RUSSIAN
FESTIVALS *and* COSTUMES
FOR
PAGEANT *and* DANCE

Press of
ISAAC
GOLDMANN
COMPANY
NEW YORK

Costume of Moscow government,
worn by the author.

Ukrainian costume, worn by the author.

RUSSIAN
FESTIVALS *and* COSTUMES

FOR

PAGEANT *and* DANCE

BY

LOUIS H. CHALIF

Author of the Chalif Text-Books of Dancing, Vols. I, II and III.
Principal The Chalif Normal School of Dancing,
New York, N. Y.

Published and for sale at the Chalif Russian School of Dancing
163-165 West 57th Street, New York

To the U. S. with love and respect
I dedicate this book

Russian Festivals and Costumes for Pageant and Dance

Compiled by LOUIS H. CHALIF

MCMXXI

FOREWORD

THROUGHOUT my career as a teacher of dancing, requests have been frequent for detailed description of the Russian costume as worn by the peasants of my native land upon occasions of religious celebration or simple village merry-making.

Sometimes the information has been desired for the purpose of giving a beautiful pageant authority and exactitude as well as interest and picturesqueness; sometimes for dramatic purposes; more often than all else, of course, for use in my own beloved art of the dance.

Much interest has also been shown in the social customs and traditions, the numerous church festivals, the harvest jollities and wedding celebrations of the land of the steppes.

Because of this interest, I have long thought it might be a good and serviceable thing to set down in print such detailed information as is most often sought, in order to place upon record and accessible to every one concerned, the material needed for the above purposes. In now undertaking this I count myself very fortunate in being able, through the courtesy of the John Lane Co., Publishers, to offer a great part of the material in the more agreeable and impressive form of pictures.

What the student shall find between these covers, he may accept as absolutely authentic. The costumes, the specimens of needlework, of carving, weaving, and pottery, are all photographic reproductions of genuine and very valuable specimens from various collections in Russia, both of museum and private ownership. One exception, however, is to be noted. The scarcity of available masculine costume will excuse the introduction of my own photograph in the characteristic festal garb of a Russian from the North and also a peasant from the South.

The few out and indoor scenes I have added as suggestions for pageantry or dramatic background.

I must here, also, before signing my name, express my appreciation to Anders Jordan for valuable assistance rendered me in editing this book.

In the hope that you may agree with me as to its usefulness, I now present my little book to you, the artistic pub-

Louis H. Chalif.

July, 1921, New York, N. Y.

NATIONAL COSTUME

NATIONAL costume is the flower of that deep-rooted plant, national character. It grows only in old soil, fertilized by ancient traditions, watered by the strongest religious and family sentiments. To dismiss the matter of "peasant" or national costume as a merely superficial thing,—"picturesque," "quaint," "charming," but with only a decorative value—would be a grave mistake and one which could only arise from superficial thought and appreciation.

To those who bring to this most interesting subject a sense of its deep significance and a desire to understand as well as to admire, the consideration of national costume offers a whole realm of folk-lore, of ancient custom, of what might be called history from the intimate point of view. It reveals to us the lives, the struggles and the joys, the religious aspirations and the material satisfactions of the humble. The student of simple, warm humanity, the poet and the artist who long to get at the heart of national life, should go among the simple folk who live close to the soil. These beauty-loving peasants are born, love, labor and die all unrecorded in books, yet leave their stories to be read in the artistic work of their hands adorning their homes, their furniture, utensils and garments.

However, few of us are fortunate enough to be able to carry our research into the very homes of the people who so interest us. For the great majority, the evidence we seek must come from the study of such examples of national or "peasant" art and craftsmanship as we may encounter in this land, and from the pictures which the more favored travelers have brought here.

The phrase "peasant" covers a very wide field. The unlettered peasants of the old countries, with, in the northern regions, long winter evenings at their disposal, and unable to find diversion between the covers of a book, acquire marvelous skill in all kinds of craftsmanship. They make, with their simple tools, their looms and their needles, almost every article of furniture or dress they use. And in their craving for beauty they cover all these objects with decoration of one kind or another. Tables, chests and chairs are patiently carved into things of loveliness; simple household pottery is formed into grotesque shapes and blazes with vivid color; the beams and cornices of the wooden houses seem to have blossomed into fantastic designs. In the fishing districts the boats rear proud figure heads, often representing weird birds or animals richly painted as well as carved.

But all this is trifling in comparison with the skill and loving care their women put into the making of garments and all accessories of cos-

tume. Consider the wonderful patience with which an European peasant woman will sit, throughout an entire winter, embroidering an exquisite blouse cut after the simple pattern her remote ancestress followed. True, she does not have to bow to changing fashion; the peasants' headdresses, their blouses and gay jackets, even if new, vary in no wise from those worn by their great-grandmothers. One can reasonably spend long months on a garment or a piece of lace when it is destined to be worn a lifetime and then handed down to one's descendants.

Do not pity the dulness of our embroiderer's life, or think of her needlework as only a makeshift defense against dreary boredom. Her evenings are social and enlivened by music. Peasants, generally, are very musical and not only each nation but each province has its own traditional folk-tunes, songs and dances. Picture an evening group, with the women gathered to sew or embroider, the younger ones intent on preparing the many articles which the peasant "bride-chest" demands. The less musical of the men busily carve and paint toys or utensils for use or sale, while the gifted ones entertain the workers with song or story; perhaps with a wild dance with leaps in which the dancer risks dashing out his brains against the low roof beams, and for which native instruments furnish the accompaniment. The contentment and the simple, innocent

mirth that lights up every countenance make the scene a very pleasant one for the imagination—or the memory—to dwell upon.

But we see these conditions now doomed to change; already changing fast, in truth. We should rejoice, of course, in the progress of civilization with its resultant tendency to draw all people together in common interest and mutual understanding. We must all be glad to think that the peasant of the Russian steppes and the Grecian isles will, sooner or later, receive the education which will open to him the treasure chest of the world's great literature.

The fact has to be faced, all the same, that some beautiful and precious things must perish with the passing of the old and simpler order. Noble trees must often fall to make room for building; and, to follow up the simile with which we began, that exquisite wild flower, the national costume, will be rooted out as the fields come under cultivation. And acres of greenhouses full of orchids and rare exotics will not entirely console us for kind nature's free gift of buttercups and daisies. Ere long the student of costume, even though he may be able to journey freely, will find his material only in museums or in books such as this we have undertaken to compile, believing that in the beautiful and significant art of pageantry as well as in that of the dance,* it will be found of service.

* Dances for Festivals and Pageants consisting of Solos and Groups may be selected from the List of Titles printed at the end of this book.

RUSSIAN ART

Of all European peasants the Russian is the most given to decoration. His love of adornment and longing for beauty drive him—and her—into finding in every utensil, every piece of furniture, of course every garment, an opportunity for indulging this passion for artistic expression. It would seem as if all the force of the Russian character, which, in the peasants, was kept under by oppression, and by the illiteracy in which they were intentionally fettered to prevent their using their energies in any political way, turned to art for the needed outlet. In their art all their essential traits are disclosed, and the influences which have been at work for centuries shaping the national soul, reveal themselves.

This applies not only to the arts of decoration and design in which the Russian peasant has always excelled, but also to his music and his dancing, which is truly, in this case, "visible music." In styling the Russian's love of the beautiful "intense," we perhaps use the most appropriate word for the Russian spirit in art. There is nothing hesitating, half-hearted, in any of their self-expression; nothing small or "finicky" in their design. The vastness of the country, its broad reaches of steppe and far-stretching forest seem to make it impossible for the Russian to conceive

of things in a little way; he is not given to losing sight of the real idea in pre-occupation with trifling detail, although we find exquisite and patiently worked-out detail, also, in much of the Russian decoration both in carving and needlecraft. Their color is sometimes startling to western eyes in its daring and its violence of contrast. This delightful, if crude, vividness may reasonably be attributed to eyes habituated to strong outdoor light, to great unbroken expanse in landscape, with the shock of virgin snow against blue black fir trees.

So much for its material aspect; but as for the deeper, spiritual part, it is easily seen that the prevailing motives are religious and traditional. Many of the finest examples seen in museums were done for ecclesiastical purposes, of course, but also in the older specimens found in daily, household use, the religious motive prevails. Some of the designs may be traced even farther back than Christian custom and tradition into Pagan times. The Swastika, that emblem and augury of good luck so commonly used by Russians as to be considered characteristically Russian, originated in ancient India, but must have been adopted by the northern craftsman a very long time ago.

All kinds of pleasant and amusing legends are perpetuated in marvelous drawn work, lace and embroidery. The strange-looking birds we so

often encounter facing each other on each side of a tree equally remarkable, are said to be indigenous to Paradise, where their songs delight the blest. Their names are Sirin and Alconost, and they are said to assume female form at will.

But the Russian is inventive, too, and does not always confine himself to the traditional and conventional. In the time of Peter the Great, whose reforms greatly influenced all lines of endeavor, there was a marked development of the realistic and "current event" motif in art. We find ambitious rendering of historical scenes in carved and painted wood or glazed earthenware, while the women have gone even more into detail with their needles. Their lace and fine drawn-work of this period illustrates "high life," with palaces, people and horses, hunted deer and dogs; fine crinolined ladies by pools on which swans languidly float, and chariots of state with gorgeous footmen perched behind. One of the most ambitious depicts, in drawn-work, a great fête with a firework display, buildings, streets, cannon and gunners, with all the multitude assembled to gaze thereon. Needless to say that this design is not one of the most admirable, from the purely artistic view-point.

If one could choose, it would be far more profitable to study Russian art in the homes or "isbas" of the outlying districts where factory products are still little known, than in museums. But the

rapid progress of material and mechanical knowledge which we call, without giving much thought to it, "civilization," is so fast leveling the human race out of its national differences, and infecting the patient peasant worker with the restlessness of the western world, that the museum will soon be the only resource.

THE RUSSIAN AT HOME

Before it is too late, let us look at a peasant home of Great Russia, say in Moscow State or Nijni-Novgorod. Russians, being almost carpenters by instinct, have no difficulty in constructing their own dwellings from large, rounded timbers hauled from the near-by forest. Nor would an architect thrive among them, as practically the same plans are used by all, and vary in no particular from those followed by their great-great-grandsires. The "isba" does not reach the roof stage in construction before the universal taste for decoration appears. Outside cornices, carved into rich semblance of foliage, fruit, or grotesque design, are placed above doors and windows. The projecting end of the main roof beam rears a horse's head, or blossoms into a gigantic rose. If the izba is of the larger size built by the prosperous father of a family to shelter his numerous brood, it will have wide eaves, protecting small balconies before windows in the gable end. Here is another chance to decorate; the balcony railing will be carved, and the roof's edge will have its finish of deftly pierced and shaped wood which seems to have been suggested by the winter's natural decoration of icicles. Sometimes a small porch, forming a balcony above, adorns the main entrance—a mass of carving, of course; in other

cases there will be simply decorative door posts. Entering, our eyes will no doubt be first attached to the "krasni ugol" or "beautiful corner" in the right-hand corner of the wall. There is the holy image or "ikon" before which tapers or candles burn, and where perhaps other greatly prized and admired ornaments are placed to further adorn and honor the "family altar." The large table at which the family meal is served, sets beneath the sacred wall shrine. All the beauty is not confined to the "beautiful" corner, though. There is often a hand-loom which is a mass of intricate wood carving; chests have their surfaces covered with decoration, the work of tool and brush, and not a chair or bench escapes its portion of the general adornment. The walls may have some engravings of religious or historical subjects, but we will waste no time upon them, for all about hang towels of rich drawn-work and embroidery that will repay long examination. No pains are too great to take with these towels, which are the standard gift, especially at weddings. To us, who mean only one thing when we say "towel," the varied uses of the Russian peasant article are amazing. They drape the edge of the bridal sleigh, and even, sometimes, hang banner-wise from the shafts. In the home, they serve the peasant as tapestries do the rich.

The Russian peasant also lavishes needlework upon her bed curtains—another article which is a

family pride, and to be handed down for generations, with richly worked handkerchiefs, bags and collars. Other family treasures are the wonderfully wrought distaffs which surely must encourage the spinner at her task; the exquisitely carved spoons and scoops, and caskets of decorated iron or, in the Archangel region, carved walrus ivory. Some of the richest wood carving is treasured in the form of bed boards, and the showiest possession of all is a sledge which is one mass of artistry in wood.

COSTUME

In costume, the Russian taste for color and for richness in ornament has full sway. While there is almost no change with the years that could be called change of fashion, there is always great variety in design. The head dresses, "kokoshnick," for example, are as original as their makers choose to pattern them, though certain tendencies in form seem to belong to especial regions and not to be found elsewhere. But in all districts, seed pearls are the most approved trimming. In crowns, in wreaths and fringes falling over the brow, with a foundation of rich velvet, or strung in open, lacelike design on gold or silver wire, they are invariably conspicuous in the bride's attire. They are not, however, confined to the bridal costume; elaborate head-dresses are worn at all festal gatherings. Work-a-day coiffures are simple, but the head is generally covered, often by a kerchief gaily hand-embroidered.

With the festal head dress, "kokoshnick," there is usually some elaborate decoration for neck and chest; a necklace or collar formed of pearls and multi-colored beads or precious stones. Sometimes ropes of these extend from above the ear on each side of the head piece, falling to join the collar and be worked into its pattern.

The sleeves would draw the attention next after these dazzling, jeweled adornments. Here there is great variety. We, of course, are attracted by the embroidered ones, which are often of hand-woven fabric, fine and white. Sometimes the embroidery is so abundant and close-worked that the fabric barely shows as background; on other examples there will be only a rich border at the wrist or a band encircling the middle. The peasants themselves seem to be quite as well pleased with sleeves—and also the falling veil or head scarf—made of gorgeous brocade purchased with their savings at the yearly fair or "yarmark."

A sleeveless jacket, "padevka," is always worn over the plain skirt or blouse to which the highly ornamental sleeves are attached, and this garment also is handsomely embroidered. More often short, it occasionally reaches, loose and flowing, almost to the hem of the skirt, and has parallel bands of fur or embroidery straight down from the neck. This jacket, too, is sometimes made of handsome "boughten" material.

In Russia, though the female is the bird of gayer plumage, her mate is not content to be quite such a sober-colored foil to her splendor as is the man of the western countries. He has some holiday adornments which he dons for village wedding, "yarmark," or church festival. Over his full trousers of dark-hued velvet he will put on a bright red-belted smock, and his patent leather

boots glitter superbly. Or, perhaps, instead of the black patent leather, he will display foot wear of the finest "Russia" in a rich green or red.

FESTIVALS OF THE CHURCH

The New Year

Following the old calendar of the "Orthodox" or "Greek" church, the Russian year begins on what is, here, January 14. Their "New Year's Eve"—January 13—is, by the church calendar, St. Sylvester's Eve. This is a night of great possibilities, according to popular superstition; almost anything in the way of the supernatural might occur. In some districts the peasants cherish the belief that the miracle of the wedding feast of Cana may be repeated at stroke of midnight. So they fill large jars with water and sit around them waiting for the water to be converted into wine. There seems to be no authentic instance, however, of their hopes being realized.

Whether the girls who try, on this mystic eve, to pry into the future and learn what matrimonial fate awaits them are more often rewarded is uncertain, also. They have various formulas for the test. One consists of placing a wedding ring in a glass of clear water and gazing through it until the face of the lover-to-be appears to her. In another, the inquiring maiden shuts herself into her room with two mirrors which she places opposite so that each reflects the other. Then, putting a candle on each side, she seats herself be-

tween the mirrors, watching intently for the countenance of her future husband to appear in the rear glass, reflecting in the one she faces. Still another way is for the girl to go out alone into the highway at midnight to ask his name of the first man who passes by, believing that it will prove to be the name of the destined mate; but this test is probably not very popular with timid damsels, and still less so with their sensible and prudent mothers.

Having devoted the New Year's Eve to questioning the fates and trying to look into the future, when the day comes all throw themselves into whole-hearted enjoyment of the present. Every "izba" is decked out for gayety and abundant refreshments provided for the boys and young men who go from door to door singing the New Year songs and throwing, as we do confetti, wheat, rice, corn and dried peas. These are a symbol of the prosperity and happiness all wish for each other to enjoy during the year to come. In return for the songs and good wishes, each family visited insists upon treating to varied delicacies, rich cakes and tempting drinks; sometimes even gifts of money are offered.

Epiphany and the "Benediction of the Waters"

Should any maiden be still unsatisfied after her attempts to read fate on the old year's last night,

she can try again on Epiphany Eve, January 18. A test belonging peculiarly to this eve is "throwing the shoe." The girl goes outside her own gate and standing with her back to it and her eyes closed, throws an old shoe. The way the shoe is found to lie reveals the direction from which the youth of her dreams and hopes is to be expected.

Water blessed by the priest at the Epiphany church service is firmly believed by the devout peasant to have great curative power. It is brought home in a bottle to be kept beneath the holy image or ikon in the place of honor or "krasni ugol"—"beautiful corner." A few drops of this water will be administered to the sick all through the rest of the year, or given for relief from fright, or to drive away any of the powers of darkness, were it the very "Old Nick" himself.

The next day, January 19, brings a very important date in the church calendar. There is no more imposing or impressive ceremonial observed in all Russia than that of the "Benediction of the Waters" or "Fête of the Jordan." In all cities and large towns situated upon streams, stately processions of vested clergy and worshippers together with the soldiers, move to the music of chanting choir and military band down to the river's bank where a cruciform break is made in the ice through which the cross borne in the procession is dipped into the water with the priest's blessing. At this, there is a military gun salute,

followed by the sprinkling of the people in benediction by the priest.

In February

February has its day of religious festivity also: the "Purification of the Virgin" on the 15th. On that day youths and maidens go out very early in the morning, bearing willow wands with which they decorate one another, wreathing them about the waist and waving them in the dance or in the games which they enjoy until breakfast time, when all partake of an outdoor picnic.

"Mazlenitza"

"Mazlenitza" or carnival week—the last before Lent—is called in Russia "Butter Week." The name is well justified by the tremendous amount of melted butter consumed upon the "bliny" or rye flour pancakes prepared after a special recipe and served hot with not only the butter but also with sour cream and caviar. In every Russian household these "bliny" form a prominent, if not the chief, part of the family diet during "Butter Week." But this is not the week's only name. It is also called the "Broad" week, the "Honor" week, the "Happy" week; "the sister of thirty brothers and the daughter of three mothers"; "the grandchild of forty grandmothers"; "a paper body with a sugar mouth"; and other fantastic titles. Each of its days has also its name, as

follows: Monday: Wstretsha, "the welcome." Tuesday: Zaigry, "the play-day." Wednesday: Lakomka, "sweet mouth." Thursday: Shiroky, "the broad." Friday: Matchikha, "the step-mother." Saturday: Zolovka, "sisters-in-law company." Sunday: Proshtshalny den, "farewell day." As in the Latin and Catholic countries, this is a great time for gayety. Dancing and feasting occupy the evenings; there is as much revelry as if the coming Lenten abstinence were going to last six years instead of weeks. But that is just the whole-hearted Russian way of doing things. The fasting and religious observances will be equally thorough.

Palm Sunday and Holy Week

When Palm Sunday comes, every one goes about bearing boughs of "pussy" willow. They take the place of the strips of palmetto distributed to American congregations, in a way, but have other significance as well. After being taken to the church and presented to the priest for blessing, they are carried to the fields and waved above the springing grain as a protection against damage by storm or hail. Some of the devout think that the blest buds or "pussies" have medicinal value, or at least have power as an antidote for sore throat, and swallow them for that purpose—a rather difficult feat, considering their fuzziness.

After these more serious uses of the willow, the

boys play with the wands, doing frolicsome battle with them in which they say, "it is not I, but the willow, that beats you."

An odd superstition with some Russians is that any one who eats honey on Holy Thursday—the Thursday before Easter—need not fear being stung by serpents.

Besides the universal religious beliefs attached to Good Friday, the Russians have some quaint legends and superstitions of their own. One is that the day is an especially propitious time to seek buried treasure, if it is undertaken before sunrise. And that on this day one may gaze into the sun without being blinded.

But the most interesting is the tale of the spirit of "Good Friday," represented as a wrinkled old crone, going about spying upon the housewives to see if her day is being properly observed and inflicting dire punishment where she finds one at work. One legend has it that "Good Friday" once visited a woman who was busy at her kneading trough.

"What are you doing?" asked the gaunt and fearsome visitor.

"Don't you see? I am kneading dough," impatiently the woman replied, not taking the time to look up from her work. "Good Friday" made no rejoinder, but turned and left the house. Straightway the over-industrious housewife's hands were changed to wood like her kneading bowl.

On Easter Eve—Holy Saturday—the churches are brilliantly illuminated and the choir's harmonious voices fill the air with rejoicing. The sacred building is thronged with worshippers awaiting the midnight mass and the supreme moment when the choir will burst forth in the triumphant "Christ is Risen," and the bells will peal the joyous hour. At this, each one will kiss his neighbor three times. In this greatest of the church's celebrations, the material side is not forgotten. The women stand about laden with plates and baskets of food, waiting for the priest to bless and sprinkle it with holy water. On the cakes and eggs thus blest, each household will "break the fast" of Lent before beginning the Easter feasting.

Easter Day, after its highly ornate church services, is observed as the supreme feast day and occasion of hospitality. In every home one or more large tables are decorated with flowers and little lambs made of butter, cheese or sugar, and set out with abundance of rich and appetizing foods and drinks of which each visitor is expected and urged to partake.

This is but the beginning of the three days spring festival, during which the whole village or neighborhood will unite in outdoor pleasures. All dressed in their gayest festal attire, they repair to the fields or meadows, there to dance and play

games. Easter Monday has the most distinctive customs. On that day the favorite willow again appears, the boys ornamenting small wands with gay ribbons. They go about chasing the girls and trying to switch them with the wands "so they wont be lazy." When they succeed, the victim must buy off with a brightly colored egg. Easter eggs are also given as a reward for the carols sung by the youths as they go from house to house. Refreshments, too, are offered; home-made Easter cakes—kulicha and paska—and various drinks. Beautifully decorated eggs are considered appropriate gifts between lovers at this time.

St. George's Day

St. George's Day, though a church festival, shows every sign of being also a survival of the Pagan idea of drawing strength and beauty from contact with Mother Earth. This is a thought that seems peculiarly congenial to the Russian peasant mind. All through the year we see him using every occasion, whether it be a religious one or not, to celebrate this communion with nature. He uses, as we have seen, simple natural things as his symbols: willow wands, grass, flowers; and shows himself thus to be a child of Nature, full of childlike imagination and poetic instincts, craving beauty and ever striving to create it.

On the eve of this festival of St. George rural maidens often take water from the mill pond

home with them for bathing, believing that strength and beauty come from such baths. On the day itself the first out-door bathing is indulged in as a sort of ceremonial, the men and boys going to the rivers or lakes, while the women splash in the small garden pools. Other methods of absorbing vigor and beauty from nature consist in rolling upon the new-sprung grain in the fields, or swinging upon the boughs of the dog-wood trees. One pretty custom is that of throwing flowers into the water churned into commotion by the mill-wheel as a sort of oblation or propitation of the stream so that no one may be drowned during the coming season.

Other Summer Festivals of the Church

On May 9, the name day of Little St. Nicholas —also called "the warm Nicholas" to distinguish his fête from that of the other, the "cold" Nicholas, on December 19—there is more merry-making in home and field. And again on the 14th the Russian peasant garlands his doorway with flowers and goes picnicking to the woods in honor of St. Jeremiah.

On Whitsunday—Pentecost—all the peasants come to church dressed in their light, gay-colored summer attire and bearing birch twigs and bouquets of flowers. There is a saying oft repeated by them that the person who brings no flowers to church on that day shall shed as many tears for

his sins as the birch twig can hold of dew drops. This is another day upon which anxious girls may question fate on the all-important subject of future husbands. They throw garlands upon the stream, and if one sinks, its owner must face another year of single blessedness. The floating wreaths permit hope, and their course indicates the direction from which the lover may come.

On the following Sunday, Troyitza—Trinity—the high tide of joyous life and growth is celebrated. Flowers, birch boughs and grass are used in abundance to adorn the homes or izbas, being even strewn upon the floors.

St. John's Day, June 24, called here the Nativity of St. John the Baptist, is the propitious time for gathering herbs and flowers which are supposed to have medicinal properties. Doubtless some of them do—and at any rate there is another pleasant occasion for roaming the fields and forests, and, in the case of the boys and maidens, assisting fate in the business of pairing for the life-journey.

July 12, the name day of Sts. Peter and Paul, is everywhere observed, but in many places it is a very great occasion indeed, because of the great number of churches called by the names of these two mighty pillars of Christianity. In such villages or towns this will be the date of the "yarmark" or yearly fair, with all its accompaniment of dancing, music, abundant eating and drinking

and the exchanging of gifts such as cakes or other small tokens.

On August 1 comes the blessing of the horses by the priest, and this date is also the proper time, set apart by custom, for gathering honey.

The 2nd of this month is St. Elijah's day, but the poor saint has in some way become confused in the peasant mind with the Slavonic god of thunder, Perum, whose wrath devastates the land by storms and hurls bolts from heaven to terrify or smite trembling mortals.

August 19, the Transfiguration, brings the "blessing of the apples" and of the honey. In some villages situated in vine-growing districts this date is set apart for the priest to bless the grapes. Everywhere it is observed as a sort of fruit harvest and time of rejoicing, when the new fruit is eaten and all the usual forms of merry-making indulged in.

Saints' Days of Autumn

On September 27 a religious festival and service of thanksgiving for the gathered harvest is held. This is made an especial day for family reunion, much as the American Thanksgiving-Day is observed.

November 2, All Souls' Day, is devoted to tender remembrance and mourning. In Russian rural districts offerings of wheat and of honey are placed upon each grave and then offered to the

passer-by with the solemn greeting, "May God forgive your sins."

November 26 is a church festival in honor of St. John the Zlatoust or "golden-mouthed," who composed the liturgy used daily in the Eastern Orthodox church. The "cold" St. Nicholas has his turn for remembrance on the 19th of December, when there is a church service at which his picture is kissed by the devout and lighted candles placed before his ikon, or holy image.

Christmas in Russia

The Russian Christmas falls on what would be January 7 according to the Western calendar. A volume could well be written about the many quaint and charming observances of this supreme feast and religious celebration in the peasant home and village. So great is its importance that preparations are going on long before the actual date arrives. The young men and boys of each village come together to practise singing the Christmas carols or "kolyada" and to prepare the huge and highly decorated gilt star which they are to bear at the head of the Christmas Eve procession from house to house. If it is a town or large village there may be two or even several groups of singers. In this case there is keen rivalry in the matter of their carols and especially as to the splendor of the star. This is sometimes six feet in diameter, gilt, of course, and has gay garlands and streamers floating from it, while the centre has

some brightly colored religious picture with a place contrived to hold a lighted candle. Of course the Christian origin of this is the Star of Bethlehem, but confused with it seems to be some relic of the older religion and the worship of the sun. There is lavish use of gilt paper and tinsel in the house decoration, especially as to gate and door posts, and seemingly an idea of inviting the sun-god to bless their threshold with his benevolent rays. And in the old carols sung by these groups of youths a word is used in refrain, "ovsen," which is by some supposed to be a corruption of "iasen," a Russian name for the sun; others, again, think the word is derived from the word meaning "oats" and throw oats into the house while singing the carol.

But before the visit of the "kolyada" singers comes the breaking of the fast—for, unlike the western way, the day before Christmas is a fast for the Russian—in a long and ceremonial family meal. No meat must be eaten until the evening star is seen, therefore the important dish with which this meal is begun is a fish, called, whether it literally is, or no, a "pike." A regular ceremony is gone through with in the matter of this fish. It is brought home by the master of the house, who cries joyfully to the wife, "I've got the fish," "A pike?" "A pike." "God be praised" is the wife's final response as she takes it to prepare it for eating.

There is a pleasant story of the great Catherine who once invited her famous general Suvoroff to partake of the Christmas Eve banquet with her. The Empress ordered that a very rich feast be spread, with dishes of unusual and ingenious composition. Now the General Suvoroff, as his sovereign well knew, was a very devout man, and would sooner taste poison than anything but fish before the rising of the Christmas evening star. So the great Catherine tempted him, wittily trying to persuade her guest that nothing but fish of different kinds and subtly seasoned, was set before him. All in vain—as no doubt the wise Empress had foreseen. So, calling a messenger and whispering her commands to him, she ceased her teasing until the courier returned, bearing, on a splendid platter, the diamond-studded star of the Order of St. Alexander Nevsky. Smilingly taking the gorgeous decoration and presenting it to her amazed general, she said: "Now you have seen the Star; will you not eat?"

The festive feature of this meal is a sort of plum-pudding called the "koutia," and the platter upon which it rests is called the "pokoutia." The carrying of this to the place of honor reserved for it is regarded as a great distinction and privilege by the member of the family selected as bearer. There are certain mysterious rites observed also with regard to the "pokoutia," other symbolic objects being placed upon it be-

sides the "koutia"—a wisp from the interior of a haystack and a honeycomb. This must be done with great care, as for anything to fall from the "pokoutia" would be a very serious omen. The bearer, before grasping the platter, must cross himself and bow three times towards the dish. In its final place of honor upon the evening feast table it is surrounded by lighted candles, which furnish the illumination for the banquet. There is a long and solemn religious ceremony at the table, led by the head of the house, who is, on this great occasion, regarded as an officiating priest. He dresses, if possible, in white and holds in his left hand a vase of ladon or incense which he waves about, censer-wise, at the beginning of the evening's religious ceremony. His place at the table is behind the candle-surrounded pokoutia.

If it is a large establishment with servants there will be two tables, but all will eat together, and in the ceremony followed each name is called in blessing, thus: "May my son, so and so, be happy. May my servant (calling his name) "be happy." Even the dead are mentioned with the wish "May they attain Paradise." The Russian being tender-hearted, simple, and full of emotion, the tears are apt to flow freely on this occasion, until the signal is given by the master of the house to drive away sadness and begin to rejoice.

An old superstition has it that the first sneeze at the Christmas evening table must be rewarded with the gift of a sheep or a calf. So the mischievous youngsters are wont to provide themselves with sneezing powder and a great number of explosions occur as soon as the solemn part of the meal's ceremony is finished. But Father is not so easily taken in; perhaps he himself, as a boy, was up to tricks. The first of these fraudulent sneezers receives the gift of the family cat.

Probably the "kolyada" singers will arrive before the house at this juncture, and there will then be great hilarity. Treating the guests, giving presents and urging refreshments upon all, follow. There are masqueraders, too, in the guise of bears, donkeys and the like with, always, some one in the garb of "Diedushka Moroz"—Old Grandfather Frost. This personage much resembles the American "Santa Claus."

The Russian peasant is such a gregarious creature that a traveler who visited the country early in the nineteenth century said that where the English and the Germans enjoyed themselves in "family" groups, the Russian was not happy, not ready to give himself up to whole-hearted enjoyment, until he had gathered together his whole neighborhood or "mire" to frolic with him.

This impulse sometimes leads whole Russian villages to plan their Christmas festivities together, agreeing upon one "izba"—of course a

large one—in which to feast and to dance and sing. The family chosen to play hosts feel hugely honored, and at once set about notifying everybody and pressing all to come. If there is a betrothed girl in the family, the compliment is especially appreciated, and it is usually such a household which is thus honored.

In the past, feudal times, the great noble or land-owner was wont to entertain the whole district. A great tree was provided and dazzlingly adorned, while plentiful and delicious food and drinks of all kinds were pressed upon all, from the highest to the humblest alike. There is no place like Russia for insistence upon human brotherhood; even when government and laws were most cruel and oppressive, the actual personal relations between lord and serf were without haughtiness on the one hand or cringing on the other. Therefore, you may look to the Russian, of whatever station, for simple and sincere, unaffected good manners—a thing never too common, and greatly to be prized.

To return to the Christmas gatherings—if the guests came from some distance, they would drive up in gaily decorated sledges with bells ringing. A large family would fill several vehicles, and the greater the number, the more honor to the entertaining family. Arrived before the izba, one of the party, usually an elderly woman, must alight and go to notify the hostess of the coming

of guests. The rest of the caravan sit outside until host and hostess come to urge them to enter. Once within, the eating and drinking begins; the drinks, especially, are urged upon the men, usually with success, though one who abstains is greatly respected.

The young people soon begin to dance. All the village musicians are there with their balalaiki, their sapelki, their harmonicas and tambourines. Wild, eccentric dances will be performed by the youths of the masquerading group who impersonate various animals, grotesque and legendary beings, and even the devil himself.

Do not suppose that one evening of such hilarity will satisfy our gayety-loving peasants; after a few hours of sleep the dancing and feasting begin anew and may continue for two or three days. The few days quiet that next ensues will restore them and prepare them to enjoy the coming New Year celebration.

The Ikon's Visit

Besides these regular and stated festivals of the church, other picturesque ceremonials take place from time to time. One is the bringing of some especially sacred ikon from its accustomed shrine in the cathedral or important church to the outlying villages. This is believed to bring untold blessings to the favored community, whose appreciation must be shown by substantial contribu-

tions to the church's funds. The holy image rides in state in a splendidly decorated sledge and is attended by priest and acolytes. This is a much grander occasion, of course, than the visitation, during Easter week, of the homes by the local ikon, in charge of the priest and borne by the boy choristers or assistants.

Secular Holidays

If you have noted the dates of the foregoing religious festivals you are aware that May is a very busy month. Yet there is also the important secular celebration of "Mayday"—Maiovka —on the first. The night before, April 30, is devoted to the ancient rite of "burning the witches." The old superstition has it that on this eve these spirits of evil try to enter the homes and work their wicked spells. So this must be prevented by laying upon each doorstep a cross-shaped pile of grass blades upon which sand is heaped. It is believed that the witches are unable to effect an entrance until they have counted every grass blade and every grain of sand. You can see that the poor witch has a very small chance to accomplish anything under such circumstances. And as if this precaution were not enough, the boys take great delight in building huge bonfires upon the hilltops where the evil ones are supposed to be burnt. All the youths and boys of the neighborhood assemble here and leap about, singing

and shouting and often "showing off" by jumping through the leaping blaze, thus defying the witches and proving their courage. The youngsters also play with torches made of brooms dipped in tar and fired. These they wave aloft with such terrifying effect that surely any witch who may have escaped the bonfire will fly as far from that region as her own broomstick will carry her.

On this eve, also, the maypole is erected before the dwelling of the village maiden who has been voted the most popular. It is a great day for lovers. The appropriate gift from a swain to his chosen sweetheart is a small tree adorned with bright ribbons and hung with colored eggs. These decorated eggs seem to be used at all seasons, and are not alone an Easter and Christian symbol as it is here, but are connected with ancient superstition and the worship of the "new sun," the Pagan emblem of growth and fertility. For this reason the use of colored eggs is under the church's ban in Russian Poland.

After the lovers have exchanged their tokens and the gay maypole has been sufficiently admired, all go together to the fields and spend the day in picnicking, with dancing and merry songs.

Ivan Kupala

July 7 is called "The Day of Ivan Kupala," but exactly who this legendary personage, whose

"day" is sometimes confused with that of St. John, may be, we are unable to say. But he must have been a gentleman of some importance as all kinds of strange happenings may be expected upon his "eve." This is the time to watch for the blossoming of a certain flower which blooms but once a year and brings all manner of good luck to the one fortunate enough to behold the exact moment of unfolding. On this eve hidden treasures are to be found and he—more likely, she—who will gather twelve different kinds of herbs and sleep upon them shall have the future revealed to him. This occasion corresponds, in folk-lore and superstition, to the English "Midsummer Night" so poetically and humorously dealt with by Shakespeare in his "Midsummer Night's Dream."

Haymaking

For the student of pageantry, no occasion would afford much more interest than the Russian haymaking festivities, with the village's favorite maiden crowned as queen, the whole gay band, armed with wreaths and wands, forming a parade to escort her back to her "izba" at even, with a pause at the church on their way, to offer a prayer. Nor, for all their hearty labor and equally vigorous play, are they too tired to dance at night until another day has almost come.

The "Yarmark"

The yearly fair, or "yarmark" also offers many picturesque and characteristic scenes. Usually the fair is held upon the name day of the village church's patron saint, and sometimes lasts for days, according to the importance of the place as a market. Gala costumes come out of their chests for this important occasion, the musicians spend all their time playing for the untiring dancers, and an onlooker would say that everything but trading was going on in the noisy, gay assembly. But that is the Russian way; he makes up his mind silently and transacts his business at last most efficiently without having seemed to interrupt the really important occupation of merry-making. Another very important line of activity is carried on at the fair: it is the great time for match-making. Many a stalwart young peasant who has disposed of his crop of grain or his year's trapping of furs to advantage, then looks about him for a help-mate and not in vain, for the pretty, wholesome peasant girls are usually inclined to matrimony, being children of nature, and looking forward, from their cradles, to home-making and motherhood as their proper destiny.

RUSSIAN MARRIAGE CUSTOMS

Proposing Marriage

Suppose the fancy of our fine young peasant lad, encouraged by his successful dealings at the "yarmark" into thinking that he is now able to set up a home for himself, has been greatly taken by some maiden with whom he has danced at the fair; he will take his parents into his confidence at once and ask their help. The marriage agent —"swacha"—will be sent for and instructions given her. She will immediately go to the "izba" of the fair one's parents and after being received with the usual kindly greeting of "milosty prosim" will open negotiations with some such poetically ambiguous phrase as this: "A white dove has escaped from our house—has it not come to you?" Appealed to thus delicately, the mother, if she does not favor the suit, will reply with equal delicacy: "We have not seen your dove; it is not with us—we do not know what has become of it." But if the proposal is pleasing to the parents, the answer will be more simple and frankly encouraging. Vodka and cakes will be brought to treat the "swacha" who will then ask the downright question: "Do you wish to be related to So and So?" The mother will reply: "The relationship does not displease us."

No sooner has the match-maker departed than a family council is called and the girl informed of the proposal. At this, whether opposed or inwardly rejoicing, the maiden feels it to be the proper thing to weep abundantly. Should the idea really be repugnant to her, her wails and protestations will be so overwhelming that there can be no choice but to break off negotiations at once. If the decision is favorable the swacha's next task is to arrange a day upon which the bridegroom and his parents may be received by the bride's family. At this ceremonial visit the callers beg the mother to show them the bride. Summoned, the young girl enters the great living room of the izba dressed in all her best, bows very low to her future parents-in-law and retires.

Marriage Settlements

The groom's parents then ask the family of the bride to pay them a visit of inspection, "podvoria smotret," and assure themselves that their daughter will come to a suitable and well-kept home. On this visit, the bridegroom's father meets the family of the bride with bread, salt and vodka. Candles are lighted; all the family assembles and a prayer is offered, after which the matter of the dowry is settled. A return visit is made at which the customary exchange of bread takes place; after this there can be no going back,

under penalty of dire and lifelong misfortune—or so it is believed.

At this time the young man makes a present of money, usually about seven roubles, to his fiancée. The parents shake hands and solemnly break into pieces and distribute a cake in token of the union between them created by this marriage, and the equal sharing of the burden. And now the etiquette of the occasion calls for more tears from the bride-to-be, and her distracted appeal to her parents to be told "what she has done to be sent away from her home." But for all this pretense of grief and loud lamentation, it is evident that the situation is regarded as anything but lamentable, for she goes to the church, accompanied by her godmother, on the day before the wedding, and takes part in a service of thanksgiving. Afterward, she kneels before the priest to receive his blessing.

Dressing the Bride

When the great day comes, the bride's friends assemble to prepare her for the ceremony. As an omen of the prosperity they wish her to enjoy throughout her married life, they present her with bits of ribbon, of gold and of silver. That she may never lack bread, a bit is sometimes slipped into her bodice, while a shred of wool attached to her skirt insures the increase of the flock, or a strand of flax, abundance of linen. The bril-

liant "sarafan" or skirt of red or other gay color is donned over a wonderfully fine embroidered blouse, which is itself covered next by a beautiful "fata" or sort of jacket either made of the richest brocaded material or else gorgeously embroidered. Then the bridesmaids place upon her head the most important feature of the costume —the bridal headdress or crown, called "kokoshnick." Some of these crowns are heirlooms and very valuable. Constructed in large part of seed pearls with semi-precious stones abundantly used to give color, and strands of the pearls and jewels intermingled forming a collar to match, they well deserve the name of "crown." The bride's long hair, either flowing or in loose braids, and just showing a little in front under the open work of pearls, is not the least of her adornment. And a scarf or vail called the "namitka," made of fine silk and ornamented with choice embroidery, falls down behind from the kokoshnick.

Now the bride is ready for the coming of her mate. The fun-loving villagers are ready, too, and have a rope stretched across the izba's entrance. When the groom comes up in a gaily decorated sledge or carriage with all his family and relatives, toll must be paid in small gifts before the party is allowed to enter. The groom had best beware of making the gift too small, or his vehicle may have its wheels loosened or other mischievous tricks be played upon him.

On the way to the church the groom precedes the bride, both being careful to salute every one they meet for fear of the "evil eye." In church, as the couple approach the altar, their young friends eagerly watch to see which of them first steps upon the silken carpet spread before it, for that one will dominate over the other. The tall candles on either hand are also closely watched to see which partner will be the longer-lived.

The ceremony is long and very elaborate, including, at one stage, the placing upon the bridegroom's head of a wreath of white flowers and long streamers of ribbon, producing a rather ludicrous effect to western eyes, unused to much masculine adornment. At last all is over, the newly married couple head the procession back to the izba of the bride's parents. There they find two tables spread with finest embroidered cloths and towels and decorated with wooden candlesticks trimmed in gay ribbons and colored paper. One of these tables is called "the sweet table" and is for relatives and friends; the other, "the betrothal table," is for the bridal couple and their immediate families. At the head of this table a bench covered with white embroidered linen stands to receive the presents of coins offered the pair with the wish "that they may never want for money." It is the privilege of the bride's godfather to lead

them to the seat of honor. But it is a rather "empty honor," as according to etiquette the bridal couple are not supposed to eat or drink. In receiving the wedding presents now brought to them by their friends, the bride kisses each donor three times. Next, the regular meal of twelve courses begins, and all through it the young people sing the well-known wedding songs, while one of the singers passes a plate for the reception of the "money presents" before referred to. The feast ends with the serving of tea, and then begins the dancing.

The Second Day's Observances

The next day another church service must be attended by the bridal party, including the "swacha" or match-maker. This important personage must now, unobserved, place a wooden spoon in the way of the feet of the bridal pair as they follow the priest around the pulpit in one part of the service. If they tread upon it, they thereby free themselves from all sickness and harm.

Again at the bride's home the guests are refreshed with vodka and good things to eat. Now comes the solemn rite of dressing the bride's hair in matronly fashion. The bride and groom are seated side by side upon a bench, and a towel is brought and held stretched between them so that they cannot see each other. On the bride's side

of this improvised wall the woman friends rearrange her hair, pinning it up and completely covering it as married women do in Russia. Then a mirror is brought and both must look into it before the veil is removed.

Bringing Home the Bride

After this the bridal sleigh or carriage is brought to the door and the couple go as quickly as horses can carry them to their own home. There friends receive them with volleys of pistol shots and a generally hilarious welcome. The house—izba—is wreathed with evergreen garlands, and streamers of white, which is the emblem of peace. A triumphal arch has been erected of greens and flowers with flags waving from it, and the groom's mother and father are waiting at the door with the symbolic bread and salt and the house's "ikon." The young couple kneel before the holy image and then kiss each parent three times. Again the bride's godfather leads the pair to the seat of honor at the table to which all present draw near and drink their health, kiss them and again drop small coins or other presents into a plate. Finally the wedded lovers kiss each other three times and remove to another table where the real meal is eaten to the same accompaniment of songs and followed by dancing as on the day before.

The Third Day's Tests

The special feature of the third day's wedding festivities is the testing of the bride's patience by the playing of all kinds of tricks upon her. The friends strive to embarrass her by getting in her way; they throw small coins before her which she should deftly pick up and secrete. If she does not succeed, the bridegroom is held responsible for all her failures, and sometimes, also, the "swacha" is beaten for her pretended fault. Then the bride interposes between them and begs pardon for her clumsiness. A ransom of vodka is demanded to settle the matter. Occasionally the bride is kidnapped and carried off in a sledge until vodka is paid to redeem her, or, perhaps, a little money. These practical jokes involve quite serious risks now and then.

The mildest form of teasing consists of continually questioning them as to whether they love each other and whether they are a happy couple. They are expected to answer by a fervent embrace and the usual triple kiss. One teasing remark is, referring to the bride, "Gorkaia," "She is bitter." To this the groom responds, "Then I'll make her sweet" and once more kisses his patient spouse.

A FEW WORDS ABOUT COLOR

Although it was my original intention to give the full and detailed color scheme of each costume pictured, later consideration led me to decide that this would be useless as well as wearisome and confusing.

Costume, especially feminine costume, must always be adapted with a view of its becomingness to the wearer; also, of course, to its proposed use. The exactitude desirable in a historical pageant must yield, in the case of dancing, to the need for freedom of movement. In all cases, essential character should be carefully preserved; but the world will still move on quite comfortably even though national dances be performed in skirts far shorter than the etiquette of the peasant village where the costume originated would approve. It therefore seems to me sufficient to indicate the general taste and tendencies of the Russian peasant in the matter of color.

Broadly speaking, as I have mentioned elsewhere, the Russians' taste is derived mainly from nature with which they live in close communion. This means that their favorite colors are the primitive ones, clear and simple. It is true that this has been somewhat modified since the reign of Peter the Great, who took an intense interest in native arts and products and broadened their

scope by introducing western ideas and a wider range of coloring.

And, though it is a digression from our subject of "color," it will perhaps interest you to know that the great Peter's solicitude was not confined to the decorative arts. He thought the art of the dance so important that he directed a Lutheran pastor—Pastor Gregory—to choose forty boys, twelve to sixteen years old, from the families of rich merchants of Petersburg and train them in dancing. Thus was laid the foundation of the late Imperial Ballet School of Russia.

But—to return to our "color"—though the Czar Peter may have enlarged his palette for him, twenty czars could never wean the Russian peasant from his love of brilliant hues, especially his adored "krasny"—red. It will give you a measure of this preference to tell you that in Russian the word is a synonym for beauty. "Pre-krasny" means "very beautiful," and "krasa vitza," "a beauty." And where the western writer, treating of marriage in verse or prose, speaks of "bridal white" and of the "veil and orange blossoms," the Russian—as you probably know—uses "the Red Sarafan" as his bridal symbol. Do not conclude, however, that the skirt of the Russian bride is always red, any more than that an all-white costume is essential for brides of other lands. Should the rich, warm tints of the bride's hair and complexion seem to her and her mother—or, perhaps,

her betrothed—better set off by blue, green, or light yellow, one of these will be the predominating shade.

In choosing your colors, always remember that it will be the safer choice, because more characteristic, to have them pure and bright. Next to red, perhaps, the Russian peasant maid loves blue, which would be the blue of the forget-me-not or of a clear, spring sky. For a darker shade copy the corn-flower. And, speaking of flowers, let your red be the red of the poppy and your yellow that of the ripe wheat. In greens, a strong, leaf-color is oftenest seen, with the pale "apple" tint in "second place." Russet brown is well liked for outer, winter garments, but is apt to be relieved with some kind of ornamenting in the gayer hues. Embroidery in gold thread is greatly liked and adds to the generally dazzling effect of the festal attire. Slippers, when worn, are often thus adorned; but boots are the more usual peasant footwear for women as for men.

You will note, in the pictures, a great deal of brocaded material. The peasant indulges in this to the extent of her means; and, while she will be sure to pick out the patterns containing most of the brighter colors used in her own native fabrics and embroideries, there will always be more of the half-tones belonging to western color schemes than you would find in an entirely peasant-woven and made costume.

In the "kokoshnick" or head-dress, brilliant effects are obtained not only by using rich-hued velvets or satins for foundation, but also by a great variety of gay-colored beads or semi-precious stones mingled with the seed pearls which are most important in its construction. And the veil or scarf, "namitka," which falls down behind may be as variegated and as brilliant as you please.

To sum up, I would say, let your color motto be "simplicity with harmony." Within these limits, you may "go as far as you like." Above all, in seeking becomingness do not forsake "character," and you will not fail of attaining "beauty."

A rich peasant from Arkhangelsk.

Costume of a wealthy peasant in Vladimir, Great Russia.

[Page 60

Aged middle-class peasant from Moscow government.

A rich peasant bride in Nizhni Novgorod, Great Russia.

A rich peasant from Nizhni Novgorod, Great Russia.

Page 63]

A rich peasant. Nizhni Novgorod, Great Russia.

Poor peasant from Ryazan, Great Russia.

Poor peasant girl from Ryazan, Great Russia.

A poor peasant woman from Ryazan, Great Russia, holding a laundry paddle.

A rich peasant bride in Tver, Great Russia.

A rich peasant from Tver, Great Russia.

Costume of a rich peasant from Yaroslavl,
Great Russia.

A wealthy peasant of Yaroslavl, Great Russia.

A rich peasant from Kostroma.

A rich peasant from Kostroma, Great Russia.

A woman of middle age from Orel, Great Russia.

A rich peasant from Kursk, Great Russia.

A middle-class peasant from Kursk, Great Russia.

A rich peasant woman of middle age from Tula, Great Russia.

A poor peasant girl from Tula, Great Russia.

Middle-class peasant from Penza, Great Russia.

A rich peasant from Vologda, Great Russia.

Ancient Russian Doll.

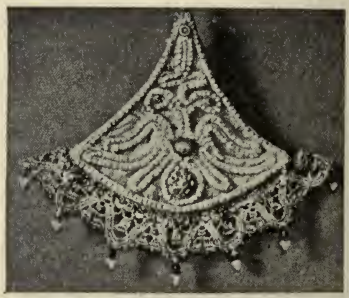
An ancient Russian doll.

Ancient Russian doll.




Women's headdresses from governments of Vladimir (1), Moscow (2), Kaluga (3) and Novgorod (4).

Above: Collars of mother of pearl. Below: Collars of gold thread embroidery, ornamented with stones and pearls. All from Great Russia.

Hair ornaments (kosnik) which young girls weave in at the end of their braids. Great Russia.

The "Khorovód," a Russian group dance performed at an outdoor summer festival of rich peasants. From a painting by Konstantin E. Makovsky. Great Russia.

A carrousel in a Great Russian village during a "butter week" festival.

A peasant girl embroidering. Southern Ukraine.

A peasant bride waiting. Southern Ukraine.

A peasant bride dressing up. Southern Ukraine.

A guest at a holiday meal. Southern Ukraine.

Preparing the hemp. Southern Ukraine.

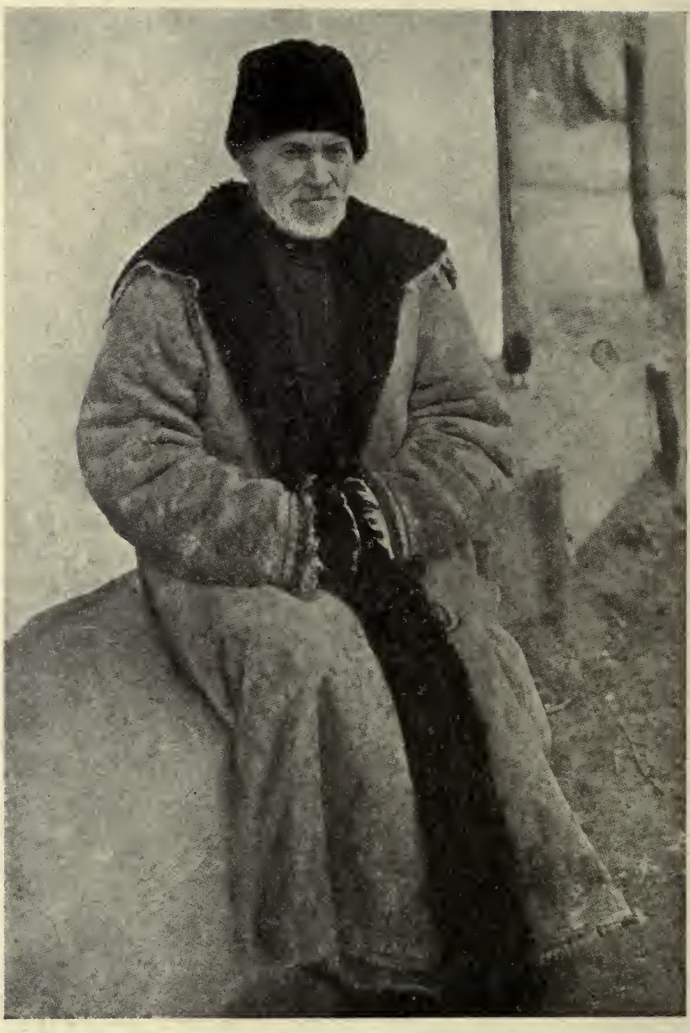
Peasant women preparing their goods for the "yarmark."
The Ukraine.

Southern Ukrainian peasants selling their wares at the "yarmark."

Elderly peasant woman sitting outside her "khata" on a holiday. Southern Ukraine.

[Pa

Elderly peasant woman from Southern Ukraine.



An elderly peasant from Southern Ukraine.

Harvesting hay. Northern Ukraine.

A peasant family at lunch. Southern Ukraine.

Peasants preparing hemp. Southern Ukraine.

Peasant "khatas": Street scene in Siedlce, N.W. Ukraine.

A "yarmark" scene in the Ukraine.

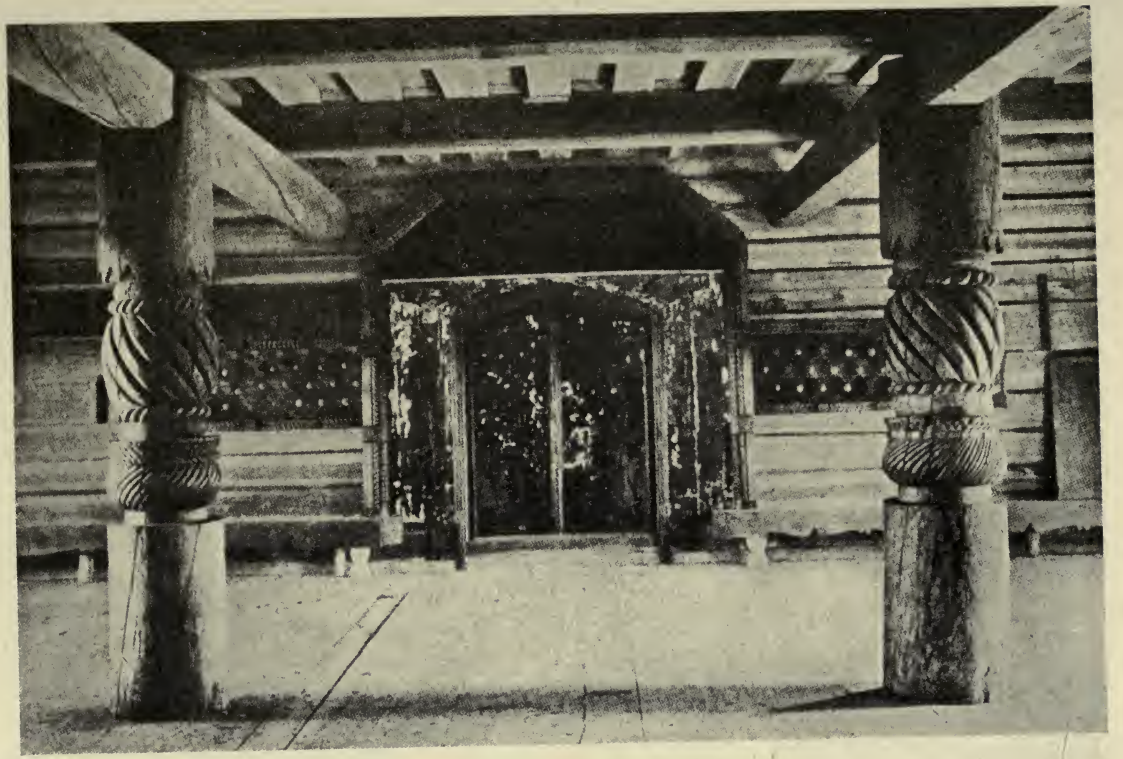
Lithuanian peasant.

Lithuanian peasant.

Lithuanian peasant.

A village church in North Russia.

Church in Olonetz, Great Russia, built in 1718.



Interior of a village church in Arkhangelsk.

Corner of a convent chapel in Arkhangel.

A windmill in North or Great Russia.

Church of nine cupolas. Ukrainia.

Interior of a "khata," Poltava, Ukraine.

Interior of a "khata," in the Ukraine.

Interior of a khata. Lowicz, Russian Poland.

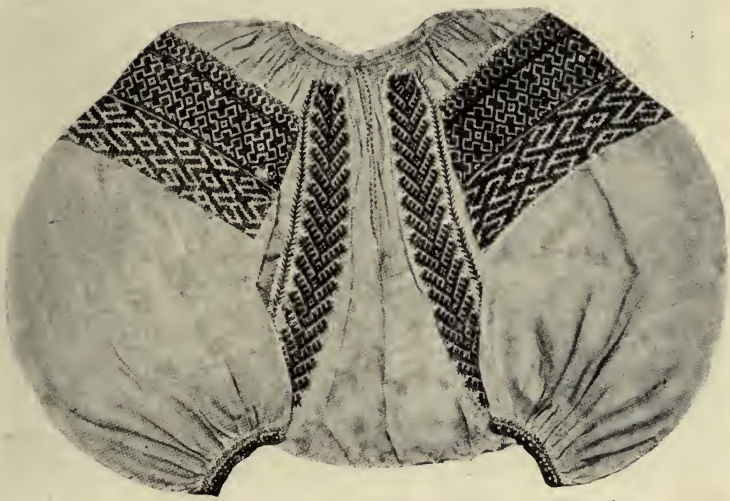
A roadside cross at Strugiennice, Russian Poland.

A well-to-do peasant's house in Urzedow, Russian Poland.

A peasant's painted house in Lowicz, Russian Poland.

A peasant's painted house. Lowicz, Russian Poland.

Women's embroidered blouses. Southern Ukraine.



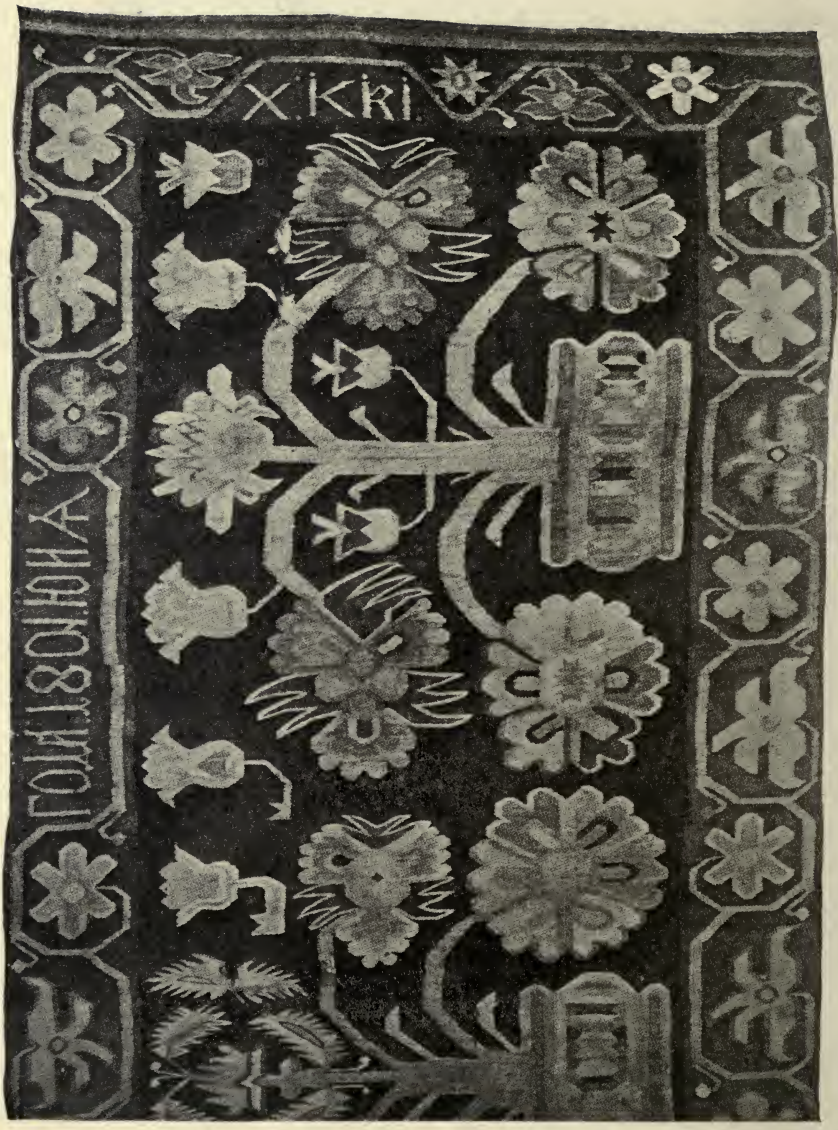
Women's embroidered blouses. Southern Ukraine.

Embroidery for women's blouses. Southern Ukraine.

Embroidery for women's blouses. Southern Ukraine.

Embroidered towels from the Ukraine.

Embroidered towels from the Ukraine.


X.KRI.

Woolen tapestry from the Ukraine.

Woolen tapestry from Ukrainia.

Woolen tapestry from the Ukraine.

A lace border from Moscow government.

Drawn-thread silk borders. Moscow government.

Lace border from Petrograd government.

From Petrograd.

From Kaluga.

Borders of embroidered linen towels. Great Russia.

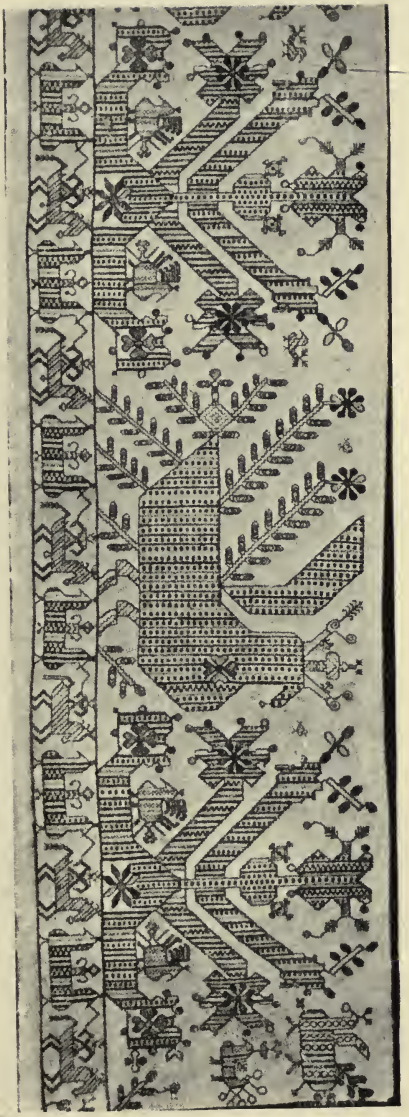
Drawn-thread trimming, Yaroslavl, Great Russia.

Borders of embroidered linen towels, from Kaluga, Novgorod and Petrograd governments, Great Russia.

Drawn-thread border in colored silk. Nizhni Novgorod.

Drawn-thread silk curtain. Tver, Great Russia.

Drawn-thread border from Vologda, Great Russia.



Embroidered linen ribbons. Olonetz, Great Russia.

Paper designs from Lowicz, Russian Poland.

Wooden toy and bridal crowns. Lithuania.

Above: A "spider" from Lowicz, Russian Poland.
Below: Crowns worn at a harvest-horne, Lithuania.

Cross, part of cross, frame and bowl, of carved wood. Great Russia.

Carved and painted wooden candlesticks. Great Russia.

Candlestick and tray of carved and painted wood. Great Russia.

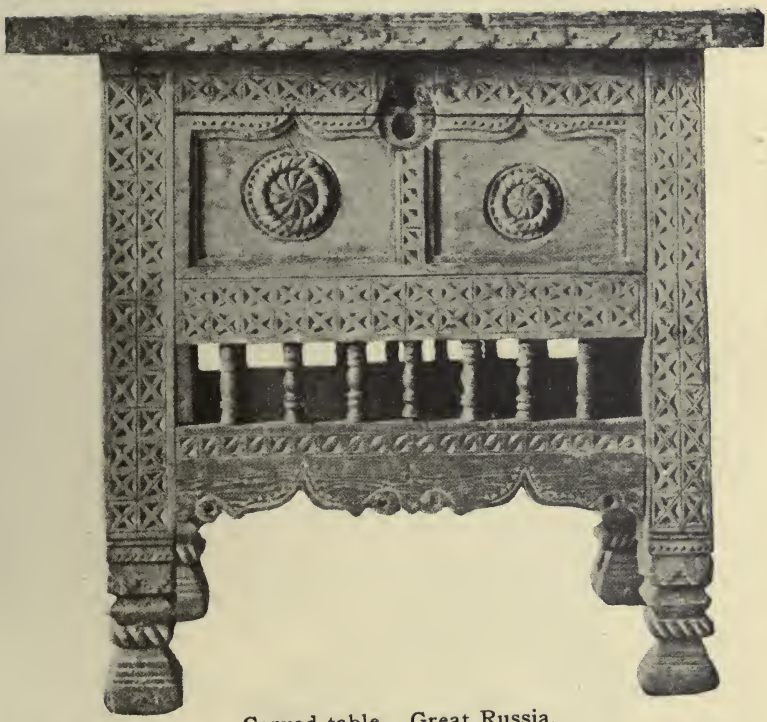
Painted wooden salt-box and carved wooden spoons. Great Russia.

Scoops, egg dish and laundry paddles, of carved wood.
Great Russia.

Casket of carved walrus ivory. Arkhangelsk, Great Russia.

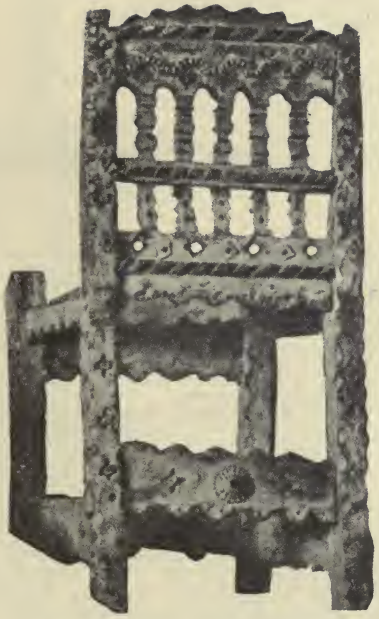
Casket of carved walrus ivory. Arkhangelsk, Great Russia.

Carved wooden mug and salt-box. Great Russia.



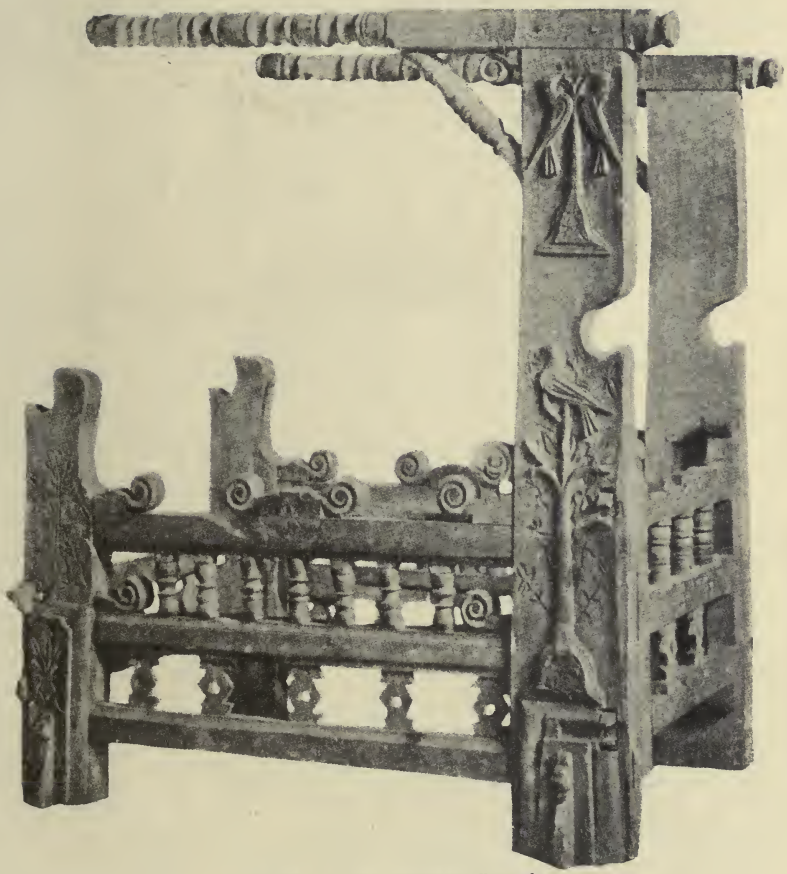
Carved table. Great Russia.

Carved wooden benches. Great Russia.

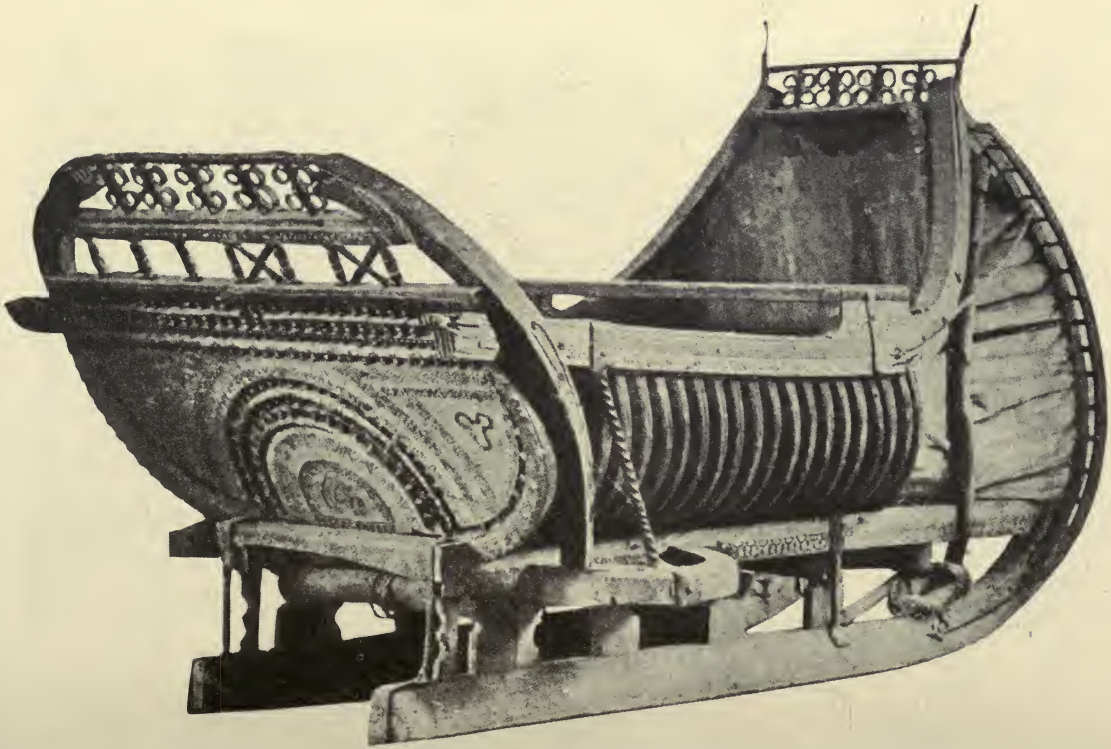


Carved chair. Great Russia.

Carved armchairs. Great Russia.



Carved loom. Great Russia.



Carved wooden sleigh. Great Russia.

Above: Earthenware plates and bottle. Below: Painted wooden plates. From the Ukraine.

Earthenware plates from the Ukraine.

Earthenware covered dish and jugs. Lithuania.

Earthenware flasks from the Ukraine.

Earthenware jar and jug from the Ukraine.

Earthenware jars from the Ukraine.

The CHALIF
Normal School of Dancing
163-5 West 57th Street, New York

LOUIS H. CHALIF, Principal

offers courses throughout the year for

Teachers of Dancing and Physical Culture, Recreation Leaders and Exhibition Dancers

in

Esthetic, Interpretive, Greek, National, Characteristic, Folk, Contra, and the Best of the Newest Ballroom Dances

---

A National Institution is the truest title by which this School can be described, for it has come to be in a class by itself as regards attendance and number of courses, while its reputation for sincere art, for training the arms and the whole body, for beautiful, racially authentic and universally popular dances and for brilliant instruction has won for it a rank and ungrudged honor which are the basis of its more than flourishing growth.

There are four classes of people from whom it draws students; the first is the

Dancing Teachers

These derive from their courses: 1. A thorough training in the basis of all dancing, bringing understanding of its laws, strength and skill for its movements, and grace and temperamental expression. 2. An unusually large and diversified repertory of dances from the higher branches, all of which are compositions or arrangements by Mr. Chalif. 3. The teacher secures a complete equipment of the modern ballroom dances, both standardized New York forms, and every latest approvable novelty. 4. A thorough training in Pedagogy is imparted, by a teacher who is exceptionally successful in bringing results.

Physical Culture Teachers

Are the next class of students in attendance. They secure here for their School, Y. W. C. A., Y. M. C. A. or Turnverein gymnasium, that element of **artistic** enjoyment and education which is so rapidly becoming one of the main features of gymnastic training. Moreover, dancing is of high value for physical health and dexterity. Our compositions are taught, by our students and their pupils, in the gymnasia of Universities, Turnvereins, private schools, etc., in every city of America and in Europe as well.

Public School, Playground and Settlement Teachers

Attend for similar reasons to the above, finding Chalif dancing of great value for artistic training, intellectual stimulus, recreation, health and coordination, and as attractive to the bare-footed urchin as it is to the lady of society. . . . Lastly,

Exhibition Dancers

Find Chalif dancing a medium by which their artistic gifts may be developed to the theatre's degree of perfection without the years of study required by the classic ballet. One of our pupils became in the year after her graduation a solo dancer in one of the famous ballets of Paris.

Courses

Instruction is by the Principal personally, practically always. Classes the day long and every day, in all the branches of dancing and in different grades, are held each year for 8 weeks during June and July and for fortnights during the Christmas and Easter holidays. Especially popular is the regular normal course, leading to diploma and furnishing the complete equipment, practical, theoretical and pedagogic, of the dancing teacher.

Daily classes continue throughout most of the year, and in the winter there are also weekly sessions on Saturday mornings and at other convenient times for teachers, as well as numerous classes for children, and adult amateurs.

More definite announcements are impossible in a book, but current catalogs will be sent with pleasure on application.

Building

All instruction is given in the home newly erected for the Chalif School (as well as for select rental purposes) opposite Carnegie Hall. It is a six-story, fire-proof structure, containing four halls, elevators and every convenience. It possesses a remarkable beauty of design and coloring, both without and within, where the furnishing too is of the most artistic. The classes are most often held in a delightful Roof Parlor, where light and color combine to inspire but not outshine the dancers. Altogether the building is unparalleled for its purposes in America, and a striking evidence of the success which this school has met with through giving the best instruction.

For all information please address

LOUIS H. CHALIF, Principal,
163-5 West 57th St., New York City

The Chalif Normal School of Dancing

ELIZABETH GILFILLAN,
Musical Director.

WORKS OF LOUIS H. CHALIF

A Mail Order Catalog, describing all our publications, will be sent with pleasure, on request.

All works of Mr. Chalif are for sale only by the School, at 163-5 West 57th St., New York.

MUSIC FOR EXERCISES IN GREEK DANCING. An invaluable supplement to this Text Book. A collection of 35 beautiful classical selections, adapted to each of the exercises of this volume, which are fully indexed.

Bound in stiff paper; price $3, postage, registered, 17c.

THE CHALIF TEXT BOOKS OF DANCING describe the classical technical exercises and standard positions, which are so useful to Greek and all teachers and dancers, and also classical and Ballroom pedagogy. Each volume is illustrated with photographs of the author, is cloth bound and costs $3.00, plus postage. Or both books and their music (see below) may be had for $8.50.

Book I. Fundamental positions and exercises. 173 pp.

Book II. Port de bras, intermediate exercises and a complete method for children's Ballroom classes. 204 pp., 38 half-tones.

MUSIC FOR THE CLASSICAL EXERCISES FOR TECHNIQUE, 4th Collection. Two new collections of appropriate classical music, paper bound.

Junior Part. 50 selections, for all exercises described in Books I and II. $3.00.

Senior Part. 30 selections, for the Senior exercises of the Chalif School. $2.50.

DANCES BY LOUIS H. CHALIF

380 DANCES, Mr. Chalif's famous composition or arrangements. Each number consists of classical or folk music, carefully chosen and arranged, and a particularly complete and clear description of the steps, arm movements and all of the dance.

The **ABBREVIATIONS** used below are: **s,** a solo dance; **d,** duet; **g,** group; **sg,** for solo or group; **dg,** for d or g; **p,** containing pantomime; **t,** tambourine; **w,** with. The **Numerals** denote degrees of difficulty. 1 means easy enough for little children; 2, of a little difficulty; 3, rather difficult; 4, advanced; 5, like an average stage solo. 1-2 means between 1 and 2; and similarly with 2-3, etc. The Folk and Contra dance grades are much easier.

Second and later copies of a dance may be obtained for one's pupils in it at **90c.** for $4 dances. Please send for our Mail Order Catalog.

INTERPRETIVE OR GREEK DANCES. $4 EACH.

SOLOS

The DAY; a series of sep. s dances $4 each or $10 the series. Grieg music. Morning, 2; Noon, 2; Night, 2-3.

The YEAR, a similar series. Spring Song (Mendelssohn) 2-3, or Spirit of Spring 3; Summer 2-3; Autumn 3; Winter 2-3. Each one $4, or the series (4) for $15.

Song of the Robin. p sg 1.

A Little Sunbeam 1-2.

Cupid. For a child, s 2.

Dryads' Dance. g w branches, 2.

Chopin Prelude. p s w imag. faun, 2.

Bagatelle. Bright, sg, 2.

Moment Musical (Schubert), s 2-3.

To a Wild Rose. w a rose; s 2-3.

Moment Rhythmique. Popular sg 2-3.

The Moth and the Flame. s 2-3.

Meditation. Religious sg 2-3.

Arcadia. Popular s 2-3.

Pan. Solo for m. or f., 2-3.

Hymn to the Sun. Religious s 2-3.

The Cherished Urn. Sad s 2-3.

Liberty. Patriotic sg 2-3.

Sowing and Harvest. s 2-3.

Language of the Flowers. s 2-3.

The Herald of Peace (or an angel's dance). w trumpet; s 2-3.

Wind and Wave. Favorite s, 2-3.

Chopin Waltz in C♯ minor. s 2-3.

Humoreske (Dvořák). s 2-3.

The Echo. Delicate sg 2-3.

Psyche—the soul. sg 2-3.

Barcarolle from "Hoffmann." A quiet but live s. 2-3.

Polyhymnia. w her lyre; s 3.

Valse Caprice (Rubinstein). s 3.

Diana (or Apollo). w bow; sg 3.

Pandora. Story in panto. s 3.

April. Now sad, now gay, s 3.

Vive la France! Strong p s 3.

Cymbal Dance. Noble sg 3.

A Dancing Nymph. Joyous s 3.

Pensive and Gay. Chopin. s 3.

Dream Waltz. Chopin. s 3.

Chant du Matin. Ethereal sg 3.

Blue Danube Waltz. Gay sg 3.

Flower-of-an-hour. Dramatic s 3.

Hebe. Pleasing & dramatic s 3.

Bow & Arrow Dance. Athl. sg. 3.

Hark, Hark, the Lark! s 3.

June. s w sweet music, 3.

Song of the Woods. Pastoral, sg, 3.

Conflict, Victory, Peace. s 3.

The Message. Dramatic, spiritual s, 3.

Joy. Chopin waltz. s 3-4.

Bacchanal. w a cup; s 3-4.

The Water Nymph. Scarf sg 3-4.

Idylle. Gentle and soft sg. 3-4.

The Wood Nymph. Gay, s 3-4.

The Huntress. Bow & arrow s 3-4.

The Vintage. w basket; s 3-4.

On to Victory. Patriotic s 4.

DUETS

Pastorale. A poem of Arcadian shepherds, m & f, 2-3.

Shepherd and Angel. p. 2-3.

Light and Darkness. p. 3.

Romance. Using a garland; 3.

Pyrrhic Dance. Combat dg 3; $2.50.

L'Automne (Bacchanale). Using a scarf, 4.

In Early Spring. For m & f.

GROUP DANCES

The Fairy Pipes. Circle dance, 1-2.

Greek Maidens Playing Ball. Very effective & simple, w balls; 1-2.

The Roman Games. m or f, circular formation, p, 1-2.

Sea-Dreams. g's of 4, w scarves; 2.

Dryads' Dance. w branches, 2.

Pompeian Flower Girls. Roman, esp. good for festival, 2.
Diana's Hunting Party. w bows, 2.
The Chariot Race. Roman g of 3; 2.
Trio Waltz. Popular & beautiful g of 3, w varied poses, 2.
Nymphs at Play. Lively, 2-3.
The Golden Age. g of 3; 2-3.

GREEK BALLETS

$5.00 Each

Marche Héroïque. g of 6.
Forest Spirits. For 12 f; 2.
Summer Nocturne. g of 6; 2.
Spring's Awakening. g of 6; 2.
The Elements in Tumult—Water, Wind & Fire. g of 3; 2.
Twilight Symphony. Quiet, g 6; 2-3.

SIMPLIFIED CLASSIC OR ESTHETIC. $4 EACH.

Good for s or g unless otherwise indicated.
Poppies. For a new class; 1.
The May Queen. Par terre; 1.
Little Fairy Snowflake. Pretty, of interpretive char., 1.
The Rainbow, w cape scarf, 1-2.
The Dew Fairy. Dainty; 1-2.
Flag Dance. Patriotic, 1-2.
La Ballerina. Imitation toe, 1-2.
Daisies. Very popular, 1-2.
Mignonnette. Classical, 1-2.
La Petite Coquette. French pos. for Colombine, p, 1-2.
Violette. A Schubert waltz, 2.
A Maid of Plymouth. 2.
Little Miss Muffet. Quaint p. 2.
The Elfin Queen. Tripping, 2.
Valentine. Lyric waltz, 2.
The Fairy Queen. Popular & sprightly, p element, 2.
The Swallow. Flying dance. 2.
Allegretto. Sweet; Scotch air, 2.
Polka Miniature. Educational, 2.
Pizzicato. Playful & educ. 2.
The Nightingale. Interpretive, 2.
Fireflies (Gounod). Vivacious, 2-3.
Snow White. Pretty and capricious, fairy-like, 2-3.
Valse Gracieuse. Educational. 2-3.
Tiger Lily. Technical, 3.
Valse Romantique. The joy and pain of love. 3.
Tiger Lily. Chopin, 3.
The Morning Star. Flying, 3.
Bluette Polka. Little Boy Blue character (m or f) s 3.
Eugénie Onyégin. Waltz, 3
Valse Brillante. Flying, 3-4.
Three Fair Maids. Classic sg 3-4.
Le Papillon (Butterfly). Tech., to a Chopin waltz, 4.
The Blue Bird. Perfect, flying, 4.
Golden Butterfly. Educational, 4.
Valse Virtuose. Tech., 5.
Florabelle. Graceful, 3-4 time.
The Rose Ring. F. & child, d 1-2.
Rolling Hoops. g, 2.

ESTHETIC COUPLE AND GROUP DANCES. $4 EACH.

Amazons. March series, 1. $1.
Playfulness. Airy polka, p. tripping and popular, 1-2.
Sunbeams. Easy polka, 1-2.
In the Park. Popular, 1-2.
Dance of the Elves. Jolly, polka time, 1-2.
Galanterie. Schottische, 2.
Maids in Mirth. Schottische, 2.
Fantasy. Varied Schottische, 2.
Gavotte Directoire. Pavlowa's famous 1830 duet, 2. $1.50.
The Skaters. Imitative waltz, 2-3.
Flower Waltz. w roses, 2-3.
Abandon. Polish mazurka, 3.
Midsummer Night's Dream. Well grouped g, 12 or 24 fairies, 1-2.
Two Butterflies.

CHARACTER DANCES. $4 EACH.

The Rag Doll. Babies', sg 11.
The French Doll. Automaton's p sg 1.
Pompadour. Hoopskirt sg 1
Little Miss Muffet. Pop. sg 1-2.
Golden Stars. German legend, s 1-2.
The Shepherd Boy. w flute, s 1-2.
Dixie. Esp. captivating, 2.
The Tin Soldier. Humorous sg 2.
Pierrot. p s for m or f, 3.
The Shepherdess. Dainty sg 2-3.
The Village Belle. Polka sg 2-3.
The Flower Seller. Pretty sg 2-3.
Columbine. Playful sg 3.
Pierrette. Light sg 3.
Joy of the Rose. p s of Pierrot w guitar & rose from C; 2-3.
Queen of Hearts. Flirt's sg 3.
The Letter. 1830 costume, p s 3.
The Dragon Fly. Light, sg 3-4.
The Stolen Gipsy. p s for f. 3-4.
My Regiment. Semi-mil. sg.
Puck. Sprightly s.
The Dresden Doll. Quaint sg.
The Nightingale's Wooing. d 1-2.
Jean et Jeannette. p d 2-3.
Spring in Town. 1830 p d 3.
Village Festival. 4 m & 4 f g
Masqueraders. g of 3, 2-3.

NATIONAL, CHARACTERISTIC AND DEMI-CHARACTER DANCES. $4 EACH.

ITALY

Tarantella. Neapolitan t dg. 2.
Saltarella. Modern Roman dg, 2-3.
Siciliano. Fiery t sg 2.
Furlana. (Nat'l), Venetian t sg, 2.
The Tarantula. p t sg 3.

SPAIN

La Mancha. Attractive sg, 1-2.
A Flower of Spain. D-C sg, tango rhythm, 2.
Cachuca. Like Elssler's, sg, 2.
La Feria. Fiery waltz sg 3.
Madrileña. Waltz s 3.
Bolero. Spectacular sg 3.
Spanish Fan Dance. Dashing sg 3.
Pearl of Andalusia. Tango rhythm. Sarasate music; sg 3.
Ole Gaditano. Andalusian s, 3-4.
Spanish Rhapsody. Graceful sg.
Jota Aragonesa. Pleasant dg, 2-3.

TYROL

The Beauty of the Alps. p. sg. 2-3.
Tyrolienne. National peas. dg. 2.
Tyrolian Trio. 1 m & 2 f, g 2.

THE GIPSIES

The Gipsy Camp. Fiery Moldavian char. t s or good g, 3.
The Andalusian Gipsy. sg 3.
The Gipsy Beggar. Tragic Spanish p t s. for m or f, 3.
By the Fire-light. s 3-4.
L'Amour Tsigane. Fiery d t 3.

FRANCE, 16TH TO 18TH CENTURY

Musette. Louis IV sg, 1-2.
Gavotte, s or an esp. good g, 2.
Rigaudon. Delicate, running sg 2.
Grandmother's Minuet. sg. 1.
Pavane. Court figure dg. 2.
Menuet de la Reine. Stately dg 2.
Sarabande. Pastoral dg, 2-3.
Chaconne. dg, 2-3.
Gavotte Pastorale. Bright p g 1-2.
Menuet de la Cour. Square g 2.
Allemande. For 3 cpls., g 2.
Queen of Swords. Stately & picturesque minuet, 12 or 8 cpls, 2.

RUMANIA

Ca la Breaza. Pleasant sg 2-3.

HUNGARY

The Hussar. Pop. char. sg, 2
Nagya. Brahms sg, 2-3.
The Magyar. Pop. csárdás sg. 3.
Brahms' 5th Hungarian Dance. For m or f, varying time, sg 3.
Csárdás s or g, typical, 3.
Csárdás d or g. strong, 3.
2nd Hungarian Rhapsody. Liszt. s 4, price $5.

HOLLAND

Dutch Dolls, w a doll, s 1-2
Dutch Twins. Comic p d 1-2.
The Villagers. Rollicking d 2.

GREAT BRITAIN

Sailor's Hornpipe, sg, 1-2. $1.
A Shamrock. Jig for f, 2.
Coranto. Shakespearian d, 2.
Canaries. do., quick, 2.
Galliard. do., graceful, 2-3.
Passepied. do., 2-3.

SCOTLAND

Bonnie Dundee. sg 2-3.
Highland Fling. sg 3.
Sword Dance. sg 3-4. Desc., $3.

GERMANY

Gretchen. Char. waltz, sg 2.
The Pied Piper. g 1-2, $1.

SWEDEN

Polska. Nat'l dg, 2-3.

CZECHO-SLOVAKIA

A Wayside in Bohemia. Polka pd 2.
Czech Dance. Polka sg, 3.
Wegierka. Military char. d g 3.

POLAND

White Rose Mazurka. D-C sg 2-3.
Kujawiak. Gay & sad sg 3.
Marysia. Peas. mazurka. sg 3-4.
Mazovian Maid. D-C sg, 3-4.
The Polish Princess. D-C sg. 3-4.
Maid-of-Honor. Nat'l mazur. p s 4.
Krakowiak. Nat'l peas. dg. 2-3.
Stach i Zośka. Char. p d 2-3.
Obertass. Rollicking dg 2-3
Jolly Cortège. Peas. dg 2-3.
Polonaise. Nat'l ballroom g. 1.

RUSSIA

Plyasováia. Handkerchief sg 2.
Ukrainsky. Playful rustic sg 2.
Russian Bride's Dance. s 2-3.
Polovetzian Girl's Dance. Graceful Tartar sg w veil, 2-3.
Lezginka. Wild Cauc., s 2-3.
Swadébnaia. Odd sg 2-3.
Russian Rhapsody. Pan-Russian; 1917 Revolution, sg 3.
The Red Sarafan. D-C sg 3.
Donskoi Cossack Dance. sg 3-4.
Russian Court Dance. p d 2.
Kasatchok. Nat'l peas. p d 2-3.
Slav Dance. For m & f., dg.
Russian Quadrille, 8 cpls, 2
A Russian Wedding. g, 2-3.

The ORIENT

Moon Dance. Interpretive sg 2-3.
Cleopatra's Dance. Egypt, sg 3.
Salammbô. Carthaginian, s 3.
Anitra's Dance. Arabia, sg 3-4.
Enchantress. w a bird, p s 4.
The Blue Veil. Attractive sg.

JAPAN

The Waterfall. Interp. sg 1-2.

NATIONAL, CHARACTERISTIC AND DEMI-CHARACTER DANCES—*Continued.*

Saibara. Favorite fan p sg 1-2.
Japanese Lanterns. s, good g, 2.
Cherry Blossoms. Pretty p d 1-2.
Japanese Group Dance. Parasol figure g for 8 or 16; 1; $2.

AMERICA

Over There. sg, 2-2. Des.
La Paloma. Mexican s 3.
The Inca Princess. s 3.
La Créole. Character sg 3-4.
Her Warrior. Indian p d 2-3.
Hallowe'en Dance. Circular g 2.
America. Entertaining historical series of 6 s & 1 g, 2.

A GARLAND OF CHILD FANCIES. $4 EACH.

Easiest degree unless indicated.
Sea Shells. Popular, sg.
Dandelions. Quaint, sg.
The Fledgeling. Good, sg.
Cherubs. Sweet, sg.
Starlight. Dreamy, sg.
Waves at Play. Imitative, g.
Roundelay. Teachable, g.
The Rag Doll. w doll, sg.
La Petite Demoiselle. sg.
The Milkmaid. Descriptive sg.
The Fairy Boat. Popular, sg.
Spring Flowers. Pretty, sg.
Peek-a-boo. Adorable, sg.
White Butterflies. Playful sg.
The Moon. (speaking to it). sg.
The Green Bonnet. Quaint, sg.
A True Tale. sg.
Peter Rabbit. Comical, s 1-2.
A Little Sunbeam. sg. 1-2.

BALLETS

The Sun, or Earth's Awakening. Greek 1-3, spectacular, 51-94 f; 1½ hr. $10.
La Fête de Jardinier. Sim. Classic, 1-3; 64 flowers, rustics, etc., ½ hr. $10.
Christmas Festival Series of Sim. Cl. g's & p; 2-3; $5.

TOE DANCES. $4.

Vivacity. Délibes Pizzicato, s 3.
The Fire Bird. s.
The Olive Branch. s.
Winter. w, skating, s.
Swanhilda. s. waltz from Coppelia.
Rosebuds. 3 g.

FOLK DANCES

80c. each, *or less* where stated.

ITALY

Sorrentina. Lively, t, 2.

SPAIN

Zorongo. Showy, 3.
Manchegas (Seguidillas M) 3.
Tripoli-Trápola. From the Andalusian Gipsies, popular, 3.

The SOUTH SLAVS

Cola Serbianka. Serbian; 55c; 1.
Bulgarian Folk Dance. 55c; 1.
Croatian Folk Dance. 55c; 1.

OLD FRANCE

The Bridge of Avignon. 1.
Tourdion. A favorite. 2.
Le Tambourin. Gay; t, 2.
Fricassée. Soldier polka, 2.
Norman Folk Dance. Interesting, 2.

HUNGARY

Csehbogár. Popular, 55c; 1.
Ritka. Tuneful & popular, 3.

GREAT BRITAIN

Morris Dance. Regular g; 1; 30c.
Morris Dance. Circular, 1; 30c.
Old English Folk Dance. 1; 30c.
Maypole Dance. O. E., 1; 30c.
Old Rustic Dance. 1; 30c.
Thanksgiving Dance. (OE) 2; 55c.
Old Welsh Dance. Esp. pop. 2.
Highland Schottische. 2.
Irish Lilt. Young or old, 2; 55c.

The LOW COUNTRIES

Flemish Folk Dance. popular, 1.
Ostendaise. Belgian, milit., 2.
Wooden Shoes. Dutch, pop., 2.
The Windmill. Dutch, 3.

GERMANY

May Dance. Bowing, 1; 30c.
Westphalian Peasant Dance Waltz time, beautiful, 2.
Bavarian Folk Dance. Waltz, (hop); especially good, 1.

FOLK DANCES—*Continued*

SCANDINAVIA

Long Dance. Swedish, 1; 30c.
Ring Dance. Swedish, 1; 30c.
First of May. w song, 1; 30c.
Mountain Trio. Norwegian, 2; 30c.

CZECHO-SLOVAKIA

Skákání Skoky. Polka, p. 1-2.
Baborák. To a slow waltz, 2.
Slovak Folk Dance. Military, 2.
Strasák. Polka, clapping, 2-3.

POLAND

Góralski Taniec. Esp. pop.
Cracovienne. 2; 55c.
Tatra Dance. Carpathian, 2.
Zbojecki. Carpathian, boys, 2.

LITHUANIA

Suktinis, polka, 1.
Klumpakojis. Quick polka, 1.
Kriputis. Clapping hands 1-2. These 3 dances together, $1.50.

RUSSIA

Snow Storm. Popular, p. 1.
Pletyonka. "Braiding." 1.
Lujock. Russian polka, 1
Khorovód. (The Crane) 1, 55c.
Troika. 2f to 1 m. pop. 1.
Utushka. Unusual & good, 1.
Kolomaika. Effective, 2-3.
Kukushka. The Cuckoo, 3.

AMERICA

Snake Dance. Indian, 0-1; 55c.
Scalp Dance. Indian p, 1; 55c.
Indian Maids. w quaint p. 1-2.
The Wheel. Athletic, m, 2; 30c.

CONTRA DANCES. 30c. Each.

Beaux of Oak Hill. 2.
Hewett's Fancy. Esp. good. 1.
Money Musk. 2.
Portland Fancy. 1.
Soldier's Joy. 1.
Off She Goes. 2.
Three-hand Ring. 2.
The Tempest (La Tempête) 1.
Windsor Terrace. 2.

BALLROOM DANCES. $1 Each.

Child Classes Esp.

Music & descrip., $1 per D.
The Little Princess. 1.
The Countess. For courtesy. 1-2.
Gavotte Waltz. For adv'd class, 2.
Sylvia Waltz. Adults too. 2.
Minuet-Waltz. 2-3.

General Use

Music & descrip., $1 per D.

La Russe. Russian-American, 1-2; phono. rec. & orch. available.

Furlana d. Italian, quick, 3.

Ta-Tao. Chinese, for exhibition, 2.

Latest Forms

Our complete and clear descriptions cover the latest N. Y. dances, naming the music.

ORCHESTRATIONS of all our dances may be rented or bought.

NEW DANCES, 1920.

GREEK

Atalanta. s 3.
Springtime. s 3.
Evening Song. sg 2-3.
Pagan Dance. s 3.
La Campanella. sg 3.
May. s 3.
Friendship. d 2-3.
Farewell. g 2.
Sylvan Scene. g 2-3.
Sunlight Sketch. sg 2.
Dionysia. g 3.
Saturnalia (Bacchanale). g 3.

NATIONAL and DEMI-CHARACTER

Ozeidja. Egyptian, s 3.
Malagueña. Spanish Dance, s 3.
La Bourrée. Old French, sg 2.
Dunaia. Russian, sg 2.
The Gondolier. Italian, sg, 3.
Giselle. Austrian, sg 3.
Pavane. Old French, dg 2-3.
Pansky. Polish, dg 2-3.
Fête Hongroise. g of 12 couples 3.

SIMPLIFIED CLASSIC or ESTHETIC

Valse Aristocratique. sg 3.
Fleur-de-Lis. sg 3.
The Changeling. sg 1-2.
Four-Leaf Clover. sg 2.
Bluebells. March, g 2.
The Wishing Ring. g of 6, 2.

A GARLAND OF CHILD FANCIES

Apple Blossoms. sg 1.
Wood Sprites. sg 1.
Chiffonette. w scarfs, g 1.
The Dovecote. sg 1.
The Cavalry Man. sg 1.
Little Miss Dainty. sg 1.
Bouncing Betty. sg 1.
Lady Tulip. Dutch, sg 1.

CHARACTER

The Masque. s 3.
Chrysanthemum. Japanese, s 3.
Spring Day Dance. sg 2.
Christmas Dance. s 2-3.
Repartee. Waltz, d 2-3.

FOLK

Orlitza. Russian, 2.
Dobtchi. Arabian, 2.

BALLET

Les Sylphides. 15 minutes. For 11 dancers, 4 or more of them toe dancers.

NEW DANCES, 1921

$4.00 each, or 3 dances for $11.00

GREEK

Etude, s 3.
Easter, s 2-3.
Valse Trise, s 3.
The South Wind, s 2-3.
Dance of Miriam, s 3.
The Hunt, 5 of 6-3.
The Young Huntress, sg 2.
Felicity, sg 2.
Wood-Notes, sg 1-2.
Water-sprite, sg 1-2.
Child's Song of Spring, s 1-2.
Wandering Winds, g 2.
Carol of Spring, g of 3, 2-3.

NATIONAL AND DEMI-CHARACTER

Komarinskaia, Russian, s 3-4.
Zanetta, Hungarian, s 4.
Golden Lilies, Chinese, sg 2-3.
Attar of Roses, Persian, sg 2-3.
La Señorita, Spanish, sg. 2.
Daughters of the Nile, Egyptian, g 2-3.
Gipsy Festival, g 2-3.
Roadside Flowers (Pleasant Girls), dg 2-3.
Rondo, French peasant dance, g 2.
Buffalo Dance, American Indian, g 2.

SIMPLIFIED CLASSIC OR ESTHETIC

Babette, sg 1-2.
La France Rose, sg 2.
Fairy Flights, sg 2-3.
Silver Slippers, sg 3.
Valse Classique, sg 3-4.

CHARACTER

Pulcinello, s 3-4.
Le Petit Berger, s 2.
Winter Day Dance, sg 3.
Around the Christmas Tree, g of 5, 2.

A GARLAND OF CHILD FANCIES

La Petite Russe, sg 1.
Daffy-Down-Dilly, sg 1-2.
Japanese Doll, sg 1.
Marionnette, sg 1.
Little Princess Anne, sg 1.
The Lark's Song, sg 1.

TOE DANCES

Powder Puff, sg 2-3.
Polkette, sg 2.
Valse Sentimentale, sg 3.

BALLET

(Price $15.00 for a copy.)

SNOWFLAKES, 18 minutes' duration, for 23 dancers, 11 of whom are the toe dancers and one a boy or girl dressed as a boy.

Music for Toe and Advanced Exercises. 55 selections of classical music, with exercise descriptions much fuller than in our other music books: one can learn the exercise from these descriptions alone. With many of the selections 2 or 3 exercises are described. About half of the book is for bar work, and the rest is for combinations of steps and plastic exercises.

This volume can also be used for simpler exercises, even in beginners' classes, by teachers who desire a change of music and who have a pianist who understands tempos. $5, 62 pp.

THE CHALIF STUDIOS
163-5 West 57th Street, New York

Grand Ballroom

Rose Room Banquet Hall

Peacock Room

5