JULLIEN'S CELEBRATED POLKAS.

THIS IS THE ONLY CORRECT DESCRIPTION OF JULLIEN'S POLKA.

The gentleman takes his partner's left hand with his right. Both advance in Balangant on the right, then on the left, alternatively, in such a manner as to find themselves, one measure, nearly vis-à-vis, and the other, nearly dos-à-dos. In this position they promenade as if it were round the circle once or twice, the gentleman holding always the lady's left hand as at the starting. After one or several rounds, the gentleman leaves the lady's hand to take hold of her by the waist, exactly as in the waltz. They perform thus, FIGURES EN AVANT, then, FIGURES EN TOURNANT, alternatively, observing always the characteristical cadence of the Polka, whose musical rhythm may be expressed as follows-



but for an exact choregraphique description of which, the assistance of a professor is indispensible.

It is during the execution of the second movement, that is, when performing the figure en avant, and en arriere, that they must both lightly touch the ground

with the foot, on each measure, viz .- with the heel when the leg is forward, and with the tiptoe when backwards.

M. E. Coulon, 47, Marlborough Street, Regent Street, having recently undertaken a journey to Paris for the express purpose of obtaining the original POLKA from its importers in France, M. M. Cellarius and Coralli, is a professor whose teaching may warrant a complete mastery of this graceful dance.

In conclusion, four, or at the most five lessons, will enable any one acquainted with the general principles of the art of Dancing, to perform the POLKA with the gracefulness and the characteristic agility this national dance requires.

N. B .- The first rule of the POLKA in Dancing is never to deviate the exact position of the Waltz-the gentleman keeping his right arm round the lady's waist, holding her right hand in his left, from the beginning to the end of the Polka.

The second rule, and most essential, is never to imitate the theatrical figure taught by some dancing masters de Bas etage, which performance is very amusing in a Theatre, but in a distinguished ball-room totally mauvais ton.

** Many spurious imitations of M. JULLIEN's works, having been sold to the public, under so many assumed forms, he has published QUADRILLES, MAZURKAS, WALTZES, and POLKAS, at his own Office, 3, Maddox Street, Bond Street; and in order to secure the public against the possibility of purchasing incorrect copies, he has attached his signature to each; none can, therefore, be relied on which have not his autograph. Correct copies of JULLIEN'S Musique Dansante, to be had at all respectable Music Shops in the Kingdom, by asking for JULLIEN's works signed by the author, also of the following Pieces :-

JULLIEN'S POLKAS.

- 1. The Original Polka (The first introduced in England.)
- 2. The Royal Polka
- 3. The Drawing Room, and the Nobility Balls Polka
- 4. The Rage of Vienna
- 5. The Imperial Polka, and Les Folies de Paris
- 6. The Douro Polka
- 7. The Ducal Polka 8. Les Roses Polka

Polka

9. The Queen and Prince Albert's

QUADRILLES.

- 1. The English Quadrille (A Companion of the Irish Quadrille.)
- 2. The Irish Echo Quadrille (A Comic Quadrille.)
- 3. The Toy Quadrille (For Young Pupils, very casy.)
- 4. The Semiramide Quadrille (On Rossini's Opera.)
- 5. Zampa Quadrille (On Herold's Opera.)
- 6. The Welsh Quadrille, (As a Companion of the Irish, Scotth, and English Quadrilles.)

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- 2. La Valse a deux Tems (Now a-la-mode in all the Courts of Europe, with description by E. COULON.)
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KŒNIG'S WALTZES.

The Bird of Paradise The Garter Valse

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Die Dresden Walzer Die Victorien Walzer

Die Berliner Walzer The Beaufort Walt The Post Horn Galop

With Post Horn Accompaniment.

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As danced by the fashionable Company at Baden-Baden, Spa, at the Court Balls of St. Petersburgh, Vienna, &c. and lately introduced in England by M. JULLIEN. The Figures and Dance taught by Monsieur E. COULON; the Music composed by M. JULLIEN.

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