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as it

Should Be.

By EDWARD SCOTT.

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DANCING

AS IT

SHOULD BE.

For ⁘ Learners, ⁘ Dancers,

AND

ALL READERS.

BY

EDWARD SCOTT.

London:

FREDERICK PITMAN, 20 & 21, PATERNOSTER ROW.

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INTRODUCTION.

WHEN any one purchases a hand-book of Dancing and finds on perusal that "Pop goes the Weasel" has "lately been revived among the higher classes of society," and that "La Tempete" is "now a general favourite," he is likely to form an idea that he has parted with his money for somewhat unreliable information, and that the writer, or compiler, has, like Rip van Winkle, just awoke from a very prolonged nap.

It would not, perhaps, be quite becoming on my part to make any further reflections on these venerable, so-called "Modern" Guides; but it is only fair to inform the reader that if he expects to find any old-fashioned dances herein described he will be altogether disappointed. To my book on "The Art of Waltzing" I have appended a short account of all the principal dances; but in this I intend to give a more comprehensive description of only the most fashionable among them.

Pre-eminence must, of course, be given to the Waltz, which, though it will come under consideration after the others, shall certainly not receive the least attention.

Like children at dinner, we will reserve the daintiest morsel till the last. As my aim is to make myself perfectly intelligible, and the descriptions as interesting as possible, I shall, in explaining the dances, adopt a familiar style, which I hope the good-natured reader will pardon.

In the course of my remarks I may occasionally find it necessary to express opinions at variance with those usually entertained; but wherever this is the case sufficient explanation shall be given to show that I have, at least, some reason for thinking differently. My ideas of what dancing should be have developed rather from my own observation and experience than from information imparted by others; consequently I have in some instances departed considerably from the conventional groove in which terpsichorean instruction has so long run. It is certain that if all professors of dancing were in the habit of thinking for themselves, instead of undeviatingly following in the footsteps of their predecessors, modern teaching would be more in accordance with prevailing custom, and modern guide books would contain less of the unacknowledged work of authors who have long since joined the majority.

EDWARD SCOTT.

6, *Compton Terrace, Brighton.*

PART I.

On Dancing Generally.

"I could be pleased with any one
Who entertained my sight with such gay shows
As men and women, moving here and there,
That, coursing one another in their steps,
Have made their feet a tune."

DRYDEN.

IS it not strange that in this nineteenth century there should still be found people who object to dancing? There are such people however, though their numbers are happily diminishing day by day. They are doubtless aware of this fact, and that is why every now and again they seem to make a desperate stand, and set forth the wickedness of dancing in glowing terms. Not long since some terrible fulminations issued from the North; but even these, notwithstanding their

severity, were mild compared with the denunciations of days gone by. An idea of the latter may be gained from the following passage in Perin's "History of the Waldenses." It is taken from one of their ordinances, in which they say: "A dance is the devil's procession; and he that entereth into a dance entereth into his procession. The devil is the guide to the middle and to the end of the dance. As many paces as a man maketh in dancing, so many paces doth he make to hell." The "springs and flings" and "close-bosomed whirlings" of the Aberdeen Presbytery are nothing to this.

Again, in a book written somewhere about the year 1580, and dedicated to Henry IV. of France, the author, after assuring his readers that dancing springs from no other sources than *idolatrie, yvronesse, etc.*, deprecates the movements as being contrary to the order of nature, and suggests "*que nos exhortos nos Eglises de chasser et releguer ces vilaines coustumes aux Enfers.*"

You see, reader, that I start perfectly fair by mentioning some of the strongest, if not the most conclusive, things that have been said against the art we are about to consider. No one could wish to see them more forcibly expressed; so that if you do not want to enact a part in the procession above alluded to, you can at once close the book and have done with dancing for ever.

Perhaps, though, you do not feel frightened. You may possibly think that the language in which the detractors of dancing clothe their ideas is wanting in politeness, and savours rather of abuse than argument. Well, their remarks, as a rule, are certainly not complimentary; but

it should be remembered that dancing and etiquette generally go hand in hand, and those who condemn the one are not likely to be over particular about the other. Besides, it was the custom with our forefathers to make free use of names now considered unspeakable in polite society. They said what they meant, and that pretty plainly. There was no beating about the bush with them. We have gained in elegance and refinement, though perhaps we have lost something in sincerity.

With regard to the more modern deprecations, I can only say that to aver that dancing in itself is wicked is simply absurd. That the art may be abused and thereby lead to wickedness I admit ; but then so may all other pursuits, Science, Literature—even painting, according to Mr. Horsley, R.A. ; "and if," as it has been observed, "we are to confine ourselves to such amusements and employments as are not liable to error, we shall neither be amused nor employed at all." The "close-bosomed whirlings," if true, would be decidedly objectionable ; but the expression implies want of observation, or ignorance of the modern fashionable style of dancing, which is nothing of the kind.

Not long since, in a paper read at the Birmingham meeting of the Social Science Congress, Mr. Walter Besant said : "No life can be wholly unhappy which is cheered by the power of playing an instrument, *dancing*, painting, carving, etc. . . . Every man who practises one of these arts is during his work drawn out of himself, and *away from the bad conditions of his life.*" I wonder what the anti-dancers thought of this ?

Notwithstanding the diversity of opinion that has always existed respecting dancing, it is a fact worthy of notice that the greatest men of all times who have given the subject their consideration, have commented favourably upon it; and to assert that dancing, as a recreation, is productive of evil is going against the stream of historical experience. Has not the art been cultivated by the greatest nations in times of prosperity, and neglected in those of demoralisation and decline? To go back even to its infancy: it was much esteemed in the early ages of Greece, and had reached its highest perfection during the third and most splendid period of Grecian history. Aristotle ranked dancing with poetry. Socrates took lessons when in advanced life—this ought to be an encouragement to adult pupils—and Lycurgus enjoined it on the warlike Spartans, whose children commenced learning at the early age of five. Think of that, parents who object to your little ones being taught to dance. Do not imagine that you are giving them an accomplishment that will lead to bad results. While the Greeks danced, Greece was great, and the men were manly; but later on, when effeminacy and laziness had come to be the chief characteristics of the nation, we learn that what had been "the pride of monarchs and warriors" was in the end cultivated by hired artists only, as the Greek youths were too indolent to practise dancing as a personal recreation.

Again, in Rome, a writer of the fourth century, after asking if any one has ever witnessed professional dancing at any entertainment, says: "Formerly our

great ancestors were desirous of acquiring the art of dancing," and adds that, "during the interval of the Punic Wars, the children of gentlemen, nay, of senators, attended dancing-schools, and learned the use of the castanets." Any student of history knows that this was a period of the strictest morality, and that the Romans of that time were distinguished for their simple, manly character; but afterwards, when demoralisation and corruption began to manifest themselves, both in their public and private life, dancing appears to have been less favourably regarded; and when, at length, the same nation gradually sank into excesses of vice and profligacy, it was held beneath the dignity of persons of any consideration to dance, and, as in Greece, the art was relegated entirely to the stage.

Parenthetically, I would ask: Is it a rare thing to find among the *jeunesse dorée* of our nineteenth century ball-rooms many who affect all the listlessness and languor of aristocratic Greece and Rome, and who, if not altogether too lazy to dance are, at least, too idle to learn to dance properly?

To come back nearer to our own times. In England, during the reign of Elizabeth, dancing was considered by no means a light and trivial accomplishment. We read that at the Christmas Masques the gentlemen of the Inns of Court were summoned to dance a Coranto before her Majesty, and that she expressed herself well pleased with their performance. Among the dances then in vogue were the Jig, Pavin, Brawl, Galliard, Canary, and Lovalta, which latter appears to have been

a movement not altogether unlike our modern Polka—at least, according to Sir John Davis, who says :—

> " Yet is there one, the most delightful kind,
> A lofty jumping or a leaping round,
> Where arm in arm, two dancers are entwined,
> And where themselves with strict embracements bound;
> And still their feet an anapest do sound :
> An anapest is all their music's song,
> Whose first two feet are short, and third is long."

Few people would be prepared to maintain that the morals of our country were less rigid under "Good Queen Bess" than in the time of the second Charles. Yet it seems that dancing found but little favour at his court ; if, indeed, we except the Cushion Dance, one of those kissing performances in which it was not unfrequently necessary that the lips of the partners should be pressed together for fully a minute in order to keep time with the music, and which had really nothing whatever to do with the legitimate domain of dancing.

I have said that Aristotle ranked the art of dancing with that of poetry ; but it must be remembered that the dancing of his time was very different from the drawing-room performances of the present day, which would have ill accorded with æsthetic Grecian tastes. Athenæus tells us that the Greeks brought their dance to such perfection that the most eminent sculptors thought their time not ill-employed in studying and designing the attitudes of the public dancers ; and adds, " that to this study they owed, undoubtedly, some of the transcendant beauties of their work." Even in the days of Minuets

dancing was recognised as one of the fine arts, and the spectators took quite as much interest in the perfomance as the dancers, who were praised or criticised according to the manner in which they acquitted themselves. But what interest, save that of ridicule, could any observer take in watching young men, with stretched necks, kept in one position by the breadth and rigidity of their shirt-collars, pushing their partners at arms' length before them right down the room, turning rapidly in the corners, then darting out again to everybody's inconvenience, and behaving generally in a ridiculous manner? Yet these antics pass for waltzing—"the latest style"! I do not think, however, that many men would care to adopt this manner of dancing if they had to go through their part alone; but so long as they are able to drag some unfortunate girl about with them it is all right. Nobody at the present day likes to go through the simplest movement in dancing without a partner. Even the second figure of the much-neglected Caledonians presents a terrible ordeal to many young men.

We think, no doubt, that our ancestors must have made themselves very ridiculous when dancing the Pavin, in which the men slowly approached their partners with outstretched arms and mantles, imitating the actions of turkey-cocks and peacocks spreading out their tails—the more disdainful their demeanour the more appropriate to the character of the dance. But, after all, is it more absurd to strut about like birds than to act like children playing at horses, and twist round like teetotums? I think not. The extravagances of our

forefathers had, at least, the excuse of being characteristic, while our modern extravagances are not only destitute of grace, but they represent nothing whatever.

It really seems as though ball-room dancing has almost ceased to be practised as an art and has degenerated into a mere amusement—too often into mere romping. As the Waltz appears to be about the only dance at present deemed worth executing, and is in itself a movement of intrinsic beauty,—seeming from its popularity to combine all the elements of terpsichorean enjoyment,—might we not reasonably expect that it would, at least, be creditably represented by the generality of its professed admirers? Yet, is it not a fact that among those who pretend to take a delight in the dance are to be found many whose performances are most calculated to bring it into disrepute, while so seldom do we see perfect waltzing that anything approaching it never fails to attract attention and elicit remark?

I must not, however, enlarge here upon the subject reserved for my last chapter. We have now to consider dancing in general, and not any particular kind of movement. I will, therefore, conclude with a few remarks on what appears to me the incongruous style of teaching generally adopted, especially at schools.

Why is it that nearly all professors appear so reluctant to accommodate their instruction to the prevailing habits of the day? Is it not true that many young people come from the hands of their teachers proficient enough in the Minuet and other antique and ornamental dances,

yet knowing practically nothing of the most frequently occurring dance of modern times? Dancing has been described as the poetry of motion; but I say emphatically, that it is rather the poetry of *pose* that claims the attention of most instructors of drawing-room dancing, while that of rapid movement is frequently altogether neglected. They seem to give as much regard to rigid conventional deportment, and as little to the natural harmony of gesture and motion, as in the time when Marcello taught his innumerable bows.

To further illustrate my meaning, I may say that there are many young girls who have acquired the art of standing, sitting, walking, or bowing as gracefully as could be desired, whose general deportment may be that of a Marie Antoinette, yet directly they attempt to move with anything approaching rapidity, as in the Waltz, the contrast between their perfection of inactive grace and the awkwardness of their rapid movements is as apparent as when we compare the elegance of the swan reposing on her throne of waters with the ungainly waddle of the bird when she attempts to walk upon the shore.

That celerity and grace are not incompatible we may easily convince ourselves by observing the movements of the deer and race-horse. These animals are seen at their best in rapid motion; but then their movements are not constrained by any conventional rules of deportment, and they bend their limbs and curve their bodies according to the unerring laws of nature.

Teachers of the young are apt to overlook the fact

that the very things which help to make people graceful while at rest, would, if persisted in during rapid movement, tend to make them extremely ungraceful; and it is to the fact of children not being taught to move their bodies in harmony with their feet that I attribute much of the clumsiness and inelegance of indifferent dancers. Let us take an illustration. We are very properly taught to habitually stand upright; but ask anybody to run rapidly with the body kept in an upright position, and watch the result. He will be scarcely able to make any progress, and his efforts will certainly not be graceful. Again, we are taught to stand with our chests thrown out. Now let two persons try to waltz with their chests thrown well out. Their dancing can neither be comfortable nor elegant, because by their action they are destroying the beneficial effects of the centrifugal force, and turning in direct opposition to the natural laws. I will explain this in due course; at present I merely state it as a fact.

Even in the teaching of passive deportment I think there is much that might be improved upon. The beauty of the Grecian statues is universally acknowledged. The lines and curves formed by their bodies are graceful, symmetrical, and perfect. Might not the pupils be taught to assume some of their attitudes with advantage? Just imagine a statue standing quite upright in the first position, with hands to its sides. Mind, I have not a word to say against teaching the positions; they are indispensable, but they should be represented to the pupil merely as exercises, like the

scales in music, not as ideals of graceful pose. The dances of the last century may also be advantageously taught, with all their stately, affected attitudinising; but let it be remembered that we do not now expect a lady to hold her skirts and courtesy as was the custom in those days; and the difference between ancient and modern dancing should be explained, or the young girl, instead of moving with natural and unconstrained elegance, may exhibit an air of *gaucherie* from her very affectation of refinement.

Above all, I think, the lessons should be made as interesting, instructive, and enjoyable as possible, especially with the very young. Childhood is the time for laughter and merriment, and to check the smiles of children in imparting what is to be an amusement for their riper years can have no salutary effect. To do so is to engender a prim, constrained demeanour that they may carry through life. Besides, is it possible that an exercise looked forward to with dread and regarded as a task can be so conducive to health as one that is anti cipated and entered into with pleasure?

PART II.

Quadrille Dancing.

" For who so sorrowfull is in harte,
Him lust not to plaie ne starte,
Nor for to dauncen, ne to sing."

CHAUCER. *Romant of the Rose.*

" Meanwhile the day sinks fast, the sun is set,
And in the lighted hall the guests are met:
The beautiful looked lovelier in the light
Of love, and admiration, and delight,
Reflected from a thousand hearts and eyes,
Kindling a momentary paradise."

SHELLEY.

AT a time when it is considered fashionable to express oneself "bored" by the square dances, it would be foolish to pretend that the study of them is likely to awaken anything like the interest accorded to the Waltz; and I must own that the Quadrilles as they are frequently — well—struggled through at balls and parties, where half the dancers do not appear to know their right hands from their left, and get hopelessly mixed in the figures, must be an indescrib-

able bore both to performers and spectators. Yet I doubt not that any one who saw the First Set or the Lancers danced as they might and ought to be danced, would admit readily enough that the effect was graceful and pleasing.

It is now customary in good society to simply walk through the Quadrilles, and to this practice I attribute much of their unpopularity ; because we find that among those with whom rapid movement, such as galloping, waltzing, and twisting at corners, is tolerated, they are much more frequently danced and apparently enjoyed. A slow, walking movement, however graceful, can never produce that feeling of exhilaration that is experienced in rapid whirling motion ; and whatever pleasure is to be derived from the "squares," if walked through, may, I think, be regarded as mental rather than physical.

If, then, we accept this conclusion, it naturally follows that in order to enjoy the Quadrilles, and do justice to them, it will be necessary for the dancers to exercise their brains a little as well as their feet ; and those who consider this too great a task, or whose calibre is not equal to grasping the intricacies of the figures, had better at once give up all idea of practising them.

I know that to assert that many people do not know their right from their left appears rather absurd, but it is nevertheless a fact. Of course, if they gave the matter a certain amount of consideration, and said to themselves : Let me see, which hand do I use in drinking? which in eating bread and butter? &c., they would probably arrive at a correct conclusion ; but have twenty

people in a line before you, then, suddenly, and without warning, call out, "Advance right foot and left arm," you will find that very few are prepared to respond immediately, and, of those who do, half will have either the wrong arm or foot forward. Again, notice how many mistakes are made in the third figure of the First Set, when the right hand should be given in crossing, and the left in re-crossing.

I would suggest to all Quadrille dancers that they should carefully consider the relative positions of right and left. Thus, if two persons are facing one another, and they each move to the right, they will go in opposite directions; while if they are standing with their faces the same way, it is evident they will go in the same direction. If your partner stands on your right side, it follows that you will be standing on her left. If the gentleman turns with the corner lady on his left, the lady will be turning with the corner gentleman on her right. The third couple in a Quadrille stand at the right of the first, accordingly the first is at the left of the third. Very few persons could give immediate answers to questions on these matters without occasionally making mistakes, yet it is for want of attention to them that the square dances are generally muddled. Of course they are things that all dancers might and do know if they would only think; but then they don't think. Some will say: "Oh, but the Quadrilles are such a bore, they are not worth thinking about!" Still, you will probably agree that if you intend to dance them at all it is better to dance them well.

The practice of walking through the square dances, though it does not produce that feeling of exhilaration of which I have already spoken, has, at least, many advantages. It affords chaperons and others an opportunity of participating in an amusement not inconsistent with the dignity of advanced life, yet who could not possibly, or with propriety, dance if twisting and galloping were permitted. It also makes an agreeable change from the more lively movements of the round dances, and admits of pleasant conversation being carried on between the partners; for, of course, after awhile, the figures may be gone through almost mechanically, and without that consideration which is indispensable to beginners.

I have now, reader, to teach you the First Set of Quadrilles, and will endeavour to do so as clearly as it can be done on paper. If you already know something about them, all the better; you will be able to appreciate whatever remarks I may make that accord with your own experience.

I will, in this instance, suppose that you belong to my own sex. We are the more stupid, you know, in learning, and for this reason require the more coaching; besides, we have in all dances the more difficult part to perform. Not only have we our own steps and movements to consider—quite trouble enough for some of us—but we are expected to look after the safety and comfort of our partners. Ladies always have the credit of dancing better than men; but perhaps if they had to take the lead and help us round—which they sometimes

very good-naturedly do—they would not appear to dance so much more gracefully than we. The long skirts they wear partially conceal any awkward movements they may make with their feet, while the slightest clumsiness on our part is at once discernable.

It is always advisable for any one not very proficient in dancing to take a side position in the Quadrilles. He will then have an opportunity of refreshing his memory by watching the movements of the other couples. It is a rule that the gentleman, if he dances well, should take the lady whom he has engaged to the top of a Quadrille, if the place be vacant; but in your case it will be better to stand on the left side of the first couple—generally the couple with their backs to the orchestra—you will then be the fourth gentleman. Now, supposing you to be standing thus, I will endeavour to conduct you through the five figures as if I were personally present by your side; no technical expressions shall be used until the movements they indicate have been explained, and for the benefit of lady readers your partner's movements will also be described as we proceed. As it is a part of my plan to be concise as well as intelligible, I will conclude the fuller description of each figure with a very brief summary of the same, that you will do well to commit to memory.

THE FIRST SET OF QUADRILLES

Is announced, then, and the dancers are taking their respective places. The M. C. will perhaps say, "A side couple wanted." You will now lead your partner to

the position I have already indicated, and take care that she stands at your *right hand.* You will have to see that she remains on this side throughout the Quadrille, except in two instances, which I will explain in due order. The music begins. It is a popular tune. You know the air perhaps. So much the better, you will be more likely to keep correct time. At the first note you turn and bow to your partner, then to the lady on your left. That is all you have to do for a time, as the first and second couples commence the figure. Watch attentively what they do. They have ceased dancing. It is now your turn. Do not be over-anxious ; you will get through it all right. You begin by walking with your partner to the opposite place, crossing on the *outside* of the advancing lady (your *vis-â-vis*). Directly you have passed her, incline to the right, keeping your face to your partner, so that when you arrive at the opposite place and turn round—which you must do, so that your face is towards her in turning, and not your back—she will still be on your right-hand side. Now immediately do exactly the same in returning to your own place, and you will have overcome the first difficulty. This ought to give you confidence. The movement we have just completed is technically termed *right and left.*

You now turn round and face your partner ; then, keeping your eyes on her—not staring, of course—take four steps to your right, then four back again to the left. She also does the same, starting with her right foot, consequently you go in contrary directions. After this, you each give both hands and walk slowly round,

finishing with your faces to the opposite couple, as before. This is called *setting to partners and turning.*

Your partner now gives her right hand to the opposite lady in crossing, and, with her left hand passes round the opposite gentleman—that is, she gives her left hand to the opposite gentleman, and passes round him; you, meanwhile, standing quite still until your *vis-à-vis* approaches, when you turn her with your *left hand.* The two ladies then cross back again, giving their right hands to each other, and their left in passing round their respective partners. Thus, you see that you have nothing to do but stand in your place and turn each of the ladies with your left hand. This movement is called the *ladies' chain.*

You now take your partner by the right hand and keeping to the right, so as to allow the other couple to pass on your left—cross over to the opposite place. In returning, separate from your partner and pass *outside* the opposite lady, inclining to the right, as in the first movement, and taking care that your partner shall be on your right side when you arrive in your own place. This movement is termed *half promenade, half right and left*, and completes the first figure.

SUMMARY OF FIRST FIGURE (*Le Pantalon*).

- Right and left.
- Set to partners and turn.
- Ladies' chain.
- Half promenade, half right and left.

After having watched the top and bottom couples you will find the second figure a very easy one to dance;

though it is also one in which any clumsiness is very apparent. You begin by advancing four steps by the side of your partner, the opposite couple doing the same; that is, you must take three actual steps, beginning with the right foot, and at the fourth bring the left foot up behind, while gently rising and falling on the sole of the right. This you must be particularly careful about. I have seen a gentleman advance carelessly, and then, suddenly recollecting that his *vis-â-vis* was also advancing, pull himself up with a jerk, just in time to prevent his nose coming in contact with that of the lady. I need scarcely remind you that this kind of thing is very ungraceful. Having advanced, as I suggest, carefully, but at the same time naturally, retire in the same manner, left foot first. Now cross with your partner to the opposite place *outside* the advancing lady, but *not* inclining to the right, as you did in the last figure. Thus, when you arrive in the place of your *vis-â-vis* and turn round, your partner will be on your *left*-hand side. In this case it is correct that she should stand so, it being one of the instances to which I have already alluded. Do exactly the same in returning; that is, advance and retire, then straight across, outside the lady, to your own place, when, having turned round, your partner will be on your right side again. (It seems almost unnecessary, but for the sake of perspicuity I will mention that the lady in these cases always crosses *between* the advancing couple, allowing the gentleman to pass on the outside.) Now set to your partner, as you did in the last figure; that is four steps to the right and left, or rather three actual steps

sideways, and rise and fall on the sole of the foot, as in advancing and retiring, then turn her with both hands. The whole of the movement is to be repeated, and the second figure is finished.

SUMMARY OF SECOND FIGURE (*L'Eté*).

- Advance and retire.
- Cross to opposite places.
- Advance and retire.
- Re-cross to places.
- Set to partners and turn.
- Repeat.

The third figure is, I think, the most difficult in the First Set, at least, it is the one in which beginners, and even experienced dancers, most frequently come to grief. Most of the confusion, however, is caused by people forgetting which is their right and which their left hand, thereby arranging the line so that three dancers have their faces turned one way, and one has his turned in the opposite direction. Now that you know the most frequent cause of failure, you will, of course, be on your guard against it.

The first lady and opposite gentleman commence the figure—notice what they do; then, when it is your turn, and it will be the third time, you must begin by crossing over (without your partner) to the opposite place, giving your right hand in passing the opposite lady (who also advances) and your left in returning. Do not leave go of her *left hand*, but fall in a line, taking the right hand of your partner. The two gentlemen will now have their faces turned in the contrary direction to those of the ladies. In this position all

balancez ; that is, balance yourself on one foot, on which you rise and fall, then again on the other. Now disengage your left hand from that of your *vis-à-vis*, and, keeping the right hand of your partner still in your own, cross with her to the opposite place, taking care that she shall be on your right when you arrive there. You now advance and retire twice, without your partner—the opposite lady doing the same—each bowing on advancing the second time. Mind, bow ; don't bob your head or nod, but lower it gently, bending forward slightly and drawing your foot a little back as you rise. Do this as naturally as you can, not as if you were studying it. You again give your right hand to your partner, and together advance and retire ; then *half right and left* to places, as before explained.

These movements are now repeated by your partner, who gives her right hand to the opposite gentleman in crossing and the left in re-crossing, you having simply to remain in your place and give your right hand to your partner when she returns to fall in a line. You must also recollect that after crossing to the opposite place, it is your partner who advances twice and bows to her *vis-à-vis*, while you again remain still. Then when she retires after bowing you give her your right hand as before, and both together advance, retire, and *half right and left* to places, as before.

In this figure each lady and opposite gentleman cross over in succession, passing to the right and giving the left hand in returning to fall in a line, the fourth lady and third gentleman to finish.

SUMMARY OF THIRD FIGURE (*La Poule*).

Lady and opposite gentleman cross over, giving the right hand.
Re-cross, giving the left.
Fall four in a line.
Balancez.
Cross to opposite places.
Same lady and gentleman advance twice and bow.
Advance and retire, with partners.
Half right and left to places.

There are, or rather were, two ways of dancing the fourth figure, but it will, I think, be sufficient to describe that which is invariably adopted now. When your turn comes to take a part in the dancing you will notice that the third gentleman leads his lady forward twice, the second time leaving her with you on your left. You now experience the happiness of finding yourself between two ladies. Present your right and left hands to each of them simultaneously, and with them advance four steps. As you retire the opposite gentleman advances, of course, alone. You again advance with the ladies, but this time you must give them both up to the other gentleman, who, in his turn, advances between them while you return companionless. On his advancing the second time, you all join hands and turn round in a ring as far as the opposite place, then immediately return *half right and left* to your own, crossing, as you know, outside the opposite lady, and taking care your partner is on your right-hand side when you finish.

The next, and last, time it will be your turn to lead

your partner forward and leave her with the opposite gentleman; after which the figure is continued in the same manner. In this figure each gentleman leads his partner forward in regular order.

SUMMARY OF FOURTH FIGURE (*La Trenise*).

- Advance with partner twice.
- Leave her with the opposite gentleman.
- Advance three and retire.
- Advance again and give up the ladies.
- Advance three and retire.
- Join hands and round to opposite places.
- Half right and left to places.

The fifth figure begins by all the dancers joining hands to form a circle, advancing to the centre and retiring, then turning partners to places. After this you stand still, while the top and bottom couples continue the figure, only recollect that immediately after the ladies' chain you must be ready to join hands and advance in a circle again.

Now it is your turn to advance and retire with your partner, as you did in the second figure, remembering that in this case also you are not to change sides on arriving at the opposite place (this is the second instance of which I spoke in which your partner will be on your left). Advance and retire again and re-cross. All this exactly as in the second figure, only now, instead of setting to your partner as you did before, the ladies will give their right hands across, with the left passing round the gentleman, this being called the *ladies' chain*, as I have already explained in the first figure.

When you have turned your partner you will again advance in a circle as before. After this the movement is repeated by the top and bottom couples, and also by the sides, this figure, unlike the others, being danced by the first and second and third and fourth couples alternately; then the Quadrille is finished.

SUMMARY OF FIFTH FIGURE (*Finale*).

All join hands, forming a circle.
Advance to centre and retire.
Turn partners.
Opposite couples advance and retire.
Cross over.
Advance and retire.
Re-cross to places.
Ladies' chain.
All join hands.
Figure to finish with circle, and turn partners.

For some time past it has been a custom among those who are not rigidly severe in their manner of dancing to adopt in the place of the last figure one somewhat resembling the second of the Caledonians. It is termed the "Flirtation" figure, doubtless because in it you have an opportunity of dancing, if not of flirting, with each of the ladies in the set. It is, happily, not altogether like the Caledonian figure; in that each gentleman has to advance and retire twice alone. Just fancy, *alone*, and that *twice*, with the eyes of all the other dancers upon you. Is it not enough to shake the strongest nerves, especially when one is only too conscious that his pedal movements are not of the strongest?

No, reader, in the Flirtation Figure this ordeal you are spared, as all the gentlemen advance together, and there are none left to criticise.

This, then, is how you proceed :—

After the first eight bars of music all the dancers join hands, as in the figure just described, and form a circle. Advance to the centre, retire, and turn partners. The four ladies advance, courtesy, and retire. Now you and the other three gentlemen advance. Turn round so as to be facing the *corner lady*—the one who was on your left as you stood first—and bow. Be very careful. It is she, the corner lady, not your partner, to whom you must set. Now turn and promenade with her (the corner lady) right round the figure till you arrive again in your own place. Your partner has left you ; she is with the next gentleman. Never mind, she is all right. Advance in a circle again and turn the lady who is with you.

The ladies, then the gentlemen, advance to the centre as before, and again you set to the corner lady ; this time it will be she who was standing opposite when you began. Turn, promenade round, advance in a circle again, and turn the lady who is with you—your own partner being opposite. Ladies advance, then gentlemen, and set to corner lady—who, you will find, is the one who was on your right at the commencement of the figure. Promenade round, form circle ; advance, retire, turn lady ; ladies advance, then gentlemen ; now you find that the lady to whom you have to set is your own partner, you having danced with each of the ladies

while she has been taken by each of the gentlemen in succession. Having turned your partner and promenaded, you once more advance in a circle, turn partners, and the "Flirtation" figure is concluded.

SUMMARY OF "FLIRTATION" FIGURE.

All join hands and form a circle.
Advance to the centre and retire.
Turn partners.
Ladies advance, courtesy, & retire.
Gentlemen advance, face corners, and bow.
Set to corner lady and turn.
Promenade round the figure with corner lady.
Repeat four times, and finish with circle and turn partners.

I will now recapitulate the things about which you will have to be most careful in going through the Quadrille, and offer a few words of advice as to your manner of dancing.

First, then, you must remember that the lady should always be on your right hand, except when you cross to opposite places in the second and last figures. Sitting at home in your arm chair you may perhaps exclaim angrily, "Oh! why does he keep on mentioning this? What does he take his readers for? Surely I should never be such a fool as to make a mistake in this matter after having been told so often!" But I know from experience that you *will* be likely to make mistakes, no matter how often you have been told; besides,

is it not better that you should be bored by my reiteration than that others should be bored by your bad dancing? You may see it all clearly enough as you now sit comfortably by the fire, but you must make allowance for that natural feeling of excitement and nervousness when you are actually dancing, that is likely to take many of your well-considered and clear-headed ideas away, and leave you only hazy and confused notions of what you are to do. This is why, at the risk of tautology, I constantly repeat the things in which you, and all people, are most likely to fail, in order that they may be so indelibly fixed in your mind that in spite of all excitement and apprehension, your *natural inclination will be to go right.*

I have said very little about time in describing the figures, because I did not deem it advisable to give you too much to think about at once. If I had bracketed off the number of bars, you would have been bothering about that, instead of thinking of where you had to go. If all the rest of the dancers keep correct time, the probability is that you will keep time also; but if the others go wrong the certainty is that you will go wrong too. This, however, is how the figures are really divided. The number of bars occupied in making each movement is either four or eight: thus, when you advance and retire count four each way—that is, two steps to each bar—and when you cross to opposite places count eight—that is, four bars. In setting to partners count four each way—that is four steps or two bars, four bars in all—and in turning

partners count eight, or four bars. Right and left occupies eight bars or sixteen steps, and so on.

But on no account must your counting be done aloud. It is all very well when practising alone, but think what an intolerable nuisance it would be for your partner to have to listen to your calculations. Tread lightly. Rise and fall on the ball of your foot. Never pull yourself up with a sudden jerk. Endeavour to look interested in what is going forward, and do not appear as if you wished you were elsewhere; in short, don't look bored, even if you feel so. Do not ignore your partner, and give all your attention to a prettier girl who happens to be in your set. Having once taken your place in a Quadrille, never leave it to go into another set, as those with whom you were first standing might take it as an offence. Never exhibit annoyance. It has been said by a French writer, that "to be always polite we must be sometimes insincere." This is especially true with regard to dancing. Never take the top place unless you know thoroughly well what you are about, and then be careful that you do not make any errors in dancing. Remember, that if you are standing either at the top or bottom of a Quadrille, eight bars of music must always be played before you commence. The only exception to this rule is the last figure of the Lancers, to which dance I shall presently direct your attention. Be very careful that you do not tread on and tear the ladies' dresses. They may smile and say it is of no consequence, but they are angry all the same. Do not allow yourself to be deceived by the insincerity of their politeness.

Presuming that you have mastered the difficulties of the Quadrille I will now take you in the same manner through

THE LANCERS.

I must first caution you, however, to be very careful not to mix up the figures of one square dance with those of another. This has also five, but they are totally unlike the figures of the First Set. They do not afford such facilities for conversation, as the partners have frequently to separate, and there is not nearly so much time spent in waiting. It also frequently happens that the four couples are dancing at the same time; consequently the movements appear more intricate, and the effect is in many respects more pleasing to the on-looker.

Suppose, then, that you are standing in the same position as you were in the last dance, that is, to the left of the top couple, and are, consequently, the fourth gentleman. You will commence as before by bowing to partners, then to corners, directly the music begins. Now watch. The first lady and opposite gentleman will advance, retire, and turn with both hands in the centre; after which the leading couple will cross over to the opposite place between the lady and gentleman facing them; then they will separate so as to pass on the outside in returning. You have now, simultaneously with the other three gentlemen, to turn towards the lady standing on your *left*, to whom you set—that is, take four steps to the right, then four to the left, as described in the Quadrille—and then turn her with both hands; after which you return to your place. Your partner,

having meanwhile turned with the corner gentleman on her right, also returns to her place at your right-hand side.

This movement is repeated four times, each lady advancing to the opposite gentleman in proper order. When the third lady—the one opposite to you—advances, you must go forward four steps to meet her, then retire, slightly bow, and, giving both hands, turn once round in the centre of the figure. Now cross over with your partner on the outside of the opposite couple, and in returning take your partner by the hand and pass between them. After this set and turn *corners* as before. The next, and last, time it will be your lady who advances, and then it will be for yourself and partner to cross over between the opposite couple and pass outside in returning. The figure finishes with setting to corners and turning.

SUMMARY OF FIRST FIGURE (*La Rose*).

Lady and opposite gentleman advance and retire.
Re-advance and turn with both hands in the centre.
Join hands and cross over between opposite couple.
Return on the outside.
Set to corners and turn.
(Repeat four times in order.)

In the second figure you will have an opportunity of watching what the other couples do before it is your turn to lead; but you must be on the alert, as it will not be long before you have to take a part in the dancing.

You will notice that the first gentleman gives his right hand to his partner, and with her advances and retires twice, the second time leaving her in the centre of the figure; they then set and turn with both hands to their place. Now you must separate from your partner, giving your left hand to the lady on your left, your partner giving her right to the gentleman on her right. Thus two lines of four are formed. In this position, all together, advance and retire, then turn your partner—who should be facing you—to your own place.

When it is your turn to lead you must do exactly the same as the other couples have done, only remember that when side lines are formed—that is, when either the gentleman opposite or yourself begin—you have not to separate from your partner, but only to take the hand of the lady on your left, your partner also taking that of the gentleman on her right, so that you and she occupy a position in the middle of the line. Mark well that the lines should be kept *perfectly straight*, and all should advance together. The very name of the dance suggests military precision.

SUMMARY OF SECOND FIGURE (*La Ladoiska*).

- Advance with partner and retire.
- Re-advance, leaving the lady in the centre of the figure.
- Set and turn to places.
- Form lines of four.
- Advance and retire in two lines.
- Turn partner to place (each couple begin in order).

The third figure is danced by all the couples at the

same time. Your partner and the other ladies all advance to the centre and courtesy. You then, with the other three gentlemen, advance and join hands in a ring, the ladies passing underneath to the outside and placing their hands on your arms. In this position you all turn round in a circle to the left till you arrive again in your own places.

The four gentlemen now advance to the centre. Turn and face your partner, making a very slow bow. Recollect that the music is here marked rallentando, *i.e.*, slower and slower, so you must not hurry. Now present your *left* hand to the gentleman opposite—the other gentlemen also giving their left hands across yours—place your right arm round your partner's waist, and, without leaving go of the opposite gentleman's hand, promenade round. Mind, you must not leave go of hands, and on no account pull hard or rush round; any approach to romping is vulgar and quite inadmissible. The whole of this movement is repeated.

SUMMARY OF THIRD FIGURE (*La Dorset*).

Ladies advance to the centre and courtesy.
Gentlemen advance, joining hands.
Ladies pass beneath their arms.
All round to the left.
Gentlemen advance, face partners, and bow.
Give left hands across.
Promenade round with partners to places.

There is also another way of dancing this figure; but as it is now rarely, if ever, introduced, a description of it would, perhaps, only prove confusing instead of

helpful. With regard to the fourth figure, however, it may be as well to describe the time-honoured method of dancing it as well as the modern innovation, because the side couples are called upon to follow the lead of the first, and it is necessary that you should be prepared to dance either.

Suppose, then, that it is decided to adopt the older figure. The first couple, or more probably the first and second couples together, will advance and bow to the couple on their right, then to the couple on their left. Now you must cross behind your partner, the first gentleman also crossing behind his. Thus, the first lady will still be opposite you, and your partner facing the first gentleman. Half set, then cross back again to your own place, while the first couple also return to their places. The first and opposite couples will now do *right and left*, then repeat the whole movement, only this time they will go first to the left in visiting, instead of the right, as before; and it will be the second couple with whom you have to cross and set. After they have again done *right and left*, it will be your and the opposite couple's turn to begin, and remember, that the first time you must visit first the couple on your right, then the couple on your left, in front of whom you cross behind your partner. After you have led your partner to your place again, you do *right and left* the same as the other couples have already done. This, you remember, consists in walking across, passing on the outside of the opposite lady, inclining to the right, so as to be on the left of your

partner—that is, have her on your right—on arriving at the opposite place, and returning in the same manner to your own place. Now visit first the left couple, then the right, in front of whom you cross and set, as before, and finish the figure with *right and left* again.

SUMMARY OF FOURTH FIGURE (*L'Etoile*).

Advance with partner to the couple on the right.
Cross over and visit the couple on the left.
Cross behind lady and half set.
Re-cross and return to places.
Right and left.
(Second time go first to the couple on the left.)

Now for the more modern way of dancing the same figure. The leading couples will visit first the right-hand, then the left-hand couple, as in the old figure; but instead of crossing and setting give your right hand to the gentleman, while the ladies also give their right hands across yours. With right hands thus joined walk round four steps to the left, starting with your left foot. Now unjoin your right hands, give the left across, and walk back four steps to the right, beginning with your right foot. After this form a circle of four, as you stand, and pass once round, breaking off in your respective places. The other couples are also doing this at the same time. The movement is now repeated by the leading couples, only this time they visit first the left, then the right-hand couples; consequently it will be the

second couple with whom you are to join hands instead of the first, as before. Afterwards you and the opposite side couple will visit first the right, then the left, and proceed in exactly the same manner; then, the second time, you visit first the left, then the right, and the figure finishes with the two rings and round to places. In this figure the *right and left* is omitted.

SUMMARY OF MODERN FOURTH FIGURE.

Advance with partner and visit the couple on the right.
Cross over and visit the couple on the left.
Right hands across, and walk round to the left.
Left hands across, and walk round to the right.
Join hands, forming circles of four.
Walk round and break off into places.
(Second time, go first to the couple on the left.)

We now come to the terrible fifth figure—the chain, that bugbear to all beginners, in which there is frequently so much confusion, and in which one bad dancer has it in his power to hopelessly entangle all the rest. This is how the muddle generally occurs. One gives the wrong hand, that causes the next to do the same. Then comes one who, finding something is amiss, refuses to give either hand. Now someone suddenly discovers that he is in the wrong place; he makes a frantic rush to recover what he imagines is his own, but which turns out to be his neighbour's, and when, at length, he reaches

the right place he finds to his dismay that he is dancing with the wrong lady. Just think, reader, if this were *you*. Would you not hide your face for shame? But no; you will not so far disgrace yourself, you will get through the figure all right enough if you only pay attention to what I am about to say, and keep a cool head.

First, then, there must be no misapprehension about right and left. Think of which hand you throw with, which side your heart is; anything, in short, that will help you to remember. Above all, do not forget your sex. You smile, but indeed it is no uncommon thing to see a gentleman dancing where the ladies ought to be, and *vice versa*. You will have a natural inclination to follow your partner in the chain, especially, I suppose, if she is interesting; but you must not. In this figure you will have very little to do with her. Now we commence.

Chain! Give your right hand to your partner, say good-bye, as it were, leave her, and go right round to your *right*, giving your left hand to the next lady—the one on your right—then your right hand to the next lady—the one who was opposite—then the left hand to the next lady—the one who was on your left—and once again your right to your partner, whom you will meet in the opposite place. Pause just a second, and then go on again, continuing in the same direction, away from your partner, giving your left hand to the next lady, then the right to the next, then left, and once more the right to your partner, whom you will meet this time in your own place.

But it is of no use beginning to talk, for directly the first couple have led round the figure, you will see that the opposite couple are falling in behind. You have to stand with your partner behind them, and lastly, the second couple behind you. Thus, you form two lines, one of gentlemen—black and sombre, the other of ladies—bright and variegated, all with the faces turned one way. Now the gentlemen cross behind the ladies, who pass before them in the contrary direction ; that is, you pass behind your partner four steps to the right while she passes before you four steps to the left ; *balancez* forward—that is, rise and fall on each foot—then cross back again behind the lady and stand as before. *Balancez* again, and wheel round to the left, the ladies meanwhile wheeling to the right. You have only to follow the gentleman in front of you. Do not take hold of his shoulders or coat-tails, but simply follow him and keep going round, round, round to the left, till you are in a line again, the four gentlemen with hands joined, facing the four ladies—among whom your partner is, or should be, directly opposite you. Now, all together advance and retire in two lines, and once again you recover your partner, whom you turn with both hands to your own place.

But you only meet to part immediately. Chain ! Off you must go again, right away from her, giving your left hand to the next lady, right, left, right to partner ; left, right, left and right to partner in your own place. This time you fall in immediately behind the second couple, and then proceed in exactly the same

manner ; only your faces will all be turned in the opposite direction.

The next time it will be the couple opposite who lead round, and you will simply remain in your place, the first couple falling in behind them and the second immediately in front of you. Continue in the same manner as before, only you will notice that the lines will be formed at right angles to the direction they have previously taken.

Lastly, it will be your turn to lead your partner round, and remember, that your faces must be turned *outwards* from the figure, the other couples falling in behind you. Also, recollect that after crossing and re-crossing behind your partner you must lead round to the *left* while she goes to the right. You each wheel round in opposite directions until you meet again at the bottom, then give her your hand and lead up, the others following. When you arrive in your own place, separate, and, taking the hand of the gentleman who was behind you, form lines again, your partner being opposite with the other ladies. Advance and retire all together, turn partners and finish with the grand chain, as described at the commencement of the figure.

Thus, you see, the grand chain is done five times: once at the beginning of the figure before the first couple lead round, immediately the music starts, also before each of the other couples lead round ; and lastly, to finish the dance. If in one of these chains you happen to meet a gentleman, you may know at once that something is wrong—that one of you has followed

the lady. If you see other gentlemen coming after him, then you are at fault; if, on the other hand, ladies are following, then it is he. In either case "the game is up," and chaos and confusion are the inevitable result. Mind that it is not *you* who are the delinquent.

SUMMARY OF FIFTH FIGURE (*Les Lanciers*).

Grand chain.
Lead round with partner.
Fall in two lines.
Cross behind the ladies and re-cross.
Ladies to the right and gentlemen to the left.
Form two lines of four.
Advance and retire in lines.
Turn partners to places.
Grand chain.
(Each couple lead round in order.)

I know that I may be accused of levity in describing these figures, but experience has convinced me that it is altogether unwise to make a serious matter of dancing—especially in teaching. Besides, it is incongruous. It should be remembered that dancing is pastime, a diversion, and there is nothing at all serious about it. Bright, cheerful faces, friendly interchanges of looks, smiles, and general good nature are what is wanted. Yet I have occasionally seen people who look thoroughly unhappy when they are dancing, whose faces in going through a Quadrille wear an expression of profound melancholy that would accord better with a funeral than a festive gathering; indeed, who seem as if they were there only to fulfil the purpose of the terrible object at the Egyptian feast.

so much is their general demeanour at variance with the surroundings. May not this unnatural state of things be the result of their never having been allowed to laugh or smile during the dancing lessons when they were young? I have elsewhere made observation on the teaching of children; but with regard to those who had not the good fortune to learn in early life, if their most enjoyable hours were devoted to the consideration of subjects that were truly serious, and now that they are grown up they wish to cultivate a source of enjoyment that was neglected in youth, who shall blame them?

Only very disagreeable people would really be annoyed at the mistakes of a novice—of course, provided that he was not egregiously clumsy; yet any one who has seen much of dancing cannot have failed to notice that if an experienced dancer happens to make a slight error he only smiles and apologises, whereas a beginner—in whom such a thing is far more pardonable—appears as much concerned as if he had committed a serious offence.

A nervous, anxious state of mind is not at all likely to carry one successfully through a square, or indeed, through any dance; and what I want so much to impress upon you, reader, is that if you should happen to make a mistake, never mind. Try not to, of course, but if you *should*, do not let it worry you, for if you allow it to, it will be pretty certain to lead to another, and in the end you will get so confused that you will scarcely know what you are doing. Others will soon forget all about it, and so must you.

Do not be self-conscious. Nobody is paying particular

attention to you: and even if you were noticed—what then? There must have been a time when the others did not know the Quadrilles any better than you do.

Go repeatedly over what I have written; imagine yourself in every conceivable position; if possible get others to practise with you, or attend a class under an experienced teacher; in any case you will have lost nothing by attending to the advice here given.

PART III.

The Round Dances.

" Her feet beneath her petticoat
Like little mice stole in and out
As if they feared the light;
But oh! she dances such a way—
No sun upon an Easter day
Is half so fine a sight."

SIR J. SUCKLING.

IT has been frequently said that no one can teach himself to dance by reading a book, and it may be admitted that the assertion is not altogether devoid of truth, especially with regard to the steps and rudimentary portion of the art, which can be so much more easily shown than described. Still, it by no means follows that an indifferent dancer may not greatly improve his style by carefully attending to written instructions, and it will be my object in considering the round dances to show how the difficulties experienced

by all beginners may be most easily and successfully overcome; also to point out and correct those errors which both learners and dancers are most apt to fall into.

There is no dance which shows more unmistakably any awkwardness on the part of the pupil, any negligence on the part of the teacher, than

THE POLKA.

A lady who wished to find out if her children were receiving proper instruction in dancing, could not do better than sit down at the piano and play a few bars of a Polka, asking them to dance to the music *alone*. She should then observe how they take their steps; mark if they raise the foot behind the heel in starting, and always at the fourth beat of every bar, or if they merely sprawl their feet about aimlessly, as so many do; notice if they point the toe in whatever direction they may be going—especially the right toe—and watch if they spring slightly on the sole of the foot immediately before the commencement of each bar. Lastly, she should ask them to explain the rhythm of the dance, and point out the difference between the accent of the Polka and that of the Shottische.

From these remarks the reader will naturally infer that these are details in which most dancers are deficient. That is perfectly correct; yet it is only by attention to small details that perfection is to be attained. Even among those who fancy they are thoroughly proficient, and who would feel highly indignant if you suggested

that they had anything yet to learn, very few dance the Polka really perfectly. They flounder about with a one, two, three, and that is all. The one, two, three is all right enough, but *where is the four?* It is in the music always, but rarely ever in the dance.

Now it is to that unfortunate and much-neglected four that I wish to call your particular attention. If you look at a well-written Polka you will see that it actually commences with a four. Why is this do you think? Why, it simply means that you must begin to dance on the four, that is, if you are a gentleman, you commence by springing on the sole of the right foot, and lifting the left slightly up behind the heel ready to take the first step. Mind, it is with the *left* foot that you take the first *step*. It is the springing and raising the foot behind that occupies the fourth interval.

Now begin.

As soon as the left foot touches the floor, raise the right ready for the second step. Bring the right up to where the left is, simultaneously raising the left, and once more fall upon the left, raising the right.

These are the first three steps, left, right, left.

Pause just a second, and then spring on the sole of the left foot—exactly as you did before on your right—at the same time bringing your right foot into position behind, at right angles, ready to begin the next three steps, which are taken in the same manner as the first three, only in the contrary direction and with the feet conversely—

Right, left, right.

These steps you should first practise sideways, the first three to the left, then the next three to the right, turning your feet well out, especially the one you start with.

It will help you greatly in learning, if you try to remember that the one and the three are always taken with the same foot, thus : left, right, left—pause—and right, left, right. You will gain some idea of the rhythm by counting thus :

and one,′ two, three′—*and* one,′ two, three!

The *and* corresponds to the spring, and the dash to the pause, both together making up the four.

The steps are all of equal length as regards time, each occupying a quarter of a bar ; but the first and third are specially accented.

You would be astonished if you knew the difference the little *and* I have mentioned makes in dancing the Polka. Just say to yourself several times—marking the punctuation :—

One, two, three : one, two, three.

It sounds heavy and wooden, like many people's dancing. Now say :—

and one,′ two, three′ ; *and* one,′ two, three!

It sounds light and springy, as dancing should be. You will find this worth remembering.

In turning, the first three steps should take you half round, and the last three should complete the circle. The act of pointing the right foot well out at the commencement of the last three steps will help you

wonderfully in getting round—a great difficulty with all learners—if you turn simultaneously on your left, as on a pivot, whilst taking the slight spring; and also bring your *right shoulder*, *right arm*, and, consequently, *partner* round at the same time. While you do this, the whole weight of the body must, of course, fall on the left foot—that is, the centre of gravity must fall within the base, or you will be quite powerless, and have to put your right foot down before the time in order to prevent yourself from falling.

I wish it to be thoroughly understood that in telling you to spring at the fourth beat of the bar, immediately before taking the first step, I do not mean that you are to jump, but simply to rise and fall on the ball of the foot. In the Polka the knees should not be kept too stiff, and you must take your steps as quietly and gently as is consistent with the proper accent and spirit of the dance.

In learning

THE SCHOTTISCHE

You will find that your greatest difficulty will be to keep accurate time, and take your steps in unison with those of your partner, especially when hopping. Yet, unless you are able to accomplish this, I can assure you that the feeling will be unpleasant to yourselves and the effect unpleasing to others. Your heads will be continually bobbing up and down at different times, and a few turns will tire you both more than a long Schottische, if danced properly. It unfortunately happens that in this dance it is not much in the power of either partner to help the

other ; and if *you* should happen to be the one who is deficient, your performance may prove particularly annoying to your partner, especially if in one of the hops you happen to alight on her toes. I hope sufficient has been said to induce you to practise the dance thoroughly yourself before you attempt to lead a lady through it, and will now tell you how the movement may be most easily acquired.

It will be better to commence by practising the step sideways, as you did that of the Polka, so that you have only one difficulty to contend with at a time. Turning presents another difficulty ; but that can be more easily overcome after you have thoroughly mastered the steps. An amateur in attempting to teach any one would most likely begin by dancing round and saying, "This is how you should do it, see !" But you would not see ; at least, you would only see how your would-be instructor did it, you would not understand how it was to be done by yourself.

This I will try to explain :

Commence with your left foot raised a little behind your right, ready to start. (I am still supposing the reader to belong to my own sex. If a lady, she will, in dancing with a partner, begin with the opposite foot ; but it matters little which she begins with in learning the step.) Now, at the first beat of the bar, take a step to the side with your left foot, then, at the second beat, bring the right up to it gently, and at the third, take another step with your left foot—these three steps very much the same as if you were walking sideways, only with the knees slightly bent and the action springy. Now, after the third step,

bend your left knee and gently spring, or hop, on the left foot, coming down again upon it, and not on the right.

These three steps and hop complete one bar of four beats.

Now proceed in exactly the same manner in the other direction, commencing with the right foot, and also finishing by hopping on the right, to complete the second bar.

Recollect, the first, third, and hop, are all taken with the same foot: left, right, left, and hop on the left; then, right, left, right, and hop on the right.

Now come four consecutive steps and hops taken with each foot alternately, thus:—

Place the left foot down, and then hop on it; then the right, and hop on it; then left, and hop; and lastly, right, and hop. These four steps and hops occupy two bars of the music, after which you begin again with left, right, left, hop, as before.

Remember that in the hops you must always come down again on the *same foot.*

In these four steps and hops you must be particularly careful about the time, or your dancing will have the head-bobbing, cat-on-hot-bricks appearance of which I have already spoken.

The reason why so few people, even among fairly good dancers, really seem to dance the Schottische in perfect accord, may, I think, be explained easily enough; though I do not remember having ever heard or seen the peculiarity satisfactorily accounted for before. It is pretty certain that if the cause were generally known we should not so frequently observe the ludicrous effect.

This, then, is my idea of the matter :

There are in the music of the Schottische four intervals to each bar, and each step occupies, or should occupy, one interval, or quarter of a bar ; but it is impossible that the hop itself can occupy the same time as the steps, for no sooner are you off the ground than you are brought down again by the force of gravitation. It is very easy for any one who doubts this to try and see how long he can remain with his feet from the ground. It consequently follows that in order to keep in time with the music, and to make up for the momentary hop, *there must be a pause somewhere.*

Now some people, without being aware of the fact, make this pause immediately *before* the hop, while others, equally unenlightened as to their mode of procedure, make it immediately *after* ; hence the head-bobbing. Thus, one says—

one — hop, two — hop, &c. ;

and the other—

one, hop — two, hop — &c. ;

the dash representing the pause. These are both apparently in time with the music, as the interval is in each case fully made up.

Which, then, is right ?

For my own part, I certainly think the pause should be made immediately *before* the hop, as it enables you to bend the knee and prepare to take the spring gracefully ; besides, most good dancers do this intuitively, without, perhaps, knowing why, or even being aware of the fact

that the interval between the step and hop is longer than the others.

The actual division of time, and the accent, may be learnt from reading the following, and paying particular attention to the punctuation :

one, two, three ; hop, one, two, three ; hop, one ; hop,
two ; hop, three ; hop, four ; hop, one, two, three ; hop, &c.

The semicolon, of course, corresponding to the pause.

It is quite probable that this book will fall into the hands of many who have not the slightest practical knowledge of *music* : but I think it may safely be presumed that it is not likely to be purchased by any one who is unable to *read* ; therefore, in my explanations, I take advantage of that which I know you *can* understand. Only a comparative *few* will realise the relative values of a quaver and a semiquaver, but *all* will at once perceive the relation of a comma to a semicolon. It may also help you to form an idea of the rhythm of the Schottische if I mention that it is similar to that of trochaic verse in poetry, which, as you know, consists of an accented and an unaccented syllable alternately. Thus for the first two bars you can say—

Splen′- dours bright′- er
Now′ in - vite′ her ;

and for the next two of alternate steps and hops—

Turn′- ing, Burn′- ing,
Chang′- ing, Rang′- ing

I hope, indeed I trust, that all this is sufficiently clear.

Now with regard to the turning, you may take each of the first three steps and hops in any direction you please, but in the four alternate steps and hops you should turn twice round; that is, half round each time. Perhaps it will be as well not to take the first three steps directly forwards and backwards, but rather diagonally; because it might happen that just as you were going backwards the couple immediately behind might be coming forwards, and then a collision would be the inevitable result.

SINGULARITIES OF DANCERS.

Without going further into details of steps, I will now make a few remarks that will apply in a measure to all the round dances.

It would be difficult to enumerate the many awkward, disagreeable, painful, and even objectionable ways men have of holding their partners; though I really believe that whatever may appear, the last is more frequently the result of inadvertence or of ignorance than of intention.

The practice of putting the arm as far, and as tightly, round the lady's waist as possible, is particularly to be avoided. It is unfashionable to do so; but for other and obvious reasons it is to be condemned. If a gentleman does this, the lady with whom he is dancing should bend her back out, and draw herself away in a manner that will show him unmistakably that she objects to being squeezed so tightly; he will then very soon alter his manner of holding her. It was undoubtedly this kind of thing that called forth Byron's satire on the

Waltz, and the remarks about "close-bosomed whirlings" to which I have already alluded. If we do not wish to give the enemies of dancing a real foundation for their prejudices, we must never again relapse into such a reprehensible style!

Do not, on any consideration, dig your fingers into the lady's back; though not so culpable as the former practice it is equally common and particularly disagreeable. On the other hand, you must not fall into the opposite error of holding your partner so loosely that she feels no support, or she might as well be dancing alone Also be careful never to hold her so that you are both looking in the same direction.

After all these negative instructions you will most likely ask: "Well, then, how *am* I to hold her?"

This I will tell you.

You and your partner must stand so that you are exactly opposite, each looking over the right shoulder of the other, and your right hand should not reach further round her waist than just beyond the middle of her back: any attempt to make it reach further brings the right shoulder of the gentleman too near the left shoulder of the lady, and in every way impedes her movements. From your right hand and arm she must derive her whole support—for she ought not to lean on your shoulder—and you, knowing this, should be very particular how you control the movements of this arm. It must not be kept too rigid; yet it should possess all the firmness of iron, combined with the pliableness of india-rubber—strength where strength

is wanted, and elasticity where elasticity is wanted. The hand should be kept perfectly flat, the wrist strongly bent, the arm gracefully rounded, and you really ought to hold the lady so that there would be almost room for anyone to pass between you : if we all did this, even the most censorious could scarcely complain. You cannot possibly hold your partner comfortably if you stick your chest out ; it is not necessary to do so in dancing, but at the same time you must not stoop ; and the head should be kept erect, or it will throw your centre of gravity forward, as well as look very ungraceful.

Now, please to recollect that it is *you*, the gentleman, who have to conduct and take care of your partner ; you have no right to expect any assistance from her ; she ought to feel thoroughly comfortable and well-supported, and experience that perfect sense of security and confidence in your guidance among the throng of dancers that an old lady does in the guidance of a policeman across a crowded thoroughfare.

You will, I know, have to acquire much experience before this happy state of things can come about ; but, at least, I tell you the qualifications necessary to ensure proficiency.

Now, with regard to the ladies—and they have their uncomfortable little practices as well as we—one of the most common causes of unsuccessful dancing is a habit they contract of twisting or screwing their bodies as if they were trying to turn themselves round, forgetting that they have not to turn on their *own axis at all*, but on a centre between themselves and their partners. As

this peculiarity is a frequent cause of non-success in waltzing, I shall again have occasion to refer to it.

There is a notion very prevalent among ladies that the fact of offering resistance at the waist would tend to make them heavy; consequently, they fall into the other extreme, and seem as if they were continually coming towards you. I must not lay myself open to the charge of being ungallant by asserting that this is unpleasant, but, at least, I can say that it is awkward so far as the dancing is concerned; for if there be no reaction to form a connecting link, as it were, between yourself and partner, it is impossible that there can be perfect unanimity, as neither can tell exactly what the other is going to do. It is necessary that the dancers should draw *slightly* away from each other in all round dances, but in the Waltz it is absolutely indispensable to elegance and comfort; therefore, I will explain the matter more fully in my next chapter.

The practice of leaning on the shoulder of the gentleman is especially to be avoided, as it throws the weight to the left side, and if the lady be inclined to be *em-bonpoint* she is likely, by so doing, to impose a severe task upon her partner. Any downward pressure tends to make one appear heavy; lateral resistance is quite a different thing.

Closely allied to this habit is that of nipping the gentleman's arm with the left elbow. This is a very undesirable thing to do; it not only restrains the movements of the lady—for where there is no free action of the limbs there can be no free motion—but it makes the

gentleman's arm ache terribly if continued for any length of time. It also causes the lady to dance with her left shoulder lower than the right; they ought, of course, to be perfectly even, and her left hand should rest as lightly as possible on her partner's shoulder, without any pressure whatever.

The influence which the movements of a heavy woman will exert upon her partner—especially if he be slender—will be at once apparent if we consider that the force which one body exerts upon another body opposed to it is always in proportion to its *velocity*, *multiplied by its weight*, or quantity of matter. It therefore follows that when the revolutions are rapid and the lady stout, she should modify her resistance to balance the power of her partner, for if she pulled away *too* much it would naturally cause him to topple over. There is a happy medium in all things.

The lady should not attempt to take the lead in round dances, but should rather have a tendency to keep passive—that is, unless she has the misfortune to find herself in company with a very poor dancer, in which case she may generously give him a little assistance. A slight, almost imperceptible, pull with the right hand, at the right moment, will often do wonders towards bringing him round.

Of course, as I have already hinted, a gentleman ought not to attempt to lead a lady through a dance before he has himself attained some proficiency, but people don't always do exactly as they ought to; we must take them as they are, not as they should be.

Some young men are diffident, and underrate their capabilities—not many; most of them think their dancing a great deal better than it really is. It is certain that at nearly all parties are to be found a few men who can dance, but won't try; and a great many who will try, but can't dance. Such is the perversity of human nature!

Again, there are people who would make really excellent dancers, but won't take the trouble to learn; and there are others, as we know, who would take any trouble to learn, yet would never make good dancers. That, of course, is their misfortune; they are to be commiserated. We always strive after the unattainable. The author of *Faust* had a great desire to become an artist, and prided himself more on a drawing of a knife-handle that he had executed than he did on the works that have immortalised his name.

PART IV.

The Waltz.

"We join the throng
Of the dance and the song,
By the whirlwind of gladness borne along."

SHELLEY.

"Now pursuing, now retreating,
Now in circling groups they meet,
To brisk notes in cadence beating
Glance their many twinkling feet."

GRAY.

THERE must be something peculiarly attractive about a dance which, after nearly seventy years of uninterrupted popularity, has, at length, monopolised the favour of society to such an extent that, so far as ball-room enjoyment is concerned, it is better merely to possess a knowledge of waltzing than to know all the other dances perfectly and be unacquainted with this particular movement.

It is not improbable that the opposition which the Waltz first encountered on its introduction to our shores

may have proved an incentive towards its ultimate favourable reception by attracting attention that would not otherwise have been accorded. "No event," says Raikes, "ever produced a greater sensation in English society than the introduction of the German Waltz." And well it might! Hitherto the youth of Great Britain, even in the highest circles, had been obliged to content itself with the performance of Jigs, Reels, and Country Dances—at least, until the arrival of the French Quadrille in 1815. But the Waltz was something entirely different from all these. That young people of opposite sexes should whirl round almost embracing—according to an old description of the dance—or, as Byron says, "Like two cockchafers spitted upon the same bodkin," was too much for our ancestors' notions of propriety, and we can scarcely wonder that the movement should at first have been unfavourably regarded. But it was soon taken up by the leaders of society; its chief pioneers at Almacks being Lord Palmerston, the Princess Esterhazy, and Madame de Lieven.

Dr. Burney, having seen a Waltz performed by a select party of foreigners, before it had reached this country, says: "We could not help reflecting how uneasy an English mother would be to see her daughter so familiarly treated; and still more so to witness the obliging manner in which the freedom is returned by the females." The amount of uneasiness experienced by English mothers nowadays would be a subject too painful for Dr. Burney to contemplate. But since his time things have altered; our ideas have altered;

the Waltz has altered—at least, our manner of dancing it has; and although we are still occasionally made aware of the existence of people who have escaped its almost irresistible fascination, and even of some who persist in associating the dance with all that is improper, still the opposers of waltzing are greatly in the minority, and to most right-minded people it represents merely an innocent and agreeable pastime.

Let us, then, consider a few of the qualities to which the Waltz owes its chief attractions.

First, there is its truly reciprocal nature—the fact that in perfect waltzing, whatever actions assist the progress of, and are pleasurable to, the one dancer, are equally helpful and agreeable to the other; indeed, from the time the circular movement commences, the partners become as one body on which the laws of gravitation act. There is also the pleasant glow of excitement caused by excess of blood sent to the brain. Then the figure of the Waltz is a series of graceful curves, not exactly circles, but rather a succession of open loops, as would be seen if the dancers could leave the trail of their progress on the floor—a movement rendered agreeable by the alternation of rotary with onward progression. Besides this, we may allow for the easy, gliding nature of the movement—the fact that very slight muscular effort is required to produce rapidity of motion.

That the intervals of time and the steps in waltzing are not precisely equal, according to the most approved modern style—in which the first is long and the second taken rapidly—only intensifies the pleasure of the dance

and relieves it from the monotony which characterised the old Waltz. This inequality of time and action gives the movement an undulating, wave-like rhythm, and imparts a special pleasure depending on the gradually increasing and decreasing intensity of motion, that could not otherwise be obtained.

If to all this we add the consideration that some of the most delightful melodies have been, and are continually written to accompany its steps, and think how comparatively few of these factors in the sum total of enjoyment enter into the composition of other dances, we shall not, perhaps, find it so difficult to account for the popularity of the Waltz.

But, it will be asked, what particular movement is it that is capable of producing all these pleasing effects, in short, what is really the correct Waltz?

Well, for my own part, I should answer unhesitatingly *the correct Waltz is that which combines the greatest measure of enjoyment with the most perfect grace of action.* You will doubtless admit the reasonableness of this; but, at the same time may feel inclined to ask—"How then about the deux-temps, the trois-temps, the Sauteuse, the Spring Waltz, the 'Boston,' the Slow Waltz, and 'New Valse,' that I am always hearing about?"

Now, it will perhaps surprise you to hear that the action of the upper part of the body has quite as much, if not more, to do with good waltzing than the movements of the feet. There was a great deal of truth in Lord Chesterfield's remark that "every man who danced

well, danced well from the waist upwards." There is only one principle on which the steps of the Waltz can be *satisfactorily* taken, that is, in strict accordance with the laws of motion ; and it is certain that all persons who really waltz well, take them in very much the same manner.

It happens, however, that some of the above Waltzes (?) are constructed on a plan that would render it impossible to arrive at anything approaching grace of action in their execution, as the movements are themselves intrinsically ungraceful ; I will, therefore, dispose of them as briefly as possible.

The Valse à deux-temps :—The Waltz in two time, two in three, three in two ; that is three beats, or intervals, and two steps, or actions. An anomalous, worn-out, side-ways, crab-like movement, that could have no real attraction for any one with an ear for music or any perception of graceful motion. That it was once exceedingly fashionable is no criterion whatever of merit or beauty. All kinds of hideous and inartistic things have been, and still are, fashionable. If it were the fashion to dance on all fours, I daresay plenty of people would be ready to say they admired it, and found it came natural to them to do so—to some it might.

The Valse à trois-temps :—The Waltz in three time. Of course ! How else could it be properly danced ? A graceful, continuous movement ; somewhat wearisome and monotonous as it was danced by our grandmothers, but which forms, however, the foundation of our beautiful modern Waltz.

The Sauteuse.—The Hop Waltz. A make-shift, silly step, only practised by people who are too idle to learn, or are unable to waltz properly.

The Spring Waltz.—A combination of the Hop Waltz and the Trois-temps. A little more graceful than the former—not much !

The American Waltzes, that were going to become so popular some years since, but never did, are now rarely heard of, so it is of very little use speaking about them.

The Slow Waltz.—A not unpleasing movement, of which the chief characteristic and difficulty consisted in keeping a prolonged balance on each foot.

The "New Valse."—The *bête noir* of the would-be-fashionables. A Waltz that at present has no actual existence out of advertisements, since that which was once new cannot, in the nature of things, always remain so. The name, however, is doubtless a valuable source of income to those professors who are ready to impose on the public credulity. People who really waltz well are not likely to trouble about "New Valses," and rarely ask "What step do you do?" It is those who are not sure of their waltzing that are most easily drawn into the meshes ; and, after all, it generally turns out that the "New Valse" happens to be that particular movement that each of them finds it easiest to teach, no matter if it really is an old one.

Mind, I am not speaking of qualified teachers. If you went to a first-rate professor and asked to be taught the "New Valse," he would probably say, "I don't know

what you mean by the 'New' Waltz; but if you come to me I will teach you to waltz properly." It is not, of course, every teacher who could afford to be so candid, and if you went to a dozen minor ones, you would probably learn as many "New Valses," all of them different and all equally worthless.

This is, perhaps, rather a sweeping assertion to make; but I am in a position to speak plainly. I make it a practice to ask all pupils coming to me for private instruction—and I have a great many from all parts of the United Kingdom—in the event of their having previously taken lessons, to show me first what steps they have been taught, so that, if wrong, I may at once give a corrective exercise; and, making every allowance for the pupils' idiosyncrasies—I have indeed seen so many various, strange, and unaccountable combinations of rises, falls, shuffles, and hops, that I have long since ceased to wonder why there are so many bad waltzers. Some have assured me that they have had dozens of lessons and still could not waltz properly. And no wonder; if they had gone on taking lessons and practising *ad infinitum*, they would have been no nearer the mark, seeing that what they had learnt was in itself imperfect.

I am afraid that very little real improvement is to be hoped for in waltzing until all professors are courageous and conscientious enough to tell their pupils that they will only consent to teach that which is intrinsically beautiful.

I will give an instance of how reports of new Waltzes

are circulated. Not long since, at a country party, a lady asked me "if I had heard of the New Valse that was now so much danced." I asked if she meant the Slow Waltz. "Oh, no," she replied; "I mean one much more recent than that." Then, to give me some idea of it, she informed me that the second step was specially accented. Noticing my look of surprise, she continued that that was the peculiarity of the dance, and added that it was "quite the rage now." She admitted that she was not herself acquainted with the step, but a friend of hers had learnt it from a professor living in a small town in one of the Northern Counties, who had assured her that it was "the latest thing in London."

Now, had my informant possessed any theoretical knowledge of waltzing, she would have known well enough that a dance in which the second step was accented, whatever else it might have been, could not properly be called a Waltz, and that it could not be danced to any of the waltz music that has yet been written. No doubt there had been a mistake somewhere, but at all events *she* was *quite certain* it was all right, and, I daresay, thought I was a long way behind the times in not having heard of it. Mr. Herbert Spencer, in his "Study of Sociology," says that "Often mere assertion, with great emphasis and signs of confidence on the part of the utterer, will produce a fixed conviction where there is no evidence, and even in spite of adverse evidence." It was so in this case. She succeeded in convincing nearly all the other members of the party, and many were anxious to learn this wonderful "New Valse."

Let it not be supposed from these remarks that I am in any way prejudiced against the introduction of new dances; on the contrary, I would be among the first to take up anything that was really good. Some little time ago a beautiful Waltzing Quadrille was invented, which I am sorry to find has not become so fashionable as its merits deserved; but then this dance had a name—"La Nationale." A man or woman who invented an original dance would, at least, be clever enough to invent a name to distinguish it from others, and I appeal to the common sense of every reader in asking if it is likely that he or she would be so thoroughly stupid as to give it such an indefinite one as "The New Valse"?

In a work presumably instructive it would be unprofitable to spend much time on the consideration of such excrescent productions as "runs," "lurches," "wobbles," and "crawls"; so I will dismiss them with a general reflection. They are, in fact, nothing more than antics started by silly young men, who think they can hide their ignorance of dancing under pretence of introducing something new—"the latest style"! But, indeed, instead of disguising their ignorance they only proclaim it; for any one who really waltzed well would never permit himself to disgrace the art he pretended to admire. Unfortunately, frivolity appears contagious; these enterprising youths are imitated by others as idiotic as themselves; and as the majority of people do not seem to have "drawn a prize in the lottery of human faculties," so the absurdities obtain.

A short time since a gentleman called upon me and

asked if I would teach him the "Kensington Crawl," as that, he had heard, was the "correct thing," and he was anxious to exhibit it at the Polo Ball. I told him plainly that I taught people to dance, not to make fools of themselves, they could generally do that without instruction; but if he was particularly anxious for a lesson he might apply elsewhere. He ended by making an appointment to come and learn to waltz properly, but, as I expected, never turned up.

This brings me to the consideration that it is frequently affirmed by critics — generally those whose personal Terpsichorean achievements are nothing to boast of — that dancing-men have more capacity in their heels than in their heads; while others assert, more plainly, if less politely, that "the biggest fools make the best dancers." Now this I can most emphatically deny. I think Addison was nearer the truth when he remarked that, "No man was ever a good dancer who had not a good understanding." If any professor were asked whom he would prefer to teach, it is pretty certain he would reply, "Someone possessing an ordinary amount of intelligence." That *some* dancers have more capacity in their heels than in their heads I do not dispute, but that they should have it more particularly developed in their heels is certainly better than if they had it nowhere.

I have before said that we very seldom see anything approaching real perfection in waltzing. This may in some measure be accounted for by the variety of inelegant movements that are taught; besides, I am con-

vinced that very little is really generally known of the laws which govern the Waltz. We are, in this respect, rather like Hogarth's dancing-master, who said that he had been studying the graces of the Minuet all his life and still knew nothing.

It is true that a great many people may be said to Waltz fairly well ; that is, they manage to keep time with the music, and their actions are not characterised by any particular inelegance. But it generally happens that there is something wanting. That unanimity of action in which each of the dancers assists, and by perfection of movement contributes to the pleasure of the other, is rarely exhibited ; yet, unless there is the strictest accordance between the partners, they cannot be said to dance properly, and do not experience the real enjoyment of waltzing.

Some people pretend to admire the Waltz simply because it is fashionable to do so. This is certain, since it cannot possibly be through any pleasure they derive from their own dancing ; at least, it would appear so to others. They may, perhaps, experience a kind of amusement akin to that with which we set about the solution of a difficult enigma—the puzzle in this case being how to get round ? This, in itself, is quite sufficient to exercise their ingenuity for some time ; and then, when it has been accomplished to their own satisfaction—if not to their partner's—there comes the still more difficult problem, how to make progress ?

It is really quite distressing to watch the Sisyphean efforts of some young men to move their partners from

the place whence they start. A few turns, it is true, may take them a little onward, but the next few are just as likely to bring them back again. The reason of this is generally because they have been taught, or have acquired, a movement consisting only of circular steps, and no forward or progressive ones ; hence their difficulty.

This brings me at once to the more practical part of what I have to say about waltzing.

Before giving any definite instructions for acquiring the dance, it may be as well to set forth a few axioms, or rather, propositions, for their truth may not be quite so evident to others as it is to me, and consequently some of them may need illustration.

1. *A Waltz should consist of six distinct steps, or actions of the foot, one for each interval of the bar. Three of these steps or actions should be rotary and three progressive.*

2. *Neither of the feet should ever be taken completely off the floor, but should in all cases glide smoothly over it.*

3. *Not a fraction of weight should be allowed to rest on either foot while it is actually in motion; and in the second and fifth steps the foot should pass over the floor without any pressure whatever.*

This may at first appear impossible, but it will be seen that it may easily be accomplished when we consider that during the dance there is always one foot either quite stationary, or simply revolving, on which the whole weight of the body may rest while the other is in motion ; since it is certain that both the feet cannot be making progressive movement at the same time. To keep the

weight only on the foot that is resting, and to have none whatever on that which is moving, is the whole secret of waltzing lightly, which has nothing to do with getting on the toes, as is generally supposed. In such dances as the Schottische and Polka lightness of movement is attained by bending the knees, rising on the toes, and springing; but in a dance like the Waltz, wherein the feet are never raised from the floor, it is merely a question of having the balance on the proper foot, and avoidance of frictional resistance: and it stands to reason that the balance of the body can be longer and more perfectly retained on the whole of the foot than on a small part of it. It is certain that gentlemen who waltz always on their toes make very uncomfortable partners; the practice renders them incapable of assisting or supporting the ladies, and gives their movements a feeble and undignified appearance. I will explain this further in describing the step.

4. *All movements must be made in a forward and backward direction; any steps taken sideways necessarily broaden the base on which the dancers rest, and thereby increase the difficulty of turning.*

5. *In good waltzing the feet of each partner should be continually playing in and out of, and between, those of the other.*

This, I think, is pretty generally admitted; but a little consideration will convince that it would be impossible if the steps were taken in any other than a forward and backward direction, since any movement to the side must inevitably bring the foot of one waltzer in contact with that of the other which is between.

N.B.—It should be understood that in these cases by backwards is meant not necessarily backwards in a *line*, but simply in a *direction to the rear of the body* and *away* from the partner in turning.

6. *The Waltz is a dance in triple time, and the first step of each three must always be the one specially accented, otherwise the character of the dance is destroyed. The rhythm of the Waltz is dactylic.*

7. *The first step must not only be the one specially accented, but it must also be specially prolonged, occupying, in fact, exactly half the bar; that is, one interval and a half. The second step must be taken proportionately quickly, occupying only half an interval; while the remaining interval is occupied in taking the third step. Thus, it will be seen that the first step takes three times as long as the second and half as long again as the third.*

I am not aware that these divisions of time have ever been accurately determined before, but it is certain that the steps of all good waltzers bear this relation to each other, though few, perhaps, have any idea that it is so. If the steps were of equal duration they would have the appearance of running, and the movement would lose its greatest beauty.

If any one doubts this, let him try the effect, or he may observe it in nearly all beginners and bad waltzers.

8. *The steps must be begun and not finished when the note is sounded; therefore, if we accept No. 7 as true, it follows that the first step of each three must be continued, and the weight of the body must not fall upon the foot*

with which it is taken until after the commencement of the second interval of the bar.

That this is correct will, I think, be evident on consideration ; but it comes almost natural to fall on the foot directly the note is struck, and for those who have been accustomed to dance in this way it will require some practice and determination to overcome the tendency. The effect of the habit—one of the most common—is to cause the waltzers to turn too quickly in making an unconscious effort to come in with the music at the beginning of the third bar, having really taken nine steps in the first two. The momentum thus acquired impels them onward at the same rate, and though they always imagine they are keeping time with the music, they are in reality turning and taking their steps half as quickly again as they should. We frequently hear people throw all the blame on the musicians, and complain of the rapidity with which they play, but in nine cases out of ten it is their own fault, because nine dancers out of ten do not keep perfect time with the music. They would not believe it if you told them so ; but it is, nevertheless, a fact. Nearly all waltzers waltz too quickly.

9. *Accuracy of time is really of more importance in waltzing than accuracy of step.*

By this I mean that the exact position of the feet may vary by a few inches without materially hindering the dancers, or actually causing them to stop ; but a fraction of time lost or encroached upon causes considerable inconvenience, and half, or even a quarter of an interval —that is, a twelfth part of the bar—would be quite suffi-

cient to throw the balance of each of the dancers on the same foot, thereby causing an immediate stoppage.

Of course, for the waltzers to have their balance on the same side it is evident that they must each be resting on the contrary foot.

10. *It is impossible to attain perfection in waltzing by attending to the action of the feet only. The movements of the body are of quite as much importance as those of the feet.*

If a waltzer takes his steps with the most perfect accuracy, and even keeps strictly correct time, yet fails to move the upper part of his body harmoniously with the action of his feet, or holds himself quite erect and rigid while dancing, his movements will not have even a semblance of grace.

It is a common but fallacious idea that military men are almost invariably good dancers. Nothing can be further from the truth We like to associate Mars with Venus, strength and bravery with gentleness and beauty, gallantry on battle-fields with gallantry in ball-rooms, and therefore we credit our heroes with qualifications we think they ought consistently to possess ; hence their reputation for good dancing. It happens, however, that in drilling the movements are all stiff and angular, while in dancing they are supple and curvilineal ; there is, consequently, a certain amount of antagonism difficult to overcome. Firmness of movement gives vigour to dancing just as firmness of outline gives vigour to drawing—in which a certain degree of angularity denotes power ; and it generally happens that when a soldier waltzes well

there is a decision about his dancing that is admirable. All soldiers would waltz well if they would only take the trouble to learn, and to overcome their stiffness of action. But very few will do this, and that is why the majority of them are poor dancers.

11. *The balance of the body must be kept perfectly on either foot without lowering the shoulder on the same side.*

Of course it is necessary, in order to retain the balance, that the centre of gravity of the body should be over the foot on which it is required to rest. Its adjustment is accomplished by carrying the whole body slightly to that side, from the ankle upwards. A little practice will enable any one to change the balance from one foot to the other without perceptibly moving the shoulders, and without lowering or raising them at all.

12. *In waltzing the partners have not each to turn on his or her own axis. The centre of revolution must be situated between them, and since to the circular movement is also to be added the progressive movement which impels them round the room, the curve they describe should be a cycloid.*

It is to the fact of ladies being ignorant of the above rule, and endeavouring to turn themselves round, that the uncomfortable habit of screwing the body, of which I spoke in my last chapter, may be attributed.

For the benefit of those readers who are unacquainted with dynamics, I will explain that a cycloid is the geometrical curve that would be traced by a point on the circumference of a moving circle; that is, a circle that was making progressive movement, such as a wheel along a road.

13. *All sideways movements, or any actions that cause the body to oscillate or sway from side to side, are incompatible with graceful waltzing.*

Whoever possesses the faculty of observation must have noticed waltzers—especially stout ones—who sway from side to side all the time they are dancing, like an inverted pendulum. Of course there are some who really consider this practice elegant—there is no accounting for taste—but I don't think it has many admirers, most of those who do it being unconscious of the fact.

Those people who can discover elegance in this kind of movement generally commence the Waltz by rocking to and fro several times before they start, to get up the steam as it were. Some have actually cited Shakespeare in defence of the practice, as saying :

> "When you do dance, I wish you
> A wave o' the sea, that you might ever do
> Nothing but that."

Now it is quite likely that the "immortal bard" when he wrote this had only a gentle, rippling, undulating movement in his mind, as of the sea upon a summer day. These people, however, seem to interpret the expression to imply a rolling motion as of great billows. I think not, for Shakespeare had certainly a keen perception of the beautiful; but if he meant billows, what then? Notwithstanding all his mighty genius, I don't see any particular reason why we should regard him as an authority on dancing. If we are to go back as far as Shakespeare's time to gain our ideas of modern dancing I would refer

the introducers of "New Valses" to a still older authority, who tells us that "there is no new thing under the sun."

14. *It is essential in perfect waltzing that each of the partners should have a tendency to draw away from rather than lean towards the other, and their backs should bend slightly outward. The gentleman should especially draw his partner forward as he retires in turning during the first three steps, and the lady should draw away in turning during the last three, so that the action and reaction may be proportionate and reciprocal.*

This proposition I have reserved to the last because I think it is the one most likely to stick in the public throat. Of its truth I am myself perfectly convinced. I have tested it both by experiment and observation; by attention to it I can, in dancing as lady, compel a bad waltzer to keep perfect time and step merely by the movements of my back, and this when he has found it impossible to dance at all with others who have been considered excellent waltzers. Yet all to whom I have taught the practice have found the results equally successful. Is not this, then, ladies, a secret worth possessing?—to be enabled by the mere outward movement of your waist to compel your indifferent partners—and you know by bitter experience that they are many—to keep something like correct time and step?

I will tell you how it acts:

The gentleman in the third step has his weight and balance on the left foot, and you, by drawing backwards, induce him to put the right forward; whereas, without

this impellent action on your part, he would have put it somewhere behind and thrown you out altogether. Having once brought his right foot into the right place, your continued resistance will cause him to take the remaining steps properly; then, just at the right moment —not a fraction of a second sooner—you cease resisting, and he takes his first step again in time with the music, simultaneously making an almost natural reactionary movement that will carry him safely through till you again begin the backward action. You will see the enormous restraining power a girl who knows what she is about can exercise on her clumsy partner when I tell you that so long as you keep the balance fairly on the foot and press downwards he will be unable to move you until you wish—that is, of course, unless he is prepared to drag as many stones as you weigh over the floor; but this he is not likely to attempt. When, however, at the proper beat, your weight is transferred to the other side, you will fly forward like a feather, and he will wonder how it is that he manages to keep such excellent time in dancing with you.

To do this successfully will, I know, require a great amount of experience and ability on your part, but very little effort; unless, of course, your partner should happen to be a thorough clown. But if this is the case, you had better not dance with him at all, if you are aware of the fact beforehand; or, if not, you had better have a pain—for if you haven't you very soon will—and request him to take you to a seat. Or you can discover that your steps don't agree, which will be more

truthful. I know too well the misery of dancing with such people to recommend you to continue it.

And now with regard to fairly good waltzers. They will, I am sure, find that the fact of drawing away from each other in the manner suggested will materially contribute to their ease and comfort in dancing; since, by so doing, they take advantage of the natural force known as centrifugal, or that which has a tendency to throw a body from the centre. The amount of resistance you exert should be in proportion to the velocity with which you turn. Take a pair of tongs by the knob, whirl them round, and you will find that the legs fly open. So, again, with the governor-balls of a steam-engine; the faster the engine goes, the wider these balls diverge, thereby closing a valve that lets in the steam, and so reducing the action.

I have merely introduced these familiar illustrations to show that the laws of motion actually require that we should pull away in turning, and to refuse to dance in accordance with them is simply to set up our own conventional ideas above the wisdom of nature, and to render our movements stiff, constrained, artificial, and ridiculous. Little children pull away instinctively when they take hands and swing each other round, yet grown-up men and women, who have learnt dancing from professed teachers, are often unaware that it is required.

But little children do more than merely pull away from each other, they incline their bodies so that in turning they form a figure somewhat resembling the letter V, having a small base; I have seen grown-up

waltzers, however, who actually try to dance after the fashion of the letter A—that is, they spread their feet out and bring their shoulders together. Now, it is quite evident that an object with a broad top and a slender bottom, or base, will revolve better than one constructed the other way about; if you doubt this you might try to spin a peg-top inverted, and see how it will answer. Men who are shaped after the fashion of tops—that is, who have thick, broad shoulders, slender legs and ankles, and small feet, generally keep their balance well and waltz lightly; while men who have narrow, thin shoulders, very thick legs, and large feet, rarely make good waltzers; are heavy, and particularly troublesome to teach. So long as a lady and gentleman in waltzing continue drawing away from one another they form, as it were, one body, of which the centres of gravity and revolution are situated between them. Now, it will be apparent that by putting their chests out and their backs in, the outline of this body becomes concave; whereas, by bending their backs slightly outwards, it becomes convex, a condition more favourable to revolution, as even the most sceptical must admit.

I find that as yet I have only spoken of the dance to which I am directing your attention as the Modern Waltz. Now, it is true that this term is less open to objection than the term "New" Waltz, since a thing may remain modern when it has ceased to be new; that is, so long as it appertains to the present time. Still, the name conveys no definite idea of a movement, as any kind of waltz might be called a modern one. The

words modern and new are also subject to degrees of comparison. Someone will always be ready to come forward with a more Modern Waltz and a "Newest" Waltz.

In dance music, when "birdies" have been overdone, and all possible changes rung upon dreams, flowers, and love, these are generally presented to us again in the form of *rêves*, *fleurs*, and *l'amour*. Why, then, has it not occurred to some enterprising professors to announce that they impart "*La Nouvelle Valse*"? Those who do not understand French would be sure to think it was something they ought to learn, and many would reap a golden harvest of credulity.

But the Waltz to which we are now referring is not a matter of invention, but rather of evolution; it has come about empirically rather than rationally. Mr. Spencer says, in speaking of morals, that mankind have eventually gone right after trying all possible ways of going wrong —or words to that effect; and it would seem that it is so with regard to most things, even waltzing. If it were not for the indefiniteness of the term I should be inclined to go even a step beyond the new valsers and call it *THE WALTZ OF THE FUTURE*, for such I feel convinced it will be. The movement will be more and more admired, and will take the place of all others as soon as its many beauties are thoroughly understood and appreciated. It is certain that the *step* is taught by all the best teachers, if the movements are not; but the names it goes by are various. Some have even assured me that it is no other than our old friend, the

"New Valse"; anyhow, it always happens that it is the one pupils are most anxious to learn, directly they see how it goes. In my former work I simply called it the *Valse à Trois-Temps;* but to many this name suggests ideas of old-fashioned dancing; besides it is not like the original Trois-Temps, which, as I have already said, was somewhat monotonous. Perhaps, after all, the best name for it and the one least likely to be confounded with any other movement is :

The Modern Valse à Trois-Temps;

and as such we will let it stand. Having, then, decided upon the name, I will proceed to explain how you may most easily acquire the dance.

In a book addressed to all readers I can, of course, only give general instruction. Pupils coming to me I teach according to their individual peculiarities; since the only system of instruction that can prove *invariably successful* is that which is particularly adapted to the individual, and which must necessarily alter in proportion as people are physically and intellectually different. For instance, there are some pupils on whom theoretical information would only be thrown away; others it would materially help. Some can waltz well without understanding exactly what it is they do; others know exactly what they should do, but are unable to put it into practice. Clearly, the only way by which such can be made to waltz is by literally pulling them into form.

By this expression I mean to lead, urge, and impel until they *feel* what is required; this a book cannot do,

however clearly written. In some cases, perhaps, the less explanation given the better; in others it is essential; in all it is a *sine qua non* that the teacher himself should thoroughly understand what he is about, and be able to satisfactorily answer any question the pupils ask—not put them off with evasive replies, as so many do.

To become a successful *waltzer* it is only necessary to know the correct movement and to be warned against one's individual false tendencies; but to be a successful *teacher*, one must not only be able to waltz perfectly, and know how to direct the movements of others, but it is also necessary to be acquainted with every awkward habit and tendency ever acquired, or likely to be acquired, by pupils. These qualifications can, of course, only be attained by large and varied experience, much practice, and close observation.

Now, if a dozen private pupils came to me, I might find it necessary, or, at least, advisable, to adopt as many different methods of instruction; but it is clear that I cannot do this with a dozen readers. Supposing, however, that you are of ordinary build and intelligence—which, after all, is a great thing in learning to dance—this is how you had better set to work.

I am again supposing you are a gentleman, because you will experience so much greater difficulty in learning—having, as in all round dances, to support, lead, and help your partner. The steps, however, are exactly similar, only in dancing with partners the gentleman always begins with the three circular steps, and the

lady with the three forward ones. It makes not the slightest difference which way they are learnt; in fact it is better to practise so that it comes equally easy to begin with either three.

Let us, for convenience, imagine that you are standing in a room with a door at one end, and a window at the other—perhaps your room is not built this way, but there will doubtless be some object opposite the door that will be brought to your mind by the word window. Now, I am not going to tell you to be standing in any particular position when you start, for if I do, it will only bother you; you will get the position mixed up with the steps, and when you dance with a partner, commence by fumbling about in such a way as to make her wonder what on earth you are doing. You must, however, have your weight on the right foot when you start; but that will come natural enough.

Now, stand facing the window whither you intend waltzing, and imagine there is a lady by your side; when you dance you and your partner must, of course, be opposite each other, as explained in my last chapter.

Begin.

Swing round on your right foot, at the same time skimming the left lightly over the ground till you are facing the door. Then, and not till then, transfer your weight to the left foot, standing on it fairly with the heel to the ground. While you are doing this the lady's right foot is advanced between yours, so that you must slide your left round on the outside; and be careful that your left shoulder follows the action of the foot

and goes round along with it, or your body will sink on that side. This is the first step.

Now, draw the toe of your right foot very lightly over the floor until it is behind the heel of your left, and the foot at right angles to it. This is the second step, in which the lady's left foot will be advanced as your right is drawn backwards.

Still keeping the whole weight of your body on the left foot, turn on the sole of it, without moving your right toe, till you are almost facing the window again, and finish with the heel of the right foot against the instep of the left, still having the whole weight on the left, and also, in finishing, the left heel to the ground. This is the third step—in which the lady's right foot will again be advanced a little—and the finish of the bar.

Left, right, left. Weight and balance on the left.

Now, for the fourth step, slide your right foot a little forward—towards the window—so that it would go between your partner's feet, and then, when it has ceased moving, throw your weight boldly on it, keeping the knee stiff.

For the fifth, slide your left a little before it, without any weight whatever, and still keeping towards the window. In this step your partner's right foot is passed behind her left heel simultaneously as your left advances.

In the sixth step you slide your right foot a little more forward, to bring it about level with, or just beyond, your left toe, and immediately after turn round upon it towards the door, so as to be ready to take the first step again with your left foot, as when you started, the

lady meanwhile turning on the sole of her left. These complete the last three steps and second bar.

Right, left, right. Weight and balance on the right.

From the indications I have given, you can see that what you do in the first three steps the lady does in the last three, and so on.

Now why do I tell you to put your heels to the ground in certain steps? Why, simply because I want your dancing to have vigour and manliness about it, and because I know well enough that it is impossible to retain a perfect balance on the foot, support the lady, and draw her forward, unless you do so. Men who caper about on the tips of their toes, bend their knees, run round their partners, and keep losing balance, present a particularly gawky appearance, that it would be well for you to avoid.

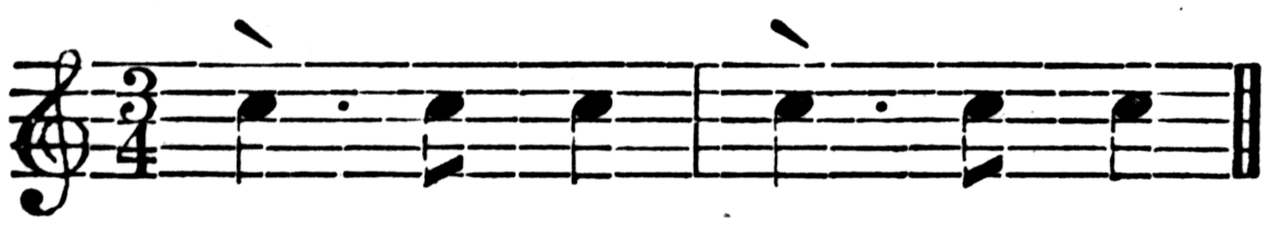
Why do I tell you to allow no weight whatever to rest on the foot during the second and fifth steps? For the reason given in my third proposition. They are merely accessory steps, and to keep the weight of the body entirely off them is one of the first considerations in the art of waltzing lightly. It will be seen that during the short time occupied in taking these steps the other foot remains stationary, and is consequently capable of sustaining the entire weight.

These steps you must go constantly over, always turning well round in the first three, and taking the last three forward. You will really, in rapid waltzing, be turning all the time, by the natural force of inertia; but do not try to turn during the last three, until the sixth,

or you will turn too often and go round like a teetotum, as many do. Recollect, you have only to turn once in the six steps.

I have previously stated that correct time is a most important matter in waltzing—even more so than the step—and if you turn back to my seventh proposition you will find the exact way in which the three intervals of the bar should be divided.

Here, however, for the benefit of those who understand music, I will put it thus :



And for the benefit of those who do not, thus :

ONE ; two three, ONE ; two three.

It will be observed that there is a semicolon after one, and a comma after three, but nothing between two and three, so please pause a long time on the one, read two three quickly, and then stop an instant before one again. If you read this *exactly* according to the punctuation, it will give you the *exact* rhythm of the Waltz.

An idea of it may also be gained by repeating a line of dactyls, thus :

cheer'- ily, air'- ily, mer'- rily, wea'- rily.

each word corresponding to a bar, and each syllable to a step.

For the movements of the body it will be only necessary to refer you back to the rules already given.

I will finish with a few words of advice on reversing.

Before attempting to waltz in the opposite direction you must learn to go straight up and down the room either forwards or backwards. If you intend changing your rotary course to a backward movement, it must be done immediately after taking the first three or circular steps; in which case, instead of putting your right foot forward, between the lady's, you slide it back, and continue going backwards in a straight line, using each foot alternately, and having the balance during one three on the right; and during the next three on the left the same as in going round. You must also linger a long while on the first step of each three, and take the second very rapidly and lightly, keeping up the exact rhythm of the waltz as explained above. If you intend to go forwards and impel the lady backwards, the change must be made after your last three steps, in which case, instead of putting the left foot round you slide it forward. In doing this you must, of course, indicate your intention to your partner by means of the arm that is round her waist; and mind that you do not push forward more rapidly than she can retire. There should always be a certain amount of tension on your arm, or you will be unable to direct her movements in resuming the rotary action. In going backwards in a line you must not draw away from the lady nearly so much as you did in turning, because, as you will see, there is no centrifugal force at work; if you did, you would very soon have her over. I daresay very few waltzers are aware of the vast amount of difference in the quantity of resistance offered in rotary and linear

movement, because we are acted upon unconsciously by the forces of nature, and therefore the difference is not apparent.

When you wish to waltz round in the opposite or reverse direction you will always have to put your left foot forward between the lady's in the progressive steps, and your right round, and outside your partner's left in the circular ones. In reversing, your feet may be kept wider apart, as you have constantly to impel your partner, which you cannot do on too narrow a base ; but the same rules apply with regard to the regulation of the weight and balance as in going the ordinary way.

When you have once made up your mind that you intend to reverse there must be no vacillation afterwards —no uncertainty of action on your part ; for if you do not exactly know what you are about yourself, how can you possibly convey your ideas to your partner? It is of no use saying anything ; that will only confuse her : your intention to change the direction in which you are turning must be imparted by the movements of your arm and the action of your body.

It is comparatively easy for ladies to reverse; that is, of course, provided they have good partners. They need only be careful never to change the order with which they take their steps—always right, left, right, left, alternately —and when once they are turning in the opposite direction to always put the left foot forward.

In drawing to the close of my book, I would remark that it has not been anywhere announced that its mere perusal would enable you to dance without the aid of a

master ; but for all that I trust you may find a good deal in it that will help you to dance well. I know, at least, that it contains some information you are not likely to obtain elsewhere, and possibly more practical instruction than all the dancing-without-master books put together. I do not claim to have invented any new Waltz—that was not required. The movement herein described is in itself a perfect one, which if danced perfectly fulfils all the conditions of enjoyment to which attention has been drawn. What I do claim, however, is to have discovered some of the laws which govern the most beautiful of modern dances ; to have been the first to formulate rules by which the movements in waltzing may be taken in strict accordance with the natural laws of motion. These things are not generally known ; if they were it is certain that people would generally waltz better than they do. What I have written may be imperfect, still it is a step in the right direction—towards "doing a beautiful thing beautifully."

I have all along endeavoured to inculcate a refined and chaste manner of dancing, and of holding the partner, that if universally carried out would at once disarm the enemies of dancing of their keenest weapon.

In publishing this book I have not only my own personal interests in view, or perhaps it would have been differently written. I admire the art I profess to teach, and am grieved to see so much that is ungraceful and unbecoming practised and imparted—so much of the base metal passing for gold. I am convinced that little real enjoyment can be derived from imperfect dancing any more than from imperfect music. Still, where dancing

is good it is almost impossible to over-estimate its value as a diversion.

Seriously, in this world we all have sufficient care and trouble, and, unfortunately, few of us are likely to derive much consolation from reflecting with Lord Tennyson, that it is "but a trouble of ants in the gleam of a million million of suns." The thought itself is a source of uneasiness to many. If, however, we can, by practising some innocent and rational amusement, occasionally be "drawn out of ourselves" and away from the more serious considerations of our lives, then it were well that we should do so; and I should be pleased to think that anything said in this book has helped my readers to sometimes pass a few pleasant hours.

Apart from all its health-giving, invigorating, beneficial influences, if this alone were the province of dancing it would not be a thing to despise.

Only the puritanical, who regard all worldly pleasures as sinful, or the misanthropic, to whom, for want of sympathy with their fellows, such pleasures are vain, would do so; not the truly philosophical.

The Creator has endowed us with faculties for enjoyment and amusement; may we not, then, infer that He meant us to exercise them?

The glorious sunshine, the songs of birds, the myriad beauties of nature, enliven for us the golden hours of summer — by the cultivation of dancing, music, and kindred arts, we may ourselves enliven the gloomy hours of winter.

APPENDIX.

SINCE the foregoing pages have been in circulation I have frequently received letters from readers, asking why I did not include descriptions of the Caledonians, Polka, Mazurka, etc. My answer has been, that although these dances are occasionally found on modern programmes, they can scarcely now be termed fashionable. Still, as no dependence whatever can be placed on fashion's caprices, and as it is by no means improbable that these and other somewhat neglected dances may again come into popularity, I have, at the suggestion of my publisher, in bringing out the present edition, resolved to introduce descriptions of them. This I do with greater readiness because, for my own part, although perfectly willing to concede that the Waltz, if properly danced, is by far the most beautiful of modern round dances, I think, and have indeed often expressed

the opinion, that the practice which confines the exercise of the ball-room to a single movement is one that is greatly to be deprecated.

It would, of course, be foreign to the purpose of this book to describe dances that are not actually to some extent in vogue; but such readers as are interested in what may be termed the old-time dances, will find a chapter devoted to them in my new work on "Grace and Folly," * which also contains some information and views on various subjects relating to dancing, that could not well be introduced into a hand-book like the present.

Following the manner of description that I have hitherto adopted, and which has apparently given general satisfaction, I will proceed to explain the figures of

THE CALEDONIANS.

Let us suppose, as we did in the former Quadrilles, that you are standing on the left-hand side of the first couple. As soon as the music begins all bow to partners and then to corners. The first figure is simple enough. The leading couples advance and give right hands across; they then take four steps round to the left, change hands—that is, give the left across—return to places with four steps round to the right, and unjoin their hands. After this they set to partners and turn. Now comes *ladies' chain*, as described on page 27, and then *half promenade* across, and *half right and left* to

* Ward and Downey. Price one shilling.

return—which movements are also described on the same page.

When it is your turn, having come forward in the usual way to meet the opposite couple, mind, it is to the gentleman that you present your right hand, while your partner gives hers to the lady, and you commence going round by advancing your left foot, at the fourth step turning partly round on the sole of your left, and drawing the right foot up instead of further advancing it, so that the heel comes to the hollow of the left, the feet being at right angles in what is technically termed the *third position.* In returning to the right with your left hand joined to the gentleman's, you should start with your right foot.

In case this should be read by anyone who has not troubled to go through the previous explanations, it may be as well to point out that I am personally addressing the side gentlemen; his partner will, as already indicated, present her hand to the opposite lady, and proceed in the same manner, the sequence of their steps in this case being identical.

SUMMARY OF FIRST FIGURE.

- Hands across.
- Set to partners and turn.
- Ladies' chain.
- Half promenade, half right and left.
- Repeat.

The second figure, as I have elsewhere intimated, presents a somewhat trying ordeal to the beginner.

You have to advance alone twice to the centre of the figure, and in this instance it is of no use to previously delude yourself with the idea that you will not be watched by the other dancers, because the chances are that you will find they are all looking at you. The only way is to put a good face on the matter, and console yourself with the reflection that each of the other gentlemen has, in his turn, to make a similar exhibition of himself.

After the first gentleman has advanced, you set to the corner lady on your left, your partner going to the gentleman on her right, as in the "Flirtation Figure," described on page 33. Turn this lady and promenade with her round the figure. Do not reclaim your original partner, who will the next time pass to the gentleman who is your *vis-à-vis*, while you turn the lady now on your left, and who also was opposite to you at the beginning of the figure. The third time, that is after the third gentleman has advanced, you will turn the lady who was originally standing on your right, and who has by this time passed round to your left; and the fourth time, after you have yourself advanced, you will have regained your own partner.

I would recommend, that in advancing you should walk forward as naturally as possible, and try not to appear as if you were studying your steps. At the fourth, however, instead of advancing the foot, just draw it up without allowing the weight to fall upon it, and commence retiring with that foot at the next beat. Thus, if you start with the right foot, your first backward

step will be taken with your left, which has been drawn up ; and at the finish you will draw your right foot back to the *third position*, as indicated in the previous figure.

And now, reader, if you should, perchance, happen to be at an assembly or party where, instead of the gentlemen advancing singly, as here directed, the leading couple commence by waltzing around the figure, pray do not imagine that I am misleading you. On the contrary, it is the waltzing that is decidedly incorrect : but you know the old saying about doing as the Romans do when you are in Rome ; and you can exercise your own judgment about the advisability of dancing in a manner that is not conventionally correct, when such appears to be the general rule of the company present. It is my purpose only to describe the Quadrilles as they should be danced, and, indeed, are in the best regulated society.

SUMMARY OF SECOND FIGURE.

Gentleman advances alone twice.
Set to corners and turn.
All promenade.
(Four times to finish with original partners).

The third figure of the Caledonians is exactly like the first of the Lancers, as explained on page 38, but with the following addition : after having turned at corners, all join hands in a circle, advance to the centre and retire. This you must particularly bear in mind, as it is very likely to be forgotten, in which case the dancing will, of course, be all out of time with the

music. Having called your attention to this, it will be merely necessary for me to give a summary of the figure.

SUMMARY OF THIRD FIGURE.

Lady and opposite gentleman advance, retire, re-advance and turn.
Join hands and cross over between opposite couple.
Return on the outside.
Set to corners and turn.
Advance and retire in a ring.
(Repeat four times).

To commence the fourth figure, the first lady and opposite gentleman advance and stop; then their partners advance, and they turn with both hands to places. Now the four ladies walk round to the right, each into the next lady's place. Do not follow your partner, but as soon as the lady who was at your left comes to where your partner was standing, turn to the left and walk round in that direction to the next gentleman's place—he, meanwhile, having passed on, while the gentleman who was on your right hand has come into your own place. In other words, the four ladies follow each other round to the right, and then the four gentlemen follow each other round to the left, taking four steps to arrive at the next place. Once again the ladies, and then the gentlemen change places in a similar manner, and you will meet your partner in the opposite place to that from whence you started; then you and she, simultaneously with the other couples,

promenade round to your original places. Each lady leads in her turn.

SUMMARY OF FOURTH FIGURE.

Lady and opposite gentleman advance and and stop.
Partners advance.
Turn partners to places.
Ladies change places to the right.
Gentlemen to the left.
Ladies and then gentlemen again change places.
Promenade half round to original places. (Four times).

The leading couple commence the fifth figure by promenading once round within the square of the Quadrille. The four ladies advance, courtesy, and retire; then the four gentlemen advance, raise their right hands, and return to places. All set to partners and turn. Now comes the *chain*, as described on page 45; but remember, that in this instance you go only half round, that is as far as the opposite place; and then, instead of continuing the chain by giving your left hand to the next lady, simply promenade round with your partner to your own place.

Now comes a rather difficult movement. It is technically termed *chassé croisé;* but when the French words are employed, they are apt to excite laughter, probably sometimes on account of the queer pronunciation given to them by English people. The latter word should not have simply the sound of the first syllable

in Croydon, but should be pronounced rather as if there were a W in it. The term is not at present literally carried out, since chassé in dancing indicates a movement in which the feet, as it were, chase one another. As now used, in this instance it simply means crossing partners. Anyhow, after having arrived with your partner at your own place, you cross, facing each other, and you turn once round with the lady who was on your right hand—she having meanwhile come half way to meet you—while your partner turns with the gentleman who was standing at her left. You then each return to places; and this movement having been done at the same time by all the dancers in the set, the next couple lead round in turn, and the figure is continued as already explained. The dance is concluded after the last *chassé croisé* by all the couples promenading round.

SUMMARY OF FIFTH FIGURE.

Lead round the figure.
Ladies advance and courtesy.
Gentlemen advance.
Set to partners and turn.
Half grand chain, and promenade to places.
Chassé croisé.
(Four times, and all promenade to finish).

For remarks on time in Quadrille dancing, see page 36.

I have, in the foregoing description, supposed the dancers to be walking through the figures; but, of course, if they prefer to do so, they can galop with arms

to the waist, in cases where I have written "promenade." As already explained on page 22, it is simply a matter of taste and custom. The practice of turning partners like teetotums is doubtless exceedingly vulgar, but otherwise there can be no real objection to putting plenty of life and spirit into such a characteristic dance as the Caledonians.

Another Scotch dance that became fashionable a short time since is

THE HIGHLAND SCHOTTISCHE,

of which the following is the simple drawing-room step:

The lady and gentleman stand facing each other, and begin by extending the right foot to what is termed the second position, or about twelve inches to the side, the toe turned to the ground and the feet at right angles, springing at the same time on the sole of the left foot, on which the weight of the body rests. The right foot, as soon as the toe touches the ground, is drawn back quickly, with the heel well raised from the floor, again extended, and again drawn back. Then the partners each take three steps to the right, so that they go in opposite directions, and hop on the right foot, as in the ordinary Schottische described on page 55. After this the whole movement is reversed, the left foot being extended and drawn back twice, and the three steps and a hop taken to the left.

This concludes the first part of the movement, and it should be remembered that whenever the right foot is

extended, the left arm must be raised, and *vice versâ*, so that there is always a diagonal line across the body from hand to foot. You will notice that many persons who have not been properly taught, make the awkward mistake of extending the same arm and foot. This practice is, however, not only wrong according to the rules of the dance, but it is contrary to the principles of gracefulness—a subject considered at some length in the work to which I just now alluded.

To simplify what has been explained, in learning by yourself you may repeat as you practise, marking the accent and punctuation :

right, back, right, back, right, left, right ; hop,
left, back, left, back, left, right, left ; hop.

To anyone who had not carefully read the foregoing explanation, this formula might appear wholly unintelligible, not to say absurd. But the repetition of it in practising, however silly it may sound, will, you may rest assured, considerably help you ; and provided there be no one present to laugh, it does not much matter how you proceed to learn so long as the desired end is attained.

As you may probably feel uncertain as to what should be done with the arm that is not extended, I may mention that you can place it akimbo, that is, with the hand resting on the hip and the elbow outward. Meanwhile, when you extend the arm, please don't extend the fingers also, but keep them well, yet not tightly, grouped,

and the thumb turned slightly inward. The fingers should never be spread out in dancing, nor the palms of the hands displayed; nothing so readily proclaims the novice.

The second or rotary movement of the Highland Schottische is simple enough. As the first steps of the former part take you away from your partner, so the last will bring you back, facing her, and then after the final hop on the left foot, you link your right arm to hers, and together you take four hops round, beginning with the right foot, and at the fourth turn you hop on your left foot, and joining left arms, take four hops in the opposite direction, finishing by hopping on the left foot, so that you are ready to begin again as before, by extending the right.

In this movement there will be no difficulty whatever about which arm you should raise, since only one of them is free.

You may repeat in practising, attending to the punctuation,

Right arms...Right; hop, left; hop, right; hop, left; hop,

Left arms ...Right; hop, left; hop, right; hop, left; hop,

Separate .....Right, back, &c., as before.

The above is, as I have said, only the simple drawing-room step of the Highland Schottische; but it is all that is necessary. It is better to do what is here described well than to attempt greater difficulties and only succeed

in making yourself look silly. Nine people out of ten who pretend to introduce Highland steps have very little idea of how they should be executed, and make the most egregious mistakes, which are apparent to anyone who understands dancing. I say nothing of those who have taken proper lessons, and who really know what they are about ; but the popular impression among a certain class of dancers seems to be, that so long as they monopolize plenty of space in a room, bump against and inconvenience all other dancers, stamp, screech, make a great deal of noise, and generally behave in a ridiculous and uncivilized manner, they are excellent performers of the "Highland Fling."

The step of

THE GALOP

is almost too simple to need explanation. The forward movement, or that used in going straight down the room, is a perfectly natural one, such as a little child instinctively makes when it is pleased. Whichever foot you start with is continually kept in front, and the other brought up quickly behind, the weight of the body being allowed to rest momentarily on it while the first is slid forward again. Thus, supposing you are the gentleman, the music being simply one, two, one, two, etc., all the one's will be taken with your left foot in front, and all the two's with the right foot behind. Meanwhile your partner will always have her right foot in front.

The rotary movement is similar to what is termed the *valse-à-deux temps*—if such a movement may properly

be called a Waltz—and consists simply in shuffling round sideways with a quick *chassé* step, counting one *and* two, one *and* two. In the first bar the one and the two are taken with the left foot, while the *and* is taken quickly with the right; and in the next bar the one *and* the two are taken with the right foot, while the and is taken quickly with the left.

I should not, however, advise a beginner to practise this rotary step at all, as it might only tend to spoil his waltzing. It were better to dance the step of the Waltz that I have already described, lingering well on the *one*, and taking the second and third steps almost together at the two, counting,

one; *and* two, one; *and* two, &c.;

the second or light step being taken at the *and*, immediately before the third step at the two.

THE POLKA MAZURKA

is, perhaps, after the Waltz, the most graceful of drawing-room dances; and supposing you to have thoroughly mastered the step of the ordinary Polka, you will experience but little difficulty in learning it. Remember, however, that the music of the Polka Mazurka is in three-four time, like that of the Waltz, only the one's are somewhat less pronounced, and the steps are isochronous, or of equal duration.

The first two steps are precisely the same as those of the ordinary Polka, described on page 53, and are taken

sideways; but at the third, the foot instead of being placed to the ground, is brought back behind at right-angles to the other, on which you meanwhile make a slight spring or jump. This movement is technically termed a *fouetté*.

The next three steps are danced exactly the same as in the Polka, *beginning with the foot that was drawn back*, or the same as that with which you began the first three, and turning half round while taking them. You will find it rather difficult to manage this when practising just at first; but in dancing, one, of course, feels inclined to put forward the foot on which the weight of the body is not at the time resting; and if you only remember that you must not put any weight whatever on the foot that passes behind at the *fouetté*, or the one that is drawn back, it will come quite natural and easy for you to start again with that foot.

You will, I think, find it helpful to repeat in practising:—

left, right, *back*, left, right, left,
right, left, *back*, right, left, right, &c.,

the backward step being taken with the foot with which you start.

The first three steps in each case are taken in a straight line, you and your partner moving sideways as you face each other—you to your left and she to her right, with your toes pointed in the direction in which you are going; the last three steps are taken

in turning half round. Thus, if you start facing the wall with your left foot, you should be looking away from the wall, or, rather, you should have your back to it when you start with your right.

I will bring this Appendix to a conclusion with a description of

THE NORWEGIAN COUNTRY DANCE.

This is, of course, a dance suitable for Christmas parties, and it is one that has now for some time found general favour in society. There is a special Mazurka kind of music proper to the dance; but as the time of Sir Roger de Coverley is better known in this country, and is also merrier, it may be used if preferred. The dancers, of whom there can be any equal number, stand in two lines, the gentlemen all on one side and their partners opposite to them. The figures are performed as follows:—

Figure 1. After all have bowed, the first gentleman at the top of the line presents his left hand to his partner, who gives her right hand; then, together, they galop down the centre of the lines, and, on arriving at the end, link their right arms and swing each other round.

Figure 2. The leading couple disjoin arms, and the gentleman goes to the first lady at the end of the line, with whom, joining *left* arms, he swings once round, while his partner does the same with the opposite gentleman; the leading couple again approach each

other and swing once round with *right* arms, then, separating, the gentleman turns the next lady on the line—the second from the end—and his partner turns with the second gentleman. Thus, they will swing once round with each lady or gentleman down the lines, giving their left arms, and together alternately giving their right arms till they again arrive in their own places.

Figure 3. The two lines of ladies and gentlemen kneel down and commence clapping their hands in time with the music, while the leading couple join hands as before, and pass round—the gentleman on the outside of the lines and the lady between them—with their arms raised over the heads of the kneelers. They will thus pass down the line of gentlemen, and up to the line of ladies to their own places.

Figure 4. All the ladies and gentlemen advance, and giving both hands to partners, keep rocking, as it were, backwards and forwards with four running steps, while the leading couple, also joining both hands, pass in and out of the other couples, running forward as the next couple run backward; and then backward, as the next run forward, till they come to the end of the lines, where they remain while the second lady and gentleman repeat the figures of the dance.

Another Figure. Sometimes in place of the last described figure, the two lines of ladies and gentlemen join hands across, holding their arms so as to form a bower under which the leading couple pass to the end. If this figure is introduced as well as the others, it will be found that the couples finish at the same end of the

lines as they began, which, of course, will not do; therefore, when these last figures are both danced, it will be necessary to leave out the first, and to start immediately by turning with right arms linked at the top of the line and passing downward. When danced this way the bower figure is generally done before the fourth, and the dance is concluded when all the couples have repeated the figures.

IDALIA

Waltz.

BY

MAY OSTLERE,

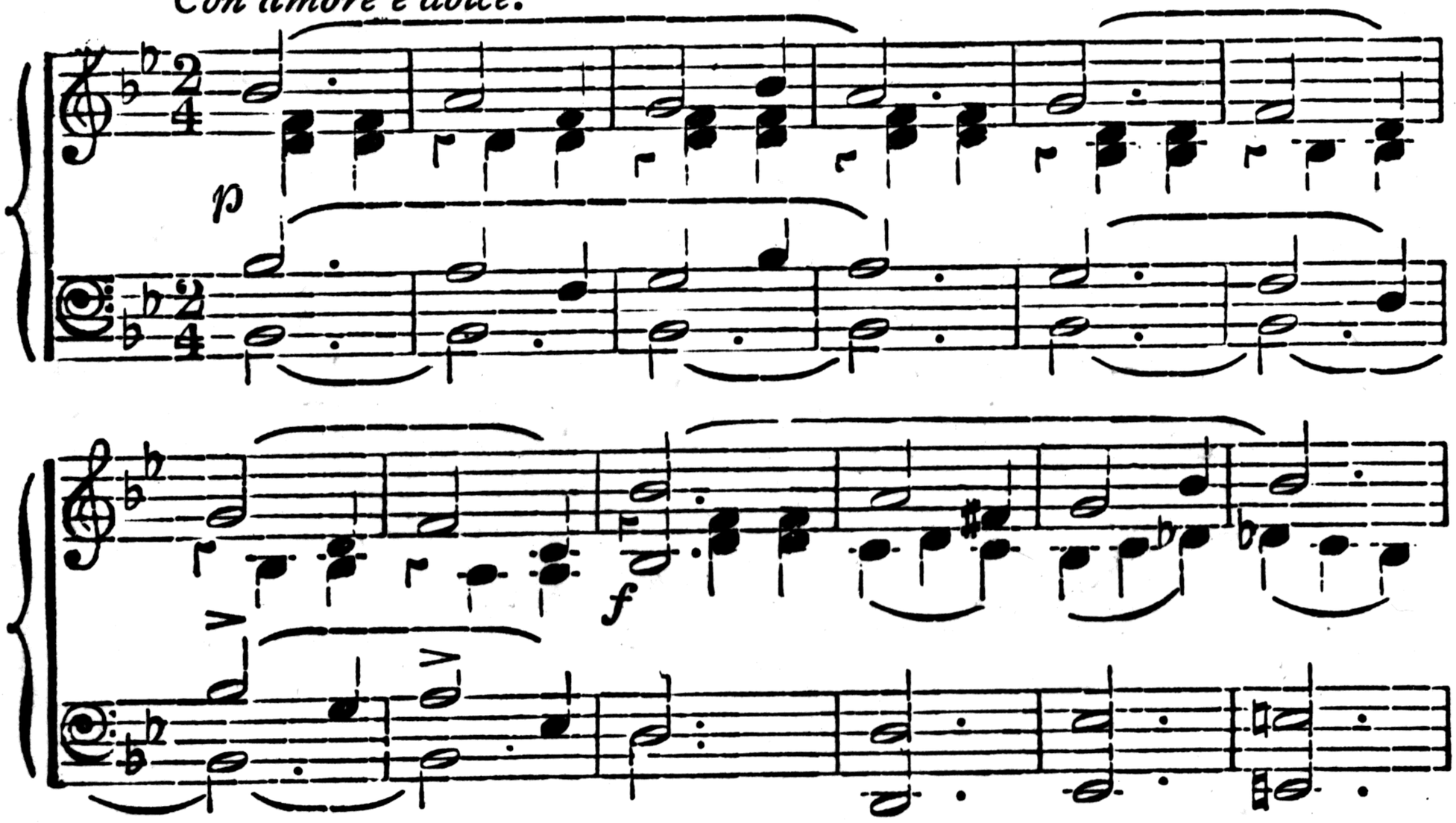
Composer of the following well-known dances, &c., "HYPATIA" *Waltz,*
"ARIADNE" *Waltz,* "CLYTIE" *Waltz,* "MARCHE SOUDANESE."

THE BRIGHTON GUARDIAN, in speaking of this composer, says:—

"Another 'Waldteufel' has arisen. For a long time the only strains which have fallen pleasantly on dancers' ears have been the soft and dreamy waltzes by that happy magician in weaving sweet sounds. But one who, if not a greater, is in every respect as brightly distinguished by originality and harmony, has come for popular judgment."

WALTZ.

Con amore e dolce.



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AIMEE

Waltz.

BY

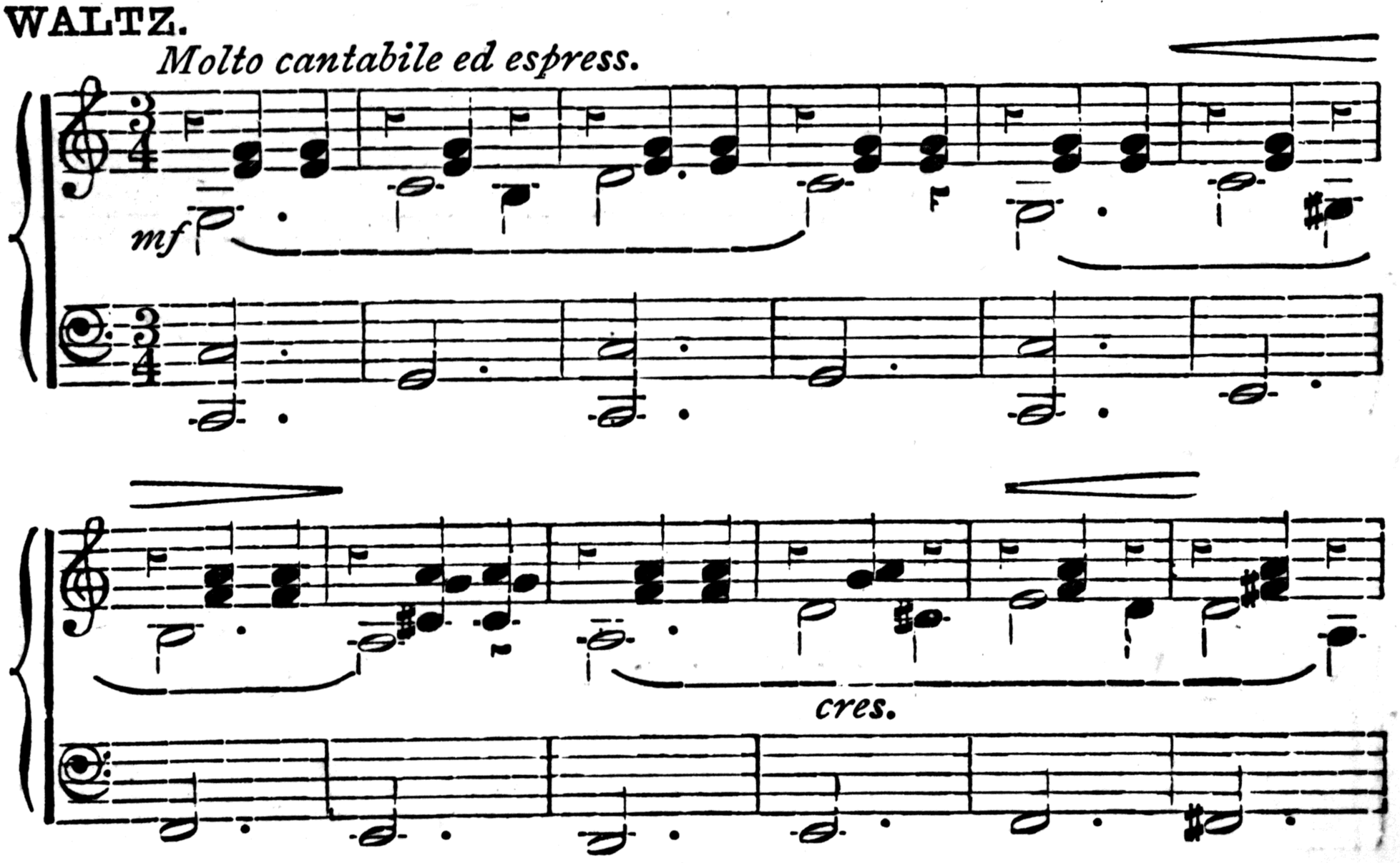
FRANCOISE MOORAT,

*Composer of the popular "*CARO FIOR*" Waltz.*

MODERN SOCIETY describes it as:—"An elegant waltz, and certainly one of the prettiest that have been composed for some time."

WALTZ.

Molto cantabile ed espress.



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GENESTA

Polka.

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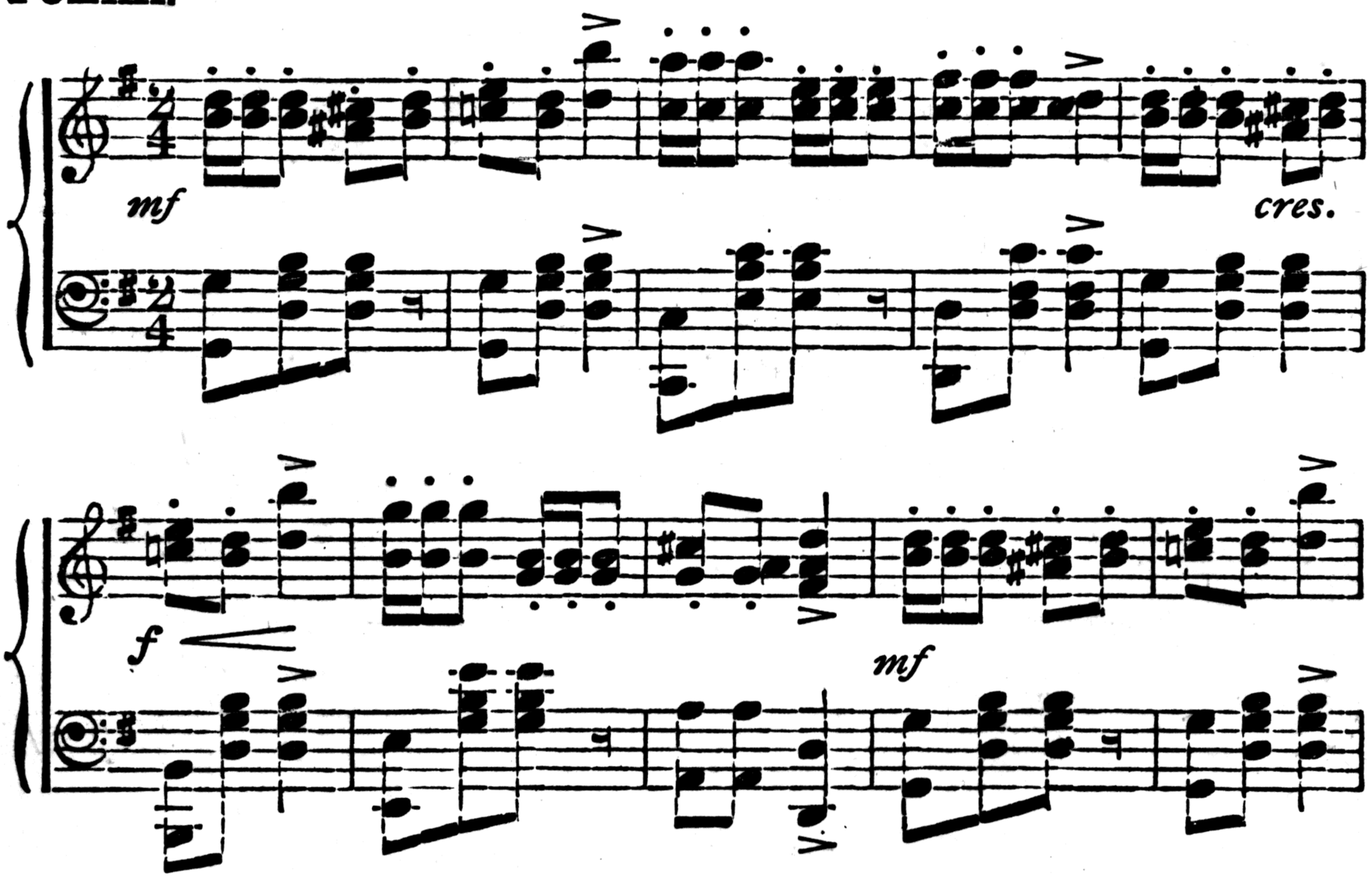
THE WEEKLY TIMES says:—"Sure to become a great favourite." *WARRINGTON GUARDIAN*:—"An original, taking, yet easy dance, with well marked rhythm." *MAGAZINE OF MUSIC*:—"Is an excellent example of its class. It is recommended by a charming cover." *MODERN SOCIETY*:—"Taking, and full of life."

POLKA.



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IDLE MOMENTS

Schottische.

BY

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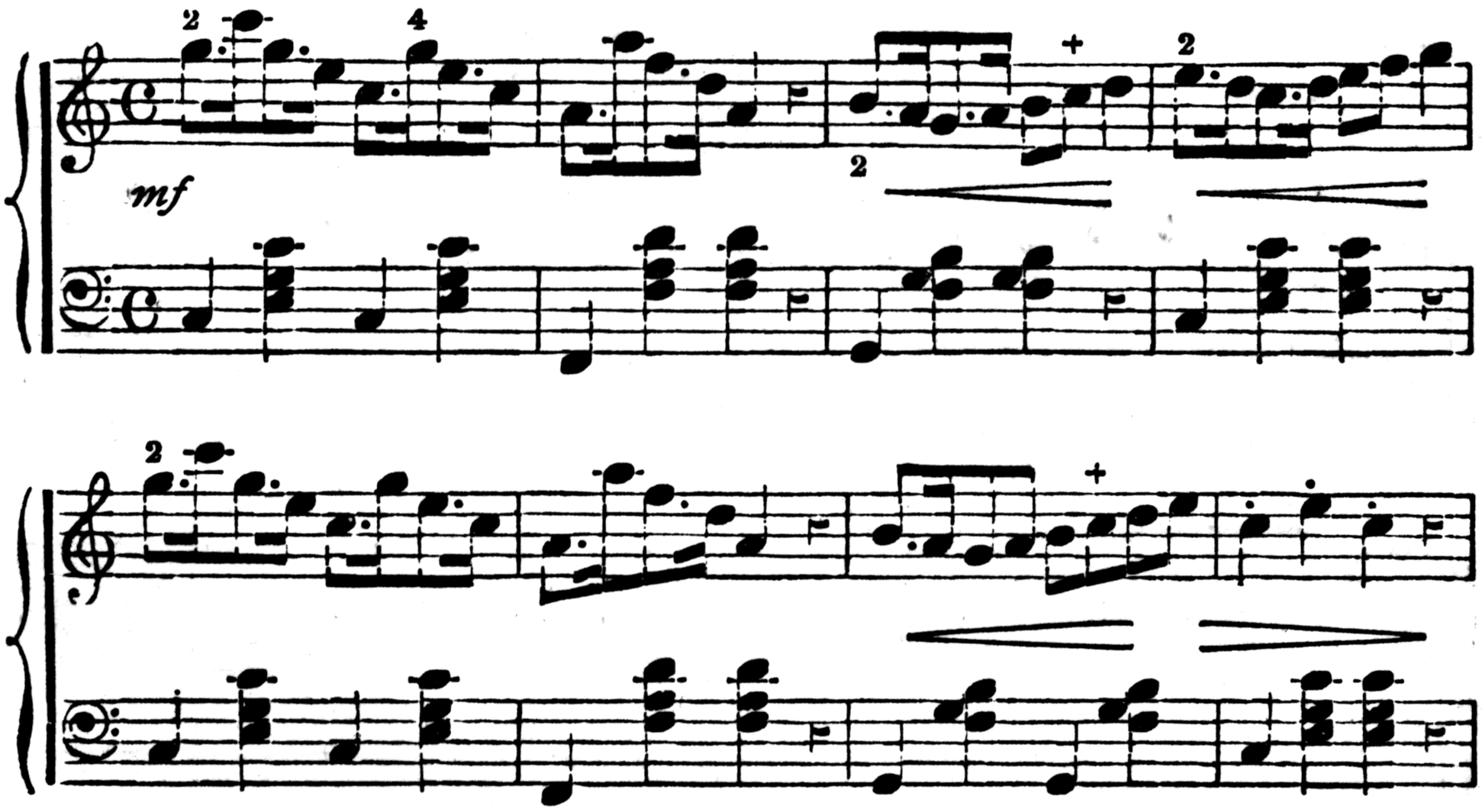
FUN says:—"We consider the moments passed in truly realizing M. Gautier's charming composition not idle, but well spent, as the result will prove satisfactory."

SCHOTTISCHE.

Leggiero.



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HYPATIA

Waltz.

BY

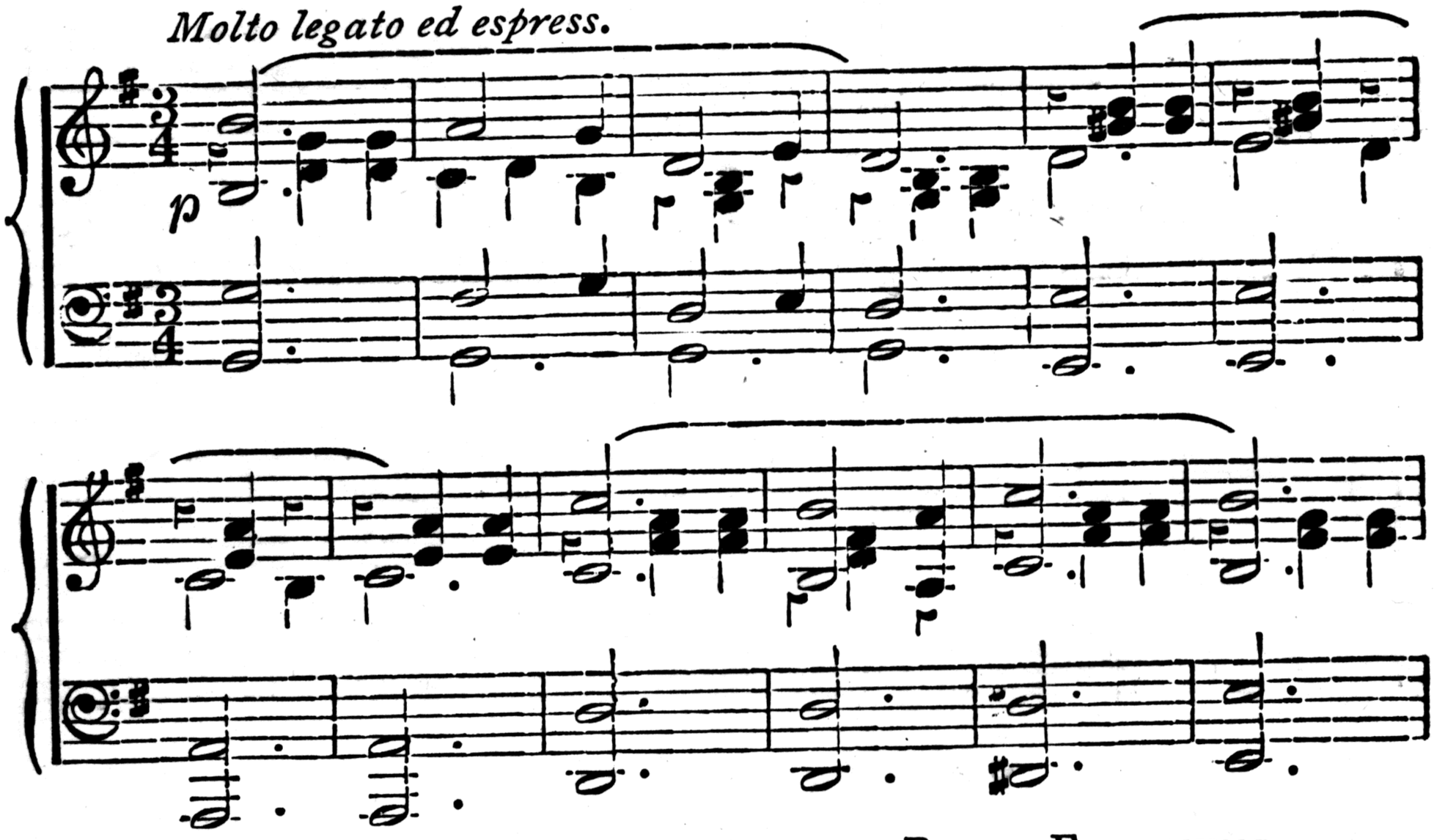
MAY OSTLERE,

Composer of "IDALIA" *Waltz*, "CLYTIE" *Waltz*, "ARIADNE" *Waltz*, *and* MARCHE SOUDANESE.

THE LONDON FIGARO describes it as:—"An excellent set. The first melody is a sort of love-song, 'True love can ne'er forget,' and the words are printed in the text, so that in fact this portion of the waltz can be sung while the dance proceeds. 'Hypatia' deserves to become popular. The title-page is charmingly executed."

THE YORKSHIRE POST as:—"A charming composition, certain to attain great popularity wherever it is heard."

WALTZ. EIGHTIETH THOUSAND.



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Polka.

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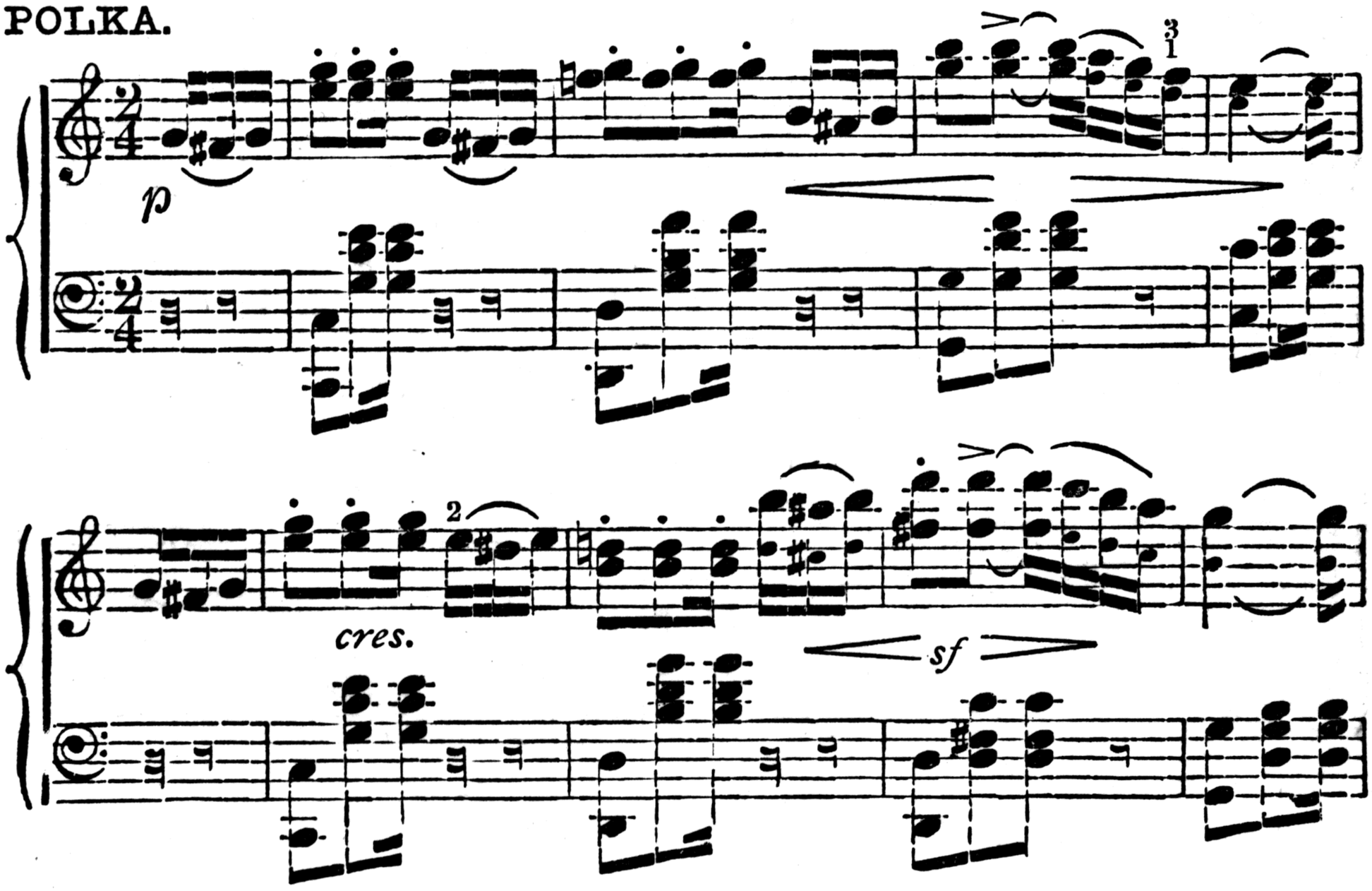
WELDON'S LADIES' JOURNAL describes it as:—"One of the prettiest polkas it is possible to imagine, for it is not only a wonderfully catching and brilliant composition, but one of the best of polkas for dancing to that has ever been introduced."

WHITEHALL REVIEW as:—"A decidedly smart piece of music, and is sure to find favour in the ball-room."

POLKA.



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CARO FIOR

Waltz.

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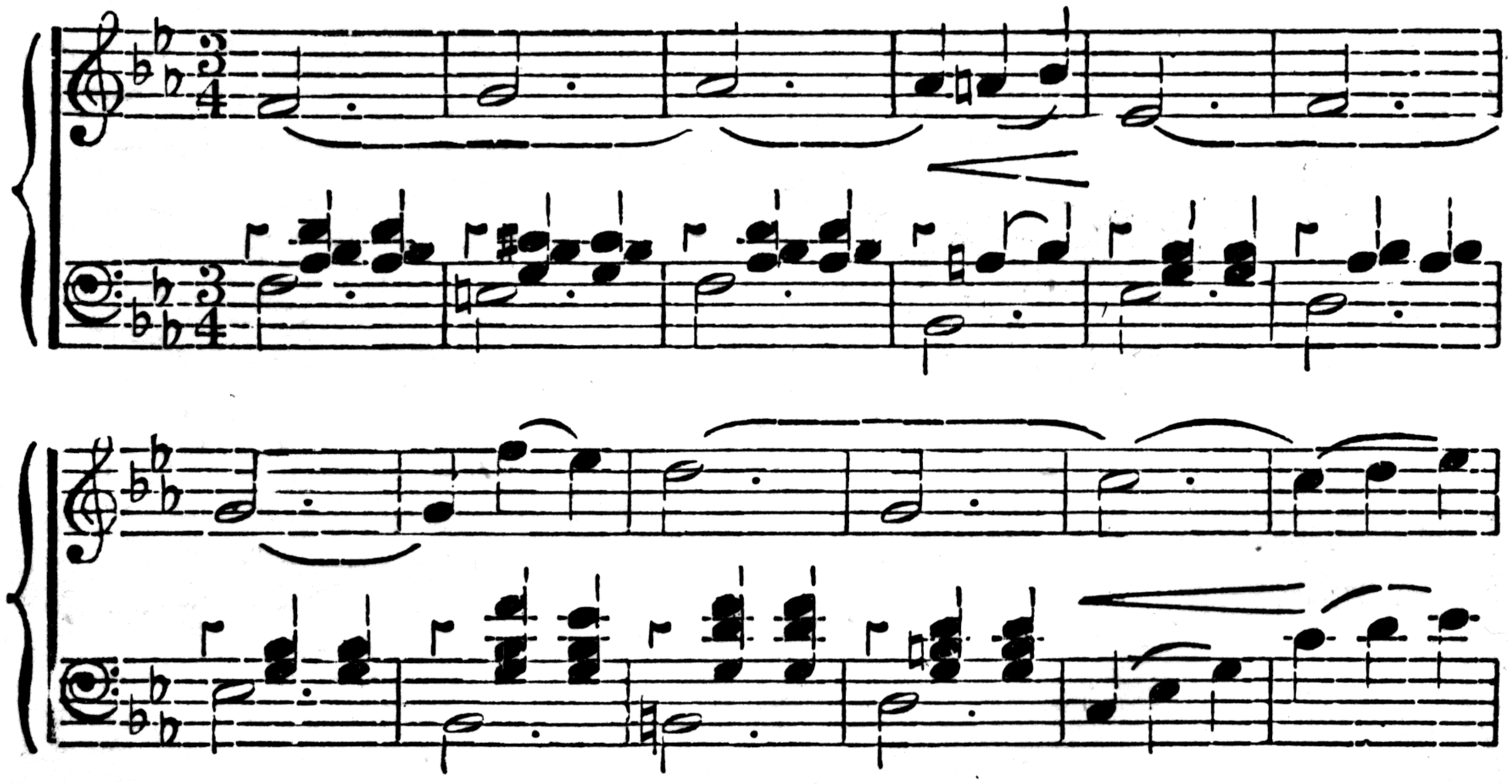
WALTZ.



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SOUTH KENSINGTON

Galop.

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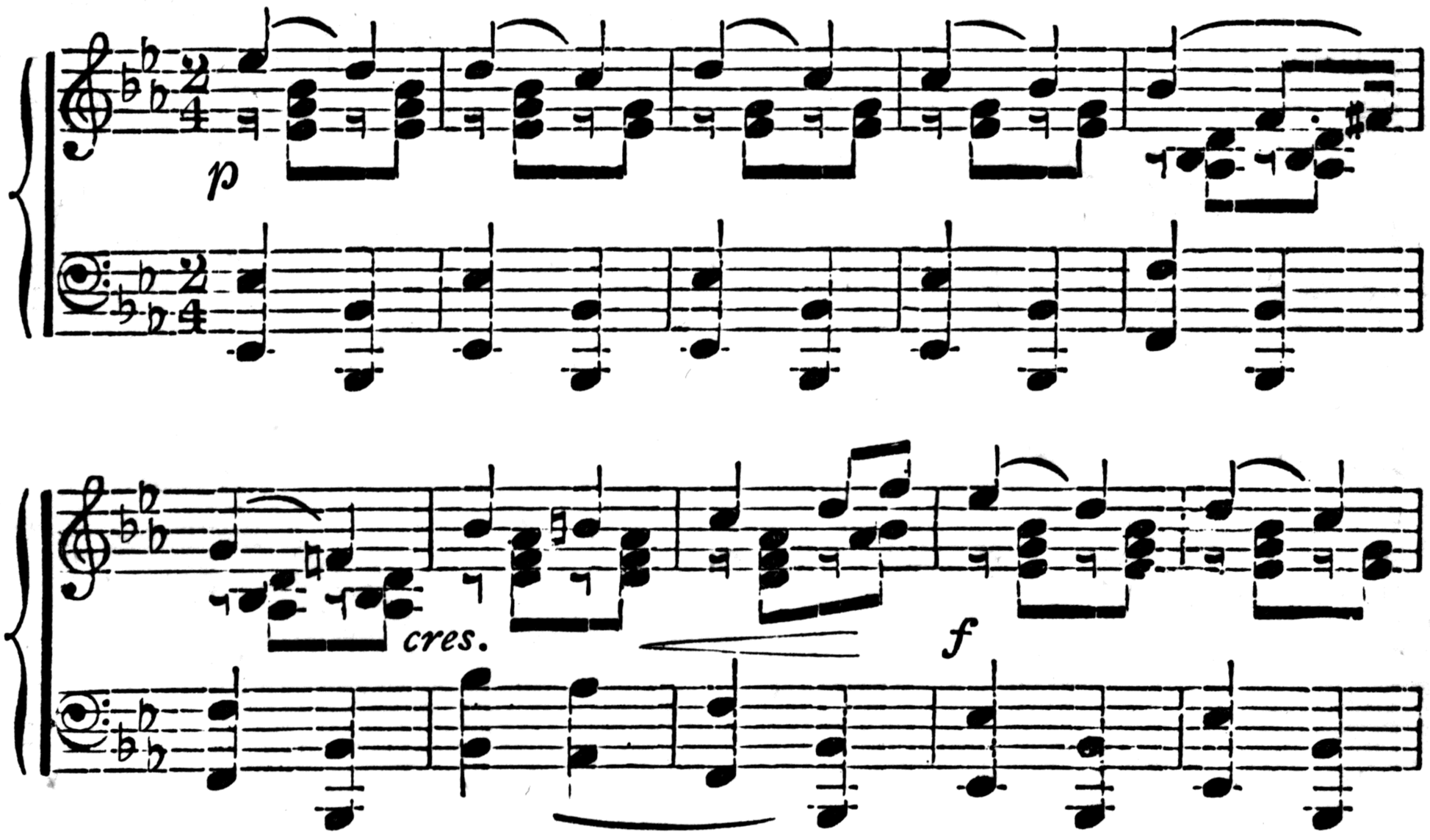
GALOP.



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DAWNING OF LOVE

Waltz.

BY

REGINALD FOY.

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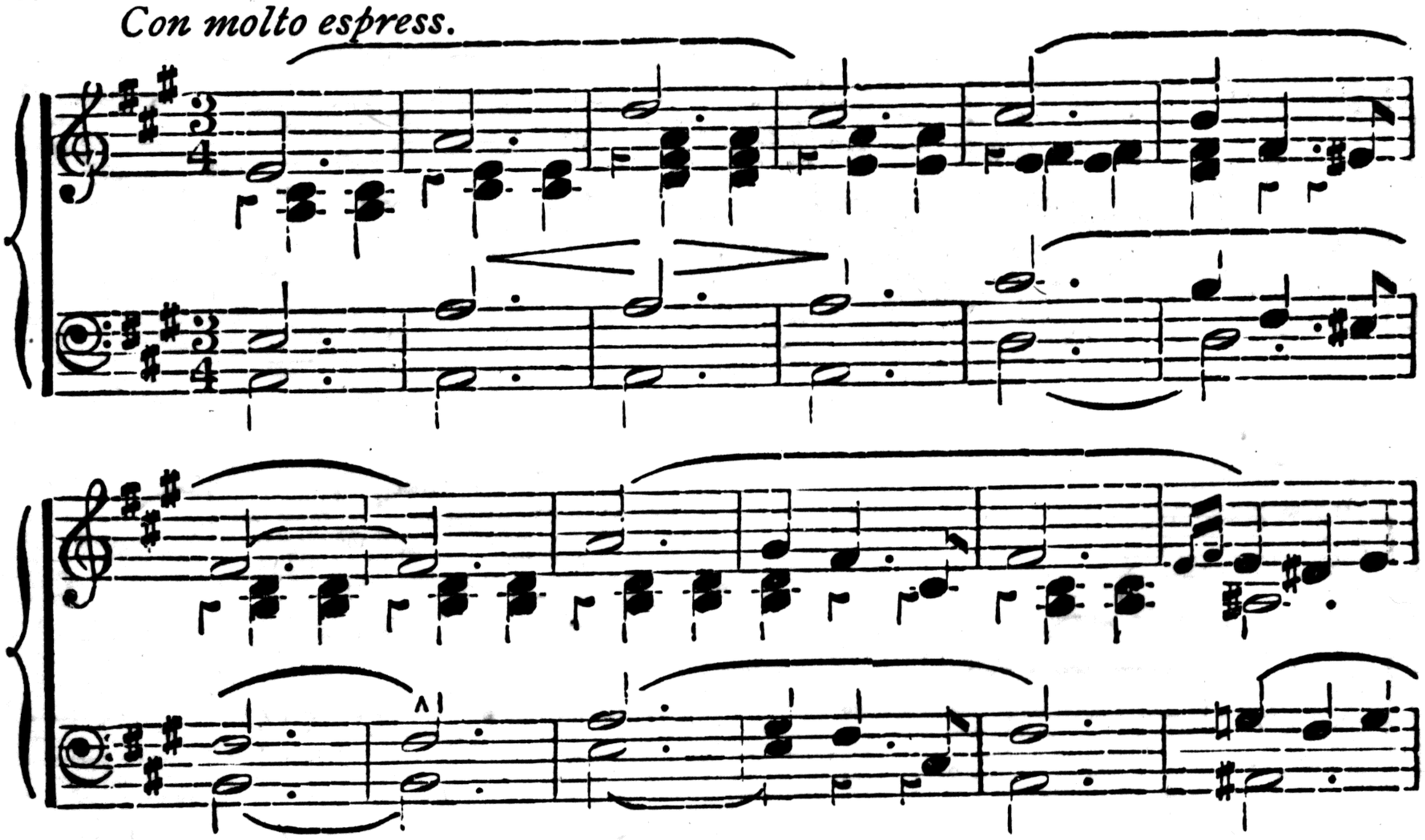
WELDON'S LADIES' JOURNAL as:—"Possessing a beautiful dreamy air throughout, which can hardly fail to be universally admired."

CITY PRESS as:—"A sweet melody, full of tenderness and pathos."

WALTZ.

Con molto espress.



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INVENZIONE

Waltz.

BY

LEONARD GAUTIER,

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WELDON'S LADIES' JOURNAL says:—"It was played at the 'Inventions' with great success, as well as at all principal dances and theatres; in fact, for a dreamy and most attractive waltz, it need fear no rival, and must long remain the favourite."

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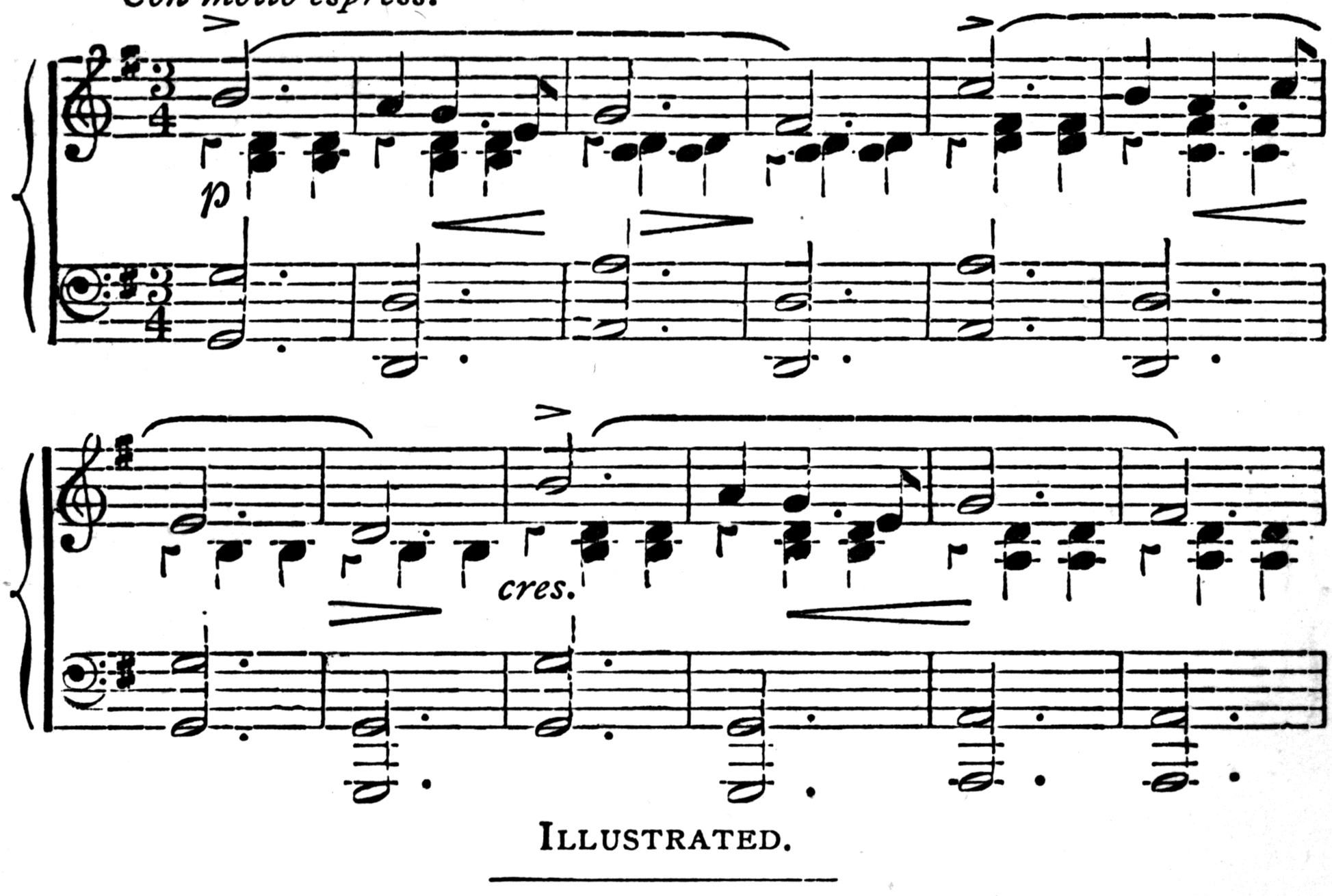
SCHOOLMASTER says:—"Is very melodious and pleasing."

WALTZ.

Con molto espress.



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SUMMER DREAMS

Waltz.

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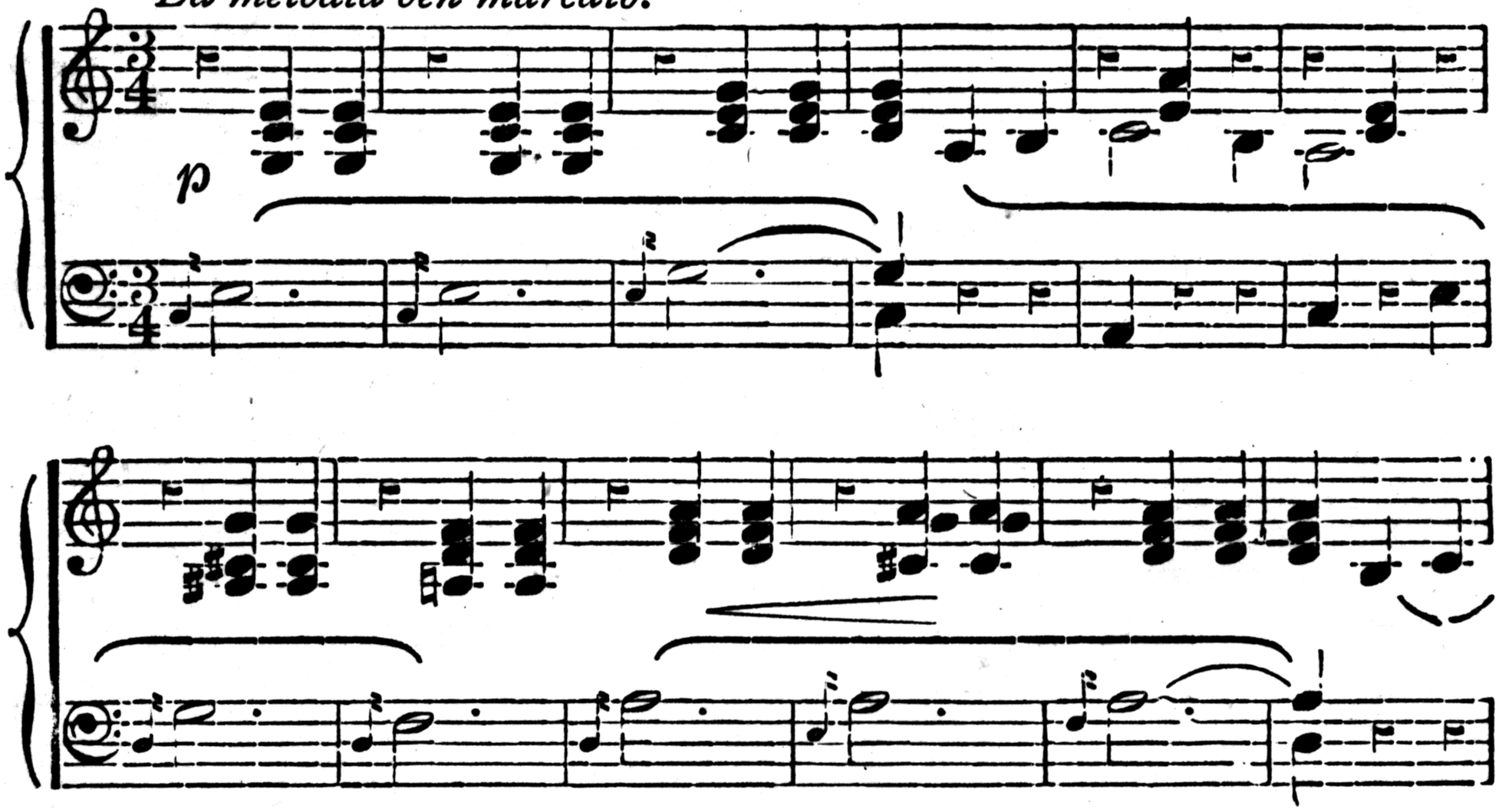
MODERN SOCIETY describes it as:—"A charming set of waltzes, full of melody."

WHITEHALL REVIEW says:—"Is certain to find much favour in the ball-room."

WALTZ.

La melodia ben marcato.



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