-footed pupils is:—

Stand in first position and lift up both heels slowly as much as possible, then nearly drop them, but not quite. This may be practised at first by leaning with both hands upon the back of a chair, afterwards use only one hand, and in a short time dispense with it entirely.

The Balance Step is a very important one, and should be practised frequently.

First, stand well and erect, then place hands on the hips, raise the left foot off the ground, and carry it well to the rear, toe raised up and the back part of the leg and heel stretched well down, the right leg straight, and the foot firm and flat on the ground. Bend the left knee and slowly raise it to the front, till the thigh is at right angles to the body, lower leg perpendicular to the upper, the toe well raised. Keep the leg in this position and point the toe to the ground, and raise it alternately but very slowly. Straighten the leg, carrying the foot as much as possible to the rear and sink the heel, taking great care in all this to keep the body erect and well poised. Repeat this with the other foot and leg.

The Balance Step gaining ground is another necessary step for good walking, dancing and deportment.

Raise the left foot to the front as above stated and

place it down firmly in front, about 30 inches, and then raise the right foot to the front in same manner and repeat.

Three pretty and useful exercises for giving grace to the figure are:—

1. Stand in fifth position. Slide the right foot very slowly to the right, and draw left toe to the right heel. Do the same to the left with left foot, bringing right foot to the front. Do the same forwards with right foot, and then to the rear with left foot, always keeping the right foot in front.

2. Repeat all this, but at each time that the feet become closed bend much both knees, having them well turned out.

3. Repeat the first and bend over to the right, bringing the left arm over the head, and endeavour to touch the floor with the left fingers, and slowly back to the other side, to touch the floor with right fingers. This exercise should be practised to the tune of "Carnival de Venise" played very slowly, and with every endeavour to move gracefully, in which it is assisted by afterwards doing the movement with a fan in the hand, slowly moving it to the melody for the step.

Exercises in ball-throwing and catching—and there are many of them—develop a graceful bearing, diffusing a healthful influence over the imperfections of the figure, which are generally originated by defective or irregular muscular action.

Grace of carriage and attitude depend largely upon the principle of the "centre of gravity," which includes not only perfect freedom of motion, but also firmness of step, or steady bearing of the "centre of gravity."

The movements, exercises and steps are so very nume-

rous, and for such varied purposes, that though they may be much liked and appreciated in the lesson, through being gradually introduced and practised, would, I rather apprehend, read a little dry and uninteresting to the general reader. I will therefore now proceed to describe the steps of the Waltz and some other dances.

THE WALTZ.

THE Waltz, from its great excellence, is still the favourite dance of the day; and greatly is it admired and enjoyed by those who learn to do it correctly, gliding with such animated grace and activity over the well-polished floor, to the enlivening melodies of Strauss or Waldteufel.

The first movement of the Valse is as follows:—

Stand in fifth position; slide left foot out (1); place right foot on toe, two inches behind the left heel (2); raise both heels and twist half round and finish in fifth position with right toe raised (3). Note well that these first three are termed the *twirl*. Now slide right foot forward between lady's feet (4); slide left foot forward round lady (5); and bring right foot into fifth position at right angles to the left (6). These last three are termed the *walk*. Then commence again.

The lady commences with the walk, that is, at No. 4, which is to slide her right foot forward between gentleman's feet and continue as above. It should be always danced smoothly, glidingly, and elegantly, the spring in it being scarcely visible, and the toe never quitting the floor.

A good dancer does this so easily and with so little effort that many are misled to attempt it without the necessary tuition, but as "we see not ourselves as others see us," I advise that it be well practised before attempted in society, as inelegant positions and actions are so readily performed and not conducive to one's pleasure or advancement. With gentlemen this is still more important, as they have to hold the lady, to lead or conduct her, and to steer, and to place a lady in an ungraceful

attitude or position will be no one's ambition. The arms should not be thrust out nor held down, but drawn in, bent at the elbow, which keeps you clear of collision.

On this subject of Valsing, as it gives some explanation, I must quote the following letter written by "A Mother of Girls" to the editor of *Truth*, in April, 1880, to which I immediately gave the accompanying reply, and which appeared in the issue of April 8th, 1880:—

"SIR,—In connection with the modern rage for valsing, there is a question which is agitating the minds of many mothers with daughters to bring out, and you, Sir, will earn their everlasting gratitude if you will allow me a small space in *Entre Nous* to air our grievance. The question is, 'what is to become of the girls who are *not* (and perhaps never will be) perfect in the *trois-temps?*' Nowadays a girl is 'nowhere' who does not early acquire the reputation for proficiency in every variety—nay, each particular shade of eccentricity—of this popular craze of Society. A pretty face, a charming figure, an accomplished manner, go for nothing if their possessors, unluckily, should fall short of the required standard of excellence in this one essential qualification to 'score' in a ball-room. She will find herself a neglected 'wall-flower,' while the accomplished valser, though plain, and with 'never a word to say,' will always have a crowd of men to choose from.

"Is the age of chivalry quite departed, or is it that we are making something too much of this demon *trois-temps?* No doubt undue prominence has been given to valsing by banishing every other dance, but might we not with advantage revive the mazurka, the schottische, or the redowa, and at least insist upon one or two 'square

dances' in every programme, so as to give the less talented a chance?—Yours, &c.,

"A Mother of Girls."

"Sir,—I read the letter in your issue of *Truth* of last Thursday, April 1, from 'A Mother of Girls,' in which she deplores the status of girls whom she alleges have *not* the talent for valsing. Will you allow a professor of some experience on the subject space to endeavour to calm the agitated minds of such chaperones, and answer the question—'What is to become of the girls who are *not* (and perhaps never will be) perfect in the *trois-temps*?'

"In an experience of many years, rarely has there been a case in which a girl has failed to acquire, sooner or later, *the correct step*—that is, when she would *work*, for there is a necessary effort to make to enable one subsequently to move without effort, which is at variance with an apathetic and torpid temperament or indolent disposition.

"That which gives the 'go' to our best valsers is the *spring* that should be made at the right moment, upon the right foot, and in the right way. Spring with glide is the keystone in the formation of those graceful semi-circles which constitute the modern popular *trois-temps*, and the various 'shades of eccentricity' are but graceful derivatives from that basis."

Practically there are now Two Fashionable Valses, "the Valse à trois," composed of six steps, smooth and graceful, and the "Slow Valse," which, when I first introduced it to my pupils, and thence into society, I named "La Valse Anglaise,"* the step being so peculiarly and essentially characteristic of the dignified and easy move-

* See valse with that title composed by the author and published by R. Cocks and Co., Old Burlington Street, and inserted here at the end of this essay.

ments of the English lady and gentleman. This step should never be practised without first learning the six steps of the *trois-temps*, these forming the six arcs of the required circle, which when understood and readily performed—the rest is easy.

THE VALSE À LA RENVERSÉ

is achieved by the gentleman still commencing with his left foot, making the walking three steps first and the twirl secondly.

The lady twirls first.

THE VALSE À REBOURS

is the back step, and a pleasant one when you have room, or are a little giddy. The lady will move backwards by springing upon her right foot, slide back the left, and then close feet with right foot in front, and repeat precisely the same with the spring on left foot, slide right, and close. The gentleman springing upon his left foot, sliding forwards his right, bringing left toe up to heel, and repeat with right foot. The *Balancez* movement in waltzing is a swinging movement to left and right to one bar of the music for each foot, and is a good rest when a little fatigued, giddy, or warm. The lady generally goes backwards, as the gentleman prefers to see to where he is steering, but it should not be continued for longer than four steps at a time, as the lady's dress may be long, but it might be frequently repeated alternately with the turn, which makes an appreciable variety.

A repetition of the steps must be practised, with the weight of the body resting on the right foot, and the steps taken by the left. These steps once mastered and

the ability to change from left to right quickly, the dances springing from so simple an origin will be found very easy to accomplish.

Third position is the one to take before commencing to dance a round dance, or any figure requiring fancy steps. The gentleman must commence with his left foot, the lady with her right—therefore before a dance is commenced the lady's weight should fall most on her left foot, the gentleman's weight on his right foot.

The position of the body should be perfectly easy—stiffness is awkward and ungainly, and a general "unhinging"—a relaxing of the muscles—is the best method of avoiding this common failing. Gentlemen especially look ridiculous in trying to dance in a dignified manner, as the jointless dancing is politely designated: the dress of a lady being a swaying, clinging affair softens such movements; but the trying black suit of a gentleman is not so accommodating. The other extreme also must be avoided—a happy medium is the safer rule. To acquire this let the chin be kept drawn in well toward the throat, the head held erect without stiffening the neck, the shoulders slightly drooping, the waist well in the background, and the knees easy—this, with the third position of the feet, will be found inconspicuously easy and graceful. The springing movement of a dance is made from the knees, so it is important that dancers should have sufficient practice to understand their use and position.

Let me say a word with reference to the too ordinary (in both senses of the word) manner many people have of standing and dancing too closely together. It is very bad taste in the first place, it is uncomfortable for a lady in the second, and it renders ease in dancing impossible in

the third. A gentleman's arm should not *encircle* his partner's waist in dancing—the rule is entirely wrong, and the gentleman taking this position always seems to turn his partner as though she were a bit of waxwork, incapable of movement without his aid. Position for a round dance—as the Waltz, the Polka, the Barn Dance, or Mazourka, &c.—should be taken by the gentleman placing his arm half way around his partner's waist—the right arm of course. His right hand should rest (instead of having the fingers flattened against her corsage) on the side, with the thumb slightly curved towards the palm, and should be placed lightly against her form at the waist centre. The left hand of a gentleman should hold the right hand of his partner sufficiently firmly to enable him to guide her in and out of the ball-room maze. The lady should bend her elbow and rest her fore-arm slightly on the arm encircling her waist: it is much less fatiguing than keeping the arm raised, and especially the left arm, which is so closely allied to the circulation and the heart. I may add that this latter position is successful in warding off the almost inevitable crushings one receives in a crowded room.

Waltzing well is an accomplishment to be coveted; it has all the charm of a healthy exercise. It promotes grace, and, mingled with dreamy strains of music, the odour of flowers, glimpses of fair faces, and an all-pervading spirit of levity, its tendency is to cultivate the most poetic thoughts that can suggest themselves to a dancer's mind—thoughts that rest the brain by displacing the dreary daily routine of cares and grievances that are so faithfully distributed to the minds of all. So, say I, learn to waltz and to waltz well—it is an amusement of which one never wearies.

THE WASHINGTON POST.

This is an American introduction, and has received a warm welcome in the "Old Country," for, though waltzing is as popular as ever, a little variety in the programme is not undesirable, and if some people, perhaps not knowing better, will persist in dancing it in a romping, rowdy, and fatiguing manner, it is no reason why the more refined, courteous, and dignified should be deprived of its pleasure; they would rather do well to continue it, and by their example illustrate the dance in the correct manner of doing it.

There are now three varieties of this dance—the last but lately introduced.

For the first and original form of it the gentleman stands behind the lady, and holds her left hand with his left over her shoulder, and her right with his right held down. In that position they both point the right toe into the second position (1), drawing back the right toe to the left heel (2), out again to the second position (3), and draw back to the front of the left toe with spring or *jeté* (4), and reverse the position of the arms; both repeat the same with the left foot, and on the spring at the fourth step again reverse the position of the arms. Both now with the right foot make four slides to the right, and four to the left with arms reversed.

The second form of this is, the gentleman stands behind the lady, with his right shoulder behind her left,

their right hands being joined over the head, the left hands joined and placed down. The lady makes one polka step sideways to the left, and points the right toe in front with two taps of the foot, and then repeats the same to the right, reversing the position of the arms. The gentleman does the same step with right foot, tapping his left foot in front, and afterwards to left, tapping his right foot. When the feet come to the front, they both meet and tap together. This step is done four times, but on the fourth, in lieu of tapping the toe twice, the gentleman raises his lady's right arm over her head, and places her right hand in his left. His right hand he places round her waist to dance eight *chassez*, turning with alternate feet for four bars of music.

The third variation is termed "Shadows," for the reason that both lady and gentleman do precisely the same step with the same foot, he being the shadow of the lady, following in her footsteps. The lady places her right hand upon her waist, palm outwards. The gentleman, with his right hand, takes it, and with his left holds up her left hand. Thus standing side by side, both now point right foot to side in second position, the gentleman's foot in advance of the lady's, and both bring toe to left heel, out again, and back with spring or *jeté*; then make four *chassez* to right, and four to left, keeping side by side to "shadow."

THE POLKA

is a very lively and sprightly dance indigenous to every country and nation in Europe, or where Europeans do dwell, since the year 1843. It is a very easy step, and the melodies composed for it so bright and cheerful that its popularity is not to be wondered at; but, like many other good things, it becomes vulgarised and abused, and thus gets a partial banishment for no other cause. I think so well of it as a means to an end, that for years past I have—previous to the "falling in" for the lesson—commenced with a polka, when the unsuspecting candidates for approbation have received a volley of admonition, good-humoured abuse and correction they never anticipated; for to an experienced eye the natural movements made by children or adults in so easy a dance, and when they believe they are unobserved, show at once the amount and style of action, the stiffness of joints, the want of spring, the management of the feet, the carriage of the figure, and the many minor points which they now illustrate in this simple dance, which serves to denote to the teacher the course he will subsequently pursue with each pupil.

The easiest way to explain this step, and even to teach it, is to make the pupil stamp the left foot, the right foot, and then left again, to a marked polka tune, then do likewise with the right foot, left foot, and right again, doing this forwards and backwards, turning the

head and foot the way you go. Afterwards do this upon the toes, and then with a spring. When this is acquired, curve each step round, making a half turn with each three steps, that is, six for the entire circle, still pointing the toe the way you are going. A little practice with a good partner will make you fairly proficient in this in a short time. Let the steps be short and equal in length, never turning the heel up behind you, but keep toe to the front, and keep the heels continually knocking together, and point the toe the way you go.

THE HEEL AND TOE POLKA

is a pretty agile step, very much liked wherever it is known.

The gentleman, holding the lady as in valse, puts out his left foot upon the heel, the toe raised as much as possible, and brings back the foot with left toe close to right toe, and perpendicular, then makes a polka step half round, finishing with the right toe in front of the left perpendicularly; he then repeats this with the right foot. The lady does the same with the other foot.

THE SANDRINGHAM POLKA.

ANOTHER variation of polka is to make four galops straight forwards with left foot, and then polka with the right and the left, and then make four galops with the right foot, and polka with the left and right. The lady does the same with the other foot.

THE BERLIN POLKA

is very pretty, and admits of being danced with much style of manner and graceful action. The gentleman takes the lady's left hand with his right and makes one polka forward with his left foot, and points his right toe straight to the front, and then facing his partner points his right toe to the rear, he then makes one polka step with his right foot to the rear and points then his left foot, faces partner and points left foot to the front, then goes straight on with two polka steps, one with the left foot and one with the right foot, to face partner, with whom he now makes a polka for a whole turn, *i.e.*, two polka steps, and then commence again. The lady does the same with the other foot

THE TROIS-TEMPS POLKA

is a great favourite with those who know the valse well and who desire to be "*haut ton*," and therefore "*au courant*" in all the most "*up-to-date*" styles of dancing.

Most exhilarating and inspiriting it is when thus danced to a good brilliant melody, and quite a good style of dancing when thus properly done with the lightest of spring.

The gentleman makes the aforesaid twirl of the waltz, 1, 2, 3, and rests with the feet in fifth position for the fourth beat, and then makes the waltz, 4, 5, 6, and rests one for the second, fourth beat, thus keeping time, and each step being done with a spring. The lady does the same with the other foot, doing the *walk* first and the *twirl* after.

THE GALOP

is a quick, animated step of *chassez* in $\frac{2}{4}$ time. Make eight *chassez* with left foot, then *chassez* eight steps with the right foot, and revolve at pleasure, the foot pointing always the way you are going. It is also danced with the steps of the *trois-temps*, done quicker, but with a little more spring, the steps well pronounced, and a pause upon every third step. The tunes which are composed for the galop are generally most brilliant and exciting ones. Who having once heard and danced to the famous Stürm-Marsch Galop will ever forget it?

THE SCHOTTISCHE.

THE Schottische is a graceful dance, but it never has attained the popularity of the polka or other round dances. The reason may be that it requires more study than the former, but it is not difficult to accomplish if one will only devote a little time to its movements. The first step for a gentleman is made by sliding his left foot to the left and bringing the right foot closely behind it, as in the mazourka. The left foot should again slide to the left, followed by a spring on the same (left) foot. The right foot is then put forward, the left foot brought to the rear, the right foot again put forward and made to spring, after which the left foot must be moved to the left, and do the waltz step round twice, with much spring on each step, and the first steps are repeated. The lady does the same, commencing with her right foot each part.

THE HIGHLAND SCHOTTISCHE.

This is one of the most brisk and animated dances we have, exhilarating even to the indolent and apathetic, and admired most when the turn is made with the steps of the *trois-temps*, but done in $\frac{2}{4}$ time.

The gentleman holds the lady with his right hand, both standing "*en face*," and both point the right foot into the second position and back again, out and back again, counting four, *then slide* to the right four steps, and repeat the same with the left foot, afterwards taking the lady round the waist and hopping twice upon each foot, counting eight in all. or do the *trois-temps* in $\frac{2}{4}$ time for the turn, which is much better.

THE PAS DE QUATRE, OR BARN DANCE.

For this dance the gentleman takes the lady's left hand with his right held high, and makes three polka steps straight forward, commencing with his left foot, and for the fourth step raises his right leg bent at the knee with toe much pointed down, and springs upon the left foot while thus raising it, afterwards doing the same with his right foot, repeating it four times straight forwards around the room, then makes the *valse à trois* for the turn, twice round one way and twice round the other—Renverser and then commence again. The lady does the same with the other foot. There is plenty of scope for graceful action in this dance for the refined lady and gentleman, and also much opportunity for rowdyism and vulgarity to those so inclined.

THE PAS DE QUATRE A LA PARISIEN.

THIS is a graceful and *distingué* manner of dancing the Pas de Quatre, and would really make men more graceful and elegant if they would but dance it with that view.

The gentleman takes the lady's right hand with his right, makes two *pas de quatre* steps forwards and then turns the lady under his right arm, and both face to bow and curtsey, and then start again. The music is played much slower for this.

THE MAZOURKA.

THIS dance is of Russian derivation, and from the many excellent melodies that have been composed for it by eminent men I am surprised it is not more danced. It is both graceful, gliding and springy, and, as the music indicates, is bright and vigorous, but when danced with spurs on the heels, it rouses up the martial spirit of the whole assembly as they hear the clicking sound so cheerfully made to the time of the music.

It is composed of six steps made sideways down the room, which requires the foot to be well turned out, and then change sides with your lady on the sixth step to repeat, still of course going the same way of the room. The steps are—slide left foot (1), draw right toe to heel (2), raise left foot and hop on right (3), slide left foot again (4), draw right toe to heel again (5), and spring on left foot, half round lady to effect the change of side (6), and then do the same six steps in that position to return to your own side, and repeat it. The lady does it first with the right foot. A pleasant variety in this is to make six galops straight down the room and then do the Mazourka as before, the same to be done on the other side with reverse foot.

THE QUADRILLE.

THERE has been a little more disposition of late to dance Lancers and Quadrille, and this is doubtless owing to the increased number of these dances at the State Balls during the past season, and partly also to the natural desire for a little variety. The re-introduction of the square dances has a special advantage, not perhaps readily perceived by every observer. The Valse is a dance of some little difficulty and requires care, practice, and good teaching to acquire the correct manner of dancing it with *distingué* ease and dignity. It is not, therefore, every gentleman who on being accepted as a partner would always place his lady to the best advantage whilst valsing with her, for there are some who seem quite unable to acquire or to perform the right step.

To dance a quadrille or the lancers is quite another matter, and a shrewd young lady of modern days knows this full well, and with quick discernment names a number on her programme for a square dance if she is at all doubtful of the valsing ability of the gentleman just introduced to her. Such a young lady obtains credit for prudence, which, being one of the great good gifts possessed by women, quite unintentionally places her favourably in the estimation of every equally discerning gentleman.

There are also some gentlemen who from want of time or other reasons do not *valse well*, but whose actions in

the quadrille are so courteous and genial to the whole party that their *manner* of movement gains more admiration than that of those who valse with proficiency. To glide through a set of quadrilles or the figures of the lancers requires some teaching, with a certain grace and ease of manner which much reveals the style of a gentleman. Goethe, in his 'Truth and Poetry from my own Life,' remarks that "There are things which in youth must be enjoyed at once fresh, like ripe fruit, amongst which is dancing, of which the ear is reminded, as the eye is of the minster every day and every hour in Strasbourg and Alsace," and adds that he took much pains to acquire it.

There are also intervals of rest in a square dance which admit of a little conversation with your partner, when the lively wit and quick repartee may be heard and exchanged, which is hardly possible when valsing, however quietly it may be done; and this apparently little matter of ready chat is difficult to some people.

A lady and gentleman are introduced whose sentiments, inclinations, tastes, and opinions are totally unknown to one another, and both probably equally desire to say nothing that may offend or be misconstrued, and like a modern philosopher about to give a brilliant discourse, they feel a little wanting as to how to begin; each possessing a large resource of sovereigns, but much inconvenienced by the immediate want of a few sixpences. The words of Lord Bacon here seem very forcible, for if "Reading makes the full man," "writing the exact man," conversation assuredly makes the "ready man," and of all helps to conversation we are taught by Rochefoucauld that "*La confiance fournit plus à la conversation que l'esprit,*" and a favourable opportunity

is now afforded for bringing into use a little practical knowledge of society and the current topics of the day.

There are ladies also with whom a valse is not always agreeable, but who like to be led through the figures of the lancers, or a modern fashionable quadrille, where with so little exertion the grace of movement and special refinement of manner are readily manifested.

One reason why the quadrille has somewhat lost place in programmes has been the general uncertainty as to how it was to be done: not that people were ignorant of the figures by any means, but some performed a galop when crossing, some turned the lady with one hand, others with two, and some performed a kind of double quick waltz after balance, which certainly left them a little warm at the close of the dance. The figures were formerly executed with complex steps, but "*Nous avons changé tout cela*," and all that is required under the modern *régime* is to move with a quiet, easy, courteous step; possess a good knowledge of the figures, and appreciate the music; that is, move precisely in time.

A lady of the highest rank in society was good enough to write a very sensible letter to the ***Morning Post*** last July to draw attention to this important part of our social life, fearing that in the art of dancing we have deteriorated, and suggesting the re-introduction of quadrilles. Three quadrilles were danced at the State Balls, she kindly informs us, but not very many joined in them, and expresses the hope that these graceful and stately dances might be revived to be enjoyed, at least, by those who are no longer very young, and doubts not that the young people, full of life and spirits, and yet withal very charming and willing to please, would willingly fall in

with a change in the style of dancing if they knew it was the wish of those who entertain them.

The author made a reply to this letter, which appeared in the *Morning Post* (July 22, 1897), and if it may be thought interesting, will venture to give here an extract from it:—

"All ladies know that good dancing lessons are essential to their daughters' education, that by its means they become light in their steps and graceful in their movements. It is a little different with boys, who do not always see the same necessity for 'acquiring the skill of moving gracefully or standing still,' hence they grow up a little clumsy in their gait, and when, by-and-by, they enter the ballroom their steps and movements are not always as easy and refined as they might be, and a little rowdyism creeps in which is now so much complained of. The remedy is—learn well. There are amongst us some good teachers who have a system of steps, exercises and movements highly conducive to the desired end, and men who have an appreciation of grace cannot fail to become easy and dignified dancers if they will but take the necessary steps to acquire it; and charming is it to see men with elegant and captivating manners who with an easy yet noble bearing show thus both refinement of taste and good sense.

"Yours, etc.,
"EDWARD LAWSON.

"224, Gloucester Terrace,
"*July* 22."

The rules and directions for the quadrille are as follows:—

I. Place the lady at gentleman's right hand.

II. In crossing, the gentleman passes always on the outside of the lady *vis-à-vis*, avoiding, whenever possible, turning his back upon her.

III. *Balancez* consists in facing partners, moving to the right and left, and turning with both hands.

FIGURE 1 . . . . LE PANTALON.

Cross over, and re-cross back to places.
Balancez.
Ladies' chain.
Half-promenade.
Re-cross to places.

FIGURE 2 . . . . L'ETE (*Single*).

First lady and gentleman *vis-à-vis*, advance and retire twice.
Cross over.
Advance and retire once.
Re-cross and turn partners

OR

FIGURE 2 . . . L'ETE (*Double*).

All four advance and retire once.
Cross over.
All advance and retire once.
Re-cross and *Balancez.*

N.B.—*Either of these figures may be danced, but not both.*

FIGURE 3 . . . . LA POULE.

First lady and second gentleman *vis-à-vis*, cross over.
Return, giving left hand; retain hands and give right to partner's right.

All four in a line *Balancez.*

Cross over.

The couple who commence the figure advance and retire; re-advance bowing, and retire.

All four advance and retire.

Cross over to places.

Figure 4 . . . . La Trenise.

The leading lady and gentleman advance and retire.

Re-advance, the lady passing over to the left of opposite gentleman, her partner retiring to his place.

The two ladies cross over and change sides, the first gentleman passing between them. Repeat it back to places.

Balancez.

OR

Figure 4 . . . La Pastourelle.

First couple advance and retire.

Re-advance, the lady passing over to the left of opposite gentleman.

The three join hands and advance and retire.

Re-advance, and the gentleman resigns the two ladies to his *vis-à-vis.*

He, in turn, advances with two ladies, and retires.

Re-advances, and all four join hands and move half round.

All four re-cross to places.

N.B.—Either *Trenise* or *Pastourelle* may be danced, but not both.

FIGURE 5 . . . . . FINALE.

All eight join hands, and advance and retire twice.
The top and bottom couple advance and retire.
Cross over, and repeat it to place.
Ladies' chain.
All eight join hands and repeat.

LANCERS.

FIGURE 1 . . . . LA ROSE.

First lady and gentleman *vis-à-vis*, advance and retire.

Re-advance, and turn with both hands to places.

The first couple join hands, cross over between the opposite couple, who cross on the outside of them.

All re-cross, reversing the manner.

Balancez at corners.

FIGURE 2 . . . LA LODOISKA.

The first couple advance and retire.

Re-advance and place lady before you "*en face.*"

Balancez.

Form two lines at the top and bottom, advance and retire, and turn partners to places.

(When this figure is danced by the side couples, the two lines are formed at the side.)

FIGURE 3 . . . LA DORSET.

The four ladies advance and stop.

The gentlemen then advance and stop.

The gentlemen join hands as the ladies curtsey low.

All step back to places.

Double ladies' chain.

The four gentlemen advance.

Turn round, *dos-à-dos* to face partners.

Bend low.

Step back to places.

Double ladies' chain.

FIGURE 4 . . . . L'ETOILE.

The first couple turn to the side couple on right and bow, and then to the couple on the left, *chassez-croisez* with them, and back to places.

Cross over and re-cross wi h opposite couple.

FIGURE 5 . . . LES LANCIERS.

Grande Chaine.

First couple lead round the centre, and finish with backs to *vis-à-vis;* the side couples (first the right and then the left) fall in behind, and the four couples thus stand in marching order.

Chassez-croisez, with partner.

Right and left counter-march, in two lines, one of ladies and one of gentlemen, meeting partners at the bottom of the quadrille. Take partner's hand and march up centre; all face partners and make one step to the rear; join hands, and thus, in two lines, advance and retire; then turn partners to places, and *grande chaine.*

Repeat the figure by the second couple leading, and finish with *grande chaine.*

In Lancers for sixteen the figures are precisely the same, but commenced by four persons instead of two starting from cross-corners.

In the 5th figure the *grande chaine* is managed by forming an inside and outside *chaine.* The right hand couple of each side making the inner circle and the others forming the outer.

A pleasant *divertissement* here is to reverse the two circles in the *chaine* alternately.

CALEDONIANS.

Figure 1.

Top and bottom couples hands across and back again.
Balancez.
Ladies' chain.
Half-promenade.
Re-cross to places.

Figure 2.

The first gentleman alone advances and retires twice.

All *balancez* at corners; and each lady, having taken the place of the next lady, promenades round the quadrille with the gentleman at her right hand.

The next gentleman advances alone, and again all *balancez* and promenade.

The fourth time each lady will *balancez* to her own partner.

Figure 3.

The same as the first figure of the Lancers, but concluding, each time, by all joining hands, advancing and retiring, and turning partners.

Figure 4.

The first lady and second gentleman *vis-à-vis*, advance and stop.

Partners do the same.

Turn partners to places.

The four ladies together move one place to the right, and stop.

The four gentlemen then move one place to the left, and stop.

The ladies again move to the right, and the gentlemen move again to the left.

Thus meeting, the partners all promenade to places.

FIGURE 5.

The first couple lead round the centre.

The four ladies advance to centre and retire.

The four gentlemen do the same.

Balancez.

Grand chaine half round.

Promenade back to places.

Chassez-croisez.

The other couple do likewise.

THE IMPERIAL QUADRILLE.

FIGURE 1. LA GRANDE CHAINE DES QUATRE DAMES.

The top and bottom couples turn to the side couple on their right, and bend.

Each gentleman takes the side lady, and with his own moves backwards to the place of his *vis-à-vis*.

Grande chaine in the centre, by the four ladies only, who finish by facing their partners.

Balancez, and repeat.

FIGURE 2 . . LA NOUVELLE TRENISE.

The top gentleman and opposite lady advance and turn with right hand, facing the lady left alone; who, crossing between them, turns the gentleman opposite with her left hand, the first two having also made a turn with left hand.

All four advance and retire.

Half ladies' chain to places.

The eight *chassez-croisez*, at the corners turn with right hand, and return to partners with left hand.

FIGURE 3 . . . LA CORBEILLE.

The first gentleman places his lady before him "*en face*," and both bend.

The same repeated by each couple in turn.

The ladies join hands and move once round to the right.

The gentlemen then advance, each taking his partner's right hand, and the next lady's left.

All *balancez* and turn to places.

Figure 4 . . La Double Pastourelle.

Top and bottom couples advance and retire.

Re-advance, the top gentleman placing his lady with the right side gentleman, and the bottom gentleman crossing over to face her.

The two sides of three advance and retire twice.

The first gentleman and his lady *vis-à-vis*, advance and retire; re-advance, both bend and re-join partners' circle at right. Hands round in two fours, and cross over to places.

Figure 5 . . . Le Tourbillon

The four ladies give their right hands successively to each gentleman on their left, and turn, until meeting partners.

The top lady and opposite gentleman advance and retire.

Re-advance, turn with right hand and both face partners.

Balancez.

Repeat.

A NEW SCOTCH QUADRILLE.

Figure 1.

First and opposite couples, *demi-chaine anglaise* with the couples on their right.

Hands four, half round, with the next couple on their right.

Demi-chaine anglaise again, with the couples on their right.

Hands four, half round again, with the couples on their right, which will leave all in their original places.

All *chassez-croisez* with partners, set at the corners, turn with both hands at corners.

The same back again to places.

Balancez and turn at the other corners.

Note.—The second time the side couples begin the *demi-chaine anglaise* with couples on their right.

Figure 2.

First gentleman turns the opposite lady with right hand, leaving her in her place.

He then turns the lady on his left with the left hand.

He now turns the opposite side lady with his right hand, and lastly his partner with left hand.

Grande promenade "en galop."

Figure 3.

On the finish of the introductory eight bars of music, the first and opposite gentlemen place themselves in the centre of the quadrille, back to back, facing their own partners. Then commence the reel figure of eight, the gentleman at the finish turning to face the opposite lady. *Balancez* (*écossais*) and turn.

Figure of eight again, finish facing their own partners.

Balancez again to place.

As the top couples finish the last eight bars, the side gentlemen place themselves in the centre and commence the same figure.

Note.—This figure is danced four times, the top and side couples commencing alternately.

Figure 4.

First couple hands four, half round with the couple on the right, falling back into each other's places.

Same figure again with the next couple on their right, and again with the next couple on their right.

All *demi-chaine anglaise* with corners.

The top couples finish in places, and the side couples in opposite places.

Double *chaine des dames.*

This figure is danced four times, each couple beginning in turn.

Note.—The first time the side couples finish in opposite places, and the third time the top couples finish in opposite places.

Figure 5.

Chaine des dames continuée—i.e., the first and opposite ladies *demi-chaine des dames* with the ladies on their right, then again with the next ladies on their right, and so on to places. The gentleman turning each lady in succession with the left hand.

First and opposite couples advance and retire, and then the gentlemen turn the opposite ladies with both hands, finishing in places.

Balancez and turn partners.

This figure is danced four times, all the couples doing the *chaine* each time, and the top and side couples the second part alternately.

Note.—This figure is commenced with the music as in the last figure of the Lancers.

LE COTILLON.

THIS is a very charming dance with which to conclude an evening, though it may be continued for hours. It consists of a great number of amusing figures, varying according to the caprice of the Leader, termed *Le Conducteur*, *Le Cavalier*, or *Major-domo*, the last of which I prefer for its brevity. He should be a man of activity and animation, and very courteous, for much of the "go" of the dance depends upon him; he should not continue his reign for too long a period, but resign in due time to another, or in parties of forty or sixty in number there may be two majors, acting at each end of the room.

I give a certain number of figures, any of which may be selected and the necessary "properties" procured.

Let all who wish to join this dance be first seated well back around the room, so as to leave a large, clear space in the centre. The Major will see this done and the necessary "properties" ready at hand. He will then announce a *Valse Générale*, adding that, when in a moment or two he will strike his tambourine or clap his hands as signal, all are to be seated as quickly as possible.

It is absolutely necessary that the whole company should implicitly recognise the authority of the Major, for if any one attempted to interfere with the conducting after their own idea of it, there would soon be "*ennui*"

and disorder. He should be strict and firm, most good-humoured, and possess some tact and observation.

He now selects a lady (and every lady is bound to be his partner at his will), and having made a valse with her, will place her in a chair in centre of room, or rather three-quarter back, and commence one of the numerous figures—say Figure 1. Placing in her hands a basket, bouquet, and a ring, and selecting a gentleman, he brings him to the lady, who disdains, rewards, or accepts him at her caprice. He brings to her several, but singly in due succession. If she disdains, she shakes her head, he bows and places himself behind her chair, and as many as she will. When she rewards, she presents the bouquet, he bows and places himself at her left hand. If she accepts, she gives the ring, he smiles and places himself at her right side; and to one she gives the basket, who also goes behind her. When all is given, the signal is made. Major selects another lady. The gentleman who has the ring valses with the lady who sat in the chair. The one who has the bouquet is entitled to dance with any lady he chooses, bar two, and he who has the basket sits in the chair until relieved by a lady. All now join in *Valse Générale.*

Figure 2

Major places his lady in chair and selects two gentlemen whom he brings to her, she rises and they all bow. The three gentlemen join hands around her, *chassez* to the left and right, at signal they stop. The lady chooses one, and the other two valse together. All now join in *Valse Générale.*

Figure 3.

Major selects a lady and valses for one minute. The lady then takes two other gentlemen and Major two other ladies, they face and form two lines, advance and retire, re-advance and valse with ***vis-à-vis.*** All *Valse Générale* till signal.

Figure 4.

Major takes two ladies and requests them each to name a flower, he then presents them to a gentleman and asks which flower he prefers, Major valsing with the other. *Valse Générale.*

Figure 5.

Major requests three couples to valse (while he arranges a change of leadership) at signal. The three gentlemen take each another gentleman, and each lady another lady. The ladies join hands and form circle; the gentlemen doing likewise behind them. All twelve then join hands together, advance and retire and valse with lady at your right. *Valse Générale.*

Figure 6.

The new Major selects a lady, valses and places her in chair; he then singly brings all the gentlemen to her, and those who are declined go behind her till one is accepted, when all *Valse Générale.*

Figure 7.

Major and lady valse once or half round the room, and stop before two baskets previously arranged, one filled with little bells to which are attached a coloured ribbon,

and the other filled with little coloured bows corresponding with the ribbons of the bells. The lady takes the basket filled with coloured bows, and the gentleman takes that with the bells, the lady presents a bow to each gentleman, and the gentleman gives a bell to each lady. The beaux and belles then find and valse with their corresponding colours.

Figure 8.

Major leads his lady round the room on his left arm, she carrying in her left hand a cushion; she presents it to several gentlemen upon which to kneel, but quickly and cleverly withdraws it till the one chosen receives it, who then valses with her. *Valse Générale.*

Figure 9.

Major valses with a lady, she then makes a knot in one corner of her handkerchief and presents it to four gentlemen, the one who gets the knot valses with her.

Figure 10.

Major places one of each kind of various flowers in the basket and hands it round to the ladies, who each select one flower, he then places duplicates in the basket and hands it to the gentlemen; each gentleman seeks the lady who has the corresponding flower and valses with her in the *Valse Générale.* (Major now arranges a change of leadership.)

Figure 11.

Major after a short valse places his lady in the chair and brings her two gentlemen; she chooses one; the other seats himself. Major then brings two ladies; he

chooses one, and the lady likewise seats herself. He then brings again two gentlemen, she chooses one; and this continues at pleasure.

Figure 12.

Four couples place themselves *en moulinet*, gentlemen giving their left hands across to each other and right hands round ladies' waists; the ladies sign to gentlemen to come, and the gentlemen then invite ladies. Make one tour and valse with those chosen.

Figure 13.

Major valses with a lady, places her in chair and gives her the cushion; he then brings her a gentleman, and she pretends to lower the cushion for his knees, until she meets the favoured one, who then kneels, rises, and valses with her in the *Valse Générale.*

Figure 14.

Major selects five ladies and six gentlemen and places them *dos-à-dos* in two lines; he gives the signal, they turn round to secure a lady, as one must be left out to stand still in centre of room during *Valse Générale.*

Figure 15.

Place a chair in each corner of the room and *Valse Générale;* at signal Major places his lady in a chair, a lady in each of the others, and a gentleman in centre. The ladies try to exchange seats, giving their hands to one another, without the gentleman obtaining their chairs;

if he succeeds he valses with the lady whom he has dispossessed, and another lady and gentleman rise to occupy their places and continue the movement in like manner, concluding with *Valse Générale.*

Figure 16.

Major selects a lady and valses. Leaving her in the middle of the room, he brings her five gentlemen who form around her; she tosses up a handkerchief, and the one who catches it may valse with her.

Figure 17.

Major places a lady in each of the four chairs, and leaves his own lady in centre; he then selects five gentlemen, who join hands and move round to left at signal. The lady in centre chooses a gentleman, and the other gentlemen take the four ladies in the chairs; as there are five, one is victimised. *Valse Générale.*

Figure 18.

Major valses with a lady, places her in a chair, and presents to her a mirror. He then causes each gentleman to go behind her, and she, looking in the mirror, for refusal passes her handkerchief over the glass, and for acceptance hands him the mirror.

Figure 19.

Major starts a valse with any four couples, then each gentleman selects a second lady, and each lady a second gentleman. The ladies form together a circle at one end

of the room, with Major in the centre, and the gentlemen form a circle at the other end of the room, with lady in centre. Make a *tour à gauche*, and at signal Major chooses a lady, and the lady selects a gentleman; the lines thus broken advance, and each valse with *vis-à-vis*. *Valse Générale.*

Figure 20.

The basket is handed round by the Major, into which the ladies place their handkerchiefs; he then presents to each gentleman a handkerchief, and they seek the owner to valse with her

Figure 21.

Place three chairs in line in centre of room, the centre one reversed. After a *Valse Générale* Major places his lady in centre chair, and gives her a fan, and places a gentleman on each side of her. The lady presents her fan to one gentleman, and valses with the other, the former following to fan them in the *Valse Générale.*

Figure 22.

Major gives the four queens of a pack of cards to four ladies, and the four kings to four gentlemen. The four kings seek their queens, and *Valse Générale.*

Figure 23.

Two baskets or satchets are each filled with cards, upon each of which has been written a *noun:* say *strawberry*, in the other basket you would get *cream.* In the first, again, you get *cup*, in the other *saucer;* in

one *pepper*, in the other *salt*. The Major and lady hand them round, and when all are drawn, each gentleman seeks his associate, and valses with her.

It may be useful to give here a list of articles generally associated as inseparables :—

Chicken and ham.
Salmon and cucumber.
Watch and chain.
Holly and mistletoe.
Note-paper and envelope.
Dog and muzzle.
Bread and butter.
Hammer and nail.
Mustard and cress.
Pipe and tobacco.
Bodkin and tape.
Jug and basin.
Jobber and broker.
Fox and hounds.
Padlock and key.
Harlequin and columbine.
Goose and apple sauce.
Ice and wafers.
Horse and carriage.
Bees and honey.
Darby and Joan.
Brush and comb.
Collar and cuffs.
Needle and thread.
Bat and ball.
Soda and brandy.
Jack and Jill.
Lamb and mint sauce
Violin and bow.
Author and reader.
Dust-pan and broom.
Hare and jelly.
Board and lodging.
Crab and lobster.
Hook and eye.
Muffins and crumpets.

FIGURE 24.

Major valses, and places his lady in chair in centre of room, and hands her a mirror. Gentlemen go behind, and try to make their reflections on the mirror. She wipes away their reflections with her handkerchief until a favoured one arrives, when she abandons the mirror and the others, and valses away with the favourite, and another lady takes her place and repeats.

Figure 25.

Major valses, and leaves his lady in the middle of the room. He brings a gentleman, whom he places back to back with his partner; he takes another lady, whom he places opposite to the gentleman just chosen, and so on for the rest till he has formed a column of four or five couples that he takes care to terminate with a lady. He claps his hands, and all turn round and valse with his opposite to his place.

Figure 26.—Two Aprons.

Two aprons are rolled in a peculiar way, and handed by a lady to two gentlemen: the one who can undo an apron first and tie it about his waist valses off with her, leaving the other to resume his seat.

Figure 27.

The first couple sets out. The conductor chooses three ladies, whom he places with his own at a certain distance from one another, and as if for the game of puss in the corner. He then selects four gentlemen, and forms with them a round, which is intermingled with the square formed by the ladies. The five gentlemen ought to turn with great rapidity, and at a given signal turn round and take the lady that is behind them to dance or valse with. There is necessarily one gentleman victimised, who is condemned to return alone to his place.

Figure 28.

Two or three couples set out valsing or promenading. Every gentleman chooses a gentleman, and every lady

chooses a lady. The conductor alone chooses two gentlemen. The gentlemen form a line, and place themselves back to back with the ladies, who form a parallel line. The conductor remains without the ranks, and places himself in front of the ladies' line. He claps his hands and chooses a lady, at which signal all the gentlemen turn round, and take for the dance or valse the ladies who happen to be behind them. The gentleman who finds himself without a partner in consequence of the conductor's choice returns to his place, unless he can find a compassionate lady in the circle who will consent to valse or promenade with him.

Figure 29.

The two first couples set out. The conductor holds behind him in his left hand a hat, which he keeps with the open part upwards, as if it were lying on a table. The second gentleman holds in his left hand a pair of gloves, that he endeavours to fling into the hat without ceasing to valse. When he has succeeded, he takes the hat, and gives the gloves to another gentleman, who recommences the same game. It may be imagined that amongst good valsers this figure gives rise to a multitude of turns and incidents.

Figure 30.

The first couple sets off. The gentleman gives to his partner a hat, which she presents to several ladies, requesting them to place something in it. She afterwards presents the hat to several gentlemen, who take out one

of the deposits, and goes to seek the lady to whom it belongs to urge her to make a *tour de valse* or a promenade. This figure may be performed by several couples at the time.

Figure 31.

A lady is seated in the centre chair, with the cushion at her feet. A gentleman kneels before her, and she touches his face with a powder-puff as a signal that he is rejected. The powder-puff and cup are left on the chair when the favoured suitor appears, and she valses away.

Figure 32.

The three or four first couples start together. The gentlemen leave in the middle of the room their ladies, who should each have a handkerchief in her hand. The gentlemen of the cotillon form a circle about them, with their backs turned. The ladies toss their handkerchiefs into the air, and valse or dance with such of the gentlemen as have the good luck to catch them.

Figure 33.

Setting out of the first couple. The gentleman chooses two ladies, and places himself between them; the lady chooses two gentlemen and does the same. They advance during four bars, retire during four others, and advance for the last time. The gentleman who holds the two ladies raises his arms, and makes the two gentlemen pass underneath, without letting go the hand of the lady of the first gentleman, and give their hands to each other behind the latter. The two ladies

chosen by the first gentleman join hands behind the conductor's lady, which forms the basket. In this position they describe a tour to the left, and at a given signal, without any letting go of hands, the gentleman in the middle passes under the arms of the two other gentlemen, and the lady under the arms of the two other ladies. The six have then their arms intwined. At another signal, they disengage their arms, and form an ordinary circle. They describe a round, and the gentleman who is on the left of the first lady begins a *chaine* plate by the right hand, which continues till the first gentleman has recovered his partner. The conclusion is made by promenade at pleasure.

Figure 34.

Sometimes in the houses of the wealthy the Cotillon is carried out in a very expensive manner, and large sums are frequently spent in procuring the various "properties" and presents. It may or may not increase the pleasure of the guests, but it certainly serves to give employment to the many artizans who manufacture the numerous articles required for the occasion, which thus benefits the community for the caprice of the rich. It is better to give employment than charity. Here are a few of such examples.

A pair of pretty open baskets, into one of which is placed a diamond earring, and in the other its fellow; also a silver shoe buckle, and in the other its fellow; a silver fruit knife in one, the fork in the other; a lady's glove in one, its fellow in the other; a slipper in one, its fellow in the other; a Sèvres cup in one, with saucer in the other; a solitaire in one, its fellow in the other; a glass ink-pot

in one, with silver stand in the other; a silver candlestick for piano in one, its fellow in the other; a chessboard and men, and many such things, as the purse and taste will permit. Each one then goes to find the fellow and valses

Figure 35.

At another time there is a figure in which the baskets are filled with innumerable small but pretty toys in duplicate, and each tied with a ribbon of every colour known. The gentleman seeks the lady who has his similar colour, and they valse.

Figure 36.

A very interesting figure is the Shakespearian, which is formed by writing the names of Shakespeare's heroes on cards and placing them in one basket, and the names of the heroines in the other—though in some cases the names of men more closely associated, or better known, are selected—such as: Brutus and Cassius, Cæsar and Pompey.

A small list of associated pairs is here given with which to start, but the Shakespearian student will easily be able to extend the list:—Antony and Cleopatra, Hamlet and Ophelia, Romeo and Juliet, Petruchio and Katharina, Othello and Desdemona, Ferdinand and Miranda, Valentine and Silvia, Lysander and Hermia, Demetrius and Helena, Shylock and Portia, Orlando and Rosalind, Fenton and Anne Page, etc.

The figure becomes quite classical and interesting when the rule is made that no lady will valse with her associate

until he gives a quotation from the play from which his name is taken, no matter how incorrectly it may be given.

Figure 37.

Two gentlemen hold up high by two corners a table-cloth across the centre of the room. The gentlemen go one side of it, the ladies remaining on the other. The gentlemen show the tips of their fingers over the top, and the ladies select their partners. The table-cloth is dropped and they valse with their choice.

Figure 38.

Place three chairs in line in centre of room and *Valse Générale.* Major selects a gentleman, blindfolds him and places him in the centre chair, and his lady places *silently* a gentleman, who moves on tip-toe, on the second chair, the lady occupying the third. Major asks whether he will valse with his right or left hand neighbour; if he chooses the lady he valses with her, if not he valses with the gentleman, and the Major valses with the lady in a *Valse Générale.*

Figure 39. Finale.

Major leads his lady *à la Polonaise* round the room, inviting the whole company to follow, then marching up the centre and falling back into two lines, as in the last figure of the Lancers, advance and retire. Re-advance and give right hand to lady and lead off again, the first couple to the right and second to the left alternately, to take leave of the Host and Hostess.

It may here be mentioned that a most delightful cotillon, during the current year, was one given in Grosvenor Square, when the London season was at its zenith. The surroundings were superb. The spacious and elegant rooms, beautifully and lavishly adorned with floral and horticultural decorations by Goodyear, looked like gardens of roses. The prettiest figure of this cotillon, the event of the evening, created considerable effect. A richly and beautifully ornamented sedan chair was borne to the centre of the room by two black men attired in gorgeous Eastern costumes. The chair, as a work of art, was a masterpiece. It was veiled in mauve, relieved with white orchids and red roses, and studded with innumerable small electric lights.

The Queen of Beauty having been led to her seat in the chair, all the men taking part in the dance had, in turn, to do her homage, by making an *obéissance* before her. To all, save one, she merely smiled and bowed, but to that one, whom she accepted as her partner for the next waltz, she gave her hand, and was led by him from the chair; and then, on the orchestra resuming their music, all joined in the *Valse Générale.*

To an onlooker the whole performance and *mise-en-scène* were enchanting and capable of rousing the enthusiasm of even a pessimistic misanthrope.

Every man probably indulged a secret hope that he would be the chosen one, and not rejected. Indeed, as the Queen of Beauty, in all her loveliness, surrounded by a halo of splendour, smiled upon the circle around her from her exalted pedestal, the men must have felt as Raleigh felt towards *his* queen when he wrote those memorable words on the glass, "Fain would I climb, but I fear to fall."

They did, however, venture to climb, and those who were rejected on the first occasion, no doubt, hoped to be chosen on the next round.

The giver of the ball referred to was a popular lady of rank, one of those elegant women who, by the dignity and brilliancy of their cultured functions, so well maintain their position in the world as leaders in English social life—leaders of Society in an enlightened age, of a great monarchal country.

THE WALTZ COTILLION.

This dance, though not in its *première jeunesse*, is by no means an ugly dance, with the exception that in one part of it the lady and the gentleman have each to valse or move across alone, which at the least is a little unsociable and cheerless, but the *chaine* in it is the prettiest movement in dancing, and reminds you of the graceful evolutions you read of or see in Spain and Switzerland.

You stand quadrilaterally, and as it has but one figure in it, which is repeated, or led off by each couple in succession, it is soon learnt.

The first leading couple valse round the inside of the quadrille and finish in place. The first and second lady valse across. The gentlemen do likewise. The side couples now do precisely the same, and then all valse at once to places.

The first couple valse across between the opposite couple, who also cross and return, reversing the manner.

Side couples now do precisely the same. For *chaine*. Each gentleman gives his right hand to lady's right, valse forward and back, and each gentleman passes the lady under his right, with turn, and they both go *dos-à-dos* to the next, and repeat the same all round until meeting, when all will join hands, advance and retire, with valse always, and turn partners; repeat this, and then the second couple re-commence the figure.

THE MASQUERADE AND FANCY DRESS BALL.

LET me say a word with reference to the costumes of Masquerades and Fancy Dress Balls. The object of ladies should not so much be to faithfully portray the characters they represent as to be becomingly attired. Leave ugly faithful representation and dingy costumes to gentlemen; they can afford to look hideous or comical. Originality in dress is a fine possession, but it is only a step from the original to the grotesque! It is not well to be grotesque unless it enhances your style of beauty. The removal of masques at times proves a disadvantage to ladies. Hence the rule for either the Masquerade or Fancy Ball will apply to the time-honoured belief, "It is a woman's duty to *always* look her best."

BALS-POUDRÉS

are very pleasant gatherings, and give scope for much display of taste, style in dress, and expenditure, thus putting a large amount of money into circulation from the pockets of the rich, and diffusing a general benefit to all.

It was estimated that many thousands of pounds were put into circulation by a splendid ball of this description in which I was interested, given on behalf of one of the numerous charities, when four of the highest ladies of the nobility were magnificently attired in dresses, each to represent one of the four elements.

FIRE was represented by a splendid dress of red satin, with ruby and amber ornaments.

WATER by a white watered silk robe, with water-lily trimmings, pearl and silver ornaments.

EARTH was known by a terra-cotta *robe de soie*, tastefully decorated with diamonds, jet, rubies, and many specimens of the minerals of the earth; and AIR by an aerial-looking costume of white *crêpe de Chine*, or *mousseline de soie*, with wings studded with silver stars. These four ladies always danced in the same set, and their gentlemen each wore a symbolical buttonhole.

Four other ladies of high rank represented the four seasons: SPRING was denoted by a pale green robe of very light material, ornamented with the early spring flowers and pearls; SUMMER was represented by a warm-

coloured robe of satin, richly ornamented with summer roses, other flowers of the summer season, and ornaments of gems; AUTUMN wore a dark maroon dress, trimmed tastefully and appropriately in festoons of golden yellow leaves and other autumnal tints, jewelled wheatears, and feathers of game; WINTER was in dark velvet, decorated with sprigs of holly, white fur, and costly jewels.

The Four Quarters of the Globe were also represented by four ladies in costumes arranged somewhat after the style and pattern of the same symbols at the four corners of the base at the Albert Memorial in Kensington Gardens.

It was a grand and noble sight. Hundreds and thousands of roses filled the rooms with their delicious perfume and colour, festooning the staircases and nestling in rich, luxuriant beds of white and crimson in niche, corner, and corridor. Palms, ferns, and exotics grew as if by magic in the hall, or shaded the splendours of the supper-table. Vast icebergs cooled and glittered in chosen spots, and the floor—the all-important factor to the giving of a good dance—had been most properly attended to.

Il va sans dire that the music was equal to the occasion, such splendid melodies as are now composed for dancing being admirably rendered by the orchestra.

The charity for which this was intended was greatly benefited by this most enjoyable affair.

A BAL ROSE denotes that the colours of the dresses worn are those in which roses may be seen. Shades from the deep crimson of the Prince Rohan to a pale pink, and yellows of the flame of the William Richardson to the softest tea. Whites and greens would also be allowed.

MINUETS

are most graceful and dignified dances, and those only who have been taught and made graceful, and are somewhat naturally so, should attempt them, though Art has much to do in the matter.

A minuet consists of a *coupée*, a high step, though short and minute (from whence comes the name), and a balance. It commences with a beat, and is danced in triple or $\frac{3}{4}$ time. The melody consists of two strains, which, as being repeated, are called a *reprise*, each having eight or more bars. They are danced by one, two, or more couples, and, by well studying them, a willing pupil could scarcely fail to become a graceful and an elegant one, especially so in the study of the "Minuet de la Cour."

GAVOTTE

is a dance in common time, the melody of which has two brisk and lively strains, always played twice over. The first has usually four or eight bars of music, and the second eight, twelve, or more. There are usually two notes, *i.e.*, two crotchets or one minim before the bar, the first step being made after, *i.e.*, on the first note after these two notes have been played, and should always be danced by four or eight couples.

It came originally from the Alpine district, where it was danced by both *paysan* and *noblesse*, and was introduced into Paris in the time of "Le Grand Monarque," and is now often seen in English theatres, where the grand style of dress usually adopted greatly enhances and dignifies its performance.

It is occasionally danced at private balls, and sometimes fails to be a success, through the want of punctuality and attention of the pupils at the rehearsals, but it could be introduced with advantage.

SKIRT DANCING

is another style of dancing, but of more recent date, and has become fashionable from the same cause which produced minuet and gavotte.

It was noticed by the keen-eyed observer how beautiful and graceful were the movements of the popular and favourite dancers recently seen on the stage, and the idea naturally suggested itself: Why should not such charming movements be utilised for our own girls and children, moderating and refining it where necessary to suit the modern drawing-room? Many ladies, and some of untold years, have taken lessons for this reason with good and happy results, and many thousands and thousands of yards of accordion-pleated silk and light material, in all the lovely tints of colour, have been manufactured into expanding and flowing wavy robes, the handling and management of which have largely contributed to give freedom of movement, ease, and elegance to the figure.

Very numerous are the various exercises, steps, and movements which go to make a dance. You must be supple and elastic, firm in balance, light and springy, strong in respiration, and have perfect ease in all the joints; but to describe a dance here would be of little avail to the general reader, but who, having acquired the exercises and the steps, would readily be able to do one.

SIR ROGER DE COVERLEY.

This famous old country dance was composed as a finishing dance to a ball more than one hundred years ago, and took its name from Addison's splendid type of "The Fine Old English Gentleman" of that name so beautifully delineated in his essays in the *Spectator*.

All should join in this dance, both young and old, for it would almost look sulky if anyone refused to participate in this enjoyment.

The whole company stand in two lines down the side of the room. Gentlemen facing their ladies, and having their *left* hand to the *top* of the room. The top lady and the bottom gentleman advance, meet in the centre, and return to their places. Partners then do the same. They advance again and turn with the right hand and resume places. Partners then do the same. They advance and give left hands, and afterwards advance to give both hands and resume. For the last time they advance, bow to each other, and resume places.

The top couple now pass one another, and then round each one, two or three of each in the line from side to side, partners meeting each other in the centre each time till they get to the end of the line.

They then promenade up the centre to the top, and make the "cast off" right and left countermarch, all the couples following them till the first couple meet at the bottom of the line, when they join hands, and with arms raised form the arch under which all the couples pass, leaving the top couple now at the bottom of the line, and the couple at the top then commence the figure with the *now* bottom couple.

HINTS TO HOSTESSES.

THE invitations to a Fancy Dress Ball must be sent out about a month in advance of the event in order to give guests time sufficient to design their costumes and have them made ready for the occasion. For an ordinary ball about three weeks in advance is the rule.

With reference to the music to be played at balls, stringed instruments of from four to seven pieces are preferable. Two violins, a cello, and a bass viol are enough for an ordinary ball, but a greater number of instruments may be included in the orchestra if desired. Merely a violin and piano answer the purpose when a good professional pianist is obtainable, but the majority of people who fill this office have a touch of such uniform loudness that the music becomes a torture to delicate ears before the first half of the programme is over. A corner opposite to the entrance of a ballroom will be found the more convenient location for the musicians, thus leaving more length for the dancers than when they are distributed across the end or at the side of a room. In dancing the "Cotillon," where the music is incessant, it is well for the hostess to arrange for the styles of the waltzes played to be alternated frequently, for the continuous din and clatter of waltzes in the same movement, or lengthy repetitions, are at times unbearable.

The lights of a ball-room should be arranged about the sides of a room when possible. The glare of gas jets

in the centre of a room is fatiguing to the eyes and gives a theatrical effect to faces. The side lights are less trying and light up the dresses as well as the faces. On the Continent, where delicately frescoed ceilings and walls abound, gas jets are out of the question, and white wax candles take their places. Small highly polished brasses, each holding half-a-dozen candles, with glass protectors, are distributed at intervals along the side walls. For fancy dress or masquerade balls, coloured candles are used instead of the waxen white lights.

The programmes may be either fancy or plain—their edges gilded, bevelled or jagged. The best fashion among the present kinds are those consisting of two bits of thick white card, fastened together at the left side by a silk or tinsel cord drawn through a hole at either corner of the left side. The word "Programme," in imitation of the cord at the back, begins at the lower left corner and ends at the upper right corner. With gilt or silver letters, tinsel cord is made to match; likewise the coloured letters must correspond with the silk cord. The date of the ball is placed beneath the word "Programme." Fanciful programmes, ornamented with quaint designs, are favoured by many people, and the name of the residence of the hostess is at times engraved on the covers. The surest guide to refined taste is simplicity; but of course the contrary is the rule for fancy balls, and one of the thousand and one "folly faces," with the jester's cap and bells, the Pierrot, or fickle Flora McFlimsey designs, is sure to seem appropriate for such programmes. The programmes are usually distributed by the young ladies of the household, or by whomsoever the hostess selects to assist her with her

duties of receiving. At very large balls a servant fills this office.

Printed checks for hats and wraps are more essential than programmes for dancing, saving time, confusion, and disagreeable feelings, as well as mistakes in the dressing-rooms. The fashion on the Continent of allowing servants to place a plate containing a few sixpences and shillings on the dressing-tables is exceedingly bad form. The hint is too open to be lightly passed over, and it is confusing to ladies, who rarely have a purse with them or a pocket in a ball dress which could contain small change.

HINTS TO GENTLEMEN.

THE rules for gentlemen's evening dress are few and simple. In contemplation of past impressions the first rule I would suggest is that they never at any time should try to make themselves look pretty. Beauty unadorned is pleasing and fascinating, but the aim to look pretty is distinctly a feminine privilege: men should avoid anything of the sort. A well-fitting dress suit that has an air of being on good terms with its wearer, low-heeled patent leather or soft kid shoes, and a plain white tie are the principal features of the toilet. The necktie must be white, the gloves may be worn in any of the lighter shades, but pearl grey with broad white or narrow black stitchings at their backs are in far better taste than any of the fancy shades. White waistcoats are permissible, but they must be plain and unobtrusive. The size of the wearer also should be taken into consideration. A black waistcoat not too low-cut would be far preferable for a stout gentleman. The tendency of black to diminish the size should be fully appreciated.

If I may make a suggestion I would say that the present fashion of squaring the shoulders of men by padding their coats should be modified. The men of to-day are not sufficiently tall to gracefully wear the shoulders of a Greek athlete in the linings of their coats.

The square appearance may be retained, but the breadth across if narrowed would add to the height rather than detract from it, and it would improve the conical appearance of the majority of gentlemen in evening dress.

A small *boutonnier* or a single flower looks well, and has a smartening effect upon its sombre background. Diamond cuff buttons and studs are permissible, so also is a watch chain; but in accordance with the first rule, the less conspicuous ornaments of plain dull gold and quite small evidence better taste and less effort on the part of their wearer. Tiny pearls are unobtrusive, and, like diamonds, are permissible.

A gentleman offers his right arm to his partner for a dance: the reason of this is that in meeting people one always turns to the right, hence the gentleman receives any possible jostling rather than his partner.

In dancing the round dances turn your partner the popular way; three steps are sufficient for a reverse, and to dance in contrast to the rule gives one the appearance of trying to make one's self conspicuous.

Punctuality in keeping dancing engagements is most necessary. Nothing is more disagreeable to a lady who has refused others than to sit alone during the first half of a dance waiting for a tardy partner.

A gentleman is supposed to devote himself to his partner while a dance is progressing; talking to other members of a set in square dances should not be indulged in to any extent.

A gentleman must not ask a lady to dance to whom he has not been introduced. I may say I have known this rule to be more often broken than kept in Cotillons (the German), but at other times the hostess or some

member of the household where a ball is taking place should be asked to procure the desired permission for an introduction. As a ball is naturally a rather promiscuous affair, this is a rule that must be adhered to.

Preferences may not be made in selecting partners until a gentleman had danced with ladies to whom he is indebted for social entertainment; past balls of the season, as well as the one he is attending, are included.

At balls where there is a scarcity of gentlemen, a waltz may be divided between two or three ladies, the length of the music deciding which. When a lady becomes fatigued she may be escorted to her chaperone; another partner may then be asked for the same waltz.

It is a strange rule, but a gentleman may be introduced to a lady and dance with her at a ball, but the introduction is not considered valid—it is an introduction for the evening only. A second meeting with the lady to whom a gentleman has been introduced will enable him to find out whether she wishes to continue the acquaintance or not—the matter is left to her either way.

Freedom from restraint is a desirable feeling for a gentleman to possess. Too much freedom from restraint renders him obnoxious to refined people. A gentleman cognisant with the rules of good society can exercise his own judgment in avoiding familiarity on the one hand and too much formality on the other, going gracefully between the two. Strained efforts at etiquette are distressing; and perfect ease characterises a gentleman.

HINTS ON MANNERS.

POLITENESS is such a bright and visible gem that happy is he who possesses it. It consists in ease and gracefulness, with a desire to please, a careful attention to the wants and wishes of others, and attention to a series of many little things, such as a look, the tone of the voice, a kind word, an obliging action, an air of satisfaction and of gratitude for kindness received, and many other little things generally considered such trifles, but in the matter of which Michael Angelo observed, when engaged on some minute finishing touches to one of his best statues, "Trifles certainly, but trifles make perfection, and perfection is no trifle." Politeness, when practised in early life, becomes a habit, and its exercise, like that of other habits, will become easy and agreeable.

The two things most prejudicial are selfishness and moroseness of temper. A cheerful disposition is one of the greatest of blessings, imparting sunshine wherever it appears, contributing happiness to its possessor, and diffusing joy, brightness, and happiness around him. A selfish and morose temper will diffuse gloom, disaffection, and aversion wherever it appears, and will be read in the countenance at once, for it has been said, "A man of sense is known by the expression of his countenance—the mirror of the soul, the attestation of modesty, or the witness of the corruption of the heart." To cultivate a good temper is an invaluable aid to beauty, by developing those muscles of the face which are used continuously in looking happy and kind. The look of churlishness,

sullenness, and *hauteur* equally becomes fixed and stamped upon the countenance of the *glum*, and thus produces uglincss. A cheerful person converses and chats pleasantly, naturally selecting pleasing and suitable subjects, guarding against absence of mind and inattention to what is said.

To converse well we must possess a ready command of appropriate language, have the mind well stored with ideas, particularly on those subjects which form the ordinary topics of discourse in society, where it is also found convenient to be supplied with a few appropriate and smart anecdotes, *on dits*, and repartee. Every one can, by reading, observation, and reflection, joined with the desire of rendering himself agreeable, considerably improve his conversational powers, and become a welcome member of society. In speaking, we should remember that we wish to be heard and understood, not speaking too loudly, for that indicates an overbearing disposition, but distinctly, and taking care to sound the last letter of each word; and if the manner of speech is a little defective, a good rule for improvement is to select those words and syllables most difficult of pronunciation, and continue to articulate them repeatedly every day.

Reading aloud with due care and attention will greatly tend to give good tone to the voice and pronunciation, and help to a good manner of expressing yourself in a correct and beautiful style, and if this be acquired in early life, it may be easily retained in later years; but negligence or indifference in youth, either in the choice of words or in the manner of arranging them, will not without much difficulty be overcome in riper years. Choose that which is best; custom will render it easy and agreeable.

CONCLUSION.

It is humbly hoped that this essay may assist to give an elevated tone to what is a very general and favourite amusement to so many, whether in our drawing-rooms or ball-rooms.

Dancing carries with it a banquet alike for *taste*, *feeling*, and *music*. The observer in an assembly of well taught young people sees at one view in a number of elegant ladies every species of female loveliness, he beholds the perfection of personal proportion, arrayed in fashionable and appropriate costume, and their harmonious and agile movements unfold to him at every turn the ever varying, ever charming graces of motion.

The pleasure stops not here, for his best feelings receive also their share of delight, and as he looks on each smiling and affable countenance, he remarks the graceful hilarity in all, he listens to the animated conversation communicated from each to each by snatches, he hears some of those most beautiful melodies which are now composed for us, and with sympathising emotion acknowledges that dancing is one of the most rational, as well as the most elegant, amusements of the age. And yet how often, alas! the tastes and inclinations of some, exhibited at modern dances, cause sad regrets and pain to those of higher feelings. O, why, man, shouldst thou seek to depreciate the harmony and poetry of real

dancing, with all its proper attributes, and pervert the art to graceless, discordant rowdyism? And, woman, O, woman, whence thy dignity that thou shouldst stoop to lower thy worth and lessen the value of thy refining influence?

"'Tis beauty that doth oft make women proud,
'Tis virtue that doth make them most admired,
Tis government that makes them seem divine."

Henry VI., Part 3.

FRENCH EXPRESSIONS

À droite—*to the right.*

À gauche—*to the left.*

À vos places—*to your places.*

Balancez—*turn and curtsey to partners.*

Balancez aux coins—*turn and curtsey to corners.*

Balancez et tours de mains—*all bow to partners and turn to place.*

Chaine Anglaise—*opposite couples right and left.*

Chaine des dames—*ladies' chain.*

Chaine, demi—*half right and left.*

Chaine, la grande—*all couples move around the figure, ladies to the right, gentlemen to the left.*

Chassez—*move from right to left and from left to right.*

Chassez-croisez—*lady takes the* chassez *step to the right, gentleman in direction opposite, change and return to places.*

Dos-à-dos—*back to back, opposites, lady and gentleman advance, pass around each other back to back, and return to places.*

Demi-promenade—*half promenade.*

Demi-chaine Anglaise—*half right and left.*

Glissade—*the glide.*

En avant quatre—*first couples forward and retire.*

En face—*facing.*

Figurez à droit—*dance to the right.*

Figurez à gauche—*dance to the left.*

Grande promenade—*promenade all around the figure* (*all couples*).

La moulinet—*hands across.*

Traversez—*cross to opposite places.*

Re-traversez—*re-cross back again.*

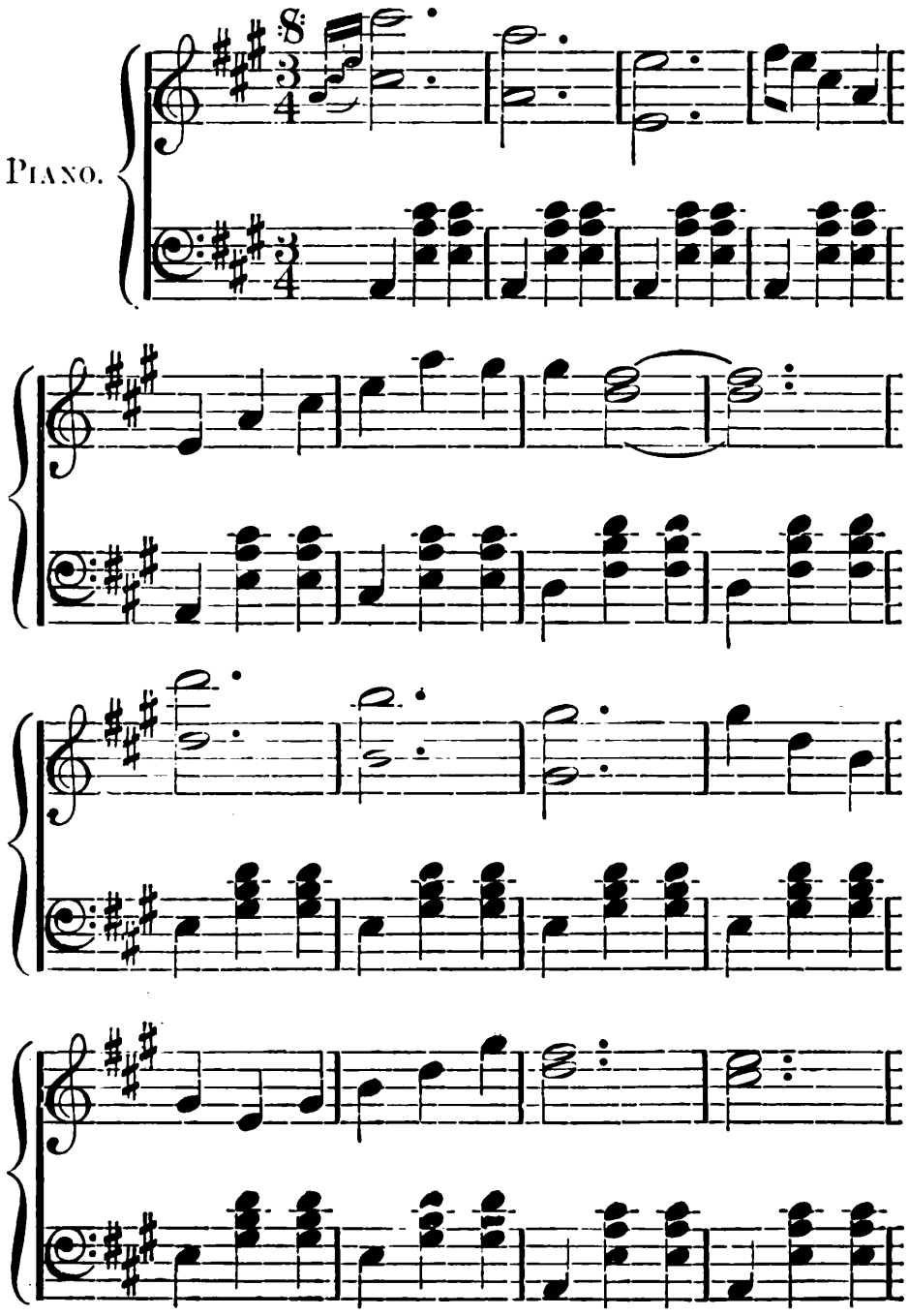
Figure en tournant—*circular figure.*

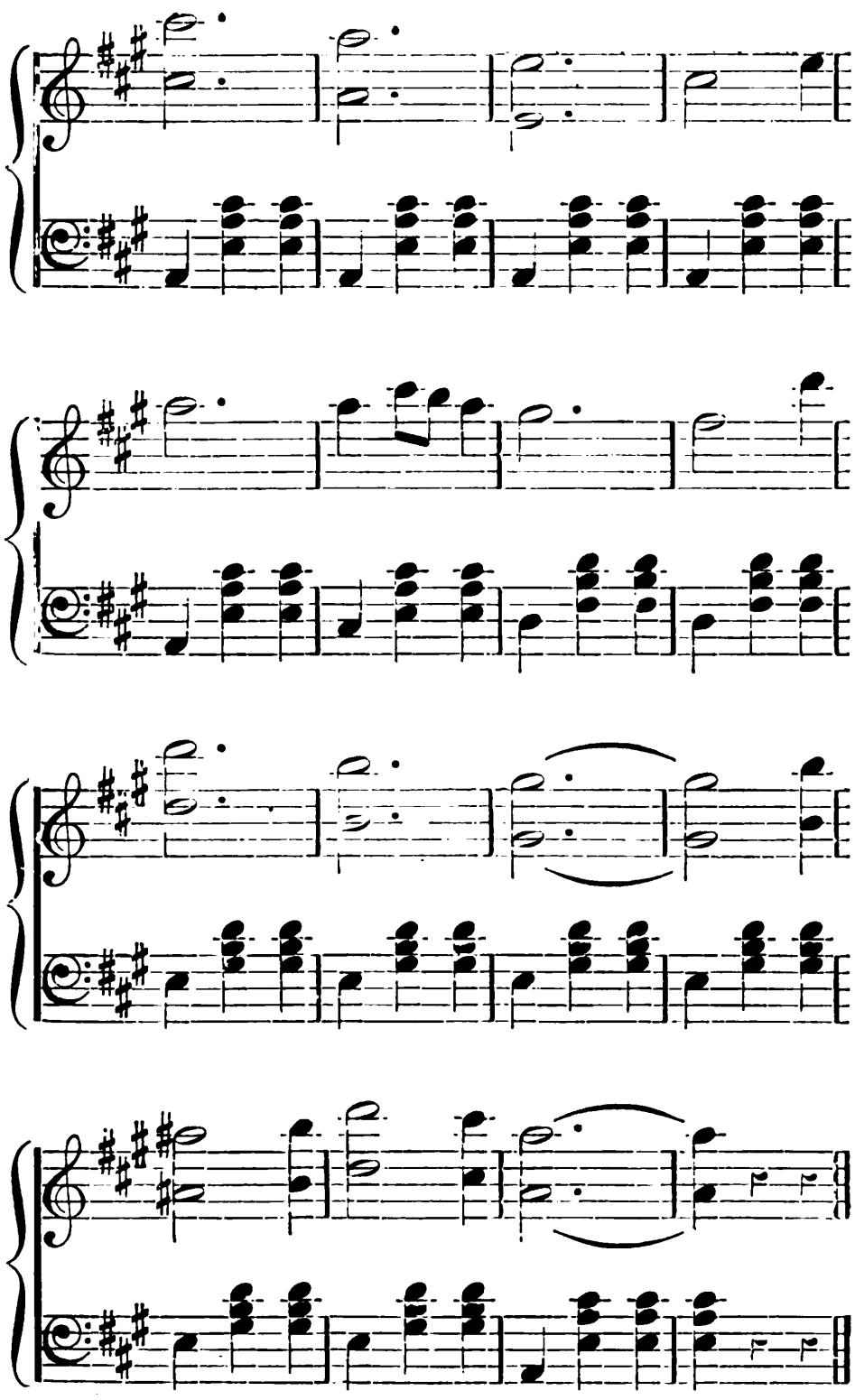
Vis-à-vis—*face to face.*

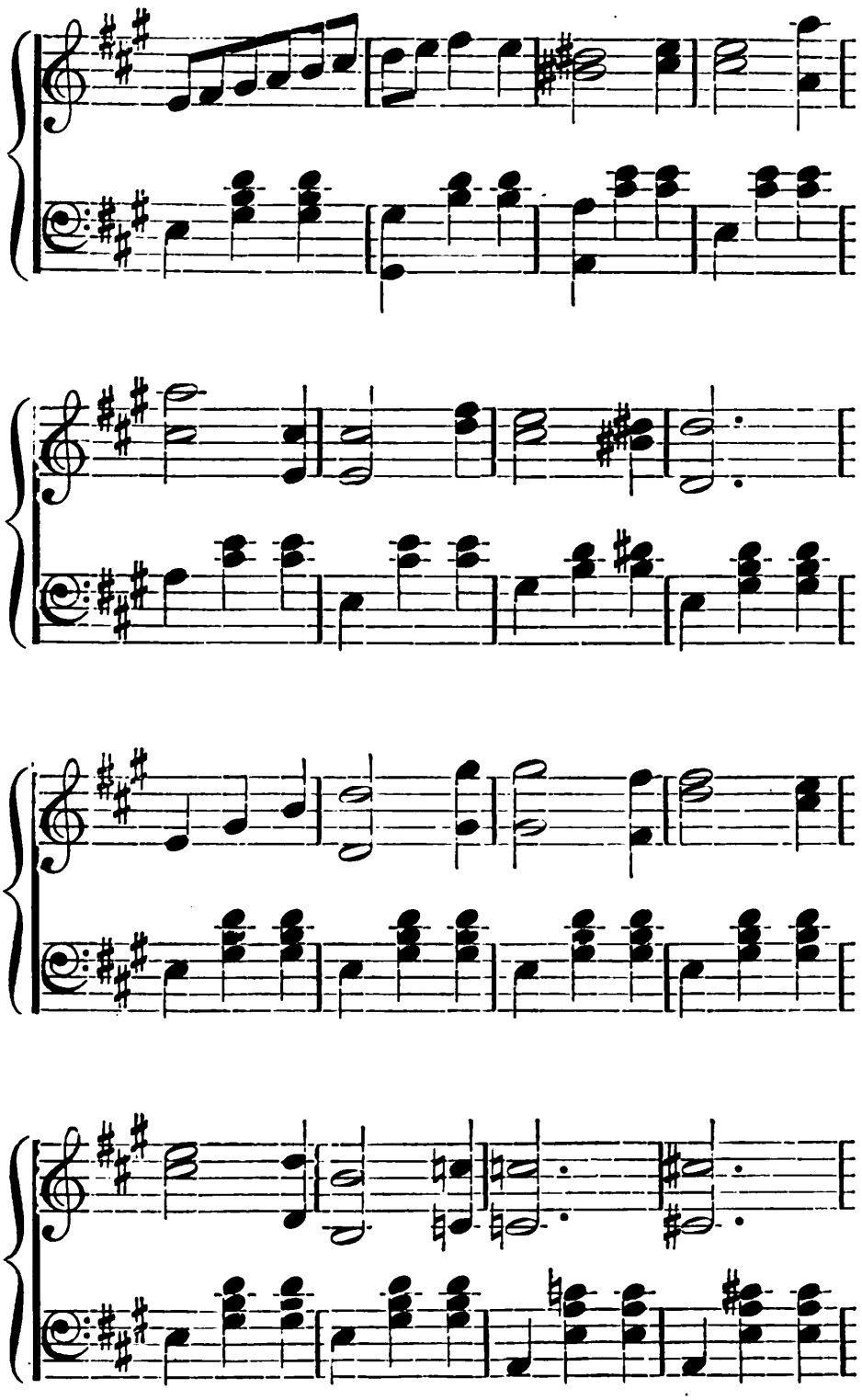
DANCE MUSIC

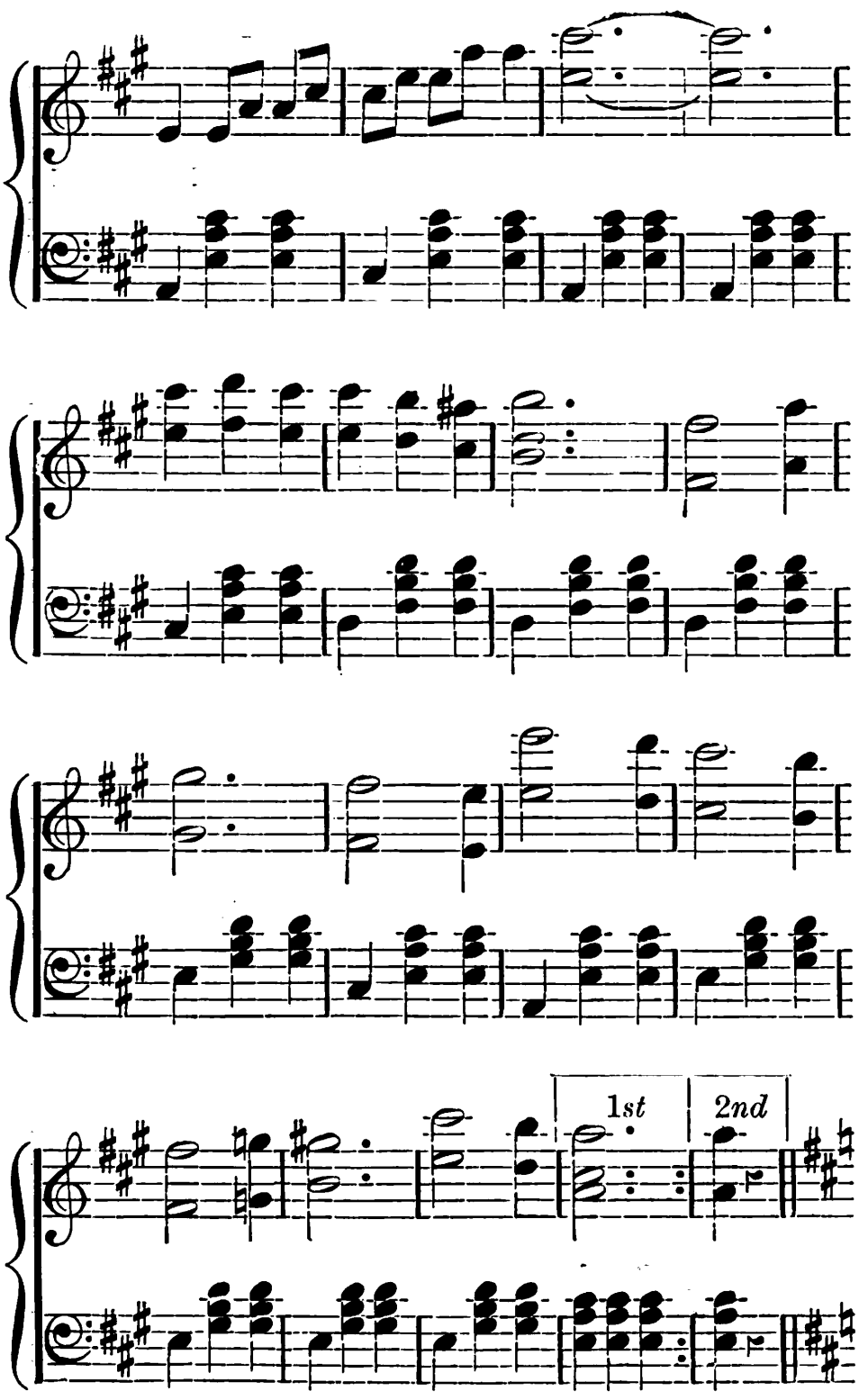
Valse Anglaise.

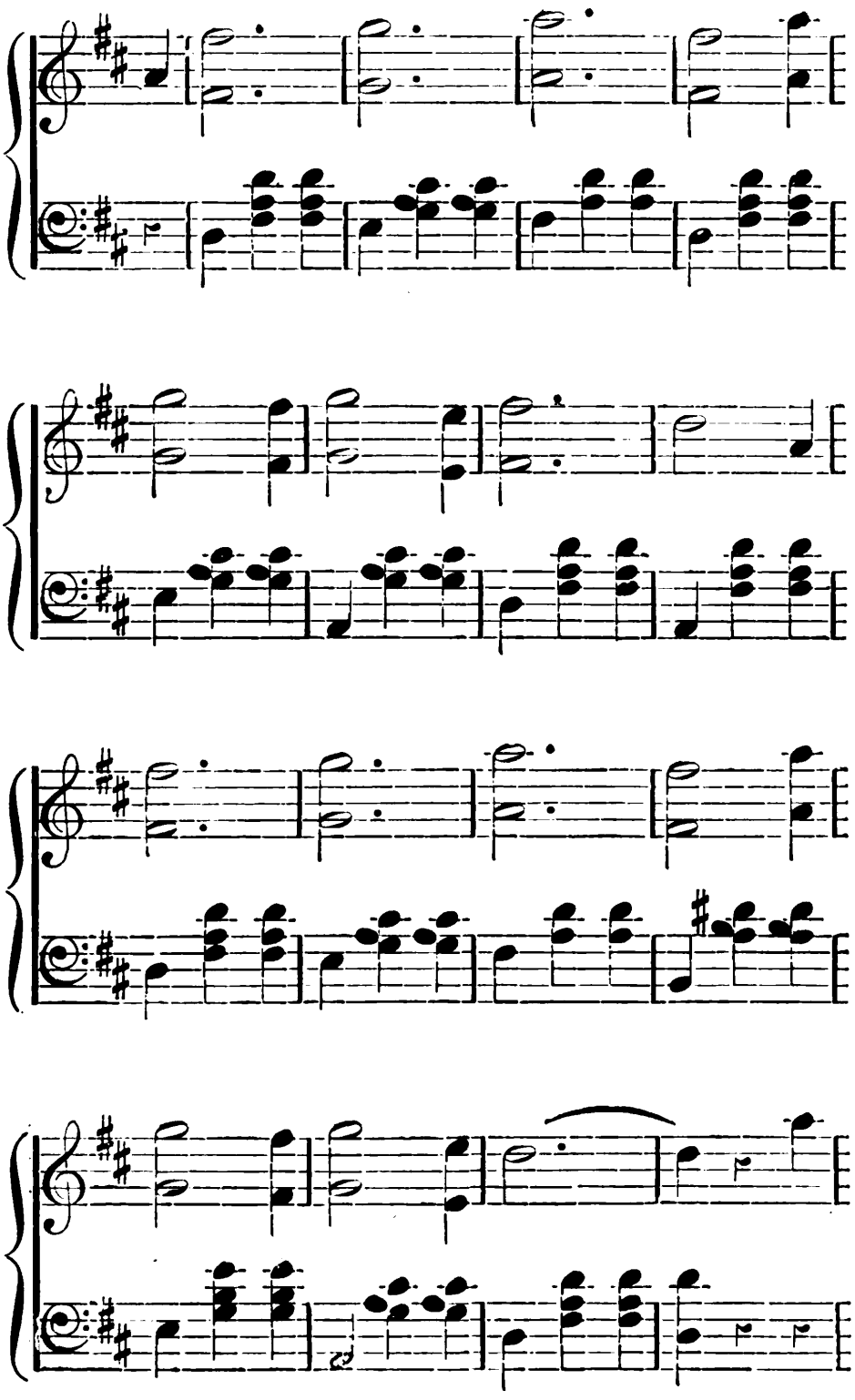
Composed expressly for the Modern Step by
EDWARD LAWSON.

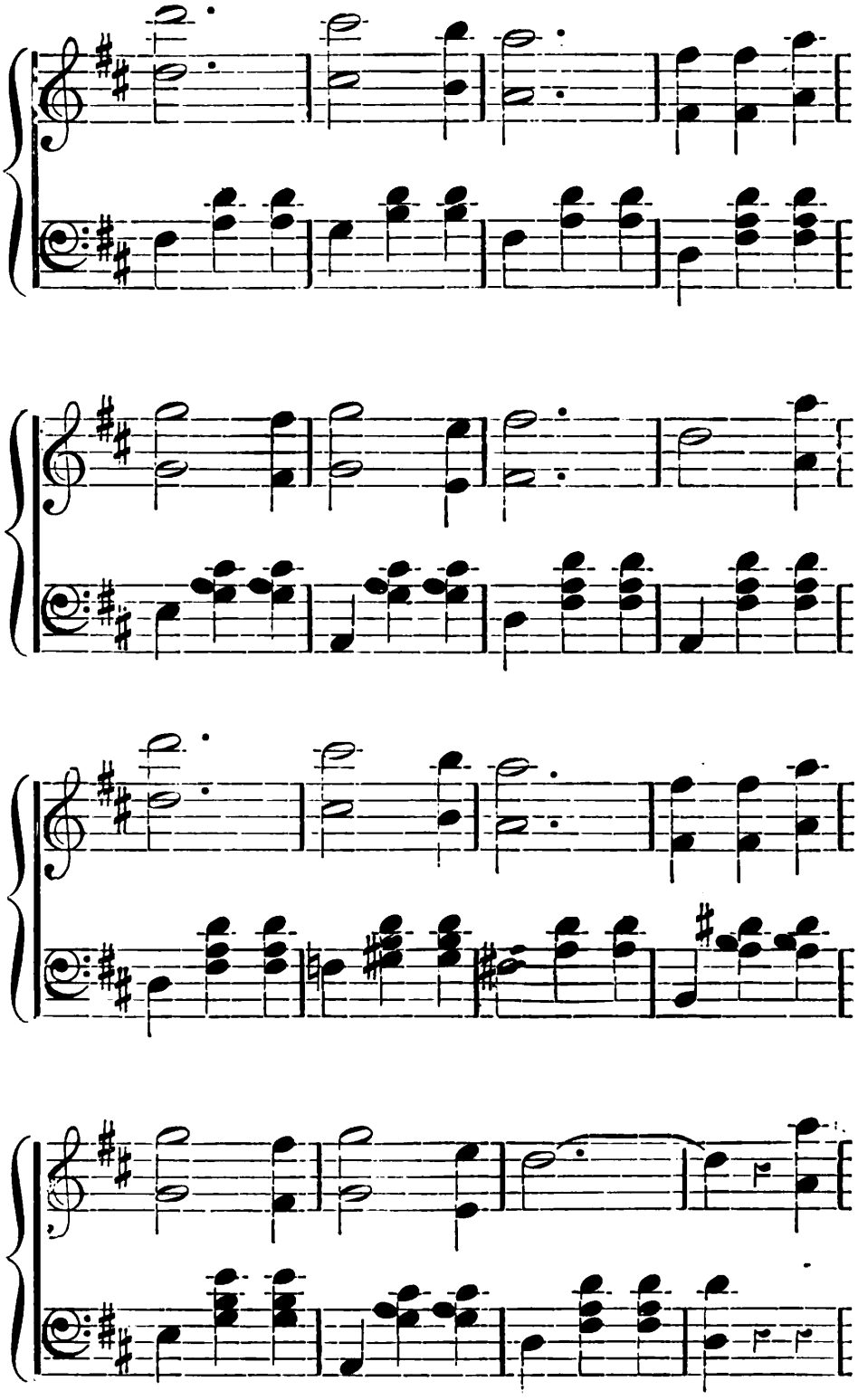


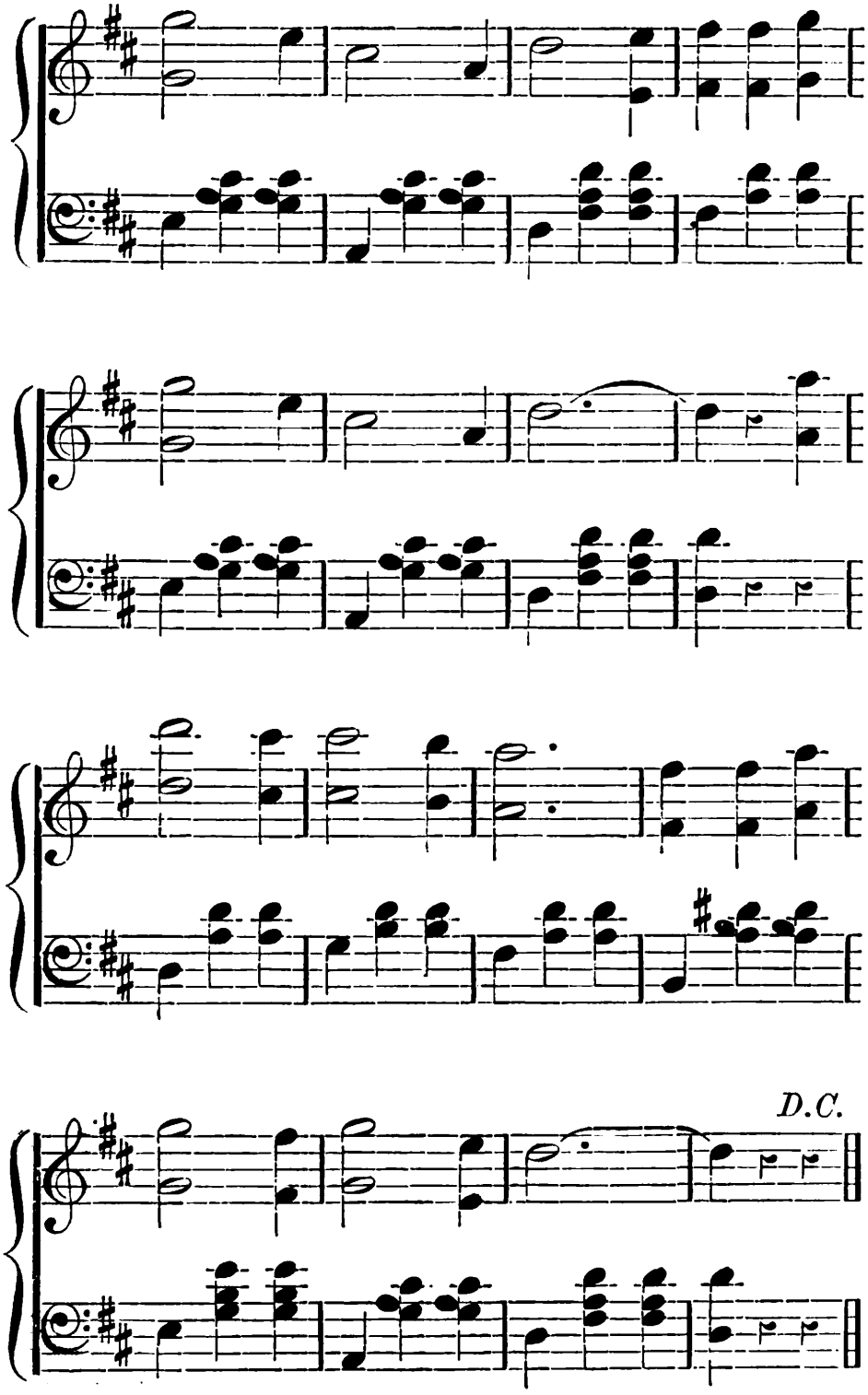


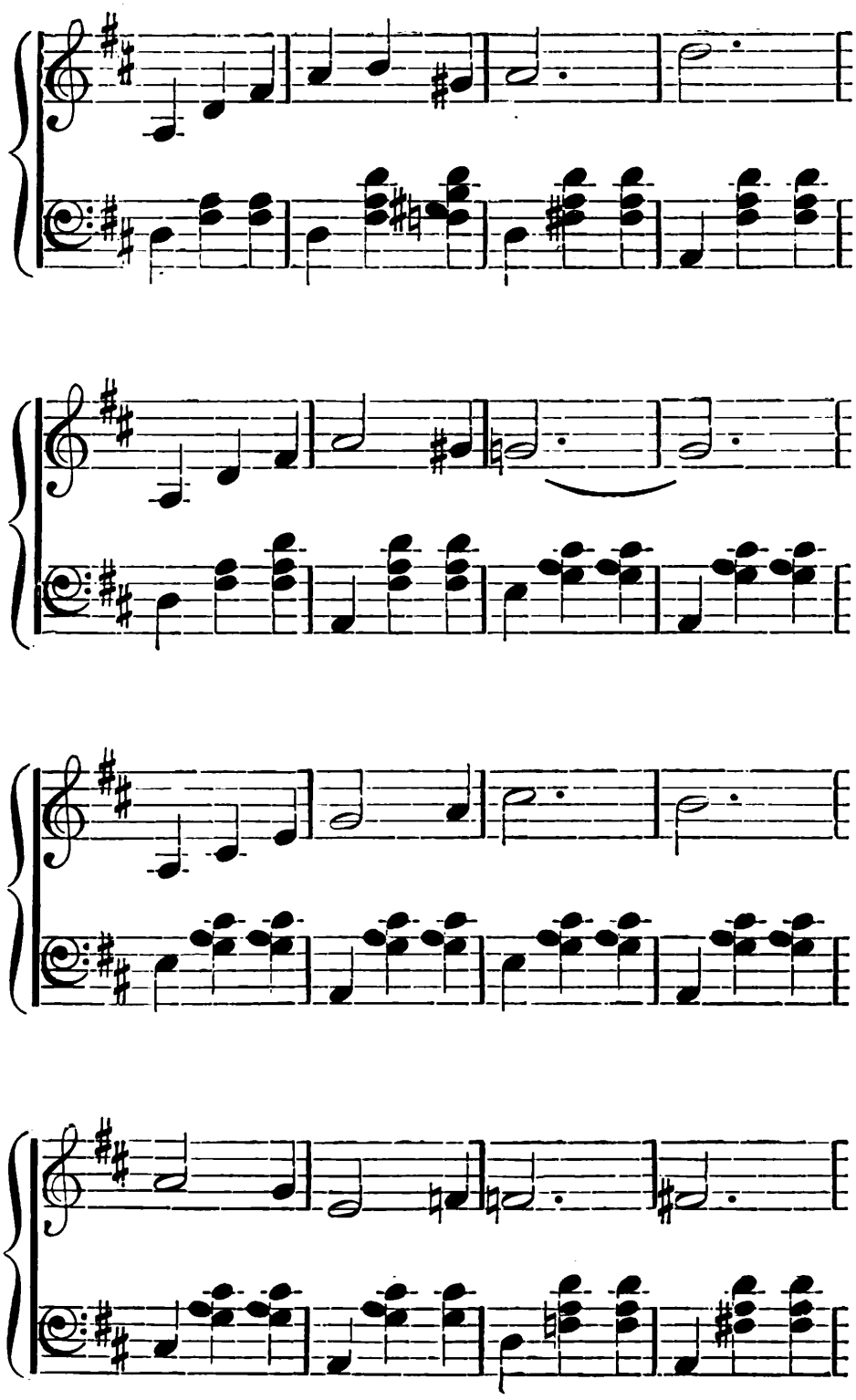


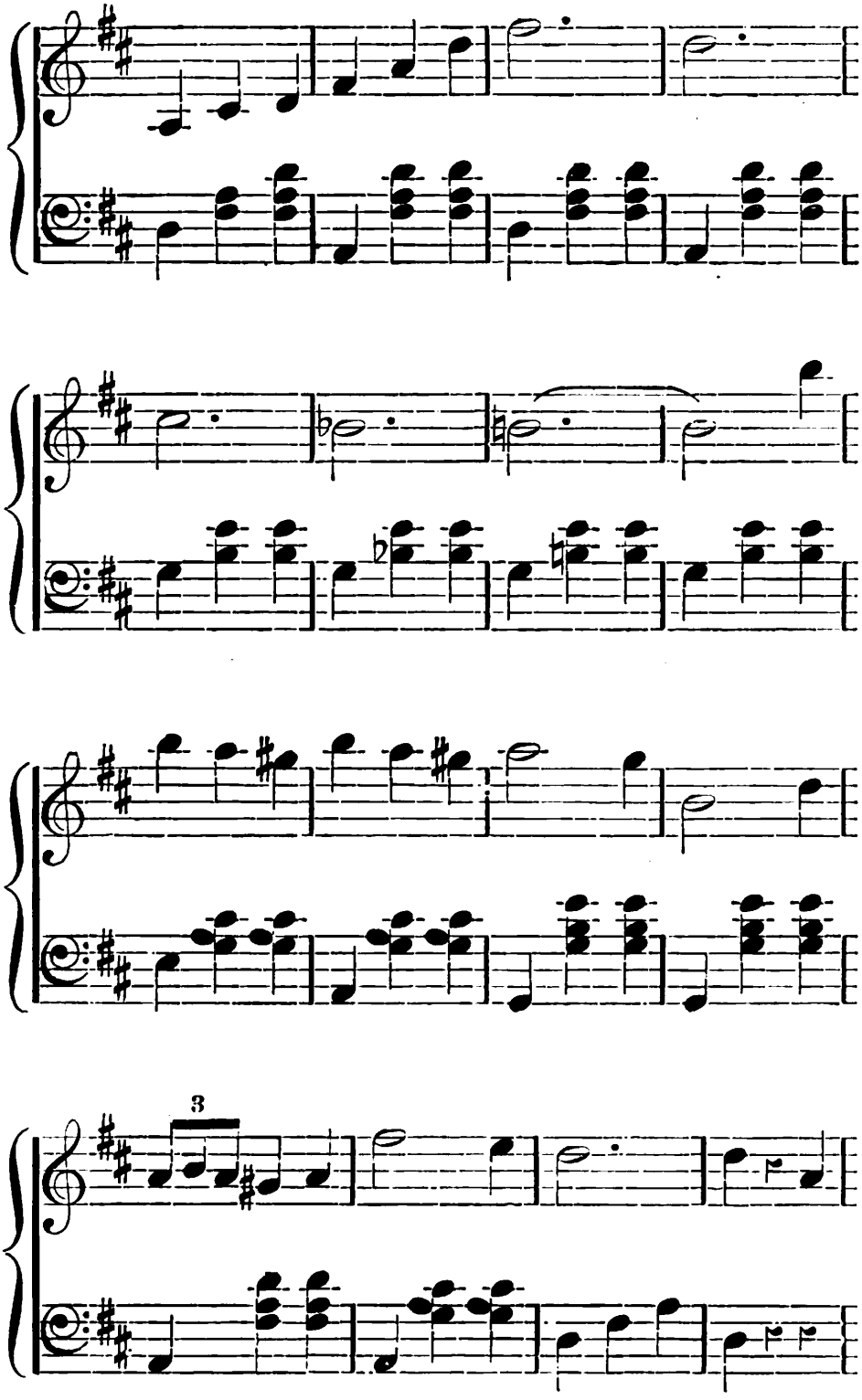


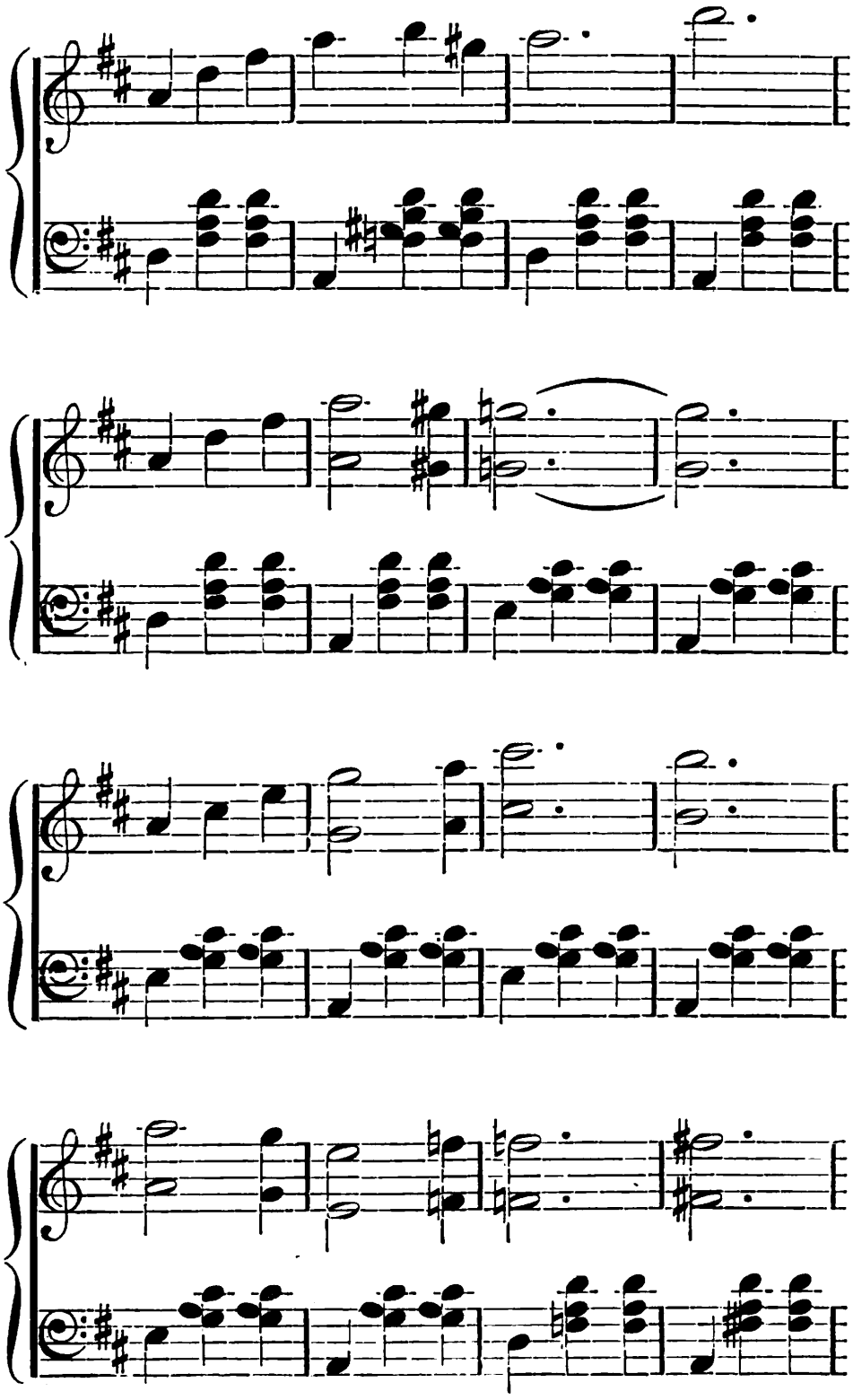


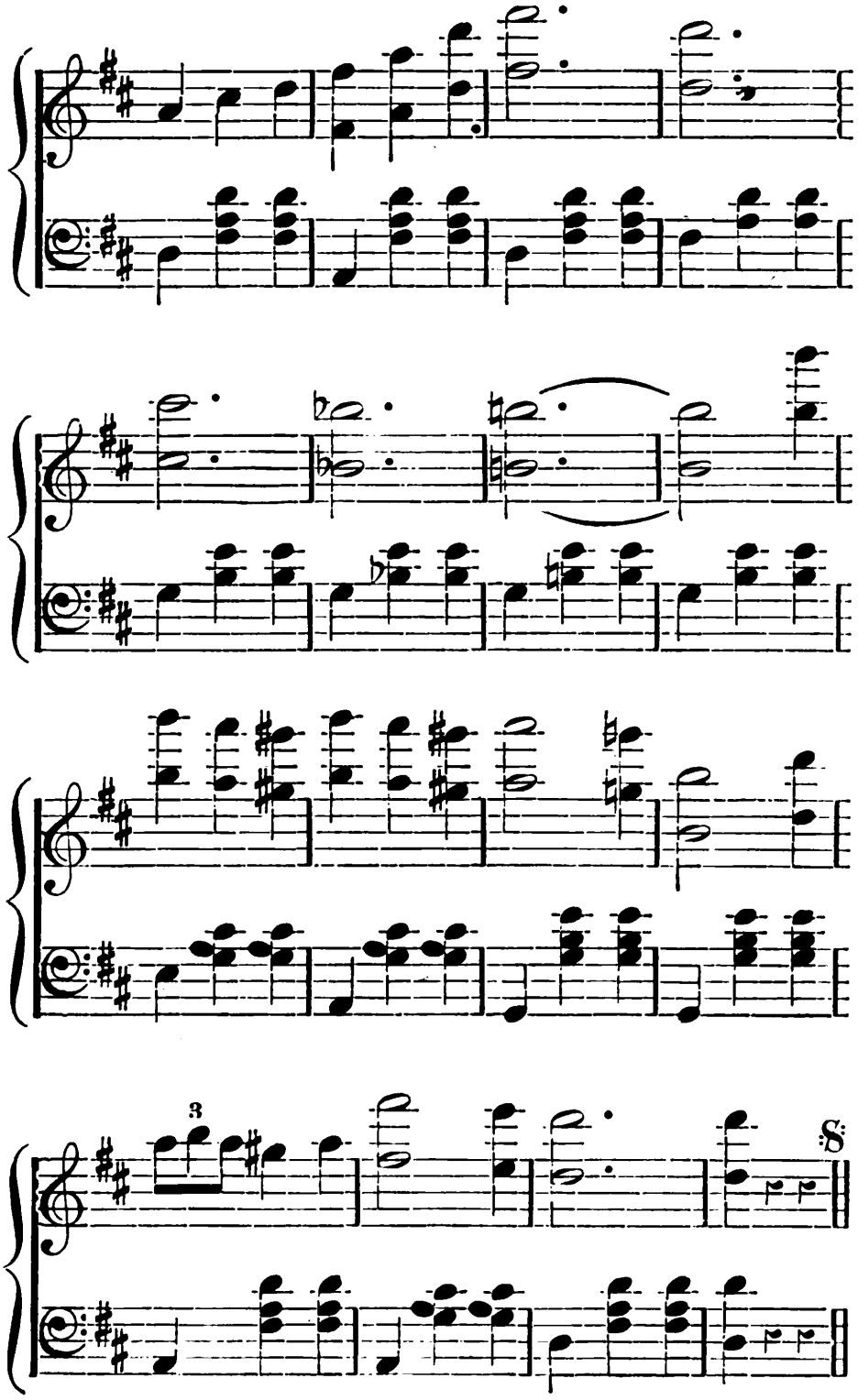












Pas de Quatre.

FLORENCE LAWSON.

INTRODUCTION.

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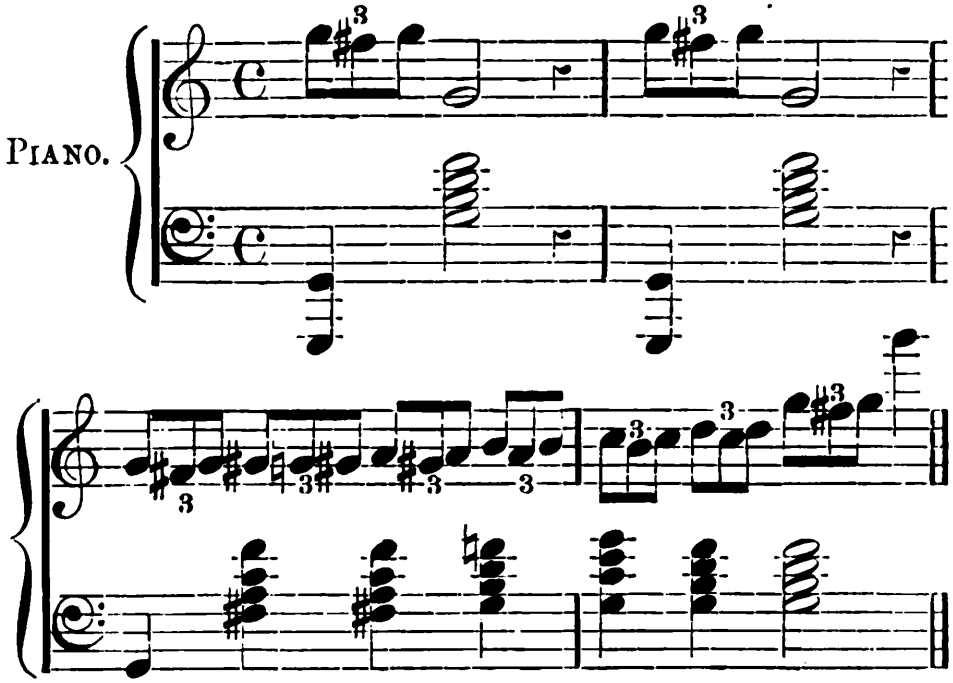
PIANO.



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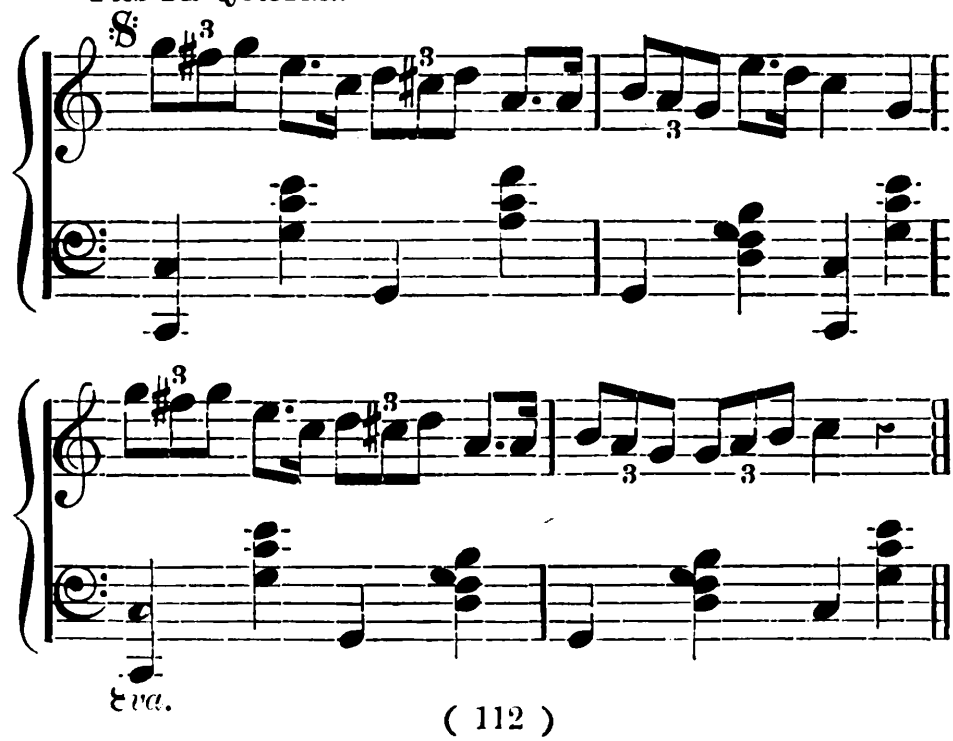

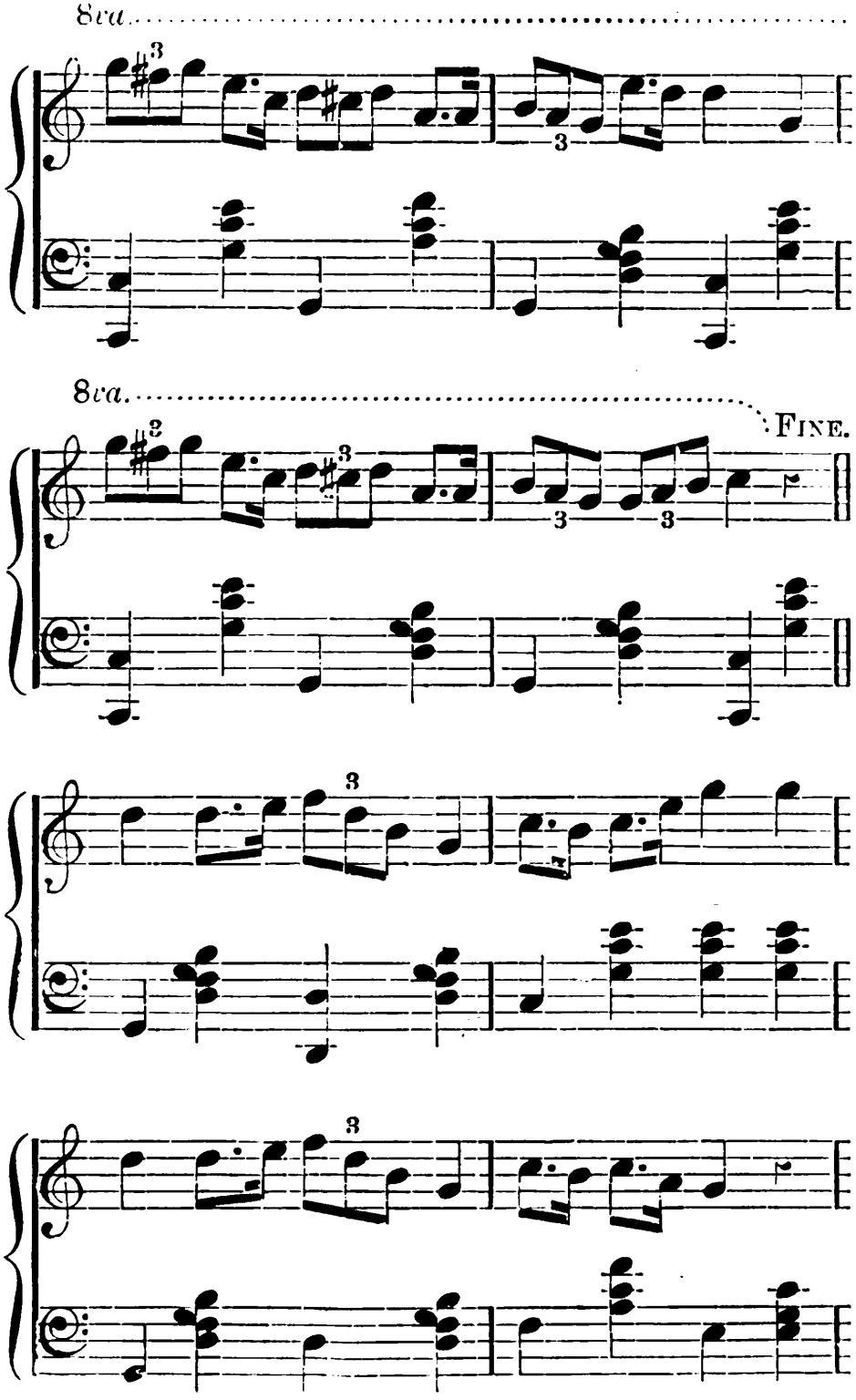

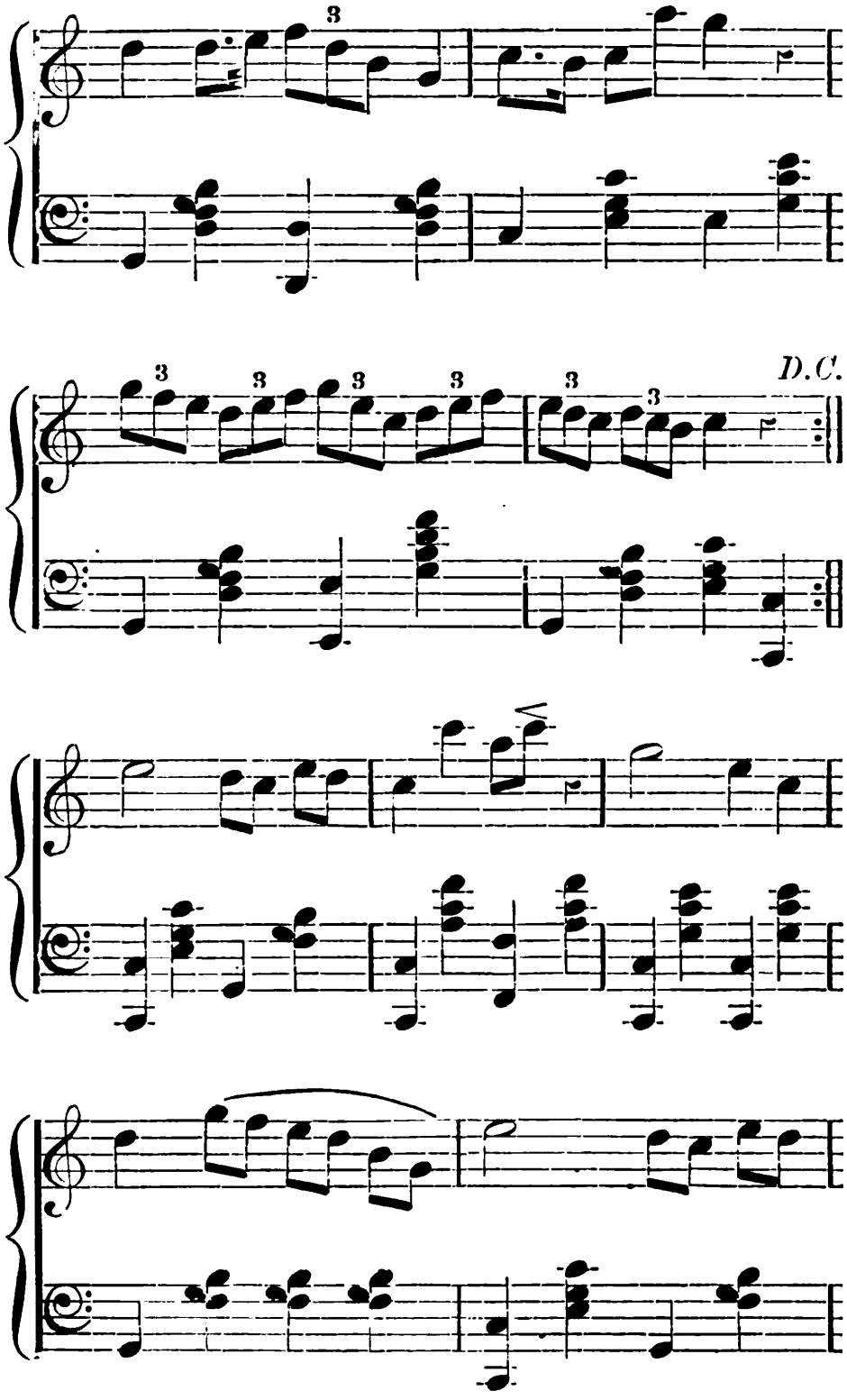

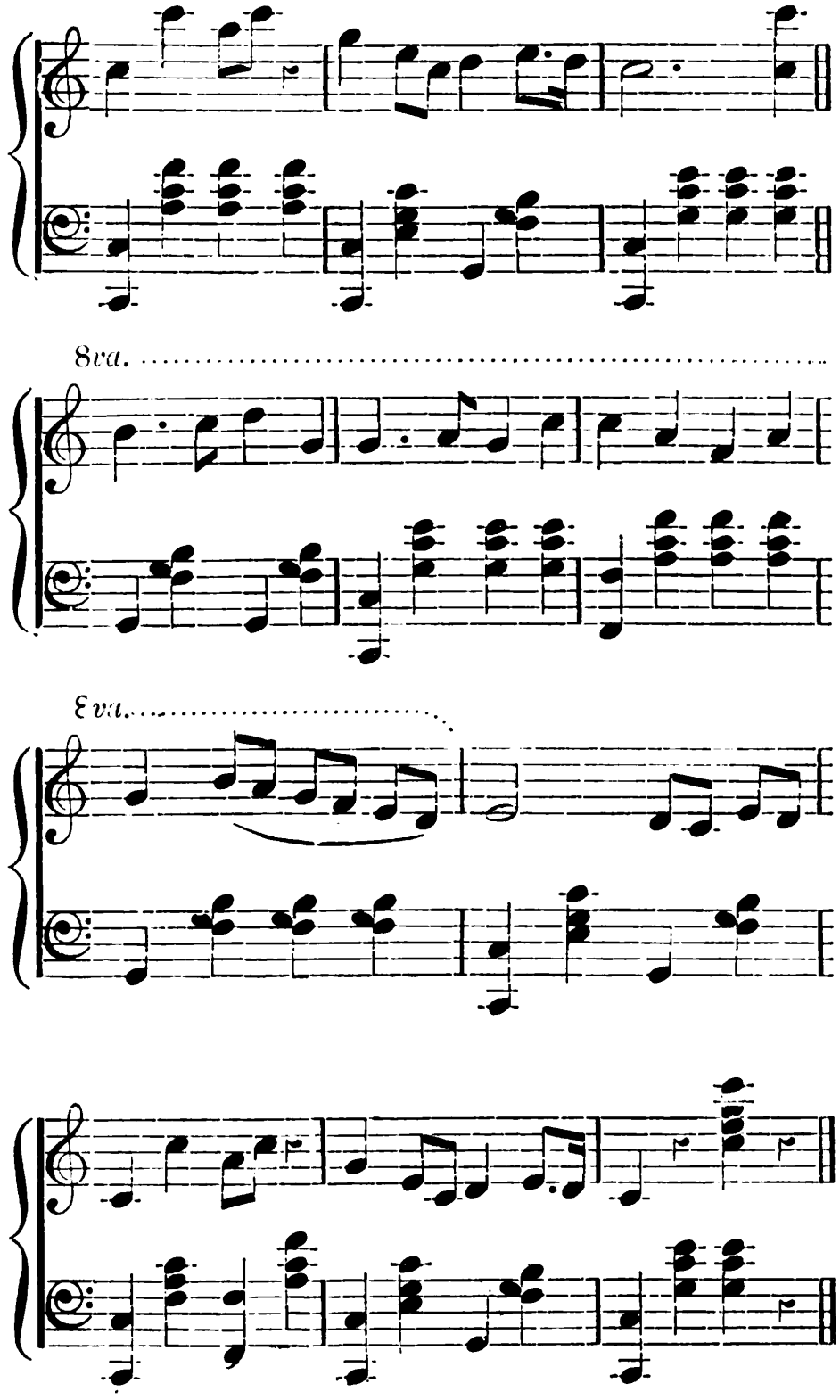

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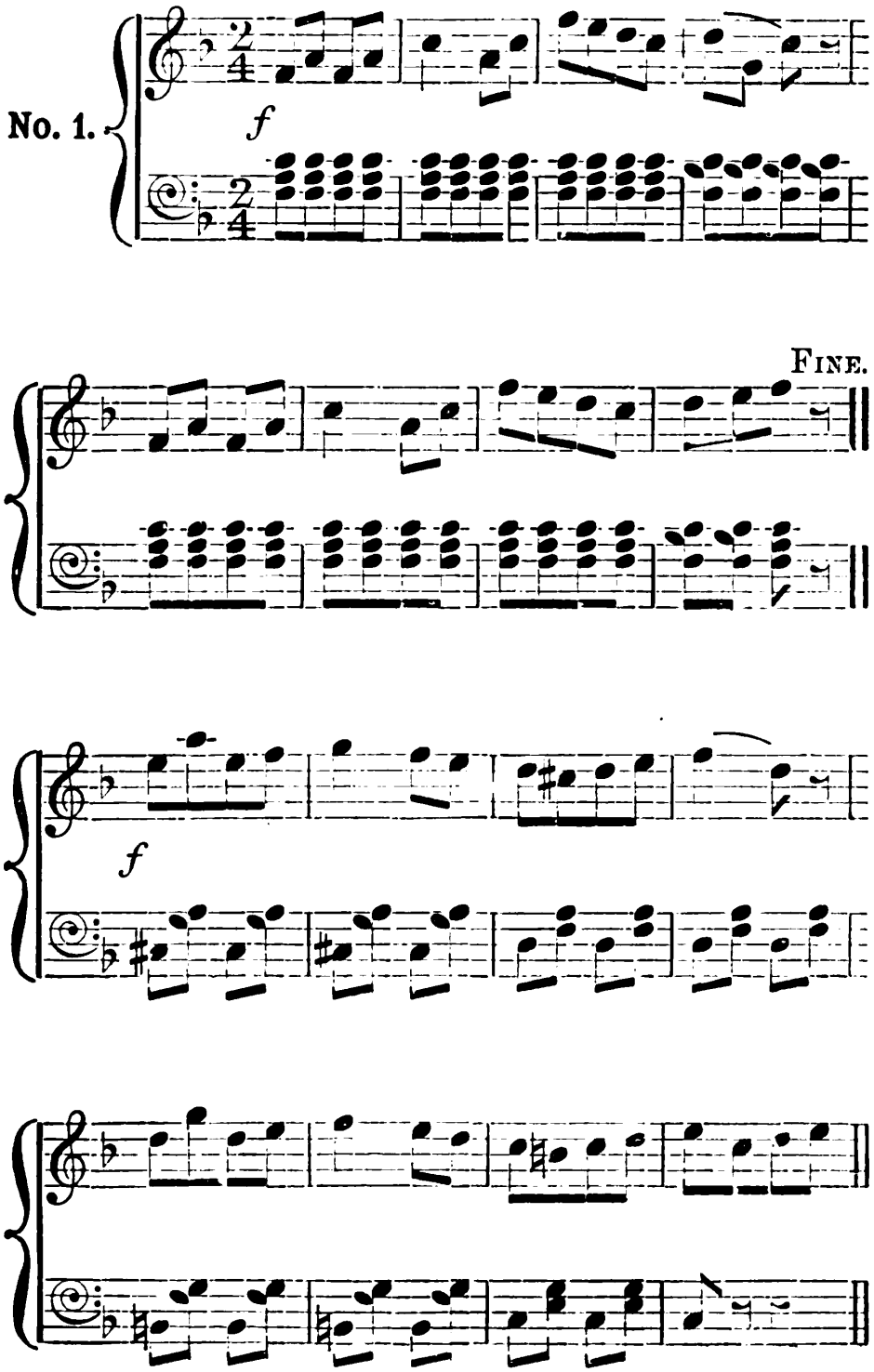

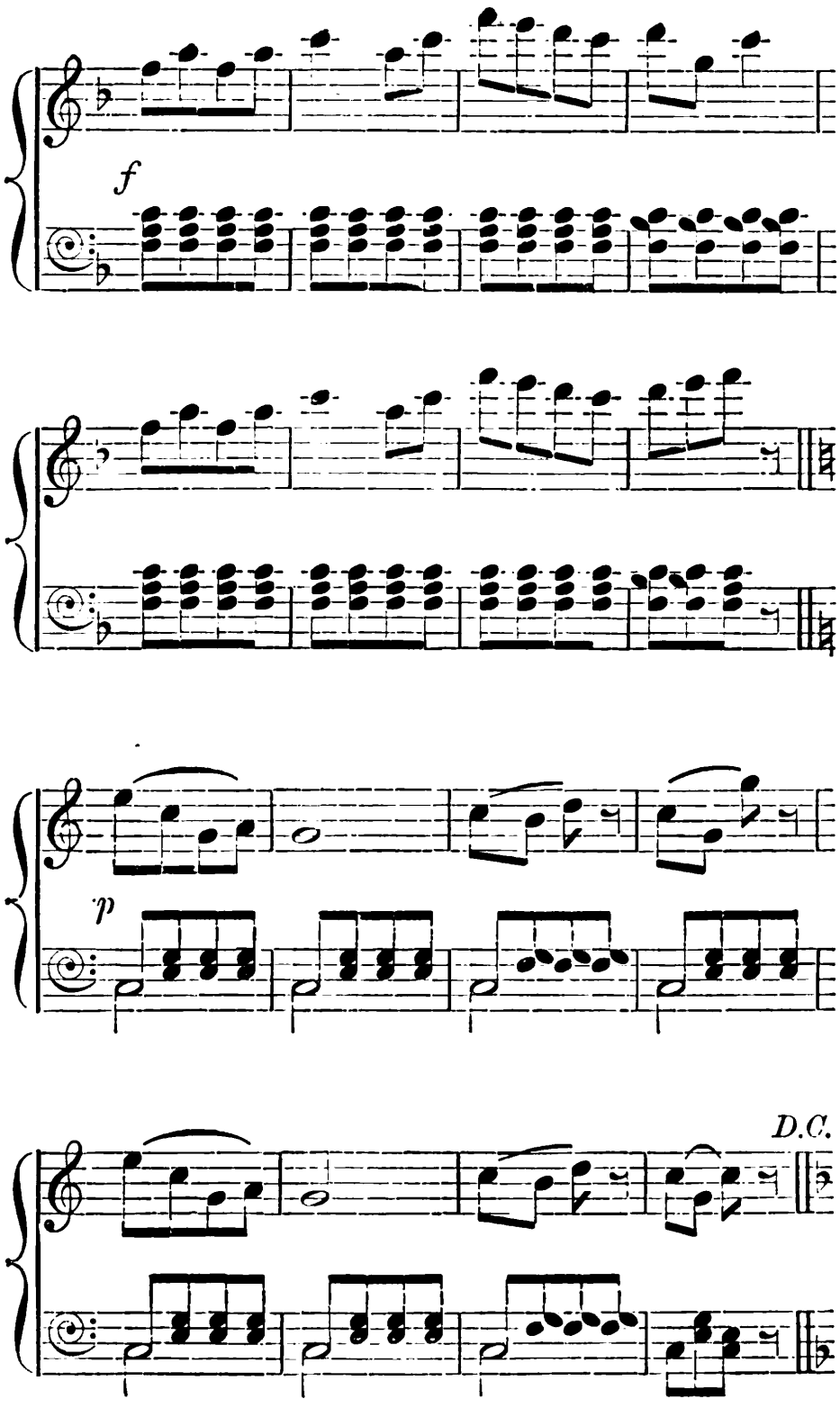

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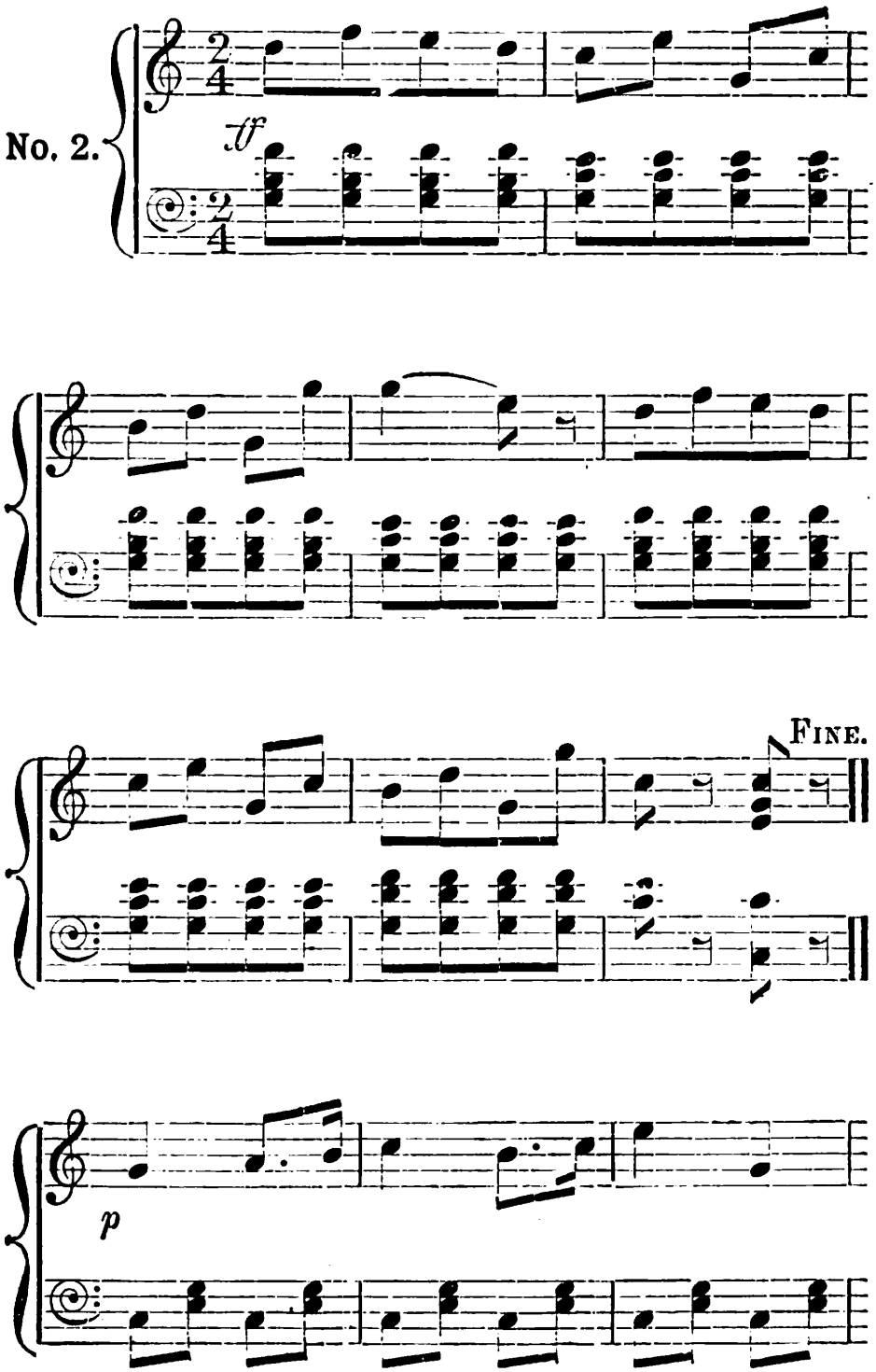

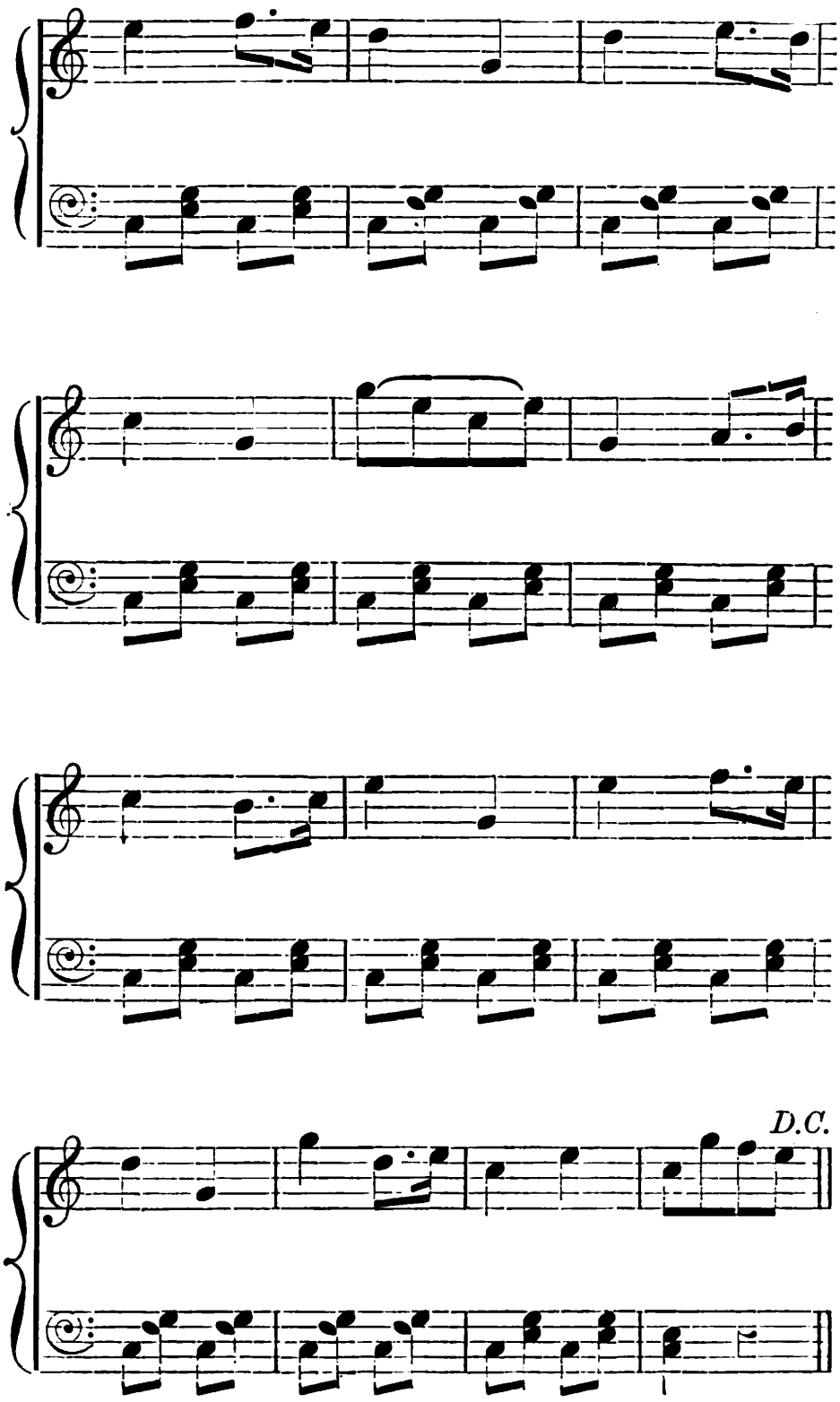

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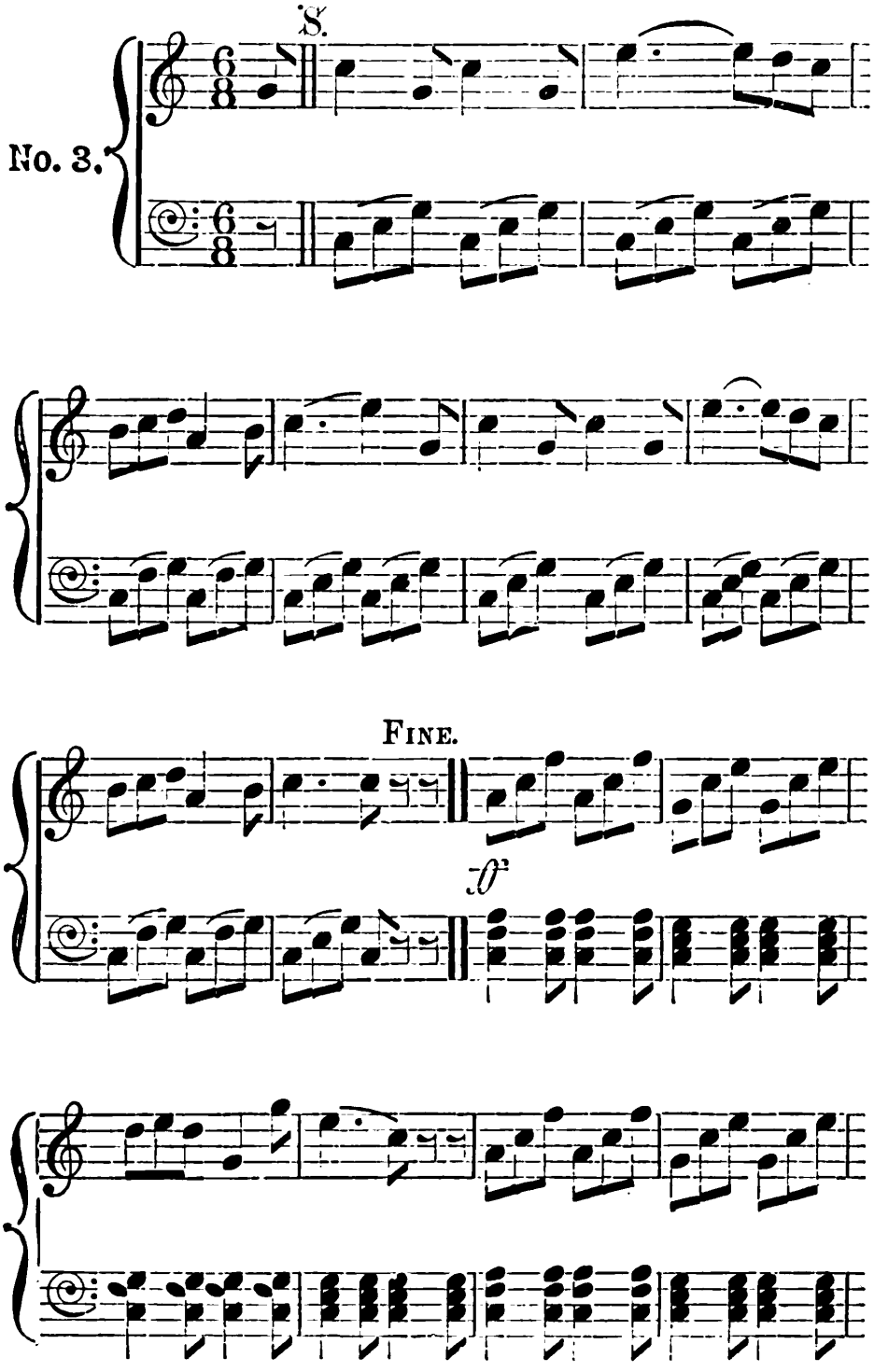

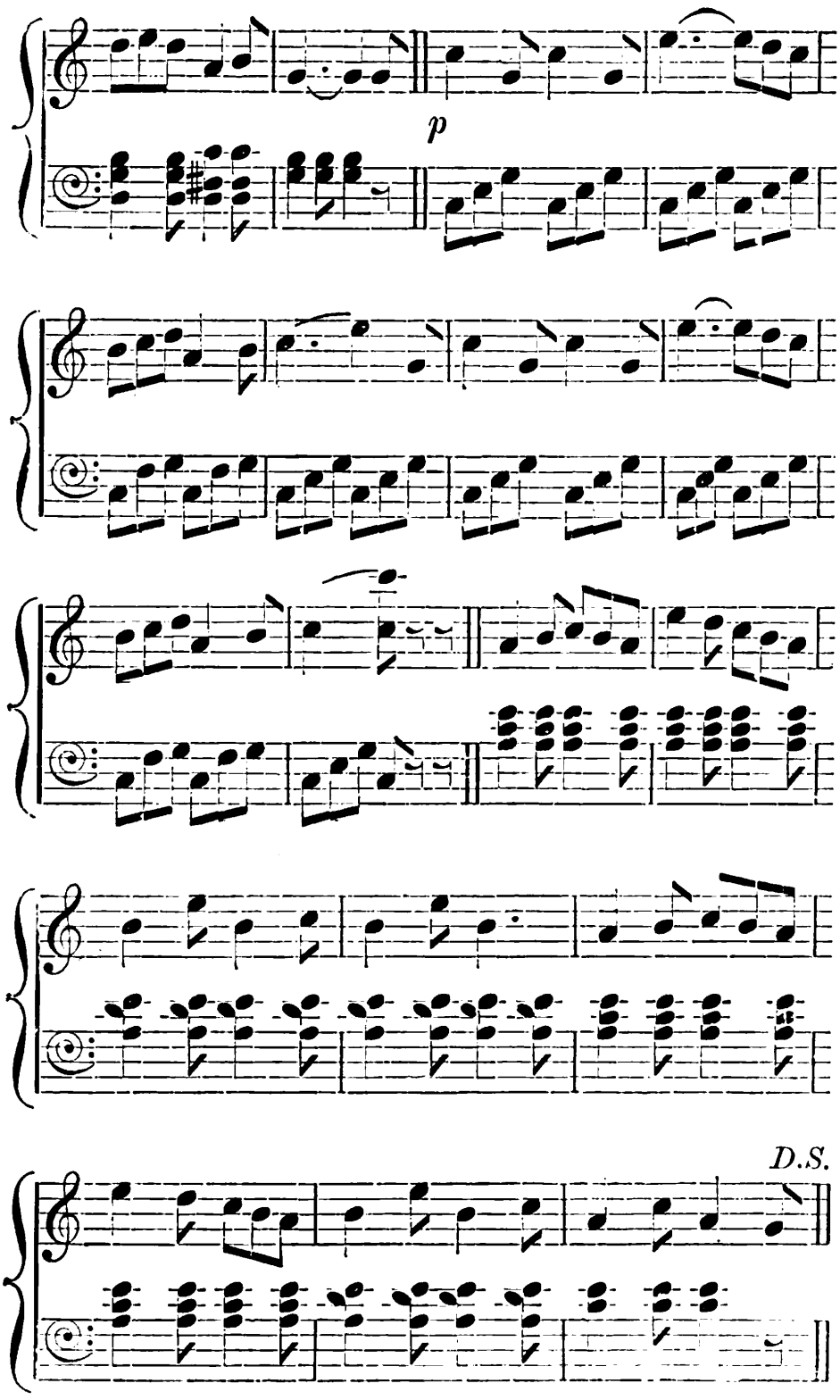

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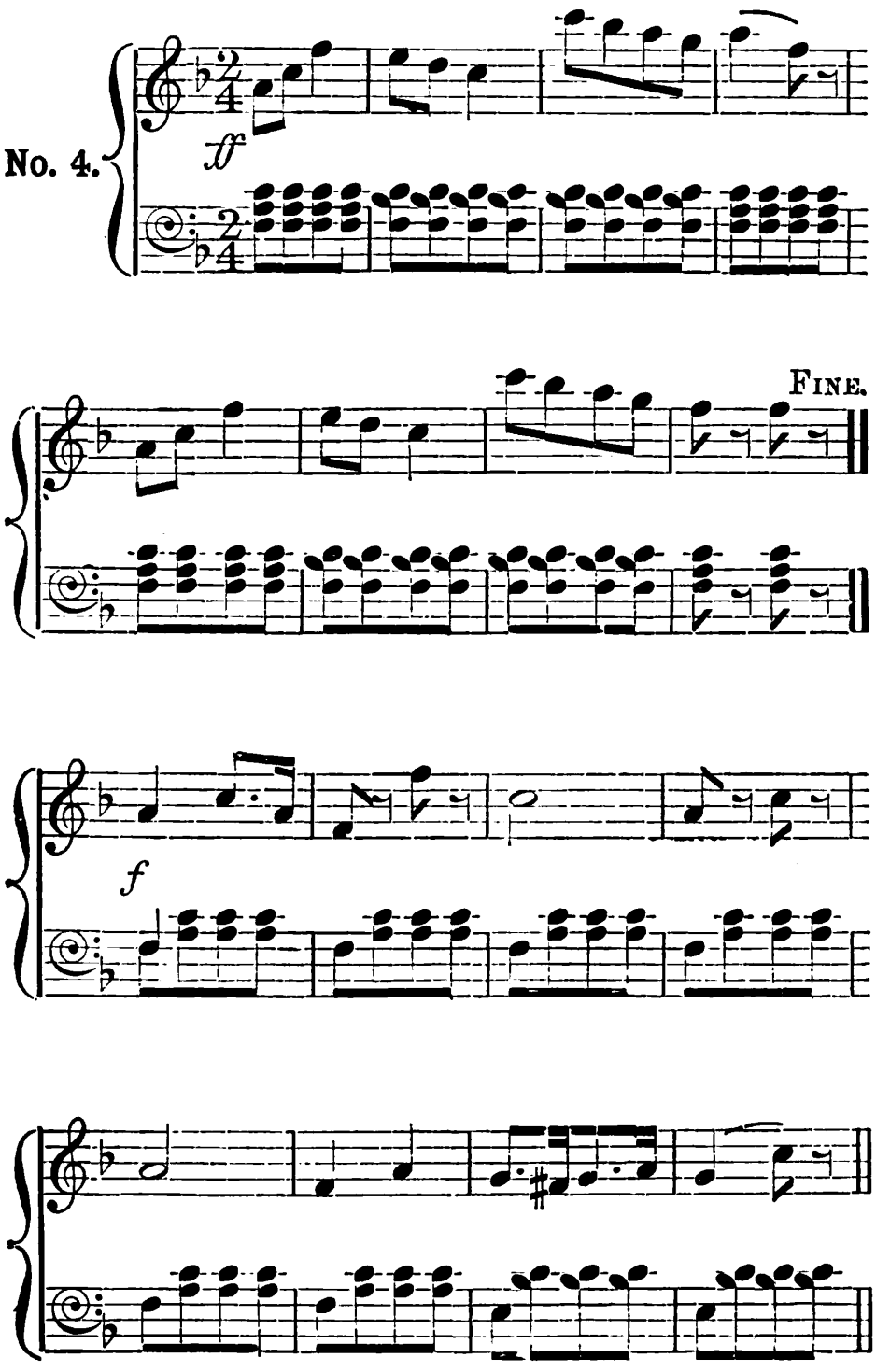

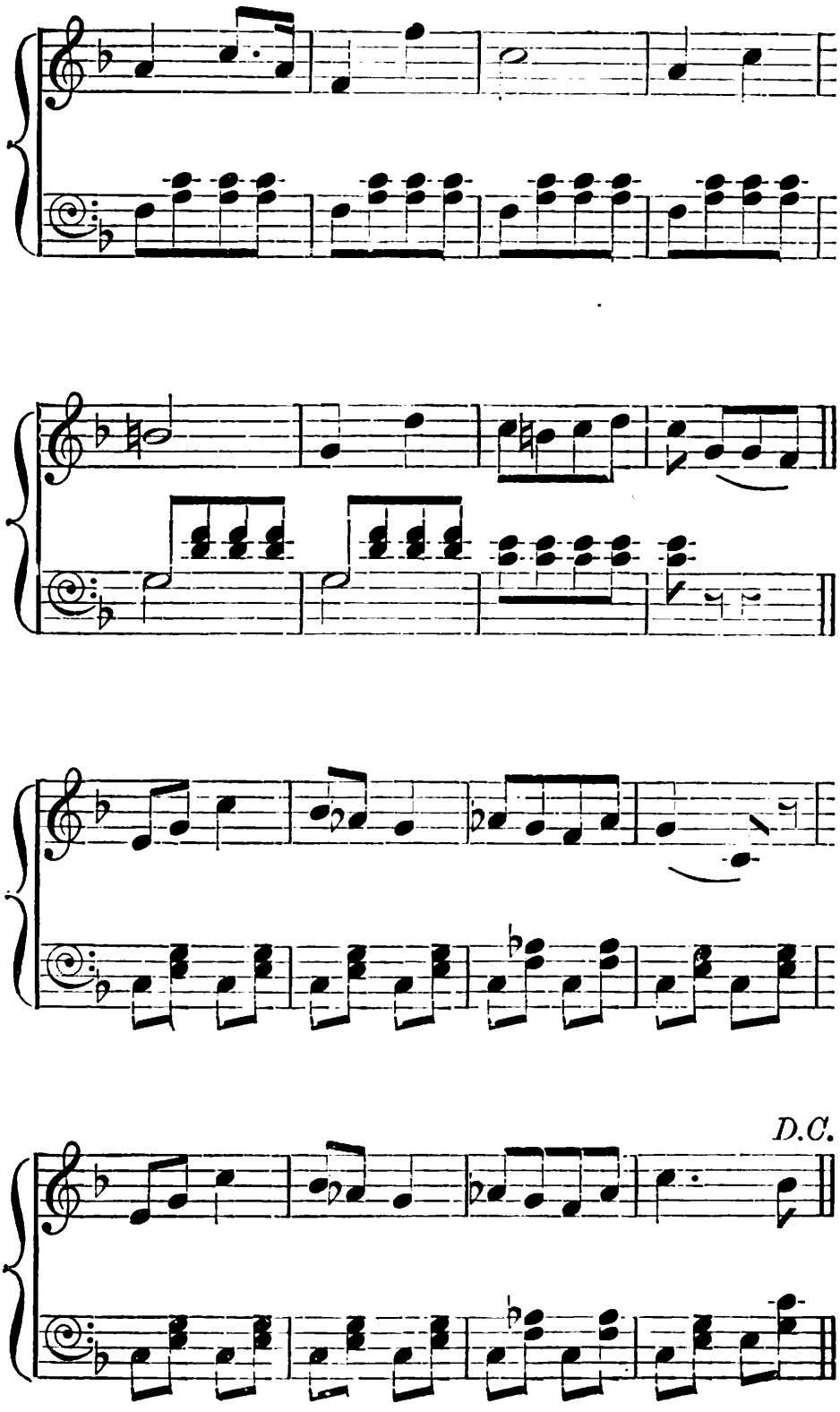

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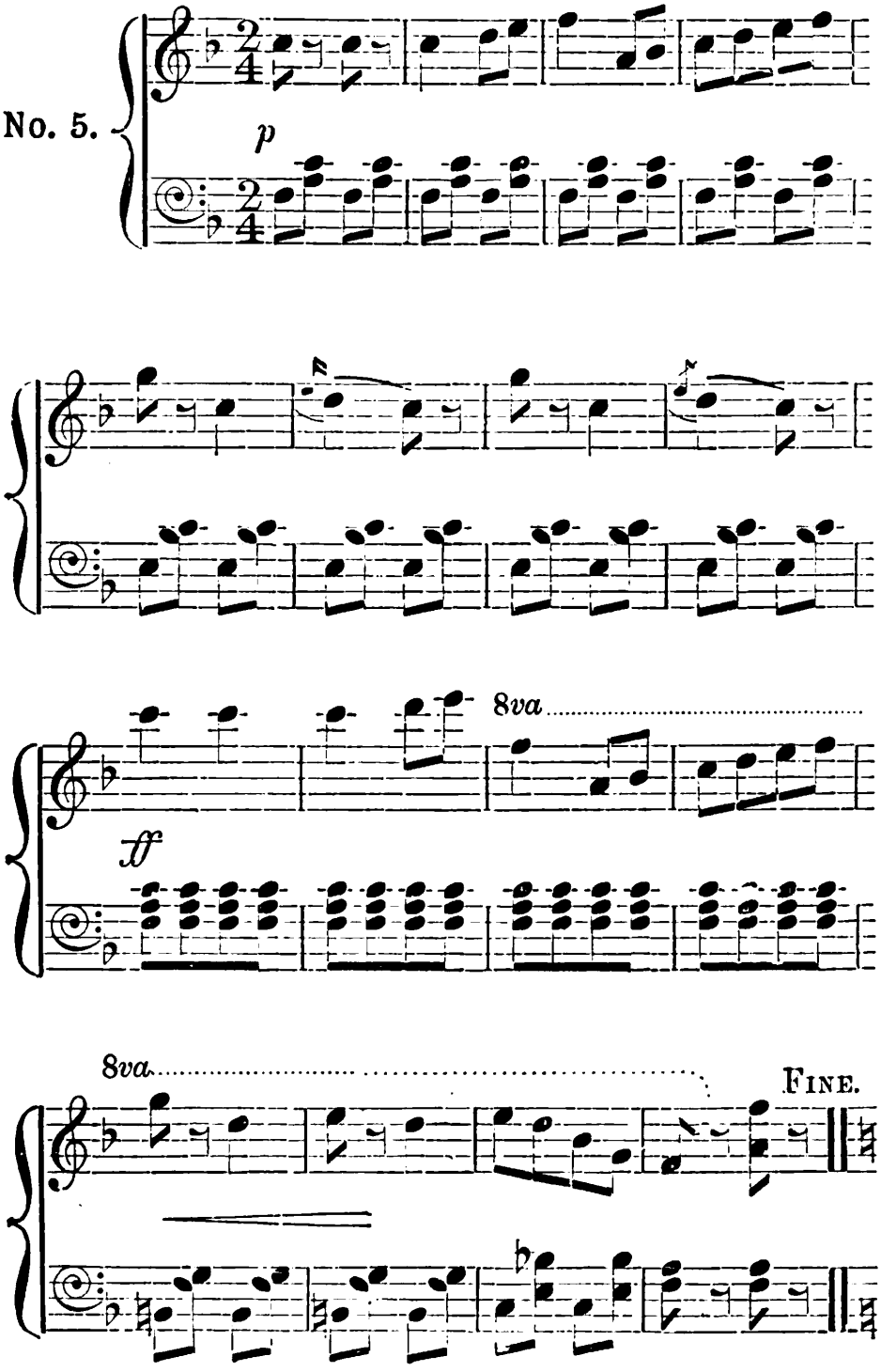

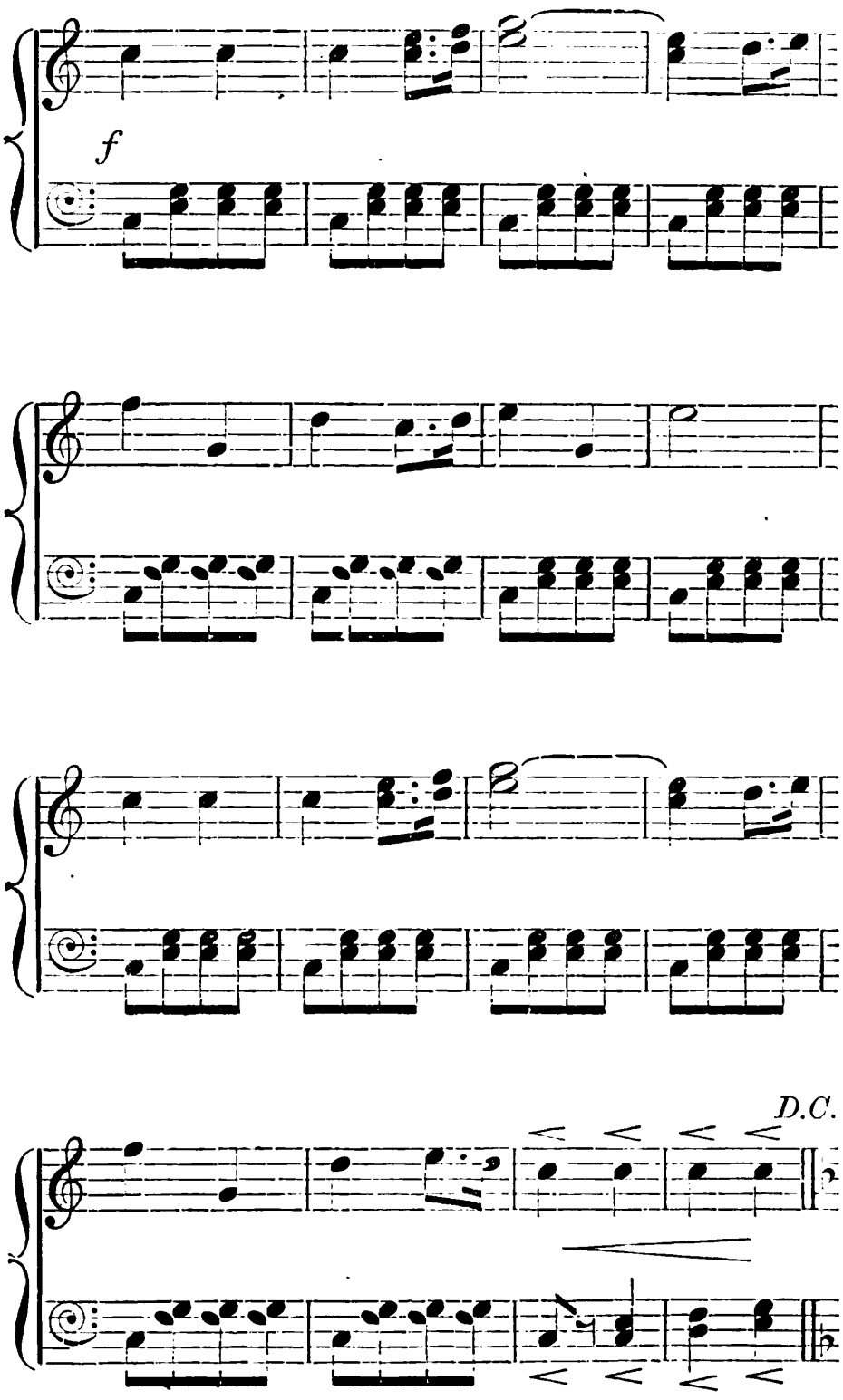

Lancers.

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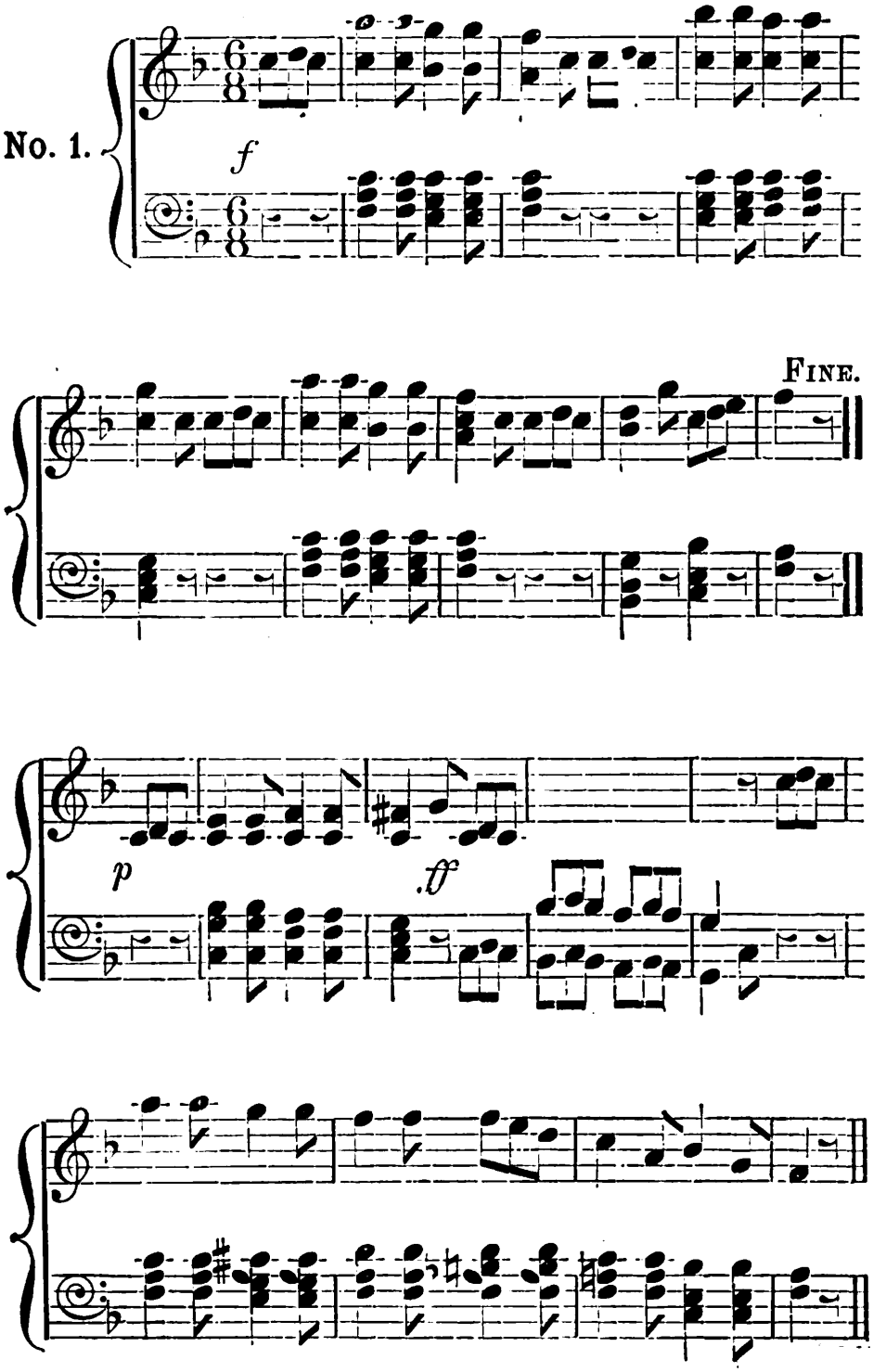

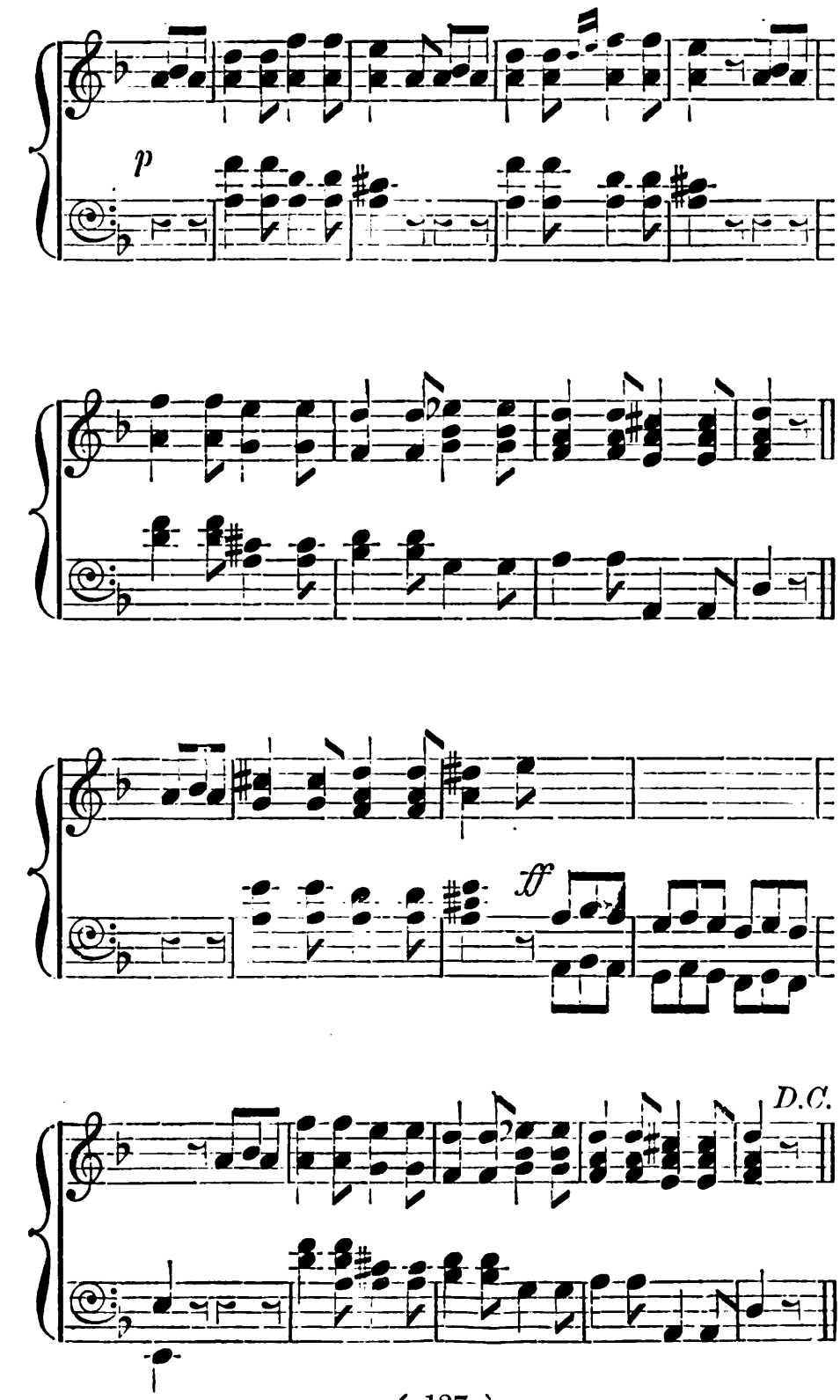

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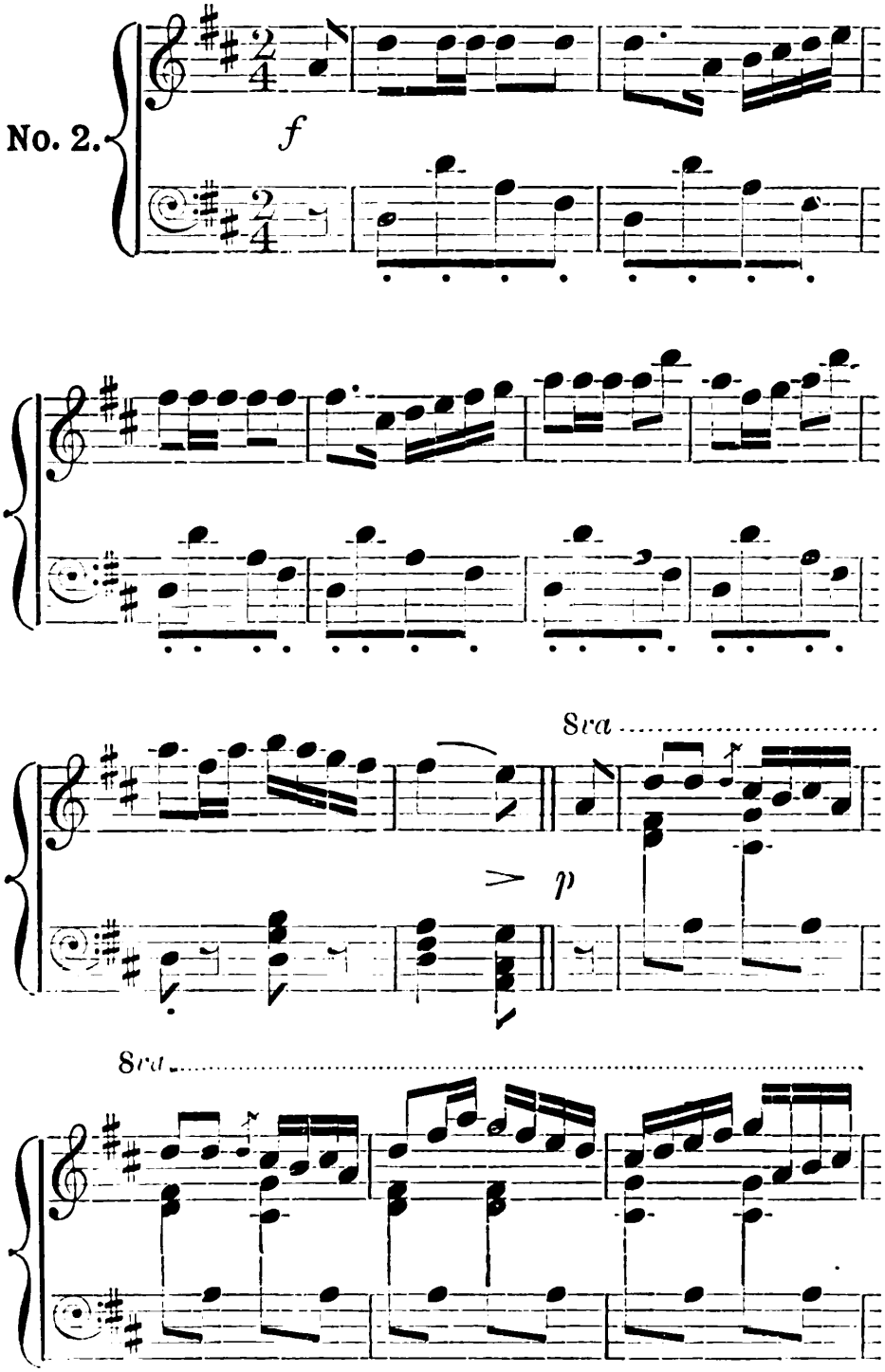

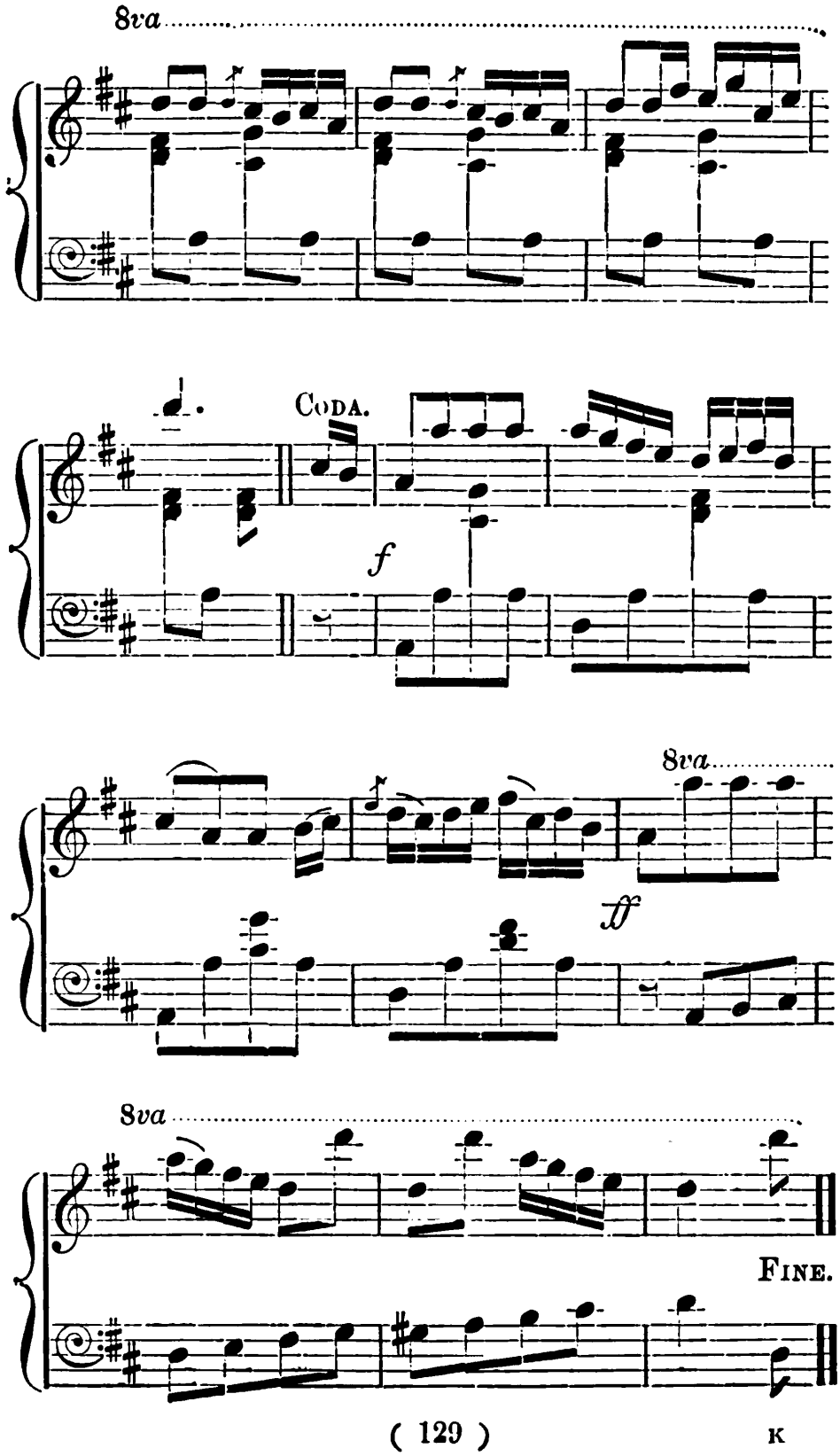

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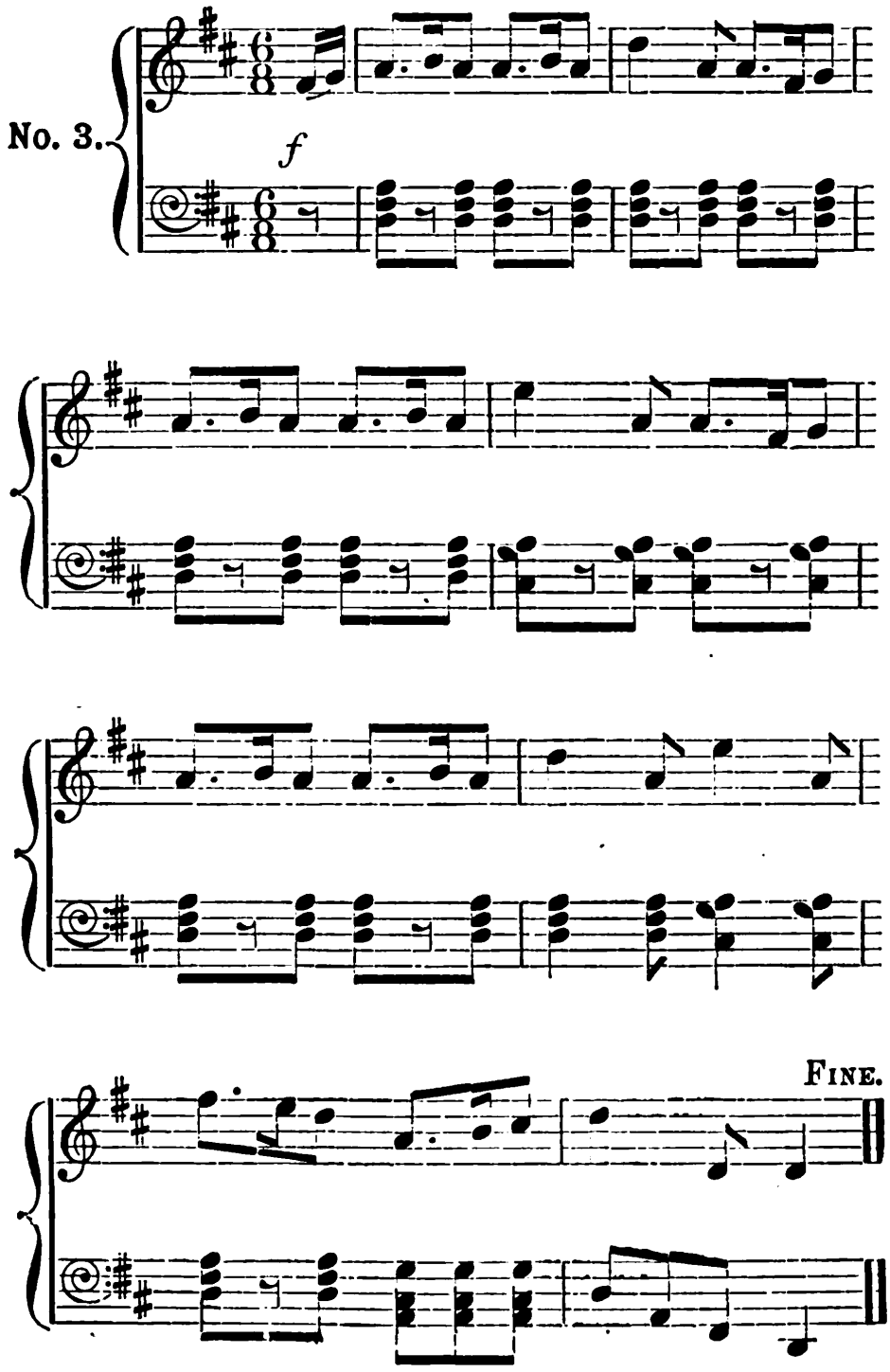

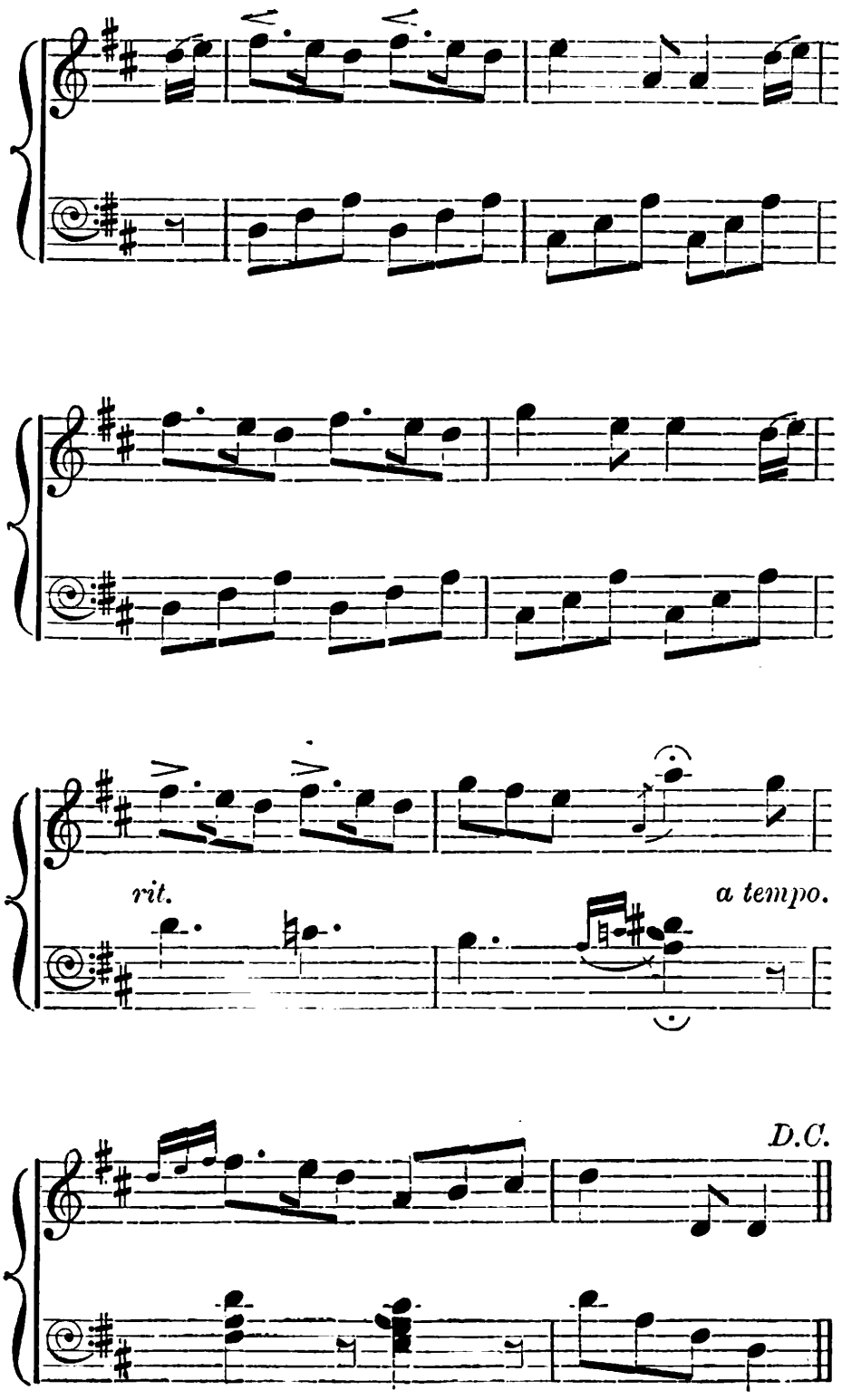

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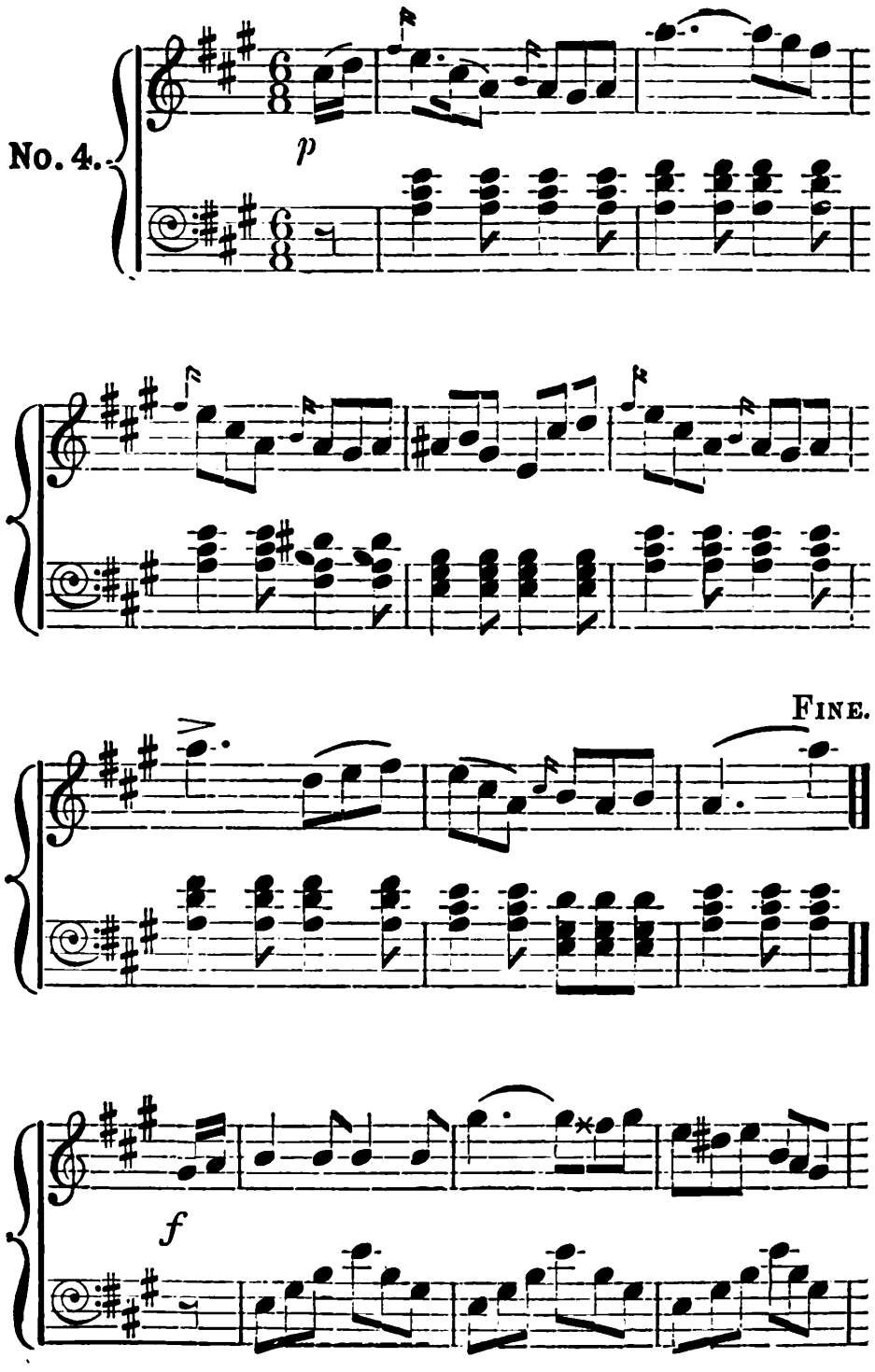
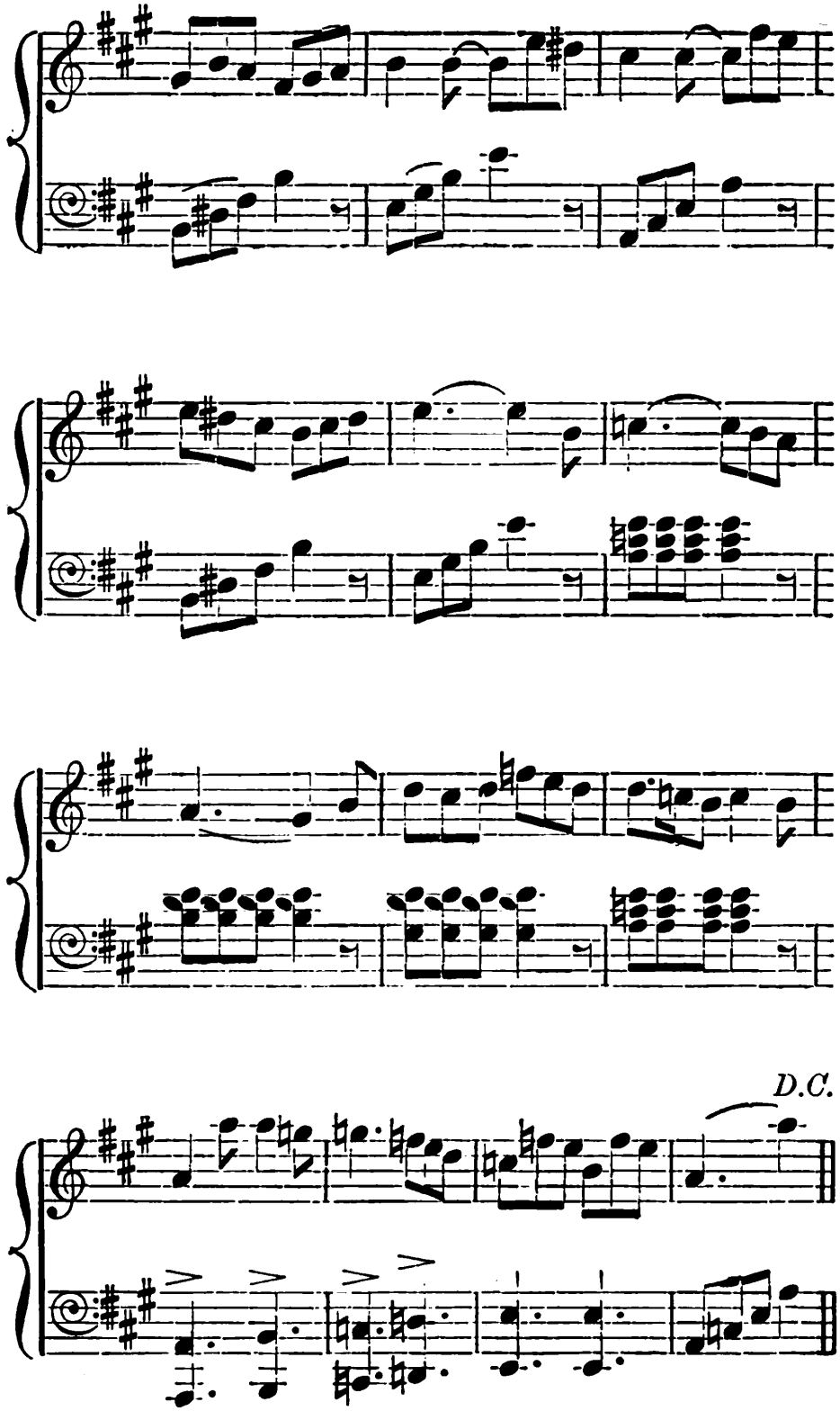
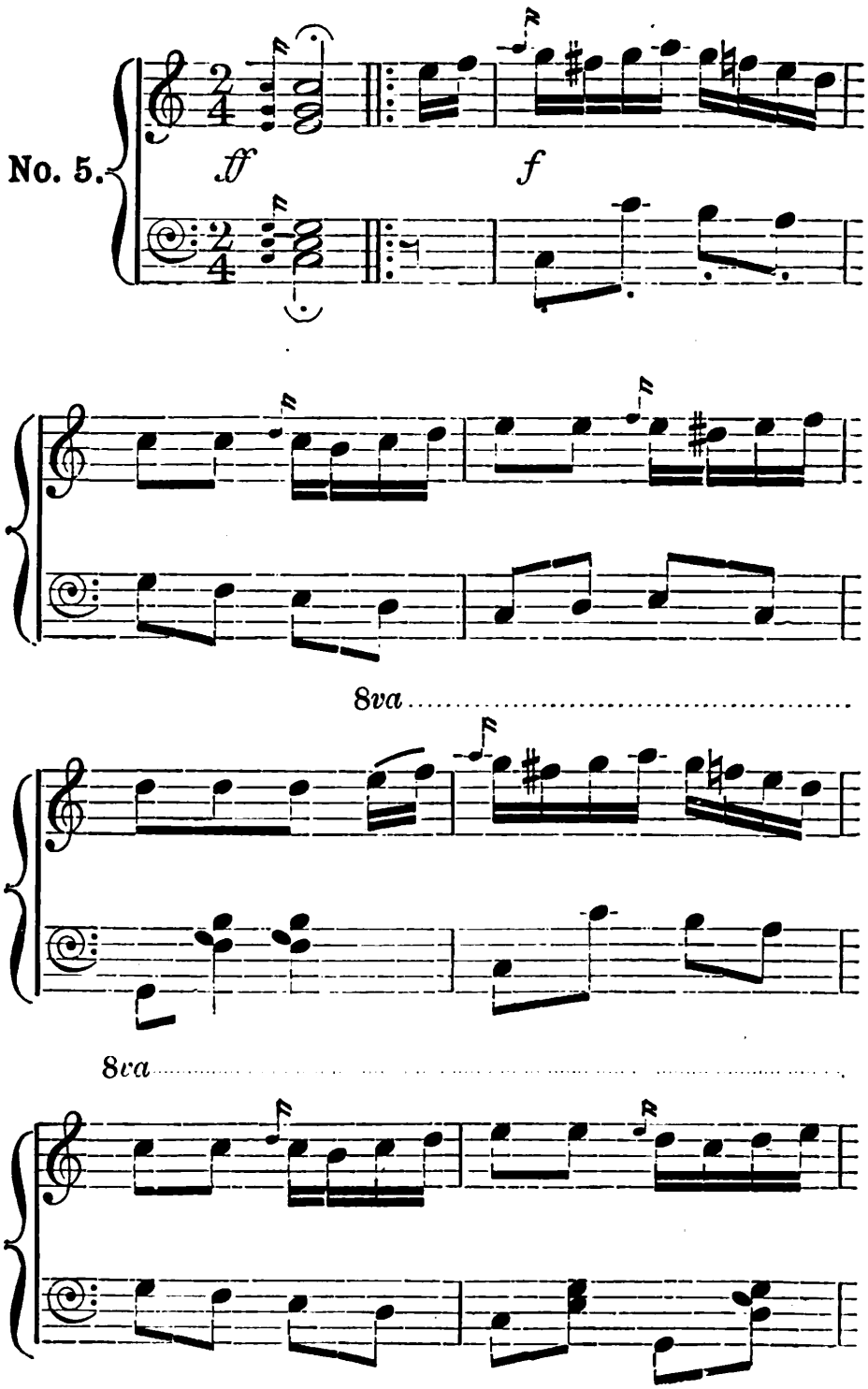
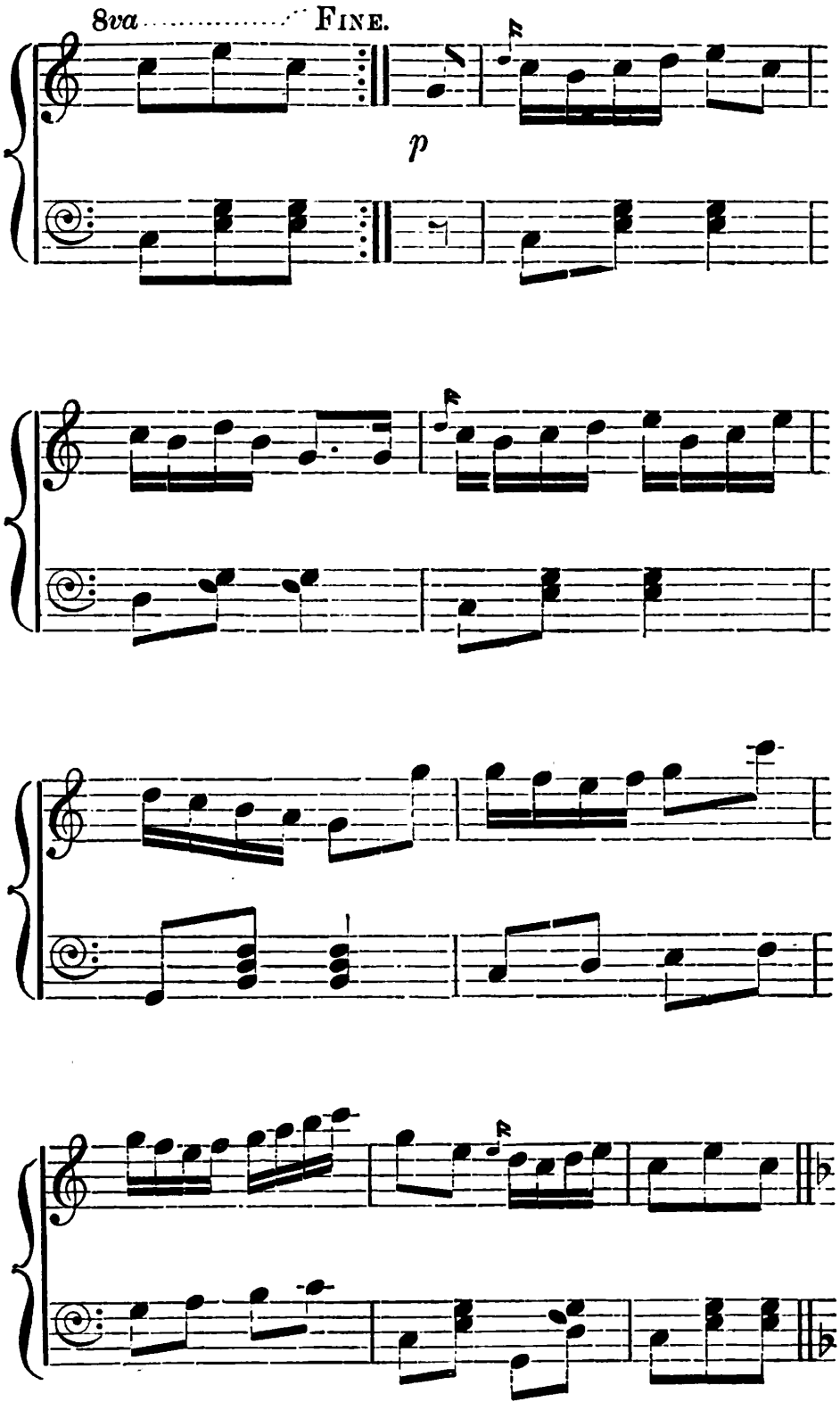
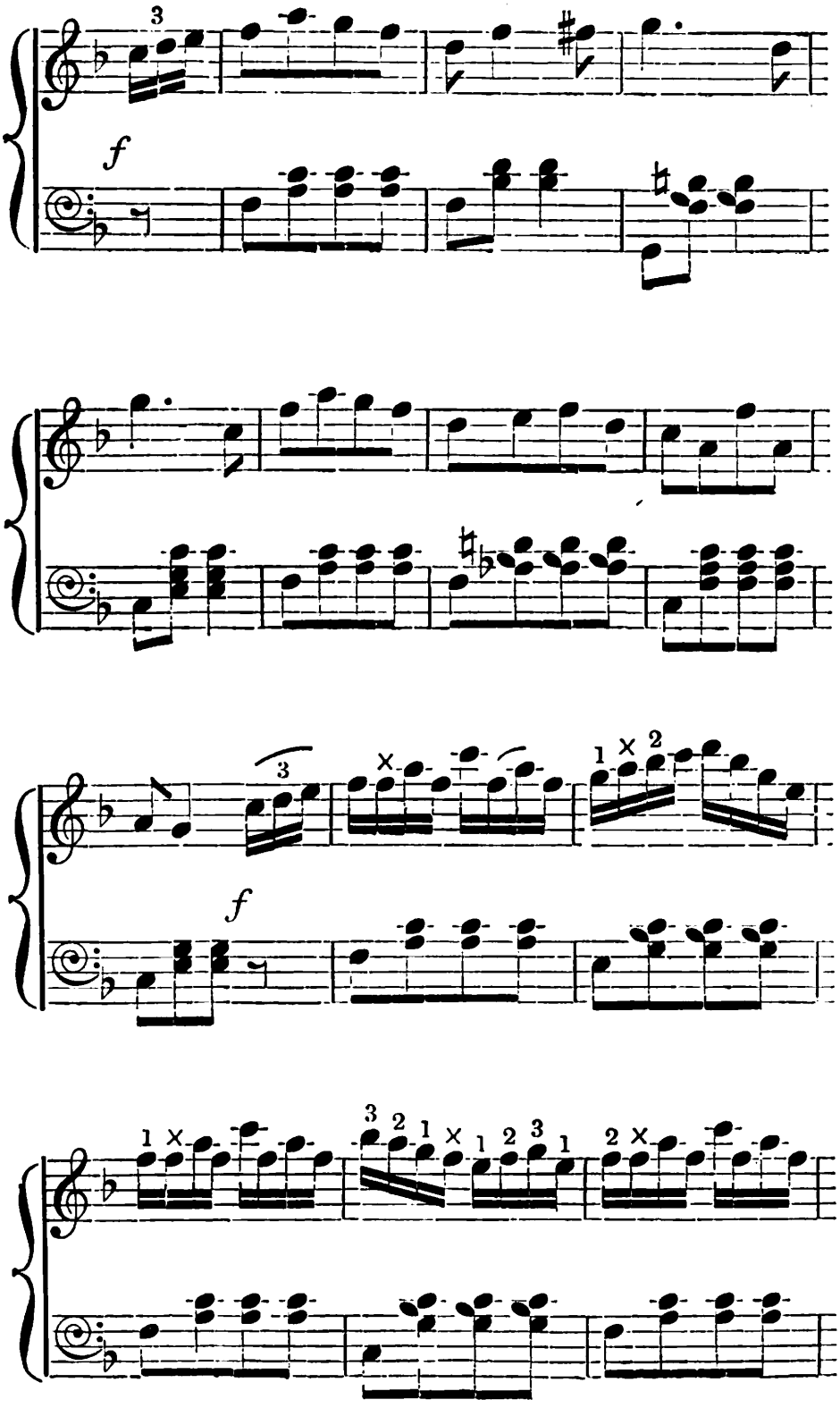


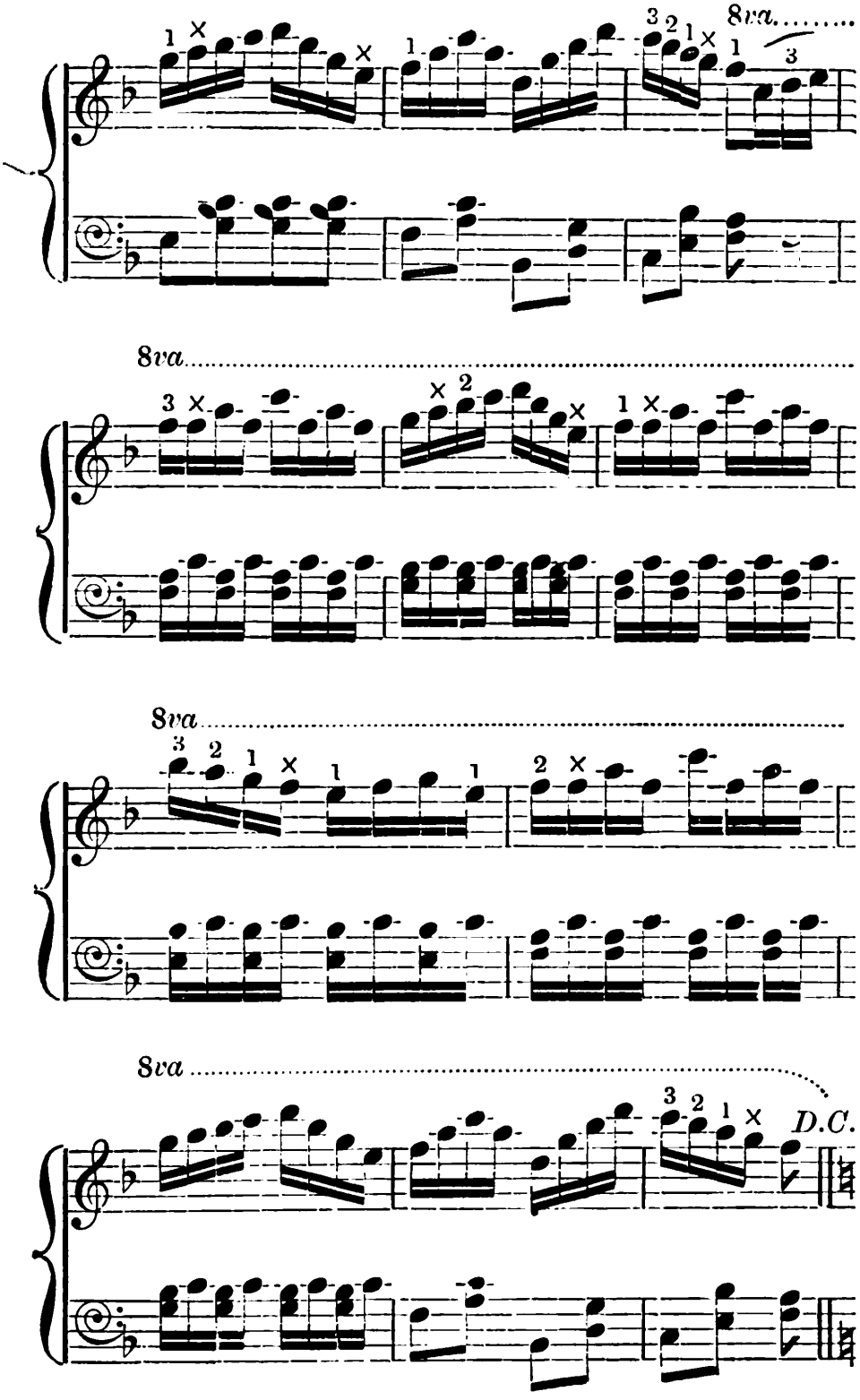


Lancers.

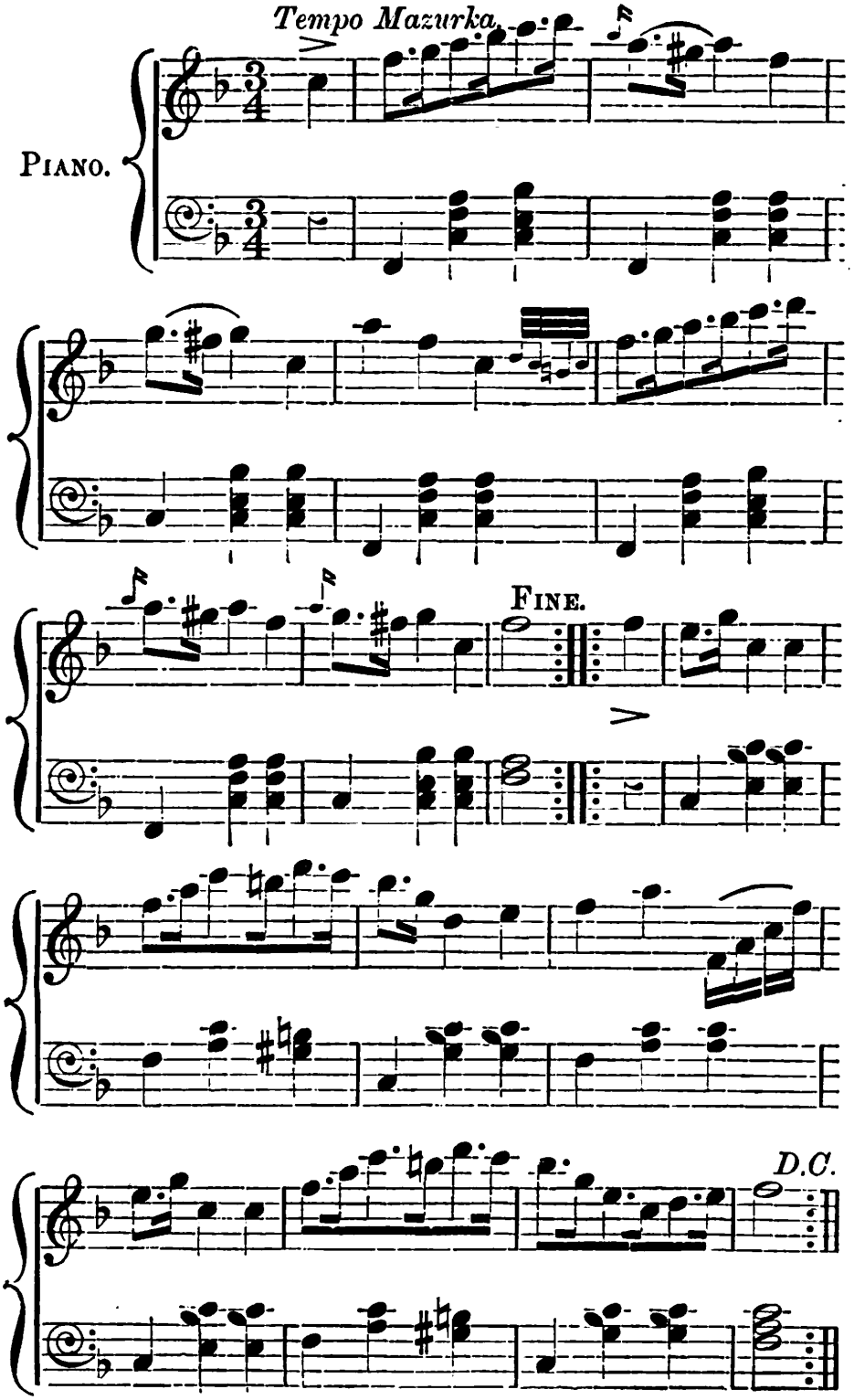




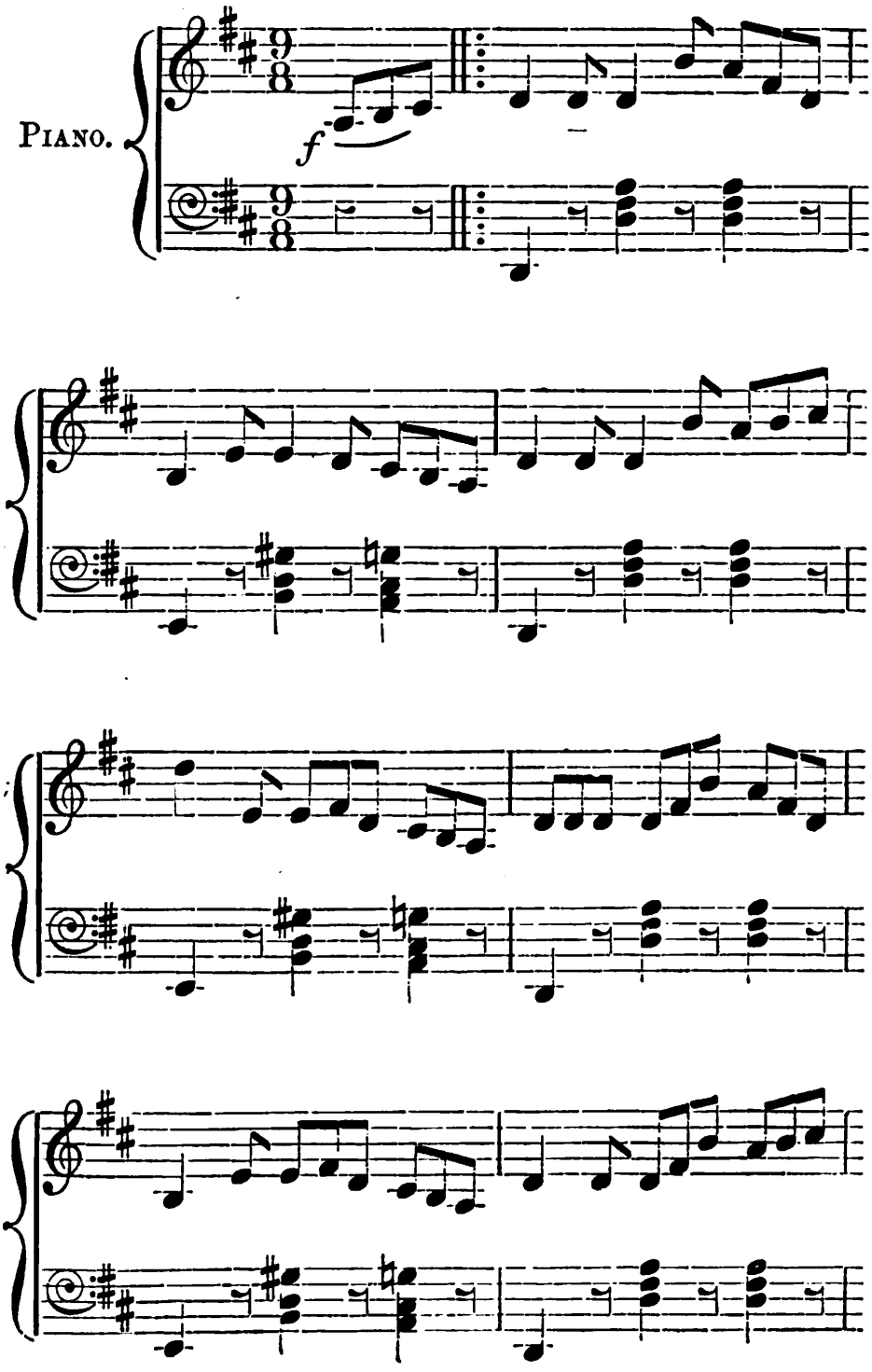


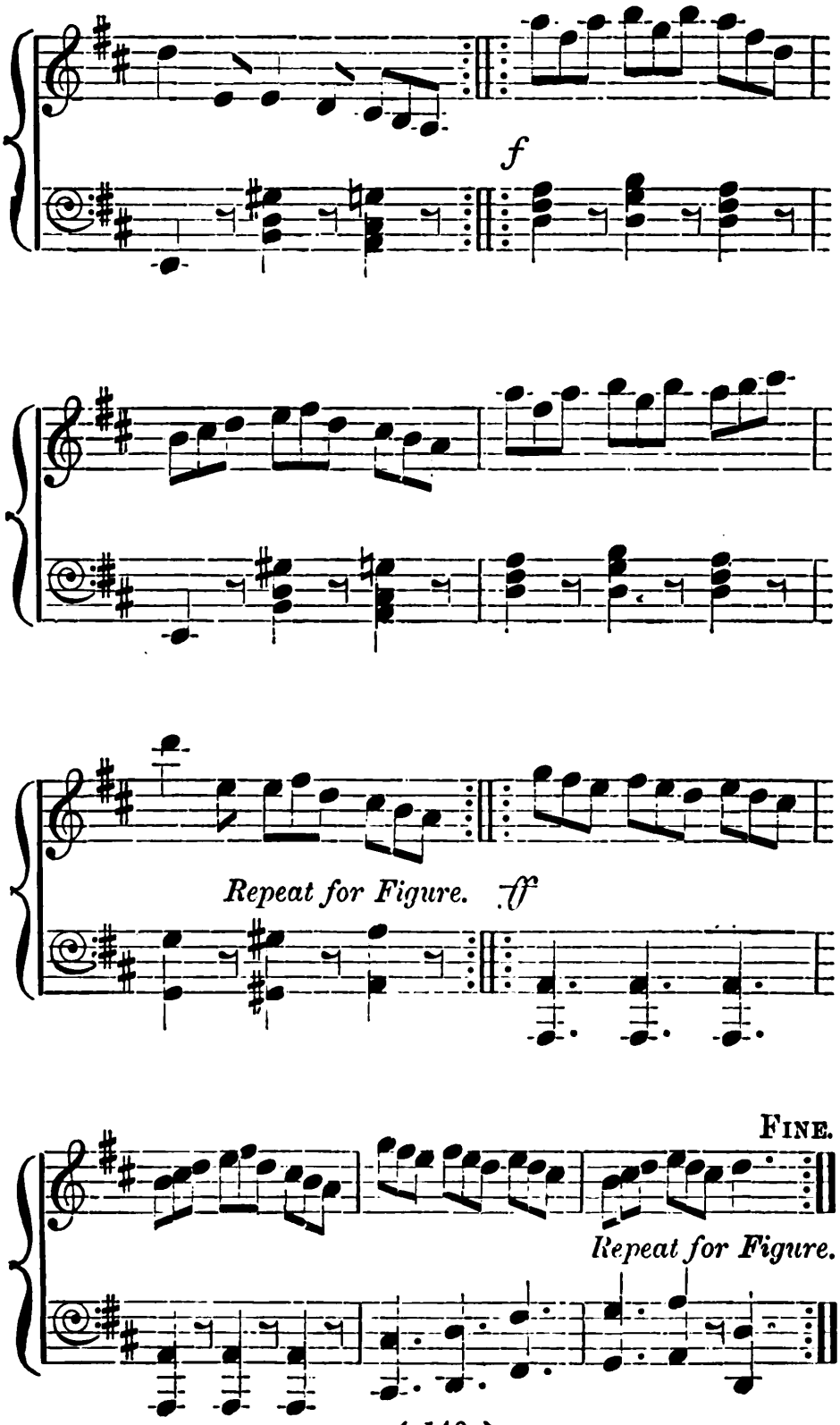


Polka Mazurka.



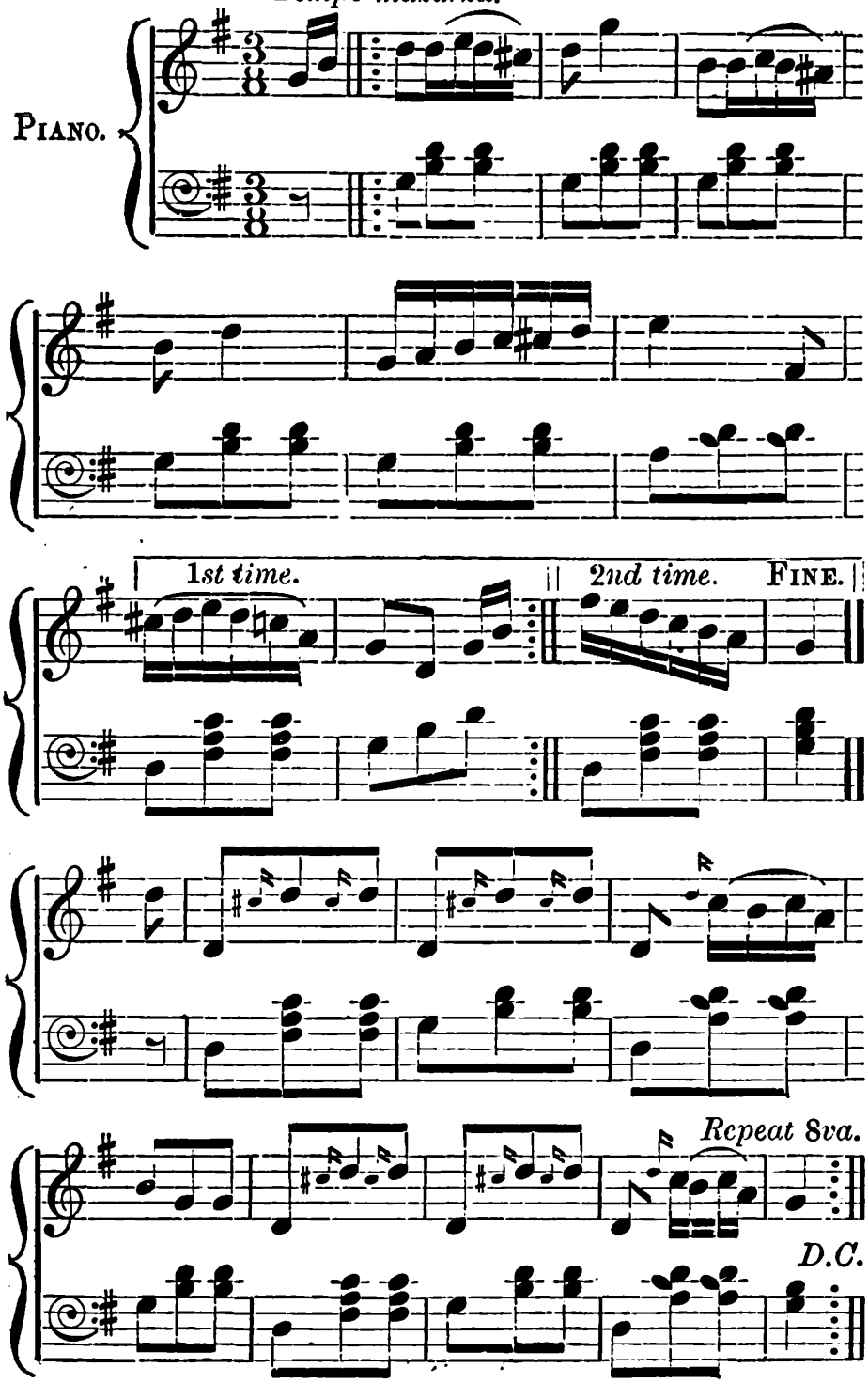
Sir Roger de Coverley.





Waltz Cotillon.

Tempo mazurka.



Marjorie Waltz.

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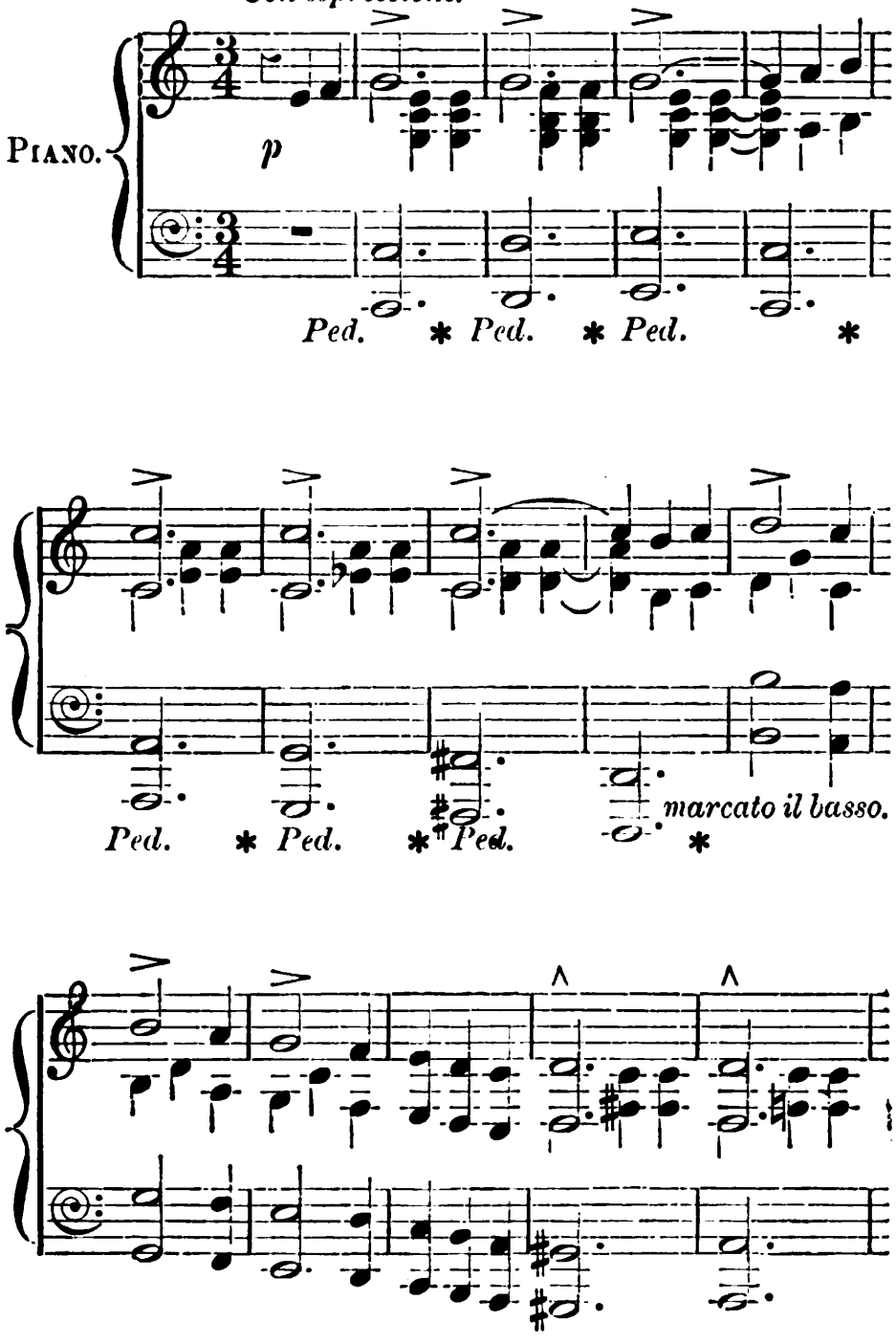
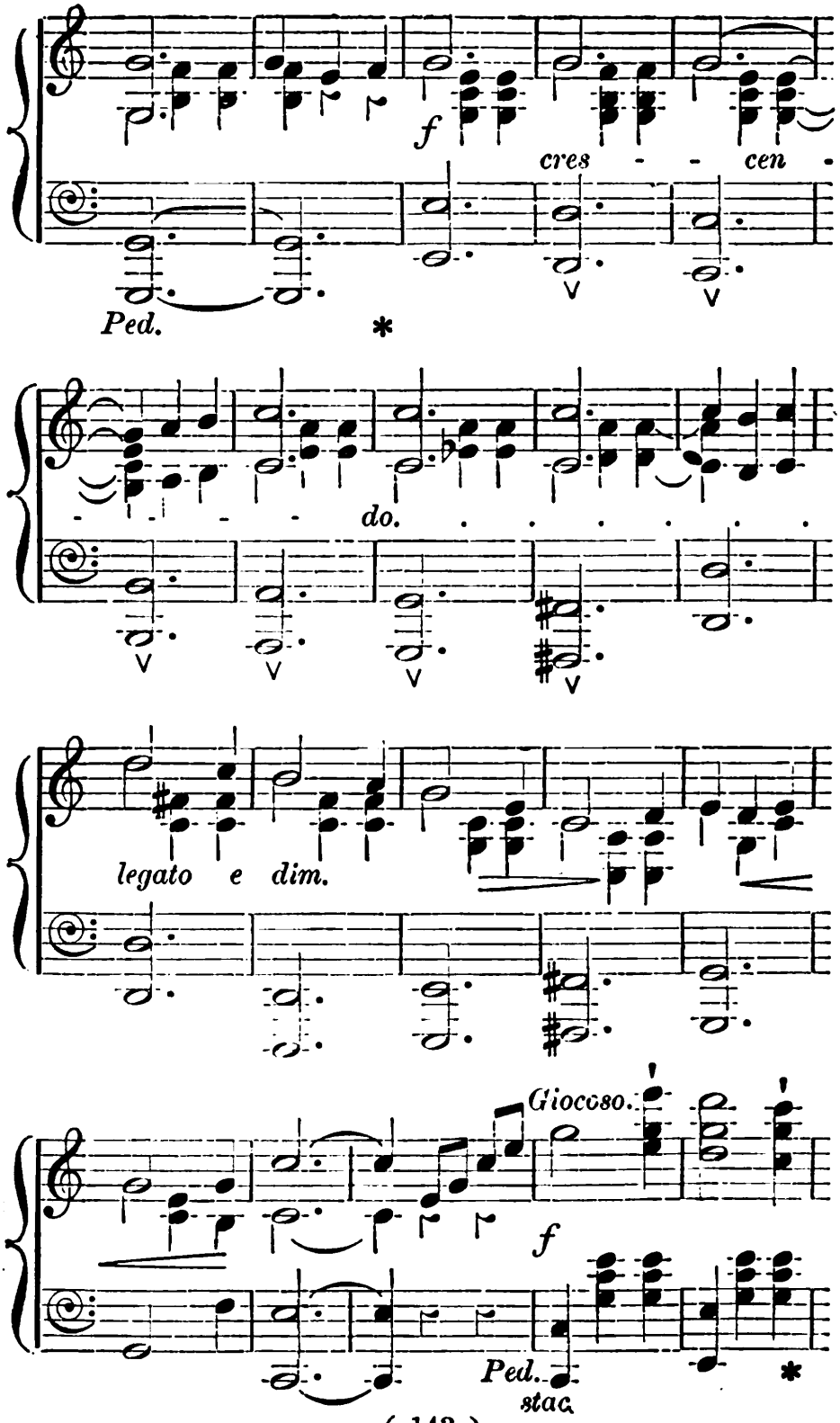
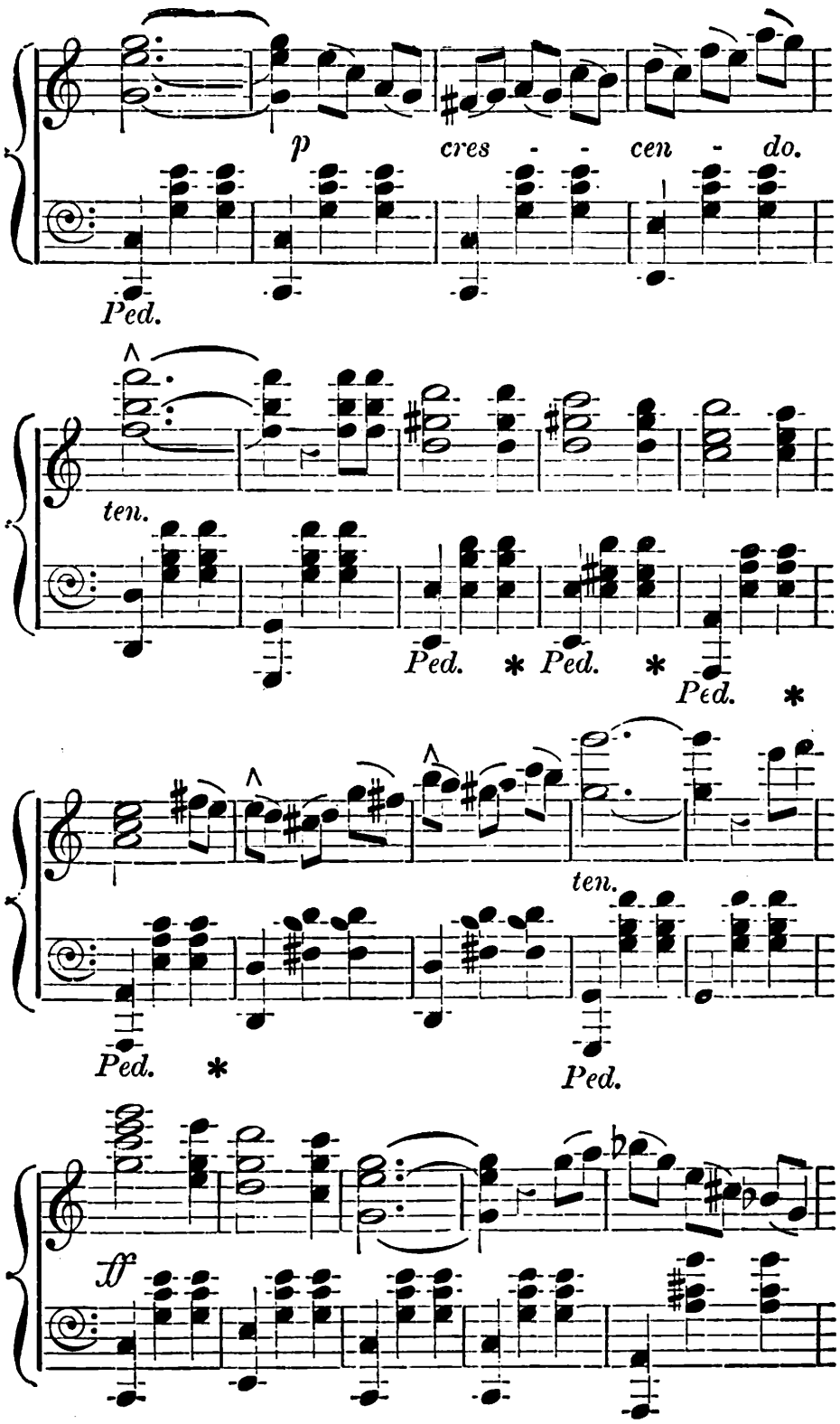
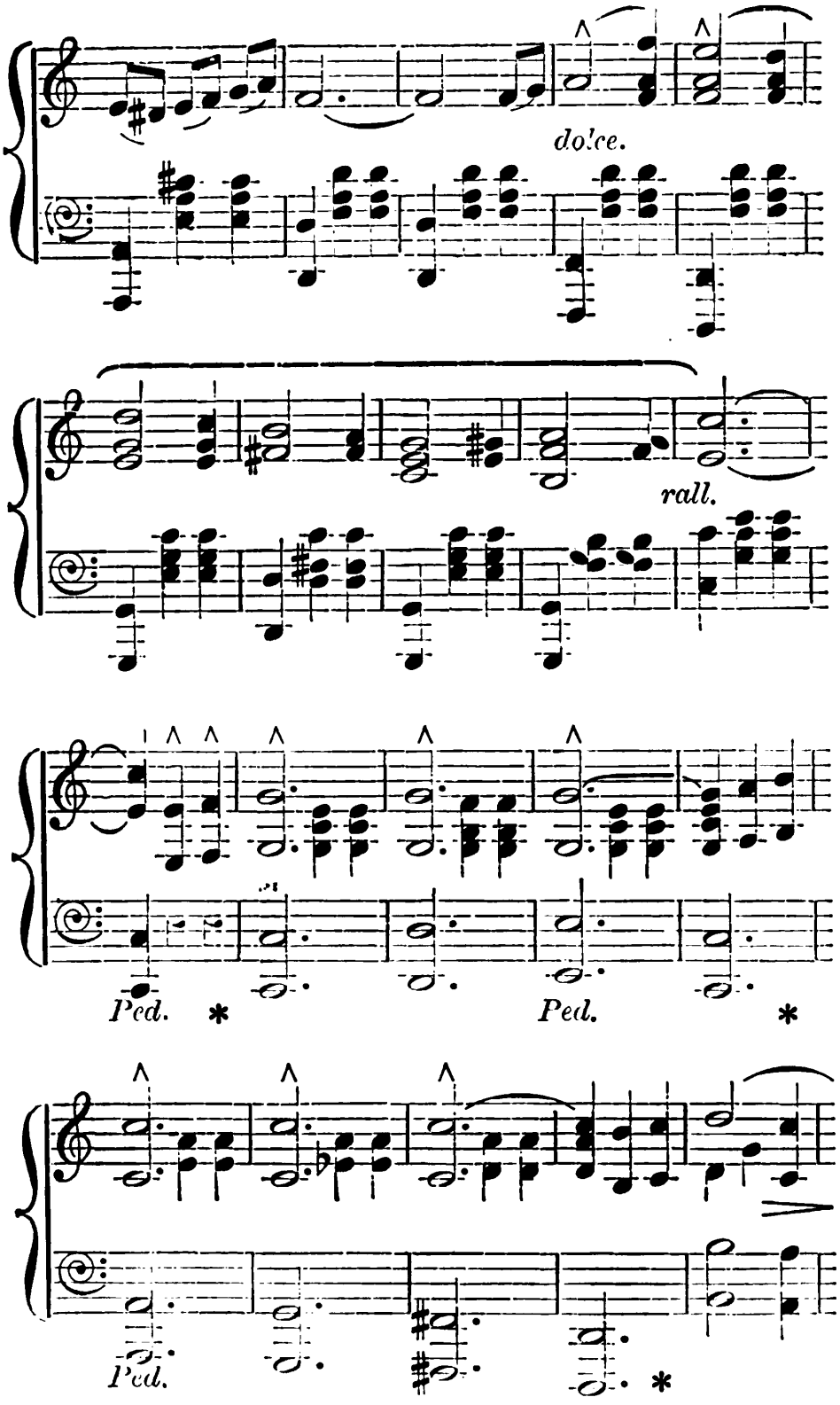
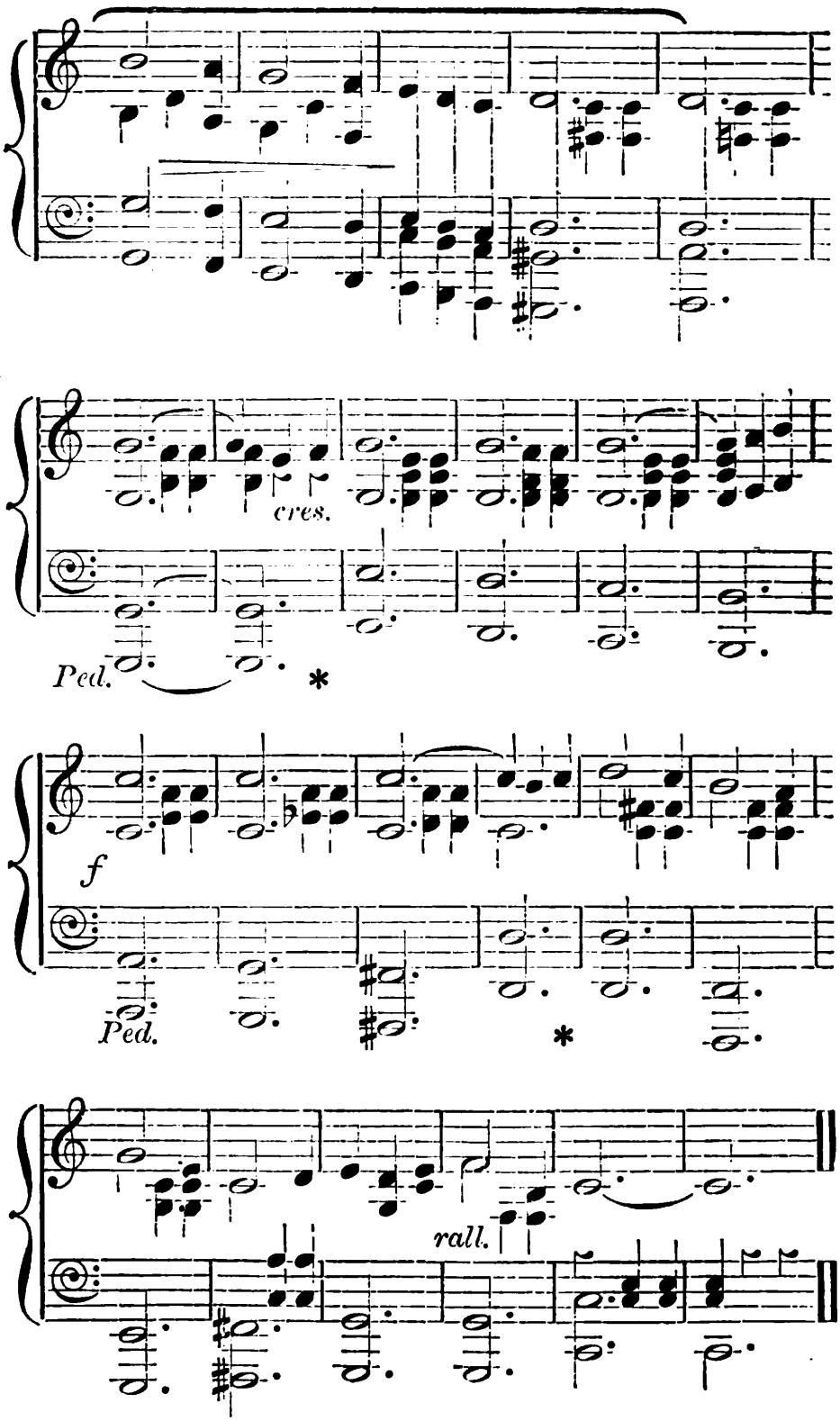
Con espressione.











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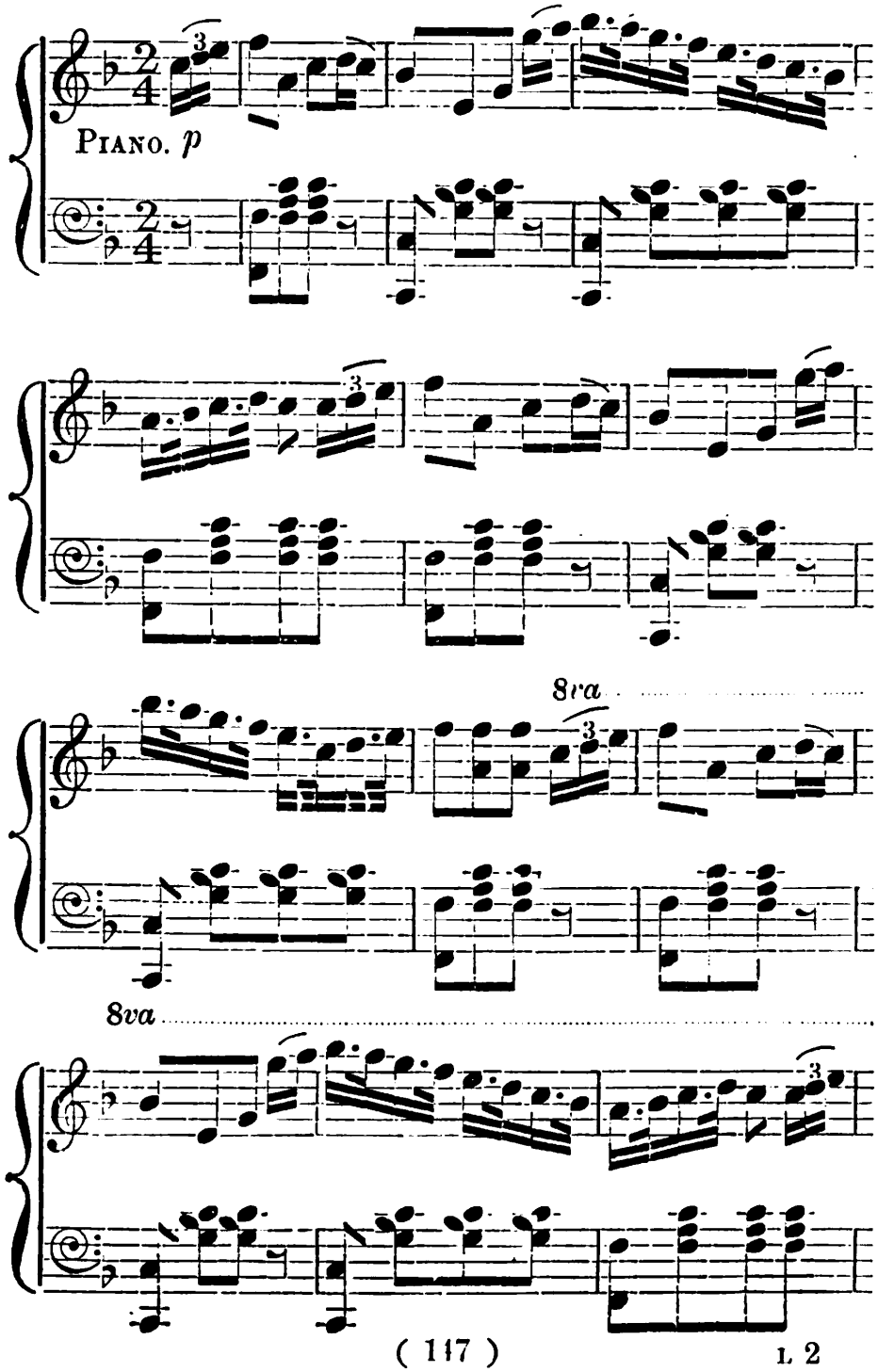
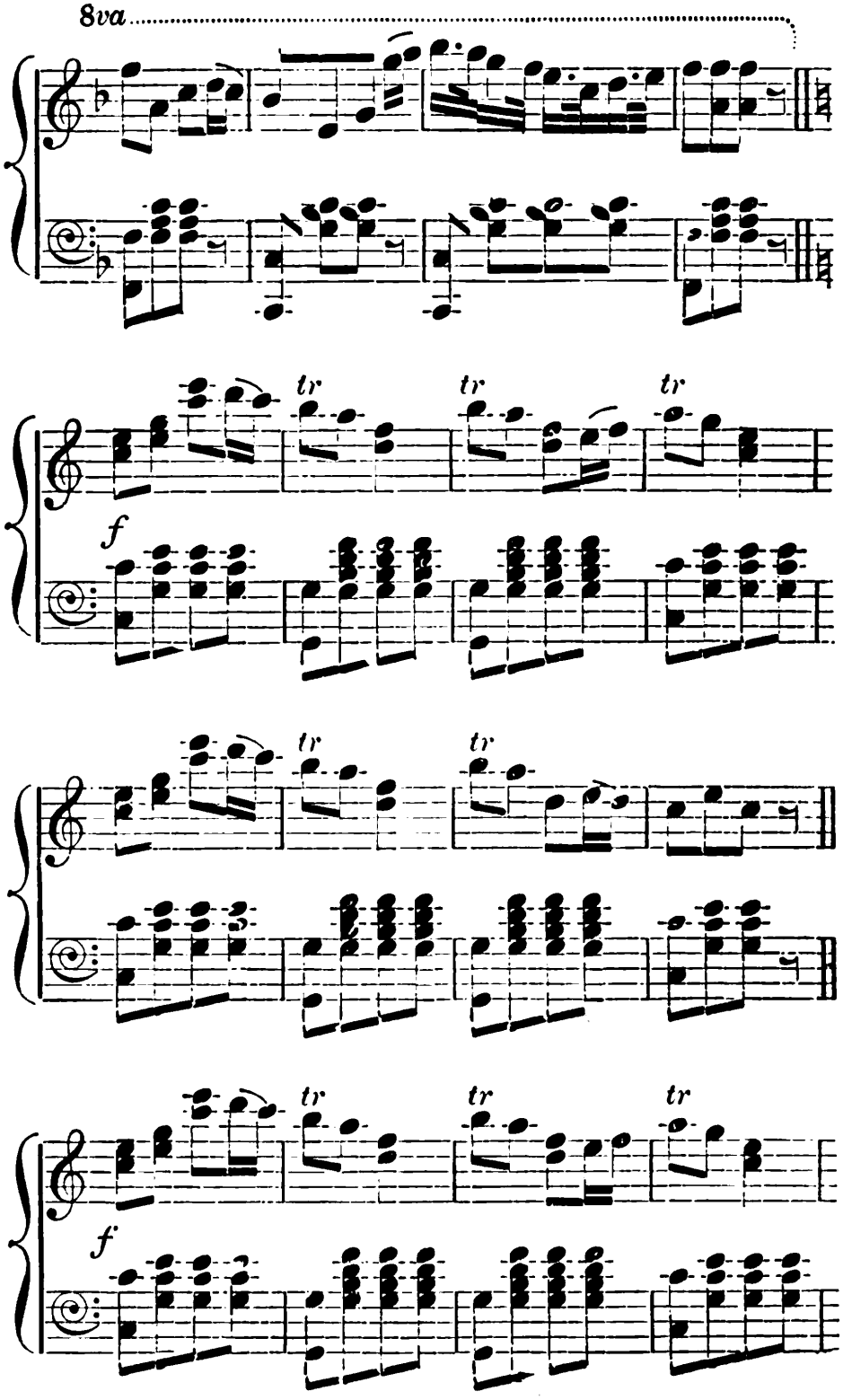
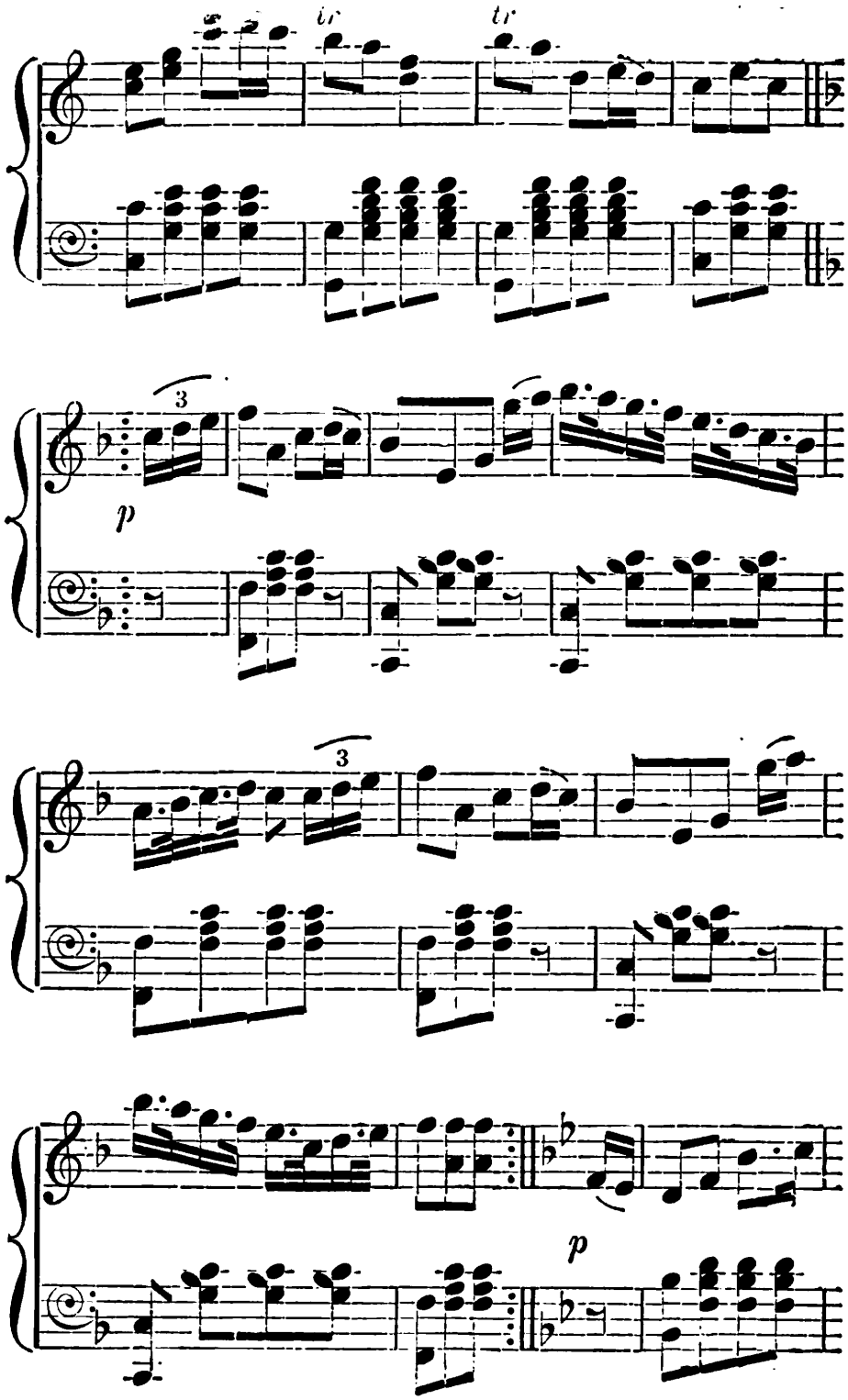
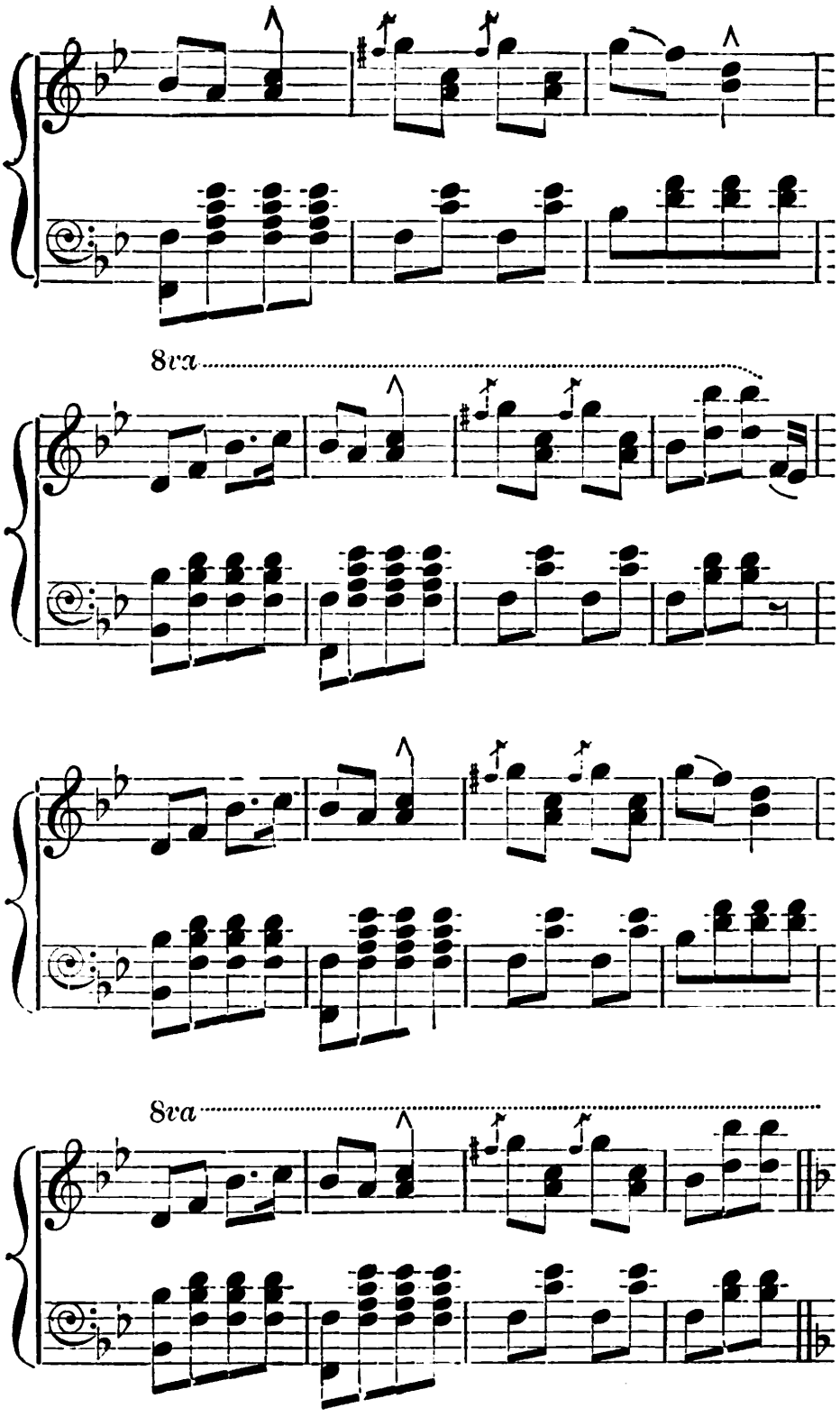
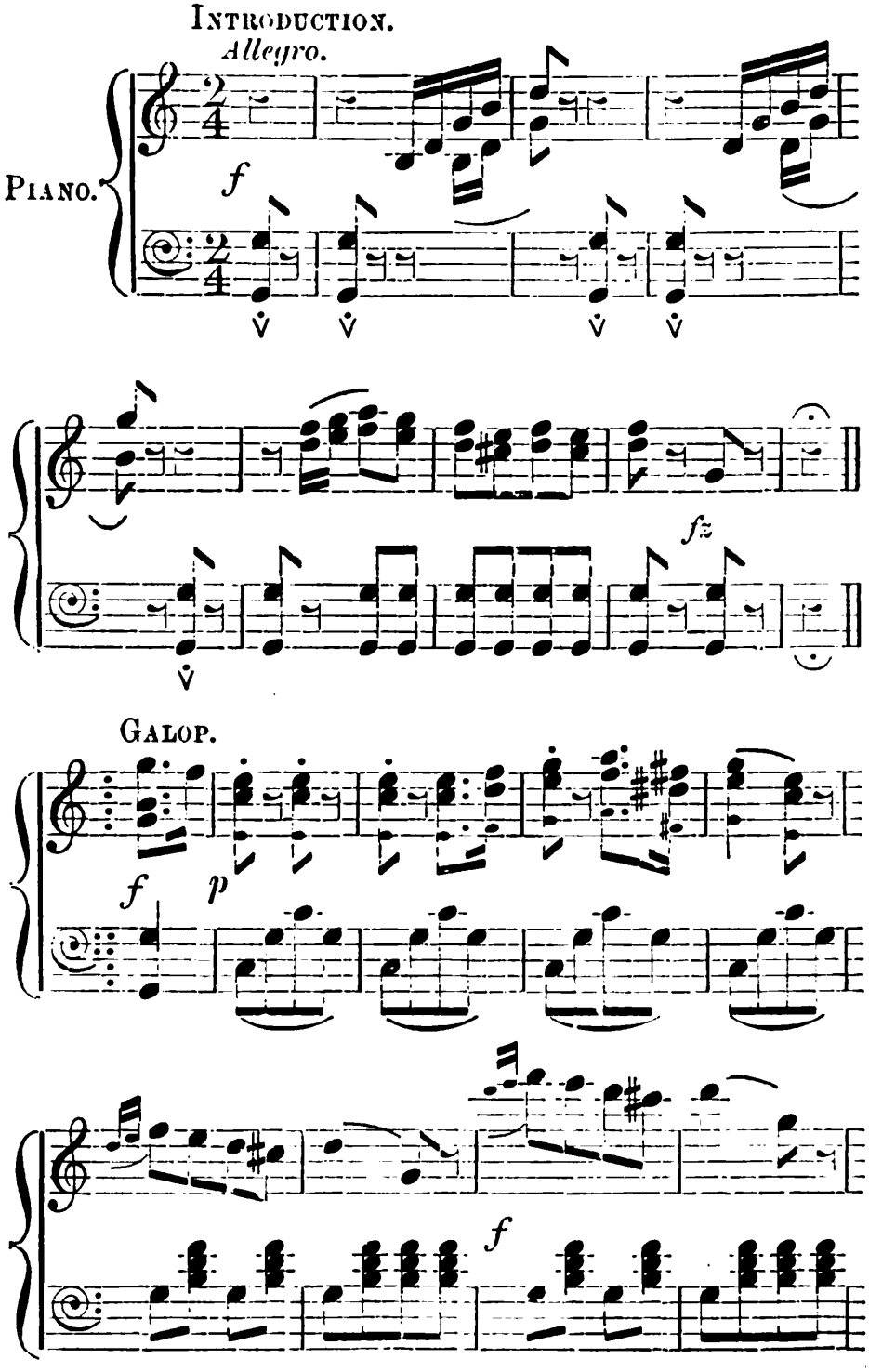


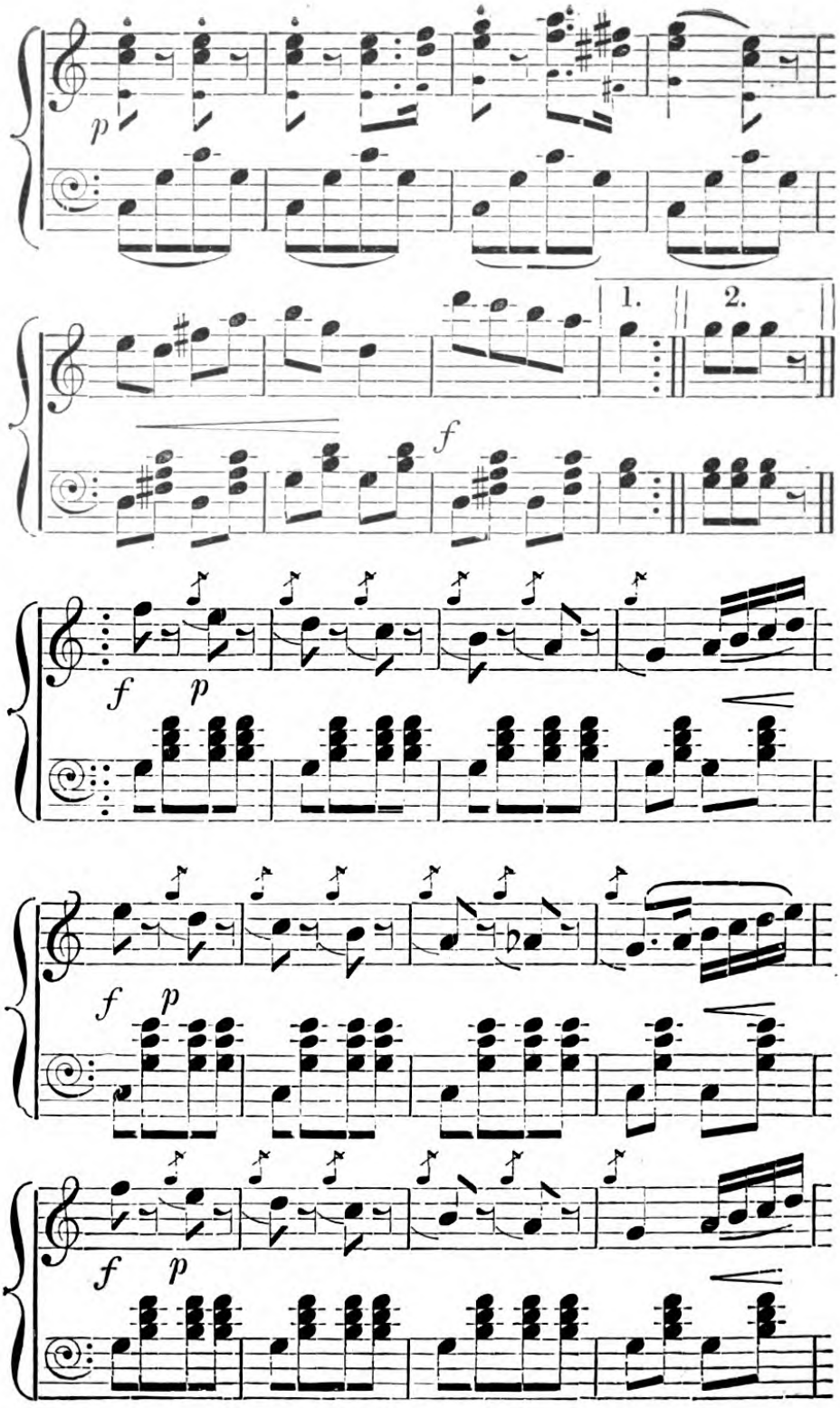


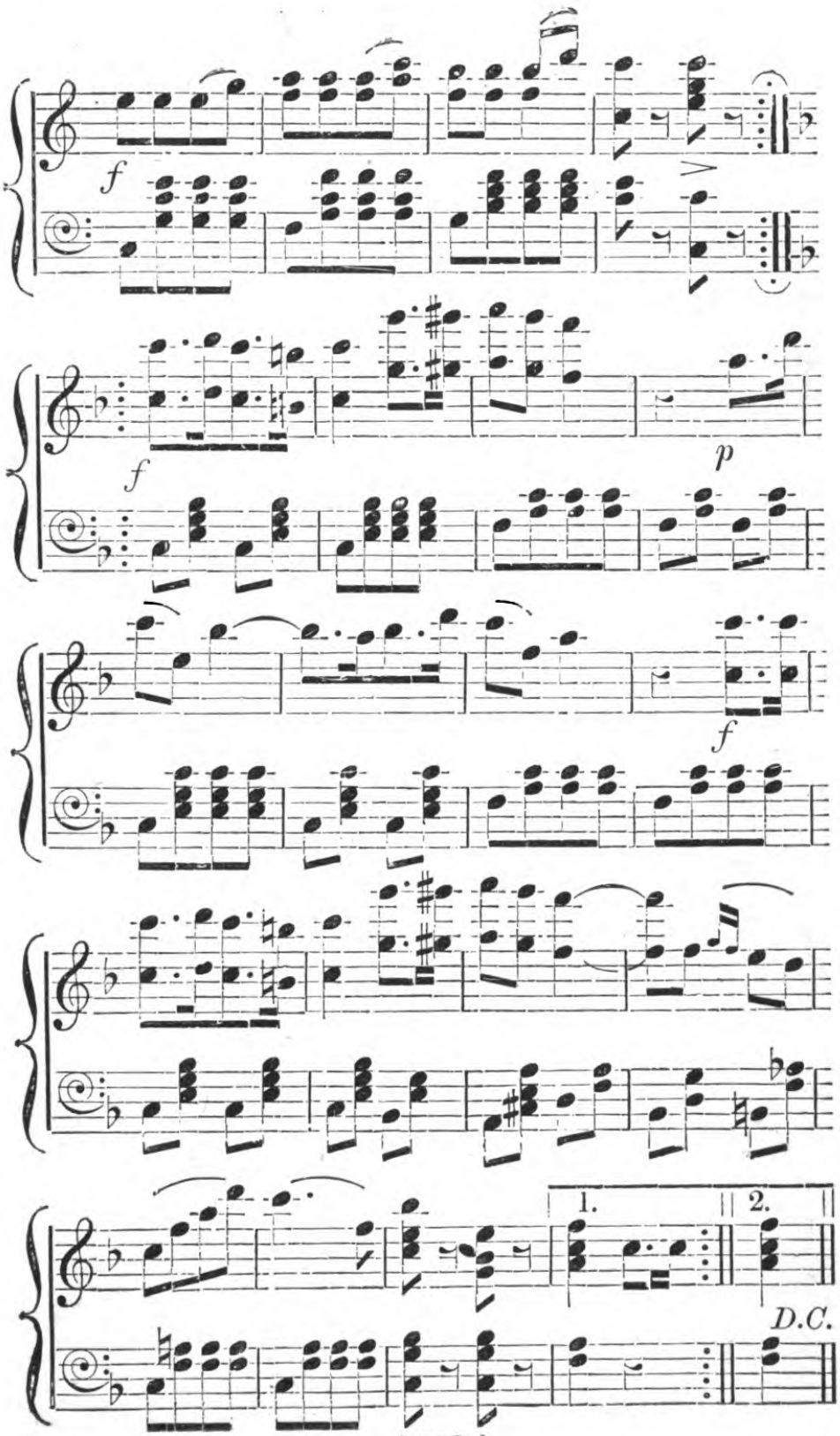




Valentine Galop.







Tout a la joie.

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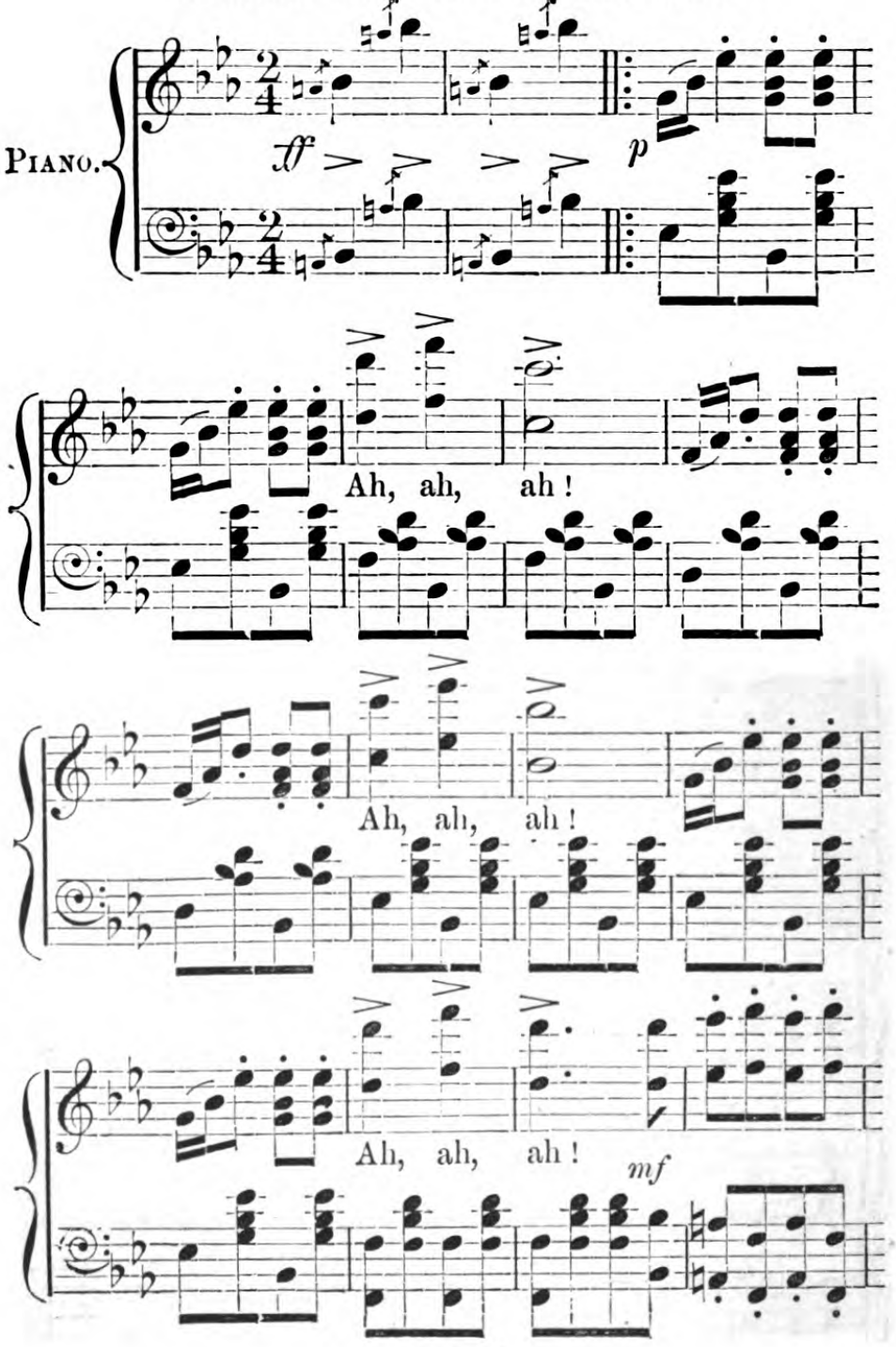

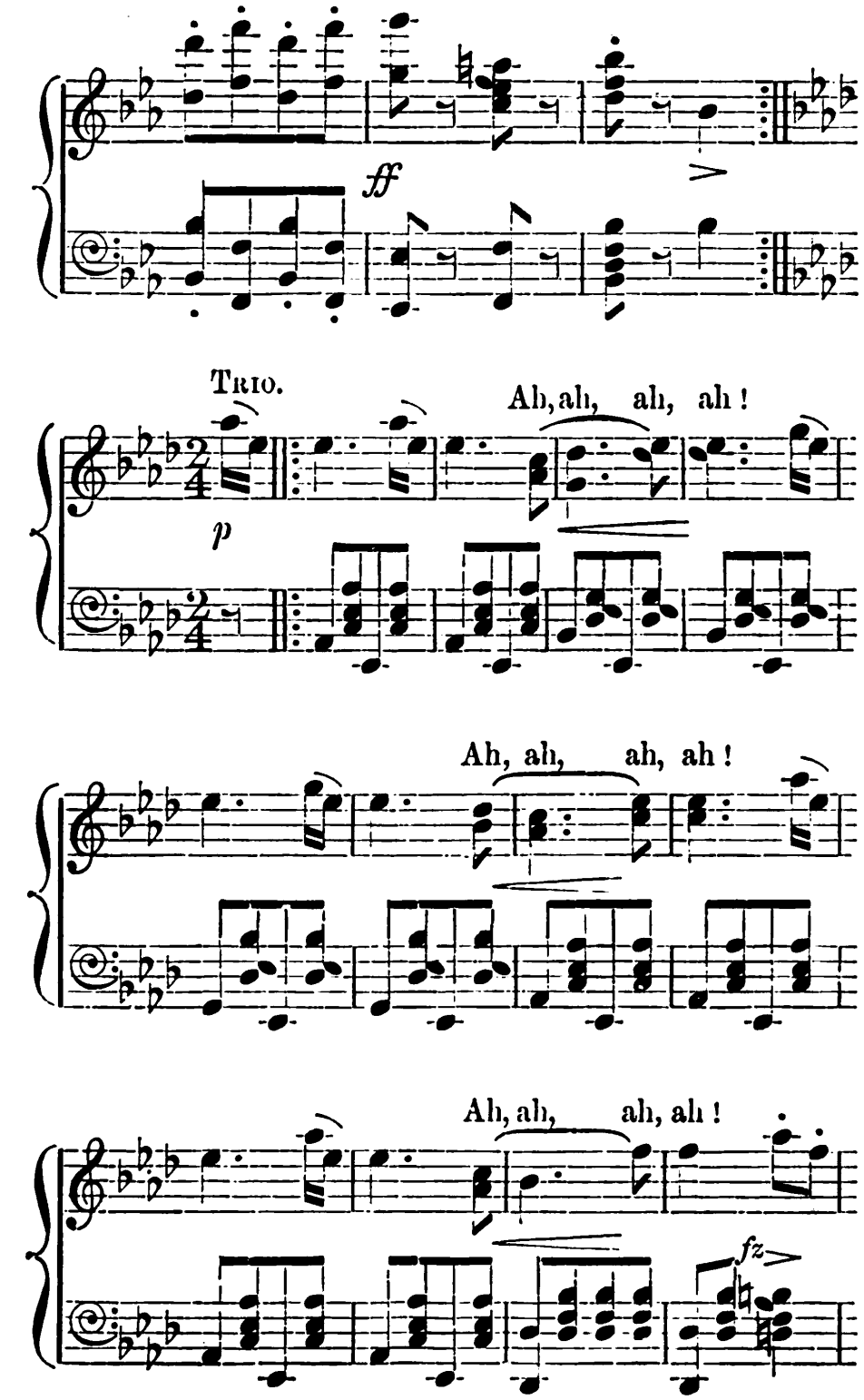

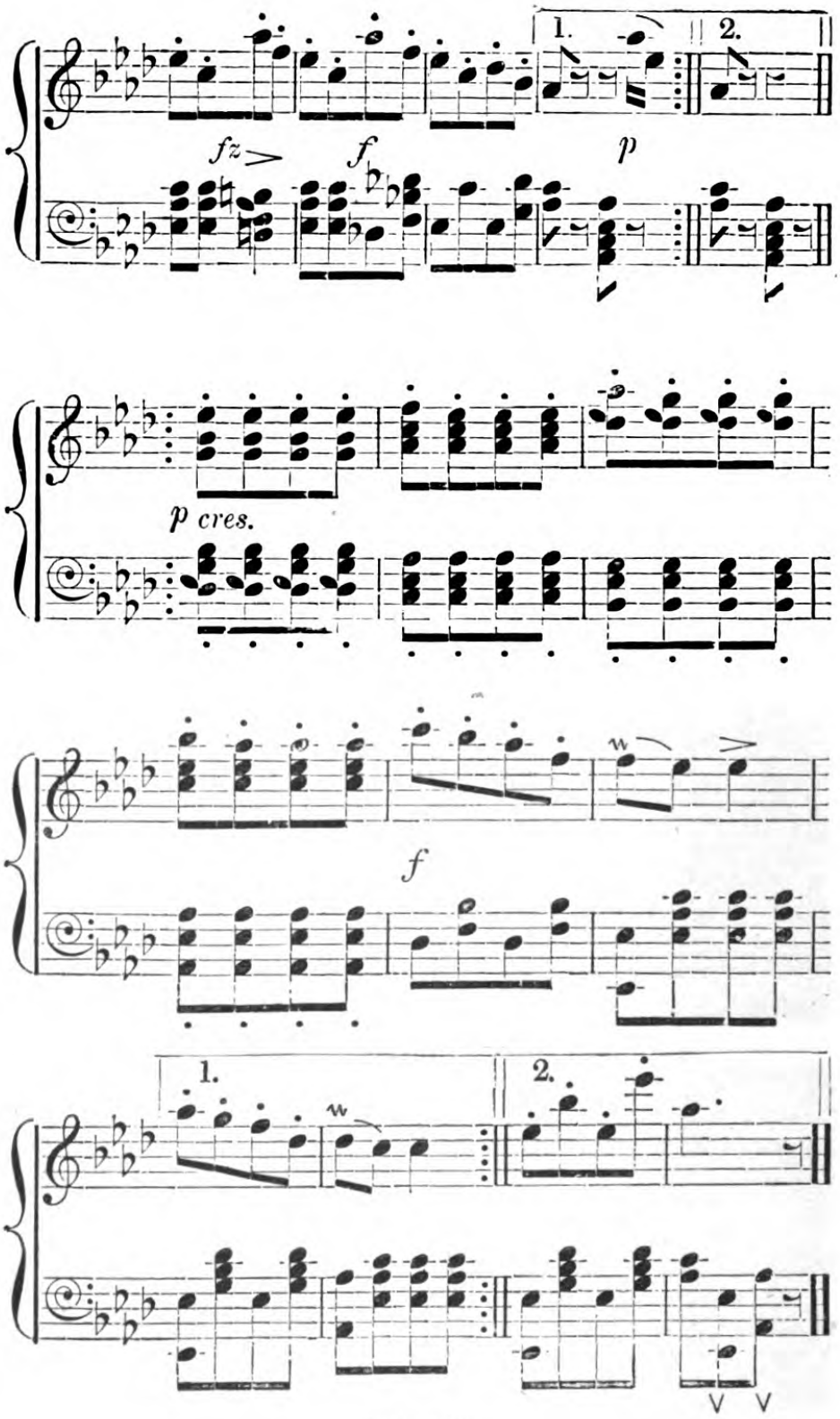

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