GE A CHEMICAL DE LABORATORY

ITS PRESENT BEAUTY.

origin of the peacock dance." At certain has "the peacock dance." At certain has since in the measure the gentlemen retreated to a considerable distance from their partners, leaving them in unimpeded possession of a great space around them. The ladies thereupon, having possession of the floor, swept their trains with certain mystic gyrations known only to themselves, and eventually sank into the pose of a studied and prolonged courtery, the train assuming, during his statuesque moment of repose, the exact appearance of a peacock's tail.

The gavotte and the bourree can be variously assigned to Spain and France for their origin; but the jig—homely appellation lean be clearly traced to a most respectable antiquity. In the foorteenth and fifteenth centuries the name was variously written rigue, giga and geig, and signified simply "the fiddle dance," from the German geige, "a violin." We hear of these gigues, or "fiddle dances," as early as the days of the wandering ministrels, the peculiarity of them bring an entire license of step, so that the most untalented performer could join in. They became fashionable among the upper classes at the Watteau fetes of Louis XV.'s time, but were attrally denoed with considerably more energance than their primitive form required. They still retained, however their miscellaneous character, and far from any symmetry of motion being demanded, the gigue was not correctly executed unless.

to furnish all the missic to the facts at each of the brillant Court to which they were attached. The gavotte and bourree have been ascribed to him, but probably without reason. The cotillon, however, has more legitimate claim to such a paternity, and most likely was at least perfected in the brilliant bell recome of Verseilles.

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hisely was at least perfected in the brilliant ball-rooms of Versailles.

Despite these thousand and one varieties of the dance, the genuine "round dance," to use the term at least in its modern signification, had no existence till some fifty or sixty years ago. Why this omission could have subsisted so long seems hard to see; from the first experiments in the style deterred mankind from venturing further. The "round dance" of the Greeks and the Middle Ages was simply a ring dance, and not by any means an approach to the round dance of today. The dancing dervishes of Turkey, however, and likewise the fremsied performers in the Italian tarantella must be credited with discovering a great score of art long ere sixty years ago, and practising it to the amazement of all beholders, who thought them mador struck by divine vengeance. First essays in round dancing, accompanied as they are by over powering giddiness, often lead the novice to the wild determination of spinning on and on until exhausted nature can do no more. The dancing dervishes are cartainly affected with this fury. Once they begin to turn their rotation increases with ever-advancing celerity, until at last they "sleep" like a top, though still spinning round. The Italian tarantella was said to have come into existence from the effects of the bite of a poisonous spider (whence it derives its name); the result of which was to cause the venom-stricken patient to turn round and round in agony and frenzy. All dancers of tarantella were valgarly supposed to have been bitten by this spider, and all

dancers of tarantella were vulgarly supposed to have been bitten by this spider, and all pursued the principle of gyration in common with the dancing dervishes, namely, to spin round and round until they sank exhausted in the cartie. round and round until they sank exhausted to the earth.

Such were the abortive and unconscious attempts which mankind made at the polks. When that dance first appeared fully fledged on the scene—it sprang on Europe like Minerva from the head of Jove, perfect—and fully formed—the tendency of "round dancing" to go on when once begun and never stop was made apparent in its history. It was danced in a Vienna ball-room by way of experiment, and in three months had made the lour of Europe. In London, Paris, Madrid. danced in a Vienna ball-room by way of experiment, and in three months had made the tour of Europa. In Loudon, Paris, Madrid, and Berlin everybody danced the polka. It is said that in these early days of the craze, the gravest personages were seen footing the dizzy dance, even judges and bishops not disdaining to test their powers therein, on the same principle that they might submit themselves to the experiment of "thought-reading" nowaday, or other similar craze. What was the home of the polka? Where had been its nursery before it made that sadden and sensational appearance in a Vienna ball-room sixty years ago? Some would derive it from the peasantry of Bohemia; but surely the name "polka," which is simply "polacca," points to Poland as the land of origin. Like many other things in the world, its origin is hidden in night. Nature is reluctant to reveal beginnings. The polka seems to us avery slow dance. Our ancestors thought it fast enough—but this was before mankind had become accustomed to "round" dancing. The waltz, which was later in appearing, and was doubtless at its commencement an initation of the polka, was danced exceedingly slowly in early life. Its original name was "landler," and it halls from the country district of Austria. The "landler" went

imitation of the polka, was danced exceedingly slowly in early life. Its original name was "landler," and it hails from the country district of Austria. The "landler" went gravely and deliberately round. To its slow motion the speed of the polka seemed fury. The elder Strauss must be accredited with the acceleration of the waltz to its present speed. Finding the effect of his music gain greatly from increased pace, he forced the time and made the dancer follow him. The original step of the waltz was the simple chasse, which, as is obvious, is identical with the step of the polka, except that the feet are brought more closely and more suddenly together. This was the valse deux temps improvement in waltz melodies, which mark the time far more rhy thinically and forcibly toan in the early times they did, brought the valse a trois temps into being, wherein the steps are accomodated with greater precision to yas heats of the music. The waxed floors of molern balirooms have produced within the memory of the youngest among us the saide waltz and the rocksway waltz, in both of which the feet slip or slide over the floor in a manner amazing to behold. Perhaps the contemporaneous introduction of roller-sating had something to do with this importance in the che same.

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	T XY J cost Street	900
	Lot Niagara and cross Street.	800
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	Lot Niagara Street	1,15
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Ď.	A.T. T. Ott. 1 commanding position	1.10 100 100 100 100 100 100 100 100 100
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TALK OF THE DAY

down."-Puck. "Great Cream?" exclaimed the young man as he slid over the fence minus \$2 worth of trousers. "Yes," exclaimed the old gentleman, who was standing to the porch, "he is one of the greatest solgers on this book."—Washington Post.

Washington Post.

"Let me illustrate the diff-reare between capital and labor," said the rice undo on the impermious nephew. "Supp see I give you \$100, and—" "That's capital" red el the nephew, extending his hand for the money—Munsey's Weekly.

Mr. Younghusband—"Is "there a see of old leather in the hous survey.

old leather in the hous survey.

want some in the wors. Way husband—"No. Chard e, the west to dip thought strikes here. But, there's that steak you ough dip to the terday, you know."—Bur ing on Wee Pass.

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