

**ETIQUETTE**  
**FOR**  
**LADIES AND GENTLEMEN.**



**ETIQUETTE**  
**FOR**  
**LADIES AND GENTLEMEN;**  
  
**OR,**  
  
**THE PRINCIPLES OF TRUE POLITENESS:**  
  
**TO WHICH IS ADDED**  
  
**THE BALL-ROOM MANUAL.**

**LONDON:**  
**MILNER AND SOWERBY.**  
**PATERNOSTER ROW.**

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## ETIQUETTE FOR GENTLEMEN.

## ETIQUETTE.

In the present age of civilization and refinement, any detailed explanation of the word Etiquette may be considered superfluous; for the information, however, of those parties yet unacquainted with the strict meaning of the term, it may be as well to state that Etiquette is a name given to the code of laws established by the highest class of society for regulating the conduct, words and actions of those admitted within its sphere; and so thoroughly are these rules and regulations based upon the principles of good sense and politeness, that they have become not only absolutely essential to the wellbeing and happiness of society, but even to its very existence. Etiquette is the key-stone in the arch of refinement; and it would be both impolitic and dangerous to remove it: it is an effectual barrier against the innovations of the vulgar: it is a rubicon none can pass without submit-

ting to its demands; and he who is unacquainted with its details, or disregards them as a matter of no importance, whatever his circumstances, whatever his talents or abilities, though he may be tolerated, can never be favorably received in good society. The question here naturally arises, what constitutes good society? This is easily answered: it is the assemblage of persons of education, rank, fashion, and respectability; and whatever is deemed honorable, polite, and worthy of imitation amongst mankind, will unquestionably and assuredly be found within this circle. For protection against the intrusion of those whose abrupt manners and vulgar habits would render them disagreeable and obnoxious, society has established the laws of Etiquette; and all who would be acknowledged as its members, must submit to its demands. What those demands are we will now endeavour to explain as definitely as possible; and by imparting the necessary information, enable those who have not been fortunate enough to be born or educated in "good society," to lay a just claim to be admitted within its pale.

## INTRODUCTIONS.

FIRST then with regard to letters of introduction. And here I must remark, that if one line of conduct is more reprehensible than another, it is that of giving introductory letters to parties with whom you are but imperfectly acquainted, without giving a thought of the unpleasant consequences that are certain to arise from improper and hasty introductions. Never by any means give a letter of introduction to a person with whose character, tastes, and habits you are not perfectly acquainted, and of whose worth and merit you are not perfectly satisfied. Any neglect of this precaution is almost sure to end in personal annoyance and inconvenience to the party introduced; and forfeits all claim to discretion on the part of the introducer. There should be by all means to a certain extent between the parties a reciprocity of feeling, a similarity of taste, and an uniformity of temper and disposition: under such circumstances alone can any advantage result from an introduction; under such circumstances alone will it be considered more than a mere form, "more honored in the breach than in the observance;" and under such circumstances alone can we ever expect an introduction to prove the commencement of a valuable and permanent friendship. When you give a letter of introduction to a friend, remember that it must

be given unsealed. It would be considered uncourteous to act otherwise, as your friend might wish to read it: enclose it therefore in an envelope, requesting your friend to seal it when read. Be careful also that your note paper be of a fashionable size, and the very best quality; any inattention to this, trivial as it may appear, would be disrespectful and a slight to the parties. On the other hand, we will now assume that you are the person having the letter of introduction from your friends: you must remember that doing you this favor has involved considerable responsibility on the part of those friends; therefore it becomes highly desirable that you should be found in every respect deserving the confidence reposed in you. If the letters with which you are entrusted be exclusively of a business character, deliver them immediately and personally; but if on the other hand, they are intended to bring you on terms of intimacy and friendship with the parties to whom you are introduced, you must send them enclosed in an envelope, with your card: any other line of conduct might place not only yourself, but the party on whom you call, in a very unpleasant situation.

Imagine the awkwardness of calling on persons totally unprepared for your visit: even if you are fortunate enough to find them disengaged, you are a stranger to them, they are strangers to you; and the sensations you undergo during the personal

of your letter, sitting, as it were awaiting your sentence, may be more easily imagined than described. It may be, certainly, that you are received with a cordial welcome; but on the other hand it might happen that the friend who gave you the letter of introduction had acted with more mistaken kindness than judgment, and that you are received with cool civility and constrained politeness. All this is easily avoided by acting on the received regulations as to introductory letters; namely, that they should be sent instead of being personally delivered.

If the person to whom you are introduced waits on you in the course of a few days, return the visit on the earliest opportunity. Remember it will be considered a breach of Etiquette to fail in this particular. If invited to dinner, let nothing but urgent business prevent you from accepting the invitation; and in that case express your disappointment and regret in the most polite language. But if you can without inconvenience accept the invitation, do so by all means: be punctual to the time appointed, and remember to call again on some early day. If you fail in this particular, you will subject yourself to the character of an ill-bred person. Attention to these little punctilios are very important; and you must not imagine for a moment, that small acts and observances are unworthy of your regard: such things are not immaterial, for upon your attention to the minutiae of Etiquette depends your character as a "homme du monde."

## PERSONAL INTRODUCTIONS.

In all cases of personal introductions let it be distinctly understood the one who occupies the lowest station must be introduced to the one of the higher rank; but should there be no difference in the position of the parties, seniority must be taken as the guide: of course this applies exclusively to gentlemen; when there is a lady in the case, she of course always takes the precedence, or in other words, the gentleman must be introduced to the lady; but even this must not be done without having previously ascertained that it will be quite agreeable to her. This is not absolutely necessary in the introduction of gentlemen to each other; but even then it is as well to do so: for where there has been no previous intercourse between the parties, or where there is any discrepancy in their stations or circumstances, it would certainly be a breach of Etiquette to do so. Above all, if you should happen to be walking with a friend, and should meet another with whom the friend you are walking with is not acquainted, avoid the too common error of introducing such parties to each other, which is a gross violation of the laws of Etiquette, committed only by persons totally ignorant of the observances of polite society.

If you should be so unfortunate as to be the person thus introduced by some thoughtless ac-

quaintance, remember that such an introduction is unmeaning and of no importance; even should the person enter into conversation with you during the interview, you must not attempt to renew the acquaintance should you meet at any future period. A proper introduction in all cases entitles one person not only to the acquaintance but even to the friendship and good offices of another; therefore never presume to introduce gentlemen to each other without knowing that it will be perfectly agreeable to both parties, and the introduction mutually desired: it then becomes necessary that all the forms of a proper introduction be carefully gone through.

I have known several instances of permanent and valuable friendships having been formed without the parties having been formally introduced to each other; this, however, can only happen when the parties are insensibly attracted towards each other by congenial minds, tastes and dispositions, and must not by any means be taken as a general rule.

Never on any account introduce morning visitors to each other. Attention to this is all important. Remember too that to introduce one friend, however intimate, to the house of another, without an invitation, is an infringement of Etiquette: in fact, it would be a tacit insult, implying that you did not think it worth your while to consult the feelings of either; and however gentlemanly and politely you might afterwards conduct yourself, it would be in-

sufficient to do away with the unfavourable impressions occasioned by such a procedure. An injury is sooner forgotten and forgiven than an insult, therefore do not forget to pay civilities when due, even though doing so should involve some trouble on your own part.

### STREET SALUTATIONS.

THE prescribed regulations with regard to street recognitions and salutations are so few as to require but little comment: the principal object being a knowledge of the proper amount of respect and deference to be adopted in your salutations according to the rank, station, or sex of the person you salute. Should you meet a lady with whom you are acquainted, slightly raise your hat, and bow; this is a mark of respect due from a gentleman to every lady: but if it should be a lady with whom you are but indifferently acquainted, or who moves in a higher sphere than your own, you must not presume to do even this unless she should condescend to notice you first; in that case you may acknowledge the recognition in the manner I have described. If you are sufficiently intimate with her to allow you shaking hands, do not take off your glove: and should you enter into conversation with her, do not keep her standing

in the street, but turn back with her, and walk by her side during the conversation; and when that is finished, again politely raise your hat, and wish her "good morning," or evening, as the case may be. Should the lady, however, pass you in the street without appearing to see you, politeness will not allow you to accost her and compel the recognition: she may have her own reasons for not seeing you; and a lady's feelings in this particular must be respected without her motives being questioned.

Do not attempt to address either lady or gentleman on the opposite side of the street; such a line of conduct would be considered exceedingly rude. If you should be walking with a lady, and she should happen to be bowed to, it is considered Etiquette for you to return the salute.

Let all your conversation in the street be carried on in a low key, particularly whilst mentioning names: a man who speaks loud in the street is sure to be set down as an ill-bred person. You must not presume to notice a lady upon the strength of a ball-room introduction, nor even if you have met her at a private party; such an introduction does not warrant a recognition in the street under ordinary circumstances: the acquaintance is supposed to end with the ball or the party. The party occupying the highest sphere should always move first, and care should be taken to do it in an agree



able manner, so that it may not seem an act of condescension.

Again I remark, attention to all this, trivial as it may appear, tends to stamp the character of the gentleman.

### MORNING VISITS.

HOUSE customary visits classed under the head of "morning calls," are of no small importance, as they occupy a considerable portion of time, and, from custom, have become positively necessary in order to maintain a certain amount of good feeling between the different classes of society. It becomes therefore highly desirable that they should be properly attended to. Morning calls may be correctly divided into three distinct classes—namely, "visits of ceremony," "visits of congratulation," and "visits of condolence,"—each of which are of such a different character as to require peculiar attention in our remarks. Beginning then with visits of ceremony: these must from their very nature be short; great care must also be taken not to call before or during the hour of luncheon. Persons who are so unfortunate as to call then, will seldom find themselves welcome visitors; it would be as well therefore to ascertain if possible

what time the family lunch, and arrange your visit accordingly. Twenty minutes amply suffice for a visit of this nature, except under very particular circumstances. Do not leave your hat or cane in the hall, but take them into the room with you. Never by any means take a dog with you on any such occasions; independent of the trouble and annoyance they frequently put you to, many people have a dislike to such animals; and the lady or gentleman you are about to visit might be of the number. If you have a favorite dog, therefore, leave it at home; or, if it does accompany you in the carriage, let it remain there until your visit is paid. Let your conversation be in strict keeping with the nature of your visit: avoid all such topics as religion, or politics, or in fact any other subject likely to provoke discussion, or meet with a different opinion. If during your short stay you find the conversation growing dull and unimportant, it may be as well for you to retire: do not, however, do so hastily or abruptly, but take your leave in a quiet, polite manner, as if the time of your visit had fully expired. Amongst relatives and intimate friends visits of mere ceremony are unnecessary: it is, however, very requisite to call at proper seasons, as it is both gratifying and useful to maintain the courtesies of society, even amongst our nearest relations and dearest friends.

Visits of congratulation are so varied in their causes, that it is next to impossible to lay down

any particular rules for the guidance of those who pay them. Care should be taken, however, under all circumstances, not to let your congratulations be warmer than the occasion requires; when such is the case, they become tiresome instead of pleasing; and from the extravagant language casting a justifiable doubt on their sincerity.

Visits of condolence should always be made as soon as the family have appeared in public worship, and not before. Your card must be sent up only; seldom are visitors wished for in a house of mourning. It would be considered an act of courtesy for you to take care that your card is a mourning one, as it would have a tendency to show that you sympathised with their sorrows: attentions like these are very gratifying to the feelings. If you are very intimate with the family, and they wish to see you, let your manners and conversation be in strict harmony with the nature of your visit.

In an occasional visit to your friends, ceremony may, generally speaking, be dispensed with; but on a visit for a few days, conform as much as possible to the customs and regulations of the family; ascertain from one of the domestics the hour of each meal, and by no means keep them waiting for you, which they are sure to do should you be absent. Give as little trouble to the servants as you possibly can; and by no means apologise for what trouble you do give: such an apology as that would imply a doubt of the ability of your

friend to entertain you without inconvenience to himself. Always return visits, not personally, in ordinary circumstances, but by leaving your card. Keep a memorandum of those who return your visits; by that means you will readily ascertain whether or not your acquaintance is desired. Of course, where there is indisposition in the case, it is necessary to call again without reference to your visits being returned.

### DINNER PARTIES.

I know of no situation so trying to the novice in the "beau monde," as that of his first dinner party: and it must be confessed if there is a time in particular when the gentleman distinguishes himself from the plebeian, it is during the dinner ceremonial. The reader may make himself perfectly "au fait" in the Etiquette of the dinner table by retaining the following maxims in his memory, and acting up to them.

Invitations to dinner are always given in the names of the lady and gentleman of the house: in the acceptance or non-acceptance of the invitation, the answer must always be directed to the lady alone. Be punctual to the hour specified; neither be too soon nor too late: the first shows an over anxiety, the other an assumption of import-

ance that must always bring you into contempt. Assuming that you have arrived at the house of your entertainer, you will most probably be shown into the drawing-room, where you will find the company assembled; do not feel at all embarrassed; endeavour to feel as much at ease as possible: and, above all things, do not look as if you were awed by the grandeur of the occasion. If there is any conversation before the dinner is announced, enter into it with the same "nonchalance" as you would at any other time, but, at the same time, do not talk much. When the servant announces dinner, the host presents his arm to the lady of highest rank, and leads the way to the dining-room, the rest following in order, according to their station or age: in both cases the married taking precedence of the single. Of course you select a lady to offer your arm to, and take your place according to the same rule. If the dining-room be situated down stairs, always give the lady the wall. If on the same floor, offer your left arm. The host places himself at the head of the table, and the hostess at the foot, having a gentleman on each hand, whom she expects to assist her in carving. It is, I should think, hardly necessary to remark that you must pay every possible attention to your partner; but be not over assiduous—do not ask her to take wine with her fish or soup (this only applies when the servants do not hand round the wine)—never ask a lady to take fish or soup more than once, nor

take them oftener yourself, unless you wish to keep the company waiting for the second course: you then find yourself eating with the eyes of all the rest upon you. Always use your fork in carrying your food to your mouth; for peas use a dessert-spoon, the same for tarts or puddings. If you are requested to carve the fish, use only the fish slice and spoon; some little practice will be required to do this well. In helping soup you will find one ladle full quite sufficient for each plate. Endeavour to carve neatly and without splashing the gravy over the cloth. Do not assist a person to too much at once, so as to overload his or her plate. Do not pour the sauce over the meat or vegetables, but on one side; and particularly avoid all disagreeable and disgusting habits during dinner—such as picking your teeth with a fork, blowing your nose, coughing, or sneezing—things which vulgar people frequently indulge in. It would be a mark of civility to take the same wine as the host; should it not be however a wine you are in the habit of taking, you are at liberty to say, "will you allow me to take port, sherry, Madeira," &c. as the case may be. Never press people to take wine; nor ever make remarks upon any line of conduct other parties present choose to adopt. When you take wine with any one, you are not required to say anything; a courteous inclination of the head is all that is necessary. Should the host or hostess send you a plate, do not pass it down the table, as was the custom formerly; this custom has become

obsolete, as being too formal, whereas Etiquette carefully avoids all appearance of form. When you are helped, do not sit waiting for others to begin: this is a foolish practice, adopted only by menials and persons whose "outré" habits render them unfit for genteel society. If finger-glasses come with the dessert, as is most usual, dip a corner of the napkin in the water (which in the best circles is slightly perfumed), and wipe your lips and fingers. In assisting any lady or gentleman to fruit, always use a spoon; and in taking the skin off any fruit, always use the silver knife you will find beside your plate. I have seen a pretended gentleman pare an apple or peach with his pocket-knife; this is an exceedingly vulgar habit, and must be carefully avoided. Another important point to be regarded, is never to touch with your fingers any fruit you may offer to a lady. To perform the Etiquette of the dinner-table elegantly and efficiently is a valuable and difficult art, which, where there is one succeeds in acquiring, twenty fail: he best succeeds whose actions appear the result of a natural more than an acquired gracefulness; who is easy yet confident in his manners, and who strives to make all around him feel at home by the frankness yet kindness of his behaviour.

Let us now on the other hand suppose that you are about to set the host, and have issued cards of invitation for a dinner party. Such being the case, a few hints with regard to the reception and

entertainment of your guests may not be altogether unacceptable or unavailing.—In issuing your cards of invitation (which should be done a week or ten days previous to the dinner), be careful to invite only those whose society may prove mutually agreeable to each other. The number of your invitations will of course be regulated by the size of your dining table: a crowded dinner is a very uncomfortable affair; and let the number of each sex be pretty equal. Never fall into the common error of recommending your dishes to your guests; allow them to choose for themselves. It is extremely vulgar to press any particular dish on any one; but be careful not to fall into the opposite extreme, and fatigue the company with unmeaning apologies and uncalled-for complaints. Never whisper to your servants, but give them your orders distinctly, and do not seem uneasy about their fulfilment. It is usual for servants to wait at table in white gloves: this is very necessary, as servants' hands are not always of the cleanest description. When the cloth is removed, let champagne be the first wine introduced. After that the ladies retire to the drawing-room, the gentlemen remaining to take more wine. It was the custom for a long time to introduce coffee immediately after dinner; this practice has however been abandoned, and we think wisely so too, inasmuch as it was an un-English custom, and very injurious; coffee having a tendency to retard and

not promote digestion, this alone was a sufficiently good reason for abolishing the custom: it is more usual now to hand round tea and coffee in the drawing-room, allowing a proper interval after dinner; and it is then expected the gentlemen will join the ladies. The host however ought to be the last person to leave the table.

### DRESS.

THE great art in dressing well is to do so without making yourself conspicuous—to steer a middle course between extreme fashion and a disregard of it—the one subjects you to criticism, the other to censure. Generally speaking, by far too much time is engrossed in dressing: as it is however our greatest exterior accomplishment, we deem it worthy of a few passing remarks. And the first great consideration is, to dress in strict accordance with your position in society. To show an inattention and contempt of dress, bespeaks a deficiency in self-respect; while an over-affectation in it is a sure criterion of foppery. Remember then to dress well; first impressions are generally the most permanent. It is therefore most advantageous to let them be favourable. Besides our mental capacities are often judged by our outward appearance; and correctly so too, for a sensible

and refined man will never be seen in apparel unbecoming to his person, or unsuited to his circumstances: no sensible person will be the first to appear in a new and singular costume, neither will sensible persons, accustomed to move in good society, dress in the style of the last half century; the one shows quite as bad taste as the the other. The greatest care should be taken to let your clothes fit well, and let the colors harmonize with each other. Never dress in better clothes while walking than you are in the habit of doing at home: such inconsistencies seldom pass unnoticed, and instead of commanding respect, only serve to excite ridicule. It is not to be imagined that richness of clothing or a display of jewellery constitutes a person's being well dressed. It is of very little consequence what style of dress you wear in the street, providing it fits you well, and be in good taste. I need hardly remark that a gentleman never wears shabby gloves or a bad hat; nor will he ever be seen in the drawing-room in a surtout. Cleanliness is a prominent feature in the appearance of a gentleman: unscrupulous attention must be paid to the teeth, hands, and finger-nails; this is of the greatest consequence, both for the sake of your comfort as well as appearance: a disregard of cleanliness is a direct insult to society, and is a certain indication of filthy habits and a vulgar education.

## MANNERS AND CONVERSATION.

It is impossible to confound artificial manners with those that spring from natural good taste and refinement, however good the imitations; one is the shadow the other the substance. That gentle suavity of manners, so courteous in a gentleman, is the legitimate offspring of natural good taste and good nature. There is no quality of the human mind from which society derives a greater advantage than good nature; for man was intended by his Creator for a social being, and not for a life of solitude: the beauty of good nature consists in its being able to lessen the sorrows of life, as well as to increase its comforts: it is more fascinating than beauty, it is more pleasing than wit; and as true humility, blended with a proper appreciation of self-respect, gives a pleasing expression to the countenance, so likewise from a natural good disposition arises that artlessness of manners that at once disarms all prejudice.

On the other hand, any affectation of feeling seems hollow and ridiculous. But for good nature, men would never associate with each other; it is an aptitude of the mind which discovers itself in the exercise of universal benevolence: in it lies the foundation of all generous feeling to our neighbours, and of sympathy with every member

of the human family. It is, in fact, the very origin of society. From a good temper and disposition arises that refined species of civility so pleasing to those around us; a civility that will never allow us to remain ourselves disagreeable either by our words or actions. To such a disposition coarse language and low conversation can never be gratifying or acceptable; but it will rather induce you to obtain that amount of common sense necessary to enable you to converse on the usual topics of the day. Never by any means enter into a subject with which you are not thoroughly conversant; for whilst you think you are astonishing others with your knowledge, you are only making a display of your ignorance. To converse agreeably, a simple knowledge of a few facts relative to the "Belles Lettres" and the fine arts will always be sufficient, providing you use it with discrimination. Never compliment a lady on her personal appearance; this is bad taste, and quite unnecessary, as generally speaking ladies have a tolerably good opinion of their own attractions.

Carefully avoid the folly of laughing at your own remarks. This is perhaps difficult if you are of a lively disposition; nevertheless it must not be indulged. When conversing with ladies, speak in a low key; this you must not forget is one of the surest proofs that you have been in the habit of mixing in good society. Be careful how you retail old stories, conundrums, or jokes, and never

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attempt punning: it has been said that "he who will make a pun will pick a pocket." Without going so far as this, we may say that punning is a low kind of witticism, never resorted to but by the vulgar and illiterate, and quite incompatible with the character of a gentleman.

It is an erroneous French maxim, that in all conversation "confidence has a greater share than knowledge." This is by no means the case: sound and useful information imparted, and modesty combined with good sense, is much more necessary to enable you to converse with ease to yourself and with pleasure to others.

## DRAWING-ROOM.

THERE are few who have not experienced the pleasure of changing the heated dinner-room for the refreshing coolness of the drawing-room; and as the Etiquette of one is quite as important as the other, we will proceed to lay down rules for its observance.

Supposing you have not dined with the family, but it is an evening party you have been invited to attend. It is usual when you enter the drawing-room to bow to the lady of the house, who will afterwards introduce you to the remainder of the ladies: most generally the host introduces the gentlemen to each other. I cannot imagine any thing more cold and unsocial than the practice of non-introduction; indeed I have known several instances of parties anxious to be introduced to each other remain perfect strangers in consequence of this isolating and unfriendly custom.

Always on such occasions consider yourself on terms of perfect equality with the company you are in. It is evident the master of the house considers you so, or he would not have invited you to meet them. Conduct yourself therefore with the quiet freedom of a gentleman, and converse with ease and affability.

Guests who are invited for the evening only

vary the time of their arrival according to their caprice or circumstances: it is correct and quite in accordance with Etiquette to make your appearance even as late as twelve o'clock (unless earlier hours are desired); this is very favorable for professional men and people of fashion, who have two or three parties perhaps to attend the same evening. If the entertainment be merely an evening party, an intimation to that effect is generally given on the card of invitation. Verbal invitations (except in cases of great intimacy) are highly disrespectful: it appears as though you thought they could be had any time for the asking, an idea very discourteous. It is best to be observant of small matters of politeness even to our friends: by such means we keep up the outward forms of good breeding, without which we are apt to fall into that familiarity which destroys friendship and breeds contempt.

## THE BALL-ROOM.

THE celebrated French author Moliere has observed "Il n'y a rien qu'esoit si necessaire aux hommes que la danse;" or, in plain English, there is nothing so necessary for man as dancing: while Chesterfield says, "It is an established folly, to which people of sense are obliged to conform." Be that as it may, it has now become a necessary accomplishment, the very perfection of Etiquette and politeness; and as such deserving more than a brief notice in our pages. Ball-room invitations ought to be issued at least ten days previous to the event; should more than one member of the family be invited, send a card to each. The answer ought to be sent on the day following, addressed to the lady of the house. A room is generally provided for the exclusive reception of the ladies, with servants to assist ladies in completing their toilet, who do not arrive in carriages. A convenient room adjoining the ball-room should always be appropriated to refreshments; where this cannot be arranged, servants must hand them round. Suppers are very much out of place on a ball-night, as they cause a great trouble, and annoy the dancers by the interruption.

It is not often at a private ball that the services of a master of ceremonies are required, the host



usually taking upon himself that office, courteously escorting his guests, conducting the ladies to their places, and providing those with partners who wish to dance. Gloves are indispensably necessary in a ball-room: it would be quite as correct for a gentleman to be seen dancing without his coat as without his gloves. When taking refreshment, pull them off; it is as vulgar to eat in gloves as it is to dance without them.

The lady of the house generally opens the ball; but when prevented from doing so, the host must do so with the lady of the highest rank, or where that is equal, with the greatest stranger. When you request the "honor of a lady's hand," be sure it is not for a dance you are incapable of performing; for a lady frequently depends a great deal on her partner, and nothing can be more annoying to her feelings than to render her conspicuous and perhaps the laughing-stock of the whole party. If it is not a dance you are acquainted with, you had better be a passive spectator than a clumsy performer. It would be highly improper and indecorous to introduce scientific steps and elevated cuttings and caperings into a private dance, which even though tolerably well executed, would only have the effect of bringing the performer into ridicule. To be thought a good dancer it is not necessary to display the science and agility of an "admirer;" it is simply sufficient that you dance with ease and grace, and that you enter into the

spirit of it as becomes a gentleman, avoiding a careless indifference as well as boisterous hilarity. You ought also to be attentive to the air of the music, and show you feel all the harmony and expression of the tune you are dancing to: an indifferent dancer with a good ear, if he merely walks through a quadrille, does so in a manner that a person with a bad ear makes a poor attempt to imitate; but however as "time and tune" are gifts that do not pertain to all, it would be much better for those who are deficient in this particular to refrain from dancing altogether. No where has a kindly and pleasing disposition a better opportunity of showing itself than in a ball-room, no where perhaps is there so good an opportunity of conferring those small benefits and pleasing attentions so gratifying to all. Those who are proficient in dancing, and are conversant with the various figures, may instruct the unskilful, and that too in a manner that cannot give the slightest offence, or assume the appearance of dictation. Carefully avoid all peculiarities in your style of dancing, as well as all attempts to show off; such attempts generally interfere with the pleasure of a dancing party, and the person guilty of them is never long acceptable.

When the refreshment hour arrives, conduct the lady you danced with last into the refreshment-room, politely offering her your arm; endeavour to find her a comfortable seat at the table, and let

it be your care to see that she is properly attended to, by assisting her to whatever refreshments she may feel inclined to partake. Remember that a ball-room is a school of politeness, and therefore let your whole conduct be influenced by that strict regard to *Etiquette* such a place requires.

### RECEIVING COMPANY.

SUPPOSING that you issued cards of invitation for an evening party, have every thing properly arranged in good time, so that you may be at liberty to receive your guests upon their arrival. If a married man, your lady ought to be in the drawing-room ready to receive the visitors: attention to this point is all-important, the contrary disrespectful. It is your province to introduce the gentlemen to each other: the introduction of ladies devolves upon your wife. This ceremony must not be omitted; for though the servants announce the names of all visitors, they very frequently either mispronounce them, or speak them in so low a key as not to be understood by the majority present. The art of entertaining a company is a difficult, yet desirable attainment: it can only be done by adopting a line of conduct that at once puts all at their ease, by paying particular attention to all, without appearing to pay particular atten-

tion to any. Avoid an over anxiety to please your guests; be in no hurry or bustle, and let no error committed by your servants put you out of temper: recollect that all your guests claim an equal amount of attention on your part; therefore change your place as often as you conveniently can, this may easily be done, on many pretences; you will thus have an opportunity of conversing with all. If you know of any subject on which a visitor is better acquainted than another, endeavour to lead him on to it: you will by that means gratify his own feelings, and he will materially assist you in amusing the company generally, you will thus combine instruction with amusement, a thing at all times acceptable, and in all companies.

As host, you are entitled to take a prominent part in the conversation, but do not, by any means, engross the attention of the company too long together. Never on any account whisper to any of your guests, nor interrupt another when speaking. On any visitors retiring, ring the bell for the servant to open the door.

## MUSIC.

MUSIC is the most delightful of all accomplishments : it charms all, even the most uncouth and most uncivilized ; and an evening devoted to vocal and instrumental music, not only amuses and entertains us, but frequently dissipates the dark clouds which the troubles of this changeful world occasionally cast over our spirits. And yet, of all accomplishments, it requires the greatest amount of discrimination in the practice, or rather in the execution of it.

There is in the breast of every good musician an eagerness that wants curbing : an amount of musical enthusiasm that requires checking, unless he sacrifices his character as a gentleman, to the love of the art.

Never discover an anxiety to display your musical talent, however great it may be : at the same time, if requested to favour the company with a song, do not stand hesitating, or make foolish objections and stammering excuses ; the one has the appearance of "*Mauvaise honte*," the other of affectation.

Many fall into this error, either from natural diffidence, or a wish to be pressed ; in either case it is very ungraceful, and ought to be carefully avoided. In polite circles your performance will never be

criticised, and a willingness to oblige on your part will disarm the most censorious. Never then begin with apologizing for your "bad voice," or "severe cold," or "treacherous memory," that prevents you from remembering a song ; such stereotyped excuses are fully understood, and appreciated accordingly. A very trifling amount of ability, and a small portion of time is required to sing a few songs in an average manner, taking care to select such as are best adapted to the quality and compass of your voice. If, however, after a proper trial, you find that "dame nature" has not favoured you with a musical voice, never let any one prevail on you to sing in company ; a quiet gentlemanly assertion that you never sing, is sufficient in good society to prevent you being pressed to do so.

No gentleman will be guilty of singing comic songs, they are decidedly "*in fradig*," neither will he show such bad taste as to accustom himself to sing songs adapted solely to the other sex. What should we think if we heard a young lady make her "*debut*" in such a song as "*Shall I, wasting in despair*," or the "*Bay of Biscay*," yet where is the difference between that, and a big stout man with a bass voice, charming his auditors with "*Love not*," or "*I dreamt I dwelt in marble halls*." Errors so obviously glaring not only evince bad taste, but gross ignorance on the part of the vocalist. If requested to accompany a lady to a song,

and you are able to do so, lead her at once to the pianoforte, take your seat and play in a tasteful and feeling manner, taking care the sound of the instrument does not overpower the lady's voice; this is an error even good players are guilty of, being more eager to exhibit their own skill, than to assist the singer, nothing can be more annoying to the company, nothing more rude to the singer, therefore strictly guard against this great error.

### AMUSEMENTS.

EVERY kind of amusement and recreation you may properly indulge in, so long as you keep within the bounds of morality and propriety. Some amusements are more particularly to be recommended as being conducive to health, instructive, and amusing, while others, which are neither useful, beneficial, or instructive, are to be equally shunned and condemned. The severe misanthropist, or gloomy fanatic, who would deny us all rational amusements and innocent recreations, can know but little of the natural constitution of man. The mind requires rest from its usual labour as well as the body, and as the body would become exhausted and enfeebled by continued exertions, so does the mind lose its wonted energy, unless it likewise partakes of its hours of relaxation and amusement.

It is true, amusements like most other things, may be turned into evil by an overindulgence and abuse, but on the other hand they may be made productive of most innocent and beneficial pleasure.

All amusements that require out-door exercise are particularly to be recommended, such as fishing, shooting, walking, riding on horse-back, &c. they add vigour to the constitution, and health to the body. The theatre, as a place of amusement, perhaps, to persons of sentiment and humour has no equal; but I am sorry to say, that in these days the stage has so degenerated, that, if it is not to be avoided altogether, it ought only to be occasionally attended. It is asserted, that the stage has been adorned by individuals of the most unblemished character, strictest morality, and superior intellect; granting all this, you must allow that these are exceptions, and very different indeed from the generality of performers, at least of the present day. But this is not the greatest evil, you are sure to find connected with all theatres, certain saloons and drinking places, where you may be sure the company is not very select; in fact there are few persons in the habit of frequenting such places, who, if not altogether devoid of principle, are very lax in their notions of morality. Let not, then, your visits to the theatre be of frequent occurrence, that you may not be contaminated by the vices of those who make it their nightly haunt. You should endeavour as much as possible, to

confine yourself to such amusements as cannot be a source of error : take for instance, music ; where can you find a more prolific source of pleasure ? you can enjoy it if by yourself, you can enjoy it in the society of others ; no possible evil can result from its practice, on the contrary, it produces a sense of high moral feeling, and has a softening influence on the heart, let me advise you then to cultivate the talent for music.

But there is no amusement with a greater recommendation than dancing, it is conducive to health, vigour, liveliness, and a good constitution ; nothing in the way of exercise can render the body more naturally graceful. There is something particular in the gait of a person who has learnt to dance, difficult to describe, but easy to distinguish. As an accomplishment, it is essentially necessary to all who move in good society ; the manner of introducing ourselves, or of receiving others with graceful propriety, the easy, polite demeanour, so becoming in a gentleman, are most effectually acquired by those who have studied the "*Etiquette of Dancing*."

The most celebrated medical men of all ages concur in recommending dancing, for motion is a natural want, and the moderate exertion of your strength, is the best and surest way of increasing it. There is nothing in dancing that can corrupt the mind, it is an amusement at once innocent and beneficial, and though the moralist may condemn

it as frivolous : as an exercise it stands pre-eminent, and as an amusement, second to none ; it certainly may be abused, but as a clever writer has observed : "if we are to confine ourselves to such amusements and employments as are not liable to error, we shall neither be amused nor employed at all."

All games, such as billiards, cards, draughts, and similar in-door amusements, have nothing more than excitement to recommend them ; supposing they are harmless, they are certainly useless, and when once a taste is acquired for such amusements, it leads to gambling, a ruinous and incurable vice, that ends in poverty and ruin.

There are various other amusements a gentleman may enjoy with pleasure, such as reading, painting, fencing and gymnastics, all of which are productive of good. Common prudence will teach you what to avoid, your good sense and natural taste will dictate what to enjoy, recollecting, that giddy mirth and frivolous nonsense is alike ungentlemanly, and foolish levity, is the daughter of folly. Mirth, the offspring of virtue. The one is derogatory to the character, the other consistent even with the true spirit of religion.

## COURTSHIP.

I do not intend, in these pages, to discuss the propriety or impropriety of early attachments. Love is as natural to youth as hunger or thirst, and so fascinating is its influence over the mind and feelings, that not unfrequently every other thought, wish, and care, is absorbed in this one great passion; thus it is, so many early imprudent marriages are daily contracted, a fatal and irretrievable error. In matters of love, greater caution should be exercised than in any other, lest the great "faux pas" be taken, that blights the happiness and embitters the life of many, worthy of a better and brighter lot. But the question may be asked, at what age or time ought a young man to form a matrimonial connexion? To this no general answer can be made; it entirely depends on facts and circumstances. Previous to a man entering into this state, let him answer the following questions:

First. Are you really in love? are you sure it is not a transitory feeling, a boyish passion, a flame that the first breath of adversity will be sure to extinguish? Second. Is the lady on whom you have placed your affections worthy of your love? recollect, that a pretty face or good figure is not all that is requisite in a wife. Is she virtuous, frugal,

and of a good disposition? Third. Are your circumstances such as to enable you to maintain a wife as you could wish, and incur the additional expence that a family is sure to entail? If, after deliberating on these questions, you can answer them satisfactorily, then there can be no reasonable objections to your getting married.

Supposing that you are already over head and ears in love, any advice that we can give will be of no use. Lovers are not the beings to reason with, only remember, love ends in marriage, marriage ends with life, therefore, be not hasty in contracting a liability on which depends the happiness or misery of your whole life.

But supposing, on the other hand, that you have not decided on the object of your affections, but that your age and circumstances are such, as to render it desirable that you should form a matrimonial connexion, the most important point is, the selection of a suitable partner. Whatever may be the personal attractions of a female, if she does not possess the superior ones of religion, industry, and chastity, it is impossible that she can become a good wife. To be frugal, cleanly, and of a good disposition, are qualifications necessary to the character of a good wife: and if she possess a tolerable knowledge of domestic affairs, and has had the advantage of a good education, so much the better, such a woman only can ever bring joy and happiness beneath your roof.

A woman without religion, is a woman without mind, sensibility, or reason; without industry, an intolerable burden; without virtue, a disgrace to her sex, and despised by mankind; surely no man can expect such a woman to make his home happy.

There are few, I should think, who dispute the advantages of a good education; but at the same time, many differ in opinion as to what constitutes a good education. There is no want of education amongst young ladies, but the question is, is it of the right sort. A female may sing well, dance prettily, draw a good landscape, play the piano, jabber French, or be able to crotchet a chair or sofa-cover, and still be destitute of real worth, still be as unable to take the reins of domestic government, as she would be to steer a vessel from Liverpool to New York. Do not, therefore, be smitten with the showy part of a girl's education, but be sure she possesses that knowledge which is calculated to smooth the road through life, and be required almost in hourly transactions. A sweet temper in a wife, is an essential requisite. If you should be so unfortunate as to marry a wife with a bad temper, you may bid good-bye to your happiness, good-bye to your dreams of love, and no doubt, before you have been married six months, you will wish yourself at the antipodes. Let me recommend you then, to deliberate, before you commit yourself by making promises of marriage to a young lady, remember, that her future peace

and happiness depend upon their fulfilment; remember, it is possible for another to supplant her in your affections; how are you thus to act? to unite yourself to one, and at the same time love another, would be cruel and unjust to both. Under such painful circumstances, the only course you can adopt, (remorseless as the alternative may seem), is to break off your engagement, though we admit it to be an act of cruelty, to sever the affections of a loving girl, it is better to do so than to yield to a (on your part) compulsory marriage, which, to a certainty, will end in coldness and neglect; for where there is no love, there can be no happiness, and be a source of regret to the latest hour of your existence; even if under the most solemn promises, it is much better for both parties that the matter be broken off, than be united with the reluctant consent of either. On the other hand, let not the promises and attachments of youth be held lightly or disregarded; do not be guilty of tampering with the affections of artless, and confiding woman, do not for the sake of interest or caprice, break an engagement solemnly entered into. Remember that the feelings of a young girl are seriously injured, and too frequently, her life sacrificed, by such conduct. The winter's frost has not a more withering influence on a lovely flower, than has blighted love on the heart of a young and sensitive girl.

Never be too particular in your attentions to a

female; instances have indeed happened, where the polite courtesies, that etiquette demands, have been taken for the attentions of love: if this should occur in your case, take the earliest opportunity to undeceive her; your own good sense will point out the proper course to pursue, so as to inflict the least pain, and scrupulously to avoid every thing calculated to hurt the feelings of the party in whom the mistake originated.

### MARRIAGE.

WHEN a gentleman makes up his mind to enter into the state of matrimony, he generally invites his friends to his last bachelor's dinner, during which he informs them of the event about to take place; from that time, it is understood, that his intimate association with them ceases, with the exception of those to whom he sends cards and wedding favours; these courtesies intimate a desire to continue the acquaintanceship.

In the highest circles, it is not customary for the bridegroom to accompany the bride to church, but to go in a separate carriage with his own immediate friends. He will hand the bride from the carriage, and pay every possible attention to those who accompany her.

It may frequently occur, that cards are sent almost

immediately after the wedding, mentioning at what time and hour the newly-married couple will be at home to receive company. This is not, however, a very convenient custom, as the young couple may extend their wedding-tour beyond the stated time. In fact, sometimes they are compelled to do so, owing to some unavoidable delay in travelling, more especially if they are on the continent. It is much safer, and better, therefore, to postpone the issuing of cards until your return. Fashions materially alter with respect to wedding-cards, sometimes they are elaborately ornamented, and at others quite plain: of course you will be governed by the prevailing fashion. It is a breach of etiquette for any person not having a card sent, to call on a newly-married couple. We will now suppose the honey-moon over, and you fairly enlisted in the matrimonial ranks, a few remarks on the propriety of your conduct after marriage, may not be entirely thrown away. Whatever troubles or mental anxieties may oppress you, let not your wife perceive any alteration in your conduct towards her; the least appearance of waning love, or what may be taken by her for such, would be fatal to her happiness; make your wife your confidant, in all your transactions let her really and truly be your bosom friend, make her the sharer of your joys and sorrows; who is there that will rejoice more sincerely when you rejoice? who is there that will more deeply sympathize with your afflictions?



Treat her then with confidence, respect, and unceasing affection ; remember she is your wife, a part and parcel of yourself, your equal, not your servant ; devote your whole time to her, you will not find it misspent ; remember she has sacrificed all for your sake, home, father, mother, friends and relations ; let her not find she has trusted to a broken reed for support ; but treat her throughout life with confidence, respect and love, and you will find she will exert the utmost energies of her mind and body, in unceasing and untiring efforts to make you happy. If this knowledge will not have the effect of causing you to value the treasure you have taken to yourself, you are not worthy of the name of husband or father.

## RELIGION.

The duties of religion are equally binding to both sexes. Religion is rather a matter of sentiment than reason. Fix your attention on the important articles of your faith, and do not meddle with controversy, if you do, you enter a labyrinth from which you will never extricate yourself ; it puzzles the understanding, ruffles the temper, and has a bad effect on the heart. Carefully avoid all books and all conversation that tend to shake your faith. Never indulge in ridiculing religious subjects, nor even countenance it in others, by appearing diverted by what they may say ; this will in most cases, check their profane levity.

Be punctual in the stated performances of your private devotions, morning and evening, it will give an habitual cheerfulness to your temper, and firmness and steadiness to your character, and enable you to pass through all the vicissitudes of life, with propriety and dignity. Be regular, likewise, in your attendance on public worship ; and while there, observe an exemplary attention and gravity ; allow nothing to interrupt your public or private devotions, except the performance of some active duty of life. Do not make religion a subject of common conversation ; in general company when it is introduced, do not take a part in it.

Cultivate charity in your feeling to all mankind, however they may differ from you in a religious point of view. Difference of opinion in matters of religion, may arise from causes that you can have no control over. Shew your regard to religion, by respecting all its ministers of all persuasions, who do not by their lives disgrace their profession. Your religion will best show itself in charity to all mankind, more particularly those in distress. Avoid ostentation in alms-giving, and do not confine your charity to giving money; there are plenty of opportunities of shewing sympathy to the distressed, where money is not wanted. There is a false and unnatural refinement, which makes people shun every sight of distress, never indulge in this; let the time of other people's misfortunes, when forgotten and shunned by the world, be the season for you to exercise your humanity, the sight of human misery softens the heart, it checks the pride of health and prosperity, and is amply compensated by the consciousness of doing your duty, and by the secret endearments which nature has annexed to all our sympathetic sorrows.

## CORRESPONDENCE.

We cannot do better than offer, in this place, a few remarks on epistolary correspondence. By far the greatest part of the connexions of human life, as well as its commerce, is carried on by this means. The pen is the great interpreter of the mind, and the truest also: inasmuch as it has all the advantages of premeditation, is not prone to err, and leaves a lasting and authentic record behind.

The immortal Locke, in speaking of this accomplishment, (for an accomplishment it undoubtedly is,) observes that "writing letters enters so much into all the occasions of life, that no gentleman can avoid shewing himself in compositions of this kind. Occurrences daily occur that compel him to make use of his pen, and this lays open his breeding, his sense and his abilities to a severer examination than any oral discourse."

It is a good maxim to endeavour to write precisely as you would talk, to express your meaning in your letters in the same language as you would verbally express yourself, and that is always best in the plainest and simplest terms.

Adopt this plan, and you will never find yourself at a loss, when wishful to write a letter or note, any more than you would to explain your meaning

to the person, supposing he was present. An eminent writer has observed, that " brevity is the soul of wit;" he might have added of letter-writing also; for lofty phrases and pomposity of style may please and gratify the ear, they have a tendency to perplex the understanding, whereas a short, plain, and explicit style, never fails to make an impression on the memory.

But though plainness of style, and freedom of expression is the best, carefully avoid vulgarity in your correspondence, as well as overstrained and affected compliments; to do this effectually, before you commence writing, accustom yourself to study over the subject, and then make choice of those words that convey your meaning most correctly and effectually, and when your letter is finished, accustom yourself to read it over carefully, and to correct whatever mistakes you may have made either in the dictation or spelling. By adopting this plan regularly, you will be less liable to error on after occasions.

We will now give a few specimens which will serve as a guide in any case that may be similar; of course subject to those changes that different names and circumstances may require.

Mr. and Mrs. Montgomery present their compliments to Mr. Gordon, and request the favour of his company to dinner, on Tuesday the 16th ult. Dinner on the table at 5 o' clock.

Monday morning.

Mr. Gordon returns his compliments to Mr. and Mrs. Montgomery, and assures them he has great pleasure in accepting their kind invitation.

Monday afternoon.

Or,

Mr. Gordon returns his compliments to Mr. and Mrs. Montgomery, and is extremely sorry that a pre-engagement prevents him accepting their kind invitation.

Monday afternoon.

Miss Beauchamp's compliments to Miss Dubois and would be happy of her company to tea on Thursday next, if not otherwise engaged.

Tuesday morning.

Miss Dubois is happy to say she is not engaged for Thursday, and will do herself the pleasure of taking tea with Miss Beauchamp.

Tuesday noon.

Mr. and Mrs. Mortimer present their compliments to Mr. and Mrs. Dearlove, and if they are not otherwise engaged this evening, will take the opportunity of waiting on them.

Wednesday noon.

Mr. and Mrs. Dearlove are happy to say that they are perfectly disengaged, and will be extremely glad of Mr. and Mrs. Mortimer's agreeable company.

Wednesday afternoon.

Or,

Mr. and Mrs. Dearlove are sorry that it unfortunately happens they will be from home this evening, but will be happy of the society of Mr. and Mrs. Mortimer some other time, most convenient to themselves.

Wednesday afternoon.

Mrs. Goodall presents her kind love to Mrs. Blackwood, and is glad to hear she has perfectly recovered from her late indisposition, and if agreeable, will wait on her about an hour before dinner, to take an airing in the carriage.

Thursday morning.

Mrs. Blackwood returns her regards to Mrs. Goodall, and will be glad to avail herself of her exceedingly kind offer.

Thursday morning.

Miss Pembroke presents her compliments to the Misses Waterton, and requests the favour of their company to join a quadrille on Friday evening next.

Thursday morning.

The Misses Waterton return their respects, and will be glad of the opportunity of spending an evening so agreeably.

Thursday noon.

Or,

The Misses Waterton regret to inform Miss Pembroke that in consequence of the sudden indis-

position of their Mamma, they cannot avail themselves of her kind invitation.

Thursday noon.

Mr. Sidyman sends his compliments to Miss Lightfoot, and requests the honour of being her partner at the assembly to-morrow evening.

Friday Morning.

Miss Lightfoot is obliged to Mr. Sidyman for his kind offer, and has great pleasure in accepting it.

Friday evening.

In all correspondence with a lady, use the best note-paper and coloured sealing-wax, with a gentleman use red wax, except in mourning.

In letters of business use plain paper, and wafers, put the date at the top, and the persons name it is addressed to just over the "Sir," at the commencement.

All notes of compliment or cards of invitation should be enclosed in an envelope.

Be careful also to address the person by their title, any neglect of this is very disrespectful, and highly blameable on the part of the writer.

And lastly, never by any means write a letter either of compliment or business in a hurry, but take due time to consider what you are about to say.

## REMARKS AND OBSERVATIONS.

We have somewhere previously remarked that the laws and regulations of etiquette are founded on the principles of good sense, as well as those of true politeness, and the more fully we are led to practice and examine them, the more fully are we compelled to acknowledge that a strict observance of the customs and habits of good society, is certain to add to our personal comfort and convenience.

There are many little matters laid down in the laws of etiquette, that are often ridiculed by would-be critics, as frivolous and unnecessary, such, however, is not the case, as will be found on examination; and those who are hardy enough to assert that they are so, only display their own ignorance of the usages of society. The higher and middle classes, are, in the present day so amalgamated through various causes, that for a person to distinguish himself, or even to hold his position in society, it must be through merit alone. At one time, not very distant, the aristocracy and tradespeople were two distinct species, differing widely in dress, customs, manners, ways of living, and even in language, in fact in many things would hardly be distinguished as inhabitants of the same kingdom; all this, however, has passed away: etiquette has

long since ceased to consist of those arbitrary forms and observances which any one class could inflict upon another; and true politeness, arising from the principles of human nature have supplied their place. Etiquette has long since ceased to consist of formal manners and outlandish customs, adopted by one class to distinguish themselves from another, and in most cases troublesome, exaggerated, and annoying. It is no longer so, the spell is broken, nor is it to be desired that society should ever return to its former condition.

To shew what etiquette was at one time, I will give you a tale from a French author, whose name I now forget, however, he proceeds to say that "all the intellect in the world will not act as a substitute for the knowledge of those delicate manners in society, which are established by custom. Men of intellect, and even of genius, have often conducted themselves in company like spoilt children. One example will suffice as a proof of this:" he then relates the following ridiculous story.

The Abbe Cosson, professor of belles lettres &c. at the college of Mazarin, was a perfect paragon in the art of instructing; master equally of Greek, Latin, and in fact every branch of literature. He thought it impossible for a man, familiar with Persius and Horace, to commit any glaring breach of etiquette, more especially at table: but he was not long allowed to remain in this pleasing state of ignorance.

One day he had been dining at Versailles with the Abbé Randenvillers, in company with several courtiers, marshals of France, and other distinguished men. He afterwards boasted of this, and likewise of his intimate knowledge of the established forms of etiquette.

The Abbé Dellile, who happened to be present, and heard his remarks, offered to make a wager with him, that he had committed a hundred incongruities.

"It is impossible that I could make any mistakes," replied the Abbé Cosson, "for I did as all the rest did."

"That is your own conceit;" replied Dellile, "now I will undertake to prove that you did nothing like any body else, answer me truly, and I will confine myself to the dinner-table alone; what did you do with your rapkin on taking your seat at the table?"

"What did I do with my napkin; why, what every body else did, I opened it, spread it on my breast, and fastened it by one corner to my button-hole!"

"Alas, my good fellow!" replied Dellile, "you were the only one that did so; gentlemen do not make a display of their napkin, but leave it upon their knees. And tell me, pray, how did you eat your soup?" "as every one else did, I believe:" answered Cosson, "I took my spoon in one hand and my fork in the other."

"A fork! good heavens my dear Abbé, why nobody eats soup with a fork; what did you take after the soup?"

"Why, a new laid egg."

"And what did you do with the shell?"

"What every one else did, I left it for the servant that waited at table."

"Without breaking it?"

"Yes."

"My poor friend! no one eats an egg without breaking the shell; and after your egg, what then, pray?"

"I asked for some bouille."

"Bouille! nobody ever makes use of such an expression, they ask for beef; and what then?"

"I asked the Abbé Randenvillers to send me a portion of a very fine fowl."

"A fine fowl! most unfortunate man! people ask for a pullet, a capon or a chicken, and not for a fowl; the word 'fowl' is never made use of but in the servant's hall. But you have not told me how you asked for drink."

"Like the rest of the company, I asked for Bordeaux and Champagne, of those persons who happened to be near the decanters."

"My dear Abbé recollect for the future that people ask for Bordeaux wine and Champagne wine. But tell me how you eat your bread?"

"As a matter of course as every one else did, I cut it with my knife."

"Dreadful, shocking; people break bread, they do not cut it, but to proceed, you took coffee I should suppose?"

"Yes, like the rest. It was very hot, and so I poured it out in small quantities from the cup into the saucer."

"Well, my good fellow, you were certainly singular in that respect: people drink coffee from a cup, no one ever thinks of pouring it into a saucer: you see, my dear Cosson, you have not said a word or made use of a single movement, without a violation of the established custom."

The good professor was thunderstruck! he was perfectly amazed, he discovered that Latin and Greek was not sufficient to establish his character as a "*homme du monde*," but that he must obtain certain other acquirements, which, if not quite so important are not the less useful."

Such a line of conduct as pointed out by the worthy Abbé Delille was at that time considered etiquette. I think I need not point out to my readers its inconsistency, and show how the Abbé Delille was as far wrong as the Abbé Cosson.

Not that any sensible person of the present day would think of pinning a napkin over his breast previous to his commencing dinner; it would be equally absurd now, as then, and the person guilty of such an act, would be sure to get himself laughed at; neither are we in the habit of seeing people attempt to eat soup with a fork, or cut the bread

before them instead of breaking it, but whether after eating an egg they either break the shell or leave it entire, is not a matter of the slightest importance or consideration; nor would it be a breach of etiquette to ask for boiled meat instead of beef, for fowl instead of pullet or chicken, or for Bordeaux or Champagne, without adding the word wine to it.

But it may be urged that we have many little observances in our present laws of etiquette equally as frivolous and unmeaning as those I have been alluding to.

This I deny, and by giving a few examples will prove satisfactorily what I have before asserted, namely, that even our smallest observances have common sense, true politeness, or personal convenience to authorize and recommend them.

In the first place, then, it is not considered etiquette to eat an egg with a silver spoon, unless the bowl of the spoon be gilt.

This, at the first sight, appears of very little consequence, but, when we come to look into the reason we shall change our opinion.

It may not be generally known, that in the yolk of an egg there is a certain amount of sulphuric matter, which acting on the silver spoon, turns it black by making what is termed a sulphuret of silver.

Again, For eating fish always make use of a silver fork; for this reason, in all sauces for fish

there is always a certain amount of vinegar, which is nothing more or less than acetic acid, which, when it comes in contact with steel dissolves a certain portion of it, and produces what is called an acetate of iron, and quite strong enough to overpower the flavour of the fish.

The same caution must be observed with respect to fruit and vegetables for which a silver knife should always be used, because the juice of an apple, which is malic acid; or that of an orange, which is citric acid, produces an effect on steel knives that it has no power to do on silver ones.

It is not etiquette to ask a lady to take wine while eating fish or soup; independent of its being a short course. Soup and wine, or fish and wine do not agree. If you ask a lady she cannot well refuse, and by obliging you, she will destroy the flavour of the fish or soup to her own palate.

Do not partake of either soup or fish, more than once, and for this reason, because if you do, it is most probable that the rest of the company will be kept waiting for the next course, and you will find yourself eating alone. It is better, therefore, you should deny yourself in some measure, than allow a whole company to be kept waiting.

A gentleman should sit on the right and left of the hostess at the dinner-table, who usually occupies the head of the table, and consequently opposite the principal dish, so that by this arrangement they can assist in carving, and with such as-

assistance, she is better able to look to the comfort of her guests and see that they are properly attended to.

Two ladies of the highest rank should be placed on each side of the host.

This arrangement shows that their station is acknowledged and appreciated, and also gives the master of the house a much better opportunity of paying them that attention their rank and station demands.

Servants should wait at table in gloves, for this reason: servants' hands, from the very nature of their occupation, cannot be very white-looking or clean: and it stands to common sense, that a dirty-looking finger or thumb protruding over the edge of your plate is not a very agreeable object to contemplate.

We could adduce many more examples, were it necessary to prove our position, but we think what we have already said will shew plainly, that the smallest observances of etiquette, which may, to a casual reader, appear insignificant, and even frivolous, will, on investigation, prove they have for their bases, reason and common sense, as well as consistency.

A knowledge of what is going forward in the world is indispensibly necessary to keep up a conversation in society: and it is a wise precaution to learn sufficient of the immediate connexions of those you are in the habit of associating with,



that you may avoid giving them pain by any thoughtless remark; and carefully abstain in all mixed companies from making use of any remarks condemnatory of persons, classes, or professions.

Conversation in society is a pleasing and instructive method of spending an evening after the fatigues of business, and one often resorted to by all classes; it is, therefore, bad taste to enter into conversation with any person upon the subject of his business or profession. For instance; do not talk of physic to a doctor; politics with an editor of a news-paper; or law with an attorney.

Boisterous conversation, or a loud tone of voice ought to be equally avoided, as also immoderate laughter, for it disturbs the repose and regularity of the features, and consequently detracts from beauty.

In conversation, never repeat a story, unless you are certain it is correct; and even not then, unless something is to be gained, either of interest to yourself, or for the good of the party concerned.

Tattling is a mean, contemptible practice, in fact, I may even say a wicked one; and he who indulges in it, grows more fond of it in proportion as he is successful.

If you have no good to relate of your neighbour, never reproach his character by uttering that which is false. He who tells you of the faults of others, intends to tell others of your faults, and so the news is passed from one to another, (like a mighty

snowball gathering as it rolls,) until the scandal becomes enormous. A story never loses anything, but on the contrary, gains in proportion to the number of times it is repeated: truly "the tongue is an unruly evil, full of deadly poison."

In entering a drawing-room, do not take your hat with you, unless it be an opera-hat.

Pay a proper deference to all your superiors, whether in circumstances, education, or age.

Let no friendship, however intimate, induce you to depart from that correctness of deportment that so eminently distinguishes the gentleman.

Let nothing but illness or urgent business prevent you keeping an engagement.

Always adapt yourself to the manners of any company you may be thrown into, so long as they do not militate against your principles.

Never make acquaintances in places of public amusement, such as theatres; as disreputable connexions are usually formed at such places.

In going up stairs with a lady, go first: in coming down, walk behind her.

In speaking of a lady or gentleman, always mention the name in full; it is exceedingly vulgar to use the initial only, as, Mr. W. said this, or Mr. T. did that.

Let not your manners be too familiar, instead of getting you respected, they will bring you into contempt.

Remember, that true politeness, refined civility,

and a strict attention to etiquette is the only certain and correct indication of good breeding and a proper education.

## ETIQUETTE FOR LADIES.

### ETIQUETTE.

ETIQUETTE has become so essentially necessary to the comfort and happiness (indeed I may say the very existence) of society, that those persons who are ignorant of its rules and regulations, or disregard them as matters of no importance, can never be favourably received in the polite circles of good society.

The laws of Etiquette are founded on the principles of good sense and true politeness; they are the universal power that binds society together, instituted in the romantic days of chivalry, they have become gradually modified and improved as the age has advanced in civilization and refinement, till they have arrived at their present state of perfection. They are an effectual barrier against the innovations of the vulgar; a rubicon, the uncouth in manners and low in speech can never hope to pass, without first acknowledging its demands and obeying its mandates.

If then an intimate knowledge of Etiquette is so absolutely essential to the well-being of society, it must be more particularly so to society's greatest ornament, the "Ladies." The prominent position they hold in society, renders propriety of conduct, and politeness of demeanour positively necessary.

Although the rules laid down in these pages will not absolutely make a lady, an adherence to them will at all times prevent any glaring impropriety of conduct.

A proper attention to the laws of Etiquette, with a certain degree of self-cultivation, will enable a lady to go through the courtesies of life with ease to herself, and with pleasure to others.

## GENERAL BEHAVIOUR.

A PLEASING modest reserve, and retiring delicacy, that avoids the vulgar stare of the public eye, and blushing, withdraws from the gaze of admiration, is beyond all doubt one of the principal beauties of the female character.

It is this modesty that prevents any female taking a prominent part in conversation in company; but, on the contrary, induces you to preserve a becoming silence, until your opinion is asked, or circumstances require you to join the conversation. This silence will never be taken for dullness or stupidity by people of discernment, it is easy to take a share in conversation without speaking at all; the expression you can give to the features of the countenance sufficiently indicates the interest you take in the conversation, and this indication never passes unobserved. A well bred woman finds not the least difficulty in effectually promoting the most elegant and useful conversation without speaking a word; the modes of speech, numerous as they are, are scarcely more variable than the modes of silence.

Remember, that you can only retain the esteem, and secure the friendship of others by an amiable

disposition and engaging manners; the accomplishments of the mind are at all times more attractive than those of the person; the one dazzles for a time, the other shines steadily and lasts for life.

Do not mistake stiffness for dignity, or endeavour to impress your importance on others by a haughty carriage, or display of finery; good manners can have no possible connexion with ostentatious parade or overbearing pride, but shews itself in an unfeigned desire to give pleasure, and not pain to others. To speak, or to act haughtily, cannot benefit you in the least, and must be very hurtful to the feelings of others: endeavour to treat all with kindness and unconstrained politeness; by adopting this course you will make many friends, by pursuing the other, many enemies.

Endeavour by all means to cultivate a good disposition, and you will never willingly give offence; a bad tempered woman is a burden to herself, and a pest to those connected with her. Ladies possessing a moderate degree of common sense, will, I hope, guard against this unfeminine vice, and bear in mind, that the true happiness of life consists, exclusively, in the interchange of good offices, and friendly intercourse, which, as a talisman, draws our hearts towards each other, and diffuses universal joy.

Whatever station you may occupy in society, or whatever circumstances you may be placed in, if you would advance your interests in the world, and

gain respect, cultivate at every opportunity the study of polite conduct in company.

A sensible woman will endeavour to raise herself to a higher sphere than the one she occupies, and not run the hazard of retrograding by forming acquaintances below her station; a proper degree of self-respect will induce all ladies to act as becomes their standing: it will teach them not to forget their true dignity, and at the same time will prevent them presuming on their privileges or conditions.

Any affectation of feeling is sure to bring you into ridicule and contempt; and even when real, should not be too openly manifested. Show that your superior manners arise from the natural refinement of your mind, and do not attempt to disguise the genuine emotions of the heart.

The most untutored in the ways of the world can easily distinguish artificial manners from those that emanate from a refined taste.

Attention to the minutiae of etiquette bespeaks good breeding, and commands respect from all classes.

## DRESS.

PERSONAL appearance is always a matter of importance with a lady, and ought to be so with every one, for self-respect alone ought to induce a proper degree of attention to dress.

"The beauty of dress," says an eminent writer: "consists in not being conspicuous, in neither distorting, nor concealing the human form. The outer form conceals an immortal spirit, but the tendencies of that spirit are often made known by acts, apparently immaterial, yet nevertheless highly important."

The love of dress is natural to woman, and the good or bad taste they display in the selection and arrangement of it, gives you a good insight into their character: be careful, therefore, to dress with becoming taste and consistency, according to the station you hold in society, as a lady's dress is always the subject of remark and criticism; a woman of sense will never make her appearance in apparel unbecoming her person, or unsuited to her circumstances: nor will she sacrifice her taste by wearing an ugly or ungraceful dress, merely because it may be considered fashionable. In purchasing any articles of wearing apparel, adapt as much as possible the colours to your complexion,

and if you are short in stature, do not choose large patterns, although obliged in some measure to be governed by the prevailing fashion, you will in most cases find an ample assortment and variety to allow you to select those patterns most suited to your height and figure.

No lady will be the first to make her appearance in any new and peculiar state of dress; nor will a lady of advanced years assume the wardrobe of youth, nor the affectations of youthful manners; every age has its appropriate costume; what can be more out of character, or indeed more pitiable, than to see a face already shaded by the hand of time, decked out in ringlets? what can be more unseemly than to leave exposed necks and bosoms which have long since ceased to look fair and full? whatever charms a lady possesses they are most developed when most concealed.

Avoid dressing in rich and gaudy clothing when walking, nothing can be more inconsistent, and subjects you to remarks, a thing at all times disagreeable to a lady.

Formerly a lady never went out without the attendance of a footman, this is seldom done now, except on particular occasions. It is important, therefore, that on ordinary occasions a lady does not appear in conspicuous apparel; an elegance and yet simplicity of dress, combined with sauvity of manners, is sufficient to obtain respect from all persons of judgment. It is hardly necessary to

remind a lady of the propriety of appearing, at all times, in dresses adapted to the different hours of the day; to appear in full dress before dinner, a time when every good wife should be attending to her domestic duties, shows a flimsy affectation and assumption of gentility.

Jewels worn in profusion about the person, show an exceedingly "outré" taste, and are a certain indication of low breeding. Be not too anxious to dress in the extreme fashion, but endeavour to modify it with taste and judgment: on the other hand, to neglect fashion altogether, or to affect a carelessness of it, would be still more reprehensible.

No lady will at any time appear in badly made clothing, which is sure to have the effect of making the figure look awkward. Small and insignificant articles of apparel as gloves may seem, they form a very important item, however well or perfect a lady may be dressed in other points, if her gloves are not of a "recherche" description, her dress is altogether incomplete. In colour, a lady's gloves should always be light, and at the same time in harmony with the remainder of her attire, it is also necessary that they should fit well, be perfectly clean, and free from blemishes.

Attention to this, and other little matters of the toilet, which a lady's good taste will naturally suggest, are necessary to constitute a well dressed female.

## VISITING.

In these days ladies are allowed a considerable license in visiting; paying and receiving visits is therefore an important feature in female education.

Visits have for their object, either duty or pleasure, and occupy a considerable portion of time; they are necessary and useful, inasmuch as they serve to keep up the good and kindly feeling existing between the members of society.

Visits of ceremony and friendship are usually paid in the morning, between the hours of one and three, you then avoid calling during the luncheon hour.

From a quarter to half an hour is quite long enough for a visit of ceremony. Do not by any means remove either shawl or bonnet during your stay, if the lady you are visiting requests you to do so, politely decline.

Of course if you are visiting an intimate friend it is unnecessary to stand upon ceremony.

If during your stay another visitor is announced, do not retire hastily as if their appearance had frightened you away, but take your leave with easy "nonchalance" as if the time of your visit had fully expired; by this line of conduct you will

save the lady the fatiguing task of entertaining two or more visitors at one time.

Should you call when the lady is thus engaged do not go upstairs, unless pressed, and even then retire as soon as you can with politeness, promising to call again on some early day. If your friend be from home when you call, leave a card, this is a courtesy that must be maintained amongst your most intimate friends.

Young married ladies must not pay visits of ceremony without being accompanied by their husbands, with the exception of visiting their intimate friends.

Ladies should particularly avoid being out after dusk, necessity alone, and that the most urgent can afford an excuse for such impropriety.

Never by any means allow a gentleman to take you home after an evening party, if you have no carriage, obtain if possible some female attendant, or where that is impracticable, the master of the house will, no doubt, offer his services, though it is better not to trouble often, or you may probably tire his politeness and by this means forfeit his esteem.

When you desire to cultivate an intimacy; return personally all visits, if not common courtesy requires you to leave a card.

If you should have to pay a visit of condolence. (and who is there in this changing world that has not), let it be paid within a week of the melan-

choly event that occasions them. Send up your card (a mourning one if required), and if the family are at liberty to receive you, let your conversation denote that you sympathize with their sorrow, and participate in their afflictions, such conduct is gratifying to their feelings, and will gain respect.

## DINNER-TABLE.

A KNOWLEDGE of the etiquette of the dinner-table is an important feature in the character of a lady. Supposing you have received an invitation to dinner, that invitation will be given in the combined names of both master and mistress of the house, your answer must be to the lady alone. If the entertainment is intended to be on a magnificent scale, the invitation will be sent a fortnight previous, if not, from a week to ten days.

If you accept the invitation, let nothing but severe indisposition prevent you fulfilling the engagement, and on the arrival of the day endeavour to be punctual to the time appointed.

As soon as dinner is announced, the host will request the company to walk into the dining-room, he will lead the way with some lady, (generally

the oldest or most distinguished), the others following in the same order.

The distinguished positions for a lady to occupy at table, are at the right and left hand sides of the host, who generally sits at the lower end of the table.

Etiquette requires the greatest attention on the part of the gentlemen towards the ladies, and no well bred man will forget himself in this particular. White gloves are usually worn by ladies at dinner-parties, but must be taken of as soon as the business of the table commences.

If any gentleman invites you to take wine with him, it is not etiquette to refuse the compliment, but you need do no more than put your lips to it with a polite inclination of the head.

Carefully avoid all ungraceful and outré habits, such as using your knife in eating, laughing aloud at any remark that may be made, making a noise in masticating your food, &c., nothing evinces "mauvaise honte" with more certainty than such conduct.

In eating fish take your fork in your right hand, and a little bread in your left.

Eat peas with a dessert-spoon, also tarts, pudding, curry, &c.

No lady, having any pretensions to the name, will be guilty of picking her teeth after dinner, it is a disgusting habit, only indulged in by the "cansille."

Finger glasses generally accompany the dessert, do not wet your napkin and wipe your mouth, but merely dip your fingers in.

The removal of the cloth, and the introduction of the decanters, is the signal for the ladies to retire to the drawing-room, where in the course of due time the gentlemen join them. Tea and coffee is then handed round.

## RECEIVING COMPANY.

It is a proof of attention and politeness on the part of a lady, always to be in readiness to receive her guests; the contrary is disrespectful.

When the invitation has been for an evening party only; visitors are perfectly at liberty to vary the time of their arrival, as best pleases or suits them: in fact, to arrive even as late as twelve o'clock would not be an infringement of etiquette, unless an early hour had been particularly specified on the card of invitation.

When the visitors are announced, do not advance to meet them, but rise from your seat and curtsy to their acknowledgements.

Of course this applies to general company, if you wish to pay particular attention to any distinguished



guest, you may act differently. In all cases it devolves upon the lady of the house to introduce the company to each other, more particularly the gentlemen to the ladies.

Avoid all appearance of bustle, a lady is never in a hurry, she is at all times perfectly composed, and ought to be more than usually so when officiating in the capacity of hostess.

Receive all your visitors with an appearance of pleasure, not showing greater attention to some than others, because their condition or circumstances may be superior, all have an equal claim to your notice and hospitality, and to show partiality, is a meanness that no lady will be guilty of.

An attention to your dress on such occasion is all important; the great desideratum is to dress well, without overdressing, and to dress neatly without dressing too plainly; in the first case you are apt to out-dress your friends and visitors, and by that means create envy, the other might be taken as a slight to the company.

## AMUSEMENTS.

RECREATION and amusement are as necessary to recruit the wonted energies of the mind, as sleep to restore bodily strength.

Amusements are of so varied a nature, and so opposite in their effects, as to require discrimination in the selection, and judgment in the exercise of them.

A want of proper exercise not only leads to general feebleness of the frame, but also of the mind, and to an alarming extent prevents the growth and development of the human form.

All amusements that require out door exercise are more particularly to be recommended, as being conducive to health and vigour, such as walking, or riding on horseback, but these can only be indulged in at stated times.

Dancing, as an amusement and exercise, possesses almost greater advantage than any other, when indulged at proper times and judiciously.

The cleverest medical men of all ages concur in recommending dancing; for motion is a natural want, and dancing the best method of supplying it. It is conducive to health, vigour, liveliness, and a good constitution, and therefore ought to form an essential branch of our physical education.

It is more adapted to ladies, whose delicate constitutions render exercise absolutely necessary, it

has a tendency to relieve them from that unhealthy inaction, to which many of them give way.

Nothing in the way of exercise can render the person more naturally graceful, nor bestow more elegance of deportment, and more agreeable manners than dancing, when properly taught.

Walker, in his "exercise for ladies," makes use of the following remarks with regard to this accomplishment.

"Dancing contributes greatly to improve the figure. When habitually practised it increases the strength, the suppleness, and the agility of the body, the shoulders and arms then fall farther back, the limbs become stronger, the feet turn more outward, and the walk assumes a particular character of firmness and lightness. It also renders the deportment more easy and agreeable, and the motions more free and graceful. Those, indeed, who learn to dance when young, acquire an ease of motion that can be gained in no other way, and if a habit of moving gracefully is then acquired it is never lost."

Thus then we see that dancing is not only necessary, as an accomplishment, but also very beneficial as an exercise.

Calisthenics, and the Indian sceptre, as taught on the improved scale by our present professors, are also highly beneficial as exercises. I believe it is generally admitted, that ladies of every age who

have practised these exercises, and subjected themselves to their discipline, have gained increased strength and stature, improved in the state of their health, and added grace, ease, and firmness to their motions.

The knowledge of music has the double advantage of being a pleasing accomplishment, and an unlimited source of amusement and instruction. It is capable of affording pleasure to numbers, and is always a delightful companion in our hours of solitude, and not unfrequently has the effect of producing in both hearers and performer a sense of high moral feeling.

Cultivate then by every means in your power, your talent for music.

The theatre stands high in the estimation of many, as a place of rational amusement, and when conducted on a proper scale, no doubt it is so, but unfortunately there are not many of our modern plays but are repugnant to the feelings of delicacy, and such that no lady could witness without a blush; therefore, before you go to such a place, ascertain if possible, the nature of the piece about to be performed, that your feelings of delicacy may not receive a shock.

There are many other amusements to which the same remarks apply, but your own sense of propriety and natural modesty will at once perceive the imprudence of patronizing them.

Cards are in common use amongst many ladies,

but will be avoided by a woman of sense, even if they are harmless, which I much doubt; they are neither useful nor instructive in any point of view, and are a paltry occupation for an intelligent mind.

Gambling is a vice so odious in itself, and terrible in its results, that I cannot conceive any of my fair friends being guilty of it, it is a passion, an infatuation ruinous and incurable, and not unfrequently leads to crime and suicide.

Conversation, reading, and various sorts of needle-work, are all pleasing and useful occupations for a lady; in fact, there are many ways that a woman of sense will find to employ her leisure hours, so as to combine utility with pleasure, and instruction with amusement.

## BALL-ROOM.

As the ball-room is always considered the school of politeness, a few remarks on the etiquette of such a place may not be unacceptable, or out of character. Let us imagine then in the first place, that you have received and accepted an invitation to a private ball.

On your arrival you will be ushered into a room provided exclusively for the reception of the ladies, in this room you will no doubt find all the necessary paraphernalia of the toilet, with servants in attendance to assist you in making any little alteration in your hair or dress that you may require.

Married ladies should, if possible, be attended by their husbands, though they may without any breach of decorum go alone. Young ladies on the contrary must never go by themselves, but must secure the guardianship of some relation, or intimate friend, if an elderly female, so much the better, this is an important and highly correct custom, and must not, on any account be infringed.

It is not considered polite for a lady to refuse the invitation of a gentleman to dance, unless she be previously engaged, to do so would be considered an insult, both to the master and mistress of the house; courtesy is due to all present, and a lady who knows her true dignity will never forget herself.

Ladies must bear in mind that an introduction at balls, either public or private, do not warrant an after recognition, but are supposed to cease with the evening's amusement.

A lady therefore is at perfect liberty to pass any gentleman in the street, that she may have danced with the previous evening without the slightest notice: no gentleman acquainted with the laws of etiquette will be surprised or disappointed at such conduct, in fact it would be a violation of etiquette on his part to attempt a recognition.

Whatever may be your abilities as a dancer, never make a display of them in a ball-room. Dance easily and gracefully, show that you enter into the amusement as a lady ought to do, neither with careless indifference, which is insulting to your partner, nor with unbecoming levity, which is derogatory to yourself.

Endeavour to confine yourself to those dances that are not offensive to delicacy, or repugnant to good taste, and if any such are introduced, show your disapprobation of them by withdrawing to the refreshment or dressing-room while they are danced. If all ladies would pursue this line of conduct, they would soon cease to disgrace our ball-rooms.

When the dance is concluded, the gentleman makes a polite inclination to you, which you must acknowledge in a similar manner; he will then invite you to accompany him to the refreshment-room, which invitation you may either accept or refuse as you feel disposed.

If you are officiating in the character of *hostess* on the festive occasion, you will be expected to open the ball, after which it would not be wisdom to participate to any great extent in the amusement; one or two dances will be enough to show that you take an interest in the festivity, without letting it interfere with your duties to your guests as *hostess*.

When you feel disposed to retire, do so in as quiet a manner as possible, merely intimating your intention to the host and *hostess*. To wish good night to the company is exceedingly "*mal-à-propos*" it seems to imply that you think the evening's entertainment has lasted long enough, and often causes a general breaking up.

It is etiquette to call a few days after the ball, to express, in polite language, the pleasure you received, and compliment the lady of the house on the company and general arrangements.

Do not be seen too frequently at public-balls, it is a common observation, that habitual attenders of such places have seldom the opportunity of dancing elsewhere.

## CHOICE OF FRIENDS.

THE celebrated Dr. Blair said, "we should ever have it fixed on our memories, that by the character of those whom we choose for our friends, our own is likely to be formed, and will certainly be judged of by the world." We ought therefore to be slow and cautious in contracting an intimacy: but when a virtuous friendship is once established, we must ever consider it as a sacred engagement.

I think all will be free to acknowledge that an habitual intercourse with persons of virtuous character, decided probity, and known excellence, is of vital importance in the formation of a good character.

"Example is stronger than precept," and by a natural, yet imperceptible influence, our disposition is biased, our temper regulated, and our habits formed by the example of those individuals with whom we daily associate.

Taking this view then, the choice of friends and companions is a subject of great consideration and importance.

In your search for a friend, endeavour to find one whose goodness of heart, intelligence and fidelity, will be sure to render such a connexion honourable and beneficial. Seek virtuous society,

and you will be held virtuous in the estimation of the public, on the contrary, the slightest intimacy with a person of bad character and vulgar habits, will degrade you in the same ratio.

Having formed a friendship, and proved your friend worthy of the name, have no secrets from her, at least so far as regards your own affairs, but unbosom yourself with unsuspicious confidence. Distrust and friendship never dwell together, a generous confiding disposition is at all times happier than a reserved suspicious one.

But however candid and explicit you may think proper to be on your own affairs, remember to hold sacred the secrets of others, they belong not to you, therefore you have no right to make use of them.

If you are a single woman, never make a friend and confidant of a married one, more especially if she is but recently married, for however honourable and trustworthy you may consider her, there are, beyond doubt, certain unguarded moments, when a woman says things to her husband, that at other times she would blush to find herself guilty of.

Woman's natural temper and disposition cause her to form friendships more eagerly and warmly than man's, and this propensity is so strong in many of your sex, that they are continually making fresh friends, and, as a matter of course, continually losing the old ones; such fluctuating friendship is never sincere.

Every woman is more or less influenced by well timed flattery, like strong wine, it is pleasant to swallow, and the emptiest heads are soonest affected by it. Be sure that the person who flatters you, has always some sinister object in view.

Let those who profess to esteem you, prove that they do, not by their words, but by their actions, you then can have no reasonable grounds to doubt their sincerity,

Never let friendship sanction too great familiarity, where this exists there is no true friendship, for there can be no respect, and respect is as necessary to cement the bonds of friendship, as it is to constitute real love, you may be liked as one would like a child, but if not respected, can never be esteemed an equal. Avoid therefore familiarity on your own part, and take the earliest opportunity of checking it in others.

Never stoop to the degradation of making companions and confidants of your servants: the moment you do so, you place yourself on a level with them, and no longer command respect and obedience. Be kind to them, speak affably, and endeavour to make their situation as comfortable as possible; but never on any account treat them as equals, if you do you are certain to spoil them, and at the same time debase yourself.

There is one subject, however, which a young lady should always keep secret in her own bosom, nor reveal it to her dearest friend, that is, when she

first becomes aware of love's pleasing emotions, without being certain that her attachment is even returned. There are two good reasons for such secrecy: First, Woman's natural modesty that causes her to blush, even when she acknowledges her love to her own heart. And secondly, That no matter how seriously you consider the subject, or how important it may be in your own estimation, it is seldom held so in the estimation of others, but on the contrary is generally considered a favourable topic for pleasantry and badinage; this, to a woman of sentiment, must always be offensive, and therefore she will guard against it.

It is worth while, considering also on the score of prudence: love secrets are never held sacred or binding, and the imprudent divulging of your secrets by a thoughtless friend, might be of serious consequences to you. It might get to the ears of the gentleman to whom you have become attached, and if he is a man of spirit and delicacy, he would never after respect you, but by avoiding your society, endeavour to escape the snare he would imagine laid for him.

If the attachment is reciprocal, and your acknowledged lover, a man of merit and integrity, the case is slightly altered, be careful how you mention it, and be sure of the honour of those to whom you do; it is always repugnant to the feelings of a person of delicacy to hear an honourable attachment lightly spoken of.

The gratification that friendship at all times affords to a warm and ingenuous heart, will always be a sufficient inducement to cultivate it.

### COURTSHIP.

Love seldom, if ever, originates on the side of woman, but their love to man entirely arises in consequence of the man's preference to them. A man may be an Adonis in figure, a very "Chrichton" in accomplishments, you do nothing more than admire him, whilst another, with not one half his advantages or attractions, you love, because he loves you.

Some good qualities recommend a gentleman as an agreeable acquaintance, from this a friendship arises, he is ultimately smitten with your attractions and falls in love.

When he makes you aware of this, you naturally feel grateful for the preference, this gratitude combined with the esteem in which you held him before, gradually ripens into love, and ultimately you marry him, and thus begins and ends ninety-nine out of every hundred matrimonial connexions.

A gentleman marries a lady because he loves and esteems her more than he does any other: a lady

marries a gentleman because of that preference, and not because she thinks him superior to the rest of mankind.

The ways in which men make known their love for any particular woman, are so numerous and diversified, as to render it ridiculous to attempt to describe them.

If you find anything in the language or conduct of a gentleman that gives you reason to believe that he wishes to engage your affections, act as nature, good sense, and delicacy shall dictate. In the first, place lay the matter before your parents or guardians, who you may be sure have your interests and happiness at heart. Remember the slight knowledge you possess of the world's ways, and how easy it is for an artful designing man to impose on a young and confiding girl by empty professions of admiration and love. Solicit therefore the counsel of those whom you can trust, whose interests in your happiness are identified with your own, that they may ascertain from the character, disposition, and habits of the gentleman, whether the match is likely to be productive of happiness or vice-versa.

Let neither wealth nor power, title nor honour, ever induce you to accept, as a lover, a man dead to the feelings of religion; whatever his talents, however high his intellectual faculties, however strict his moral ones, the blessing of God can never accompany such an union, nor dare you be presumptuous enough to ask it, and you will live to

see your endeavours to train up your children in the ways of piety and virtue, treated with indifference, if not with contempt.

Bear in mind also that you cannot possibly expect to realize happiness in marriage, unless your husband be entitled to respect. Do not marry a weak minded man, it is seldom that such a man can be induced to listen to the voice of reason, he imagines that by yielding to the requests and wishes of his wife, however reasonable, he is under petticoat government, and therefore, rather than be thought to be under her influence, he shows his assumed consequence, by acting in direct opposition to her desires.

Again, we caution our fair readers against the designs of treacherous men, who make it a business to gain their affections, in order to complete their ruin. How many a young and blooming girl has been so deceived, withered like a plucked flower in the sun, and buried in a premature tomb, at once her sorrow and her shame.

We cannot refrain from giving a quotation from a "Sketch Book" the author of which has in the following affecting manner touched on this subject.

"How many lovely forms fade away into the tomb and none can tell the cause that blighted their loveliness, as the dove will clasp its wings to its sides and cover and conceal the arrow that is preying on its vitals, so is it the nature of woman to hide from the world the pangs of wounded affec-

tion; the love of a delicate female is always shy and silent, even when fortunate she scarcely breathes it to herself, but when otherwise, she buries it in the recesses of her bosom.

"With her the desire of the heart has failed, the great charm of existence is at an end: she neglects all the cheerful exercises which gladden the spirit, quicken the pulses, and send the tide of life in healthful currents through the veins.

"Her rest is broken, the sweet refreshment of sleep is poisoned by melancholy dreams; dry sorrow drinks her blood, until her feeble frame sinks under the slightest internal injuries.

"Look for her after a little while, and you find friendship weeping over her untimely grave, and wondering that one, who but lately glowed with all the radiance of health and beauty, should so speedily be brought down to darkness and the worm. You will be told of some wintry chill, some casual indisposition that laid her low; but no one knows of the mental malady that previously sapped her strength, and made her so easy a prey to the spoiler."

Melancholy as is this picture, it is by no means overdrawn, as many can most feelingly testify. Avoid then "the voice of the charmer" who lures you to destruction.

It is an action unworthy a female heart, to trifle with the affections of any man who loves you. Some giddy thoughtless girls feel proud of this conquest, and consider the more they make the



merrier, and never hesitate to sacrifice the feelings of a worthy man, who may really love them, to their contemptible vanity. Shun such indelicate and unwomanly conduct.

If you are positively assured that you have been the object of love to an honourable man, and that either on account of a previous engagement, or on consulting your heart, you find you can never return the attachment, endeavour to make him aware of this on the earliest opportunity.

This may easily be done without speaking of it, a perfectly unembarrassed manner, a studied coolness when addressed by him, will soon convince him, if possessed of any discernment, that he has no chance of success.

But even if this method fails, and he openly discloses his passion, you may in a few words calmly and decisively spoken, check any further advances on his part, and be assured, if he possesses the feelings of a gentleman, he will no longer prosecute his suit.

If you cannot love him wholly and solely, do not allow his addresses, however gratifying the conquest to your vanity, do not permit his attentions, if you cannot give him hand and heart, such coquetting is highly blameable, and has frequently marred the happiness and prospects of many a worthy man.

But now supposing you are beloved by an honourable and excellent man, and that you return the

feeling with all the ardour you are capable of, do not make a boast of it, do not be seen at all parties and at every place of amusement in his company, showing him off, as it were, in triumph; such conduct is very indelicate, and furnishes food for scandal.

The proper choice of a lover, a husband that is to be, is all important to your future happiness, do not, therefore be in haste to make that choice, but in it exercise judgment and discretion. Do not mistake passion for love. Those who marry a rake for his appearance, or a fool for his money, are entailing misery on themselves and offspring, they can have no conception of. Let your husband be a man of sense and intellect, let there be a similarity of tastes and dispositions between you, let there be an union of soul as well as hearts and hands, so that when the first tumults of hasty passion have passed away, you may still find yourselves united by bonds more rational, more true, and more lasting.

## MARRIAGE.

As the *etiquette* of a wedding-day is not a branch of knowledge every young lady is supposed to be conversant with, a few observations may be both welcome and useful.

The day has been fixed, the time arrived, the feast ready, and the guests invited.

It is not the "ton" for the bride to accompany the bridegroom to church, but in the same carriage with her parents or guardians; her bridesmaid ought to be in the same carriage also. The bridegroom will of course arrive at church first, and be in waiting to assist his bride and her friends from their carriage, it does not look well if he omits this civility.

It is usual for the nearest relation or oldest friend present to give the bride away.

The bridesmaid must take her position near the person of the bride, and if required, hold her glove while the ring is being placed on her hand.

After the ceremony is completed, the newly-married couple must be the first to leave the church, now occupying the same carriage, and precede the guests to the residence where the wedding-breakfast is prepared.

Great taste ought to be exerted on the arrangements of the breakfast-table, and it ought to be

plentifully adorned with flowers, amongst which let the orange-blossom predominate.

After the wedding-cake is cut in the proper and prescribed manner, and the champagne drawn, the oldest male friend present proposes the health and happiness of the bride; after being duly honoured, some other gentleman proposes that of the bridegroom, which courtesy is generally acknowledged in suitable language.

It is then considered *etiquette* for the ladies to withdraw, the bride preceding them of course, in order that she may prepare for her wedding-tour, and put on her travelling-dress.

It is almost superfluous to remark, that all who are invited as guests to a wedding must be in full dress; the slightest deviation from this would not only show ignorance, but be a tacit insult.

In the best circles, after the departure of the happy couple, the remainder of the company take their leave also.

During their absence, cards of congratulation are left at their future residence, and on their return they must issue cards, mentioning at what time they sit for company.

It would be exceedingly rude and presumptuous for any one to visit a newly-married couple who have not had a card left them.

Visitors should be punctual to the time appointed, and congratulate the happy couple in becoming phraseology.

Wedding visits should be returned within a week, and the husband must always accompany the wife; to do otherwise would be an infringement of etiquette, show a careless neglect, and a gross ignorance of the usages of society.

### DOMESTIC ETIQUETTE.

It is, and ought to be the anxious wish and study of every wife to render her husband's home happy and agreeable; let her always consider this her first and paramount duty every time she beholds her wedding-ring, remember she has sworn on holy ground to "love, honour, and obey," and let her regulate her conduct accordingly.

Never let your husband have just cause to complain that you are more frequently abroad than at home, or that you keep your smiles for company, and your frowns for him; many a marriage has been rendered unhappy by such conduct.

Do not court admiration, as a married woman it is unbecoming; but study to render both yourself and house attractive to your husband, and you will then gain admiration and love.

Never divulge your husband's secrets, not even to your parents, nor trouble them with any little

misunderstanding that may arise between you. Should any one dare to speak slightly of your husband, or make remarks on his conduct, withdraw from their society immediately, and never after allow them to converse with you.

Never pry into your husband's secrets, if he has any; if he seems a little out of the way, do not annoy him by asking questions, be sure, if it is necessary you should know, he will tell you.

In all money transactions be open and above-board, let your husband see that you take a pride in being able to account in a satisfactory manner for every penny he entrusts you with.

Be not fond of wearing expensive dresses, but always appear neat and clean, a sensible young woman will rather take a pride in ornamenting her house, than adorning her person, a tidy little wife, and a comfortable clean home, possess greater attractions to a husband, than silks and satins.

No wife that is anxious to please her husband will allow her house to look dull and untidy, as that will be sure to drive him from home, to seek elsewhere those comforts he cannot see in his own residence.

Never be guilty of a mean action, or make use of an indelicate expression, or unrefined word; but in thought, word, and deed, be honourable and virtuous, so that your husband may look with pride and satisfaction on the mother of his children.

Adhere to these few simple maxims, and you

will be happy, despise them, and you shall reap bitterness ; as the mightiest rivers owe their existence to small streams and rivulets, so may the greatest amount of happiness or misery be derived from apparently insignificant acts, and trifling sources.

### TRIFLES WORTH KNOWING.

Of all pleasures, those are most valuable which lie in the mind.

Humility increases our true greatness.

When we are alone, we should watch our thoughts ; when with our families, we should watch our tempers ; when in company, watch our tongues.

It is easy for an educated, well-bred woman to converse, or rather enter into a conversation without speaking a word.

A showy and expensively dressed woman resembles the cinnamon tree ; the bark is more valuable than the body.

Time is the most valuable of all possessions, yet generally the least prized.

The foot on the cradle, and the hand on the distaff, is the sure sign of a good house-wife.

When the good man is from home, the good wife's table is soon spread.

Husbands are in heaven whose wives chide not.

Rainy days are not the only ones for which we should prepare, our wants are as numerous in sunshine as in gloom, therefore frugality is a never failing friend.

An inconstant woman is one who is no longer in love : a false woman, is one who is already in love with another person : a fickle woman is she who neither knows whom she loves, nor whether she loves or no : and the indifferent woman, one who does not love at all.

Life swarms with ills ; the boldest are afraid ; Where, then, is safety for a tender maid ?

Unfit for conflict, round beset with woes,  
And man, whom least she fears, her worst of foes !  
When kind, most cruel ; when oblig'd the most,  
The least obliging ; and by favours lost.

Cruel by nature, they for kindness hate :  
And scorn you for those ills themselves create.

If on your fame our sex a blot has thrown,  
'Twill ever stick, through malice of your own.  
Most hard ! in pleasing your chief glory lies ;  
And yet from pleasing your chief dangers rise :  
Then please the best ; and know, for men of sense,  
Your strongest charms are native innocence.  
Arts on the mind, like paint upon the face,  
Fright him, that's worth your love, from your embrace.

In simple manners all the secret lies ;  
Be kind and virtuous, you'll be blest and wise.

## CONCLUSION.

LADIES should bear in mind, that no beauty has any charm equal to the inward one of the mind, and that a gracefulness in their manners is much more engaging than that of their person; that meekness and modesty are the true and lasting ornaments; for she who possesses these is qualified, as she ought to be, for the management of a family, for the educating of her children, and for the affections of her husband; these are the charms that render ladies amiable, and give them the best title to our respect.

Another of the most important female qualities, is sweetness of temper, heaven did not give woman insinuation and persuasion in order to be surly, it did not make them weak in order to be imperious, it did not give them a sweet voice to be employed in scolding. Sweetness of temper is a valuable trait in the female character: home can never be happy without it. It is like the summer-flowers that spring up in our pathway, reviving and cheering us; let a man go home at night fatigued and worn by the toils of the day, how soothing is the word dictated by a good disposition. It is sunshine falling on his heart, he is happy, and the cares of life are forgotten.

A sweet temper has a soothing influence over the minds of a whole family where it is found in the wife and mother, you observe kindness and love predominating over the natural feelings of a bad heart. Smiles, kind words, and looks characterize the children, and peace and love have their dwelling there; study then, my dear female friends, to acquire and retain a sweet temper, it is more precious than silver, and is more valuable than gold, it captivates more than beauty, and to the end of life retains all its freshness and power.

Correct manners, and propriety of deportment, is the happy union of the moral and the graceful, and should be the practice of our lives, both in our most important duties, and in the trifling enjoyments of our lightest hours. When once an habit of easy dignity, with an unaffected air of portliness has been sufficiently familiarized, it will constantly shew itself in the most indifferent gesture or action of the possessor, and the more so, from the very fact of his being himself unconscious and insensible of it. Does he enter a room, his graceful and unconstrained air immediately strikes the company in his favour, and gives a prepossessing idea to his advantage, and without scarcely an effort on his part, he is enabled to keep up the favourable impression already made. How truly delightful is the society of such people, every thing objectionable or incorrect seems banished from their presence, their actions, language, and general conduct indicate the

love of all that is just and estimable, and their repugnance of anything mean and contemptible, and so much influence has this feeling over all who come within its rays, that even they who are strangers to the advantage of a polite education, coming within its sphere, they will immediately perceive the value of it, and endeavour to acquire those advantages that have proved so captivating to themselves.

Rules of etiquette are very useful for instructing the ignorant and the unpolished, but they are not all sufficient, they are something like the rules of grammar which are of little or no service without constant practice in the use of accurate language, a child may learn French in twelve months without a grammar, merely by going to France, whereas a person may study it at home for twelve years grammatically, and yet be unable to understand a single word when he meets a volatile Frenchman, so it is with good manners, they must be incorporated with your nature, they must become a part of yourself, your daily clothing, not your holiday apparel, people never look so much at ease as in their daily dress, therefore rustic people often look awkward, as if almost ashamed of themselves when they are unusually gay and smart, they feel themselves uncomfortable, and are glad when the time comes to take off the strange garb, and put on the old one. So it is with people who reserve their good manners for special occasions, who put them on to exhibit before strangers at parties such people are always

more or less ridiculous, their good manners, as it were takes revenge for not wearing them daily, and they seem as if they said, "If you do not think it worth your while to wear us regularly, we will take good care you shall wear us awkwardly when you do put us on," and this awkwardness is sure to be manifest in a species of simpering affectation, or a blundering forgetful manner, arising from the unnatural effort to sustain a part that is not familiar to them, people can never be polite and well-bred on special occasions, who are the contrary on ordinary ones.

It is also as well to remember, that good manners have very little indeed to do with bowing and curtsying, smiling and simpering: on the contrary, it is generally acknowledged that these formalities are practised by vulgar people of great pretensions; the over doing of politeness is as rude and disagreeable as its neglect, in fact, the former is generally more offensive than the latter that makes people avow what they call their plain blunt manners, and speak exactly what they think.

An attention to the remarks and the observances of the rules of propriety set forth in the preceding pages, will always enable a person of sense to mingle in company, and to enter society with ease and credit to himself. For it must be borne in mind, that good breeding is totally independant of birth or fortune, it exists solely in the mind. A true gentleman that possesses a high sense of honour,

never shields himself behind his position to take an undue advantage of another, he adheres rigidly to truth, his word is sacred, he is delicate, polite and considerate to all.

And now my dear readers, to sum up all under a few general yet simple rules, it may be observed, that in society, you should neither be reserved nor forward, neither awkward nor confidently free and easy, neither cringing to the great nor domineering over the little, neither unceremonious, nor offensively particular, do not mistake stiffness for dignity, assurance for ease of manners nor rudeness for sincerity, but strive to attain the happy medium, the central point between all extremes.

## THE BALL-ROOM MANUAL.

### HISTORY OF THE ART OF DANCING.

#### INTRODUCTION.

THE Art of Dancing is of high antiquity. Homer mentions it with approbation; and it no doubt formed a portion of the festivities in patriarchal times. That it was a part of the religious observances of the Egyptians, we learn from the records, still extant, of the ceremonies performed in honour of Isis; it was also employed in the military exercises, and was even made the means of representing some of the phenomena of astronomy, in the feast of Apis. It is not likely that the Jews learned the art in Egypt; most probably they derived it from their ancestors; but, be this as it may, it is certain that it formed a portion of their high solemnities, and was sanctioned and encouraged by their inspired bards. There is some reason to believe that, at least in the latter times of the nation, sacred dances were performed both in the Temple of Jerusalem, and in that built by the Samaritans upon Mount Gerizim.

From Egypt there can be little doubt that the art travelled into Greece, where it was assiduously cultivated. The dances of the ancients appear to have been of three kinds; war dances, love dances, and dances as a part of the religious solemnities in honour of their gods. Of these, the second and third classes were, no doubt,

the most ancient, as being the most suited to what the poets call the golden age. The dances of the Greeks and the Romans were, at their first introduction, of an innocent and recreative character: but in both nations, as civilization and vice increased, the art of dancing became corrupted, and was afterwards prostituted to the vilest of purposes. Still, however, it must not be thought that every kind of dancing, even in the day of Rome's greatest degradation, was of that character. The pantomimic dance and the ballet rose to a high degree of perfection and utility. "There is described, as resulting from their performance, an expression so natural, images so resembling, a pathos so touching, and a pleasantry so agreeable, that the spectators thought that they heard what they saw. Gesture alone supplied the sweetness of voice, the energy of discourse, and the charms of poetry."

In the early ages of the Church, both theatrical exhibitions and dancing were discountenanced, and very properly, considering the grossness and licentiousness which almost universally prevailed in both, as existing in the Roman world. Yet, after the dismemberment of the empire and the establishment of papal authority, some slight attempts were made to revive dramatic exhibitions and dancing, for the purpose of illustrating sacred subjects, and of giving a more decided expression to the joy evinced in gratitude to the Deity, in high solemnities. Instances are on record of the Clergy and Canons taking part in sacred dances, singing or chanting hymns at the same time; and some indications that a similar custom once prevailed in this country, existed within living memory in a practice in some parts of Wales, where the congregation were played out of church, by a fiddle, and formed a dance in the church-yard, at the conclusion of the discourse.

Dancing began to revive, as an amusement, about the

fifteenth century. It was prevalent in the court of Henry VIII., and was much practised in that of the maiden queen. After the Restoration, it became a favourite diversion in every fashionable circle, and has since been much cultivated; though it has never taken so firm a hold of the national character as it has done in that of our more lively neighbours on the other side of the Channel. In France, the art has been carried to a high degree of perfection; and "the boldness and lightness of the ballet are transferred to the social ball-room, so as not to infringe the delicacy and decorum of private life." The dancing of the Spaniards is also deserving of much praise; some of their national dances require an uncommon degree of grace and activity. It is usual for the Germans to copy, with much exactness, from the French; and the dancing of Italy has been affected in no small degree by the peculiarities of the climate: there is a calm sensibility about it, which accords well with the sweet serenity of the delicious south. In the dances which are most in favour in an English ball-room, there is a studied avoidance of theatrical display, not involving a want of spirit or vivacity, but kept within the strictest bounds of modest decorum, propriety, and good breeding.

In concluding this hasty sketch of the history of dancing, we may remark that, since the revival of the art, it has undergone many and important changes. At the court of the proud and stately Elizabeth, a very different style prevailed than that which is recognised now. The Couranto, the Galliarde, the Braggionetto, and the Brawl, were then the fashionable measures of the day. These, like all other things, were destined to lose their attractions, and to be succeeded by others, such as the Rigadoun, the Paspied, the Bretagne, the Duchess, and some others. Then came the Minuet, which could boast a reign of more than two centuries,



in all the courtly and polite circles in Europe. But at length this also was doomed to fade; and its place was, as all who understand the subject must admit, but differently supplied by its successors, the Minuet-de-la-Cour and Gavotte.

The modern favourites are, the fashionable Polka, the Galop, the Quadrille, and the Waltz. Quadrilles may be said to be old friends with new faces; the figures being for the most part made up from the once popular but now almost forgotten Cotillon. Thus all things change: and thus the votary of this delightful, and, in its proper place, innocent recreation, may learn from it the useful lesson, not to place the high hopes and glowing aspiration of an immortal mind upon the fascinating but fleeting enjoyments of a passing hour, but upon that cultivation of the understanding and the heart, which shall mould the character into a form of goodness, permanent above the charms of beauty, and securing a happiness that shall never fade.

## CHAPTER I.

## BALL-ROOM ETIQUETTE.

THE Ball-Room should be an assemblage of elegance, beauty, good-humour, and vivacity, united with the utmost purity and propriety of conduct. There is, no doubt, some considerable difference between the etiquette of a public and private ball-room, but they are essentially the same. The chief difference is in the freedom of intercourse which is allowable between partners. Every one will see that in a select company, where each is, to some extent, personally known, (and the fact of their invitation a guarantee for their respectability) a much greater degree of intimacy between the parties is to be tolerated than would be at all proper in a public, and consequently promiscuous, assembly.

The invitations to a ball are, by custom, issued seven or ten days before the same is to take place; and they are made in the name of the mistress of the house, to whom, of course, the answers are to be returned. The cards of invitation should be embossed, *coulour de rose*, and filled up with a pen, as to the name of the invited guest, and the day to which it refers. The etiquette, as applicable to the cards, is this: one is to be sent to the lady and gentleman, seniors of the family; one to the sons, and one to the daughters; and, if a guest or guests are on a visit to the family, a separate card is sent to each. Sometimes it is deemed proper, if the families are not on terms of familiar intercourse, to send back a note, accepting the invitation, from each person invited; but in general one reply is sent by the ladies, and one by the gentlemen. An invited guest should return a distinct reply; and, in cases where, from any cause, it is found necessary to decline an invitation, the refusal should be sent immediately, as neglect of this would be

dicates, to say the least of it, a want of that polite attention so indispensable to be observed in the intercourse of respectable society.

In one case, an invitation given should never, if possible, be refused: that is, when a lady requests the company of a gentleman, with whom she has no personal acquaintance, to a ball, through the medium of a third person: the least return the person can make is to accept the proffered kindness.

The Master of the Ceremonies is a personage of much importance, as on him, to a vast extent, depends whether the entertainment shall become the scene of refined delight, or an unmeaning combination of 'wearisome nothingness.' He should be a real professor of the art, united with the feelings and manners of a gentleman. And, as he knows himself, in his official station, to be by common consent constituted a recognised dictator, from whose decision there is no appeal, he should be especially careful never to assume a tone or manner so peremptory as to appear to be conscious of his unlimited and unchallenged power. It is his especial duty to see that all the arrangements are so made as to produce the most agreeable sensations in the minds of all; while nothing should be omitted that is likely to contribute to the individual pleasures of each.

No gentleman should venture to enter a ball-room, who has not learnt to dance, and in all other respects so to conduct himself as to impress the idea of feeling himself perfectly at home. Nothing is more preposterous than for a man whose station in society gives him a right of entry among the polished and the gay, venturing to claim the privilege, without having duly qualified himself, by a due attention to those rules to which he is expected to conform.

The following rules, in reference to the conduct of both ladies and gentlemen, should be carefully attended to.

## GENTLEMEN.

No gentleman should attempt to dance, who has not a competent acquaintance with the figures. The figures in general are very simple, and can be easily learned. We say nothing here as to the steps.

If a gentleman solicits the honour of dancing with a lady, and is told she is engaged, it displays a want of good manners to solicit her for the next set. The polite course is to beg her to be so condescending as to name when she will be disengaged, and wait her pleasure.

Ease of manner, perfectly free from constraint, but entirely removed from either affectation or effrontery, is an essential requisite in a gentleman. He must never forget that the ability to dance well does not of necessity constitute him a gentleman, and that good sense and an obliging disposition are essential to the real possession of that estimable character.

While standing up to dance, you are permitted to converse, *ad hoc*, with your own partner, but only occasionally with any other lady. You must also recollect that, in return for the honour done you, you are bound to show to your partner the utmost polite attention. While engaged to dance with her, it would be a piece of unpardonable rudeness to quit her side. You must either sit or stand by her, until your temporary engagement is dissolved. It seems now to be deemed *à la mode*, to dance more than four sets with a lady, even should she be of your own party. Nor should any lady be engaged to dance beyond the fourth set she may happen to have on her list. To do so would seem a specimen of presumption which every well-educated gentleman would avoid.

Dress is a matter of first-rate importance in a ball-room; but it is impossible on this subject to give distinct rules. A gold guard chain, *broquet en veste*, slight

chain and seal, may be worn at pleasure. The *chaussure* must be of patent leather, beautifully neat, and the tie a small bow—a large one is vulgar in the extreme. To complete the costume of the gentleman, his hair must be exceedingly well dressed. This gives the finish to his appearance.

In closing our instructions to gentlemen, we must remind them that, when the hour for taking refreshment arrives, they have an important duty to perform. Each then selects a lady, and solicits the honour of leading her to the refreshment table, where he is to remain with her, and to see that she is supplied with every thing she desires. He then conducts her back to the dancing-room.

#### LADIES.

We now proceed to point out to the fair ones, who add brilliancy and grace to every assembly which they honour by their presence, such rules as it is necessary for them to observe, in order to give effect to those entertainments of which they are at once the soul and ornament.

First, then, let our fair readers remember, in order to enjoy, they must ever do all in their power to secure the happiness and enjoyment of others. To this desirable end, good nature and propriety of conduct are especially conducive.

Some young ladies seem to court distinction, by staring modest people out of countenance, or by the loudness of their merriment; this shows a lamentable want of good sense, and should be carefully avoided.

It is the acknowledged privilege of a lady, to command the unlimited and undivided attention of her partner; but no one who feels correctly, will use this power so as to make that a task which should be a source of pleasure and delight.

In reference to dress, much must be left to individual taste and judgment. But, however rich the material may be, let the style be simple and elegant, and such as will accord with the complexion and the figure it is intended to adorn. The hair should be well dressed, but with as little artificial aid as possible. Of this part of the female form, it may with truth be said,—

“When undorned, it is adorned the most.”

It would be ridiculous to prescribe what might be ball-room costume, since fashion is ever varying; but we may here remark, that the handkerchief should be as “fine as a snowy cobweb,” bordered with rich lace, and perfumed just sufficiently to render it agreeable. Your gloves should be of white kid, your shoes small, and to fit with the utmost exactness; and silk stockings. All these should be perfect of their kind.

In conclusion, we would remark that both ladies and gentlemen should draw on their gloves in the dressing-room, and never be, for one moment, without them in the ball-room. At the time of taking refreshment, of course, they must be taken off. No well-educated person would eat in gloves. In going to private balls, attention must be paid to the habits of the inviter. Some persons would be surprised to see their guests before eleven o'clock; while others would be equally annoyed if they did not arrive by seven or eight.

#### CHAPTER II.

##### ON THE CARRIAGE OF THE FIGURE.

As Dancing ought not to be considered merely as an amusement, but an accomplishment intended to answer some useful end, it will be proper, before proceeding to

give the most approved figures, to say a few words on the carriage of the figure, when engaged in this healthy exercise.

Children should be instructed in this accomplishment early in life, not only for the avoidance of those habits of awkwardness and inelegance which the young are so liable to contract, but that the real "poetry of motion" may be acquired before the joints of the feet, hips, and hands, have gained that degree of inflexibility which is so difficult to eradicate afterwards.

The steps cannot be learned without professional aid. But still we think that, while too much attention cannot be given to the learning of the steps, too little may be, and often is, bestowed upon the carriage of the figure.

The carriage should be regulated by the most perfect conception of what constitutes an easy and graceful attitude. The hands should be so disposed as to form an harmonious motion with the feet. This is often neglected; and a most unpleasant disposition of the whole person is the consequence. An able writer remarks,—"If any person be observed, when in the act of walking, it will be found that, when the right foot is put forward, the left arm follows, and *vice versa*: this is at once natural and graceful; and a similar rule should in all cases be followed in dancing." The arms should be placed in such a position as that the bend of the elbow is scarcely to be perceived; the shoulders must not be raised too high, nor the arms be permitted to spread out too far, as that would look as if some doubt existed what to do with them. The dress should be held between the thumb and forefinger, and the other fingers grouped in as easy a way as possible. In dancing, the arms should be disposed a little in advance of the body, and regulated in their motions by those of the feet, but so easy as to have no abruptness or sudden movements—these are improper in the highest degree.

In all dances, when the hands join, it is proper to keep the arms at a moderate elevation; on no account must they be allowed to hang heavily on the person with whom they are joined; as this would of course be, at the same time, ungraceful in itself, and betray an utter absence of the sense of propriety so essential in respectable society. In presenting the hand to a partner, ease and modesty should be combined in this operation; all attempts at display should be most carefully avoided.

Next to the graceful disposition of the hands, the movements of the feet are to be considered, in connection with the part of the subject on which we are now treating. Care must be taken to have both feet equally in practice: as nothing can display a greater want of taste than the keeping one foot in active motion, and having the other comparatively unemployed. The young dancer must also avoid dancing with the toes turned upward instead of downward, and the instep concave. These practices would render the dancing of the most fascinating fair one decidedly inelegant. The toes must be pointed downward, and the knees outward, so as to correspond with the position of them; but this can only be accomplished by the motion of the instep and the knees being "supported and accompanied by that of the hip." The steps should be performed in the neatest manner, and in the smallest compass possible. All this is at the utmost distance from listlessness or inactivity. An inactive and absent behaviour is quite out of place in a ball-room, and seems to indicate that the party indulging in it has no relish for the amusement, and cares almost as little for the company.

On this subject, some attention is also due to the breast and the position of the head. The body should, in all its attitudes in the ball-room, exhibit a combination of grace and activity; "rounding the back, bringing the shoulders up to the ears, projecting the back part of

the waist, or stooping forward," are practices which are as much at variance with a beautiful figure, as they are detrimental to good health. All these must be carefully avoided, the person kept erect and having an even balance, and the head occupying its proper position on the neck, and having no motions but those which are natural and agreeable.

### CHAPTER III.

#### GLOSSARY OF FRENCH TERMS MADE USE OF IN DANCING.

[The French terms which comprise the Quadrille Figures cannot be translated into English, so as to be of use in the Ball-room; and therefore it is necessary that the scholar should learn them in the original, that he may be enabled to dance Quadrilles readily.]

"*Assortiment du Quadrille*."—A set of quadrilles.

"*Balances*."—Set to partners.

"*Balances à vos Dames*."—Both couple opposite: dance four bars before their own partners.

"*Balances aux Coins*."—Set at the corners.

"*Balances quatre en Ligne*."—Four set in a line, joining hands.

"*Balances quatre sans vous quitter la Main*."—Four dance without quitting hands, men join right hands with their partners, and set in the form of a cross.

"*Balances et tour des Mains*."—Set, and turn partners to their places.

"*Balances en Rond*."—The whole join hands, and set in a circle.

"*Balances en Milieu, et tour des Mains*."—All the gentlemen set, with their backs to the centre, and turn partners.

"*Ballotes*."—A step of four times in the place.

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

"*Chaine des Dames*."—Ladies' chain.

"*Le Cavalier seul*."—The gentleman advance alone.

"*Les Cavaliers seuls deux fois*."—The gentlemen advance and retire twice.

"*Chaises croisées et déchaînez*."—Change places with partners, the ladies crossing in front of the gentlemen, first on the right and then on the left, and back again. It is either *à quatre*, the four, or *les huit*, the eight, as explained in the figure.

"*Chaises à droite, et à gauche*."—Move right and left.

"*Chaine des Dames double*."—All the ladies commence at the same time.

"*Chaine Anglaise double*."—All the couples perform the figures at the same time.

"*Change des Dames*."—Change partners.

"*Contre Partie pour les quatre autres*."—The four others did the same.

"*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 across, half round, and back again with left.

"*Demi chaine Anglaise*."—The four opposite dancers half right and left.

"*Demi queue du chat*."—Half promenade by the four opposite persons.

"*Demi Promenade*."—All four couples half promenade.

"*Demi tour à quatre*."—Four hands half round.

"*Demi Moulinet*."—The ladies all advance to the centre, giving right hands, and return to places.

"*Le deux de vis-à-vis, et Main droite et Main gauche*."—The lady and partner give their right hands crossing over, and the left crossing again.

"*Dos-à-dos*."—The lady and gentleman advance, crossing on the left side; then passing round each other on the right side, they return backwards to their places.

"*A droite*."—To the right.

"*En avant deux et en arrière*."—The first lady and opposite gentleman advance and retire. For the sake of brevity, *en avant* is often all that is expressed.

"*En avant quatre*."—The first and opposite couples advance, and, of course, retire; *et en arrière*, where not named, being understood.

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

"*Figurez devant*."—Dance before.

"*A gauche*."—To the left.

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

"*La grande chaîne*."—All eight move quite round, giving alternately right and left hands to partners, beginning with the right.

"*Les huit*."—The eight.

"*La Main*."—The hand.

"*La main droite*."—The right hand.

"*La main gauche*."—The left hand.

"*Tour des Mains*."—Turn, giving both hands to partners, resuming their own places.

"*Moulinet*."—Hands across. The figure will explain if it is the gentlemen, or the ladies, or all eight.

"*Pas d'Allemande*."—Each gentleman turns his partner once under his arm, either side.

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

"*Le grand Quarré*."—All eight form squares.

"*Le grand Rond*."—All eight join hands, and advance twice.

"*Le grand Tour de Rond*."—All join hands, and dance quite round to places.

"*Le Tiroir*."—The top couple lead between opposite couple, and, after exchanging places, the former return, leading outside.

"*Traversez*."—Cross over.

"*Retraversez*."—Recross.

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

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

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

"*Tournez vos dames*," "*tour sur place*," the same as "*Tour de main*, and always follow the "*balances à vos dames*."

"*A vos places*."—To your places.

"*Vis-à-vis*."—Opposite.

"*A la fin*."—At the end.

#### CHAPTER IV.

GAELIC NAMES OF STEPS, AS USED IN THE STRATHSPEYS  
AND HIGHLAND REELS,

Danced before Her Majesty and Prince Albert, on their  
visit to Scotland, 1842.

"*Kemshool*."—A forward step to perform the Reel figure with; it is in fact, a *chassez* concluding with a hop.

"*Miuor Kemkossy*."—Setting step. Take the right foot from the fifth before, and place it behind the left, sink and hop upon it, repeat the same with the left.

"*Single Kemkossy*."—Setting or footing step. Pass the right foot behind the left to the fifth, bound with the left to the second, pass the right again behind the left, you make a hop upon it, pointing the left foot in the second position; repeat with the left.

"*Double Kemkossy*."—The right foot passes four times before the hop; the same with the left.

"*Lamastrost*."—Bound forward with the right foot to the fifth, and hop on the left; spring back and hop on the right, till the second part of the tune is finished.

"*Baby-trust*."—Complete *Balotte*.

"*Aislesthread*."—Spring into the second with the right foot, passing the left across it again; the same with the left; to be repeated four times.

"*Fogsladd*" is a series of *glissades* passed before and behind, finishing in the fifth position.

"*Guarlag*."—Step the right foot into the second position, hop upon it, and pass the left foot behind, hop and pass it before, hop again and pass it behind, turning round to right, the same repeated to left, and the step is completed.

From the above they combine a great variety of truly beautiful and animating steps, not easily to be described in print.

## CHAPTER V.

### QUADRILLES.

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

"*Le Pantalon*" is performed twice. The top and bottom couples perform the figures first, and then the same is done by the side couples.

"*L'Été*" is performed four times. First, the leading lady and second or opposite gentleman perform the figure. Second, the first gentleman and the lady opposite. Third, the lady on the right, nearest the top, and the gentleman opposite, and lastly, the gentleman at the right, nearest the top, and the lady opposite.

"*La Poule*" is also performed four times, and the order is the same as *L'Été*.

"*La Trenise*" is in like manner performed four times, but the order of procedure is changed. The top couple first perform the figure. Second, the bottom couple. Third, the couple on the right of top, and fourth, the last couple.

"*La Pastorale*," like the others, is performed four times, and the order is the same as "*La Trenise*."

"*La Finale*" is performed the same as "*Le Pantalon*." Whilst the first part of the tune is played, the gentlemen bow, and the ladies curtsy, to opposite couples and their partners. This ceremony precedes the commencement of the figure.

A custom now prevails, in dancing this set, to omit either "*Trenise*" or "*Pastorale*."

### FIRST SET OF QUADRILLES.

1. "*Le Pantalon*."—Right and left, set and turn partners, ladies' chain, promenade to places.

2. "*L'Été*."—First lady and opposite gentleman advance and retire chaises, and advance again and retire to right and left, recross, and turn partners.

3. "*La Poule*."—First lady and opposite gentleman cross over, recross, giving left hands balances four in a line, and half promenade, same two advance and retire; advance again and "*faire la rétrograde*," all four advance half right and left to places.

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

5. "*La Pastorale*."—First couple advance twice, leaving the lady at the left of the opposite gentleman, and the first gentleman retires; three advance twice and retire, first gentleman advances twice and retires, hands four round, promenade to places.

6. "*La Finale*."—Galop promenade, two couples ad-

vance, retire, and half promenade, repeat to places, ladies' chain, all promenade.

Sometimes the set is concluded in the following manner. All promenade or galopade eight bars, advance four *en galop oblique* and retire, then promenade eight bars, advance four, retire, and return to place with the half promenade, eight bars, ladies' chain eight bars; these are repeated by the side couples, then by those at the top and bottom, and lastly by the side couples; the set finishes with grand promenade.

In this set, "*La Pastorale*" is performed twice, first by the couples at the top and bottom, and then by those at the sides.

"*L'Élé*" is executed four times, thus: first, by the leading lady and gentleman *vis-à-vis*; second, by first lady and gentleman *vis-à-vis*; third, by a lady at the right of the top gentleman *vis-à-vis*; fourth, by the gentleman at the top, and lady *vis-à-vis*.

"*La Poule*" is the same, and "*La Trenise*" is executed four times: first, by the couple at the top; second, by the couple at the bottom; third, by the couple on the right of the top; fourth, by the fourth couple.

"*La Pastorale*" is the same, but is never danced with "*La Trenise*" in this Quadrille.

### LANCERS.—FIRST SET.

#### FIRST FIGURE.

Lady and opposite gentleman advance and set, and then swing quite round with right hands to places; the top couple lead between the couple opposite, and return leading outside; set and turn contrary partners.

#### SECOND FIGURE.

The leading couple advance and retire, advance again, and, leaving the lady in the centre, the gentleman retires; set, and turn partners; advance in two lines, and all turn partners to places.

#### THIRD FIGURE.

The first lady advances and stops, the opposite gentleman does the same, and both retire, turning to the right; double ladies' chain.

#### FOURTH FIGURE.

First couple, with lady on the left, advance twice; the leading couple set to the couple on their right, then to that on their left; *chassez croisez* with couple on their left, set, and return to places; the leading and opposite couples right and left.

#### FINALE.

The grand chain; the first couple turn half round, facing the top, and promenade round the inside; the side couple fall in behind them; the couple on the left and the one opposite do the same, forming two lines: all change places with partners—back again; all cast off, ladies to the right, and gentlemen to the left, meet at the bottom, and lead partners up the centre; they advance in two lines, the ladies forming one, and the gentlemen the other; advance in lines and retire, turn partners to places, and finish with the grand square.



## LANCERS.—SECOND SET.

*(Denominated Hart's Set.)*

## 1.—LA ROSE.

In this set, the leading lady and opposite gentleman advance and set; turn with both hands and retire to places; the top couple lead between the opposite couple, and return outside, set, and turn at the corners.

## 2.—LA LODOISKA.

The first couple advance twice; and the lady is left in the centre; set in the centre, and turn to places; all advance in two lines and turn partners.

## 3.—LA DORSET.

The leading lady advances and stops; the opposite gentleman does the same; both retire, turning round; the ladies' hands cross quite round, and the gentlemen at the same time lead round on the outside to the right; all resume partners and places.

## 4.—L'ETOILE.

The first couple set to the couple at the right, next to that at the left, then change places with partners, and set; next turn partners to places—right and left with opposite couple.

## 5.—LES LANCERS.

The grand chain; the leading couple come forward and turn, facing the top; then the couple on the right advance behind the couple at the top; the couple at the left, and the one opposite, do the same, and form two lines; then all change places with partners, and back again; the ladies turn in a line on the right, the gentlemen on the left, and each couple meet up the centre:

set, the ladies in one line, the gentlemen in the other, and turn partners to places.

## THE CALEDONIANS.

## FIRST FIGURE.

The first two couples hands across and back, set to partners and turn; ladies' chain, half promenade, half right and left.

## SECOND FIGURE.

The leading gentleman comes forward, and retires twice; all set to corners and turn with both hands, each lady passing into the place of the next, and all promenade quite round.

## THIRD FIGURE.

The leading lady and opposite gentleman advance and retire twice; join hands and turn to places; the opposite couple cross over outside of the first; then the same is reversed; then all set to corners, join both hands and turn; all advance and retire in a circle twice, with hands joined.

## FOURTH FIGURE.

The leading lady and opposite gentleman advance and stop; the same is done by their partners, and both couples turn partners to places; the four ladies pass to the right, each taking the other's place, and stop; the gentlemen go to the left, and do the same; this is repeated, then all join hands; promenade to places, and turn partners.

## FIFTH FIGURE.

The first couple waltz round inside the figure; the ladies advance, join their right hands, and retire; the

gentlemen do the same; all set to partners and turn; chain figure of eight, half round, and set, offering right hands; all promenade to places and turn partners; all change sides, join right hands at corners, and set; turn to places, and promenade for finale.

### THE QUEEN'S QUADRILLES.

*(Usually known as "Poin's")*

"Le Pantalon," "L'Été," "La Poule," are danced in the same order as in the first set.

#### LA TENNIS.

Ladies' chain; the first couple advance and retire twice, the lady remaining on the opposite side; the two ladies go round the first gentleman, who advances up the centre, set and turn hands.

#### LA PASTORALE.

The leading couples come forward and retire twice; the first lady moves to the other side, and second couple advance and retire twice; one gentleman advances and retires twice; hands four half round, and half right and left.

#### LA FINALE.

Figure of "L'Été," ladies' hands across and back; balances all eight; chasses across, or grand round at the end.

### THE QUEEN'S QUADRILLES.

### THE QUEEN'S SECOND SET.

*(Also called "Poin's.")*

#### FIRST FIGURE.

Right and left; balance, turn partners; ladies' chain half promenade, half right and left.

#### SECOND FIGURE.

First lady and gentleman opposite advance and retire; chasses right and left; cross; chasses right and left; recross; turn partners.

#### THIRD FIGURE.

First lady and gentleman opposite cross right hands; back, left hands; balance, four in a line; half promenade; two advance and retire twice; four advance and retire; half right and left.

#### FOURTH FIGURE.

Ladies' chain double; all set, turn partners; first lady and gentleman opposite advance and retire chasses; right and left; cross; chasses right and left; recross; turn partners; half promenade; half right and left.

#### FIFTH FIGURE.

All join hands and set in a circle; four advance and set; change ladies; retire; again advance; resume partners retire to places; set and turn partners; right and left; four opposite promenade all round.

#### SIXTH FIGURE.

Right and left; first gentleman advances twice and retires; lady opposite does the same; set and turn partners; ladies' hands across and back; all set in cross,

gentlemen outside; all turn partners to places; and finish with grand promenade.

### THE QUEEN'S THIRD SET.

*(Also known as Poin's)*

#### FIRST FIGURE.

Right and left; balancez, turn partners; ladies' chain; half promenade; half right and left.

#### SECOND FIGURE.

First lady and gentleman opposite set, retire; chasses right and left, cross, chasses right and left; recross; turn partners.

#### THIRD FIGURE.

First lady and gentleman opposite traverses, right hands; back with left hands; set four in line; half promenade; two advance, retire, passing round each other to places; four advance and retire; half right and left.

#### FOURTH FIGURE.

First couple advance twice, leave lady to left of gentleman opposite; first gentleman retires; two ladies cross, change sides, first gentleman passes between them; the same repeated to places; balancez, turn partners; ladies' chain; half promenade; half right and left.

#### FIFTH FIGURE.

First gentleman, with partner and lady at left, advance twice; allemande with the two ladies; hands three round, and back to places.

#### SIXTH FIGURE.

All set in circle; two advance, chasses right and left; traversez; chasses right and left; recross and turn partners; ladies' hands across; all set and turn partners; finish, change sides.

### THE QUEEN'S FOURTH SET.

*(Also styled Poin's.)*

#### FIRST FIGURE.

Right and left; balancez, turn partners; ladies' chain; half promenade; half right and left.

#### SECOND FIGURE.

First lady and gentleman opposite advance and retire; chasses right and left, recross, turn partners.

#### THIRD FIGURE.

Cross with right hands; back with left; set in line; half promenade; two advance and retire twice; four advance and retire; half right and left.

#### FOURTH FIGURE.

First couple advance twice, leave lady at left of gentleman opposite; first gentleman retires; hands three round; first gentleman advances twice and retires; three advance twice and set; hands four half round; half right and left.

#### FIFTH FIGURE.

All change sides, back again; first lady and gentleman opposite advance and retire; chasses right and left; cross; chasses right and left; recross; turn partners;

turn at corners to form two lines; advance two lines and retire; all set and turn partners; promenade.

### THE PRINCE OF WALES' QUADRILLES.

DEDICATED TO HER MAJESTY.

#### LE PANTALON.

Top and bottom couples hands across half round with side couples on right.—Ladies advance to centre, with right hands chaises to right, each taking next lady's place, and stop.—Gentlemen advance to the centre with right hands chaises to left, taking next gentleman's place, and stop.—Ladies repeat same to right.—Gentlemen to left.—La Grand Promenade, *twice*.

#### L'ETL.

Top couple lead round inside the figure—top and bottom ladies cross with right hands, and stop.—Gentlemen the same; advance four and retire, hands four round to places, side couples set and turn partners at same time.—*FOUR TIMES*.

#### LA POULE.

Top and bottom couples chaises to couples on their right, turn opposite lady with right hand, and leave lady to left of side gentleman.—Top and bottom gentlemen retire to places—three on each side advance and retire to partners, bow and turn to places—Le Grand Ronde.

#### LA TRENTE.

Top lady advances and retires twice—four gentlemen chaises to right behind their partners—hands across, and stop—ladies chaises to gentlemen on their right,

and curtsy—repeat same to partners and turn—La grande chaîne to places.—*FOUR TIMES*.

#### GALOP FINEAL.

Ladies' chain—each couple galop to couples on their right—retire—repeat same to centre, leaving lady, gentlemen retiring to places—ladies' hands across back, and stop opposite their partners, giving right hands—set in a cross, and turn to places. *FOUR TIMES*.  
FINALE: La Grande Promenade.

### PRINCE ALFRED'S QUADRILLES.

#### FIRST FIGURE.

Top and bottom couples advance and retire, and half right and left; all eight balances in the corners, and turn both hands; half ladies' chain, and half promenade; the four advance and retire; advance again; retake partners, and turn to places.

#### SECOND FIGURE.

First lady and gentleman opposite advance and chaises round before the side couples, and front each other; advance again, figure round to right, and face each other at opposite side; chaises to right and left; advance and give right hand, and turn into places; side couples do the same.

#### THIRD FIGURE.

All eight in the corners traverse, giving right hand, and turn half round; return back, giving left hand, and the right to partners: all eight holding hands, set in a chain, and half promenade to opposite places; first lady and gentleman opposite advance and retire, passing round each other to places; hands four half round, and

right and left back; all eight being now in opposite places, the figure commences again, and continues until they have resumed their original situations.

#### FOURTH FIGURE.

First couple advance and retire: advance again, the lady going to left of couple opposite, while her partner returns to his place, and pauses; the gentleman with the two ladies in line, advance and retire twice; the two ladies traverse and chasses across, while first gentleman passes between; the two ladies retrace to places, the gentleman returning to his place; the four set and turn both hands; the other couples do the same.

#### FINALE.

All eight promenade à la galopade: the first lady advances alone and retires; opposite gentleman does the same; top and bottom couples chasses to couples on their right, and set: the four gentlemen with contrary partners galopade open to top and bottom, and turn both hands half round, forming two lines: all eight in the two lines advance and retire: again advance and resume partners, turning into places: finish with galopade.

### THE QUEEN'S QUADRILLES.

#### 1.—LE PANTALON.

Grand square; top and bottom couples cross, giving right hands; return, giving left; the ladies' hands across and back: set all eight in a line, and return to places.

#### 2.—L'ETRE.

The top lady and gentleman opposite advance and retire twice: all the gentlemen swing the ladies to

the left with their right hands quite round; then next lady, with the left hand; the next with right hand, and their partners half round with left: this brings all parties to the opposite side of the quadrille: the second time of the figure restores all parties to their places: the third time brings them to contrary sides: and the fourth leaves them as at the commencement.

#### 3.—LA POULE.

Double ladies' chain: top couple advance and retire twice, turning inwards: the four ladies join their right hands in centre, giving left hand to partners; swing the gentlemen to the centre, to which the ladies return: all chasses across in a star, and turn hands to places.

#### 4.—LA TRENISE.

First gentleman swings the lady on his left with right hand, giving his left to partners; retires, holding hands with the two ladies, who advance and chasses across in front of gentleman, who passes over between the two ladies and turns round; they rechassee, and hands three round to places; half promenade; half right and left.

#### 5.—GALOPÉ FINALE.

Top and bottom couples galopade twice round each other; advance and retire: four advance again, and change the gentlemen; ladies' chain; advance and retire, four, and regain partners in places; the fourth time, all galopade as long as they choose.

## SPANISH QUADRILLES.

*First Figure.*

All set to partners, holding right hands, and turn; repeat first and second couples right and left, third and fourth the same; all set at the corners and turn; all waltz.

*Second Figure.*

Hands round, set, and turn the lady on the left; repeat round to places; first and second half promenade; sides the same; half right and left; sides the same; all waltz.

*Third Figure.*

Double La Poule: advance in two lines: *dos-à-dos*; turn to places, set at corners, waltz.

*Fourth Figure.*

Swing partners with right; swing corners with left; le tiroir, half chassey, and set at the corners; repeat, grand chain, all waltz.

*Fifth Figure.*

Double chaine promenade; ladies advance and retire; gentlemen the same; hands round with the side couples, set round to places, mouslinet and set; ladies' chain with right at the corners; gentlemen's chain with left at corners: double chain promenade, waltz.

## ORIGINAL POLKA QUADRILLES.

*First Figure.*

Top couple lead between bottom couple, each couple retiring outside the figure to places: side couple the same: set and turn partners: polka promenade.

*Second Figure.*

Four ladies move to right into next ladies' places, and stop: at same time, gentlemen to the left; repeat same again; grand chain to places; grand Polka waltz round.

*Third Figure.*

Four ladies cross with right, and stop; four gentlemen advance and retire; top and bottom couples advance and retire; advance again, and turn partners to places; sides the same; Polka promenade.

*Fourth Figure.*

Top and bottom couples polka at corners to couples on their right; polka round them to places: four ladies advance and retire; each gentleman turns his partner with right hand.

*Fifth Figure.*

Top and bottom couples hands across, half round, half right and left; side couples set and turn partners at the same time; side couples same: top lady and bottom gentleman move to the right and left; advance, and swing to places; all eight advance in two lines with toe and heel step; top and bottom couples balances back; side couples at same time polka waltz.

## LA GALOPADE.

This is a most attractive and graceful dance, performed in couples. The number is not exactly limited, but it is advisable to have eight, twelve, or sixteen couples: more is apt to occasion confusion. With each couple it should assume a sprightly attitude. The gentleman holds the lady with his left hand, the other round her waist. All the couples execute the first figure at the same time.

## FIRST FIGURE.

Round the room with galopade à-la-chasse till in their places; right and left; side couples do the same, all the ladies facing their partners; chasses to right and left; turn partners; galopade à-la-chasse to places.

## SECOND FIGURE.

First gentleman with lady opposite turn in the centre to their places; they advance between the couple opposite; in returning, they lead outside; all the ladies facing their partners and chasses, to right and left; turn partners; the other six do the same; finish with the galopade à-la-chasse to places.

## THIRD FIGURE.

Hands across with the ladies only, with right hands, the left being given to the gentleman opposite, and turn round, hands again; turn partners; balances, turn at the corners; galopade à-la-chasse to places.

## THE GALOPADE QUADRILLES.

## FIRST FIGURE.

Half double ladies' chain; turn corners; first couple advance and salute; same with opposite partners; second, third, and fourth couple the same figure; half double ladies' chain, turn corners; four ladies advance to the centre, and salute to the left; four gentlemen the same figure; half promenade to places; turn partners.

## SECOND FIGURE.

Grand promenade; with galopade à-la-chasse; top and bottom couples lead to right, and set; hands four round; separate in two lines; the first gentleman and opposite lady lead down the centre, other couples following, and return outside; finish with quick galopade step.

## THIRD FIGURE.

All turn with right hand to partners; set in a circle, and turn to places; first couple advance and leave the lady at left of opposite gentleman; salute round with partner; then with opposite lady; hands four round to places; turn partners; half chasses croisées; turn corners; repeat the same to places.

## WALTZ FINALE.

Balances, turn corners, each lady taking next lady's place; repeat the figure until each lady is with her partner; first couple advance and retire with the partner at left; recede with the same lady; ladies waltz quite round to right; gentlemen at the same time waltz half round to left; ladies' hands across half round, give left hand to partner; set and turn partners; waltz to places.

## ORIGINAL MAZOURKA QUADRILLE.

The top gentleman and lady perform the Valse Mazourka four times, leaving the lady with the second gentleman; he then takes the second lady and performs the same to the third gentleman, repeating same with third lady, which he takes to his place; each gentleman he leaves the lady with performs the *Tour sur place et bolubec* half round. All half chasses croisez; each gentleman then gives his right hand to his partner, and performs the bolubec to places. First and second couples' hands half round, and change places, striking the heels; the other two couples moulinet and change places with valse step; at same time, *grande chaine* to places; each couple *Tour sur place et bolubec* with right and left hands. *Grande ronde* half round and back. All valse *Collarius* all around.

A variety of steps are used in this dance, which can only be acquired by practice, and it would be impossible to describe.

## NEW FINALE.

## FIRST FIGURE.

All promenade; two couples advance, retire, and half promenade; repeat to places, ladies' chain; all promenade, sides repeat.

## SECOND FIGURE.

All hands round; two couples come forward and retire; half galopade; ladies' chain; same couples come forward, retire, and galopade to places; all hands round.

## THIRD FIGURE.

All galopade; four advance, and change partners; repeat to places, ladies' chain; all galopade.

These are the most esteemed quadrilles, and have obtained the entrée into every respectable ball-room, whether public or private. They are accepted in the court circles; and, though many new sets, with high-sounding names, have been introduced, they are only modifications of the general favourites.

## CHAPTER VI.

THE MAZOURKA, THE POLONAISE, SPANISH DANCE, AND THE CIRCASIAN CIRCLE.

## THE MAZOURKA, OR, RUSSIAN COTILLON.

THIS well-known Polish dance resembles the quadrille, from being danced by sets of eight persons in couples; the lady in each couple taking the place to the right of the gentleman; and the first and second couple, and the third and fourth, face each other.

The dance consists of what may be described as twelve different movements; and, as in the quadrille, the first eight bars of the music are played before the commencement.

The first may be considered as preparatory, and has no figure, since it consists merely of a motion from right to left, and then from left to right, by each person, four times repeated. The steps in this first movement are three, and of a character that at once gives an eccentric air to the dance, and, as it were, excites and stirs



up a corresponding spirit in those who are engaged in it: they consist of a stamp, a hop, and a sliding step, or *glissade*.

In the next movement, the leading cavalier describes a circle round each lady to the right, beginning with his own partner (who accompanies him throughout this movement) and is followed in this by all the party; the step being still the stamp, the hop, and the *glissade*. This movement, in the course of fifteen bars, brings each couple to the spot whence they started.

A movement now commences, which also occupies sixteen bars, and in the course of which the dancers set to each other with their left shoulders forward, clap the hands once, and then place the back of the hands on the hips, pointing the elbows forward. The next movement includes some of those in the quadrille and the waltz, continuing till about the middle of the dance, when the most characteristic feature of the dance takes place, consisting in each lady turning first round her partner, and successively round every other gentleman of the set; each couple passing under the raised arms of all the other couples: each gentleman kneeling on one knee, while his partner passes round him, holding his hand; and finally, some of the first movements having been repeated, and the first couple having regained their original places, the first gentleman has the privilege, as leader, of moving forward wherever he pleases (even into a different room), all the other couples following, and repeating his movements.

### THE POLISH MAZOURKA.

This dance consists of six couples, who arrange themselves in two lines down the room.

1st.—All take partners, and Valse Cellarius round

the room. All valse, cross over, giving right hands and back with left; set in a line, and turn half round; same again, and valse to places.

2nd.—All advance, tour sur place et holubies, half round and valse to places. All half chasses croisez, and valse back to places.

3rd.—Gentlemen clap their hands, while partners valse round them, eight bars; ladies same, while gentlemen do the same.

4th.—Gentlemen kneel: ladies waltz around them, giving partners right hands, eight bars.

5th.—All valse Cellarius round to places; bottom couples valse up the middle, and cursey and bow, then go and take their seats; and so on by all the couples except the last, who finish by valse round the room.

### THE RUSSIAN MAZOURKA.

This Mazourka can be danced by any number of couples, with the same steps and figures which commence and terminate the Polish Mazourka. The Russians introduce a great variety of figures, and dance, or rather walk, the Mazourka, with a dignified air, lacking the natural animation and graceful ease adopted by the Poles.

### ROYAL DEVONSHIRE MAZOURKAS.

#### FIRST FIGURE.

Mazourka step to right and left: promenade, turn partners: each gentleman mazourka step to next lady, and set; same all round; lead round to opposite couple's places, half thron, turn partners.

## SECOND FIGURE.

All advance, cross partners, cross to opposite couple's places, ladies change places, half ladies' chain; half right and left; turn partners.

## THIRD FIGURE.

First and third couples advance to centre, change places; second and fourth same figure; ladies' hands across half round; set, each gentleman turn the lady he is setting with to his place; pass the lady completely round with right hand, *dos-à-dos*, repeat the same; all advance, first and second couples half chaises croises; each gentleman waltz with his own partner to places, lead round, cross to places, turn partners.

*Kole* is a term used in this dance, signifying hands all round either to right or left.

## THE CELLARIUS WALTZ MAZOURKA.

The difficulty of meeting eight persons capable of perfectly dancing the figures of the Mazourka Quadrille, suggested to M. Cellarius this waltz, which is composed from three steps of the Mazourka, and can be danced by an indefinite number of couples, like the Polka and ordinary valse. The music of the Mazourka Waltz is the same as that of the Mazourka Quadrille; but the first and third bars are more particularly dwelt on, as peculiarly marking its national character.

## THE POLONAISE.

This dance, as its name implies, is of Polish origin, and is a great favourite in the Northern courts. It

is extremely social in its character, and affords the opportunity for much lively or serious conversation. It is only a kind of dignified and graceful march. At the commencement, a gentleman claps his hands on presenting himself at the head of the line, and becomes partner of the first lady; the next gentleman in succession takes the hand of the next lady, and so on: the last gentleman, being deprived of his partner, either retires or advances to lead off in his turn. Some of the most eminent composers have employed their talents in preparing music for this dance, which is generally written in two strains; and its movement, though stately in its character, is not unpleasing, being smooth and fluent.

## SPANISH DANCE.

The couples are arranged as for a country dance; the lady and gentleman at top changing places, previous to commencement of figure; they then set with second couple, crossing into their places, set to partners, cross over again to second couple, and then to partners: all join hands, advance, retire, and turn round, four times repeated, concluding with pousette.

The dance is executed either in a line or in a circle; and sixteen or twenty couples may engage in it.

## CIRCASSIAN CIRCLE.

This dance is but of modern introduction. It has one peculiar advantage; that is, it may be joined in by all the company present.

The couples are arranged in a circle round the room; the ladies being placed on the right hand of the gentle-

men : the first and second couples commence the figure, facing each other ; at the conclusion, the first couple with the fourth, and the second with the third couple, commence the first figure *de novo*, and so on until they go completely round the circle, meeting at the place from whence they first started ; the dance is then concluded.

The figures to this dance may be taken either from the Country Dance, or from the Quadrille. The Walts Figure may also be introduced with a pleasing effect.

### HIGHLAND REEL.

This is a favourite dance, and is easily learned. It is performed by the company arranged in parties of three, all down the room, in the following manner : a lady between two gentlemen facing the opposite three ; they all advance and retire, each lady then performs the reel with the gentleman on her right hand, and the opposite gentleman, to places ; hands three round and back again ; all six advance and retire ; then lead through to the next trio, and continue the figure to the bottom of the room, as in the Spanish Dance.

### THE DUCHESS OF SUTHERLAND'S NEW HIGHLAND REEL.

DANCED AT THE LATE CALEDONIAN BALL ATALMACK'S.

#### THE FIGURE.

Four stand up in a line, ladies outside, and set, reel, or figure of eight ; the two gentlemen face and set, all go round each other in a circle, and ladies take the centre, and set to reverse partners, the circle as before ; the

two gentlemen set and turn all round, with right arms locked ; again set, and turn with left arms ; the reel as before ; ladies take the centre, and set and turn each other ; the circle as before ; gentlemen take the centre, set and turn the ladies, and finale. Any number can dance this figure.

### CHAPTER VII.

#### COUNTRY DANCES, POLKA COTILLON, AND VALSE A DEUX TEMPS.

We now proceed to give directions for the most popular Country Dances, Polka Cotillon, and Sir Roger de Coverley.

### THE PRINCESS ROYAL.

AIR.—THE GIRL I LEFT BEHIND ME.

#### FIGURE.

The first and second couples hands across and back again ; the first couple lead down the centre of the dance, and up again to the place of the second couple ; the first and second couples pass each other to the next place.

The other couples do the same ; and, when the first couple return to the top of the set, and the last couple to the bottom, the dance finishes by the first couple leading down the centre of the set, followed in succession by all the other couples ; and, as they arrive at the bottom the ladies lead off to the left, gentlemen to the right, and meet at places.

## DUCHESS OF LEINSTER'S FAVOURITE.

AIR.—RORY O'MORE.

## FIGURE.

Hands six round to the left, back again to places; three couples promenade round to place; first and second couples poussette to the next place. All the other couples do the same; and when the first couples again arrive at the top, and the last couple at the bottom, then finish by all setting and turning partners.

## LORD BURGHERSH'S FAVOURITE;

OR, THE BRITISH GRENADIERES.

## FIGURE.

Three gentlemen advance to their partners, and retire; three ladies do the same: the first gentleman and second lady advance and turn all round by the right hand to places; the second gentleman and first lady do the same; the first couple lead down the centre of the dance and up again, and take the second couple's place; the top couple set and turn all round, giving both hands.

When the first couple again arrive at the top, and the last couple at the bottom, each gentleman takes the lady's left hand, and finishes with a quick march round the room, led by the first, and all the other couples following until they return to places.

## HER MAJESTY'S FAVOURITE.

AIR.—THE TRIUMPH.

## FIGURE.

Hands across and back again; the second gentleman leads the first lady down the centre of the dance; the first gentleman follows them; the three form the triumph; lead up, and second gentleman retires to his partner, the two couples poussette to the next place.

The other couples do the same, and when the first couple arrive at the top, and the last couple at the bottom, finish with grand promenade to the left, round the room to places.

## ORIGINAL POLKA COUNTRY DANCE.

The company form two lines down the room, each lady and gentleman standing alternately opposite their partners. The two top ladies join hands, change side, and back. The gentlemen passing outside give right hands to partners, polka forward and back, and turn half round, same repeated to places; top couple waltz down the middle and stop, repeat the whole till each couple has been down the set, and finish with polka waltz round the room.

## PRINCE ALBERT'S FAVOURITE COUNTRY DANCES.

## FIRST DANCE.

First gentleman with right hand leads his partner down three couples; he then turns the lady on left, while his partner turns the gentleman on her right; first cou-

plead up and pirouette, while the whole company *faire la révérence*: hands across, chasses, croisez, poussette.

#### SECOND DANCE.

First gentleman balances to the two top ladies and retire; first lady balances to the two top gentlemen and retire; all advance in two lines retire, *faire la révérence*: first couple down and up the middle; poussette.

#### POLKA COTILLON.

The sets are to arrange themselves in the diamond figure.

The top gentleman takes his partner's left hand, and polka to the bottom couple's place, bottom couple polka outside couple on their right to top couple's place, and stop; side ladies cross, giving right hands, and turn opposite first with left, and stop; side gentlemen dance, and turn their partners; top and bottom couples polka to couples on the right, and change places, and so on to places; four ladies give their right hands across in centre, with left hand, and stop opposite their partners, giving right hands; gentlemen polka round outside at same time, and back; set and swing to places; grand Polka valse round.

#### VALE A DEUX TEMPS.

This waltz came out at the court of Vienna, and has now become very fashionable, and a great favourite with us.

The Valse à Deux Temps contains three times, like the other waltz, only they are otherwise divided. The first time consists of a gliding step or glissade: the se-

cond is marked by a chassé, which always includes two times in one. A chassé is performed by bringing one leg near the other, then moving it forward, backward, right, left, or round.

The gentleman begins by sliding to the left with his left foot, then performing a chassé towards the left with his right foot, without turning at all during these two first times. He then slides backward with his right leg, turning half round, after which he puts his left leg behind, to perform with it a little chassé forward, turning then half round for the second time. He must finish with his right foot a little forward, and back again with his left.

The lady waltzes after the same manner, only that the first time she slides to the right with the right foot, and performs the chassé also on the right. She must then continue the same as the gentleman, but à contre jambe, that is, she slides with her right foot backwards when the gentleman slides with his left foot to the left, and when the gentleman slides with his right backwards, she slides with her left foot to her left.

The principle of this waltz is never to jump, but only to slide. The steps must be made rather wide, and the knees kept slightly bent.

#### SIR ROGER DE COVERLEY.

This is said to be an ancient national dance of England, and has been, lately, the never-failing finale at the balls of the nobility.

The couples stand in two lines wide apart, as in a country dance. The first lady and last gentleman advance to centre, bow and courtesy, and return to places; the last lady and first gentleman repeat the same; top couple pass down the centre, or outside the set, meet-

ing at bottom, promenade up the centre; all the couples following to the top in rotation, separate the gentlemen to the left and the ladies to the right, returning to places, except the first couple, who remain at bottom; recommence the figure by the top lady and bottom gentleman leading off the same figure as before, which are repeated throughout the set.

### THE ORIGINAL HIBERNIANS.

BY J. SEATON.—MUSIC BY M. JULLIEN.

1.—The first and opposite lady exchange places; their partners do the same and stop. Turn partners with right hands, then with left hands; advance four and retire, half promenade, set and turn partners.

2.—First lady and opposite gentleman *chassez* to right and left, advance, turn with both hands retiring to places, set and turn partners, half promenade, same to places.

3.—First couple lead round inside the figure; first couple advance twice, leaving lady at left of opposite gentleman, the two ladies cross over and change sides, while first gentleman passes between them, same to places, set, and turn partners.

4.—First lady advances and retires, opposite gentleman does the same; first and opposite lady cross, giving right hands, return with left gentleman; join right hands to partner's right, all four set in a line, turn partners to places; first and opposite couples *chassez* to sides, and set them all four, cross, giving right hands, advance four and retire, half promenade.

5.—First gentleman advances twice, the four ladies turn gentlemen at right with both hands, the next gentleman the same repeated to places, all promenade.

### DER SCHOTTISCHE.

This new and elegant dance, introduced by Monsieur Jullien, is now danced regularly at all the principal balls, with the greatest success, completely out rivaling both Waltz and Polka; combining as it does the gracefulness of the one with the novelty and vivacity of the other. We will endeavour to give directions for the achievement of this highly popular dance, in the plainest and most concise terms, so as to render it easy of comprehension, and at the same time be sufficiently explicit to do away with any difficulty in the attainment of it.

First, then, with regard to position.—The lady and gentleman place themselves vis à vis, as in the "*Valse à deux temps*," or "*Polka*," the lady allowing the gentleman's right arm to encircle her waist, her left hand resting on his shoulder, the gentleman holding the lady's right hand in his left.

The gentleman commences by sliding his left foot to the side, hopping on the same foot; he then slides to the right side, and again hops; this he repeats, making four steps and four hops; he repeats the same step four times, turning round on each hop.

This must be danced during sixteen bars of the music.

The gentleman then moves the left foot with a glissade to the side, bringing the right foot up; in the third position, move the left foot forward, and again hop.

Repeat with the right foot to the right side. Then with the left foot commence the step, and hop four times, turning as before on each hop.

This occupies eight bars, and brings you to your original position, when you commence again.

Of course, the lady makes precisely the same steps as the gentleman, only using the right foot to the gentleman's left, and vice-versa.

The Galopade Step is occasionally introduced during eight bars, but is not generally adopted nor much admired.

### THE DASHING WHITE SERGEANT.

This is not only one of the most fashionable, but one of the most elegant, Country Dances of the day: the figure is graceful; and, when danced by a large number, has a most imposing effect. It may be briefly described as follows:—the first lady and gentleman cross, and pass round below the second couple; they then turn with right hand, stopping between the second couple; the four form a line, the second couple being outside, advance and retire; advance again, and turn down the middle and back again, and pousette; continue the figure with remaining couples.

### "POP GOES THE WEASEL."

This old and animated English Country Dance has lately been revived with considerable spirit among the higher classes of society. It is performed in the usual manner of Country Dances; namely, the ladies and gentlemen being placed in lines opposite each other: the figure may be easily understood by the following description.

The top couple commence by dancing down the middle of the lines and back again; this takes up eight bars of the music; they then separate, and pass down singly outside the lines, during the same interval; after which they form a round of three with the lady next to the top, turning once round to the left and once to the right; at the termination of which, the second lady pass-

es quickly under the arms of the first couple to her place, all singing "Pop goes the Weasel!" they then pass to the gentleman's side, and repeat the same figure, and so on in rotation to the bottom of the dance. It may be necessary to explain that, after having passed, a couple are not required to go to the top in order to pass to the outside of the line, but they must break through at that part where they may happen to be.

The figure is easy and highly amusing, and "Pop goes the Weasel" ranks high as one of our most fashionable and popular Country Dances.

### VALE CELLARIUS.

This is a valse introduced by Mons. Cellarius, "Première Artiste de l'Académie Royal, à Paris," and has become a great favourite amongst our best dancers. It is not, however, so generally in vogue as either Valse or Schottische, as it neither partakes of the grace of the one nor the sprightliness of the other; the step is by no means difficult, and may be easily attained by perusing the following description. The time is divided into three beats, like other Valses, but is accented differently, and played much slower; on the first, the gentleman hops on his right foot, sliding his left gracefully forward at the same moment; on the second, there is a pause, the feet being kept apart; on the third, he hops on his left foot; he again hops on his left, sliding his right to the side, there being no turning in the first two steps; they are then repeated with a turn, the gentleman getting half round with his left, and half round with his right foot; the plain step forward and back, and the turn or Valse, are done alternately; of course the lady performs the same step with the contrary foot to the gentleman. It is occasionally varied by intro-

ducing the Mazourka side-step, but this is not generally adopted or admired.

### LA GORLITZA.

La Gorlitz, though truly a lively and fascinating dance, met with only an indifferent reception in the "Beau Monde;" in fact, its extreme difficulty will prevent it ever becoming a general favourite. It is one of those dances that can only be attained by the aid of a professor, and even then requires great practice. The step, which is a combination of the Polka, the Mazourka, and the Cellarius, is most difficult to describe; we will, however, endeavour to be as explicit as possible.

The gentleman takes his partner round the waist, as in the Polka; he then commences performing a Polka step to the left side, turning slightly, then another with the right foot to the right side, completing the half turn, turning to left into place with the figure step "à la Mazourka," repeating at pleasure; then Polka Mazourka, forward half round to the right, give three springs on one foot, "à la Cellarius," and figure; again turning half round with the Polka Mazourka, and completing the figure, which may be repeated as often as agreeable.

### THE REDOWA.

There are few dances of so graceful and attractive a character as the "Redowa." It was introduced by Mons. Eugène Conlon, and has become a general favourite in the most fashionable circles; being much more graceful and less fatiguing than either Waltz, Polka, or Schottische. It nightly came out in the "Salons de Paris;" and it still continues to be danced

there with the greatest "clat," as well as at the Nobility's and her Majesty's State Balls, in London.

We will now proceed to give such instructions for the performance of this fashionable and truly elegant valse, as to render it easy of attainment. As in all other Valses, the lady and gentleman are placed vis-à-vis, the gentleman's right arm encircling the lady's waist, her left arm resting on his right shoulder, he holding her right hand in his left: the figure begins with what is termed the "Pursuit;" the gentleman commences by sliding the left foot forward, bringing the right quickly to the front, at the same moment; he then slides the right forward, and repeats the step during eight bars of the music; the lady retreats, doing the same step backwards: at the end of eight bars, the gentleman retreats, the lady pursuing him in her turn with the forward step, during the same interval; they then commence the valse; the gentleman springs on his left foot, bringing the right behind and at a short distance from it, and again placing the left behind the right in the manner of the "Pas de Basque;" he then springs on his right, bringing up his left, and again finishing with his right to front; this completes the circle; the lady does the same step, only of course "à contre jambe." The valse is continued at the pleasure of the lady.

We have now, as concisely and as explicitly as possible, endeavoured to describe every dance at present known, or admitted in fashionable society; and we have no doubt that, with a little previous knowledge of dancing, our remarks and directions will enable any lady or gentleman to go through the usual routine of a ball-room, not only with ease and credit to themselves, but with satisfaction and pleasure to their partners.

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