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# Etiquette for Gentlemen,

BEING

A MANUAL OF MINOR SOCIAL ETHICS AND  
CUSTOMARY OBSERVANCES.

"Be courteous."—PAUL.



LONDON.

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## To the Reader.

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This little Manual has been prepared with painstaking regard to good sense and good taste; and it is hoped that its perusal may be repaid by suggestions of more than ephemeral value.

The author has been anxious by using general expressions to cover a variety of cases, to be as brief as possible, and to state principles, leaving their special applications to the judgment and kind feelings of the reader.

# ETIQUETTE FOR GENTLEMEN.

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## Introductory.

It must be confessed that many of the minor rules of conduct which are adopted in a highly artificial state of society, give only too much reason for complaint among simple-hearted people, whose gentle instincts and thoughtful kindness repudiate as unnecessary, if not insulting, the restrictions and directions of what is known as Etiquette. Undoubtedly much of what is recognised as current Etiquette in modern England might be advantageously modified or dispensed with altogether. But it is as wrong to run into extremes upon this subject as upon any other; and to treat recognised social observances with contempt is neither wise, nor kind, nor Christian-like. All social life consists in giving and taking, and in mutual

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compliance and sacrifice. We are bound, on principle, to conform to whatever is good in received codes of Etiquette; and where conformity would be indifferent in its own nature, it must be adopted by way of kindly concession to others, in perfect reliance that our account with the world will balance itself some day. Only, in social observances, as elsewhere, the grand rule of morals is still applicable, that the less must always be sacrificed to the greater; that is, wherever compliance with any custom or rule intrinsically of no moral quality at all would compromise our own well-being or that of others, without an adequate return in social harmony, *non-compliance* is a clear duty. But it may be observed in a general way that the soundest and healthiest natures, the most happily constituted, the most happily trained, and the most useful men and women, have ever been the most free from crotchets of every kind. Exceptional instances may (perhaps) be adduced; but if so, it were only to emphasize the rule by way of contrast.

It may be readily granted that the natural instincts of the human heart, pure and unsophisticated, would be sufficient, under all

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circumstances, to dictate a right course of external behaviour, if they could ever be so obtained. But where shall we go for absolutely pure and unsophisticated instincts? It is also true, that the best part of manners is that which is the natural offspring of kindly feeling, and is substantially the same in all ranks of society and in all nations. But where character is imperfect, where duties, interests, and affections have to be guarded, where the relations of human beings are complicated and indeterminate, where a degree of freedom more or less may do real mischief, it is as needful for everyday guidance that there should be a common understanding about our behaviour to each other under given circumstances, and, as far as possible, under conjectural circumstances, as it is to have an understanding that passengers in public thoroughfares should take particular sides of the pavement. The *rationale* of the thing is the same in both cases, and may be summed up in two words—common convenience.

If any individual authority of commanding weight were needed to enforce the beauty and propriety of what is understood by the English word *Manners*, and its Gallic



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equivalent recently naturalized, Etiquette, it would be found in the writings of the great Lord Bacon, whose intellect thought nothing too trivial for notice, and condescended to the smallest topics of practical wisdom. His Essay "Of Ceremonies and Respects" is so pertinent, and so conclusive, that we shall close these introductory passages by giving it entire, heartily commending every clause it contains to the reader's attention.

### LORD BACON ON MANNERS.

"He that is only real had need have exceeding great parts of virtue; as the stone had need to be rich that is set without foil: but if a man mark it well, it is in praise and commendation of men, as it is in getting and gains: for the proverb is true, 'That light gains make heavy purses;' for light gains come thick, whereas great ones come but now and then: so it is true, that small matters win great commendation, because they are continually in use and note; whereas, the occasion of any great virtue cometh but on festivals: therefore it doth much add to a man's reputation, and is, as Queen Isabella said, like perpetual

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letters commendatory, to have good forms: *to attain them, it almost sufficeth not to despise them: for so shall a man observe them in others; and let him trust himself with the rest, for if he labour too much to express them, he shall lose their grace; which is, to be natural and unaffected.* Some men's behaviour is like a verse wherein every syllable is measured; how can a man comprehend great matters, that breaketh his mind too much to small observations? Not to use ceremonies at all is to teach others not to use them again, and so diminishing respect to himself; especially, they are not to be omitted to strangers and formal natures; but the dwelling upon them, and exalting them above the moon, is not only tedious, but doth diminish the faith and credit of him that speaks; and certainly *there is a kind of conveying of effectual and imprinting passages amongst compliments, which is of singular use, if a man can hit upon it.* Amongst a man's superiors, a man shall be sure of familiarity; and therefore it is good a little to keep state: amongst a man's inferiors, one shall be sure of reverence, and therefore it is good a little to be familiar. He that is too much in anything,

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so that he giveth another occasion of society, maketh himself cheap. To apply oneself to others is good ; so it be with demonstration, that a man doth it upon regard, and not upon facility. It is a good precept, generally, in seconding another yet to add something of one's own : as, if you will grant his opinion, let it be with some distinction ; if you follow his motion, let it be with condition ; if you allow his counsel, let it be with farther reason. *Men had need beware how they be too perfect in compliments ; for be they never so sufficient otherwise, their enviers will be sure to give them that attribute, to the disadvantage of their greater virtues.* It is loss also in business, to be too full of respects, or to be curious in observing times and opportunities : Solomon saith, ' He that considereth the wind shall not sow, and he that looketh to the clouds shall not reap.' *A wise man will make more opportunities than he finds.* Men's behaviour should be like their apparel, not too strait or point-device, but free for exercise or motion."

## The Person.

IN modern times, and in crowded cities, men are apt to regard too little the due conservation of the human form divine; even in the obvious matter of cleanliness it is so. Take care that your cleanliness is confined to what is seen,—the face, hands, ears, etc. Some people do not even attend to *that*; but every *decent* man keeps his whole person thoroughly sweet and clean. Women, from being obliged to expose more of the neck and arms, usually wash more carefully than men. It need not be added, that health as well as propriety is concerned in the matter of personal cleanliness.

Be very careful about your teeth. Brushing once a day is not enough. You should clean your teeth after every meal into which animal food has entered as a component part. Small portions of dead animal tissue staying between the teeth can only have one effect upon the air which is expelled from the lungs. There is a great deal said

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about this, but it will be sufficient for your guidance if you remember that the things which cause the air to pass out of the human frame in a state in which other human beings like to give you a wide berth, are I. Ill-tended teeth. II. Gums inflamed from toothache, or spongy from scurvy. III. Neglected stomach or bowels. IV. Smoking or drinking. V. Diseased lungs or liver. Where the cause is evitable, your course is clear; where inevitable, do not try remedies which are worse than the disease, but direct your attention patiently to the root of the evil, and—don't go too close to other people, especially to ladies.

Undue dampness in the hands and feet will often be found to proceed from the perspiration in other parts of the body being obstructed, either from uncleanness or from taking cold. In either case, the direct remedy is obvious. Palliatives are, the alum bath, or the use of bran.

## Dress.

It is of no use denying or attempting to hide that there is great absurdity in modern dress. Much less expensive materials than are actually employed for covering and adorning both the male and female figure would answer every purpose, both of use and ornament; save all risks of shabby gentility, and so forth; prevent false shame; and make odious comparisons impossible in the matter. Still, a general conformity to what is established cannot be escaped by any of us; and the chief differences between the wise and the foolish in this affair of Dress may be stated under a few simple heads:—

I. Wise people will not run into debt for clothes. And, moreover,

II. Wise people, who may be forced, because their pursuits take them into society where dress is important, to wear better clothes than their means fairly looked at would warrant, will keep a close *watch* upon their expenditure in articles of apparel.

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III. Wise people will not take pleasure in showy dress of any sort.

IV. Wise people, accepting conventional necessities of dressing well, will take care to consult good taste in preference to mere fashion; and will convert dress into something like a real art; knowing that genuine ornament is not to be despised.

In the arrangement of your hair and the choice of colours for your clothes, consider, not only general laws of harmony, but your own peculiar personal qualities. There may be good points to be brought out, bad ones to be softened down.

A tall gaunt figure should dress very quietly. A small man, with more pretension.

Light-coloured coats should, as a general rule, be avoided. For summer wear, however, or in the country, almost anything will pass. But there are few men on whom light blue or light claret broadcloth looks well.

For waistcoats, neckties, etc., all glaring colours, strong blues, strong reds, etc., are generally objectionable. Still, a *velvet* waistcoat of dark blue, red, or green, often looks well upon a fitting occasion,—but the rest of the dress should be in keeping as to

## DRESS.

quality and pretension, and nothing so demands the relief of a gold chain as a velvet vest.

Frock coats take from the apparent height, and are, therefore, excellent for very tall people.

Strictly speaking, dress coats (swallow-tails) are required at dinner, at evening parties, in the boxes, stalls, etc. at theatres and concerts, and on all state occasions. But this rule is now wisely relaxed; and a gentleman may appear almost anywhere, except at a formal dinner-party, in a frock coat.

Gloves should always be worn abroad, and mostly in public assemblies. The glove need not be removed in shaking hands abroad. Do not *affect* to wear gloves when under a roof of any kind. White kids are necessary at balls, etc. etc., but you must not be fussy about such matters.

You may wear boots almost anywhere. Boots, gloves, and hat, ought to receive some considerable attention. White hats are seldom becoming. Never wear ridiculously small boots; you will lose in the consequent awkwardness of your movements more than you will gain in the appearance of the foot.



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Be particular about your LINEN, your HANDKERCHIEF, and the FIT and SIT of your clothes. Attention to these points will carry off many other matters.

When you receive visitors, do not show off your wardrobe. It is kind to your friends to give them a chance of outshining you; or, to put this more seriously, you should be sure that your own appearance will not shame the worst-dressed man that may happen to come.

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### Introductions.

IN strict etiquette, you are presumed to know nobody out of your own circle till you have been "introduced" by a common friend. Imperious laws of human feeling, much higher than any law of form, are constantly operating to alleviate the force of this rule, or to dispense with it altogether; but the practice of "introductions" is as old as society, in one shape or another, and tends greatly both to keep it pure, and, on the whole, to promote kindly feeling.

## INTRODUCTIONS.

In the act of introduction, the inferior is always presented to the superior; for instance, the gentleman to the lady, and not the lady to the gentleman. Generally speaking, you should not venture on introducing persons who are strangers, *especially if one of them is a lady*, without asking permission on both sides. Never force people to know each other. At a party or a ball, the hostess may introduce any gentleman to any lady without asking permission: it is supposed, in compliment to her, that she has only asked people who cannot but be agreeable, and, besides, social converse is the object of the réunion.

If you move in what is called "*good society*,"

"Meaning the west or worst end of a city,  
And about twice five thousand people bred  
By no means to be very wise or witty,  
But to sit up while others lie in bed,  
And look down on the universe with pity,"

you will find great strictness prevails in the matter of introductions; but this is not a model for the guidance of ordinary families. *There*, morning callers who happen to meet are seldom introduced to each other; and, if they are, it goes for nothing, the parties

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are not supposed to know each other upon meeting afterwards. Also, if, in a walk with a friend, you meet an acquaintance of your own, you are not to introduce him. This is the *strict* etiquette.

If letters of introduction are of a business character, they may be personally delivered. If purely social, you should send the letter in an envelope with your card, when the party to whom it is addressed will most likely write to you, and appoint a meeting. For obvious reasons, you should not yourself present a letter of introduction to a stranger,—at least, as a general rule. Give him an opportunity of estimating what degree of weight should be attached to your common friend's recommendation, and of receiving you at leisure, deliberately, with due regard to himself, to your friend, and to your feelings. If you take him unprepared, you do all three a wrong, or *may* do so.

When you, in your turn, give letters of introduction, give them in an *open* envelope, in order that your words may be read by the recommended. But, in *delivering* such a letter, when you are yourself the recommended, of course you will close it first.

## SALUTATIONS.

Be very careful of small matters, whether in writing letters of introduction, or delivering them, or in receiving the first visits of persons newly introduced to you. By every rule, both of interest and of kind feeling, you are bound to be so; for trifles may give much pain or much pleasure, and we should care for each other in small things as well as great.

An introduction to a lady at a ball goes for nothing when the evening is over. If you meet her abroad again, you are only strangers, unless she recognises you and speaks first.

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## Salutations.

THERE are few of us who know how to receive a Salutation, or to give one. It is the great test of good breeding; not merely of that superficial sort of breeding which is the creature of rules and maxims, but of that which has its roots deep down in the character. The fact that not many *men*

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(at least—women are more frankly sociable than we) get over an unaccustomed meeting with a fellow-creature without a feeling of awkwardness is rather a melancholy one, and points to a lack of openness, geniality, proper self-respect, and proper respect for others. The East is the land of noblest courtesy, and its salutations are not only poetic, considered as ceremonies, but they are something more than ceremonies—they are ever the natural language of the social feeling, in which the form is not belied by the glance of the eye, the beat of the heart, the thought of the brain. In the Scriptures we find beautiful models of true courtesy, and from their pages we may all imbibe the soul of genuine politeness.

There is so much to be put into a salutation, so much to be expressed, that it is a difficult affair, unless there be frank sincerity of kindly feeling on both sides. If that be there, in a greater or less degree according to circumstances, all will probably be well. Yet there are certain understood punctilios which one must not overlook.

In England, we have only two leading forms of silent salutation, the respectful and the familiar,—bowing and shaking hands.

## SALUTATIONS.

Your own instincts must teach you when to shake hands and when not. But when you *do* take a friend's hand in yours, take it heartily, not with coldness and laxity. Some men's grasp is as cold as a fish, and amounts to little more than a touch of the fingers. This is abominable. But you must not run into the other extreme, and crush a poor fellow's fingers so hard that if he has a ring on it is driven into his flesh. Boisterousness in salutation is to be avoided in every form. You know what Cowper says—

The man who hails you Tom or Jack,  
And proves by thumps upon your back  
How he esteems your merit,  
Is such a friend that one had need  
Be very much his friend indeed  
To pardon or to bear it!—

and the general principle is of wide application,—extending to all noisy “Hallos,” “I says,” “My fine fellows,” pokes in the ribs, etc. etc.

A bow is not an easy thing to manage gracefully. Do not break your back-bone over it; neither wag your head facetiously, nor cock it knowingly. Gently bend it forward, without smirking, or screwing up

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your features. Let your face assume as much expression as it will, but let that expression be *natural*.

Never *refuse* to return a bow, however humble the other person may be. If he takes off his hat, take off yours. La Fontaine says, "A bow is a note drawn at sight, and you must cash it."

You must also *lift up* your hat in bowing to a lady,—not merely touch it. Of course it is understood that, except under circumstances of such extreme intimacy as would make it pedantic and absurd, you must always recognise and part from a lady with a distinct *bow*.

Should a lady pass you in the street without notice, do not notice her—except, again, she is a familiar friend, and you presume she has not seen you. The first act of courtesy should always come from the lady.

In meeting a lady with whom your acquaintance is slight, you will *merely* bow, and pass on. Use, in bowing, the hand that is *away* from the lady, "the off-side."

Do not talk loudly to a lady in the street. Do not keep her standing, to talk. If you have anything to say, and she appears

## SALUTATIONS.

desirous of conversation, respectfully accompany her on her road, by turning back out of your own.

“Good morning” and “Good evening” are pleasant, and not unpoetical, forms of salutation. “How d’ye do?” is free and easy. It may be modified, in addressing a lady, in many ways which will occur to a tolerably ready person, in the different situations which may arise in social intercourse. “Good morning; I hope you are quite well?”—“Good day; I am glad to have met you.”—“Are you better than when I last saw you? And all your circle?”—spoken with respectful kindness, are better, neater ways of expressing solicitude than, “How d’ye do?” and that detestable phrase, “How’s all your family?”—though even that is better than, “How’s your mother? and your uncle? and Johnny?—Oh—hum—and how’s—hum—how’s Mr. Johnson?—Ha!” Unless you are on familiar terms, do not say, How’s your wife? but, How is Mrs. ——? Speak, indeed, of people in general by their names, and not according to their relationships. Friendships which exempt you from this rule will make their own laws and regulations.



## Visits.

WE use this word first in its widest, not in its technical sense.

If you are invited to DINNER, you will, on reaching your friend's house,—in black trowsers and dress-coat,—be shown into the drawing-room, where most likely the servant will mention your name in opening the door for you. You will probably find some of the guests there, to whom the hostess will introduce you. If you are quite unaccustomed to this sort of thing,—and many persons of great respectability and genuine cultivation lead secluded lives,—we must counsel you to keep quite cool, and *think as little about yourself as possible*. If the tone of your feelings is perfectly natural, your behaviour can scarcely be other than graceful and pleasing.

When the servant enters to announce that

DINNER IS READY,

the master of the house will offer his arm to the most distinguished lady present, and

## VISITS.

indicate the order in which the other guests are to proceed to the dining-room. Married people take precedence of single, as a general rule; but so many considerations may enter into the apportionment of a number of guests, that we will leave this matter, as it must practically be always left, in the hands of those omnipotent—"circumstances!"—But above all things, if this is your first dinner-party, *keep cool and collected*, and things will "come right."

Probably there flashes across your mind the question,—*Which arm shall I give my partner?* Take an answer in these oracular terms:—the left arm, in merely passing from room to room; the wall, in going down stairs.

On entering the dining-room your place will be indicated for you by the host or hostess. You will find a formidable-looking apparatus set before you, in the shape of knives, forks, spoons, glasses, etc., and, above all, a mysteriously folded napkin. We recommend you to unrol it without delay, when you will find in the interior some familiar form of the **STAFF OF LIFE!** When a plate of food (stones and scorpions you will not be offered in polite society)

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is sent to you by the host or hostess, give up your own empty plate in exchange. Everybody else will do the same,—thus saving the clatter and the mechanical difficulties of having a pile of plates before the carver or server.

Do not ask for fish or soup twice, because it keeps others waiting. Eat fish with your fork and a piece of bread—but if you find good reason for employing your knife at any particular crisis, use it like a man.

Do not ask any lady to take wine till soup or fish (with one of which a dinner usually begins) is finished.

If you have never visited at the house before, the host will be sure to ask you to take wine very early, and you will then gather more about this little custom than we could put upon paper without appearing trivial. Sometimes, however, a servant hands the wine round to the guests, and then the kindly practice in question is dispensed with.

You can slightly rinse your fingers in the (sometimes perfumed) water which is in the finger-glasses—but, at least while ladies are present, it is better not to carry the napkin to the lips.

## VISITS.

Remember that your very first duty as a gentleman is to attend to the wants and convenience of your partner—we mean, the lady who sits next to you; but do not *bother* her by too demonstrative regards. If she should ask you to pare an apple or orange, hold it with your fork while doing so.

Do not, on any pretence, *exchange* observations with the servants. Do not talk about anything which is on the table, unless the conversation should be general in that direction. Be punctual to the hour at which you are invited. Neither appear to make light nor to make too much of your friend's hospitality.

When you are invited to a friend's house only for the EVENING, you may go at almost any time you please,—between eight or nine o'clock in the evening, and midnight. The etiquette of Balls and Evening Parties is very simple, and has few details which a visitor will not gather for himself. However, we append some observations upon this subject. Always pay your respects to the lady of the house, before noticing any one else in the room,—unless you arrive very late, and find the room in a buzz of conversation. If, on leaving, you can bid her a quiet farewell,

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you may gracefully do it; but if it would be necessary to excite observation in order to do so, you had better glide away without telling any one. This, of course, is all written upon the supposition of a large party; and you should not omit a complimentary visit soon afterwards.

VISITS, using the word more technically, are either of congratulation, of condolence, or of ceremony.

Visits of ceremony are few, occasional, and should be short—little more than calls. To acknowledge kindnesses, to recognise an intimacy, to express customary good wishes at Christmas and so on, are occasions of such visits. When the feeling prompting them is sincere, visits of congratulation and condolence make their own laws.

The general rule for visits of condolence is, to pay them within a week after the event which suggests them has occurred. But if the grief be serious, and your intimacy be slight, you must only leave your card or write.

In making morning calls, take your hat with you into the drawing-room; but do not lay it about. Hold it, as easily as you may, to indicate that your stay will be brief.

## VISITS.

On no account, at any time, put your hat on the floor.

If, on making a call unannounced, you find your friends have already visitors with them, do not make any splutter about "intrusion," but stay for a short time, and then retire quietly: if you are *strongly urged* to remain, do so; but a few words of ceremony from the hostess must not be allowed to detain you. Every one, with the instincts of a gentleman, can see whether he is wanted or not, and will act accordingly.

If, in calling upon a lady, you find she has a lady-friend with her, and the lady-friend takes her departure first, you will rise when she rises, and go with her to the hall-door; unless some nearer friend should happen to be present; in which case the duty devolves upon him. But much must be left to the intuitive perceptions of the moment in such matters.

If, when you are paying a visit, your friends give any indication by looking at a watch, or otherwise, which you take to mean that you had better go, do not seem to notice it; make your reflections in silence, and take your departure after such an interval that it shall not appear pointed.

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If you are offered anything nice to eat or drink, do not pass it to somebody else. The reason is obvious ; you thereby charge your friend with overlooking the claims of another.

Do not be so absurd as to refuse to take "the last piece," or any nonsense of that sort.

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### Receiving Visits.

THE one great law for a host, which includes all others, is, to put your guests at their ease. Never forget, in regard both to greater and lesser courtesies, and hospitalities of all kinds, that an offer of them, though it should not be pressing and persistent, which cannot fail to annoy, should be hearty and sincere, and backed by evident readiness to carry out all you hint at. "Take a seat near the fire" is not enough if you leave your friend to find one—place a chair, and make it evident you wish him to feel at home, by the frank cordiality of your manner. "Will you have a glass of wine?" means nothing, if you put the question with a vague, blank countenance, and keep your

## RECEIVING VISITS.

seat. It is little better, if you make a fussy show of being ready to order it. The best plan is to be quite honest. If you have reason to think your friends do not want refreshment, do not offer it, for form's sake only. If you think refreshment will be really welcome, *have it produced* out of hand, and then say whatever you think kind, without being obstinate in thrusting anything upon an unwilling person.

Take care to meet your visitors with cheerfulness, even where warmth is out of the question, and do not let them take their leave unattended by you or by the servant. A lady you will, of course, yourself hand out; if she has a carriage or a cab, attend her into it. *Generally, the stringency of all rules of respect and kindness must be understood to be increased when applied to ladies and to aged persons.* But there is a certain fulsome obtrusiveness of attention to ladies, to which some gentlemen are given, and which is very offensive. Pray you, avoid it.

If you are at the head of a domestic establishment, and invite guests to stay with you who are not on the most familiar and friendly terms, make it clear in the language of the invitation how long you



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wish them to stay. This will save embarrassments to all parties, and sometimes prevent very awkward mistakes.

Steer a middle course between allowing your visitors, (whether their stay is to be long or short,) to amuse themselves, on the one hand, and hunting them up and plaguing them with attentions on the other. Do not go about deliberately to make every one talk in the direction of his speciality. Brown may not want Jones to know offhand that he is a doctor; or Jones wish Miss Thompson to learn, in five minutes' acquaintance, that he is an attorney. Remember this. On the other hand, it is your duty, and will almost always prove your pleasure too, to endeavour to *mate* your visitors in conversation, and to give every one appropriate opportunities of pleasing. This is not so much feeding the self-love of others as it is repressing our own, and in society there is understood to be a perpetual give and take in such matters, by means of which the moral odds are evened.

## Forms of Address.

IN writing letters, never begin "Respected Sir," or anything of that kind, whatever may be a man's rank or merit. There are plenty of ways of intimating your respectful feelings, without this, in the course of your letter. In signing, too, it is better to say, "With respect, your faithful servant," than "Respectfully," etc.

Do not be too shy of beginning "Dear Sir,"—but do not take liberties in using the language of regard where the right to use it is doubtful.

In addressing a letter outside, do not call one person Esquire and the other only Mr.; for instance, you must not write, "Mr. Jackson, care of George Wilson, Esq., The Elms, near Manchester." That is rude. It reminds Mr. Jackson of a distinction which should be covered up in social intercourse as far as possible.

In case of doubt whether a higher or lower title is due to your correspondent, take care to err on the right side, and give the higher of the two.

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In conversation, do not be profuse in the employment of titles of respect or of ceremony. An occasional, "My Lady," (*very* occasional indeed,) a little more frequent "Your Ladyship," will pass; but often used, titles of all sorts are abominable, and have a flunkeyish sound.

Say Ma'am, Madam, and Sir, as seldom as possible. But Sir is safer for repetition than Ma'am.

Never call a young lady Miss without the surname. If you do not know it, and cannot address her as Miss Harley, or what-not, give her no title at all. Speak to her with a frank respect, which will show you appreciate her sex; but don't, we repeat it, don't be vulgar enough to call her Miss: "No, Miss," "Yes, Miss."

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## Presents.

THERE is nothing in which delicacy of feeling or the want of it may be so plainly and readily shown as in this matter of presents. Never to give them, and to be foolishly proud about receiving them, are

## PRESENTS.

alike bad. The impulse to give is so natural in the ordinary mortal, that one is apt to suspect of meanness the man who never gives. And again, a heart on which gratitude seems not to sit easy, (which is presumed when a fellow-creature is nervously unwilling to assume an "obligation,") is a very bad heart indeed.

Presents should, as far as possible, be rendered *expressive*, characteristic: it is well to place them in relation to specific events or specific feelings. Presents to ladies should be delicately chosen, and neither too cheap, nor too dear. Among intimate acquaintances,—what the world call friends,—presents should not be costly. Among *real* friends, these matters, like a great many others, may be safely left to regulate themselves.

Make presents in a quiet manner, without fuss of any sort. If the receiver praises your gift, do not you begin to pooh-pooh it. If his praises are really painful to you, you can gracefully change the subject.

You must not, as a general rule, make presents to your superiors. Of course there are exceptions. For instance, if you are the writer of a book, or the painter of a picture,

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you may safely offer it to any one. Or, if you are a sailor, you may request a lady to accept the skin of a rare animal for a toilet-mat; or anything of that sort.

In thanking another for a present, never degrade your friend and yourself by such foolish expressions as "I fear I rob you," etc. etc.

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### Conversation.

THE first requisite for good conversation is that you should speak the language with plainness and propriety. This is neither a treatise on elocution, nor a grammar. But we may impress upon all readers the great mistake they commit if they adopt a hasty, indistinct sort of utterance. An indistinct talker, like a bad writer, inconveniences his friends, and loses many a bright chance in his own behalf. No one can fairly respond to what is only imperfectly caught up by eye or ear.

Be particular in giving due effect to *the open vowels*, and to the *aspirates*. These are great points in the conversation of well-educated people.

## CONVERSATION.

Do not giggle absurdly between whiles. Do not (as the Yankees say) *snigger*. Do not simper. Do not laugh at your own wit. When you have said a good thing, or told a good story, and people have enjoyed it, do not commit the very vulgar error of saying it over again. Once is often enough for a favourable impression. Encores are generally failures, unless specially called for.

Do not begin to speak while some one else is addressing the company. Neither betray an impatience for your turn. Generally speaking, seek rather to glide into the current of the talk than to direct it. When it has assumed a tendency calculated to offend truth or goodness, or to give personal pain, you may rightly interfere; but ever with gentleness, forecast, caution, and respect. In any case of this sort, no amount of dexterity you can bring to your task will be accounted too great, and your pains will be their own reward; for all who are present will see what you have been doing, and esteem you for your manner of bringing it about.

Do not talk exclusively, or very much with your own family, your own associates, or your very particular friends, when in a

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mixed company. They are supposed to be frequently accessible to *you*; not so with others, who are present. The essence of conversation is interchange of thought. The greater the freedom in the midst of variety and propriety which can be introduced, the greater the pleasure and the benefit. We must not isolate ourselves. Let us give and take; ever bearing in mind that it is "*more blessed to give than to receive*;" though to receive be blessed also.

If you are asked to sing, and can, do so without making a fuss about it. But do not go on singing, to the exclusive occupation of the evening by your own sweet voice. Perhaps you are not the only nightingale present—who knows? Do not whisper and fidget about, while others are singing. You are supposed to be a listener.

In order to talk well, you must pay close attention to what others are saying. Rather build upon the remarks of your companion than follow exclusively your own track of thought.

It is often,—generally indeed,—an ill compliment to talk to a man, whose pursuits you happen to know, exclusively or chiefly of the topics which you suppose to come

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daily under his notice. He likes a change, probably, and will not thank you. Sir Joshua Reynolds once called upon two noblemen in the same day. The first received him with a whole pomp of ceremony, talked about Art, and quite embarrassed him with a storm of compliment. The other, who was the Earl of Chesterfield, received him like a gentleman, with quiet unobtrusive respect, did not pester him with Raphael or Correggio, but seized upon common topics, as they arose, and sent him away at ease with himself and satisfied with his host.

Do not introduce private topics in a mixed company. It is rude to put to A and B questions which C, D, and E are not supposed to understand; it is equal to saying you wish yourself rid of their presence.

Be careful in introducing all sorts of delicate and allusive topics. There is pretty certain to be some one in a circle whose antecedents you only partly know, and you may do great harm by a small *mal-à-propos*.

Never praise another loudly or excessively. Never praise in matters you do not yourself understand. If you are speaking to X, do not praise Z for something in which you are well aware X is deficient.



## ETIQUETTE FOR GENTLEMEN.

Do not fall into the error of talking to ladies only or principally upon frivolous topics. But when you perceive your interlocutor, lady or gentleman, is getting into deep water, dexterously change the topic.

There is no flattery in remembering the bent of a mother's heart, and making her children a prominent subject of conversation with her. If you have yourself a heart, you cannot be wholly insincere in doing this.

Do not be disputatious. Neither encourage disputes among others. As Cowper says, "Discourse may want an animated No" now and then, but people do not meet to constitute themselves into a Discussion Society *pro tem*.

Be very chary in asking questions, in general. Be doubly so in asking questions of a lady.

Not for the purpose of shining, but out of a sentiment of respect for your fellow-mortals, you ought to be tolerably well up in current news, the topics of the hour, etc.

It is a cardinal rule that in society one should think as little of himself as possible, and as much of others. This would prevent, among other evils, some less, some greater,

## MARRIAGE.

the annoyance to which some people are always subjecting you by their egotisms,—“*My house,*” “*my servant,*” “when *I* was in Sweden,” “*my opinion is,*” etc. etc.

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## Marriage.

WHEN you see a lady who impresses you favourably, do not be in any rash haste to make advances. If you do not know her friends, *endeavour* to know them, and to obtain an introduction. If she is a perfect stranger, and you can see no link which seems feasible for connecting your respective circles, you will of course spare no pains to discover her residence, position, parentage, etc. etc., and will introduce yourself by degrees. Within the limits of politeness, you may, meantime, choose your own methods for keeping yourself before her; but in general it is bad to be abrupt in speaking, and *very* bad to be abrupt in *writing*. Always negotiate with a lady *vivâ voce*, when you can. A woman does not like love-making by the intervention of pen and

## ETIQUETTE FOR GENTLEMEN.

ink; at least, not at the outset of an intimacy.

Do not be in a *hurry* to press a lady to commit herself. Trust her eyes, her movements, her voice, her hand; and never plague her for demonstrations of more love than she at present feels, or would, perhaps, like to show you.

If a lady declare herself unwilling to receive your addresses, retire from the field at once, with dignified courtesy.

If the courtship assumes the usual shape, be kind and respectful to the friends of the woman you profess to love, and do not bore them by too frequent calls.

Do not tyrannize over your mistress by your jealousies. You must not behave like a wronged man, if she dances with another, or is seen taking a walk with a male friend. All this is sheer barbarism, and it is one of the curses of English society.

It is the lady's inalienable privilege to *fix the day*; and after you have urged your suit for an early one, as far as delicacy allows you, you must just accept her decision, without murmuring. Above all, do not attempt to raise a discussion upon the question.

On the wedding day, the bride goes to

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church with her parent, or the friend *in loco parentis*, and a bridesmaid. You will go by yourself, with your groomsmen and friends, and receive the bride in the vestry.

Be sure to bring the ring, and to take it with you to church, in the left-hand corner of the right-hand pocket.

You will, of course, have sent white gloves to your groomsmen on the day before.

You will be at the altar in readiness to meet the bride there, when she comes up with her father followed by the bridesmaids. Sometimes, however, the bridegroom leads the bride to the altar himself: the former is the strict etiquette. He stands at the right hand of the bride; and, after the chief ceremony, leads her to the vestry for that of "signing names." He also leads her out of church, and accompanies her to her father's house.

The etiquette of a wedding-breakfast contains little but what regulates itself with the moment, according to the rank in life of the couple who are united.

In the evening, after the bride has retired, whether there be a wedding trip or not, she sends word to the bridegroom that his apartments are ready.

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In sending out the wedding-cards, you are at liberty to omit any bachelor acquaintances whom you may not wish to retain as friends during your wedded career.

We can take you no farther than this, to any purpose. The etiquette of the first "At Home" of a newly-married pair you will have learnt, if your station in life is such that the ceremony is observed with strictness. If not, we do not recommend you to adopt any very stringent formalities in the matter. We cannot do more than leave you, with all good wishes, upon your having attained

"THE SUM OF EARTHLY BLISS;"

unless we charge you, as you hope for a bliss that is better than earthly, to remember the obligations of post-connubial, as well as ante-connubial, ETIQUETTE.

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## DANCING.

DANCING is rhythmical or measured motion—motion to beaten time. In all ages, under the most primitive conditions, men and women naturally express their feelings by the mute language of motion—by “pantomime,” as it is called. Introduce the ideas of *order* or *law*, and *proportion* or *beauty*, and the name *dancing* then becomes applicable. It is not necessarily related to music, though music is a natural adjunct. Above all things, it is not necessarily related to *melodious* music; the music of the Greeks, who were accomplished dancers, was almost wholly rhythmical.

It is a mistake, which a little reflection will dispel, to suppose that dancing is confined to the expression of one class of ideas, or to one set of associations. It bears the same relation to our ordinary movements,—standing, walking, sitting—that poetry does to prose; and is capable of as wide a range of expression and application as poetry.



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We cannot go at length into the question of the propriety of dancing, looked at from the religious point of view. It is true that dancing has been debased and perverted; but so have other arts. Poetry has been debased; and if not so much as the other, it is because it is an art of the study rather than of society, and less liable, therefore, to abuse from perversions of social feeling. Yet, perhaps, other arts have been only *less obviously* debased than dancing. If so, there is no argument against it which would not exclude music and poetry also.

Late hours, careless associations, thin dresses, habits of reliance on excitement, are, of course, all bad, and it is the office of good people to discourage them. But Dancing is natural and beautiful in the young,—as natural as the frolicking of a kitten, or the fluttering of a bird; and if the wise and conscientious wish to prevent its being indulged in at unfit hours and in unbeseeming ways, the best thing they can do—not to say the right and imperative thing to be done—is to provide for its enjoyment at hours which are fit, and under conditions which are graceful and seemly.

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### POPULAR DANCES.

The QUADRILLE is a pleasant as well as a fashionable dance, and is not difficult. Partners can converse, and a step which is only a few degrees removed from walking is admissible. But not *quite* a walking step; that is affectation. A gentleman, in taking his partner to a quadrille, secures, if he can, the top place; if that be engaged, then the next in rotation. Five only out of the original six figures of the Quadrille are now danced. The "bow to partners" is now made *only* at the end.

The POLKA is an importation whose rapid "run" of success and scarcely abated popularity speak volumes in its favour. It should not be danced too fast; the foot should not stride out too far in the "spring," and the "wheel round" should be managed gently and gracefully. The lady should not make the gentleman carry or drag her about the room, by heavily leaning on him. The gentleman should not press too close to the lady. Partners should not grin over each other's shoulders, in the coarse fashion *sometimes* imported into a private ball.

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The SCHOTTISCHE (Scottish) is a favourite German peasant dance, forming a medium between the waltz and the polka. It is better to dance it to the right and left, than by advancing and retiring. The caution against rude contact applies here, as in the case of the polka.

The WALTZ, or "Valse," is a very old favourite. Lord Byron describes it as

"The only dance that teaches girls to think,"

and says

" ————— The Waltz  
Makes one in love even with its very faults."

The "*Valse à deux temps*" is now all the rage, though it is scarcely an improvement upon its predecessor. This is a *fast* age, in its dancing, as well as in other things.

The MAZOURKA, The REDOWA, The CEL-LARIUS, etc. etc., are more or less popular. If to these we add The LANCERS, CALEDONIANS, WALTZ COTILLON, and COUNTRY DANCES, we have some idea of the staple *répertoire* of the Ball-Room. An analysis in detail will be found at the end of these pages.





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monies, or one of the Stewards, will introduce a gentleman to a partner, on his asking.

A gentleman, while dancing with a lady, should pay almost exclusive attention to her; and at the close of a dance ask her to take refreshments. When he has led her to a seat, he may either leave her with a bow, or sit down and converse with her for awhile. He can then ask her which dance upon the list she will share with him next time; and meanwhile seek another partner for the intermediate dance.

A kind-hearted gentleman will not fail to lead out ladies who appear to be neglected by others—but he will not do it ostentatiously. Private preferences, domestic, and other, should disappear in ball-room intercourse. It is bad taste to ask a lady for such a number of dances as would be fatiguing.

After about twelve dances, there is generally time given for supping. The gentleman escorts his partner in the last dance, the companion whom he took with him, or any *un*-companioned lady, to the table. He waits upon her till she has supped, then hands her to the ladies' room, and returns to get his own "snack." At a public ball, it is exceptional for a gentleman to offer to

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escort a lady home: she is pretty sure to refuse, unless——but we need not supply *that* blank!

At a private ball, the rules are essentially the same as at a public one. But there is no *programme* of the dances, so that engagements are not made till they are announced.

Ladies have the privilege of refusing gentlemen, without the latter having a right to be offended, if the refusal be made politely. But a lady who has refused one gentleman for a particular dance should not accept another partner for the same.

It is rude to leave your place when once taken for a quadrille—the other three couples would wonder what you meant.

Grace, gentleness, and unselfish watchfulness, constitute the three leading elements of Ball-room Etiquette. It is well, very well, to dance in the best style; and we earnestly counsel you to seek first-rate tuition, and to make the most of it. But, in dancing, as elsewhere, good-will covers a multitude of sins, and unworthy bashfulness is worse than clumsiness. Do your best, but let no false shame spoil your evening in a place sacred to the Graces.

# Quadrilles.

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## PAINÉ'S FIRST SET.

1. *Le Pantalon*.—Right and left; set and turn partners; ladies' chain; half promenade, and half right and left.

2. *L'Été*.—Leading lady and opposite gentleman advance and retire; chassez right and left; cross over to each other's places; chassez right and left; re-cross, and turn partners.

3. *La Poule*.—Leading lady and opposite gentleman cross over giving right hands, back with left; balancez four in a line, and half promenade; two advance and retire twice; four advance and retire; half right and left.

4. *La Trenise*.—Ladies' chain; set and turn partners; first couple advance twice, leaving the lady at left of opposite gentleman, and first gentleman retires; two ladies cross over and change sides, while first gentleman passes between them up the centre; the same repeated to places; set and turn partners.

5. *La Pastorale*.—The leading couple advance twice, leaving the lady opposite the second time; the three advance and retire twice; first gentleman advance twice, and set; hands four half round, and half right and left.

6. *La Finale*.—All change sides and back; leading lady and opposite gentleman advance and retire; chassez right and left; cross over; chassez right and



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left; re-cross and turn partners; ladies' hands across and back; all set in a cross, gentlemen outside; all turn partners to places; finish with grand promenade.

The order of dancing the first set is as follows:—

*Le Pantalon* is twice performed by the top and bottom couples first, then by the side couples.

*L'Été* and *La Poule* are performed each four times, in the following order:—First, the leading lady and opposite gentleman perform the figure; second, the first gentleman and opposite lady; third, the lady at the right of the top and opposite gentleman; and lastly, the gentleman at the right of the top and opposite lady.

*La Trenise* and *La Pastorale*, four times, in the following order:—By top couple; by bottom couple; by couple right of top; by fourth couple.

*La Finale*, four times, same as *L'Été*.

In the first set, either *La Trenise* or *La Pastorale* is usually omitted.

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## LANCERS.

### FIRST SET.—DUVAL'S.

1. The leading lady and opposite gentleman chassez right and left, and then swing quite round with right hands to places; top couple lead between opposite couple; return, leading outside; the gentlemen join their left hands in centre, and right to partners; change places with partners; ladies join right and left hands, forming a cage; ladies dance round to left, and gentlemen lead round outside to right; turn partners to places.

2. First couple advance twice, and leave the lady at left of opposite gentleman; set and turn partners; advance in two lines; all turn partners.

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3. First lady advance and stop, the opposite gentleman doing the same, and both retire turning round; ladies join right hands across, at the same time gentlemen join hands with partners; all lead round and turn partners to places.

4. The first couple, with lady at left, advance twice; set and pass between the two ladies; hands three round and back to places.

5. Grand chain; first couple turn half round facing top, then the couple at right advance behind the top couple; the couple at left and opposite couple do the same, forming two lines; all change places with partners; back again; ladies turn in a line on the right, and gentlemen on the left; each couple meet up the centre; advance in two lines, ladies on one side, and gentlemen on the other; turn partners to places; finish with the grand square.

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### LANCERS.

#### SECOND SET.—HART'S.

*La Rose.*—The first gentleman and opposite lady advance and set; turn with both hands, retiring to places; top couple lead between opposite couple; return, leading outside; set and turn at corners.

*La Lodoiska.*—First couple advance twice, leaving the lady in the centre; set in the centre; turn to places; all advance in two lines; all turn partners.

*La Dorset.*—First lady advance and stop, then the opposite gentleman; both retire, turning round; ladies' hands across half round, and turn the opposite gentleman with left hands; repeat back to places and turn partners with left hands.

*L' Etoile.*—First couple set to couple at right; set to couple at left; change places with partners and set, and pirouette to places; right and left with opposite couple.

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*Les Lanciers.*—The grand chain; the first couple advance and turn facing the top, then the couple at right advance behind the top couple, then the couple at left, and the opposite couple do the same, forming two lines; all change places with partners and back again; the ladies turn in a line on the right, the gentlemen in a line on the left; each couple meet up the centre; set in two lines, the ladies in one line, the gentlemen in the other; turn partners to places; finish with the grand chain.

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### CALEDONIANS.

1. The first and opposite couple hands across and back again; set and turn partners; ladies' chain; half promenade; half right and left.

2. The first gentleman advances and retires twice; set at corners, and turn (each lady taking the next lady's place); all promenade.

3. The first lady and opposite gentleman advance and retire, advance and turn to places; the top couple pass between the opposite couple, and return outside; set at corners and turn; grand round, advancing once only, and turn partners.

4. The first lady and opposite gentleman advance and stop, then their partners advance; turn partners to places; four ladies move to the right, each lady taking the next lady's place, and stop, the gentlemen do the same to the left; the same repeated; promenade to places, and turn partners.

5. The first gentleman leads his partner round inside the figure; the four ladies advance and retire; the four gentlemen the same; all set and turn partners; grand chain half round; promenade to places and turn partners; all change sides and back again. Promenade to finish.

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### THE PARISIAN.

1. *Le Pantalon*.—Right and left; set and turn partners; ladies' chain; half promenade, and half right and left.—*Le Pantalon* is performed twice; first by the top and bottom couples, and then by the side couples.

2. *L'Été*.—Leading lady and opposite gentleman advance and retire; chassez right and left; cross over to each other's places; chassez right and left; re-cross, and turn partners.—*L'Été* is performed four times: first, by leading lady and opposite gentleman; second, by first gentleman and opposite lady; third, by lady at right of top and opposite gentleman; fourth, by gentleman at right of top and opposite lady.

3. *La Poule*.—Leading lady and opposite gentleman cross over, giving right hands, back with left; balancez four in a line, and half promenade; two advance and retire twice; four advance and retire; half right and left.—*La Poule* is performed the same number of times, and in the same order, as *L'Été*.

4. *La Trenise*.—The first couple advance and retire twice, the lady remaining at the opposite side; the two ladies go round the opposite gentleman, who advances up the centre; balancez and turn hands.—*La Trenise* is performed four times: first, by top couple; second, by bottom couple; third, by couple right of top; fourth, by fourth couple.

5. *Galope Finale*.—The top and bottom couples galopade quite round each other; advance and retire; four advance again, and change the gentlemen; ladies' chain; four advance and retire, and regain partners in places; fourth time all galopade. *La Finale* is danced in the same order as *L'Été*.

As usually danced, the Parisian is half a quadrille, the couples being ranged *vis-à-vis* across or along the room. The figures are the same as Paine's First Set, and only half the music is played, as there are no side couples.

## THE POLKA.

*First Step.*—The gentleman raises the left foot slightly behind the right, the right foot is then jumped upon, and the left brought forward with a glissade. The lady begins with the right, jumps on the left, and glissades with the right. The gentleman during this step has hold of the lady's left hand with his right.

*Second Step.*—The gentleman lightly hops the left foot forward on the heel, then hops on the toe, bringing the left foot slightly behind the right. He then glissades with the left foot forward; the same is then done, commencing with the right foot. The lady dances the same step, only beginning with the right foot.

There are other steps which can only be understood by the aid of a master.

Any number of couples may stand up, and the gentleman may form what figure he pleases, as taste may dictate.

*First Figure.*—Four or eight bars are devoted to setting forwards and backwards, turning from and towards your partner, making a slight hop at the commencement of each set; and holding your partner's left hand, you then perform the same step (forwards) all round the room.

*Second Figure.*—The gentleman faces his partner, and does the same step backwards all round the room, the lady following with the opposite foot, and doing the step forwards.

*Third Figure.*—The same as the second figure, only reversed, the lady stepping backwards and the gentleman forwards, always going the same way round the room.

*Fourth Figure.*—The same step as in figures two and three, but turning as in a waltz.

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### THE SCHOTTISCHE.

The gentleman holds the lady as in the Polka. Beginning with the left foot, he slides it forward, then brings up the right foot to the place of the left—slides the left foot forward—and springs or hops on this foot. This movement is repeated to the right: he begins with the right foot, slides it forward, brings up the left foot to the place of the right foot—slides the right foot forward again, and hops upon it. The gentleman springs twice on his left foot, turning half round: twice on the right foot: twice *encore* on the left foot, turning half round: and again twice on the right foot, turning half round. Beginning again, he proceeds as before. The lady begins with the right foot, and her step is the same in principle as the gentleman's. Vary, by a *reverse turn*; or by straight line round the room. You may double each part, by giving four bars to the first part, and four bars to the second part. The Schottische ought to be danced *slower* than the Polka.

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### THE MAZOURKA.

*First Figure.*—Four movements to the left, and the same to the right. Holubieck by all the couples. The ladies advance to centre and moulinet round; the gentlemen move to the right, advance to partners giving hands, and turn.

*Second Figure.*—Each lady crosses to the gentleman on her right, giving left hand; she Mazourkas round him, then returns to her partner and turns.

*Third Figure.*—Top and bottom couples advance and retire: the two ladies cross over, while the gentlemen make a petit tour, advance and retire again: the ladies re-cross making a half turn with partners

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to places. The sides repeat the figure. Grand Rond and Holubieck, as at commencement.

*Fourth Figure.*—First and third gentlemen lead their ladies to the couple on the right; demie chaine anglaise, and hands round to places: the same for the sides.

*Fifth Figure.*—Eight redowa round by all the couples to their places. The ladies then face their partners, making four steps to the right, giving their hands to the next gentleman and turn. This figure is repeated four times to places. Grand Rond and Holubieck.

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## THE POLKA MAZOURKA

is danced by two persons, and is composed of the two steps of the common polka, with the exception, that the latter part of the first movement is a *fouatte en arriere*. The first step is taken sideways, and the second in turning half round.

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## LA VARSOVIANA

is a compound of the Polka and Mazourka, with a rest of two-thirds of a bar alternately with each foot.

The gentleman takes his lady as usual,—they then make one bar of polka steps, and in the next bar only one step of the polka, resting the other two measures of the bar, with the feet gracefully extended; then repeat the same with the other foot, which will bring you quite round at the fourth bar. This may be repeated for sixteen bars.

Then Mazourka step straight forward, two bars, then a polka, one bar turning and resting as before at the next bar; then repeat with the other foot, which will bring you quite round at the eighth bar. This may be repeated for sixteen bars; then polka step round without the rest, four bars, and polka back step four bars; then repeat the whole.

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### THE GORLITZA.

The figures are similar to those of the Polka, and are waltzed through. It requires much practice.

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### COMMON WALTZ.

In the time of one bar of the music, the gentleman slides his left foot forwards, draws up the right to the back of it, and rising on both toes, turns half round.

At the same time the lady slides her right foot towards the gentleman's feet, bringing the left foot a little before the right, and then rising upon both toes, turns half round also. For the next bar they both repeat what the other did in the first bar. This fills two bars, finishing the same as at starting, and is repeated *ad libitum*.

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### VALSE A DEUX TEMPS.

The gentleman begins by sliding to the left with his left foot, then making a chasseur towards the left with his right foot, without turning during the first two times. He next slides backwards with his right leg, turning half round; after which he puts his left leg behind, to perform a chasseur forward, then turning half round for the second time.

The lady, the same; only, the first time, she slides to the right with the right foot, and also performs the chasseur on the right, and then goes on the same as the gentleman, except that she slides backward with her right foot when the gentleman slides with his left foot to the left: and when the gentleman slides with his right foot backwards, she slides with the left foot.

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### THE REDOWA

is composed of three parts—1st, The Pursuit; 2nd, The waltz called Redowa; 3rd, The waltz à deux temps, executed to a particular measure, and with a



## THE BALL-ROOM GUIDE.

change of rhythm. The middle of the floor is reserved for the dancers who execute promenade, called the pursuit, while those who dance the waltz turn in a circle about the room. The position of the gentlemen is the same as for the waltz. The gentleman sets out with the left foot, and the lady with her right. In the pursuit it is different; the gentleman and his partner face, and take each other by the hand. They advance or fall back at pleasure, and swing (*balancez*) in advance and backwards. To advance the step of the pursuit is made by a glissade forward, without springing, *coupé* with the hind foot, and *jeté* on it. Recommence with the other foot, and so on. The retiring step is made by a sliding step of the foot backwards, without spring, *jeté* with the front foot, and *coupé* with the other. Advance well on the sliding step, and spring lightly in the two others, *sur place*, balancing equally in the *pas de poursuite*, which is executed alternately by the left in advance, and the right backwards. The lady follows all the movements of her partner, falling back when he advances, and advancing when he falls back. The shoulders are brought a *little* forward at each sliding step, for they should always follow the movement of the leg in advancing or retreating. When the gentleman is about to waltz he should take the lady's waist. This is the step of the Redowa in turning. For the gentleman—*jeté* of the left foot passing before the lady. *Glissade* of the right foot behind to the fourth position aside—the left foot brought to third position behind—then the *pas de basque*, executed by the right foot, bringing it forward; recommence with the left. The *pas de basque* is made in three very equal beats, as in the Mazourka. The lady performs the same steps as the gentleman, beginning with the *pas de basque*, right foot. To waltz à deux temps to the measure of the Redowa, make each step upon each beat of the bar, the gentleman with his left foot, and the lady with her right: one whole and one half step to each bar.

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### VALSE CELLARIUS.

The gentleman takes the lady's left hand with his right, moving one bar to the left by a *glissade*, and two hops on the left foot, while the lady does the same to the right, on her right foot; at the second bar they repeat the same with the other foot—this is repeated for sixteen bars. They then waltz sixteen bars with the *glissade* and two hops, taking care to occupy the time of two bars to get quite round. The gentleman now takes both hands of the lady, and makes the grand square—moving three bars to his left—at the fourth bar making two beats, while turning the angle. His right foot is now moved forward to the other angle three bars, at the fourth beat again while turning the angle. The same repeated for sixteen bars—the lady having her right foot forward, when the gentleman has his left foot forward. The waltz is again repeated.

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### THE SPANISH DANCE

is danced in a circle, or in a line, by 16 or 20 couples, standing as for a country dance, except that the first gentleman must stand on the ladies' side, and the first lady on the gentlemen's side.

First gentleman and second lady balancez, first lady and second gentleman do the same, and change places.

First gentleman and partner balancez, while second gentleman and partner do the same, and change places.

First gentleman and second lady balancez, first lady and second gentleman do the same, and change places.

First gentleman and second lady balancez to partners, and change places with them.

All four join hands in the centre, and then change places, as in the preceding figure, four times. All *pousette*, leaving second lady and gentleman at top, same as in a country dance. The first lady and gentleman then go through the same figure with the third lady and gentleman, and so on to the end of the dance.

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### SIR ROGER DE COVERLEY

is danced like other country dances—gentlemen and ladies, in a line, opposite partners. First gentleman at top, and lady at bottom of the line, commence the figure; the other gentleman and lady at the opposite corner have to repeat it immediately.

1st. First lady and gentleman meet in the centre, give right hands, turn once round, and retire to their corners; the same for the other two at the bottom.

2nd. First couples cross again and give left hands, and turn once back to places; repeat this.

3rd. First couple give both hands, the others the same.

4th. First couple back to back, and retire to places, the others the same.

5th. The first couple advance and bow to each other, and retire; same by the other couple.

6th. The top gentleman turns to the left, and the top lady, his partner, turns to the right, all the other ladies and gentlemen follow the leaders, who run outside the line, meet at the bottom of the room, giving right hands and raising arms, under which all the following couples must pass. The first lady and gentleman remain the last at the end of the two lines, and the figures are repeated by all when the first couple have got to their original places.

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### THE HIGHLAND REEL

is usually danced by two couples; but admits of a larger number, if desired. The company are arranged in parties of three along the room, a lady between two gentlemen in double rows. All advance and retire; each lady then performs the reel with the gentleman on her right, and the opposite gentleman to places; hands three round and back again; all six advance and retire; then lead through to next trio, and continue the figure to the end of the room. Highland step, and music three part time.

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### THE GALOPADE

step is only a chasseez with one foot, as long as you continue the same way, and when you turn, chasseez with the other foot. The step in turning is the same as in the valse à deux temps.

### Terms used in Dancing.

*Assortement du quadrille.*—Set of quadrilles.

*A rebours.*—The wrong or reverse way.

*Balances.*—To set to partners.

*Balances aux coins.*—To set at the corners.

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

*Balances et tour des mains.*—Set and turn partners to their places.

*Balances quatre-en ligne.*—Four set in a line, joining hands.

*Balances quatre sans vous quitter la main.*—Four dance without quitting hands.

*Balances à vos dames.*—Gentlemen dance four bars before their partners.

*Ballotez.*—A step repeated four times in the same position.

*Chaine Anglaise.*—Two opposite couples, right and left.

*Chaine de dames.*—Ladies' chain.

*Cavalier seul.*—Gentleman advances by himself.

*Cavalier seul deux fois.*—Gentleman advances twice and retires.

*Chassez croisez.*—To change sides with your partner, ladies to pass in front of the gentlemen, and then resume the places they had previously occupied.

*Chaine des dames double.*—All the ladies commence at the same moment.

*Chasses et déchasses.*—To move to the right and left.

*Chaine Anglaise double.*—The whole of the couples perform the figure at the same time.

*Changez de dames.*—To change ladies.

*Demie chaine Anglaise.*—Half right and left.

*Demie moulinet.*—The ladies advance to the centre, give right hands half round, and return to places.

*Demie promenade.*—Half promenade.

*Demie queue du chat.*—Half promenade.

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

*En avant dieux et en arrière.*—Ladies and gentlemen opposite to each other advance and retire.

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*En avant quatre.*—First and opposite couple advance and retire.

*En avant trois deux fois.*—Three advance twice.

*Figurez devant.*—Dance before.

*Holubieck.*—Term used in the Mazourka.

*La dame.*—The lady.

*La grande chaine.*—The eight dancers in the quadrille figure to chassez all round, giving by turns the right and left hand to partners, commencing with the right.

*La grande promenade.*—All eight promenade quite round to places, leading to the right.

*La main droite.*—The right hand.

*La main gauche.*—The left hand.

*Le Cavalier.*—The Gentleman.

*Le deux de vis-à-vis, main droite et main gauche.*—The opposite lady and gentleman give their right hands crossing over, and the left recrossing.

*Le grand rond.*—The whole figure join hands and advance twice.

*Le grand quarre.*—The eight dancers in the figure to form square.

*Les dames donnent la main droite à leurs cavaliers.*—The ladies give their right hands to their partners.

*Les dames en moulinet.*—The ladies' right hands half round, and back again with left.

*Moulinet.*—Hands crossed. The figure will show whether this applies to the ladies or the gentlemen, or all eight.

*Queue du chat entier.*—The four opposite persons promenade quite round.

*Traverser.*—Cross over.

*Retraverser.*—Recross.

*Traversez deux en donnant la main droite.*—The two opposite persons cross over, giving right hands.

*Retraversez en donnant la main gauche.*—They recross, giving left hands.

*Tour aux coins.*—Turn at the corners.

*Tour des mains.*—To turn and give both hands.

*Vis-à-vis.*—Opposite.

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*Pantalon.*—First figure in quadrille.

*L'Été.*—Second figure in quadrille.

*La Poule.*—Third figure in quadrille.

*Trenise and La Pastorale.*—Fourth figures in quadrille.

*La Finale.*—Fifth figure in quadrille.

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