

For the Further Improvement of Dancing

A Treatise of

*Chorography, or the Art of Dancing Country Dances
after a new Character*

In which

*The Figures, Steps, and Manner of performing are
Describ'd, and the Rules Demonstrated in an Easy Method,
adapted to the meanest Capacity, Translated from the French
of Mon^r Feuillet, and Improv'd with many Additions.*

*76. All fairly Engrav'd on Copper Plates.
with a Collection*

Of Country Dances, and a New French Dance Call'd the

Princess's Paspié

Compos'd

and Writt in Characters by

John Essex

LONDON

*Sold by T. Walsh Serv^t to his Majesty at the Harp and Hoboy in Cathe-
rine Street in the Strand. J. Hare Instrument-maker, at the Viol & Flute
in Cornhill near the Royal Exchange. and by the Author at his
House in Roode Lane, in Fanchurch Street, where are taught all
the Ball Dances of the English and French Court.*

To
Her Royal Highness
the Princess of Wales.

Madam

It may Seem an unpardonable presumption to approach your Royal Highness with a Trifle of this Nature, while I am Sensible your most Valuable thoughts and Actions are Employ'd upon the Princely Education of your Illustrious Issue; To whom You are the Brightest Example of Piety, Vertue and Polite breeding. and as your Highness is a peculiar Ornament to your own Family, so you Shine no Less conspicuous in the Grandure & Gayety of the Court. where your Highness may Justly be said to have retriv'd the English Gallantry, which for these late Years has been Entirely Neglected.

And as your Royal Highness hath more particularly Encourag'd the Art of Dancing, which is of Singular use to form the manners as well as Persons of Princes. So you give such peculiar Grace to it, that we may Expect to See it rise to the Highest perfection from your Patronage and Encouragement.

Hence it is Madam, I have taken the Liberty to present this Treatise of Dancing, with an Addition of Several Country Dances, together with a New French Dance, which I presume to call the Princess's Passpie.

Shou'd these Endeavours have the happiness to meet your Royal Approbation, 'twill Screen them from Censure, and Satisfie y^e height of his Ambition, who is Madam with the utmost veneration and duty

Your Royal Highness
most Obedient and most
Devoted Serrant

John Essex.

Elements, or Principles of Chorography.

Each leaf of this book represents y^e Dancing Roome, viz: the upper part of the leaf where the Musick stands represents the upper end of y^e Roome, the lower part of the leaf represents y^e lower end of y^e Roome, and the two sides of the leaf represent the two sides of y^e Roome.

Having given you thus a notion of the Roome, you must take care in y^e practise to hold always exactly y^e upper end of the book against y^e upper end of the Roome, so that whatever Motion you make y^e book may never come out of its naturall Situation.

The lower end of the Roome.

The Left side of the Roome.

The Right side of the Roome.

Of the Presence of y^e Body.

The Body of Man is represented by the figure A.B.C.D. A. shews y^e forepart B. shews the back part and C.D. the two sides.

The Body of the Woman is represented as that of y^e Man with this difference that it has a small half moon more as you may see by y^e figure E.F.G.H.

How the Body is represented over against the four sides of the Room.

The figure I. represents y^e Body against y^e upper end of y^e Room. The figure K represents y^e Body against y^e lower part of the Room. The figure M represents y^e Body against y^e right side of y^e Room and the figure L represents the Body against the left side of the Room.

The lower end of the Room.

The left side of the Room.

The right side of the Room.

Of the Figures of Dances.

The figures of Dances are represented by lines, which begin from y^e presence of the Body, & which goes sometimes forward, & sometimes backward, sometimes sideways to y^e right, and sometimes sideways to y^e left, either straight or round, but one must observe exactly from whence those lines begin, for some of them begin from the forepart of y^e presence of y^e Body, & some from y^e back part, & the other from the sides.

Those that begin from y^e fore part of the presence of the Body, are to goe forward as the line A. shews.

Those that begin from the back part are to goe backwards as the line B. shews.

Those that begin from y^e right side are to goe sideways to the right as y^e line C. shews.

Those that begin from y^e left side are to goe sideways to the left as y^e line D. shews.

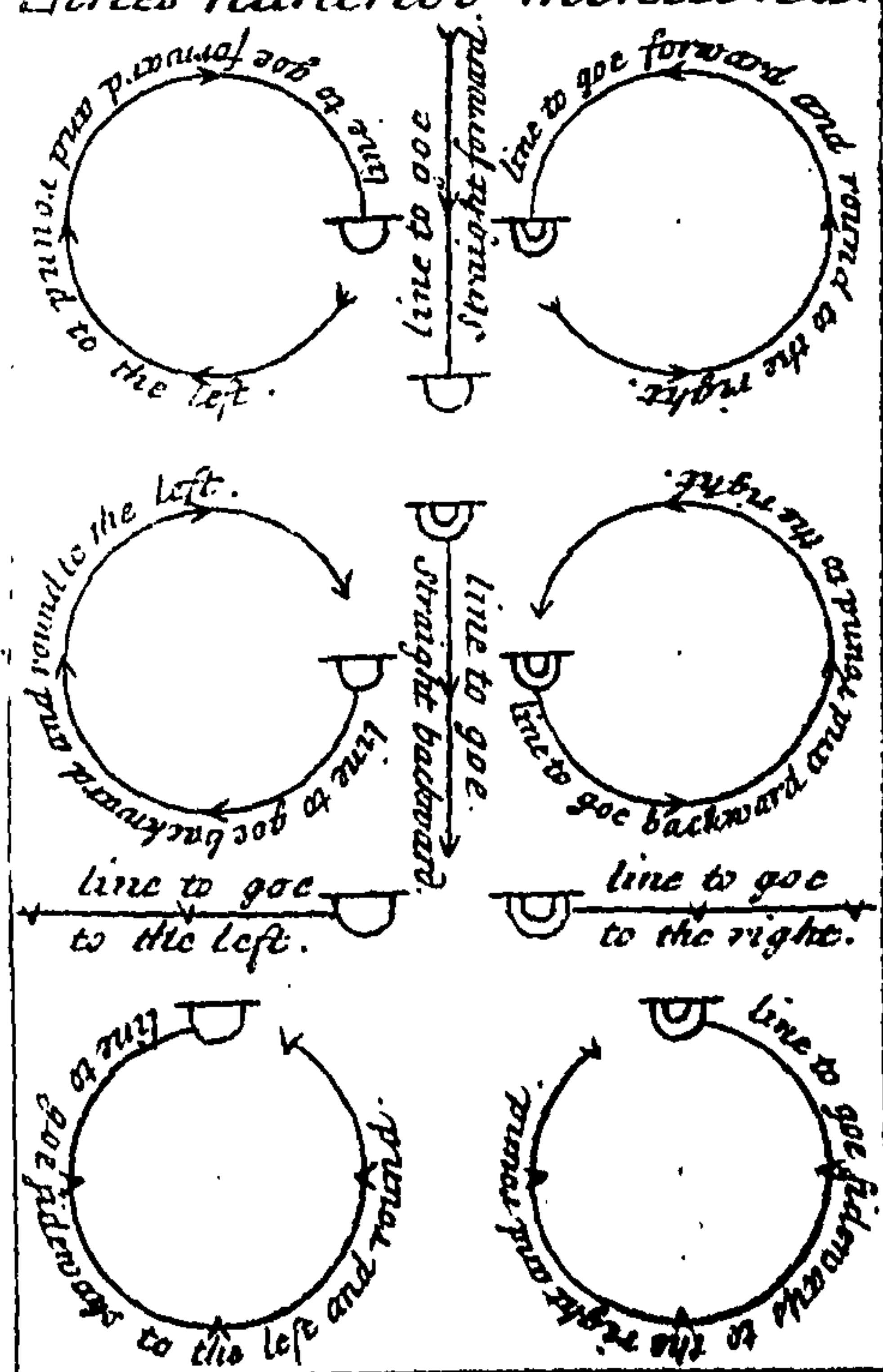
A.

B.

C.

D.

Examples of all the Different Lines hitherto mention'd.

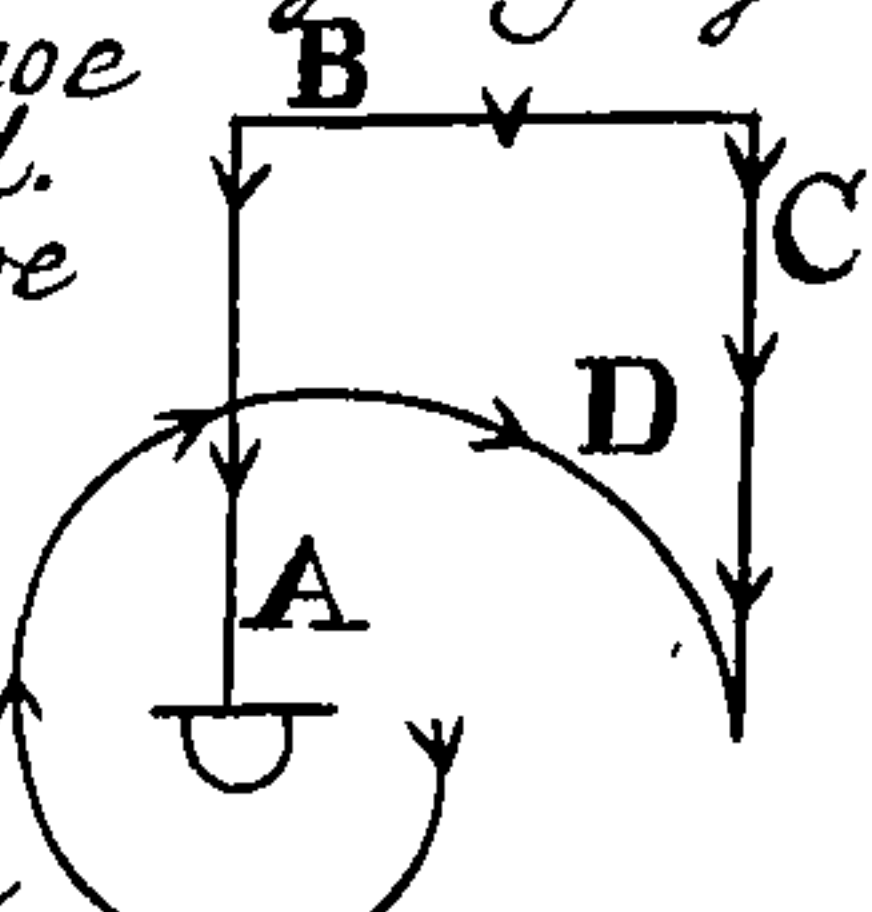


*How with the Signes
you may form what figure of Dance
you please as the figure A.B.C.D. shews
which I give here for an Example.*

*The line A. as I have already
said is to goe straight forward.
The line B. is to goe sideways to y^e right
The line C. is to goe
straight backward.
The line D. is to goe
round forward.*

*Observe for
greater facility that
the small Characters
which you see from
distance to distance, and which
are made like small V. mark the
situation of the Body, as it moves
as also the presence of the Body
which is always at the beginning
of every figure of a Dance, and
you must likewise observe that it is
the upper part of the V. that shews
the fore part of the Body.*

*These small V. will serve also
to mark the measures of y^e Dances
as will be shewn hereafter.*

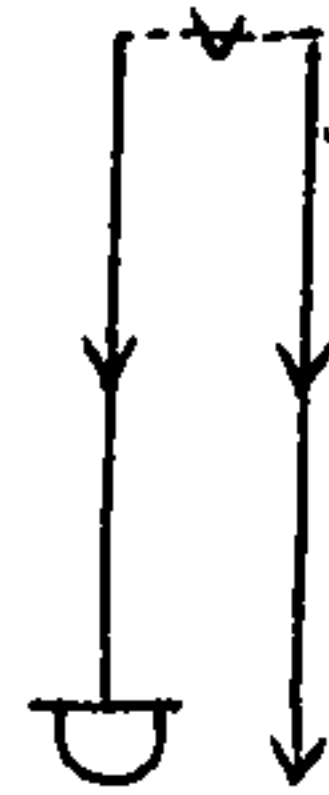


Of the Pointed Line.

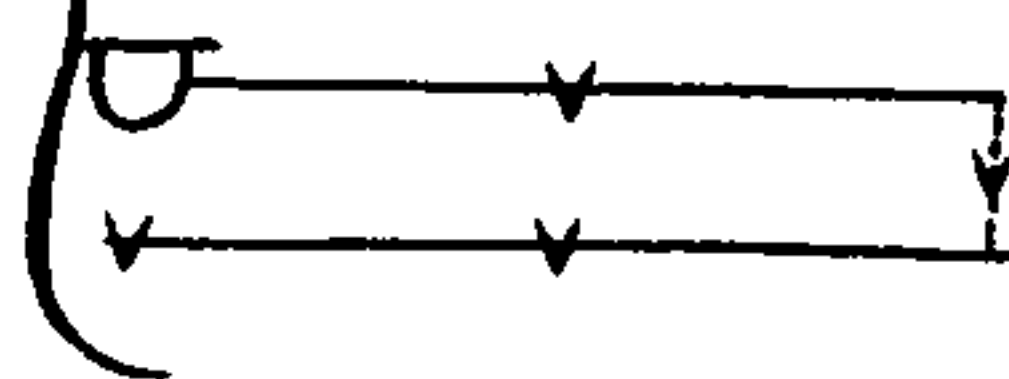
*The pointed line (upon which one
doth not goe & which represent no figure
of a Dance) serves chiefly to leade the figure
from one line to another, as when
you will come back upon y^e
same line, on which you have
gone already.*

Example

*To goe straight for
ward & come back
on the same line.*



*To goe sideways
and come back
on the same line.*



*A. Pointed line is that also
upon which will be placed all
Motions of Hands, and Feet and
other signes, which are done in y^e same
place as will be seen hereafter.*

Of y^e Feet, Steps, Hands & Armes.

*Tho' my designe is not to mark any
steps in Country Dances, being willing
to leave the Dancers y^e liberty of com-
posing the same as they please; there
are notwithstanding some motions
with y^e Feet, Hands & Armes which I
can't omitt inserting here.*

*The Foot is represented
by the figure A.B. of which
A. shews y^e Heele & B. the Toe.....*



*The step is represented
by the figure C.D. of
which C. shews the begin-
ning and D. the end.*



*The Hand is represented by the
figure E.F. of which E. shews y^e
Thumb and F. y^e fore finger.*



*The Arme is represented by
the figure G.H. of which G.
shews the shoulders and
H. the Wrist.*



Of the Motions of the Hands and Feet, and other Signes.

*It is to be observ'd that the
lines serve not only to denote y^e
figures of Dances, but likewise
for a foundation to describe all
Motions of the Hands and Feet and
other figures, observing that all what
is mark'd at the right side of y^e line
is always either right Hand, or right
Foot, as also, that all what is mark'd
at the left side is always either left
Hand or left Foot.*

Example.

*To Stamp once with y^e
Toe upon the Ground.....*



*Stamp once the Heele
upon the Ground.....*



*Stamp once the flat
of the Foot upon y^e Ground.....*



*Stamp three times the
Toe upon the Ground.....*



*Stamp three times the
Heele upon the Ground.....*



*Stamp three times the
flat of y^e Foot upon the Ground.....*



To walk one step forward and stamp y^e Ground with the flat of the Foot as in fencing

Give the Hand to the Person you Dance with.

Let goe the Hand

Give both Hands

Let goe both Hands

Strike with the Hand that is presented

Clap both Hands together once

Clap both Hands together three times

Make sign with the finger once as threatening

Make sign with the finger three times as threatening

Make sign with the finger once as to bid one come

Make sign with the finger three times as to bid one come

Turning y^e Wrist once

Turning y^e Wrist three times

Turning both Wrists once

Turning both Wrists three times as when you wind thread

Bend both Knees

Rise on both Feet

Lump on both Feet

Turn to y^e right on both Feet a quarter of a turn

Turn to the left on both Feet a quarter of a turn

Turn to the right one both Feet half a turn

Turn to y^e left on both Feet half a turn

Lump on both Feet turning a quarter of a turn to y^e right

Lump on both Feet turning a quarter of a turn to y^e left

Lump on both Feet turning half a turn to the right

Lump on both Feet turning half a turn to the left

A bended step

A risen step

A bended & risen step

A step up on the Legg that moves or a bound

A step before you put the Foot upon the Ground, or a hopp

Balancing with y^e right Foot

Balancing wth y^e left Foot

A Rigadoon step upon the line forward

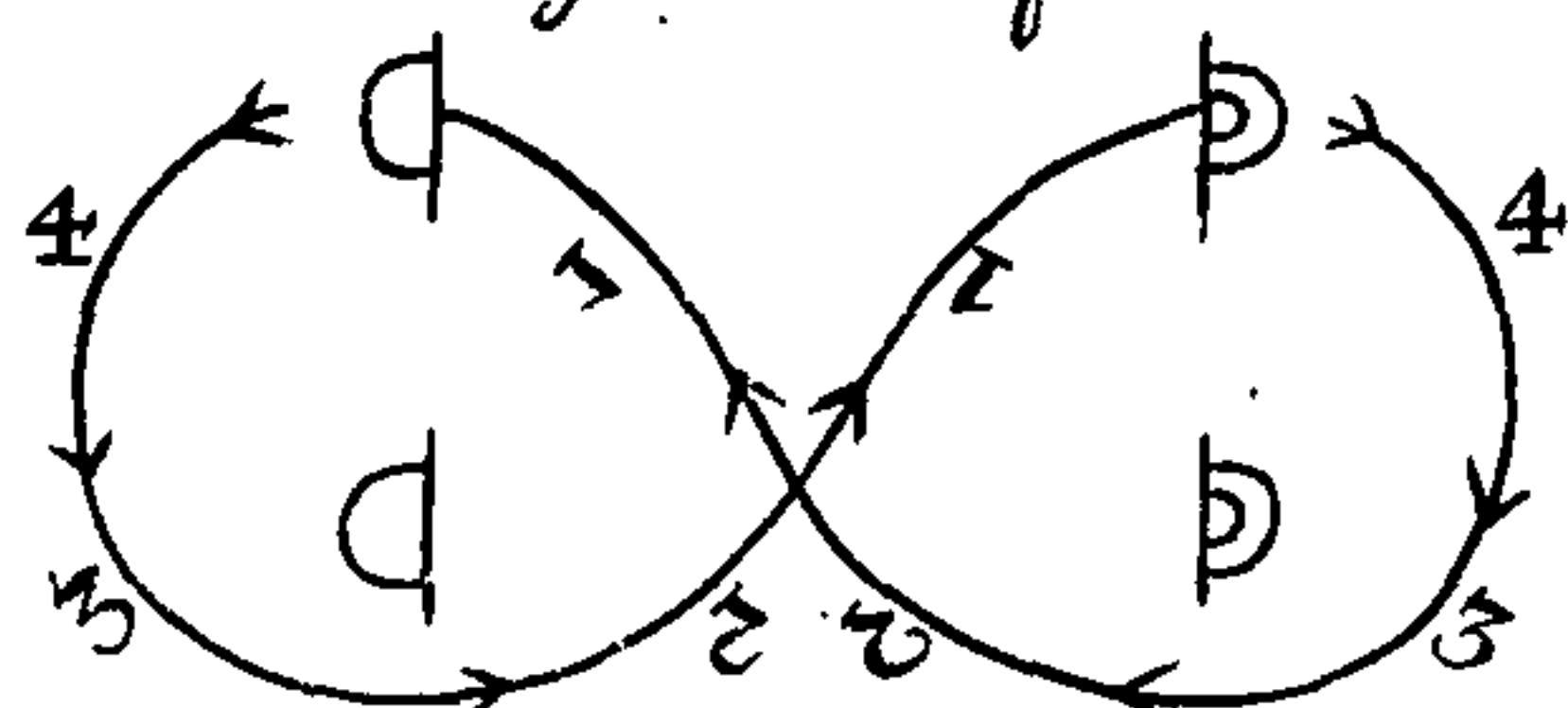
A Rigadoon step upon the line backward

Honour to y^e left viz. stepping sideways with y^e left Foot & drawing the right Foot behind

Honour to y^e right viz. stepping sideways with the right Foot and drawing the left Foot behind



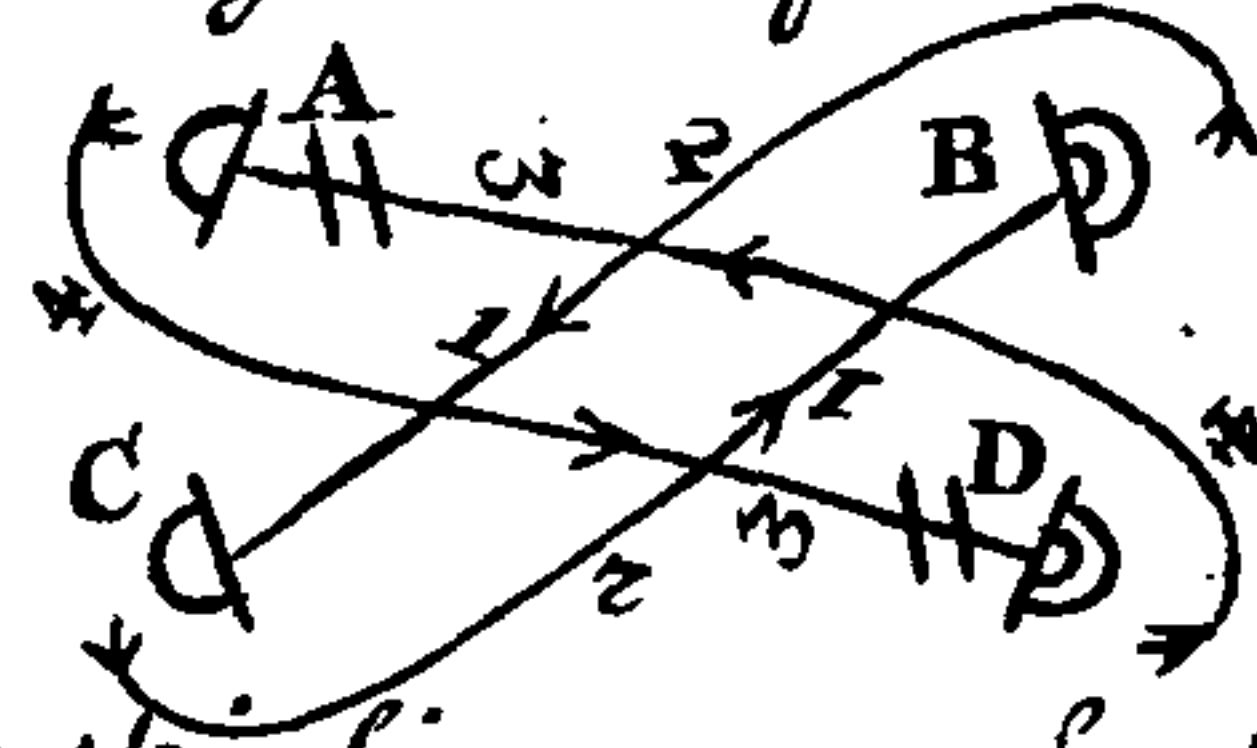
How the Measures of Dances have relation to the Measures of Airs.



One must remember that it has been said heretofore, that y^e small V^s which are marked on the figures of Dances, represent not only the presence of y^e Body, when it moves, but that they likewise serve to mark y^e measures & have the same effect in Dances as bars have in Musick, as may be seen by y^e figure above which I give for an example, which figure is of 4 measures like the Air that is set down on y^e top of this leaf, which is also of 4 measures, the first of which has relation to the first measure, of the Dance the 2^d. to the 2^d. of the Dance. &c.



To know when you must let pass some measures of the Air without Dancing, as when two or more persons goe one after another.



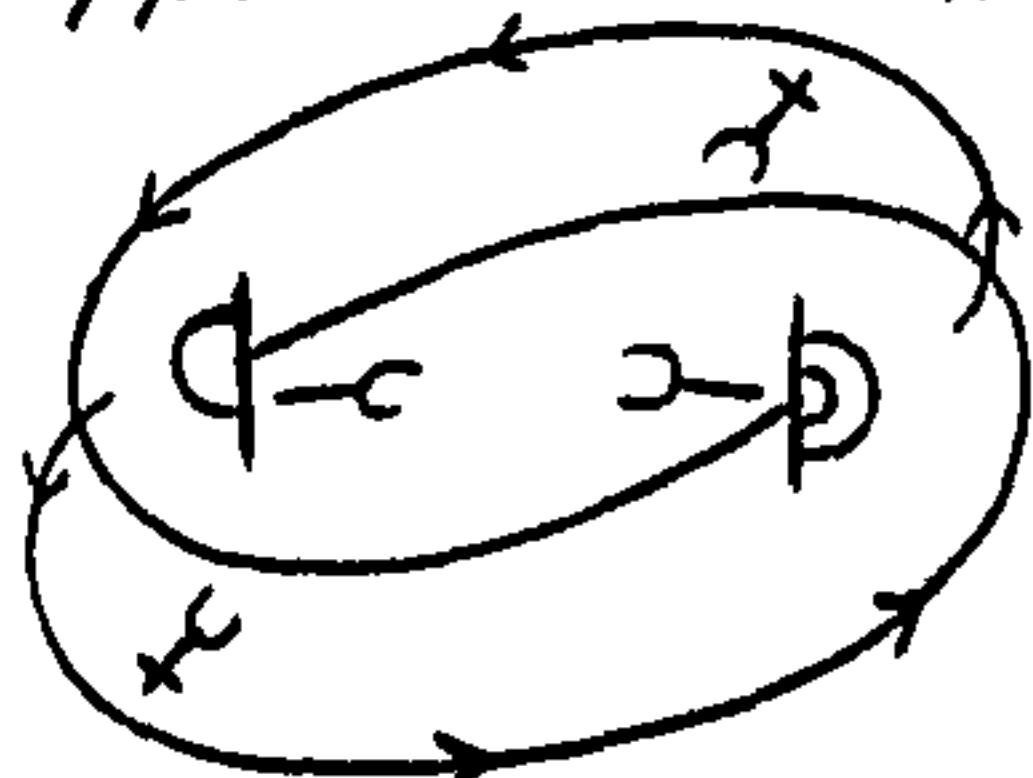
In this figure representing by four persons mark'd A.B.C.D. you must observe that y^e two lines A and D, in their beginning are cut obliquely each by two small barrs, which shews that those two persons, must not begin before they have lett pass two measures of y^e Air, and if there be a greater or smaller number it must be observ'd in proportion.

This being thus known I say that the two persons B. & C. who have no measures to count, must begin presently while y^e two other persons A. & D. count two measures after they begin in their time.

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Advice concerning y^e steps that best sute with Country Dances.

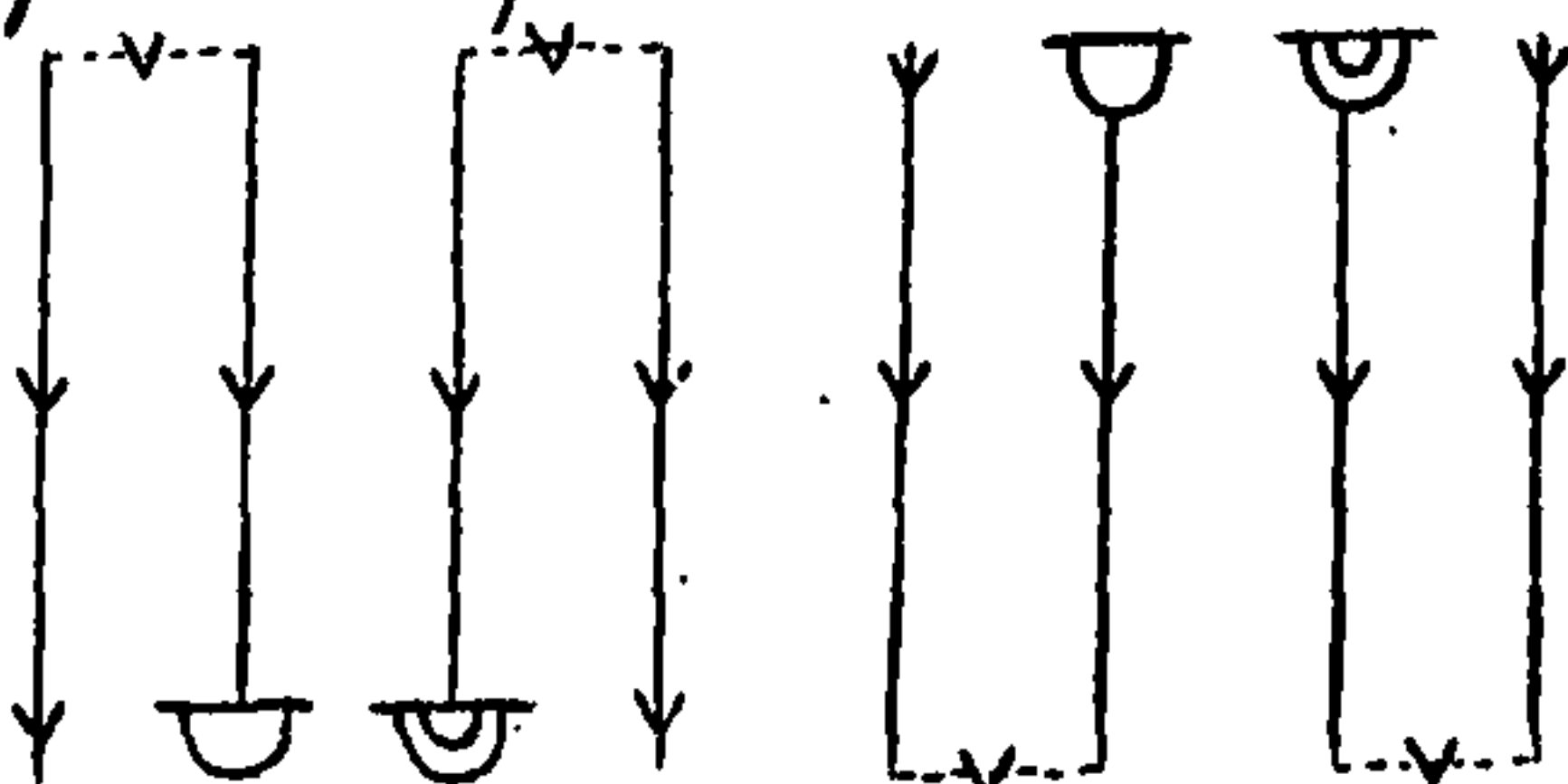
The most ordinary steps in Country Dances (those excepted that are upon Minuet Airs) are steps of Gavot, drive sideways Bourree step and some small Jumps forward of either Foot in a hopping manner; or little hoppes in all round Figures as the preceeding & following are, one may make little hoppes or Bourree steps but little hoppes are more in fashion



As it is ordinary that every figure of a Dance ends at every cadence or end of the Air, it will be proper to make a small Jump upon both Feet.

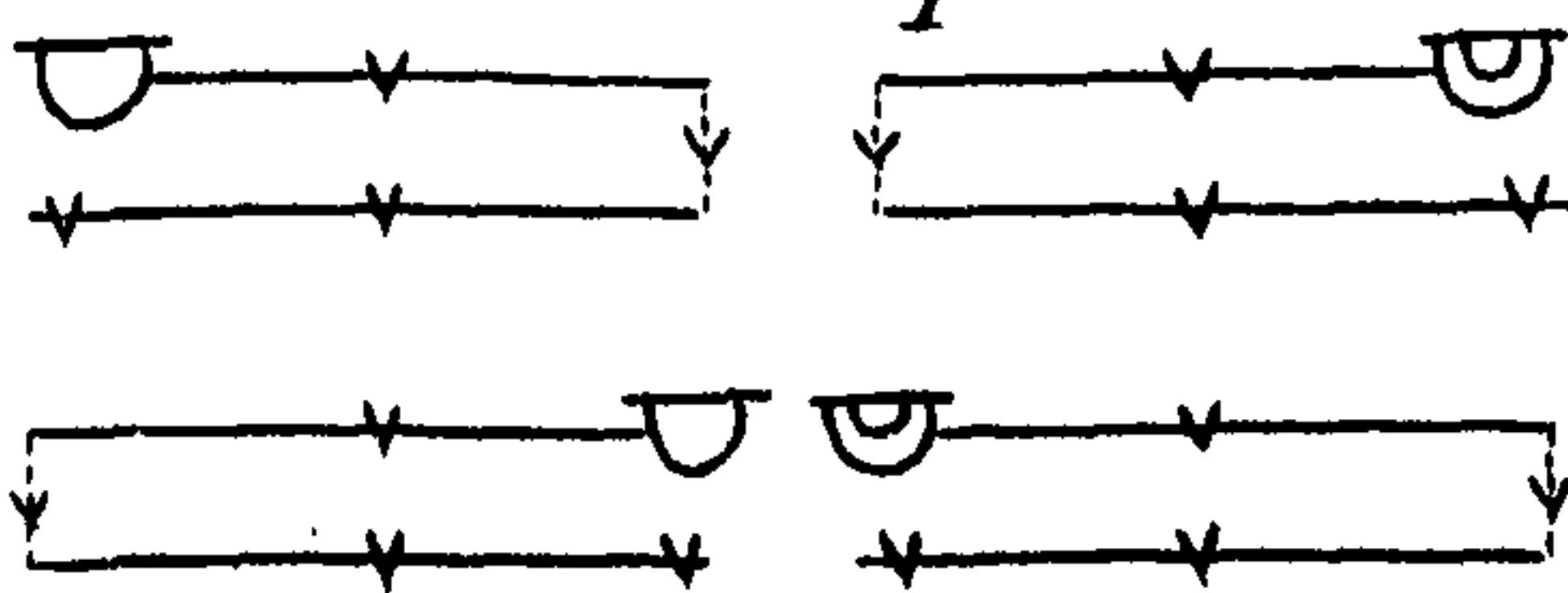
16

In all figures that goe forwards, and backward, or backwards, and forwards, you must always make Gavott steps.



In all figures that goe sideways you must always drive sideways.

Example



When it will be requisite to make other steps, than them wee have mention'd, as Rigadoon steps, balancas &c. they shall be mark'd upon y^e figures.

What Country Dances are, & how they must be perform'd.

A Country Dance is nothing but a Couplet or Part of a Dance, always repeated, first by two, by 4. 6. 8. 10. &c. and at last by as many Couples as the number of People amounts too.

I call Couple the Man and the Woman that figure together.

A Couplet in Country Dances is a certain quantity of figures, that fill up the tune.

The same Country Dance may have severall Couplets or parts, which are like severall verses of Songs upon the same tune.

Each Couplet of a Country Dance is divided by figures viz. first figure 2.^d fig. 3.^d fig. 4.th fig. 5.th fig. &c.

The first figure is always that by which one begins, and goes on till you arrive to y^e last, which will be the end of y^e part, which is to be repeated not only by them who have begun, but also by all the other Couples.

who must follow the same way as the first, and shall likewise continue in y^e same order, till every Body be arriv'd to the same place from whence they began, and then the whole part will be intierely finish'd, and there every Couple make their Honour as they finish.

But if there be a second part, you must instead of making your Honour, goe on in the same order, as you have done in the first, and putt off making your Honour till you come to y^e end of the last part.

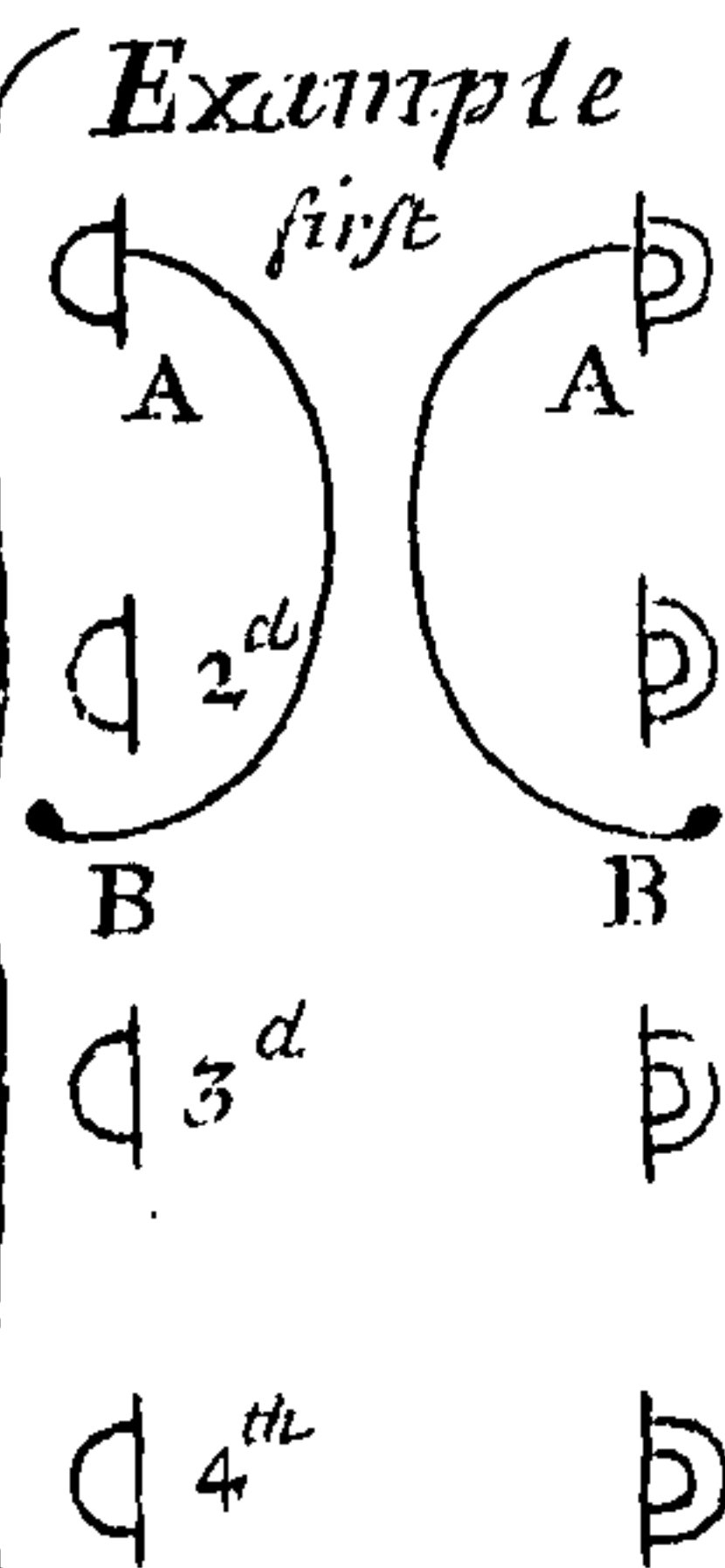
Country Dances are Danced with as many Persons as you please, provided it be an even number, I mean as many Men as Women, placed upon two lines the Men on one side & y^e Women on y^e other, of which all y^e Couples ought to be distinguished viz. first Couple, 2.^d 3.^d 4.th 5.th 6.th Couple &c.

As it would be very difficult for me to mention all figures that compose a Country Dance, and that it would occasion too much trouble, I'll content my self for brevity sake, and to make the thing more easie, & give one only for an Example as you may see from A. to B. wherein I

suppose that all y^e rest is comprehended, & which I look upon as an abridgm.^t to all y^e figures that compose a Country Dance.

There are two chief Designs of Country Dances, upon which all the different figures that may be invented are founded.

The first design is, that every person what ever figure he makes, ends all y^e repetitions to the same side, that is to say that y^e Man must not change his place but wth another Man, & a Woman but with a Woman.



The second design is, when y^e Men end all their repetitions in y^e Womens places, and the Women in the Mens places.

In the first design there are four things to be observ'd.

1.st When a Couple have begun to Dance, they must not give off till they are come down to the last Couples place as from A. to D.

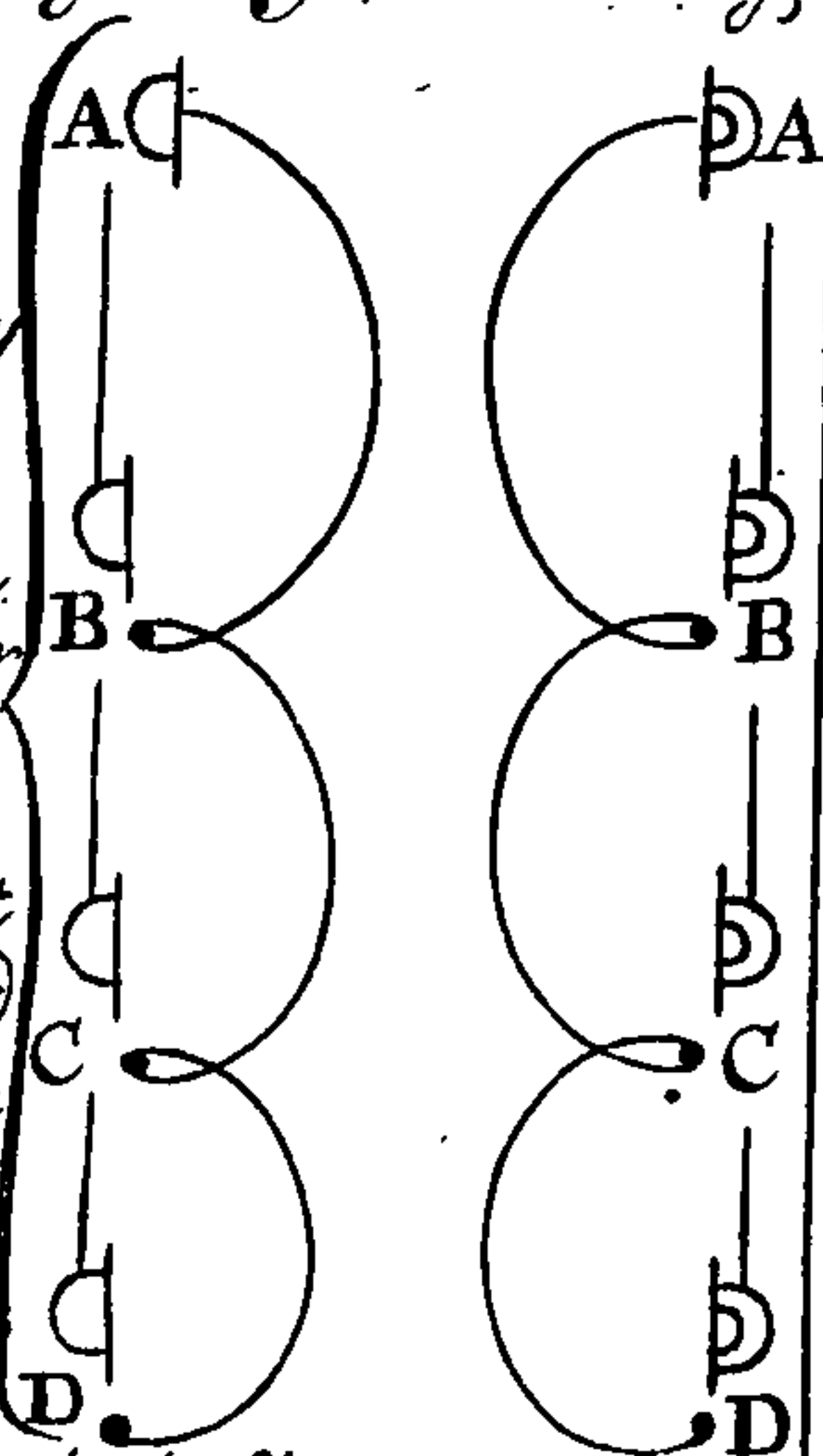
2.^d Every repetition must begin always at the first Couple A. & end at the Second Couple B. then to the third Couple C. to the fourth D. &c. and so to come down from Couple to Couple till you arrive to the last Couple, where then all y^e repetitions of y^e last Couple are at an end, & that Couple Dances no more but when other Couples coming down in their turn they move up.

3.^d That a Couple ought not to begin to Dance, till they're come into the first Couples place as in A.

4.th That a Couple that is come to y^e first Couples place must not begin to Dance, till y^e precedent Couple has made two repetitions before as from A. to C.

Demonstration of the First Design of Country Dances.

Observe also that every time that a Couple end their repetition under another Couple, the Couple that is above must move up and take y^e place of them that goe down.



In the second design there are also four things to be observ'd.

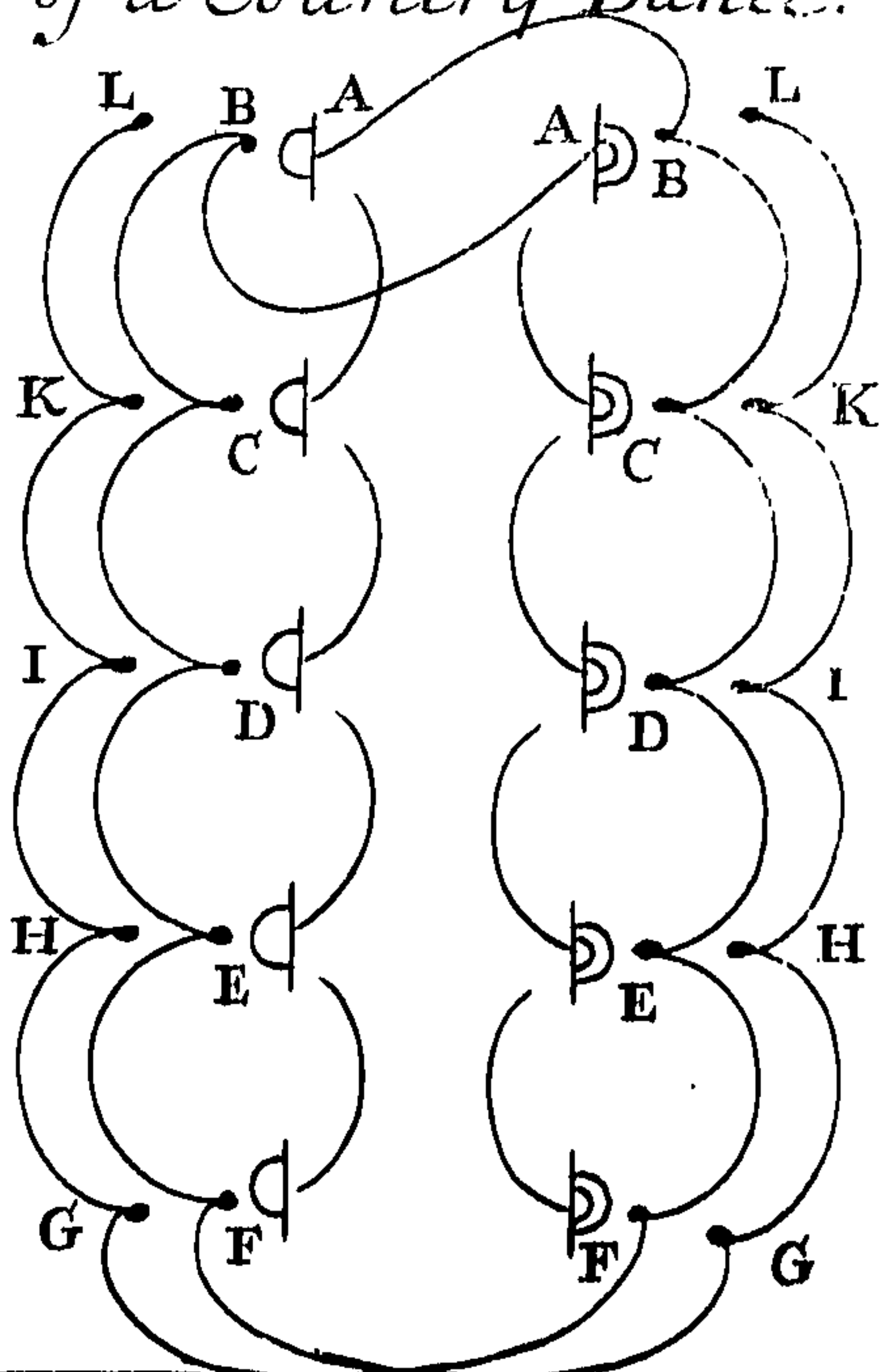
1st When a Couple begins to Dance from what ever place they begin they must not discontinue till they are arriv'd not only to y^e last Couples place, but also to y^e very place where they have begun.

2^d Every time that a repetition begins again, the same increases always by Couples, so that y^e Dance which before was but of two, comes to be of four, then of 6. of 8. 10. &c. till every Body be in motion.

3^d When a Couple comes into the first Couples place they must follow the same way which the preceeding Couples have gon.

4th When a Couple is come down to the last Couple and finds there no Body more to Dance with, then that same Couple Dances again together and afterwards moves up always Dancing, till they come to the same place where they have begun, & then all the repetitions of that Couple are at an end.

Demonstration of the Second design of a Country Dance.



When there is two or more parts in a Country Dance, you'll find the same mark'd one upon another and they will be divided by a barr a cross, of which y^e upper one shall be y^e first, the next y^e second, and the under one y^e third, as you may see in y^e Country Dance, call'd y^e Diligent which has two parts, & the Pantomime which has three.

Whereas Right Hand & Left being very difficult for y^e Reader to explain at first view, especially if it be above three quarters round, I shall (therefore) for the greater ease of the Reader, write down in the middle of y^e figure, how often you ought to Right Hand, and left the figure, that is mark'd down for three quarters round, as you'll find in y^e Great Turk, but if Right Hand and left happen to be done once and a halfe round or more, I shall only in the Character (to avoid Confusion) write downe as before and in words specify how often you are to Right Hand and left.

25

The Trip to the Jubilee

Fig 1st

Trip to the Jubilee 26

Fig 2^d

Trip to the Jubilee 27

Fig 3^d

Trip to the Jubilee 28

Fig 4th

Trip to the Jubilee 29

Fig 5th

C D

C D

Trip to the Jubilee 30

Fig. 6th

Fin.

Micar'eme 31

Fig. 1st

C D

C D

C D

Micar'eme 32

Fig 2^d

C D

C D

Micarème 33

Fig 3^d

Micarème 34

Fig. 4th Round 0

The Diligent 35

Fig. 1st

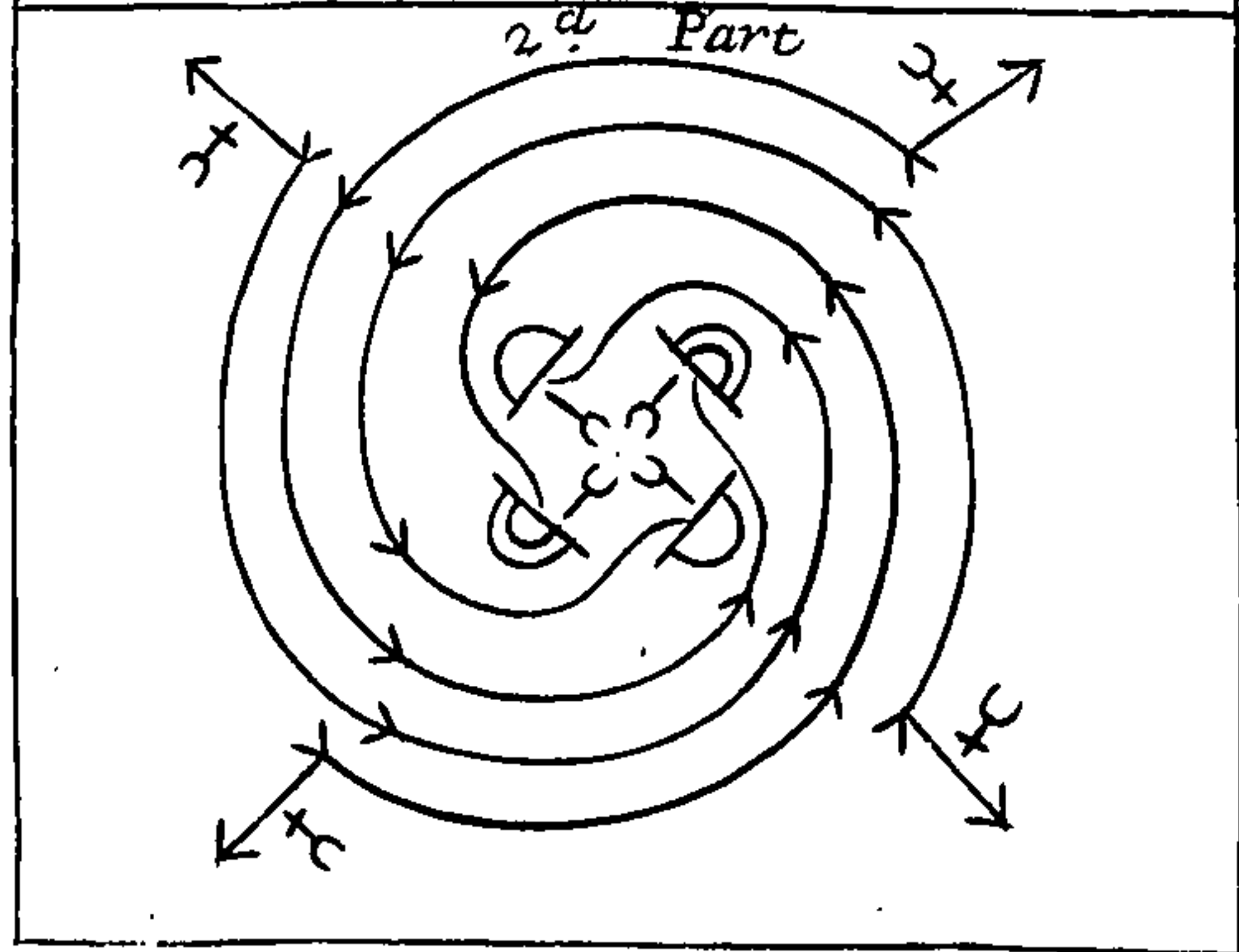
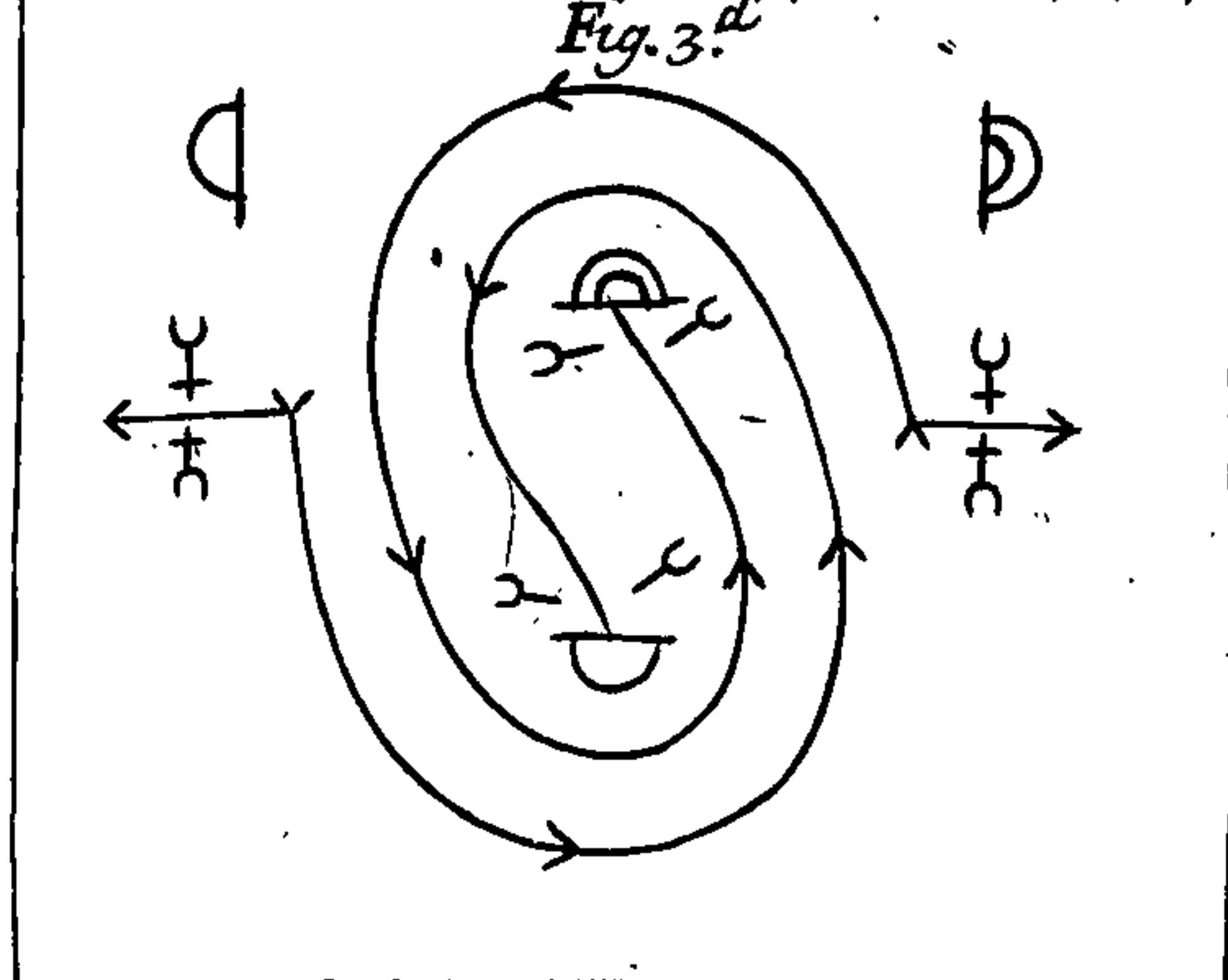
2^d Part

The Diligent 36

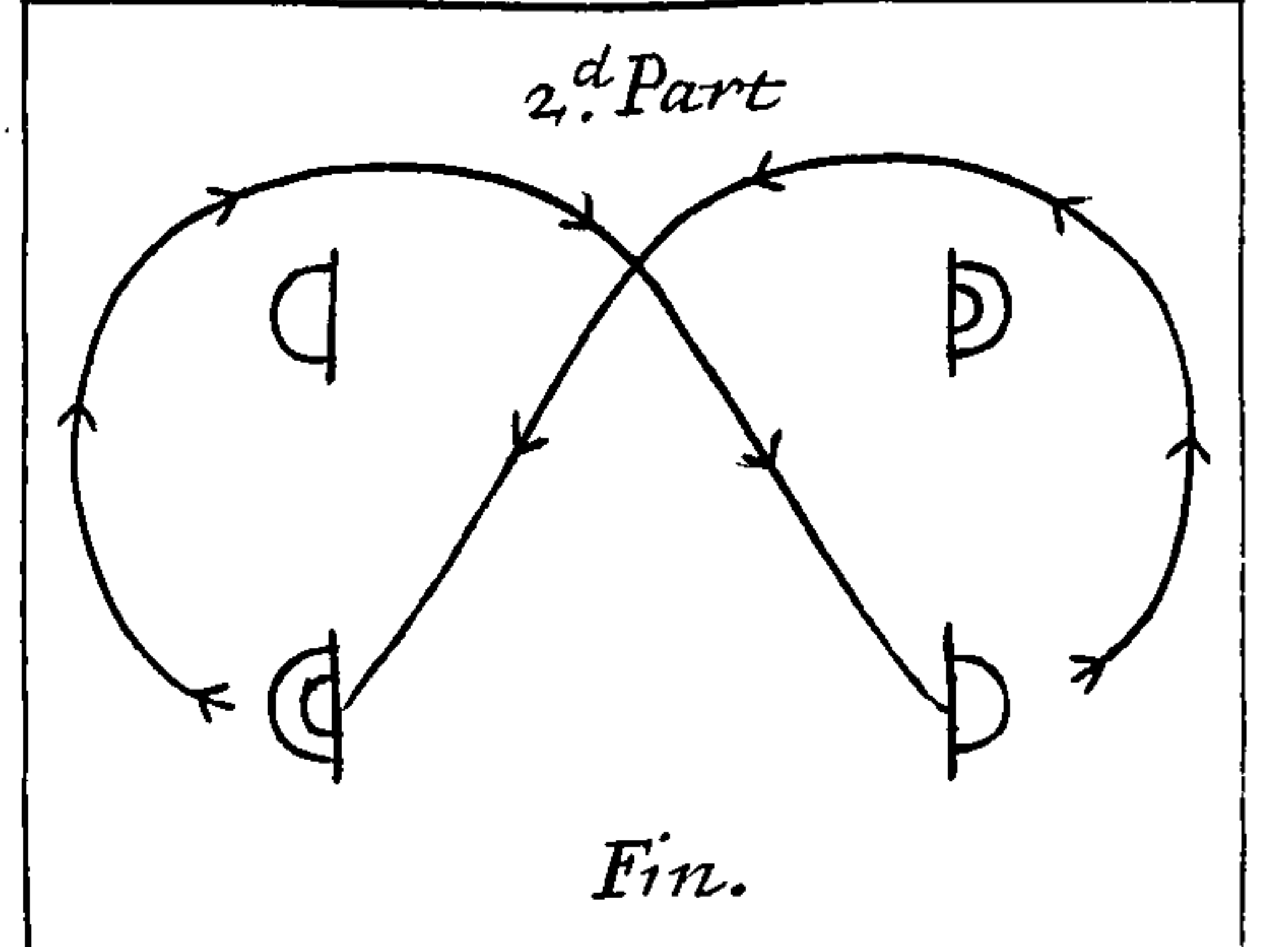
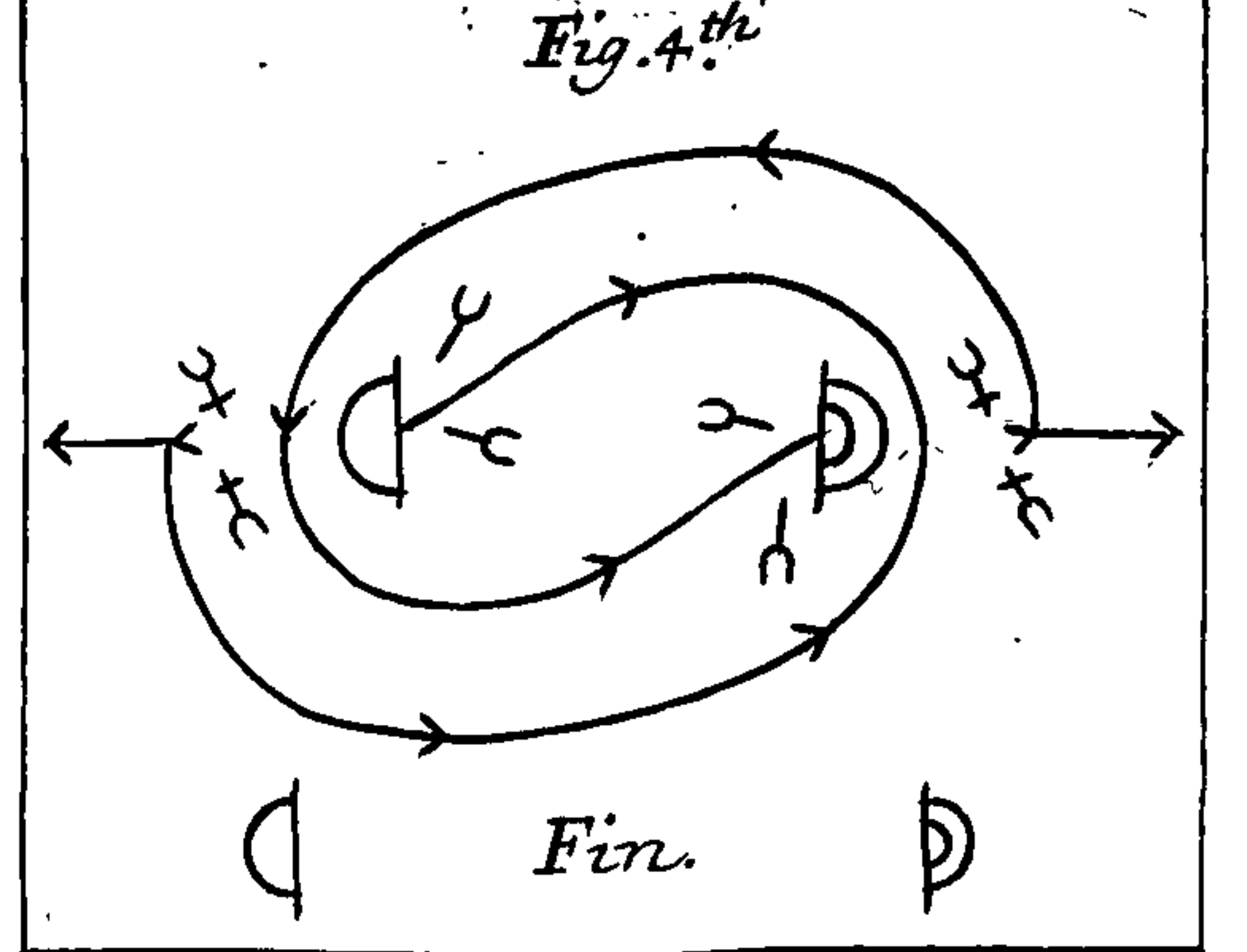
Fig. 2^d

2^d Part

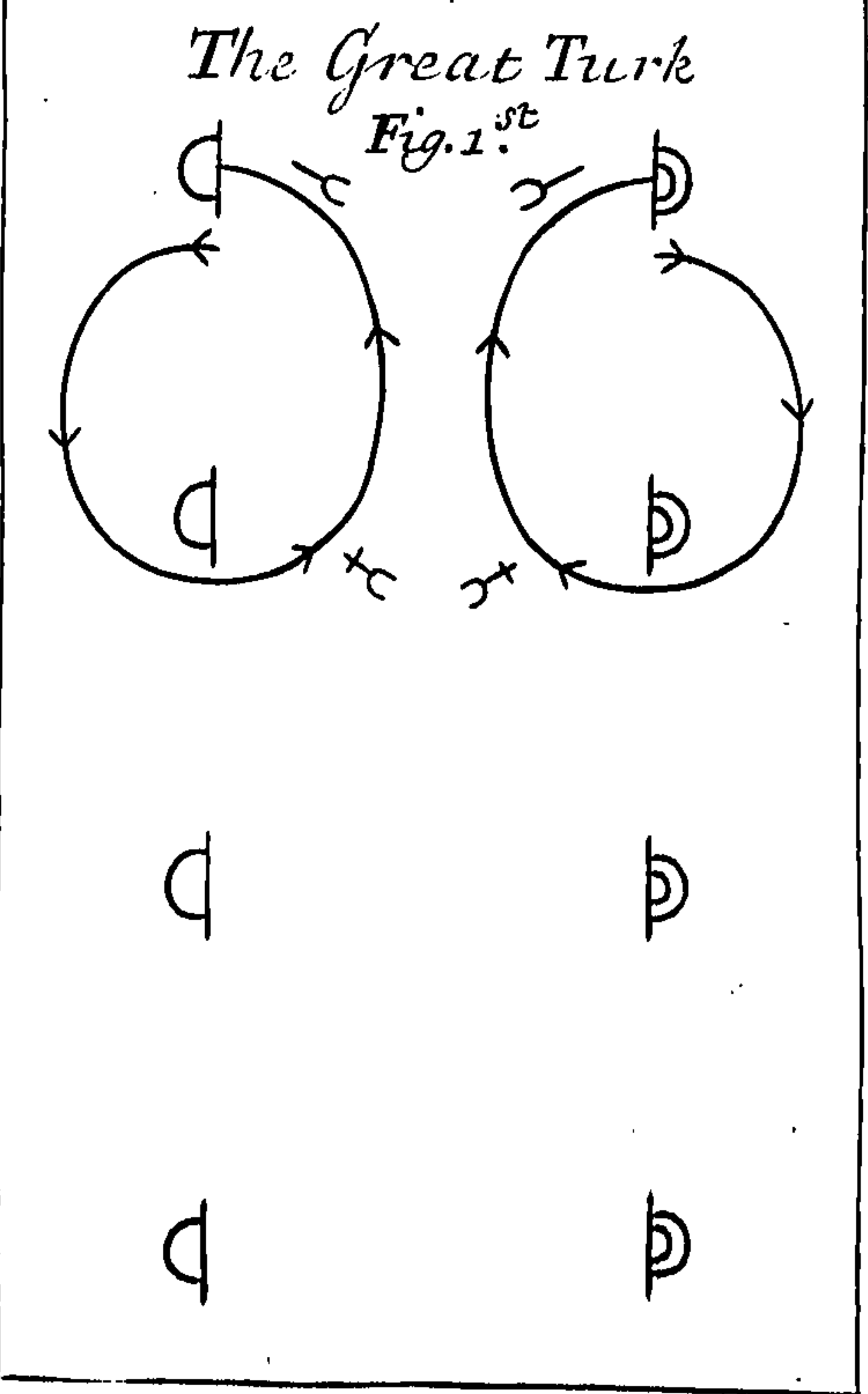
The Diligent 37



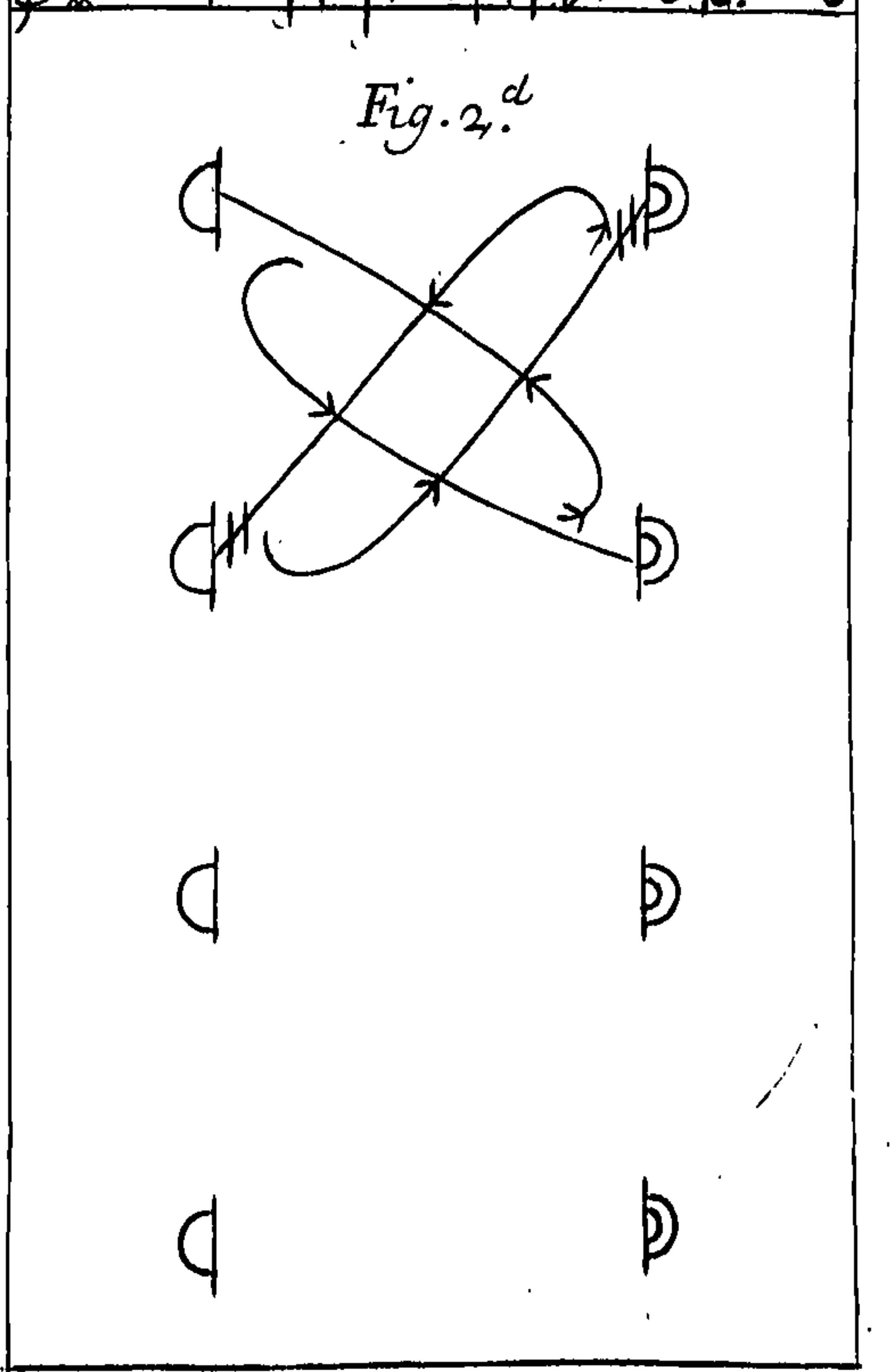
The Diligent 38



39



The Great Turk 40



The Great Turk 41

Fig. 3.^d

Two sets of two eighth notes, each with a slur and an arrow indicating a specific rhythmic pattern.

The Great Turk 42

Fig. 4th

Right hand
8 left 3 times
w. 3 qu.
round.

Two sets of two eighth notes, each with a slur and an arrow indicating a specific rhythmic pattern.

The Great Turk 43

Fig. 5th

Two sets of two eighth notes, each with a slur and an arrow indicating a specific rhythmic pattern.

Fin.

The Busic Body 44

Fig. 1st

Two sets of two eighth notes, each with a slur and an arrow indicating a specific rhythmic pattern.

The Buffle Body 45

Fig. 2.^d

The Buffle Body 46

Fig. 3.^d

The Buffle Body 47

Fig. 4.th

The Buffle Body 48

Fig. 5.th

Fin

49

Pantomime

Fig. 1st

2^d Part

3^d Part

Pantomime

50

Fig. 2^d

Pantomime

51

Fig. 3^d

Pantomime

52

Fig. 4th

Fin

Fin

Fin

53

Gasconne

Fig. 1st

Gasconne

54

Fig. 2^d

Gasconne

55

Fig. 3^d

Gasconne

56

Fig. 4th

Gasconne 57

Fig. 5th

Gasconne 58

Fig. 6th

Gasconne 59

Fig. 7th

Gasconne 60

Fig. 8th

Fin.

61

The Female Saylor

Fig. 1st

The Female Saylor 62

Fig. 2^d

The Female Saylor 63

Fig. 3^d

The Female Saylor 64

Fig. 4th

The Female Saylor 65

Fig. 5th

D B

D B

The Female Saylor 66

Fig. 6th

D B

D B

The Female Saylor 67

Fig. 7th

D B

D B

D B

The Female Saylor 68

Fig. 8th

D B

D B

D B

Fin.

69

The Tatler
Fig 1st

The Tatler 70

Fig. 2^d

The Tatler 71

Fig. 3^d

The Tatler 72

Fig. 4th

The Tatler 73

Fig. 5th

This diagram shows a circular path with a spiral center. The spiral starts in the middle and winds outwards. The path is marked with arrows indicating a clockwise direction. There are four D-shaped markers, two on the left and two on the right, positioned at different points along the path. The top of the diagram features a musical staff with a treble clef and a series of notes.

The Tatler 74

Fig. 6th

This diagram shows a circular path with a spiral center, similar to Fig. 5. The spiral starts in the middle and winds outwards. The path is marked with arrows indicating a clockwise direction. There are four D-shaped markers, two on the left and two on the right, positioned at different points along the path. The top of the diagram features a musical staff with a treble clef and a series of notes.

The Tatler 75

Fig. 7th

This diagram shows a circular path with a spiral center, similar to Fig. 5. The spiral starts in the middle and winds outwards. The path is marked with arrows indicating a clockwise direction. There are four D-shaped markers, two on the left and two on the right, positioned at different points along the path. The top of the diagram features a musical staff with a treble clef and a series of notes.

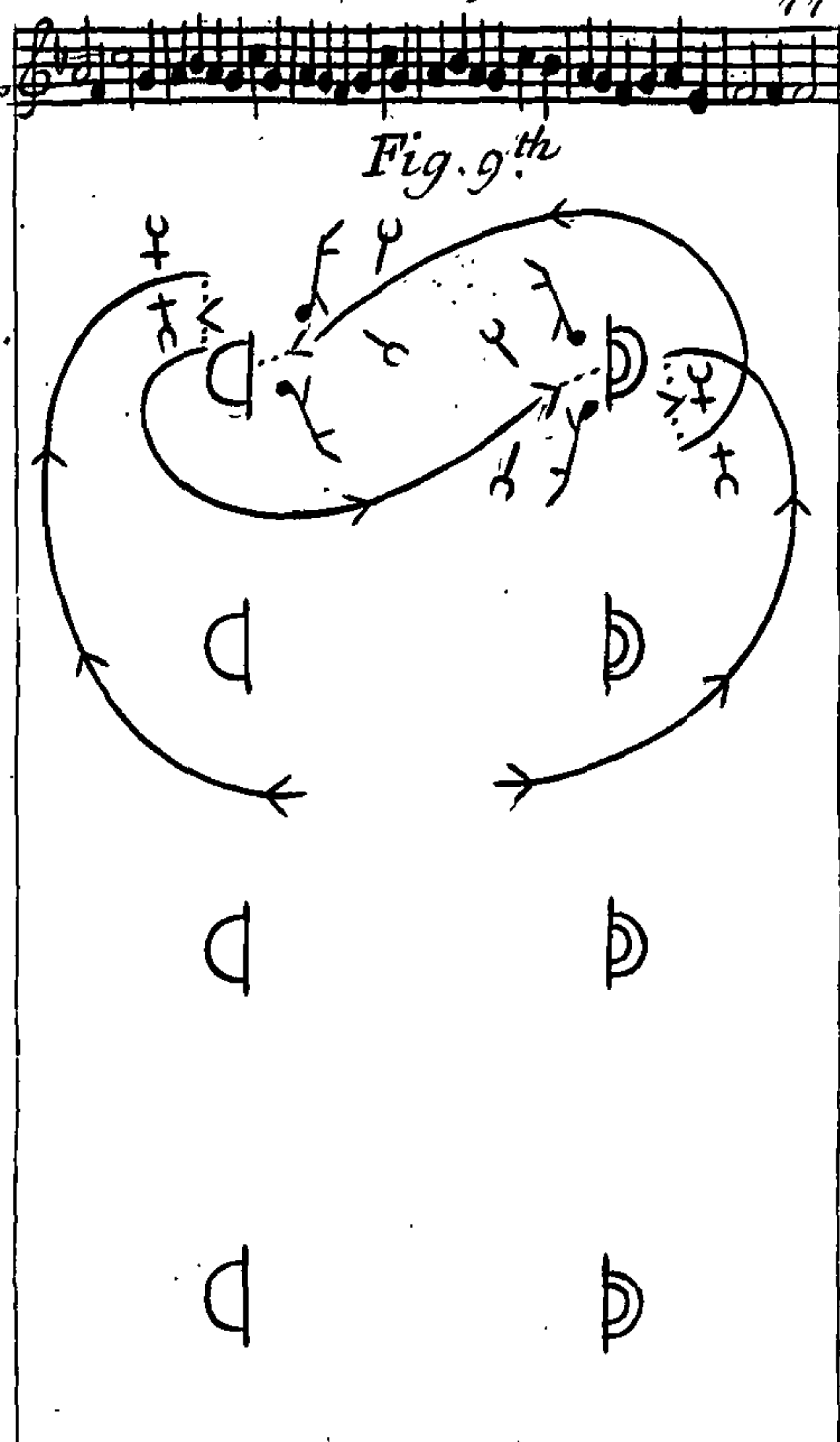
The Tatler 76

Fig. 8th

This diagram shows a circular path with a spiral center, similar to Fig. 5. The spiral starts in the middle and winds outwards. The path is marked with arrows indicating a clockwise direction. There are four D-shaped markers, two on the left and two on the right, positioned at different points along the path. The top of the diagram features a musical staff with a treble clef and a series of notes.

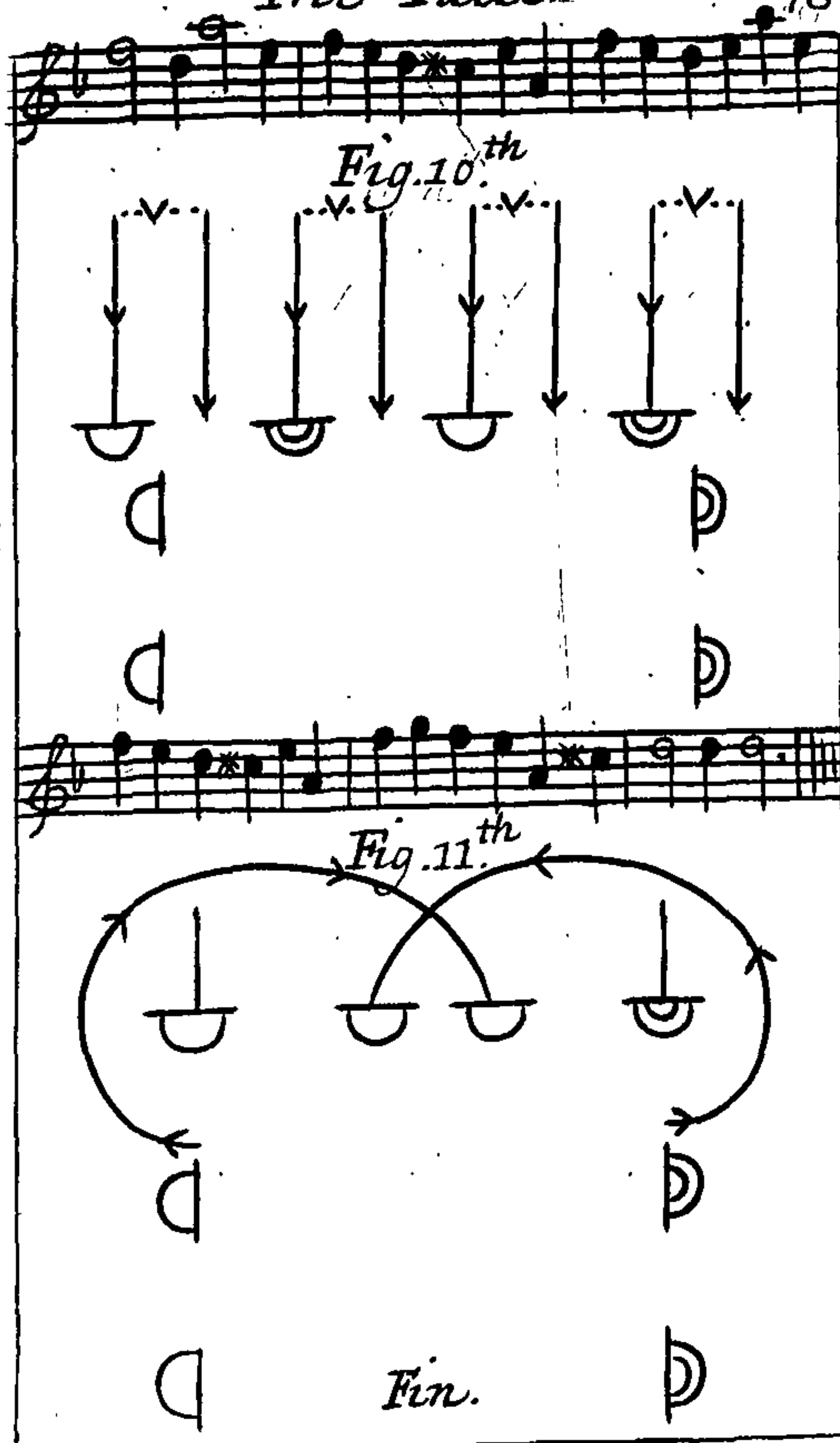
The Tatler

77

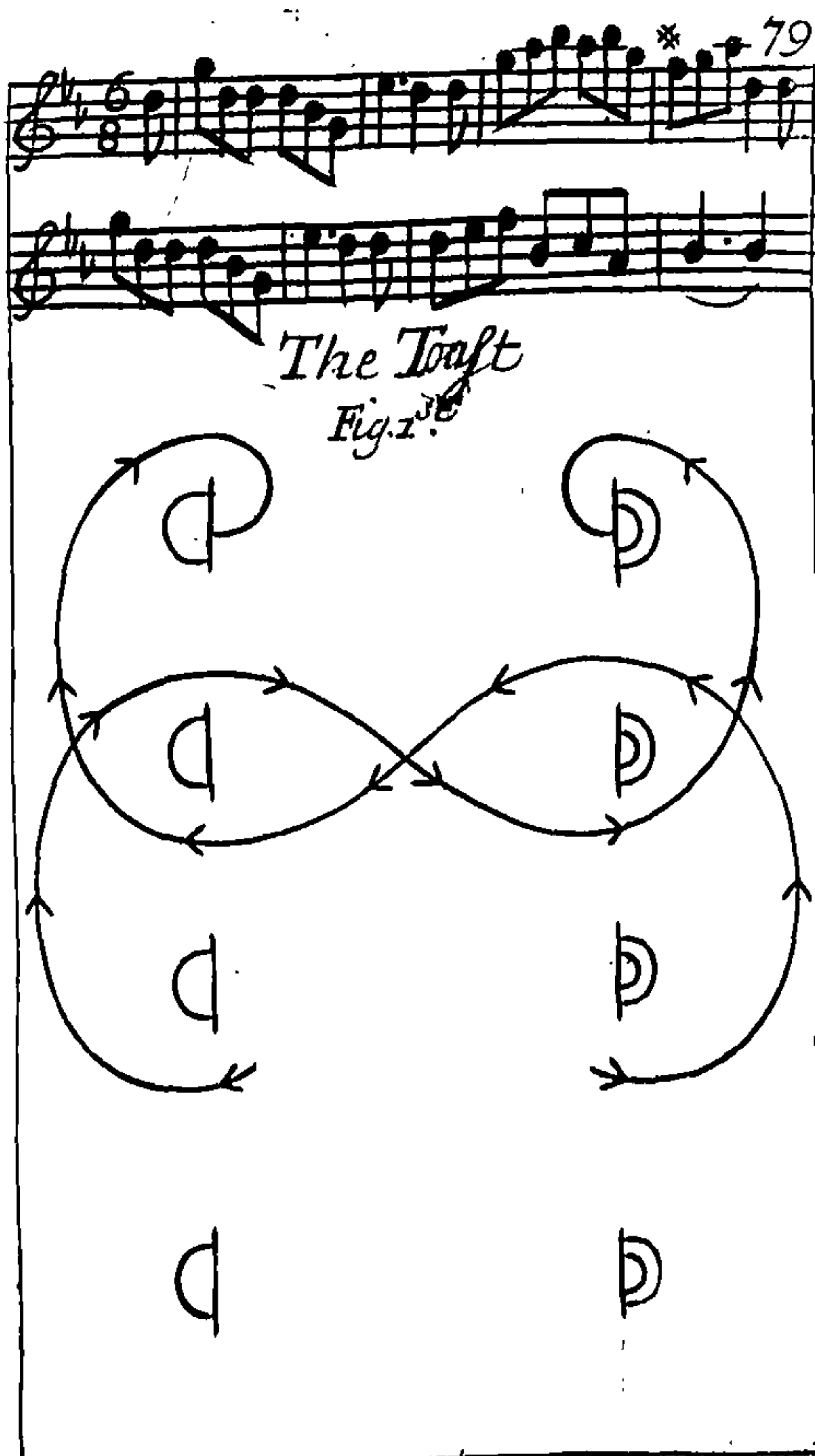


The Tatler

78

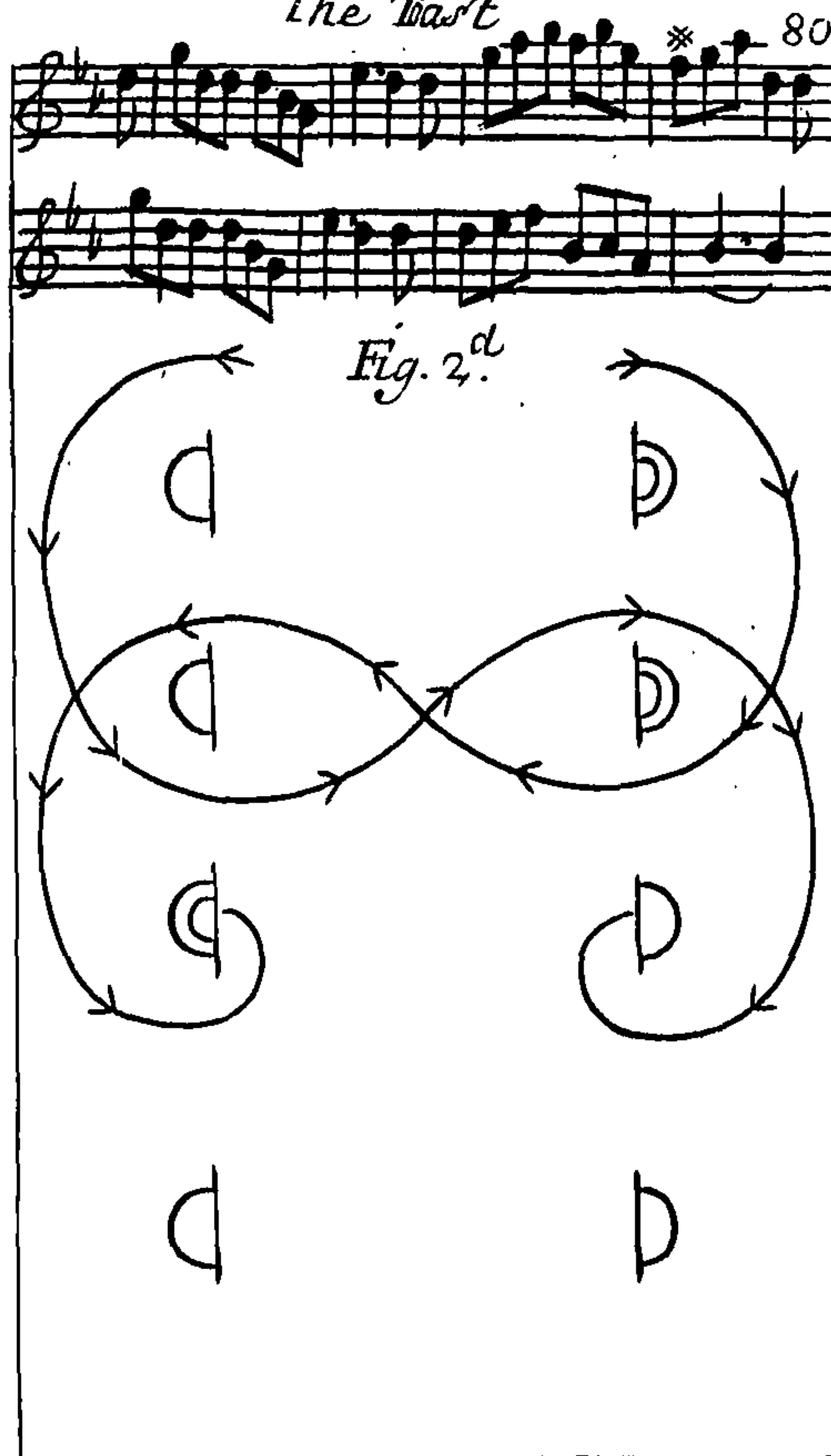


Fin.



The Toast

80



The Toast 21

Fig 3^d

The diagram illustrates a figure-eight dance pattern. It features two horizontal rows of dancers, each represented by a semi-circle. The top row has two dancers, and the bottom row has two dancers. Arrows indicate the movement of the dancers. In the top row, the left dancer moves right and the right dancer moves left, meeting in the center. They then turn and move back to their original positions. In the bottom row, the left dancer moves right and the right dancer moves left, meeting in the center. They then turn and move back to their original positions. The pattern is labeled 'Fig 3^d'.

The Fast 82

Fig. 4th

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some notes marked with an asterisk (*). Below the staff is a diagram labeled 'Fig. 4th'. The diagram is enclosed in a rectangular frame and shows a vertical path of a ball. The path starts at the top, goes down, and then up, with arrows indicating the direction of movement. The path is divided into four sections by horizontal dashed lines, each containing a ball. The balls are positioned at the top, middle, and bottom of each section. The path ends at the bottom of the frame.

The Toast 83

Fig. 5th

83

Fig. 5th

The Toss

84

Fig. 6.th

The diagram illustrates a circular juggling pattern. It consists of four concentric circles. Various symbols are placed around and inside these circles to indicate ball positions and movements. Symbols include arrows pointing in different directions, 'x' marks, 'y' marks, and 'D' symbols. Below the main circular diagram, there are four 'D' symbols arranged in two rows of two, likely representing specific ball positions or states in the pattern.

The Walt 85

Fig. 7th

The Walt 86

Fig. 8th

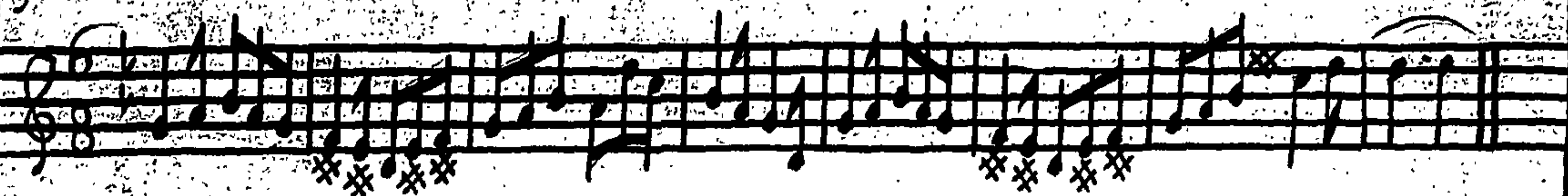
The Walt 87

Fig. 9th

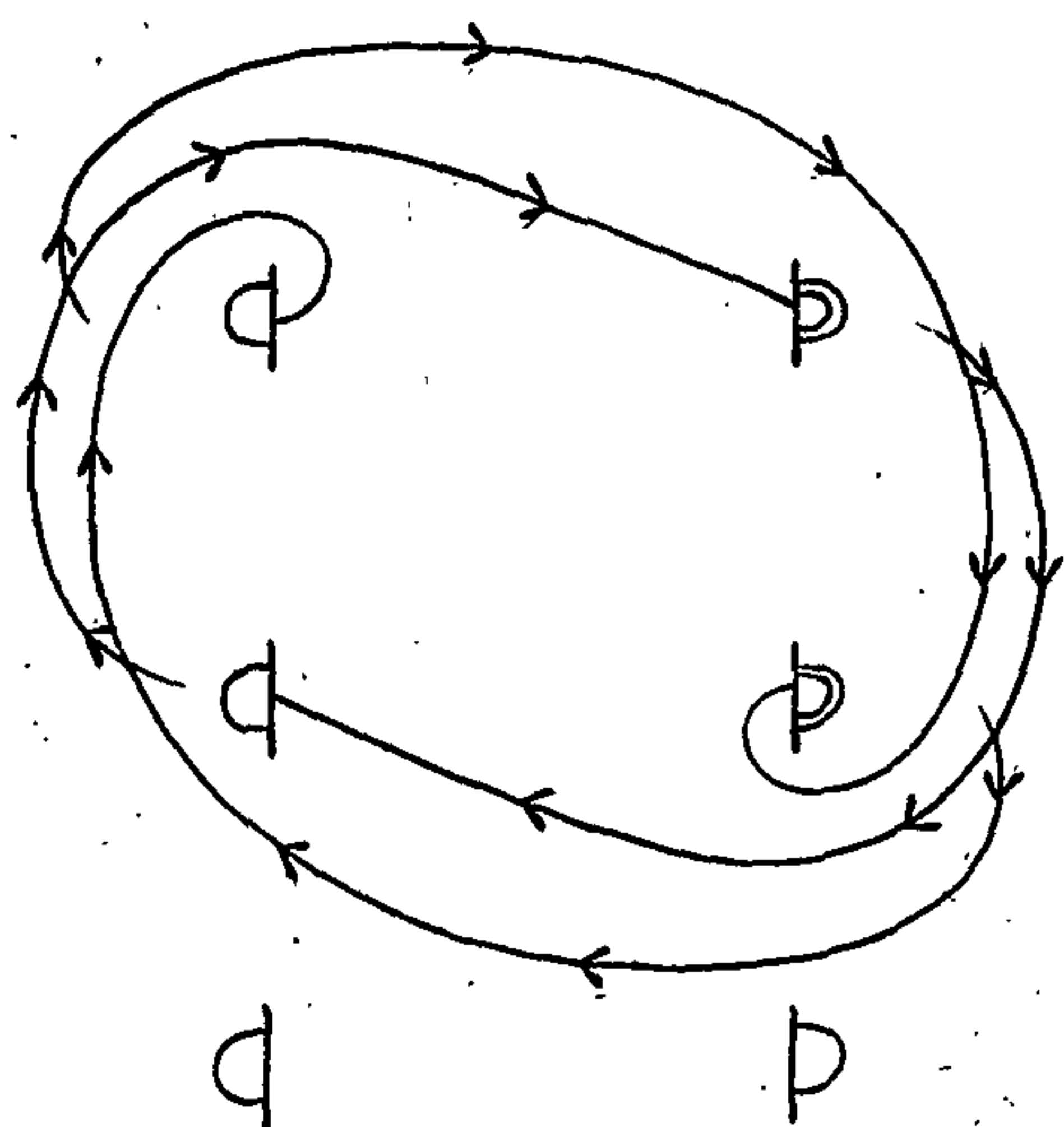
The Walt 88

Fig. 10th

Fin.



Liberty & Property.



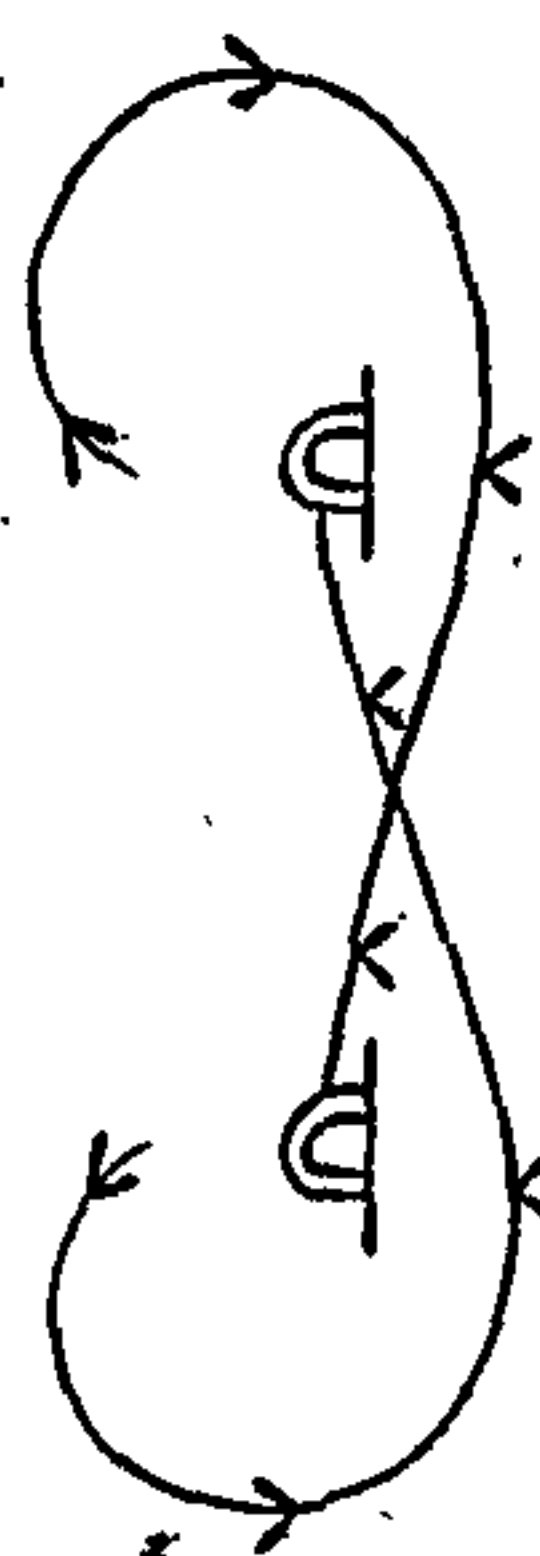
D

P

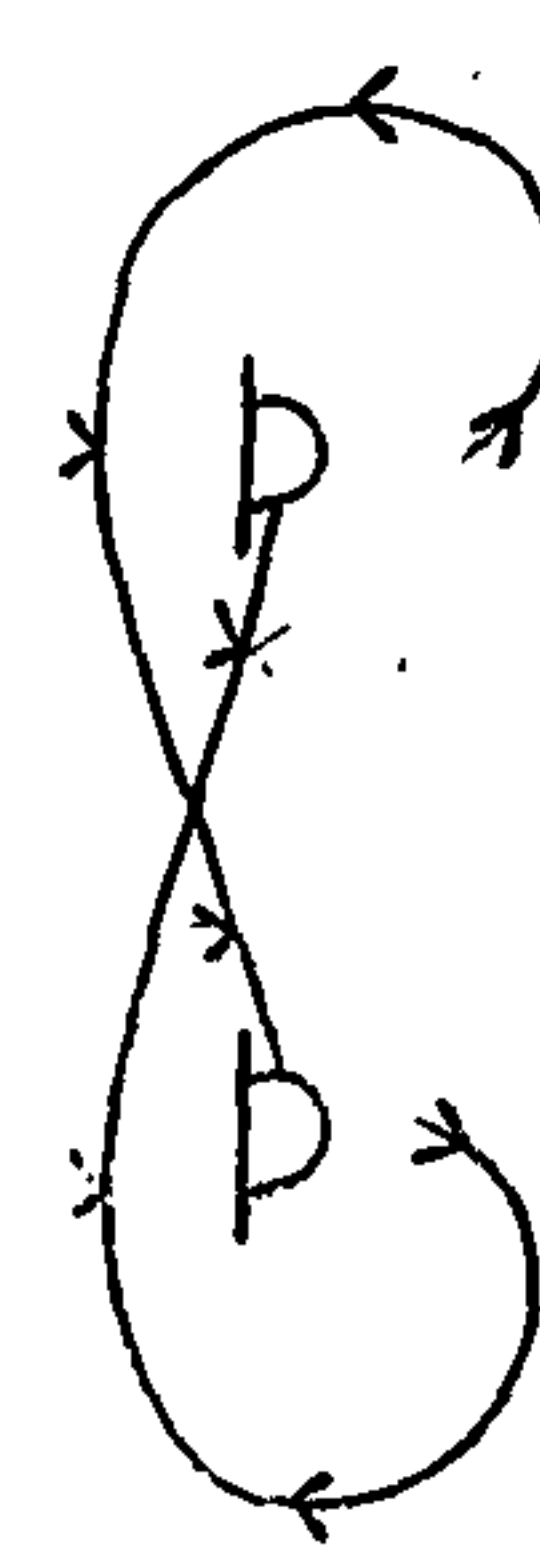
Fig: 1

D

P



D

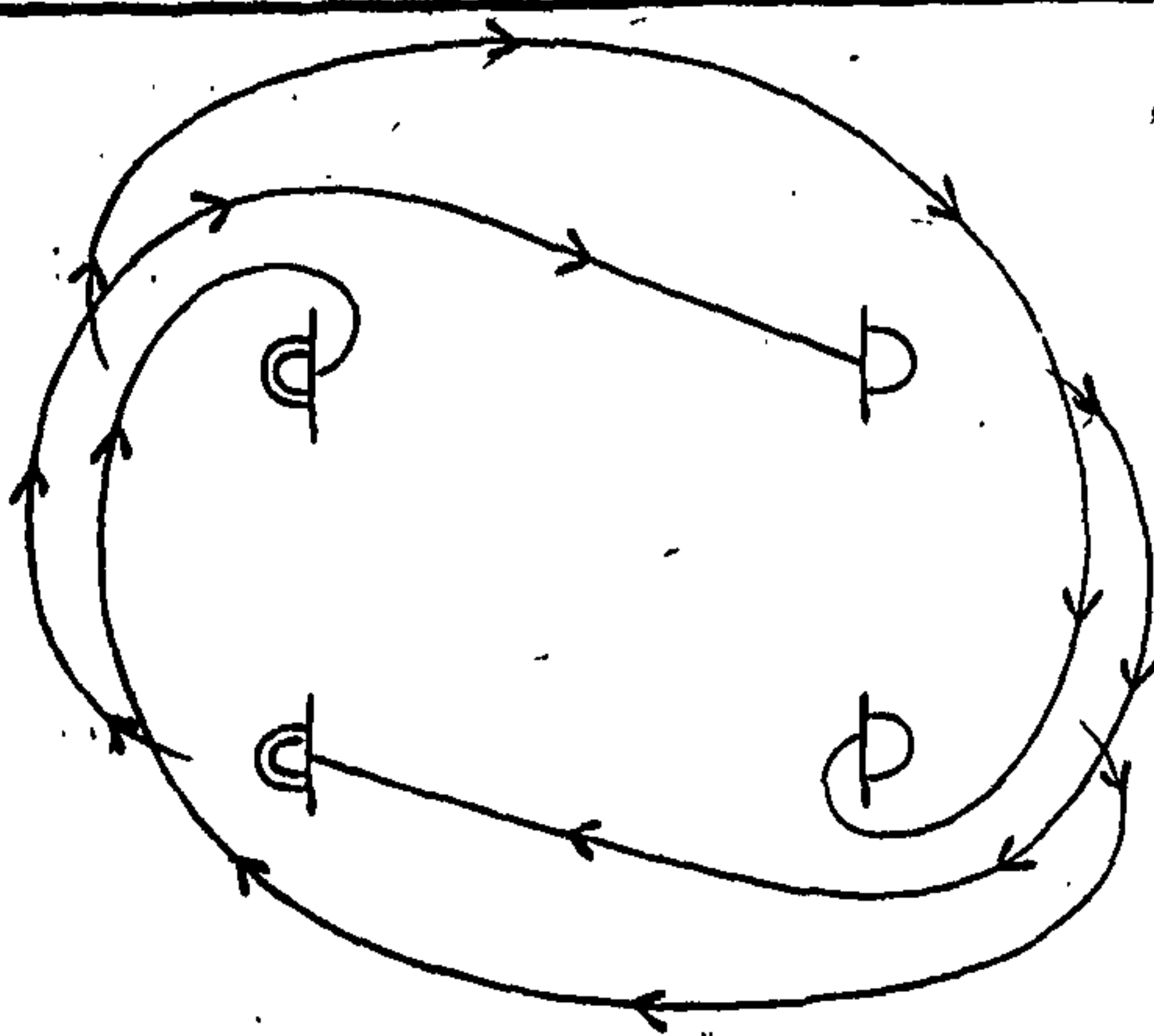


D

Fig: 2

D

P



D

P

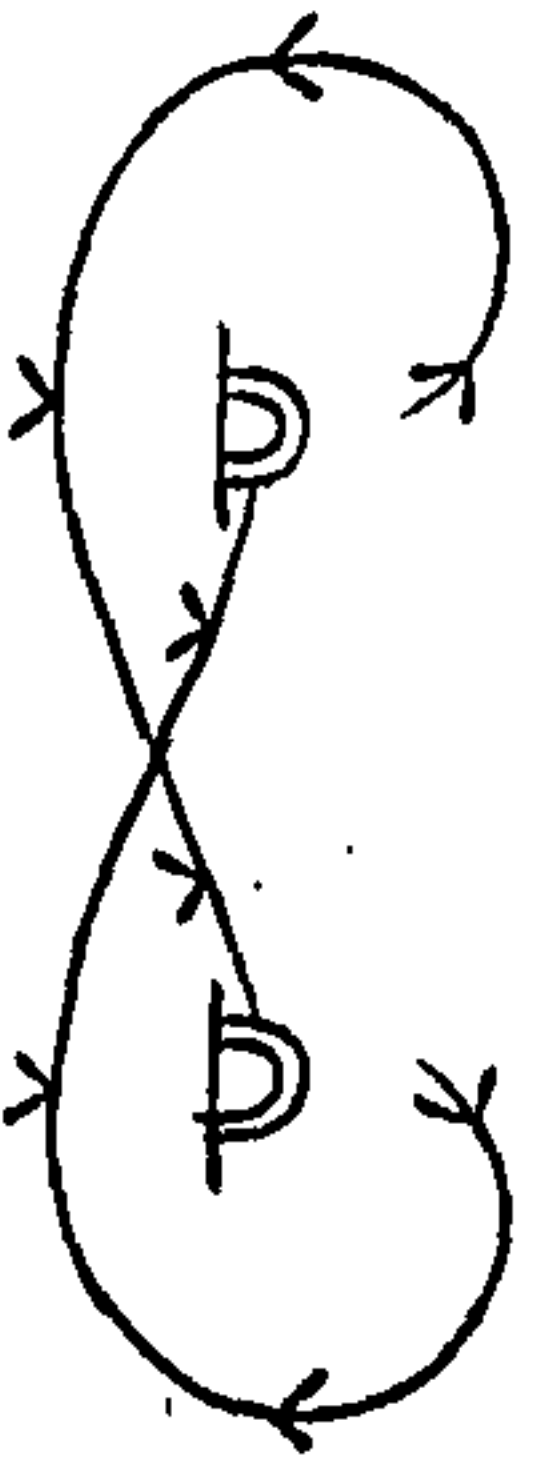
Fig: 3

D

P



D



D

Fig: 4

D

P

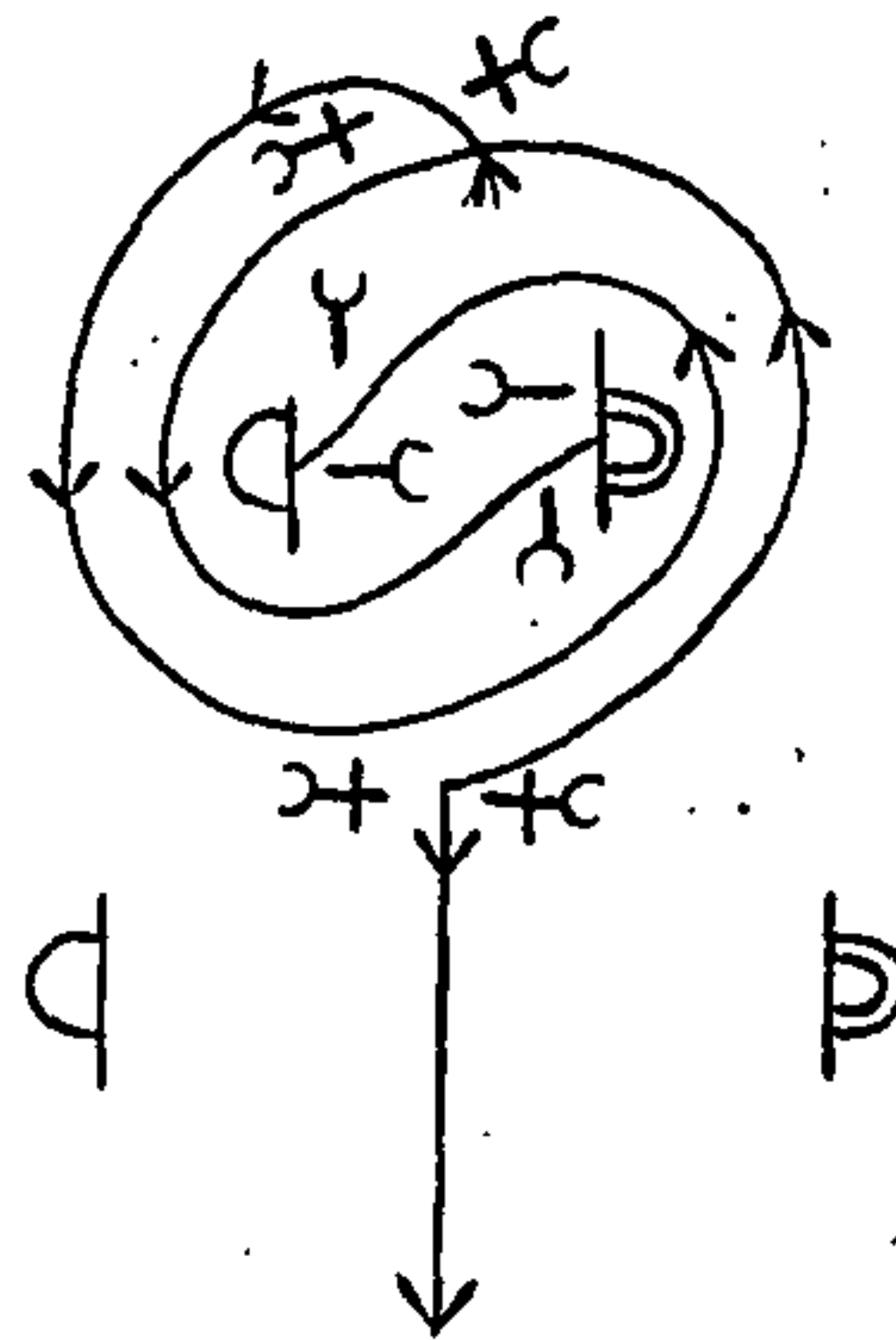
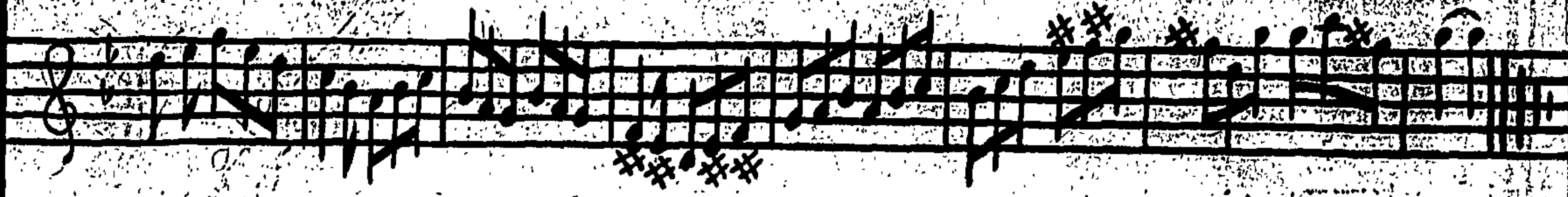


Fig: 5.

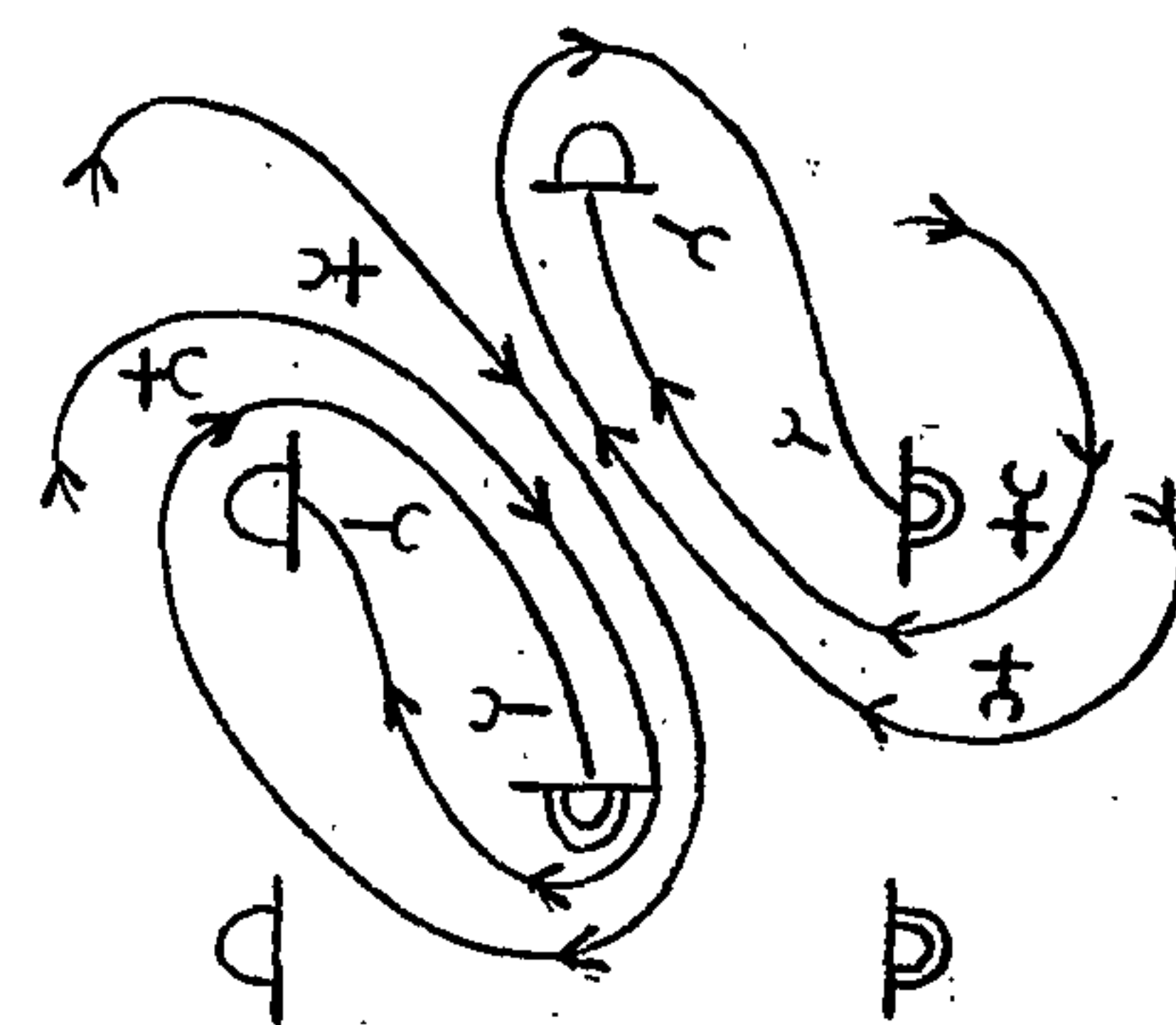


Fig: 6.

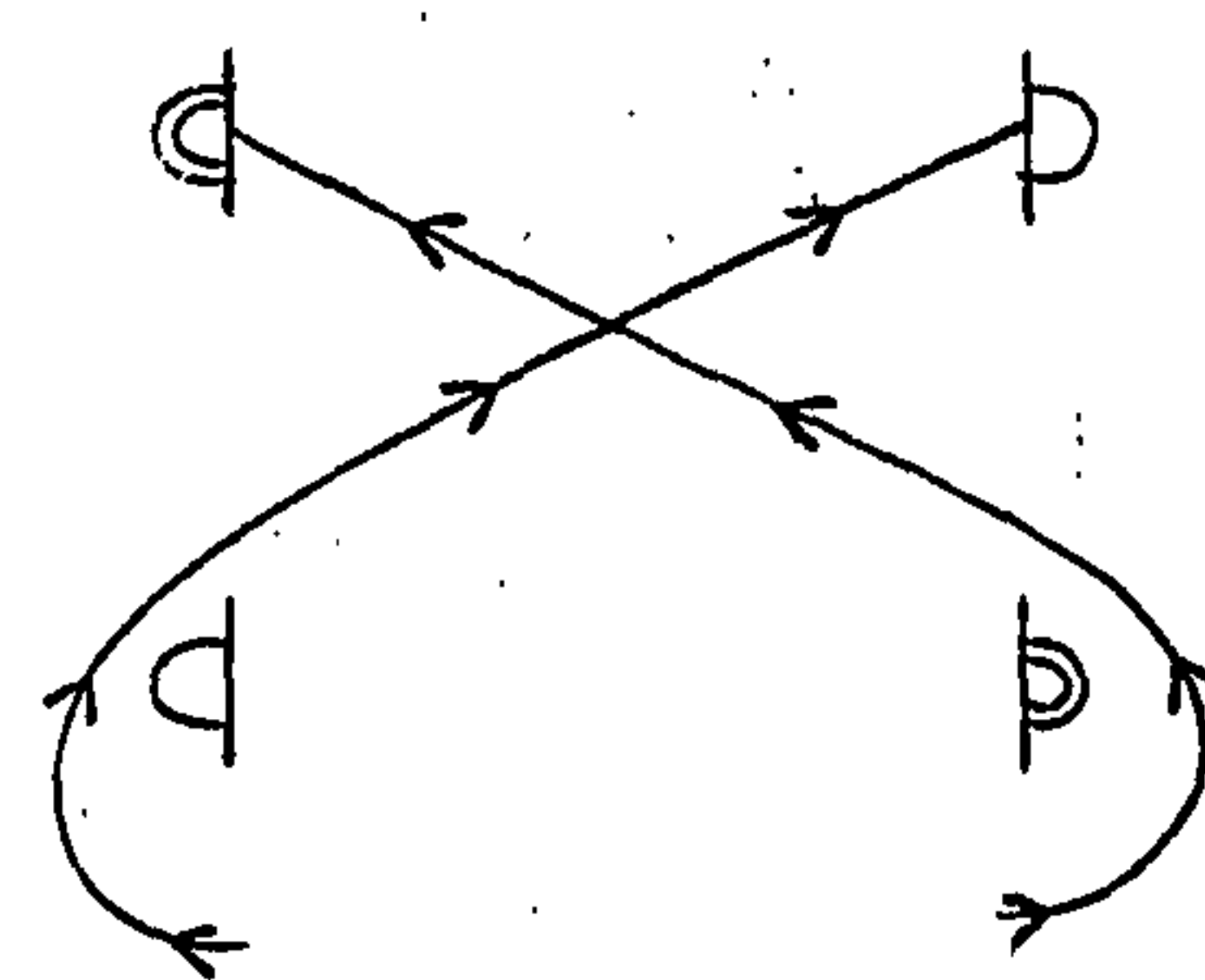
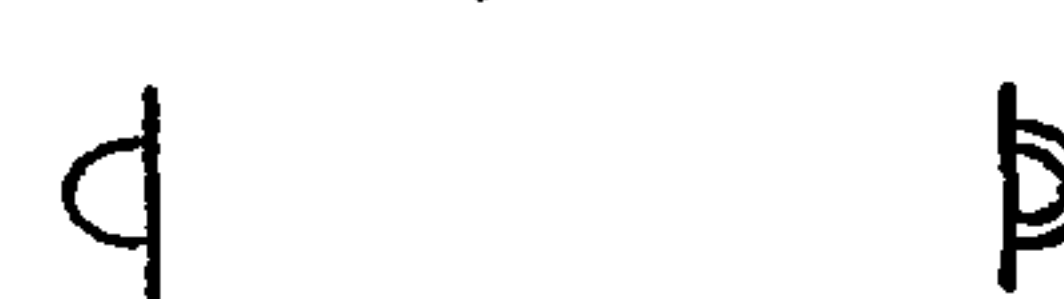


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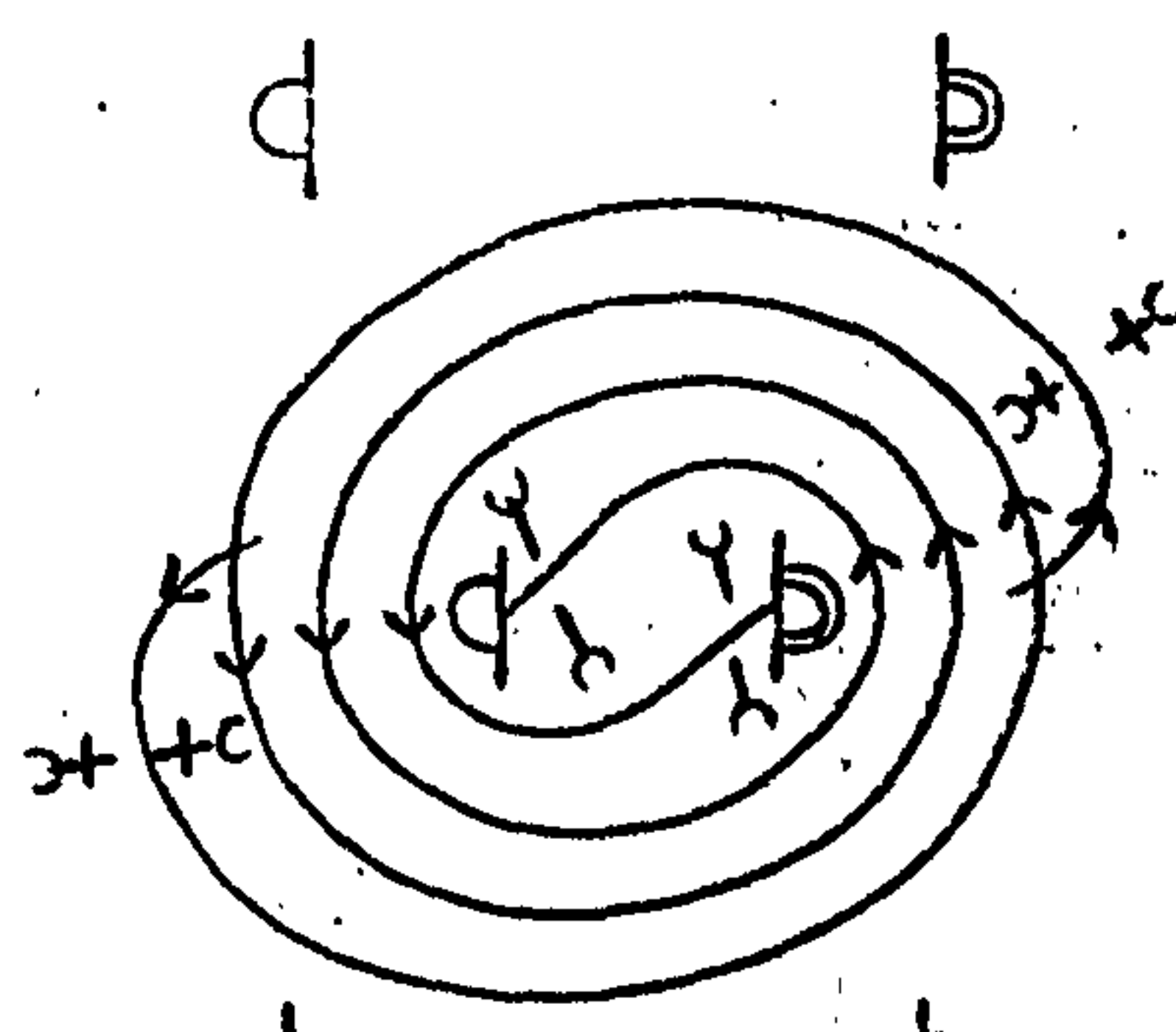
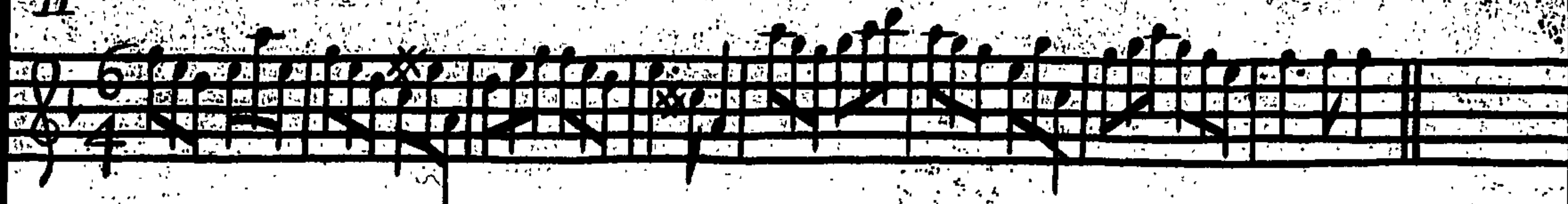


Fig: 8



Finis.



The Lottery

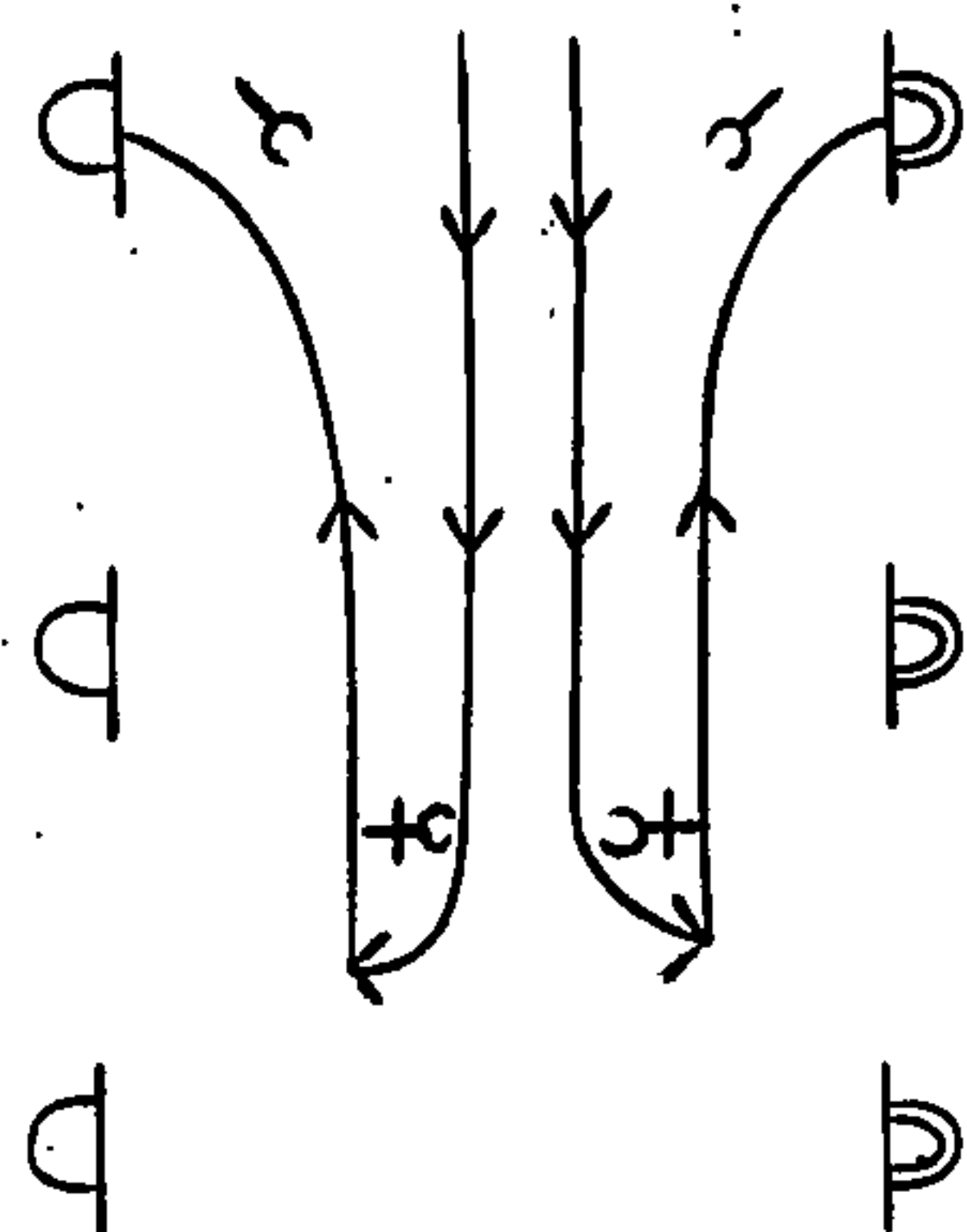


Fig: 1.

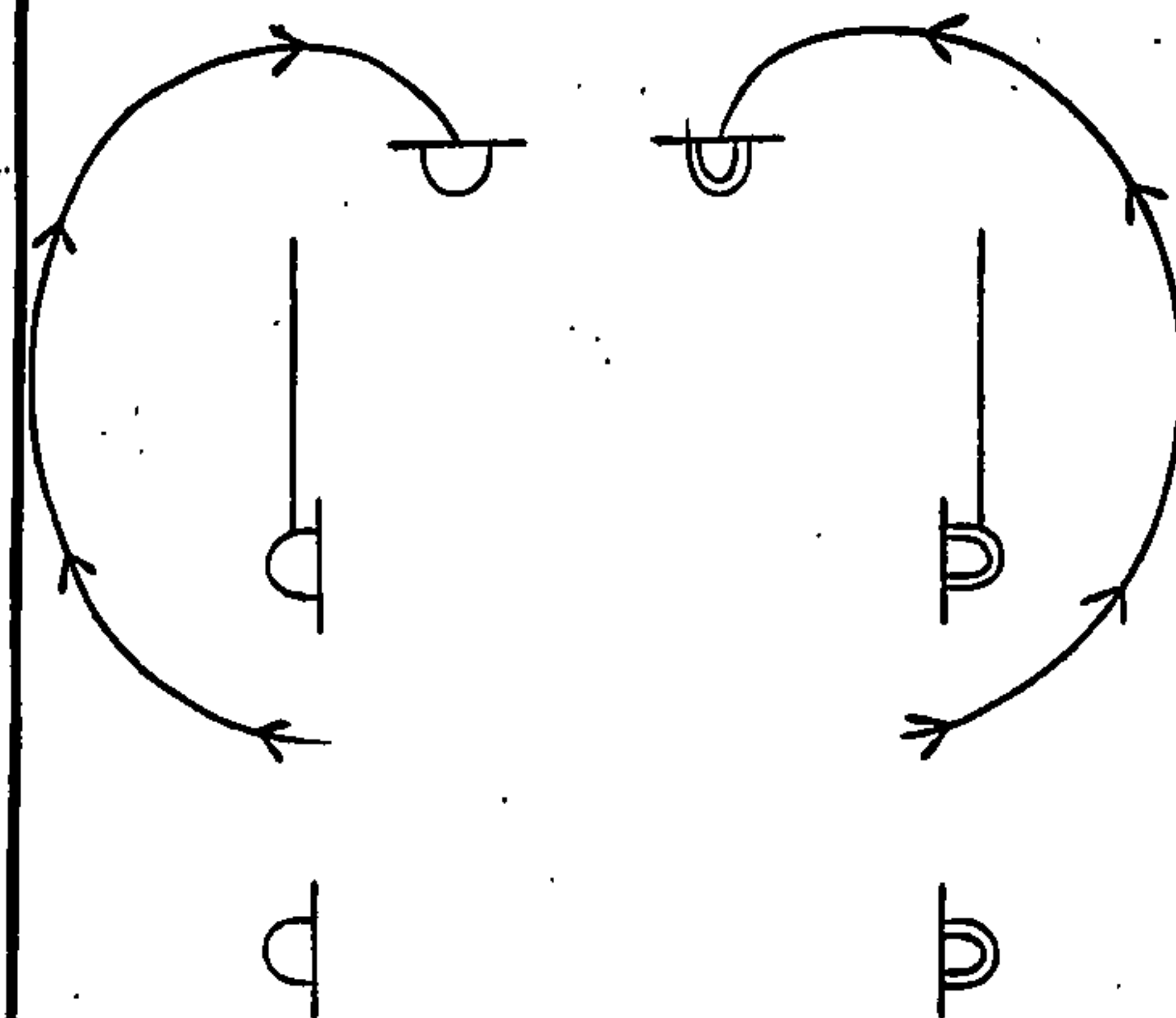


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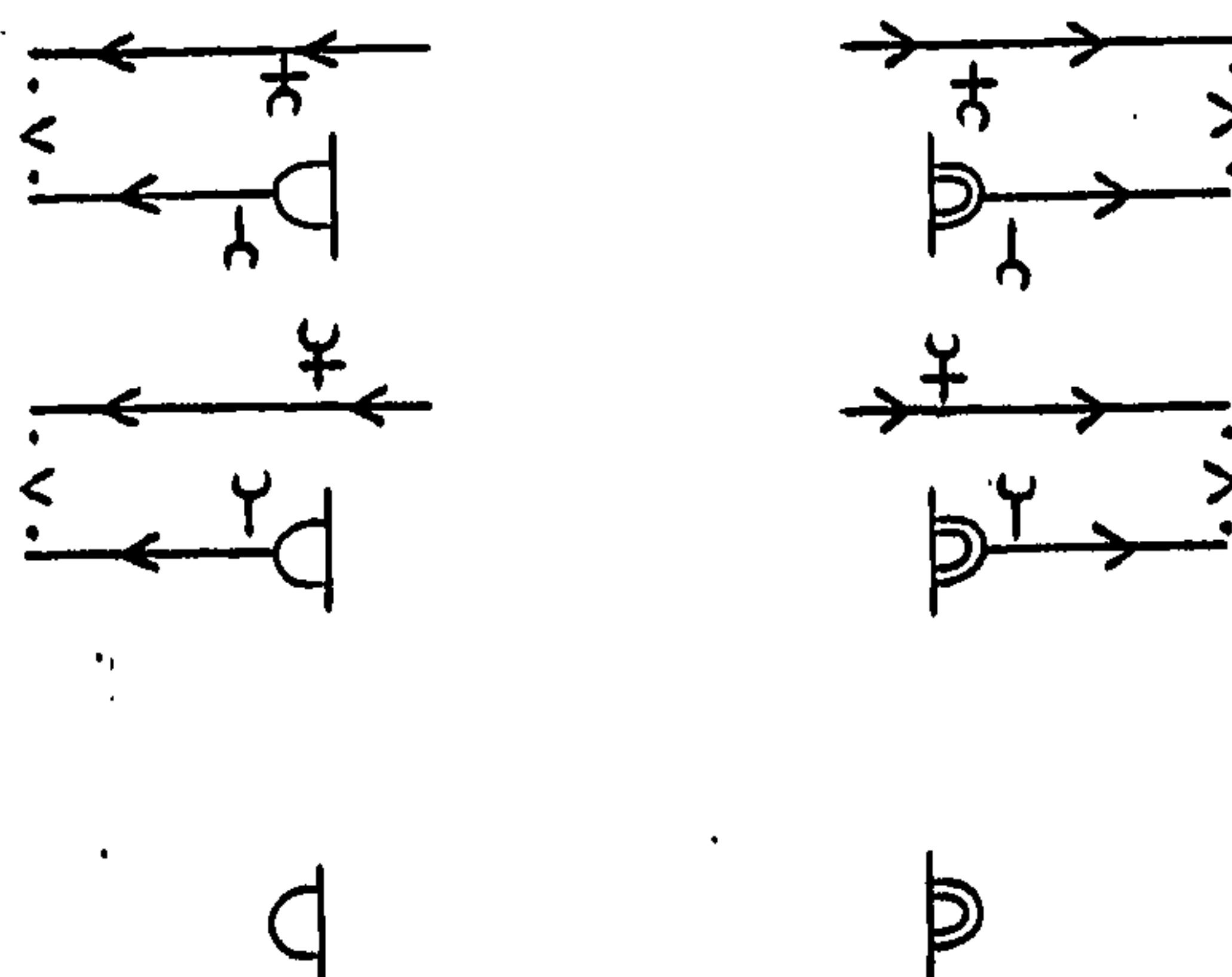


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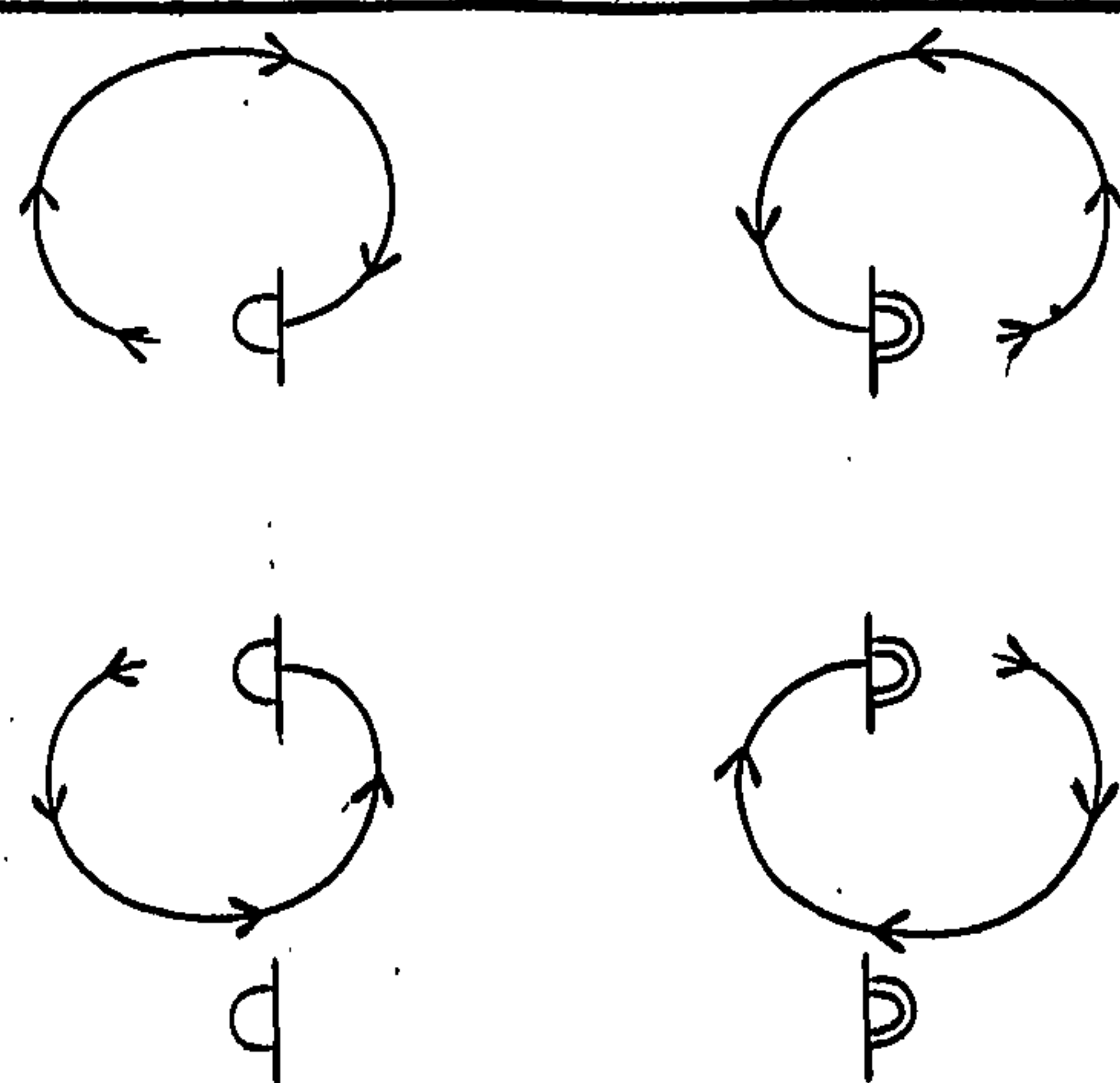


Fig: 4.

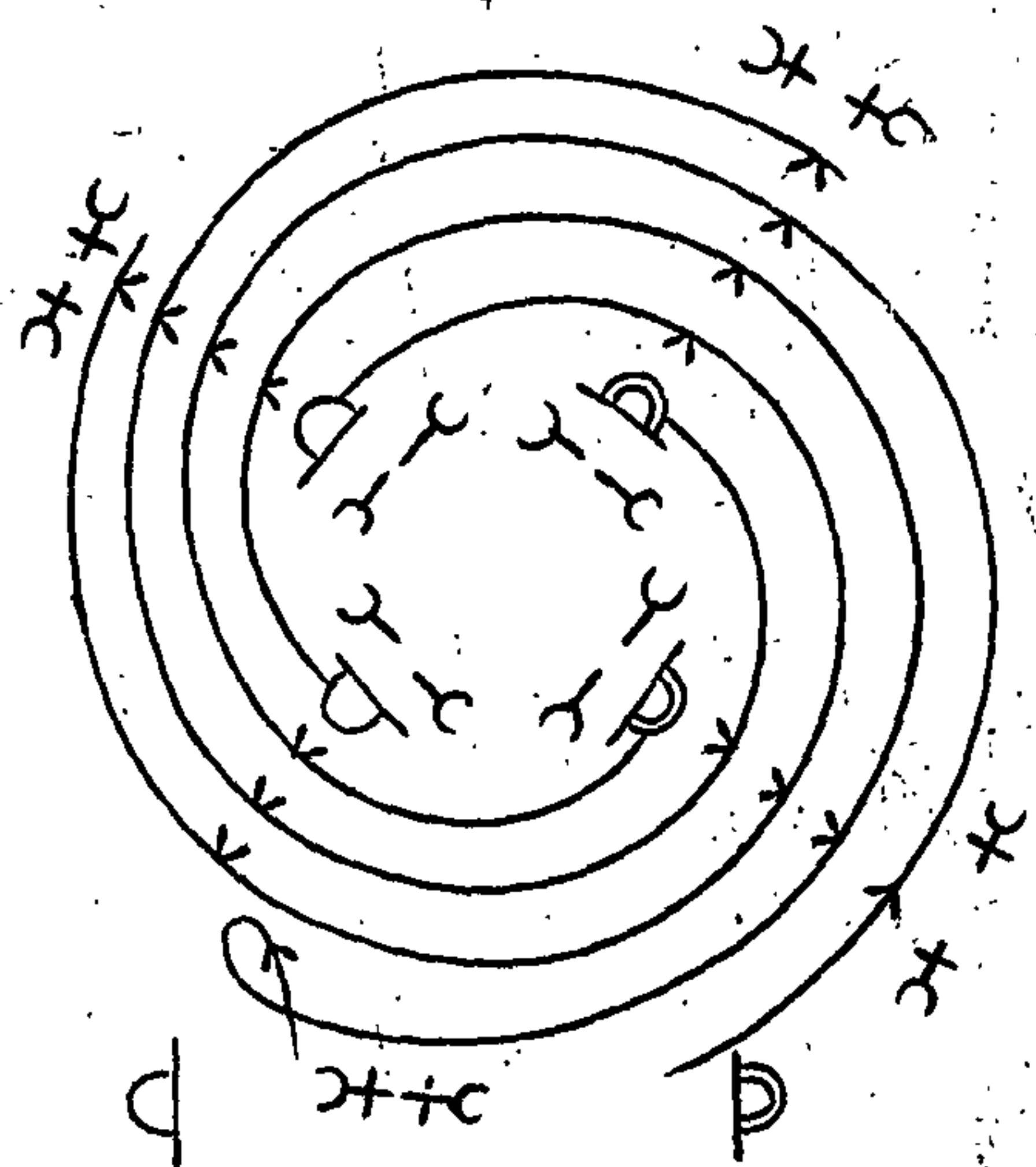


Fig. 5.

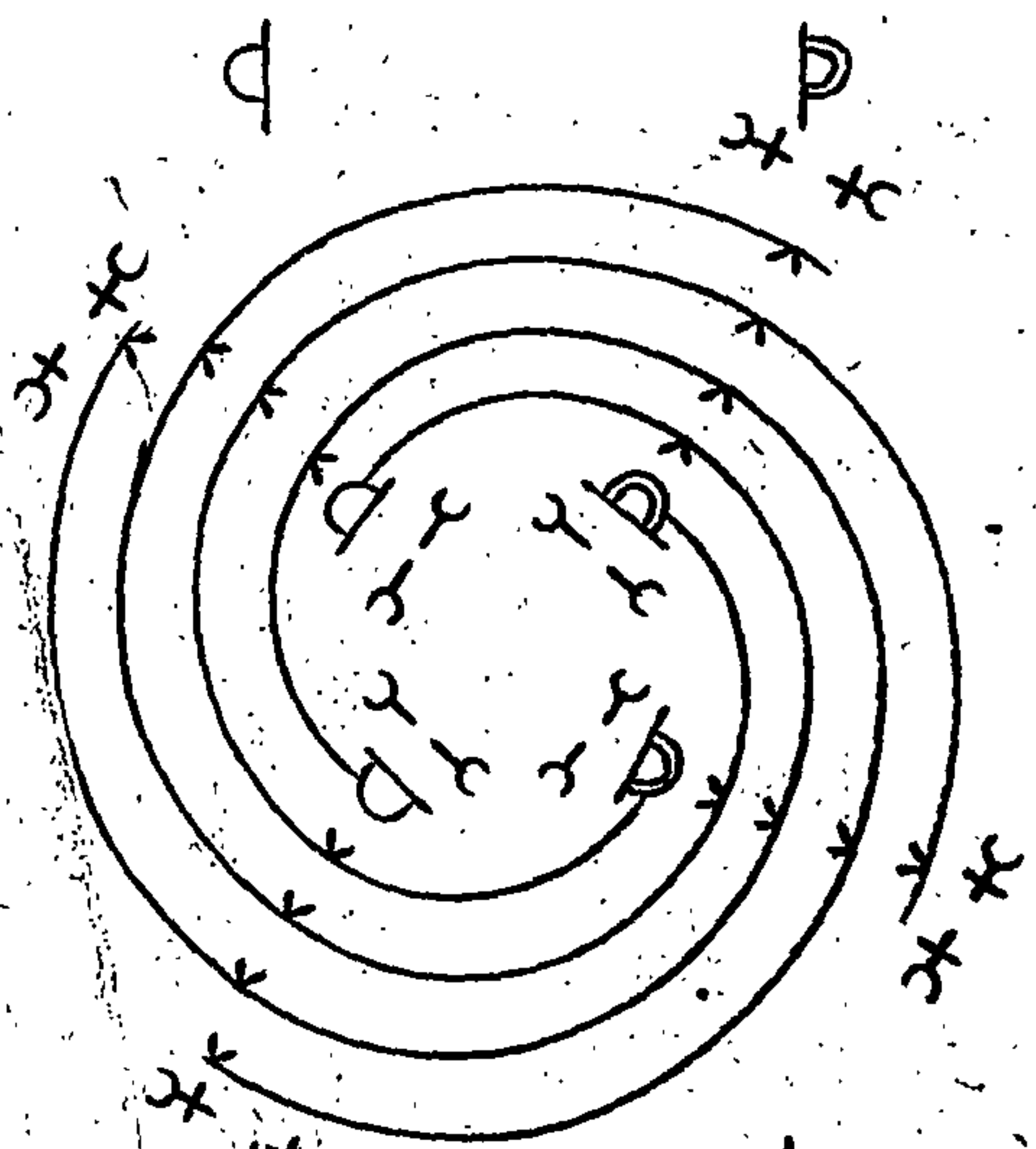


Fig. 6.

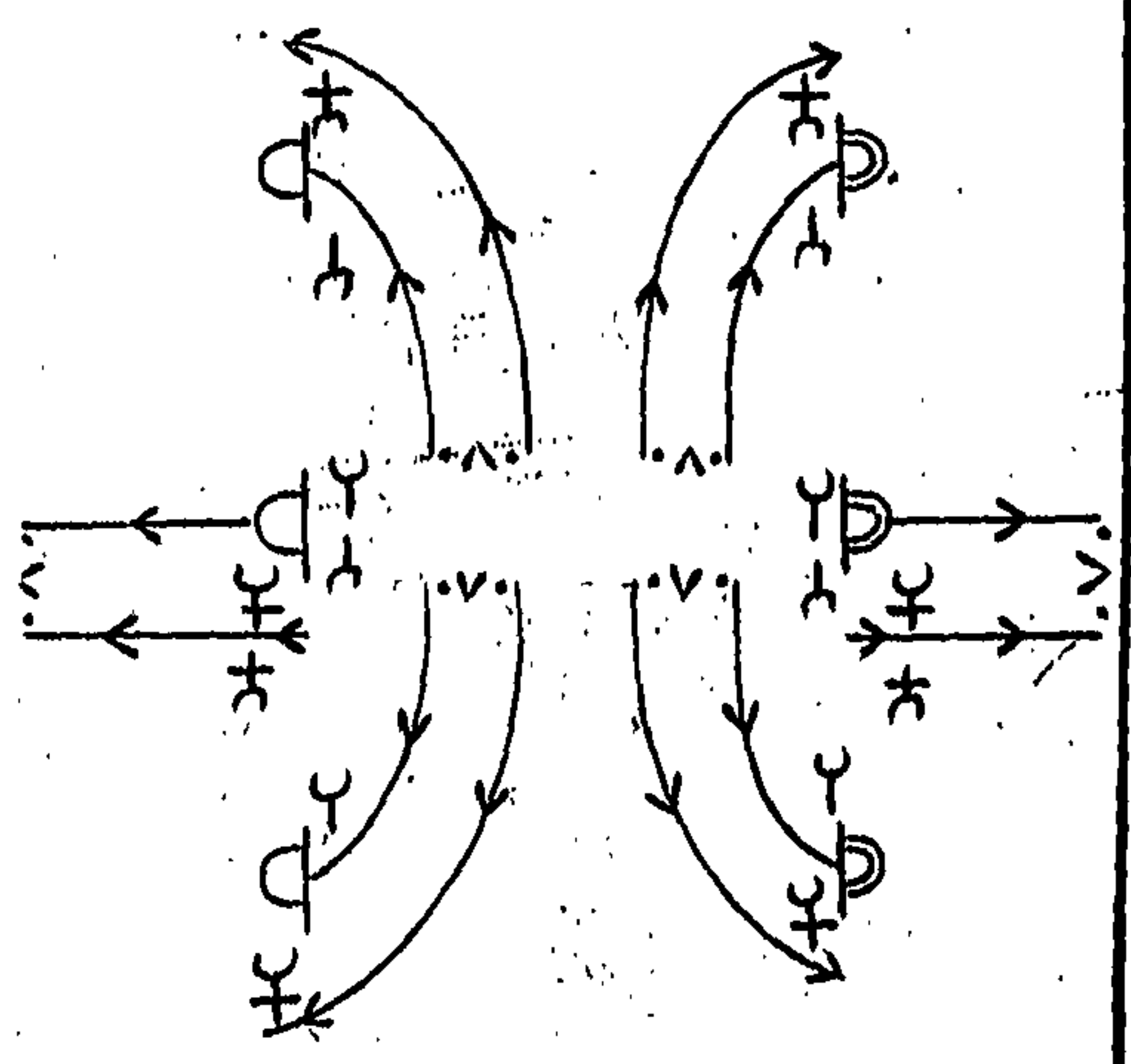


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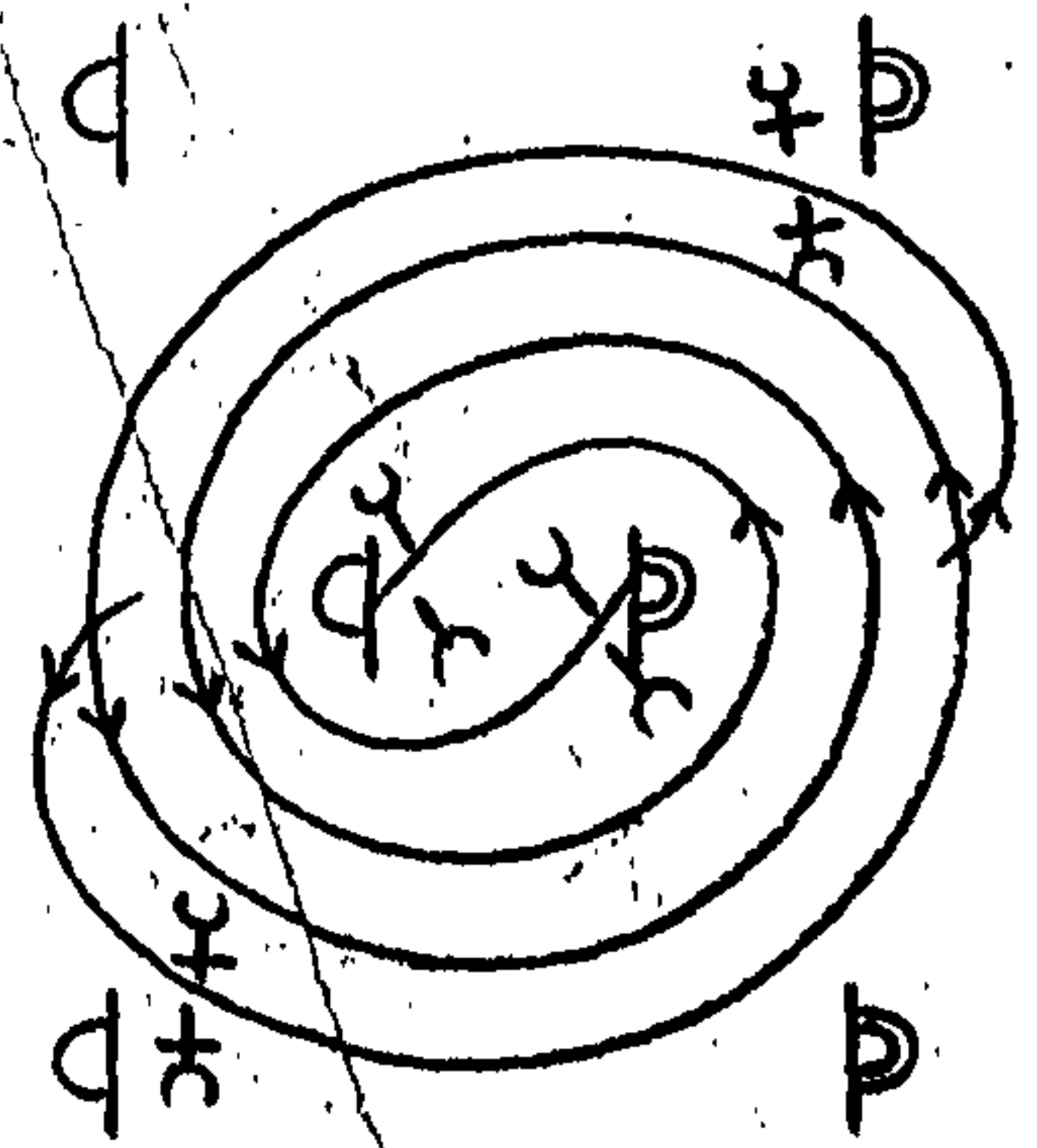
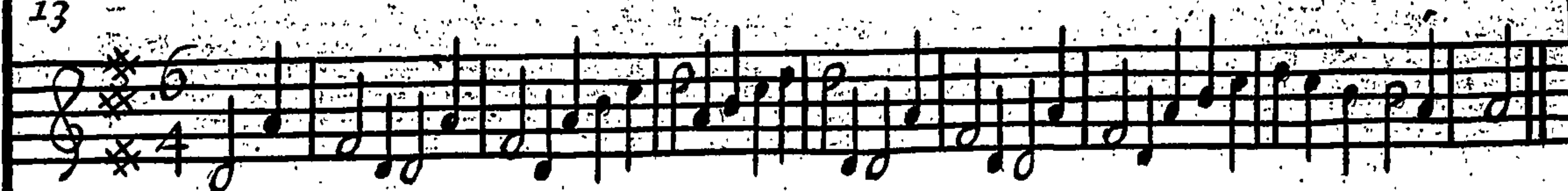


Fig. 8.

Finis.



M^r la Gards Royall Swede.

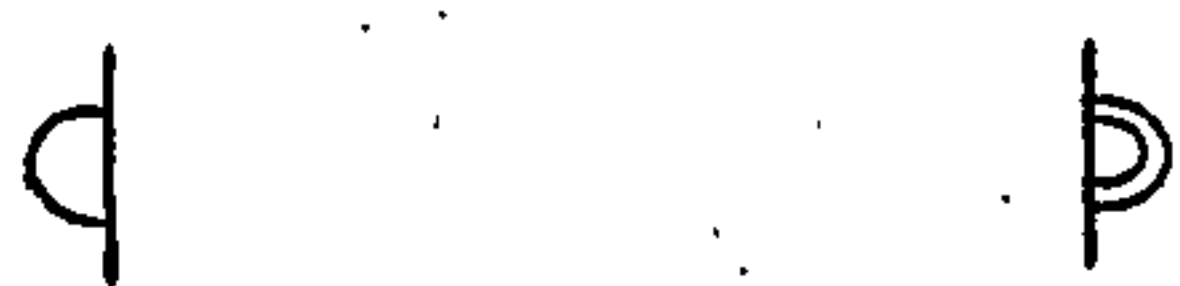
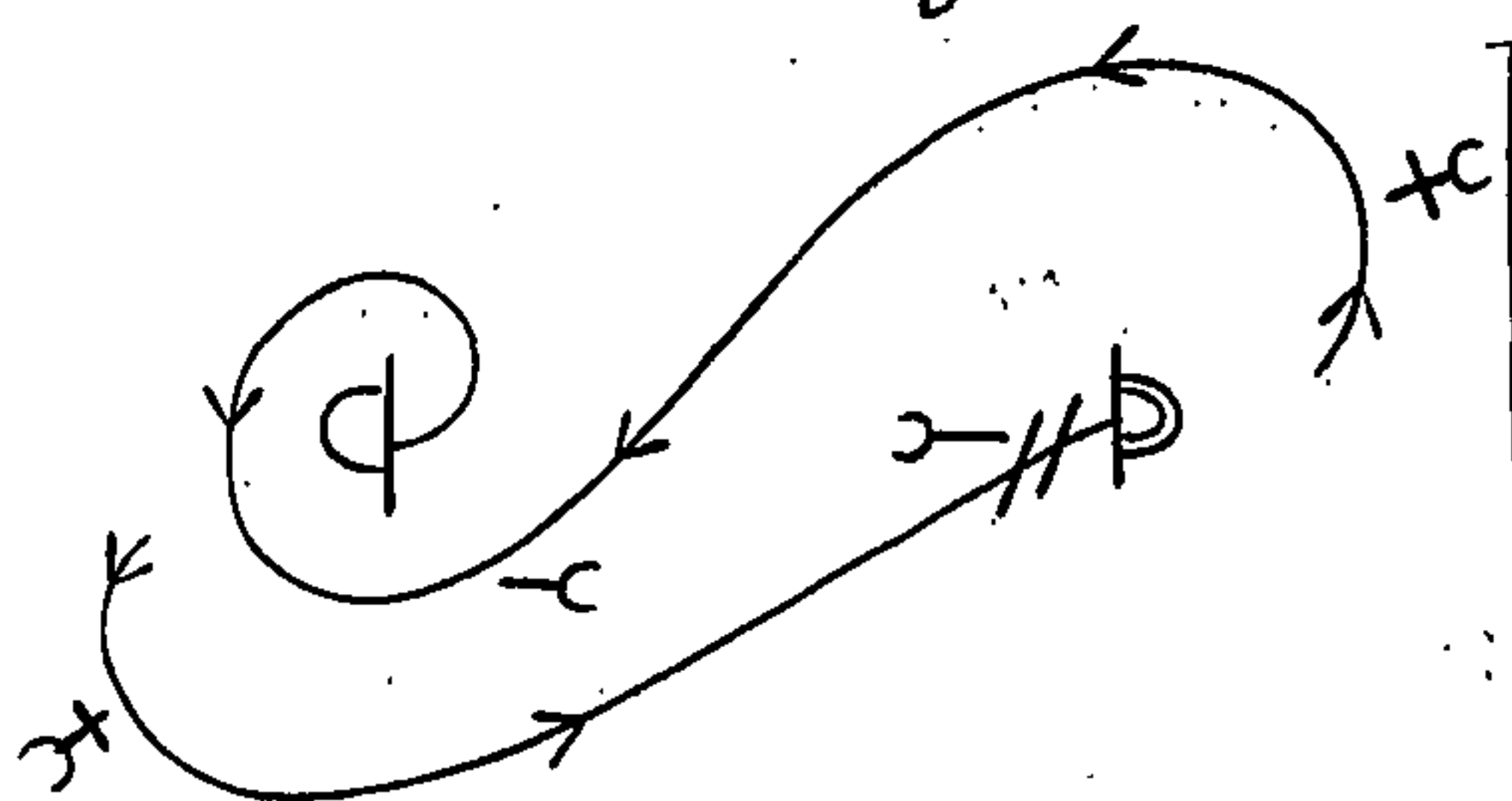


Fig: 1.

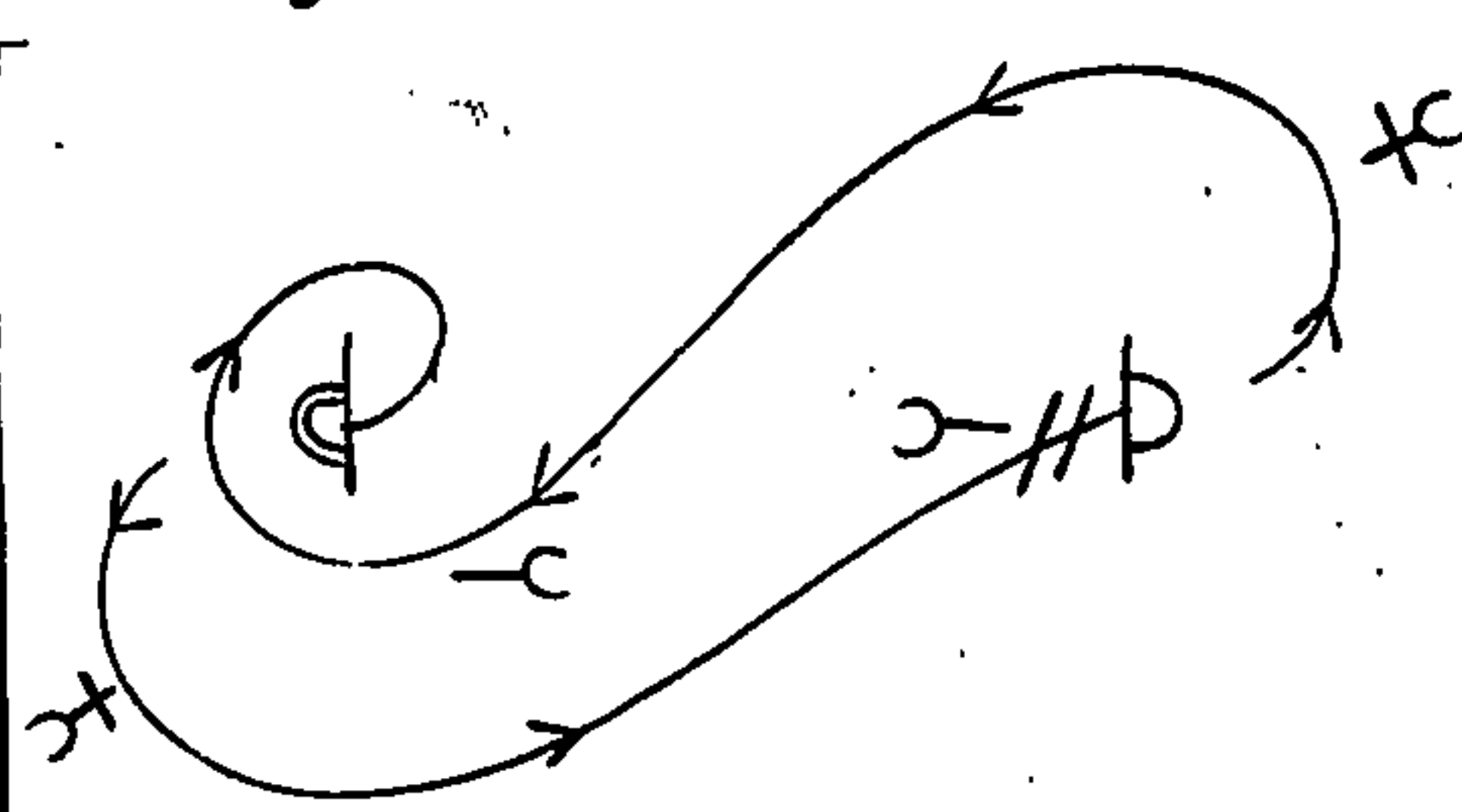


Fig: 2.

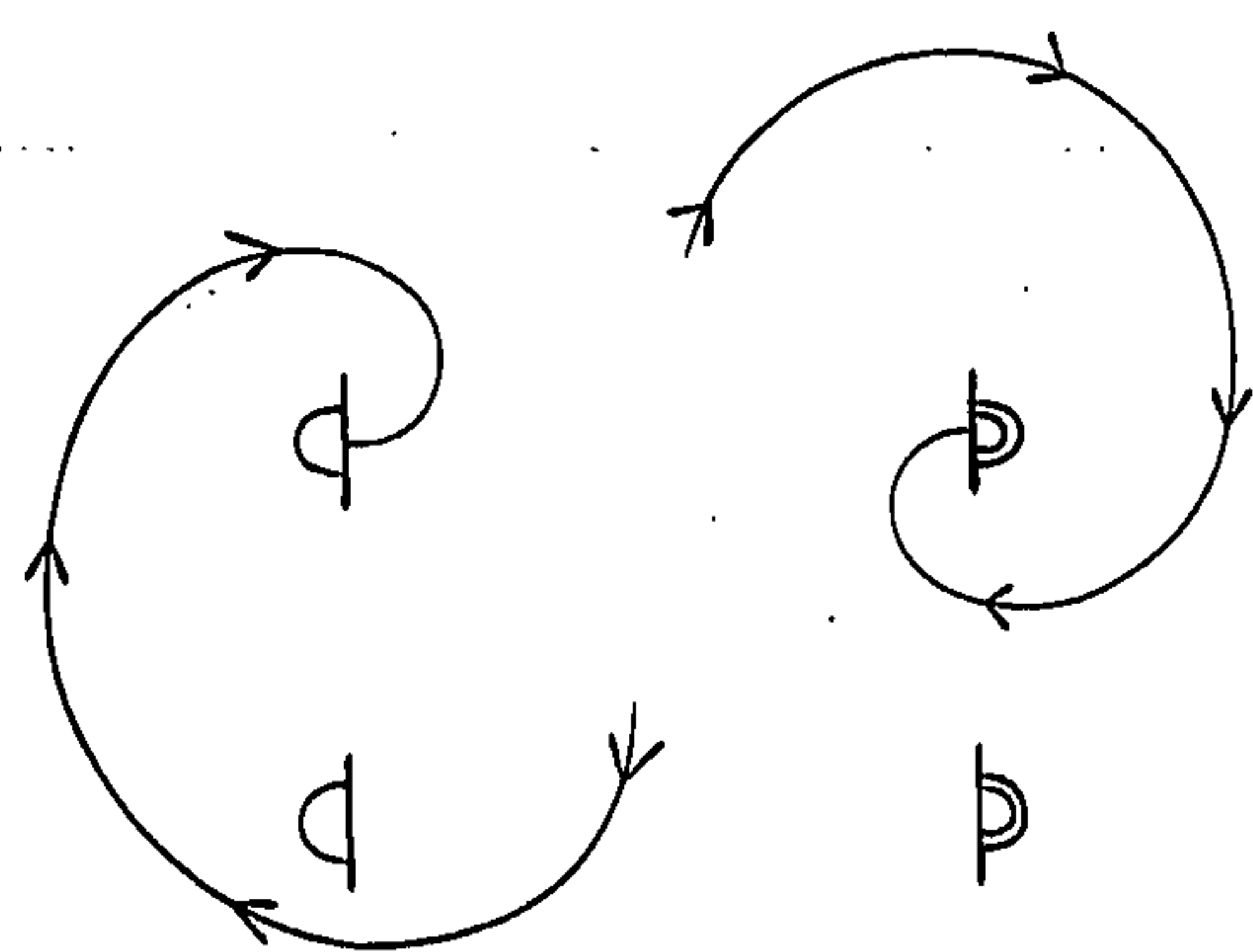


Fig: 3.

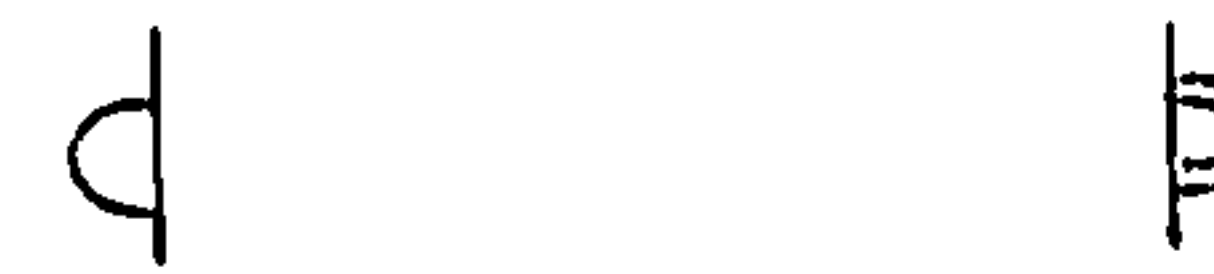
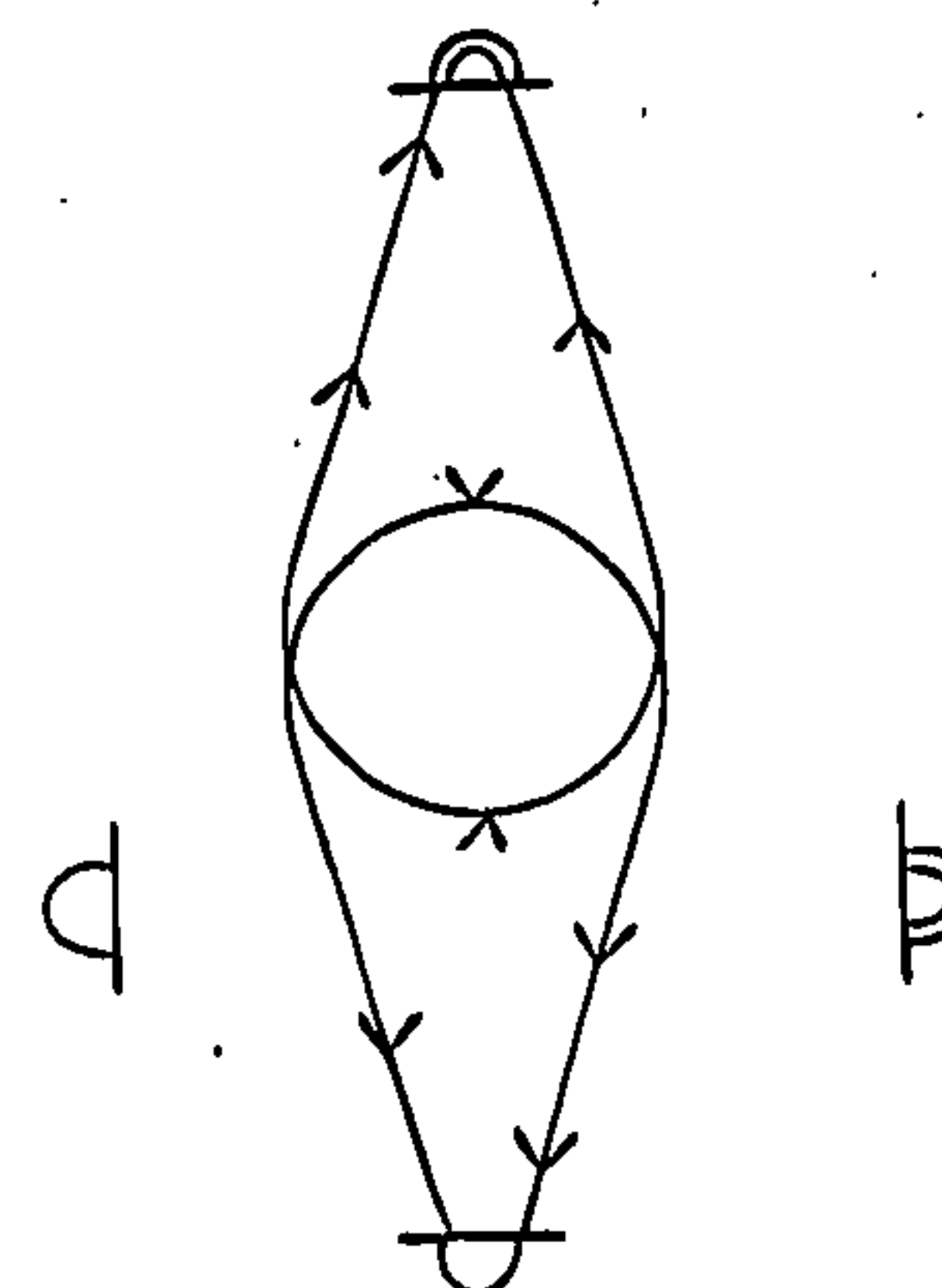


Fig: 4.

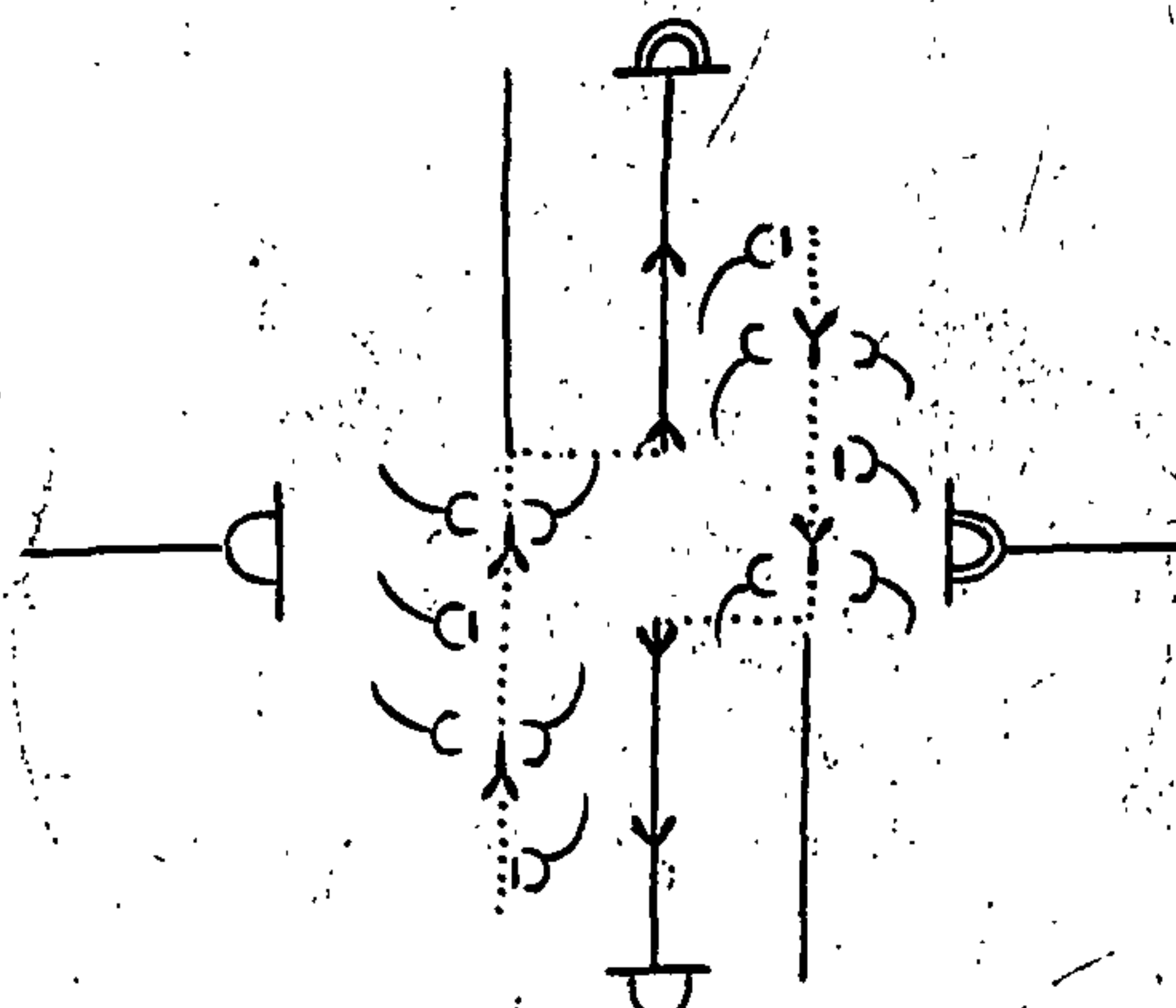
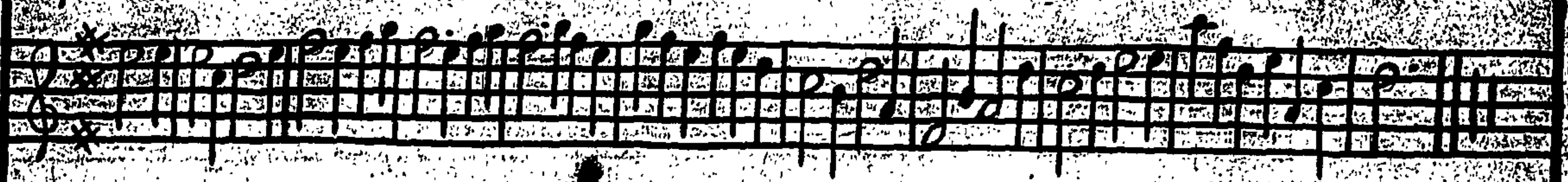


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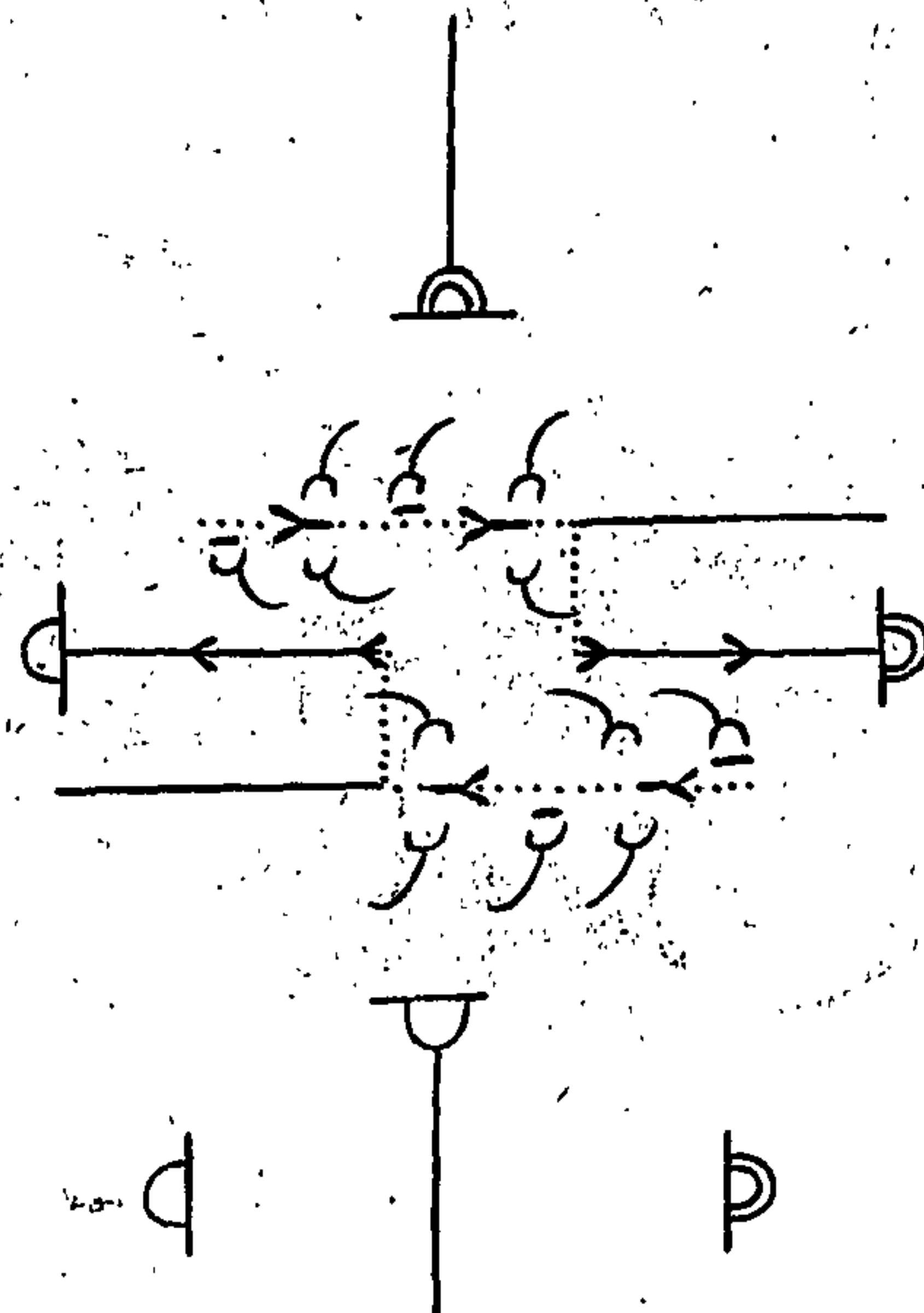
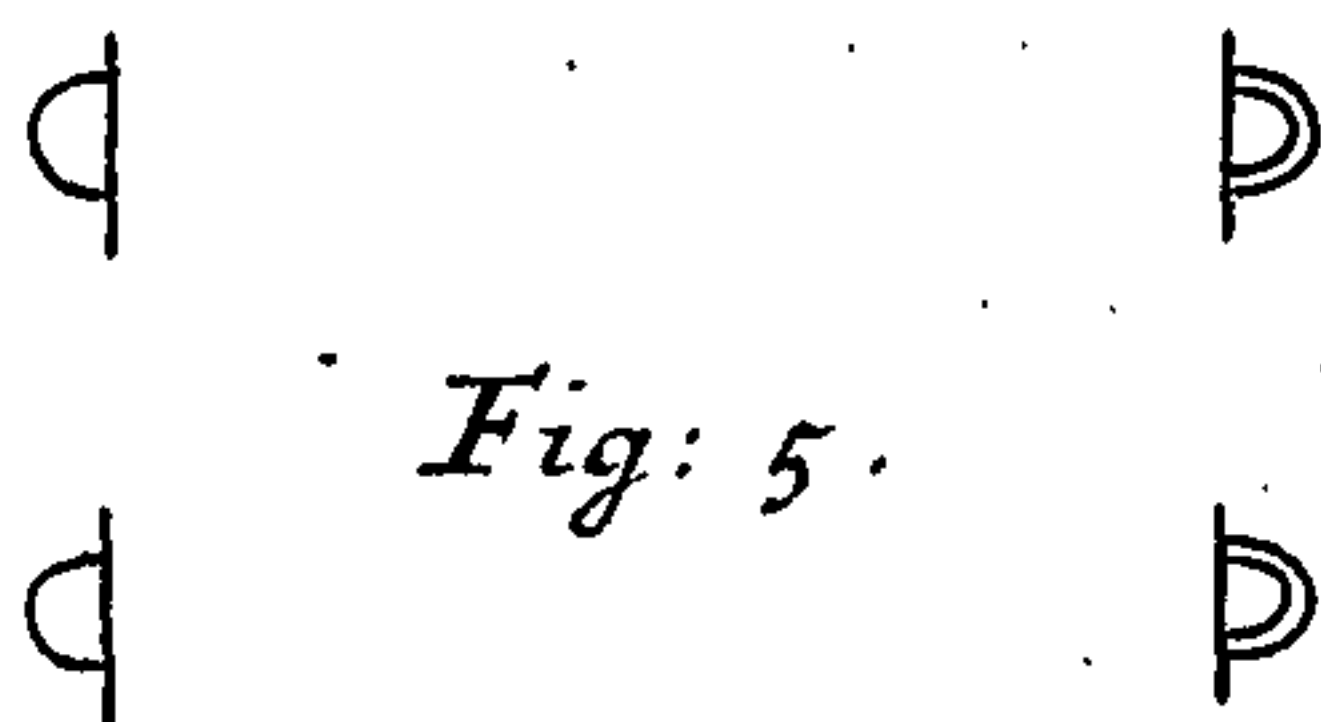


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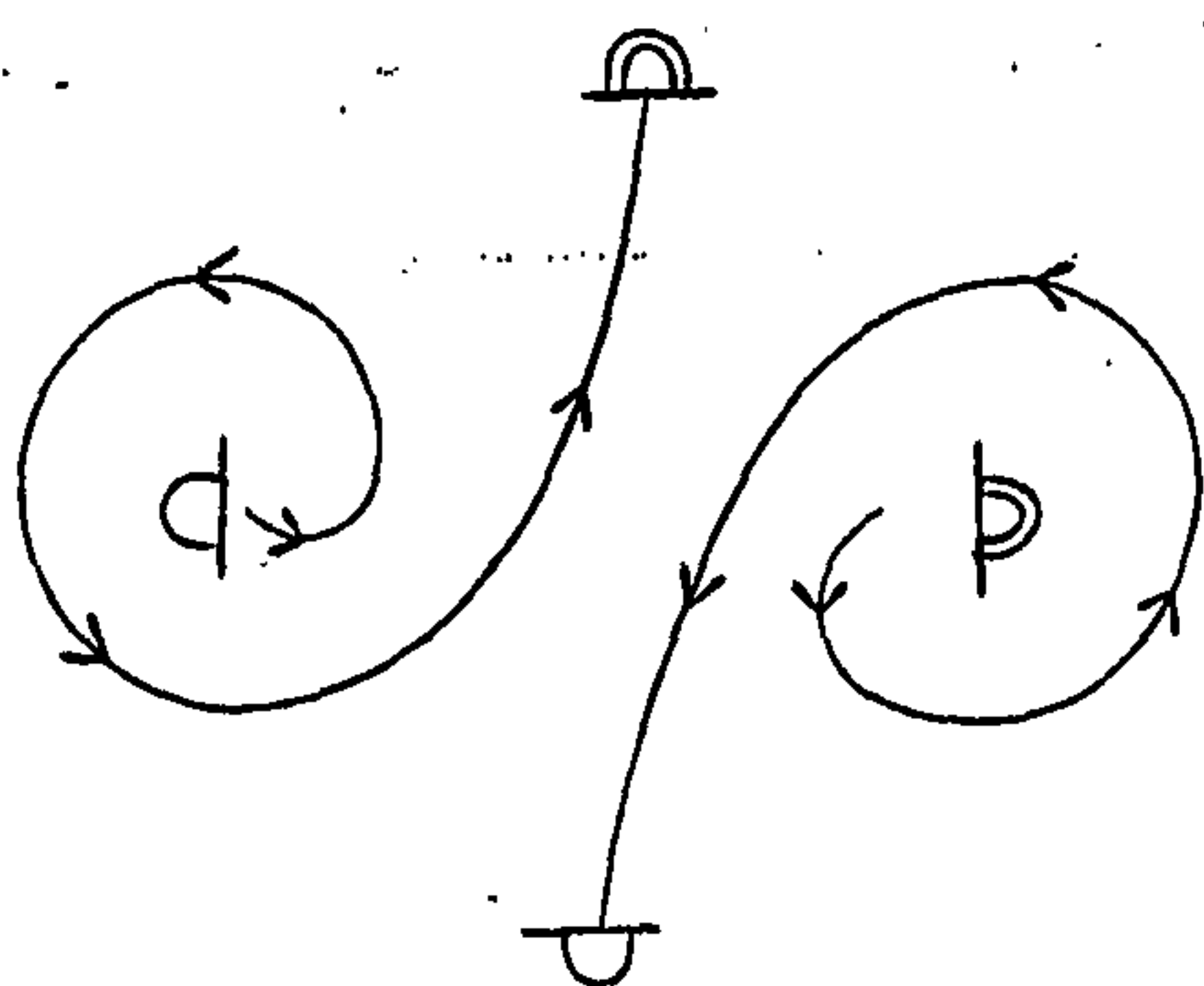
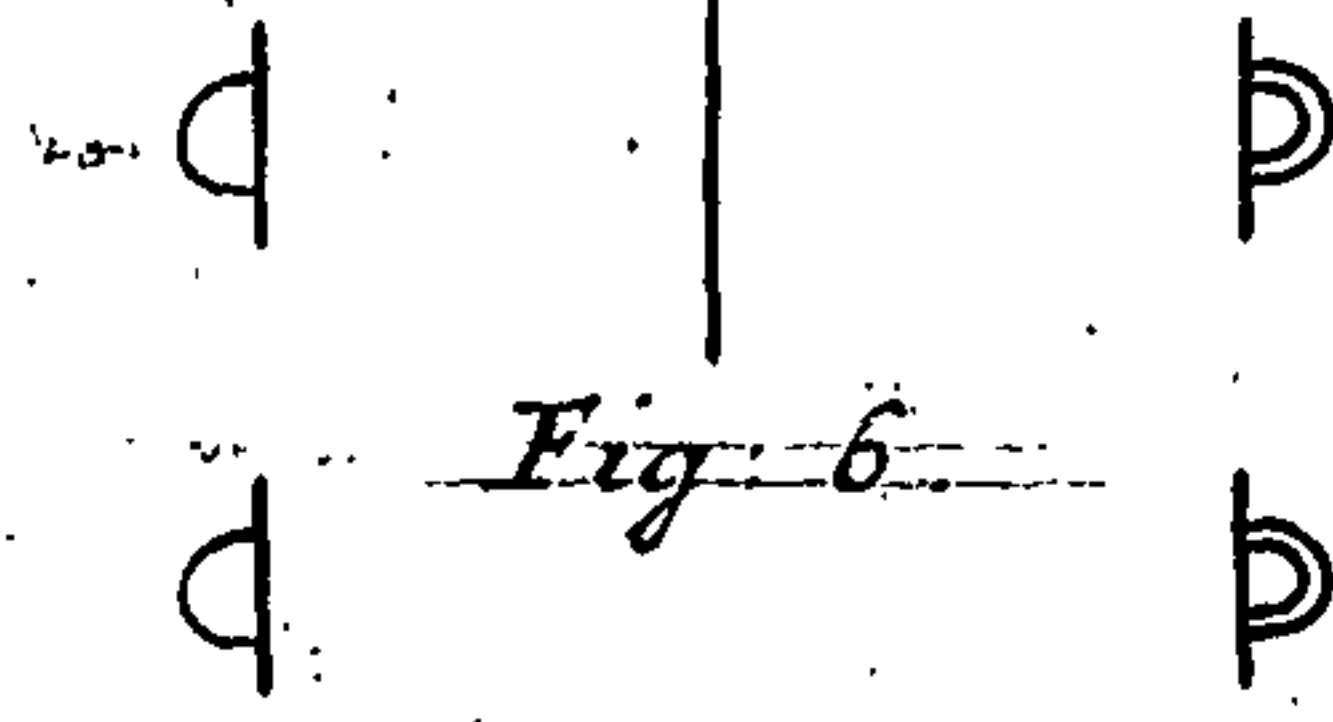


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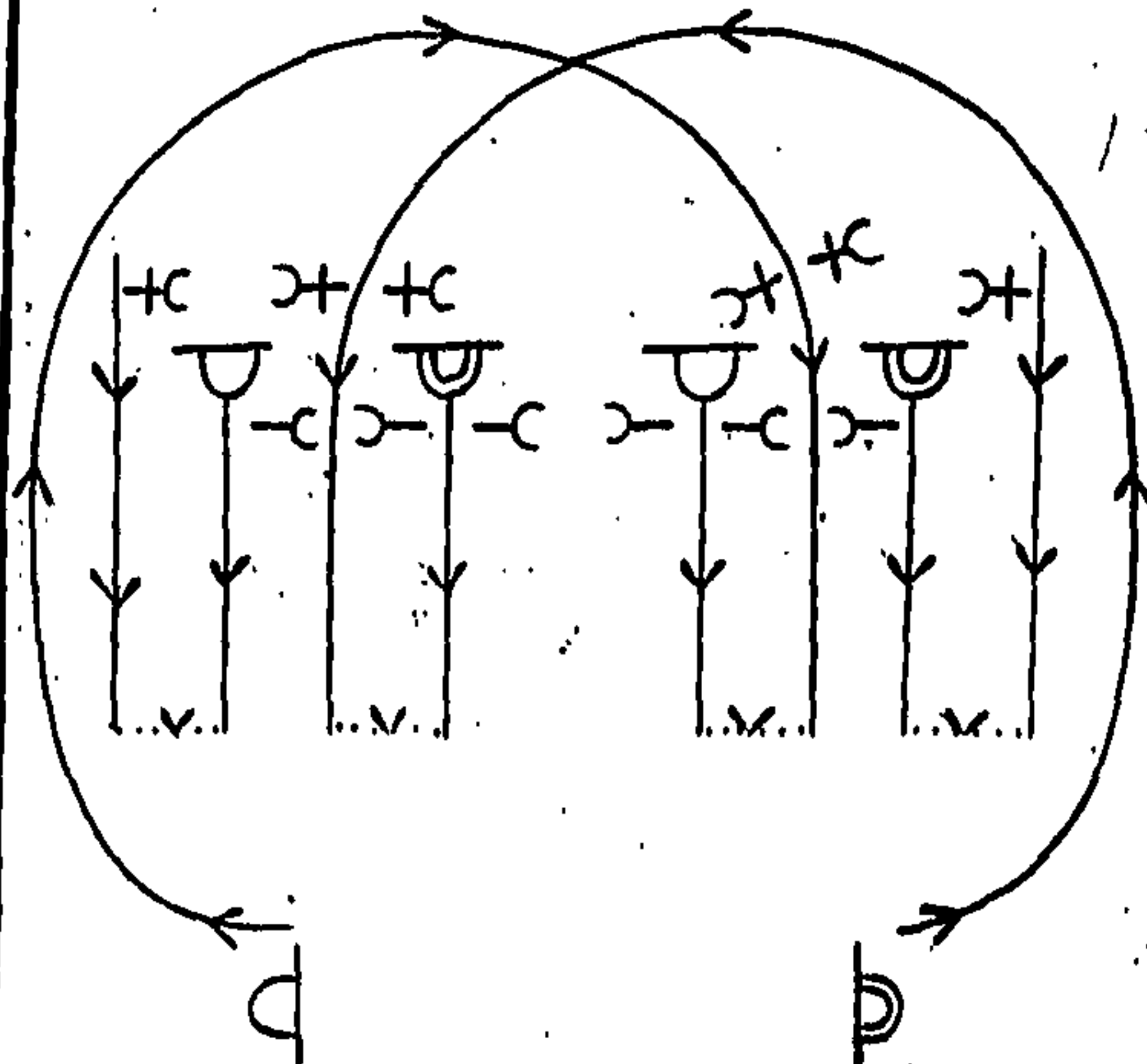
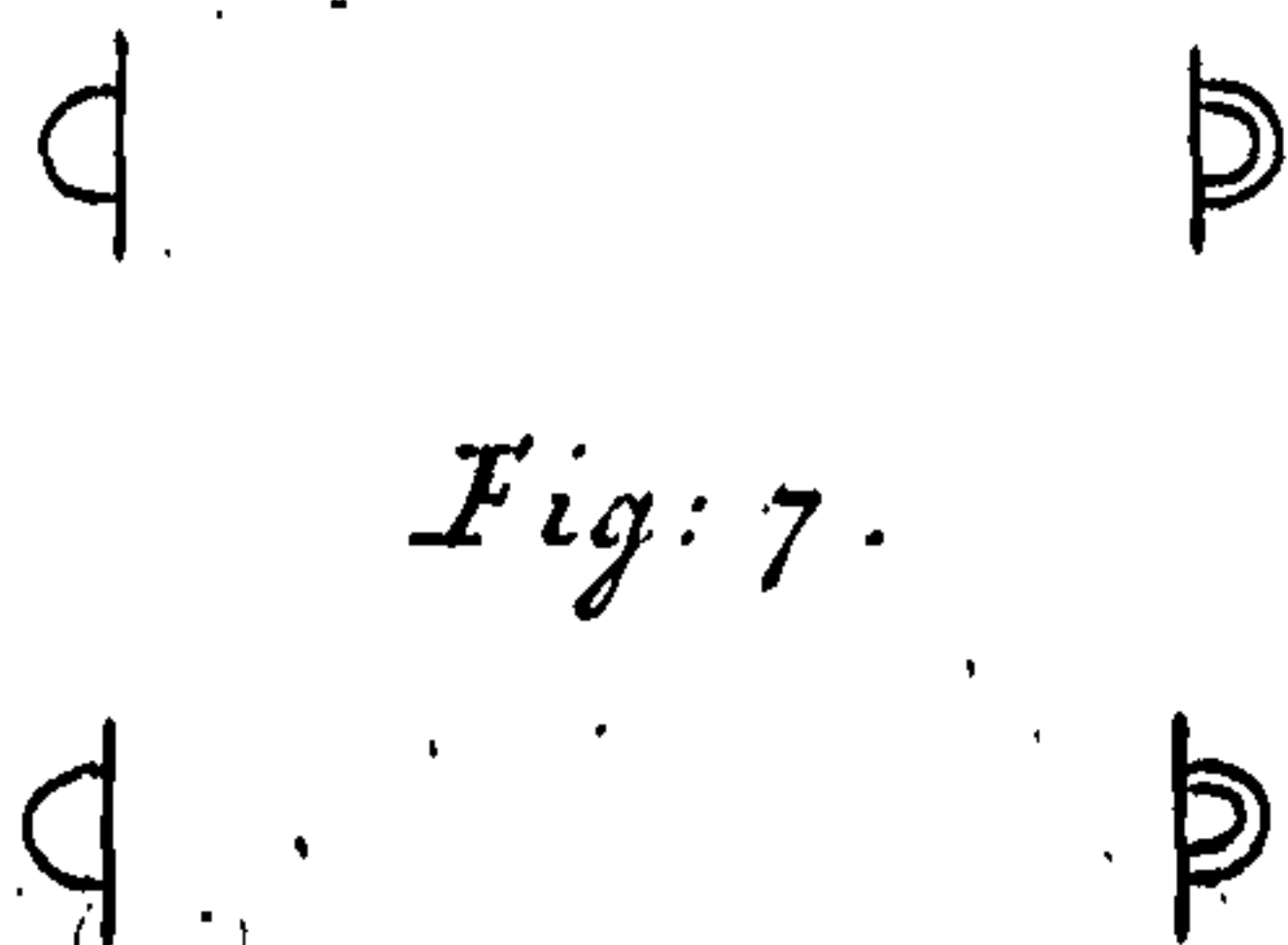
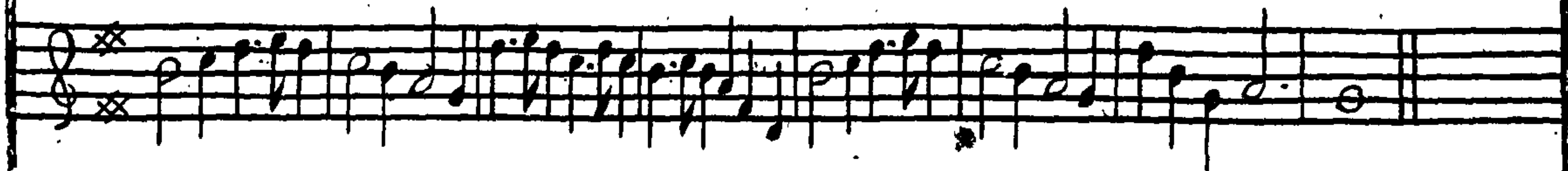


Fig: 8.



Finis.



The Careless Husband.

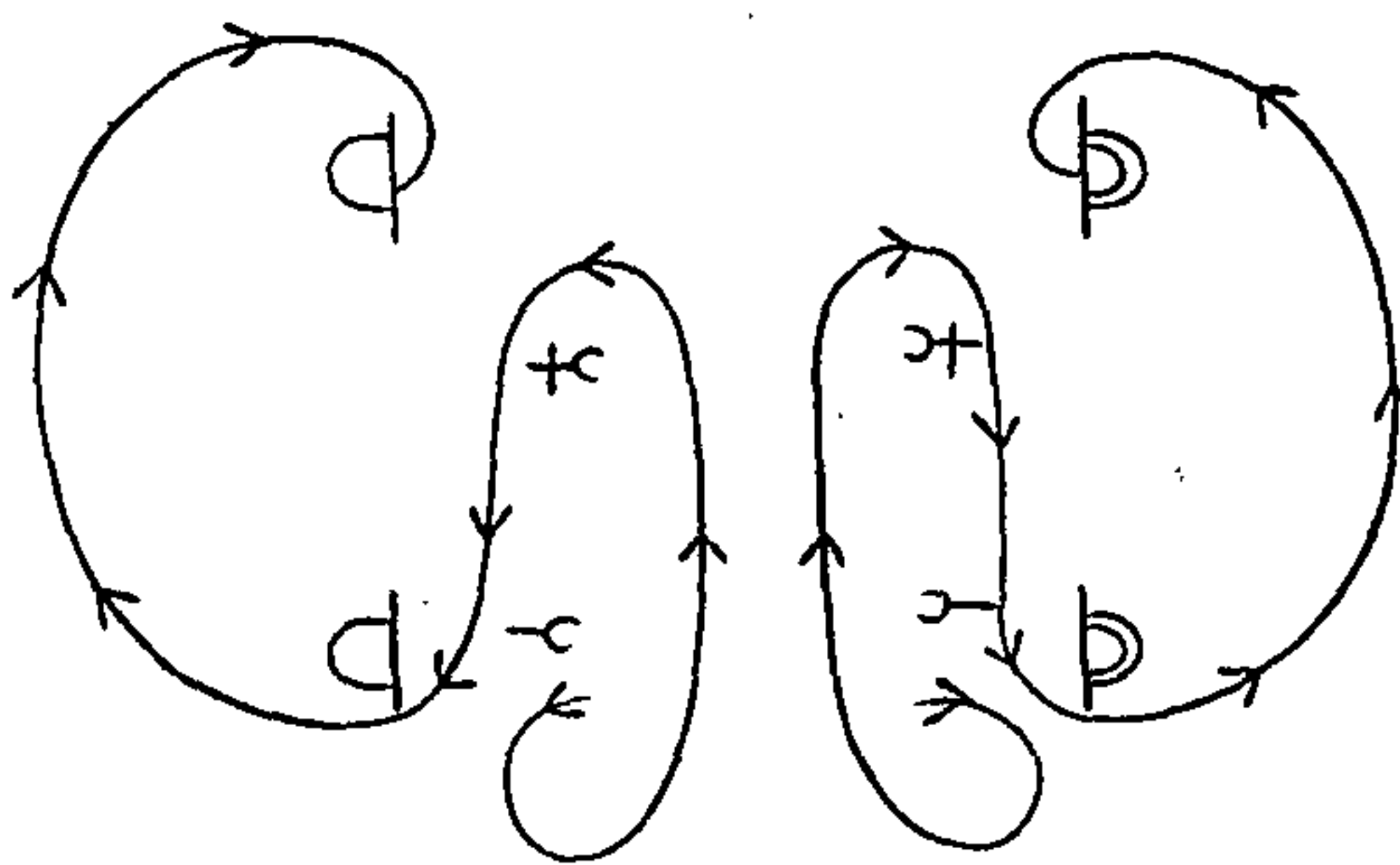


Fig: 1.

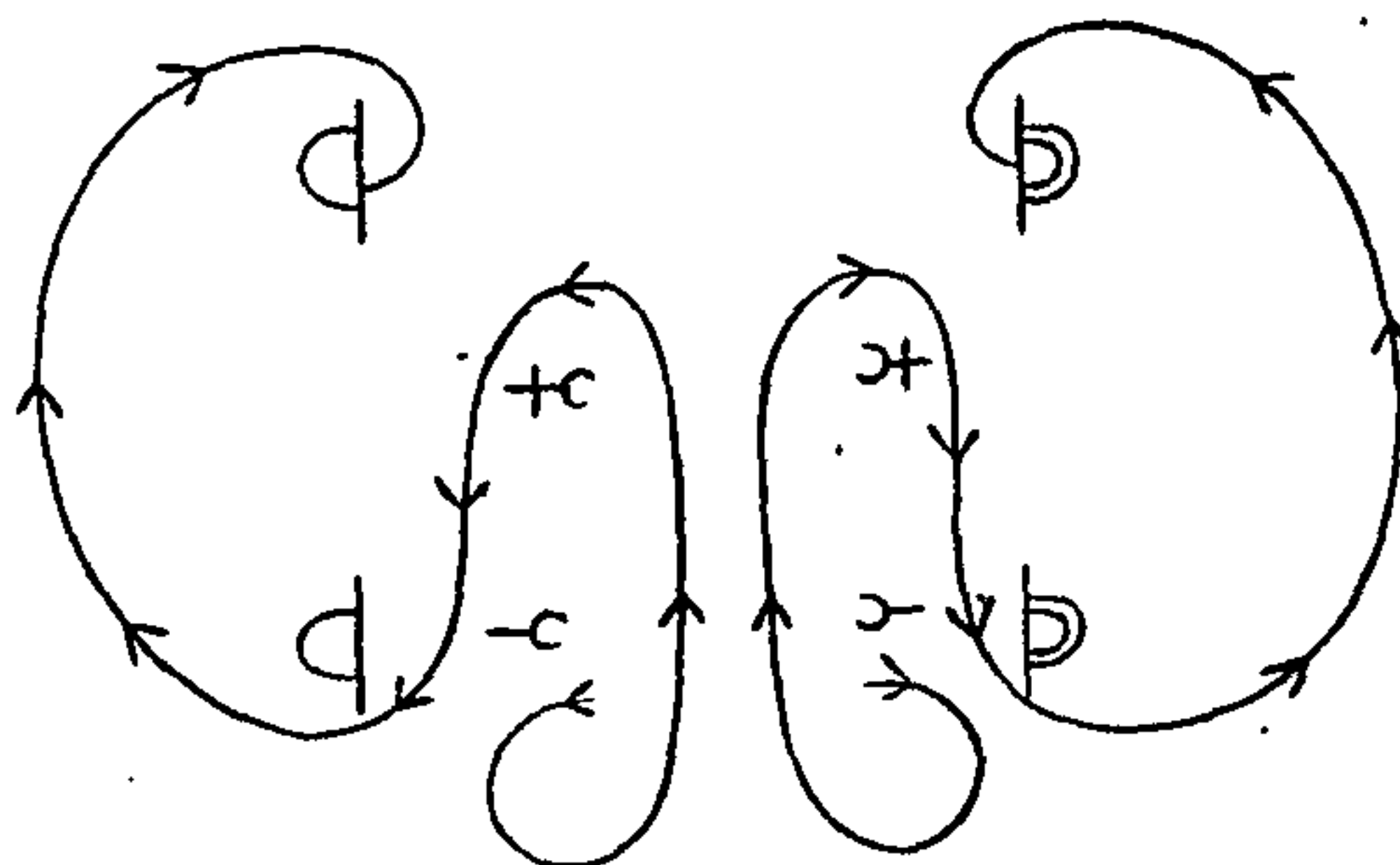


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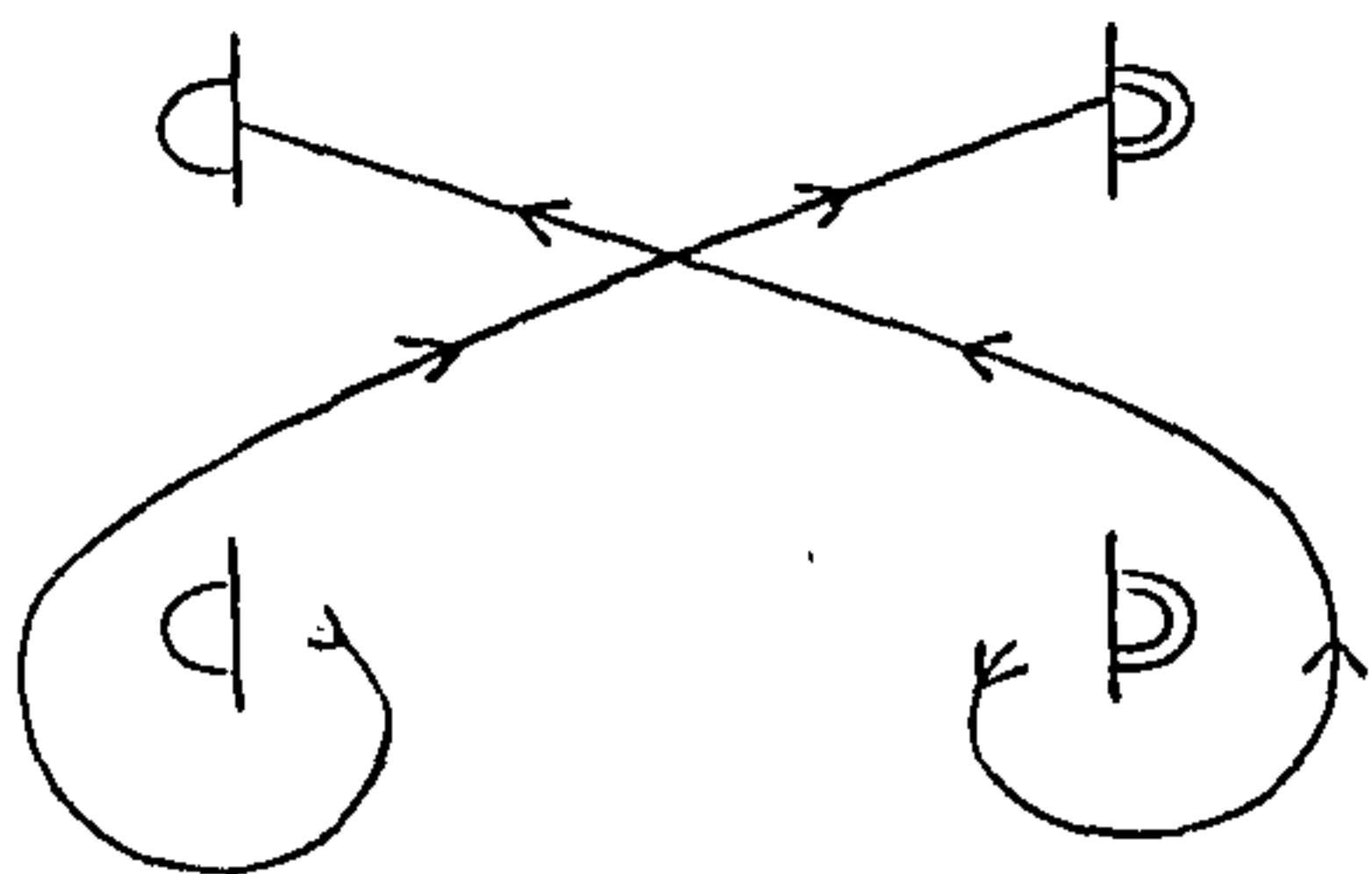


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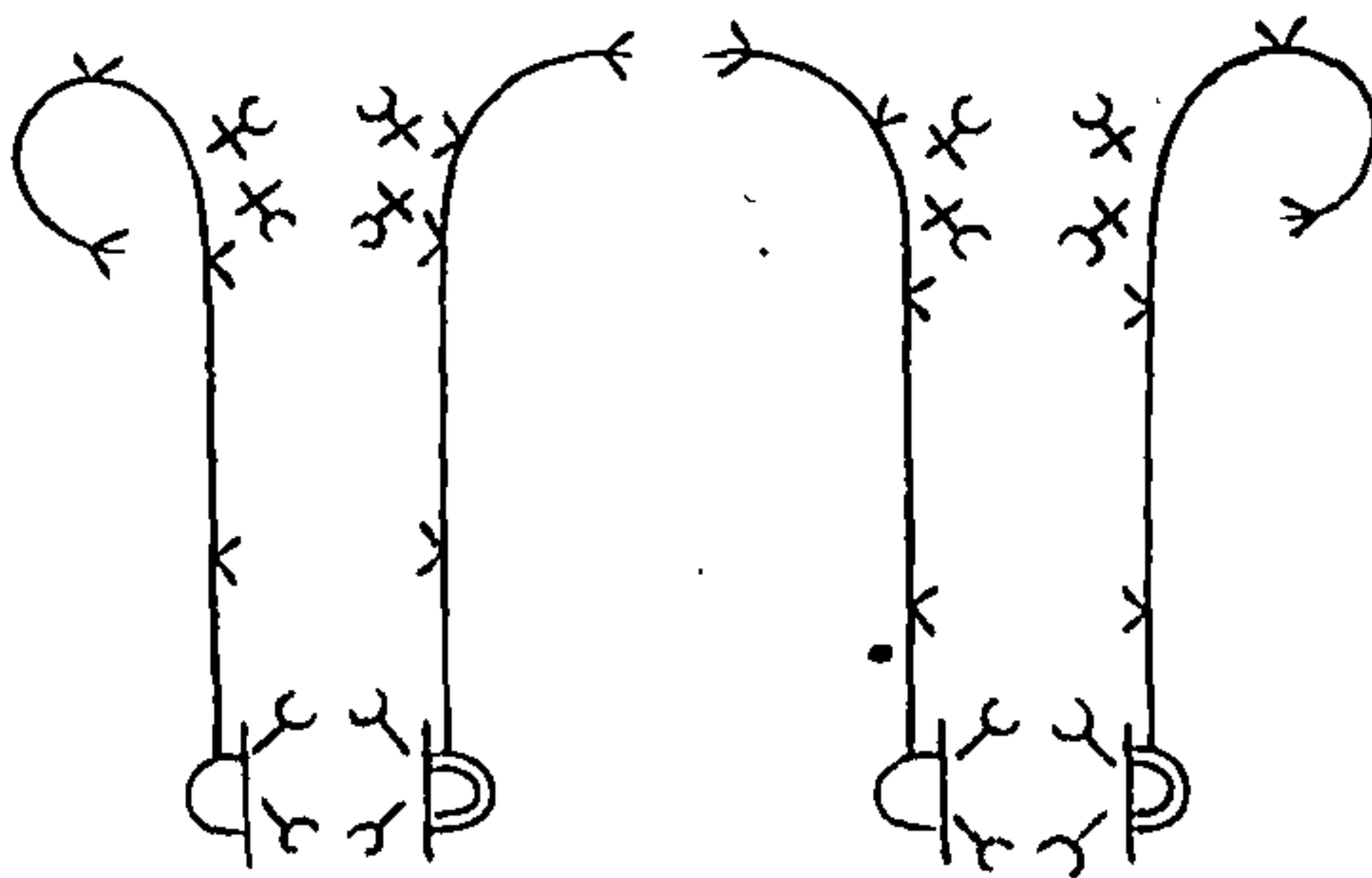


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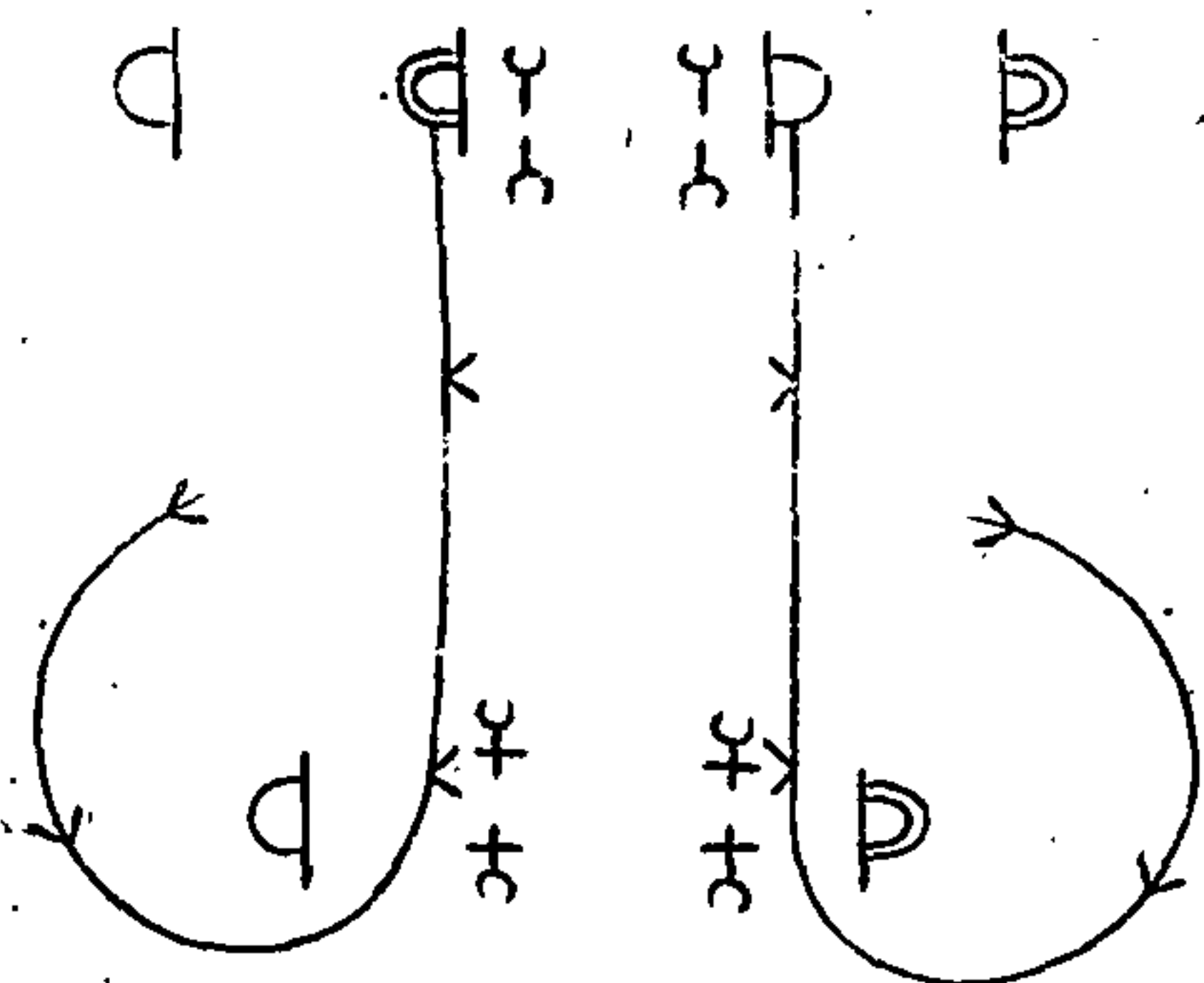
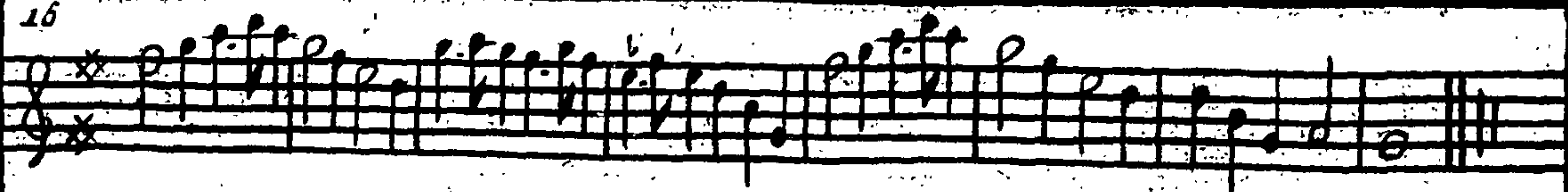


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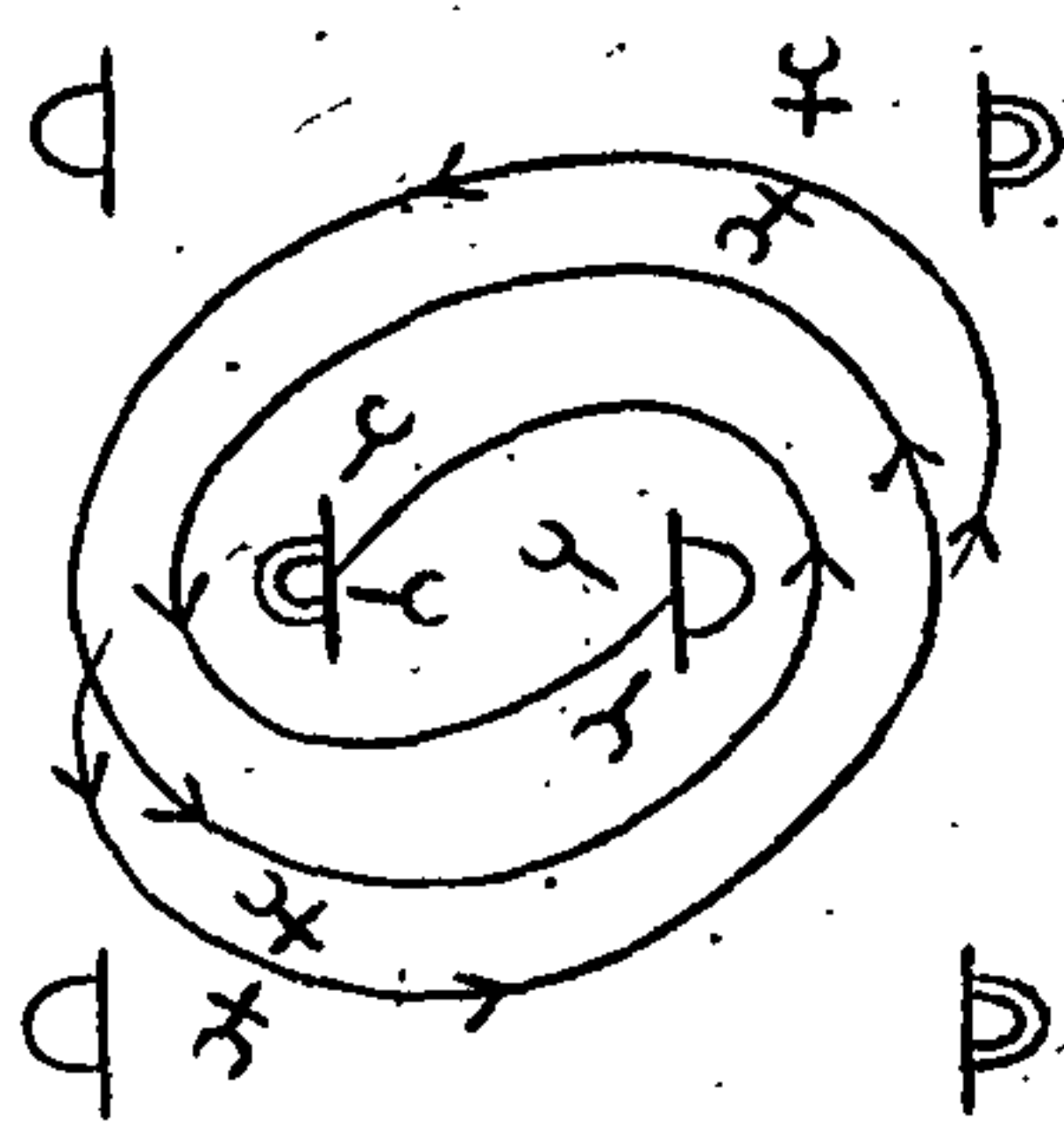


Fig: 6.
Finis.



The Little Whigg.

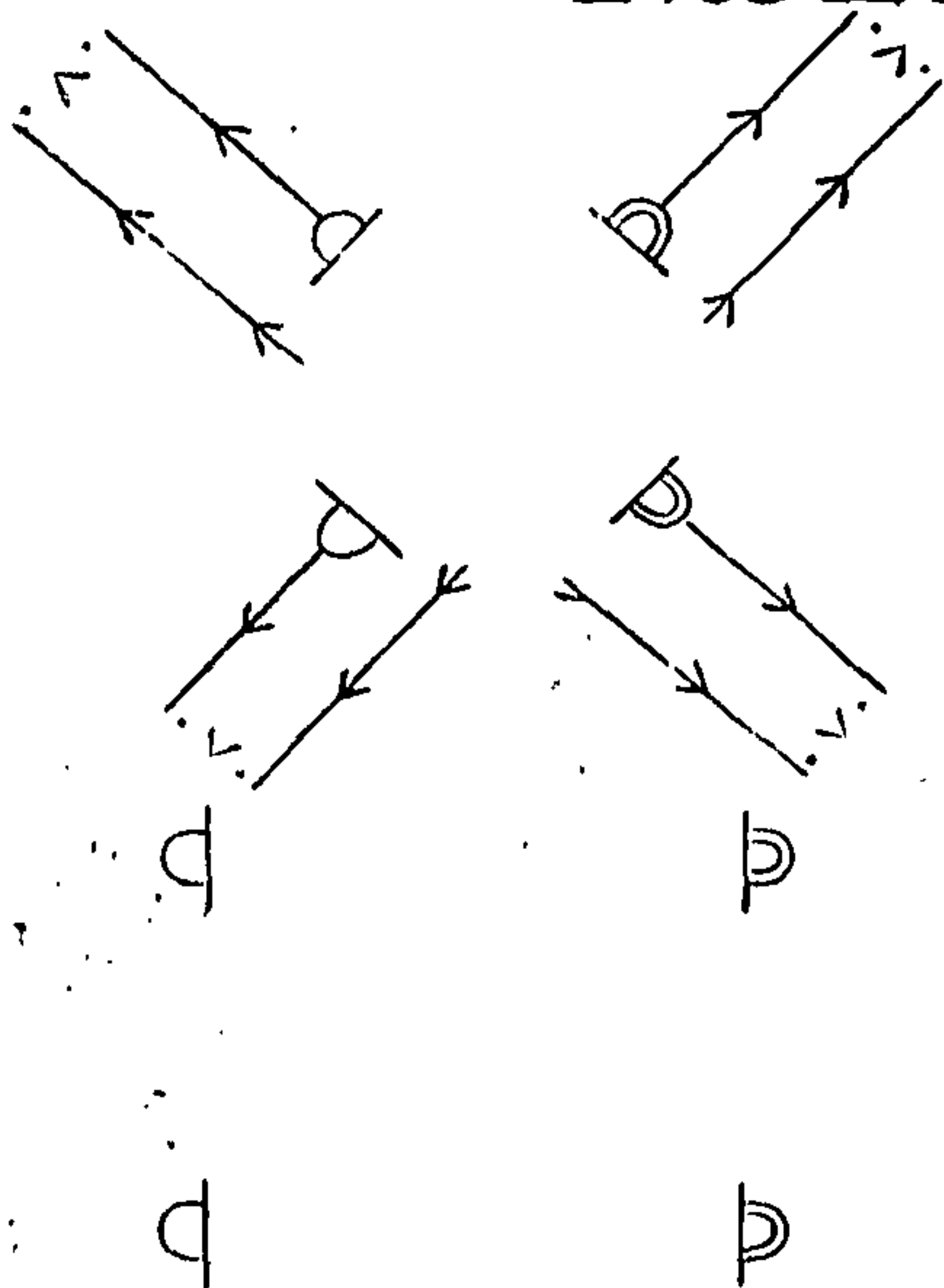


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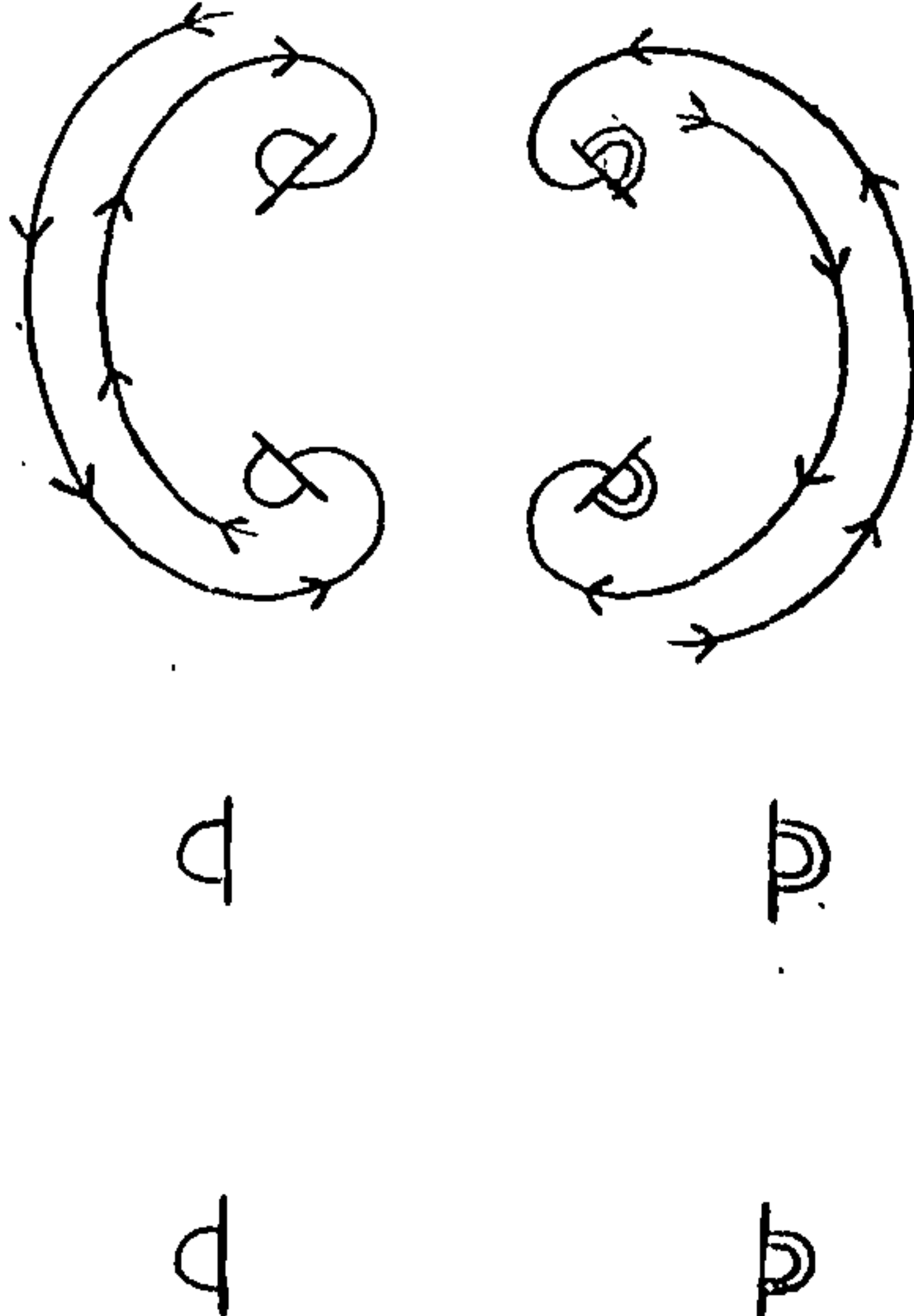


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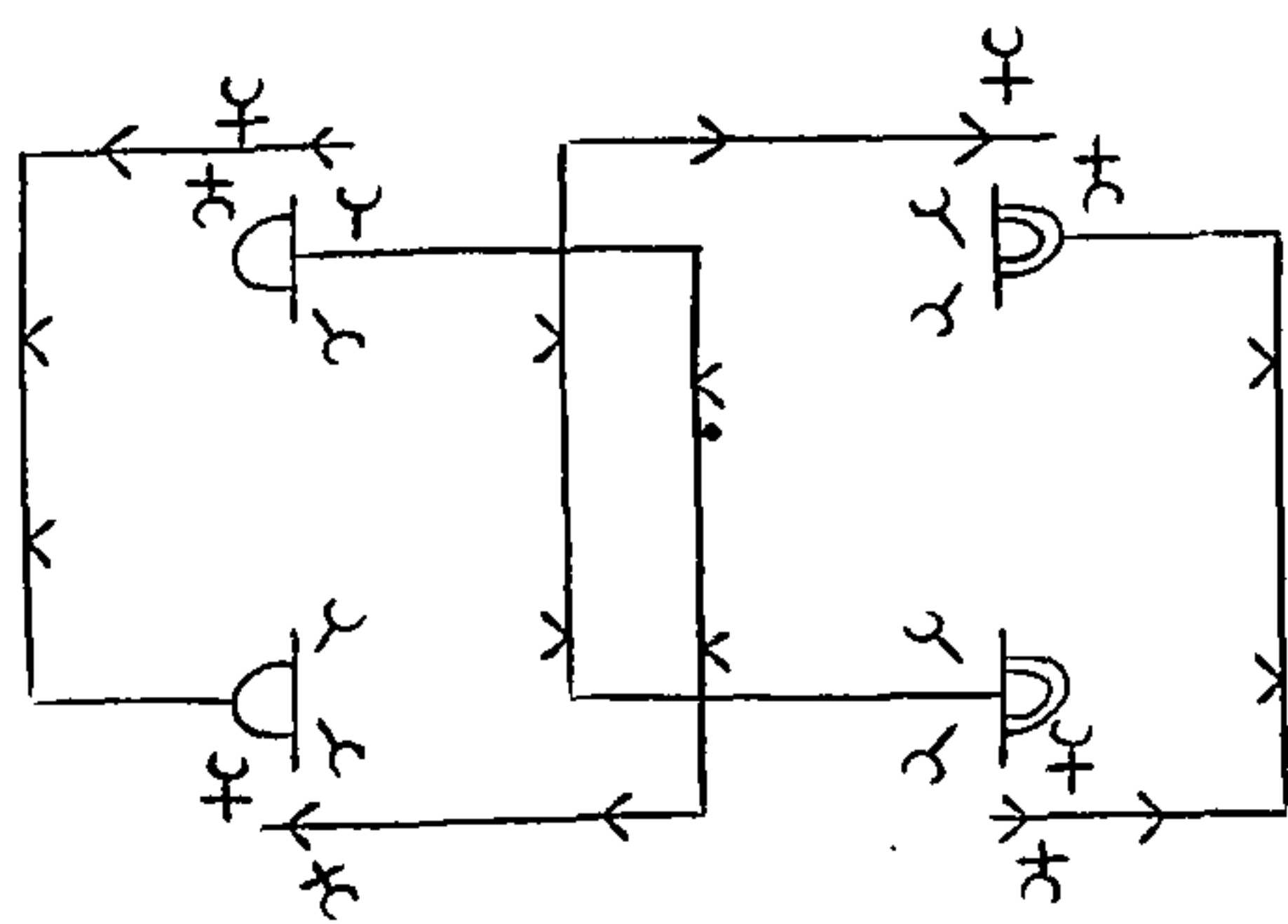


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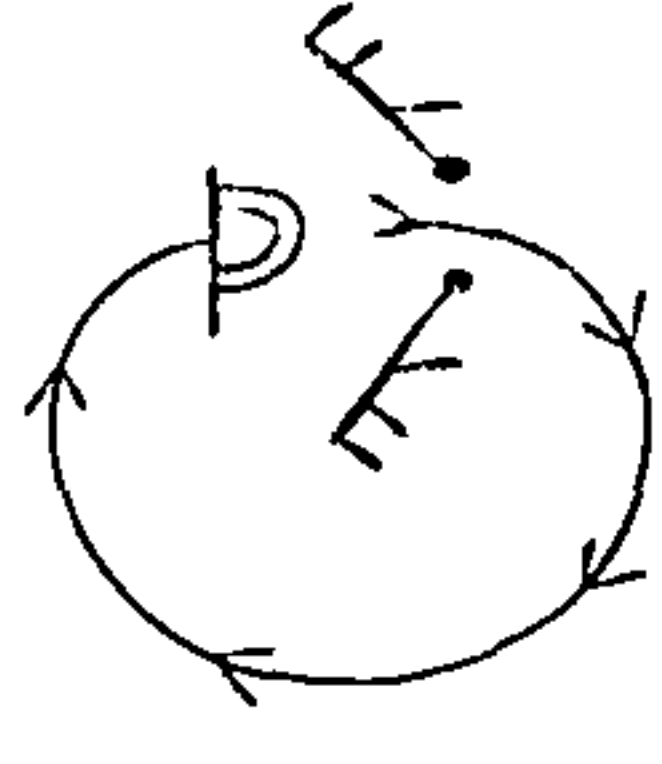
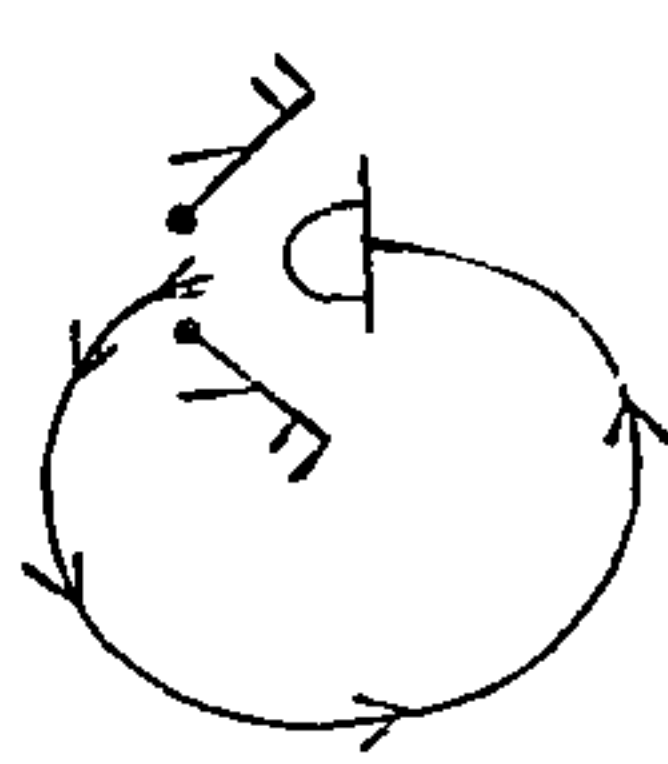
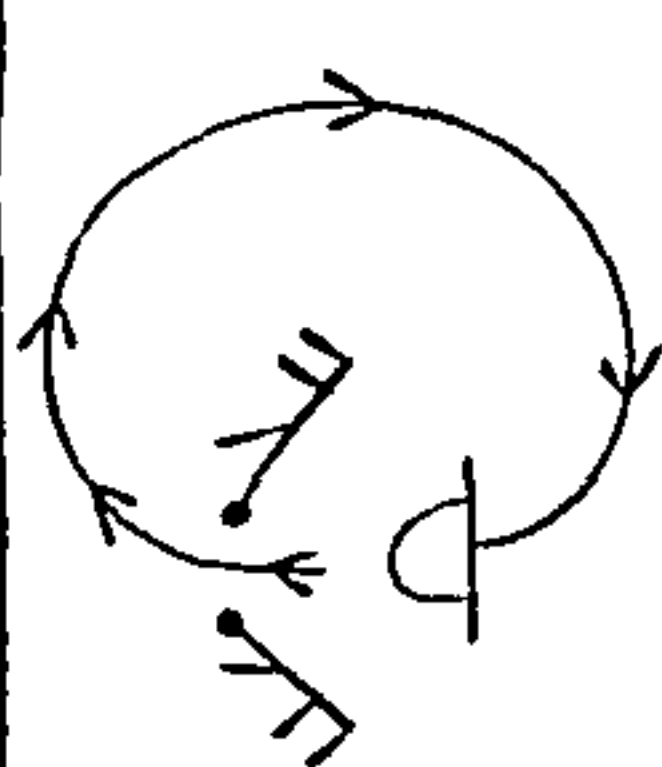


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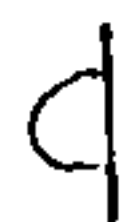
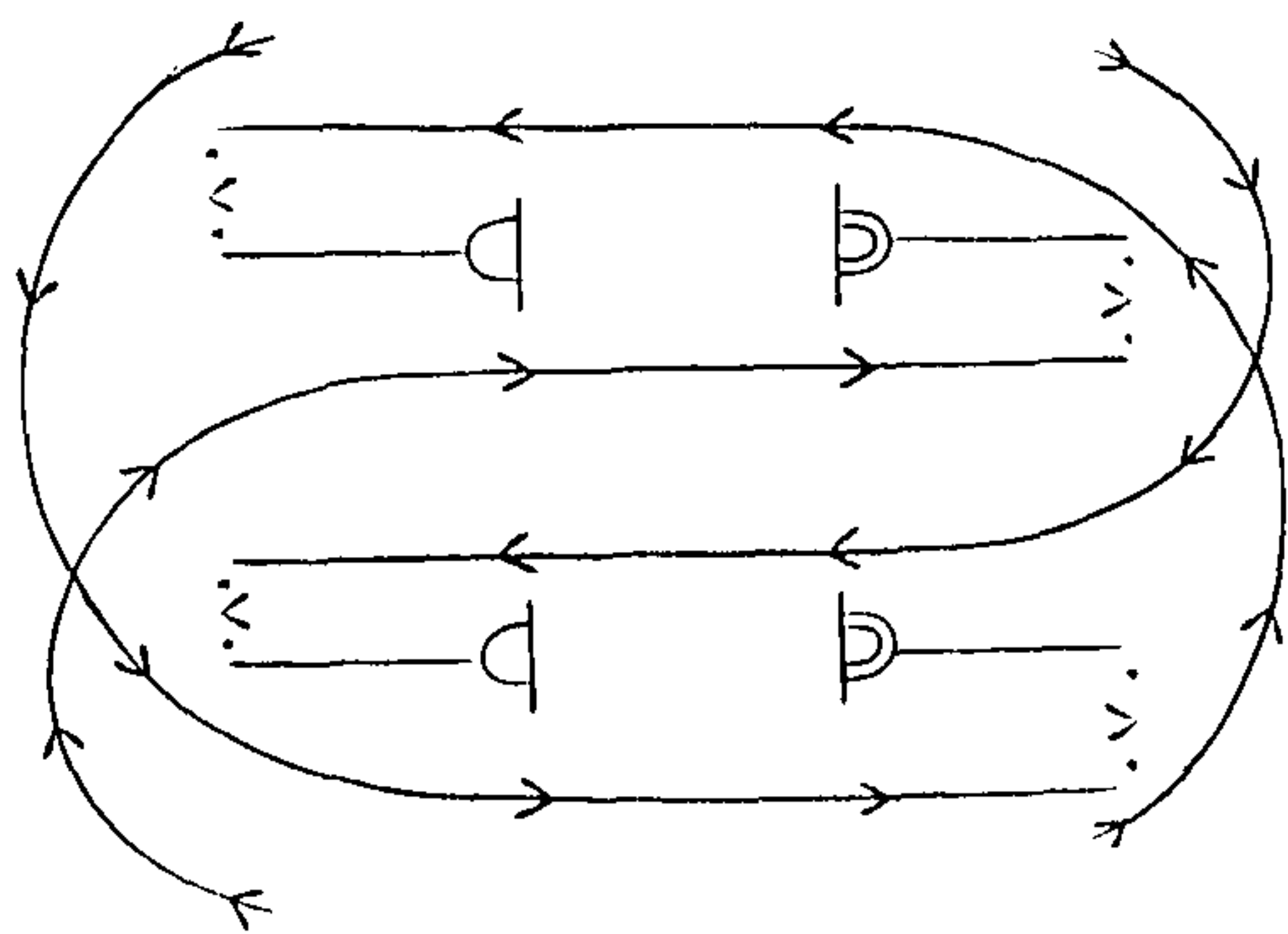


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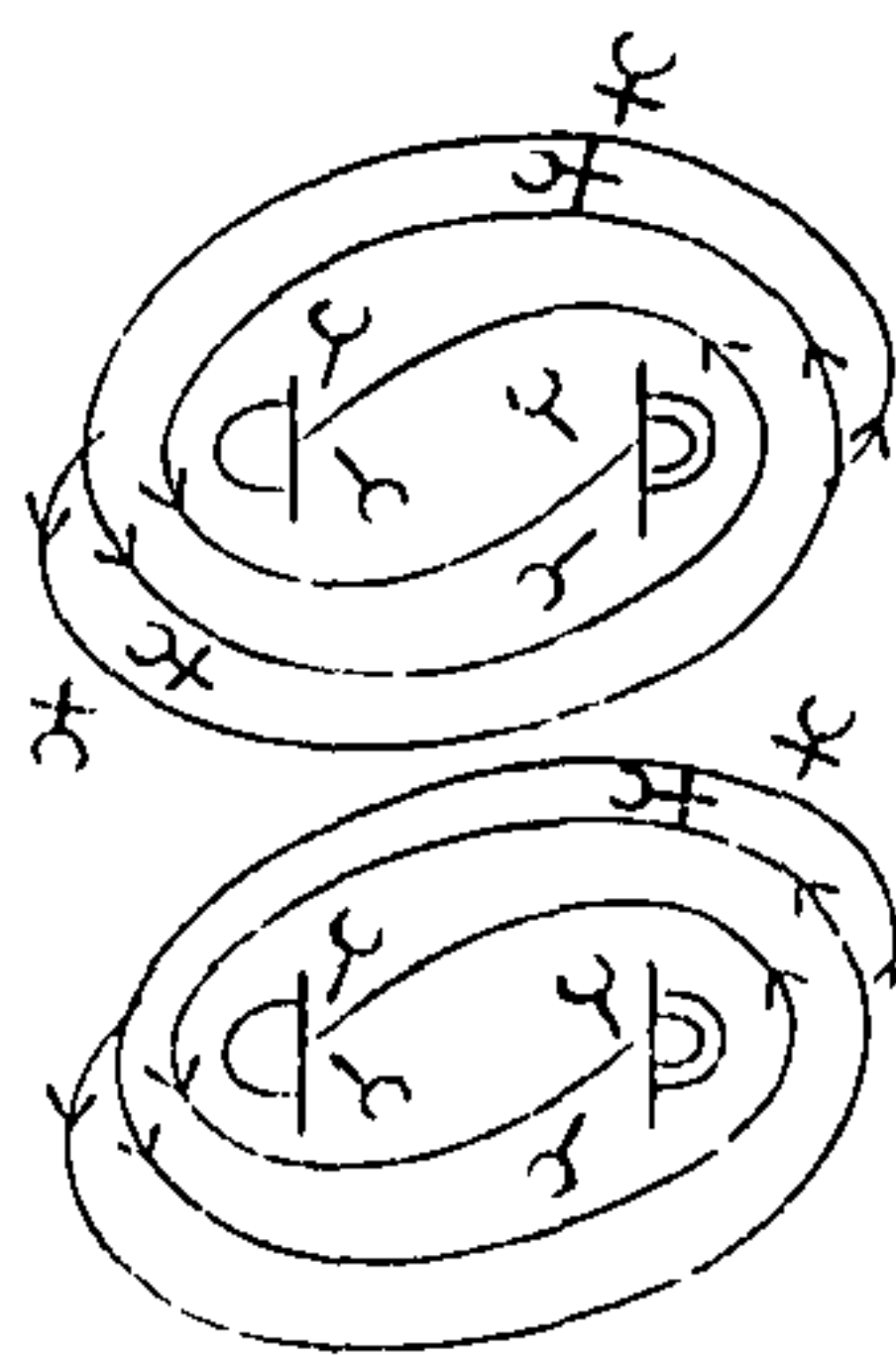


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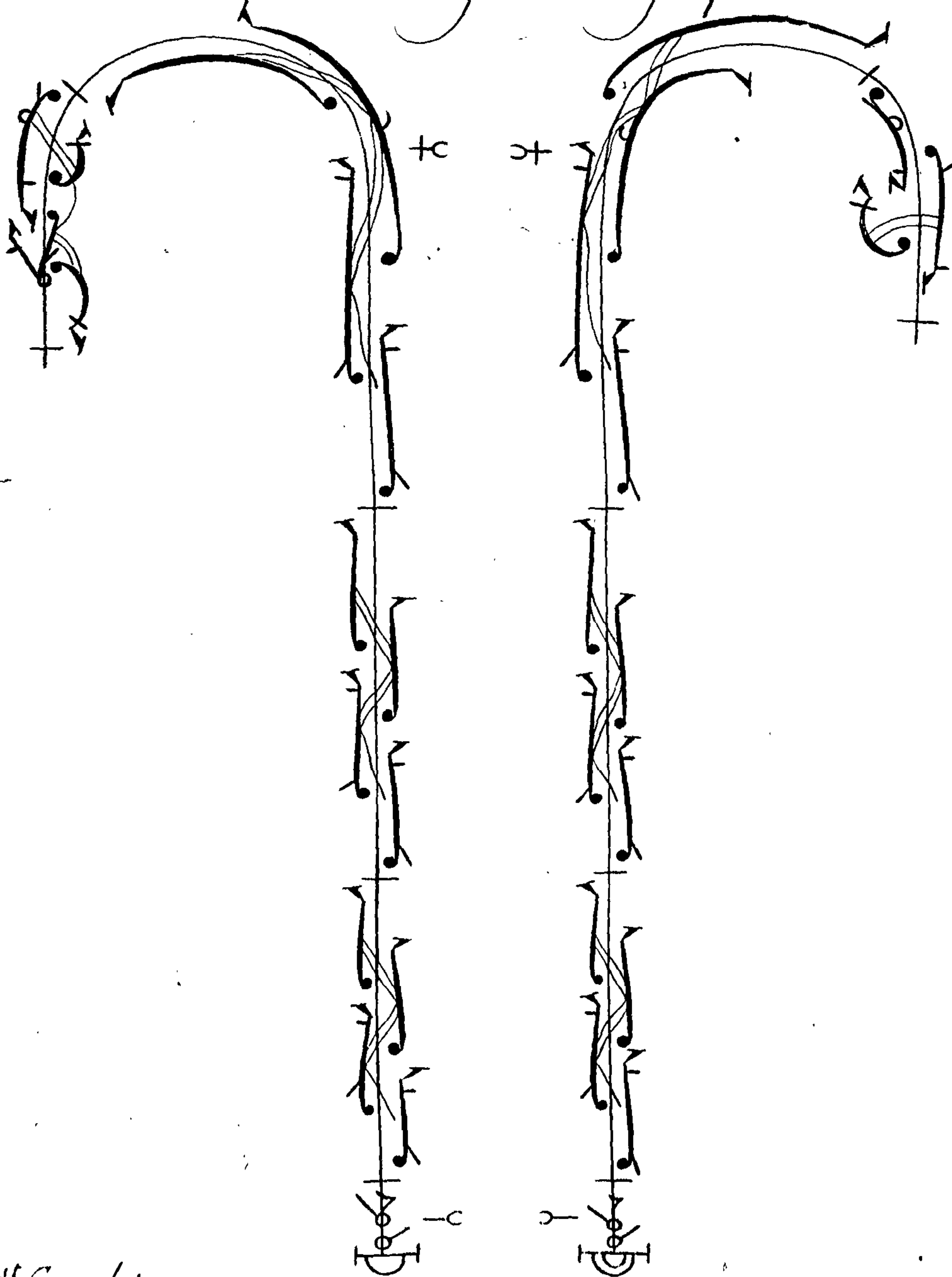


Finis.

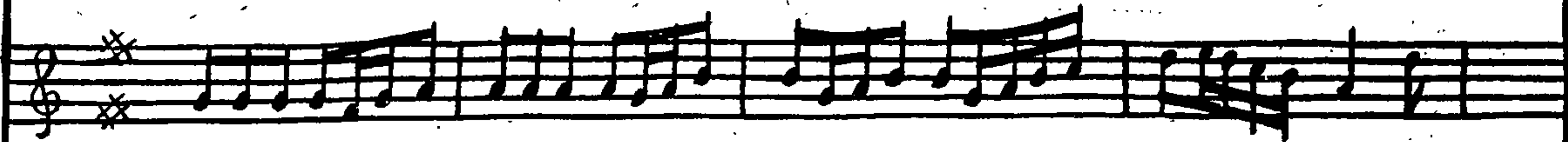
Paspie ..



The Princess Paspie



1st Couplet

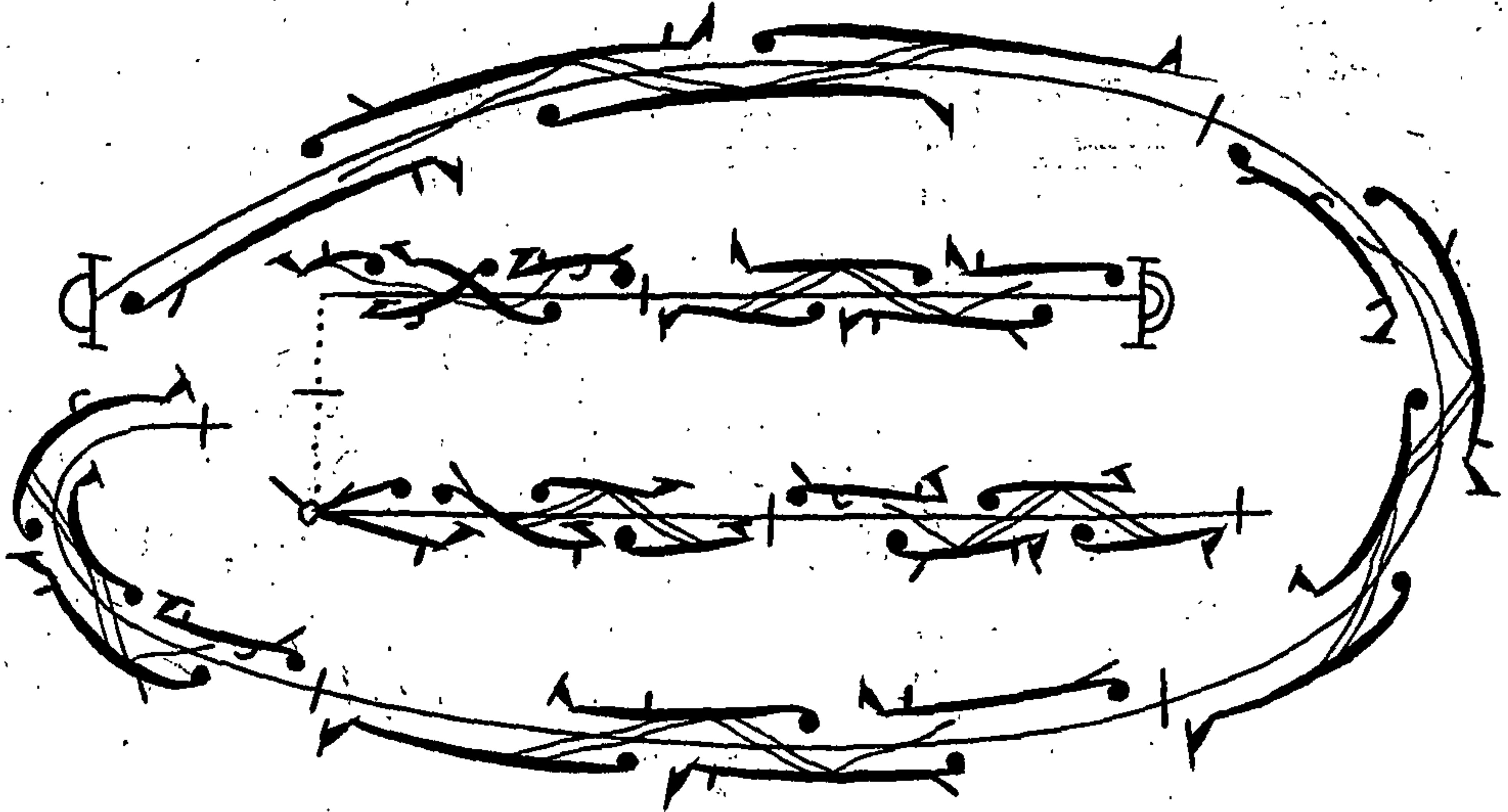
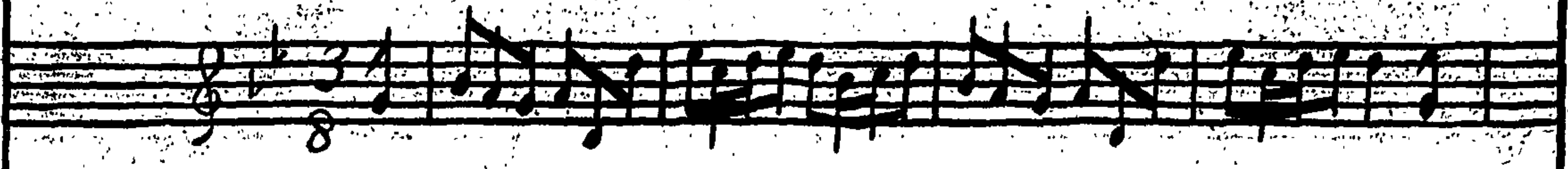


2 Couplet

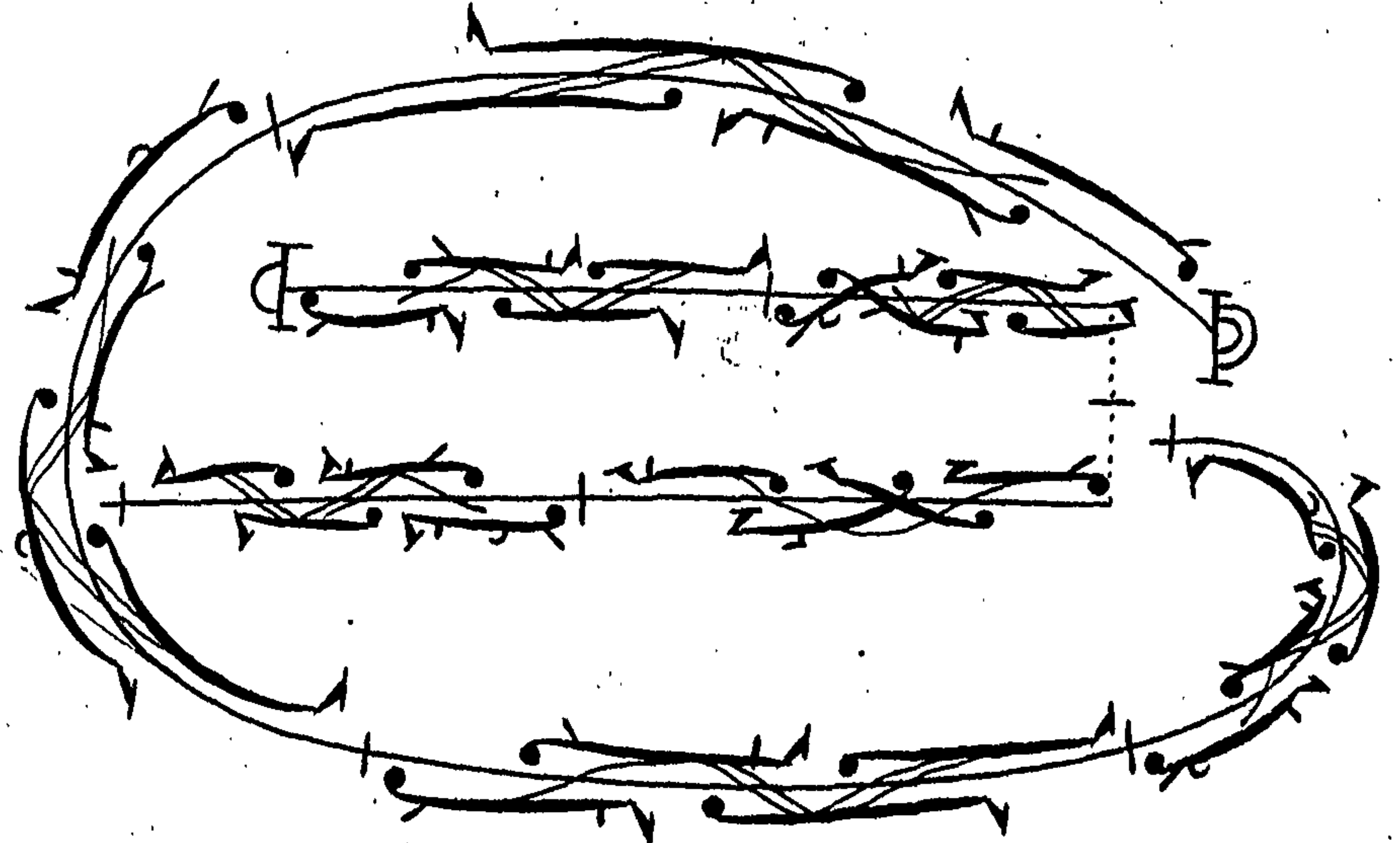
A handwritten musical score for a 3-part couplet, enclosed in a rectangular border. The score is written on five staves. The top two staves are at the top, and the bottom two staves are at the bottom. The central staff is a single line that forms a large, continuous, swirling loop, resembling a stylized 'S' or a calligraphic flourish. This central staff is decorated with various musical notations, including notes, rests, and clefs. The top two staves contain musical notation, including notes, rests, and clefs. The bottom two staves also contain musical notation, including notes, rests, and clefs. The entire score is written in black ink on a white background.

3 Couplet

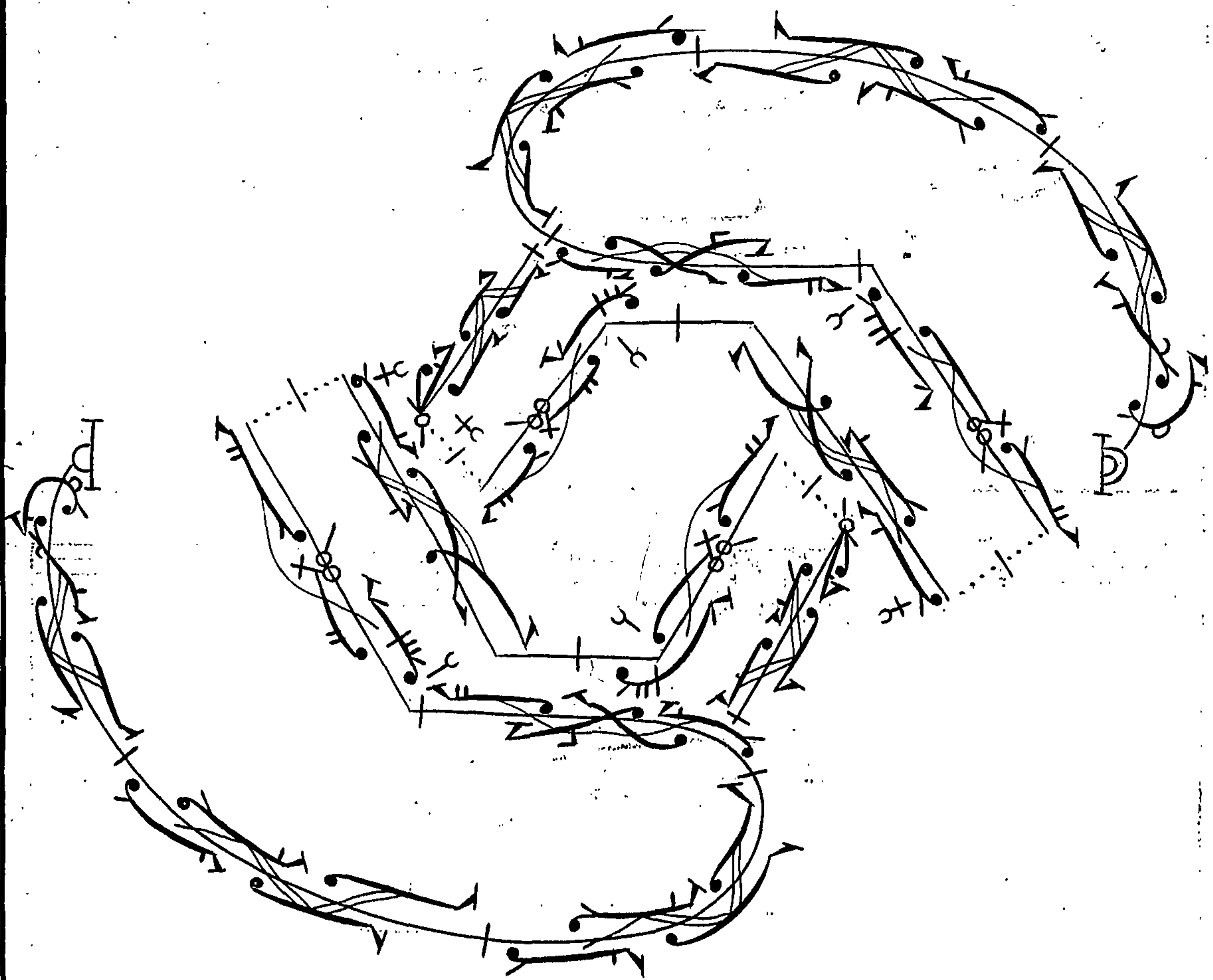
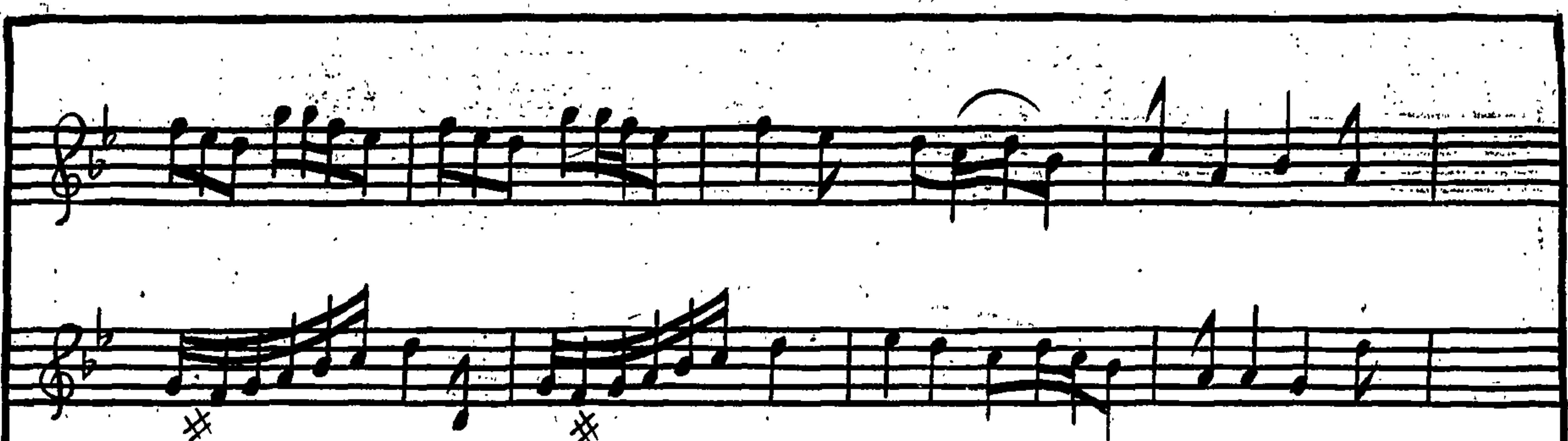
A handwritten musical score for a 4-part setting of a Couplet. The score is written on a single page with a rectangular border. At the top, there are two staves of music, each with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, handwritten style. The main body of the score is a large, circular melodic line that winds around the page. This line is composed of several staves, each with a treble clef and a key signature of one sharp. The notes are connected by long, flowing lines, suggesting a continuous melody. There are several bar lines and repeat signs throughout the score. At the bottom left, the text "4 Couplet" is written in a cursive hand. The overall appearance is that of a personal or working manuscript.



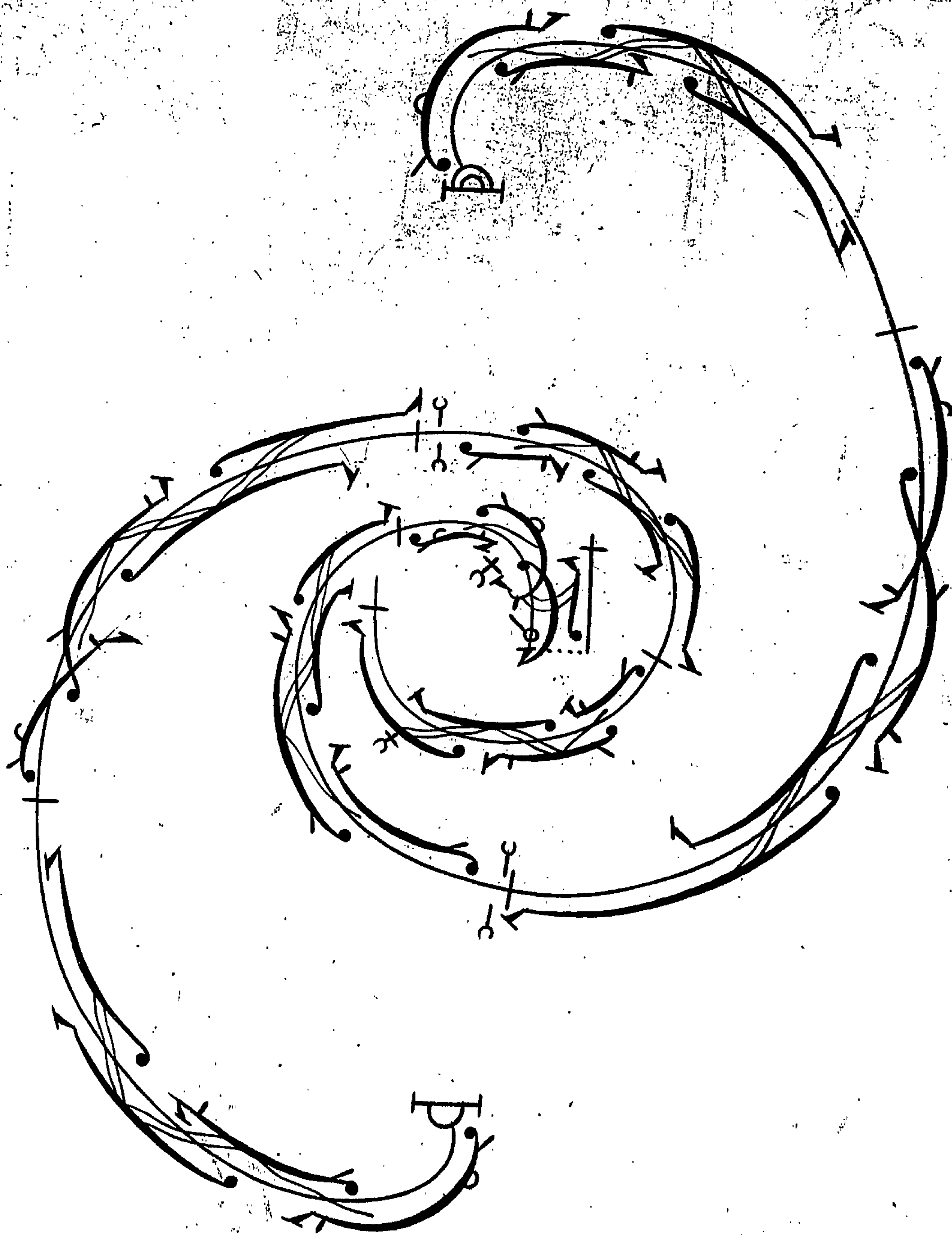
5 Couplet



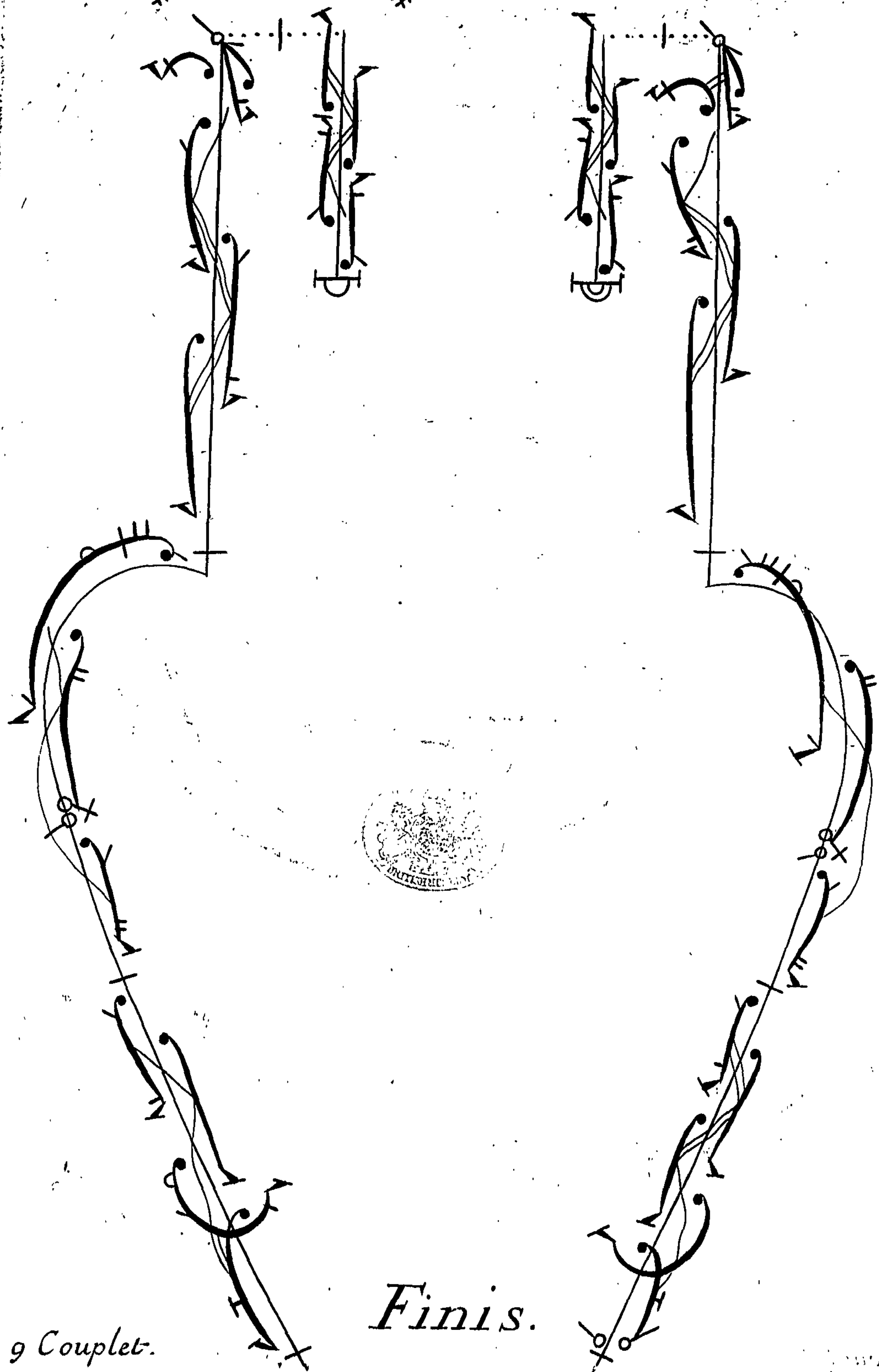
6 Couplet



7 Couplet

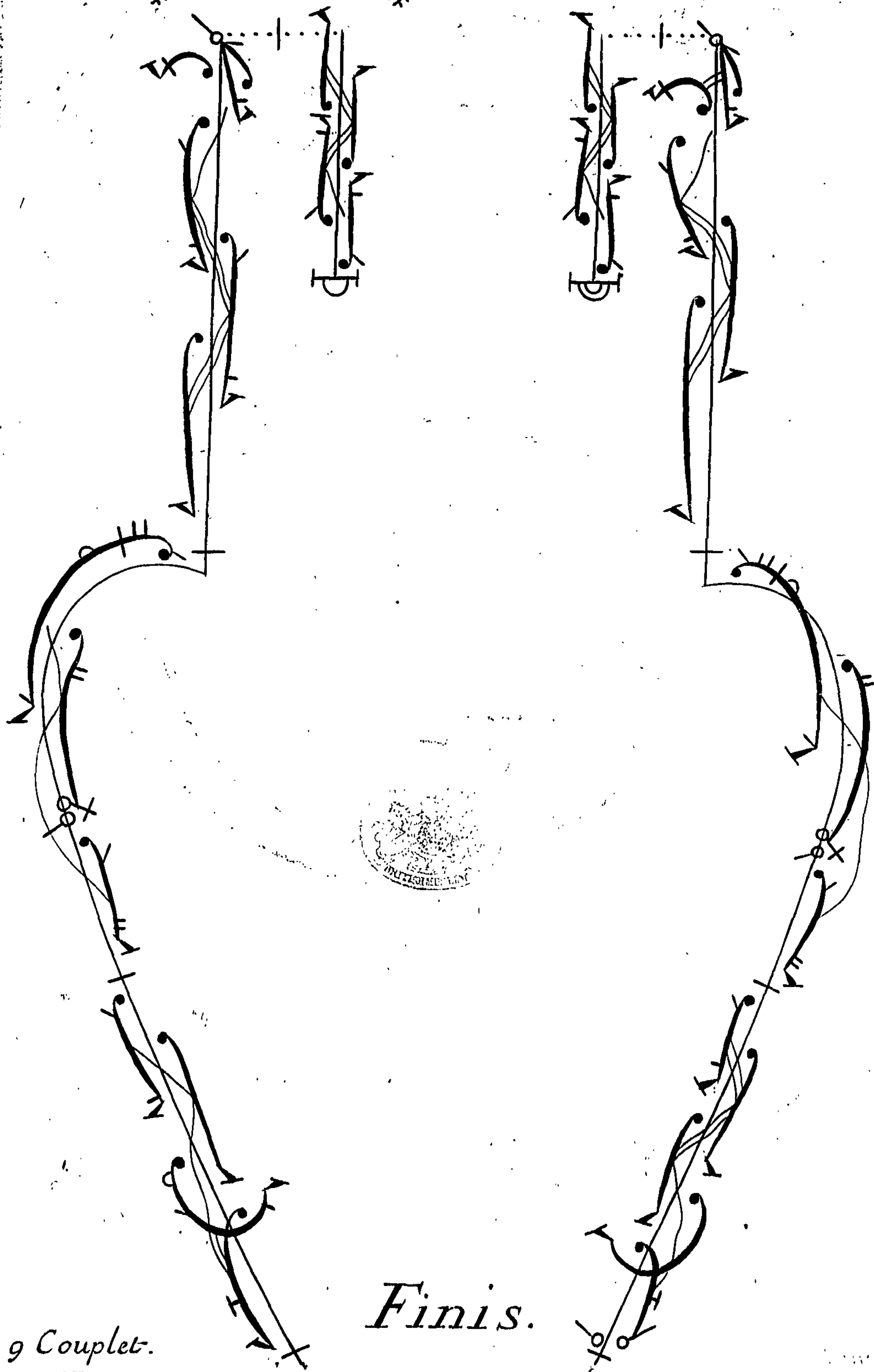


8 Couplet



9 Couplet.

Finis.



9 Couplet.

Finis.

Feuillet, Raoul-Auger. For the further improvement of dancing A treatise of chorography, or the art of dancing country dances after a new character ... translated from the French of Monr: Feuillet, and improv'd ... engrav'd on copper plates. With a collection of country dances, ... compos'd and writt in characters by John Essex. Sold by I: Walsh. I: Hare. and by the author at his house in Roode Lane, in Fanchurch Street, where are taught all the ball dances of the English and French court, [1715?]. Eighteenth Century Collections Online, <https://link.gale.com/apps/doc/CW0109316092/ECCO?u=txshracd2598&sid=ECCO&xid=c1e807eb>. Accessed 31 July 2020.