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ORCHESOGRAPHY.

OR, THE

ART

OF

DANCING,

BY

Characters and Demonstrative Figures.

WHEREIN

The whole *Art* is explain'd; with compleat
Tables of all *Steps* us'd in *Dancing*, and *Rules* for the
Motions of the *Arms*, &c.

WHEREBY

Any Person (who understands *Dancing*) may of himself
learn all manner of *Dances*.

BEING

An Exact and Just *Translation* from the
French of Monsieur *Feuillet*.

By JOHN WEAVER, *Dancing-Master*.

Pars pedibus plaudunt Choreas, —
Virg. *Aeneid*. 6.

LONDON: Printed by H. Meere, at the *Black Fryar*, in *Black*
Fryars, for the Author, and are to be Sold by P. Valliant, *French Bookseller*,
near *Catherine-Street*, in the *Strand*. 1706.

10 *

To Mr. Isaac.

S I R,



H O' *Dancing* and *Musick* seem to be of near an equal Antiquity, and even of an equal Extent, yet *Musick* has long receiv'd an Advantage, which *Dancing* wanted. *Musick* has employ'd the Pens of many of the Learned, both Ancient and Modern, and has had the Benefit of an universal Character, which convey'd the harmonious Compositions to all Lovers of the *Art* in all Nations. *Dancing*, on the contrary, tho' celebrated by Ancient Authors in an extraordinary manner,

The DEDICATION.

manner, and with uncommon Phrases, (as I shall shew in a Treatise, which I shall suddenly publish on that Subject) yet among the Moderns, it has been wholly unknown to the Learned, and destitute of all Pens, in either the speculative or practick part of the *Art*, which for want of an universal Character, was confin'd to the immediate Master and Scholar, or at farthest, to a narrow traditional Instruction, which none could participate of without a Teacher, who had been taught by some other, either Composer, or Scholar of such Composer. This Inconvenience at length stirr'd up Monsieur *Beauchamp* to begin what Monsieur *Feuillet* accomplish'd in the following Treatise, which tho' for some time enjoy'd by the *French* Nation, as a native Growth, *now first appears* in its true and just Extent in its Transplantation into the *English* Climate and Language.

THE Service to the Lovers and Professors of this *Art*, having been the chief Motive of my Undertaking so difficult a Province, that we who enjoy the Happiness of so Great a Master as Mr. *Isaac*, should not want the Advantage of spreading that Excellence in this *Art*, which renders him so admir'd by all who have any Taste of it ; so having receiv'd such great and
generous

The DEDICATION:

generous Encouragement in this Study from you, Sir ; the Product of that Encouragement and Study does, as it were, out of a natural Right and just Gratitude, seek Shelter under your Patronage, and challenge the Advantage of appearing in the World under the Protection of your Name, whose known Judgment and Mastery in this *Art*, will secure me from the Censure of Malice and Ignorance.

HOWEVER, I shall have little to fear, if I am so happy as to merit that generous Assistance, which you have been pleased to give me in the compiling of this Book ; and I am apt to flatter my self, that I have done the Original that Justice, that the Author will have no Reason to complain : But whatever Defects I may have been guilty of in it, I promise my self Forgiveness from so much Goodness and Candor, as all People (with Justice) allow to Mr. *Isaac*. You are so truly distinguish'd from most Men, by a peculiar Sincerity and Zeal for the Service of your Friend, or him whom you have once thought fit to espouse, that as I have done nothing but comply'd with my own Inclination, in offering this publick Acknowledgment of your Favour, so I have infinite Cause of being perfectly satisfy'd with my Patron.

The DEDICATION.

I KNOW it is the Custom of *Dedicators*, to launch forth into the Praises of the Virtues and Parts of their Patrons ; but I know Mr. *Isaac* too well, to think I can render my self more acceptable to him, by entertaining him with his own Deserts, since they are too well known to all your Acquaintance, to need a Publication in this place. Not but that it would be a Theme infinitely grateful to me ; but I shall curb that Inclination, and deny my self a Pleasure that would be disgustful to you. It is enough, that by spreading the Knowledge which the following Book conveys, your Excellence in the *Art*, your admirable Compositions will more easily, and more largely encrease the Number of your Admirers ; among which, there never will be one more truly devoted to your Service, than,

S I R,

Your most Obliged

Humble Servant,

John Weaver.

PREFACE.

I Perswade my self, that before so useful a Curiosity as the following Treatise, it would not be disagreeable to the Reader, to give him an Account of the Origin and Progress of the Art of Orchesography. Furetier, in his Historical Dictionary, tells us of a curious Treatise of this Art by one Thoinet Arbeau, printed 1588, at Langres, from whom Monsieur Feuillet, in his Preface, supposes this Art to date its first Rise and Birth, tho' he could never procure a Sight of it, as not to be found in Paris. But this very Book falling into my Hands, I took Care to peruse it with some Attention, but found it far short of that Expectation, which such Recommendation had rais'd in me: For tho' it might perhaps have given the Hint to Mr. Beauchamp; yet it is nothing but an imperfect rough Draught, nor is it confin'd to Dancing, since it treats besides of beating the Drum, playing on the Pipe, and the like.

But notwithstanding this blind Hint of Arbeau, to do Justice to Mons. Beauchamp, we must attribute to him the Invention of this Art, who in all Probability, could no more see the former Book, than Mons. Feuillet. But as no Art was ever invented and perfected at once; so it remain'd for Mons. Feuillet, to raise the compleat and finish'd Superstructure on Mons. Beauchamp's Foundation; and it must be allowed, that Mons. Feuillet has carry'd this Art to a very great Perfection, and taken a great deal of Pains in the Improvement of the Character, and given Rules so just, and a Method so proper, that I cannot imagine any Man can flatter himself with an Ability of designing a better, or more regular manner. For this Reason I chose rather to follow his Method entirely, than attempt any Alteration of my own, which I have done with that Care and Diligence, that I think I may assure the Reader I have omitted nothing that he has deliver'd. I have also made it my Business

The P R E F A C E.

ness to bring the Reader acquainted with the Meaning of my Author, as well as his Words, which is a Happiness every Translator has not the Power of arriving at, as generally either ignorant of the Subject or Language he translates from, or into, or both.

Another Fault of our common Translators I have avoided with all the Industry I could : Some of them pretending to meddle with Books of Art, and not understanding the Terms of Art, give us such an odd Jargon, that we can never understand it without the Interpretation of a Master, or having Recourse to the Original it self. I have therefore render'd all the French Terms into English, but with so much Caution of doing Justice to the Author, and the Art, that I would not depend on my own Judgment, but let none pass without the Approbation of the best English Masters.

The Perfection, which Dancing is now come to in England, seems to point this Time out as the fittest Juncture, for the Publication of a Book of this Nature ; since we now enjoy in this Nation, Performers and Masters of greater Excellence than any other part of Europe ; who shew every Beauty of the Art in its full Glory and Perfection. For whoever shall consider the Masterly Compositions of Ball-Dances by Mr. Isaac, which are so well adapted to the manner of our School-teaching, (peculiar to England, no other Nation having any such thing as publick Dancing-Schools) whoever shall see the admirable Compositions of Mons. L' Abbe in Ballet, and his Performance, with that of M. Desbargues, M. Du Ruel, and M. Cherrier, can hope to see nothing in this Art of greater Excellence, unless any wonderful Genius should arise, and advance this once celebrated Art to that Perfection, which drew the Eyes, and employ'd the Pens of the old Greeks and Romans ; a lively Description of which, the Reader may see in this Epigram, by an unknown Hand.

Mascula femineo derivans Pectora Sexu,
Atq; aptans lentum Sexum at utrumq; latus,
Egressus Scenam Populum saltator adorat
Solerti pendet prodere verba Manu.

Nam

The PREFACE.

Nam cum grata Chorus diffundit cantica dulcis
Quæ resonat Cantor, motibus ipse probat.
Pugnat, ludit, amat, Bacchatur, Vertitur, adstat,
Illustrat verum, cuncta decore replet.
'Tot Lingux, quot Membra viro, Mirabilis est Ars,
Quæ facit Articulos voce filente loqui.

From this Epigram, it is plain, that the ancient Dancing had something more than Motion, Measure, and Figure, and express'd the Passions and Actions of Mankind, was a sort of silent Poetry, and the Painting, tho' without Colours, so expressive, as to touch and charm every Beholder.

There will be no need to enforce the Use of this Art, and by Consequence recommend the Book that teaches it, to all Lovers of Dancing, since it carries its own Evidence with it self, and has already convinc'd them of its Benefit and Advantage; and I question not but others will find the same Satisfaction from their Study, which I have done, since by a close Application to this Character, I have made such a Progress in it, as to be able to communicate all Dances to the rest of the Profession at any Distance. I have a great deal of Reason to believe, that had not I first undertaken to make Mons. Feuillet speak English, this Character had yet a longer while remain'd a Secret to this Nation; those who had made their private Market of it, not being willing to admit any Rivals in an Art, which chiefly distinguish'd them from others of their Profession.

I must undeceive some, who may perhaps mistake the Design of the following Treatise, and take it for an Instruction, or some Improvement in the Art of Dancing, or Method of Teaching. But I must assure them, that I am not yet Master of Vanity enough to venture upon a Task so difficult, and so invidious, since I am of Opinion, that there are not better Masters for instructing Scholars in a genteel Movement and Address, than the English.

I shall not therefore detain the Reader any longer in the Porch, but leave him now to enter, and improve.

Ingredere ut proficias.

A List of the *Dancing-Masters*, Subscribers to this Undertaking.

M ^A
Onfieur L' Abbe.

^B
Mr. Bosely of Norwich.

^C
Mr. Tho. Caverly.

Mr. Ant. Caverly.

Monsieur Camille.

Monsieur Cherrier.

Mr. Claxton.

Mr. Couch.

Monsieur Cottin.

Mr. Counley of Barbadoes.

Mr. Cragg.

Mr. Christian.

^D
Monsieur Debargues.

Mr. Delamain of Dublin.

Monsieur Le Duc.

Mr. Doufon.

^E
Monsieur D'Elisle.

Mr. Essex.

^G
Mr. Gros court.

Mr. Gery.

^H
Mr. Walter Holt, Sen.

Mr. Walter Holt, Jun.

Mr. Rich. Holt.

Mr. Heale of Salisbury.

^I
Mr. Isaac.

^L
Mr. Lally.
Mr. Char. Lewis.

^N
Mr. Nicholson.

^O
Mr. Orlabeer.

^P
Mr. Pawlet.

Mr. Pemberton.

Mr. Porter of Darby.

Mr. Pritton.

^R
Monsieur Du Ruell.
Mr. Rogers.

^S
Monsieur Serancour.
Monsieur L' Sac.
Mr. Sexton of York.
Mr. Shirley.

*This Undertaking has also been encouraged by the Subscriptions of several
of the Nobility and Gentry.*

ERRATA.

Dedication, page 2. line 1. for *Phrases*, read *Praises*. P. 8. l. 3. f. *the*, r. *a*. P. 17. l. 3. f. *afterwards*, r. *forwards*. P. 34. l. 7. after *Page*, add as *E F* do the upper end of the Room, G H the lower part. P. 40. l. 2. f. *behind*, r. *before*. P. 47. l. 4. f. *Rigandons*, r. *Rigandons*.

Orchefography.

O R,

The A R T of

DANCING

B Y

Characters and Demonstrative Figures.

*By which any Person, who understands Dancing,
may of himself easily learn all manner of
Dances.*

THE *Explanation* of the *Terms* belonging to *DANCING*, seem to be altogether needless, since they are so plain and intelligible of themselves : But lest the Reader should put wrong *Constructions* on those *Terms of Art* which the *Dancing-Masters* make use of, I shall give the following *Explanation* of them.

B

Dancing

The Art of Dancing.

Dancing is composed of *Positions*, *Steps*, *Sinkings*, *Risings*, *Springings*, *Capers*, *Fallings*, *Slidings*, *Turnings* of the Body, *Cadence* or *Time*, *Figures*, &c.

Positions, are the different Placings of the Feet in Dancing.

Steps, are the Motions of the Feet from one place to another.

Sinkings, are the Bendings of the Knees.

Risings, are when we rise from a *Sink*, or erect our selves.

Springing, is a *rising* or leaping from the Ground.

Capers, are when in *rising* or leaping from the Ground, one Leg beats against the other, which we call *Cutting*.

Fallings, are when the Body, being out of its proper Poise, falls by its own Weight.

Slidings, are when, in *moving*, the Foot slides on the Ground.

Turnings, are when the Body turns either one way or the other.

Cadence or *Time*, is a right understanding of the different Measures, and Observation of the most remarkable places in the *Tune*.

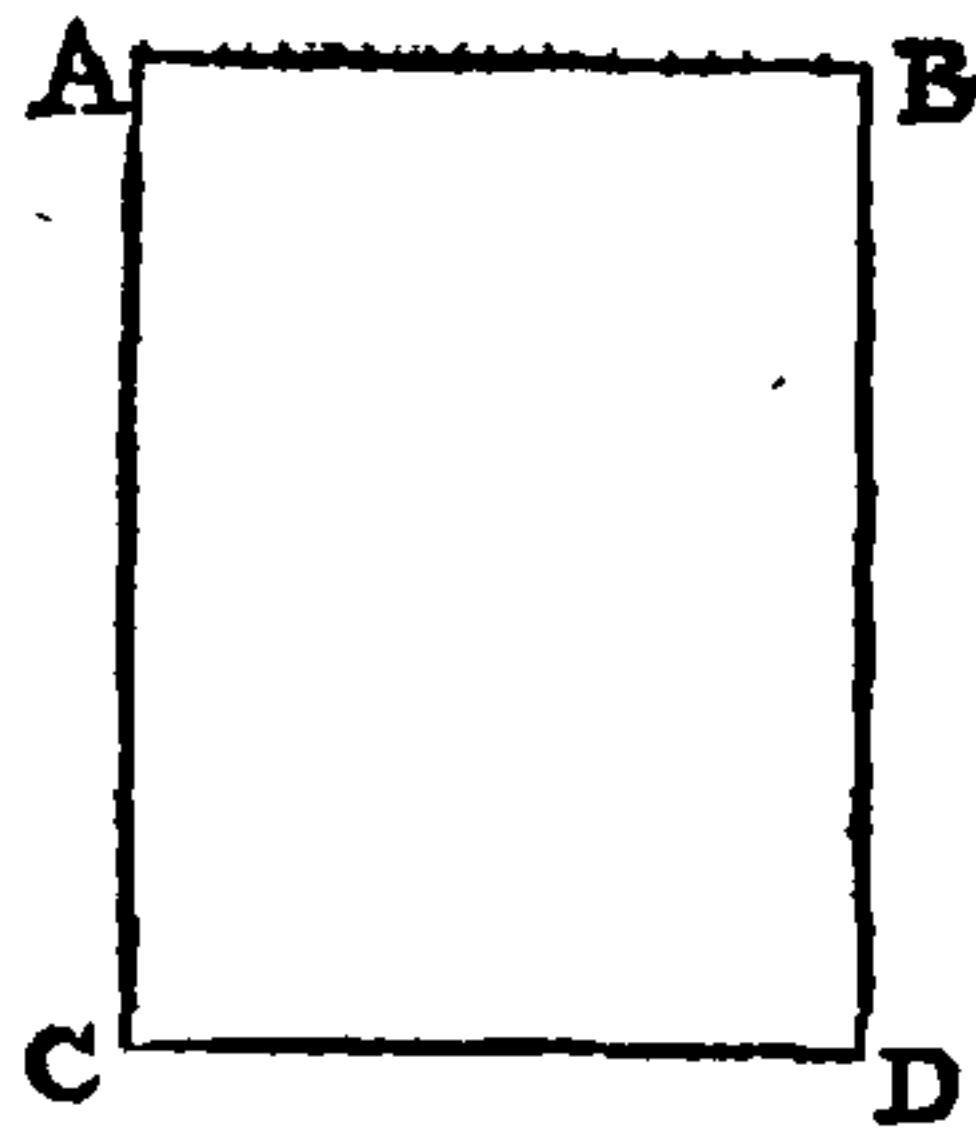
Figures, are *Tracts* made by *Art*, on which the *Dancer* is to move.

Before I proceed to demonstrate what I have already explain'd, I shall describe the *Room* or *Stage*, where *Dancing* is perform'd ; as also the different *Tracts* or *Figures* to be made thereon, and the *Posture* and *Presence of the Body*, in which the *Performer* ought to stand.

of

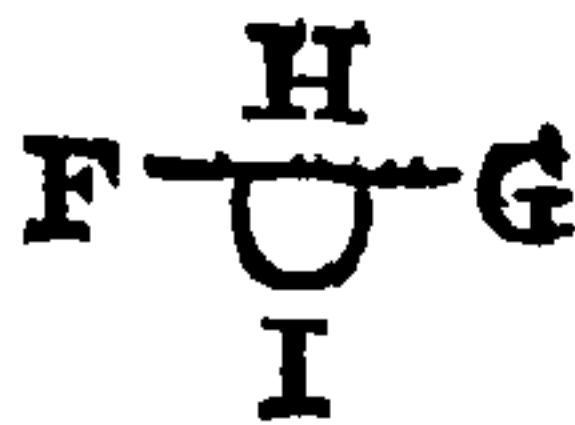
Of the Stage, Room, or School.

TH E *Stage* or *Dancing-Room*, I shall represent by an *Oblong*, as in the Figure A B C D, of which the upper end is A B, the lower end C D ; the right side B D, and the left side A C.



The Presence of the Body.

TH E *Posture* or *Presence* of the Body, is to have respect to that part of the *Room*, to which the *Face* or *Fore-part* of the Body is directed, which I describe by the Figure F G H I, of which F G shews the two Sides of the Body, H the *Face* or *Fore-part*, and I the *Back* or *Hinder-part*.

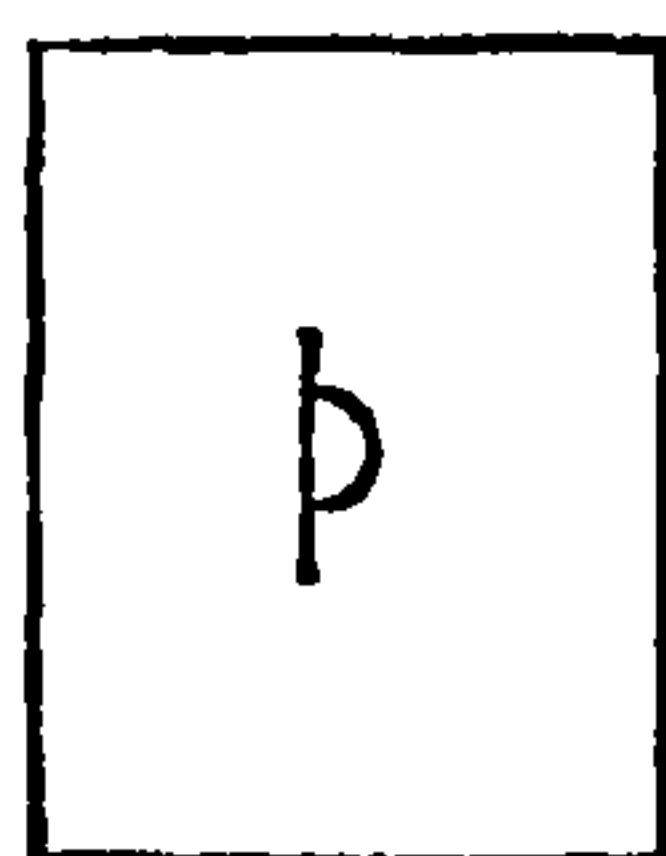
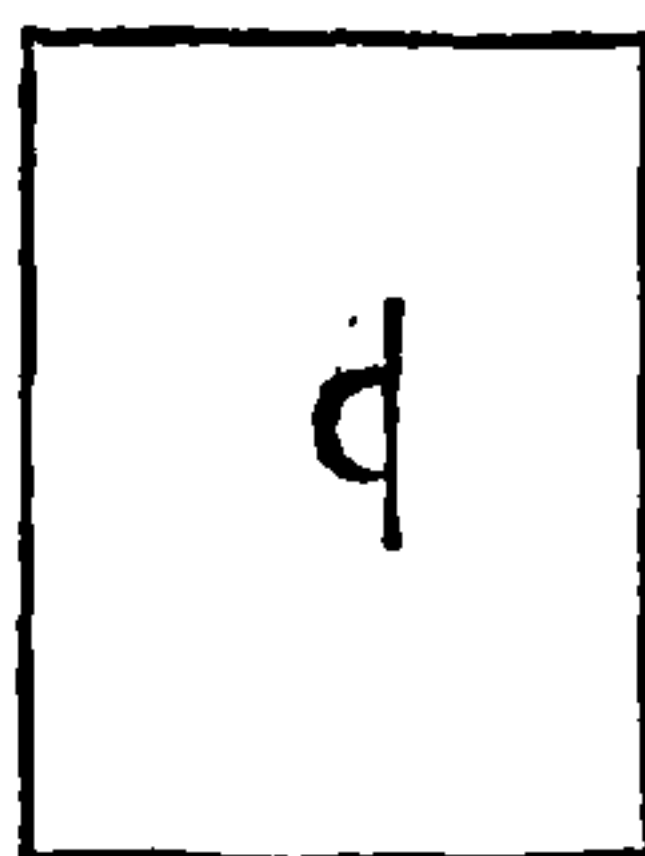
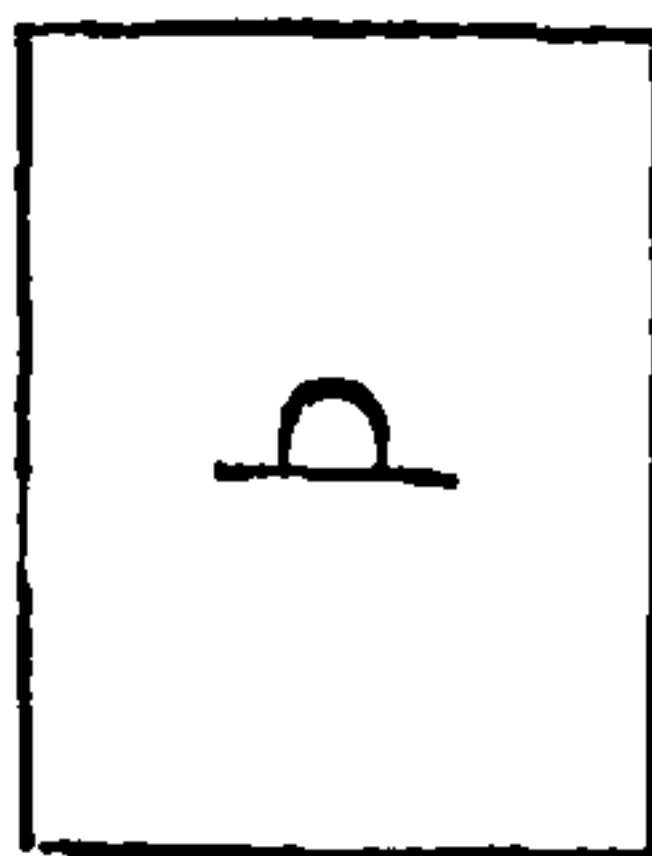
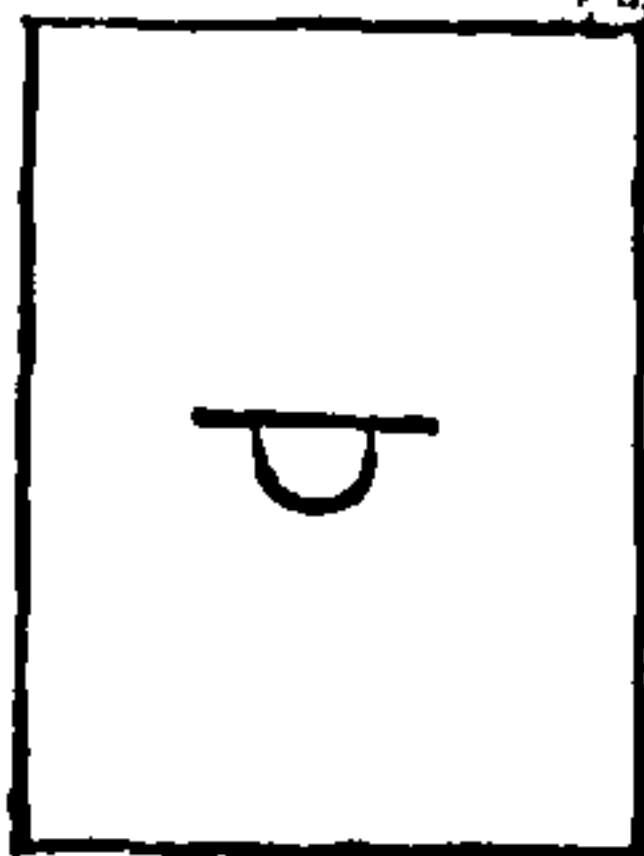


The Face or Fore-part of the Body up.

The Face down.

The Face to the right side.

The Face to the left side.



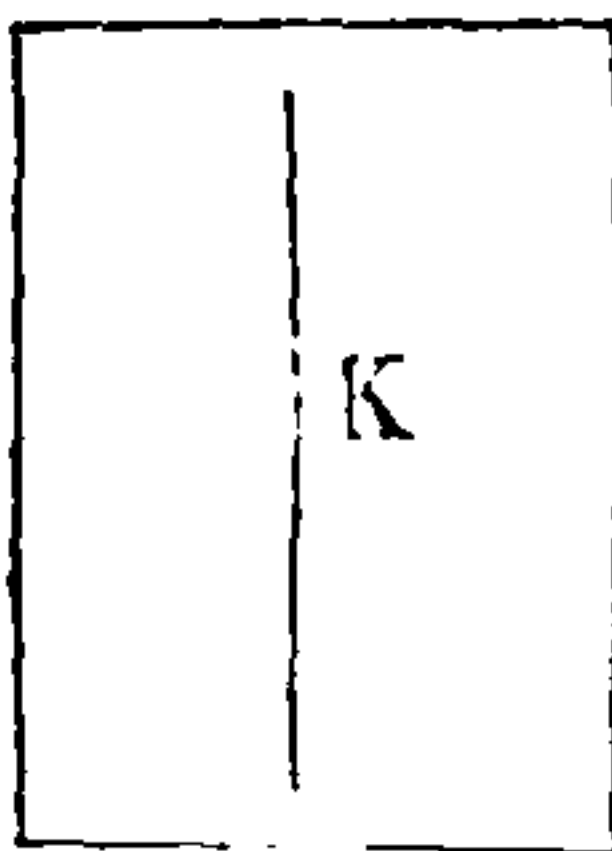
Of the Tract.

THE Line on which the Dances are described, I call the *Tract*.

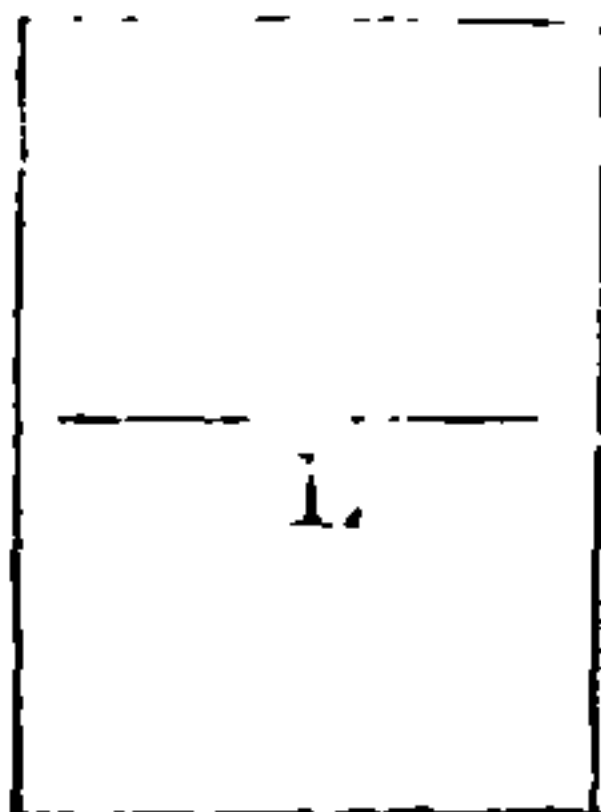
Which *Tract* serves for two Ends, the first to direct the *Steps* and *Positions*, and the other to represent the Figure of the *Dance*.

All *Steps* and *Positions* may be described upon two Lines, *viz.* upon a *Right Line*, and a *Diametrical Line* ; but because the *Tract* must also be made use of for the Explanation of the Figure of *Dances*, I shall add to these Lines, the *Circular* and *Oblique*.

A *Right Line*, I call that which extends it self in Length, from one end of the *Room* to the other, as by the Line mark'd K.

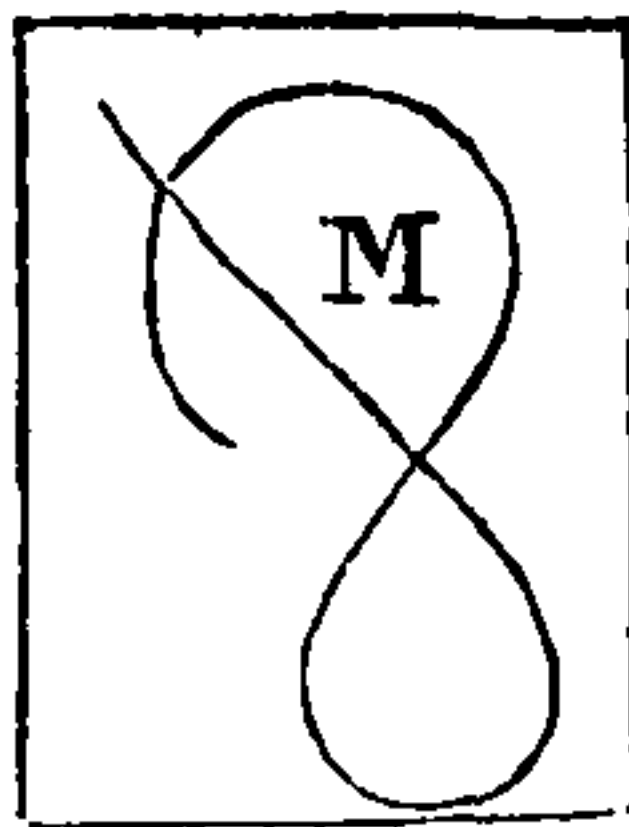


A *Diametrical Line*, is that which goes cross the *Room* from side to side, as is shewn by the Line L.

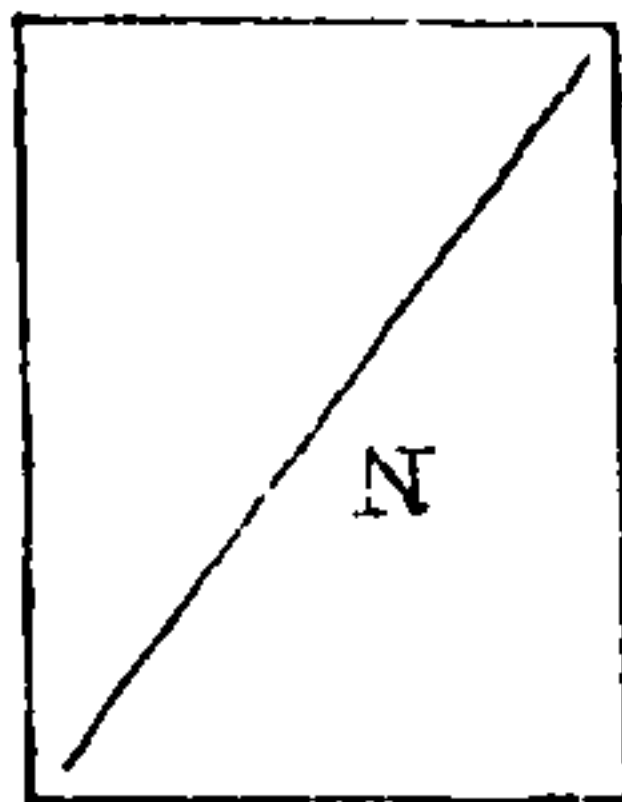


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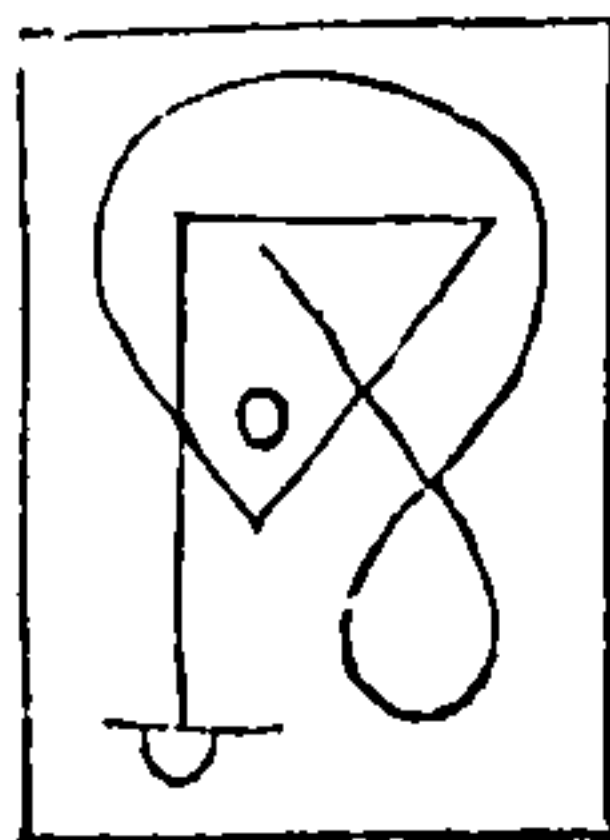
The *Circular Line*, is that which goes round the *Room*, as is exprefs'd by the Letter M.



The *Oblique Line*, is that which goes cross the *Room*, from Corner to Corner, as may be seen by the Line N.



Every one of these *Lines*, or *Traëts*, may jointly or separately form the *Figure* of a *Dance*, on which may be described the *Positions* and *Steps*, as in *Figure O*. The beginning of which *Traët*, is shewn by the *Character* representing the *Posture* or *Presence of the Body*, which must be join'd to it, to shew the *Position* of the Body at the beginning of the *Dance*.



Of the Positions.

THere are ten Sorts of *Positions* generally us'd in *Dancing*, which are divided into *True* and *False*.

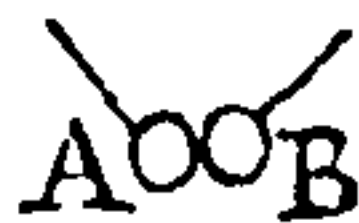
The *True*, are when the Feet are plac'd uniform, and have the Toes turn'd out equally.

The *False*, are some of them uniform, others not, and differ from the *True*, in that, the Toes are turn'd inward, or one in, and the other out.

In all *Positions* whatsoever, the Form of the Foot is known by these Marks, *viz.* That which resembles an o, represents the Heel; the Line join'd to it, the Ankle; and the Extremity of that Line, the Point of that Foot.

A half Position.

This Figure of the *Foot*, is but a half *Position*, because it represents but one *Foot*, whereas a whole *Position* does that of two, as in the Figure A B.

Position.

'Tis to be observ'd, that the Letter A, in the foregoing Figure, represents the left *Foot*, and B, the right.

Of true Positions.

THere are five true Positions. The first is when the two Feet are join'd together, the Heels being one against the other.

First Position.



The second is when the Feet are open, or separate, on a Line, one distant from the other the length of the Foot.

Second Position.



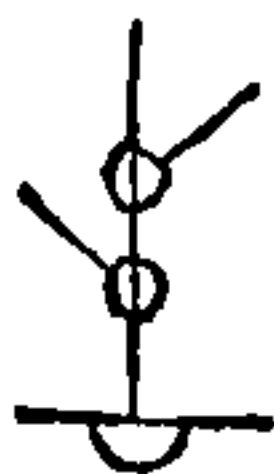
The third is when the Heel of one Foot is join'd to the Ankle of the other, which I shall hereafter term *inclos'd*.

Third Position.



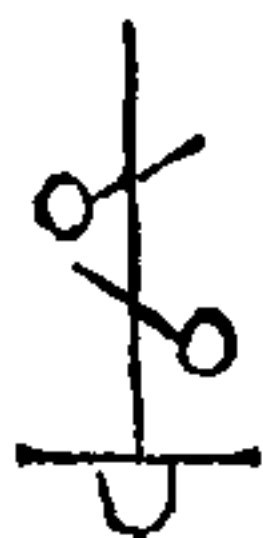
The fourth is when the two Feet are plac'd one before the other, the distance of a Foot in length.

Fourth Position.



The fifth is when the two Feet are cross'd, the Heel of one directly opposite to the Toe of the other.

Fifth Position.

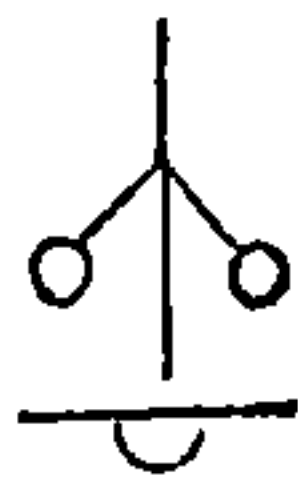


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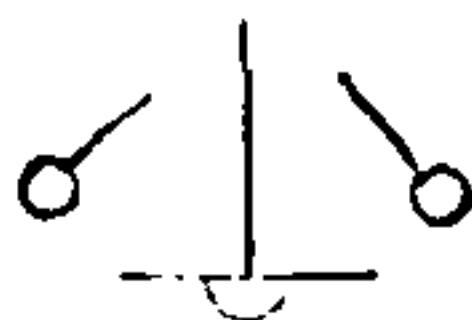
The Art of Dancing.

Of false Positions.

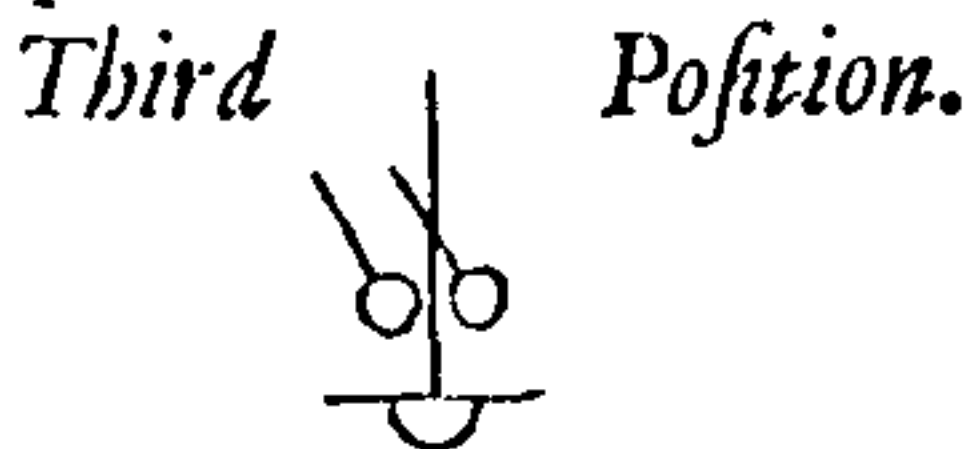
THere are also five of these. The first is when the Toes are turn'd inwards, and touch each other, the Heels being open on the Line. *First Position.*



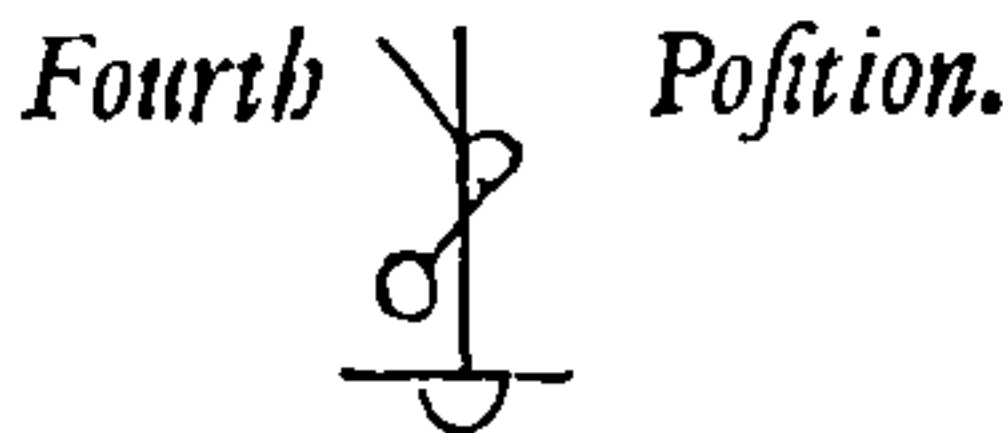
The second is when the Toes are turn'd inwards, there being the distance of a Foot's Length between the Toes; the Heels as before. *Second Position.*



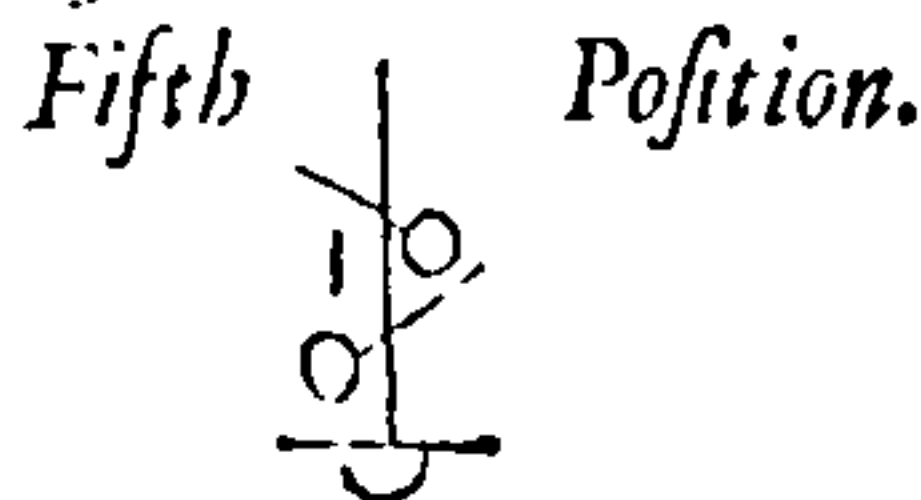
The third is when the Toe of one Foot is outwards, and the other inwards, the one parallel towards the other. *Third Position.*



The fourth is when the Toes are turn'd inwards, so that the Toe of one Foot points to the Ankle of the other. *Fourth Position.*



The fifth *false Position*, is mark'd like the fifth true one, and seems to be the same *Position*; but notwithstanding, they are very different, for whereas in the true one, the Toes are turn'd outwards, in the false, they are turn'd inwards, crossing each other, so that the Heel of one Foot is right against the Toe of the other, and is to be distinguish'd from the true one by a small Bar between the *Position*.



Altho'

Of Steps.

Atho' Steps made use of in Dancing, are almost innumerable, I shall nevertheless reduce them to five, which serve to express the different Figures the Leg makes in moving : These I shall call, a *straight plain Step*, an *open Step*, a *circular or round Step*, a *waving Step*, and a *beaten Step*.

A *straight Step*, is when the Foot moves in a right Line ; which is to be made two ways, forwards, and backwards.

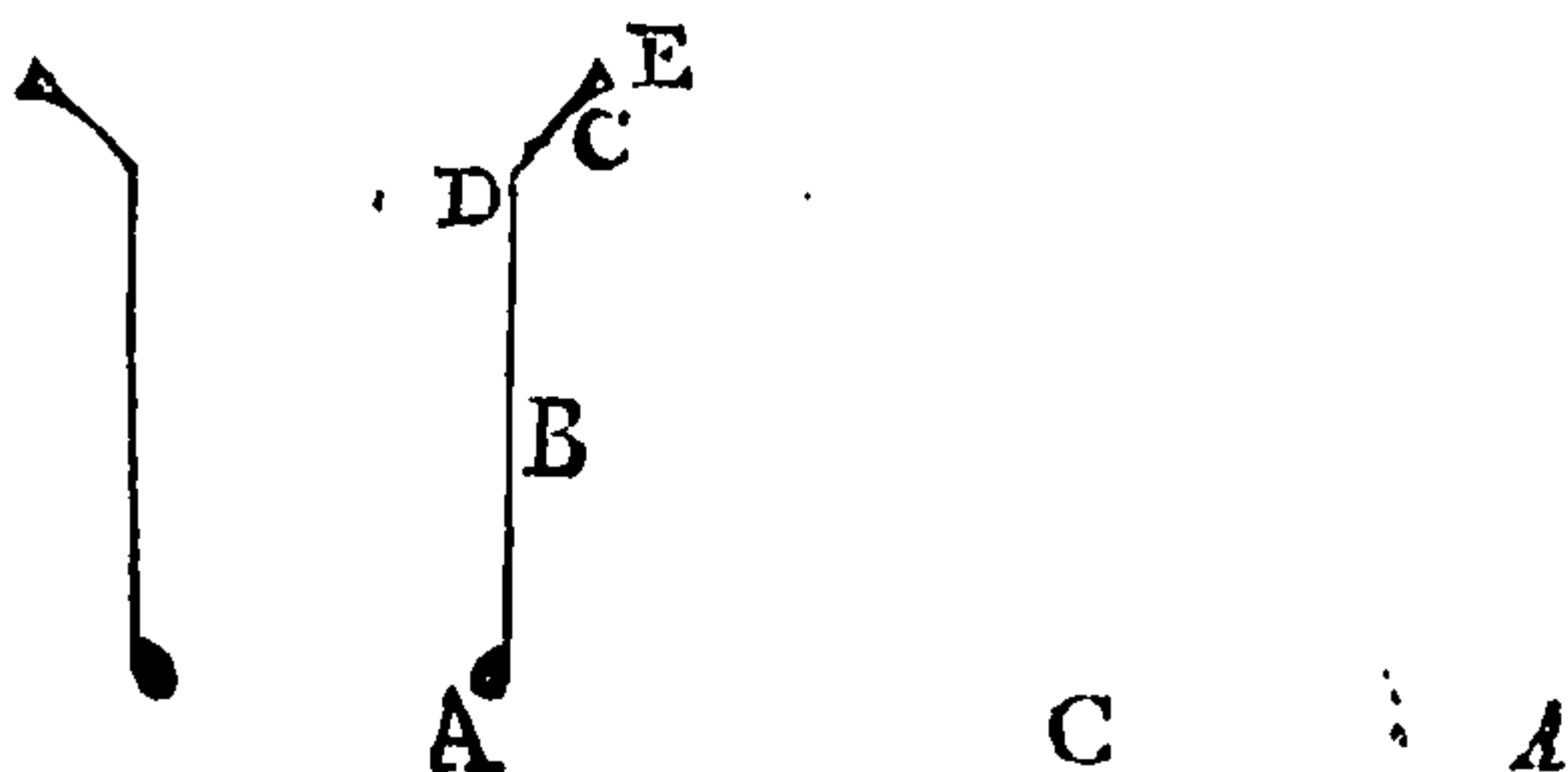
The *open Step*, is when the Leg opens ; which is to be done three ways, one outwards, another inwards, both which make an Arch or half Circle, and the third sideways, which may also be called a *straight Step*, because the Motion of it is in a direct Line.

The *round or circular Step*, is when the Foot, in moving, makes a *circular Figure* ; of this there is two ways, one outwards, and another inwards.

The *waving Step*, is when the Foot, in moving, turns both inwards and outwards. There are three ways of doing this, forwards, backwards, and sideways.

The *beaten Step*, is when one Leg or Foot is beaten against the other. Of this there are also three ways of performing, viz. forwards, backwards, and sideways.

A *Step* is known by the Character following, viz. a black Spot mark'd A, representing the *Position* of the *Foot*, the Line drawn from that Spot, mark'd B, shewing the *Motion*, *Figure*, and *Largness* of the *Step*, as from A to D, and lastly, by a small side Stroke join'd to the End of the Line C, representing the *Foot*, of which D is the *Heel*, and E the *Point* of the *Foot*, or *Toc*.



A Demonstration of all the *Steps* which have
been before explain'd.

A straight Step forwards.



The same backwards.



An open Step outwards.



The same inwards.



The same sideways.



A Circular Step outwards.



The same inwards.



A waving Step forwards.



The same backwards.



The same sideways.



A beaten Step forwards.



The same backwards.



The same sideways.



To

To a *Step* may be added these following Marks, *viz.* *Sinking*, *Rising*, *Springing* or *Bounds*, *Capers*, *Falling*, *Sliding*, *holding the Foot up*, *Pointing the Toes*, *placing the Heel*, *turning a quarter Turn*, a *half Turn*, a *three quarter Turn*, and a *whole Turn*.

The Mark for a *Sink*, is a little Stroke inclining towards the little black Head.

A Sink.



The Mark for a *Rise* from a *Sink*, is when there is a little straight Stroke upon the *Step*.

A Rise.



The Mark of a *Spring* or *Rise* from the Ground, is when there are two of the aforefaid Strokes, which is sometimes call'd a *Bound*.

A Spring, or Bound.



The Mark for a *Caper*, is when there are three Strokes.

A Caper.



C 2

The

The Mark for a *Falling Step*, is when at the End of the little straight Stroke, another straight one is join'd parallel to the *Step*, and pointing to the Mark for the *Foot*.

A falling Step.



The Mark of a *Slide*, is when at the End of the little Stroke, a small Bar is plac'd parallel to the *Step*.

A Slide.



The Mark for the *Foot up*, is when the *Step* is cut off.

The Foot up.



The Mark for *pointing* the *Foot*, without the Body's bearing upon it, is when there is a *Point* directly at the End of that which represents the *Toe*.

To point the Foot.



The Mark for placing the *Heel*, without the Body's bearing upon it, is when there is a *Point* directly behind that which represents the *Heel*.

To place the Heel.



A *quarter Turn* of the Body, is shewn by a quarter of a *Circle* plac'd on the *Step*.

A quarter Turn.



A *half Turn*, is represented by a *half Circle*.

A half Turn.



A *three quarter Turn*, is shewn by a *three quarter Circle*.

A three quarter Turn.



A *whole Turn*, is represented by a *whole Circle*.

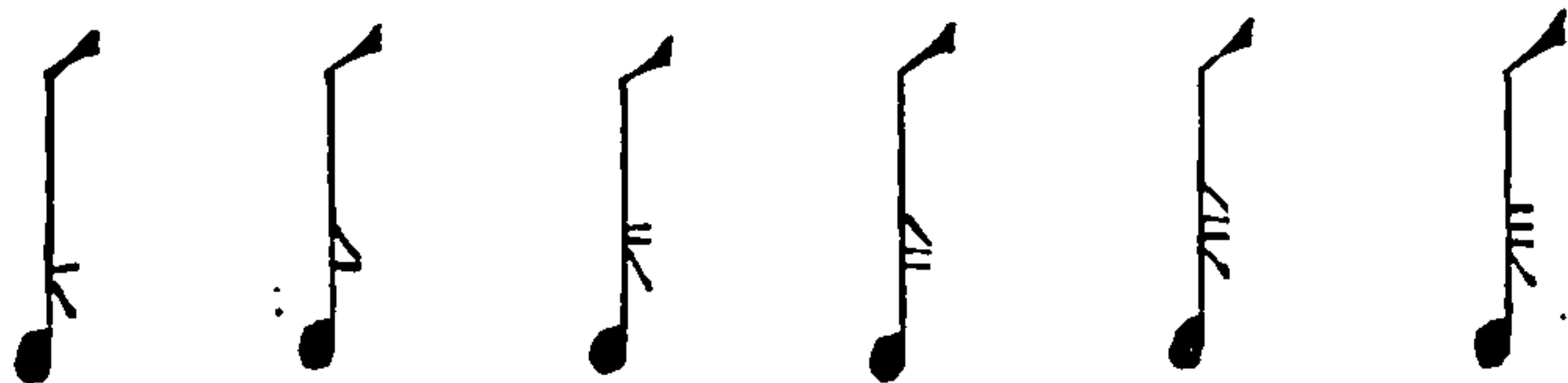
A whole Turn.



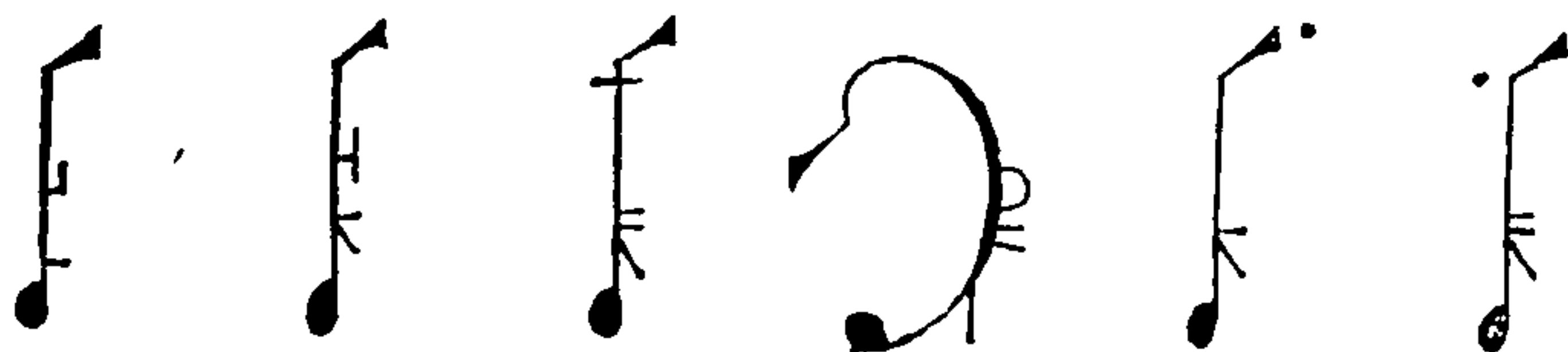
Steps

Steps may have feveral Marks.

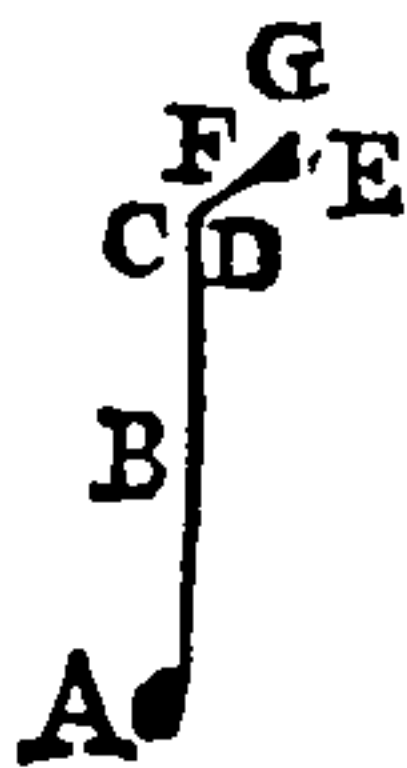
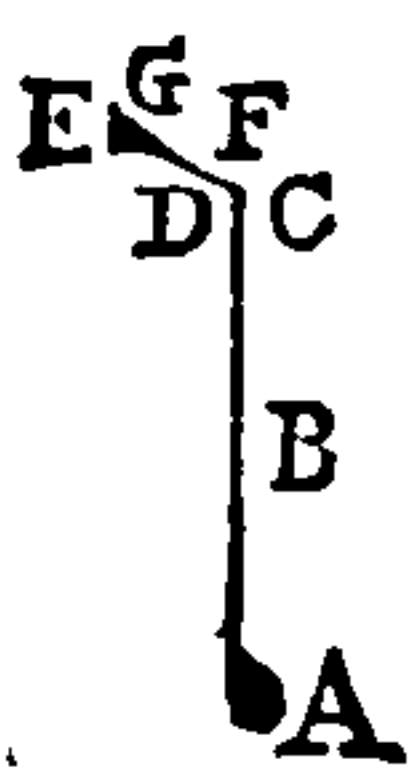
Sink and Rise. | *Rise and Sink.* | *Sink and Bound* | *Bound and Sink* | *Sink, Bound, and Sink.* | *Sink and Caper*



Rise and Fall. | *Sink, Rise, and Slide.* | *Sink and Hop.* | *Sink, Bound, and Turn.* | *Sink, Rise, and point the Toe.* | *Sink, Bound, & place the Heel.*

*How to place the Marks in their proper Order.*

IT is necessary first to know, that a *Step* has three Divisions, viz. a *Beginning*, *Middle*, and *End* : You must also consider the *Foot*, as well in *Steps* as *Positions*, has two Sides, an *Inside* and an *Outside*. The *Beginning* of the *Step*, is the *Beginning* of the *Line*, joining the little black Spot, as is shewn by the Letter *A*. The *Middle*, is the middle of the *Line*, as at Letter *B*. And the *End*, is the *Extremity* of the *Line*, joining that which represents the *Foot*, as at Letter *C*. The *Outside* of the *Foot*, is between the *Heel* and the end of the little *Toe*, mark'd *D E* ; and the *Inside*, is that which is between the *Heel* and *End* of the great *Toe*, as is mark'd *F G*.



There

There are three ways of *Sinking*, viz. before the Foot moves, in moving, and after it has moved.

When there is the Mark of a *Sink* at the beginning of a *Step*, the *Sink* must be made before the Foot moves.

Sink before the Foot moves.



When the *Sink* is mark'd in the middle of the *Step*, the *Sink* is not to be made 'till the Foot has made half the *Step*.

A Sink in moving.



When the *Sink* is mark'd at the end of the *Step*, the *Sink* must not be made 'till the *Step* is finish'd.

A Sink after Movement.



It is the same thing in the Marks of a *Rise*.

Rise before the Foot moves. | *Rise in moving.* | *Rise after Movement.*



Sink

Sink and Rise before the | *Sink and Rise in moving.* | *Sink and Rise after moving.*
Foot moves.



Sink before Moving, and | *Sink as before, and Rise af-* | *Sink in Moving, Rise after*
Rise in Moving. | *ter Moving.* | *the Movement.*



Observations upon Springings.

Springings may be perform'd two ways, viz. with both Feet at once, or with one Foot only.

The *Springings* which are made on both Feet, are mark'd upon the *Positions*, as hereafter will appear ; whereas the *Springings* that are made in moving, are mark'd upon the *Steps*, as has been already shewn, and will again appear by the Sequel.

Of springing Steps.

A *Springing Step*, is perform'd two ways, either by *springing* and *falling* on the same Foot which moves forward, which I shall, for the future, call a *Bound* ; or *springing* and *falling* on the Foot that does not move forward, which I shall call a *Hop*.

When there is a Mark of a *Spring* upon the *Step*, and no Mark for the holding up of the Foot after it, it shews, that the *Spring* is to be made with the *Foot* that moves, which is call'd a *Bound*.

A Bound.

A Bound.



But when there is a Mark for a *Spring*, and afterwards a Mark for the *Foot* up, it signifies, that the *Spring* must be made on the *Foot* that does not move afterwards, which is call'd a *Hop*.

A Hop.



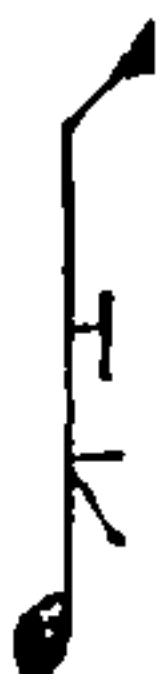
The mark for *falling*, has no proper Place assign'd it, and I shall only observe, that in *rising*, when it is in Order to *fall*, it is necessary the Mark for a *Rise*, should be near the beginning of the *Step*.

Rise and Fall.



The mark for a *Slide*, has likewise no proper Place, when it is single on a *Step*; but when it is accompanied with other Marks, as *sinking*, *rising*, &c. then it must be plac'd last.

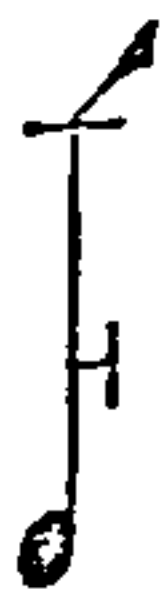
Sink, Rise, and Slide.



D

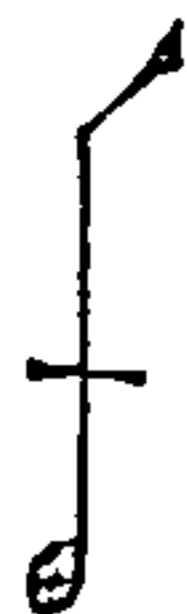
If

If after the Mark of a *Slide*, there be also the Mark for the Foot up, you must *Slide* no farther than that Mark shewing the Foot up. *Slide, and afterwards hold the Foot up.*



The Mark for the *Foot up*, may be plac'd either in the Middle, or the End; when it is in the Middle, it shews, that the *Foot* is only up, in Order to be set down afterwards.

Foot up, and then put down.



But when it is at the End, it signifies, that the Foot must remain up.

Foot up.



'To *point the Toe*, and afterwards the *Heel*, there must be a Point on the outside of that which represents the *Toe*, and another on the inside of that which represents the *Heel*.

To point the Toe, and after to place the Heel.



'To *place the Heel*, and afterwards *point the Toe*, there must be a point on the outside of that which represents the *Heel*, and another on the inside of that which represents the *Toe*.

It

To place the Heel, and afterwards point the Toe.



It is to be observed, that in the two foregoing Examples, the Point which is on the Outside of that which represents either the *Toe* or *Heel*, is the Point from whence you must always begin.

When there is a Point at the end of that which represents the *Toe*, and another behind that which shews the *Heel*, it shews, that the *Foot* must be set down *flat*.

A flat Foot.

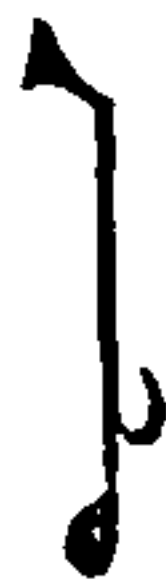


Marks for *Turning*, have no proper Places assign'd them, no more than the *falling* or *sliding* Mark ; but you must then observe to which side to turn, whether to the right or left.

You must observe, that the beginning of the *turning* Mark, is to be taken from that Part which is nearest to the black Spot.

After having thus shewn the beginning of each *turning* Mark, you must observe exactly which way to turn, whether to the *right* or *left*, as appears by the following Examples :

<i>A quarter Turn to the Right.</i>	<i>A quarter Turn to the Left.</i>	<i>A half Turn to the Right.</i>	<i>A half Turn to the Left.</i>	<i>Three qu. Turn to the Right.</i>	<i>Three qu. Turn to the Left.</i>
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D 2

The

The beginning of a *whole Turn*, or *turn quite round*, is more difficult to find out, because the *Circle*, which is the Mark of it, has neither beginning nor End: But it is nevertheless to be known by a *Point* plac'd on the side of the *Step*; from which *Point* the beginning being known, you make Use of the same Rules as above.

A whole Turn to the Right.



A whole Turn to the Left.



When a *Turn* is to be made but half a quarter round, it must be mark'd a quarter of a *Circle* on the side of the *Step*, without joining it to the *Step*.

A half quarter Turn to the Left.

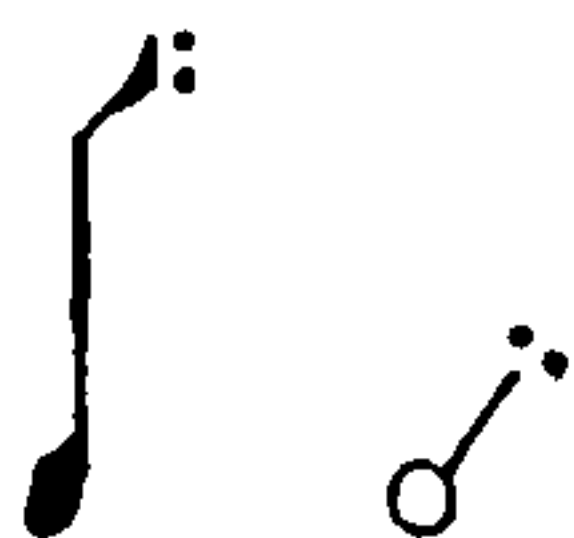


A half quarter Turn to the Right.

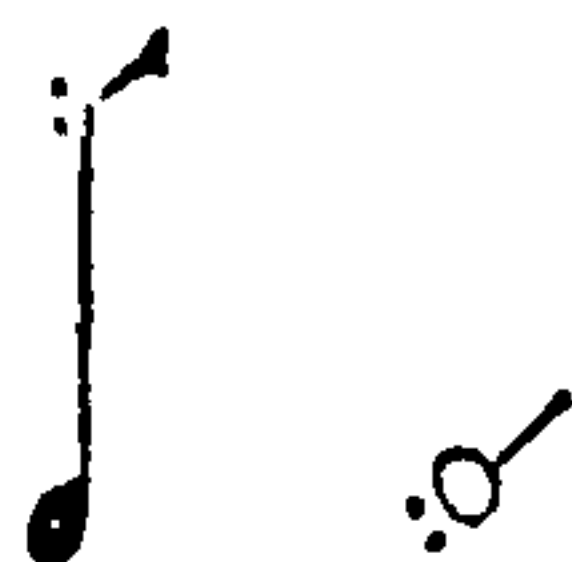


I have already shewn, that all *Steps* and half *Positions*, which have but one *Point* at either of their *Extremities*, signify either the pointing of the *Toe*, or placing the *Heel*, without the *Body's* bearing on it; but when there happens to be two *Points*, it then shews, that the *Body* must bear upon it.

To bear the Body on the Toe.



To bear the Body on the Heel.



Having explain'd all the before-mention'd *Marks*, I hope it will not be thought improper to shew when *Sinkings*, *Risings*, *Springings*,

ings, and *Slidings*, are to be made upon the *Toe*, *Heel*, or *flat Foot*, as the following Examples will demonstrate.

When there is a Point at the end of the *sinking* Mark, it shews, that the *Toe* must be bent downwards.

Sink, the Toe towards the Ground.



When there is a Point behind the *sinking* Mark, it denotes, that the *Heel* must be bent downwards.

Sink, the Heel towards the Ground.



When there is a Point at the end of the *sinking* Mark, and another behind, it shews the Sink must be with a *flat Foot*.

Sink, the Foot flat.



When there is a Point at the end of a *rising* Mark, it shews the *Rise* must be made on the *Toe*.

Rise on the Toe.



When

When there is a Point behind the *rising* Mark, it shews, that the *Rise* must be made on the *Heel*.

Rise on the Heel.



When there is a Point at the end of a *rising* Mark, and another behind, it shews, that the *Rise* must be on a *flat Foot*.

Rise on a flat Foot.



When there is a Point at the end of a *springing* Mark, it shews, that the *Spring, Hop, or Bound*, must be made on the *Toe*.

Spring on the Toe.



When there is a Point behind the *springing* Mark, it shews, that the *Spring, Hop, or Bound*, must be made on the *Heel*.

Spring on the Heel.



When there is a Point at the end of the *springing* Mark, and another behind, it signifies, that the *Spring, Hop, or Bound*, must be made on a *flat Foot*.

Spring

Spring on a flat Foot.



When there is a Point at the end of the *sliding* Mark, towards the Mark representing the Foot, it shews, that the *Slide* must be made on the Toe.

Slide on the Toe.



When there is a Point at the other end of the *sliding* Mark, it shews, that the *Slide* is to be made on the Heel.

Slide on the Heel.



And when there is a Point at each end of the *sliding* Mark, it denotes, that the *Slide* must be made with a flat Foot.

Slide with a flat Foot.

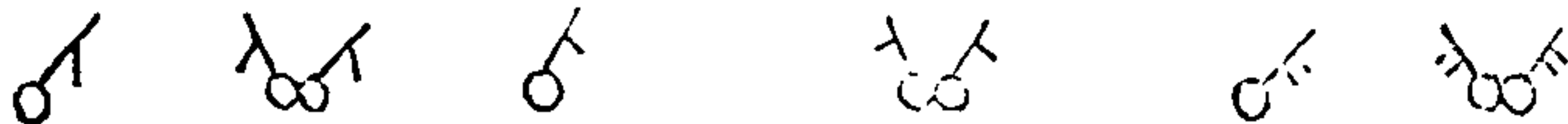


Of marking the Positions.

ALL the Marks which have been hitherto demonstrated, may be plac'd as well upon the *half Positions* or *Positions*, as upon the *Steps*, the *sliding* Marks only excepted. If

If there were, for Example, a *sinking Mark* upon a *half Position*, it would shew, that the Knee of that Leg only was to be bent; but if *sinking Marks* should be on the *whole Position*, then both Knees are to be *bent* at the same time. The same is to be observ'd for *Rising, Springing, &c.* The *Marks* on the *Positions*, have no appointed Place, as they have on *Steps*, excepting *Points*, which are to be plac'd in the same manner as on *Steps*.

<i>Sink on one</i> <i>Foot.</i>		<i>Sink on both</i> <i>Feet.</i>		<i>Rise on one</i> <i>Foot.</i>		<i>Rise on both</i> <i>Feet.</i>		<i>Spring on one</i> <i>Foot.</i>		<i>Spring on both</i> <i>Feet.</i>
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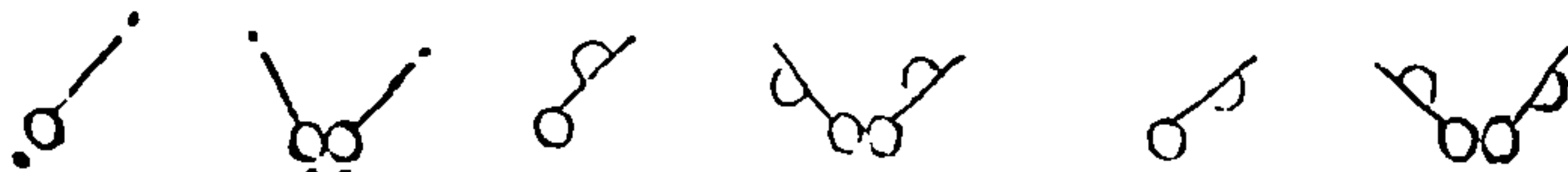
<i>Caper on one</i> <i>Foot.</i>		<i>Caper on both</i> <i>Feet.</i>		<i>One Foot up.</i>		<i>Foot up, and</i> <i>then down.</i>		<i>To point the</i> <i>Toe.</i>		<i>To be on both</i> <i>Toes.</i>
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<i>To place the</i> <i>Heel.</i>		<i>To be on both</i> <i>Heels.</i>		<i>To point the</i> <i>Toe, and then</i> <i>the Heel.</i>		<i>To be first on</i> <i>the Toes, and</i> <i>then the Heels.</i>		<i>To place the</i> <i>Heel, and point</i> <i>the Toe.</i>		<i>To be first on</i> <i>the Heels, and</i> <i>then the Toes.</i>
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<i>To be on the</i> <i>flat Foot.</i>		<i>Both Feet flat.</i>		<i>A Turn on the</i> <i>Foot to the Ri.</i>		<i>A Turn on both</i> <i>Feet to the Ri.</i>		<i>Turn on one F.</i> <i>to the Left.</i>		<i>Turn on both F.</i> <i>to the Left.</i>
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Of Positions and half Positions having several Marks at once.

Positions and half Positions may have several Marks together, as Steps have; and it must be observ'd of the Marks for *Sinking, Rising, Springing, and Capping*, that the Mark plac'd nearest to the *c*, is what must be first made; but when there is the Mark for the Foot up, that must certainly be the last perform'd.

Sink;

Sink, and rise on one Foot. | *Sink, and rise on both Feet.* | *Rise, and sink on one Foot.* | *Rise, and sink on both Feet.*



Sink, and spring on one Foot. | *Sink, and spring on both Feet.* | *Spring, and sink on one Foot.* | *Spring, and sink on both Feet.*



Sink, spring, and sink on one Foot. | *Sink, spring, and sink on both Feet.* | *Sink, and caper on one Foot.* | *Sink, and caper on both Feet.*



Sink, and spring a half Turn to the Left on one Foot. | *The same on both Feet.* | *Sink, caper a three quarter Turn to the Right on one Foot.* | *Sink, caper on both Feet a whole Turn to the Right.*



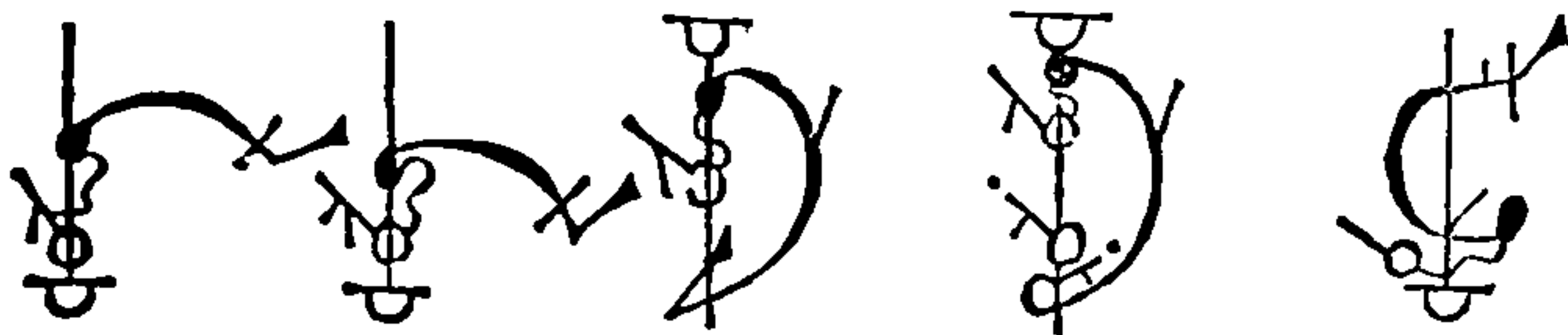
Turn on the Toes a half Turn to the Left. | *The same on the Heels.* | *Sink, rise, and turn a half Turn on the Toes to the Right.* | *The same on the Heels.*



All the Marks of *sinking* and *rising*, which have been already demonstrated upon the *Step*, have Relation to the *Bendings* and *Risings* of both the *Knees*: But when it shall happen, that in moving in a Dance, one *Knee* only ought to *bend* or *rise*, the following Rules must be observed.

It will be necessary upon this Occasion, to understand when one Leg moves, what the other ought to do; to demonstrate which, I shall make use of a *half Position* and a *Step*, which must be ty'd together by a small Line, of which, one end is join'd to that which represents the *Heel* of the *half Position*, and the other to the Head of the *Step*. This Union denotes, that the *half Position* and the *Step*, are both to act at the same time.

To bend the left Knee, while the right moves extended.	To bend, and rise the left Knee, while the right moves extended.	To bend the left Knee, moving the right half way extended, and afterwards to bend in moving.	To bend the left Knee, the right moving extended, and sink in the middle of the Step, and rise on the Toes.	To bend the right Knee in moving, and rise towards the end, the left continuing extended.
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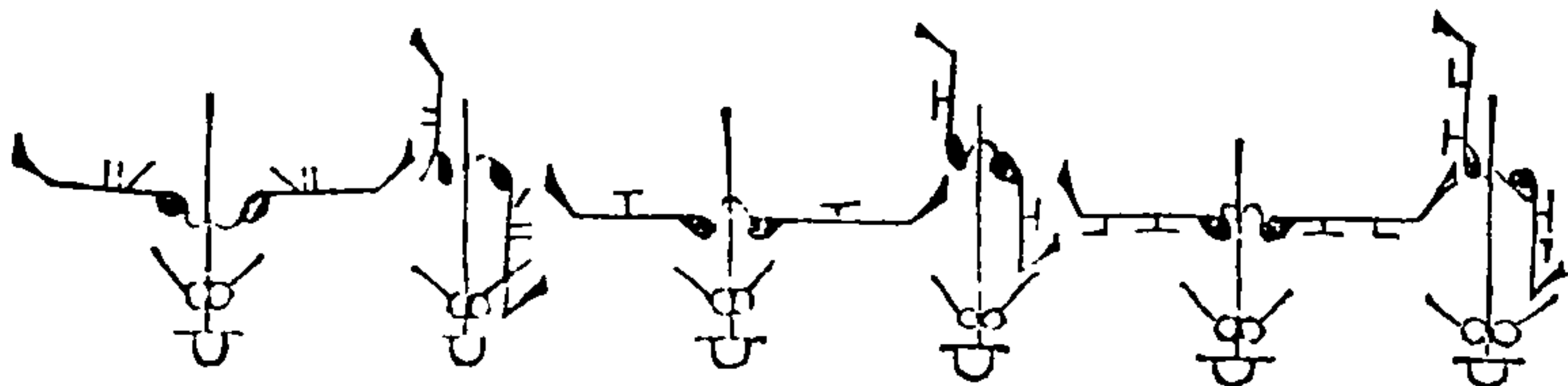


Two Steps ty'd together at the Heads, shew they are both to move at once, which can only be perform'd by *springing*, which I shall hereafter call a *starting Step*.

These kind of *starting Steps*, may be practis'd two ways, viz. with both *Knees* stiff, or falling with the *Knees* bent.

The first of these needs no other Mark for Direction, but the *sliding Mark*; but the other must have the *sliding* and *falling Marks* together.

To spring with both Feet open at once.	With one Foot forwards, and the other backwards, both at once.	A starting Step, with both Feet open, the <i>Knees</i> stiff.	A starting Step, one Foot forwards, the other backwards, the <i>Knees</i> stiff.	A starting Step, with both Feet open, and falling with both <i>Knees</i> bent.	The same, one Foot backwards, the other forwards.
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Of waving Positions, and half Positions.

A *Waving Position*, or *half Position*, is when the Foot *waves* or *turns* inwards or outwards, whether upon the *Toe*, the *Heel*, or with the *Foot* up, which is explain'd by a kind of *Half-Moon* proceeding from that place which represents either the *Heel* or *Toe*, and which demonstrates the Motion the *Heel* or *Toe*

Toe ought to make in *Waving*. If it be to wave upon the *Toe*, the *Crescent* or *Half-Moon* ought to be plac'd where the *Heel* is represented, tending towards the *Toes* on that side you are to wave; on the contrary, if the *waving Step* is to be done on the *Heel*, or with the *Foot* up, the *Crescent* must be in the place which represents the *Toes* tending towards the *Heel*.

<i>Waving on the Toe,</i> <i>the Heel opening</i> <i>outwards.</i>	<i>The same on both</i> <i>Toes.</i>	<i>Waving on the</i> <i>Heel, the Toe clo-</i> <i>sing inwards.</i>	<i>The same on both</i> <i>Heels.</i>	<i>Waving with the</i> <i>Foot up, the Toe</i> <i>closing inwards.</i>
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Of Positions and half Positions, which are wav'd and unwav'd.

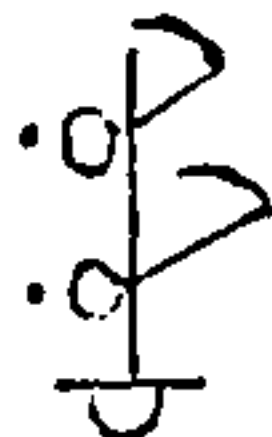
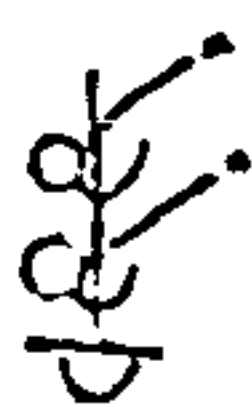
Positions and half Positions, *wav'd* and *unwav'd*, are when the *Heel* or *Toe* returns to the place from whence either of them mov'd, which is explain'd by the *Crescent* being doubled, returning to the place from whence it came.

<i>Waving and un-</i> <i>waving, the Heel</i> <i>opening outwards,</i> <i>and then closing</i> <i>inwards.</i>	<i>The same with</i> <i>both Feet.</i>	<i>Waving and unwa-</i> <i>ving, the Toe clo-</i> <i>sing inwards, and</i> <i>afterwards opening</i> <i>outwards.</i>	<i>The same with</i> <i>both Feet.</i>	<i>Waving and unwa-</i> <i>ving with the Foot</i> <i>up, the Toe closing</i> <i>inwards, and then</i> <i>opening outwards.</i>
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Examples of waving Positions, where the *Toes* or *Heels* wave both one way, and are distinguish'd by the *Crescents* being both on the same side.

Waving on both Toes, the Heels moving to the Right. | The same to the Left. | Waving on both Heels, the Toes moving to the Left. | The same to the Right.



Examples of waving and unwaving Positions, where the Feet turn and return both on the same side.

To turn on the Toes, the two Heels moving to the Right, and returning to the Left. | The same to the Left, and to the Right. | To turn on the two Heels, the Toes moving to the Left, and then returning to the Right. | The same to the Right, and to the Left.



Of the Change of Positions.

THE Change of Positions, is *changing* or *shifting* from one Position to another, whether true or false; to wit, from the first to the second, from the second to the third, and so on.

The Change of Positions is made two ways, either by *springing*, or *waving*.

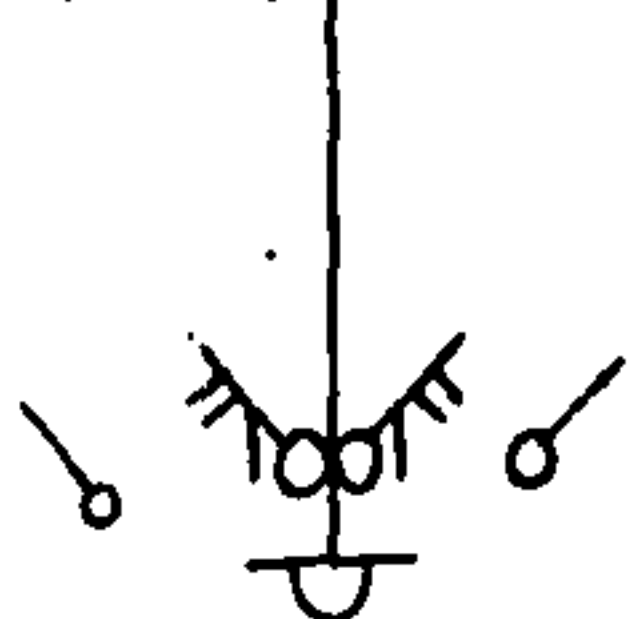
Those which are perform'd by *springing*, are done when you *spring* from one Position, and fall in another; and those which are perform'd by *waving*, must be done on the Ground, by waving the two Feet, or each Foot separately, either on the Toes or Heels.

The shifting of Positions by *springing*, may be known by what follows, viz. by two Positions, one of which has *springing* on it, and the other none.

a *TABLE* of \dot{y} shifling of
 \dot{y} True Positions.

a *TABLE* of \dot{y} Changing
of \dot{y} False Positions

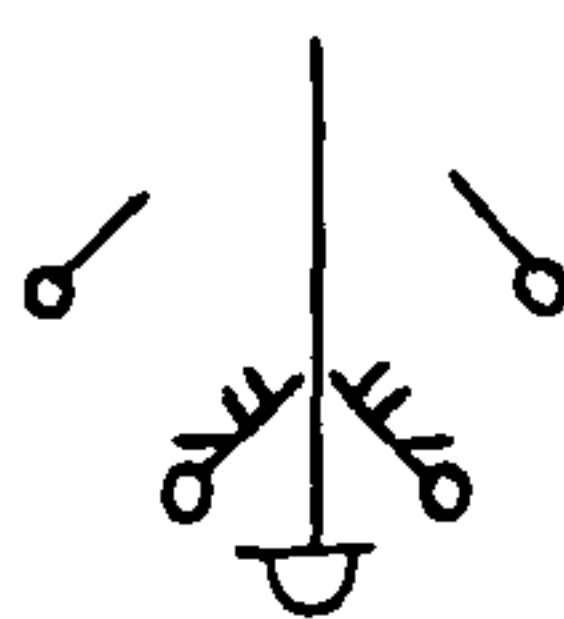
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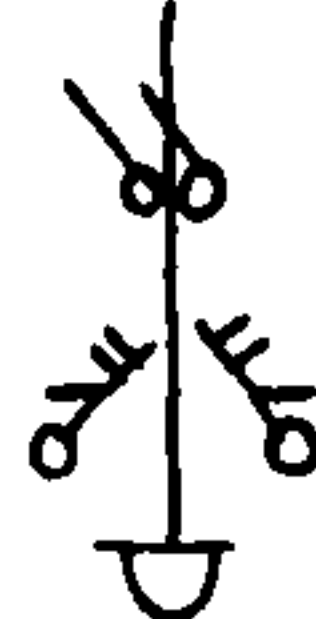
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from $\dot{y}^e 1^{st}$ to $\dot{y}^d 2^{d}$.



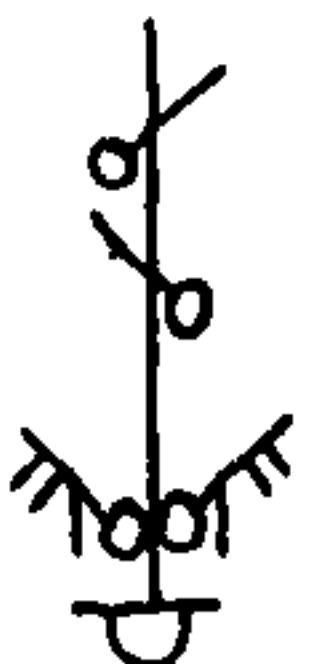
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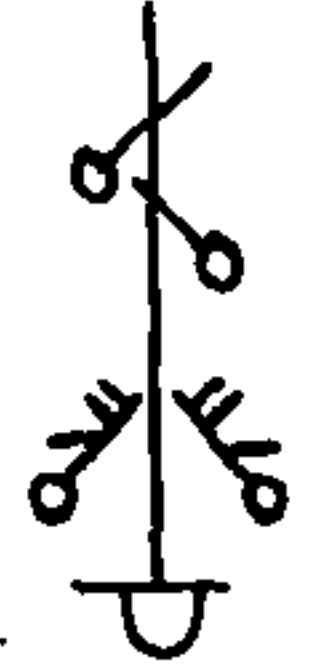
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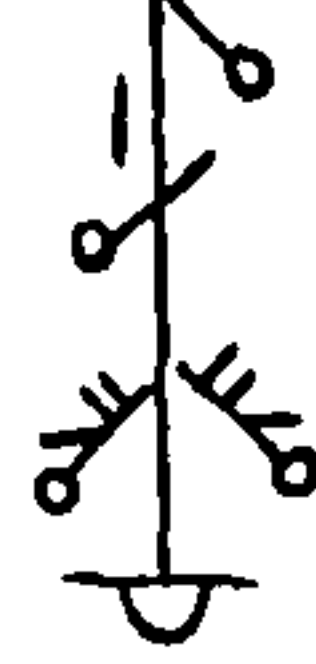
from $\dot{y}^e 1^{st}$ to $\dot{y}^d 5^{th}$.



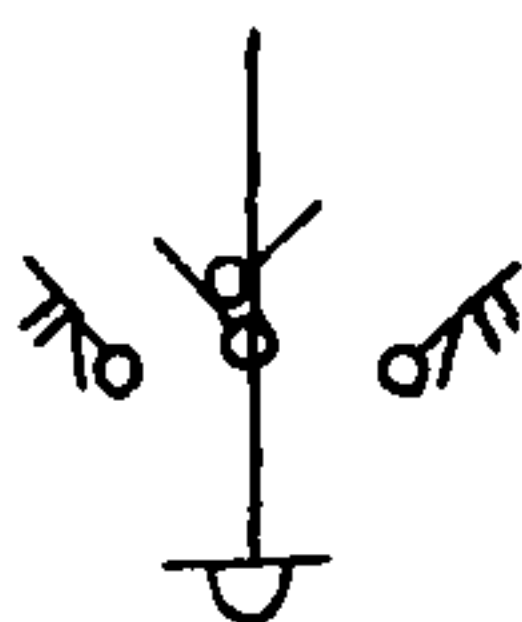
from $\dot{y}^e 1^{st}$ to $\dot{y}^d 4^{th}$.



from $\dot{y}^e 1^{st}$ to $\dot{y}^d 5^{th}$.



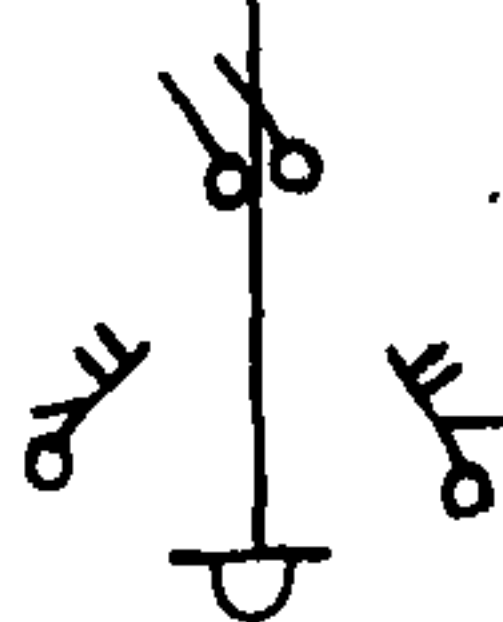
from $\dot{y}^e 2^{d}$ to $\dot{y}^d 3^{d}$.



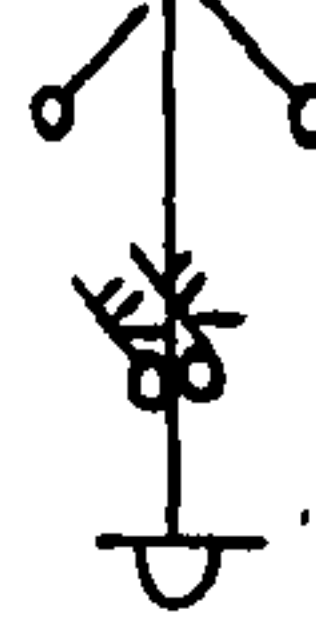
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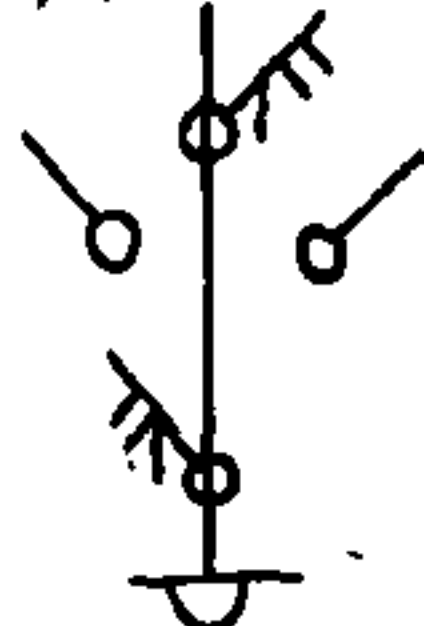
from $\dot{y}^e 2^{d}$ to $\dot{y}^d 3^{d}$.



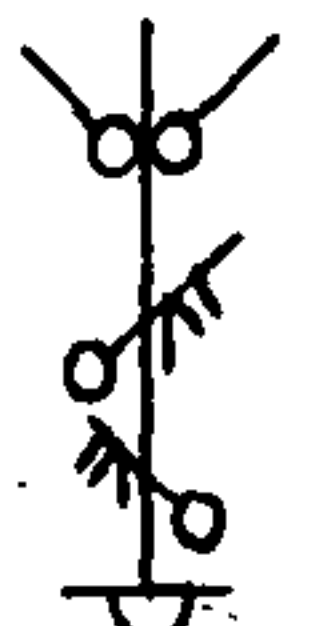
from $\dot{y}^e 3^{d}$ to $\dot{y}^d 1^{st}$.



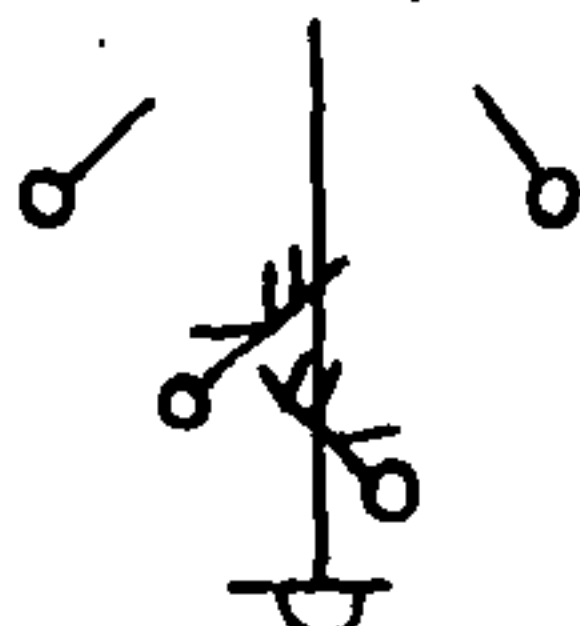
from $\dot{y}^e 4^{th}$ to $\dot{y}^d 2^{d}$.



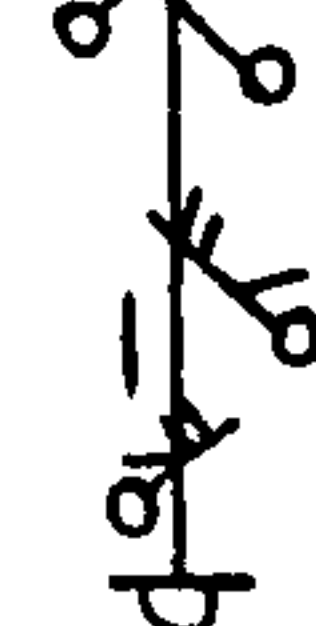
from $\dot{y}^e 5^{th}$ to $\dot{y}^d 1^{st}$.



from $\dot{y}^e 4^{th}$ to $\dot{y}^d 2^{d}$.



from $\dot{y}^e 5^{th}$ to $\dot{y}^d 4^{th}$.



from $\dot{y}^e 4^{th}$ to $\dot{y}^d 4^{th}$.



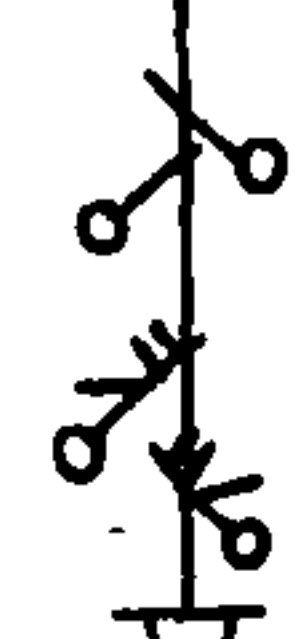
from $\dot{y}^e 3^{d}$ to $\dot{y}^d 3^{d}$.



from $\dot{y}^e 3^{d}$ to $\dot{y}^d 3^{d}$.



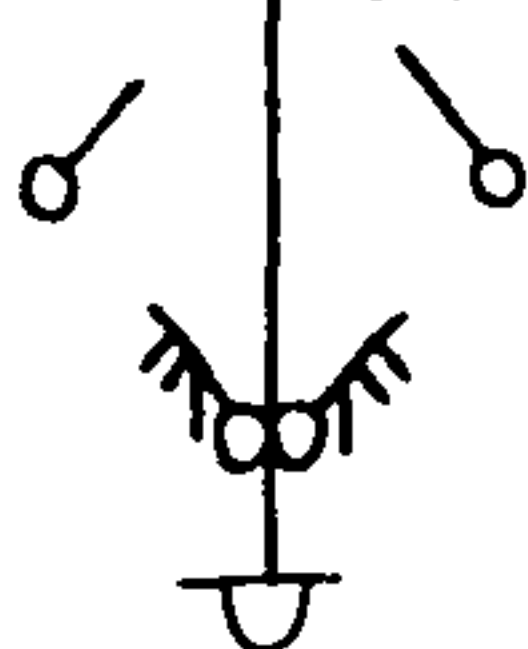
from $\dot{y}^e 4^{th}$ to $\dot{y}^d 4^{th}$.



a TABLE of y Changing true positions into false positions .

a TABLE of shifling from false positions to true ones .

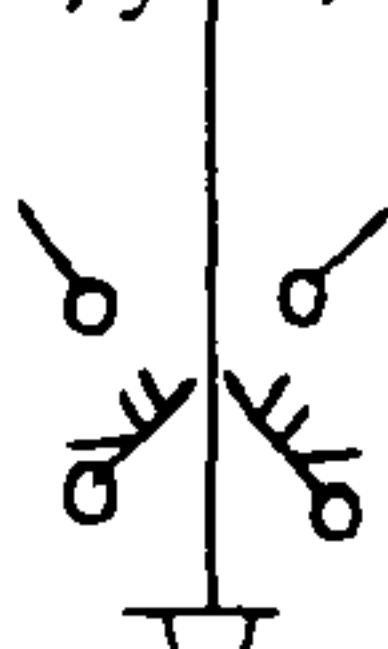
from y 1st true to y 2^d false .



from y 1st true to y 3^d false .



from y 1st false to y 2^d true .



from y 1st false to y 3^d true .



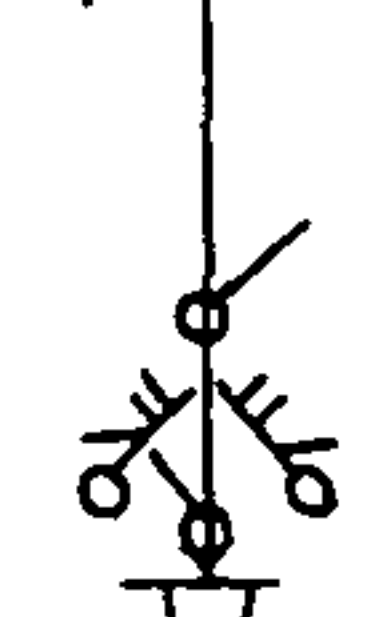
from y 1st true to y 4th false .



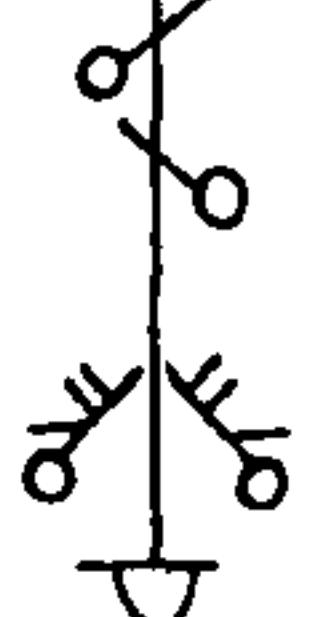
from y 1st true to y 5th false .



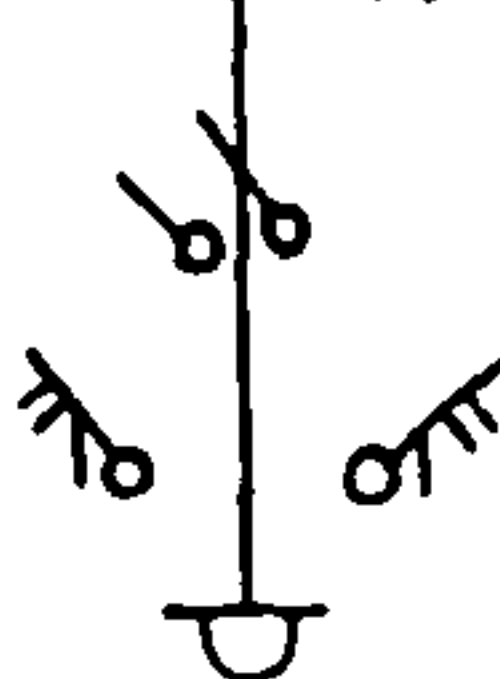
from y 1st false to y 4th true .



from y 1st false to y 5th true .



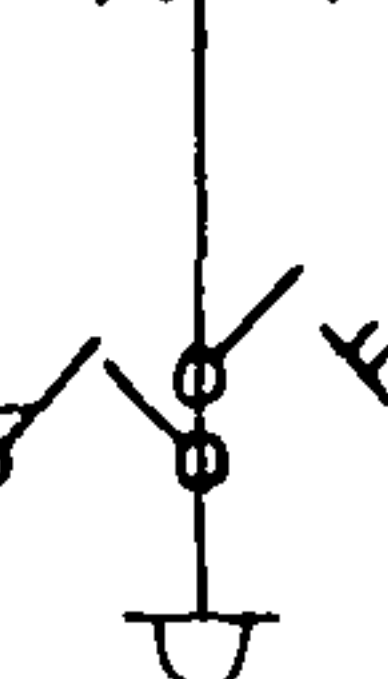
from y 2^d true to y 3^d false .



from y 3^d true to y 1st false .



from y 2^d false to y 3^d true .



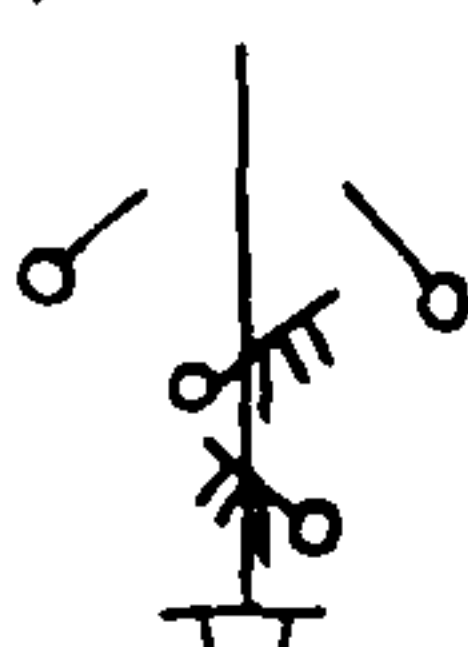
from y 3^d false to y 4th true .



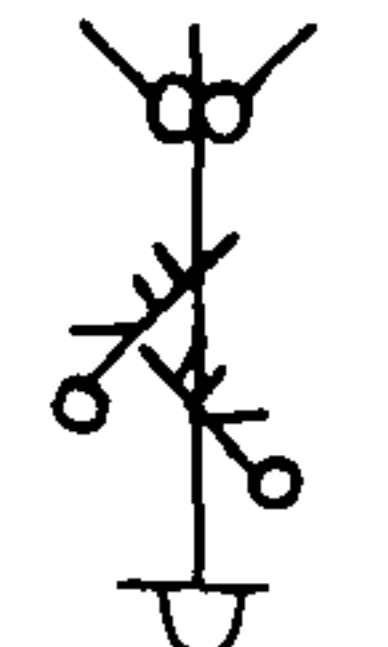
from y 4th true to y 5th false .



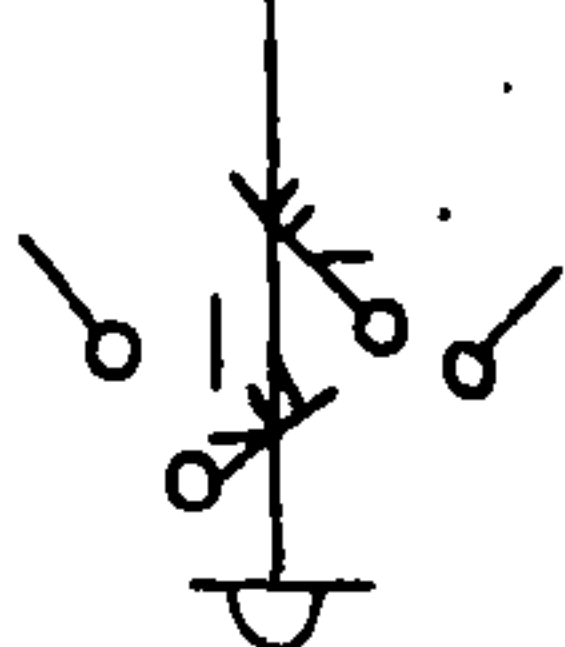
from y 5th true to y 2^d false .



from y 4th false to y 1st true .



from y 5th false to y 2^d true .



from y 1st true to y 1st false .

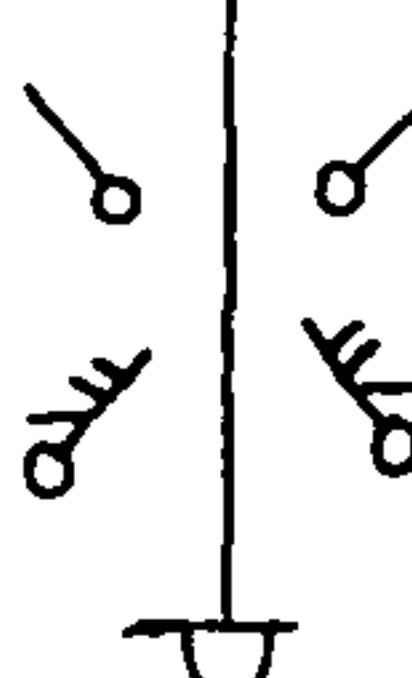


from y 3^d true to y 3^d false .



&c

from y 2^d false to y 2^d true .



from y 3^d false to y 3^d true .

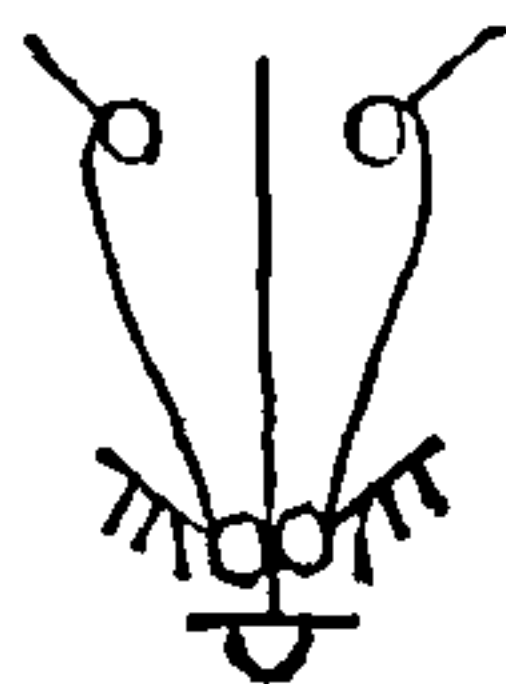


The *Position* which has *springing* Marks on it, shews from whence the *Spring* is to be made, and that which has no *springing* Marks on it, only denotes in what *Position* to fall, as may be seen by the foregoing Tables.

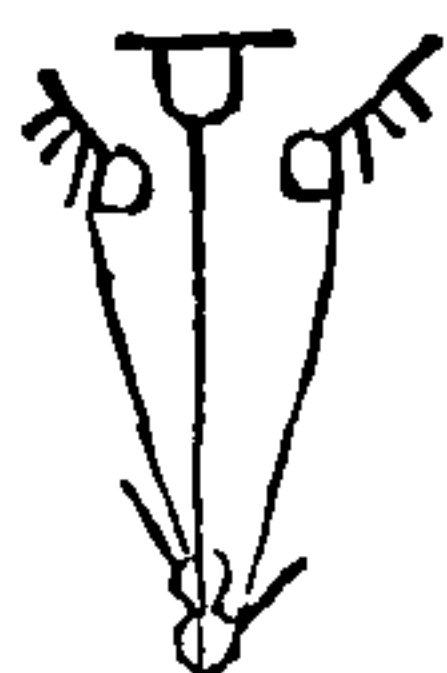
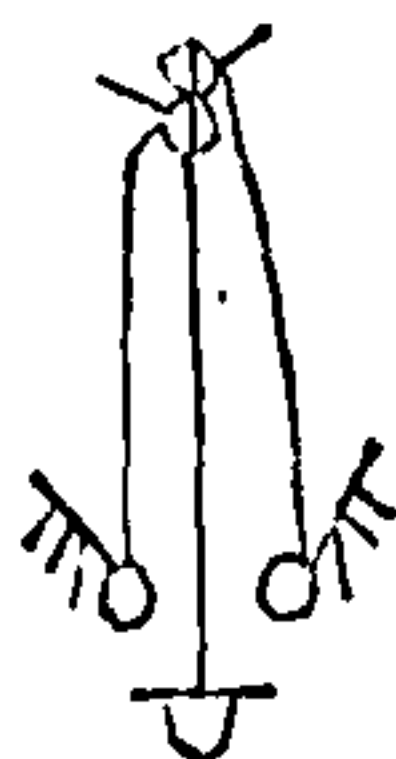
Of Positions that shift or change from one place to another.

Positions may also change in *springing* from one place to another, as in *springing* forwards, backwards, or sideways. This is explain'd by two Lines of Communication, that go from the *Position* on which the *springing* Marks are plac'd, to that where there are none: Which Lines denote the Extension of the *Spring*, and of which side it must fall.

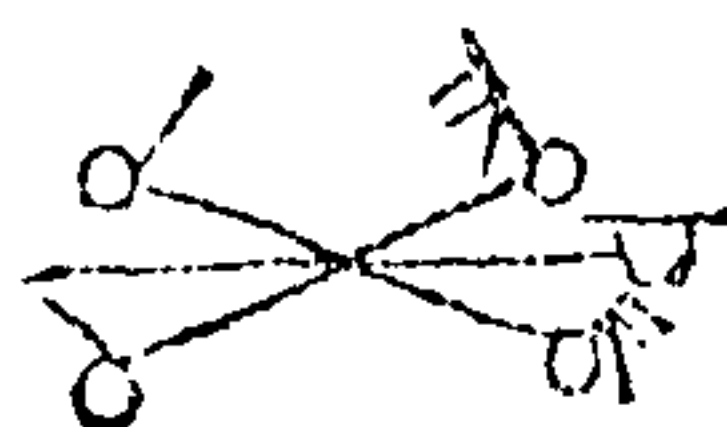
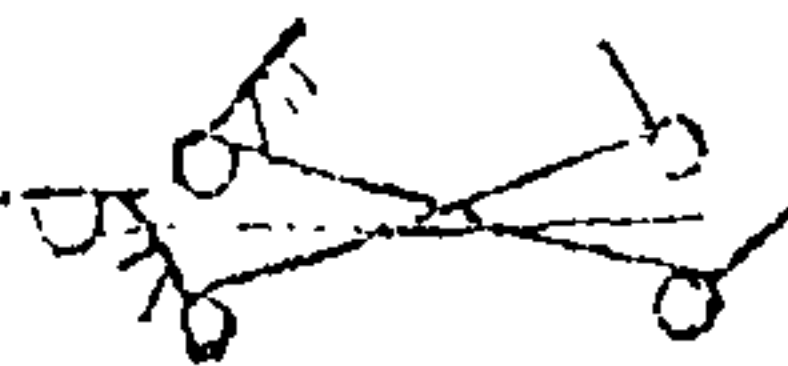
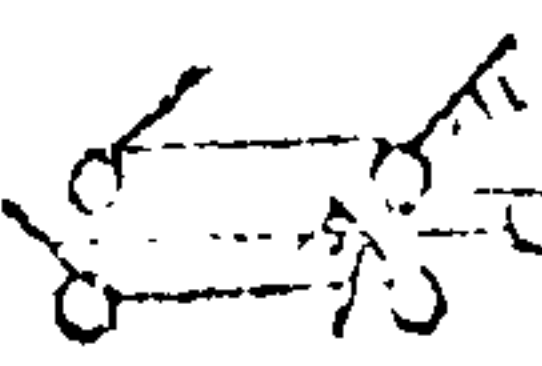
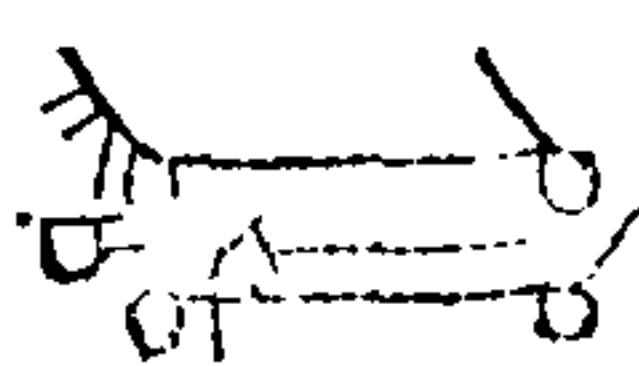
To spring forwards, both Feet join'd.		The same backwards.		To spring forwards, separating the Feet.		The same backwards.
--	--	---------------------	--	---	--	---------------------



To spring forwards, and fall inclosed.		The same backwards.		To spring sideways to the Right, join'd.		The same to the Left.
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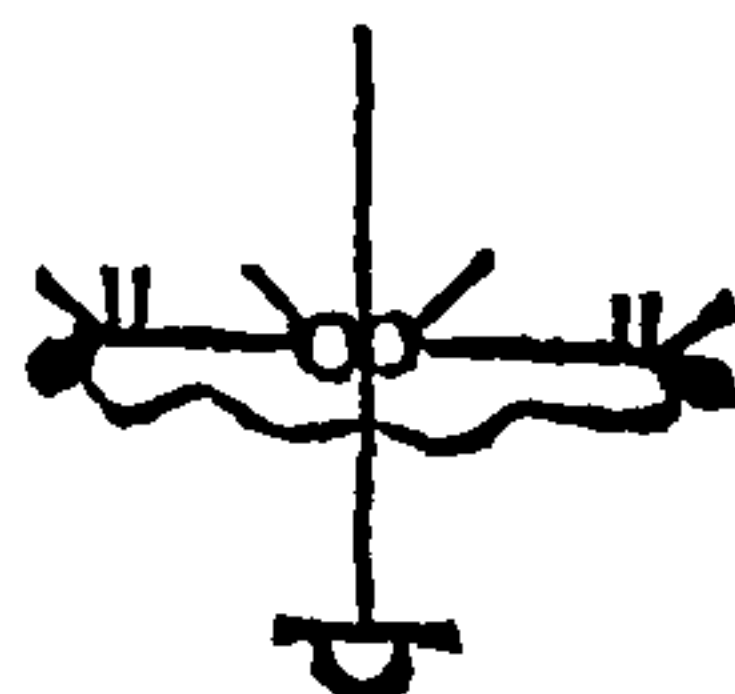
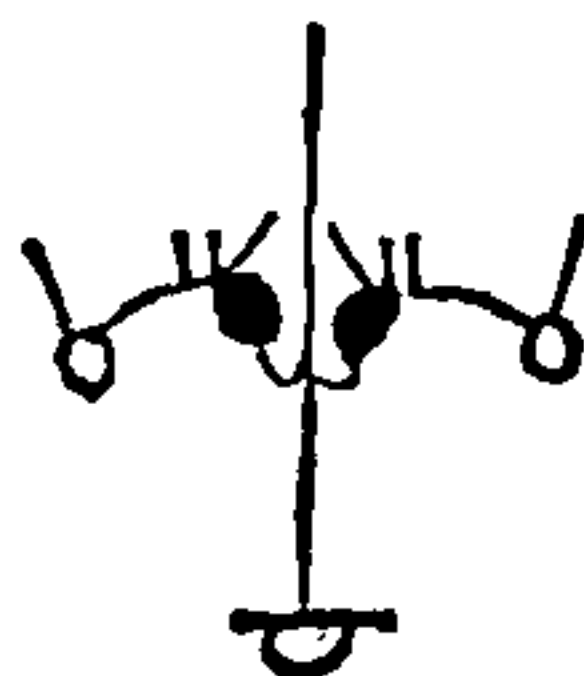


To spring sideways to to Right, cross'd.		The same to the Left.		To spring sideways cross'd to the Right, the foremost Foot falling be- hind.		The same to the Left.
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Positions may also change in *springing*, by two *Steps* being ty'd together at the Heads; which shews, that they must move both at the same time.

A Spring forwards, with both Feet join'd. | *The same backwards.* | *To spring from the first Position to the second.* | *To spring from the second to the first.*



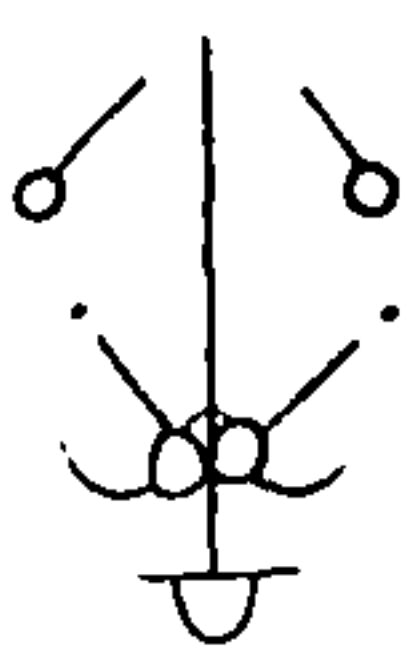
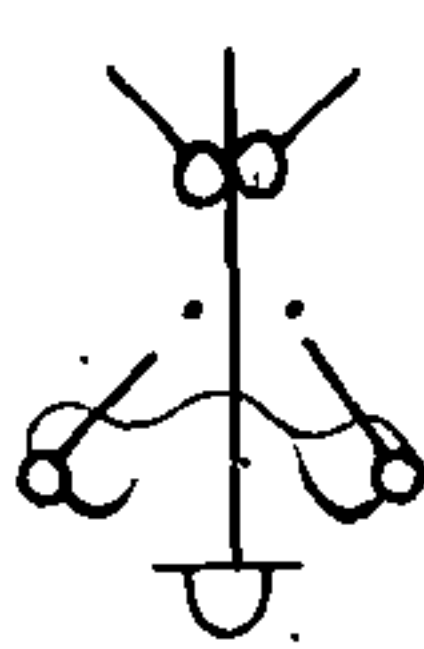
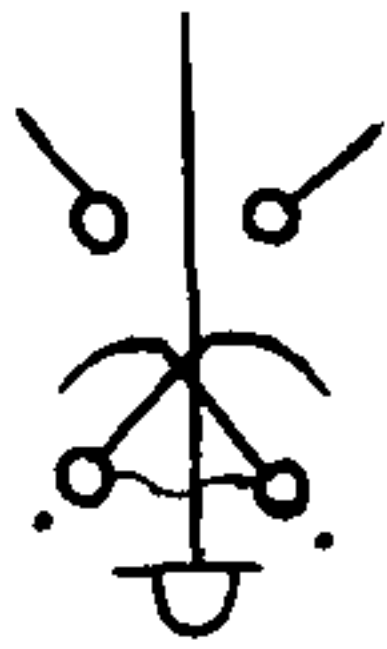
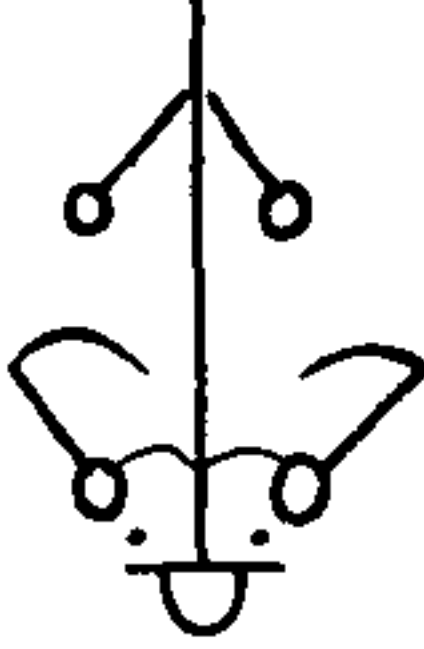
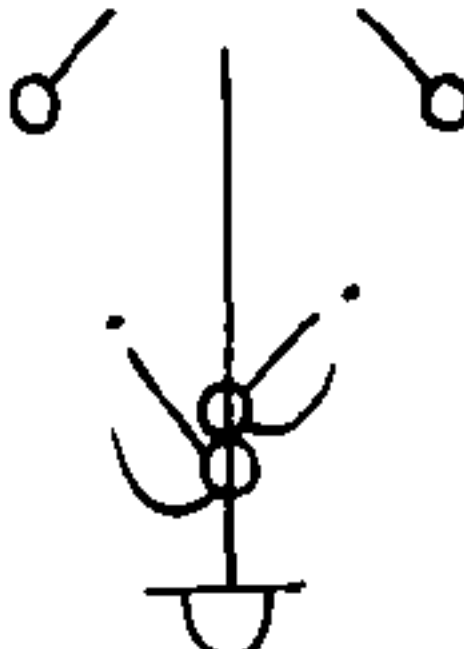
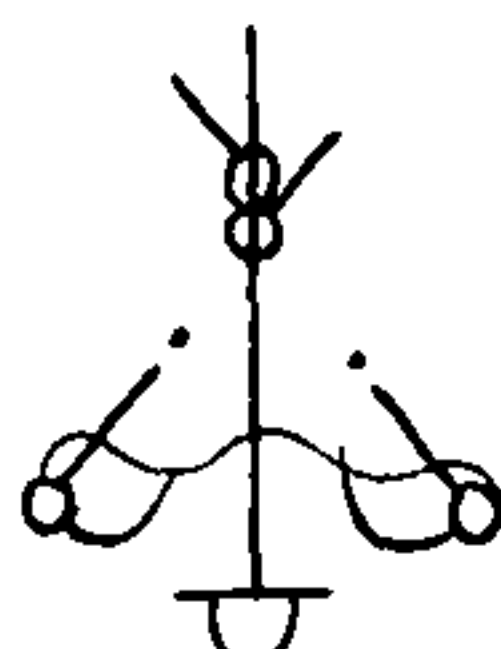

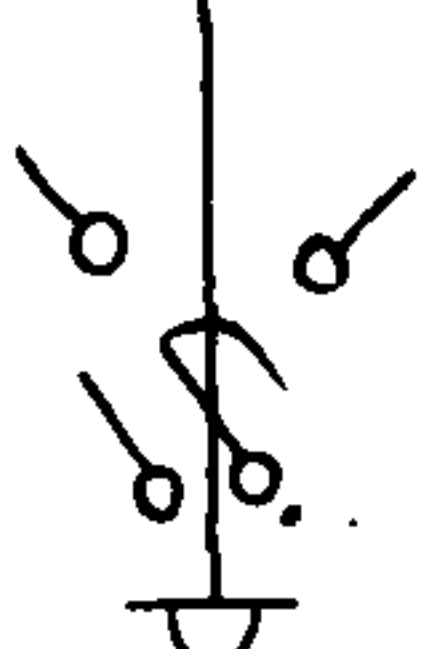
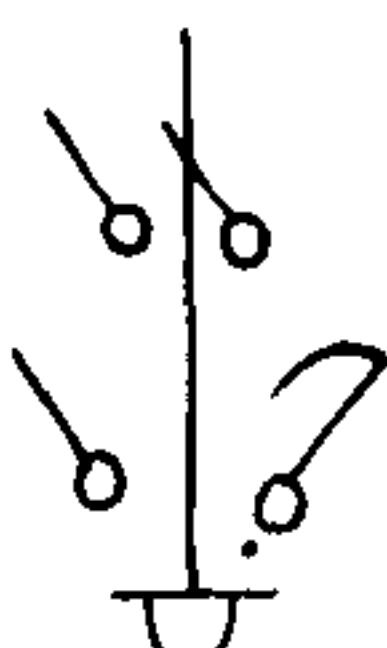





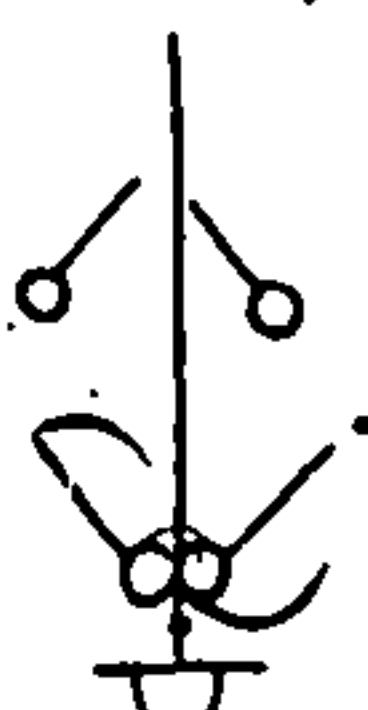
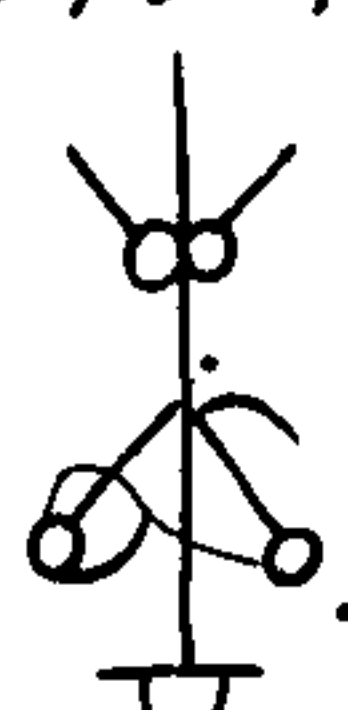
Of the Changing of waving Positions.

THE Changing of *waving Positions*, is the same with the Change of *springing Positions*, excepting, that instead of *springing Marks*, you must use *waving Marks*.

I have already said, that one *Position* may change to another, by *waving* both Feet at once, or separately.

Those which are to be made with both Feet at once, are to be known by a *wav'd Position*; and those which are to be made by one Foot only, are known by a *half Position wav'd*.

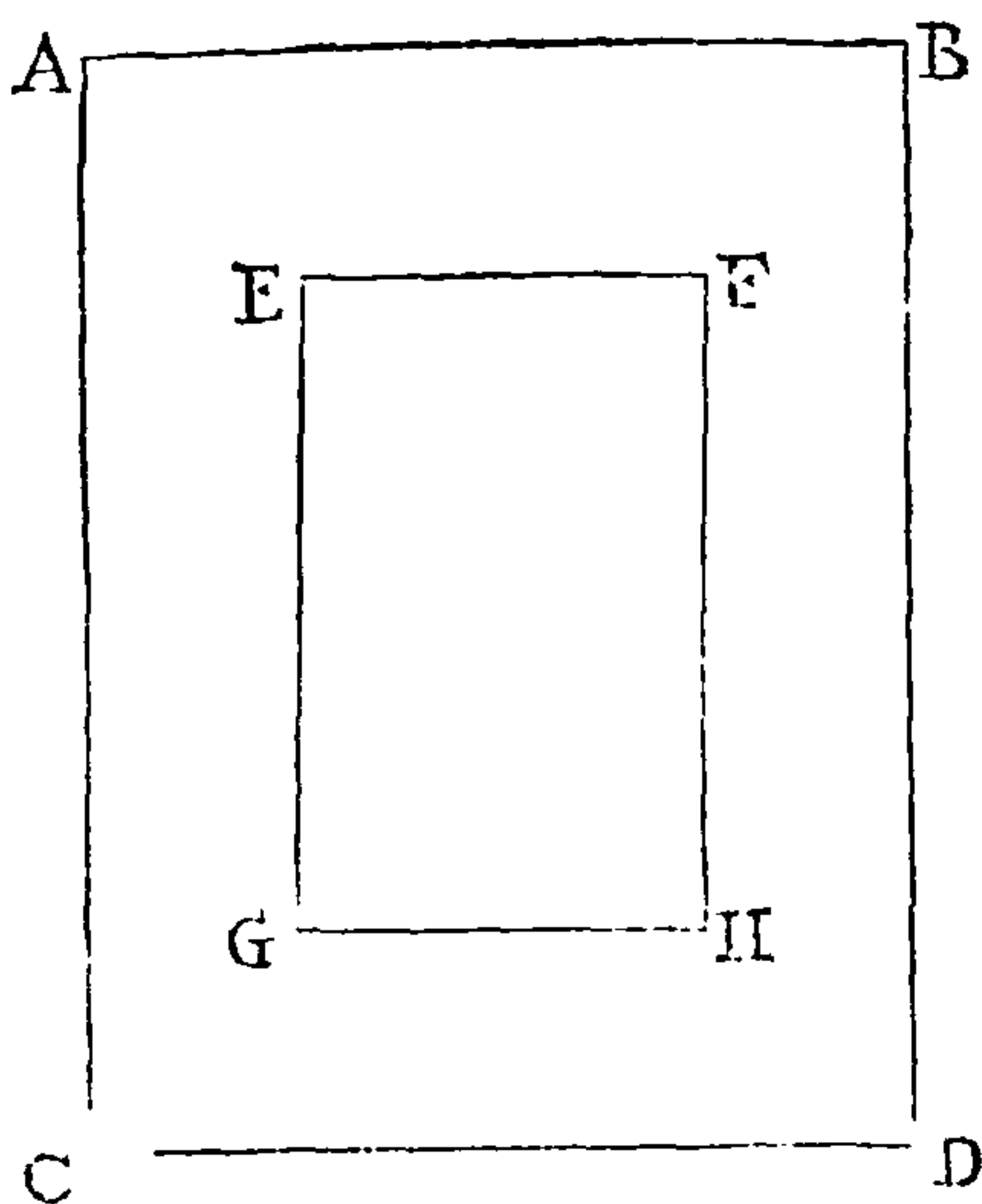
The Changing of Waving Positions.

from \dot{y}^1 $\dot{1}^e$ true to \dot{y}^2 $\dot{2}^d$ false	from \dot{y}^2 $\dot{2}^d$ false to \dot{y}^1 $\dot{1}^e$ true	from \dot{y}^1 $\dot{1}^e$ false to \dot{y}^2 $\dot{2}^d$ true	from \dot{y}^2 $\dot{2}^d$ true to \dot{y}^1 $\dot{1}^e$ false
			
from \dot{y}^3 $\dot{3}^d$ true to \dot{y}^2 $\dot{2}^d$ false.	from \dot{y}^2 $\dot{2}^d$ false to \dot{y}^3 $\dot{3}^d$ true	from \dot{y}^3 $\dot{3}^d$ true to \dot{y}^2 $\dot{2}^d$ false	from \dot{y}^2 $\dot{2}^d$ false to \dot{y}^3 $\dot{3}^d$ true
			
from \dot{y}^2 $\dot{2}^d$ true to \dot{y}^3 $\dot{3}^d$ false	from \dot{y}^3 $\dot{3}^d$ false to \dot{y}^2 $\dot{2}^d$ true	from \dot{y}^3 $\dot{3}^d$ false to \dot{y}^2 $\dot{2}^d$ false	from \dot{y}^3 $\dot{3}^d$ false to \dot{y}^2 $\dot{2}^d$ false
			
from \dot{y}^5 $\dot{5}^h$ true to \dot{y}^4 $\dot{4}^h$ false	from \dot{y}^4 $\dot{4}^h$ false to \dot{y}^5 $\dot{5}^h$ true	from \dot{y}^1 $\dot{1}^e$ true to \dot{y}^1 $\dot{1}^e$ false.	from \dot{y}^1 $\dot{1}^e$ false to \dot{y}^1 $\dot{1}^e$ true
			

How to hold the Book or Paper, to decipher written Dances.

YOU must understand, that each Page, on which the *Dance* is described, represents the *Dancing-Room*; and the four Sides

Sides of the Page, the four Sides of the *Room*, viz. the upper part of the Page, represents the upper end of the *Room*; the lower part, the lower end; the right side of the Page, the right side of the *Room*; and the left side, the left, as you may see by the following Figure, of which A B C D represent the *Room*, and E F G H, the Page. E F shew the upper part of the Page, as C D do the lower end; F H the right side of the Page, as B D the right side of the *Room*; and E G the left side of the Page, as A C the left side of the *Room*.



You must observe always to hold the upper end of the Book against the upper end of the *Room*; and whether the *Dance* have any *Turning* in it or not, you must carefully avoid removing the Book from the Situation above demonstrated.

When any *Steps* are made without *turning*, or in *turning* quite round, then both sides of the Book must be held with both Hands; but in *turning* a quarter round, half round, or three quarters round, it will be necessary to take more Care, because
it

it will be difficult to *turn*, unless the Book turns also ; yet this must be absolutely avoided ; for if the Book moves out of its Scituation, it will be impossible to comprehend the *Steps* therein describ'd ; wherefore, for the better Observation of this, I shall give you the following Rules.

After having consider'd the *Turning*, and on what side to turn, as for Example, in a quarter *Turn* to the Right, you must put your left Hand to the farther part of the Book, and your Right to the nearest. Your Hands being thus prepared, in turning your quarter *Turn*, bring your left Hand in to you, whilst your right removes from you ; so that both Hands will by this means be equally advanc'd before you, holding the Book by the same places before-mention'd, and you will find, that in turning a quarter round, the Book will still remain in its former Scituation. You must make use of the same Rule in a *half Turn*.

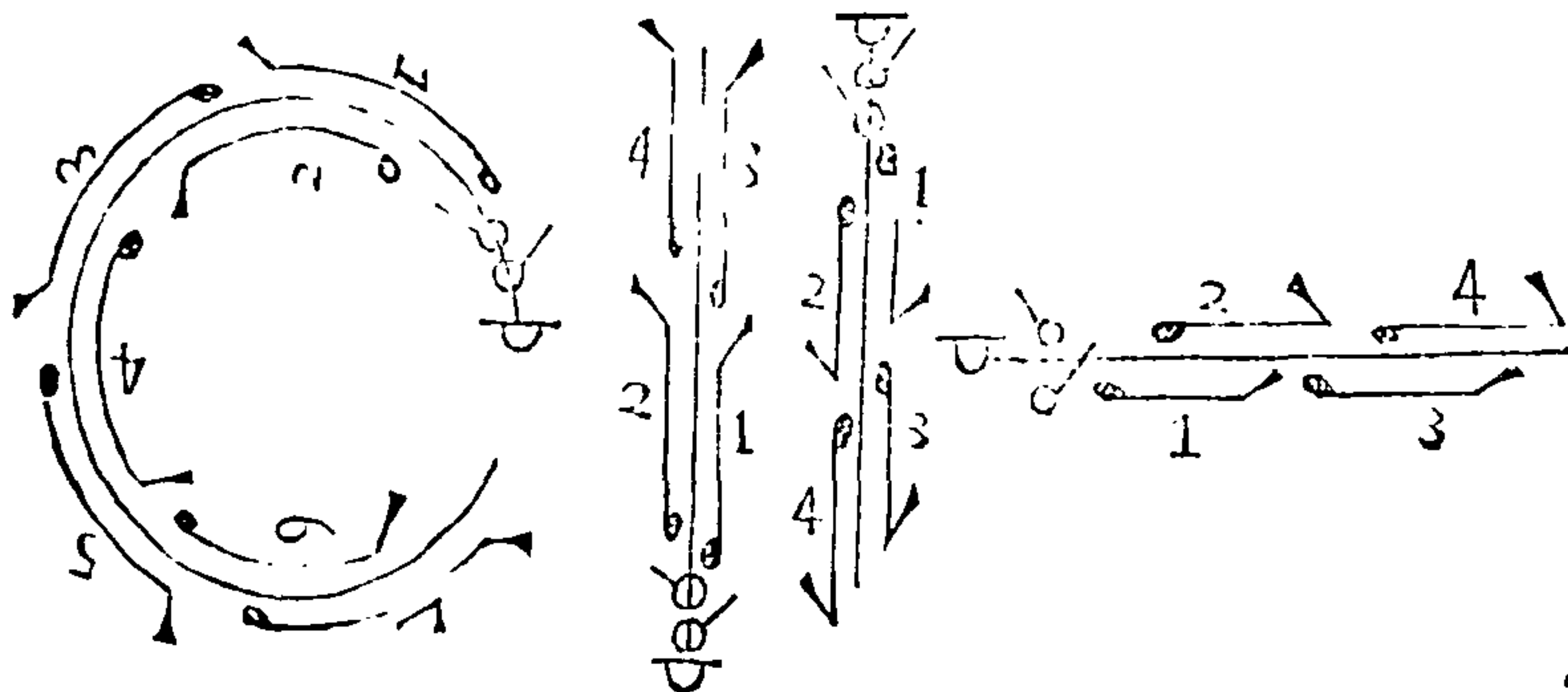
I shall only add, that the Hand, which is plac'd on the most opposite part of the Book, must come quite in to your Breast, while the other removes quite from you.

To turn *three quarters round* to the Right, you must cross your Hands more than you did in the *half Turn* ; so that your left Hand must hold the upper part of that side which your right Hand would naturally have held, had you not turn'd ; and your right Hand must hold the lower part of that side, which your left would otherwise have held. Your Hands being thus prepar'd, you will turn *three quarters round* in the same manner as you did *half round*.

The same Rules may be made use of in *turning* to the left, only you must observe, that instead of placing your left Hand, you must place the right to that part of the Book the farthest from you ; and it may serve for a general Rule, that in turning to the Right, you first remove your left Hand ; and in turning to the Left, you remove your Right.

Rules to be observ'd in Dancing by written Characters.

YOU must first find out the beginning of the *Tract*, by which means you will know towards what part of the *Dancing-Room* the Body is to be plac'd, before the *Dance* begins, as has been shewn before, in speaking of the *Posture*, and *Presence of the Body*. Then observe whether there be any *Position*, as you will find in the following Examples, and there you are to place your self. Then see what *Step* is nearest to the said *Position*, and you will find it to be that which is mark'd *Number 1*. Which having perform'd, observe which is nearest to that, and you will find it is that mark'd *Number 2*. After this, you must move to *Number 3*, then to *Number 4*, &c. and so continue moving, observing exactly to perform that *Step* which is nearest to the place where you are, and to follow always the same *Rule* as well in moving forwards, backwards, and sideways, as in moving round.

*Examples.**To move round.**To move forwards. To move backwards.**To move sideways.**How*

How to know what Steps and half Positions are with the right Foot, and what with the left.

TH E *Tract* or *Line*, on which *Dances* are describ'd, whether forward or backward, must be consider'd in respect to its right side mark'd R, and the left side mark'd L, as may be seen by the following *Example*.

The *Steps* and *half Positions*, which are on the right side, are made with the right Foot ; and those which are on the left side, with the left Foot, as the following *Movements* will demonstrate, where I shall give to each *Step* and *half Position*, the same Letters r and l, the better to explain them.

Besides the Letters, r and l, the *Steps* and *half Positions* of the right or left Foot, will be easily known, by observing which way the *Toes* are turn'd.

The *Toe* turning outwards on the right side, is the right Foot, and the *Toe* turning outwards on the left side, is the left.

The different *Tracts* or *Figures* made in *Dancing*, whether forwards, backwards, sideways, or round, will be explain'd by what follows.

The *Tract* mark'd A, is moving forwards, the Face towards the upper end of the *Room*.

The *Tract* B retires or goes back, the Face towards the lower end of the *Room*.

The *Tract* F is moving forwards, the Face towards the right side of the *Room*.

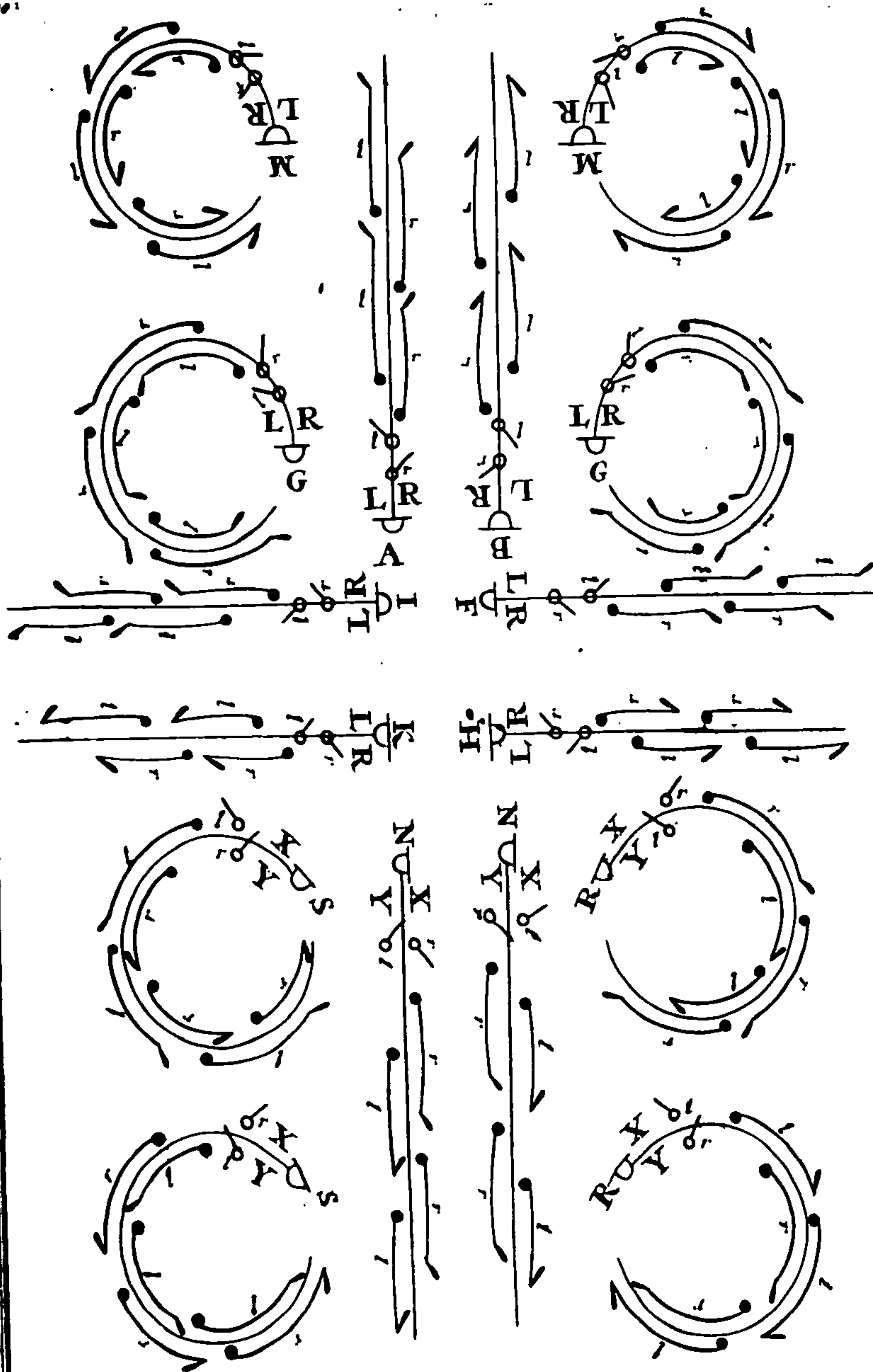
The *Tract* H retires, the Face towards the left side of the *Room*.

The *Tract* I, moves forwards, the Face towards the left side of the *Room*.

The *Tract* K retires backwards, the Face towards the right side of the *Room*.

The *Tracts* G, move round, and the *Tracts* M, retire round.

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In moving sideways, the *Tract* or *Line* must also be considered as to its two sides, viz. the upper side mark'd X, and the under side mark'd Y. *Steps* and *half Positions*, which are on the upper side of the *Line*, are to be made with the foremost Foot, and those which are on the under side, with the hinder Foot.

The *Tracts* mark'd N, are moving sideways to the right, towards the lower end of the *Room*.

The *Tracts* R, move round sideways to the right.

And the *Tracts* S, move round sideways to the left.

The manner of Steps crossing one another.

A *Step* which begins with the hind Foot, in order to move sideways, to end on a *Line* with the other Foot, ought to begin from the part under the *Line*, and rise obliquely sideways towards that above, as you may see by the following *Step*.

To move the right Foot sideways.

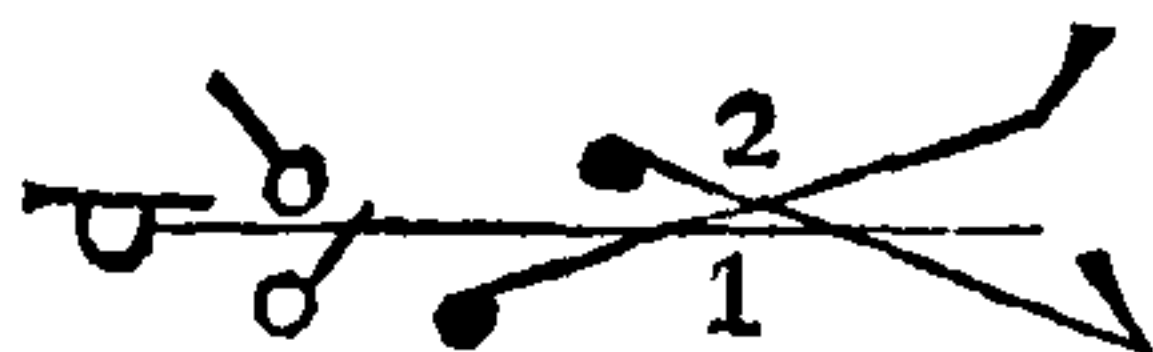


To move the left Foot sideways.

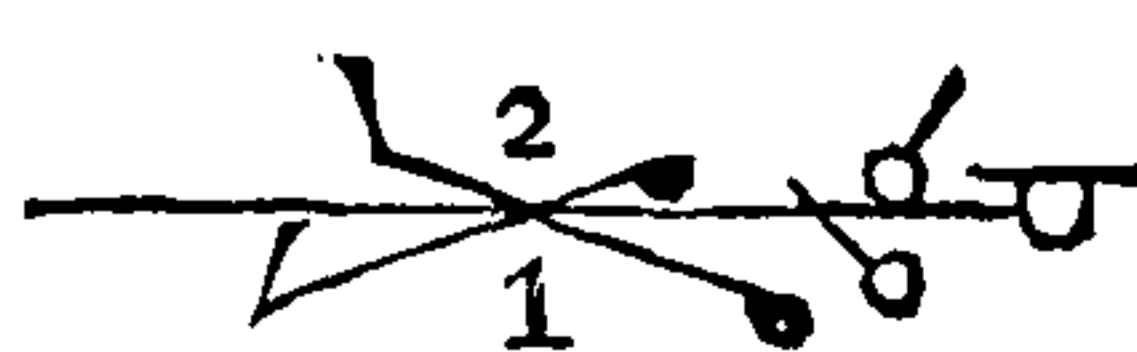


A *Step*, which is to cross behind the foregoing *Step*, must begin above the *Line*, and descend obliquely below it; and which you will easily understand by the following Example: The first *Step* you may know by *Number 1*, and the other, which crosses, by *Number 2*.

To move the right Foot sideways,
and cross the left behind.



To move the left Foot sideways,
and cross the right behind.

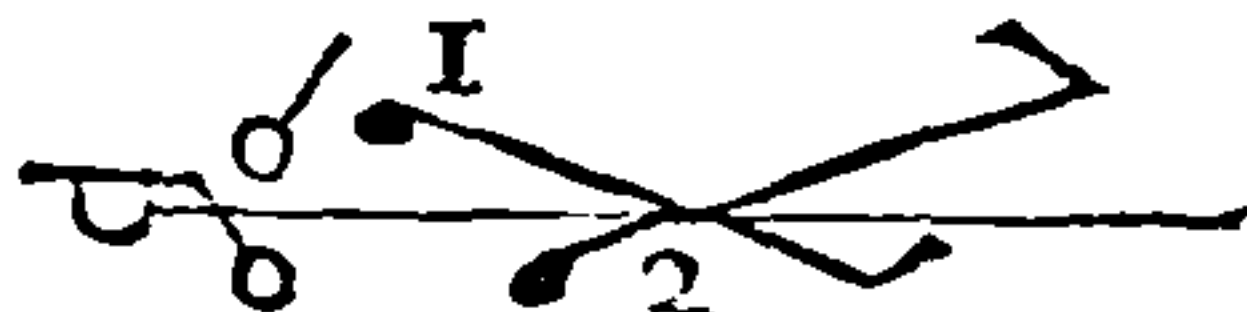


A *Step*, which begins with the foremost Foot, in order to move sideways, to end on a *Line* with the other Foot, ought to begin from the part above the *Line*, and descend obliquely sideways towards that below, as the following *Step*, mark'd *Number 1*, will shew.

To

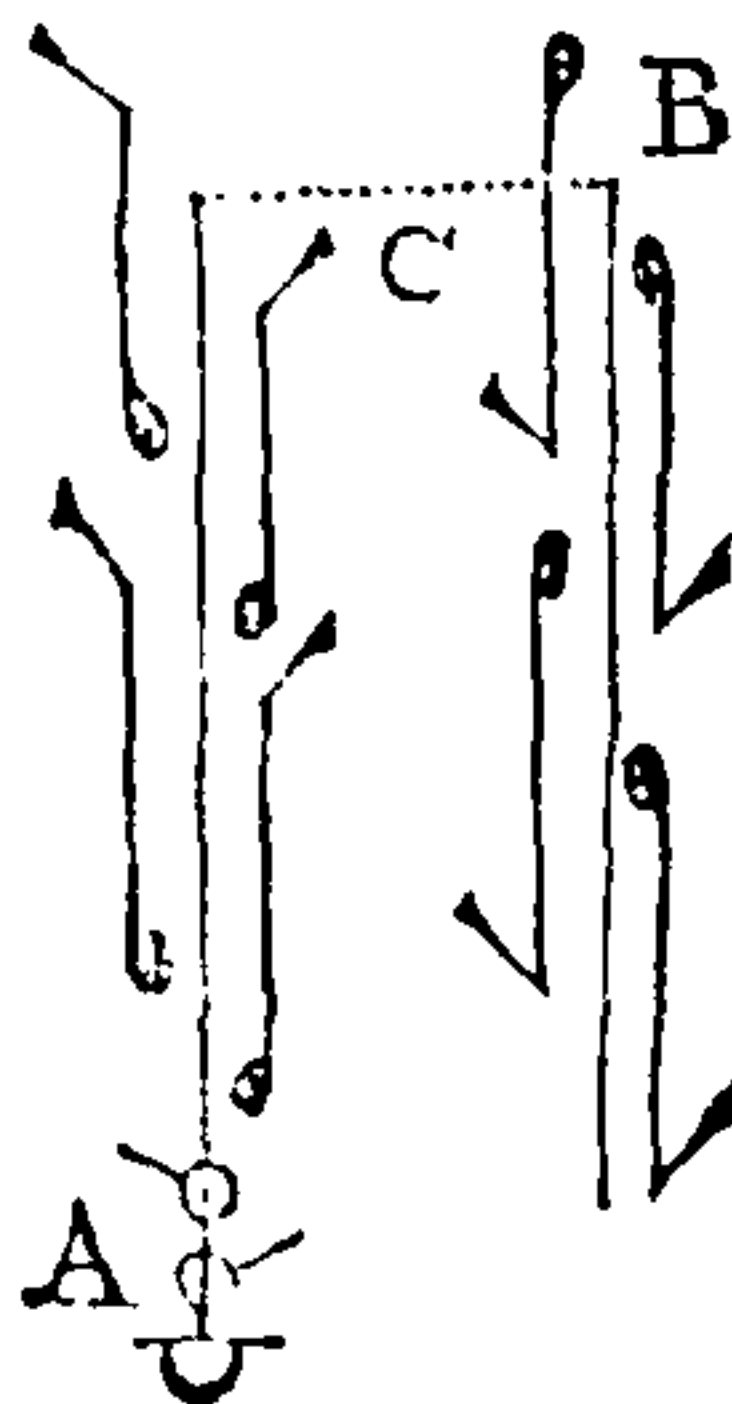
*To move the right Foot sideways.**To move the left Foot sideways.*

A *Step*, which is to cross behind the foregoing *Step*, must begin from below the *Line*, and rise obliquely above it, which you may observe by the *Step Number 1*.

*To move the right Foot sideways, and cross the left before.**To move the left Foot sideways, and cross the right before.*

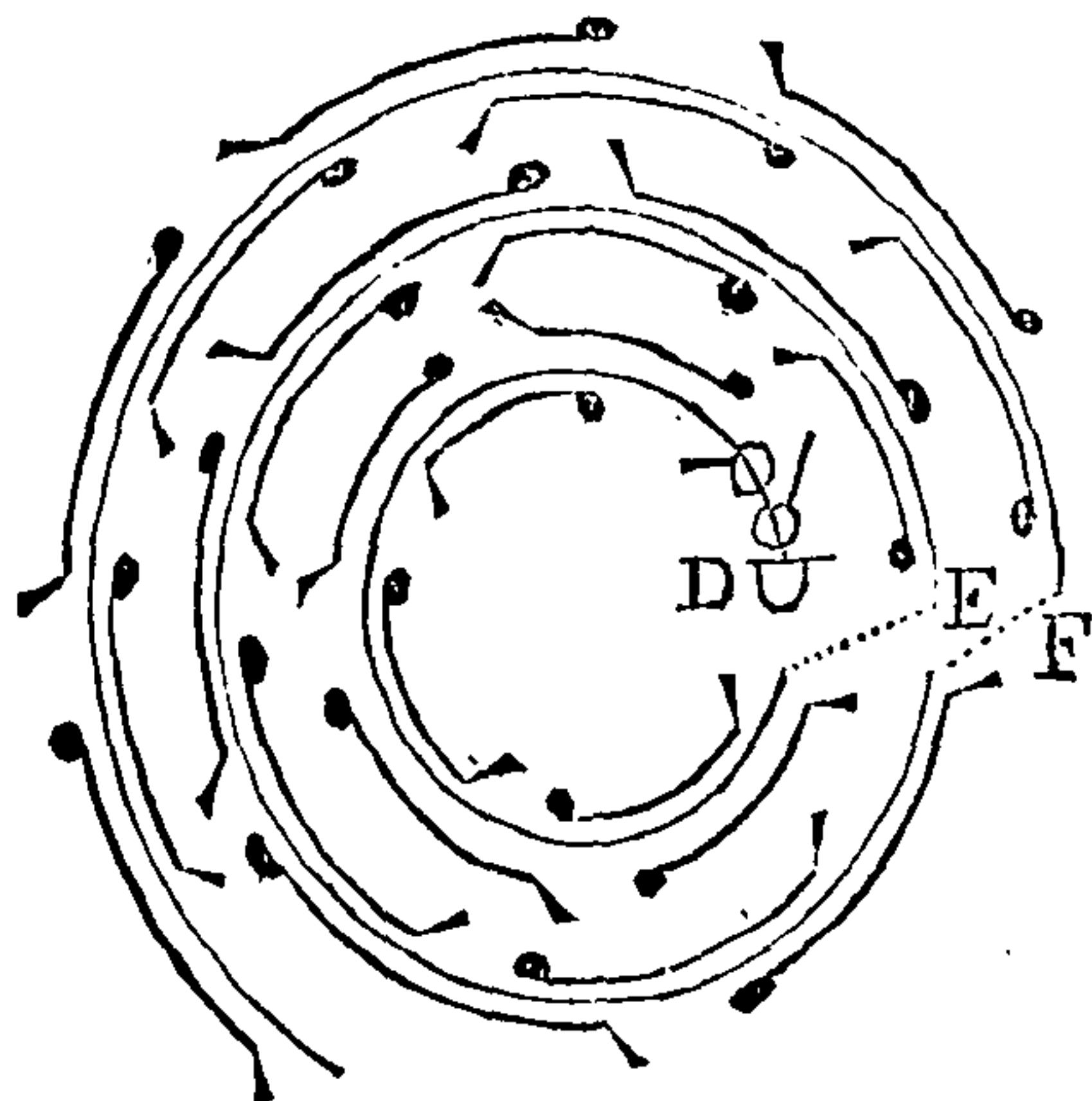
To return upon a Tract you have just before mov'd on.

FOR *Example*, if you have mov'd from the lower end of the *Room*, to the upper end, and have a mind to return upon the same *Tract*, as the *Tract* mark'd A, you must remove, and place the *Line* or *Tract*, on which you would return, on one side or the other, as you shall find most convenient, as is mark'd by the Letter B, and which in effect is the same with the foregoing; which two *Tracts* must be join'd together by a pointed *Line* mark'd C, which only serves to conduct the Sight from one *Line* to the other.



The

The same thing must be observ'd in moving several times round on the same *Circle*, as upon the *Circle* mark'd D ; about which may be describ'd as many *Circles* as shall be necessary. As for *Example*, the *Circles* E and F, which must be supposed to be on the same *Circle* with the *Circle* D.



To know to and from what Positions, Steps move.

I Might have mark'd the *Positions*, in which each *Step* ought to terminate ; but since this must have created a great deal of Trouble, I shall only confine my self to mark them on join'd and inclos'd *Steps*, and for the rest, whether forwards, backwards, sideways, or cross'd, the *Positions* may be easily known, without marking them, in observing that which follows.

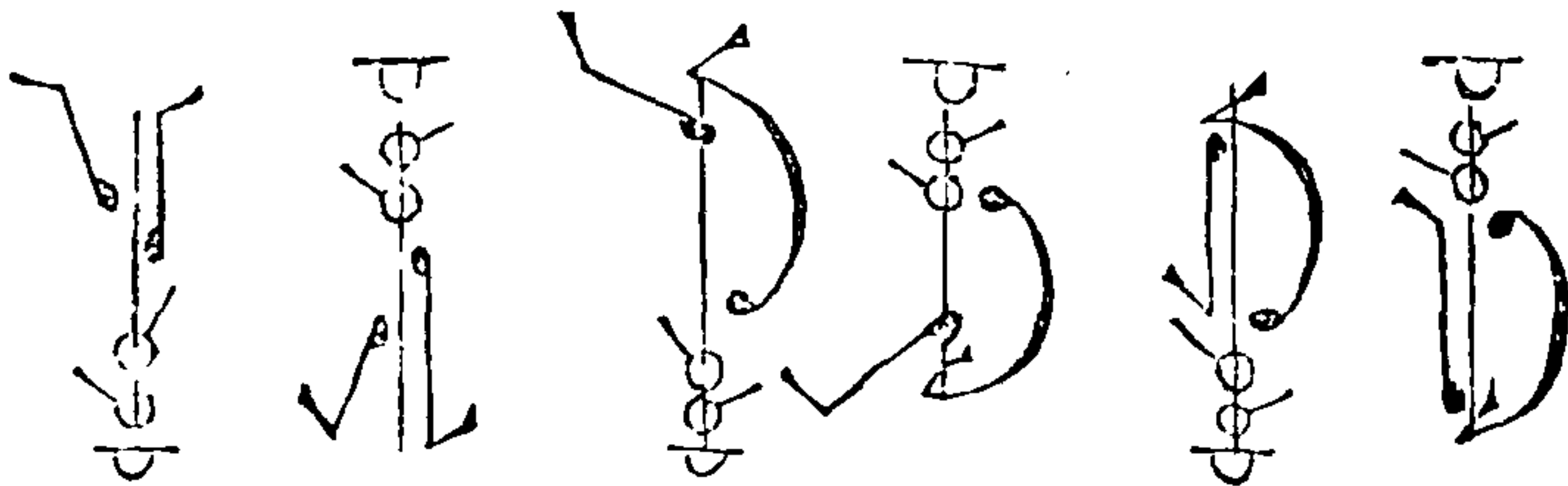
Steps which move forwards or backwards, shall be taken to be in the fourth *Position*.

Steps which move straight, opening sideways, shall be taken to be in second the *Position*, and *Steps* crossing, whether forwards or backwards, shall be taken to be in the fifth *Position*.

To move to the fourth Position, and afterwards to the second.

To move to the fifth Position, and afterwards to the second.

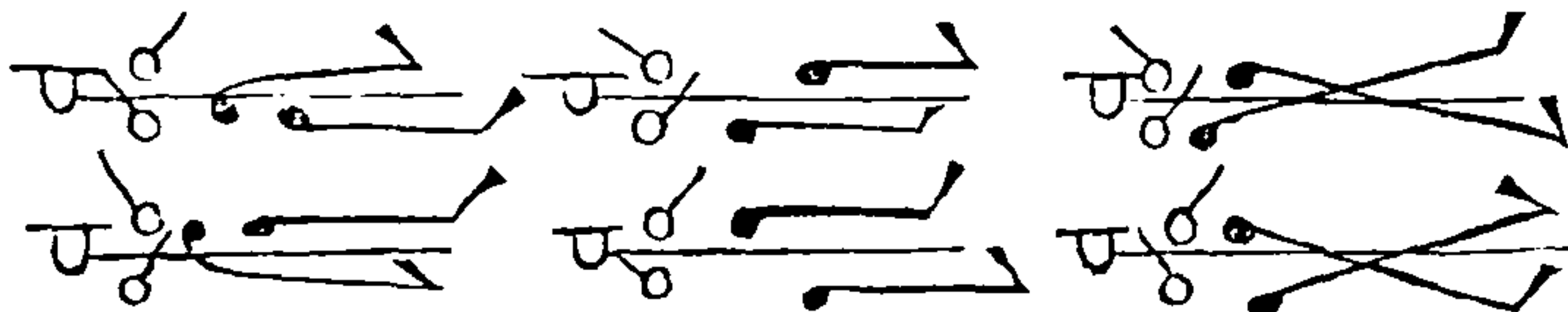
To move to the fifth Position, and afterwards to the fourth.



To move to the fifth Position, and afterwards to the second.

To move to the second Position, and afterwards to the fifth.

To move to the second Position, and afterwards to the fifth.



If it should happen nevertheless, that any of the above-mention'd Steps should terminate upon both Feet, as it often happens in *rising* and *springing*, it is then necessary to mark the *Position*; without which it would be impossible to know, that the *rising* and *springing* should be on both Feet; wherefore, in demonstrating the *Positions* of *join'd* and *inclos'd* Steps, I will add to them those before-mention'd, on which I will also mark the *Positions*, to make Use of on Occasion.

How Steps terminate in Positions.

WHEN a Step terminates in a *Position*, there ought to be no Foot at the end of it, because the half *Position*, to which it is join'd, serves for that.

A Step to the first Position forwards.

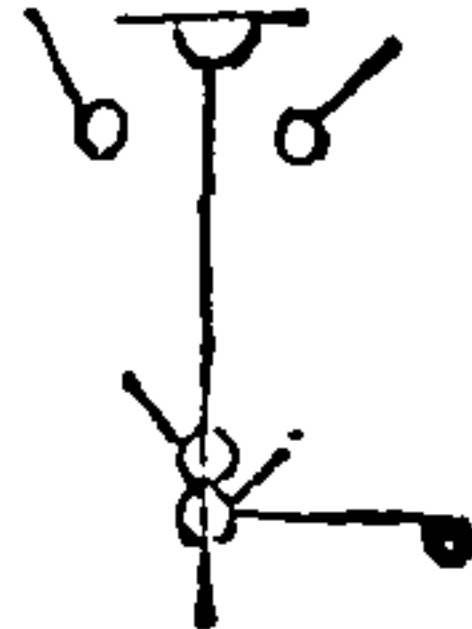
The same back-

A Step to the third Position forwards.

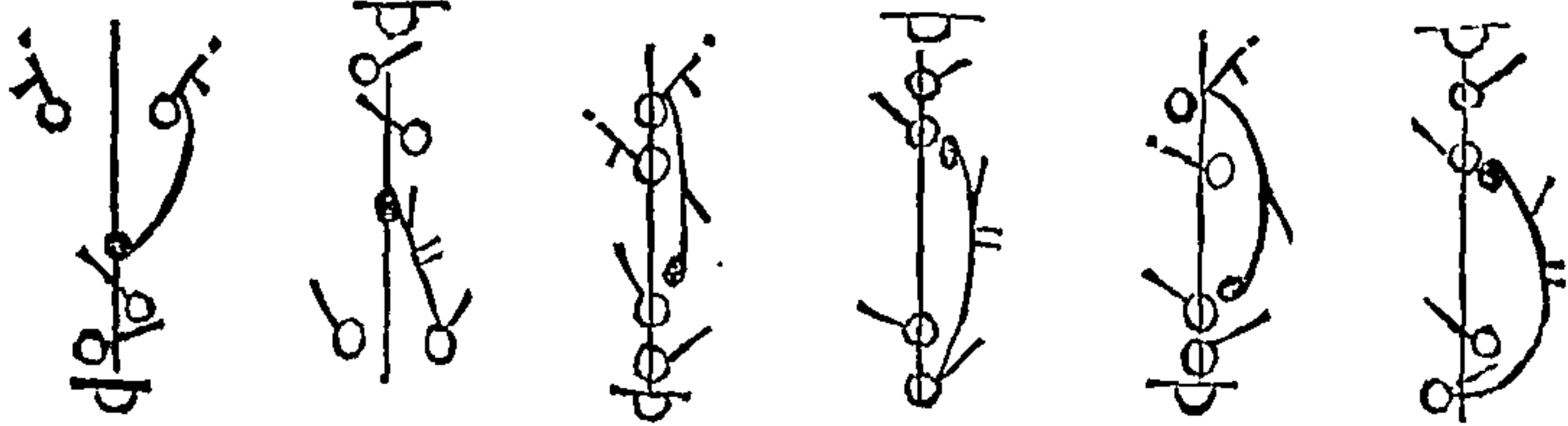
The same back-

A Step to the third Position before.

The same be-



<i>A rising Step on both Feet in the second Position.</i>	<i>A Spring on both Feet in the second Position.</i>	<i>A Rise on both Feet in the fourth Position.</i>	<i>A Spring on both Feet in the fourth Position.</i>	<i>A Rise on both Feet in the fifth Position.</i>	<i>A Spring on both Feet in the fifth Position.</i>
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A *Position* at the end of a *Step*, may be also known by adding to the *Step* a *half Position*, because the Representation of the Foot, which is at the Extremity of the *Step*, is made Use of, upon this Occasion, for a *half Position*; and a *half Position* join'd to it, is the same as a *whole Position*.

A join'd Step.

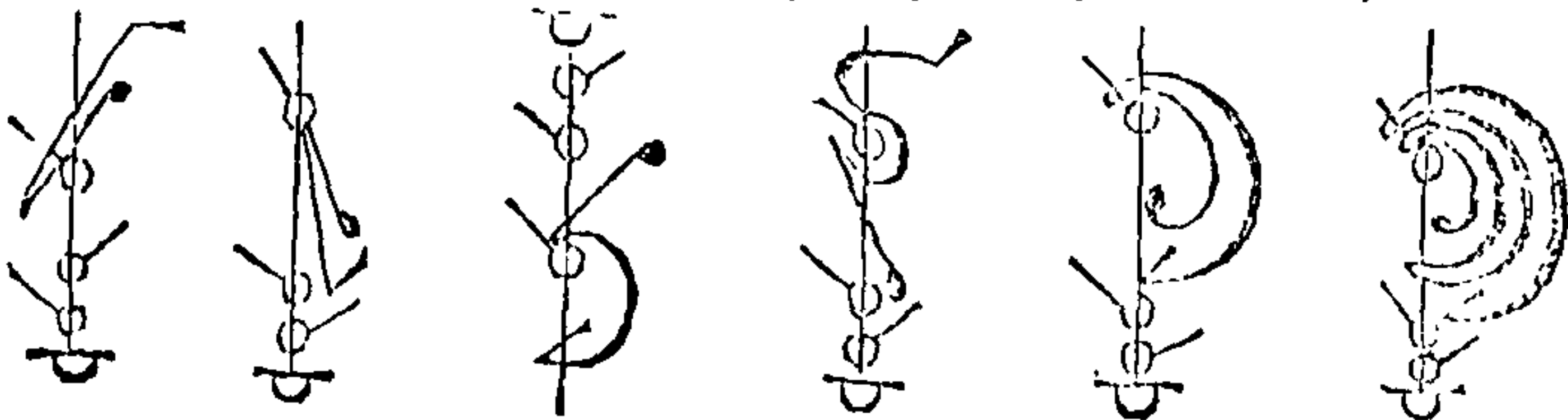


An inclos'd Step.

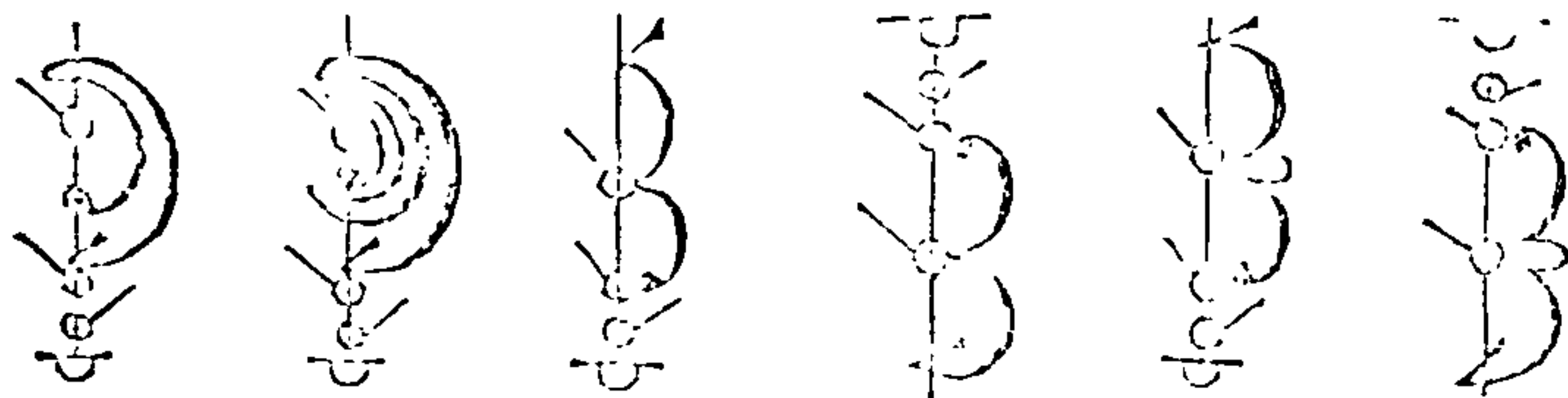


The same Rule must be observ'd in *beaten Steps*, viz. That the *half Position* represents the Foot, against which the other *beats*; and whereby you may know whether the *Beat* be made on the *Instep*, behind the Heel, against the *Ankle*, or against the side of the Foot.

<i>A Beat on the Instep.</i>	<i>A Beat behind.</i>	<i>A Beat on the Instep, and move behind.</i>	<i>A Beat behind and before.</i>	<i>A Beat above and below.</i>	<i>The same four times.</i>
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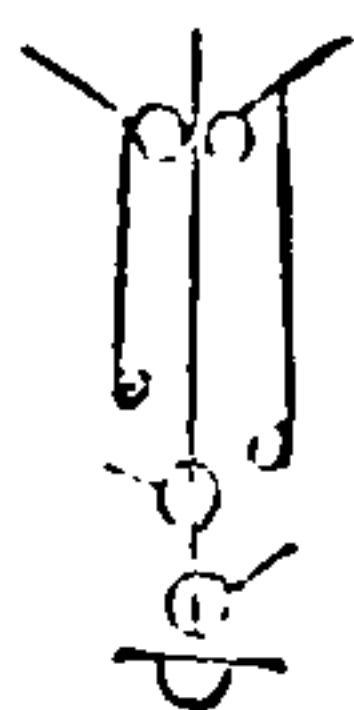


<i>A Beat on the Ankle.</i>	<i>A Beat 4 times on the Ankle, & behind the Heel.</i>	<i>A Beat sideways, moving forwards.</i>	<i>The same backwards.</i>	<i>The same twice, moving forwards.</i>	<i>The same, moving backwards.</i>
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You must observe, that when two *Steps* terminate in the same *Position*, the first moves without any regard to the *Position*, and it is the last only that must observe the said *Position*; as the following Examples will demonstrate.

To move the right Foot forwards, and join the left.

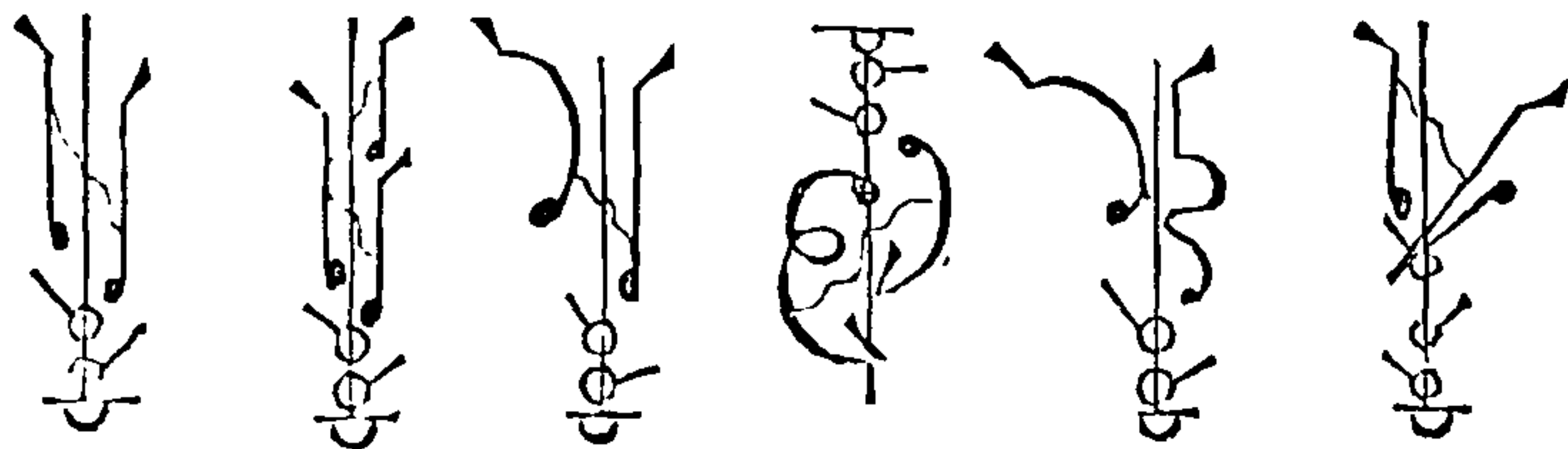


To move the right Foot forwards, and inclose the left behind.



Of simple and compound Steps.

ALL *Steps* may be either *simple* or *compound*. A *simple Step*, is that which is alone, as all those which have been hitherto demonstrated; and a *compound Step*, is, where two or more *Steps* are join'd together by a *Line*, and which then are to be reputed as one *Step* only, as will appear by the following *Steps*.



To

To practise more easily what has already been taught and demonstrated, you may make Use of the following *Tables* ; where you will find all or the greatest Part of the *Steps* us'd in *Dancing*, whether with one Foot, or the other, forwards, backwards, sideways, or turning, as well upon streight Lines, as diame-trical.

The Tables.

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. Of <i>Courant Movements</i>. 2. Of <i>half Coupee's</i>. 3. Of <i>Coupee's</i>. 4. Of <i>Bouree's</i>, or <i>Fleurets</i>. 5. Of <i>Bounds</i>, or <i>Tacs</i>. 6. Of <i>Contretemps</i>, or <i>compos'd Hops</i>. 7. Of <i>Chassée's</i>, or <i>Drives</i>. | <ol style="list-style-type: none"> 8. Of <i>Sissonne's</i>, or <i>Cross-Leaps</i>. 9. Of <i>Pirouettes</i>. 10. Of <i>Capers</i>, and <i>Half-Capers</i>. 11. Of <i>Entre-chats</i>, or <i>Cross-Capers</i>. 12. Of <i>Waving Steps</i>. 13. A Supplement. |
|---|--|

You must observe, that each Square contains only one *Step*, which I have writ down twice, to the end to shew, that what is perform'd with one Foot, may also be perform'd with the other.

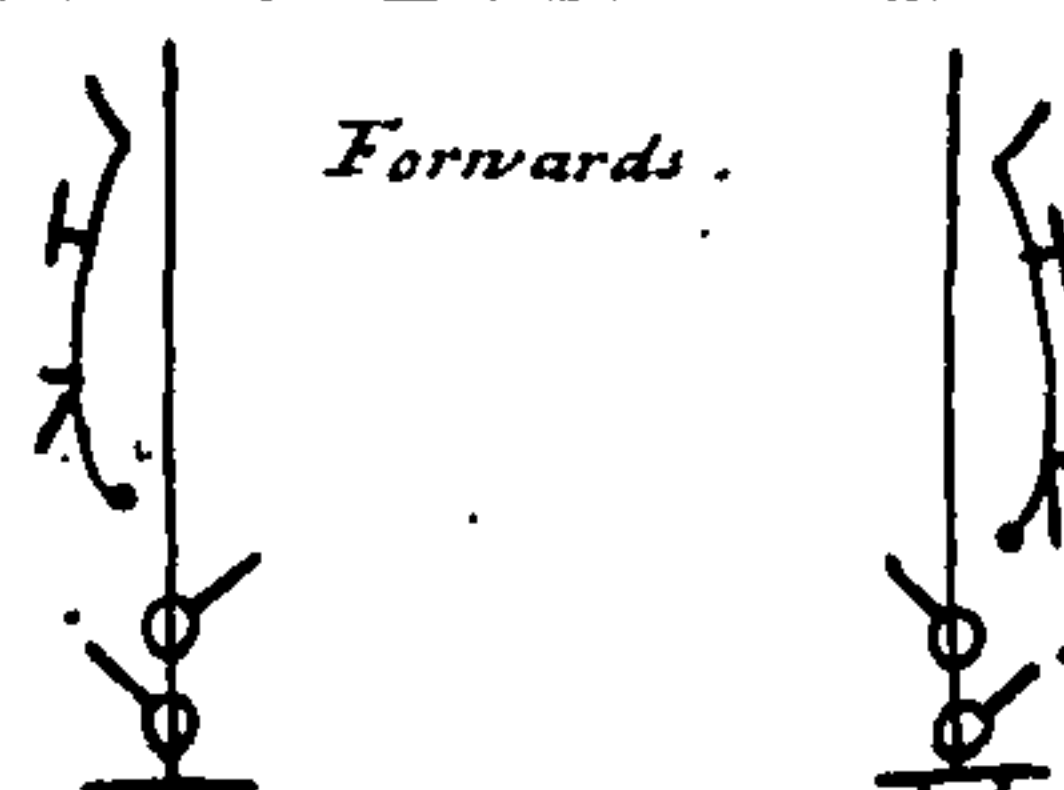


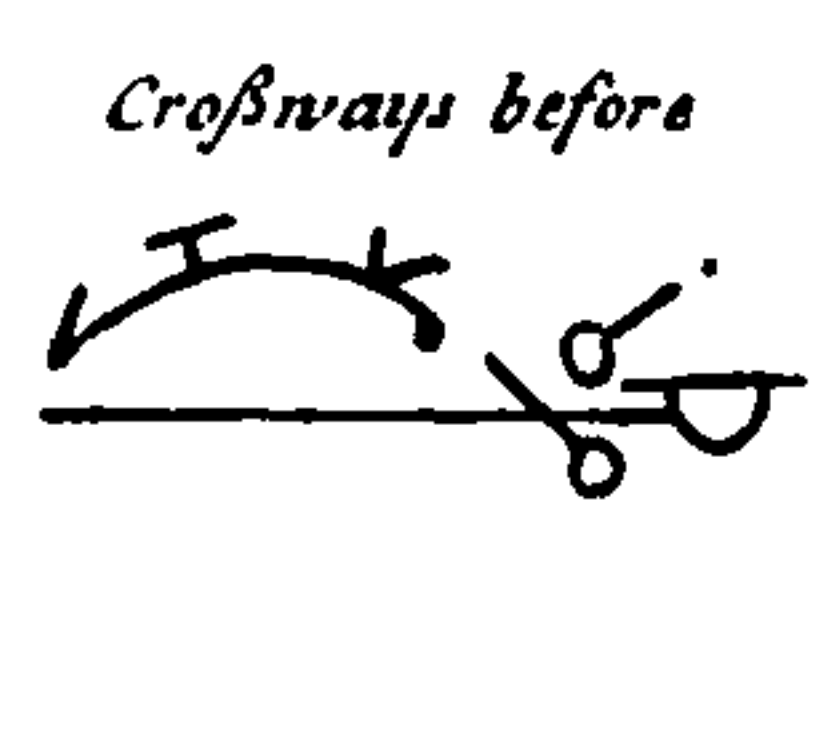
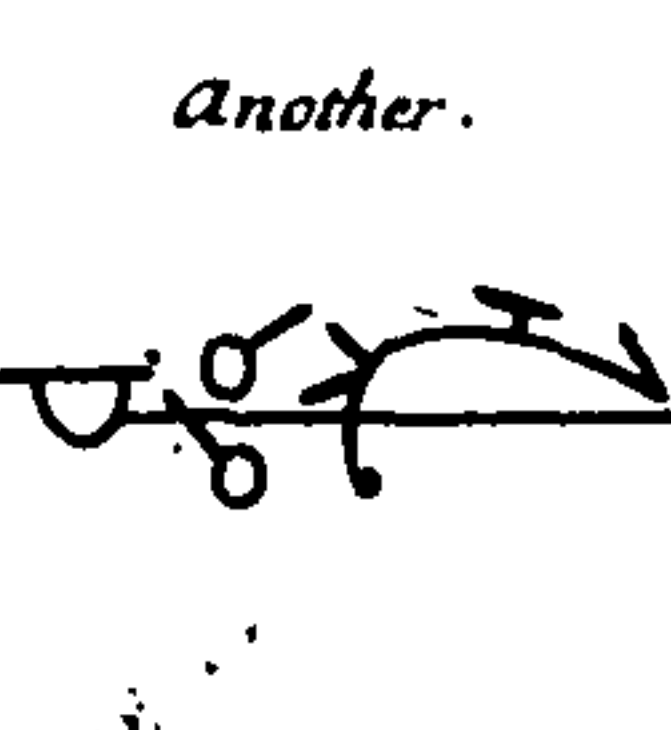
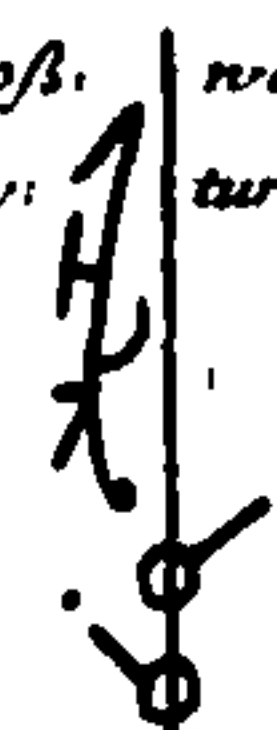
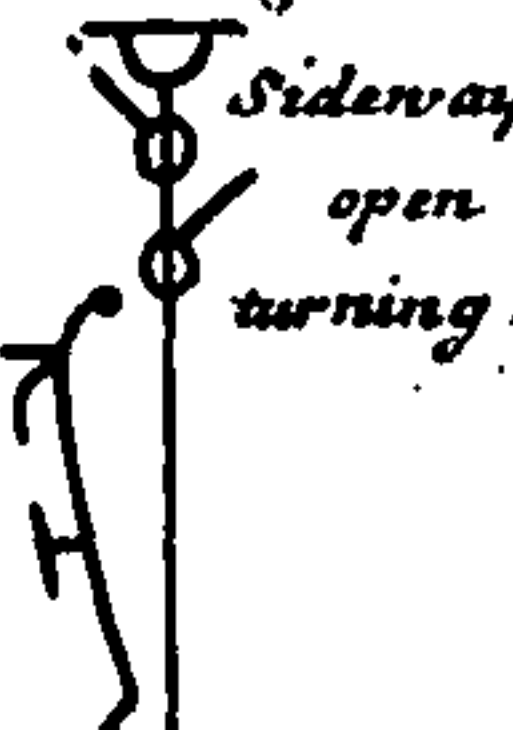
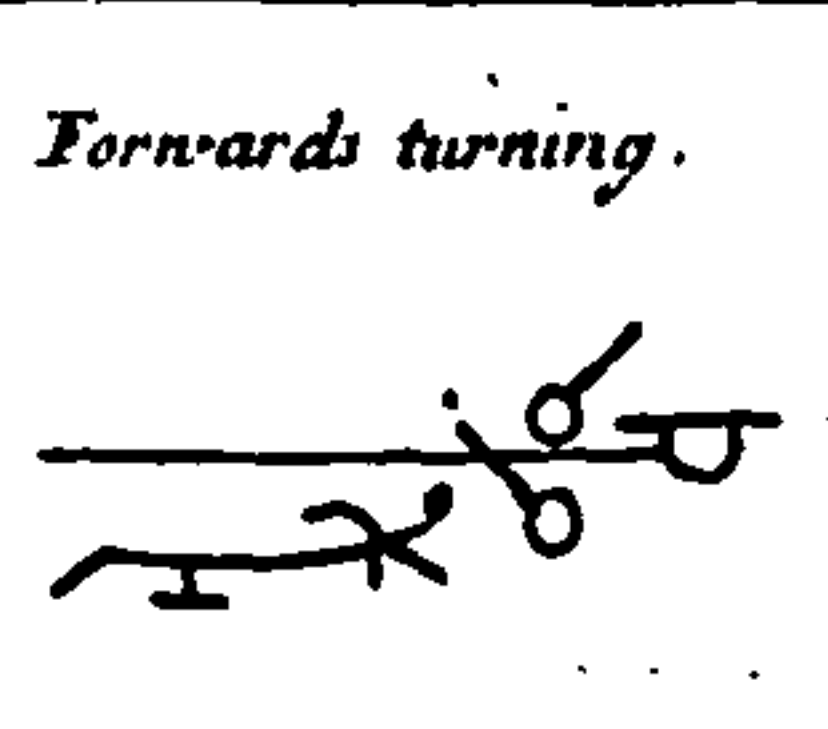
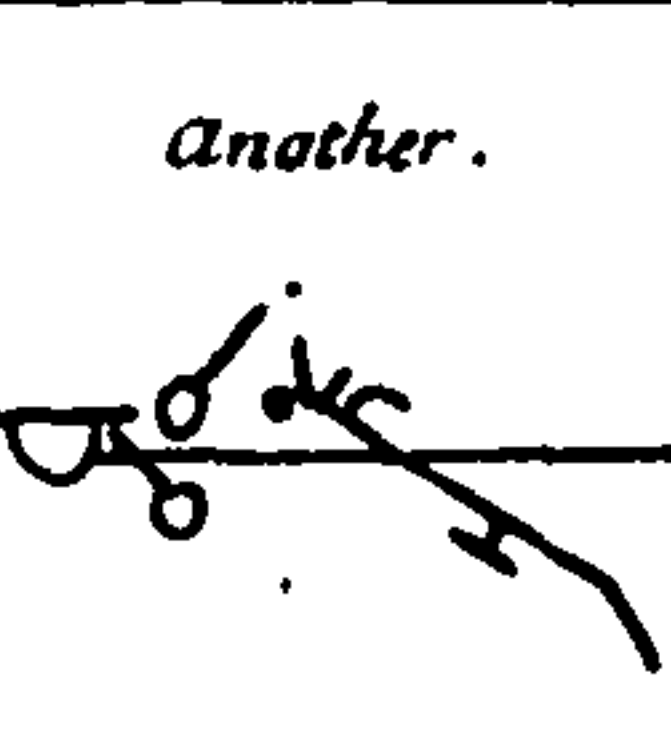

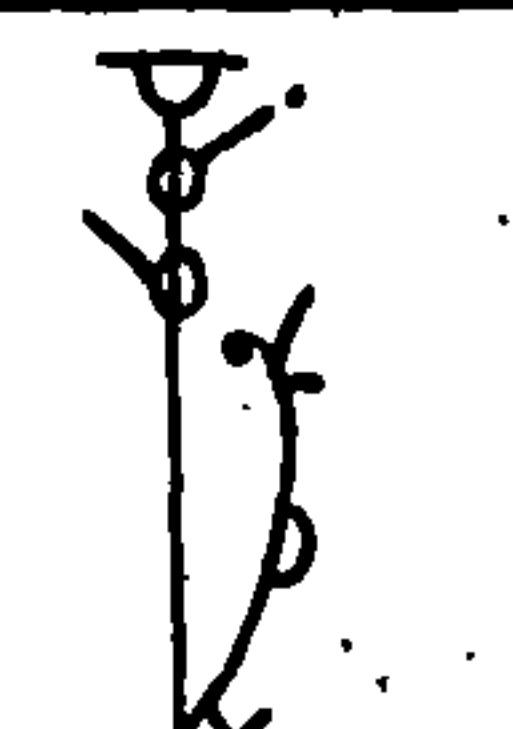
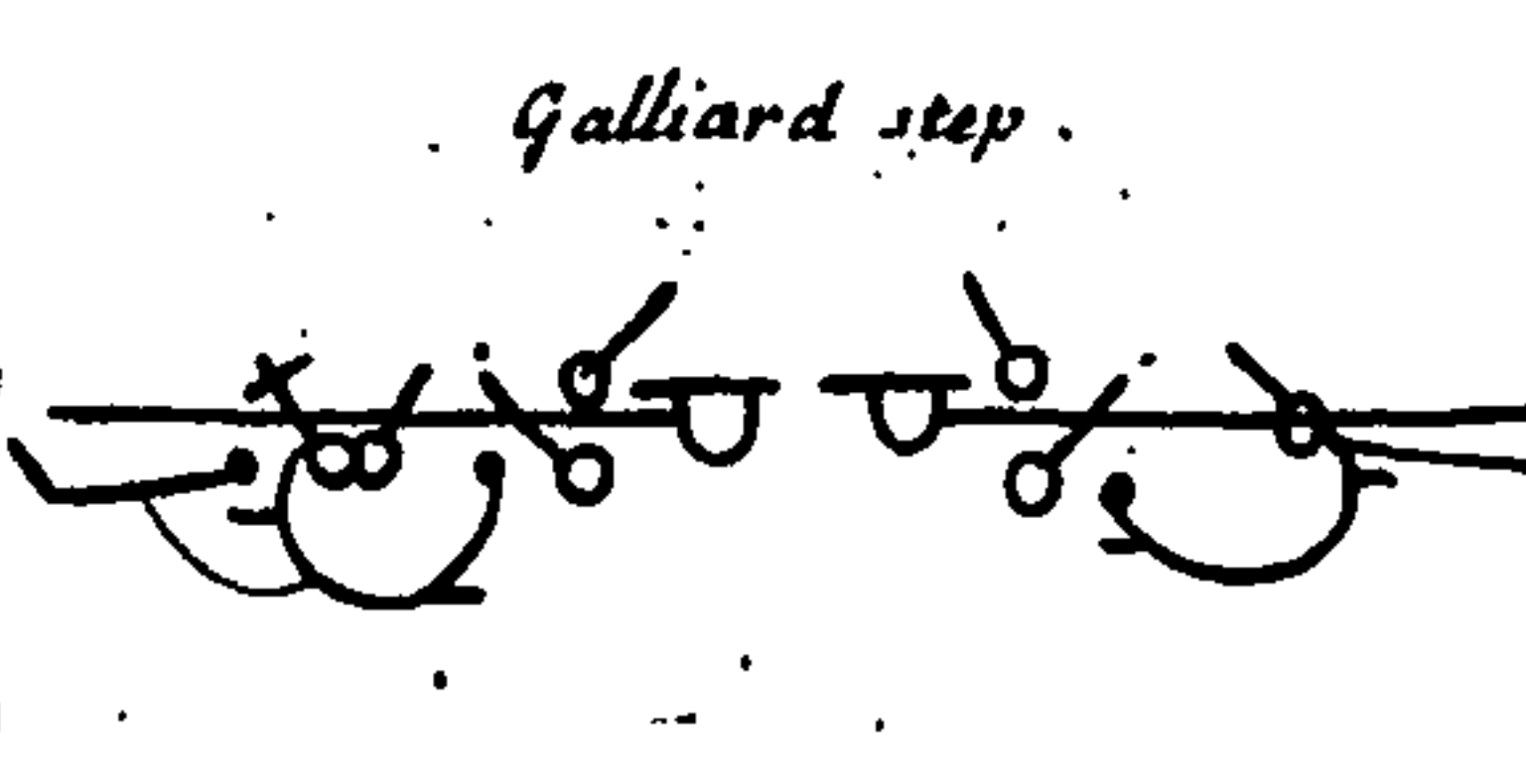
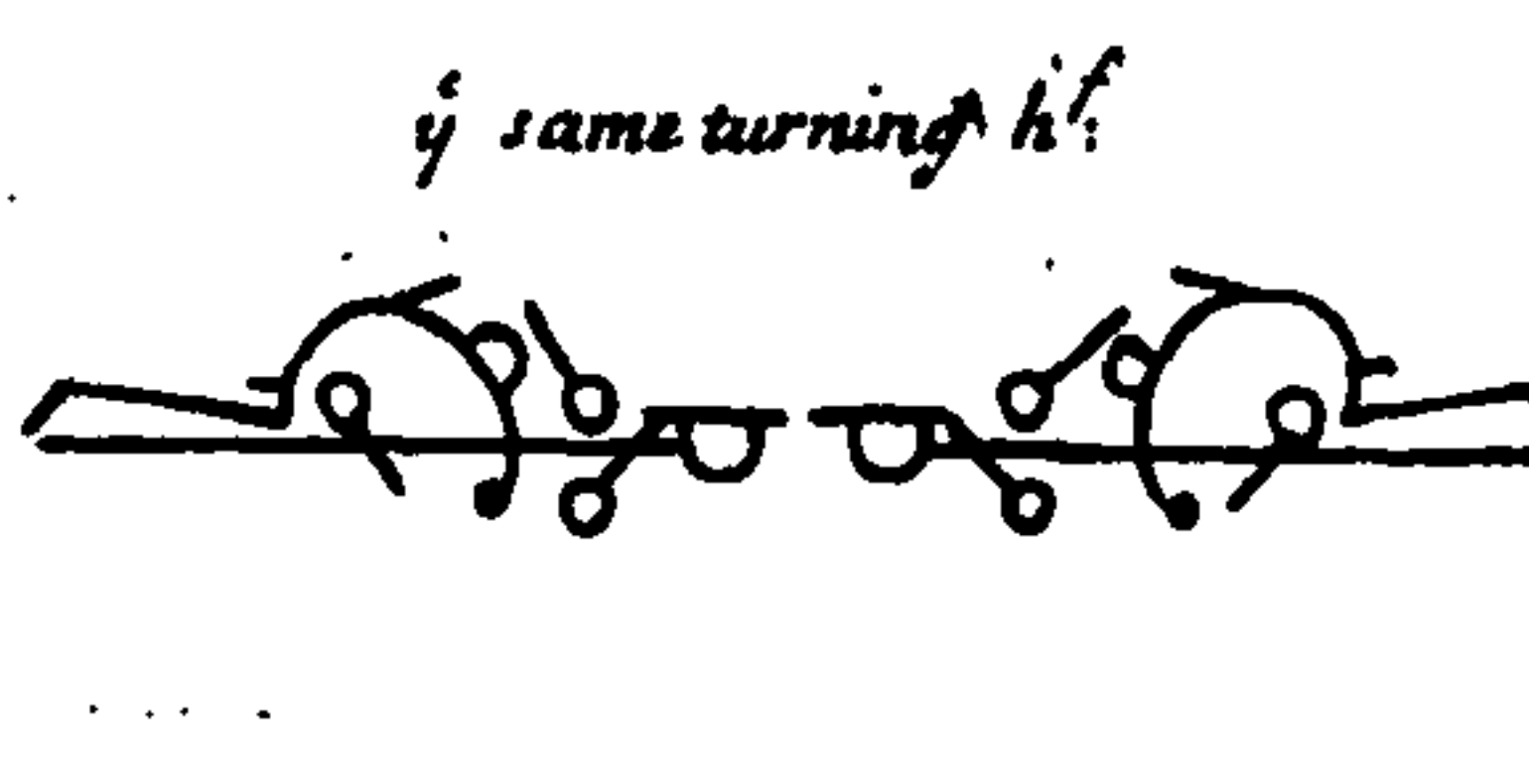
An Explanation of the Steps contain'd in each Square, is also writ down with them; and whereas some of the Words and Terms are abbreviated for want of Room, I have put down here a short Explanation of them.

<i>forw.</i> ————— <i>forwards.</i> <i>backw.</i> ————— <i>backwards.</i> <i>sidew.</i> ————— <i>sideways.</i> <i>sl.</i> ————— <i>slide.</i> <i>cro.</i> ————— <i>cross'd.</i> <i>op.</i> ————— <i>open.</i> <i>qr. Turn</i> ————— <i>quarter Turn.</i> <i>bf. Turn</i> ————— <i>half Turn.</i> <i>3 qr. Turn</i> ————— <i>three quarter Turn.</i>	<i>circ.</i> ————— <i>circular.</i> <i>jo.</i> ————— <i>join'd.</i> <i>incl.</i> ————— <i>inclos'd.</i> <i>bef.</i> ————— <i>before.</i> <i>beh.</i> ————— <i>behind.</i> <i>wav.</i> ————— <i>waving.</i> <i>turn.</i> ————— <i>turning.</i> <i>outw.</i> ————— <i>outwards.</i> <i>inw.</i> ————— <i>inwards.</i>
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TABLES

*Conteyning most of the steps us'd in
Dancing*

*Courant Movements
And Galliard step.*

<p><i>Forwards.</i></p> 	<p><i>Backwards.</i></p>  <p><i>Sidenways open.</i></p> 
<p><i>Crossways before</i></p>  <p><i>Another.</i></p> 	<p><i>Crossways turning.</i></p>  <p><i>Sidenways open turning.</i></p> 
<p><i>Forwards turning.</i></p>  <p><i>Another.</i></p> 	<p><i>Another nth half a turn.</i></p>  
<p><i>Galliard step.</i></p> 	<p><i>y same turning h^t.</i></p> 

a TABLE of half Coupees

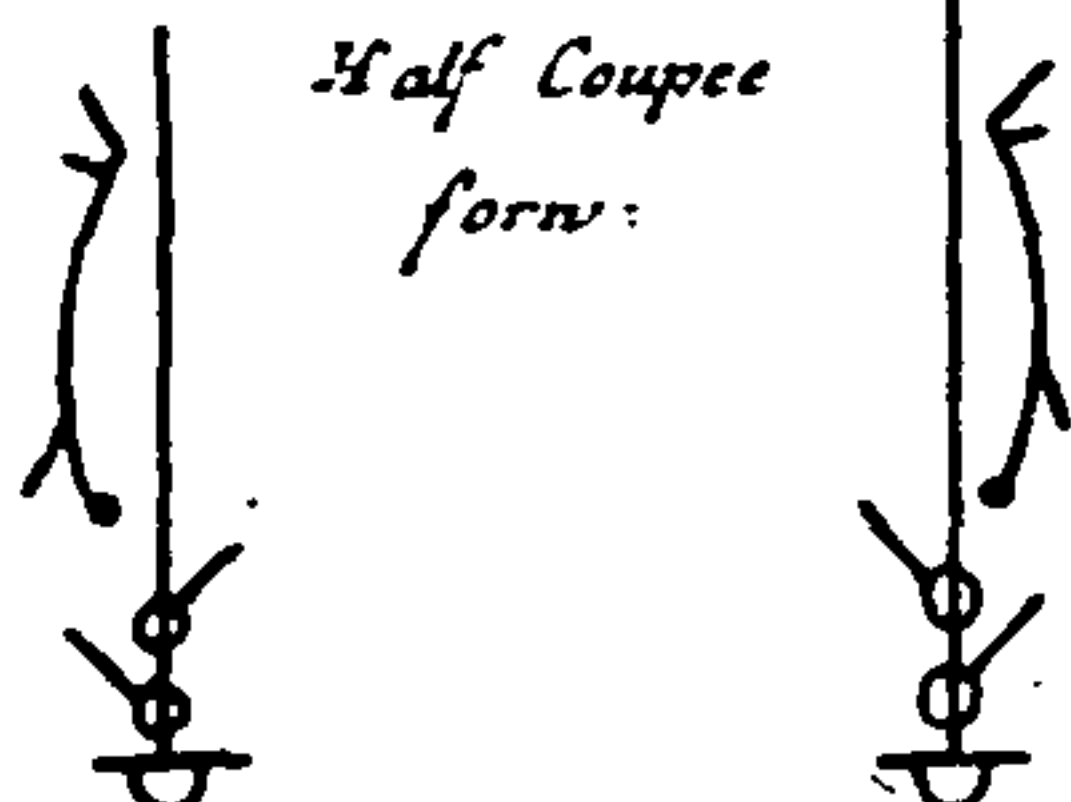
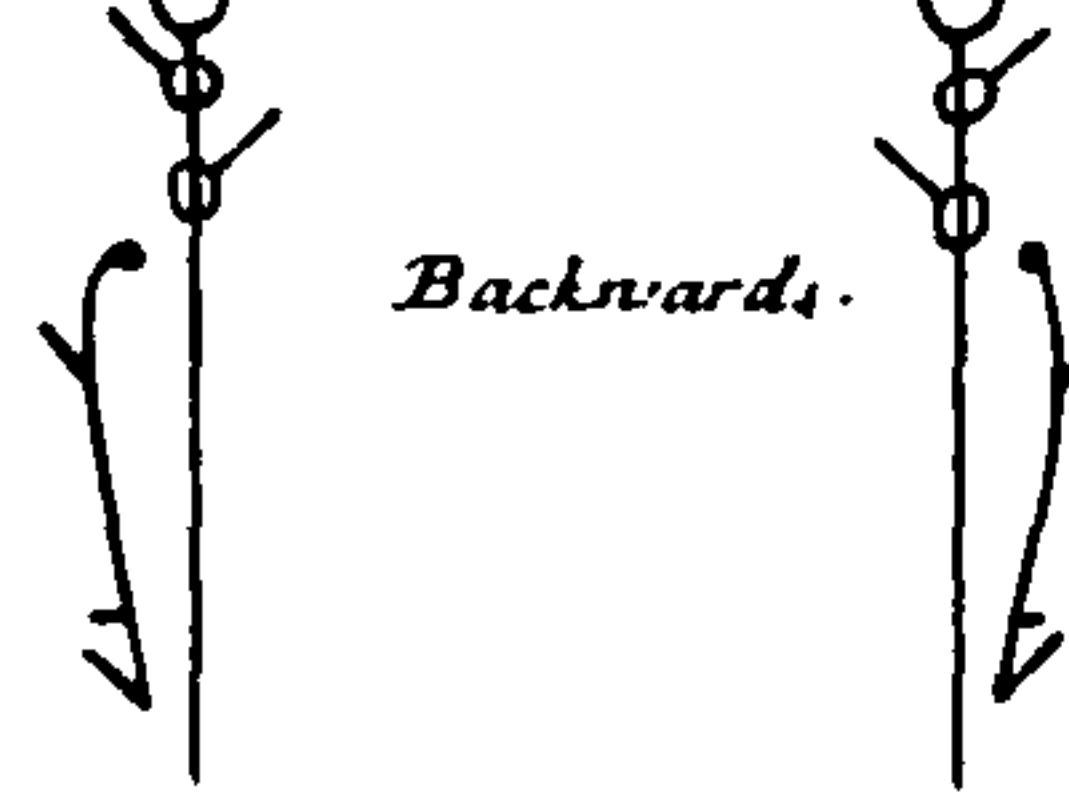
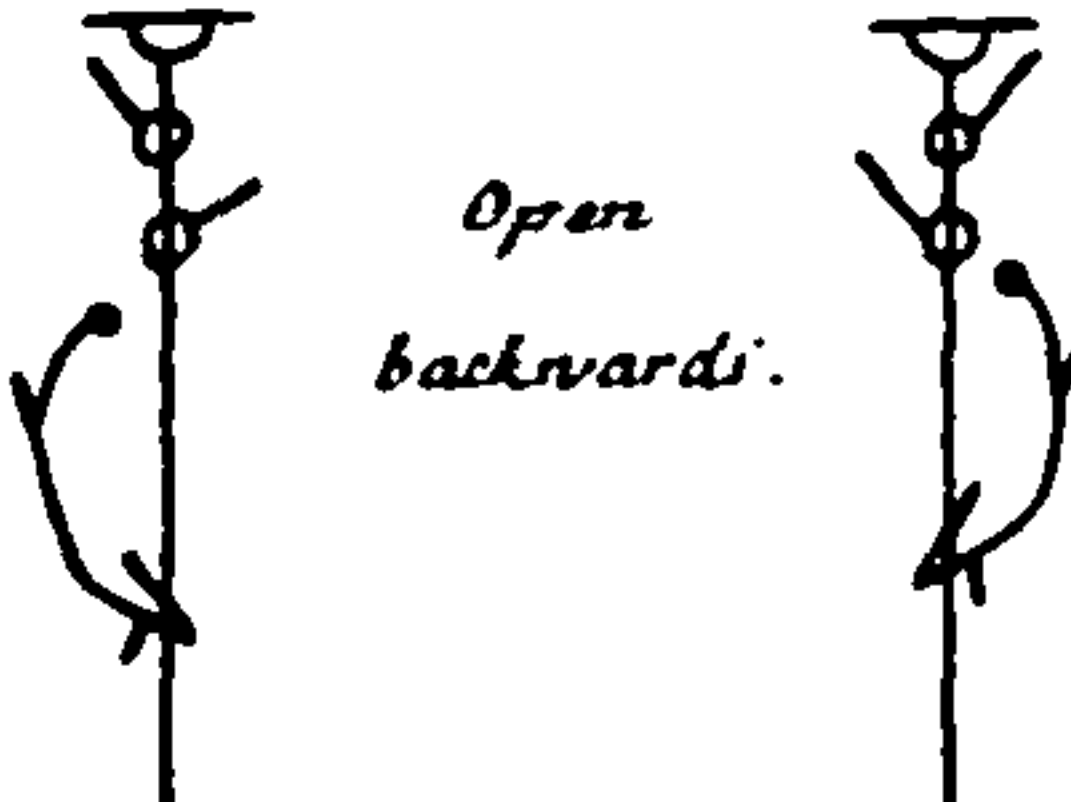
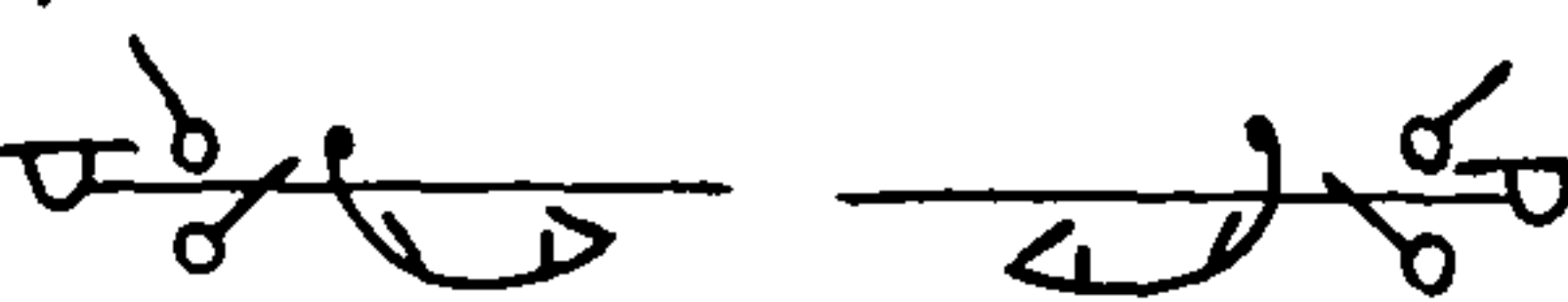
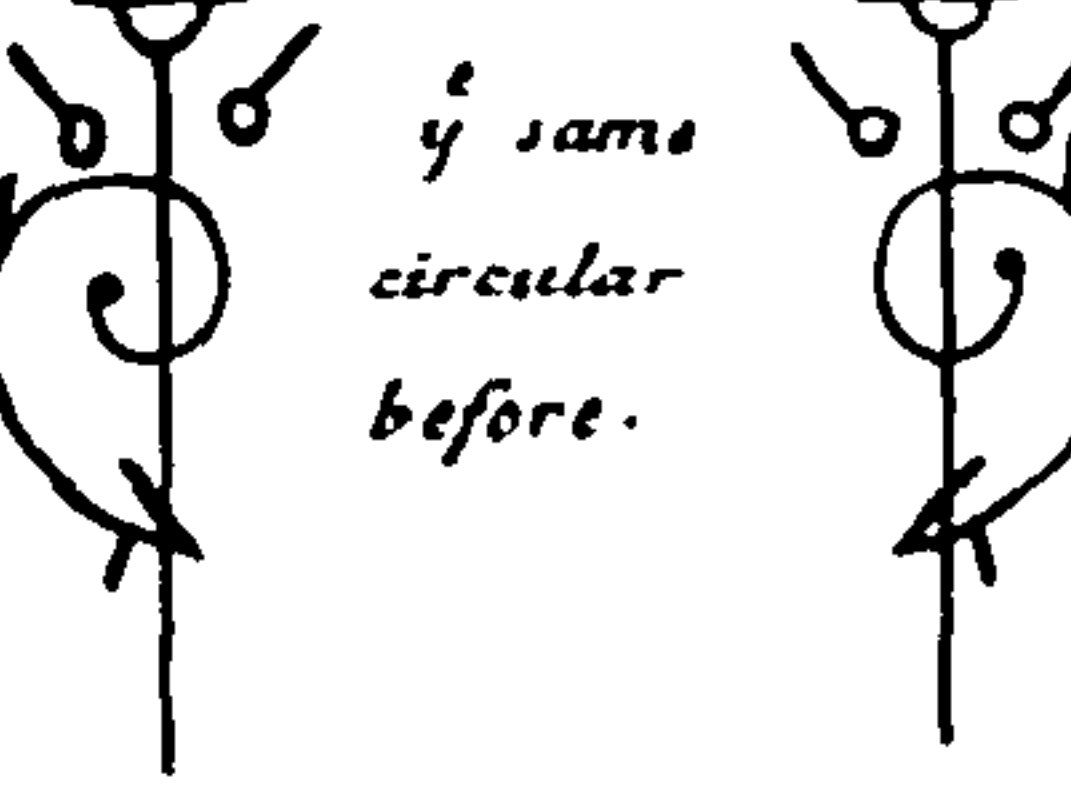
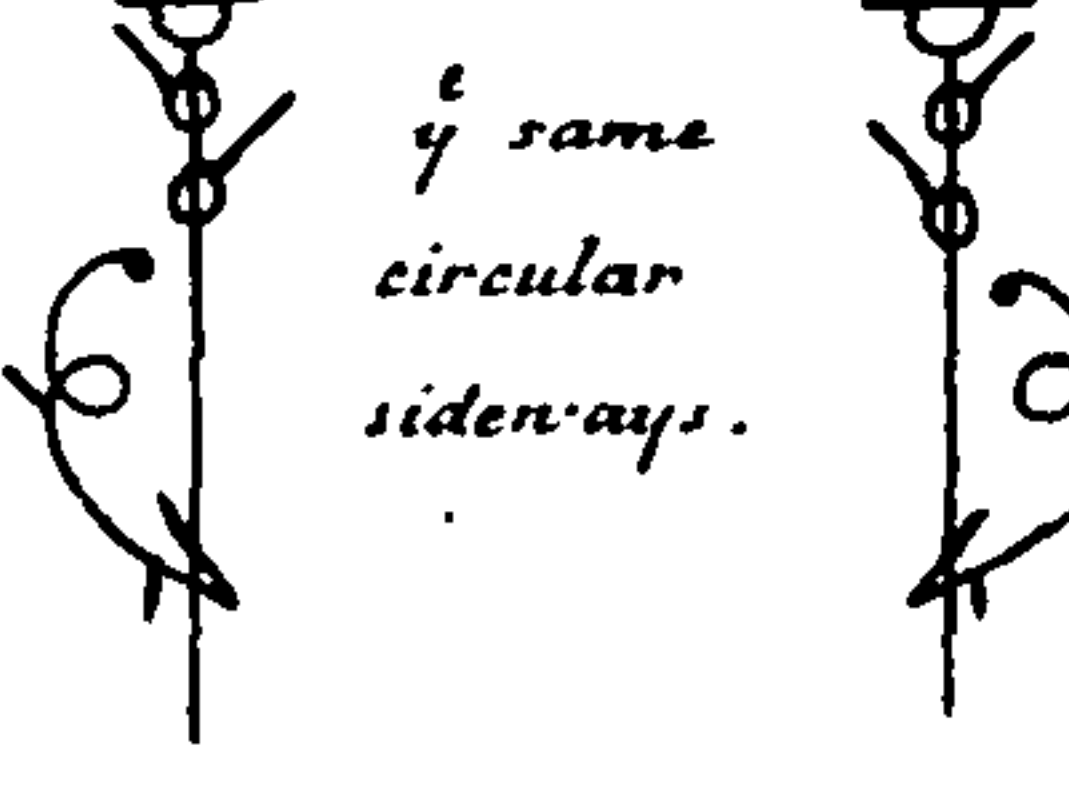
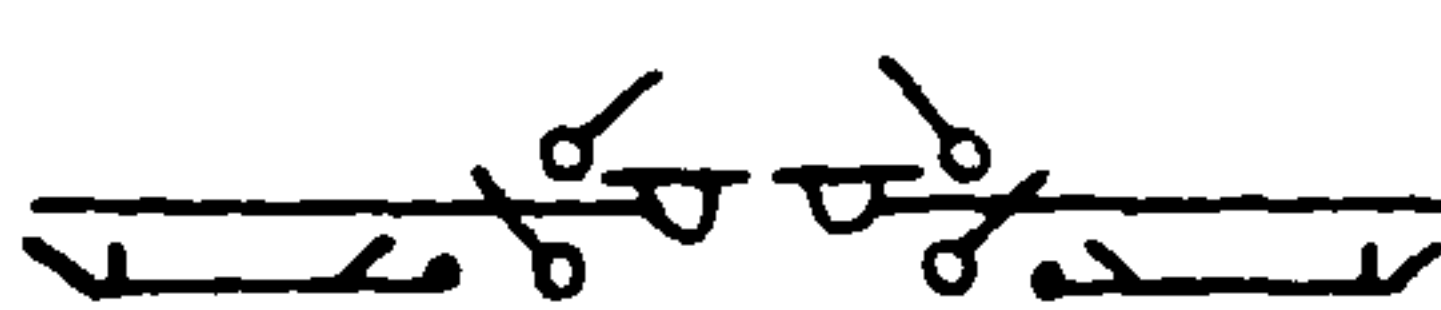
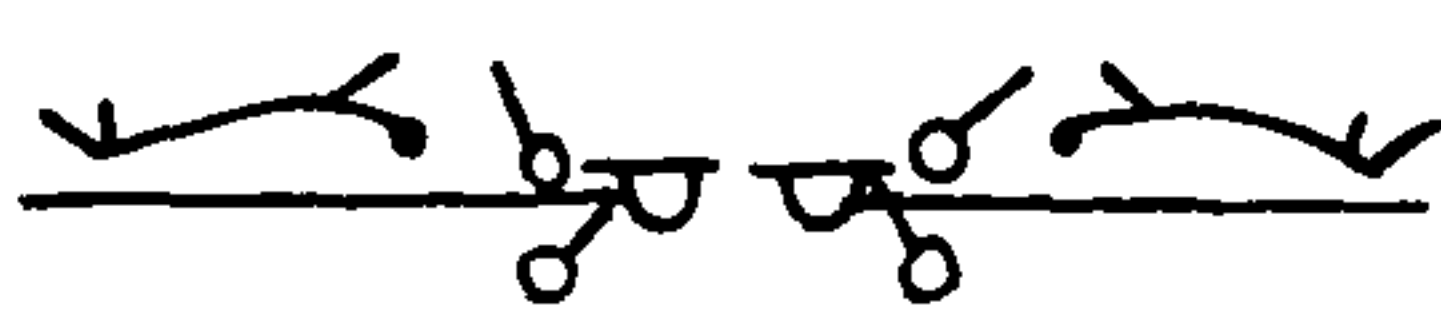
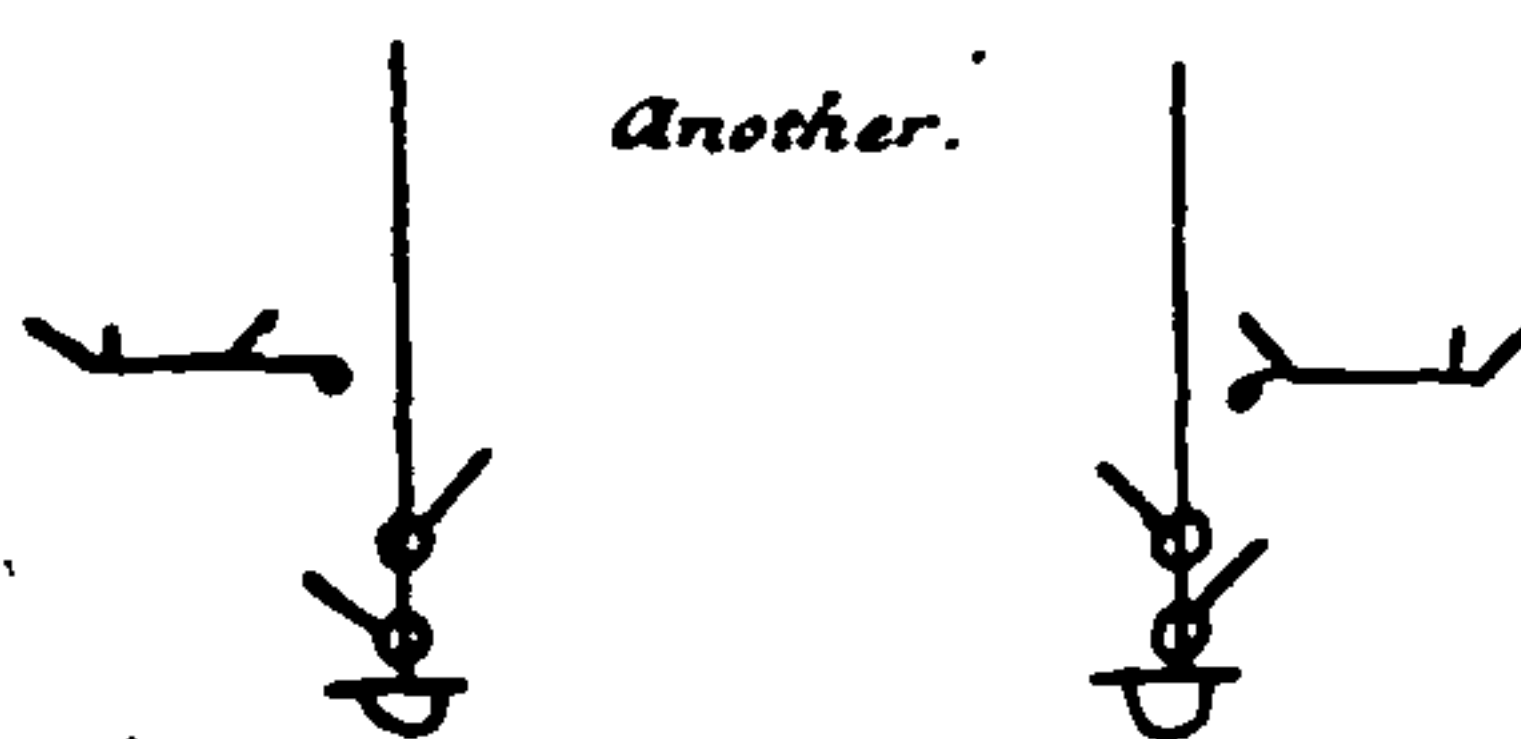
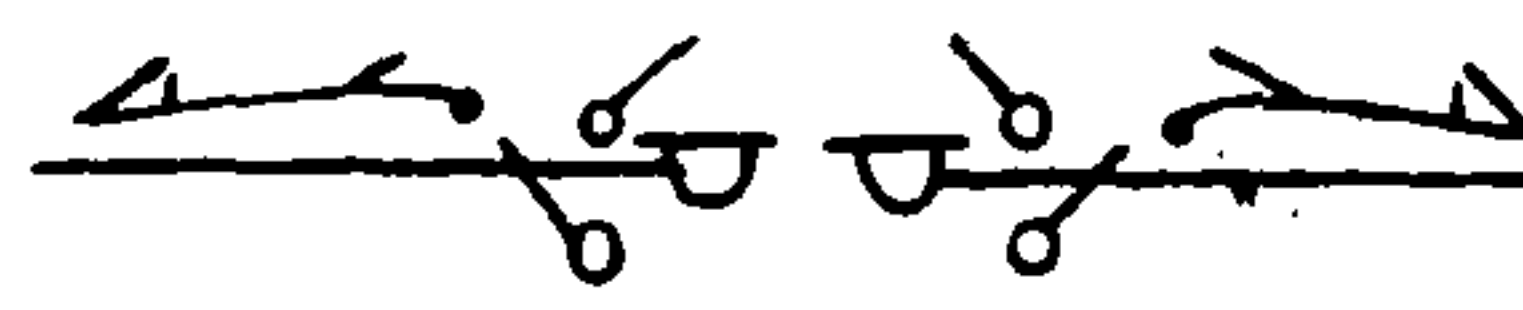
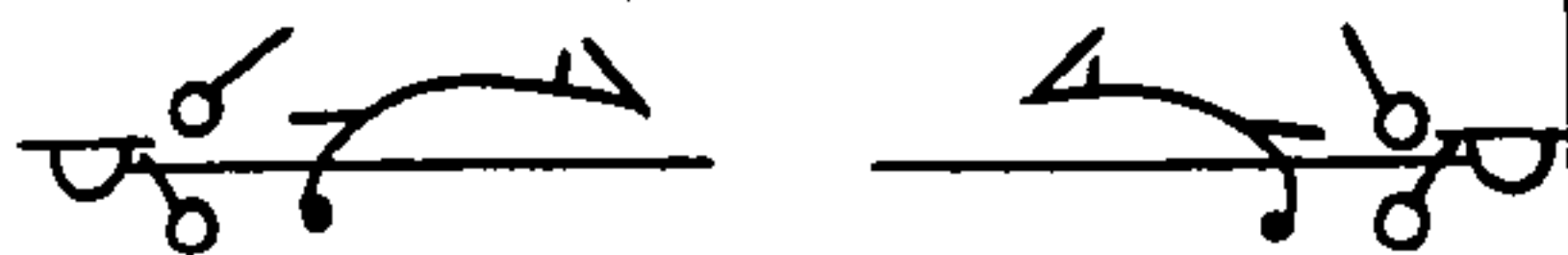
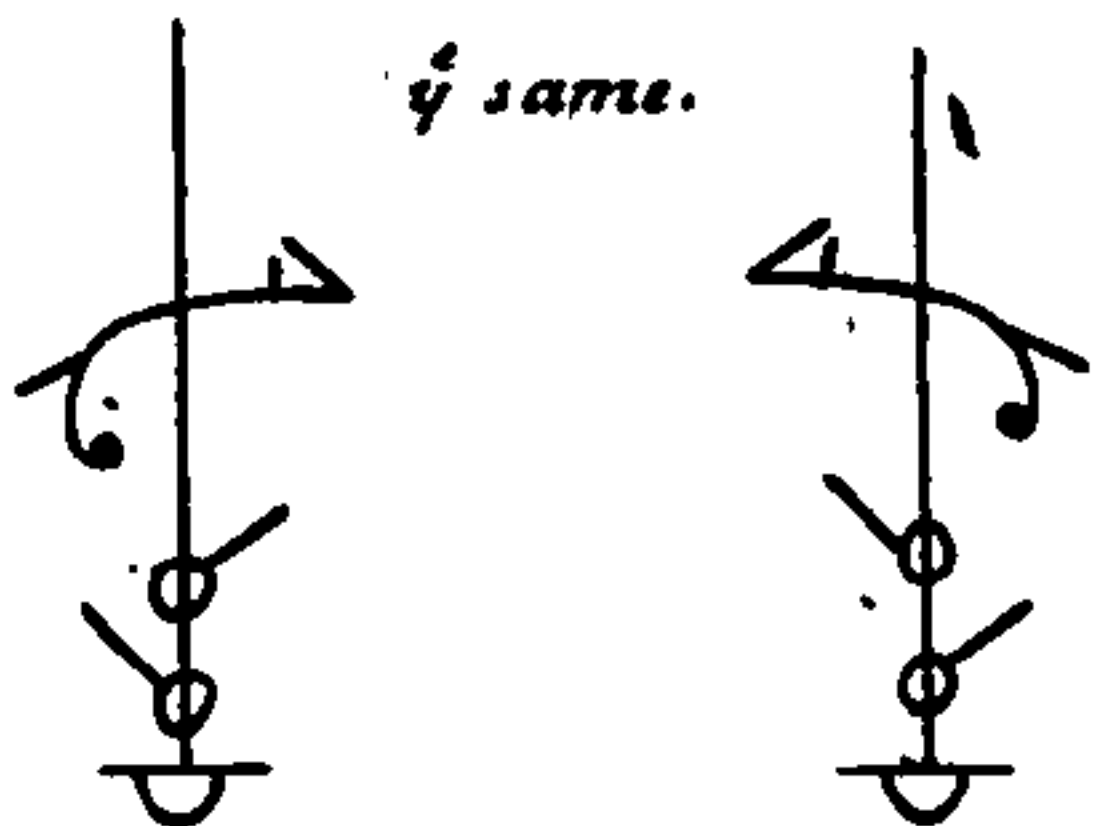
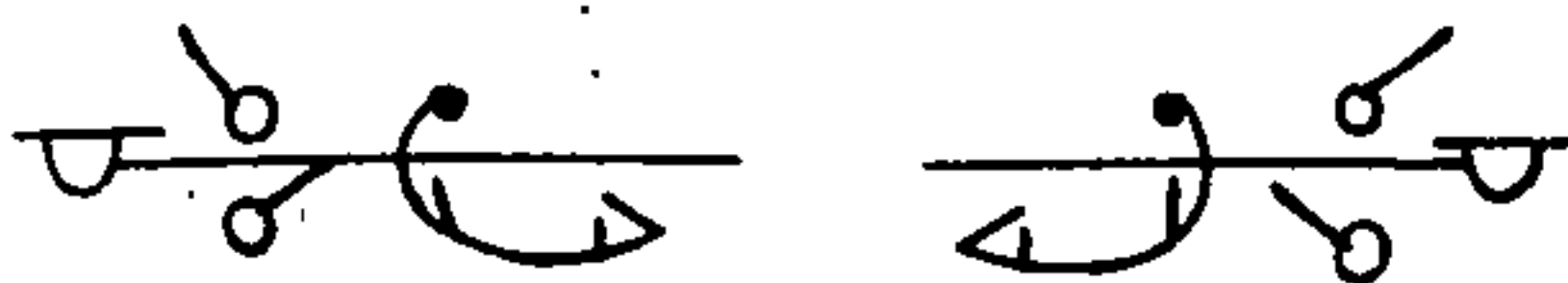
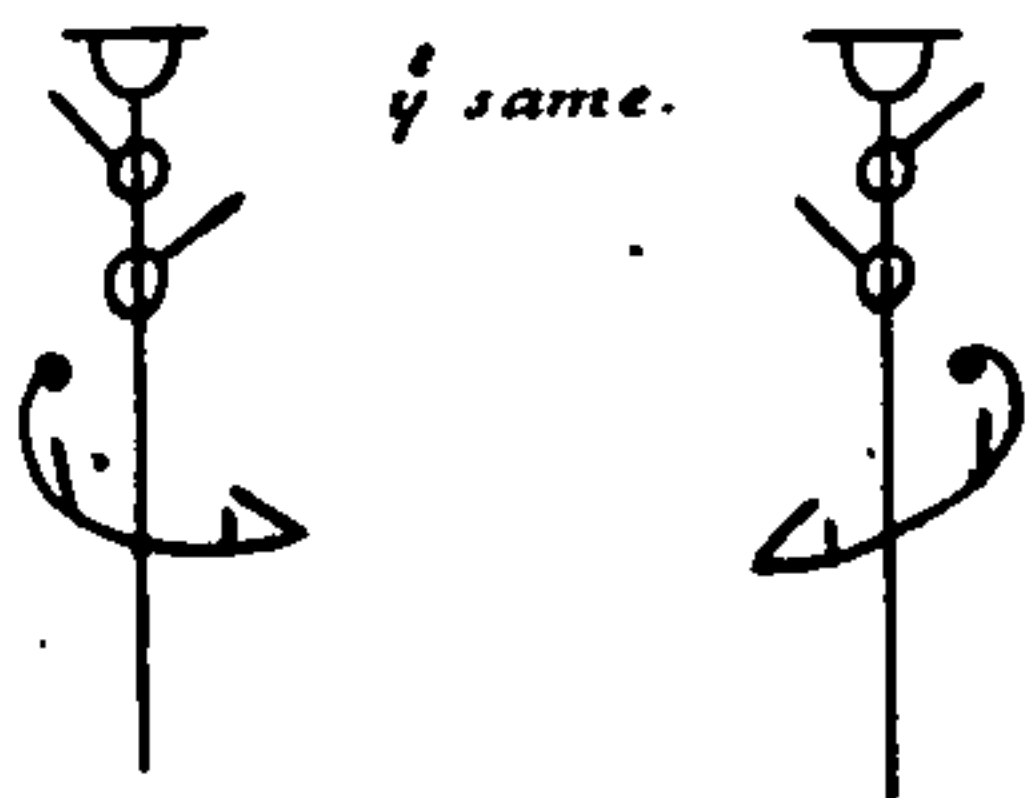
<p>Half Coupee form:</p> 	<p>Backwards.</p> 
<p>Open backwards.</p> 	<p>if same.</p> 
<p>if same circular before.</p> 	<p>if same circular sideways.</p> 
<p>Open sideways.</p> 	<p>Another.</p> 
<p>Another.</p> 	<p>Crossways before.</p> 

TABLE of half Coupees.

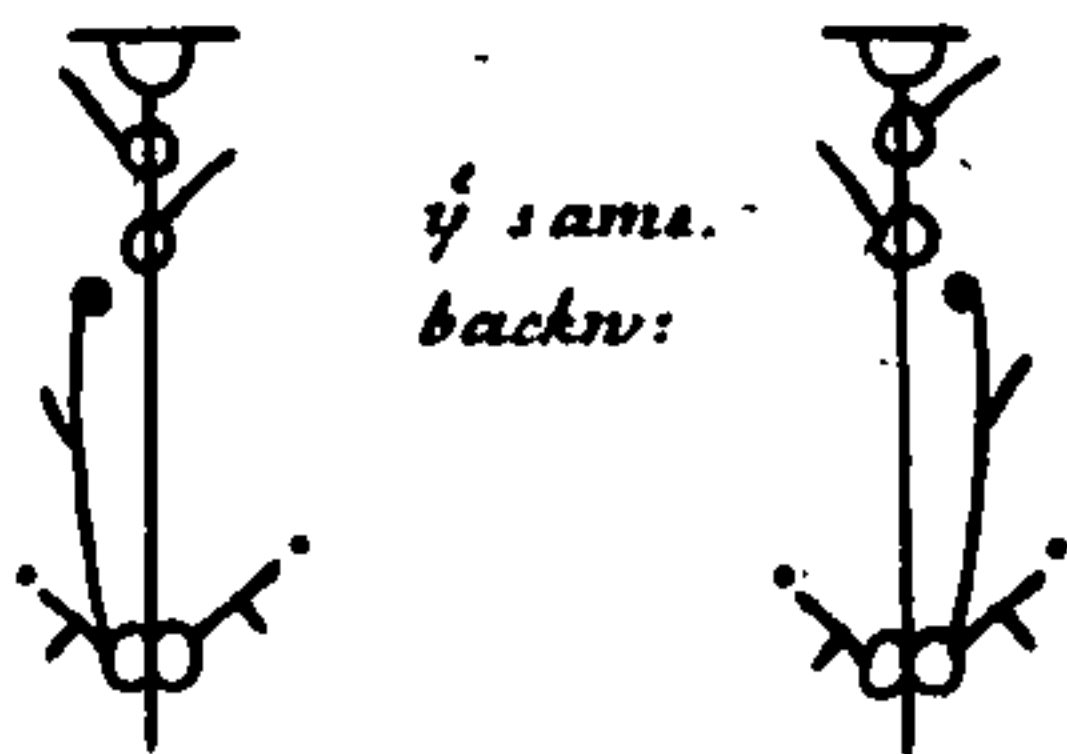
Another.

 \dot{y} same.

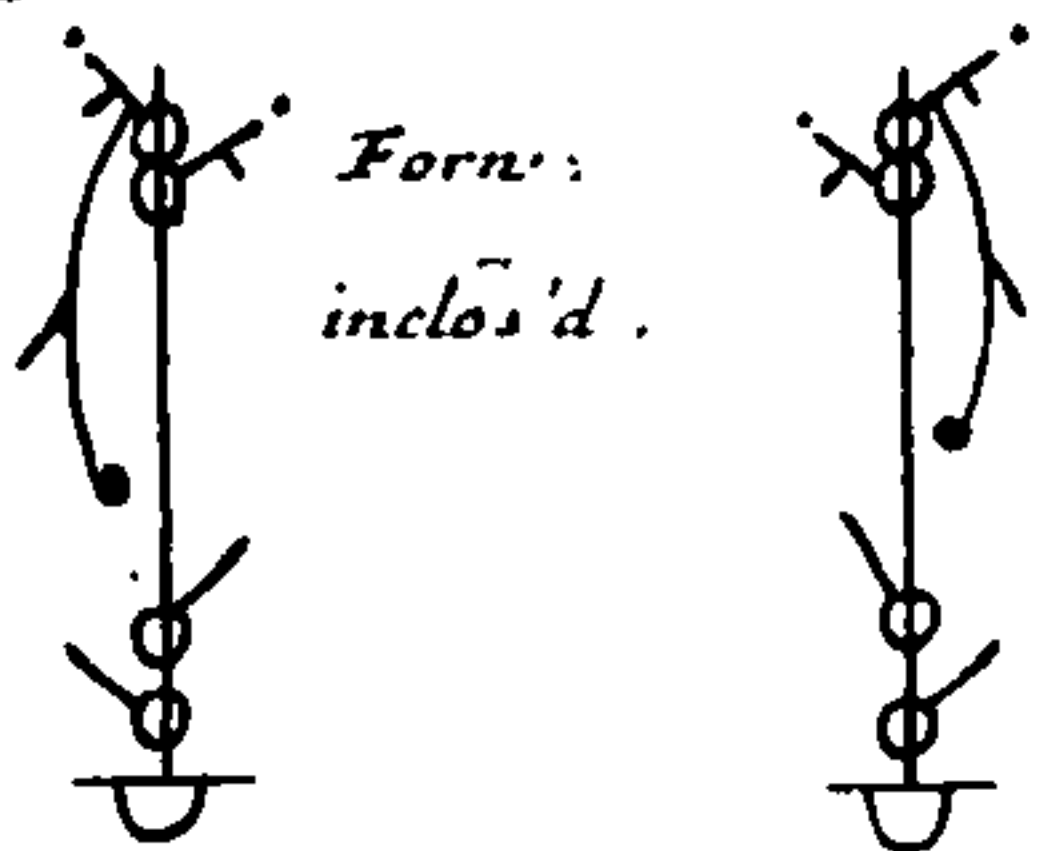
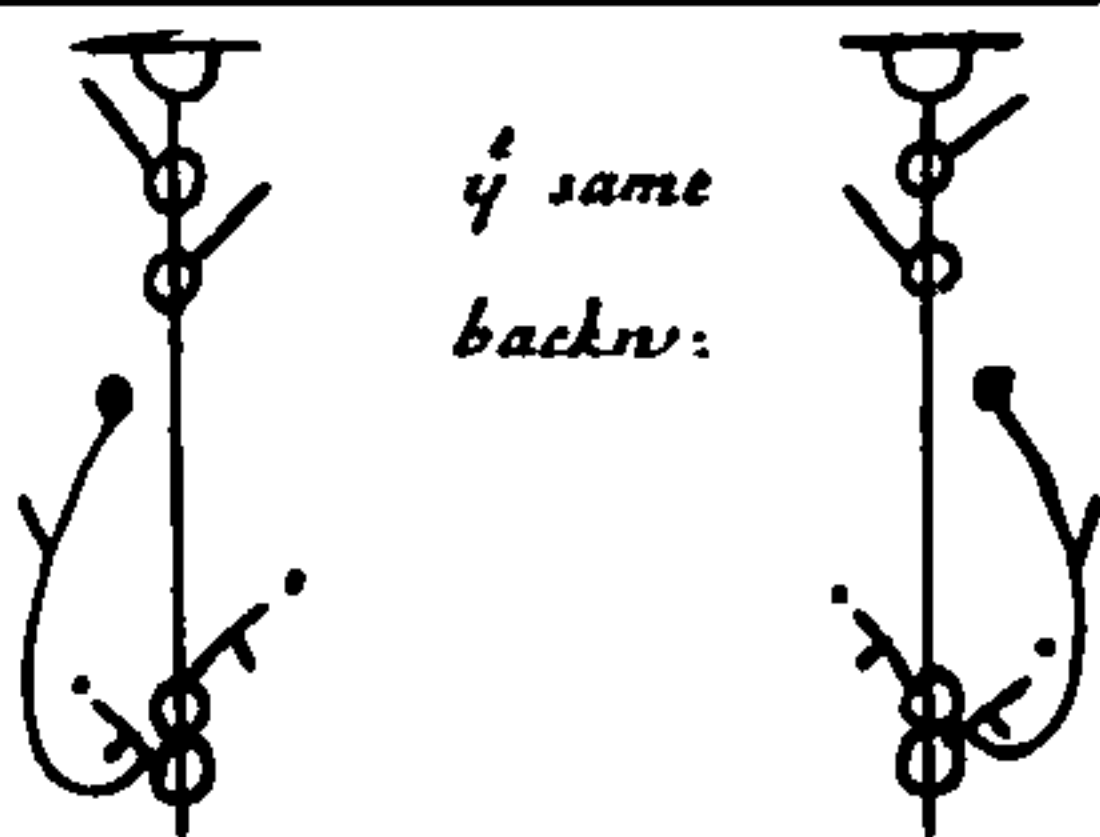
Croßw: behind.

 \dot{y} same.

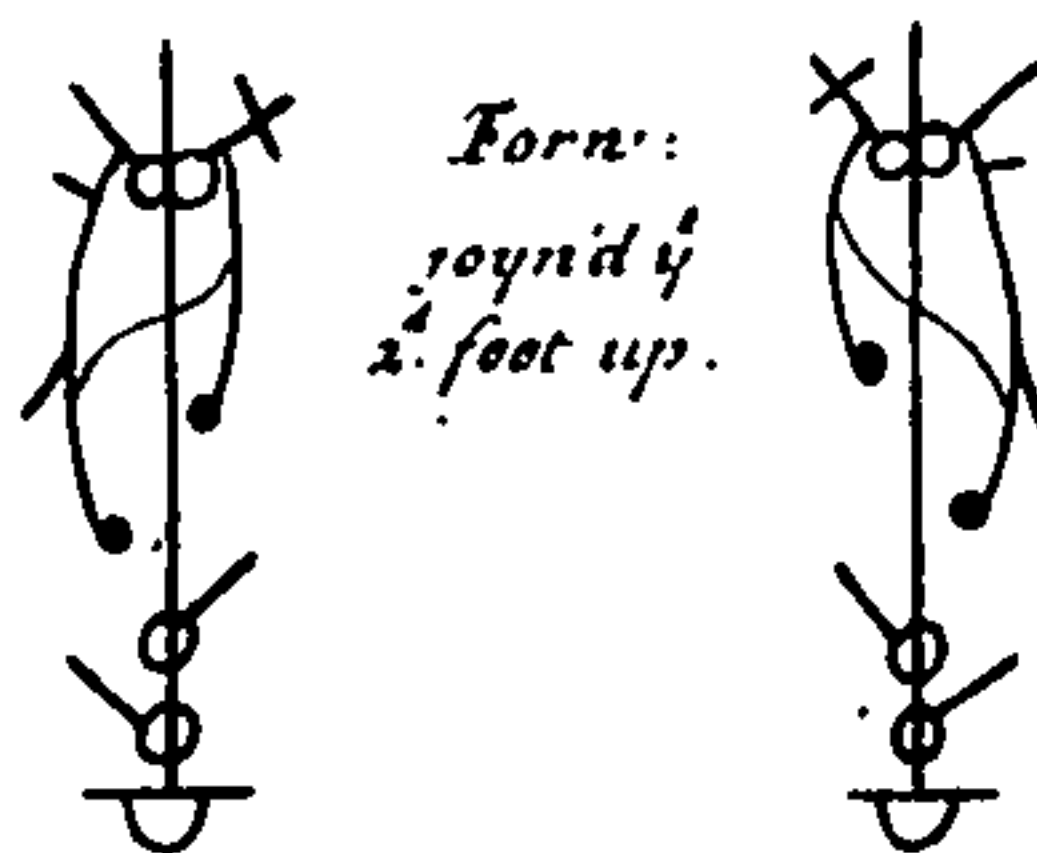
For: joyn'd
on \dot{y} end
of \dot{y} feet.

 \dot{y} same.
backw:

Forw:
inclos'd.

 \dot{y} same
backw:

Forw:
joyn'd \dot{y}
2^d foot up.

 \dot{y} same
backw:

Forw:
inclos'd
2^d up.

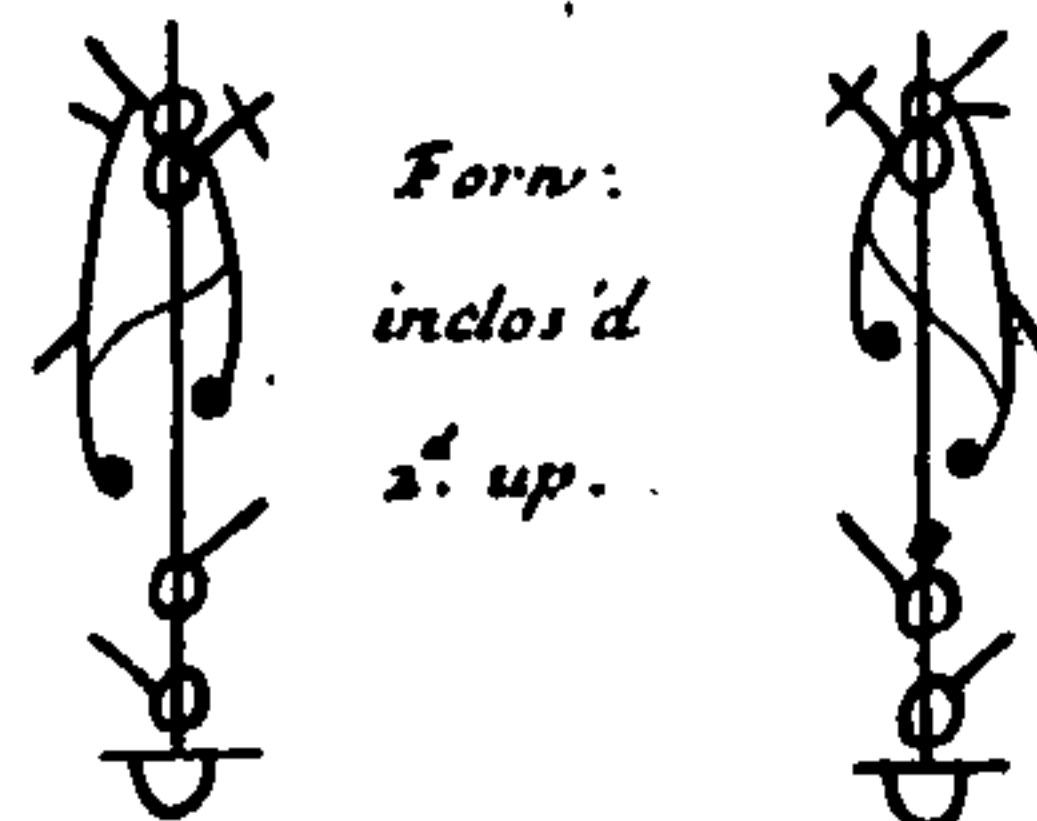
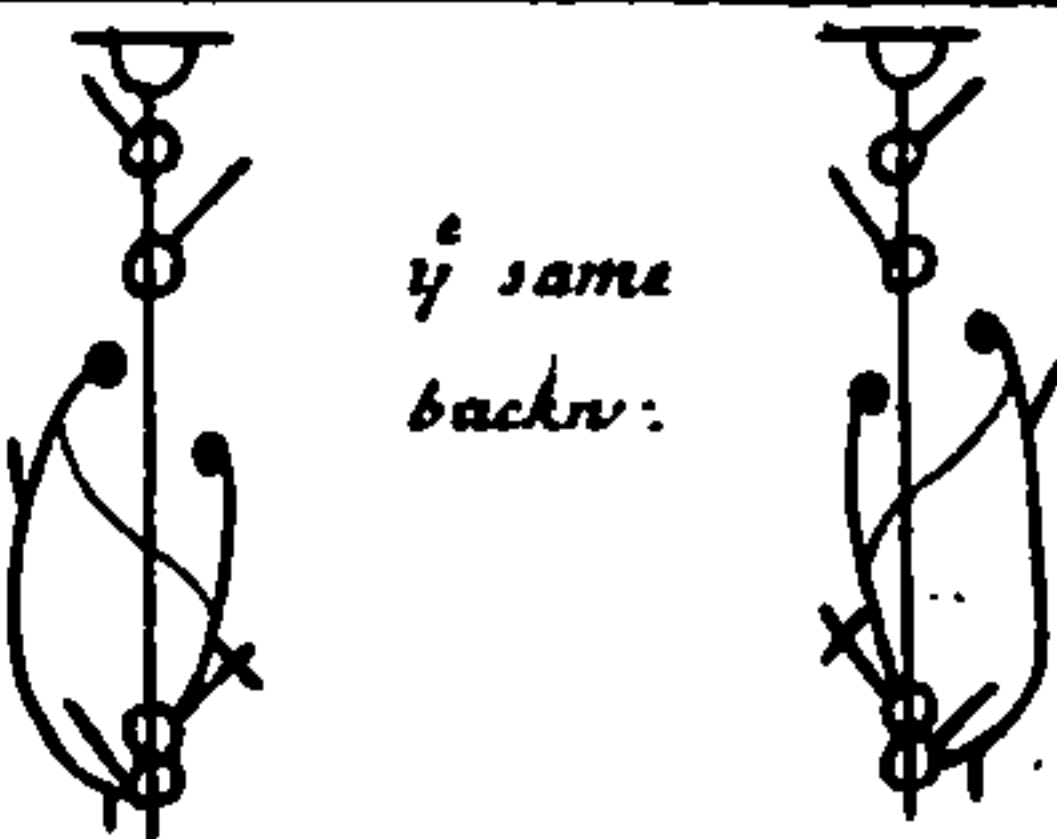
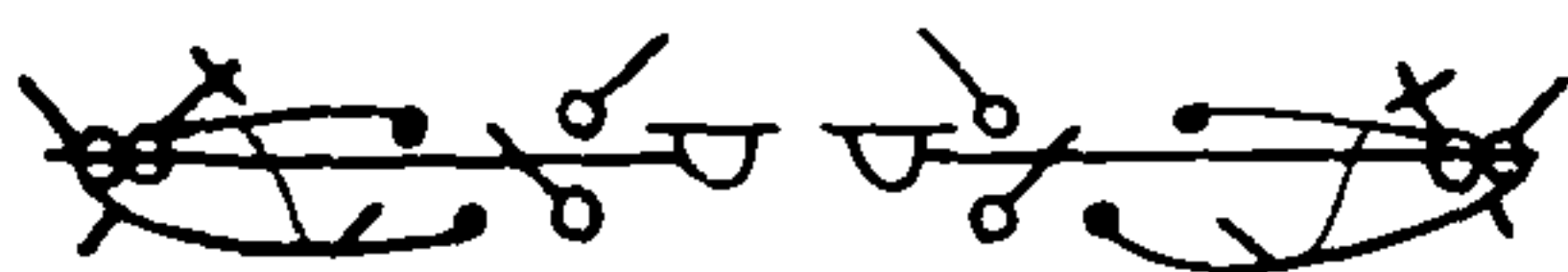
 \dot{y} same
backw:

TABLE of half Coupees

Sidew. open & join'd 2^d up.



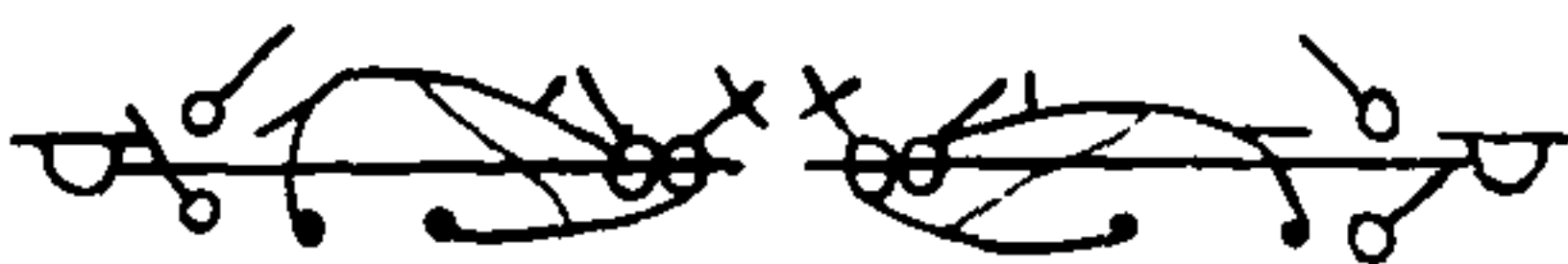
Another.



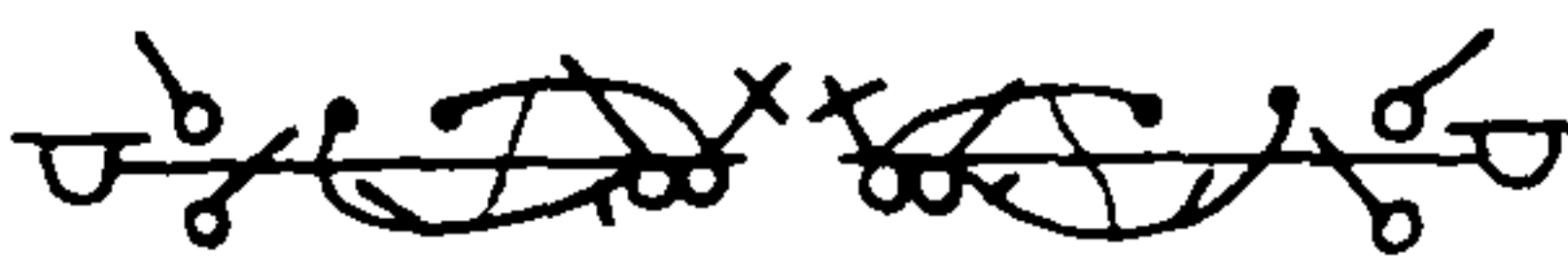
Another.



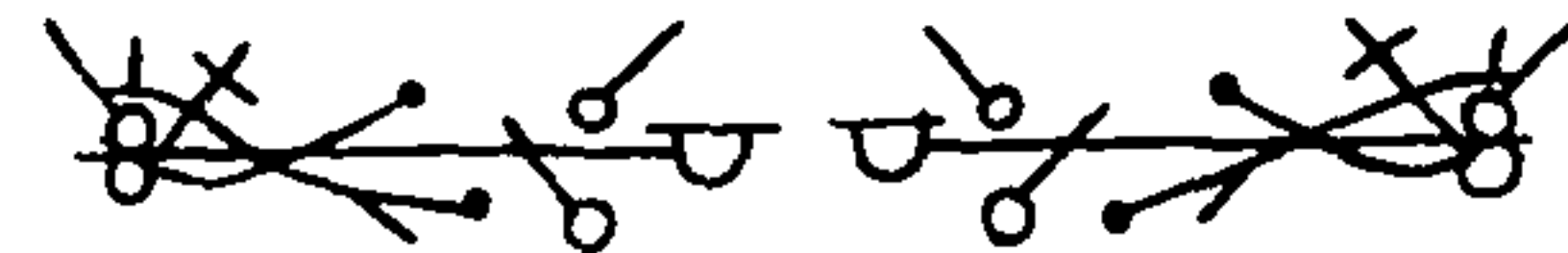
Another.



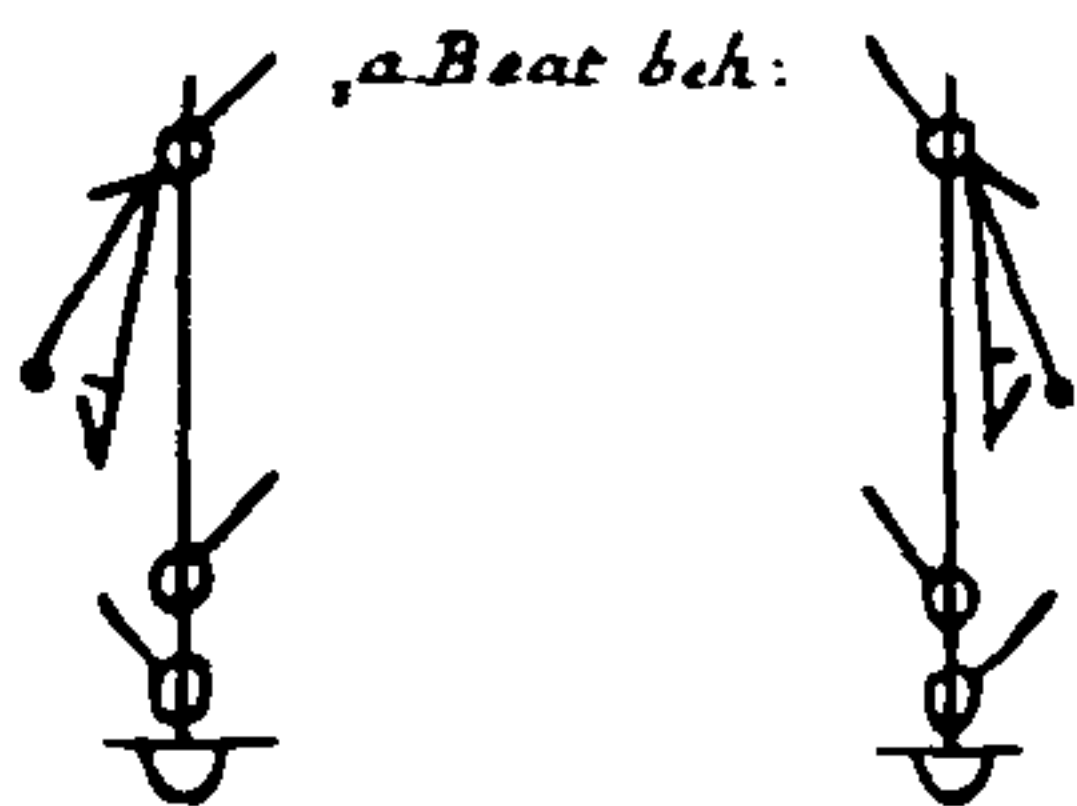
Another.



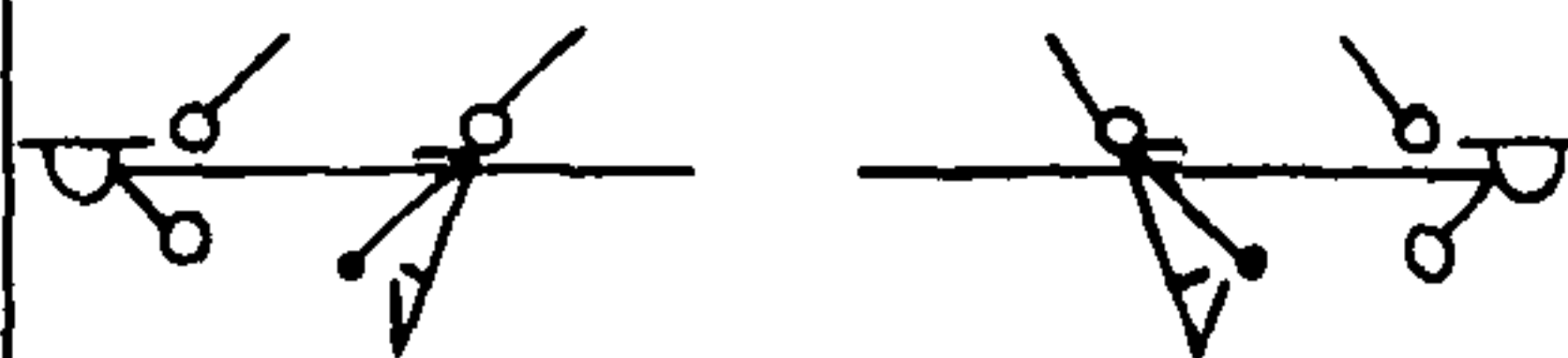
Another if last inclin'd beh.



a Beat beh.



if same.

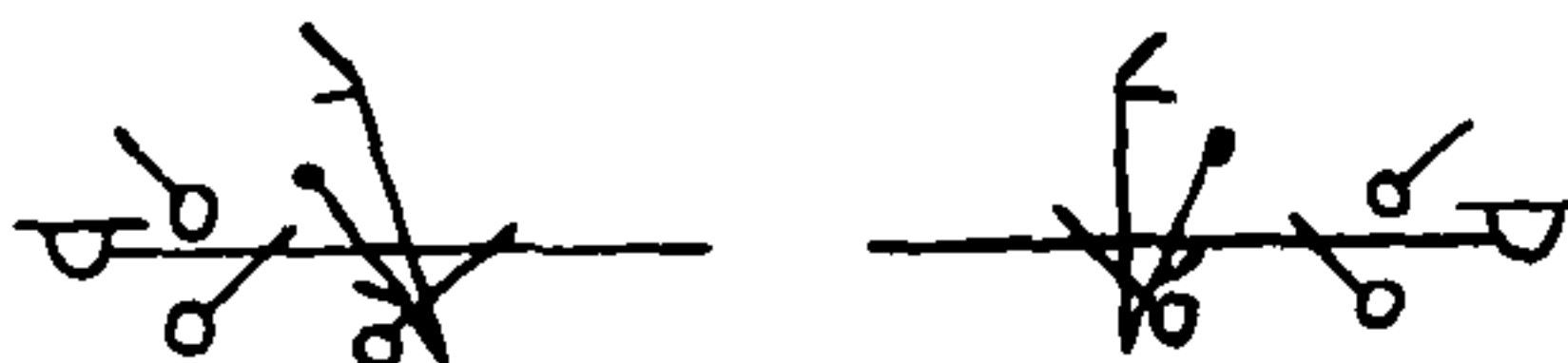


Beat bef.

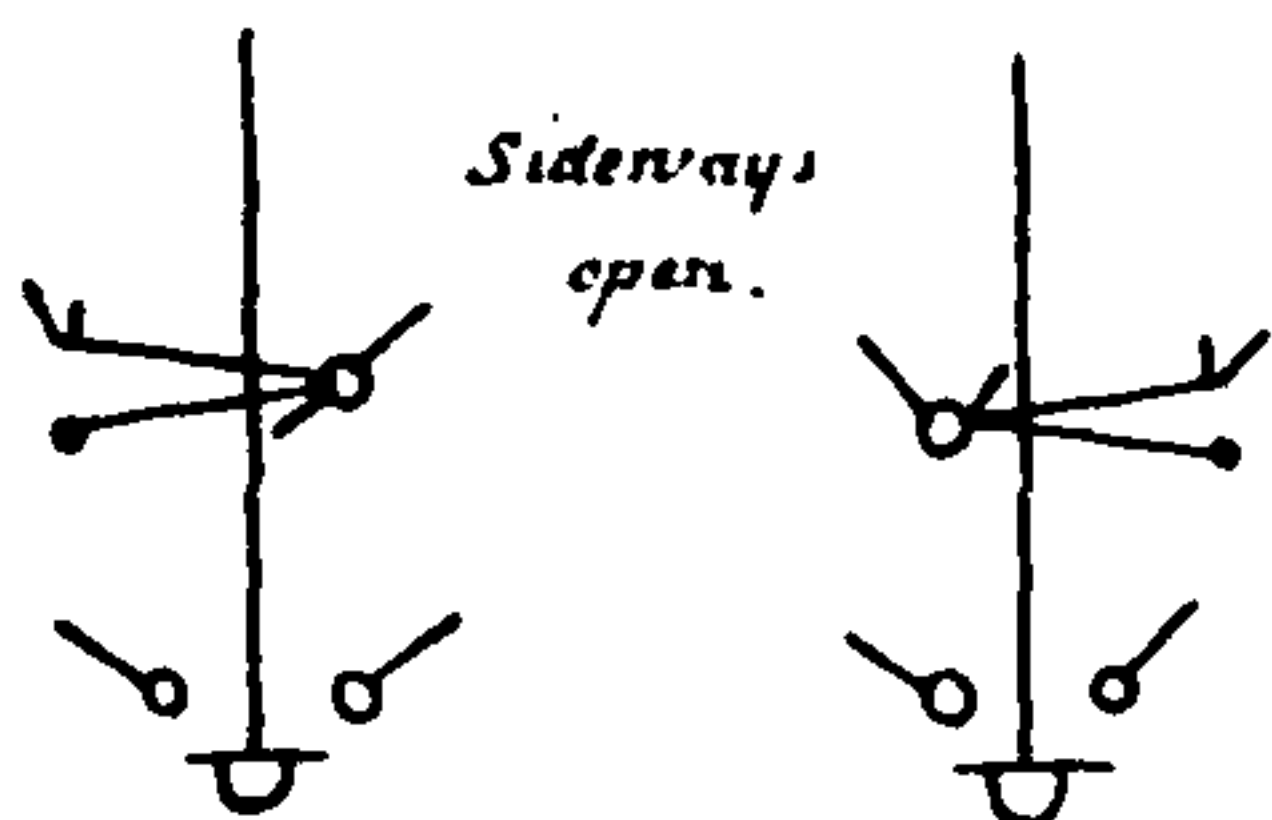
cross y ankle.



if same.



Sideways
open.



if same.

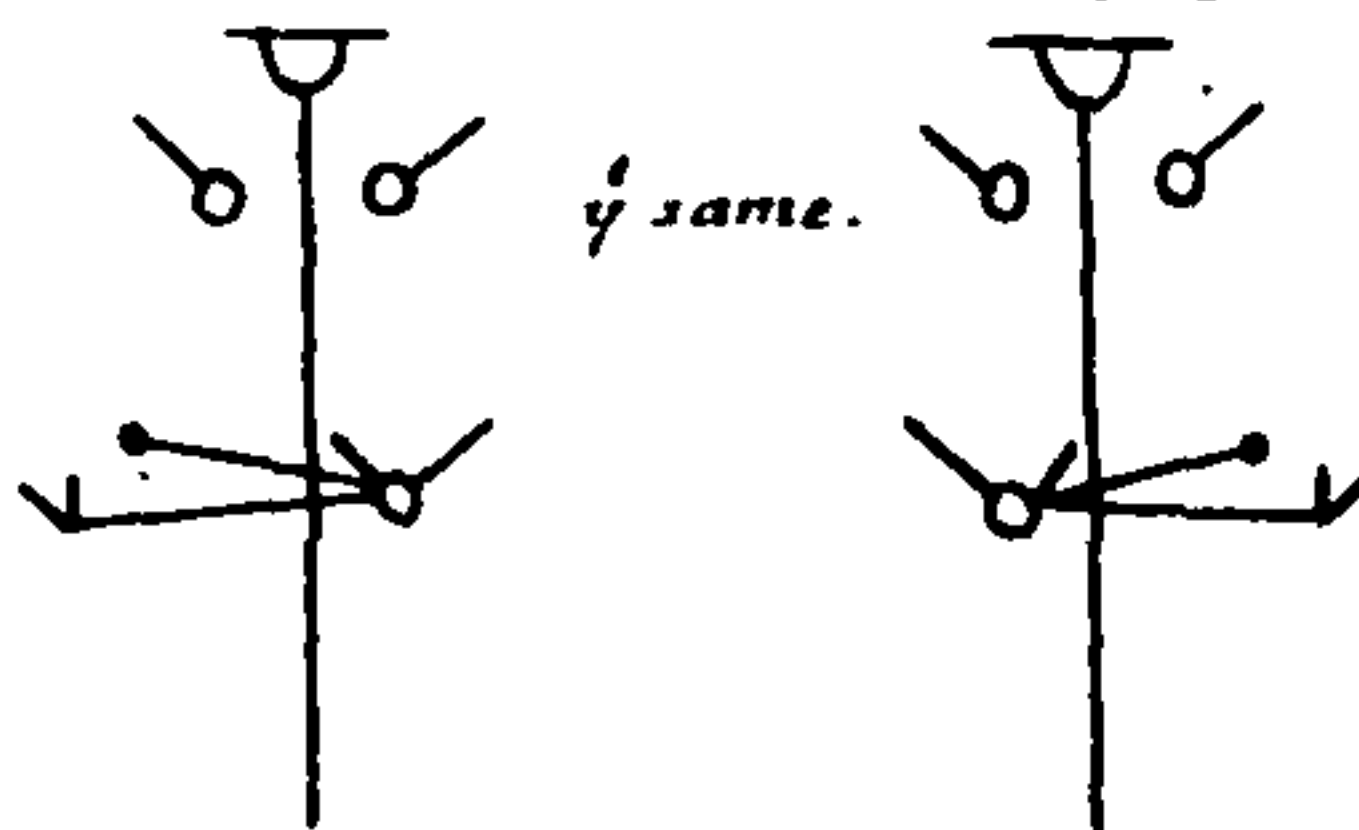
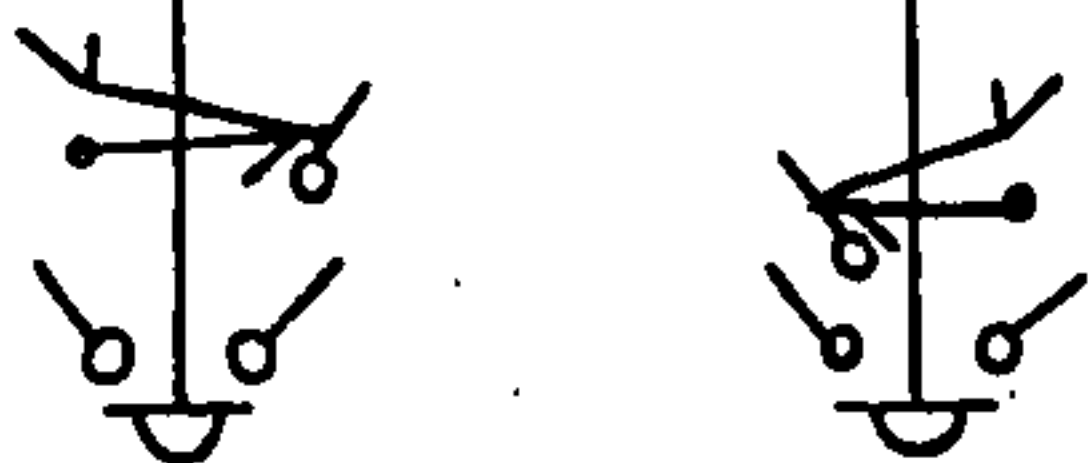
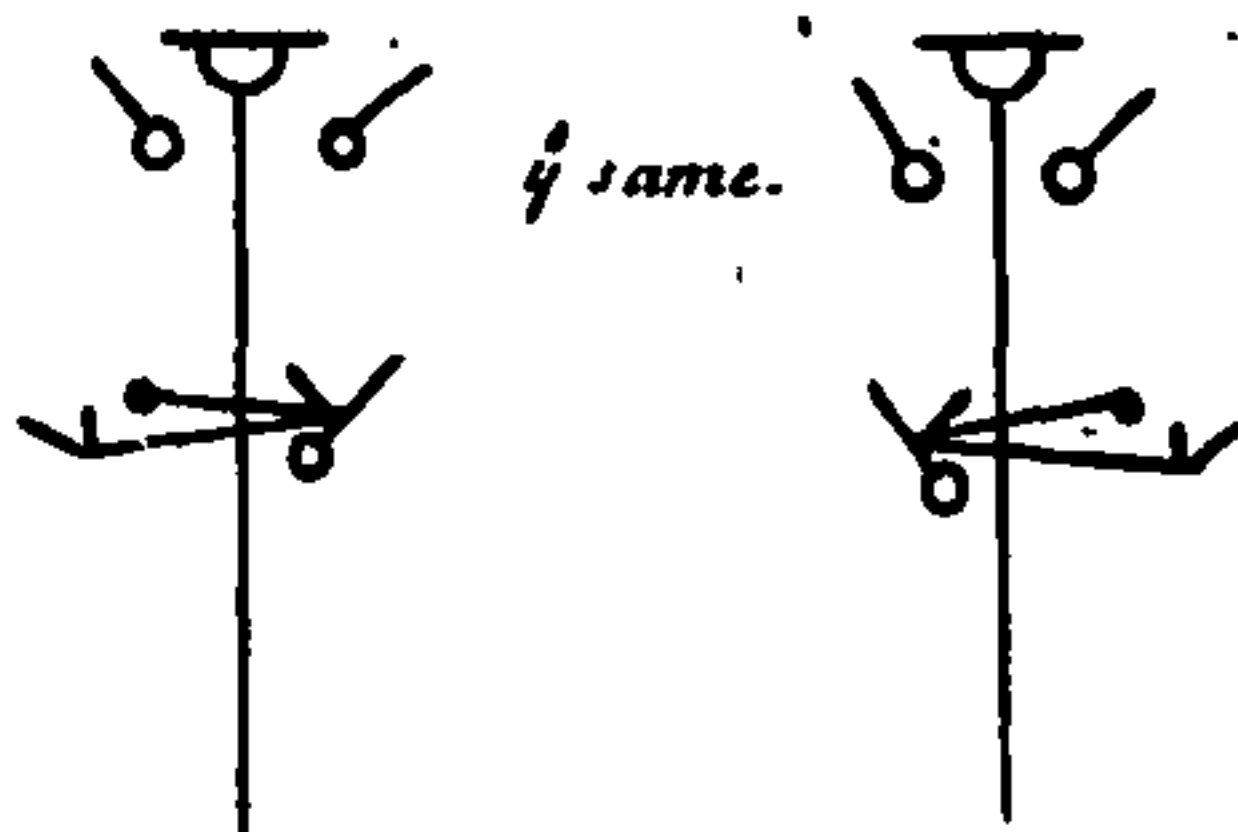


TABLE of half Couplees.

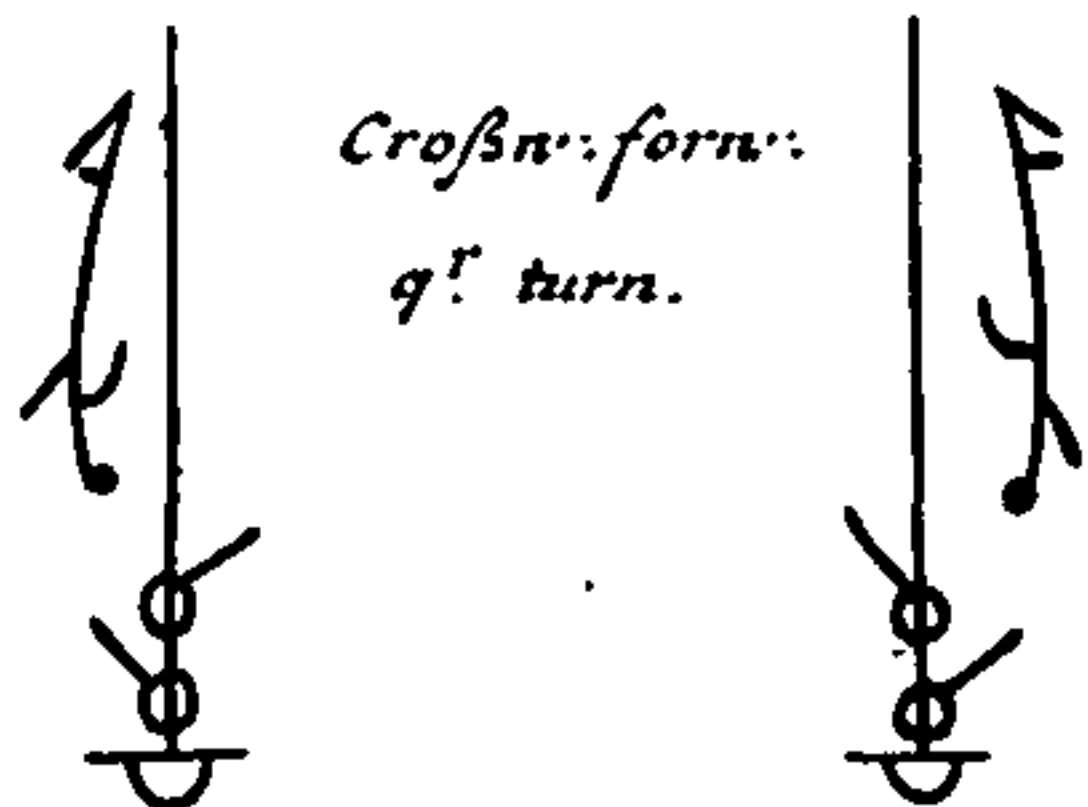
Beat on \dot{y} ankle
open side:



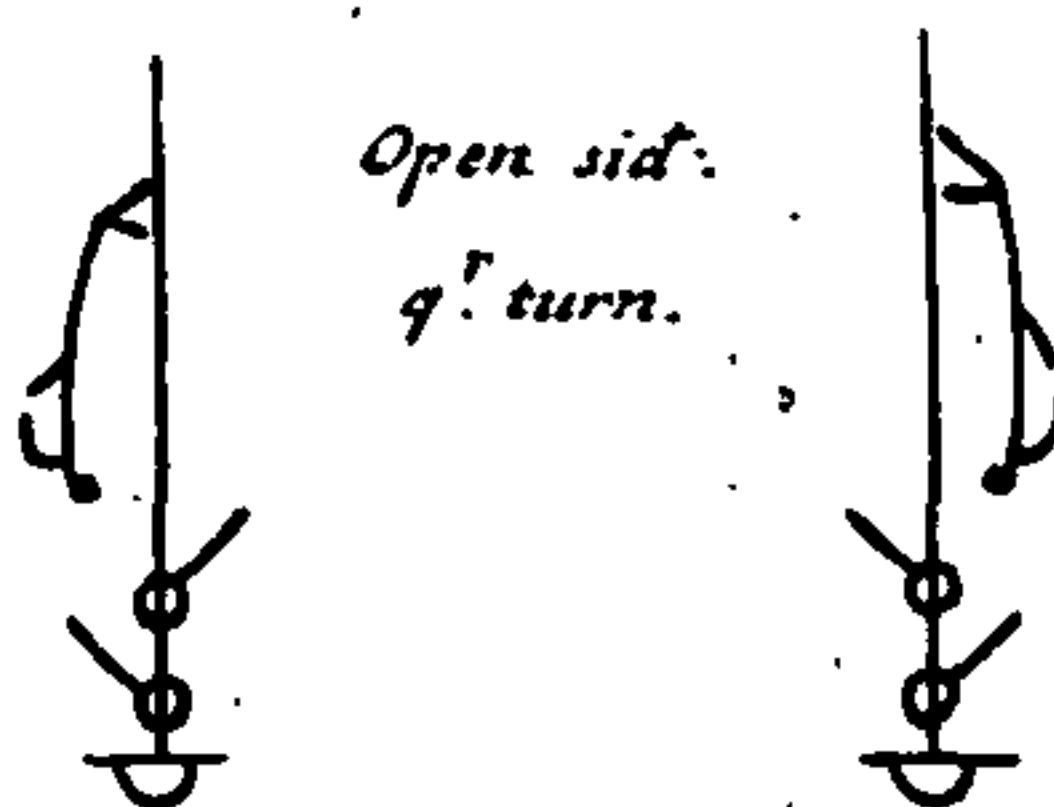
\dot{y} same.



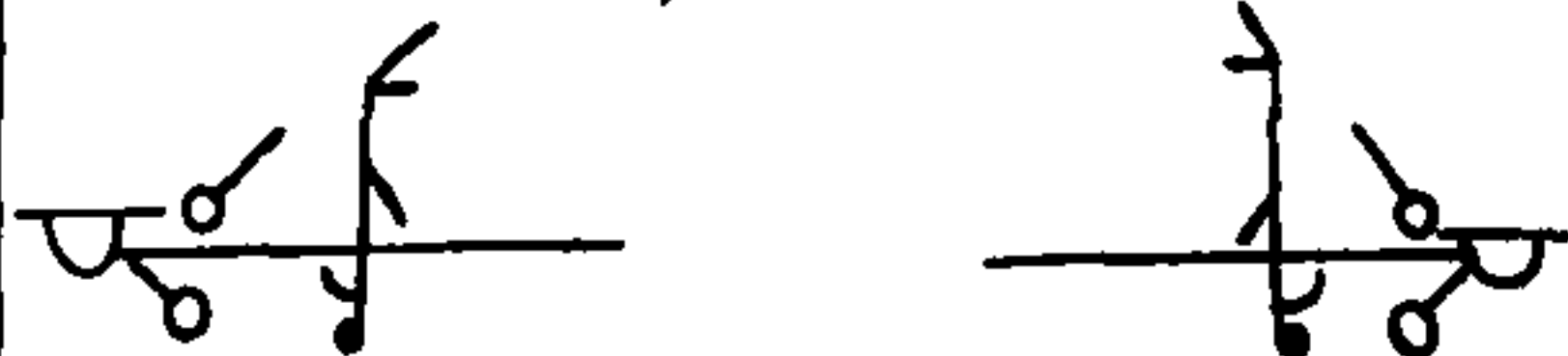
Cross form:
 q^1 turn.



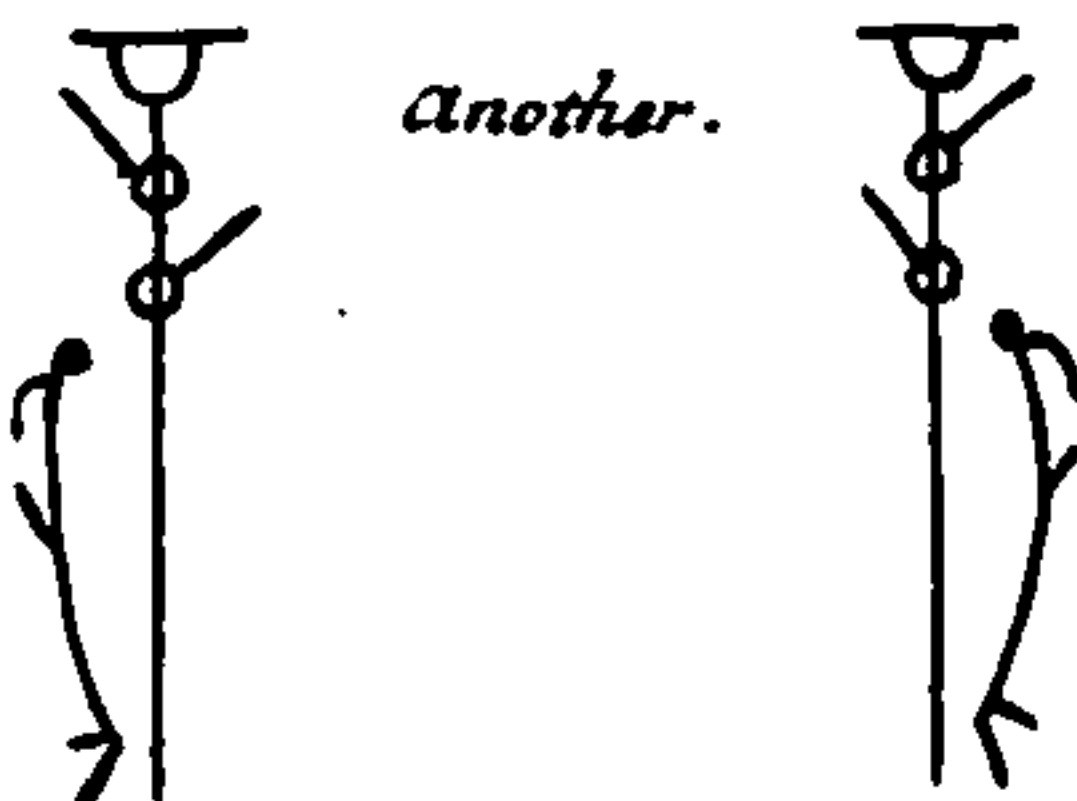
Open side:
 q^1 turn.



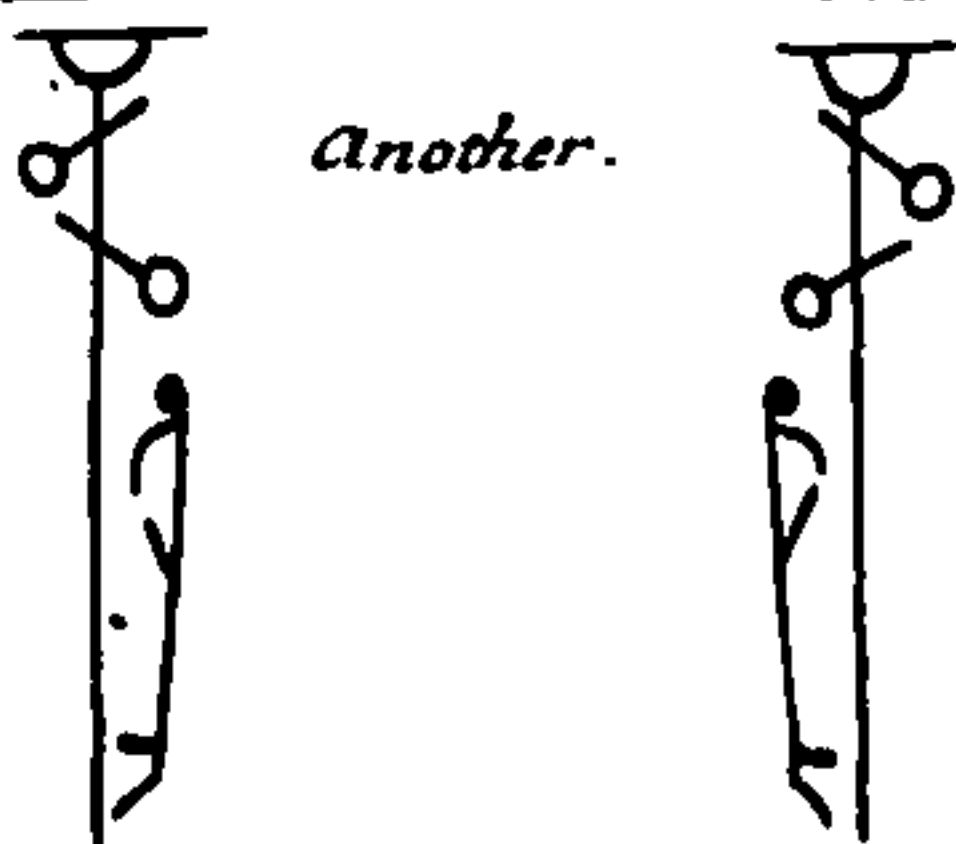
\dot{y} same.



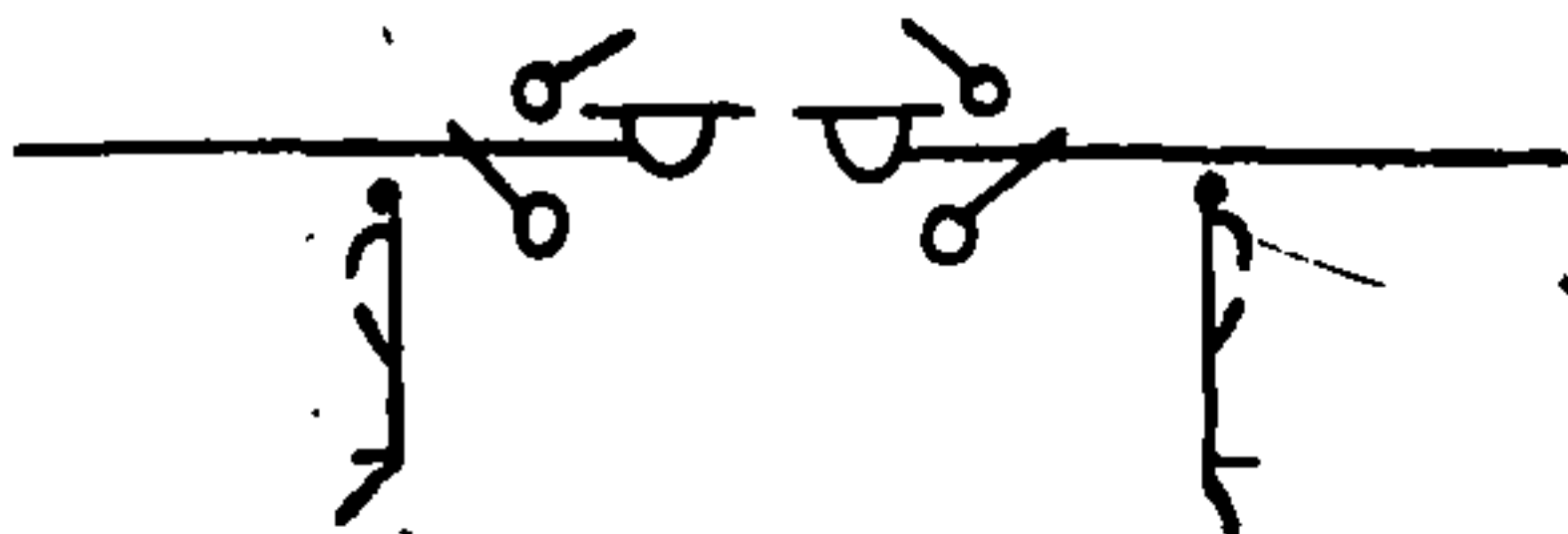
Another.



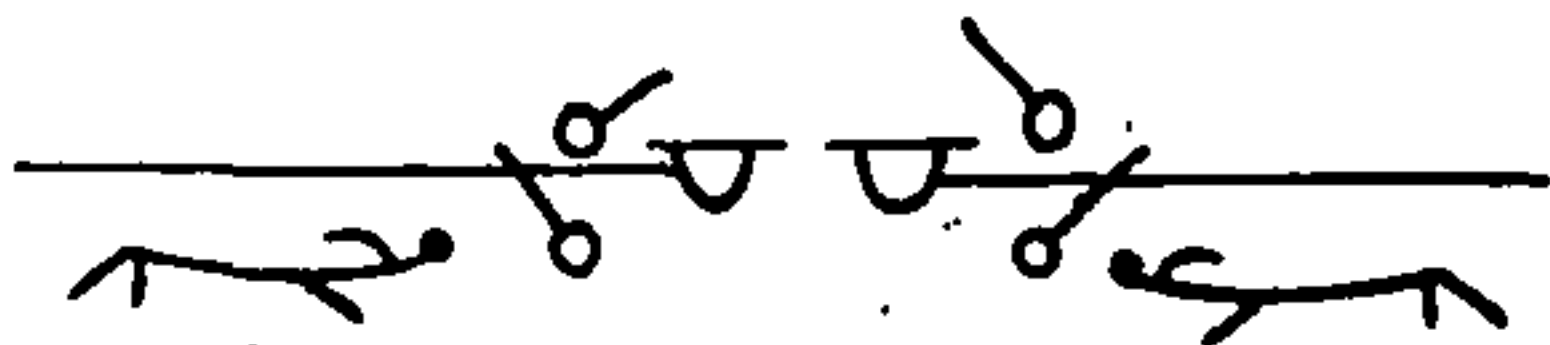
Another.



\dot{y} same.



Forwards turning q^1 .



Another.



Another.



Another.

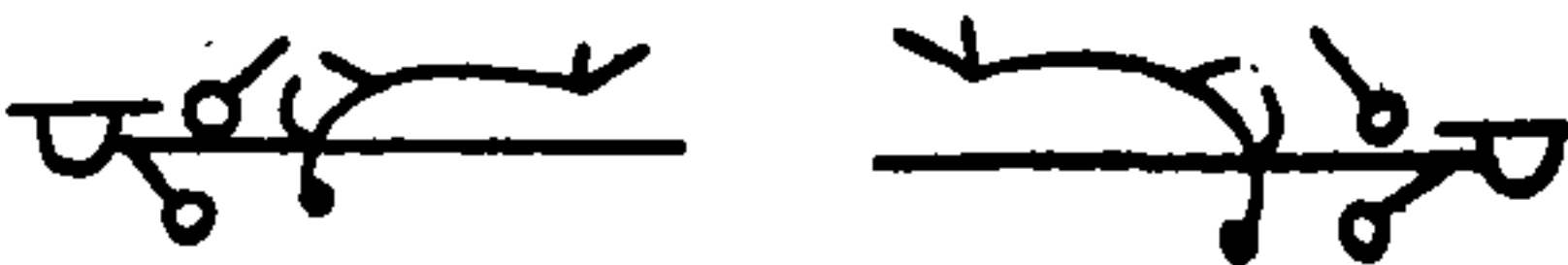
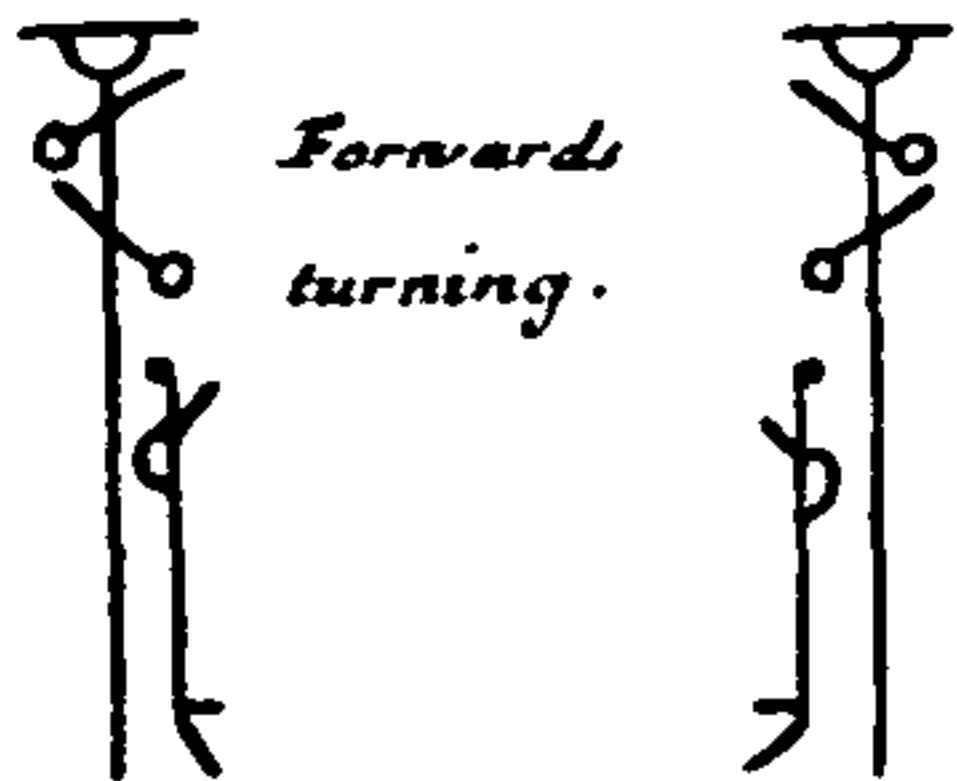
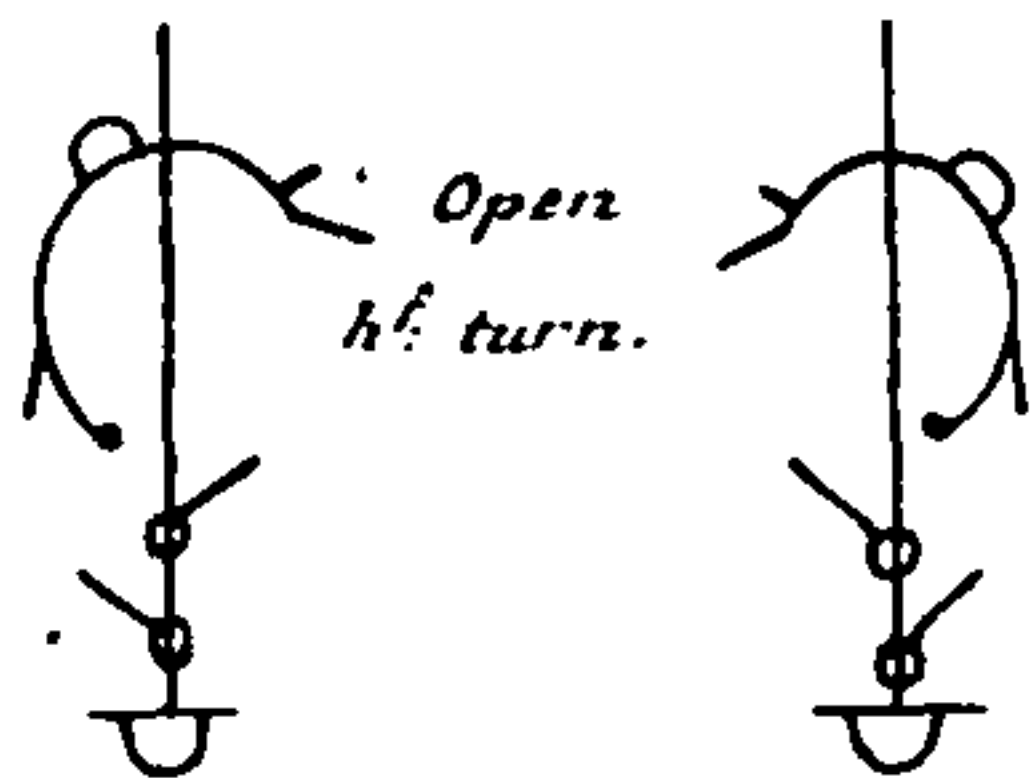
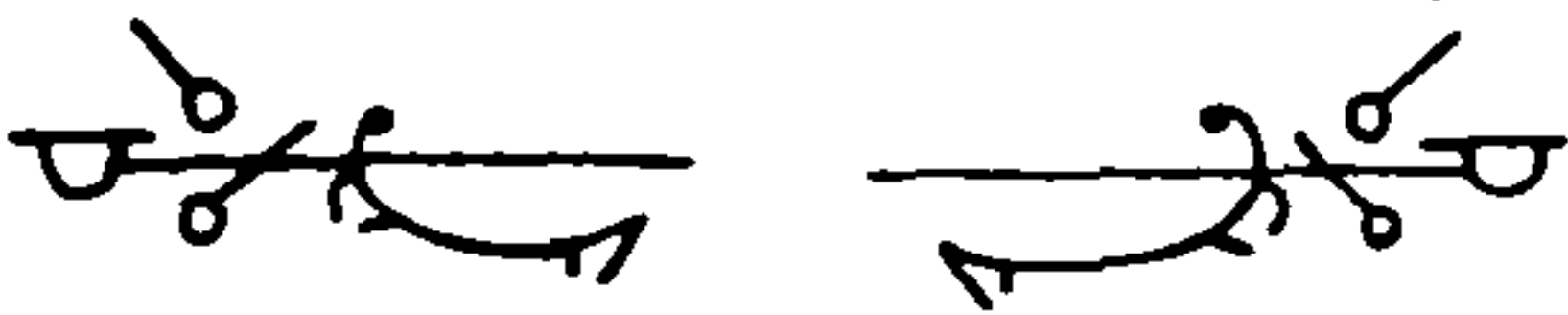


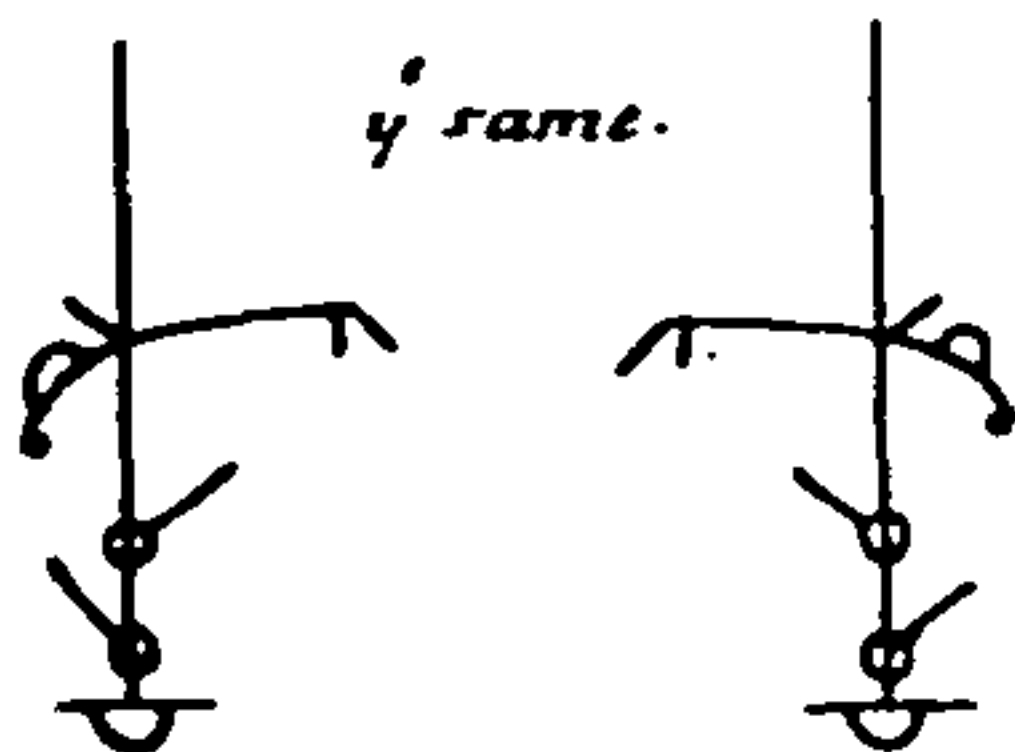
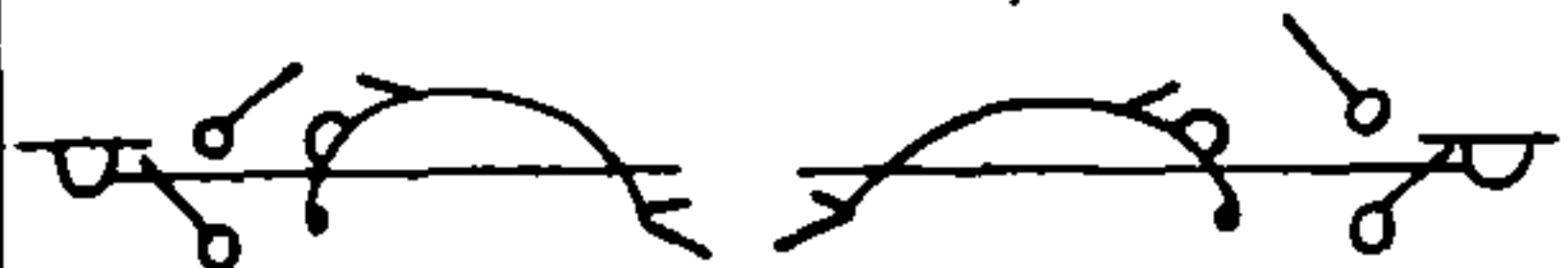
TABLE of half Couplees.

Backwards turning.

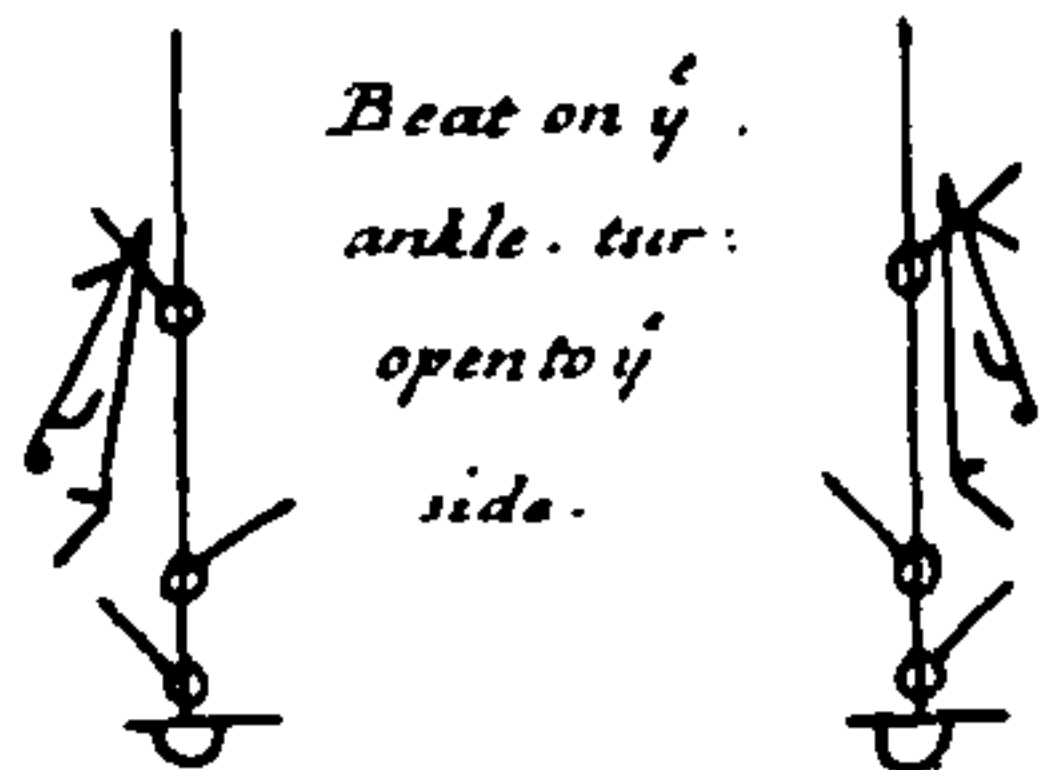


Forwards turning.

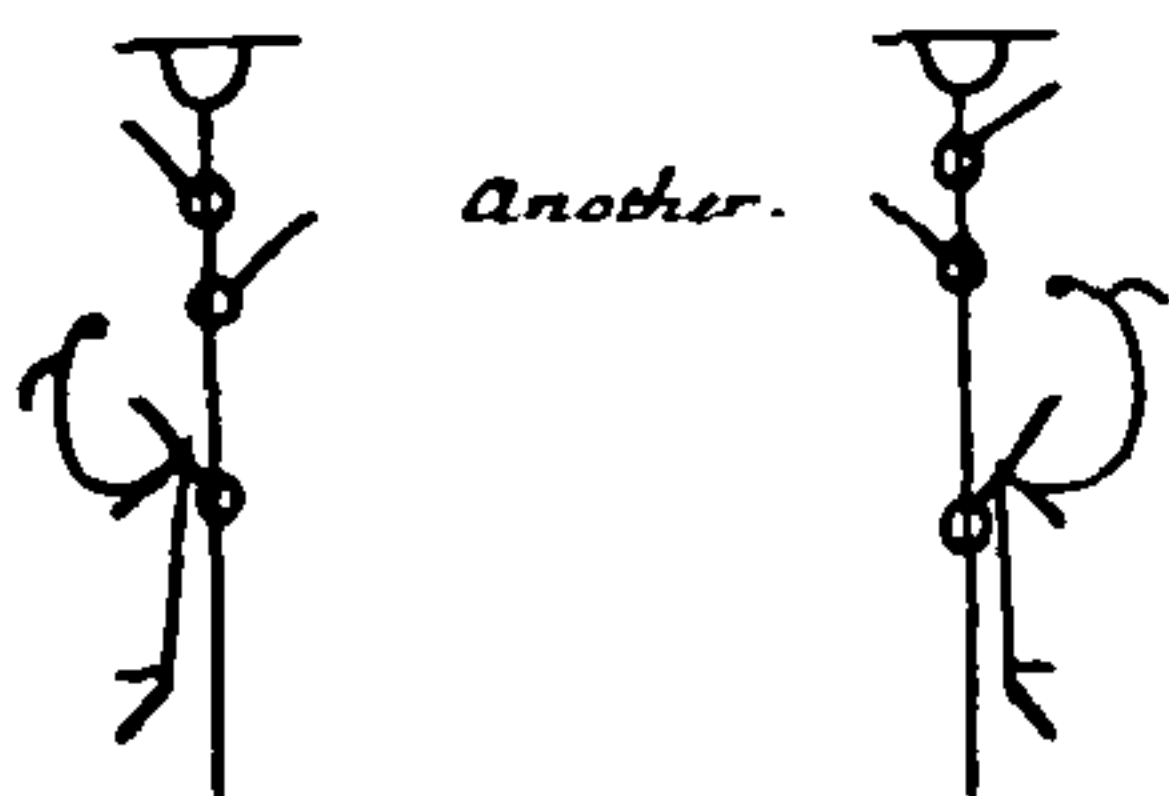
Open turning.



feet same.



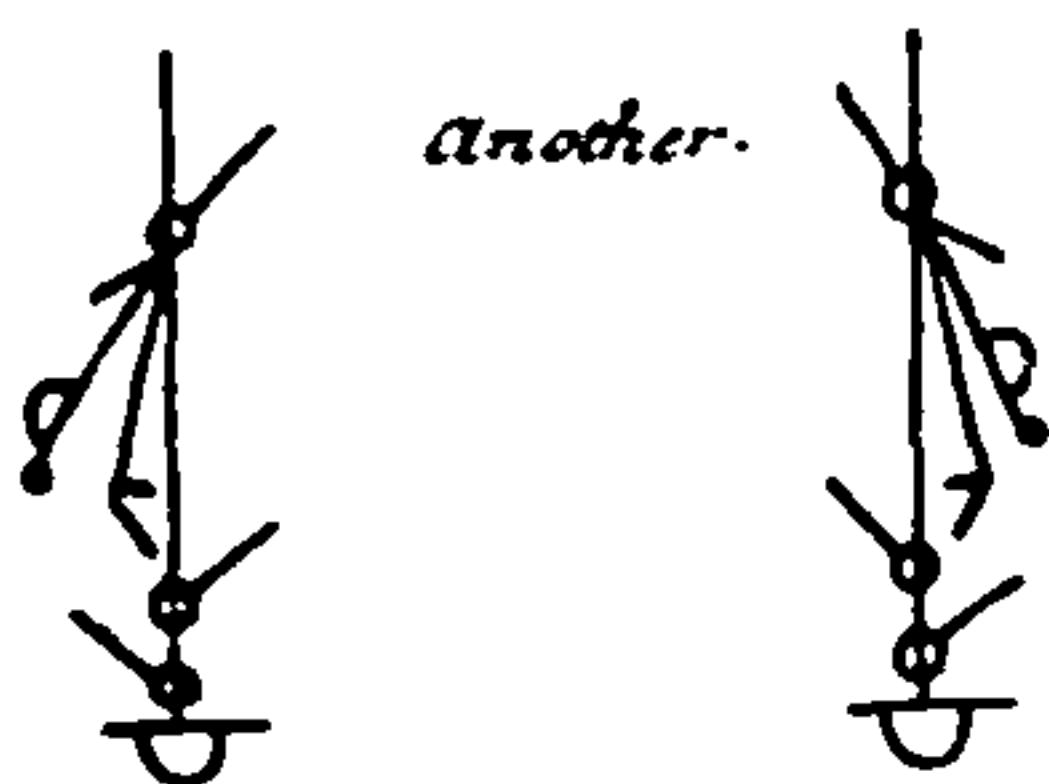
*Beat on feet.
ankle. turn:
open to feet
side.*



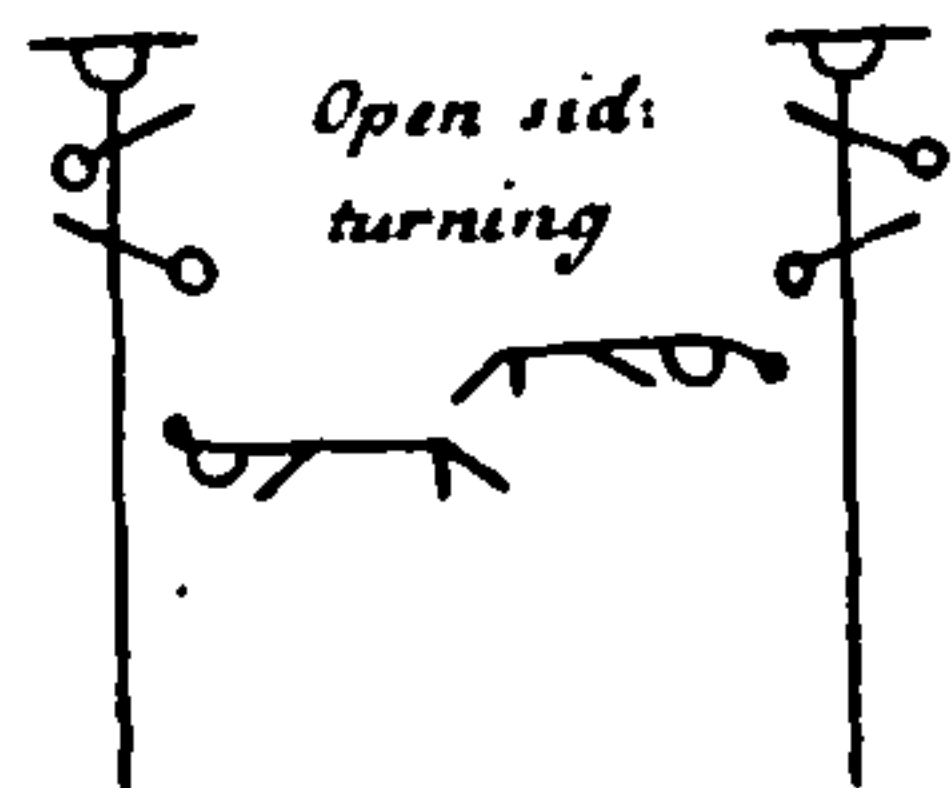
Another.



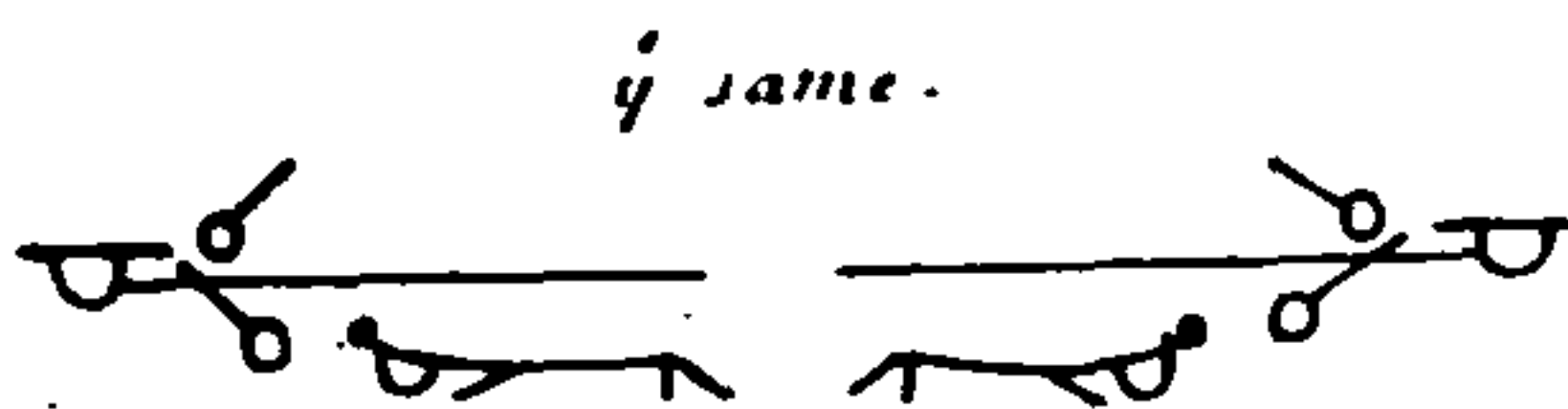
*Beat beh:
turning.*



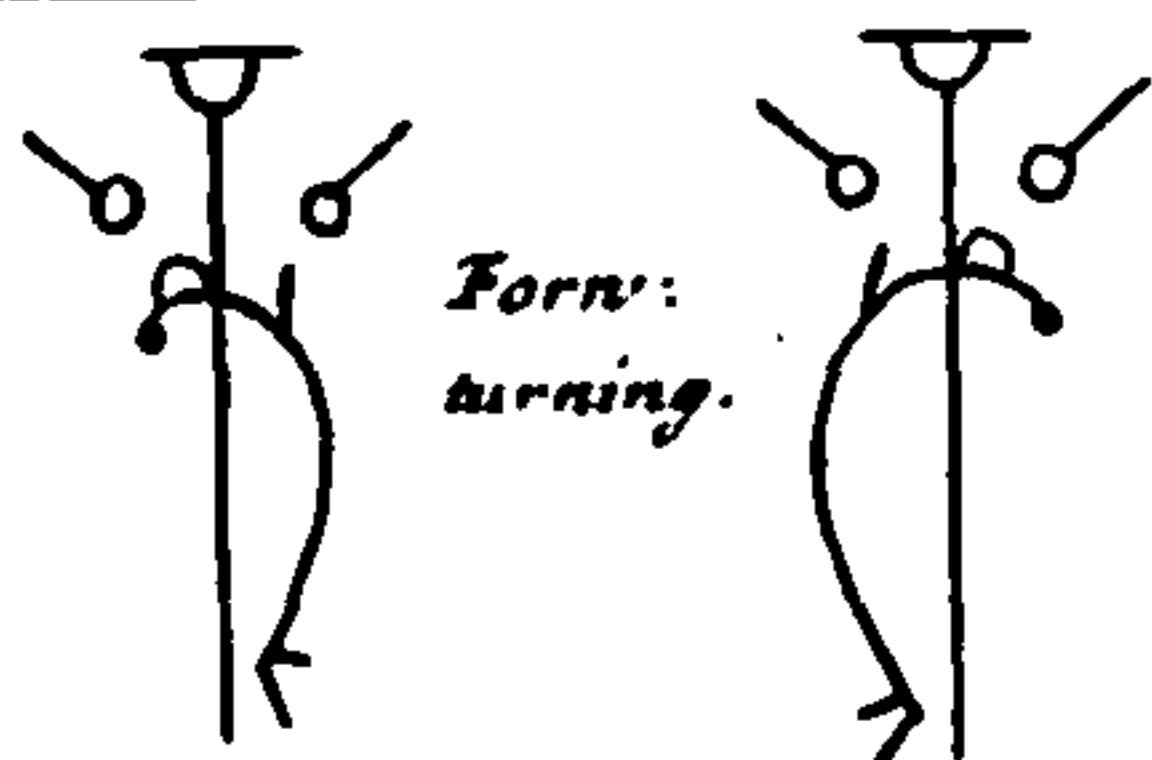
Another.



*Open side:
turning*

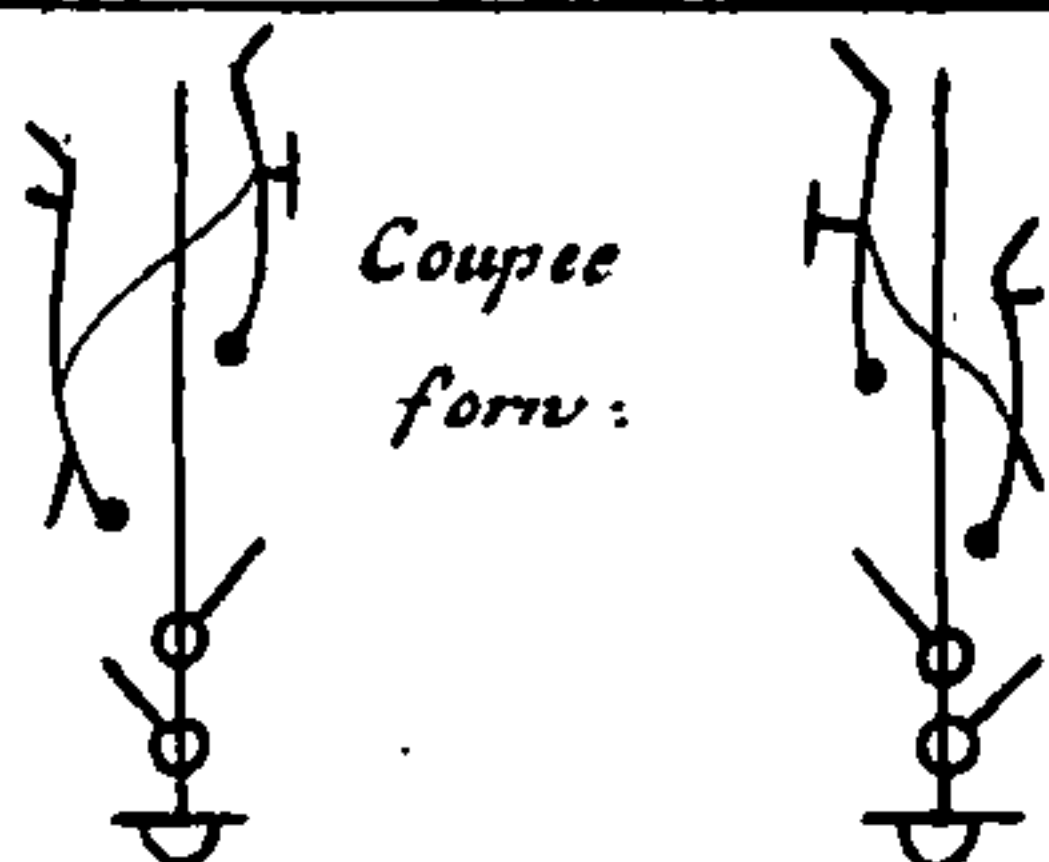


feet same.

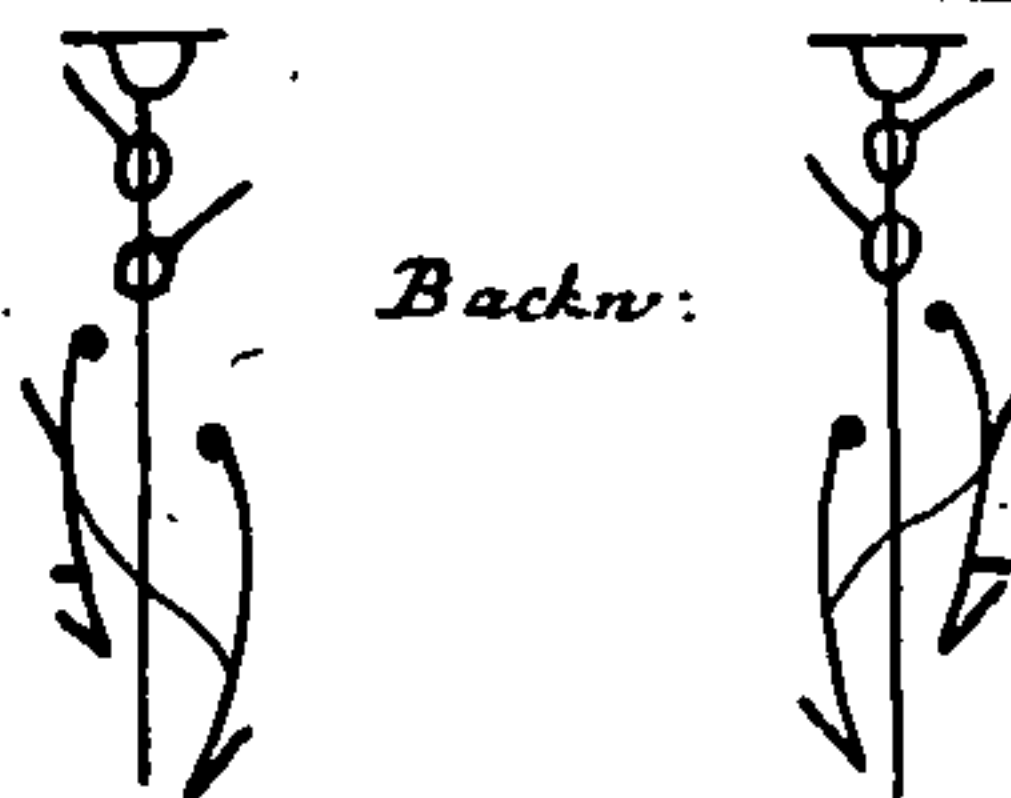


*Forwards
turning.*

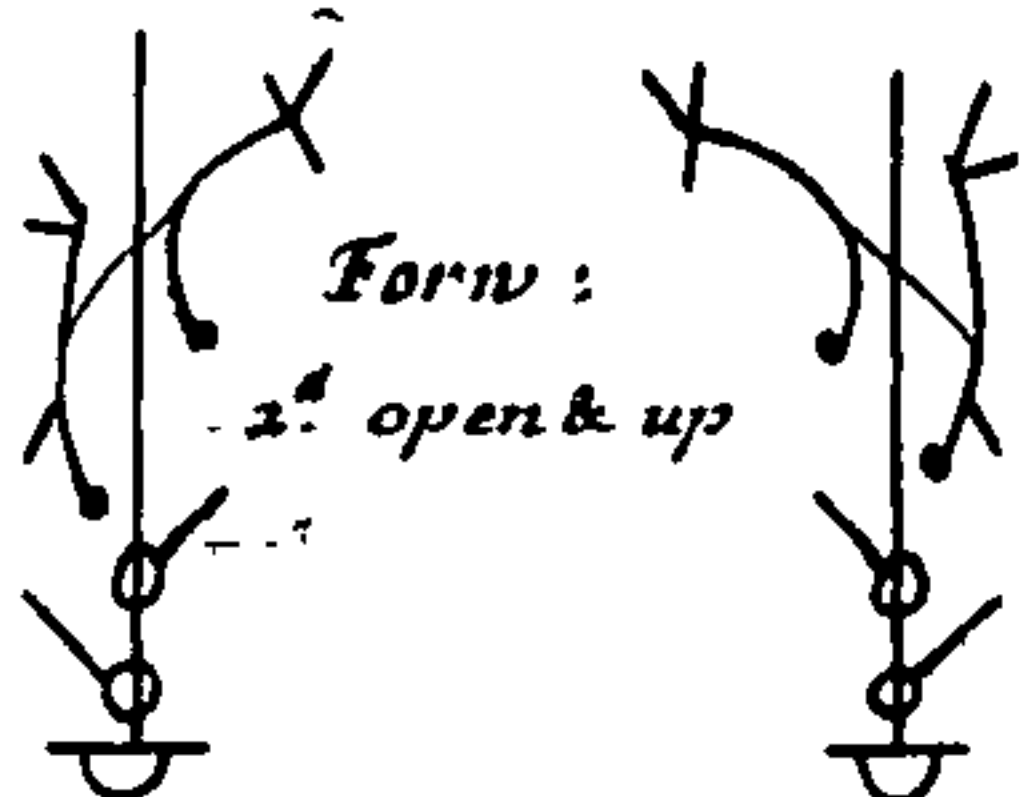
TABLE of Couplees



*Coupee
form:*



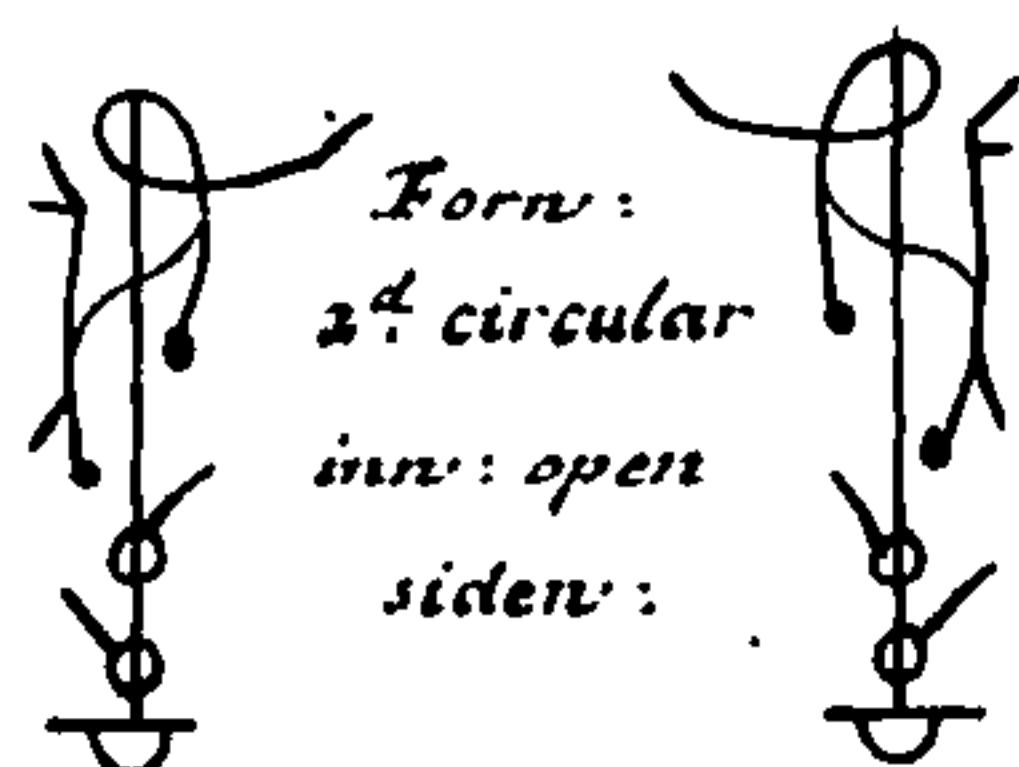
Backv:



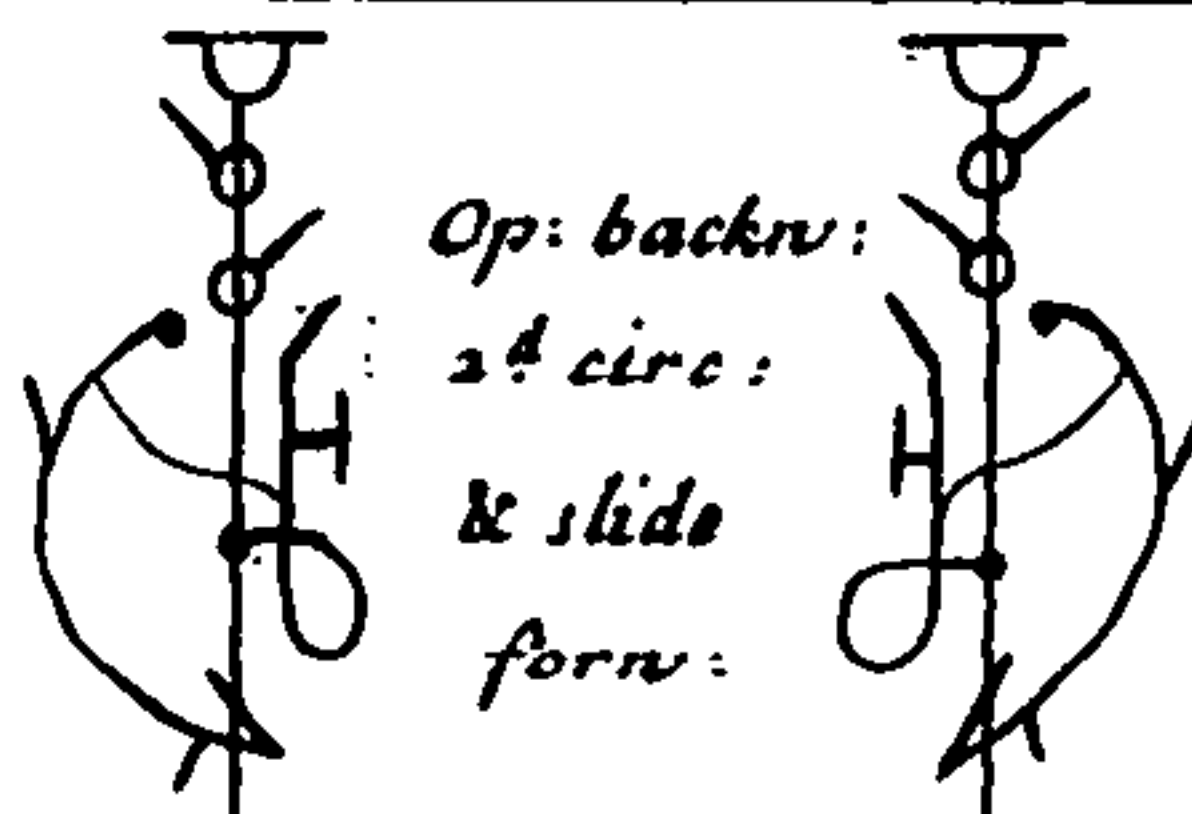
*Form:
2^d open & up*



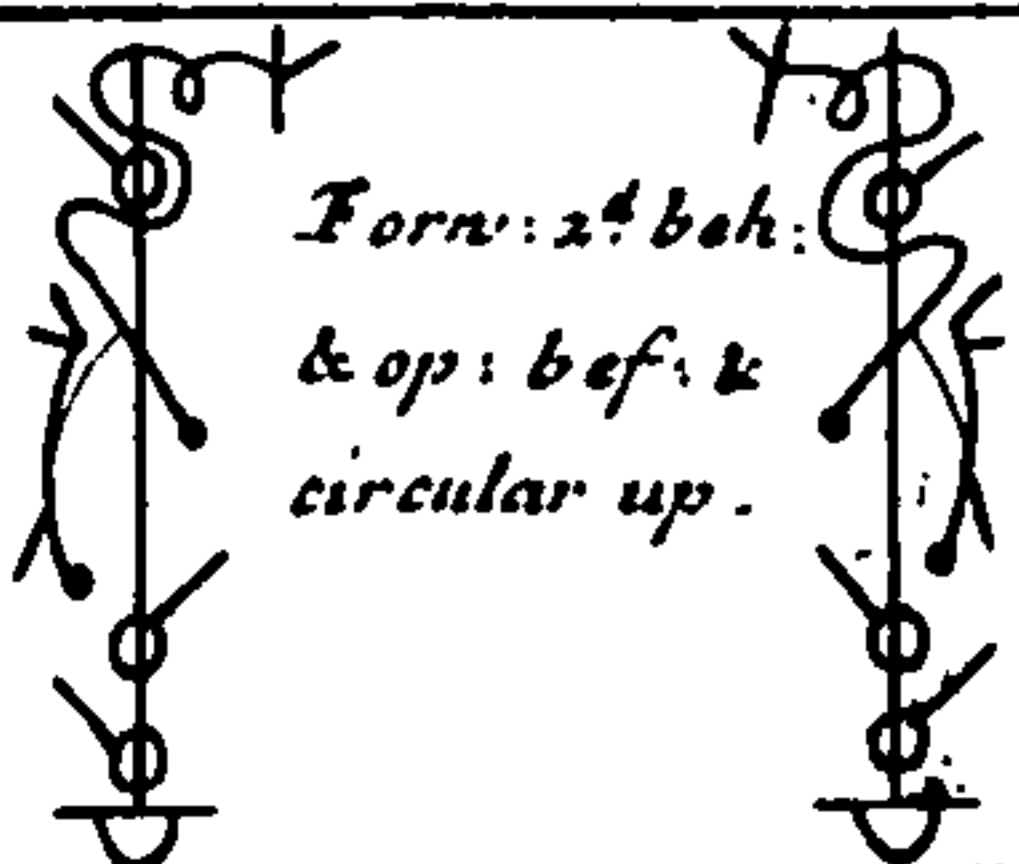
*Open
backv: 2^d
open & up.*



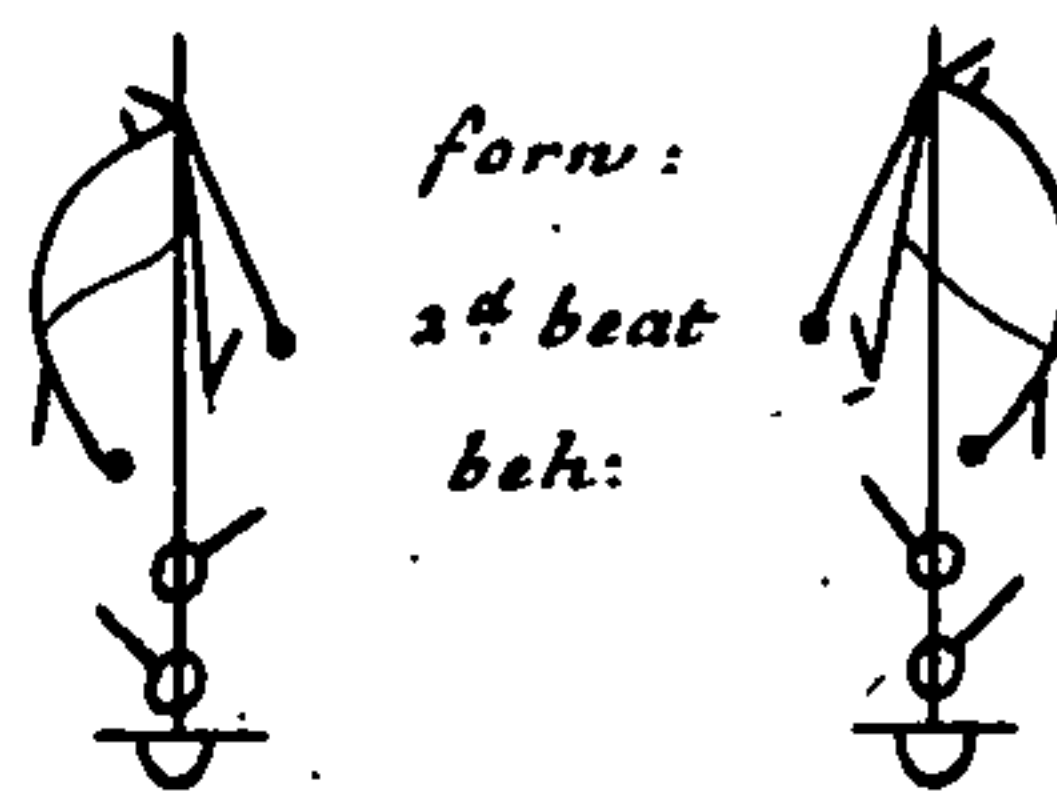
*Form:
2^d circular
inv: open
sidev:*



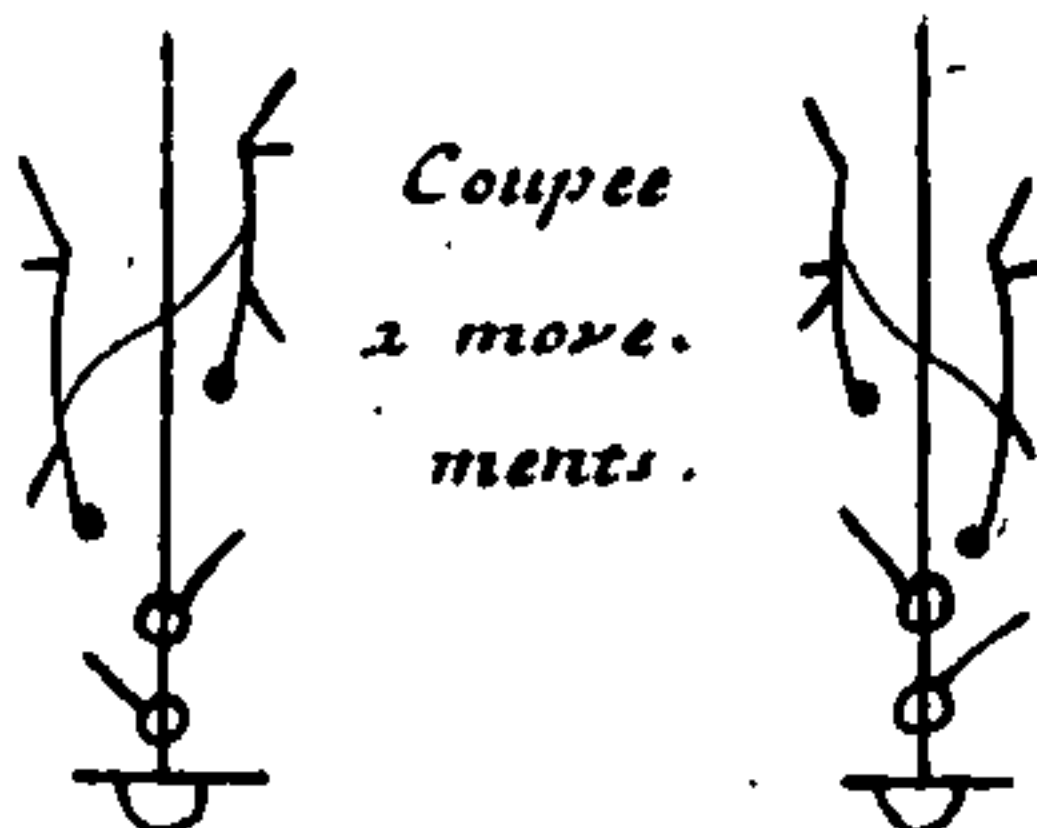
*Op: backv:
2^d circ:
& slide
form:*



*Form: 2^d beh:
& op: bef: &
circular up.*



*form:
2^d beat
beh:*



*Coupee
2 move.
ments.*



*Open back:
2^d beat
bef:*

TABLE of Couples.









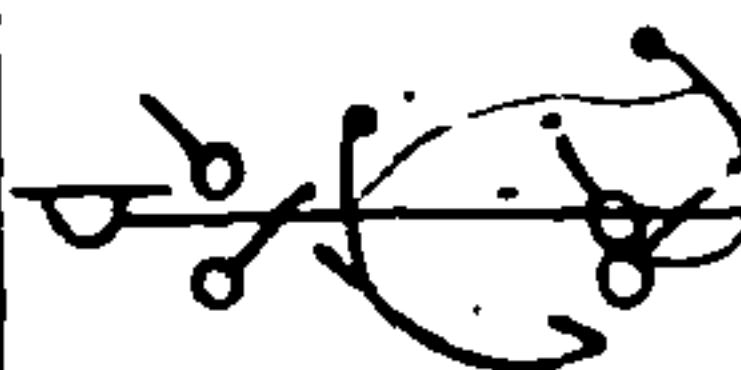
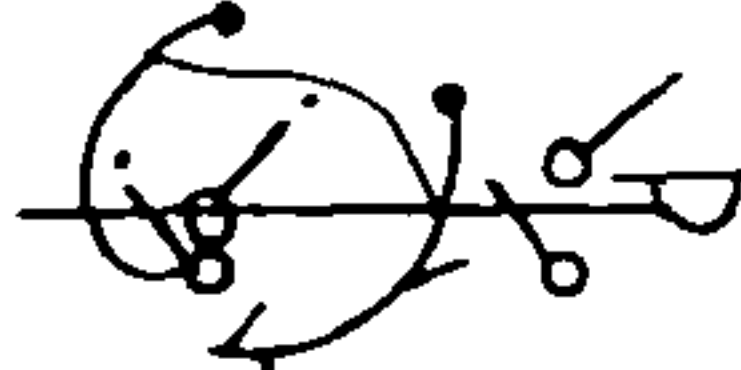













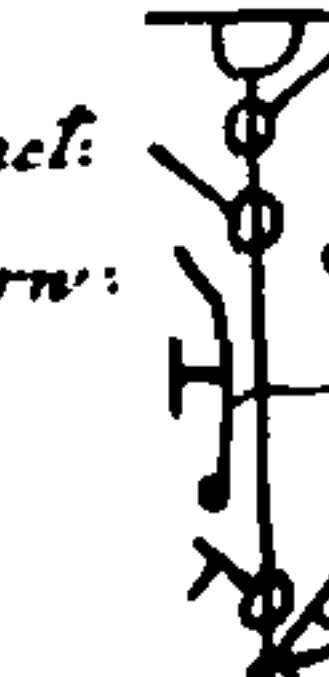
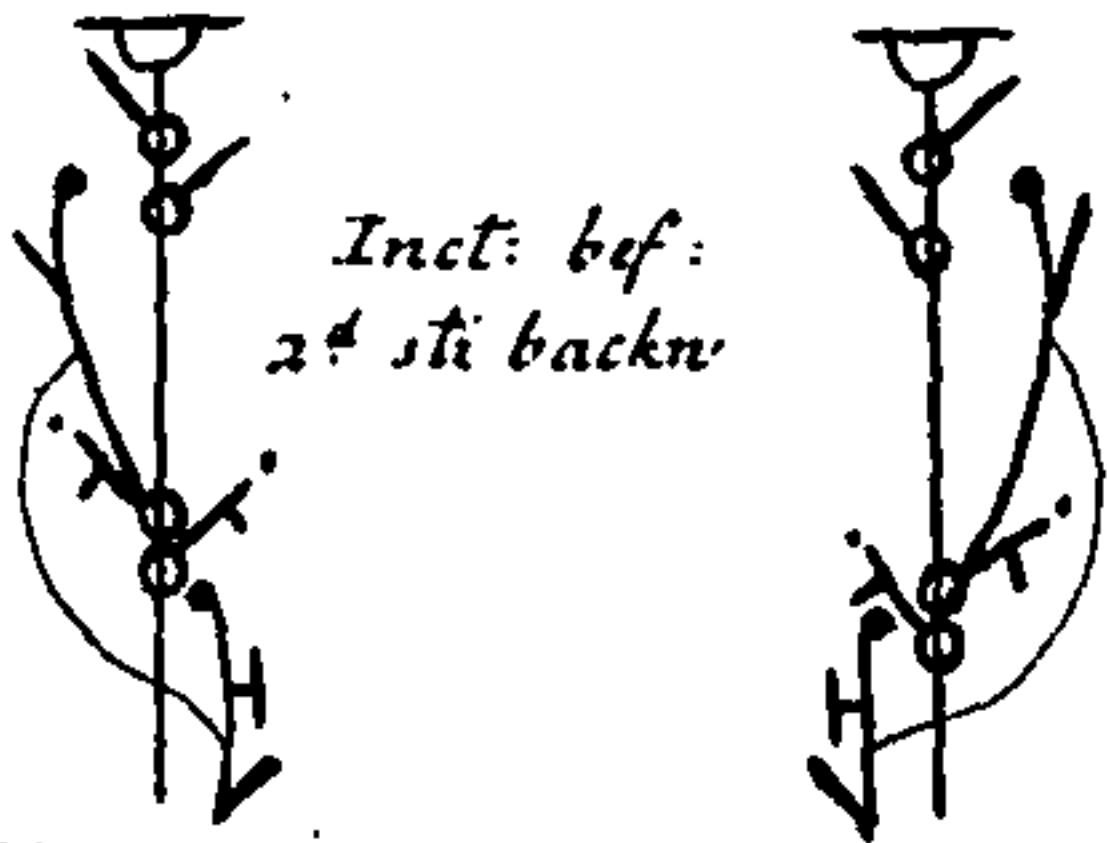
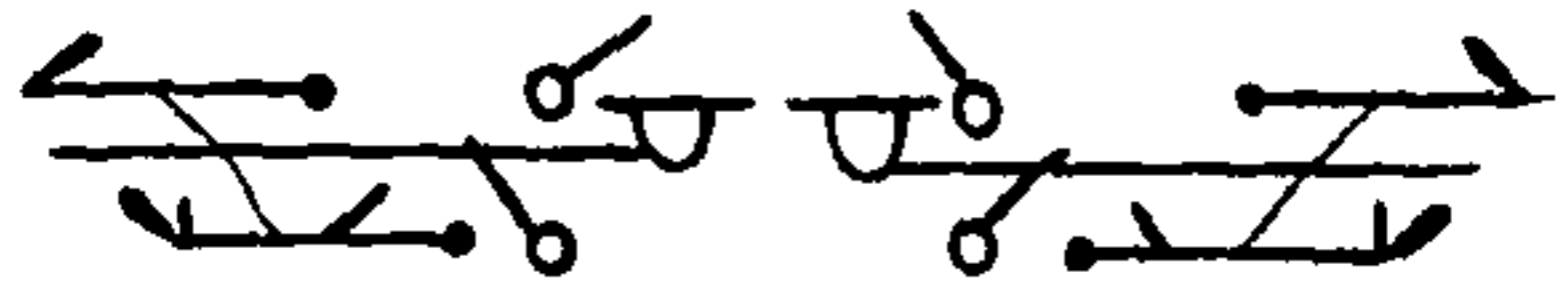
 <i>if same.</i> 	 <i>Back: 2^d.</i> <i>beat bef:</i> <i>& fal bek:</i> 
 <i>Back: 2^d.</i> <i>beat bef:</i> <i>& incl: bek:</i> 	 <i>if same.</i> 
 <i>Back: 2^d incl: bek:</i> 	 <i>if same.</i> 
 <i>if same.</i> 	 <i>Both incl:</i> <i>bek:</i> 
 <i>Cro'd bek:</i> <i>2^d op: siden:</i> 	 <i>Circ: bef:</i> <i>cro'd bek:</i> <i>2^d open up.</i> 
 <i>Circ: bek:</i> <i>2^d joynd.</i> 	 <i>Back: incl:</i> <i>2^d st: forw:</i> 

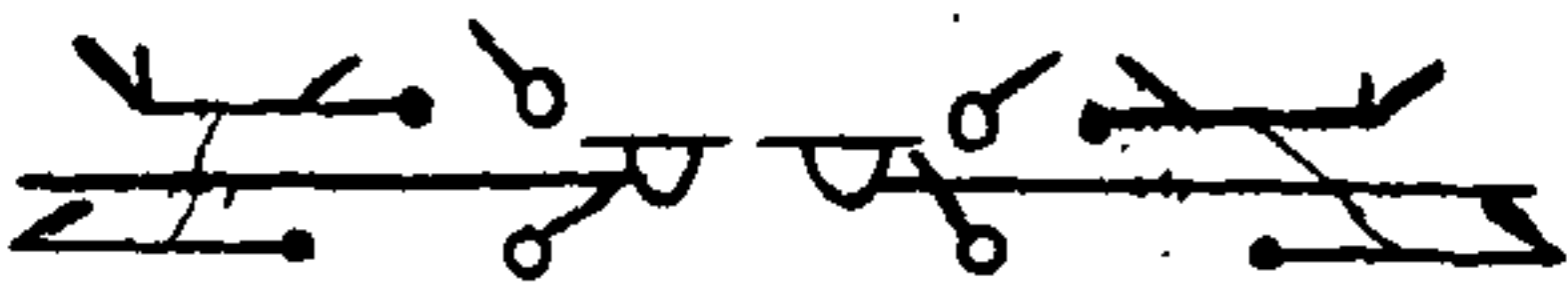
TABLE of Coupées.



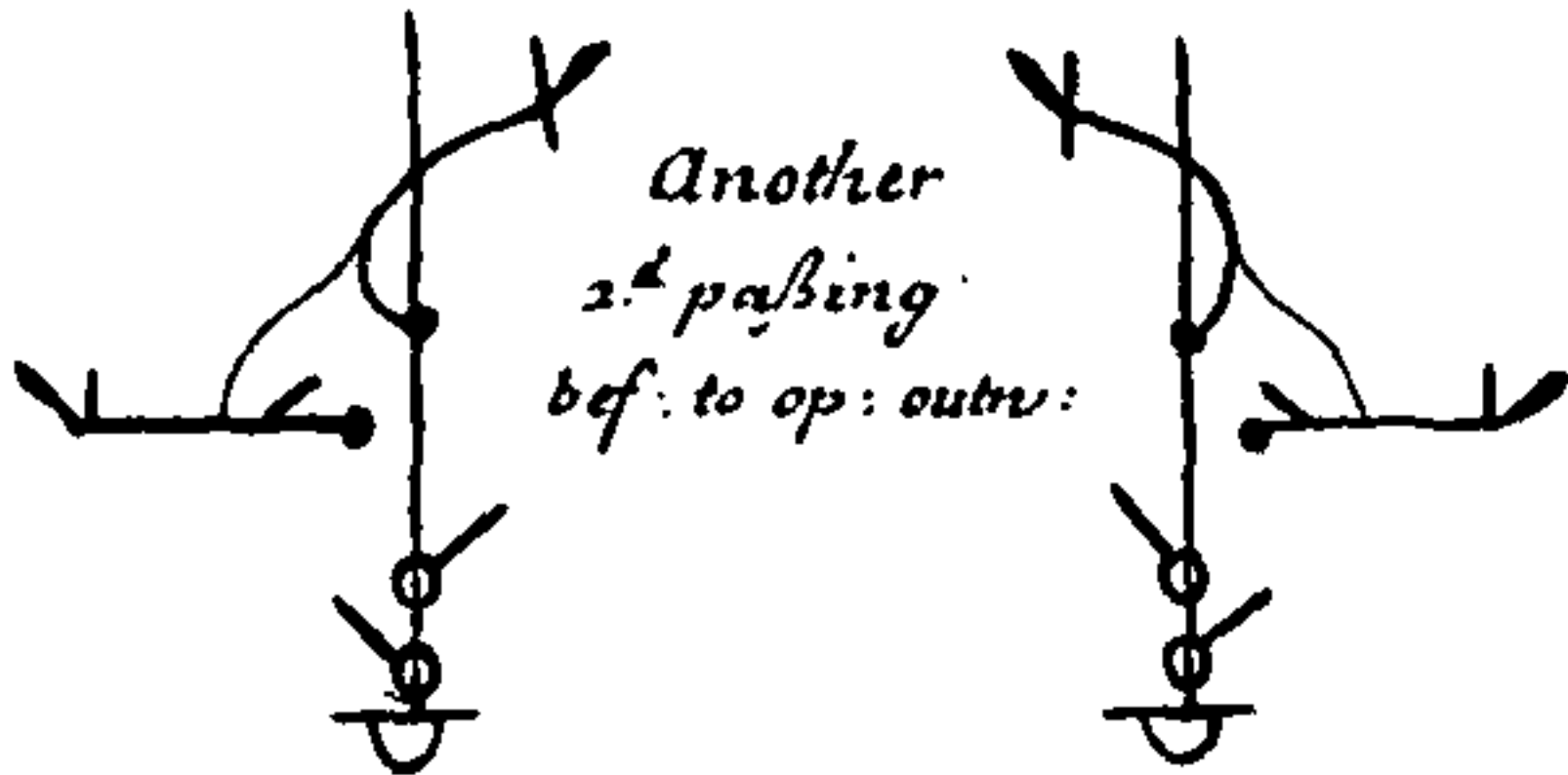
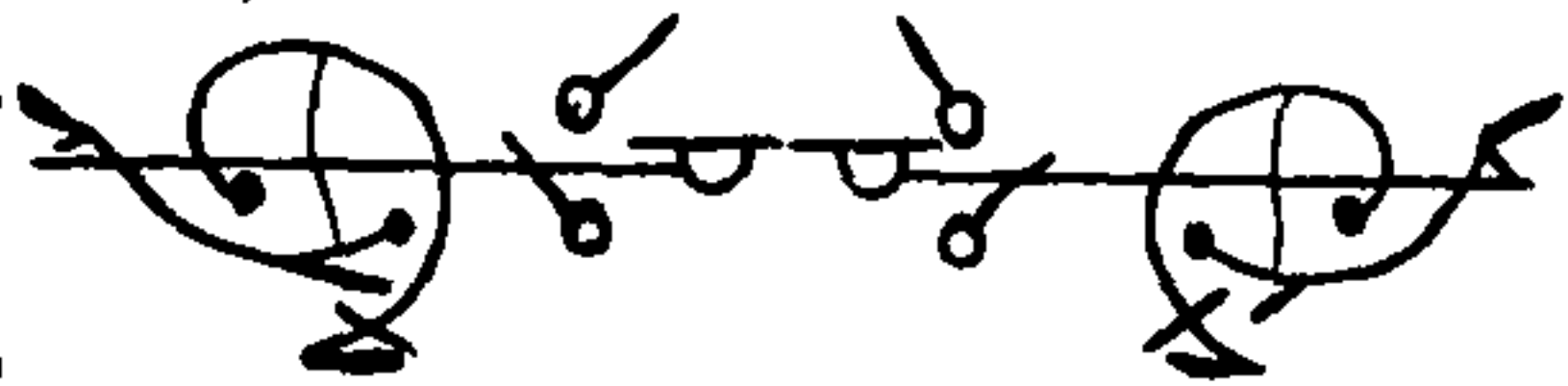
Open siden: 2d cross'd bef:



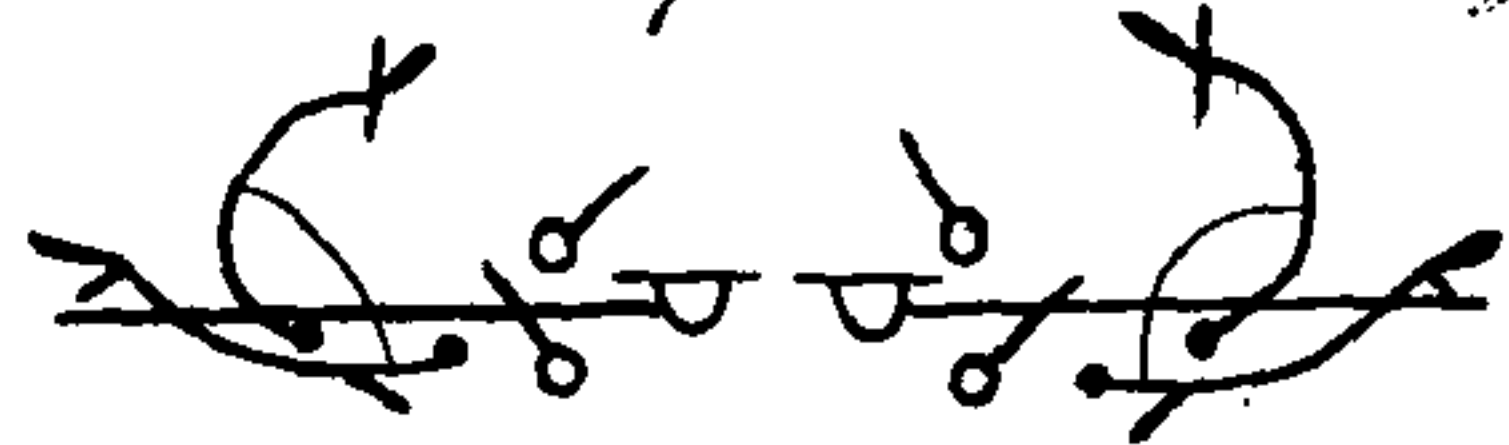
Another beh:



Another 2d op: kfal beh:



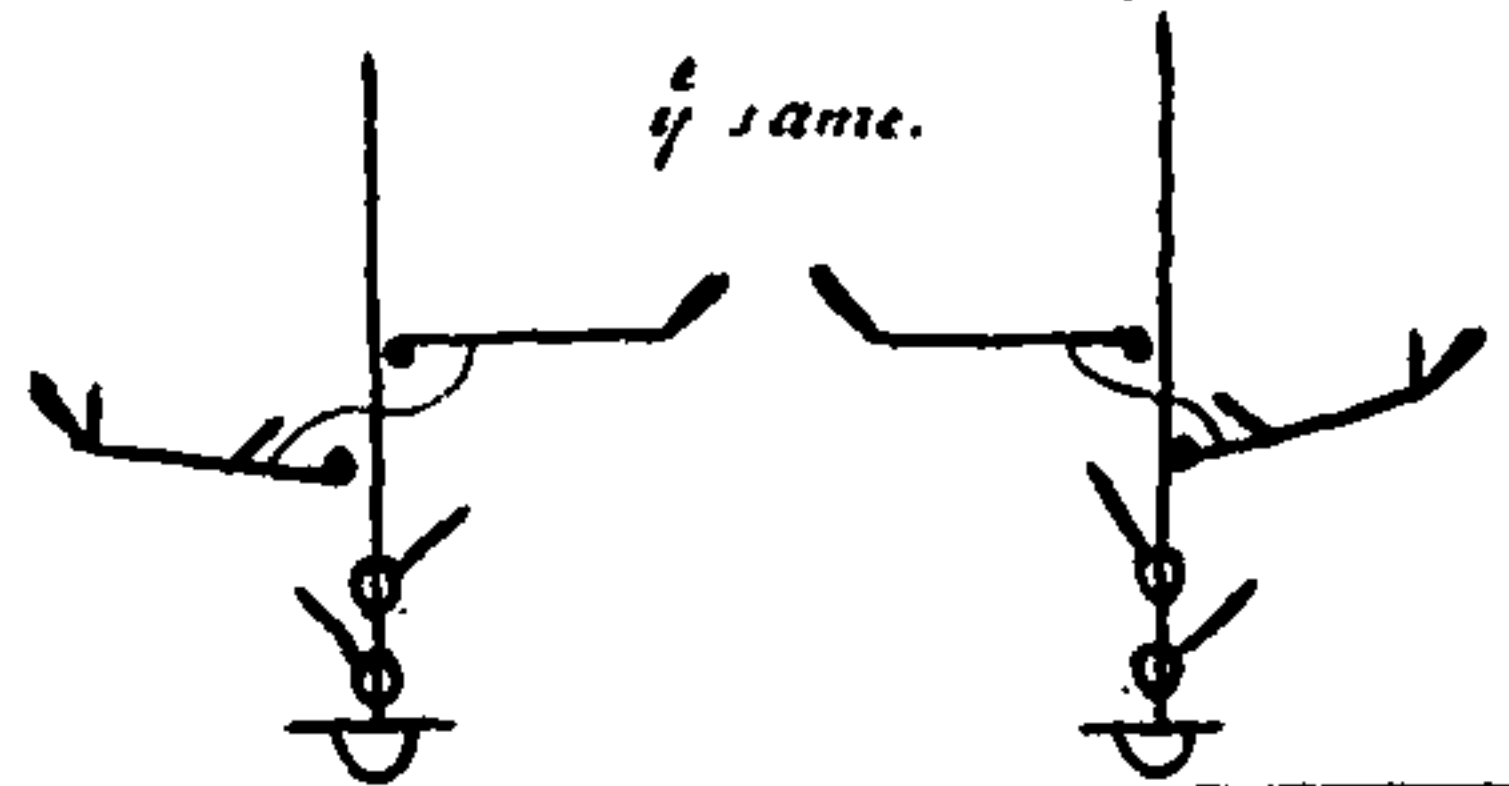
y same.



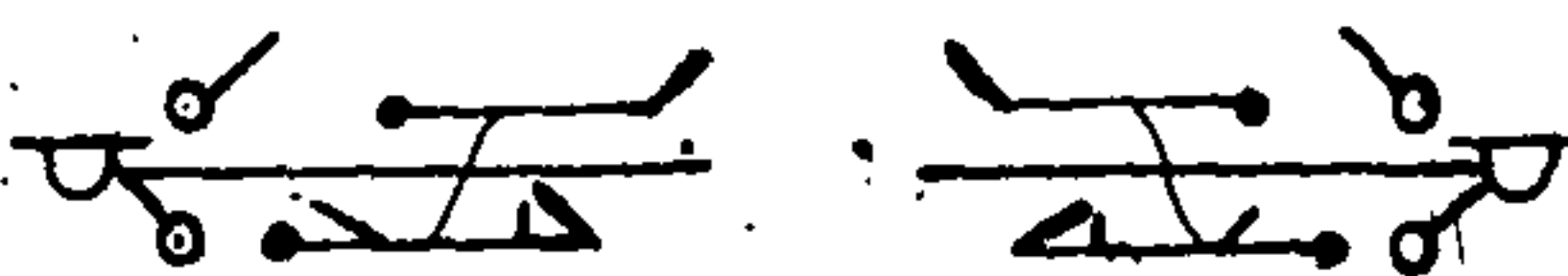
Open both.



y same.



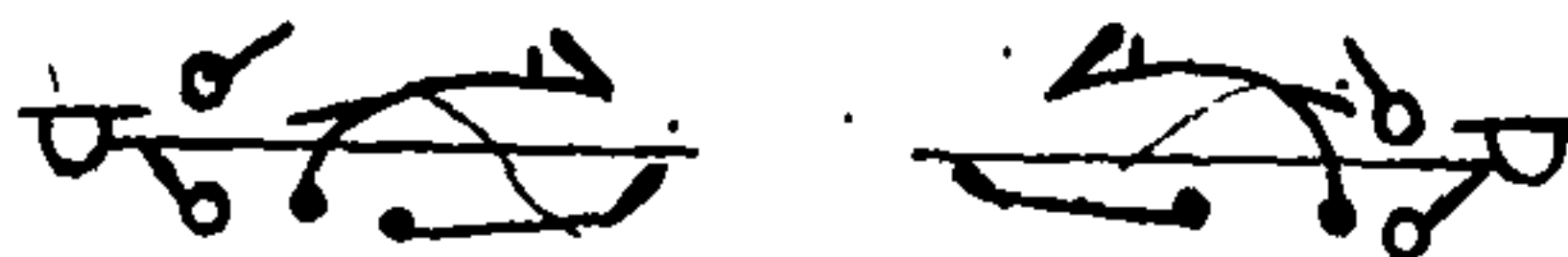
Cross: beh: 2d op: siden:



y same bef:



y same.



y same.

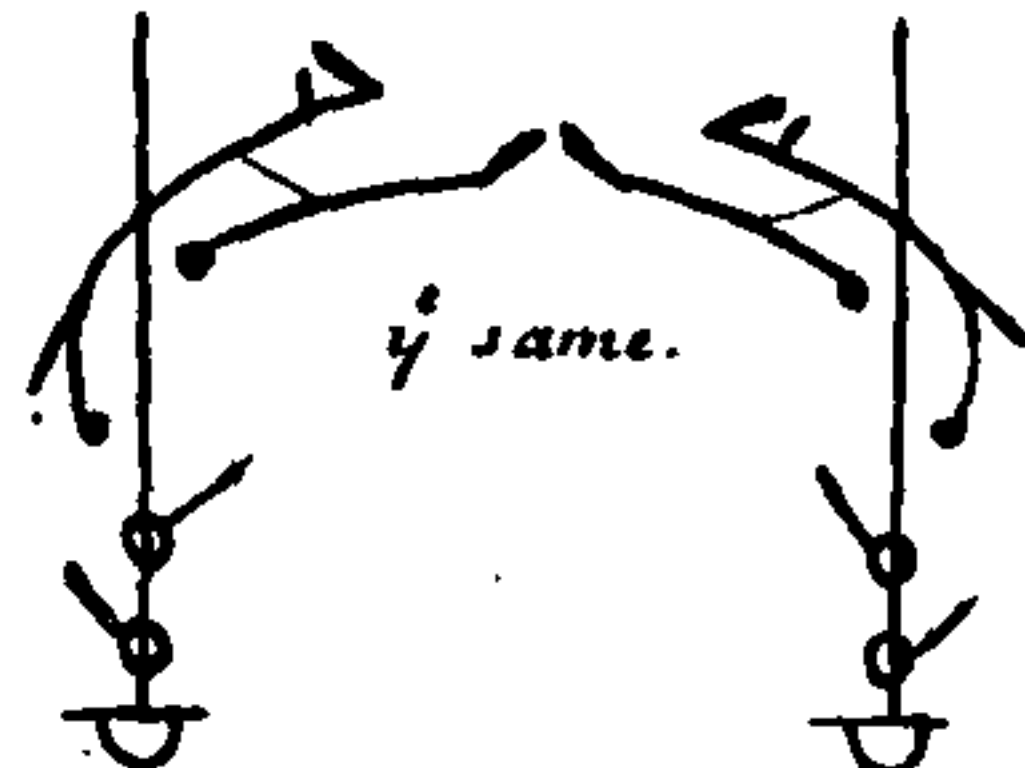
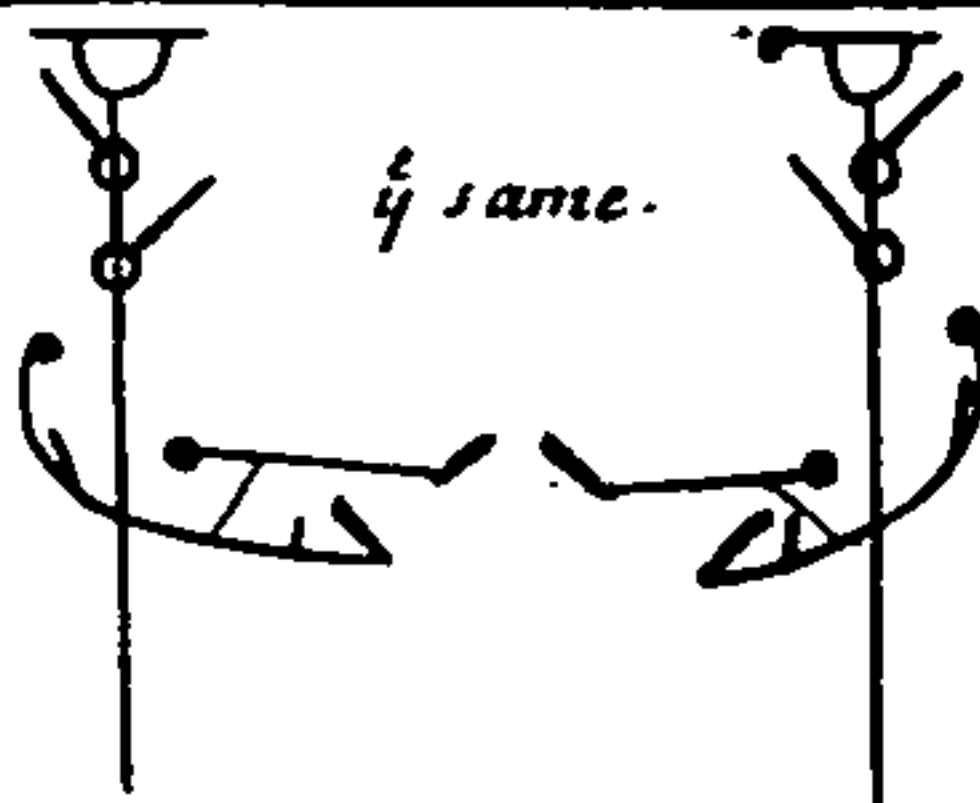


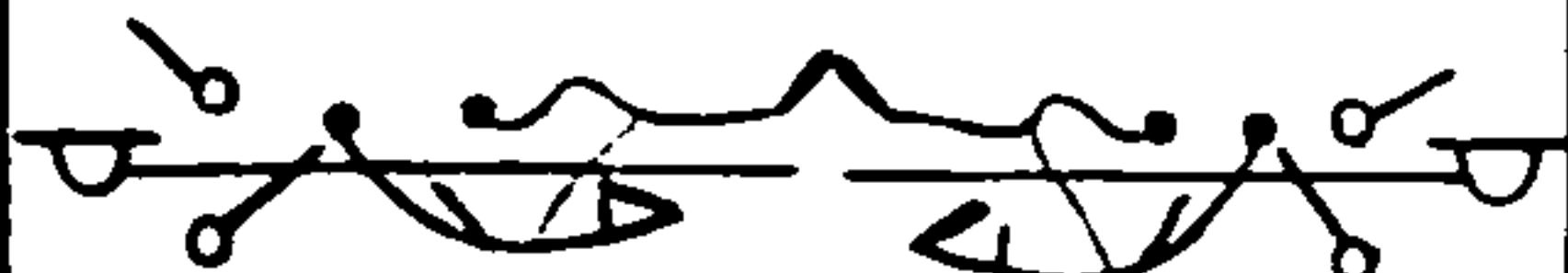
TABLE of Couplees.

Cro: beh: going siden: 2^d op:



if same.

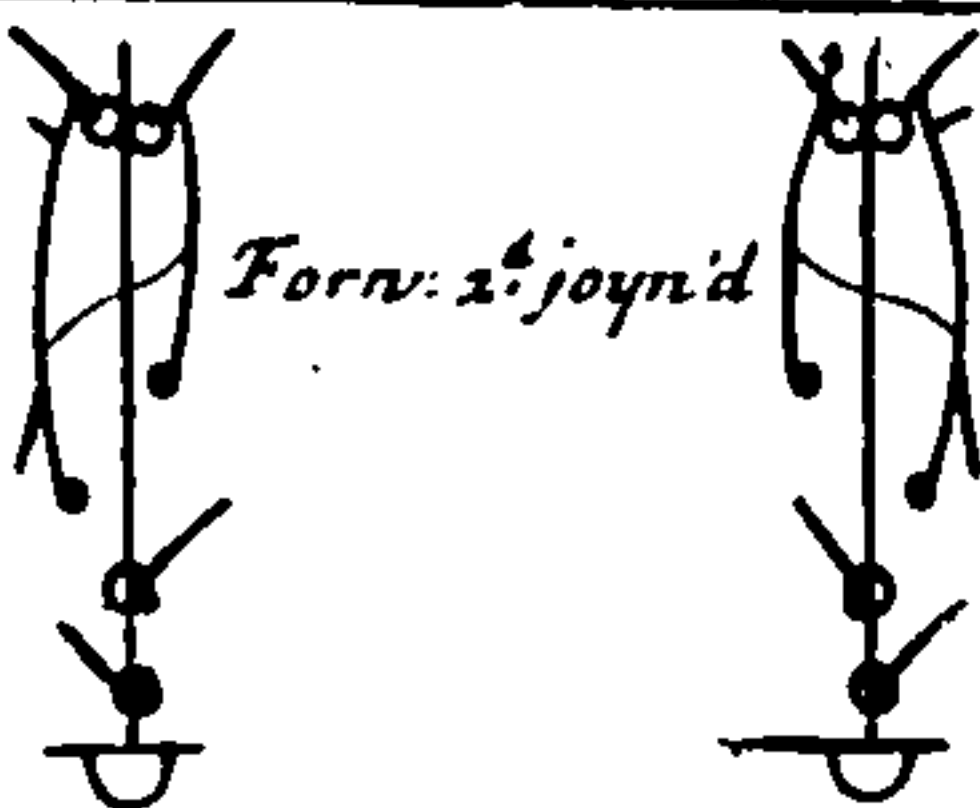
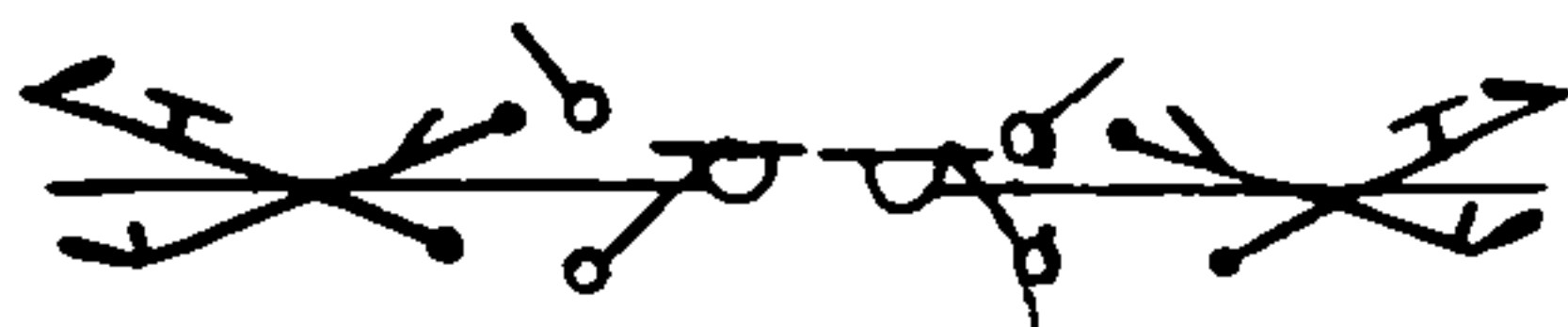
if same 2^d waving.



Op: siden: 2^d cro: beh:



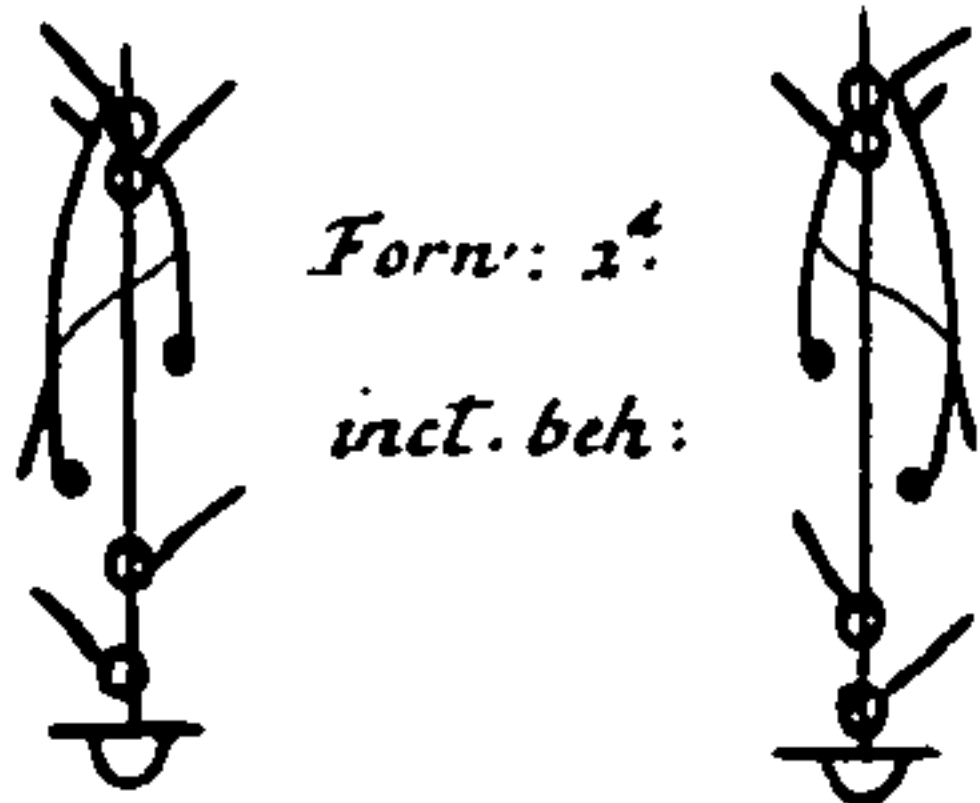
if same before.



Form: 2^d joynd



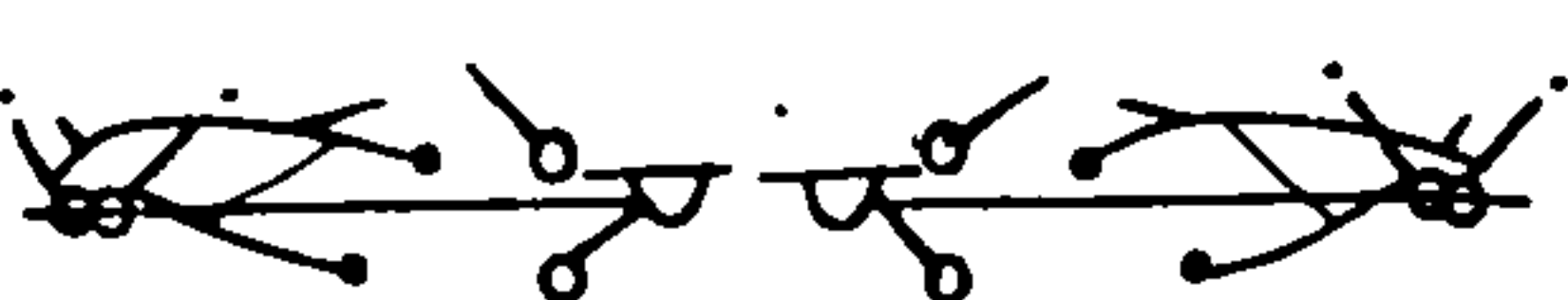
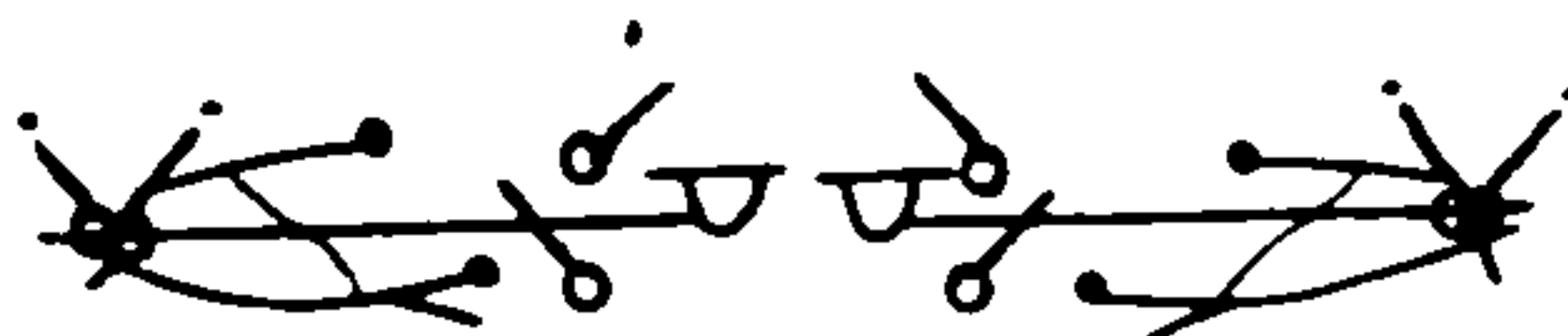
if same backw



Form: 2^d inct. beh:

Op: siden: 2^d joynd.

Another.



Op: siden: 2^d inct. beh:

if same bef:

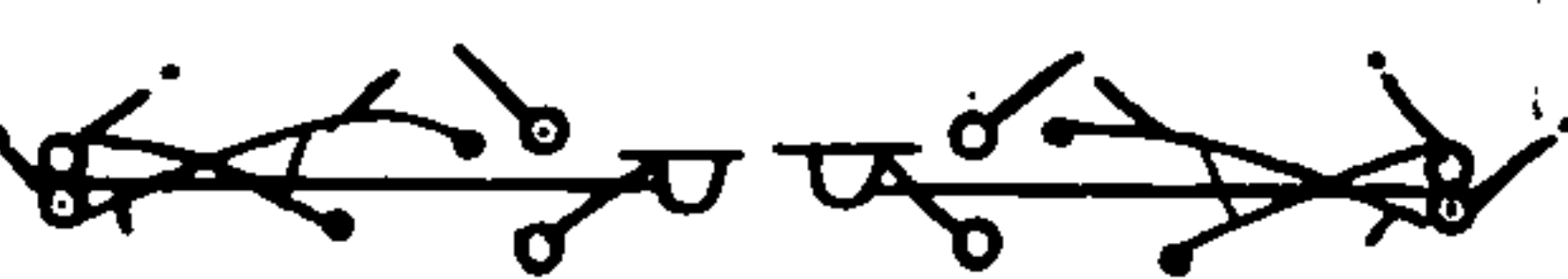
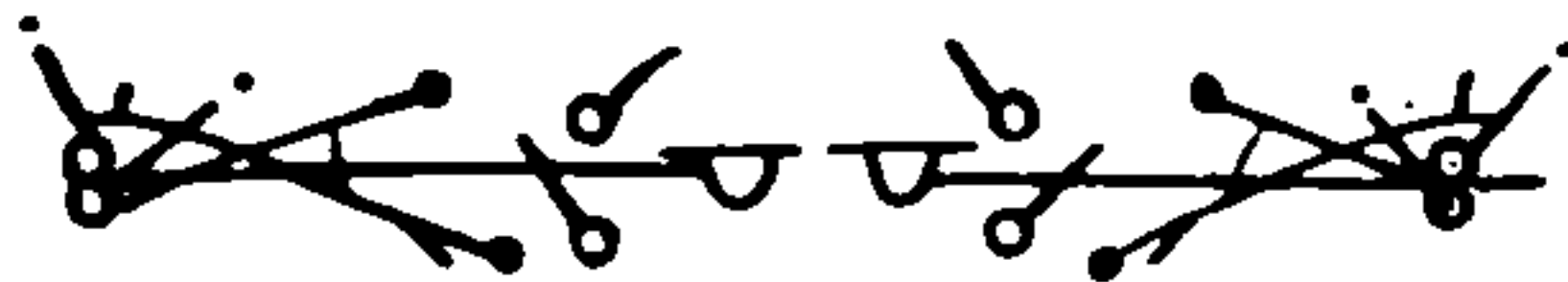


TABLE of Coupees.

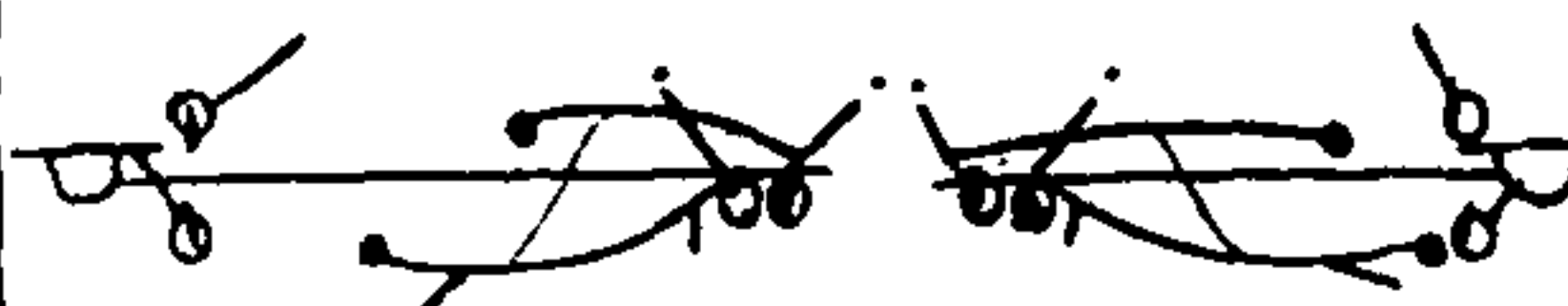
Cros'd bef: going siden: 2^d joynd.



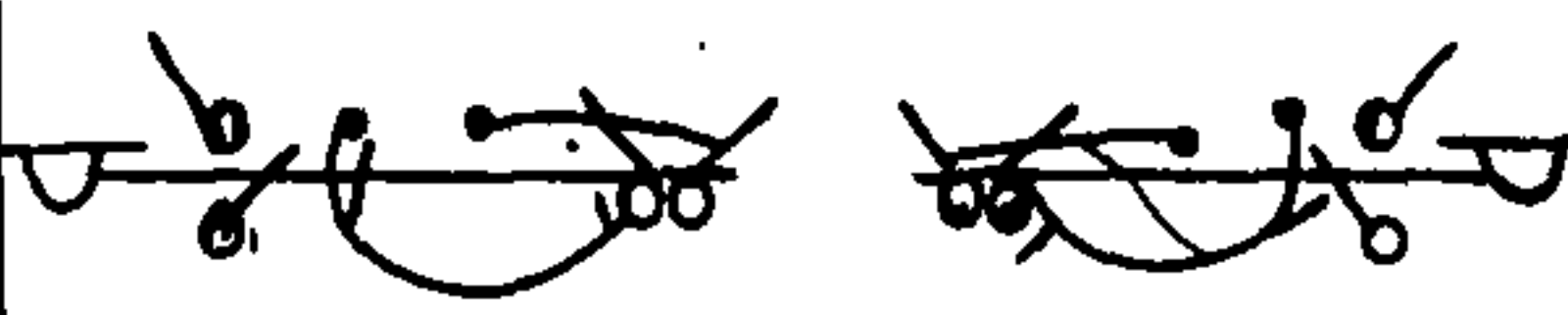
Another.



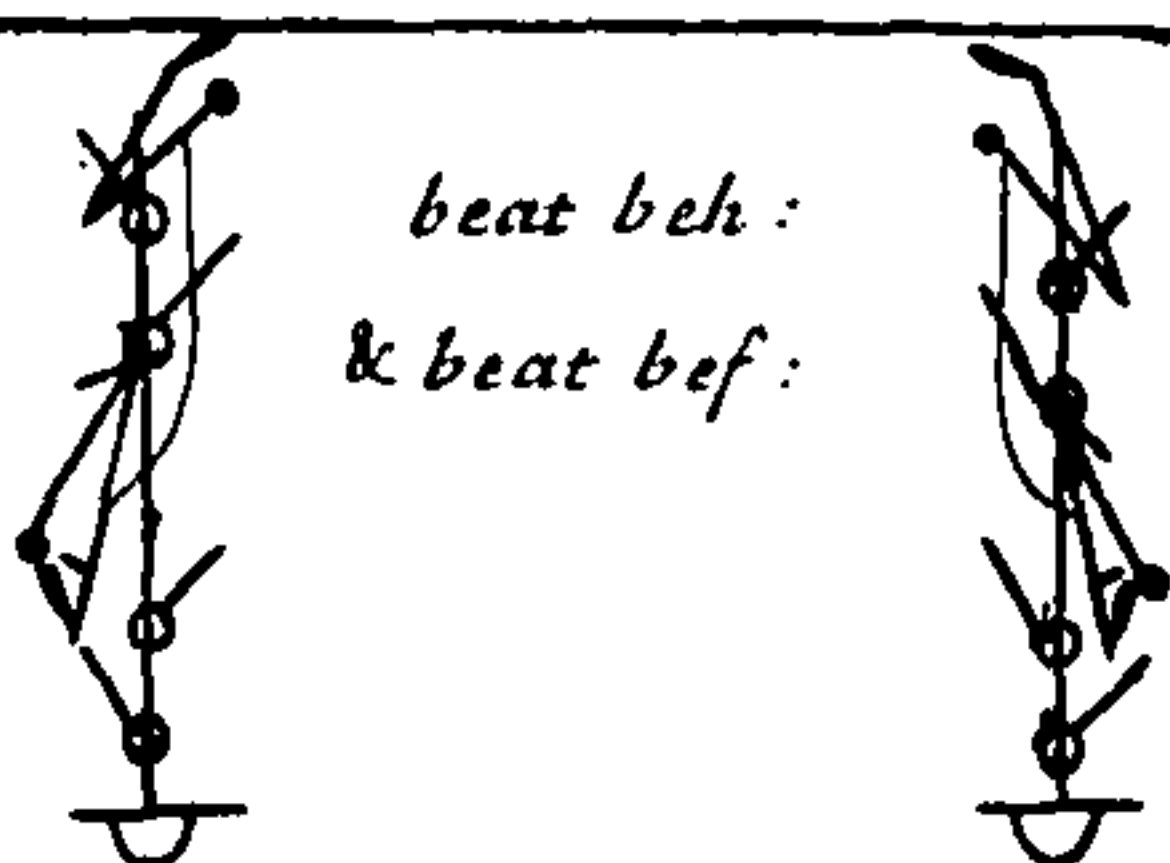
if same cros'd bef:



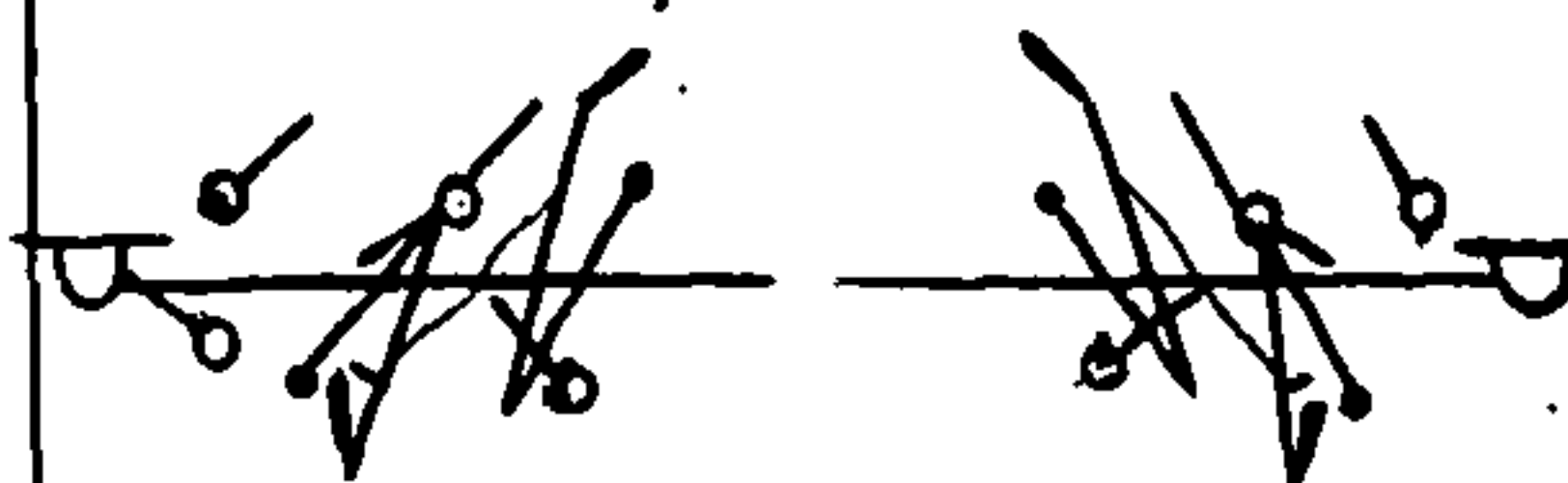
Another.



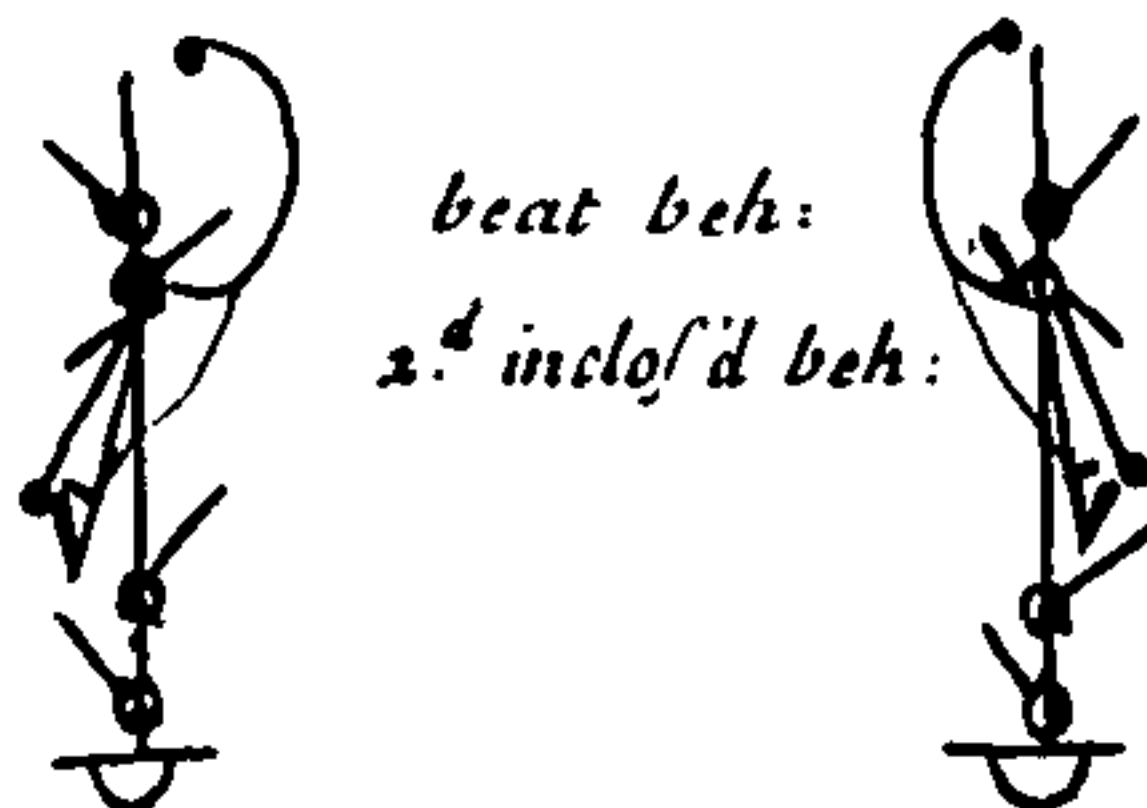
beat beh:
& beat bef:



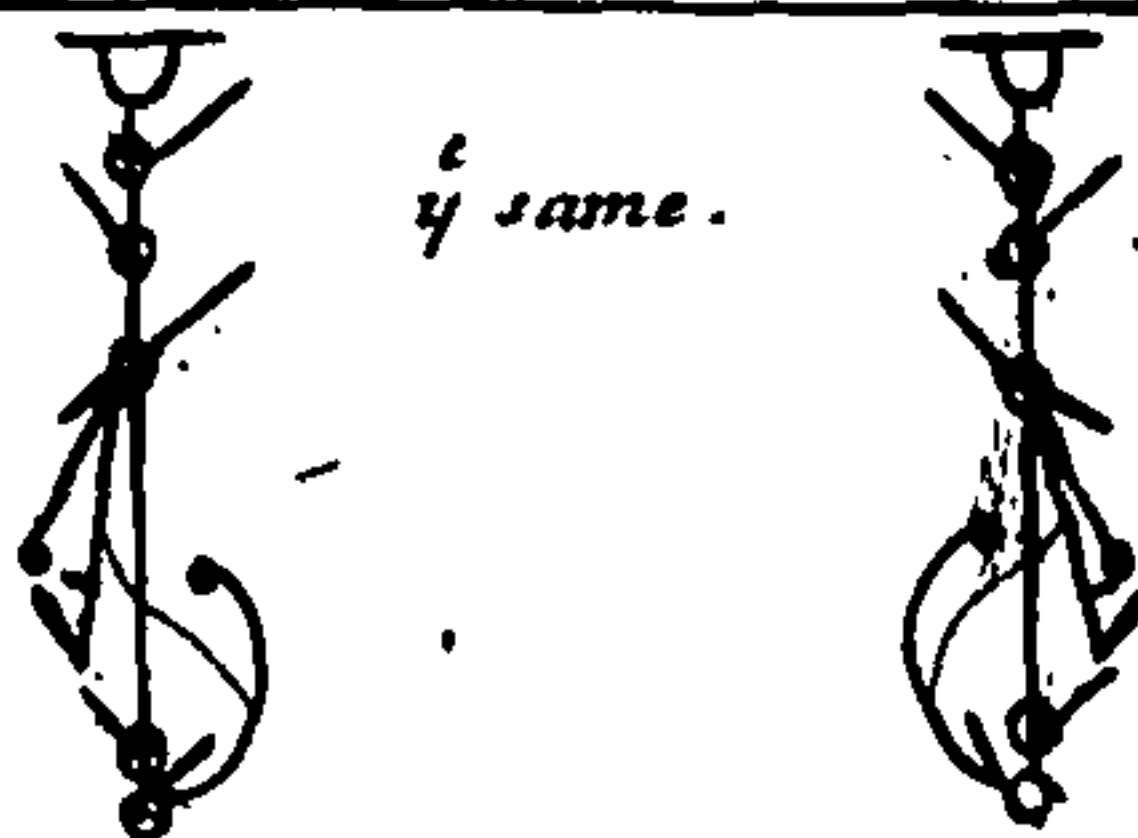
if same.



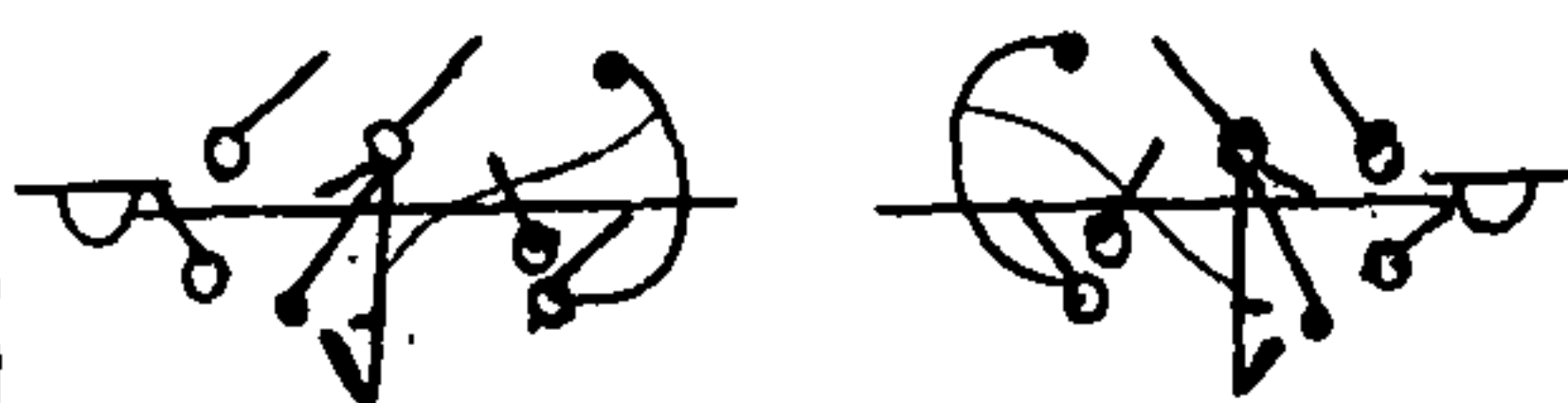
beat beh:
2^d inclos'd beh:



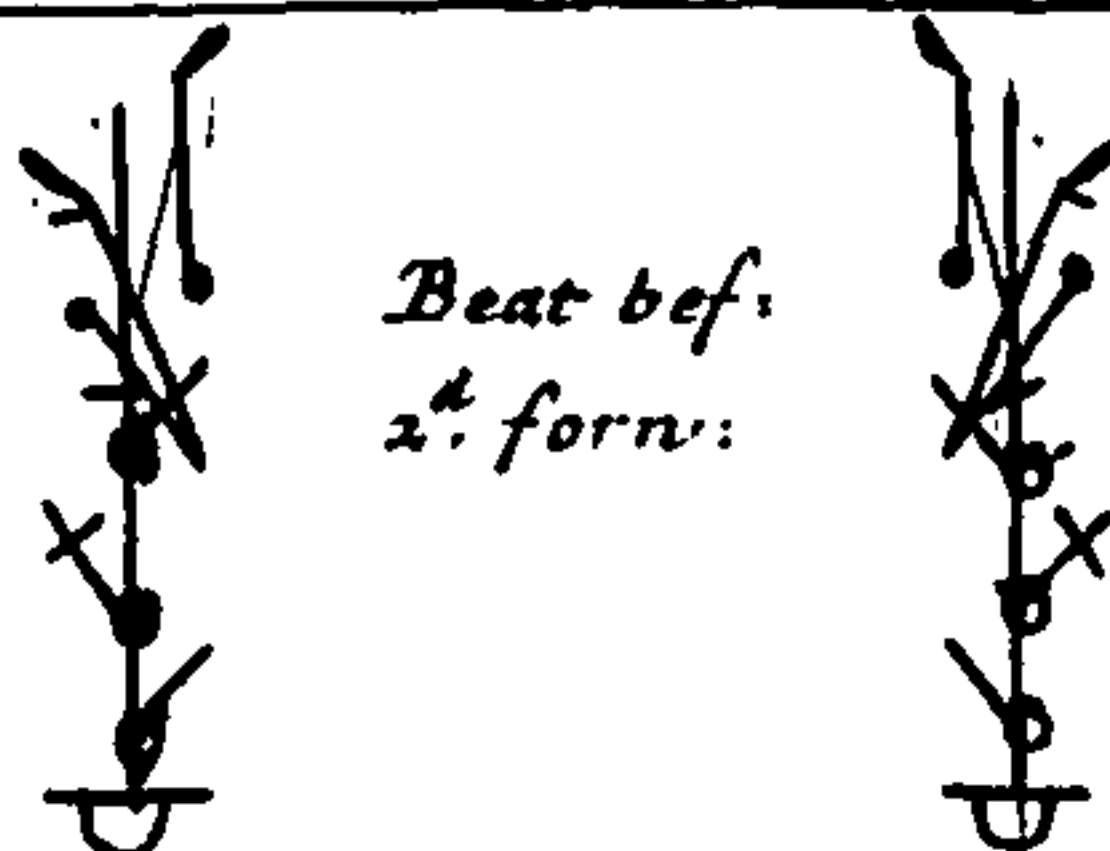
if same.



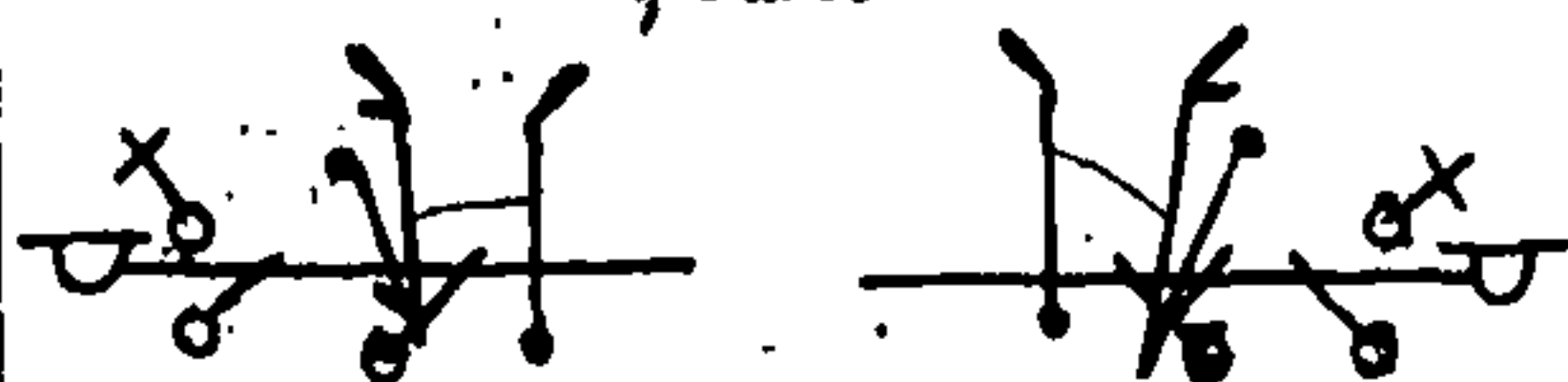
if same.



Beat bef:
2^d forn:



if same



Beat op: siden:
2^d passing bef:
op: outr:

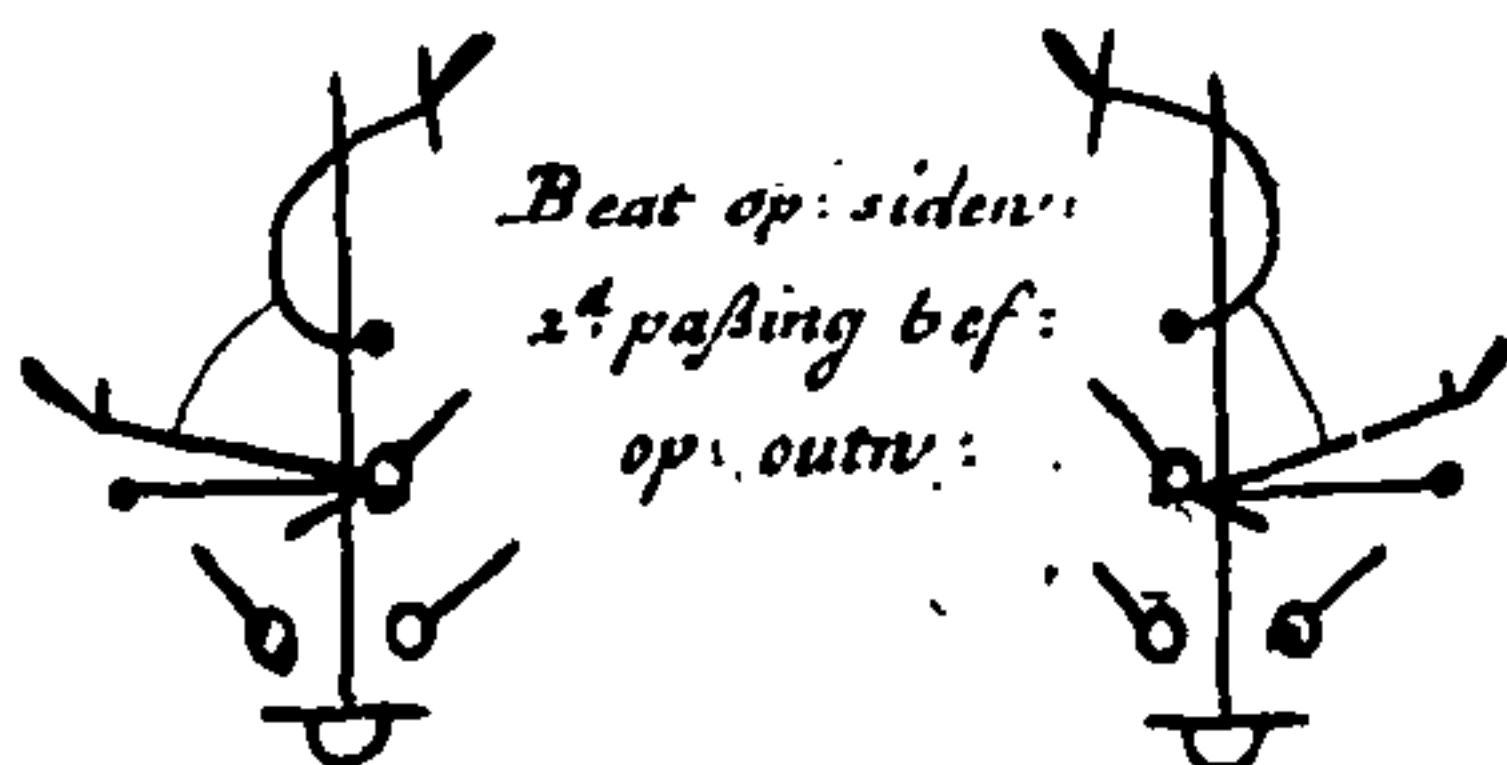


TABLE of Couplees

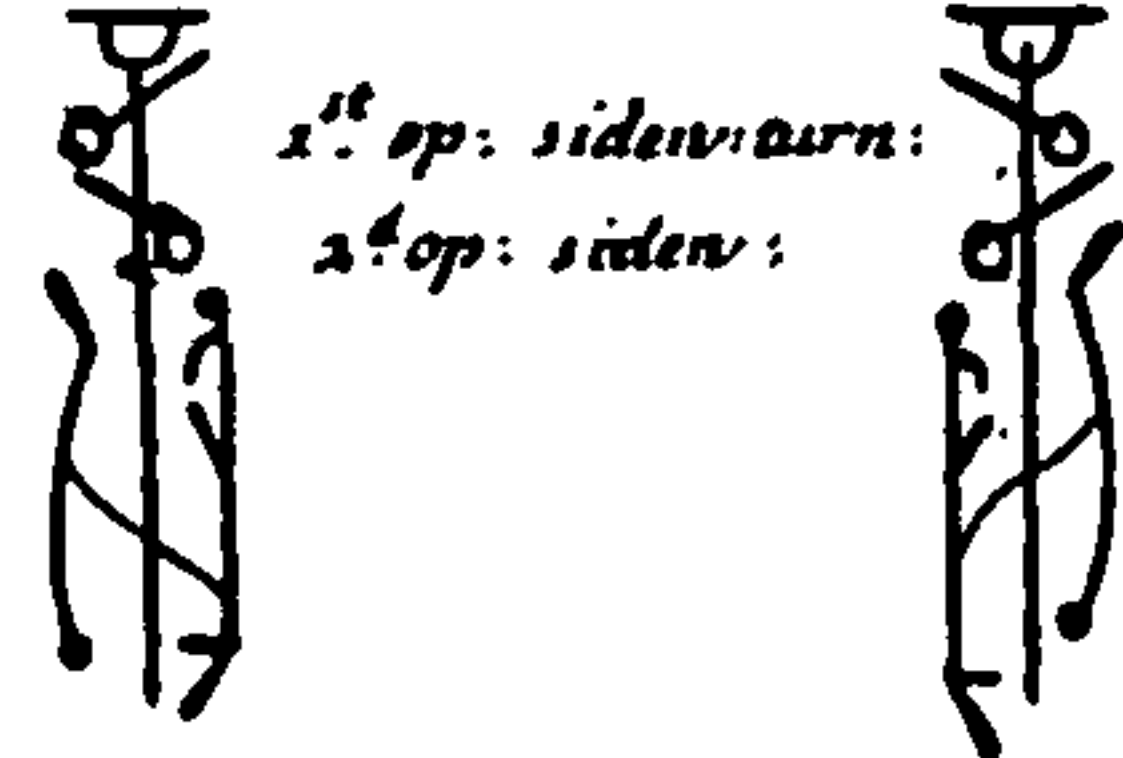
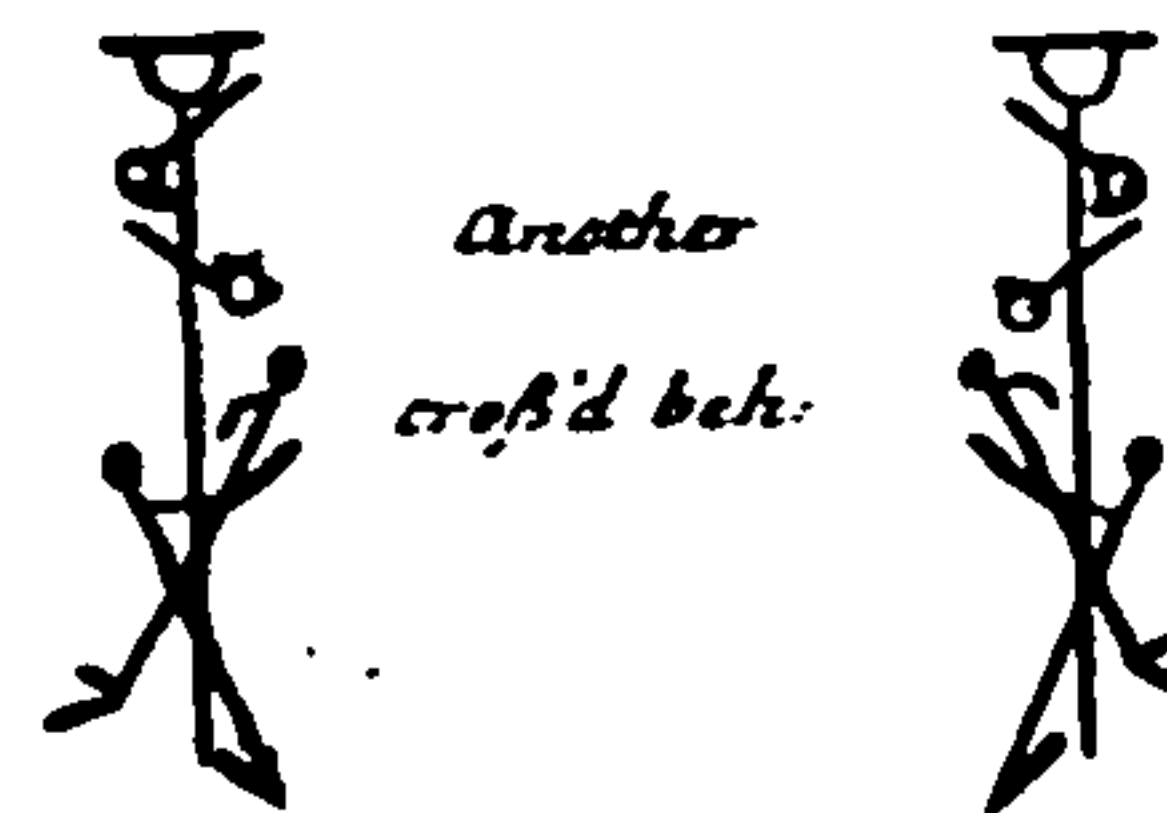
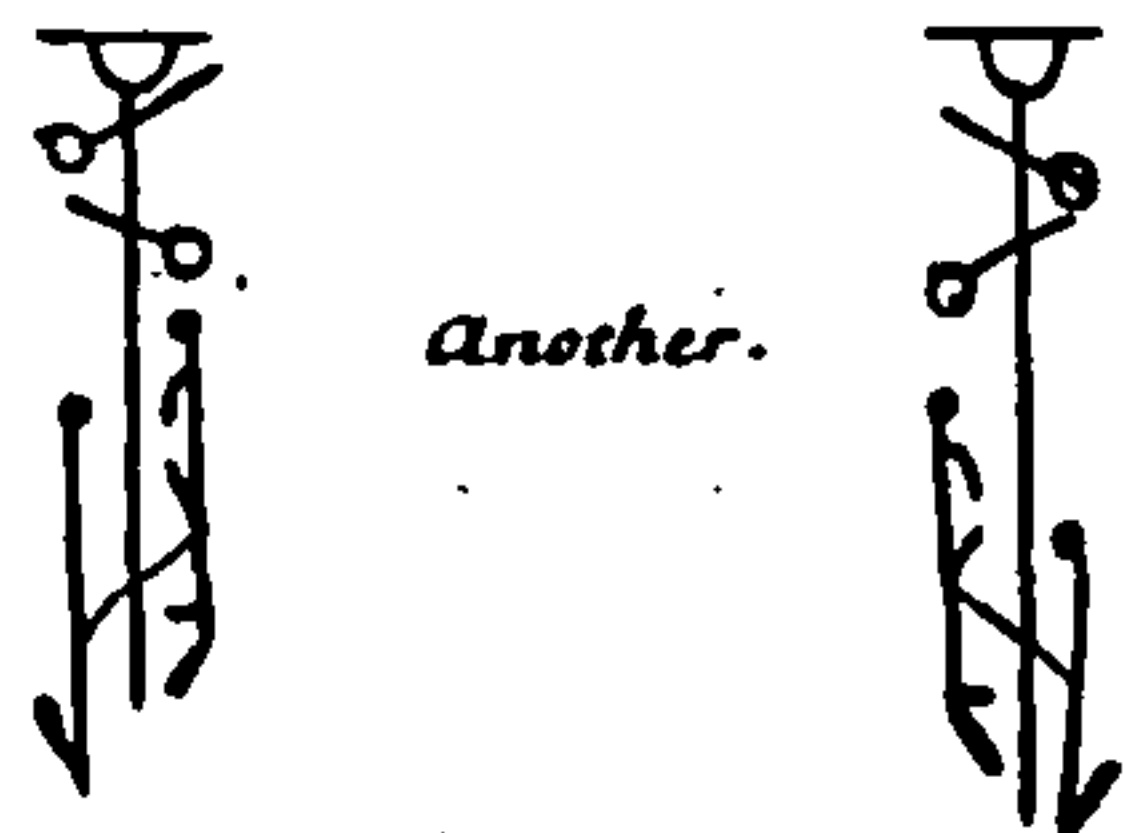
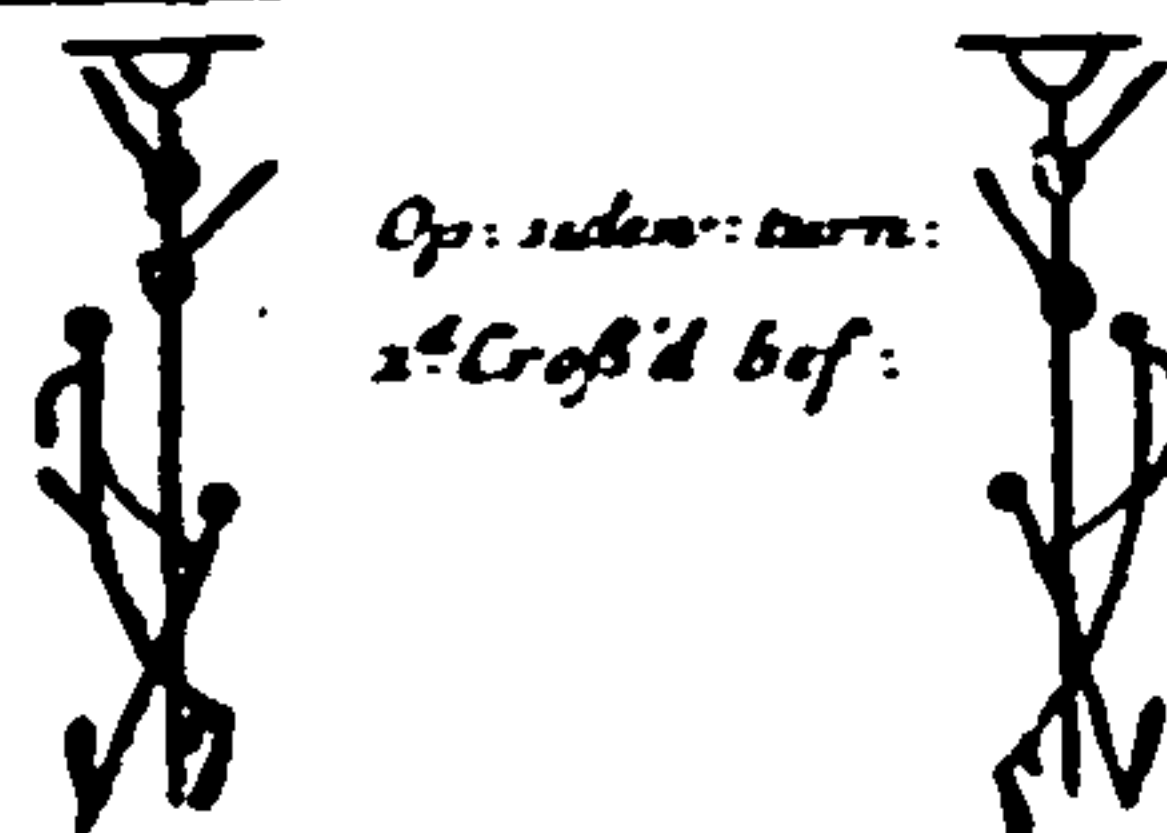
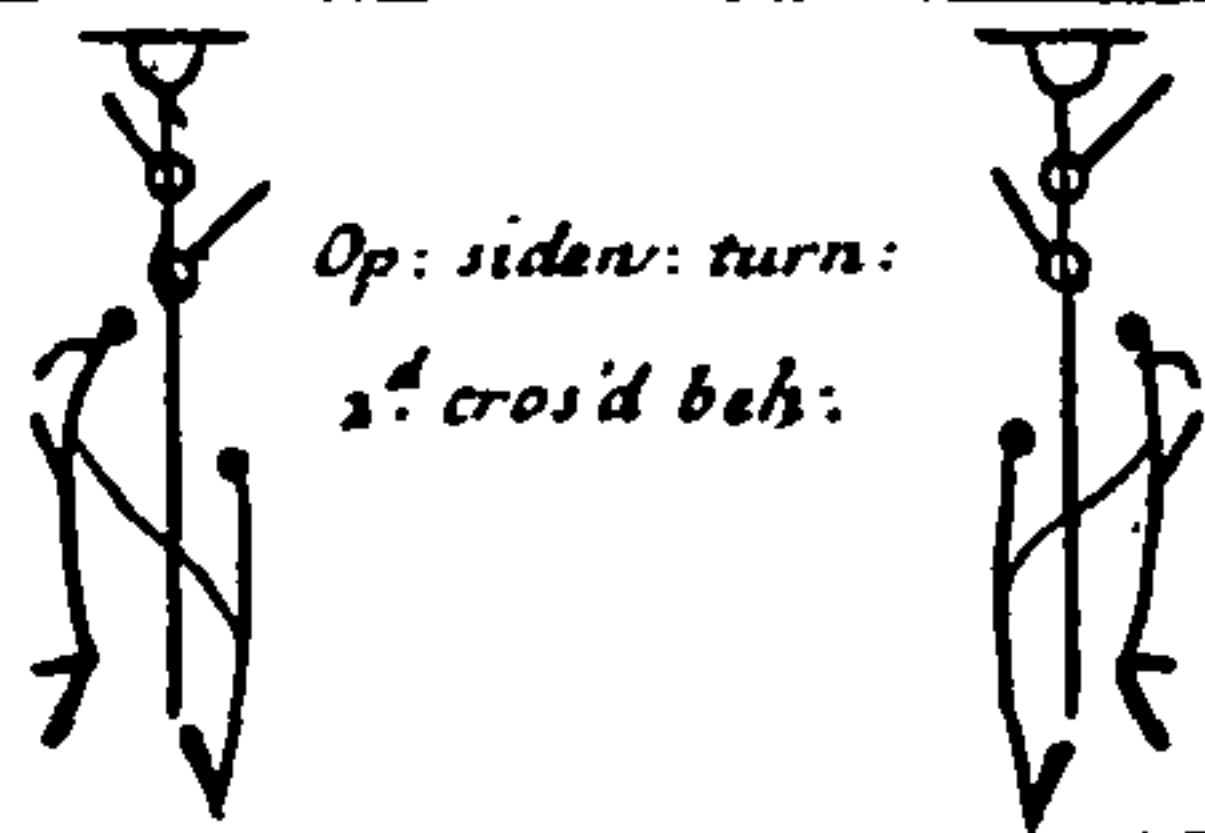
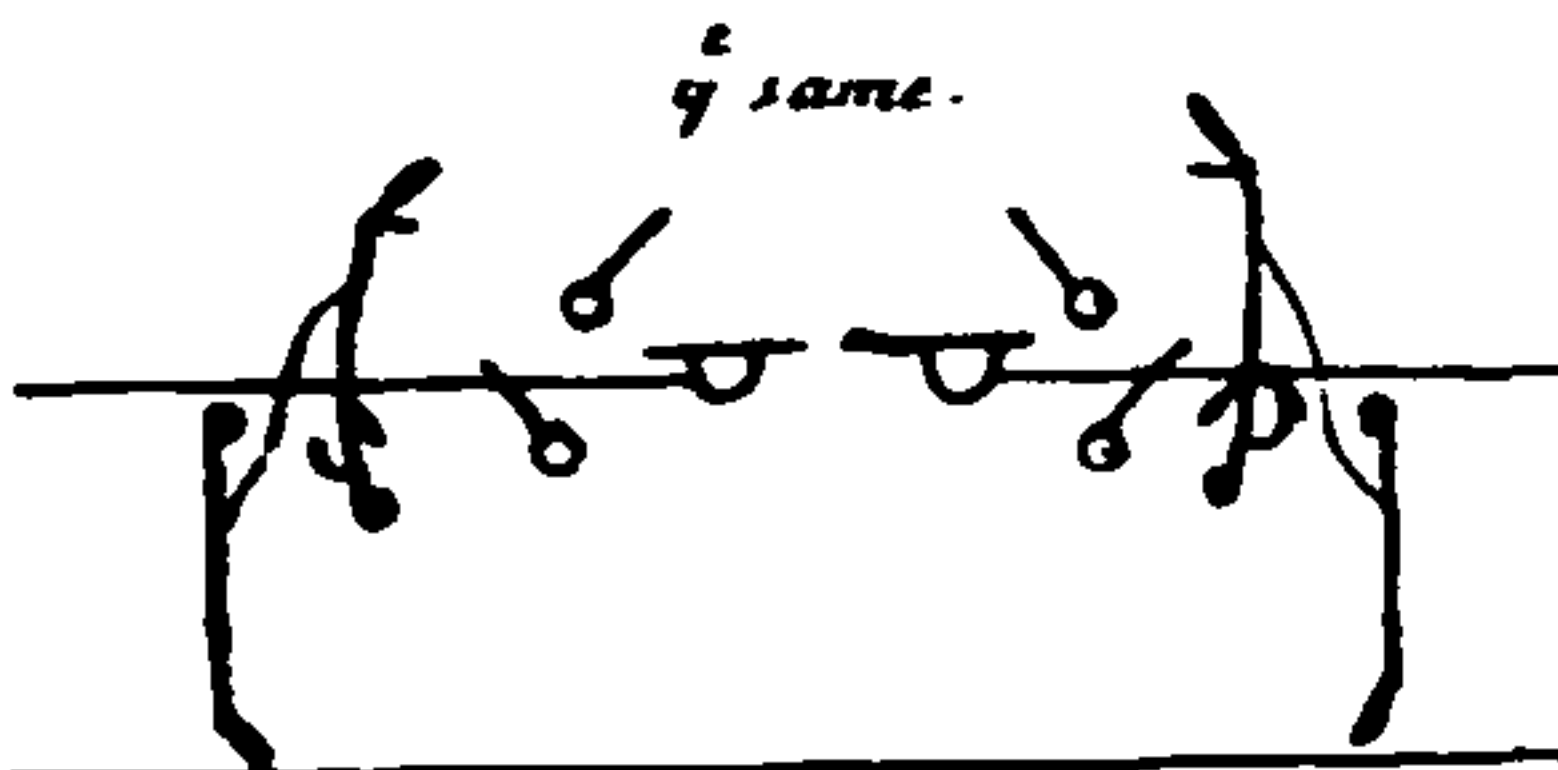
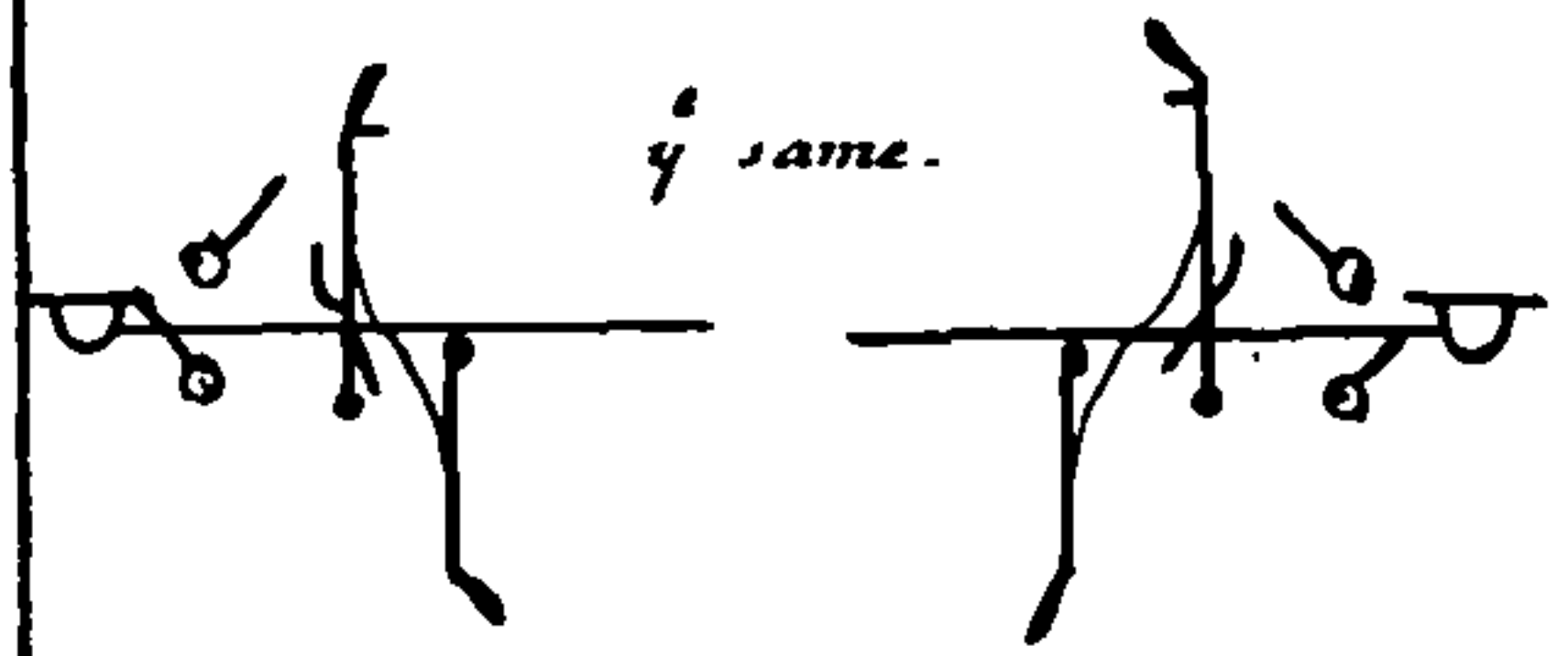
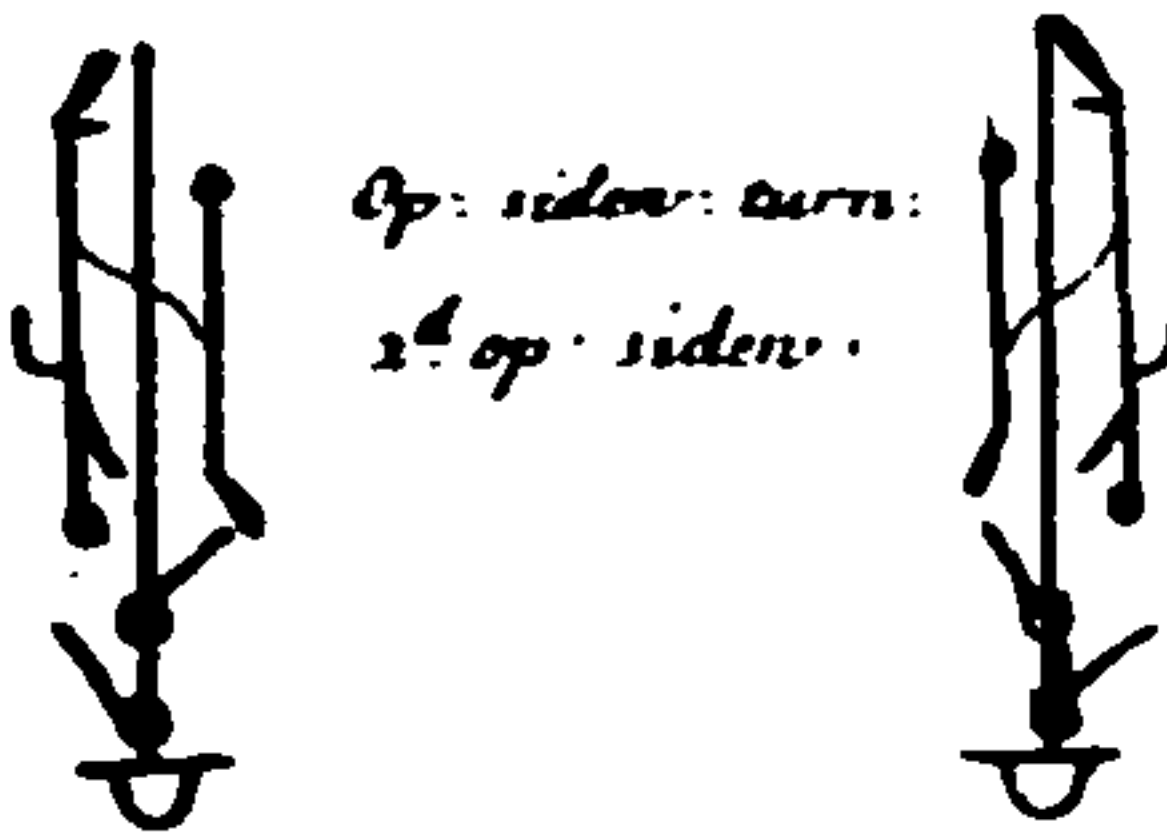
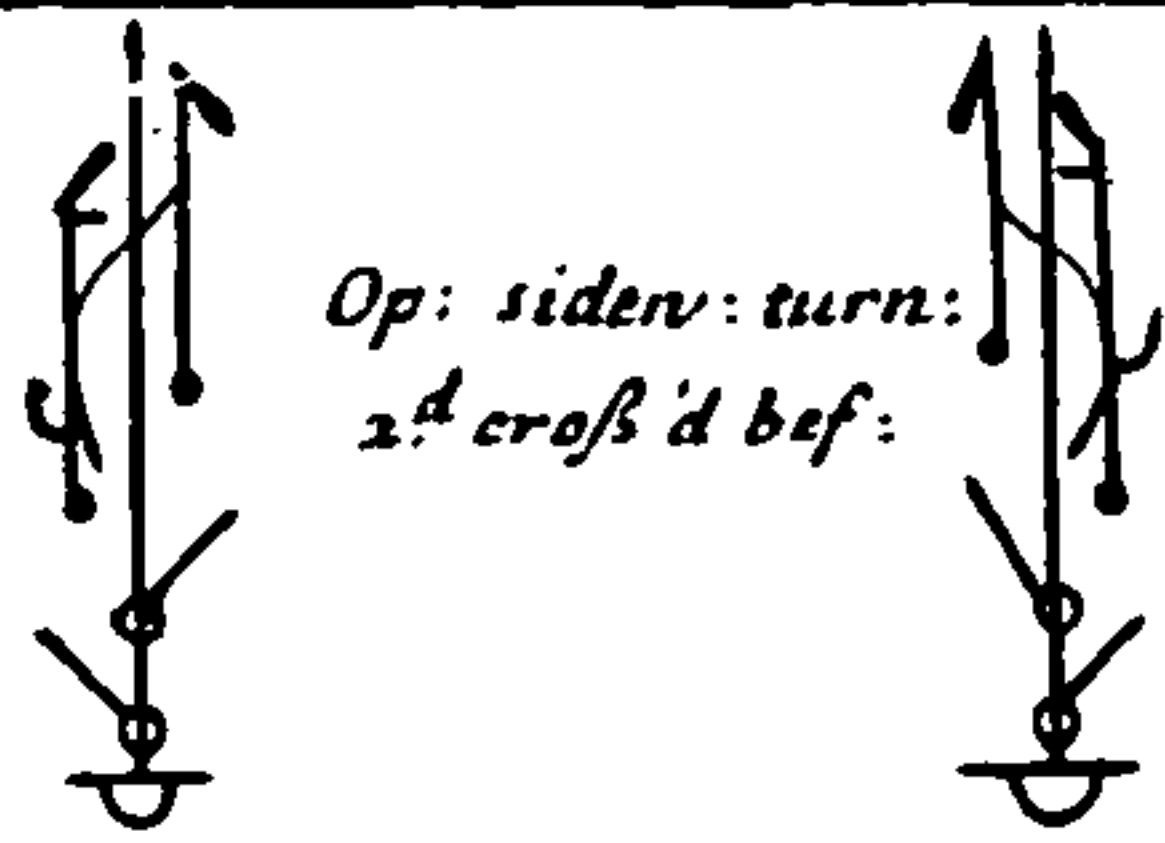
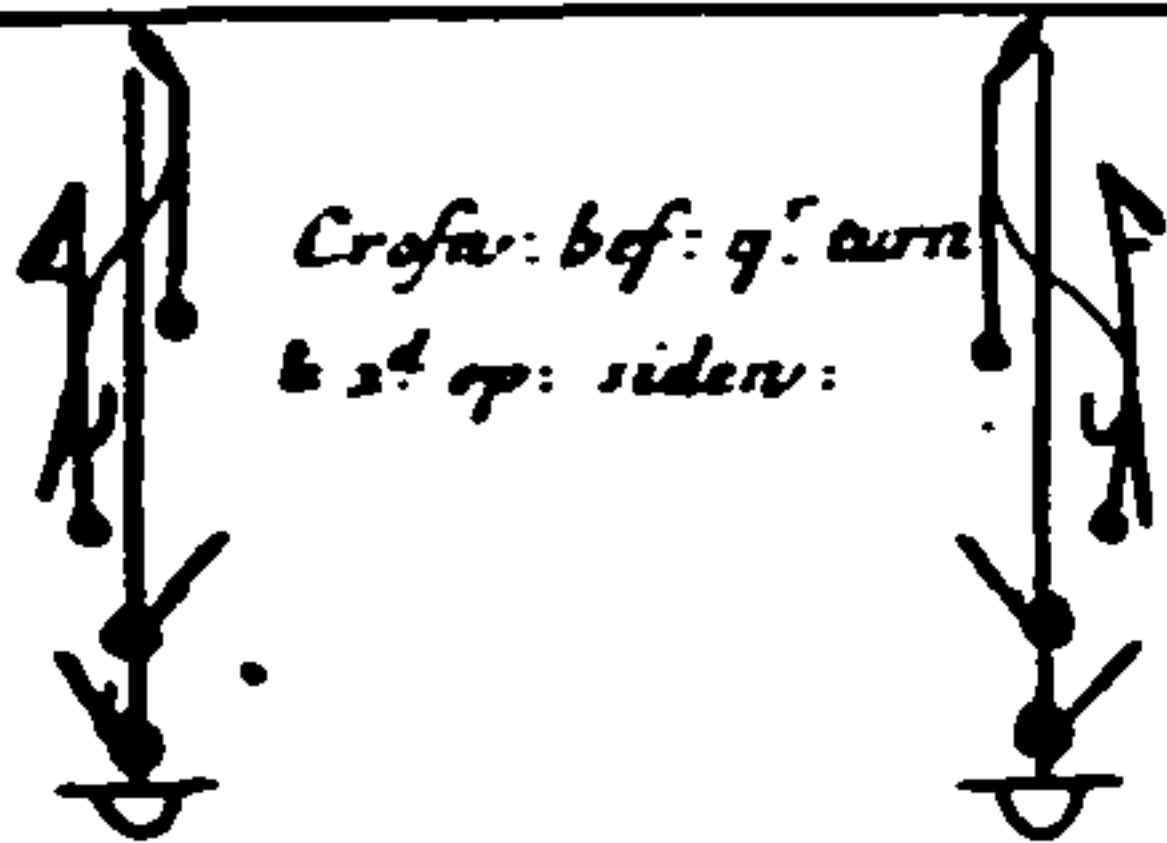
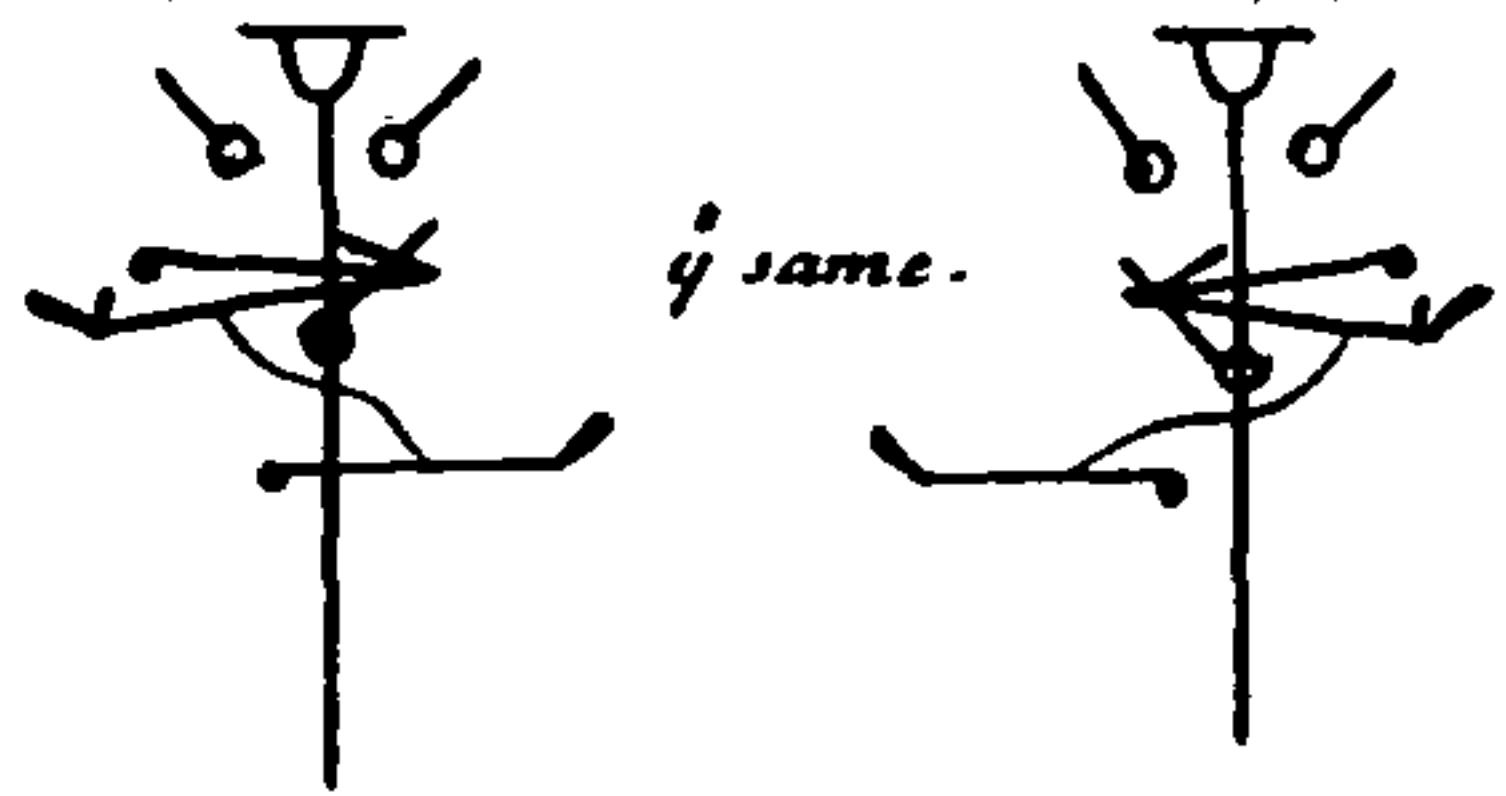
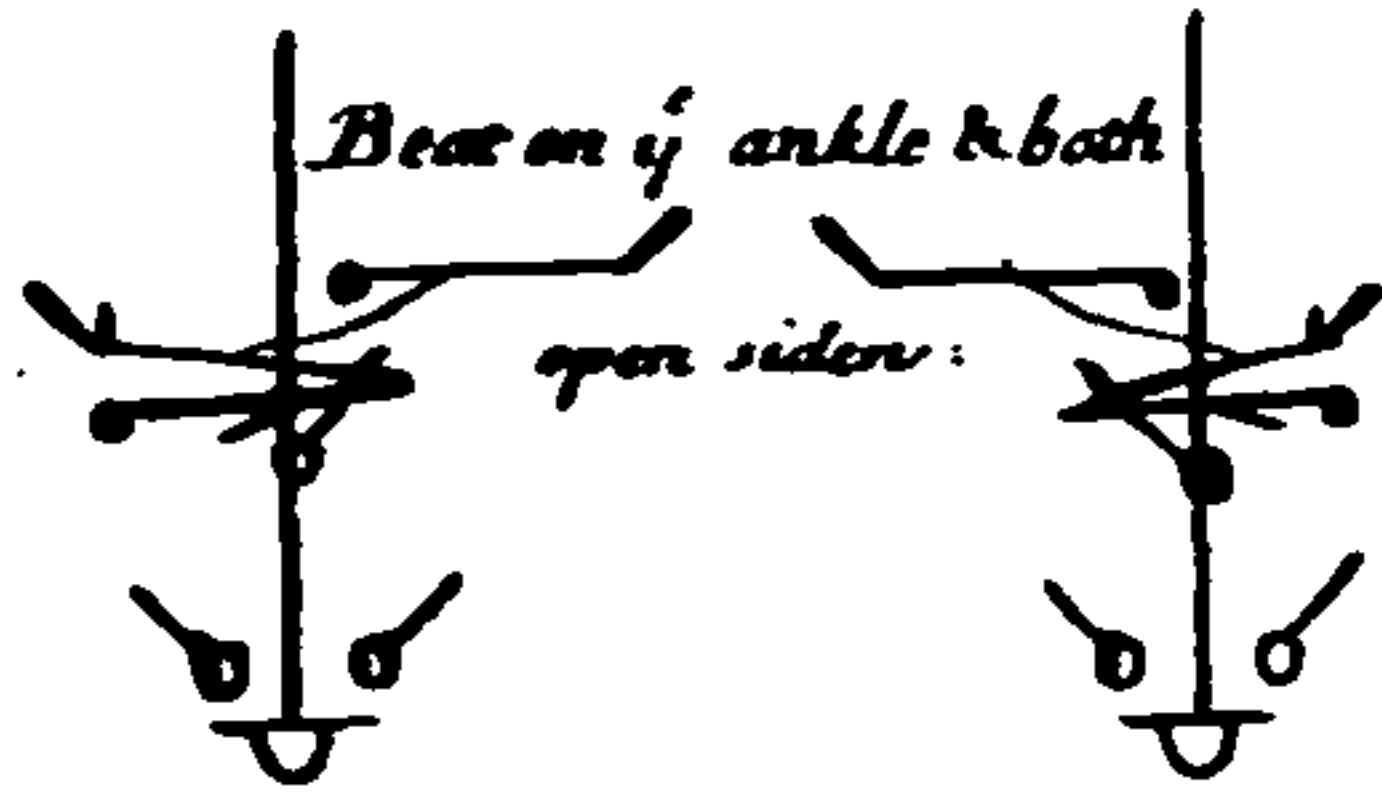


TABLE of Couplees.

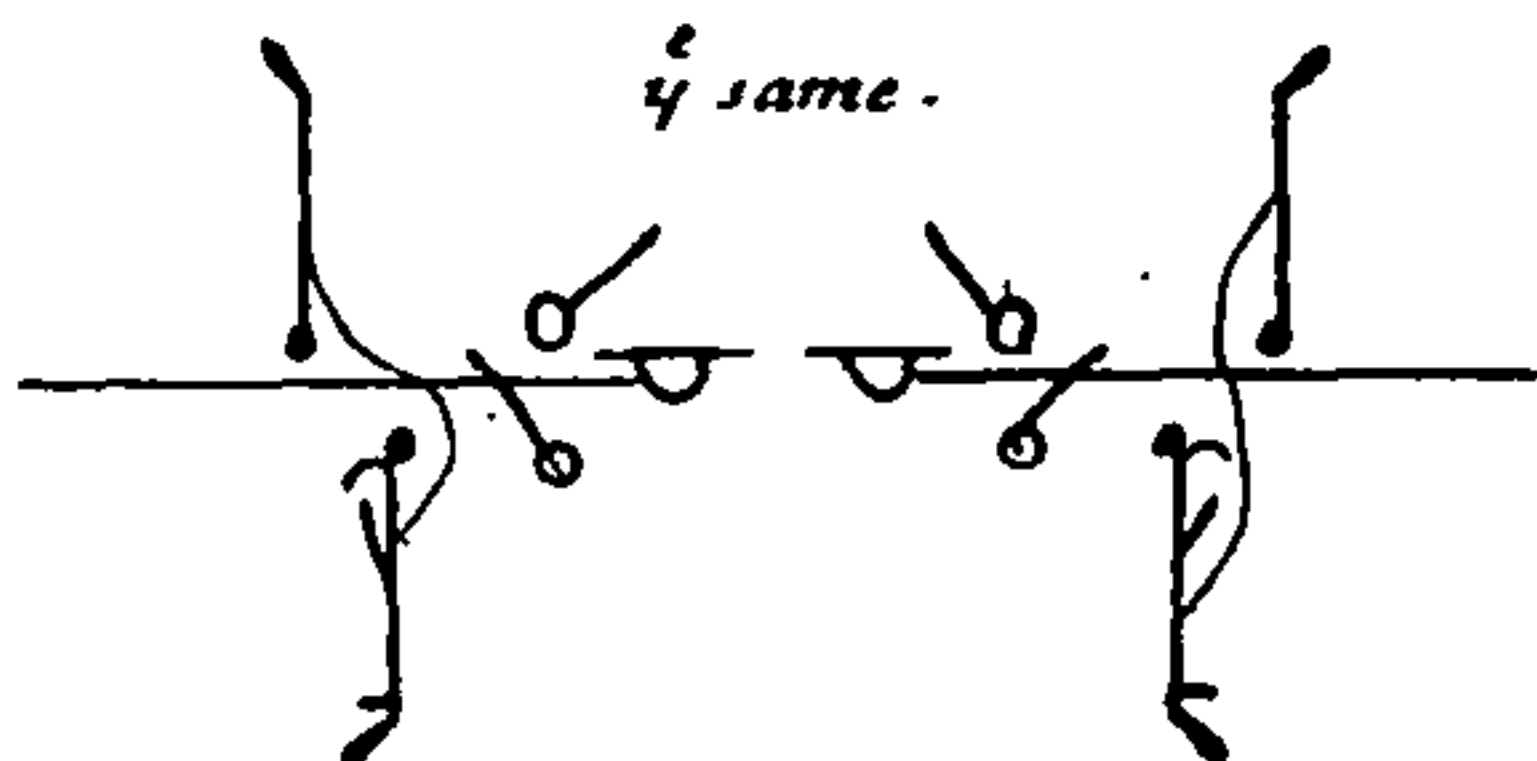
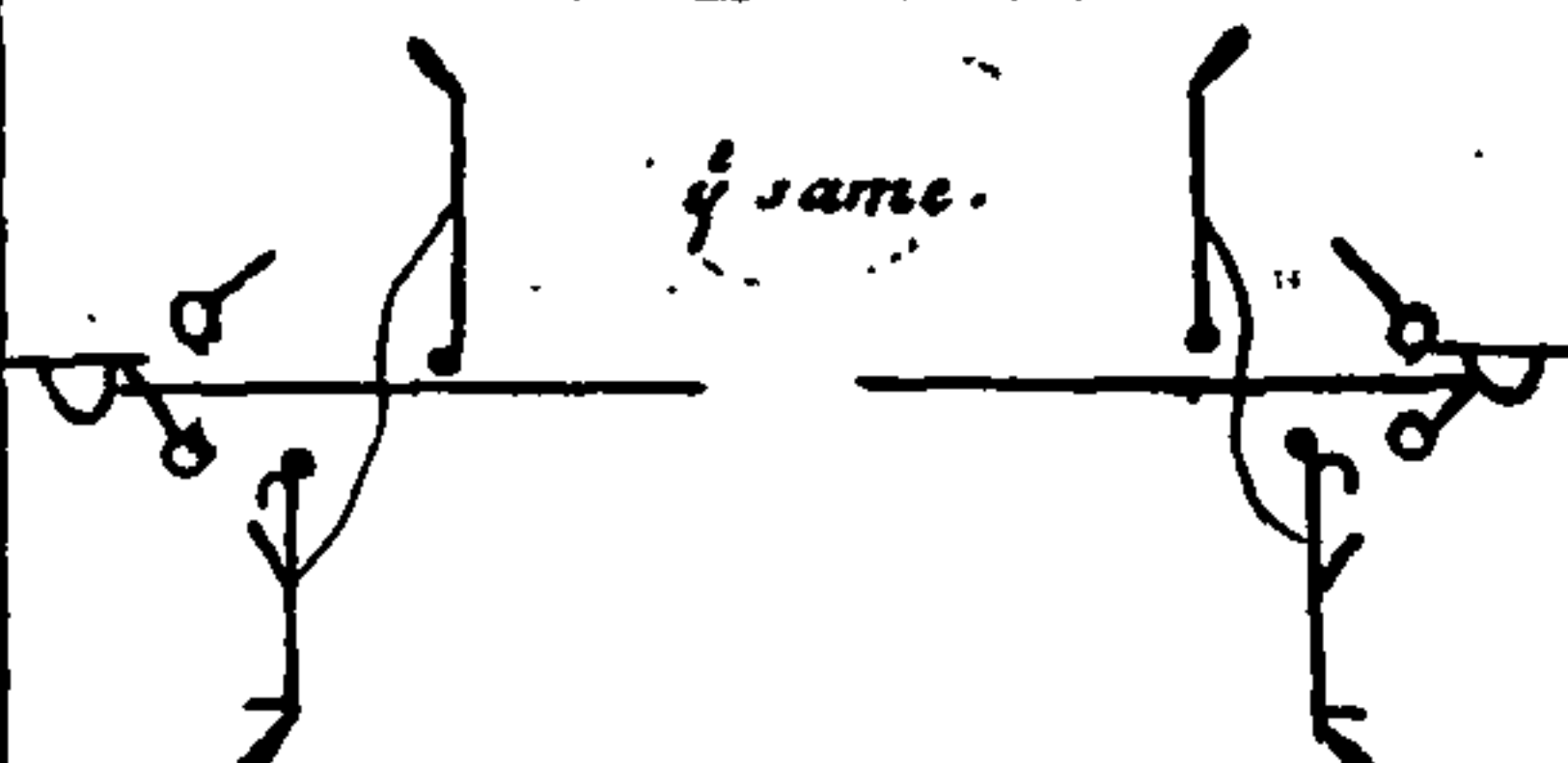
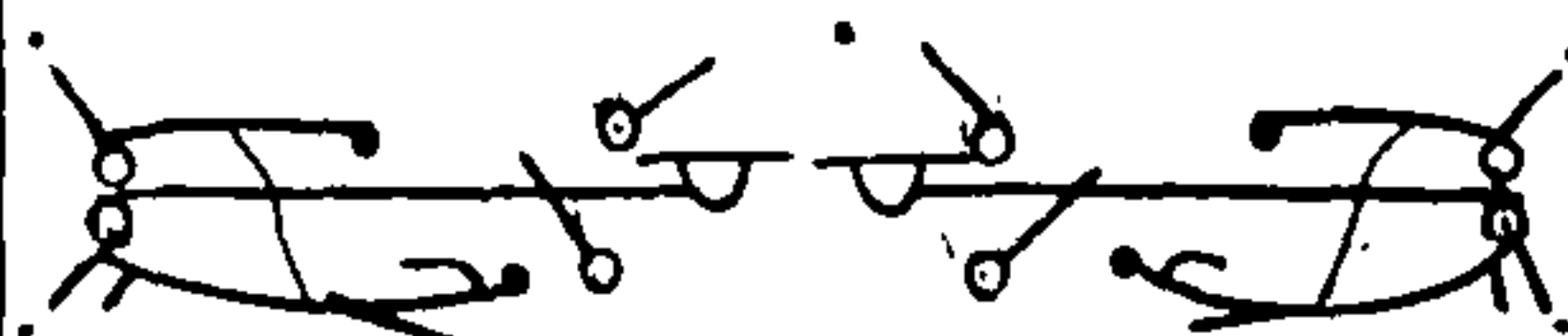
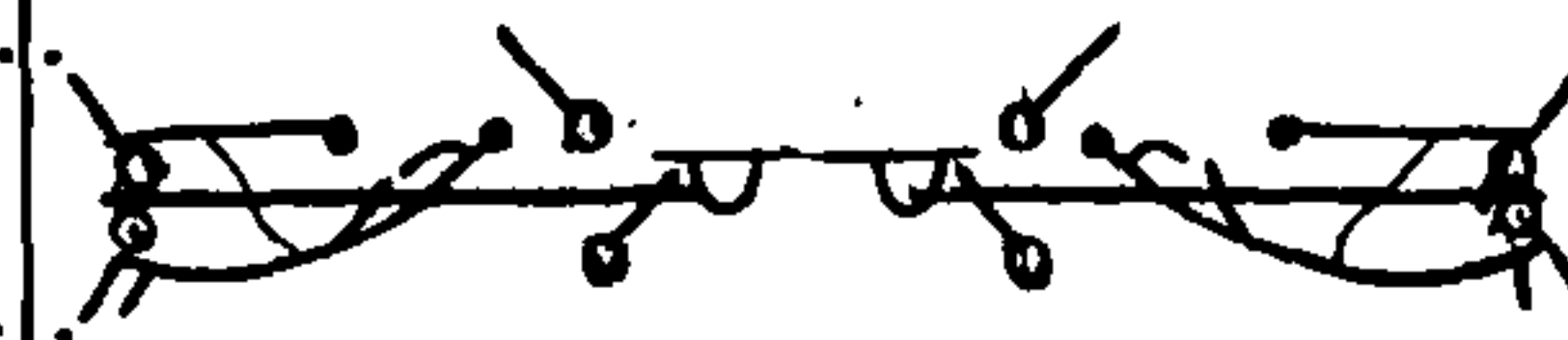
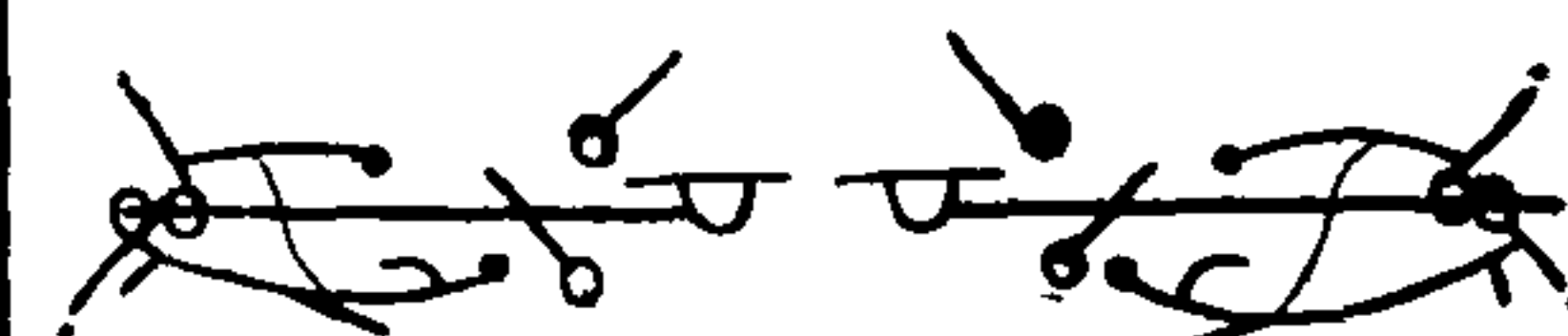
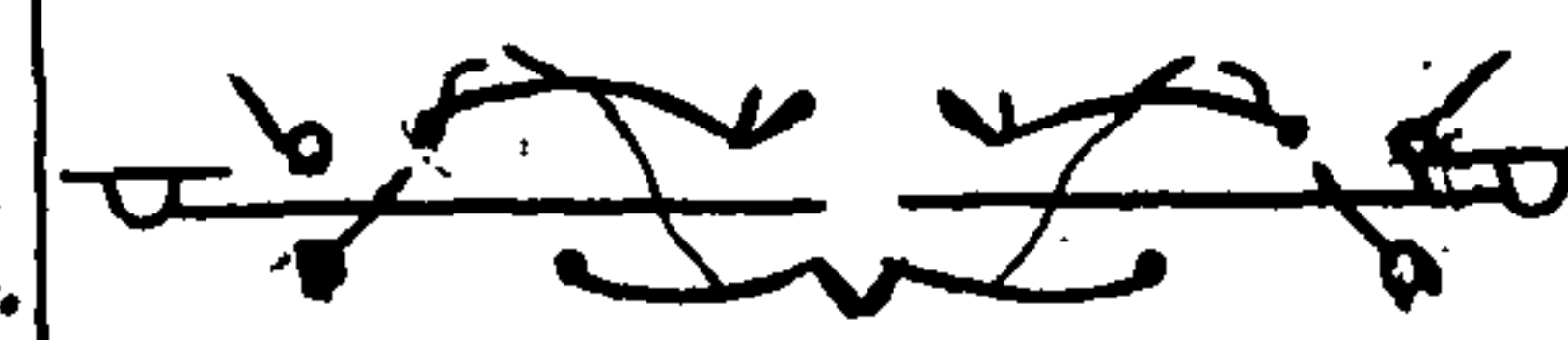
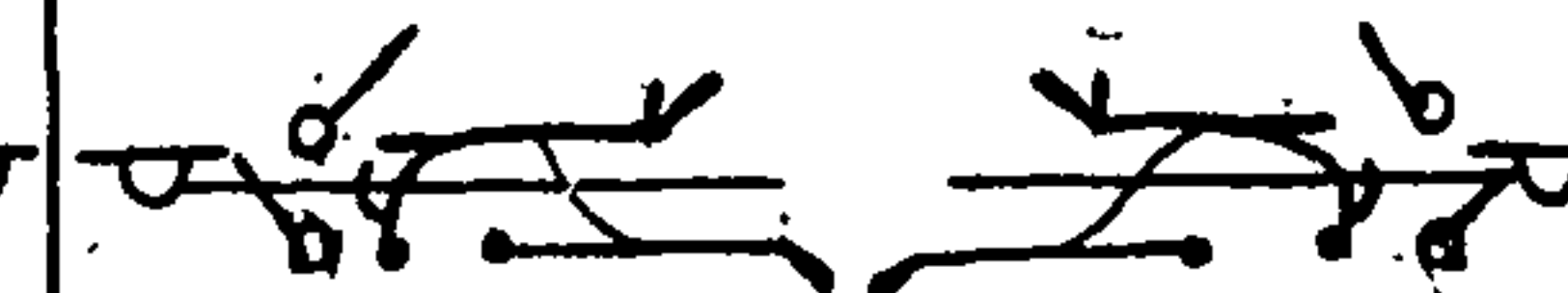
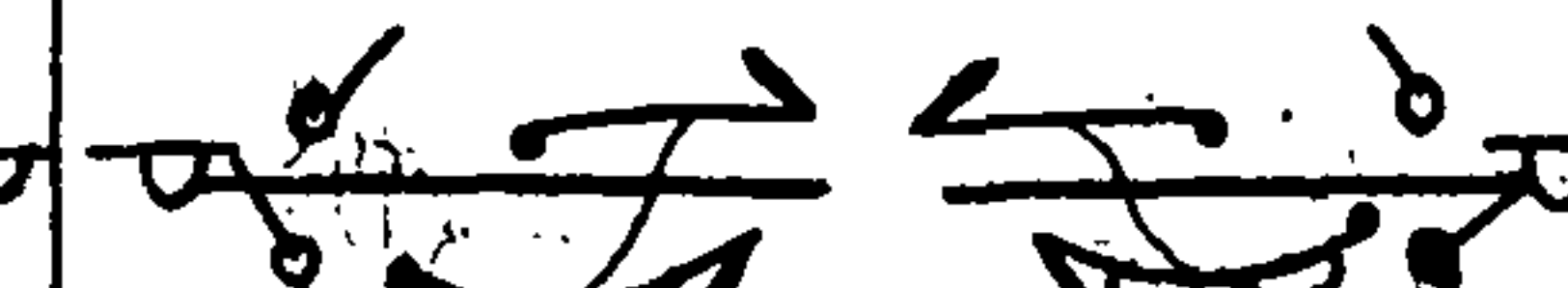
4^e same.*4^e same.**Forn: turning.**Another.**Forn: turning 2^d join'd.**Another.**Forn: turn: 2^d incl. beh:**Forn: turning.**Groß id beh: turn: 2^d forn:**Forn: turning.**Groß id beh: turn: 2^d forn:**Back: turning.*

TABLE of Couples.

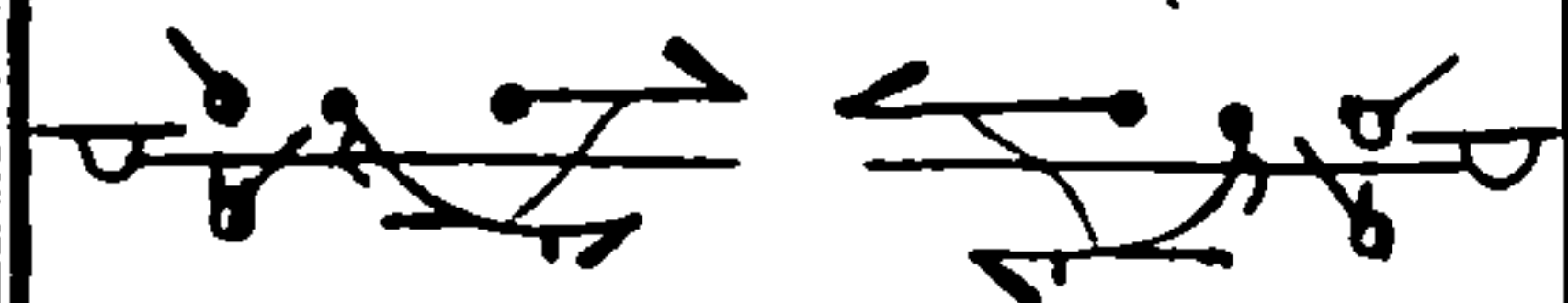
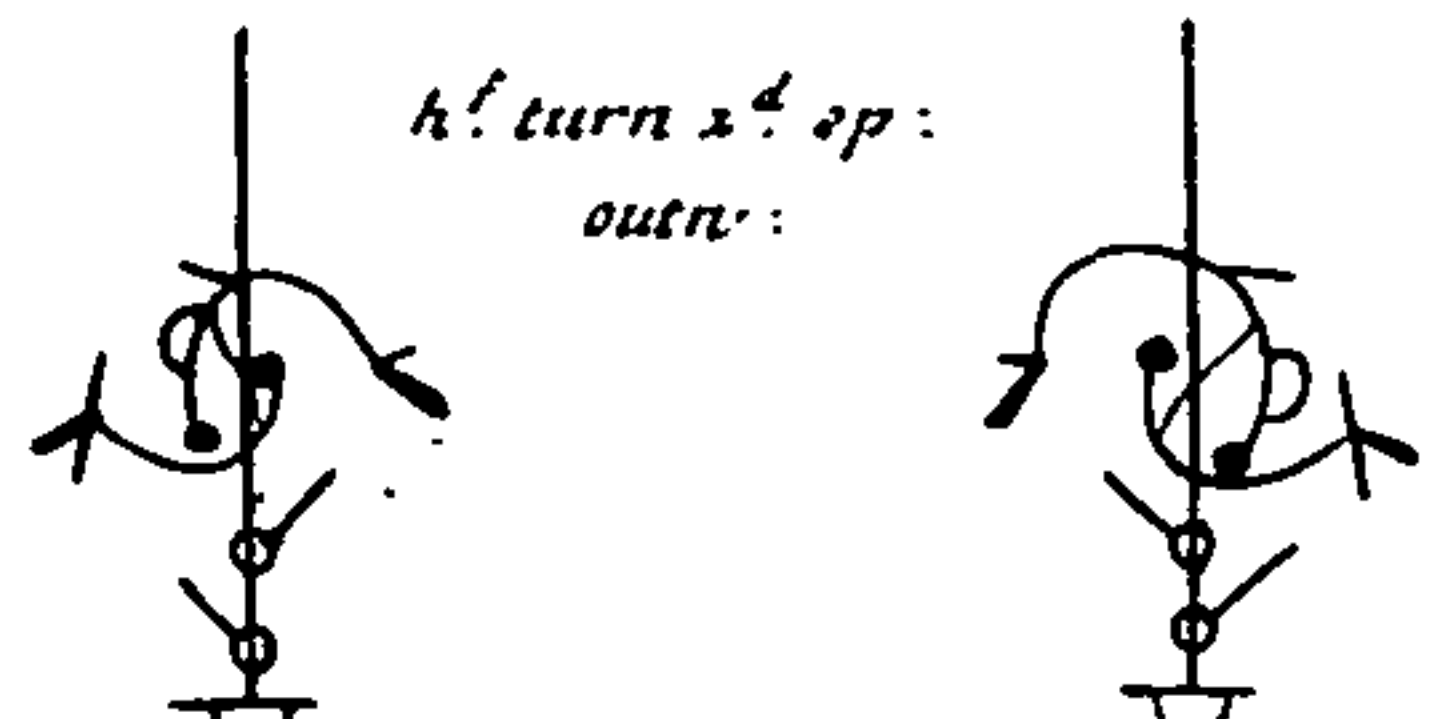
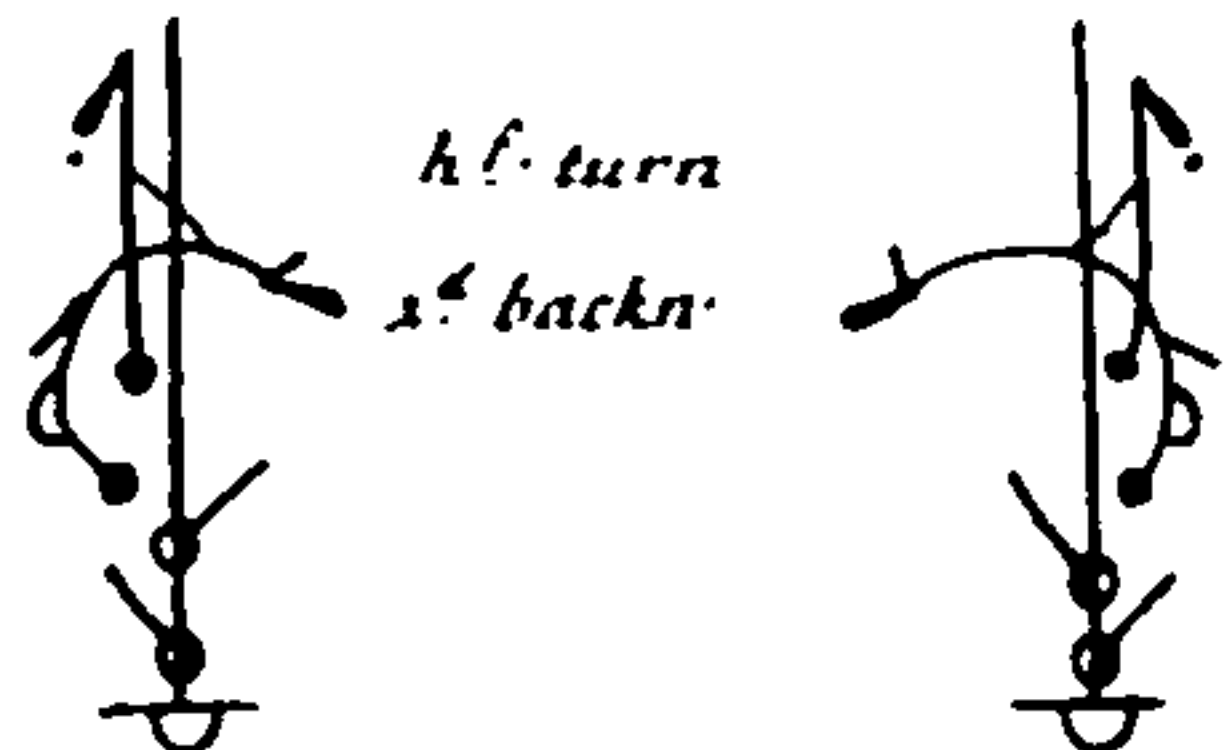
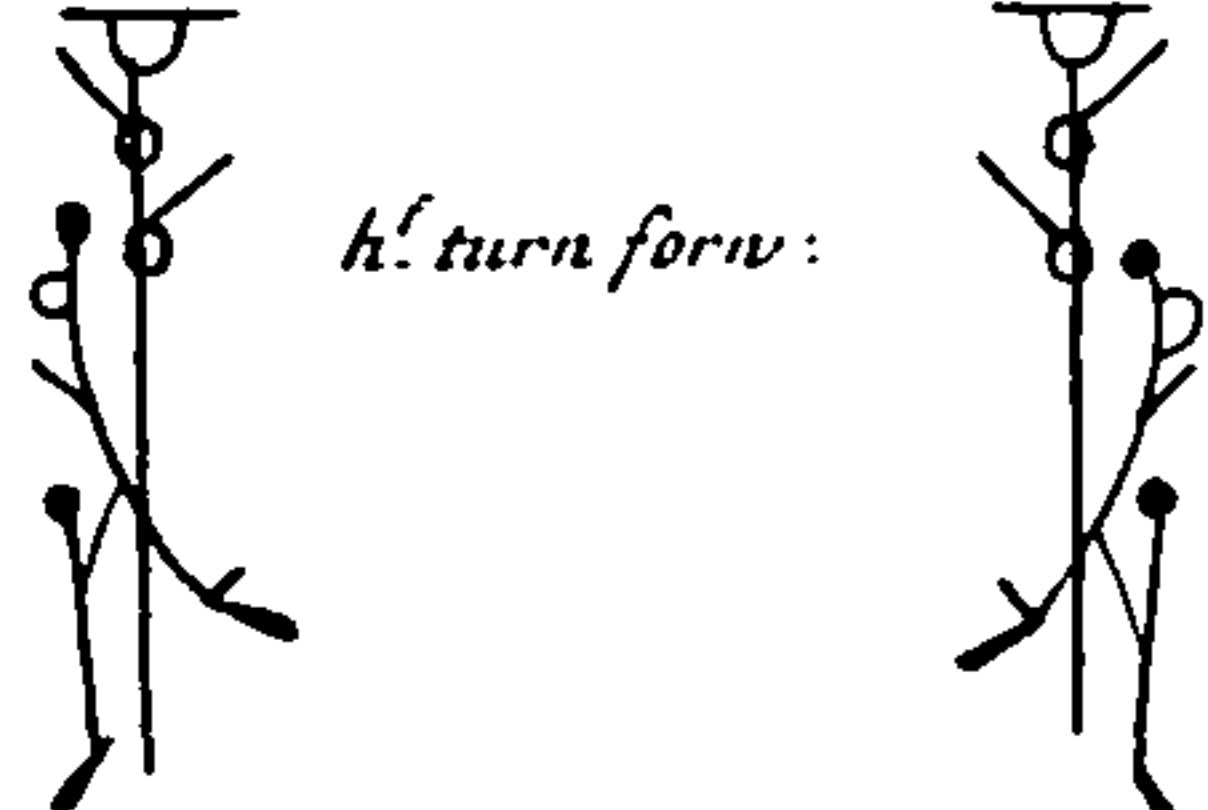
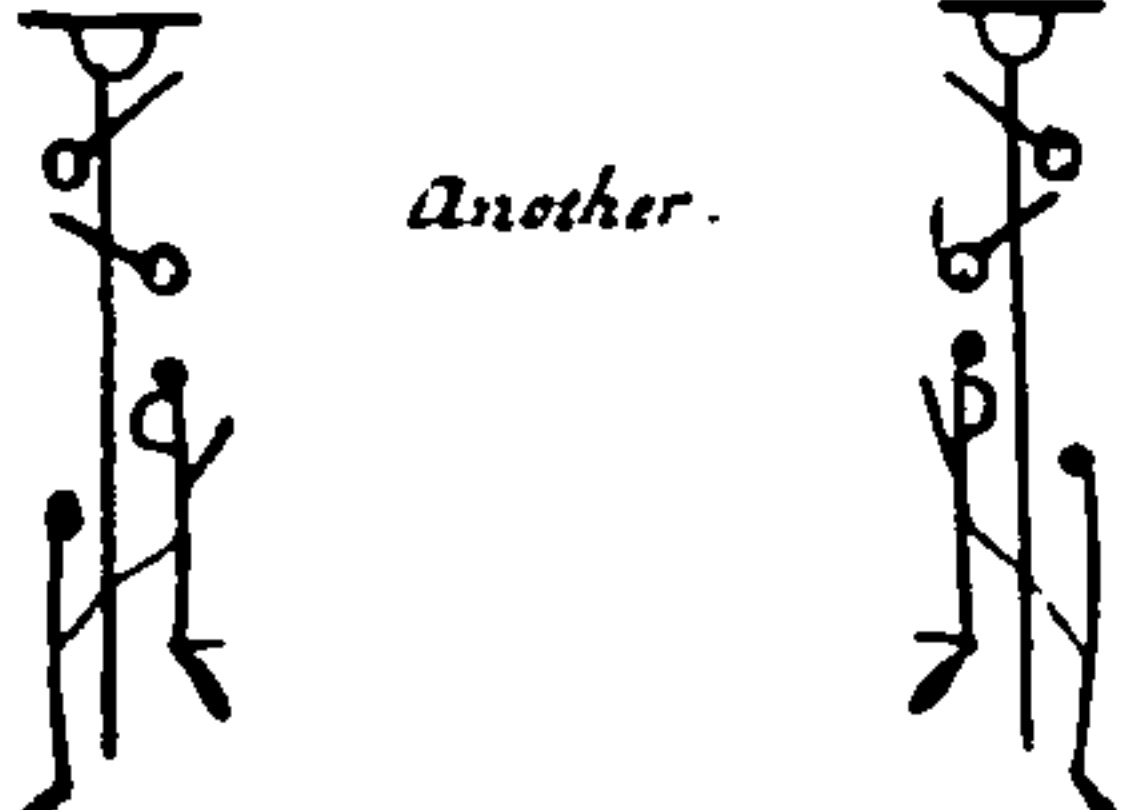
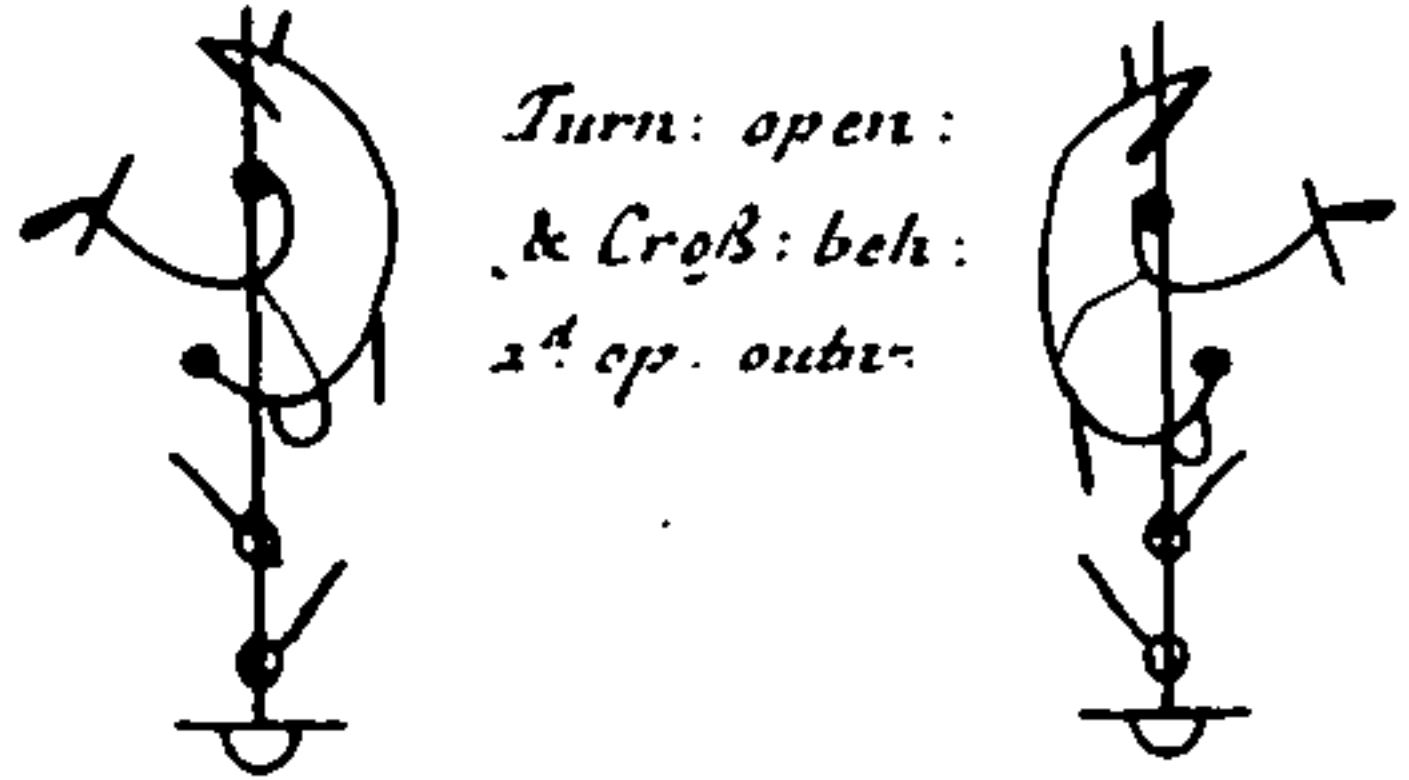
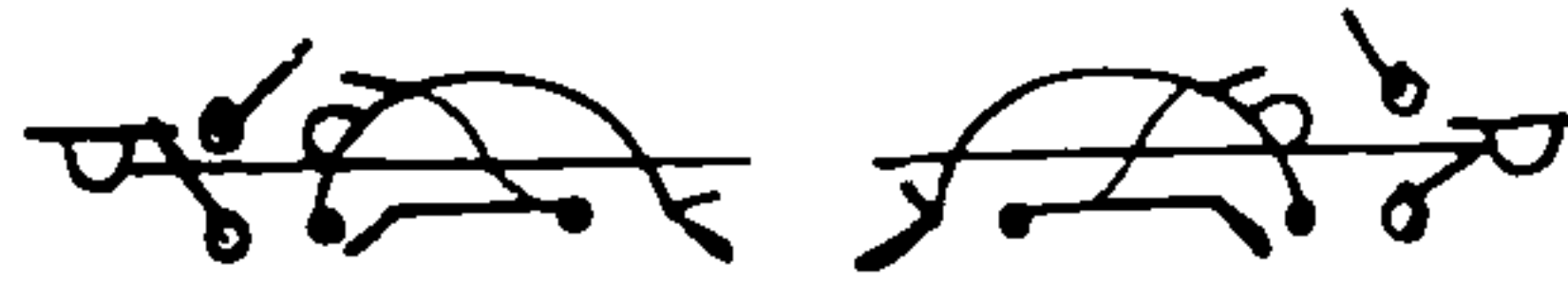
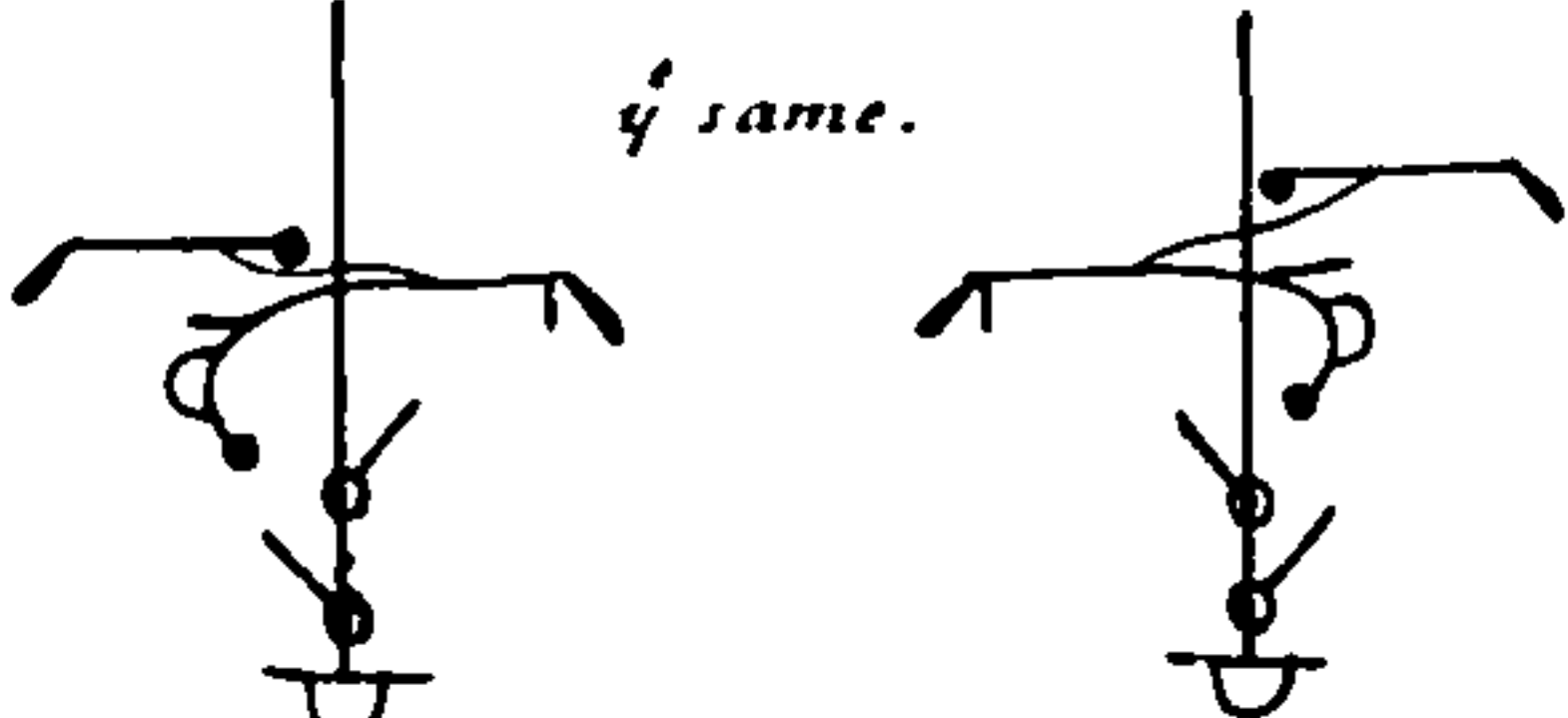
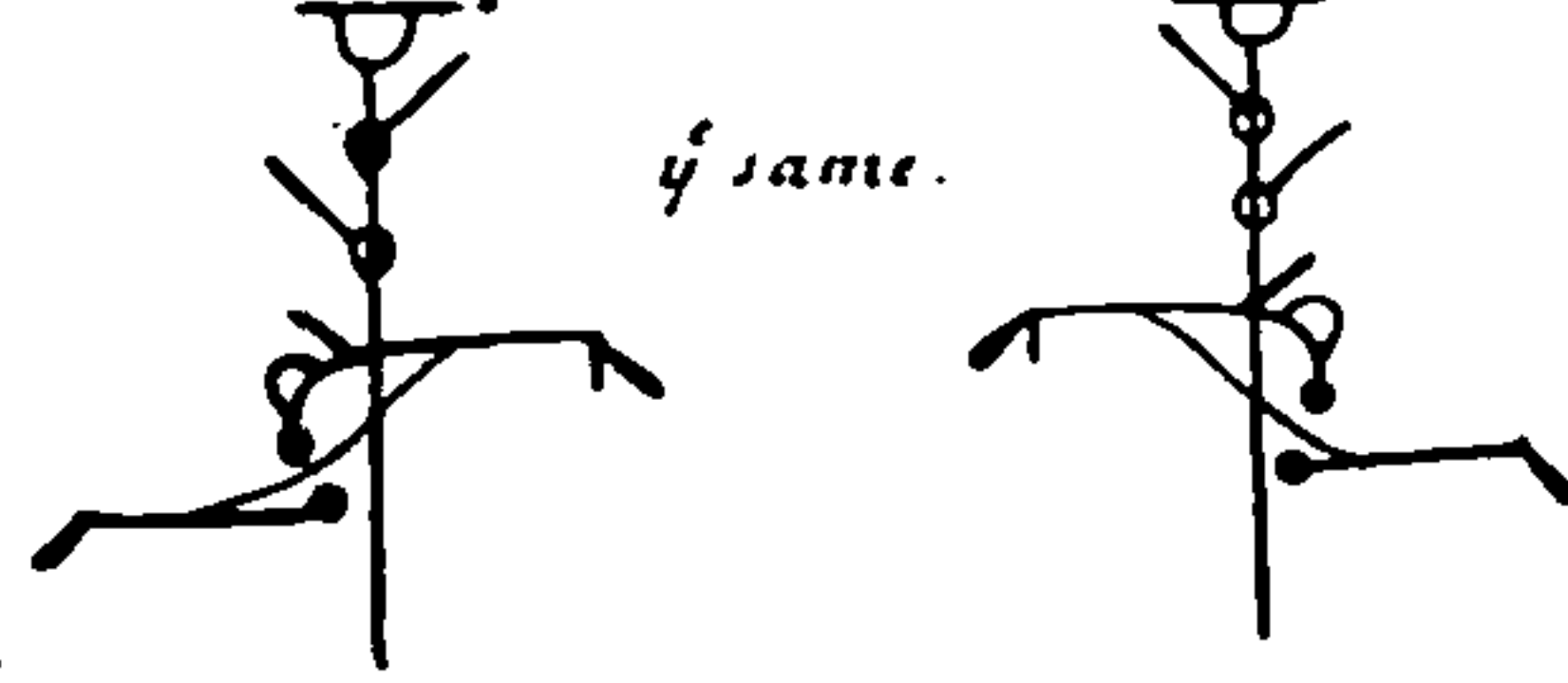
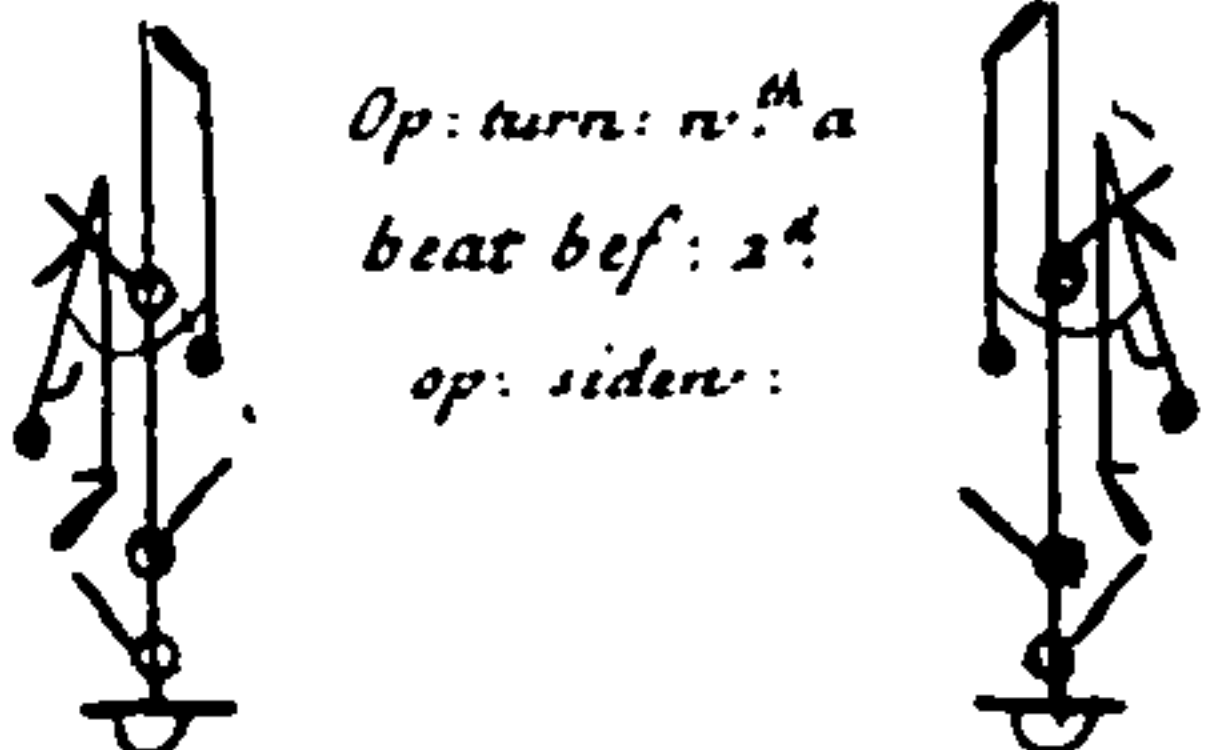
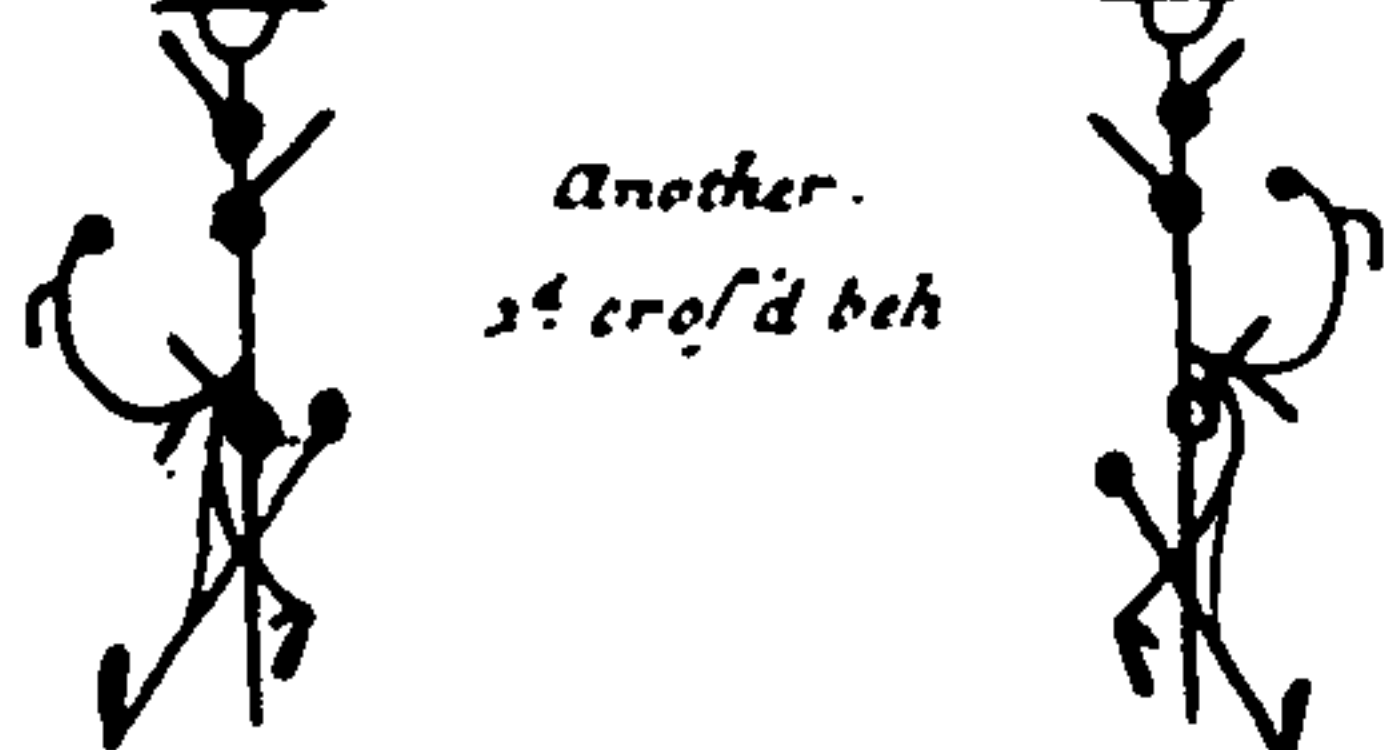
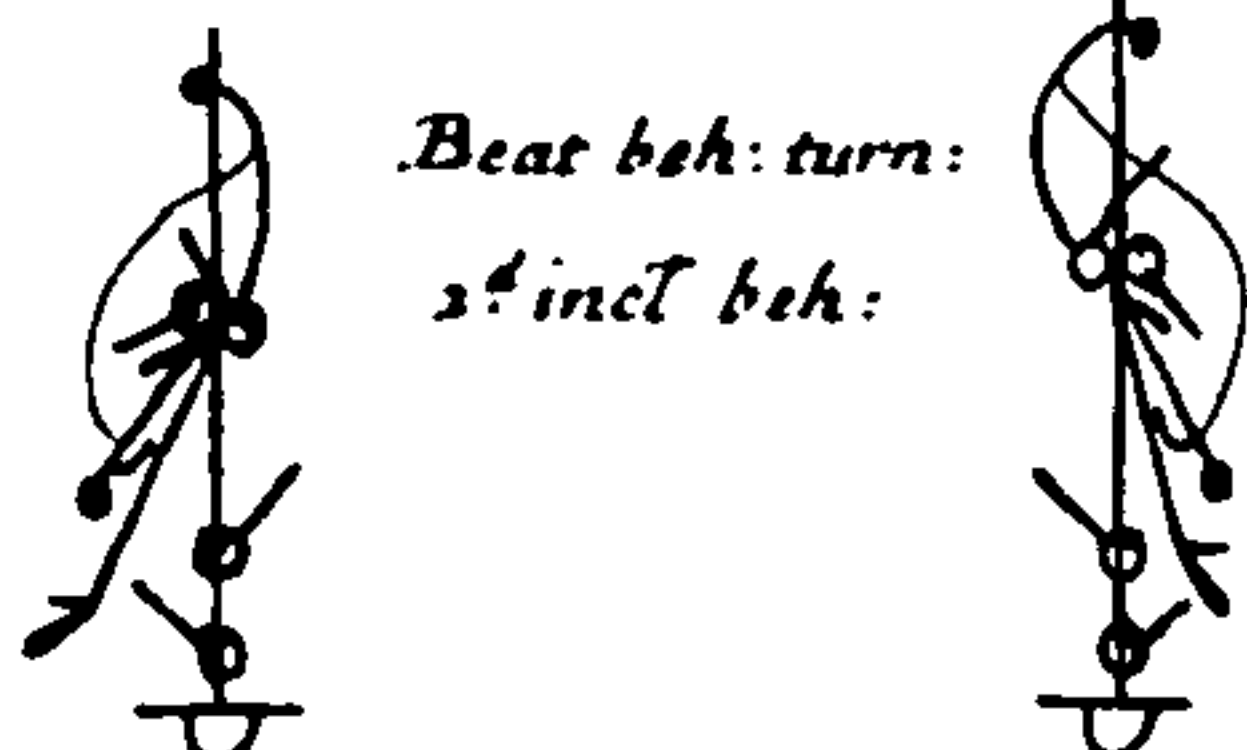
<p>Another.</p> 	<p>h^l. turn 2^d. ap: outw:</p> 
<p>h^l. turn 2^d. backw:</p> 	<p>h^l. turn forw:</p> 
<p>Another.</p> 	<p>Turn: open: & Croß: beh: 2^d. op. outw:</p> 
<p>Op. siden: turn: 2^d. op: siden:</p> 	<p>4th same.</p> 
<p>4th same.</p> 	<p>Op: turn: nth. a beat bef: 2^d. op: siden:</p> 
<p>Another. 2^d. croß'd beh</p> 	<p>Beat beh: turn: 2^d. incl beh:</p> 

TABLE of Couplees.










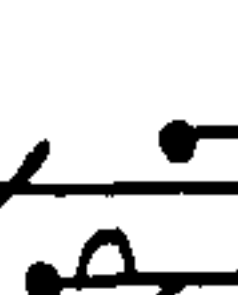














 <p><i>if same.</i></p> 	 <p><i>Beat 6th: turn: 2^d op: siden:</i></p> 
 <p><i>Both op: siden: turning.</i></p> 	<p><i>if same.</i></p>  
<p><i>Cros: bef: turn: 2^d op: siden:</i></p>  	<p><i>Form: turning</i></p>  
<p><i>Cros: bef: turn: 2^d op: siden:</i></p>  	<p><i>if same.</i></p>  
<p><i>3 q^u. turn 2^d op: outv:</i></p>  	<p><i>Another. whole turn.</i></p>  
<p><i>Turn: siden: 2^d turn: going beh: kopening siden:</i></p>  	<p><i>Whole turn 2^d op: siden:</i></p>  

TABLE of Bouree steps or Fleurets

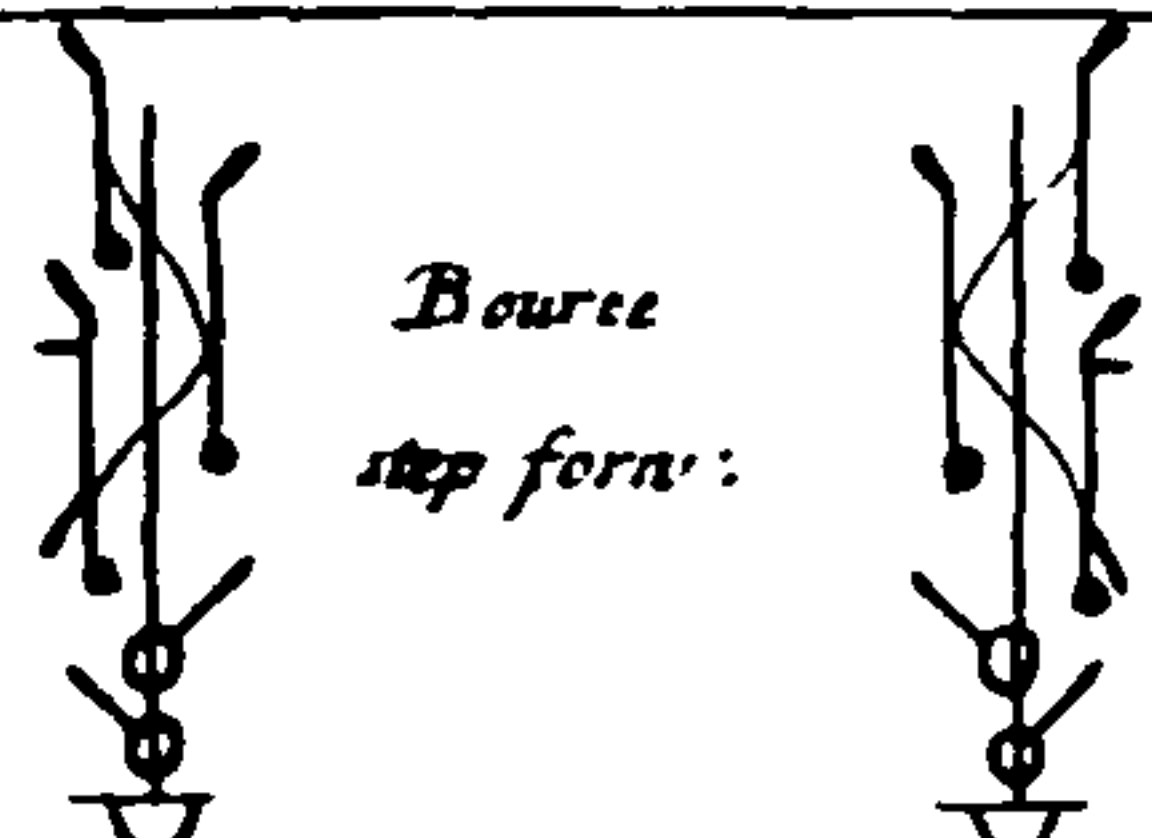
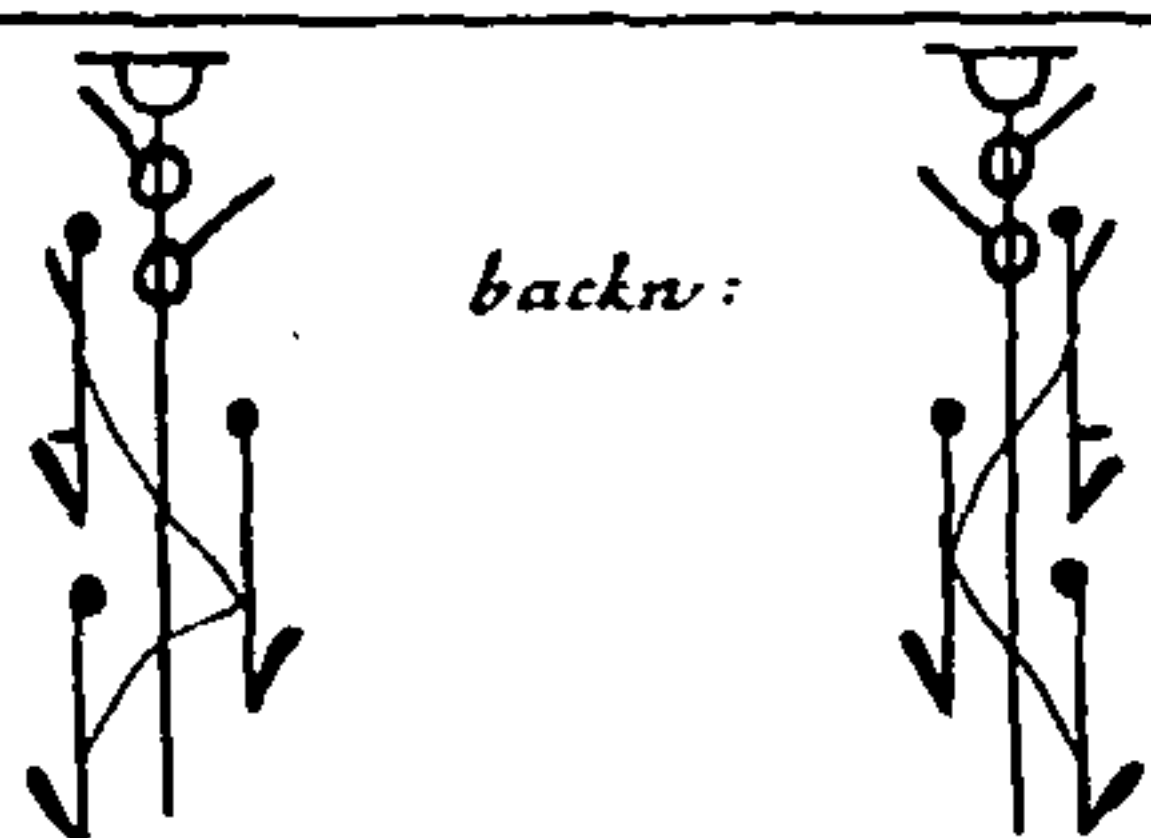
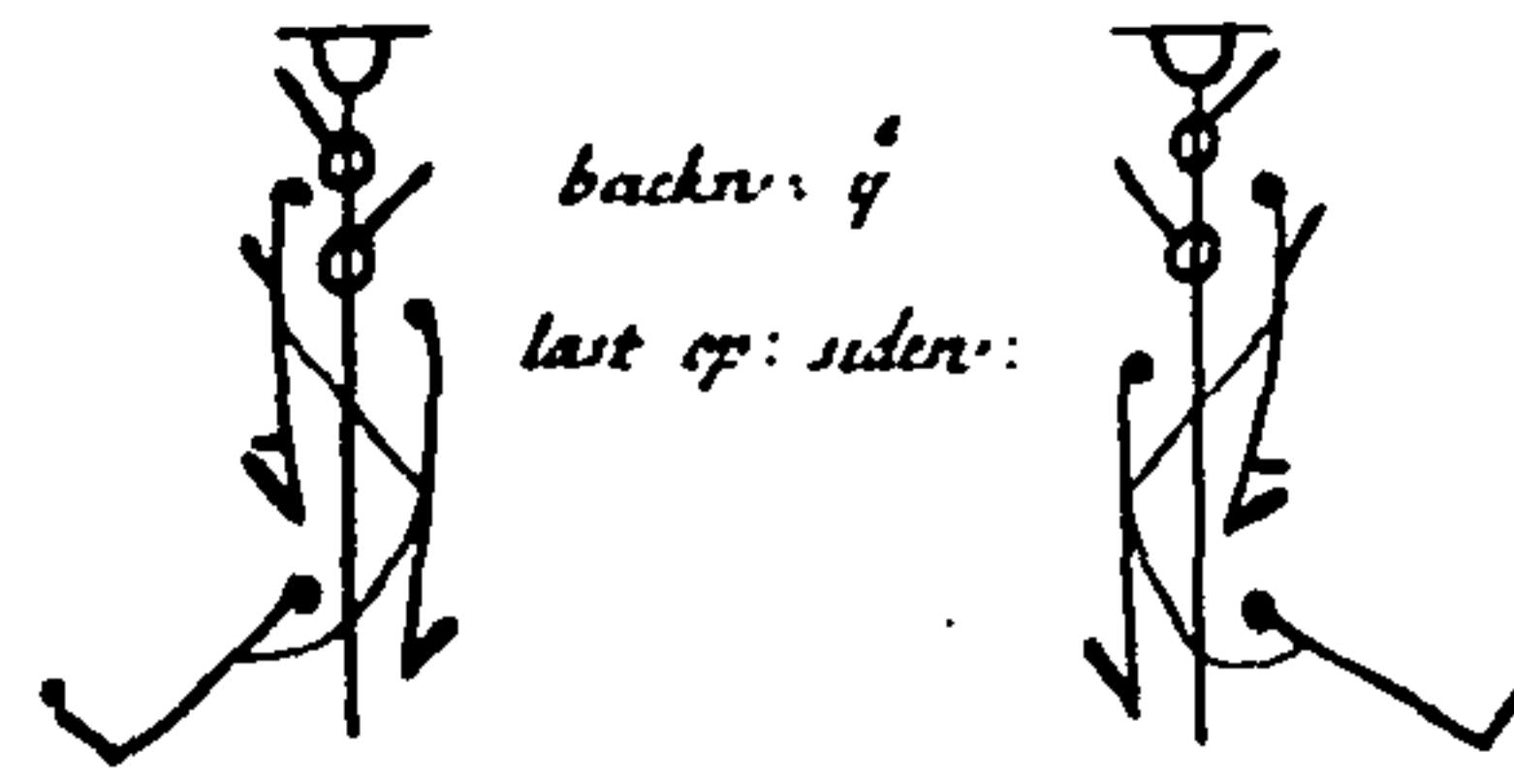
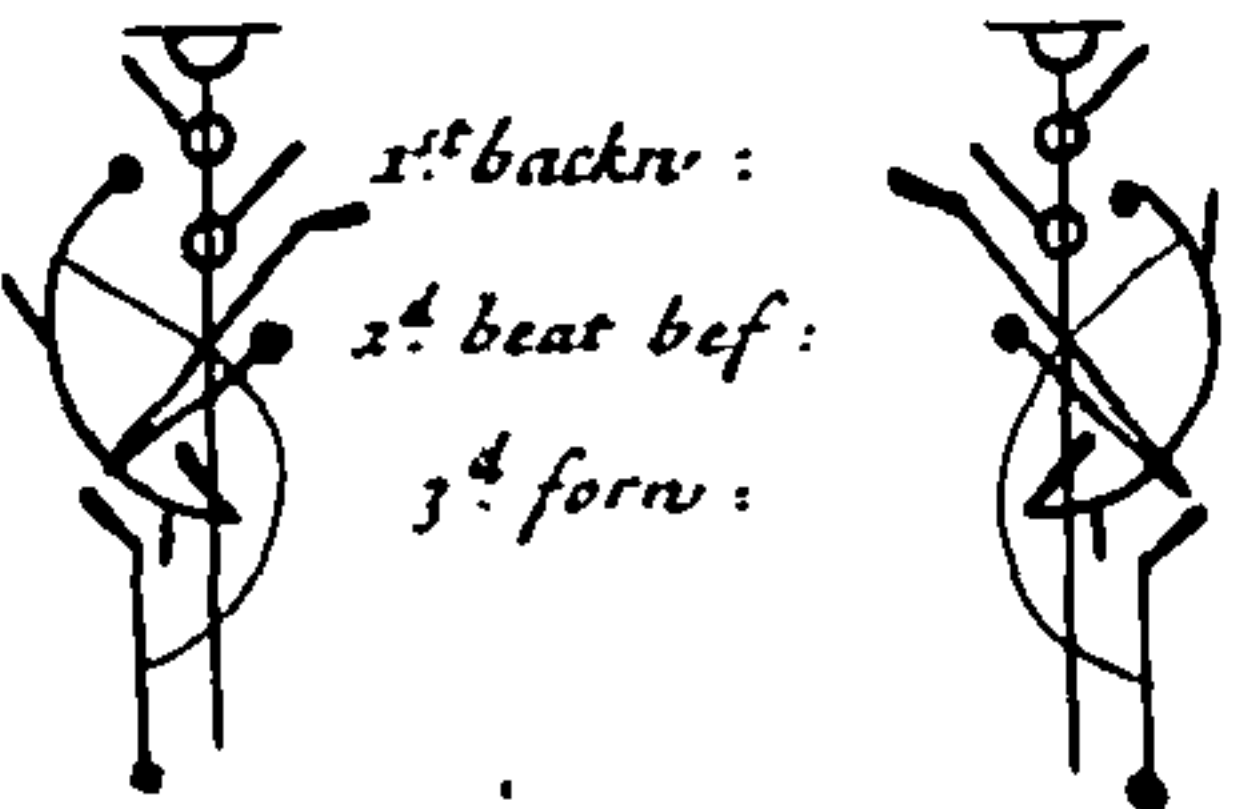
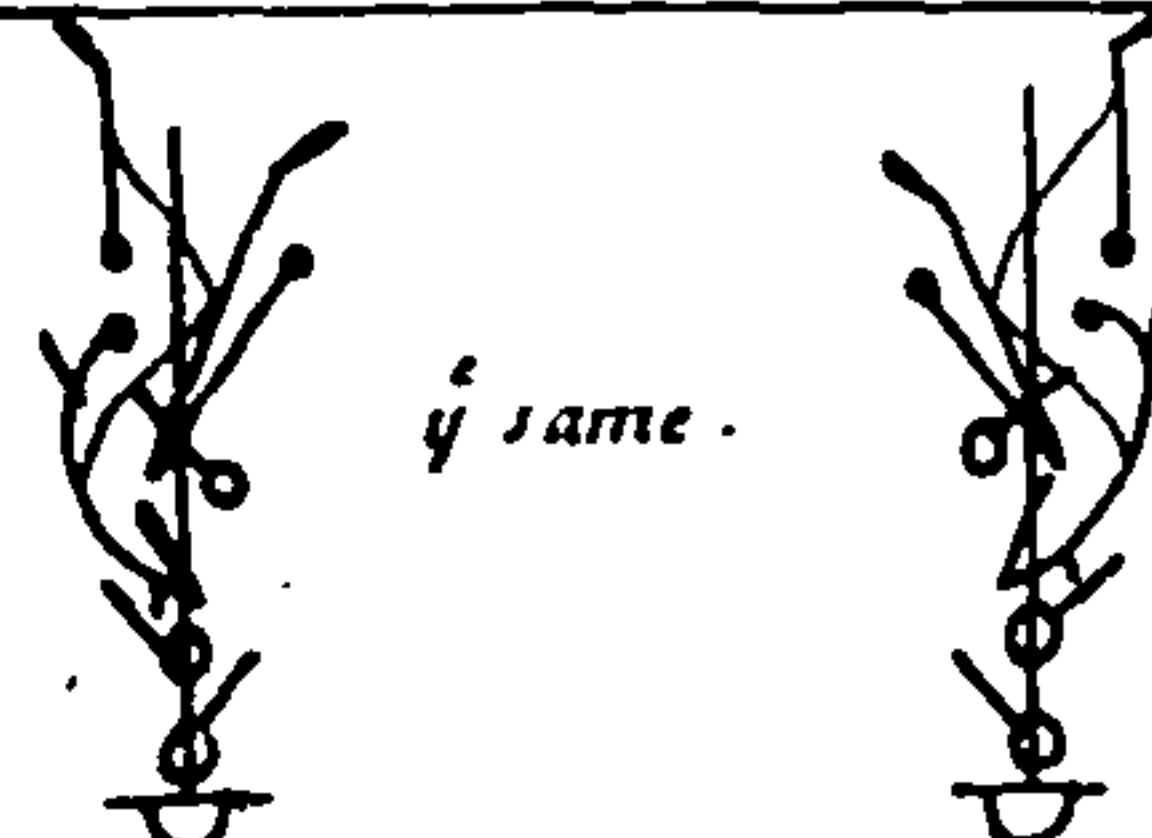
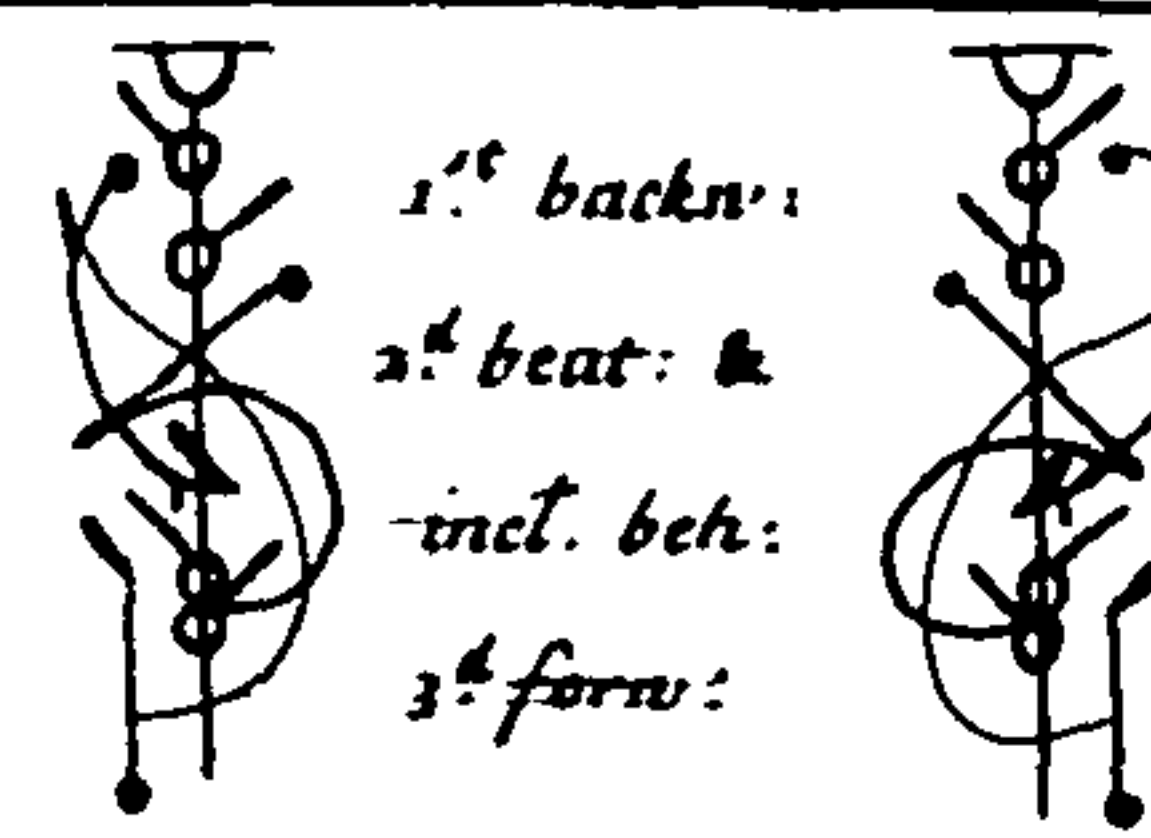
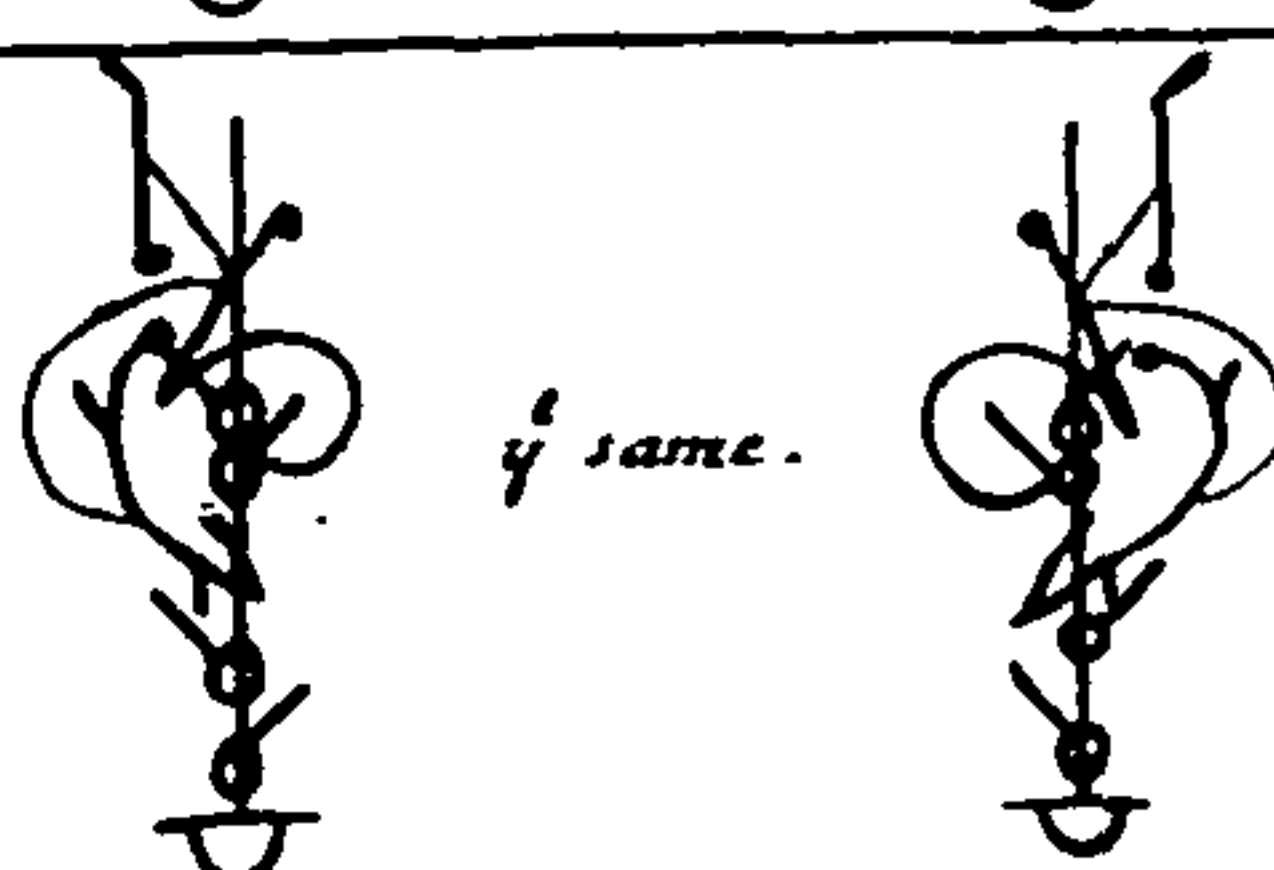
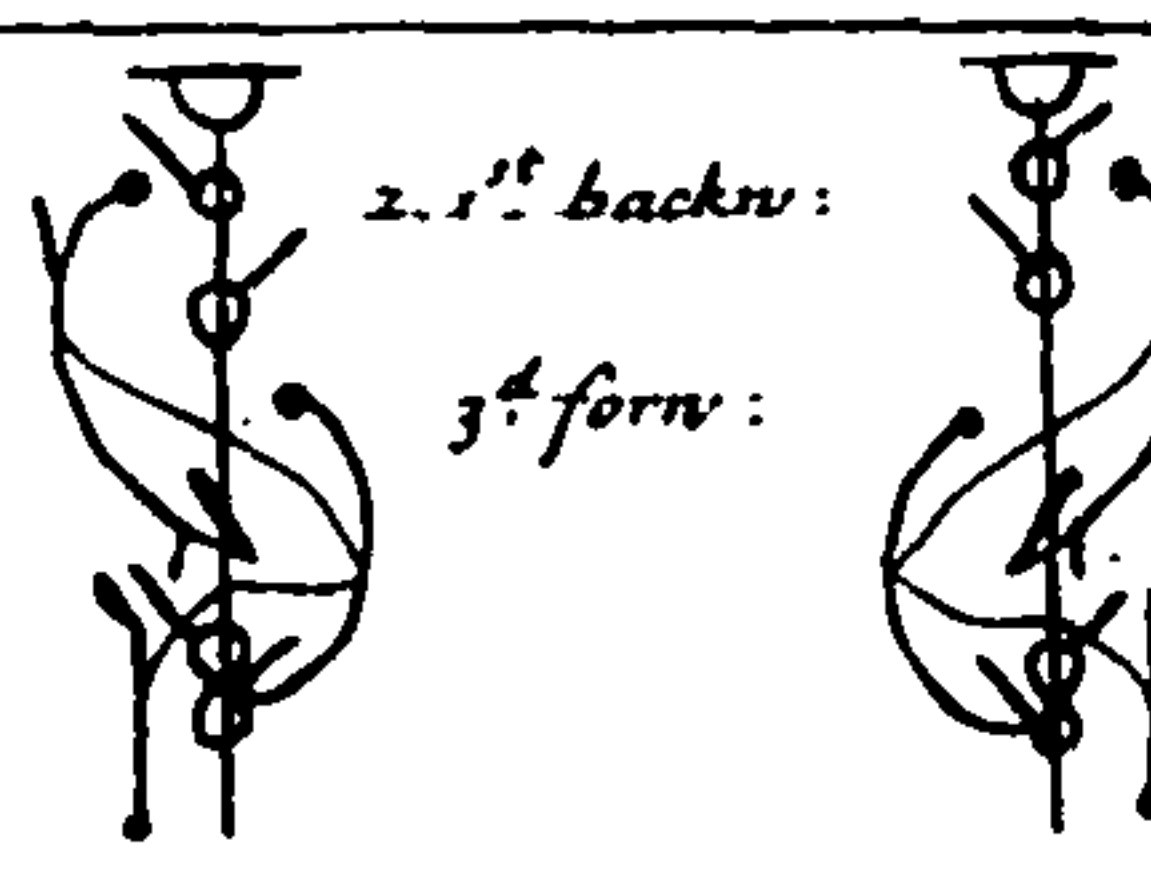
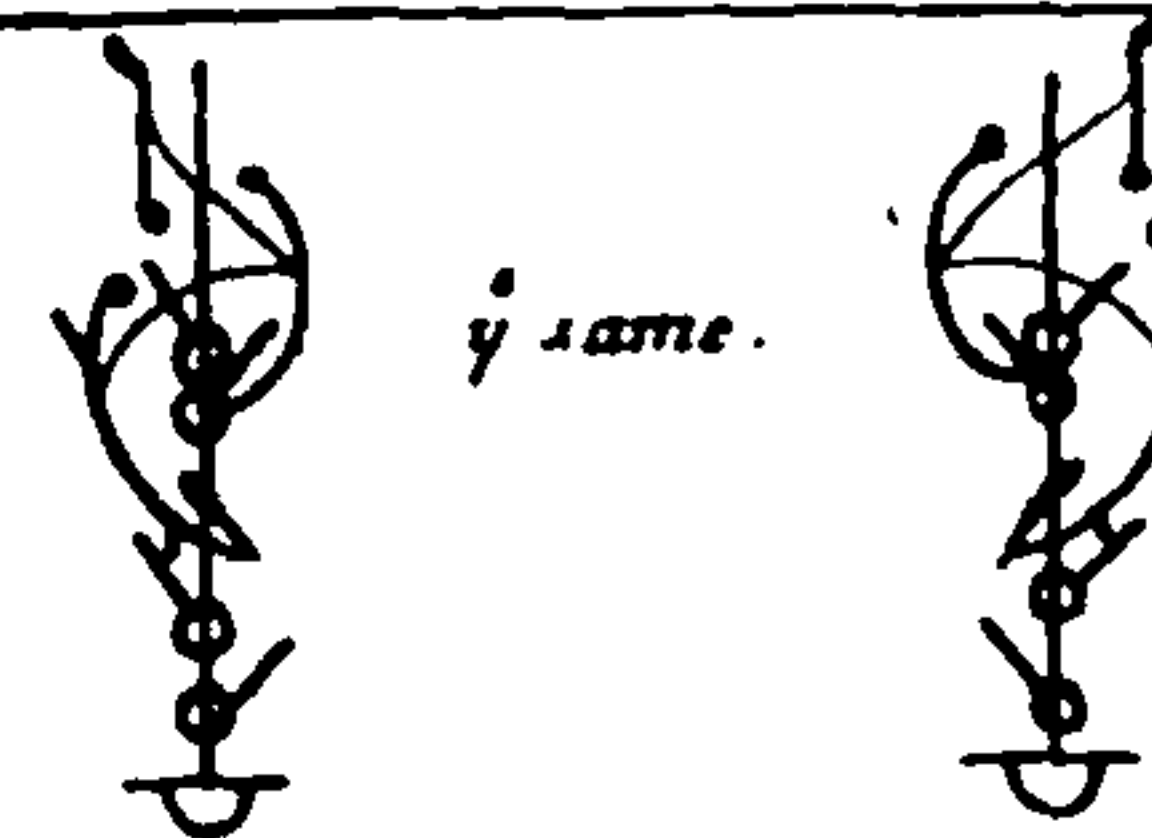
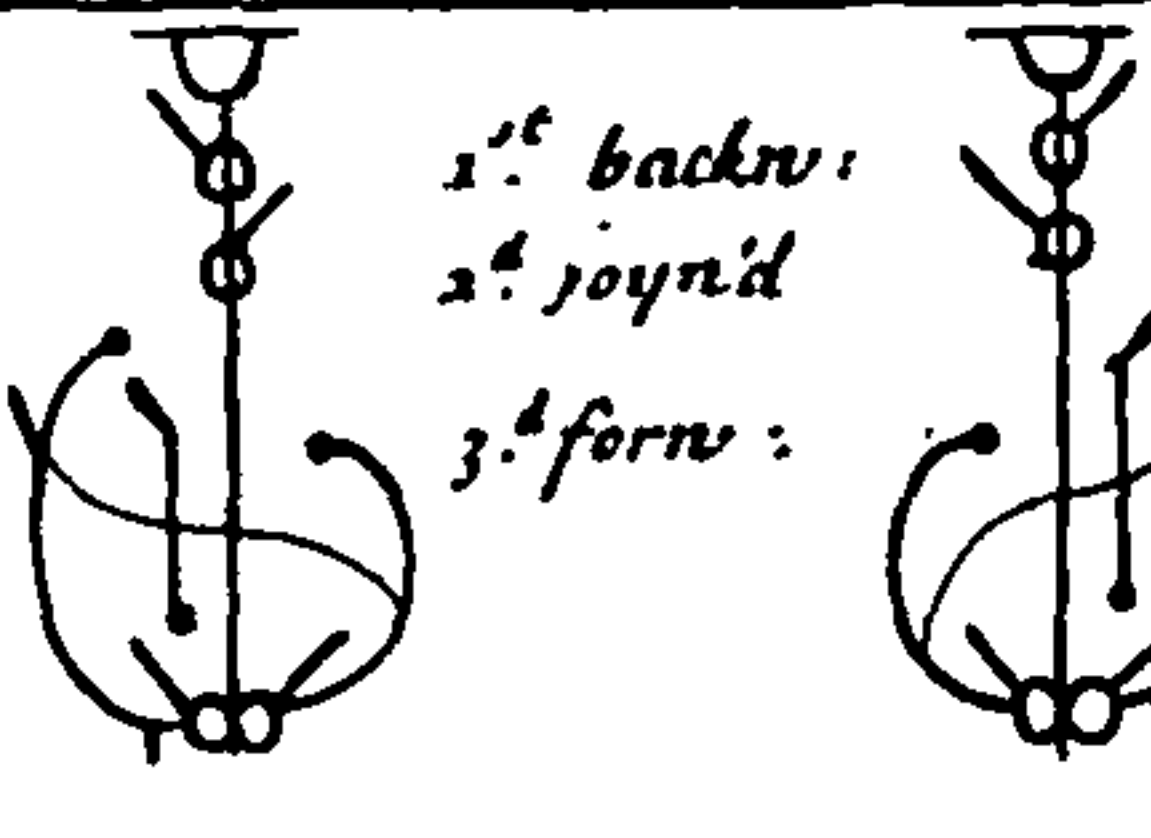
 <p><i>Bouree step form:</i></p>	 <p><i>backn:</i></p>
 <p><i>backn: y last of: siden:</i></p>	 <p><i>1st backn: 2^d beat bef: 3^d form:</i></p>
 <p><i>y same.</i></p>	 <p><i>1st backn: 2^d beat: & incl. beh: 3^d form:</i></p>
 <p><i>y same.</i></p>	 <p><i>2. 1st backn: 3^d form:</i></p>
 <p><i>y same.</i></p>	 <p><i>1st backn: 2^d joynd 3^d form:</i></p>

TABLE of Bouree's.



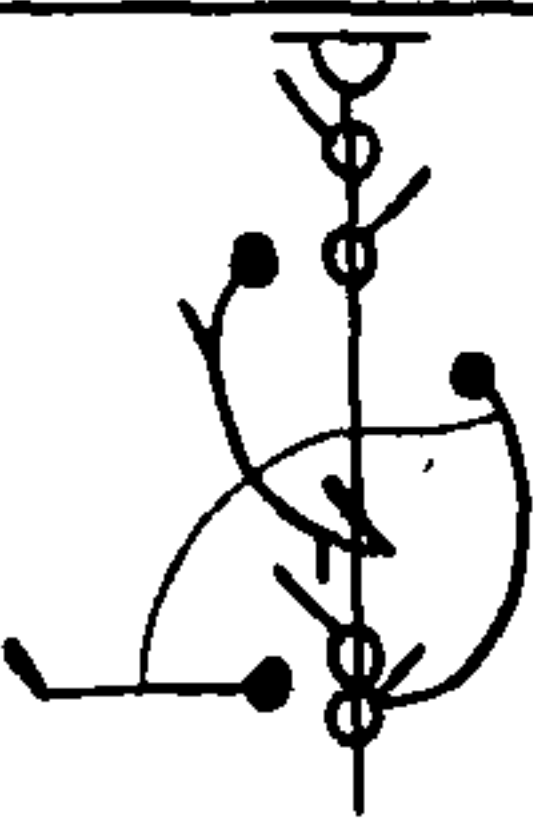
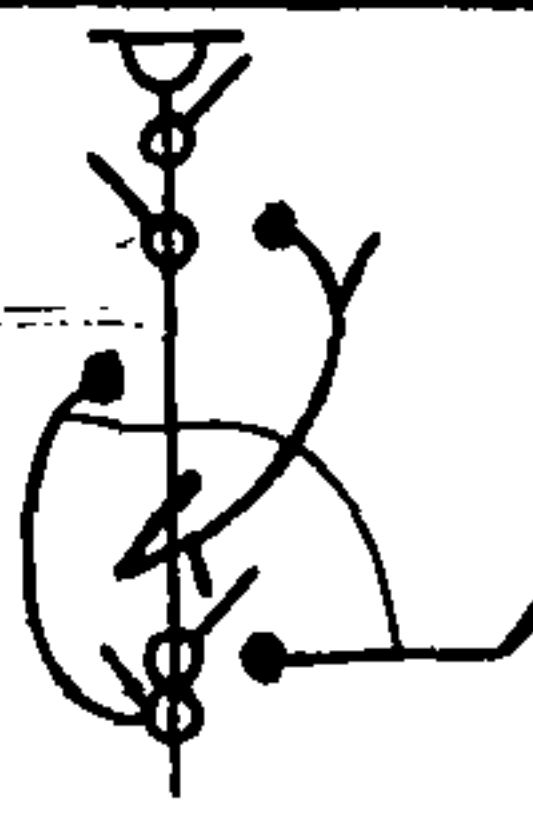


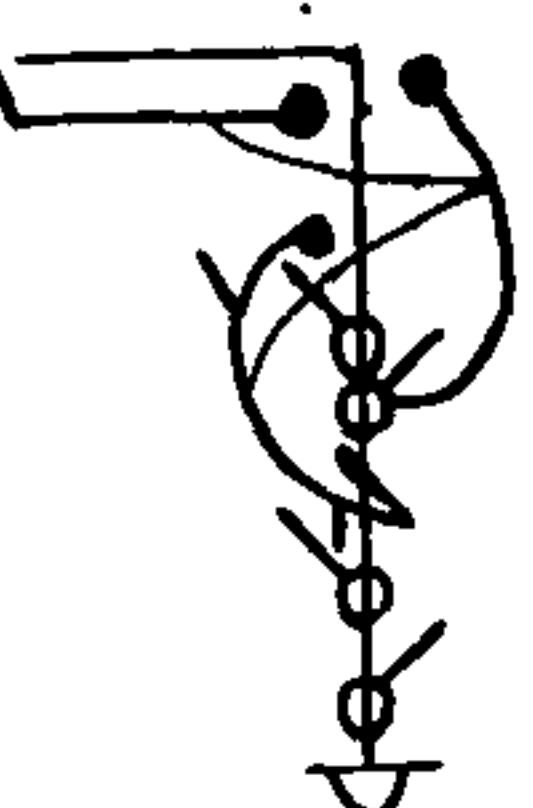
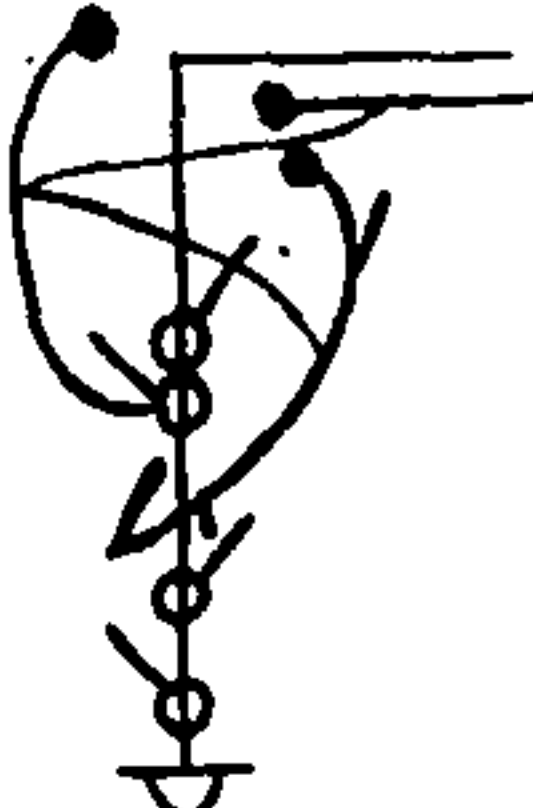
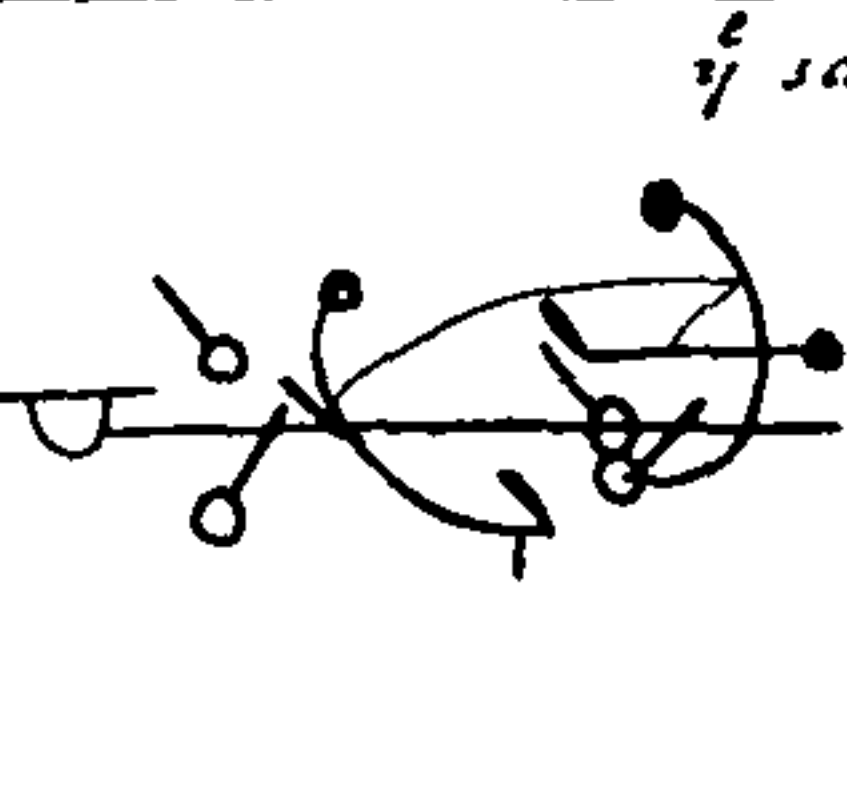
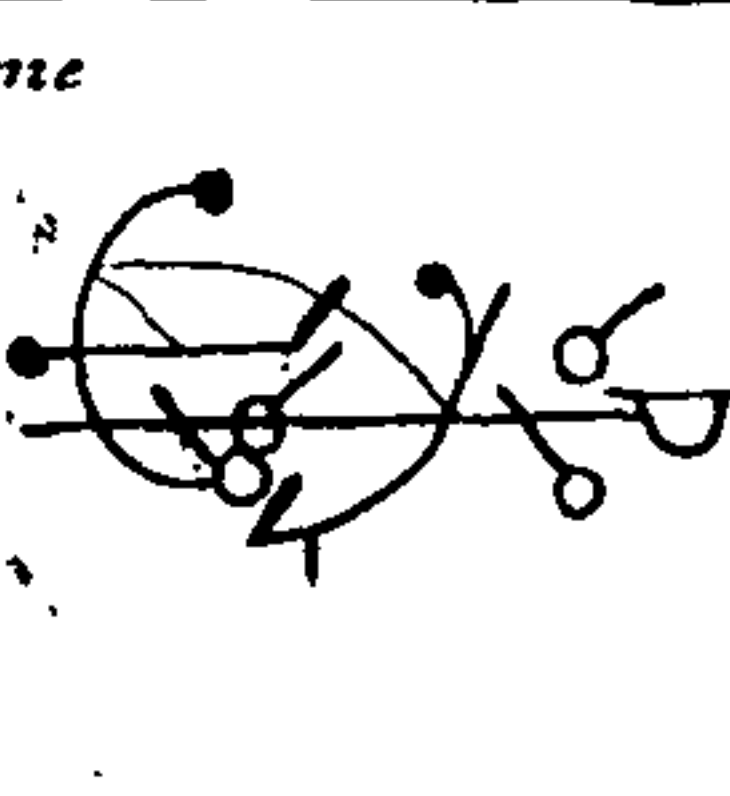
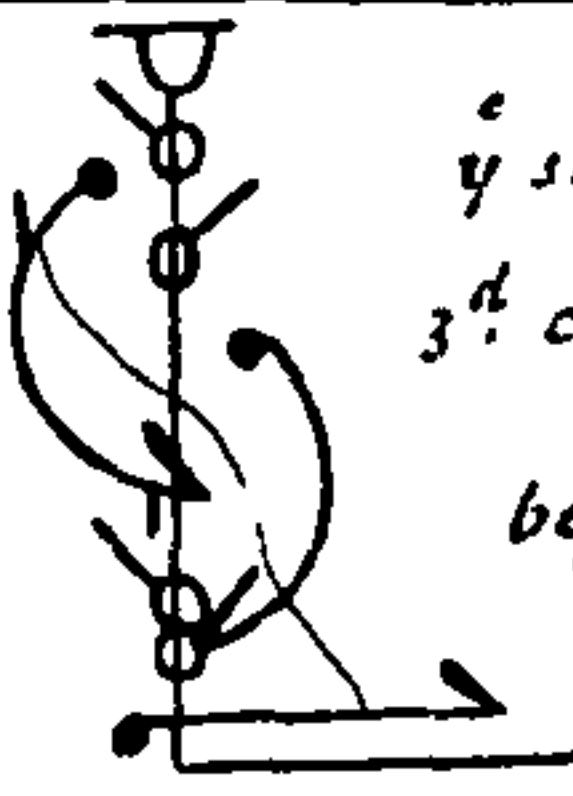
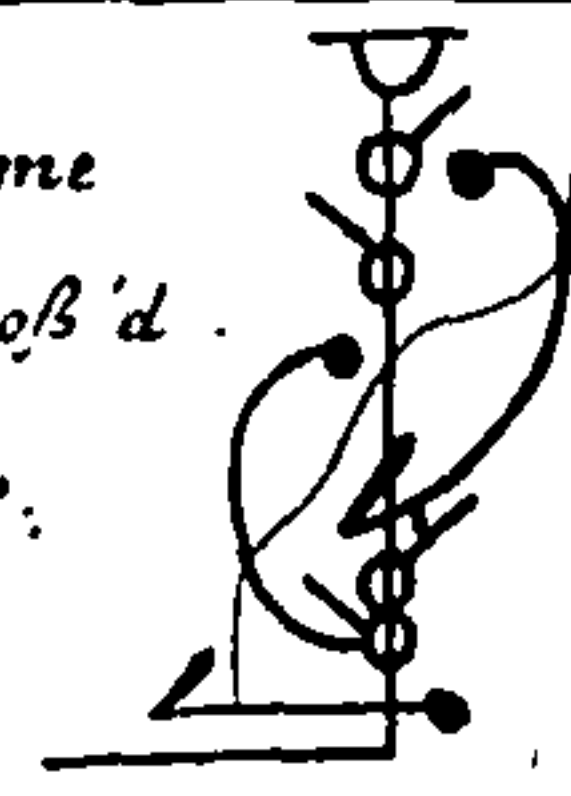
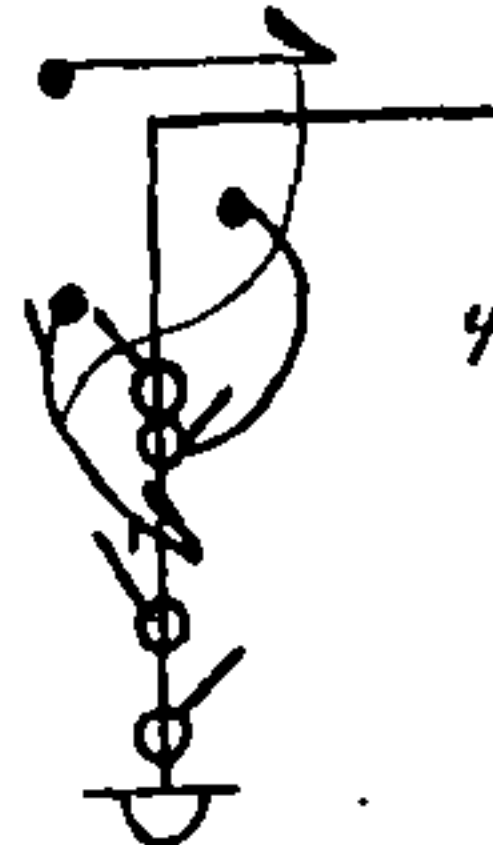
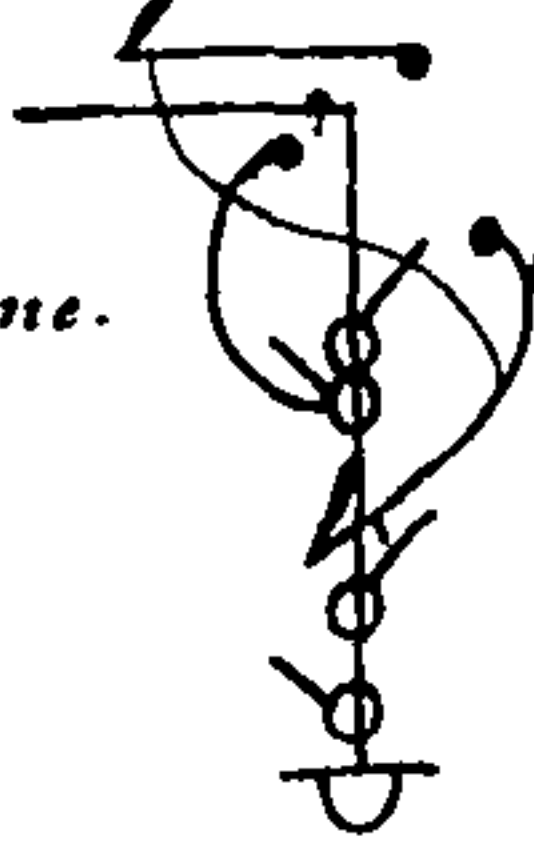
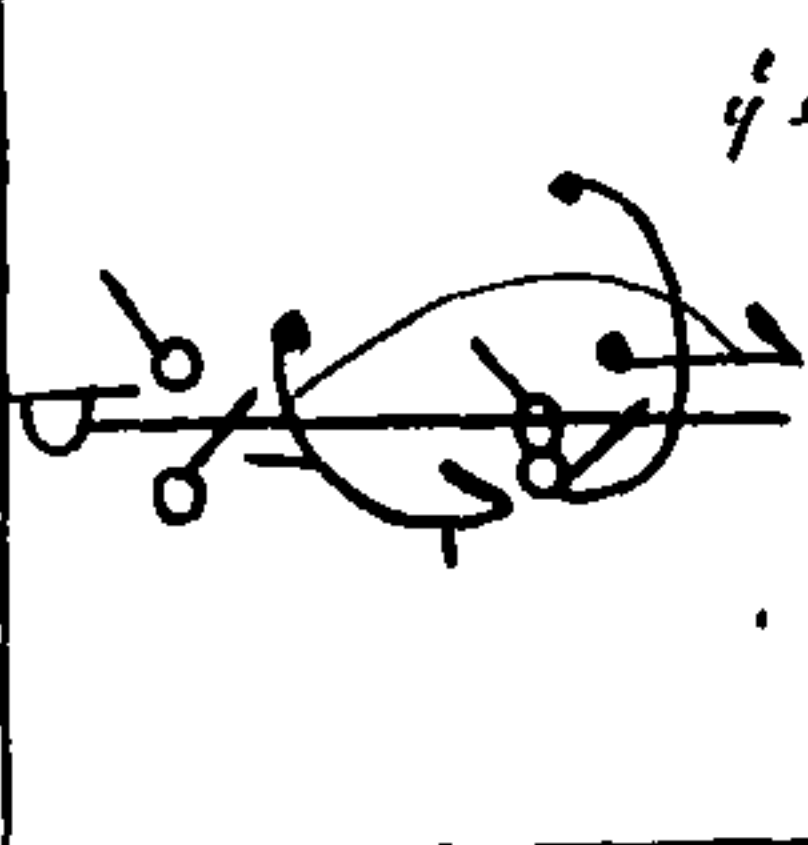
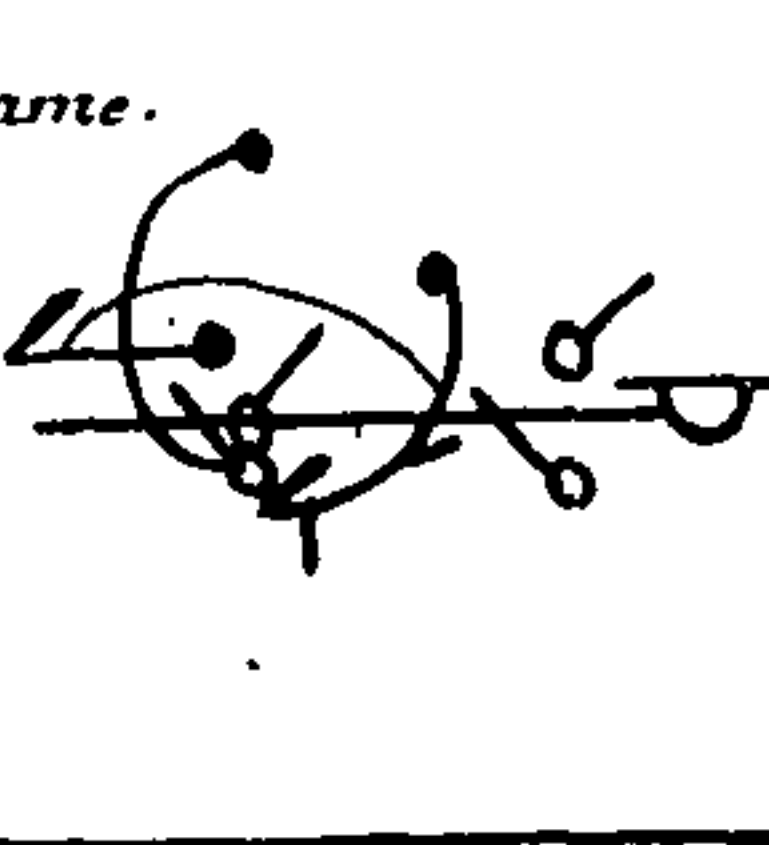




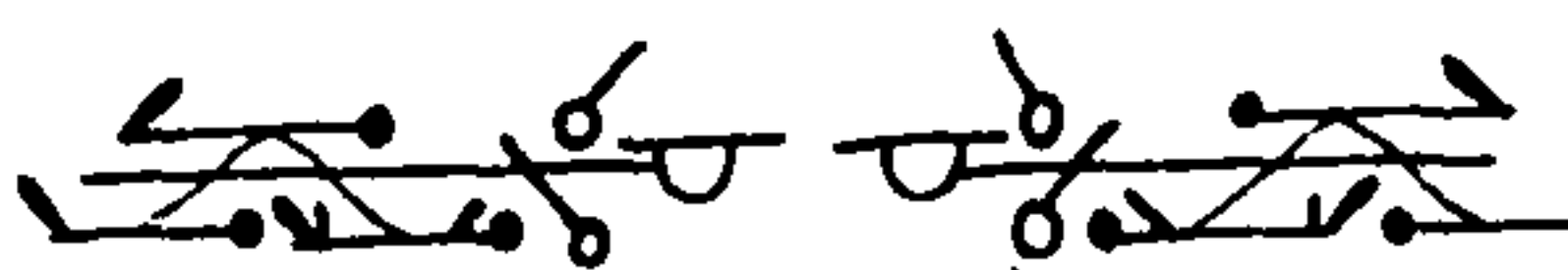
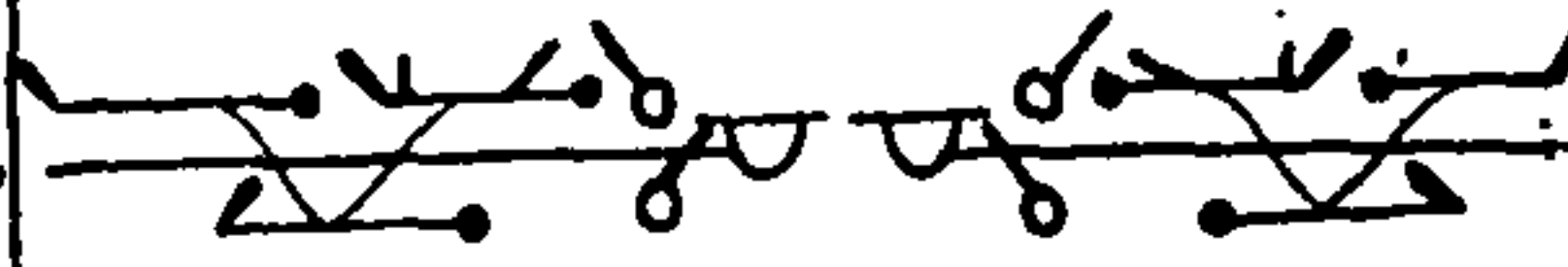
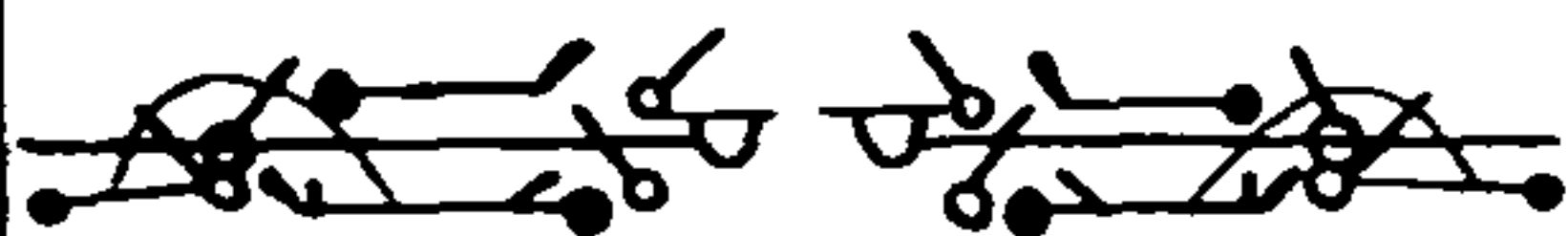
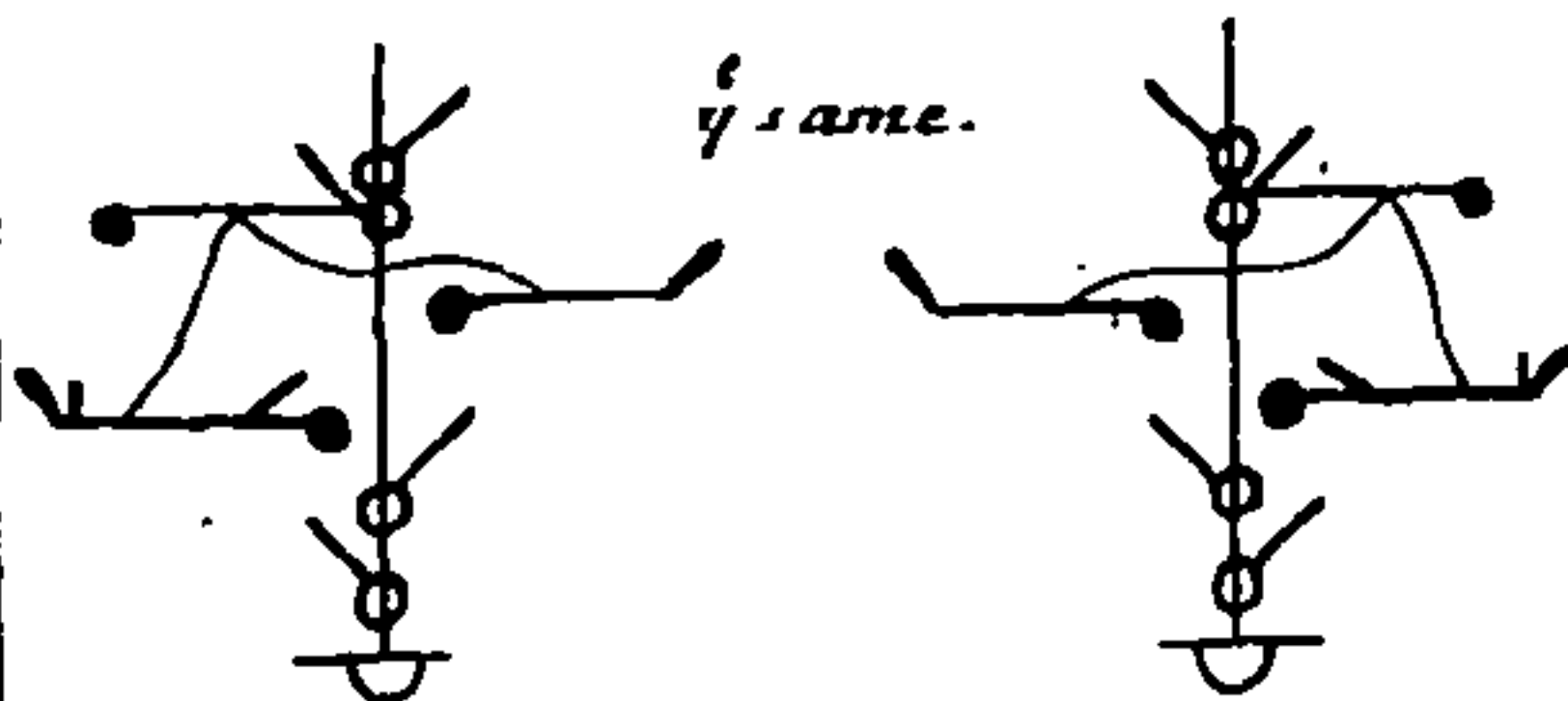
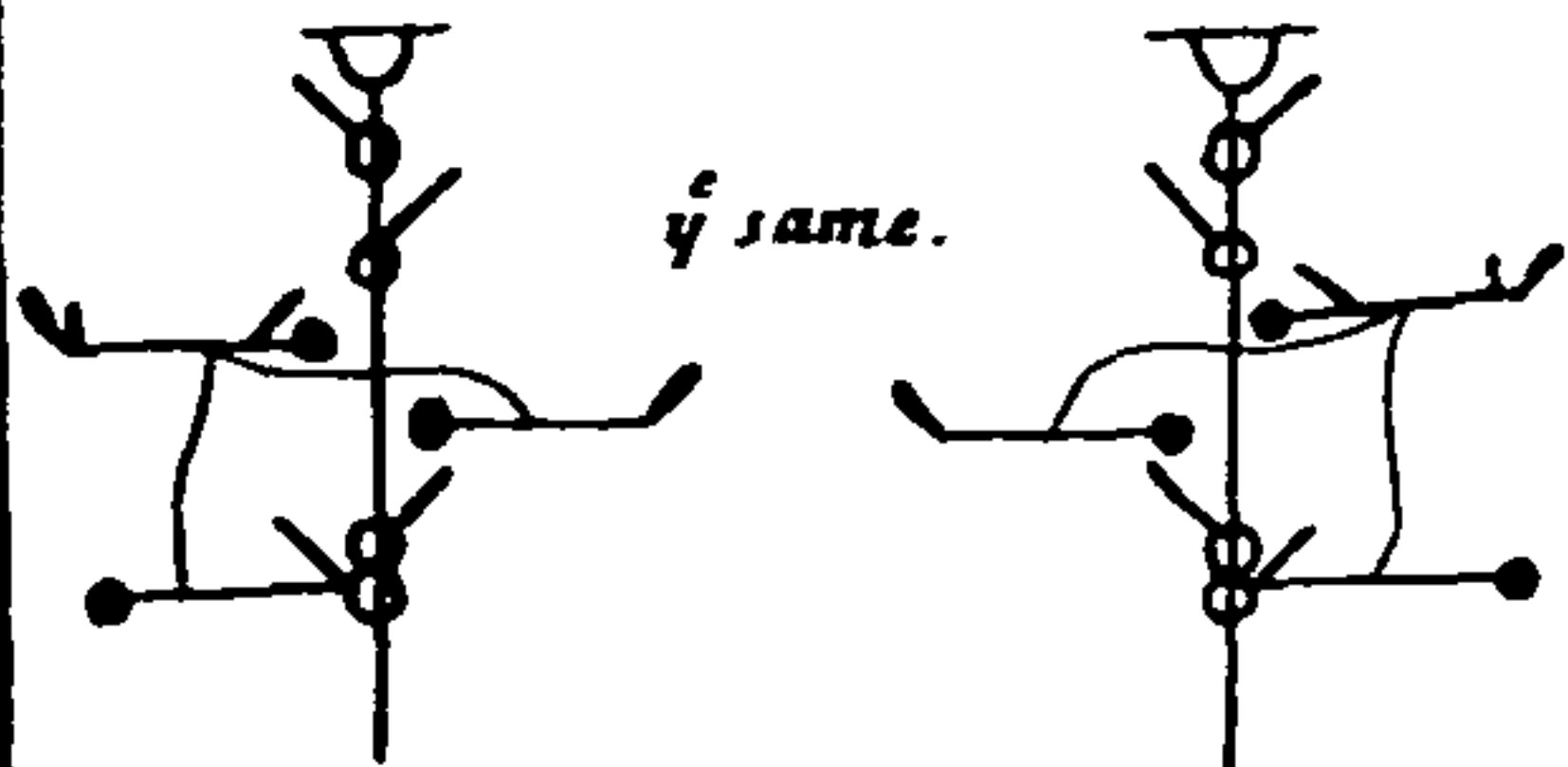
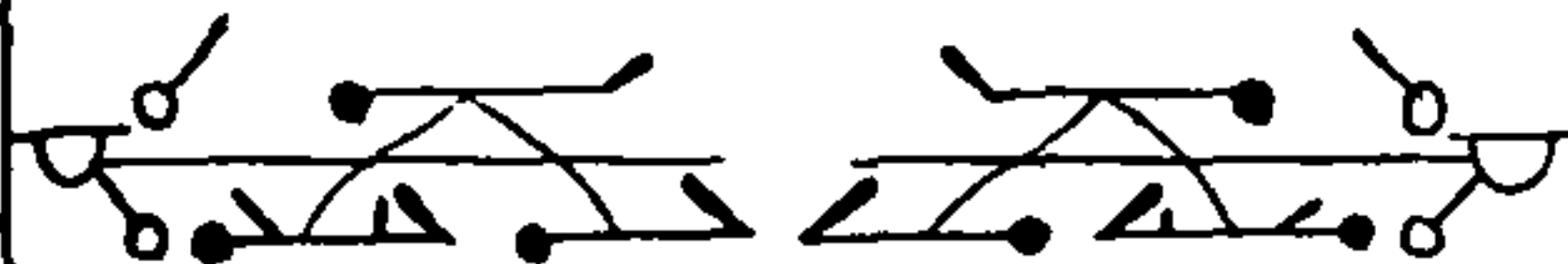
 <p><i>1st same.</i></p> 	<p><i>Another</i></p>  <p><i>1st last op- sidew:</i></p> 
 <p><i>1st same.</i></p> 	<p><i>1st same.</i></p>  
<p><i>1st same</i></p>  	<p><i>1st same 3rd cross'd bef:</i></p>  
 <p><i>1st same.</i></p> 	<p><i>1st same.</i></p>  
 <p><i>1st circular bef: fal: beh: 2nd incl: beh: 3rd form:</i></p> 	<p><i>1st circular sidew: 1st 2nd & 3: same as before.</i></p>  
<p><i>Sideways</i></p> 	<p><i>Another.</i></p> 

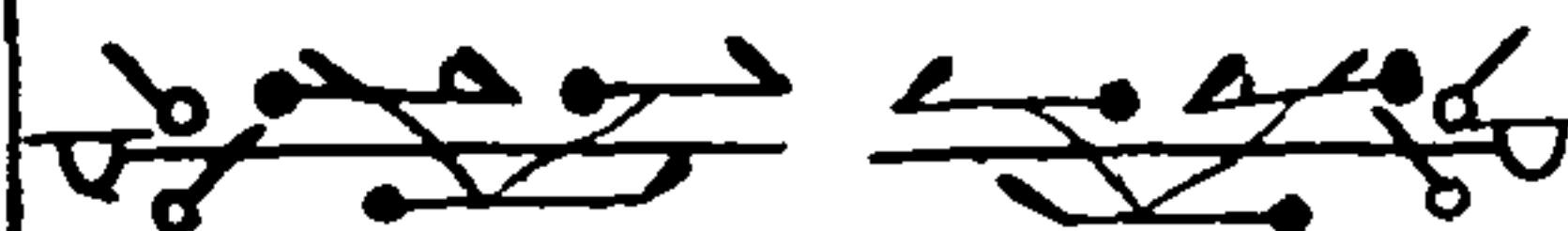
TABLE of Bouree's.

1st & 2^d op: 3^d incl. beh:4th same.4th same.

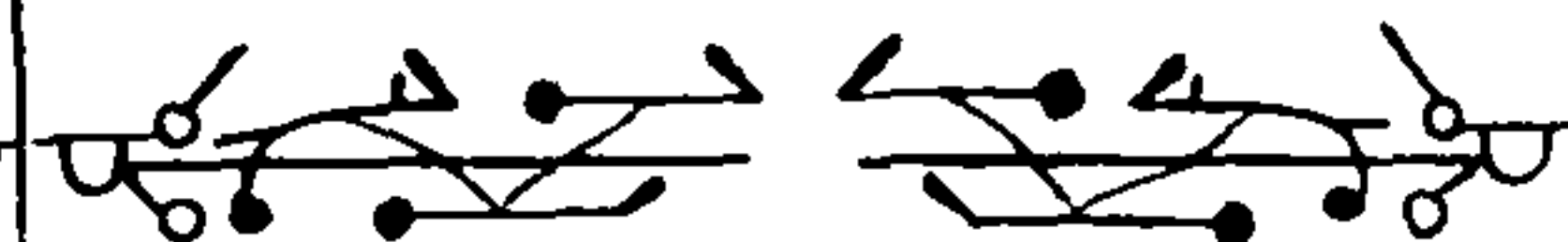
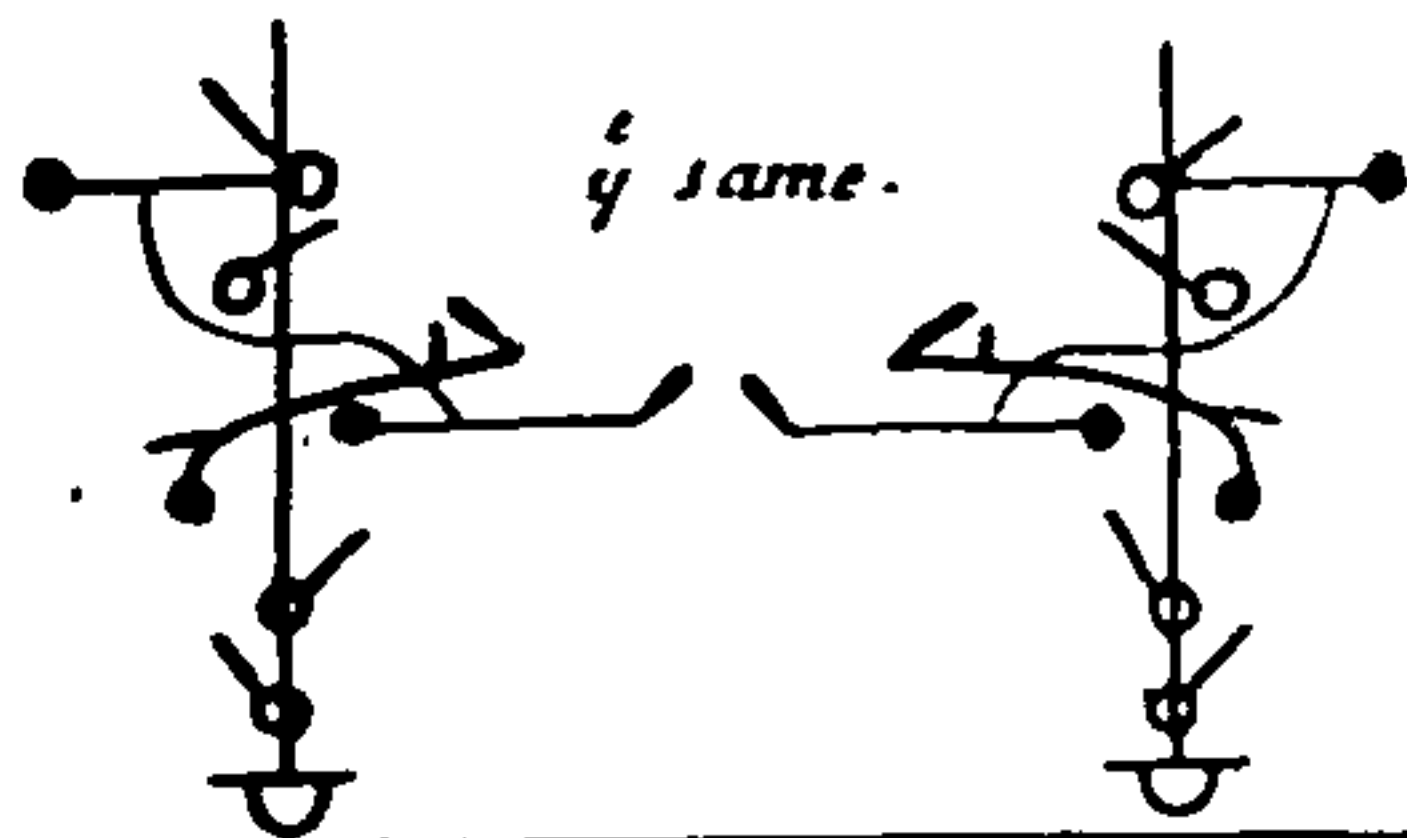
beh: going sidenv:



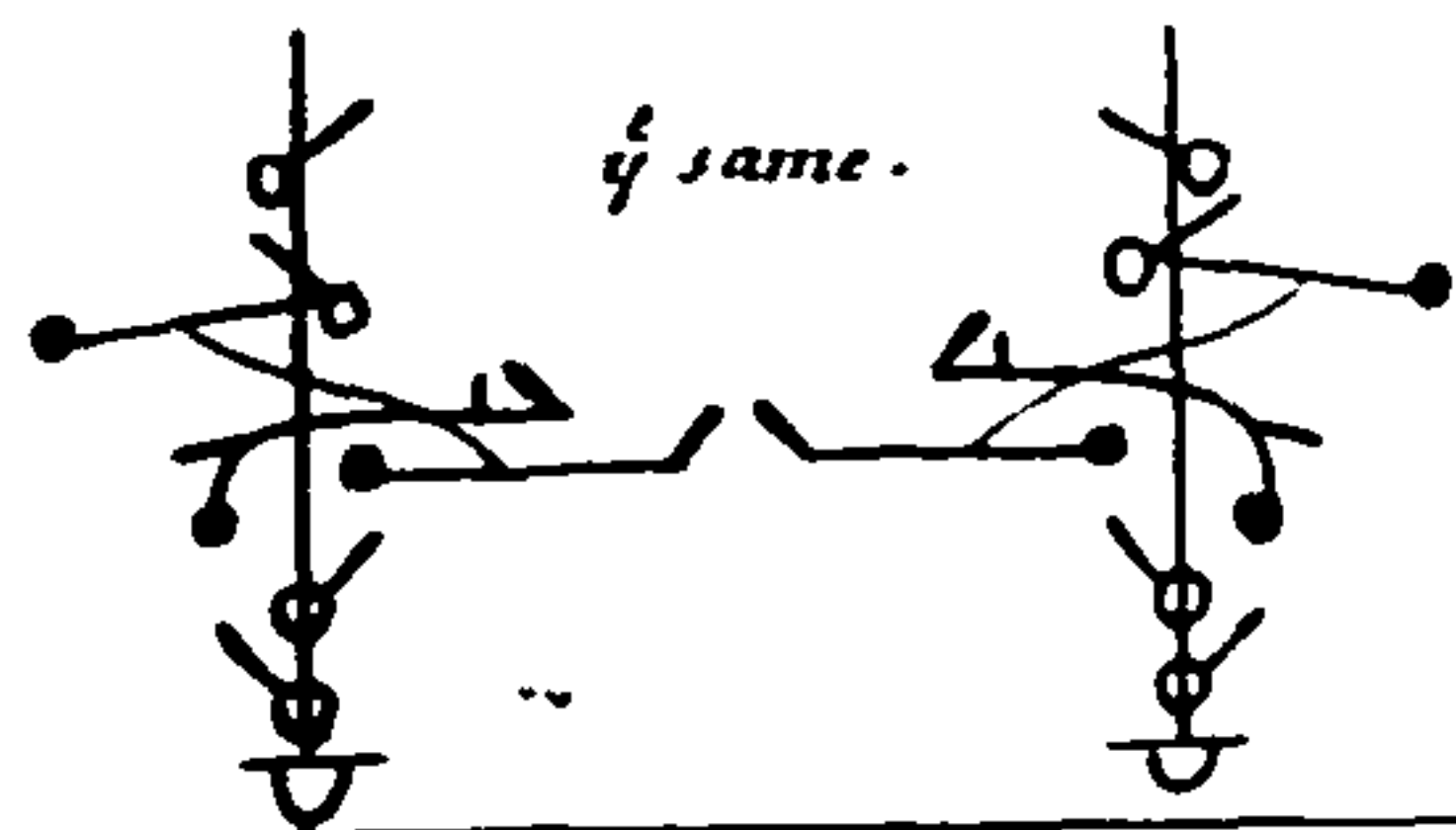
bef: going sidenv:



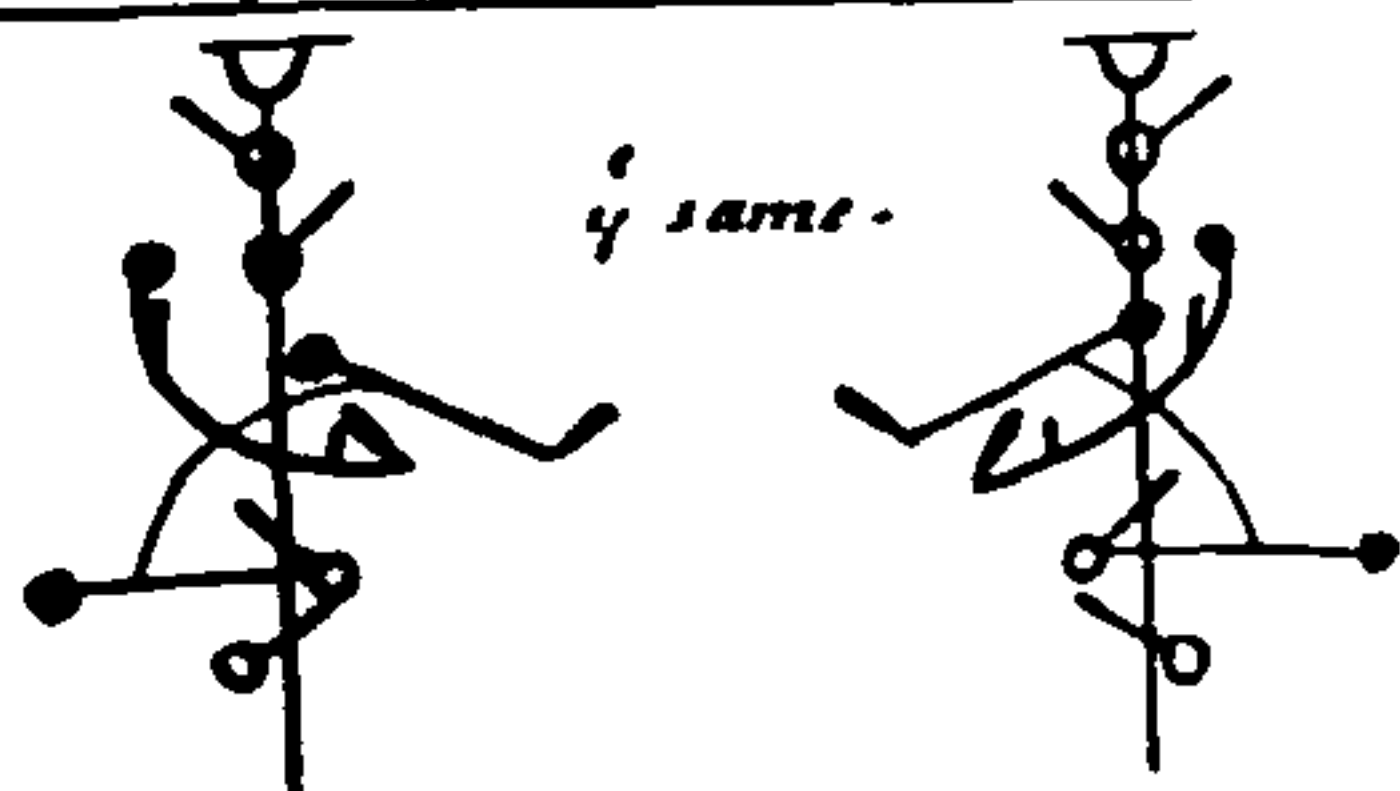
Another.

4th same.

bef: & beh: sidenv:

4th same.

beh: & bef: sidenv:

4th same.

beh: going sidenv:

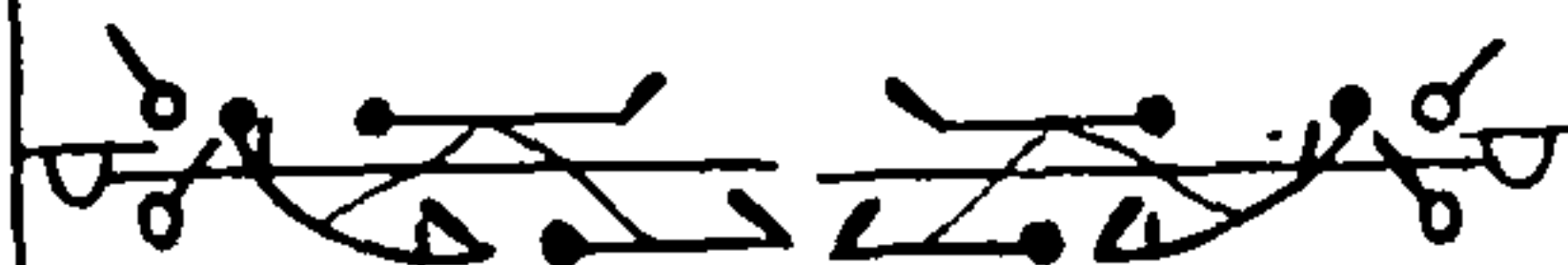
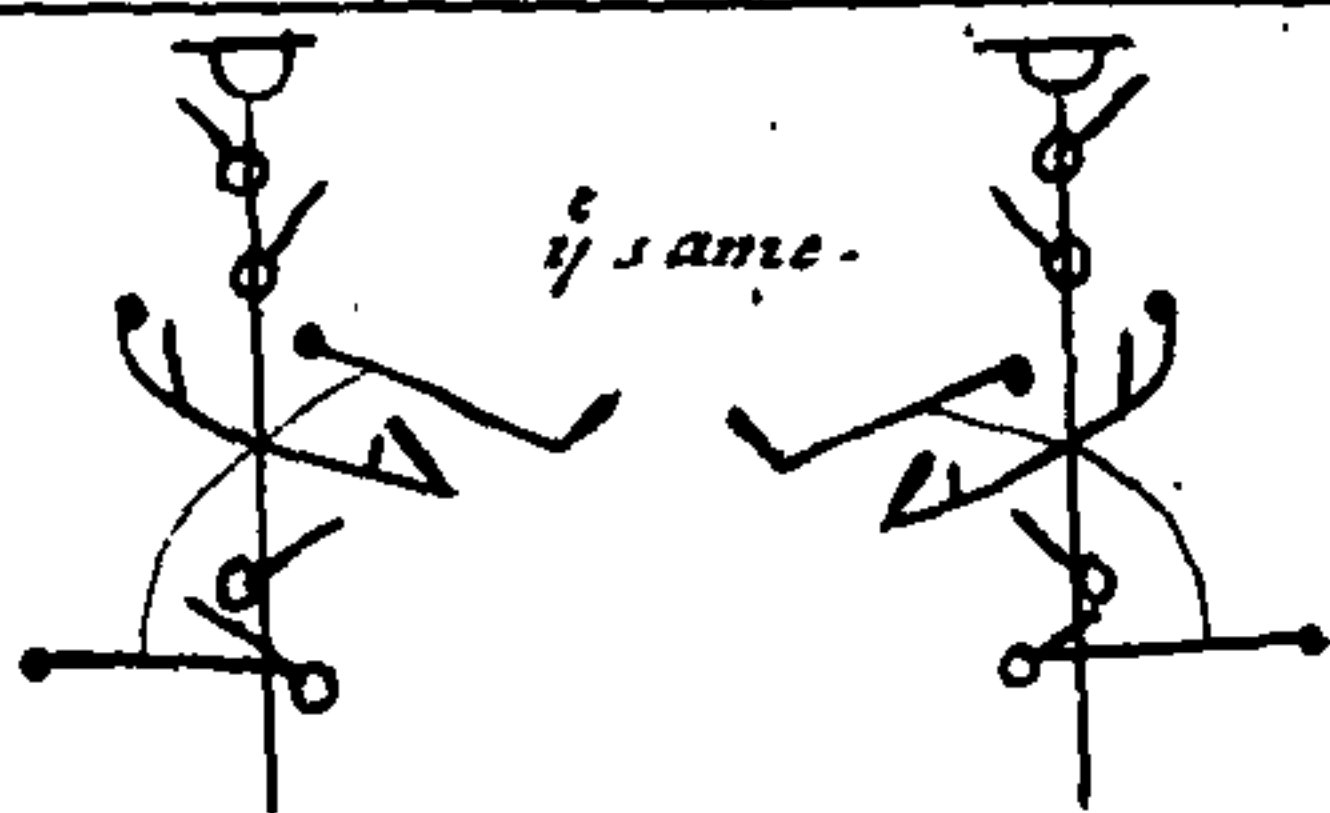
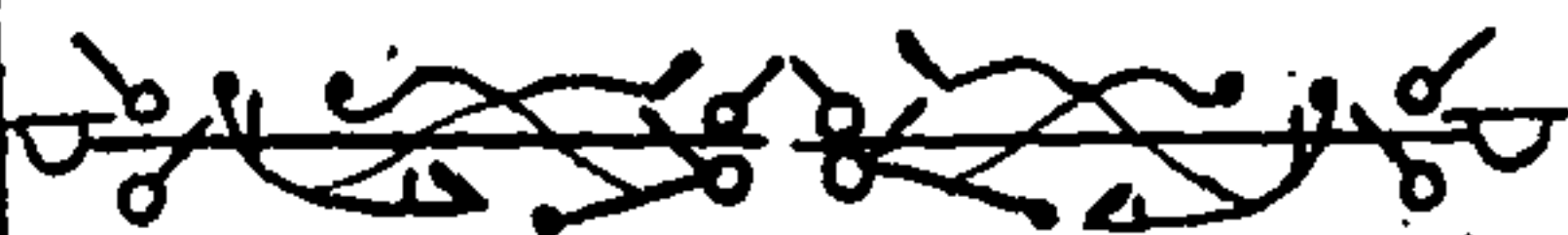


TABLE of Bouree's.



if same.

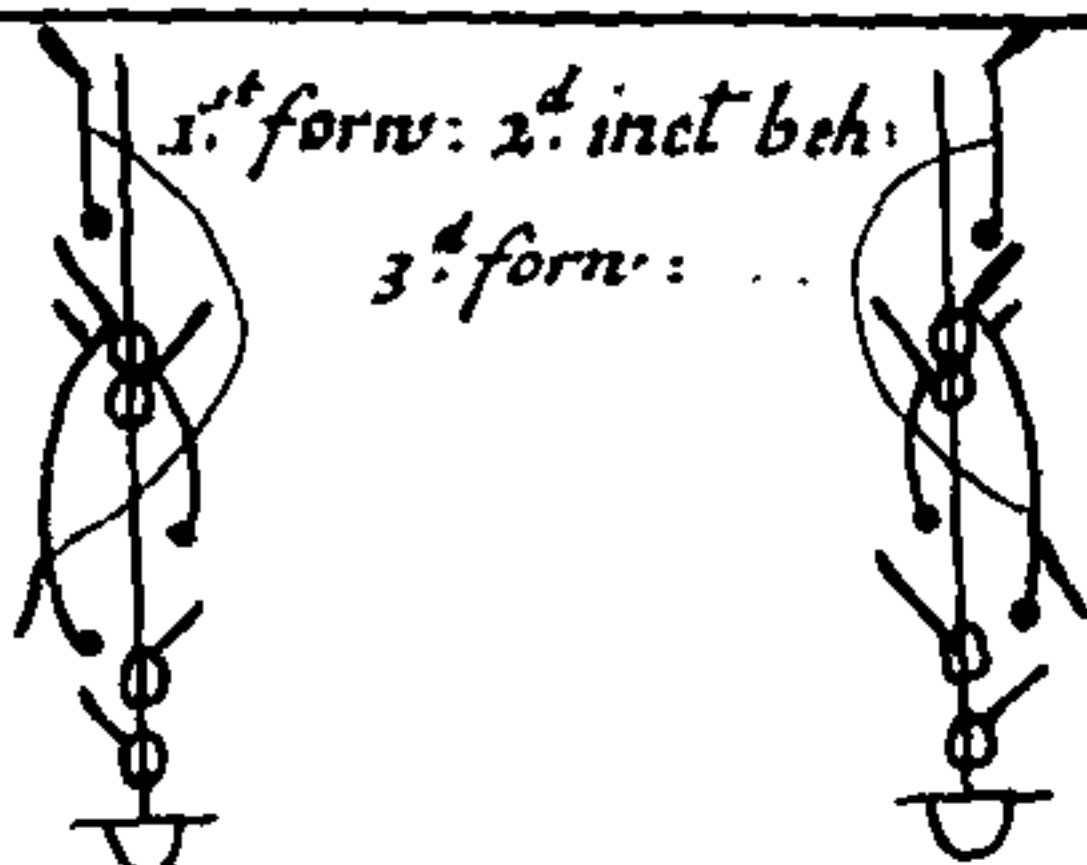
1st beh: 2^d Waving k op: siden: 3^d incl. beh:



1st op: siden: 2^d cross beh: 3^d op: siden:

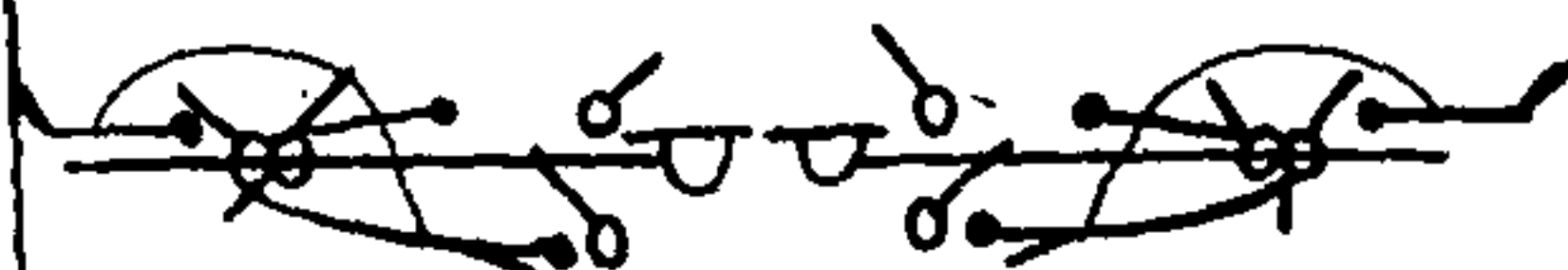


if same 2^d cross'd bef:

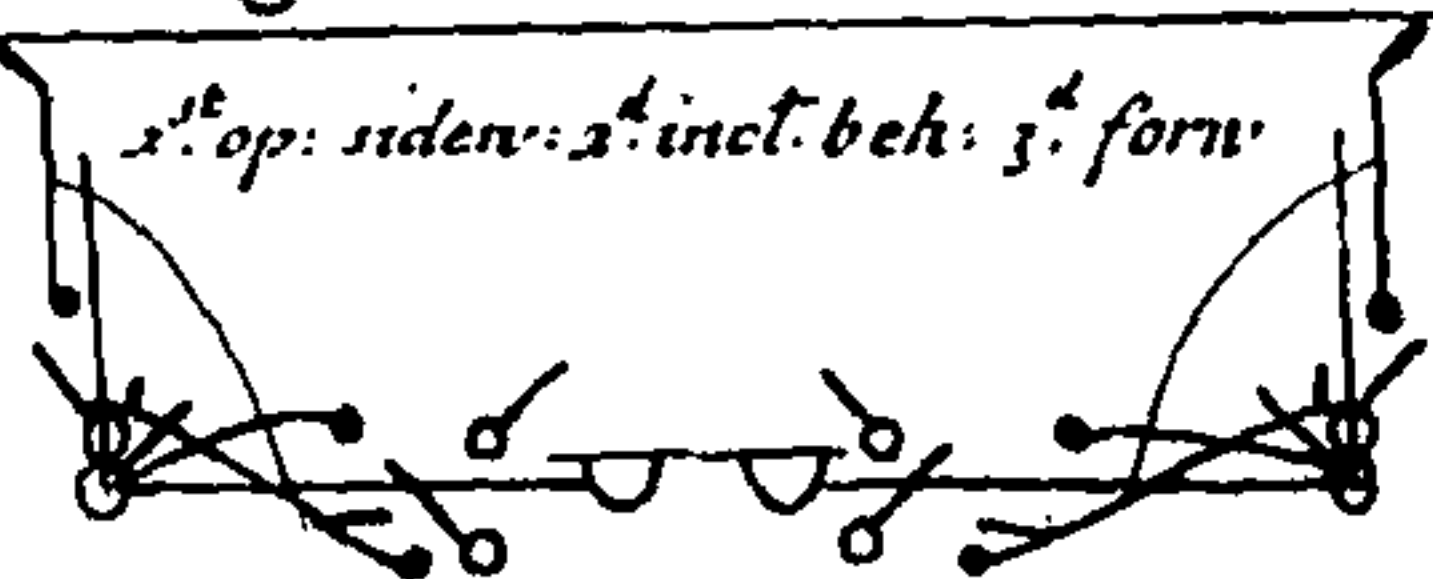


1st forw: 2^d incl beh:
3^d forw:

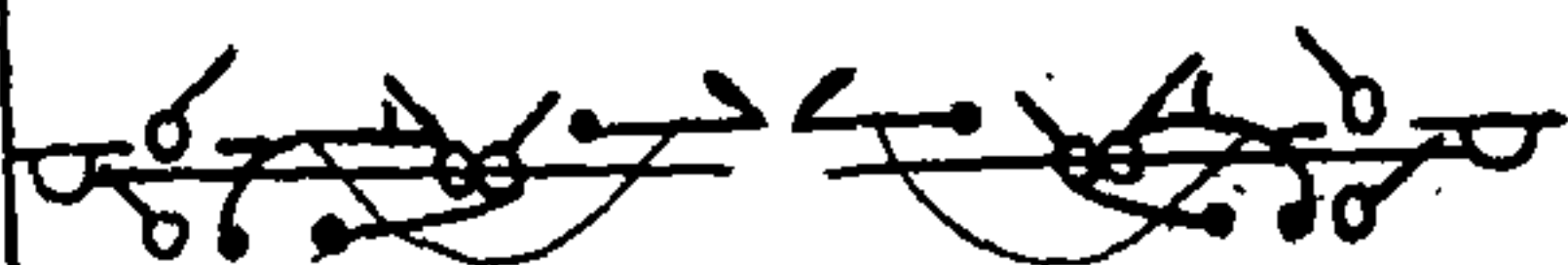
1st op: siden: 2^d joynd 3^d op: siden:



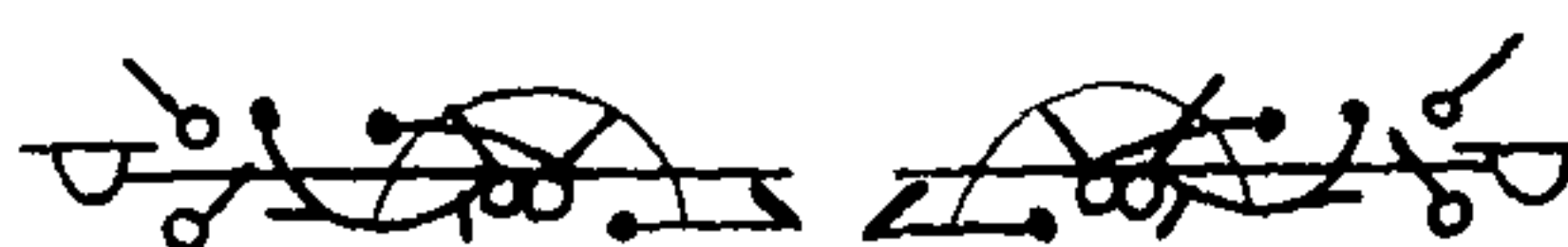
1st op: siden: 2^d incl. beh: 3^d forw:



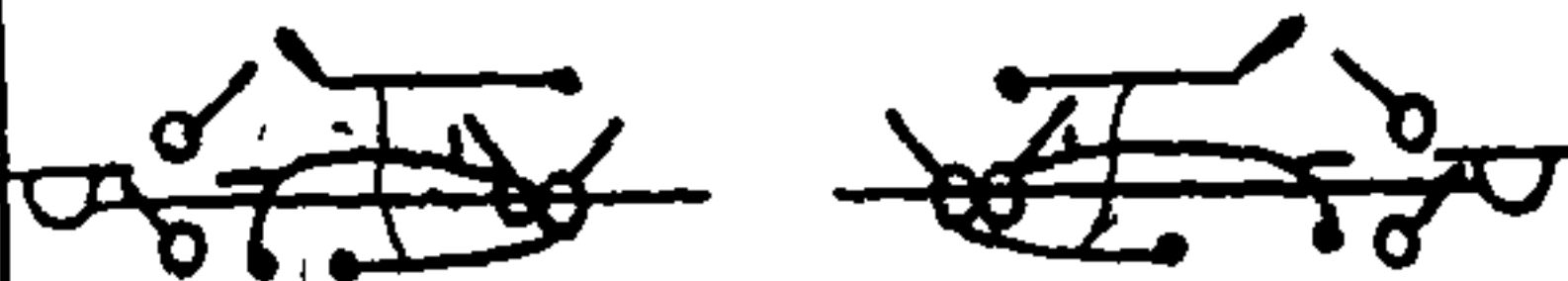
1st cross'd bef 2^d joynd 3^d bef:



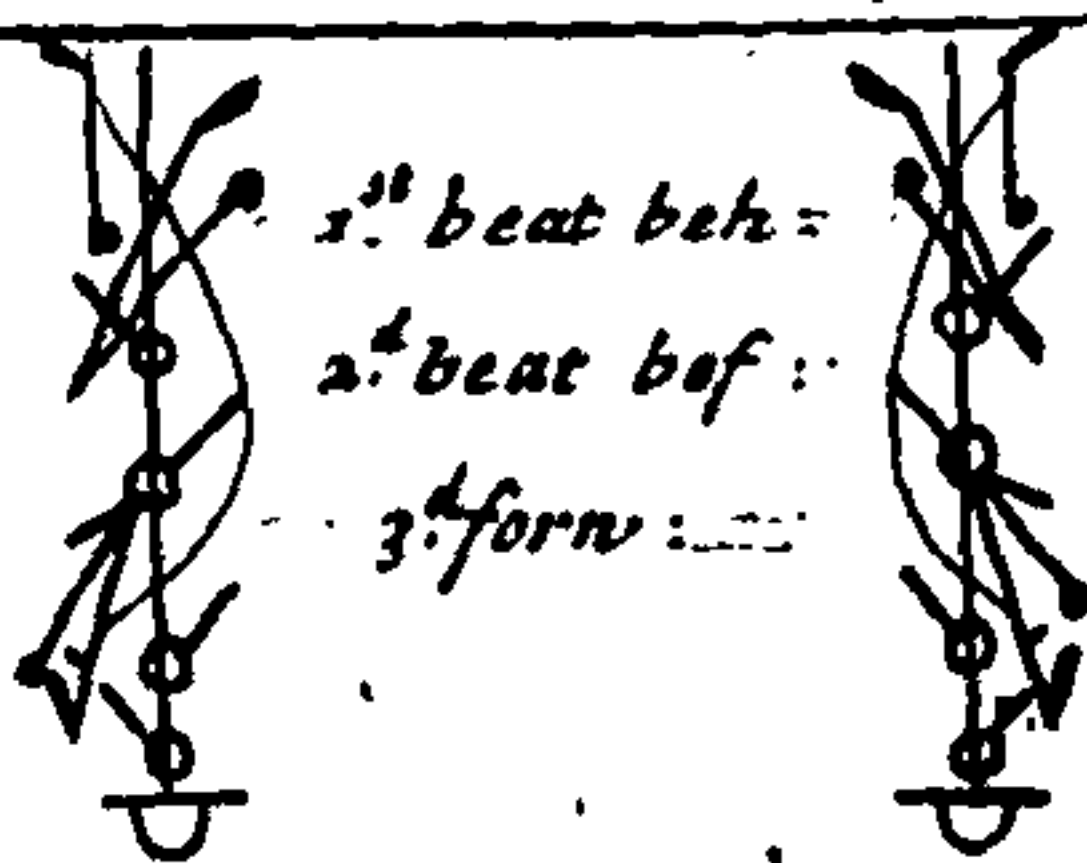
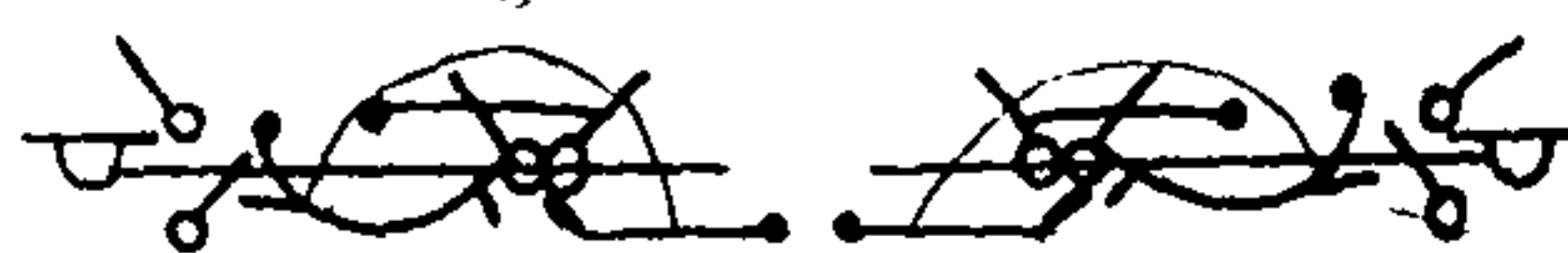
if same cross'd beh:



1st cross'd bef: 2^d joynd 3^d op: siden:



if same cross'd beh



1st beat beh:
2^d beat bef:
3^d forw:

TABLE of Bourees.








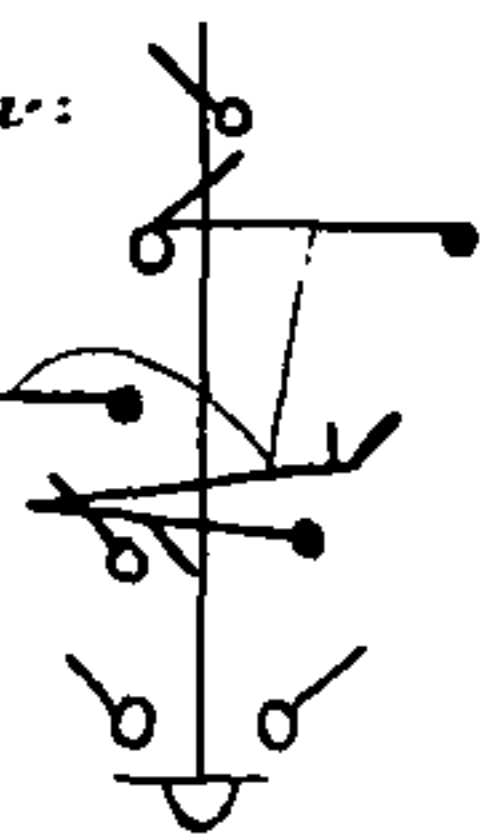
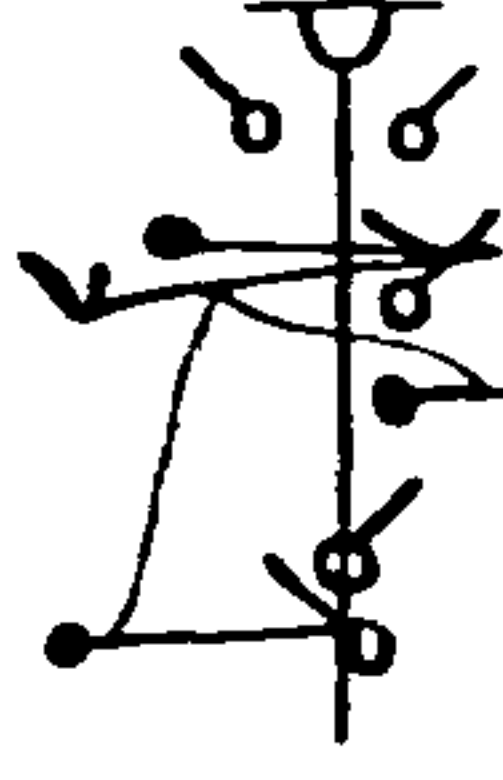
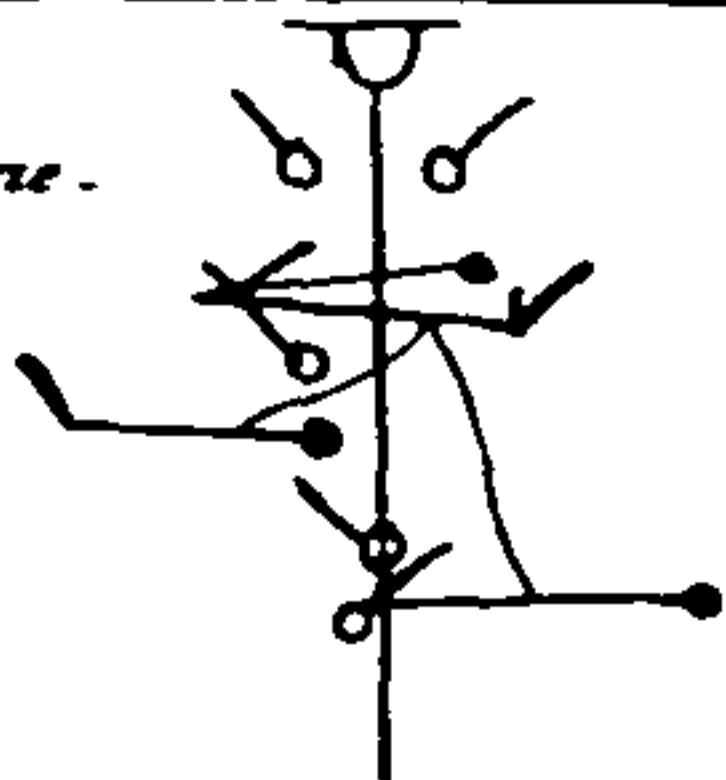
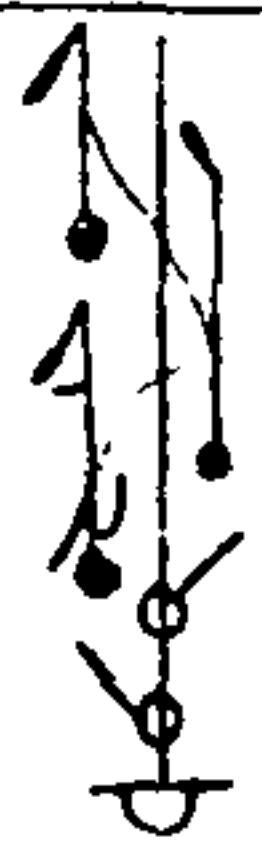





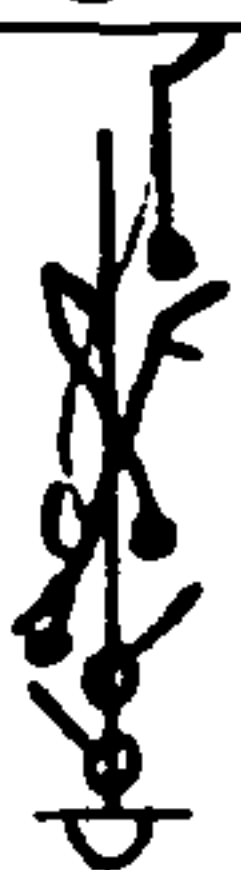



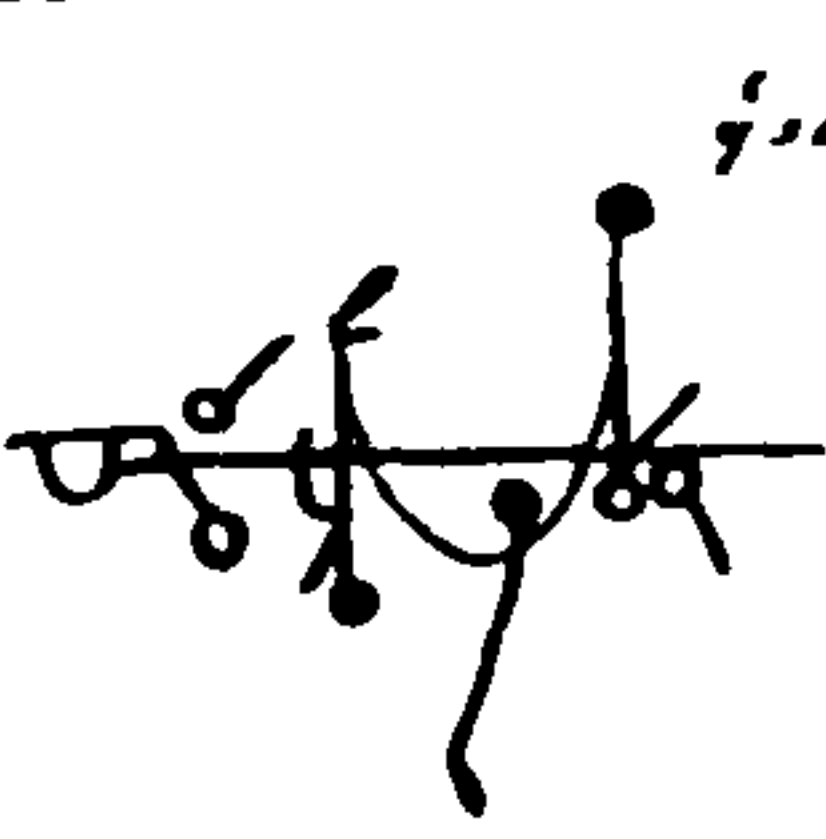
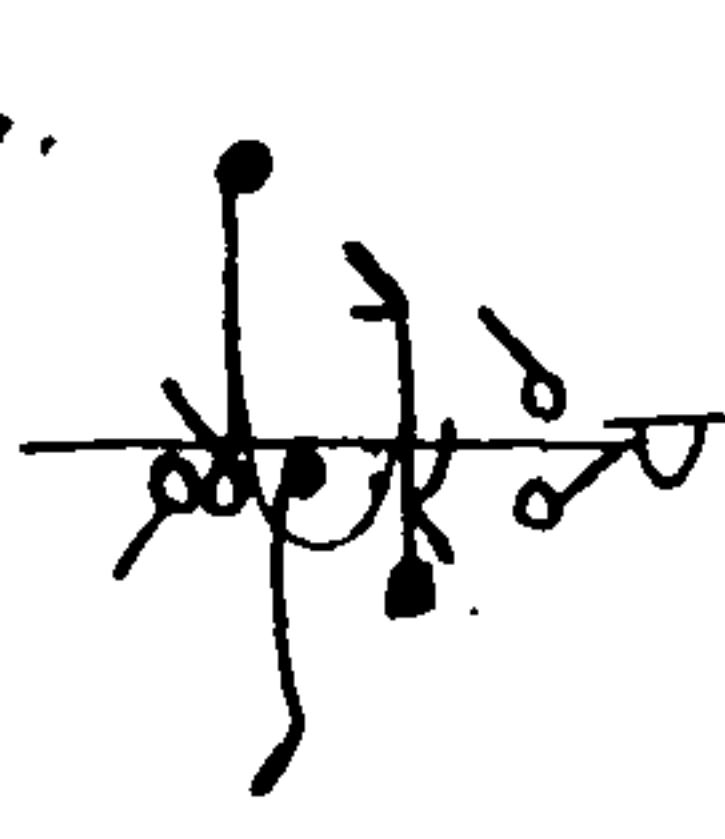
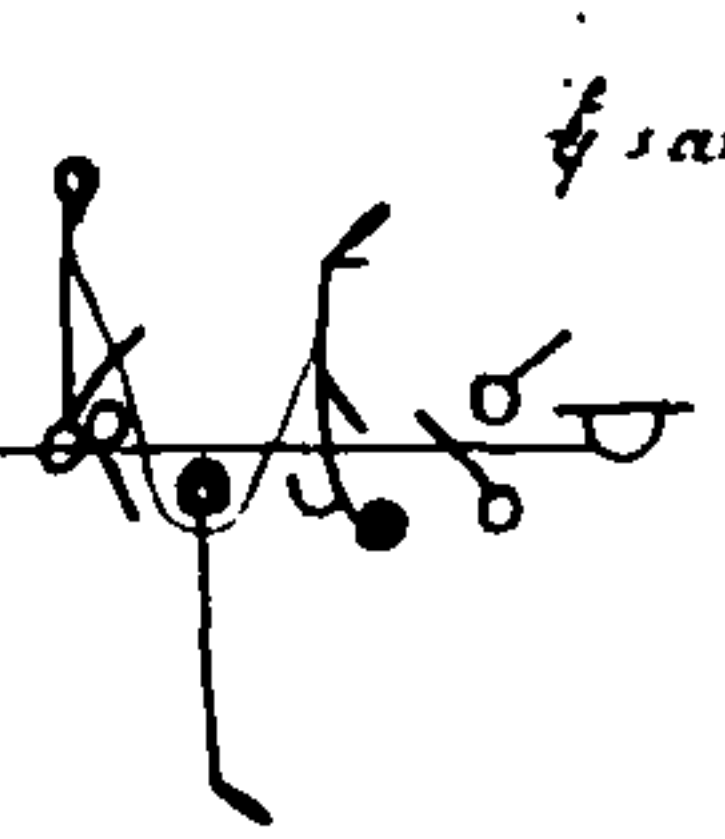
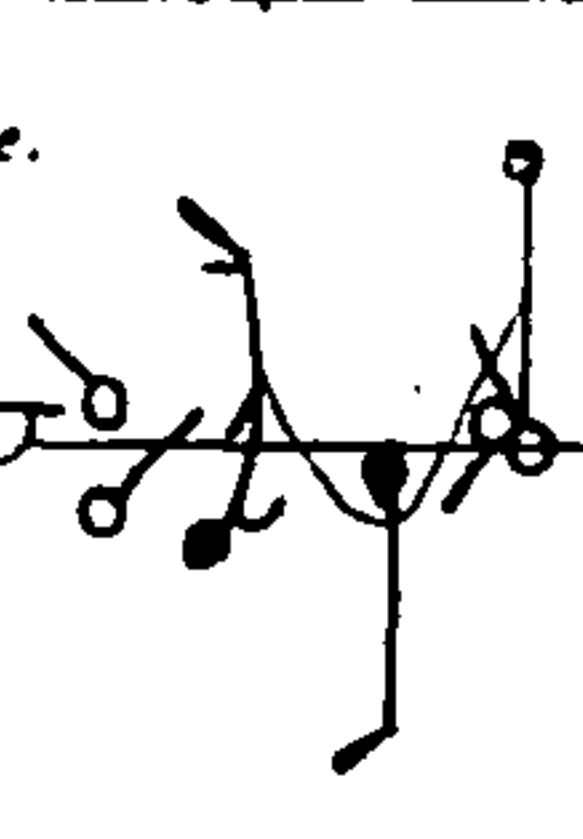
 <p>1st beat beh: 2^d incl. beh: 3^d form:</p> 	 <p>$\frac{1}{2}$ same.</p> 
 <p>beat bef: 1st form: 3^d incl. beh:</p> 	 <p>1st beat siden: 2^d op: & $\frac{1}{2}$ 3^d incl: beh:</p> 
 <p>$\frac{1}{2}$ same.</p> 	 <p>9th turn siden: bef:</p> 
 <p>bef: & beh: 9th turn siden:</p> 	 <p>1st op: siden: 9th turn: 2^d cross'd bef: 3^d op: siden:</p> 
 <p>$\frac{1}{2}$ same cross'd bef:</p> 	 <p>9th turn. 1st & 2^d op: 3^d incl. beh:</p> 
 <p>$\frac{1}{2}$ same.</p> 	 <p>$\frac{1}{2}$ same.</p> 

TABLE of Bourées.

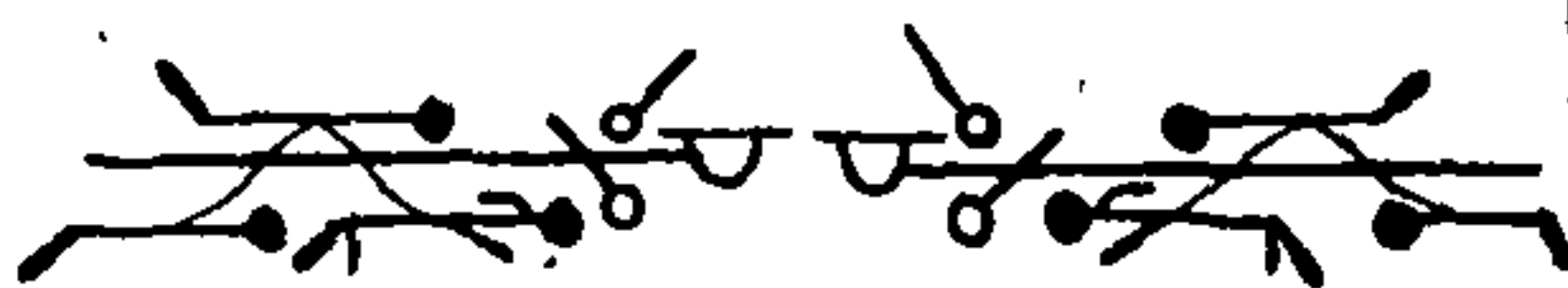
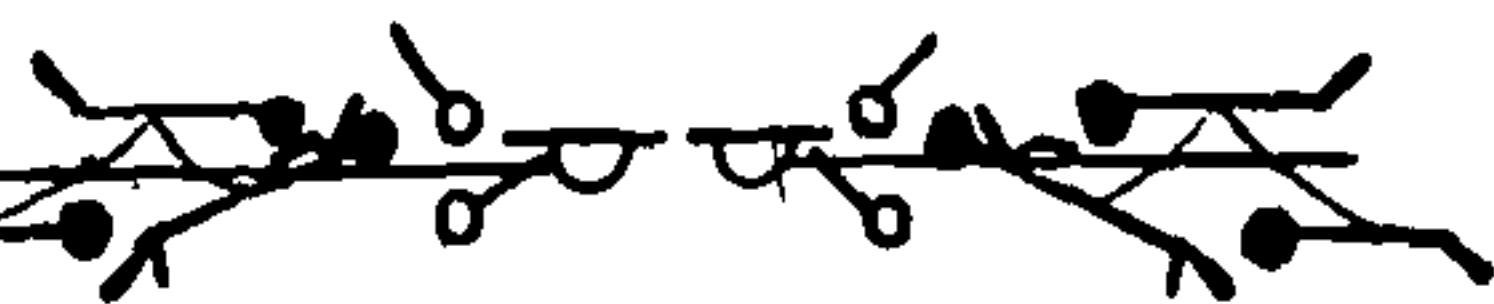
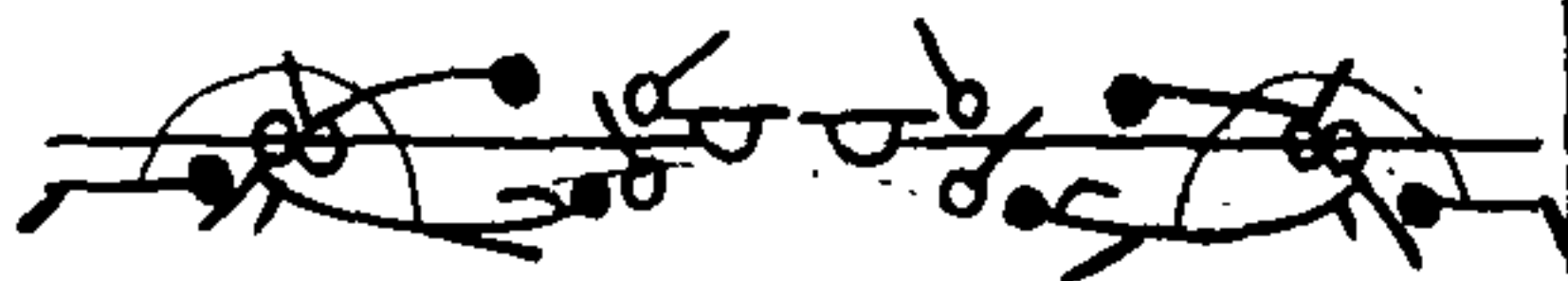
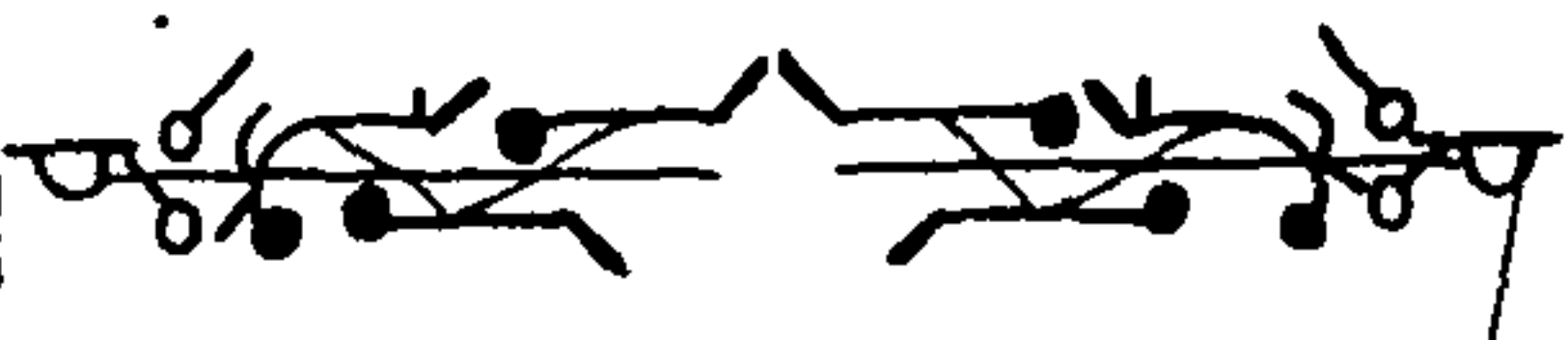
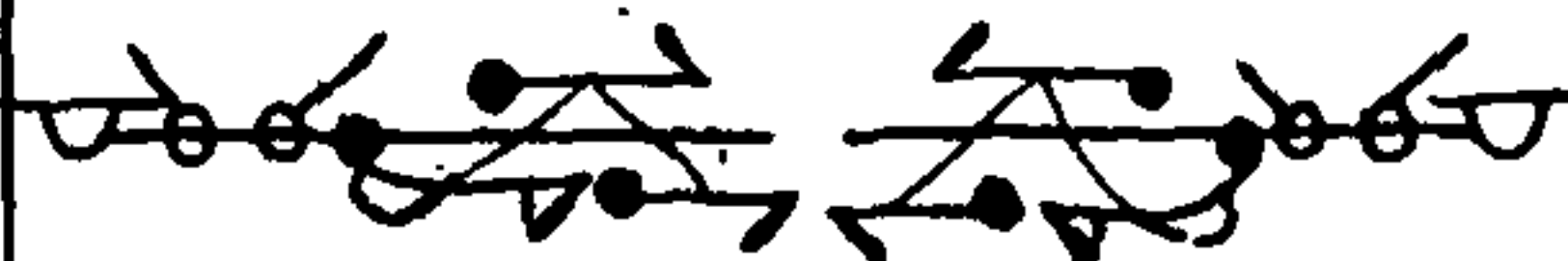
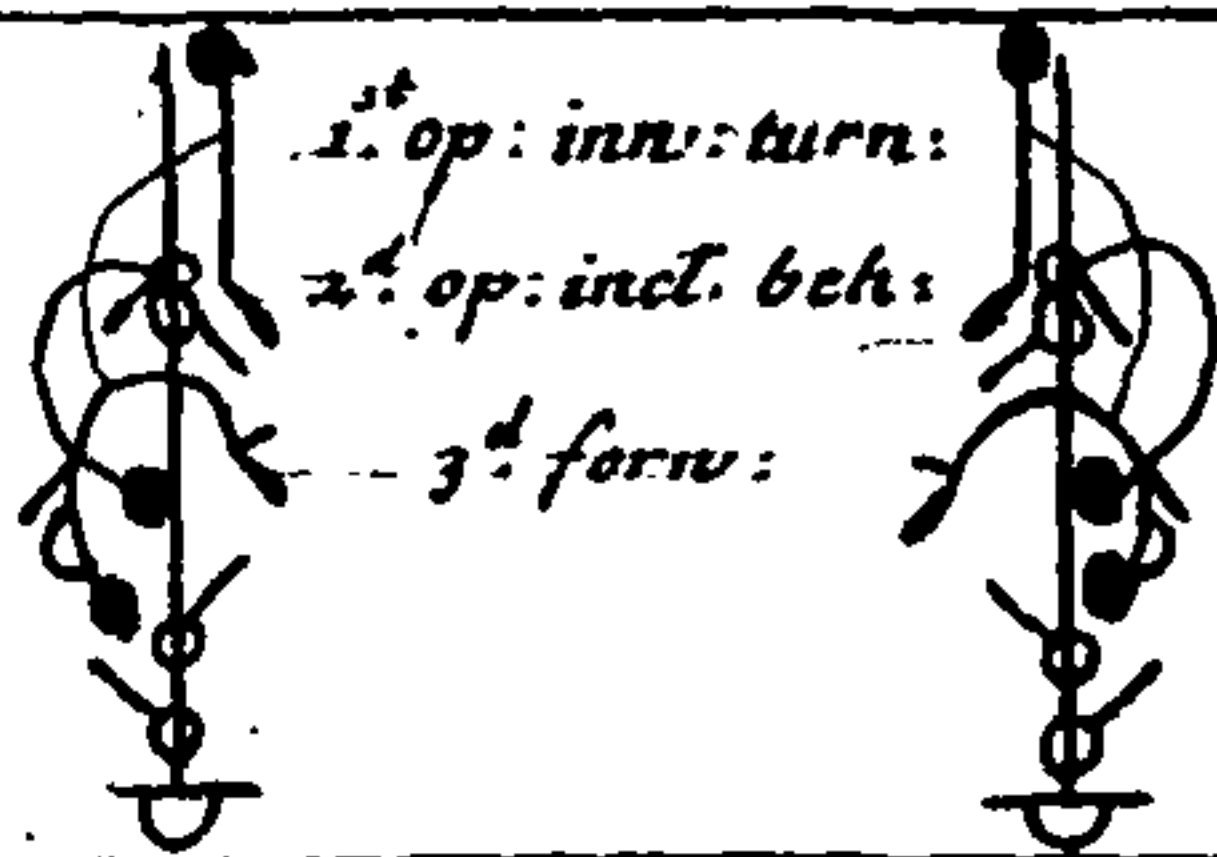
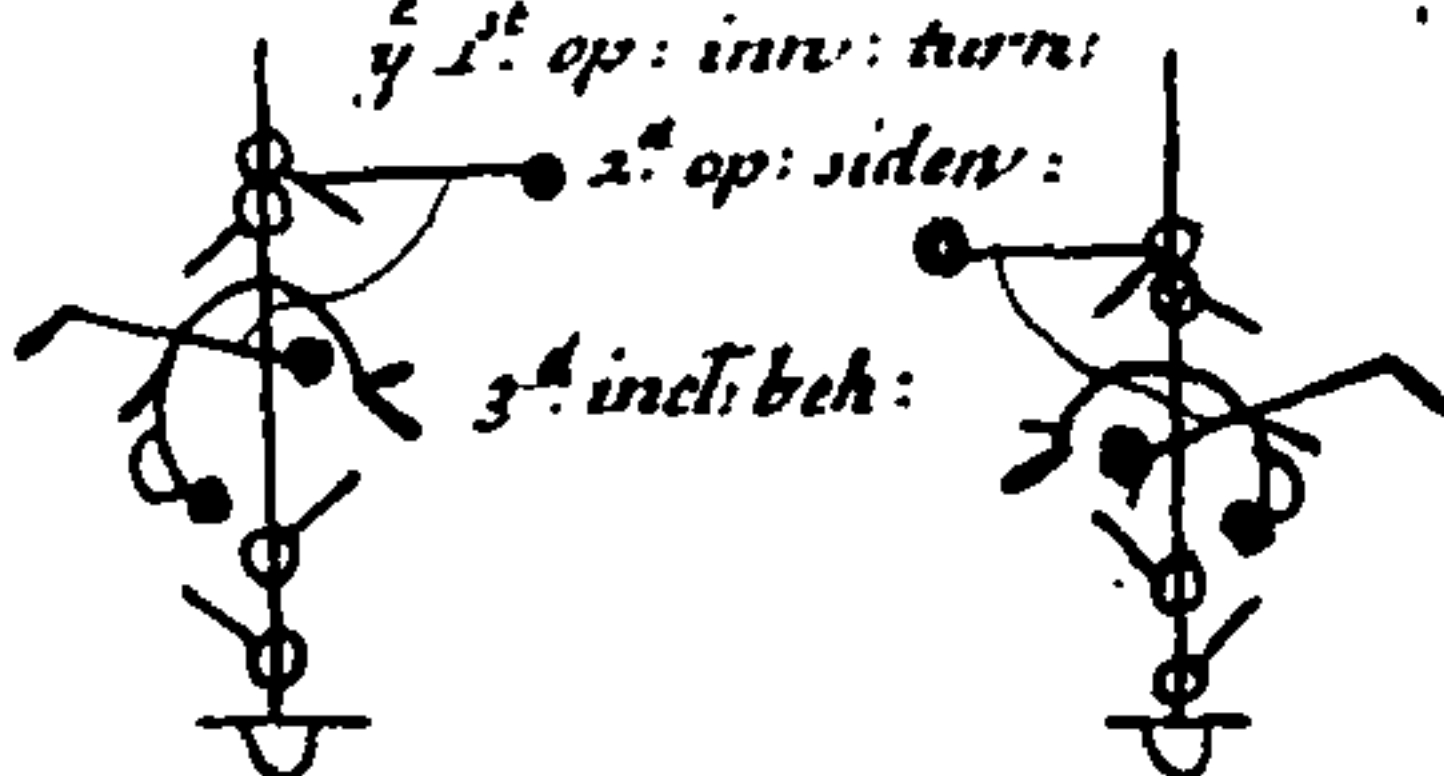
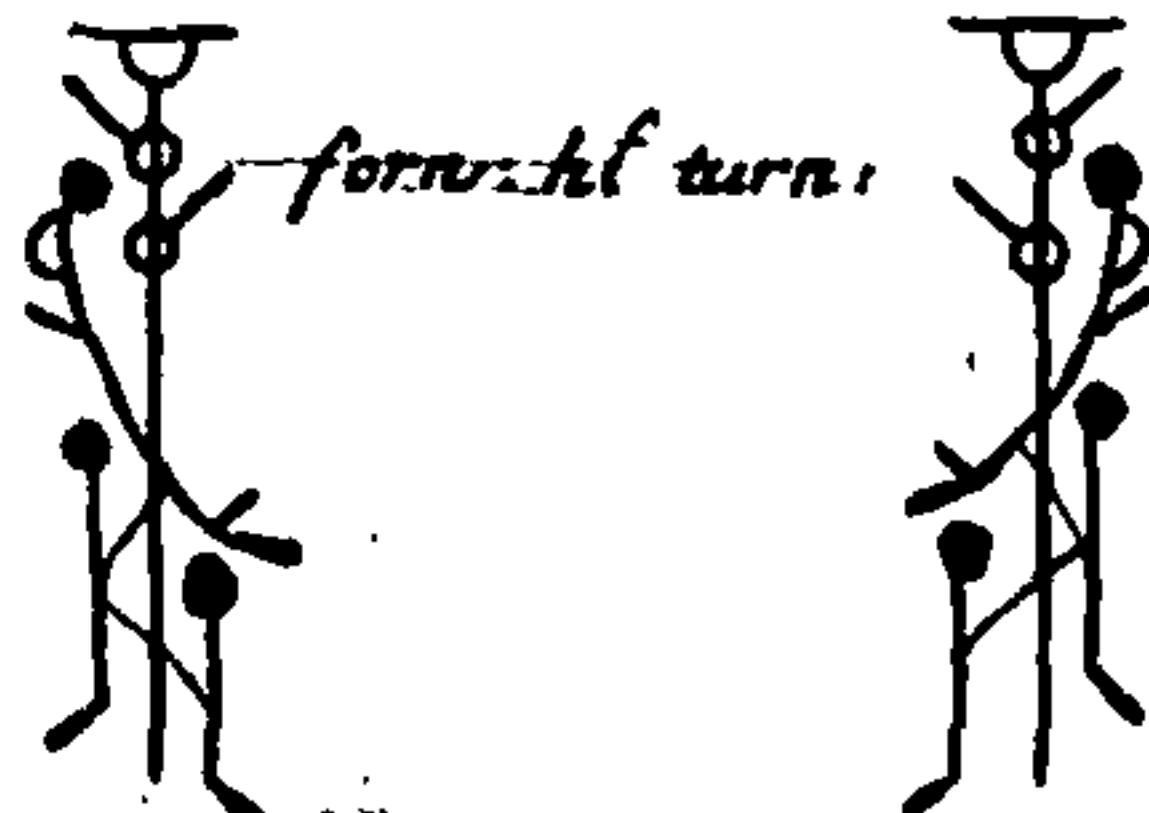
forw: turn:*Another.**1st forw: turn: 2^d incl: beh: 3^d forw:**forw: turn:**1st beh: turn: 2^d & 3^d forward.**forw: turn:**1st beh: turn: 2^d op: & incl. beh: 3^d forw:**backw: turn:**Another.**1st op: inn: turn:**2^d op: incl. beh:**3^d forw:**1st op: inn: turn:**2^d op: siden:**3^d incl: beh:**forw: h^l turn:*

TABLE of Bouree's.



form: h^l. turn:



1st op: outv: & back:

turn: 2^d op: outv:

incl. beh:

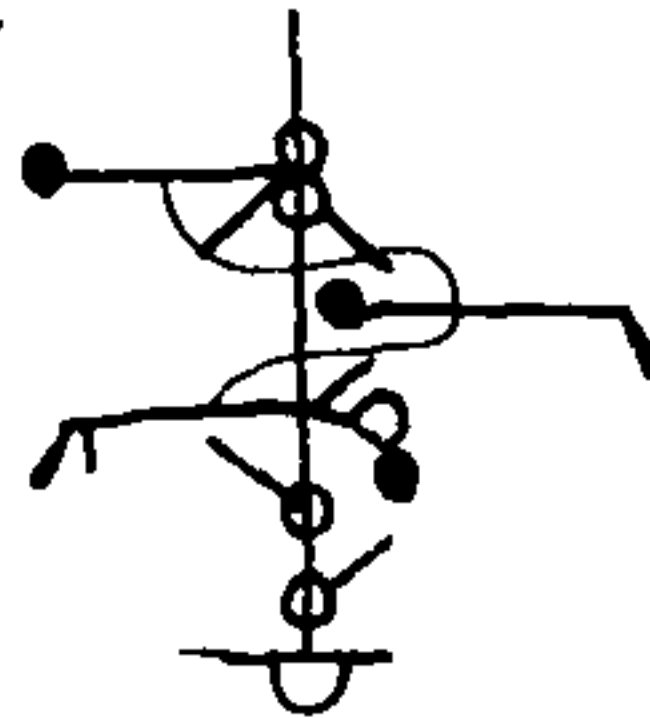
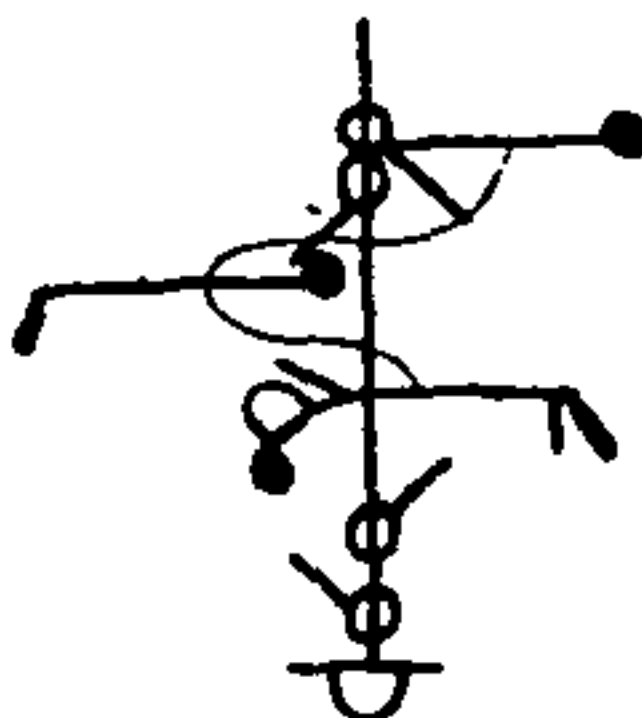
3^d form:



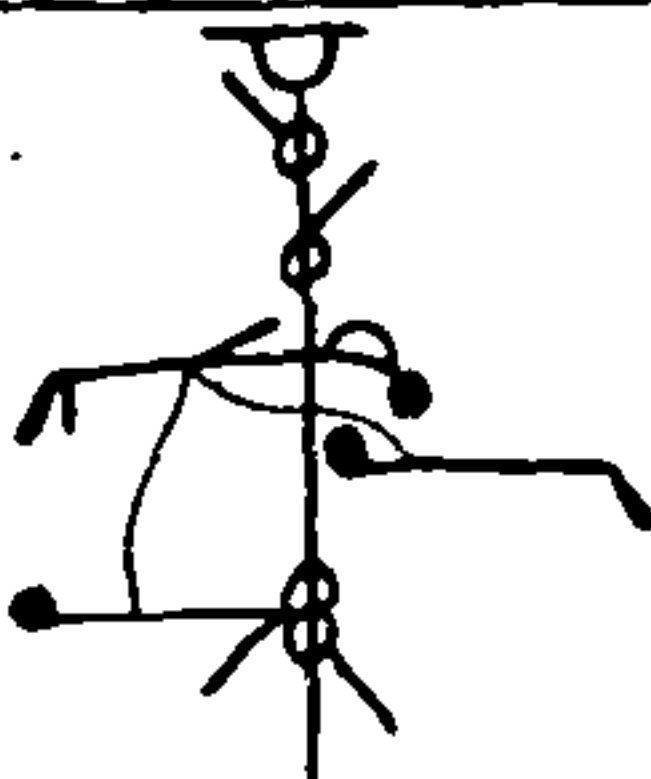
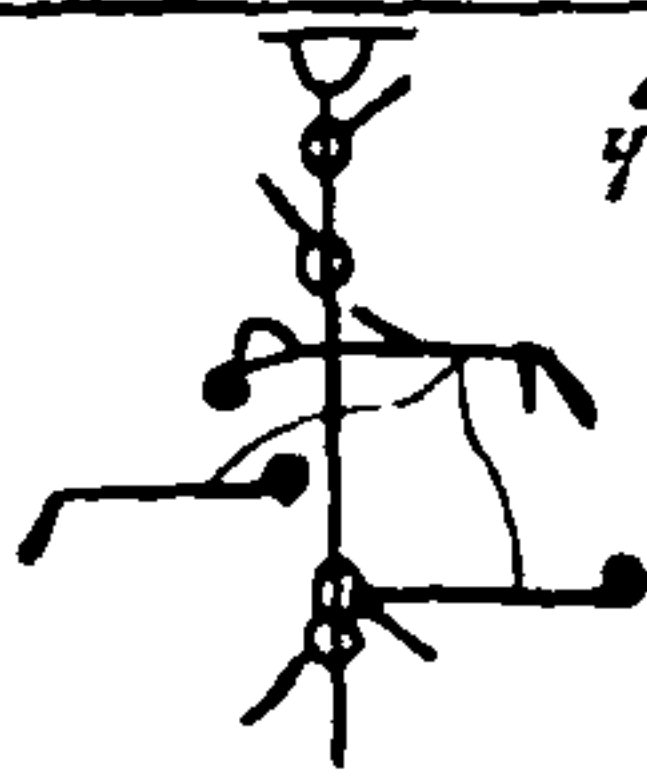
1st op: turn: 2^d op: 3^d incl. beh:



4th same.



4th same.



1st beat bef: turn:

& op: sid: 2^d op:

3^d incl. beh:



4th same.



1st beat bef: turn:

2^d incl. beh:

3^d cross: bef.



4th same.



1st beat bef: turn:

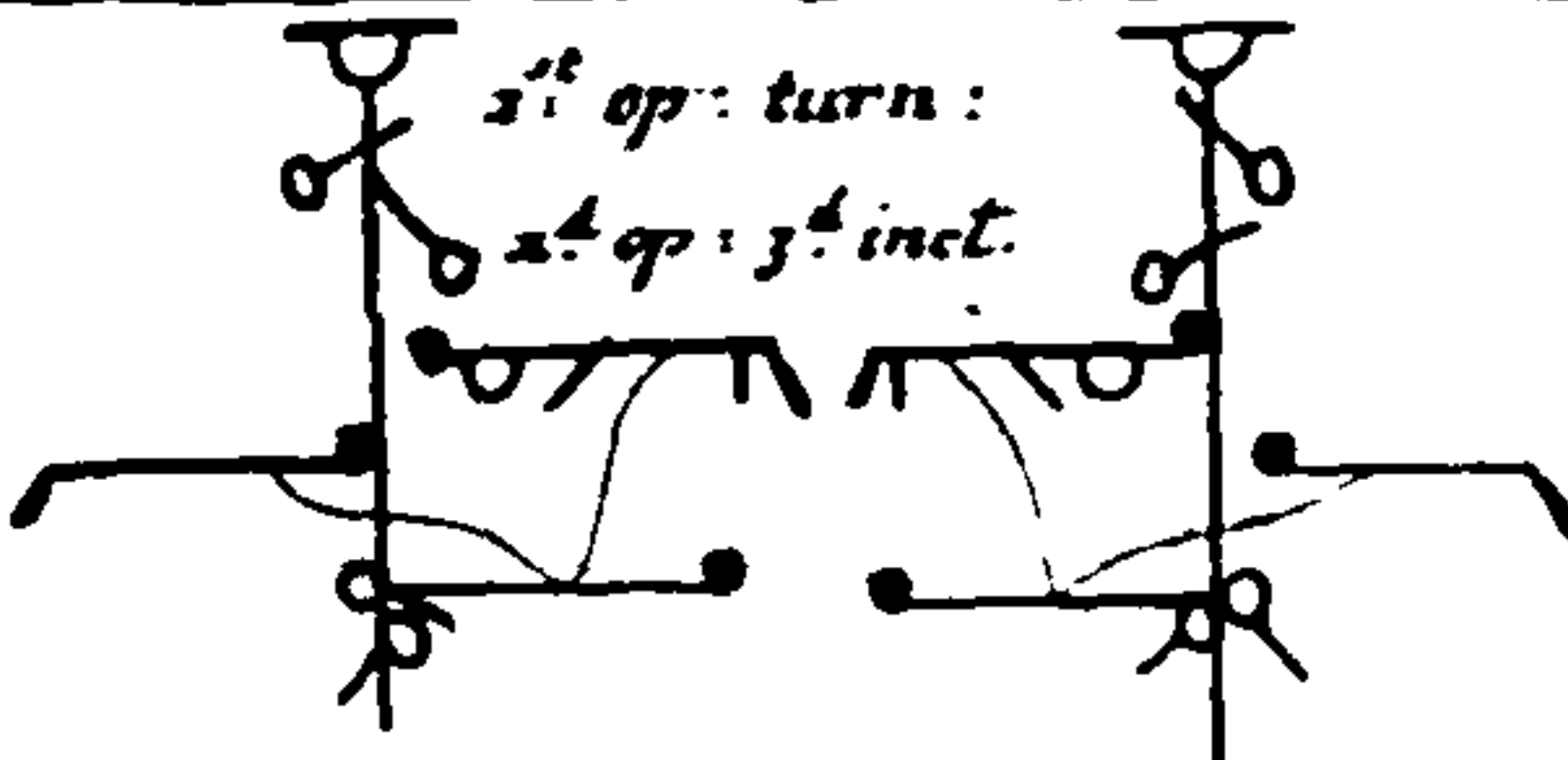
2^d & 3^d op:

siden:



2nd op: turn:

2^d op: 3^d incl.

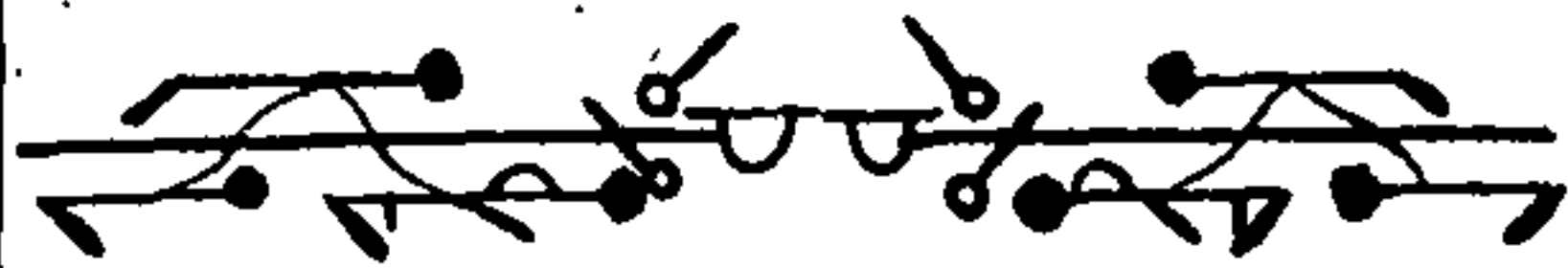


4th same.

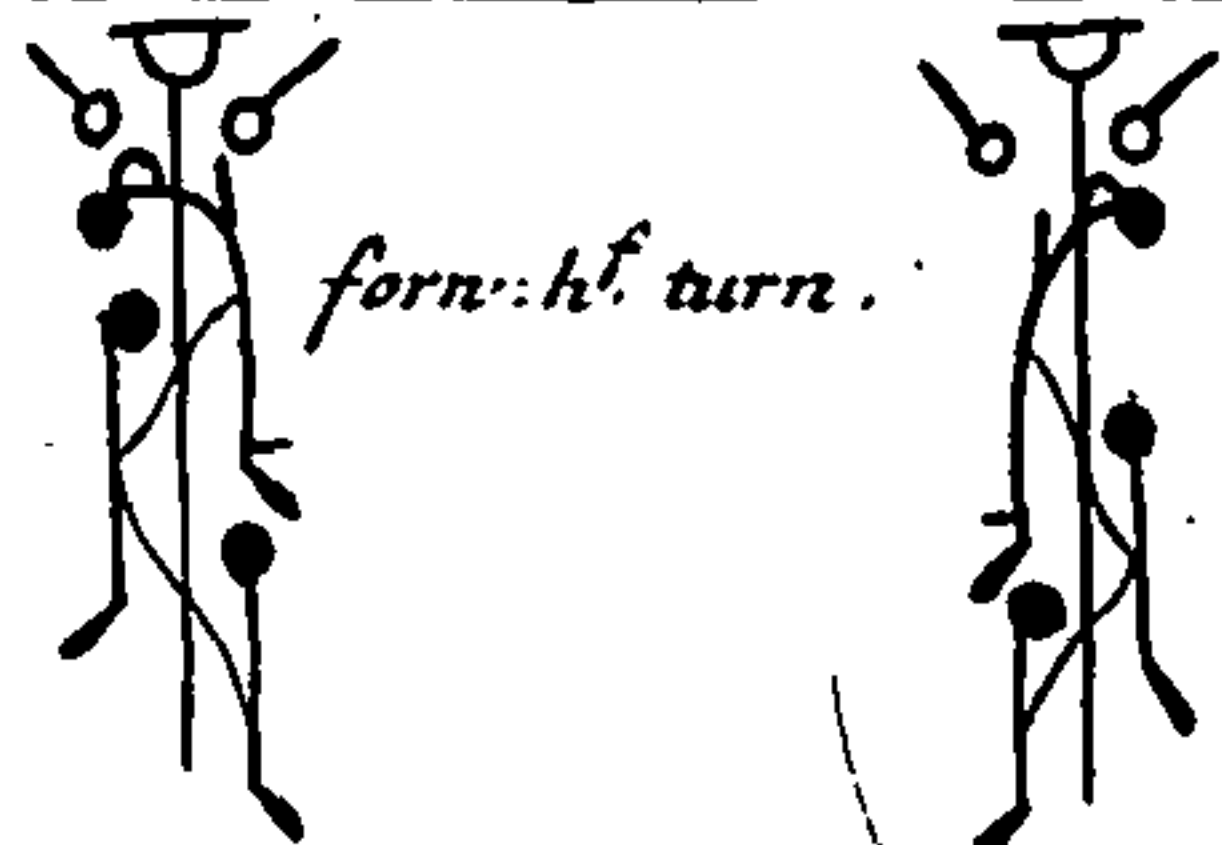
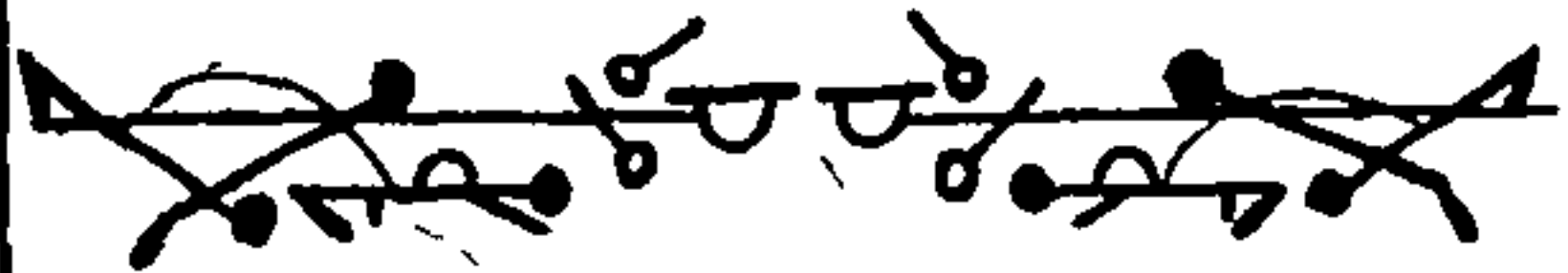


TABLE of Bourées.

h^f. turn siden :



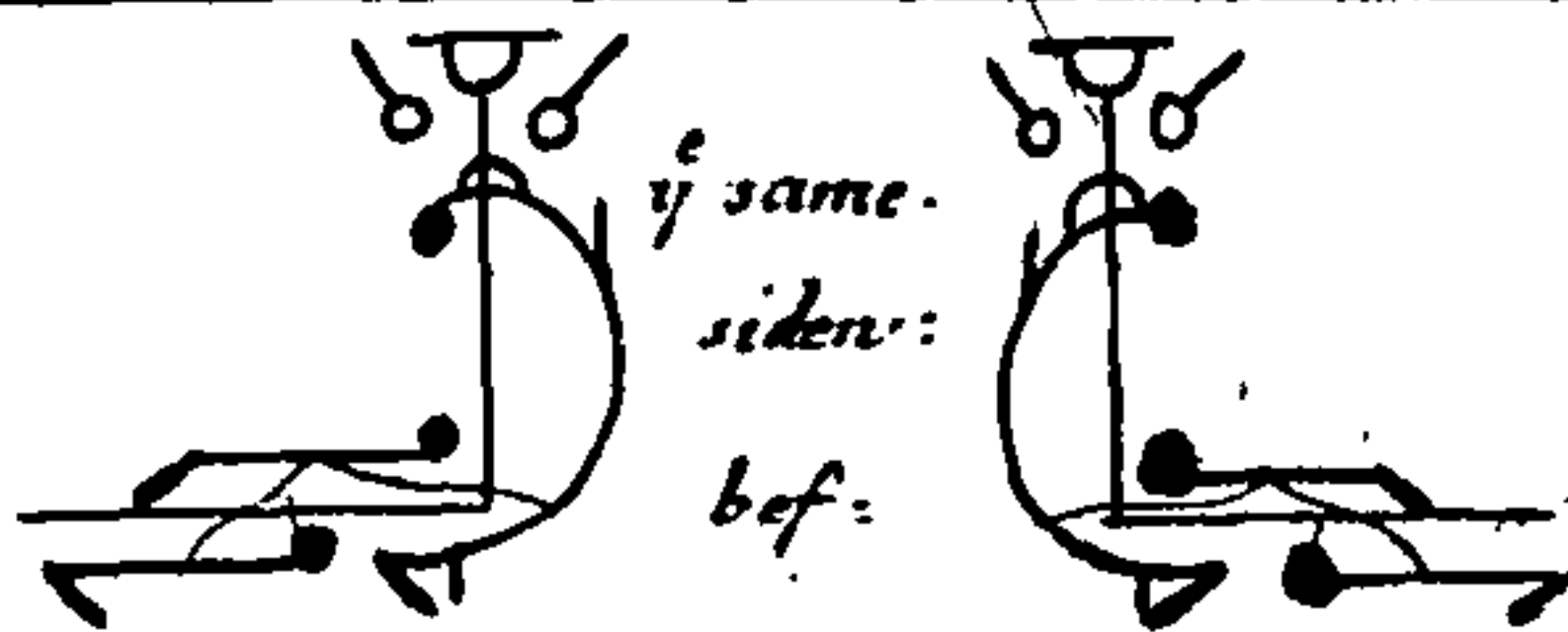
y same bef & beh:



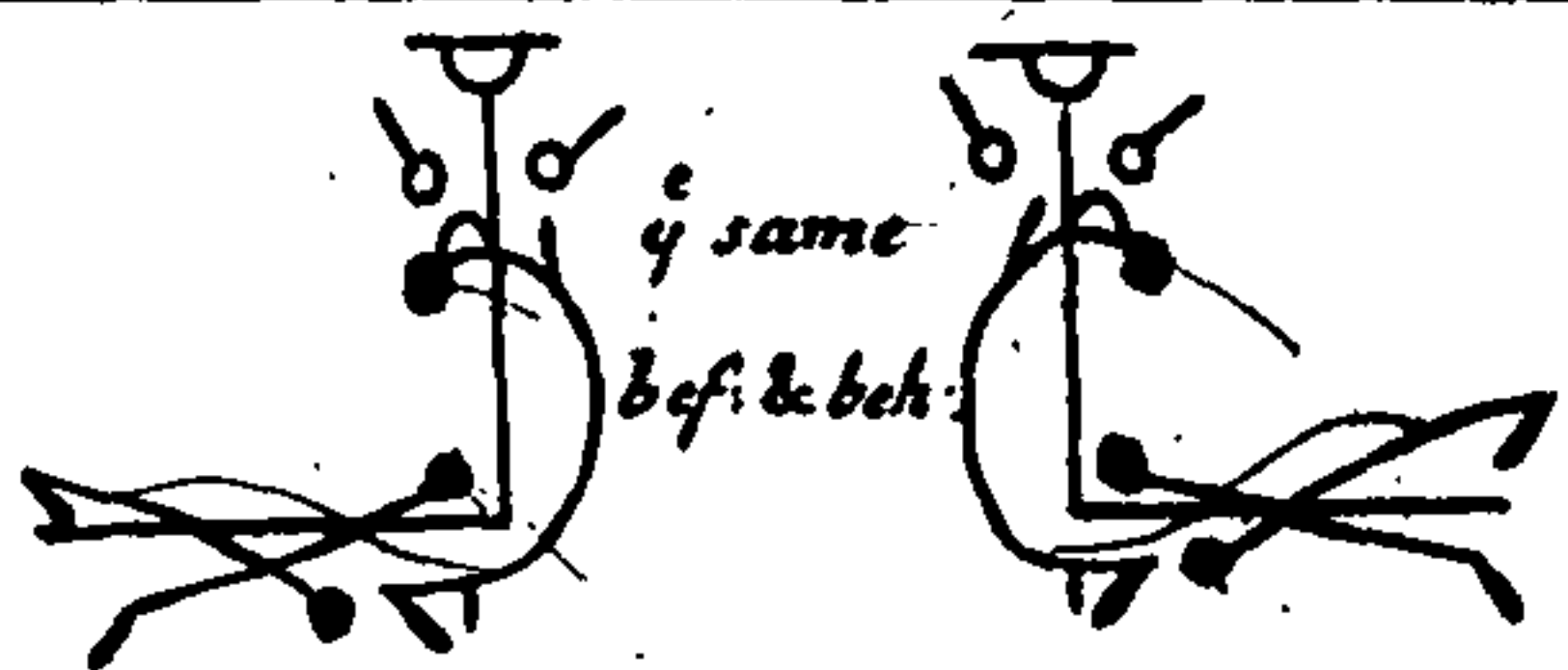
forn: h^f. turn.



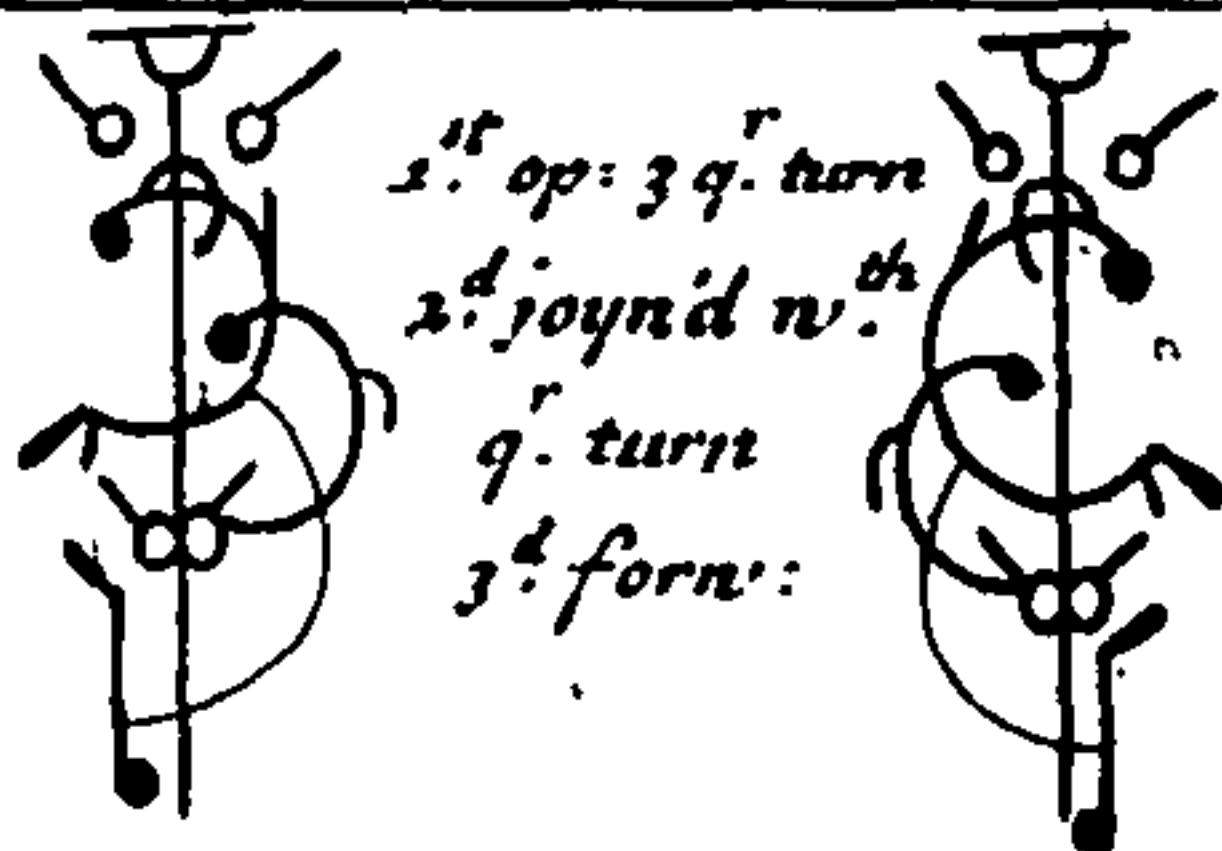
*1st cross'd bef:
turn: 2^d op: side:
& 3^d joyn'd.*



*y same.
siden:
bef:*

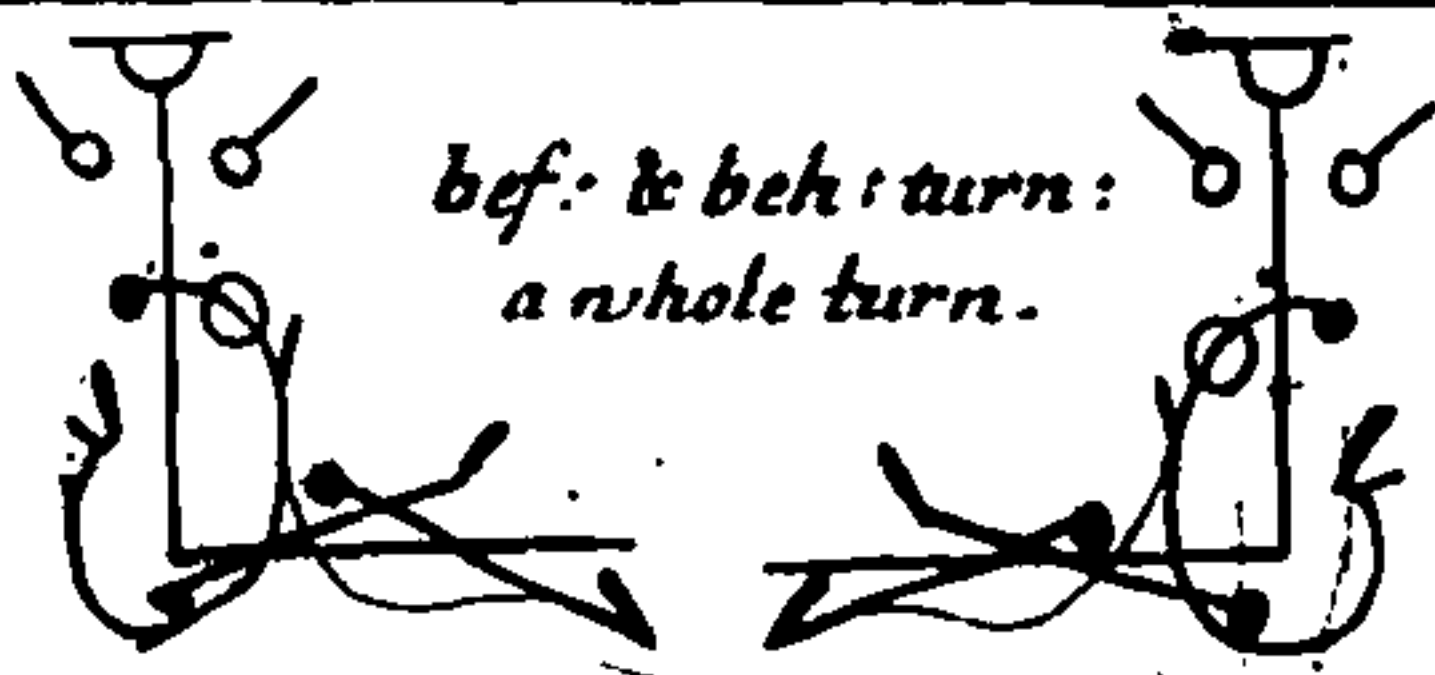
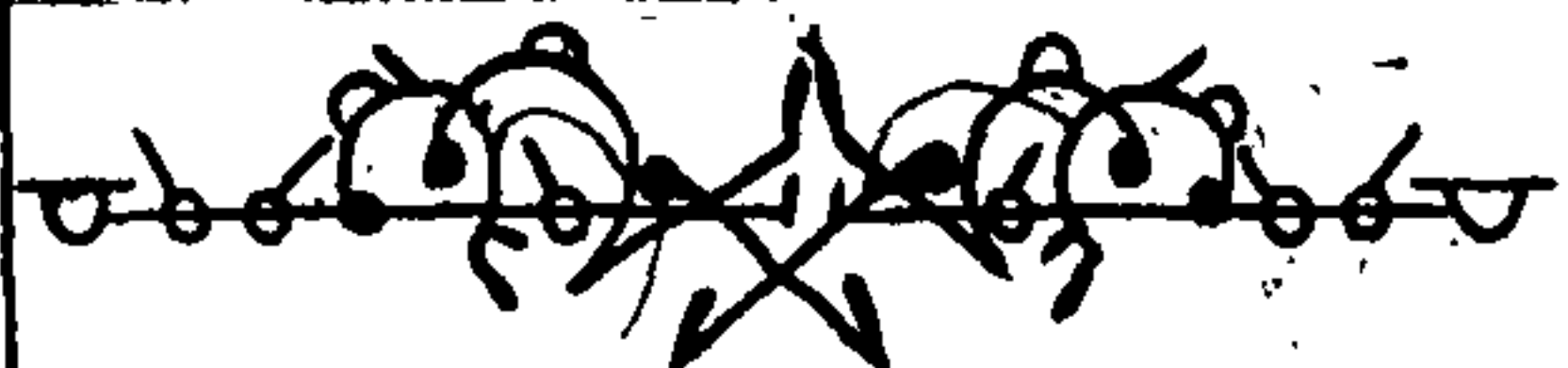


*y same
bef: & beh:*

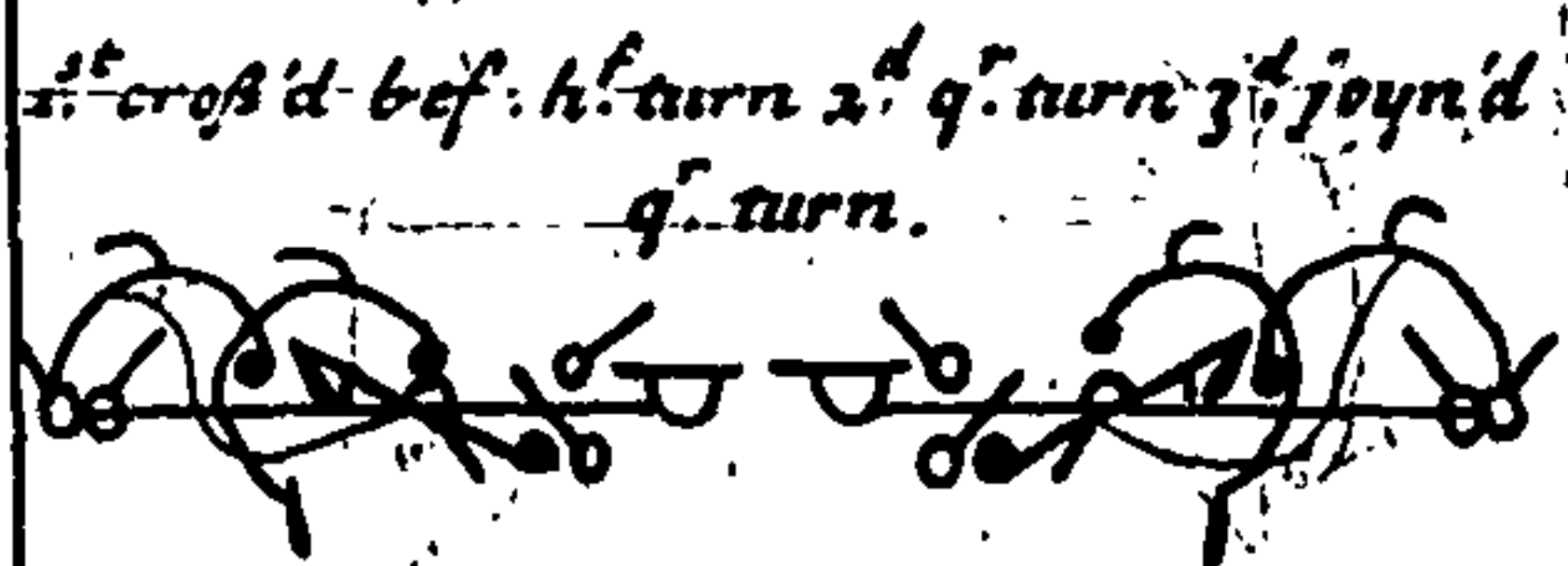


*1st op: 3^d q^r. turn
2^d joyn'd wth
q^r. turn
3^d forn:*

1st op: h^f. turn: 2^d beat beh: turn h^f. 3^d cross'd beh:

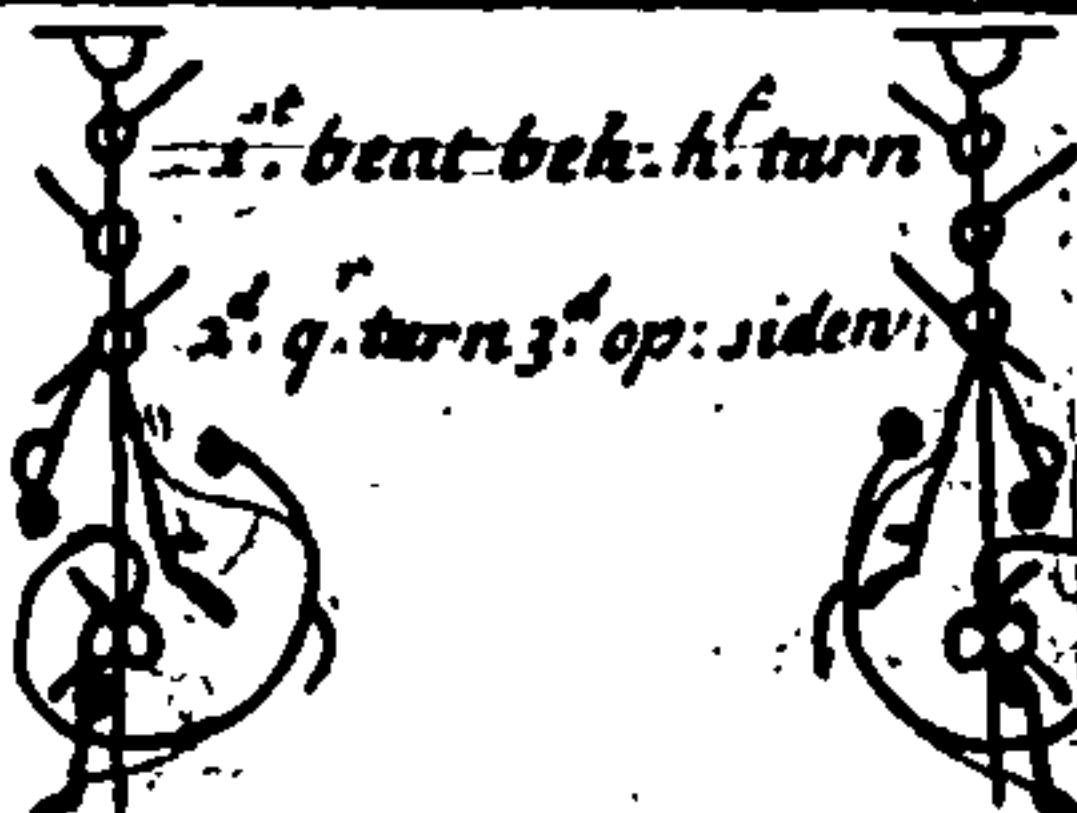
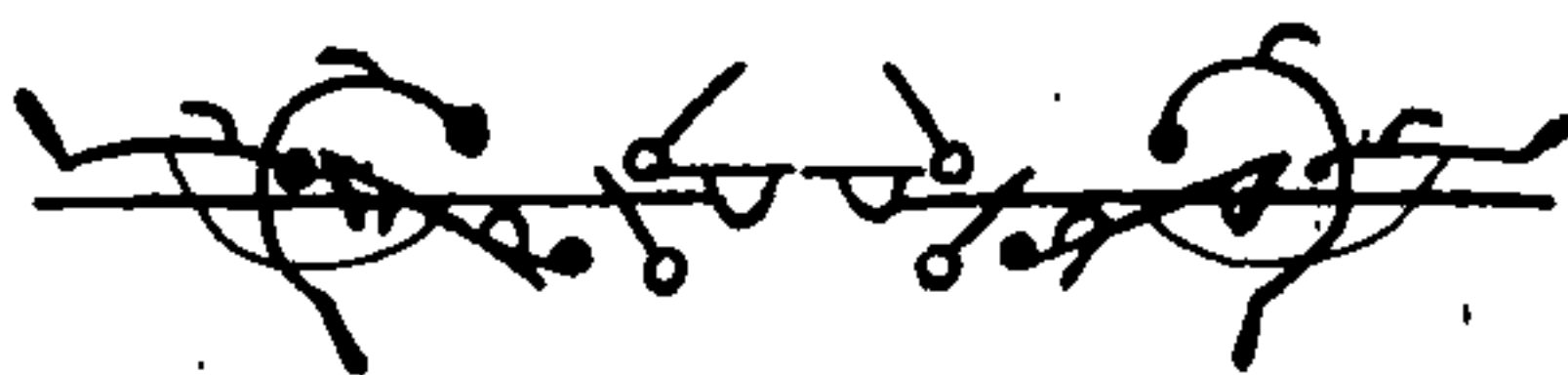


*bef: & beh: turn:
a whole turn.*



*1st cross'd bef: h^f. turn 2^d q^r. turn 3^d joyn'd
q^r. turn.*

y same 3^d siden:



*1st beat beh: h^f. turn
2^d q^r. turn 3^d op: siden:*

TABLE of Bounds or Tacs







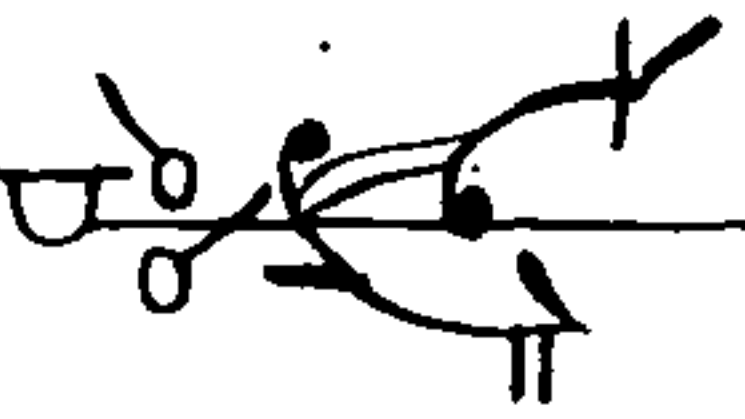
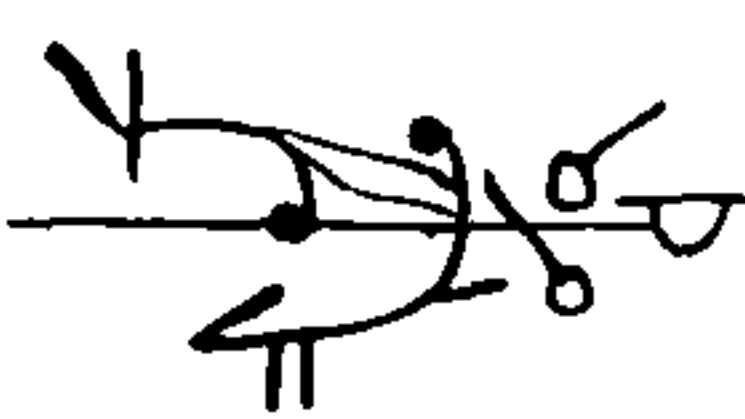



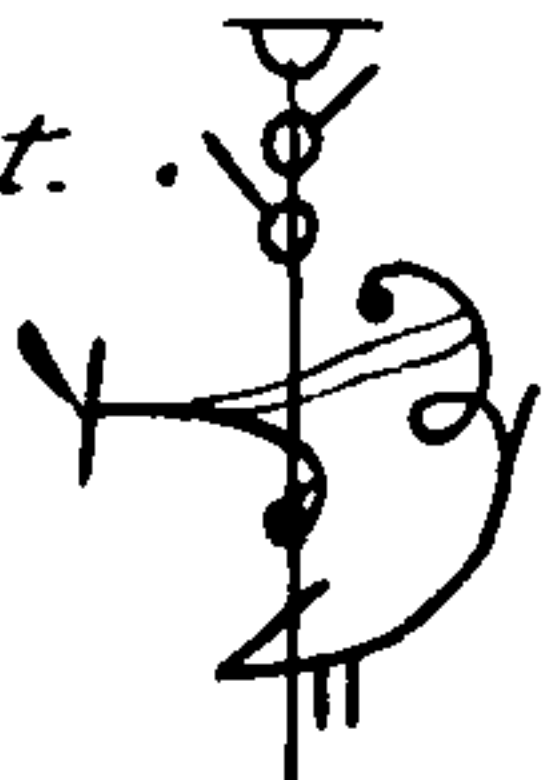








 <p><i>a Bound form:</i></p> 	 <p><i>backwards</i></p> 
 <p><i>op: backn: 2^d op: in y^e same time.</i></p> 	<p><i>y^e same.</i></p>  
 <p><i>y^e same circut. bef</i></p> 	<p><i>y^e same circut. siden</i></p>  
 <p><i>form: joynd on both feet</i></p> 	<p><i>y^e same back:</i></p>  
 <p><i>form: inclos'd bef.</i></p> 	<p><i>backn: incl: beh:</i></p>  

TABLE of Bounds.



forw: 2^d
joynd up:



if same.
backv:



forw: 2^d incl.
beh:



if same back:
incl. bef:



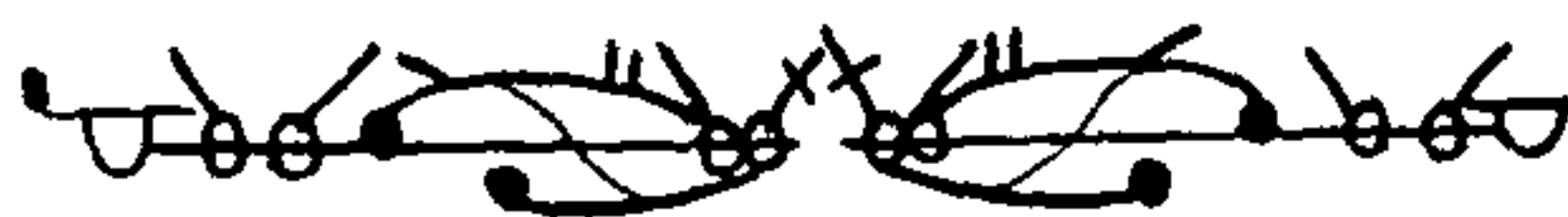
op: siden: 2^d joynd up.



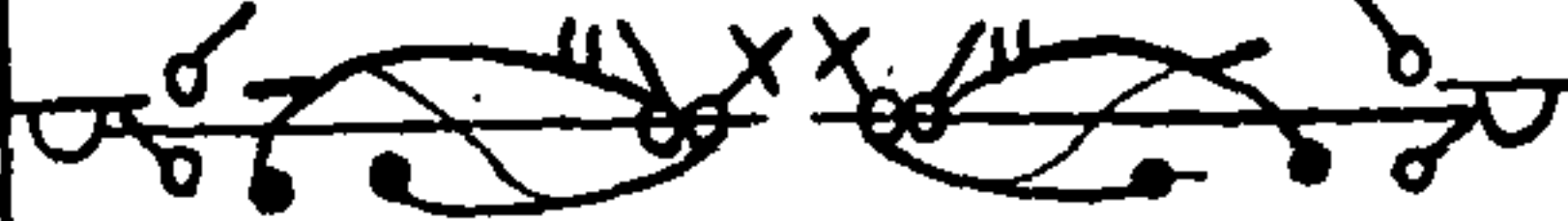
if same incl. beh:



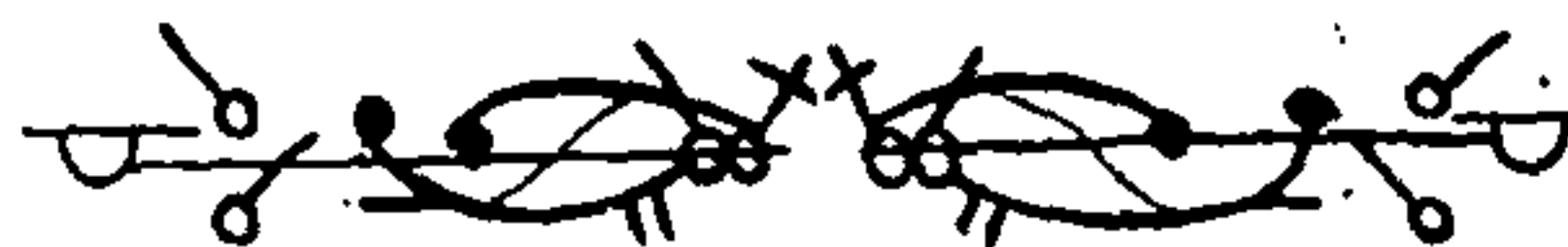
Cross'd bef: 2^d siden: joynd up.



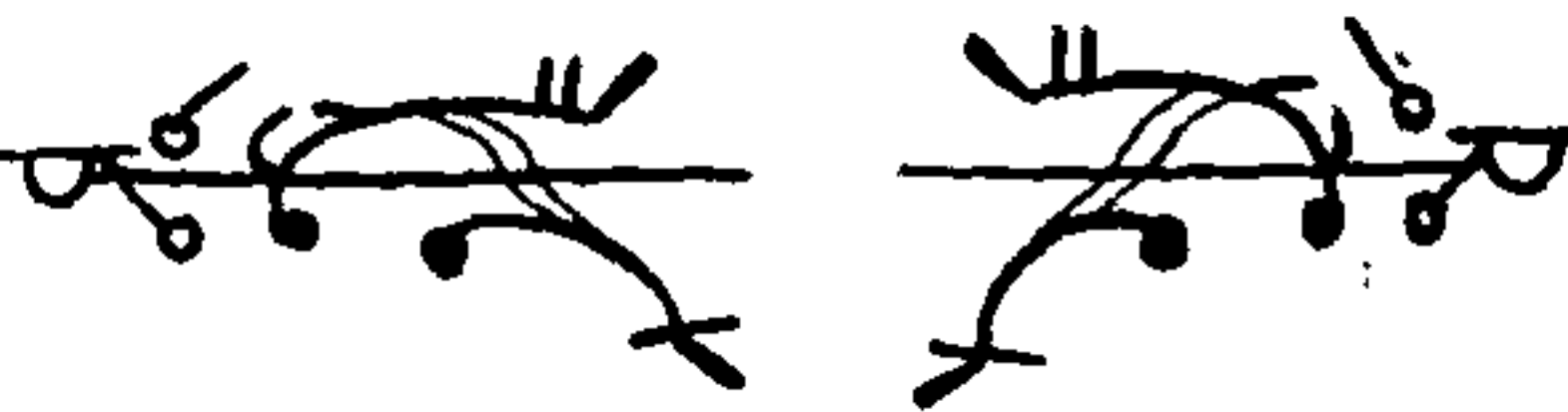
if same.



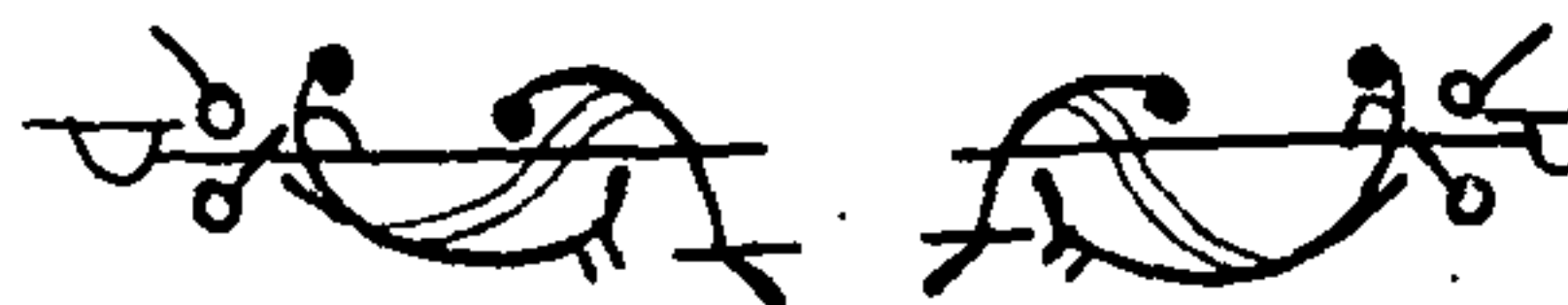
if same cross'd beh:



forw: q^r turn 2^d op: outv:



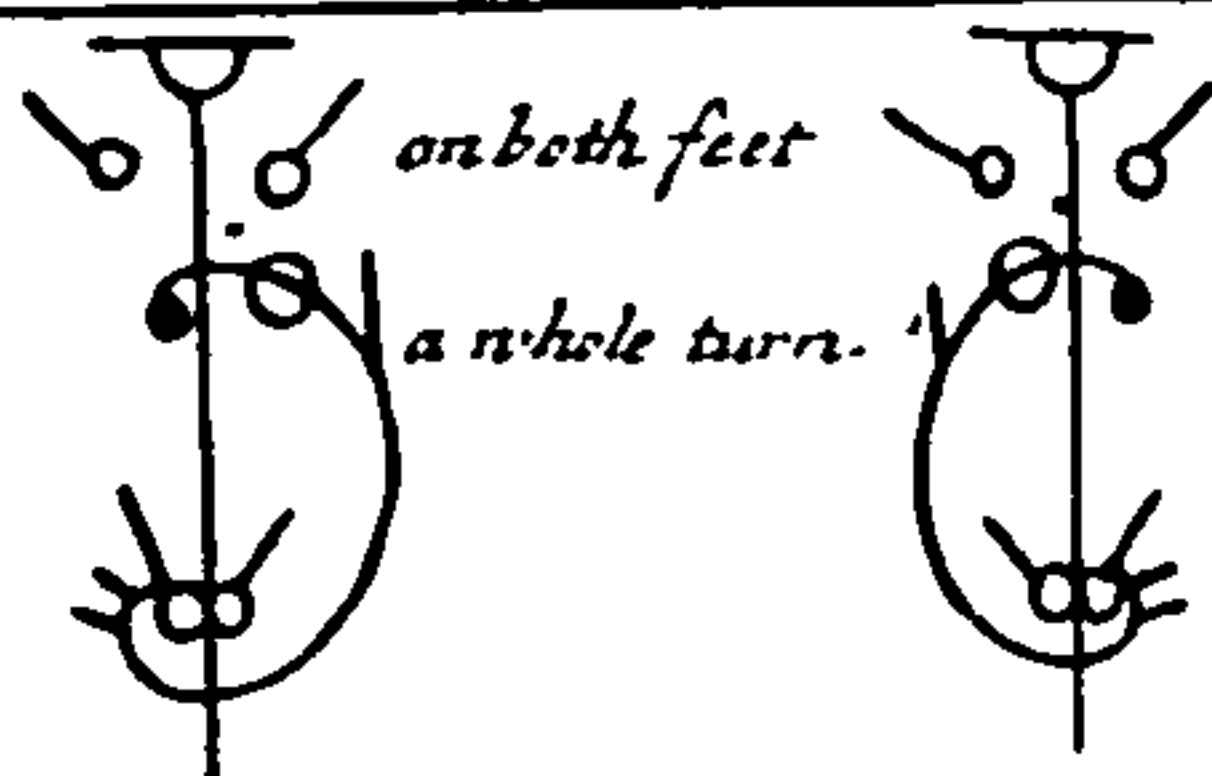
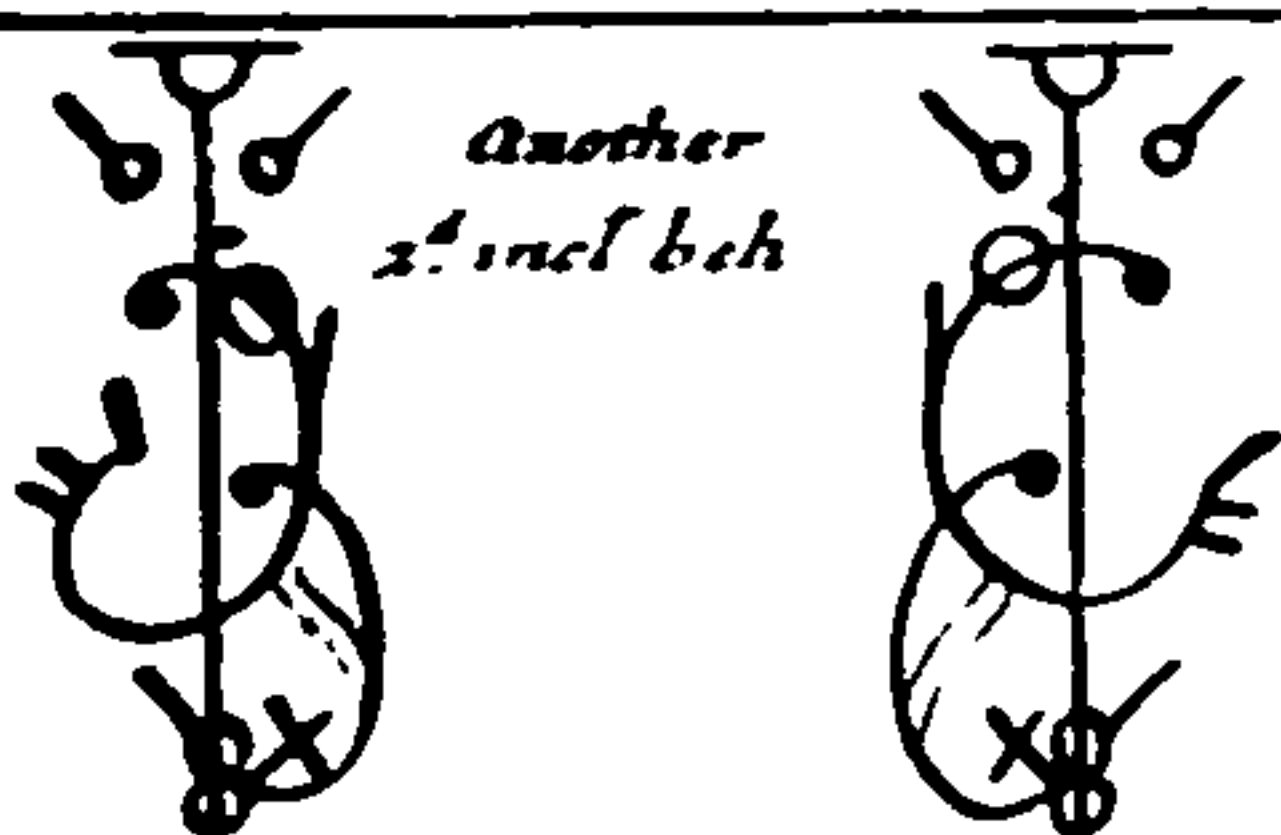
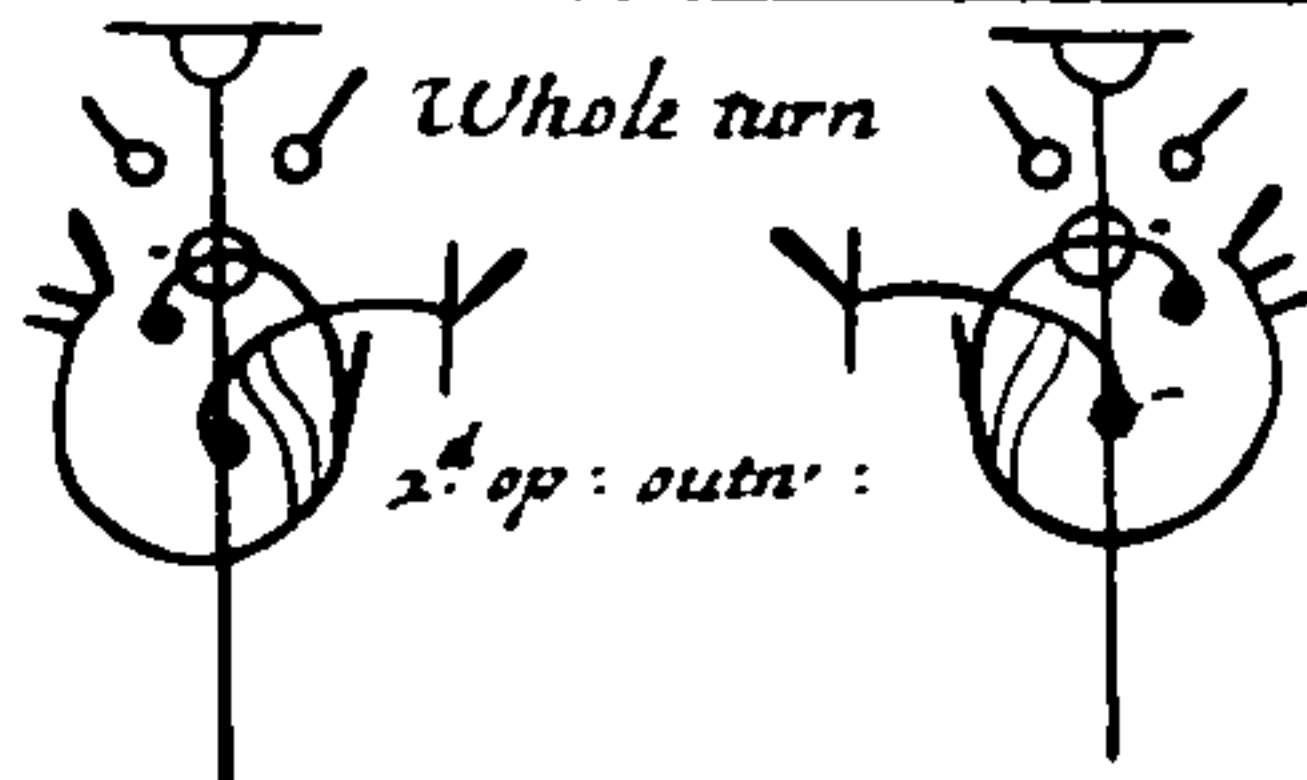
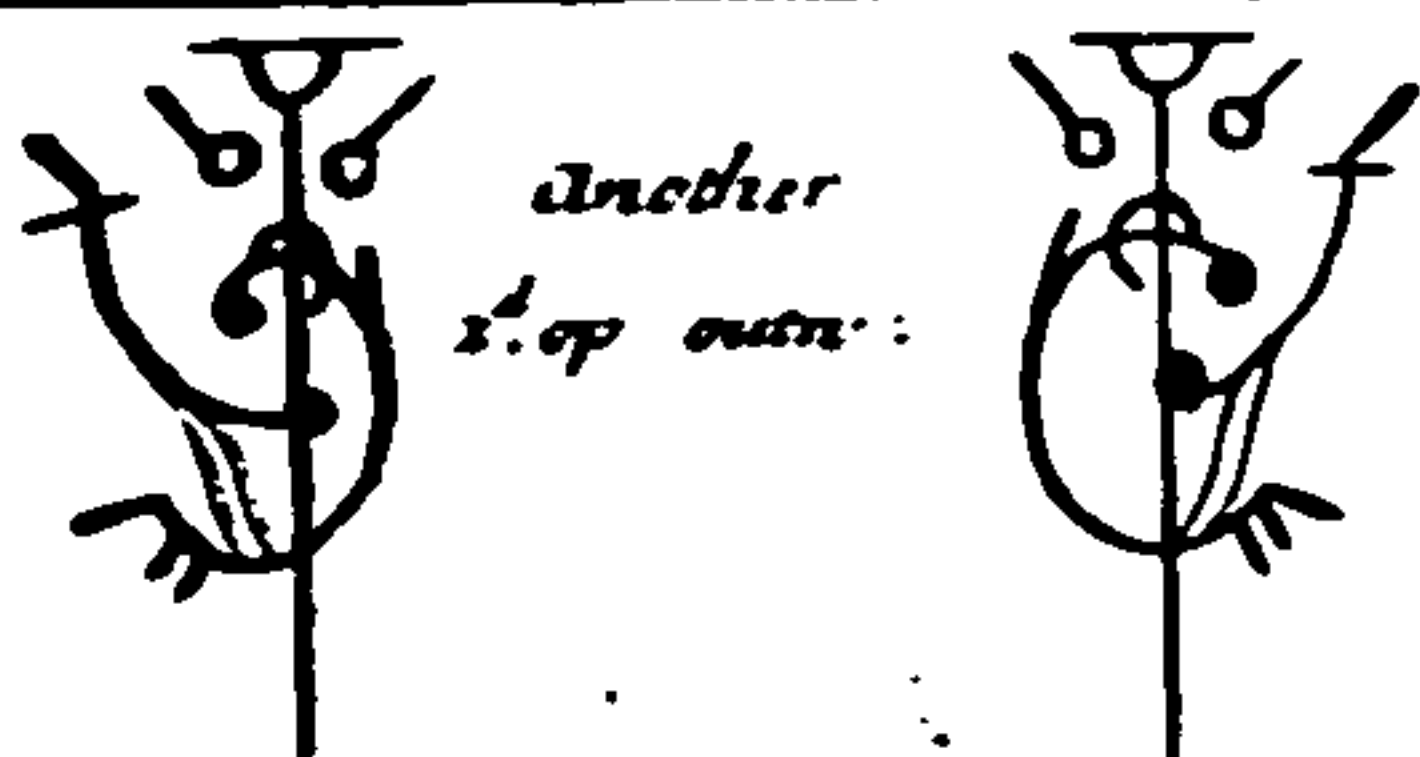
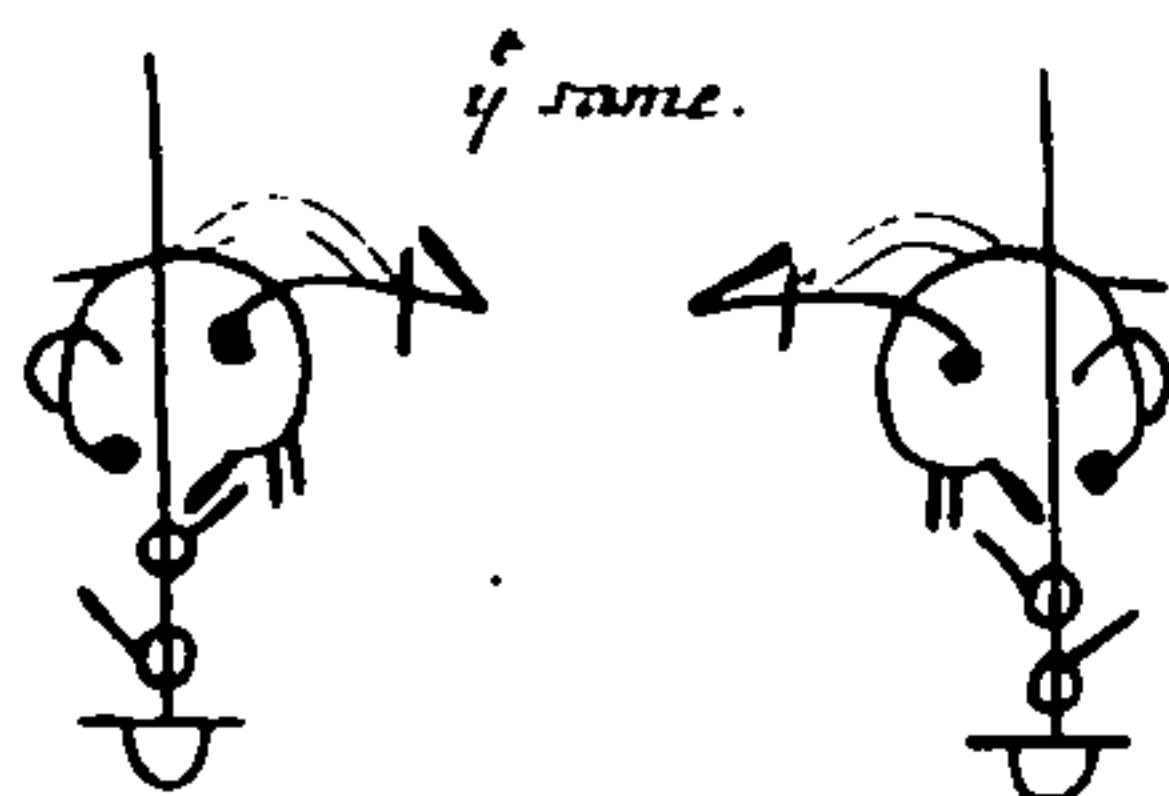
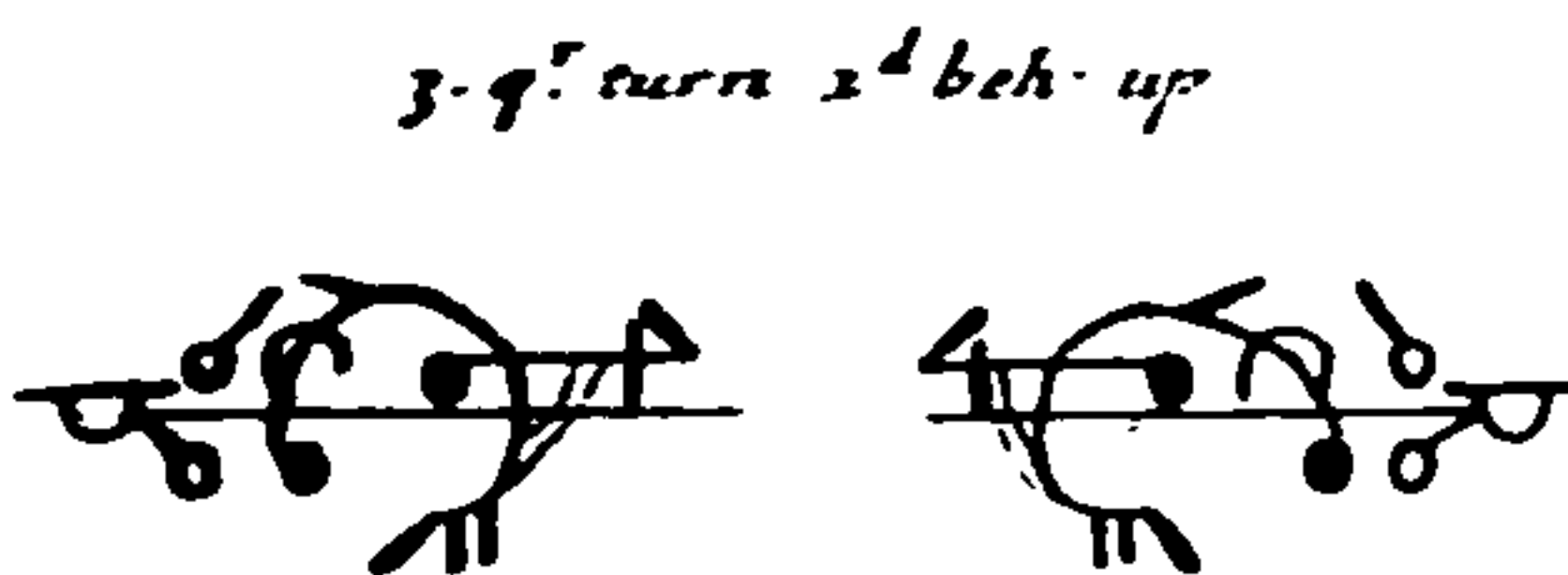
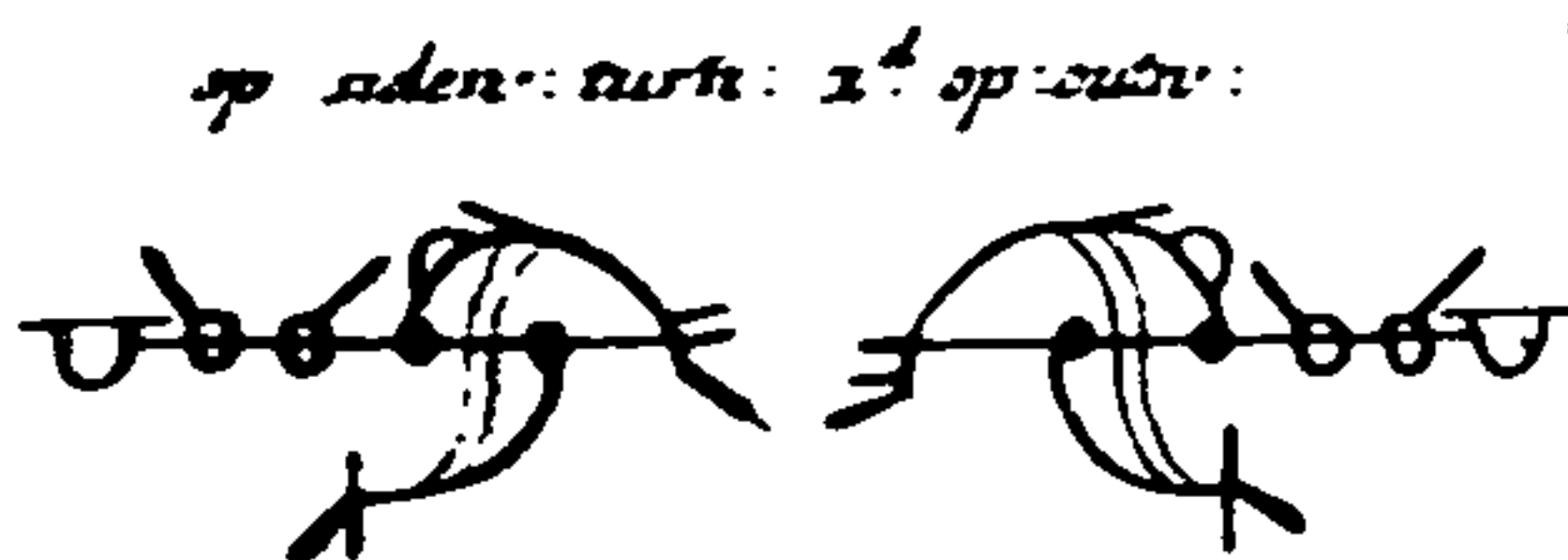
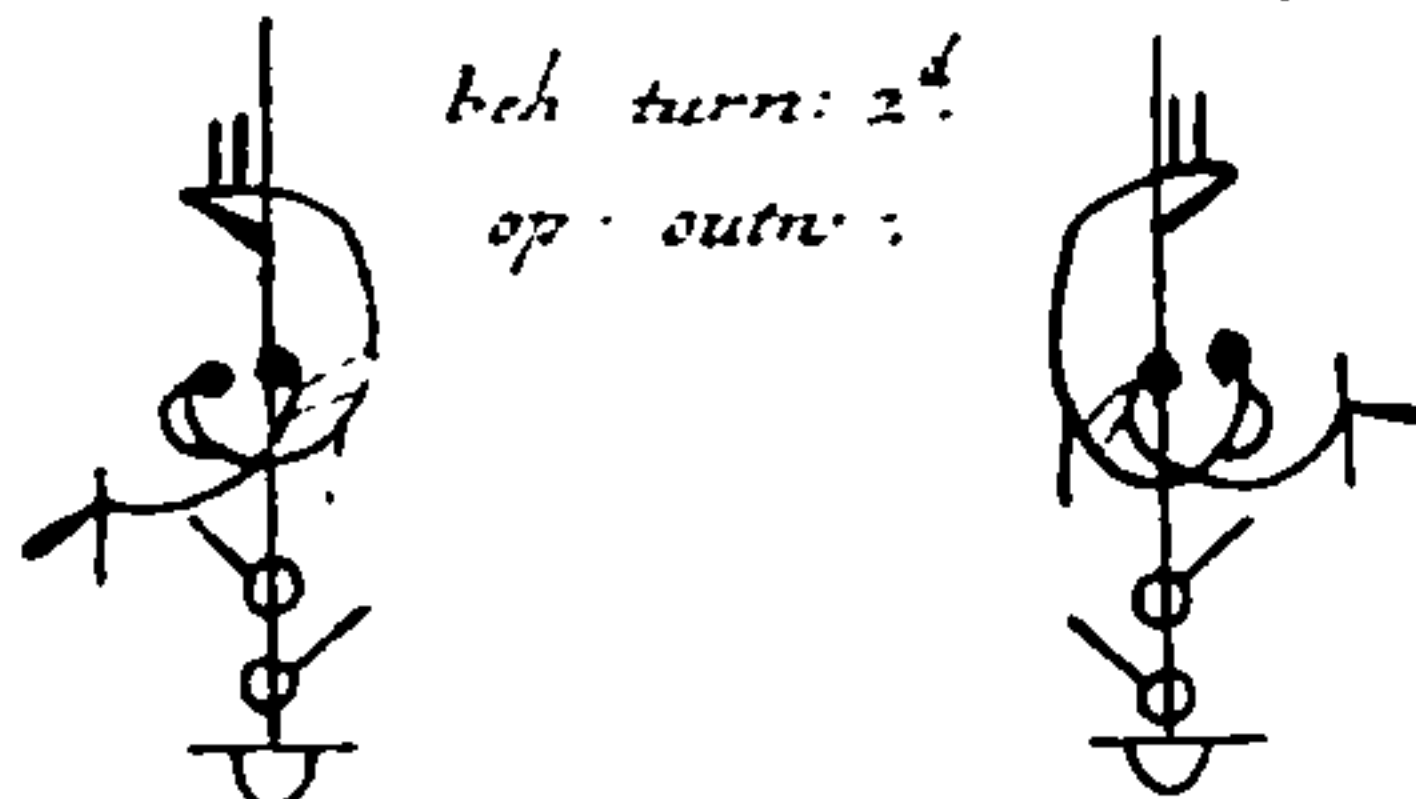
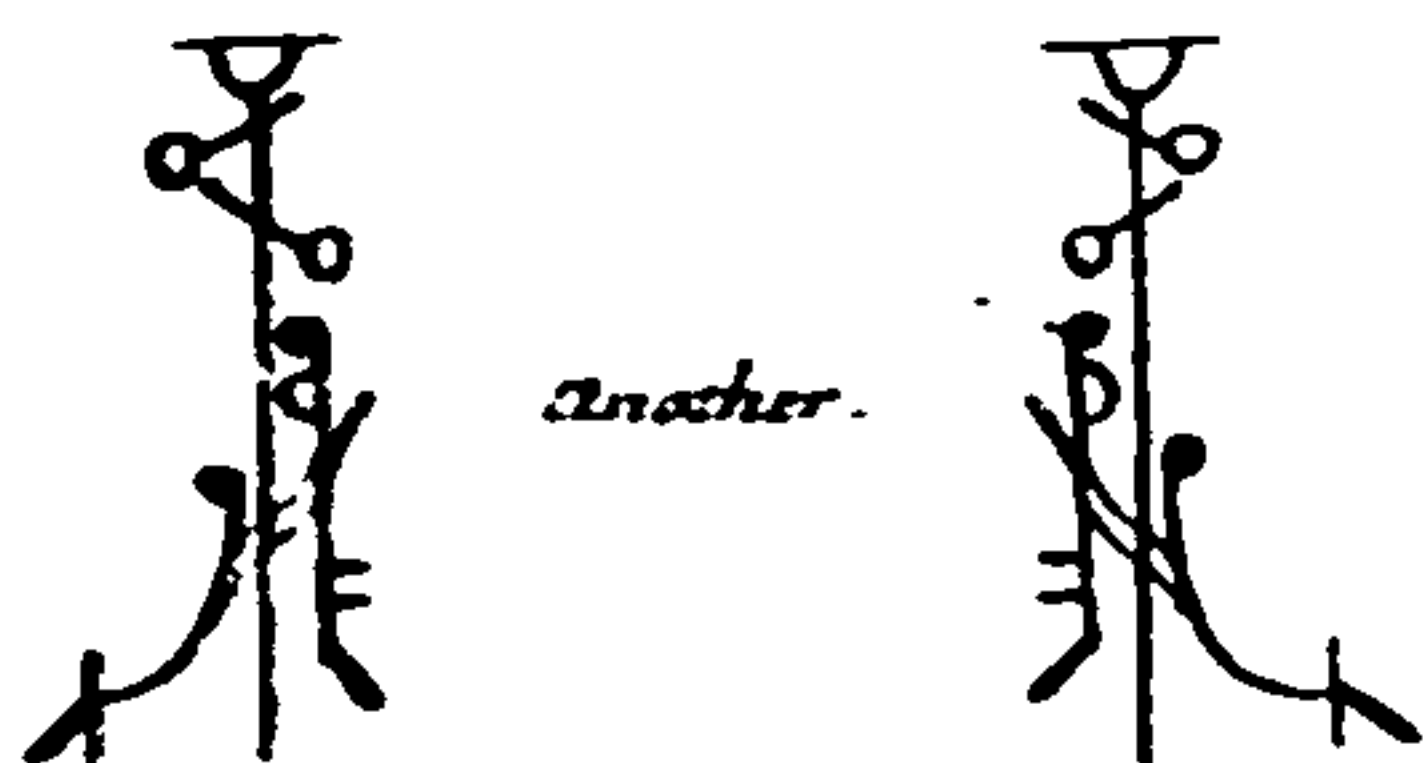
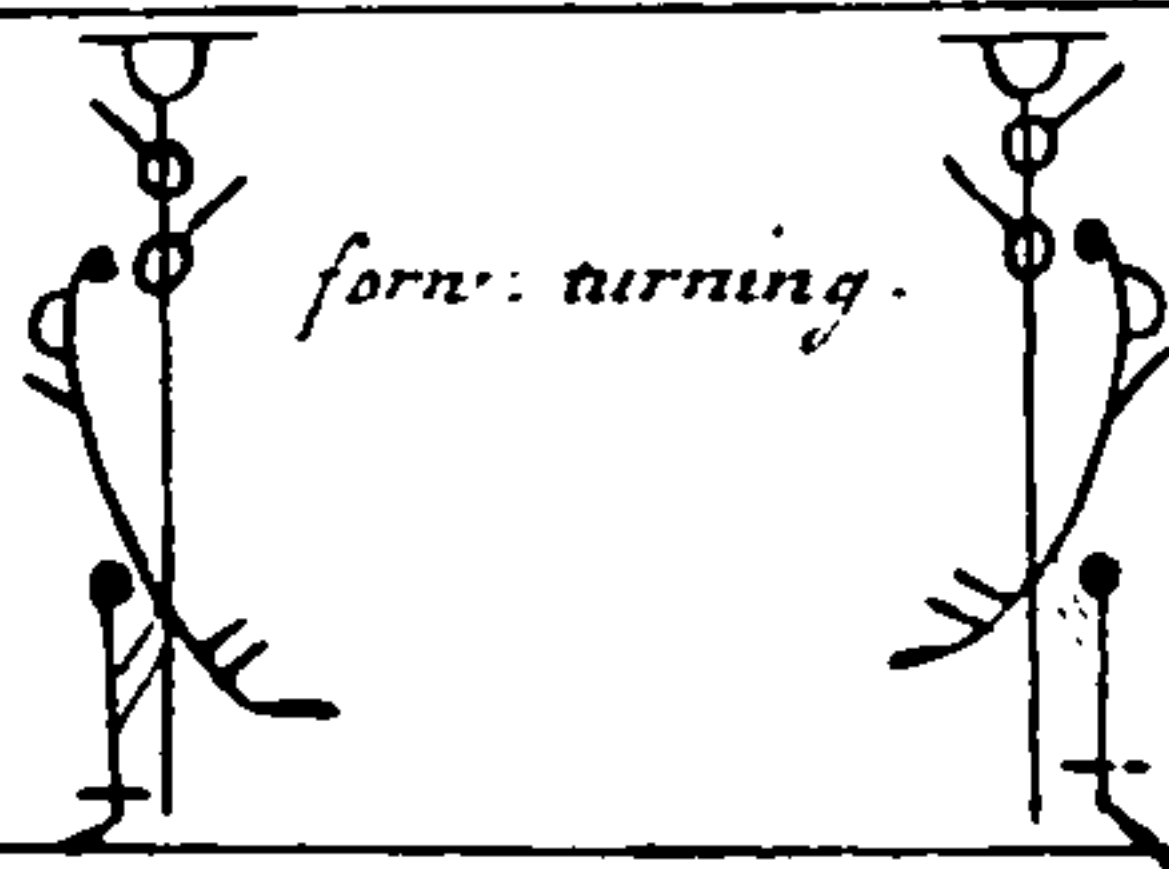
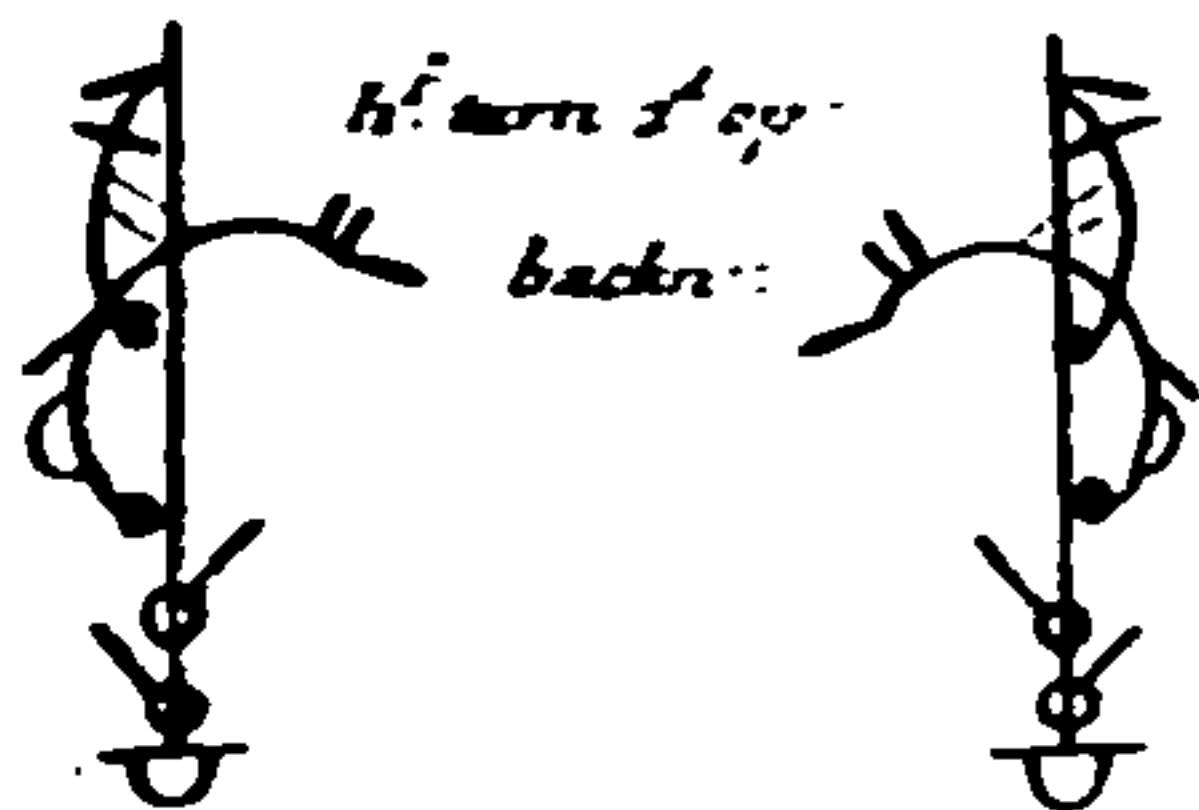
Cross'd beh: q^r turn 2^d op: outv:



backv: q^r turn 2^d op: outv:



TABLE of Bounds.



A TABLE of Compos'd Hops or Contretemps.











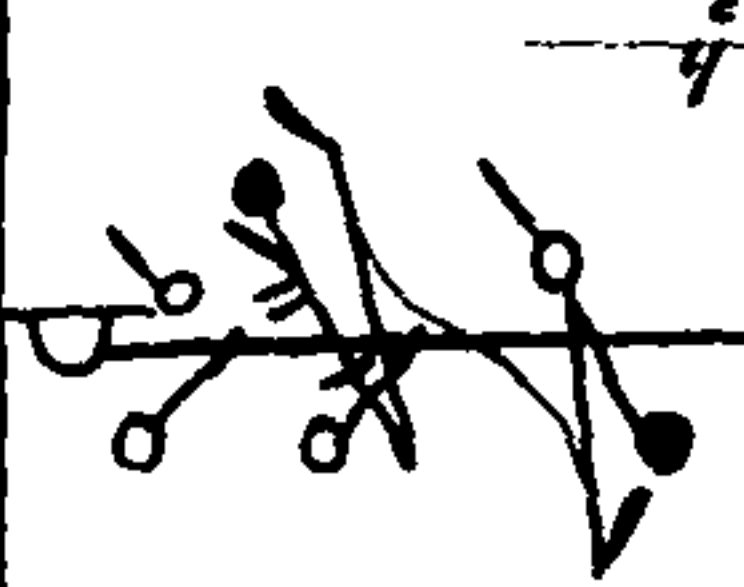
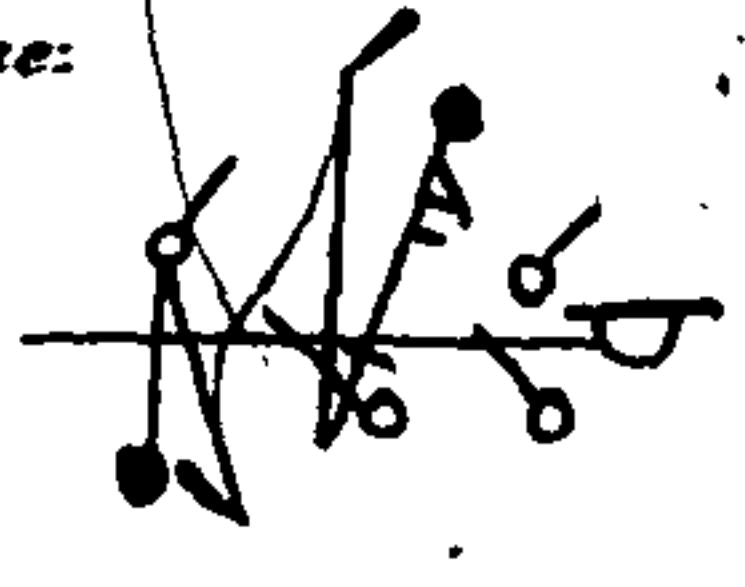








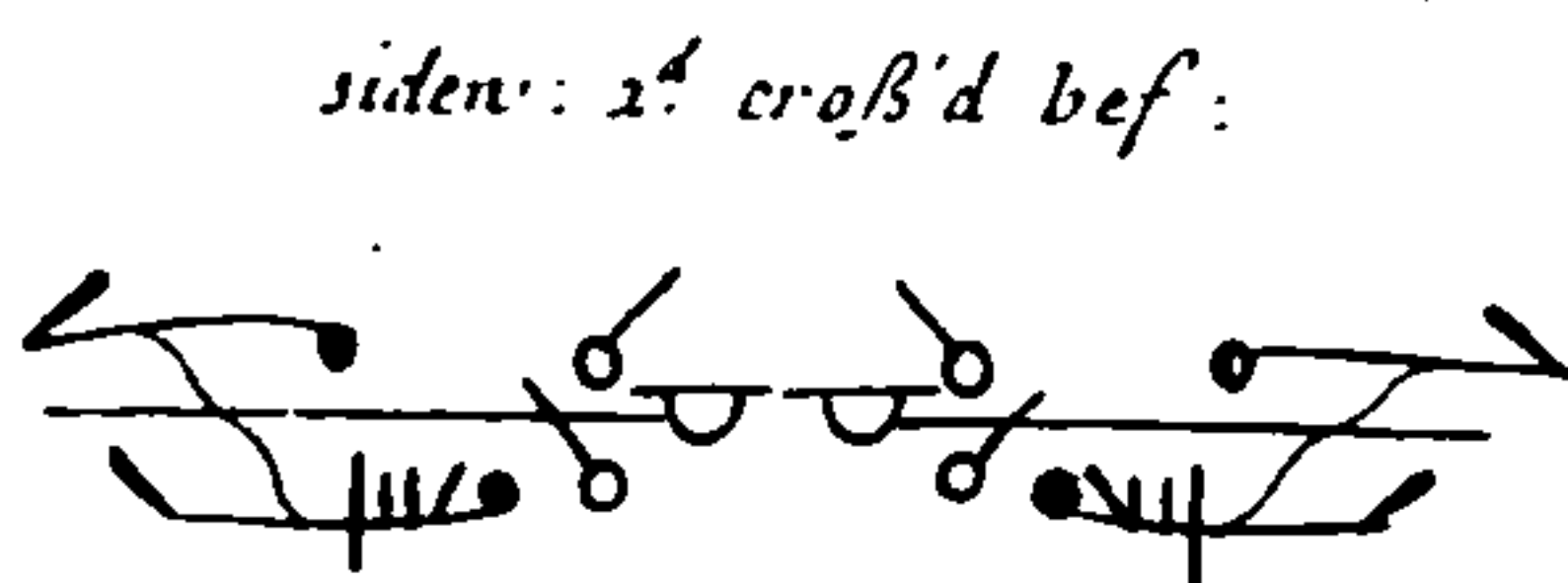
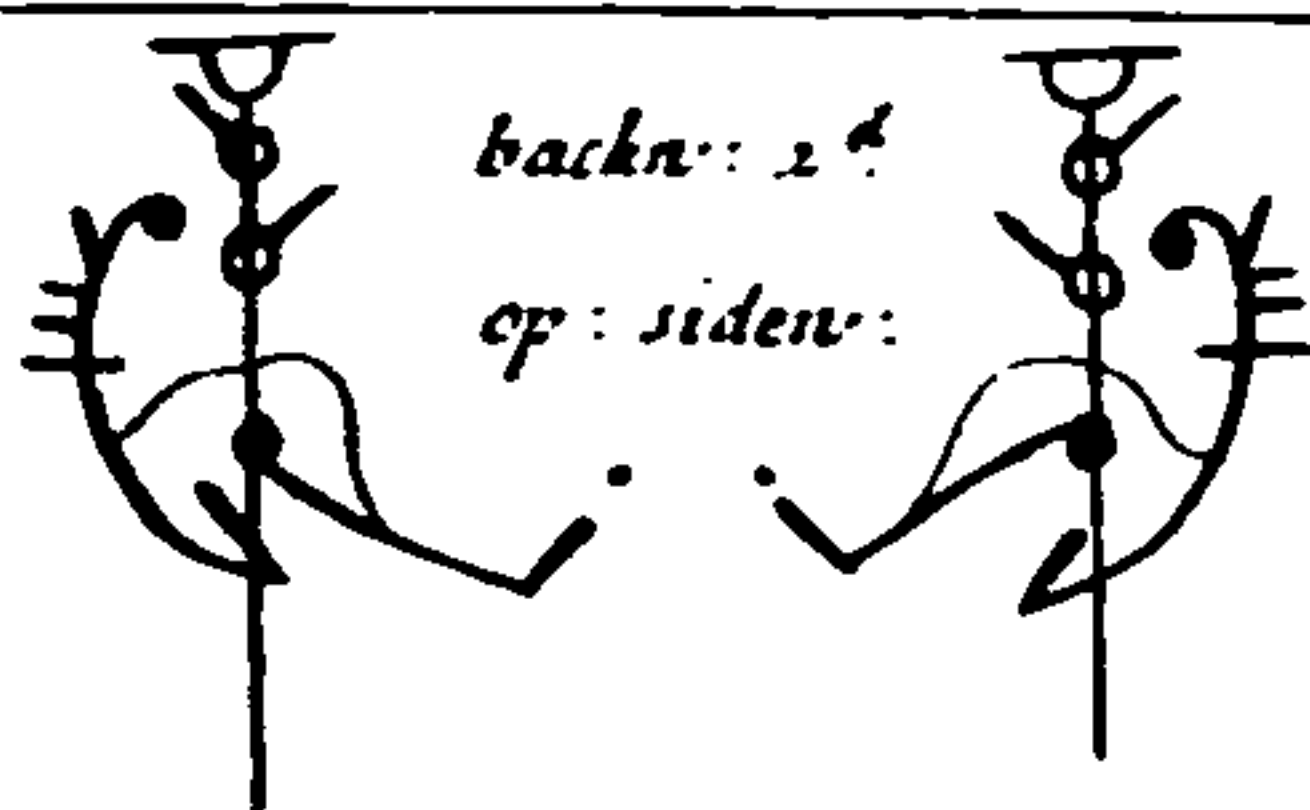
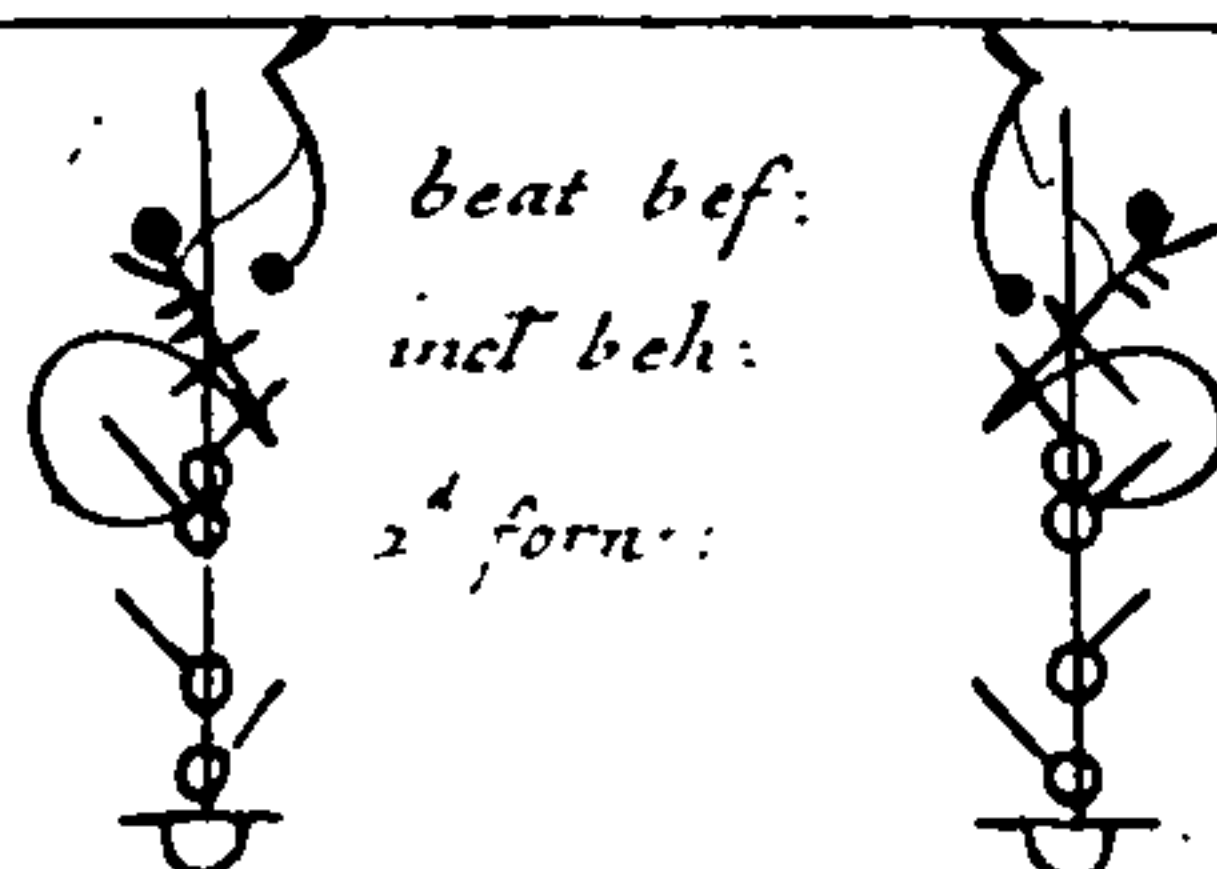
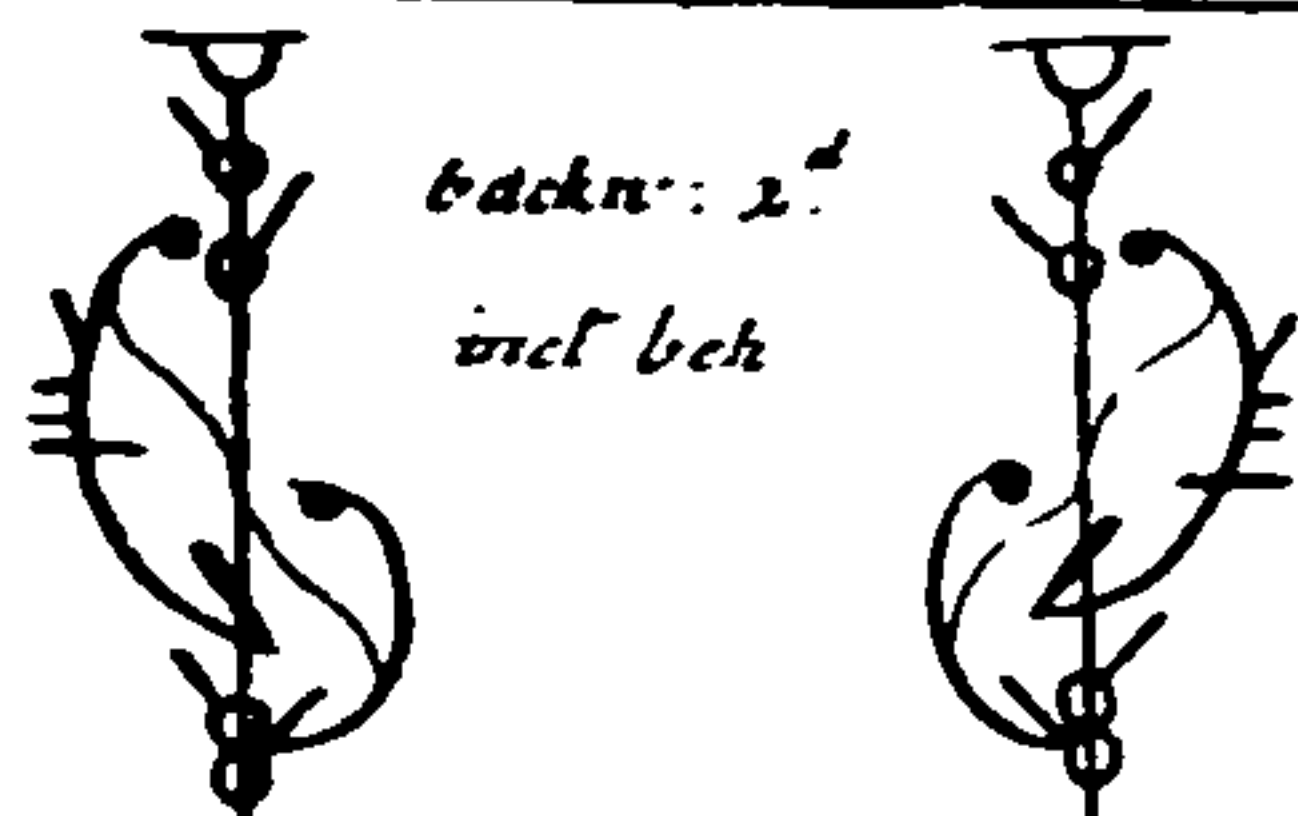
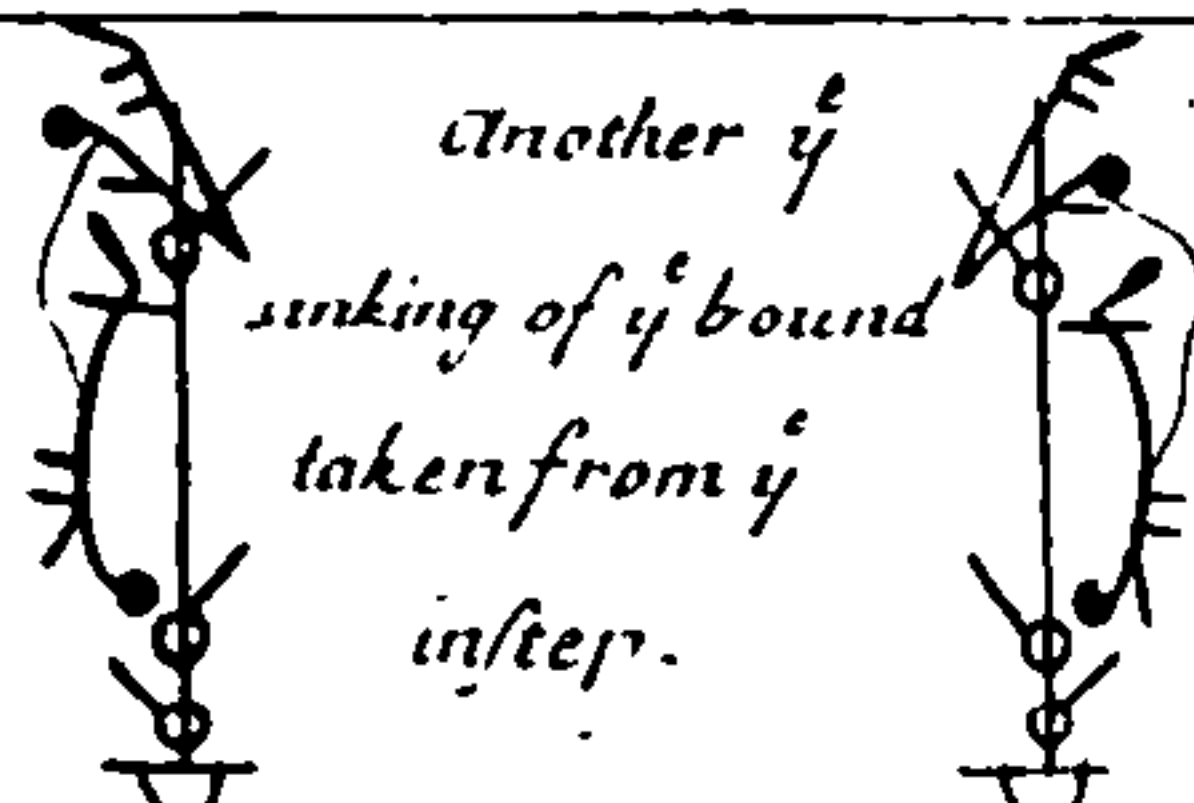
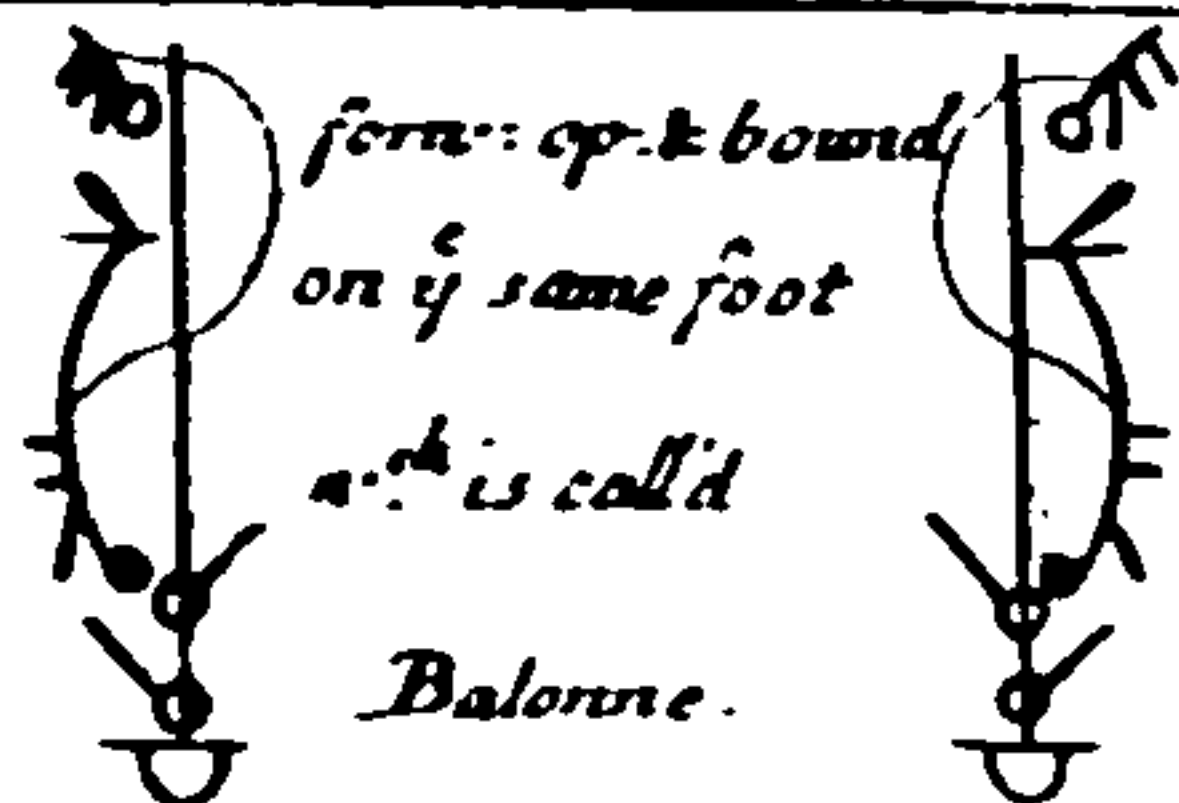
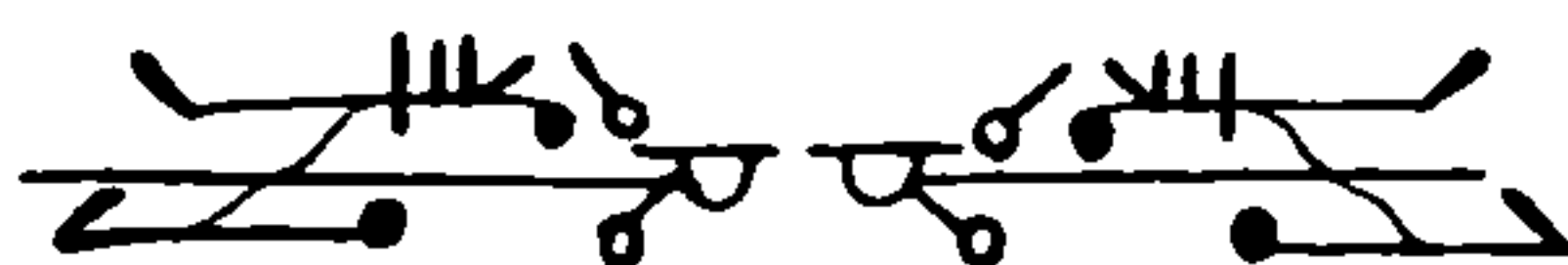
 <p>Contretemps forwards.</p> 	 <p>backwards.</p> 
 <p>beat beh & then forw.</p> 	 <p>beat on y ankle & forw.</p> 
 <p>beat on y ankle 2^d beat beh.</p> 	 <p>y same.</p> 
 <p>backw. 2^d open.</p> 	 <p>forw. 2^d beat beh. pass'd bef & op: circular.</p> 
 <p>forw. cross: 2^d beat beh.</p> 	 <p>y same circular innv.</p> 

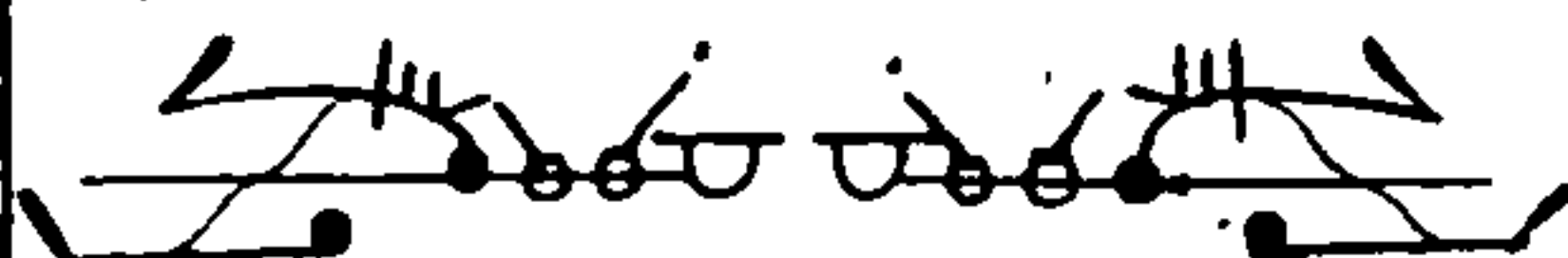
TABLE of Contretemps.



Another 2. cross'd beh:



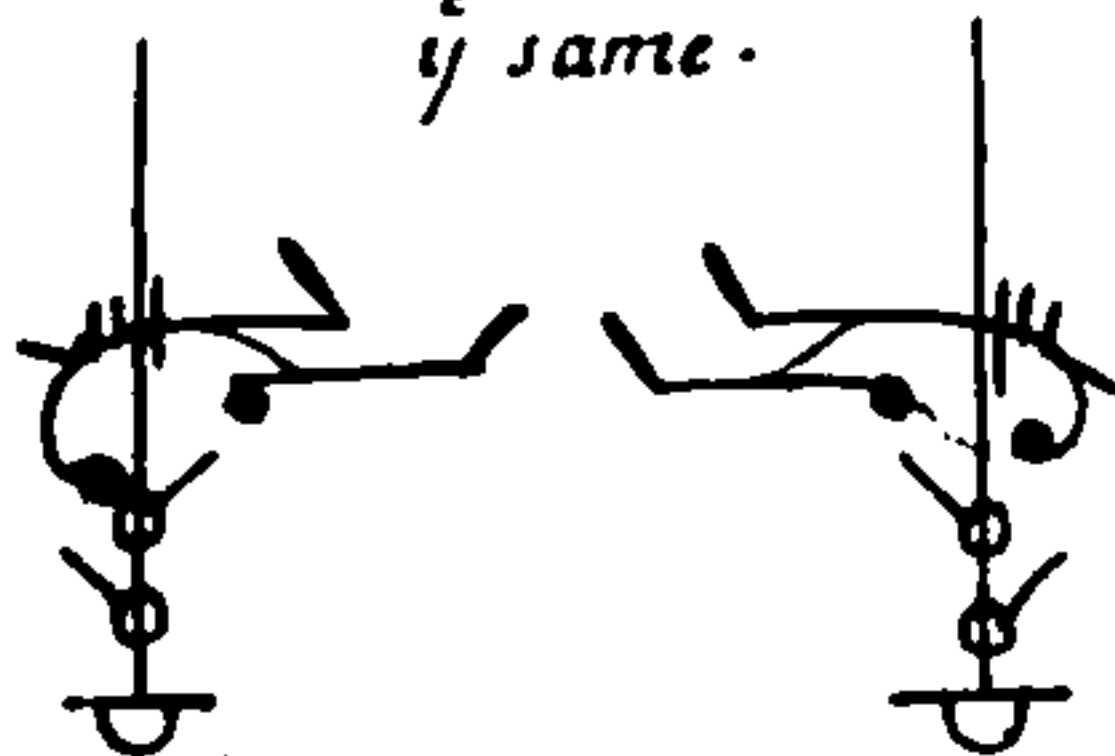
siden: 2. cross'd bef: 2. op: siden:



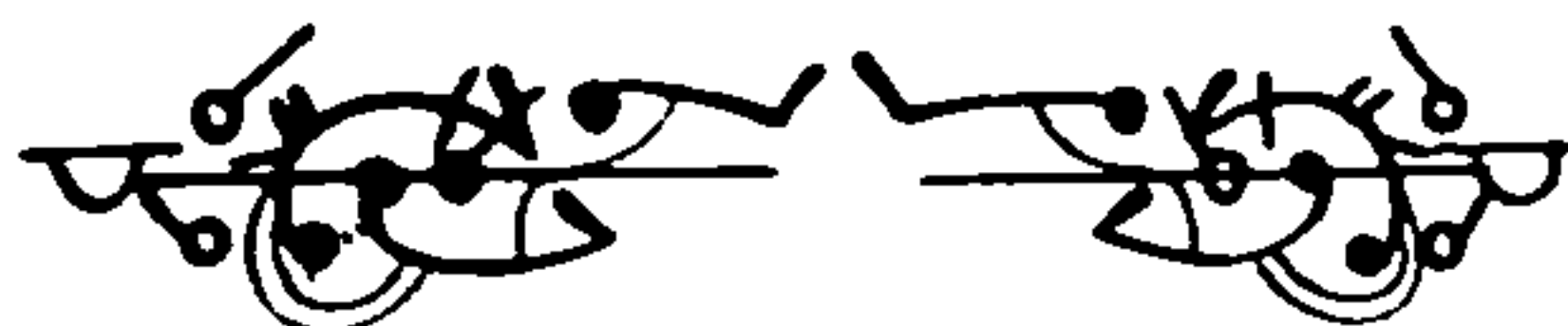
y same from another position.



y same.



beat bef: cross'd beh: & op: siden:



op: 2. cross'd beh:

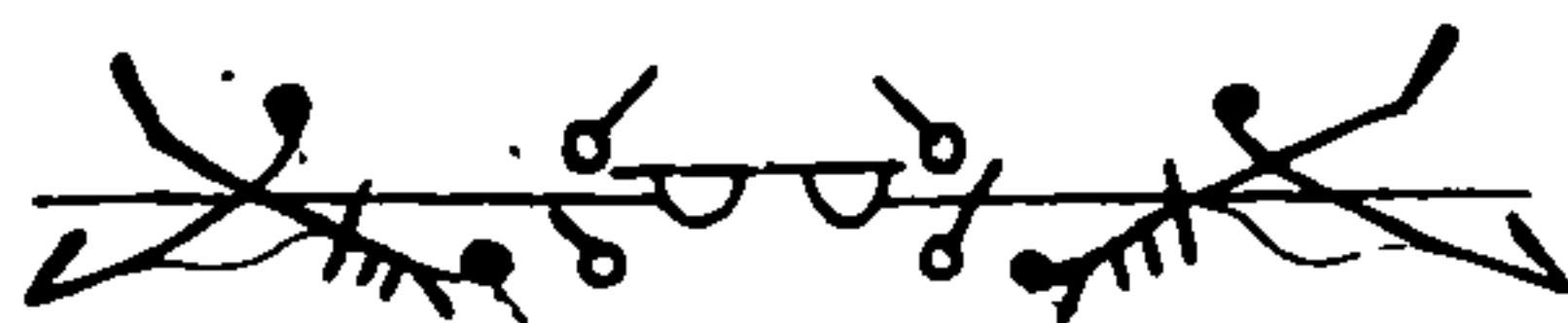
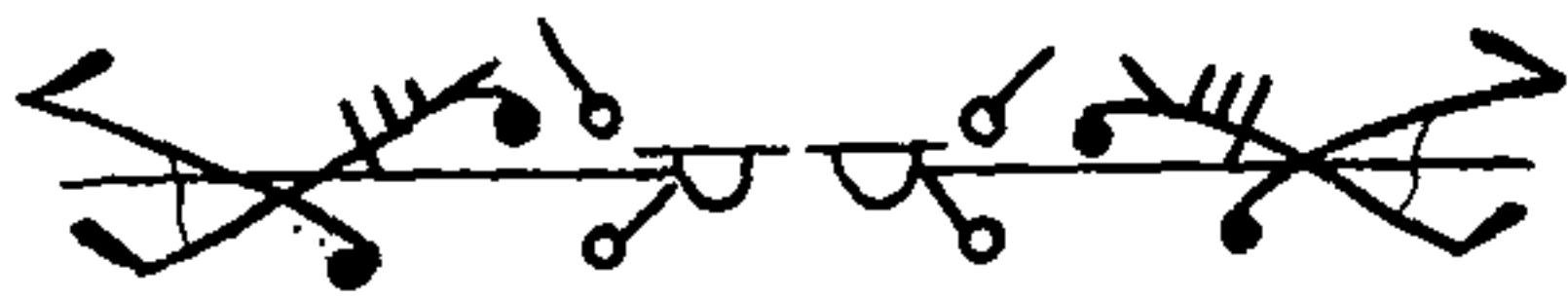
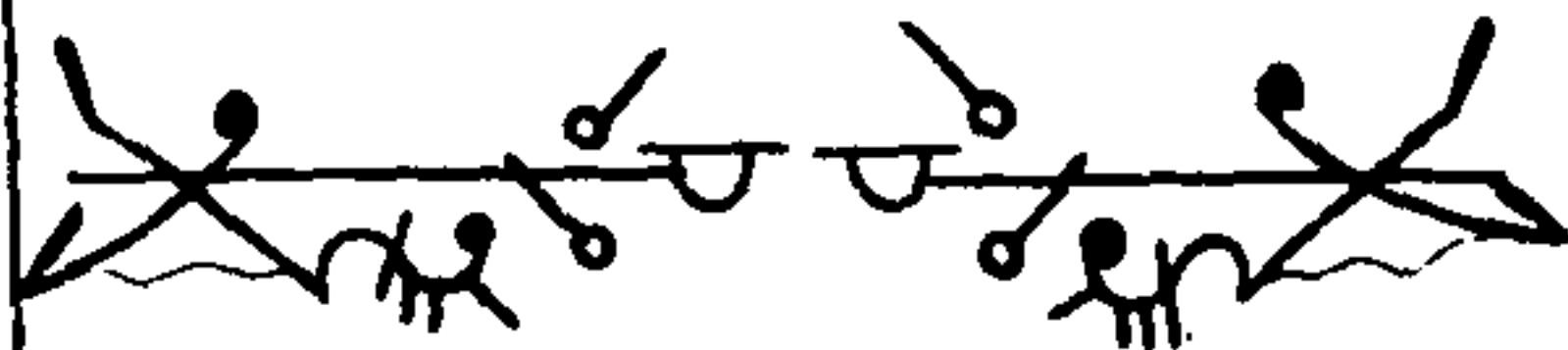
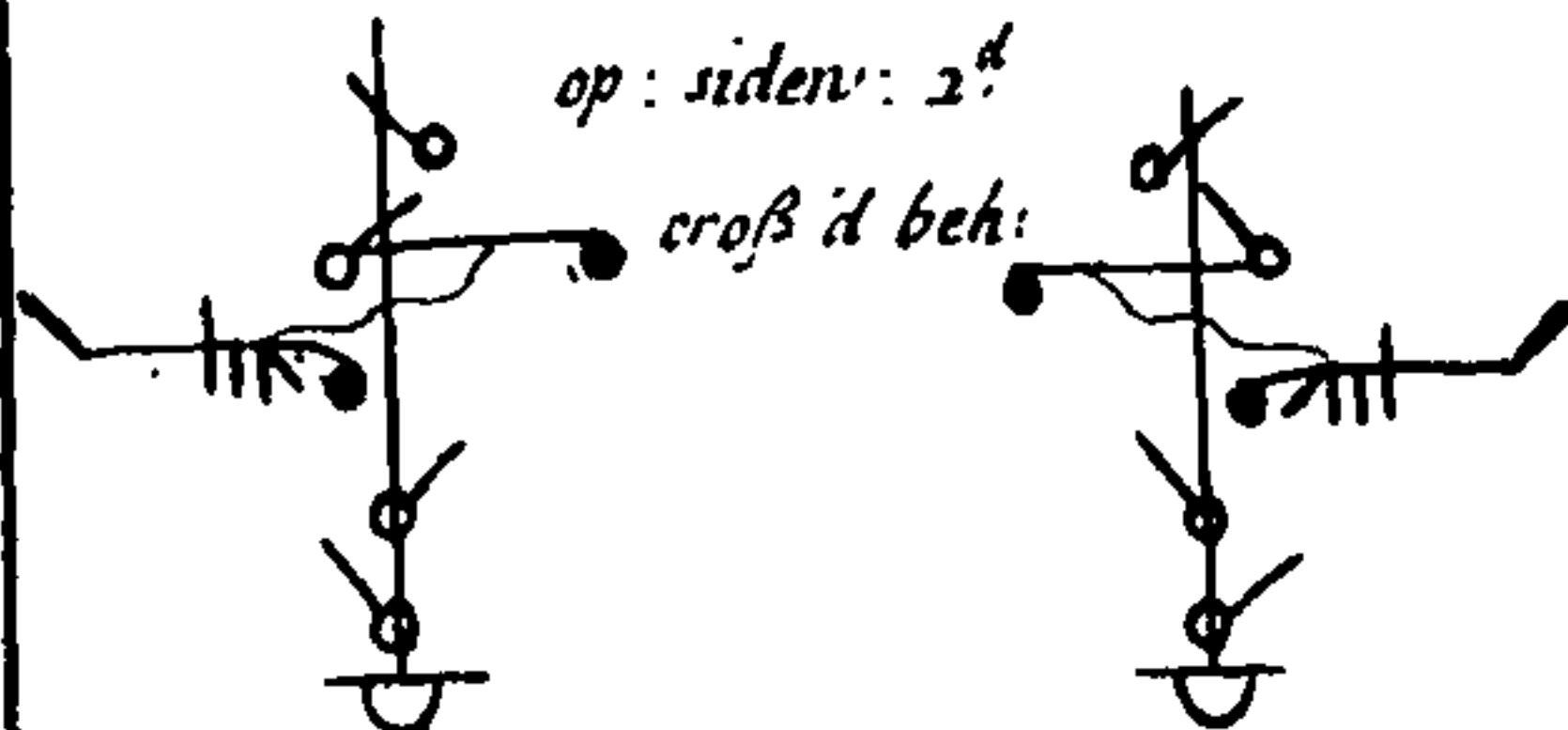
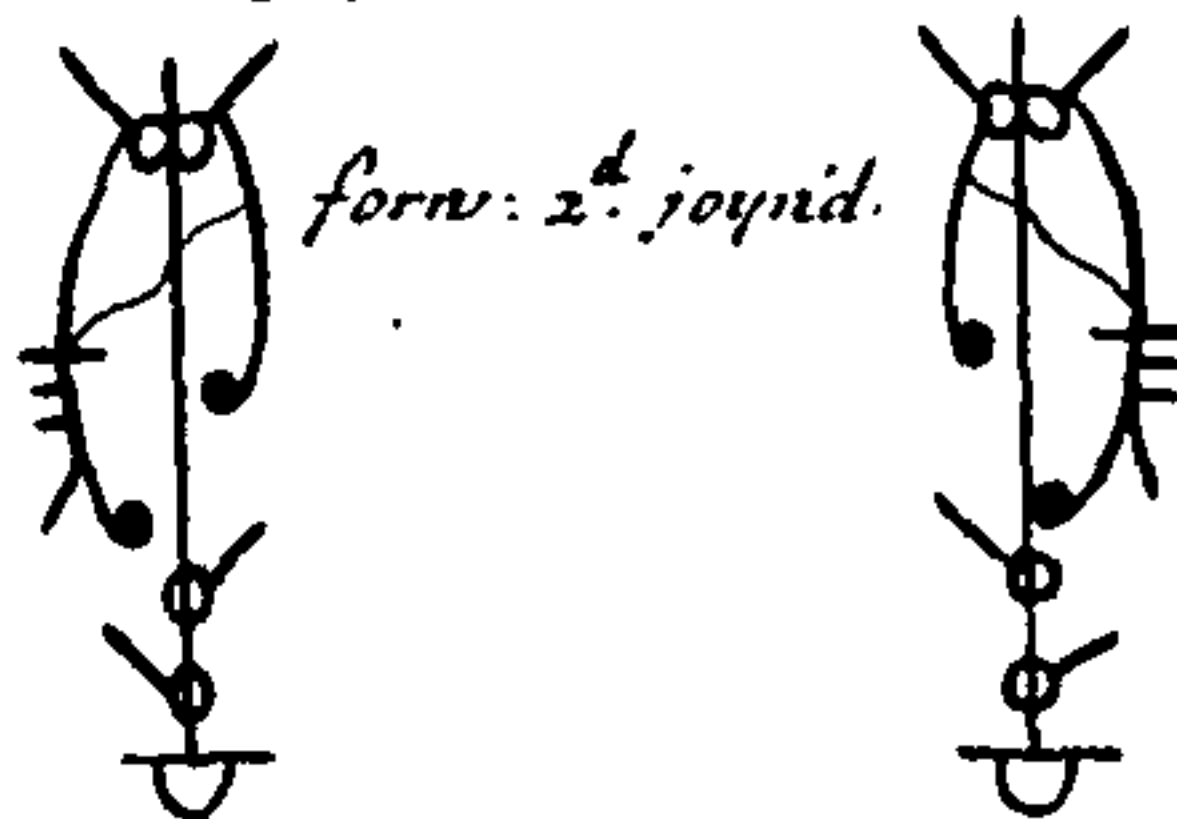


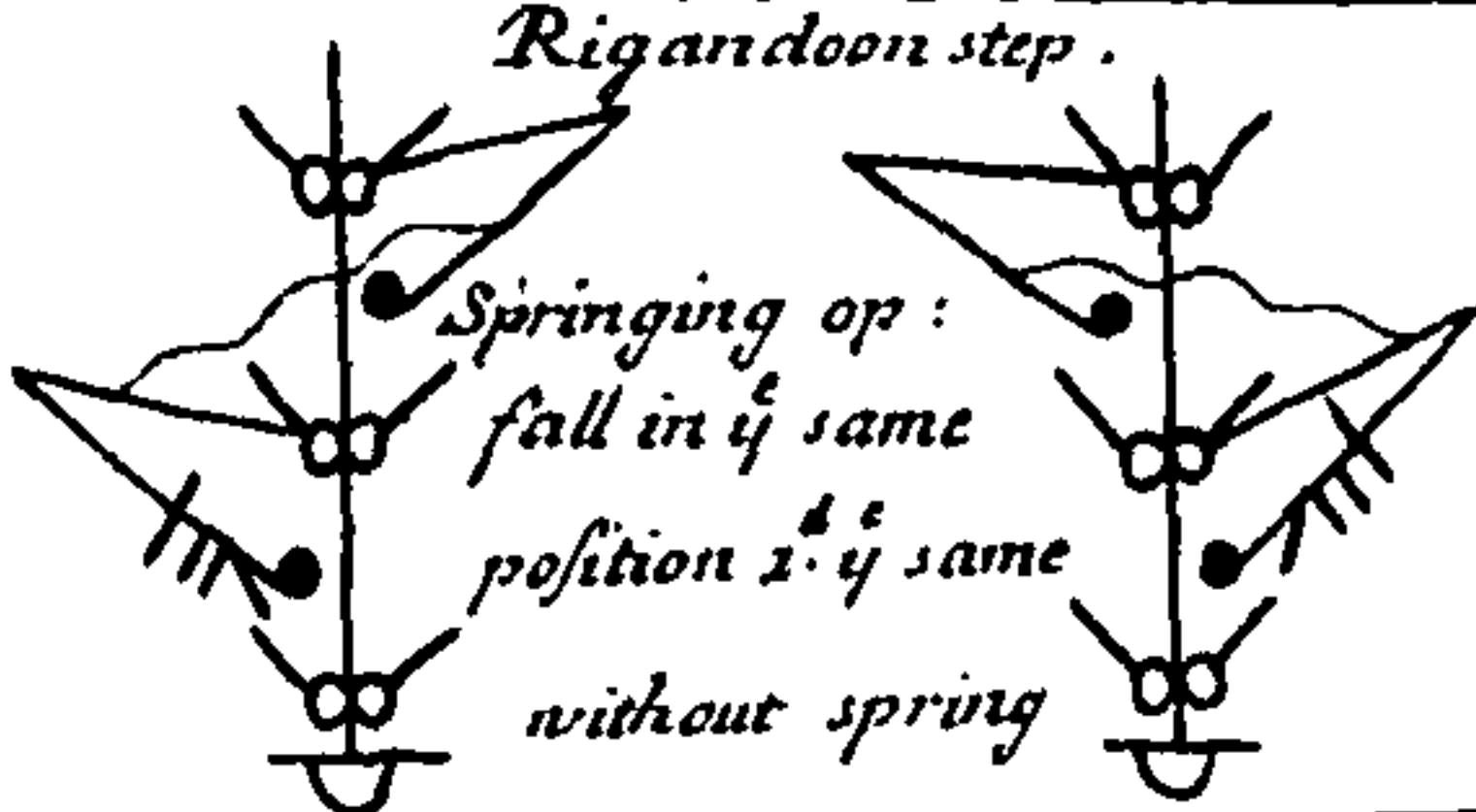
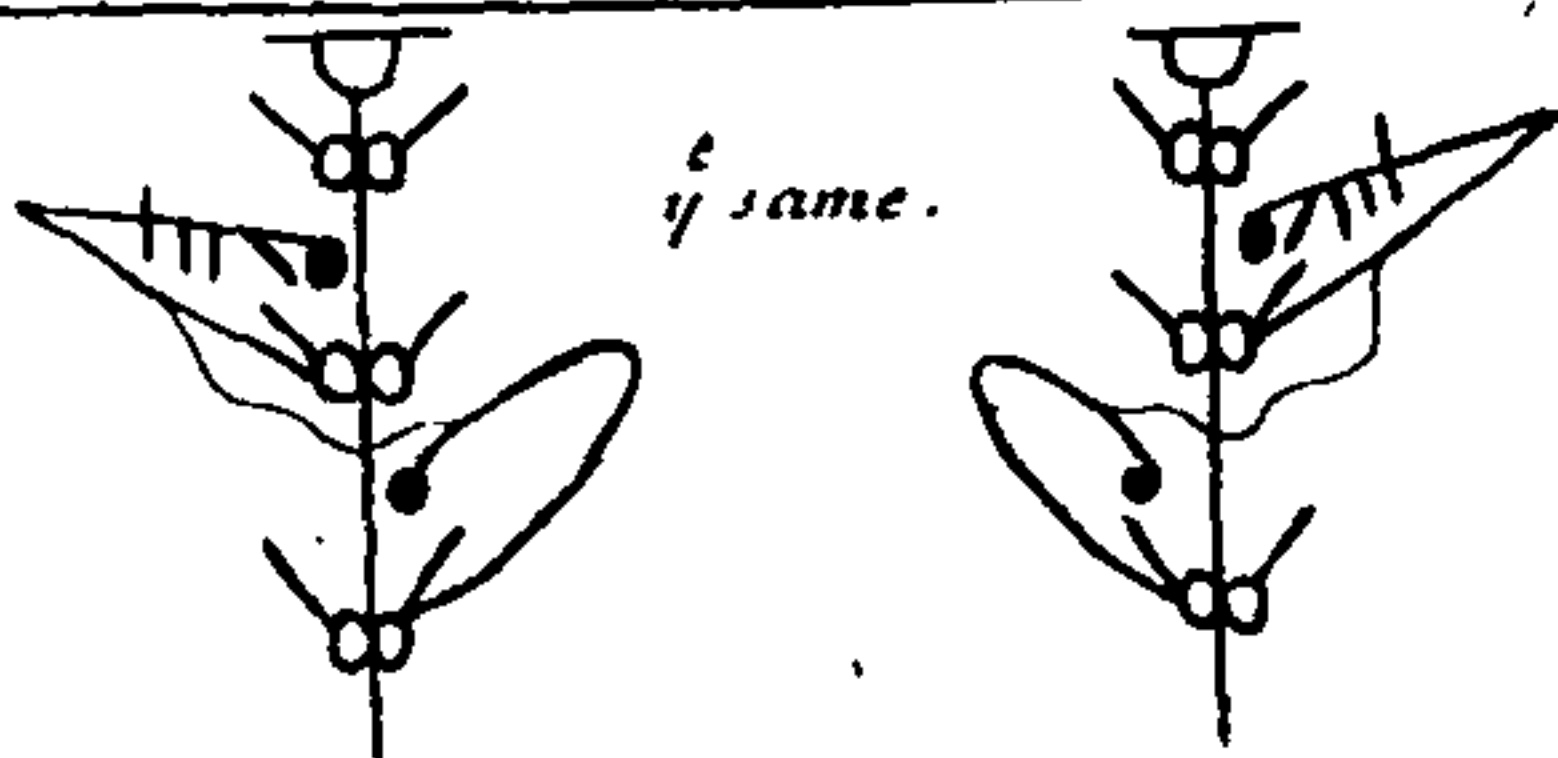
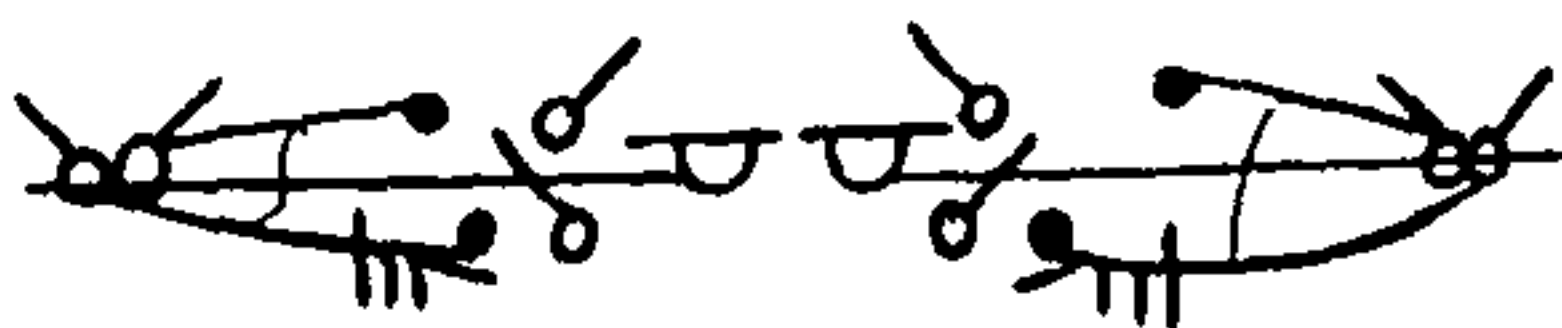
TABLE of Contretemps.

op: 2^d cross'd bef:op: siden: waving 2^d cross'd beh:op: siden: 2^d
cross'd beh:form: 2^d joyrid.

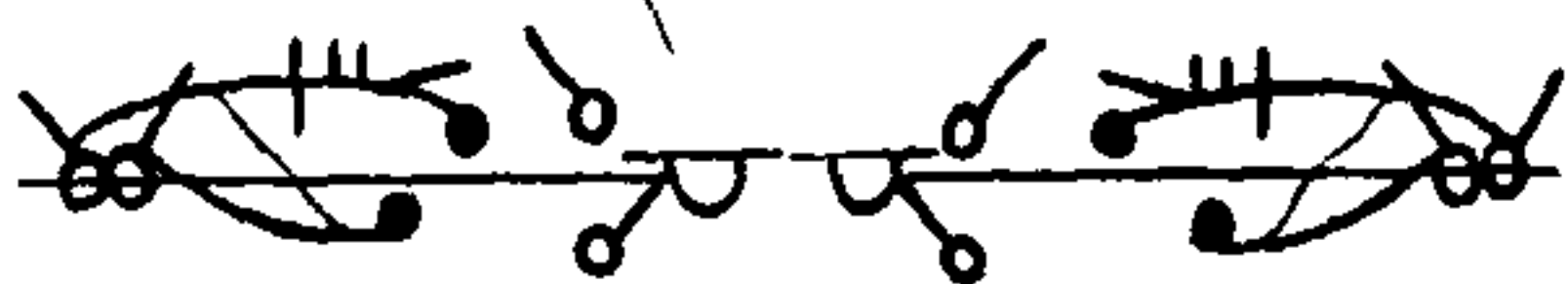
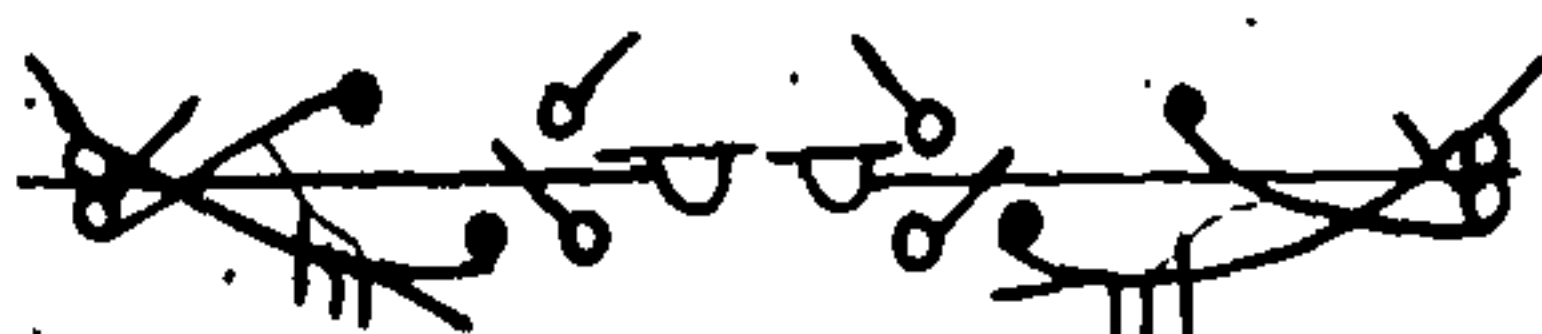
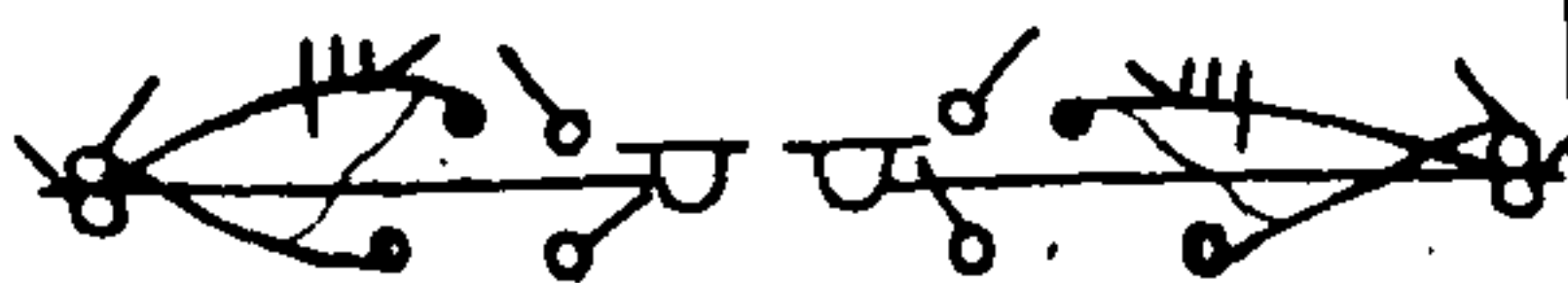
backn: & joyrid.



Rigandoon step.

Springing op:
fall in $\frac{e}{y}$ same
position 2^d $\frac{e}{y}$ same
without spring $\frac{e}{y}$ same.op: siden: 2^d joyrid.

Another.

op: siden: 2^d incl. beh: $\frac{e}{y}$ same incl. bef:

beat sink beh:

spring: form: cr:

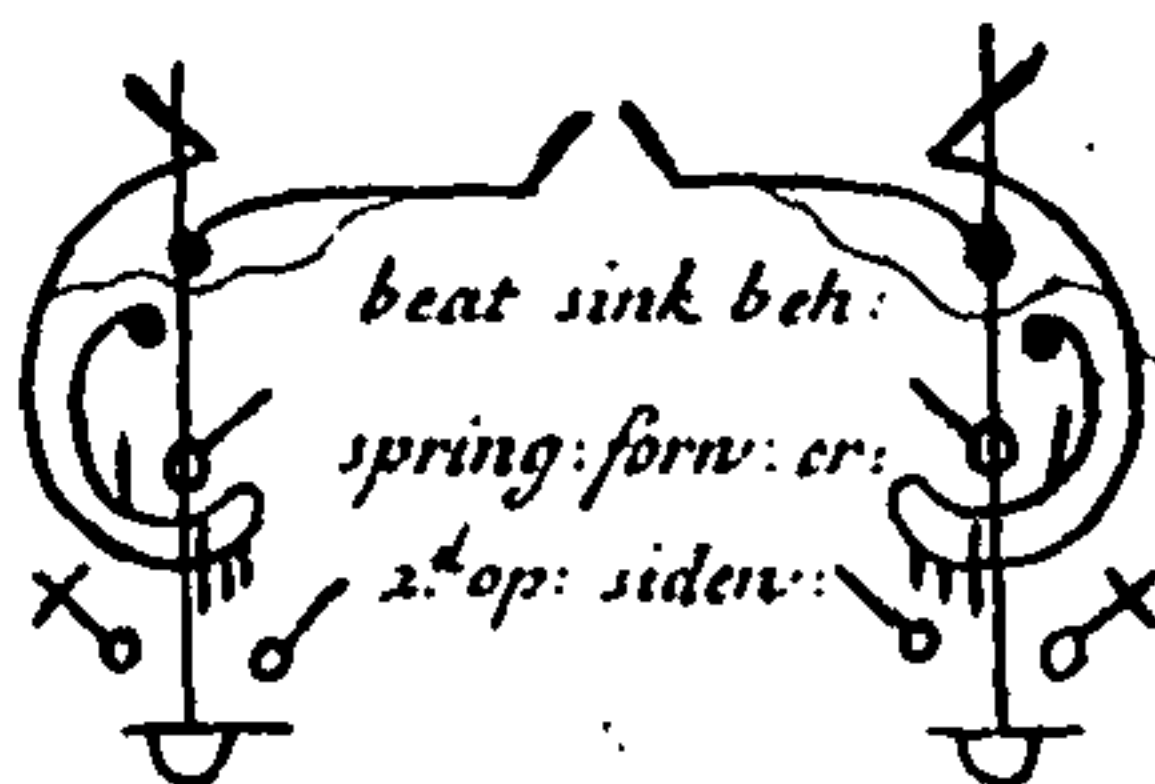
2^d op: siden:

TABLE of Contretemps.

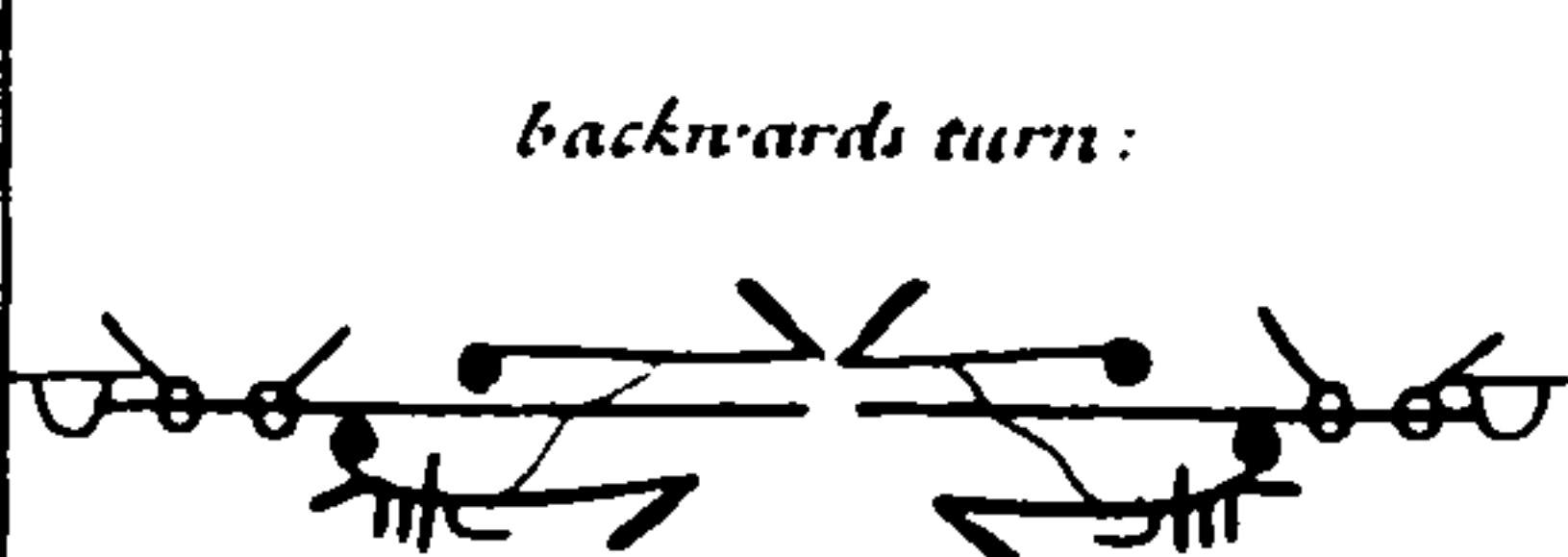
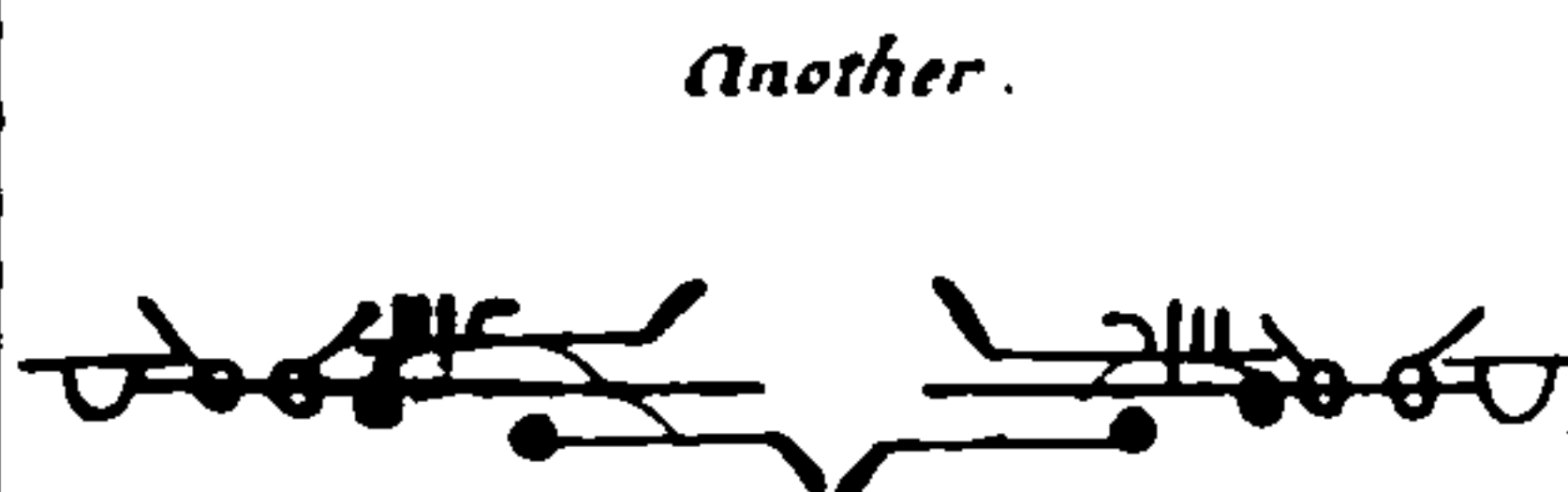
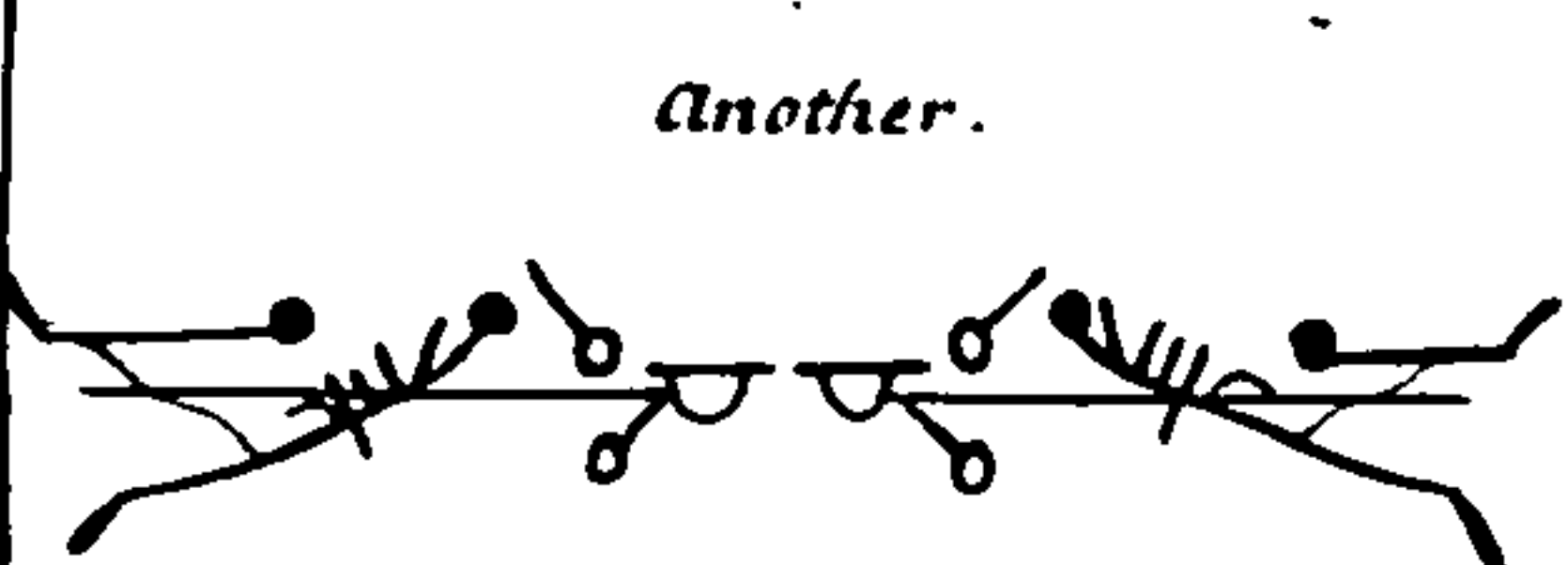
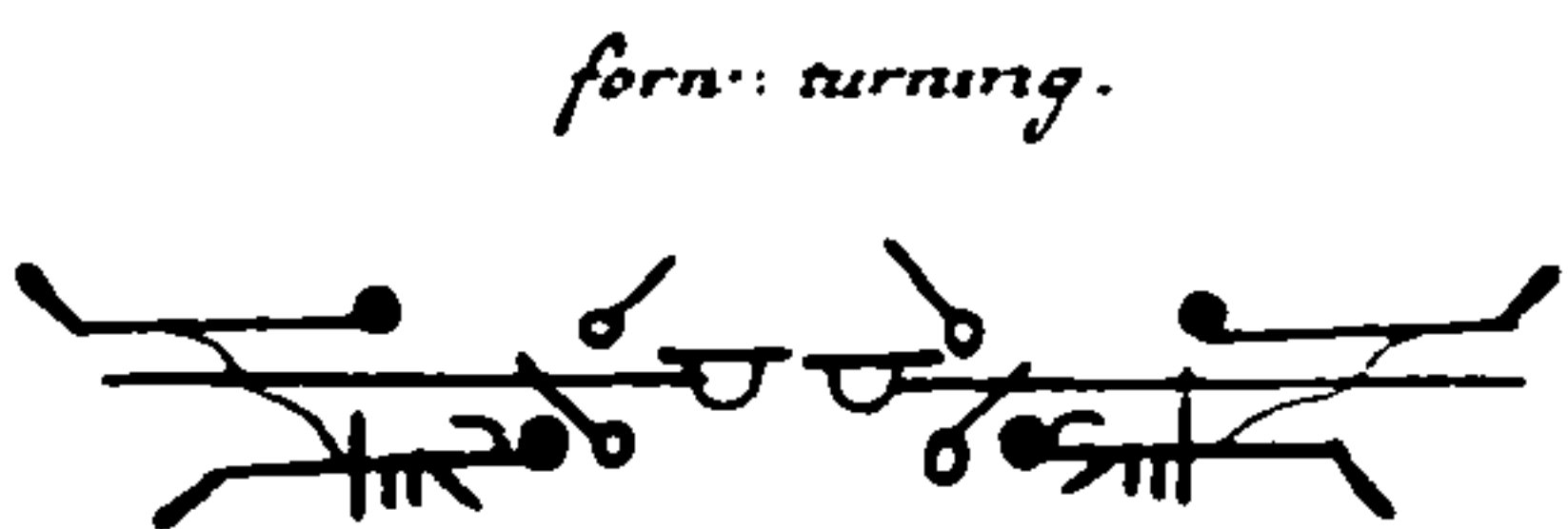
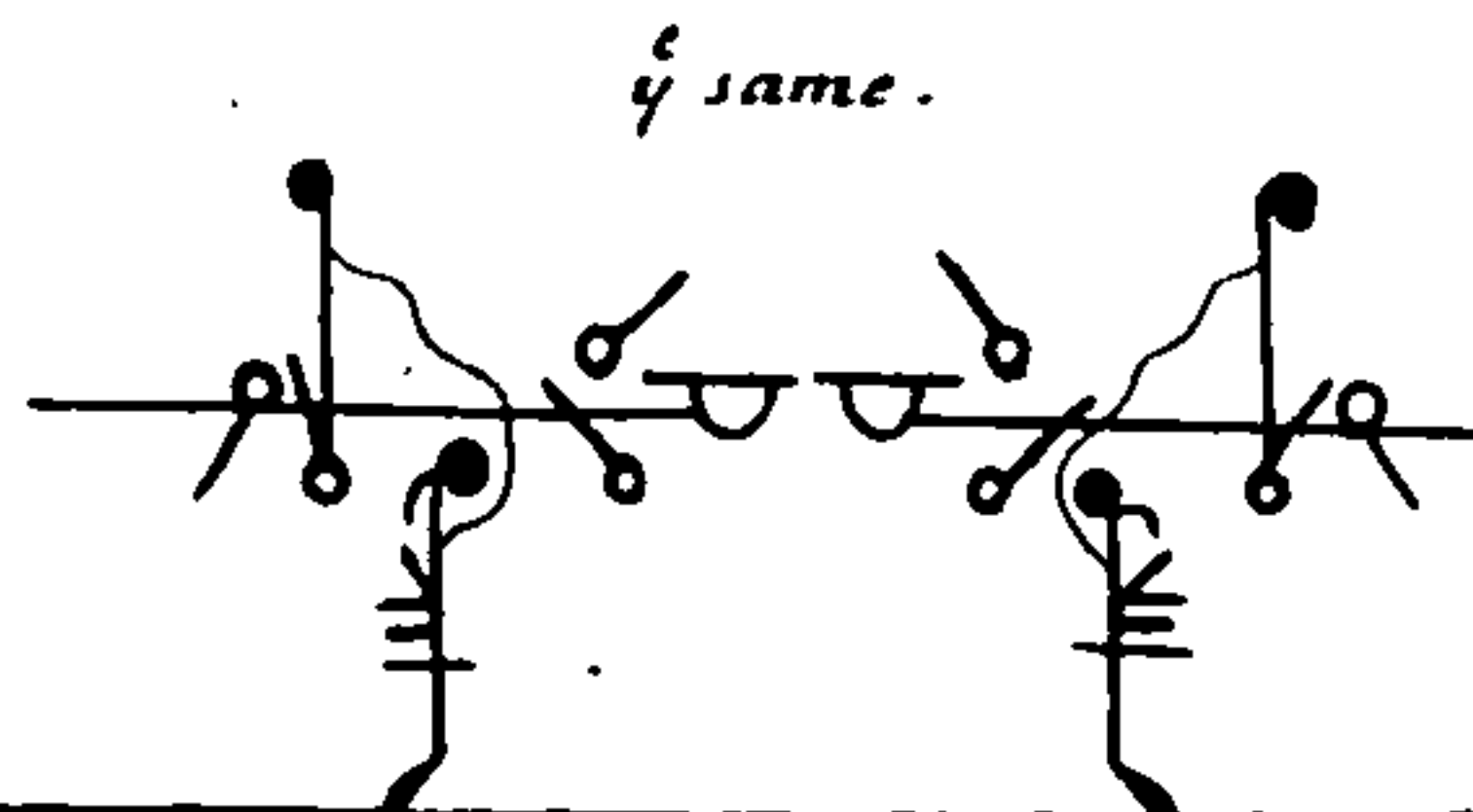
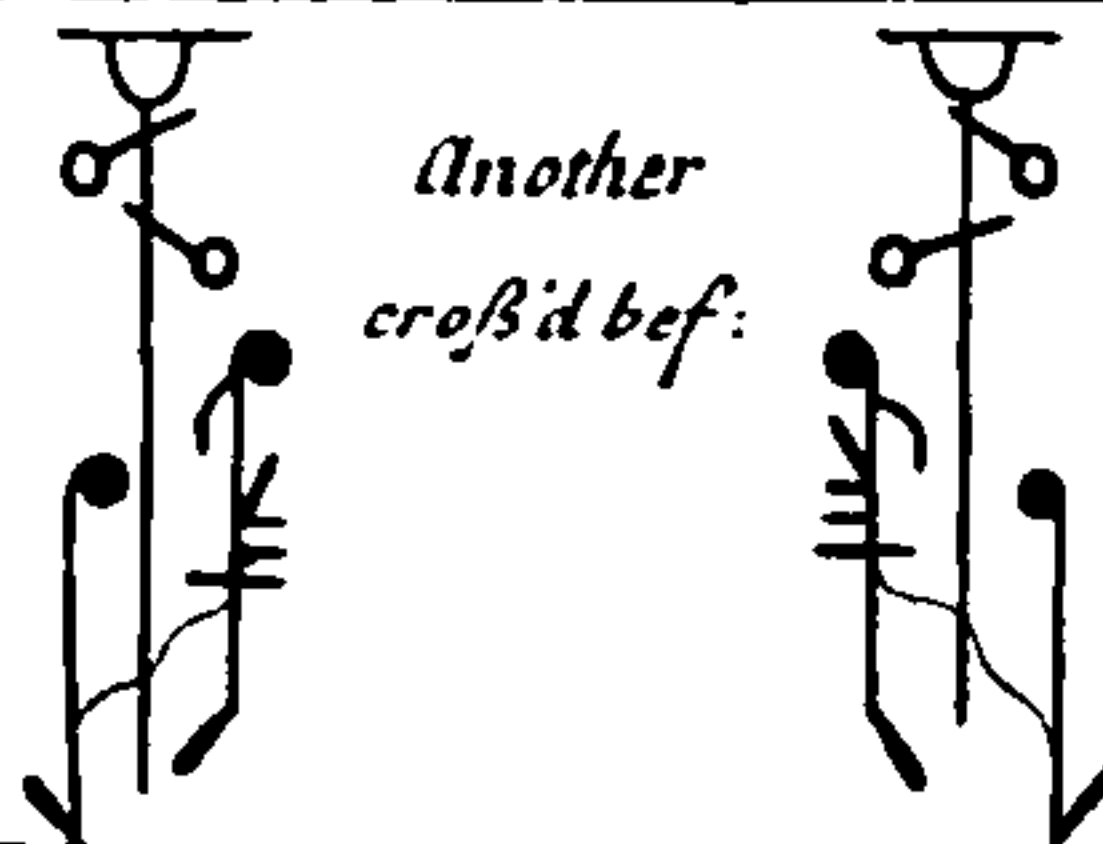
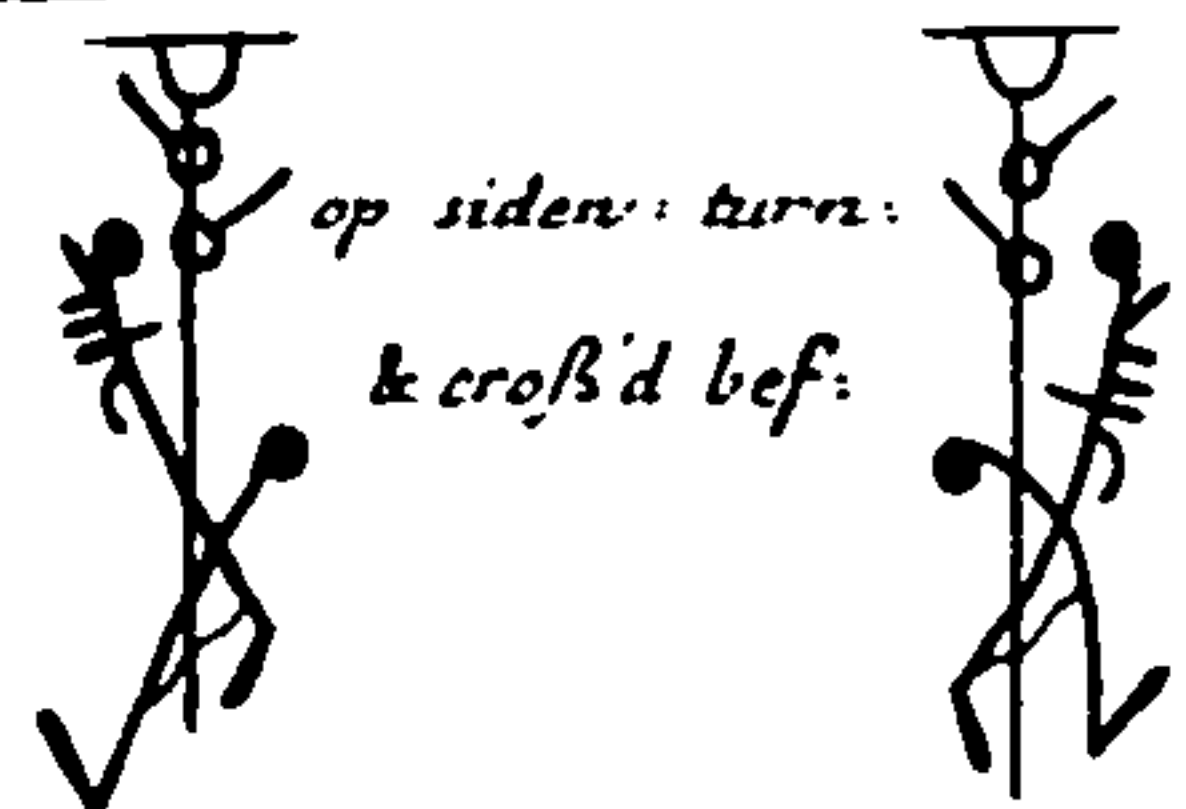
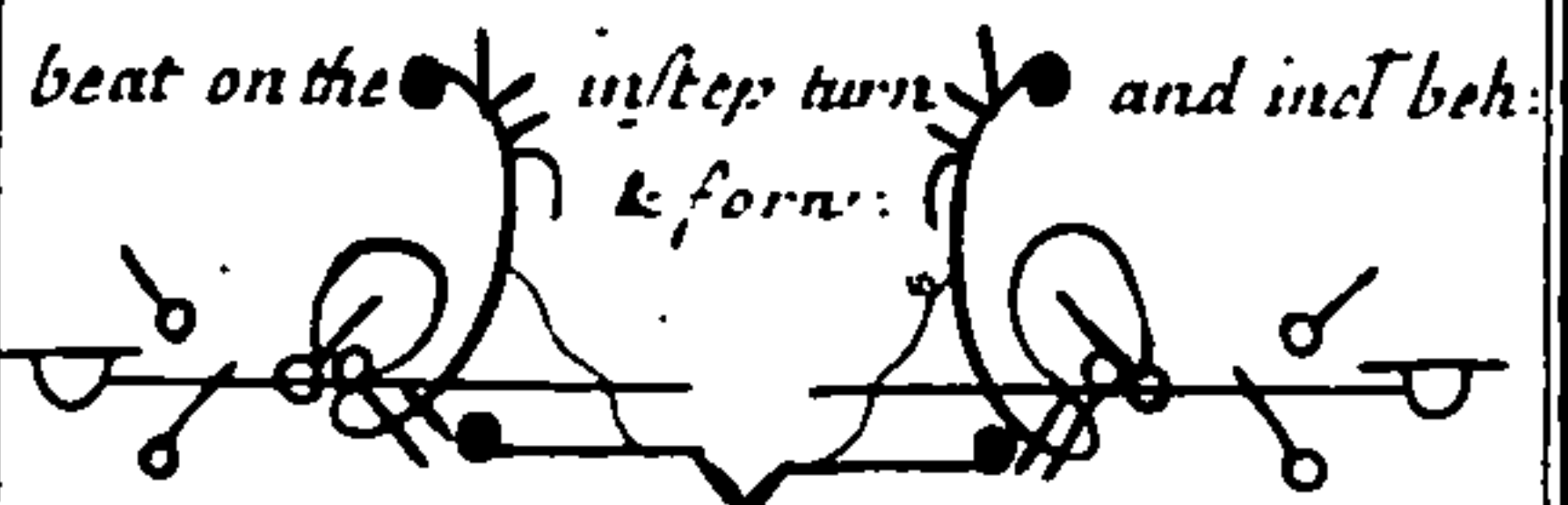
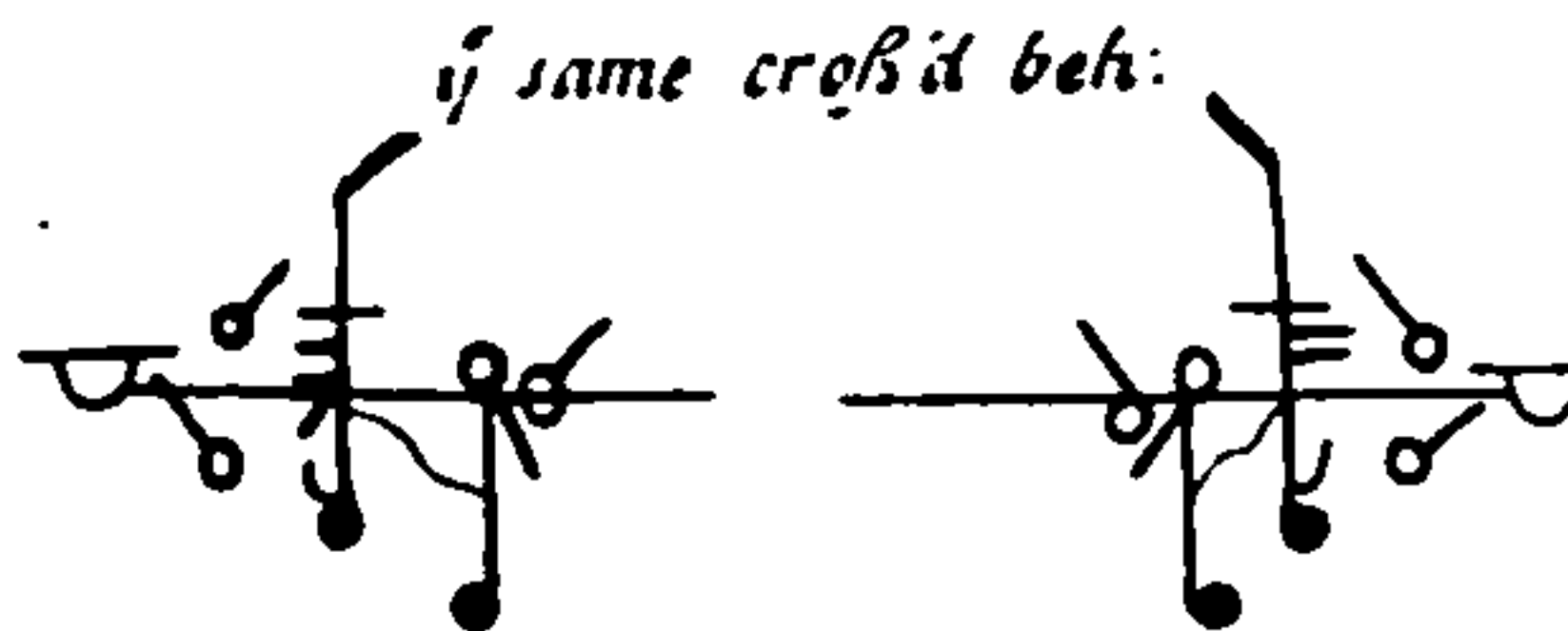
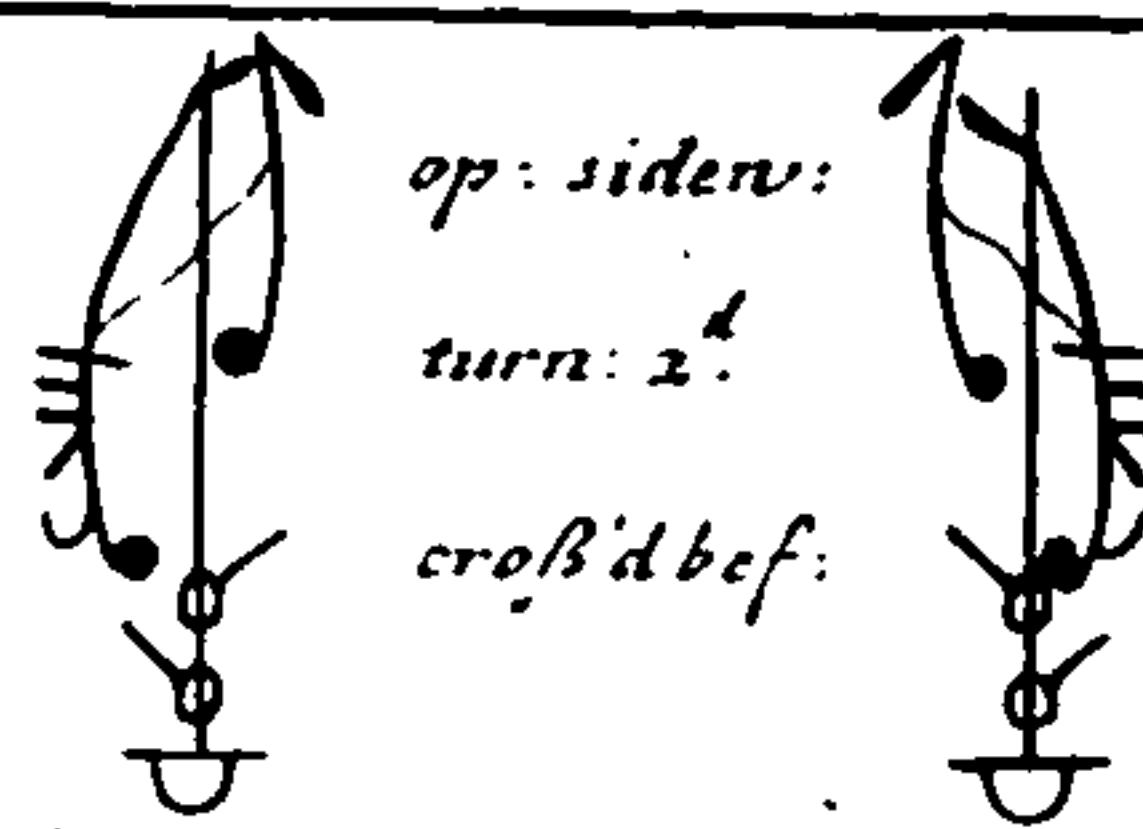


TABLE of Contretemps.

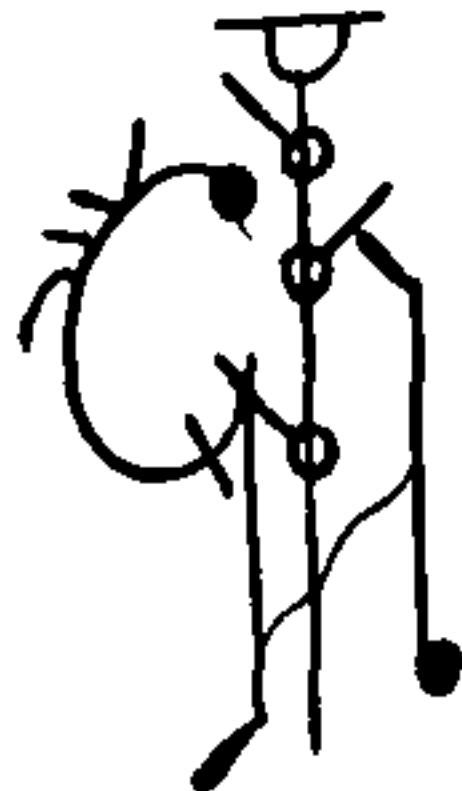
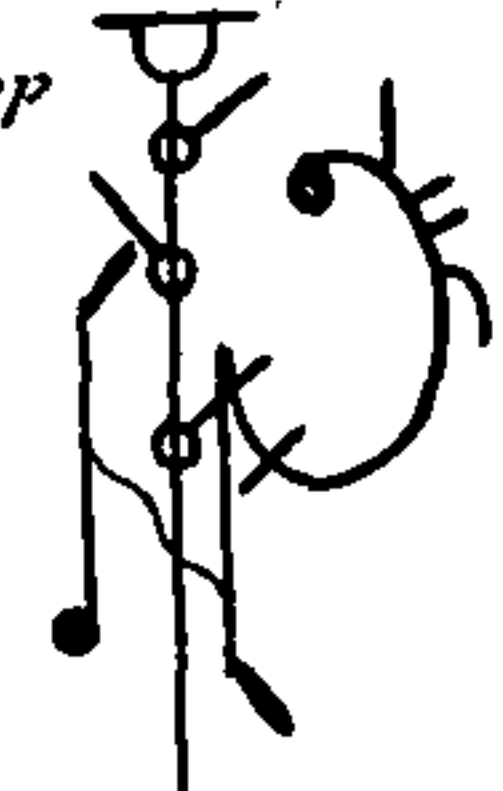





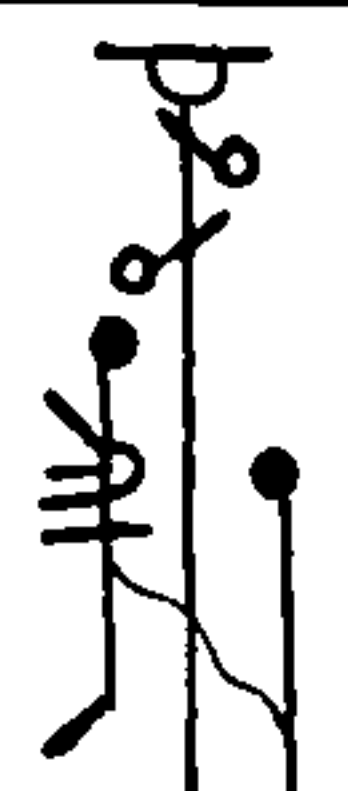

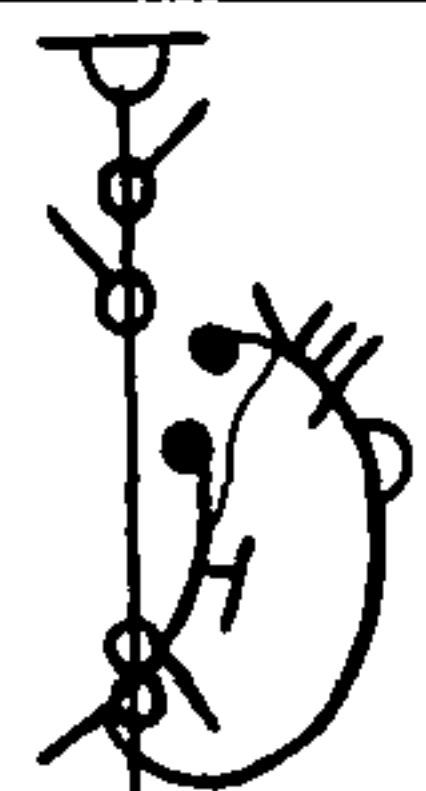
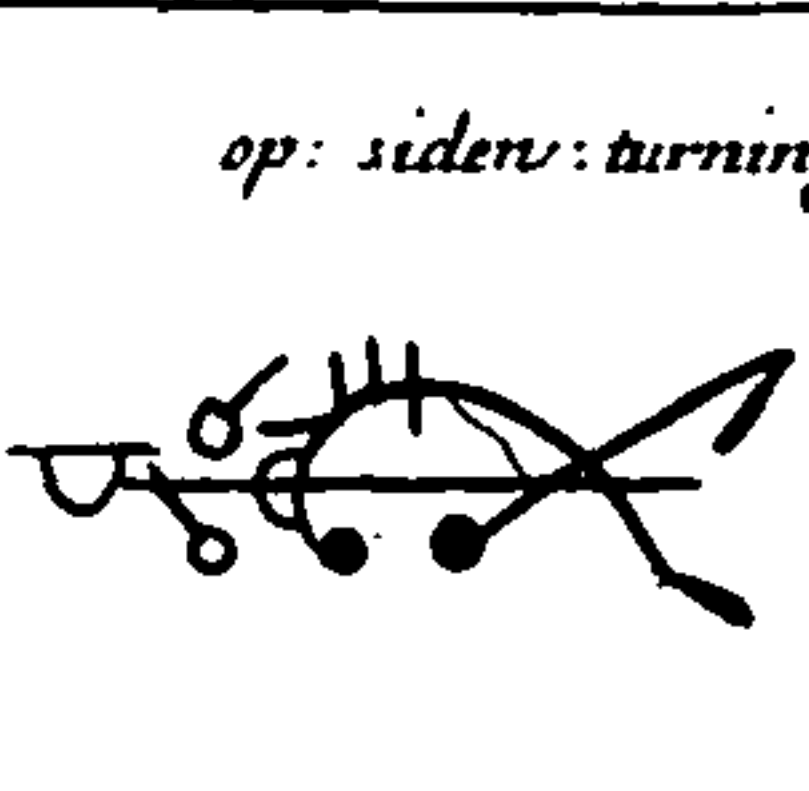
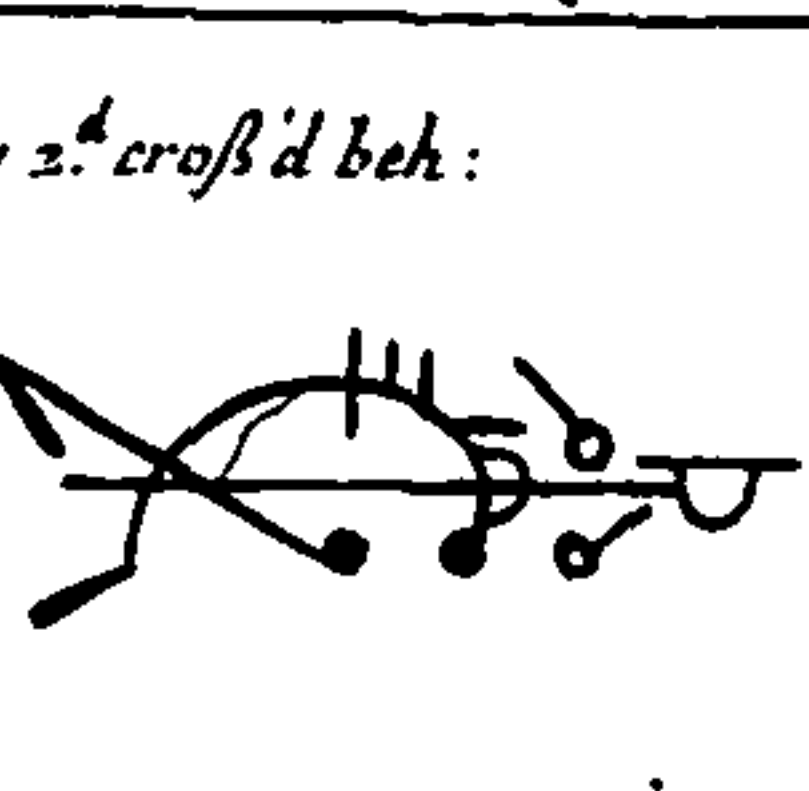


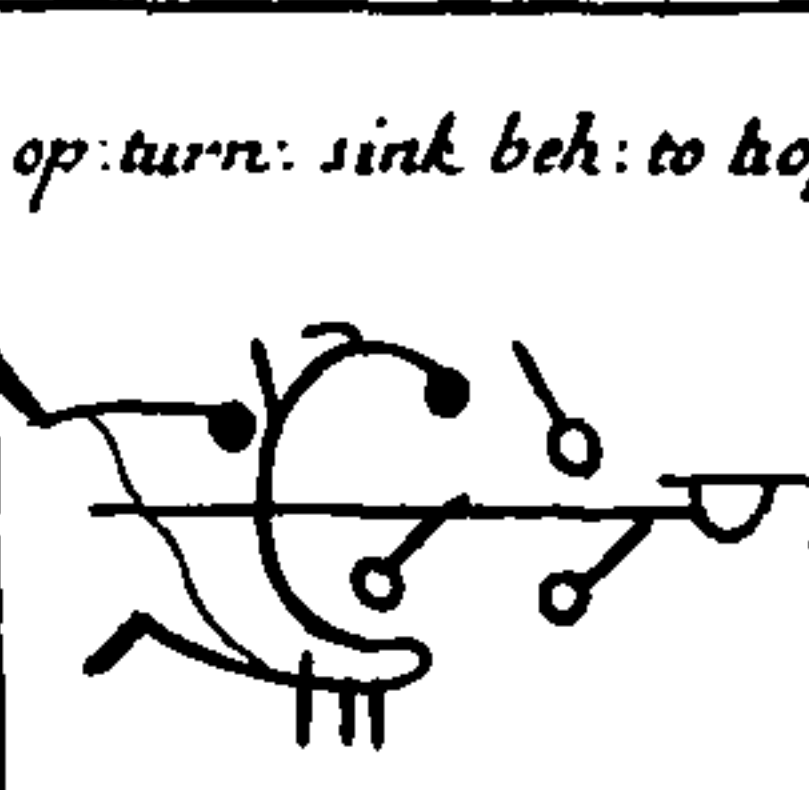
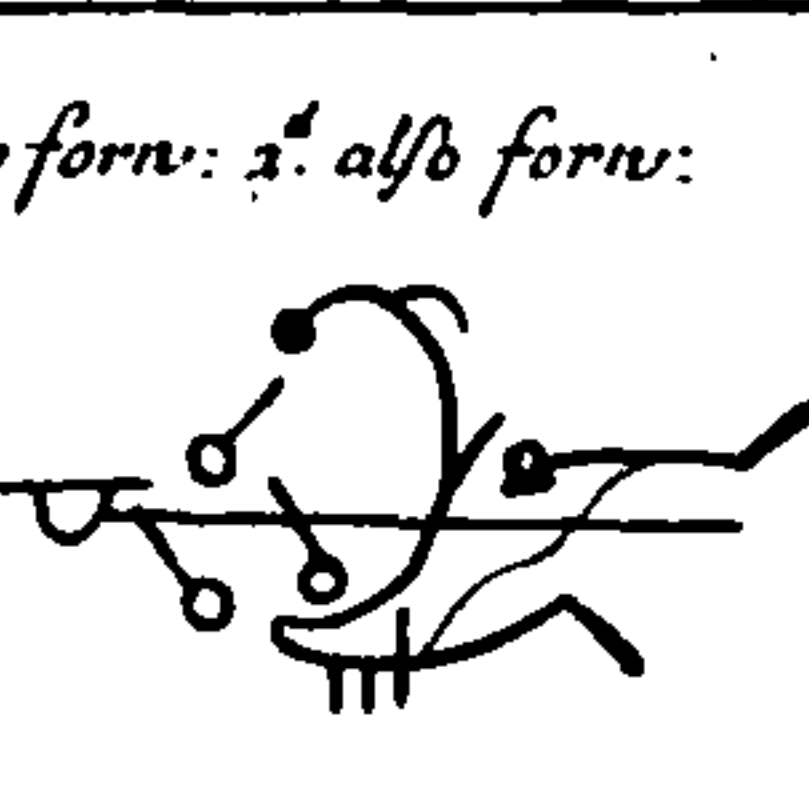




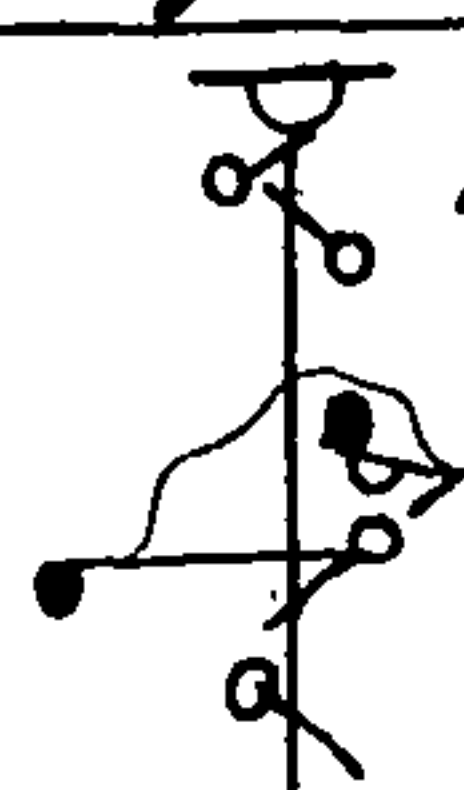
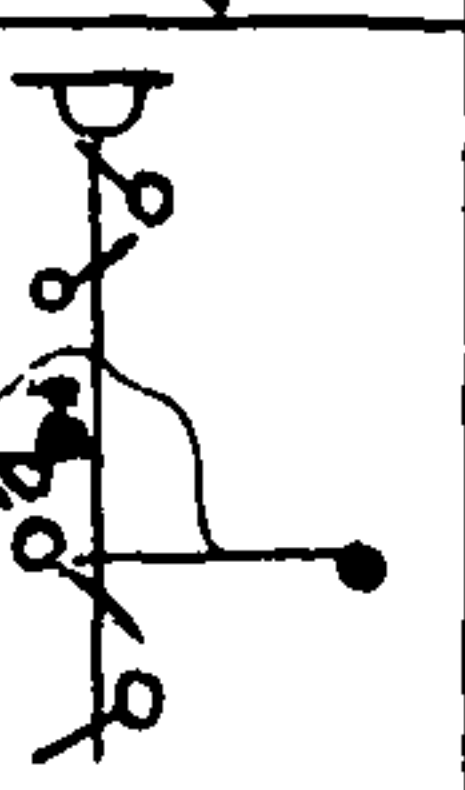
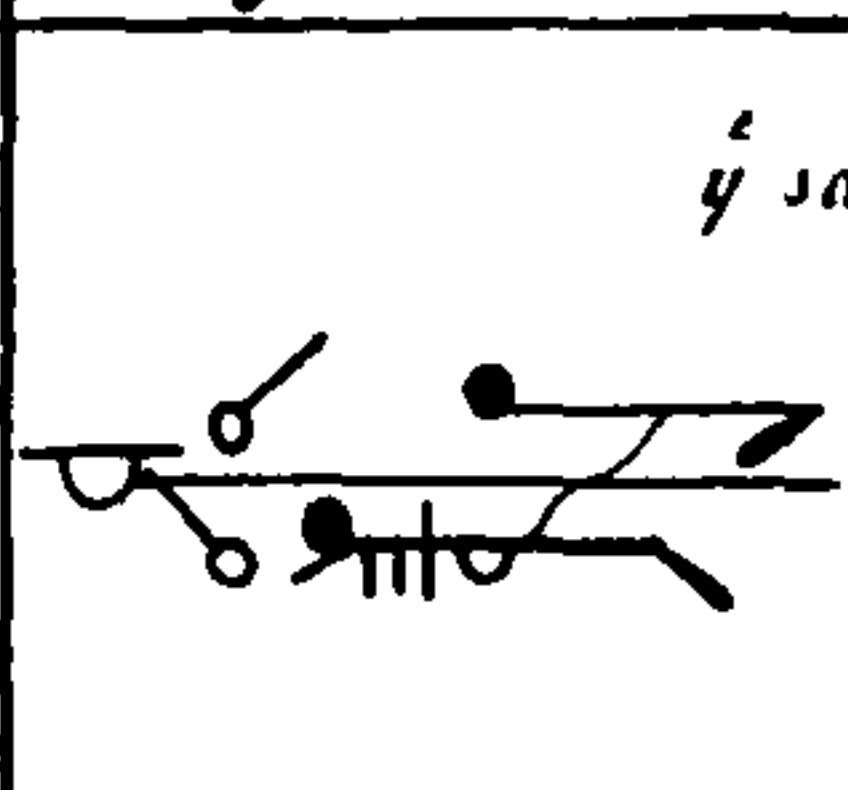
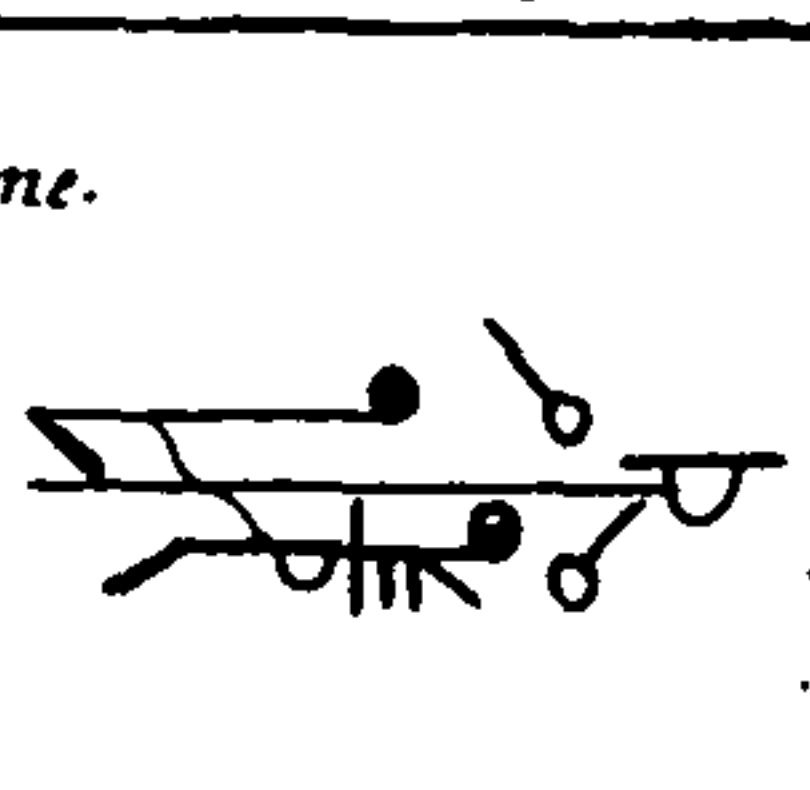
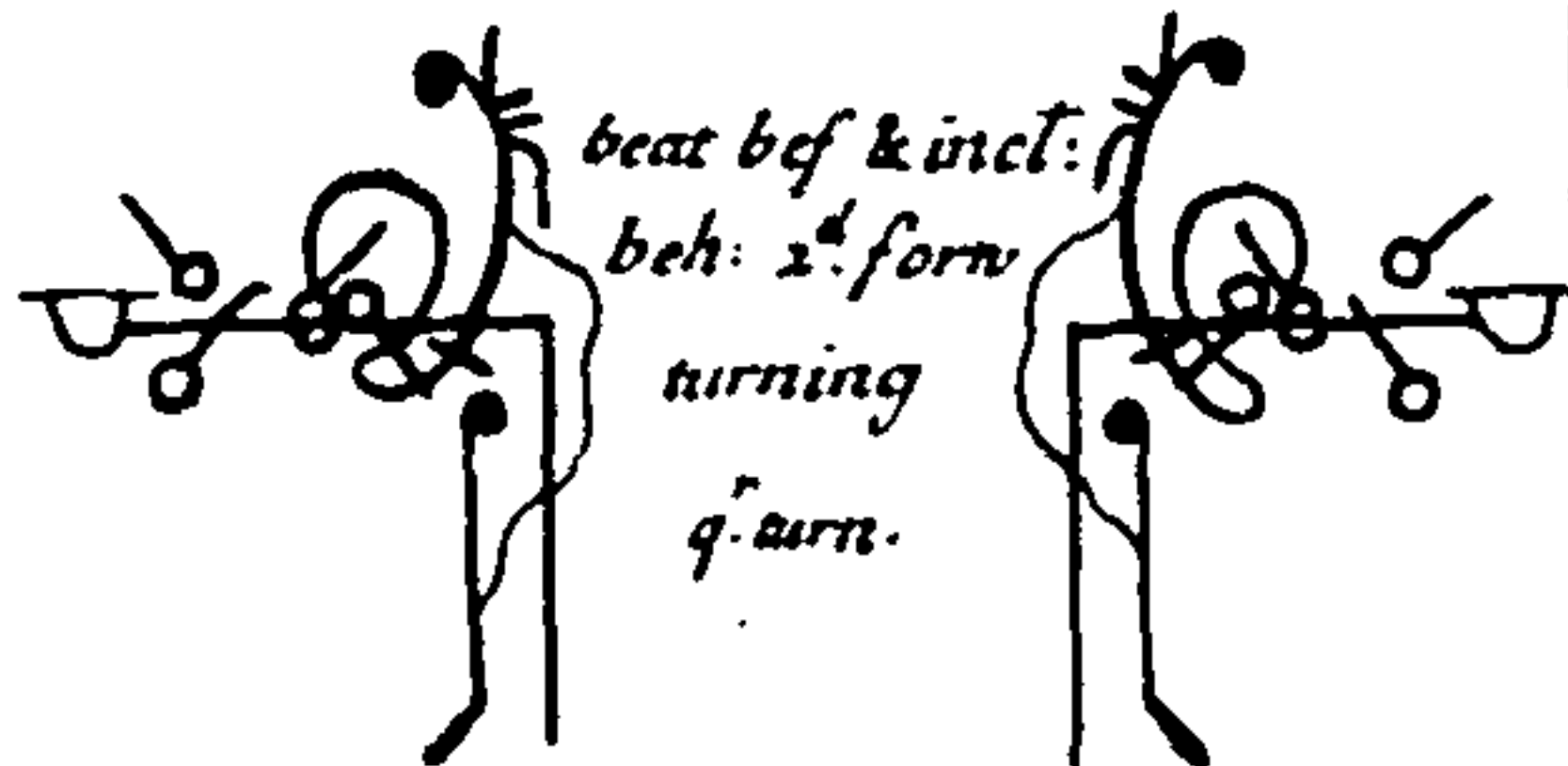
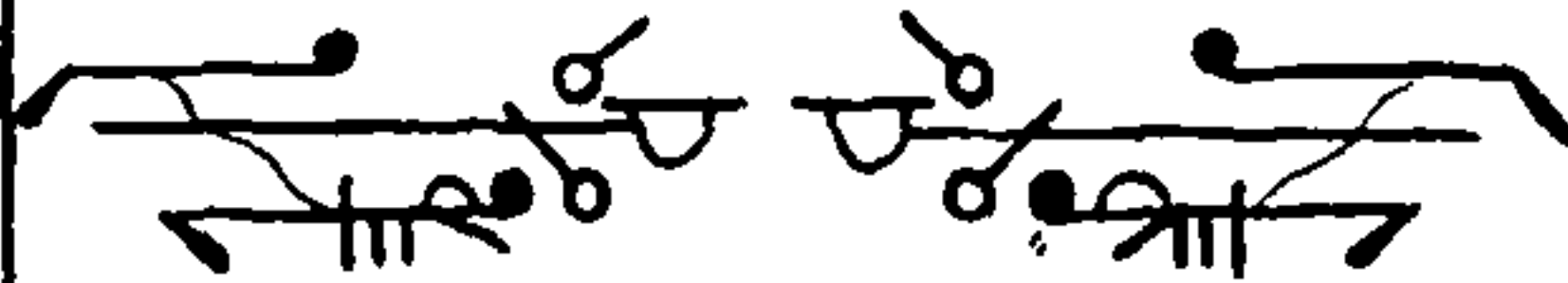
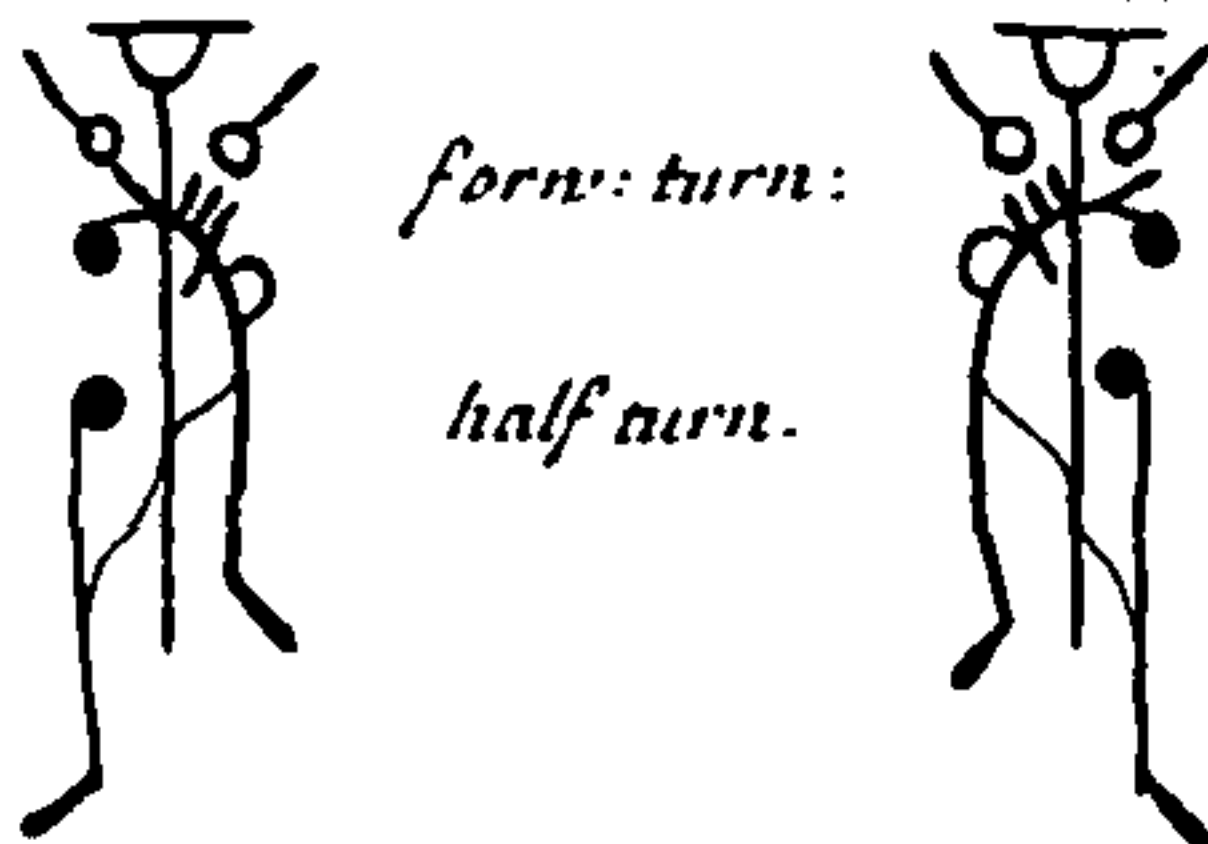
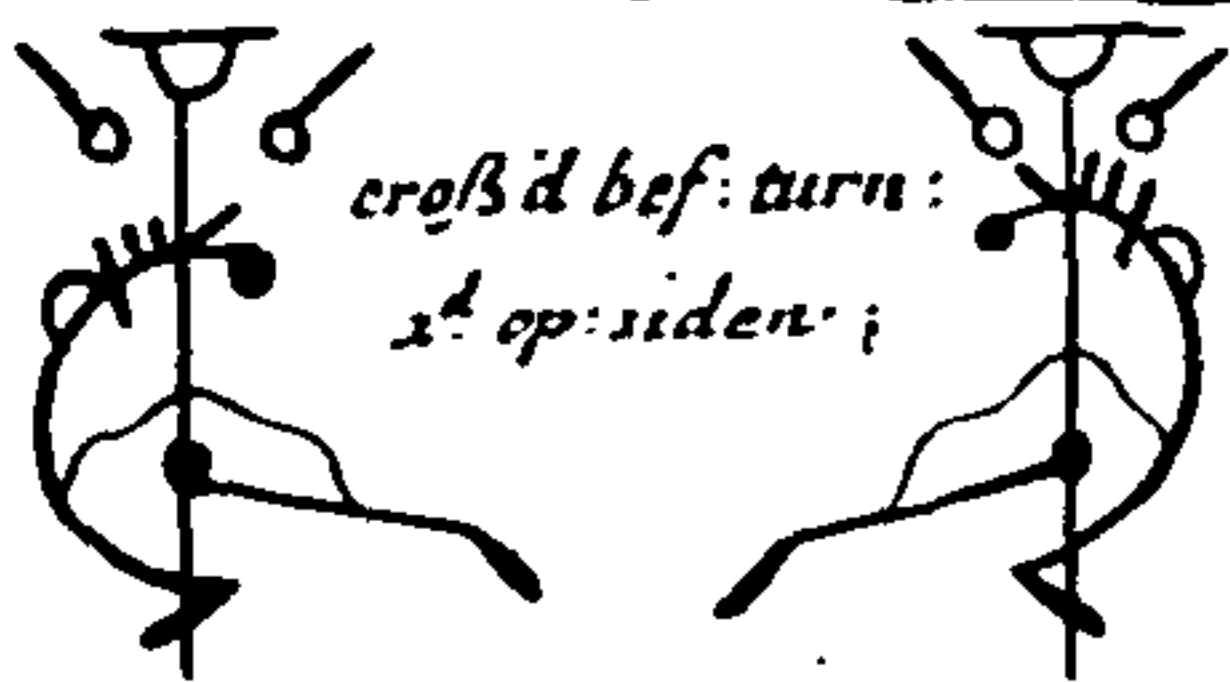
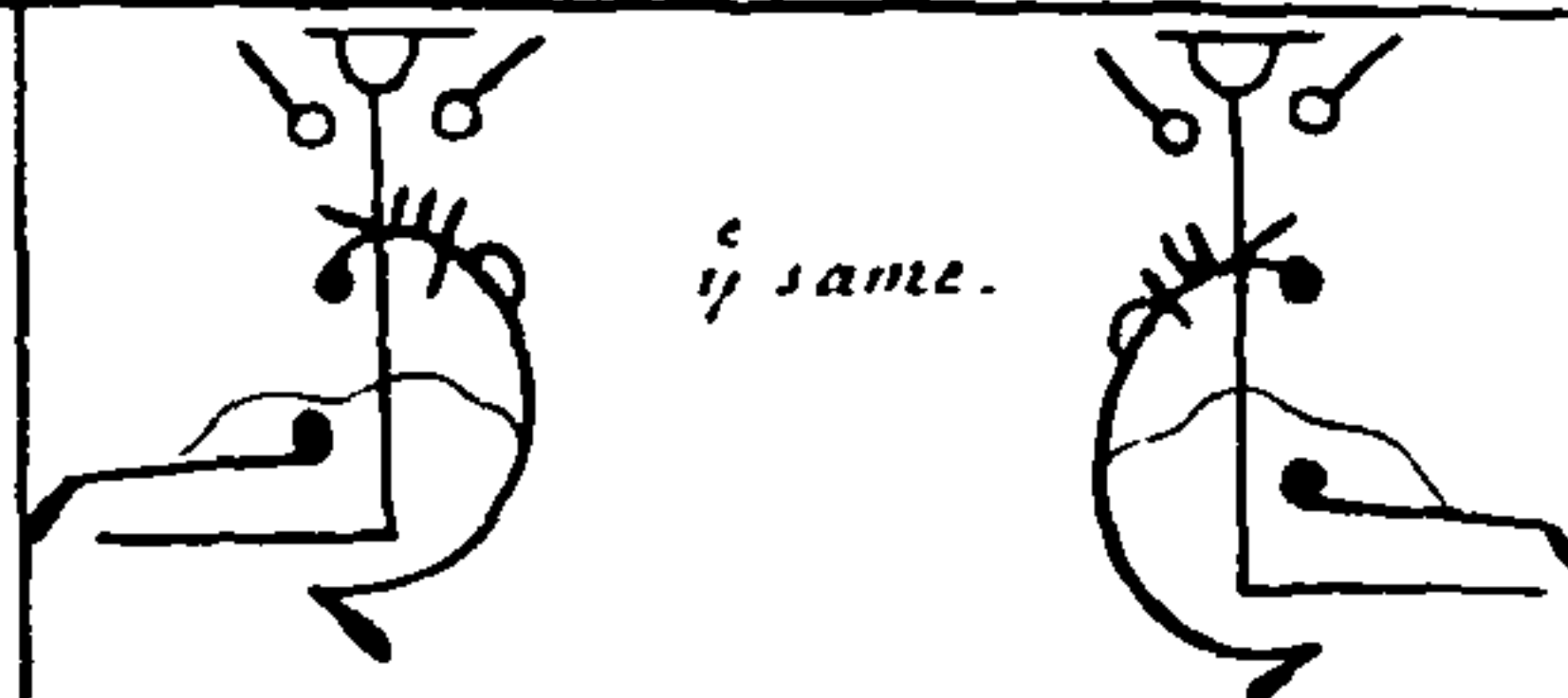
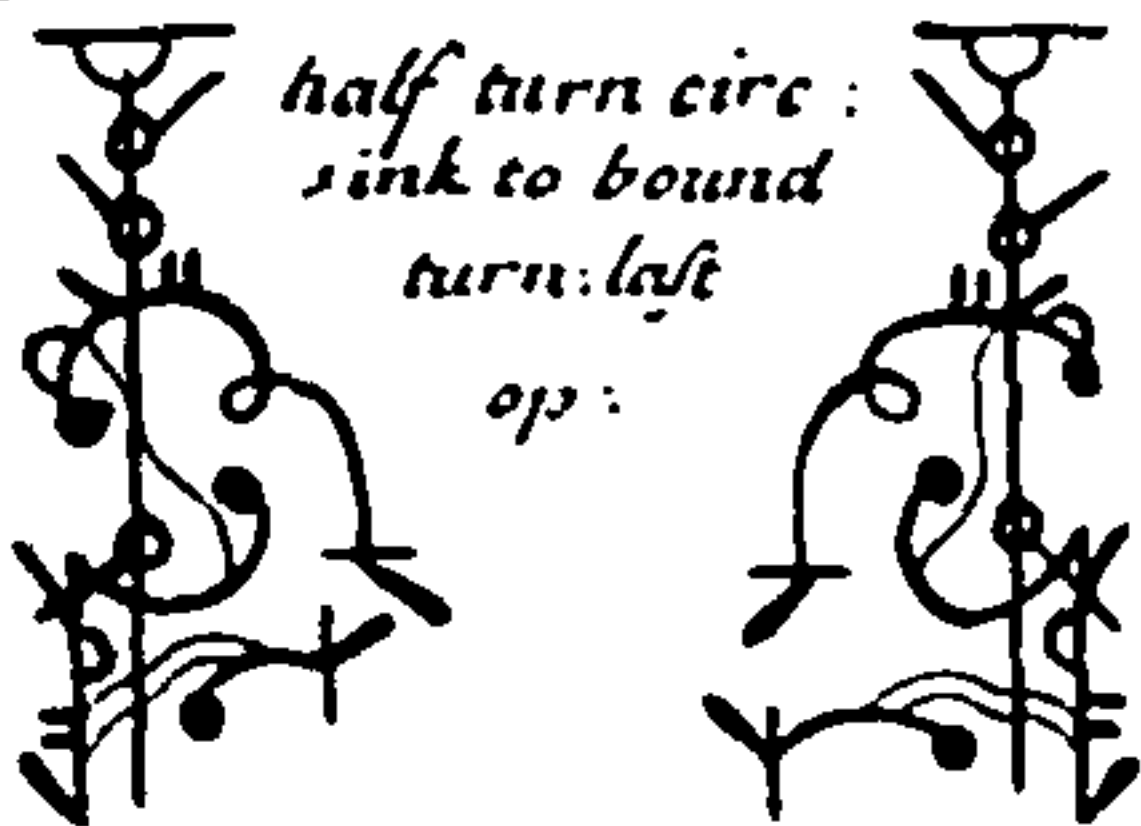
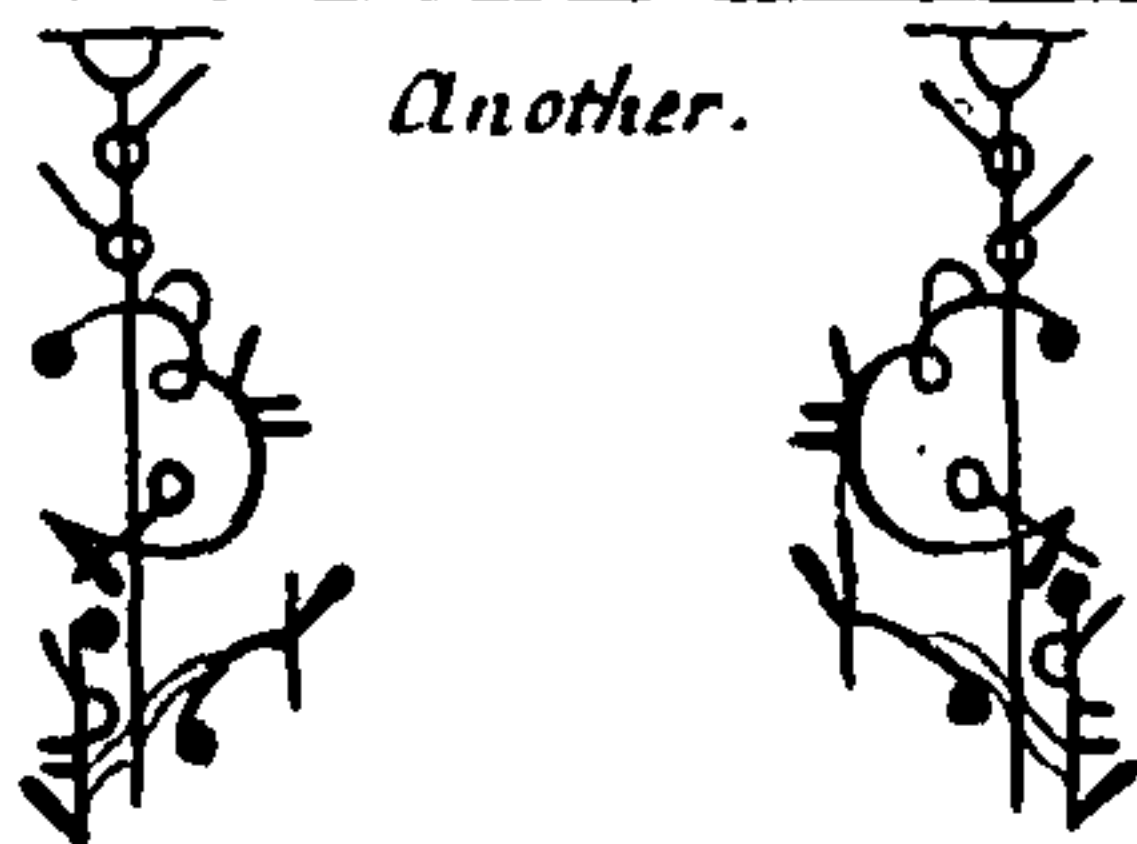
 <p>beat on y^e instep turn op: siden: 2^d op: also.</p> 	 <p>half turn 2^d backn:</p> 
 <p>form: turn:</p> 	 <p>Another.</p> 
 <p>turning 2^d incl. beh:</p> 	 <p>op: siden: turning 2^d cross'd beh:</p> 
 <p>op: turn: sink beh: to hop: op: siden: 2^d cross'd beh:</p> 	 <p>op: turn: sink beh: to hop form: 2^d also form:</p> 
 <p>y^e same nth a half turn.</p> 	 <p>beat beh: turn: & forward's.</p> 
 <p>op: siden: turn: 2^d cross'd</p> 	 <p>y^e same.</p> 

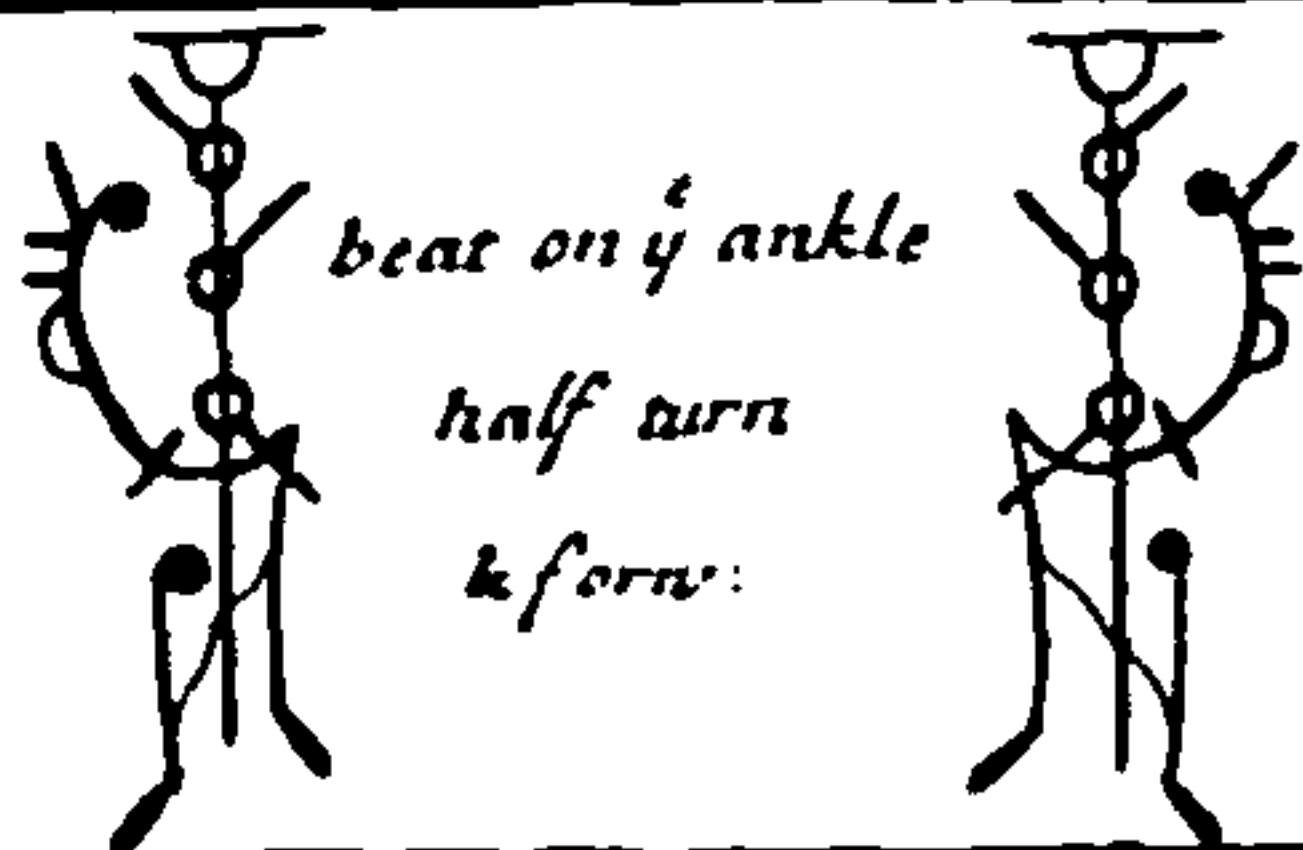
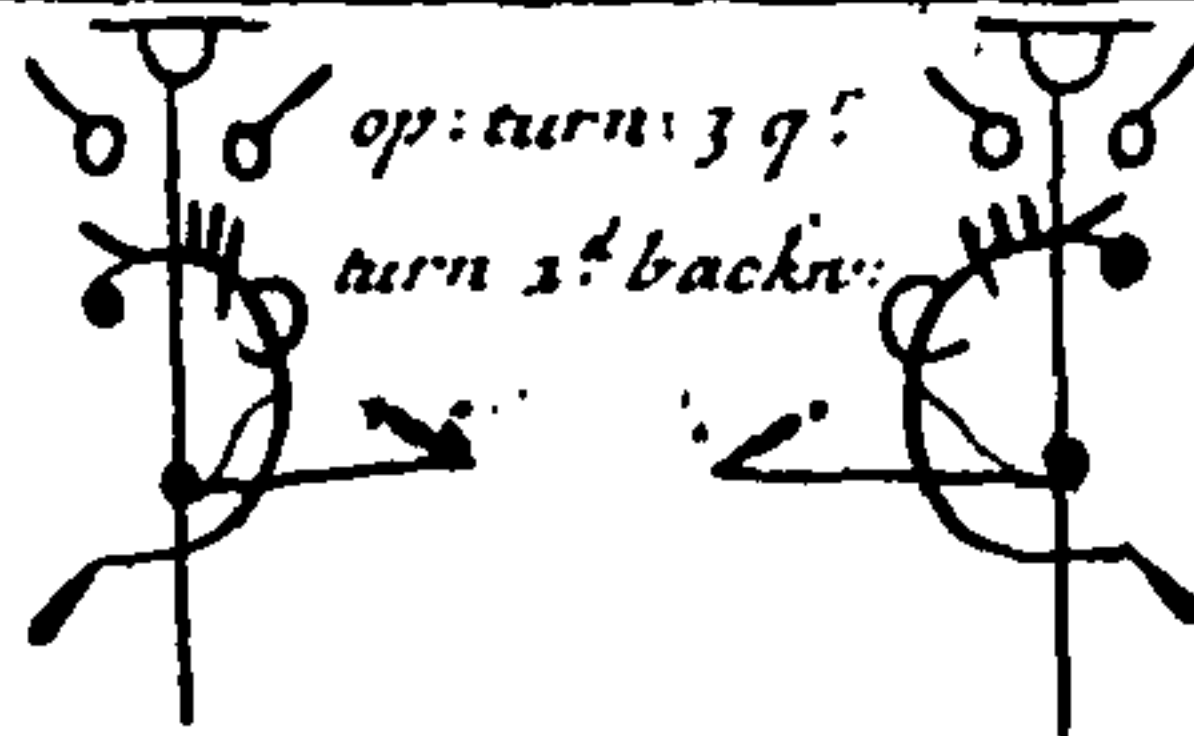
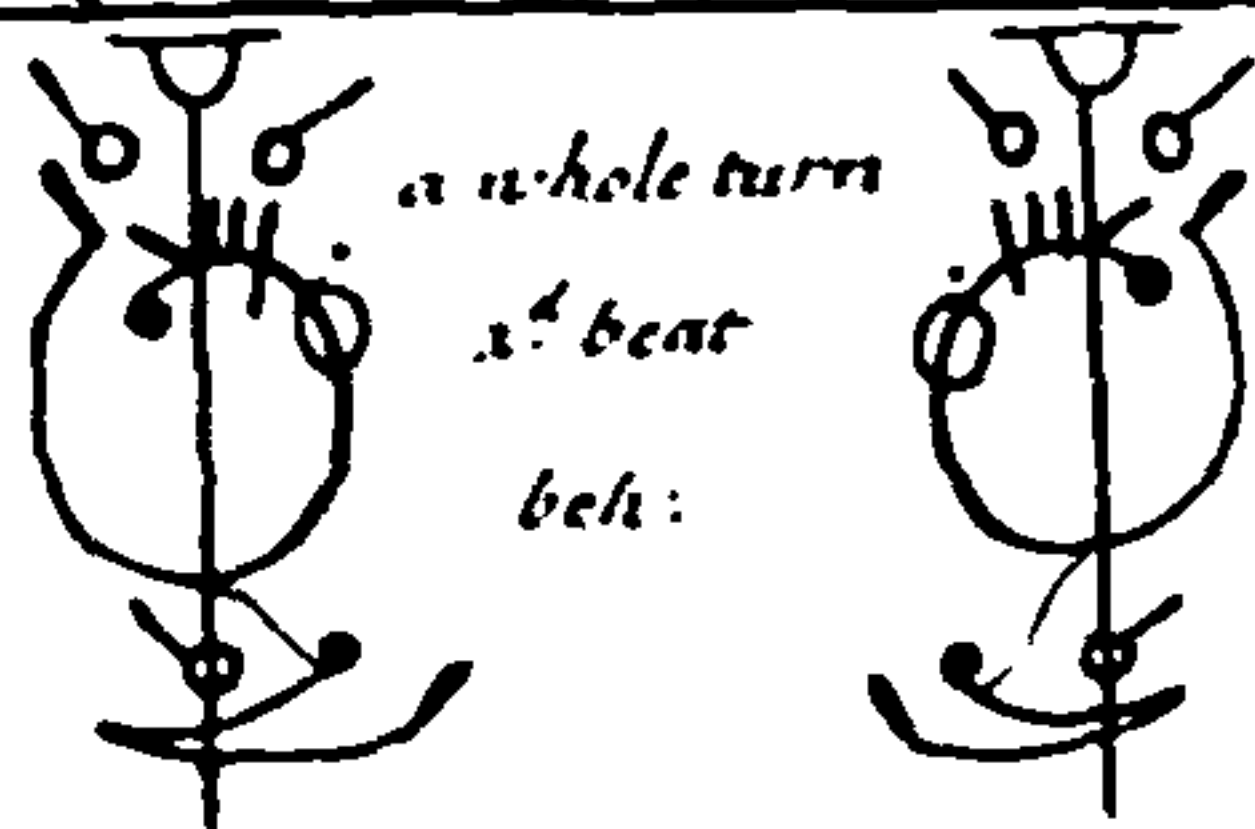
TABLE of Contretemps.

op: turn: half turn y last back: turn: q^r turn:cross'd bef: half turn 2^d. op:beat bef & incl:
beh: 2^d. form
turning
q^r. turn.form: turn:
half turn.cross'd bef: turn:
2^d. op: siden: ;







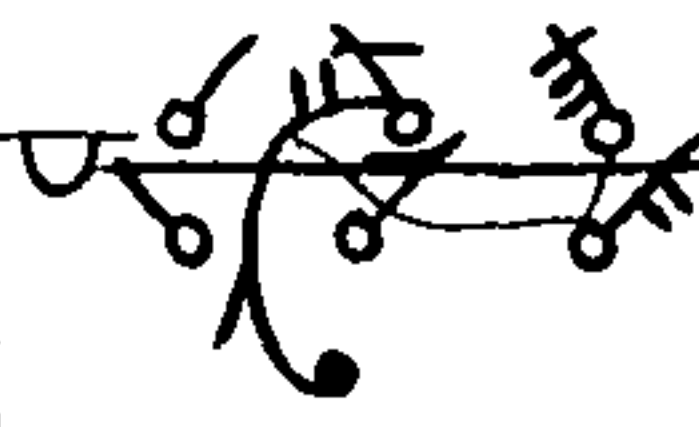
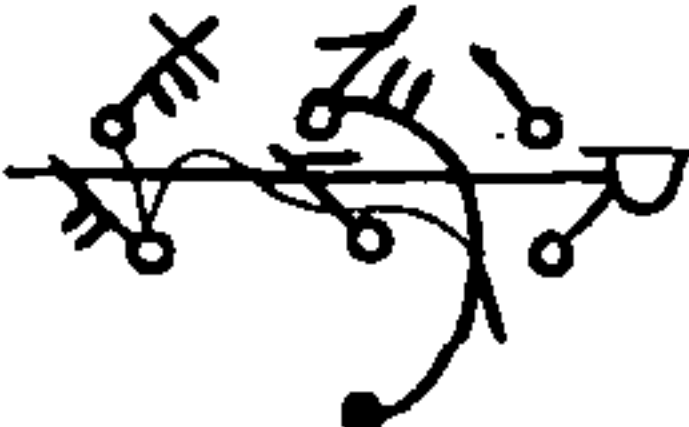


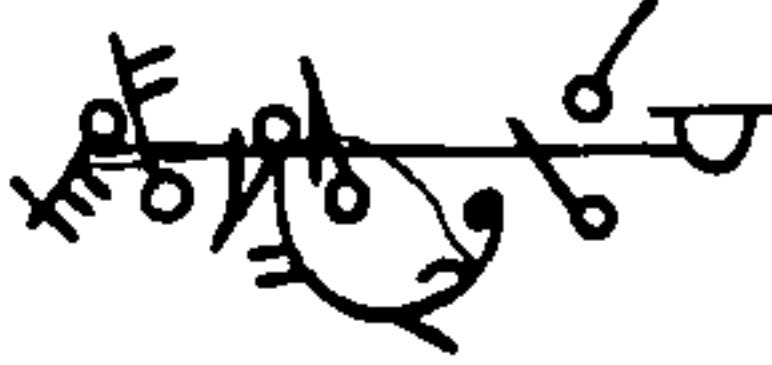
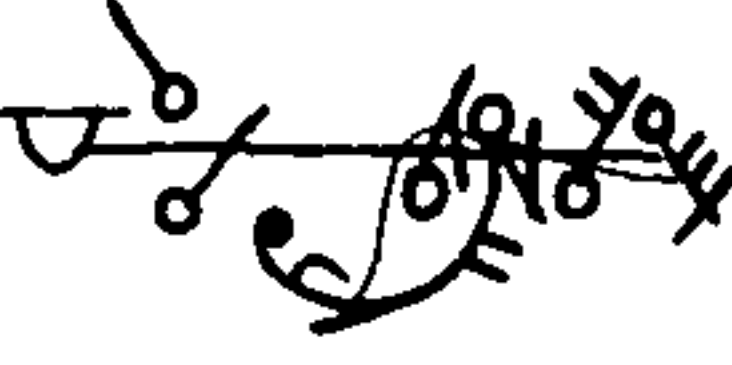
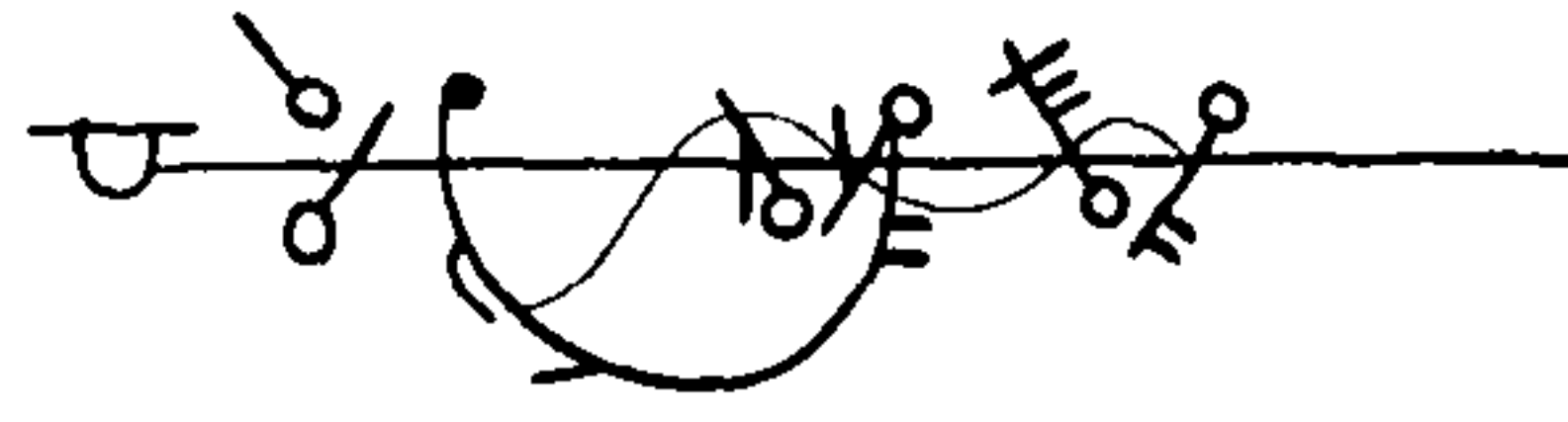




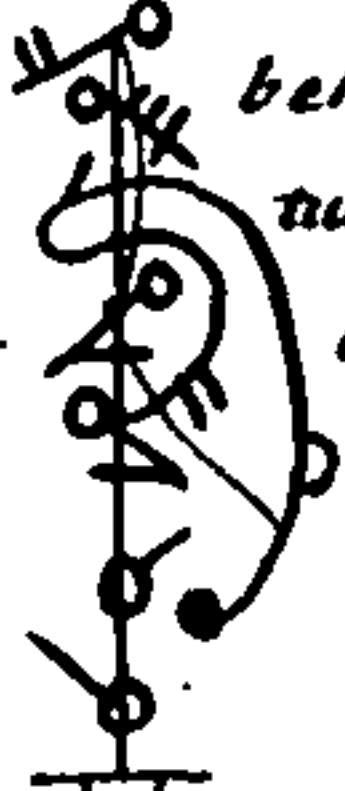
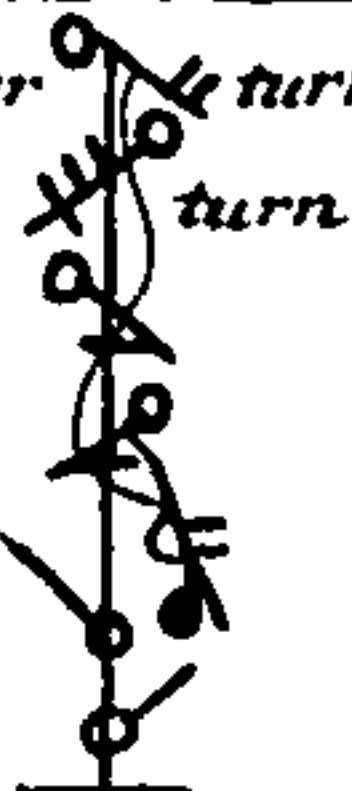
if same.

half turn circ:
sink to bound
turn: last
op:

Another.

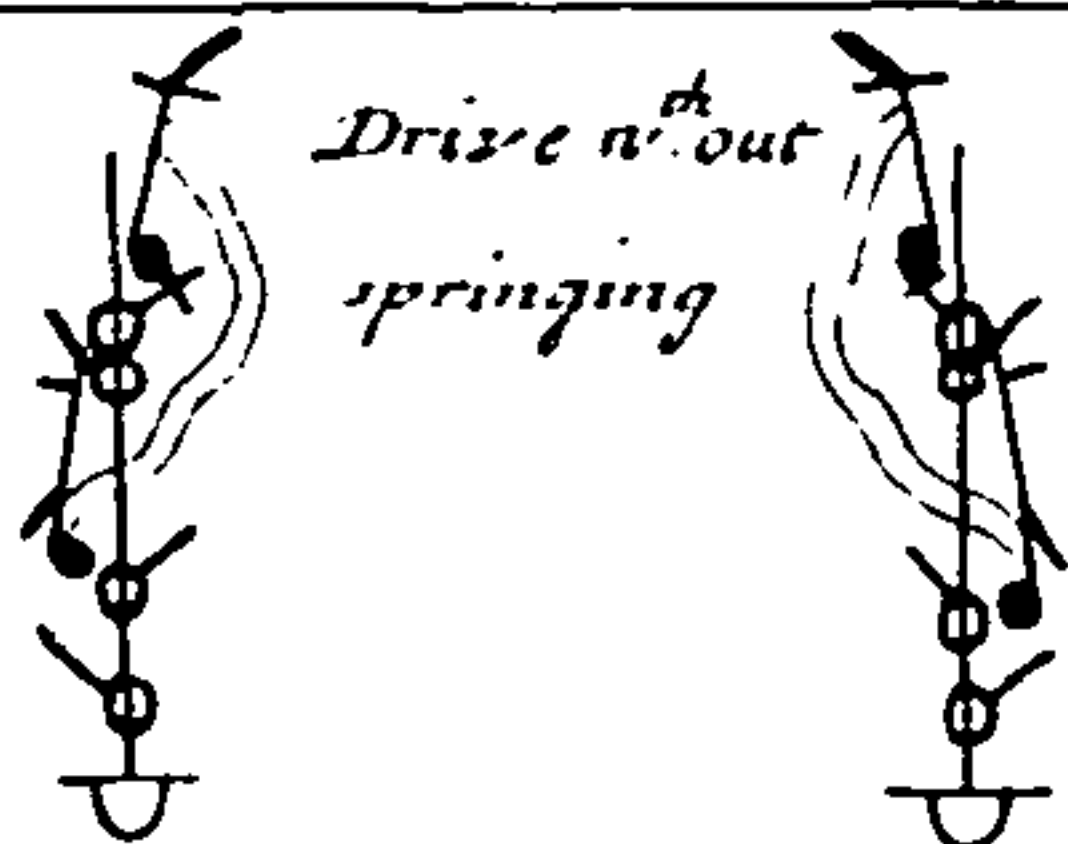
beat on y ankle
half turn
& form:op: turn: 3 q^r
turn 2^d back:a whole turn
2^d. beat
beh:beat bef: whole
turn form:
if last.

a TABLE of Sissonnes or Croß leaps.

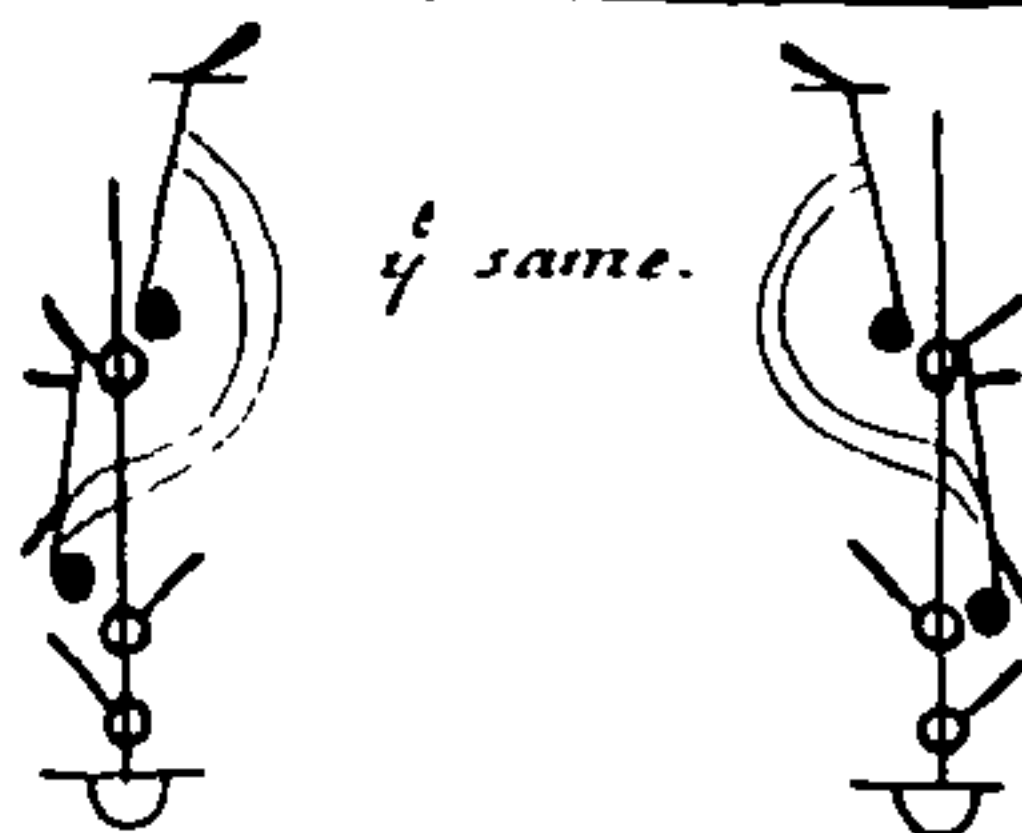
<p>Sissonnes form:</p>  		<p>backw:</p>  	
<p>form: 2^d op: beh:</p>  		<p>form:</p>  	
<p>form: turn: q.^d turn.</p>  		<p>Another</p>  	
<p>backw: turn: q.^d turn:</p> 		<p>hf. turn.</p>  	
<p>beat return</p> <p>bes: beh:</p> 	<p>$\frac{1}{2}$ half</p> <p>same. turn.</p> 	<p>beat half return</p> <p>beh: turn beh:</p> 	<p>Another half</p> <p>le turn: turn:</p> 

TABLE

of
Chasbees and Falling steps.



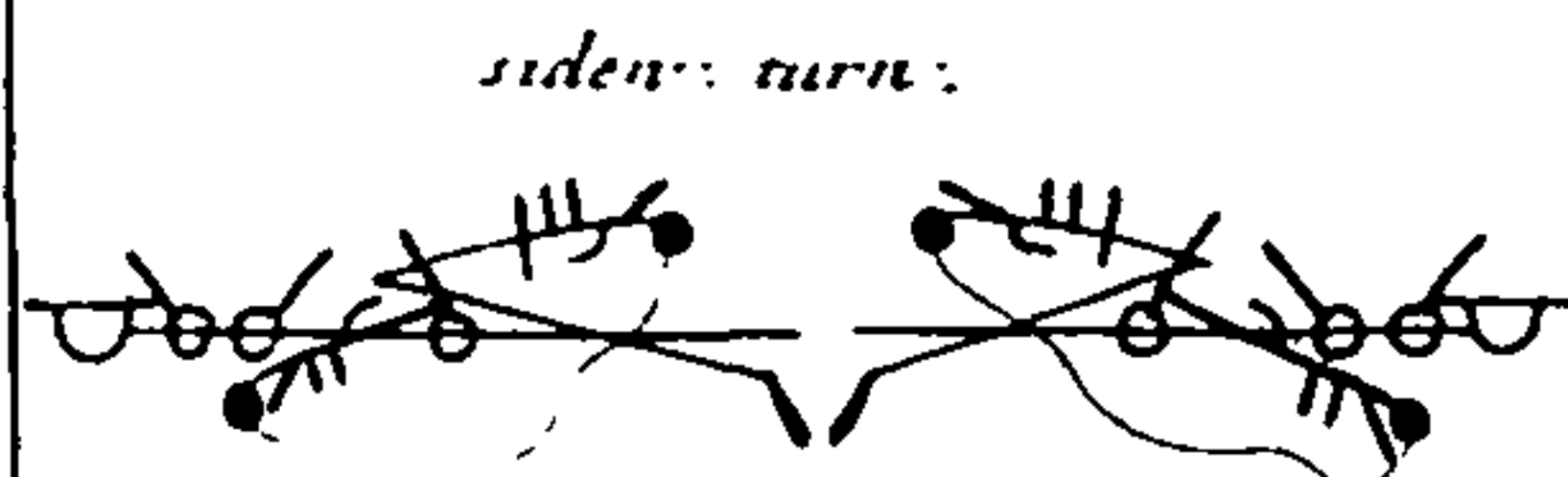
Drive n. out
springing



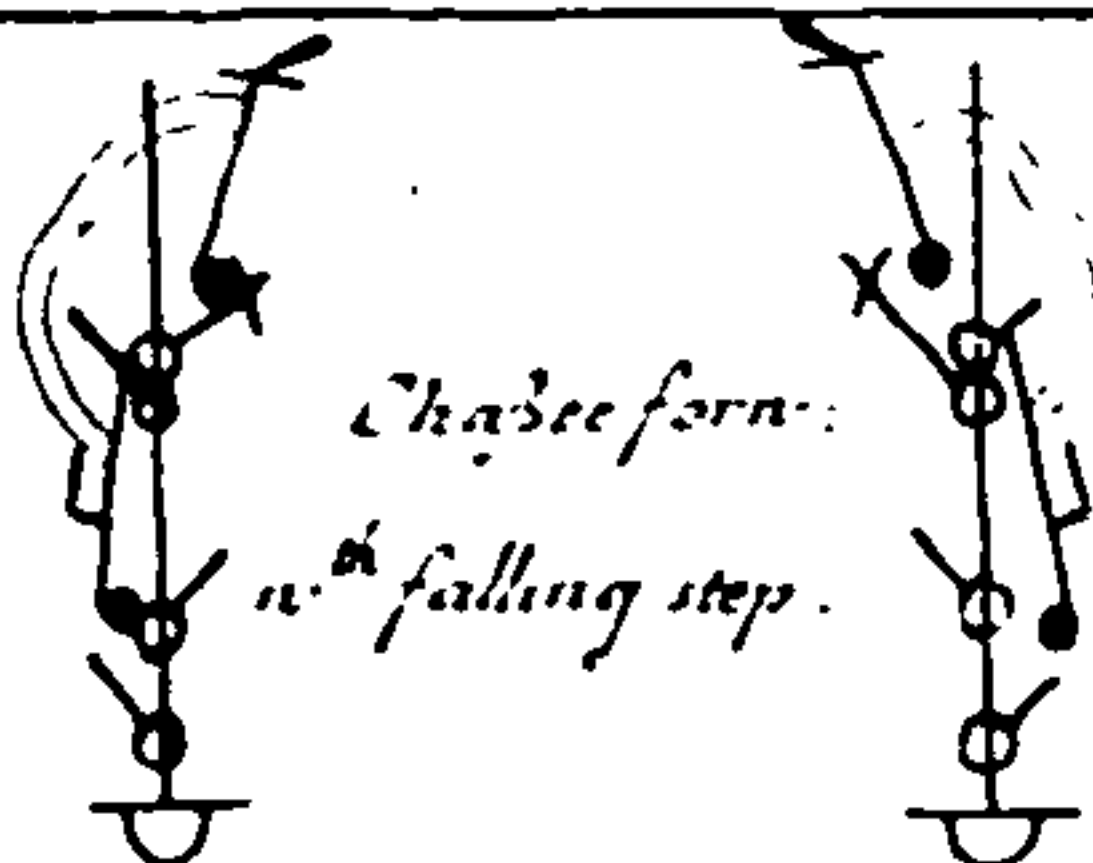
y same.



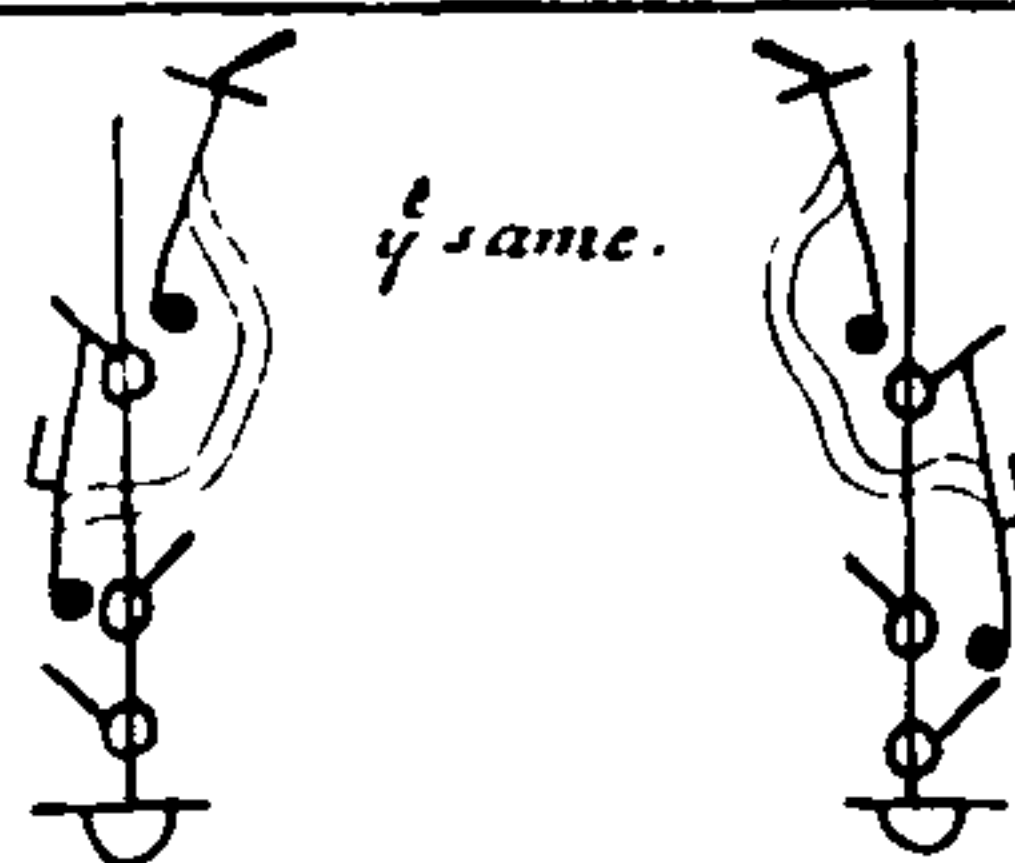
beaten
Chasbee
beh.



siden: turn.

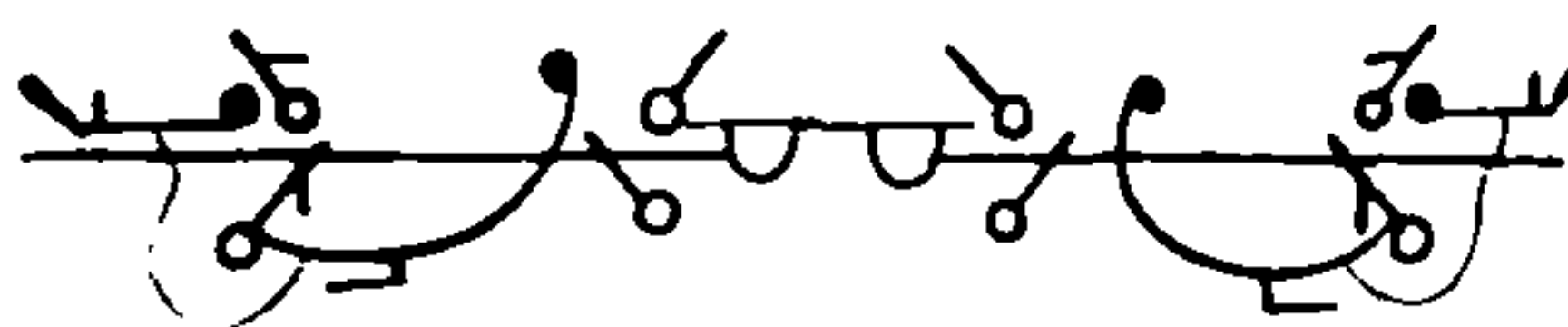


Chasbee form:
n. falling step.

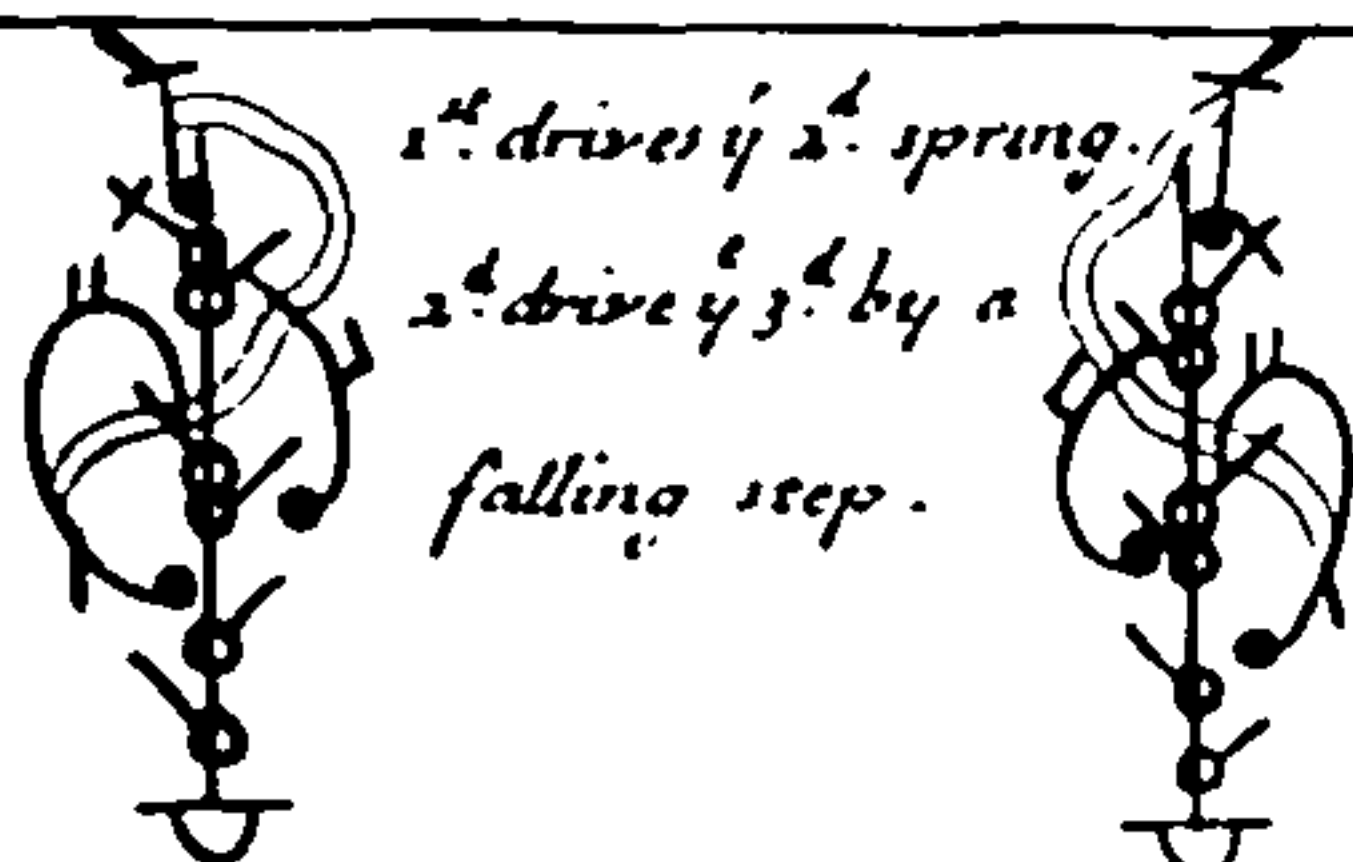


y same.

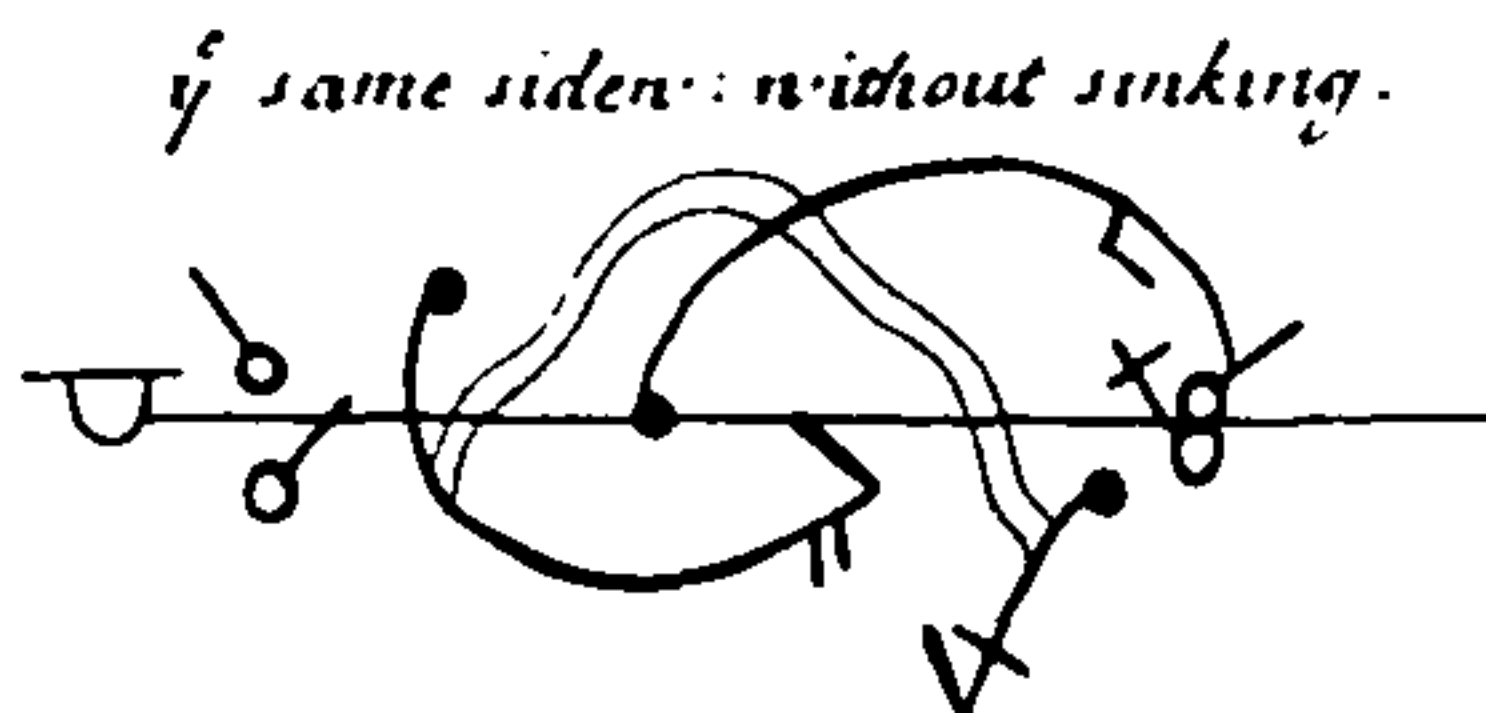
a falling step of both feet & rise on y 2^d.



Another, 1st drives y 2^d & batoné.

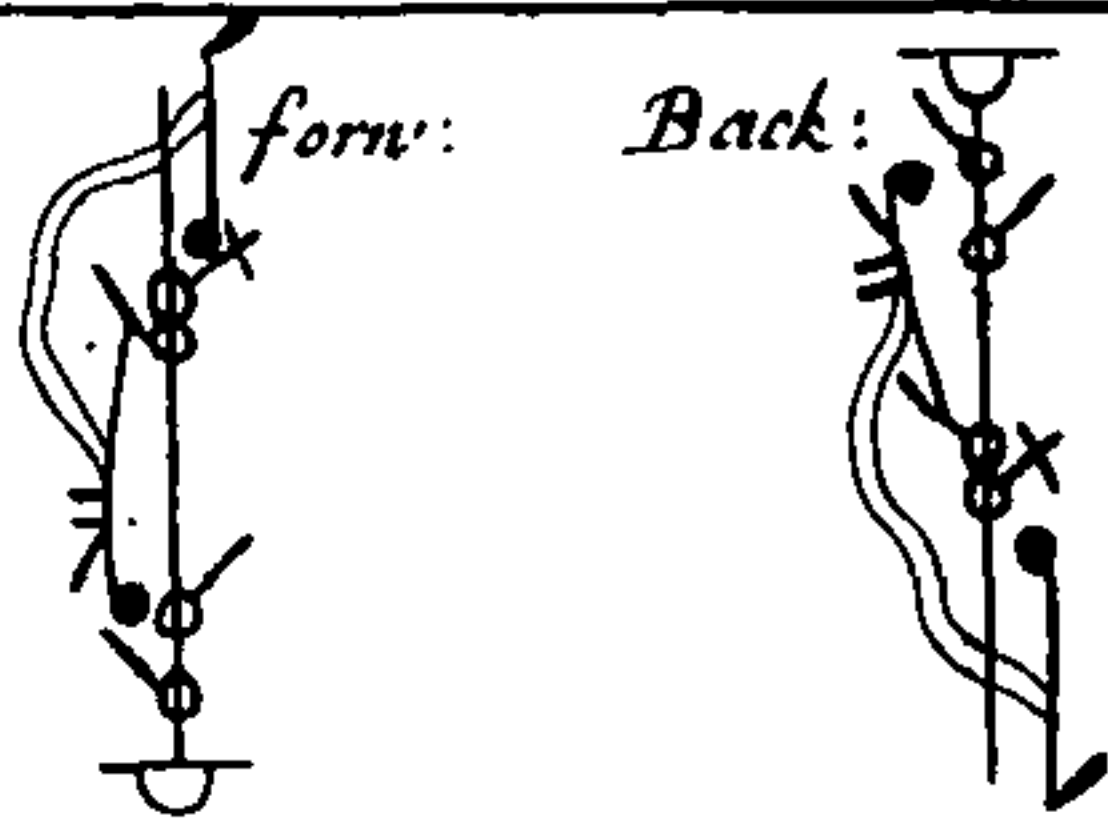


1st drives y 2^d spring.
2^d drive y 3^d by a
falling step.

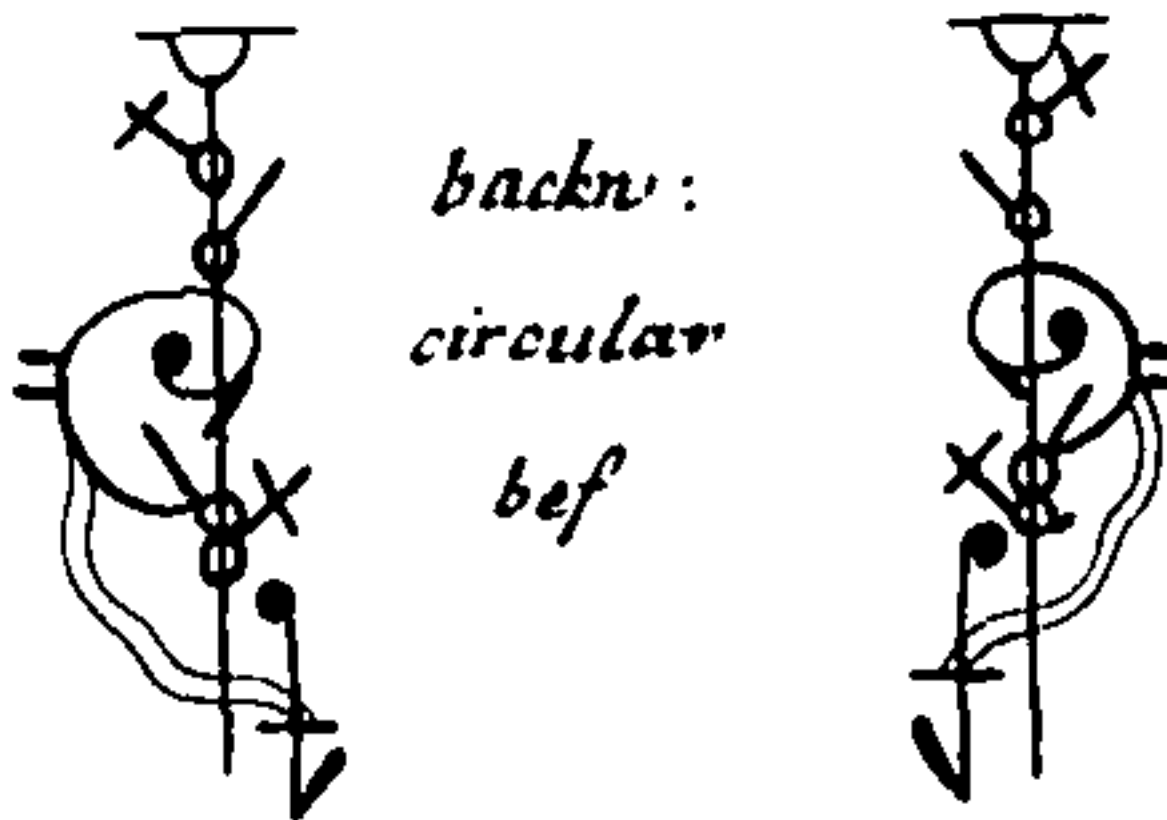
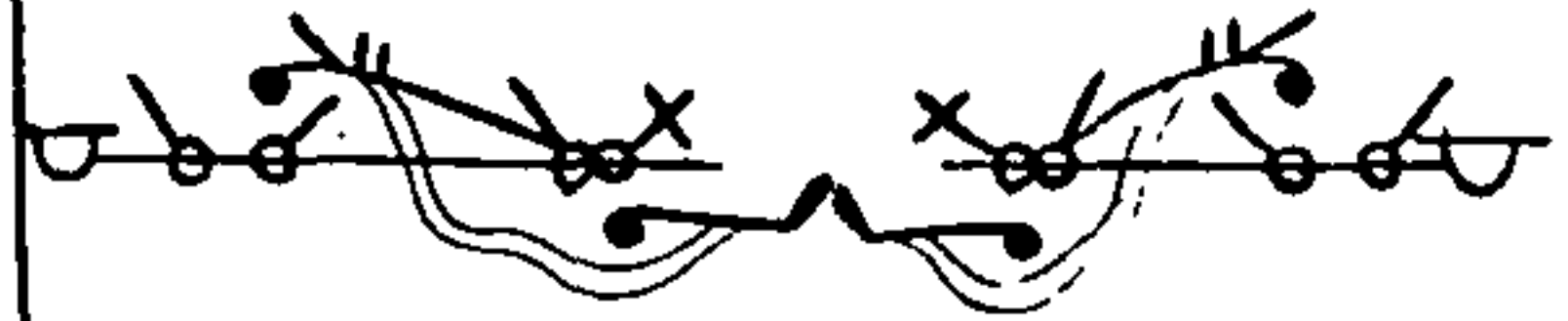


y same siden: without sinking.

TABLE of Chafés or Drives.



sidenways.



a beaten chafée siden:

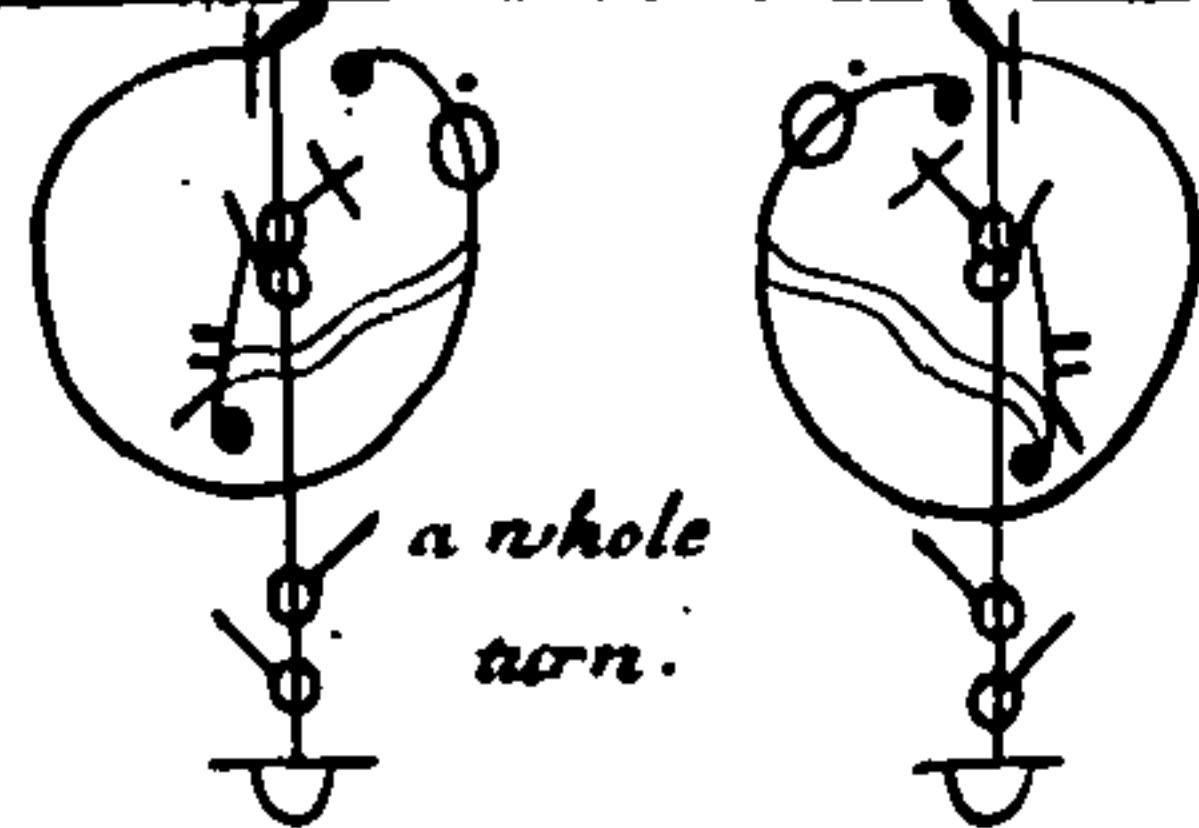
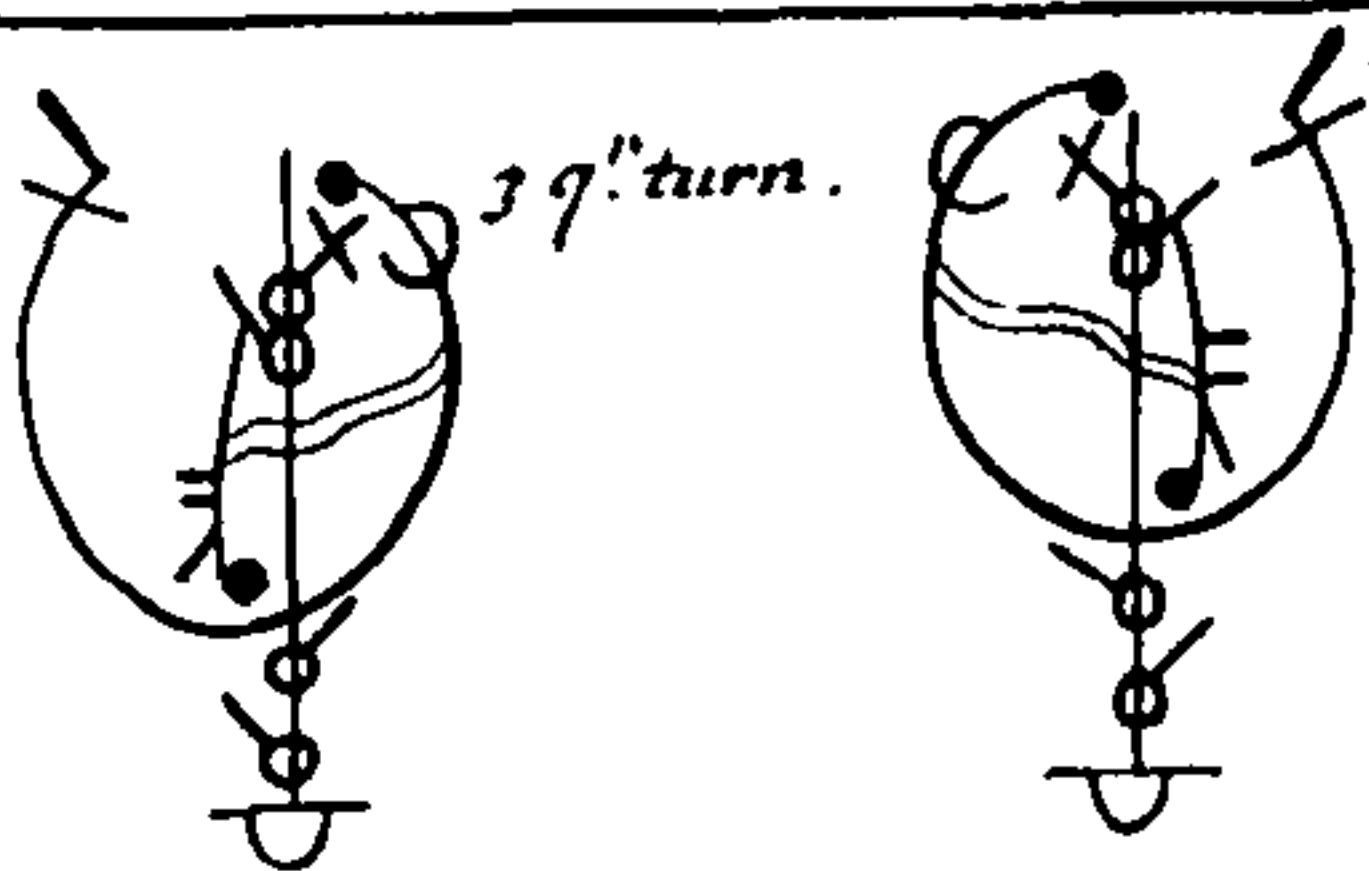
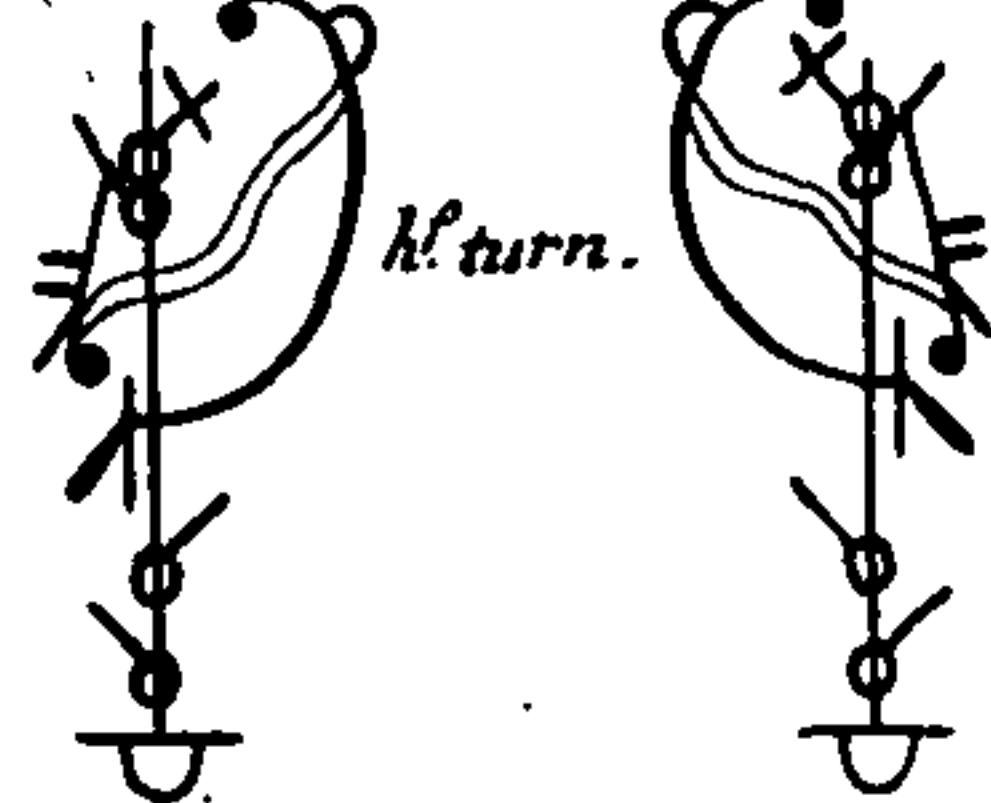
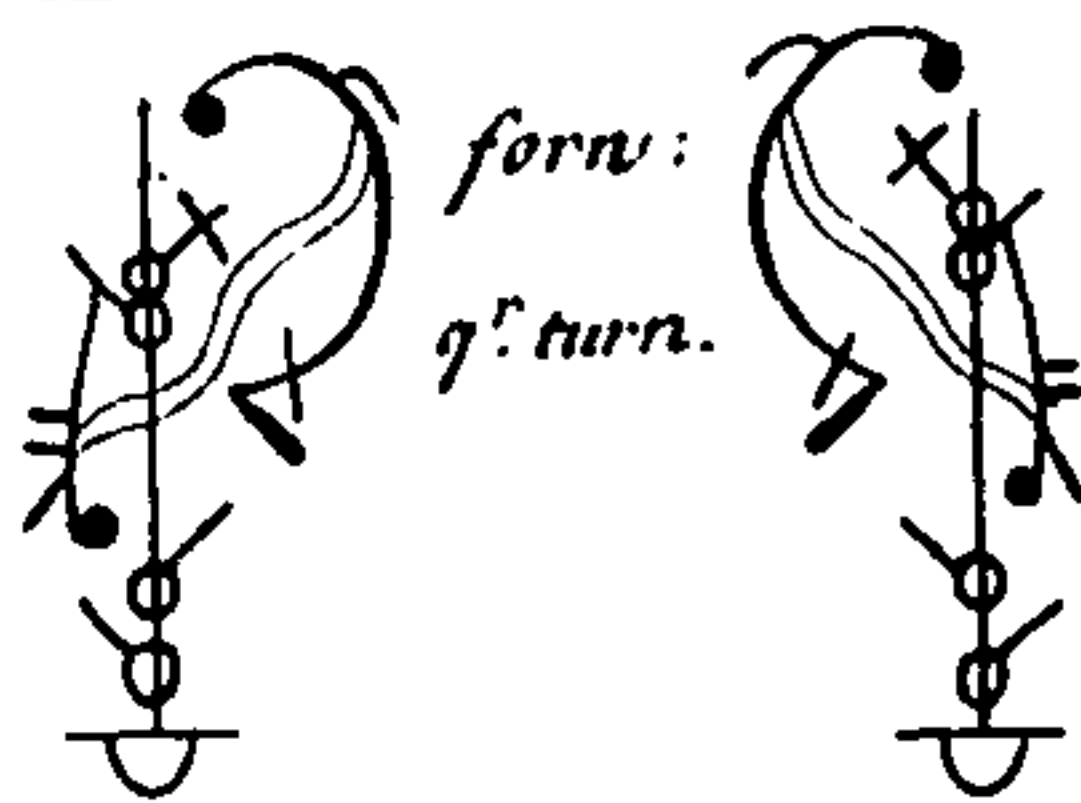
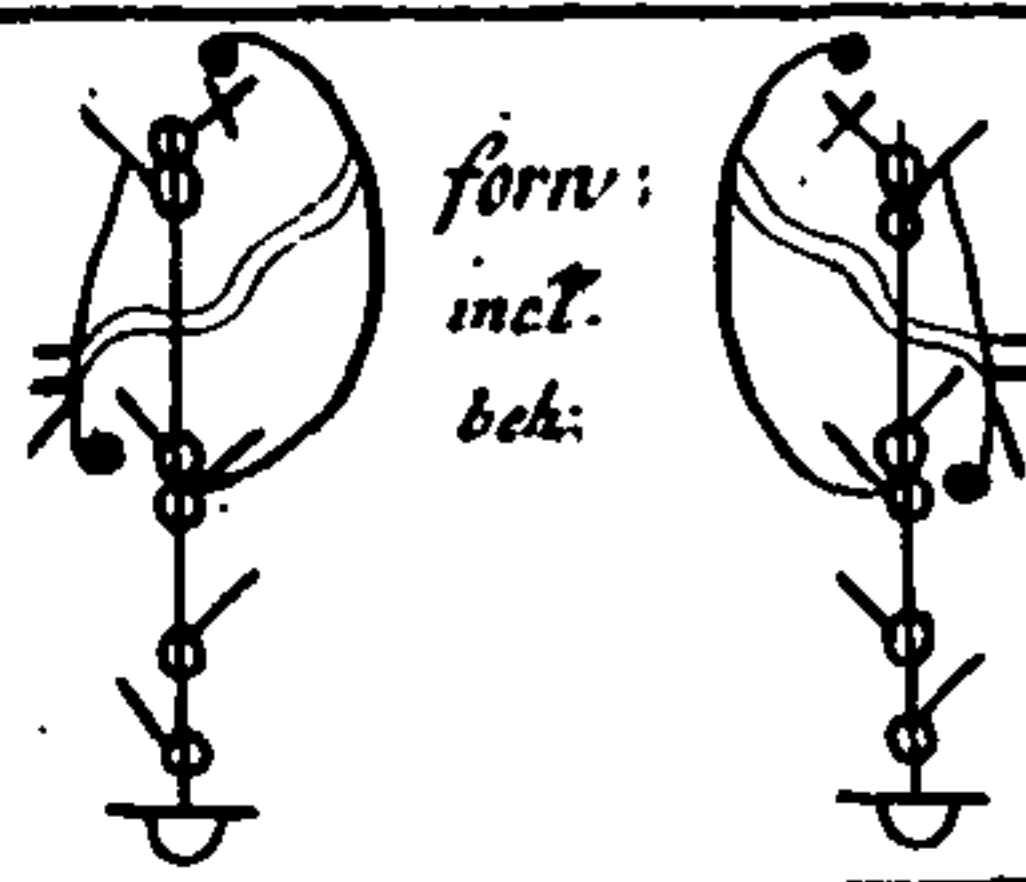
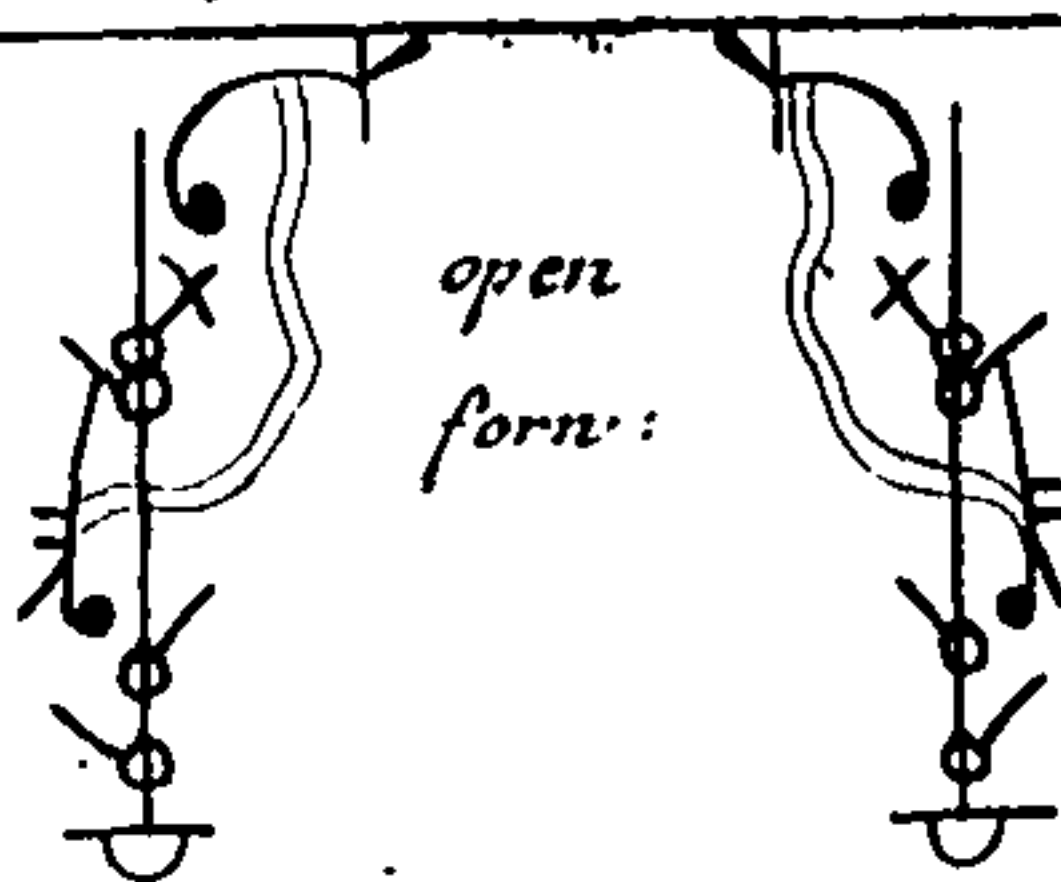
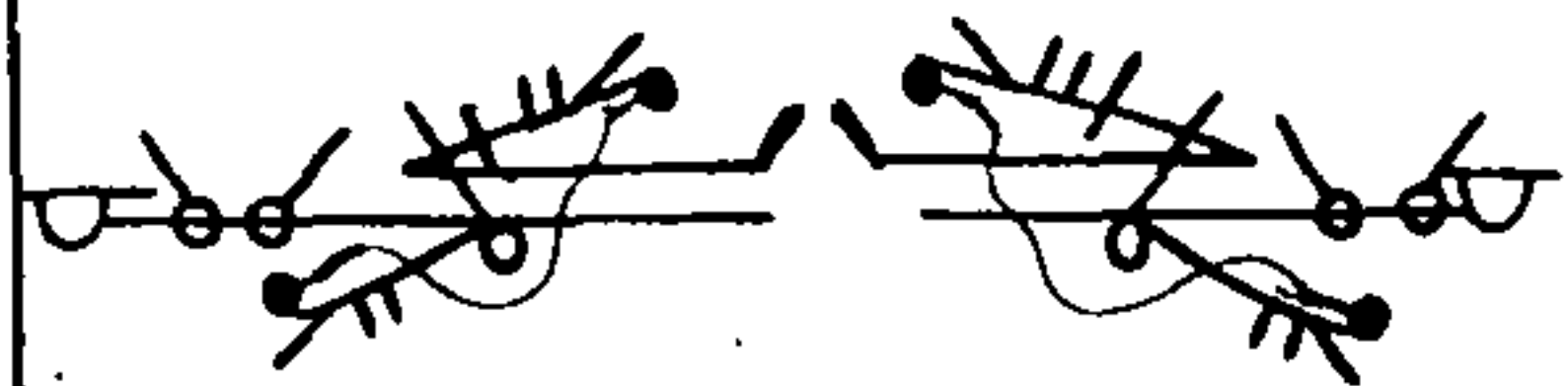


TABLE of Pirouettes.

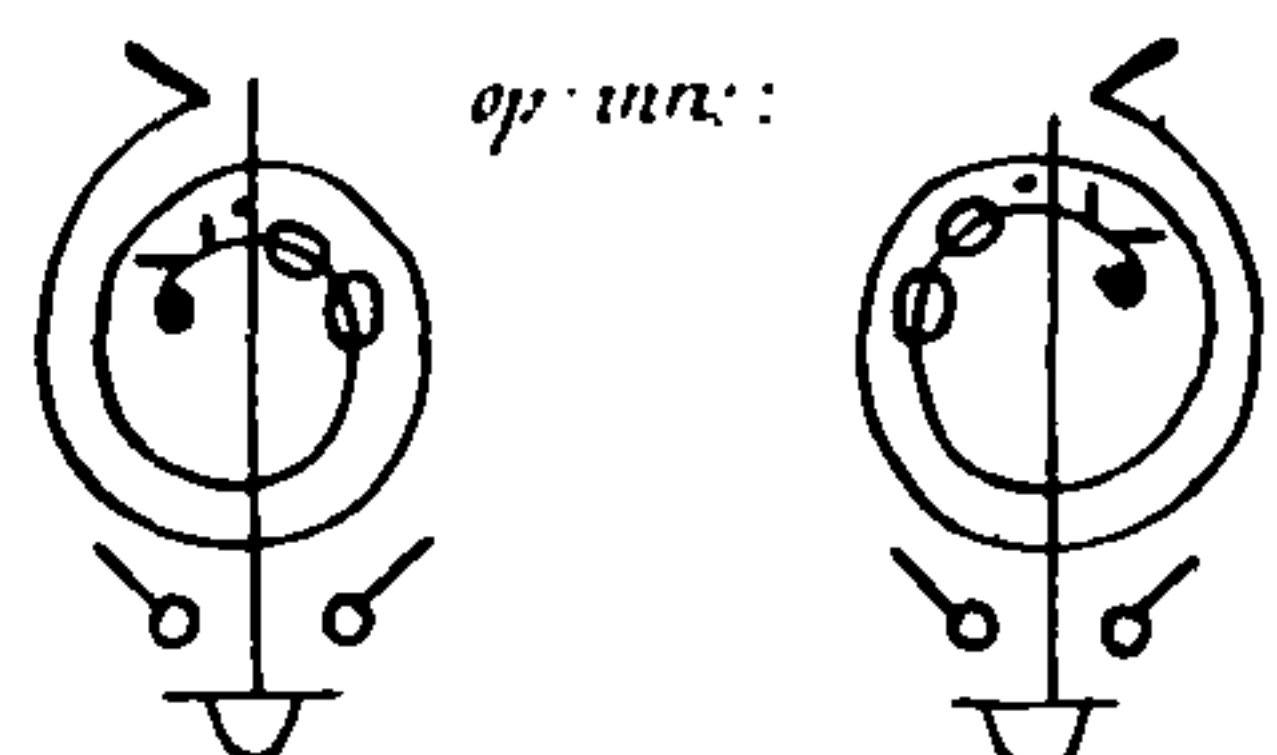
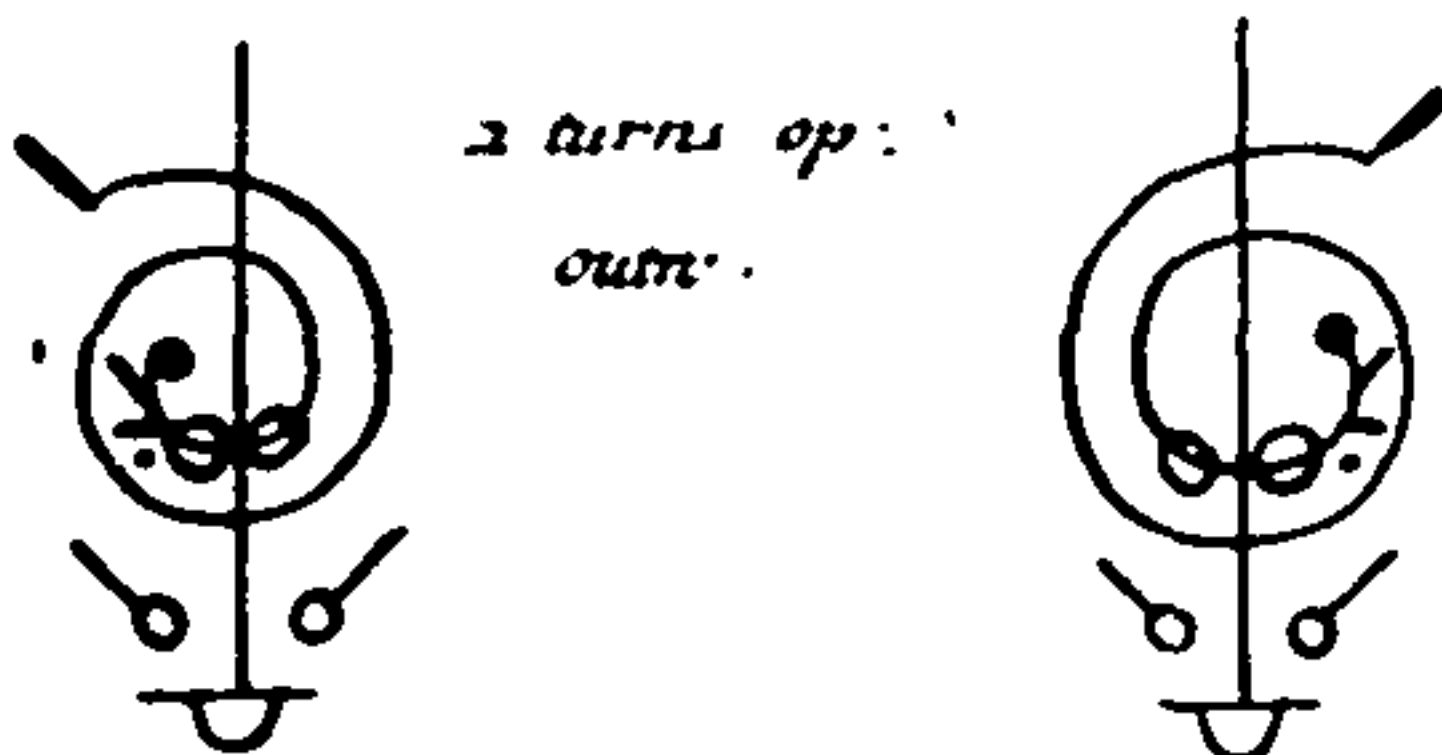
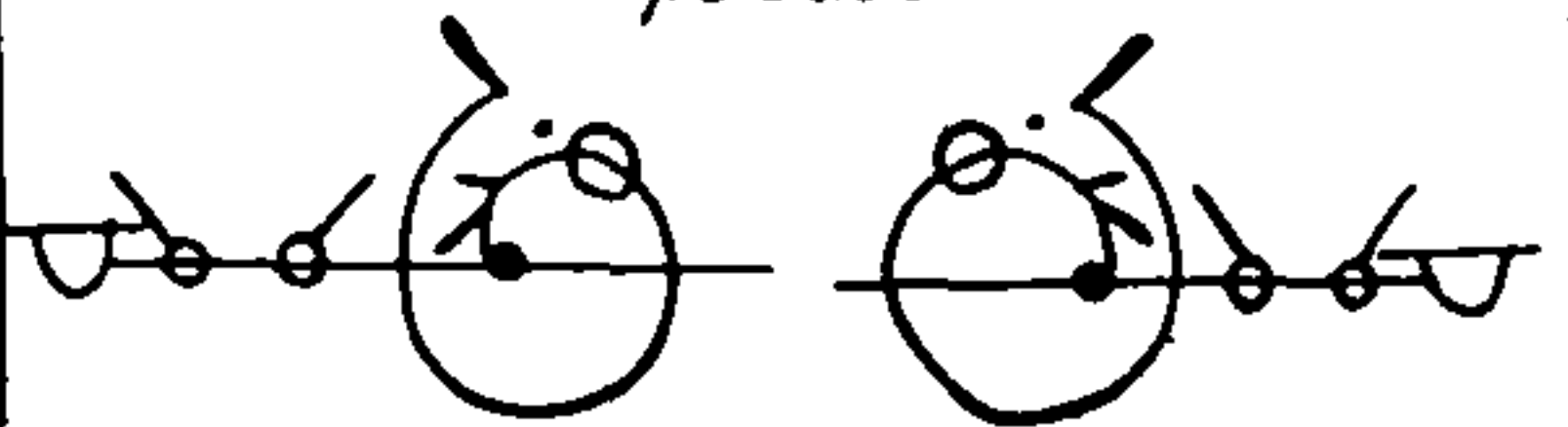
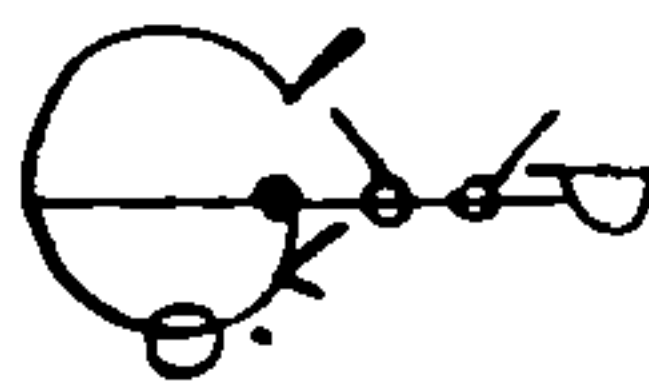
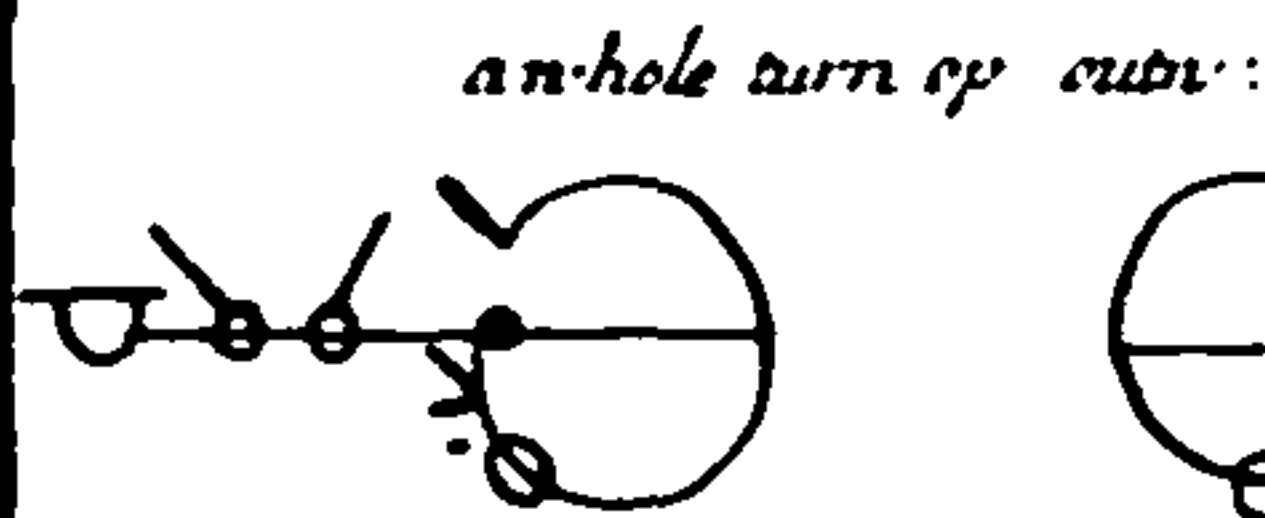
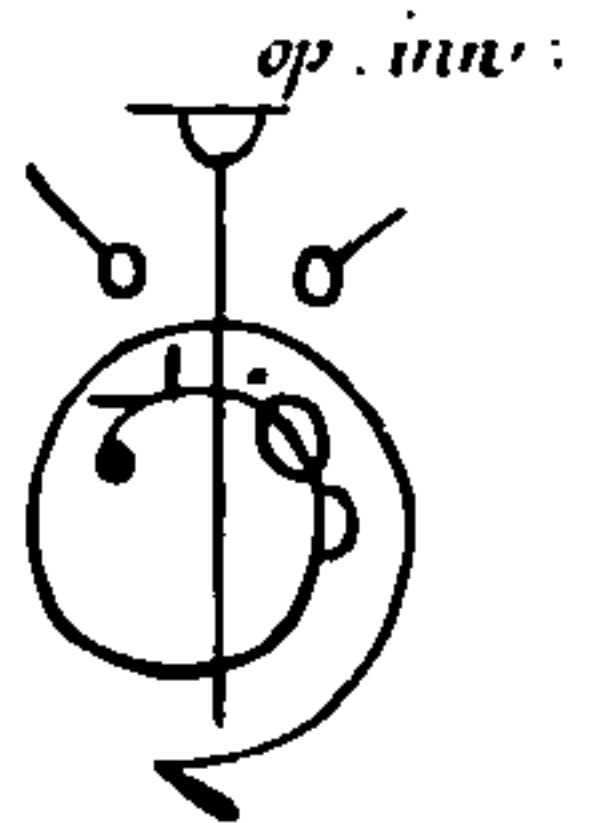
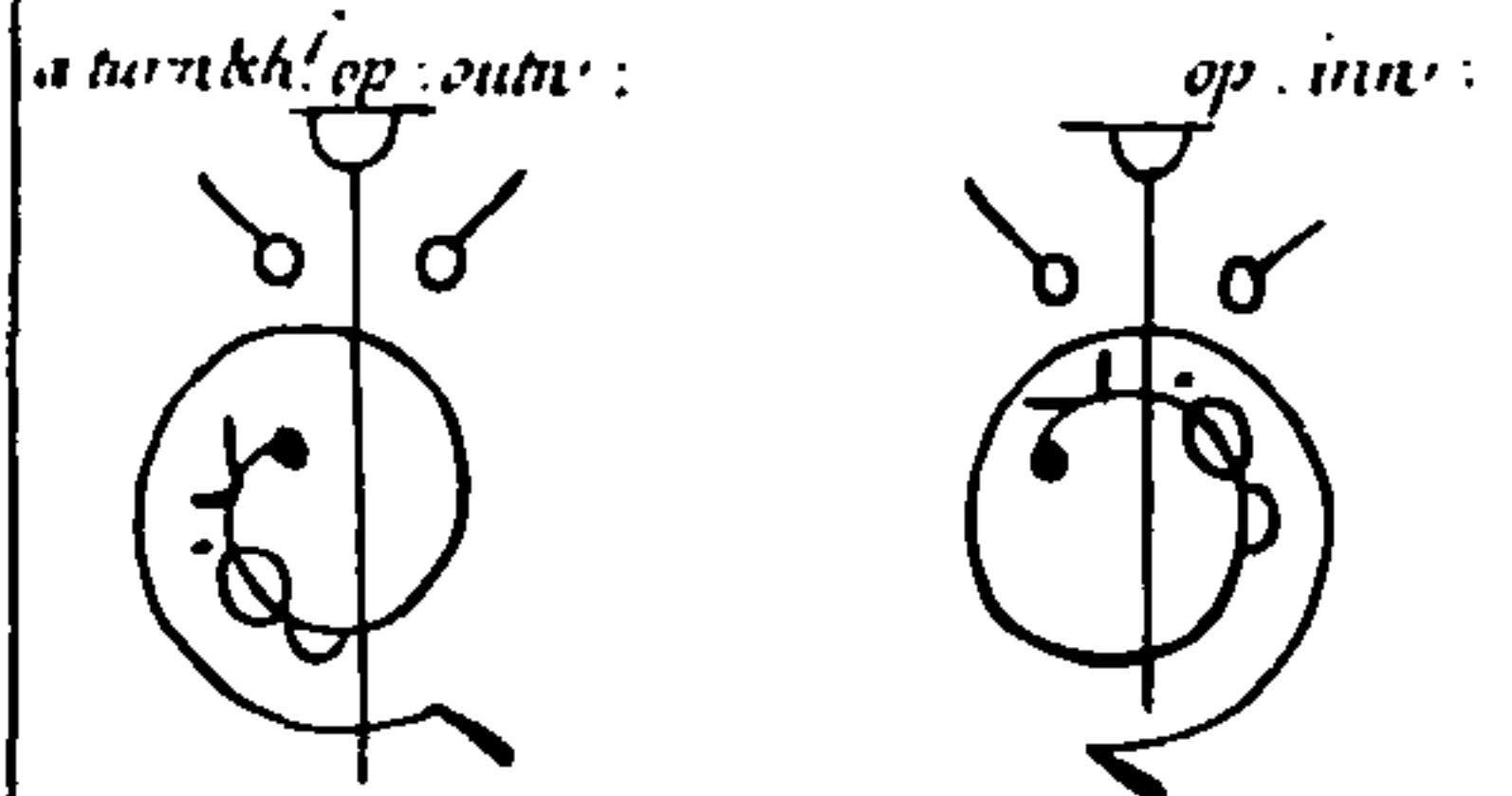
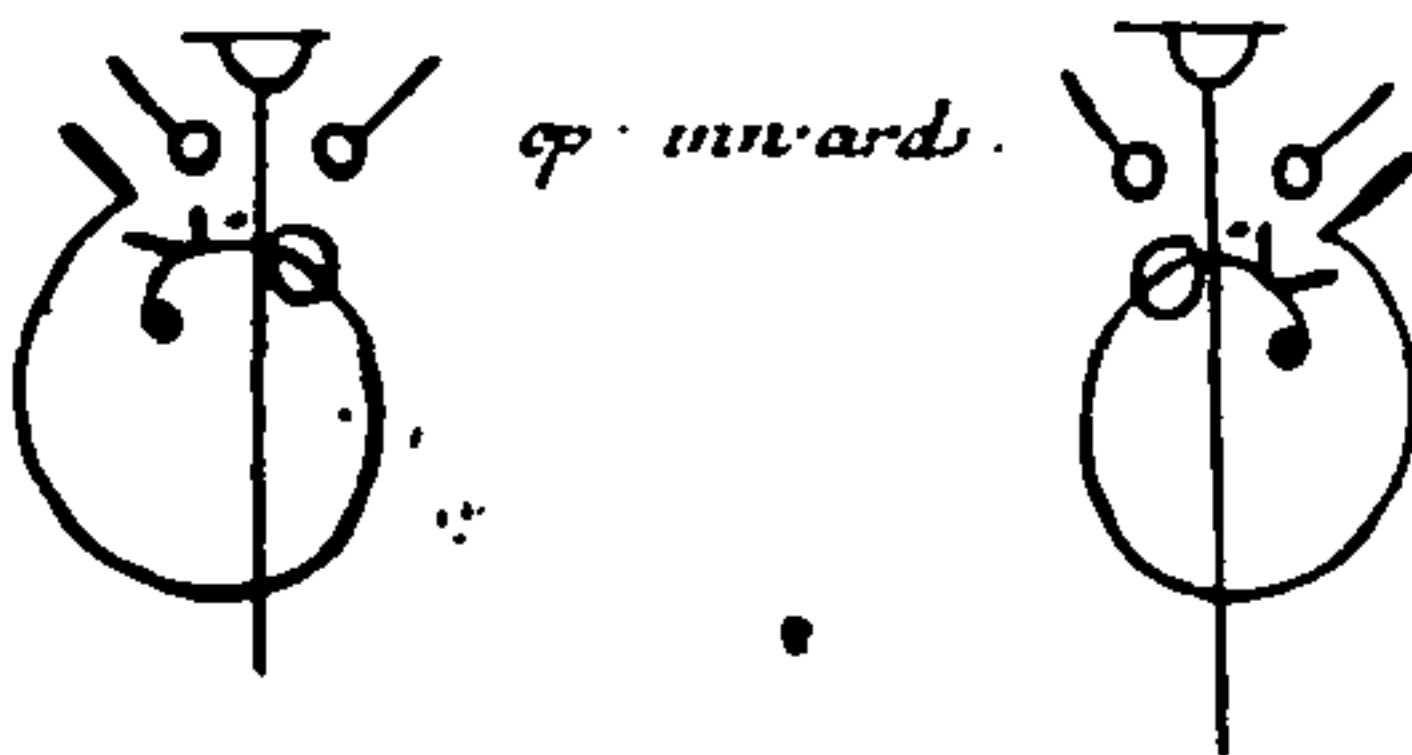
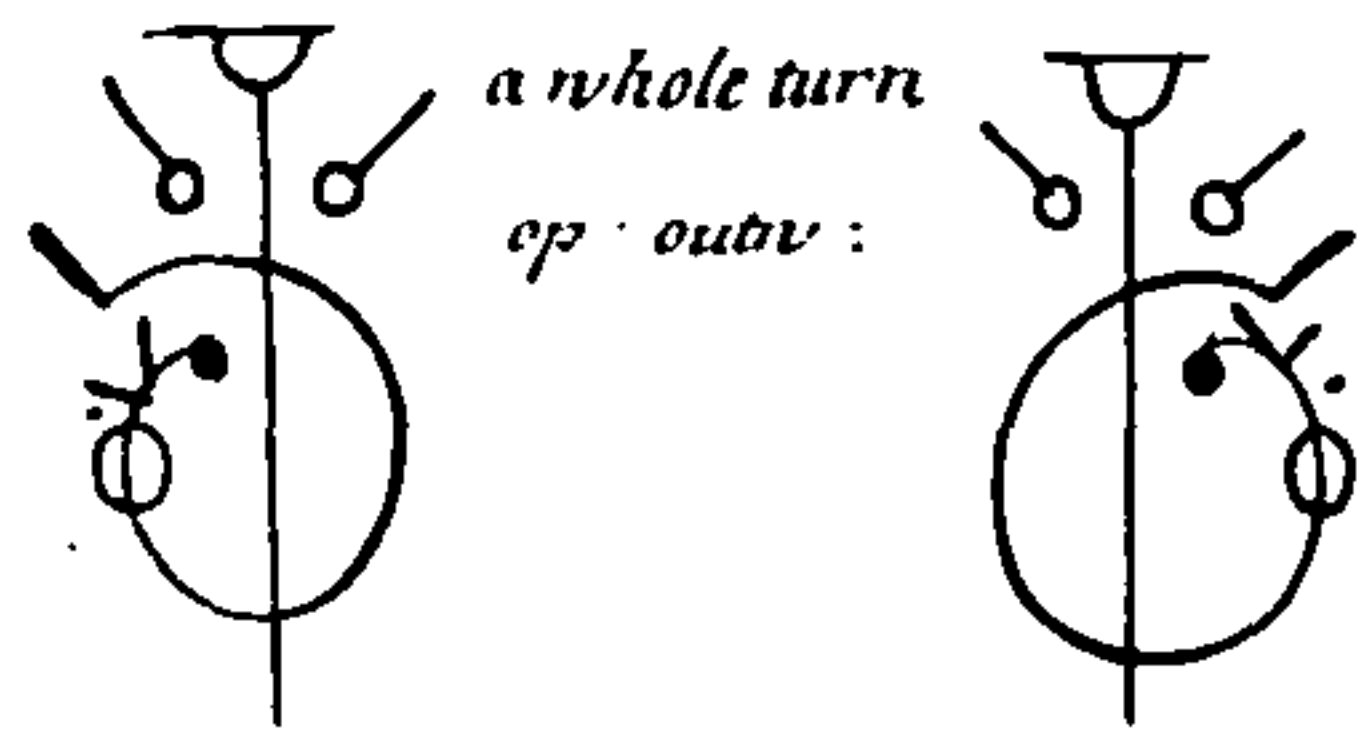
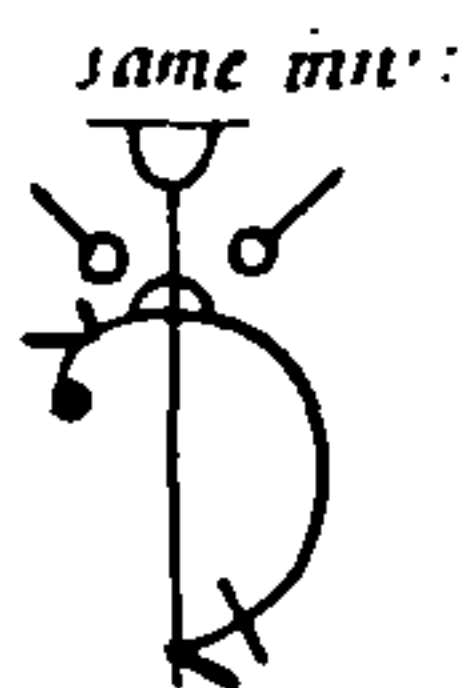
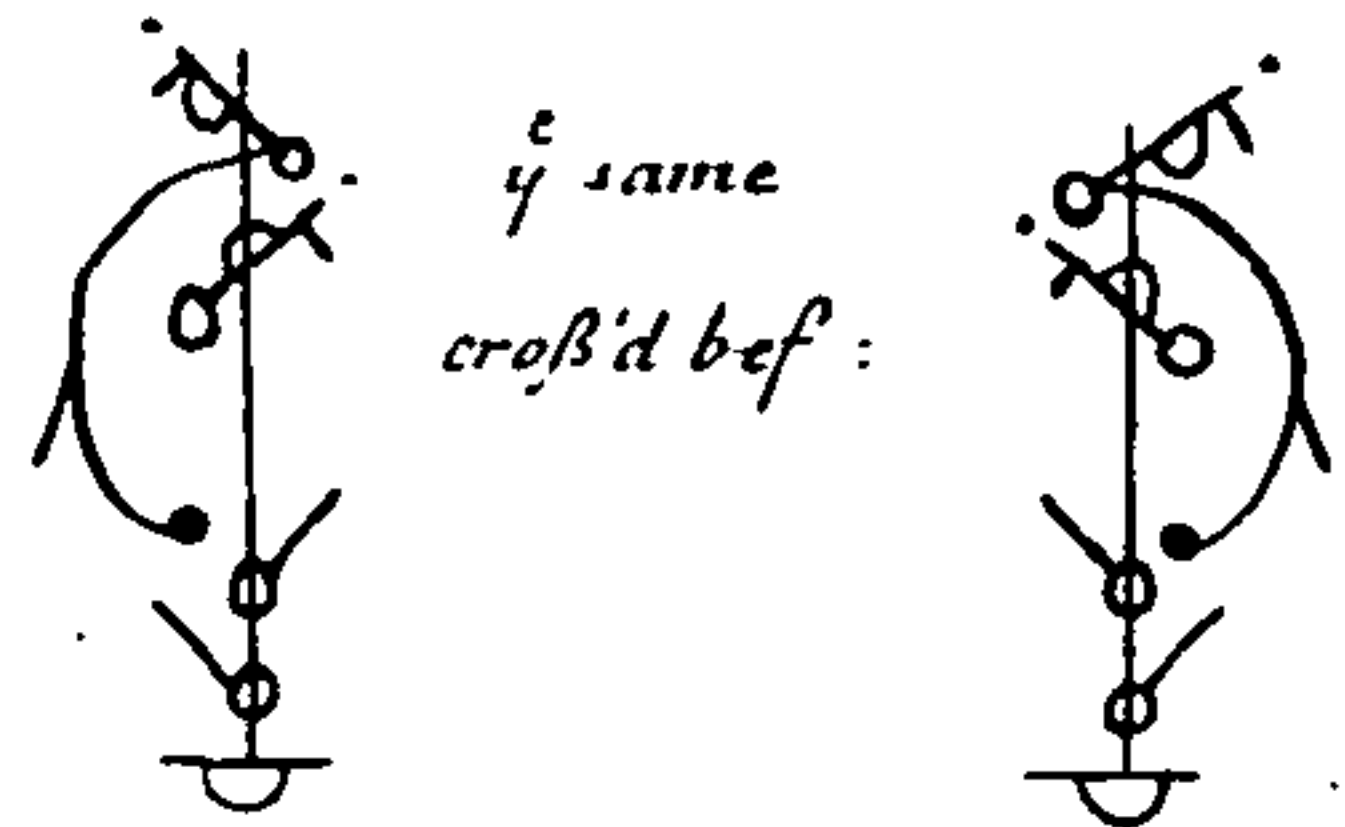
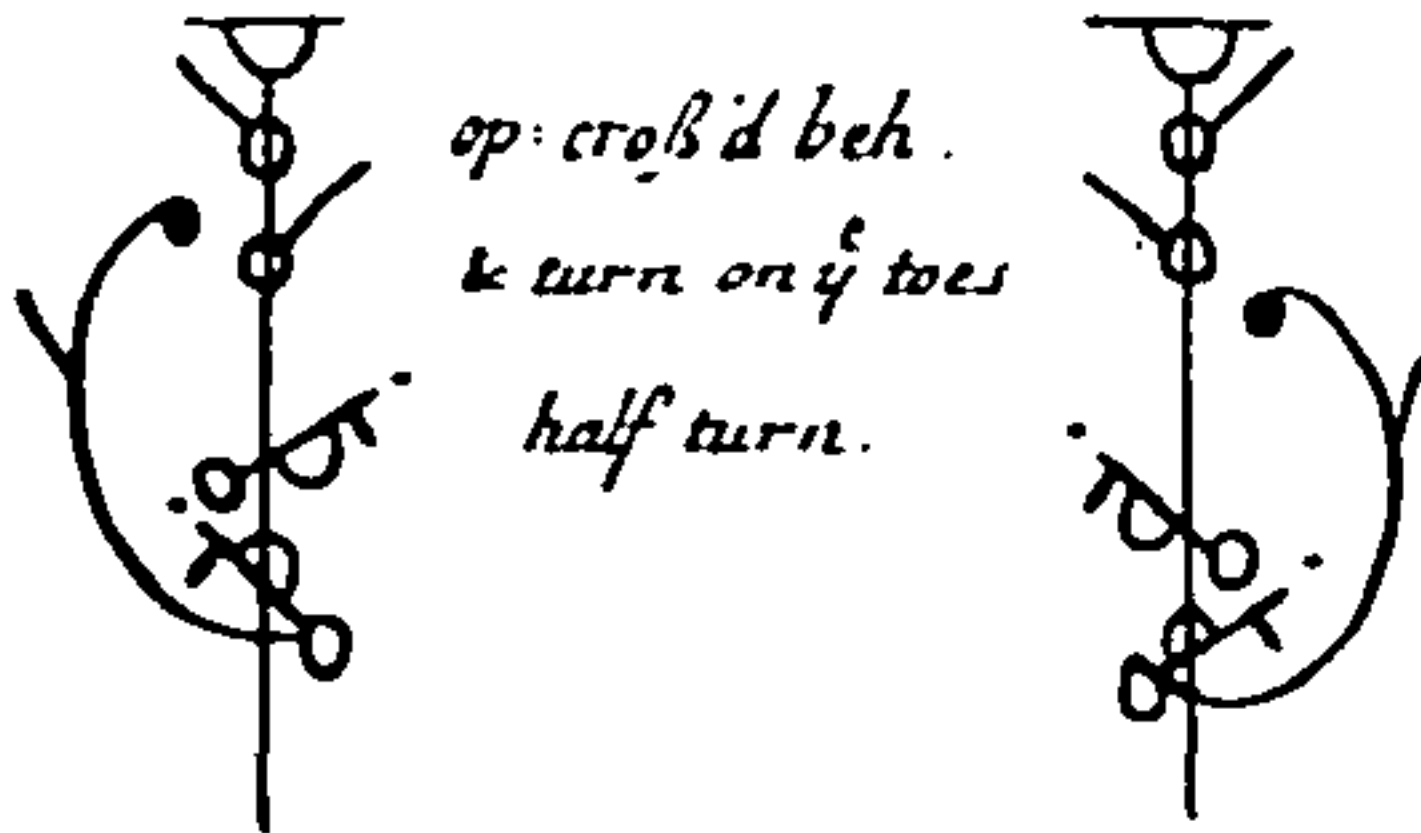
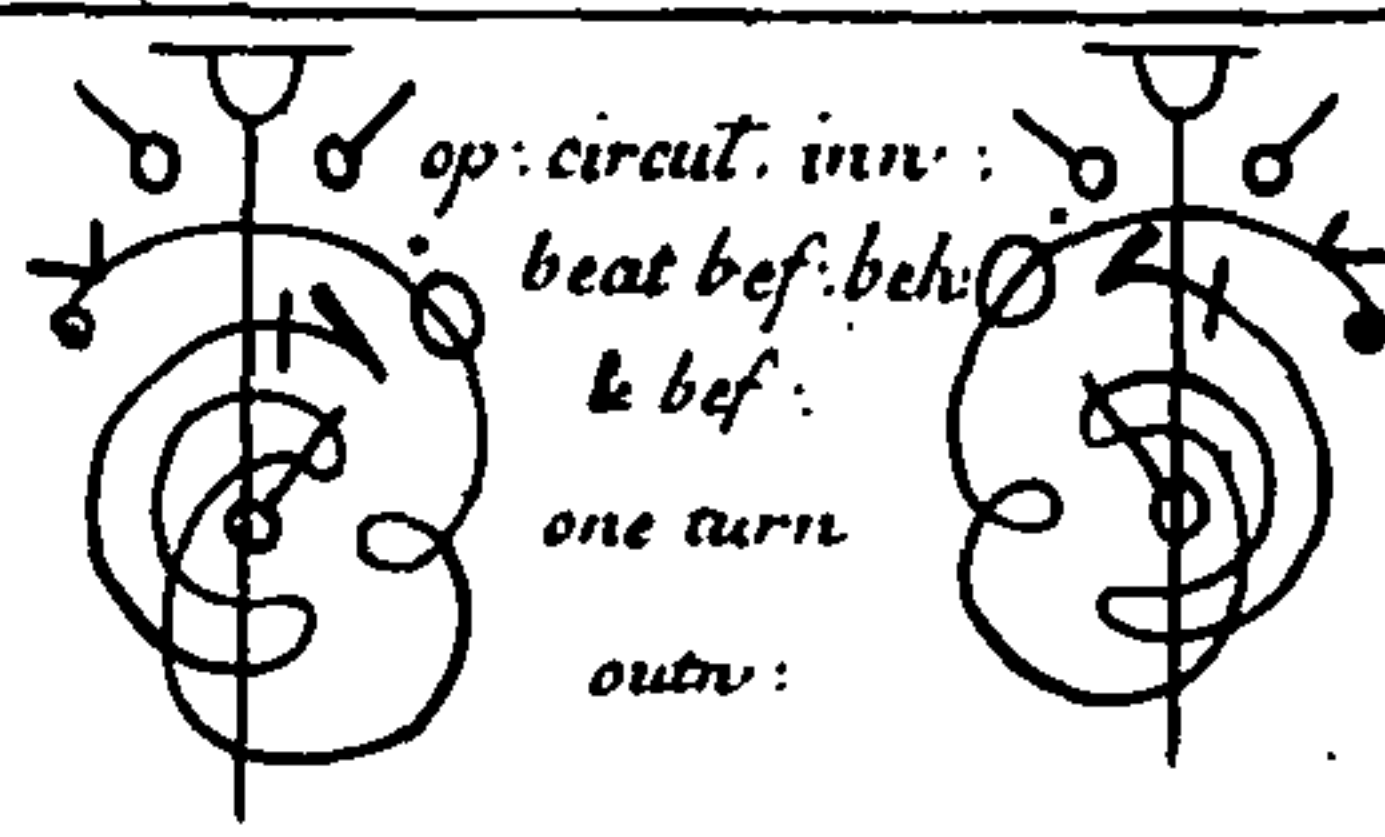
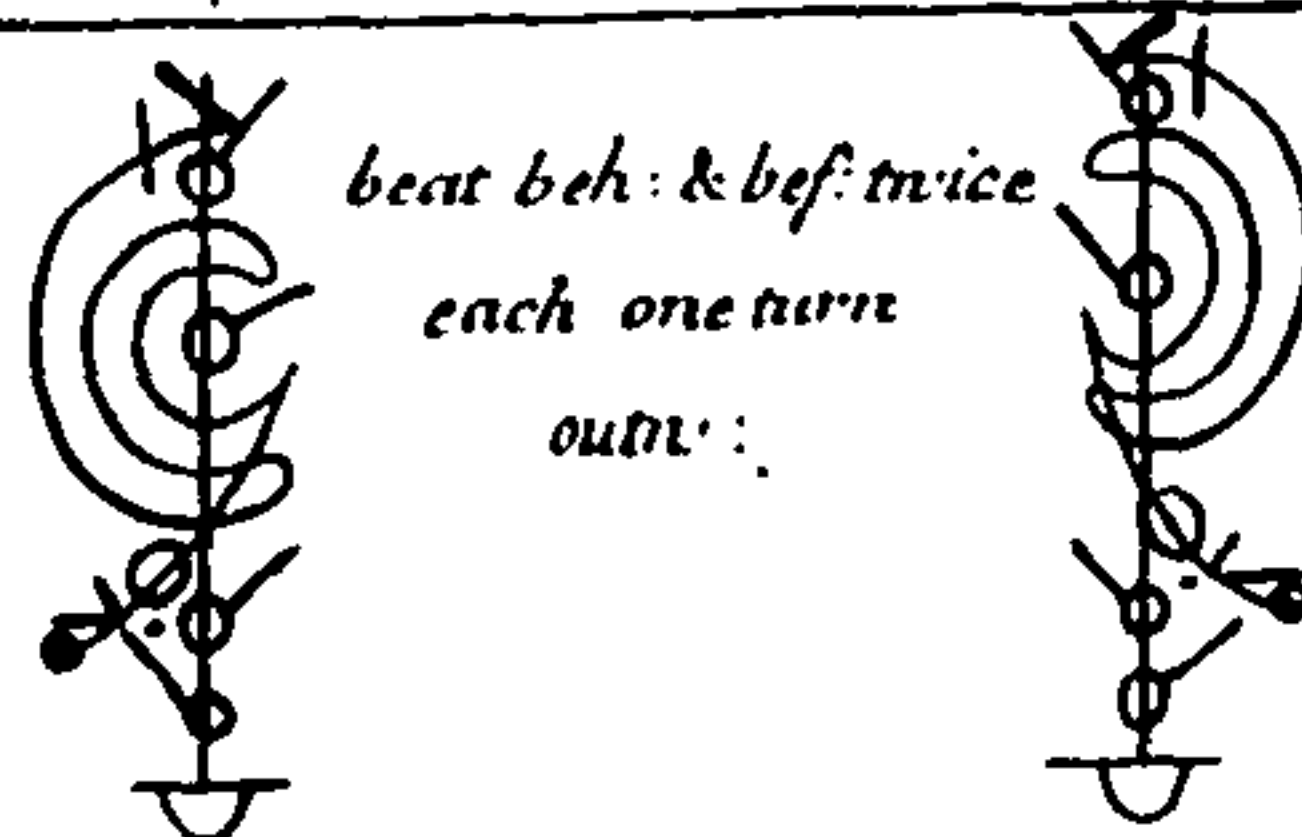
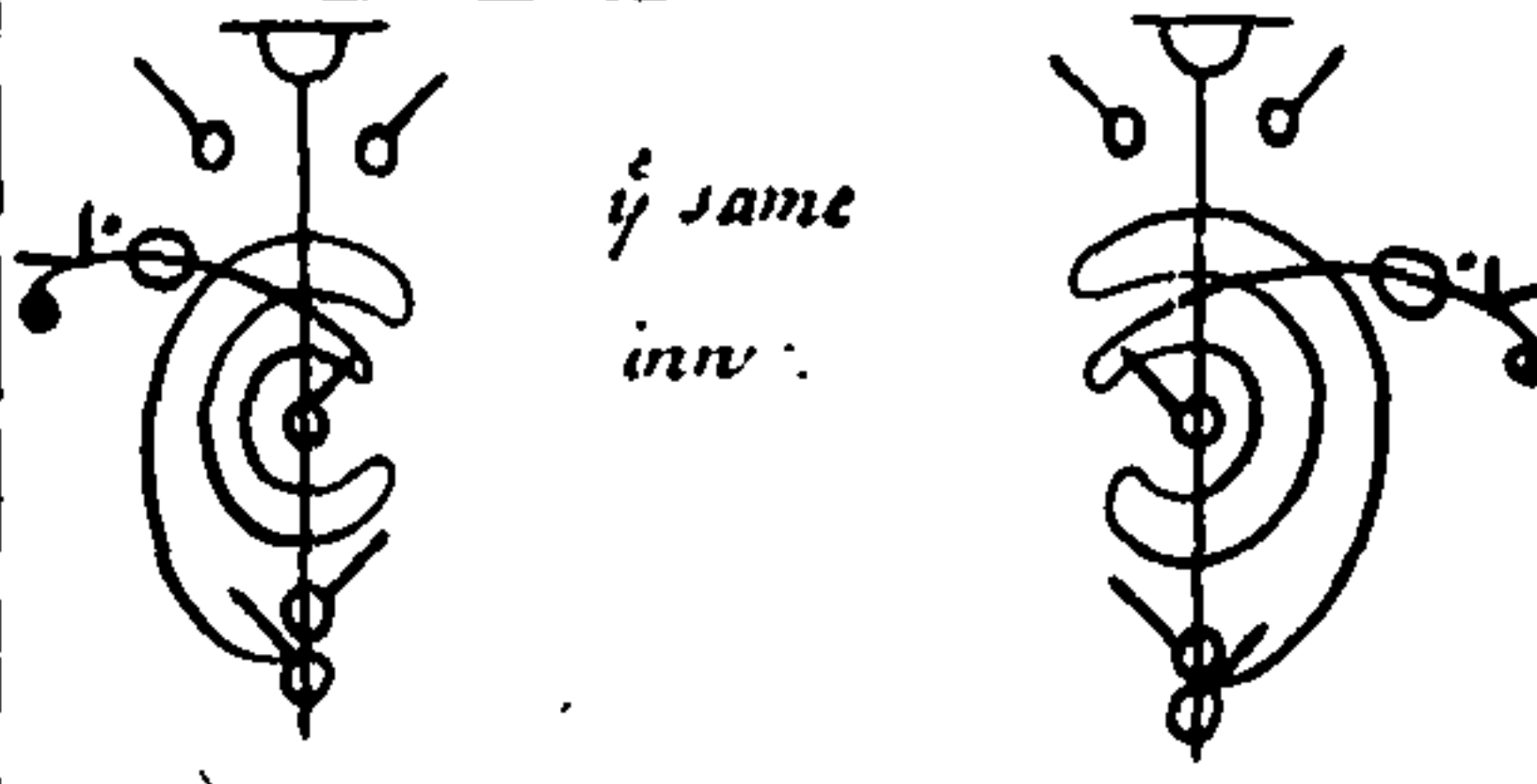
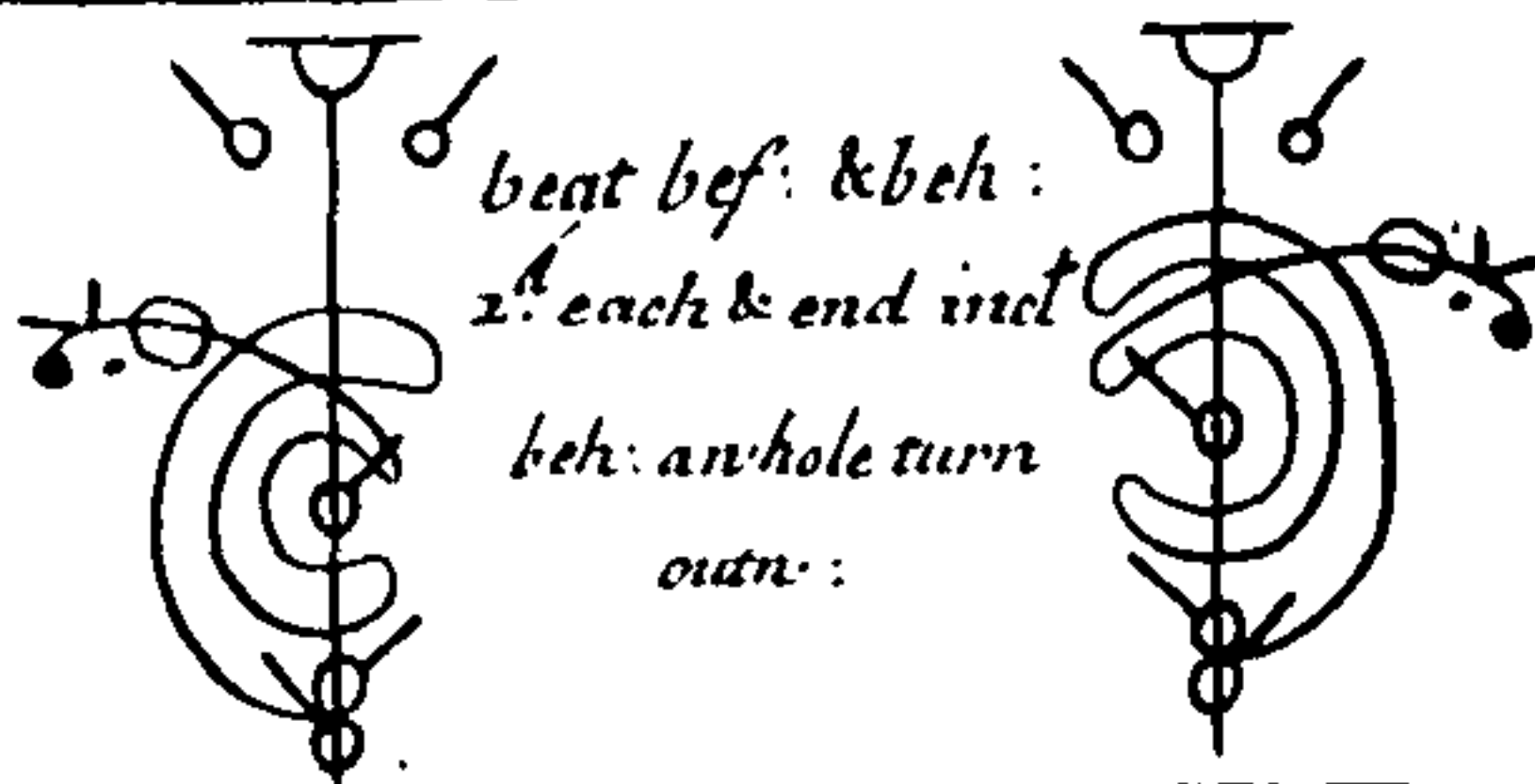
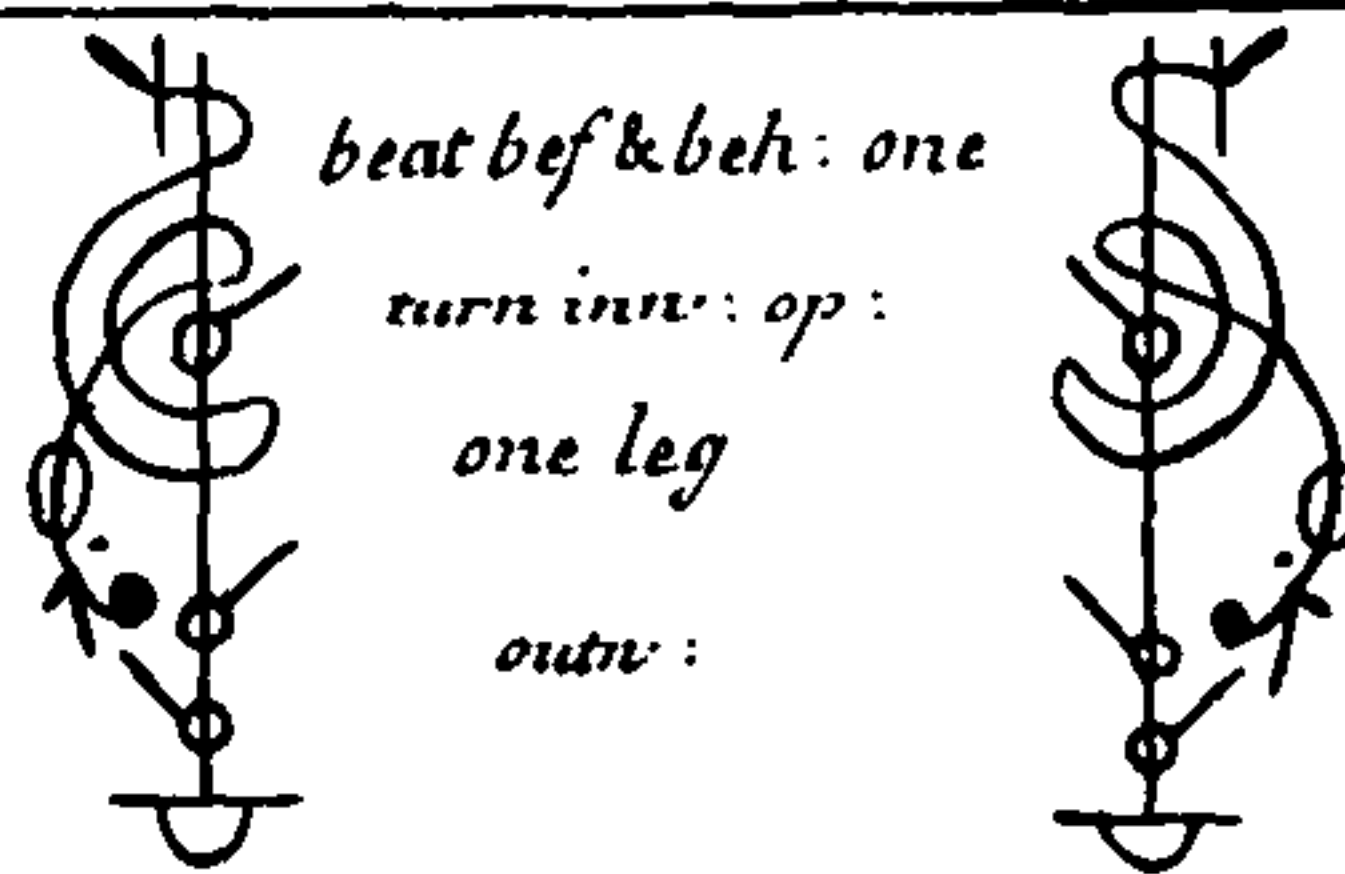
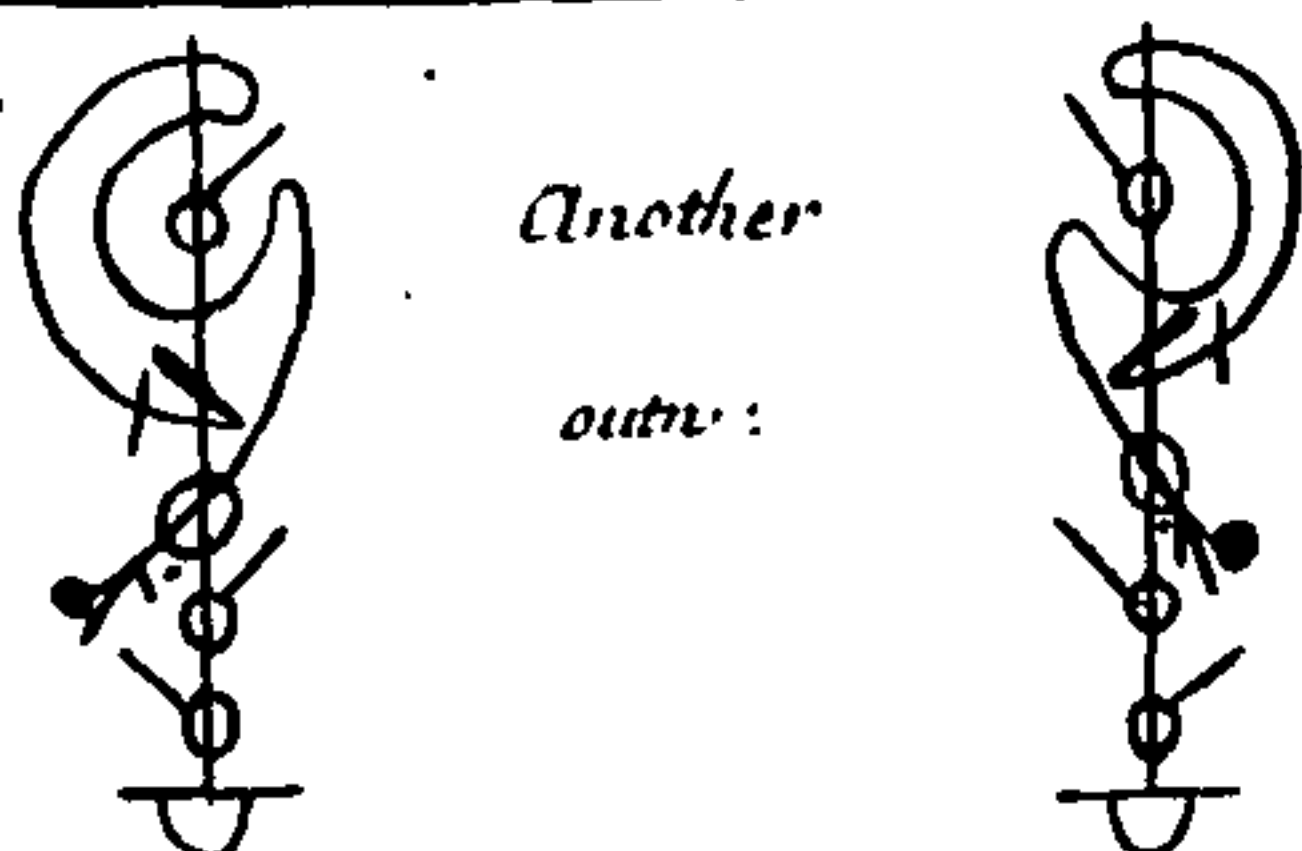
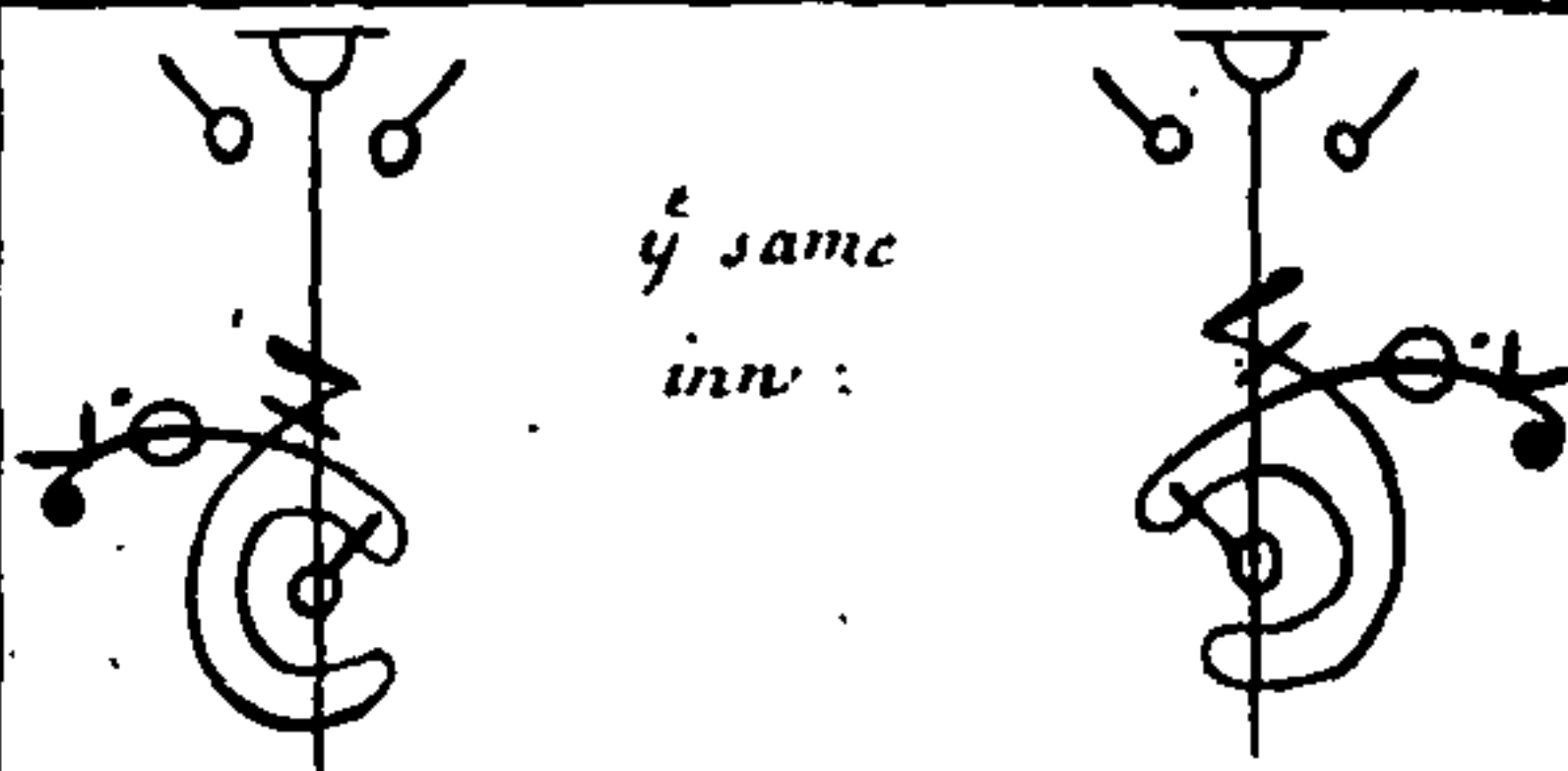
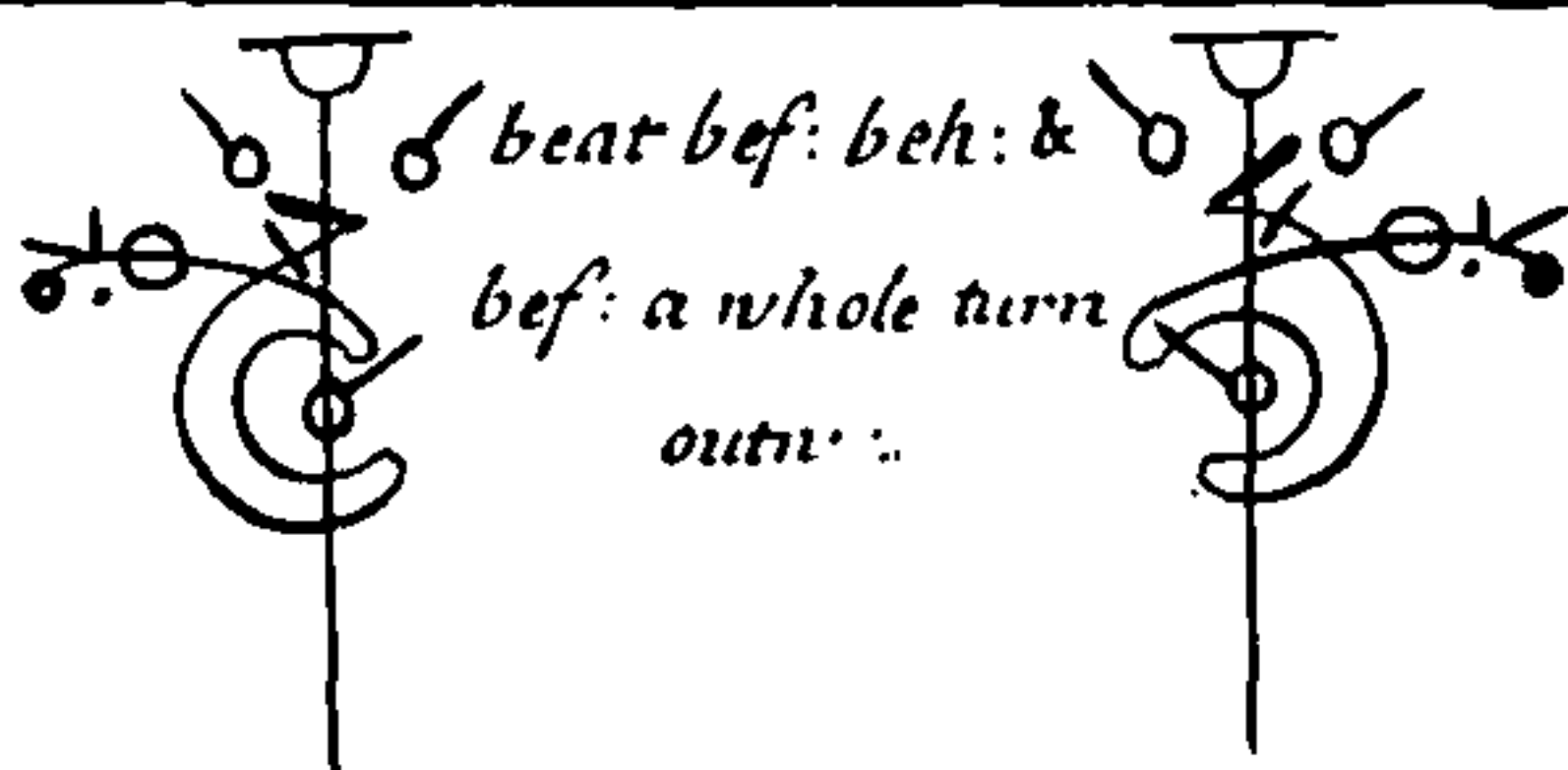
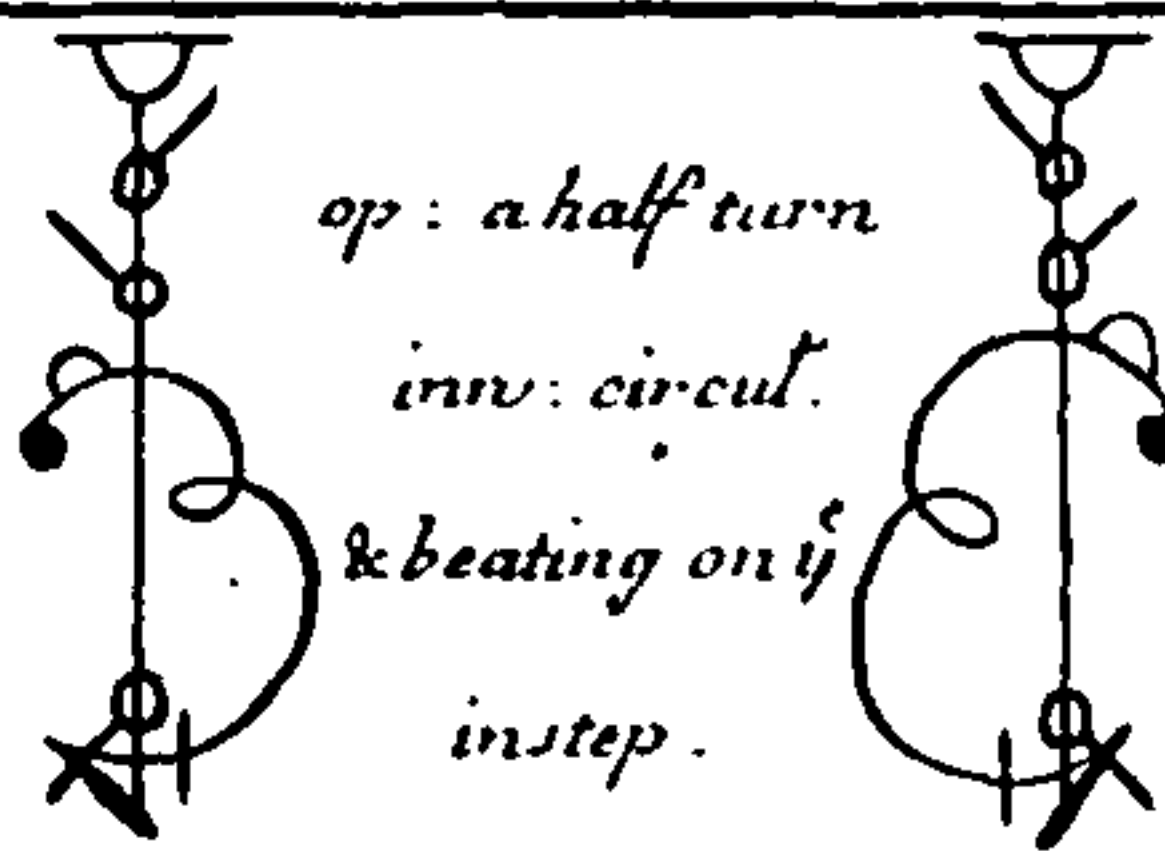
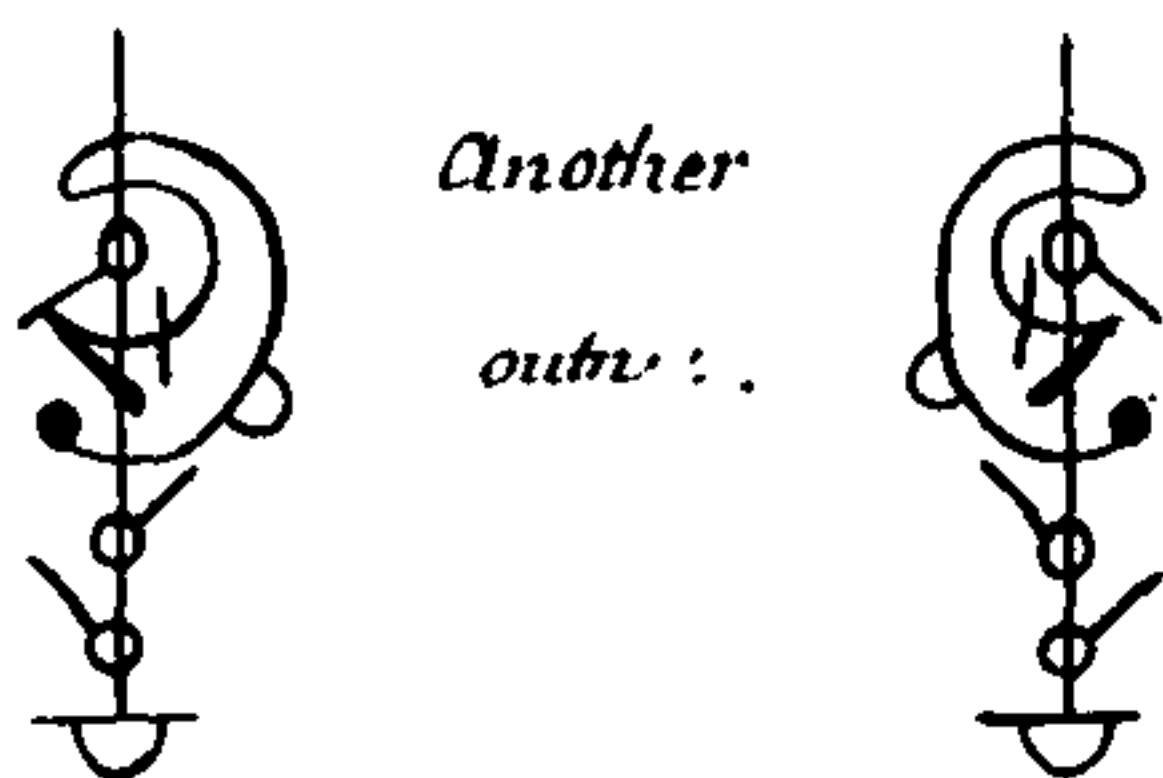
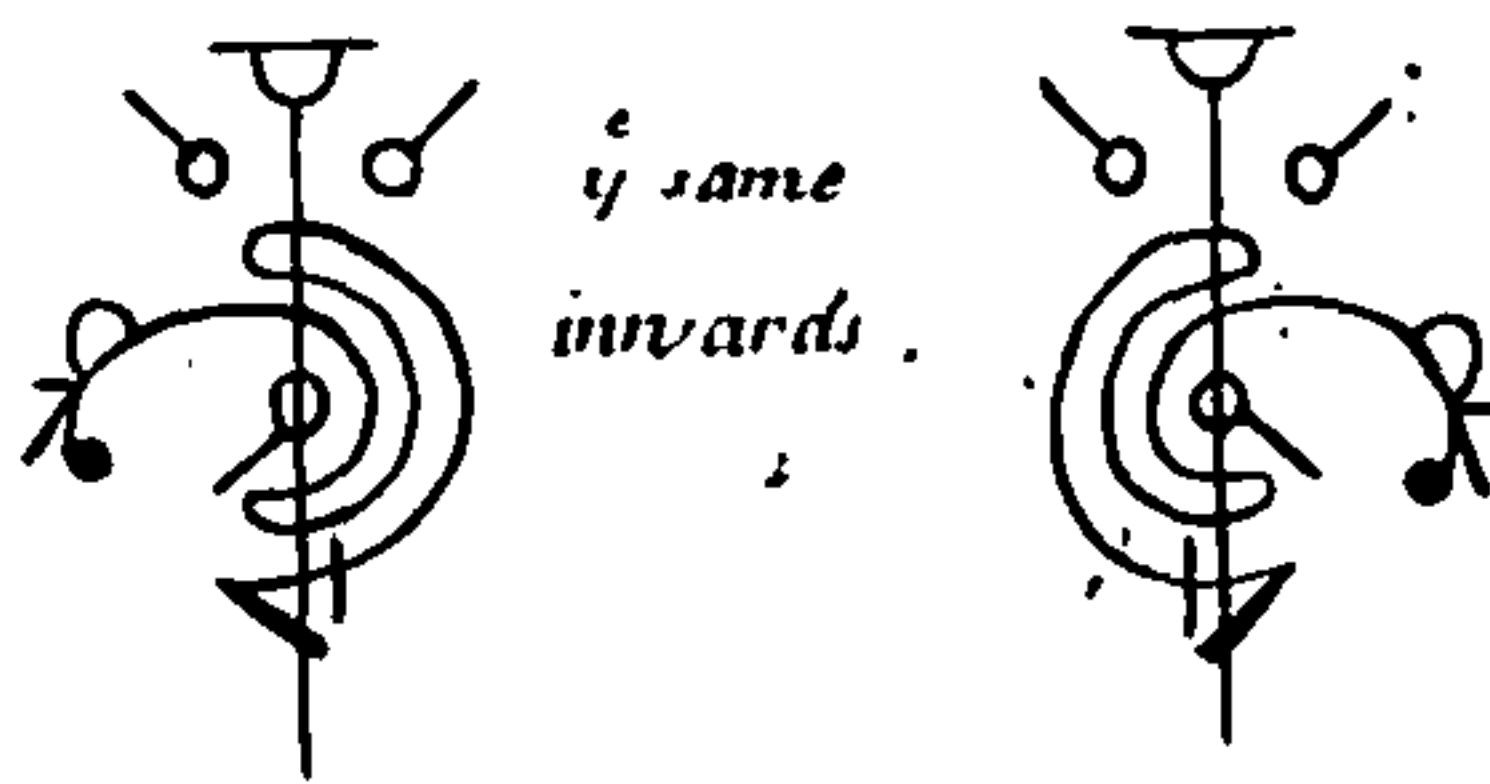
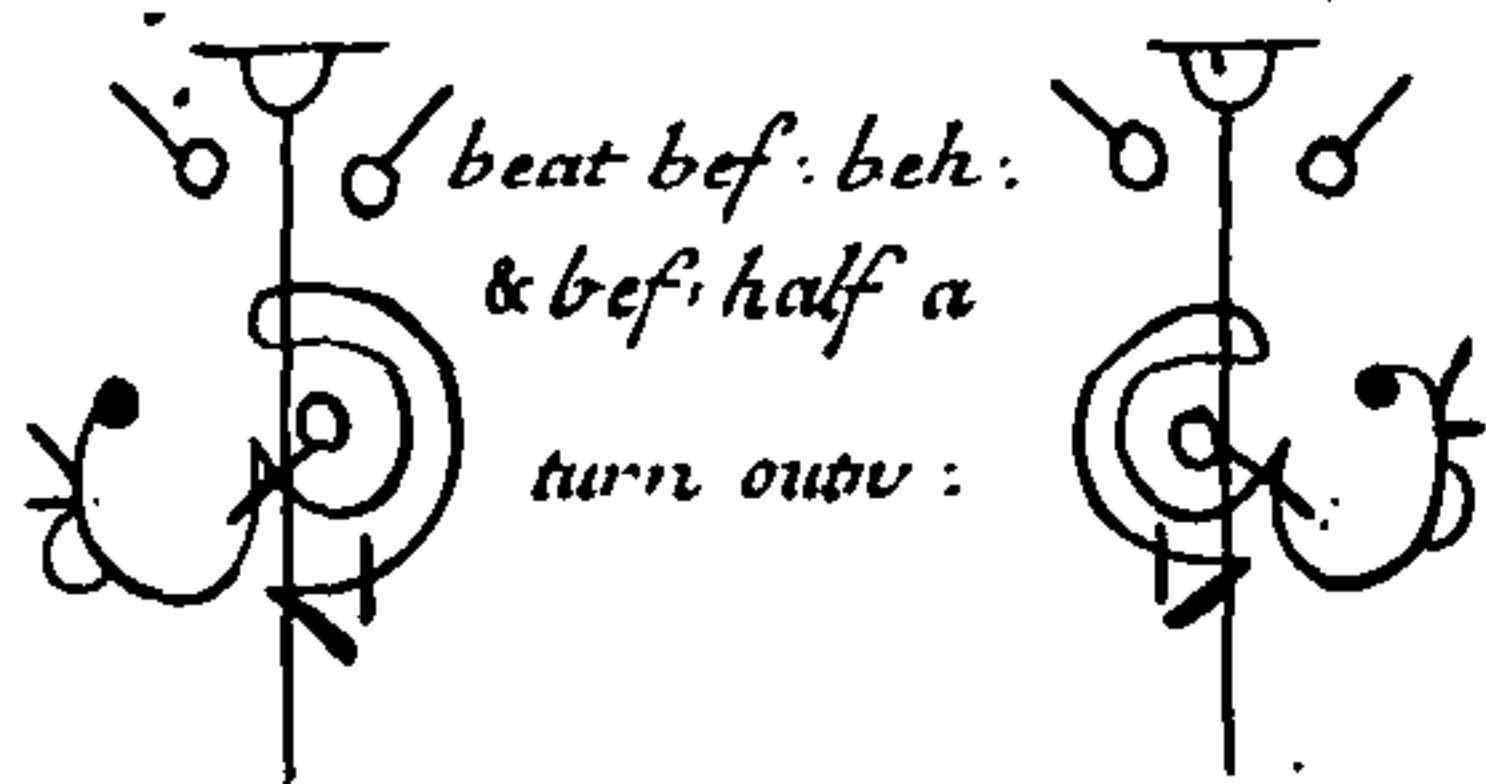


TABLE of Pirouettes.



a TABLE of Capers & half Capers.



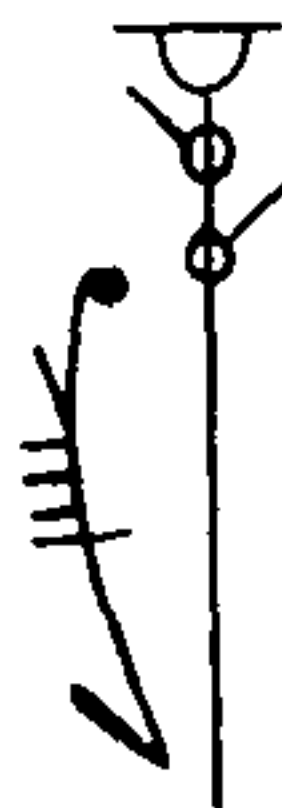
half Caper
form or a
beaten bound



if same
backw.



half Caper in
moving or a
beaten hop



if same
backw.



Another
form.



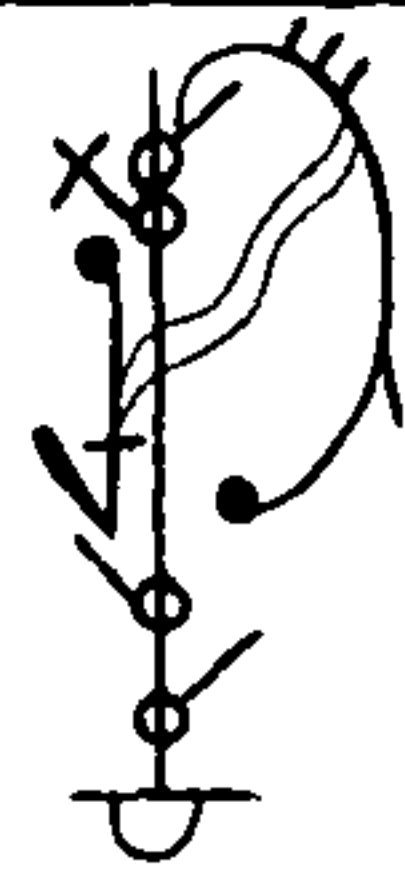
a Caper
Change
form.



if same
backw.



Another.



a beaten
Syzonne.



if same
backw.

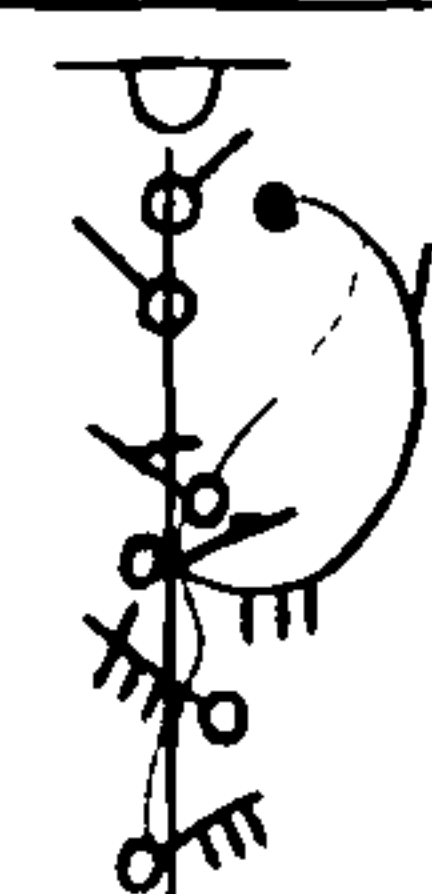
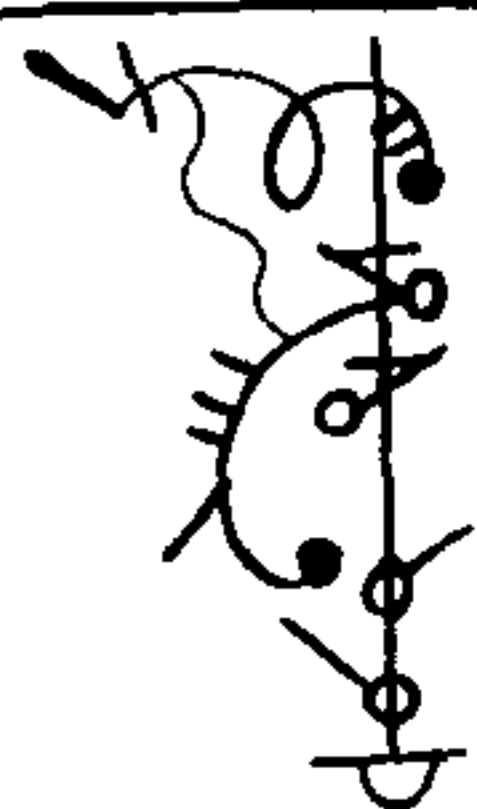


TABLE of Capers.



Another if
last circular.



an upright
Caper
in if same
position.



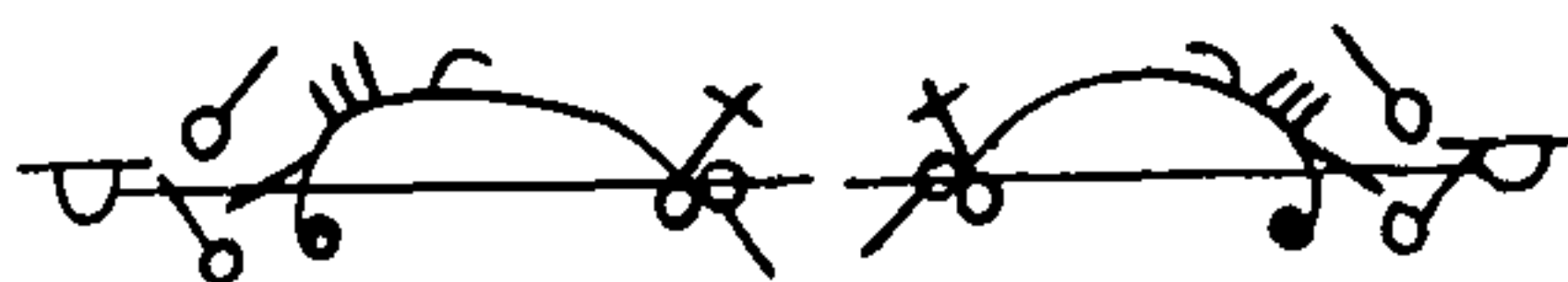
if same if
right foot
falling beh:



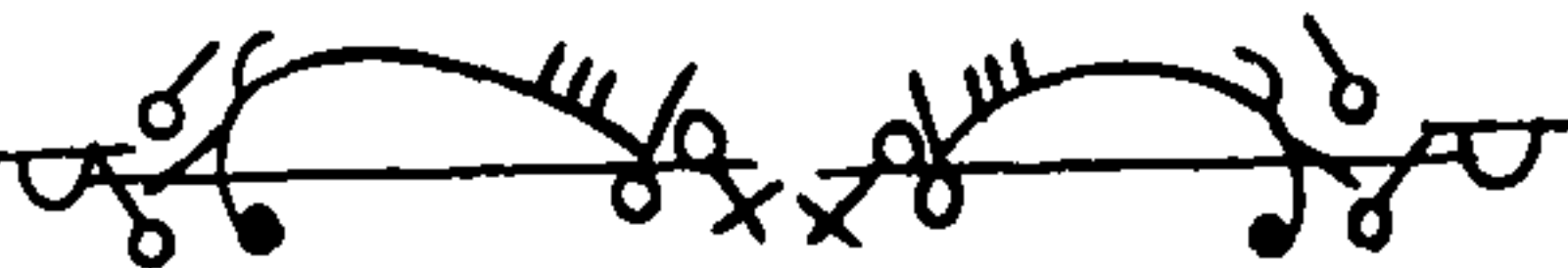
if same
turn: quit round



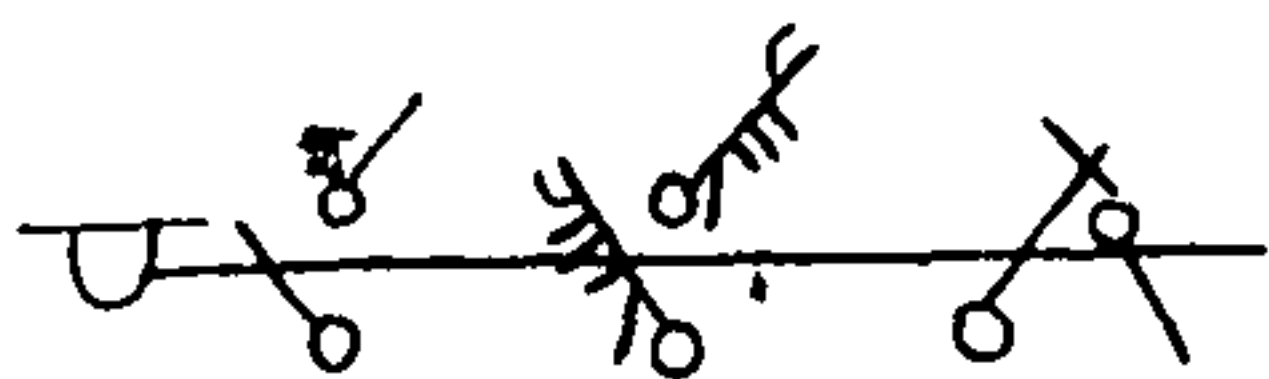
half Caper turn: q^r. turn.



Another.



Another.



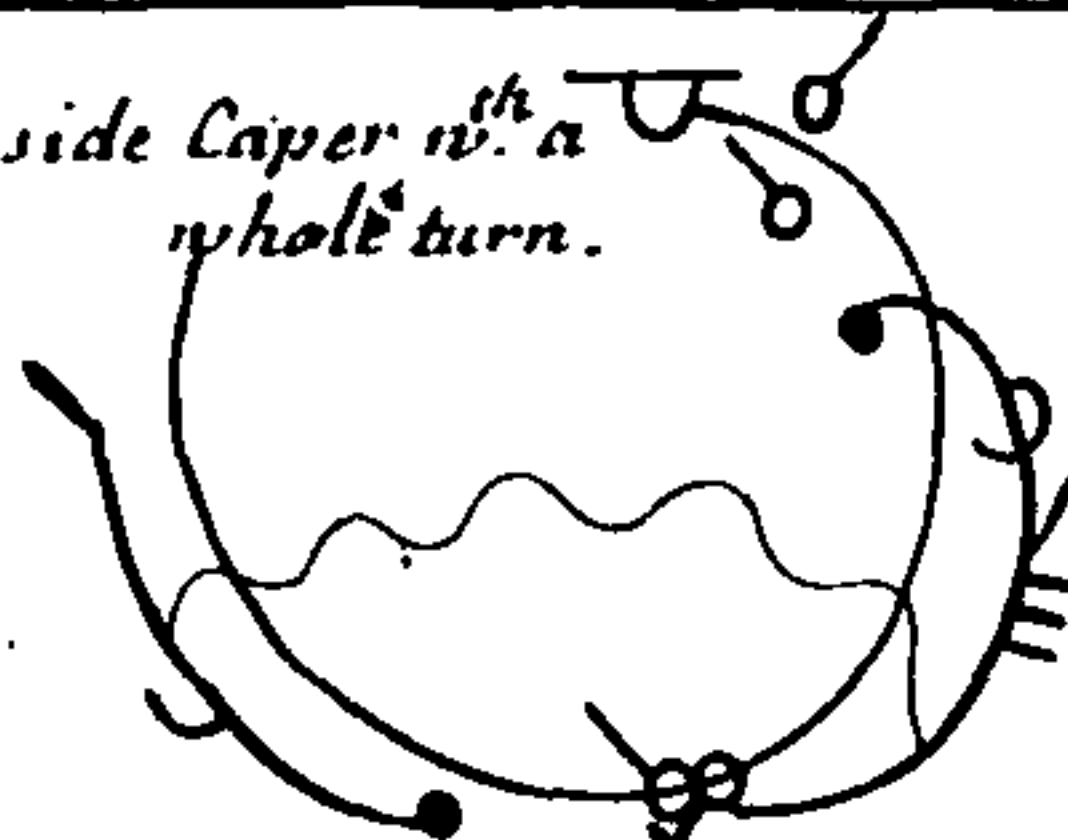
Another
wth a half turn.



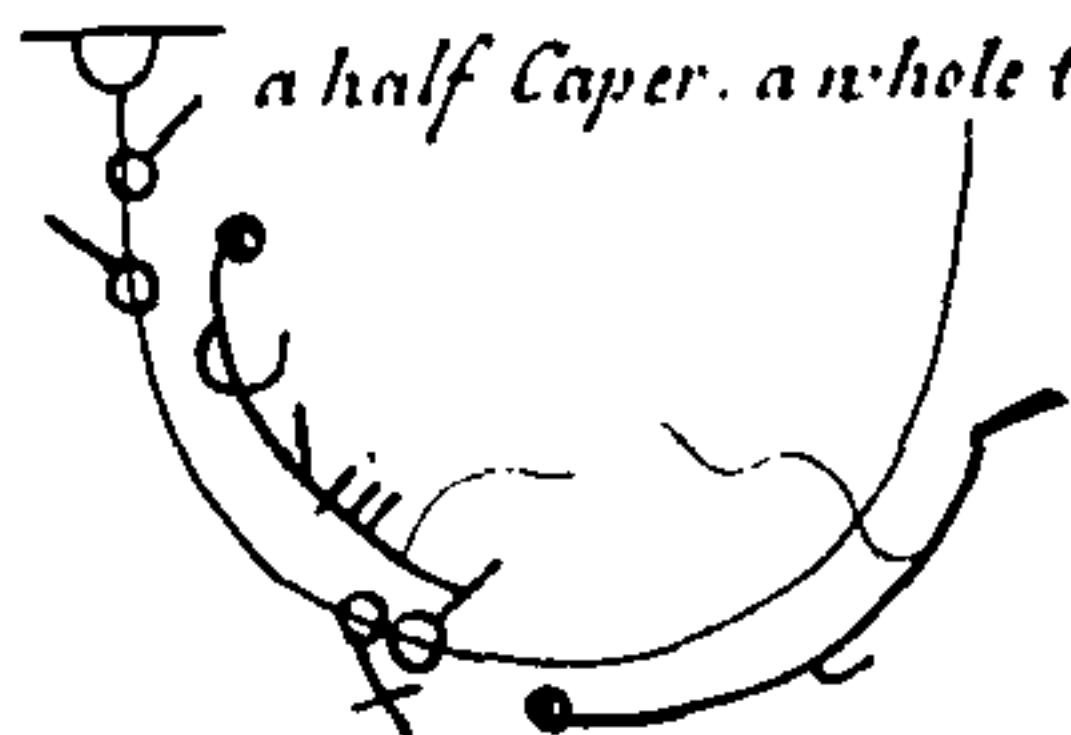
Another.



a side Caper wth a
whole turn.



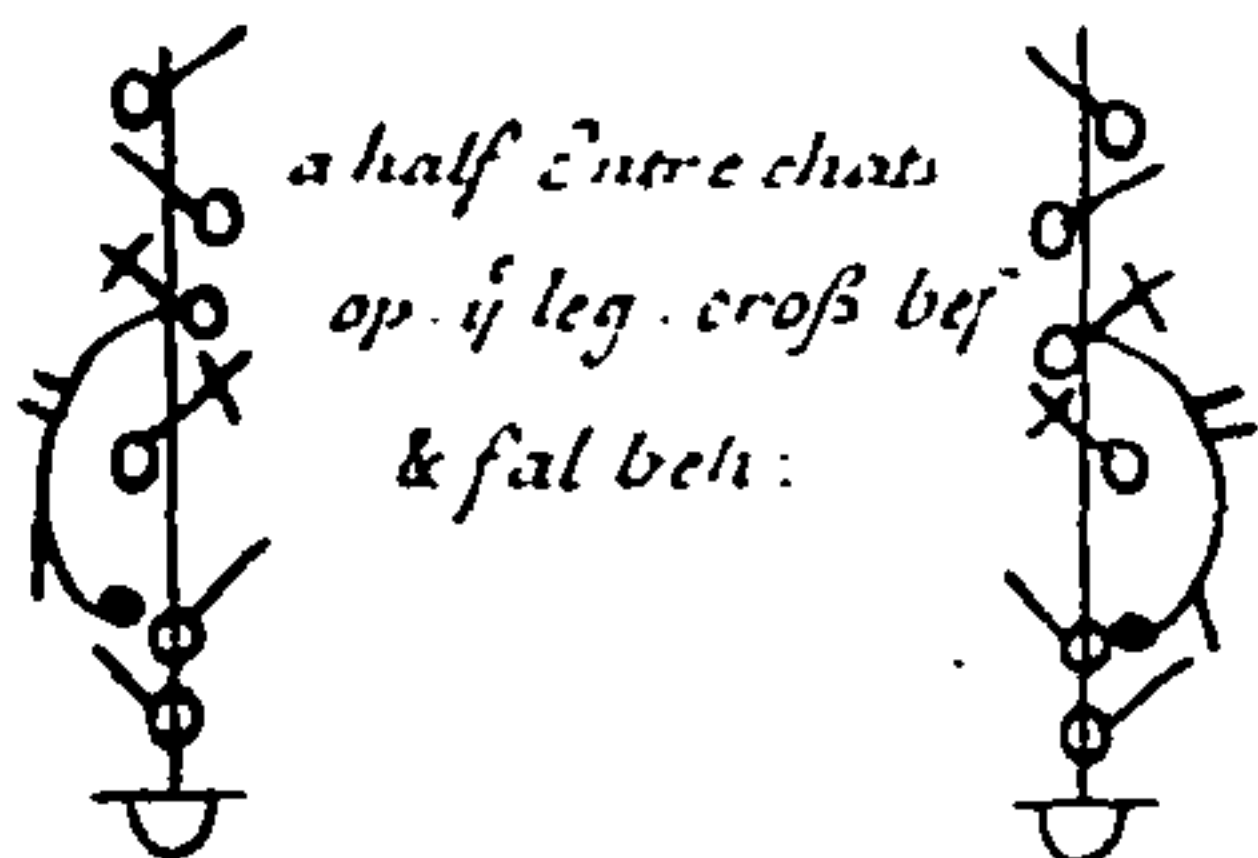
a half Caper. a whole turn.



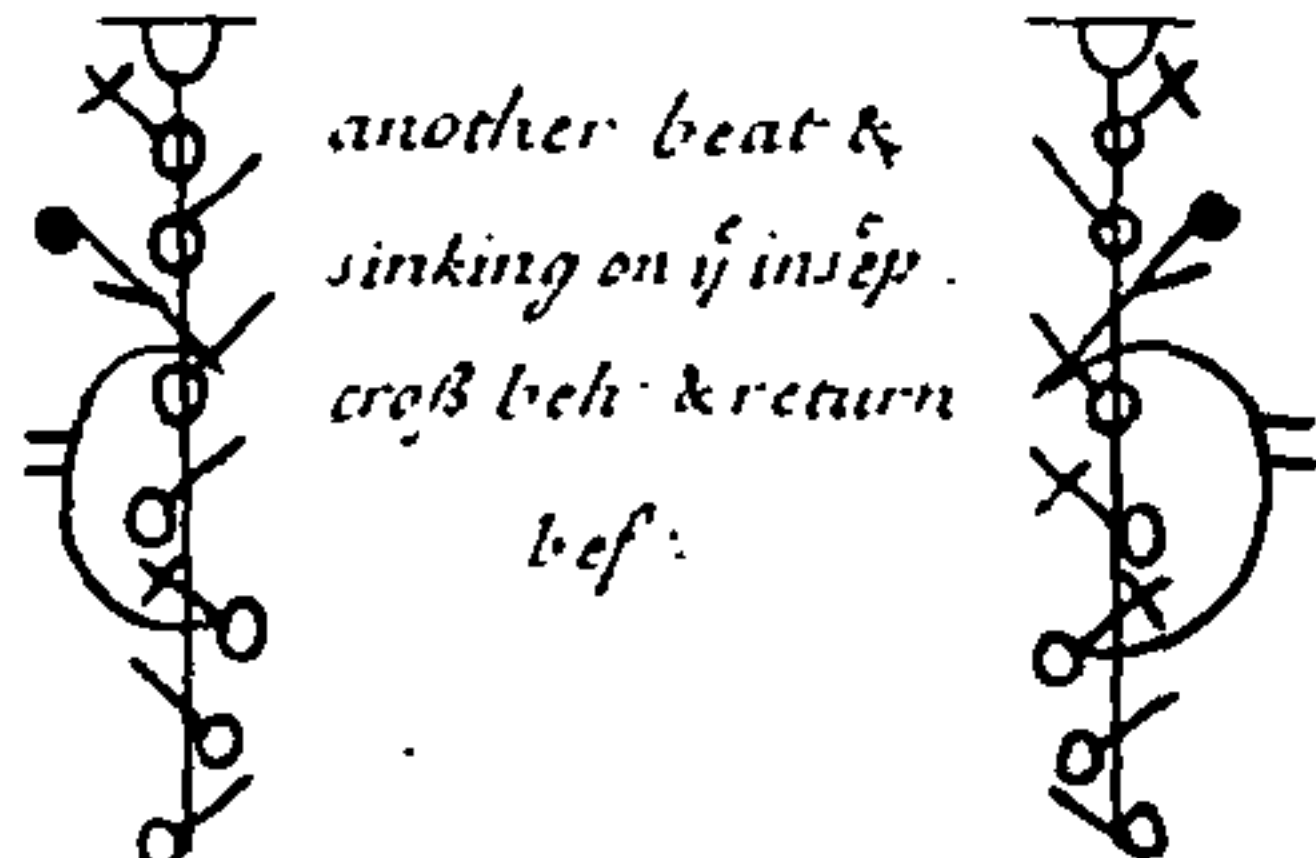
a back
Caper.



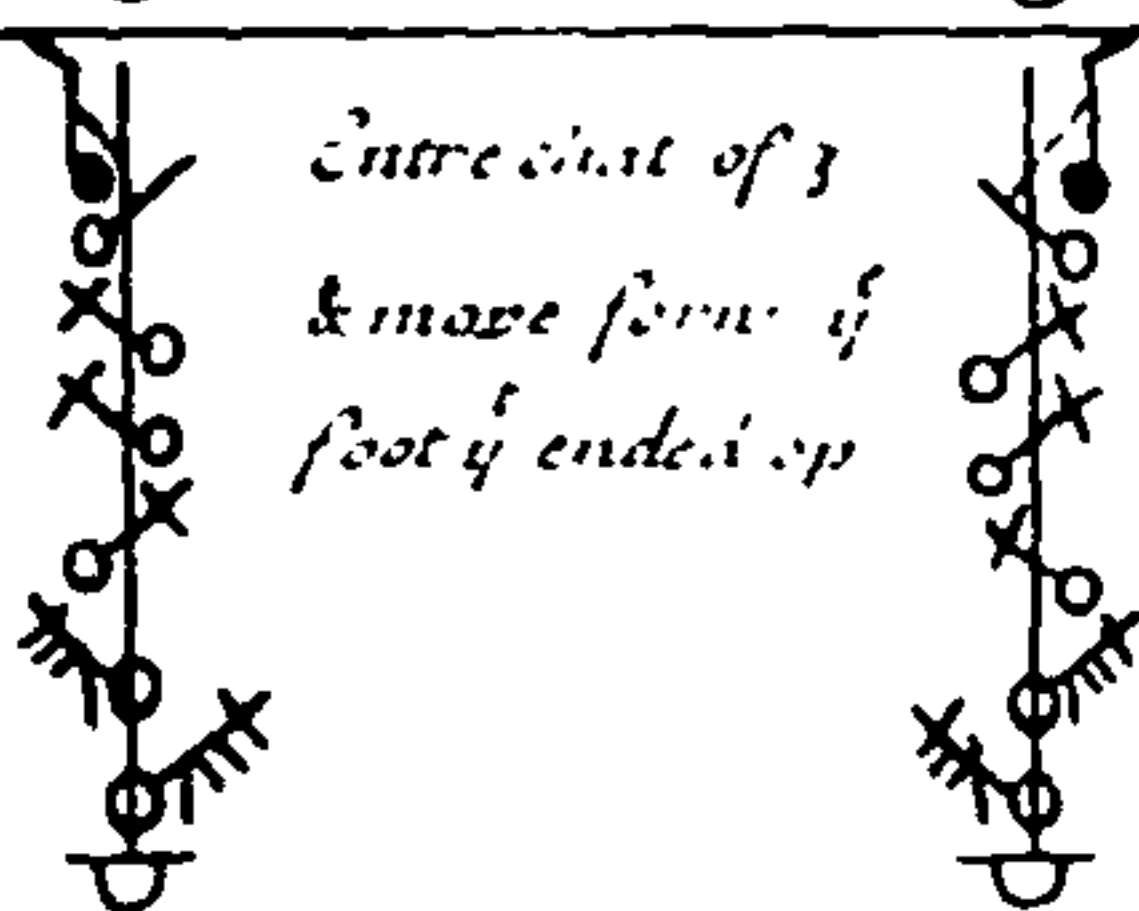
a TABLE of Entrechats or Croß Capers



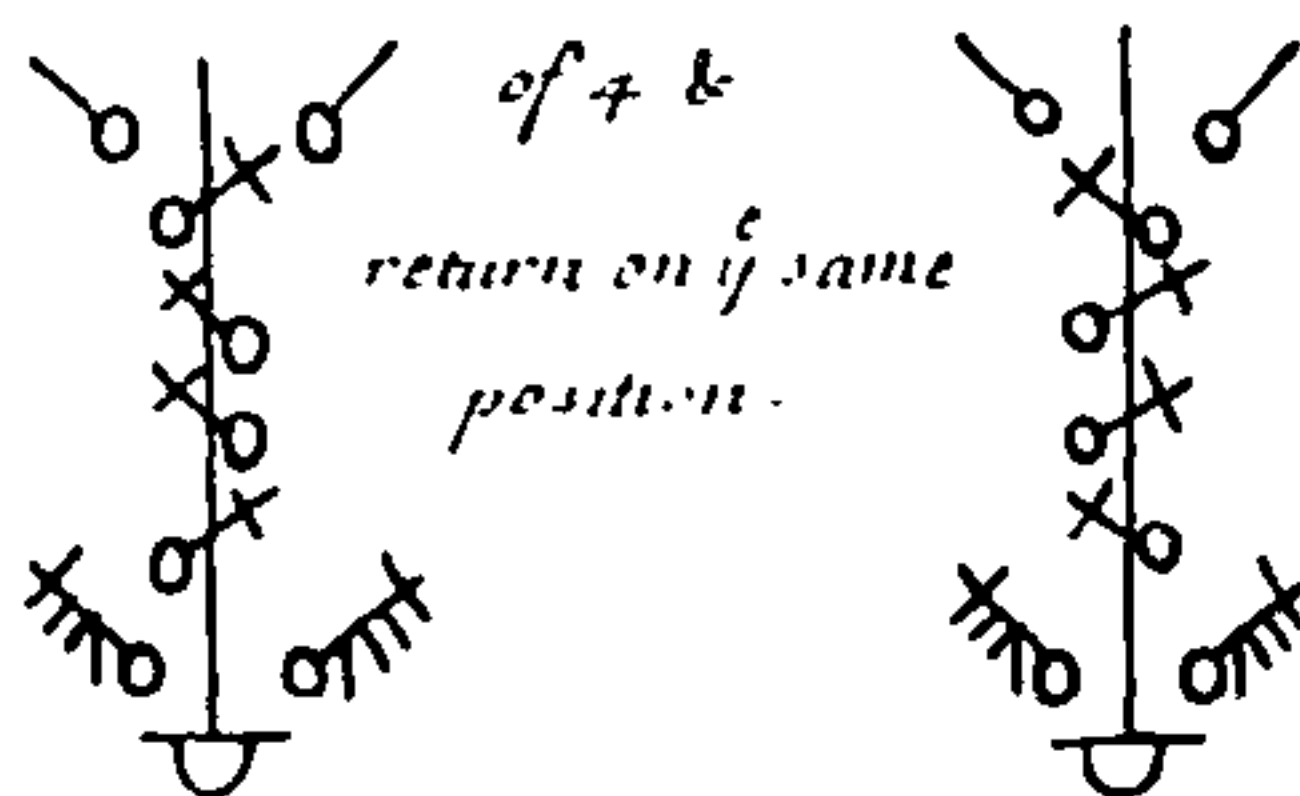
a half entrechat
op. y leg. croß bef.
& fal beh.



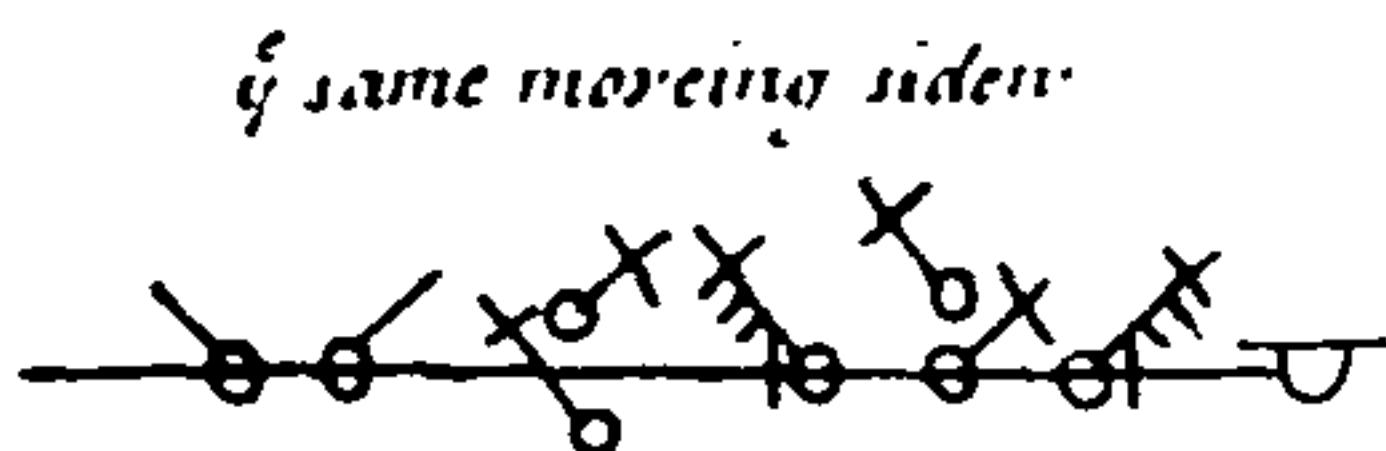
another beat &
sinking on y insép.
croß beh. & return
bef.



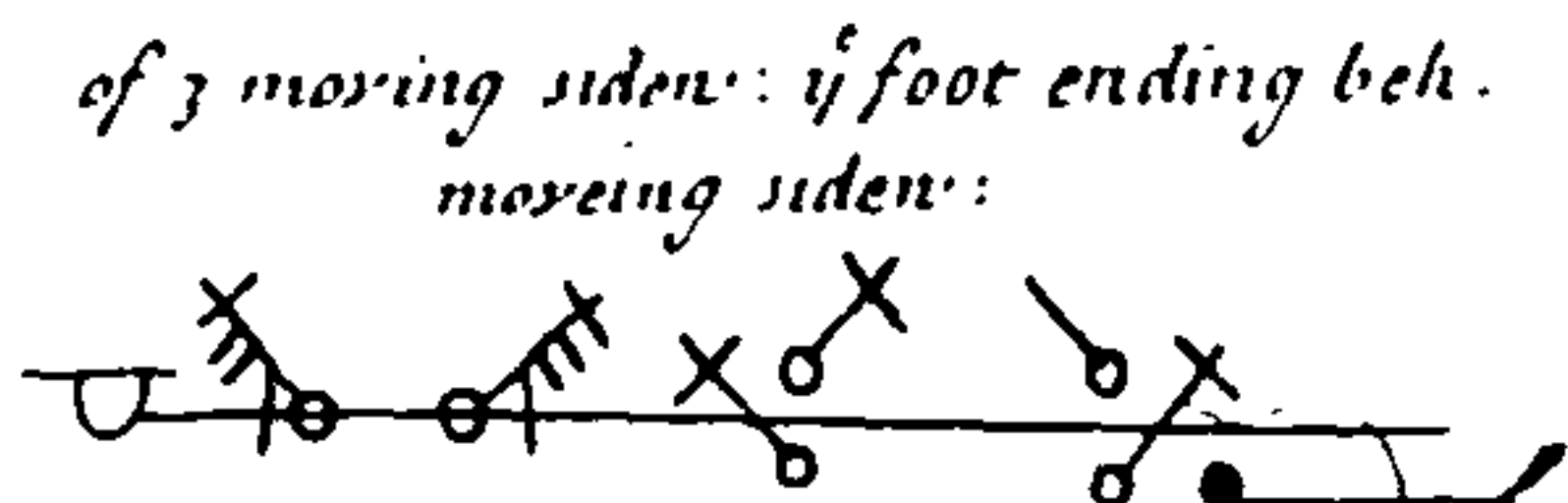
entrechat of 3
& more form. y
foot y ended op



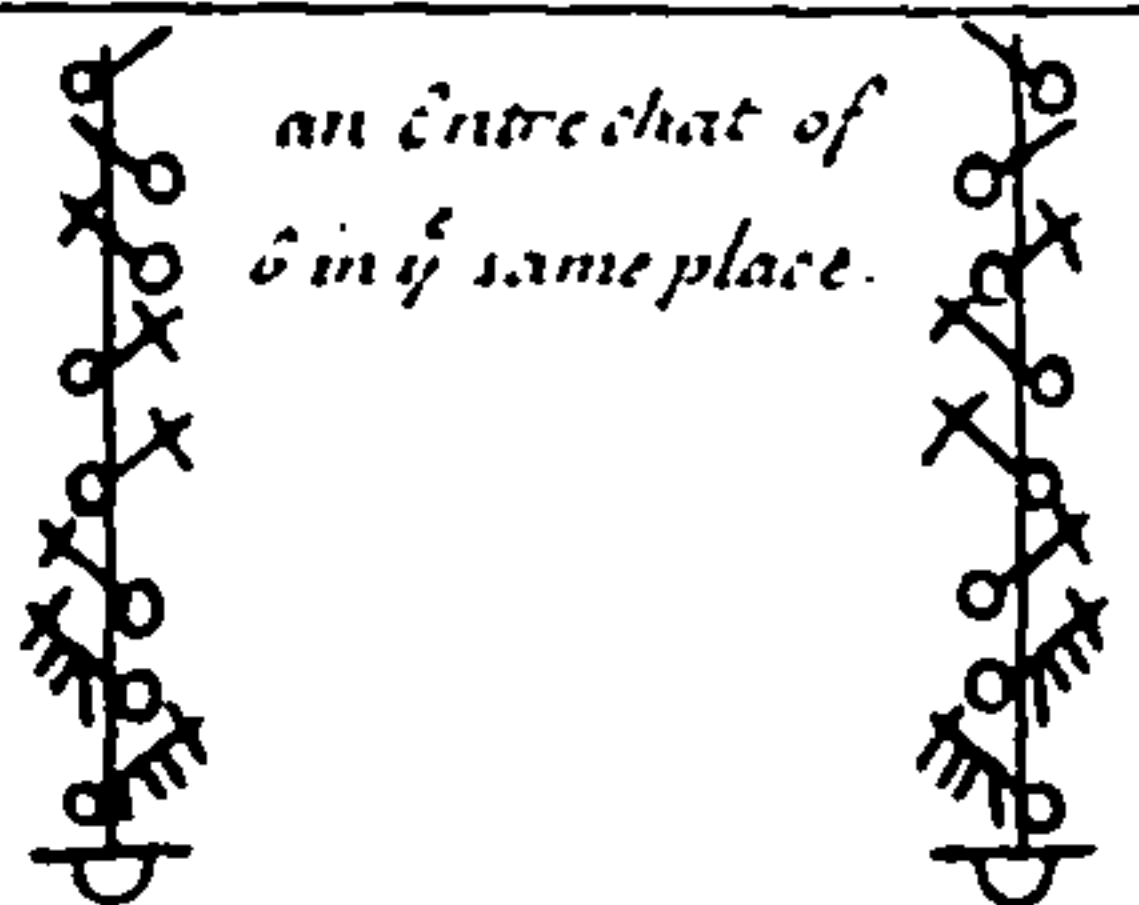
of 4 &
return on y same
position.



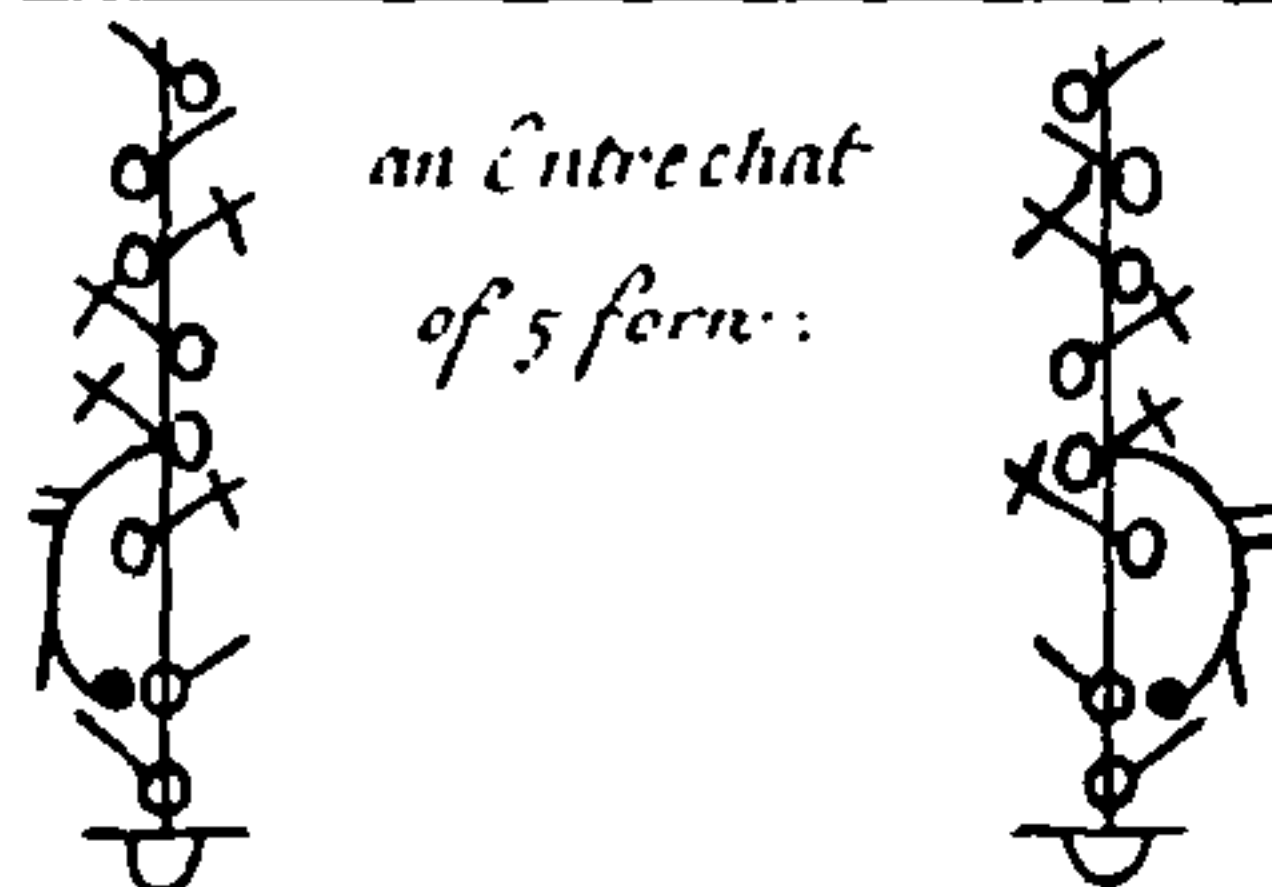
y same moving siden.



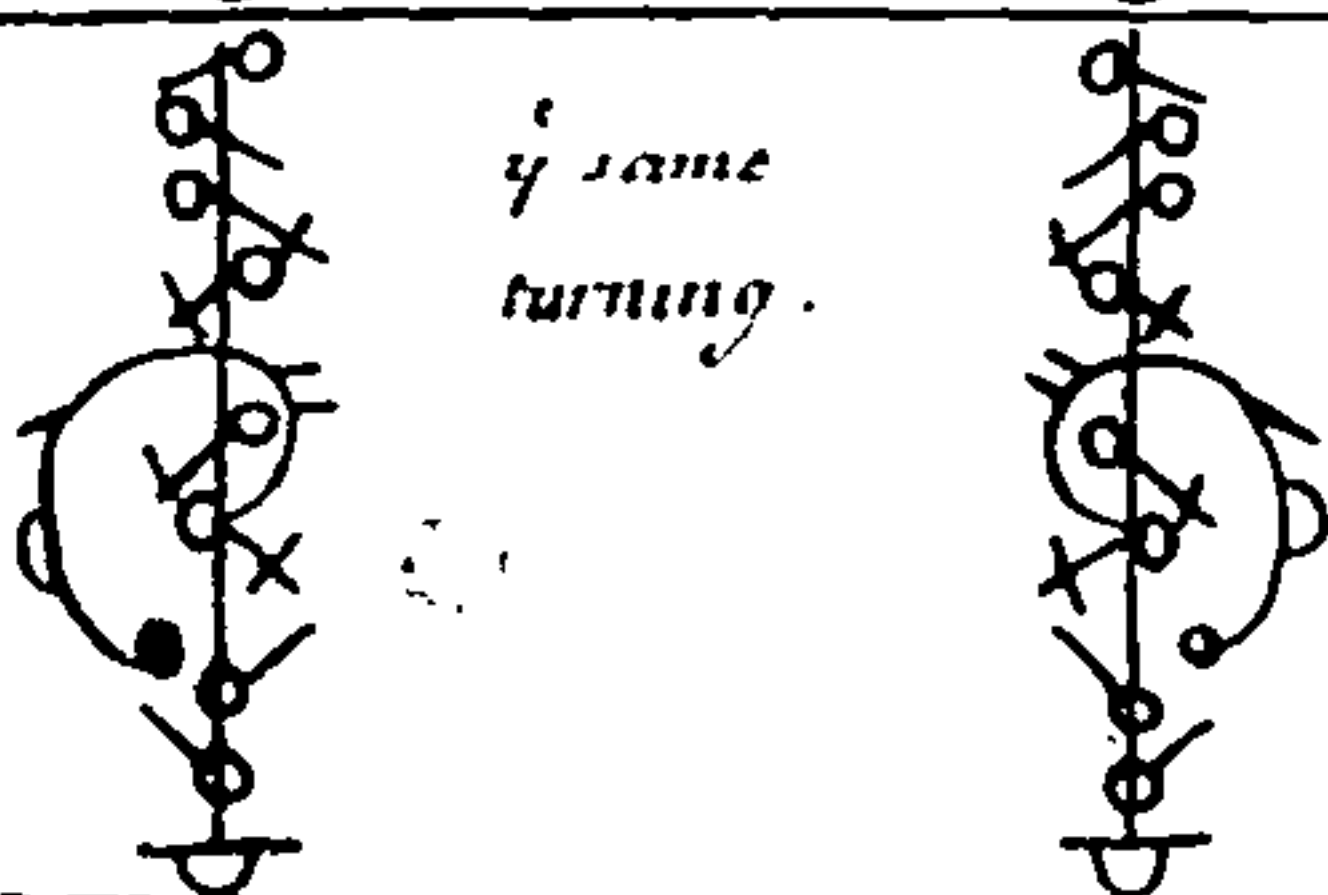
of 3 moving siden. y foot ending beh.
moving siden.



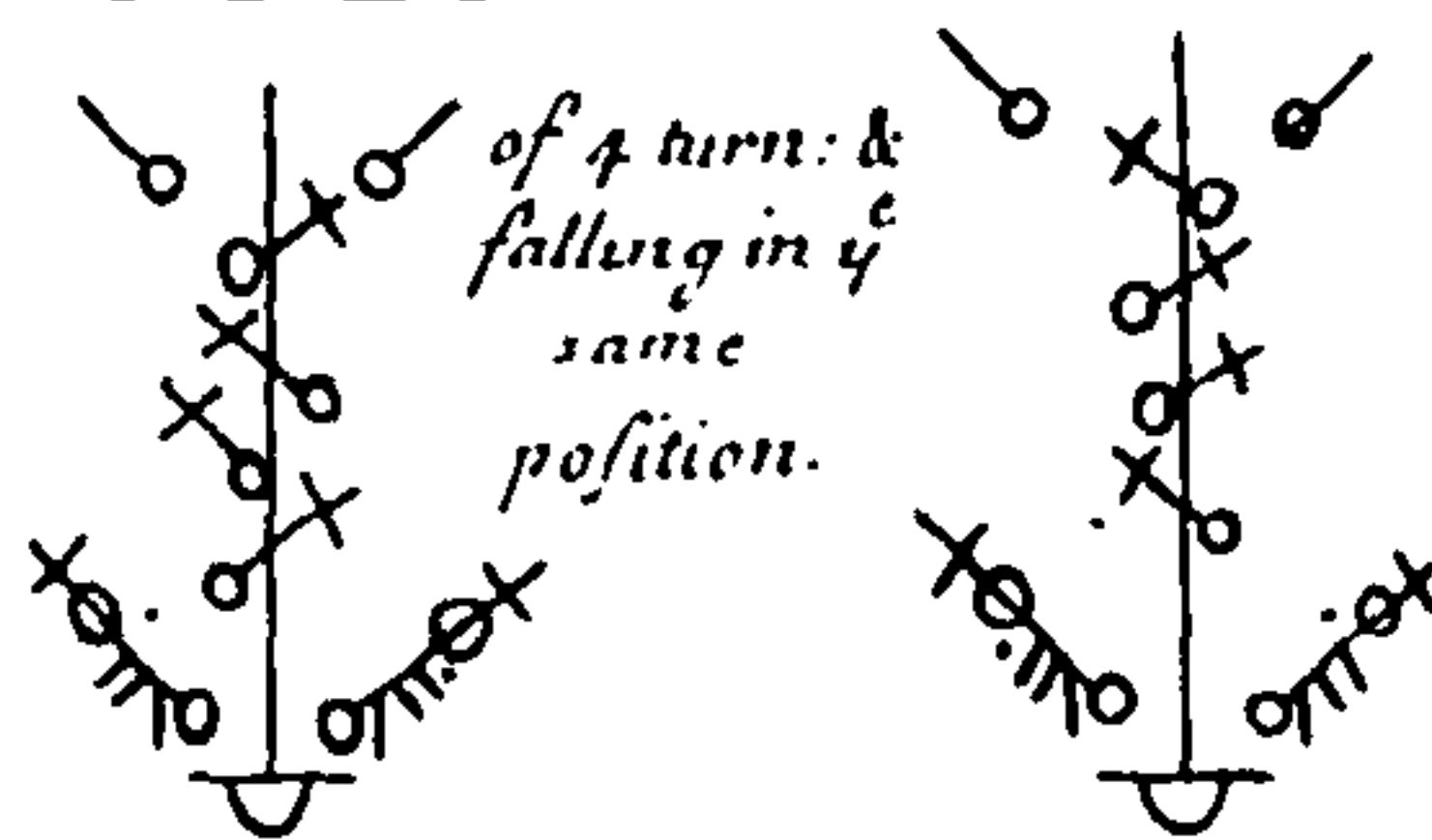
an entrechat of
6 in y same place.



an entrechat
of 5 form.

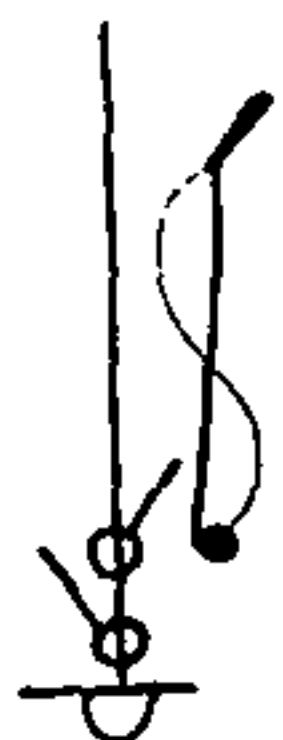
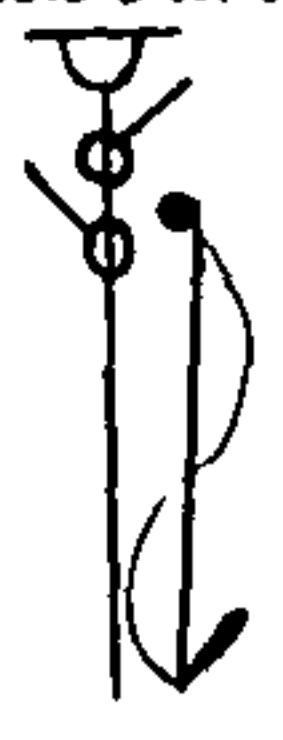
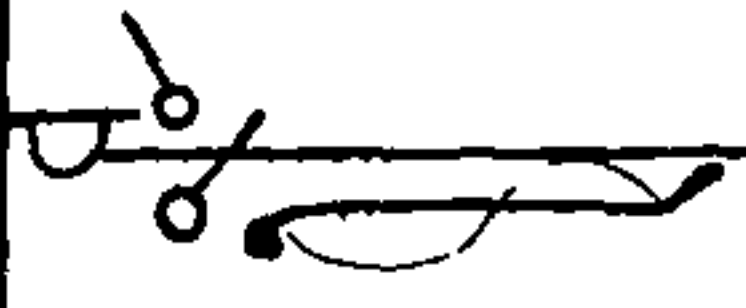










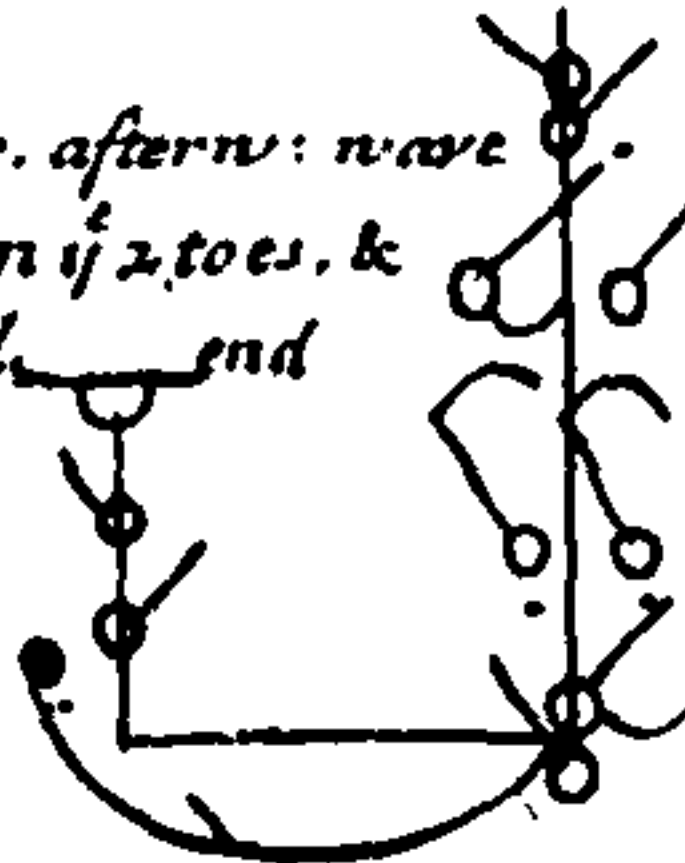
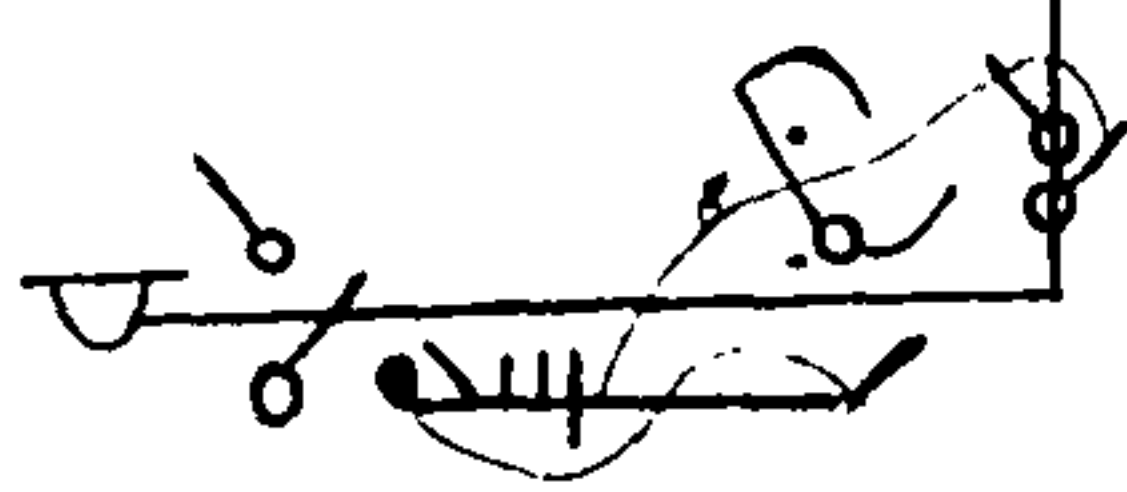


y same
turning.



of 4 turn. &
falling in y
same
position.

TABLE of Waving Steps

<p><i>forwards</i></p> 	<p><i>backwards.</i></p> 	<p><i>sideways.</i></p> 	<p><i>beat up: waving.</i></p>  <p><i>beh: bef:</i></p>
<p><i>form: & after wave if heel</i></p> 	<p><i>if same if Toe</i></p>  <p><i>with</i></p>	<p><i>a Pirouette waving on if Toes & heels alter natively.</i></p>  	
<p><i>Spring & wave one foot</i></p> 	<p><i>with both feet waving.</i></p> 	<p><i>a whole turn waving as above</i></p> 	
<p><i>Spring form: waving both feet</i></p> 	<p><i>if same backw</i></p> 	<p><i>half Coupee. after n: wave if heel, then if 2 toes, & then if heel, end incl.</i></p> 	
<p><i>a Contretemps waving. then wave if other foot, first if Toe & then if heel. end as before.</i></p> 	<p><i>Finis.</i></p>		

Supplement of Steps

Minuet step.	French step.	Minuet n. th a	fleuret. n. th a	Bound.	
sideways beh.	beh. and beh.	siden. n. th a fleuret.	to	Ballance	
if hop or form. in time	if hop.	back:	a step in the Minuet	if same siden.	
boree	n. th a bound.	a Contretem. bound.	n. th a	a Contre. n. th a	temps Slide.

These four last steps, are all of them in the Rigandon. of M^r Isaac's, and give a particular grace to y^e dance. which y^e common way of performing them would not do, and it is to M^r Isaac we owe the so frequent use of them here since they are seldom, or ever found. in any other Dances whatsoever.

Of Time, Measure, or Cadence.

TH E R E are three sorts of *Time* in *Dancing*, viz. *Common Time*, *Triple Time*, and *Quadruple Time*.

Common Time, is used in *Gavots*, *Galliards*, *Bowree's*, *Rigandons*, *Figgs*, and *Canaries*.

Triple Time, is made use of in *Courants*, *Sarabands*, *Chacennes*, *Passacailes*, *Minuets*, and *Passe-Pieds*.

And *Quadruple Time*, is made use of in slow *Tunes*, as appears by the second *Tune* in the following Plate, and the *Tunes* call'd *Loures*.

To *Tunes* of *Common* or *Triple Time*, a *Step* is put for each *Barr* or *Measure* ; and to *Tunes* of *Quadruple Time*, you must put two.

It is to be observ'd nevertheless, that in *Courant Movements*, two *Steps* are put to each *Barr* or *Measure* ; the first of which takes up two parts in three of the *Measure*, and the second takes up the third part ; and in the *Minuet*, one *Step* is put to two *Barrs* or *Measures*.

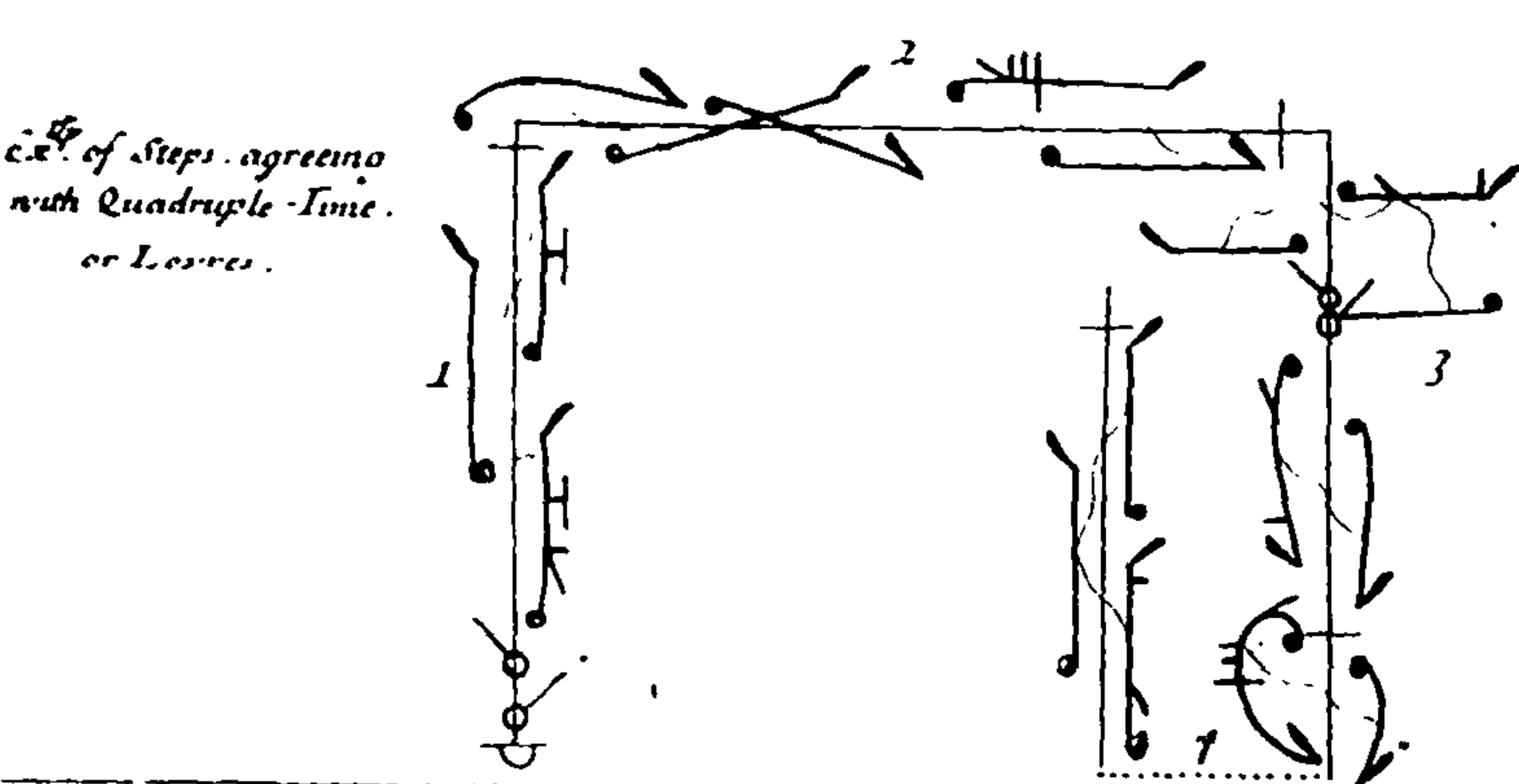
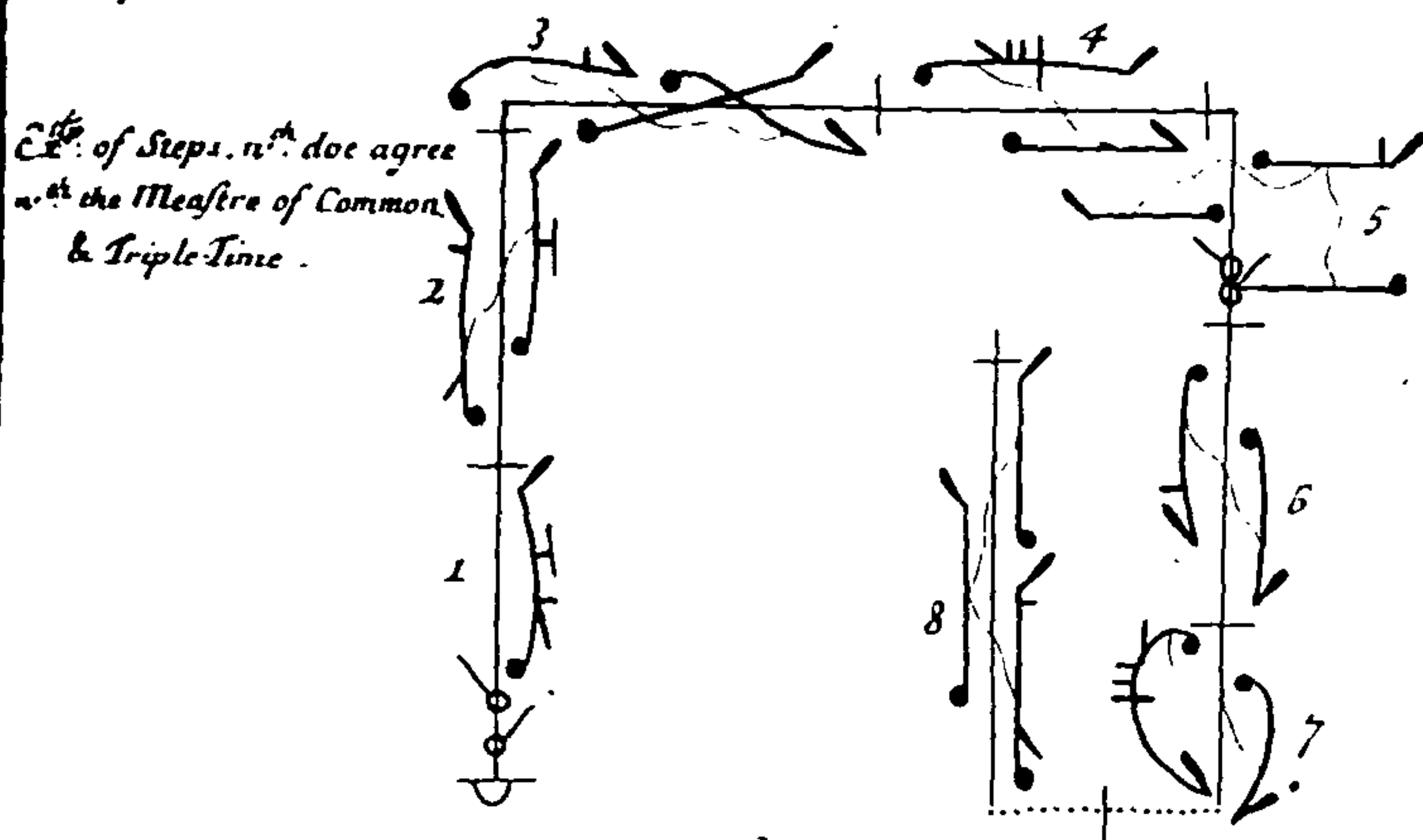
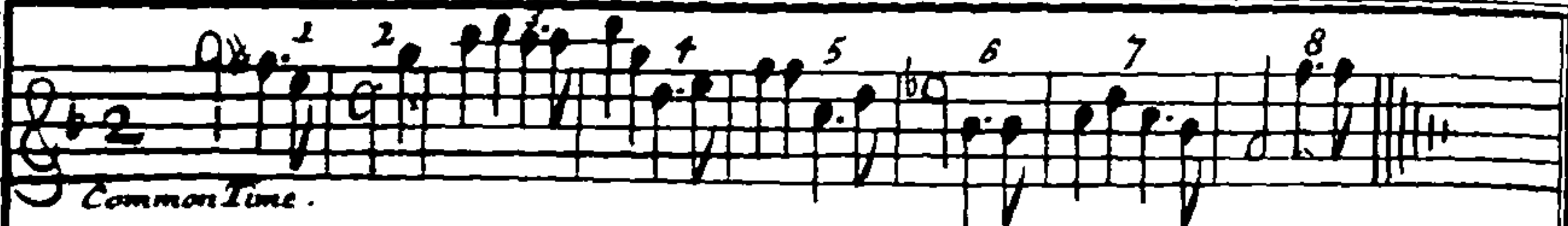
The *Barrs* or *Measures* in *Dances*, must be mark'd in like manner with those in *Musick*, viz. with little *Barrs* crossing the *Tract*, which are to agree with those of the *Tune*.

Example.



You will understand by the following Examples, how each *Step* agrees with the *Tune* to which they are compos'd.

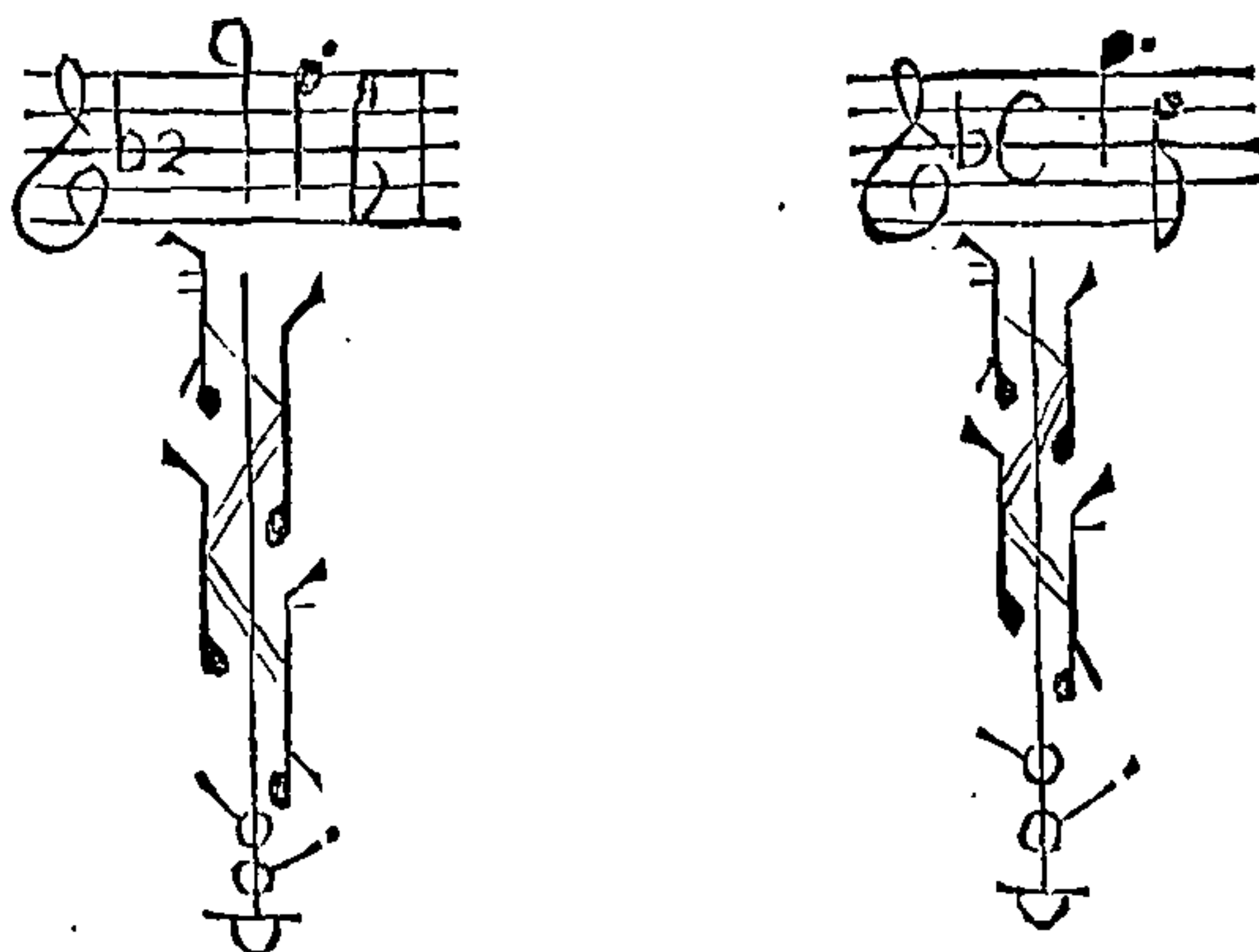
Common



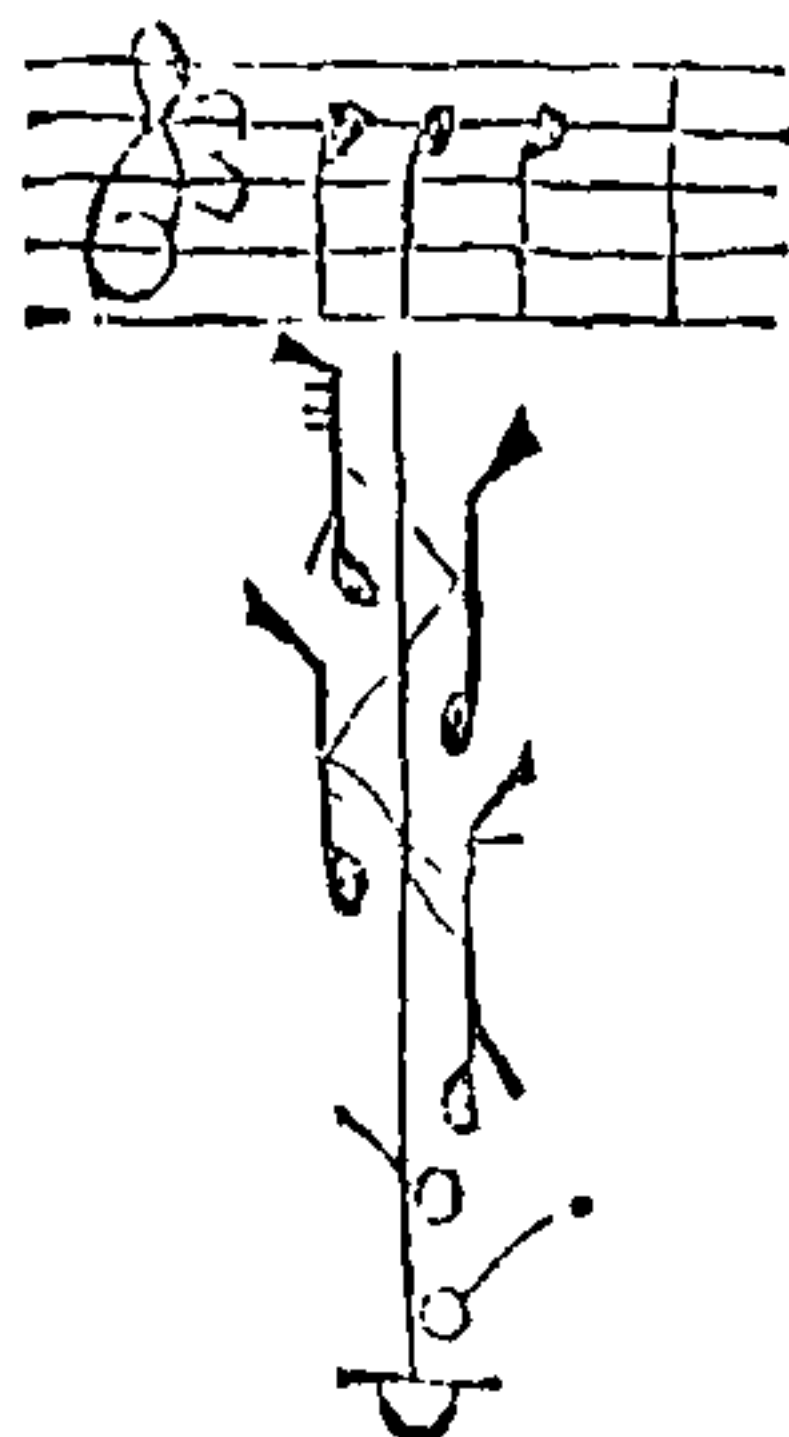
If it happens that you have occasion to put more *Steps* in a *Measure*, than are in the foregoing Examples, the following Rules must be observ'd.

If, for Example, you would in a *Measure* of *Common Time*, or half a *Measure* of *Quadruple Time*, which is the same thing, put a *Fleuret* and a *Bound*; the three *Steps* composing the *Fleuret*, must have a double Tie to join them, and which will shew their Motion to be as swift again, as if there had been but one; the *Bound* also must be join'd to the *Fleuret* with a single Tie only; by which you will know, that these two *Steps* are in Effect but one.

Examples.



If you would put the same *Step* in a *Measure* of *Triple Time*, the two first *Steps* of the *Fleuret* must only have a double Tie.



When

When in *Dancing* some *Measures* of the *Tune*, are to be let slip, whether in the beginning or middle of the *Dance*, it must be mark'd in the following manner, *viz.* by a little Stroke crossing obliquely the *Traët*, and as many of them are to be mark'd, as there are *Barrs* to be let slip; and in describing a half Measure, half the Stroke only must be mark'd.

Three Measures and a half.



The same Stroke longways, parallel with the *Traët*, is equivalent to four of the foregoing Strokes, and takes up four Measures of the *Tune*.

Fourteen Measures.



For a *Time*, *half Time*, or *quarter Time*, &c. they may be mark'd in the same manner as they are in Musick.

A quarter Time.
A half Time.
A Time.

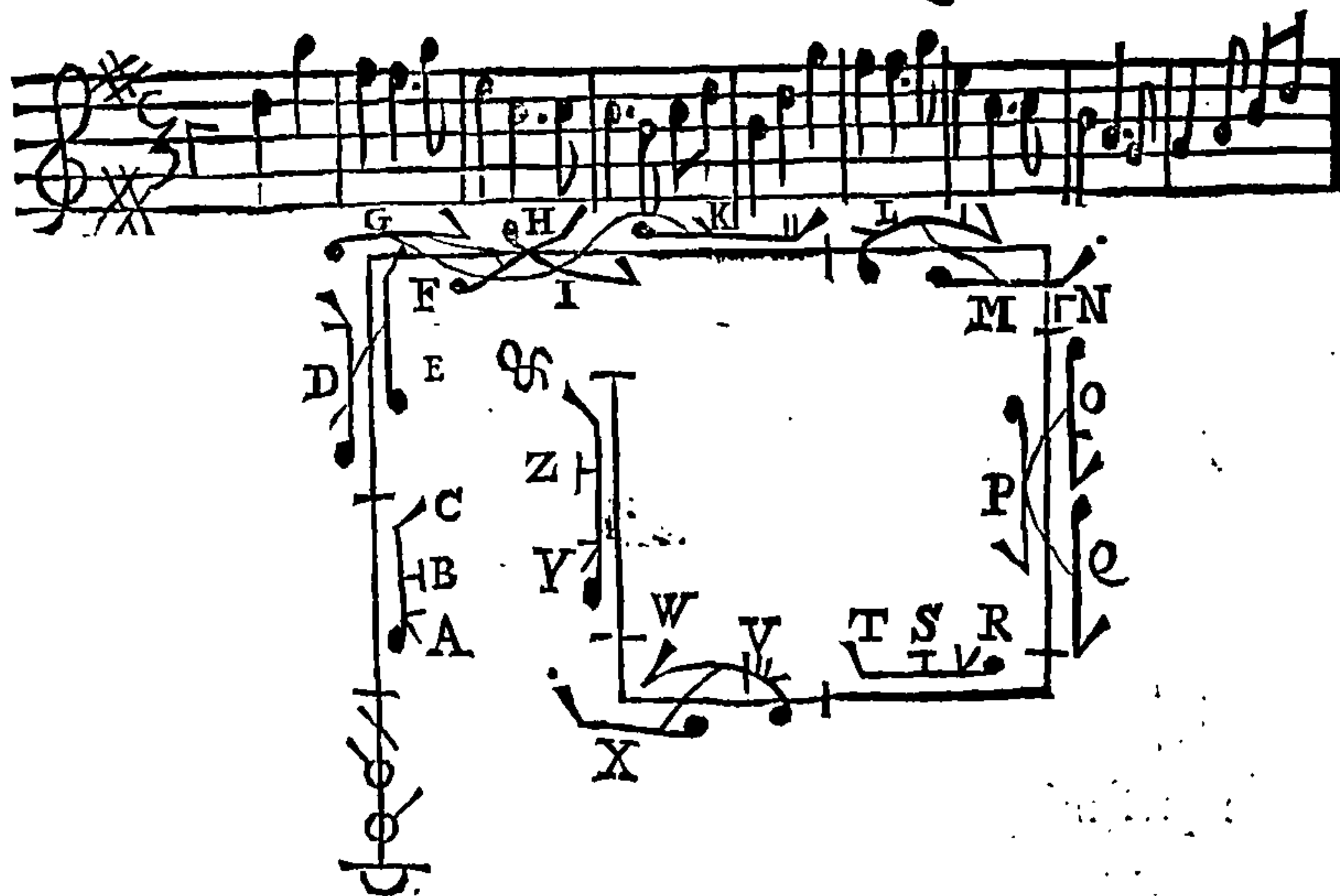


In *Tunes*, which begin with odd Notes, as *Gavots*, *Chaconnes*, *Figgs*, *Loures*, *Bouree's*, &c. the foregoing Marks must be made Use of in the beginning of the *Traët*.

The Letters of the Alphabet, which are plac'd upon the *Steps* in the following Example, and which are also plac'd over the
 Notes

Notes of the Tune, demonstrate the *Time* or *Cadence* of a Dance.

ABC DE F GHIKLMNOPQRST VWXYZ &

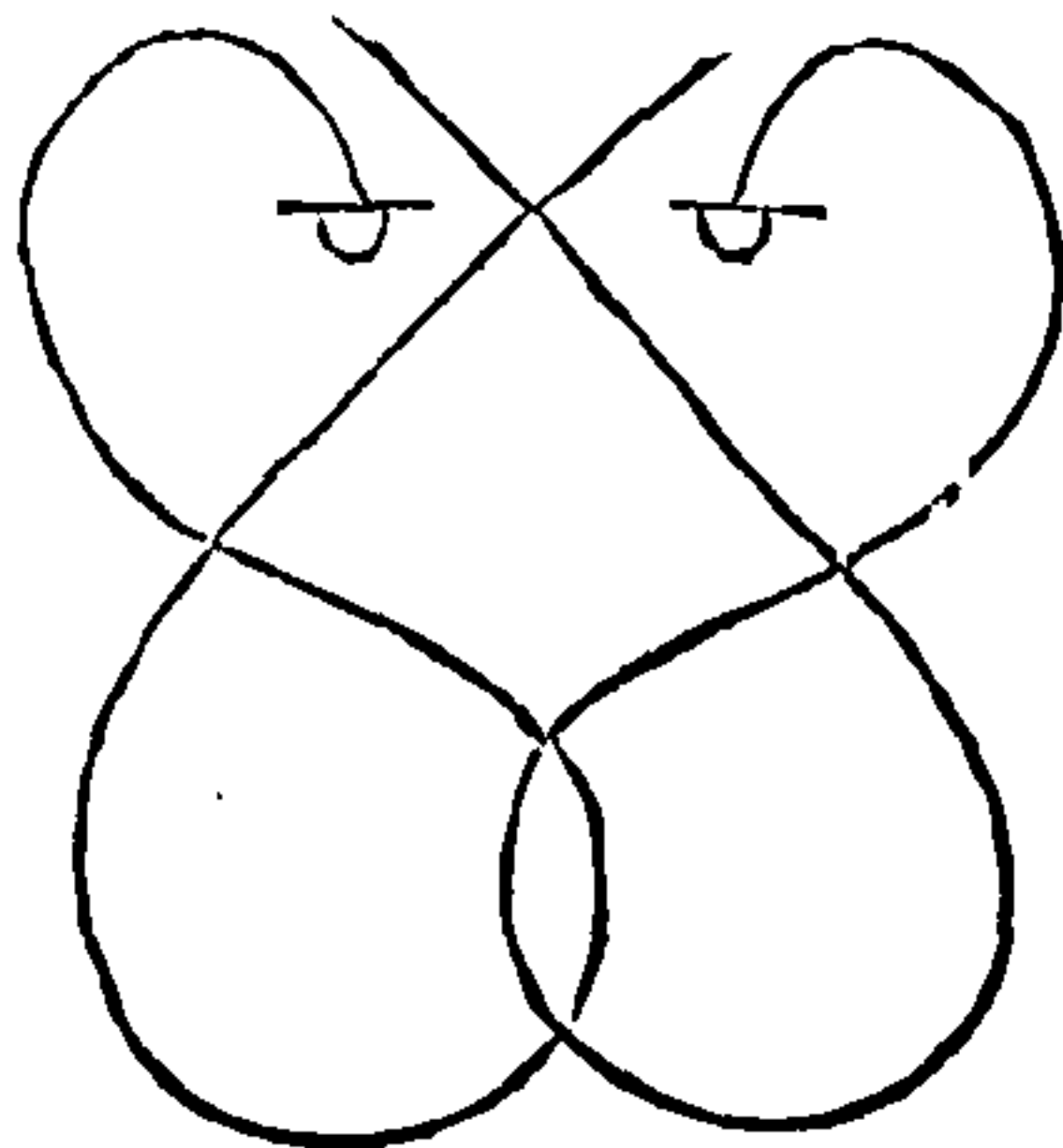


Of the Figure.

THERE are two Sorts of *Figures* in *Dancing*, viz. a *Regular*, and an *Irregular*.

A *regular Figure*, is when two or more *Dancers* move contrarily, the one to the Right, and the other to the Left.

A regular Figure.

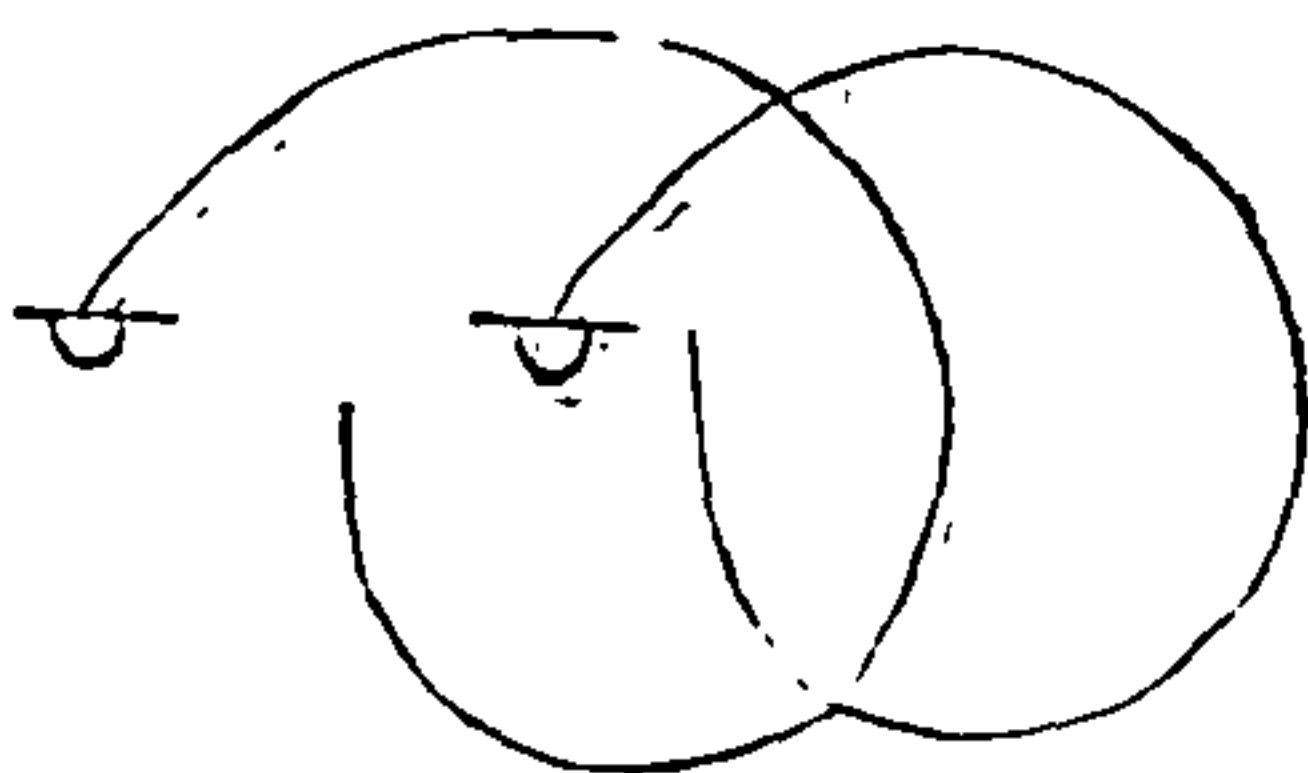


H

An

An *irregular Figure*, is when two *Dancers* move together, both in the same *Figure*, on the same side.

An irregular Figure.



By the Mark representing the Presence of the Body, you will distinguish the *Tract* for the Man, from that of the Woman; in that for the Man, the *half Circle* is single, and that for the Woman, is double. The Distinction for two Men, or two Women Dancing together, is known by a *Point* plac'd in the middle of the *half Circle* of one of them, that wherein the Point is, representing the *Tract* for the Woman Side.

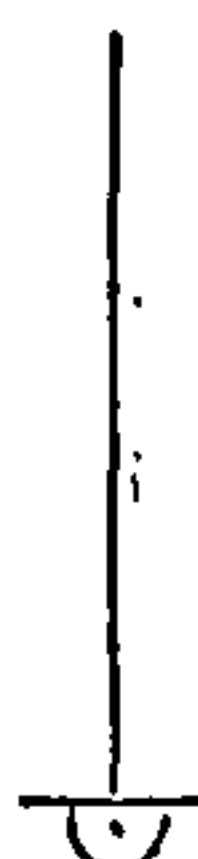
*The Tract for
a Man.*



*The Tract for
a Woman.*



Tracts for two Men.

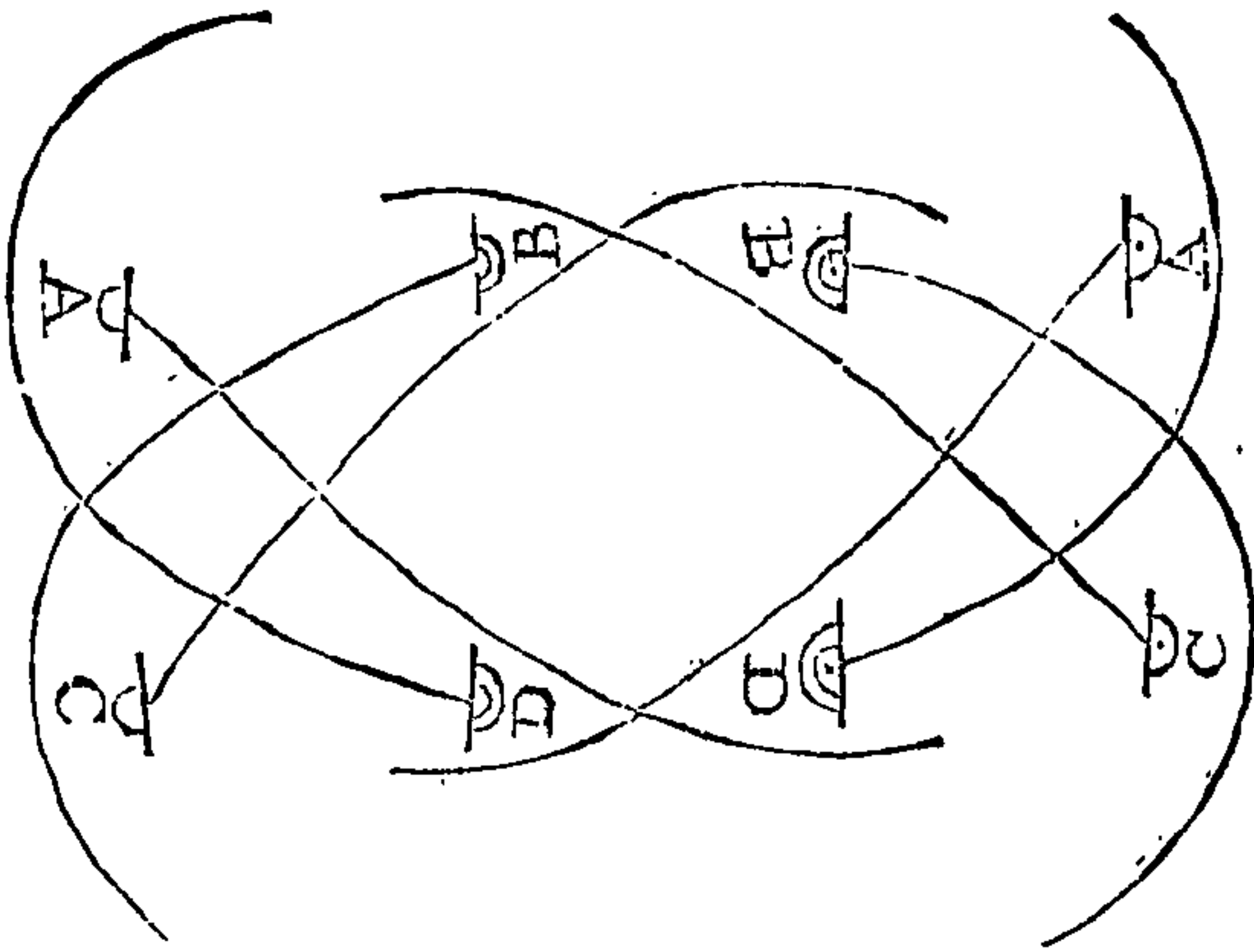


Tracts for two Women.



If a Number of *Dancers* figure together, the Mark for the placing the Body will not be sufficient to distinguish them, (as in a Dance for eight :) On this Occasion therefore, you may make Use of Letters, of which A A may represent two which figure together. B B two others. C C two more, and D D the other two; each of which, will also be distinguish'd by there *figuring*, and which the following Example will demonstrate.

Some



Some Rules to be observ'd in the Figures of Dances.

I Have already shewn, that the *Tract* serves for two Ends, viz. first, on which to describe the *Steps* and *Positions*; and secondly, for the Direction of the *Figure* of the *Dance*.

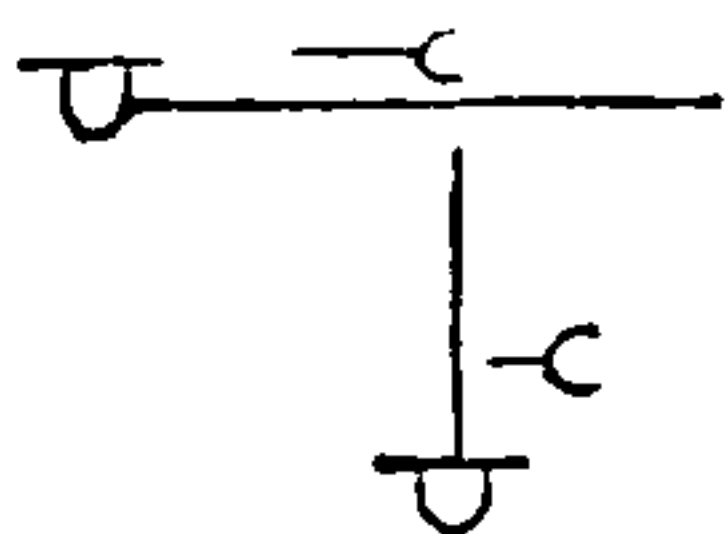
I shall now add, that when in *Dancing*, several *Steps* are to be perform'd in the same place, the *Tract* is then to be respected only as the Conductor of the *Step*, and not in Relation to the *Figure*; but where the *Steps* move continually from one place to another, then the *Tract* is to be observ'd, not only for the Description of the *Steps*, but also for the *Figure* of the *Dance*. Place your self then where the beginning of the *Tract* directs, and observe whether the *Figure* be *streight*, *diametrical*, *circular*, or *oblique*, whether it be *forwards*, *backwards*, or *sideways*, if to the right, or to the left; all which I have already demonstrated in the foregoing Pages; then having learnt the Tune, which must be prick'd down on the Top of each Page, add the *Steps* to the Tune, as has been already shewn, moving in the *Figure* as is described on the Paper. When it happens that the *Tract* or *Tracts* cross one another, the *Steps* on the one, must

leave a sufficient Breach, for the describing the *Steps* on the other, to avoid Confusion.

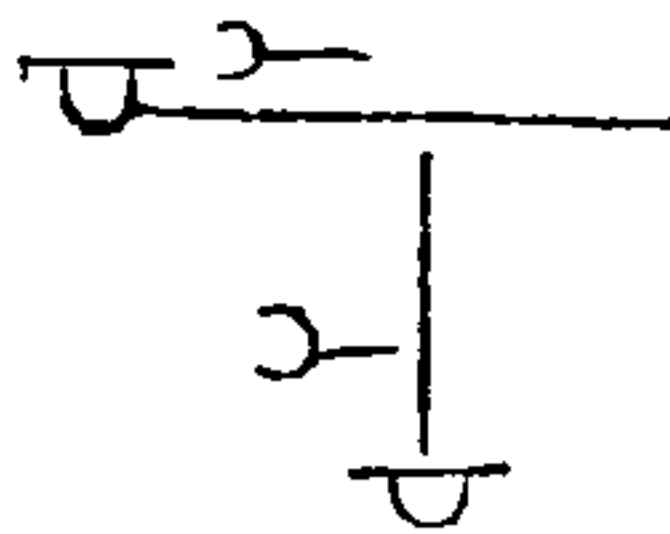
For giving the Hands in Dancing.

YOU will know when to give the Hand, by a small *Crescent* or *half Circle* at the end of a little Barr or Stroke, which is to be plac'd on the side of the *Tract*, viz. when it is on the right side of the *Tract*, it shews, that you must give the right Hand; and when on the left, it shews the left Hand is to be given; and when there is one on each side, both Hands must then be given.

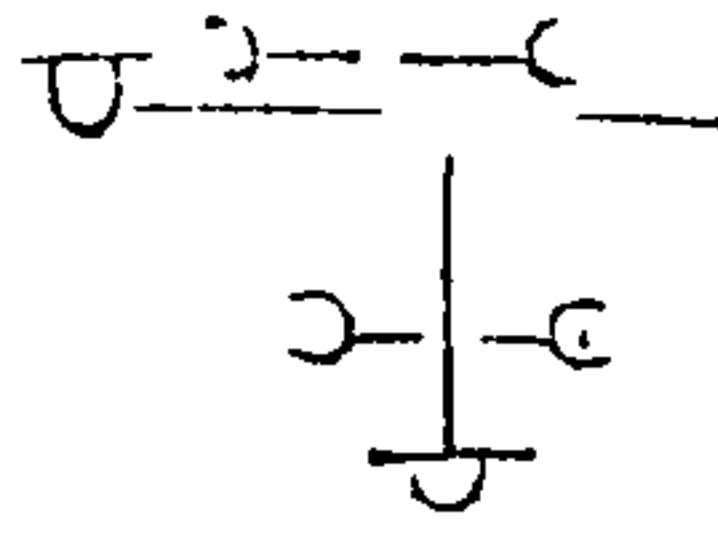
To give the right Hand.



To give the left Hand.

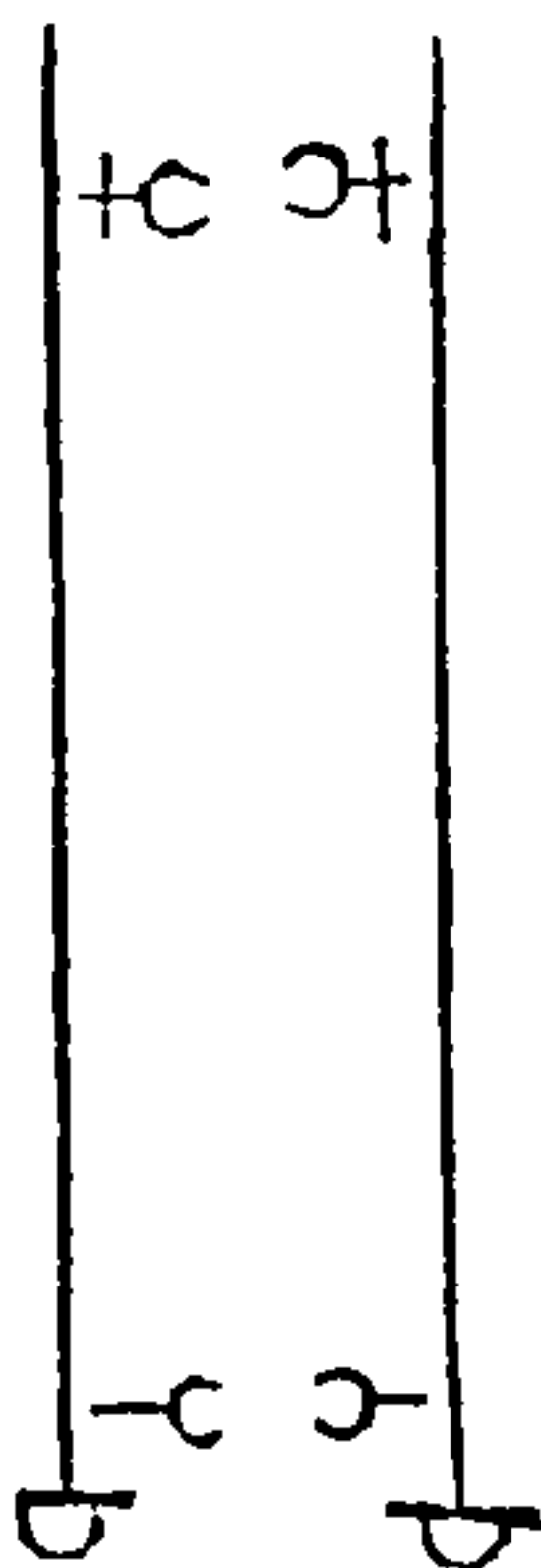


To give both Hands.

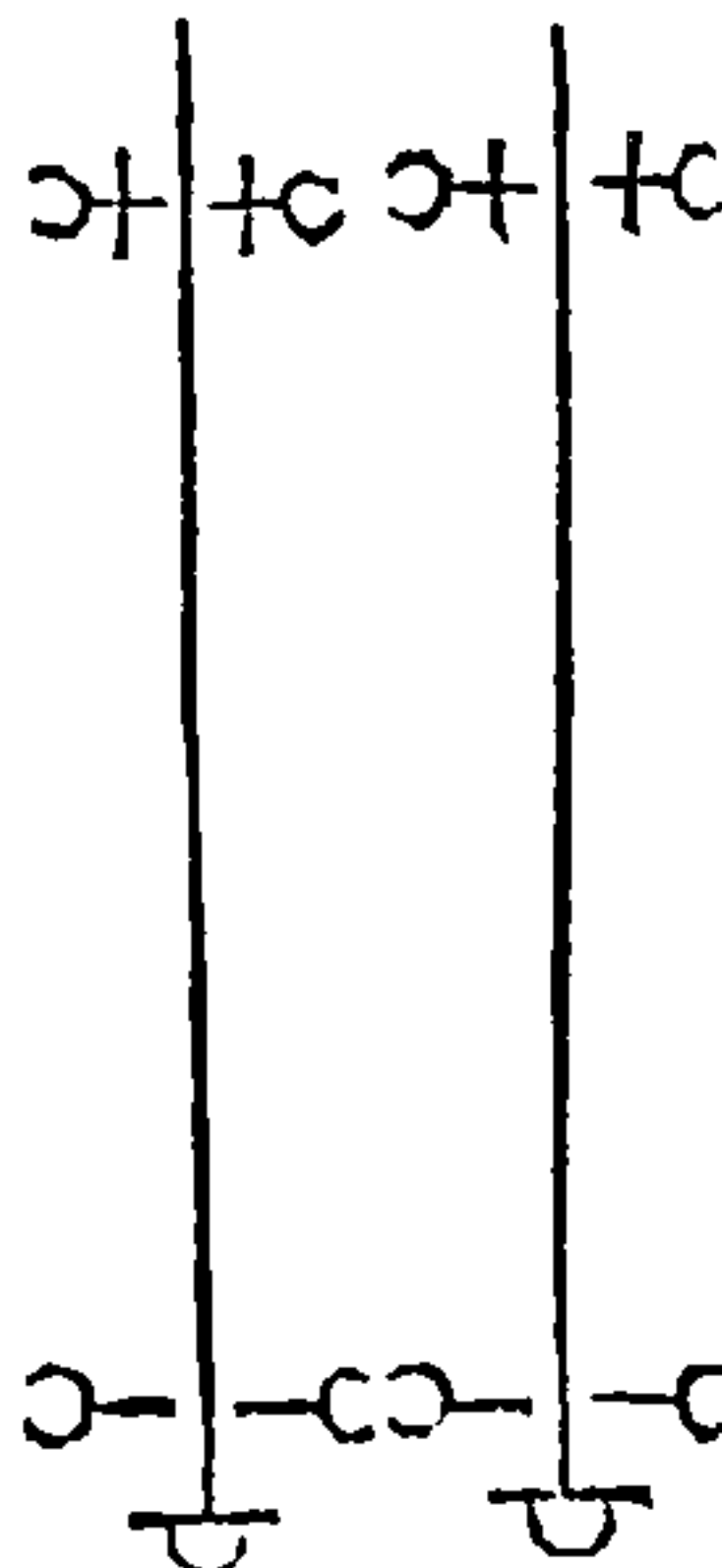


When you have thus given one Hand or both, you are not to quit Hands, 'till you find the same Marks cut through with another little Stroke, which shews, that in that place the Hands are to let go.

To let go one Hand.



To let go both Hands.



To give one Hand.

To give both Hands.

Of the Movement of the Arms.

ALtho' the Carriage and Movement of the *Arms* depend more on the Fancy of the Performer, than on any certain Rules, I shall nevertheless lay down some Examples, which will explain, by demonstrative Characters, the different *Motion* of the *Arms* in *Dancing*; or at least, will inform you what Characters to make Use of in describing the *Motion* of the *Arms*, to the Movement of each *Step*.

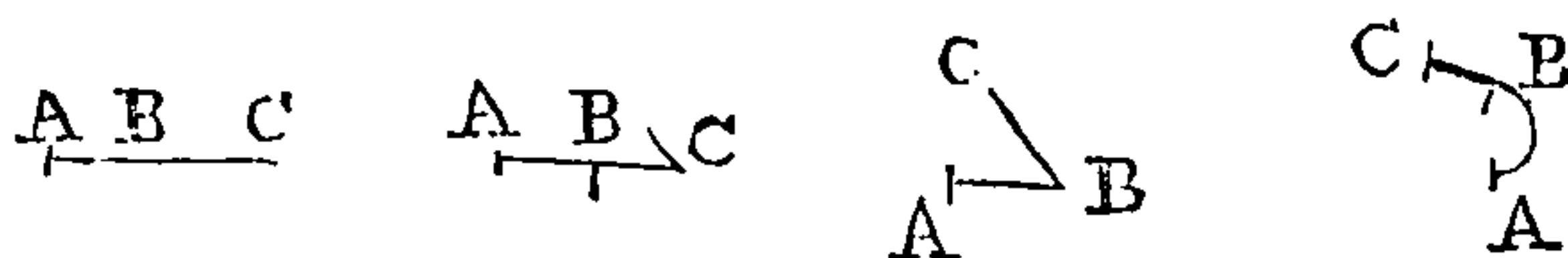
The Arm is represented by the Letters A B C, of which A represents the Shoulder, B the Elbow, and C the Wrist.

The Arm streight.

The Wrist bent.

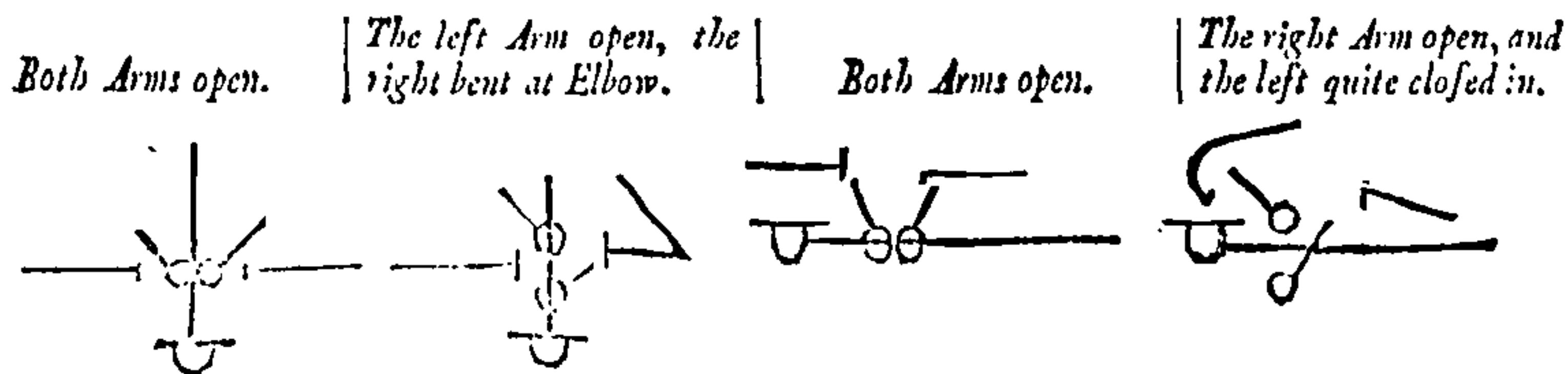
The Arm bent.

The Arm quite before.



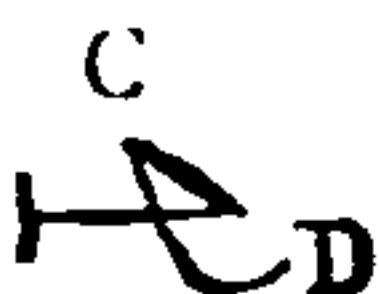
Where to place the Motion of the Arms on the Tract.

IN moving forwards or backwards in the *Dance*, the *Arms* must be mark'd on each side the *Tract*, the right *Arm* on the right side the *Tract*, and the left *Arm* on the left side; but when in the *Figure* of the *Dance*, the Movement is sideways, they are to be mark'd both on one side, always observing, that the right *Arm* must be to the right, and the left *Arm* to the left.



I shall not pretend to make a long Disquisition on the *Motion* of the *Arms*, but shall only add, that as there are three Movements from the Waste downwards, so there are also three Movements in the *Arms*, which have a Correspondence, and are agreeing with them below, *viz.* that of the Wrist, has Relation to the Heel; that of the Elbow, to the Knee, and that of the Shoulder, or the whole Arm, to the Thigh.

You will know when the Arm moves by an arch'd Line, mark'd C D, drawn from that which represents the end of the Arm, which shews the Figure the Wrist makes in moving, as from C to D.

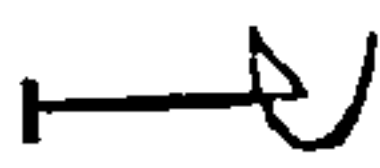


The *Movements* of the *Arms* are to be perform'd two ways, upwards or downwards; upwards from the *Position* of the *Arm* below, or downwards from the *Position* above.

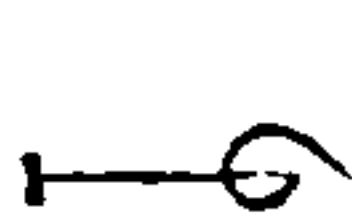
The *Motion* of the *Arm* upwards, is when the *Arm*, which is open or extended, closes (in approaching) to the Body ascending, and the *Motion* of the *Arm* downwards, is when the *Arm*, which is clos'd, opens or extends it self descending.

Examples of the Movements of the Arms.

<i>The Motion of the Wrist up- wards.</i>	<i>The Motion of the Elbow up- wards.</i>	<i>The Motion of the whole Arm upwards.</i>	<i>The Motion of the Wrist down- wards.</i>	<i>The Motion of the Elbow down- wards.</i>	<i>The Motion of the whole Arm downwards.</i>
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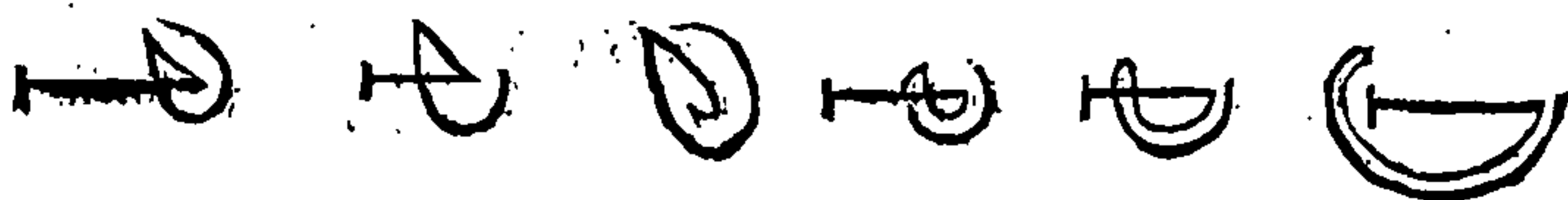
<i>The Wrist mo- ving round upwards.</i>	<i>The Elbow mo- ving round up- wards.</i>	<i>The whole Arm moving round upwards.</i>	<i>The Wrist mo- ving round downwards.</i>	<i>The Elbow mo- ving round downwards.</i>	<i>The whole Arm moving round downwards.</i>
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The Art of Dancing.

57

The Wrist moving round downwards.	The Elbow moving round downwards.	The whole Arm moving round downwards.	Double Movement of the Wrist upwards and downwards.	Double Movement of the Elbow upwards and downwards.	Double Movement of the whole Arm up. and downw.
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The *Arms* may either move both together, or one after the other ; you will know when the *Arms* are to move together, by a *Line* or *Tie* drawn from the one to the other ; and when there is no *Tie*, they are then to move one after the other.

The *Arms* may either move alike with the same Movement, as when both *Arms* either open or extend themselves together, or close, or approach each other at the same time.

Or they may move contrary one to the other, when the one opens, and the other closes.

Both Arms moving together with the same Motion.	Both Arms moving together with a contrary Movement.	Both Arms moving one after the other, first the right, and then the left.
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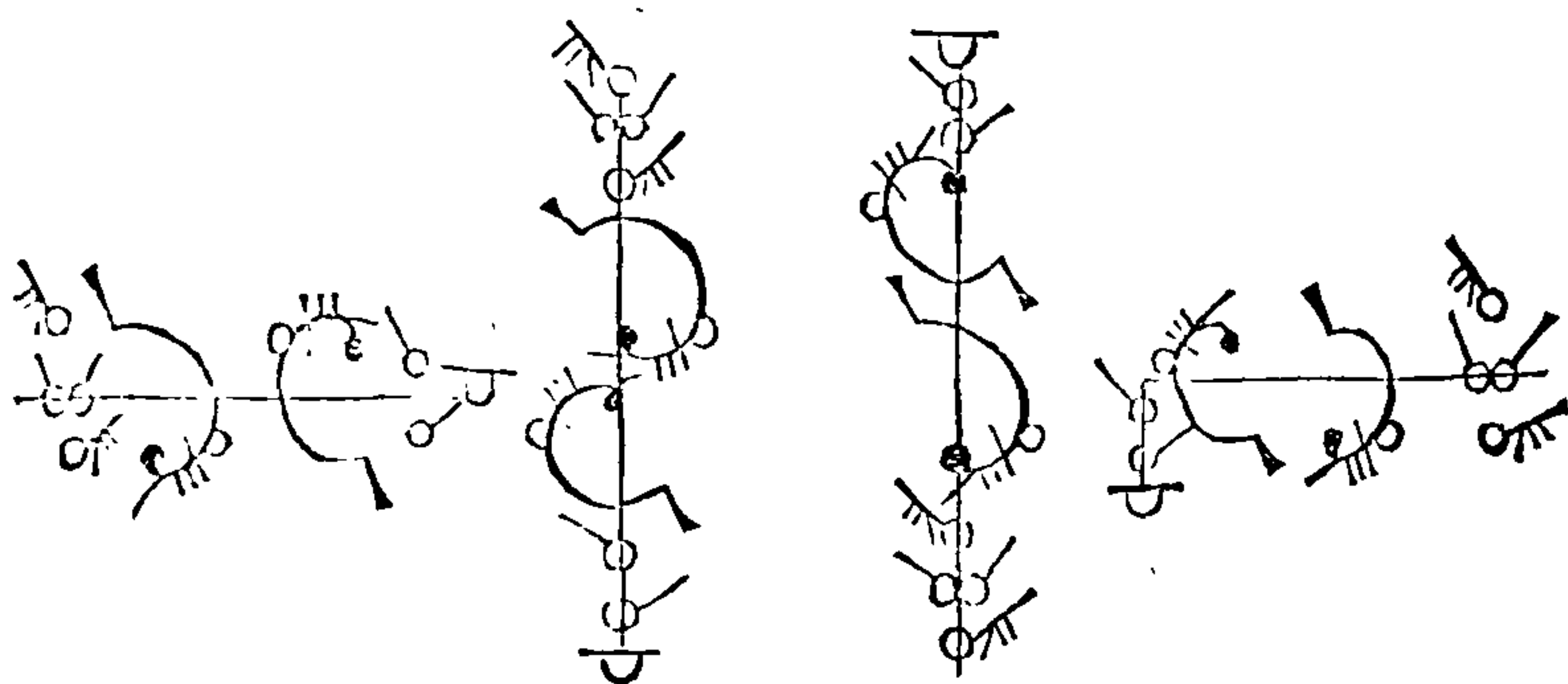
Some Rules to be observ'd in writing of Dances.

YOU must resolve in what part of the Room the *Dance* is to begin, and there place the beginning of the *Tract* ; then trace out the *Figure*, and mark thereon the *Position* ; then describe the *Steps*, as I have shewn in the foregoing Examples ; and if you find any Difficulty in writing any of the *Steps*, you must make Use of your *Table* of *Steps* ; and in finding the *Step* you have Occasion for, you ought first to consider what *Step* it is, whether *Courant*, *Coupee*, *Bouree*, *Bound*, *Contretemps*, &c. Suppose, for Example, the *Step* to be a *Bouree*, turn then to the *Table* of *Bouree's* or *Fleurets*, and having found the *Step* you want,

want, observe after what manner it is describ'd, and then write it down in your Dance.

On the Top of each Page, on which your Dance is describ'd, you must prick down as many Barrs of the Tune, as there are Barrs or Measures in the Dance.

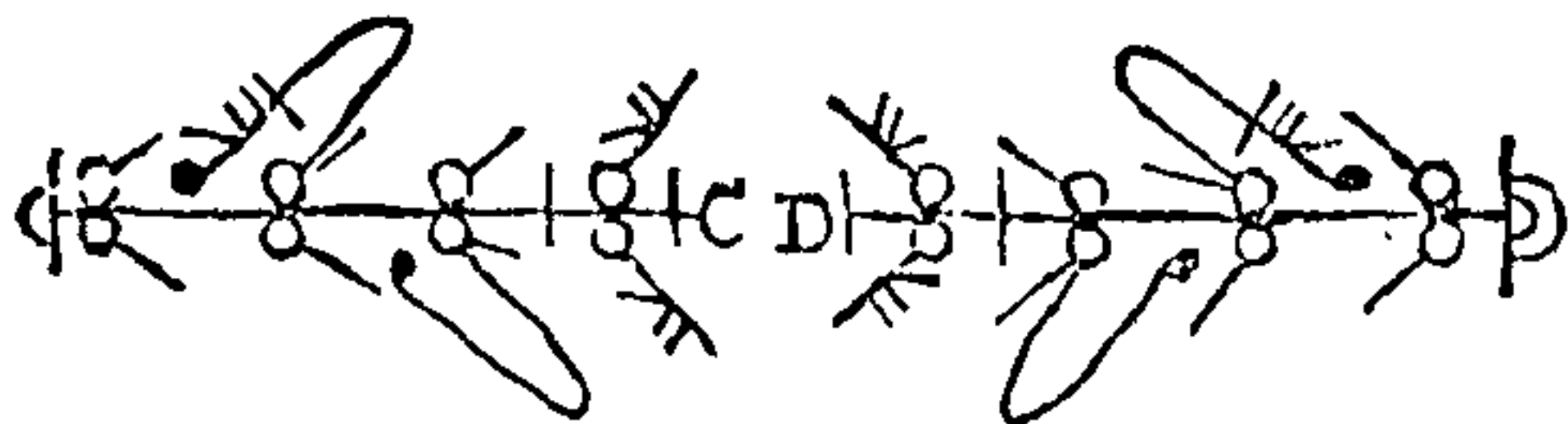
Altho' the *Tract* serves generally for the explaining the *Figure* of the Dance, yet it often happens that many *Steps* are to be perform'd in the same Place, and then (as I have shewn before) the *Tract* is to have regard only to the *Steps*. This *Tract* is only a borrow'd *Tract*, and which may be drawn any way, as shall be most convenient. As for Example, from A to B, altho' the *Tract* is drawn out in length from A to B, the *Dancer* nevertheless removes not from A, which may also be well understood by the *Steps*, which are from A to B, which can only be perform'd in the same place.



You must observe at the end of each Page, the place where the *Dancer* finishes, and to what part of the *Room* the Face directs, by which means you will readily know where to place the beginning of the *Tract* in the following Page; and so continue from Page to Page, to the end of the *Dance*.

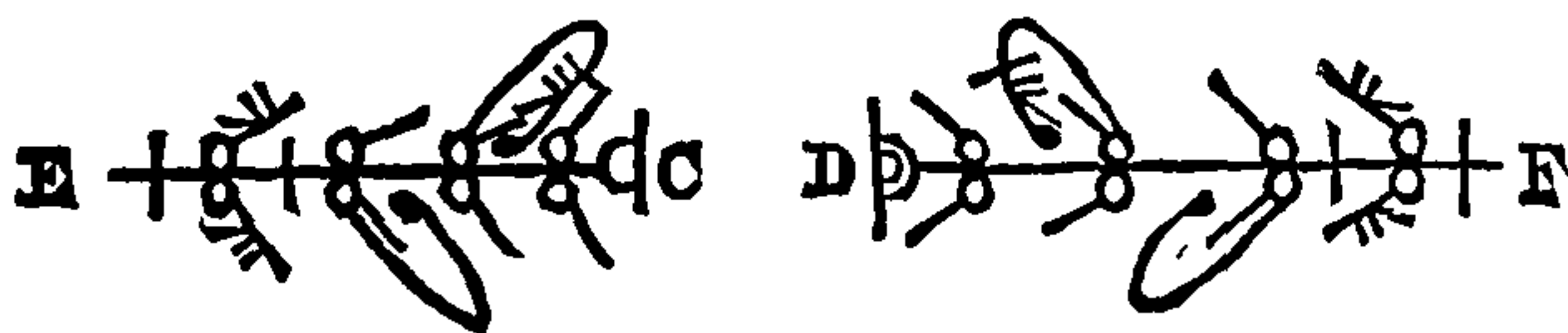
But if in the beginning of a Page, two *Dancers* should happen to be close together, and some *Steps* to be perform'd in the same place; which *Steps* cannot be conveniently described, neither
on

on one side, or the other, and that the Closeness of the *Dancers*, will not admit of advancing of the *Traëts*, one towards the other; you must then be oblig'd, instead of placing the *Traëts* at C D, to retire as far back as will be necessary to describe the *Steps*, so that the *Steps* may end at C D.



Or else the contrary may be done, by placing the beginning of the *Steps* at C D; and instead of describing the *Steps* one towards the other, they must separate, as from C to E, and D to F.

You will find these are perform'd without the *Dancers* moving out of their Places; and both these Examples are equally good, in considering only which agrees best with the *Figure* of the *Dance* that follows.



If in the *Dances* in the second Volume, you find some of the *Steps* longer than others, you must have no Regard to them, as to their Length in the Description of them, but judge of their Extension by the Distance of *Positions*, (as I have already shewn in the Termination of the *Steps*, in their *Positions*;) so that you are not to conclude any thing from the Length or Shortness of *Steps*.

F I N I S.