

incompl.

2. ed.

BM 7913 cc 16 LNTB p 195

The plate is missing, but I have
a photograph of it.

TAU 194.7

THE
CORRECT METHOD
OF
German & French
WALTZING:
CONTAINING
INSTRUCTIONS
For performing all the Movements & Attitudes
IN THAT
TRULY FASHIONABLE SPECIES
OF
DANCING,

*That, from the graceful Effect and Beauty of its Movements, has
obtained an esteemed ascendancy over every other Department
of that Polite Branch of Education.*

BY
THOMAS WILSON.
Dancing-Master,

From the King's Theatre, Opera House, Author of the Analyses of
Country Dancing, Companion to the Ball Room, &c.


The Wood Cuts, by Mr. Berryman; the Designs, by Mr. Randall.


SECOND EDITION,
Being a *Fac-Simili* of the First, of which only 250 Copies were printed.

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1817.

Price 5s. 6d.

DEDICATION.

TO THE
LADIES AND GENTLEMEN,
OF THE
King's Theatre, Opera House,
OF THE
Theatres Royal, Drury Lane & Covent Garden
AND OF THE
OTHER THEATRES,
AND TO THE
TEACHERS OF DANCING,
And the others who have honoured
The Treatise on the correct Method of Waltzing,
WITH THEIR
PATRONAGE AND SUPPORT,
AS
SUBSCRIBERS AND OTHERWISE.

IN dedicating this Work (though small) to so highly esteemed and extensive a body of refined talent, I cannot but feel that I am doing a

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duty most imperiously incumbent on me.

It is to you, Ladies and Gentlemen that I owe greater obligations, than it can ever be in my power to discharge: for a work, countenanced and supported by talent and ability of the first order, and which has so constantly been the theme of just and universal admiration, cannot possibly fail in obtaining for me, a certain realization of much more than could be expected to result from the most pleasing and encouraging prospects that I might have had at the commencement of the Work.

It is impossible for me to express to you, in language sufficiently grateful, the high sense I entertain of the enviable honor conferred on me, by the interest and zeal you have been so kindly pleased to shew in the promotion of my object.

To the First Dancers and Corps de Ballet, of the King's Theatre, Opera House, particularly, and of the other Theatres, I feel exceedingly indebted, for the politeness, liberality, and spirited assistance, I have experienced from them in this undertaking.

I should be proud and happy indeed, Ladies, and Gentleman, were

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it in my power by any means, to convince you how my heart teems with gratitude for the high recommendation afforded to my work through your inestimable patronage.

No work on Dancing ever having been so highly patronised as the present, I can only say, that my sense of gratitude, excited by your goodness, is so strong, as to be altogether inexpressible, and such as never can be destroyed, but must be ever held in my remembrance, and cherished with enthusiasm.

Ladies and Gentlemen, may health and the greatest prosperity enable

DEDICATION.

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you long to enjoy the honours
and the distinguished admiration
which you have hitherto indispu-
tably merited.

I have the honor to be,

LADIES and GENTLEMEN,

Your ever grateful

And devoted Servant,

T. WILSON.

*2, Greville St. Hatton Garden,
1st June, 1816.*



TO THE
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Mr. WILSON is extremely sorry that any Apology should be rendered necessary in the publishing of this Work.

He has, however, most respectfully to apologise to those Ladies and Gentlemen who proposed themselves as Subscribers, for the Omission of their Names in the Subscribers List prefixed to this Edition, in consequence of the Work having been obliged to be sent to Press before their Names could be obtained correctly; but, on their signifying their pleasure of having their Names inserted in any future Edition, every care shall be taken that such be the case; and those Ladies and Gentlemen who may decline having their Names inserted in the Subscribers List prefixed to any future Edition, may, if they please, have their Subscription Money returned.

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NOTE—The Author feels infinite Pride and Satisfaction in being enabled to submit to the Notice of the Public a Work so highly patronized; and has to offer his most grateful Acknowledgments for the great Zeal which has been employed in his Favor, and the Support and Sanction afforded to him, particularly by the First Dancers and Corps de Ballet, of the King's Theatre, Opera House, and the Work being approved of by Persons possessing Talents, admired by all who have witnessed their Performances, the Author trusts will gain for him greater Success than may be anticipated.

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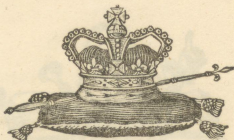
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P R E F A C E.



Waltzing is a species of Dancing that owes its origin to the Germans, having been first introduced in Swabia, one of the nine circles of Germany; and from its introduction from thence into the neighbouring provinces, and afterwards, throughout the European Continent, its original manner of

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performance has, not only been greatly improved, but such considerable additions upon its primitive principles have been made to it, so as to render it the most *fashionable* and *agreeable* species of **DANCING**.

The English, till lately, were not so conversant with the true principles of **Waltzing** as to enable them to perform it correctly; and its partaking of the *manner* peculiar to the *foreign countries*, in which, as the *national dance* of those countries, it had been so much practiced, has been a reason for its not being preferred to *English Country DANCING*.

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Yet *Waltzing*, since its origin, has ever been a particularly favorite amusement in the *higher circles* of *fashion*; and from the recent influx of foreigners into this country, and the visits of the English to the continent, where *Waltzing*, as well as *every other* species of **DANCING**, are much more indulged in than in this country, it has now become much more fashionable with us: it may be added, perhaps without vanity, that the *Author* as a **TEACHER OF DANCING** by having given several *Balls* for the purpose of introducing *more publicly* so pleasing a species of the art, and which *Balls* were most

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numerously and respectably attended, has not inconsiderably *contributed* to its *prevalency*; it being an indisputable fact, that its *favoritism* has considerably increased with its *practice*.

It is rather unfortunate, if the expression may be used when treating on a species of amusement; but, its being that sort of amusement that is generally admitted to be a promoter of vigorous health, and productive of an hilarity of spirits, rendering it an agreeable recreation from pleasurable pursuits of other descriptions as from business, may warrant the use of an expression of *regret*, that the


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introduction of **Waltzing** should have been so much *objected to*, not only in private families, but also in the seminaries of polite education: on account of those *prejudices*, which having spread themselves, operated in preventing very respectable and worthy classes of society from participating in an amusement, which, as practised in this country, is *totally destitute* of the complained of attitudes and movements used in warmer and lighter climates that gave *rise* to those *prejudices*, and which have absolutely prevented the knowledge to comparatively but few persons, of the beautiful, truly graceful and pleasing


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union of attitudes and movements
constituting *genuine Waltzing*.

Every species of DANCING, from being an art in which the limbs collectively considered, are indispensably necessary to the production of a *required effect*, are consequently susceptible of *caricature*, and of an improper, indecent *levity*, in the execution. *Waltzing* in its performance is particularly so; and its *true* principle has consequently in this way been much *abused*, which has no doubt strengthened the prejudices that have prevented its being more extensively promulgated.

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The custom of a country will reconcile its people to its habits, though they may be such as very much unsettle the feelings and differ with the sentiments of the people of another. The prejudices that have arisen in *this* country, from the manner of **Waltzing** adopted in *foreign* countries alone, afford sufficient proof of such being the case, but, independent of any argument that may be urged with a view to remove the prejudices against, or to modify the opinions entertained of **Waltzing**, it will be clearly seen, from its *true* and *genuine style* accurately described and explained in the following pages, that

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Waltzing is a species of **DANCING** *totally different* in its *composition*; and as an amusement, of a *totally different tendency* to that which has been until lately most *erroneously impressed* on the mind of society in general, as an *enemy* to true *morals*, and as *endangering virtue*.

In short, **Waltzing**, notwithstanding all the opposition its more extensive practice has had to encounter, is now generally considered so *chaste*, in comparison with *Country DANCING*, *Cotillions*, or any other species of **DANCING**, that truth looses *not a jot* of its veracity when

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it is affirmed, that, in most parties, where DANCING is resorted to as an amusement, *Waltzing* is more frequently substituted for COUNTRY DANCING than the *latter* is for the *former*.

An evil of some magnitude it is necessary to advert to as of *cautionary utility*, that, *Waltzing* having been used till recently only in the *first classes* of society, the *first Teachers* of DANCING were of course *only* resorted to for instructions; they therefore alone, it may be more than supposed, were acquainted with the *correct method*. The study of *Public*

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Teachers was not considered so strictly refined and correct; consequently, in the *higher classes*, their services were *not* required; while the abilities of men of real talent, as *Private Teachers*, were deservedly employed in giving *correct* instruction upon the true principles of the art, in those circles of society, possessing the means of improving *taste*, and cultivating the power of *discernment*.

The *evil* will therefore be particularly felt in *other* than the *higher* classes; for, as the honor of teaching the *higher* classes has been confined only to the *higher* class of *Teachers*,


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not public Teachers; and as Waltz-
ing has become the favorite with
other than the *higher* classes, and is
rapidly increasing in *public* estimation,
application *has*, and no doubt *will*,
frequently be made to *other* classes of
Teachers for instruction; some of
whom, though having at *best* but an
incorrect knowledge of the *proper*
method; and others, not possessing
the slightest knowledge of *Waltz-*
ing; yet, all choosing to conceal
their *ignorance*, rather than be consi-
dered *unfashionable*, will undertake
the task; and the pupil, when he
joins a *Waltz Party* to turn to plea-
surable amusement, what he has been

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led to believe his practice and labour would enable him to experience, he finds *too late*, that he is not only unable to gratify his expectation, but, from having practised in *error*, is further from the attainment of his object than when he commenced.

The *author* has been induced to bring forth this publication, with the intention of doing something at least towards *remedying* so great an *evil*; and here considers himself bound to express his warmest acknowledgments to those whom he may truly style the *first Teachers* in the country, for the great aid and valuable

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assistance rendered to him in the endeavour; which he trusts will tend, added to the extensive experience he has had in the profession many years, during which he has been so fortunate as to receive the approbation of those whom he has had the honor of instructing, to insure him, if not a *certainty*, at least, a *prospect* of *success*.

In the *Introduction* are given such *rules* and instructive *hints*, as could not with so much propriety be given in the more *descriptive part* of the work, as they might tend to render *less explicit* the explanatory refer-

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ences, which, as they are even now arranged, will require the learner's attention, be he desirous of acquiring a *correct* knowledge of the *true* method of **Waltzing**.

Every endeavour has been used to render it a work, so truly explicit in its description, as to enable *Teachers* and *others* in the country, who have scarcely heard of **Waltzing**, or have known it beyond the *name*, to acquire it with *ease* and *precision*.





INTRODUCTION.



Waltzing, since its **ORIGIN**,
having undergone so many ADDITIONS,
ALTERATIONS, and IMPROVEMENTS,
according to the influence of NA-
TIONAL prejudice and ingenuity, has
become divided into NATIONAL CLASSES,
adapted to the style of EACH country,
and yet formed on the ORIGINAL
construction.

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THIS PART of the WORK is confined to a description of GERMAN and FRENCH Waltzing.

In describing the several movements, as much attention as possible has been paid to AVOID the use of TECHNICAL PHRASES; and where it HAS been necessary to mention the steps, as they are TECHNICALLY denominated, for the purpose of preventing the work becoming TOO voluminous, sufficient explanation is afforded, to enable persons not having much previous knowledge of DANCING easily to perform them.


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For PROFESSED *DANCERS*, and
TEACHERS of *DANCING*, a more
technical description might have been
desirable, merely for the sake of
BREVITY; but as *THE WORK* is more
necessarily adapted TO OTHERS, not
possessing so great a knowledge of
DANCING, the description AS
GIVEN will no doubt prove the most
satisfactorily USEFUL.

Previously to an attempt at under-
standing the description of the MOVE-
MENTS by persons TOTALLY unac-
quainted with the POSITIONS in
DANCING, of which there are
FIVE, and from or into some one of


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~~~~~

which each movement is made, a clear knowledge of them must be acquired.

It will be greatly to the interest of all LEARNERS to remember the FIVE POSITIONS, as they constitute the GROUNDWORK, not only of Waltzing, but of ALL DANCING.

The FIVE POSITIONS, when shewn by a FINISHED DANCER, differ, of course, somewhat in their appearance to the manner shewn by the LEARNER, from the long systematic practice had by the DANCER previously to his becoming finished.

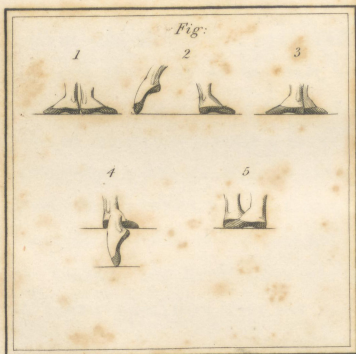
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INTRODUCTION. xliii  
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The following SKETCH shews the POSITIONS, as performed by a FINISHED DANCER.

LEARNERS will not be able to turn their feet, or to point the toes, so much, or to perform the positions so closely, as a FINISHED DANCER, in consequence of their not being sufficiently TURNED AT THE HIPS (as dancers term it); but they will be able, notwithstanding to comprehend the manner in which the FIVE POSITIONS ought to be performed.



*The
Five Positions
in Dancing.*



J.H.A. Bardsley del.

Davies sculp.

Engraved for Wilson's Treatise on French & German Waltzing.

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INTRODUCTION. *xliv*  
~~~~~

EXPLANATION
OF
THE PLATE
OF
The Five Positions



FIG. I.

Shews the FIRST POSITION; the back centre-part of the heels placed closely together and the toes turned completely outwards.

FIG. II.

Shews the foot as passed to the side, (from the situation shewn by Fig. 1.) resting on the point of

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the toe, and represents the SECOND POSITION.

FIG. III.

Shews the heel of the foot brought up closely to the hollow part of the instep of the other, and forms the THIRD POSITION.

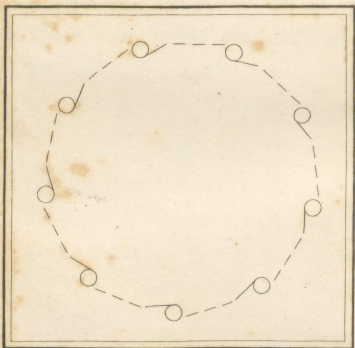
FIG. IV.

Shews the FOURTH POSITION; the foot passed in a straight forward direction, and resting on the toe with the heel turned outwardly.

FIG. V.

Shews the FIFTH POSITION; the toe of one foot being brought up perfectly close to the heel of the other.

Sketch
shewing the Movements performed
within the Circle formed in
Waltzing.



J.H.A. Randal del^t

Davies sculp^t

Engraved for Wilson's Treatise on French & German Waltzing.


~~~~~  
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The REFERENCE PLATE, on the whole, is representative of a party of WALTZERS; it shews also the FORMATION of the CIRCLE, which, in Waltzing, must be preserved throughout.

In performing the STEPS, a smaller and approximating to a circular movement is described within the larger circle.

The opposite SKETCH shews the direction taken by the lady and gentleman; the same movement being ALTERNATELY performed by BOTH.

It is the PROGRESSIVE MOVEMENTS of PAS DE BOURÉE, and the passing of

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the foot into the SECOND POSITION (afterwards described) as marked in the SKETCH, by short DOTTED and STRAIGHT LINES, that take the dancers ROUND the LARGER CIRCLE.

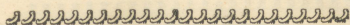
The SEVERAL COUPLES are represented in the PLATE as performing DIFFERENT MOVEMENTS to each other, and are so represented, for the purpose of illustrating the description of the manner in which the SEVERAL MOVEMENTS ARE TO BE PERFORMED.

It becomes necessary to explain that at BALLS, ASSEMBLIES, &c. where Waltzing is introduced, EACH GEN-

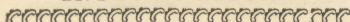
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INTRODUCTION. *xlvi*  
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GENTLEMAN intending to WALTZ, after being provided with a *PARTNER*, who of course must be a *LADY* (should there be an *EQUAL* number of *LADIES* and *GENTLEMEN* present acquainted with *Waltzing*) takes the situation as shewn by *FIG. 1*.

The party of WALTZERS being placed in this situation, in *COUPLES*, at a convenient distance from each other, *COMMENCE* with the first movement of *THE MARCH* shewn by *FIG. 2.*; and, after performing the *FOUR MARCH STEPS*, fall into the *WALTZ* movements, all the gentlemen and ladies performing *THEIR RESPECTIVE* movements at



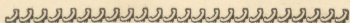
INTRODUCTION. *xlix*



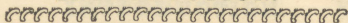
the SAME TIME; in the manner shewn by FIG. 3., and as afterwards described.

GERMAN Waltzing, when danced alone (which is but seldom the case in England) is not usually preceded by the March Steps; and therefore FRENCH Waltzing, as being always properly preceded by the MARCH MOVEMENTS, is firstly treated on.

The ATTITUDES and MOVEMENTS of the ARMS may be performed in the same ORDER of succession as shewn in the PLATE; and the changes of attitude cannot more properly SUCCEED



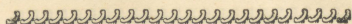
INTRODUCTION. 1



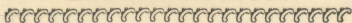
each other, than in the order of time at the END of each STRAIN of MUSIC.

The various POSITIONS of the ARMS, and the manner of introducing them, are explained after the description given of GERMAN Waltzing.

It is almost useless to mention, that if the LADY and GENTLEMAN who are PARTNERS are not of an EQUAL HEIGHT in stature, or nearly so, great difficulty will arise in the performance of the ATTITUDES, and will consequently produce an appearance of extreme AUKWARDNESS.



INTRODUCTION. li



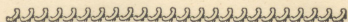
To LEARNERS, it very frequently occurs, that for WANT of PRACTICE in DANCING, they do not possess sufficient BALANCE, to enable them to perform the several movements with that EASE which is absolutely necessary to the production of the required EFFECT in Waltzing; and, consequently, in order to obtain SUPPORT from their PARTNERS in the performance of it, are generally guilty of so gross an IMPROPRIETY, as actually TO PULL their PARTNERS round the room—SUCH IS NOT Waltzing.

LEARNERS must necessarily endeavour to acquire a FEELING of what

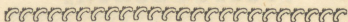

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INTRODUCTION.    lii  
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they are performing, as they will be thereby soon enabled, on paying a proper attention to the subject (on the contrary of hanging with great weight on their partners) to obtain BALANCE, so as to perform all the several movements in succession, as described for the FEET, ARMS, &c. with an EASE and CONFIDENCE, that never fails in affording much comfortable pleasure to the DANCERS; and, to the LOOKERS-ON, a spectacle of graceful beauty.

A little PRACTICE will also be necessary for LEARNERS of Waltzing, previous to their being able to enjoy



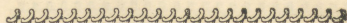
INTRODUCTION. liii



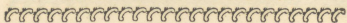
A LONG CONTINUANCE of it; as they generally, at FIRST, experience a giddiness, occasioned by the closely repeated and continued TURNINGS. This affection wears off most frequently after a few days practice.

At the end of the description of the manner of performing each STYLE of Waltzing, the MUSIC adapted to EACH particular STYLE is subjoined; and let it be observed, that the several styles of Waltzing must SUCCEED each other IMMEDIATELY on the CHANGING of the MUSIC.

The FOUR MARCH MOVEMENTS preceding the SLOW FRENCH Waltzing



INTRODUCTION. *liv*



are performed to the SAME TIME in MUSIC as the SLOW FRENCH Waltzing; and the TUNES, adapted to its performance, are composed in three-eight and three-four, but MORE GENERALLY in three-eight; the WALTZES composed in that time being much MORE LIVELY, are consequently preferred, as may be seen from the various COLLECTIONS of WALTZES published.

There are, however, a great number of tunes, composed in three-eight and three-four, not possessing, in the least degree, any of THE STYLE that, in TUNES PROPERLY adapted in their composition to Waltzing, is capable

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INTRODUCTION. lv  
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*by GOOD PLAYERS, of being expressed
with a TENDERNESS and FEELING that
greatly PROMOTES good Waltzing.*

*The REASON is, that Waltzing
having become SO FASHIONABLE, has
afforded a stimulus to composers, to
employ their talent in the COMPOSI-
TION of WALTZES; and, though VERY
FEW musical composers have a sufficient
knowledge of DANCING, to enable
them to understand the nature or com-
position of Waltzing; yet, their pro-
ductions, if composed in three-eight
or three-four, whether adapted to
Waltzing or not, are almost inva-
riably without hesitation denominated
WALTZES.*

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INTRODUCTION. *lv*  
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The MUSICIANS ought to be instructed (as the necessity for it frequently occurs) to play the WALTZES tenderly and distinctly, laying the EMPHASIS on the FIRST NOTE of each bar, which more clearly marks the time for the DANCERS, and enables them, in performing the several MOVEMENTS, to keep a REGULAR PACE with the MUSIC; without such attention, the beauty and effect altogether will be completely destroyed, and the DANCERS be disappointed of the enjoyment of that pleasure OTHERWISE to be derived.

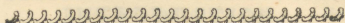
The TUNE should be played at the COMMENCEMENT of the SLOW


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INTRODUCTION. lvii  
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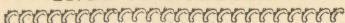
FRENCH WALTZ, SLOW ANDANTE; such time enabling the several movements to be performed with more graceful ease, according to their capability; and affording opportunity for the exhibition of greater variety of ATTITUDES, and much facility to the succession, in which they may with more pleasing effect be introduced.

To give more vivacity to the DANCE, the time of the MUSIC may be somewhat increased on after the tune has been played through THREE OR FOUR times.

The SAUTEUSE WALTZ COMMENCES to MUSIC, composed in six-eight, played



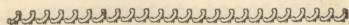
INTRODUCTION. lviii



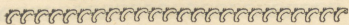
ALLEGRETTO; and may afterwards be increased to ALLEGRO.

The JETTÉ, or QUICK SAUTEUSE WALTZ, is danced to MUSIC of the SAME measure as is adapted to the SAUTEUSE WALTZ; but should commence ALLEGRO, and increase to PRESTO.

The GERMAN WALTZ is danced to MUSIC composed in three-eight; but the TUNES to which it is PROPERLY ADAPTED possess a PECULIAR STYLE in their composition, according to the NATIONAL CHARACTER of the country, and therefore GERMAN WALTZES



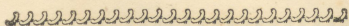
INTRODUCTION. *lix*



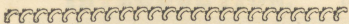
or TUNES, composed in the SAME STYLE, should be invariably SELECTED, as suiting BEST the corresponding STYLE and CHARACTER displayed in this species of **Waltzing**.

As it is not reasonably to be supposed, that EVERY PERSON learning **DANCING** should be previously acquainted with the science of music, the foregoing observations are offered for the direction and information of such persons as may be unacquainted with the knowledge of it.

An attention to them will prove of extreme utility; particularly to

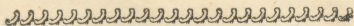


INTRODUCTION. lx

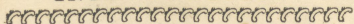


learners who necessarily require proper tunes, and those WELL PLAYED, as an aidance to their more EARLY ACQUIREMENT of the correct method of performing the several movements properly and truly to time; the impossibility being absolute, that a learner of Waltzing should acquire the knowledge of it, if the tunes, in the first place, are not properly adapted; and, in the second, if properly adapted, are improperly played, as is unfortunately too frequently the case.

In learning DANCING, it is of infinite advantage, particularly to teachers (who frequently, indeed almost



INTRODUCTION. lxi



*generally observe the rule) to commit the result of their received instructions in particular departments of **DANCING** to paper, as a future aid in the case of failure of memory.*

*The use of this Work is rendered completely obvious, by its being so arranged, as to be calculated, with persons even of the smallest capacity, added to the most trifling instructions from a good teacher, not only of making them acquainted with **Waltzing**, but also of affording a means of reference, well adapted to a renovation of the mind on the subject, and a consequent promotion of its perfect acquirement.*

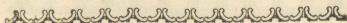


DESCRIPTION
OF
FRENCH WALTZING.

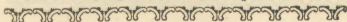
French Waltzing, in its Style and Composition, consists of *three* different and distinct DEPARTMENTS OR CLASSES of MOVEMENTS—

Firstly, The SLOW WALTZ;
Secondly, The SAUTEUSE WALTZ;
Thirdly, The JETTÉ, or QUICK
SAUTEUSE WALTZ.

FRENCH WALTZING. 63



The Four March Steps.



They are performed *after each other*, in regular succession, to *different* times in *Music*, as is in the *Introduction*, and *afterwards* explained.

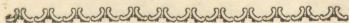
But, in order to give *greater* effect to that *graceful Style*, which WALTZING in the performance of it ought ever to exhibit as being a *principal* feature in the *beauties* of its composition, FOUR STEPS, *a-la Mode de Marcher*, precede the falling into of the WALTZ MOVEMENTS.



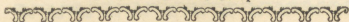
The Four March Steps.

The first *movement* of the FOUR MARCH STEPS is taken from the *fifth*

FRENCH WALTZING. 64



The Four March Steps.

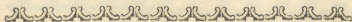


position,* as shewn in the Reference Plate by Fig. 1.; the *Lady* having her *right* foot, and the *Gentleman* his *left* foot, in *front*.

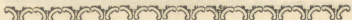
The feet in *front* are passed forward into the *fourth position*, as in Fig. 2. on which the body is rested or supported, the feet *behind* in the *fourth position*, pointed as much as possible, with the *knees* perfectly *straight*, and resting in that position the time of *two-thirds* of the *bar* in *Music*, constitutes the *First* of the *Four Steps*.

* The *Five Positions* are fully described and explained in the Introduction.

FRENCH WALTZING. 65



The Slow Waltz.



The feet being brought from the *fourth position behind* into the *fourth position in front*, the *other* feet remaining in the *fourth position behind* forms the *Second Step*.

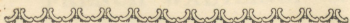
The *First* and *Second Steps*, as are described to be performed, being *repeated*, will complete the *Four Steps*; and leave the *left* foot of the *Gentleman*, and the *right* foot of the *Lady*, in the *fourth position behind*



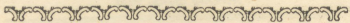
The Slow Waltz.

The *Slow Waltz Movements* immediately succeed the *March Movements*, and are commenced by the *Gentleman's left* foot being brought

FRENCH WALTZING. 66



The Slow Waltz.

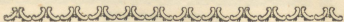


from the *fourth position* behind into the *second position* with a *turn* of the *body*, as seen in Fig. 3.

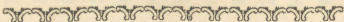
A *slow pirouette*, as technically so called, immediately follows; and is performed, by bringing the *right foot* from its *Situation* into the *fifth position behind the left*; *both feet raised on the toes*, the *knees perfectly straight*, and turning slowly round on the *points* of the *toes of both feet together*, preserving in the turning an easy equilibrium of the *Body*; and, in turning on the *toes*, *passing the heels perfectly close* and as much *raised* as may be.

The *right Foot* by this means becoming placed in *front* of the *left*, as

FRENCH WALTZING. 67



The Slow Waltz.



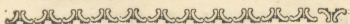
shewn by Fig. 4. finishes the *pirouette*, and leaves the *right* foot prepared for the performance of *Three Movements forward* in the fourth position, technically named, *Pas de Bourée*, which next follow.

As the Movements of *Pas de Bourée* are commenced and performed *alike* (though not together) by *Lady* and *Gentleman*, a reference to the *Lady* in Fig. 3. will be sufficient, as an illustration of the manner of performing the *Pas de Bourée* by both.

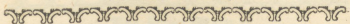
It is necessary however to *explain* the movements, which are as follow:

The *right foot* is passed *forward* into the *fourth position* on the *toe*

FRENCH WALTZING. 68



The Slow Waltz.

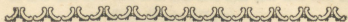


pointed, and the knee as straight as possible; the *left* foot being left in the *fourth position behind* and on the toe pointed, is brought forward into the *fourth position in front* of the *right* foot; the *right* foot being then in the *fourth position behind*, is again brought forward into the *fourth position in front* of the *left*.

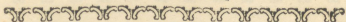
Regard must be had in performing the *Pas de Bourée* (which must be on the toes, with the knees perfectly straight) that a *rising* and *sinking* motion of the *body* be *totally avoided*.

The *left* foot, after the performance of the *last* of the *three Pas de Bourée*, being situated in the *fourth position behind*, is *prepared* to pass into the

FRENCH WALTZING. 69



The Slow Waltz.

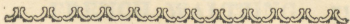


second position; in the same manner as is before described to be performed in *commencing* the WALTZ MOVEMENTS, and which are severally repeated in the same order as described during the *continuance* of the *slow Waltzing*.

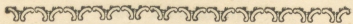
The *movements* in *this* department or class of Style in *French Waltzing*, as also in the other departments of *Waltzing*, though, as performed by the *Lady* and *Gentleman*, are *precisely the same*; yet the *same movements* are *not* performed by *both* at the *same time*.

The description given, *commences* with the *Gentleman's* part, and is *equally* adapted to the instruction of the

FRENCH WALTZING. 70

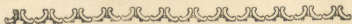


The Slow Waltz.

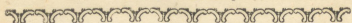


Lady, observing this *difference*, that at the commencement of the WALTZ MOVEMENTS, as the *Gentleman* passes his *left* foot into the *second position*, the *Lady* commences with her *right* foot the *first* movement of the *Pas de Bourée* (see Fig. 3.) and consequently, while the *Lady* is *performing* the three *Pas de Bourée*, the *Gentleman* passes the foot into the *second position*, and turns the *slow pirouette* (which, as *finished*, is shewn by Fig. 4.); and as the *Gentleman* commences and performs *Pas de Bourée*, the *Lady* passes her foot into the *second position*, and turns the *slow pirouette*; after which she is again *prepared* for, and in *continuing* the *Waltzing*, performs the *Pas de Bourée*, whilst the *Gentleman* is

FRENCH WALTZING. 71



The Slow Waltz.



again passing his foot into the *second Position*, &c. as at the commencement of the WALTZ MOVEMENTS.

The various *positions* of the *arms*, and the manner of introducing them, are explained at the end of the description of *German Waltzing*.



Tunes adapted to the French Slow Waltz.

No. 1.

Fine.

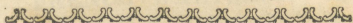
Da Capo.

2.

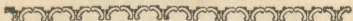
Dal Segno.

Engraved for Wilson's Treatise on German & French Waltzing.

FRENCH WALTZING. 72



Music for the Slow Waltz.



MUSIC

ADAPTED TO THE PERFORMANCE OF THE

Slow Waltz.

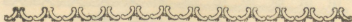


THE following *Tunes* are given as *Specimens* of the *Music* best adapted to the performance of *this* department of *Waltzing*.

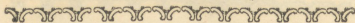
Their composition is of a nature calculated, not only to assist the *Dancer*, but also to excite the admiration of the *Amateur*.

The *times* in which the *Tunes* are to be played may be learnt from the *Introduction*.

FRENCH WALTZING. 73



The Sautouse Waltz.

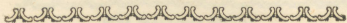


The Sautouse Waltz.

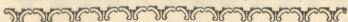
THE SAUTEUSE WALTZ forms the *second department* or *class* of *Movements* in FRENCH Waltzing, and is so named, from its being composed of *Movements* possessing (in the performance of them) a similarity to *leaping* or *springing*.

It is adapted in its composition to more rapid execution, and requires greater agility in its performance than the SLOW WALTZ, and is consequently performed to *Music* of a *quicker* description than the SLOW WALTZ requires; and, when well executed, exhibits in the *Dance* the

FRENCH WALTZING. 74



The Sautouse Waltz.

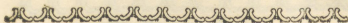


reason for its having been so denominated.

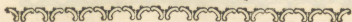
The SAUTEUSE WALTZ *next* succeeds the SLOW WALTZ, and is productive of much pleasing effect, when proper regard is paid to its being *caught up* from the SLOW WALTZ, without intermission, and on the *first note* of the Bar, as the time of the *Music is changed*.

The *Gentleman* commences, by passing his *left* Foot into the *second position* with a springing motion and *turning the body* (the Knee perfectly straight and the toe pointed;) and the *Lady*, by passing her *right* Foot forward and springing into the *fourth position*—See Reference Plate, Fig. 5.

FRENCH WALTZING. 75



The Sautense Waltz.

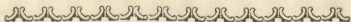


This commencing movement of the *Lady* forms the *first Pas de Bourée*, of which there are *three*, as in the SLOW WALTZ; but, being performed *more rapidly*, and the *first* being made with a *spring*, constitutes the existing *difference* in the performance of the *Pas de Bourée* in the SAUTEUSE and the SLOW WALTZ.

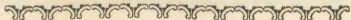
The *Gentleman*, after having passed his *left* Foot into the *second position* immediately places his *right* Foot in the direction of the *fifth position* behind the *ankle* part of his *left Leg*; and the *Lady*, at the *same time* makes the *first Pas de Bourée*—see Fig. 6.

The *right* Foot of the *Gentleman* is next passed into the *second position*.

FRENCH WALTZING. 76



The Sautouse Waltz.

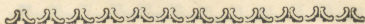


and the *Lady* at the *same time* makes the *second Pas de Bourée*; the *left foot* of the *Gentleman* is brought up into the *fifth position behind*, and the *Lady* at the *same time* performs the *third Pas de Bourée*.

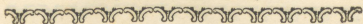
The *Gentleman* with his *right Foot*, which (as before described) becomes placed in *front*, performs the *first Movement* with a *spring* into the *fourth position forward* of the *first Pas de Bourée*; and the *Lady* at the *same time* passes her *left foot* with a *spring* into the *second position*, as shewn by Fig. 7.

Thus the *whole* of the *Movements* to be performed by *Lady* and *Gentle-*

FRENCH WALTZING. 77



The Sauteuse Waltz.



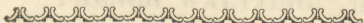
man, of which the SAUTEUSE WALTZ is composed, are *completed*.

In continuation, the Movements are performed in the same order of Succession.

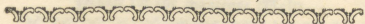
On a Recurrence to the Description given of the SLOW WALTZ, it will be seen, that the *same movements* are *not* performed by the *Lady* and *Gentleman* at the *same time*. Such is the case *also* in performing the SAUTEUSE WALTZ.

The Learner must necessarily observe, that if both *Lady* and *Gentleman* were to commence with the *same Movement* at *one* and the *same time*,

FRENCH WALTZING. 78



The Sautouse Waltz.

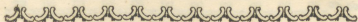


so great a *difficulty* would arise, as to *prevent* the performance of the several *movements* in the direction described to be *properly* performed: and that from the *Pas de Bourée* being performed by *one person*, while the *other* is *passing* the foot into the *second position*, &c. great *Facility* is given to the performance of the *succeeding Movements*, and affords that opportunity of displaying all the graceful effect of which **Waltzing** in its composition is so truly capable.

Waltzing, and are well calculated, in their *Style of Composition*, to exceed the *Music* ed to the *Slow WALTZ*.



FRENCH WALTZING. 79



Music for the Sauteuse Waltz.



MUSIC,

ADAPTED TO THE

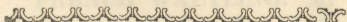
SAUTEUSE WALTZ.



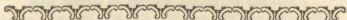
THE following *Tunes* are given as *Specimens* of *Music* suited to the character of *this* department of *Waltzing*, and are well calculated, in their *Style* of *Composition*, to *succeed* the *Music* adapted to the SLOW WALTZ.



FRENCH WALTZING. 80



The Jette, or Quick Sautouse Waltz.



The Jetté,

OR

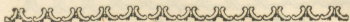
Quick Sautouse Waltz.



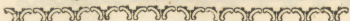
The JETTÉ, or QUICK SAUTEUSE WALTZ, forms the *Third Department* or class of *Movements* in FRENCH Waltzing, and *immediately* succeeds the SAUTEUSE WALTZ.

It is most properly performed, when *caught up* without any intermission, as the *Music changes* in the same manner as the SAUTEUSE WALTZ: when correctly performed, immediately succeeds the SLOW WALTZ, by making the *first Movement*

FRENCH WALTZING. 81



The Jette, or Quick Sautense Waltz.



on the *first Note*, as the time of the *Music*, properly adapted to *each* Department or Class of Movements, is changed from one to the other.

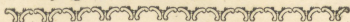
It is performed to a *quicker* description of *Music* than the SAUTEUSE WALTZ is adapted to, the principal Movement, being what is technically named, JETTÉ, to leap or jump.

A correct and an uninterrupted *succession* of the *three* different *Departments* or *classes* of *Movements* in FRENCH *Waltzing*, concluding with a repetition of the SLOW WALTZ, if, but *once* round the *circle*, and to *Music*, played and composed in the proper WALTZ STYLE, and when performed by a Company of Good

FRENCH WALTZING. 82



The Jette, or Quick Sautouse Waltz.



WALTZERS, has the most beautiful and enchanting *effect*, and produces an impression of the most complete *gratification* on the minds of both the *Dancer* and the *Spectator*.

The Movements forming *this department* or *class* in FRENCH Waltz=
ing are performed *together* by *Lady* and *Gentleman* at the *same time*; the *Lady* commencing with the *right* Foot, and the *Gentleman* with the *left*.

Fig. 8. represents the *commencing Movement* of both *Lady* and *Gentleman*; the *Lady* passing her *right* Foot and the *Gentleman* his *left* into the *second position*, which is performed with a *spring* and *turn* of the *Body*, the toes pointed downwards as much

Tunes adapted to the Jette or quick Sautouse Waltz.

N^o
1.

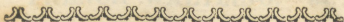
The first tune is written on five staves of music in 6/8 time. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, with some rests. The first staff ends with a double bar line. The second staff begins with a key signature change to two sharps (F# and C#). The third staff continues the melody. The fourth staff ends with a double bar line. The fifth staff continues the melody and ends with a double bar line.

2.

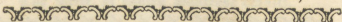
The second tune is written on four staves of music in 6/8 time. The key signature has two sharps (F# and C#). The melody consists of eighth and sixteenth notes, with some rests. The first staff ends with a double bar line. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody and ends with a double bar line.

Engraved for Wilson's Treatise on German & French Waltzing.

FRENCH WALTZING. 83



The Jette, or Quick Sautense Waltz.

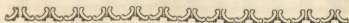


as possible, and the knees kept perfectly straight.

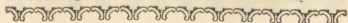
The *Lady* immediately afterwards brings her *left* Foot in the *Direction* of the *fifth position* behind the *Ankle* Part of her *right Leg*, the *Gentleman* at precisely the same Time bringing his *right* Foot in the *Direction* of the *fifth position* behind the *Ankle* part of his *left Leg*.

This Movement, as performed by the *Gentleman*, is shewn in Fig. 6. from which Representation, the *Lady* can have no difficulty in understanding, that *she alternately* performs the *same Movement* with each Foot, though *she* commences with the *opposite Foot* to the *Gentleman*.

FRENCH WALTZING. 84



The Jette, or Quick Santeuse Waltz.



From this *situation*, of one Foot being placed in the direction of the *fifth position* behind the ancle part of the other, in continuing the **Waltzing**, the *Lady* passes her *left* Foot into the *second position* making a *spring* in the *same place* on the *Toe* of the *right* Foot, and the *Gentleman* at the same time and with the *Lady* performs with his *right* Foot the same movements; both observing the same *Directions* with respect to the springing on the *Toe*, pointing the *Toes* and preserving the *Knees* straight.

From this *description*, it will be clearly comprehended, that the *Lady* and *Gentleman* perform the *same*

FRENCH WALTZING. 85

The Jette, or Quick Sautouse Waltz.

Movements alternately with *each* Foot; and that the *Lady* performs the Movement with *one* Foot, while the *Gentleman* performs the *same* Movement with the *opposite* Foot.

This Systematic Mode of Performance throughout the several *departments* or *Classes* of Movements in *French Waltzing*, afford the Facility which, to give proper Effect, the revolving Movements require.



FRENCH WALTZING. 86

Music for the Jette, or Quick Sautouse Waltz.

MUSIC,

ADAPTED TO THE PERFORMANCE

OF

The Jetté,

OR

QUICK SAUTEUSE WALTZ.

THOUGH the *Tunes* given here, as specimens of the *Music* to which *this* department of *Waltzing* is to be performed, are composed in Six-Eight, they are played *quicker*, and are composed in a *Style* suited to answer the purposes of *variety*, as *immediately* succeeding *Tunes* composed in the *same Measure*.



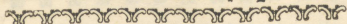
CLASS of Movements in its composition; and its performance is most
properly called the same style as the
"Old German Waltz."

DESCRIPTION
OF
German Waltzing.

IF it is possible, for one Species of **Waltzing**, in the Exhibition of its Style, to surpass another, **GERMAN Waltzing** may perhaps claim the pre-eminence.

The *Construction* of the Movements is truly elegant; and, when they are *well* performed, afford subject of much pleasing Amusement and Delight.

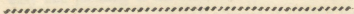
German Waltzing. 33



GERMAN *Waltzing* has but ONE CLASS of MOVEMENTS in its composition; and its performance is most properly adapted to Music of the same Style in Composition, as, the "OLD GERMAN WALTZ."

The following Movements compose GERMAN *Waltzing*.

The *left* Foot is passed into the *second position* on the *flat Foot*, followed by *two Coupée*, and made in the same place, one with each Foot; the *right* Foot passed forward into the *fourth position*, and the *left* Foot brought forward with a Rise or slight *Spring* into the *fifth** position, and

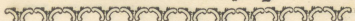


* Such Persons as may have had but *little practice* in DANCING will experience so great a difficulty

immediately afterwards bringing the *right* Foot forward into the *fourth position*.

The *Lady and Gentleman*, as in FRENCH Waltzing; make the same Movements in performing the GERMAN WALTZ; but, as they do not commence with the same Movement *together*, consequently, the several Movements are not performed by *Lady and Gentleman* at the *same Time*.

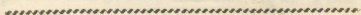
in bringing the Foot into the *fifth position*, as to prevent its being performed with apparent *Ease*, the *third position* may therefore be substituted; and, if passed *well* into that position, will appear much more easy and pleasing to the observation, even of a *professed Dancer*, than a *tolerable* attempt at passing the Foot into the *fifth position*.



The *Gentleman* passes his *left* Foot into the *second position*, and the *Lady* passes her *right* Foot into the *fourth position* forward.

Their Situation is shewn by Fig. 3; with the *Exception*, that the Feet of *both* should be placed *flatly*, instead of being *raised* on the *point*, as is there represented.*

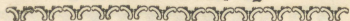
The *Gentleman* afterwards makes a *Coupée*, by bringing the *right*



* Fig. 3, shews the Commencing Movement of the French Slow Waltz; the Commencing Movements of the German Waltz being precisely the same, it was considered unnecessary to give a Drawing of a distinct Couple, merely to illustrate the difference between the Foot being *raised* on the *point* and being placed on the *flat*. The directions given will without doubt prove sufficient.

Foot *behind* the *left*, raising the *left* Foot a little ; and immediately makes another *Coupée*, by placing the *left* Foot *behind* the *right* with a *slight spring*; but in a *close position*, and turning the Body at the *time* of *making* them.

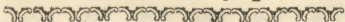
The *Lady*, during the while the *Gentleman* is performing the *two Coupée*, passes her *left* Foot, (which is in the *fourth position behind*) with a *Rise* or *slight spring* into the *fifth position in front*, and her *right* Foot is *immediately* afterwards brought into the *fourth position in front* again. And as the *Gentleman* passes his *right* Foot forward into the *fourth position in front* (which Movement succeeds the *second Coupée*, as before described); the *Lady* passes her *left*



Foot into the *second position*, and proceeds to perform the *same Movements*, and in the *same Manner*, as described to be performed by the *Gentleman* (see Fig. 9); and the *Gentleman* performs the *Movements* forward, and in the *same Manner*, as they are described to be performed by the *Lady*.

In continuing the *Waltzing*, the several *Movements* are performed in the *ORDER* described, *alternately*, by *Lady* and *Gentleman*.





MUSIC,

ADAPTED TO

GERMAN WALTZING



THE following Specimens have been composed and selected to suit as much as may be the peculiar Character of GERMAN Waltzing.

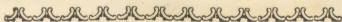




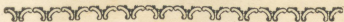
ON THE
MOVEMENTS
OF THE
ARMS, HEAD, AND BODY,
AND THE
Formation of the Attitudes
INTRODUCED IN
GERMAN & FRENCH
Waltzing.



IN **Waltzing**, as in every *other* department of **DANCING**, a knowledge of the Movements of the *Arms*, *Head* and *Body*, as properly adapted to *each* Department, is equally necessary, with a knowledge of the Method of executing the several Steps and Movements to be performed by the Feet.



Formation of the Attitudes.



To those persons, who are acquainted with the *systematic* principles of DANCING, this is quite evident; and to persons unacquainted therewith, and who consequently are unacquainted with the *real cause*, the *united effect* invariably produced by a *correct* display of the *Head, Arms,* and *Body*, is to *some* truly pleasing; and to *others* almost enchanting.

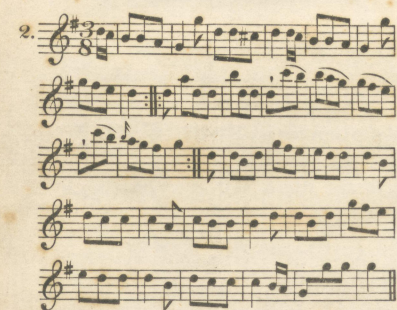
Indeed, the strict principles of DANCING dictate an use of *other* parts of the FIGURE than the *Feet*, for two purposes:—Firstly, to give *Support* for the Execution, by the Feet, of the Steps and Movements, by them to be performed; and Secondly, for uniting *Effect* with

Tunes adapted to the German Waltz.

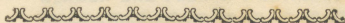
No. 1.



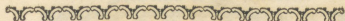
2.



Engraved for Wilson's Treatise on German & French Waltzing.

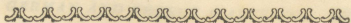


Formation of the Attitudes.

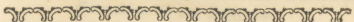


Support; as, *without* such *support*, no good *Effect* can be produced, and therefore *conjointly* only can the *required Effect* be shewn.

Considering DANCING generally, a *systematic* principle is necessary to be pursued, in the acquirement of the great variety of *Movements*, of which the *Human Figure* is capable of displaying in the performance of it; but, as this *Work* forms a *Treatise* merely on *one* department of the *Art*, the following *Directions*, added to the *Plate*, and the *Description* afterwards given of it, so far as it is illustrative of the *Attitudes* introduced in *German* and *French Waltzing*, will be quite sufficient for the observation of the *Learner*.

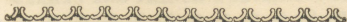


Formation of the Attitudes.

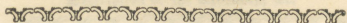


In forming and changing the several *Attitudes* care must be taken to *avoid* all *angular Movements*; and in the *joining* of the *Hands*, in the forming and changing of the *Attitudes*, it is quite sufficient, and necessarily *proper*, that the *Fore Finger* and *Thumb only* be used.

It is frequently the case with persons in *Waltzing*, to indulge themselves extravagantly, in an improper *Manner*, by throwing the *Head* and *Body* from one *Side* to the other, in a *sallying* or *swinging Direction*. It is much more *graceful* and *decorous* also, in performing those *Steps* requiring an accompanying *Turning* of the *Body*, to keep the *Body* in an



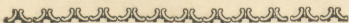
Formation of the Attitudes.



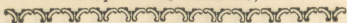
easy, but yet *upright*, steady *Posture*, which will assist the more correct Performance of the *Steps*, and of the *Attitudes* to be performed at the same Time.

A slight *Inclination* of the *Head* towards the *Partner* in varying the several *Attitudes* and *Movements* (as shewn in the *Reference Plate*,) gives an *easy* appearance to the performance; and, in forming the several *Attitudes*, the *Arms* must be *raised*, and suffered to *fall* into their several Positions with a regularly *slow* and *easy* Movement, and not *suddenly* from one to the other.





Description of the Attitudes, &c.



DESCRIPTION
OF THE
ATTITUDES AND MOVEMENTS
IN
GERMAN AND FRENCH
WALTZING,

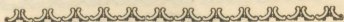
As represented

IN THE REFERENCE PLATE.

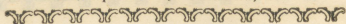


FIG. I.

The *Lady* and *Gentleman* are represented as being in the *fifth* position; the *Lady's* right Foot, and the *Gentleman's* left in *Front*, (the situation from which the commencing Movement is taken); the *Gentleman's*



Description of the Attitudes, &c.



right Arm placed on the back part of the *Shoulder* of the *Lady*, whose *left Arm* is placed on the back part of the *Shoulder* of the *Gentleman*; the *other Arm* of *each* being joined in *Front* and forming an easy *Curve*.

FIG. II.

Shews the *Lady* and *Gentleman's* situation *after* their having made the *first Movement* of the *Four March Steps* that precede the *Slow French WALTZ*. The *Lady's right Foot* and the *Gentleman's left Foot* being placed in the *fourth position* in front, the *Body* of *each* resting on the *Foot* in front, and the *other Foot* of *each* in the *fourth position behind*; the *Knee* straight, and the *Toe* pointed, with a slight *Inclination* of the *Head*.

Description of the Attitudes, &c.

The *Attitude* of the *Arms* may be substituted for the *first*, or be introduced in performing the *March Steps*, by the *Lady* placing her *right Arm* behind her and giving her *Hand* to the *Gentleman*, which he takes with his *right*, and the *left Hands* being joined in *front*.

FIG. III.*

Represents the *Gentleman* as having made the *first* Movement on *his* part

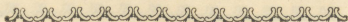
* This Figure, though descriptive of the Commencing Movement in the *French Slow Waltz*, serves also to explain the Commencing Movement of the *German Waltz*. The only Difference to be observed is, that in the *German Waltz*, the feet must be placed on the *flat*, instead of being placed on the *point*, as in the *French Waltz*.

Description of the Attitudes, &c.

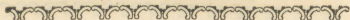
of the FRENCH SLOW WALTZ, by having *passed* his Foot into the *second position*, the Body *half turned*; and the *Lady*, as having passed her *right* Foot into the *fourth position* in *front*, which is *her* commencing Movement, and forms the *first* of the *three Pas de Bourée*, which the *Lady* performs, while the *Gentleman* is turning a *pirouette*; the *Gentleman* with his *right hand* placed to the *left* of the *Lady's* Waist, and the *Lady* with her *right Hand* on the *left* of the *Gentleman's* Waist, the *left arm* of both *hanging* down in an easy posture by the *side*.

FIG IV.

This Figure shews the *Gentleman* as having *finished* the *pirouette*; the



Description of the Attitudes, &c.

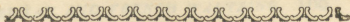


right Foot in *front* prepared for the *Pas de Bourée*; and the *Lady*, as having finished the *Pas de Bourée*, prepared for passing the *left* Foot (which, *after* performing *Pas de Bourée*, is left in the fourth position *behind*) into the *second position*; the *Lady* and *Gentleman* as having raised their *left Arms*, and joined *Hands*, and as having used the *Fore Finger* and *Thumb* for that purpose.

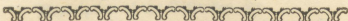
This Attitude, repeatedly formed with the *right* and *left Arms* alternately, produces an effect not easily to be equalled.

FIG. V.

Shews the *first* Movement performed by *Lady* and *Gentleman* in



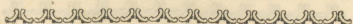
Description of the Attitudes, &c.



the *Sauteuse Waltz*. The *Gentleman* springing with his *left* Foot into the *second position*, turning his body at the *same* time; and the *Lady*, with her *right* Foot, making the *first* Movement of the *three Pas de Bourée*, with a *spring* into the *fourth position*.

The *Gentleman* with his *Hands* placed to the *Lady's Waist*, and the *Lady* with her *Hands* to the *Gentleman's Shoulders*.

This Attitude of the *Arms* will be found best adapted to the SAUTEUSE WALTZ, as, from its *close position*, greater Facility is afforded to the performance of its more *rapid Movements*.



Description of the Attitudes, &c.

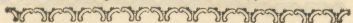
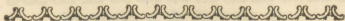


FIG. VI.

Represents the *Gentleman*, after having made the *spring* into the *second position* with the *left Foot*, as having immediately afterwards brought the *right Foot* in the *direction* of the *fifth position* behind the *ankle* part of the *left Leg*; and the *Lady*, as having in the *mean time* performed and *finished* the *first Pas de Bourée*.

The *Lady* and *Gentleman* having their *Hands* placed to the *Shoulders* of *each other*, more open Attitudes not being so easily formed in the SAUTEUSE WALTZ on account of its quick performance.



Description of the Attitudes, &c.

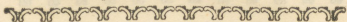
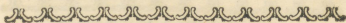


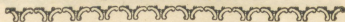
FIG. VII.

Shews the *Gentleman*, (after having made a Movement with the *right* Foot into the *second position*, and brought the *left* up into the *fifth position behind*,) with his *right* Foot prepared and making the *first* Movement of *Pas de Bourée*, by springing into the *fourth position* forward; and the *Lady*, after having performed *Pas de Bourée*, passing her *left* Foot with a *spring* into the *second position*.

The *Lady's Arms* crossed behind her *Waist* and the *Gentleman's Hands* placed to the *Lady's Waist* on each *side*.



Description of the Attitudes, &c.

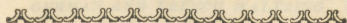


This Figure shews how much the *Body* is *turned* in performing the several *Movements* of which the SAUTEUSE WALTZ is composed.

FIG. VIII.

Shews the *first* Movement of the JETTÉ, or QUICK SAUTEUSE WALTZ.

The *Gentleman* passing his *left* Foot with a *spring* into the *second* position; and the *Lady* performing a *similar* Movement with the *right* Foot; the *Lady* and *Gentleman* having their *Hands* placed to the *Waist* of each *other*.



Description of the Attitudes, &c.

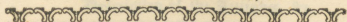
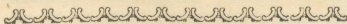


FIG. IX.

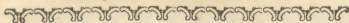
Is *partly* illustrative of the GERMAN WALTZ; (the *other parts* are rendered sufficiently *explicit* by the *description* of the *manner* of its *performance*, and by Fig. 3, and the *Note* subjoined to the *description* of it.

The *Gentleman* is represented (having finished the second *Coupée*) with the *right* Foot passed into the *fourth position* forward; and the *Lady* (after having finished the *Movements* forward) with her *left* Foot passed into the *second position*.

The *Gentleman* with his *left Hand* placed to the *right side* of the *Lady*



Description of the Attitudes, &c.



and his *right Hand* raised, and *joining* the Hands of the *Lady* which are raised over her *Head*, and *lightly joined*, in the manner before mentioned.

A great *variety* of other *Attitudes* may be introduced in *Waltzing*, but the *foregoing* will be quite sufficient in point of *variety*, and also to enable *Learners* to form a correct idea of those *best* adapted to the *particular* situations in the *Dance*, and to *compose others* upon the *same principle* with respect to the *slow* and *quick* Movements, *close* or *fixed Attitudes* being necessary to the *easy* performance of the *quicker Waltzing*; but in performing the *slower*, a



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