

Coulon's hand-book.

Coulon, 1808-
London, Hammond [1852?]

<http://hdl.handle.net/2027/iau.31858028512626>

HathiTrust



www.hathitrust.org

Public Domain, Google-digitized

http://www.hathitrust.org/access_use#pd-google

We have determined this work to be in the public domain, meaning that it is not subject to copyright. Users are free to copy, use, and redistribute the work in part or in whole. It is possible that current copyright holders, heirs or the estate of the authors of individual portions of the work, such as illustrations or photographs, assert copyrights over these portions. Depending on the nature of subsequent use that is made, additional rights may need to be obtained independently of anything we can address. The digital images and OCR of this work were produced by Google, Inc. (indicated by a watermark on each page in the PageTurner). Google requests that the images and OCR not be re-hosted, redistributed or used commercially. The images are provided for educational, scholarly, non-commercial purposes.

1751
.C85
1852.

*The
University
of Iowa
Libraries*

GV1751
C85
1852

iritle - 1-2

UNIVERSITY OF IOWA



3 1858 028 512

3 1858 028 512 626

[illegible]

OCT 23 2000



COULON'S
Hand-Book

NEW EDITION,
CONTAINING
ALL THE LATEST
NEW AND FASHIONABLE
DANCES,

AND ALSO SOME IMPORTANT REMARKS ON
DANCING AND DEPORTMENT.

Dedicated to his Pupils,

BY

Eugene **COULON,**

*Ex-Maitre de Danse to the Royal Family of Holland, and his serene
Highness the Duke of Saxe Weimer.*

LONDON:

PUBLISHED BY A. HAMMOND & Co.,
5, VIGO STREET, REGENT STREET, W.

Sold also by the Author, 5, Bulstrode Street, Cavendish Square.

PRICE ONE SHILLING.

YTIQZVBU STALQ
AQA QO
VQAQBU

TAYLOR & Co., General Steam Printers,

78, Gt. Portland Street, London, W

GV1751
C85
1852

CONTENTS.

	PAGE
PREFACE	viii
The Polka	1
Rules of the Polka	1
Steps of the Polka	2
The New Cotillon	4
Rules of the Cotillon	5
Figures of the Cotillon :	
The First Figure	6
The Pyramid	7
The Two Flowers	8
The Great Round and Pass Under	8
The Cushion	10
The Round	10
The Basket, Ring, and Flower	11
The Two Lines of Six	12
The Coquette	13
The Mirror	14
The Handkerchief	14
The Star	15
The Cards	16
The Double Moulinet	17
The Deceived Lady	18
The Two Chairs	18
The Rounds Multiplied	19

v.

The University of Iowa
LIBRARIES
394688

10 JAN 34 02

Gen 9 Ge. 34 Austin 3.00

CONTENTS.

	Page.
The Lancers	23
The Three Chairs	23
The Lady Play at Dice	24
The Four Corners... ..	25
The Cracker	25
The Flag	26
The Screen	26
The Presents	27
The Polonaise	27
Quadrille Française, or First Set	28
Coulon's Quadrille	30
Mazurka Quadrille	34
Description of the Five Figures of the Mazurka	34
The Lancers	39
The sixteen Lancers	41
The Caledonians	42
Le Prince Impérial Quadrille	44
The Polo Quadrille	48
The Waltz	52
Description of the Waltz	53
The Valse à Trois Temps	54
The Slow Waltz	54
The Valse à Deux Temps	55
La Badenowitch, or Danish Waltz	57
La Coquette	59
The Redowa	59
Le Boston, Valse Américaine	60
The Gallopade	61
The Polka Mazurka	62
The Schottische	62
The Balmoral or Scotch Schottische	63
The Highland Schottische	64
The Varsoviana	64
The Cellarius	66

CONTENTS.

	PAGE.
Scotch Reel	67
Reel of Tullock	68
Sir Roger de Coverley	68
Spanish Dance	70
"Pop goes the Weasel"	71
La Tempête	72
La Boulangère	75
Le Carillon de Dunkerque	76
Norwegian Country Dance	77
Long live the Queen	79
Minuet de la Cour, description and chorography of the ...	80
Remarks on Dancing	85
Position of the Body	86
Remarks on the importance of practice	86
Exercises with the Pole	88
Exercises with two Poles	91
Exercises of the Arms	92
Exercises with Dumb-bells	94
Exercises with two Elastics... ..	96
Walking, Running, and Jumping Exercises	96
Conclusion	97

PREFACE.

THE appearance of a New Edition of Coulon's Hand-Book of Dancing gives the Author an opportunity of expressing his sense of the kind appreciation which has been extended to the already numerous editions of the work.

No trouble has been spared to render this the most complete book on the subject, full descriptions of all the new dances down to the present time being included, and particular attention being paid to the important subject of DEPORTMENT, a point so essential in order that properly graduated exercises be provided for the young—fitted not only to promote health, but to give grace and elegance to their movements and perfect their entire deportment.

It may not be without interest to our readers to give a short sketch of the life of Coulon.

PREFACE. .

His father, Jean François Coulon, was the greatest and most celebrated professor of dancing known in France. His academy for the stage was the *Pepinière* (nursery) for the most eminent artistes throughout Europe, and his academy for the drawing-room was also held in high reputation. It was the resort no less of strangers of distinction than of professors visiting Paris for the purpose of benefitting by the talent of this master.

The father, died in the year 1836 leaving two sons. The elder of these, Antoine Louis, was one of the first opera dancers in France and England, and for many years filled the important office of manager of the dancing at Her Majesty's Theatre.

The second son, Eugene, (the author of this work,) is well-known in England by his introduction of the Polka, the Mazurka, the Redowa, &c. He was originally intended for the stage, but ill health obliged him to relinquish the higher and more interesting branch of his art, for the less arduous but perhaps not less useful one, of

PREFACE.

private teacher. An advantageous opening was made for him at the Hague as professor to the royal family of the Prince of Orange, after which he was persuaded by his brother, who was at that time residing in London, to join him. There he soon succeeded in establishing himself permanently in the position which his talents and superior training so eminently qualified him to fill.

COULON'S

HAND-BOOK,

THE POLKA.

All the violent gestures that characterised the Polka on its first appearance in France and England, have been abolished; the promenade by hand, and changing arms, the heel and toe, or double step, all these, which are very suitable perhaps for a national dance, or to express the rude mirth of the peasantry, have been substituted by a movement more in accordance with the rules of good taste, and more congenial to the quiet refinement of a ball-room. What this movement really is, and what are the rules for acquiring it, form part of the object which the author of this little volume has in view.

RULES FOR THE POLKA.

The gentleman has to hold his partner as in the Waltz (see the position of the Waltz, page 52).

COULON'S HAND-BOOK.

There is no rule respecting the direction in which the Polka should be performed. This is left to the option of the individual. It may be danced to the right or to the left in turning, and backwards or forwards, likewise in turning; or in cases where there is not sufficient space to proceed, the Polka step and position may be preserved in making a kind of *balancé* or set. It is the part of the gentleman to guide the lady, and a good dancer is easily discerned by the skill which he shews in regulating his step and guiding his partner, so as to avoid other couples. In a room where four inferior couples would be limited for space, twenty good couples would dance with great ease.

THE POLKA STEP.

There are only three steps in the Polka, which are all jumped, and occupy one bar of music, the fourth interval being only a repose to give time to prepare for the next foot.

To begin, the foot is raised a little behind, the gentleman using his left, the lady her right foot. The gentleman then, for the first step, springs

THE POLKA.

lightly on the right foot, and almost simultaneously slides the left foot to the side, finishing on both feet, with the knees bent. For the second step he makes a *jetté* with the right foot, which brings the left foot extended to the left, and raised a little from the ground; for the third step he makes a *jetté* before with the left foot, and finishes with the right foot up, a little behind. Then, without stopping, he bends on the left foot, in order to employ the fourth interval of the bar, and proceeds in the same manner with the right foot. The lady does the same, only, as I have mentioned, beginning with the right foot.

This description of the Polka step may be danced either in the right or to the left. But when it is desired to go forward or backward, as well as in turning, it must be observed that the first step is taken backwards or forwards in the direction that is required.

The musical rhythm of the Polka may be explained thus :



COULON'S HAND-BOOK.

THE NEW COTILLON.

The Cotillon is a dance that was known upwards of fifty years ago. It was danced by eight persons, like the French Quadrille, which, perhaps, owes its derivation to it. The new Cotillon was introduced in Germany and Russia some years ago, but bears no resemblance whatever to the old or original Cotillon. It is danced in Germany with the Waltz step, and recently in Russia it has been introduced with the Mazurka step. But since the appearance of the Polka, the Polka Cotillon has eclipsed all former ones. I do not say in great balls of ceremony, *faute de s'entendre* (as I shall explain), but there is not a *soirée d'intimes*, where it is not adopted in preference to any other.

As the Polka Cotillon, therefore, is so much the mode, some remarks will be here given that will be found both necessary and useful.

THE NEW COTILLON.

RULES FOR THE COTILLON.*

The Cotillon may be danced with the step of either the Waltz, the Polka, the Mazurka, the Valse à Deux Temps, or the Valse à Trois Temps, by an unlimited number of persons. When possible, chairs should be placed for the dancers round the room.

Each gentleman places his partner on his right hand. There is no rule that any particular figure shall be danced, nor is it intended that the figures here explained shall be danced in rotation. The selection is left to the determination of the leading couple who commence the figure, which the other couples repeat in succession. In large parties of twenty-four or thirty couples, it is customary for two or more couples to perform the same figure at the same time, otherwise, the Cotillon might be tedious by its length.

To preserve the regularity of the dance the same seat or place should be maintained by each individual throughout.

* Explanation of the signs:—Gentleman  Lady 
Give hands..... Figures——.....

COULON'S HAND-BOOK.

It must be well understood that in selecting partners for the figures hereafter explained, no previous introduction between the parties is requisite. It is only necessary to present the hand to the lady or gentleman who is chosen to make up the figure, for them to rise immediately.

One great interest of these figures is, that their constant variety enables each gentleman to dance with almost every lady.

The first couple start with the Polka or Valse, and they are immediately followed by all the other couples. After one round the places are resumed, and what may be called the first figure is begun.

FIRST FIGURE.

The leader selects two ladies, and his partner selects two gentlemen thus :



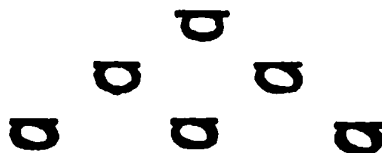
They advance, and each gentleman takes the lady opposite to him, and dances once or twice

THE NEW COTILLON.

round the room with her, after which they return to their places. The next couple do the same, and if, as I observed before, the Cotillon be a large one, two or more couples begin at the same time.

THE PYRAMID.

The first three couples begin with the Polka or Waltz round the room. The three ladies choose three other ladies, and the six place themselves thus :



The three gentlemen then select three other gentlemen and holding each others hands pass in *sigzag* form between the ladies ; when on a signal given by the leader, each gentleman takes one of the ladies standing, and dances the Polka with her. When they have resumed their seats the other three couples repeat the same figure, and so on till all the couples have danced it.

COULON'S HAND-BOOK.

THE TWO FLOWERS.

The leader takes two ladies and asks them each to name a flower. He then presents them to one of the gentlemen desiring him to say which flower he prefers. When the gentleman has made his choice, he is presented to the lady, the name of whose flower he guessed, he dances with her, and the leader dances with the other lady round the room. The other couples perform the same figure in their turn.

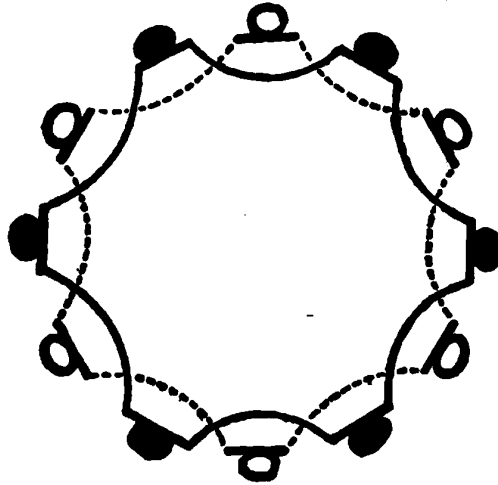
THE GREAT ROUND AND PASS UNDER.

The first three couples dance one or two rounds of the Polka or Waltz, after which each lady selects a gentleman from among those seated, and each gentleman selects in like manner a lady. The six couples dance a round or two, after which they form a circle holding hands.

They twice advance and retire, the second time the gentlemen take each other's hands in a circle, the ladies likewise holding hands below the gentle-

THE NEW COTILLON.

men's thus :



They dance in a circle once round to the left, when the leader breaks the circle, and falling backwards, they form a line, still holding hands.

The gentlemen then raise their arms for the ladies to pass under, which they do, and advance followed by the gentlemen to the end of the room, when the ladies turn half round and dance the Polka with the gentlemen facing them. When these couples have resumed their places the other couples repeat the same figure, and so on for the rest.

COULON'S HAND-BOOK.

THE CUSHION.

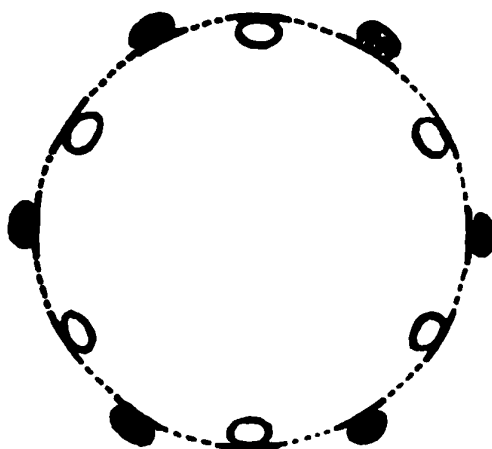
The first lady presents a cushion to a gentleman, on which he is to kneel. If she wishes to dance with him, she allows him to kneel, but if not she takes it away quickly and presents it to another, and so on, until she selects one with whom she dances, leaving the cushion meanwhile on the floor for the lady who follows her.

THE ROUND.

The first three couples begin with the Polka or Valse. After two or three rounds each gentleman takes another gentleman, and each lady takes another lady. The ladies place themselves back to back in a circle, and the gentlemen face them,

THE NEW COTILLON.

joining hands to form a larger circle thus :



So placed, they advance and retire twice, making the round larger and smaller, after which, each gentleman dances the Polka with the lady on his right hand, and so on for the other couples.

THE BASKET, RING & FLOWER.

The first couple waltz round the room, the gentleman holding in his right hand a basket containing a ring and a flower. After dancing one or two rounds he presents the basket to his partner and returns to his place. The lady gives the basket to one gentleman, the ring to another, and the flower to a third. The gentleman who receives the basket must dance alone, holding it in his hand. Sometimes a glass of wine or water is held

COULON'S HAND-BOOK.

instead of the basket, and the gentleman in dancing alone, must not drop any water or wine. The one who has the ring may choose a lady to dance with him, and the one who has the flower is to dance with the lady who presented it to him thus :



When they have danced several times round the room, they resume their seats, and the next couples continue.

THE TWO LINES OF SIX.

The first couple lead off with the Polka, the gentleman then chooses five other gentlemen, and the lady five other ladies, who all place themselves facing and holding hands. The gentlemen then advance with the Polka during four bars, and

THE NEW COTILLON.

retire during four bars, after which the ladies advance four bars, turn half round and go forward followed by the gentlemen. They turn half round again, and each lady dances with the gentleman who is behind her. When they have resumed their places the next couples begin.

THE COQUETTE.

The first couple dance a few rounds of the Polka or Valse, after which the gentleman leads his lady to a chair placed in the centre of the room, and presents a gentleman to her to dance with. If she declines him, he has to stand behind her thus :



And she is presented to another by her partner until she accepts one with whom she

COULON'S HAND-BOOK.

dances several rounds. The rejected partners return to their seats. And so on for the next couples.

THE MIRROR.

The first gentleman places his partner on a chair in the centre of the room, and gives her a mirror to hold. Then all the gentlemen pass one after the other behind her chair and show themselves to her in the mirror, which she wipes with her handkerchief when she does not accept the one she sees. When the favoured one presents himself, she rises and dances round the room with him ; leaving the mirror on the chair. The same for the rest.

THE HANDKERCHIEF.

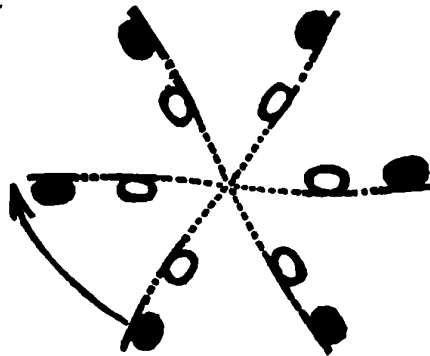
The first couple begin with the Polka or Valse. The lady then remains in the centre of the room, when the gentleman takes five other gentlemen with him, who form a circle round the lady. She throws her handkerchief in the air, and the gentleman who is near enough to catch it becomes her partner. The other gentlemen return to their

THE NEW COTILLON.

places. The remaining couples perform the same figure.

THE STAR.

The first three couples commence with the Polka. The ladies select three other gentlemen and the gentlemen three other ladies. The six ladies place themselves in a *moulinet* right hands in the centre, giving the left hands to the gentlemen, and all turn thus :

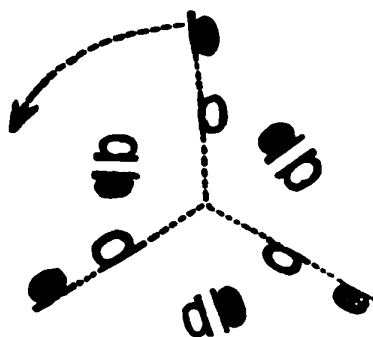


Three of the ladies hold their hands a little above those of the other three.

At a given signal the three ladies who hold their hands above, leave the centre and dance with their partners in the narrow space between each lady and gentleman. Meanwhile the three

COULON'S HAND-BOOK.

other couples continue to turn slowly one way and the other, still keeping in the centre of the star, changing from right hands to left thus :



After repeating this two or three times they finish with a round of the Polka, and return to their places. The same to be repeated by the rest.

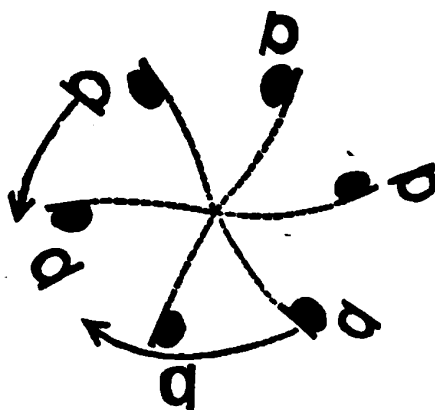
THE CARDS.

The leading couple begin with the Polka. The gentleman selects three knaves from a pack of cards, which he gives to three gentlemen, and the lady selects three queens which she presents to three ladies. Each of the three gentlemen then finds the lady who has the queen of his suit, and dances with her. The other couples do the same.

THE NEW COTILLON.

THE DOUBLE MOULINET.

Three couples commence with the Polka or Valse. Each lady then selects another gentleman and each gentleman another lady, (from those seated). The ladies join right hands in *moulinet* (or hands across,) giving the left to their partners. They all turn. At a signal the gentlemen pass their partners before them and take their places in the *moulinet*, and the ladies turn round the gentlemen on the other side thus :



Then when they meet their partners, the gentleman gives his left hand to the lady, who also gives her left hand, and they again turn hands across in *moulinet*, during which the gentlemen take their places outside. They repeat this each

COULON'S HAND-BOOK.

time they meet their partners, after which they return to their places in dancing either the Polka or Valse. The same for the remaining couples.

THE DECEIVED LADY.

The first couples commence with the Mazurka. The gentleman then asks the lady to dance with him. If when she rises, he does not intend to accept her, he turns away and asks another lady, and so on until he has made choice of one with whom he dances, leaving his own partner to dance with the partner of the lady he is engaged with. When they have danced several rounds they resume their seats, and the next couple commence.

THE TWO CHAIRS.

The first two couples commence with the Polka or Waltz. One of the gentlemen sits on one of the two chairs that are placed back to back in the centre of the room, and the lady of the other couple seats herself in the other chair. Then the gentleman partner of the seated lady selects two

THE NEW COTILLON.

ladies, and the lady partner of the seated gentleman selects two gentlemen. These latter are presented to the lady seated on the chair thus :



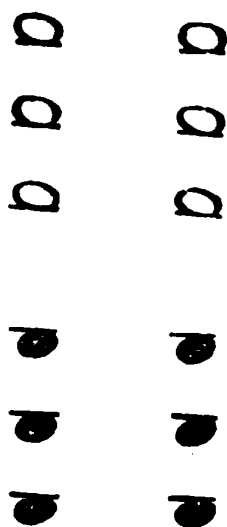
She chooses one with whom she dances, and the one who is left dances with the lady who presented him. The same is repeated by the gentleman, after which they all dance a few rounds and return to their seats, and the other couples begin.

THE ROUNDS MULTIPLIED.

Three couples commence with the Polka or Valse. Each lady takes another lady, and each

COULON'S HAND-BOOK.

gentleman takes another gentleman, and place themselves thus :

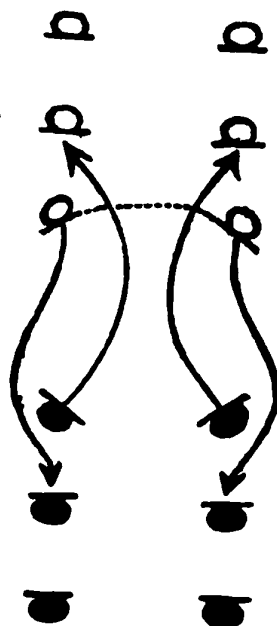


The first two gentlemen and ladies then give hands round and turn one round to the left, after

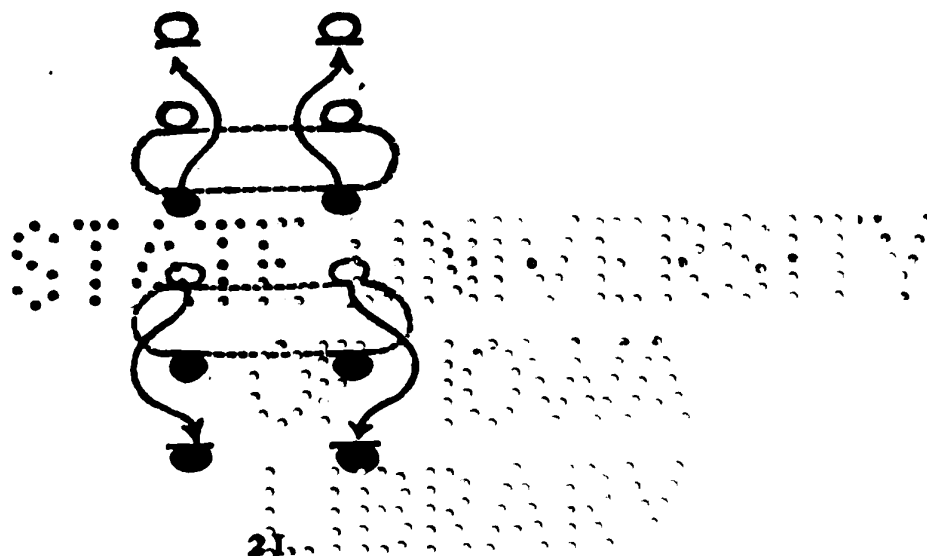
THE NEW COTILLON.

394688

which the two gentlemen pass under the ladies arms thus :

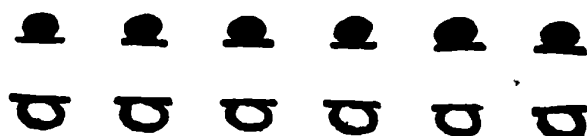


The same figure is repeated with the next two ladies, and the first two ladies repeat with the next two gentlemen thus :

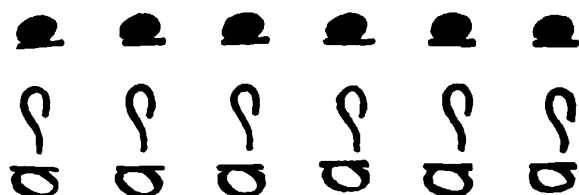


COULON'S HAND-BOOK.

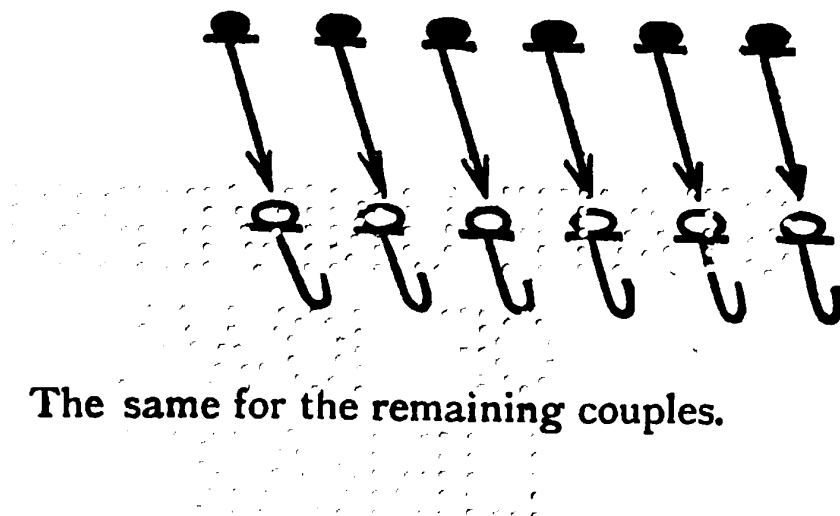
They again repeat this figure and finish in a line thus :



The ladies advance and turn half round and arrive thus :



They then advance and turn half round to meet, and dance with the gentlemen who have been following them thus :



The same for the remaining couples.

THE NEW COTILLON.

THE LANCERS.

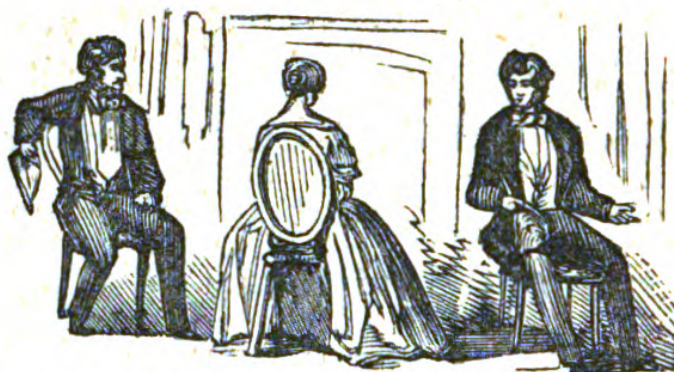
Place two chairs at the end of the room. The whole party, following each other, dance the Polka or Valse, passing between the two chairs, at which point the lady and gentleman separate, the one passing before the chair on the left, the other before the chair on the right, when they dance singly, forming two lines to the other end of the room, when the partners meet and dance together down again.

THE THREE CHAIRS. ✓

The leading couple dance several rounds of the Polka or Valse. The gentleman then seats his partner on the middle chair of three that are placed in the centre of the room, after which he selects two gentlemen who occupy the other two

COULON'S HAND-BOOK.

chairs thus :



And he returns to his place. The lady chooses one of the two gentlemen and dances with him, the other gentleman remains sitting in the middle of the room. The next couple begins immediately, while the former one is dancing. It will be understood that only one gentleman will be required to fill the vacant chair after the first time. If the same gentleman remains sitting for some length of time, one of the ladies who is not engaged with the figure, may relieve the monotony and dance with him.

THE LADY'S PLAY AT DICE.

Place a chair in the centre of the room ; two large dice made of paste board must be provided.

The leading gentleman conducts his partner

THE NEW COTILLON.

to the chair. Then he asks a gentleman to join him, they each throw a dice on the ground, and he who has the highest number dances with the lady; the other gentleman resumes his place. This is to be repeated by every couple.

THE FOUR CORNERS. ✓

The leading lady selects three ladies, and the four place themselves one at each corner of the the room. The gentleman selects five gentlemen, and they take hold of each other forming a ring round one of the ladies in the corner, who is to choose one of the six gentlemen and dance with him; the remaining five gentlemen repeat the same figure at the next corner, and so on for the remaining two ladies. The two gentlemen who have no partner to dance with resume their places. This is to be repeated by every one.

THE CRACKERS.

The leading lady and gentleman each presents a cracker to a gentleman and a lady, and dances with him or her, after having made the cracker explode. This is to be repeated by every one.

COULON'S HAND-BOOK.

THE FLAG (OR BOWS).

Small Flags (or Bows) with pins attached are provided and placed in a basket. Each lady or gentleman who wishes to join in the dance, takes one of the Flags (or Bows), and offers it to the partner that he or she wishes to dance with, and pins it on his or her sleeve. The lady or gentleman who has the most Flags (or Bows) is generally supposed to be the best dancer or the greatest favorite of the party.

THE SCREEN.

A large screen of tissue paper about six feet high must be provided. It is to be held by two gentlemen, one on each side.

The ladies stand in a row on one side, and the gentlemen on the other, being separated by the screen. The gentlemen then perforate the tissue paper with one finger, and the ladies choose their partner by each taking one of the fingers. When they have made their choice, at a given signal, the gentlemen pass through the screen and dance with the ladies.

THE POLONAISE.

N.B.—If this figure is to be repeated a new screen must be provided.

THE PRESENTS.

Some gentlemen provide themselves with presents, such as bouquets, ribbons or bracelets, and offer them to the ladies they invite to dance. This figure is very much approved by the ladies.

N.B. Only 25 figures are explained here, but many more may be arranged from these.

—: o :—

THE POLONAISE

Is usually played as an introduction to State or Fancy Dress Balls, its object being to exhibit the various costumes and toilets. Each gentleman gives his hand to a lady, and all march in procession through the rooms.

COULON'S HAND-BOOK.
QUADRILLE FRANCAIS;
OR,
FIRST SET.

PRELIMINARY REMARKS.

Le Pantalon is performed twice, first by the top and bottom couples, and afterwards by the side couples.

L'Etè and *la Poule* are each danced four times. There is no fixed rule as to which lady begins.

La Trenis and *La Pastourelle* are likewise performed four times. Each couple at the top and bottom begins alternately. *La Trenis* and *La Pastourelle* are both No. 4, only one is usually introduced in a Quadrille.

La finale is performed four times.

EXPLANATION OF THE FIRST SET.

I. *Le Pantalon*—right and left, set and turn partners, ladies chain, half promenade, and half right and left.

QUADRILLE FRANCAIS.

II. *L'Etè*—Lady and opposite gentleman advance and retire twice, cross over, advance and retire, re-cross, while partners set, and turn partners.

III. *La Poule*—Lady and opposite gentleman cross over, giving right hands, and re-cross giving left hands. Four in a line set, half promenade, advance and retire twice, four advance and retire, half right and left.

IV. *La Trènis*—First couple advances and retires, advances again, the gentleman leaving his lady on the left of the gentleman opposite, and retiring; the two ladies then cross over, and the gentleman crosses between them, the ladies and gentleman recross to their places, set and turn partners.

IV. *La Pastourelle*—First couple advances and retires, advances again, the gentleman leaving his partner on the left side of the opposite gentleman and retiring,* the three then advance and retire

* No. 4. New Pastourelle—The last part of this figure has been changed, and now the three advance and retire, but the ladies face the gentlemen to whom they give hands, they then advance again three together, and the two ladies turn half round and cross the room to join the other gentleman, they then advance and retire, advance again and turn half round, then all four join hands and turn half round, and right and left to their places.

COULON'S HAND-BOOK.

twice, the first gentleman advances and retires twice, hands four half round, and half right and left.

V. *La Finale*—Join hands all round, advance and retire twice, and *l'Etè*, or gallopade round, advance four and retire, cross over, advance and retire, re-cross, and ladies chain.

COULON'S QUADRILLE.

This Quadrille is to be danced by four couples only, who place themselves in a square similar to the First Set.

The half of the music is to be played—that is, half the number of repetitions are required.

For those who are not joining in the Coulon's Quadrille, the common First Set may be danced by forming two lines, without either top or bottom couples.

FIGURE 1.—(Like le Pantalon.)

The top and bottom couples *chaine Anglaise*

COULON'S QUADRILLE.

(or right and left) towards the centre, while the two side couples *chaine Anglaise* round them.

All set and turn partners.

The four ladies, ladies' chain.

All half promenade.

The top and bottom couples *chaine Anglaise* in the centre, while the side couples *chaine Anglaise* round them.

FIGURE II.—(Like l'Etè.)

The lady at the top, and the lady on her right begin with the opposite gentleman.

Advance and retire twice.

Cross over (following each other towards the left.)

Advance and retire.

Recross to places (following each other towards the left,) during which the partners set, and turn their partners. Ditto for the other four.

FIGURE III.—(Like la Poule.)

The lady at the top, and the lady on her right, begin with their opposite partners.

COULON'S HAND-BOOK.

Cross over, giving the right hand.

Recross, giving the left hand. (The four remain in the centre, and give the right hands to their partners.)

The eight set.

Half promenade (the eight.)

Advance and retire twice.

The eight advance and retire (each lady giving the hand to her partner.)

The top and bottom couples *chaine Anglaise* towards the centre, while the two side couples *chaine Anglaise* round them.*

Ditto for the other four.

FIGURE IV.—(Like la Trènis).‡

The ladies at the top and bottom with their partners dance the figure of the *Trènis* with the couples on the right, each in a corner of the quadrille.

Ladies and gentlemen advance and retire.

* *Chaine Anglaise* is always to be danced in the centre by the top and bottom couples, whilst the two side couples, *chaine Anglaise* round them.

‡ N.B.—The figure of the Pastoral may be substituted for the *Trènis*.

COULON'S QUADRILLE.

Advance again; the gentlemen leave their ladies on the left of the opposite gentleman, and retire.

The two ladies (in each corner) cross over, and the gentlemen cross between them.

Recross to places.

Set and turn partners.

Ditto for the side couples, dancing towards the right.

FIGURE V.—(Like la St. Simonienne).

All gallopade round.

The top and bottom couples gallopade forward, and while returning backwards the side couples advance; while these side couples are retiring backwards, the top and bottom ladies change partners in crossing the room, after which the ladies at the side cross the room, and change partners. This figure is to be repeated.

The four ladies, ladies' chain (ditto to places).

Repeat this figure from the beginning. The side couples commencing the gallopade forward, &c., &c.

All gallopade round to conclude.

COULON'S HAND-BOOK.

MAZURKA QUADRILLE.

This Quadrille may either be danced by two couples, or by as many as the room will contain, in the same way as the first set, or the *Quadrille Francais*, which in many points it resembles. It lasts about ten minutes, and must of course, be danced with the steps of the Mazurka. One or two lessons will suffice for those who already have a knowledge of the style of the Mazurka, to be able to join in this Quadrille. The steps of the Mazurka are the most important, and therefore, to those who are unacquainted with them, the following explanation of the figures will not be sufficient ; but a few practical lessons will soon enable them to dance this Quadrille.

DESCRIPTION OF THE FIVE FIGURES OF THE MAZURKA.

INTRODUCTION.

Wait eight bars—(place hands round).

Grand round all to the left and to the right—
Sixteen bars.

*Petit tour** forward and backward—Eight bars.

* *Petit tour* is the same figure which was called Holubieck.

MAZURKA QUADRILLE.

FIRST FIGURE.

Right and left (or *chaine Anglaise*)—Eight bars.

Top and bottom couples advance, then the two ladies cross over, while the two gentlemen execute a quick turn, giving each other the left arms by the elbows, and finishing back to places—Four bars.

Petit tour backward, with the opposite lady—Four bars.

Right and left—Eight bars.

Advance four, the two ladies cross over, while the gentlemen execute a quick turn, giving each other right arms—Four bars.

Petit tour forward with the opposite partner—Four bars.

Side couples repeat the same figure (which takes 32 bars).

SECOND FIGURE,

Eight bars rest.*

Top and bottom gentlemen give right hands to their partners, they then advance and retire—

* There is no stop for the Music.

COULON'S HAND-BOOK.

Eight bars.

Cross over by the left—Four bars.

Petit tour forward—Four bars.

Ditto to places.

Side couples repeat the same figure (which takes 32 bars).

THIRD FIGURE.

Eight bars rest.

Top and bottom ladies cross over—Four bars.

Ladies cross again, giving each other left hands. They stop in the centre of the room. The gentlemen give them their right hands, and place the left arms round their waists—Four bars.

Cross over with partner—Four bars.

Petit tour backward—Four bars.

Hands across (or *moulinet*) one round—Six bars.

Retire to places—Two bars.

Same figure to places, without the hands across the second time.

Side couples repeat the same figure—(which takes 40 bars).

MAZURKA QUADRILLE.

FOURTH FIGURE.

Eight bars rest.

Top gentleman gives his right hand to his partner, they then advance and retire—Eight bars.

Petit tour forward and backward—Eight bars.

They advance again, the gentleman turns half round without quitting his partner's hand, and gives his left hand to the opposite lady, the two ladies join hands behind the gentleman, over his head—Four bars.

Advance and retire by three in this position—Eight bars—(then the gentleman stoops and passes under the lady's arm).

One round to the left, at the end of which the opposite lady remains in her place—Four bars.

Forward to places, and *petit tour* forward—Eight bars.

Same figure for the opposite couple, which takes 40 bars.

Side couple repeat the same figure (which takes 80 bars).

COULON'S HAND-BOOK.

FIFTH FIGURE.

Eight bars rest.

Half right and left, and *petit tour* backward—
Eight bars.

Ditto to places.

Hands four half round—*Petit tour* forward—
Eight bars.

Ditto to places.

Right and left—Eight bars.

Petit tour forward and backward—Eight bars.

Side couples repeat the same figure (which takes
48 bars).

FINALE.

Grand round all to the left, and to the right—
Sixteen bars.

Grand chain round—beginning in giving right
hand to partner, *petit tour* to place *additional*—
Sixteen bars.

NOTE.—If the Quadrille is composed of more than eight
couples, the music is to play a few bars more to the end.

THE LANCERS.

THE LANCERS.

1st. *La Rose*. The first lady and opposite gentleman advance and retire, turn with both hands and return to their places. The leading lady and her partner cross over hand in hand, and the opposite couples do the same separately, passing on the outside they then set and turn at the corners.

2nd. *La Lodowiska*. First couple, advance and retire, advance again, the lady remains in the centre facing her partner, the gentleman retires, *chassez* to the right and left, turn partners to places, the side couples joining hands to form two lines, all advance and retire in two lines, all turn partners to places.

3rd. *La Dorset*. First lady advances and stops, opposite gentleman advances and stops, lady retires, four ladies right hands across half round, left hand and back to places while the gentlemen lead round outside to the right, half round, and back to places.

4th. *L' Etoile*. First couple pays a visit to the couple on the right and bows; then to the

COULON'S HAND-BOOK.

couple on the left the same, *chassez croissé* and half set, *chassez croissé* and back to places, right and left.

5th. *Les Lanciers*. The grand chain. The first couple advances and turns half round facing the top, then the couple on the right advances behind the top couple, then the couple on the left follows, and the last couple the same, forming two lines, *chassez croissé* with partners, and back again, the ladies turn outside the line to the right, the gentlemen the same to the left; the couples meet up the centre and advance joining hands, the four ladies form a line holding each others hands, the gentlemen the same opposite, all advance and retire, turn partners to places, ditto for the other couple. finish with the grand chain.

N.B.—The new style of dancing the 3rd figure, (*La Dorset*).

The four ladies advance, the four gentlemen advance and give hands to each other to form a circle round the ladies; then they raise their arms, and the ladies pass under with a bow; the ladies

THE SIXTEEN LANCERS.

put their right hands on the gentlemen's hands, and they all turn round, finishing at their places.

The four gentlemen advance, turn half round to face their partners, all bow to each other. The gentlemen give their left hands across, each holding his partner on his right, all turn once round to finish at their places.

THE SIXTEEN LANCERS.

The Sixteen Lancers is danced by eight couples placed as in the Double Quadrille. It is danced like the ordinary Lancers, with these few exceptions, viz. :

In the first and second figures two couples begin.

In the third figure there is no change.

In the fourth figure. Two couples start together.

In the fifth figure. The grand chain is continued until meeting partners, they gallopade to places. Then two couples at opposite corners begin the figure.

COULON'S HAND-BOOK.

THE CALEDONIANS.

The Quadrille is danced by only four couples, placed in a square.

FIRST FIGURE.

The first couple, and the couple opposite, give right hands across in turning half round, then left hands across, and back to places.

Balance to partner, and turn.

Ladies chaine.

Half promenade.

Half right and left.

The same for the side couples.

SECOND FIGURE.

The leading gentleman advances and retires twice.

All balance at corners, each gentleman takes the hand of the lady with whom he has danced the balance, and places his right arm round her in the position to galop, and this once round. The four ladies have now changed their partners; and this figure, therefore, must be repeated until each one comes to her original place.

THE CALEDONIANS.

THIRD FIGURE.

The first gentleman and the opposite lady advance and retire, advance again and turn with both hands, then retire to their places. The leading lady and her partner cross over hand in hand, and the opposite couple also cross over, but separately, and passing on the outer side. They then all set and turn by the hands at the corners, and then all join hands in a round, advance and retire. All turn partners by the hand.

The figure repeated by the others in turn.

FOURTH FIGURE.

The leading couple advances and stops.

The opposite couple advances and stops.

Both couples turn their partners by the hands, and back to their places.

The four ladies change places with each other towards the right.

The four gentlemen change places with each other towards the left.

Again the ladies and gentlemen change their places.

COULON'S HAND-BOOK.

All galop half round to their places and turn with their partners.

The same figure for the rest.

FIFTH FIGURE.

The leading couple galop once round *within the square*.

The four ladies advance, raise their right hands and retire with a curtsey.

The four gentlemen advance, raise their right hands and retire to places.

All balancé with partners, and turn.

Grand chain half round.

Half promenade to places, and turn partners.

Chassé croisé all.

The same figure for the others.

All dance one round of the galop to finish.

LE PRINCE IMPÉRIAL QUADRILLE.

This Quadrille is performed by four couples only. Each figure is repeated four times, commencing by the couple No. 1.

LE PRINCE IMPÉRIAL QUADRILLE.

The leading couple is designated No. 1.

The vis-à-vis.....No. 2.

The couple on the rightNo. 3.

That on the leftNo. 4.

No. 1.

LA GRANDE CHAÎNE DES QUATRE DAMES.

The couples Nos. 1 and 2 give hands, advance, and bow to the couple on their right.

The gentlemen present their left hands to the lady of the couple on the right, and each one, with the two ladies, crosses in going backward to the place of his vis-à-vis.

Grande chaîne in the centre, by the four ladies, who finish by each facing her partner,

Chassé to the right and left.

Give both hands and turn partners.

No. 2.

LA NOUVELLE TRENIS.

Advance two (the vis-à-vis), give hands, turn in the centre, and finish facing the lady left alone.

The three cross over with that lady between

COULON'S HAND-BOOK.

them, who then with her left hand turns the gentleman opposite, while the other two do the same.

Advance and retire four.

Half ladies chain to places.

Chassé croisé the eight, and at the corner, turn with the right hand.

Return to places and turn partner with left hand.

No. 3.

LA CORBEILLE.

The gentleman No. 1 leads his partner facing him to the centre of the Quadrille, both bow, and he retires to his place.

The same for Nos. 2, 3, and 4.

The ladies give hands, facing outwards, and turn once round to the right.

The gentlemen join the ladies to increase the circle.

Balancé the eight.

Return to places.

LE PRINCE IMPERIAL QUADRILLE.

No. 4.

LA DOUBLE PASTOURELLE.

Advance four and retire.

The two couples lead to the couple on the right, the gentleman No. 1 and the lady No. 2. leave their partners and retire to their places. (At the repetition of the figure, No. 1 lady, and gentleman No. 2 do the same).

The two lines of three advance and retire twice.

The gentleman No. 1, and the lady No. 2 advance and retire.

Advance again the same, bow and finish, facing each the three on their right.

Two rounds of four.

Half right and left at the corners, finishing to places.

No. 5.

LE TOURBILLON.

The four ladies give their right hands successively to each gentleman, and turn.

Advance two (the vis-à-vis) and retire.

COULON'S HAND-BOOK.

Turn with the right hand, and finish in the centre, back to back facing partners.

The two couples to the right and to the left.

The Tourbillon for the four ladies.

Turn both hands to places.

The gentleman presents his right hand to his partner, places her in the centre facing him, marching slowly.

All bow.

LE POLO QUADRILLE.

This Quadrille is danced by four couples. The top couple and the one opposite are called No. 1; the side couples are No. 2.

The music plays eight bars at the beginning of each figure.

FIRST FIGURE.

Half promenade by the right, the four couples
4 bars.

LE POLO QUADRILLE.

Forward and backward the No. 1 when going backward, then forward and backward the No. 2, 4 bars.

Right and left the No. 1, 4 bars.

Right and left the No. 2, 4 bars.

Ladies' chaine or moulinet, the four ladies, 8 bars.

Ladies' chaine or moulinet, the four gentlemen, 8 bars.

Repeat this figure.

SECOND FIGURE.

Hands round, the four couples, turn once round by the left, 8 bars.

Ladies back to back, in the centre, gentlemen walk round the ladies, 4 bars.

Turn with partner, 4 bars.

Gentlemen back to back, in the centre, ladies walk round the gentlemen, 4 bars.

Both hands to partner, to places, 4 bars.

Repeat this figure.

THIRD FIGURE.

Cross over, ladies No. 1, 2 bars.

COULON'S HAND-BOOK.

Cross over, ladies No. 2, 2 bars.

Cross over, gentlemen No. 1, 2 bars.

Cross over, gentlemen No. 2, 2 bars.

The gentlemen remain back to back, and giving hands to the ladies to form a round, advance to make the round smaller, retire to make it larger, 4 bars.

Half promenade to places, 4 bars.

The Tourbillon four times, the gentlemen turn with their ladies, and with each other lady going to the right, ladies keep their places, 16 bars.

Repeat this figure.

FOURTH FIGURE.

Forward and backward, the No. 1, 4 bars.

Forward, the gentlemen leaving their ladies on the right, 4 bars.

Advance six. When they retire the gentlemen No. 1 advance and retire, 8 bars.

Ditto the other six, 8 bars.

Half round galop to the left, holding hands, 4 bars

LE POLO QUADRILLE.

Half round galop to the right, holding hands,
4 bars.

Repeat this figure.

FIFTH FIGURE.

Hands round all, galop once round, 8 bars.

Ladies hands round in the centre, gentlemen
give each other hands before the ladies, and all
turn once round, 8 bars.

Gentlemen raise their arms, ladies pass under,
and place themselves in the centre, back to back,
gentlemen turn once round the ladies, holding
hands, 8 bars.

Gentlemen turn with partners, 4 bars.

Gentlemen left hands across, each holding his
partner on his right, all turn once round, 8 bars.

Repeat this figure.

Hands round all, galop once round to finish,
8 bars.

COULON'S HAND-BOOK. THE COMMON WALTZ.

The Waltz, now called the *Common Waltz* to distinguish it from the more modern one called the *Valse à deux Temps*, has been known for many years, and is still danced at many balls where the aristocratic *Valse à deux Temps* has not yet been introduced, and as it is probable that the old Waltz will retain its position in the ball room, a short description of it may prove useful.

POSITION OF THE WALTZ.*



In order to begin the Waltz, the gentleman must hold and guide his partner with his right arm well encircling her waist, and her right hand in his left.

* This position is the same for all Waltzes, the Polka, Redowa, Gallopade, &c.

THE COMMON WALTZ.

The gentleman when holding his partner's hand should keep his arm about the height of the waist gracefully extended. He should face the lady's right shoulder, having the body slightly bent forward, and the lady should keep her head opposite to her left hand, which should rest on the gentleman's shoulder.

DESCRIPTION OF THE WALTZ.

The common Waltz is composed of three steps half round, and three steps for the other half round, which takes two bars. The gentleman begins with the left foot one step to the left and two steps backward in turning one half round, he then begins with the right foot, three steps forward in turning the other half round. The lady has to do exactly the same, beginning with the right foot, which in the first step she must place between her partner's right and left foot. The gentleman must also place his right foot between the feet of his partner when beginning with the right foot, after which they waltz in constantly turning and following the couple before them.

COULON'S HAND-BOOK.

THE WALTZ

A TROIS TEMPS ;

(OR, *LA SAUTEUSE*).

La Sauteuse is an old Waltz, revived in Paris and London ; it occupies a prominent place among the dances of the higher circles, and is called the *Valse à trois temps*.

The step is similar to that of the Common Waltz (see page 52), with this exception, that the first step must be jumped, like a *jetté*, and the other two run (or rather slidden).

N.B.—The steps of the *Sauteuse* are not unfrequently confounded with the second step of the Schottische. Care must be taken not to fall into this error, as it would otherwise quite destroy the character and originality of the dance.

THE SLOW WALTZ.

For the Slow Waltz a step is taken by the gentleman with his left foot (the right foot being raised behind), and he then rises on the toe ; he repeats

THE SLOW WALTZ.

this with his right foot, and *vice versa* for the lady.

It is very often danced alternately with the *trois temps* Waltz (see page 54), and also with one step of the *trois temps* with one foot, and one step of the Slow Waltz with the other foot.

This graceful dance is very agreeable to the gentleman, as he may turn his partner in any direction without difficulty.

THE VALSE À DEUX TEMPS.

The Valse à deux temps occupies three intervals like the other waltz; only they are otherwise divided. The first consists of a sliding step, the second is marked by a *chassé* which always includes two intervals in one. (A *chassé* is performed by bringing one foot near the other, which is then moved forward, backward, right, left, or round.)

The gentleman begins by sliding to the left with his left foot, then performing a *chassé* towards the left with his right foot without turning at all during these two first times. He then slides his right foot backwards, turning half round; after which he places his left foot behind to make a little *chassé* forward, turning them round for the second in-

COULON'S HAND-BOOK.

terval. He should finish with his right foot a little forward, and begin again with his left.

The lady waltzes after the same manner, with this exception, that the first time she slides to the right with her right foot, and makes the *chassé* also on the right. She then continues the same as the gentleman, *à contre pied*, that is, she slides with her right foot backwards, when the gentleman slides with his left foot to the left; and when the gentleman slides with his right foot backwards, she slides with her left foot to the left.

One of the first principles of this waltz is never to jump, but only to slide. The steps must be made rather wide, and the knees kept slightly bent.

Many gentlemen, who may be designated *les étoiles de la valse*, dance the valse *à deux temps à rebours*, or contrary way; the effect is very pretty, though at the same time its execution is very difficult. The rules for it are the same as already described, but danced *à contre pied*, that is to say, the left foot is slid backwards during the first time and the right sideways during the second time for the gentleman.

LA BADENOWITCH.
LA BADENOWITCH.

OR DANISH WALTZ.

La Badenowitch, which in London is also called the Danish Waltz, is an old German dance, lately revived at Baden-Baden and in Paris by M. Perin, and is a kind of Cotillon. It is danced by an unlimited number of couples, provided only that they are of an even number, of 4, 8, 12, 16, or more. After the gentlemen have selected their partners, they place themselves to form a square as for a Quadrille, holding their ladies as in the Waltz.

FIRST FIGURE.

The four couples at the corners advance with four *assemblés*, well accentuated,—the gentlemen with the left foot, the ladies with the right, and they retire to places with the eight steps of the Galop. Ditto forward and backward.

The four couples waltz sixteen bars, following each other, and finish at their places.

The whole of this figure is repeated by the next four couples on the right of those who have been dancing, and so on for all the others.

COULON'S HAND-BOOK.

SECOND FIGURE.

The four couples at the corners advance with four *assemblés*.

Change corners with eight steps of Galop, but first turning half round in the centre of the room. Ditto to places.

The four couples waltz sixteen bars, finishing to places.

This figure, like the first, is to be repeated by the next four couples in rotation.

THIRD FIGURE.

The four couples advance and retire twice.

As in the first figure, the two opposite couples at the corners waltz eight bars in turning each other round in the centre of the room, and finish to places. The two other couples at the corners waltz eight bars likewise.

This figure, like the first and second, is to be repeated by the other four couples. A general waltz to finish, while the music performs the *Coda*.

N.B.—The first, second and third figures may be repeated *ad libitum*, or, if preferred, one or two

LA COQUETTE.

figures may be selected. Any other figures can be added to those already given, but this is left to the decision of the leading couple.

LA COQUETTE.

La Coquette is a circular dance.

The gentleman begins with his left foot, and the lady with the right.

The dance is composed of three sliding steps of the Galop sideways without turning, and the two last steps of the Polka (2 jetés) in turning half round.

This dance, like all circular ones, may be performed in turning either one way or the other.

THE REDOWA.

The Redowa is a Waltz. To those persons who are already acquainted with the other dances, the steps of the Redowa will not be found difficult to acquire.

COULON'S HAND-BOOK.

EXPLANATION.

The position for the Redowa is the same as for the Waltz (see page 52), and, as in the Polka, the couples may turn either to the right or to the left, or go forward or backward.

The Redowa step is only a *pas de basque*. The rhythm of this Waltz is two in each bar.

The music is three time, like the Mazurka, the first of the two movements occupying two intervals of the bar, and the second movement occupying the third.

It should be observed to keep the knee bent to wait the first interval, and to mark well the second.

LE BOSTON, VALE AMÉRICAINNE.

In this Waltz the gentleman begins with the left foot backward, lady with her right forward.

First Movement.—The gentleman slides his left foot backwards.

THE GALLOPADE.

Second Movement.—He slides the right foot backwards.

Third Movement.—Then he brings his left foot behind, near the right, and turn one half round. This is to be repeated with the other foot. Lady has to do the same steps, beginning with the right foot. The knees must be kept slightly bent.

THE GALLOPADE.

The Gallopade has had a long reign, and is still in high favour in the ball-room. The Gallopade merely consists of a few steps of the *galop*, and passes into the *valse à deux temps*. In this way the Gallopade becomes a spirited and graceful dance instead of a tremendous rush. The step of the Gallopade is simply a *chassé* with one foot as long as you continue one way, and *chassé* with the other foot when you turn. The step of the Gallopade in turning is the same as the step of the *valse à deux temps*. (See page 55.)

COULON'S HAND-BOOK.

THE POLKA MAZURKA.

The Polka Mazurka is a Waltz danced by two. It is in great favour in Paris.

EXPLANATION.

The gentleman begins with the left, the lady with her right foot.

The Waltz is composed of two steps of the Polka, with this difference, that the last part of the first step is a *fouetté* behind (or a jump and pass the foot behind), after which it is the second step of the Polka, with the same foot as the first step. The first step is taken sideways, and the second in turning half round. The position is the same as in the Waltz. (See page 52.)

THE SCHOTTISCHE.

The Schottische is danced in couples, and the position is the same as for the Waltz. (See page 52.)

EXPLANATION OF THE STEPS.

The gentleman begins with the left, and the lady with the right foot.

THE BALMORAL.

Three *pas marché* (or walking steps) sideways, finishing with one foot up behind, then jump on the foot that is down. The same with the other foot.

Four times *jetté* forward, and jump on the foot which is down in turning one round.

Lately the *Valse à deux Temps* has been introduced instead of the four *jettés* and jump, and it is far superior.

Some begin the Schottische with four steps of the Gallopade, and then the four *jettés* and jump.

THE BALMORAL OR SCOTCH SCHOTTISCHE.

The Balmoral is danced by two persons like the Schottische.

EXPLANATION OF THE STEPS.

The gentleman begins with the left foot, the lady with the right, they then both touch the ground and spring with the toe in the second position, springing again, while the same foot is passed

COULON'S HAND-BOOK.

behind : then one step of the Schottische, this is to be done twice without turning, the same with the other foot, and eight times the second step of the Schottische.

THE HIGHLAND SCHOTTISCHE.

The Highland Schottische is danced with the same steps as the *Balmoral* : it is danced by one lady and one gentleman facing each other. When they do the four *jettés* and jump, they hook each other by the right arm and turn once round to the right. They then change arms and turn once round to the left, with four *jettés* and jump.

THE VARSOVIANA.

This dance, like the Waltz, is performed by two persons, the gentleman holding the lady by the right arm. There are two different steps.

The first occupies two bars of the music. It is composed of one step of the Polka for the first bar, and for the second the foot is slidden to the side,

THE VARSOVIANA.

the toe pointed and kept in that position during the remainder of it. This is to be repeated eight times, each time turning half round.

The second step occupies four bars, the first and second bars of which are employed while the first step of the Polka Mazurka (see page 62) is danced twice to the side; the third bar, while one step of the Polka is danced, turning half round; and the fourth bar while the foot is slidden to the side, keeping the toe pointed during the remainder of the bar.

This second step is to be repeated four times.

N.B.—There is also an additional step, which may be danced instead of the second step, or partly with it—that is to say—twice of the one and eight of the other; but this is left to the option of the dancers.

It is danced thus:—One Polka step, which takes one bar, observing to slide the first step instead of jumping, and turning like the Waltz. This is to be repeated sixteen times, when part of the second step is not used.

COULON'S HAND-BOOK.

THE CELLARIUS.

The Cellarius is a Waltz composed of three steps of the Mazurka.

The *premier pas* or *step* consists of two movements—1st, of a *temps levé*, which occupies two-thirds of a bar, and of a *sissonne*, which should be well marked; the cavalier begins with his left foot forward, and the lady with her right forward.

The *second pas* or *step* consists of three movements—the 1st, by tapping together the heels while off the ground; 2nd, sliding one foot aside; 3rd, *jeté de côté*, at the same time tapping the heels together. This step is done two or four times.

The *third pas* or *step* consists of four movements 1st, of one *temps levé*; 2nd, a *sissonne*; 3rd, a *temps levé*; 4th, a *jeté de côté*, at the same time tapping the heels.

NOTE.—The first step may be executed by turning *à rebour*, and in moving backwards. There is no fixed rule for dancing the different figures of this valse; the cavalier who knows how to vary them the oftenest will render the valse the most

SCOTCH REEL.

agreeable and the prettiest. The gentleman keeps his right arm round the lady's waist, as in the waltz, holding her right hand in his left.

SCOTCH REEL.

The Scotch Reel is a true national dance, and used to be performed by the nobility before Her Majesty at her state ball. This is certainly the most lively and characteristic dance known. It is danced by two ladies and two gentlemen forming a line of four, the ladies in the centre. They begin with a chain in passing in and out of each other, until the two gentlemen return to their places, the ladies finish facing the other gentlemen; then they set (or *balancé*) before each other, the gentlemen exhibiting all their skill, the ladies dancing as quietly as possible; after eight bars of this set they begin again the chain and set, and this they do as long as they can—in fact they never seem tired, and seem to acquire fresh strength each time they come to the *balancé*.

COULON'S HAND-BOOK.

REEL OF TULLOCK.

This Reel, is danced by hooking arms, turning to right and left and changing partners, sometimes the two ladies come together in the centre, and sometimes the gentlemen.

COUNTRY DANCES.

SIR ROGER DE COVERLEY.

Sir Roger de Coverley is a very ancient and merry dance for Christmas time, or at the end of a friendly party. It is danced like all country dances, the gentlemen in a line, and the ladies in another opposite to their partners. The first gentleman at the top and the lady at the bottom of the line have to begin each figure, and then the other gentleman and lady at the opposite corner have to repeat the figure immediately.

I.—First lady and gentleman meet in the centre of the line, give right hands, turn once round, and

SIR ROGER DE COVERLEY.

retire to their corners, the same for the other two at the top and bottom.

II.—First couple cross again and give left hands and turn once; back to places.

To be repeated by the others.

III.—First couple give both hands, the others the same.

IV.—First couple back to back, and retire to places; the other corners the same.

V.—The first couple advance, bow to each other, and retire; the same repeated by the other couples.

VI.—The top gentleman then turns to the left, and the top lady (his partner) turns to the right; all the other ladies and gentlemen turn and follow the leaders who run outside of the line, and meet at the bottom of the room, giving right hands, and raising their arms so as to form a kind of arch under which all the following couples must pass, joining hands, and running forwards when they have all passed under the arch. The first lady and gentleman remain the last at the end of the two

COULON'S HAND-BOOK.

lines, and the figures of right hands, left hands, both hands, back to back, bow, and running outside the lines are repeated by all ; when the first couple will have arrived at their original places.

SPANISH DANCE.

The couples are placed as for a country dance. To commence the figure, the lady and gentleman at the top change places, they then set to the second couple, and cross into their places, set to partners, cross over again to the other places, set to the second couple, and then to partners, all four join hands, advance, retire. The two gentlemen turn the ladies by the left hand in the centre and change places with each other, and finish in a round. Repeat this four times, then the two couples waltz round each other for four or eight bars, and the first couple repeat the figure with the third couple, then with the fourth, and so on to the end of the line. When the first couple begins to dance with the fifth couple, the second one begins with the third. Frequently when there is a long line, they begin this figure in different places.

POP GOES THE WEASEL.

The figure is ended when the first couple have arrived at their original place.

The music for the Spanish dance is the same as that for the common waltz.

“POP GOES THE WEASEL.”

“Pop goes the Weasel” is an old and very animated ~~English~~ dance, and is performed in the same manner as the Country dance, the ladies and gentlemen being placed in lines opposite each other.

The couple at the top begin the figure, they run forward within the line and back again, each occupying four bars of the music, and then outside the line, and back again during the same interval. After which they form a round of three with one of the couple next to them on the line and turn once round to the right and once to the left, at the end of which, making the one they have chosen pass quickly under their arms to his place, all singing “Pop goes the Weasel,” they turn quickly to the other line and repeat the same

COULON'S HAND-BOOK.

figure with the partner of the last selected.

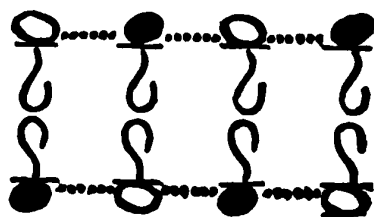
After this they have to run forward and backward inside and outside the line and repeat the figure with the next couple on the right and left. When they have passed three or four couples, the lady and gentleman at the top begin, and repeat the same figure, and so on in turn for all those who remain.

It is understood that after having passed the third or fourth couple, it is not necessary to go to the top in order to pass the outside of the line, this is done by breaking through at that part where they may happen to be.

LA TEMPÊTE.

La Tempête is danced by an unlimited number, accordingly four new comers can always form an additional line.

Fig 1. Advance and retire twice in holding hands and forming two lines of four: thus—



LA TEMPETE.

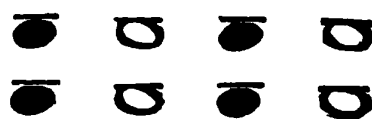


Fig. 2. Cross two by two sideways, each holding partner's hands, crossing two before the other two, and re-crossing to places. Repeat the same with the difference that the couples who passed before in the first crossing now pass behind the other couple : thus—

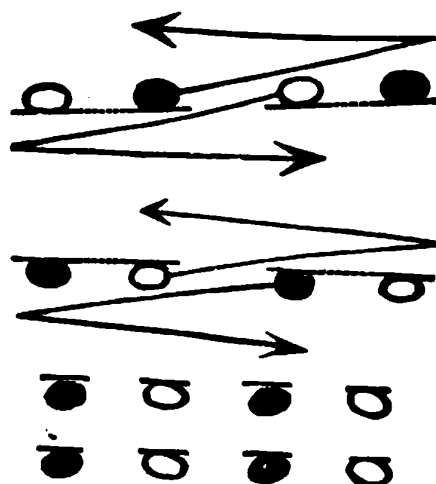
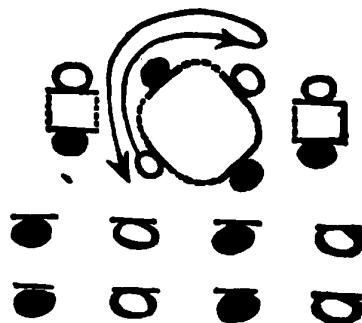


Fig. 3. The four inside join hands and form a round; the two on each side join hands also, and all eight turn once round to the right : thus—

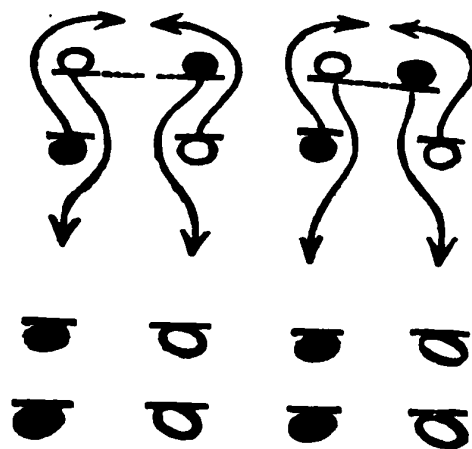


COULON'S HAND-BOOK.

Fig. 4. The four inside give right hands across while the two couples outside give right hands also; turn once round to the left, after which all eight change, and giving left hands turn once round to the right, finishing to places.

Fig. 5. Advance and retire, by four holding hands.

Fig. 6. Cross over, the two top couples leading through and face the other line to commence the same figure with the four who have been waiting; meanwhile the bottom couples stand still until their turn comes again to dance the figures just explained.



LA BOULANGERE.

LA BOULANGÈRE.

La Boulangère is a French dance of great antiquity; in the present day it usually forms the concluding dance of a ball, in the same way that Sir Roger de Coverley does in this country.

The gentlemen and their partners place themselves in a circle, and join hands, the gentlemen facing inwards, and the ladies outwards.

They dance one round still keeping hands, and when they come back to their places, the leading couple begin the figure.

The gentleman with his right hand takes his partner's right hand, turns once round with her, and then leaves her. After which, with his left hand he takes the left hand of the lady next in rotation, turns once round in like manner with her, and then returns to his partner, to whom he gives his right hand as before, then his left to the lady standing next in the circle, and so on to the end, always alternately dancing with his partner, who in the meantime when he leaves her, is to continue to turn by herself inside the circle, keeping as

COULON'S HAND-BOOK.

far as she can from him. When this couple arrive at their own place again, the whole number join hands as before, turn once round, and the next couple to the right dance the same figure.

When the party is very large, two couples may begin at the same time, one at the top and the other at the bottom of the room.

After which the ladies dance the same figure.

LE CARILLON DE DUNKERQUE.

Le Carillon de Dunkerque, like the Boulangère, is a French dance of the olden times, and is the merriest and the noisiest of all country dances.

The gentlemen select their partners, and place themselves as for the Quadrille.

It is of no consequence if the number of couples is not equal, the more that dance the merrier it is.

The music plays the first eight bars, after which each gentleman takes the place of the gentleman to his right, the ladies meanwhile retaining their places.

NORWEGIAN COUNTRY DANCE.

All set and turn with their new partners, the gentlemen finishing with their faces towards the ladies, and their backs to the centre of the Quadrille.

Then all the ladies and gentlemen clap their hands three times, and then stamp on the floor three times, and finish by turning round with their new partners. This figure is again begun and repeated until the gentlemen meet with their original partners, after which the ladies perform the figure in the same manner with the gentlemen.

NORWEGIAN COUNTRY DANCE

Is danced by an unlimited number of persons. As in Sir Roger de Coverly, the gentlemen face the ladies, forming two lines.

First Figure.—The first gentleman at the top of the line gives his left hand to his partner (the lady opposite to him), who gives him her right hand; they galop down the centre of the lines, and swing each other round by the right arm.

COULON'S HAND-BOOK.

Second Figure.—The leading couple separate, and the gentleman goes to the last lady at the end of the line, while his partner goes to the last gentleman, and they each swing once round with the left arm; the leading couple meet again, and swing each other round by the right arm; then the gentleman goes to the next gentleman, whilst his lady goes to the next lady, and they swing once round by the left arm. (This is to be repeated alternately with each lady and gentleman till they arrive at the top again.)

Third Figure.—The gentleman gives his left hand, and the lady her right, to each other; the two lines of ladies and gentlemen kneel down and clap their hands (one, two, three), in time with the music; while the leading couple go round them, holding hands over their heads (the gentleman outside.)

Fourth Figure.—When they arrive at the top of the lines, they give both hands to each other, and the two lines of ladies and gentlemen advance, join hands, and keep jumping, whilst the leading couple exécuté LA POUSSETTE between each couple.

LONG LIVE THE QUEEN.

The whole of these four Figures are to be repeated in turn by each couple.

N.B.—The FOURTH FIGURE may be danced also by the two lines of ladies and gentlemen forming a Bower by holding each other's hands up; the leading couple passing under.

LONG LIVE THE QUEEN

Is a Country dance and like all others of the same kind, may be executed by an unlimited number of persons, the gentlemen forming a line on one side of the room; the ladies facing them.

To the tune of "God save the Queen" the two gentlemen and their partners at the top of the line begin by giving their right hands across and marching slowly round once, finishing with a low bow to each other. They then present their left hands to each other and march to the left finishing in the same manner. During the "God save the Queen," a chorus may be formed for those who wish to sing.

To a quick tune, which follows, the two couples Galop down the room, and back again, and Waltz

COULON'S HAND-BOOK.

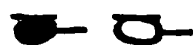
round each other until the slow movement and music begin again.

N.B.—When the column is a long one it is better to begin the figure at different places, leaving one or two couples between.

THE MENUET DE LA COUR.*



1. One bar rest for the gentleman to take off his hat.



2. One bar to prepare, and two bars to perform the bow of the gentleman and the curtsy of the lady.



3. One waltz step in going forward, and in turning half round to face each other.—one bar.



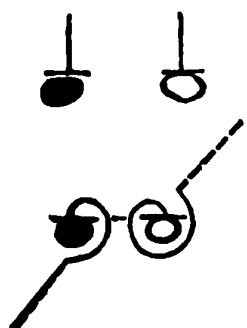
4. One bar while preparing for the bow and curtsy, and two bars while performing them.



5. Return to places in giving hands with *Pas de Bourré* forward. *Coupé* backward, the gentleman brings the left foot behind, the lady the right foot forward—two bars. (After this the lady and gentleman always dance with the same foot.)

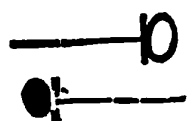
* Explanation of signs:—Gentleman ● Lady ○ Give hands
..... Figures — — — —

MENUET DE LA COUR.

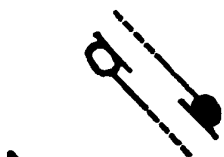


6. *Pas grave* forward in giving the hand—two bars.

7. *Coupé* forwards, *coupé* backwards in facing each other. *Jetté* to the right *Pas de Bourré* behind and before. *Coupé* backwards and bring the left foot behind—four bars.



8. *Pas Grave* forward, and *Pas de Menuet* forwards in turning—four bars.



9. Two *Pas de Menuet* to the right in passing before one another—four bars.



10. One waltz step. *Coupé* backwards—two bars. The gentleman resumes his hat.



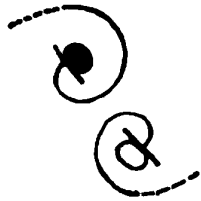
11. *Pas de Bourré* forwards and *assemblé* before—two bars.



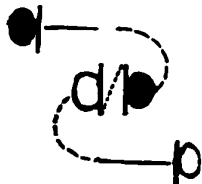
12. *Coupé* backwards, and two *battements*, repeating it four times in going backwards—four bars.



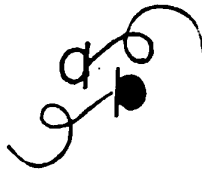
COULON'S HAND-BOOK.



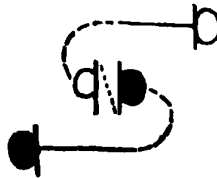
13. Bend and rise twice. *Sissonne* with the left foot. *Coupé* backwards and bring the right foot forwards—four bars.



14. *Pas Grave* (to present the right hand.) *Pas de Bourré* forwards. *Assemblé* before and place the right foot at the right—four bars.



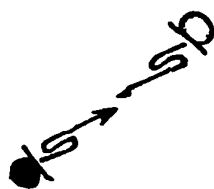
15. Two waltz steps. *Pas de Bourré* forwards, *Coupé* backwards, and place the right foot behind—four bars.



16. *Pas Grave* (to present the left hand). *Pas de Bourré* forwards. *Assemblé* before, and place the left foot to the left—four bars.



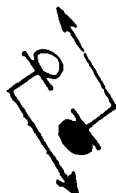
17. Two waltz steps. *Pas de Bourré* forwards, *Coupé* backwards, and place the left foot behind—four bars.



18. *Coupé* forward, *Coupé* backward. *Pas de Bourré* forwards, *Assemblé soutenu*, left foot before—four bars.



19. Minuet step to the right—two bars.



20. Minuet step to the left—two bars.

MENUET DE LA COUR.



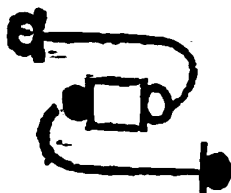
21. *Pas de Bourré* behind and before, half a round. *Pas de Bourré* behind and before, half a round: *Pas de Bourré* behind and before (done quickly). Rise and turn on the toes to bring the left foot forward, and change the feet—four bars.



22. *Coupé* forward, and *Assemblé* before, in bringing alternately one and the other shoulder forward. Repeat this three times. Slide the left foot to the left. *Pas de Bourré* behind and before, finishing with the left toe pointed behind—four bars.



23. *Pirouette* on both feet finishing on the left foot. *Coupé* backward, and place the left foot behind—four bars.



24. *Pas Grave* (to present both hands.) *Pas de Bourré* forward. *Assemblé* before in facing each other. Turn half round in keeping the left hand of the lady. Place the left foot to the left for the gentleman, and the right for the lady—two bars.



25. *Coupé* forwards, *Coupé* backwards—two bars.



26. Give both hands to each other. *Pas de Bourré* before and behind. *Coupé* backwards and place the left foot behind for the gentleman, and the right foot before for the lady—two bars.

Repeat the figures, 1, 2, 3, 4, 5 to conclude.

COULON'S HAND-BOOK.

N.B.—There are five different *pas de Menuet* (or minuet steps). One to the right, two to the left, one forward; and one forward and turn round: all *pas de menuet* begin with the right foot, and occupy two bars; they are composed of one *demi-coupé* which occupies one bar, and one *pas de bourré*, which occupies the other bar.

REMARKS ON DANCING.

In all Quadrilles, I cannot too strongly impress upon the minds of pupils that they should be on their guard against a very bad style, which unfortunately now prevails in some society. I allude to that of the gentleman turning his partner as he would a teetotum.

The first rule in Dancing is to turn the feet out.

REMARKS.

But to be exact I will say, that the first rule in Dancing relates to the position of the knees, for where these are well turned outwards, the feet will naturally, and of a consequence, assume a right direction. This rule cannot be too much enforced, for it is the one regarding which the most frequent failures occur among pupils, who, while they give all their attention to the placing of their feet, neglect that of the knees, and, consequently, render themselves liable to a common and most injurious result, whereby the ankles become prominent and unsightly. It may be remarked, that when the knees are bent, the toes should always be on a line with them.

The second important rule to be observed in dancing is this : to make use of the knees as well as of the feet, and to dance on and with the toes. This gives spring and prevents stiffness.

COULON'S HAND-BOOK.

POSITION OF THE BODY.

- I. Rest more on your toes than on your heels.
- II. Let the waist be kept in.
- III. Let the shoulders be *in, down,* and slightly *forward,*
- IV. In holding the dress let the arms be rounded, and act entirely free from the shoulders; the elbows being turned outwards.
- V. Let the head be held rather backward, without stiffness, and not allowing the chin to project.

REMARKS ON THE IMPORT- ANCE OF PRACTICE.

It must not be forgotten that it is only practice which makes perfect, and that pupils who wish to improve must devote a certain portion of their time each day, between the lessons, and during the holidays, for the repetition of that which they have learnt with their master. If they wish to acquire grace and ease in their deportment, I should recommend the practice of the *Pole* exercises for a

REMARKS.

period of ten minutes together, and the dancing exercises during another ten minutes. By the latter, I mean *changing of feet*, first *slow*, afterwards *quick*, *jetés* and *bending* and *rising*, and finishing with a *change of feet*.

These exercises may be compared to those of the pianoforte called *scales*, which bring improvement in proportion to the care and time devoted to them.

In concluding my remarks, I cannot do better than quote my father's favourite maxim, "*Donnez-vous leçon toute la journée*," which might be translated thus: "*Be teaching yourselves all the day long*;" and by this he meant that these same rules which I am now giving you, relative to your dancing and your deportment, should never be forgotten. This maxim is indeed worthy to be applied not only to dancing and deportment, but to all the other studies and actions of life. It was thus my father was accustomed to employ it to his pupils, his friends, and his relatives, saying to them, "In all you do, or are going to do"— •

"DONNEZ-VOUS LEÇON."

COULON'S HAND-BOOK.

EXERCISES WITH THE POLE, DUMB-BELLS, &c.

N.B.—The exercises that are not fully explained, will only be useful to those who have already learnt them with me. Music must be played during the practice of the following exercises.

The time should be two or three, slow, moderate or quick, in accordance with the movement practised by the pupil.

EXERCISES WITH THE POLE.

The Pole is to be held with both hands.

First Movement.—Point the right toe behind, pass the left arm over the head, while you count three. Pass the right arm from behind over the head, also while you count three. The head must be held rather back, and the face turned towards the shoulder, first on one side, then on the other, in such a manner that the eyes can follow the hand as it passes above and below the head. This is to be repeated, reversing the foot, and the direction of the head.

EXERCISES.

Second Movement.—The same movement to be done quickly while you count two.

Third Movement.—A long step forward with the right foot, pass the pole over the head behind, keeping the arms straight, and the head backward, and all this while you count *one*. Bring the pole to the front again, bend the knee forward, keeping the leg that is behind quite straight, and the same foot flat on the ground, and this while you count *two*; then bring the feet together and count *three*. The same exercise with the other foot forward.

Fourth Movement.—The arms extended over the head, bend the elbows quickly, and bring the Pole forward to the chest. Extend the arms again in the former position. This is to be repeated several times.

Fifth Movement.—Ditto in passing the pole behind the head.

Sixth Movement.—With the pole over the head, point the right toe sideways, and bend the body to the right, keeping the arms straight over the head. The same to be repeated, bending towards the other side.

COULON'S HAND-BOOK.

Seventh Movement.—With the pole on the ground, take a long step forward with the right foot ; bend the body forward, and take up the pole to bring it to the knee, and raise the body in the time of *one*. Place the feet together, and bring the pole to the chest in the time of *two*, and raise the pole over the head in the time of *three*. Replace the pole on the floor, but do so in the same manner, marking the three points—the chest, the knee, and the ground.

Eighth Movement.—The same movement continued several times without resting the pole on the ground.

Ninth Movement.—With the pole on the ground, place the heels together, and the arms straight over the head ; and in this posture stoop, without bending the knees, take up the pole and raise it over the head, at the same time bending the body and the head backward. Replace the pole on the ground without bending the knees, and repeat this movement without it.

Tenth Movement.—Hold the pole with both hands, and put one knee on the ground. Raise the right arm behind the head and look at the

EXERCISES.

right hand, the left arm being down. Then pass the pole over the head in bending the body towards the left, and bring the pole, while the body is bent forward, as near as possible to the ground, and when rising bring the pole before you until the left arm is in the same position as the right was in the beginning of the movement.

Repeat the same with the left arm.

EXERCISES WITH TWO POLES.

First Movement.—Two poles are held by the pupils facing each other, the extreme end of each pole in the right and left hand of each pupil; and, in this position, with the right foot forward, they both, with the right hand, push backwards the left arm of the other, and then, in like manner, with the left hand, they push the right arms backwards.

Second Movement.—In the same position they push alternately both arms of each other backwards.

Third Movement.—Two pupils, holding poles, and facing each other, waltz together, counting 1,2,3.

COULON'S HAND-BOOK.

Fourth Movement.—In the same position bring the hands over the head and touch the hands without bending the arms: this is to be done slowly. Bring the arms down sharply.

Fifth Movement.—The same as above, but back to back and as far as possible from each other, and touching the backs of the hands.

EXERCISE OF THE ARMS.

First Movement.—Take hold of the waist with both hands, bend the knees, and rise without moving the body.

Second Movement.—The arms extended forward, one foot off the ground forward, bend, and rise with the other knee, balancing yourself forward.

Third Movement.—Hold the waist with both hands, take a long step in advance, bending the knee forward, and keep the knee that is behind quite straight, pressing the little toe on the ground. The body is to be kept quite erect, not bent forward.

Fourth Movement.—Place the heels together, extend the arms forward, and touch the palms of

EXERCISES.

the hands; then swing the arms behind, and touch the backs of the hands, being careful not to turn them.

Fifth Movement.—Swing one arm round, keeping it near the body, first slowly, then quickly. Repeat with the other arm.

Sixth Movement.—The same repeated, with both arms together.

Seventh Movement.—Put the two hands on the hips, bend the knees as low as possible, and jump forward like a frog.

Eighth Movement.—Walk slowly round the room with both arms extended over the head, rest after eight bars, then face the centre of the room, make a long step forward with the right foot, stoop down and touch this foot with both hands. Rise, place the right foot behind the left in raising the arms over the head. Repeat the same movement with the left foot, and walk again round the room.

Ninth Movement.—March slowly round the room forming two lines, right and left. When meeting at the top of the room, the gentleman presents his right hand to the lady who gives her left hand to him with a little bend (or curtsy) and

COULON'S HAND-BOOK.

they walk down the room together, separate, and walk again right and left. After a few rounds the lady in the like manner presents her right hand to the gentleman.

Tenth Movement.—March in the same way, only quick.

Eleventh Movement. Form two lines facing each other, one line advances and makes a curtsey to the other line, which answers to it. Turn half round to return to the first place as if in the act of quitting the room, and make another curtsey. The same for the other line.

EXERCISES WITH THE DUMB-BELLS.

First Exercise.—With the Dumb-bells on the ground, take a long step forward, with the right foot, and lift one dumb-bell with the left hand; pass it in a circle before the head and behind, replacing it on the ground. The body must follow the movement of the arms without stiffness. The same with the other foot.

Second Exercise.—The same movement with the two dumb-bells.

EXERCISES.

Third Exercise.—The dumb-bells in the hands, the heels together. Raise one dumb-bell to the shoulder, over the head, and down again, counting *three*. The same with the other dumb-bell.

Fourth Exercise.—The same movement with the two dumb-bells.

Fifth Exercise.—Swing the dumb-bells forwards and backwards, making them touch, and keeping the arms straight.

Sixth Exercise.—The dumb-bells in the hands. Take a long step forward, bring the dumb-bells to the chest, extend the arms forward, swing them behind, and then return the dumb-bells to their former position near the body. Repeat this movement with the other foot forward.

Seventh Exercise.—Swing one dumb-bell round and near the body.

Eighth Exercise.—The same movement with both dumb-bells together.

Ninth Exercise.—Place the two dumb-bells between the feet. Take one in each hand, and swing the two above the head (keeping the hands to-

COULON'S HAND-BOOK.

gether), and then down between the feet, and so on.

EXERCISES WITH TWO ELASTICS FIXED TO THE WALL,

First Exercise.—Take a long step forward, extend one arm forward carrying it round backward. Do this first with one arm and then with the other, and the same in changing feet.

Second Exercise.—To be repeated with both hands at once.

Third Exercise.—Hold the elastics with both hands, lie on your back, raise yourself up, and return several times.

WALKING, RUNNING, AND JUMPING EXERCISES.

First Exercise.—Walk, raising the knee, quicken the pace, and finish by running.

Second Exercise.—Place the hands on the hips, slide the right foot forward and hop twice,

EXERCISES.

counting one, two, three; then the left foot the same, and so on round the room.

Third Exercise.—Place eight poles on the floor, four by four. Each pupil, one after the other, raises one foot behind and with the other slowly jumps over each pole, bending the knee after each jump. This must be continued along one side of the room, and in returning on the other the foot must be changed.

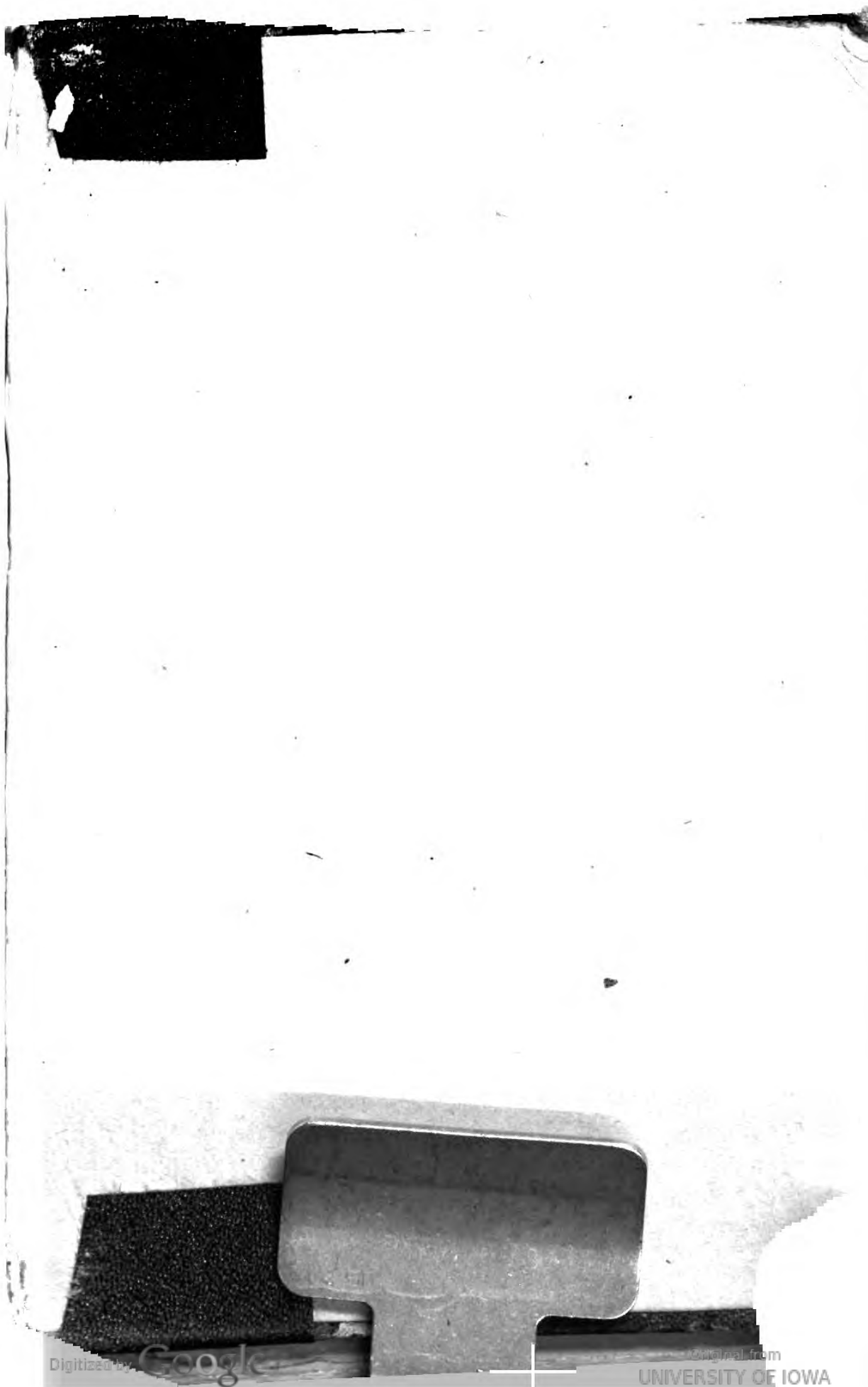
Fourth Exercise.—Each Pupil jumps over each pole with a jeté.

Fifth Exercise.—Run and jump over one pole, remembering to bend the knees afterwards.

Sixth Exercise.—Run and jump over two poles in the same manner.

CONCLUSION.

All these exercises are good, and perfectly free from any unbecoming or evil tendency; on the contrary, they are calculated to improve the figure to develop the chest, to increase muscular strength, and to benefit the health. The youngest pupils may safely practise them without any hurtful result.



Digitized by Google

Original from
UNIVERSITY OF IOWA