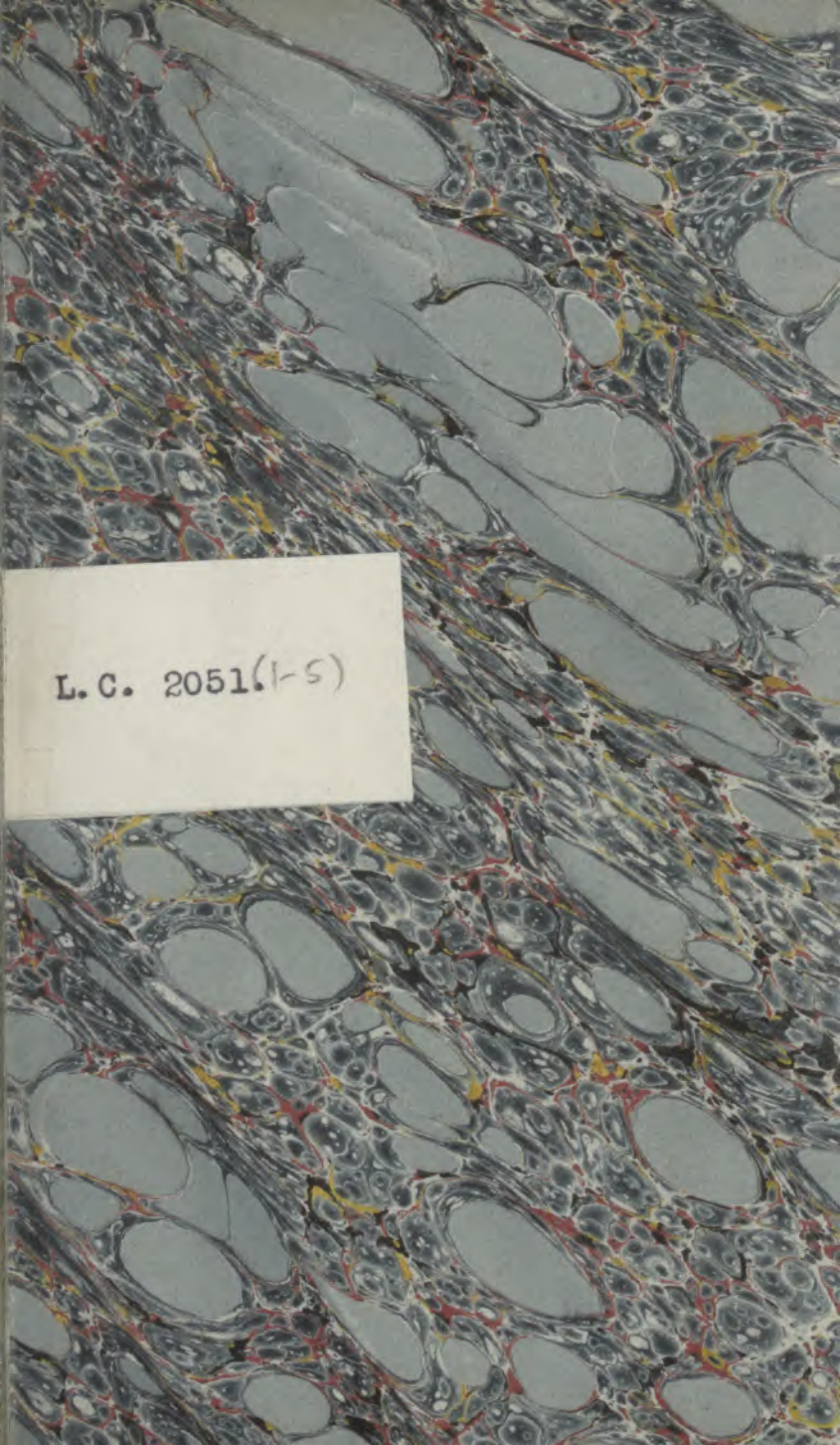
The background of the image is a piece of marbled paper with a complex, organic pattern. It features large, irregular, light grey or blueish-grey oval shapes that are separated by a network of fine, branching lines in dark grey, black, red, and yellow. In the center of this marbled background is a rectangular white label. The label is framed by a thin black border. At each of the four corners of the label, there is a small, stylized black cross or 'X' mark. Centered within the label is the text 'J. R. D. Forrest' in a serif font. Below this, and slightly to the left, is the word 'Edinburgh' in a smaller, similar serif font.

J. R. D. Forrest

Edinburgh

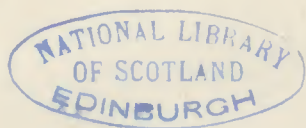
The background is a complex marbled paper pattern. It features large, irregular, light grey or off-white oval shapes that are scattered across the surface. These shapes are separated by a dense network of fine, dark grey or black lines. Interspersed within these dark lines are thin, irregular streaks of red and yellow, creating a rich, textured appearance. A small, rectangular white label is positioned on the left side of the image, partially overlapping the marbled pattern. The label contains the text 'L. C. 2051(1-5)' in a black, sans-serif font.

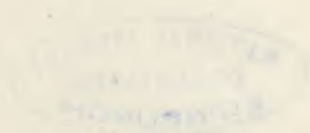
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THE ADDRESS;
OR
An Essay
ON
DEPORTMENT;
AS CHIEFLY
RELATING TO THE PERSON
IN
DANCING:

CONTAINING

INSTRUCTIONS AND OBSERVATIONS

- | | |
|--|---|
| On the proper Mode of making the Bow and Courtesy; | On the presenting of any thing by one Person to another; |
| On the taking off and putting on the Hat; | On Affectation in Dancing; |
| On entering and on leaving a Room; | On the Execution of the Feet in Quadrilles and general Dancing; |
| On Walking; | Quadrilles and Country Dance Figures, compared as to their Beauty and Form; |
| On Standing; | On the Deportment of the Person in Quadrille Dancing and Waltzing; |
| On the use and carriage of the Arms; | On Salutation at Meeting, and at taking Leave, &c. |
| On the Carriage and Motion of the Body; | |
| On the Motion and Carriage of the Head; | |

ILLUSTRATED BY DIAGRAMS.

By **THOMAS WILSON,**

Teacher of Dancing,

From the King's Theatre, Opera-House; Author of several Works on Dancing, &c.

ENTERED AT STATIONER'S HALL.

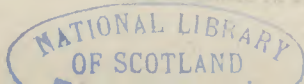
L O N D O N,

PUBLISHED BY THE AUTHOR,

At his Academy, Old Bailey;

Sold also by the Booksellers; of whom may be had also his various Publications on Dancing; and his Comedies of the "Disappointed Authoress" and "Plot against Plot"

1821.



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P R E F A C E.



A professional practice, as teacher of Dancing, for more than twenty years, has given me an intercourse with persons of all ages and classes of society, that has furnished me with the means of knowing the general deficiency in the most essential mode of Address and requisite Deportment, both in and without the Ball Room. Having found that many of my pupils, although they had acquired an excellent scholastic education, were yet wholly unacquainted with these established rules of politeness, I have been induced to publish this little Work, in which will be found such instructions, as with the aid of the accompanying Diagrams, will, it is hoped, enable the student to acquire those qualifications so indispensably requisite.

Although it is the province of every Dancing Master to teach these accomplishments, when required, yet there are to be found many as destitute of these requisites as the generality of their pupils, and who think nothing more is wanted than a few figures and steps; and those teachers who are thoroughly qualified to give instructions, when required to impart them, generally make a separate charge for what is termed, "The Address," and that only consists of instructions for making the Bow and the Courtesy, the entering and leaving a Room, the putting on and taking off the Hat, and the presenting any thing

by one person to another. This portion of Department is all that is included in what is termed "The Address," and for this, when taught separately, eminent teachers never charge less than from three to five guineas. Now, as the whole of this is correctly laid down with other necessary information in Department, at less than one twentieth part of the usual charge of the teacher, it is obvious that the price of this Work is very low, in proportion to its usefulness; it is presumed also, that it may not be useless even to those who chuse to receive personal instruction from a teacher, as they may be enabled satisfactorily to know to what points such instructions should extend, and whether justice is done to them by their masters.

THOMAS WILSON.

Old Bailey, 9th April 1821.

THE
ADDRESS;

OR,

AN ESSAY ON DEPORTMENT.



ON THE DEPORTMENT OF THE PERSON.

A GRACEFUL and easy Deportment, is not only an essential and necessary acquirement, as relative to the ball room, but its attainment will be found requisite and highly useful in the general carriage and movements of the figure. Indeed, the study and practice of a general good deportment, will have the effect of removing even natural deformity, in many instances, and will give that simplicity and ease in the general use of the limbs, that produces a beautiful and strikingly pleasing effect.

That a graceful deportment of the person is useful, may be learnt from the writings of men of polite literature of all countries and ages; all of whom have agreed, that a graceful and easy deportment of the person, added to polite conversation, will prove of more real value to its possessors in their general intercourse with the world, than all the learning studiously acquired without it.

The great Duke of Marlborough (who had not the character of a learned man) was enabled, through the possession of these qualifications, independent of his skill as a general, to become so successful as a negociator; and so well was the governing influence over the minds of others known to the celebrated Earl of Chesterfield, that in his Letters to his Son, he was ever reminding him of the necessity of paying attention to the graces, and of acquiring an easy deportment; and recommended certain masters, to teach what his Lordship considered the most useful accomplishment.

Numerous instances might be quoted, shewing the necessity for its acquirement; but it is generally known, that a genteel address and easy deportment, without any other recommendation, have laid the foundation of the future fortunes of many persons: while others, possessing great mental abilities, perhaps, but for the want of a proper attention to deportment, have contracted rude and clownish habits, and thereby obstructed the road that might otherwise have led to their preferment.

It is generally remarked, that much depends on first impressions, from which the necessity is obvious, that all persons, considering their own interest, should so qualify themselves, as to become acquainted with every possible acquirement, fitted to prevent any evil prejudices that might otherwise arise and be entertained.

In the ball room, or in any other assembly, the visitors generally form new acquaintances, who are chosen from their appearance and deportment; consequently, attention to a refined mode of deportment must form the best means of recommendation.

Many persons of intrinsic worth, possessing great talent and amiable dispositions, are passed

unnoticed in the ball room, in consequence of their awkward deportment. The value of such persons acquaintance, and all the benefits arising from their superior knowledge, are thereby lost; but which might otherwise prove of infinite service to those possessing acquirements of less real value, yet, with a more polished and easy exterior, which they are enabled to assume, from proper attention to good instruction in the deportment of their persons. The question naturally arises, how is it to be accounted for, that persons with judgment and genius, and acquirements arising from the application of both, should not see the necessity of learning this essential part of polite education.

The study of Deportment furnishes an ease and grace to every action adapted to its peculiar use and intention. It is not, as is very frequently and most erroneously held out, acquired in the learning of Dancing; (notwithstanding, it cannot be denied to be the province of every teacher of that art, to give to the pupil the necessary instructions for deportment of the person, generally, as in walking, standing, &c.;) but the proper mode of taking off and putting on the hat, presenting any article, as a glove, snuff box, card, &c. &c.; situations in which persons may be placed, and offices that they may have to perform, that may never occur in dancing, or in the ball room, are altogether totally neglected.

The modern ball room is miserably deficient in the display of graceful deportment; so many in the first place having received no instruction in dancing, conceive that a slight knowledge of figures, and a shuffling about of the feet, form the whole of what is required; and, in the next place, most of those who may have received

instructions, have been either very insufficiently taught, or have been very inattentive.

Many modern teachers are totally ignorant of the correct rules essentially necessary to the acquirement of a graceful deportment; but the teachers of the old school, having a thorough knowledge of these requisites, invariably teach Deportment, not as exclusively to be observed in the ball room, but to give their pupils such instructions as constitute a certain foundation for their correct and general observance.

A perfect knowledge of Figures and Steps is not alone sufficient to form the dancer; a study of the use of the head, arms, and body, as applying to and accompanying each varied movement, is indispensably necessary to be attained, before the required effect can be produced—even by those capable of the most brilliant execution with the feet.

Those persons, therefore, who are anxious to become possessed of so useful and pleasing an accomplishment as dancing, and to excel in the ball room, will find a close attention to the study of a graceful deportment of the greatest possible advantage. It will, in the study of it, require all the attention that can be paid; not being so mechanically acquired as Figures and Steps, but requiring not only much practice, but nicety of observation, previous to that ease being obtained, which produces the ultimate effect of pleasing simplicity and beauty—never failing to attract the eye of taste, and ever exciting more attention and admiration, than a brilliant execution of the feet alone is capable of.

When the student becomes well grounded in the correct principles, he will find that they consist of but few; and he will be enabled to divide and display the various ornamental parts forming

a graceful deportment at pleasure, according to different situations.

The student's first object, however, must be an attainment of the Figures and Steps; and he must be enabled with ease and precision, to adapt them properly to music, previous to the study of the rules of deportment, required in dancing. The figures, steps, and music, form the structure; and a graceful deportment embellishes, ornaments, and harmonizes the whole.

This article was intended principally for the use of those frequenting the ball room; yet, several of the remarks and instructions may be properly applied, and of utility out of the ball room. Such others are added as will assist greatly towards the acquirement of an easy deportment, by those persons unacquainted with dancing, who, though not inclined to attain that accomplishment, may be anxious to acquire an easy and genteel deportment; conceiving it indispensably necessary to the attainment of the objects they may have in view, in their commerce with the world. That it is generally necessary is universally admitted, as it draws the distinction between the accomplished and the uncultivated.

By means of the few sketches referred to, and illustrative of this article, the student will be assisted in acquiring a graceful and easy deportment; and, added to the following rules, with the aid of a good teacher, persons of the most ordinary capacity may be enabled to acquire what is necessary for its attainment—the sketches and rules given will no doubt of themselves prove fully sufficient.

In laying down rules for the attainment of a graceful deportment, some idea becomes necessary to be given, of the received opinions concerning beauty and deformity, and the sort

of forms and lines that contribute to either, that the student may know in detail the figures, lines, and forms, held as the most beautiful, by persons of taste, and judges of that in which beauty and deformity consist.

It would not be sufficient to declaim against existing errors, and a rude uncultivated manner, without pointing out in what they consist, and shewing the means and necessity for their removal and improvement. The following remarks, observations, and rules, are therefore given; and which it is trusted will tend to realize so desirable and necessary an object.

COUNTRY DANCE AND QUADRILLE FIGURES COMPARED WITH EACH OTHER, AS TO THEIR BEAUTY OF FORM.

To enable the learner, or the dancer, to select such figures in the setting of a dance as will produce the most beautiful and pleasing effects, it will be proper, in the first place, to point out the most elegant, as far as relates to their various movements; and by contrasting them with each other, shew in what consists their beauty.

The Diagrams will shew, that the Figures in Country Dancing and Quadrilles consist, and partake of various forms and directions of lines, traced in their performance; as circular, half circular, curved, serpentine, angular, and straight lines.*

* The whole of the various forms and evolutions of all the Country Dance Figures, are correctly drawn

The figures or forms, consisting of serpentine lines, are esteemed the most beautiful.

The figure "*Hey*" in Country Dancing, being composed of several of those lines interlacing and intervolving each other, claims the pre-eminence, by reason of the flowing graces and beauty it necessarily displays in its performance.

"*Whole Figure at Top*," assimilates to the beauty of the figure *Hey*, and resembles in its performance the figure of 8.

"*Swing Corners*" is a figure, that, being composed of serpentine and half circular movements, has, when well performed, a very pleasing effect.

"*Turn Corners*," partaking more of half circular and less of serpentine lines, is not so beautiful a figure as the last; but still pleasing. The Quadrille Figure, "*Chaine des Dames*," has a pleasing effect—resembling the Country Dance Figure, "*Swing Corners*," being composed of serpentine lines.

Circular and Half Circular Movements, of which there are many in Country Dancing and Quadrilles, as "*Hands Round*," "*Hands Across*," "*Moulinet*," "*Tourns de Main*," "*Turn your Partner*," are agreeable; though not so pleasing as the Serpentine Movement. The last figures have a very good effect when well performed, and the couples stand at a proper distance, and partners immediately opposite to each other, in Country Dancing, and in their proper situations in Quadrilles; yet it has not the advantage, in

and explained by means of Diagrams in my "*Complete System of English Country Dancing*." For a correct idea of the form and construction of Quadrille Figures, see my "*Quadrille Panorama*," in which all the various forms are also described by Diagrams.

its performance, of interlacing three serpentine lines within each other, and traced in different directions, as in the *Hey*.

The Country Dance Figures, "*Swing with the Right Hands, top and bottom*," and "*Swing with the Right Hand round the Second Couple, and then with the Left*," and the Quadrille Figure, "*La Grande Chaine*," partly composed of the serpentine form, have always a good effect, and accord pleasingly with true taste, when correctly performed.

The foregoing are the principal Figures, considered the most beautiful in form and construction.

All Figures composed of straight and angular forms, of which there are several in Country Dancing and Quadrilles, have a different effect, and serve to vary the form of the dance, by setting off to greater advantage those before mentioned.

IN COUNTRY DANCES.

"*Lead down the Middle, and up again*," though it is a Figure frequently performed, excites but little attention.

"*Lead Outsides*," or what ought more properly to be called "*Lead to Outsides*," is also composed of straight lines; and a variety of other figures, although very useful in assisting to form the dance, and almost constantly introduced, produce nothing pleasing either to the performer or spectator.

Angular Movements, by a single person, are not calculated to please either in Country Dancing, or in any other case, being the very reverse of graceful and beautiful forms.

The Figure of Right Angles,* Top and Bottom, affords a specimen.

QUADRILLE FIGURES.

The Quadrille Figures, "*En avant*," "*En arriere*," "*Chassez a droite*," & "*A gauche*," being likewise composed of straight lines, have a similar effect.

Also the Quadrille Figure *L'Eté*†, which is a rectangular form.

But the *Grand Quarrée*, in Quadrille Dancing, though composed of Angular Movements; yet (as they intersect each other) when well performed, has an interesting effect.

From the preceding remarks, the dancer will be enabled to judge of the effect capable of being produced by the combination of different Figures, according to their forms, and have, in the selection of them, in forming or setting Country Dances, or composing Quadrilles, an opportunity of suiting taste in various forms.

THE EFFECT OF STRAIGHT LINES.

Straight Lines are useful, but not elegant; and, when applied to the Human Figure, are productive of an extremely ungraceful effect.

* See the form of this Figure in "System of English Country Dancing," page 122.

† See "Quadrille Panorama," for the correct form of these Figures.

Straight and Angular Lines applied to and produced in laborious and violent motion, are more mechanical, and consequently more easily imitated, by the means of mechanism. Puppets may be made to move with an agility the Human Figure is incapable of ; yet the means cannot be given them of displaying those graceful, easy, and pleasing movements, of which animated nature is exclusively in possession.

The uninteresting sameness produced by straight lines is exemplified in the marching of soldiers, which, from being so truly mechanical, becomes so easy of imitation, that a *fac simile* is capable of being represented on the top of a clock, &c.

THE EFFECT OF SERPENTINE OR CURVED LINES.

With persons of taste, and true judges of beauty, the gently flowing Serpentine and Curved Lines, form the *acme* of grace, and have always been considered most beautiful.

It is in animated nature that these lines and forms predominate, and insure to themselves, in the judgment of all, that pre-eminence, which from their beauty and grace they justly claim.

That part of the Creation which is the most beautiful in form, is capable of displaying the most beautiful motions. For instance, the swan has been ever accounted one of the most beautiful birds in the Creation ; and, when seen gently gliding along the chrystal stream, the elegant serpentine and gracefully varied movement of its neck, never fails to excite admiration.

It is not the form *alone* that strikes us as being beautiful; but the idea *coupled* with it, that that form is capable of producing so many varied and equally beautiful gestures.

In the species of horses, that is said to be the most beautiful, the neck from its length is capable of the greatest variety of graceful movements.

THE MINUET.

The *Minuet*, from its gentle and gracefully rising and sinking movements, may be deemed a model of graceful beauty in Dancing, when well performed; it is probable that the Minuet was alluded to by Shakespeare, in his *Winter's Tale*, when *Perdita* says, "When you dance, I wish you a wave of the sea."

THE EFFECT OF CIRCULAR LINES AND MOVEMENTS.

Circular Lines, Forms, or Movements, though not so beautiful and elegant in their formation or effect, as serpentine lines, yet are of such a pleasing nature, as to claim the attention, and attract the particular notice of the spectators.

The dancers, in performing these Movements, have ample opportunity afforded them of displaying their personal accomplishments. The figures of "*Hands Six Round*," "*Hands Across*," in Country Dancing; also "*Le Grand Rond*," in Quadrilles, requiring several persons in their performance, the circular display of the figures

and forms of the different Dancers, produces much pleasing variety and effect. A proportionate effect is produced in the performance of half circular movements, according to the extent, situation, and number of persons employed in their performance.

The foregoing remarks being deemed sufficient to enable the dancer to form an idea of those figures and forms esteemed the most beautiful, and to assist him in the composition and performance of such dances, as cannot fail to attract and merit admiration; an attention will, in the next place, be necessary to the following observations and instructions, which not only relate to such particulars as are absolutely requisite to be descanted on, to point out the bad habits contracted and continued to be practised, in defiance of the rules of grace, both within and without the ball room; but also to afford a stimulus and facility to improvement.

BOWS AND COURTESIES

Form the grand feature of deportment—they are material requisites in polite life; and it is indispensably necessary that they should be made in a graceful, easy manner, that the lady and gentleman may be distinguished from the rude, uneducated, and vulgar.

The system on which the graceful acquirement of Bows and Courtesies is formed, ought thoroughly to be understood; and must be incessantly practised before the necessary ease required to be displayed can be attained.

Notwithstanding that Bows and Courtesies are generally deemed necessary to be observed even

in common intercourse with society, the neglect altogether in some, and the awkward attempts by others, in the use of so prominent a feature of deportment in the ball room, is truly shameful; so few are there out of the many, in the constant habit of frequenting the ball room to be found, making a bow, or courtesy, better than those never having entered one, from total disqualification.

The Bow and Courtesy require more ability in the teacher, and much more attention from the learner in their proper acquirement, than is generally understood, or believed to be necessary; and it is too common a case that many persons who have had every opportunity from superior situations in life of acquiring a knowledge of them, and their proper use, have still paid so little attention to the correct acquirement of the true principles, and have been so indolent in the practice of them, as to be no better than those in humble life, who, perhaps never received any other instructions, than those afforded at a day school. An instance decidedly conclusive as to the truth of this is deducible from the manner in which the Bow and Courtesy are made in such Country Dances as require a pause to answer to the time of the music, as in "*La Belle Catharine*," "*The Haunted Tower*," &c.; also at the commencement of *Quadrilles*, in which the capability of making the Bow and Courtesy properly, is easily to be discovered. Some persons will make the Bow, by suddenly jerking the head; others, by bending the head, and at the same time scraping the foot on the floor, in a manner peculiar to a country school boy; others, by bending the head nearly to the ground, are consequently prevented from resuming their situation, and performing the next figure in time for the music.

It may frequently be observed, that persons, in bending, suffer their arms to hang in a manner seemingly void of animation ; and others, aware of their own ignorance of the correct manner of Bowing, attempt to pass it off by a nod of the head.

Some ladies are equally reprehensible in their manner of making the Courtesy; who, instead of passing the foot into its proper position, and gently sinking, make a sort of motion that has acquired from the nature of it, the appropriate, though perhaps not the most refined appellation of a *sudden Bob* ; others, on the contrary, will make the Courtesy in a stiff, crude, and formal manner, equally disgusting.

To enumerate the different situations in which Bows and Courtesies are requisite to be observed and used in a graceful and becoming manner, would not accord with the limits of this work ; however, it is necessary, that a description should be given of the manner of making them, as most frequently used, and in most general request.

The description will be confined merely to the shewing of what a Bow and Courtesy in principle consist, without any consideration as to the situations in which they are required ; though it is necessary to mention, that there exists a difference in the making of them, according to different situations, whether in dancing or otherwise.

The gentleman, in making the Bow, will observe that his right or left foot, according to the situation in which he may become placed, should be passed from the first position shewn by Fig. 1. Pl. 1. into the second, shewn by Fig. 2, the first position, should be then resumed ; the knees preserved perfectly straight, and the head and shoulders gently inclined, tracing forwardly an

imaginary curved or bowed line, and returning to an upright posture in the same gradual and easy manner; making no rest during the inclination of the head (see Fig. 3. Plate 1.)

The lady in making the Courtesy, should pass her foot from the third position, (shewn by Fig. 4.) into the second position, and bring it to the fourth position in front, gently sinking with the knees turned outwards to the sides; preventing, as much as possible, any forward projection of them (see Fig. 5.); an attention to which will afford an easy equilibrium of the figure, so necessary to the graceful effect, capable of being produced, and most properly required. The more easy the performance of the Bow and Courtesy to the persons making them, so much more graceful to the spectator.

PUTTING ON AND TAKING OFF THE HAT.

A graceful manner of putting on and taking off the Hat, requires very particular attention, in the *Minuet*; but, as the Hat is not now worn in the ball room on any other occasion, the gracefully putting on and taking off the Hat, becomes an embellishment in much more request out of the ball room, than any other article herein treated on, under the head of Deportment. The arm employed in putting on and taking off the Hat should be raised gently; particularly avoiding raising it angularly, but in a circular line, and by all means avoiding a sudden straight direction (see Fig. 6. Pl. 1.). The too common custom of exposing the inside of the Hat is not only exceedingly improper, but highly indelicate. The manner in which it should be held is shewn in

Fig. 6; and the manner of taking it off, and placing it on the head, in Fig. 7.

THE PRESENTING OF ANY THING BY ONE PERSON TO ANOTHER.

To do which easily and well, is unquestionably requisite, as frequent occasion requires the presenting of a glove, fan, ticket, card of address, &c. &c. both within and without the ball room. The manner of doing it affords ample means of drawing comparison between the accomplished and the uncultivated—it requires ease and confidence; and, if done at the time of passing the person to whom the article is presented, a knowledge of the passing Bow, and of forming an easy circular movement of the arm, is requisite, (avoiding any angular bend at the elbow). In presenting it properly, the foot should be passed forward into the fourth position, the head a little inclined, and the arm raised in an easy curved form, by an attention paid to the movement of the elbow (see Fig. 8. Pl. 2.). Should the person be promenading, care must be taken that the Bow be made at a proper distance. Some of our principal Dancers and best Actors afford examples worthy of being copied, from their great practical knowledge of the true principles of beauty and deformity; having acquired confidence by so frequently having occasion to exercise the rules of grace, their consequent easy manner enables them generally to excel persons in private life. The reader is therefore recommended assiduously to practice the presenting any thing in all the different situations in which he may

be at all likely to have occasion to perform the office.

THE MANNER OF ENTERING AND LEAVING A ROOM

With ease and propriety, has ever been considered of so much necessary convenience and effect, that very few persons in general life neglect to make it a particular point in request in the education of their children; as teachers of dancing are almost invariably expected to give instructions to their pupils, in this essentially requisite part of "*the Address*."* Numbers of persons frequently apply to teachers of dancing, with a view to the acquirement of this requisite only; as the manner of entering and leaving a room affords the necessary criterion, whereby to judge of good breeding. The graceful Bow and Courtesy are the principal requisites to be attended to, added to an easy graceful manner of introduction to the company present.

ON THE MANNER OF WALKING.

Nothing perhaps is more varied in its style and manner than Walking, as two persons are rarely to be met with, who walk in the same style. To walk well ought certainly to be acquired, as an easy and genteel manner is so material to a graceful deportment.

* See the Preface, for what is generally called, "*The Address*."

It is a habit with some persons to walk quick, and with others slow, each manner being correct according to circumstances; but the obvious defects in walking are shewn by those who use short jerking steps, drag their feet after them without animation, by some who raise the legs above the necessary height in the manner of stepping over a stone, &c. while others are seen shuffling on, with their toes turned in, and knees bent forward; and some persons may be seen skipping on the toes only; others are gliding along on their heels. Independent of any natural deformity, the above defects are exhibited daily; but never in those persons having any regard for the opinions of observers.

To walk well, an attention to an easy carriage of the body, and proper elevation of the head will be required, and all stiffness must be avoided, the steps lengthened proportionately with the height of the person, the tread firm, with the knees straight; avoiding walking wholly on the toes or heels. The hips, knees, and feet corresponding, in being turned outwardly, and the weight of the body alternately resting on the foremost foot, the other becoming raised, prepared to pass forward, &c. The arms preserved in an easy manner by the side, avoiding by all means the ungraceful habit of swinging them backward and forward (see Fig. 9. Pl. 2.). In promenading in the ball room particularly, a graceful manner of walking is most essentially requisite, as therein every opportunity is afforded of displaying the figure to advantage. In the slow promenade, or march, the body must be carried in an easy graceful manner, and the toes pointed in their proper positions.

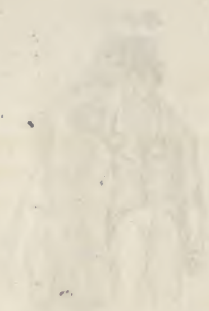


Fig. 6



Fig. 7.



The left hand is here used in presenting, carriage of the hat &c. the right of the Dancer being frequently engaged with his Partner; when this is not the case, the right hand should be used.

Fig. 5.



Fig. 3.



Fig. 12.



Fig. 1.



Fig. 2.



Fig. 4.

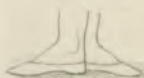


Fig. 8.



Fig. 11.



Fig. 9.



Fig. 13.

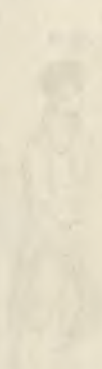


Fig. 10.



Fig. 14.





ON THE MANNER OF STANDING.

The proper manner of Standing has, through idleness and inattention, been carelessly treated by some, and totally neglected by others.

The manner of Standing in a Country Dance ought particularly to be attended to, as a loose deportment in this respect becomes open to observations, not only of the persons in the dance, but also of the spectators, and only serves to create contempt through the disrespect such carelessness evinces. The first and third positions are the most proper in which to stand easily, as the body may be kept erect with a suitable elevation of the head, without any apparent stiffness.

Should the set be composed of many persons, and a great length of time consequently occupied in standing, the positions may be varied, and will not only suit the commencing movements when called into action, but the habit will be avoided of resting the body on one leg to relieve the other, producing an effect truly inelegant, the person so standing appearing to have a dislocated hip. Standing in the set, with the arms crossed, or with the hands in the pockets, is extremely improper, and ought to be avoided.

ON THE MOTION AND CARRIAGE OF THE HEAD.

In Dancing, an appropriate motion of the head is essential in producing the requisite effect.

According to the turns of the body, and movements of the feet, the Head should be moved in an easy, graceful manner, (see Fig. 11. Pl. 2.); a pleasant countenance contributes greatly to an improved effect, and takes away all appearance of labour, in performance of the several movements.

The head, in some parts of the dance, when held in an elegant and dignified, yet easy and graceful situation, gives to the whole a distinguished effect.

In all motions of the head, and in changing one position to another, all sudden motions must be avoided, and the positions suffered to fall into each other with a graceful inclination.

It must be remarked, that a projection of the chin is a real distortion of grace, as applied to movements of the head. Holding down the head breaks into the rules of Grace, applicable to the Body, &c. is a bad habit, equally prevalent in walking or dancing, and, as it implies bashfulness or inability, ought particularly to be avoided.

ON THE USE AND CARRIAGE OF THE ARMS, AND THE GIVING OR PRESENTING OF HANDS.

In the majority of the Movements and Actions of the Figure, the Arms are essentially employed; yet proper attention is rarely paid to the acquisition of an easy manner of using them.

Foreigners have been known to accuse the English of ignorance of properly disposing of the arms, in standing, walking, &c. It is to be hoped, that this accusation is but partially founded.

Amongst Quadrille and Country Dancers, a more graceful carriage and easy command of the arms are much wanted, and their acquirement ought not to be neglected; as there are but few movements where an opportunity is not afforded of shewing and displaying the person to great advantage, in the gracefully giving the hand, either to the partner, or in performing the figure to any other person, particularly in all those figures where turning, swinging, or leading occur, as in "*Swing Corners*"—"Turn Corners"—"*Hands Across*"—"Hands Four and Six Round."—"Lead Outside"—"*Down the Middle*"—"Chaine des Dames"—"*Chaine Angloise*,"—"Promenade," &c. &c.

In presenting and joining hands, either with partners or with any other persons, angular or straight lines must be avoided, and the arms raised in an easy manner, so that from the tip of the finger to the shoulder shall be formed a gentle curve; taking especial care, that whether one hand, or both be joined, they be not raised above the level of the shoulder; except the figure of the dance be such as to require it; as in "*The Triumph*"—"La Pastorelle, &c."

The too frequent practice of moving the arms up and down, in "*Leading down the Middle*," is an extravagant impropriety, and disgraceful to those who use it in genteel company.

In the performance of the figures where Swinging and Turning are used, a proper distance from each other of the persons joining hands is requisite to prevent the bending of the elbows, which produces the ungraceful attitude of two Angles, instead of one Serpentine line (see Fig. 12. Pl. 1.).

The palms of the hands must not, in any instance, be turned upwards; and in joining of

hands, it is quite sufficient to use the fore finger and thumb only. To grasp the whole hand, as some rudely do, is altogether improper, and in good company considered an unpardonable freedom.

Bearing down and improperly confining the hands, complaints of which are repeatedly made in the ball room, call for loud and severe reprehension.

It is a common practice with some gentlemen, constant frequenters of the ball room, instead of gently taking the hands of the ladies, as before mentioned (see Fig. 12,) to grasp and confine them so closely, as to prevent their being disengaged in proper time; and frequently in "*Leading down the Middle*," to bear down the hands of their partners, and suspend on them nearly their whole weight. Being thus consequently obliged to dance double with bent knees, and prominent elbows, all appearance of grace and elegance is lost, by a display of vulgarity in the extreme.

ON THE CARRIAGE AND MOTION OF THE BODY.

Notwithstanding that so much depends on the carriage of the Body, generally, in its influence and operation on the other parts of the figure, little attention is paid to it. The effect of its proper use may be witnessed in the performance of some principal dancers, who display a correct deportment of the Body to so much advantage in their execution, by the Legs and Feet, and the use of the Arms, &c.

A proper deportment of the Body is essentially necessary in walking as well as dancing, &c. It should appear neutral on most occasions, by not apparently joining in the rapid movements of the legs and feet, or in forming and changing the attitudes by the arms, &c.

The Body held firm and upright, avoiding stiffness; the shoulders drawn easily back, the movements of the thighs and legs taken from the hip, and the arms used appropriately, without seeming to disturb the proper carriage of the body, will give the general effect of the figure necessary to be produced, by all who wish to excel in graceful deportment. The proper manner is shewn by the figures already referred to.

AFFECTATION IN DANCING

Should most particularly be avoided, not only as disgusting, but also as tending to prevent the whole performance of the figure as correctly set. For instance, some persons may be observed in the ball room, who are excellent dancers, and consequently despise the efforts of others; and in going down a Country Dance, or standing in it as neutral, when they are required to Turn or Swing Corners, or take the hands in "*Leading Across, Setting and Changing Sides*," &c. affectedly omit what is correct, and dance round the lady or gentleman, with whom they should turn as the figure requires. Also in Quadrilles, in "*Chaine Anglaise*," & "*Chaines des Dames*," the same will apply.

Such conduct betrays an ignorance of that which ought to be remembered, that all persons

standing up in a Dance are alike entitled to civil and polite attention.

EXECUTION OF THE FEET.

A proper execution of the Feet necessarily belongs to correct Deportment in Dancing, as it renders the persons observing correct execution distinguishable from those who presume to stand up in a Dance, ignorant of proper steps, and who not only consequently introduce a variety of grotesque movements, to the danger of those who are in the Set; but instead of performing the figure to the same time in music, and in the situation directed by the figure of the dance. In "*Set and Change Sides*," for instance, one person will have crossed the Set, before another has finished the Setting, as adapted to the figure and Music. So far as the proper execution by the Feet, of the Steps necessary in the performance of the figures belongs to Deportment; and where good Dancing, coupled with Deportment, has the ascendancy, is strikingly observable in the correct performance in Quadrilles where *Pas Seuls* are to be performed, as in "*La Pastorelle, &c.*" also in the Country Dance Figures of "*Set and change Sides*"—"Set contrary Corners"—"*Set three Across*"—"Set three in your Places"—"*Set & half Right and Left.*" For, if otherwise than correctly performed, one person will very probably run against another, and destroy the sociability of the Dance, from the consequent confusion.

The Steps are composed for the correct performance of the various figures to the times

and measure or music thereto adapted; it is contrary to correct Deportment when they are not properly applied.

To produce the necessary effect in point of graceful execution, all the movements are properly performed from the hip; and those that require bending, by the knee, preserving the body straight and easy (see Fig. 13. Pl. 2), and in rising, straightening the knee, turned outwardly in the same direction, the toes pointed downwardly (see Fig. 14, Pl. 2.)

The introduction of Steps composed for and adapted to any other species of Dancing must be avoided; shuffling and rattling of the feet, as used in Hornpipe Steps, and the flat footed movements of Spanish Dancing, are incompatible with those in Quadrilles and Country Dancing; and, when introduced, tend to draw on the performer, the contempt of the more enlightened part of the company.

Looking at the feet, whether in Dancing or Walking, &c. is a bad habit, too frequently practised, and calls for reprehension; independent of the affected appearance produced by its impropriety, it not only bespeaks vanity, and an exclusive opinion of ability, but the better effect to be displayed by the figure is lost.

SNAPPING THE FINGERS, &c. IN DANCING.

The impropriety of snapping the Fingers in Reels, and using the sudden howl or yell, which partakes of the customs of barbarous nations, is directed to be avoided in the Article under

the head of "*The Etiquette of the Ball Room.*"* It is necessary here to mention that such practices are entirely contrary to correct and genteel Deportment.

ON THE DEPARTMENT OF THE PERSON IN QUADRILLE DANCING.

Quadrille Dancing has now become so general, that most persons who visit the Ball Room, will now (as they have been used to do in Country Dancing) venture to stand up in a Quadrille, and it is in general observed that two thirds of such persons have either never learnt, or been badly taught; so that their knowledge at furthest consists of an imperfect idea of a few of the most simple figures; and, by way of excusing their inability, they declare that nothing more is wanting.† A proper knowledge of the steps, so requisite in Quadrilles, or any attention to the carriage of the arms or deportment of the person is by them wholly neglected.

Now, as this department of Dancing, from its open form and construction, and requiring only a small number of persons to form the Sets, renders all in those sets conspicuous in their movements, and unlike the English Country Dance, where, by the number and closeness of

* See my "Companion to the Ball Room."

† This is chiefly to be attributed to certain teachers of Dancing, who propose to complete the learner in this department of the Art, in a few lessons, at low prices; but such completion consists only of a slight knowledge of a trifling step or two, and a few of the most simple figures, and the pupils are induced to believe that nothing more is wanted.

the sets, want of ability may sometimes pass undiscovered; but in Quadrilles, Dancers not only stand conspicuous to the company, and those in their own set, but there are frequently *pas seuls* for each person.*

Then let it be imagined how such persons must feel, were they sensible of the ridiculous figure they make, shuffling backwards and forwards, without knowing how or where to place their feet, or paying the least attention to the carriage of the arms and body. As a graceful deportment is more required in this department than any other, the Dancers being more exposed to view, great attention should be paid to the giving the hands gracefully in "*Chaine Anglaise*" "*Chaine des Dames*," & "*Tours de Mains*," and in carriage of the arms in Promenade; also in taking the hand of your partner, "*En Avant*," & "*En Arriere*," &c. or in any other movement that requires the gentlemen to lead the ladies. Without a graceful carriage of the arms, and an easy deportment of the whole person, no one can be considered a good Quadrille Dancer.

ON THE DEPORTMENT OF THE PERSON IN WALTZING.

It is too frequently observed, that in public assemblies, persons are to be found, who not only Waltz in an awkward and inelegant manner;

* For a correct idea of the form and construction of the various Quadrille Figures, see my "*Quadrille Panorama*," in which all the various forms are accurately described by Diagrams.

but by hugging and dancing so close to their partners, stamping with their feet, bending forward at their knees, and poking out their elbows, disgust the spectators, and prove unpleasant to their partners; this method of Waltzing is not only objectionable to the company, but tends to bring this elegant species of Dancing into disrepute, which if well performed according to the * Rules laid down, will be found to be one of the most elegant and interesting departments of the art. It is not alone sufficient to make a good Waltzer, to have a correct knowledge of the steps, or a brilliant execution of the feet; but they must be united with a graceful carriage of the head and arms, and an easy and elegant deportment of the person.

From the foregoing observations it will be obvious to the Reader, that to Dance gracefully every attitude and every movement must be made, so that nothing shall appear studied; for whatever seems studied, seems laboured, and that execution by the feet is not alone sufficient to excite admiration, or accord with true taste, but a graceful Deportment of the whole Figure, and having it thoroughly at command is also requisite; so that each feature will correspond properly with each motion and action of the other.

* See my "Correct Method of German and French Waltzing," in which the proper steps are accurately described, and the various positions of the Arms, shewn by full length figures, in the most admired positions in Waltzing.

ON SALUTATION AT MEETING AND AT TAKING LEAVE.

These ceremonies are varied in different countries, according to customs peculiar to each. It is here only intended to give the outline of the most proper modes to be observed in this country; the discretion of the Reader will enable him to adapt such occasional variation, as circumstances may require.

The introduction of a lady or gentleman to us, when seated, is a frequent occurrence; if such person, at the time of being introduced, should be standing, politeness requires us to rise and make an obeisance, or present the hand, according to circumstances.

The custom of shaking hands should be confined to those who are on equal terms, or in equal rank in society—to extend the practice further, might sometimes be thought an improper liberty, and give offence; but, if the hand is first presented by a superior, it should be accepted. There seems also to be a kind of caution prevalent with us in this country, similar to that recorded of the Roman General Sylla, who when Mithridates offered him his hand, observed, that before he took it, he wished to know whether he took the hand of a friend or an enemy.

In the street, or in the open air, on accosting or meeting a friend, or even a stranger, it is unnecessary and improper to take off the hat, as is the practice of some foreigners, in whose native climates that custom prevails; but in this country, in inclement seasons, it would be highly

inconvenient, and had much better be avoided altogether, under almost any circumstances, as it carries the appearance of mean servility, and would subject any one to the derision of the vulgar. It is quite sufficient to touch the hat, bowing at the same time in a short, easy, and graceful manner; the custom of drawing back the foot at the time, has an awkward rustic appearance, and must be avoided. On taking leave, the ceremony of touching the hat, and bowing, or of shaking hands, is a proper mark of attention to be observed.

It is scarcely necessary to remark, that on such occasions, the right hand should invariably be used without the glove.

Holding any person by the button, or any part of the cloaths, looking down at the feet, or taking particular notice of any part of their dress, looking off in another direction, or any other mark of inattention, must by all means be avoided.

FINIS.

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