

**REFORM YOUR WALTZING, THE  
TRUE THEORY OF THE RHENISH  
OR SPANISH WALTZ, AND OF THE  
THE GERMAN WALTZ À DEUX  
TEMPS**

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Reform your waltzing, the true theory of the Rhenish or Spanish waltz, and of the the German waltz à deux temps by Anonymous

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# REFORM YOUR WALTZING.

THE  
TRUE THEORY OF  
THE RHENISH OR SPANISH WALTZ,  
AND OF  
THE GERMAN WALTZ À DEUX TEMPS,  
ANALYSED AND EXPLAINED FOR THE  
FIRST TIME.

THE FIGURE OF 8, IN BOTH THESE WALTZES,  
ON AN ENTIRELY NEW PRINCIPLE.

BY  
AN AMATEUR.



Waltzing is the art of a gentleman, and never yet was taught or  
understood by a dancing-master.

LONDON:  
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1843.





## REFORM YOUR WALTZING.

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THE pretending, or attempting in public what we cannot perform, has no more unfortunate feature about it, quàm quod ridiculos homines facit.

I confess that I am a bigoted John Bull, and, as far as my opinion goes, there is nothing which English men or women attempt which they do not perform incomparably better than any other people in the world — except waltzing. Having confessed to John Bulliam, it may be conceived the agonies which I have suffered in observing my countrymen making themselves ridiculous by their attempts and

failures in this art. But it is quite impossible to imagine the martyrdom which I have endured in observing my countrywomen making themselves ridiculous in the same way. For their sake then, I subject myself to the reproach —

“ Turpe est difficiles habere nugas,  
Et stultus labor est ineptiarum ;”

and am contented to discuss the true principles of waltzing, since, on the true principle, the more practice, the more perfect ; but on false principles, the more practice, the less perfect.

Let us begin by examining the English system. The waltz step being completed in six beats of the music, should be counted 1, 2, 3, 4, 5, 6, not 1, 2, 3. 1, 2, 3. The gentleman is told to begin by a twirl on the left foot

to the 1, 2, 3. of the music, and to take three steps to the 4, 5, 6. The lady is told to take three steps to the 1, 2, 3. of the music, and to twirl on the left foot to the 4, 5, 6. Between the two, this makes a twirl *ad infinitum*. At the 1, 2, 3. the lady runs round the gentleman while he twirls; and at the 4, 5, 6. the gentleman runs round the lady while she twirls. But nothing is more to be desired in waltzing than getting over the ground; and nothing more to be avoided in it than this tee-totuming on the same ground. There should be no twirl in the case. But in the English, that is, the Rhenish or Spanish waltz, the whole affair should consist, when perfect, of three steps forward, in a circular direction, and, by turning, of three steps backwards, in the same circular direction. The best way to make