A treatise on the use and peculiar advantages of dancing and exercises, considered as a means of refinement and physical development ... / by Francis Mason.

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DANCING & EXERCISES
AS A MEANS OF REFINEMENT ETC

FRANCIS MASON

Edgar T. Bryant

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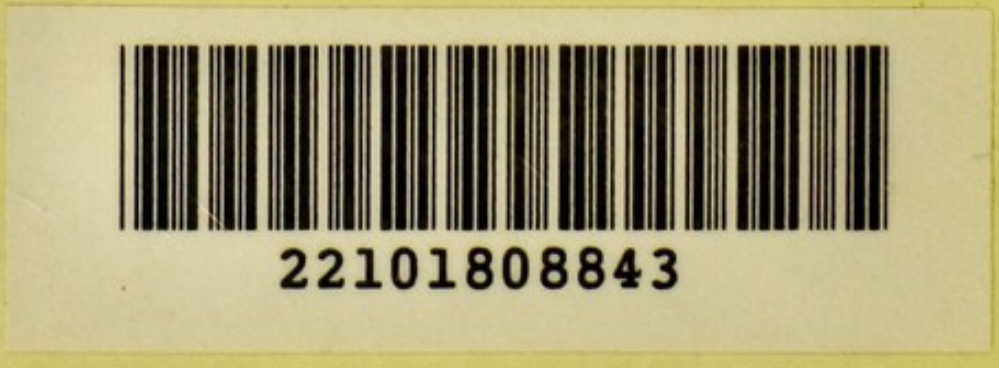

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A TREATISE

ON THE

USE AND PECULIAR ADVANTAGES

OF

Dancing and Exercises,

CONSIDERED

AS A MEANS OF REFINEMENT AND PHYSICAL DEVELOPMENT.

WITH GENERAL REMARKS.

BY

FRANCIS MASON.

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PREFACE.

In submitting the following pages to my Patrons and Pupils, I have endeavoured, as succinctly as possible, to state the principles of my teaching, which I wish to be well understood by those who are intrusted to my instruction, that my lesson may partake rather of a practical exemplification of my teaching than of time devoted to inculcating what I will call first principles and foundation, from which I anticipate a satisfactory result. To my Patrons it will afford at least a knowledge of my theory and intentions.

Experience has taught me that something was wanted to assist my Pupils, and this purpose, it is hoped, will now have been attained.

With the deepest consideration of my obligations, I remain

Their obedient servant,

FRANCIS MASON.

37, Green Street, Grosvenor Square,
May, 1854.

ADVANTAGES OF DANCING AND EXERCISES.

On the earliest dawn of civilisation in every society, from the barbarous nations of antiquity down to the various races which seem to have sprung into existence under the auspices of modern discovery, Dancing has invariably exercised an influence over, and been recognised as essential to, the better development of the human frame. Not only is it to be regarded as an instrument of social amusement, or as tending to the exhibition of muscular power, but its agency is

to be sought deeper, in its influence in concert with the mind.

It is to the robust exercises, the athletic displays of physical power, which are the delight of all nations in their infancy, that we are to look for the origin of this noble and invigorating art; and its universal adoption affords the best evidence of its adaptability to the wants and necessities, as well as to the pleasures of mankind. As an adjunct to the gorgeous displays by which the priests of antiquity sought to captivate the imagination and enthral the mind of nations, in every climate, from the subtle Greek to the submissive Hindoo, Dancing invariably maintained the same station which it is still found to hold in the religious ceremonies of the aborigines of the Western Continent, as

well as amongst the Islanders of the Southern Ocean and the sable denizens of the African coast.

"We have the Pyrrhic dance as yet!"—

and it is a dance, like those practised at the Olympic Games, calculated to excite to martial achievements, as the "War Dance" of the painted Indian is still the preliminary to the stirring incidents of active warfare. It is, however, only in the progress of civilisation that the art may be considered as having assumed that position, as an accessory to the refinement of the manners of mankind, which it now occupies; and it is to such influence that it is proposed to direct attention in the following pages.

It is so difficult to separate Dancing

from muscular development, and the two are so intimately blended, that although the latter may be possessed in its fullest perfection without any knowledge of the former, yet it is hardly possible to conceive an accomplished dancer without the most complete use of the limbs, and their action in perfect freedom and activity. Yet this important distinction exists between the two. Muscular action is mere corporeal energy, without motive or object; whereas, for the attainment of any high standard of excellence, dancing requires a refinement of idea, and a certain imaginative intent far beyond the standard to which, in the appreciation of the multitude, it is supposed to have any claim. The beautiful is purely ideal! It is an approximation to that which the

mind has conceived as perfection, so that elegant motion represents, simply, a practical illustration of the ideal standard of the graceful. Thus, then, the scope of the writer's object comprehends a desire that the pupil should attempt to illustrate what is ideally graceful.

There is ever something captivating in the graceful attitude which indicates a refinement of taste, as in the musical eloquence of a sweet melodious voice, whether it be exercised in the charm of conversation, or in the more fervid expression to which music lends its aid; so also of oratory, unless accompanied by harmonious variation of tone, or modulation of voice, eloquence would lose half its effect, and its impression on the mind be very limited indeed. In the common

intercourse of life, nothing tends more than general deportment to impress a sense of superiority and refinement on society, and it is impossible to disconnect its cultivation from dancing, with which it is so intimately associated, that, without its acquirement, that which should be the natural and spontaneous movement of the body becomes, in spite of every effort, stiff and formal, and a merely mechanical imitation of what is elegant and refined. Hence the stiffness and formality so frequently met with, resulting from an attempt to realise an indistinct conception which no previous instruction has rendered definite to the mind, but which, nevertheless, presents itself as something to be accomplished and desired. Not more unreasonable would it be to expect

a musician, destitute of feeling, and only capable of mechanical accuracy and precision, to enter into the spirit of a composer, than to expect grace and elegance, however correct and decorous the exterior, when the mind has been imbued with no idea of either.

Ease, gentleness and dignity of carriage are necessarily the accompaniments of motion, when the mind has been rightly directed, and its impulses regulated by a refined conception; whilst from a false one, or where the ideal standard is low, uncouthness and *gaucherie* are the only results. Thus it cannot be considered surprising that dancing has become so essential a characteristic of modern education, however rarely the high tone here suggested has been impressed upon

the pupil, so much conducive to a pleasing exterior being involved in its cultivation. Its tendency to elevate the mind, whilst it invigorates the energies of the body, renders it a fit medium for the display of the high animal spirits and mental buoyancy so natural to youth, and therefore the worthiest amusement for relaxation from severer studies and occupations.

It has been presumed by some amongst the most austere moralists, and maintained as a truism that admitted of no discussion or question, that Dancing has tendencies not strictly in keeping with the high moral tone which it has been their object to inculcate. Such theorists have founded their conclusions invariably on a false construction of the principles of the art, and the mode of instruction through

which they are conveyed. Regarded simply as a vehicle of amusement, and a mere channel for uproarous hilarity, or identified with grossness and vulgarity, parental caution may well be exercised in checking its indulgence; but, considered as an elevated exercise of corporeal grace, influenced by the elevation of the mind,—even as a refined scholastic education is the high cultivation of the mind,—and all objection will at once disappear, the real good to be derived from it being found to far counterbalance all imaginary evil, an evil which exists only in the cold imaginations of those who would confine all cultivation and all enjoyment within the pale of a rigid discipline.

It may be said of dancing as has been

said of an exercise of ingenuity at least equally harmless, that the objectors to it are to be found only amongst those who have never been taught to dance. For surely there can be no moral objection to a graceful cultivation of the movements of the body, that cannot be urged with equal propriety and justice against the cultivation of the mind. Nor must it be forgotten, that, in every nation, as has been before observed, Dancing is indigenous; at the same time that it would be well to consider whether it is not more desirable to cultivate the graceful accomplishments and encourage the right development of the human form, than to allow it to degenerate into awkwardness and after no fashion; alike indifferent to the ungainly walk, the uncontrolled

limbs, and the ill-conditioned general exterior of uncultivated humanity.

Man in a civilised state generally turns the feet outwards, as in an uncivilised state they are almost invariably turned inwards. This observation evidences, at least, the fact that with the progress of society attention has been paid to the figure and carriage, according to certain approved notions of excellence and perfection, as developing themselves in its improved condition. These remarks are not unworthy the consideration of those whose minds have been influenced by the unworthy prejudices of the uninquiring and the uninformed, as tending to a higher tone of reasoning on the subject; and are deserving of attention, inasmuch as the future well-being of

children, no less than their personal happiness in society, is involved in the delicacy and refinement of their address, bearing, and general deportment.

It is from the pleasure derived from the naturally graceful and agile movements of childhood, that an attempt has been made to improve mechanically nature's work, by the introduction and general use of stays: it was seen that nature was in itself beautiful, and it was thought that beauty and grace would be enhanced by a more erect bearing, which can produce no other effect than to neutralise, if not entirely to destroy, that graceful undulation of figure which is held to constitute the "line of beauty;" but to accomplish this, only the practised skill of the artist is required, to give

direction to movements which revel in nature's exuberance free and uncontrolled. It was this interference with the development of nature's work which first led to the introduction of that destructive practice, destructive alike to figure and to the very principles of life; and which, carried to the excess which in some cases prevails, by the pressure on and the distortion of the viscera, checks and retards the necessary circulation, compresses the lungs, deranges the digestion, and lays the foundation for many of the diseases to which the young are subject, frequently terminating in hopeless deformity, and sometimes the grave. Were it our purpose to dilate on this subject, much more might be advanced to the same end, but it is sufficient to awaken attention

to the necessity, as contrasted with so fearful an alternative, of the early development of the muscular powers, and the vast importance of a reliance on nature for perfect freedom of action; bitter experience on the one hand and some agreeable reminiscences on the other, having alone suggested the observations.

In addition to the above cause of awkwardness and disfigurement, may be adduced, in many instances, the force of habit, and too much stress cannot be laid on the necessity of strict and constant attention to general position; even in the most indifferent actions the mind should be continually on the alert to avoid that which is ungraceful, and thus the habit will gradually exert its influence to attain that degree of refinement which at once

bespeaks cultivation and superiority. Little are the young aware to what extent, during the ordinary course of a day's amusement or study, the neglect of personal attention and self-watchfulness, in this respect, fosters the irksome consciousness which accompanies the necessity of assuming a character which does not come freely and naturally; in other and more familiar terms, of putting on their best behaviour when in company, or called unexpectedly into the presence of strangers. The self-reliance, and it may be said the self-respect, which is the result of that confidence which a continued watch over the less important actions of life can give, is found wanting when it is most required; and their presence is wearisome to themselves, from the constraint under which

they are compelled to go through the routine of presentation and the common courtesies of life; whereas, it is obvious, that were the higher standard the rule and not the exception, the irksomeness in such social ceremonies and intercourse would not exist, and the presence of strangers would be perfectly indifferent. The object thus attained would be the absence of that stiffness and formality which is the bane of all freedom of speech and action, and this would be replaced by a modest confidence and easy address. The refinement and grace, with which a well-trained lady enters a drawing-room, the unconstrained freedom of her courtesy, the elegance with which she takes her seat and presents, or receives whatever is presented to her, may well be envied by

those whose education in this particular has been neglected.

It is not sufficient that the principles inculcated by the professor should be followed during the lesson; to be rendered available they should be acted upon, and never lost sight of in every action of life, in his absence as well as in his presence, after the lesson as well as during its continuance. And this brings us to what may be termed the intellectuality of the art.

The grand principle of the art is called into action, not in the pose of the foot, in the free action of the hands, or in the artistic position of the head; these are the results of what may be termed physical or material instruction, though important in themselves they are

nevertheless easily attainable; but it is in conveying to the mind of the pupil a sort of intuitive consciousness of what is elegant, and rising above the mere mechanical adjustment of the foot, head, or hand, that the idea, mentally conceived, of what is graceful can be realised.

The mind once imbued with this consciousness, the body and limbs will, with practice, spontaneously correspond. The foundation of every structure should be as nearly as possible perfect. Hence the value and advantage of exercises skilfully adapted by the teacher to the peculiar exigencies of each particular case; than which no other means perhaps can be suggested more conducive to general health, or with a greater tendency to the

correction of deformity. The accomplishment of this object, by means devoted to the attainment of another and more immediate end, the contemplation of the advantages of instruction resulting in the correction of awkwardness and deformity, which seemed at first to give but little promise, whilst it affords a gratifying proof of parental solicitude and of the anxious care of the instructor, is the consummation of his hopes, the establishment of his reputation, the honour which is the ambition of his life, and, far beyond any pecuniary advantages, his greatest reward.

But whatever may be the importance to the teacher of the assiduity of his pupils, of their improvement, and of the thorough illustration of his teaching, it should

never be forgotten that it is even more important to themselves.

Hitherto it will be evident that our attention has been mainly directed to the inculcation of what may be termed the principles of Dancing, the foundation theoretically of what it is desirable to reduce to practice; and this has been done to impress upon the pupil that the object of the writer has a higher aim than that of the mere amusement to be derived from the practice of the art, and that one essential point will have been gained if a due impression has been made of the views it has been his endeavour to impart, and which experience has taught him are most essential to be well understood. Attention, observation, and opportunities rarely equalled

have enabled him to act upon, and he hopes improve, the system so well begun by a near and respected relative some years since, who first introduced the exercises under the patronage of her late Grace the Duchess of Wellington, and the Lady Noel Byron, and with the general approbation of the nobility. It is with no little satisfaction that he reflects that it was members of his own family who were first instrumental in introducing this system, which inculcates elegance of deportment, combined with physical ability, and that it has become the basis of every professor's teaching who has any pretensions to skill, character and reputation.

It would avail little, nor is it within the scope of these remarks, to enter into

any detail, or give any description of the several movements and positions which are taught in the various figures into which the different branches of the art are divided; the former must necessarily vary, in conformity with the object sought to be attained, and the taste or fashion of the age or season will ever influence and govern the latter.

There is wisdom in the remark that novelty is charming, but its truth is not the less patent; and although practically considered there is generally little advantage to be derived from change, yet variety gratifies and sometimes gives impulse to a pupil. The duty of the master should therefore be to impart whatever is good as well as new, come from what quarter it may. The writer's frequent continental visits

enable him to make the comparison of his own practice with the experience of foreign professors, whilst it enables him, by a nice discrimination, to adapt to his own purposes so much of their novelties as is suited to the more retiring habits, which are the peculiar characteristics of English society.

And this practice involves the principal objection which is, or can be made against the teaching of the art, as an accomplishment for pupils of the highest rank: a few words will suffice to show its utter worthlessness. Each nation has its peculiar habits, tendencies, customs and requirements: to say that because the German, the Frenchman, or the Pole, delights and revels in any peculiar dance, the Englishman shall not therefore adopt

so much of either as may be found suitable to the idiosyncracy of his own, is simply to deny him the use and practice of what is in itself a desideratum, inasmuch as its origin may be traced beyond the confines of his own shores. This objection, carried out to its fullest extent, would be a bar to all social improvement whatever not purely English. Englishmen are sufficiently prone to look for perfection at home, and this very disposition will generally present an insuperable impediment to the introduction of whatever is repulsive or offensive to propriety and decorum. So essentially different are the English and continental tastes that no professor would venture to adopt the latter to the exclusion of the former, and thus take upon himself the odium of

doing that which would really afford some foundation for an objection which can never be established but by the introduction of a system which would be repulsive to the delicate instincts of refined society.

In these remarks nothing offensive or disparaging is intended towards foreign professors, from many of whom the writer has received innumerable acts of kindness and courtesy. Each has his separate sphere of action, and each pursues the course best suited to the national taste and most conducive to the object he has in view. And after all, it is but a matter of taste in which nations, like individuals, differ, and like them are wedded to theories themselves have formed. A wise teacher looks to all, weeds them of their

impurities, draws conclusions as best he may from their advantages and imperfections, and accommodates them to his own.

Dancing has a natural tendency to run into extremes, so that to appearance the same figure may, under varying circumstances, appear different though essentially the same; the requirements of English society will be best met by the happy medium which, avoiding both, fulfils best the conditions which have been already inculcated. The exaggerated notions of dancing which prevail amongst ardent minds, it must be remembered, are nothing but the embodiment of enthusiasm, and so, according to the ideal conception of the introducer, is the character of the style evinced.

The English are said to be nationally copyists; this may be so, but it will not, therefore, be denied that although we may not invent, we have found the happy method of applying what we copy with vast improvement to the national taste. It is this taste which constitutes that department of instruction which has been defined as intellectual, founded, as it can only be, on ideality embodied in principles which should be imparted in early youth, partaking as they do of that quiet unassuming, but really imposing manner, which is the exclusive attribute of the *haut ton.*

The deportment of individuals characterises them beyond the precincts of their own immediate circle, and carries with it an influence second only to moral worth.

An occult power, an almost indescribable charm, is seen pervading their presence, and exercising a singular influence over their every action; they are the subject of conversation, are courted and spoken of by the mere force of the impression produced, commanding respect and attracting admiration: this, in the immediate circle of friends, adds lustre to amiability, and clothes the beauty of a well-regulated mind in a garment, the effulgence of which irradiates all around, and is felt even to the depths of society, where those of an inferior station are induced to emulate that which is found to be the admiration of all.

And what feeling is more grateful than the consciousness that our universal welcome in society results from our in-

trinsic worth and suavity of manners; that the estimation in which we are held is not due alone to the extraneous advantages of wealth or birth, but simply a result of the proper direction in which our tendencies have been influenced!

But in the establishment of a reputation for elegance or refinement, however pleasurable to our *amour propre*, care must be taken that it may not degenerate into false pride, the sure precursor of an austere and haughty carriage.

Amongst the higher classes, whatever may be the temptations from beneath, they are as nothing compared with those which encompass ingenuous youth from such as are placed by birth and position on the same level as themselves: against the one the very elevation of their station

is a sufficient safeguard, but against the other the strictest caution must be observed at every step.

The most elegant movements of the body will be dearly purchased if the exaltation, to which refinement gives its charm, be not made subservient to the desire to avoid the intrusion of our superiority on those not equally gifted, or whose natural gifts have not been duly cultivated. It should never be forgotten that every individual possesses peculiar capacities, differing from each other in a greater or lesser degree, yet all emanating from a bountiful Providence; and that no endowment, no mental or corporeal deficiency being within the control or choice of humanity, there is but little cause for self-laudation on the advantages we

possess, but rather that the well-regulated mind should seek and acknowledge in others those gifts which, though not so apparent, are not the less essential to their well-being and happiness. Calmly observing and duly appreciating the good qualities of others, whatever may be their nature or quality, is the safest criterion by which to judge of our own, and no one will over-estimate the accomplishments he possesses, or the advantages of his external development who contemplates in others the highest standard of excellence. When that standard is low and the model proposed or accepted requires but little labour or thought to imitate, the mind becomes inflated with its own self-sufficiency, and the very facility with which the object is

attained, becomes the instrument of its own undoing. Self-examination necessarily leads to a correct estimate of our own infirmities, and enables us to be faithful to ourselves. And silently, and without the intrusion of our self-devotion on our friends, we should enter on this examination, for no impediment to the attainment of elegance presents half the danger and difficulty of an over-confidence in the all-sufficiency of our attainments, and that sort of self-satisfied contentment which reposes on the conviction of having to contend with nothing superior.

To aim at something high is to avoid all that is low; to bear this constantly in mind is the main element of success, and all who sedulously devote themselves to do so must arrive at a more

or less degree of improvement. The master can but direct, instruct, and endeavour to inculcate sound principles for present and future guidance; the work must be done by the pupil, and dancing and deportment require continual attention, especially the latter—constant, unremitting, and habitual—in all the varied intercourse of life.

It would seem almost superfluous to dwell further upon the object of the writer in this short treatise. If, to convey to those who are, or are intended to be taught dancing, the importance of the accomplishment, and the necessity of looking beyond present amusement to future good, as matter of refinement, as a means for the full development of the powers of the body and its elegant and

graceful deportment, be admitted to be an object worthy of his labour, he will not have written in vain. It is to impress upon them its importance, that Dancing is not a phantom, a mere term; that it is the embodiment, if the expression may be allowed, of grace and elegance, a something that although ideal in conception is nevertheless, to a great extent, a reality; that in proportion as we approximate to the fulness of what can be imagined, we attain the end of what we desire and admire; that the practical advantage arising from attention to the development of the limbs and fitting exercises of the body cannot be overrated as a means to avoid deformity and awkardness; and that the whole constitutes a system which is conducive to health, at the same time that

it refines the imagination and encourages the physical capabilities of the human frame.

Indeed the vast importance of the art in this point of view cannot be too highly estimated, and it will hardly be considered inappropriate to quote a few passages on the subject from a work expressly written to impress it by Capt. Clias so long ago as 1825; this gentleman had devoted himself to the endeavour to enforce the very principles here advocated, and he writes the result of his own experience. "A student of medicine, attacked with a cerebral affection which kept him in a sleepless state, owed his complete cure to the movements of the superior extremities, practised twice a day, until he was fatigued. A child aged three years could scarcely

stand, at five he walked badly, and supported by leading strings, and it was only after dentition at seven years old that he could walk without assistance, but he fell frequently and could not rise again. Given up by the physicians, he continued in this state till the age of seventeen, when the loins and lower extremities could scarcely support the upper part of the body; the arms were extremely weak and contracted, the approximation of the shoulders contracted the chest and impeded respiration, the moral faculties were torpid, in short, nature was at a stand-still. In the month of November, 1815, this unfortunate youth was received into the Academy; on admission his strength was tried, that of pressure by the dynamometer was only

equal to that of children of seven or eight years. The strength of pulling, ascending, and of jumping was completely void. He ran over the space of a hundred feet with great difficulty in a minute and two seconds, and could not stand when he had finished. Carrying a weight of fifteen pounds made him totter, and a child of seven years old threw him with the greatest facility. Five months after he had been admitted he could press fifty degrees in the dynamometer; by the strength of his arms he raised himself three inches from the ground, and remained thus suspended for three seconds; he leaped a distance of three feet, ran 163 yards in a minute, and carried on his shoulders in the same space of time a weight of thirty-five

pounds. Finally, in 1817, in the presence of several thousand spectators, he climbed to the top of a single rope, twenty-five feet high; jumped, with a run, six feet, and ran over five hundred feet in two minutes and a half. Now that he is a clergyman in a village near Berne he can walk twenty-five miles on foot without incommoding himself, and the exercises, which he has always continued, have occasioned, instead of his valetudinary state, a vigorous constitution."

The theory of a system productive of so much benefit it would be impossible to give in detail in a limited space, but it is the foundation of that which the writer embodies in his course of instruction. It would, moreover, be necessarily too technical to afford any interest or in-

formation to the reader ; nevertheless it is hoped that the principle of right teaching as defined and practised by him will be found to be sufficiently explicit. The experience of years, formed amongst the first families, combined with a natural taste for the profession and a deep observation of the requirements of this advancing age, have impressed him with the infinite importance of a much higher tone of instruction than is usually adopted or considered necessary, to render it subservient to a high moral standard of deportment, and thus to deprive the adversaries of the art of the footing which they presumed themselves to hold, in the affected and ill-disguised fear of its degenerating into unbecoming levity.

It is in the intimate association of

objects in our mind that they rise or fall unconsciously in our estimation, and this truth is in no case more observable than in the graceful art of dancing and deportment; and it is, therefore, that attention has been called so pointedly to a mode of teaching which he feels confident will commend itself to the thoughtful and considerate. The ever-changing caprices of fashion display themselves in endless variety, and this variety tends to stimulate the young to exertion: nor is it without its advantages in another point of view, seeing that no auxiliary to the gratification of the pupil should be neglected, but its direction pointed out by the master, in order to render it available for the high purposes of the end in view, through his individual perception of what

is most beneficial to the pupil. The study of character should be therefore sedulously cultivated by him; that his judgment of each individual being correctly formed and the peculiarities of disposition and capacity duly appreciated, the exercises enjoined may suit each particular case. Not unfrequently the pupil incurs blame for the defects of the master, for it requires more aptitude to teach than to learn, and in order to the due application of principles, a full knowledge of what is required is absolutely indispensable.

The writer's academy at the Hanover Square Rooms affords facilities for those pupils whose convenience enables them to attend, for fully entering into the routine of the ball-room with grace and

ease, and it is referred to simply as supplying the opportunity to become familiar with the more promiscuous intercourse which characterises it.

The advantages of the public and private lesson are separate and distinct in their characters. In the private lesson, alone, or when it is shared with two or three other pupils, slight peculiarities of carriage, conduct, or manner, may be commented on or corrected without inflicting pain or distress, and with more pointedness and effect; whereas in the large class only the general conduct can be conveniently and advantageously observed. The value of the private lesson principally manifests itself in the facility it affords for the attainment of any specific object; say the correction of any slight

deformity, or of any peculiarity of awkwardness requiring more particular attention than can be given in the general routine of a dancing lesson; and this attention to grace and deportment is, in the writer's estimation, of the greatest interest, and of the gravest importance.

The inculcation of principles in the regulation of exercises is the very foundation of success in the correction of deformity, and this the private lesson enables the master to accomplish by an explanation of the motives for any direction or exercise he may consider necessary. The feelings, and even the prejudices, of the young require to be treated with delicacy and respect, in order to obtain their confidence, that so a sort of friendly intercourse may be established

between the master and his pupil, and thus the sensitiveness of the latter is not wounded or outraged by any slight correction which might otherwise have a tendency to create dislike, either of the master or of the art itself, towards whichever it might be directed. On the other hand, the academy fosters refinement and stimulates to excellence, by a more general intercourse with others whose little defects and infirmities the young are sufficiently apt to detect, and should be desirous of correcting in themselves; for their impressions being derived from absolute observation, they see, as in a mirror, the reflection of their own imperfections, which constitutes a silent reprover and is greatly conducive to improvement.

It is a positive truism, in fact, that

unless the intellectual powers are brought into requisition, Dancing is but a kind of dry and irksome drilling, almost without object or end, a body without life, but endow it with intellectuality and it becomes a medium of rational enjoyment, awakening within the spirit of the young the ambition and pride of excellence, and commanding, when rightly understood, the enthusiastic admiration of parents and friends.

In the academy to which reference has been made, the strictest care is taken that none shall be introduced but of the highest respectability and standing in society; the practice of its director is confined there, as well as privately, to the higher classes, and to them only. His aspirations are to give the best instruction

possible, so as to fit his pupils for the most elevated society. His standard of excellence is high, and his ambition to seek the patronage of the exalted is encouraged by the acknowledged approbation he has hitherto received.

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