

WHESON

A

DESCRIPTION

OF

WALTZING





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DESCRIPTION

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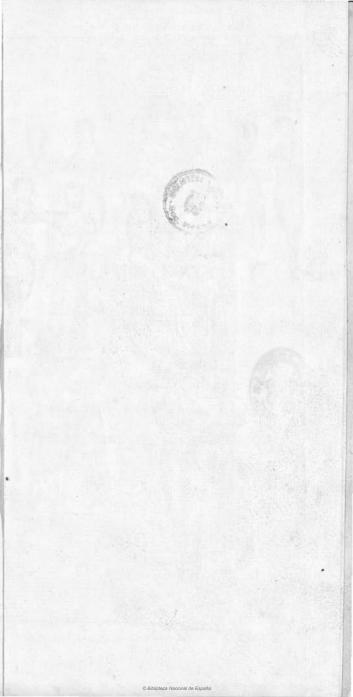
GERMAN AND FRENCE
Waltzing.

ENTERED AT STATIONERS' HALL.

MOLDALAMERA

TORENT CHA NAMERO

ENTERED AT STATIONERS' HALL.





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DESCRIPTION

OF THE

CORRECT METHOD

WALTZING,

THE

TRULY FASHIONABLE SPECIES

OF

DANCING.

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

PART I.

Containing a Correct Explanatory Description of the several
Movements and Attitudes

En German and French Maltzing,

BY

THOMAS WILSON.

Dancing-Master,

(FROM THE KING'S THEATRE, OPERA HOUSE)

Author of "The Analysis of Country Dancing," "The Treasures of Terpsichore," and a Variety of other Works on Music and Dancing.

Ulustrated by Engravings, from Original Designs and Drawings, By J. H. A. RANDALL.

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1816.



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THOMAS WILSON,

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LONDON.

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BEBRUATION.

TO THE

LADIES AND GENTLEMEN,

OF THE

King's Theatre, Opera Mouse,

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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LADING AND CENTLEMEN

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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.

that I owe greater obligations, then

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 It is impossible for me to express to you, in larguing sufficiently grate-ful, the high sense I entertain of the cuvinible honor conferred on my by the interest and sent you, have been so kindly pleased to shew in the promotion of my object.

Ho the First Dancers and Corps de Baliet, of the Kings Treatre, Opera House, particularly, and of the other Theatres, I teel exceedingly indebted, for the politoness, therality, and spirited assistance, I have experienced from them in this undertaking,

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



DEDICATION

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

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it in our power by one means, to canvince you how my hourt teems with granting for the high recommendation afforded to my work through continuous pareonage.

Ye with a limited out bring he is being been a bight mateur bring sent if can only say, that my sense of gratified, oxered by your good-ness, is so string, is to be also gether incrareable, and much or never cut be destroyed but much be cere held, in any remembersing, and cherished with embrance.

Ladies and Centlemen, only health and the greatest proceeding the greatest proceeding the coulds.

you long to enjoy the honours and the distinguished admiration which you have hitherto indisputably 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.



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 Greekli Ni, Florendinsker, 14, June 1818.

TO THE

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whose names are omitted in the Subscribers List.

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 kim greater Success than may be anticipated.

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ROYALTY THEATRE.

Principal Dancers.
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MISS SIMPSON,
MISS J. SIMPSON,

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AND

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PREFACE.

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

AND A TEMP

Dencing that owes its origin to the Gerinens, thaving 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

PREFREE. ING

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 **CHALTZING** 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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performance half-hot only bine greatly dispersion of the principles of the principle

The English, and lately, were not so conversant with the true principles of Edislight, as to enable them to perform it is treedly; and its partial ing of the binners peculiar to the fatting of the binners peculiar to the design to the design of the or those countries, it had been design so much pencuent, has been breasen for its not being practication to the feet to English Country DANCING.

MUNICIPACE. ING

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 Maltzing, 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 DANC-ING by having given several Balls for the purpose of introducing more publicly so pleasing a species of the art, and which Balls were most

dishion; and from the recent influx every other species of DANCHNG, art, and which Bolls were stort

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 pleasureable pursuits of other descriptions as from business, may warrant the use of an expression of regret, that the

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numerously and respectably altended, has not inconsiderably story buted to its precalency; at being an indisputable ship, what wis favorities has considerably increased with its practice,

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of vigorous health, and productive of
our hibrity of spirits, rendering it an
ingrecoble recreation from pleasure
independents of other descriptions as
from business, (may warrant the use
of an expression of regret, that the

MUMICAMUM TITE

introduction of Maltzing 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

DREFARE.

beautiful, truly graceful and pleasing



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.

IN FURTHER BEI

union of antiudes and movements consituting gymine 651altring, and a

The Biograph species of DANCING from feeting on art in which the limbs collectively considered, since indispensably necessary to the production of a requirement of feeting of learned or and less the of learned or and of an improper, imdescent herity, in the feeting in its perfermance is particularly so; and its restrained is particularly so; and its restrained has consequently in this period less consequently in this in allowing have prevented its being the first have pleavented its being there in that have pleavented its being there is the prejudices.

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 Waltsing 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

PARAGE. mi

Mis country, from the manner of against, or to middify the opinions plained in the following power, that

PREFACE: xxxii.

ING totally different in its composition; and as an amusement, of a totally different tendency to that which has been until lately most erroneouslyimpressed on the mind of society ingeneral, as an enemy to true morals, and as endangering virtue.

In short, Maltzing, 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:

Santaina is a species of DANO. totally different tendency to that which impressed on the mind of society in

MUMUMUMUMUMU PRESSOE. XXXIII

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, Altzing 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

THE PROFESSION AND A STATE OF THE STATE OF T

it is affirmed, that, in most parties, where DANCING is resorted to as an anuscement, Elinitying is more frequently substituted for country.

DANCING, than the letter is for the former.

As end of some unuguitude it is necessary to advert to as of continuary spirity, that. What Whatting having been used till recently only in the first elasts of somety, the first Teachers of DANCING were of course only therefore alone, it may be more than supposed, were acquainted with the convert method. The study of Public convert method. The study of Public convert method.

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PREFACE: xxxib

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, CATALOGICA STRUCTURE STRUC

established in the Angles considered one ingreatly character consecting in the Angles educes, other consecting means for anymetry oxide the capilities and any course, deserved by transfer that the Alexandra course deserved by angles who are any contract instruction almost the true principles of the art, and antimose civales of society, possessing the section of improving that and cultivating the power of discontinues.

charly felt in other than the higher classes; for, as the honor of teaching the higher confined and realists of the higher classes of X'eachtra.

PREFACE: xxb

not public Teachers; and as Walt3= 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 T'eachers 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 Walts= ing; yet, all choosing to conceal their ignorance, rather than be considered unfashionable, will undertake the task; and the pupil, when he joins a Waltz Party to turn to pleasurable amusement, what he has been

ORESER AND

the task; and the numl, when he joins a Weltz Party to turn to pleasurable manuscareat, what he has been

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

PATHEMENT LITTLE TO BE SEEN THE STATE OF SECURITY AND SEC

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

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PREFRUE. Indication

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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assistance rendered to him in the endeavour; a life his trusts will tend, added to the extensive expurisation has had in the profession many years, during which he has been so fortunate as to receive the approbation of these whom he has had the honest of matruring, to make him, if not a certainty at least in a proposed of a certainty at least, a proposed of success.

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DARLACE. IXIÓN

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*.

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ences, which, as they are even now arranged, will require the terrace's attention, he he desirous of acquiring a coview knowledge of the true method of chalteing.

Every endeavour has been used to reader 2.4 waste, so easily explicit in its description, as to easily explicit in and others in the country, who have scarcely heard of detailting or have known it beyond the name, to acquire it with sase and precious.



INTRODUCTION.

having undergone so many ADDITIONS, ALTERATIONS, and IMPROVEMENTS, according to the influence of NATIONAL 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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INTRODUCTION. 21

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.

There early of the work in confined to a description of GREPLAN and FREWCH SWAINING.

In describing the errors moranists of many beam part of a strain at particle the beam part of a strain at a strain

INTRODUCTION. zii

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 not doubt prove the most satisfactorily useful.

Previously to an attempt at understanding the description of the MOVE-MENTS by persons TOTALLY unacquainted with the POSITIONS in DANCING, of which there are FIVE, and from or into some one of ACCEPTANCE OF CHECKER OF THE CONTRACT OF THE C

Fig. propessed Dissolar, and Theology of the August State of the A

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It will be greatly to the interest of all Learners to remember the five positions, as they constitute the groundwork, not only of Maltzing, 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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which each movement is made, a clear knowledge of them and be acquired.

It will be greatly to the interest of all carevers to remember the erra easirrors, as they considere the accordinate, not only of Chalifting, but of ALL Dalners.

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INTRODUCTION. zhii

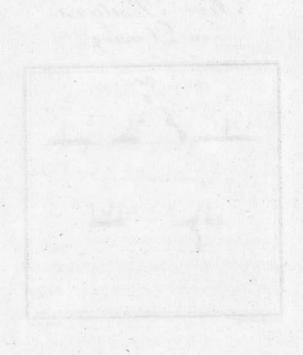
The following SKETCH shews the POSITIONS, as performed by a FINISHED DANCER.

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.

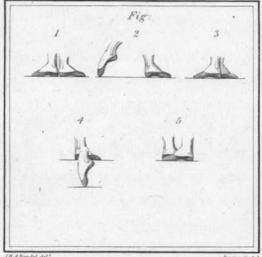
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The following surrou shows the positrons, as performed by a rinishin bances,

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



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EXPLANATION

OF

THE PLATE

OI

The Five Positions

FIG. I.

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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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EXPLANATION

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INTRODUCTION. 2h

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.

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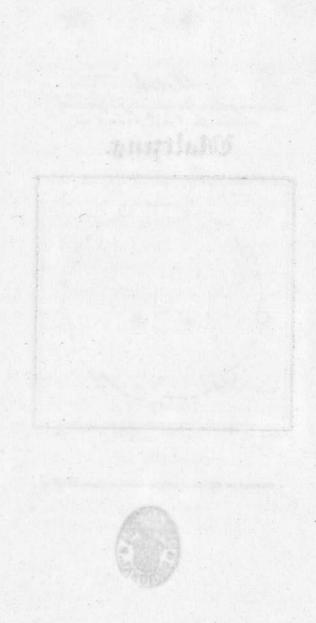
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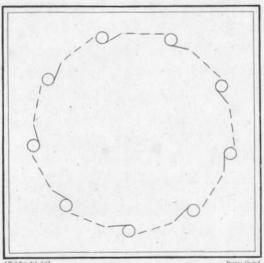
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W. DIR

Shews the reprin posterion; the toc of one foot being brought up perfectly close to the heet of the other.



Metch shewing the Movements performed within the Circle formed in Unaltzing.



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





INTRODUCTION. xlvi

The REFERENCE PLATE, on the whole, is representative of a party of WALTZ-ERS; it shews also the FORMATION of the CIRCLE, which, in Maltzing, 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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An performing the ever cashieller and approximating to a circular, mousnest is described within the hugger circle.

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INTRODUCTION. xhii corrected 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-

THE RESERVE OF A PARTY OF A PARTY.

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The service courses as performing series in the exist as performing afficient in the each other, and out out of each other, and out out of each other, and out out of each other, and out of each other, and the each other incomes are not as exposition.

sold and good a source of district in sold and the sold and the sold and the sold at the s

INTRODUCTION. zlviii

TLEMAN 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

THE ROLL OF CHICKENS AND COME.

exercily intending to marte, often being provided with a rawrene, who of course must be a warr (should there he on words, must be a warr of warre and exercises present adquainted with Chalting, takes the situation as shown by Fig. 1.

Encycory of wartzers being placed in this situation, in coureres, at a conjected distance from each other, commerce with the first movement of the sagen, shown by Fig. 2., and, other, polygrange the from manch exerts, for into the wartz movements, all the grationen and ladies performing ing juria movements, and the grationen and ladies perform-

GERMAN CHaltzing, when danced alone (which is but seldom the case in England) is not usually preceded by the March Steps; and therefore FRENCH CHARTZING, 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

EACHTON TOTAL STREET

the same rine; in the number sheen by Fro. 3, and in offerendade conservable.

General velalising who doned clone (which is het seldon the read in England) is not woully preceded by the March Steps; and therefore Pressen Watching, as heavy closus properly privated by the March Morentars, is firsty treated on

The arms and be performed in the same ones of succession as shown in the Pearts; and the changes of otherwise frames more properly soccessed that being soccessed.

INTRODUCTION.

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 HEIGHTH in stature, or nearly so, great difficulty will arise in the performance of the ATTITUDES, and will consequently produce an appearance of extreme AUKWARDNESS.

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cock other, than in the order of time of the true of each ormain of acresc.

The current received of the annoand the conserved introducing them, ore temploised after the description green of theseasy dishipting.

At a shout makes to mention, that are the large and employed an equal are extracted as a court of an equal material or mentily to great difficulty must epidence in observations, and will consequently presidence as "appearance," of an extraction, and will consequently president as "appearance," of a consequently presidence as "appearance," of

INTRODUCTION. II

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

To Laureyes, stray frequently occurs, that for warr of serverces in DANSCLVE, they on not possess sufficient assessment assessment assessment with them to preform the occurring assessment, with the production of the required to the production of the required prestring; and consequently in order to obtain surveing from their representations in the preformation of it, are generally grain of an exercise in the preformation of it, are generally grain of an exercise in artically from their researchs grains of the preformation of it, are generally grain as actually to occur—seein as not illustrates required the room—seein as not illustrates.

Leavens must necessifly coden-

INTRODUCTION. lii

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 a 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 Maltzing, previous to their being able to enjoy

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INTRODUCTION. liv

are performed to the SAME TIME in MUSIC as the SLOW FRENCH WAITSING; 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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There are howover, a great number of tunes, composed in three-eight and three-eight and three-our, but possessing, in the least degree, only by and sixter that, in accordance to the composition to takelying, is dipable composition to takelying, is dipable



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 Maltzing, the music adapted to EACH particular STYLE is subjoined; and let it be observed, that the several styles of Maltzing must succeed each other immediately on the changing of the music.

The four march movements preceding the slow French Chaltzing

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INTRODUCTION. bi

The Musicians ought to be instructed (as the necessity for it frequently occurs) to play the Waltzestenderly 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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by GOOD PLAYERS, of being expressed with a TENDERNESS and FEELING that greatly PROMOTES good Waltzing.

The REASON is, that CHaltzing having become so FASHIONABLE, has afforded a stimulus to composers, to employ their talent in the composition of WALTZES; and, though VERY FEW musical composers have a sufficient knowledge of DANCING, to enable them to understand the nature or composition of CHaltzing; yet, their productions, if composed in three-eight or three-four, whether adapted to CHaltzing or not, are almost invariably without hesitation denominated WALTZES.

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INTRODUCTION. bii

French Waltz, slow and ante; 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

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French Wartz, stour asponsible in it we conditing the several moreometr to be performed with more graceful onto according to their capability, and affording appartmenty for the axilibition of greater correcty of attitudes, in and neach facility to the succession, in which they may with more plausing effect be intendened.

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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

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The Greener Werte is divided to start composed on three sight, but the crumal to which all is I cortain a start for pulsess of thought a start composition, according to the start composition, according to the start the start of the start the start of t

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

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such persons as may be inserqualited
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INTRODUCTION. LE

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

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INTRODUCTION. lxi

generally observe the rule) to commit the result of their received instructions in particular departments of DANC-ING 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 Waltz=ing, 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.

TO SHEET THE HALL OF THE LANGE



DESCRIPTION

OF

FRENCH WALTZING.

French Chaltzing, in its Style and Composition, consists of three different and distinct DE-PARTMENTS OF CLASSES OF MOVE-MENTS—

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



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Firstly, The Stow Waltz;
Sucondly, The Sauteuse Waltz:
Thirdly, The Jette, or Quint
fauteuse 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

TRENCH WALTSHAD OF

They fare performed types cardoften, in regular succession, so the dream times in News, as in the farroduction, and otherwards explained.

Est, in order to que grecher effect, to that geneglid Style, which Wakrustes in the performance of it onglid over to exhibit as being a principal feature in the beauties of its constantion. Forn Sures, as it into be therefor, precede the fulling into be the Wakra Movements.

Che Four March Steps.

The first messacut, of the Forn.

FRENCH WALTZING. 64 JUNEAU 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, or

The Live Minin Lines.

partiest,* as shewn in the Reference Plate by Fig. 1.; the Lady having her right fact, and the Gentleman his toll Soct in treat

The first in front are passed for mard into the foort, position, as in Fig. 2, on which the body is rested or supported, the feet behind in the foorth position, position as touch as consiste, with the Abov perfectly straight, and resting in that position the time of two-theres of the bar in Above, constitutes the First of the Foor Strik,

han be help that six violations over although



FRENCH WALTZING. 65 JULIUS Ju

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 WALTSHAD 68

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The feet belog brought from the fourth position behind into the fourth fourth position in front, the other feet to maining in the fourth pesition behind forms the Second Step.

The First and Second Steps, as are described to be performed, being sepecited, will complete the Four Steps, and leave the let foot of the feedle can and top resident the the Lock in the fourth persides behind

The State Whalty.

The Stone Hails Movembly interested y succeed the March Movegreate, and are commenced by the Gentleman's left foot being brought

FRENCH WALTZING. 66 MACHINE Stow Waltz. 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

TREACH WALTELNG, 06

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os ellemants, as technically so

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, OF

THE PLAN CHARLE

shewn by Fig. 4, finishes the pirouetic, and leaves the regat foot prepared for the performance of Phrae More nexts formered in the fourth position, technically unded. Pos de Bourde, which next follows.

As the Merements of Pai de Pourée are commenced and partormed alike (though not together) by Lady and testilentesian, a reference to the Lady in that all in the manner of performing the Par de Mourée by both.

It is necessary however to captain the movements, which are as follows:

The right foot is passed forested into the tor

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 00

THE STONE BELLEVILLE

pointed, and the knee as straight as possible; the left foot being left in the fewerh position behind and out 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 fewerh position in front front of the left.

Regard must be find in performing the Fox de Zhourde (which must be on the toes, with the knoes perfectly straight) that a vising and sinking motion of the body be totally availed.

The UP foot, after the performance of the last of the three Pais de Bourée, being situated in the finerth position behind, is prepared to pass into the

FRENCH WALTZING. 69 The Slow Walts.

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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

TRENOT WALTRING WE

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second positions in the same manner of a second of the same during the same coving as described during the continuance of the same 500 and 100 are second of the same 500 and 100 are second of the same second of the same 500 and 100 are second of the same second

a'The newents in this deposiment of class of Style is Front Elliphing, as then in the other deposiments of Elliphing, though, as performed by the Lady and Greekman are preferred castly and greekman are preferred as seeds are now performed by fork at the same one, the same more than some are not performed by fork at the same one.

The description given; commenced upid; the Constituent's part, and is equinable adapted to the instruction of the

FRENCH WALTZING. 70 The Flow 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, 7

(ilidia della edi)

Lords observing this wifference, that Movements as the Gentlemin passes his left foot, into the second position, the Lady commences with her right foot the first movement of the Plan de Bourer (see Fig. 3.) and consequently, Pas de Bourée, the Continuou passes turns the slow pirosetter after which she is uguin prepared for, and in cois-

FRENCH WALTZING. 71 **The Slow Walts. **THE STATE OF THE STATE OF TH

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.



ERENCH WALTZING. 71

again passing his foot into the second Position, &c. as at the commencement of the Waley Mornairses.

The various positions of the ords, and the manner of introducing thein are explained at the end of the description of German Malitims.

FRENCH WALTZING. 72

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.

PRENCH WALTZING, 72

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Test following Views are given as Specimens of the Music best adapted to the performance of this department of Chaltying.

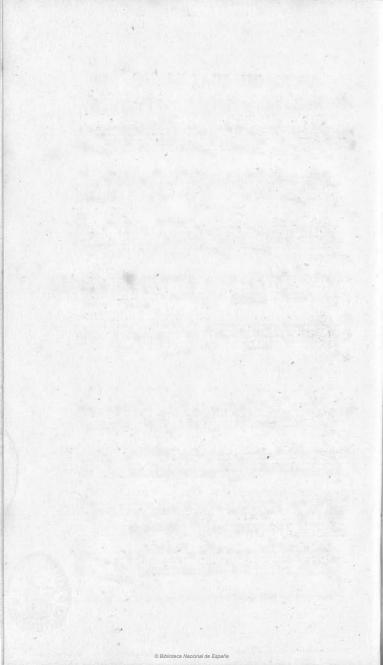
Their composition is of a nature calculated, not only to assist the Doncer, but also to excite thendari-ration of the Antalear.

The rimes in which the Twees are to be played may be learnt from the Introduction.

Times adapted to the French Slow Waltz.







The Sauteuse Waltz.

THE SAUTEUSE WALTZ forms the second department or class of Movements in French Chaltzing, 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

TREENCH WALLESING. TO

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It is adapted in its composition to those paped execution, and requires greater, against its insertionance they she know Wairs, and is consequently performed to Minut of a greater description than the Show Value requires; and, when will executed, exhibits in the Description

FRENCH WALTZING. 74 RENCH WALTZING. 74 The Sauteuse Maltz.

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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.

FIRNOR WALTERNO.

reason for its having been so demontreated.

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The Conform commences, by passing that the property of the property of the lance perfectly forming the Body (the base perfectly straight and the too pointed) and the Lody by passing her eight event forward and springing into the fourth position—See Referent Plates for the straight of the position—See Referent Plates

FRENCH WALTZING. 75 MINIMALIANA The Sauteuse Walts.

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 ancle 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,

TRENCH WALTERNOOT

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FRENCH WALTZING. 76

The Sauteuse 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-

TRENCH SWALTLEND.

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and the Lieby at the sque type makes
that second Fra de Fidurie; the left
foot of the Gratleman is brought up
into the path, position behind, and the
Lordy at the some dime performs the
third Fra de Limite.

The Gentleman, with his wight Posts, which (as deformant this wight host applaced to treat, particular the first Moreover, with a spring the first position to the first position formal of the first affection of the start position of the first first foot with a spring into the second position, as shewriby Fig. 7.

Thus the whole of the Moneauties to be performed by Larly and Gentle

FRENCH WALTZING. 77 ILILILICALITY. The Sauteuse Waltz.

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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,

PERKER WALLEAMS TO

man, of which the Say was Waste

An eighteonties, the Moreneste test performed in Mulanus water of Suntieses.

in Ours Reconsected to Description given of the Same Warras, it will be seen, that the same warre ments are not preferred by the Language warranger in the cape at the same warras. Sugh is the cape the performing the Samuray warranger.

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FRENCH WALTZING. 78 ***CHARLES WALTZING. 78 The Sauteuse Walty.

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.



PERNCH WALLSHELL 70

as grant a distinuity would arise, as to provide the property of the section of t

FRENCH WALTZING. 79 MALICAL TO 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 Chaltzing, and are well calculated, in their Style of Composition, to succeed the Music adapted to the Slow Waltz.



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Tunes adapted to the Sauteuse Waltz.





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



FRENCH WALTZING. 80

The Jette, or Quick Sauteuse Waltz.

The Detté,

OR

Quick Sauteuse Waltz.

The Jetté, or Quick Sauteuse Waltz, forms the *Third Department* or class of *Movements* in French Maltzing, 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

Che Bette,

Chuich Courseupe Sillout.

The Arrest or Cover, Sacrings
Vin 72, forms the Third Director
for class of Manments in Purseus
the Sacring and instraintely secreta
the Sacrings Wars.

It is most properly performed, when eing it age without any intermission, as the Music charges in the same manner as the Savagran Waltz, when correctly performed, immediately saliciteds the Slow Waltz, by making the first Mark, by mark, by making the first Mark, by mark, by making the first Mark, by mar

FRENCH WALTZING. 81

The Jette, or Auick Sauteuse 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 Maltzing, 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

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on the Acat Notes as the mise of the Assult, respectly assented to such Department on Class of Morsenicus," is clausified form inchin the other, and

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FRENCH WALTZING. 82

The Jette, or Quick Sauteuse Waltz.

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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

FERNCE WALTENS.

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Wagrzens, has the most beautiful and enchanting effect, and produces on unpression of the meet cappilete gransfeation on the minds of took the Denger and the Spectator.

The Movements forming this department or class in Frances Classics ing are performed together by Laily and Gentlemen at the same time; the Lady continuous with the right Foot and the tentimens with the right

Fig. 8, represents the communicating transmiss of both Lody and Grathesens, the Lody passing box right floor and the frequencies which reperformed the region a serving and large of the Lody, the bost pointen communication the Lody.

FRENCH WALTZING. 83 **CONTRACTOR OF THE Bette, or Quick Sauteuse Malty.

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 Ancle 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 Ancle 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.

FIRMOIP WALTENNO. - 83

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as possible, shall the knees lend park.

The Lord immediately alterwiest global principles of the Direction of the Lord the Lands of the Lord in the Lands of the President of the Same Time beinging at precisely the Same Time britishing in the Direction of the Lord in the Direction of the Lord in the Direction of the Lord in the Lord

This Monances, as performed by the Graduma, is shown 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 communities with the convente Foot to the Grathenius.

FRENCH WALTZING. 84 PARTICIPATION OF Bette, or Quick Santeuse Utaliz.

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 Maltzing, 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

From this description, it will be clearly comprehended, that the Lody and Clearly comprehended, that the Lody

FRENCH WALTZING. 85 MALLEL CONTROL STATES The Hette, or Quick Sauteuse Walts.

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 WALTAINS A

The game, or Quick Remove Matter, ...

Movements, olternately with offer Post; and that the Lady performs the Post; while the Centleman with and reported the cane Movement with the appoints Foot.

This Systematic Mode of Partiering and that a street depart sucress of Chases of Stovenests in French Chaliping afferd the Racility which, to give proper Effect, the revolving Movements Sequire.

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FRENCH WALTZING. 86 Music for the Jette, or Quick Sauteuse Waltz.

music,

ADAPTED TO THE PERFORMANCE

OF

The Detté,

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.

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Thousan the Take given here an appointment of the Music to which this department of educiting is to be played and composed in a Science of an are composed in a Science of answer the purposes of courty, as manufactury succeeding Twee contractions as a second of the same Measure.

Times adapted to the Jette or quick Santeuse Waltz.







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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,

DESCRIPTION.

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It it is possible, for one Species of Exaltring, in the Exhibition of its Style, to surpass another, Graman Claimster, way perhaps claim the pre-caning con-

The Construction of the Movements is truly obsaud; and, when they are used portormed, afford subject of much pleasing Amusement and Delight.

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GERMAN Maltzing 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 Maltzing.

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.

CLASS Of MOVEMENTS in its combination; and its performance is noist properly adapted to blust of the dance Style in Composition, as the

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THE TAXABLE HIS GOOD

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

The Lady and Gentleman, as in French Maltzing; 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.

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intendiately offerwards bringing the eight front ferward into the fourth position.

The Lody and Gentlawin, on in Frieder Landscore the same Movements in performing the Granta with Wanger; but, as they do not commence with the same Movement together, consequently, the several Atorements are not performed by Lody and Gentleman at the come Tody.

in bileging the Foot and the ATA produces to the provent its temporal with represent the first provent with require at Mar. the third provides the sub-obtained, and it may be the provided with any or represent ways and providing to the provided where the providing to the desired the provided with the provided the first formers, than a solvedth outside in present the first and the provided.

German Waltzing: 90

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.

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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

German ditaliying: 21

First being the left, raising the left from hirde; and immediately makes another Couper, by placing the left Bost behind the right with a single spring; but in a close position, and turning the Body at the time of making them.

The Lady, during the while the Gratleman is performing the two Coupie, passes her test Poet, (which is in the fourth position behind) with a test or slight spring into the fisth position in front he fitth is comediately afterwards brought into the fourth position in front again. And as the Gentleman passes his right Foot forward into the fourth position in front position in front position in front with them in front form the fourth position in front (which Movement succeeds the second Coupie, as before described); the Lady passes her left

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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.



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Foot intersheering or parties, and proceeds to perform the same Momer, as described to be performed by the described to be performed by the Gentleman performs the Mommer, as forward, and in the same Manner, as they like Light wang to be performed by the Light wang to be performed by the Light wang to be performed by the Light wang the performed been composed and polaries to not be entered the same onter described, after the outer described.



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.



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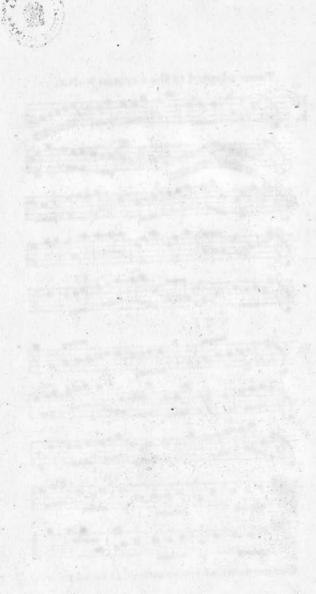
Tax following Specimens have been composed and selected to suit as much as may be the peculiar Character of German Estalising.



Tones adapted to the German Waltz.



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







ON THE

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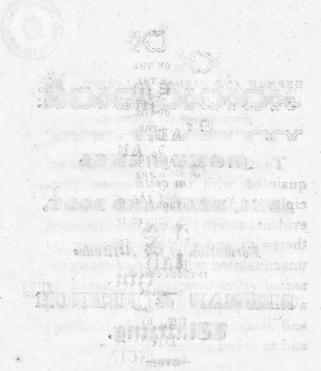
ARMS, HEAD, AND BODY,

AND THE

Formation of the Attitudes

GERMAN & FRENCH Unaltzing.

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.



In Calalteng/act in every other department of DAME, 1883, a knowpledge of the Movement of the Arms, followed and the Movement is equally adapted from with a knowledge of the Method but describe the covered stops and but described to the partonned by the

GERMAN AND FRENCH WALTZING, 95

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

GERMAN AND FRENCH WALTERNO. DO

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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 macquainted with the rest cause, the swatest effect invariably produced by and Body, is to some truly pleasing; and Body, is to some truly pleasing; and to others almost enchanting.

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GERMAN AND FRENCH WALTZING, 96

PARTICIPATION 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.

CERTAIN AND PRINCE PARTITIONS OF

Support; as, without such support, no good Edict can be produced; and therefore conjugatly only can the regioned Effect be shown.

Some dening DA NCTAG generally, a systematic principle is necessary to be pursued, in the acquivement of his prest variety of Movements, of this great variety of Movements, of displaying in the performance of it; but, as this Work hows a Wrealust merely on one department of the Arrival that the following Directions of the Arrival that Wife, and the Drawford after wards given of the Arrivales introduced in traitive of the Arrivals introduced in the drival and the deman and Drawfor introduced in the quite sufficient for the observation of the Lagrany.

GERMAN AND FRENCH WALTZING. 97

ACCOUNTS 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

THE STATE OF A SHORT THE WENTERS

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JUNEAU STREET, STREET,

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.



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easy, but yet speed it, speedy Posture, which will a wise it a more correct Performance of the Toyas, and of the Lieftenbert of the productor of the same Time.

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GERMAN AND FRENCH WALTZING. 99

ACCOUNTS TO THE Attitudes, &c.

DESCRIPTION

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ATTITUDES AND MOVEMENTS

11

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

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GERMAN AND FRENCH WALTZING. 100 MARKER RACK Bescription of the Attitudes, &c.

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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.

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GERMAN AND PRINCH WARTHING, 100 STANDARD OF AN AND POST OF THE STANDARD OF AN ADDRESS AND ADDRESS AND

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GERMAN AND FRENCH WALTZING, 101

ARREST TO 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.

CHARLES AND PRINCE ROLLINGS. 101

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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

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GERMAN AND FRENCH WALTZING. 103

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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

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First Hoor in Front prepared for the First de Bourse; and the Leon, as having haished the Pas de Bourse; franch priepared for passing the 19th Point (which, after performing, Fast de Bourse, is left in the fourth position believe) into the second position; the Early and Gentleman as having raised their 19th Arms, and joined Fine, and a Shrind, and as having used the Fore.

This Attitude, repeatedly formed with, the right and left Arms often wately, produces an effect not coully factor equalist.

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GERMAN AND FRENCH WALTZING. 104

Description of the Attitudes, &c.

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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.

GERMAN AND FRENCH WALTERNO, 1014

Description of the Attiludes, Sec.

the Sauteuse Waltz, The Geatleman springing with his Left Foot into the sudend position, turning his body at the same time; and the Lady, with her right Foot, making the first her with a spring into the fourth position.

es The Gentleman with his Hands placed to the Lady's Wasst, and the Lady's Wasst, and the Lady with her Lands to the Gag-themin's Shoulders.

the This Attitude of the Arms will be found best adopted to the Shirt size Warrz, as, from its close position, greater Facility is allorded to the performance of its more rapid Marchitects.

GERMAN AND FRENCH WALTZING. 105 POSCRIPTION 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 ancle 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.

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The Lady and Contrain invinction their Hawle placed to the Sensions of each other, more open Absorbers not being so easily formed in the Sacranus Waxra ob invision of each performance.

GERMAN AND FRENCH WALTZING. 106

JUNEAU AND FRENCH WALTZING. 106

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.

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The Lodge Arms crossed behind her it airs and the freezhouen's Hunds played to the Lodge Waiss on each arms. GERMAN AND FRENCH WALTZING. 107

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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.

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Pescription of the Attitudes, &c.

FIG. IX.

Is partly illustrative of the Ger-MAN 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

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GERMAN AND FRENCH WALTZING. 109

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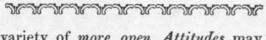
and his right Hand raised, and joining the Hands of the Lady which are raised over her Head, and lightly joined, in the manner before mentioned.

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 Waltz= ing; but in performing the slower, a

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GERMAN AND FRENCH WALTZING. 110

Description of the Attitudes, &c.



variety of more open Attitudes may be formed, without preventing or diminishing the means of support or balance, that in all species of TAAL3= ing it is required should be possessed by those who wish to derive enjoyment from its Practice and Exercise.



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ANNOUNCEMENT.

THE Second Part of "THE DESCRIPTION ON THE CORRECT METHOD OF WALTZ-ING" is now preparing for the Press.

The Nobility, Gentry, and Enquirers after "THE ANALYSIS OF COUNTRY DANCING," are respectfully informed, that the Third Edition of that Work, which consisted of Two Thousand Copies, having been out of print upwards of Two Years, Mr. WILSON, with a View to supply the Place of a Fourth Edition, has since been employed in preparing for Publication another Work, entitled "A COMPLETE SYSTEM OF ENGLISH COUN-TRY DANCING," which will not only contain all the Matter found in "the Analysis of Country Dancing," but a great Variety of New Figures, New Reels, a Technical Ball Room Dictionary, a Dissertation, drawing a Comparison between the original and present State and Style of English Country Dancing, and on Teachers of Dancing, and on Dancing Academies, &c. &c. The whole of the Figures and Diagrams will be newly drawn, and

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ANNOUNCEMENT.

the Work superbly embellished with beautiful Engravings, from original Drawings and Designs, by Mr. J. H. A. RANDAL.

The Work will be ready for Delivery in September next, when it may be had of the Author, of the Publishers of the Description of Waltzing, and of all Book and Music Sellers in the United Kingdom.

Mr. WILSON has also in hand, to be published in a handsome Pocket Volume, "A COMPANION TO THE BALL ROOM," which will contain a Selection of the most useful, celebrated, and popular Country Dance Tunes. To each Tune will be subjoined three several proper Figures, composed expressly to suit the various Abilities of the Dancers. This Work will also contain a select Collection of admired Waltzes.

The Subscribers to the New Musical Work "THE BRITISH AMPHION," and the Public, are respectfully informed, that the First Volume is on the Eve of being completed.

Mr. WILSON is also preparing "A BALL ROOM DICTIONARY;" in which all the Technical Terms and Phrases used in the Ball Room wil. be clearly explained.

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Mr. WILSON most respectfully informs the Public, that Instructions in every Department of Dancing, may be received from Mr. or Mrs. WILSON any Day throughout the Year, either at the Pupil's Residence, or at their Academy, No. 2, Greville Street, Hatton Garden; where the Assemblies for Waltzing (only) are held on Wednesday Evening in each Week; and for Country Dancing, Reels, &c. on Friday Evening in each Week, without any Vacation.

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