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**ETIQUETTE**


**OF**

**THE BALL-ROOM,**

**ETC., ETC.**





**ETIQUETTE**  
OF THE  
**BALL-ROOM,**  
AND  
**GUIDE**  
TO THE  
**New and fashionable Dances ;**  
CONTAINING THE  
**STEPS AND FIGURES**  
OF  
QUADRILLES, VALSES, POLKAS, GALOPS,  
MAZOURKAS, COUNTRY DANCES, ETC. ;  
WITH  
**HINTS AND INSTRUCTIONS**  
RESPECTING  
**TOILET AND DEPARTMENT.**  
BY  
**Mrs. NICHOLAS HENDERSON,**  
**Teacher of Dancing,**  
No. 19, NEWMAN STREET, OXFORD ST.  
 No. 19.

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## P R E F A C E.

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Mrs. NICHOLAS HENDERSON *presents her compliments à Tout le Monde, and, in return for the patronage with which she has already been honoured, she begs they will receive this little book as a token of her gratitude and respectful regard.*

*As authors and authoresses are very naturally disposed to entertain a very elevated opinion of the subject on which they discourse, Tout le Monde need not be surprised to hear that Mrs. NICHOLAS HENDERSON re-*

*P*

B



*gards the art of dancing not only as an agreeable and elegant pastime, but as one of the most efficient as well as delightful means of human civilisation. So long as dancing is cultivated, civilisation progresses ; but no sooner is the interdict sent forth against this elegant accomplishment and social amusement, than the people who were once refined and polished by its inspiration relapse into barbarism, or give place to others more spirited than they. So long as dancing prevailed amongst the nations of the East, they were the Coryphæi of the age ; but now that the Oriental ladies are shut up in harems, or their feet compressed within the shoes of infancy, the nations who have thus done violence to nature and good taste have lost*

*their precedence in the "march of intellect." Were Mrs. NICHOLAS HENDERSON a learned lady, she might, in corroboration of this statement, either give references to old books, or make quotations from them; but not being versed in the records of antiquity, she merely begs leave to remind Tout le Monde of the fact.*

*Being more accustomed, in private or public life,*

*"to chase the glowing hours with flying feet"*  
*than to perpetuate thoughts upon paper with the pen of a ready writer, she begs the indulgence of a generous public in the perusal of the following pages. They are short and tiny, and therefore she hopes they will be read. And if they are not classically elegant or beautiful (and*

*she is not sure but they are, for she cannot tell whether she writes classically or not), she hopes they will be useful to the young and the inexperienced, in the cultivation of grace and beauty in personal demeanour, and in correcting the rudeness, the awkwardness, and the negligence of an imperfect moral and modal education.*

*Politeness of manner and gracefulness of style once learned in the ball-room, will materially improve the general demeanour in all the other social intercourses of life.*

*Nature alone will not teach good manners. Art is Nature's younger sister, and comes in to finish what Nature begins. Each has her beauties—each her imperfections. The one corrects the other. With Na-*

*ture alone we are awkward and simple—with Art alone we are formal, cold, and deceitful.*

*But books alone are insufficient to teach an art. Personal instruction and personal discipline are indispensable. A few lessons are sometimes sufficient for those who are gifted by Nature with a delicate sensibility and quickness of apprehension. But a living model, a severe and a friendly criticism, are necessary to make books of etiquette available, even to those who are naturally elegant. The untaught and the taught are easily distinguished, even in entering a room or in rising from a seat. The maintien is the physical test of the gentleman or the lady; and this art of personal deportment is naturally communi-*

*cated to those who are capable of acquiring it, in the graceful evolutions and chivalrous attentions of the dance.*

19, NEWMAN STREET,  
OXFORD STREET.

# ETIQUETTE,

ETC., ETC.

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## THE TOILET.

The first thing for a lady to consider is, simplicity of attire, whether the material be cheap or costly—such simplicity as produces the finest effect with the least apparent labour, and the smallest number of articles.

The next thing to be considered is elegance of make and propriety of colour. Fashion in general will determine the former, but the latter must be left to individual taste.

In the selection of colours a lady must consider her figure and her complexion. If slender and sylph-like, white or very light colours are generally supposed to be suitable ; but if inclined to *embon-*

*point*, they should be avoided, as they have the reputation of apparently adding to the bulk of the wearer.

Pale colours, such as pink, salmon, light blue, maize, apple-green, and white, are most in vogue amongst the blondes, as being thought to harmonise with their complexions. Brilliant colours are more generally selected by the brunettes, for a similar reason.

Harmony of dress involves also the idea of contrast. A pale girl looks more pale, and a brunette looks less dark, contrasted with strong colours. But as the blonde and the brunette are both beautiful in themselves, when the contour of the countenance and figure is good, a beautiful young girl, blonde or brunette, may without fear adopt either style, or both, for a change ; for a uniform style of dressing assumes at last the character of mannerism and formality—a character which is incompatible with

the highest excellence in any of the fine arts.

The material of the dress should be of the lightest description—the more gossamer-like the better.

A rich satin slip should always have either crape or net over it ; and it is the generally received opinion that the less trimming the dress has the better. On this point, however, individual taste may sometimes successfully make a deviation from the general rule.

Ladies, also, should remember that gentlemen look more to the effect of dress, in setting off the figure and countenance of a lady, than to its cost. Very few gentlemen have any idea of the value of ladies' dresses. This is a subject for female criticism. Beauty of person and elegance of manners in woman will always command more admiration from the opposite sex than beauty, elegance, or costliness, of clothing.



It is the fashion at present to wear long dresses, but, in having the dresses made, orders should be given not to have them so long as to touch the ground ; for in that case they are apt to be torn before half the evening is over. It is almost impossible to thread the mazes of the dance without such an accident, if the dress should sweep the floor.

The head-dress should be in unison with the robe, though ladies who have a profusion of beautiful hair require little or no artificial ornament ; a simple flower is all that is necessary. To those who are less gifted in this respect wreaths are generally thought becoming—the “ duchess wreath ” in particular.

Tall ladies should avoid wearing anything across the head, as that adds to the apparent height. A “ chaplet ” or a “ drooping wreath ” would, therefore, be preferable for them.

The "Norma wreath" looks well on those who wear their hair braided, and on ladies of the middling height.

White satin shoes are worn with light-coloured dresses ; and black or bronze with dark ones. The gloves should fit to a nicety.

Mourning in any stage—full-mourning or half-mourning—has always a sombre appearance ; and is, therefore, unbecoming in a ball-room. But since the custom of decorating it with scarlet has come into vogue, an air of cheerfulness has been imparted to its melancholy appearance.

A lady may wear a black dress, with scarlet flowers and trimmings. Many ladies wear black from preference, whether in mourning or not. In the latter case they trim it with such colours as their taste dictates. But mourning black is decorated with scarlet only.

A black satin dress looks best when

covered with net, tarlatan, or crape—the latter only to be worn in mourning.

Gentlemen's ball attire varies but little, as they generally appear in black.

The black neckerchief at present prevails. With this the white waistcoat contrasts best, and is generally adopted. But when white neckerchiefs are worn, black or dark waistcoats prevail. Enamelled boots are most appropriate for ball costume; but plain leather ones are often seen. Shoes, or pumps, have quite gone out, except at State Balls, where court dress is worn. White or lemon-coloured gloves and embroidered shirts are very fashionable. Frills are seldom seen.

### THE BALL-ROOM.

Ball-rooms, like tastes, vary so much, that it is impossible to describe the particular form that prevails. But that

which gives the greatest satisfaction has a form nearly square, one side being only a little longer than the other. The advantage of the nearly square form lies in this, that it may be used either for one or two quadrille parties, and one or two circles for the round dances, as circumstances may require ; whereas, were it perfectly square, it could not well be divided for two parties ; and were it very long, it could only be used at one end by a single party.

The top of the ball-room is that end of the room where would be the head of the table, were the room converted into a dining-room. It is generally farthest from the door ; but in cases where the orchestra is at one end, the orchestra end is the top, and will be found in general farthest from the principal *entrée*, or the staircase. It is always of importance to know and remember the

top of the ball-room, as ladies and couples at the top always take the lead in the dance.

Good flooring is indispensably necessary for a ball-room ; but when the floor is rough, the evil may be remedied by covering it with holland, tightly stretched—a practice which is now much in vogue. This adds greatly to the comfort, and improves the appearance of the floor. The holland may even be stretched over the carpet. The room ought to be well lighted and well ventilated. Those who give private parties should carefully attend to these two particulars.

Good music should also be provided ; for bad music will spoil the best dancing, and destroy both the beauty and the pleasure of the entertainment.

When a lady and gentleman enter a private ball-room, their first care should be to find their hostess and make their

obeisance. But on entering a public ball-room, the gentleman merely takes the lady to a seat.

When a gentleman goes alone to a public ball, he must make application to the master of the ceremonies, or one of the stewards, who will introduce him to any lady that he wishes to dance with ; and a gentleman so introduced will never be refused by the lady, if she be not already engaged, or form one of a party which she cannot leave ; for a refusal would be a breach of the law of good manners, as the master of the ceremonies is entitled and expected to be very scrupulous upon this point, and careful not to introduce to a lady any gentleman who is not *au fait* in dancing, or who is in other respects exceptionable. But no gentleman who is unqualified should seek an introduction under such circumstances. At a private ball, the necessary introduction is made

by the host or hostess, or a member of the family.

As ladies are not entitled to the privilege of asking gentlemen to dance, it is the duty of gentlemen to see that ladies shall not sit long waiting for partners, as it is one of the greatest breaches of good manners that a gentleman can be guilty of in a ball-room, to stand idling whilst ladies are waiting to be asked. He has the appearance of one who is either peevish at a refusal, or too proud and contemptuous to dance with any but his own favourites.

Whatever preference may be felt, none should be shown in a public assembly of pleasure, which should be one large family, and universal urbanity should prevail throughout. Perfect politeness conceals preferences, and makes itself generally agreeable. Favouritism is suitable only for private life. Lovers are apt to forget this in the ball-room,

and make themselves disagreeable, and sometimes particularly offensive, by their exclusive devotion to one another. The ball-room is not the proper place for making love, but for general and agreeable association. Ladies especially ought to remember this, as no lady, however beautiful, accomplished, dignified, or opulent, can afford to lose the good opinion of the society in which she moves. Moreover, beauty without good manners speedily creates feelings very different from those of love.

A gentleman should not dance frequently with one lady, nor engage a lady too many dances in advance, as it obliges her to dance more than may be agreeable to her, or perhaps to forego the pleasure of dancing with a particular friend who may afterwards invite her. A lady once refused to engage with a gentleman upon the plea that she was already engaged. The gentleman requested permission to



look at her programme, and finding it not filled up, put his name down for a late dance. The lady replied, "You may put your name down, but I shall be at home when the dance is called."

If a gentleman should ask a lady to dance, and receive a polite refusal, let him not exhibit any symptoms of dissatisfaction if he see her dancing with another; but he is certainly justified in never afterwards repeating the request.

Never form an engagement during a dance, or while the lady is engaged with another; never whisper to a lady, nor lounge about on chairs or sofas while the dance is proceeding.

Avoid all unfriendly or ungenerous criticism, ridicule, or satire, as such can never commend you to those whom you address, and may be repeated to your own prejudice. Besides, they are out of harmony with the spirit of

the ball, which is, or ought to be, an association of kind and generous hearts, for soothing rather than for irritating the feelings.

In private balls, where there are no programmes, engagements should not be made until the dance be announced.

Married couples ought not to dance with each other. There is, perhaps, no positive impropriety in it, and deviations from the rule may sometimes be either expedient or unavoidable. But it is more generous, and therefore more polite, for spouses to distribute their favours amongst the rest of the company.

Balls of pleasure should never be inconveniently crowded, as this destroys both the beauty and the pleasure of the dancing. Charity balls, however, may be excepted, as at such balls the crowding is desirable for the successful accomplishment of the object in view.

When the dance is over, the gentleman

should ask the lady to take some refreshment. Should she not accept of it then he reconducts her to her seat, and unless he chooses to sit down beside her, bows and withdraws.

Retire quietly. It is not even necessary to say "Good night" to the host or hostess when retiring from a private ball, as when people are seen retiring it very often breaks up the party. A quiet opportunity, however, should previously be sought of intimating your intention to retire, as it is more respectful and agreeable.

If there be a supper, the gentleman should conduct to the supper-room his last partner, unless he has a previous engagement, or is asked by the hostess to do otherwise. In the latter case he must provide a substitute for himself to his partner, making at the same time a handsome apology.

If a gentleman be introduced to a lady

at a ball, he is not thereby entitled to claim her acquaintanceship afterwards. He must not therefore bow to her if he meet her in the street, unless she do so first. Abroad, the gentleman is entitled to bow to the lady afterwards. But this is contrary to etiquette in English society.

No gentleman should offer his services to conduct a lady home without being acquainted with her, or requested so to do by the host or hostess.

To a public ball go about ten o'clock. To a private ball the time of going depends on the invitation; the hour should be adhered to as nearly as possible, as those who are punctual feel uncomfortable until the other guests arrive; besides, it looks as if you wished to appear of great importance, when you make your *entrées* at a late hour.

## THE QUADRILLE.

Of all the fashionable dances, the Quadrille is the most universal, and the most permanently established. It is not only the most social, as it admits of agreeable conversation and exchange of partners, but it is also the most graceful and elegant in its movements, and the various figures into which it successively transforms itself.

The Quadrille, moreover, is adapted for all ages; the young and the old, the stout and the slender, the light and the ponderous, may mingle in its easy and pleasant evolutions with mutual satisfaction. Even a slight mistake committed by the unskilful in this elegant divertimento will not incommode a partner or interrupt the progress of the movement, for each individual moves unrestrained and is not compelled to dance

either ill or indifferently well, by being locked in the arms of a novice in the art.

For the sake of exalted personages, who consider it beneath their dignity to dance or *galop*, or for the sake of the aged who are incapable of doing either, the habit of walking Quadrilles with a sliding step has now been universally adopted; even the lively skipping promenade is very generally discarded in France and amongst the highest circles in England; and nothing more than the correct musical step, the graceful walk, and the elegant demeanour, with a thorough knowledge of the figure, is deemed requisite for taking part successfully in a fashionable Quadrille.

The only really fashionable Quadrilles are what are called the First Set, which are so universally established, and so well approved of, that they have never been superseded by any other as a general

dance. The Caledonians and Lancers are occasionally introduced at balls, but the First Set, generally called Payne's, are always danced.

A Quadrille always consists of five parts. No particular reason can be given for this definite number any more than for the five acts of a legitimate drama; but the number is always so strictly adhered to, that in making a variation by the introduction of *Pastorale* in the fourth figure, *Trenise* is always omitted, and when *Trenise* is danced, *Pastorale* is omitted.

When a gentleman engages a lady to dance a Quadrille with him, the rule is, always to take her to the top of the Quadrille, if a place be disengaged; and as Quadrilles are now generally arranged with a larger number than eight, he should endeavour always to have a *vis-à-vis* with whom he is acquainted, as this admits of that friendly interchange of

looks which is indispensable to keep up the spirit of the dance.

However, as it will frequently happen that a gentleman must dance *vis-à-vis* to a lady with whom he is not at all acquainted, he must not expect the lady to treat him as a friend, with pleasant smiles, or even with looks directed towards him, for the etiquette of society is somewhat too scrupulous to admit of this familiarity; nevertheless, this prevailing etiquette is in direct opposition to the spirit of the dance, which is that of sociality and interchange of kind feeling. In high life, this distant demeanour is far less perceptible than amongst the middle classes.

Many persons, however, exhibit extremely bad taste and bad manners, in treating even friends and acquaintances with averted countenances, assuming pompous airs and indifferent looks—a sort of *négligé* style, which seems to say,



“ It is purely a matter of condescension on my part to dance at all.” It is no compliment to a partner, or a *vis-à-vis*, to assume such airs. It is, therefore, a style of dancing unbecoming a lady or a gentleman. All the fine arts must have the soul engaged in them, to be practised in such a manner as to command admiration.

It was formerly the custom for partners to bow to each other on commencing a Quadrille. This custom is now discontinued, and the bow is confined to the conclusion of the dance.

The lady stands on the gentleman's right hand.

The music of a Quadrille consists always of eight bars to a part; each bar corresponds to two steps in the time, in walking the figure; and the movements all consist of either eight steps or four.

The First Set of Quadrilles consists of the following parts:—

## FIGURE.

1. *Le Pantalon*.—Top and bottom couples commence—cross over (*traverse*) eight walking steps—recross (*retraverse*) the same. This crossing and recrossing is called *chaine Anglaise*. It is also called right and left, and occupies 8 bars. The gentleman in crossing and recrossing, always keeps to the right of his *vis-à-vis* lady, keeping her inside the figure; in other words, he moves first towards his own left hand, and then towards his right, thus describing an arc or part of a circle—set to partners, that is, *chasses* (move) four steps to the right, and four to the left, turn partners (*tour des mains*)—ladies' chain—half promenade; i. e., couples crossing over to each other's places, hands joined (4 bars), or eight walking steps—return apart to places (4 bars). Side couples do the same.

2. *L'Eté*.—First, or top lady or ladies, and opposite gentleman or gentlemen, advance four steps—retire four steps or two bars—move (*chasses*) four steps to right, and four to left, cross over, turning round at midway so as to be *vis-à-vis* to each other—eight steps in all—*chasses* to right and left, four steps each way—return towards partners, setting four to right and four to left—turn partners. Second lady and first gentlemen repeat this—then side couples follow, the couples on the right of the top couple having the precedence; the lady on the right side advances to meet the opposite gentleman.

3. *La Poule*.—First lady and opposite gentleman cross over, giving right hands—recross, giving left hands, and fall in a line—set four in a line, half promenade to opposite places—first lady and *vis-à-vis* advance and retire twice. (It used to be customary,

in advancing and retiring, for *vis-à-vis* to bow to each other. This familiar custom is now discarded.) Both couples advance and retire, hands joined—return half right and left to places—second lady and opposite gentleman repeat this—then the sides follow in succession. (In dancing this figure, a very negligent and disrespectful habit prevails of talking to partners, and setting with averted countenance to *vis-à-vis*. This is altogether out of harmony with the spirit of dancing, and often gives great offence to sensitive minds. If a lady be not personally acquainted with her *vis-à-vis*, she ought to give at least a modest inclination of her countenance towards him, and let her not forget a smile to a friend on such an occasion. It is sweeter *even than flattery!*)

4. *Trenise*.—The first couple or couples advance and retire, then advance again, the lady remaining with the oppo-

site gentleman—the gentleman retires alone—the two ladies then cross over, and he advances between them, turning round at midway to be *vis-à-vis* to his partner—he and his *vis-à-vis* lady then return to their places—set to partners—turn round. The second couple or couples then do the same; after that the sides, or third and fourth couples, follow in succession.

Another 4. *La Pastorale*.—This is sometimes substituted for *Trenise*, for variety; but the two are never danced in the same Quadrille. Leading couples advance and retire; advance again, the gentleman leaving the lady in the hand of opposite gentleman, who advances and retires with both ladies, then advances again, and leaves the two ladies with opposite gentleman, and retires alone. Opposite gentleman and two ladies advance and retire, then advance again, and join hands in a circle (*tour*

*des mains*), going half round, and retire backwards in couples to opposite places; then return half right and left to their own places. The second couples then take the lead in doing the same; after that, the sides repeat the figure.

5, or *Finale*.—In the higher circles of society, the *Finale* commences with *Le Grand Rond*, or great round: the whole party, forming one circle, move four steps towards the centre, retire four steps, advance centreward four steps, again retire four steps. After that, *L'Eté* is introduced, and *Le Grand Rond* is repeated after each figure. In the middle ranks of society, the *Finale* is generally introduced with a galop. Couples, hands joined, advance and retire, hands joined, with a galop step, cross over to opposite places, advance and retire again—recross to places. Ladies' chain (*chaine de dames*), half promenade to opposite places, return

apart or half right and left. Instead of the galop step, it is common for sedate and ceremonious, and also consequential, people to use the walking step. But the cheerful and the young, in all countries, use the galop, which is the popular style. A good galopade round the room is a favourite termination with the young—bow to partners, and withdraw.

### THE POLKA.

The Polka affords a remarkable instance of the rapidity with which a fashion spreads over the world. About seven years ago this dance made the *grand* tour of Europe in a few months. So great was the excitement which it created, that its introduction into fashionable society may be regarded as the commencement of a new era in the art of dancing. The young, the old, and the middle-aged were roused by its attrac-

tions into a state that bordered on enthusiasm. Judges, senators, lawyers, and physicians, unable to resist the soft persuasion, divested themselves of the soberness and sage-like gravity of age and profession, became young men again, and took lessons in dancing once more. The movement thus given to this elegant divertimento still continues, and most probably will increase with time. Nor will morality ever have reason to regret that the movement was given, since a graceful accomplishment, which brings the two sexes together into social and respectful communion, has a decided tendency to cultivate the taste of both, to wean the male sex from those gross habits of drinking, smoking, gambling, and revelling, to which it is naturally prompted when left to itself, and to develop in the female sex those elegances and graces which have their root in woman, but which man alone can thop-



roughly cultivate by means of his chivalrous attentions and agreeable society.

The origin of the Polka is unknown, but it is generally believed to be an ancient Scythian dance, as it has been immemorially known and practised in the northern countries of Europe; namely, Russia, Servia, Bohemia, Germany, and Hungary. Amongst military tribes it is danced with spurs on the heels and hatchets in the right hands of the men, in a sort of disorderly *mélés*, resembling a charge in battle, whilst a furious beating of time with the feet at intervals takes place, as if on purpose to represent the tramping of horses or the din of war.

There is only one Polka known or recognised in the fashionable world; but the style of dancing it varies considerably. The most elegant people, and the best dancers, always dance it in a quiet, easy style; and those gentlemen

who rush and romp about, dragging their partners along with them until they become red in the face and covered with the dew-drops of a high corporeal temperature, are both bad dancers and men of little refinement.

The gentleman should pass his right arm round the lady's waist, holding her with sufficient firmness to be able to take her through the mazes of the dance with perfect safety. Her right hand should be held in his left hand, which he should raise towards his left shoulder in such a manner that he may be able to turn her round as with a lever, or point out as with an index the movement which he contemplates. The lady rests her left hand on the gentleman's right shoulder, her head slightly inclined towards the left.

The Polka step is very simple. It consists merely of three steps and one rest. The gentleman begins with a

slight spring on his right foot, at the same time sliding the left foot forward. This is the first movement (the toe of the left foot being pointed outward, and the heel pointed towards the right foot). The right foot is then brought up to where the left is, at the same time raising the left foot. This is the second movement. Then fall on the left foot, raising the right foot behind. This is the third movement. After a rest of one quaver, spring with the left foot, and slide the right forward, thus reversing the movement, and do as before with the opposite feet. As the lady begins with the right foot, springing on her left, the above directions reversed apply to her.

The Polka thus consists of two opposite linear movements, one towards the right, another towards the left. At the same time a circular movement goes on which completes one half of the circle in

moving to one side, and the other half in moving to the other side, and a progressive movement at the same time goes on in the orbit of the great circle. The step can also be executed moving forward in a straight line—the one partner going forward whilst the other goes backwards, and *vice versa*. And the circular movement can be made either from right to left or from left to right, at pleasure ; but it always begins with right to left, so that the other is called the reverse turn, but the step is precisely the same in both.

The general figure of the Polka consists of two circles, a great and a small, like those of a planet in its orbit. The planet revolves round the sun and on its axis at the same time ; so each couple is not only moving in a great circle, but wheeling round in small circles of eight steps each, or six steps and two rests. As the dance is an *ad libitum* dance, in which much individual liberty is allowed,

the great circle is frequently broken up into a *mélés* of apparent confusion. But it is usual to begin with the great circle in perfection, each couple following the other in regular succession. This makes a very beautiful figure, but it requires every gentleman to be thoroughly master of the step. After that, as it is reasonable to suppose that some may feel disposed to giddiness by the circular movement, the forward or backward movement may be indulged in at pleasure, and the couples may either go within or without the great circle, or do the reverse turn, as they may feel disposed. It is the province of the gentleman to take the lead in all these changes, and they ought to be frequent. When the lady expresses a desire to pause for a little while, the gentleman takes her aside, and waits till she feels refreshed, and inclined once more to join the whirling maze.

The Polka requires considerable prac-

tice on the gentleman's part to dance it well; for the gentleman has to guide his partner through the mazes of the disorderly *mêlés* into which it usually forms itself; and this he must do in such a manner as not only to preserve the step and time, but also to avoid collision with other couples, by gracefully and easily wheeling round them, or passing between them, as circumstances demand. The lady being passive in this movement has much less to learn.

Ladies, however, not being all alike, either in figure or facility of movement, should consider well whether or not they are imposing a severe task on their partners by their passivity, and generously assist them when they seem to require it. A lady who dances well can easily do this, and however ponderous in person, may make herself as light, in the arms of a partner, as a slender girl of eighteen. Many ladies of magnitude, however,

object to do this, and play the passive young girls, and thus convert a light and agreeable pastime into a task of extreme toil and hardship to the gentlemen who dance with them. The gallantry of the gentlemen seldom makes more of this than material for an innocent joke; but even this may very easily be avoided by a little more activity on the part of the lady. It is all very well for slender young ladies to be led; but a woman of mature figure and stately appearance aspires to lead, and the leadership becomes her when dancing with *boys*, even though the boys be *old ones*.

The lady, in leaning on the shoulder of the gentleman, should bear as lightly as possible, for the dance is never well or agreeably executed until all sensation of weight or labour is thoroughly removed; and in the accomplishment of this end more depends on the lady than on the gentleman.

Every accomplishment has its vulgarities, and so has the Polka. But a person of refined taste can at once perceive the difference between the elegant and the inelegant, the delicate and the indelicate. It is only when well practised, that any of the fine arts can improve the taste and morals of the people when otherwise practised, they must corrupt them. Painting, and sculpture, and poetry itself, can be made instrumental to the basest of passions ; so may dancing. The best gifts of God may be abused. Gold itself, the most incorruptible of metals, is the most corrupting of them all.

All romping, dragging, hugging, and leaning or stooping over the shoulders of partners is decidedly objectionable, and only fit for places of loose resort. In respectable private houses it is universally discouraged ; but it must be confessed, and with extreme regret the



confession is made, that public balls, even those of high pretensions, are very far from being so decorous in this respect as they ought to be. Much of what is objectionable to a delicate taste, perhaps, arises from bad dancing ; but there are good dancers, who yield themselves up to the excitement of the moment, forget the proprieties of social etiquette, and descend into the vulgarities of low and irresponsible society, that has no character to support.

### THE VALSE.

Within the last few years the Valse, like many other human institutions, has undergone a complete revolution or reform. Notwithstanding, as in politics, so in dancing, there are conservatives who prefer the *good* old system and regret its decline.

The old Valse (the word Waltz has

now gone out of fashion; moreover, the Germans pronounce it valse—the v for the w) was a dance in three times, slow and stately, wheeling round in one direction only, and not susceptible of a reverse turn or a forward and backward movement. The consequence was, that notwithstanding the deliberation with which it was conducted, most people became giddy with the motion in a very few minutes. The *Valse à Deux Temps*, or two times, has introduced an important reform or revolution in this respect—for the step is of such a nature that it can be made in a rotatory movement from right to left or from left to right; or it can be walked in a straight line backwards and forwards, thus enabling the parties to correct the slightest tendency to giddiness, so soon as it is experienced.

This, perhaps, is the principal cause of the preference which has been given

to the *Valse à Deux Temps* in the fashionable world. Notwithstanding this advantage, however, it did not prepossess the public mind so rapidly and so decidedly as the Polka; for although it was introduced into this country before the Polka, it was but coldly received at first, and no enthusiasm whatever was excited by its appearance.

The Polka mania was perhaps indispensable to complete the revolution that has been effected; and the Polka, being a dance which is susceptible of all the various movements above alluded to, and withal a dance which is easier of execution, and less giddy in its effects, was peculiarly fitted for preparing the way for the future triumph of the new over the old *Valse*. Once the Polka was learned, the fate of the old *Valse* was sealed.

Moreover, both Polka and new *Valse* have been greatly indebted for their suc-

cess in this country to Monsieur Jullien, whose admirable Polkas express the time in so very clear and intelligible a manner, without any sacrifice of melody or harmony, that the toes have experienced an additional inspiration, and performed their duty with renewed animation. Youth has been made younger, and age become young again. The popularity of the Polka music rapidly transferred itself to that of the *Deux Temps*, and the two dances now triumph together at all the fashionable assemblies.

STEP OF THE OLD VALSE, OR  
*Valse à Trois Temps.*

We shall merely describe the gentleman's step, the lady's being precisely the same with the opposite feet—i. e., right for left, and left for right—*à contre jambe*.

1st. Gentleman slides left foot diagonally backwards; 2nd, slide right foot past the left in the same direction,

turning slightly to the right—3rd, bring the left foot again behind the right—4th, slide the right forward, still slightly turning to the right—5th, slide left foot forward again—6th, turn on both feet, finishing with the right foot forward. All turns are to the right for the gentleman, to the left for the lady.

#### STEP OF THE VALSE à Deux Temps.

The music of the Valse à Deux Temps contains three times, like the old valse, only they are otherwise divided and accented—two of the times being included in one—or rather, one of the times divided into two. The first step consists of a *glissade* or slide. The second is a *chasses*, including two times in one.

The gentleman begins by sliding to the left with his left foot, then performing a *chasses* towards the left with his right foot, without turning at all during these first two times. He then slides

backwards with his right leg, turning half round ; after which, he puts his left leg behind to perform with it a little *chasses* forward, turning then half round for the second time. He must finish with his right foot a little forward, and begin again with his left.

To dance the *Deux Temps* well, it must be danced with short steps, the feet sliding so smoothly over the surface of the floor that they scarcely ever seem to be raised above it. Anything like springing or jumping is altogether inadmissible ; moreover, though a very quick dance, it must be danced very quietly and elegantly, and every inclination to romping or other vulgar movements must be carefully checked and corrected. This is the besetting sin of dancing—a sin, however, which is committed by bad dancers only, because it is easier to do anything wrong than to do it right or well.

A gentleman should practise this dance long in private before he attempts it in public, for he looks exceedingly vulgar and clownish if not quite *au fait*; and he subjects his partner to all sorts of inconveniences, not to speak of kicks and bruises. Many bold, foolish, or conceited young men, misled by the apparent easiness of the step, undertake to lead a lady through the *Deux Temps* after one or two private lessons, and, perhaps, to their own great satisfaction, they do get through it. But little are they aware of the discomfort, perhaps pain, which they occasion; and if they only saw themselves in a glass—what hobnails and clodpoles they look—they would blush at the inferior position which they occupy in a gay and graceful assembly.

The *Deux Temps* should not be danced long without stopping, for after a few turns it becomes laborious, and

where labour is very apparent, grace is wanting.

Tall gentlemen should avoid, if possible, dancing with short ladies, as it is not so graceful. Partners in dances of this description should always be well suited, as the conjoint movement of the two requires to be as perfect as if the two persons were one.

Since the introduction of the *Deux Temps*, the old *Valse à Trois Temps* is danced at double the speed that it was danced at originally.

### THE SCHOTTISCH.

Of all the new dances which have been introduced within the last few years, none appears to be a more general favourite than the Schottisch. But although it ranks amongst new dances with us, it is a dance of immemorial antiquity—a tradition from olden



times, like the Polka, the origin of which seems to be totally unknown to the profession in England. It is, in fact, a German peasant dance. The music, too, is German, although many suppose it to be of recent composition.

The Schottisch is now becoming quite universal. It does not require so much practice as many of the other dances, and, when properly danced, it is a very elegant and withal a particularly pleasing movement, for it is a combination of two movements, a Polka movement and a circular hop movement; and the two combined make up a most agreeable variety not to be found either in the Polka, the Deux Temps, or the Redova.

The step is very easy, but the double movement requires so much more care and attention than the Polka, that it becomes much more difficult for the gentleman to guide his partner through the mazes of the Schottisch without en-

countering many of those awkward mishaps, such as treading upon toes and dresses, to which unskilful dancers are constantly subject through the agency of an invariable law of nature, which punishes learners in dancing, as schoolmasters punish pupils; only with a different instrument. It is chiefly in the circular or hop movement, that the difficulty is experienced; for if the time be not precisely kept, so as to make the two hops perfectly simultaneous, a collision is inevitable, and a solemn pause immediately follows, to the great disappointment of both parties, but especially of the gentleman, on whom the chief responsibility lies. It is perhaps unfortunate for the cultivation of the art of dancing that the gentleman's part is really more difficult, and requires greater practice, whilst gentlemen in general devote less time and attention than ladies to the acquisition of the accomplishment.

## THE STEP OF THE SCHOTTISCH.

The gentleman holds the lady in the same manner as in the Polka. He commences with his left foot, merely sliding it forward. Then he brings up the right foot to the place of the left foot, again sliding the left foot forward, then he springs or hops on the left or forward foot. He repeats this movement to the right, beginning with the right foot, sliding it forward, bringing up the left foot to the place of the right, and sliding the right forward again, then hopping on the right.

[The common style of dancing this part of the Schottisch is, to advance and retire instead of going right and left; but the former style is very apt to cause collisions, which it is always prudent to guard against, for even good dancers are liable to encounter them from the awkwardness of the unskilful. These collisions are far less likely to occur in the

right and left, or diagonal, than in the forward and backward movement.]

Immediately after this, the movement changes into a series of double hops and a double rotation. Spring twice on the left foot, turning half round; twice on the right foot, turning half round; twice again on the left foot, turning half round; and then twice again on the right foot, turning half round. Then begin again, and proceed as at first. The lady's step is the counterpart of the gentleman's, she beginning with the right foot.

The Schottisch, like other circular dances, may be varied by means of the reverse turn, or even by going in a direct line round the room. You may also double each part by giving four bars to the first part, and four bars to the second or circular movement. The gentleman is expected to regulate all these matters, according to circumstances, sometimes for variety, some-

times to avoid collision in a crowded room; and it is only necessary for him to apprise his partner of his intentions, by saying, "double," or "four bars," and she repeats the sliding step, instead of proceeding to the hop.

Some introduce the Deux Temps step into the circular part; but this destroys the character of the dance, and confounds two dances together.

The Schottisch is easily acquired, unlike the Deux Temps, which requires only a few lessons to learn, but many to perfect it.

The time is the same as the Polka, but much slower, although it is now danced much faster than it was originally.

**THE MAZOURKA VALSE,  
COMMONLY CALLED  
THE CELLARIUS VALSE.**

The steps of this dance are the same as those of the Mazourka Quadrille.

But a Quadrille requiring eight persons or four couples to dance it, and the figures of the Mazourka being extremely intricate and too difficult for private parties, the idea suggested itself to M. Cellarius, of Paris, to change the form of the dance, and convert the Quadrille into a Valse, preserving the original step. This was no sooner done than it became the *fureur* of the Parisian circles, and it received the name of the Cellarius Valse, in compliment to the composer, although the proper name is the Mazourka Valse, in contradistinction to the Mazourka Quadrille.

As soon as it was found to be fashionable in Paris, it was the object of the profession in England to acquire a knowledge of the dance. M. Coulon, of London, therefore, hastened to Paris, in 1845, a few days before the annual Polish Ball, in order to procure it for that brilliant festival. On his return,

we danced it together before the Lord Mayor and seven or eight hundred persons. This was the first occasion on which the Cellarius Valse was danced in England, and the music was hastily and expressly composed for it by M. Jullien on the previous evening.

The Cellarius was very favourably received at first, and became a general favourite. Every one for a while seemed anxious to acquire it, being one of the most elegant dances that have lately been introduced. But the quick dances being so much in vogue, and the Cellarius being a slow and graceful dance, it has not been able to keep its ground with the Polka, Schottisch, and Deux Temps, which at present monopolise all the favour and patronage of the gay world. This peculiarity of the public taste is very much to be regretted, because, though the three round dances above mentioned have many agreeable

characteristics to recommend them, still they are all quick, and the *tout ensemble* only requires a slow and graceful variety, which the Cellarius Valse is well calculated to supply. It argues rather a deficiency of taste when the rage is *all* for rapid and whirling dances; but it is very probable that the present strong predilection for the latter is the natural reaction from the old and long-established, slow and deliberate style which the Polka was the first to banish from the modern ball-room. The Cellarius is more like the old Valse in its time, and therefore, notwithstanding the gracefulness of the dance, it is not quite in harmony with the spirit of the revolution which has taken place in the art since the memorable year of 1843, when the Polka mania seized upon our toes. Moreover, the Cellarius has been very much injured in reputation by unqualified persons attempting to dance it in



public. It requires much practice and gracefulness of carriage and movement, to dance it well.

THE STEP OF THE CELLARIUS VALSE.

The Cellarius Valse consists of three different parts. I shall describe the step for the ladies, reminding the reader that the step for the gentlemen is precisely the same, only the feet reversed—the right for the left, and the left for the right.

1. Spring with the left foot, at the same time sliding right foot forward (these two movements count two in time)—then spring on the right foot (count one)—spring again on the right foot, at the same time sliding left foot forward (counting two)—spring again on the left foot (count one). This constitutes the first part for the ladies. In these six steps one circle is completed.

2. Stand in the first position—spring

on left foot, at the same time slightly striking both the heels together—slide right foot to the right, bending the knee (count two)—then bring left foot up to the place of the right foot with a slight hop, raising the right (count one)—then spring again on the left foot, striking the two heels, sliding right foot to the right (count two), falling on the right foot and raising the left behind (count one). Then spring on the right foot, and reverse the whole of the second part.

3. Spring on left foot, at the same time sliding right foot to the right (counting two)—then hop on right foot, bringing left foot up behind to right foot (count one)—then spring on right foot, and slide left foot to the left (count two)—then bring right foot to left foot's place with a slight hop, raising left foot (count one).

## THE REDOVA.

The Redova is a Valse, the step of which has been taken from the second Mazourka Quadrille, which was first introduced into the fashionable world in Paris, and afterwards in London, by myself and pupils, at the Almack Rooms about three years ago. This second Mazourka experienced the same difficulties as the first in attaining to popularity. The Quadrille was too complicated and difficult to acquire, and it was seldom that a sufficient number of persons could be found in a private party to make up the full number of eight, required, and possessing a thorough knowledge of the steps and the figures of the dance. It was therefore deemed advisable by the profession to introduce the principal step in a Valse or two, so that a small or great number might dance it together,

as circumstances permitted. This transformation of the dance greatly facilitated its reception into private parties; but, notwithstanding the beauty of the step, the elegance of the movement, and the pleasing character of the music, the Redova has not become a very general favourite. It is frequently danced, but it must yield the precedence in popularity to the Polka, the Schottisch, and the Deux Temps.

It is very difficult to account for public taste, and perhaps it is trespassing beyond the proper limits of my profession to hazard an opinion upon the subject, but I cannot help remarking, that the three most popular vales are not only quick and lively, but they preserve the body upright, and the spine almost immovable during their performance; whereas the Redova requires a rising and falling somewhat resembling the style of a minuet, and suggests an

idea of better address and greater ceremony than the more popular valse. There seems to be a prevailing tendency to the simple, the cheerful, and the rapid in dancing, rather than to the elegant and the graceful; for there can be little doubt that the Cellarius and the Redova are more graceful than those which have succeeded in captivating the affections of the public.

The step is as follows, supposing the lady to commence:—

Stand in third position (right foot forward), spring on right foot, bringing it up behind the left foot, at the same time raising left foot (count one). Slide left foot forward, slightly bending the knee (count one), bring right foot up to left, with a slight hop, again raising left foot, still keeping it forward (count one). Spring on left foot, bringing it behind right, and raising right foot with a slight hop (count one); slide right foot for-

ward, bending knees (count one); bring left foot up to right, with slight hop, raising right, keeping it forward (count one). This is the forward movement; the gentleman merely reverses the feet.

For the circular movement, the lady slides the left foot forward, and the right back; the gentleman, *vice versa*.

The reverse turn may also be used in the dance to form a variety. The step is almost the same as the *pas de Basque*, the only difference is the hop. In Paris the Redova is still quite the fashion.

In dancing the Redova, care should be taken to mark well the first and third crotchet in the bar, otherwise it loses the character of the Mazourka.

### THE LANCERS.

The Lancers is not often danced, but introduced occasionally at public and private balls. It is not so accommodating

as the First Set of Quadrilles, for it admits only of one species of arrangement. Neither more nor less than four couples can form the figure; but there may be as many sets of four couples each as the company will admit of. It is seldom that a private party can be thus distributed, and even at a public ball the distribution is such as may exclude two or three couples who would willingly form a part of the dance.

This is one reason for its unpopularity; but in addition to this the figures are somewhat intricate and difficult to understand, and a single individual not knowing the movement throws out all the rest. For this reason it frequently happens that four couples cannot be found at a private ball to make up the set. It is injudicious, therefore, in every person not thoroughly acquainted with the dance to take a part in it.

It is a very elegant dance when well

performed, and one in which the skill of the dancer may be displayed to great advantage.

First arrange a set of four couples, *vis-à-vis*.

FIGURE.

1. The leading lady and opposite gentleman advance and retire; they re-advance joining hands; pass round each other and return to places (8 bars). Then join hands and cross over, between the opposite couple, whilst the latter pass outside to opposite places. Then the leading couple separate, and the opposite couple pass between them, hands joined, to their own places (8 bars). All four couples set to corners and turn to places (8 bars).

The second couple then take the lead and the figure is repeated. Then the third and fourth couples, in succession



take the lead, so that the figure is repeated four times.

2. The leading couple advance and retire, the gentleman holding the lady's left hand; they re-advance, and the gentleman leaves the lady in the centre of the quadrille and retires alone (8 bars). Then set and turn to places (8 bars). The side couples then join top and bottom couples, forming four in a line. When so placed all advance and retire together, and each gentleman turns his own partner to place (8 bars). Bottom and side couples do likewise in succession, so that the figure is repeated four times.

3. Leading lady advances alone, and stops; the opposite gentleman then does the same; the lady retires facing the gentleman; he does the same (8 bars). Four ladies double chain, or right hands across, and turn then *vis-à-vis*; then repeat double chain, or left hands across,

and turn partners (8 bars). The second, third, and fourth couples repeat the figure in succession, so that it is repeated four times.

4. Leading gentleman takes his partner by the left hand—they advance to the couple on the right, and bow and courtesy, and then pass to the fourth couple, and again courtesy (8 bars). All four *chasses croises*, and leading couple return to places (8 bars). Top and bottom couples right and left (8 bars). The other couples take successively the lead in doing likewise; thus repeating the figure four times.

#### FINALE.

Figure commences with the music. Each gentleman faces his partner, and takes her right hand, and after three chords of the music presents his left hand to lady on the right, then his right hand to next lady, and so on alternately,

till he regains his place. All do the same at the same time. This forms a chain called the grand chain, and occupies 16 bars. The leading couple promenade inside the figure and return to their own places, finishing with their faces turned outside the quadrille. The side couples fall in behind them, and bottom couples remain as they were, the whole forming two lines; the gentlemen on one side and the ladies on the other (8 bars). They all *chassent croisés* [the ladies to the left, the gentlemen to the right—the gentlemen passing behind their own partners. Ladies then to the right, and gentlemen to the left, occupying 8 bars]. The leading lady leads off to the right—the leading gentleman off to the left, and they meet at the bottom of the quadrille and pass up to their own places. All the ladies at the same time follow the top lady, and all the gentlemen follow the top gentlemen (8 bars).

The four ladies join hands, and the four gentlemen do likewise, facing partners—all advance and retire, and each turns partner to place (8 bars). Grand chain—the other couples then repeat this—and the grand chain is repeated each figure. After the last, the grand promenade.

### THE CALEDONIANS.

This is a quadrille which generally appears once in a programme. It is not so accommodating as the First Set, for the number is confined to four couples; but it is very well adapted for a small family party, and even at public balls the dancers can be arranged in sets of eight indefinitely.

#### THE FIGURE.

1. The two leading couples hands across and back.

Set to partners and turn.

Ladies' chain.

Half promenade: half right and left.

The other two couples repeat this.

2. The leading gentleman advances and retires twice.

All set at corners and turn, each lady passing into the next lady's place.

Having changed partners, all promenade quite round.

The second, third and fourth gentleman repeat this figure: then all will have regained their places.

3. The leading lady and opposite gentleman advance and retire twice.

Leading couple cross over with hands joined, whilst the opposite couple cross over outside them: the same reversed.

All set at corners and turn.

All advance and retire twice, in a circle, with hands joined.

Repeated by the other couples in succession.

4. The leading lady and opposite gentleman advance and stop ; their partners immediately do the same ; both couples turn partners to places.

Ladies then move to the right, each into the other's place ; gentlemen to the left, each into the other's place.

Again ladies to the right ; gentlemen to the left.

Promenade and turn partners.

Other couples repeat the figure in succession.

5. The leading couple promenade round inside the figure.

The four ladies advance, offering right hands, and retire ; the four gentlemen do the same.

All set to partners and turn.

Grand chain, half round.

All promenade to places and turn partners.

All *chasses croises*.

Repeated by the other couples in succession.

Promenade for finale.

### SPANISH DANCE,

Formerly the principal waltz of the evening, before the introduction of the Valse à Deux Temps and other round dances, as then it was seldom that more than one circular waltz was performed. It is occasionally introduced at a private party, and sometimes at a public ball, but very rarely. The couples stand as for a Country Dance (sometimes the couples are arranged in a circle), except that the first gentleman must be on the ladies' side, and the first lady on the gentlemen's side; and to prevent the other couples waiting, every fourth lady and gentleman exchange places. By this means delay is prevented, and the whole

can start at once in the next movement.

The first gentleman and second lady advance and retire with a valse step, and change places. First lady and second gentleman do likewise at the same time.

First gentleman and partner advance and retire with valse step, and exchange places. Second gentleman and partner do likewise, at the same time.

First gentleman and second lady repeat this figure ; and first lady and second gentleman do likewise at same time.

First gentleman and partner repeat the same. First lady and second gentleman do the same at same time.

All four join hands, and advance to the centre, and retire : pass ladies to the left. All join hands again, and advance to the centre as before, and pass ladies to the left. This is repeated twice more. Each gentleman takes his own partner, and the two couples valse round each



other once or twice, *ad libitum*, leaving the second lady and gentleman at the top of the dance, as in a Country Dance.

The first lady and gentleman repeat the same figure with every succeeding couple to the end of the dance.

### THE WALTZ COTILLON,

A pleasing little dance, danced with four couples, placed as in a quadrille, each gentleman having the lady on his right, may be learned in a few minutes, there being only one figure, repeated by each couple.

The figure is as follows:

The first couple valse inside the figure with either the old *Trois Temps* or *Deux Temps*, at pleasure, finishing at their places, and occupying 8 bars.

The first and opposite ladies cross over, with a valse step (occupying 8 bars); the first and second gentlemen do likewise;

the third and fourth ladies repeat this figure, and then their partners; the top and bottom couples then valse to places (4 bars); side couples do likewise.

Each gentleman then takes his partner's right hand, and they both advance to each other with a valse step (1 bar), and then retire (1 bar); the gentleman then passes the lady under his right and she passes to the next gentleman, and he passes to the next lady in the same manner as the grand chain in the Lancers. (This occupies 2 bars.) This figure is repeated with the next and following ladies and gentlemen until all regain their respective places (occupy 32 bars); side couples separate, and join hands with top and bottom couples, forming four in a line; all advance and retire twice (4 bars); then all cross over and turn (occupying 4 bars); then re-advance and re-retire twice (4 bars), and recross over to places (4 bars).

The four couples then valse round to places.

This completes the figure, but it is repeated four times, each couple in succession taking the lead.

This, though a most graceful and easy dance, has of late been put aside by the more fashionable round dances; but it is still frequently introduced in private circles, and generally with success, as one or two couples knowing the figure is sufficient to keep it up.

I have occasionally introduced this dance at my *soirées*, and varied the character of it by using the polka step instead of the valse. This variety has generally given much satisfaction, as it makes an agreeable change from the quadrille and round dances. If danced to the valse step, the music should be moderately fast only, as, if too quick, it destroys the gracefulness of the dance.

## GALOPADE—LE GALOP

Is a dance now very much in vogue, from its being so very similar to the Valse à Deux Temps in appearance; but the music is entirely different, being in two-four time. Like the round dances, an unlimited number may join, and the step is somewhat similar to the *chassez*. The gentleman commences with his left foot and the lady with her right, and it is generally commenced with eight sliding steps, the gentleman keeping his left foot forward and the lady her right, then half turn and *vice versa*, the gentleman with right foot forward and lady with left, and so on at pleasure. It may be varied by valsing.

This dance is generally used as a finale; the first part of a public ball usually concludes with a galop, as does the second part with Sir Roger de Coverley.

## COUNTRY DANCES.

Country Dances are now entirely out of vogue in fashionable assemblies, but not entirely out of favour at county balls and private parties. They are very generally known, and require no description. They belong to a ruder age than the present, and to a blither and merrier style of manner than that which prevails in the fashionable world. They are more characteristic of "Merrie Eng-lande" than of Almack's, and therefore, whatever merit they possess in the estimation of the cheerful, the gay, and the light-hearted, they hold a very inferior place in the programme of a modern festivity. In illustration of this fact we may quote the commencement of Tom Moore's ballad, called "Country Dance and Quadrille," in which he introduces the two dames battling for victory at the

King's Head Inn in a country town.  
The victory at last is given to Country  
Dance, and she has one glorious triumph  
in her own native air.

One night the nymph called Country  
Dance

(Whom folks of late have used so ill,  
Preferring a coquette from France,  
That mincing thing, *Mamselle Quadrille*)

Having been chased from London town  
To that most humble haunt of all  
She used to grace—a country town—  
Went smiling to the New Year's Ball.

“Here, here, at least!” she cried, “though  
driven

From London's gay and shining tracks;  
Though like a peri cast from heaven,  
I've lost, for ever lost, Almack's;

“Though not a London Miss alive  
Would now for her acquaintance own me;  
And spinsters, even of forty-five,  
' Upon their honours' ne'er have known  
me;

“ Here, here, at least, I triumph still,  
And spite of some new dandy Lancers,  
Who vainly try to preach Quadrille,  
See nought but *true-blue* Country Dan-  
cers.

“ Here still I reign, and, fresh in charms,  
My throne like magna-charta raise  
'Mong sturdy free-born legs and arms,  
That scorn the threaten'd *Chaine An-  
glaise.*”

'Twas thus she said, as 'mid the din  
Of footmen and the town sedan,  
She 'lighted at the King's Head Inn,  
And up the stairs triumphant ran.

To her astonishment, however, she there met the nymph Quadrille, with whom she had a vehement quarrel in the true Homeric style. The victory was hers; for she proved to the girls that Country Dance was more favourable to Love and Marriage than Quadrille was.

She ceased—tears fell from every Miss,

She now had touch'd the true pathetic;

One such authentic fact as this

Is worth whole volumes theoretic.

Instant the cry was "Country Dance!"

And the maid saw, with brightening face,

The steward of the night advance,

And lead her to her birthright place.

The fiddles, which awhile had ceased,

New tuned again their summons sweet;

And for one happy night, at least,

Old England's triumph was complete.

To make amends for the fashionable dereliction and banishment of the old favourites of "Merrie Englande," it is usual to conclude the evening's festivities with one particular species of Country Dance, called "Sir Roger de Coverley." It has of late enjoyed considerable vogue, and is patronised by her Majesty, at her own entertainments. We give it as at present danced at the Palace, somewhat modernised and adapted to the prevailing taste.



**SIR ROGER DE COVERLEY.**

Form in two lines : ladies on the left from the top.

All advance (2 bars) ; retire (2 bars) ; cross over (4 bars) ; re-advance (2 bars) ; retire (2 bars) ; re-cross over (4 bars).

Top lady and bottom gentleman advance to each other, bow and courtesy. Top gentleman and bottom lady do the same. Top lady re-advances with bottom gentleman, and present right hands, and pass quickly round each other to their own places. Bottom lady and top gentleman do so likewise.

[The top lady gives her right hand to her partner, and passes behind the next two gentlemen. She then crosses the line, giving her left hand to her partner, and then passes behind the next two ladies ; and this order is kept up all the way to the bottom of the line. The top

gentleman performs the same figure, and at the same time.

The lady presents her left hand to her partner, and they promenade to the top of the line.] .

This figure contained within the brackets is generally omitted.

They make a *congé* and cast off, ladies to the right and gentlemen to the left, all following the top couple, who remain at the bottom of the line and let all the other couples pass them under their arms (or not, *ad libitum*), until all arrive at their own places, except the top couple, who remain at the bottom.

The figure is repeated until all the couples have gained their places.



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## A GLOSSARY

OF FRENCH TERMS USED IN DANCING.

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*Chaine Anglaise*—right and left.

*Demie chaine Anglaise*—half right and left.

*Balances*—set to partners.

*Chaine des dames*—ladies' chain.

*Tour des mains*—turn partners.

*Demie promenade*—half promenade.

*En avant deux, or en avant et en arriere*—the first lady and opposite gentlemen advance and retire.

*Chasses à droite et à gauche*—move to the right and left.

*Traverses*—the two opposite persons exchange places.

*Retraverses*—return to places.

*Traversez deux en donnant la main droite*—the two opposite exchange places, giving right hands.

*Retraversez en donnant la main gauche*—the two opposite re-cross, giving left hands.

*Balances quatre en ligne*—the four dancers set in a line, holding both hands.

*Dos-à-dos*—the two opposite persons pass round each other.

*En avant quatre et en arrière*—the four opposite persons advance and retire.

*En avant trois deux fois*—advance three, twice.

*Demie tour à quatre*—four hands half round.

*Chasses croisées, tout les huit, et de-chasses*—gentlemen all change places with partners and back again.

*Les Dames en Moulinet*—ladies right hands across, half round, and back again with left.

*Balances en Moulinet*—the gentle-

men join right hands with partners, and set in the form of a cross.

*Pas d'Allemande*—the gentlemen turn their partners under their arms.

*Grande promenade tous les huit*—all the eight dancers promenade.

*A la fin*—at the finish.

*Contre partie pour les autres*—the other dancers do the same.

*Chaine des dames double*—double ladies' chain, which is performed by all the ladies commencing at the same time.

*Chaine Anglaise double*—the right and left double.

*Le grand rond*—all join hands and advance and retire twice.

*Balances en rond*—all join hands and set in a circle.

*La grande tour de rond*—all join hands and dance quite round to places.

*A vos places*—to your places.

*Tour à coin*—turn the corners.

*Demi Moulinet*—the ladies all ad-

#### 94. ETIQUETTE OF THE BALL-ROOM

vance to the centre, giving right hands, and return to places.

*La même pour les cavaliers*—the gentlemen do the same.

*Pas de Basque*—this step is peculiar to Southern France, and bears a strong resemblance to the step of the Redova.



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