

THE
BALL-ROOM COMPANION
AND
PUPIL'S SELF HELP



E. J. WIVELL,
PROFESSOR of DANCING &c
ADELAIDE.

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THE

Ball Room Companion

AND

PUPIL'S SELF-HELP.



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COMPANION

AND

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MOST RESPECTFULLY DEDICATED TO HIS PUPILS

BY

E. J. WIVELL,

PROFESSOR OF

Dancing and Hygienic Exercises.

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PREFACE.

ANY books have been published upon Ball Room Dancing, but the prevailing fault has been the want of a positive and clear description of the various figures and dances now in use; and in submitting this small volume to the notice of the public, I do so at the particular request of my numerous pupils, who have repeatedly expressed a wish that I should publish a Ball Room Guide, and explain the dances of the day as they are really danced in polite circles, and, if possible, prevent the confusion which so frequently exists, from the difference of opinion as to how this or that dance ought to be executed; and with grateful feelings for the high and distinguished patronage I have received since I first came to Adelaide, I accede to their wishes.

Having studied the art in early life under those great masters—St. Leon, D'Egville, and Gilmour, of the Académie de Danse, Paris—I admit I feel some little pleasure in commencing my task; for to me the knowledge of my profession, or anything appertaining to it, has always been a delight; and I trust the following remarks and directions, which have been penned during the few leisure hours I have at my disposal, may prove useful, and answer the intended design—a memorandum, a guide to the learner, and a reference to refresh the memory of the most experienced admirers of dancing.

Dancing—Its Origin.



- PREVIOUS to giving a description of the dances in vogue, a slight glance at the origin of dancing—its progress, utility, teaching, and practice—may not be uninteresting.

Dancing and music are nearly coeval with the world. The Egyptians, the Persians, the Indians, the Jews, and the Arcadians—the most ancient of nations—Amphim, Orpheus, Chiron, Thamyris, the prophetess Miriam, David, and others, together with the dances the Israelites performed in honour of the Golden Calf, proclaim its antiquity. It has been a favourite amusement with all persons in all ages, from the monarch down to the humblest peasant.

Opinions vary as to the names and country of those from whom the Greeks received their first lessons in the exercise of dancing. Some pretend—and Theophrastus among the number—that one Andion, a flute player, a native of Catania, in Sicily, was the first to accompany the notes of his flute with various movements of the body which fell in harmony with his music.

Dancing was more particularly cultivated by the Greeks than the rest of the ancients. Plato and Socrates approved of it; the Thessalonians and Lacedemonians deemed it equal in rank with any other of the fine arts; but Italy, the garden at different times of every

art and science, was the first place where dancing was subjected to certain rules, and it was there that the enchanting Terpsichore was honoured under a more pleasing and elegant form than antiquity had bestowed upon her.

The Italian dancing was universally admired, and excited the imitation of all foreigners, among whom the Spanish were the first to follow it; and the use of castagnettes, which they added, produced a pleasing effect. After the fall of certain powers in Italy, dancing began to decline, and seemed to transfer itself to the French, who immediately established *the real method of attaining a graceful and dignified execution*—indeed they carried it to the highest point of perfection, and acquired a pre-eminence over all Europe, equal to that of the Italian School of Music—a pre-eminence which both countries have ever since preserved.

France gave us the beautiful and graceful Minuet—which maintained its position for nearly two centuries—the Gavotte, and the stately Cotillon, the latter of which has since gradually formed itself into the Quadrille of the present day.

The pleasures of dancing are universally known—at least to those who patronise it; such as do not, cannot be deemed competent judges. The Greeks carefully studied and practised it on account of its tendency to the improvement of gesticulation, preserving the agility, and developing the gracefulness of the figure. The Abbé Meunier remarked that “a

young man who cannot dance should go to battle, and lose a leg with all possible speed, as he would then have a palpable excuse for his awkwardness.”

Tissot absolutely orders it to be practised in all schools; for the minds of young persons burdened with continued study require some amusement above the trivial kind, on which it may fix with pleasure.

Captain Cook wisely thought that dancing was of especial use to the sailors; and wishing to counteract disease on board his vessels, took particular care, in calm weather, to make his sailors and mariners dance to the sound of a violin; and it was to this practice that he attributed the health enjoyed by his crew during voyages of several years' continuance. The dance they usually indulged in was the Hornpipe, a dance peculiar to England, and one of the most exhilarating in Europe, and is at the present time danced daily by the brave tars of Old England.

Private or Ball Room Dancing:

ITS PRACTICE AND TEACHING.

PRIVATE Dancing requires steps *deterre à terre*, the foot well pointed, and the arms hanging

gracefully, a little in advance of the body. The movements should be natural, without the appearance of effort; all jumping, sudden and abrupt motions, attitudinising, or pulling your partner violently round, regardless both of her safety and that of all others dancing, are styles only observable among bad dancers, and should be scrupulously avoided.

Dancing and a pleasing deportment are not only necessary, but almost indispensable to those who are fond of society; and when commenced early, properly taught, and sufficiently practised, seldom fail to produce that graceful propriety, and easy and polite demeanour, which are somewhat difficult to acquire in after life. Children should be instructed in this accomplishment early in life, so as to prevent those habits of awkwardness and inelegance which the young are so liable to contract.

The following extract from the *Educational Times*, p. 230, seems peculiarly applicable to the subject:—"In many cases the master has not a fair chance of succeeding. For instance, in some schools dancing is frequently delayed through the neglect of the parents, until twelve and from that to sixteen years of age, *when six months or three quarters' instruction* is considered sufficient to give them a good carriage, and prepare them for the usages of society, notwithstanding their every movement indicates the neglect of early training, and the necessity of continued instruction, assisted by regular practice; and the latter is quite as essential in dancing as any branch of the arts."

It frequently occurs that too much attention is bestowed on the steps, and little or none on the carriage of the figure, which is of the highest importance, for dancing without it becomes a mere fantastic hopping; and it is quite absurd for any one to expect to gain ease and elegance in dancing without the aid of a master. It should not be looked on as an amusement only, but an accomplishment, intended to answer some useful end. Just as good education gives a right bias and a truthful direction to the mind, does judicious instruction in dancing impart a pleasing deportment and graceful habit to the body. The present rage for *fast* dancing is decidedly bad taste, and certainly approaches anything but *graceful* movements. No person of refined habits and discernment can look upon the disorder and frequent breaches of etiquette, caused by the *fast* dances in the Valse and Galop of the present day, with any pleasure or satisfaction.



A Few Useful Hints.

TO GENTLEMEN, who are desirous of being introduced to a lady for any particular dance, unless fully conscious that you can execute it creditably. I remember once hearing a gentleman solicit a lady to dance with him, to which she replied, "he would find her a very

indifferent partner, as she did not feel herself *au fait* in that particular dance;" to which he responded—"Oh, don't name it, for I know nothing at all about it myself." The lady answered—"Then, under those circumstances, I must decline dancing this dance."

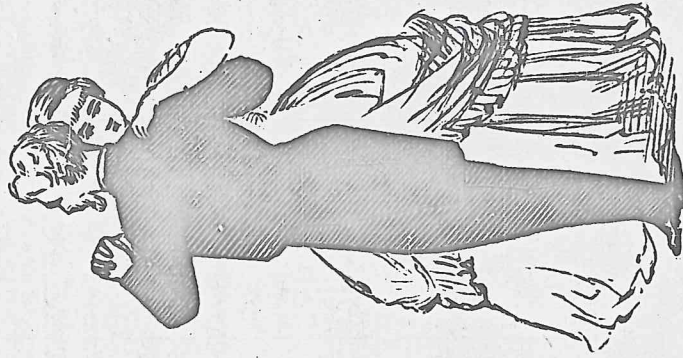
Never criticise or ridicule others in a Ball Room, lest it should recoil unpleasantly upon yourself.

Never, for the sake of being thought a good dancer, introduce extravagant steps, commonly called "cutting capers," things only suitable for solo dancing.

Avoid all attempts at display, or walking clumsily upon the heels, with stiff arms, and shaking, mandarin-like head. Merely glide through a quadrille in a gentlemanly way, being perfectly easy in the carriage of your body, free from all constraint, affectation, and effrontery.

Never stand looking on while ladies are waiting to be asked to dance; for if you do, rely upon it, you will look like one who has been refused, or can dance only with favourites.

Avoid dancing for too long a time—poking your chin over your partner's shoulder, and the Ojibway wildness so frequently seen; only consider for one moment what possible pleasure can it be to a lady to be forced violently backwards, and swinging round for a great length of time till a scarlet face—frightful to look at—and a palpitating heart, compel either one or the other to sink exhausted into a seat. This is the abuse of Dancing.



Correct position of gentleman and lady for Circular Dances.

In holding your partner, do not hold her too close, nor yet too far off; the former is contrary to all laws of propriety, and the latter renders turning very difficult. A bad position once acquired is not easily corrected; and one bad attitude will spoil a good dancer.

If a lady desires to pause, lead her aside till she feels refreshed and inclined to continue the dance.

In all circular dances, as the lady depends upon the gentleman so much, he should not *attempt* that in which he is not proficient; for although from courtesy the lady may continue the dance with him, he may rely upon it that she is all the time wishing the music would cease, that she may be released from an engagement which is far from pleasant to her.



TO LADIES.

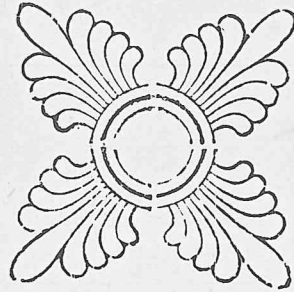
I NOW give a few remarks to those who add brilliancy and grace to every assembly which is favoured by their presence.

In the first place, to enjoy yourself, you must ever do all in your power to secure the happiness and enjoyment of others.

Avoid all affectation or sullenness, which disfigures beauty, and not only destroys your own pleasure, but incurs your being marked; and above all things eschew the temptation, coquetry, for a deliberate coquette is considered one of the most contemptible objects in creation. Let your demeanour be invariably kind. In dancing, let your steps be small, supporting yourself chiefly upon your toes, your hand resting lightly upon your partner's right shoulder, and leave yourself entirely

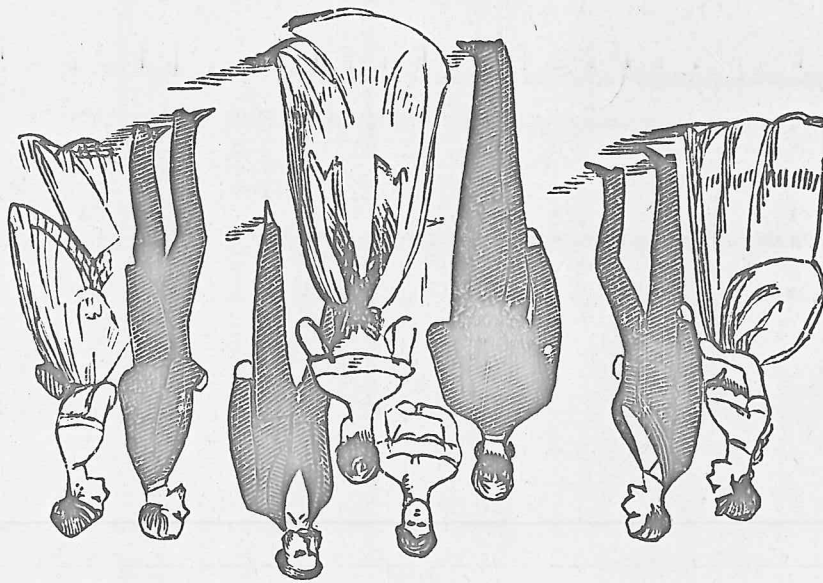
to his guidance. Do not follow your own impulse, although you may be correct, for the chances are that while you are trying to move one way, he is endeavouring to turn the other.

Should you feel fatigued, do not stop in the middle of the dance suddenly, but inform your partner of your wish to rest, and he will conduct you safely out of the circle. And above all, never imagine that a few attempts in private under the guidance of friends will enable you to appear with success in society, for it is not the province of your partner in the midst of a ball to inform you that your step is wrong, or too large, or that you lean too heavily upon his arm, or to point out any imperfections whatever, although he is at the same time dancing under great difficulties. This refers to round dances only.



The Quadrille.

THIS is a dance universally popular, and is suited to persons of all ages; and when divested of the old-fashioned steps,



FORMATION FOR SET OF QUADRILLES.

or the unmeaning walk which some usually assume, is a very graceful movement, and highly improving to the deportment of all young dancers.

The Quadrille generally danced is the First Set, formerly called Paine's, and by some the French; they have been formed out of the old and once fashionable Cotillon, and can be danced in sets of four, eight, twelve, sixteen twenty-four, or thirty-two.

At the Court Balls, when Her Majesty is present, this Quadrille is danced in lines; consequently the first figure is danced only once, and all the others twice.

First Figure—Le Pantalon.

Right and left 16 steps, or 8 bars of music,

Set and turn partners (16).

Ladies' chain (16).

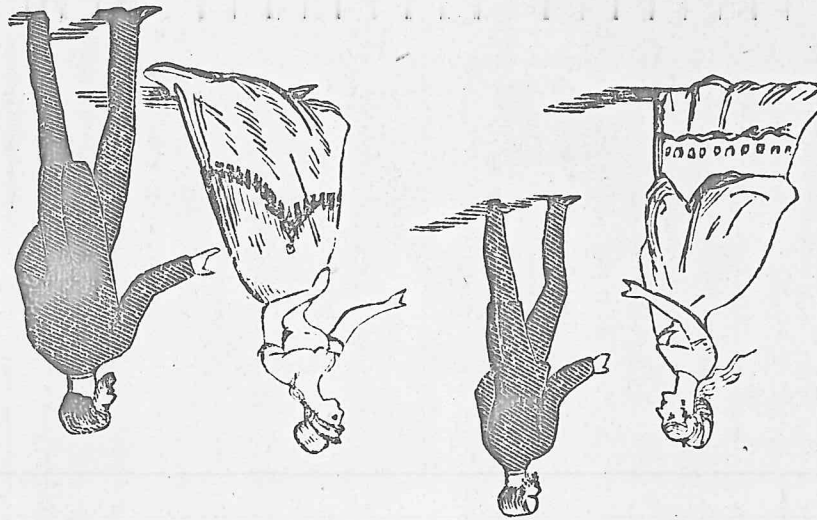
Promenade across to opposite side (8).

Half right and left (8).

Second Figure—L'Ete.

First lady and opposite gentleman advance (4).

Chassez to right (4), to left (4).
 Cross to each other's places (4).
 Chassez to right (4), and left (4).



Cross to places (8).
 Set (8) and turn partners (8).

DEPORTMENT AND POSITIONS IN LADIES' CHAIN MOVEMENTS.

The side couples repeat the same.

OR,

Double L'Ete.

Top and opposite couples advance and retire, cross over, again advance and retire, and return to places.

Set and turn partners.

The figure repeated by 3rd and 4th couples, then by 1st and 2nd, and 3rd and 4th again.

Third Figure—La Poule.

First lady and opposite gentleman cross over, presenting right hands (8).

Return, presenting left hands (8).

Set four in a line (8).

Half promenade (8).

First lady and opposite gentleman advance (4) and retire (4).

Balance (4) and salute (4).

The four advance (4) and retire (4).

Half right and left (8).

The side couples repeat the same.

Fourth Figure—La Pastorale.

The top couple advance (4) and retire (4); again advance (4), leaving lady on the left of second gentleman (4).

The second gentleman with two ladies advance (4) and retire (4); again advance (4), the second gentleman leaving the ladies with the first gentleman. The first gentleman repeats, turning ladies—form a circle and half promenade round (8), half right and left to places (8).

Fourth Figure—Trenise.

First couple advance (4) and retire (4); again advance, the second time the gentleman leaves the lady opposite and retires; the two ladies advance, cross over, return down the figure and turn to partners; the gentlemen at the same time passing between the ladies and retiring to places.

The couples set and turn partners.

Fifth Figure—Finale.

All eight form a circle.

Advance and retire twice to centre.

Top couples advance to centre and retire.

Cross to opposite side.

Advance to centre and retire, promenade to places.

Ladies' chain.

All eight form circle.

The side couples repeat the figure.

*The Lancers.**First Figure—La Rose.*

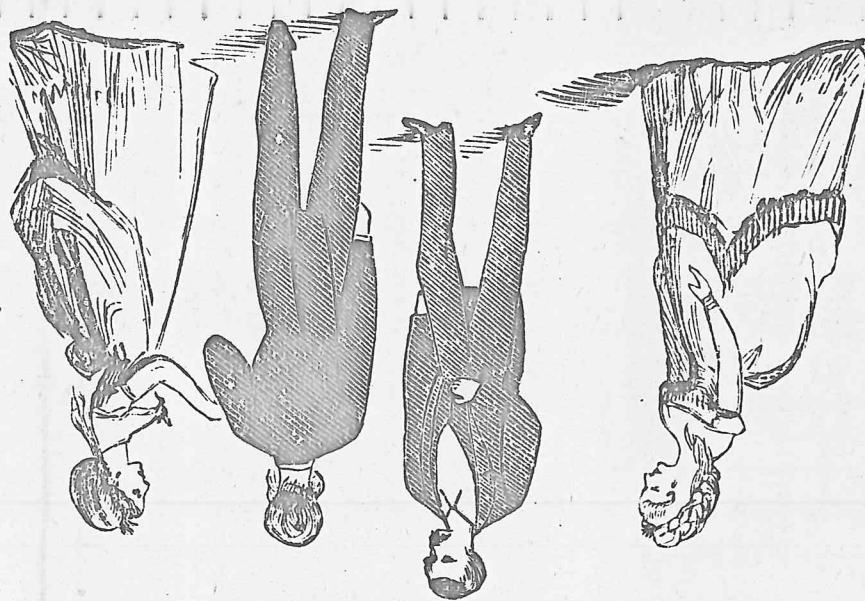
The leading lady and opposite gentleman advance (4) and retire (4), advance and turn with hands to places (8).

* The leading couple join hands and cross over (8), while the opposite couple cross outside them to their places.

The leading couple return to their places outside the opposite couple, who return with hands joined to their own places.

† All set (8) at corners and turn (8).

* THE LEADING COUPLE JOIN HANDS



AND CROSS OVER.

Second Figure—La Lodoiska.

The leading couple advance (4) and retire (4).

Advance again and leave the lady; salute.

Chassez to right, then to left, and turn to places, forming lines with side couples.

All advance and retire in two lines, and turn to places.

Third Figure—La Dorset.

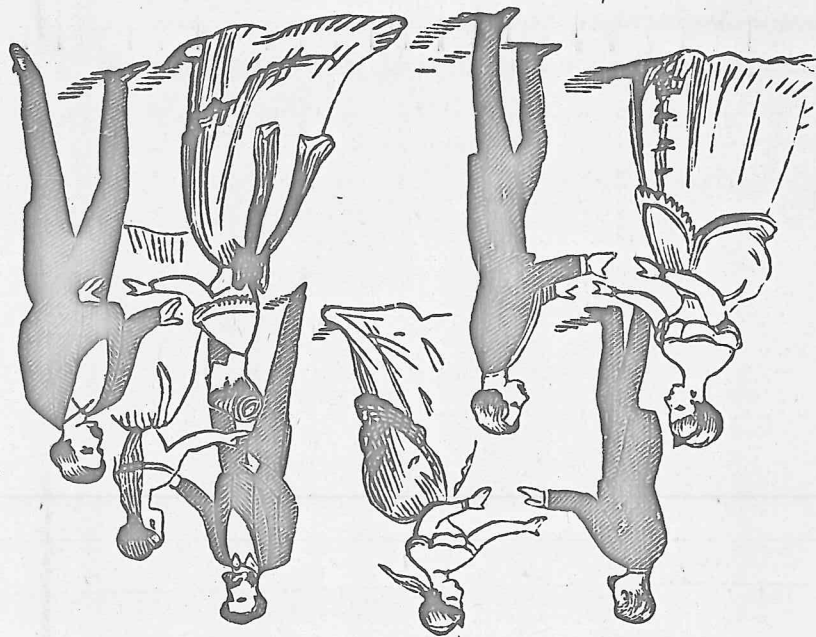
The four ladies advance (4) and retire (4); the four gentlemen advance (4), pause, and salute the ladies.

The four ladies cross hands half round and back; the gentlemen at the same time promenade half round and back.

The four gentlemen advance (4) and retire (4). The four ladies advance, pause, and curtsy to partners.

The four ladies cross hands half round and back; the gentlemen at the same time promenade half round and back.

The figure to be repeated.



† ALL SET AT CORNERS AND TURN.

Fourth Figure—L'Etoile.

The leading couple pass to the couple on their right (4), salute (4), then to the couple on their left (4), salute (4).

Chassez croisez with couple on their left; balance, and turn partners to places.

Leading and opposite couple right and left.

Fifth Figure—Les Lanciers.

† The grand chain (16).

The leading couple promenade round the inside of quadrille, and face off the figure (16).

The third couple fall in second, the fourth third, and the second couple remain.

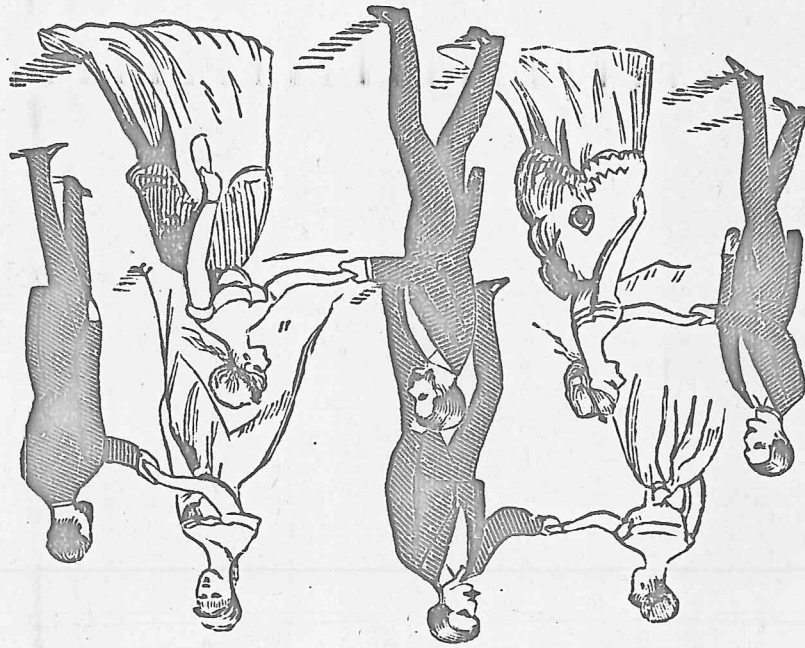
All chassez croisez (4), balance (4), and return.

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

Fall back in two lines, the ladies forming one and the gentlemen the other.

Advance in line and retire.

Turn partners to places; the grand chain, and No. 2, 3, and 4 couples repeat.



* THE GRAND CHAIN.

The Polka.

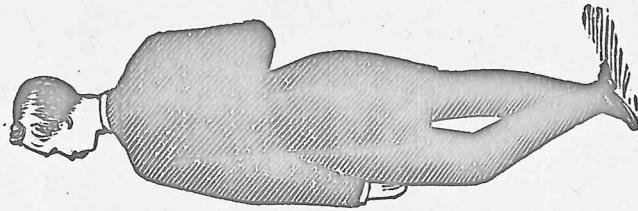
The Polka must be danced in a quiet, easy manner.

The Position.

The gentleman places his right hand on the lady's waist, and holds her with sufficient firmness to guide her through the dance with perfect safety; her right hand is placed in his left, and this he raises towards his left shoulder, until he feels that he is able to turn her easily round by the slightest pressure.

The lady will rest her left hand on the right shoulder of her partner.

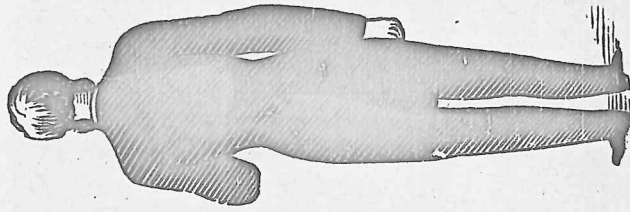
Before commencing, the gentleman places his left foot behind the other, resting it slightly on the toe.



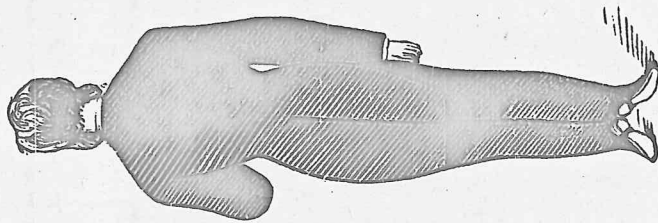
The lady commences with the right foot.

The Step.

FIRST MOVEMENT (for the gentleman).—Commence with a slight spring on the right foot, sliding left foot forward with a slight bend of the knee, the heel of the left foot parallel with the right instep.



SECOND MOVEMENT.—Bring the heel of the right foot up to the left, rising slightly on the toes.



THIRD MOVEMENT.—Spring lightly off the right foot and bring the left behind ready to commence on the other side.

FOURTH MOVEMENT.—Spring with the left foot, sliding the right forward, and proceed again to the first movement.

The Schottische.

This is one of the numerous dances that spring out of the Polka, and is danced in couples in the same position.

The gentleman slides the left foot forward, bringing the right up at the back; he again slides the left foot forward and brings the right up slightly in the front, counting four.

The same is repeated back again, beginning with the right foot, counting four.

Then, turning, he makes four *jettés*, that is, a step and hop, on the left foot,

And once more on the left,

And once more on the right, which ought to take him round two turns.

The lady makes the same, starting with the right foot. In fashionable circles, the Valse-à-Deux-Temps is very generally danced instead of the step and hop.

The Redowa.

(Commonly called the Redowa Valse.)

The Redowa is without exception the most elegant Valse that has been introduced for some years, and no doubt would be very generally danced but for the prevailing (I must say bad) taste for *fast* dancing. When that has had its day, no doubt graceful dances like the Redowa will become equally fashionable.

This Valse, when first introduced at the re-union in Paris, obtained at once a very great popularity.

The step, to parties acquainted with dancing, is not difficult to acquire; it is formed out of one of the movements of the Mazurka Quadrille, and is somewhat similar to the *Pas de Basque*, finishing with the right foot always in front.

The step should be well marked on the first and last beat of each bar. It is made turning, advancing, and retreating, and the reverse valse.

The music is of a pleasing character, and the same time as that of the Mazurka Polka.



The Valse-à-Deux-Temps.

The Valse-à-Deux-Temps contains three times; the first consists of a *glissade*, the second of a *chassez*, which includes two times in one.

The gentleman begins by sliding to the left with his left foot; he then performs a *chassez* towards the left with his right foot, without turning at all during those first two times; he then slides backwards with his right foot, turning half round, after which he passes his left foot behind, to perform with a little *chassez* forward; turning half round for the second time, he must finish with his right foot a little forward, and begin again with his left.

The *lady* waltzes after the same manner, with the exception that on the

first time she slides to the right with the right foot, and performs a *chassez* also to the right. She then continues the same as the gentleman, but *a centre pied*, that is, she slides with her right backwards when the gentleman slides with his left foot to the left; and when the gentleman slides with his right foot backwards, she slides with her left foot to the left.

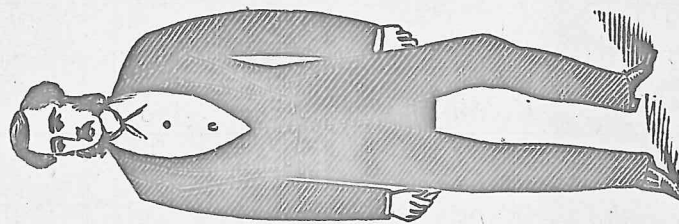
One of the first principles of this waltz is never to jump, but only to slide, and the knees kept slightly bent.



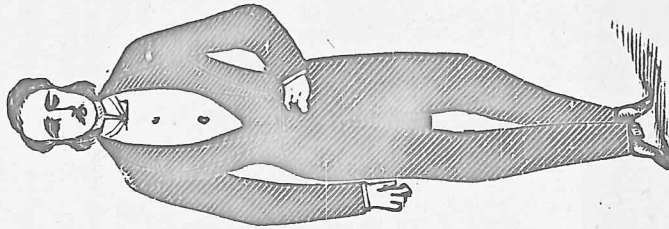
The Galop.

Although the time of this dance is totally different from the Valse just described, the portion of it used in turning is exactly the same.

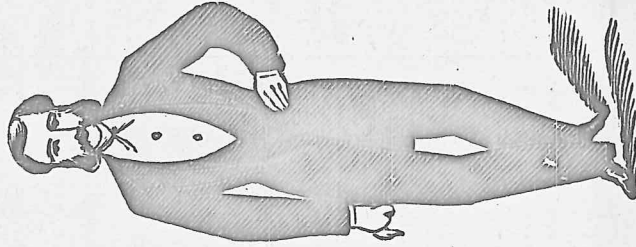
FIRST MOVEMENT.—Slide the right foot forward.



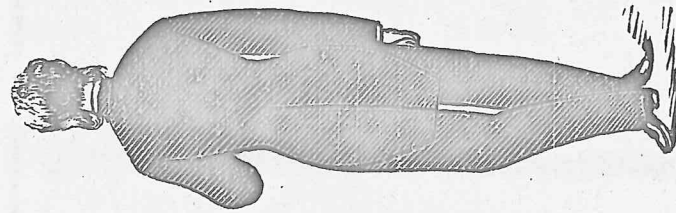
SECOND MOVEMENT.—Bring the left foot up to the third position, close behind the right.



THIRD MOVEMENT.—Slide the right foot again forward.



Having completed the step with the right foot, commence with the left. In the back step, commence with sliding the left foot back.



In practising the step up and down the room, the gentleman commences with the left foot, and makes the step backwards.

The Caledonians.

First Figure.

The two couples hands across and back (16).

Set to partners (8) and turn (8).
Ladies' chain (16).

Promenade across and back to places (16).

Second Figure.

The leading gentleman advances and retires twice (16).

All set at corners (8) and turn (8)—
each lady passing into the next lady's place.

All promenade quite round.

Third Figure.

The leading lady and opposite gentleman advance (4) and retire (4).

Leading lady and opposite gentleman pass round each other in the centre (8).

Leading couple pass over with hands joined, while the opposite couple cross over outside them (8).

The same, reversed (8).

All set (8) at corners and turn partners (8), gentlemen holding side ladies' right hand, forming a circle.

All advance (4) and retire (4) in a circle, and turn partners to places (8).

Fourth Figure.

The leading lady advances (4) and stops; the second gentleman advances (4).

Their partners meet and turn to places (8).

Ladies chazez to the right, each into the other's place.

Gentlemen chazez to the left.

Ladies chazez again to right.

Gentlemen again to the left.

Half promenade and turn partners at places.

Fifth Figure.

The leading couple promenade round inside the figure (16).

The four ladies advance (4), offering right hands, and retire (4).

The four gents the same.

All set to partners (8) and turn (8).

Grand chain, half round (8), all promenade to places and turn partners.

Chassez croisez, offering right hand, and turn ladies.

All return to places and set to partners.

Promenade for finale.



The Mazurka Valse.

This Valse is commonly called the "Cellarius," or rather it assumes part of that celebrated Valse, and if danced at all, should be done correctly. The step is as follows:

FIRST MOVEMENT.—Slide the right foot forward and spring lightly on it twice.

SECOND MOVEMENT.—Repeat the first movement with the left foot. Having practised this portion of the step well from side to side, you may turn with it.

When it was first introduced, there was a second step in this dance, but it has latterly been left out.

Polka Mazurka.

This dance, according to the steps, ought to have been called the Mazurka Polka.

The *gentleman* slides his left foot aside; he then brings up his right foot to the left to the first position, then taps the heels together while off the ground, without turning during these few movements; he then slides his left foot, after which he then brings up his right, then springs on his left foot, at the same time turning half round with the right foot up behind. The same six movements repeated, beginning with the right foot.

The *lady* commences the dance by sliding her right foot to the right.



The Spanish Dance.

Arrange the couples in long parallel lines, as if standing up for a country dance. If the top gentleman stands on the lady's side, and the top lady on

that of the gentleman, and every fourth lady and gentleman exchange places in like manner, the dance can commence simultaneously.

The first gentleman and second lady of each set of four set to each other with the valse step, and change places; the first lady and second gentleman do the same at the same time.

First gentleman and his partner set and change places; second gentleman and partner do the same.

First gentleman and second lady set and change as before; first lady and second gentleman ditto.

The first gentleman and second lady set to their respective partners as before, and change, each resuming their original position.

All four join hands in the centre, advance, retire, and change places as before, ladies passing to the left. This is done as in the preceding figure—four times.

Next, each gentleman takes his partner, and the two couples valse round each other two or three times, ending by the second lady and gentleman taking their places at the top of the line, while the top couple go through the same figures with the third lady and gentleman, with the fourth, and so proceed to the end of the line, where they remain.



The Coulon, or Double Quadrille.

FOR EIGHT ONLY.

(Half the Music is only required for each Quadrille.)

The Quadrilles are much liked, and are very easy, being only the first set danced double.

Le Pantalon.

Top and bottom couples make right and left, while the side couples make grand chain of four round them (16).

All set (8) and turn partners (8).

Double ladies' chain (16).

All half promenade (8).

Then top and bottom couples half right and left (8).

While side couples half grand chain round to places.

L'Ete.

The first lady, and lady at the right of the top, and the two gentlemen opposite to them.

Advance and retire (8).

Then cross over in half circle to opposite places (8). Again

Advance and retire (8) and re-cross in half circle to places (8).

All set and turn partners.

La Poule.

The same four that commenced the previous figure

Advance, retire, advance, giving left hands, forming a X with partners.

All balance in a star figure (8).

Half promenade to opposite places (8).

The same four advance and retire (8).

Balance and salute (8); then all

Eight advance and retire, and promenade half circle to places.

Repeated by the other four.

La Pastorale.

Top and bottom couples advance and retire to the side couples on their right.

Again advance, the ladies cross over, and give left hand to the opposite gentlemen, while their partners retire.

The gentlemen with the two ladies advance and retire, again advance and pass ladies over to the top and bottom gentlemen, who repeat the advance and retire twice.

Form two circles of four, and promenade round.

Half right and left to places.

La Finale.

All eight gallopade round quadrille.



Top and bottom couples galop forward, and while going back side couples do the same.

Top and bottom couples cross over.

Then, side couples cross over.

The advance and retire by both parties repeated, and return to places in the same way.

Double ladies' chain.

All galop round,

And the side couples begin the figure, finishing with galop round.



The Valse-a-Trois-Temps.

This, commonly styled the "Old Valse," is a very graceful dance when there is room enough to execute it with pleasure, and is again becoming popular. It is composed of three steps, or six steps to complete the circle.

As in all dances of two, the gentleman commences with the left, and the lady with the right foot.

The gentleman begins by sliding his left foot before the lady (one).

Then slide the right foot behind the left, the heels raised from the ground (two).

Turn slightly, finishing on the left foot, with the right in front (three).

Then advance right foot (four).

Slide left to the second position (five), and bring the right up again in front of left (six).

The lady makes the last three first, and the first three last.

Danced well on the toes.

The Highland Reel.

The Highland Reel is without doubt one of the most lively dances, and is always danced by the express desire of Her Majesty at the ball at Buckingham Palace, when there is a sufficient number of the Scottish nobility present.

The principal steps bear the singular names of Fosgladh, Labytrost, Single-kemkossy, Double-kemkossy, Leig-thrasd, Guartag, Lamatrost, Kemshoole, Minor Kemkossy; all of which form

animated steps, but are too difficult to describe in point, and require the aid of a master.

The Danish Waltz.

First Step.

Lady's Step.—Glissade forward with right foot; rise, and bring the left foot up to the first position. This movement made four times (4 bars), the gentleman commencing with the left foot, the couple retire with eight chases's (4 bars), first figure repeated.

Second Figure.

Valse step eight times (16 bars); recommence from the first figure, and continue *ad libitum*.

La Tempete.

Form a line of four, the two ladies standing on the right-hand side of the gentlemen; four more, with ladies on the right, opposite to the first four. Form as many lines of four behind them as intend to dance.

Figure.

The first two lines advance and retire twice, holding hands.

Galop across to the right and left with your partner, and in returning you go behind the second couple.

This is repeated, counting eight each time.

The centre four hands round, while the outside couples hands two, round, and back.

The four inside give right hands across, while the two couples outside make hands, two, across; turning once round to the left, and back again to the right, finishing in places.

Advance and retire, holding hands; again advance, and four at the top line lead through the second line.

Repeat the same figure with the third, and so on until they reach the bottom of the dance.

The gentleman always keeping his partner on his right-hand side.

The Prince Imperial Quadrille.

First Figure.

Top and bottom couples advance (4) to the couples on their right (both holding hands).

All bow and curtsey (4).

The gentlemen taking the side ladies with left hands and retire with both ladies to opposite places (8).

The four ladies do grand chain in centre of quadrille (16).

All balancez (8) and turn partners (8).

The top couple will now be in their *vis-à-vis* place; so in like manner will the bottom couple be.

Each couple then advance (4) to the couple on their right, and repeat the above movements.

Thus the top and bottom couples will regain their places.

The figure is repeated by the third and fourth couples.

Second Figure—*La Nouvelle Trenise*.

First lady and opposite gentleman advance (4).

The gentleman turns the lady with left hand (4), finishing facing the bottom lady, and separate; second lady passes between them to opposite gentleman, who turns her with his left hand.

Both couples advance (4) and retire (4).

Half ladies' chain to places.

All *chassez croisez*, turning corners with right hands; *dechassez*, turning partners with left hand.

Second, third, and fourth couples repeat this figure.

Third Figure—*La Corbeille*.

The first gentleman advances with his partner, and leaving her in centre of quadrille, facing him; they bow and curtsey; he retires to his place.

The opposite gentleman then repeats the figure with his partner.

Then the third couple, ditto (8).

And afterwards the fourth couple, ditto (8).

The four ladies join hands (each facing her own partner), and galop round (8) until facing their own partners.

The four gentlemen then advance and join the circle by giving their right hands to their partners, and then to the ladies on their left.

Balancez all eight (4), each gentleman then turns his partner with right hand to place (4).

The second couple then recommence the figure, which is repeated as before; afterwards the third and fourth couples.

Fourth Figure—*La Double Pastourelle*.

Top and bottom couples advance (4) and retire (4), advance again, the top gentleman finishing on the left of the gentleman on the right, the bottom gentleman finishing on the right hand of the fourth lady; the top gentleman and opposite lady retire to respective places.

The two lines of three advance and

retire twice; then the *vis-à-vis* lady advance and retire, bow and curtsey, and both turn towards partners.

Two sets of four join hands, half round, and then

Half right and left to places.

Top and bottom couples advance and retire as before; advance again, the bottom gentleman leaving his lady at the left hand of the gentleman on his right, the top gentleman at the same time going to the right hand of the lady on his right, and the remainder of the figure the same as before described.

The third and fourth couples repeat.

Fifth Figure—Le Tourbillon.

Ladies begin at the same time.

Each lady gives her right hand to her partner and passes quickly round him to the gentleman on the right, gives him her right hand and passes round him, and likewise with each gentleman, until each lady has regained her place. The gentlemen remain in their places and pass the ladies round them each as they come,

first with the left and then with their right (16 bars, or 32 steps).

First lady and opposite gentleman advance and retire; re-advance and turn once round with right hands, finishing in the centre facing partners.

Set and turn partners.

This figure is repeated four times.

After the last *Tourbillon* all rest four bars.

Then each gentleman conducts his partner to the centre of quadrille and turns her facing him.

Bow and curtsey to each other.

The gentlemen offer their arms to partners, and all retire. *



The Gent Quadrille.

First Figure.

The first and opposite lady turn round in place, while their partners chaisez to centre.

All set with Waltz step.

Each turn to right (parallel with sides).

Each advance to centre, joining right hands, ladies retire and pirouette, gentlemen retire; ladies pirouette a second time; first and opposite couples advance to centre, set and pass round back to back, retire to places.—Grand square.

Sides perform the same, grand square reverse.

Second Figure.

The first couple advance to opposite couple.

Set and turn partners, the lady turn to side gentleman, the gentleman turn to side lady.

Set and turn, both turn to right, the lady to her place, the gentleman to the centre.

Set and turn, finish with right and left.

Third Figure.

Waltz right and left (16 bars).

Then sides the same (16 bars).

All eight set and turn partners.

First and opposite couples ladies' chain.

Sides the same.

All eight grand square (16).

Waltz twice round (32 bars).

Fourth Figure.

The four gentlemen join hands with ladies at their left.

All eight chaisez to centre twice.

Four ladies' hands across, quite round, and curtsy in their places.

The first gentleman sets to all the ladies, commencing at his left, and turns his partner.

This figure is performed four times, finishing with grand square, reverse, instead of fourth gentleman setting to the ladies.

Fifth Figure.

The first lady and opposite gentleman advance and turn half round.

Then last gentleman and opposite lady advance and turn half round.

First gentleman and opposite lady lead through twice, while the other lady and gentleman pass outside.

Right and left to contrary places.

The other three couples perform the same.

Sixth Figure.

The four gentlemen turn the four ladies, commencing with the next lady on the right.

The four ladies advance, curtsy, and stop in the centre.

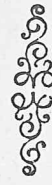
The four gentlemen advance, bow.

All eight promenade to places.

Grand square.

Repeat the same with grand square reversed.

Turn the ladies to finish.



COUNTRY DANCES.



The Victoria.

Figure.

First gentleman turns the second lady with right hand.

Second gentleman then turns the first lady.

Four hands across and back again.

First couple down and up the middle —pousette.



The Albert.

Figure.

Stand in couples down the room, each couple having its *vis-à-vis*.

All advance and retire.

Cross over into opposite places.

All again advance and retire, and re-cross.
Hands four across and back.

All set and turn partners.

The top couple promenade down centre and remain at bottom.

Repeat the figure until all couples have led off.

The Princess Royal.

The first and second couples hands across and back again.

The first couple lead down the centre of the dance, and up again to the place of the second couple.

The first and second couples poussette round each other to the next place.

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

The Mescolane.

Form a circle round the room in couples facing each other.

Right and left.

Set and turn partners.

Hands across and back.

Ladies' chain.

Advance and retire, and pass between your *vis-à-vis* and repeat the figure with the next couple. Dance *ad libitum*.

Sir Roger de Coverley,

The oldest country dance extant, is danced like all country dances.

The gentlemen form one line.

The ladies another, opposite their partners.

The first lady at the top, and the gentleman at the bottom of the line, commence each figure.

The other lady and gentleman at the opposite corner have to repeat the figure immediately.

First lady and last gentleman meet in the centre, give right hands, turn once round, and retire to their places.

The same for the other two, first gentleman and last lady.

First couple cross again and give left hands, and turn once back to places.

The other two do the same.

The first couple give both hands.

The other two do the same.

First couple back to back and retire to places.

The other two do the same.

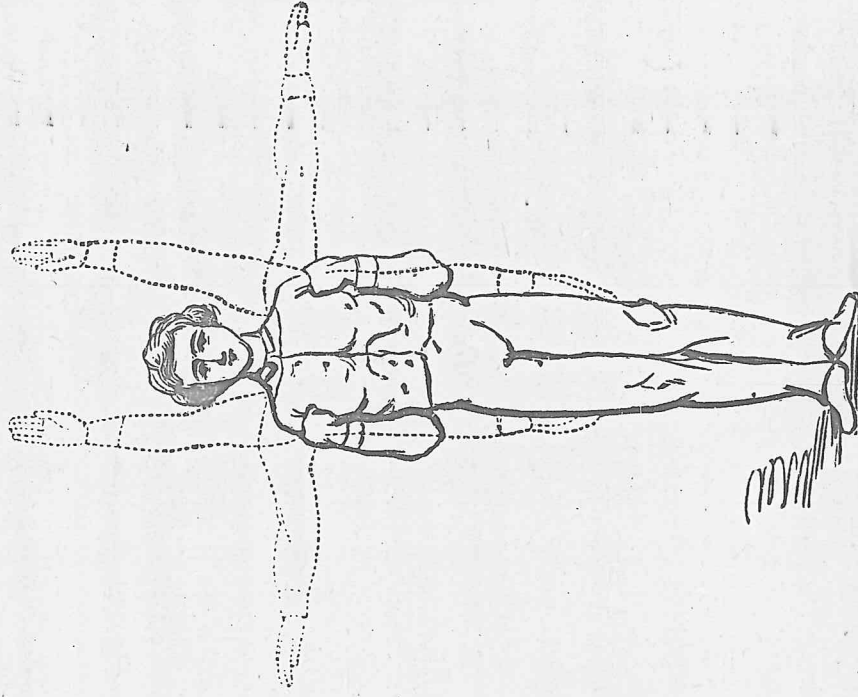
The first couple advance, bow to each other, and retire.

The same repeated by the other couple.

The top gentleman turns off to the left, and the top lady to the right; all the other ladies and gentlemen follow them outside the line; meet at the bottom of the room, the gentleman giving his right hand, the lady her left, which they raise so as to allow all the following couples to pass under.

The first lady and gentleman remain the last at the end of the two lines, and the figures are repeated by all till the first couple have arrived at their original places.

CALISTHENICS.



Free Standing Exercises.

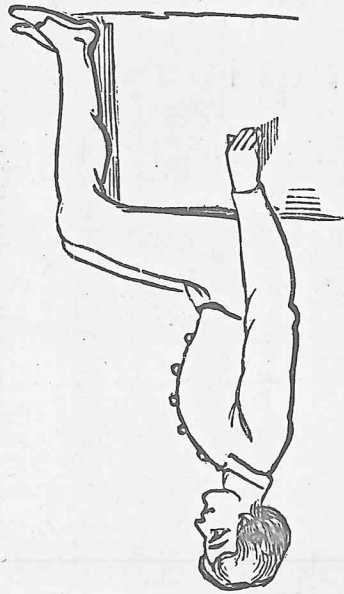
Bodily positions.

Starting positions of the feet and legs.

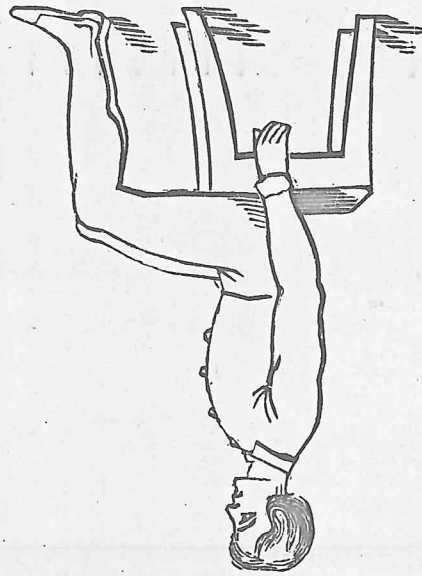
Starting positions of the arms and hands.

Striking out of the arms.

CALISTHENICS.



LONG SITTING.



SHORT SITTING.

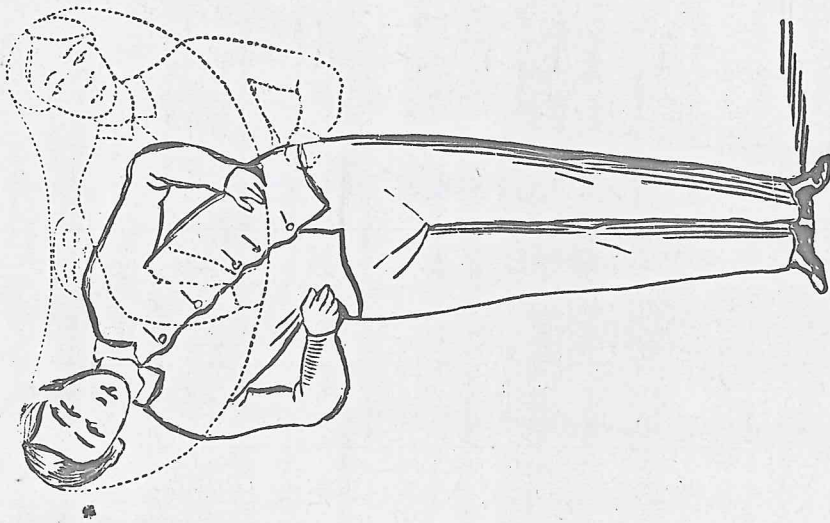
Bending and stretching of the feet, knees, and legs.

Knee flexion, with extension genu-flexion.

Indian Sceptre Exercises.

Dumb-bell and Pole Exercises.

CALISTHENICS.



POLE & INDIAN SCEPTRE EXERCISES.

Exercises designed for putting the muscles of the arms and chest to the utmost possible tension. Chest expansion, chest extension, bending the body forward and backward, sinking and raising of the trunk, circular movement, backward and forward, &c.

TESTIMONIALS.

Adelaide Asylum for the Insane,

September 10th, 1869.

I have seen Mr. WIVELL go through his Indian Sceptre and Pole Exercises, and I consider they are eminently calculated to produce healthy expansion of the chest in young ladies who are studying at school, and leading sedentary lives. In the present day, I am of opinion that too little attention is given to the development of the bodily frame, and any exercises which are likely to promote this end should receive a cordial welcome. These exercises do for the upper limbs what dancing does for the lower—train the muscles to united and simultaneous action. The effect on the chest is certain to be very beneficial.

ALEX. L. PATERSON, M.D.,

Edinburgh.

TESTIMONIALS.

Melbourne, October 24th, 1860.

SIR,—I am commissioned by the general body of your pupils to express their thanks for the painstaking manner in which you have assisted them to acquire a knowledge of Deportment and Dancing, and to assure you that they feel grateful for your exertions as their teacher, and your cordiality as their friend.

Desirous that, while you are assured of these feelings, which they trust will prove gratifying to yourself, you should also be put in possession of a Souvenir which may hereafter remind you of your connection with a class of pupils who appreciated your kindness, they have placed in my hands a Gold Watch, which they beg you will accept—not as a testimonial equivalent to your merits, but as a slight mark of the individual esteem and regard.

I am, Sir, yours faithfully,

EDWARD MACK,

(On behalf of the Pupils of
Mr. Wivell's Academy).

To Mr. E. J. Wivell.

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One Guinea.

One Private Lesson, 7s.6d.

Appointment not kept, the Lesson charged for.

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