



The following as to favors and new figures for the cotillon may be of interest to devotees of the dance. The favors may be mere trifles, a vinaigrette for instance, or costly gifts—boquet holding a jewel in its heart. The figures for the german, however, are

more difficult to arrange than are the gifts. The one who invents a new figure is usually regarded as a benefactor to the world—the world of dancers.

The bell figure is an amusing one, which can be gotten up without any previous arrangement beyond providing a small hand bell.

A chair is placed in the middle of the room, on which some cavalier takes his seat, bell in hand. This he rings at intervals, till some lady comes up to invite him to dance. One youth whose patience was tried by being left to toll the bell too long a time, finally settled the matter by seizing the bell with both hands and clanging away with such force that in self defense half a dozen young women rushed up to urge their hands upon him. Another man, whose years permitted this pleasantry, had hardly sounded the call before a bevy of girls, at a sign from the leader, crowded around, presenting an embarrassing wealth of choice. A flute or a whistle may be substituted for the bell.

The fencing figure is quite novel; it was introduced at a ball given by the Marchioness of Dufferin, but has never been attempted at any cotillon given in this country. It, however, can only be successfully carried out by those who understand fencing, an accomplishment not so rare in these athletic days.

A little powder puff, liberally sprinkled, is fixed to the end of the foil. This leaves its snowy mark on the opponent's coat each time the successful man pricks him, and when a vital part is touched the weapons are dropped and the victor waltzes away with his prize. Half a dozen couples may try this at a time, if the foils are plentiful.

In the pyramid figure ten ladies stand in the center of the room; four in the first line, three in the next, then two, then one. There should be a space of two feet between them. In and out of this twines a line of a dozen men, hand in hand. When the leader claps his hands each seizes the lady of his choice and dances with her.

The door figure is one which requires some previous arrangement, although not an elaborate amount. Light doorways made of laths of wood nailed together, covered by tissue paper, each door having a different color; the frame work of the door is covered with color in order to make the scene as gay as possible. These are placed at

intervals down the middle of the room and held in position by two of the company. The dancers then waltz down the room, rushing through each of the delicate obstacles in turn.

The most effective or striking figure should always be reserved for the concluding one. The snow fall figure is very suitable for this purpose; indeed, for obvious reasons, it must come at the end of the evening.

A number of balls filled with tiny fragments of white paper and covered with tissue paper are thrown at a given signal into the air and fall in a shower of snow, through which, at the magic word "cotillon," all dance.

For the auction figure six rosettes with numbers are given to the ladies. The auctioneer requires six bonbonnières, numbered and filled with sweets, and a gavel. Six ladies choose twelve gentlemen and the auctioneer begins. The bonbonnières are sold one after another to the highest bidder, no gentleman being allowed to buy more than one. After the sale the bonbonnières are presented to the ladies whose numbers correspond. The men who have been unable to secure boxes of sweets have to withdraw while the rest conclude the figure with a dance.

The rhyming figure is extremely unpopular with the man who has no poetry in his soul. A lady invites a gentleman to dance. If he cannot respond in rhyme on the instant she passes to another, and so on until some embryo poet is discovered. The figure is the opportunity—or otherwise—for the "mute, inglorious Miltons," with which the world is generally supposed to be well supplied.

The mariner's compass is a charming figure, somewhat similar to the ever popular May pole. To a high pole is attached the dial of a large compass made of painted cardboard, to which are tied thirty-two long variegated ribbons, on each of which is inscribed one of the thirty-two points of the compass. This card is soon surrounded by cavaliers wearing as a badge a miniature compass held with a colored rosette; behind this ring a second is formed by the young women, who each catch hold of a ribbon, at the end of which is attached some pretty trifle as a gift. They then turn around, but in an opposite direction from the men, until suddenly, at a word from the leader, the double circle is broken, when the players divide in couples, everyone showing a different shade; then follows the waltz.

A word about favors. Sachet bags, bonbonnières, powder puffs, fans, whips, tobacco pouches in fancy shades, ribbons strung with silver bells, these are dainty trifles procured without too great expense. Long shepherd's crooks of pure silver, band screens of lace and ivory, beautiful fans of long ostrich plumes with handles of carved mother of pearl, cut glass vases are also very charming as gifts, but as Mrs. Carlyle's maid would say, "very expensive."

Mr. and Mrs. Dan Wheeler, Jr., of Omaha, spent Sunday in the city.

Mr. and Mrs. C. W. Branch have returned from St. Louis, where they attended the marriage of Mr. Henry Branch.

Charles C. Frease, of Napoleon, Ohio, who was in the city the guest of L. L. H. Austin, left for his home last Saturday.



1. "Instead of saying 'go in that direction,' I will say 'to the rear march,' and you will immediately turn and walk rapidly from me." Now! To the r-e-a-r!



A STRONG ATTACHMENT FOR HIM.



2. March!