

COUNTRY DANCE AND SONG

June

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Country Dance and Song

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Cover: Figure 1 for "Step Dancing on the Boston Stage: 1841-1869": Sheridan and Mack had their Boston debut as Clog dancers with the Morris Brothers in January 1868. Photo reprinted courtesy of the Harvard Theatre Collection. (See p. 12.)

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Fred Wilson's Clog Dances.



Fred Wilson's Clog Dances
Printed by Oliver Ditson & Co. Boston 65 Court St.

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Boston.
 OLIVER DITSON & CO. 451 WASHINGTON ST.

NEW YORK, O. H. DITSON & CO.

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Figure 2: Cover of the sheet music "Fred Wilson's Clog Dances" printed in Boston, 1860. Courtesy of the Harvard Theatre Collection. (See p. 11.)

Step Dancing on the Boston Stage: 1841-1869

by Rhett Krause

*Strike the toe and heel,
Cut the pigeon wing,
Scratch gravel, slap the foot,
That's just the thing.*

"Such a Getting Upstairs"

(a song for the American stage written in the 1830's)

Introduction

This article is an introduction to the great tradition of step dancing on the 19th century American stage with emphasis on Clog. The timing of this coincides with an increased interest in Clog, stimulated by veteran American instructors such as Ira Bernstein, Tony Barrand,¹ Andra H. Barrand, and Kari Smith, along with occasional visits to this country by Pat Tracey and Peter Brown.²

By "Clog," I refer to the dance commonly considered of early British origin and typically performed to a hornpipe rhythm in wooden-soled shoes, not Appalachian clog. It has been a great surprise over the past three years to discover that Clog--often thought of as exclusively English--attained a popularity in nineteenth-century America similar to that found in England, with the dancers achieving a similar degree of expertise.

Editor's Note: This is the first in a series of essays on British style step dancing on the American Stage by Rhett Krause, Kari Smith, and Tony Barrand. Information will follow beginning with John Durang, the first American professional dancer who popularized the Hornpipe starting in 1785 as a between-acts entertainment on post-Revolutionary War stages, to the living dancers taught by the 1890s duet of Farley and Marley. Under Professor Barrand's leadership, these researchers will unfold the 200-year story in future issues of *CD&S*.

Rhett Krause is a physician, Morris and sword dancer, and author of an article in *CD&S*, Vol. 21.

The information in this article has been gathered in two ways. First, information was gleaned from primary and secondary sources, as represented in this article. Second, field research was conducted including oral histories and collections of repertoire. This latter approach has primarily been the work of Tony and Margaret Dale Barrand and Kari Smith, who have had enormous success collecting information from surviving dancers in southern New England.³ This new information and the talents of modern American Clog dancers were featured on 22 October 1991 at the First Annual American Wooden Shoe Dance Competition at Boston University.

Step dancing in America is such a broad topic that I have limited this article both geographically and temporally. The starting date of 1841 was chosen to include early references to Clog, the origin of minstrelsy, and the careers of Rice, Lane, and Diamond. The year 1869 seemed an appropriate finishing point, as it marked the end of the twelve-year run of the Morris Brothers, a troupe which always included top quality step dancing. This year also seemed to be a time of transition on the Boston popular stage from the relatively humble minstrel show of 20 or fewer performers, to much larger elaborate variety and minstrel entertainments.

A number of readers are likely surprised by the frequent mention of minstrel shows in an article on Clog dancing, as the connection is not obvious. Put simply, minstrel shows and Clog were popular at the same time, and the one provided a venue for the other, just as in succeeding generations popular entertainers would be found in vaudeville, radio, and television.

Minstrel Shows, Companies, and Theaters in Boston

Black-faced entertainers were not unusual on the American stage in the early 19th century, but the genre of the minstrel show was not created until early in 1843 when four New York City performers banded together to form the Virginia Minstrels (thereby providing the name for this type of entertainment). They were immediately popular, spawning numerous imitators.

The majority of minstrel companies were constantly on the road, while big cities such as Boston, New York, and Philadelphia had populations large enough to support a number of companies on a permanent basis.

Four of these Boston companies are worth mentioning. Amidon L. "Bije" Thayer (d. 1864) is credited with first settling a minstrel company in Boston in the late 1840s, but records of this group are sparse. Ordway's Aeolians are better documented through their regular advertisements, performing 10 months each year from December 1850 to June 1859 at Ordway Hall, across Washington Street from the Old South Meeting House. Several step dancers had their debut in Boston with this troupe. The Morris Brothers⁴ were veteran performers when they broke away from Ordway's Aeolians in January 1858 to form their own company.⁵ For the next twelve years, Morris Brothers

Minstrels regularly featured step dancing, particularly Clog, and frequently advertised this in the local newspapers, making their company relatively easy to follow for modern day researchers. From 1862 to 1866, the Morris Brothers' chief competition was Buckley's Serenaders, an internationally famous troupe, who, prior to settling in Boston, had been on extended tours of England (twice) and California. One of the four Buckley brothers is presumably the author of *Buckley's Clog and Jig Dancing Without a Master*, a Clog dance instructional of 1869.⁶

The Morris Brothers performances typically included four parts. The second part, known as the Olio, consisted of one- or two-man brief acts and was the usual place for step dancing. Details of the format of the minstrel show have been described elsewhere.⁷

Most of the theaters where the step dancing took place had a seating capacity of 1000-1500⁸ and were open six nights a week plus occasional matinees. They were located within the thin rectangle between Tremont and Washington Streets, extending from the current site of the New England Medical Center north to Government Center. I do not know of any of the old minstrel theaters still standing. The Howard Athenaeum ("The Old Howard") was perhaps the longest lived, surviving a century later as a Scollay Square burlesque house until it and surrounding blocks were levelled in 1961 to build Government Center.

Clog

Clog dancing appeared on stage in the north of England in the early nineteenth century, although to the best of my knowledge, precise dates of its origin are not known.⁹ Given the extensive commercial and cultural ties between the British Isles and America and the 19th century emigration to this country, it should not be surprising that Clog arrived here not long after becoming popular in Britain. Barney Fagan, the famous Boston clog dancer, believed that Clog was introduced here in the 1830s by British and Irish sailors, who performed in the small concert halls and "free and easies" of the East Coast ports, but this needs to be corroborated.¹⁰

The earliest documented Clog dance I have found in Boston was in 1845 at the Boston Museum, then located at the corner of Tremont and Bromfield, near the present Park Street station. The stock theater company there performed two plays a night, separated by a brief interlude of singing or dancing. It was in this context that a Mr. William Thompson,¹¹ a house dancer at the Museum, performed what was described as a "Lancashire Clog Hornpipe."

As early as 1850, professional Clog dancers began crossing the Atlantic in both directions,¹² either as individuals, or as part of large touring companies. American and British Clog dancers also appeared in British minstrel shows and performed in distant corners of the British Empire such as India, South Africa, Australia and New Zealand.¹³

Clog dancing grew in popularity during the 1850s,¹⁴ although references in



Figure 3: Thomas Hengler (1844-1888) in the typical Clog-dance outfit of the time (courtesy Harvard Theatre Collection). (See p. 5.)

Boston newspapers are infrequent until the Morris Brothers opened in 1858. M. B. Leavitt, who managed his own minstrel company in Boston, believed that the popularity of Clog in America reached its peak in the 1860s.¹⁵ By the turn of the century, Clog was much less common, and by World War I, to the best of my knowledge, had largely disappeared from the professional stage, surviving in local events and occasional vaudeville performances into the 1930s.^{16, 17}

The Clog dance in America seems to have initially been restricted to Lancashire Clog. Fagan writes, "the Lancashire clog consists of twenty steps and the shuffle off,"¹⁸ which is considerably longer than the more commonly noted standard of twelve steps. Gradually, the dance evolved in this country, until there were distinct forms, including "American Clog" and "American Lancashire Clog." This transition is best described by Fagan: "The Lancashire dance, beautiful in its jingly rhythmic excellence, danced on a spot or marble slab 15" square, after years of outstanding favoritism finally gave way to the ingenuity of the Americans who created a style of space-covering, picturesque, and smartly executed clog dance, of which there were many wonderful exponents."¹⁹

Early Clog dancers, I believe, typically performed solo.

Simultaneous dancing in pairs is said to have been introduced in this country (if not invented) by Carroll and Queen of the Morris Brothers in 1862,²⁰ and remained a very popular format throughout the history of Clog (see Figure 6). While Carroll and Queen's double Clog may have been influential, Tony Barrand and I have doubts about its primacy. Newspaper advertisements show the Phillips brothers had performed a Clog duet at the Boston Museum in 1849-1850. Also, Tony and I have found numerous references to other early step dances being performed by multiple dancers. Larger groupings occasionally occurred, such as the Bay State Boys,²¹ four Boston teenagers who danced on the Boston stage 1869-1871 (Figure 7). I have seen references of up to twelve Clog dancers performing simultaneously.²²

Contemporary photographs and illustrations demonstrate the typical Clog dance costume of the time. This included a fancy white shirt, knee britches elaborately decorated on the sides of the legs, and a waist sash (see Figures 1 and 3). Julian Pilling, the Lancashire folk dance scholar, has referred to similar Clog dance outfits in England as, "obviously taken from the Lancashire Morris," although without offering further evidence.²³ Illustrations of this combination of white American northerners, made up as black slaves, wearing wooden-soled shoes, and dressed similarly to morris dancers are initially a great surprise to most of us in the American folk community.

The clogs themselves were occasionally decorated. Delehanty and Hengler are advertised in Boston as dancing in their "silver clogs." I have seen black and white photographs of other nineteenth-century dancers whose clogs were apparently painted, and as recently as the 1930s, Dick Belcher occasionally danced in gold-painted clogs.²⁴ Various sorts of wooden and wooden-soled shoes were manufactured in this country to meet the demand of European immigrants. I am not sure when this began, but an 1892 review of the industry in America describes "considerable demand," with the largest factory (Grand Rapids, MI) producing up to 12,000 pairs of Dutch-style *Klomp* each year at a price of \$3 per dozen pairs. Finely made clogs for professional dancers were more expensive, running between \$2.50 and \$6 per pair.²⁵

While the great majority of Clog dancers were white adult or teenaged males, there were exceptions. Children as young as ten clog-danced on the Boston stage, and "Master Peanut", at six years old, may have danced a Clog while with the Morris Brothers in 1867. Female Clog dancers were infrequently advertised and included Jennie Worrell of the then-famous Worrell Sisters, and Mrs. Johnny Queen, who occasionally joined her husband on stage with the Morris Brothers (see Figure 4). A few black males Clog danced professionally during this time period, but I have not found any specific mention of them in the Boston newspapers of the time.

Jig

The word "jig" is not specific, and has been applied to the dances of numerous countries and ethnic groups. During the time period discussed in this paper, "jig" usually

referred to the step dance of Irish origin, danced from the waist down, and less frequently referred to the dancing of black Americans, although frequently the intended meaning of the word is not clear.

The jig in America may have slightly predated the Clog dance in popularity, with well-known jig dancers performing during the 1830s. It is similar to the Clog dance in that it became a standard act of minstrel shows, and rose to great popularity in the 1860s before slowly declining.²⁶ Many jig dancers were also Clog dancers and the reverse was true.

Jig and Clog both lent themselves to competition. M. B. Leavitt writes: "In all the different forms of minstrelsy, perhaps the keenest rivalry existed among the jig dancers, who were many and of increasing skill. . . the various jig and clog dancers multiplied rapidly, and the managers. . . arranged championship matches which almost became national in scope. . . . Many of the leading companies claimed the world's champion dancer, and. . . competing contests were of frequent occurrence, causing the utmost excitement wherever held. Each of the leading cities of the country had its favorite dancer and

when a general tourney was held, as frequently happened, there was as much excitement as might be caused today (1912) by a great automobile contest. Time, style, execution, and numerical advantage in steps were considered by the referee, and the public applauded its favorites with a prodigality that was indeed very strong."²⁷

The most elaborately advertised jig contest in Boston during this era was in



Figure 4: Jennie Worrell Clog danced at the Howard Atheneum in 1867 (courtesy of Harvard Theatre Collection). (See p. 5.)

1863, a year in which the National Theatre continuously hired a series of female jig dancers. For two weeks, their dancer at the time issued the following challenge in Boston newspapers: "Having noticed in several New York papers the challenges that have been given by various performers, I now take the occasion to propose to T. J. Peel,²⁸ Hank Mason,²⁹ E. Bowers,³⁰ or any other man or female in the country to dance a match jig, reel, or walk around with me for a stake from \$1000 to \$500 a side, the best dancer to take the stakes, the contest to be decided by the audience at the National Theatre in the great scene of the female minstrels in the play *The Three Fast Men* on such an evening as may be agreed upon.--Julia Morgan, Champion jig dancer of New York" (Figure 10).³¹

This challenge was accepted in another advertisement by Naomi Porter of Boston, and regional competition was drummed up by referring to the two as "the Boston Pet and the New York Favorite." Porter agreed to dance for a silver champion's belt worth \$100 with the competition to take place over 5 days with "the belt to be awarded to the best dancer in time, style, dress, and steps."³²

Morgan and Porter competed for ten days but no winner was announced in the newspapers. The next week, "Kate Stanton, the Invincible"³³ arrived and for the next two weeks took on all comers in further jig competitions.³⁴

The most famed of the early jig dancers was John Diamond (b. 1823) who at age 17 won a \$500 jig competition in New York City³⁵ and was then taken on tour by P.T. Barnum throughout the United States and England. His name had such drawing power that a number of fake "John Diamonds" made their living by purporting to be the original. Diamond appeared occasionally in Boston from 1844 to 1854, always as a headliner. He was said to be beset with a number of personal problems, including alcoholism, and died in 1857 in a Philadelphia almshouse, aged 34.

"Black Dancing"

This category groups together a wide variety of dance styles, from the grotesque creations of northern whites, to black American variations of European dances, to dances of strong African influence. Contemporary newspaper descriptions were typically limited to the name of the dance, so that dance origins and choreography are virtually impossible to determine.³⁶ I have used the quotation marks because the dances were only rarely performed on the Boston stage of this era by blacks.

A number of white professional dancers made careers imitating the dancing of black slaves. The most famous and influential of these was Thomas Dartmouth ("Daddy") Rice (1808-1860). Rice was a struggling actor until 1830 when he created a dance and song based on the eccentric movements of a black citizen of Cincinnati. He also took the name of that man for his act, and "Jim Crow" was an instant national success, ensuring Rice's career for years to come (the name, of course, was later used to refer to various laws of racial segregation). Rice made several Boston appearances

from 1844 to 1853, and his success inspired other imitators of black dancing.



Figure 5: Excerpt from a December, 1858 poster advertising Fred Wilson (courtesy Harvard Theatre Collection).

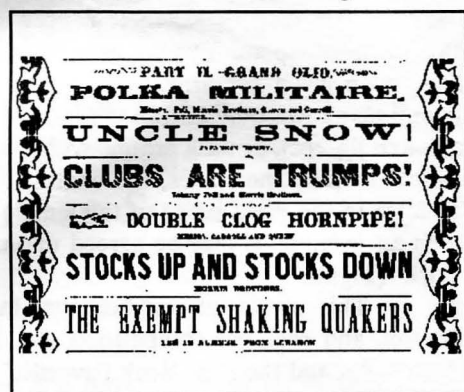


Figure 6: Excerpt from a Morris Brothers poster of 1862 advertising Dick Carroll and Johnny Queen's invention of Clog dancing in pairs (courtesy Harvard Theatre Collection).

William Henry Lane (c. 1825-1852), better known as "Juba," was a free born black American who by all accounts was a dancer of astonishing ability. Charles Dickens helped popularize him in his *American Notes* (1842) with its description of "a regular breakdown" by a New York City dancer assumed to be Lane: "Five or six couples come up the floor, marshalled by a lively young Negro, who is the wit of the assembly, and the greatest dancer known. . . . Single shuffle, double shuffle, cut and cross-cut; snapping his fingers, rolling his eyes, turning in his knees, presenting the backs of his legs in front, spinning about on his toes and heels like nothing but the man's fingers on the tambourine; dancing with two left legs, two right legs, two wooden legs, two wire legs, two spring legs, all sorts of legs and no legs--what is it to him? And in what walk of life does man ever get such stimulating applause as thunders about him?" ³⁷

Lane's chief rival at the time was John Diamond, who in addition to his jig dancing, was also considered the leading white performer of "black dances," with names like "Ole Virginny Breakdown," "Smoke House Dance," "Negro Camptown Hornpipe," and "Five Mile Out of Town Dance." ³⁸ Diamond had already defeated Lane at a jig dance tournament held in the early 1840's at the Boylston Gardens, Boston. ³⁹ Lane and Diamond met again in New York City in 1844 in perhaps the most famous competition of all, with Lane decisively winning the \$500 prize. Lane returned to Boston in triumph the next year, billed as "King of All the Dancers," performing there for two weeks, with additional competitions against the jig dancer Frank Diamond (no relation to John).

Lane traveled to London in 1848 and was a smash hit, leaving the *Illustrated London News* to wonder: "How could he tie his legs into such knots, and fling them about so recklessly, or make his feet twinkle until you lose sight of them altogether in his energy? The great (Dickens) immortalized him; and he deserved the glory thus conferred." ⁴⁰

Lane's appearances in Boston were brief, but his popularity was influential on the stage in later years, assuring the continued presence of dance of legitimate black origins or influence. The combination of white and black styles would have its greatest success in the dance known as "The Essence of Old Virginny".

"The Essence of Old Virginny"

"The Essence of Old Virginny" is a distinctly American dance which was very popular on the nineteenth-century stage. It is said to have been originated in the 1850's by W. W. Newcomb (1823-1877), a prominent early minstrel show performer. Dan Bryant (1833-1875) became its most popular early exponent, performing the Essence in Boston as early as 1856. The Essence was initially performed as an imitation of black slaves, and an 1858 newspaper describes it to white audiences as "a dance characteristic of the rude and untutored black of the old plantation." ⁴¹ Despite its association with white dancers such as Bryant, and Newcomb's claim to have originated it, the Essence is "based firmly on Negro source material" ⁴² and represents the "first popular dance--for

Dougherty, Wild, Barney & Mac's MINSTRELS!

First appearance at this Theatre of Mr.

**ANDY McKEE,
ANDY McKEE,**

In his GREAT SONG AND DANCE.

THE 4 BAY STATE BOYS,
In their Grand Clogs.

MORRIS BROTHERS, PELL & TROWBRIDGE'S MINSTRELS!

SANDS.

The Wonderful CLOG DANCER!

SANDS

WILL DANCE THE

Essence of Old Virginny

Figure 7: The Bay State Boys were four Boston teenagers who Clog danced professionally 1869-1871 (Boston Herald, 4 October 1869). (See p. 5.)

Figure 8: Dick Sands (1840-1900) danced the "Essence of Old Virginny" in addition to his Clog (Boston Herald, 3 December 1860).

professionals--from the Afro-American vernacular,"⁴³ and became popular with black professional dancers.

In Boston, the Essence was performed by well-known step dancers such as Little Mac and Dick Sands. It is mentioned in local advertisements, but less often than Clog or jig. The Essence was usually billed as a solo act, but a unique 1869 Boston advertisement mentions five dancers performing the "Quintessence of Essence of Old Virginny."⁴⁴

The Essence evolved and became known as "Song and Dance" and later "Soft Shoe", a term meant to distinguish leather soled shoes from clogs. While the great majority of modern American step dancers are not aware of the "Essence of Old Virginny," Ira Bernstein has told me that a basic soft shoe step is still often referred to as "Essence."

Other Dances

Numerous other dances were performed on the Boston stage at this time, and a few bear mention. Hornpipes, particularly the "Sailor's Hornpipe," were popular throughout this period. The term "fancy dance" is ubiquitous and probably encompasses numerous dance styles. A "stick dance" was performed in March 1845 and a "new handkerchief dance" in July 1850. These are intriguing titles to morris dancers, but not necessarily related. The "challenge dance" was seen at the Morris Brothers Minstrels from 1859-1864. It was always danced by more than one person, and may have been a competitive step dance, but no details of this are known. The "Cocoa Congo Dance" or "Cocoa Nut Dance" was performed at the Morris brothers in 1860, 1862, and 1863. The intriguing names suggest a possible connection to the Bacup Britannia Coconut Dancers (often considered a variety of Northwest morris) who have danced since 1857, who may have been inspired by minstrel shows in England.⁴⁵

Individual Boston Dancers

The Phillips family (Adelaide, Mathilde, Frederick, Adrian, and Arvila) were child dancers who performed between plays at the Boston Museum from 1843 to 1851. Their extensive repertoire included various jigs, hornpipes, and Scottish dances. The two brothers were among the earliest Boston Clog dancers, performing this dance as early as 1849. Adelaide (1833-1882) was the most famous, already a child star when she came to Boston at the age of ten. Her voice so impressed a visiting Jenny Lind, that Lind donated \$1000 to send her to Europe for lessons, which began Phillip's career as a prominent opera singer.⁴⁶

Dick Sliter (d. 1861) was one of the best known jig dancers of his time and appeared with the Morris Brothers continuously for five months (1858-1859).

Fred Wilson (1827-19??) was a native Bostonian who first came to the Boston

stage in 1848 with Bije Thayer's minstrels. In 1850, he became the first American Clog dancer to tour England⁴⁷ and is also said to be the first to introduce Clog into minstrel shows. He joined the Morris Brothers in 1858 and remained with them for two full years (Figure 5). During that time, he published "Fred Wilson's Clog Dances", a collection of two hornpipes (Figure 2).⁴⁸ Wilson had a long and successful career and in 1911 was considered the "oldest living minstrel."⁴⁹

When Fred Wilson left the Morris Brothers, he was replaced by Dick Sands (1840-1900), a twenty year old English-born American who had come to this country as a child and had been dancing professionally for at least three years. It is not clear in which country he learned to Clog. He remained with the Morris Brothers for five months, advertized as "Sands! The Best Clog Dancer Living!" Sands came back to Boston 1863-1864 to star with Buckley's Minstrels. While his specialty was Clog, Sands also appeared in Boston in jigs and the Essence of Old Virginny.

Dick Carroll (1832-1917) had the longest continuous career on the Boston stage of any step dancer, dancing with Ordway's Aeolians in 1859, and then with the Morris Brothers for the next ten years. He was a very well known all around dancer who is said to have been greatly influenced by the dancing of Juba.⁵⁰

Johnny Queen (1843-1884), a Clog dancer from Vermont, joined the Morris Brothers at the age of nineteen. In 1862, he and Dick Carroll were credited with dancing the first double Clog hornpipe, and they remained together for at least two years as "Carroll and Queen."

In 1863, Carroll and Queen supplemented their income by giving dance lessons. A typical ad would be: "Clog dancing taught. J. Queen would respectfully inform the public that he will receive a few pupils in clog dancing. Clogs furnished. Pupils qualified for the stage. Persons desirous of learning legitimate clog dancing will please address J. Queen, Morris Brothers' Opera House." The two later joined forces to form "Carroll and Queen's Clog, Jig, Reel, Comic, and Burlesque Dancing School." Similar ads from other dancers occasionally appeared. The rates for a series of lessons in 1869 were: "Banjo and Clog \$8 (clogs included), Jig \$6, Song and Dance \$3."

Queen later was well known as part of the team of Queen and West.⁵¹ When Queen danced in England, it was said that he once had to take off his clogs so that they could be inspected, his viewers not believing anybody could get in as many beats without an artificial device in his soles. Gilbert reports: "Suspected of trickery because of his phenomenally fast dancing, Queen made his entrance in slippers and passed his dancing shoes around to be examined by the audience as proof that he used no clappers or other Yankee gadgets."⁵²

In 1867, Sam Sharpley's Minstrels, who were performing at the Howard Athenaeum, hired Delehanty and Hengler,⁵³ then a new partnership on its way to becoming the most sought after dancing act of their time (See cover, Figure 1). While they were singers and composed several popular songs during their twelve year partnership, they were better known for their dancing, especially Clog. Delehanty and

Hengler appeared in Boston frequently from 1867 through at least 1870. Primary and secondary sources are unanimous in their use of superlatives to describe their dancing. Their services were so valued, that there were deadly consequences when at the end of 1867, Kelly and Leon's Minstrels of New York City contracted them away from Sam Sharpley's Boston troupe. On December 12, 1867, a gunfight took place in the middle of Broadway between the managers of the two rival companies, in which Kelly shot and killed Sharpley's brother, and was in turn wounded by Sharpley.⁵⁴

Little Mac (Ebenezer Nicholson 1844-1890) was a dwarf who appeared regularly with the Morris Brothers from 1867 to 1869. His specialty was the "Essence of Old Virginny."

Sheridan and Mack,⁵⁵ like Delehanty and Hengler, were a versatile song and dance team, in great demand for several years, and excellent Clog dancers. They opened in Boston in 1868 with the Morris Brothers, and remained in that city with other companies until at least 1870.

Master Barney (Bernard Scholar 1839-1886), despite his stage name, was about thirty years old and a well-known dancer when he appeared on the Boston stage 1868-1869. He had made one brief appearance in 1867, of which M. B. Leavitt writes: "Dick Carroll and Master Barney, considered the best dancers on the stage at the time, had a jig dancing contest at Morris Brothers' Theatre."⁵⁶

"Barney Fagan (1850-1937)," Rice tells us, "was a Boston native who, during his long career, 'was justly regarded as the world's greatest general dancer'." By his own admission, he was an accomplished Lancashire Clog dancer by age five and a professional Clog dancer at age ten. His name does not appear in Boston newspapers during the period 1841-1869. It is unclear if he was the "Little Barney" who was with the Morris Brothers in 1868-1869. Fagan's extensive career is well beyond the scope of this article. He could still dance in the mid 1930s, and the *Brockton Daily Enterprise* of 24 May 1933 reports a show done by Fagan and John J. Reagan the previous night. His eighty years of Clog is a record rarely matched.

Other step dancers, some very well known in their time, appeared on the Boston stage, but their presence was



Figure 9: Barney Fagan (1850-1937) learned to Clog on the streets of Boston and was considered the world's greatest all-around step dancer (courtesy Harvard Theatre Collection).

too brief to deserve detailed mention here. Male dancers include: Mike Mitchell (1829-1862), Jerry Bryant (1828-1861), Dan Bryant (1833-1875), Frank Brower (1823-1874), Mr. Wolfenden, Hank Mason (1823-1885), Mickey Warren (1827-1875), T. J. Peel (1841-1869), Master Sanford (probably James Sanford, 1843-1891), Master Peanut, Master Gettings (probably Tommy Gettings, 1844-1866), Master Leon (Patrick F. Glassey, 1840-19??), Edouard Velarde, B. Yates, Sam Hague (1828-1901), J. K. Campbell (1835-1878), Master Joseph, Master Peters, the Empire Boys, Frank Edwards, Sam Collyer and Sons, Tim Hayes (1841-1877), Sprague and Ryan, Plunkett Brothers, Hank Mudge (1840-19??), Dutch Barney, Griggs and Bacon, Dan Morris, Maffitt and Bartholemew, Bobby Newcomb (1847-1888), Harry Booter, Hunkee and Doree, Harry Bloodgood (1845-1886), James H. Cummings (1851-1889), Neil Rogers (d. 1873), Johnny Allen (1844-1885), Charlie Pettingill (1843-1870), Charles Foley, Master Willie, and Master Tommy (Thomas Ryan, 1849-1869).

Female jig and Clog dancers included: Julia Christine, Nelly Howard, Millie Francis, Jennie Benson, and Mary Zoel. More names of men and women may yet be turned up.

Conclusion

Clog and jig dancing came to this country from the British Isles in the first half of the 19th century and reached their height of popularity on stage in the 1860s. In Boston, as in other northern cities, they were a regular part of minstrel shows and sometimes the headline act. During this time, Clog dancing evolved in this country, with what may or may not have been major innovations including dancing in pairs and travelling across stage.

Also at this time, "blackface dances" were popular on stage, ranging from grotesque parody, to sincere imitation, to the occasional success of black dancers such as Juba. "The Essence of Old Virginny" was also strongly influenced by black Americans, and became perhaps the first uniquely American dance to obtain great popularity on the national and international stage.

Step dancing on the nineteenth-century American stage is a broad and fascinating subject that received little attention before present younger scholars have taken it up as a serious study. Numerous references to the dances and dancers may be found in the Boston newspapers and undoubtedly in those of other cities. Surviving dancers from the 1930s have been "discovered" in southern New England, and their contemporaries probably still live elsewhere in this country, unaware of how interested we are in their life experiences. It is my hope that this article will encourage others to do further local research and increase our understanding of this part of American culture.

MATCH JIG \$500 !

CHALLENGE !

Julia Morgan!

Having noticed in several New York papers the CHALLENGES that have been given by various performers, I now take occasion to propose to T. J. REEL, R. M. CARROLL, HANK MASON, E. BOWERS,

"OR ANY OTHER MAN,"

or female in the country, to dance a Match

"JIG REEL OR WALK AROUND"

with me for a stake from

\$1000 TO \$500

a side, the best dancer to take the stakes—the contest to be decided by the audience at the

NATIONAL THEATRE,

in the great scene of the

FEMALE MINSTRELS !

in the play of the

8 FAST MEN !

on such evening as may be agreed upon.

JULIA MORGAN,

Champion Jig Dancer of New York.

Figure 10: This Jig dance challenge appeared in the Boston Herald in May 1862. (See p. 7 of this article.)

Sources

All specific references to dancing in Boston were obtained from advertisements in the following newspapers:

Boston Daily Mail January 1, 1841 to April 30, 1848.

Boston Herald May 1, 1848 to April 3, 1859, and
January 1, 1860 to May 23, 1870.

Boston Atlas and Bee April 4, 1859 to December 31, 1859.

Unless otherwise cited, elementary biographical information (date of birth, place of birth, etc.) were obtained from two sources:

Edward LeRoy Rice. *Monarchs of Minstrelsy. From Daddy Rice to Today.* (New York: Kenny Publishing Co., 1911).

T. Allston Brown. *A History of the American Stage from the First Performance in 1732 to 1901.* (New York: Dodd, Mead, and Co., 1903).

Notes

1. Special note should be made of Tony Barrand's *English Clog Dance Steps: Hornpipe, Waltz and Reel*, 3rd edition (Boston: Morris Dance in America Press, 1991) and the Clog video in the series *Ceremonial Dance in England 1979* (New York: Country Dance and Song Society, 1980).

2. Pat Tracey is originally from Lancashire, and part of a family tradition of Clog dancing that is over a century old. She is known to many CDSS members from her classes at Pinewoods in 1988 and 1989. Peter Brown is best known as the Betty for the Monkseaton rapper team, but is also an accomplished Clog dancer in the Northumberland style, having learned from Johnson Elwood (b. 1895). He is a Pinewoods veteran, most recently in 1990. Other teachers who have been influential include Frank Hall in Indiana, Elaine Bragg(?)--an English teacher at Berea Christmas School for several years, and The Fiddle Puppets.

3. These include Anna Marley of Rockville, CT and her niece, the Belcher family of Brockton, MA, and Phil Farley of Taunton, MA.

4. Alonzo "Lon" Morris (1830-1880) and Billy Morris (1831-1878) ran the minstrel company and were occasionally joined by Charley Morris (1834-19??).

5. The Morris Brothers took over Ordway Hall, renaming it "Morris Brothers' Opera House."

6. *Buckley's Clog and Jig Dancing Without a Master*. (New York. Gregory Bothers. 1869).
7. Dailey Paskman, *Gentlemen, Be Seated* (New York: Charles N. Potter, 1976). Robert C. Toll, *Blacking Up* (New York: Oxford University Press, 1974). Carl Wittke, *Tambo and Bones* (Durham, NC: Duke University Press, 1930).
8. A. C. Tuttle, Joseph A. T. Bird. *Plans of the Theatres and Other Places of Amusement in Boston* (Boston: Harper and Co., 1869). *The Theatres and Public Halls of Boston* (N. P.: John H. Pry and Son, 18??).
9. The earliest reference I know of a Clog performance on stage in Great Britain is 1819, when a "Clog Hornpipe" was danced at an Edinburgh theater, cited in J. F. and T. M. Flett, *Traditional Step Dancing in Lakeland* (Amersham, Bucks: Halston and Co., Ltd., 1979), p. 9.
10. Barney Fagan was still able to Clog at age 83, when he travelled to Brockton, MA in 1933 to visit old vaudeville colleagues. There he was entertained by the 9 year old Clog dancer Dick Belcher. Fagan left a brief but fascinating discussion of Clog with Dick. I am grateful to Dick and his mother for sharing it with me. Also, see the *Brockton Enterprise* of 24 May 1933, p. 11, and 26 May 1933, p. 17.
11. Few details are known about Thompson. His name appears in Boston Museum adds from 1843 to 1845, and his repertoire included Clog, Irish jig, sailor's hornpipe, polka, highland fling, Scotch fisherman's dance, and transportation dance. In June 1850, he briefly appeared again in Boston in a "wooden shoe dance."
12. Sam Hague came from England to America in 1850. Fred Wilson went from America to England, also in 1850.
13. For a history of the minstrel show in Great Britain, see Harry Reynolds, *Minstrel Memories. The Story of Burnt Cork Minstrelsy in Great Britain From 1836-1927* (London: Alston Rivers, Ltd., 1928).
14. "American dancers were proficient in Lancashire dancing when I was a child of 5." [This would be 1855--RK]. Personal communication from Barney Fagan to Dick Belcher, 1933.
15. M. B. Leavitt, *Fifty Years in Theatrical Management: 1859-1909* (New York: Broadway Publishing Co., 1912), pp. 151, 376.
16. I know of 13 Clog dancers who were active in Connecticut and Massachusetts during

the 1930s. Tony Barrand has informed me that he has found references to several more.

17. Phil Farley, who clogged in the 1930s, told me that he saw Clog on stage in New York City while on leave during World War II. This is the most recent instance of professional Clog dancing in this country that I know of.

18. Barney Fagan to Dick Belcher, 1933.

19. *Ibid.*

20. I have some doubts of the originality of this, since between 1848 and 1851, the Phillips brothers danced the "double hornpipe" and danced together in the "comic clog dance" at the Boston Museum. See also Rice, *Monarchs*, Pp. 82, 135.

21. The Bay State Boys were John McVickar (d. 1909), Patsy Howard (b. 1854), Jimmy Fitzpatrick, and Henry Drummond.

22. Reynolds. *Minstrel Memories*, p. 204.

23. Julian Pilling, "The Lancashire Clog Dance," *Folk Music Journal* 1 (1967): 161.

24. Interview with Dick Belcher, 1990. Several pairs of Dick Belcher's clogs, dancing apparatus, and pedestals from the Dancing Marleys have been displayed by Tony Barrand at lectures in 1990-1991.

25. "Wooden Shoes and Clogs," *Scientific American* 66 (9 January 1892): 16. Tony Barrand points out that costume scholars mean "clog" as a ladies overshoe with a hinged wooden sole and the *Klompen* are made from a single block of wood; he further notes that the Philadelphia clog-making family was a relatively small business and thus supposes that the source of most "Lancashire clogs" was by importation rather than domestic manufacture.

26. M. B. Leavitt, writing in 1912, titles his discussion of the jig, "When jig dancing was considered an art form," (Leavitt, *Fifty Years*), suggesting a somewhat derogatory view of the jig present by the early twentieth century.

27. Leavitt. *Fifty Years*, p. 33.

28. This is either Tommy Peel (1841-1869), or English Tommy Peel (d. 1868), both prominent jig dancers of their time.

29. Hank Mason (1823-1885).
30. Probably Edward "Nick" Bowers (1827-1865).
31. *Boston Herald*. May 12 to May 30, 1862.
32. *Boston Herald*. June 2, 1862.
33. Kate Stanton (d. 1865).
34. Another advertised jig competition in Boston was February 12, 1855, put on by Pelham's Minstrels, and featuring more than six local favorites competing for a silver cup. *Boston Herald*. February 12, 1855.
35. Diamond beat Dick Pelham (1815-1876) at the Chatham Theatre on February 13, 1840, according to George C. O'Dell, *Annals of the New York Stage* (New York: Columbia University Press, 1933), 1: 297.
36. Valuable work on the dancing of 19th century black Americans can be found in Lynne Fauley Emery, *Black Dance in the United States from 1619 to 1970* (Alto, CA.: National Press Books, 1972).
Marshall and Jean Stearns, *Jazz Dance* (New York: MacMillan, 1968).
37. Charles Dickens, *American Notes* (New York: St. Martin Press, 1985), p. 82.
38. Paul Magriel, ed., *Chronicles of the American Dance* (New York: Henry Holt and Co., 1948), p. 45.
39. Leavitt, *Fifty Years*, p. 33. I cannot find newspaper confirmation of this contest.
40. *Illustrated London News*. May 8, 1848.
41. *New York Clipper*. May 22, 1858.
42. Marian Hannah Winter. "Juba and the American Minstrelsy." in Magriel, ed., *Chronicles*, p. 55.
43. Stearns, *Jazz Dance*, p. 50.
44. *Boston Herald*. August 23, 1869.

45. For details on hornpipe, see George S. Emmerson, "The Hornpipe," *Folk Music Journal* (1970): 12-34. Theresa Buckland, "Black Faces, Garlands, and Coconuts: Exotic Dances of Street and Stage," *Dance Research Journal* (1990).

46. Fred later became a Boston physician. Adrian married his step sister Arvila, and settled in Marshfield, MA.

Claire McGlinchey, *The First Decade of the Boston Museum* (Boston: Bruce Humphries, Inc., 1940).

R. C. Waterston, *Adelaide Phillips. A Record* (Boston: A. Williams and Co., 1883).

47. The 1850 English trip is mentioned by Barney Fagan (Fagan to Belcher. 1933). Since Fagan is writing long after the fact, and Wilson is definitely known to have danced in England in 1860, a ten-year error (possibly typographical) by Fagan is possible.

48. "Fred Wilson's Clog Dances." Sheet music. (Boston: Oliver Ditson and Co., c.1860).

49. Rice, *Monarchs*.

50. Stearns, *Jazz Dance*, p. 47.

51. William West (b. 1837).

52. Douglas Gilbert, *American Vaudeville* (New York: Whittlesey House, 1940) cited in Stearns, *Jazz Dance*, p. 49.

53. William H. Delehanty (1846-1880). Thomas M. Hengler (1844-1888).

54. O'Dell, *Annals* 2: 400.

55. John F. Sheridan (d.1908). James H. Mack (1848-1889).

56. Leavitt, *Fifty Years*, p. 223.

Morris Dance and America Prior to 1913, Part II

By Rhett Krause

Introduction

Since the publication of my article in the *Country Dance and Song* 21 (1991), additional information has surfaced which gives a more complete understanding of the American experience with morris dancing prior to the arrival of Cecil Sharp in this country. Significant contributions to this article were made by Fred Fuller who first showed me the Irving quotations, Bob Borcharding who sent me the *Director* article, Jim Brickwedde, Vida Olinick, Dorothy Kosek, and Cicely Joslyn. Their generosity is very much appreciated.

Washington Irving's Morris Descriptions

Two brief descriptions of 19th century morris dancing were widely available in this country, found in the works of Washington Irving. Irving had lived in England from 1815 to 1822 and published accounts of visits to a fictional Yorkshire country home in the *Sketch Book* (1819) and *Bracebridge Hall* (1822). His accounts describe the morris as an ongoing, if old fashioned, tradition.

Irving briefly describes a May Day entertainment in which "a band of morris-dancers were capering on the green in their fantastic dresses, jingling with their hawk's bells, with a boy dressed up as Maid Marian, and the attendant fool rattling his box to collect contributions from the bystanders."¹ Dancing at Christmas is described in more detail:

We had not been long home when the sound of music was heard from a distance. A band of country lads without coats, their shirt-sleeves tied with ribbands, their hats decorated with greens, and clubs in their hands, were seen advancing up the avenue, followed by a large number of villagers and peasantry. They stopped before the hall door, where music struck up a peculiar air, and the lads performed a curious and intricate dance, advancing, retreating, and striking their clubs together, keeping exact time to the music; while one, whimsically crowned with a fox's skin, the tail of which flaunted down to his back, kept capering round the skirts of the dance, and rattling a Christmas-box with many antic gestures.

The squire eyed this fanciful exhibition with great interest and delight, and gave a full account of its origin, which he traces to the times when Romans held possession of the island; plainly proving that this was a lineal descendant of the sword-dance of the

ancients. It was now, he said, nearly extinct, but he had accidentally met with traces of it in the neighborhood, and had encouraged its revival; though to tell the truth, it was apt to be followed up by rough cudgel-play and broken heads in the evening.²

In 1876, MacMillan and Sons republished a segment of the *Sketch Book* entitled "Old Christmas" and commissioned illustrations from Randolph Caldecott (1846-1886),³ the English illustrator of children's books for whom the Caldecott Prize is named. Caldecott's works include a drawing of the Christmas-time morris dance (Figure 1).



Figure 1 Randolph Caldecott's depiction of an English morris dance to illustrate "Old Christmas" for an edition of Washington Irving's sketches.

These accounts by a popular American author could have influenced 19th century American's perceptions of morris dancing. The description of the Christmas dance could match our current conceptions of either "Cotswold" or "Border" morris, although for either one, the Yorkshire location would be exceptional. It is curious that Irving's fictional squire anticipates by over 80 years Sharp's theory that the morris may have evolved from sword dancing.

Morris Dancing in New Hampshire: 1898

An 1898 monthly periodical from Portland, Maine mentions a New Hampshire morris dance.⁴ A search of microfilm of the *Manchester (New Hampshire) Union* revealed an article describing the Annual May Party of the Universalist Church in 1898, including the Queen of the May, Jack-O-the-Green, Robin Hood, and Morris Dancers: "The dances throughout were of a most interesting and entertaining character. The children looked very attractive in their gay colored costumes and their work showed the careful training which they had received at the hands of Harry E. Wheeler, who drilled them in their steps."⁵

The article gives the impression that this style of May Day celebration was new that year. It probably did not develop into a tradition as there is no mention of morris in the newspapers of 1899. The choreography and source of these dances are unknown, and we can only speculate on how many similar displays took place elsewhere in this country. The Manchester Unitarian Church does not have any material on that May Day celebration, but the names of the instructor and eight of the dancers are preserved in the newspaper account,⁶ and it is possible that somewhere in a New Hampshire album is a photograph of this morris.

Elizabeth Burchenal and Morris Dancing in New York City Schools

Although I identify Josephine Brower's *The Morris Book* (1910) as the first American morris book in Part I of this article, I am indebted to Jim Brickwedde for passing on to me evidence that as early as 1908 morris dancing was taught in the New York public schools, apparently with Sharp's *Morris Book* and John Graham's *Shakespearean Bidford Morris Dances* as sources. In 1909, C. Ward Crampton published instructions and music for the Headington dance "Laudnum Bunches" in his *The Folk Dance Book*, the first such morris description published in this country. Crampton (1877-1964) was a New York physician who published extensively on physical education issues, including the use of folk dance in schools.⁷

Elizabeth Burchenal (1877-1959) of the New York Public School Athletic League was an extremely influential educator who had a major role in popularizing folk dance in American public schools in the first half of this century. She began to teach morris in approximately 1908, although her first written description of morris dance does not appear until the 1913 publication of *Dances of the People*. She was a prolific writer who also collected folk dances in Europe, including a 1908 visit to Bampton. I leave further details on Burchenal and her colleagues to Jim, who is researching the subject in detail.

This information on morris dances in New York since 1908 helps answer questions raised in Part I of this article. The surprise discovery of these dances may

explain Mary Neal's comment upon arriving in New York in 1910 concerning "English peasant dances hitherto taught in America." These school children and teachers are also probably the audience for whom Josephine Brower's *The Morris Book* of 1910 was intended.⁸

More on Florence Warren Brown

I have had the recent good fortune to be able to contact the family of Florence Warren Brown, the dancing instructor of the Esperance Guild of Morris Dancers who came to New York with Mary Neal in December 1910 to teach the morris, and settled permanently in this country. Until now, her dancing in England and America from 1905 to 1911 has been described,⁹ but few details were known of her early life and her activities following her 1912 marriage. Her three daughters have been very generous in sharing their memories with me, and information is only limited in that Florrie rarely talked about her life in England, and none of her children developed an interest in morris during their childhood.

Florence Warren was born April 14, 1887, in London, the child of Thomas Warren and his wife Bridget McCarthy Warren, a native of Ireland. She was apparently orphaned at a young age, and grew up as a poor Cockney working girl. At some point she caught the attention of Emmeline Pethick-Lawrence, a wealthy social activist whose husband Frederick was a prominent politician for many years.¹⁰ Warren's daughters are not certain whether the Pethick-Lawrences actually took Warren into their home, but it is clear that they were benefactors who closely oversaw her upbringing and education and who remained Warren's life-long friends.

Warren and Neal had agreed to a three month trip to America, with their exhibitions to begin in New York City and the surrounding area. Sometime that winter, they were invited to New Haven, Connecticut, for a function at Yale Law School. At the dinner following her performance, Warren sat at the same table as Arthur Brown, a law student from New Jersey. Brown was immediately taken by her, and in the following weeks travelled to her performances and, when this was impossible, kept in touch by mail.

Warren and Neal were booked to return to England in March 1911. The events of the day of their sailing were told by Arthur Brown to his children. Brown was in New Haven, distracting himself from the apparent end of their brief relationship with a game of golf. He suddenly made a decision and left in the middle of his game to take the first train to New York. He arrived at Warren and Neal's steamship before it had sailed, and asked Warren to come off the ship, stay in this country, and marry him. She agreed and they were married in New Jersey on Valentine's Day 1912.

Arthur and Florence Brown lived briefly in Longmeadow, Massachusetts, and then Berkeley, California, where he took a job with the Zurich Insurance Company.

Their first child, Cicely Mary (named for Mary Neal) was born there.¹¹ Arthur Brown was soon transferred to Chicago, where they lived the remainder of their lives,¹² and where their other two daughters, Dorothy Emmeline (named for Emmeline Pethick-Lawrence),¹³ and Vida¹⁴ were born.

The three daughters remember their mother teaching English folk dance while they were growing up,¹⁵ but did not learn the dances themselves. To this day, none of them has seen a morris performance, and they were surprised at the number of active American teams.

Vida Brown made a career of another style of dance, becoming an accomplished ballerina with the Ballet Russe de Monte Carlo and other troupes before joining the New York City Ballet where she served for many years as Ballet Mistress, working closely with George Balanchine. Her only recent exposure to morris came a few years ago in New York City when she overheard a conversation about morris by two men who were apparently dancers. She introduced herself, and briefly described how her mother had helped bring the morris to America. The dancers, however, had never heard of Florrie Warren, apparently did not believe her, and weren't interested.

The Brown sisters have kindly shared with me their mother's hand-written dance notes, which include instructions for nine morris dances and thirty two country dances. These were clearly written and used in this country, as they are headed by Florrie's married name and a Chicago address. They are significant in that they document the style Warren taught in America early in this century. One unfortunate omission from the notes is the Somerset Step Dance which Warren performed in this country and apparently has disappeared in England before it could be recorded.¹⁶ Warren's daughters do not recognize the name of the dance, and knowledge of this dance seems to have died with her.

As for the authenticity of these dances, Warren may have altered the dances over her years of teaching. Her original sources, however, are impeccable, including "traditional" morris dancers from Headington, Abingdon, and Ilmington. Warren's morris dancing notes are reproduced below (Endnotes have been added to explain unusual terminology used, or descriptions which differ from those of Sharp).



Figure 2 Florrie Warren and Arthur Brown, from their 1911 engagement announcement. Courtesy of the Vaughan Williams Memorial Library, Cecil Sharp House, London.

COUNTRY GARDENS

Handkerchief dance. Hold handkerchiefs at 4 corners as bunches of flowers.

Music

A Down and back turn; up and back face
 Box once - half chain²²
 Box once - half chain back to place
 Whole chain
 Box twice
 Cross
 Box twice
 Back to Back
 Box twice
 All in face as at start. No yell.

Boxing	Both	Both	R	Both	Both	L
	L	L	LL	R	R	R
	Both	Both	R	L		and up
	L	L	LL	Together		Jump

BLUE EYED STRANGER²³

Handkerchief dance. Hold a handkerchief in each hand by one corner.

Music Down and back turn; up and back face.²⁴
 Dance 1 2 3 hop six times and back step in position.
 Chain.
 Dance 1 2 3 hop six times, etc.
 Cross.
 Dance 1 2 3 hop six times, etc.
 Back to Back.
 Dance 1 2 3 hop six times. All in centre raise left foot and yell.

TRUNKLES²⁵

Handkerchief dance. Hold handkerchiefs by one corner.

Corner dance. i.e. nos. 1 and 6 dance first, then 2 and 5 copy, then 3 and 4 copy.

Music

- A1 Down and back turn, up and back face partner.
- B1 Nos. 1 and 6 kick R foot. Start L (1 2 3 hop three times, stamp and kick R foot). Nos. 2 and 5 copy. Nos. 3 and 4 copy.²⁶
- C Nos. 1 and 6 change places, 1 2 3 hop four times and back step. Pass each other on second step, turn at corners on third step, meet face to face on fourth step, and still facing dance back step backwards into place of one with whom you are dancing. Nos. 2 and 5 copy. Nos. 3 and 4 copy.
- A Chain.
- B Nos. 1 and 6 kick L foot start R.
Nos. 2 and 5 kick L foot start R.
Nos. 3 and 4 kick L foot start R.
- C Nos. 1 and 6 cross to own place 1 2 3 hop four times and back step into position as in C1 first time. Nos. 2 and 5 copy. Nos. 3 and 4 copy. All are now in original places.
- A3 Cross.
- B Nos. 1 and 6 kick R foot start L.
Nos. 2 and 5 kick R foot start L.
Nos. 3 and 4 kick R foot start L.
- C Nos. 1 and 6 caper (15 times) to opposite places and back step. Pass about 4 capers, turn about 8, meet on 15 and back step. In capering you jump with left feet together on 4, 8, 12, 15. Nos. 2 and 5 copy. Nos. 3 and 4 copy.
- A Back to Back.
- B Nos. 1 and 6 kick L foot start R.
Nos. 2 and 5 kick L foot start R.
Nos. 3 and 4 kick L foot start R.
- C Nos. 1 and 6 caper to places (as in C3 first time).
Nos. 2 and 5 caper to places.
Nos. 3 and 4 caper to places.
And when nos. 3 and 4 have reached the 15th caper, instead of doing back step, all join in and dance towards centre 4 capers and a yell, left foot up in centre and hands raised.

CAPERING

Feet	R	L	R	Jump	R	L	R	Jump
Hands	down	up	circle	circle	down	up	circle	circle
Feet	R	L	R	Jump	R	L	Jump with quick	
Hands	down	up	circle	circle	down	up	circle	(change to L (foot

RIGS OF MARLOW - stick dance²⁷

Step throughout: L hop R hop except when dancing stick movement. Hold sticks in middle, palm up when using them at other times hold them down at R side. To start, hold them at right angles.

Music

- A Hop forward four steps, back four steps (facing forward) tap twice (start L foot).
Repeat.
- B Stick movement.
- A Chain.
- B Stick movement.
- A Cross.
- B Stick movement.
- A Back to back.
- B Stick movement. All in face as at start, sticks in same position.

STICK MOVEMENT²⁸

	* *		* *		* * * * *
Gent	1 2 3 4	Lady	1 2 3 4	Gent	1 2 3 4 5 6 7 8
Feet for all	L L L L		R R R R		L L L L R L R L
Second time	R R R R		L L L L		R R R R L R L R

BEAN SETTING²⁹

Step: R hop L hop throughout dance.

Hold sticks as in Rigs of Marlow, but for position G places his stick on top of L, both being held parallel to the ground.³⁰

MUSIC

- A Circle (2 follows 4) (4 follows 6) (6 follows 5) (5 follows 3) (3 follows 1) (1 follows 2)
 B Dibbing.
 A Cross.
 B Dibbing.
 A Back to Back.
 B Dibbing. All in face as at start.

FAST MORRIS DANCE
PRINCESS ROYAL³¹

This dance comes from Berkshire³² so rules for Oxford dances do not apply to this.

Step: Polka throughout with back leg well raised.

A jump onto R foot is always made to own R corner, no matter which direction dancer is facing at end of every eight bars.

Music

- 1-8 bars Forward three steps.
 Back three steps.
 Face partner one step - jump to R corner.
 Dance eight bars facing partner.

- 9-16 Side step: four steps L
 four steps R
 two steps L
 two steps R

- Clap hands twice.
 Bow offering R hand.
 Clap hands twice.
 Bow offering R hand.

Leaders and ends change places, leaders passing in between ends.

Repeat side steps.

Leaders and ends walk to own places.

Dance eight bars facing partner.

Dance eight bars while forming a circle. On last bar, all jump into centre on both feet, fling up hands and yell.

MORRIS ON³³

Tune: "Hey Diddle Dis" - *Morris Dance Tunes* by Cecil Sharp. Part III, or "The Girl I Left Behind me" - *Esperance Book* Part I.

All carry a handkerchief in each hand.

All dance onto stage 1 2 3 hop, 1 2 3 hop to position as arranged. Having reached it, each dances in position until all are in place. The leader then calls All In, and at finish of next eight bars, all back step, throw up hands and yell, without moving from position.

If one dance only is to be given, and that a stick dance, dancers should enter carrying a handkerchief in each hand and the stick in right hand. Morris On as before, and after yell, put handkerchiefs away and start dance with sticks.

MORRIS OFF³⁴

Tune: Josephine Brower's book.³⁵

After last item on programme, all fall into one straight line, dancing 1 2 3 drop heel (start on R foot drop R heel). Effect should be sort of jog trot. Dance round stage once and then off. When passing before audience for last time, wave hand nearest audience. A right about turn is made after every six steps, that is 1 2 3 drop six times, turn 1 2 3 drop 1 2 3 drop and so on until all are off stage.

SHEPHERD'S HEY (Headington)³⁶

Stick and hand clapping dance.³⁷

Tune: Josephine Brower's book.

Step: 1 2 3 hop, etc.

All girls hold sticks upright in fists and knock them together at end of each chain, etc. Boys clap hands at same time.

Music

- A Down and back turn
Up and back face.
- B Knock sticks six times. Dance 1 2 3 hop. 1 2 jump. Repeat.
Boys clap knees.
- A Chain.
- B Knock sticks as before.
Boys clap chest.
- A Go and come. First to own R, then to L.
- B Sticks as before.
Boys clap cheek.
- A Back to back.
- B Sticks as before.
Boys clap heads.
- A Go and come.
- All In Face as at start
and dance eight
bars facing
audience double
quick time. Throw
up both hands
and yell.



Figure 3 Dancers from Florrie Warren's morris team taken between 12/11/10 and 3/4/11. Courtesy of the New York Public Library Performing Arts Center, Lincoln Center.

ENDNOTES

1. Washington Irving. *Bracebridge Hall*. Tarrytown, New York: Sleepy Hollow Restoration, 1978. P. 226.
2. Washington Irving. *Old Christmas*. London: MacMillan and Company, 1876. P. 111.
3. Henry Blackburn. *Randolph Caldecott: A Personal Memoir of His Early Career*. London: Sampson, Low, Marston, Searle, and Rivington, 1886.
4. Melvin Ballou Gilbert, ed. *The Director*. May 1898. P. 189.
5. *Manchester Union*. Manchester, New Hampshire. May 3, 1898.
6. Bernice Barnard, Harold K. Parker, Hattie L. McIntire, Percy Dunbar, Ethel Welch, Frank D. Love, Laurette B. McKenzie, Charles F. Jackson.
7. John Graham, *Shakespearean Bidford Morris Dances* (London: Curwen, 1907). Charles Ward Crampton, *The Folk Dance Book for Elementary Schools, Class Room, Playground, and Gymnasium* (New York: A. S. Barnes, 1909).
8. The information about Elizabeth Burchenal, including the 1908 Bampton trip, is from a personal communication with Jim Brickwedde. Elizabeth Burchenal, *Dances of the People* (New York: G. Schirmer Inc., 1913).
 Mary Neal's quotation doubting the authenticity of the "English peasant dances" is from *The New York Tribune* (15 December 1910), p. 10d. It is reproduced in Part I of this article in *CD&S* 21 (March 1991): 1-18. Josephine Brower, *The Morris Dance: Descriptions of Eleven Dances as Performed by the Morris Men of England* (New York: H. W. Gray Co., 1910).
9. Rhett Krause, "Morris Dancing and America Prior to 1913," *Country Dance and Song* 21 (1991). Roy Judge, "Mary Neal and the Esperance Morris", *Folk Music Journal* (November 5, 1989). Roy Dommett, "How Did You Think it Was?" *Morris Matters* 3 (1980): 4-9. Frank Kidson and Mary Neal, *English Folk Song and Dance*. Cambridge: Cambridge University Press, 1915.
10. Emmeline Pethick Lawrence's autobiography is *My Part in a Changing World*. London: Victor Gollancz, Ltd., 1939.

11. Now Mrs. A. Everett Joslyn of Oak Park, Illinois.
12. Florence Warren Brown died October 6, 1944 at her River Forest, Illinois, home; Arthur Brown (1875-1963).
13. Now Mrs. Walter Kosek of Lynwood, Illinois.
14. Now Mrs. Stanley L. Olinick of Washington, D.C.
15. More of her time was spent playing golf, at which she was a local champion. Florrie and Arthur Warren were also tournament bridge players.
16. Roy Dommett. Personal communication.
17. I have infrequently added punctuation, spelled out an abbreviation, etc., to clarify what I believe is the meaning of the text.
18. This is the equivalent of "foot up" followed by "foot down" in the terminology commonly used today. The initial direction "down" comes from Warren's convention of dance notation in which the dancers begin facing the audience, which is considered the "down" side. This is the opposite of Sharp, but the same as Josephine Brower. In Mary Neal's *The Esperance Morris Book. Part II* (London: J. Curwen and Sons, Ltd., 1912), this position is noted as:

6↓	5↓
4↓	3↓
2↓	1↓

Audience

I am grateful to Brad Sayler for pointing out that this probably comes from the theatrical convention of "downstage" being towards the audience.

19. This is apparently a mistake, as the figure "Go and Come" is not from the Headington tradition.

20. This is somewhat different than the description of the Headington back step in *The Esperance Morris Book* (by Mary Neal: London. J. Curwen and Sons, Ltd., 1910) and *The Esperance Morris Book. Part II*, which is as follows:

Swing the right foot behind and alight on both feet.
Hop on the back foot and take the front one away to the side.
Swing that foot behind and alight on both feet.
Hop on the back foot and take the front one away.

In the manuscript, it seems that the right foot is meant to be swung behind on the second beat, rather than the first.

21. "The unemployed leg should, in general, be straight but not stiffened. The effect should be one of naturalness and ease." Neal, *Esperance. Part II*, p. 3.

22. "Box" is described in *The Esperance Morris Book* as "hand clapping."

23. The choreography of "The Blue Eyed Stranger" has been a source of confusion. With the dance-in-place chorus, Warren is actually describing the dance known to most American dancers as "The Twenty Ninth of May." In *The Esperance Morris Book. Part II*, she had described "The Blue Eyed Stranger" as a side step and half hey dance. Sharp (*The Morris Book. Part I*. London: Novello and Co., Ltd.) described the dance-in-place version in his 1907 first edition, and in his 1910 second edition wrote that either version was correctly known as "The Blue Eyed Stranger." According to Lionel Bacon (*A Handbook of Morris Dances*. N.p.: The Morris Ring, 1974, p. 184), Sharp later admitted that this was a mistake, and the dance-in-place version should be known as The Twenty Ninth of May. Bacon also writes that despite the acknowledgement of this error, "the dances are now reversed by the Headington Quarry Men and most clubs."

24. This beginning figure is called "Shake Up" in Neal, *Esperance, Part II*.

25. Warren's description of "Trunkles" differs from Sharp's in two major ways. She omits two figures noted by Sharp (the ones followed by the side step corner crossing). Also, the foot work in her "Trunkles" whole capers (R L R Together) differs from Sharp's (L R Together R) and is identical to the footwork in Sharp's "Laudnum Bunches" corner-crossing capers. Warren's "Laudnum Bunches" capers (Neal, *Esperance. Part II*) are distinct from anything that I have ever seen danced (Together Together R L).

26. Warren's description of kicking with the foot opposite to the one that starts the challenge contrasts to her description in *Esperance. Part II*, in which the starting foot is

also used for the kick. The manuscript version is in accordance with Sharp.

27. Referred to as "Rakes of Mallow" in *Esperance (Part I)*.

28. As in country dancing, "Gent" refers to the odd side, and "Lady" to the even side. The asterisk signifies on which beat each strike occurs. Additional instructions (not provided in the manuscript) are required to show where each stick is struck. These more detailed descriptions may be found in *Esperance. Part I*, *The Morris Book, Part I*, and in Bacon's *Handbook*. The sticking described in all three of these sources is identical.

29. Sharp and Bacon have a fourth figure (whole hey) in their versions.

30. "G" presumably for Gent, "L" for Lady.

31. Warren's dance is significantly different than Sharp's (*The Morris Book. Part III*; also found in Bacon's *Handbook*). Sharp's version is twice as long, including the figures Side by Side and Back to Back, each followed by the chorus of side stepping (or "slipping"), clapping, and hey. Also, Warren and Sharp differ on the hand clapping, the bow, and the hand movements following hand clapping.

32. Specifically, it is from Abingdon. Due to 1974 border changes, Abingdon is now part of Oxfordshire.

33. Probably from Abingdon.

34. From Bidford.

35. Brower. *The Morris Dances*.

36. Although Warren describes this as a Headington dance, this is almost certainly from Bidford.

37. This progression of hand clapping (knee, chest, cheek, head) does not appear in either *Esperance Part 1* or Sharp's *Morris Book*.

Ballroom Dancing: A Brief Review

by David E. E. Sloane

Nineteenth-century ballroom dancing is a topic which corresponds to country dance and overlaps it, although there are numerous points where they differ. Ballroom dancing tends to suggest an activity of the upper or at least middle classes, thus being defined in part by social milieu rather than the physical behavior involved, as opposed to ballet, Clog dancing, and the like. Country dancing, of course, could occur anywhere--including a kitchen, if the fiddler sat on the stove, and the definition would seem less constrained by social milieu. But dancing generally in the nineteenth-century also carried significant moral overtones. Carol Heath, whose interest in country dance in schools and for social recreation was influential in creating the present New Haven [Connecticut] Country Dancers in the late 1960s, once commented to me that her own mother told her that she did not country dance when she grew up in Plainfield, New Hampshire, because her parents would have considered mixing in that kind of thing as being too rough and improper: "There was carousing down at the town hall, but we weren't allowed to go because the ladies exposed their ankles." The family lived only about one-quarter mile from the town hall about 1910, and the speaker reported that she could remember "Amsden's Fancy"[?] and the "Washington Quickstep." Notably, Carol Heath's introduction to country dancing came through her father's side of the family, for he had danced Morris in the Midwest; no connection was made between the English form and the popular American traditions in the family. On the other hand, some balls were major cultural events, like the "Boz Ball" of 14 April 1842, when 3,000 revelled at the Park Theatre in New York to celebrate Charles Dickens' first trip to America (and incidentally one-up the staid Bostonians, who made do with a literary dinner, ladies not invited. [For more on this event, see Ada Nisbet, "The Boz Ball," in *American Heritage* 9, no. 1 (December 1957): 10-11, 112-113].

A few of the historical end-pieces printed over the past few years in *Country Dance and Song* have suggested the controversy surrounding the propriety of social dancing, such as Rev. Charles B. Goss's "Round Dances" [CD&S 14:30-31] which declared

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in 1890 that "Round dances live only because they are based on the firing of the sexual instinct. They are wicked--nothing but evil--and all pure women should abhor them." Humorist George W. Peck, in "Bounced from Church for Dancing" [*CD&S* 17: 39] took the other side in *Peck's Sunshine*, a book of his newspaper columns printed in 1882, when he suggested in response to a syndicated story about a man thrown out of his church for dancing that the "wicked and perverse [dancer] will join another church that allows dancing, judiciously administered" so that he could indulge in a waltz quadrille without backsliding. Readers of *CD&S* who have enjoyed these choice bits now have to look forward to a book-length compilation of social comment, dance instruction, music, advice and deportment, and analytic commentary by one of the premier scholars of the nineteenth-century ballroom dance movement, Beth Aldrich, in *From the Ballroom to Hell: Grace and Folly in Nineteenth-century Dance*.

Ms. Aldrich's book [Northwestern University Press, 1991; \$42.95 cloth, \$17.95 paper] is a compilation of lore, including over 100 excerpts from etiquette books, travelogues, and dance manuals. Her aim is to provide a comprehensive picture of the nineteenth-century ballroom in prescriptive theory and observed practice, backed by a bibliography of sources including period dance manuals and a second annotated bibliography, as well as a helpful index. So compelling is the subject that Judith Martin,



Figure 1 "I Could Just Die Dancing." From an early nineteenth-century postcard.

a. k. a. Miss Manners, came forward to review the book for the *New York Times Book Review* on 1 December 1991, noting the repetitiousness of the advice quoted from the manuals, suggesting the didacticism which impelled both dancers and detractors of popular dance. In fact, the book is made to seem a little choppy by the multiplicity and brevity of the selections--and their setting in a two-column format which is awkward to read. But any reader will covet such gems as that quoted from the ex-dancing master T. A. Faulkner's tirade against the experience, another part of which forms the book's subtitle: "They glide over the floor together as if the two were one. . . . A strange, sweet thrill shakes her very being. . . . The waltz becomes one long, sweet and purely sensual pleasure." The book is a compound of such excerpts, variously titillating, amusing, and grotesque. Accompanying commentary on dress, hair style, and social etiquette is smooth and engaging.

Happily for the amateur dance-lover, as must be the case with any comprehensive study of popular culture, particularly when significant levels of the culture are low class, sources must often be derived from original research and chance, which means that there are always more sources to be found. Also, because of Ms. Aldrich's extraordinary strong grasp of the 1820-1870 period, this book offers a complete picture of that period, but it provides somewhat less material concerning the popular dance-halls of the 1870-1900 period and the movement against them on the part of anti-vice moralists. This is not a flaw in the book as much as it is a natural selection and weighting of material. In other words, Ms. Aldrich's book is a wonderful and important contribution to our general grasp of nineteenth-century dance, all the more satisfying, in some respects, because it opens a field where there is still more to be done by reading in popular journals, reviewing old letters, and rummaging in second-hand bookstores. For our purposes here, it provides us with a platform from which to present two pieces of dance-lore from nineteenth-century sources which are not cited in Aldrich and are thus worthy additions. The first is Col. Dick Maple's exposé of the "Swell Functions" of the rich as seen in Louisville, Kentucky, around 1900. The second, in case Col. Maple is not sufficiently persuasive to prevent readers from going to or throwing their own balls, is taken from Richard A. Wells's explanation of how to do it in his *Decorum*, published in 1889. Readers will particularly note Wells's distinction between a ball and a dance: "Any number over a hundred guests constitutes a 'large ball': under fifty it is merely a 'dance.'" This may suggest how the idea of wealth, as such, accumulated around the concept of the ball and ballroom as opposed to the dance-hall with its connotation of the saloon rather than the salon.

"HE DEMONS" ...and... "SHE DEVILS"

By Col. Dick Maple

I was invited to a ball which in English means a "dance" in Louisville, Kentucky, not many years ago, where what the world is pleased to call the "Elite" of Louisville would attend.

Of course I mean the young element of the elite of the city. I am not a very young man, but I was a single man at that time, and to my almost ruin, had considerable money, so I was invited to this "blow out."

Of course it is not customary to gather at one of these "Swell Functions" until about nine or ten o'clock in the evening as you know it is not good for the nerves to stay drunk more than six or eight hours. Well I hired a fine turnout and about half past nine o'clock I drove up to Mrs. _____ on Fourth Ave., which was at that time the "Swell" residence district of Louisville.

When I arrived about all of the "Real Swell" young "Guys and "Guyesses" who were very rich were there, dressed fit to kill as Mrs. _____ had sent out her invitations a long time in advance in order to give every one of them an opportunity to spend money and try to beat one another in dress.

The reader may not know it, but it is a fact, nevertheless that both men and women of wealth vie with each other in endeavoring to out dress and outshine their rich and aristocratic neighbors. Thus you will see why Mrs. _____ had sent out her invitations a number of days before the "Affair" was to be pulled off at her residence.

A swell "Blow out" like this always reminds me of a horse, cattle, sheep or hog show, as the owner of the stock always endeavors to have his stock look as sleek and well groomed as possible, and this is exactly what "society" endeavors to do.

When I reached the residence of Mrs. _____ I was ushered into a double parlor all aglow with a myriad of electrical contrivances and the parlor was a veritable flower garden and the perfume of the rarest flowers that ever grew in any clime permeated every corner and nook of that most magnificent residence.

Published by Standard Book House, St. Louis, Mo., 1903. Col. Maple claimed to have spent nearly a million dollars tramping to Hell with He Demons and She Devils before realizing his awful condition. He also authored *"Palaces of Sin"* or *"The Devil in Society"* prior to this work.

When I entered the front parlor there was a strain of music vibrating throughout the length and breadth of this house that made one feel as though he had entered the out-skirts of Paradise and lounging lazily about on silken couches were young ladies whose parents represented millions and millions of dollars. One could not help believing that these innocent looking girls represented the best morals of the land, and one unused to the preliminaries of a social function of this kind could not be convinced by casual observation, but what they did represent the essence of virtue, and a churchy piety that one dare not question, but while the Devil was there he had not yet stirred the viler impulses of their nature with the seductive finger of rum.

About half past eleven o'clock the band struck up one of these lively devilish "Reels" that quicken the blood of youth and brushes from the memory of the youth of the land every centello of their finer nature. However, this seductive wail from the tuned instrument does not endeavor to tear virtue from its throne, but when this vicious music is combined with the alluring and damnable effects of rum then reason becomes dulled and virtue is in danger.

Beyond the rear parlor the butler's pantry had been transformed into a grog shop and after each crazy whirl of this dance, the dancers, both men and women would retire and partake of the wines and champagne that this Mrs. ___ had prepared for the occasion and by one o'clock that night, both men and women had imbibed so freely of the Devil's nicotine that their eyes flashed forth their carnal and amorous inclinations, and instead of a dance resembling in any degree the modesty that one would expect to find among those who presume to be the leaders of society and those who should hold the banner of morality aloft to their inferiors we find decency tossed to the winds, and this gang of degenerate men and women going through the wold performances of the savage Indian, with this difference, however, the Indian and his Squaw does not endeavor to show their depravity but only go through wild and mysterious performances believing that they are performing a mission which will enable them to reach their happy hunting grounds.

By three o'clock that night I do not believe there was a single man or woman in that audience of all whom presumed to be the elite of Louisville but what was to a certain extent under the influence of liquor and many, many were absolutely drunk.

The ladies after each dance would throw themselves upon a settee or lounge with as much unconcern and with as much vulgarity in their actions as the commonest kind of a prostitute, but still when this "Jag" was slept off and the church bells pealed forth their invitation to sinful humanity, these ladies of "Society" would meekly wend their way to the structure of God and fall a peg lower, hell by their actions of hypocrisy.

About five o'clock in the morning this gang of "Society" degenerates, especially the women were so blubbering full of liquor that they could not remain on the floor in a standing position, therefore it was necessary for this social orgie of disgrace to be brought to a close, consequently their conveyances were called and these petted and perfumed daughters of wealth were tumbled into their carriages with about as much ceremony as a farmer would tumble in a sack of potatoes into his wagon.

Of course the escorts of these girls would see them home, and it was necessary for these escorts to go in the same closed carriages with these girls.

Now I want to make the application that I started out to make in the first part of this chapter; which is this, with these young men who by nature are vile as the demons of hell and with their natures and their appetites for carnal sin whetted to the verge of criminality by rum, do you suppose that this drive to the homes of these girls was made without the already shady character of these ladies becoming more outraged by the actions of their companions? If you do you surely are putting more faith in drunken humanity than is justified, and if you continue to place this faith in such characters and if you have daughters you will find them soon down to the level of the common harlot.

Now this is but one of these wild orgies that take place among the wealthy set of the land, and during the winter seasons these are almost a nightly occurrence, however, we will modify this by saying they occur three times a week, as you must bear in mind that these "She Devils" must have ample time to sleep off a "Jag" before they are prepared to enter upon another, as it takes sometimes a great quantity of bromo-seltzer to get their nerves in proper condition to undergo one of these sprees again.

I would like to ask one of these dear old mothers who live out in the country among the green valleys and sunlit hills how they would like for their sons to become the husbands of one of these daughters of wealth, who take a pride in being the highest kicker at a social function and who delights in showing the filigree upon their under clothes.

Methinks I hear that old mother of Zion who has always taught her children that decency and virtue was the passport to true manliness and womanliness, praying to a living God that she be spared the awful disgrace of ever having one of these "She Devils" to become her daughter-in-law or one of these "He Demons" become the husband of her innocent ewe lamb.

The time will come and that in the near future when the toiler of the land will rise in a body more powerful than the combined armies of the world and will sweep down the plains of justice with a cyclone of indignation and will blot from the memory of man the infamy of wealth and will plant the banner of equality and justice upon the mountains of hope and the shadow of this banner will reach up and down the valleys of the land and become a beacon to the righteous and a warning to the ungodly.



DECORUM

A Practical Treatise on Etiquette & Dress of the Best American Society¹

By Richard A. Wells, A.M.

Lord Chesterfield, in his letters to his son, says: "Dancing is, in itself, a very trifling and silly thing; but it is one of those established follies to which people of sense are sometimes obliged to conform; and then they should be able to do it well. And though I would not have you a dancer, yet, when you do dance, I would have you dance well, as I would have you do everything you do well." In another letter, he writes: "Do you mind your dancing while your dancing master is with you? As you will be often under the necessity of dancing a minuet, I would have you dance it very well. Remember that the graceful motion of the arms, the giving of your hand, and the putting off and putting on of your hat genteelly, are the material parts of a gentleman's dancing. But the greatest advantage of dancing well is, stand, and walk genteelly; all of which are of real importance to a man of fashion."

GIVING A BALL.

If you cannot afford to give a ball in good style, you had better not attempt it at all.

Having made up your mind to give a ball and to do justice to the occasion, and having settled upon the time, the next thing is to decide whom and how many to invite. In deciding upon the number a due regard must be paid to the size of the rooms; and after making allowance for a reasonable number who may not accept the invitation, there should be no more invited than can find comfortable accommodations, both sitting and standing-room being taken into account, and at the same time have the floor properly free for dancing. The more guests you have the more brilliant, and the fewer you have the more enjoyable, will the occasion be.

Any number over a hundred guests constitutes a "large ball:" under fifty it is merely a "dance."

CHOICE OF GUESTS.

As dancing is *the* amusement of the evening, due regard should be paid to the dancing qualifications of the proposed guests.

ISSUING INVITATIONS.

The invitations issued and accepted for an evening party will be written in the same style as those already described for a dinner-party. They should be sent out *at least* from seven to ten days before the day fixed for the event, and should be replied to within a week of their receipt, accepting or declining with regrets. By attending to these courtesies, the guests will have time to consider their engagements and prepare their dresses, and the hostess will also know what will be the number of her party.

PREJUDICES AGAINST DANCING.

One should be scrupulous and not wound the prejudices of a friend by sending her an invitation to a ball when it is well known she is conscientiously opposed to dancing.

NOTES OF INTERROGATION.

No one now sends a *note* of interrogation to a dance; cards are universally employed. The form of an invitation to a tea-party differs from that to a dance, in respect that the one specifies that you are invited *to tea*, the other does not, but merely requests the pleasure of your company *on such an evening*, and perhaps names the hour.

VARIETY OF TOILET.

Vary your toilet as much as possible, for fear that idlers and malignant wits, who are always a majority in the world, should amuse themselves by making your dress the description of your person.

CHOICE OF ATTIRE.

Certain fashionables seek to gain a kind of reputation by the odd choice of their attire, and by their eagerness to seize upon the first caprices of the fashions. Propriety with difficulty tolerates these fancies of a spoiled child; but it applauds a woman of sense and taste, who is not in a hurry to follow the fashions, and asks how long they will last, before adopting them; finally, who selects and modifies them with success according to her size and figure.

EVENING PARTY.

If it is to be a simple evening party, in which we may wear a summer walking-dress, the mistress of the house gives verbal invitations, and does not omit to apprise her friends of this circumstance, or they might appear in unsuitable dresses. If, on the contrary the soiree is to be in reality a ball, the invitations are written, or what is better, printed and expressed in the third person.

THE CLOAK ROOM.

A room appropriate for the purpose, and furnished with cloak-pins to hang up the shawls and other dresses of the ladies, is almost indispensable. Domesticity should be there also, to aid them in taking off and putting on their outside garments.

WHEN TO ARRIVE.

We are not obliged to go exactly at the appointed hour; it is even fashionable to go an hour later. Married ladies are accompanied by their husbands: unmarried ones, by their mother, or by an escort.

REFUSING TO DANCE.

A lady cannot refuse the invitation of a gentleman to dance, unless she has already accepted that of another, for she would be guilty of an incivility which might occasion trouble; she would, moreover, seem to show contempt for him whom she refused, and would expose herself to receive in secret an ill compliment from the mistress of the house.

GIVING A REASON FOR NOT DANCING.

When a young lady declines dancing with a gentleman, it is her duty to give him a reason why, although some thoughtless ones do not. No matter how frivolous it may be, it is simply an act of courtesy to offer him an excuse; while, on the other hand, no gentleman ought so far to compromise his self-respect as to take the slightest offense at seeing a lady by whom he has just been refused, dance immediately after with some one else.

HOW TO ASK A LADY TO DANCE.

In inviting a lady to dance with you, the words, "Will you *honor* me with your hand for a quadrille?" or, "Shall I have the *honor* of dancing this set with you?" are more

used now than "Shall I have the *pleasure*?" or, "Will you give me the *pleasure* of dancing with you.

TALKING TOO MUCH.

Ladies should avoid talking too much; it will occasion remarks. It has also a bad appearance to whisper continually in the ear of your partner.

WALL FLOWERS.

The master of the house should see that all the ladies dance; he should take notice, particularly of those who seem to serve as *drapery* to the walls of the ball-room, (or *wall-flowers*, as the familiar expressions is,) and should see that they are invited to dance. But he must do this wholly unperceived, in order not to wound the self-esteem of the unfortunate ladies.

DUTIES OF GENTLEMEN.

Gentlemen whom the master of the house requests to dance with theses ladies, should be ready to accede to his wish, and even appear pleased at dancing with a person thus recommended to their notice.

DUTIES OF LADIES.

Ladies who dance much, should be very careful not to boast before those who dance but little or not at all, of the great number of dances for which they are engaged in advance. They should also, without being perceived, recommend to these less fortunate ladies, gentlemen of their acquaintance.

WHILE DANCING.

In giving the hand for ladies chain or any other figures, those dancing should wear a smile, and accompany it with a polite inclination of the head, in the manner of a salutation. At the end of the dance, the gentleman reconducts the lady to her place, bows and thanks her for the honor which she has conferred. She also bows in silence, smiling with a gracious air.

RESERVE AND POLITENESS.

In these assemblies, we should conduct ourselves with reserve and politeness towards all present, although they may be unknown to us.

WHEN NOT TO DANCE.

Never hazard taking part in a quadrille, unless you know how to dance tolerably; for if you are a novice, or but little skilled, you would bring disorder into the midst of pleasure. Being once engaged to take part in a dance, if the figures are not familiar, be careful not to advance first. You can in this way govern your steps by those who go before you. Beware, also, of taking your place in a set of dancers more skillful than yourself. When an unpracticed dancer makes a mistake, we may apprise him of his error; but it would be very impolite to have the air of giving him a lesson.

GRACE AND MODESTY.

Dance with grace and modesty, neither affect to make a parade of your knowledge; refrain from great leaps and ridiculous jumps, which would attract the attention of all towards you.

PRIVATE PARTY.

In a private ball or party, it is proper for a lady to show still more reserve, and not manifest more preference for one gentleman than another; she should dance with all who ask properly.

PUBLIC BALLS.

In public balls, a gentleman offers his partner refreshments, but which she very seldom accepts, unless she is well acquainted with him. But in private parties, the persons who receive the company, send round cake and other refreshments, of which every one helps themselves. Near the end of the evening, in a well regulated ball, it is customary to have a supper; but in a soiree, without great preparation, we may dispense with a supper; refreshments are however, necessary, and not to have them would be the greatest impoliteness.

VISIT OF THANKS.

We should retire *incognito*, in order not to disturb the master and mistress of the house; and we should make them, during the week, a visit of thanks, at which we may converse of the pleasure of the ball and the good selection of the company.

DEPORTMENT IN PUBLIC PLACES.

The proprieties in deportment, which concerts require, are little different from those which are recognized in every other assembly, or in public exhibitions, for concerts partake of the one and the other, according as they are public or private. In private concerts, the ladies occupy the front seats, and the gentlemen are generally in groups behind, or at the side of them. We should observe the most profound silence, and refrain from beating time, humming the airs, applauding, or making ridiculous gestures of admiration. It often happens that a dancing soiree succeeds a concert, and billets of invitation, distributed two or three days before hand should give notice of it to the persons invited.

GENERAL RULES FOR A BALL-ROOM

A lady will not cross a ball-room unattended.

A gentleman will not take a vacant seat next a lady who is a stranger to him. If she is an acquaintance, he may do so with her permission.

White kid gloves should be worn at a ball, and only be taken off at supper-time.

In dancing quadrilles do not make any attempt to take steps. A quiet walk is all that is required.

When a gentleman escorts a lady home from a ball, she should not invite him to enter the house; and even if she does so, he should by all means decline the invitation. He should call upon her during the next day or evening.

As the guests enter the room, it is not necessary for the lady of the house to advance each time toward the door, but merely to rise from her seat to receive their courtesies and congratulations. If, indeed, the hostess wishes to show particular favor to some peculiarly honored guests, she may introduce them to others, whose acquaintance she may imagine will be especially suitable and agreeable.

When entering a private ball or party the visitor should invariably bow to the company. No well-bred person would omit this courtesy in entering a drawing-room; although the entrance to a large assembly may be unnoticed.

Any presentation to a lady in a public ball-room, for the mere purpose of dancing, does not entitle you to claim her acquaintance afterwards; therefore, should you meet her, at most you may lift your hat; but even that is better avoided--unless, indeed, she first bow--as neither she nor her friends can know who or *what* you are.

Never wait until the signal is given to take a partner, for nothing is more impolite than to invite a lady hastily, and when the dancers are already in their places; it can be allowed only when the set is incomplete.

In private parties, a lady is not to refuse the invitation of a gentleman to dance, unless she be previously engaged. The hostess must be supposed to have asked to her house only those persons whom she knows to be perfectly respectable and of

unblemished character, as well as pretty equal in position; and thus, to decline the offer of any gentleman present, would be tacit reflection on the gentleman or lady of the house.

CONCLUSION.

There is a custom which is sometimes practiced both in the assembly room and at private parties, which cannot be too strongly reprehended; we allude to the habit of ridicule and ungenerous criticism of those who are ungraceful or otherwise obnoxious to censure, which is indulged in by the thoughtless, particularly among other dancers. Of its gross impropriety and vulgarity we need hardly express an opinion; but there is such an utter disregard for the feelings of others implied in this kind of negative censorship, that we cannot forbear to warn our young readers to avoid it. The "Koran" says: "Do not mock---the mocked may be better than the mocker." Those you condemn may not have had the same advantages as yourself in acquiring grace or dignity, while they may be infinitely superior in purity of heart and mental accomplishments. The advice of Chesterfield to his son, in his commerce with society, to *do as you would be done by*, is founded on the Christian precept, and worthy of commendation. Imagine yourself the victim of another's ridicule, and you will cease to indulge in a pastime which only gains for you the hatred of those you satirize, if they chance to observe you, and the contempt of others who have noticed your violation of politeness, and abuse of true sociality.



NOTE

¹ "Enlarged Edition, Revised from the Latest Reliable Authorities," published by Moses Lewis & Co., Cleveland, Ohio, 1889.

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