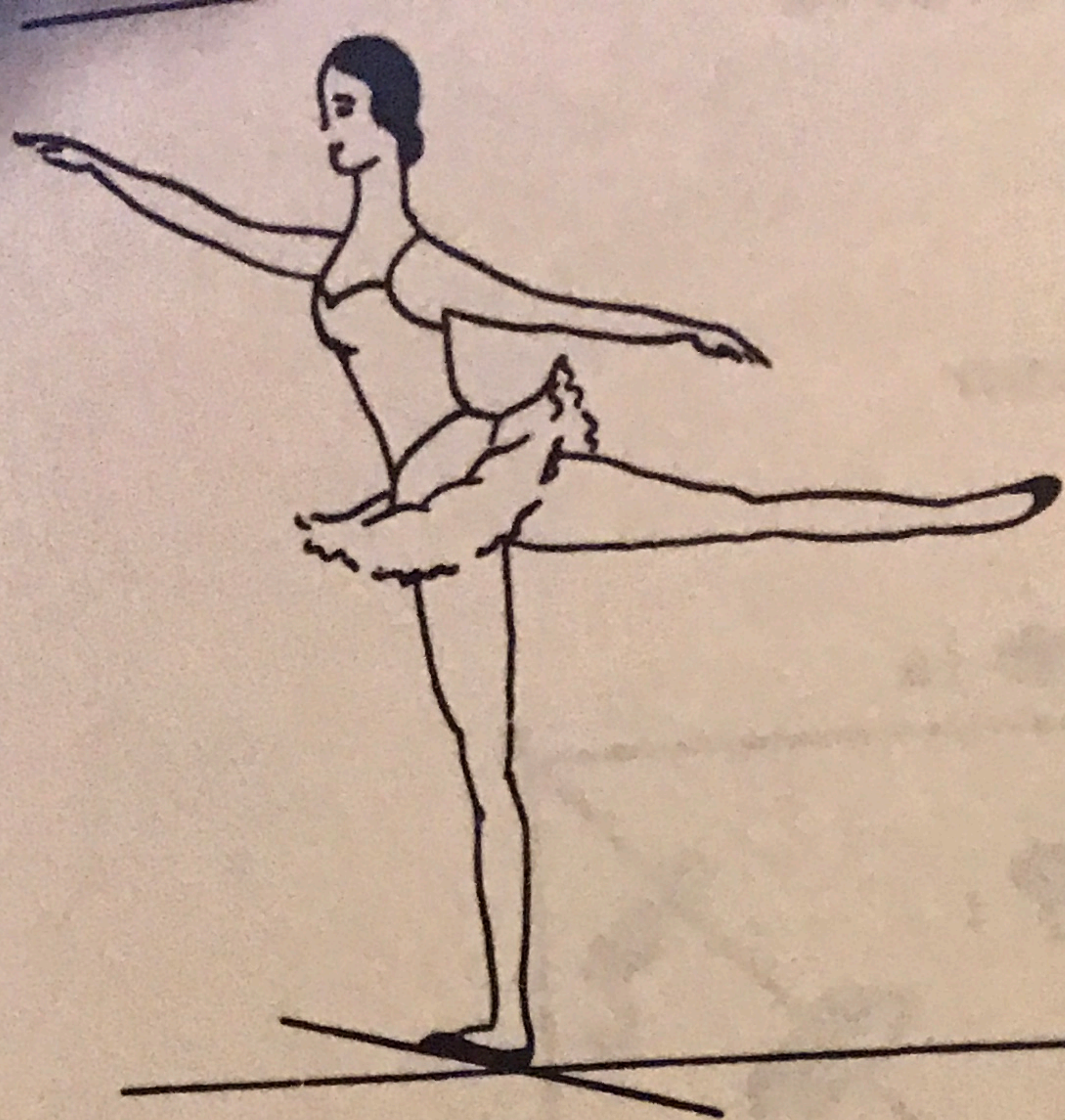
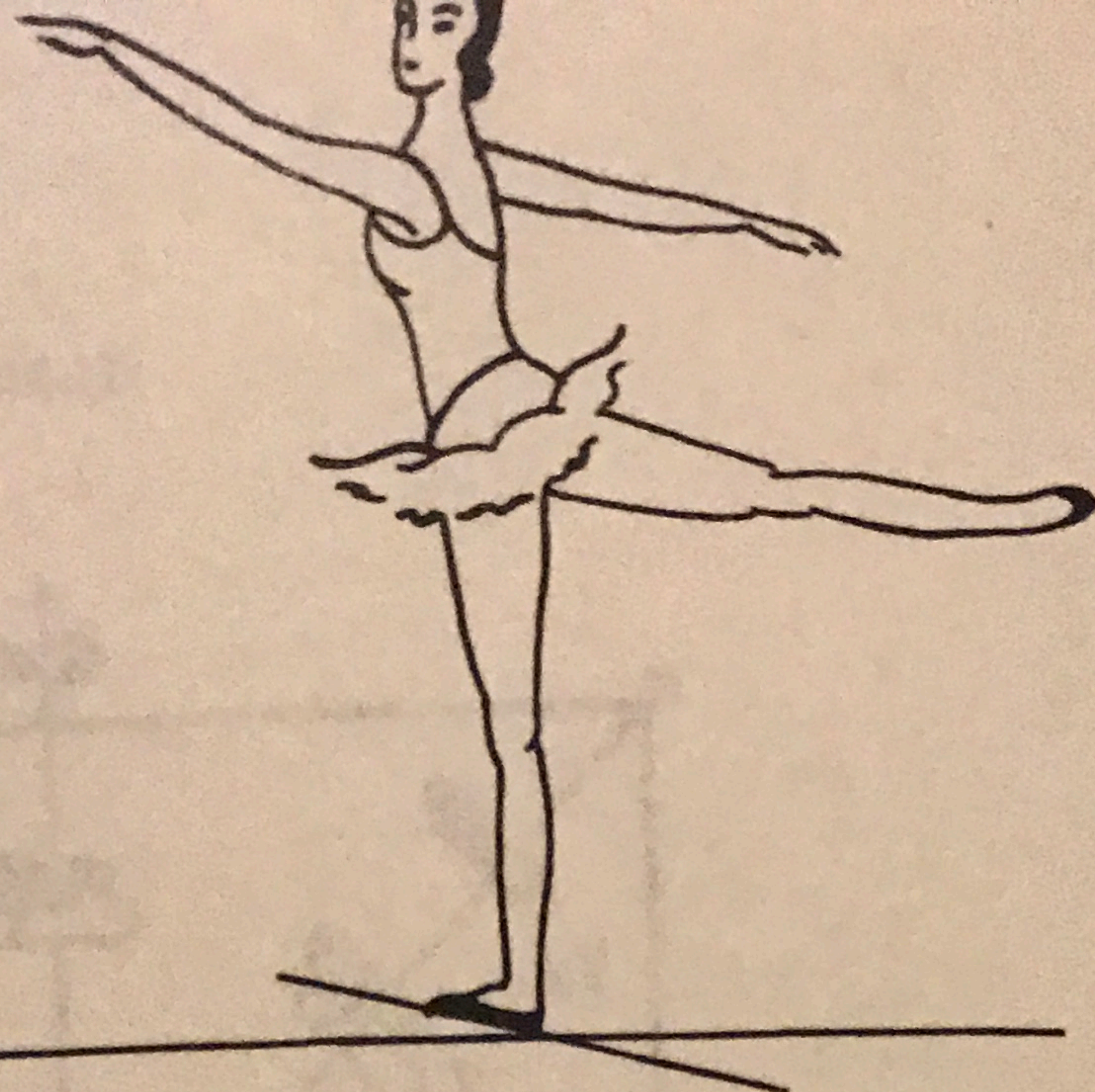
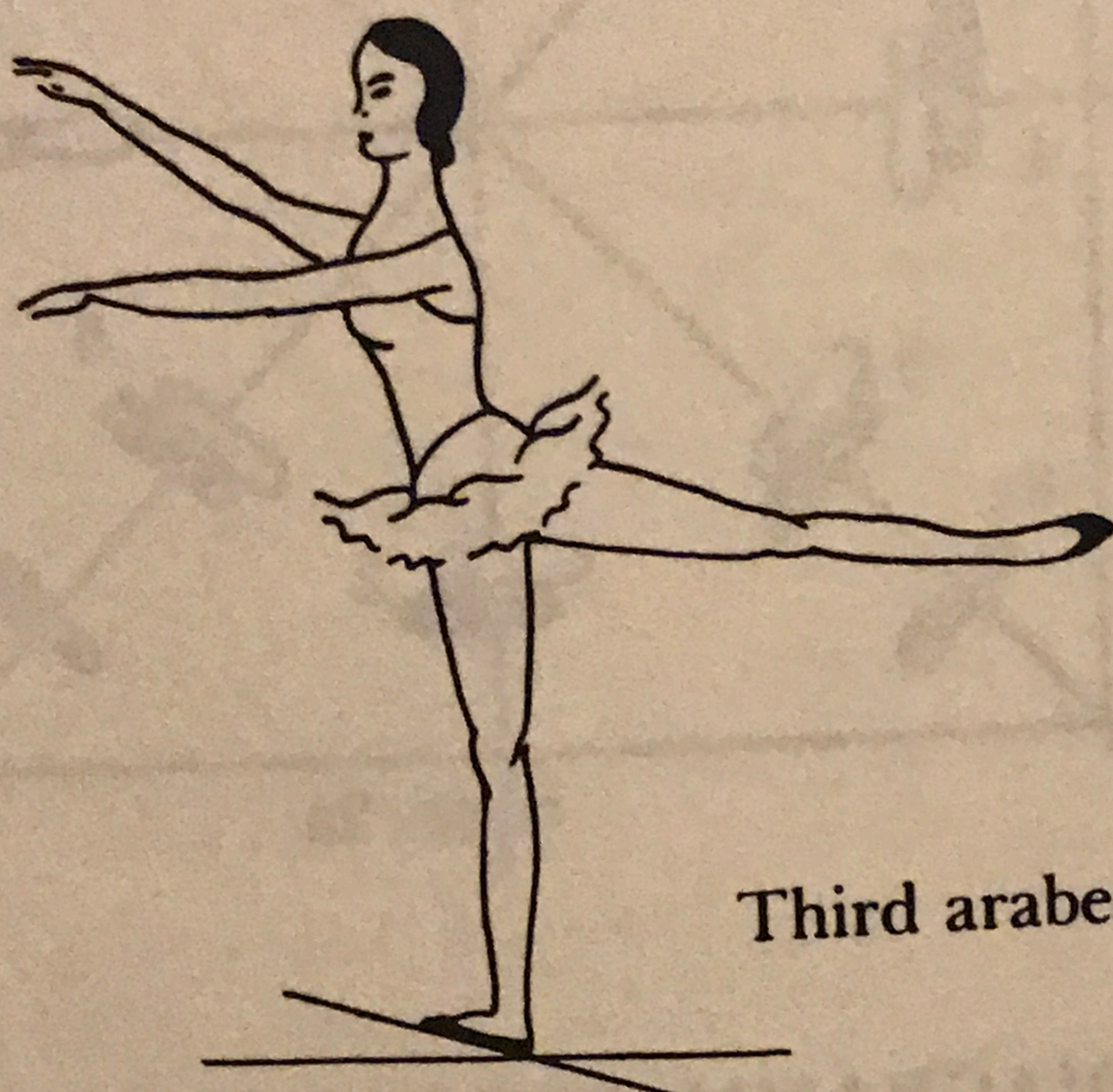




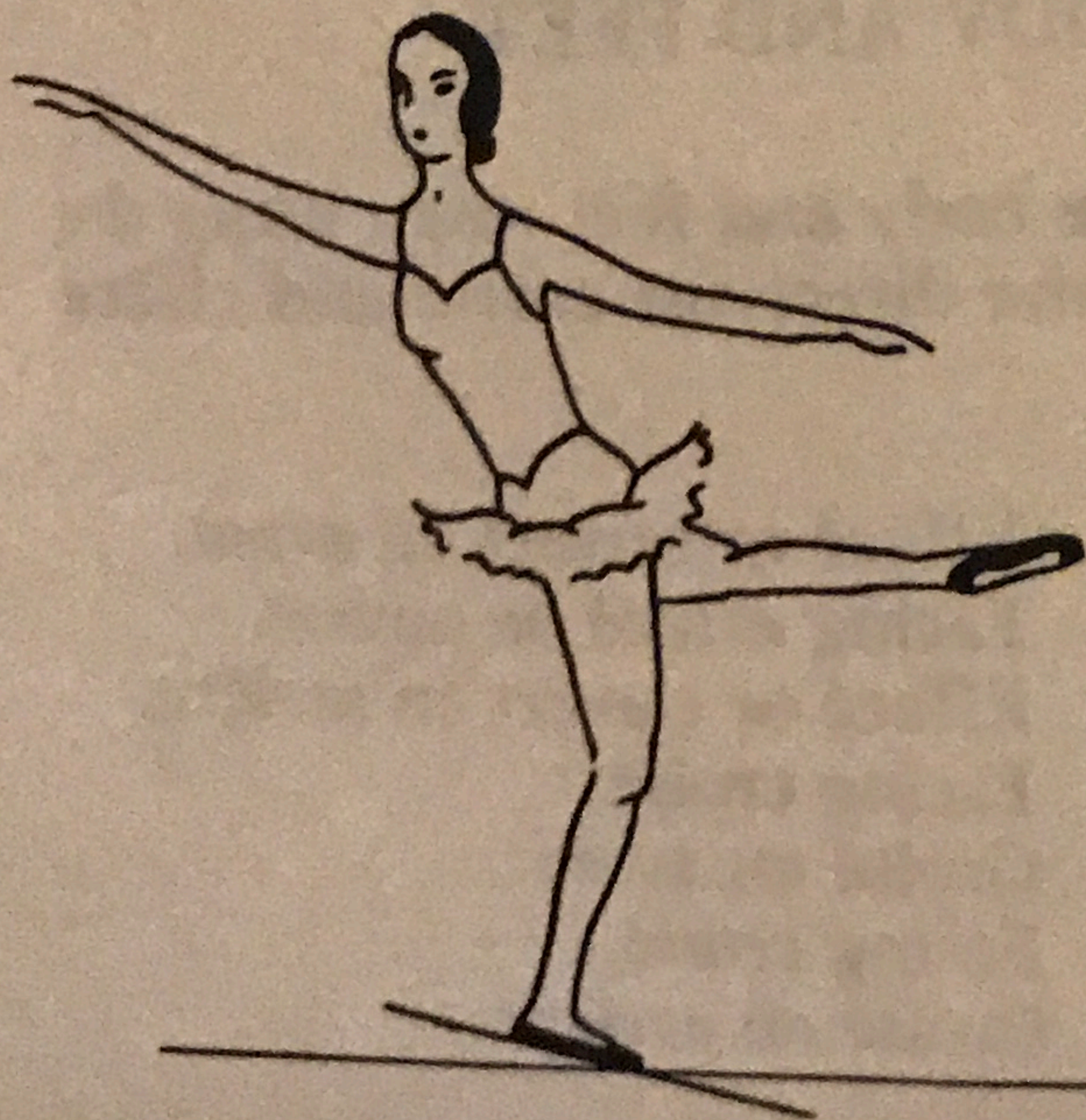
First arabesque.



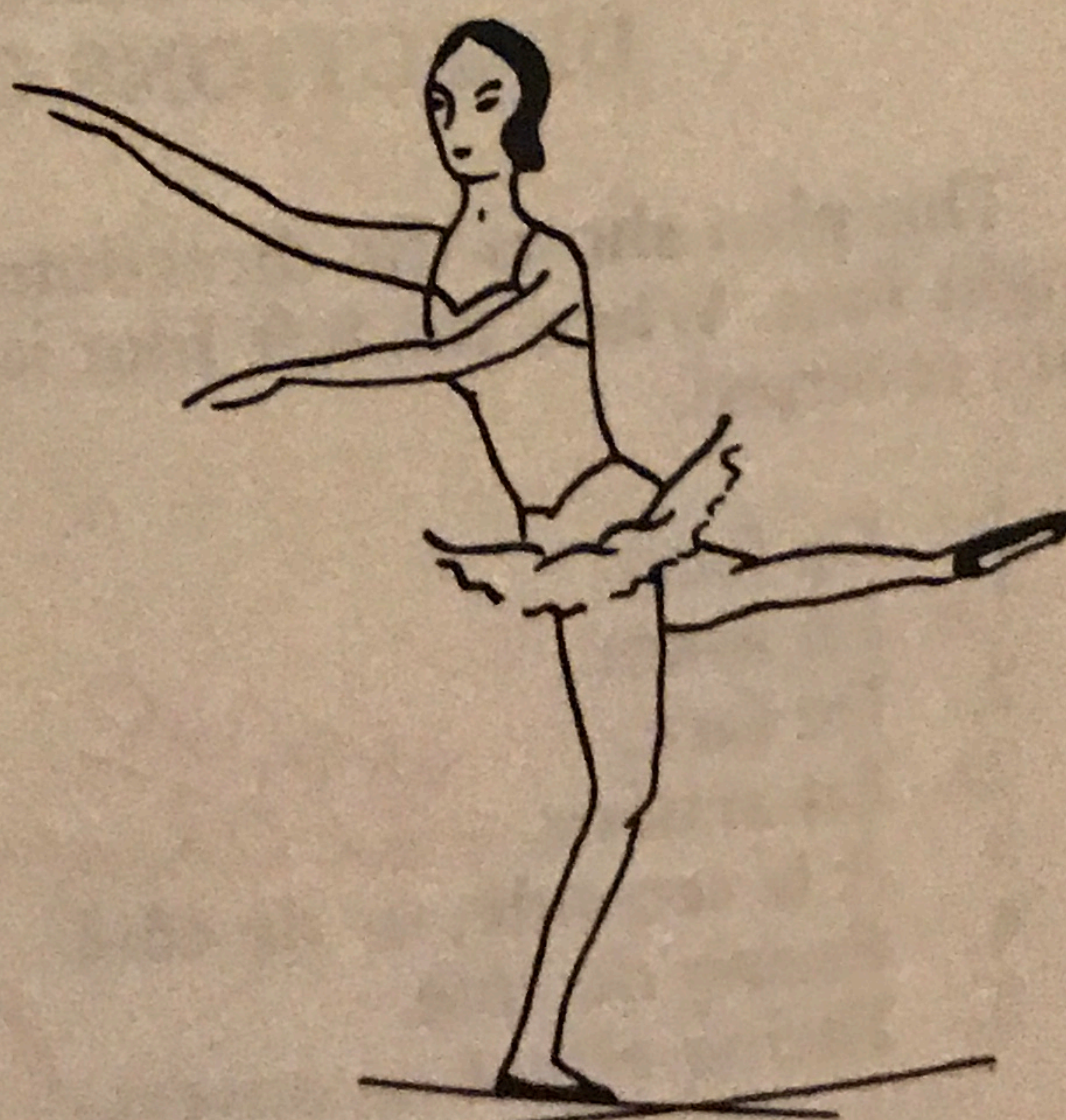
Second arabesque.



Third arabesque.

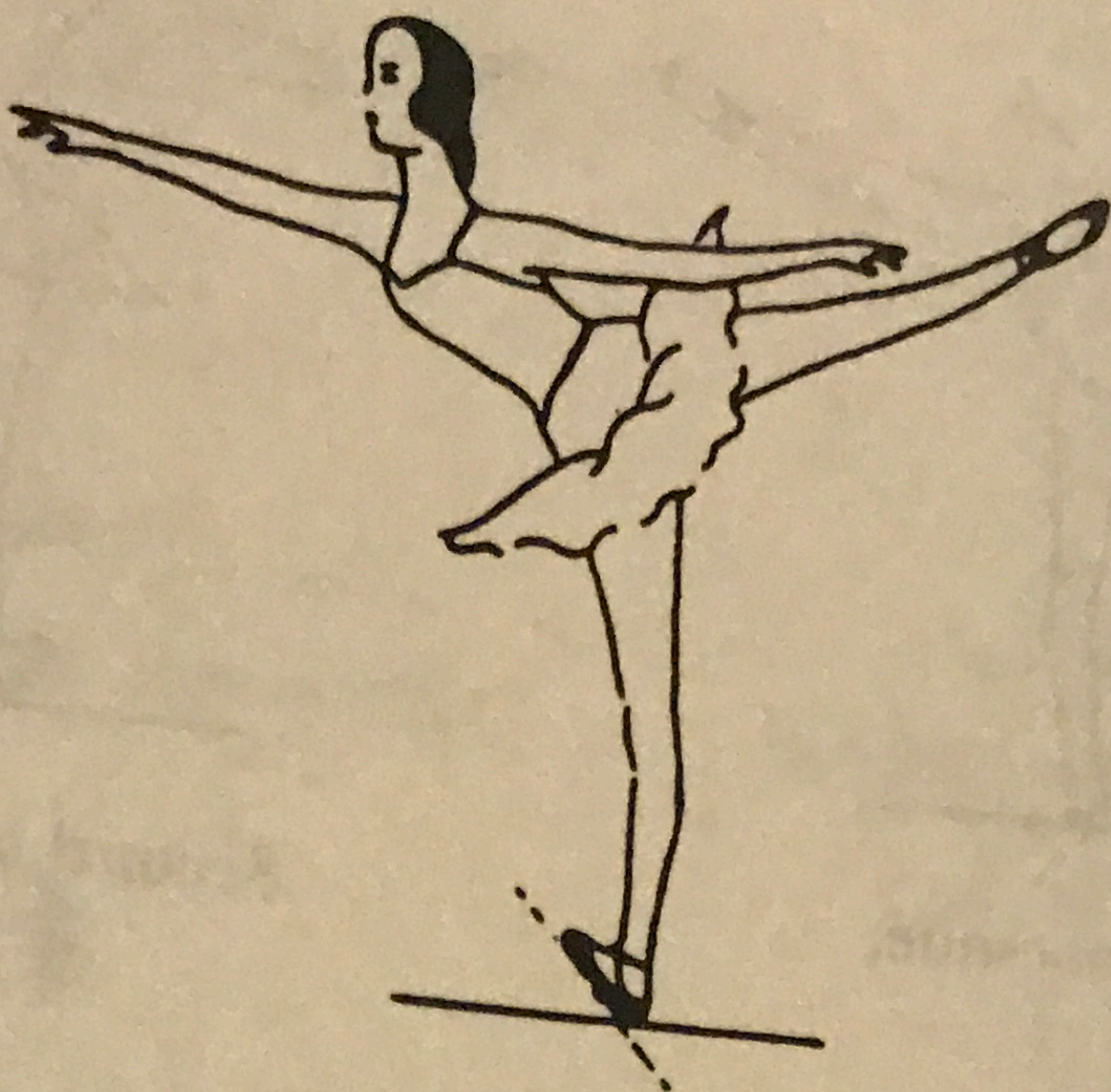


Fourth arabesque.



Fifth arabesque.

ARABESQUES: CECCHETTI METHOD
(see p. 2)



Arabesque ouverte.



Arabesque croisée.

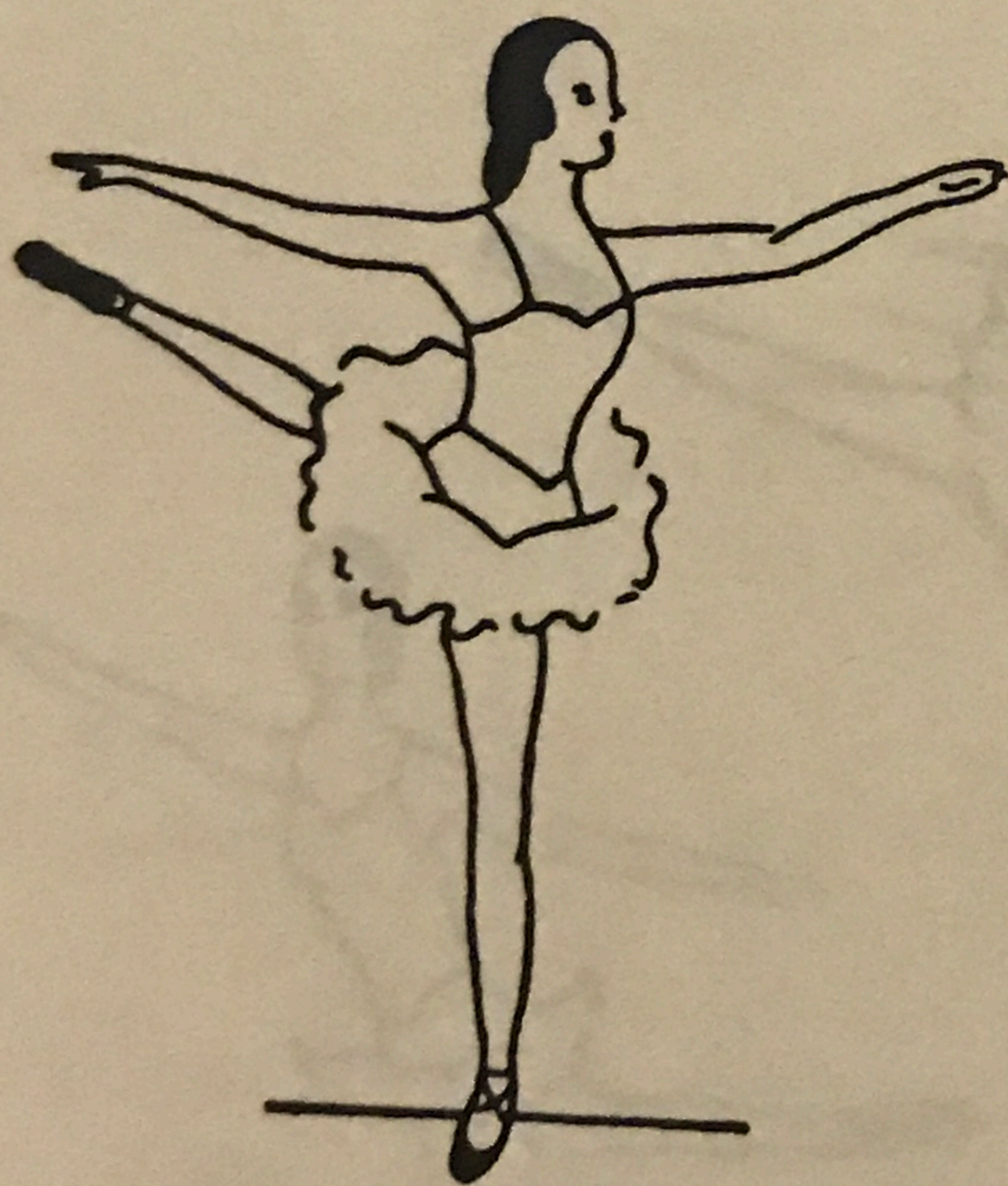
ARABESQUES: FRENCH SCHOOL
(see p. 3)



First arabesque.



Second arabesque.

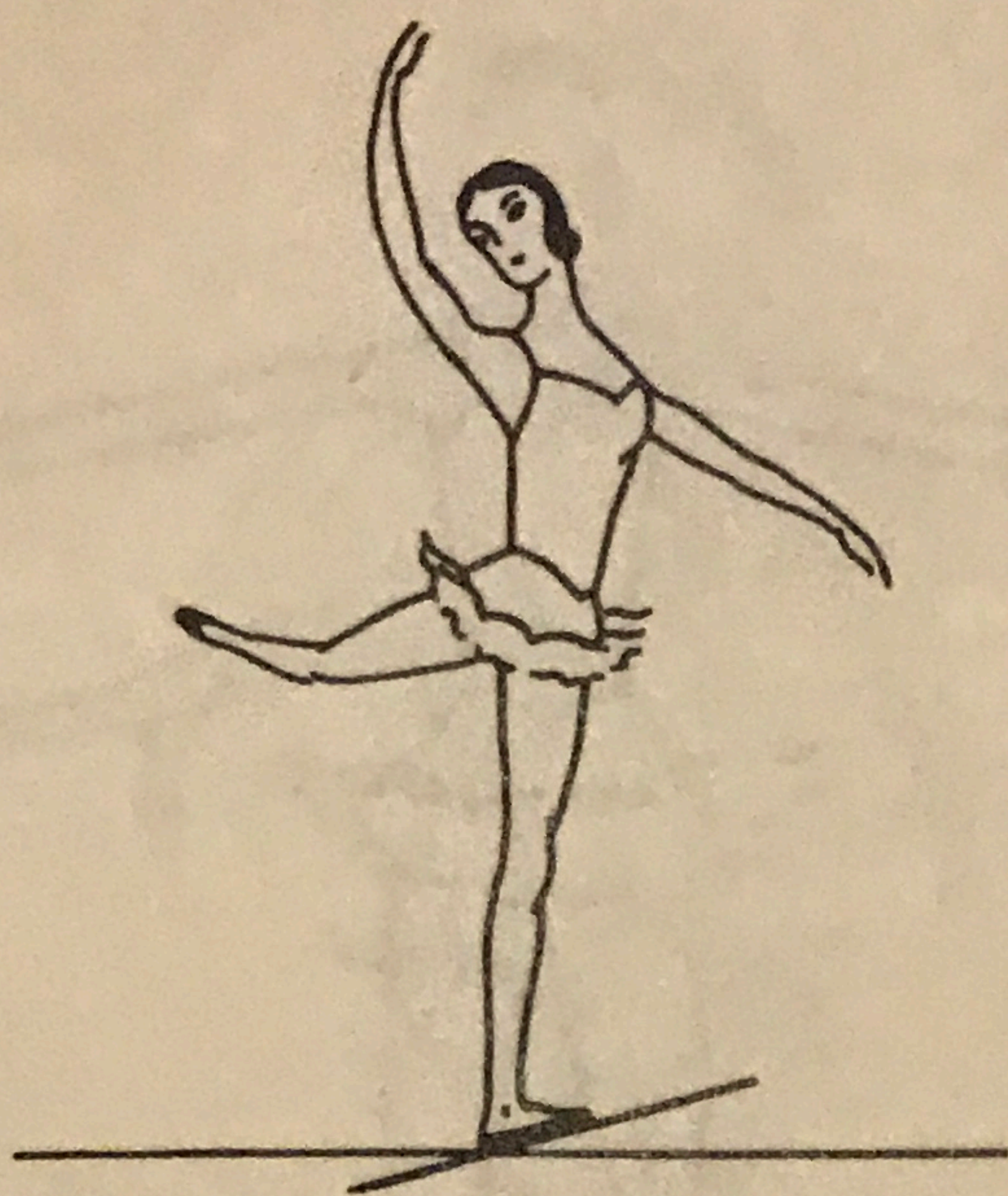


Third arabesque.

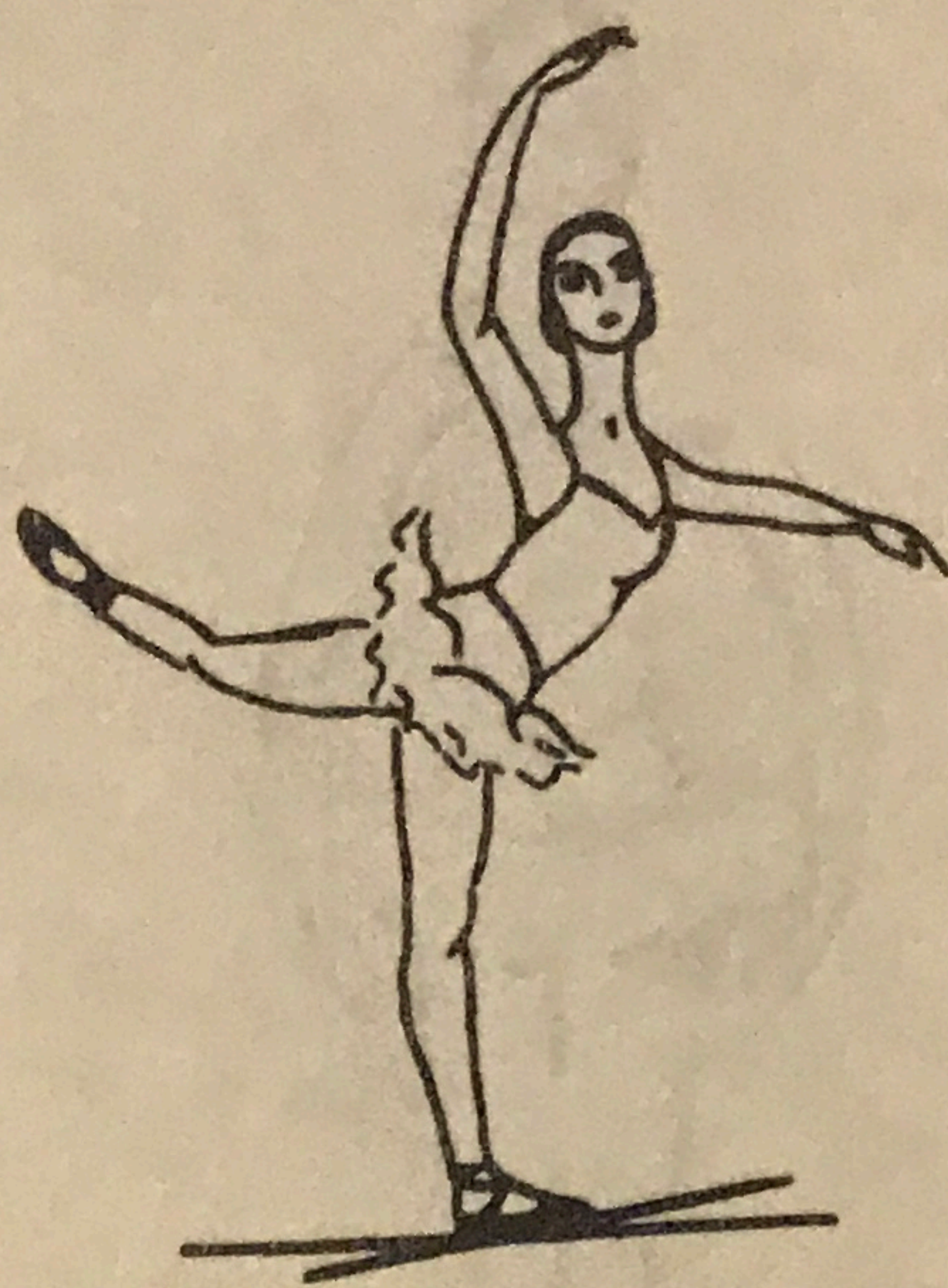


Fourth arabesque.

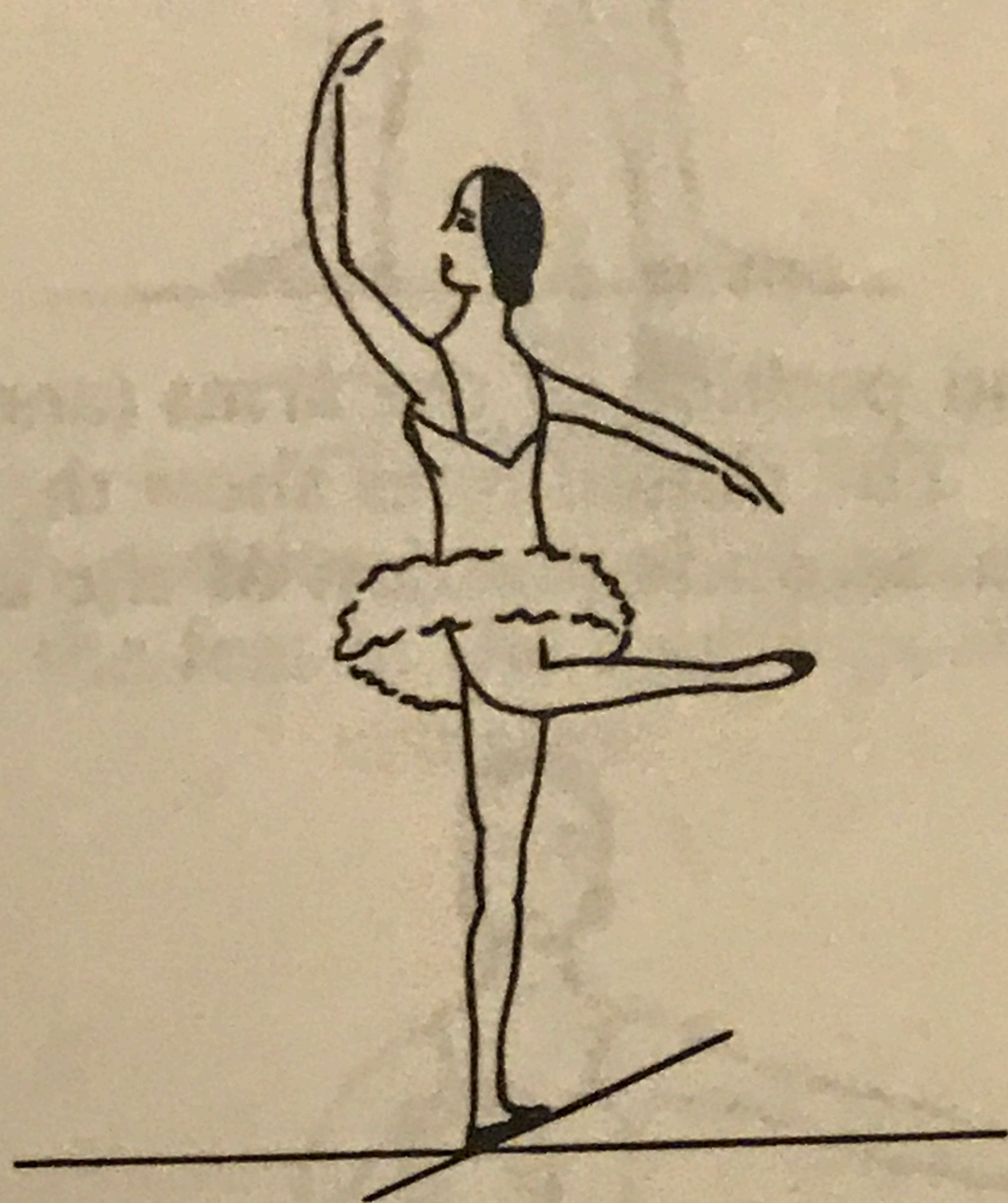
ARABESQUES: RUSSIAN SCHOOL
(see p. 3)



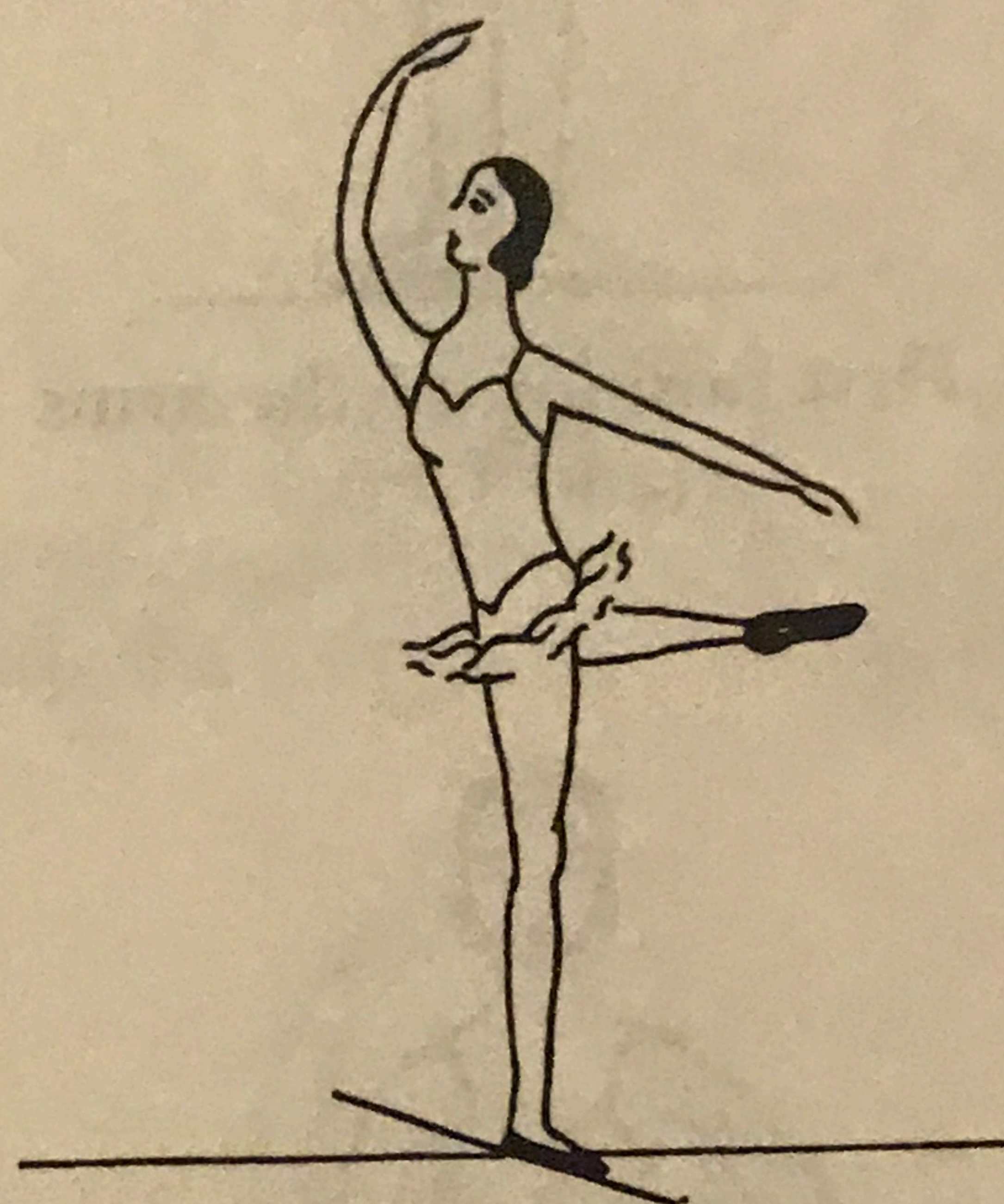
Attitude effacée (Cecchetti).



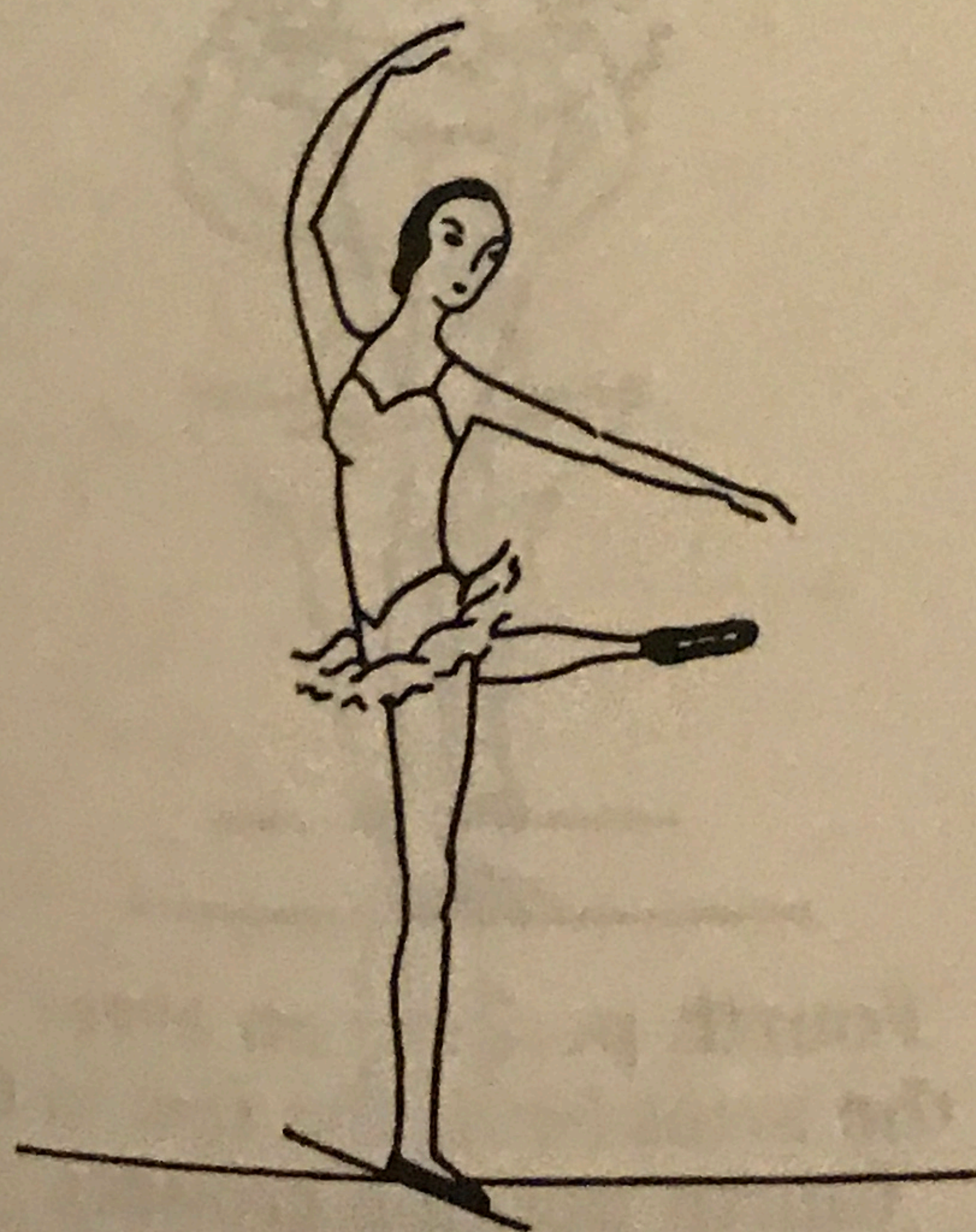
Attitude effacée (Russian).



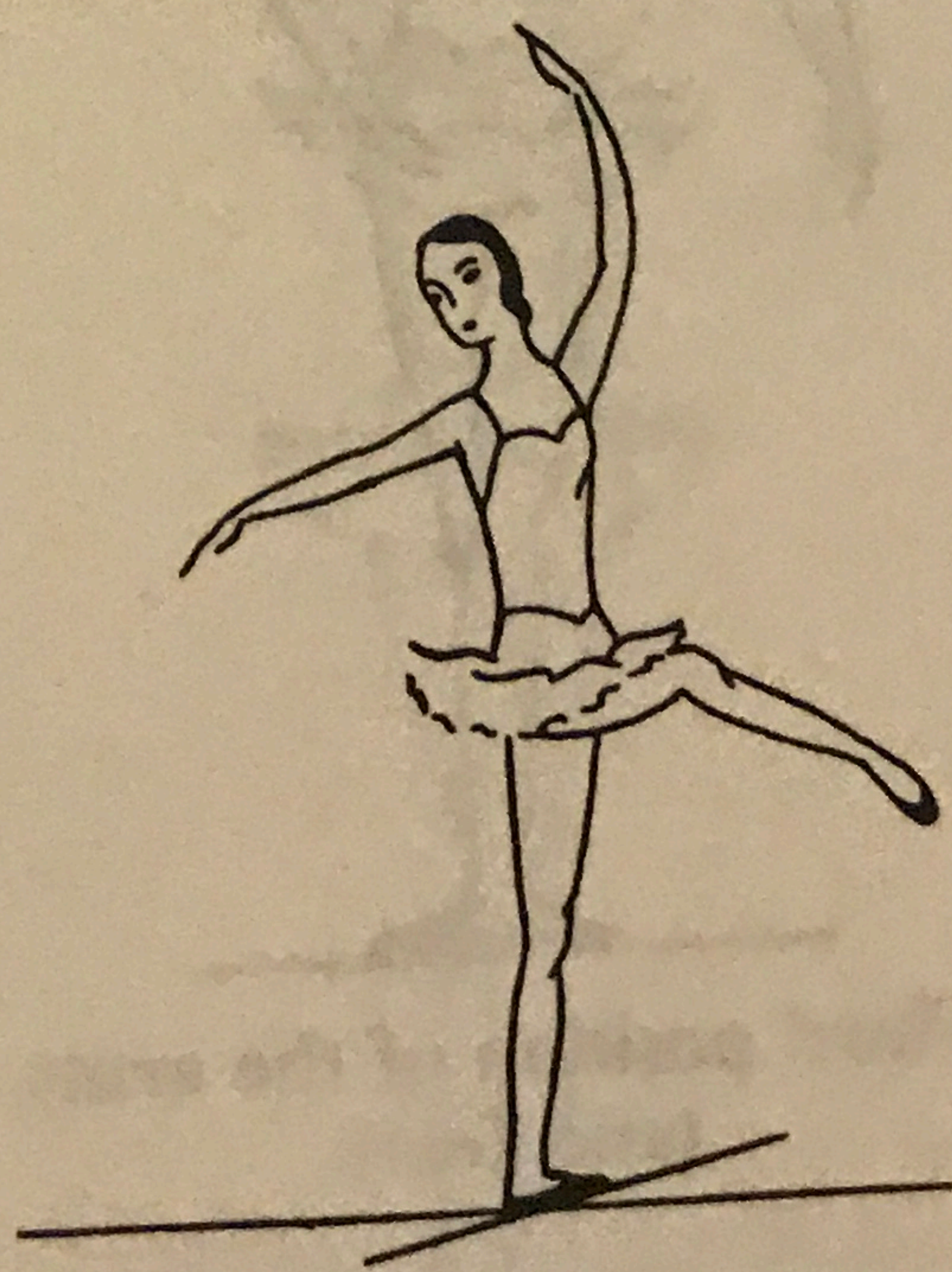
Attitude épaulée.



Attitude croisée derrière (Cecchetti).

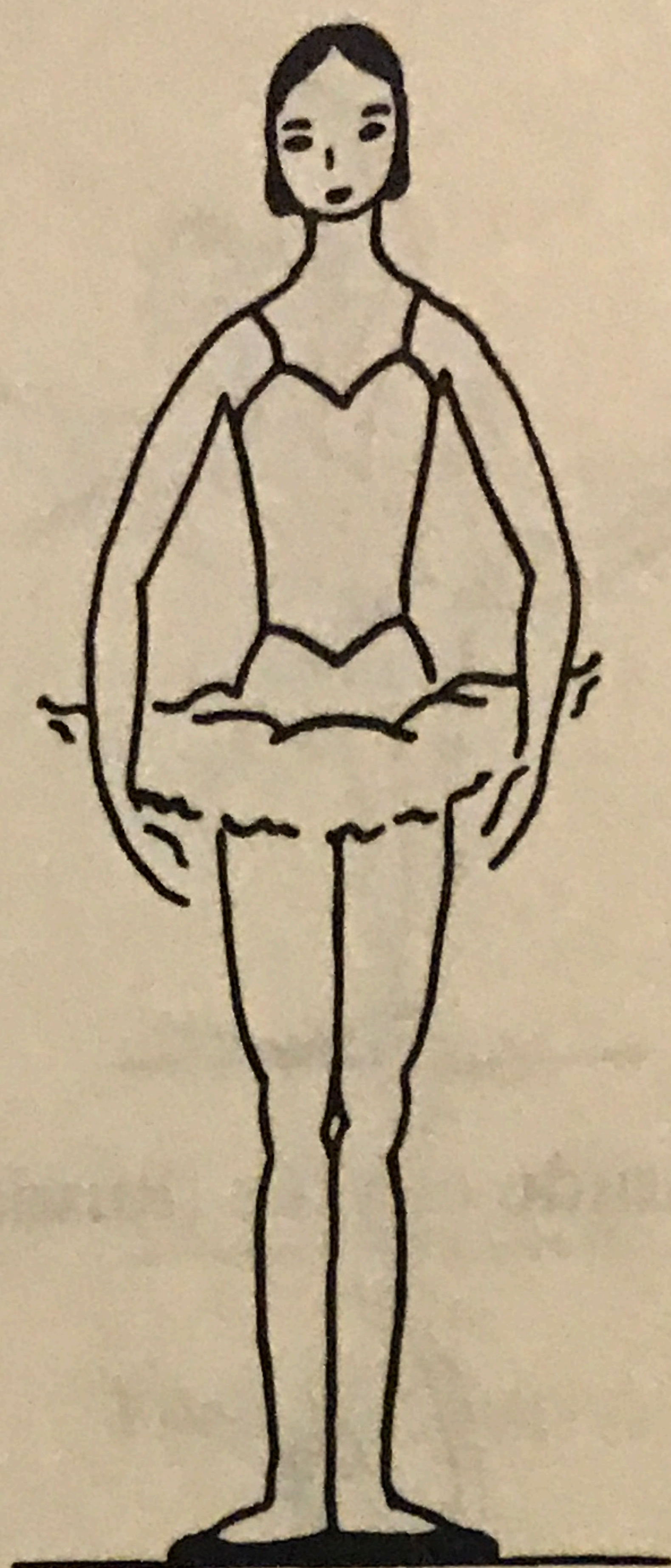


Attitude croisée derrière (Russian).

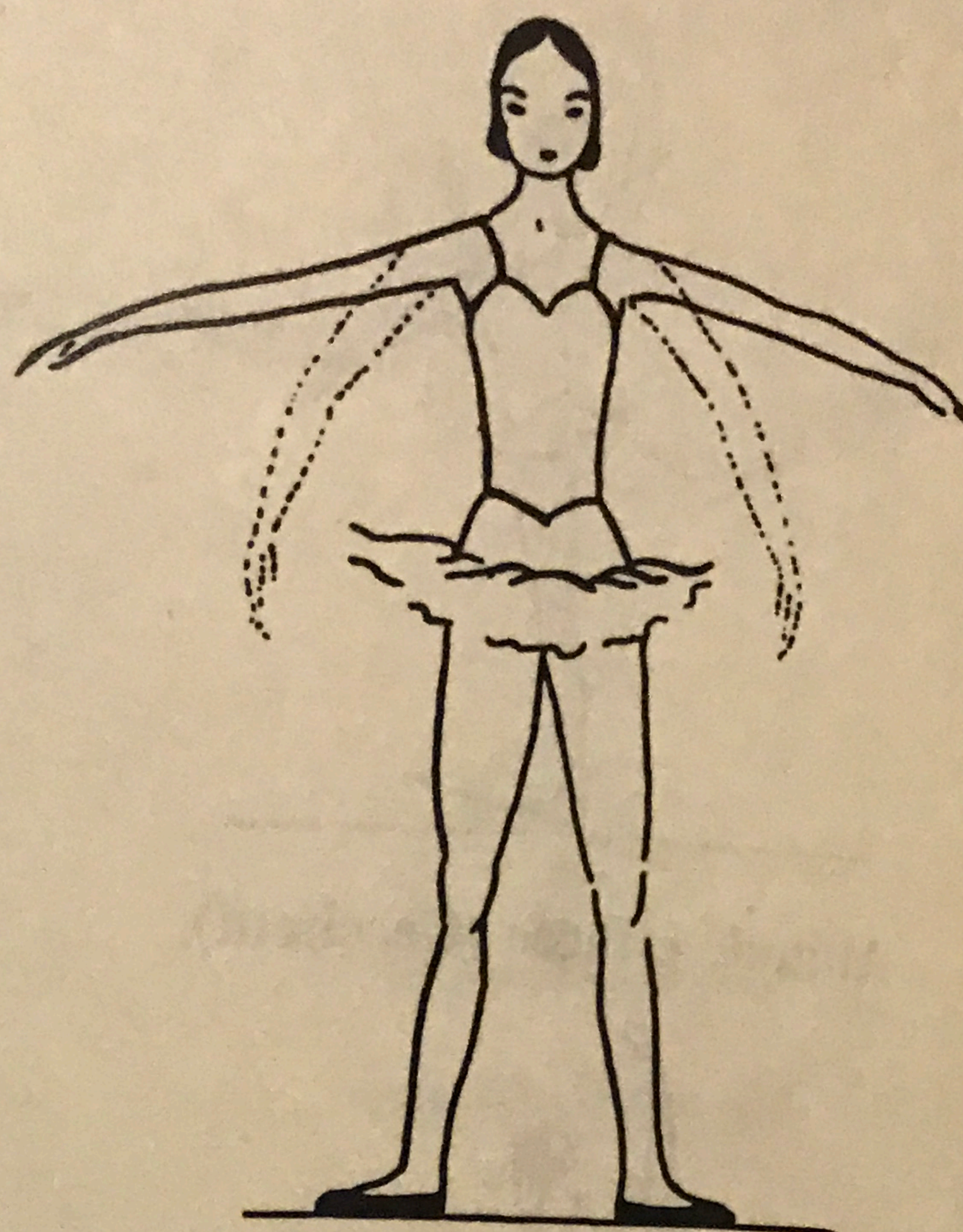


Attitude croisée devant.

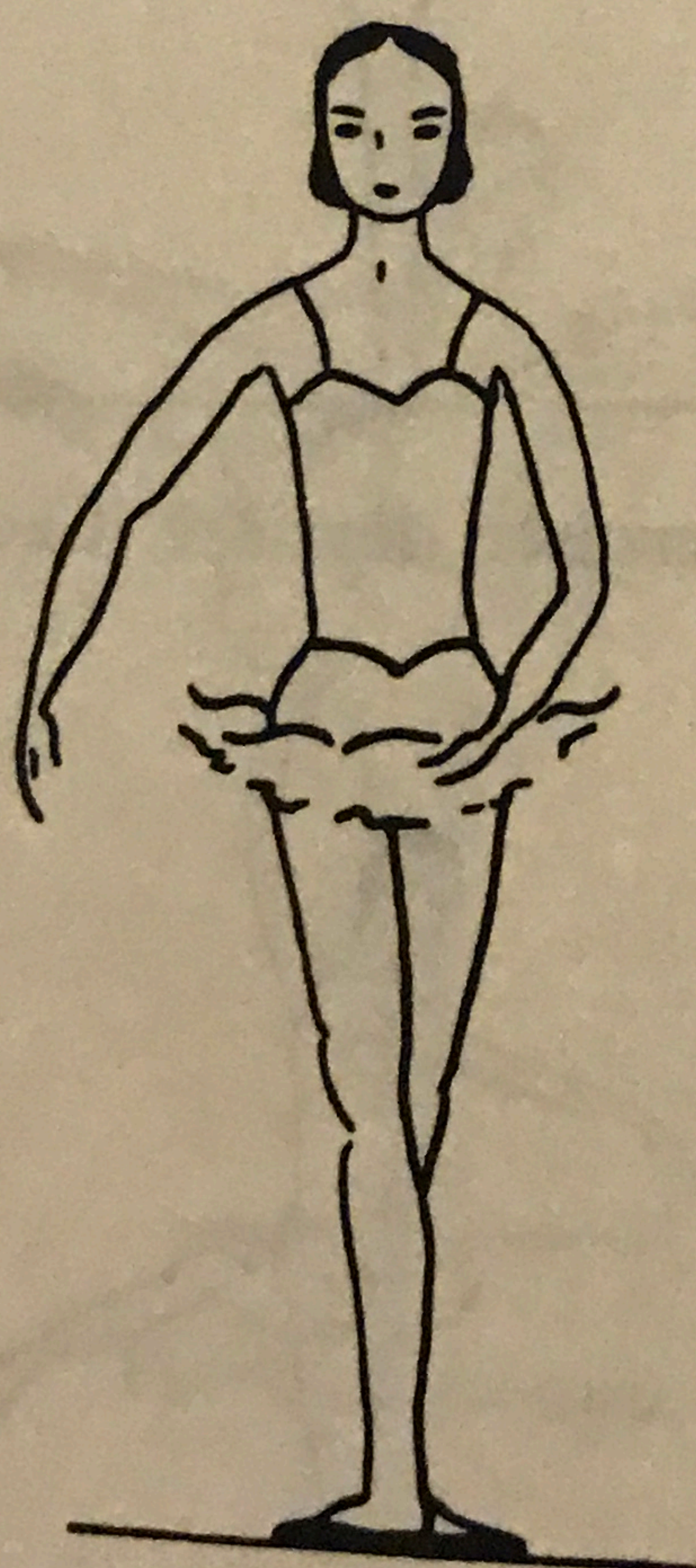
ATTITUDES
(see p. 9)



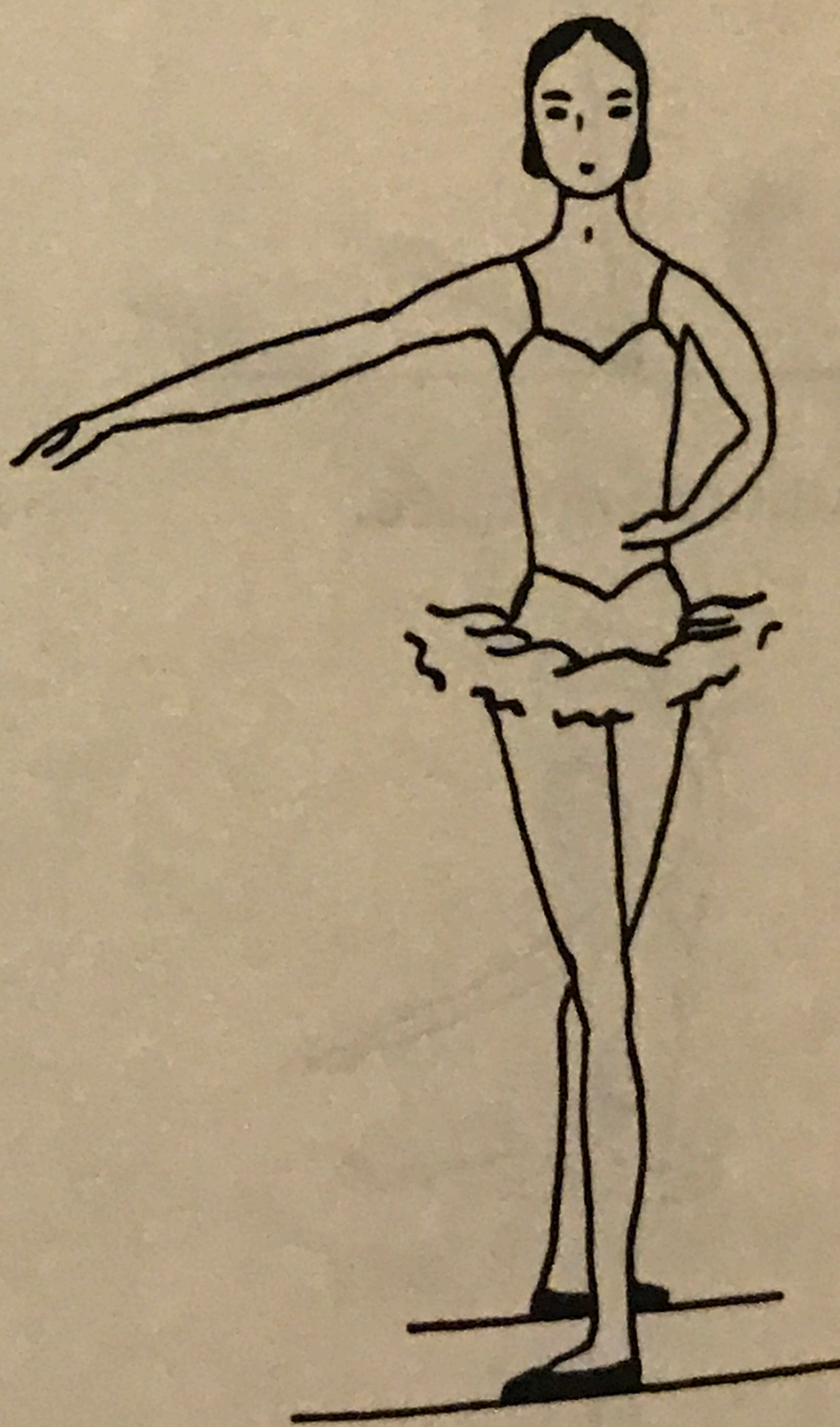
First position of the arms
(and feet).



Second position of the arms (and feet).
The dotted lines show the
demi-seconde position of the arms.

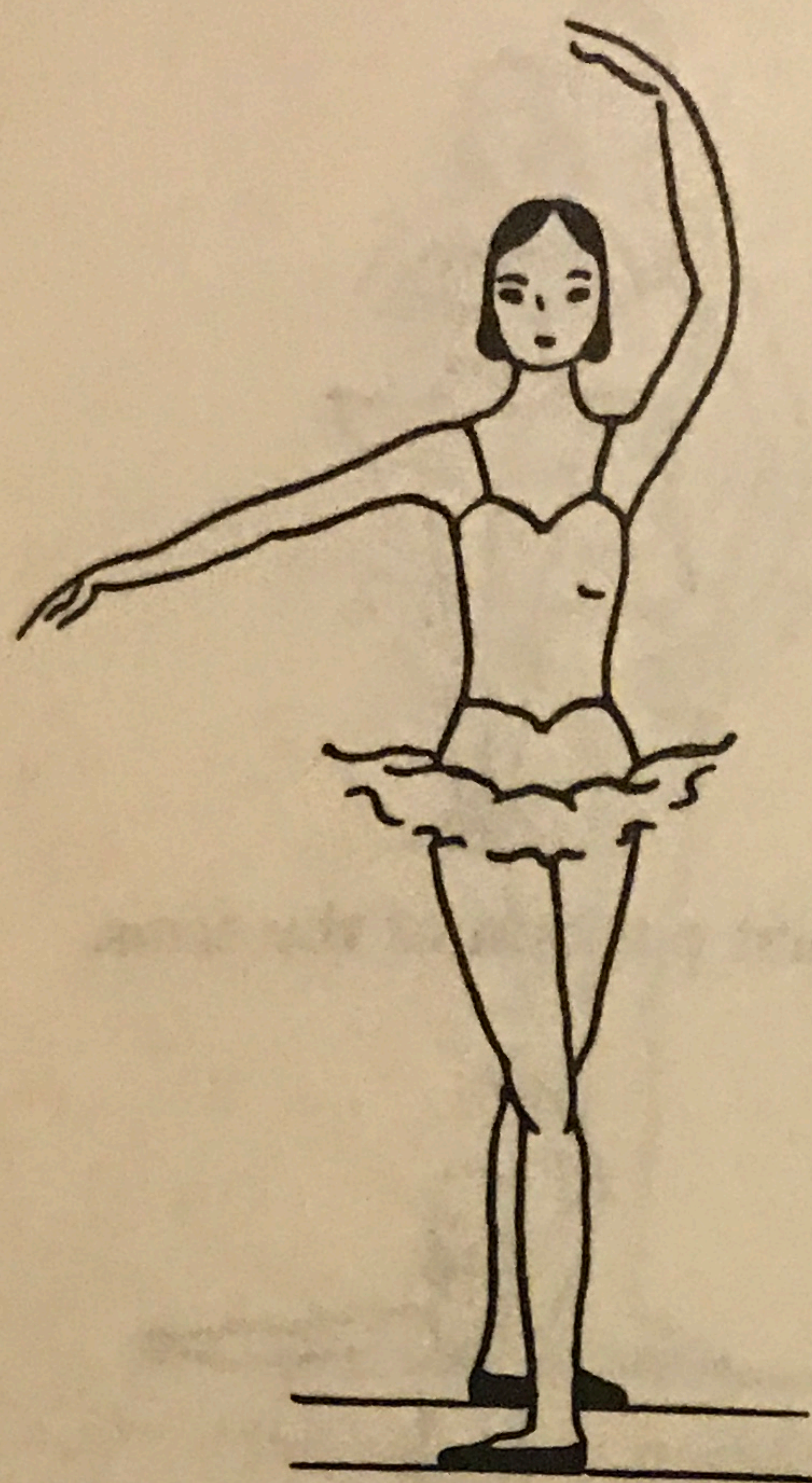


Third position of the arms
(and feet).

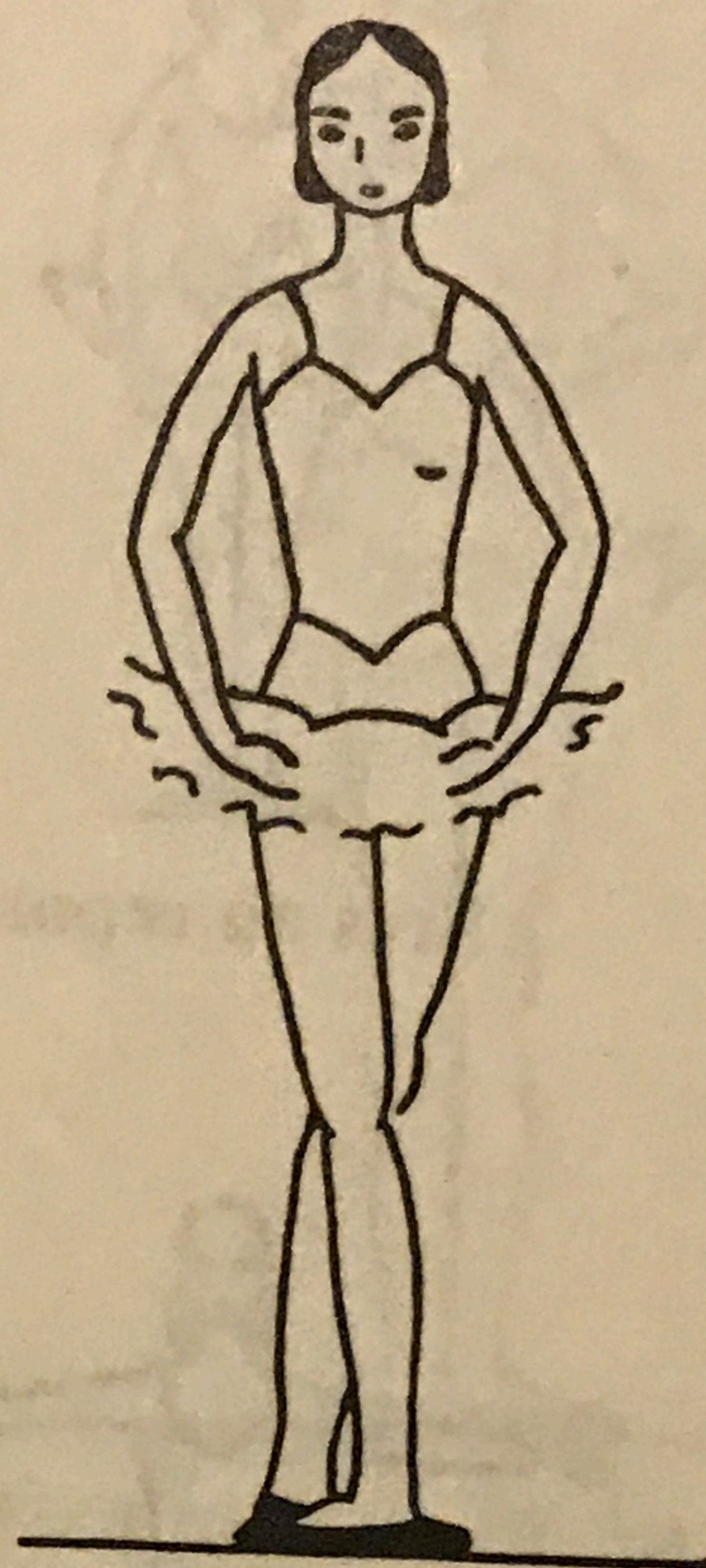


Fourth position en avant
of the arms (with the feet in the
fourth position croisée).

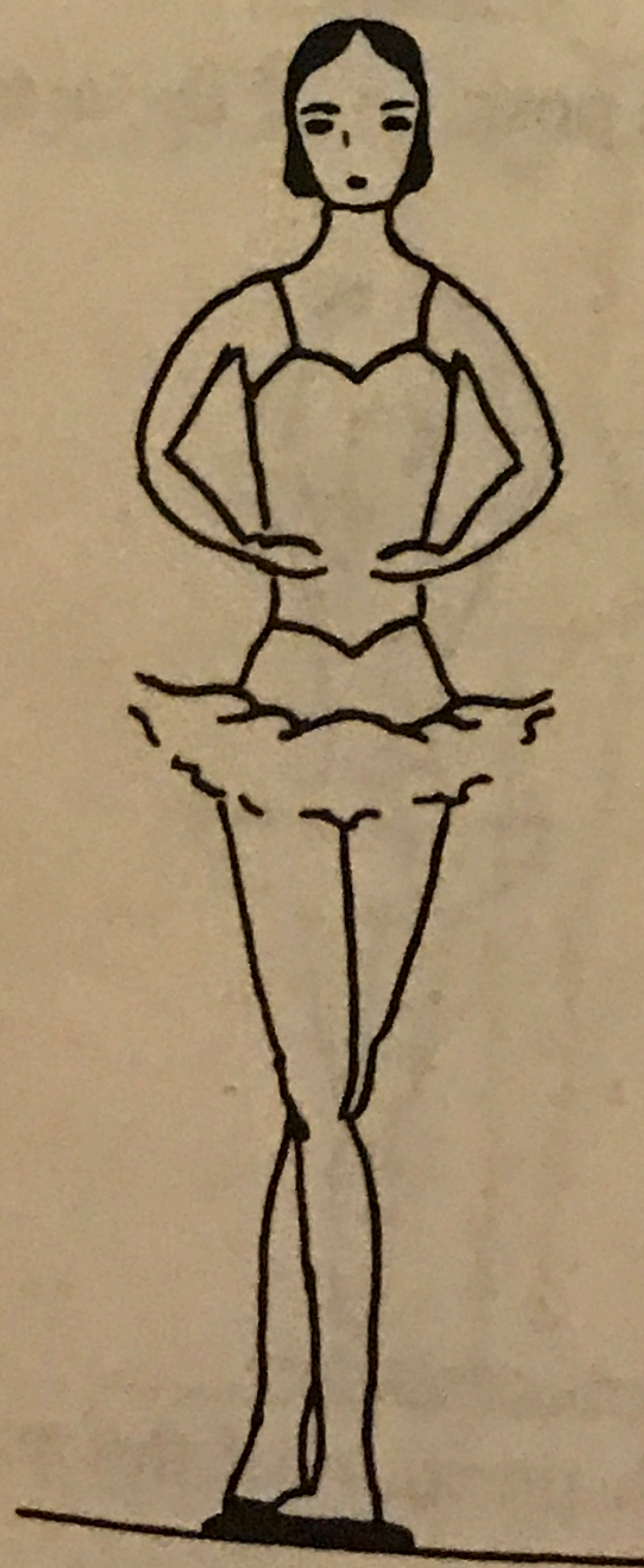
POSITIONS DES BRAS: CECCHETTI METHOD
(see p. 23)



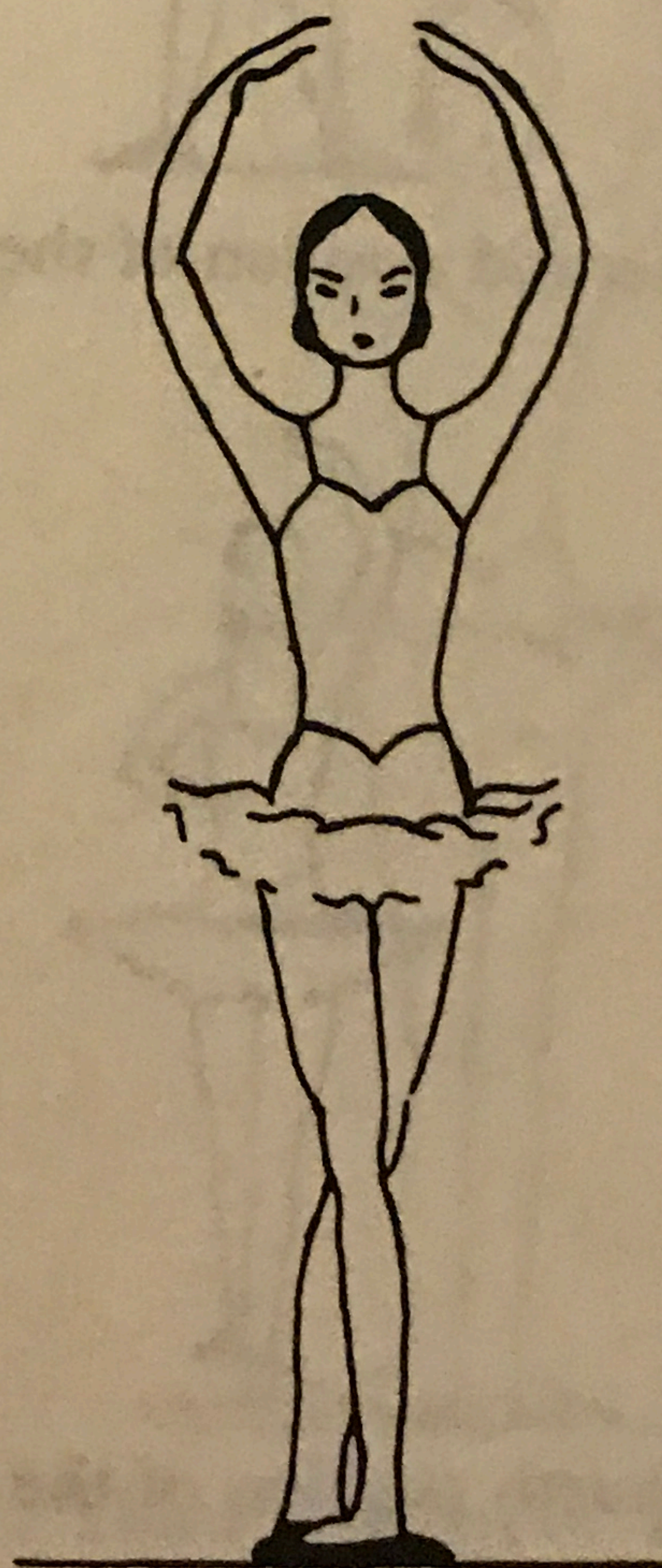
Fourth position en haut of the arms
(with the feet in the fourth position
croisée).



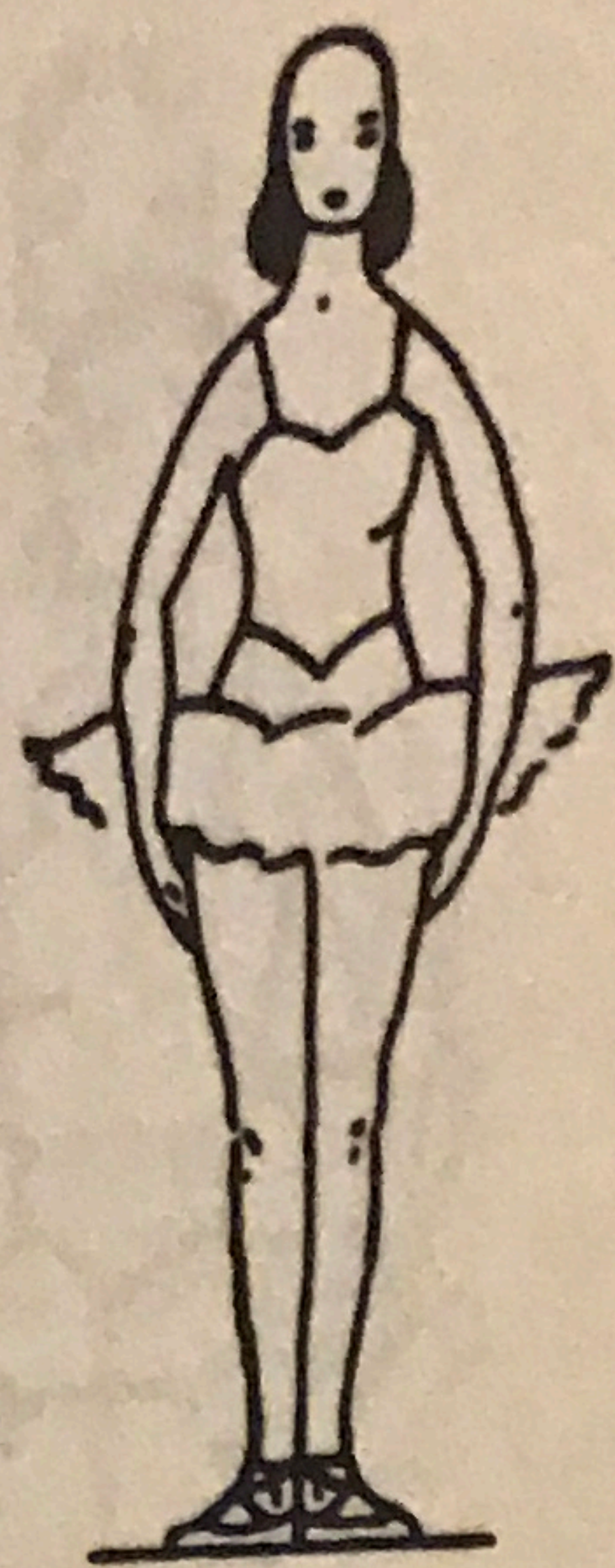
Fifth position en bas of the arms
(with the feet in the fifth position).



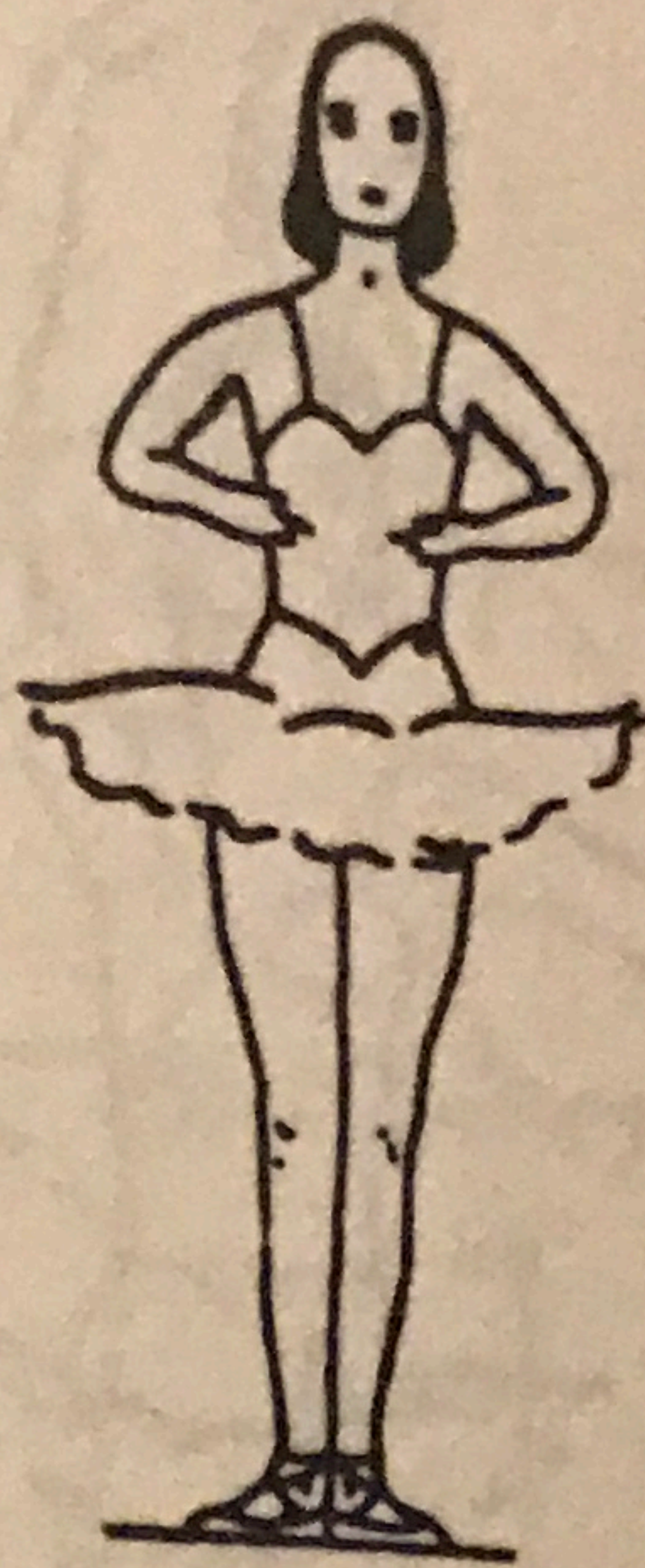
Fifth position en avant of the arms
(with the feet in the fifth position).



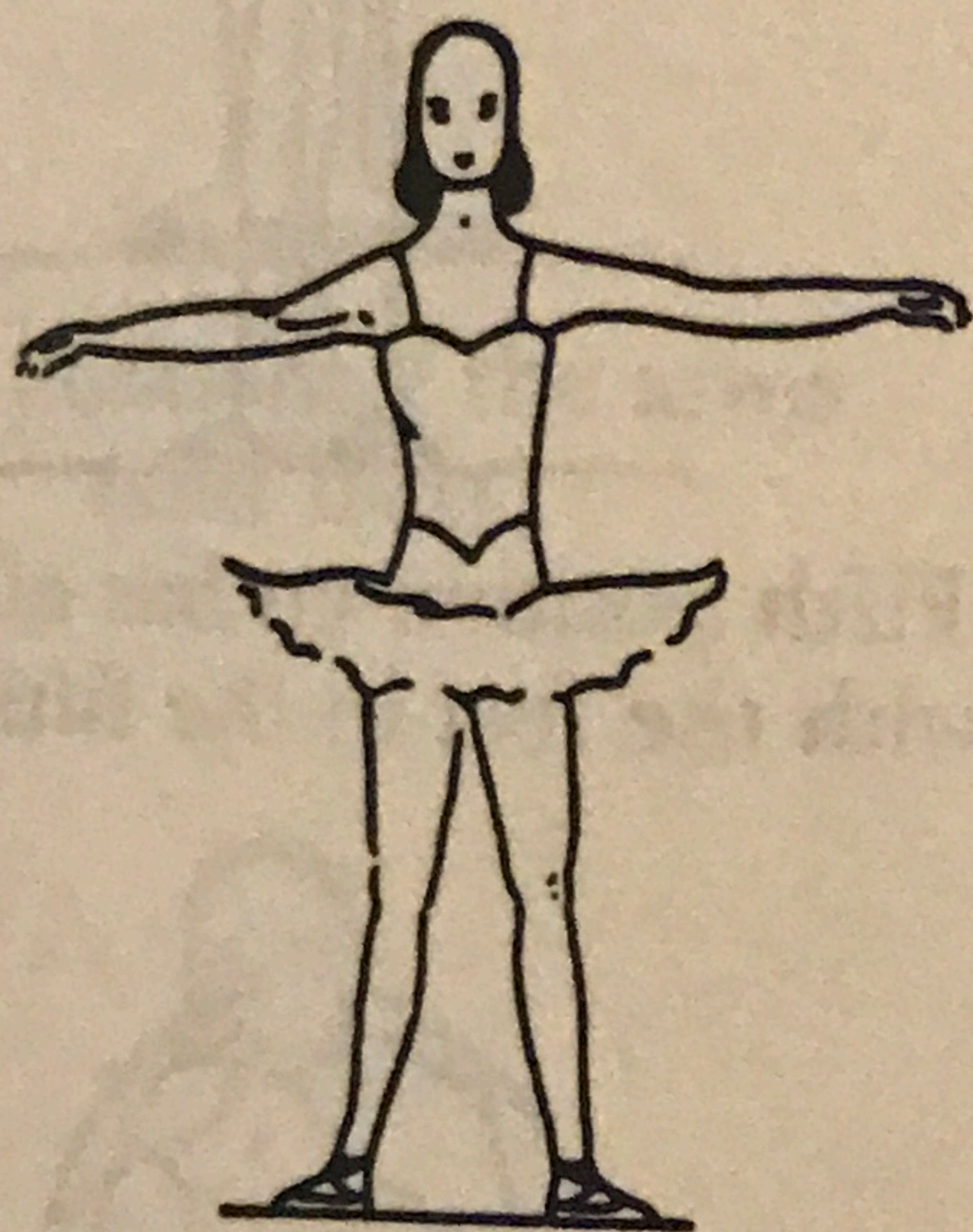
Fifth position en haut of the arms
(with the feet in the fifth position).



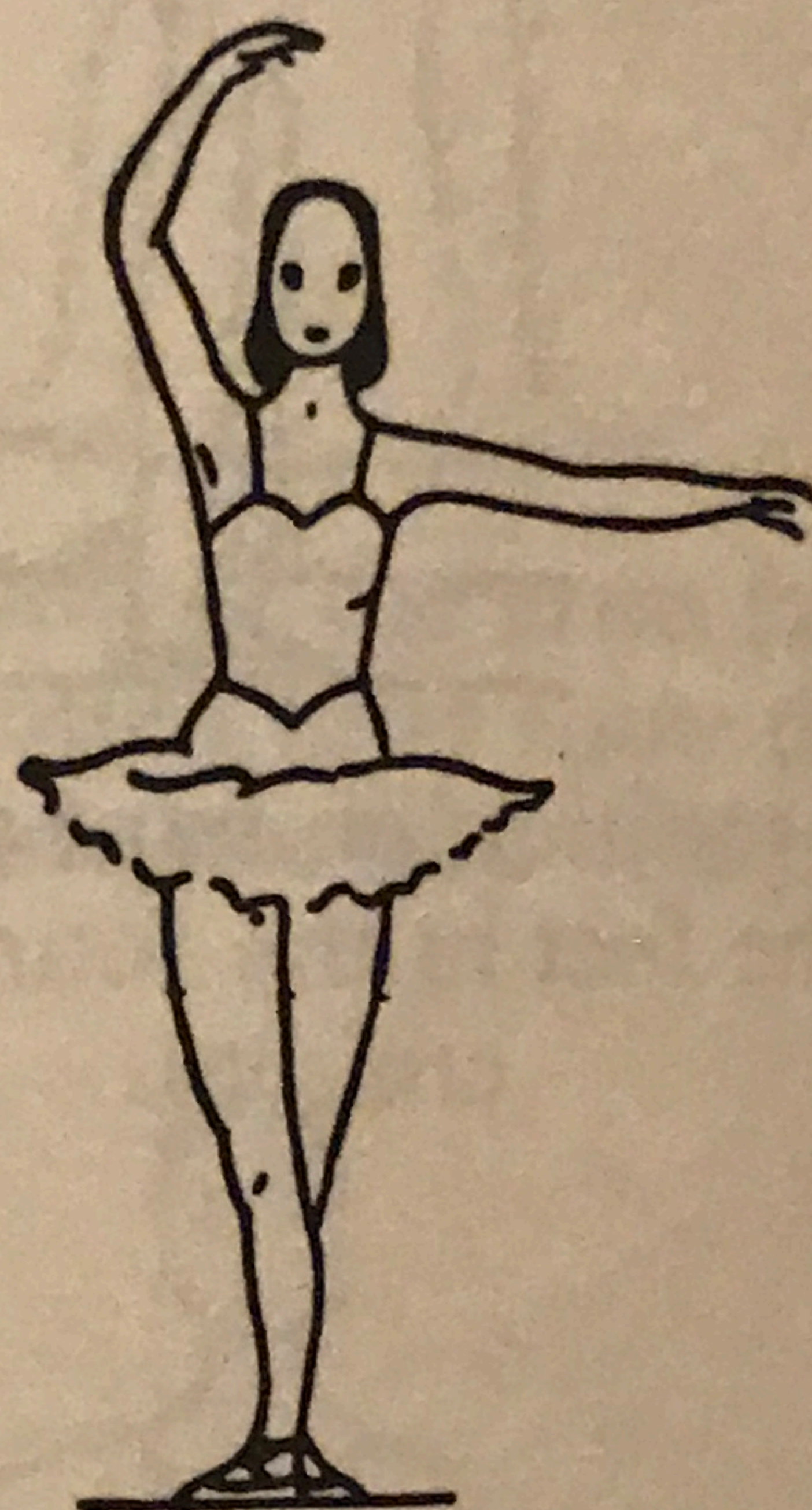
Bras au repos.



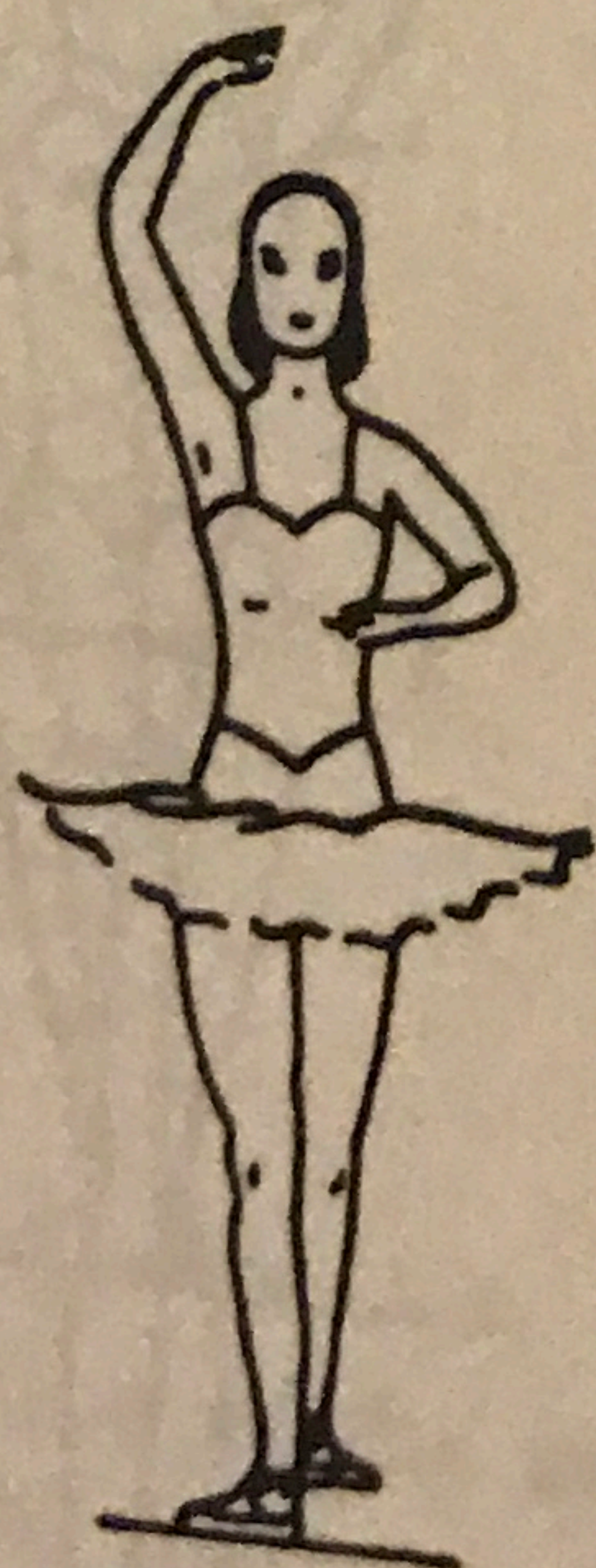
First position of the arms.



Second position of the arms.



Third position of the arms.

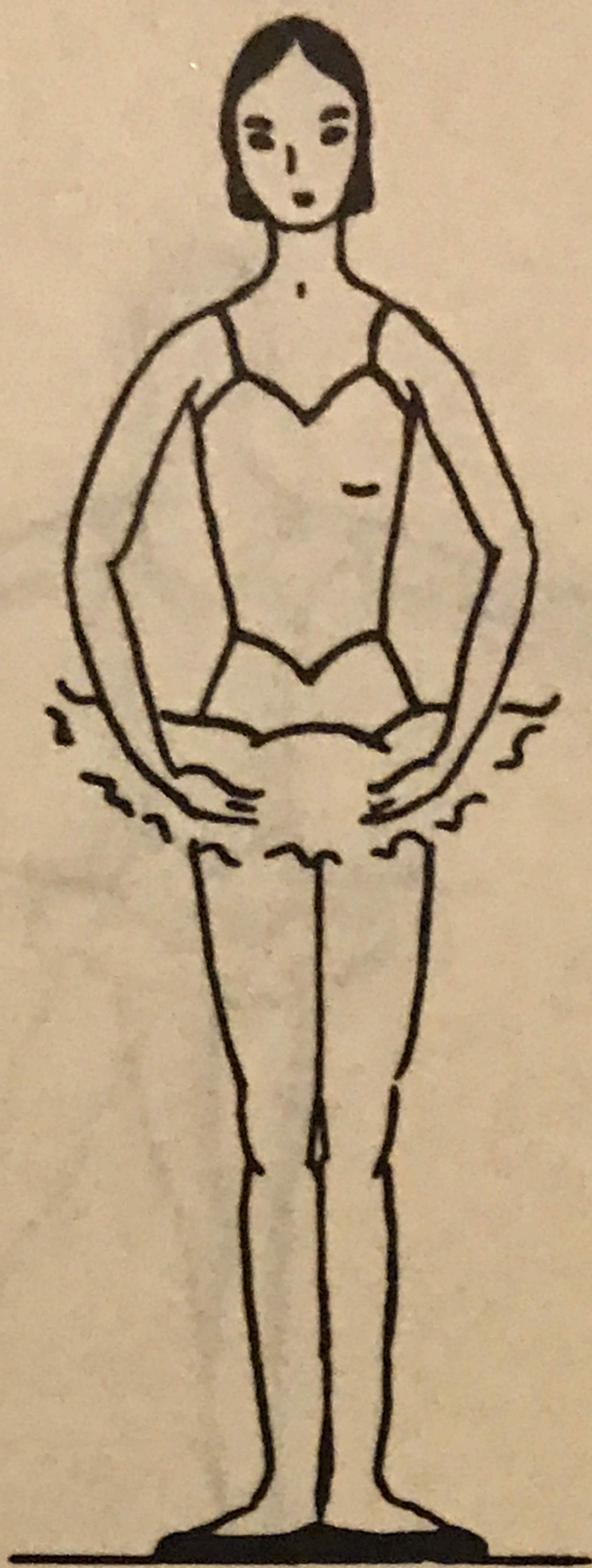


Fourth position of the arms.

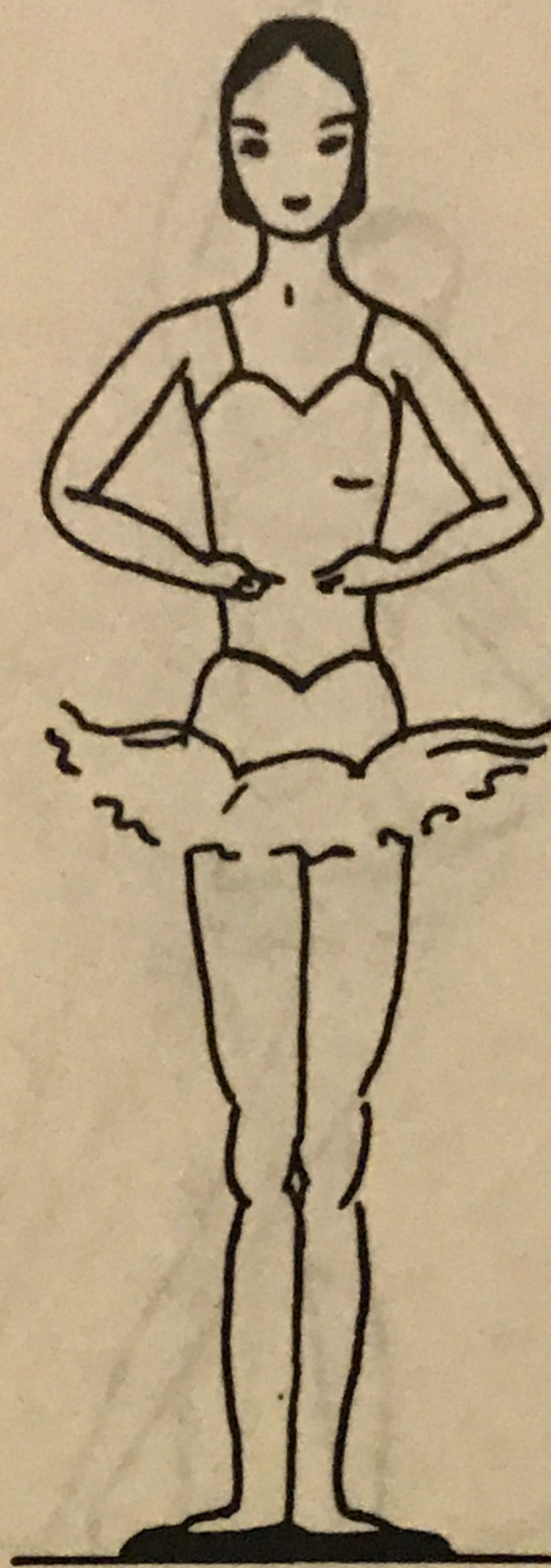


Fifth position of the arms.

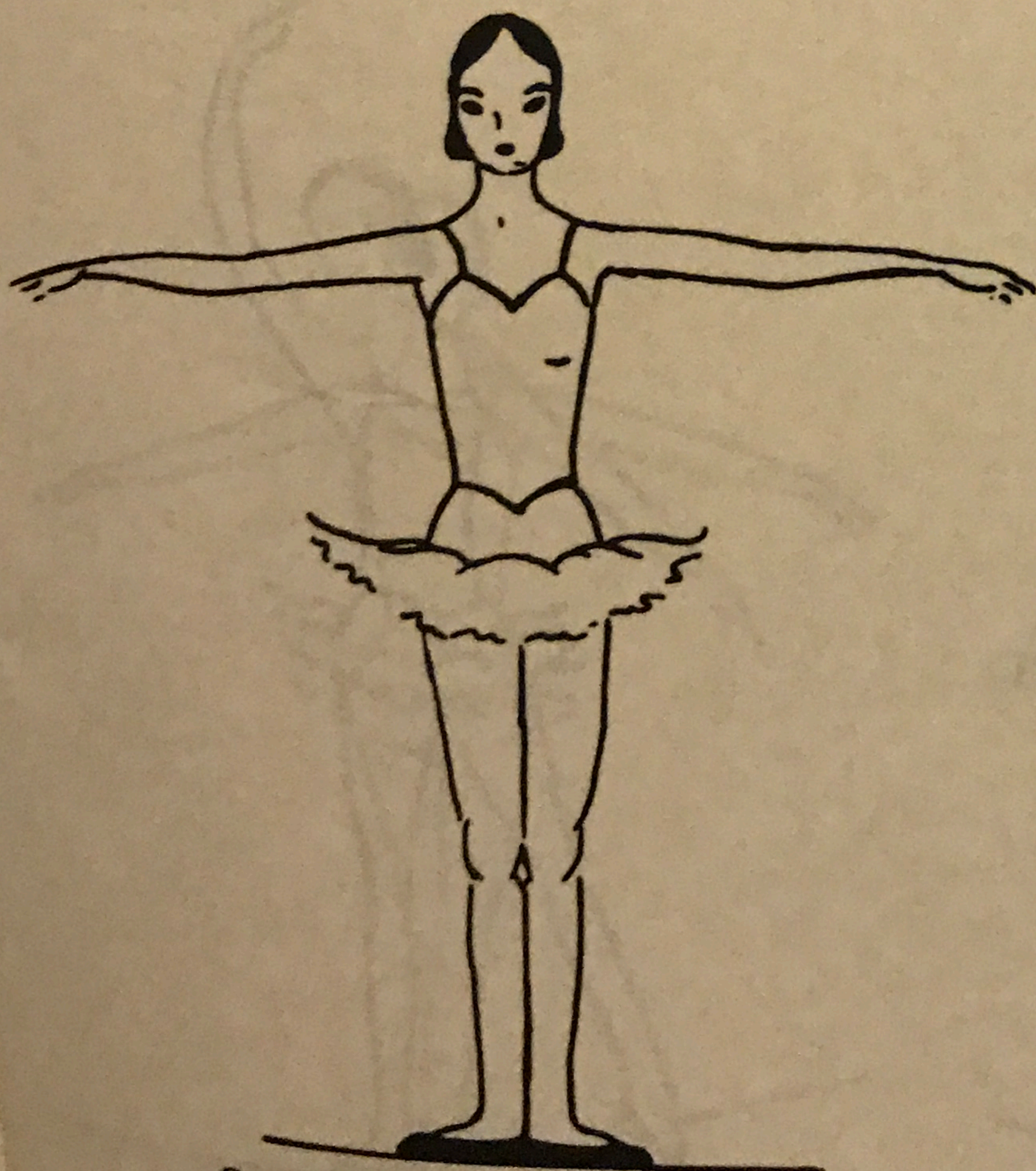
POSITIONS DES BRAS: FRENCH SCHOOL
(see p. 24)



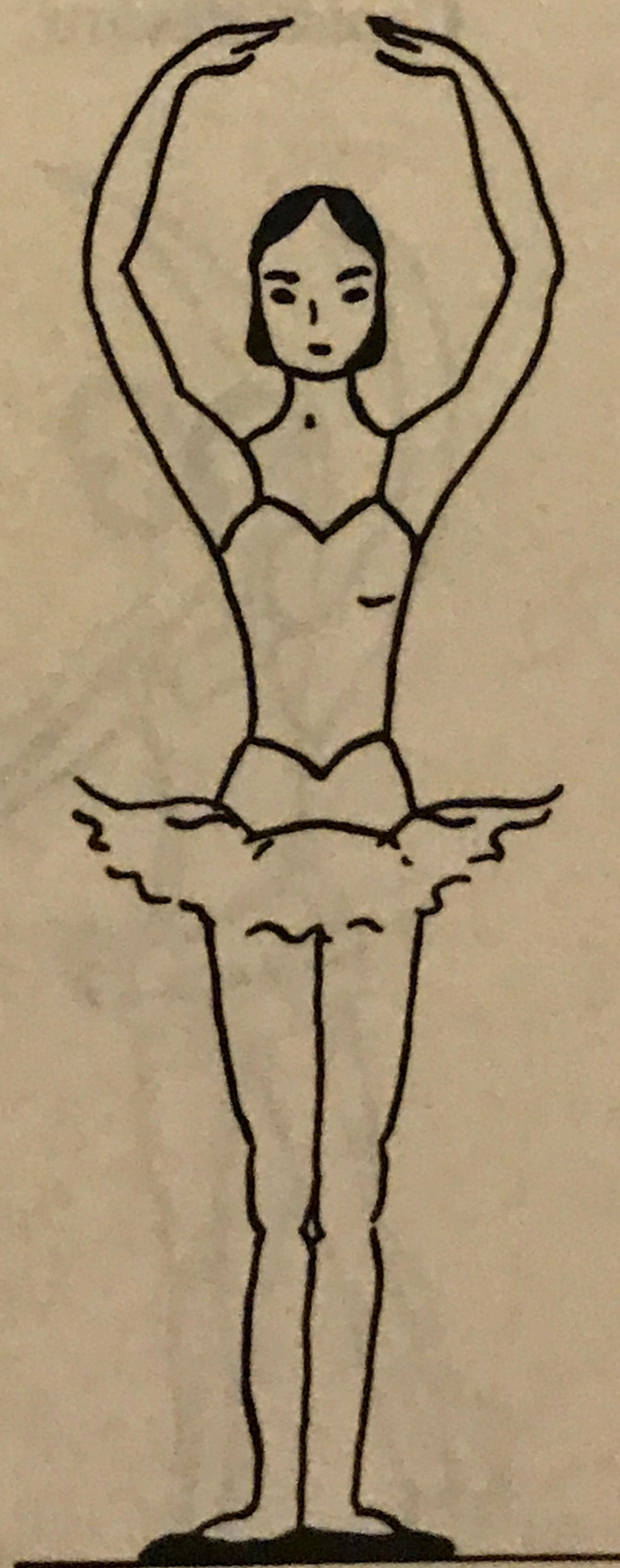
Preparatory position.



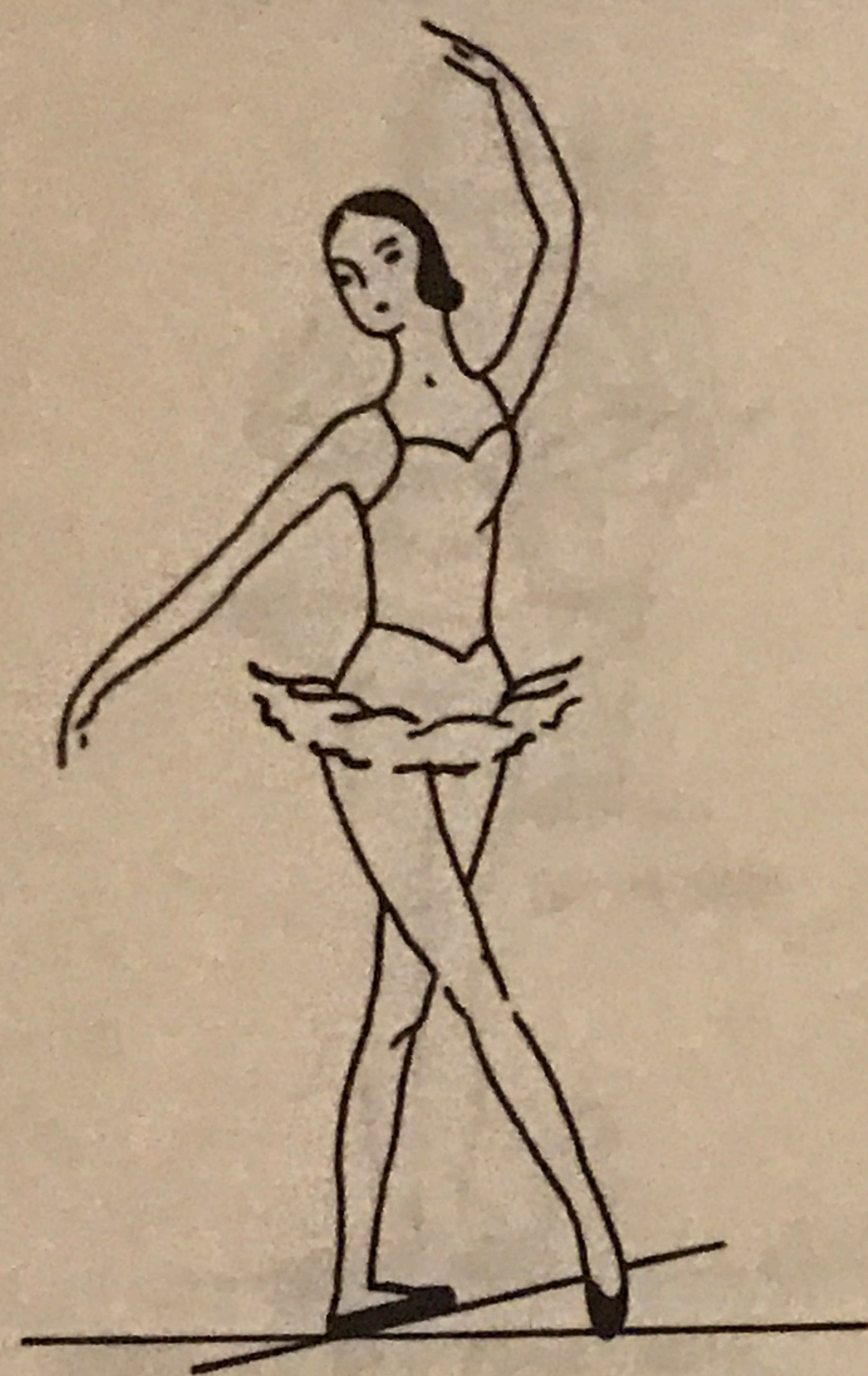
First position of the arms.



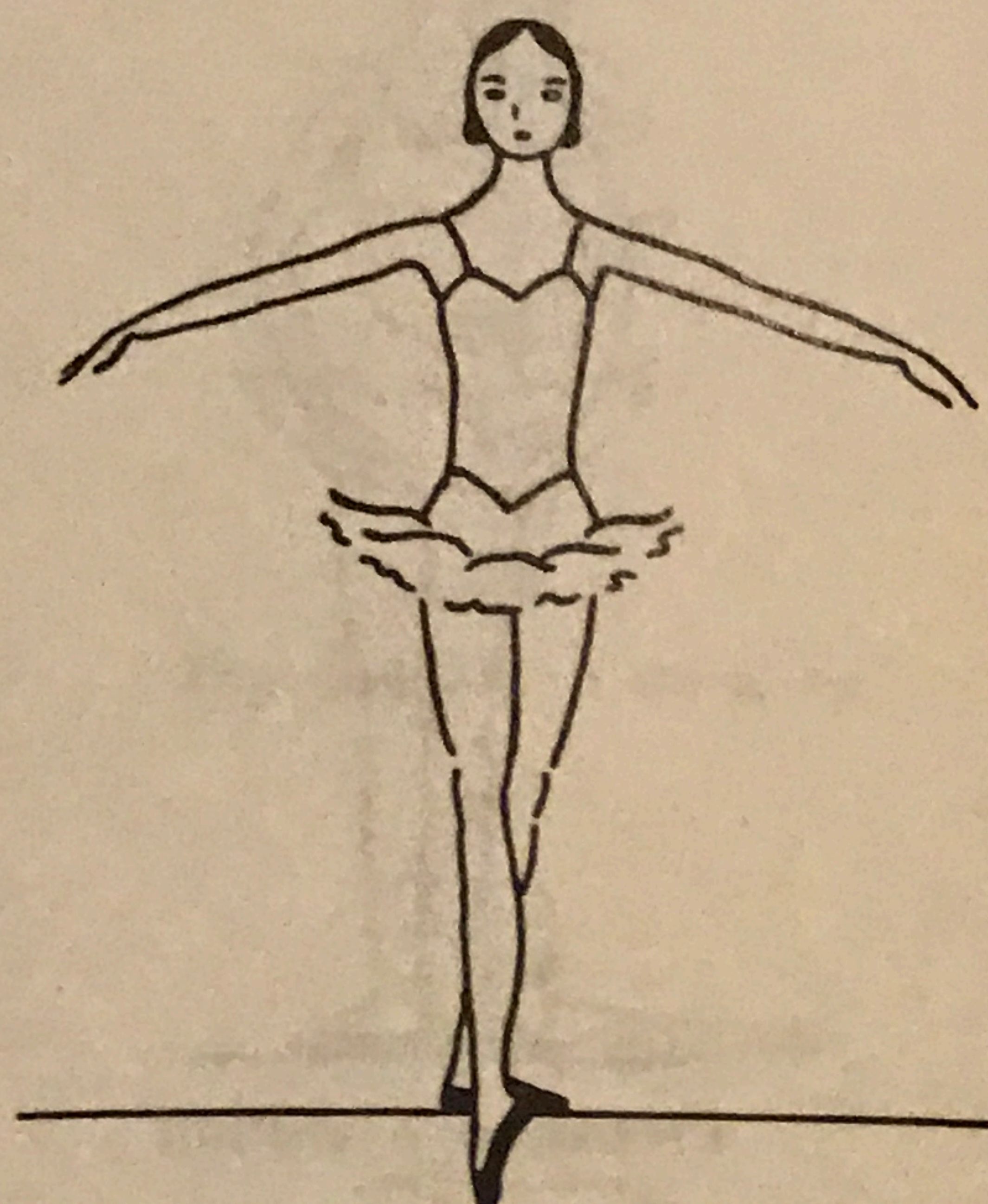
Second position of the arms.



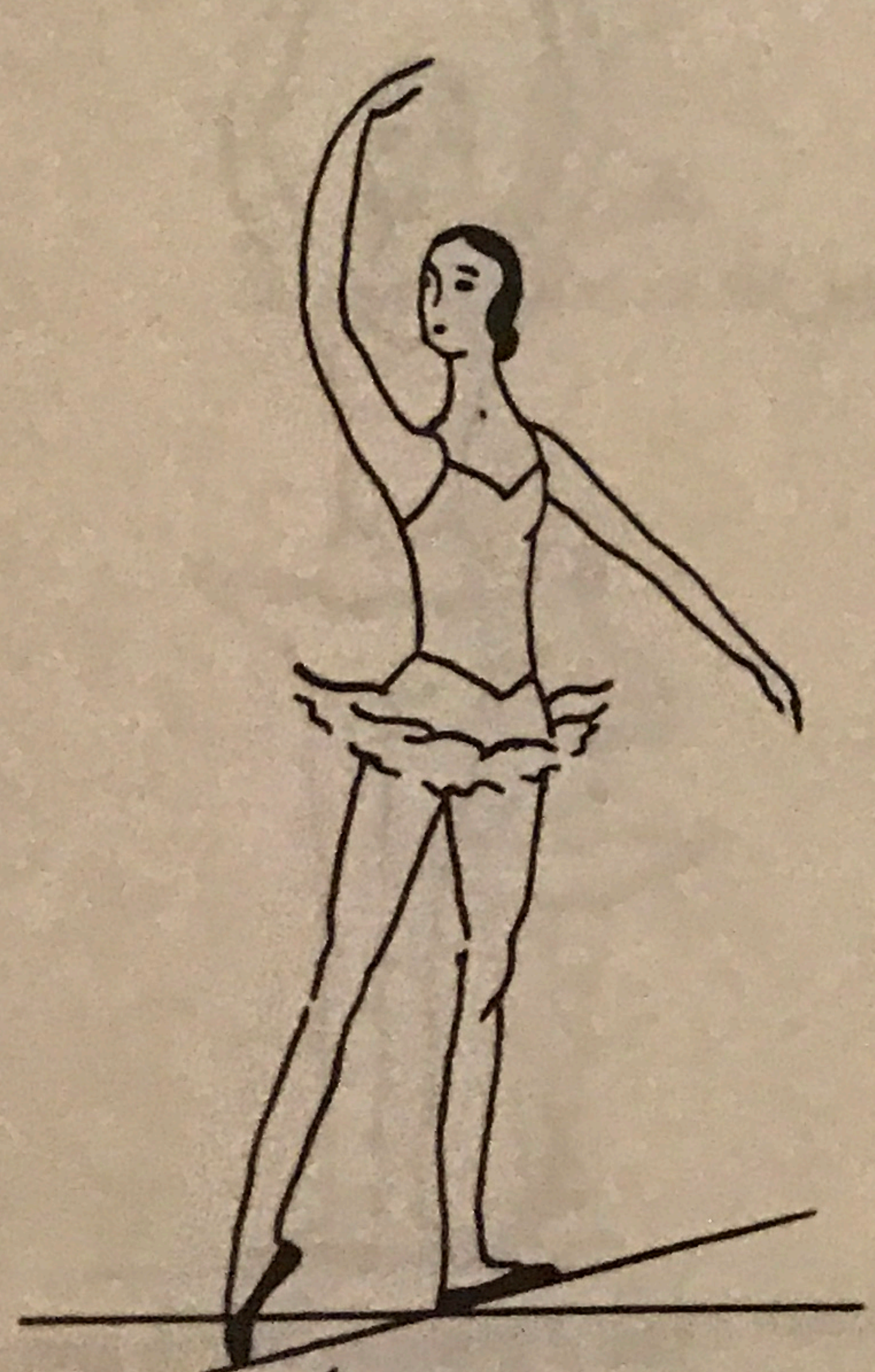
Third position of the arms.



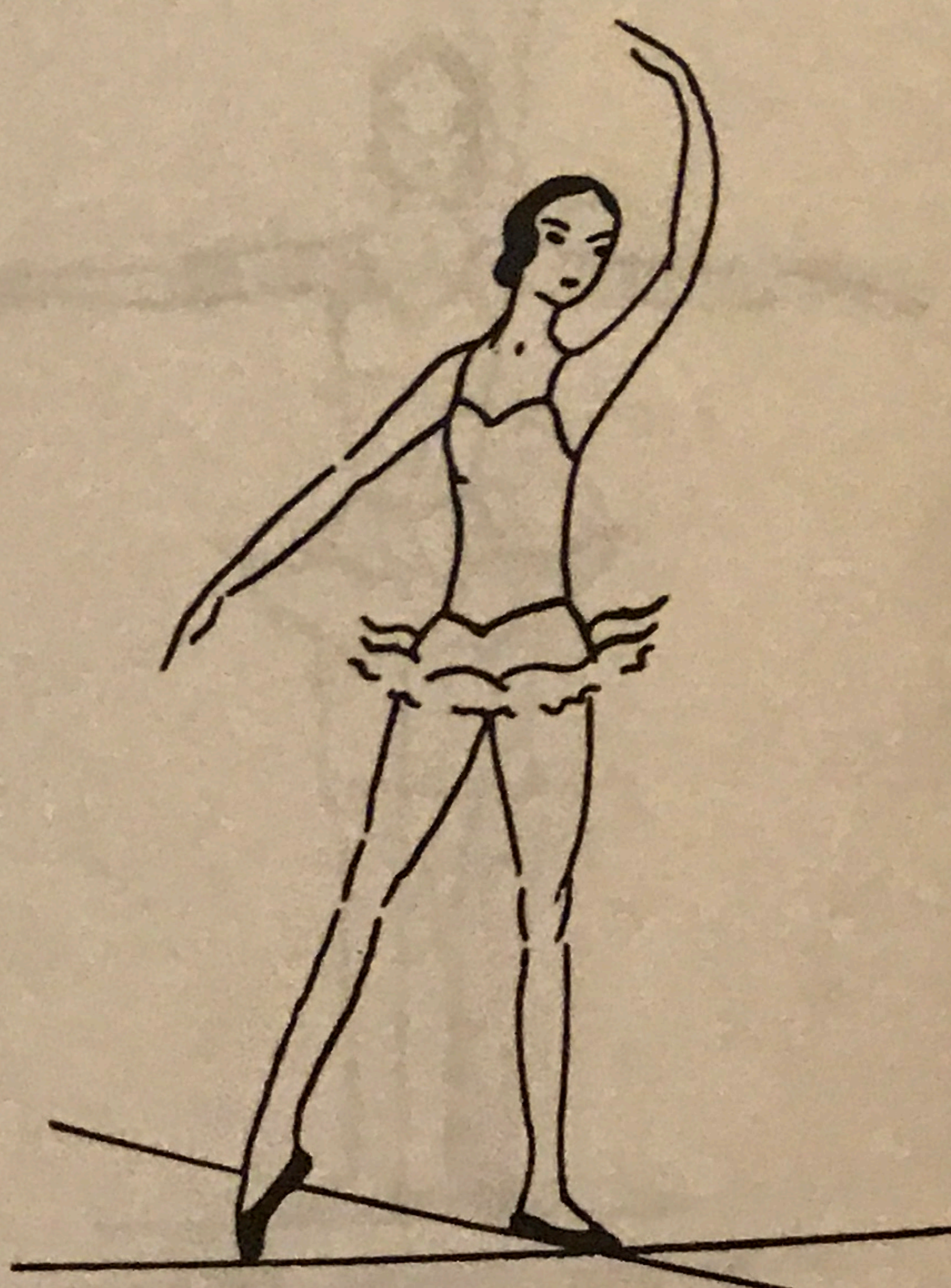
Croisé devant.



À la quatrième devant.



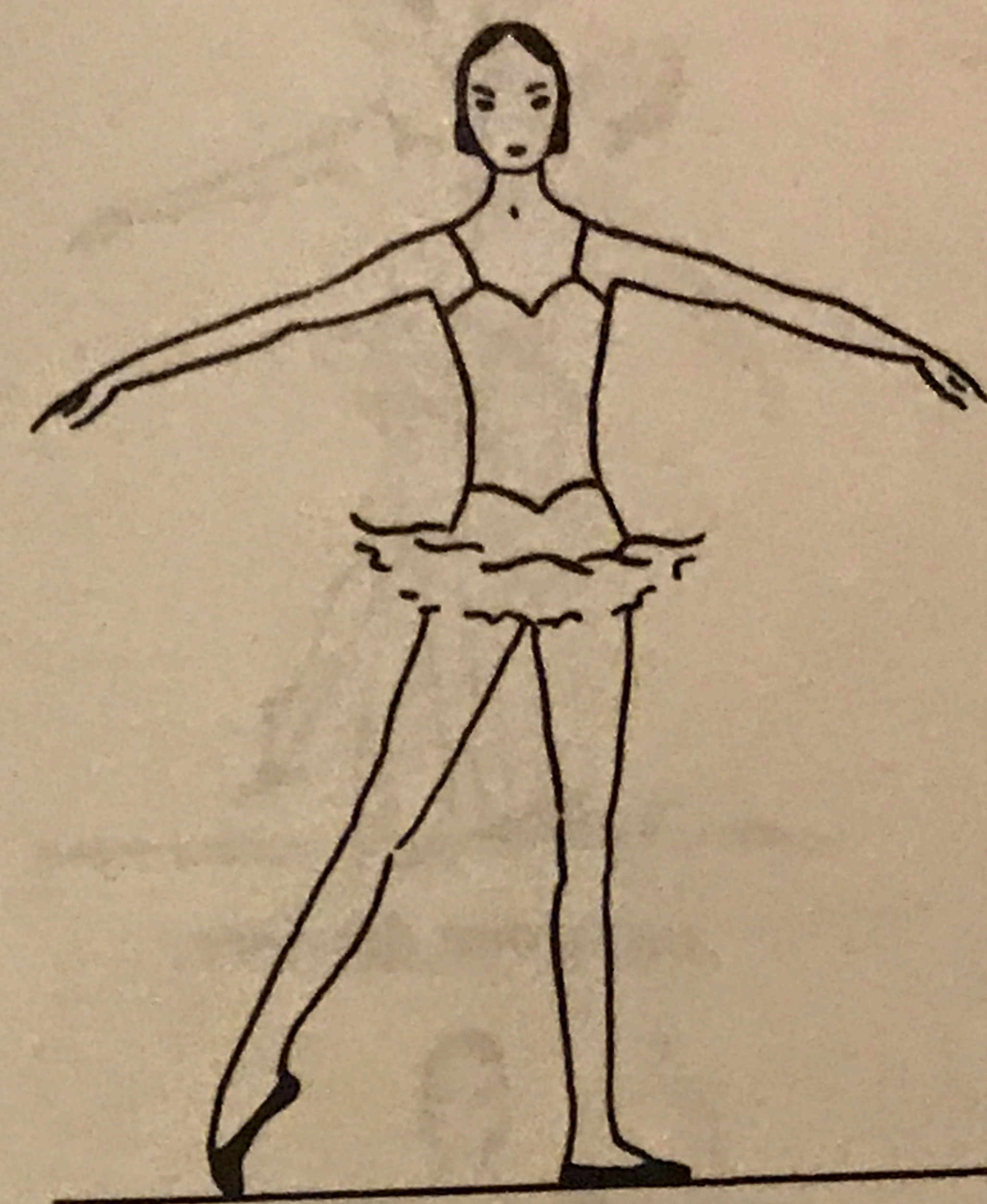
Écarté.



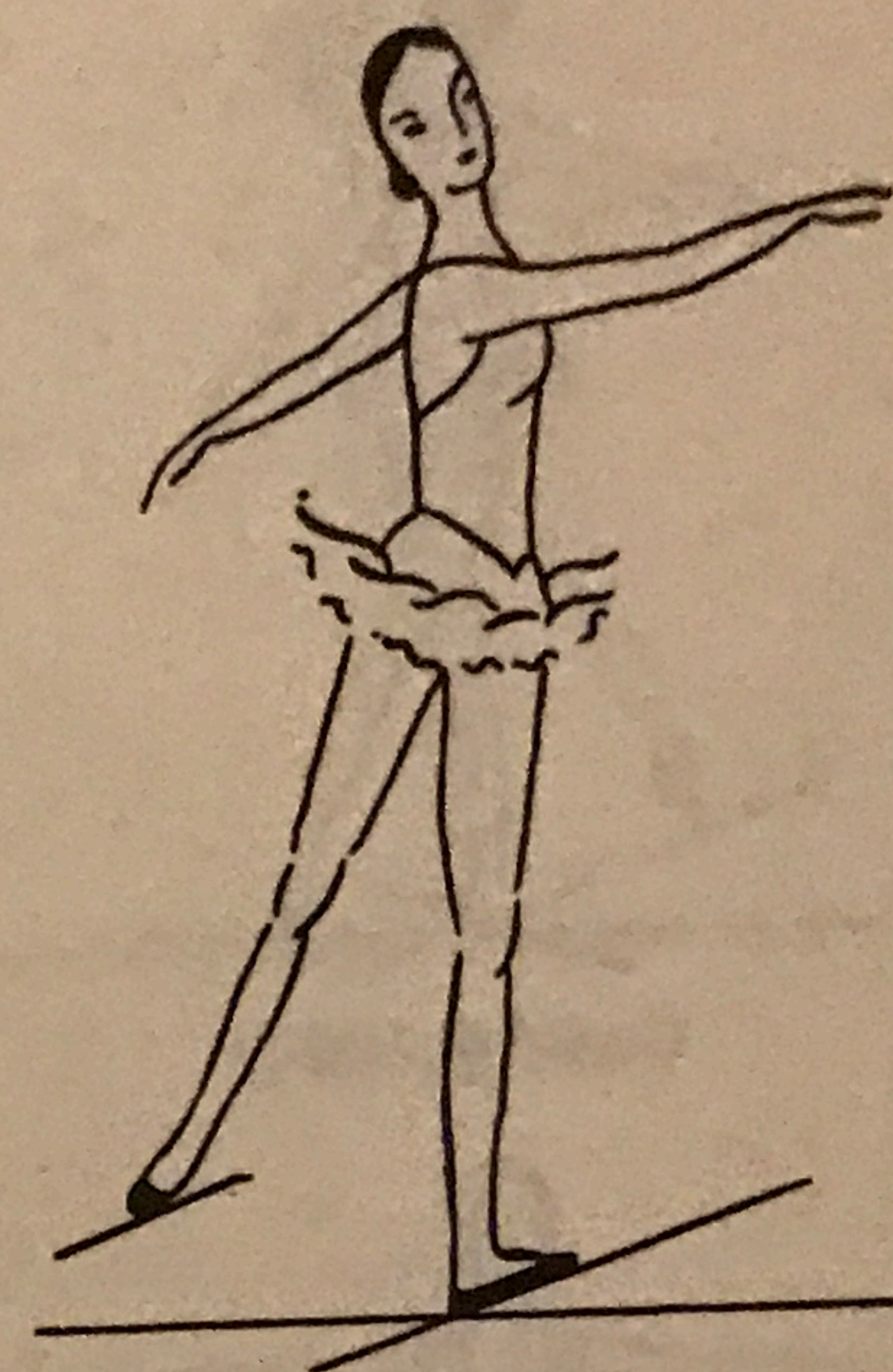
Effacé.

BASIC POSITIONS OF THE BODY:
CECCHETTI METHOD

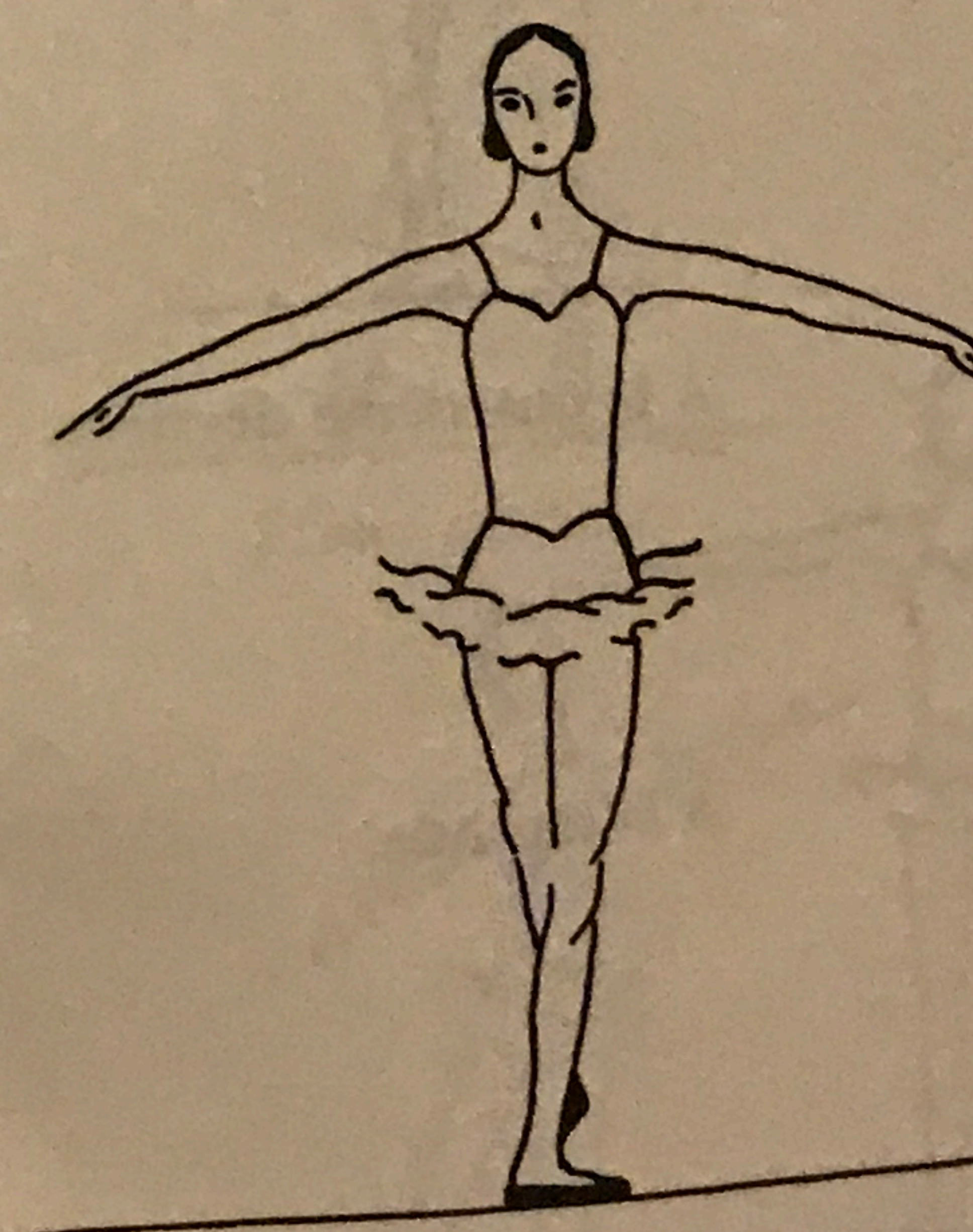
(see p. 91)



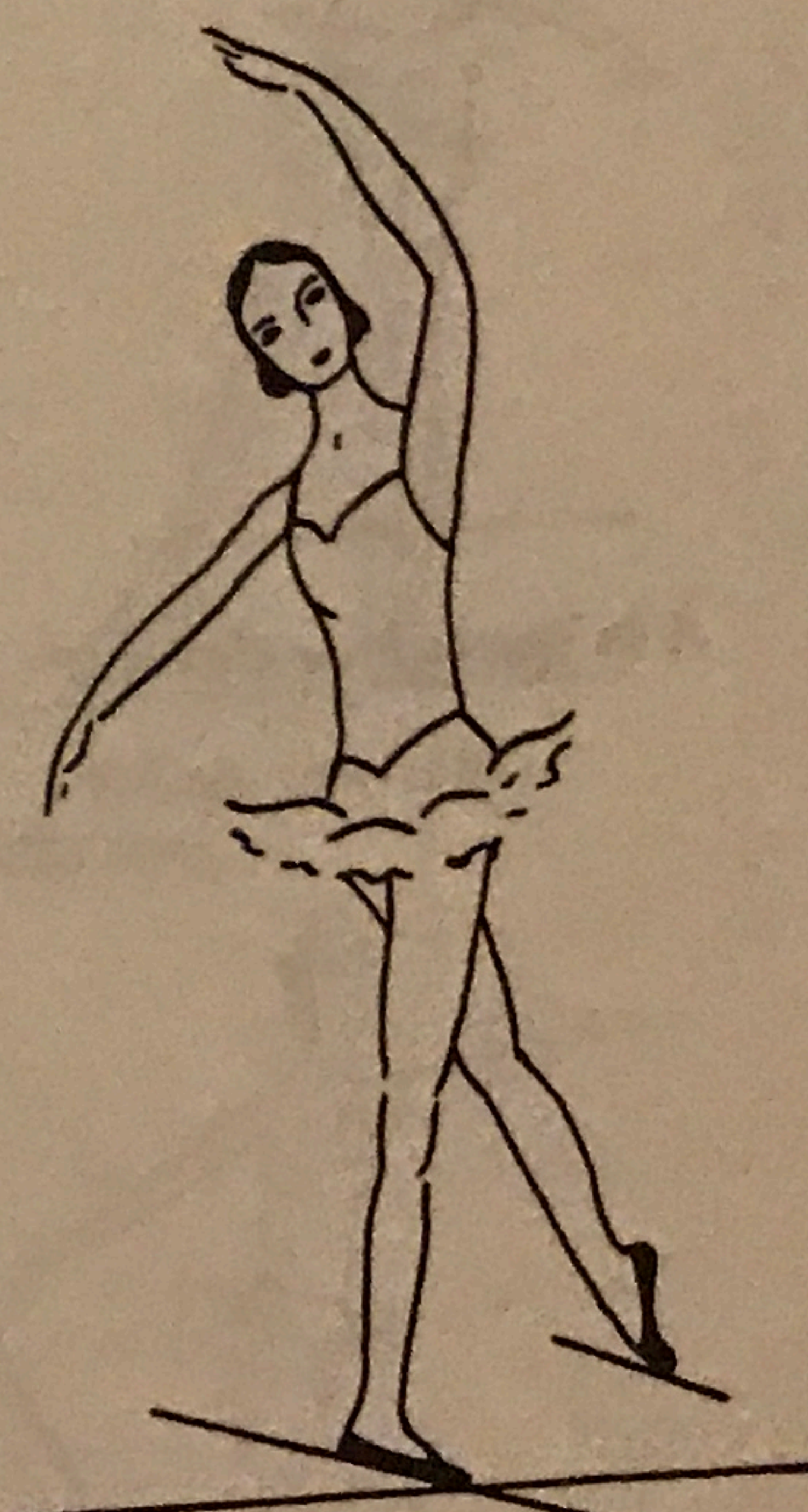
À la seconde.



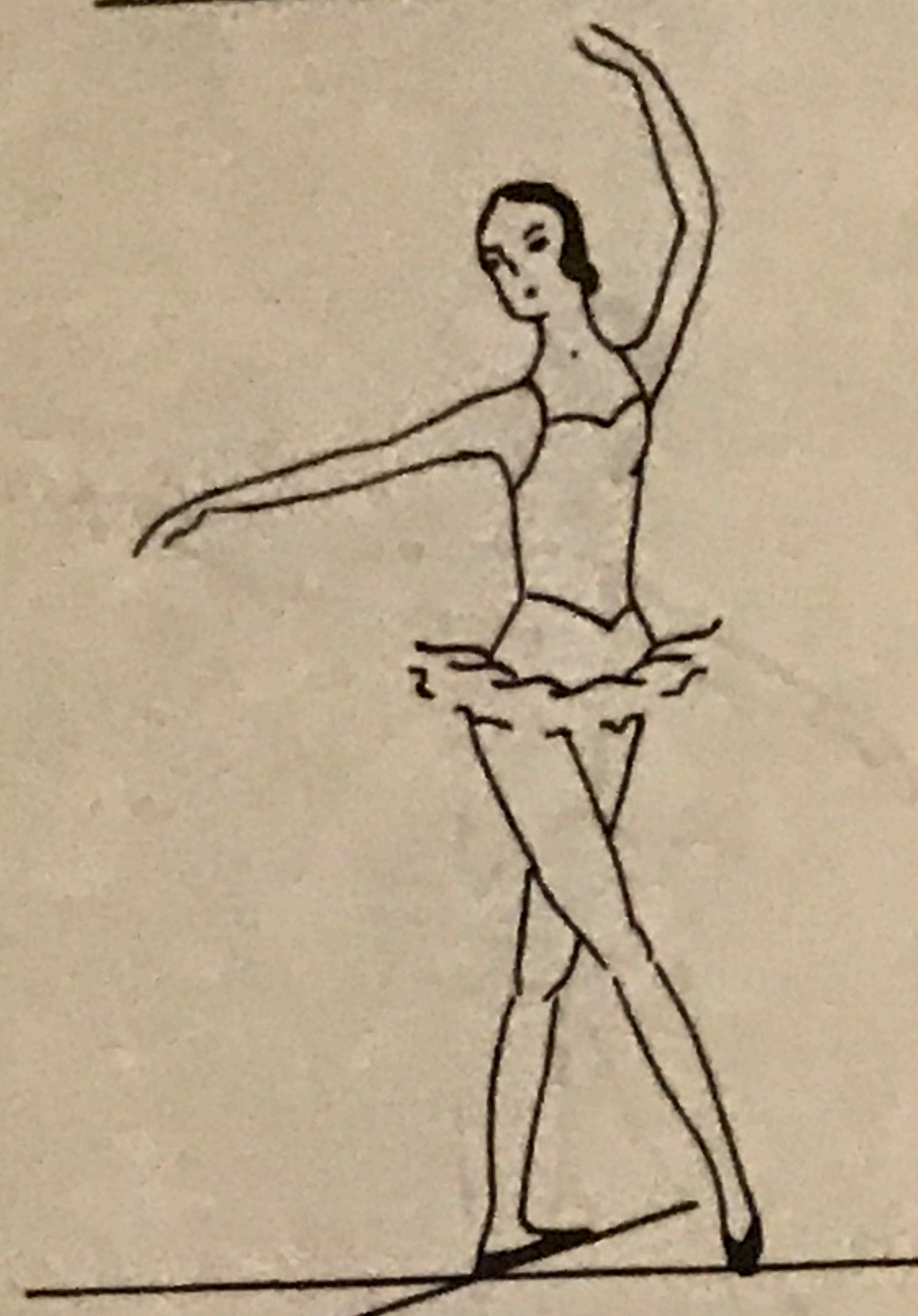
Épaulé.



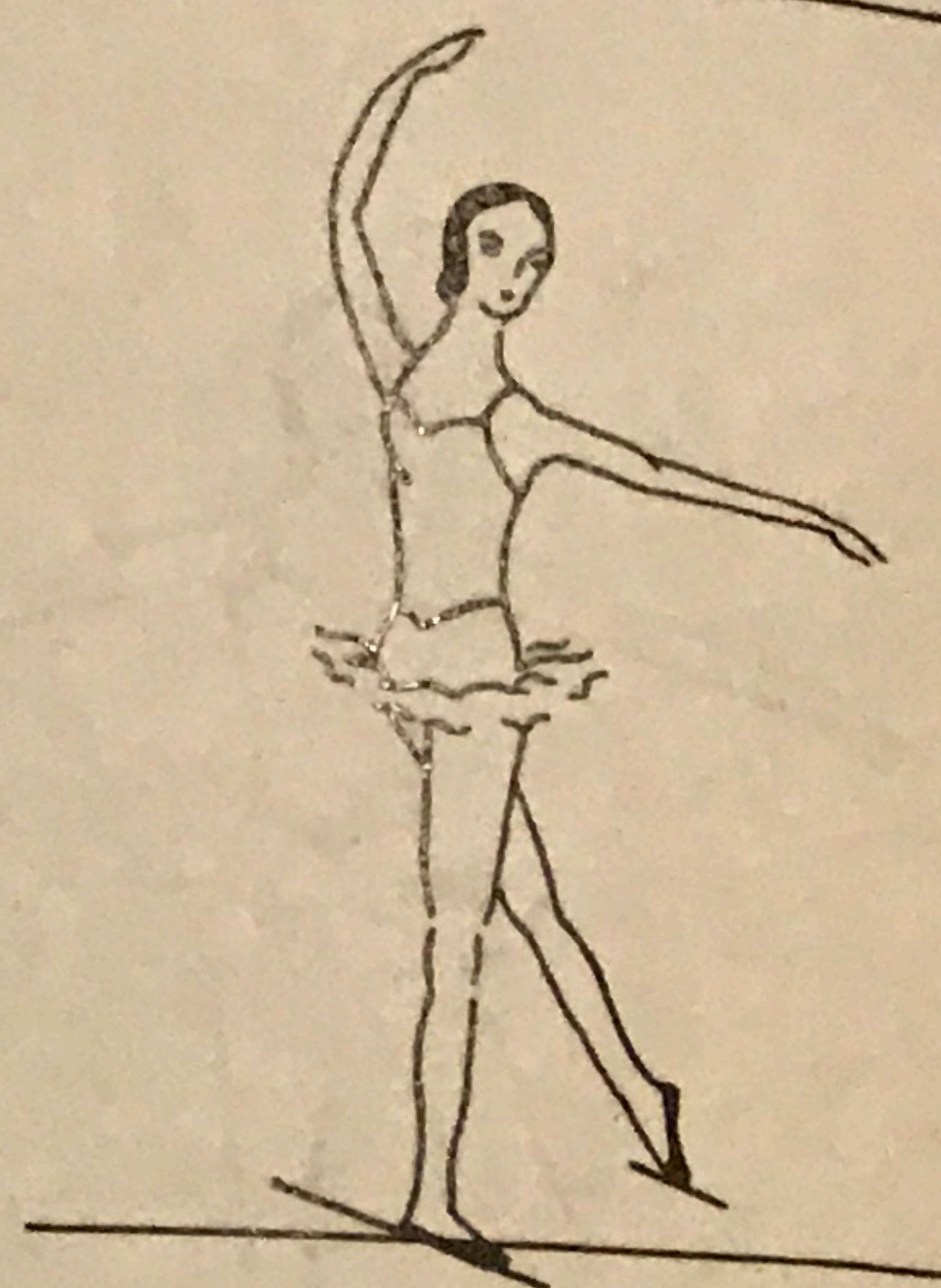
À la quatrième derrière.



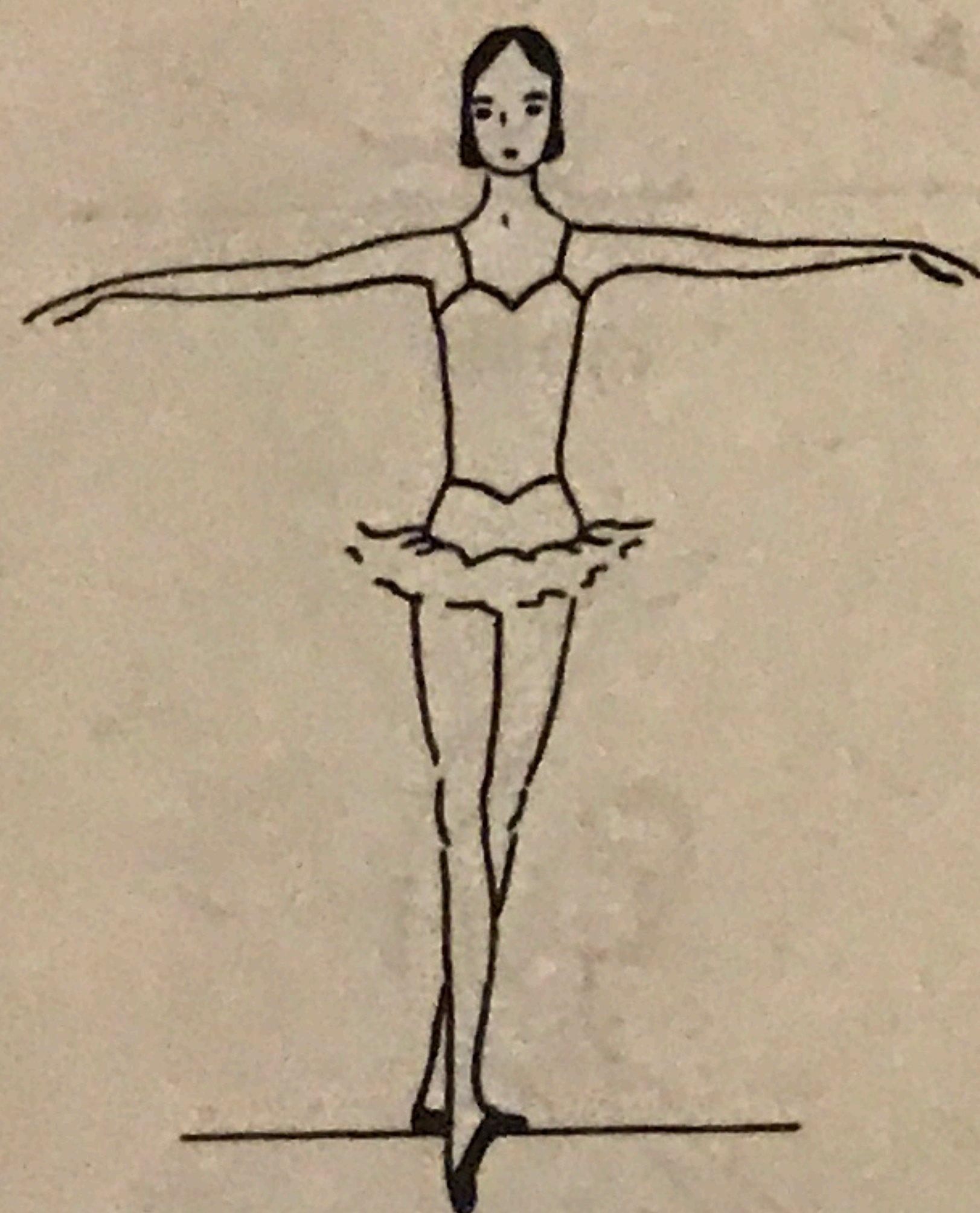
Croisé derrière.



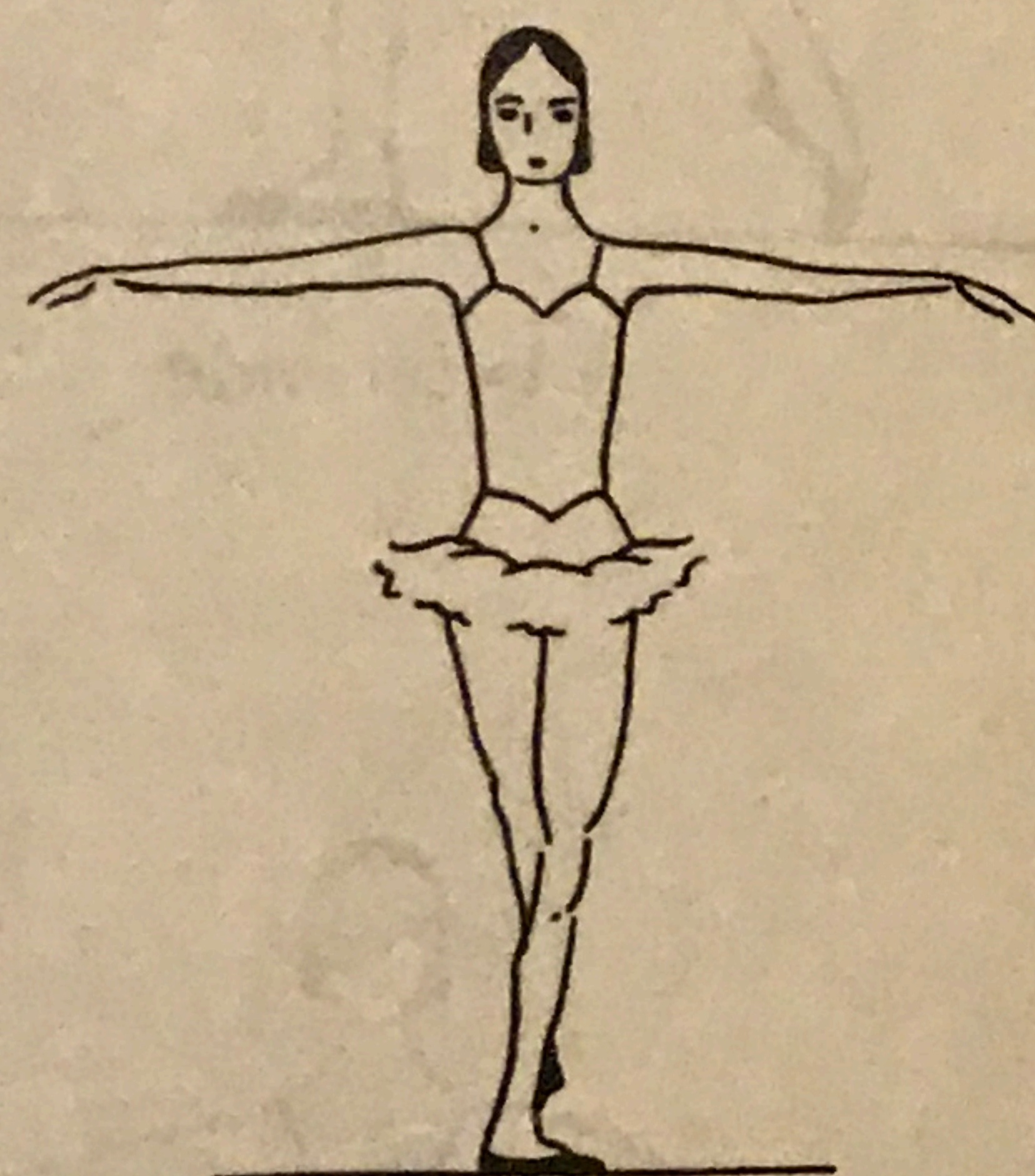
Croisé devant.



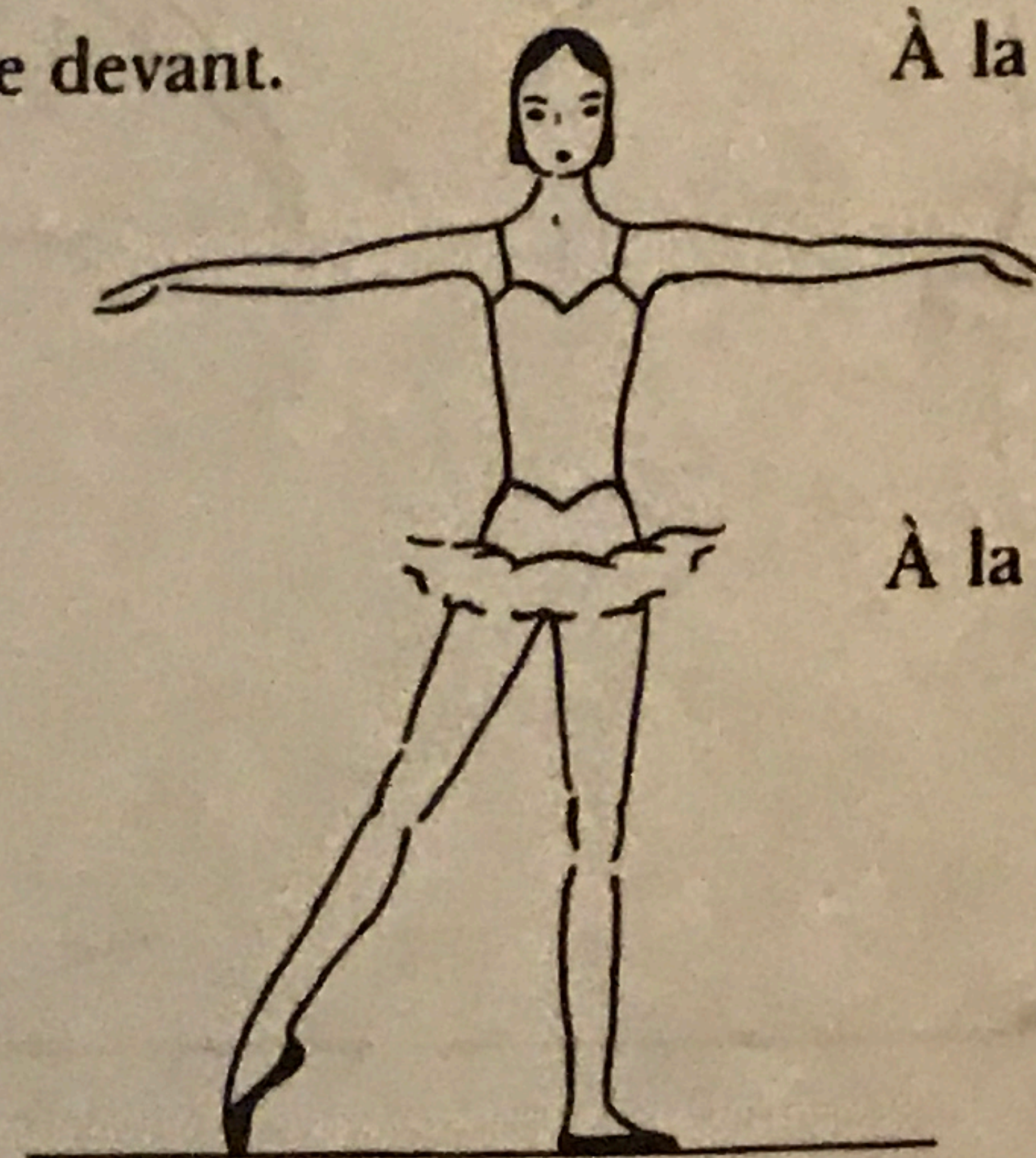
Croisé derrière.



À la quatrième devant.



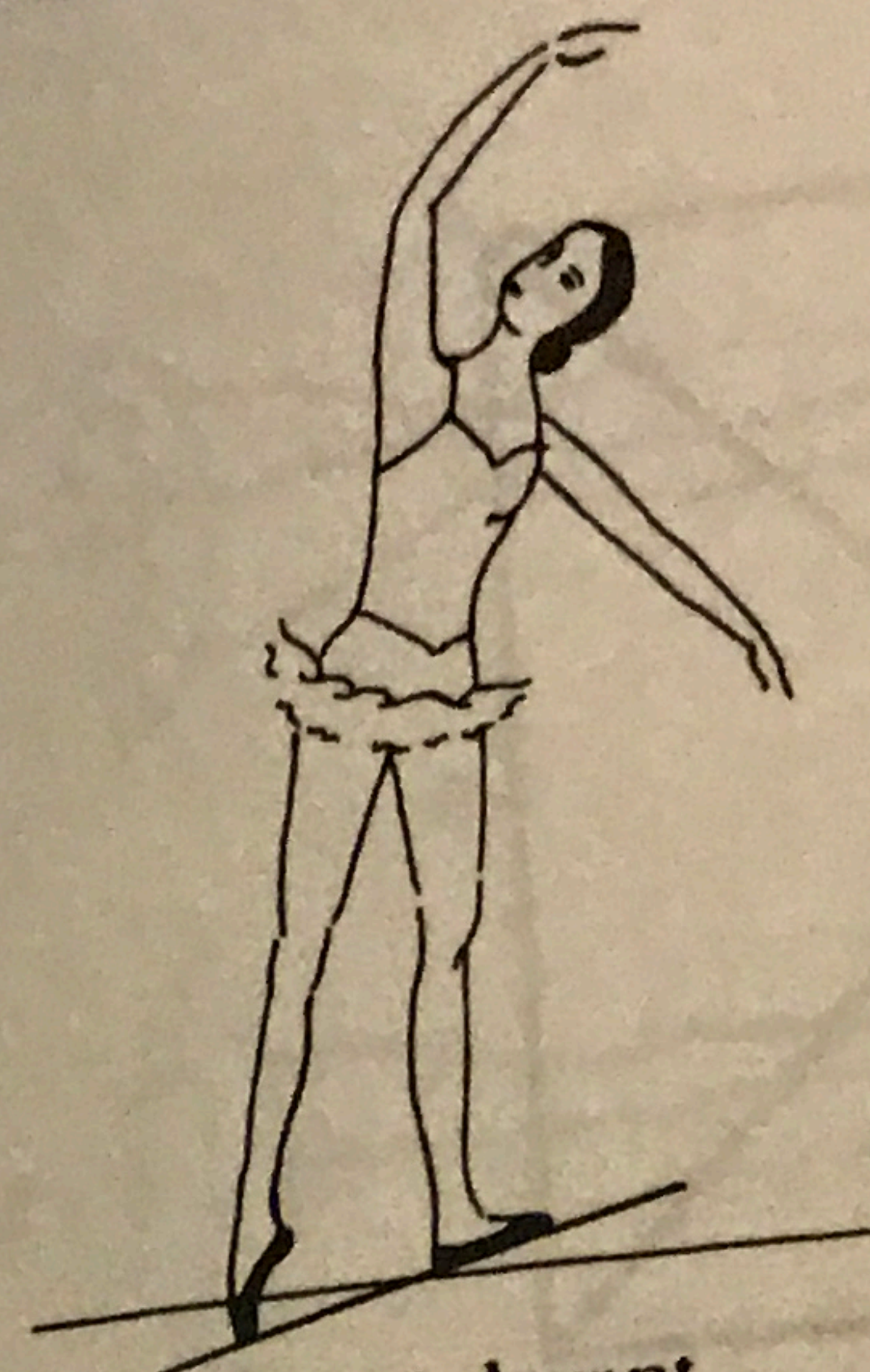
À la quatrième derrière.



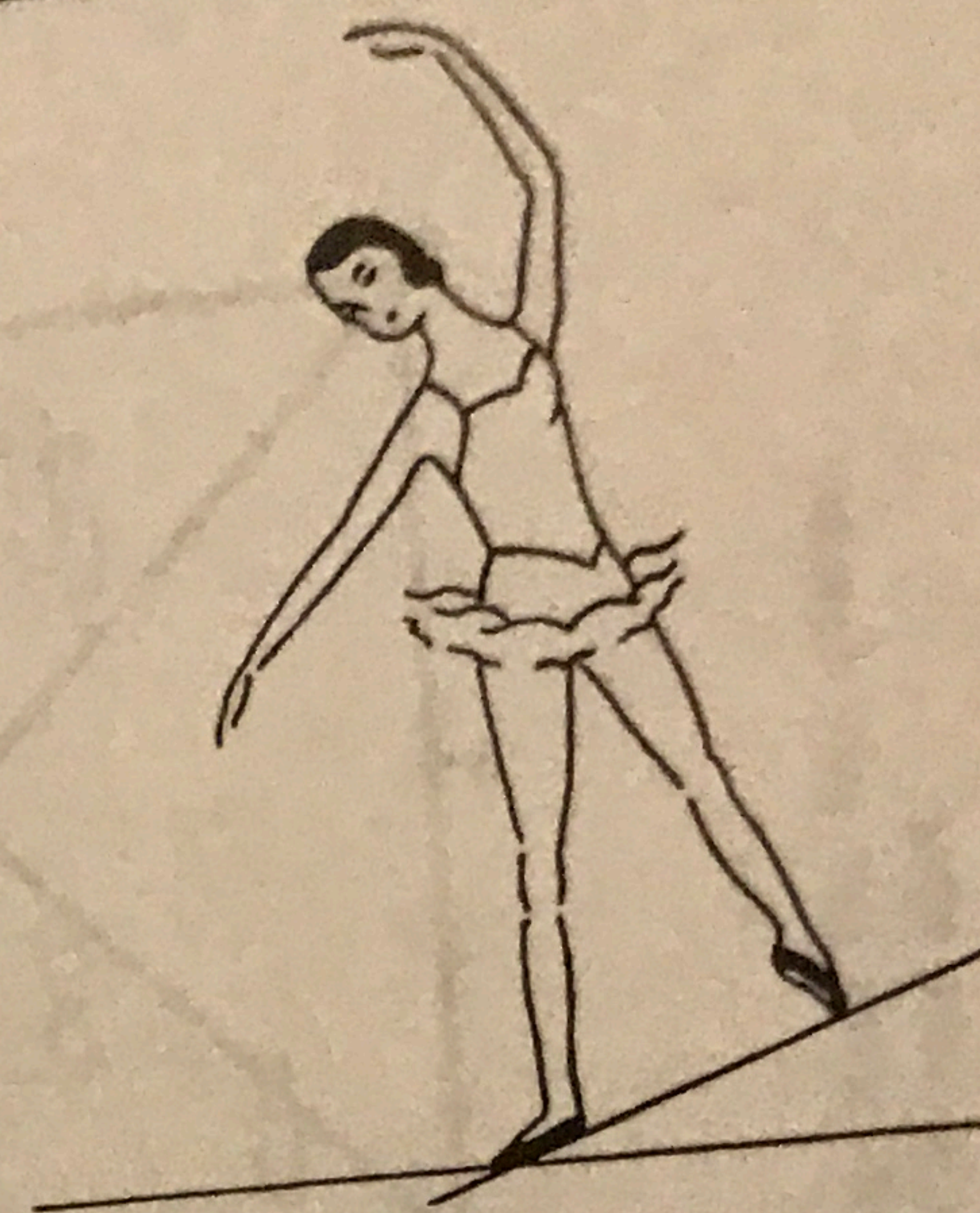
À la seconde.

**BASIC POSITIONS OF THE BODY:
RUSSIAN AND FRENCH SCHOOLS**

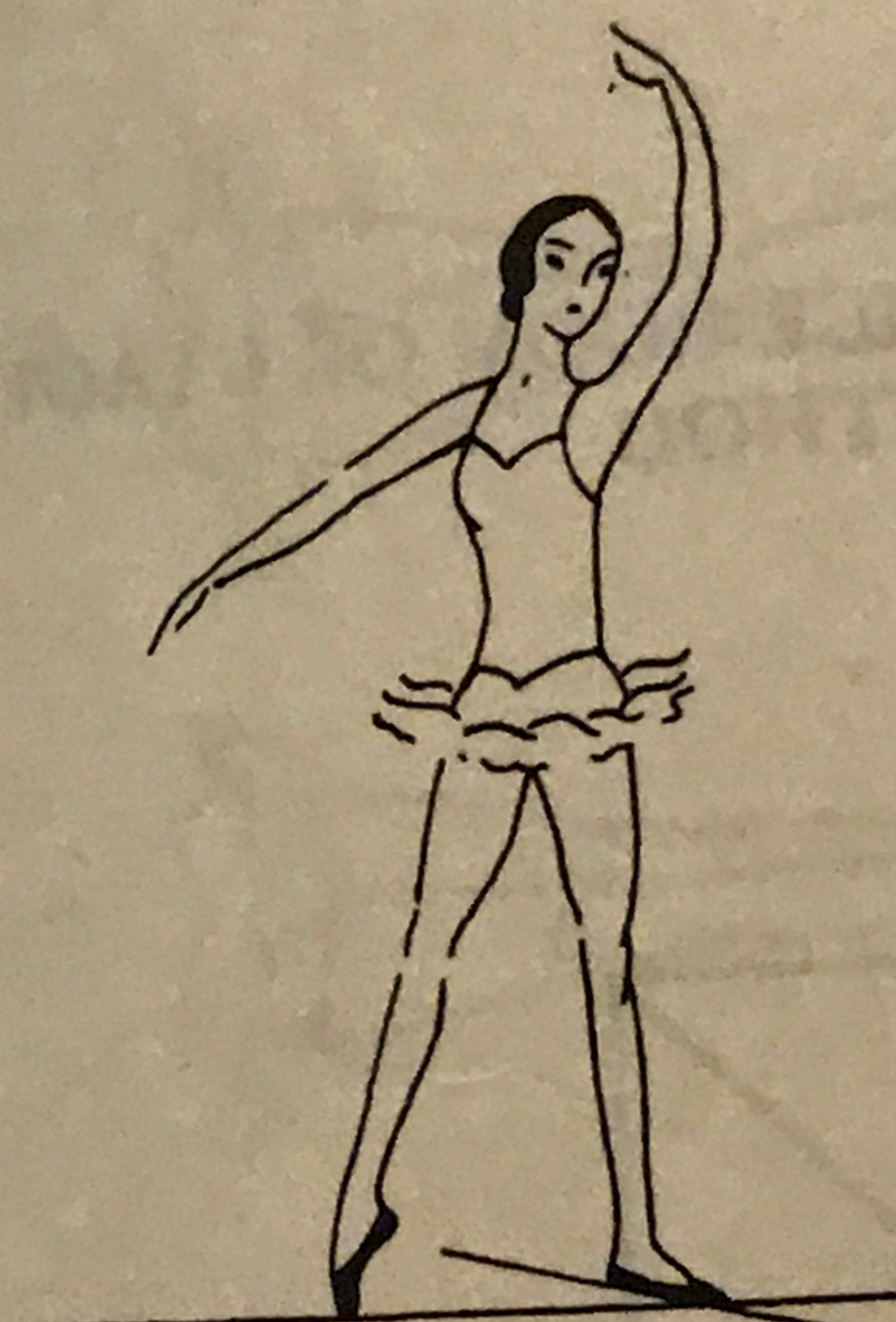
(see p. 91)



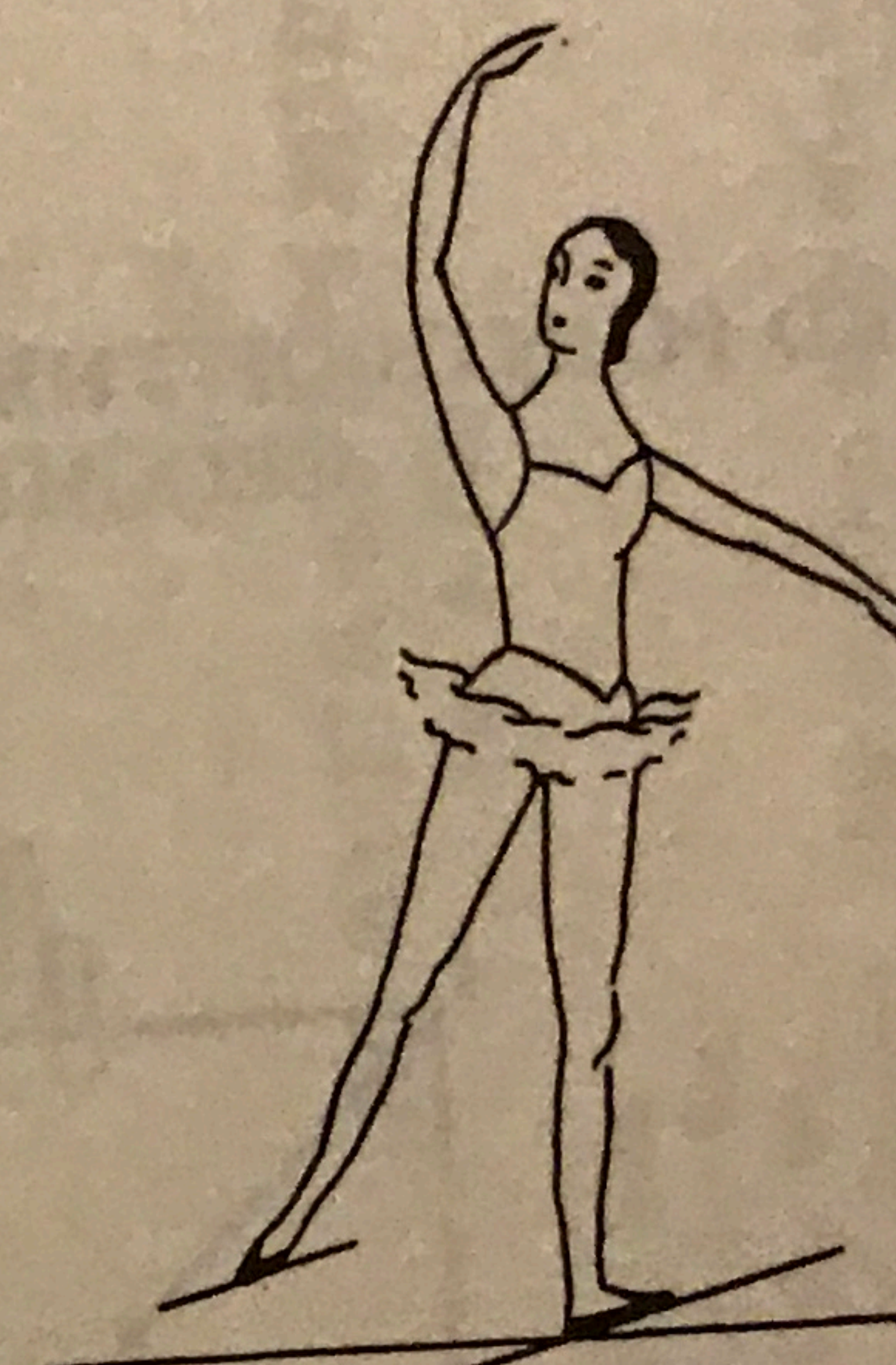
Écarté devant.



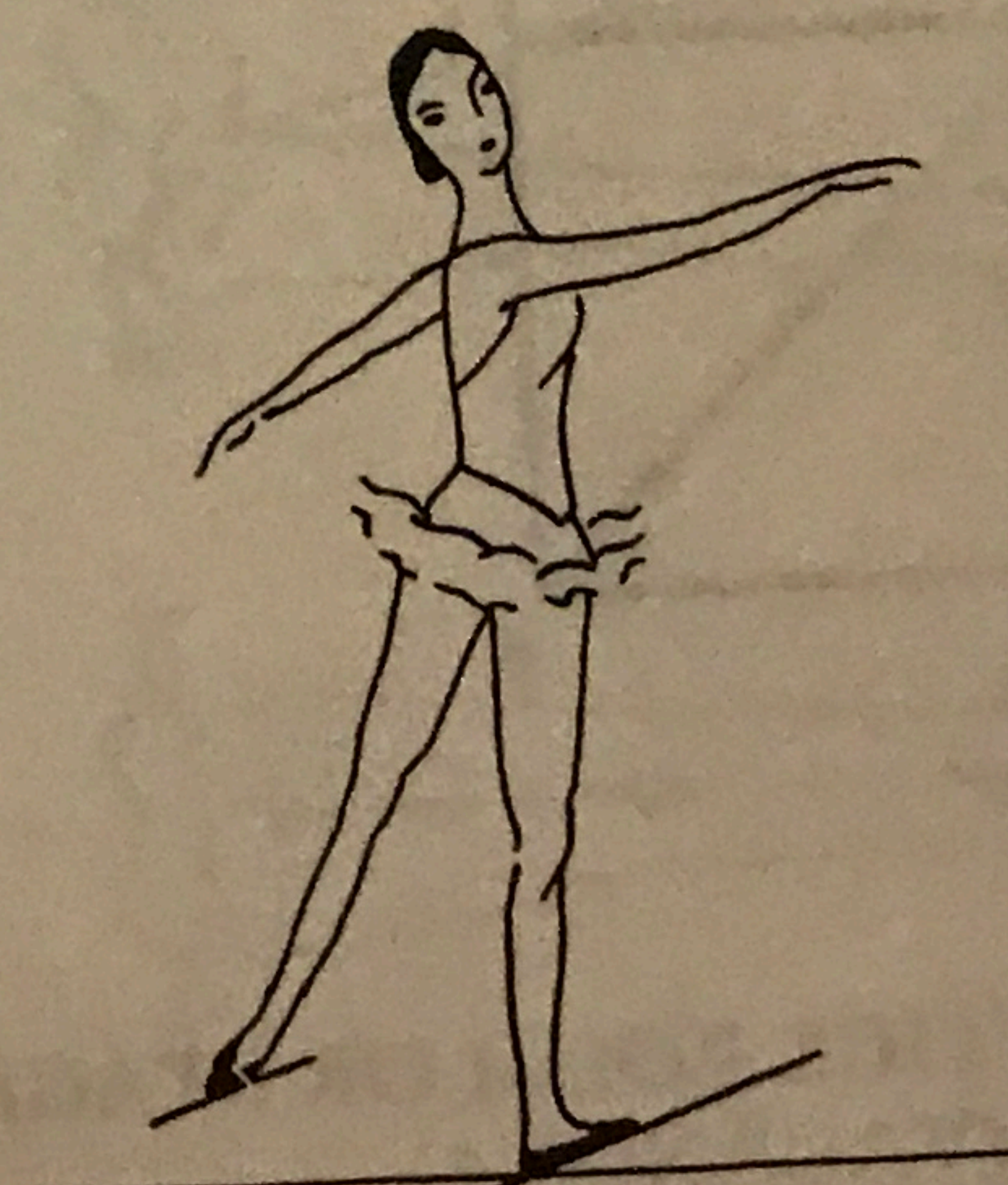
Écarté derrière.



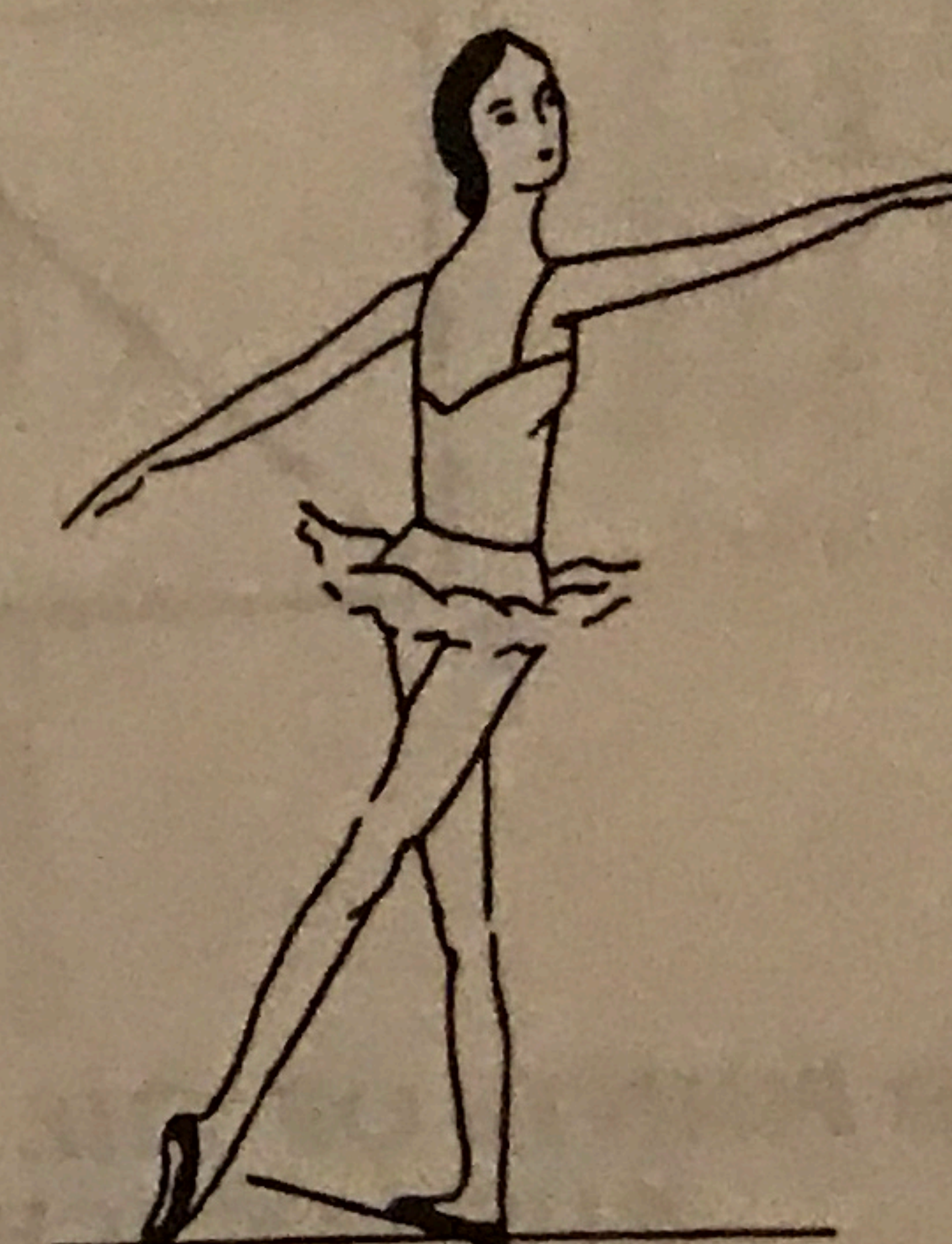
Effacé devant.



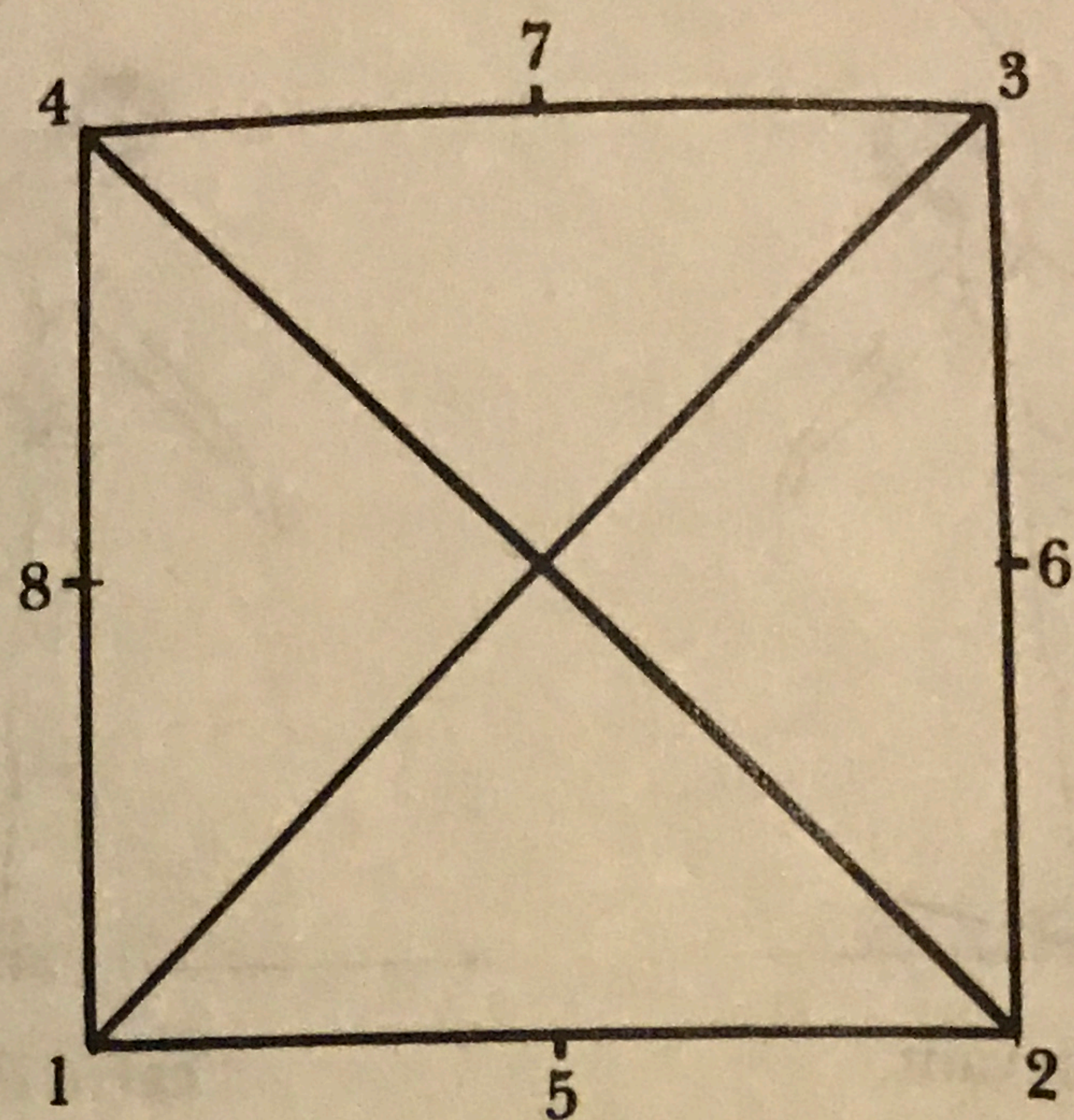
Effacé derrière.



Épaulé devant.



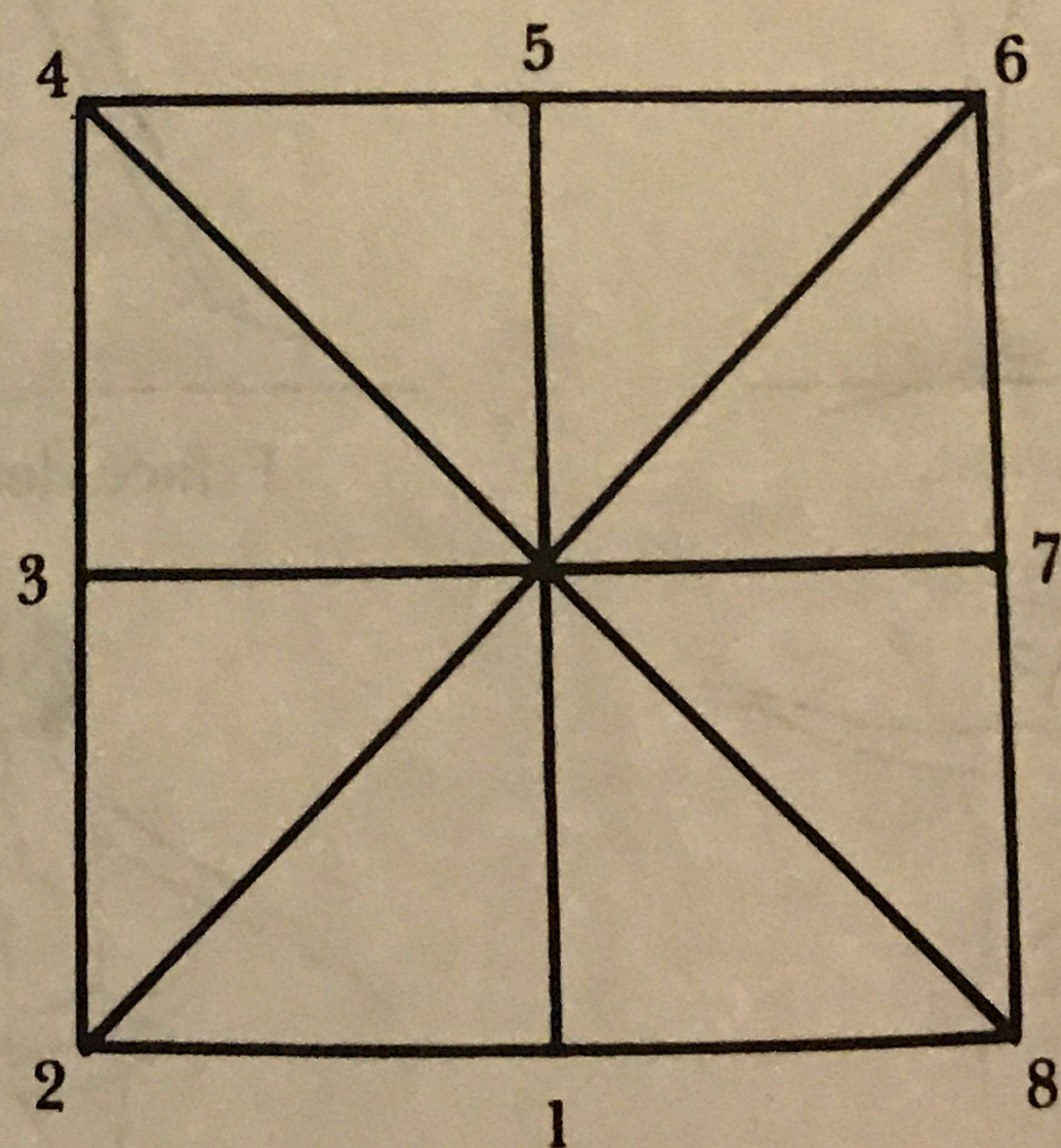
Épaulé derrière.



Audience

**FIXED POINTS OF THE PRACTICE ROOM OR STAGE:
CECCHETTI METHOD**

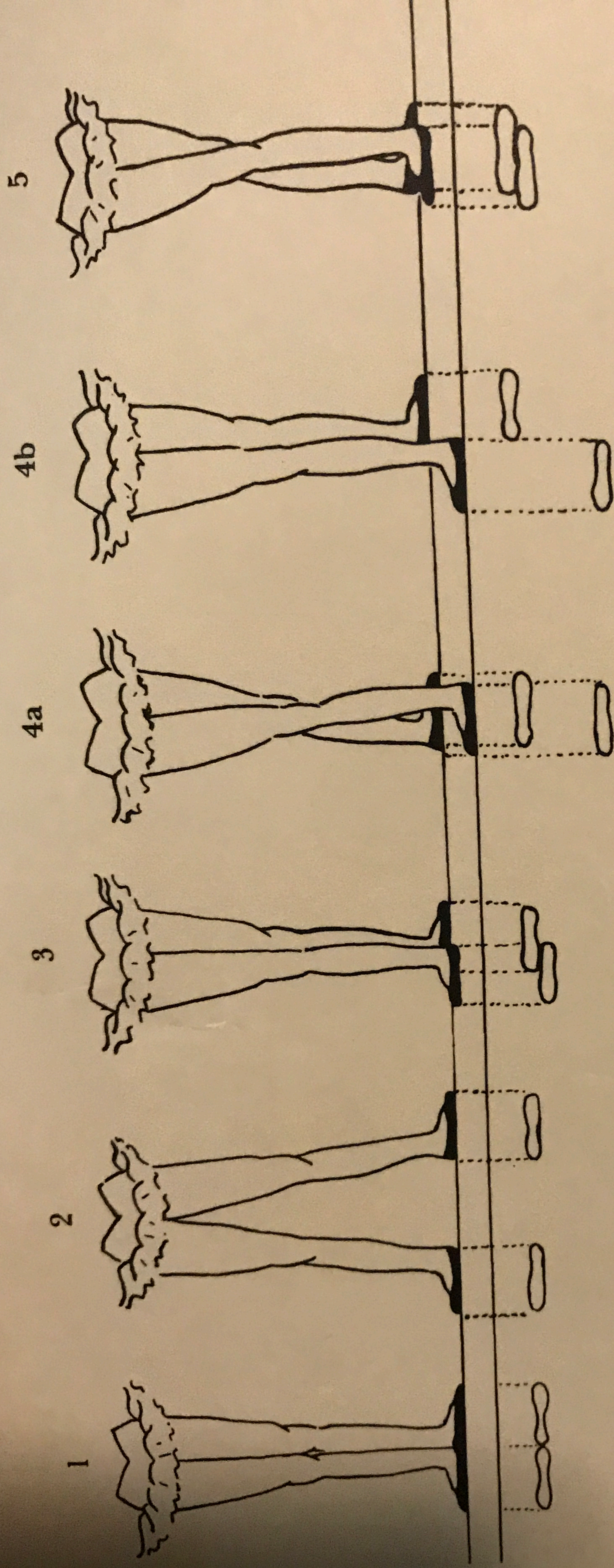
(see p. 52)



Audience

**FIXED POINTS OF THE PRACTICE ROOM OR STAGE:
RUSSIAN SCHOOL (VAGANOVA)**

(see p. 52)



CINQ POSITIONS DES PIEDS

(see p. 82)

1. First position of the feet.
2. Second position of the feet.
3. Third position of the feet.
- 4a. Fourth position of the feet. This position may also be done with the feet placed in the third position, parallel and separated by the length of one foot.
- 4b. Fourth position ouverte of the feet.
5. Fifth position of the feet (Cecchetti). In the Russian and French Schools the feet are completely crossed toe to heel.

A photograph of a pair of white ballet slippers with ribbons, resting on a light-colored wooden floor. The slippers are positioned diagonally, with one shoe in the foreground and the other slightly behind it. A dark rectangular box is superimposed over the center of the image, containing the title text.

**Technical
Manual and
Dictionary of
Classical Ballet**

Gail Grant