SIRIS & TOMLINSON

THE ART OF DANCING

1706-1744

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The ART of DANCING,

Demonstrated by

CHARACTERS AND FIGURES:

WHEREBY

One may learn easily, and of One's Self, all sorts of *DANCES*, being a Work very useful to all such as practise *Dancing*, especially *Masters*.

Done from the French *of Monsieur* Feüillet, *with many Alterations in the* Characters, *and an Addition of the* English Rigaudon, *and* French Bretagne,

By P. SIRIS, *Dancing-Master.*

LONDON,

Printed for the Author, and may be had of him, at his House in *Newport Street.* MDCCVI.

TO THE
Dancing-MASTERS
OF THIS
CITY *and* KINGDOM.

GENTLEMEN,

AS I am fully persuaded you employ your best Endeavours to arrive at a Perfection in the Art you profess, so I flatter my self this Work of mine will prove no unacceptable Present to you, since by it we may all reap two Advantages.

First, as to the Publick: Our Scholars, altho' they have learnt of different Masters, whether in the City or Country, may agree together in the Assemblées *where they shall meet, as if they had learnt of the same Person, to promote which I shall every Year present the Publick with a Collection of* Ball-Dances, *Compos'd as well here as beyond Sea.*

The second Advantage accrues wholly to our Selves, in that having before us the Works of the most expert Masters in this Art, we may, from thence, form a good Goût, *as well for* Noble-Dancing, *which ought to be our principal Aim, as for the Theatrical Way.*

As to my own particular, Experience having convinc'd me that the Deportment, and that Courtly Manner of Saluting which a Man of Quality ought to have, depend altogether on the good Principles instill'd into him in his Youth by his Dancing-Master, *I am preparing to present the Publick, towards the end of next Summer, with an exact Dissertation on the* Steps, Movements, Carriage *of the* Arms *and* Body, *and the* Figures *in a* Courante *and* Menuet, *together with my Opinion as to the Method of Teaching them. To this I shall add a Collection of* Stage-Dances *which I have learnt of Monsieur* Beauchamp, *some others of my own perform'd by my Scholar Miss* Evans,

Evans, *and a Third sort of Monsieur* Pecour, *which I have Collected out of Monsieur* Feüillet's *Book, and which seem'd to me the finest there.*

It is to this last Gentleman that France *is Endebted for* The Art of demonstrating Dancing by Characters and Figures, *which he publish'd about six Years since; but 'tis to Monsieur* Beauchamp, *nevertheless, that the Invention of this Art is wholly owing. This I can assure you, on my Word, since he himself taught me the Grounds of it above Eighteen Years ago, but tho' through an unaccountable Negligence he delay'd the publishing of it from Time to Time, it must needs be no small concern to him to see that another has all the Honour and Advantage of what cost him so much Study and Labour.*

I would not be thought by this to endeavour lessening the Credit of Monsieur Feüillet, *who is undoubtedly a skilful Artist in his Way; On the contrary, the Rules he has given us for understanding the* Written-Characters *of a Dance, appear'd to me so just and intelligible, that I have entirely made use of them in my Book, and have added nothing but the Seventeenth Chapter, where I have given a short Explanation of the* Steps, *whose proper Names could not be well Translated into* English.

As for the Demonstrative Characters, *I persuade my self I have* Design'd *them after a Manner more proper than He, so that it will be easy for young People, who have a mind to become Masters, to conceive a just Idea of the Extent, Turning and* Position *of the* Steps; *and for facilitating the means of Deciphering* Figure-Dances, *I have written the* Rigaudon *of Mr.* Isaack, *which is well known to every body. You will find it at the end of my Book, just before a Dance of Monsieur* Pecour, *call'd the* French Bretagne. *It is Short, Gentile and Easy; and it were to be wish'd, that all those who attempt to compose Dances would do it in the same* Goût, *whereby Scholars would Dance better, and with less trouble, than is commonly seen.*

I conclude, Gentlemen, with desiring you to believe, that I have done all that lay in my Power to render this Work useful to you, and therefore hope you will not be wanting to Encourage it in,

GENTLEMEN,

Your most Obedient,

Humble Servant,

P. Siris.

The ART of DANCING

DEMONSTRATED BY Characters and Figures;

Whereby one may learn easily, and of One's Self, all Sorts of DANCES.

CHAP. I.

'TIS almost needless to explain the *Terms* that belong to *Dancing*: They are plain enough; nevertheless, that wrong Constructions may not be put upon those *Terms* of *Art*, which the *Dancing-Masters* use, I have given the following Explanation of them.

In Dancing we make use of *Positions*, *Steps*, *Bendings*, *Risings*, *Springings*, cutting *Capers*, *Fallings*, *Slidings*, *Turnings* of the Body, *Cadences*, *Figures*, &c.

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

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

Bendings, are where we bend our Knees only.

 Risings,

Risings, are where we extend our selves.

Springings, are where we raise our selves into the Air.

Cutting Capers, are where in *Springing*, we beat one Leg against the other.

Fallings, are where the Body is out of its *Equilibrium*, and falls thro' its own weight.

Slidings, are where in *Walking* in a *Dance*, we slide our Feet along upon the Floor.

Turnings, are where we turn our Body on one side or the other.

Cadences, are a right Understanding of the different Measures, and the most remarkable Part of an *Air* in Dancing.

Figures, are *Ways* trac'd out by Art, for the Dancer to tread in.

Now before I proceed to demonstrate what is above explain'd, I shall shew you the *Room* where you are to Dance, the *Posture* of Body you are to observe there, and the *Way* you are to keep in Dancing.

CHAP. II.

Of the Dancing-Room *or* Stage.

THE *Dancing-Room* or *Stage* is the Place where we Dance, which I represent by a sort of *Oblong-Square*, as may be seen by the Letters A, B, C, D, in the first *Plate*, *Figure* 1, whereof the Upper-end shall be A, B, the Lower-end C, D, the Right-side B, D, and the Left A, C.

CHAP.

CHAP. III.

Of the Placing *of the* Body.

THE *Posture*, or Placing of the Body, requires that the Fore-part of the Body be over against one of the four Sides of the *Dancing-Room*, which I explain by the Letters F, G, H, I, in the first *Plate*, *Figure* 2. whereof F, G, denotes the two sides of the Body, H, the Fore-part, and I, the Hinder.

Figure 3. The Body over against the Upper-end of the *Dancing-Room.*

Figure 4. The Body over against the Lower-end of the *Dancing-Room.*

Figure 5. The Body over against the Right-side of the *Dancing-Room.*

Figure 6. The Body over against the Left-side of the *Dancing-Room.*

CHAP. IV.

Of the Way.

I Call the *Way*, the Line upon which we Dance. The *Way* serves for two Ends, first to direct the *Steps* and *Positions*, and secondly to cause the *Figure* of the *Dance* to be observ'd.

All the *Steps* and *Positions* may be mark'd upon two Lines, *viz.* upon a *Right*, and a *Diametrical Line*, but as the *Way* must also serve to express the *Figure* of the Dance, I will over and above a *Right*, and a *Diametrical Line*, make use of *Lines Circular* and *Oblique.*

I call a *Right Line*, that which extends it ſelf in Length from one End of the *Dancing-Room* to the other, which I explain by the *Line* K. *Plate* I. *Figure* 7.

I give the Name of *Diametrical Line* to that which goes Outward the Breadth of the *Dancing-Room*, as is ſhown by the *Line* L. *Plate* I. *Figure* 8.

I mean by the *Line Circular*, that which goes round the *Dancing-Room*, as may, in ſome meaſure, be ſeen by the *Line* M. *Plate* I. *Figure* 9.

I term the *Oblique Line*, that which runs obliquely from one Corner of the *Dancing-Room* to the other, as is expreſs'd by the *Line* N. *Plate* I. *Figure* 10.

Every one of theſe *Lines* may jointly or ſeparately form a *Way* proper to Dance in, on which the *Steps* and *Poſitions* may be mark'd, as it is obſervable by the Letter O, *Plate* I. *Figure* 11. The beginning of the join'd Line is to be known by the Fore-part of the Body, which I place there to ſhew towards which ſide of the *Room* the Perſons ought to ſtand, before they begin the Dance.

CHAP. V.

Of the Poſitions.

THERE are Ten Sorts of *Poſitions* practis'd, which are divided into *True* and *Falſe*.

The *True*, are when the two Feet are in a certain uniform Regularity, the two Points of the Toes being turn'd equally outward.

The *Falſe*, are ſome of them Uniform, others not, and differ from the *True*, in that the Points of the Toes are turn'd inwards; and if it happens that one is Outwards, the other is always Inwards.

In all the *Poſitions* you will know the Form of the Footing by what follows, *viz.* That which is made like an o, repreſents the Heel, the Line that joins to it, the Ancle, and the Extremity of that Line the Point of the Foot. See *Plate* I. *Figure* 12.

I call this *Figure* of the Foot but an *Half-Position*, in regard that it represents only the placing of one Foot, whereas a *Whole-Position* does that of Two, as may be obſerv'd in *Plate* I. *Figure* 13. and as we ſhall ſhew more at large hereafter.

In *Figure* 13. 'tis to be obſerv'd, that the *Half-Position*, mark'd A, ſignifies the Left-Foot, and the *Half-Position*, mark'd B, the Right.

Of the True Positions.

The true *Positions* are five in Number. The Firſt is when the two Feet are join'd together, the two Heels being againſt each other, as may be ſeen by *Plate* I. *Figure* 14.

The Second is when the two Feet are open'd upon the ſame Line, a Foot's Length being between the two Heels, as in *Plate* I. *Figure* 15.

The Third is when the Heel of one Foot is clap'd to the Ancle of the other, which we ſhall hereafter term a *Step Emboetté*, for which ſee *Plate* I. *Figure* 16.

The Fourth is when the two Feet are plac'd before each other, a Foot's Length being between the two Heels, which are upon the ſame Line, as in *Plate* I. *Figure* 17.

The Fifth is when the two Feet are croſs'd one upon the other, in a manner that the Heel of one Foot is right over againſt the Toes of the other, as in *Plate* I. *Figure* 18.

Of the Falſe Positions.

The Falſe *Positions* are alſo five in Number. The Firſt is when the two Points of the Feet are turn'd inwards, in a manner that they touch each other, and the Heels are open'd upon the ſame Line, as in *Plate* I. *Figure* 19.

The Second is when the Feet are open'd to the diſtance of a Foot's Length between the two Points of the Toes which are turn'd inwards, and the two Heels are upon the ſame Line, as in *Plate* I. *Figure* 20.

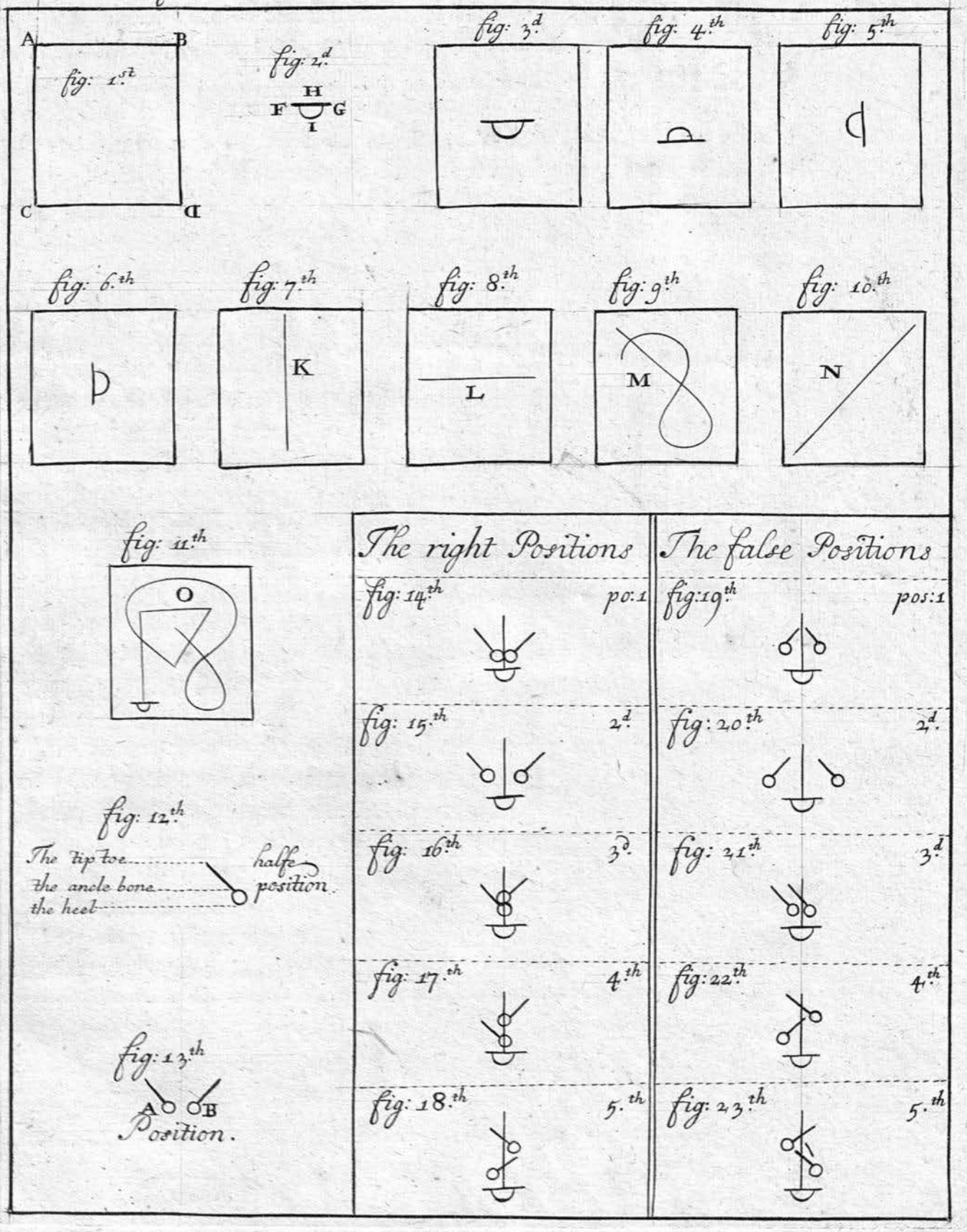
The Third is when the Point of one Foot is outwards, and the other inwards, in a manner that they are Paralel to each other, as in *Plate* I. *Figure* 21.

The Fourth is when the two Points of the Feet are turn'd inwards, so that the Point of one Foot is near to the Ancle of the other, as in *Plate* I. *Figure* 22.

The Fifth false *Position* is mark'd like the Fifth True One, and they seem almost the same thing; nevertheless they have an Effect quite contrary to each other, for whereas in the True One the two Points of the Feet are turn'd outwards, in the False they are turn'd inwards, crossing each other so that the Heel of one Foot is right over against the Toes of the other, and one may distinguish it from the True One by a small Bar between the two *Half-Positions*, as in *Plate* I. *Figure* 23.

CHAP.

Plate the first.



CHAP VI.

Of the Steps.

ALtho' the *Steps* made uſe of in Dancing are almoſt innumerable, yet may they be reduc'd to Five, which may ſerve to expreſs all the different Figures the Leg is capable of making: We call theſe the *Right Step*, the *Open Step*, the *Round Step*, the *Twiſted Step*, and the *Beaten Step*.

The *Right Step* is when the Foot moves in a Right Line. Of theſe there are two ſorts, one forwards, and another backwards.

The *Open Step* is when the Leg opens; Of which there are three ſorts, one Outwards, another Inwards, which make as it were the Arch of a Circle, and a third ſort Side-ways which we may call a *Right Step*, becauſe its Figure is Streight.

The *Round Step* is when the Foot, in its Motion, makes a round Figure. Of theſe there are two ſorts, one Outwards, and another Inwards.

The *Twiſted Step* is when the Foot in walking turns both Inwards and Outwards. There are three kinds of theſe *Steps*, one Forwards, another Backwards, and a third Side-ways.

The *Beaten Step* is when one Leg or Foot is beaten againſt the other. Of theſe there are alſo three ſorts, one Forwards, another Backwards, and a third Side-ways.

The *Step* is to be known *Plate* II. *Figure* 1. by a ſmall black ſpot mark'd A, which ſhows the Place where the Foot ſtands before it begins to walk; by a Line drawn from the ſmall black Spot mark'd B, denoting the Track, Figure, and Largeneſs of the *Step*, as from A to D; and laſtly by a ſmall Side-ſtroke join'd to the Extremity of the Line mark'd C, which repreſents the Foot. Here D ſhews the Heel, and E the Point of the Foot.

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

Plate II. *Figure* 2. The *Right Step* Forwards.
Figure 3. The *Right* Step Backwards.
Figure 4. The *Open Step* Outwards.
Figure 5. The *Open Step* Inwards.
Figure 6. The *Open Step* Side-ways.
Figure 7. The *Round Step* Outwards.
Figure 8. The *Round Step* Inwards.
Figure 9. The *Twiſted Step* Forwards.
Figure 10. The *Twiſted Step* Backwards.
Figure 11. The *Twiſted Step* Side-ways.
Figure 12. The *Beaten Step* Forwards.
Figure 13. The *Beaten Step* Backwards.
Figure 14. The *Beaten Step* Side-ways.

Steps may be accompany'd with the following *Marks*, ſuch as for *Bending*, *Riſing*, *Springing*, Cutting a *Caper*, *Falling*, *Sliding*, lifting up the Foot from the Ground; (this we ſhall hereafter term the Foot *en l'Air*;) ſetting the Toes, placing the Heel, turning a quarter round, turning half round, turning three quarters round, and turning quite round.

The *Mark* for a *Bending Step* is when there is a little *Slip* on a *Step*, tending towards the little black Spot, as in *Plate* II. *Figure* 15.

The *Mark* for a *Riſing Step* upon the Toes, is when there is a little Streight *Notch* upon a *Step*, as in *Plate* II. *Figure* 16.

The *Mark* for a *Springing Step* is when there are two of theſe *Notches*, as in *Plate* II. *Figure* 17.

The *Mark* for Cutting a *Caper* is where there are three of theſe *Notches*, as in *Plate* II. *Figure* 18.

The *Mark* for a *Falling Step* is when there is a little ſmall *Slip* at the end of the *Notch* tending towards that which repreſents the Foot, as in *Plate* II. *Figure* 19.

The *Mark* for a *Sliding Step* is where a ſmall *Bar* is plac'd in Length at the end of the *Notch*, as in *Plate* II. *Figure* 20.

The

The *Mark* for the Foot *en l'Air* is where the *Step* is cut off, as in *Plate* II. *Figure* 21.

The *Mark* for ſetting the Toes of one Foot, without the Body's bearing upon them, is when there is a Point directly at the end of that which repreſents the Point of the Foot, as in *Plate* II. *Figure* 22.

The *Mark* for placing the Heel, without the Body's bearing upon it, is where there is a Point directly behind that which repreſents the Heel, as in *Plate* II. *Figure* 23.

The *Mark* for Turning a quarter round is a quarter of a Circle, as in *Plate* II. *Figure* 24.

The *Mark* for Turning Half-round is a Half-Circle, as in *Plate* II. *Figure* 25.

The *Mark* for Turning Three-quarters-round is Three-quarters of a Circle, as in *Plate* II. *Figure* 26.

The *Mark* for Turning quite round is an entire Circle, as in *Plate* II. *Figure* 27.

How Steps *may have ſeveral* Marks *at a time.*

Figure 28. A Bending and Riſing *Step.*
Figure 29. A Riſing and Bending *Step.*
Figure 30. A Bending and Springing *Step.*
Figure 31. A Springing and Falling with the Knees bent.
Figure 32. A Bending, Springing and Falling with the Knees bent.
Figure 33. A Bending, and afterwards Cutting a *Caper.*
Figure 34. A Riſing and Falling *Step.*
Figure 35. A Bending, Riſing and Sliding *Step.*
Figure 36. A Bending and Springing *Step*, with a Foot *en l'Air.*
Figure 37. A Bending, Springing, and Turn'd *Step.*
Figure 38. A Bending and Riſing *Step*, and ſetting the Toes of one Foot.
Figure 39. A Bending and Springing *Step*, and placing the Heel.

To know how to place the Marks *in their proper Order.*

You muſt firſt know the *Step* in its Three Diviſions, *viz.* Its Beginning, Middle and End.

You muſt alſo conſider the Foot, as well in *Steps* as *Poſitions*, as to its two Sides, that is its Inſide and Outſide.

The Beginning of the *Step* ſhall be the Beginning of the Line joining to the little Black *Spot*, as is ſhown at Letter A; its Middle ſhall be the Middle of the Line, as at Letter B; and its End ſhall be the Extremity of the Line joining to that which repreſents the Foot, as at Letter C; as you may ſee in *Plate* II. *Figure* 40, 41, 42.

I call the Outſide of the Foot that which is between the Heel, and the end of the little Toe, as is mark'd D, E; and the Inſide that which is between the Heel, and the Extremity of the great Toe, as is ſhown by F, G.

There are three Kinds of *Bending* practis'd in *Steps*, viz. *Bending* before one begins to walk, *Bending* in walking, and *Bending* after one has walk'd.

When there is a *Bending-Mark* at the beginning of a *Step*, it ſignifies that one muſt *Bend* before one begins to walk, as in *Plate* II. *Figure* 43.

When there is a *Bending-Mark* in the middle of a *Step* it denotes that one muſt not *Sink* or *Bend* till one has walk'd half the *Step*, as in *Plate* II. *Figure* 44.

When there is a *Bending-Mark* at the end of a *Step*, it ſignifies that one muſt not *Bend* till one has walk'd the whole *Step* out, as in *Plate* II. *Figure* 45.

It is the ſame Thing with Riſing-Marks, *as may be ſeen in* Plate III.

Figure 46. Riſing before Walking.
Figure 47. Riſing in Walking.
Figure 48. Riſing after having Walk'd.
Figure 49. Bending and Riſing before Walking.
Figure 50. Bending and Riſing in Walking.
Figure 51. Bending and Riſing after having Walk'd.
Figure 52. Bending before Walking, and Riſing in Walking.
Figure 53. Bending before Walking, and Riſing after having Walk'd.
Figure 54. Bending in Walking, and Riſing after having Walk'd.

Obſervations

Obſervations upon Springings.

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

The *Springings* which are made with both Feet at once ſhall be mark'd upon the *Poſitions*, as hereafter will appear, whereas the *Springings* that are made in walking are mark'd upon the *Steps*, as has already been ſhown, and may again appear by what follows.

Of Springing-Steps.

The *Springing-Step* is perform'd two ways, either by *Springing* and *Falling* on the ſame Foot which made the *Step*, or *Springing* and *Falling* on the other Foot that did not make the *Step*.

When there is a *Springing-Mark* upon a *Step*, which ought to be made with the Right Foot, and there is no *Mark en l'Air* after it, it denotes that one is to *Spring* with the Right Foot, as in *Plate* III. *Figure* 55.

But when there is a *Springing-Mark*, and afterwards a *Mark en l'Air* upon a *Step* which ought to be made with the Right Foot, it ſignifies one muſt *Spring* with the Left Foot, and make the *Step* with the Right, as in *Plate* III. *Figure* 56.

The *Falling-Mark* has no proper Place aſſign'd it, and we ſhall only obſerve that if we have a mind to *Riſe* in order to *Fall*, it is neceſſary the *Riſing-Mark* ſhould be near the beginning of the *Step*, as in *Plate* III. *Figure* 57.

The *Sliding-Mark* has likewiſe no proper Place when it is alone upon a *Step*, but when it is accompany'd with other *Marks*, ſuch as *Bending*, *Riſing*, *&c.* then it ought to be plac'd laſt, as in *Plate* III. *Figure* 58.

If after the *Sliding-Mark* there be a *Mark en l'Air*, you muſt not ſlide any farther than the *Mark en l'Air* is; but afterwards you muſt raiſe your Foot from the Ground, as in *Plate* III. *Figure* 59.

The *Mark en l'Air* may be plac'd either in the Middle, or at the End; when it is in the Middle, it ſignifies that the Foot is only *en l'Air* in order to be ſet afterwards, as in *Plate* III. *Figure* 60.

But

But when it is at the End it denotes that the Foot must remain *en l'Air*, as in *Plate* III. *Figure* 61.

To place the Toes and afterwards the Heel, there should be a Point on the Outside of that which represents the Toes, and another on the Inside of that which represents the Heel, as in *Plate* III. *Figure* 62.

To place the Heel, and afterwards the Toes, there should be a Point on the Outside of that which represents the Heel, and another on the Inside of that which represents the Toes, as in *Plate* III. *Figure* 63.

It must be observ'd, for greater ease-sake, that in the two foregoing Examples the Point which is on the Outside of that which represents the Toes, or the Heel, is the Point from whence you must always begin.

When there is a Point at the End of that which represents the Toes, and another behind that which represents the Heel, it signifies that you must set your Foot flat, as in *Plate* III. *Figure* 64.

Turning-Marks have no proper Places assign'd them, no more than *Falling* and *Sliding* have; but then you must observe on what side you turn, if it be to the *Right*, or *Left*, and for that you ought to know the *Mark* at its Beginning.

The Origin of the *Turning-Marks* is from that Part which is nearest to the Black Spot.

After having thus found out the Beginning of each *Turning-Mark*, you must observe exactly on which side it turns, whether to the *Right*, or to the *Left*, which will appear by the following Examples.

Figure 65. Turning a quarter round to the *Right*.
Figure 66. Turning a quarter round to the *Left*.
Figure 67. Turning half round to the *Right*.
Figure 68. Turning half round to the *Left*.
Figure 69. Turning three quarters round to the *Right*.
Figure 70. Turning three quarters round to the *Left*.

The Beginning of a *Turning-quite-round-Mark* is much more difficult to find out, inasmuch as a Circle has neither Beginning nor End: But you may, nevertheless, know it by a Point plac'd on the side of the *Step*, by which means the Origin being known, you may make use of the same Rules as above.

Figure

Figure 71. Turning quite round to the *Right.*
Figure 72. Turning quite round to the *Left.*

When you have not a mind to Turn above half a quarter round, you muſt mark half a quarter of a Circle on the ſide of the *Step* without joining it to it.

F ure 73. Turning half a quarter round to the *Left.*
Figure 74. Turning half a quarter round to the *Right.*

We have before ſhown that all *Steps*, and *Half-Poſitions*, which have but one Point at either of their Extremities, ſignify that the Part where the Point is muſt be plac'd there without the Body's bearing upon it; but, on the contrary, whenever there happens to be two Points, then that *Mark* ſignifies that the Body muſt bear upon it.

Figure 75. To bear the Body on the Point of the Foot.
Figure 76. To bear the Body upon the Heel.

After having explain'd all the before-mention'd *Marks*, there remains for me to do the like by *Bendings*, *Riſings*, *Springings* and *Slidings*, when they are either upon the Toes, the Heel, or the Flat of the Foot: I might very well diſpenſe with marking them, becauſe thoſe Perſons who have never ſo little Knowledge of Dancing, will be able, on this Occaſion, to know without it what is proper to be done; nevertheleſs, as there may be ſome who will be againſt this, I thought fit to give an Explanation of them, as appears by the following Examples.

When there is a Point at the End of a *Bending-Mark*, it ſignifies that the Point of the Foot muſt be bent downwards, as in *Plate* III. *Figure* 77.

When there is a Point behind a *Bending-Mark*, it denotes that you muſt bend your Heel downwards, as in *Plate* III. *Figure* 78.

When there is a Point at the end of a *Bending-Mark*, and another behind, it ſignifies that you muſt bend the Flat of your Foot downwards, as in *Plate* III. *Figure* 79.

When there is a Point at the end of a *Riſing-Mark*, it denotes that you ſhould riſe upon your Toes, as in *Plate* III. *Figure* 80.

When there is a Point behind a *Rising-Mark*, it signifies that you must Rise upon the Heel, as in *Plate* III. *Figure* 81.

When there is a Point at the end of a *Rising-Mark*, and another behind, it signifies that you must rise upon the Flat of your Foot, as in *Plate* III. *Figure* 82.

When there is a Point at the end of a *Springing-Mark*, it signifies that you must Spring from the Toes, as in *Plate* III. *Figure* 83.

When there is a Point behind a *Springing-Mark*, it denotes that you must Spring from your Heel, as in *Plate* III. *Figure* 84.

When there is a Point at the end of a *Springing-Mark*, and another behind, it signifies that you must Spring from the Flat of your Foot, as in *Plate* III. *Figure* 85.

When there is a Point at the end of a *Sliding-Mark*, on the side of the end of the *Step*, it signifies that you must slide with your Toes, as in *Plate* III. *Figure* 86.

When there is a Point at the end of the *Sliding-Mark*, on the side of the beginning of the *Step*, it signifies that you must slide upon your Heel, as in *Plate* III. *Figure* 87.

When there is a Point at each end of the *Sliding-Mark*, it denotes that you must slide on the Flat of your Foot, as in *Plate* III. *Figure* 88.

CHAP.

Plate 2d.

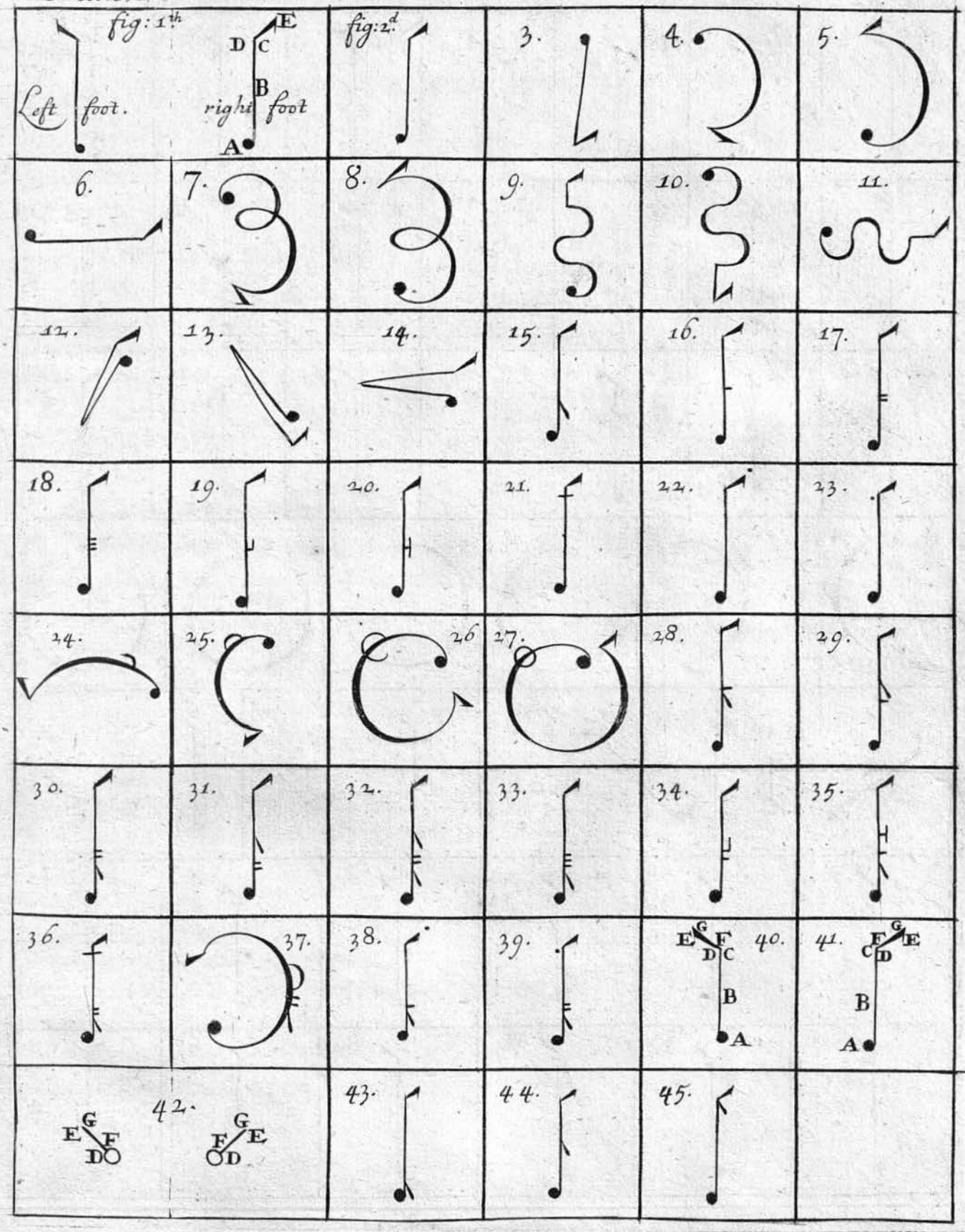
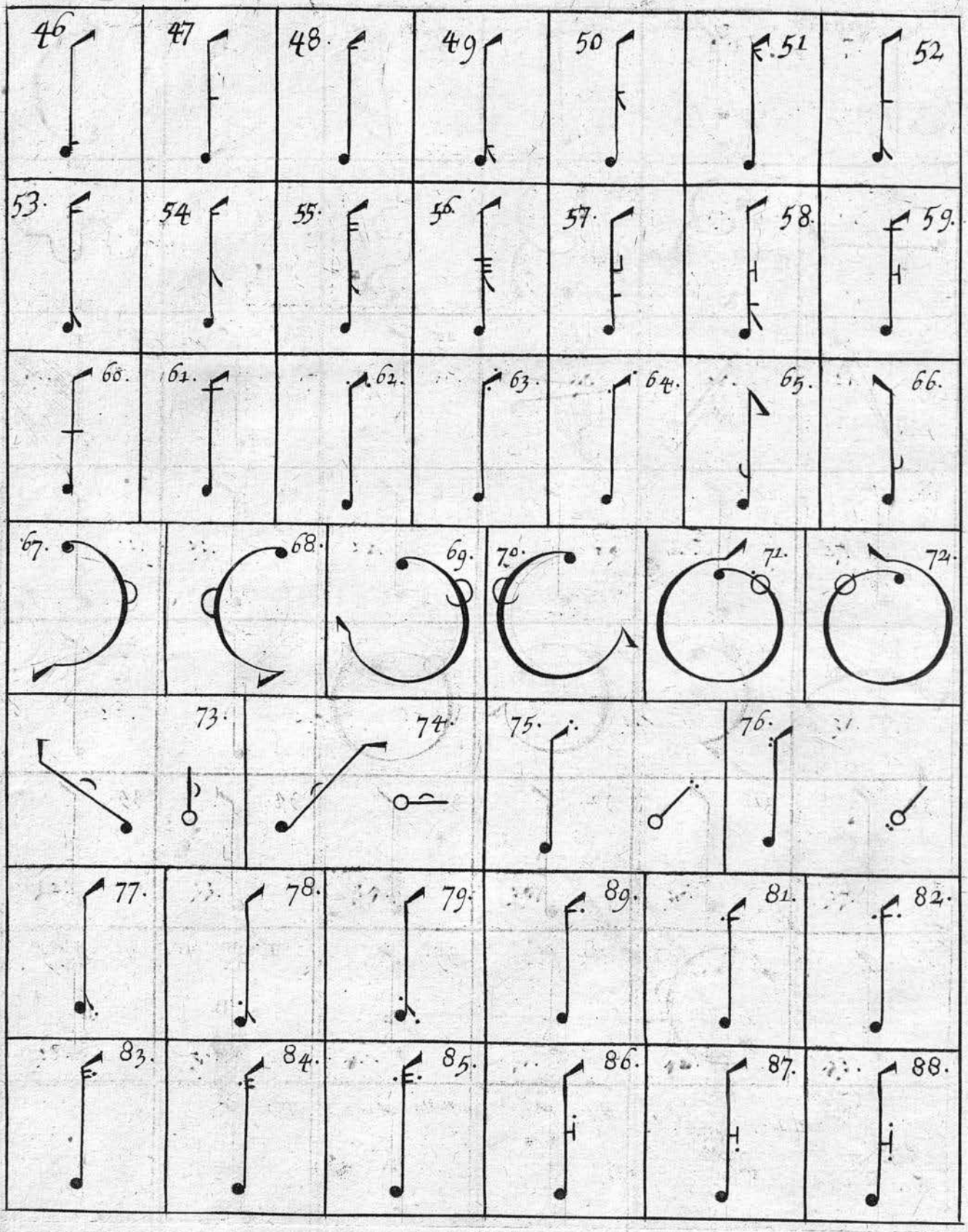


Plate 3.



CHAP. VII.

How the Positions *may have the same* Marks *as the* Steps.

ALL the *Marks* which have been hitherto demonstrated, may be plac'd as well upon the *Positions*, or *Half-Positions*, as upon the *Steps*, the *Sliding-Mark* only excepted.

If there were, for Example, a *Bending-Mark* upon a *Half-Position*, it would signifie that you should bend only one Knee, and that the Knee of the same Leg; and if there should happen to be *Bending-Marks* upon a *Whole-Position*, that would denote that you should bend both Knees at once. The same it is with *Marks* for *Rising*, *Springing*, &c. and they may be indifferently plac'd in that they have no appointed Station, as they have in *Steps*, except in the Points which are to be plac'd in the same manner as in *Steps*.

Plate IV. *Figure* 1. Bending upon one Foot.
Figure 2. Bending upon both Feet.
Figure 3. Rising upon one Foot.
Figure 4. Rising upon both Feet.
Figure 5. Springing upon one Foot.
Figure 6. Springing upon both Feet.
Figure 7. Cutting a Caper upon one Foot.
Figure 8. Cutting a Caper upon both Feet.
Figure 9. To bear a Foot *en l'Air*.
Figure 10. To raise the Foot, and afterwards set it.
Figure 11. To set the Toes.
Figure 12. To stand upon the Toes of both Feet.
Figure 13. To set the Heel.
Figure 14. To stand upon both Heels.
Figure 15. To set the Toes, and afterwards the Heel.

Figure

Figure 16. To ſtand upon the Toes of both Feet, and afterwards upon both Heels.

Figure 17. To ſet the Heel, and afterwards the Toes.

Figure 18. To ſtand upon both Heels, and afterwards upon both Toes.

Figure 19. To bear upon the Flat of the Foot.

Figure 20. To bear upon the Flats of both Feet.

Figure 21. To turn upon one Foot to the Right.

Figure 22. To turn upon both Feet to the Right.

Figure 23. To turn upon one Foot to the Left.

Figure 24. To turn upon both Feet to the Left.

How Whole-Poſitions *and* Half-Poſitions *may have ſeveral* Marks *at once.*

Whole-Poſitions and *Half-Poſitions* may have ſeveral *Marks* together, in like manner as *Steps*; but it muſt be obſerv'd, that as for *Bending*, *Riſing*, *Springing* and *Capering-Marks*, that which ſtands neareſt the o, is what ought to be made firſt, but when there is a *Mark en l'Air*, it is more to the purpoſe it ſhould be made laſt of all.

Plate IV. *Figure* 25. To Bend and Riſe upon one Foot.

Figure 26. To Bend and Riſe upon both Feet.

Figure 27. To Riſe and Bend upon one Foot.

Figure 28. To Riſe and Bend upon both Feet.

Figure 29. To Bend and Spring upon one Foot.

Figure 30. To Bend and Spring upon both Feet.

Figure 31. To Spring, Fall and Bend upon one Foot.

Figure 32. To Spring, Fall and Bend upon both Feet.

Figure 33. To Bend, Spring and Fall, Bending upon one Foot.

Figure 34. To Bend, Spring and Fall, Bending upon both Feet.

Figure 35. To Bend, and Cut a Caper upon one Foot.

Figure 36. To Bend, Cut a Caper, and Fall with one Foot *en l'Air.*

Plate

Plate V. Figure 37. To Bend and Spring, turning half round to the Left upon one Foot.

Figure 38. To Bend and Spring, turning half round to the Left on both Feet.

Figure 39. To Bend and Cut a Caper, turning three quarters round to the Right upon one Foot.

Figure 40. To Bend and Cut a Caper, turning three quarters round to the Right upon both Feet.

Figure 41. To Turn upon the Toes of both Feet, half round to the Left.

Figure 42. To Turn upon the two Heels, half round to the Left.

Figure 43. To Bend, Rise and Turn upon the Toes of both Feet, half round to the Right.

Figure 44. To Bend, Rise and Turn upon the two Heels, half round to the Right.

All the *Bending* and *Rising-Marks*, which have been hitherto demonstrated upon the *Step*, as far as *Figure* 44. *Plate* V. are to be understood to relate to both Knees at once; but when it shall happen, that in Walking in a Dance you *Bend* or *Rise* with one Knee only, then the following Rules must be observ'd.

Upon this Occasion we must show while one Leg walks, what the other ought to do, and for this purpose I will make use of a *Half-Position*, and a *Step*, which shall be join'd together by a small Line, of which one end shall be join'd to that which represents the Heel of the *Half-Position*, and the other end shall join to the black *Spot*. This Line signifies that the *Half-Position*, and the *Step*, are both to act at the same time.

Figure 45. To Bend the Left Knee, whilst you walk with your Right extended.

Figure 46. To Bend and Rise with the Left Knee, whilst you walk with the Right extended.

Figure 47. To Bend the Left Knee, whilst you walk with the Right extended half way, and afterwards to bend it in walking.

Figure 48. To Bend the Left Knee, whilst you walk with the Right extended; afterwards to Bend it half way of the *Step*, and at last to Rise upon the Toes of both Feet.

Figure 49. To Bend the Right Knee in walking, and to stretch near the End, whilst the Left remains always extended.

Two *Steps* bound together at their Head, shew that they are to act both at once, which can only be by *Springing*, or by a Movement that can neither be properly call'd *Bending* nor *Springing*, but rather what is effected by opening the two Legs extreamly quick upon the 2d, 4th or 5th *Positions*, which we will hereafter term a *Step Echappé*.

These sort of *Steps Echappé* may be practis'd two Ways; First, with the *Knees Stiff*; Secondly, *Falling with the Knees Bent*.

Those who have a mind to do it with *Stiff Knees*, need no other *Mark* for their Direction but the *Sliding-Mark*, and those who would do it *Falling with Bent Knees*, must have for Instruction the *Sliding* and *Falling-Mark* together.

Figure 50. To *Spring* with both Feet open at once.

Figure 51. To *Spring* with one Foot forwards, and the other backwards, both at a time.

Figure 52. A *Step Echappé* with both Feet open, and the Knees stiff.

Figure 53. A *Step Echappé* with one Foot forwards, and the other backwards, both Knees remaining stiff.

Figure 54. A *Step Echappé* with both Feet open, and falling with both Knees bent.

Figure 55. A *Step Echappé* with one Foot forwards, and the other backwards, falling with both Knees bent.

CHAP.

CHAP. VIII.

Of Positions *and* Half-Positions *Twisted.*

A *Position* and *Half-Position Twisted* is when the Foot turns Inwards or Outwards, either upon the Toes, the Heel, or *en l'Air*, which may be known by a sort of Half-Moon issuing out of the Place which represents the Heel, or the Place that represents the Toes, which shows the Turn the Heel or Toes ought to make in *Twisting*. If it be to *Twist* upon the Toes, the *Crescent* or Half-Moon ought to be in the Place which represents the Heel, tending towards the Toes, on the side you are to *Twist*; and, on the contrary, if you have a mind to *Twist* on your Heel, or *en l'Air*, the *Crescent* must be in the Place which represents the Toes, tending towards the Heel.

Figure 56. Twisting upon the Toes, the Heel opening Outwards.

Figure 57. Twisting upon the Toes of both Feet, the two Heels opening Outwards.

Figure 58. Twisting upon one Heel, the Toes turning Inwards.

Figure 59. Twisting upon both Heels, the Toes of both Feet turning Inwards.

Figure 60. Twisting *en l'Air*, the Toes turning Inwards.

Of Positions *and* Half-Positions, *which are both* Twisted *and* Untwisted.

Positions and *Half-Positions Twisted* and *Untwisted*, are where the Heel or Toes come about to the Place whence they set out, which is to be known when the *Crescent* is doubled in its return to the Place from whence it came.

Figure 61. Twisting and Untwisting, the Heel opening Outwards, and afterwards closing Inwards.

Figure 62. Twisting and Untwisting, both Heels opening Outwards, and then closing Inwards.

Figure 63. Twisting and Untwisting, the Toes closing Inwards, and afterwards opening Outwards.

Figure

Figure 64. Twisting and Untwisting, the Toes of both Feet closing, and afterwards opening Outwards.

Figure 65. Twisting and Untwisting *en l'Air*, the Toes closing Inwards, and then opening Outwards.

How, in Twisted Positions, *the Feet turn both on one Side.*

The *Twisted Positions*, whereof the Toes or Heels turn both on one side, are to be known by the *Crescents*, whenas they both go on one side.

Figure 66. Twisting upon the two Points of both Feet, the two Heels turning to the *Right*.

Figure 67. Twisting upon the two Points of both Feet, the two Heels turning to the *Left*.

Figure 68. Twisting upon the two Heels, the two Points of both Feet turning to the *Left*.

Figure 69. Twisting upon the two Heels, the two Points of the Feet turning to the *Right*.

How, in Twisted *and* Untwisted Positions, *the Feet turn and return both on the same Side.*

Figure 70. To Turn upon the Toes of both Feet, the two Heels turning to the *Right*, and afterwards returning to the *Left*.

Figure 71. To Turn upon the Toes of both Feet, the two Heels turning to the *Left*, and afterwards returning to the *Right*.

Figure 72. To Turn upon the two Heels, the Toes of both Feet turning to the *Left*, and afterwards returning to the *Right*.

Figure 73. To Turn on the two Heels, the Toes of both Feet turning to the *Right*, and afterwards returning to the *Left*.

CHAP.

Plate 4.

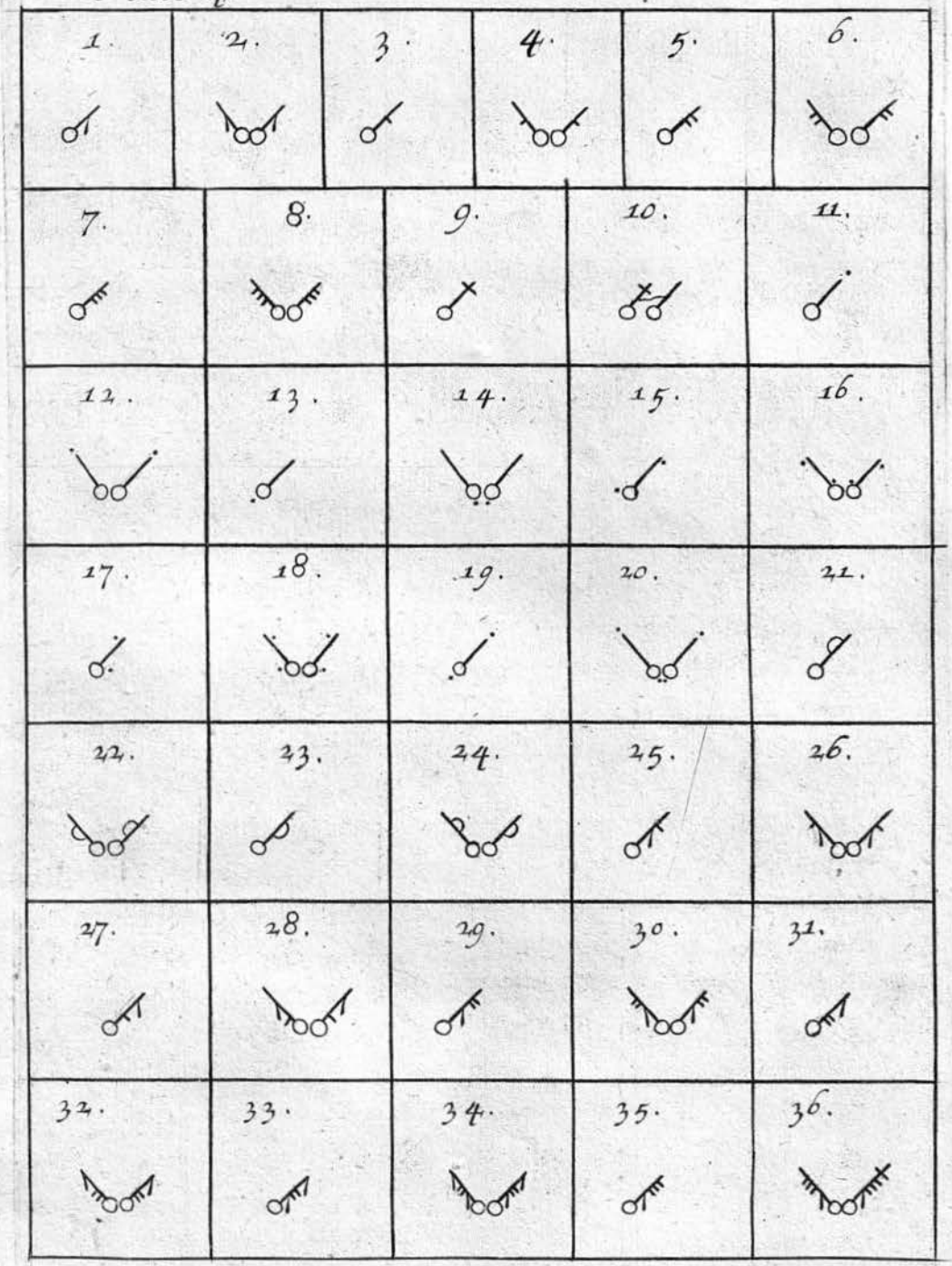
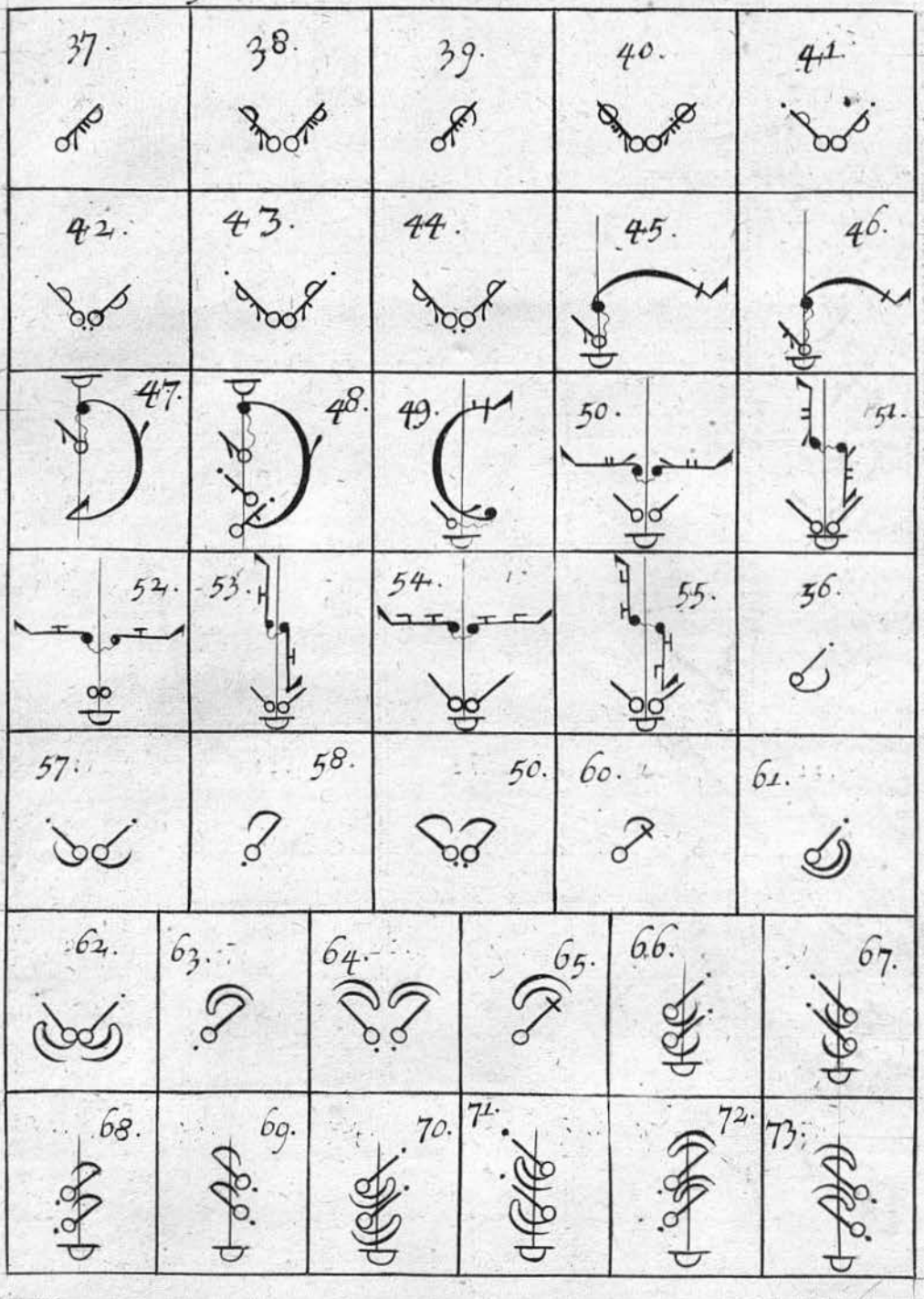


Plate 5.



CHAP. IX.

Of the Changing or Mutation of Positions.

THe Changing of *Positions* is by mixing or changing them one with the other, as well the True, as False, *viz.* From the first to the second, from the second to the third, from the third to the fourth, and so on. For this reason I have given but three or four Examples of each, as being more than sufficient to acquaint you with the facility of changing all of them, as well the True with the True, the False with the False, as the One with the Other.

The Changing of *Positions* is effected two ways, either by *Springing* or *Twisting*.

The Changing of *Positions* in *Springing* is when you *Spring* from one *Position* to *Fall* upon another, and the changing of *Twisted Positions* is perform'd altogether on the Floor, by *Twisting* the two Feet, or each Foot apart, and that as well on the Toes as Heels.

The Changing of *Positions* in *Springing* is to be known by what follows, *viz.* By two *Positions*, whereof one has *Springing-Marks* on it, and the other has none.

The *Position* which has *Springing-Marks* on it shews the *Spring* that is to be made, and the *Position* one is to *Rise* from; and that which has no *Springing-Marks* on it denotes only the *Position* one is to *Fall* upon, as may be seen by *Plate* VI.

Of Positions *that Change from one Place to another.*

Positions may also be Chang'd in *Springing* from one Place to another, as where one *Springs* Forwards, Backwards or Side-ways, which may be known by two Lines of Communication, that go from the *Position* where the *Springing-Marks* are, to that where there are none, which Lines denote the Extent of the *Spring*, and on which Side it should Fall.

Plate VII. *Figure* 20. To *Spring* forwards with both Feet join'd.
Figure 21. To *Spring* backwards with both Feet join'd.
Figure 22. To *Spring* forwards with both Feet ſeparated.
Figure 23. To *Spring* backwards with both Feet ſeparated.
Figure 24. To *Spring* forwards, and fall with one Heel join'd backwards to the ſide of the other.
Figure 25. To *Spring* backwards, and fall with one Heel join'd backwards to the ſide of the other.
Figure 26. To *Spring* ſide-ways to the Right with both Feet join'd.
Figure 27. To *Spring* ſide-ways to the Left with both Legs croſs'd.
Figure 28. To *Spring* ſide-ways to the Right, with both Legs croſs'd, and the Fore-foot coming to the Ground backwards.

Poſitions may alſo change in *Springing* by means of two *Steps* bound together at their Head, which ſerves for a *Mark* that they muſt act both at the ſame time.

Figure 29. A *Spring* forwards with both Feet join'd.
Figure 30. A *Spring* backwards with both Feet join'd.
Figure 31. A *Spring* from the firſt *Poſition* to the ſecond.
Figure 32. A *Spring* from the ſecond *Poſition* to the firſt.

Of the Changing of Twiſted-Poſitions.

The Changing of *Twiſted-Poſitions* is to be known in like manner with thoſe which Change in *Springing*, except that inſtead of *Springing-Marks* there are *Twiſting*.

I have ſaid before that you may Change from one *Poſition* to another, either by *Twiſting* both Feet at once, or ſeparately.

That which is to be made by *Twiſting* both Feet at once, is to be known by a *Twiſted-Poſition*, and that which is to be by one Foot only, is known by a *Half-Poſition-Twiſted*, as is ſhown by *Plate* VII. *Figure* 32, *&c.*

CHAP.

Plate 6.

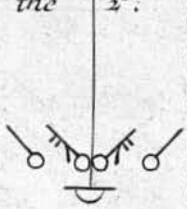
Table of the Mutation of the right Positions.

Table of Mutation of the false Positions.

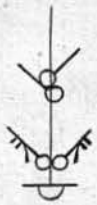
Table of Mutation of the right positions into the false one.

Table of Mutation of the false positions into the right one.

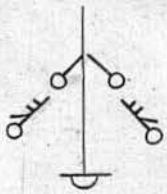
from ij.1st to the 2d.



from ij.1st to ij.3d.



from ij.2d. to ij.1st.

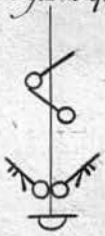


from ij.3d. right to ij.1st false.

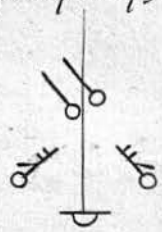
from ij.4th false to ij.1st. right.

from ij.1st to ij.4th.

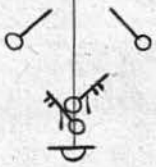
from ij.1st to ij.5th.



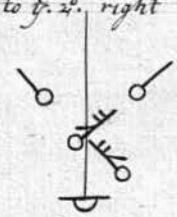
from ij.2d. to ij.3d.



from ij.3d right to ij.2d false.



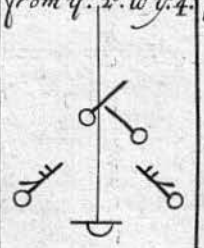
from ij.4th false to ij.2d. right



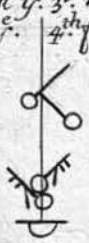
from ij.3d to ij.5.

from ij.4th to ij.4th.

from ij.2d. to ij.4th.



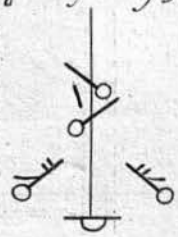
from ij.3d. right to ij.4th false



from ij.4th false to ij.3d. right.

from ij.5 to ij.5th

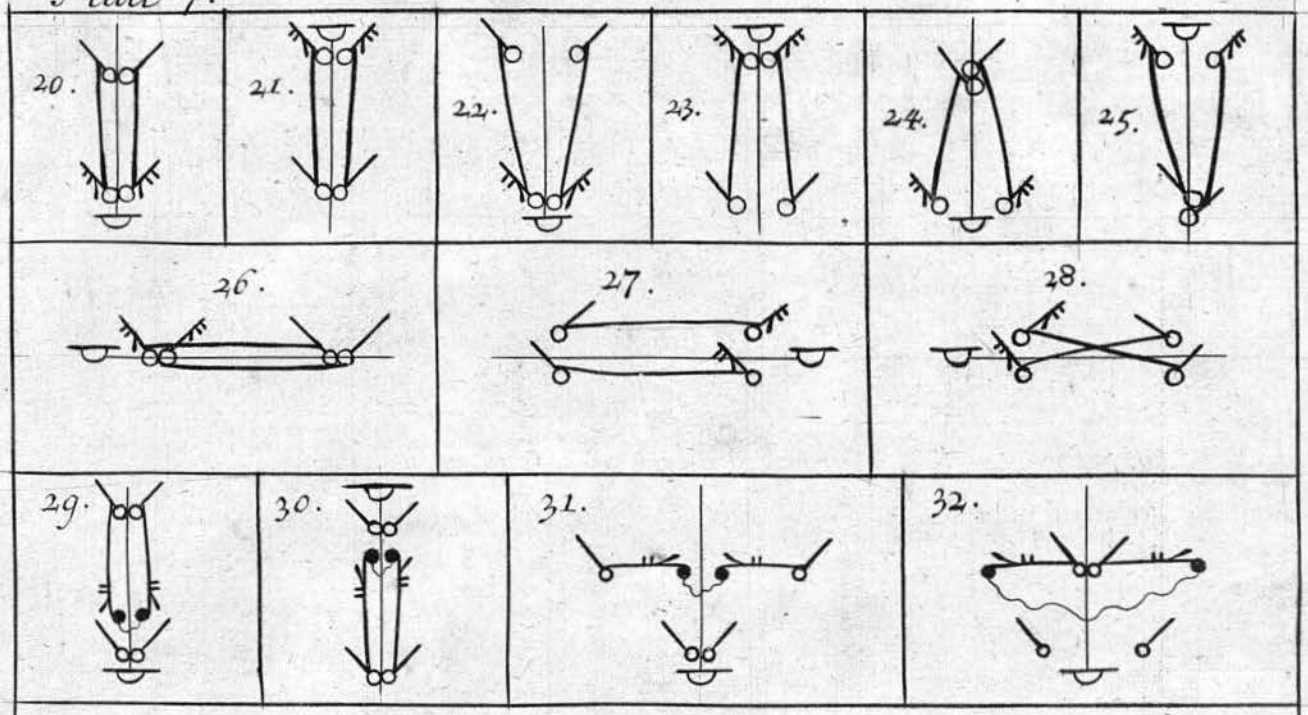
from ij.2d. to ij.5.



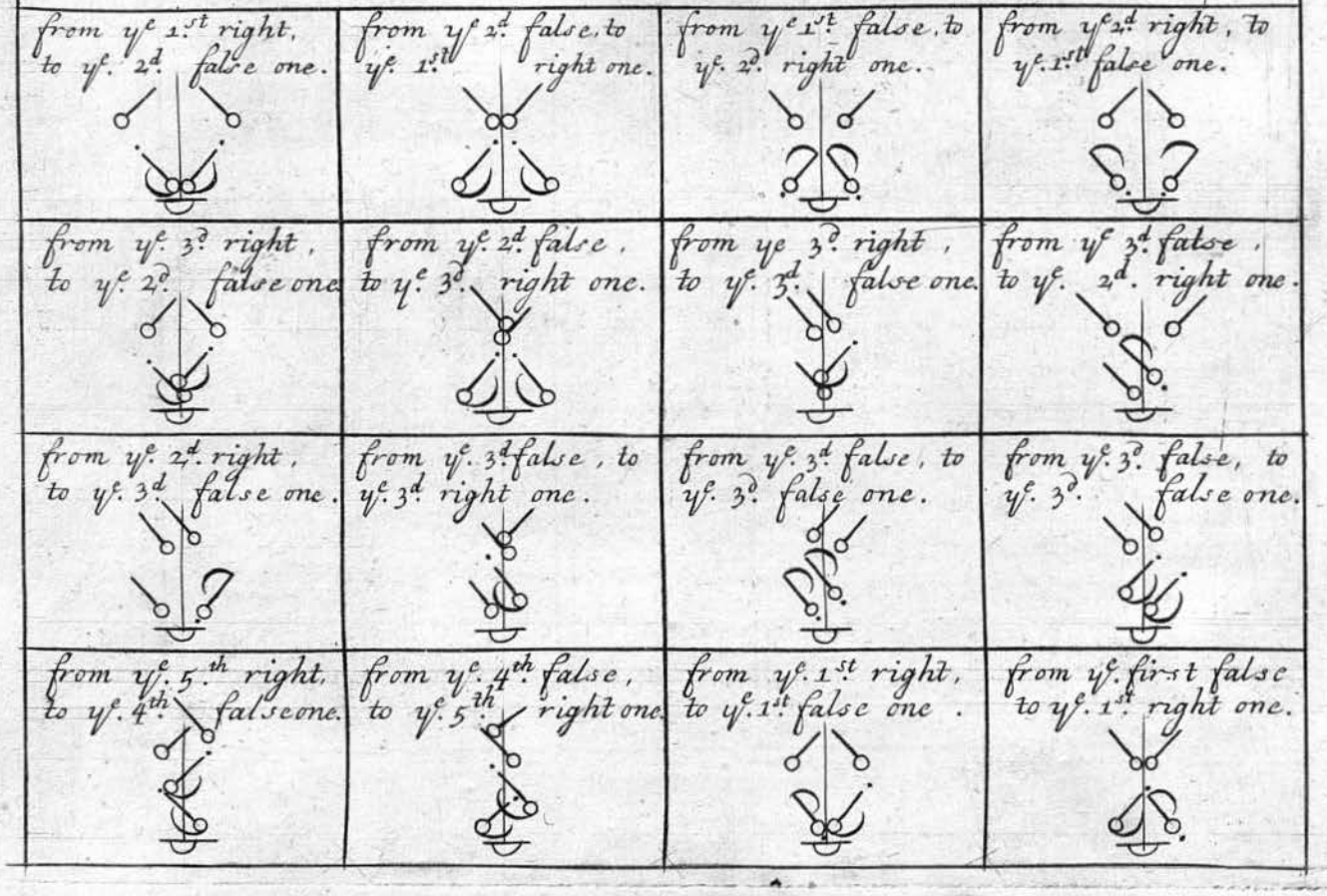
from ij.3 right to ij.5 false

from ij.4th false to ij.5 right.

Plate 7.



The Mutation of twisted positions.



CHAP. X.

*How those who would Decipher Written-*Dances *ought to hold their Book.*

YOU must understand that every Page, upon which a *Dance* is describ'd, 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.

You must always observe to hold the Upper-end of your Book right 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 a jot from its Post.

When any *Steps* are made without *Turning*, or *Turning* quite round, then both Sides of the Book must be held with both Hands; but when there is a necessity for *Turning* a quarter round, half round, or three quarters round, then there ought to be more care taken, inasmuch as it will be difficult to *Turn* unless the Book turns too, yet which must be absolutely avoided; for if the Book goes out of its Scituation or Post, it will be impossible to comprehend the *Steps* that are there describ'd, wherefore, for the better observing my meaning, I have thought fit to give the following Rules.

After having consider'd the *Turning*, and on what side the *Dance* is to turn, as for Example, a quarter round to the Right, you must put your Left-hand to the furthest Part of the Book, and your Right to the nearest. Your Hands being thus prepar'd, you will turn a quarter round by bringing your Left-hand home to you, whilst your Right will be removed from you, in a manner, that both Hands will be equally advanc'd before you, holding the Book by the same Places before-mention'd, and you'll find that you will have turn'd a quarter round without the Book's removing out of its Station.

You

You may make use of the same Rule for the Half-Turn, only I must add, that the Hand which is plac'd upon the most opposite part of the Book must come home altogether, while the other must go at a Distance.

To Turn three quarters round to the Right, you must cross your Hands more than you did in the Half-Turn, in a manner that your Left-hand must hold the Upper-part of that side, which your Right would have naturally held if you had 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 like manner as you did half round.

You may make use of the same Rules in Turning to the Left, only you must observe, that instead of clapping your Left-hand to the most opposite Part of the Book to you, as was done before, you must now clap your Right, and it may serve for a general Rule that in Turning to the Right you remove your Left-hand first from you, and in Turning to the Right you remove your Left at a like Distance.

CHAP. XI.

How you must behave your self in Walking *after a Written*-Dance.

FIrst you must find out the Beginning of the *Way*, to the end you may know towards what Part of the *Dancing-Room* you must place your Body before you begin the *Dance*, as has been shown, *Chap.* III. where we spoke of placing the Body. Afterwards you must see whether there be any *Position*, as is to be found by the following *Examples*, in the *Figures* 1, 2, 3. *Plate* VIII. and there place your self. Then you must look what *Step* is nearest to the said *Position*, and you'll find it is that mark'd *Number* 1. which

which having walk'd, you must then see what is nearest to that which you have just done over, and you'll find it is that mark'd *Number* 2. After this you must walk to *Number* 3. then to *Number* 4. *&c.* and so continue Walking, observing exactly to take that *Step* which is nearest to the Place where you are, and to follow always the same Rule, as well in *Walking* Forwards, Backwards and Sideways, as in *Walking* Round.

CHAP. XII.

The Manner how Steps *may Cross one another.*

THE *Step*, which shall begin from the Hind-Foot to go towards the other Foot, ought to begin from the Part under the Line, and rise again obliquely towards that above, as you may see in *Plate* VIII. *Figure* 4 and 5.

Figure 4. To Walk with the Right-Foot aside.
Figure 5. To Walk with the Left-Foot aside.

The *Step*, which one has a mind to Cross behind the Foot that is just about to Walk, ought to begin above the Line, and descend obliquely towards that below crossing the fore-going *Step* just mention'd, which one may know by Letter A, and that which crosses by Letter B.

Figure 6. To Walk with the Right-Foot aside, and cross the Left behind.
Figure 7. To Walk with the Left-Foot aside, and cross the Right behind.

The *Step* which one would Cross before the Foot that has walk'd, ought to begin below the Line and Rise obliquely above it, crossing the foregoing *Step*, which is to be known by Letter C, and

that which Crosses it by Letter D, as you may see *Figure* 8 and 9, in *Plate* VIII.

CHAP. XIII.

To Return upon a Way *one has already Walk'd in.*

FOR *Example*, if one has walk'd from the Lower-end of the *Dancing-Room* to the Upper, and has a mind to return upon the same *Way*, as the *Way* mark'd A, one would throw the Line, on which one returns, on one side or the other, as one should find it most Commodious, as the Line mark'd B, which must be suppos'd to be the same with the foregoing.

These two Lines shall be join'd together by another pointed Line mark'd C, which only serves to conduct the sight from one Line to the other, as from A to B, as may be seen in *Plate* VIII. *Figure* 10.

It would be the same Thing, where one has a mind to Walk several Times upon the same Circle, as upon the Circle mark'd D, about which shall be describ'd as many other Circles as shall be necessary, as for *Example*, the Circles E and F, which must be suppos'd to be on the same Circle with the Circle D, for which see *Plate* VIII. *Figure* 11.

CHAP. XIV.

To Know the Position *of each* Step.

I Might have mark'd the *Positions* at the end of each *Step* in which they ought to have terminated, but as that would have caus'd me a great deal of Trouble, I'll content my self to Mark them only on the Close and *Emboetté-Steps*, and as for the other *Steps*, as well

well Forwards, Backwards and Side-ways, as Crossd, the *Positions* that belong to them may easily be known without a *Mark*, providing one observes that which follows.

The *Steps* which Walk Forwards and Backwards shall be suppos'd to be in the fourth *Position*,

The *Steps* which Walk Streight, opening Side-ways, shall be taken to be in the second *Position*, and the *Steps* which Cross, whether Forwards or Backwards, shall be taken to be in the fifth *Position*.

Figure 12. To Walk in the fourth *Position*, and afterwards in the second.

Figure 13. To Walk in the fifth *Position*, and afterwards in the second.

Figure 14. To Walk in the fifth *Position*, and afterwards in the fourth.

Figure 15. To Walk in the fifth *Position*, and afterwards in the second.

Figure 16. To Walk in the second *Position*, and afterwards in the fifth.

Figure 17. To Walk in the second *Position*, and afterwards in the fifth.

If it should happen, nevertheless, that any one of these above-mention'd *Steps* should terminate upon both Feet, as it oftentimes happens in *Rising* and *Springing*, then one would be oblig'd to mark the *Position* upon it, without which one would not be able to know that the *Rising* or *Springing* should be upon both Feet; wherefore, in demonstrating the *Positions* on the Close and *Emboetté-Steps*, I will add to them those above-mention'd, on which I will also mark their *Positions* to make use of upon occasion.

CHAP.

CHAP. XV.

How Steps *terminate in the* Positions.

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

Plate IX. *Figure* 18. A *Step* in the first *Position* Forwards.
Figure 19. A *Step* in the first *Position* Backwards.
Figure 20. A *Step* in the third *Position* Forwards.
Figure 21. A *Step* in the third *Position* Backwards.
Figure 22. A *Step* in the third *Position* Before.
Figure 23. A *Step* in the third *Position* Behind.
Figure 24. A *Rising-Step*, upon both Feet, in the second *Position*.
Figure 25. A *Springing-Step*, upon both Feet, in the second *Position*.
Figure 26. A *Rising-Step*, upon both Feet, in the fourth *Position*.
Figure 27. A *Springing-Step*, upon both Feet, in the fourth *Position*.
Figure 28. A *Rising-Step*, upon both Feet, in the fifth *Position*.
Figure 29. A *Springing-Step*, upon both Feet, in the fifth *Position*.

One may also know the *Position* of each *Step*, by adding to each a *Half-Position*: *viz*. The Representation of the Foot, which is at the Extremity of the *Step*, shall pass, upon this Occasion, for a *Half-Position*, and a *Half-Position*, join'd with it, will make together a *Whole-Position*.

Figure 30. A Close *Step*.
Figure 31. A *Step-Emboetté*.

The same Rule must be observ'd in *Beaten-Steps*, viz. That the *Half-Position* represent the Foot, against which the other has just Beaten, and thereby one sees when the *Beating* is done, as well upon the

the *Instep*, behind the Heel, against the Ancle, as against the Side of the Foot.

Figure 32. A *Step* Beaten upon the *Instep*.
Figure 33. A *Step* Beaten behind the Heel.
Figure 34. A *Step* Beaten upon the *Instep*.
Figure 35. A *Step* Beaten behind and before
Figure 36. A *Step* Beaten a-top, and at bottom.
Figure 37. A *Step* Beaten four times a-top, and at bottom.
Figure 38. A *Step* Beaten against the Ancle.
Figure 39. A *Step* Beaten four times against the Ancle, and behind the Heel.
Figure 40. A *Step* Beaten aside going Forwards.
Figure 41. A *Step* Beaten aside going Backwards.
Figure 42. A *Step* Beaten twice aside going Forwards.
Figure 43. A *Step* Beaten twice aside going Backwards.

You must remark, that when two *Steps* terminate both in the same *Position*, the first must Walk without having any more regard to the *Position* than if there were none, and that it is the last only which must observe the said *Position*, as is demonstrated by the following Examples.

Figure 44. To Walk with the *Right* Foot Forwards, and close the *Left*.
Figure 45. To Walk with the *Right* Foot Forwards, and the *Left* *Emboetté* behind.

I CHAP.

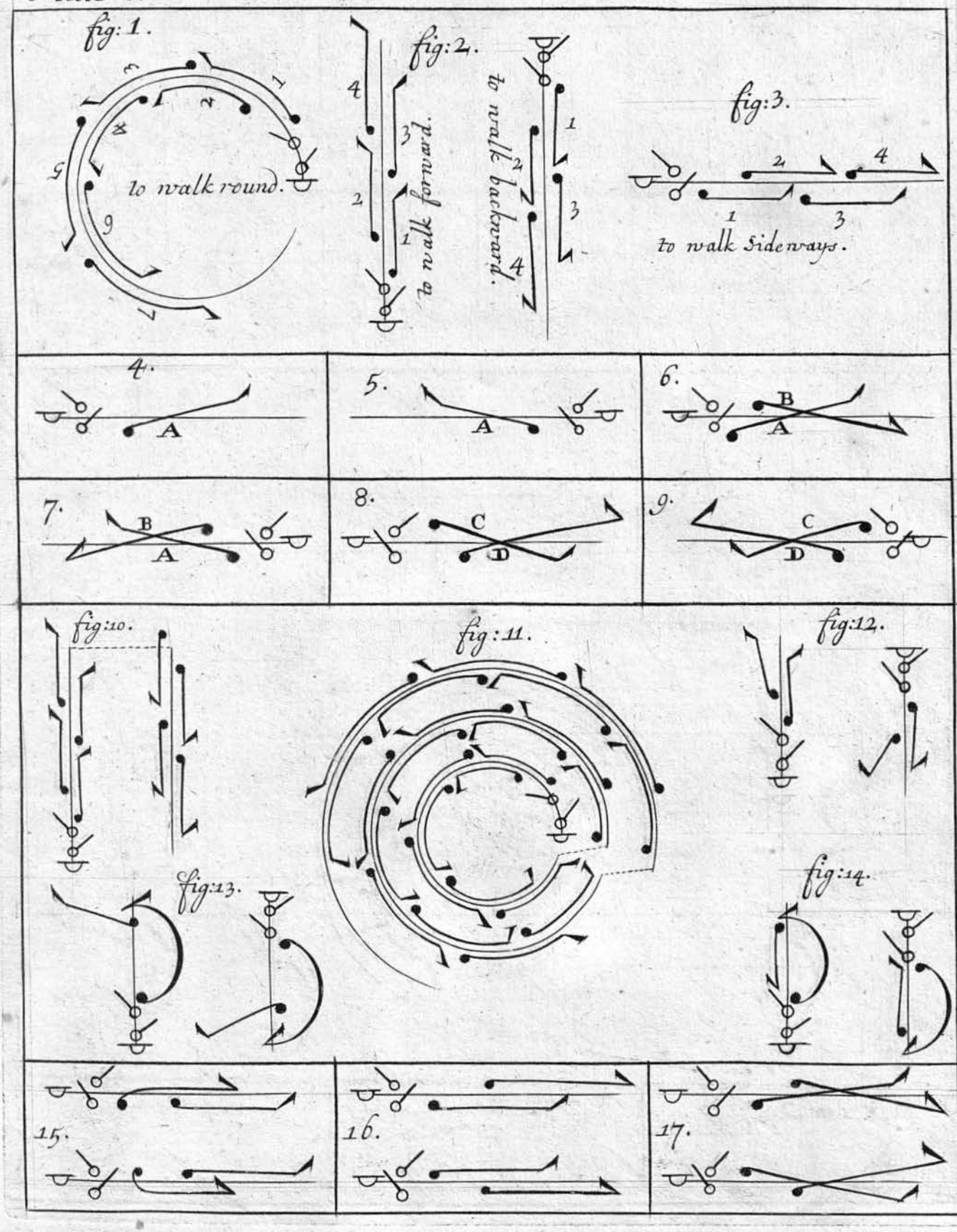
CHAP. XVI.

Of Simple *and* Compound-Steps.

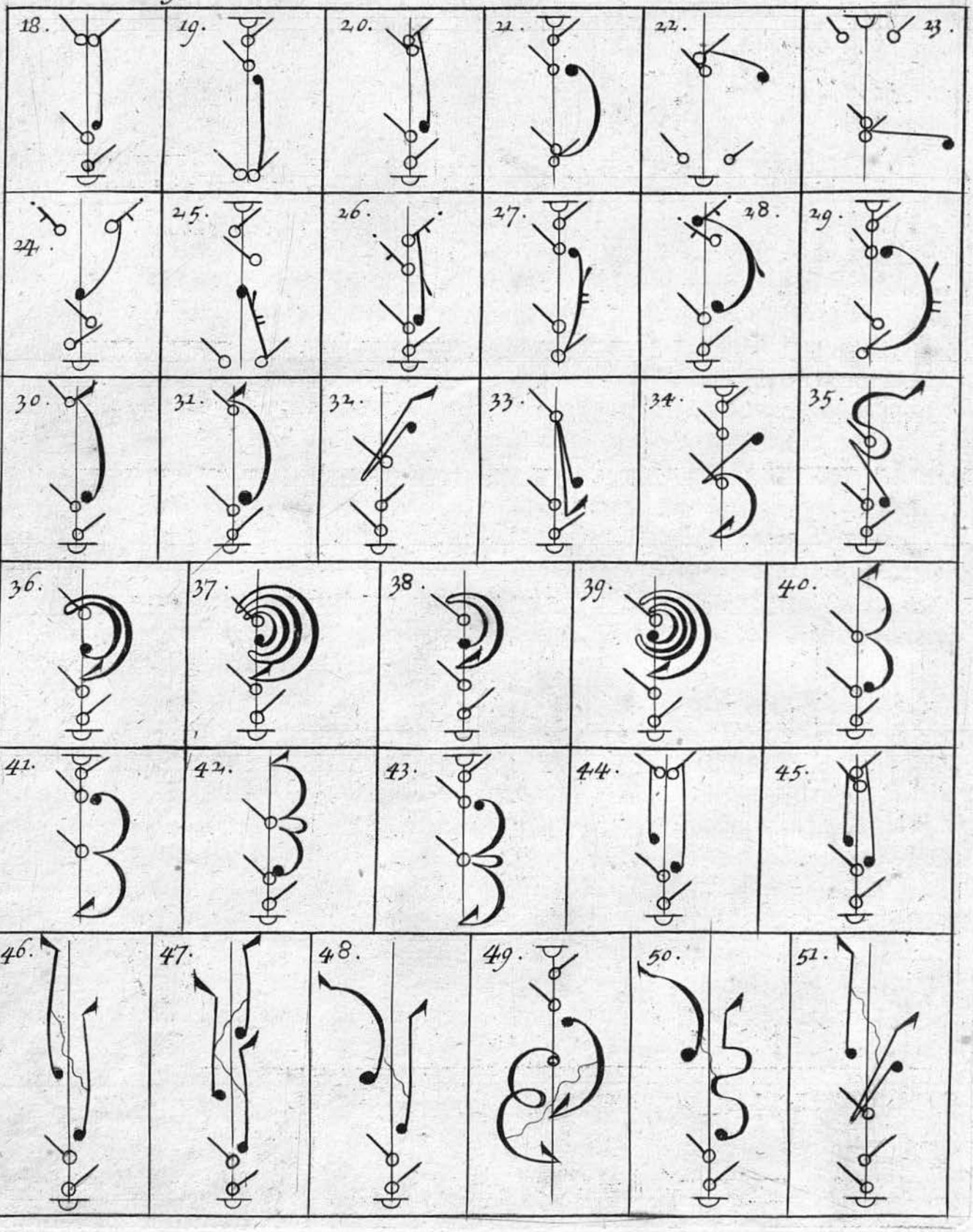
ALL *Steps* may be either *Simple* or *Compound*: I call a *Simple-Step* that which is alone, as are all those which have hitherto been demonstrated; and a *Compound-Step* where two or more *Steps* are join'd together by a Line, and which are then to be look'd upon as one *Step* only, as will appear by *Figure* 46, 47. *&c.* in *Plate* IX.

CHAP.

Plate 8.



Plate, 9.



CHAP XVII.

An Explanation *of* Steps.

TO practise more easily what has already been taught and demonstrated, you may make use of the following *Tables*, where you'll find the greatest Part of the *Steps* that are in use among *Dancing-Masters*, whether Forwards, Backwards, Side-ways or Turning, and that as well upon streight Lines, as upon Diametrical. These *Tables* are, The *Table* of *Steps* in a *Courante*, and *Half-Coupé's*; The *Table* of *Coupé's*; The *Table* of *Contretemps*; The *Table* of *Jetté's*; The *Table of Steps* in a *Bourreé* or *Fleurets*; The *Table* of *Chassées*; The *Table* of *Steps* in a *Sissonne*; The *Table* of *Piroüettes*; The *Table* of *Capers*, and The *Table* of *Entre-Chats*.

You must observe, that each Square contains only one *Simple* or *Compound-Step*, and I have not thought fit to Mark any one in particular belonging to the Right-Foot, or the Left, because, over and above that there is no Body who does not know that to be a good *Dancer*, one must perform all sorts of *Steps* equally well with both Legs, this would give Occasion to every One to attempt Marking, of himself, the *Step* of the contrary Foot to that which should be mark'd on the *Plate*. This means I have made use of to acquire, with facility, the Writing and Reading of any *Dance*.

Now, as the greatest Part of the *Steps* in a *Dance* have no peculiar Terms to express them by exactly in *English*, and that it is next to impossible to give them such as will properly suit with them, I have, in many Places, retain'd the *French* Terms, whereof a short Explanation follows.

A *Step* in the *Courante* is made by Bending, and Stretching out the two Knees, at the ſame time that one Foot paſſes aſide of the other, and afterwards Slides upon ſome one of the *Poſitions*.

A *Half-Coupé* is made by Bending the two Knees, at the ſame time that one Foot goes aſide of the other; and afterwards by Stretching them out in Riſing on the Toes of the ſame Foot, upon ſome one of the *Poſitions*.

A *Coupé* is a *Compound-Step*, made out of the *Half-Coupé* we have been ſpeaking of, and another *Step* either *Beaten* or *Sliding*, &c.

A *Contretemps* is alſo a *Compound-Step*, and when you are to perform it with your Right-Foot you muſt *Bend*, then Stretch out your two Knees, and afterwards *Spring* upon your Left-Foot, at the ſame time that your Right ſhall paſs aſide to Walk upon ſome one of the *Poſitions*; and laſt of all you muſt make a *Step* with your Left-Foot either *Beating* or *Sliding*, &c.

The *Jetté* is perform'd by Bending your two Knees, at the ſame time, that your Right-Foot paſſes aſide of the other, and you extend them by *Springing*, upon the ſame Foot, to ſome one of the *Poſitions*.

We commonly call the *Chaſſé*, where one Foot being found plac'd in the Second, Fourth or Fifth *Poſition*, after having taken its Movement on the Ground, or *en l'Air*, goes and places it ſelf directly in the Room of the other, by beating it either Forwards, Backwards or Side-ways.

A *Siſſonne-Step* is commonly made by Bending the Left-Knee, at the ſame time that the Right-Leg opens outwards to *Spring* either forwards or backwards to the Third *Poſition*, upon the two Points of the Toes, and at the ſame inſtant you muſt Bend your two Knees to rebound upon One, or the other Foot, in the ſame Place.

As

As for the common *Entre-Chat*, it is perform'd in the ſame manner with the Right *Caper* upon the Third *Poſition*, but in *Springing* you muſt remember to Croſs before and behind with your Legs *en l'Air*, two, three or four Times from the Fifth *Poſition* to the ſame again, wherefore we diſtinguiſh the *Entre-Chats* into 3, 4, 5, 6 and 8, becauſe every time that you open your Legs in the 2d *Poſition*, and Croſs them in the 5th *en l'Air*, it muſt be reckon'd for two *Beatings*.

K PLATE

PLATE X.

A TABLE *of the* Sliding-Steps *in a* Courante, *of the* Steps *in a* Gaillarde, *and of* Half-Coupé's.

Figure 1, 2. A *Sliding-Step* in a *Courante*. Forwards, Open or Streight.
Figure 3. The ſame Backwards.
Figure 4. The ſame Side-ways open.
Figure 5. Croſs'd before.
Figure 6. Croſs'd before, Turning a quarter round.
Figure 7. Open Side-ways, Turning the ſame.
Figure 8. Forwards Turning.
Figure 9. Another Turning half round.
Figure 10. Another.
Figure 11. Another.
Figure 12. A *Gaillarde-Step*.
Figure 13. The ſame.
Figure 14. The ſame Turning.
Figure 15. A *Half-Coupé* Forwards.
Figure 16. The ſame Backwards.
Figure 17. Open and Backwards.
Figure 18. The ſame.
Figure 19. The ſame, with a Round of the Leg Forwards.
Figure 20. The ſame, with a Round of the Leg Side-ways.
Figure 21. Open Side-ways.
Figure 22. Croſs'd before.
Figure 23. Another.
Figure 24. Croſs'd behind.
Figure 25. Forwards, and Cloſe upon the two Points of the Toes.
Figure 26. Backwards the ſame.
Figure 27. Forwards *Emboetté*.
Figure 28. Backwards the ſame.

PLATE

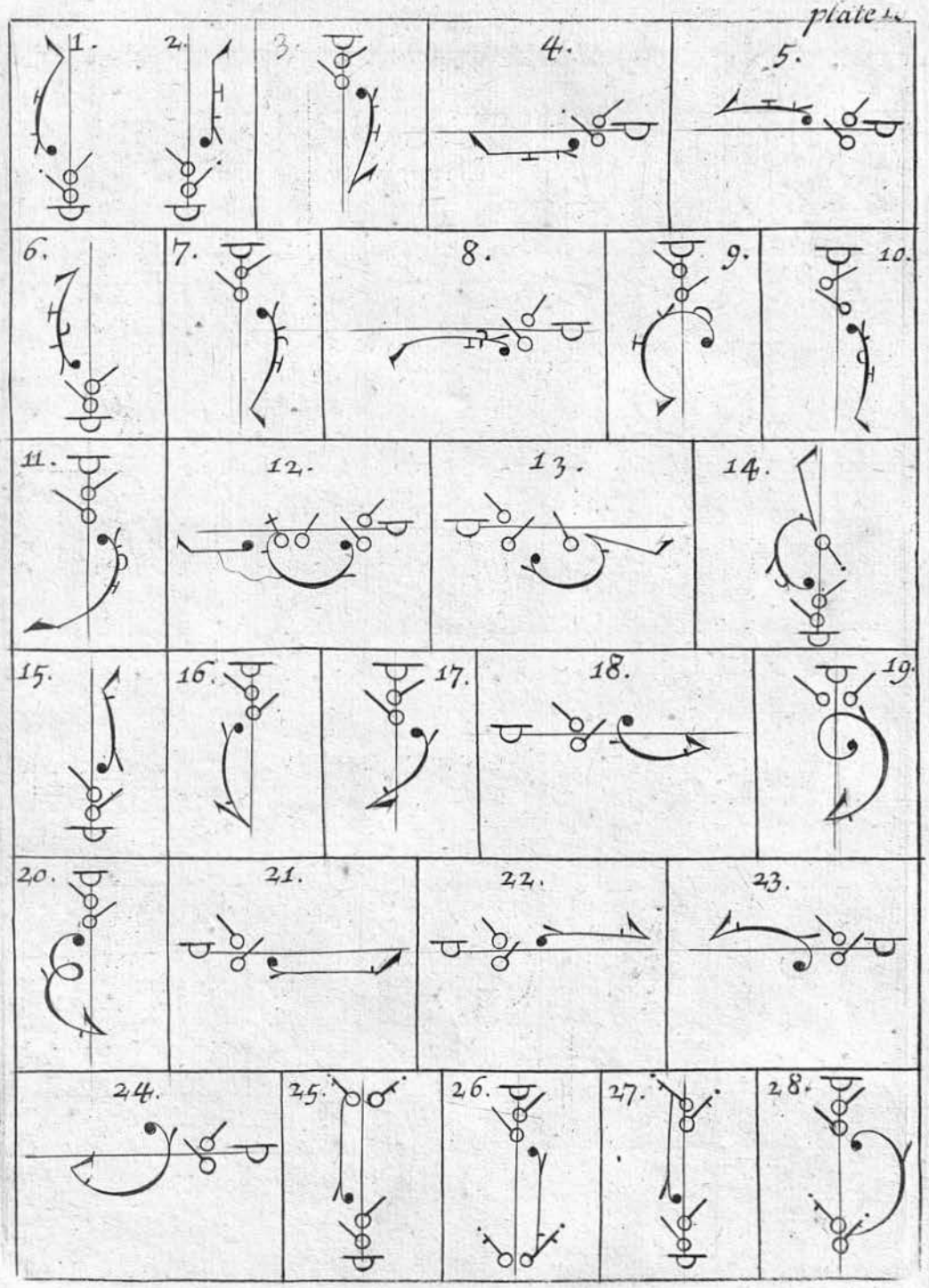


plate 11.

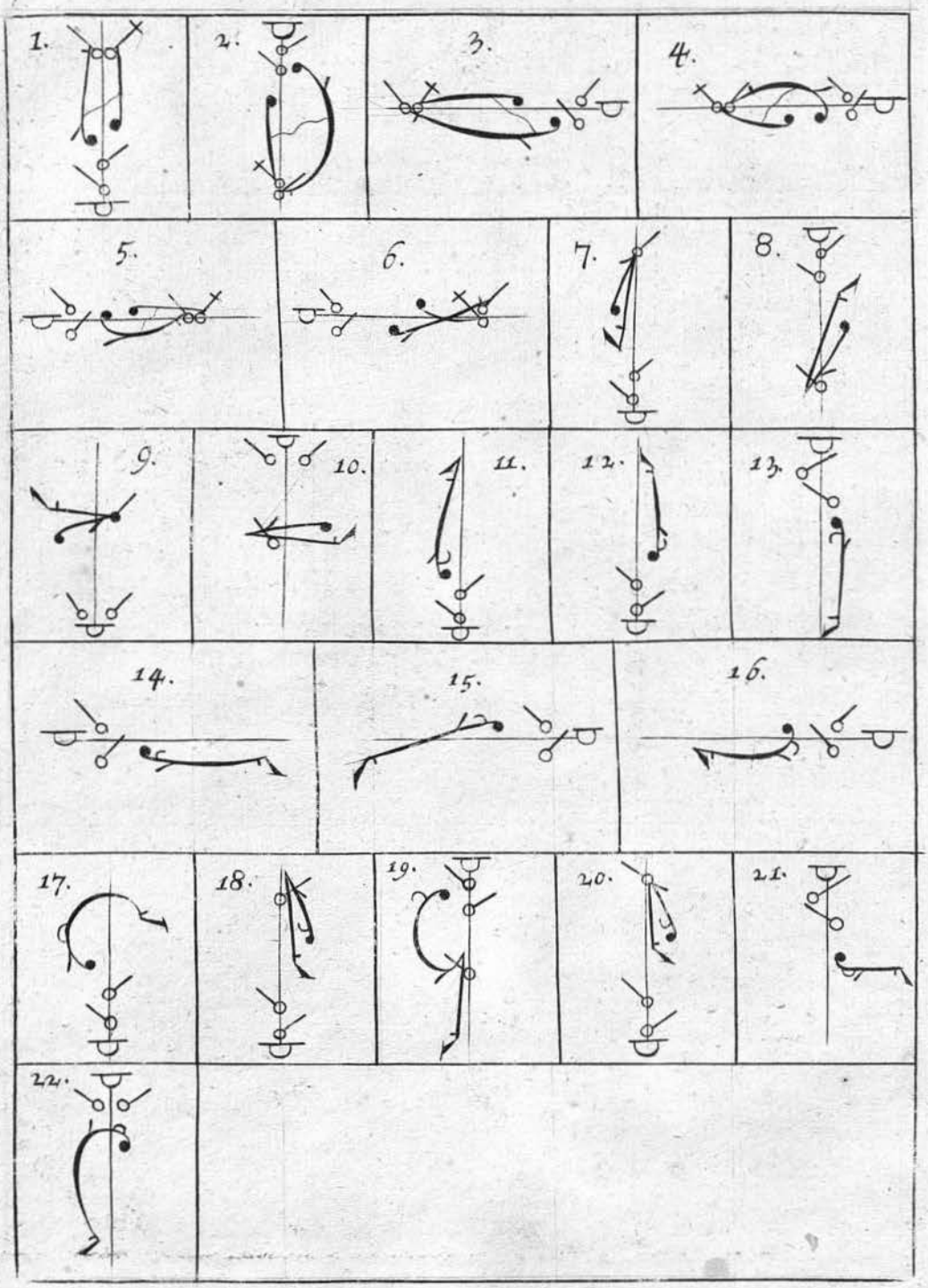


PLATE XI.

Figure 1. FOrwards and Close, the second *en l'Air*.
Figure 2. Backwards, Open and *Emboetté*, the second *en l'Air*.
Figure 3. Side-ways, Open and Close from the second *en l'Air*.
Figure 4. Another.
Figure 5. Another.
Figure 6. Another, whereof the last is *Emboetté* behind *en l'Air*.
Figure 7. Beating behind.
Figure 8. Beating upon the Instep, and Forwards.
Figure 9. Beating Side-ways Open.
Figure 10. Beating upon the Instep, and Open Side-ways.
Figure 11. Cross'd before, Turning.
Figure 12. Open'd Side-ways, Turning.
Figure 13. Another.
Figure 14. Forwards Turning.
Figure 15. Another.
Figure 16. Backwards Turning.
Figure 17. Open Turning.
Figure 18. Beating upon the Instep Turning, and open'd Side-ways.
Figure 19. Another.
Figure 20. Beating behind, Turning.
Figure 21. Open Side-ways, Turning.
Figure 22. Forwards Turning.

PLATE

PLATE XII.

A TABLE *of* Coupés.

Figure 1. A *Coupé* Forwards.
Figure 2. A *Coupé* Backwards.
Figure 3. Forwards, the ſecond open.
Figure 4. Open Backwards, and the ſecond open Outwards.
Figure 5. Forwards, the ſecond making a *Tour* Inwards, and open'd Side-ways.
Figure 6. Open Backwards, the ſecond making a *Round* of the Leg Outwards, and ſliding Forwards.
Figure 7. Forwards, the ſecond going behind, opening before, and making a *Round* of the Leg.
Figure 8. Forwards, the ſecond Beaten behind.
Figure 9. Open Backwards, the ſecond Beaten before.
Figure 10. Backwards, the ſecond Beaten above, and walking behind.
Figure 11. Backwards, the ſecond Beaten above, and *Emboetté* behind.
Figure 12. Backwards, the ſecond *Emboetté* without Beating.
Figure 13. Another, both *Emboettés* behind.
Figure 14. Croſs'd behind, the ſecond open Side-ways.
Figure 15. Round before, to Croſs afterwards behind, and the ſecond opening Outwards.
Figure 16. Round Side-ways, and the ſecond Cloſe.
Figure 17. Backwards *Emboetté*, and the ſecond ſliding Forwards.
Figure 18. Forwards *Emboetté*, and ſliding with the ſecond Backwards.
Figure 19. Open Side-ways, and Croſſing the ſecond before.
Figure 20. Another open Side-ways, and the ſecond Croſs'd behind.
Figure 21. Another open Side-ways, and the ſecond Opening in paſſing behind.

PLATE

plate, 12.

Tables of Coupés.

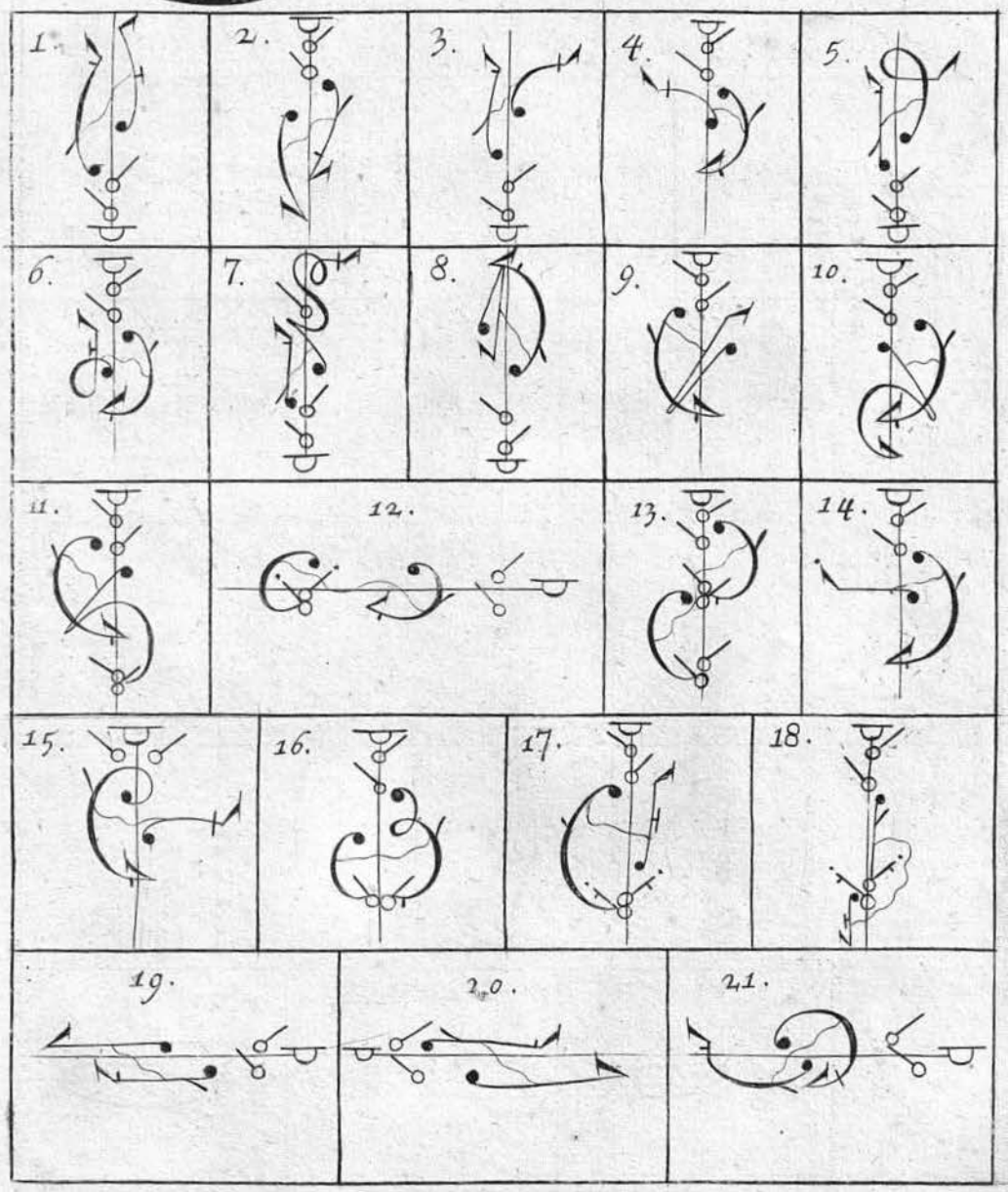


plate 13. Tables of Coupés.

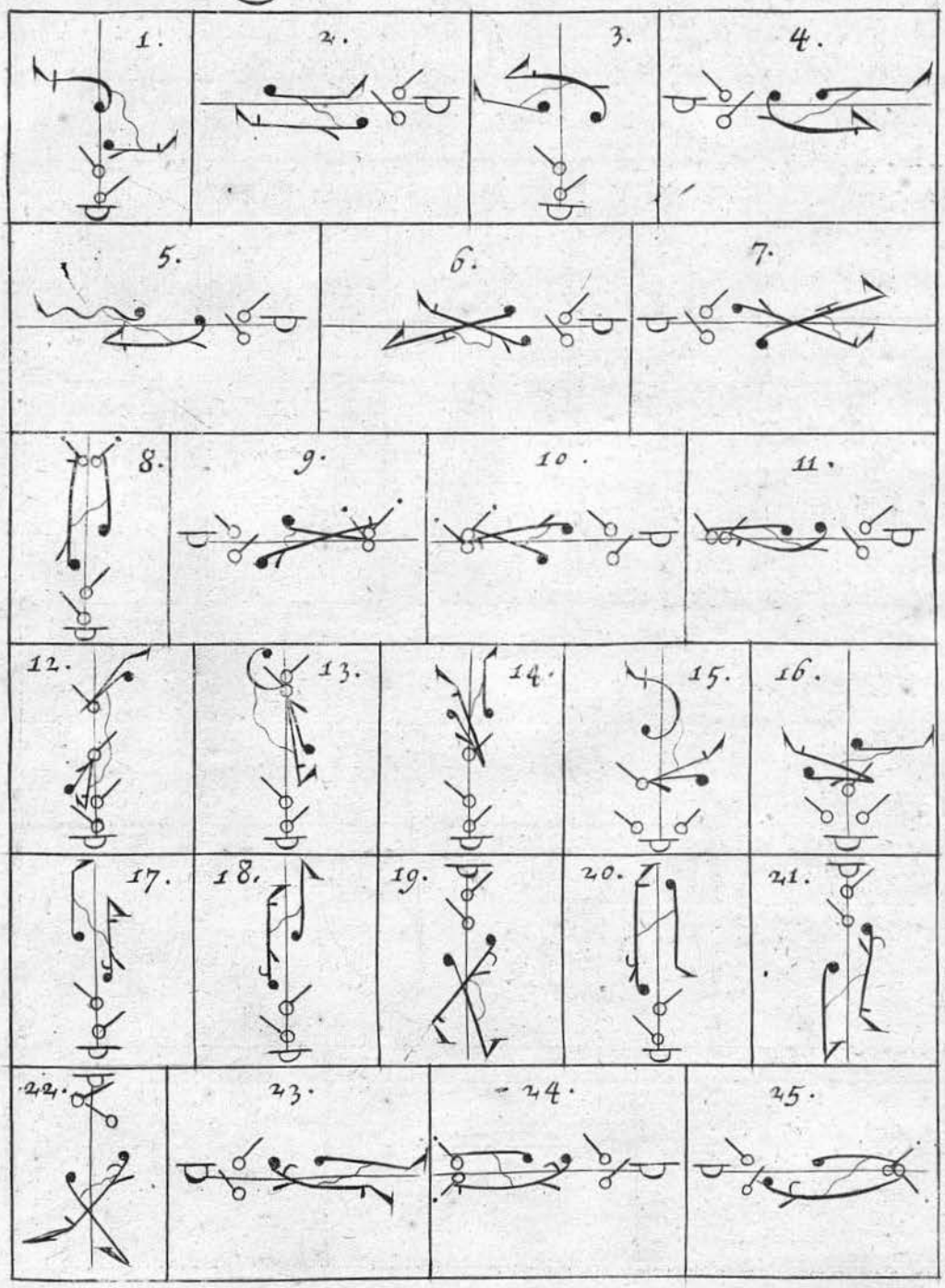


PLATE XIII.

Figure 1. ANother opening Side-ways, and the ſecond paſſing before to open Outwards.

Figure 2. Both Open.

Figure 3. Croſs'd before, and the ſecond opening Side-ways.

Figure 4. Croſs'd behind, paſſing Side-ways, and the ſecond opening the ſame.

Figure 5. Croſs'd Behind, and the ſecond opening Side-ways Twiſting.

Figure 6. Open Side-ways, and the ſecond Croſs'd behind.

Figure 7. The ſame Forwards.

Figure 8. Forwards, and the ſecond Cloſe.

Figure 9. Open Side-ways, and the ſecond *Emboetté* behind.

Figure 10. The ſame *Emboetté* before.

Figure 11. Croſs'd behind, paſſing Side-ways, and the ſecond Cloſe.

Figure 12. Beating Under and Above.

Figure 13. Beating Under, and the ſecond *Emboetté* behind.

Figure 14. Beating above, and the ſecond Forwards.

Figure 15. Beating, opening Side-ways, and the ſecond paſſing before, in order to open Outwards.

Figure 16. Beating upon the Inſtep, and both open Side-ways.

Figure 17. Croſs'd before, Turning a quarter round, and the ſecond opening Side-ways.

Figure 18. Open Side-ways Turning, and the ſecond Croſs'd before.

Figure 19. The ſame.

Figure 20. Open Side-ways Turning, and the ſecond opening alſo the ſame way.

Figure 21. Opening Side-ways Turning, and the ſecond Croſs'd behind.

Figure 22. The ſame.

Figure 23. Another before, and in Turning.

Figure 24. The ſame, except the ſecond Cloſe.

Figure 25. The ſame, except the ſecond *Emboetté* behind.

PLATE XIV.

Figure 1. FOrwards and Turning.

Figure 2. Crofs'd behind Turning, and the Second Forwards.

Figure 3. Behind and Turning.

Figure 4. Turning half-round, and the fecond opening Outwards.

Figure 5. Turning, and the fecond behind

Figure 6. Turning, and the fecond before.

Figure 7. Turning in opening, Croffing behind, and the fecond opening Outwards.

Figure 8. Opening Side-ways Turning, and the fecond alfo opening Side-ways.

Figure 9. Another opening Side-ways, Turning after having beat upon the Inftep, and the fecond Crofs'd behind.

Figure 10. Beating behind Turning, and the fecond *Emboetté* behind.

Figure 11. The fame, except the fecond opening Side-ways.

Figure 12. Both opening Side-ways Turning.

Figure 13. Crofs'd before Turning, and the fecond opening Side-ways.

Figure 14. Turning three quarters round, and the fecond opening Outwards.

Figure 15. The fame Turning quite round.

Figure 16. Side-ways Turning, the fecond Beaten behind Turning, and afterwards opening Side-ways.

Figure 17. Turning quite round, and the fecond opening Side-ways.

Figure 18. A *Coupé* with two Movements.

PLATE.

plate.14. Tables of Coupés.

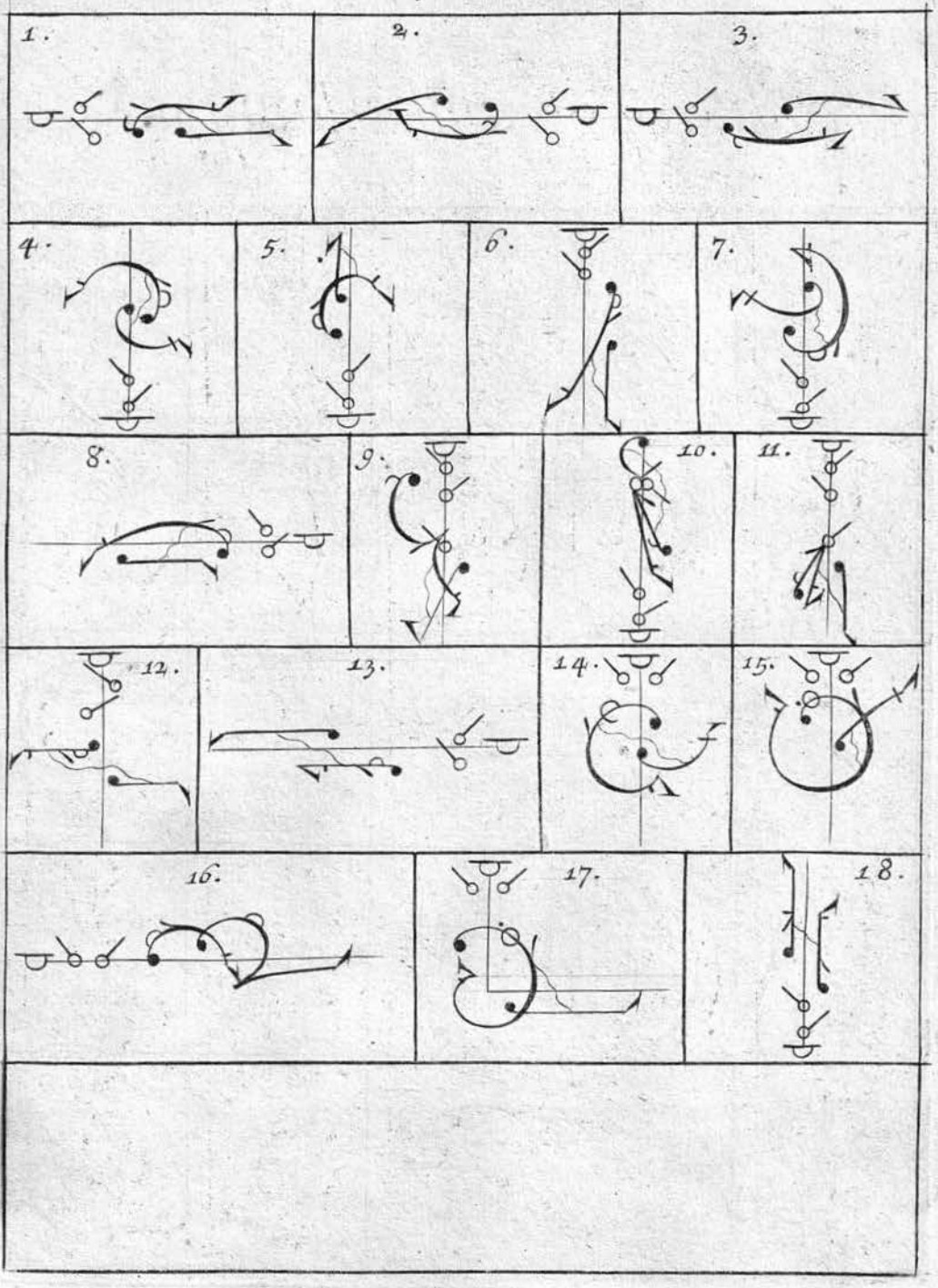


plate. 15.

Tables of Contre-temps.

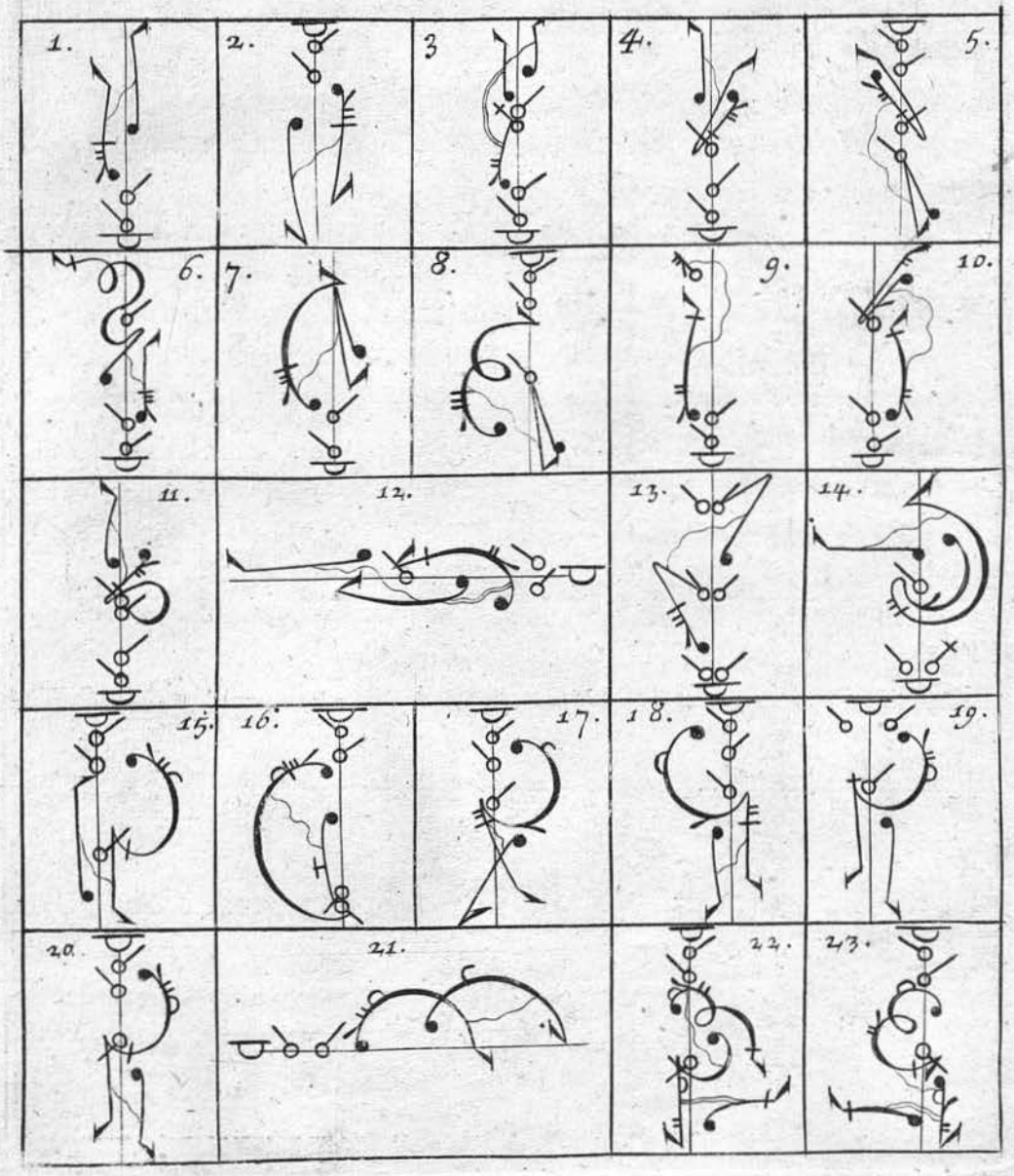


PLATE XV.

A TABLE *of* Contretemps.

Figure 1. A *Contretemps* Forwards.
Figure 2. Backwards.
Figure 3. Beaten behind, and paſſing Forwards.
Figure 4. Beaten upon the Inſtep, and paſſing Forwards.
Figure 5. Beaten upon the Inſtep, and the ſecond Beaten behind.
Figure 6. Forwards, and the ſecond beaten behind paſſes before, and in opening makes a *Tour* of the Leg.
Figure 7. Forwards Croſs'd, and the ſecond Beaten behind.
Figure 8. The ſame making a *Tour* of the Leg inwards.
Figure 9. Forwards *en l'Air*, and afterwards falling on the ſame Leg, which is commonly call'd *Contretemps Balonné*.
Figure 10. Another, whereof the Bending of the *Jetté* is taken from the Inſtep.
Figure 11. Beaten upon the Inſtep, *Emboetté* behind, and the ſecond forwards.
Figure 12. Beaten before, Croſſing behind, and opening Side-ways.
Figure 13. *Springing* open, and returning upon the ſame *Poſition*. The ſecond does the ſame thing without either *Springing* or *Bending*, which is call'd the *Rigaudon-Step*.
Figure 14. Beating, Bending behind to Spring forwards Croſs'd, and the ſecond opening Side-ways.
Figure 15. Beating upon the Inſtep in Turning, opening Side-ways, and the ſecond open likewiſe.
Figure 16. Turning, and the ſecond *Emboetté* behind.
Figure 17. Open in Turning and Bending backwards to Spring open Side-ways, and the ſecond Croſs'd behind.
Figure 18. Open in Turning half round, and Bending behind to Spring Forwards, with the ſecond alſo Forwards.
Figure 19. Beating behind in Turning, and paſſing Forwards.
Figure 20. Beating on the Inſtep in Turning half round, and then walking Forwards.
Figure 21. Open in Turning half round, and the laſt behind in Turning a quarter round.
Figure 22. To Turn half round by making a *Tour* of the Leg, and bending upon the Inſtep to make a *Jetté* in Turning, and opening the laſt *Step*. *Figure* 23. Another.

PLATE

PLATE XVI.

Figure 1. IN making a *Tour*, and beating the ſecond behind.
Figure 2. Beating behind in Turning, and then walking Forwards.

A TABLE *of* Jettés.

It would have been to little purpoſe to have deſcrib'd the great Number of Jettés, *which might be made Forwards, Side-ways or Turning, ſince you need only add the* Springing-Mark *to all the* Half-Coupés, *and they will immediately become ſo many* Jettés *in like manner as all the* Coupés *will by adding the ſame* Springing-Mark *to them, and not ſub-joining the ſecond Step. For this reaſon I have only ſet down ſome of them for Example.*

Figure 3. A *Jetté* Forwards.
Figure 4. A *Jetté* Backwards.
Figure 5. Forwards, Springing upon both Feet cloſe.
Figure 6. Backwards upon both Feet *Emboetté*.
Figure 7. Turning half round, and the ſecond opening Backwards.
Figure 8. The ſame Turning three quarters round.
Figure 9. Another Turning quite round, and the ſecond *Emboetté* behind *en l'Air*.
Figure 10. Another upon both Feet Turning quite round.
Figure 11. A *Jetté* without Springing, or a *Half-Coupé en l'Air*.

PLATE

plate 16. Tables of Contre-temps.

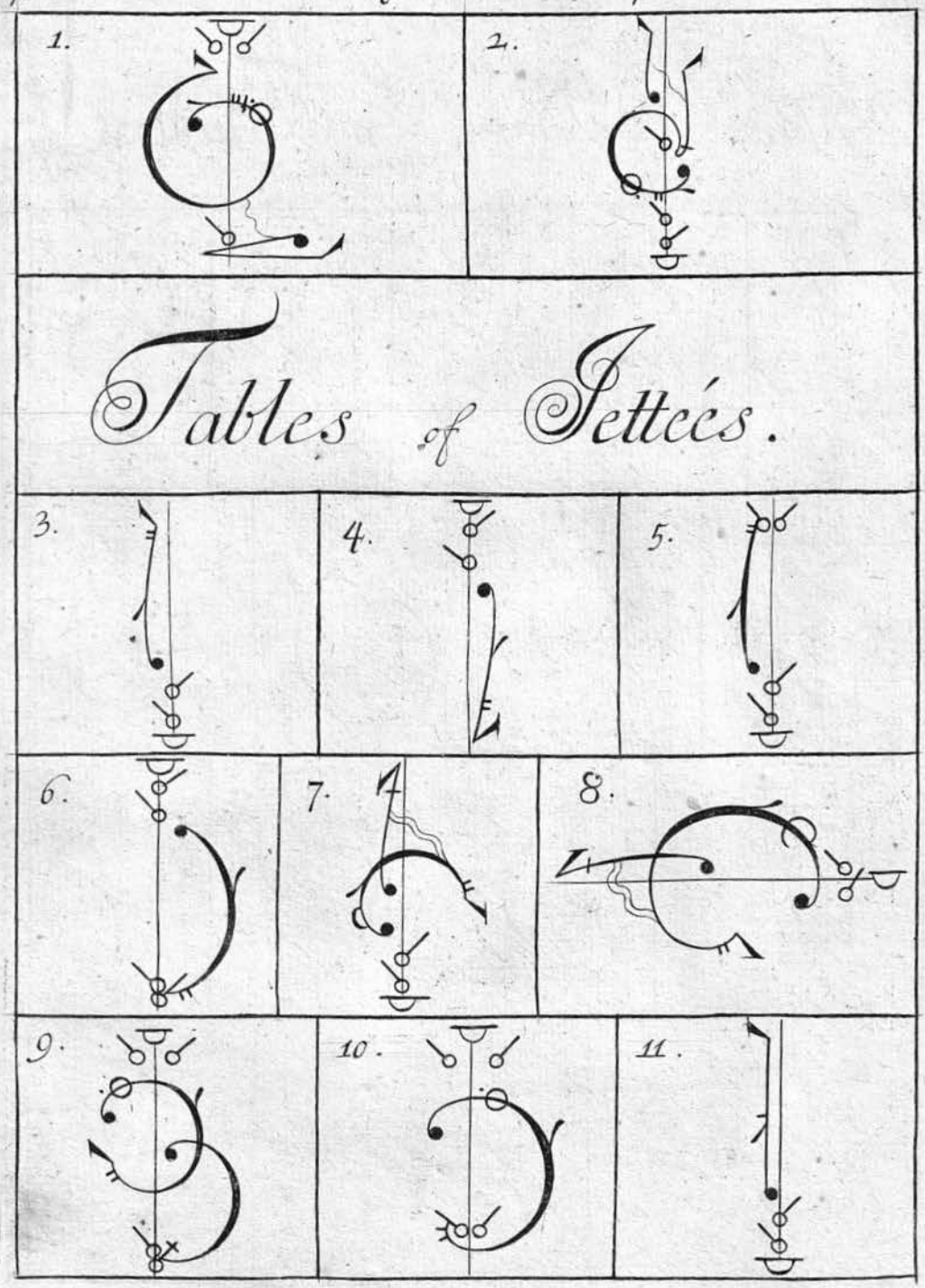


plate 17.

Tables of Borées, or Fleurets.

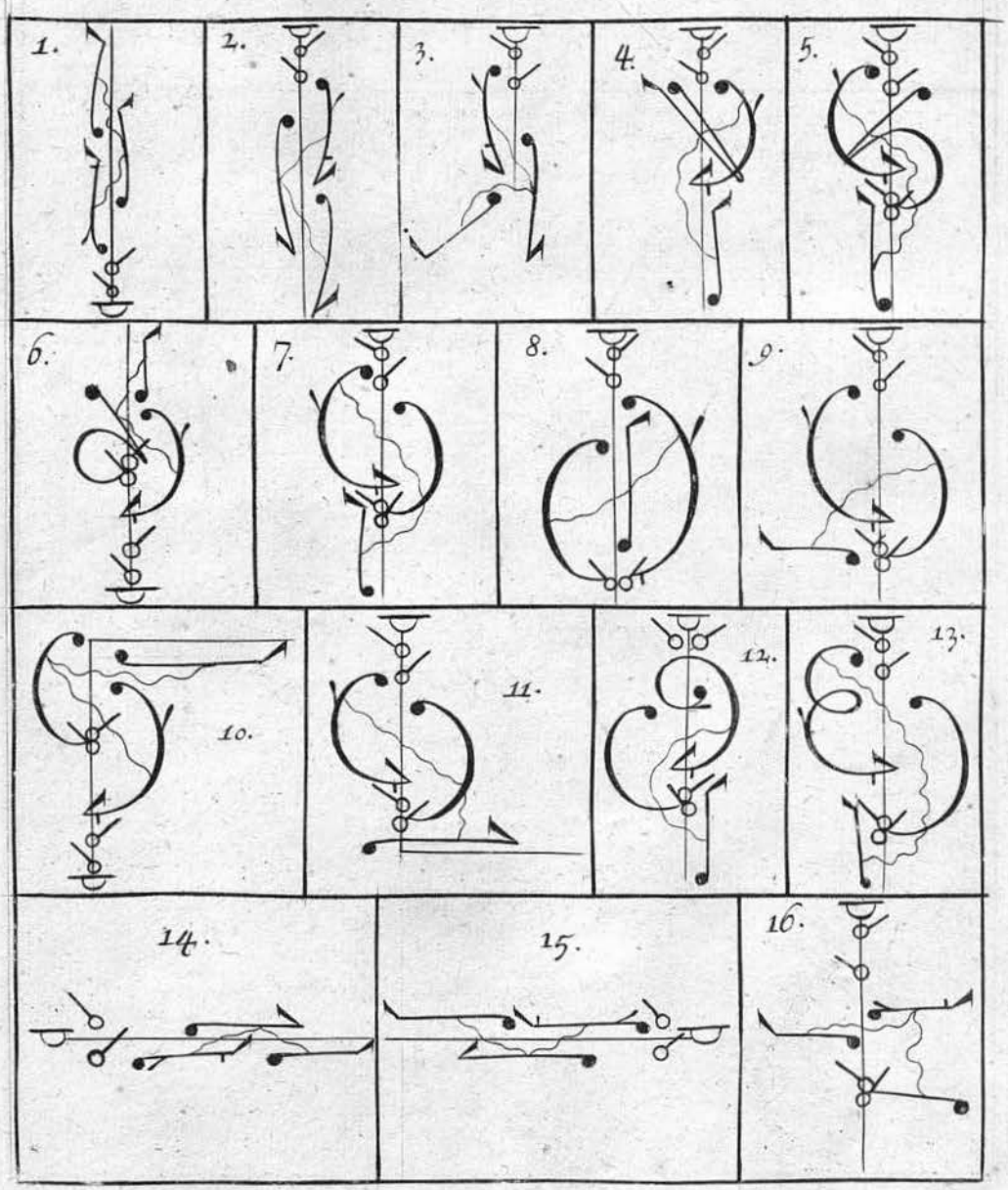


PLATE XVII.

A TABLE *of* Bourrée-Steps *or* Fleurets.

Figure 1. A *Bourrée-Step* Forwards.
Figure 2. The ſame Backwards.
Figure 3. Backwards, and the laſt open Side-ways.
Figure 4. The firſt Backwards, the ſecond Beaten, and the laſt Forwards.
Figure 5. The firſt Backwards, the ſecond Beaten and *Emboetté* behind, and the laſt Forwards.
Figure 6. The ſame.
Figure 7. The two firſt Backwards, and the third Forwards.
Figure 8. The firſt Backwards, the ſecond Cloſe, and the third Forwards.
Figure 9. Another, whereof the laſt opens ſtreight, Side-ways.
Figure 10. The ſame.
Figure 11. Another Backwards, and the third Croſs'd before.
Figure 12. The firſt makes a Round before, and walks Backwards, the ſecond *Emboetté* behind, and the third before.
Figure 13. The ſame, with the Round of the Leg Side-ways.
Figure 14. Side-ways.
Figure 15. Another Side-ways.
Figure 16. The firſt and ſecond open, and the third *Emboetté* behind.

PLATE XVIII.

Figure 1. ABove, passing Side-ways.
Figure 2. Under, the same.
Figure 3. The first Cross'd above, the second open'd Side-ways, and the third *Emboetté* behind.
Figure 4. The same Cross'd under.
Figure 5. Above and Under, passing Side-ways.
Figure 6. The same Under and Above.
Figure 7. The first Under, the second Twisted opening Side-ways, and the third *Emboetté* behind.
Figure 8. The first open'd Side-ways, the second Cross'd behind, and the third open'd Side-ways.
Figure 9. The same, except the second Cross'd before.
Figure 10. The same, except the second Close.
Figure 11. The first Forwards, the second *Emboetté* behind, and the third Forwards.
Figure 12. The first open'd Side-ways, the second *Emboetté* behind, and the third Forwards.
Figure 13. The first Cross'd before, the second Close, and the third Cross'd before.
Figure 14. The same, except the third open'd Side-ways.
Figure 15. The first Cross'd behind, the second Close, and the third Cross'd behind.

PLATE

plate 18th. Table of Borees, or, Fleurets.

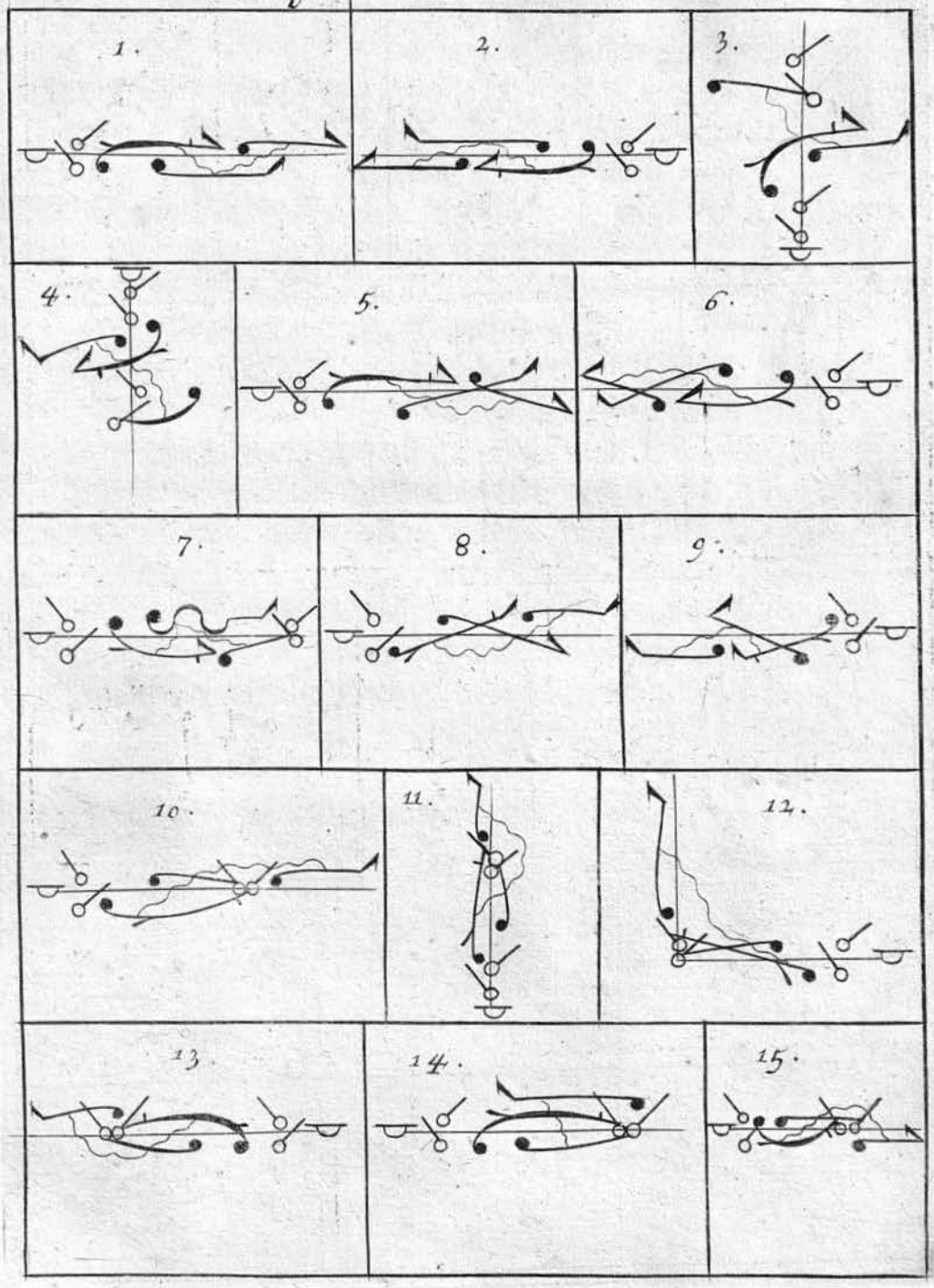


plate 19. Table of Borees, or, Fleurets.

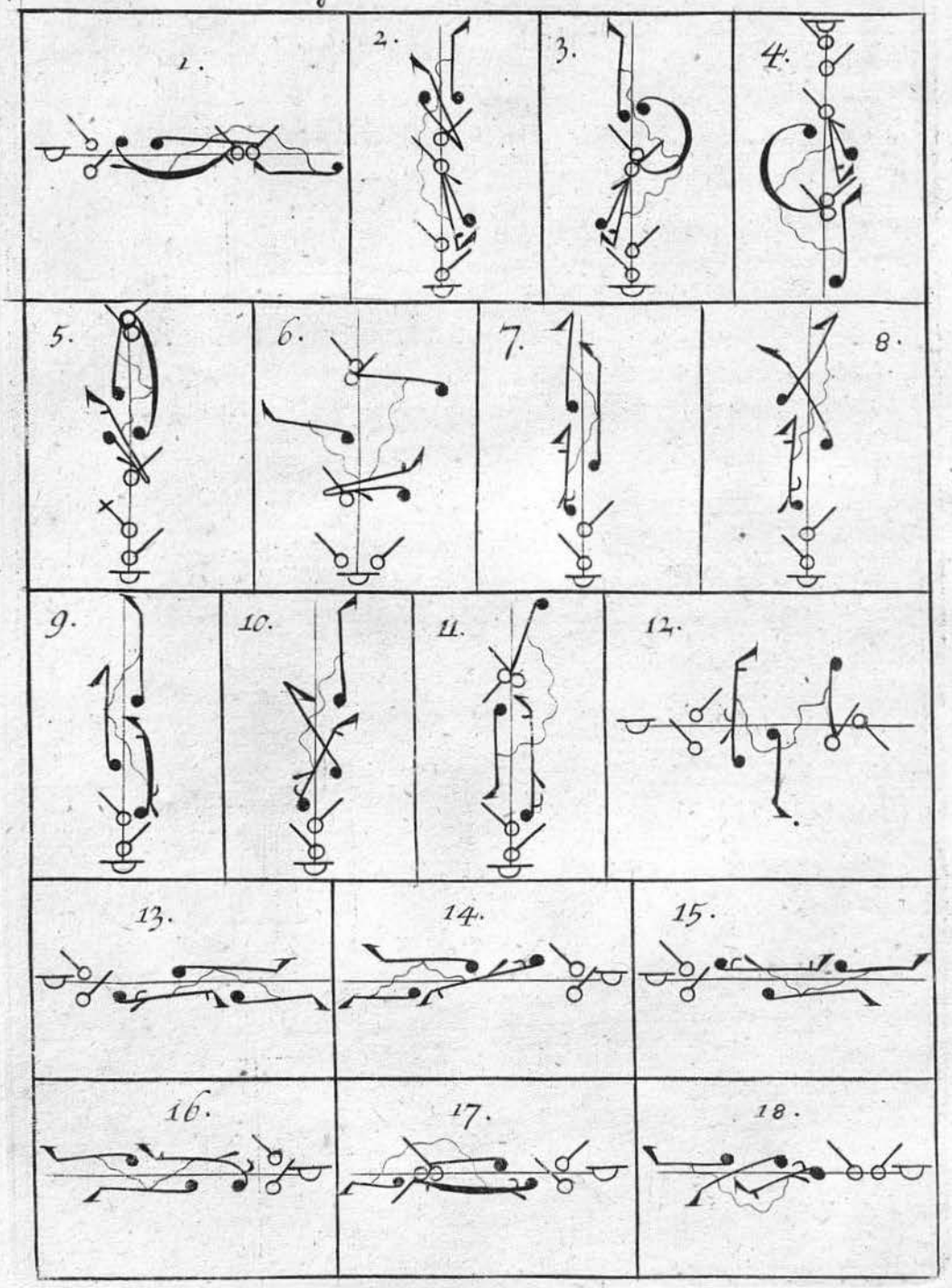


PLATE XIX.

Figure 1. THe ſame, except the third open'd Side-ways.

Figure 2. The firſt Beaten Under, the ſecond Beaten Above, and the third Forwards.

Figure 3. The firſt Beaten Under, the ſecond *Emboetté* behind, and the third Forwards.

Figure 4. The ſame.

Figure 5. Beaten Under, the ſecond Forwards, and the third *Emboetté* behind.

Figure 6. The firſt Beaten on the Inſtep, and afterwards opening Side-ways, the ſecond opening likewiſe, and the third *Emboetté* behind.

Figure 7. Turning a quarter round, and paſſing Side-ways above.

Figure 8. Above and Under, Turning and paſſing Side-ways.

Figure 9. The firſt opening Side-ways Turning, the ſecond Croſs'd before, and the third opening Side-ways.

Figure 10. The ſame, except the ſecond Croſs'd behind.

Figure 11. The firſt Turning, the ſecond Opening, and the third *Emboetté* behind.

Figure 12. The ſame.

Figure 13.

Figure 14.

Figure 15. Forwards, and Turning.

Figure 16.

Figure 17. The firſt Walking Forwards and Turning, the ſecond *Emboetté* behind, and the third Forwards.

Figure 18. The firſt Backwards Turning, and the two other Forwards.

PLATE

PLATE XX.

Figure 1. THE first Backwards Turning, the second opening and *Emboetté* behind, and the third walking Forwards.

Figure 2. Backwards, and Turning.

Figure 3. The first opening Inwards and Turning, the second opening and *Emboetté* behind, and the third Forwards.

Figure 4. Forwards, and Turning.

Figure 5. Another.

Figure 6. The first opening Outwards, Backwards and Turning, the second opening Outwards and Turning, and the third Forwards.

Figure 7. The first Opening and Turning, the second also opening, and the third *Emboetté* behind.

Figure 8. The same.

Figure 9. The first Beating upon the Instep, Turning and opening Side-ways, the second also opening, and the third *Emboetté* behind.

Figure 10. The same with the Fore-foot.

Figure 11. Turning half-round, and passing Side-ways.

Figure 12. The same Above and Under.

Figure 13. Forwards, and Turning half-round.

Figure 14. The first Cross'd before in Turning, the second opening Side-ways, and the third Close.

Figure 15. Cross'd before, Turning and passing Side-ways above.

Figure 16. The same Above and Under.

Figure 17. The first open Turning three-quarters-round, the second Close Turning a quarter round, and the third Forwards.

Figure 18. The first open Turning half-round, the second passes behind Turning also half-round, then opens Side-ways; and the third Cross'd behind.

Figure 19. Above and Under Turning quite round.

Figure 20. The first Cross'd before, Turning half-round, the second Turning a quarter-round, and the last Close, Turning also a quarter-round.

Figure 21. The same, except the third open'd Side-ways.

Figure 22. The first Beaten behind in Turning half-round, the second returning a quarter in Opening becomes afterwards *Emboetté* behind, and the third opens Side-ways.

PLATE

plate 21. Table of Chasses.

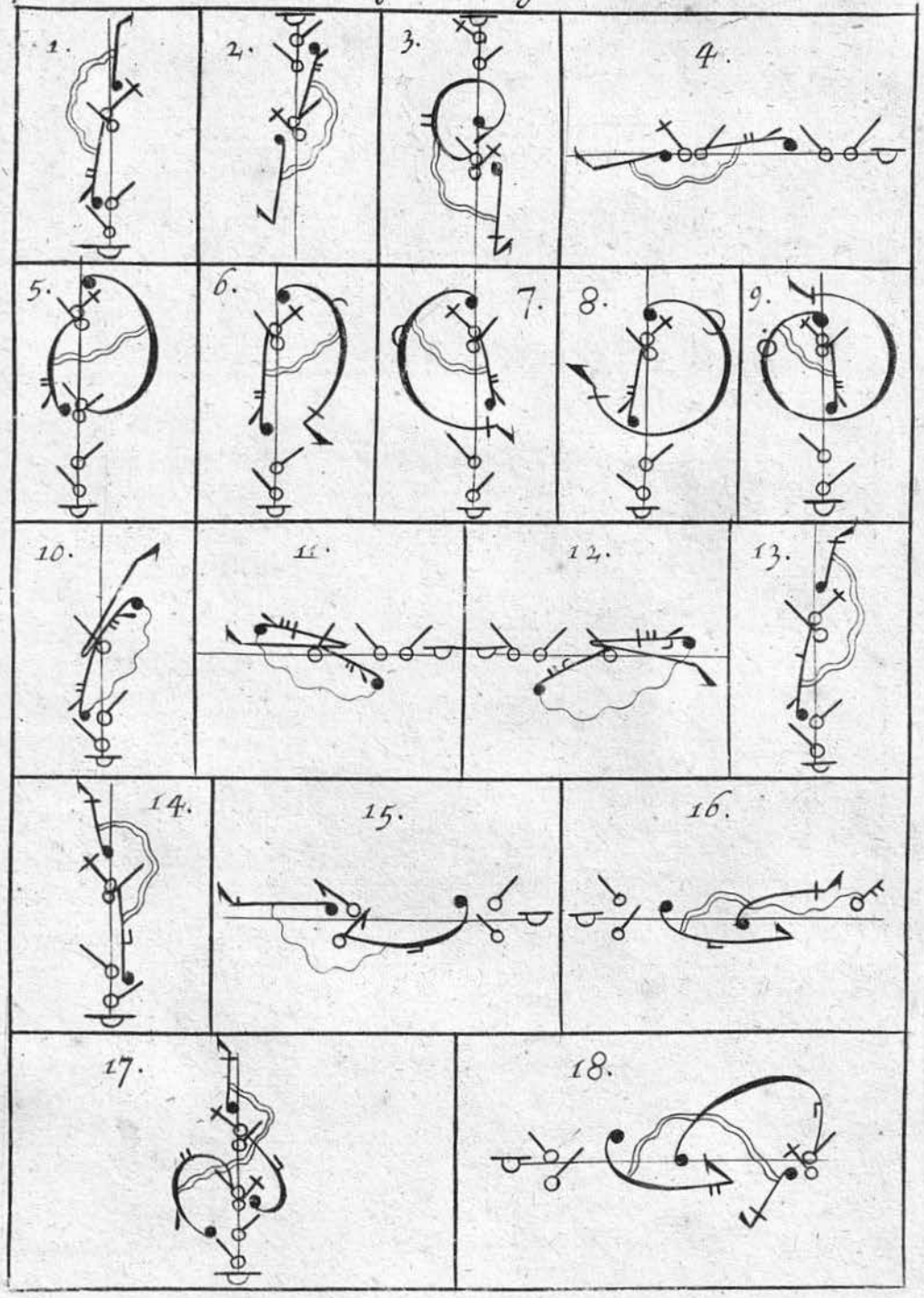


Plate. 20. Tables of Bovees, or Fleurets.

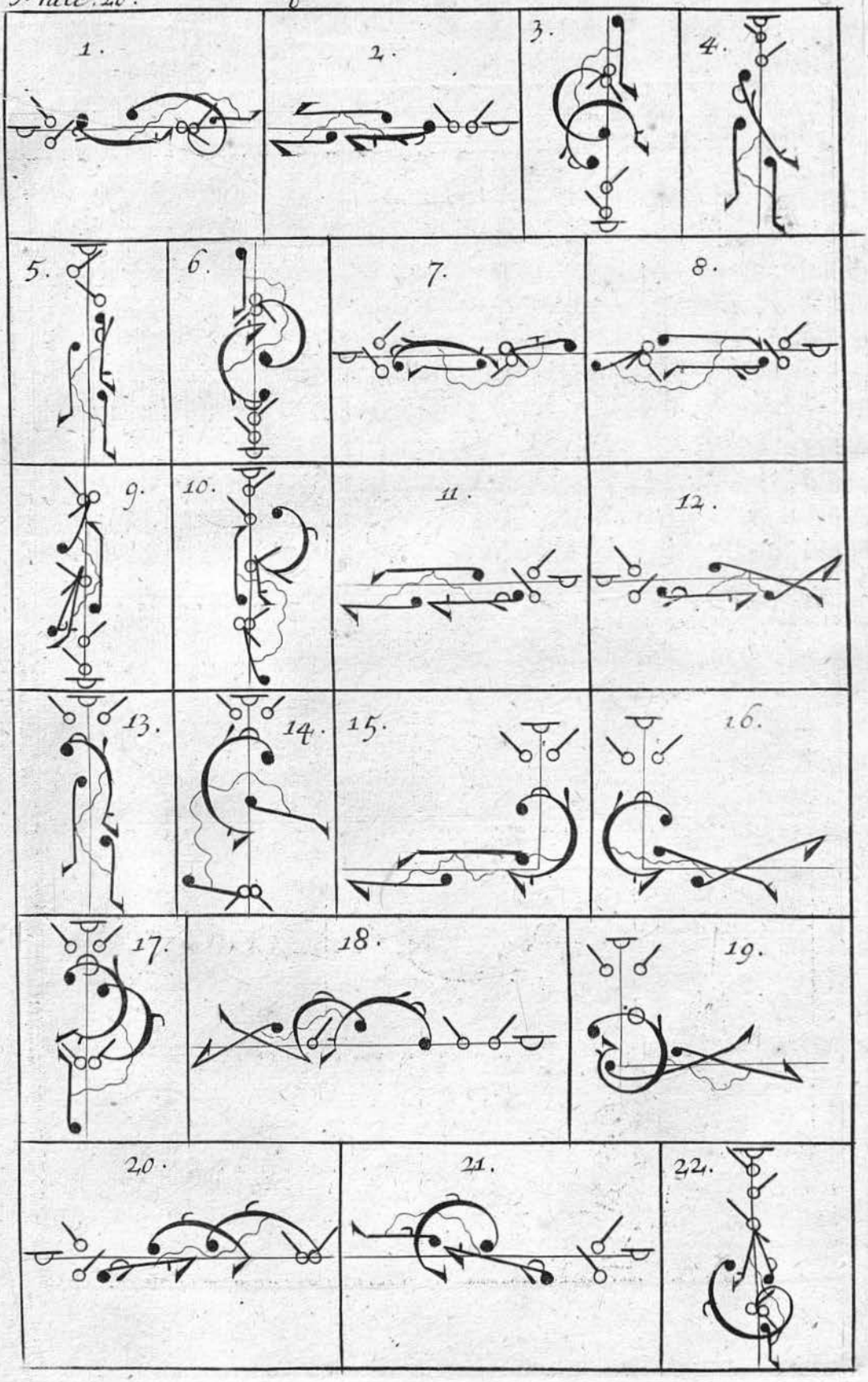


PLATE XXI.

A TABLE *of* Chassés.

Figure 1. A *Chassé* Forwards.
Figure 2. A *Chassé* Backwards.
Figure 3. Backwards, after having made a *Tour* of the Leg Forwards.
Figure 4. A *Chassé* Side-ways.
Figure 5. Forwards, and *Emboetté* behind.
Figure 6. Forwards, Turning a quarter-round.
Figure 7. Another Turning half-round.
Figure 8. Another Turning three-quarters-round.
Figure 9. Another Turning quite-round.
Figure 10. A *Chassé* with the Hind-Foot, whilst the Fore-Foot beats upon the Instep. *We will, for the future, call this a Beaten Chassé.*
Figure 11. A *Beaten-Chassé* Side-ways.
Figure 12. Another *Beaten-Chassé* Side-ways in Turning.
Figure 13. A *Chassé* without Springing Forwards.
Figure 14. Another *Chassé* Forwards, with a *Falling-Step.*
Figure 15. A *Falling-Step* upon both Feet, and Rising on the second.
Figure 16. Another *Falling-Step*, whereof the first *Chassé* drives away the second, and afterwards with the same Bending of the Knees that the *Falling-Step* has occasion'd, you throw your self on the Leg which is *en l'Air.*
Figure 17. The first *Step* Chases, or Drives away the second in Springing, and the second Chases the third by a *Falling-Step.*
Figure 18. The first *Step* Chases the second in Springing without Bending, or, at least, in Bending as little as possible; and the second Chases the third in a *Falling-Step.*

PLATE XXII.

A TABLE *of* Siſſonne-Steps.

Figure 1. A *Siſſonne-Step* Forwards.
Figure 2. A *Siſſonne-Step* Backwards.
Figure 3. Forwards, the Fore-Leg opening Backwards.
Figure 4. Forwards.
Figure 5. Forwards in Turning a quarter-round.
Figure 6. Another.
Figure 7. Backwards in Turning a quarter-round.
Figure 8. In Turning half-round.
Figure 9. Beaten before to return behind.
Figure 10. The ſame Turning half-round.
Figure 11. Beating behind in Turning half-round, and returning before.
Figure 12. Another in Turning half-round.

A TABLE *of* Pirouettes.

Figure 13. Opening the Leg, and Croſſing it behind to *Pirouetter*, or Whirl about on the two Points of the Toes half-round.
Figure 14. The ſame before.
Figure 15. An open *Pirouette* half-round Outwards.
Figure 16. Open half-round Inwards.
Figure 17. A half-round *Pirouette* by Twiſting on the two Points of the Toes, and afterwards on the Heels.

PLATE

plate, 22.

Table of Sissonne Steps.

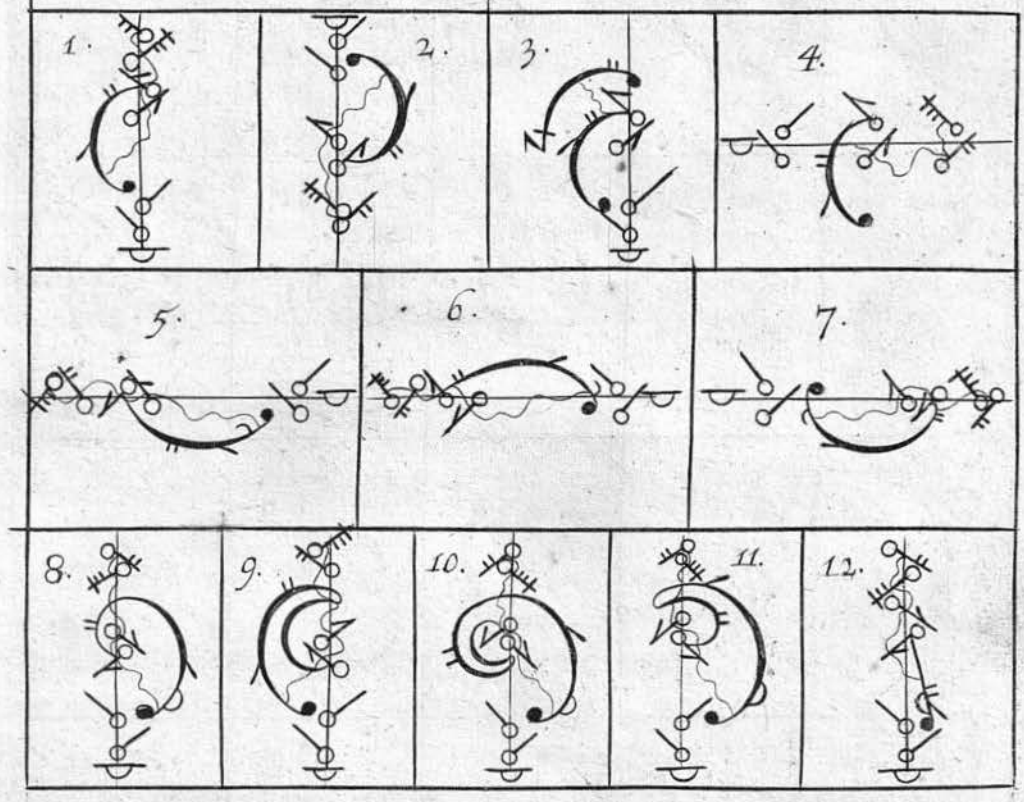


Table of Pirouettes.

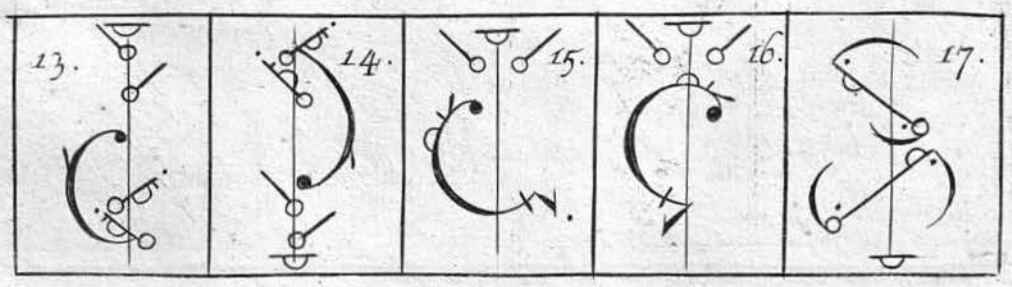


plate 23. Table of Pirouettes.

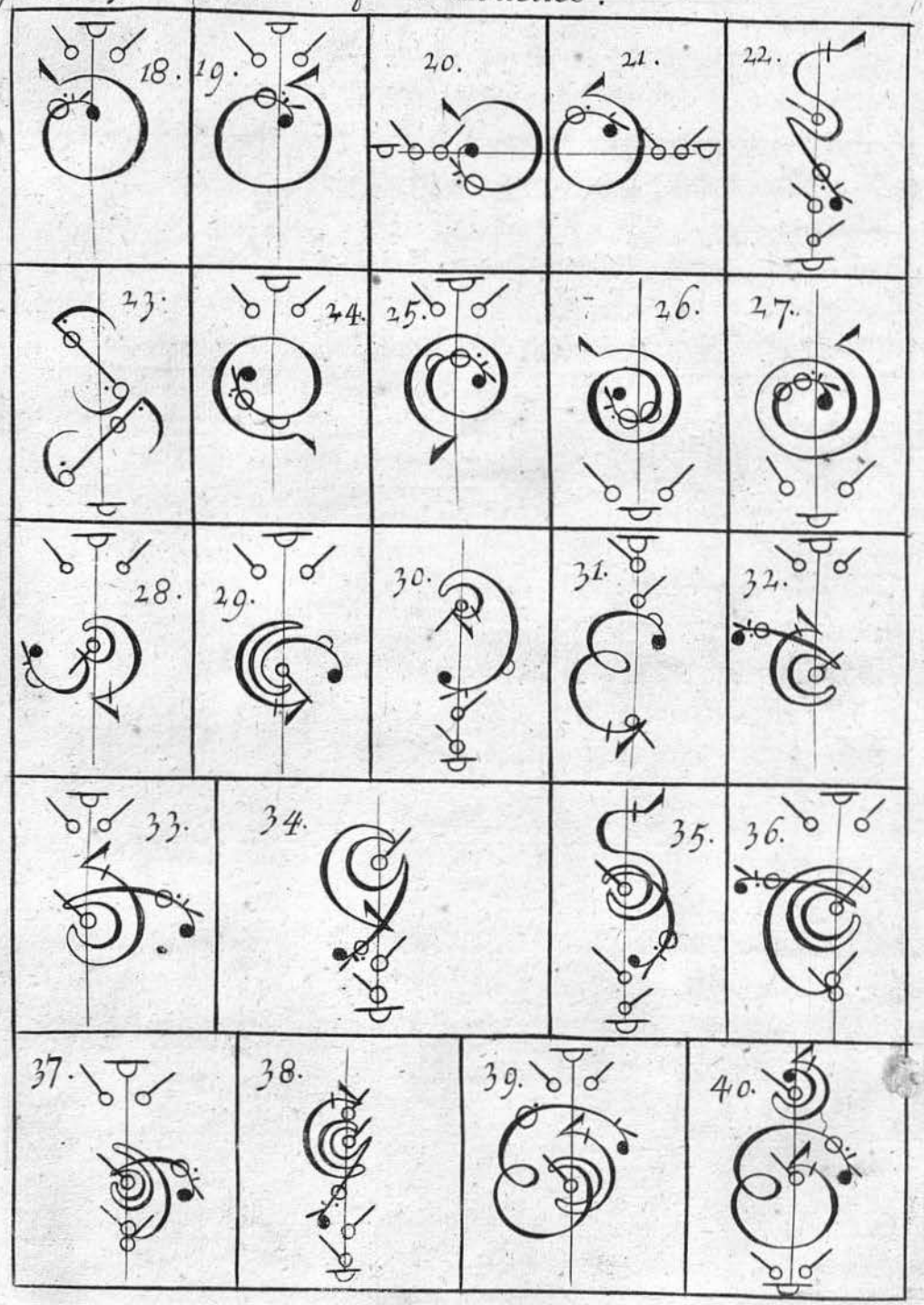


PLATE XXIII.

Figure 18. A *Pirouette* open'd one *Tour* round Outwards.
Figure 19. Open'd one *Tour* round Inwards.
Figure 20. Another open'd one *Tour* round Outwards.
Figure 21. Open'd one *Tour* round Inwards.
Figure 22. Beaten behind, and open'd before Turning quite round.
Figure 23. A *Pirouette* quite round Twisting on the Toes of both Feet, and afterwards on the Heels.
Figure 24. Open'd a *Tour* and half round Outwards.
Figure 25. Open'd a *Tour* and half round Inwards.
Figure 26. Open'd two *Tours* round Outwards.
Figure 27. Open'd two *Tours* round Inwards.
Figure 28. Beaten before, behind and before, half a *Tour* round Outwards.
Figure 29. Beaten before, behind and before, half a *Tour* round Inwards.
Figure 30. Another Beaten behind and before, half a *Tour* round Outwards.
Figure 31. Open'd a half *Tour* round Inwards, in making a *Tour* of the Leg, and Beating upon the Instep.
Figure 32. Beaten before, behind and before, one *Tour* round Outwards.
Figure 33. The same one *Tour* round Inwards.
Figure 34. Another Beaten behind, before and behind, one *Tour* round Outwards.
Figure 35. Beaten before and behind, one *Tour* round Inwards, and afterwards opening one Leg Outwards.
Figure 36. Beaten before and behind, twice each, and ending *Emboetté* behin ' one *Tour* round Outwards.
Figure 37. The same Inwards.
Figure 38. Beaten behind and before, twice each, one *Tour* round Outwards.
Figure 39. Open'd, making a *Tour* of the Leg Inwards and Beating afterwards before, behind and before, one *Tour* round Outwards.
Figure 40. The same.

PLATE

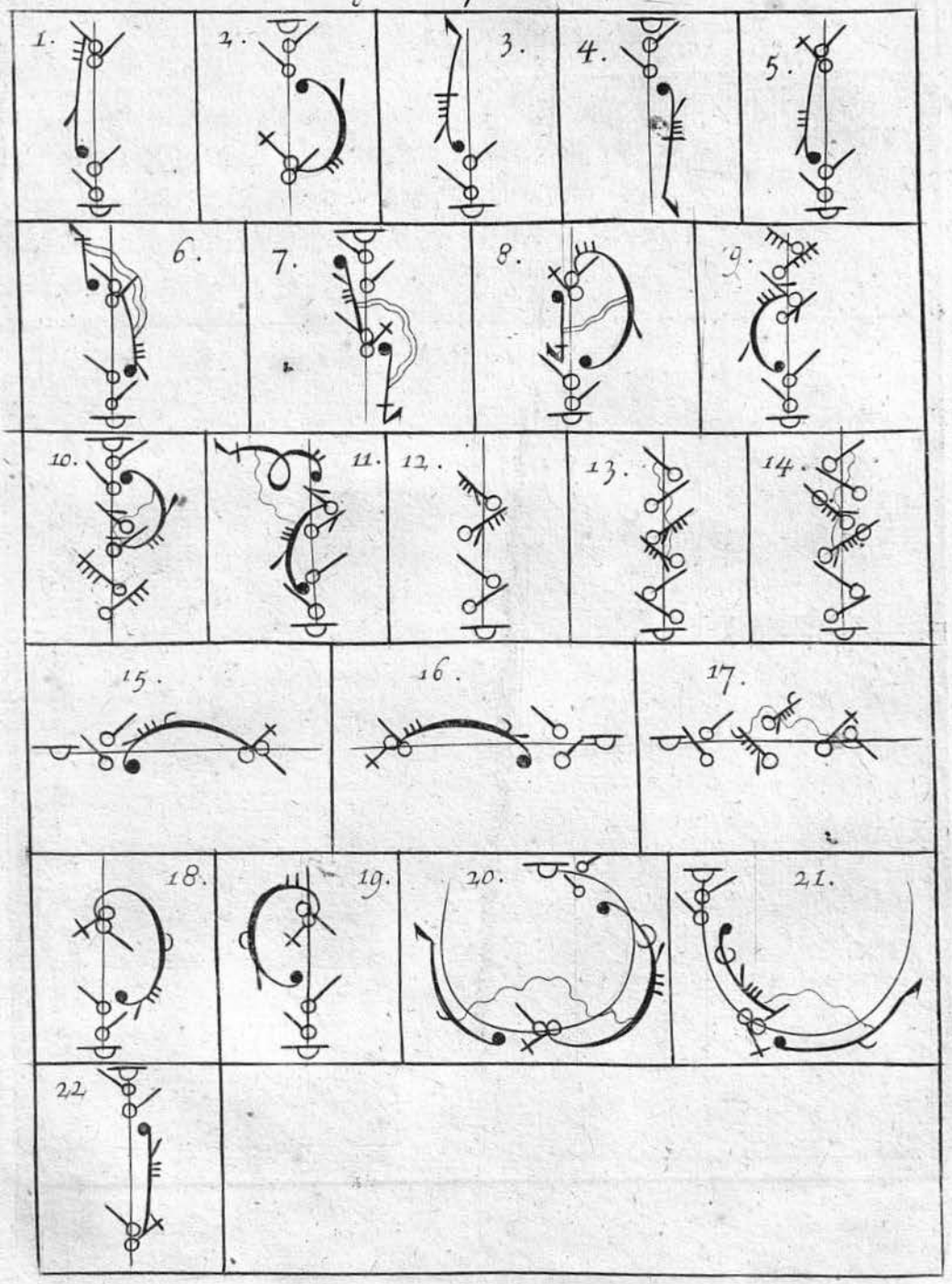
PLATE XXIV.

A TABLE *of* Capers.

Figure 1. A *Half-Caper* Forwards, or a *Beaten-Jetté.*
Figure 2. The ſame Backwards.
Figure 3. A *Half-Caper* in walking, or a *Beaten Contretemps:*
Figure 4. The ſame Backwards.
Figure 5. Another *Half-Caper* Forwards.
Figure 6. A *Chas'd-Caper* Forwards.
Figure 7. The ſame Backwards.
Figure 8. Another *Chas'd-Caper.*
Figure 9. A *Siſſonne-Step* beaten Forwards.
Figure 10. The ſame Backwards.
Figure 11. Another *Siſſonne* Beaten with a *Tour* of the Leg.
Figure 12. A ſtreight *Caper* without going out of the ſame *Poſition*, or the ſame Place.
Figure 13. A ſtreight *Caper*, the Fore-Foot falling Backwards.
Figure 14. The ſame in Turning quite round.
Figure 15. Another *Caper* in Turning a quarter-round.
Figure 16. Another.
Figure 17. Another in Turning a quarter-round.
Figure 18. Another Turning half-round.
Figure 19. Another.
Figure 20. A *Caper* Side-ways, Turning quite-round.
Figure 21. A *Half-Caper* making one *Tour* round.
Figure 22. A *Caper* Backwards.

PLATE

plate 24. Tables of Capers.



plate, 25.

Table of Entrechats.

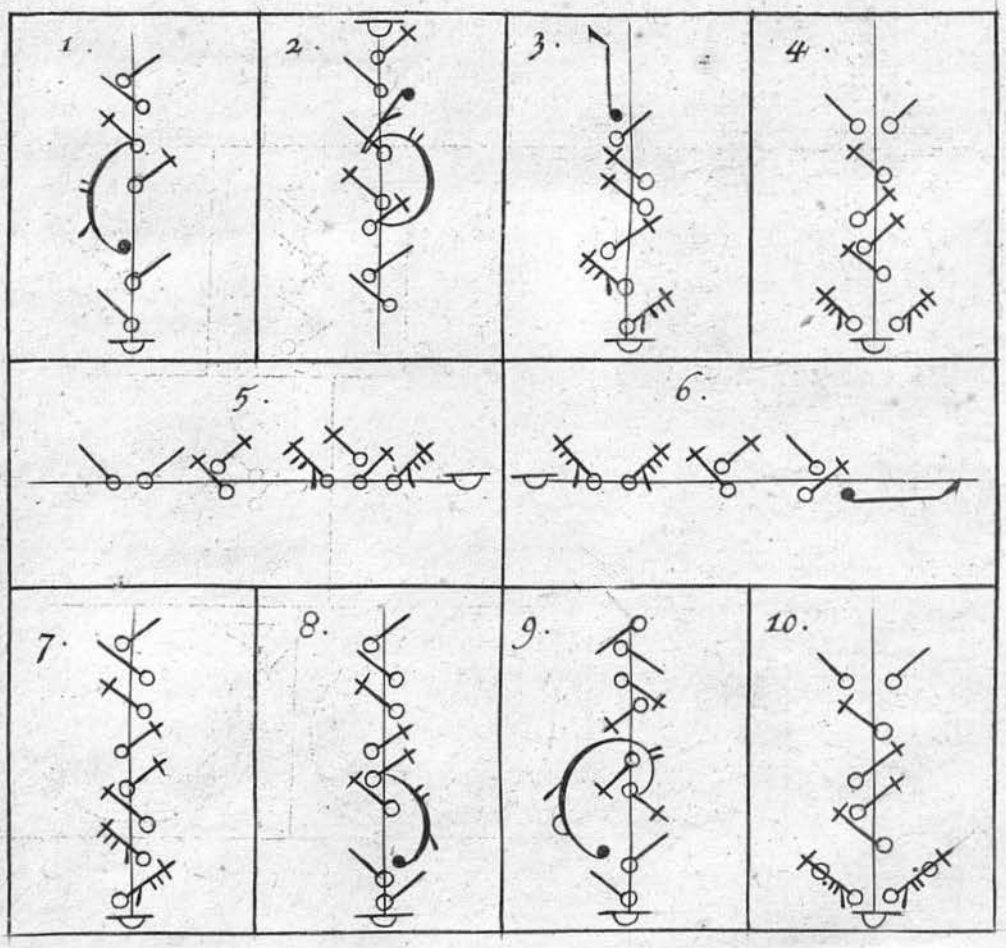


PLATE XXV.

A TABLE *of* Entre-Chats, *and* Half-Entre-Chats.

Figure 1. A *Half-Entre-Chat* by opening the Leg, then crossing before, and afterwards returning behind.

Figure 2. Another Beaten, and bending on the Instep, afterwards Crossing behind, and then returning before.

Figure 3. An *Entre-Chat* of 3, and afterwards walking with the Foot that has ended behind, and *en l'Air*.

Figure 4. An *Entre-Chat* of 4, and returning upon the same *Position*, and the same Place.

Figure 5. Another *Entre-Chat* of 4, passing Side-ways, and returning upon the same *Position*.

Figure 6. An *Entre-Chat* of 3, passing Side-ways, and afterwards walking with the Foot which has ended behind, and *en l'Air*.

Figure 7. An Upright *Entre-Chat* of 6, without changing Place.

Figure 8. An *Entre-Chat* of 5, Forwards.

Figure 9. The same Turning.

Figure 10. An *Entre-Chat* of 4, Turning quite-round, and on the same *Position*.

CHAP. XVIII.

Of Measure *or* Cadence.

THere are three sorts of *Measure* in a Dance, *viz.* *Common-Time*, *Triple-Time*, and *Quadruple-Time*.

Common-Time is made use of in the *Airs* of a *Gavotte*, *Bourrée*, *Rigaudon*, *Jigg* and *Canarie*.

Triple-Time is us'd in the *Airs* of a *Courante*, *Sarabande*, *Passacaille*, *Chaconne*, *Menuet*, and *Passe-Pieds*; And

Quadruple-Time is made use of in slow *Airs*, such as appears by that which is mark'd in the XXVIIth. *Plate*, and the Tunes call'd *Loures*.

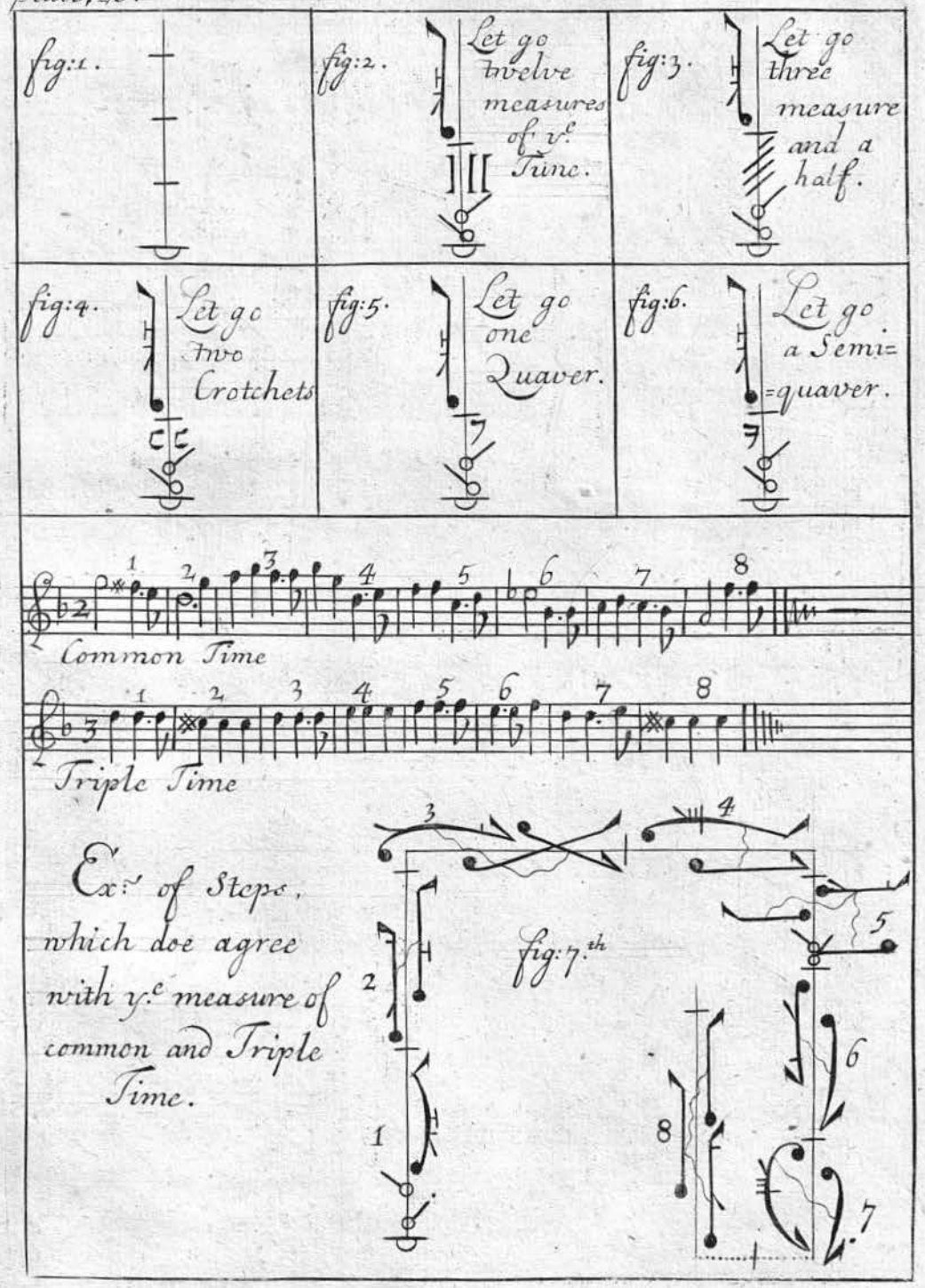
In the *Airs* of *Common* and *Triple-Time*, you put a *Step* for each *Measure*, and in those of *Quadruple-Time* you put two.

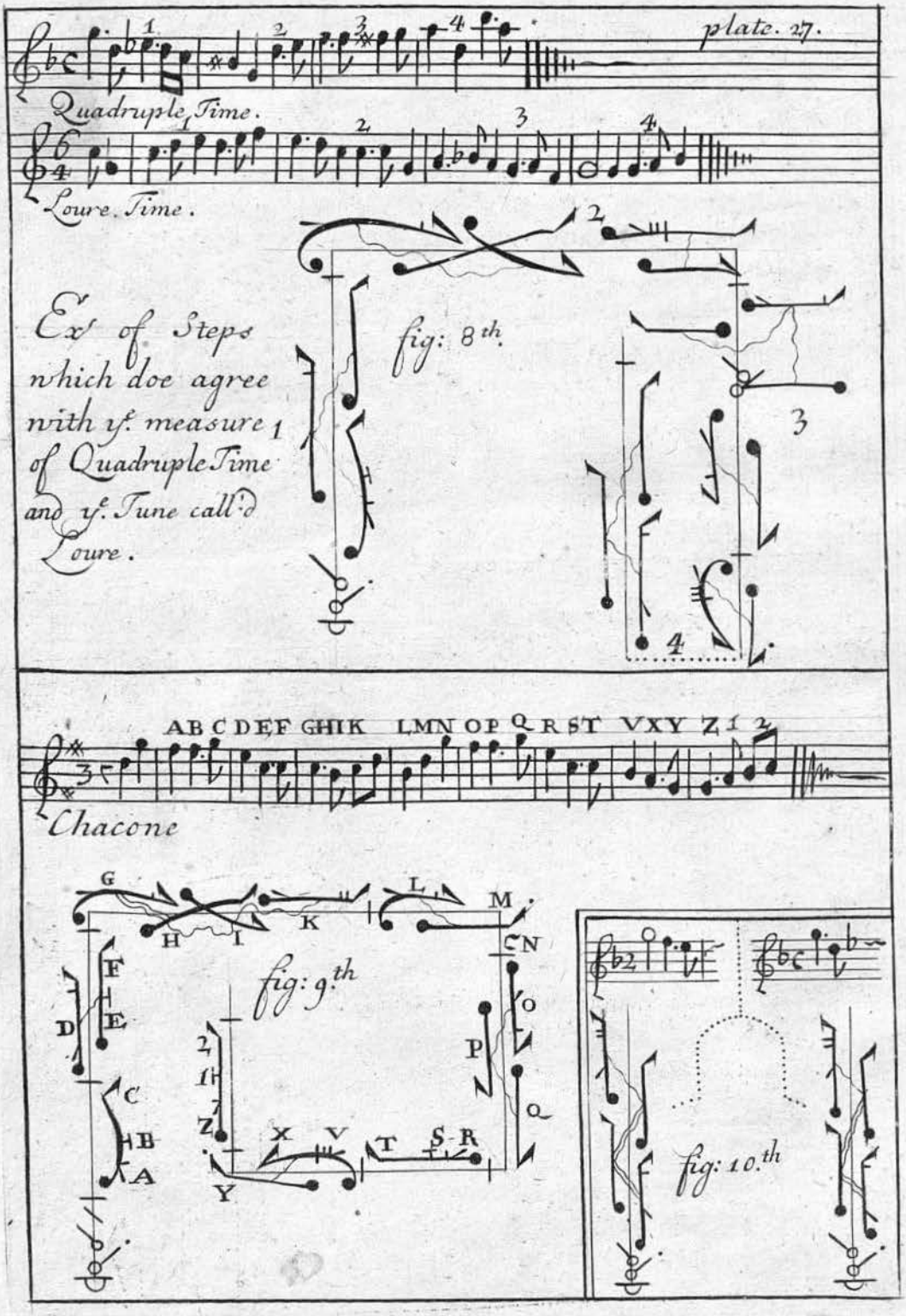
Measures in Dances must be mark'd in like manner with those in Musick, that is, with little *Bars* Cross-ways, as has been shown in *Figure* 1. *Plate* XXVI. Now as there will often be a necessity of letting some *Measures* of the *Air* slip without Dancing them, or else a *Half-Measure*, or a *Time*, or a *Half* or *Quarter-Time*, they must be mark'd as in the *Figures* 2, 3, 4, 5, 6. *Plate* XXVI. *viz.* The *Bars* long-ways on the *Way* will be each of them equivalent to four *Measures*: The *Bars* that cut the *Way* obliquely will be equal each to one *Measure*; and for a *Half-Measure* you must mark Half an *Oblique-Bar*.

As for a *Half* and *Quarter-Time*, they must be mark'd in the same manner as they are in Musick.

See in *Figure* 7 and 8, *Plate* XXVI and XXVII. how each *Measure* in a Dance has relation to each *Measure* in the *Air* upon which it is Compos'd, and the Letters on the *Steps* in *Figure* 9. *Plate* XXVII. as well as those upon the *Notes* in each Measure of the *Air*, will make

plate, 26.





make plain to one who is the leaſt acquainted with Dancing, how they ought to be applied one to the other.

As it often-times happens that one meets in a ſingle *Meaſure* in *Common-Time*, or a *Half-Meaſure* in *Quadruple-Time*, which are equivalent to each other, a *Fleuret* and a *Jetté*, it ſignifies that the three *Steps* that compoſe the *Fleuret* muſt have a double Binding, which implies that they ought to be as ſwift again as if they had but one, and that the *Jetté* muſt be join'd to the *Fleuret* with a ſimple Binding only, and this to make it appear that theſe two *Steps* are but one, as may be ſeen *Figure* 10. *Plate* XXVII.

If the ſame *Step* be found upon a *Meaſure* of *Triple-Time*, the two firſt *Steps* of the *Fleuret* only ſhall have a double Line, as is to be ſeen in the third *Meaſure*, *Figure* 9. *Plate* XXVII.

CHAP

CHAP. XIX.

Of the Figure.

THere are two ſorts of *Figures* in Dancing, *viz.* A *Regular* and an *Irregular*. The *Regular Figure* is where two or more Dancers go, one to the Right, and the other to the Left, obſerving both the ſame *Figure*, as in *Figure* 1. *Plate* XXVIII. The *Irregular Figure* is, where two Dancers that Dance together go both on the ſame ſide, as in *Figure* 2. *Plate* XXVIII.

By means of the *Mark* for placing the Body, one may know the *Way* the Man is to trace from that of the Woman, inaſmuch as that of the Man is *Simple*, as all thoſe are which have been hitherto demonſtrated, and that of the Woman is Compound, as in *Figure* 3. *Plate* XXVIII.

The other *Examples*, which are with the ſecond, have no need of Explanation no more than thoſe *Marks* which ſhow when you are to join Hands, and when to quit them: Take care only, as you may ſee in the *Rigaudon*, that when you have once given one or both Hands, you do not quit them till ſuch time as you meet with the *Mark* for it.

FINIS.

Plate. 28.

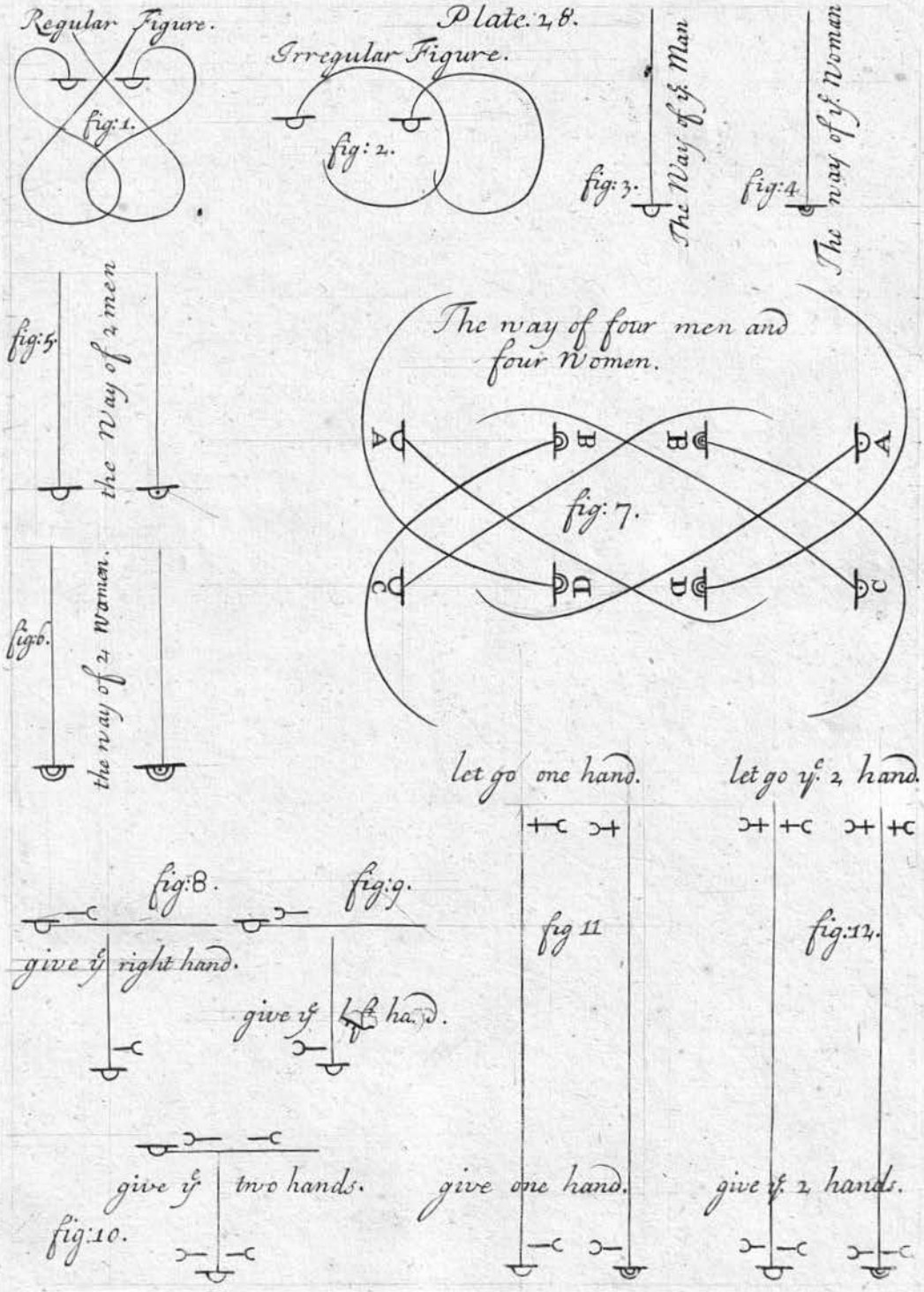
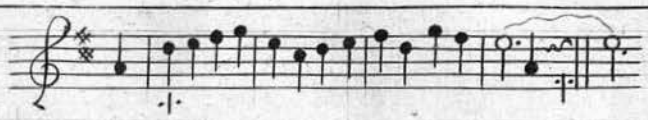


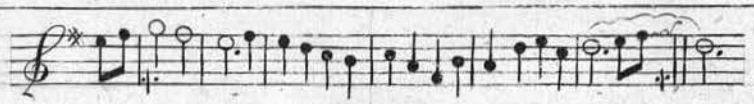
plate 29.

The Rigaudon.

plate. 30.



plate, 31.



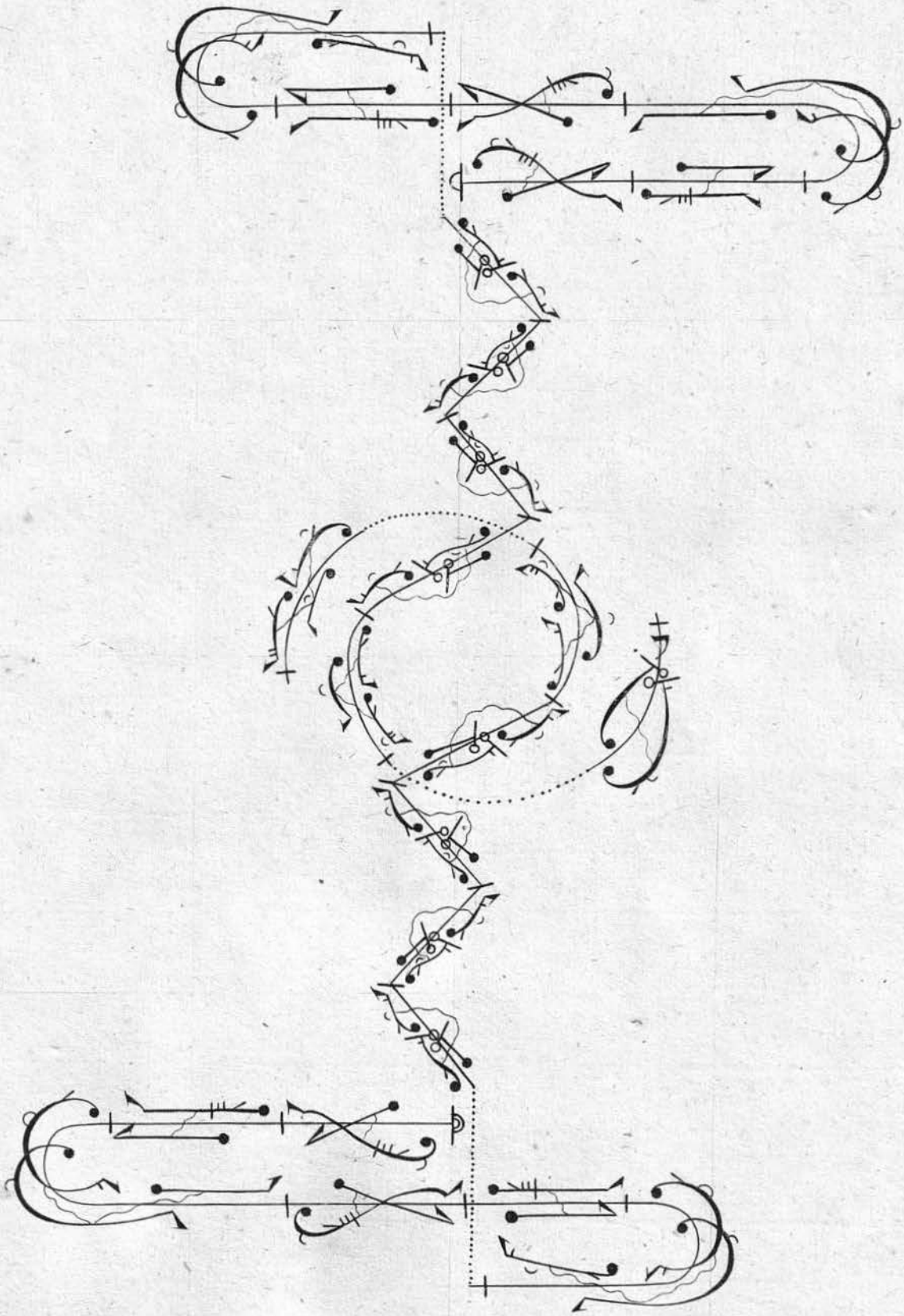


plate. 32.

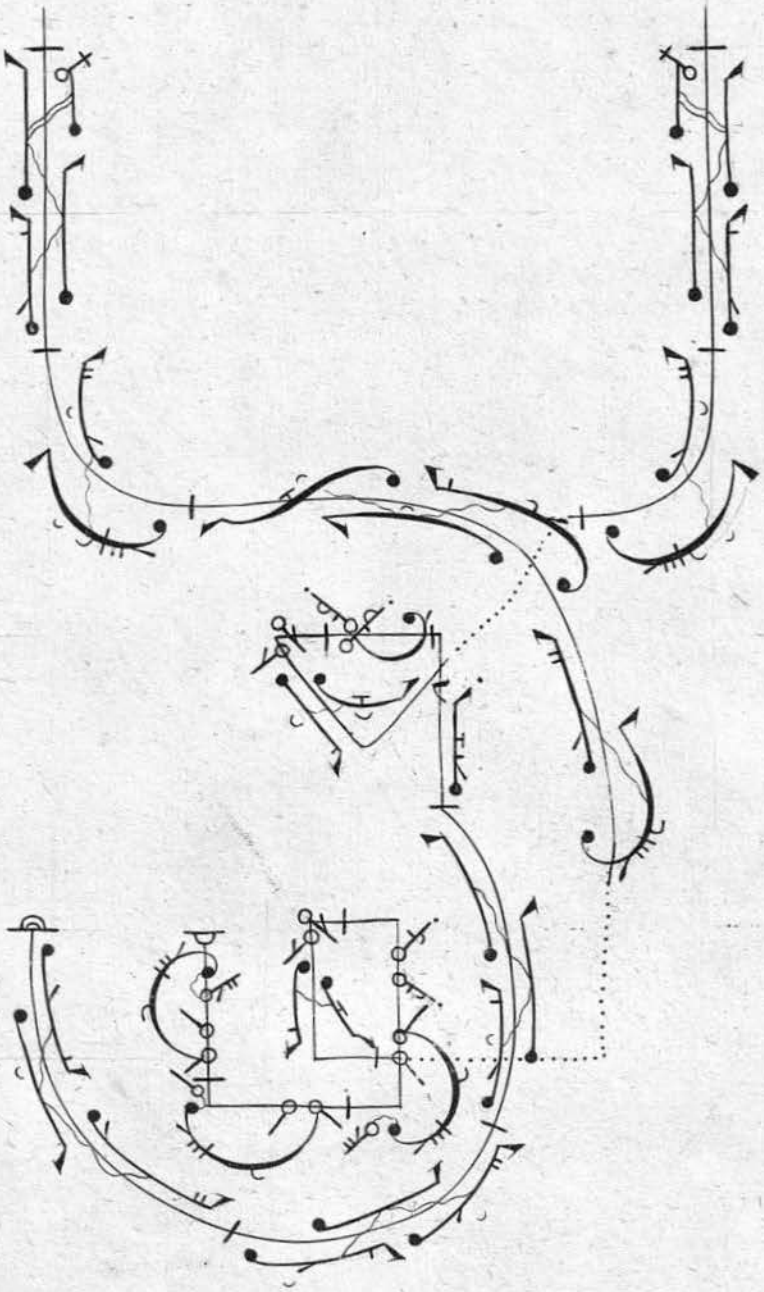
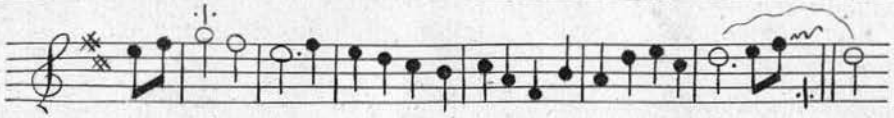
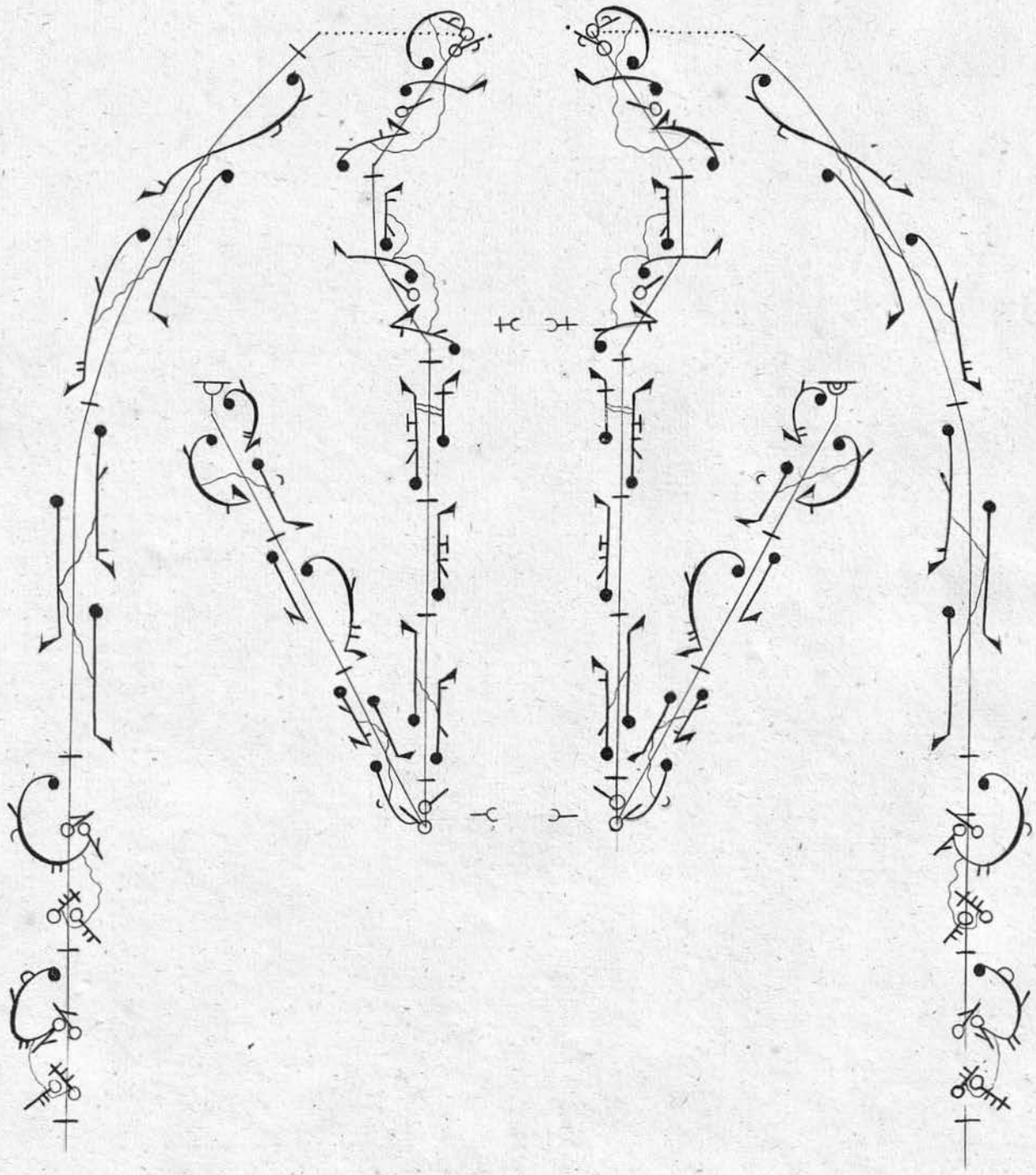


plate.33.





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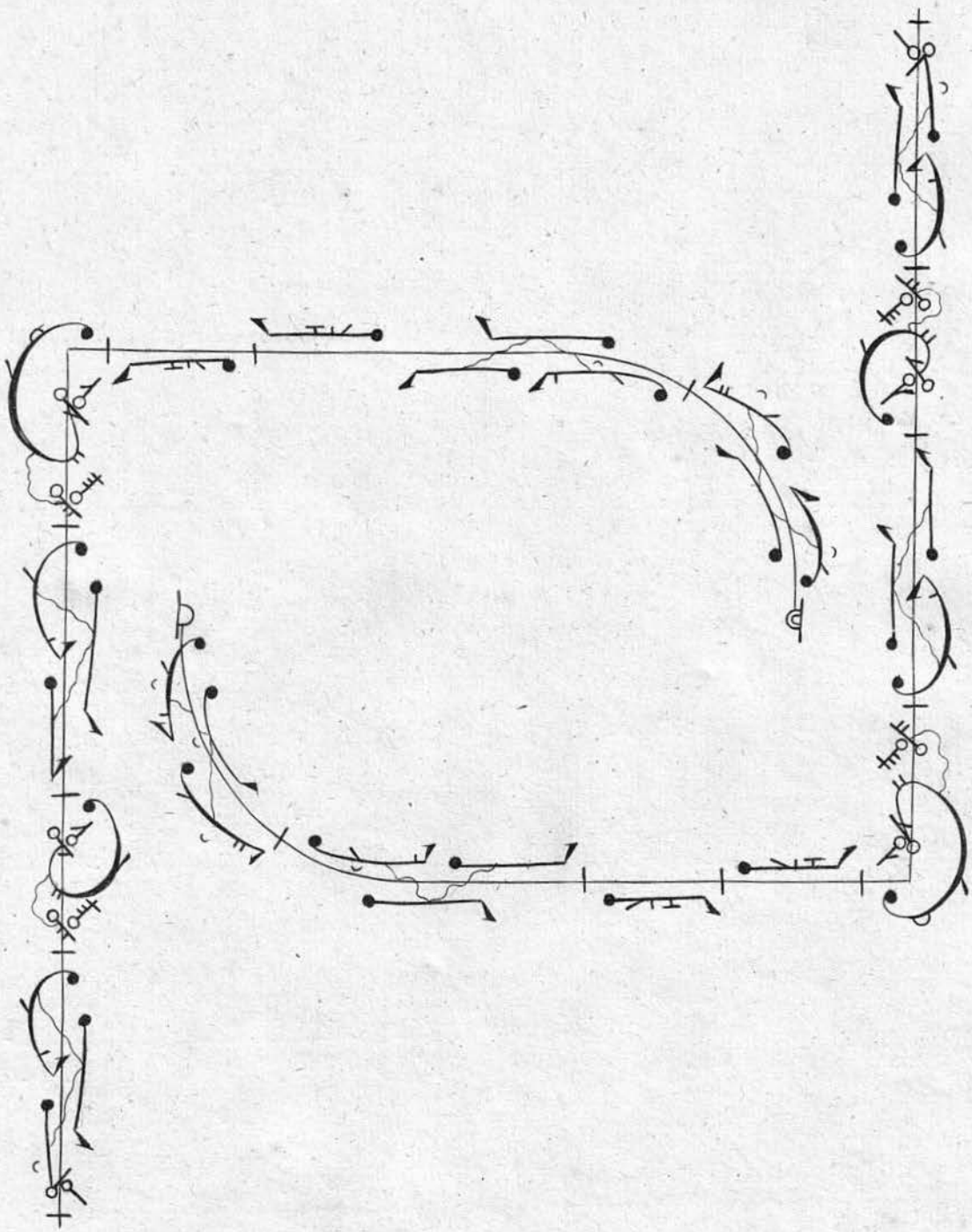

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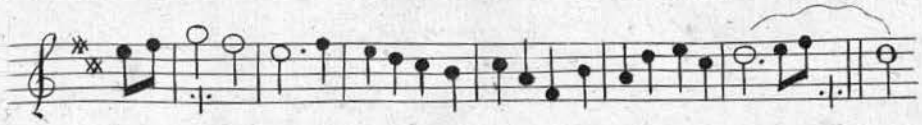

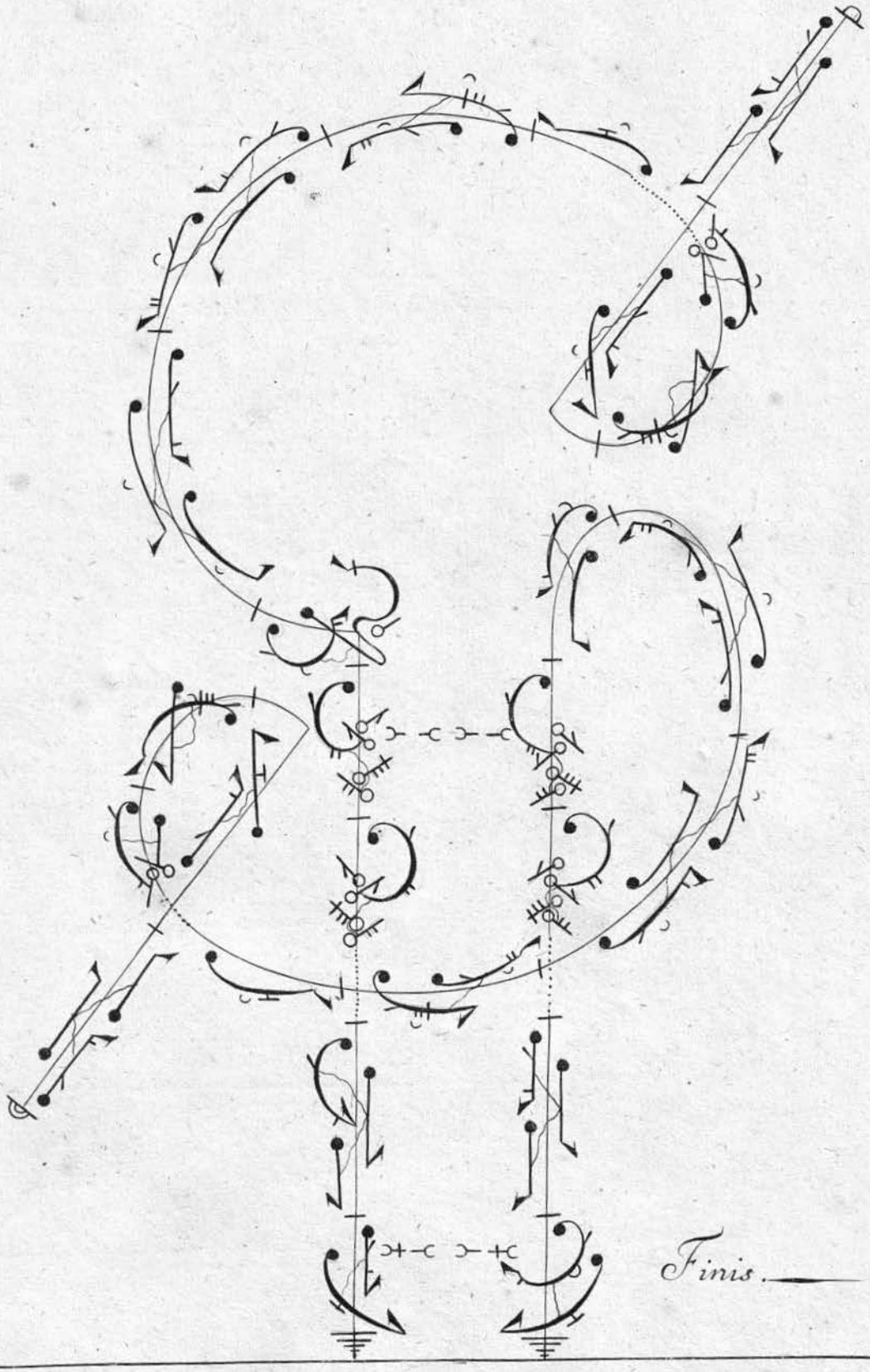

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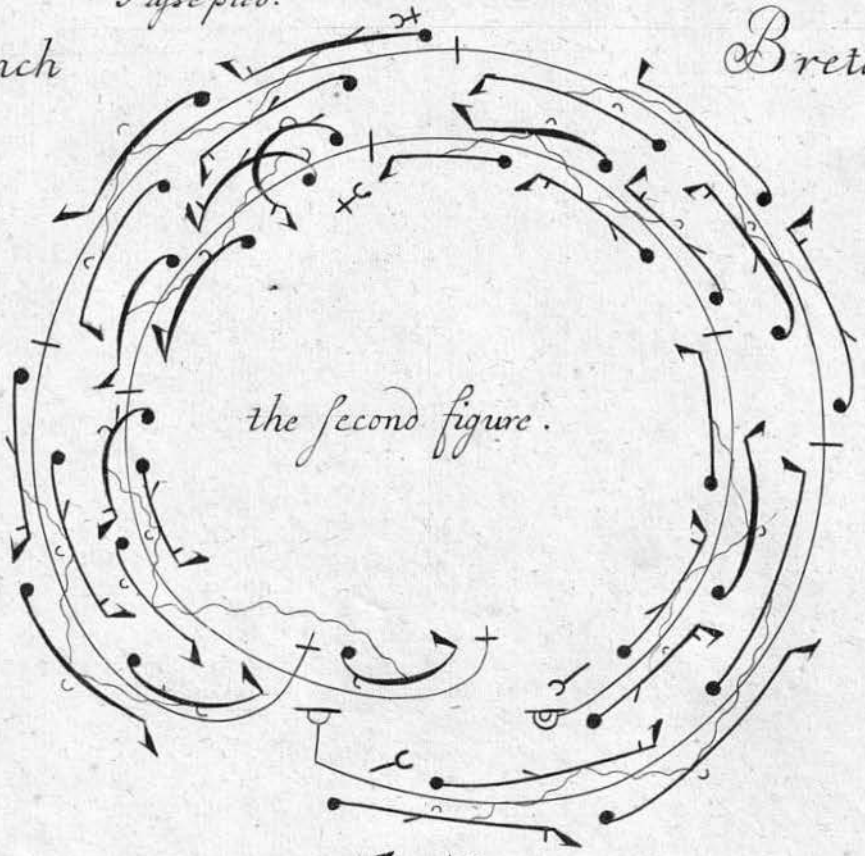
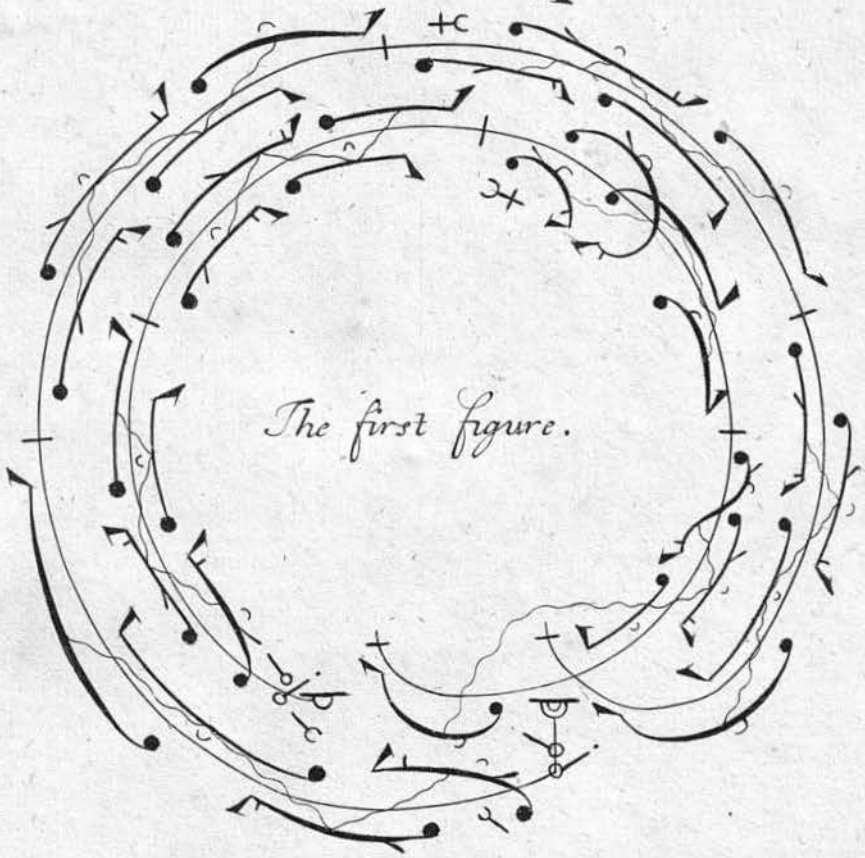
plate, 36.

Pase pied.

The french Bretagne.



the second figure.



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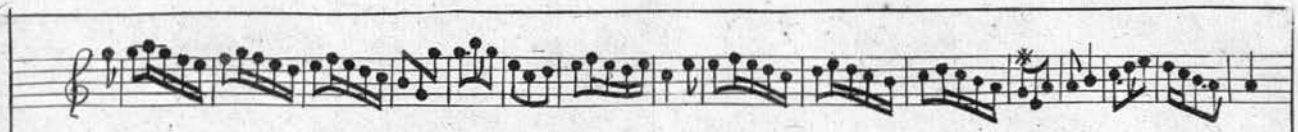

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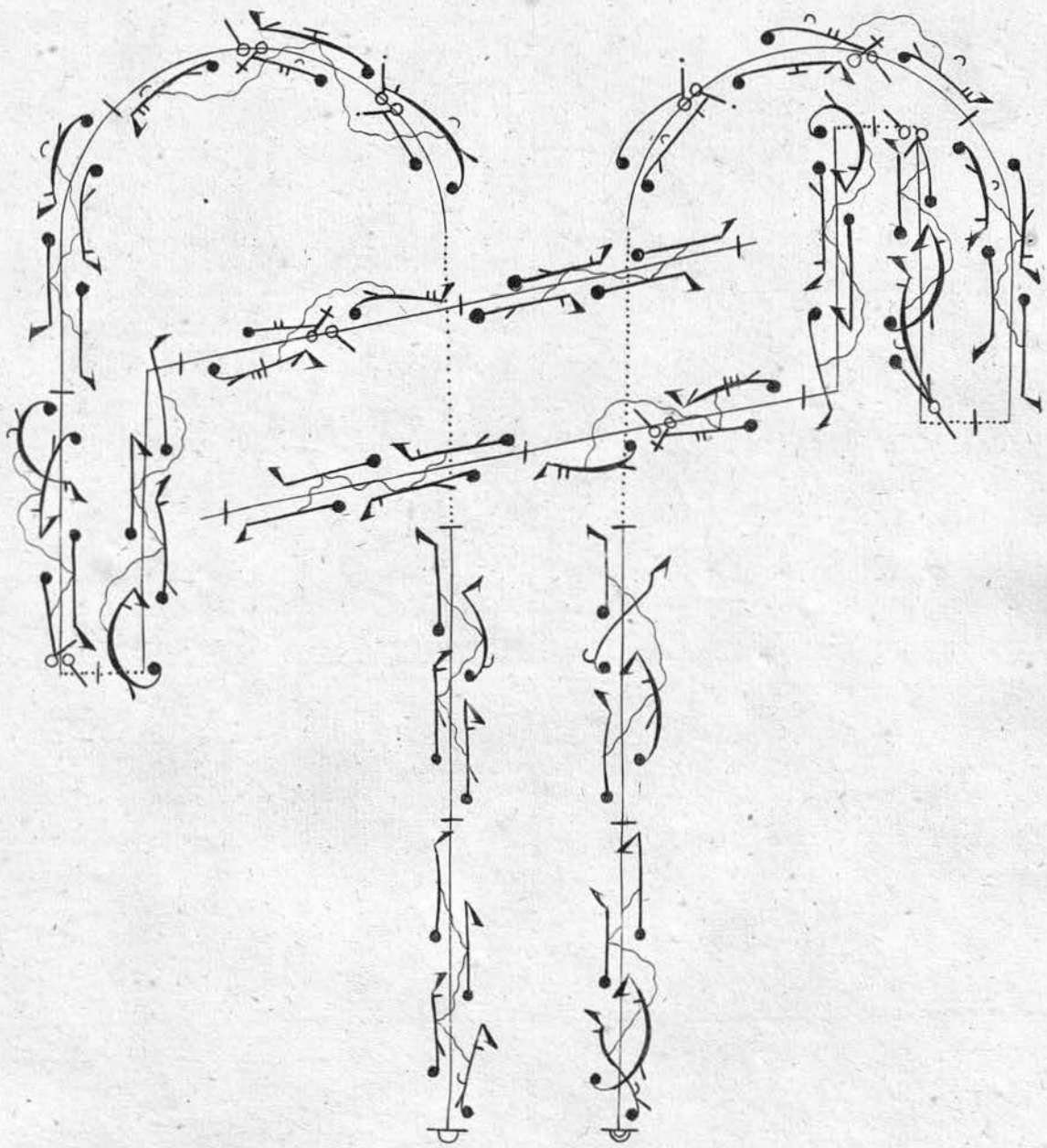

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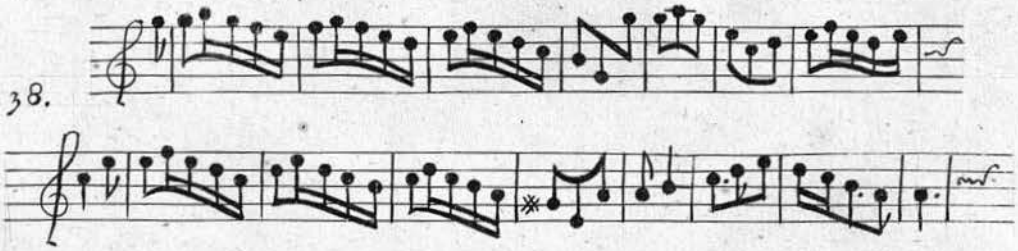

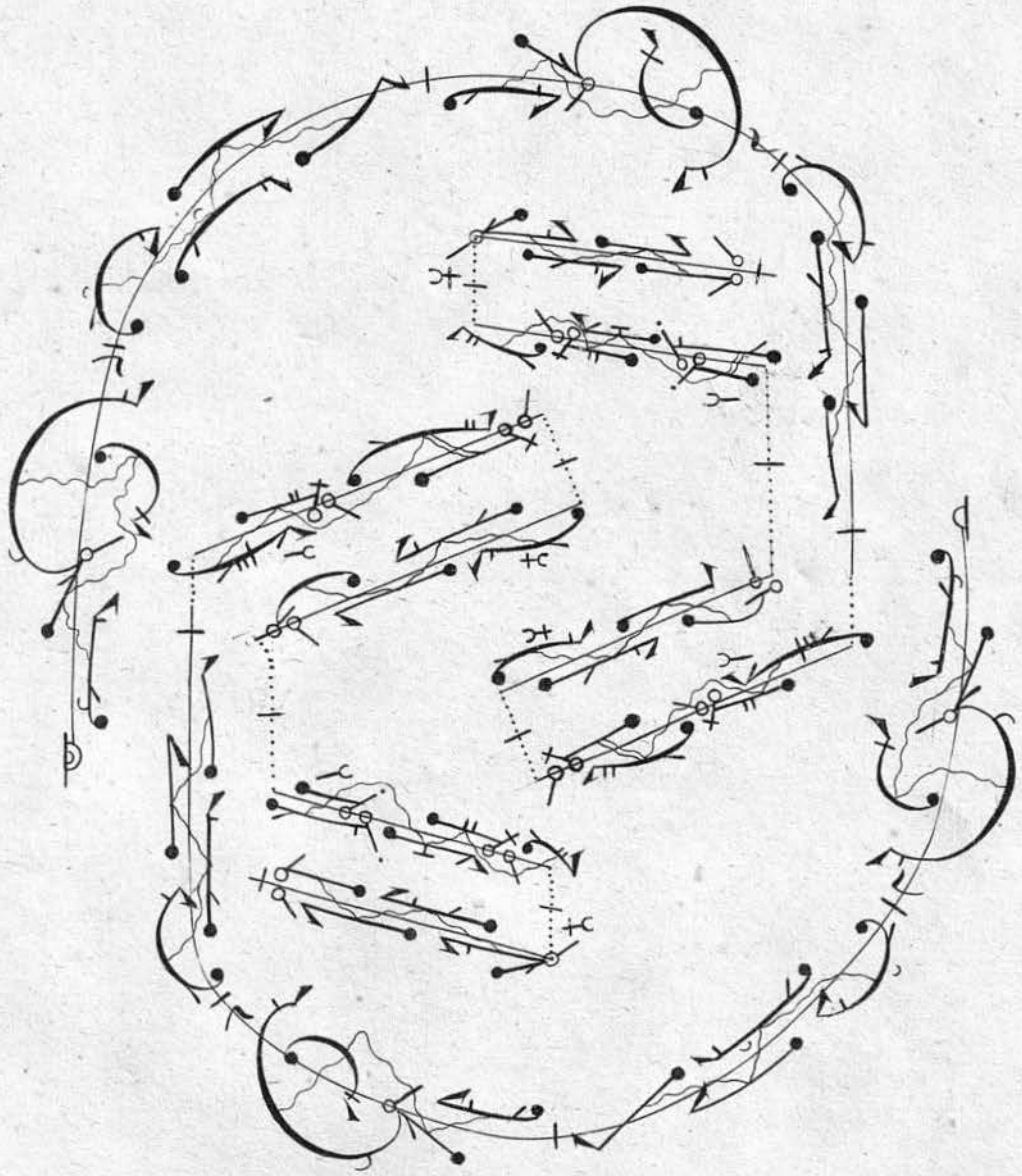

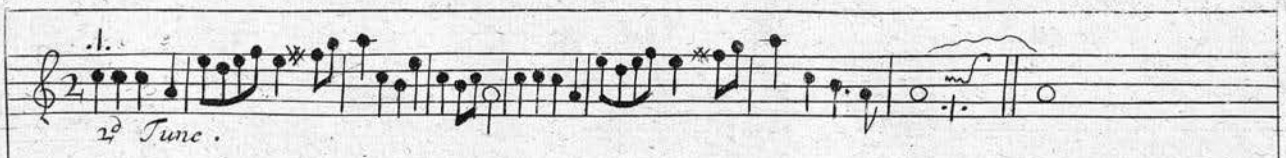

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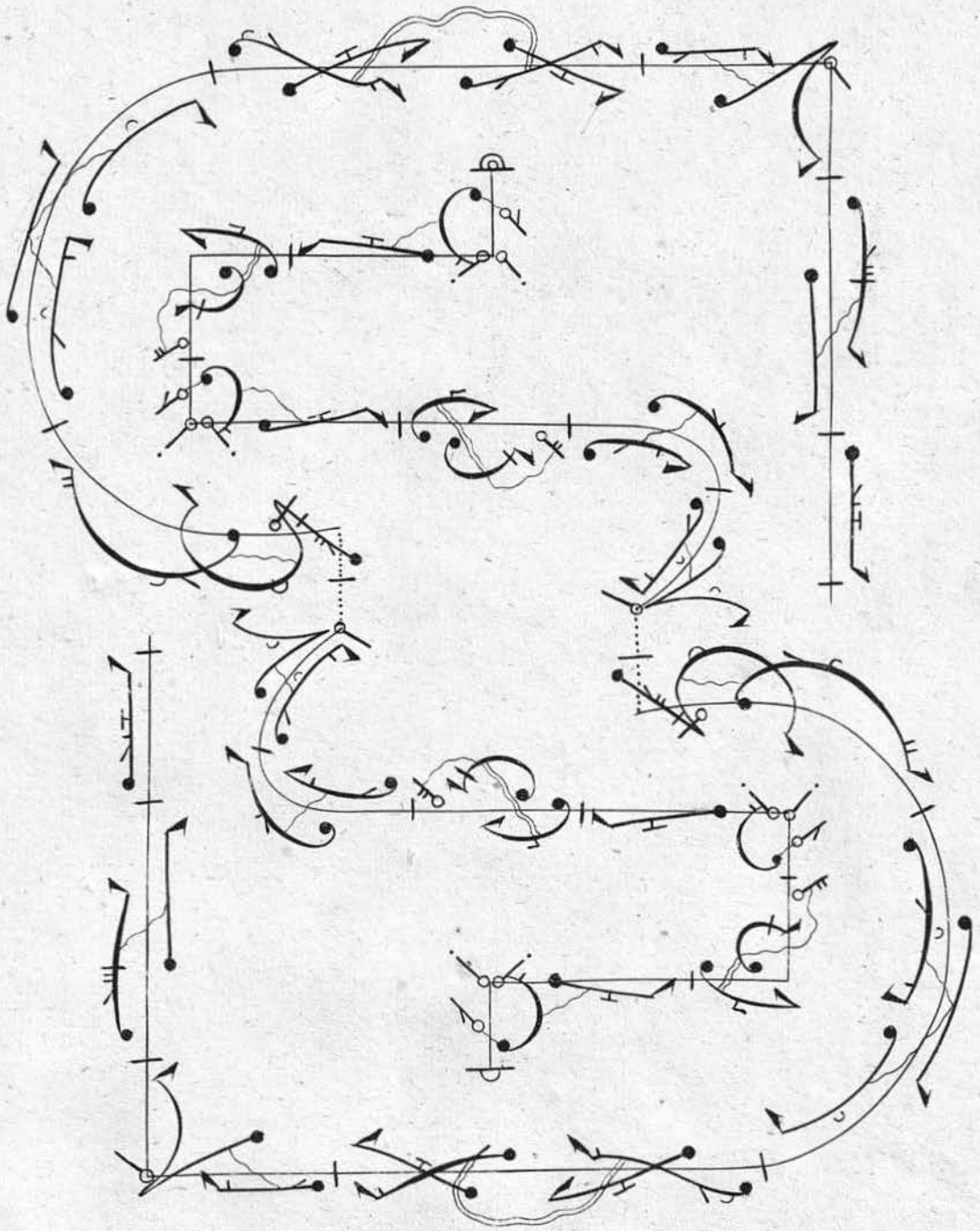
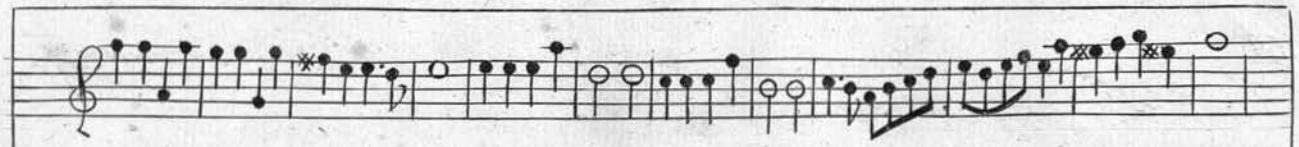
plate, 40.





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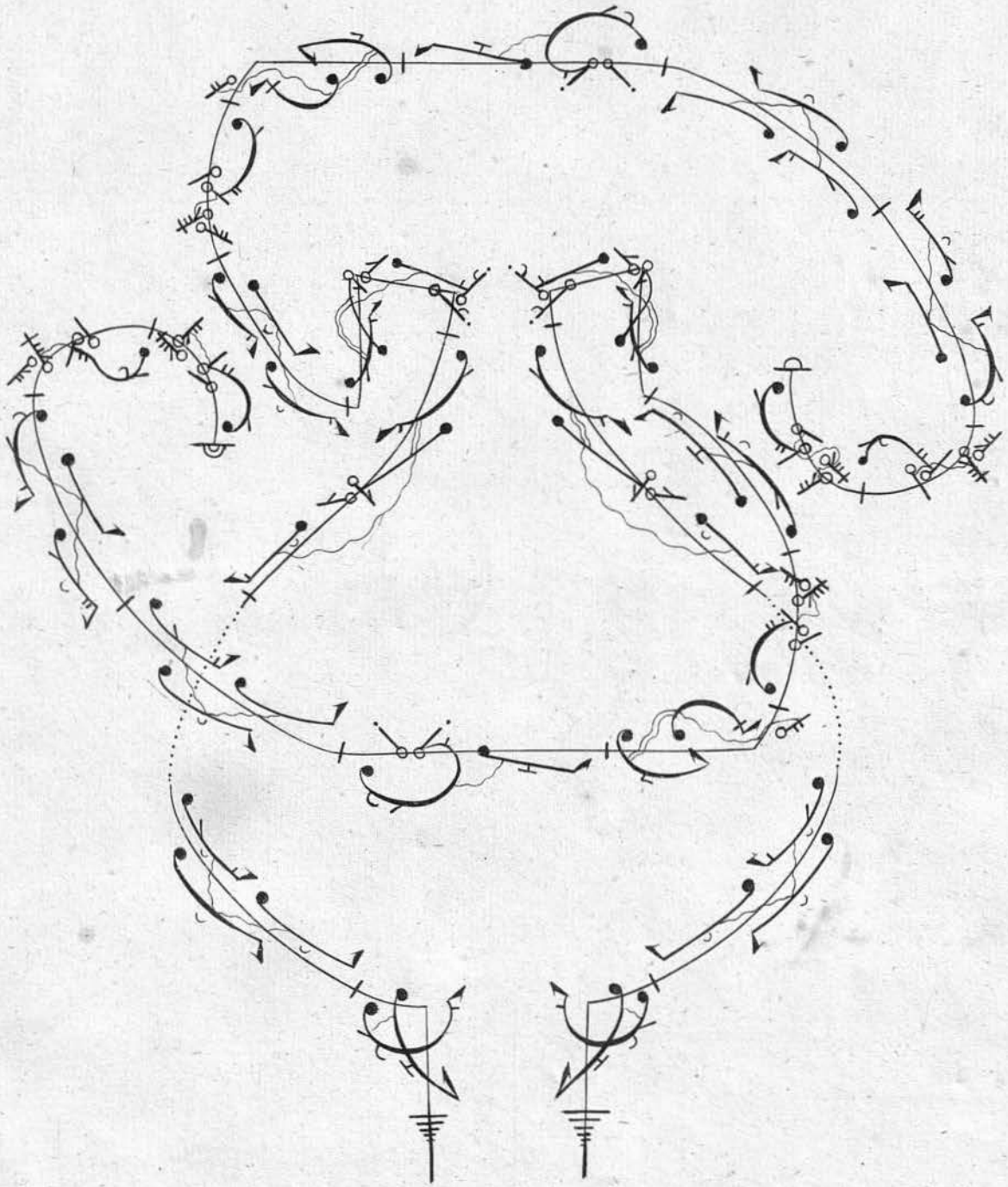

Finis

THESE are to certify, That the following Work, *entitled,* THE ART OF DANCING EXPLAIN'D, *was design'd and composed by Mr.* Kellom Tomlinson *in the Year* 1726 *in the same Manner in which it now appears, we having seen the said* Work *in the Year above mentioned, which he told us he intended for the Press as soon as his Subscription was full; in Witness whereof and in Justice to the Author we have hereunto set our Hands this twelfth Day of* February 1728.

JOSEPH SANDYS, *Gent.*
HENRY CAREY, *Master of Music.*