



A  
**Pocket Companion,**  
FOR  
YOUNG LADIES AND GENTLEMEN  
CONTAINING

**DIRECTIONS**

*For the performance of Quadrilles, Scotch,  
English, Irish, French, and Spanish  
Country Dances, Reels,  
&c. &c.*

WITH HINTS ON DEPORTMENT ;

AND

A Selection of Observations and Maxims  
necessary to be attended to in Genteel  
Company.

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*Second Edition.*

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EDINBURGH.

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Object of the Institution

FOR THE INSTRUCTION OF YOUNG LADIES AND GENTLEMEN

DIRECTIONS

For the improvement of the mind, body, and manners, English, French, Italian, and Spanish

WITH HINTS ON REFORMATION

AND  
A History of the Institution, and the necessity to be attended to in the conduct of the

Country

BY J. K. SMYTH

RECTOR OF THE INSTITUTION

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## INTRODUCTION.

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NOTWITHSTANDING the cavils of a certain class of over-severe moralists against the polite accomplishment of Dancing, we have the authority of some of the highest authors both of ancient and modern times for its recommendation, such as Lucian, Pliny, Athenœus and Plutarch. Plato has also many passages in commendation of this accomplishment; and even the grave Montesquieu has also written in its favour.— We are informed that Socrates learned when he was far advanced in years, and was highly delighted with the advantages arising from it. In short, almost all authors, who have written on polite behaviour, have agreed not only upon its gracefulness, but also upon its utility.

Quintilian, the much and deservedly admired instructor of youth, recommended the talent of dancing ; and Mr Locke, in his Treatise on Education, says, “ Nothing appears to me “ to give children so much confidence in behaviour, and to raise them to the conversation of “ those above their age, as Dancing.”—And in another part he says, “ Dancing being that “ which gives graceful motions to all our lives, “ and above all things manliness, and a becoming confidence to young children, I think “ it cannot be learned too early.”

Chevalier De Ramsay, in his plan of Education for a young Prince, when speaking of Dancing, says, “ This ought not to be neglected, because upon the external figure and appearance depends often the regard we have for the “ internal qualities of the mind.”

Mr Addison in his valuable work, the Spectator, says “ It may perhaps appear odd, that “ I, who set up for a mighty lover, at least of “ virtue, should take so much pains to recommend, what the sober part of mankind look “ upon to be a trifle ; but under favour of this “ sober part of mankind, I think they have not

“considered this matter, and for that reason  
 “only, disesteem it; I must also, in my own  
 “justification say, that I attempt to bring into  
 “the service of honour and virtue, every  
 “thing in nature that can pretend to give ele-  
 “gance delight.—It may possibly be proved,  
 “that vice in itself is destructive of pleasure,  
 “and virtue in itself conduces to it. If the  
 “delight of a free fortune were under proper  
 “regulations, this truth would not want much  
 “argument to support it; but it would be  
 “obvious to every man, that there is a strict  
 “affinity between all things that are truly laud-  
 “able and beautiful, from the highest senti-  
 “ments of the soul, to the most indifferent  
 “gestures of the body.”

Dr Fordyce, says, “For my own part, I  
 “must acknowledge, I can see no reason for  
 “declamation against the moderate and dis-  
 “creet use of Dancing.—To every thing, says  
 “Solomon, there is a season, and a time for  
 “every purpose under Heaven, and among the  
 “rest a time to Dance.”

Again he says, “If an exercise so sociable  
 “and enlivening were to occupy some part of

“ that time which is lavished upon cards, would  
 “ the youths of either sex be losers by it? I  
 “ think not.”

It has been considered by many (and that of the polite world) that Dancing is as necessary to an accomplished lady or gentleman as logic ; for as the one is the art of thinking, so is the other the art of graceful gesticulation; and the art of Dancing is even more necessary to graceful gesticulation, than the art of logic is to thinking. It may be asserted without much fear of contradiction, that an elegant and graceful carriage cannot be attained without a knowledge of the art of Dancing. It is a copying of the most happy ideas of gracefulness and harmony, borrowed from nature, and in this, as in any other imitative art, the closest imitation of graceful nature is the most elegant execution.

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The few quotations here made, out of the numberless authorities that might be produced in favour of the elegant and polite accomplishment of Dancing, it is presumed are sufficient

to prove the utility and the absolute necessity of every accomplished person, making it a part of their study ; and for this purpose, I have drawn the following rules and observations, which I am hopeful may be of use to my young friends, as I am convinced that what is verbally told them at school, too frequently escapes their memory, while that which is written, may be resorted to, whenever occasion requires, and I have also, for their use, added a few hints on Deportment, which I am convinced will be of service.

The propriety of sending children to a Dancing school, before their joints get stiff, or fixed in an awkward position, and previous to their being engaged in other branches of Education, which require more study and attention, seems now to be agreed upon by every one who has made this polite accomplishment a part of their study. The only objection of any consequence that has been offered against these advantages, being, that the juvenile pupils frequently forget the figures of the dances before they are much required.

## QUADRILLES.

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It is now agreed upon by almost every person in the polite world, that there is no kind of Dancing so well fitted for Society as the Quadrille, wherein the pas seul, pas de deux, or Dancing by individuals and couples, are occasionally introduced ; which admits of breathing time, and gives full opportunity for conversation, to those of the set who are disengaged. An advantage which it is impossible the performers in the English Country dances can enjoy, without deranging the figures and interrupting the performers in their progress through the Dance.

By means of the pas seul, &c. an anxious yet politely conducted contention for the palm of superiority, is kept up by the rival Dancers,



which gives infinite interest to the whole. That these Dances may be well performed, it is necessary to accompany the music as closely as possible, and therefore a good musical ear is of the greatest importance. The peculiar feature of Guadrille dancing, is, smoothness and softness. The Dancers must therefore glide through the figures in a waving, flowing, and graceful manner, giving all the necessary expression to their movements, which the French Music is so capable of executing.



## ARRANGEMENT OF THE DANCERS IN THE QUADRILLE.

Top of the Room.

1st Couple.

2d Couple.

4th Couple.

3d Couple.



A Quadrille consists of four parts, each of which is denominated a Contre-dance, and should conclude with an additional one, called La Finale, this characteristic rule, however, is frequently overlooked, according to the fancy of the Dancers.

It may be necessary to observe, that at the commencement of each Contre-dance, one strain, or eight bars of the music, is played before the Dancers begin their figures, and during this, it must invariably be observed, that obedience is made to their partners.

As it is the general practice for the master of the ceremonies, the leading musician, or some other person authorised so to do, to call the figures during the performance of the Quadrilles, every person should make themselves acquainted with the Technical terms, both in English and French.



# FIRST QUADRILLE, LE PANTALON.

- 1st. Right and Left.
- 2d. Set and turn partners.
- 3d. The Ladies's chain.
- 4th. Promenade half round.
- 5th. Half right and left, to places. The other four repeat the figures.



## L'ETE.

- 1st. The Gentleman and opposite Lady advance and retire.
  - 2d. Chassé to right and left.
  - 3d. Cross over, changing places.
  - 4th. Chassé to right and left.
  - 5th. Cross over again, and turn partners.—
- The other six repeat the figures.



## LA POULE.

1st. A Gentleman and opposite Lady cross over, giving the right hand.

2d. Cross back again, giving the left and the right to their partners.

3d. Set four in line, holding hands.

4th. Promenade half round.

5th. The two who commenced, advance and retire.

6th. They advance again, pass back to back, and retire.

7th. Four advance, and retire.

8th. Half right and left,—to places.—The others repeat the figures.



## LA TRENISE.

1st. The Ladies chain.

2d. Set to partners—and turn them.

3d. The first couple advance and retire, then advance again, and the first Gentleman conducts his partner to the left of the opposite Gentleman.

4th. The two Ladies cross over by the second Quadrille Step, while the Gentleman sets  $\equiv$  of the third Quadrille Step.—The Ladies cross over again, and chassé across, while the Gentleman returns to his place and sets.

5th. The first couple set, and turn into their place, the other six repeat the figures.



### LA FINALE.

1st. All the eight chassé across, and set at the corners, and chassé back again, and set.

2d. Two advance and retire.

3d. Chassé to right and left.

4th. Cross over, changing places.

5th. Chassé to right and left.

6th. Cross over, setting to partners and turn them—All the others do the same, and finish with the chassé across.



## LE GARCON VOLAGE.

- 1st. All the Ladies advance and retire.
  - 2d. All the Gentlemen the same.
  - 3d. All set and turn partners.
  - 4th. The first Lady alone, eight bars.
  - 5th. The opposite Gentleman the same.
  - 6th. All promenade fully round by the second Quadrille Step.
- 

*SECOND SET.*

## LA PORTUGAISE.

- 1st. The first and third couples right and left, fully round.
- 2d. Set to partners, and turn them.

3d. Four advance and retire.

4th. Four advance, pass back to back, and retire.

5th. The first and third couples dance into the middle, turning to the right, and set opposite the second and fourth, with whom they turn, forming a line of four on each side.

6th. The two lines advance and retire.

7th. The Gentlemen take their Ladies, and turn them into their places.—The other repeat the figures.



## LA BONNE AMIE.

1st. The first Gentleman dances forward, and stops till the other Lady does the same.

2d. They pass back to back, in the middle, a full turn.

3d. Dance to right, giving the left hand, and to left, giving the right.

4th. They make a half turn in hands, and separating, pass in between the side couples.

5th. Six advance and retire.

6th. The two who began pass back to back, and finish opposite their partners.

7th. Set to partners and turn them, the others repeat the figures.



### LA PARIS.

- 1st. The Ladies chain.
- 2d. The first Gentleman dances alone.
- 3d. The opposite Lady does the same.
- 4th. Promenade half round.
- 5th. Half right and left—the others repeat the figures.



### LA WELLINGTON.

- 1st. Four advance and set in the middle; the Gentlemen change partners, and return to their places.
- 2d. The first Gentleman and his partner pass over, and dance to right and left.
- 3d. They cross over again, and dance to right and left.
- 4th. Four advance and set in the middle.



5th. The Gentlemen regain their partners, and retire.

6th. Set to partners, and turn them; the others repeat the figures.



## LA PASTOURELLE.

1st. The first couple advance and retire,—then advance, leaving the Lady on the left of the opposite Gentleman.

2d. Three in hands advance and retire twice.

3d. The first Gentleman dances alone.

4th. Four hands half round.

5th. Half right and left; the others repeat the figures.



## LA RONDE FINALE.

1st. Eight hands round to left.

2d. The first Gentleman and third Lady advance and retire.

3d. Dance to right and left.

4th. Cross over.



5th. Dance to right and left.

6th. Cross over, setting to partners, and turn them.

N. B.—The last time all the eight chassé across, set, and chassé across again, &c.

## INSTRUCTIONS AS TO

*COUNTRY DANCES.*

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Country Dances have been admired by all ranks for the elegant simplicity they possess, and cannot fail to please if properly performed. It may be unnecessary here to enquire into their origin,—suffice it to say, that in them all alike are partakers of the pleasures. There are no silent, envious gazers,—no sullen spectator to mar the amusement, or intimidate the performers. Joyous gaiety animates every countenance; and while pleasure beams in every eye, the young and the old are equally employed, in forming the mazy circles of the dance. But in order that this may be done properly, every person should avoid conversing, as it only tends to create confusion, and diminishes the character of a polite Lady or Gentleman.

Every Lady or Gentleman, it is hoped, will be ready to give their hands when required, as any neglect or inattention to this is always construed to be a mark of disrespect toward the others, and indicates a want of obliging politeness.

No Lady or Gentleman should by any means interrupt others in going down the Dance; and if such should unfortunately happen, an apology should certainly be made by the party offending to the party offended.

An easy management and turn of the hands is of the first rate importance in Dancing, as the least appearance of awkwardness destroys the grace of the whole figure.

When about to join hands, the shoulders should be kept perfectly easy, with the elbows raised first, and the arms should be properly rounded, and sloping from the shoulders; neither should the hands be opened too wide, nor the fingers too much apart, and a gentle hold is all that is necessary, as any deviation from that may be held as rudeness, and consequently evidence of want of good breeding. In withdraw-

ing the hands, the arms should bend in the above easy manner.

The hand cannot be gracefully presented without looking at the person to whom it is presented ; and in all figures where the hands have to be changed, they must upon no occasion be done suddenly.

A Gentleman's breeding is observed more, in conducting his partner down a dance, by the polite attention he pays to her and others, then some seem to be aware of ; and it would certainly be only civil and polite if Gentlemen would pay due attention to their partners' mode of stepping, and by no means drag them along as by force.

## LES CONTRE DANCES DES QUADRILLE, or QUADRILLE COUNTRY DANCES.\*

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### LE PANTALON.

Right and left, by the first and second couples.=The Gentlemen set to the Ladies on their left and turn them.=Ladies chain.=First couple join hands, and change places with the second; then both the Gentlemen turn their partners.

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\* The party should be arranged as for a Country Dance, and while the Musicians perform the first strain of the air, the first couple ~~change~~ sides. The Dance commences with the second part of the tune. The quantity of bars required for the various figures are marked thus: The first,— denotes four bars; the second,= eight bars; and third,≡ 16 bars.

## L'ETE.

The first couple advance and retire, and chasse to right and left. = They cross over, and chasse to right and left; = half right and left by the first and second couples, and the Gentlemen turn their partners.



## LA POULE.

The first couple cross over, giving the right hand, and set.—Back again, giving the left hand, and the right to those forming the second couple.—Set four in line across the Dance, holding the hands.—The four promenade to opposite places.—First couple advance and retire, and pass back to back. = Four advance and retire, and the Gentlemen turn their partners half round. =



## THE RECOVERY.

The first and second couple advance and retire, and half right and left, the same again. = Cross hands, and back again. = Pousette. =



## CULVER LODGE.

Half right and left at top,—and all four down the middle,—Half right and left,—and up again,—Four hands half round, and turn partners. =



## JULIANA.

The first Lady crosses over by the quick Waltz step, and sets between first and second Gentlemen,—The first Gentleman does the same, and sets between the second and third Ladies,—The six in hands advance and retire, and hands three round on both sides. = Pousette by the first and second couples. =



## LA TRENISE.

Ladies chain. = The Gentlemen set to the Ladies on their left, and turn them, the second couple stand hand in hand. = The Gentleman takes his partner by the hand, while the first Gentleman conducts his partner forward and and back; and again forward, leaving her on the left of the second Gentleman, and return to his place. = The two Ladies cross over and chassé across, while the first Gentlemen passes between them and sets. The Ladies cross over again, and chassé across, while the Gentleman returns to his place. = Four hands half round and turn their partners, =



## ENGLISH COUNTRY DANCES.

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### TOM THUMB.

First couple three hands round with the second Lady. The same with the second Gentleman, = down the middle and up again, = pousette. =

### DICKIE GOSSEP.

The first Lady changes places with the second Gentleman,—the first Gentleman the same with the second Lady,—down the middle and up again. = Four hands round and back again. = Right and left once round and a half. =

## MORGIANA IN SPAIN.

The first Lady exchanges places with the second Gentleman, the first Gentleman the same with the second Lady,—hands across and back again,= Pousette. =



## THE PRIME OF LIFE.

Down backs and up again, Down the middle and up again,= Ladies out and back again, = Four hands round, right and left half round.=



## THE LADY OF THE LAKE.

Exchange sides two couples, and back again, = Down the middle, and up again = Pousette.=



## THE HAYMAKERS.

The top Lady and bottom Gentleman advance to the middle, and turn by the right hand: the first Gentleman and last Lady do the same. The same couple repeat the same with the

left hand. These again repeat the same by both hands. The first two advance and pass back to back, and return to their places. The other two the same. The first Lady and bottom Gentleman advance, bow and curtsey, and return to their places; the others do the same. The whole chassé from top to bottom. The first couple half pousette with each couple till they reach the bottom of the Dance.



### THE TRIUMPH.

The first couple down the middle and up again = The first Lady and second Gentleman down the middle, the first Gentleman follows, takes his partner by the left hand, and the second Gentleman takes the Lady by the right; the two Gentlemen take other by right and left, and hands the Lady up in triumph = And pousette. =

## SCOTCH COUNTRY DANCES.

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### BLUE BONNETS OVER THE BORDER.

First Lady and second Gentlemen advance and retire, and pass back to back, the first Gentleman and second Lady the same  $\equiv$  Down the middle and up again,  $=$  and pousette.  $\equiv$



### MEG MERRILEES.

The two first couple figure partners first by the right and then by the left, all four down the middle arm in arm and up again, pousette and right and left.

## THE HONEY MOON.

Three hands round on the Ladies' side,=the same on the Gentlemen's,=down the middle and up again,=pousette,=Right and left once round,=



## CORN RIGS.

First couple chassé two couples, the Lady goes up behind the Gentleman, and the Gentleman up the middle,=This is repeated, only that the Lady goes up the middle, and the Gentleman behind the Gentlemen,=pousette,=six hands half round and back again.



## RACHEL RAE.

Four hands across and back again,=down the middle and up again,=Ladies out side and back again,=and pousette,=

## SPEED THE PLOUGH.

Down backs and up again,=Down the middle and up again, cast off one couple,=Six hands half round and back again,=and promenade.=



## THE MILLER OF DRONE.

The first Lady and second Gentleman pass back to back, the first Gentleman and second Lady do the same, chassé one couple and back again,=Ladies outside and back again,=Four hands round and right and left half round.=



## MRS M'LEOD.

Four hands across and back again.=Down the middle and up again,=Set corners, and turn round,=Set opposite corners and turn round,=a reel of three on each side.=

## TULLOCHGORUM.

Down the middle and up again,=Figure corners,=Set and turn corners,=and reel on both sides.=



## O'ER BOGIE.

Down backs and up again,=down the middle and up again,=Set and turn corners,=and reel on both sides.



## PATTREN NELL.

The first couple by the quick waltz step, betwixt the second and third couple, and set.—Repeat the same, the Lady betwixt the second and third Gentlemen and the Gentleman betwixt the second and third Lady,—The same, but the Gentlemen betwixt the second couple, and the Lady betwixt the third,—Repeat the same, the Gentleman betwixt the Gentlemen and the Lady betwixt the Ladies,—Down the middle and up again,=and pousette.=

## THE LAIRD OF COCKPEN.

First Lady and second Gentleman exchange places,—The first Gentleman and second Lady the same, — pousette,= right and left full round.=



## IRISH COUNTRY DANCES.

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### PADDY O' RAFFERTY.

First couple figure by the right, cast off one couple and figure by the left,=six hands half round and back again,=and promenade.=

~~~~~

### THE YOUNG MAY MOON.

The first three couple figure by the right and then by the left, down the middle and up again, pousette and right and left.

~~~~~

### ST. PATRICK'S DAY.

Four hands accross half round and pousette, back to places, the first couple down the middle and turn half round and up again, four hands round at top, then turn to proper sides.

## PADDY CARRY.

The first Lady changes places with the second Gentleman, the first Gentleman does the same with the second Lady, four hands round and back again, and pousette.



## THE LEGACY.

Hands three round on the Ladies' side, the same on the Gentlemen's, down the middle and up again,—the first couple set in the middle of the dance and turn with both hands.



## PADDY O'CARROL.

The first Lady sets and changes places with the second Gentleman, the first Gentleman the same with the second Lady, pousette, and right and left full round.

## LES MECOLANZES.

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Les Mecolanzes, or Spanish Medley Dances form a pleasing variation to the other amusements of the assembly room.

### FORM OF THE DANCES.

#### TOP.

Lady 2d. Gentleman.			Lady 1st. Gentleman.		
G.	4th	L.	G.	3d	L.
G.		L.	G.		L.
G.		L.	G.		L.
G.		L.	G.		L.

For as many couple as choose to dance.

It will at once be seen, by the above figures, that the two Gentlemen forming the first line,

exchange places with their partners, and continue to do so till they arrive at the bottom of the dance, when they as a matter of course return to their own side. All the lines face the top, excepting the first line, who face down. The dance commences with the two first lines, those at the top commence.



### SIN PAR.

The Ladies double chain—the two lines advance and retire and turn partners,=right and left, four and four.=

(Waltz figure.) All eight waltz fully round,=  
=cross hands four and four and back again;=  
set and change places with opposite persons  
and turn partners.=



### TALAMERA.

All eight hands fully round.=La tirois four and four;=promenade half round and right and left to places.=

(Waltz figure.) The Ladies cross hands half round to the left, while the Gentlemen pass round them to the right, with the waltz step; all set to partners, waltz with partners round to places;  $\equiv$  advance four and four, and retire to places, with the waltz step,—the same again;—set and change places, with opposite persons, and turn partners.

*SCOTCH REELS.*

## REEL OF FOUR.

At the commencement, the Gentlemen place their partners at the end of the room, and stand either before or beside them.—If before them, all the four begin at once, but if otherwise the Ladies must begin first, each person describing the figure eight, and the Gentlemen set to the Ladies alternately.



## REEL OF FIVE.

Place the Ladies as for a set of Quadrilles, and the Gentleman in the centre. The Gentleman with the first and third Ladies make a reel of three, while the other two Ladies circle round them. All set, during which the Gentleman turns to each Lady alternately, he then forms the reel of three with the other two Ladies, and set as before.

## REEL OF SIX.

Place the Ladies the same as in the Reel of Five, and two Gentlemen in the centre. The Gentlemen with the first and third Ladies form a reel of four, during which, and when the two Ladies are crossing together, the other two Ladies cross over and recross; when the first two Ladies are in the middle, all set, the Gentlemen turning to the Ladies alternately. They then reel with the other two Ladies, and set as before.



## REEL OF EIGHT.

Place as in the Quadrilles, eight hands round and back again, set to partners, double hands cross, and back again, and set to right and left all eight and set. Double reel by the promenade, and repeat the figures.



## WATERLOO REEL.

Reel across and set, promenade round the room; if there are more reels than one, the couples follow each other with the promenade in one great circle.



## LESSONS ON DEPORTMENT.

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### GENERAL RULES.

*First*, To have a certain easy dignity of manner is absolutely necessary to make a person either respectable or respected in the world. And the grand secret of good breeding, consists in one's being able to adapt his manners and whole style of behaviour to that of the company in which he is placed ; and the capability of frequently sacrificing your own feelings to the comfort and happiness of others, is quite indispensable if you have a wish to be considered polite. It is also proper that you upon all occasions give place to seniors and strangers, and that you make no vain display of superior abilities of any kind. Sallies of wit are pleasant enough at times, provided they are good and have no

tendency to hurt the feelings of others. The railer or quizer, and the mimic, are universally and deservedly hated.

*Secondly*, Consider well whether any compliment or mark of respect you are about to offer will be well accepted of, and be quick in acknowledging such compliments and marks of respect as are conferred on you.

*Thirdly*, Study, that when you are in company you have a gay, but modest and open countenance, and also are easy in conversation, and in your various attitudes, carefully avoid the smallest degree of precipitation in your movements, and let the management of your body be easy and graceful without affectation.

*Fourthly*, Refrain from frequently adjusting your dress, and viewing yourself, as if you were not in the habit of being dressed—Shrugging up your shoulders—Jerking with your legs and body—Too frequently scraping and bowing without occasion—Turning out your feet too much in walking, simpering foolishly—Laughing loud, &c. &c.

## ON ENTERING A ROOM.

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On entering a room where company have previously assembled, it is requisite to make your honours, or obeisance, which compliment the party (if polite) will stand up and return ; it is also necessary to repeat this compliment on leaving the company for the evening. It is however ridiculous to be bowing and curtsying every time you come into, or go out of the room, and such will prove a pest to genteel company, although it is very proper to repeat the above mark of respect every time you enter or leave your school room, that by practice you may acquire an easy and graceful manner of doing it. Such, however, ought to be addressed more particularly to the principal persons in the room, who, by attentive and polite notice of them will save those who enter, an immense deal of awkward uneasiness ; and such honours

ought to be omitted entirely, where people are otherwise engaged. Those who are in the room, and particularly young persons, should be polite in offering seats to those who enter, and the best situations to their seniors and strangers. It is common for Ladies and Gentlemen to enter polite rooms, of every description arm and arm, when they ought to carry their bodies erect, having their chest full and broad, as any sort of bashful lounging look, will immediately give those who are unacquainted with them, an idea that they are persons of a mean description, who have never been accustomed to see places of the kind. It may be proper to observe here, that every Gentleman on entering any place, where propriety and good breeding requires that he should take off his hat, that he do it immediately upon his entry, and remain uncovered until he retire. The above awkward behaviour is particularly observable in places appropriated for divine worship, where of all others, it ought to be scrupulously attended to.

## ON INTRODUCING A STRANGER.

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If you have a stranger to introduce, it will be proper for you to make your appearance first, as by that means the company will at once have an idea whether he or she is a person worthy of respectful notice, and the stranger will not be subjected to the scrutiny of doubtful looks. After first honours (which may be dispensed with if the company are dancing or otherwise engaged,) you should present him or her, first to the giver, or patrons and patroness of the entertainment, and then to any of the others of the company you may think proper. On being presented, and also in the case of a person's being presented to you, an obeisance is the only and proper mark of respect or compliment that can pass, and ought not upon any account to be omitted. If you are a

stranger yourself, and have no person to introduce you, it is proper to send in your card, or cause your name to be announced to the conductor of the party, whose business it is to introduce you to the others.

Young Ladies ought to be particularly cautious not to cluster together, and to avoid talking or laughing when a stranger enters; for it not only distresses the new comer, but shews an air of levity and ill breeding on their part, which robs them of that delicacy and politeness that ought to adorn their character.

## ON STANDING.

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When standing at ease, the feet ought to be placed in the third or fifth positions, and the weight of the body should principally rest on the foot that is behind, having the knee of the leg that is in front a little bent. When standing in a Quadrille or Country Dance, it is proper to keep both knees straight, as it gives an air of readiness and attention.

The body ought to be upright, and the chest rather broad and full, which will cause the shoulders to remain in their proper position, and if the head is rightly placed, and does not project too much forward, the neck will have its natural situation, and will not impede the turnings of the head. It may be observed, that the figure has most expression, when the head is turned a little to one side; and when dancing, requisite and polite attention to the persons engaged, will prove sufficient to direct the turnings of the head.



## ON WALKING.

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To walk gracefully, the steps should be moderate, and in proportion to the height of the person, the body ought to be carried upright, and free of constraint; the chest should be advanced, and full, and the head erect, but somewhat aside, each leg in advancing should come close past the other; and straddling of any kind should carefully be avoided. The knee of the advanced leg should be straight, before the foot go down; to raise upon the toes of the foot that is behind, before putting down the one that is advancing, gives an air of disgusting affectation. Turning out the toes, too little or too much, has also a very bad effect, and therefore a proper medium should always be observed. In common walking, it is most graceful and proper to step firmly, and at once, on the outside of the foot; and if you are anxious to avoid a see-saw motion, (as you ought

to be) it will be proper for you to fix your eyes on some stationary object at a little distance, before you, when if it appears to move from side to side, you may be assured it is the effect of your own improper walking, and vice versa,

“ A noble air becomes a noble mind.”

ON PASSING IN A ROOM.  

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When passing any person, it is proper to go behind them, and if obliged to pass in front, it is requisite that you turn your head to them, and with an obsequiousness beg to be excused for the trouble you gave them,—never pass between persons who are talking together, or rush into a room where a company are engaged in dancing, or otherwise. Such acts of ill breeding being but rarely forgiven.

## ON MEETING AND PASSING ON THE STREET.

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When a Gentleman meets another passing along, or a lady to whom he is known, and deserves particular marks of attention; he ought first, to make a gentle bow, then raise well the elbow, and latterly the hand farthest from the person, to his hat, which ought to be touched or raised entirely from the head, according to the degree of respect intended to be offered. If a Gentleman meet another Gentleman or Lady, and have occasion to stop in front of each other, it is proper for the Gentlemen to raise their left hand to their hats, that they may have an opportunity of shaking hands by the right.

For Gentlemen conceiving themselves to be upon an equal footing, and all others who have to pass each other frequently, a nod, or return of the hand may be quite sufficient.

## ON SHAKING HANDS &amp; SALUTING.

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People of different countries and manners, have various ways of evincing their respect and love towards their friends ; however to be concise—shaking of hands and kissing are the tokens agreed upon in this Country, and the latter is only practised in Scotland among near relations and dear friends. In England it is more common, (at least among the ladies,) and particularly when parting. This acknowledgement of regard is generally bestowed upon the cheek, which ought politely to be presented.

When about to shake hands, the right hand ought to be presented, and accepted of, with an obsequence on both sides ; too large a hold of the hand should not be taken, although the points of the fingers or one or two of them of.

ferred has a chilly effect, and ought to be met as coolly, if at all accepted of. To shake the hand roughly, or press it too hard is extremely rude, a genteel pressure as coming from the heart, being not only sufficient, but expressive of kindness and respect. Kissing of the hand is a ceremony of high respect, which is conceived to include gratitude, and is generally admitted of as the highest compliment that can be paid to a friend.

## ON SITTING

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Care must be taken to keep the body erect, and the head free, and the whole person to carry as small a degree of constraint as possible. Nothing can be more calculated to give an unfavourable impression of a young person's manners, than to see them sitting in an awkward, drawling manner. The feet ought to be upon the floor, either in the first or third position, immediately under the knees, and the hands, if not otherwise employed, ought for a lady to repose upon the lap, and for a gentleman, upon the thighs.



## ON DRESS.

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Dress is one of the modes in which the polite world distinguish themselves from the vulgar, and as it is an art that gives not only satisfaction to ourselves, but also pleasure to others, we ought to be careful to attend to the necessary part in this respect according to our rank in life. To dress clean and neat is always acceptable, but any affection of foppery is held to be despicable, and argues a lowness of mind.

SELECT OBSERVATIONS AND  
MAXIMS.

A young person who does not solidly establish and really deserve, a character of truth, probity, good manners, and good morals, at their first setting out in the world, may impose, and shine for a short time, but will very soon come to be treated with contempt. Mankind generally pardon in young men the irregularities of the senses, but they seldom, if ever, forget the least vice of the heart.

Good breeding has justly been defined by all good authors who have treated upon that subject to be the result of good sense, some

good nature, and a little self-denial, for the sake of others, and with a view to obtain the same indulgence for themselves.

Good breeding cannot be learned too soon or too frequently attended to and practised. It must be acquired in youth, otherwise it is but seldom that it is easy and free of constraint, and if acquired in youth, it will last during life and become habitual.

Good breeding can prepossess people in our favour at first sight, whilst more time and acquaintance is necessary to discover greater qualifications.

Good breeding, however, does not consist in too formal ceremony, but in an easy, civil and polite behaviour. To answer only yes, or no, to any person, without adding, my Lord or my Lady, Sir or Madam, (as the case may be) is esteemed extremely rude; and it is equally so or more, not to give proper attention and civil answers.—Be extremely cautious then, in making good breeding a leading feature in your thoughts and actions. The least observa-

tion will serve to convince you how much it adorns merit, and how often it covers the want of it.

Endeavour as much as in your power to keep the company of people of superior qualities and morals. Imitate the real perfections of good company, copy their politeness, their carriage, their address, and the easy and well bred turn of their conversation, and in short every thing you observe amiable in them.

As a man's fortune is frequently decided by his first address, it is of the utmost consequence that he be careful to present himself with all the grace in his power. He must be respectful, without meanness; easy, but at the same time, to avoid unnecessary familiarity; genteel without affecting to be so, and insinuating without any apparent art or design.

Upon every occasion suit your conversation to the people you are conversing with.

Avoid considering yourself the subject, or the butt of the laugh of the company you are in.

Appear to be always ignorant of private scandal and defamation of your neighbours or others, though you should hear them ever so often repeated.

Be sure not to talk of your own or other people's private affairs.

All mankind ought to be ashamed of vice and ignorance, and therefore avoid them to the full extent of your power.

If you have occasion to contradict any person, always make use of such palliatives as you think will be most acceptable to the person you contradict.

Never trifle with any man's inferiority, far less let him see you do so.—Serious wrongs are more frequently forgiven than contempt.

If you have wit, be sure that it is always used to give pleasure, but upon no account use it to give pain.

Judge of mankind from your own knowledge

of them, and not by their profession in life or other denomination.

Politeness has this happiness, that it represses the selfish desire of sitting alone, and increases the desire of being mutually agreeable. It takes the keen edge off raillery, gives delicacy to wit; but in order to do it properly, it must be accompanied with an elegance of taste, carefully observant of the least trifle which can tend to please or disoblige.

Although flexibility cannot be universally recommended, yet in our intercourse with the world it may be necessary we should be serious with the grave, cheerful with the gay, and trifling with the frivolous; at the same time taking care that we do not depart from rectitude and good morals.

It need hardly be observed that frequent and loud laughter, characterises a person of folly or at least of ill breeding.

Vulgarism in language, is a certain characteristic of bad company, and bad education;

proverbial expressions, and trite sayings, are the flowers of the rhetoric of vulgar men.

There is a kind of fashionable diction in conversation, of which every Lady and Gentleman ought to make themselves master, as delicacy in this respect is characteristical of a person of good breeding, and accustomed to keep good company.

Be observant to have a quickness of attention, so as to observe at once all the people in the room, their motions, their looks, and their words, and do so without staring at them, and seeming to be an observer. Inattention is always looked upon as the effect of pride or contempt, and where it is thought so, it is seldom if ever forgiven.

By every possible means, avoid vulgar tricks, such as snuffing up, or picking your nose, blowing it, and afterwards looking in your handkerchief, making wry faces, putting your fingers in your ears, picking or biting your nails, scratching your head, drumming on the table, or resting your elbows upon it, and in



short, every other thing that has a tendency to give offence.

Spitting on the floor or carpet is a filthy and vulgar practice, and should therefore be avoided by every person who makes any pretention to gentility.

Scarcely any thing stamps vulgarity more than dirty hands and ugly uneven and ragged nails, the ends of which ought to be smooth and clean.

FINIS.

