

**The Project Gutenberg eBook of Orchesography, or, the Art of Dancing, by
Raoul-Auger Feuillet**

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*** START OF THE PROJECT GUTENBERG EBOOK ORCHESOGRAPHY, OR, THE ART OF
DANCING ***

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***

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 plaudant Choreas

,---Virg. Aenid. 6.

To Mr. Isaac.

SIR,

Tho'

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, and with uncommon Praises, (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 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, whole 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.

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,

SIR,

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 if 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 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 itself. 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 defend 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 at 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'Abbé 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 foemineo derivans Pectora Sexu,
Atq; aptans lentum Sexum at utrumq; latus,
Egressus Scenam Populum faltator adorat
Solerti pendet predere verba Manu.
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 Linguæ, quot Membra viro, Mirabilis est Ars,
Quæ facit Articulos voce silente 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.

A
Monsieur L'Abbé.

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. Douson.

E
Monsieur D'Elisle.
Mr. Essex.

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.

G
Mr. Gros court.
Mr. Gery.

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. 8.1.3. f.

the,

r

.a.

P.17.1.3, f.

afterwards,

r

. forwards..

P.34.1.7. after Page, add

as E F do the upper end of the Room, G H the lower part.

P. 40. 1. 2, f.

behind,

r.

before.

P. 47. 1. 4. f.

Rigandons,

r.

Rigandons.

[Transcribers note: corrections to text made]

Orchesography.

OR,

The ART of DANCING

BY

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.

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 the Stage, Room, or School.

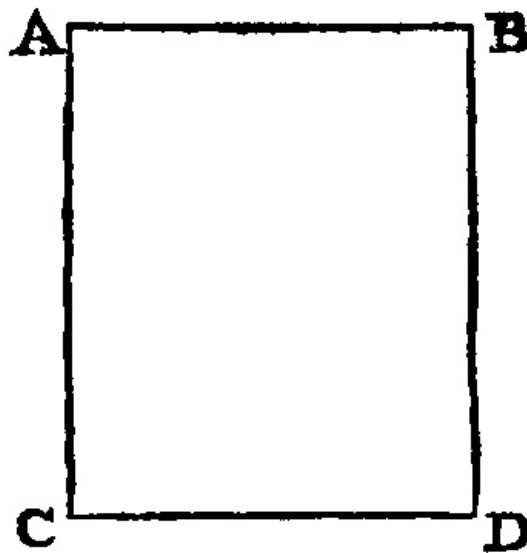
The

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.

The

Posture

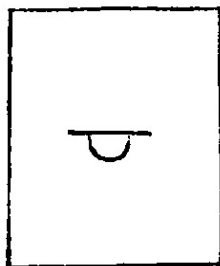
or Presence of the Body, is to have respect to that part of the

Room

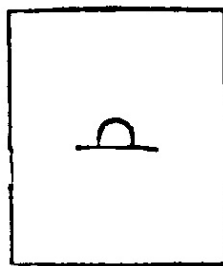
, to which the Face or Fore-part of the Body is directed, which I describe by the Figure F G H I, of which F G shews the two Sides of the Body, H the Face or Fore-part, and I the Back or Hinder-part.



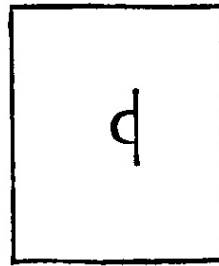
The Face of Forepart of the Body up.



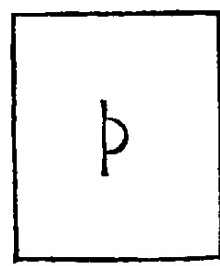
The Face down.



The Face to the right side.



The Face to the left side.



Of the Tract.

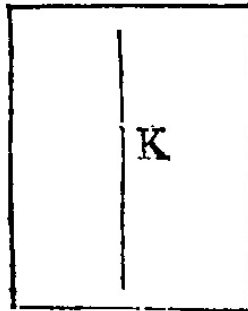
The Line on which the Dances are described, I call the

Tract

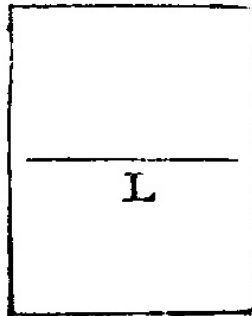
Which *Tract* serves for two Ends, the first to direct the *Steps* and *Positions*, and the other to represent the Figure of the *Dance*.

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*.

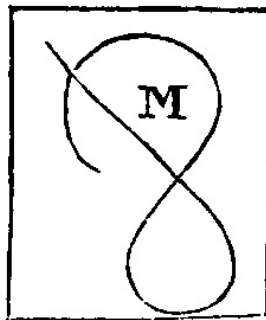
A *Right Line*, I call that which extends it self in Length, from one end of the *Room* to the other, as by the Line mark'd K.



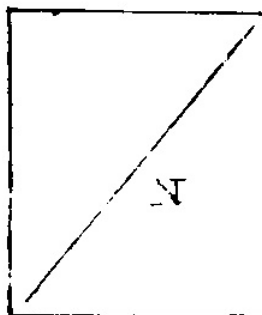
A *Diametrical Line*, is that which goes cross the *Room* from side to side, as is shewn by the Line L.



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

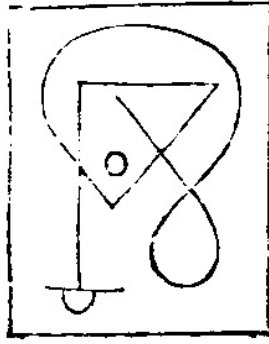


The *Oblique Line*, is that which goes cross the *Room*, from Corner to Corner, as may be seen by the Line N.



Every one of these *Lines*, or *Tracts*, 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 *Tract*, 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

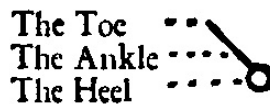
False.

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.

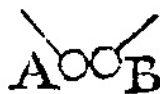
In all *Positions* whatsoever, the Form of the Foot is known by these Marks, *viz.* That which resembles an O, represents the Heel; the Line join'd to it, the Ankle; and the Extremity of that Line, the Point of that Foot.

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.



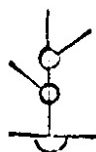
The second is when the Feet are open, or separate, on a Line, one distant from the other the length of the Foot. *Second Position.*



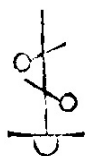
The third is when the Heel of one Foot is join'd to the Ankle of the other, which I shall hereafter term inclos'd. *Third Position.*



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



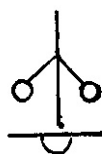
The fifth is when the two Feet are cross'd, the Heel of one directly opposite to the Toe of the other. *Fifth Position.*



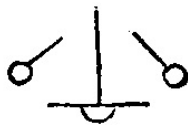
Of false Positions.

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.*



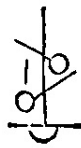
The third is when the Toe of one Foot is outwards, and the other inwards, the one parallel towards the other. *Third Position.*



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. *Fifth Position.*



Of Steps.

Altho'

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.

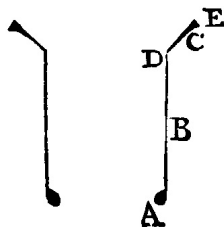
The *open Step*, is when the Leg opens; which is to be done three ways, one outwards, another inwards, both which make an Arch or half Circle, and the third sideways, which may also be called a *straight Step*, because the Motion of it is in a direct Line.

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 Toe.



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 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 aforesaid Strokes, which is sometimes call'd a *Bound*.

A Spring, or Bound.



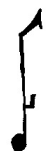
The Mark for a *Caper*, is when there are three Strokes.

A Caper.



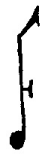
The Mark for a *Falling Step*, is when at the End of the little straight Stroke, another straight one is join'd parallel to the *Step*, and pointing to the Mark for the *Foot*.

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.

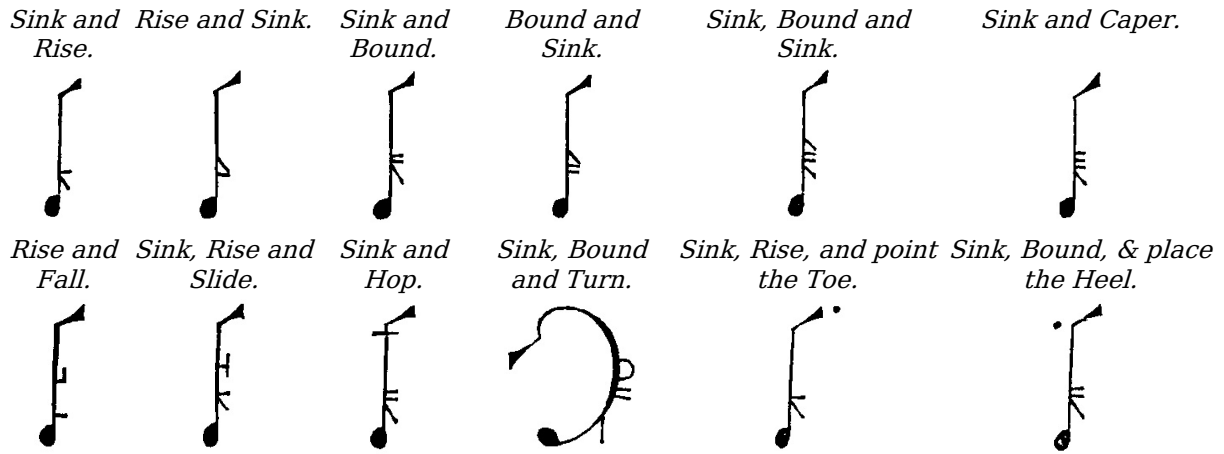


A *whole Turn*, is represented by a *whole Circle*.

A whole Turn.



Steps may have Several Marks.



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

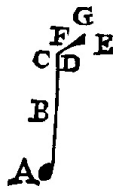
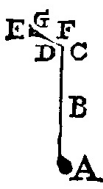
as

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 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 and Rise before the Foot moves.



Sink and Rise in moving.



Sink and Rise after moving.



Sink before Moving, and Rise in



Sink as before, and Rise after Moving.



Sink in Moving, Rise after 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.



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 forwards, which is call'd a *Hop*.

A Hop.



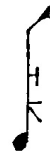
The mark for *falling*, has no proper Place assign'd it, and I shall only observe, that in *rising*, when it is in Order to *fall*, it is necessary the Mark for a *Rise*, should be near the beginning of the *Step*.

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.



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*.

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:

A quarter turn to the Right. A quarter Turn to the Left. A half Turn to the Right. A half Turn to the Left. Three quarter Turn to the Right. Three quarter Turn to the Left.



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

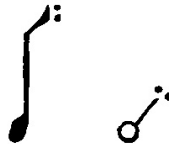
Toe

, 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

, 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 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 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

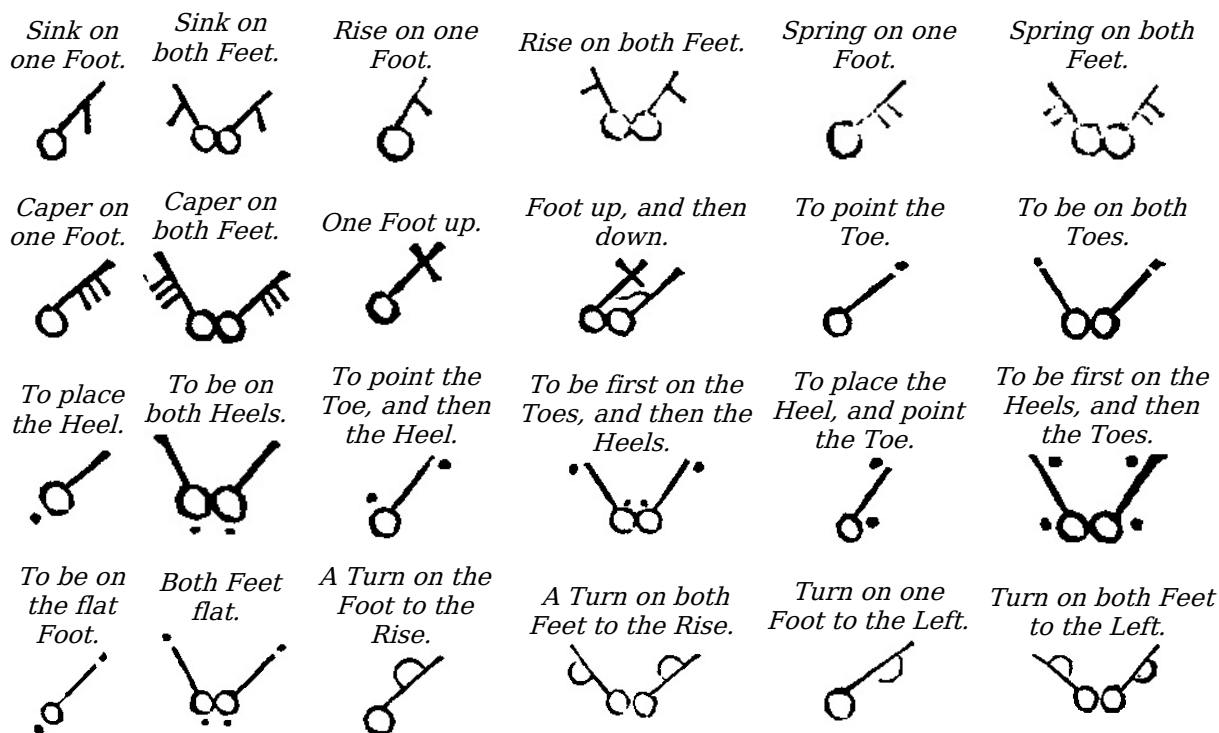
Steps

, the

sliding

Marks only excepted.

If 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*.



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

Capers

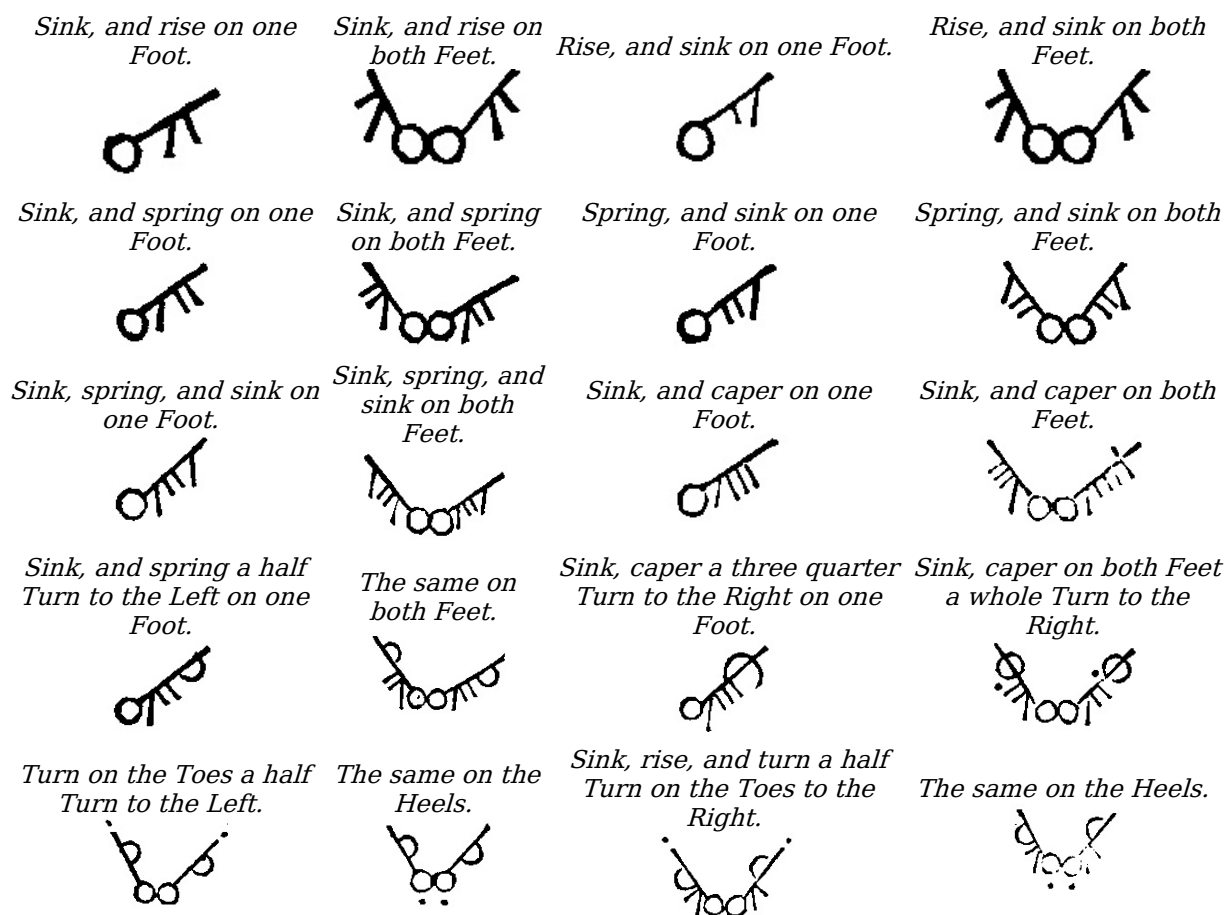
, that the

Mark

plac'd nearest to the O, is what must be first made; but when there is the

Mark

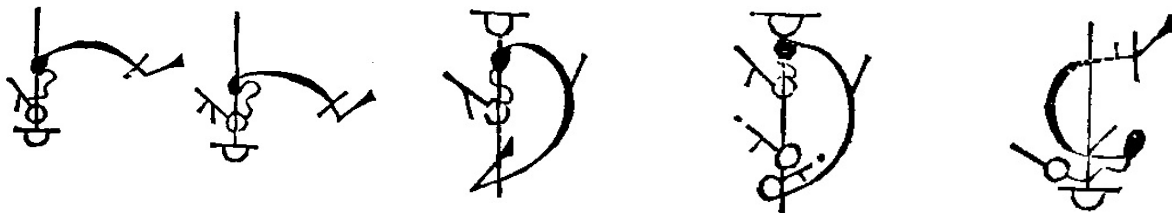
for the Foot up, that must certainly be the last perform'd.



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.

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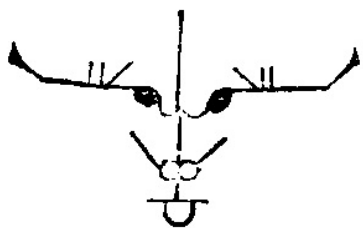


Two *Steps* ty'd together at the Heads, shew they are both to move at once, which can only be perform'd by *springing*, which I shall hereafter call a *starting Step*.

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.

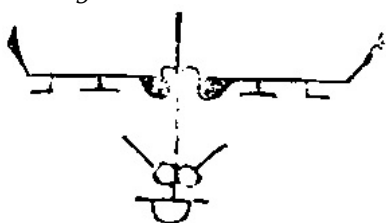
To Spring with both Feet open at once.



A starting Step, with both Feet open, the Knees stiff.



A starting Step, with both Feet open, and falling with both Knees bent.



With one Foot forwards, and the other backwards, both at once.



A starting Step, one Foot forwards, the other backwards, the Knees stiff.



The same, one Foot backwards, the other forwards.



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

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

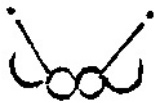
tending towards the

Heel.

Waving on the Toe, the Heel opening outwards.



The same on both Toes.



Waving on the Heel, the Toe closing inwards.



The same on both Heels.



Waving with the Foot up, the Toe closing inwards.



Of Positions and half Positions, which are wav'd and un wav'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

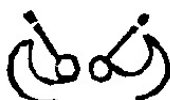
Crescent

being doubled, returning to the place from whence it came.

Waving and unwaving, the Heel opening outwards, and then closing inwards.



The same with both Feet.



Waving and unwaving, the Toe closing inwards, and afterwards opening outwards.



The same with both Feet.

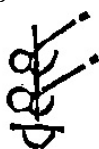


Waving and unwaving with the Foot up, the Toe closing inwards, and then opening outwards.



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.

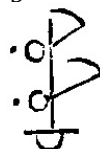
Waving on both Toes, the Heels moving to the Right.



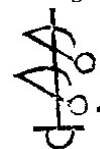
The same to the Left.



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

The same to the Left, and

To turn on the two Heels, the Toes moving to the Left, and then

The same to the Right, and

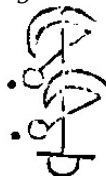
returning to the Left.



to the Right.



returning to the Right.



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*.

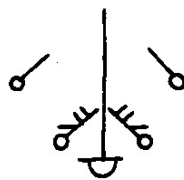
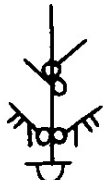
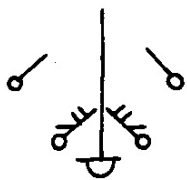
Those which are perform'd by *springing*, are done when you *spring* from one Position, and fall in another; and those which are perform'd by waving, must be done on the Ground, by waving the two Feet, or each Foot Separately, either on the Toes or Heels.

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.

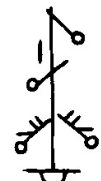
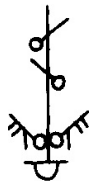
a TABLE of the shifting of the True Positions

a TABLE of the shifting of the False Positions

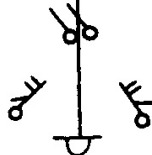
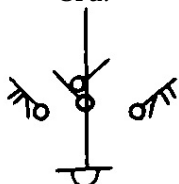
from the 1st to the 2nd. from the 1st to the 3rd. from the 1st to the 2nd. from the 1st to the 3rd.



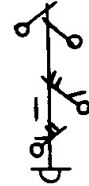
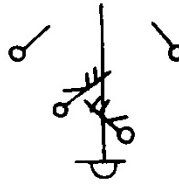
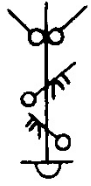
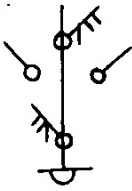
from the 1st to the 4th. from the 1st to the 5th. from the 1st to the 4th. from the 1st to the 5th.



from the 2nd to the 3rd. from the 3rd to the 5th. from the 2nd to the 3rd. from the 3rd to the 1st.



from the 4th to the 2nd. from the 5th to the 1st. from the 4th to the 2nd. from the 5th to the 4th.



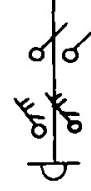
from the 4th to the 4th.



from the 3rd to the 3rd.



from the 3rd to the 3rd.



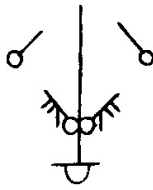
from the 4th to the 4th.



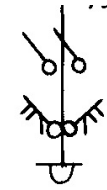
a TABLE of the Changing true positions into false positions

a TABLE of Shifting from false positions to true positions

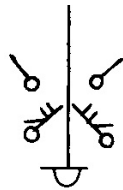
from the 1st true to the 2nd false.



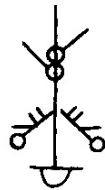
from the 1st true to the 3rd false.



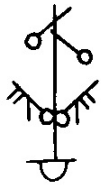
from the 1st false to the 2nd true.



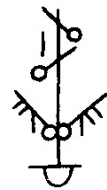
from the 1st false to the 3rd true.



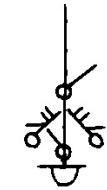
from the 1st true to the 4th false.



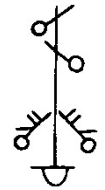
from the 1st true to the 5th false.



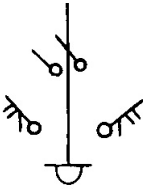
from the 1st false to the 4th true.



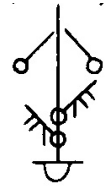
from the 1st false to the 5th true.



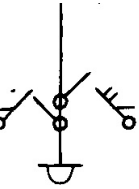
from the 2nd true to the 3rd false.



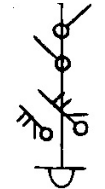
from the 3rd true to the 1st false.



from the 2nd false to the 3rd true.



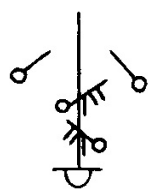
from the 3rd false to the 4th true.



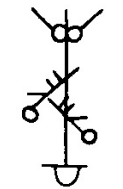
from the 4th true to the 5th false.



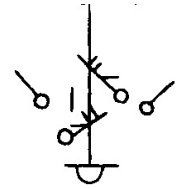
from the 5th true to the 2nd false.



from the 4th false to the 1st true.



from the 5th false to the 2nd true.



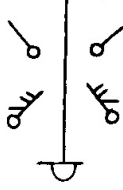
from the 1st true to the 1st false.



from the 3rd true to the 3rd false.



from the 2nd false to the 2nd true.



from the 3rd false to the 3rd true.



&c

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.

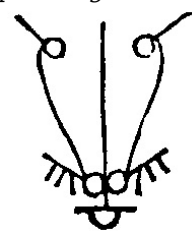
To spring forwards, both feet join'd.



The same backwards.



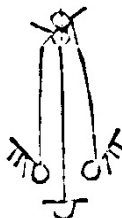
To spring forwards, separating the Feet.



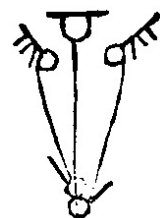
The same backwards.



To spring forwards, and fall inclosed.

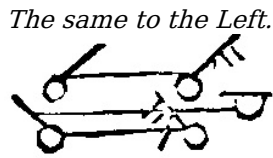
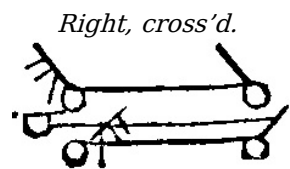
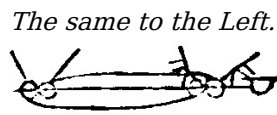
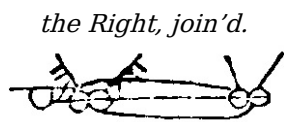


The same backwards

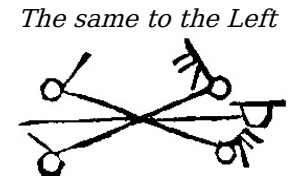
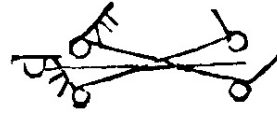


To spring sideways to

To spring sideways to the



To spring sideways cross'd to the right, the foremost Foot falling behind.



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.

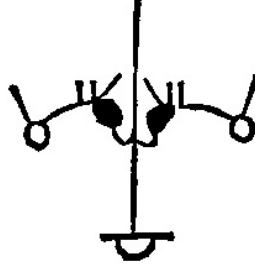
A Spring forwards, with both Feet join'd.



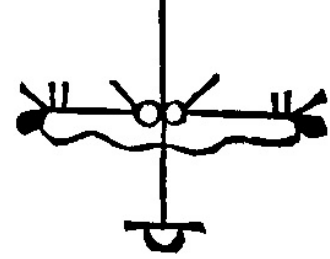
The same backwards.



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*.

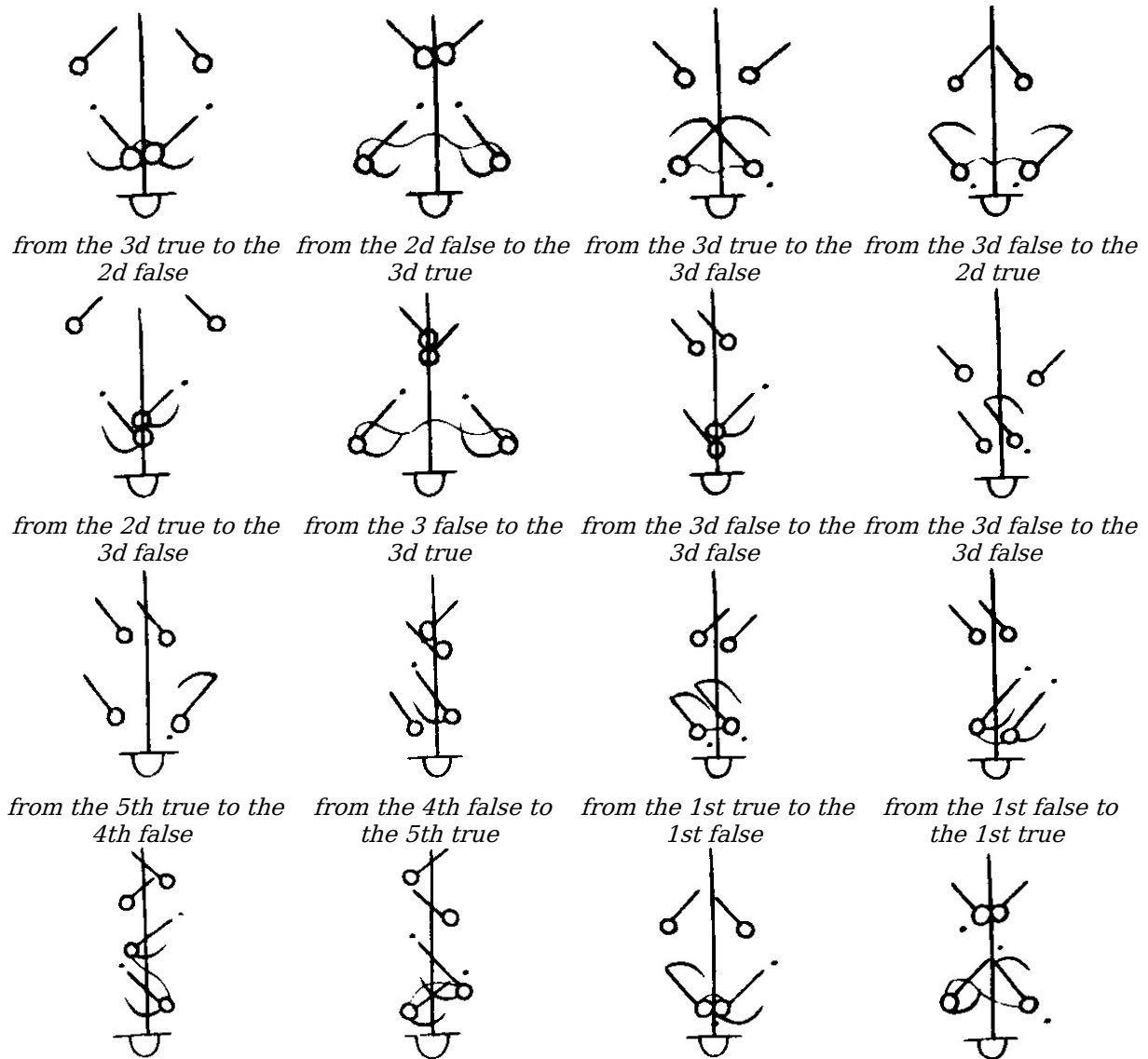
The Changing of Waving Positions.

from the 1st true to the 2d false

from the 2d false to the 1st true

from the 1st false to the 2d true

from the 2d true to the 1st false



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

You must understand, the each page, on which the

Dance

is described, represents the

Dancing-Room

; and the four 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

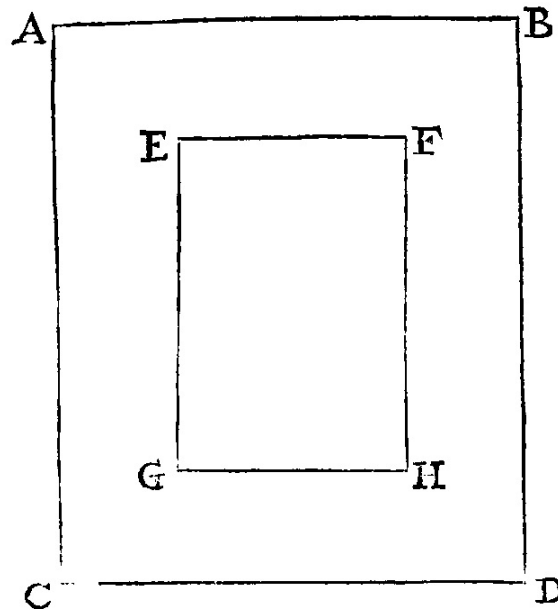
Room

, 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 E F do the upper end of the Room G H the lower part, 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 Scituation 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 will be difficult to *turn*, unles 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

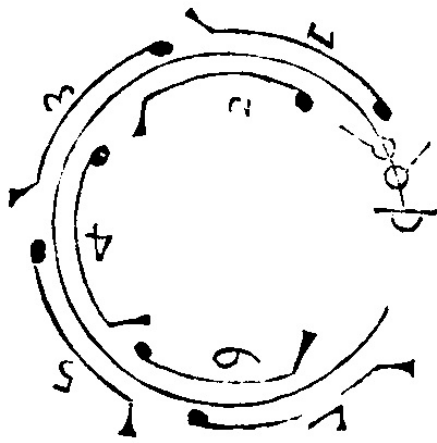
Rule

as well in moving forwards, backwards, and sideways, as in moving round.

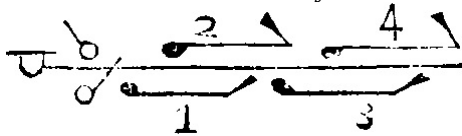
Examples.

To move round.

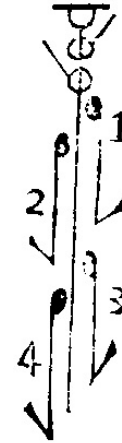
To move forwards.



To move sideways.



To move backwards



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

The

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 *Step* and *half Position* 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*.

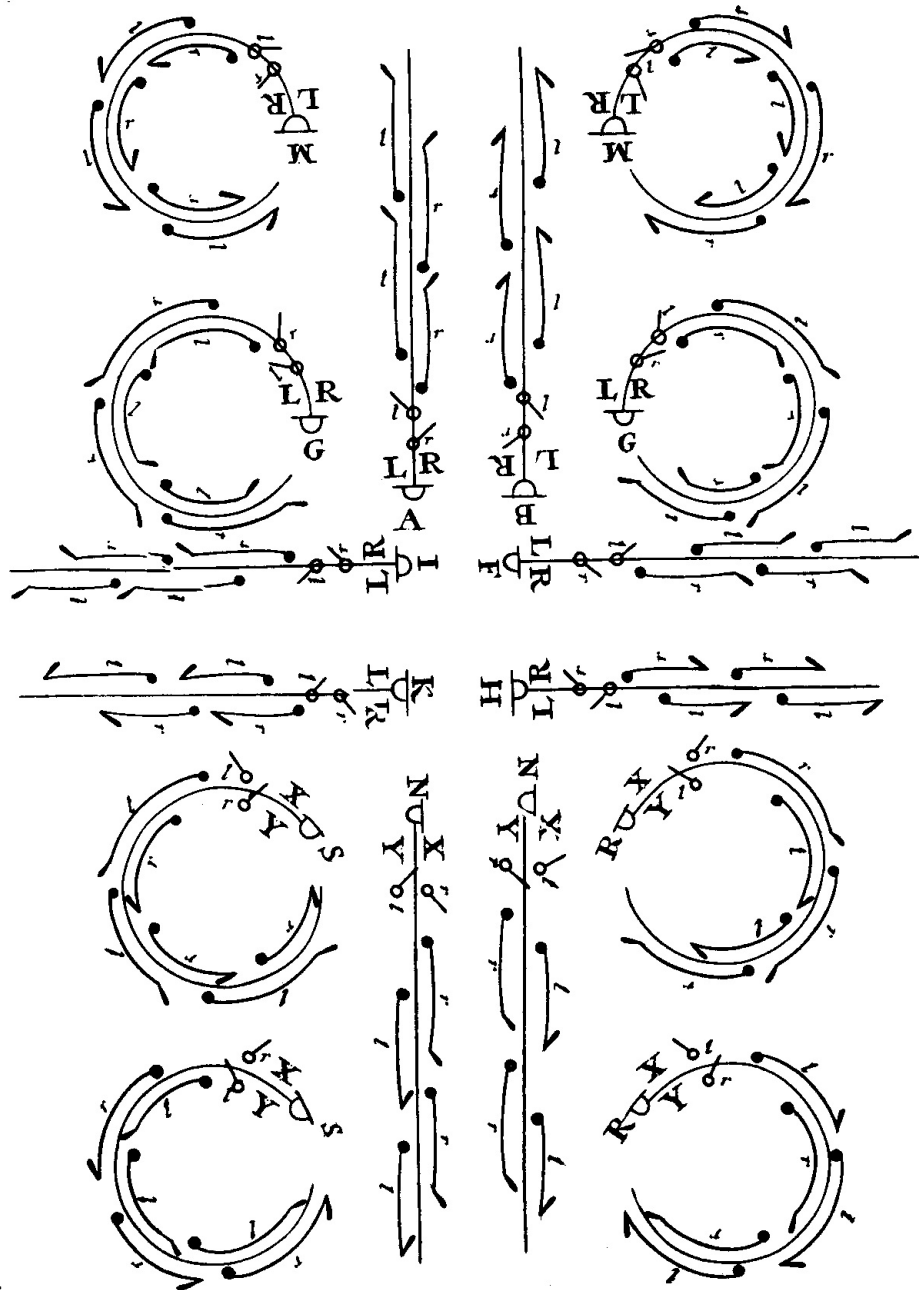
The *Tract F* is moving forwards, the Face towards the right side of the *Room*.

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.



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

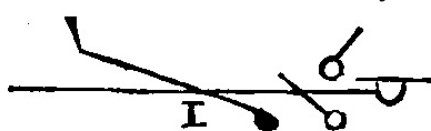
which begins with the hind Foot, in order to move sideways, to end on a Line with the other Foot, ought to begin from the part under the Line, and rise obliquely sideways towards that above, as you may see by the following

Step

To move the right Foot sideways.

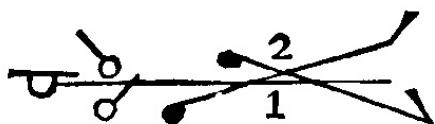


To move the left Foot sideways.

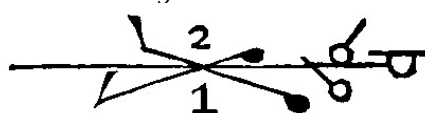


A *Step*, which is to cross behind the foregoing *Step*, must begin above the Line, and descend obliquely below it; and which you will easily understand by the following Example: The first *Step* you may know by *Number 1*, and the other, which crosses, by *Number 2*.

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 move the right Foot sideways.

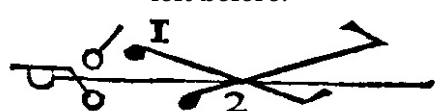


To move the left Foot sideways.

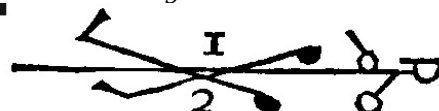


A *Step*, which is to cross before the foregoing *Step*, must begin from below the Line, and rise obliquely above it, which you may observe by the *Step Number 1*.

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

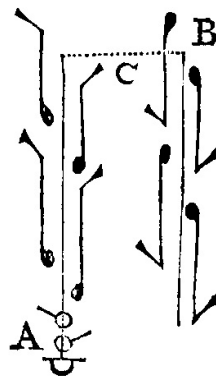
must be join'd together by a pointed

Line

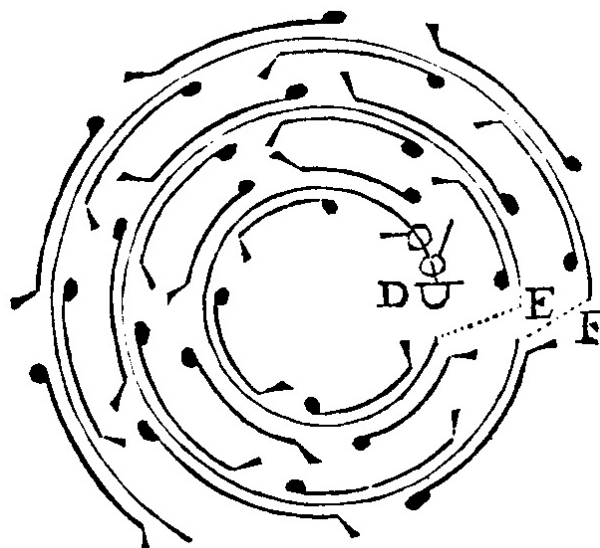
mark'd C, which only serves to conduct the Sight from one

Line

to the other.



The 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

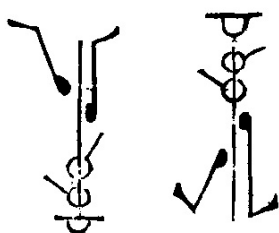
Positions

may be easily known, without marking them, in observing that which follows.

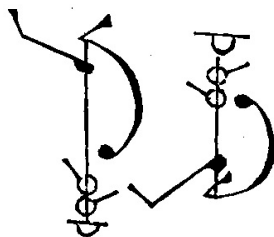
Steps which move forwards or backwards, shall be taken to be in the fourth *Position*.

Steps which move streight, 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*.

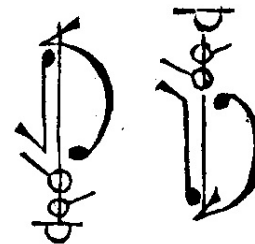
To move to the fourth Position, and afterwards to the second.



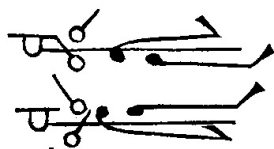
To move to the fifth Position, and afterwards to the second.



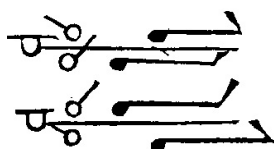
To move to the fifth Position, and afterwards to the fourth.



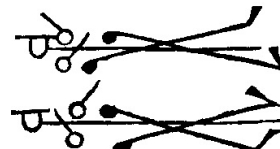
To move to the fifth Position, and afterwards to the second.



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

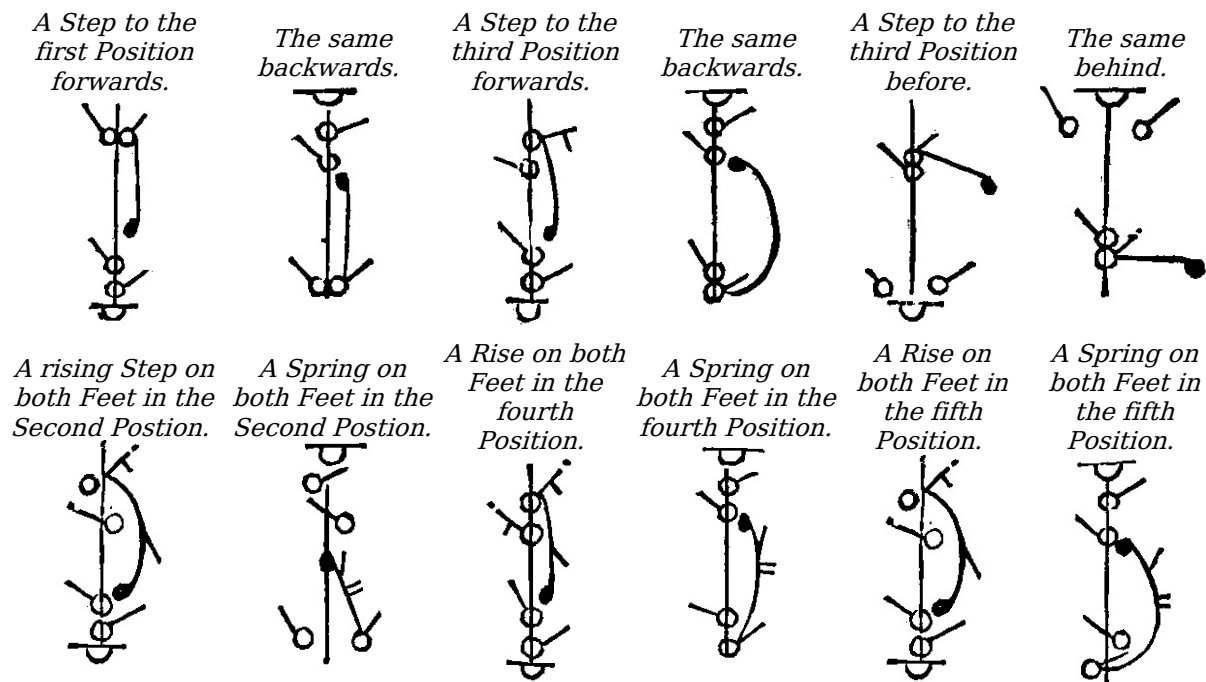
terminates in a

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 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.

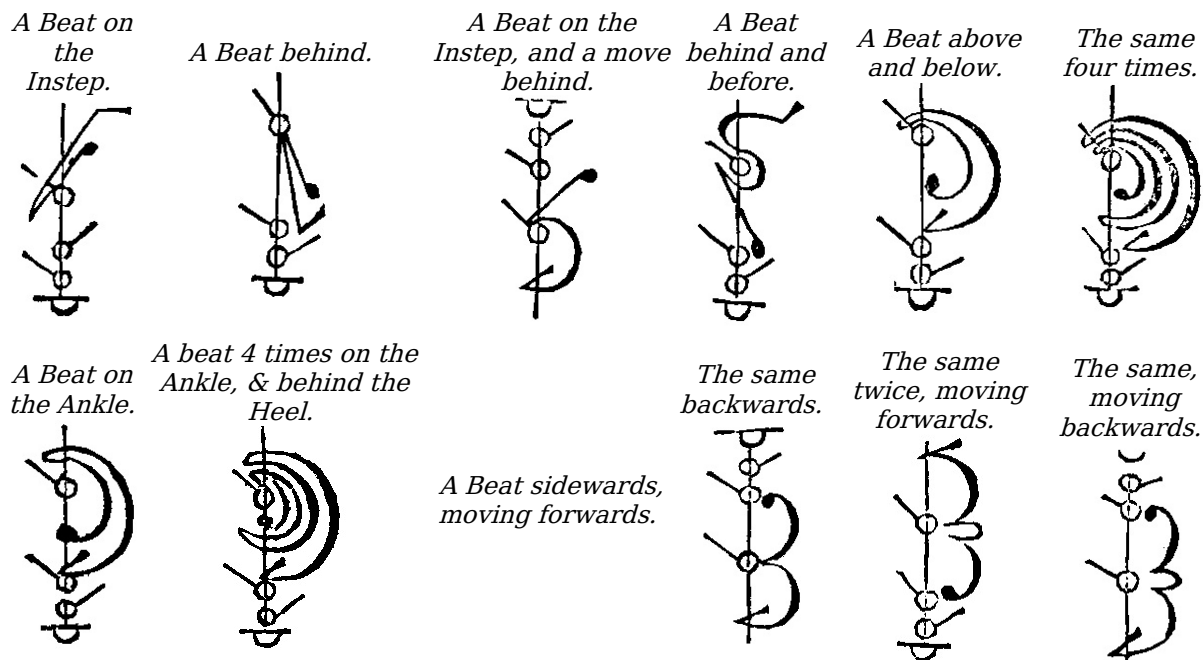
A join'd Step.



An inclos'd Step.



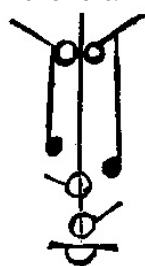
The Same Rule must be observ'd in *beaten Steps*, viz. That the *half Position* represents the Foot, against which the other *beats*; and whereby you may know whether the *Beat* be made on the *Instep*, behind the Heel, against the *Ankle*, or against the side of the Foot.





You must observe, that when two *Steps* terminate both 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 in the left behind.



Of simple and compound Steps.

All

Steps

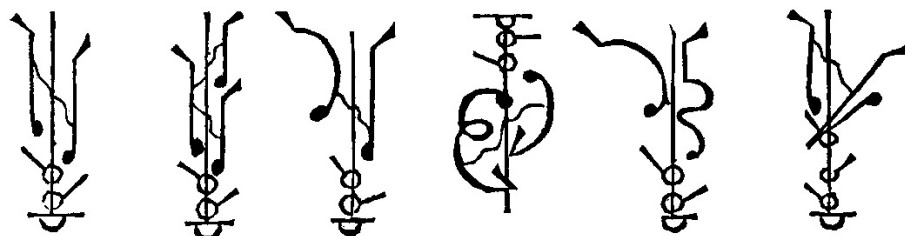
may be either

simple

or

compound

A *simple Step*, is that which is alone, as all those which 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 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 diametrical.

The Tables.

1. [Of Courant Movements.](#)
2. [Of half Coupee's.](#)

8. [Of Siffonne's, or Cross-Leaps.](#)
9. [Of Pirouettes.](#)

- [3. Of Coupee's.](#)
- [4. Of Bouree's, or Fleurets.](#)
- [5. Of Bounds, or Tacs.](#)
- [6. Of Contretemps, or compos'd Hops.](#)
- [7. Of Chassee's, or Drives.](#)

- [10. Of Capers, and Half-Capers.](#)
- [11. Of Entre-chats, or Cross-Capers.](#)
- [12. Of Waving Steps.](#)
- [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>circ.</i> ----- <i>circular.</i>
<i>bacw.</i> ----- <i>backwards.</i>	<i>jo.</i> ----- <i>join'd.</i>
<i>sidw.</i> ----- <i>sideways.</i>	<i>incl.</i> ----- <i>inclos'd.</i>
<i>sl.</i> ----- <i>slide.</i>	<i>bef.</i> ----- <i>before.</i>
<i>cro.</i> ----- <i>cross'd.</i>	<i>beh.</i> ----- <i>behind.</i>
<i>op.</i> ----- <i>open.</i>	<i>wav.</i> ----- <i>waving.</i>
<i>qr.</i> ----- <i>quarter Turn.</i>	<i>turn.</i> ----- <i>turning.</i>
<i>hf.</i> ----- <i>half Turn.</i>	<i>outw.</i> ----- <i>outwards.</i>
<i>3 qr. Turn</i> --- <i>three quarter Turn.</i>	<i>inw.</i> ----- <i>inwards.</i>

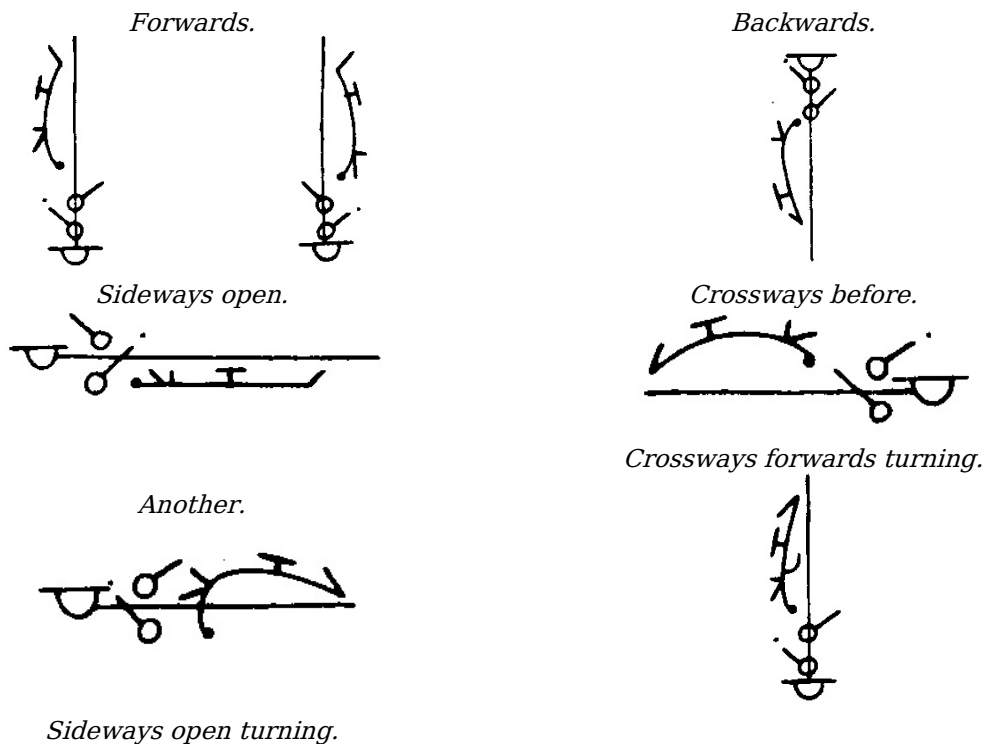
[Transcribers note: text expanded in tables]

TABLES

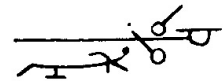
Conteyning most of the steps us'd in

Dancing

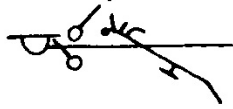
Courant Movements And Galliard step.



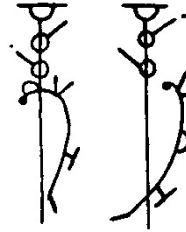
Forwards turning.



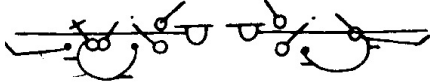
Another.



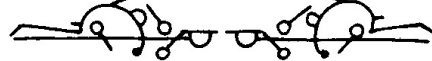
Another with half a turn.



Galliard step

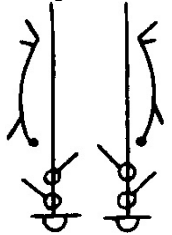


The same turning half

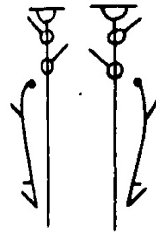


a TABLE of half Coupees

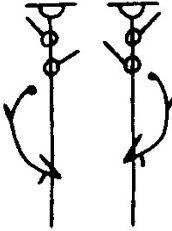
Half Coupee forwards



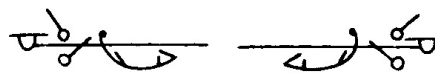
Backwards



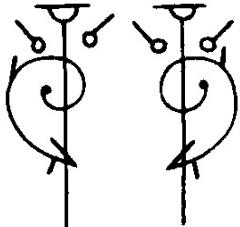
Open backwards



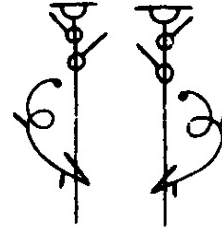
the same



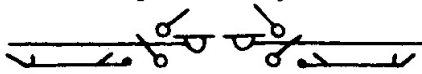
the same circular before



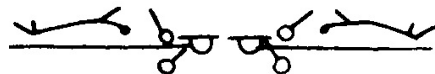
the same circular sideways



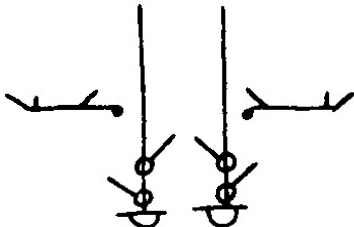
open sideways



another



another



crossways before

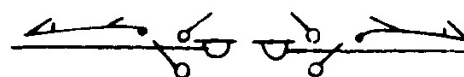
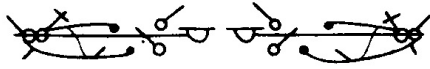


TABLE of half Coupees

<p><i>another</i></p>	<p><i>the same</i></p>
<p><i>Crossing behind</i></p>	<p><i>the same</i></p>
<p><i>Forwards joyn'd on the end of the feet</i></p>	<p><i>the same backwards</i></p>
<p><i>Forwards inclosed</i></p>	<p><i>the same backwards</i></p>
<p><i>Forwards joyn'd the 2nd foot up</i></p>	<p><i>the same backwards</i></p>
<p><i>Forwards inclosed 2nd up</i></p>	<p><i>the same backwards</i></p>

TABLE of half Coupees

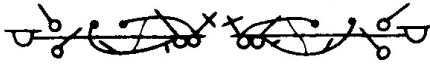
Sideways open and joyn'd 2nd up



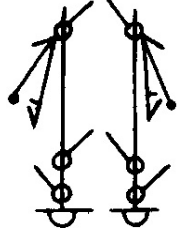
another



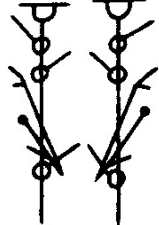
another



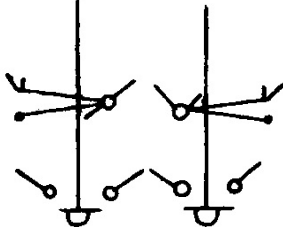
a beat behind



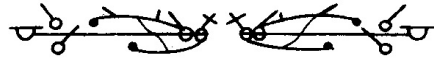
Beat before cross the ankle



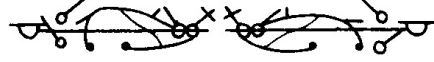
Sideways open



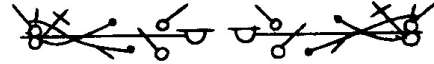
another



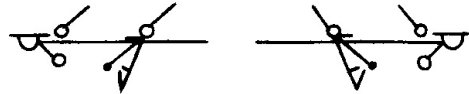
another



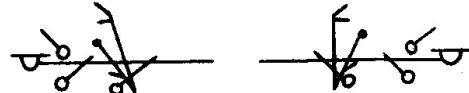
another the last inclosed behind



the same



the same



the same

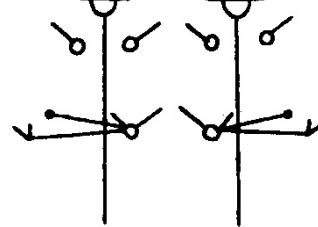
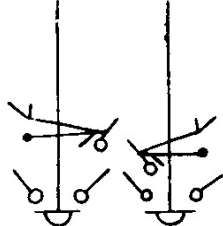
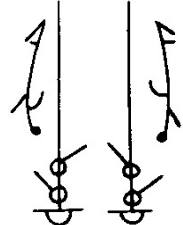


TABLE of half Coupees

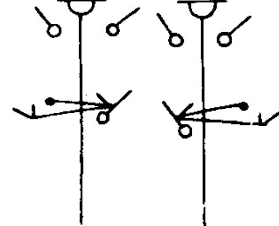
Beat on the ankle open sideways



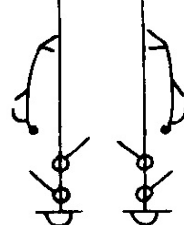
crossing forwards quarter turn



the same



open sided quarter turn



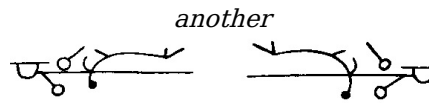
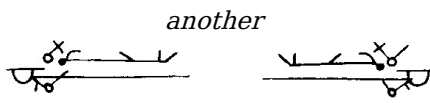
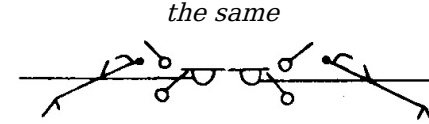
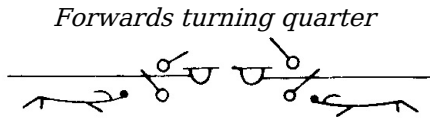
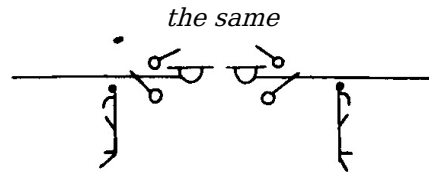
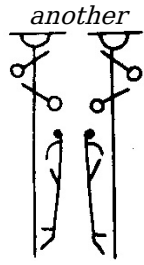
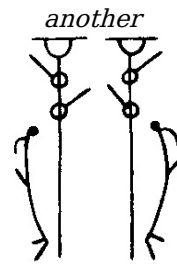
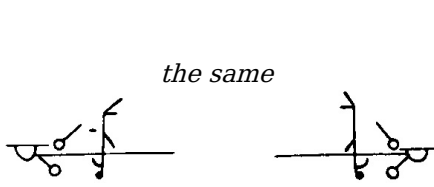
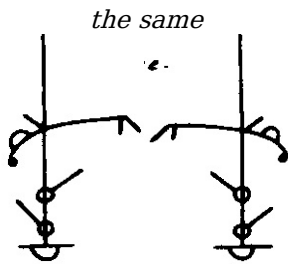
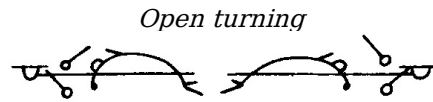
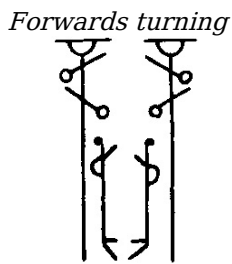
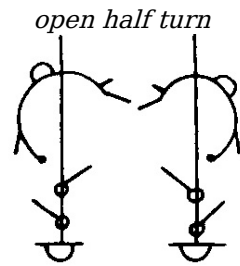
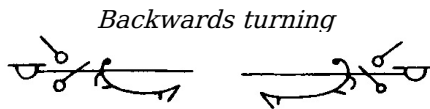
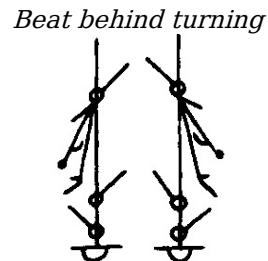
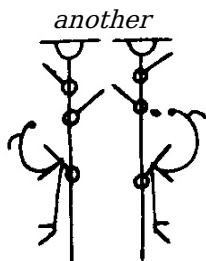
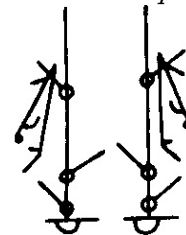


TABLE of half Coupees.



Beat on the ankle turn open to the side



another

Open side turning

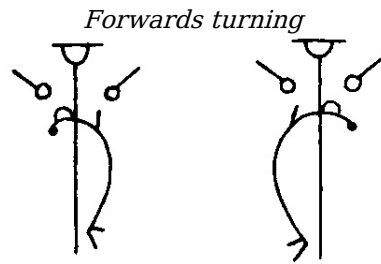
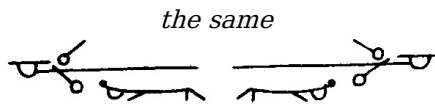
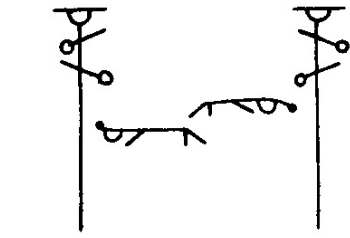
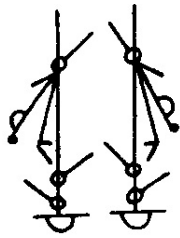
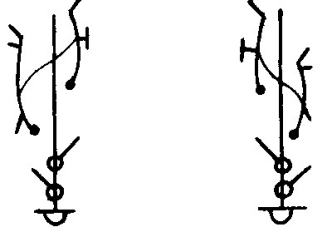
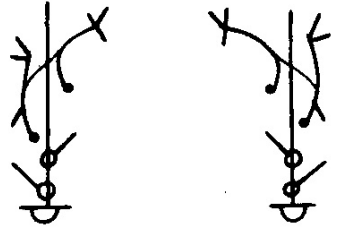


TABLE of Coupeés.

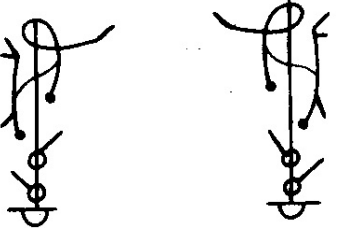
Coupee forwards



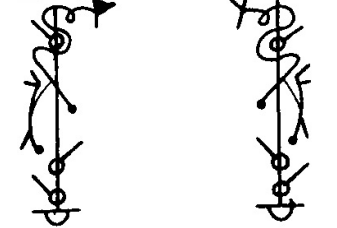
Forwards 2nd open and up.



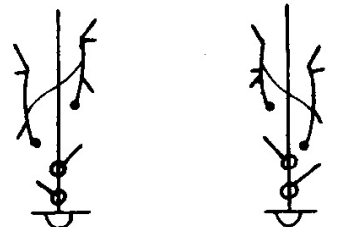
Forwards 2nd circular inner; open sideways



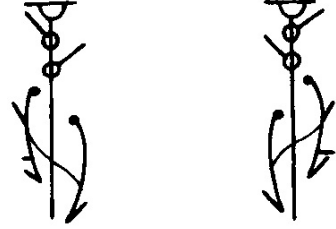
2nd behind and open; before: & circular up



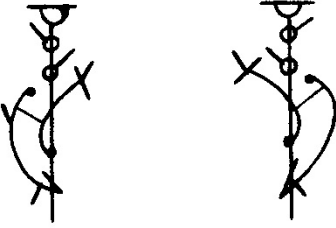
Coupee 2 movements



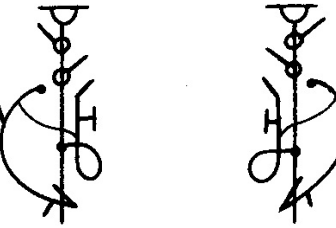
Backwards



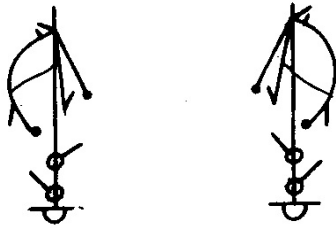
Open backwards 2nd open and up



2nd circ: & slide forwards



Forwards: 2nd bear behind



Open back: 2nd beat before

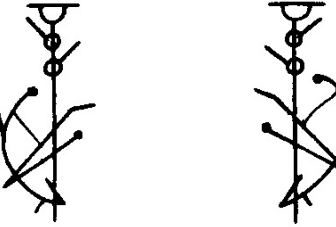
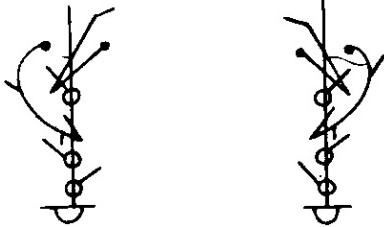


TABLE of *Coupees*

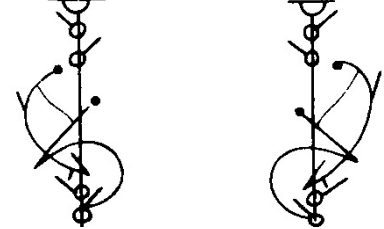
the same



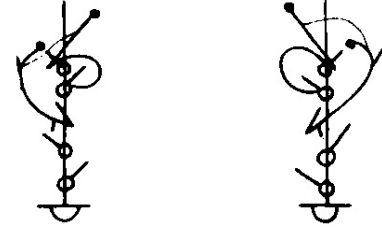
Backwards; 2nd beat before and fall behind



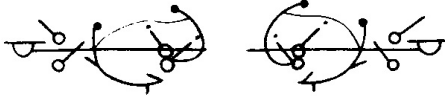
Backwards: 2nd beat before and inclosed behind



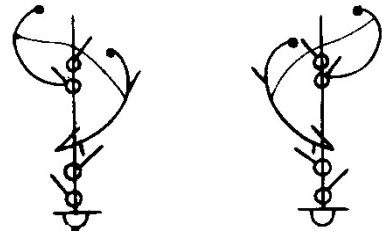
the same



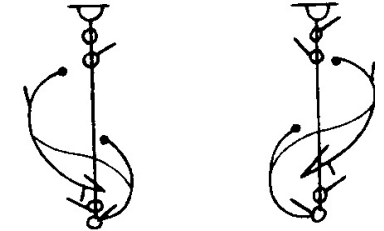
2nd inclosed behind



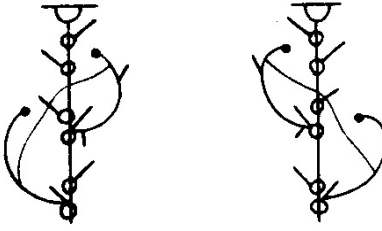
the same



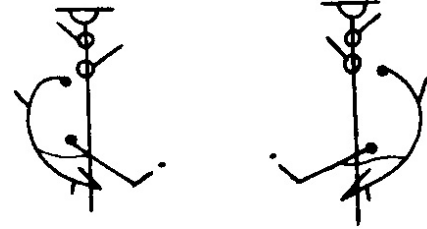
the same



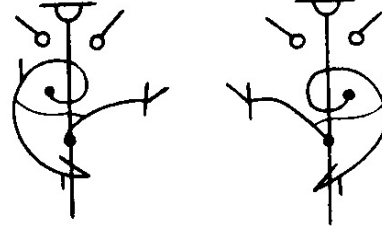
Both inclosed behind



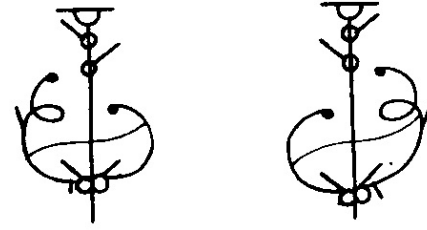
Crossed behind; 2nd open sideways



Circular before crossed behind: 2nd open up



Circular behind 2nd joynd



Backwards inclosed 2nd step forwards

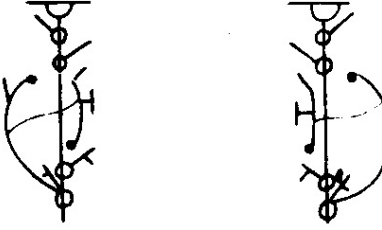
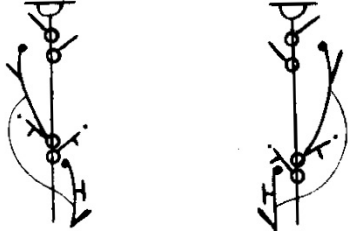
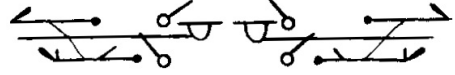


TABLE of Coupees

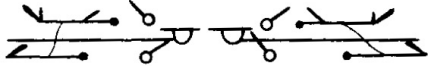
Inclosed before 2nd step backward



Open sideways 2nd crossed before



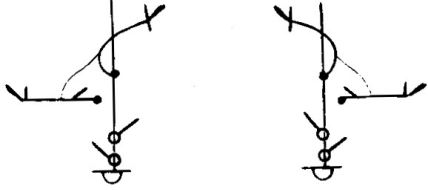
Another behind



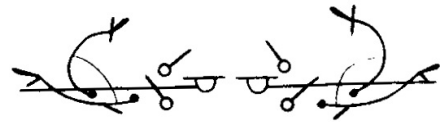
Another 2nd open and fall behind



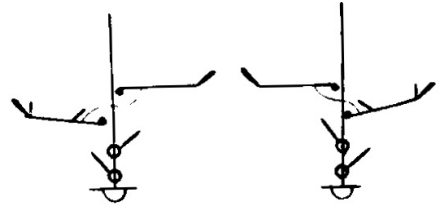
Another 2nd passing before to open outwards



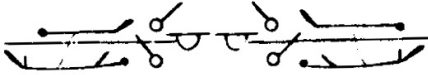
the same



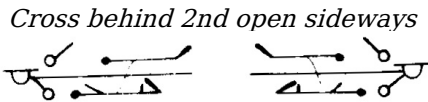
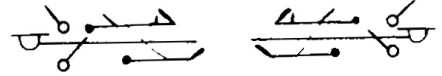
the same



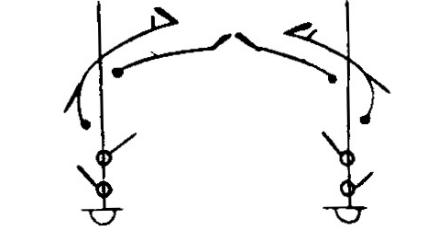
Open both



the same before



the same

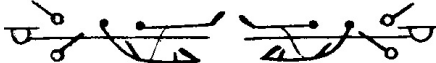


the same

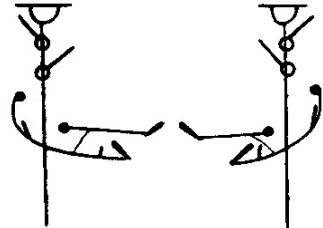


TABLE of Coupees

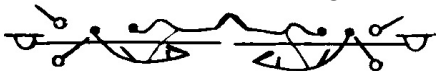
Cross behind going sideways 2nd open.



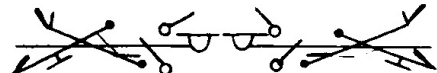
the same



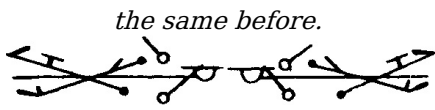
the same 2nd waving.



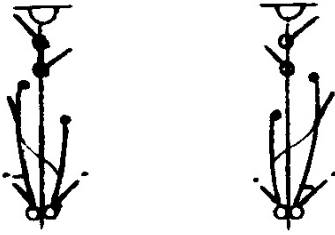
Open sideways 2nd cross behind.



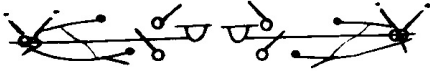
Forwards 2nd joyn'd.



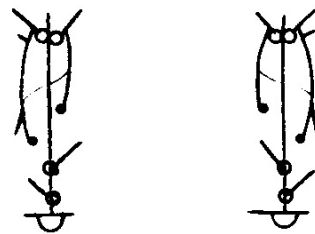
the same backwards.



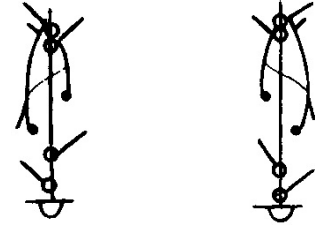
Open sideways 2nd joyn'd.



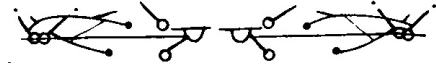
Open sideways 2nd inclosed behind.



Forwards 2nd inclosed. behind.



Another



the same before.

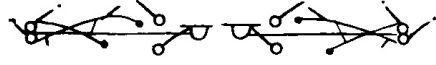
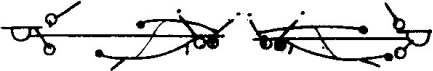


TABLE of Coupees

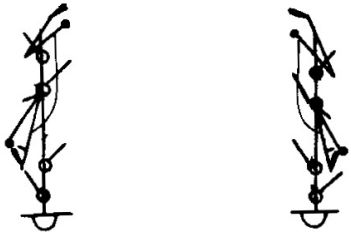
Crossed before going sideways 2nd joyn'd



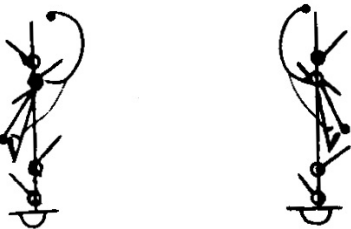
the same crossed behind



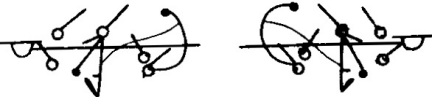
Beat behind and beat before



Beat behind 2nd inclosed behind



the same



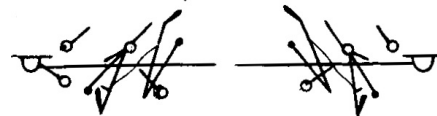
Another



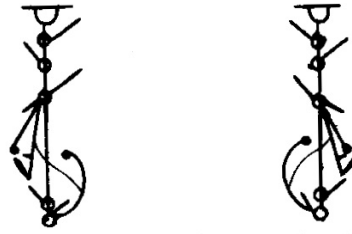
Another



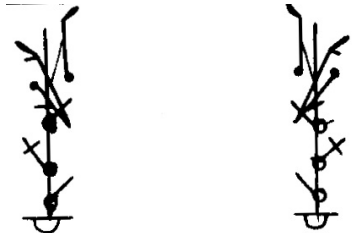
the same



the same



Beat before 2nd forwards



Beat open sideways 2nd passing before open outwards

the same

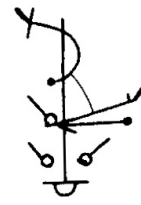
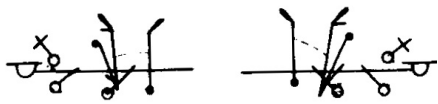
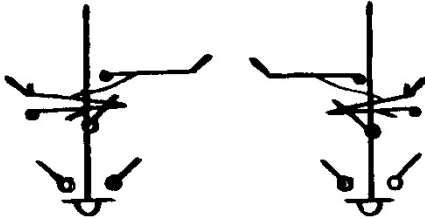
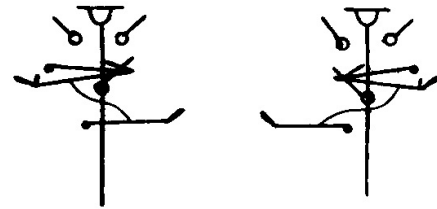


TABLE of Coupees.

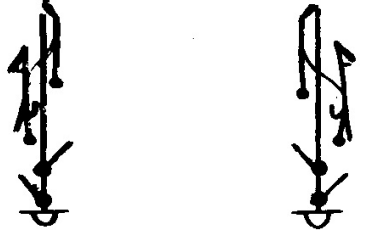
Beat on the ankle and both open sideways



the same



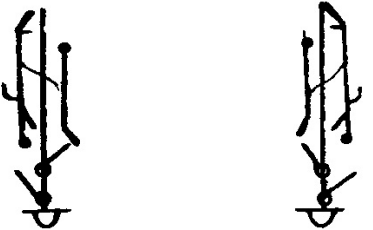
Cross before quarter turn and 2nd open sideways



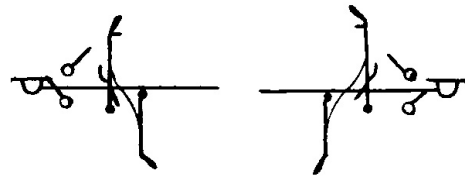
Open sideways: turn: 2nd crossed before



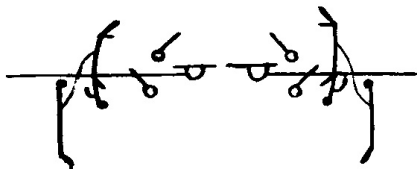
Open sideways: turn: 2nd open: sideways



the same



the same



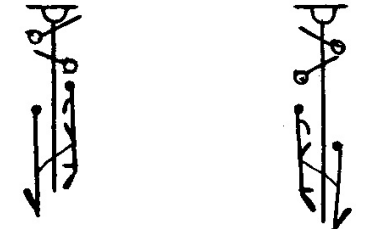
Open sideways turn: 2nd Crossed behind



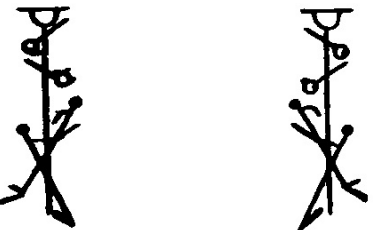
Open sideways turn: 2nd crossed before



Another



Another crossed before



1st open sideways turn: 2nd open: sideways



TABLE of *Coupees*

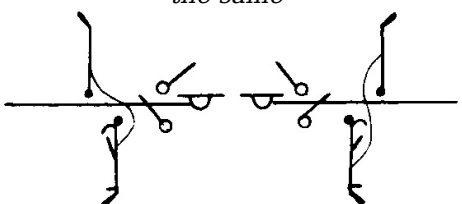
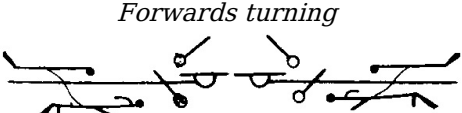
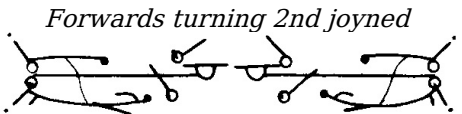
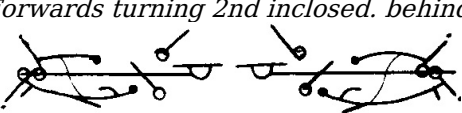
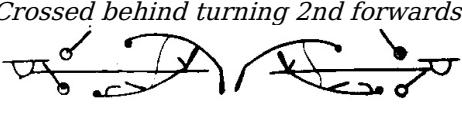
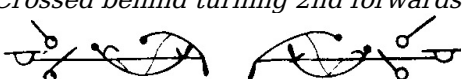
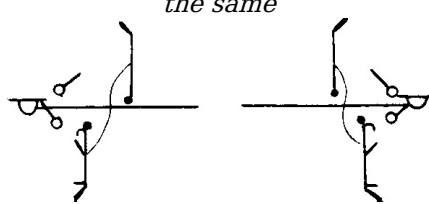
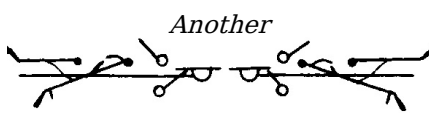
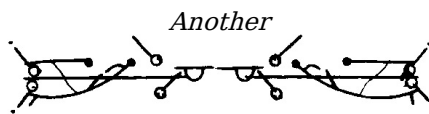
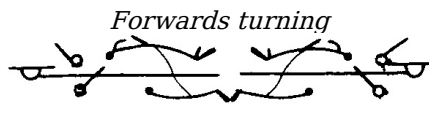
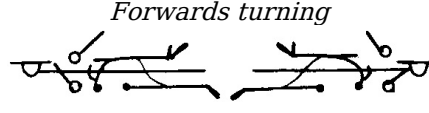
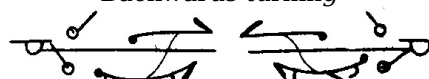
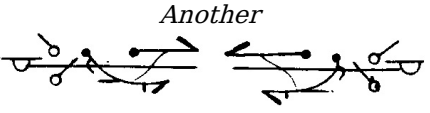
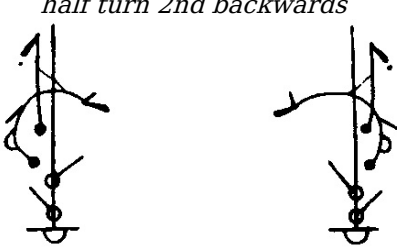
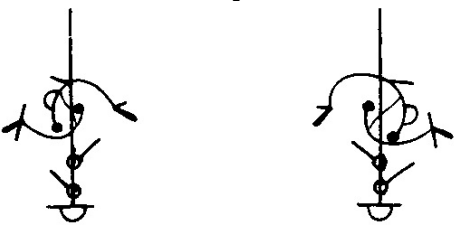
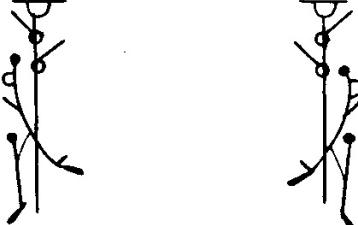
<p><i>the same</i></p>  <p><i>Forwards turning</i></p>  <p><i>Forwards turning 2nd joyned</i></p>  <p><i>Forwards turning 2nd inclosed. behind</i></p>  <p><i>Crossed behind turning 2nd forwards</i></p>  <p><i>Crossed behind turning 2nd forwards</i></p> 	<p><i>the same</i></p>  <p><i>Another</i></p>  <p><i>Another</i></p>  <p><i>Forwards turning</i></p>  <p><i>Forwards turning</i></p>  <p><i>Backwards turning</i></p> 
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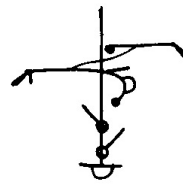
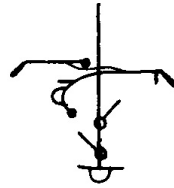
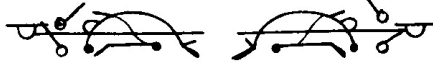
TABLE of *Coupees*.

<p><i>Another</i></p>  <p><i>half turn 2nd backwards</i></p>  <p><i>Another</i></p>	<p><i>half turn 2nd open outwards</i></p>  <p><i>half turn forwards</i></p>  <p><i>Turn: open: & cross: behind: 2nd open outwards</i></p>
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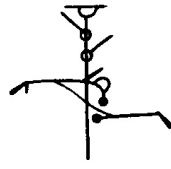
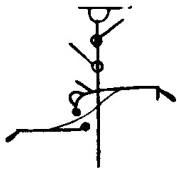
the same

Open sideways; turn: 2nd open sideways



Open turn with a beat before: 2nd open sideways

the same



Another 2nd crossed behind

Beat behind turn 2nd inclosed behind



TABLE of Coupees.

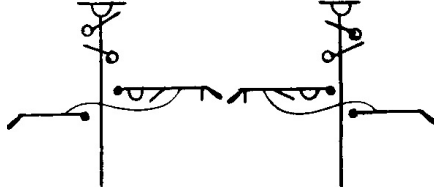
the same



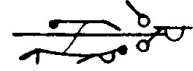
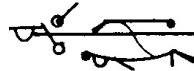
Beat behind turn 2nd open sideways



Both open sideways

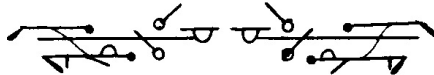


the same



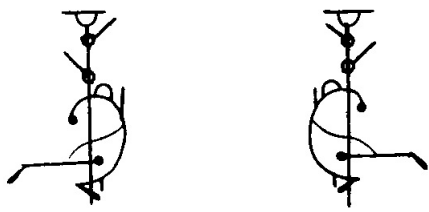
Forwards turning

Cross before turn 2nd open sideways

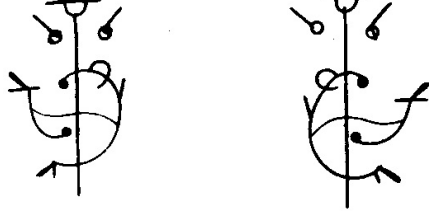


Cross before turn 2nd open sideways

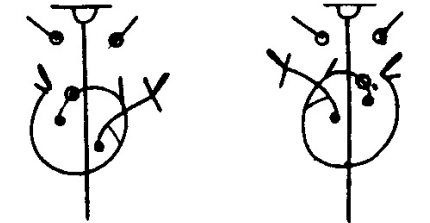
the same



3 quarter turn 2nd open outwards



Another whole turn



Turn sideways 2nd turn going behind and opening sideways



Whole turn 2nd open sideways

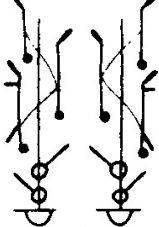


TABLE

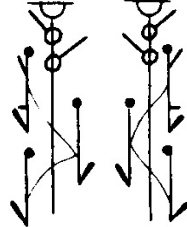
of

Bouree steps or Fleurets

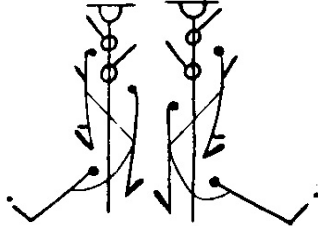
Bouree step forwards



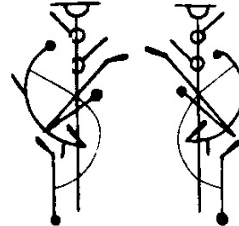
backwards



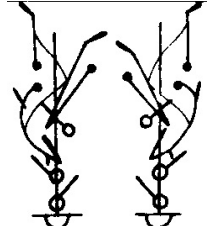
backwards the last open sideways



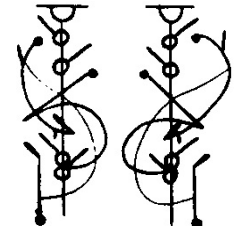
1st backwards: 2nd beat before: 3rd forwards



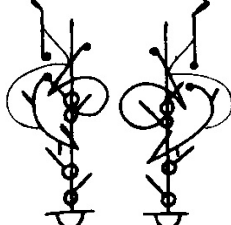
the same



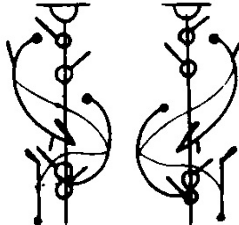
1st backwards: 2nd beat & inclosed behind: 3rd forwards

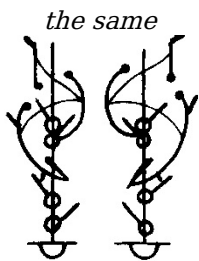


the same



2. 1st backwards 3rd forwards





1st backwards: 2nd joynd: 3rd forwards

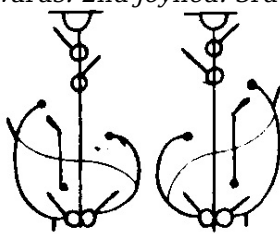
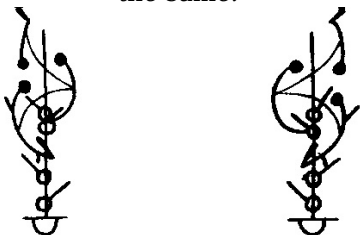
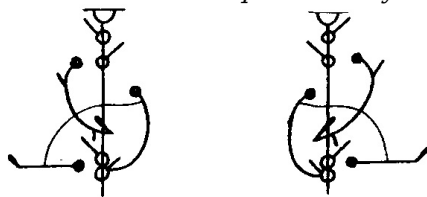


TABLE of Bouree's.

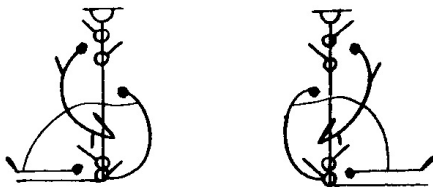
the same.



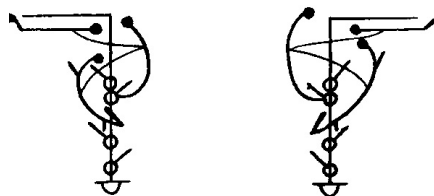
Another the last open sideways



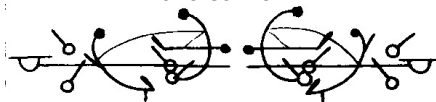
the same.



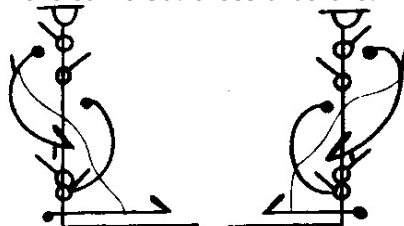
the same.



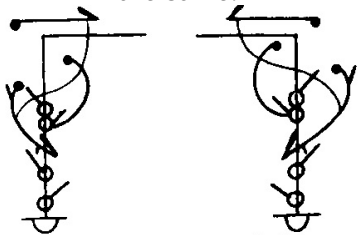
the same



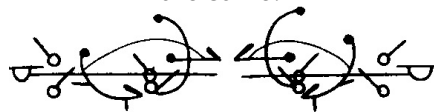
the same 3d. cross'd before.



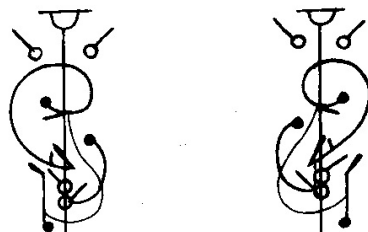
the same.



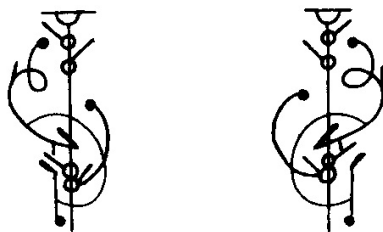
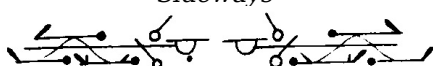
the same.



1st circular before fall behind; 2d inclosed: behind 3d 1st circular sideways; the 2d & 3 same as forwards.



Sideways



Another.

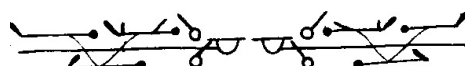
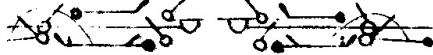
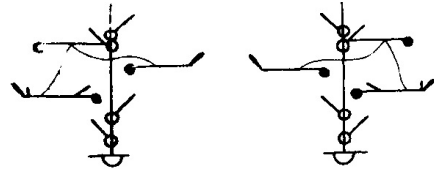


TABLE of Bouree's.

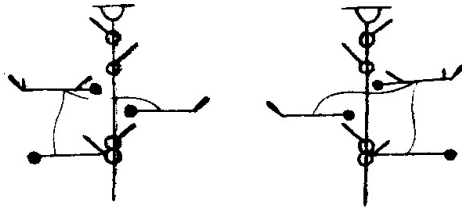
1st & 2d open 3rd inclosed behind.



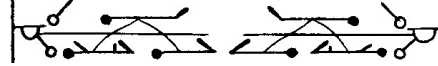
the same.



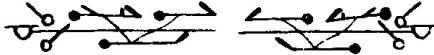
the same.



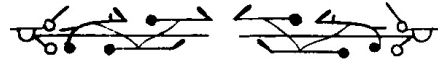
behind going sideways.



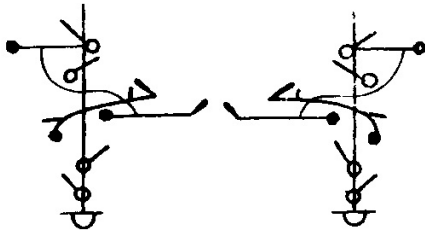
before going sideways.



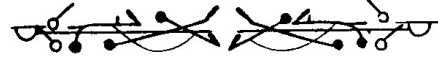
Another



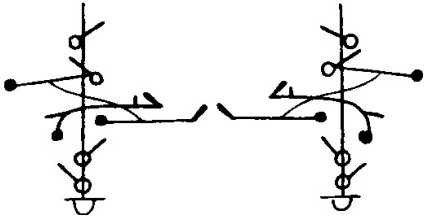
the same.



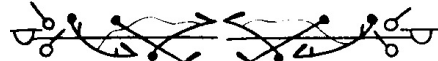
before & behind sideways.



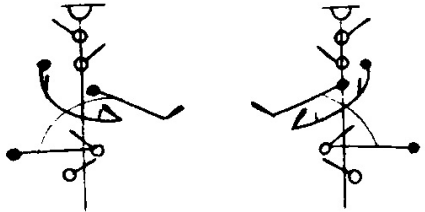
the same.



behind & before sideways.



the same.



behind going sideways.

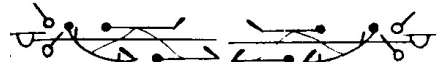
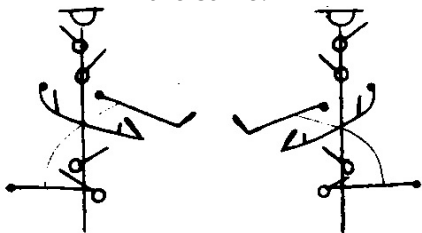
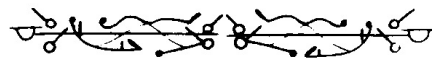


TABLE of Bouree's.

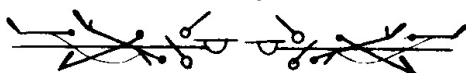
the same.



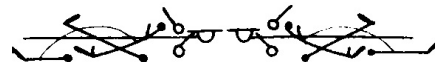
1st behind 2d Waving & open sideways 3d inclosed. behind.



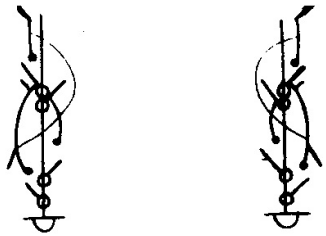
1st open sideways 2d cross behind 3d open sideways.



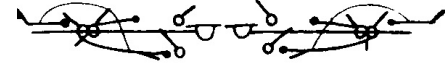
the same 2d cross'd before



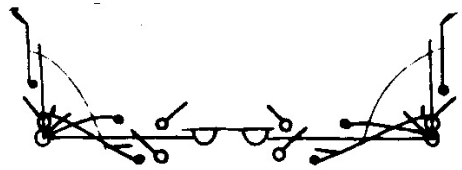
1st forwards: 2d inclosed behind 3d forwards



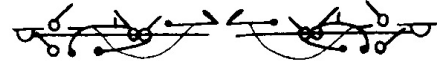
1st open sideways, 2d joyn'd, 3d open sideways.



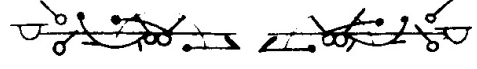
1st open sideways, 3d inclosed. behind, 3d forwards



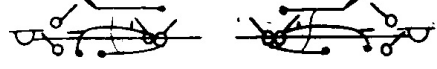
1st cross'd before 2d. joyn'd 3d before.



the same cross'd behind.



1st cross'd before, 2d joyn'd, 3d open sideways.



1st beat behind, 2d beat before, 3d forwards.

the same cross'd behind

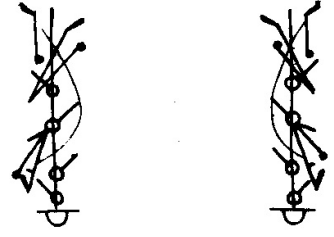
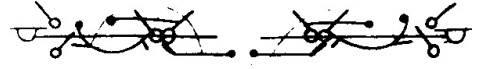
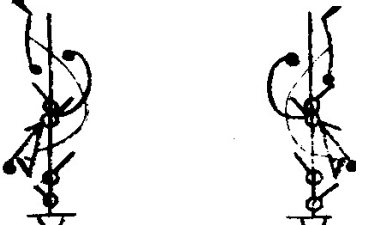
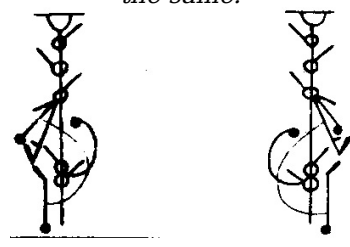


TABLE of Bouree's

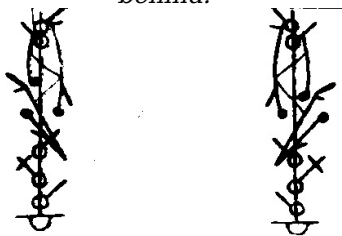
1st beat behind, 2d inclosed. behind, 3d forwards.



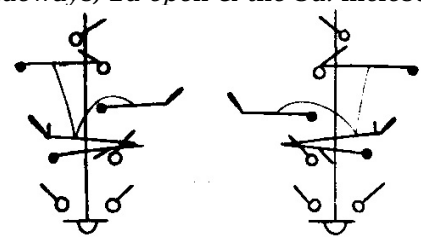
the same.



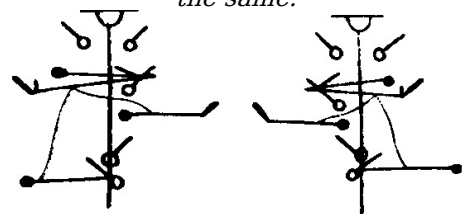
beat before, 2d forwards, 3d inclosed. behind.



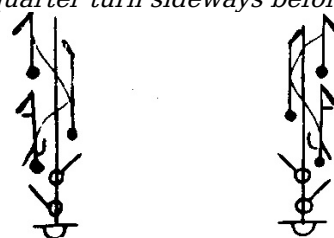
1st beat sideways, 2d open & the 3d. inclosed: behind.



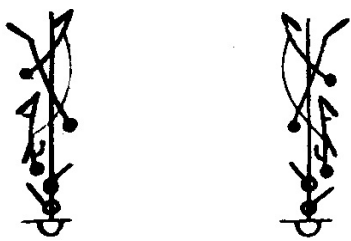
the same.



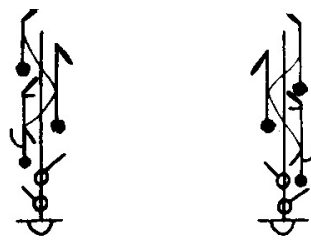
quarter turn sideways before.



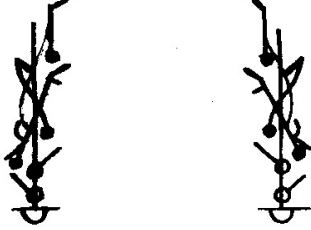
before & behind, quarter turn sideways. 1st open sideways, quarter turn: 2d cross'd before, 3d open sideways.



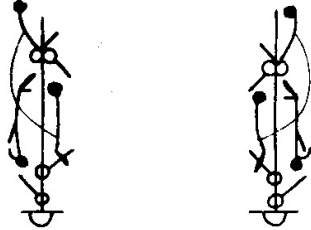
the same cross'd behind.



quarter turn, 1st & 2d open, 3d inclosed. behind.



the same.



the same.

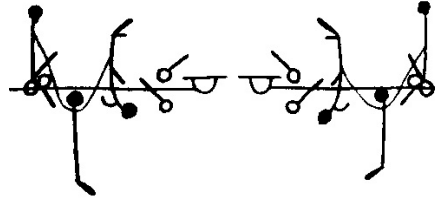
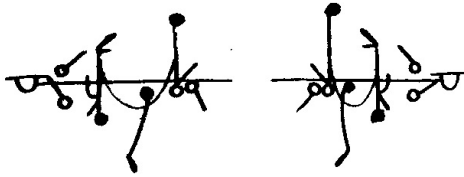
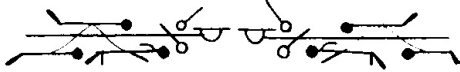
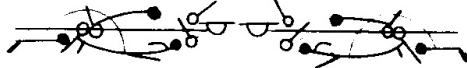


TABLE of Bouree's

forward turning



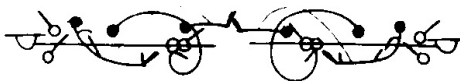
1st forwards: turn: 2d inclosed: behind 3d forwards.



1st behind: turning: 2d & 3d forward.



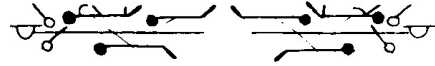
1st behind turning: 2d open: & inclosed. behind: 3d forwards.



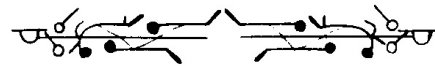
Another



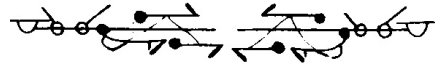
forward turning



forward turning.



backwards turning

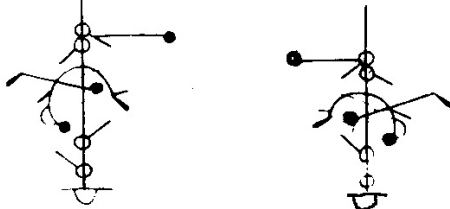


1st open inwards turn: 2d open inclosed behind: 3d forwards.

Another



the 1st open inwards turn 2d. open sideways. 3d inclosed behind.



forwards half turn

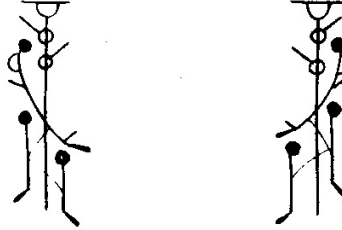
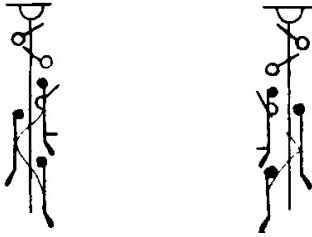
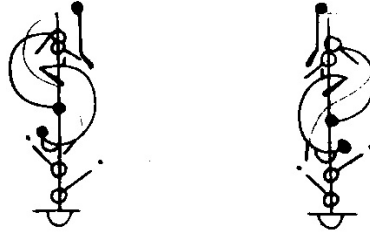


TABLE of Bouree's

forwards half turn.



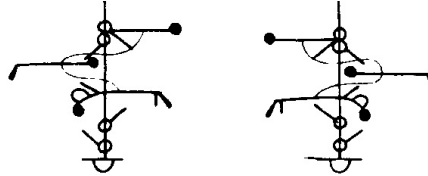
1st open outwards & back, turn 2nd open outwards, inclosed behind 3rd forwards.



1st open, turn 2nd open, 3rd inclosed behind.

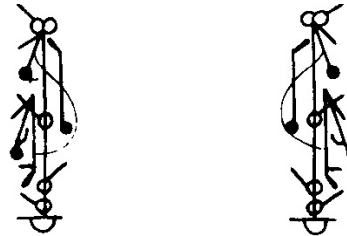
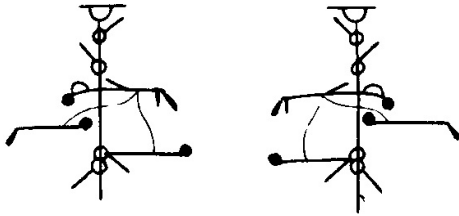


the same.



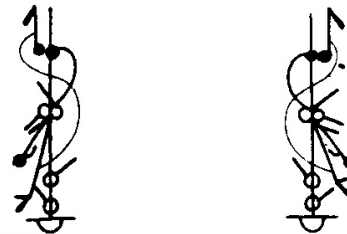
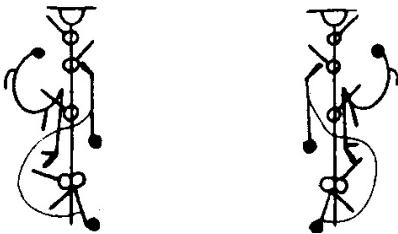
1st beat before turn & open sideways, 2nd open, 3rd inclosed. behind.

the same.



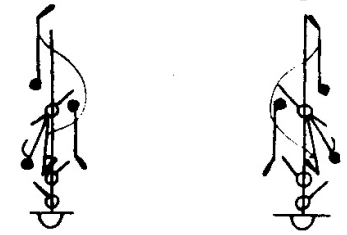
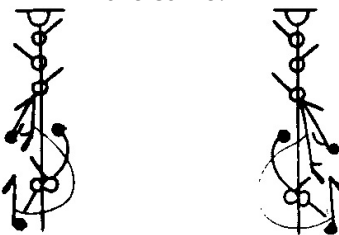
the same.

1st beat before turn, 2nd inclosed behind, 3rd cross'd before.

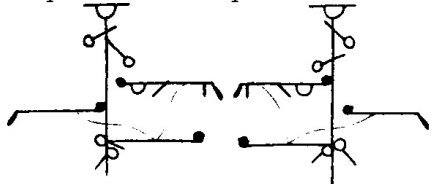


the same.

1st beat behind, turn 2nd & 3rd open sideways.



1st open turn 2nd open 3rd inclosed.



the same.

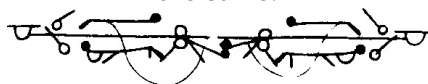
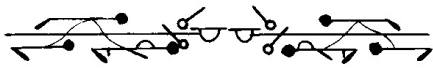


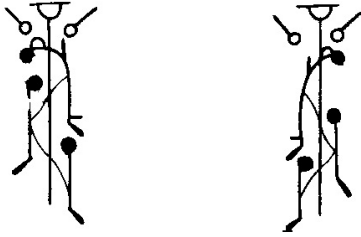
TABLE of Bouree's

half turn sideways.

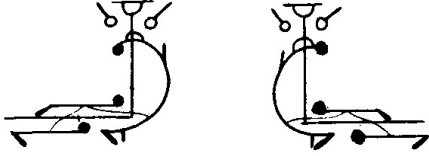
the same before and behind.



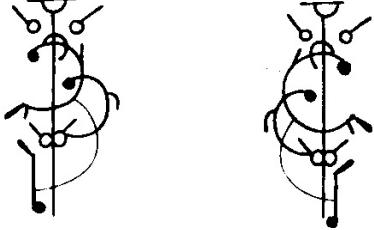
forwards half turn.



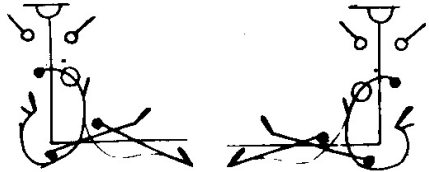
the same sideways before.



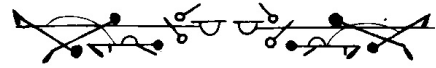
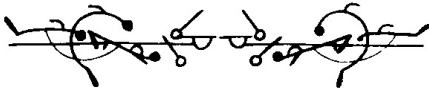
1st open & 3 quarter turn, 2nd joyn'd with quarter turn 3rd forward.



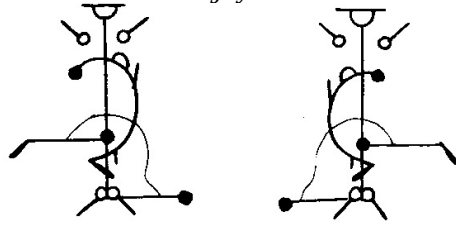
before and behind turn a whole turn.



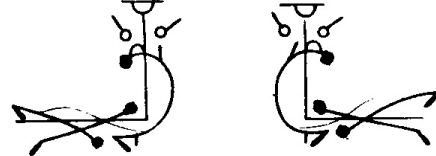
the same 3rd sideways.



1st cross'd before turn 2nd open sideways & 3rd joyn'd.



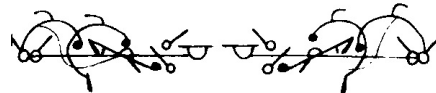
the same before and behind.



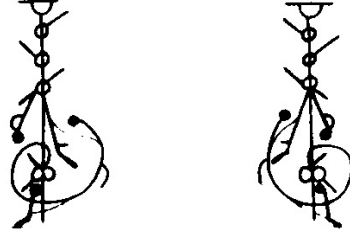
1st open half turn 2nd beat behind turn half 3rd cross'd behind.



1st cross'd before half turn, 2nd quarter turn, 3rd joyn'd.



1st beat behind half turn, 2nd quarter turn, 3rd open sideways.



TABLE

of

Bounds and Tac's

a Bound forwards.



backwards



Open backwards 2nd open in the same time.

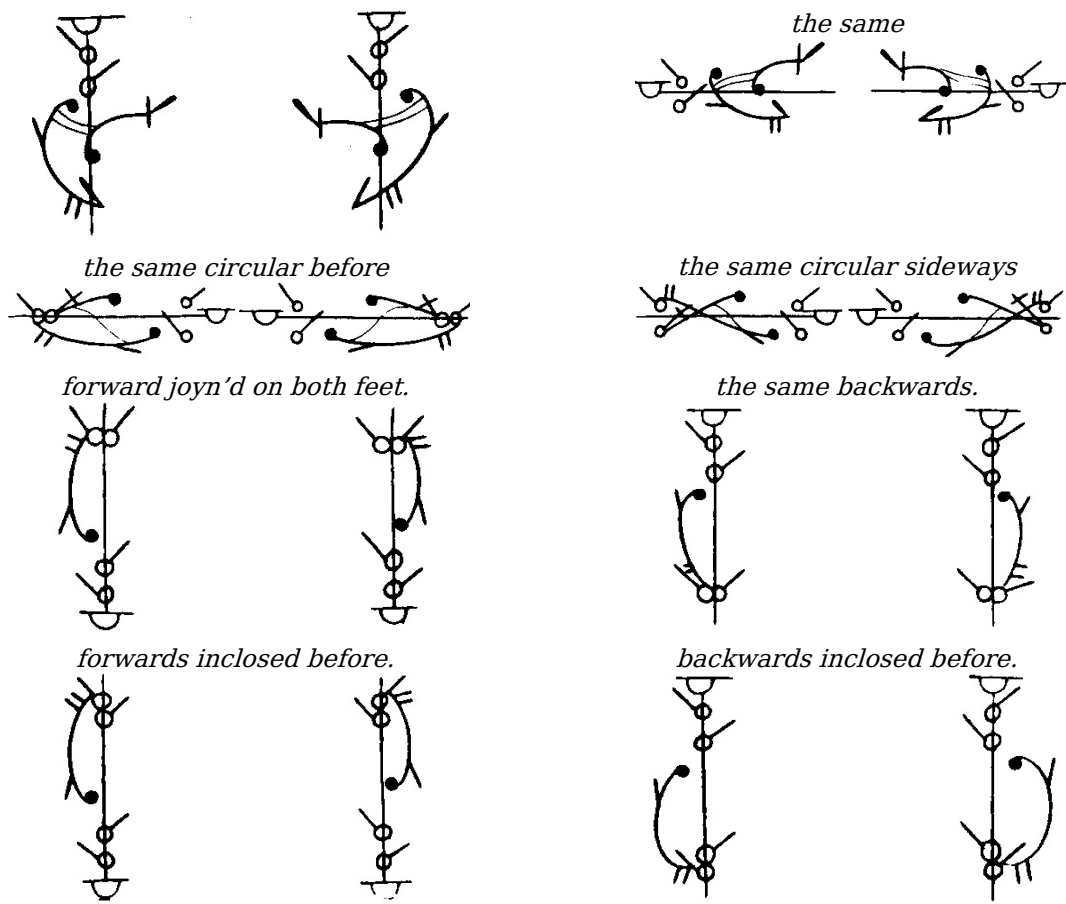
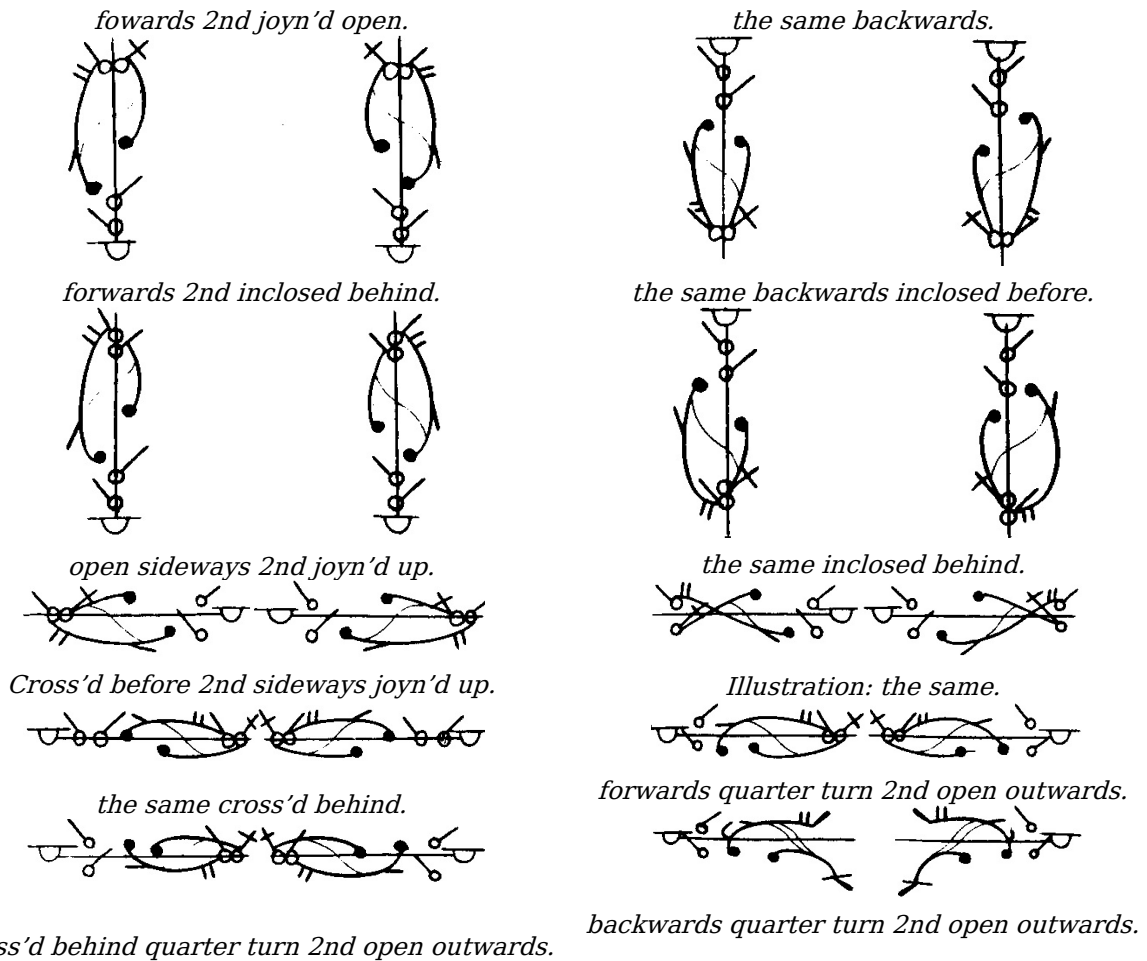


TABLE of Bounds



Cross'd behind quarter turn 2nd open outwards.

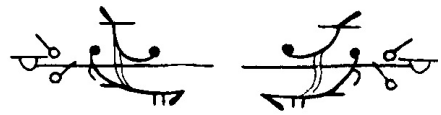
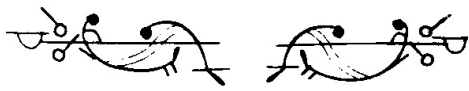
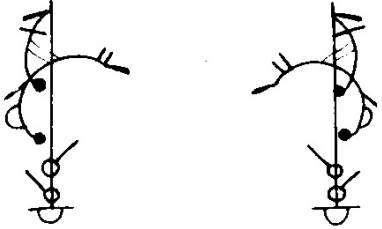
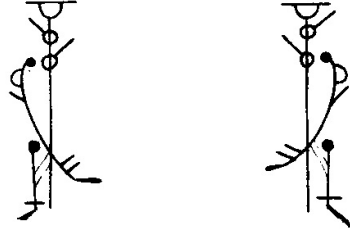


TABLE of Bounds

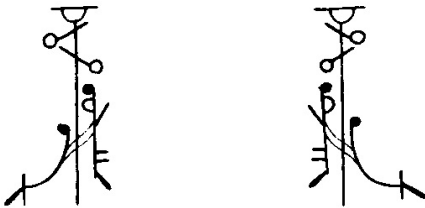
half turn 2nd open backwards.



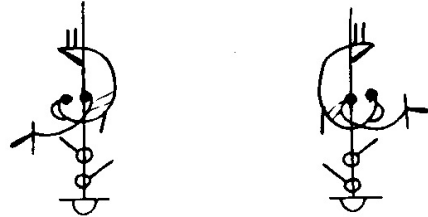
forwards turning



Another



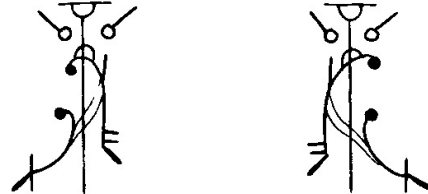
behind turning 2nd open outwards.



open sideways turn 2nd open outwards

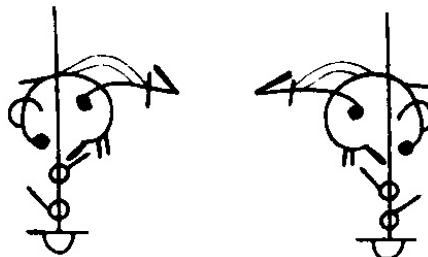
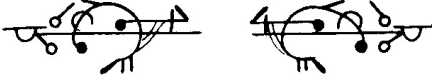


forwards turn.



the same.

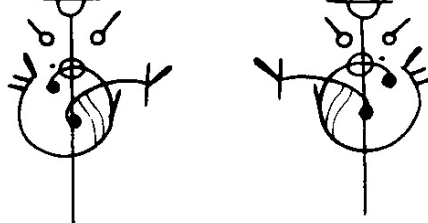
3 quarter turn 2nd behind up



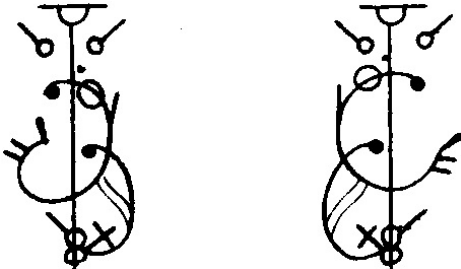
Another.



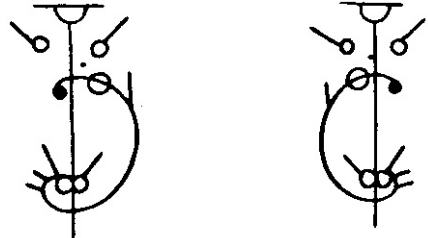
Whole turn 2nd open outwards.



Another 2nd inclosed behind.

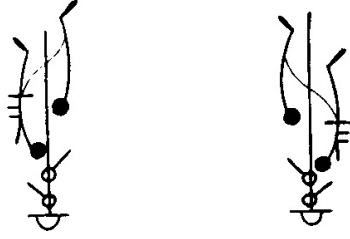


on both feet a whole turn.

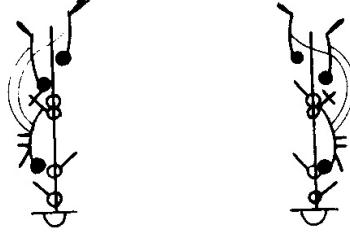


A TABLE of Compos'd Hops or Contretemps.

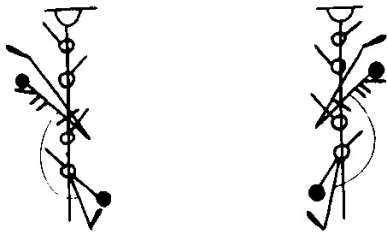
Contretemps forwards



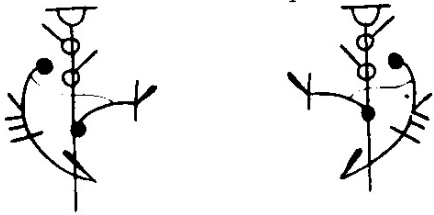
beat behind & then forwards.



beat on the ankle 2nd beat behind.



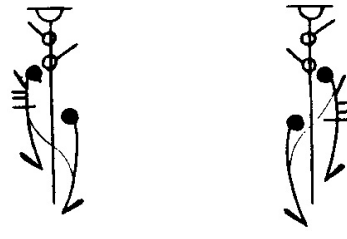
backwards 2d open



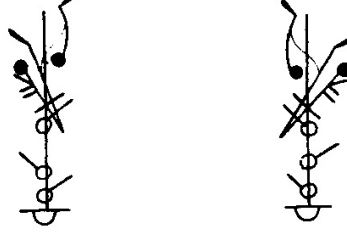
forwards cross 2nd beat behind.



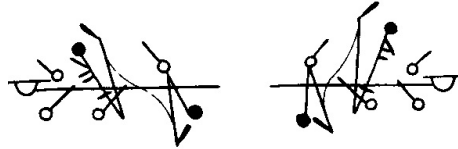
Backwards



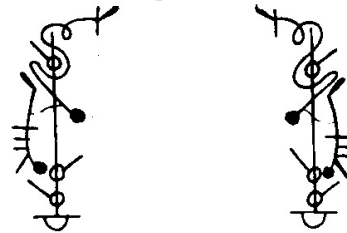
beat on the ankle & forwards.



the same



forwards 2nd beat behind. pass'd before & open circular.



the same circular inwards.

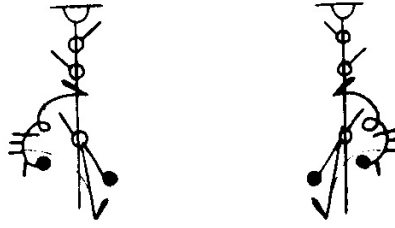
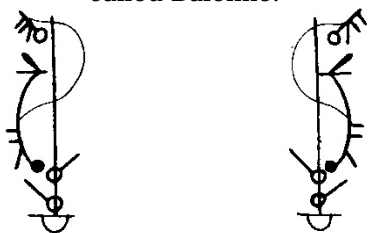


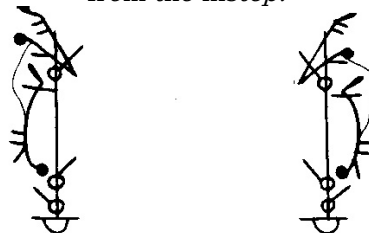
TABLE of Contretemps

forwards open & bound on the same foot which is called Balonne.

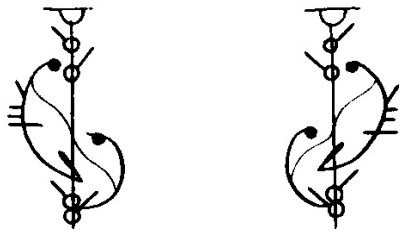


backwards 2nd inclosed behind.

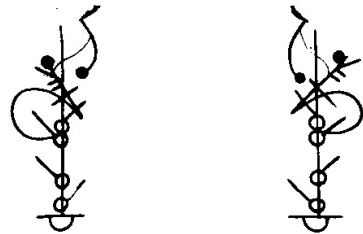
Another the sinking of the bound taken from the instep.



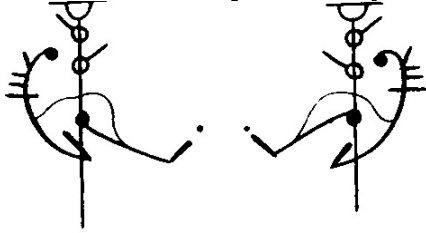
beat before inclosed behind 2nd forwards.



backwards 2nd open sideways.



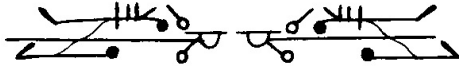
sideways 2nd cross'd before.



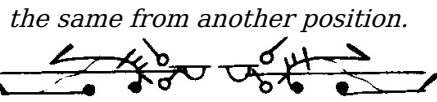
Another 2nd cross'd behind.



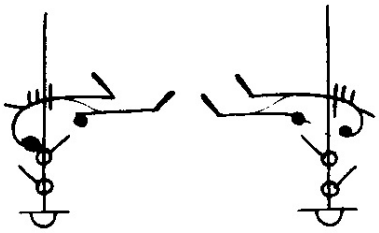
sideways 1st cross'd before 2nd open sideways.



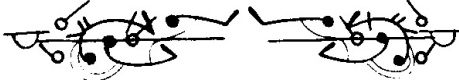
the same.



the same from another position.



open 2nd cross'd behind.

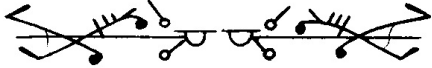


beat before cross'd behind & open sideways.

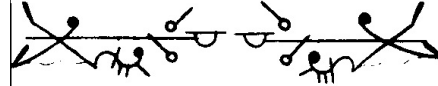


TABLE of Contretemps

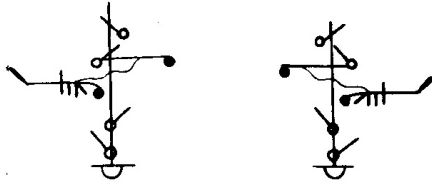
open 2nd cross'd before.



open sideways waving 2nd cross'd behind.



open sideways, 2nd cross'd behind.



forwards 2nd joyn'd.

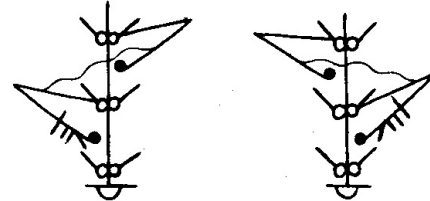


backwards and joyn'd

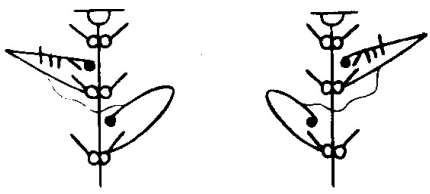


the same.

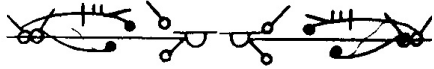
*Rigandon step.
Springing open fall in the same position 2nd the same without spring.*



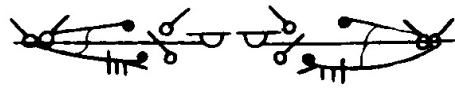
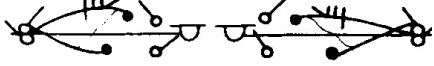
open sideways 2nd joyn'd.



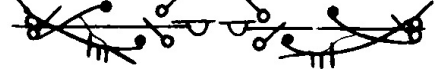
Another.



the same inclosed behind.



open sideways 2nd inclosed behind.



beat sinking behind spring forward cross'd 2nd open sideways.

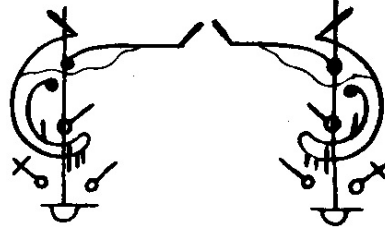
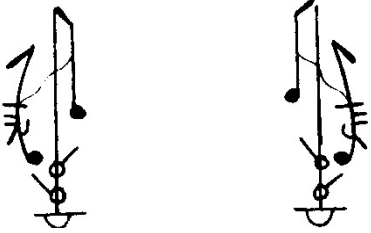
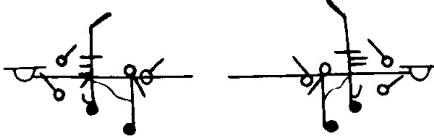


TABLE of Contretemps

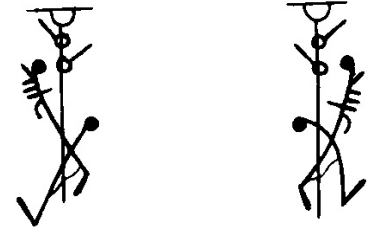
cross'd before turn 2nd open sideways.



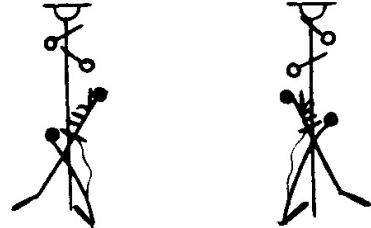
the same cross'd behind.



open sideways turn & cross'd before.



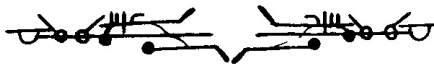
open sideways turn & cross'd behind.



forwards turning.



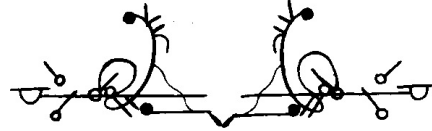
Another.



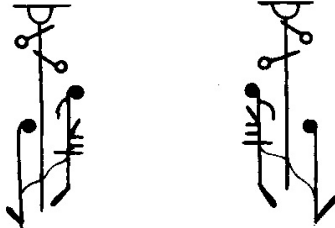
open sideways turn 2nd cross'd before.



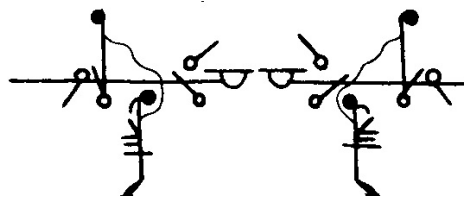
beat on the instep turn and inclosed behind and forwards.



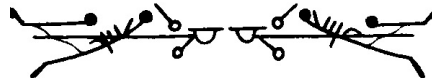
Another cross'd before.



the same.



Another.



backwards turn.

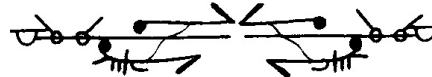
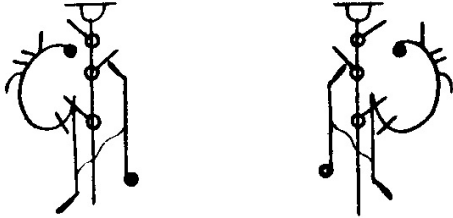
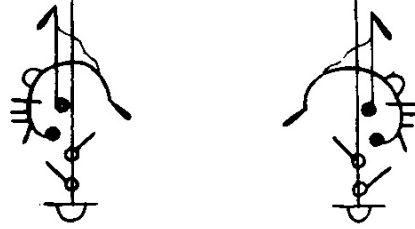


TABLE of Contretemps

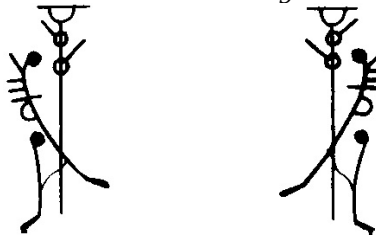
beat on the instep burn open sideways 2nd open also.



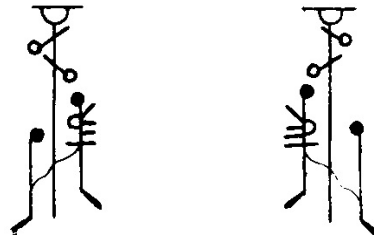
half turn 2nd backwards.



forwards turning



Another.



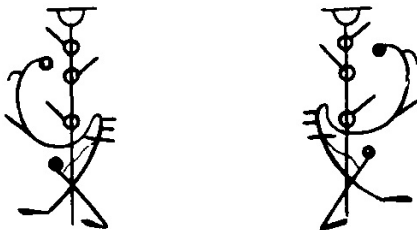
turning 2nd inclosed both.



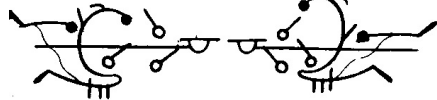
open sideways turning 2nd cross'd behind.



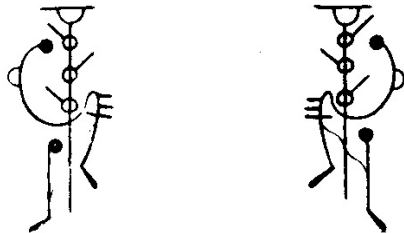
open turn sinking behind to hop open sideways 2nd cross'd behind.



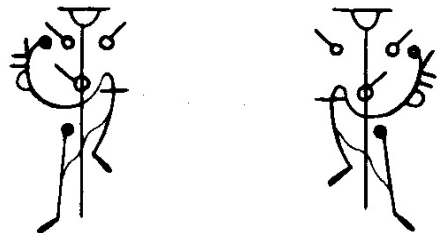
open turn sinking behind to hop forwards 2nd also forwards.



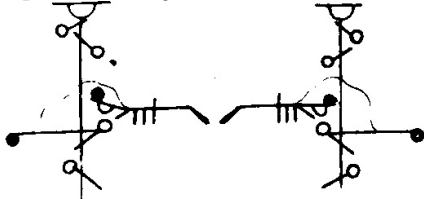
the same with a half turn.



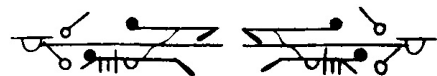
beat behind turn and forwards.



open sideways turn 2nd cross'd.



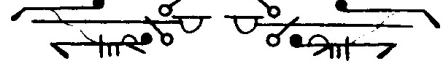
the same.



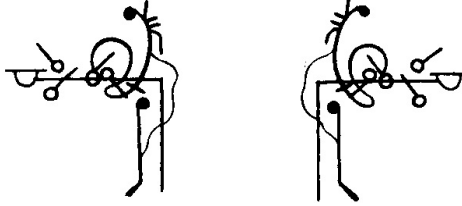
open turn: half turn the last back: turn: quarter turn



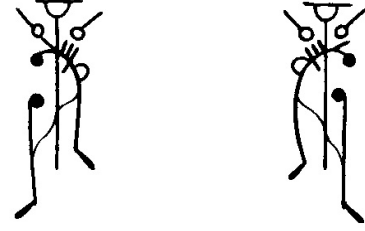
cross'd before: half turn 2nd open.



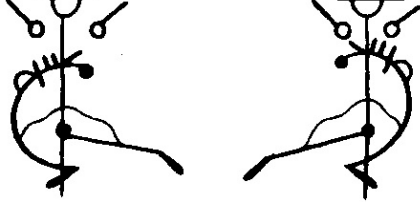
beat before & inclosed behind 2nd forwards turning quarter turn



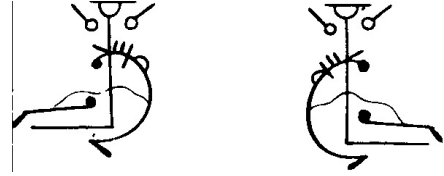
forwards turn half turn



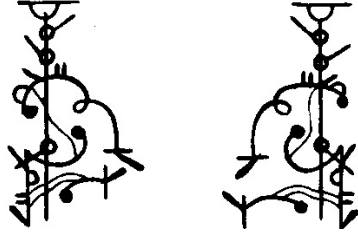
cross'd before turn: 2nd open sideways.



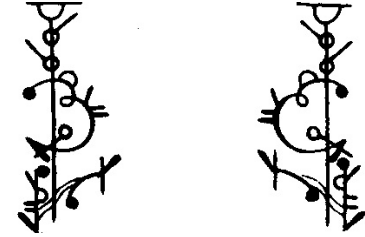
the same.



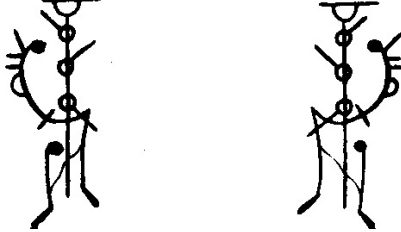
half turn circular, sinking to bound turn: left open.



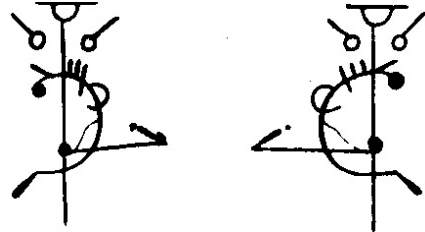
Another



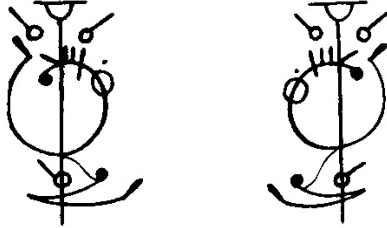
beat on the ankle half turn & forwards.



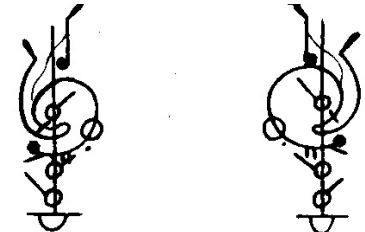
open turn: 3 quarter turn 2nd backwards.



a whole turn 2nd beat behind.



beat behind: whole turn forwards the last.



TABLE

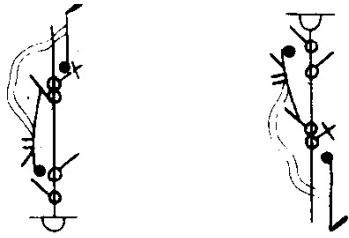
of

Chassés or Drises.

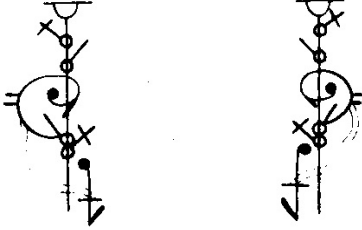
forwards.

backwards.

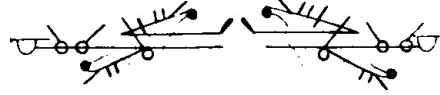
sideways.



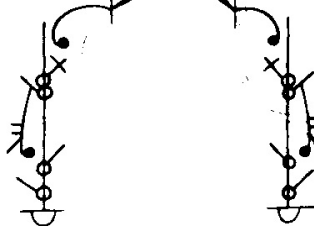
backwards circular before.



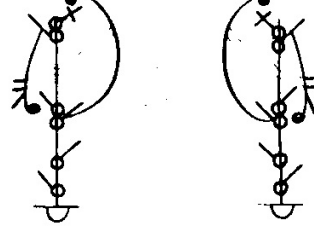
a beaten chassé sideways.



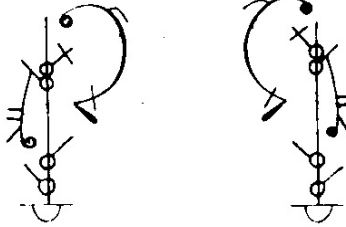
open forwards.



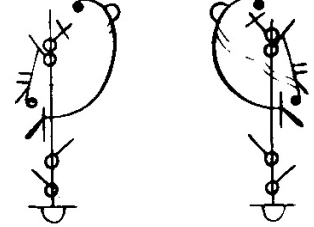
forwards inclosed behind.



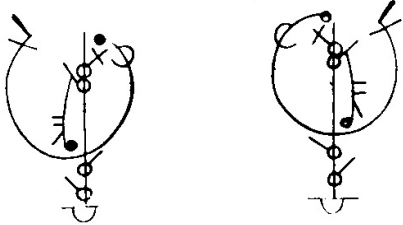
forwards quarter turn.



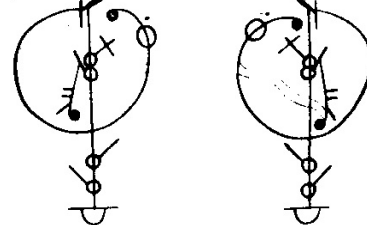
half turn.



3 quarter turn.



a whole turn.

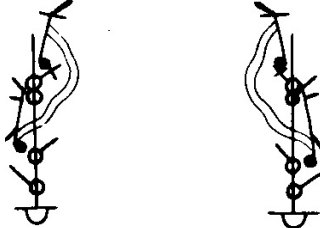


TABLE

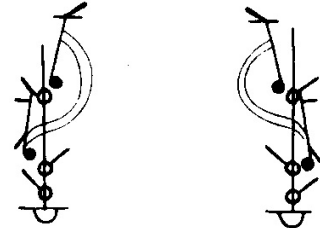
of

Chassees and Falling steps.

Drive without springing.

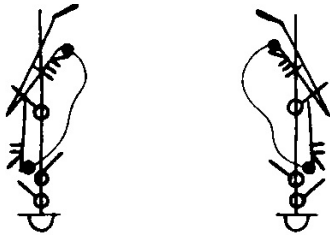


the same.

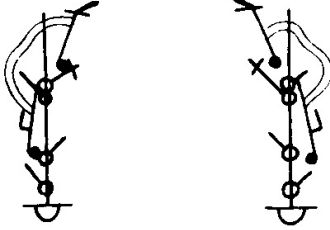


beaten Chassée behind.

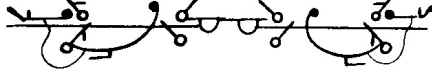
sideways turn.



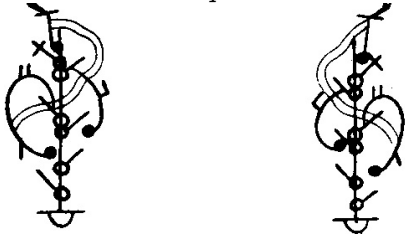
Chassee forwards with falling step.



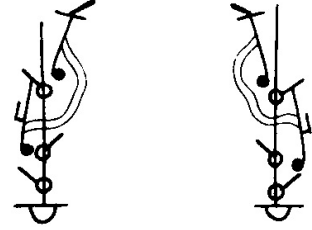
a falling steps open both feet and rise on the 2nd.



1st drives the 2nd springing. 2nd driv the 3rd by a falling step.



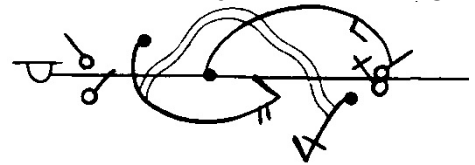
the same



Another 1st drives the 2nd and batone.



the same sideways without sinking.

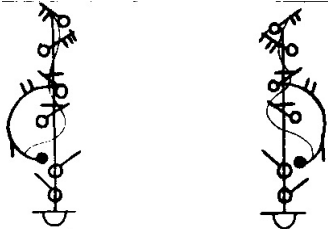


a TABLE

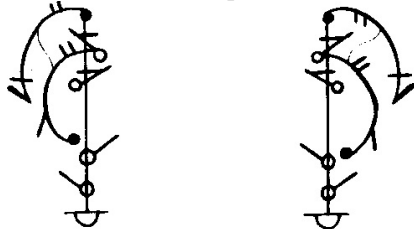
of

Sissonnes or Cross leaps

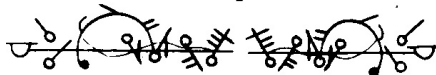
Sissonnes forwards



forwards 2nd open behind.



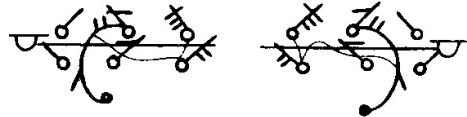
forwards turn quarter turn



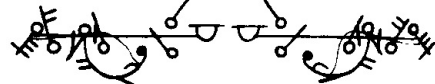
backwards.



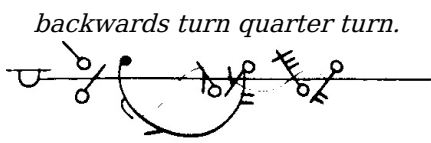
forwards.



Another.



half turn.



beat before return behind.



the same half turn.



beat behind half turn return behind.

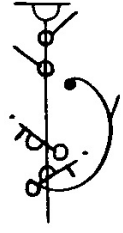
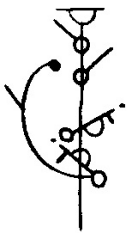


another turn half turn.



**TABLE
of
Pirouettes.**

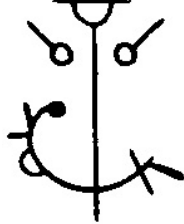
open cross'd behind & turn on the toes half turn.



the same cross'd before.



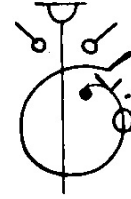
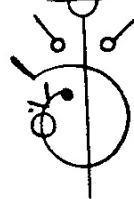
open half turn outwards.



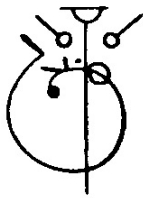
same inwards.



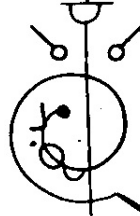
a whole turn open outwards.



open inwards.

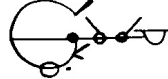
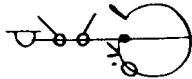


a turn behind open outwards inwards.

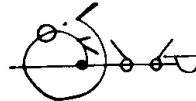
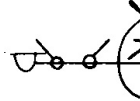


open

a whole turn open outwards.



open inward.



2 turns open outward.

open inward.

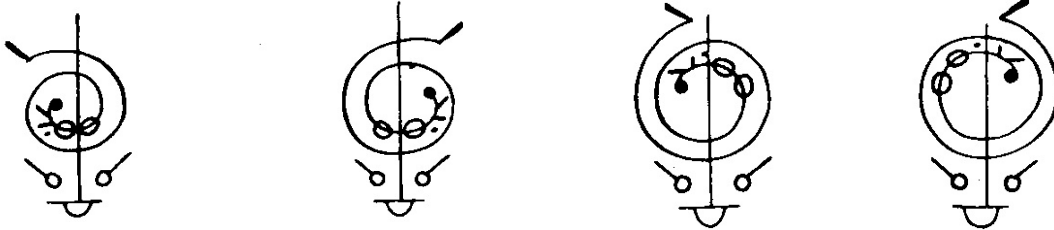
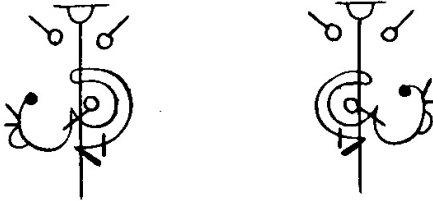
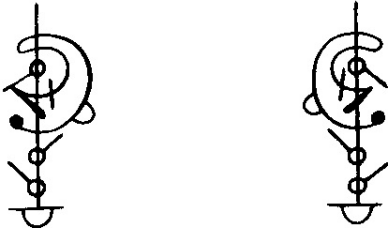


TABLE of Pirouettes.

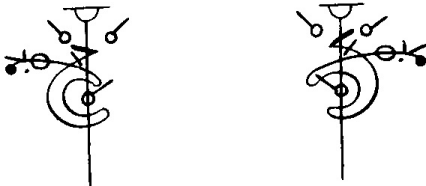
beat before behind and before half a turn outwards.



Another outwards.



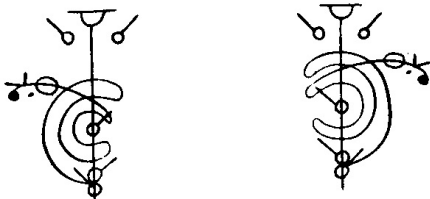
beat before behind & before a whole turn outward.



Another outward.

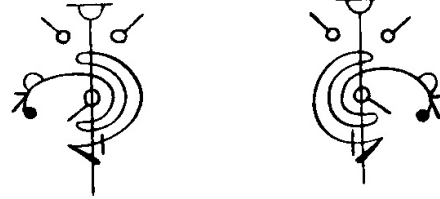


beat before & behind 2nd each & end inclosed behind a whole turn outward.

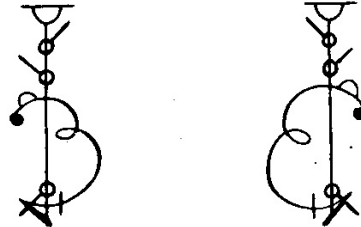


beat behind & before twice each one turn outward.

the same inwards.



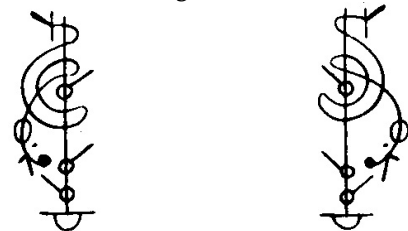
open a half turn inwards circular & beating on the instep.



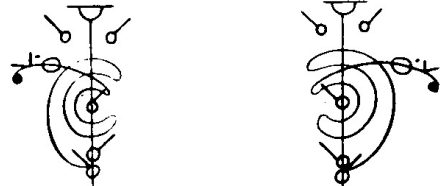
the same inward.



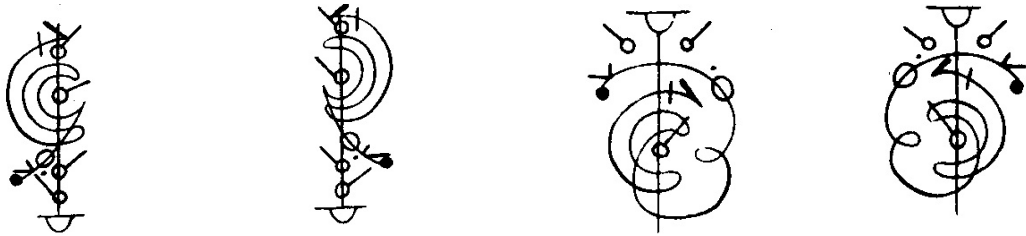
beat before & behind one turn inward open one leg outward.



the same inward.

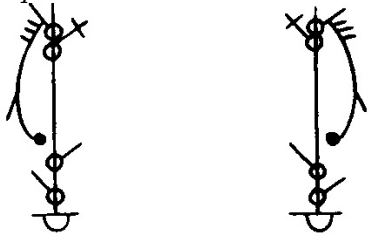


open circular inwards beat before behind & before one turn outward.

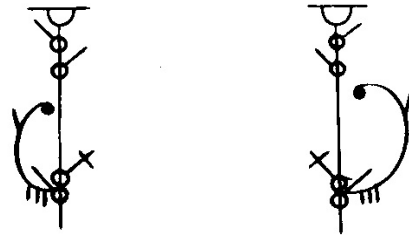


a TABLE
of
Capers and half Capers.

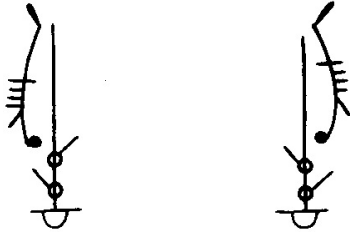
half caper forwards or a beaten bound.



the same backwards.



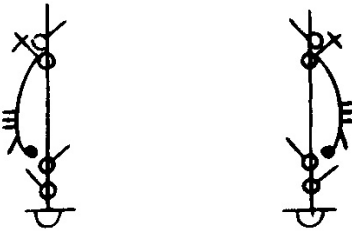
half Caper in moving or a beaten hop.



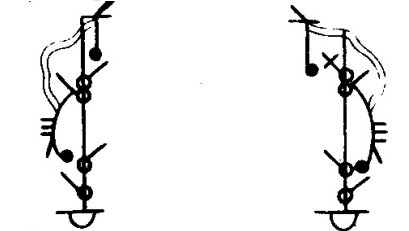
the same backwards.



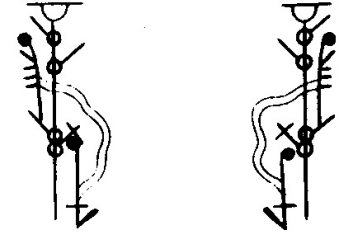
Another forwards.



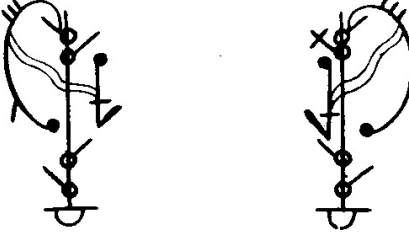
a Caper Chassee forwards.



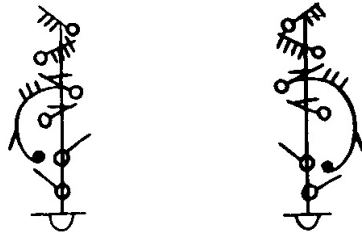
the same backwards.



Another.



a beaten Sissonne.



the same backwards.

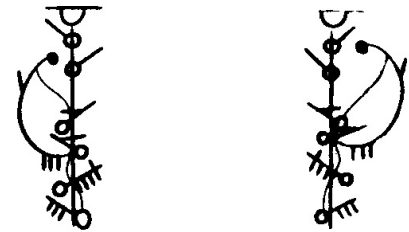
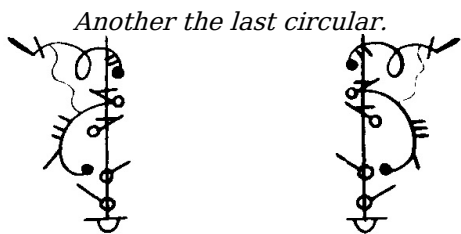


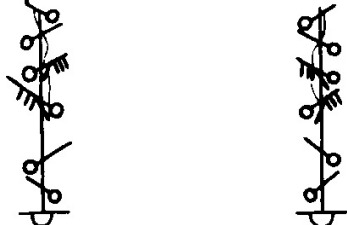
TABLE of Capers.



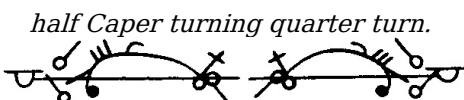
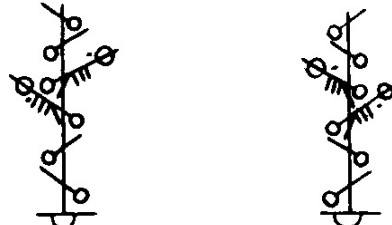
an upright Caper in the same position.



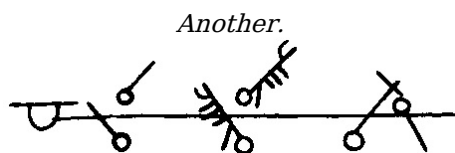
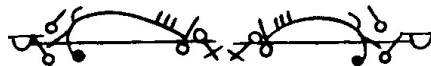
the same the right foot falling behind.



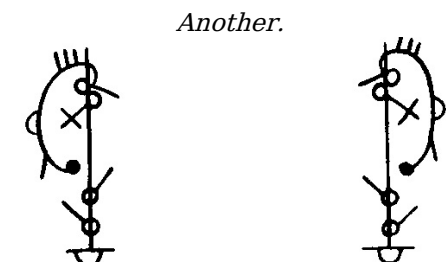
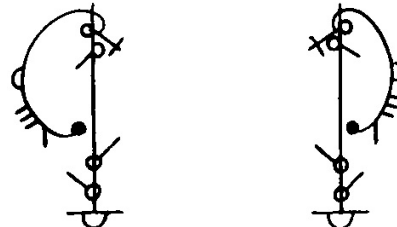
the same turning quite round.



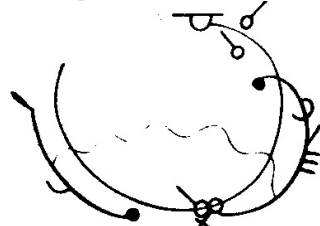
Another.



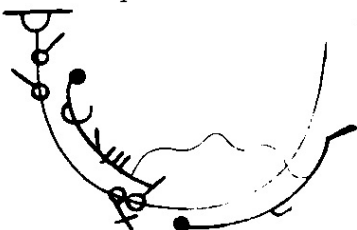
Another with a half turn.



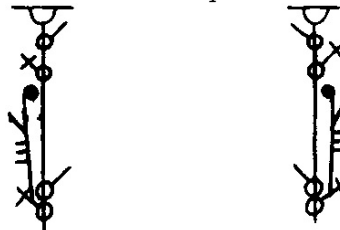
a side caper with a whole turn.



a half Caper a whole turn.



a back Caper.



a TABLE

of

Entrechats or Cross Capers

a half Entrechat open the leg cross before and fall behind.

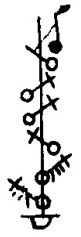
another beat and sinking on the instep cross behind & return before.



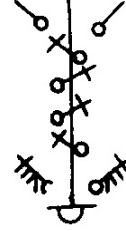
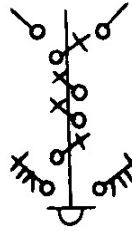
Entrechat of 3 and move forwards; the foot the ended open.



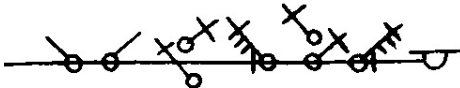
of 4 & return on the same position.



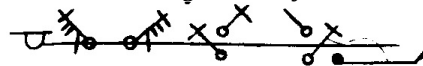
the same moving sideways.



of 3 moving sideways, the foot ending behind moving sideways.



an Entrechat of v[5] in the same place.



an Entrechat of 5 forwards.



the same.



of 4 turning and falling in the same position.



TABLE of Waving Steps

forwards.



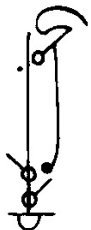
forwards and after wave the heel.



backwards.



the same with the toe.



beat behind open before waving.

sideways.



a Pirouette waving on the Toes and heels alternatively.



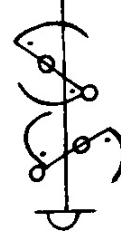
Spring and wave one foot.



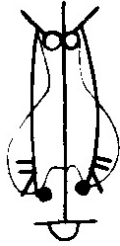
with both feet waving.



a whole turn waving as above.



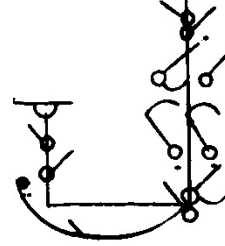
spring forwards waving both feet.



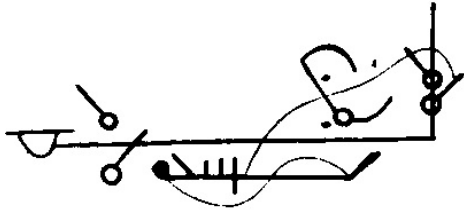
the same backwards.



half Coupee, afterwards wave the heel then 2 toes and the heel, end inclosed.



a Contretemps waving, then wave the other foot, first the Toe and then the heel. end as before.



Finis.

a

Suplement of Steps.

Minuet step.



French minuet step.



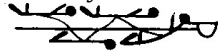
with a fleuret.



with a Bound.



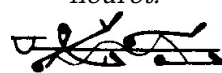
sideways behind.



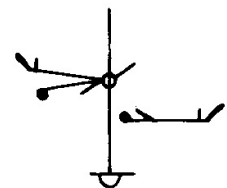
before and behind.



sideways with a fleuret.



to Ballance.



the hope or Contretemps forwards in the minuet time.

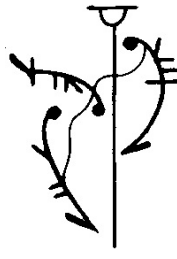
the hop backwards.

a step in the Minuet.

the same sideways.



boree with a bound.



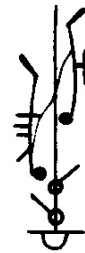
a Contretemps with a bound.



a sissone with a Contretemps.



a Contretemps with a Slide.



These four last steps are all of them in the Rigandon of Mr. Isaac's, and give a particular grace to the dance which the common way of performing them would not do; and it is to Mr. 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.

There are three sorts of

Time

in

Dancing, viz. Common Time, Triple Time,

and

Quadruple Time.

Common Time, is used in *Gavots, Galliards, Bouree's, Rigandons, Jiggs, and Canaries.*

Triple Time, is made use of in *Courants, Sarabands, Chaconnes, Passacailles, 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* called *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 marked 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 composed.

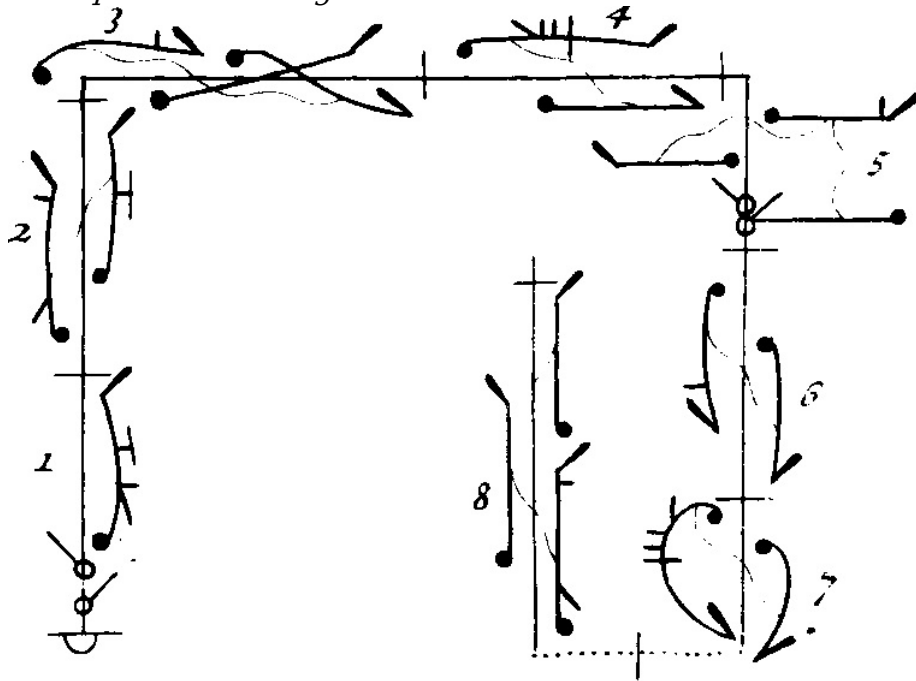
Common time



Triple time



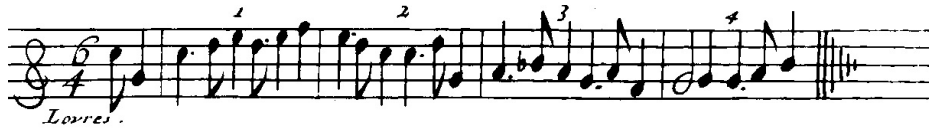
Example of Steps which doe agree with the Measure of Common or Triple Time.



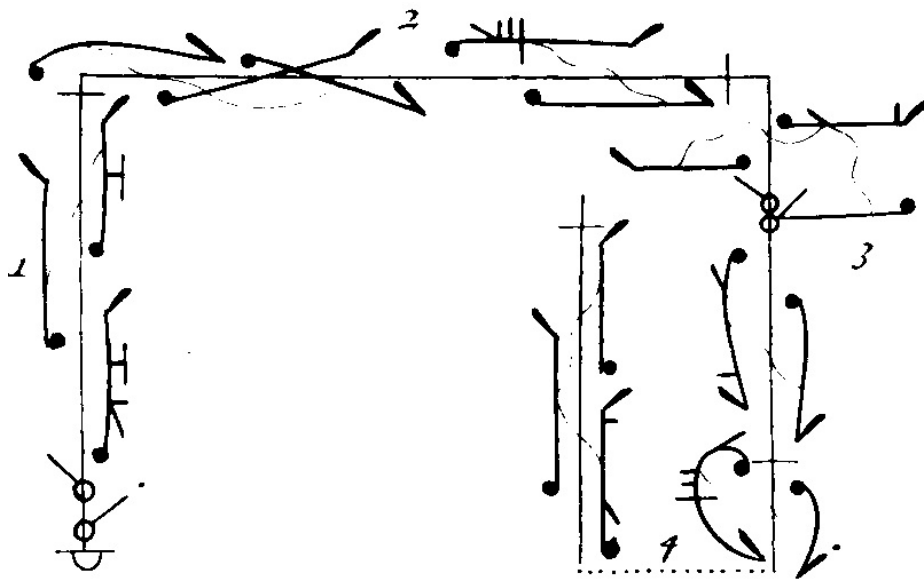
Quadruple Time.



Louves



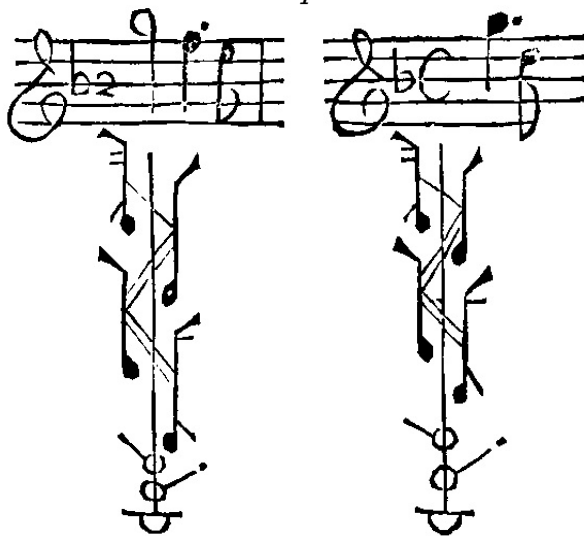
Example of Steps agreeing with Quadruple Time or Louves.



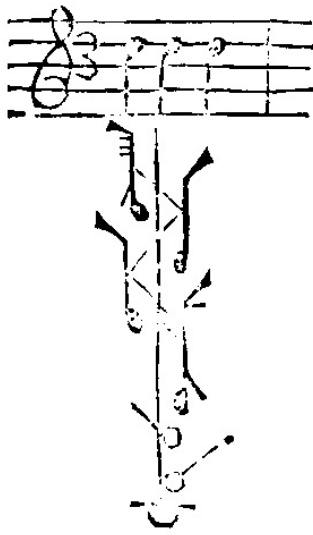
If it happens that you have occasion to put more *Steps* in a *Measure*, than are in the foregoing Examples, the following Rules must be observed.

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 joined 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 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, vis. by a little *Stroke* crossing obliquely the *Tract*, 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 *Tract*, 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*.

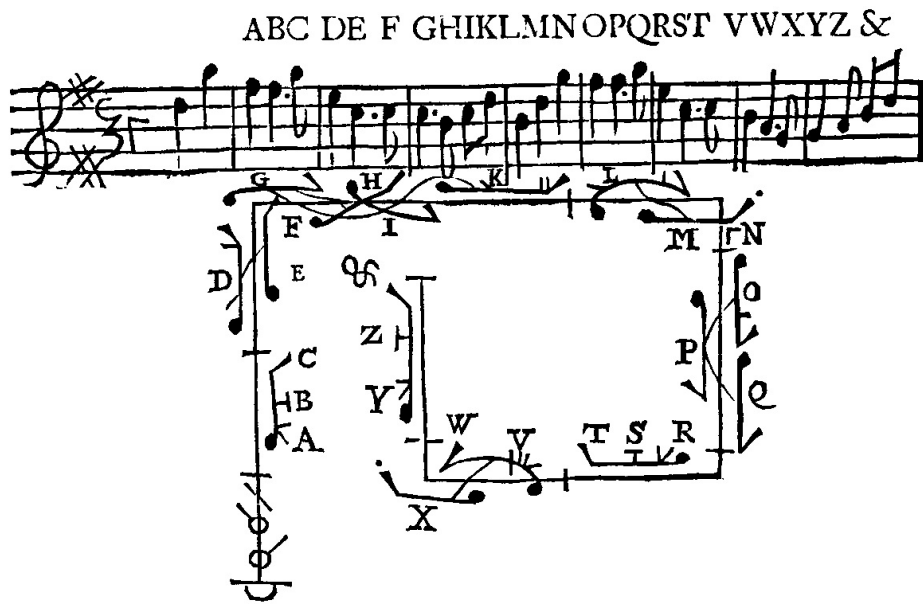
A quarter Time. A half Time. A Time.

A quarter Time.
A half Time.
A Time.



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

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



Of the Figure.

There are two Sorts of

Figures

in

Dancing

, viz. a

Regular

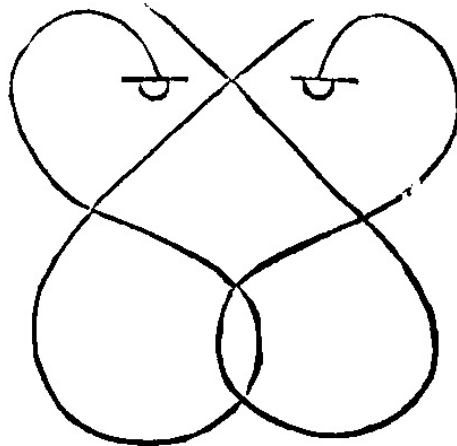
, and an

Irregular

.

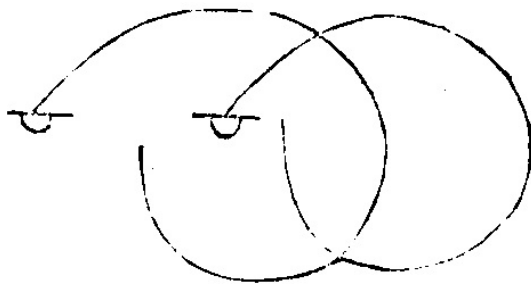
A *regular Figure*, is when two or more *Dancers* move contrarily, the one to the Right, and the other to the Left.

A regular Figure.



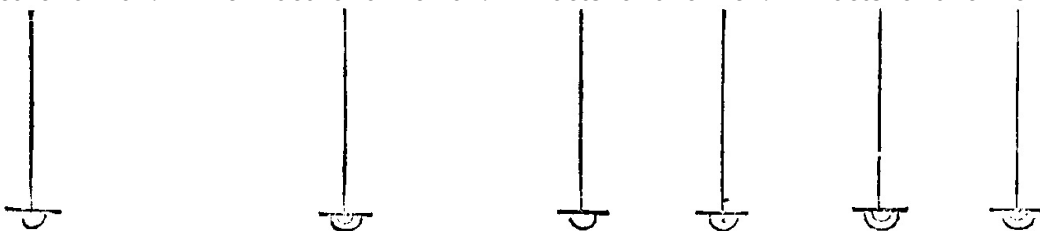
An *irregular Figure*, is when two *Dancers* move together, both in the same *Figure*, on the same side.

An irregular Figure.

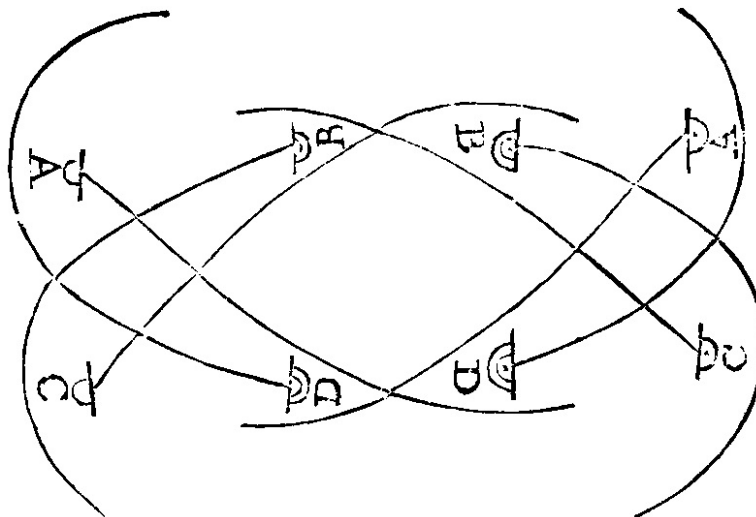


By the Mark representing the Presence of the Body, you will distinguish the *Tract* for the Man, from that of the Woman; in that for the Man, the *half Circle* is single, and that for the Woman, is double. The Distinction for two Men, or two Women Dancing together, is known by a *Point* plac'd in the 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 AA may represent two which figure together. BB two others. CC two more, and DD the other two; each of which, will also be distinguish'd by there *figuring*, and which the following Example will demonstrate.



Some Rules to be observed 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

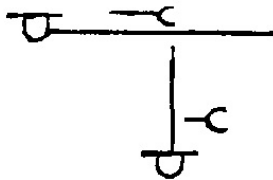
Tract

, viz. when it is on the right side of the

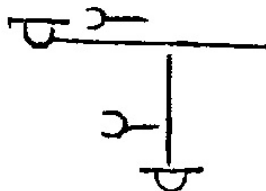
Tract

, 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.

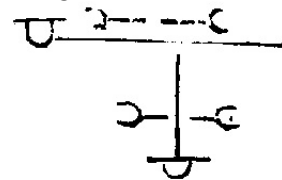
To give the right Hand.



To give the left Hand



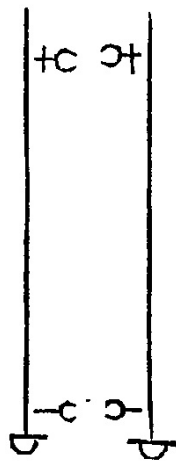
To give both Hands.



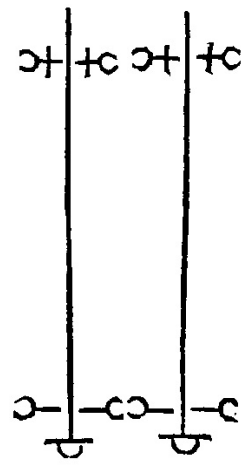
When you have thus given one Hand or both, you are not to quit Hands, till you find the same Marks cut through with another little Stroke, which shews, that in that place the Hands are to let go.

To let go one Hand.

To let go both Hands.



To give one Hand.



To give both Hands.

Of the Movement of the Arms.

Although 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

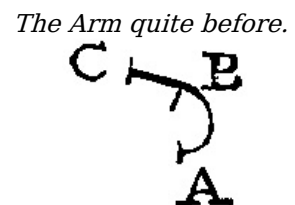
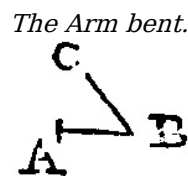
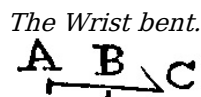
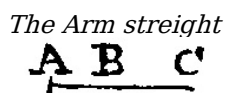
of the
Arms

, to the Movement of each

Step

.

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



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

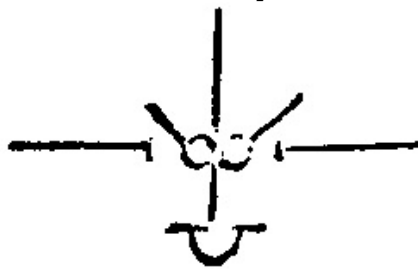
Arm

must be to the right, and the left

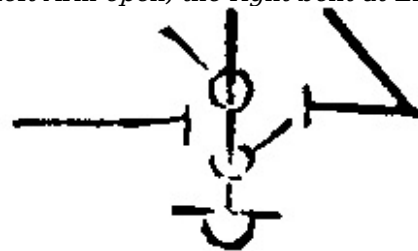
Arm

to the left.

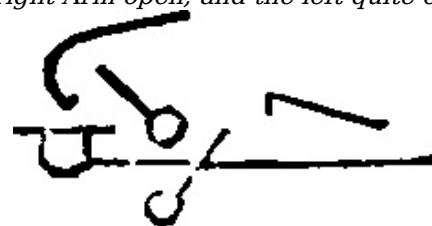
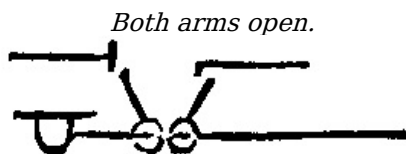
Both Arms open.



The left Arm open, the right bent at Elbow.



The right Arm open, and the left quite closed.



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, fo 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.

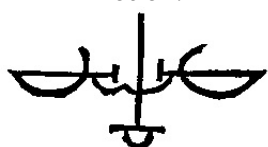
<i>The Motion of the Wrist upwards.</i>	<i>The Motion of the Elbow upwards.</i>	<i>The Motion of the whole Arm upwards.</i>	<i>The Motion of the Wrist downwards.</i>	<i>The motion of the Elbow downwards.</i>	<i>The Motion of the whole Arm downwards.</i>
<i>The Wrist moving round upwards.</i>	<i>The Elbow moving round upwards.</i>	<i>The whole Arm moving round upwards.</i>	<i>The Wrist moving round downwards.</i>	<i>The Elbow moving round downwards.</i>	<i>The whole Arm moving round downwards.</i>
<i>The Wrist moving round downwards.</i>	<i>The Elbow moving round downwards.</i>	<i>The whole Arm moving round downwards.</i>	<i>Double Movement of the Wrist upwards and downwards.</i>	<i>Double Movement of the Elbow upwards and downwards.</i>	<i>Double Movement of the whole Arm upwards and downwards.</i>

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.

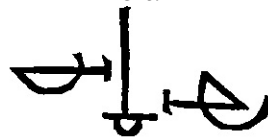
Both Arms moving together with the same Motion.



Both Arms moving together with a contrary Movements.



Both Arms moving one after the other, first the right, and then the left.



Some Rules to be observed 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

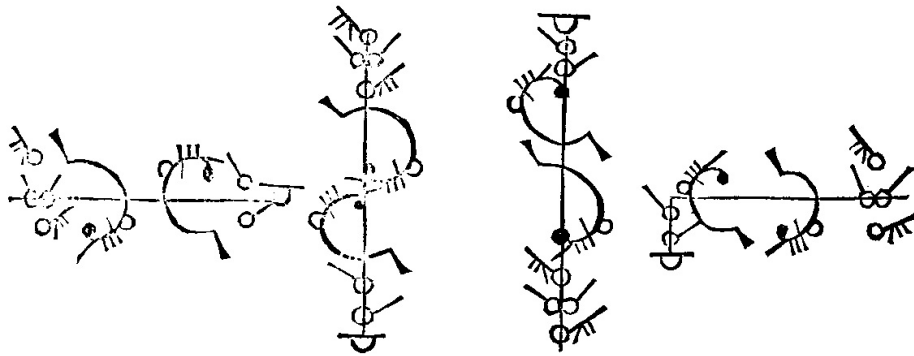
, and having found the

Step

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

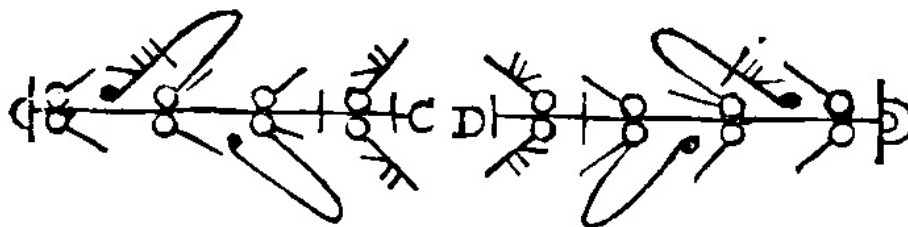
On the Top of each Page, on which your Dance is describ'd, you must prick down as many Barrs of the Tune, as there are Barns or Measures in the Dance.

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.



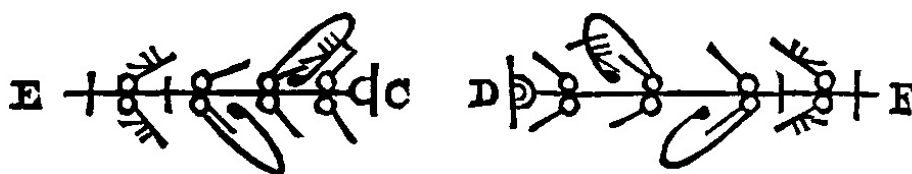
You must observe at the end of each Page, the place where the *Dancer* finishes, and to what part of the *Room* the *Face* directs, by which means you will readily know where to place the beginning of the *Tract* in the following Page ; and so continue from Page to Page, to the end of the *Dance*.

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 one side, or the other, and that the Closeness of the *Dancers*, will not admit of advancing of the *Tracts*, one towards the other; you must then be oblig'd, instead of placing the *Tracts* 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*.

FINIS.

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