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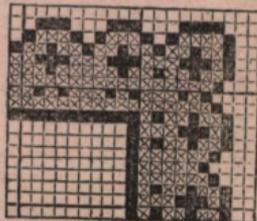
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THE BALL - ROOM.

A GUIDE
TO THE
BALL ROOM:

BEING
A COMPLETE COMPENDIUM
OF THE
ETIQUETTE OF DANCING.

WITH THE FIGURES
OF
ALL THE QUADRILLES, GALLOPADES,
MAZOURKAS, POLONAISES,
ETC. ETC.
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BY A MAN OF FASHION.

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Bruton Street,
London.

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THE BALL ROOM AT THE PALACE AND
AT WINDSOR CASTLE.

PREFACE.

THE Publisher of this Work has the gratification to announce, that the sale has exceeded his most sanguine expectations, the present Edition making in the whole a demand for

37,000 COPIES.

He permits himself to hope, that the main reason for this great popularity is the circumstance of *deriving all information from those fountain-heads of refinement, Paris and London, by one familiar with the best society of both.* This must necessarily create a confidence to the prejudice of works of less authenticated, or of provincial origin.

Another great advantage of the BALL ROOM GUIDE is, the fidelity wherewith all those variations in the world of fashion which relate to *Dancing*, are annually noted down—(gathered from the Archives of the Palace itself)—and which renders it a Text Book for the entire circle of polished society.

Bruton Street, London.

THE encouragement which Her Majesty's example has conferred upon this elegant art, we have elsewhere made allusion to: and we may further state, that to the taste of our accomplished Sovereign we are indebted for many suggested varieties of the Quadrille. As the Waltz is much liked, and frequently danced at Buckingham Palace, and at Windsor, so also are *Waltzing Quadrilles*, which form a truly beautiful combination, and of which particulars will be found in another portion of this work. Some of the most splendid Balls during the present reign, have been held at Buckingham Palace—which edifice has unfortunately *no* Ball-room, properly speaking; and, when required for the purpose of Assemblies, necessitates considerable and very inconvenient change; more particularly so, as it is the *private residence* of the Sovereign. On this account it is proposed to enlarge the suite of Drawing-rooms at St. James's, by an additional Ball and Reception Room. At Windsor, the Ball Room is remarkable for lightness, delicacy, and richness of ornament, so distributed as to present an almost unparalleled *coup-d'œil*.

Passing from the Waterloo Chamber to the eastern extremity of the Castle, we enter the superb apartment referred to, through doors of richly carved oak. Formerly it was used as a Guard Chamber, and indeed was thus occupied at the funeral of George the Third. Its decorations are in the florid style of the reign of Louis the Fourteenth. The ceiling is exquisitely carved, divided into scroll foliage elaborately wrought in devices, and the whole is surrounded by a large and magnificently ornamented cone, filled with beautiful scroll work.

In the centre, at the ends of the ceiling, and over each of the two fire-places and doors, are shields, on which are emblazoned the arms of England, the spaces being filled with rich foliage, amidst which doves flutter upon a white ground, harmonizing admirably with the profusion of golden arabesque.

The walls (in the same style of decoration) are divided into five compartments. There are two fire-places, the chimney-pieces of which are of white marble, with mouldings and panellings of or-molu, surmounted with mirrors of great size, in splendidly carved frames. In this carving the relief is high, very elaborate, and richly gilt. The doors opening to the Throne

Room and Waterloo Chamber are of white and gold; and on either side the door which opens to St. George's Hall, are lofty panels, filled with looking-glass, which, by their reflection, greatly enhance the magnificence around. A recessed window terminates the northern end of the room. The furniture is uniform with the room; chairs and sofas, richly carved and gilt, and covered with crimson damask; ottomans *au centre*; superb candelabra and chandeliers; and a *parquet* of polished oak, with flowers in ebony, form the unique *ensemble*. The length is 91 feet; the width 34½; the height 33 feet. When this apartment is lighted up and filled with the beauty and the chivalry of the land, it presents a scene which must fascinate the most imaginative.

The Dances more particularly adopted at Court, and the changes which have successively taken place, will be found to have been minutely detailed in another portion of this work; and it therefore now only remains to us, as a fitting conclusion, to observe, that it is impossible to conceive any thing more graceful or captivating than Her MAJESTY'S appearance in the BALL ROOM.

A BRIEF NOTICE OF THE COURT AND FASHIONABLE WORLD.

LAST season was one of more than usual gaiety; for, under the distinguished guidance of the QUEEN, Music and *Dancing* prevailed over the less feminine attributes of the Banquet. Dancing was completely revived from the lethargy which appeared a few seasons back to hang over it; and this favourable change, no doubt, arose from the manifest delight which Her MAJESTY derived from the amusement, and her consent thereby to become its Arbitress!

The great originality of Strauss's compositions has made *Waltzing* more than commonly in vogue. In fact, the Waltz has acquired an importance in musical composition which it did not possess until men of original genius, like Strauss, Labitzky, and Lanner, devoted themselves to its elaboration and improvement. The names of Jullien and Musard, also, should not be forgotten in this estimate; for in addition to their having produced some charming works, they have also *arranged* their own and other compositions, so as to produce, instrumentally, the finest possible effect. Collinet has a band peculiarly his own, formed so as to harmonize with the instrument (the flageolet) on which he excels. Without aiming at any special perfection, Weippert may be said to *unite* the improvements of all the others.

A SKETCH OF ALMACK'S.

ALTHOUGH the fashionable association under the name of *Almack's* gives laws, rather understood than expressed, to the world of fashion—yet it is surprising how ignorant the majority of persons are with respect to its organization. It has been remarked that in this country we centralize everything excepting *Vice*—and *that* we leave to our neighbours, the exclusives of Moscow and Paris.

In fashion, as in many other leading usages, London is the grand centre whence all change must first emanate. Like the stamp on gold, this circumstance is of absolute necessity, in order to give value to novelty.

And, in reality, it is well that this is the criterion, for where shall we find so many congregated means of refinement as in London? It is in the *salons* of the

West End that our nobility, no longer the petty autocrats of a county or a county town, mix with their equals and their superiors, intent only to please by the graces of manner. In London, persons of all ranks, of all nations, of every degree of accomplishment, assemble; and, therefore, the merely factitious distinction which would be admitted in a small community is here neither understood nor allowed.

Upon bases such as may be inferred from these preliminary observations, has ALMACK'S been established, with the universal consent of the rich, the titled, and the influential.

Almack's was originally founded upon the ruins of Ranelagh; and in its earlier periods was of limited importance. But in process of time it gathered strength, and became a means of establishing, or obliterating, the honours of which the members of the fashionable world are so covetous.

The "High Committee" numbers twelve personages of the first rank; namely, four

Duchesses, as many Marchionesses, and the same number of Countesses.

There is also a sub-committee of ladies, chosen more for their wealth and influence than for their rank, with whom all measures originate, to be referred for approval to the *upper house*.

The Ladies Patronesses are chosen from this two-fold council; but the Royal personages who may consent to be at the head of the list, take no part in the direction, or *gynesocracy*.

All persons applying for tickets receive them, or are rejected, accordingly as they are deemed eligible in point of rank, fortune, accomplishments, or the antiquity of their family.

Men who can and will dance and make themselves agreeable, from the ages of twenty-five to forty, are deemed desirable: and so also are young ladies of fortune, under thirty, who may possess beauty, a certain share of wit, and a manner sufficiently cultivated.

The introductions are effected through the ladies of the sub-committee ; and these introductions are the more difficult, because, when once given, they are to be deemed a passport to family intimacy. In France the gentleman is not introduced at all ; but then, when the assembly breaks up, he is looked upon simply as a stranger.

The dances at Almack's are regulated by a *Maitre de Ballet*, who is also master of ceremonies. These dances, with their perpetual variation, are derived *à l'heure même* from the court of France : they are an immediate reflex of the Tuileries.

On the whole, although *sometimes* perverted to the mischievous devices of a scheming Lady Patroness, Almack's is of essential service in purifying the atmosphere of metropolitan fashion, and in introducing to one another, in their most fascinating guise, the queens of creation and those who are but too happy to be their slaves !

THE IMPORTANCE OF LEARNING TO DANCE.

AFTER reading the preceding sketch, and recollecting that at least three thousand persons are eligible to be associated at Almack's ; and that all families of a certain respectability, when an intimacy exists, may be assumed to coalesce so as to form an *Almack's of their own* ; you will perceive, gentle reader, how indispensable it is that you should LEARN TO DANCE ; and, in the next place, how urgently you should adopt the means which a work like this offers to you, of becoming thoroughly acquainted with the *Rules of the Ball Room*.

I address myself more particularly to the young, who, deprived of these advantages, will infallibly be shut out from forming connexions of the highest value.

That *learning to dance*,—that the *Rules laid down in this Work for general conduct in polite "reunions,"* are of absolute requi-

sition, may be best illustrated by individual examples.

I will suppose one to whom nature has been bountiful as to exterior, but who is so self-conceited as to imagine that a polished manner, grace of movement, and a knowledge of the minute elegancies of the Ball Room, are a work of immediate inspiration. He enters a room, crowded with beauty and suffused with the *bien-sceances* of society, and—what is he to do? He knows not (as Lord Chesterfield has well observed) where to place his *hands*, in the first place; and this manifest indication of awkwardness causes the eyes of many to be directed upon him. Of course, scrutiny but adds to his confusion: he is tongue-tied, or stammers; bows at the wrong time,—sits in the wrong place. If, on being asked to dance, he should *venture* to approach a young lady in order to make her his partner—will she accept him?—and if she should, what a fate were hers! He must necessarily throw the whole set into

confusion, tread upon the ladies' toes, come into rude collision with them and their partners, be voted a vulgar bore, and make every thing more conspicuously ridiculous by his *apology*.

Of course he is too contemptible for chastisement; but the laugh which drives him ultimately from the room would be well exchanged (as far as positive suffering is concerned) for abundance of stripes!—On the other hand, view a *gentleman*, accomplished in the art of pleasing. Habit and instruction have taught him to dance with the same ease as that with which he walks: he enters a room perfectly self-assured, but without any deficiency of a modest *demeanour*: he converses without familiarity, but with ease; he selects a partner gracefully, and leaves in the end an indefinable impression of his fitness for good society. To him the pages of *this treatise* have been like the counsellings of an intimate friend: and, for the infinite gratification of which they have been pro-

ductive, he is open to all the impulses of gratitude. We have no hesitation in concluding, that thousands of young persons have been stimulated by the *Guide to the Ball Room* to achieve those perfections of manner which must lay the foundation for a happy advance in the paths of fortune, and we appeal to them for their continued support (great as it has hitherto been) by a heartfelt recommendation of what, to themselves, has been a source of so much utility. On the *fair sex* we urge this claim with confidence the most entire, seeing the reflected homage which they must derive from the polish of those with whom they are born to associate. And now we will briefly conclude this dissertation by quoting the impartial and comprehensive eulogium of the *Standard*:—"If any person wishes to learn the best rules of the best society, we recommend a purchase of this beautiful little production. There is nothing better in the language."

A

Guide to the Ball Room.

PART I.

AN ESSAY ON DANCING.

"A YOUNG man," said the Abbé Meunier, "who cannot dance, should go to battle and lose a leg, with all possible expedition, as he will then have a palpable excuse for his awkwardness?" This, we must confess, is a severe alternative, and one that *we*, in a milder spirit than that of our Gallican contemporary, are not inclined to recommend; but at the same time we do consider Dancing a very necessary adjunct to the edu-

B

cation of all whose sphere in life brings them into contact with the accomplished and refined. Nay, we may go further—much further—and say that at the present period, when intellect is so far advanced as to humanize all classes, more or less, Dancing should be cultivated by all who are removed from the contagion of absolute poverty. In Prussia, Dancing is made, under the direction of Government, a part of the education of *all*, as well as singing and drawing (where there is any aptitude for these latter), and a better regulated people than the Prussians cannot be found. Turn next to France.

The poorest peasant dances with the grace, if not the agility, of a *Perrot* : and few scenes can be more

communicative of pleasure than the rustic fêtes of Provence. These are, indeed, *Fêtes Champêtres* in every sense. As the sun declines in that beautiful country, the villagers assemble in their gayest attire, on the green lawn attached to some noted *Cabaret*. Two violins and a bass form the band (and an excellent one, for the French are, very generally, musicians), and the captivating *gri-sette* or *jolie paysanne*, each in her fanciful costume, is led out with easy gaiety by the man of her choice. The natural grace and acquired precision of the dancers, is quite equal, if not superior, to that of the middle classes of society in this country : and the scene is much heightened by the clear softness of the climate, and the warmth of character of these

“Southrons,” with their dark flashing eyes and passionate modes of expression. Well might the Abbé, as a Frenchman, make the remark we have quoted! Dancing dates its origin from the earliest periods of society. The first priests among all the ancient nations were both dancers and musicians, and all of them considered dancing as most pleasing to the Gods; they accordingly had sacred dances. The chief were,—the armed dance, executed by warriors in full armour, which was said to have been invented by Minerva, in commemoration of the defeat of the Titans: this was the most ancient. The dance of the Curates and Corybantes, invented by the ministers of religion under the former Titans, to stifle the cries of young Jupiter:

they executed this dance to the sound of drums, fifes, and pipes, to the tinkling of bells and the clatter of arms. The dance of the Salians, instituted by Numa Pompilius in honour of Mars, was executed by twelve armed priests, named Salians, and selected from among the nobles. The dance of May-day, originally established at Rome, is still partly retained in most parts of Europe on the same day. The Bacchic dances,—instituted by Bacchus, and executed by Satyrs and Bacchanalians; some were grave, others gay, and others were a medley of both gravity and liveliness. The rural dance was invented by Pan, and executed in summer time in the woods by youths of both sexes, crowned with oak leaves, and decked with garlands of

flowers. The dances of Banquets, instituted by Bacchus on his return from Egypt, were balls, pretty much resembling ours, and not altogether religious: lastly, Funeral dances, which were as grave and majestic as the ceremony required which occasioned them. The dancers wore crowns, and bore branches of cypress. Even among savage nations dancing is held in high esteem; it may therefore be considered a natural exercise wherewith to promote exhilaration of mind, and the ends of good fellowship among all classes of society.

CHARACTERISTICS OF DANCING IN VARIOUS COUNTRIES.

It is of no use attempting to evade the established truth, that, in France,

Dancing has arrived at a degree of finish that approaches perfection. The boldness and lightness of the Ballet is transferred to the social Ball Room, in such a way as not to infringe upon the recognized delicacy and decorum of private life. In England we strive, as far as possible, *not* to imitate operatic dancing, and therefore we run into an opposite extreme; for many persons, men and women, affect a ridiculously languid air and WALK through a dance! Anything more absurdly incongruous it is impossible to imagine. The English of both sexes are, for the most part, finely formed, and therefore only require good training and an avoidance of mere affectations (like the above) to be admirable dancers.

The Spaniards dance well and vigorously, and have several National Dances peculiar to themselves, requiring a more than common share of agility and grace. In Italian Dancing there is little of sprightliness, but much sentiment; it is a compound of indolence and sensibility, and agrees well with their climate. The Germans model themselves after the French school. As to the Turks, Greeks, Moors, and Egyptians, they are still very far behind in all that relates to Dancing as an *art*.

LEARNING TO DANCE.

Let no one essay to *teach him or herself* this difficult art. Even the directions and instructions of amateurs are much to be distrusted. Let every one, therefore, who would

pass muster in the Ball Room, take lessons from a Professor, and then *practise at home*; and let him take opportunities of attending professional Balls, so as to fit himself for bearing his part, without effort, in every society where Dancing may prevail. We remember an instance where a gentleman fondly imagined he could teach himself to dance, and spent six months in the study; but when he entered an Assembly Room, he soon found out the difference between theory and practice; for what with *mauvaise honte*, want of ear for the music, *gaucherie*, and dancing on *his heels*, he was the laughing-stock of all present.

PART II.



ETIQUETTE OF THE BALL ROOM.

PUBLIC BALLS.

EVERY public Ball Room has its own special Regulations suited to the locality and to the description of its visitants: it is, therefore, impossible to give a code of universal application: in fact, by so doing, we should *mislead*, and *our* object is to *guide*. The Masters of Ceremonies, whether at Bath, Brighton, Buxton, Cheltenham, Tunbridge Wells, or elsewhere, hold a situation of considerable responsibility. It is their business to provide partners for ladies or gentlemen, as required; and in

doing so, they are expected to estimate the *positive respectability* of each. In spite, however, of all their vigilance, it frequently happens that the introductions of the public Assembly Room reflect lasting disgrace in more ways than one. It will, therefore, be obvious that, in all cases, it is desirable to *form a party* before resorting to mixed assemblies, and so avoid unpleasant consequences.* This, of course, will not

* It is a fact well established, that a few seasons ago, three young *ladies* made their *début* in London as HEIRESSSES, and were *fêted* with extraordinary honours in consequence. *Exeter* was described as having the honour of providing three such *golden* graces for the fortune-hunters of high life, and the "Devonshire Beauties" became a standing toast. Unhappily, in the midst of this busy contention about love and money, the mur-

apply to towns where almost every person is known, even to places as extensive as Manchester, Liverpool, Bristol, York, and Edinburgh; it is to the *Watering Places* that we more particularly allude. Again, the Balls held at Almack's are all of a privileged kind. Then we have the *Nobility's*, the *Caledonian*, and a dozen others, all distinct, and the members of which are subscribers, balloted for by a Committee, and well known to the latter. And it is from this Committee that a card of the *regulations* emanates, and must be scrupulously adhered to by the new Subscriber.

der came out; and the captivating *heirresses* of Exeter proved to be WAISTCOAT MAKERS!!!

GENERAL RULES AS RESPECTS PUBLIC BALLS.

To the Gentlemen.

1. Your dress should be a black dress coat, fitting to a charm; a white silk roll-collar vest; linen frilled, and superbly white; point-lace wristbands, *à-la-Shakspeare*; black tights, if you are well made—if not, trowsers half-tight, and neat; black silk stockings; a handsome black silk stock, having a neat bow; a very fine cambric handkerchief, plain border, slightly perfumed. Gold guard-chain; *Breguet en veste*, slight chain and seal, &c. White kid or lemon-coloured gloves, exactly fitting the

hand; the *chaussure* insurpassably neat, and of patent leather; tie, a *small* bow; a large one is an expense of ribbon worthy of a haberdasher.

2. The hair must be exceedingly well dressed.

3. The air and manner must be perfectly *dégagée*; for if a person be not as much at home in a Ball Room as in his own house, he had better shut himself up in the latter. This ease of manner must, however, be quite free from anything approaching to effrontery, which, next to affectation, is a most disgusting attribute of either sex. Never forget, that it is much easier to dance than to be a gentleman. Never go to a Public Ball before a *late hour*.

4. It is deemed *hors de règle* to

dance more than *four* sets with a lady, even if she be of your own party.

5. You may converse with your partner *sotto voce*, but only furtively with any other lady while standing up in the dance.

6. Eschew all imitation of the *Grimacier* or Jack Pudding in your dancing. There are some men who aim at this species of distinction, in order to create a laugh. They are to be pitied!

7. You cannot be *too attentive* to your partner, nor must you leave her while engaged to dance with her; you must either stand or sit near her.

8. It is not *comme il faut* to engage a lady to dance beyond the *fourth* set on her list; a rule which may be ex-

emplified by the remark of a beautiful *débutante* of the last season: "I can put you down, sir," she observed with an ironical smile, "for the thirteenth, but I shall only dance FOUR more!"

To the Ladies.

1. However rich the materials of your dress may be, let it be remarkable for its simplicity; and let the *hair* be as little decorated as possible.

2. Avoid affectation, frowning, quizzing, or the slightest indication of ill-temper, or you will infallibly be *marked*; and it should be the grand object of your life, whether in public or in private, to pass along, noiselessly and beloved, and leaving only the impress of fairy footsteps.

3. Create not the heart-burnings of jealousy, and perhaps lasting misery to yourself, by *forgetting* a lover for some newer face in a Ball Room!

4. No loud laughter, loud talking, staring, or any act which appertains to the *Hoyden*.

5. Your handkerchief should be fine as a "snowy cobweb;" it should be bordered with deep rich lace, and delicately perfumed. As to *gloves*, white kid; *shoes* small, wafer-like, yet strong, fitting exquisitely; and silk *stockings*—all the taste you or your female friends possess must be exerted to have them PERFECT.

6. You are permitted to command the most unlimited services of your partner; but you should impose this task upon him in such a manner as to make it delightful rather than

onerous. Constantly bearing in mind the remark of a fair writer in one of the most deservedly popular works of the present day.*

“A man who bestows his attentions on a woman, deserves, in return, her most grateful acknowledgment. He has chosen her from among many, and can there be a more delicate flattery? Let her therefore be invariably kind in her demeanour, and, above all things, shun the temptation to *coquette!* Half the old maids in these realms might appropriately write *that* little word on their escutcheons!

THE PRIVATE BALL ROOM.

The previous remarks will apply in part to the private Ball Room. At the same time, much greater license

* WOMAN, as VIRGIN, WIFE, and MOTHER.
“A little book every woman in England ought to read.”—*Atlas*.

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is admitted in this latter, as it respects conversation, and the number of sets which any gentleman or lady dance together. *La fiancée* and her lover, for instance, frequently dance together during the evening; though this makes the lady appear somewhat *trop exigente*. Invitations to Private Balls should be given seven or ten days before-hand, by means of an enamelled card, *couleur de rose*, engraved, and filled up with the pen, as to the name of the person invited, and the day on which the Ball is held. Go to a Private Ball at an hour suitable to the habits of those who invite you. Some will expect you as early as seven o'clock; others would be astonished if you arrived before eleven.

PART III.



ALL THE DANCES.

OR an exact description of the FIGURES of the various *Quadrilles*, *Gallopades*, *Mazourkas*, *Polonaises*, &c. &c., so as to enable any person to dance them with precision.

QUADRILLES.

THE FIRST SET.

1. LE PANTALON. Right and left.

Balancez to partners: turn partners.

Ladies' chain.

Half promenade: half right and left.

2. L'ETE. Leading lady and op-

posite gentleman advance and retire: chassez to right and left.

Cross over to each others' places: chassez to right and left.

Balancez and turn partners.

3. LA POULE. Leading lady and opposite gentleman cross over, giving right hands: re-cross, giving left hands, and fall in a line.

Set, four in a line: half promenade.

Advance two, and retire (twice).

Advance four, and retire: half right and left.

4. TRENISE. The first couple advance and retire twice, the lady remaining on the opposite side, the two ladies go round the first gent., who advances up the centre, balancez and turn hands.

5. LA PASTORALE. The leading

couple advance twice, leaving the lady opposite the second time.

The three advance and retire twice.

The leading gentleman advance and set.

Hands four half round : half right and left.

6. GALLOPE FINALE. Top and bottom couples gallopade quite round each other = advance and retire, four advance again and change the gentlemen = ladies' chain = advance and retire, four, and regain your partners in your places = the fourth time all gallopade for an unlimited period.

OR,

All gallopade or promenade eight bars, advance four *en galop oblique* and retire, then half promenade eight bars, advance four, retire and return to places with the half promenade

eight bars. Ladies' chain, eight bars, repeated by the side couples, then by the top and bottom, and lastly by the side couples, finishing with grand promenade.

NOTE ON THE FIRST SET.

LE PANTALON is twice executed ; by the top and bottom couples first, then by side couples.

L'ÉTE. Four times executed.

1. By leading lady and gent. *vis-à-vis*.
2. By first gent. and lady *vis-à-vis*.
3. By lady at right of top and gent. *vis-à-vis*.
4. By gent. at right of top and lady *vis-à-vis*.

LA POULE. The same.

LA TRENISE. Four times.

1. By top couple.
2. By bottom couple.
3. By couple right of top.
4. By fourth couple.

LA PASTORALE. The same. This quadrille is never danced with Trenise.

LE FINALE. Same as L'Eté.

THE LANCERS.

1. The leading lady and opposite gentleman advance and retire, and turn with both hands to places.

The leading couple join hands and cross over, while the opposite couple cross outside them to their places: the leading couple return to their places, outside the opposite couple, who return with hands joined to their own places.

All set at corners and turn.

2. The leading couple advance and retire: advance again and leave the lady in the centre; the gentleman retires.

Set and turn to places (eight bars).

All advance and retire in two lines: turn partners to places.

3. The leading lady advance to the centre and stop: the opposite gentleman do likewise: both retire, and turn to the right.

Double ladies' chain.

4. The leading couple set to the couple on their right, then to the couple on their left.

Chassez croisez with couple on their left, set, and return to places.

Leading and opposite couple right and left.

FINALE. The grand chain.

The leading couple promenade

round the inside, and face the top: the side couples fall in behind them.

All *chassez croisez*.

All cast off, ladies to the right and gentlemen to the left, meet at the bottom, and lead partners up the centre.

Fall back in two lines, ladies forming one and the gentlemen the other: advance in lines and retire: turn partners to places.

Grand promenade for the finale.

THE CALEDONIANS.

First Set.

1. The two leading couples hands across and back.

Set to partners and turn.

Ladies' chain.

Half promenade: half right and left.

2. The leading gentleman advance and retire twice.

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

All promenade quite round.

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

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

All set at corners and turn partners.

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

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

Ladies to the right, each into the other's place : gentlemen to the left, each into the other's place.

Again ladies to the right : gentlemen to the left.

Promenade and turn partners.

5. The leading couple waltz round inside the figure.

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

All set to partners, and turn.

Grand chain, half round.

All promenade to places, and turn partners.

Chassez croisez, and set at corners, offering right hands : all return to places and set at corners.

Promenade for finale, the last time only.

THE CALEDONIANS.

Second Set.

1. Ladies' chain : first couple and couple *vis-à-vis* advance and retire : half right and left : side couples do the same : all promenade to places, and turn partners.

2. First gentleman advance twice : first lady and lady *vis-à-vis* advance and retire : change places : first couple and couple *vis-à-vis* advance : take partners again, and return to places.

3. First lady and gent. *vis-à-vis* advance and set : turn with both hands to places : first couple and couple *vis-à-vis* advance and retire, and turn partners, while side couples change sides and back again : all set at corners, joining right hands,

and turn to places : all set in a circle, and turn partners : half promenade : half right and left : first couple and couple *vis-à-vis* advance and retire : set to couple at right : all change places with partners, and set : all turn partners to places.

5. All change sides, join right hands at corners, and back again : first lady advance twice : all the gentlemen advance and retire : all set to partners : all chain figure a quarter round, and set : gentlemen swing ladies quite round with right hand : chain figure again into opposite places ; swing partners with right hands quite round : all promenade to places, and turn partners. Finish, change sides.

THE FIRST SET,

With the Old Finale.

The figures in italics are sometimes left out, and the 4th or 5th quadrille always.

1. PANTALON.

2. L'ETE.

3. LA POULE.*

4. LA TRENISE. *Ladies' chain : balance and turn hands : the first couple advance and retire twice, the lady remaining on the opposite side : the two ladies go round the first gent., who advances up the centre : balance and turn hands.*

5. LA PASTORALE. The first couple advance and retire twice : the first lady now on the other side and second couple advance and retire twice : one gent. advance and retire

* As First Set, on p. 37.

twice: hands four half round, and half right and left.

LA FINALE. *Grand round*: figure of L'Été: *ladies' hands across and back*: *balance all eight*: *chassez across*, or *grand round* at the end.

SECOND SET.

1. Right and left: set, turn partners: ladies' chain: half promenade: half right and left.

2. First lady and gentleman *vis-à-vis* advance, retire: *chassez* right and left: cross: *chassez* right and left: re-cross: turn partners.

3. First lady and gentleman *vis-à-vis* cross, right hands: back, left hands: set, four in line: half promenade: two advance and retire twice:

* In this and all other sets where there are six quadrilles, the fourth or fifth are invariably left out.

four advance and retire: half right and left.

4. Ladies' chain double: all set, turn partners: first lady and gentleman *vis-à-vis*, advance, retire: *chassez* right and left: cross: *chassez* right and left: re-cross, turn partners: half promenade: half right and left.

5. Join hands (all) and set in circle: four advance, set: change ladies, retire: advance *encore*: take partners again: retire to places: set and turn partners: right and left: four opposite promenade all round.

6. First gentleman advance twice, retire: lady *vis-à-vis* same: set, turn partners: ladies' hands across and back: all set in cross, gentlemen outside: all turn partners to places. Finish, grand promenade.

THIRD SET.

1. Right and left: set and turn partners: ladies' chain: half promenade: half right and left.

2. First lady and gent. *vis-à-vis* set, retire: chassez right and left: cross: chassez right and left: re-cross, turn partners.

3. First lady and gent. *vis-à-vis* cross, right hands: back, with left hands: set four in line: half promenade: two advance, retire, *dos-à-dos*: four advance, retire: half right and left.

4. First couple advance twice, leave lady at left of gent. *vis-à-vis*, first gent. retires: two ladies cross, change sides, first gent. passes between them: same repeated to places:

set, turn partners: ladies' chain: half promenade: half right and left.

5. First gent. with partner, and lady at left, advance twice: allemand with the two ladies: hands three round and back to places.

6. All set in circle (*en cirque*): two advance, chassez right and left: cross: chassez right and left: re-cross, and turn partners: ladies' hands across: all set and turn partners. Finish, change sides.

FOURTH SET.

1. Right and left: set and turn partners: ladies' chain: half promenade: half right and left.

2. First lady and gent. *vis-à-vis* advance, retire: chassez right and left: cross: chassez right and left; re-cross, turn partners.

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

4. First couple advance twice, leave lady at left of gent. *vis-à-vis*: first gent. retires: hands three round: first gent. advances twice and retires: three advance twice and set: hands four half round: half right and left.

5. All change sides, back again: first lady and gent. *vis-à-vis* advance, retire: chassez right and left: cross: chassez right and left: re-cross, turn partners; turn at corners so as to form two lines: advance two lines and retire: all set, turn partners: all promenade.

FIFTH SET.

1. Right and left: set, turn partners: ladies' chain: half promenade: half right and left.

2. First lady and gent. *vis-à-vis* advance and retire: chassez right and left: cross: chassez right and left: re-cross, and turn partners.

3. First lady and gent. *vis-à-vis* cross, right hands: back with left hands: set, four in line: half promenade: two advance and retire twice: four advance, retire: half right and left.

4. Ladies' chain: set, and turn partners: first couple advance twice, leave lady at left of gentleman *vis-à-vis*, first gent. retiring: two ladies cross, change sides, first gent. pass-

ing between them: same repeat to places: set, and turn partners.

5. All promenade: first lady and gent. *vis-à-vis*, advance and retire: cross: chassez right and left: re-cross, turn partner: ladies' hands across and back: all set in cross, gentlemen outside, turn partners to places. Finish, change sides and back again.

THE ALBERT QUADRILLES.

FIRST FIGURE.

Nouvelle Pantalon.

The top and bottom couples advance and retire, and half right and left (8 bars), all eight balancez (*i. e.* set) in the corners, and turn both hands (8 bars), half ladies' chain, and half promenade (8 bars); the four advance and retire, advance again,

retake partners, and turn into places (8 bars).

SECOND FIGURE.

Nouvelle L'Eté.

First lady and opposite gentleman advance and figure round (*i. e.* chassez round) before the side couples, and face each other (4 bars), advance again, and chassez round to the right, and face each other at opposite side (*i. e.* top and bottom) (4 bars), chassez to the right and to the left (4 bars), advance, and give the right hand, and turn into places (4 bars). Side couples, *idem*.

THIRD FIGURE.

Nouvelle Poule.

All eight (in the corners) cross over, giving the right hand, and turn

half round (4 bars), return back, giving left hand, and the right to partners (4 bars), all eight holding hands, *balancez (en chaine)*, and half promenade to opposite places (8 bars), first lady and opposite gentleman advance and retire (4 bars) *dos-à-dos* (4 bars), hands four half round, and right and left back. N.B. All eight being now in opposite places, the figure commences again, and at the finish (4 bars) they will have regained original places.

FOURTH FIGURE.

The first couple advance and retire (4 bars), advance again, the lady going to the left of the opposite couple, while the partner returns to his place and rests (4 bars), the gentleman with the two ladies in line

advance and retire twice (8 bars), (*à la pastorale*), the two ladies traverse and chassez across, while the first gentleman passes between (*à la trenise*) the two ladies retrace to places, the gentleman returning to his place (4 bars), the four *balancez*, and turn both hands. The other couples idem.

VICTORIA FINALE.

All eight promenade *à la galopade*. first lady advance alone and retire (4 bars), opposite gentleman idem (4 bars), top and bottom -couples chassez to the couples on their right, and set (4 bars), the four gentlemen with contrary partners galopade open to the top and bottom, and turn both hands half round, forming two

lines (4 bars), all eight (in the two lines) advance and retire (4 bars), advance again and retake partners, turning into places (4 bars).

GALLOPADE TO FINISH.

N. B. These figures can be performed to the music of any of the French quadrille sets.

THE QUEEN'S OWN.

This = denotes eight bars, and this — four bars.

1st FIGURE, LE PANTALON, or—Grand square = the top and bottom couples cross over to the opposite sides, giving their right hands, return giving their left = the ladies' hands across and back = balancez all eight in a line, and turn to places.

2nd FIGURE, L'ÉTE, or—The top

lady and gent. *vis-à-vis* advance and retire twice = all the gents. swing the lady to the left with their right hand quite round, then the next lady with the left hand = the next with the right hand, and their partners half round with the left, which brings all parties to the opposite side of the quadrille = the second time of the figure will bring all parties to their places, the third to contrary sides, the fourth as they commence.

3rd FIGURE, LA POULE, or—Double ladies' chain = top couple advance and retire twice, turning inwards = the four ladies join their right hands in the centre, giving their left hands to their partners, swing the gents. to the centre, and then the ladies return to the centre = all chassez across in a star, and turn hands to places.

4th FIGURE, LA TRENISE (short*), or—First gent. swing the lady on his left with his right hand, and give his left to his partner, retire, holding hands, with the two ladies, who advance and chassez across in front of gent.=gent. passes over between the two ladies and turns round: they re-chassez, and hands three round to places=half promenade, half right and left.

5th. GALLOPE FINALE. Top and bottom couples gallopade quiteround each other=advance and retire, four

* Short Trenise requires 24 bars of music, or three parts; Long Trenise, 40 bars, or five parts, but is seldom danced. The Pantalon, La Poule, Pastorale, and Finale, 32 bars, or four parts for each figure; the L'Eté only 24 bars, or three parts. A long Finale, 48 bars, six parts, is only required for the Lancers and Caledonians.

advance again, and change the gentlemen=ladies' chain=advance and retire, four, and regain your partners in your places=the fourth time all gallopade for an unlimited period.

SPANISH DANCE.

OR, SARABAND OF SPAIN.

Danced in a circle or a line by 16 or 20 couples.

The couples stand as for a Country Dance, except that the first gentleman must stand on the ladies' side, and the first lady on the gentlemen's side.

First gentleman and second lady balancez to each other, while first lady and second gentleman do the same, and change places.

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

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

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

All four join hands in the centre, and then change places, in the same order as the foregoing figure, four times.

All four pousette, leaving the second lady and gentleman at the top, the same as in a Country Dance.

The first lady and gentleman then go through the same figure with the

third lady and gentleman, and so proceed to the end of the dance.

This figure is sometimes danced in 8 bars time, which not only hurries and inconveniences the dancers, but also ill accords with the music.

RULES TO BE OBSERVED IN WALTZING AND GALLOPING.

In this age of waltzing, we need not dilate at length upon the general rules to be observed, but we consider it highly necessary parties should strictly adhere to the following hint. Either of the above are danced by an unlimited number of couples following each other in a circle. Any couple, from fatigue or other motive, should be careful to retire to the centre of the circle, by which means

confusion with the following couple is avoided.

WALTZ QUADRILLES.

First Set.

1. Leading and opposite couples right and left.

The same couples set and swing partners half round with right hands.

Again set and swing back to places, giving left hands.

All poussette round to places.

2. Leading couple promenade within the figure, and turn partners into places.

Ladies' chain.

All promenade quite round.

3. Leading and opposite couples cross over, giving right hands.

The side couples do the same.

All set and turn partners half round.

All promenade to places.

All poussette quite round to places.

WALTZ QUADRILLES.

Second Set.

1. The first and opposite couples advance and retire.

Half right and left.

Ladies' chain.

Advance four and retire.

Half right and left.

2. The leading lady and opposite gentleman cross over, giving right hands.

Re-cross, giving left hands.

Leading couple join hands and cross over, while the opposite couple

pass outside them to their places; then the leading couple return to their places, outside the opposite couple, who return, with hands joined, to their own places.

The same figure again.

The grand chain to places.

3. All promenade quite round.

All join hands and set in a circle.

Turn at corners, half round.

Set in a circle and turn at corners, half round to places.

All poussette quite round to places.

Grand promenade for finale.

WALTZ COTILLION.

Places the same as a quadrille; first couple waltz round inside, first and second ladies advance twice and cross over, turning twice; first and

second gentlemen do the same, third and fourth couples the same, first and second couples waltz to places, third and fourth do the same, all waltz to partners and turn half round with both hands meeting the next lady; perform this figure until in your places; form two side lines, all advance twice and cross over, turning twice; the same, returning; all waltz round; the whole repeated four times.

LA GALLOPADE.

Is an extremely graceful dance in a continual chassez. An unlimited number may join; it is danced in couples, as waltzing.

THE GALLOPADE QUADRILLES.

1. Gallopade.
2. Right and left, sides the same.
3. Set and turn hands all eight.
4. Gallopade.
5. Ladies' chain, sides the same.
6. Set and turn partners all eight.
7. Gallopade.
8. Tirois, sides the same.
9. Set and turn partners all eight.
10. Gallopade.
11. Top lady and bottom gentleman advance and retire, the other six do the same.
12. Set and turn partners all eight.
13. Gallopade.
14. Four ladies advance and retire, gentlemen the same.
15. Double ladies' chain.

16. Set and turn partners all eight.
17. Gallopade.
18. Poussette, sides the same.
19. Set and turn.
20. Gallopade waltz.

THE MAZOURKA.

This is a dance of Polish origin. It was introduced into this country by the Duke of Devonshire, on his return from Russia. It consists of twelve movements; and the first eight bars are played (as in quadrilles) before the first movement commences.

KOŁO. POLISH SET.

The first couple advance to the centre: the lady passes round the gentleman, set: leaving his partner in the second lady's place, the same

gentleman repeats the figure with the other three ladies. The other gentlemen do the same.

RIGHT AND LEFT POLISH SET.

The first gentleman leads his partner, with the lady on his left, round inside the figure, and turns both ladies: the three set, turning to their places: the other gentlemen do the same.

GRAND CHAIN.

The first gentleman leads his partner round inside the figure, and kneels: the lady passes round him: he rises at the eighth bar, set, turning to their places: the other gentlemen do the same.

FINISH WITH KOLO.

THE POLONAISE.

What can be more beautiful than the music of the Polonaise? What more graceful or conversational than the dance so called. And yet it can scarcely be called a dance, since the only variation is a change of hands.

A gentleman, placing himself at the top of the line, claps his hands, and becomes the partner of the first lady, displacing the whole line: one gentleman is thus excluded, who either retires or returns to lead off at top.

This dance is a very great favourite at the northern courts, and the most celebrated musical composers have devoted themselves to perfect the *Polonaise*.

A FEW

HINTS ON SOCIAL POLITESSE,
IN CONCLUSION.

I.

Never answer notes verbally or in pencil. Always seal, and never wafer them. Never return a note, unless you choose not to open it.

II.

A *lady* should in no instance move *first* to a partial stranger. Her aspect will indicate whether the gentleman is to move or not, either in the street or elsewhere.

III.

Kissing the hand is exploded.

IV.

Let conversation on meeting in the street be as brief as possible.

V.

To persons older than yourself (I address this to the male sex), or distinguished for their talent, always move first.

VI.

Never find fault with servants in the presence of strangers.

VII.

Ladies may wear gloves at all times; gentlemen only in the ball-room, at a *reunion*, at the opera, or when walking or riding.

VIII.

There should be no hesitation

whatever when asked to sing, or to play on the piano-forte.

IX.

The *ladies* of the family should always (at the dinner-table) be assisted before a *stranger*, of whatever rank or distinction he may be; at the same time the lady of the house *may* waive any portion of this ceremony if she please.

X.

When requested (at dinner) to sit next the lady of the house, on no account refuse.

XI.

When assisted, it is exceedingly ill-bred to pass your plate to another person.

XII.

Drinking healths may or may not prevail at the house at which you dine:—follow the rule.



A GLOSSARY

OF FRENCH TERMS USED IN DANCING.

Chaine Anglaise—the top and bottom couples right and left.

Demie chaine Anglaise—the four opposite persons half right and left.

Chaine des dames—the ladies' chain.

Balancez—set to partners.

Tour des mains—turn both hands.

Demie queue du chat—the four opposite persons half promenade.

Demie promenade—all eight half promenade.

En avant deux et en arrière—the first lady and opposite gent. advance and retire. In many sets of quadrilles *en avant* only is named, still it is understood that the dancers retire also, unless otherwise expressed.

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

Traversez—the two opposite persons change places.

Retraversez—the opposite persons re-cross.

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

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

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

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

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

En avant trois deux fois—advance three twice.

Les cavaliers seul deux fois—the gentlemen advance and retire twice.

Demie tour à quatre—four hands half round.

Chassez croisez, tous les huit, et dechassez—gentlemen all change places with partners and back again.

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

Balancez en Moulinet—the gents. join right hands with partners, and set in the form of a cross.

Pas d'Allemande—the gentlemen

turn their partners under their arms.

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

A la fin—at the finish.

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

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

Chaine Anglaise double—the right and left double.

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

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

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

Le petit quarré—the four opposite

advance and set, the gents. pass round ladies at their left, the ladies pass round the gents. at their right to respective places.

Le grand quarré—the top couples advance while the side couples separate from each (each moving to their respective sides), the top couples move to the sides while side couples move to the centre, and all to places.

Figure à droite—advance to the couples at the right.

Les tiroirs—the top couple advance to the place of the opposite couple, who simultaneously glide to the situation of the top couples, the bottom couple join hands and to places, while the top couple glide to their places.

Queue du chat entière—the four opposite persons promenade quite round.

Figurez devant—dance before.

A vos places—to your places.

Tour à coin—turn the corners.

Balancez au milieu, et tour de mains—the gents. all set to partners, turning their backs to the centre, and turn partners to places.

Demie Moulinet—the ladies all advance to the centre, giving right hands, and return to places.

Le même pour les cavaliers—the gentlemen do the same.

The Rogen da Coverley.

Top lady & bottom gent. advance to
the center each give their right hands
& turn each other round. — return
to places. — the bottom lady & top
gent. do — D^o left hands —

D^o both hands. — D^o backs to back —
D^o Courtesy & bow. —

The bottom lady & gent. turn off
behind those above them who
sit follow. — when at the top
they join their hands in
an arch & all pass under it
and return to their places —
except the bottom couple who
will find themselves at the top.