

6037 WEAVER (John), *Orchesography, or the Art of Dancing, by characters and demonstrative figures, wherein the whole Art is explain'd, with compleat Tables of all steps us'd in Dancing and Rules for the Motions of the Arms, &c. . . being an exact and just Translation from the French of Monsieur Feuillet . . . The 2nd edition.* N.B. to this this edition is added the Rigadoon, the Louver, and the Brittagne. *Engraved throughout, with numerous curious diagrams.* LARGE AND SOUND COPY, 4to., panelled calf extra, gilt, y. e., £6 6s. J. Walsh, n. d. (c. 1706) ?

\* Title, Preface, and Contents 3 ll. + pp. 120. John Weaver (1673-1760) was the original introducer of pantomimes in England.

Dancing, see also p. 420.

# ORCHESOGRAPHY

## OR THE ART OF DANCING

BY

*Characters, and Demonstrative Figures.*

WHEREIN

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

WHEREBY

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

BEING

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

*By JOHN WEAVER, Dancing Master.*

THE 2<sup>d</sup> EDITION

*N.B.: To this Edition is added the Rigadoon, the Louver, & the Brittagne, in Characters, with the Contents, or Index; the whole Engraven: and likewise may be had where these are sold, 20 Dances in Characters by M. Haac, in one Volume.*

*London, Printed for, & Sold by Mr. Walsh, Musick Printer, & Instrument Maker to his Majesty, at the Harp, in Catherine Street in the Strand; N<sup>o</sup>. 160*

# The Preface

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

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

## The Preface.

he has deliver'd. I have also made it my Business to bring the Reader acquainted with the meaning of my Author, as well as his Words, which is a Happiness every Translator has not the Power of arriving at, as generally either ignorant of the Subject or Language he translates from, or into, or both.

There will be no need to enforce the Use of this Art, and by Consequence recommend the Book that teaches it, to all Lovers of Dancing, since it carries its own Evidence with it self, and has already convinc'd them of its Benefit and Advantage; and I question not but others will find the same Satisfaction from their Study, which I have done, since by a close Application to this Character, I have made such a Progress in it, as to be able to communicate all Dances to the rest of the Profession at any Distance.

I have a great deal of Reason to believe, that had not I first undertaken to make Mons<sup>r</sup>. Feuillet speak English, this Character had yet a longer while remain'd a Secret to this Nation; those who had made their private Market of it, not being willing to admit any Rivals in an Art, which chiefly distinguish'd them from others of their Profession.

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

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

Ingredere ut proficias.

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Orchesography  
OR THE  
ART  
OF  
DANCING  
BY

*Characters & Demonstrative Figures*

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

## Of the Terms belonging to Dancing

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

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

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

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

*Sinkings*, are the Bendings of the Knees.

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

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

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

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

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

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

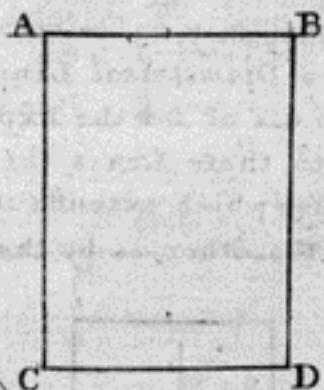
*Cadence or Time*, is a right understanding of the different Measures, and Observation of the most remarkable places in the *Tune*.

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

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

# Of the Stage, Room, or School

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



## The Presence of the Body

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

H

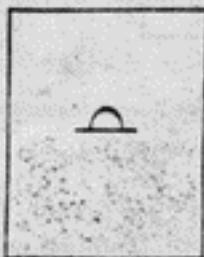
F —— G

I

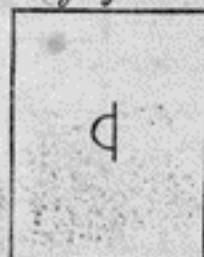
The Face or fore part  
of the Body up



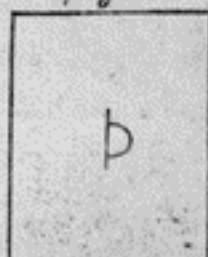
The Face down



The Face to the  
right side



The Face to the  
left side



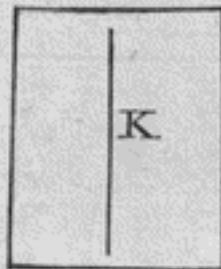
# *Of the Tract.*

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

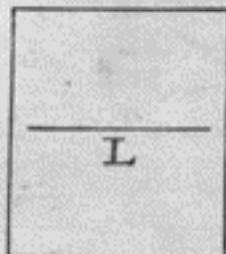
Which *Tract* serves for two Ends, the first to direct the *Steps* and *Positions*, and the other to represent the *Figure* of the *Dance*.

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

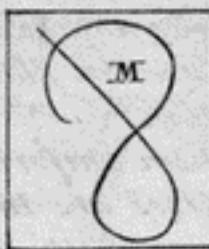
A *Right Line*, I call that which extends it self in Length, from one end of the Room to the other, as by the Line mark'd K.



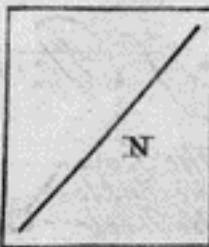
A *Diametrical Line*, is that which goes cross the Room from side to side, as is shewn by the Line L.



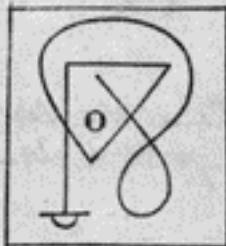
The Circular Line, is that which goes round the Room, as is express'd by the Letter M.



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



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



## Of the Positions.

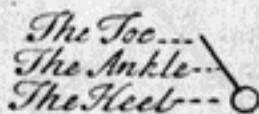
There are ten sorts of Positions generally us'd in Dancing, which are divided into True and False.

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

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

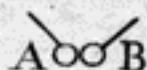
In all Positions whatsoever the Form of the Foot is known by these marks, Viz. That which resembles an O represents the Heel; the line joyn'd to it, the Ankle; and the Extremity of that Line, the Point of that Foot.

## A half Position.



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

## Position.



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

*Of true Positions.*

There are five true Positions. The first is when the two Feet are joind together; the Heels being one against the other.

*First Position.*

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

*Second Position.*

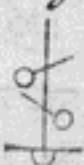
The third is when the Heel of one Foot is joind to the Ankle of the other, which I shall hereafter term Inclos'd.

*Third Position.*

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

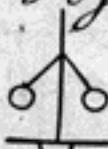
*Fourth Position.*

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

*Fifth Position.*

## Of false Positions.

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



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



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



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



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

## *T*ifth Position.



*Of Steps*

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

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

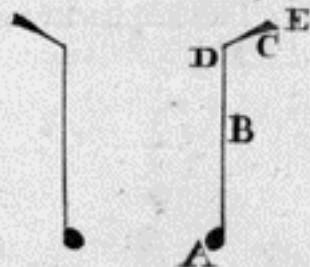
The open Step, is when the Leg opens; which is to be done three ways, one outwards, another inwards, both which make an Arch or half Circle, and the third sideways, which may also be called a Straight Step, because the Motion of it is in a direct Line.

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

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

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

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



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

A straight Step forwards.



The same backwards.



An open Step outwards. The same inwards. The same sideways.



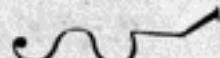
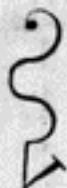
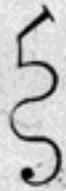
A Circular Step outwards.



The same inwards.



Awaving Step forwards. The same backwards. The same sideways.



A beaten Step forwards. The same backwards. The same sideways.



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

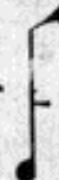
The Mark for a Sink, is a little Stroke inclining towards the little black Head.

### A Sink.



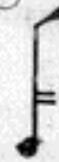
The Mark for a Rise from a Sink, is when there is a little straight Stroke upon the Step.

### A Rise.



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

### A Spring; or Bound.



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

### ACaper.



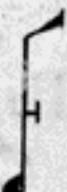
The Mark for a Falling Step, is when at the End of the little straight Stroke another straight one is joind parallel to the step and pointing to the Mark for the Foot.

A Falling Step.



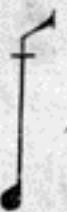
The Mark of a Slide, is when at the End of the little Stroke a Small Bar is placit parallel to the Step.

A Slide.



The Mark for the Foot is when the Step is cut off.

The Foot up.



The Mark for pointing the Foot, without the Bodys turning upon it, is when there is a Point directly at the End of that which represents the Toe.

To point the Foot.



The Mark for placing the Heel, without the Body's baring up on it, is when there is a Point directly behind that which represents the Heel.

To place the Heel.



A quarter Turn of the Body, is shewn by a quarter of a Circle placed on the Step.

A quarter Turn.



A half Turn, is represented by a half circle.

A half Turn.



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

A three quarter Turn.



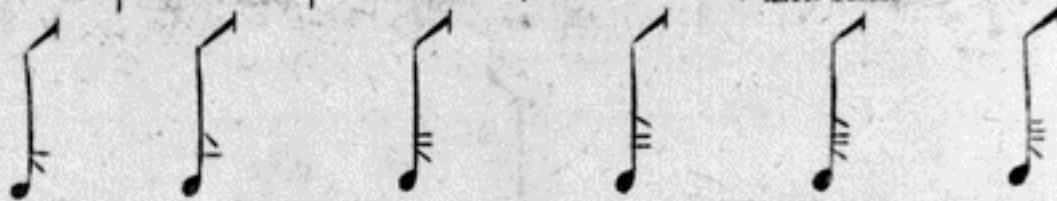
A whole Turn, is represented by a whole Circle.

A whole Turn.

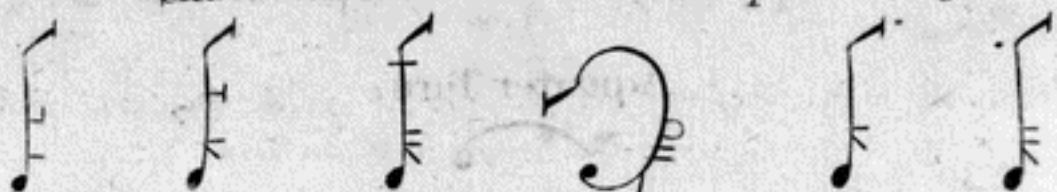


*Steps may have several marks.*

Sink & Rise | Rise & Sink | Sink & Bound | Bound & Sink | Sink Bound | Sink & Caper  
and Sink

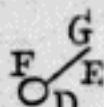
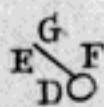
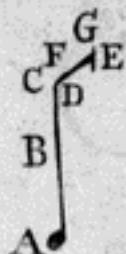
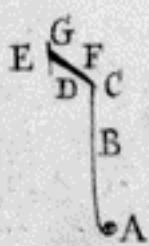


Rise & Fall | Sink Rise & | Sink & Hop | Sink Bound | Sink Rise & | Sink Bound &  
Slide | and Turn | point the Toe | place the Heel



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

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



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

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

Sink before the Foot moves.



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

A Sink in moving.



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

A Sink after Movement.



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

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



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



Sink before Moving and Rise in Moving. | Sink as before and Rise after Moving. | Sink in Moving. Rise after the Movement.



### Observations upon Springings.

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

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

### Of Springing Steps.

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

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

## A Bound.



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

## A Hop.



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

## Rise and Fall.



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

## Sink Rise and Slide.



## THE ART OF DANCING.

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



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

Foot up and then put down.



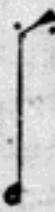
But when it is at the End, it signifies that the Foot must remain up.

Foot up.



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

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



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

To place the Heel and afterwards point the Toe.



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

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

#### A Flat Foot.

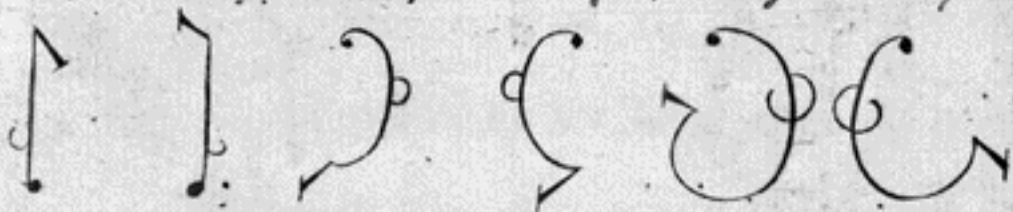


*Marks for Turning, have no proper Places assign'd them no more than the Falling or Sliding Mark; but you must then observe to which side or turn whether to the right or left.*

*You must observe that the beginning of the Turning Mark is to be taken from that Part which is nearest to y<sup>e</sup> black Spot.*

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

*A quarter Turn to the Right. A quarter Turn to the Left. A half Turn to the Right. A half Turn to the Left. Three qu. Turns to the Right. Two qu. Turns to the Left. One qu. Turn to the Right. One qu. Turn to the Left.*



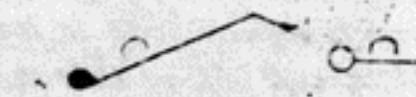
The beginning of a whole Turn, or turn quite round, is more difficult to find out, because the Circle, which is the Mark of it, has neither beginning nor end; But it is nevertheless to be known by a Point placed on the side of the Step; from which Point the beginning being known, you make  $\frac{1}{2}$  of the same Rule as above.

A whole Turn to the Right. A whole Turn to the Left.



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

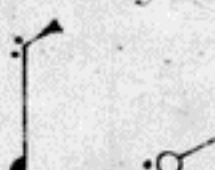
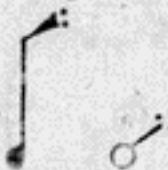
A half quarter Turn to the Left. A half quarter Turn to the Right.



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

To bear the Body on the Toe.

To bear the Body on the Heel.

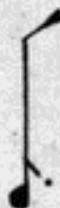


Having explain'd all the before-mention'd Marks, I hope it will not be thought improper to shew when Sinkings,

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

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

Sink, the Toe towards the Ground.



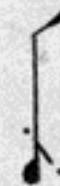
When there is a Point behind the sinking Mark, it denotes that the Heel must be bent downwards.

Sink, the Heel towards the Ground.



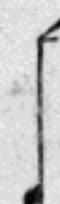
When there is a Point at the end of the sinking Mark, and another behind, it shewes the Sink must be with a flat Foot.

Sink the Foot flat.



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

Rise on the Toe.



When there is a Point behind the Rising mark, it shows that the Rise must be made on the Heel.

Rise on the Heel.



When there is a Point at the end of a Rising mark, and another behind, it shows that the Rise must be on a Flat Foot.

Rise on a flat Foot.



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

Spring on the Toe.



When there is a Point behind the Springing mark, it shows that the Spring, Hop, or Bound, must be made on the Heel.

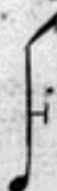
Spring on the Heel.



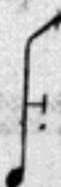
When there is a Point at the end of the Springing Mark, and another behind it signifies that Spring, Hop, or Bound must be made on a flat Foot.

*Spring on a flat Foot.*

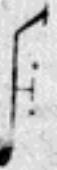
When there is a Point at the end of the Sliding marks, towards the mark representing the Foot, it shows that the Slide must be made on the Toe.

*Slide on the Toe.*

When there is a Point at the other end of the Sliding mark, it shows that the Slide is to be made on the Heel.

*Slide on the Heel.*

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

*Slide with a flat Foot.**Of marking the Positions.*

All the Marks which have been hitherto demonstrated, may be plac'd as well upon the half Positions or Positions, as upon the Steps, the Sliding only excepted.

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

Sink on one Foot. | Sink on both Feet. | Rise on one Foot. | Rise on both Feet. | Spring on one Foot. | Spring on both Feet.



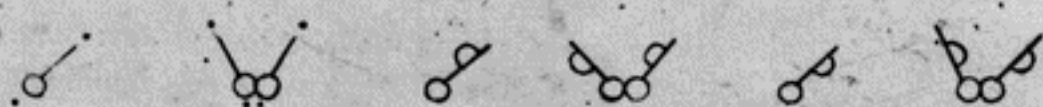
Caper on one Foot. | Caper on both Feet. | One Foot up, and then down. | To point the Toe. | To be on both Feet. | To be on both Feet.



To place the Heel. | To be on both Heels. | To point the Toe first on the Heel, and then the Toe. | To place the Heel, and then the Toe. | To be first on the Heel. | To be first on the Toe.



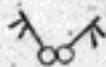
To be on the flat Foot. | Both Feet flat. | Turn on the flat Foot to the Ri. | Turn on both Feet to the Ri. | Turn on one Foot to the Left. | Turn on both Feet to the Left.



### Of Positions and half Positions having several Marks at once.

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

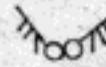
Sink, and rise on one Foot, and sink and rise on both Feet.



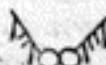
Rise and sink on one Foot, and sink on both Feet.



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



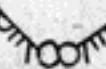
Sink Spring, and sink Spring, and sink on both Feet.



Sink and Spring a half Turn to the Left. The same on both Feet.

Sink Caper a three quarter Turn to the Right on one Foot.

Sink Caper on both Feet a whole Turn to the Right.

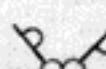


Turn on the Toes a half Turn to the Left.

The same on the Heels.

Sink rise and turn a half Turn on the Toes of the Right.

The same on the Heels.



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

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

To bend the left Knee while the right move exten- ded.	To bend & rise the left Knee, while the right move extended.	To bend the left Knee, moving the right half way ex- tended, and after- wards to bend in moving.	To bend the left Knee, the right mo- ving extended, and sink in the middle of the step, and rise on the Toes.	To bend the right Knee in moving, and rise towards the end, the left continuing ex- tended.
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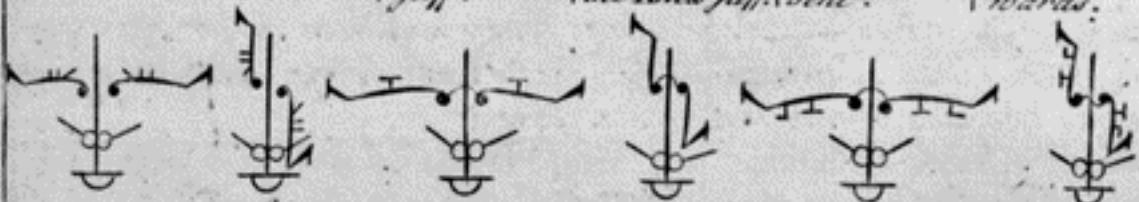


Two Steps ty'd together at the Heads, show they are both to move at once, which can only be perform'd by Springing, which I shall hereafter call a Starting Step.

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

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

spring with both Feet open forwards, and at once.	with one Foot forward, and the other back- wards, both at once.	a starting step with both Feet open, the Kne- s stiff.	a starting step on Foot for- wards, the other backwards, with the Kneess stiff.	a starting step with both Feet open, & falling wards, the other for- wards.
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### Of waving Positions, and half Positions.

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

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

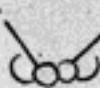
Waving on the  
Toe, the Heel open-  
ing outwards.

The same on both  
Toes.

Waving on the Heel  
the Toe closing in-  
wards.

The same on both  
Heels.

Waving with the  
Foot up, the Toe  
closing inwards.



of Positions and half Positions, which are wav'd and unwav'd.

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

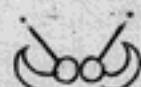
Waving and un-  
waving, the Heel  
opening outward  
and then closing  
inwards.

The same with  
both Feet.

Waving and un-  
waving the Toe closing  
inwards, and af-  
terwards opening  
outwards.

The same with  
both Feet.

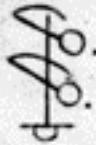
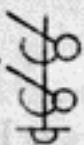
Waving and un-  
waving with the Foot  
up, the Toe closing  
inwards and then  
opening outwards.



Examples of waving Positions, where the Toes or Heels wave both one way, and are distinguish'd by the Crescents being both on the same side:

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

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



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

To turn on the Toes.  
the two Heels moving to the Right, and re and to the Right, turning to the Left.

To turn on the Toes  
Heels, the Toes moving to the Left, and then re and to the Left, turning to the Right.



### If the Change of Positions.

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

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

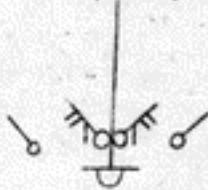
Those which are perform'd by springing, are done when you spring from one Position, and fall in another and those which are perform'd by waving, must be done on the ground by waving the two Feet, or each Foot separately, either on the Toes or Heels.

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

a TABLE of  $\dot{\gamma}$  shifting of  
 $\dot{\gamma}$  True Positions.

a TABLE of  $\dot{\gamma}$  Changing  
of  $\dot{\gamma}$  False Positions <sup>29</sup>

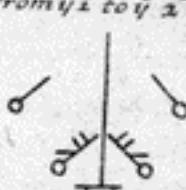
from  $\dot{\gamma} 1^{\text{st}}$  to  $\dot{\gamma} 2^{\text{d}}$ .



from  $\dot{\gamma} 1^{\text{st}}$  to  $\dot{\gamma} 3^{\text{d}}$ .



from  $\dot{\gamma} 1^{\text{st}}$  to  $\dot{\gamma} 2^{\text{d}}$ .



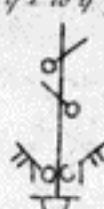
from  $\dot{\gamma} 1^{\text{st}}$  to  $\dot{\gamma} 3^{\text{d}}$ .



from  $\dot{\gamma} 1^{\text{st}}$  to  $\dot{\gamma} 4^{\text{th}}$ .



from  $\dot{\gamma} 1^{\text{st}}$  to  $\dot{\gamma} 5^{\text{th}}$ .



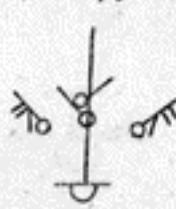
from  $\dot{\gamma} 1^{\text{st}}$  to  $\dot{\gamma} 4^{\text{th}}$ .



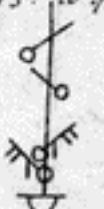
from  $\dot{\gamma} 1^{\text{st}}$  to  $\dot{\gamma} 5^{\text{th}}$ .



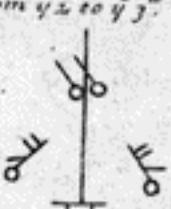
from  $\dot{\gamma} 2^{\text{d}}$  to  $\dot{\gamma} 3^{\text{d}}$ .



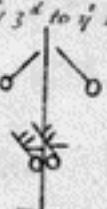
from  $\dot{\gamma} 3^{\text{d}}$  to  $\dot{\gamma} 5^{\text{th}}$ .



from  $\dot{\gamma} 2^{\text{d}}$  to  $\dot{\gamma} 3^{\text{d}}$ .



from  $\dot{\gamma} 3^{\text{d}}$  to  $\dot{\gamma} 1^{\text{st}}$ .



from  $\dot{\gamma} 4^{\text{th}}$  to  $\dot{\gamma} 2^{\text{d}}$ .



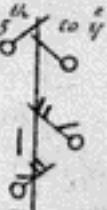
from  $\dot{\gamma} 3^{\text{d}}$  to  $\dot{\gamma} 2^{\text{d}}$ .



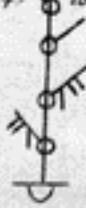
from  $\dot{\gamma} 4^{\text{th}}$  to  $\dot{\gamma} 2^{\text{d}}$ .



from  $\dot{\gamma} 5^{\text{th}}$  to  $\dot{\gamma} 4^{\text{th}}$ .



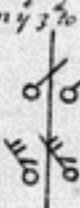
from  $\dot{\gamma} 4^{\text{th}}$  to  $\dot{\gamma} 5^{\text{th}}$ .



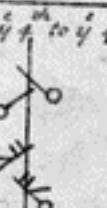
from  $\dot{\gamma} 3^{\text{d}}$  to  $\dot{\gamma} 3^{\text{d}}$ .



from  $\dot{\gamma} 3^{\text{d}}$  to  $\dot{\gamma} 3^{\text{d}}$ .



from  $\dot{\gamma} 5^{\text{th}}$  to  $\dot{\gamma} 4^{\text{th}}$ .



*a TABLE of changing true  
positions into false positions.*

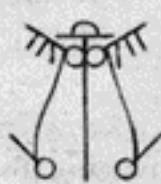
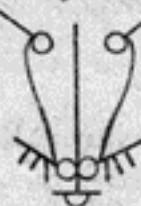
*a TABLE of shifting from  
false positions to true ones.*

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

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

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

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

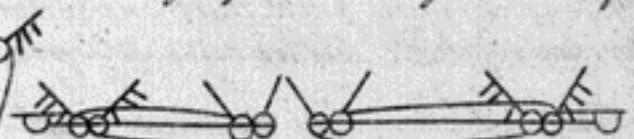


To spring forwards and fall indeed.

The same backwards.

To spring sideways to the Right, join'd.

The same to the Left.

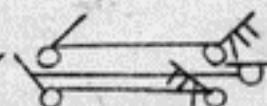
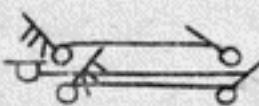


To spring sideways to the Right, cross'd.

The same to the Left.

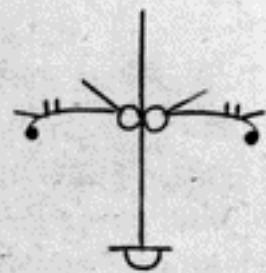
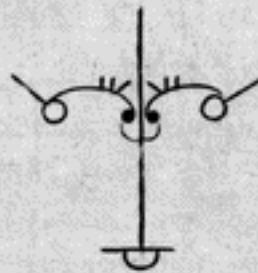
To spring sideways  
cross'd to the Right,  
the foremost Foot fall  
ing behind.

The same to the Left.



Positions may also change in springing, by two Steps being ty'd together at the Heads; which shew, that they must move both at the same time.

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



### Of the Changing of waving Positions.

The changing of waving Positions, is the same with the Change of springing Positions, excepting that instead of springing Marks, you must use waving Marks.

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

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

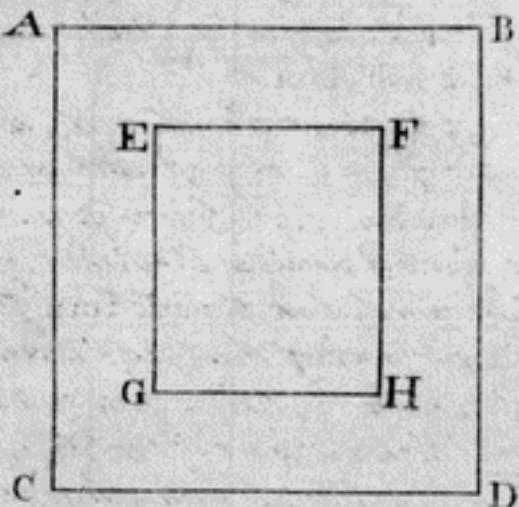
*The Changing of Waving Positions.*

33

from $\hat{y}^1 z^1$ true to $\hat{y}^1 z^1$ false	from $\hat{y}^1 z^1$ false to $\hat{y}^1 z^1$ true	from $\hat{y}^1 z^1$ false to $\hat{y}^1 z^1$ true	from $\hat{y}^1 z^1$ true to $\hat{y}^1 z^1$ false
from $\hat{y}^1 z^2$ true to $\hat{y}^1 z^2$ false	from $\hat{y}^1 z^2$ false to $\hat{y}^1 z^2$ true	from $\hat{y}^1 z^2$ true to $\hat{y}^1 z^2$ false	from $\hat{y}^1 z^2$ false to $\hat{y}^1 z^2$ true
from $\hat{y}^1 z^3$ true to $\hat{y}^1 z^3$ false	from $\hat{y}^1 z^3$ false to $\hat{y}^1 z^3$ true	from $\hat{y}^1 z^3$ false to $\hat{y}^1 z^3$ false	from $\hat{y}^1 z^3$ true to $\hat{y}^1 z^3$ false
from $\hat{y}^1 z^4$ true to $\hat{y}^1 z^4$ false	from $\hat{y}^1 z^4$ false to $\hat{y}^1 z^4$ true	from $\hat{y}^1 z^4$ true to $\hat{y}^1 z^4$ false	from $\hat{y}^1 z^4$ false to $\hat{y}^1 z^4$ true

How to hold the Book or Paper; to decipher written Danse.

You must understand that each Page, on which the Dance is described, represents the Dancing-Room; and the four sides of the Page, the four sides of the Room, viz the upper part of the Page, represents the upper end of the Room; the lower part the lower end, the right side of the Page, the right side of the Room; and the left side, the left, as you may see by the following Figure, of which ABCD represents the Room, and EFGH the Page. EF show the upper part of the Page, as CD do the lower end; FH the right side of the Page, as BD the right side of the Room, and EG the left side of the Page as AC the left side of the Room.



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

When any Steps are made without turning, or in turning quite round, then both sides of the Book must be held with both Hands; but in turning a quarter round, half round, or three

quarters round, it will be necessary to take more care because it will be difficult to turn, unless the Book turns also; yet this must be absolutely avoided; for if the Book moves out of its Situation, it will be impossible to comprehend the Steps therein describ'd; wherefore, for the better Observation of this, I shall give you the following Rules. After having consider'd the Turning and on what side to turn, as for Example, in a quarter Turn to the Right, you must put your left Hand to the farther part of the Book, and your Right to the nearest. Your Hands being thus prepared, in turning your quarter Turn, bring your left Hand in to you, whilst your right removes from you; so that both Hands will by this means be equally advanc'd before you, holding the Book by the same places before mention'd, and you will find, that in turning a quarter round, the Book will still remain in its former Situation. You must make use of the same Rule in a half-Turn.

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

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

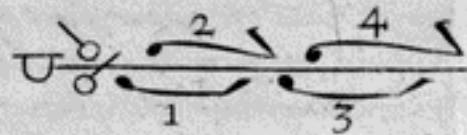
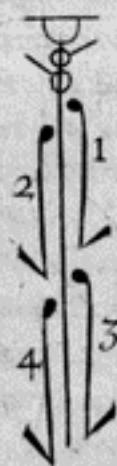
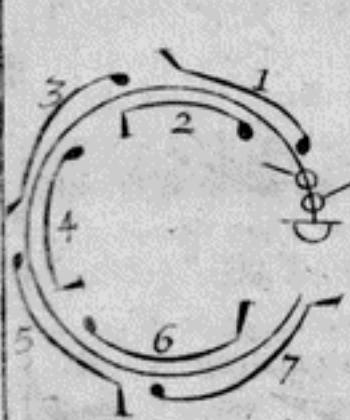
The same Rules may be made use of in turning to the left only you must observe, that instead of placing your left Hand you must place the right to that part of the Book the farthest from you, and it may serve for a general Rule, that in turning to the Right, you first remove your left Hand; and in turning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

*Rules to be Observ'd in Dancing by written Characters.*

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

*Examples.*

To move Round. To move forwards. To move backwards. To move sideways.



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

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

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

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

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

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

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

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

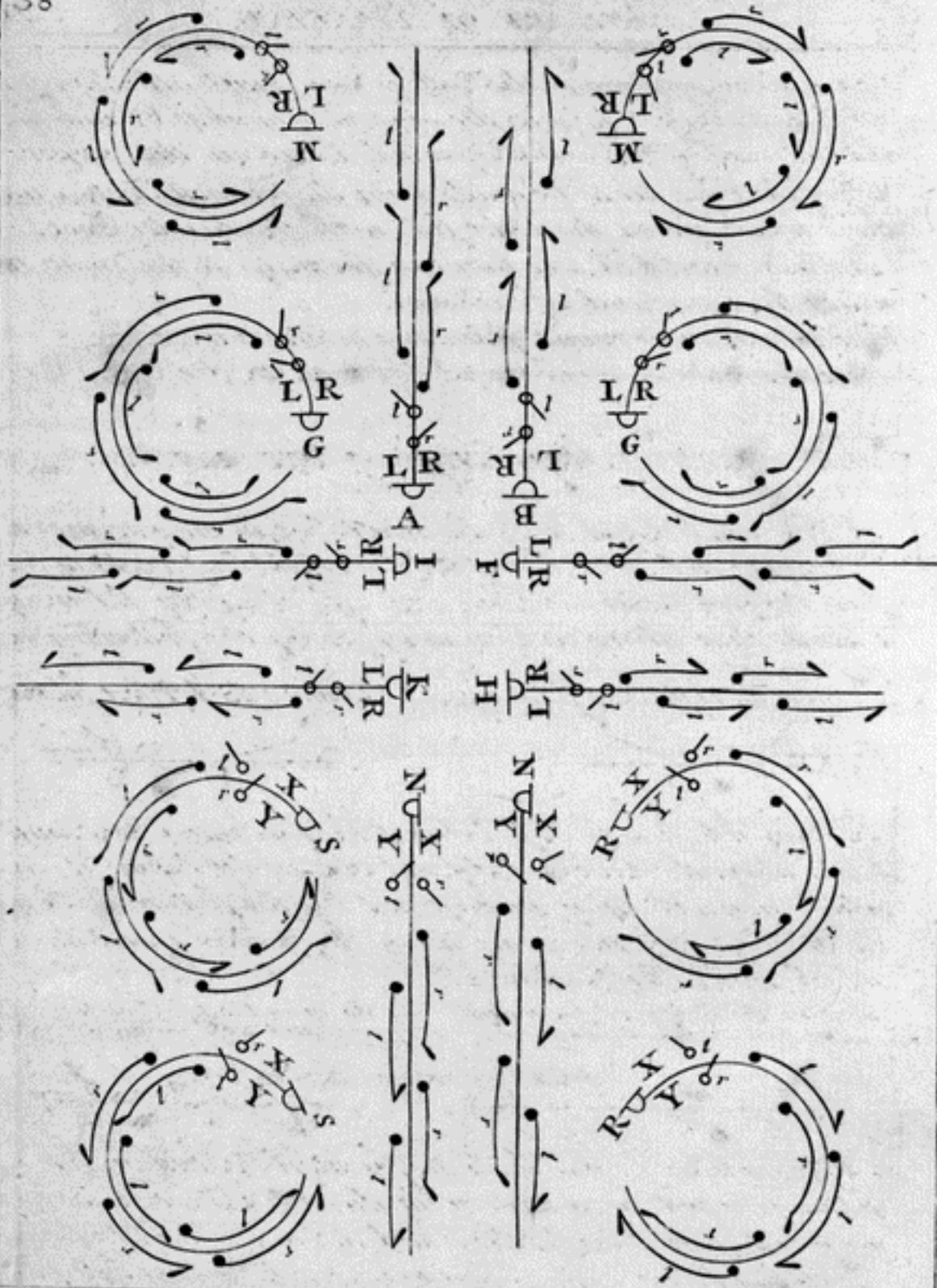
The Tract F, is moving forwards the Face towards the right side of the Room.

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

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

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

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



In moving sideways, the Tracts or Line must also be considered as to its two sides; the upper side mark'd X, and the under side mark'd Y. Steps and half Positions, which are on the upper side of the Line, are to be made with the foremost Foot, and those which are on the under side, with the hinder Foot. The Tracts mark'd N, are moving sideways to the right, towards the lower end of the Room.

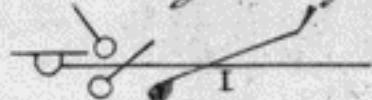
The Tracts R, move round sideways to the right.

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

### The manner of Steps crossing one another.

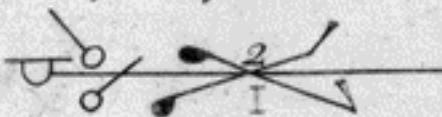
A Step which begins with the hind Foot, in order to move sideways, to end on a Line with the other Foot, ought to begin from the part under the Line, and rise obliquely sideways towards that above, as you may see by the following Step.

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



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

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



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



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

To move the right Foot sideways.



To move the left Foot sideways.



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

To move the right Foot sideways  
and croſe the left before.



To move the left Foot sideways  
and croſe the right before.

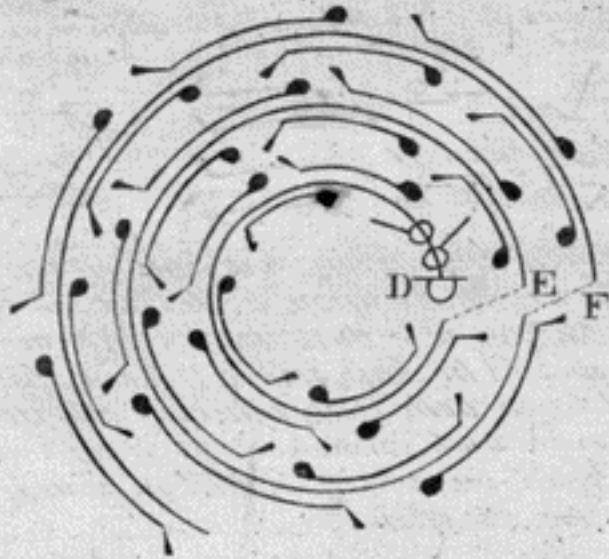


To Return upon a Tract you have just  
before mov'd on.

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



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



### To know to and from what Positions, Steps move.

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

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

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

## THE ART OF DANCING.

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



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

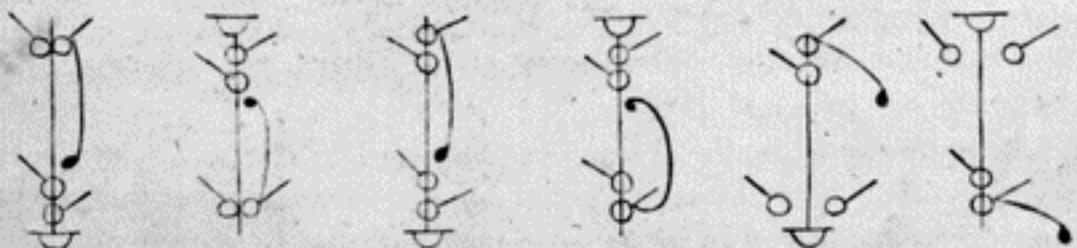


If it should happen nevertheless, that any of the above mentioned Steps should terminate upon both Feet, as it often happens in Rising and Springing, it is then necessary to mark the Position; without which it would be impossible to know, that the Rising and Springing should be on both Feet; wherefore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

### Steps terminate in Positions.

When a Step terminates in a Position, there ought to be no Foot at the end of it, because the half Position, to which it is joind servs for that.

A Step to the first Position | A Step to the third Position | A Step to the fifth Position  
The same back ward. | The same back ward. | The same back ward.



A rising Step and Spring on both Feet in the first Position. A Rise on both Feet in the first Position. Spring on both Feet in the fourth Position. A Rise on both Feet in the fourth Position. Spring on both Feet in the second Position. A Rise on both Feet in the fourth Position. Spring on both Feet in the fourth Position.



A Position at the end of a Step, may be also known by adding to the Step a half Position, because the Representation of the Foot which is at the Extremity of the Step, is made use of upon this Occasion, for a half Position; and a half Position join'd to it, is the same as a whole Position.

A join'd Step.



An inclos'd Step.

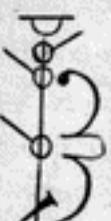


The same Rule must be observ'd in beaten Steps, viz. That the half Position represents the Foot, against which the other beats; and whereby you may know whether the Beat be made on the Instep, behind the Heel, against the Ankle, or against the side of the Foot.

A Beat on the Instep. A Beat behind the Heel. A Beat on the Instep, and was behind. A Beat behind the Heel, and before. A Beat above and below. The same few times.



A Beat on. | A Beat 4 times | A Beat sideways | The same back- | The same twice | The same mo-  
the Ankle. on the Ankle &c. moving for- wards. wards. moving for- wards. ving back- wards.



You must observe that when two Steps terminate both in the same Position, the first moves without any regard to the Position, and it is the last only that must observe the said Position; as the following Examples will demonstrate.

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



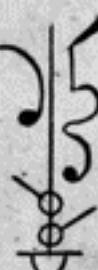
To move the right Foot forwards, and  
inclose the left behind.



### Of Simple and Compound Steps.

All Steps may be either simple or Compound.

A Simple Step, is that which is alone, as all those which have been hitherto demonstrated; and a Compound Step, is, where two or more Steps are join'd together by a Line, and which then are to be reput'd as one Step only, as will appear by the following Steps.



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

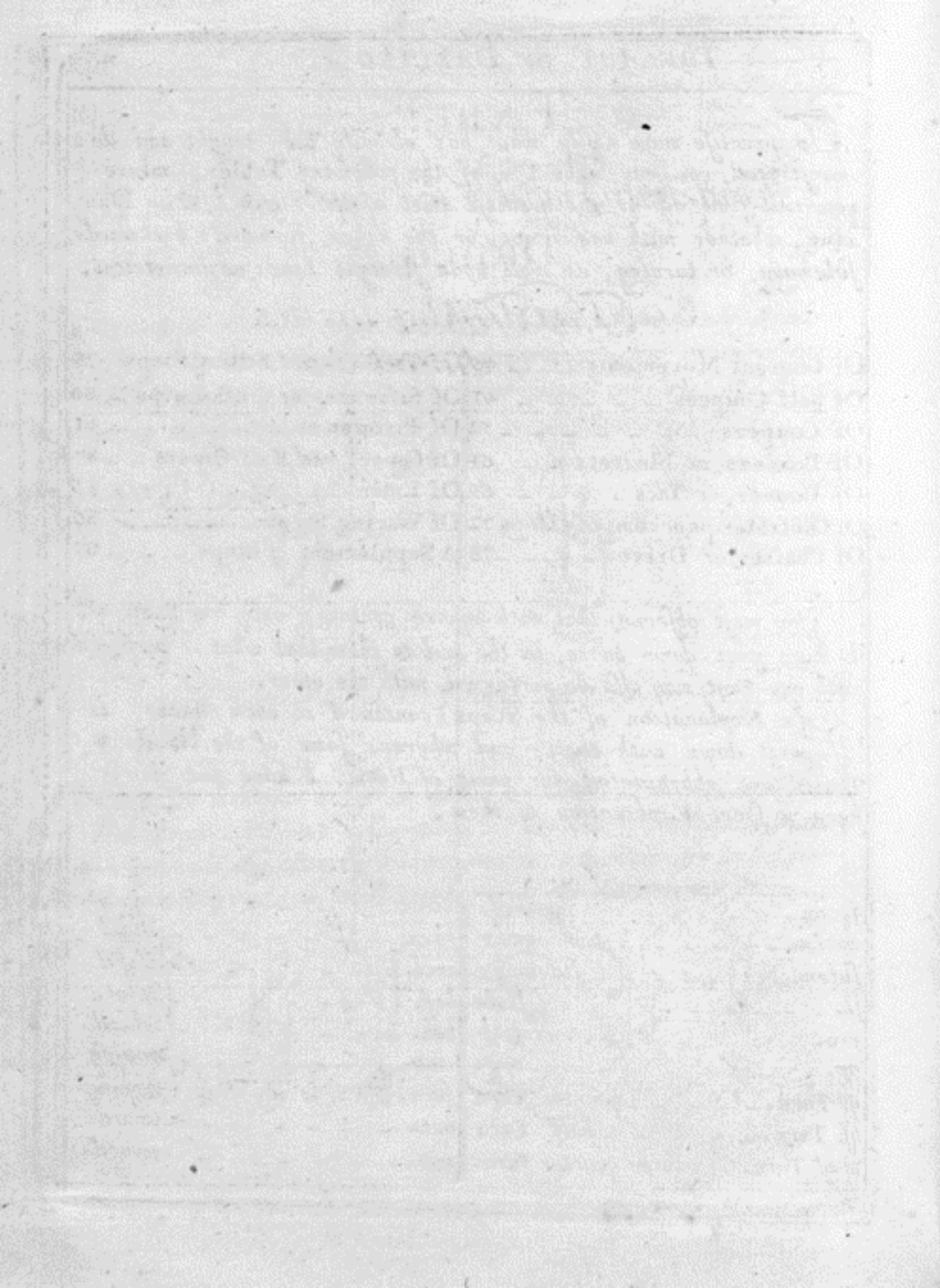
## The Tables

Of Courant Movements - - -	46	Of Chassees, and Falling Steps	79
Of half Coupees - - - - -	47	Of Sissonnes, or Crofs-Leaps	80
Of Coupees - - - - -	52	Of Pirouettes - - - - -	81
Of Bourees, or Fleurlets - -	61	Of Capers, and Half Capers	83
Of Bounds, or Tacs - - - -	69	Of Entre-chats, or Crofs-Capers	85
Of Contretemps, or compos'd Hops	72	Of Waving Steps - - - - -	86
Of Chasses, or Drives - - - -	78	A Supplement of Steps - - - -	87

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

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

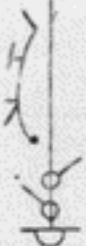
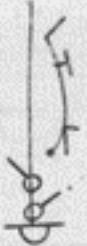
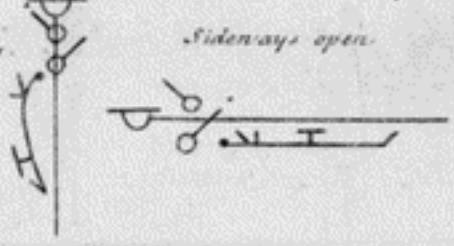
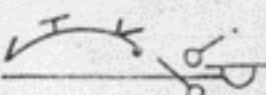
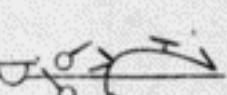
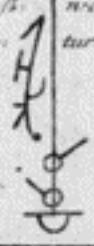
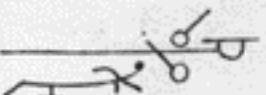
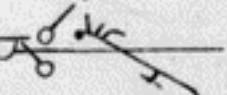
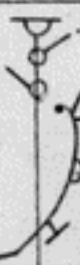
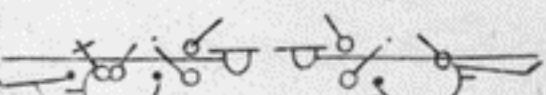
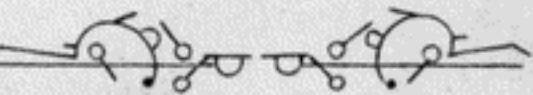
forw. - - - - -	forwards	circ. - - - - -	circular
backw. - - - - -	backwards	jo. - - - - -	join'd
sidew. - - - - -	sideways	incl. - - - - -	inclofd
sl. - - - - -	slide	bef. - - - - -	before
cro. - - - - -	cross'd	beh. - - - - -	behind
op. - - - - -	open	wav. - - - - -	waving
q <sup>r</sup> Turn. - - - -	quarter Turn	turn. - - - - -	turning
hf. Turn. - - - -	half Turn	outw. - - - - -	outwards
z q <sup>r</sup> Turn. - -	three quarter Turn	inv. - - - - -	inwards



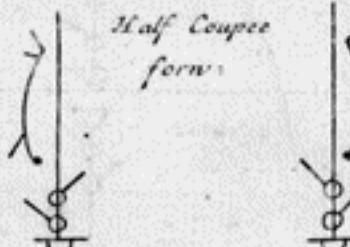
# TABLES

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

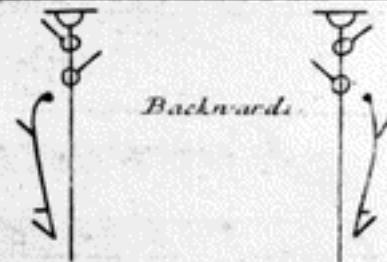
*Courant Movements  
And Galliard step.*

 <p>Forwards.</p>  <p>Backwards.</p>	 <p>Sideways open.</p>
 <p>Crossways before</p>  <p>Another.</p>	 <p>Crossways turning.</p>  <p>Sideways open turning.</p>
 <p>Forwards turning.</p>  <p>Another.</p>	 <p>Another w/ half a turn.</p>  <p>Same turning.</p>
 <p>Galliard step.</p>	 <p>Same turning.</p>

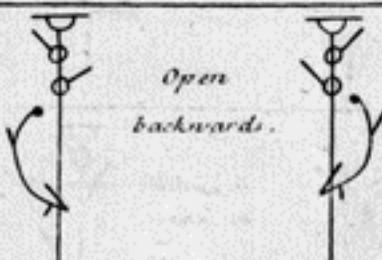
*a TABLE of half Coupees*



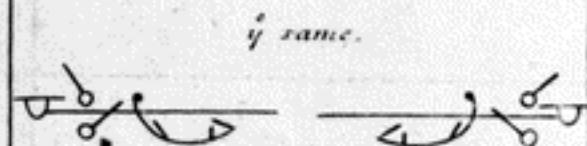
Half Coupee  
form.



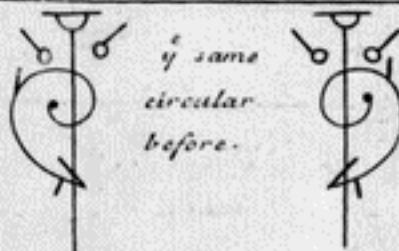
Backwards.



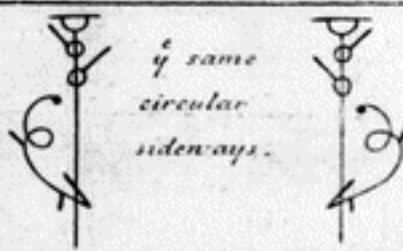
Open  
backwards.



of same.



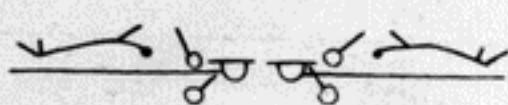
of same  
circular  
before.



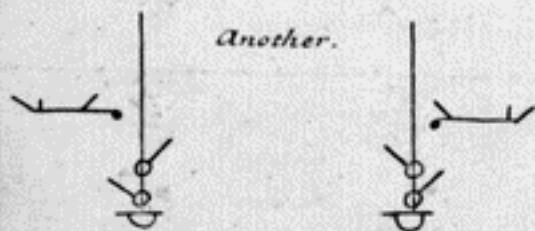
of same  
circular  
sideways.



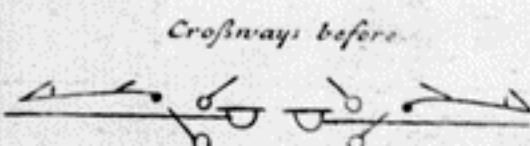
Open sideways.



Another.



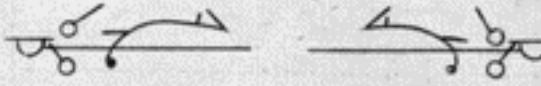
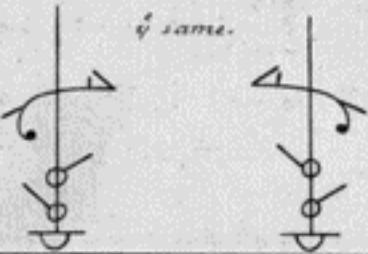
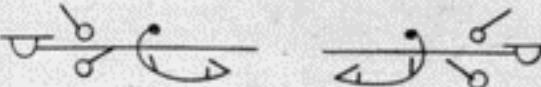
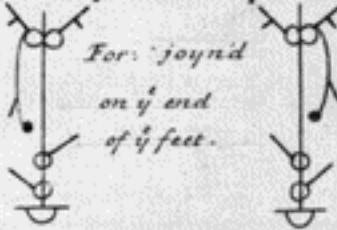
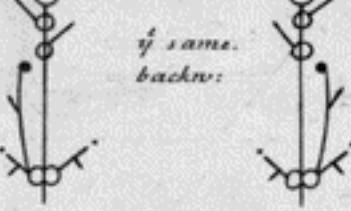
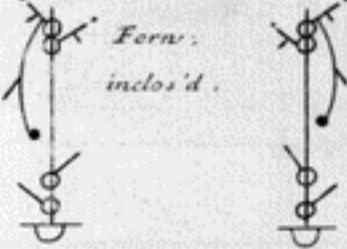
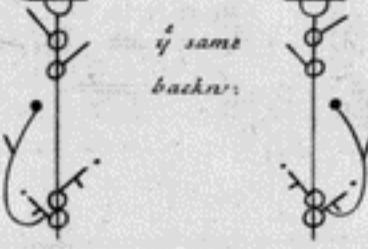
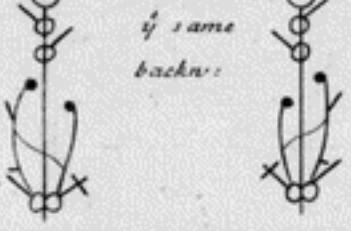
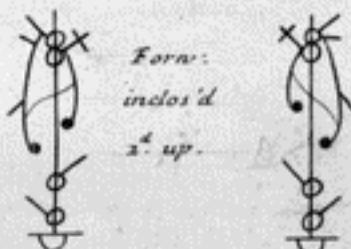
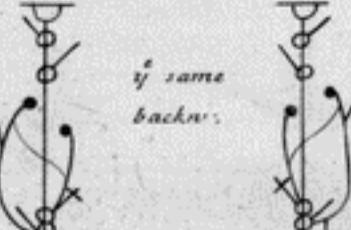
Another.



Crossways before.

TABLE of half Coupees.

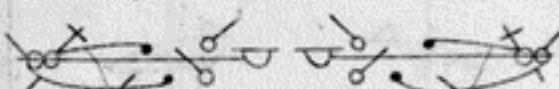
48

 <p>Another.</p>	 <p>if same.</p>
 <p>Cross'd behind.</p>	 <p>if same.</p>
 <p>For: joynd on if end of if feet.</p>	 <p>if same. backw.</p>
 <p>Forw: inclos'd.</p>	 <p>if same backw.</p>
 <p>Forw: joynd if z. feet up.</p>	 <p>if same backw.</p>
 <p>Forw: inclos'd z. up.</p>	 <p>if same backw.</p>

## TABLE of half Coupees

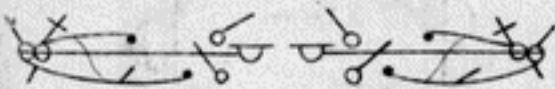
Siden- open & joyn'd 2<sup>d</sup> up.

Another.



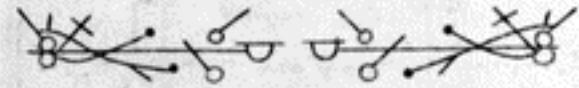
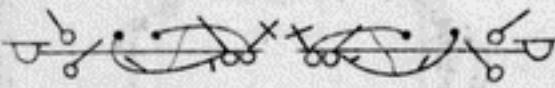
Another.

Another.

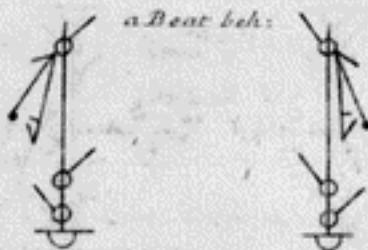


Another.

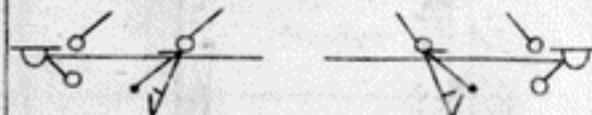
Another of last indecid. beh:



a Beat beh:



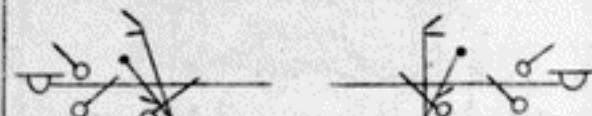
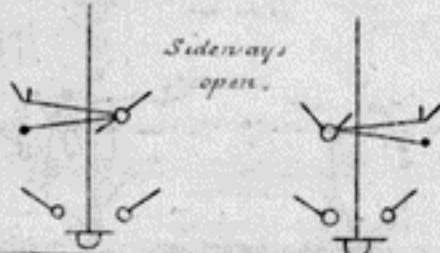
of same.



Beat beh:



of same.

Siden-ways  
open.

of same.



*TABLE of half Coupees*

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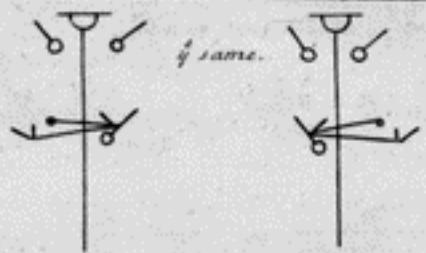
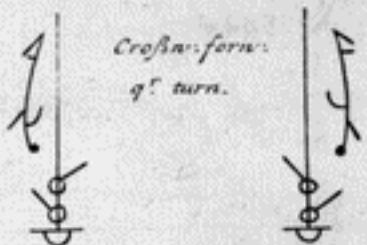
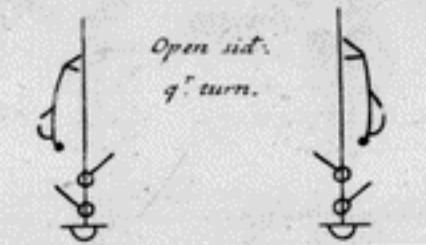
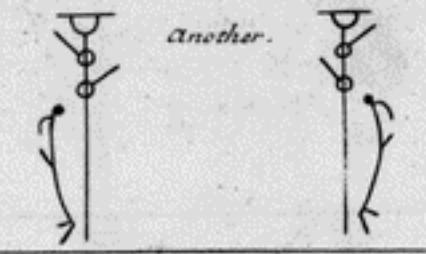
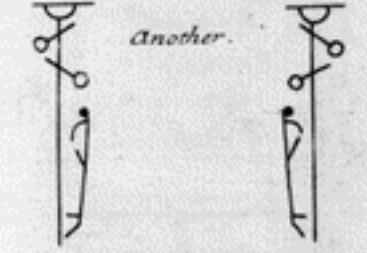
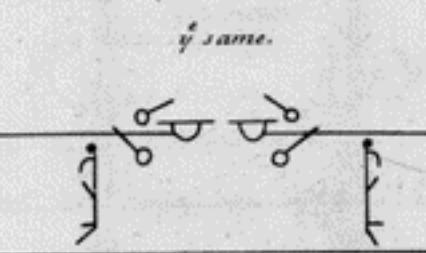
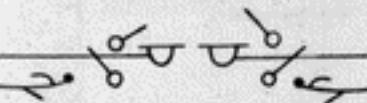
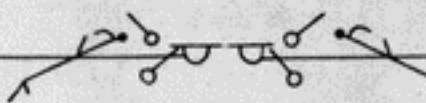
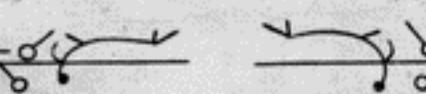
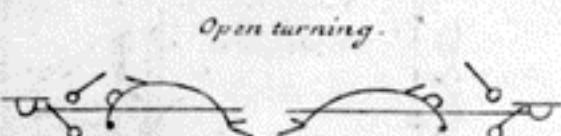
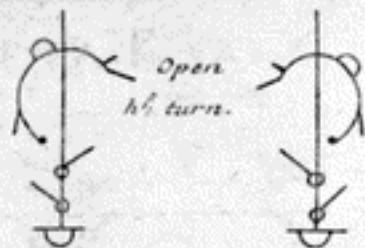
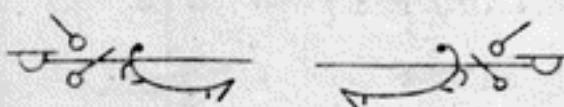
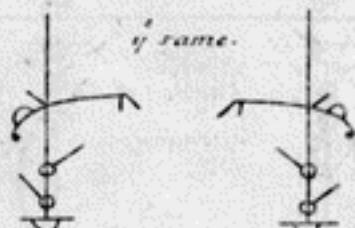
<p>Beat on q' ankle open sides.</p> 	 <p>q' same.</p>
<p>Croiss. form. q' turn.</p> 	 <p>Open sid. q' turn.</p>
<p>q' same.</p> 	 <p>Another.</p>
<p>Another.</p> 	 <p>q' same.</p>
<p>Forwards turning q'.</p> 	 <p>Another.</p>
<p>Another.</p> 	 <p>Another.</p>

TABLE of half Coupees.

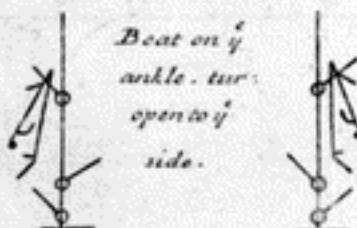
*Backwards turning.*



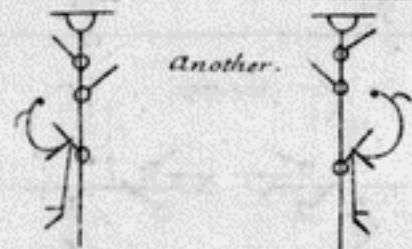
*of same.*



*Beat on y  
ankle, tur:  
open to y  
side.*



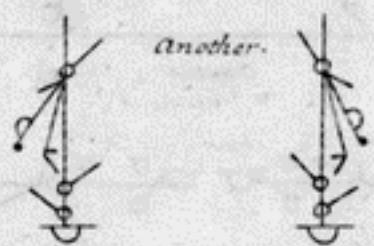
*another.*



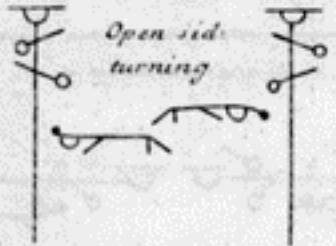
*Beat beh:  
turning.*



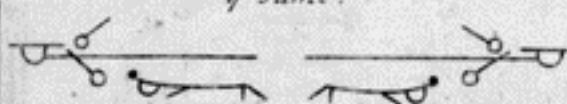
*another.*



*Open sid:  
turning*



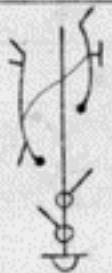
*of same.*



*For:  
turning.*



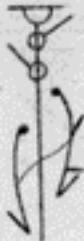
TABLE of Coupees



Coupee  
form:



Backw:



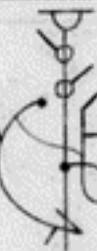
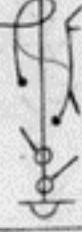
Form:  
 $\frac{2}{4}$  open & up



Open  
backw:  $\frac{2}{4}$   
open & up.



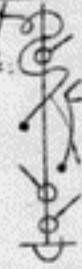
Form:  
 $\frac{3}{4}$  circular  
inv: open  
siden:



Op: backw:  
 $\frac{3}{4}$  circ:  
& slide  
form:



Form:  $\frac{2}{4}$  beh.  
& op: bef. &  
circular up.



form:  
 $\frac{2}{4}$  beat  
beh:



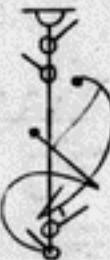
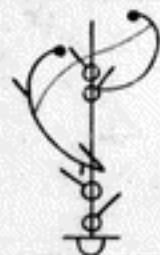
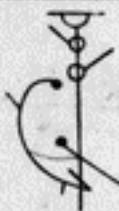
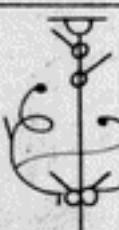
Coupee  
 $\frac{2}{4}$  more.  
ments.



Open back:  
 $\frac{2}{4}$  beat  
bef:



## TABLE of Coupées.

*y' same.*Backw: 2<sup>d</sup>  
beat bef.  
& fal beh.Backw: 2<sup>d</sup>  
beat bef.  
& inst: beh.*y' same.**y' same.**y' same.*Both inst:  
beh.Cref'd beh:  
2<sup>d</sup> op: sidew:Circ: bef:  
cref'd beh  
2<sup>d</sup> open up.Circ: beh:  
2<sup>d</sup> joyned.Backw: inst:  
2<sup>d</sup> sl: form:

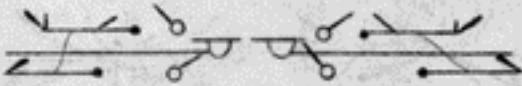
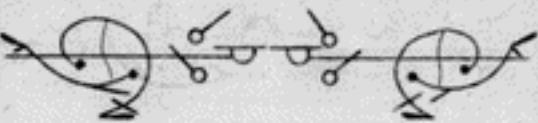
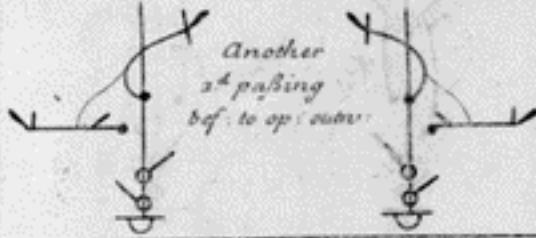
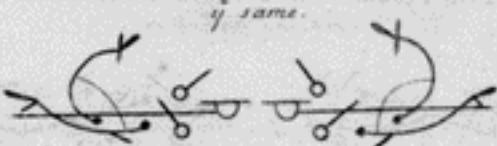
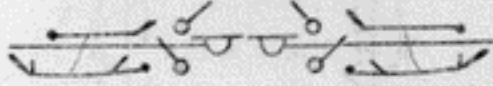
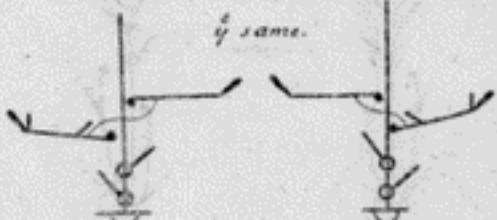
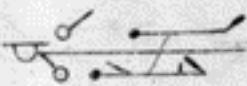
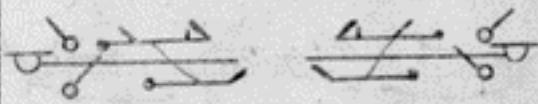
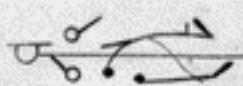
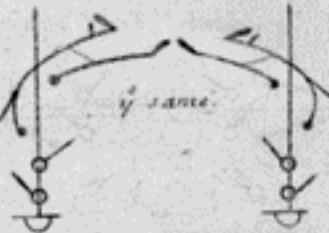
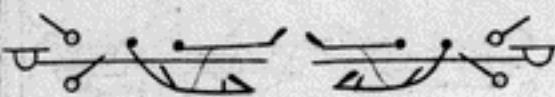
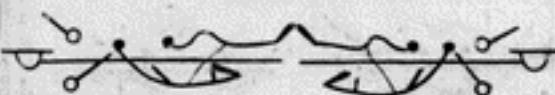
	
<i>Another beh:</i> 	<i>Another 2d op: &amp; fal beh:</i> 
<i>Another 2d passing bevel to op: outer:</i> 	<i>if same:</i> 
<i>Open both:</i> 	<i>if same:</i> 
<i>Cross: beh: 2d op: sider:</i> 	<i>if same bevel:</i> 
<i>if same:</i> 	<i>if same:</i> 

TABLE of Coupees.

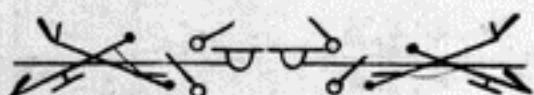
Cro: beh: going sidew: 2<sup>d</sup> op:



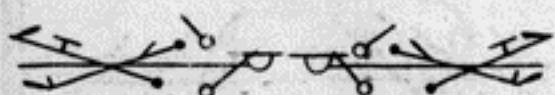
y same 2<sup>d</sup> waring.



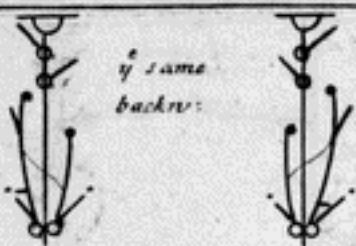
Op: siden: 2<sup>d</sup> cro: beh:



y same before.



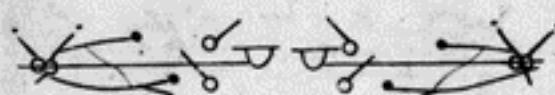
y same  
backw:



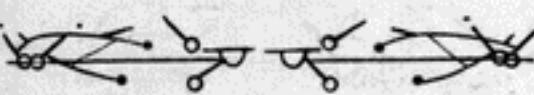
Forn: 2<sup>d</sup>  
incl. beh:



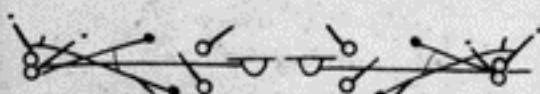
Op: siden: 2<sup>d</sup> joyn'd.



Another.



Op: siden: 2<sup>d</sup> incl. beh:



y same bef:

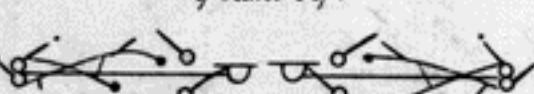
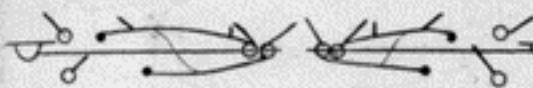


TABLE of Coupees.

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Crof'd bef: going sidew: x<sup>4</sup> joynd.



Another.



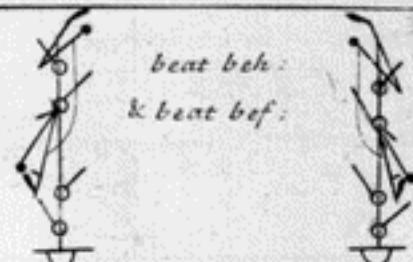
y<sup>4</sup> same crof'd beh:



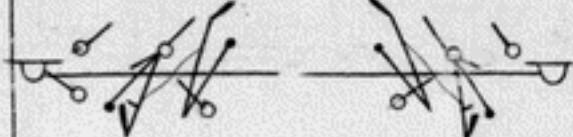
Another.



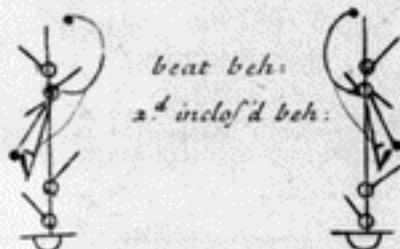
beat beh:  
& beat bef:



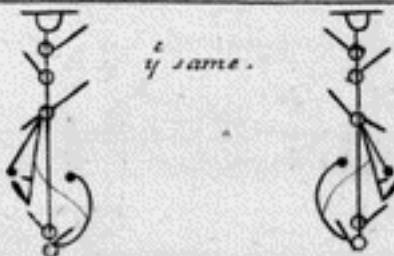
y<sup>4</sup> same.



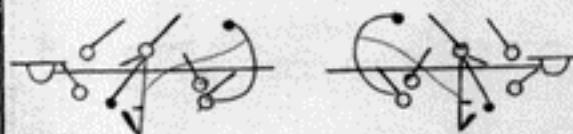
beat beh:  
x<sup>4</sup> inclos'd beh:



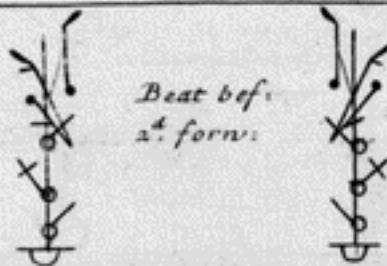
y<sup>4</sup> same.



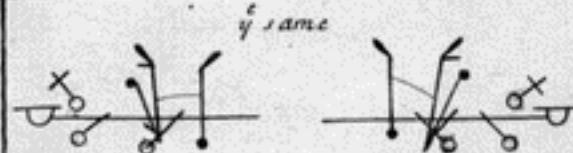
y<sup>4</sup> same.



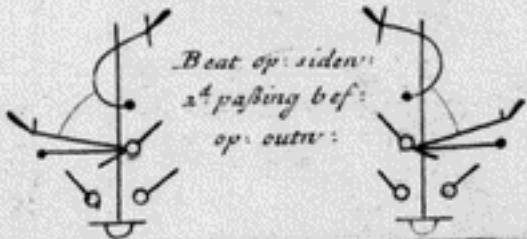
Beat bef:  
x<sup>4</sup> form:



y<sup>4</sup> same



Beat op: sidew:  
x<sup>4</sup> passing bef:  
op: cutin:

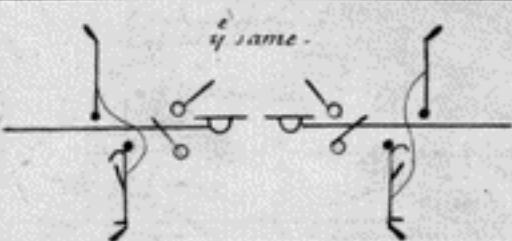


## TABLE of Coupees

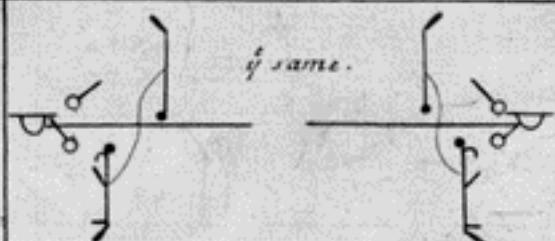
<p>Beat on if ankle &amp; both open sider:</p>	<p>q same.</p>
<p>Cross: bef: q turn 2d op: sider:</p>	<p>Op: sider: turn: 2d cross'd bef:</p>
<p>Op: sider: turn: 2d op: sider:</p>	<p>q same.</p>
<p>q same.</p>	<p>Op: sider: turn: 2d cross'd beh:</p>
<p>Op: sider: turn: 2d Cross'd bef:</p>	<p>Another.</p>
<p>Another cross'd beh:</p>	<p>1st op: sider: turn: 2d op: sider:</p>

*TABLE of Coupees.*

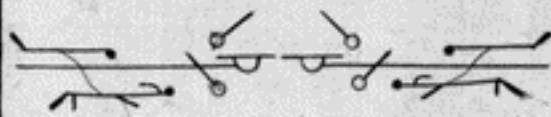
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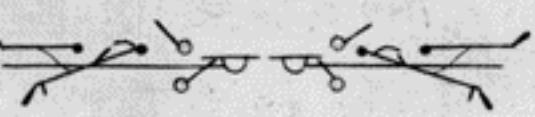
*Forn: turning.*



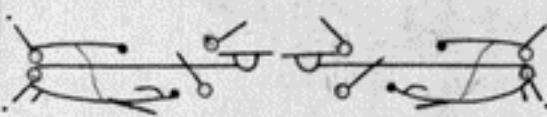
*Another.*



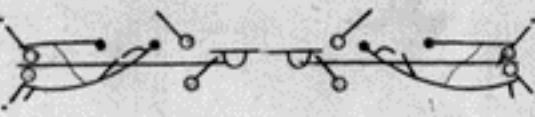
*Forn: turning 2<sup>d</sup> joyn'd.*



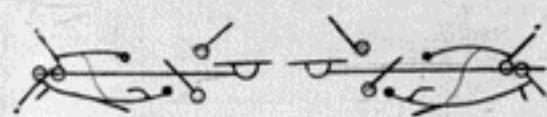
*Another.*



*Forn: turn: 2<sup>d</sup> incl. beh:*



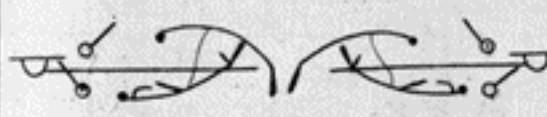
*Forn: turning.*



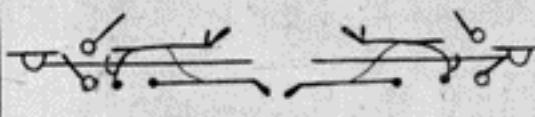
*Croß'd beh: turn: 2<sup>d</sup> forn:*



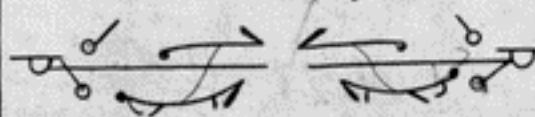
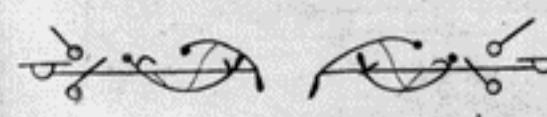
*Forn: turning.*



*Croß'd beh: turn: 2<sup>d</sup> forn:*

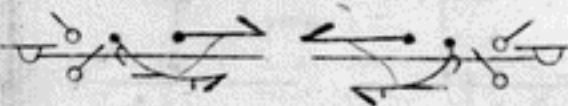


*Backn: turning.*

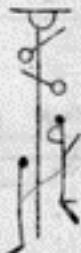


## TABLE of Coupées.

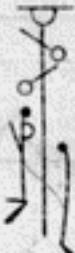
Another.

h! turn & op:  
siden:h! turn  
& backn:

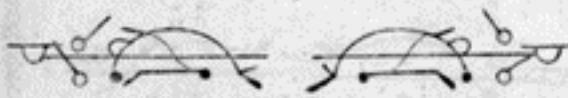
h! turn forw:



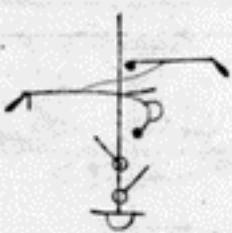
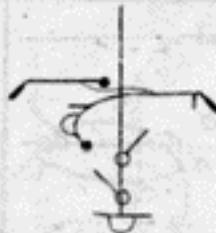
Another.

Turn: open:  
& Crois: beh:  
& op: siden:

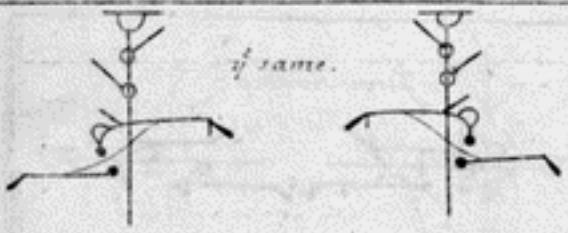
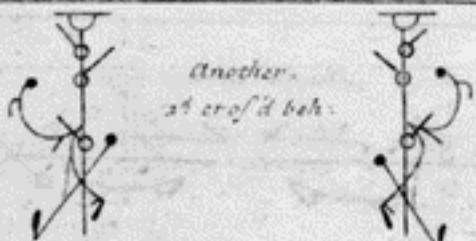
op: siden: turn: &amp; op: siden:



if same.



if same.

Op: turn: w<sup>th</sup> a  
beat beh: &  
op: siden:Another.  
& crois beh:Beat beh: turn:  
& inst beh:

*TABLE of Coupees.*

60



*q' same.*



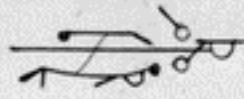
*Beat beh: turn:  
2<sup>d</sup> op: siden:*



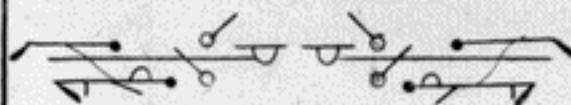
*Both op: siden:  
turning.*



*q' same.*



*Cross: beh: turn: 2<sup>d</sup> op: siden:*



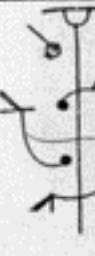
*Fern: turning*



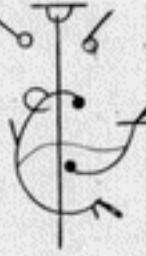
*Cross: beh: turn:  
2<sup>d</sup> op: siden:*



*q' same.*



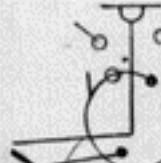
*3 q' turn 2<sup>d</sup> op:  
outw:*



*Another.  
whole turn.*



*Turn: siden: 2<sup>d</sup> turn: going beh: & opening siden:*



*Whole turn 2<sup>d</sup>  
op: siden:*

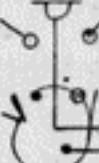


TABLE  
of  
*Bouree steps or Fleurets*

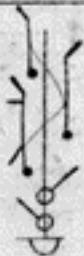
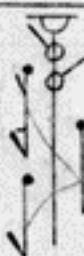
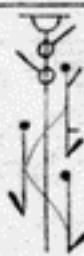
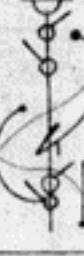
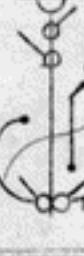
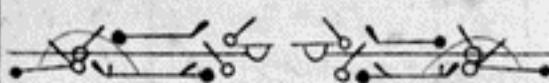
			
<i>Bouree step form:</i>			
			
<i>backw. 1<sup>st</sup> last op. sidesw.</i>		<i>1<sup>st</sup> backw. 2<sup>d</sup> beat bef. 3<sup>d</sup> form.</i>	
			
<i>1<sup>st</sup> backw. 2<sup>d</sup> beat &amp; incl. beh. 3<sup>d</sup> form.</i>			
			
<i>2. 1<sup>st</sup> backw. 3<sup>d</sup> form.</i>			
			
<i>2d beat bef. 3d form. same.</i>		<i>1<sup>st</sup> backw. 2<sup>d</sup> joyn'd 3<sup>d</sup> form.</i>	

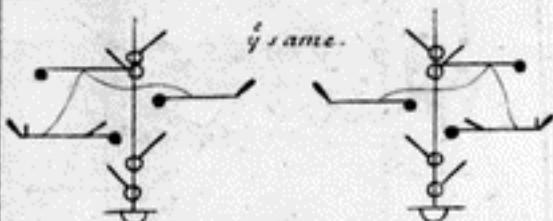
TABLE of Bourées.

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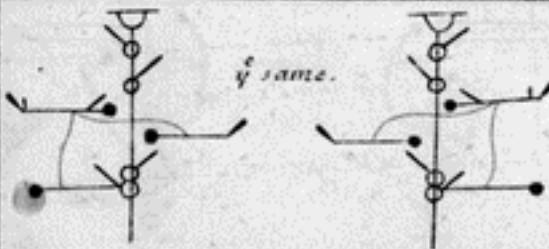

## TABLE of Bouree's.

1<sup>st</sup> & 2<sup>d</sup> op: 3<sup>d</sup> incl. beh:

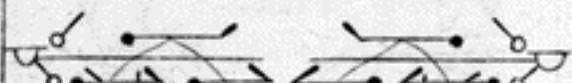
if same.



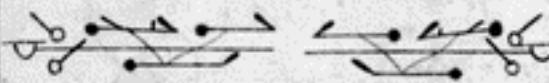
if same.



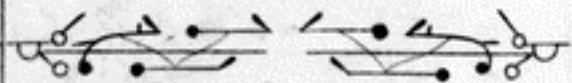
beh: going siden:



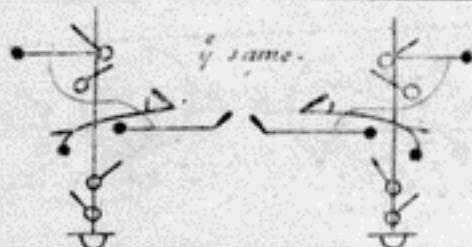
bef: going siden:



Another.



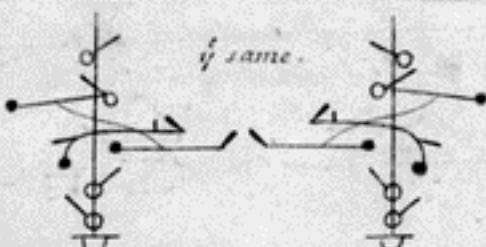
if same.



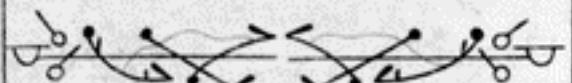
bef: &amp; beh: siden:



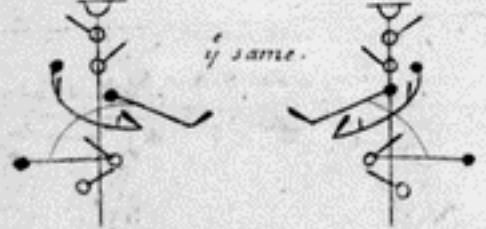
if same.



beh: &amp; bef: siden:



if same.



beh: going siden:

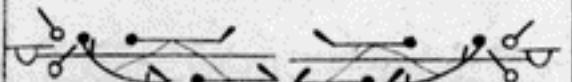
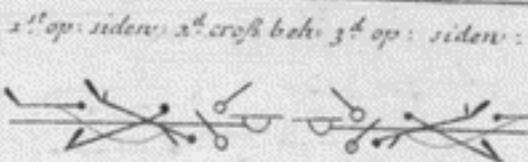
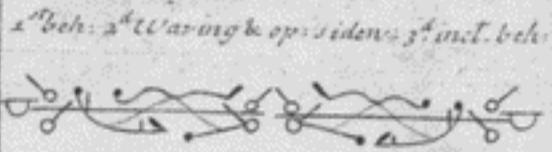
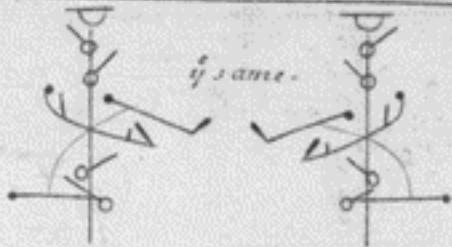


TABLE of Bouree's.

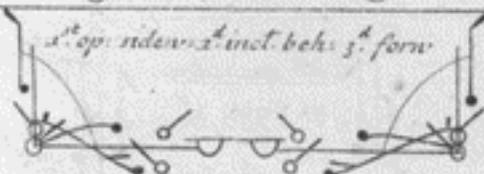
64



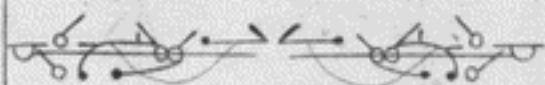
*if same 2<sup>d</sup> cross'd bef:*



*1<sup>d</sup> op. siden: 2<sup>d</sup> joyn'd 3<sup>d</sup> op. siden:*

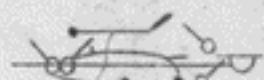
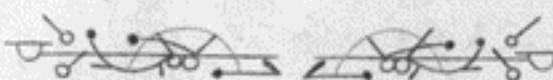


*1<sup>d</sup> cross'd bef 2<sup>d</sup> joyn'd 3<sup>d</sup> bef:*



*if same cross'd beh:*

*1<sup>d</sup> cross'd bef: 2<sup>d</sup> joyn'd 3<sup>d</sup> op. siden:*



*if same cross'd beh*



*1<sup>d</sup> beat beh:  
2<sup>d</sup> beat bef:  
3<sup>d</sup> form:*



## TABLE of Bouree's.

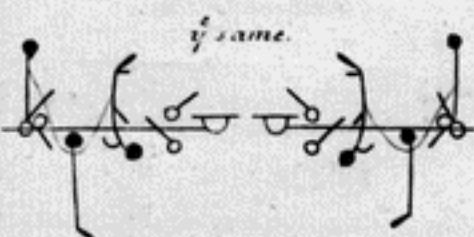
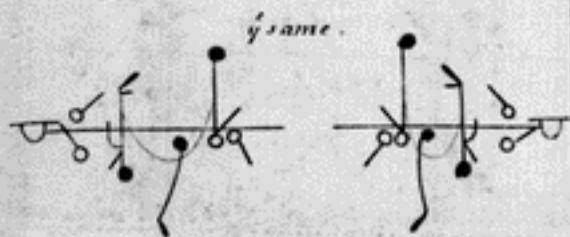
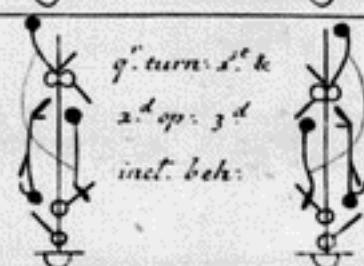
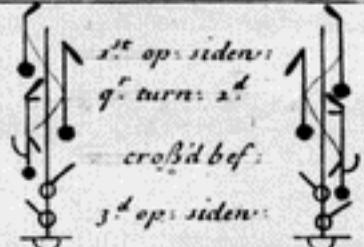
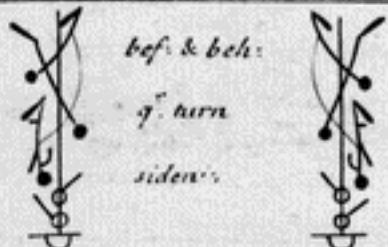
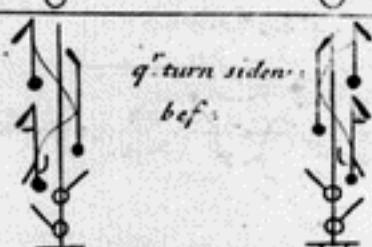
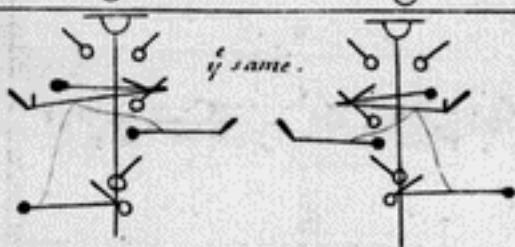
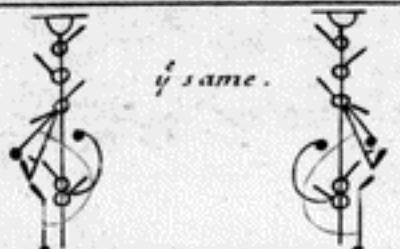
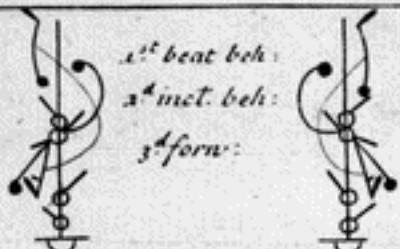


TABLE of Bourées.

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form: turn:	another.
<i>1<sup>st</sup> form: turn: 2<sup>d</sup> incl. beh: 3<sup>d</sup> form:</i>	form: turn:
<i>1<sup>st</sup> beh: turn: 2<sup>d</sup> op: &amp; incl. beh: 3<sup>d</sup> form:</i>	backw: turn:
Another.	<i>1<sup>st</sup> op: inv: turn: 2<sup>d</sup> op: incl. beh: 3<sup>d</sup> form:</i>
<i>if 1<sup>st</sup> op: inv: turn: 2<sup>d</sup> op: sides: 3<sup>d</sup> incl. beh:</i>	<i>forw: hl turn:</i>

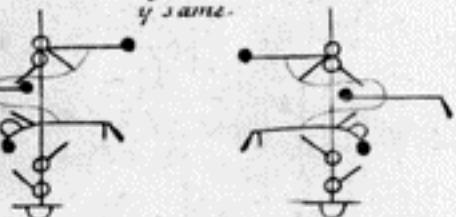
## TABLE of Bourree's.



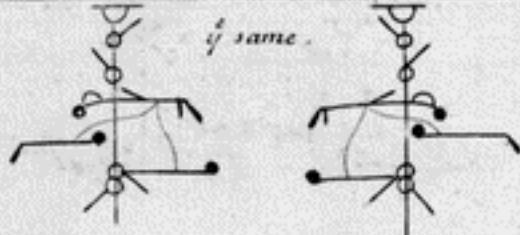
1<sup>st</sup> op: turn: 2<sup>d</sup> op: 3<sup>d</sup> incl. beh:



q same.



q same.



1<sup>st</sup> beat bef: turn:  
& op: sid: 2<sup>d</sup> op:  
3<sup>d</sup> incl. beh:



q same.



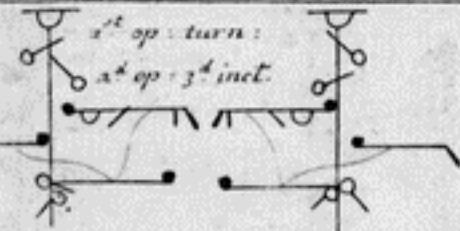
1<sup>st</sup> beat bef: turn:  
3<sup>d</sup> incl. beh:  
3<sup>d</sup> cross: bef:



q same.



1<sup>st</sup> beat beh: turn:  
2<sup>d</sup> & 3<sup>d</sup> op:  
siden:



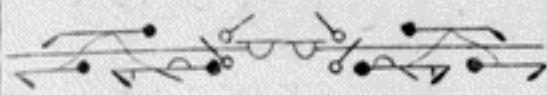
q same.



*TABLE of Bourrees.*

66

h<sup>t</sup>. turn siden:



ŷ same bef & beh:

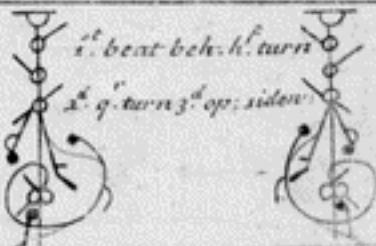
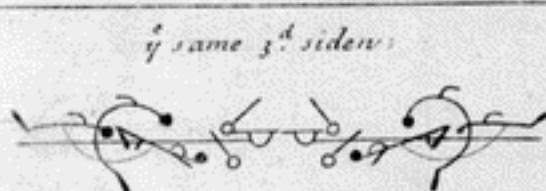
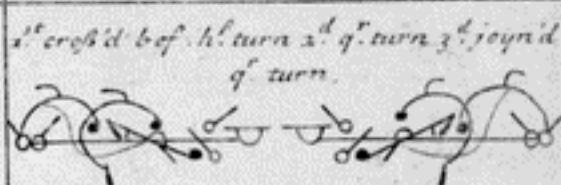
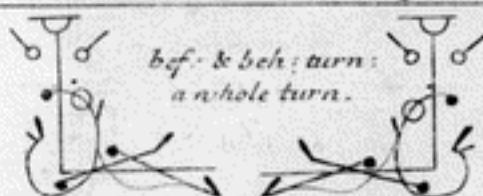
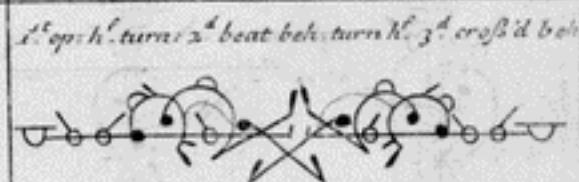
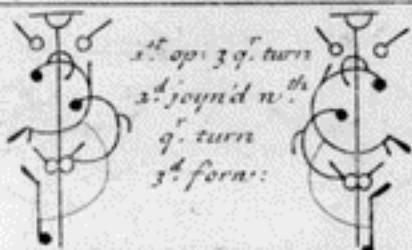
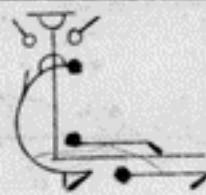
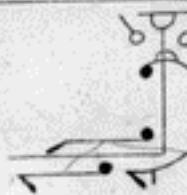
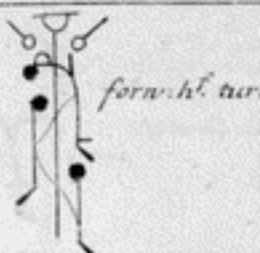
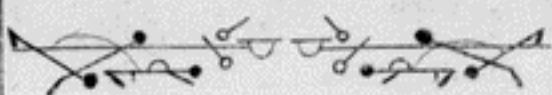


TABLE  
of  
*Bounds or Tacs*

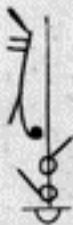
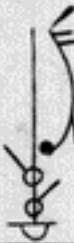
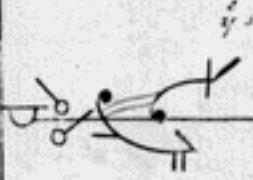
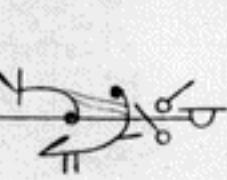
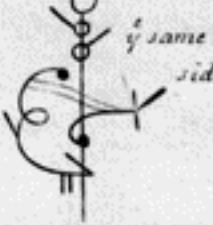
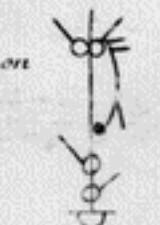
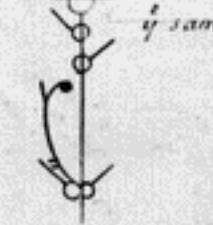
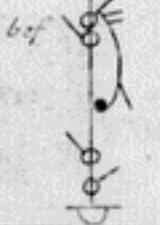
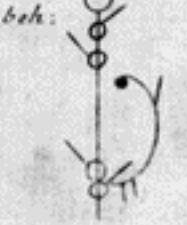
			
<i>a Bound form:</i> 			
<i>op: backw: &amp; op: in if same time.</i> 			
<i>if same circuit. bef.</i> 			
<i>forw: joined on both feet</i> 			
<i>if same circuit. bef.</i> 			

TABLE of Bounds.

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forn: 2<sup>d</sup>  
joyn'd up.



if same.  
backw:



forn: 2<sup>d</sup> incl.  
beh:

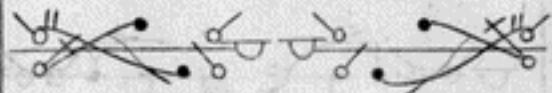
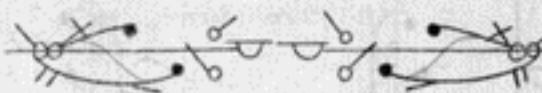


if same back.  
incl. beh:



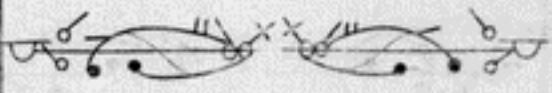
op: siden: 2<sup>d</sup> joyn'd up.

if same incl. beh:



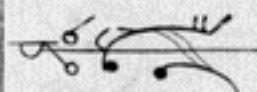
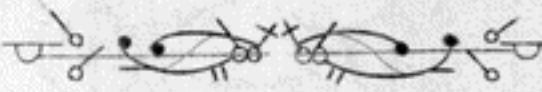
Cross'd beh. 2<sup>d</sup> siden: joyn'd up.

if same.



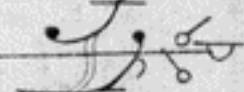
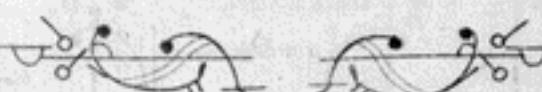
if same cross'd beh:

forn: q<sup>r</sup> turn 2<sup>d</sup> op: outw:

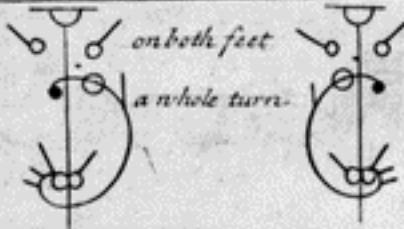
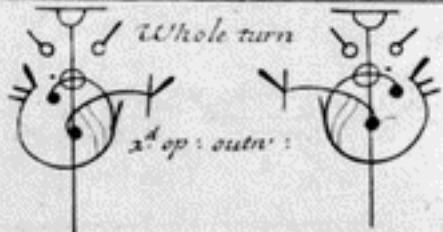
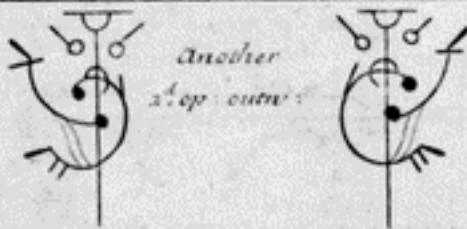
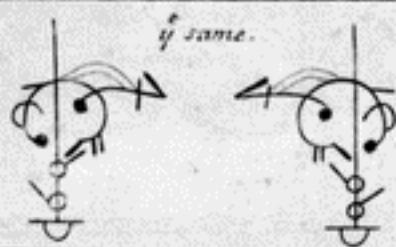
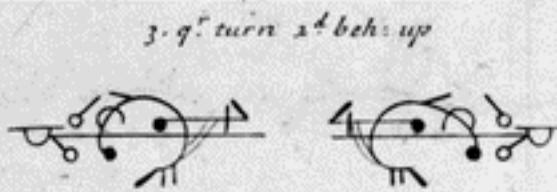
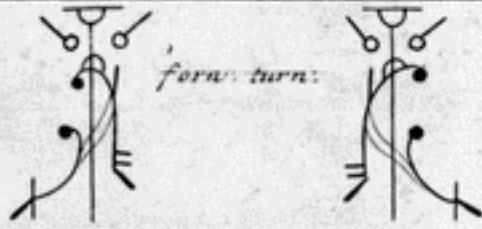
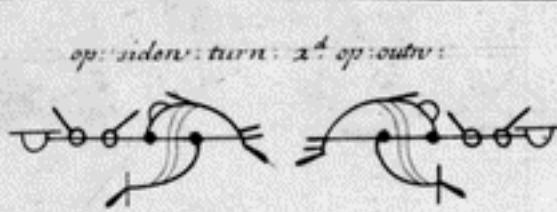
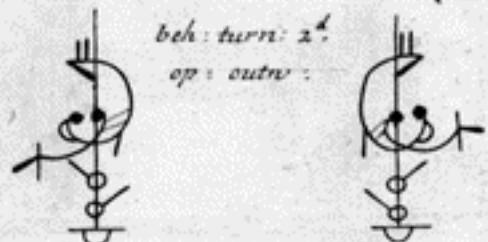
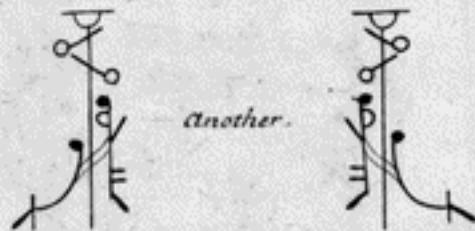
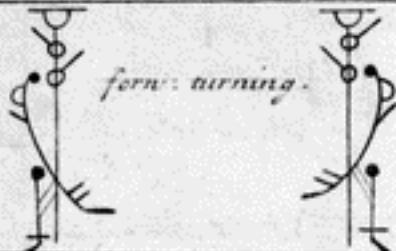
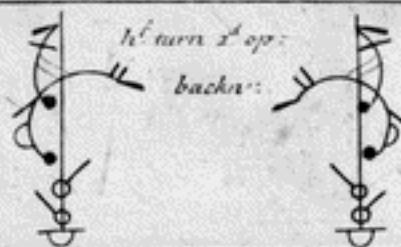


Cross'd beh: q<sup>r</sup> turn 2<sup>d</sup> op: outw:

backw: q<sup>r</sup> turn 2<sup>d</sup> op: outw:

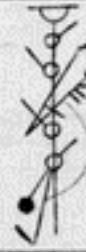
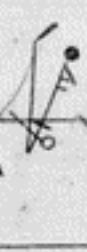
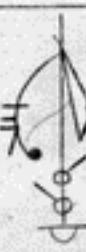


## TABLE of Bounds.

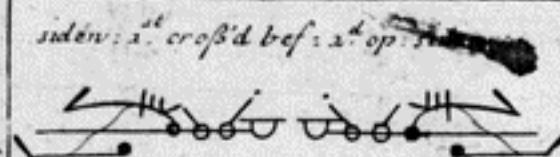
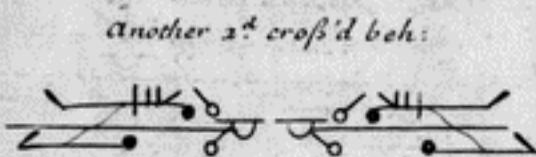
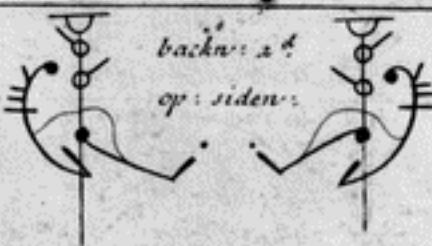
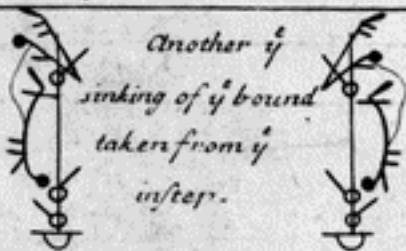
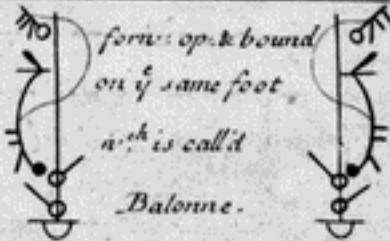


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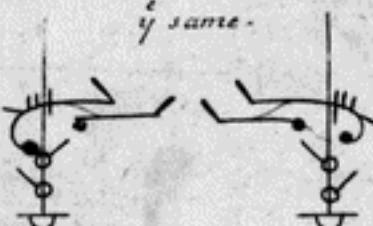
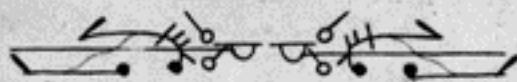
# A TABLE of *Compos'd Hops or Contretemps.*

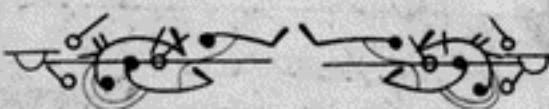
## TABLE of Contretemps.



y same from another position.



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



opp: 2<sup>d</sup> cross'd beh:

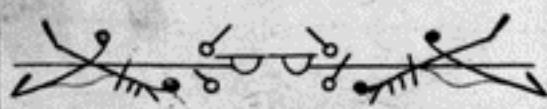
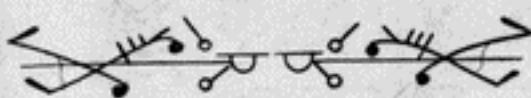


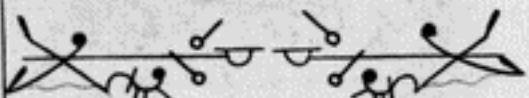
TABLE of Contretemps.

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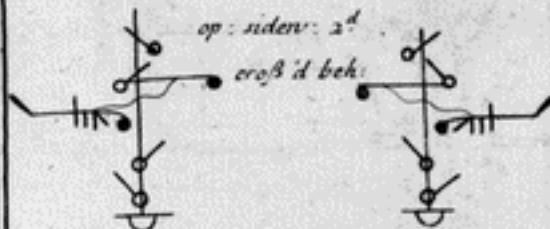
op: 2<sup>d</sup> cross'd beh:



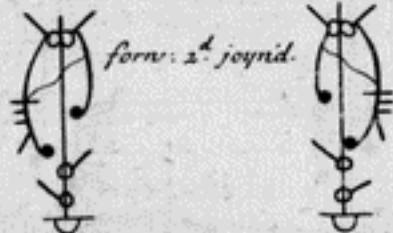
op: siden: passing 2<sup>d</sup> cross'd beh:



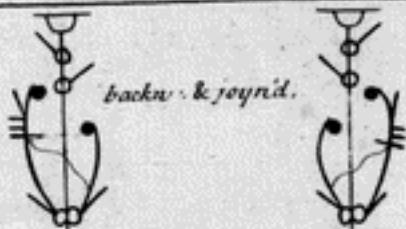
op: siden: 2<sup>d</sup>  
cross'd beh:



forn: 2<sup>d</sup> joyn'd.



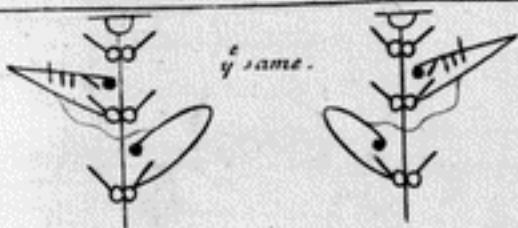
backw. & joyn'd.



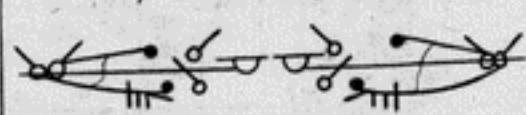
Rigandeeon step.



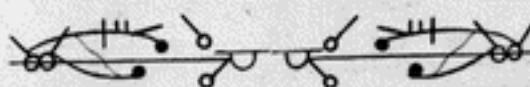
y same.



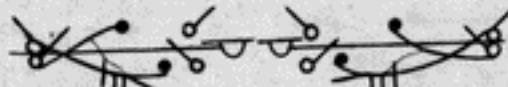
op: siden: 2<sup>d</sup> joyn'd.



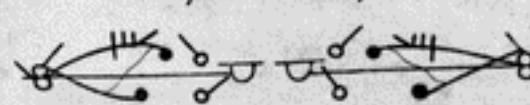
Another.



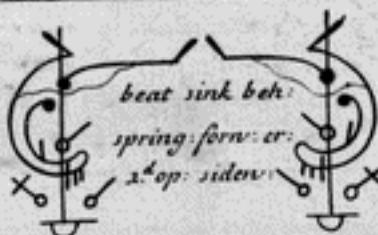
op: siden: 2<sup>d</sup> incl. beh:



y same incl. beh:



beat sink beh:  
spring forn: cr:  
2<sup>d</sup> op: siden:



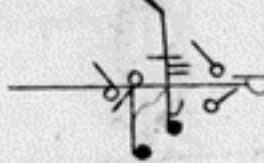
## TABLE of Contretemps.



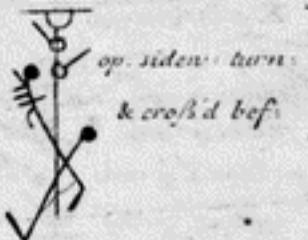
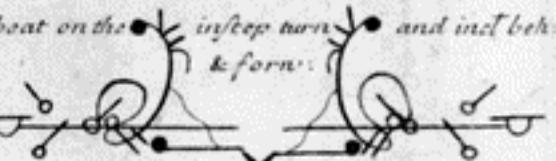
op: siden:  
turn: 2<sup>d</sup>  
crois'd bef:



if same crois'd beh:



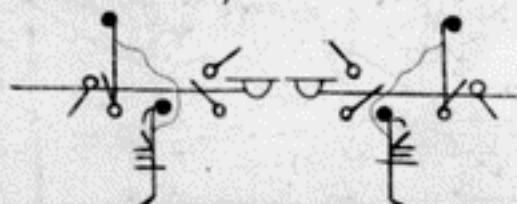
beat on the instep turn  
& form:



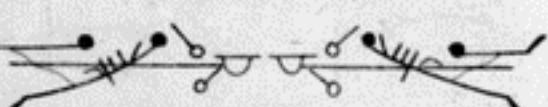
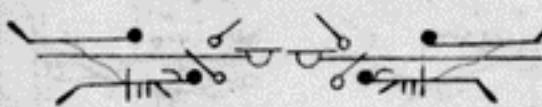
Another  
crois'd bef:



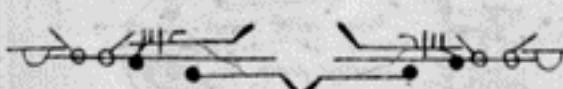
if same.



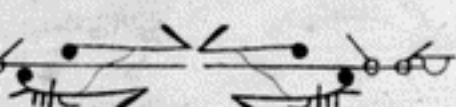
form: turning.



another.

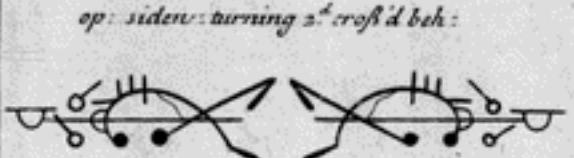
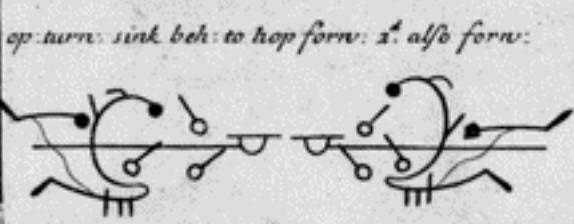
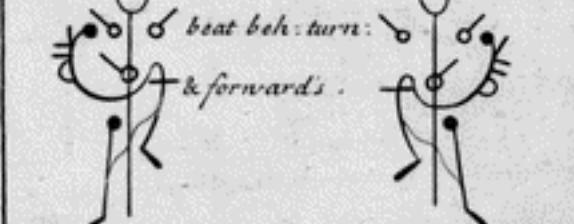
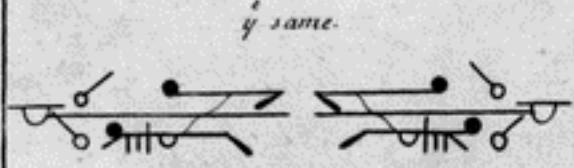


backwards turn:

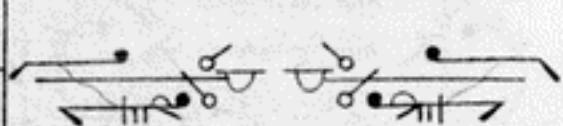


*TABLE of Contretempys.*

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 <p>beat on y' instep turn op: siden: z<sup>d</sup> op: also.</p>	 <p>half turn z<sup>d</sup> backw:</p>
 <p>form: turn:</p>	 <p>Another.</p>
 <p>turning z<sup>d</sup> inst. beh:</p>	 <p>op: siden: turning z<sup>d</sup> croff'd beh:</p>
 <p>op: turn: sink beh to hop: op: siden: z<sup>d</sup> croff'd beh:</p>	 <p>op: turn: sink beh: to hop form: z<sup>d</sup> also form:</p>
 <p>y same w/ th a half turn.</p>	 <p>beat beh: turn: &amp; forward.</p>
 <p>op: siden: turn: z<sup>d</sup> croff'd:</p>	 <p>y same.</p>

## TABLE of Contretempo.

op: turn: half turn q<sup>r</sup> last back turn: q<sup>r</sup> turn:cross'd befo: half turn x<sup>d</sup> op:

beat befo k'neel:  
beh: x<sup>d</sup> forw  
turning  
q<sup>r</sup> turn.

forw: turn:  
half turn.

cross'd befo turn:  
x<sup>d</sup> op: siden:

q<sup>r</sup> same.

half turn circ:  
sink to bound  
turn lat:

Another.

op:

beat on q<sup>r</sup> ankle  
half turn  
beforw:

op: turn: q<sup>r</sup>  
turn x<sup>d</sup> back:

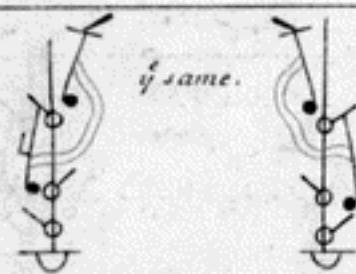
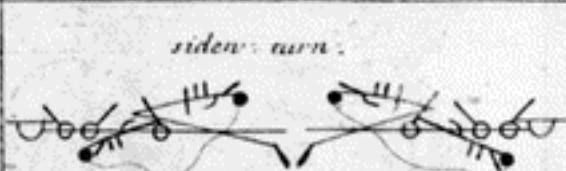
a whole turn  
x<sup>d</sup> beat  
beh:

beat beh: whole  
turn forw:  
\* q<sup>r</sup> last:

TABLE  
of  
*Chassés or Drives.*

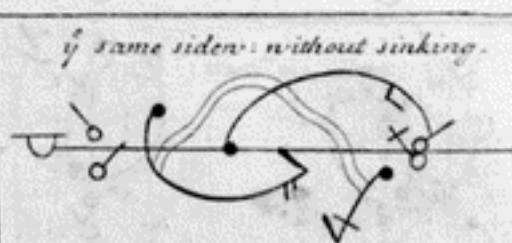
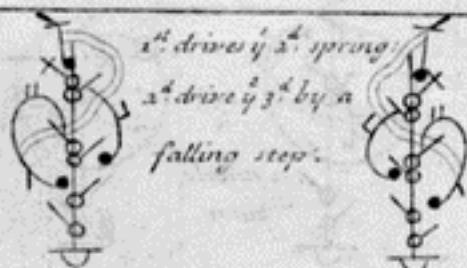
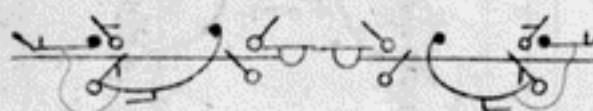
forn:	Back:	sideways.
backw. circular bef		a beaten chassé sideways:
open forn:		forn: incl. beh:
forn q. turn.		h. turn.
3 q. turn.		a whole turn.

TABLE  
of  
*Chassées and Falling steps.*



a falling step op both feet & rise on y<sup>d</sup>.

Another. i<sup>e</sup> drives y<sup>d</sup> & batone.



a TABLE  
of  
Sissonnes or Cross leaps.

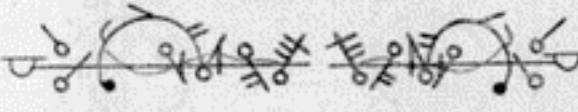
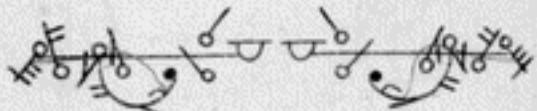
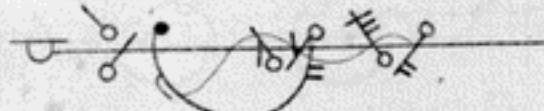
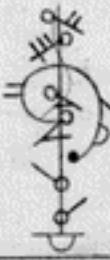
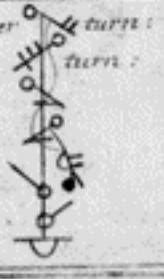
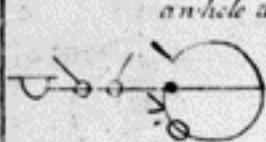
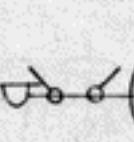
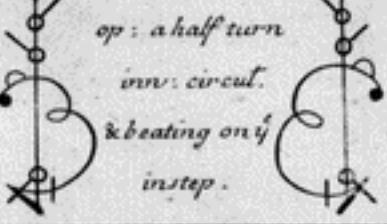
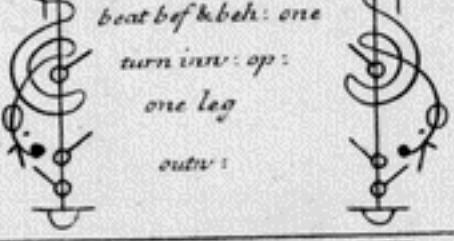
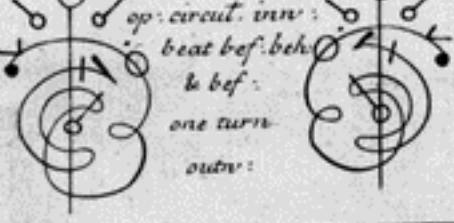
			
			
			
			
			

TABLE  
of  
*Pirouettes.*

	<p>op: cross'd legs: to turn on <math>\frac{1}{2}</math> toes half turn.</p>			<p>the same cross'd legs:</p>		
	<p>op: half turn outwards</p>		<p>same inn:</p>		<p>a whole turn op: outwards</p>	
	<p>op: inwards.</p>			<p>a turn back op: outwards</p>		<p>op: inn:</p>
	<p>a whole turn op: outwards</p>			<p>open inn:</p>		
	<p>2 turns op outwards</p>			<p>op: inn:</p>		

*TABLE* of Pirouettes.

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 <p>beat bef: beh: &amp; bef: half a turn outw:</p>	 <p>if same inwards.</p>
 <p>Another outw:</p>	 <p>op: a half turn inn: circul. &amp; beating only instep.</p>
 <p>beat bef: beh: &amp; bef: a whole turn outw:</p>	 <p>if same inn:</p>
 <p>Another outw:</p>	 <p>beat bef &amp; beh: one turn inn: op: one leg outw:</p>
 <p>beat bef: &amp; beh: 2<sup>d</sup> each end in beh: a whole turn outw:</p>	 <p>if same inn:</p>
 <p>beat beh: &amp; bef twice each one twice outw:</p>	 <p>op: circuit. inn: beat bef: beh: &amp; bef: one turn outw:</p>

a TABLE  
of  
*Capers & half Capers.*

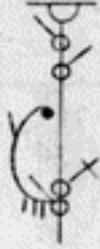
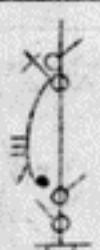
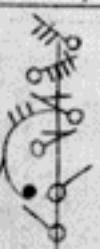
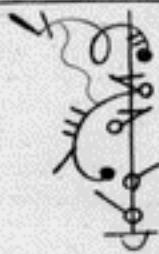
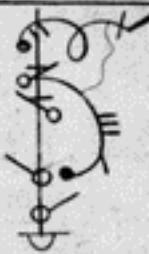
			
			
			
			
			

TABLE of Capers.

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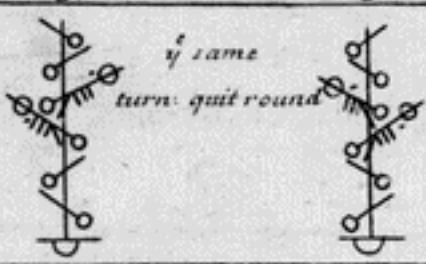
another if  
last circular.



an upright  
Caper  
in the same  
position.



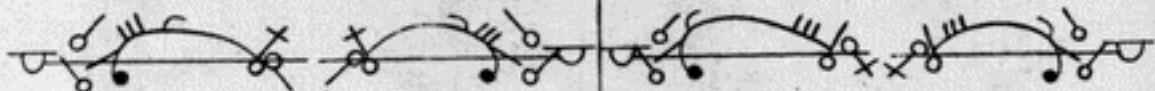
if same if  
right foot  
falling beh:



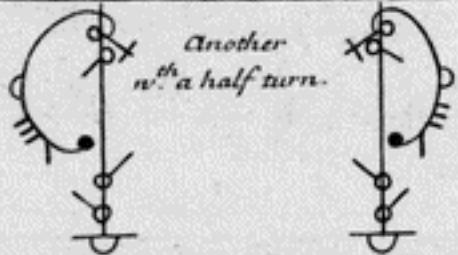
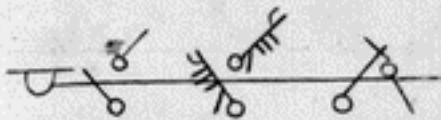
if same  
turn: quit round

half Caper turn: q<sup>r</sup> turn.

Another.



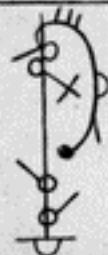
Another.



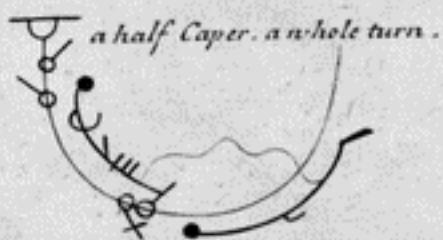
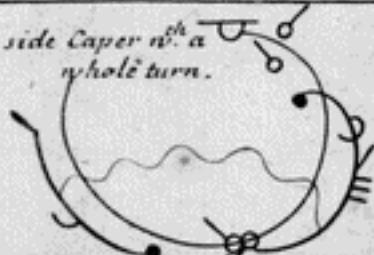
Another  
w<sup>th</sup> a half turn.



Another.



a side Caper w<sup>th</sup> a  
whole turn.



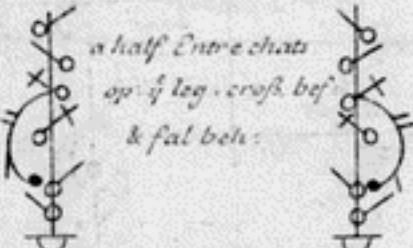
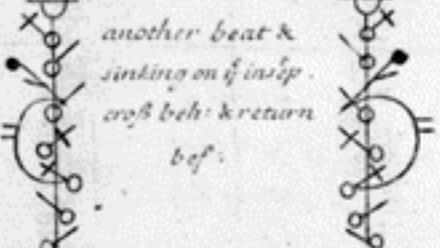
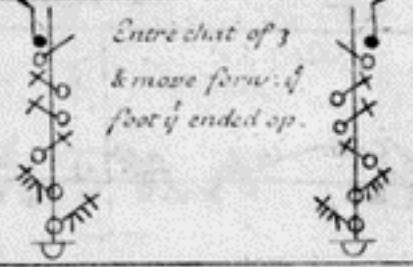
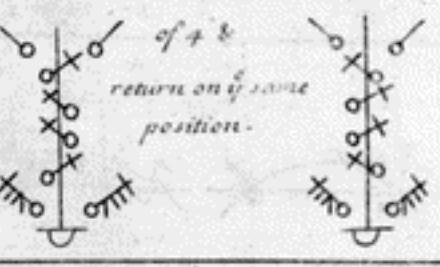
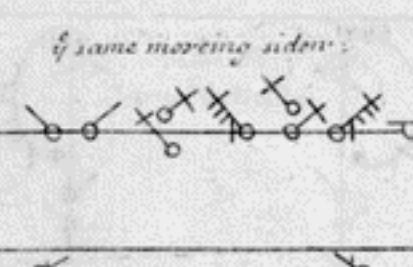
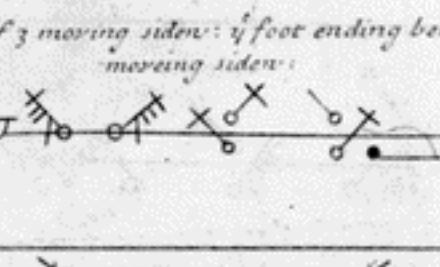
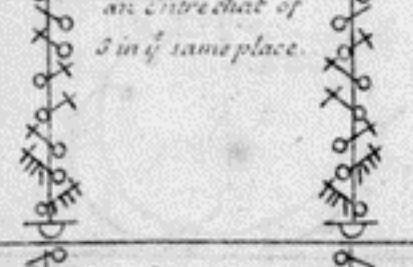
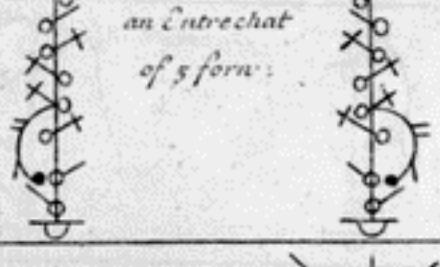
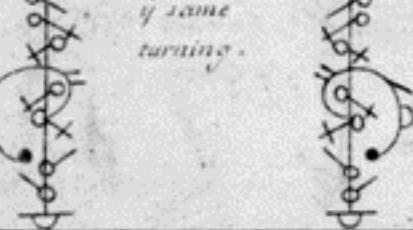
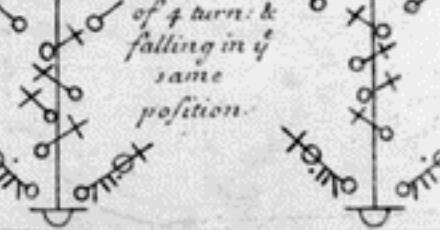
a half Caper, a whole turn.



a back  
Caper.



TABLE  
of  
Entrechats or Cross Capers

 <p>a half Entrechat op. if leg. cross bef. &amp; fal beh.</p>	 <p>another beat &amp; sinking on if insip. cross beh. &amp; return bef.</p>
 <p>Entrechat of 3 &amp; move forw.: if foot y ended op.</p>	 <p>of 4 &amp; return on if same position.</p>
 <p>if same moving sidew.:</p>	 <p>of 3 moving sidew.: if foot ending beh: moving sidew.:</p>
 <p>an Entrechat of 3 in if same place.</p>	 <p>an Entrechat of 5 forw.:</p>
 <p>if same turning.</p>	 <p>of 4 turn. &amp; falling in if same position.</p>

# TABLE of Waving Steps

<i>forwards</i>	<i>backwards.</i>	<i>sideways.</i>	<i>beat op: waving.</i> <i>beh: bef:</i>
<i>forw: &amp; after wave q heel</i> 	<i>if same q Toe</i> 	<i>a Pirouette waving on q Toes &amp; heel alter- natively</i> 	
<i>Spring &amp; wave one foot</i> 	<i>with both feet waving.</i> 	<i>a whole turn waving as above</i> 	
<i>Spring forw: waving both feet</i> 	<i>if same backw</i> 	<i>half Coupee, afterw: wave q heel, then q toes, &amp; then q heel end incl.</i> 	
<i>a Contretemps waving, then wave q other foot, first q Toe &amp; then q heel, end as before.</i> 		<i>Finis.</i>	

# Supplement of Steps

<i>Minuet</i>	<i>step.</i>	<i>French step.</i>	<i>Minuet</i>	<i>w<sup>th</sup> a</i>	<i>fleuret.</i>	<i>w<sup>th</sup> a</i>	<i>Bound.</i>
<i>sideways beh:</i>	<i>bef: and beh:</i>			<i>sidew: w<sup>th</sup> a fleurett.</i>		<i>to</i>	<i>Ballance</i>
<i>'t hop or sear in time</i>	<i>Contredans 't virtuet</i>	<i>'t hop.</i>	<i>back:</i>	<i>a step in the Minuet</i>		<i>'t same siden:</i>	
<i>boree</i>	<i>w<sup>th</sup> a bound.</i>	<i>a Contredans bound.</i>	<i>w<sup>th</sup> a</i>	<i>a sybone Contre tempo.</i>	<i>w<sup>th</sup> a tempo.</i>	<i>a Contre w<sup>th</sup> a</i>	<i>tempo. Slide.</i>

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

## of Time Measure, or Cadence.

There are three sorts of Time in Dancing, viz. Common Time, Triple Time, and Quadruple Time.

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

Triple Time, is made use of in Courants, Sarabands, Chaconnes, Passacailles, Minuets, and Passe-Pieds.

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

To Tunes of Common or Triple Time, a Step is put for each Barr or Measure; and to Times of Quadruple Time, you must put two. It is to be observ'd nevertheless, that in Courant Movements, two Steps are put to each Barr or Measure; the first of which takes up two parts in three of the Measure, and the second takes up the third part; and in the Minuet, one Step is put to two Barrs or Measures.

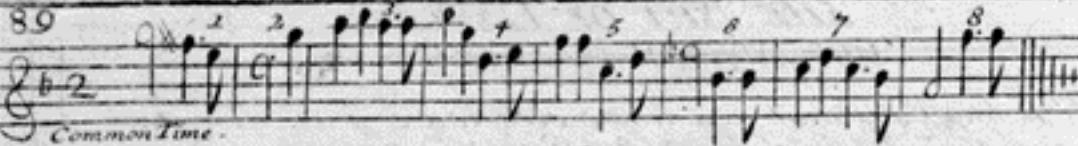
The Barrs or Measures in Dances, must be mark'd in like manner with those in Musick, viz. with little Barrs crossing the Tract, which are to agree with those of the Tune.

### Example.

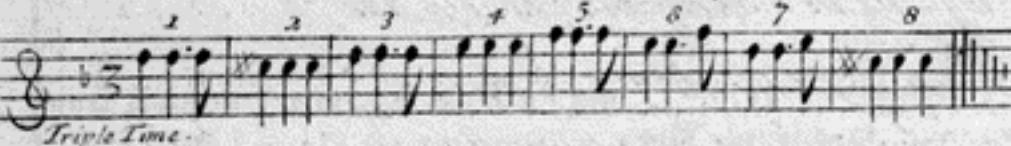


You will understand by the following Examples, how each Step agrees with the Tune to which they are compos'd.

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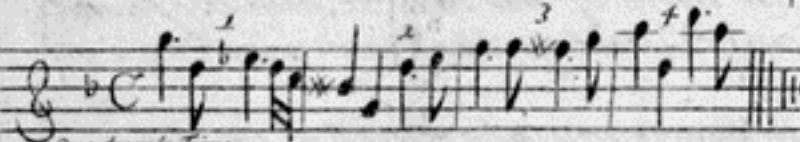
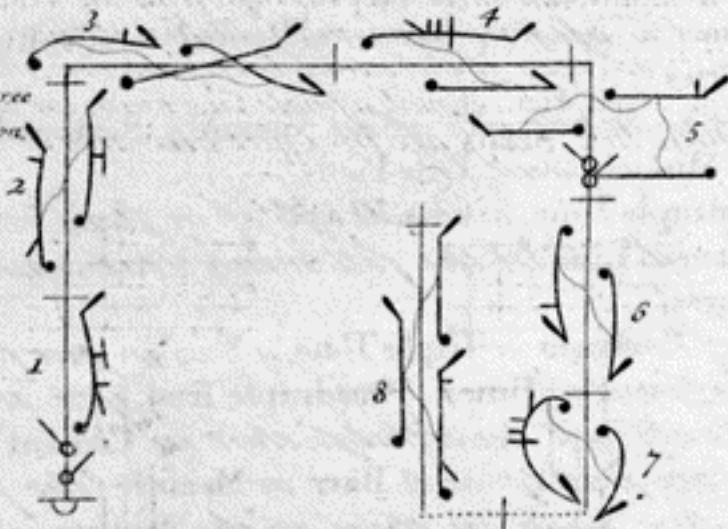


Common Time.

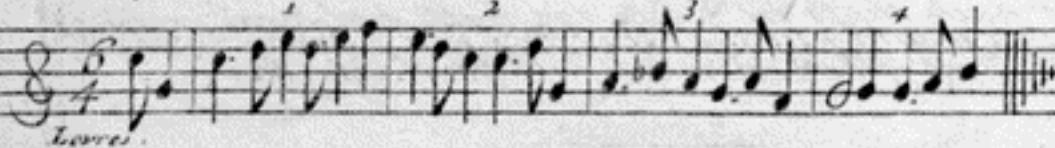


Triple Time.

*C. of Steps, n<sup>th</sup> doe agree  
w<sup>th</sup> the Measre of Common  
& Triple Time.*



Quadruple Time.



Lores.

*C. of Steps, agreeing  
with Quadruple Time,  
or Lores.*



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

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

### Examples.



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



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

Three Measures and a half.



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

Fourteen Measures.



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

A quarter Time.  
A half Time.  
A Time.

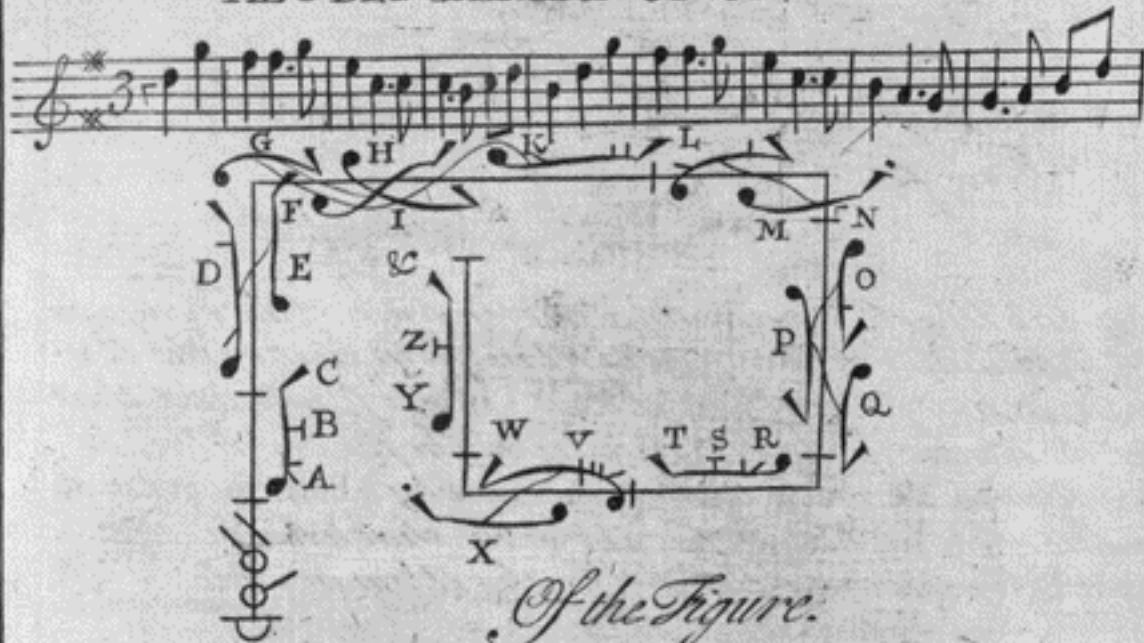


In Tunes, which begin with odd Notes, as Gavots, Chacounes, Jiggs, Loures, Bourée's &c. the foregoing Marks must be made use of in the beginning of the Tract.

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

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

ABC DEF GHI KLMN OPQ RST VWXYZ &

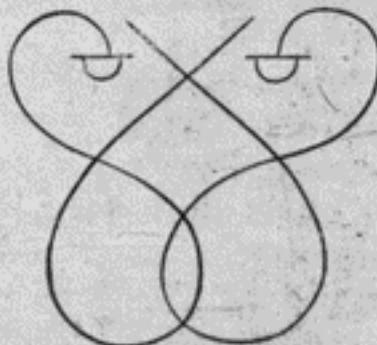


### *Of the Figure.*

There are two sorts of Figures in Dancing, Viz. a Regular and an Irregular.

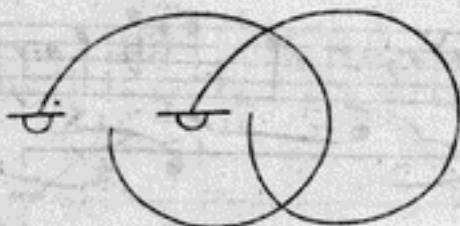
A regular Figure is when two or more Dancers move contrarily, the one to the Right and the other to the Left.

### *A Regular Figure.*



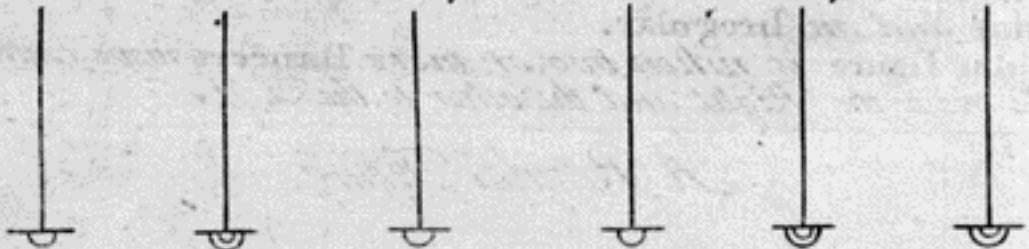
An irregular Figure, is when two Dancers move together; both in the same Figure, on the same side.

An irregular Figure.

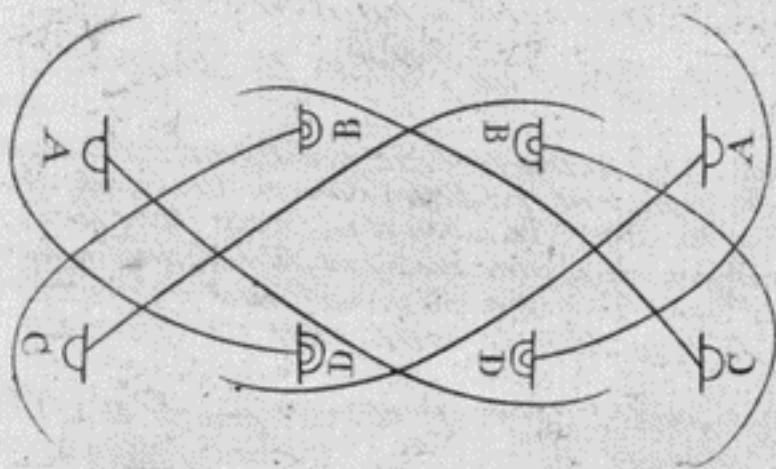


By the Mark representing the Presence of the Body, you will distinguish the Tract for the Man, from that of the Woman; in that for the Man, the half Circle is single, and that for the Woman, is double. The Distinction for two Men, or two Women Dancing together, is known by a Point placed in the middle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

The Tract for a Man. | The Tract for a Woman. | Tract for two Men. | Tract for two Women.



If a Number of Dancers figure together, the Mark for the placing the Body will not be sufficient to distinguish them. (as in a Dance for eight:) On this Occasion therefore, you may make Use of Letters, of which A A may represent two which figure together. BB two others. CC two more, and DD the other two; each of which, will also be distinguished by their figuring, and which the following Examples will demonstrate.



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

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

I shall now add, that when in Dancing, several Steps are to be perform'd in the same place, the Tract is then to be respected only as the Conductor of the Step, and not in Relation to the Figure; but where the Steps move continually from one place to another, then the Tract is to be observ'd, not only for the Description of the Steps, but also for the Figure of the Dance.

Place your self then where the beginning of the Tract direct, and observe whether the Figure be straight, diametrical, circular, or oblique, whether it be forwards, backwards, or sideways, if to the right, or to the left; all which I have already demonstrated in the foregoing Pages; then having learnt the Tune, which must be prick'd down on the Top of each Page, add the Steps to the Tune, as has been already shown, moving in the Figure as is describ'd on the Paper. When it happens that the Tract or Tracts cross one another, the Steps on the one, must

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

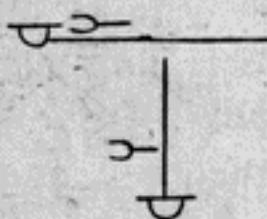
### For giving the Hands in Dancing.

You will know when to give the Hand, by a small Crescent or Half Circle at the end of a little Barr or Stroke, which is to be placed on the side of the Tract, Viz. when it is on the right side of the Tract, it shows that you must give the right Hand; and when on the left it shows the left Hand is to be given; and when there is one on each side both Hands must then be given.

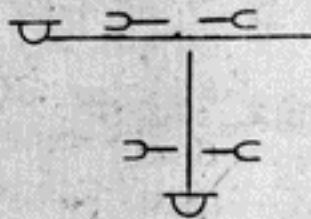
To give the right Hand.



To give the left Hand.

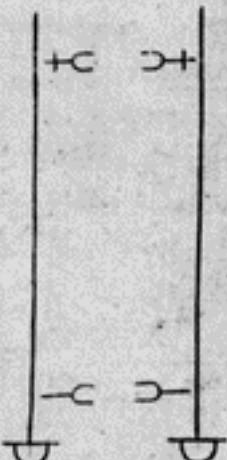


To give both Hands.

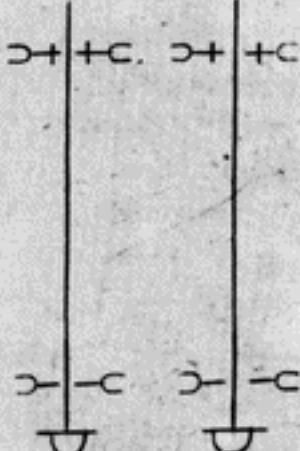


When you have thus given one Hand or both, you are not to quit Hands, till you find the same Marks cut through with another little Stroke, which shows that in that place the Hands are to let goe.

To let goe one Hand.



To let goe both Hands.



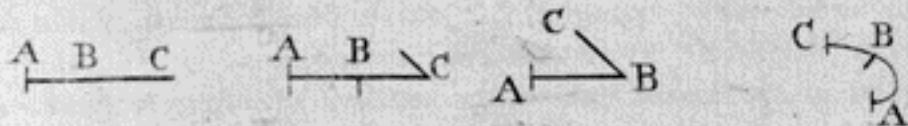
To give one Hand.

To give both Hands.

## If the Movement of the Arms.

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

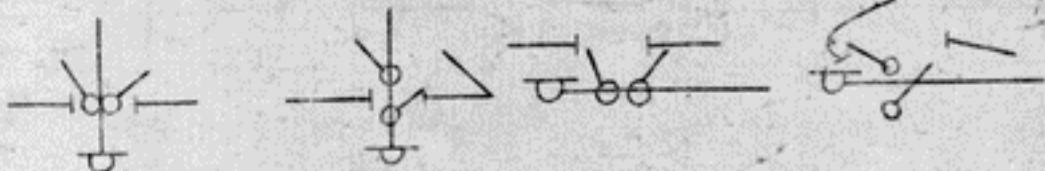
The Arm is represented by the Letters A B C, of which A represents the Shoulder, B the Elbow, and C the Wrist.  
 The arm straight. The Wrist bent. The arm bent. The arm quite bended.



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

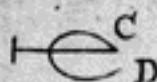
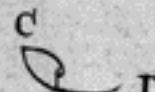
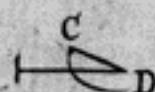
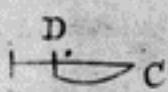
In moving forwards or backwards in the Dance, the Arms must be mark'd on each side the Tract, the right Arm on the right side the Tract, and the left Arm on the left side; but when in the Figure of the Dance, the Movement is sideways, they are to be mark'd both on one side, always observing, that the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

Both arms open. | The left arm open the right bent at Elbow. | Both Arms open. | The right arm open, and the left quite bended.



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

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

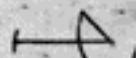
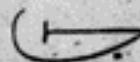
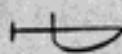
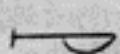


The Movements of the Arms are to be perform'd two ways, upwards or downwards; upwards from the Position of the Arm below, or downwards from the Position above.

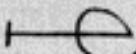
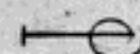
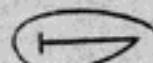
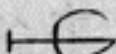
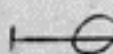
The Motion of the Arm upwards, is when the Arm which is open or extended, closes (in approaching) to the Body ascending, and the Motion of the Arm downwards, is when the Arm which is clos'd, opens or extends it self descending.

### Examples of the Movements of the Arms.

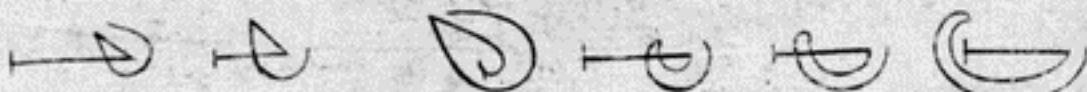
The motion of the wrist upwards.	The motion of the Elbow upwards.	The motion of the whole arm upwards.	The motion of the wrist downwards.	The motion of the Elbow downwards.	The motion of the whole arm downwards.
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The wrist moving round upwards.	The Elbow moving round upwards.	The whole arm moving round upwards.	The wrist moving round downwards.	The Elbow moving round downwards.	The whole arm moving round downwards.
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The Wrist moving round and roundwards.	The Elbow moving round and roundwards.	The whole Arm moving round downwards.	Double Move- ment of the Hand upward and downwards.	Double Move- ment of the Elbow downwards.	Double Move- ment of the whole Arm open and and downwards.
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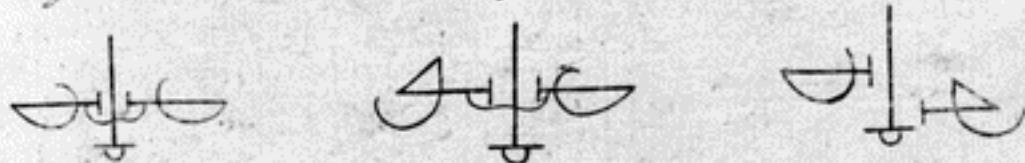


The Arms may either move both together, or one after the other; you will know when the Arms are to move together, by a Line or Tie drawn from the one to the other; and when there is no Tie they are then to move one after the other.

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

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

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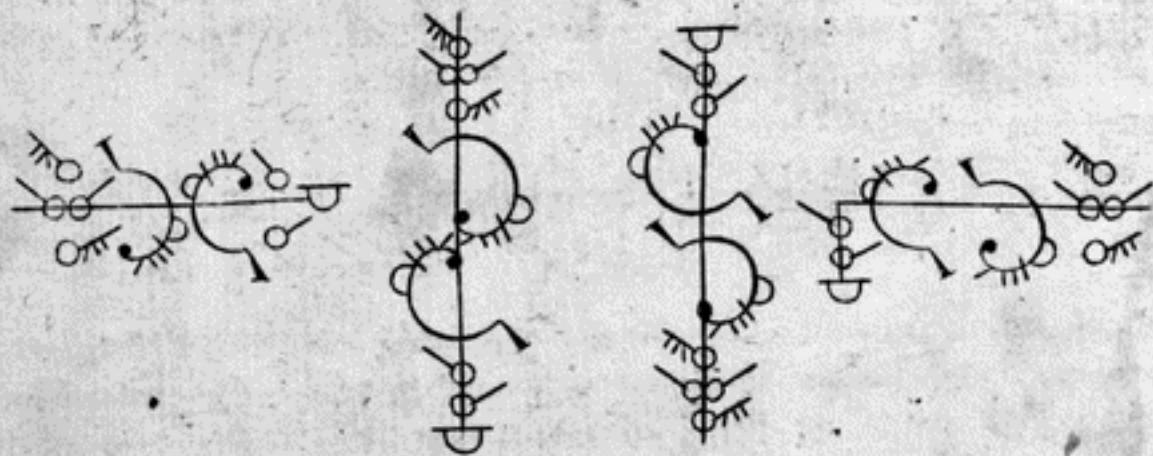
### Some Rules to be observ'd in writing of Dances.

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

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

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

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



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

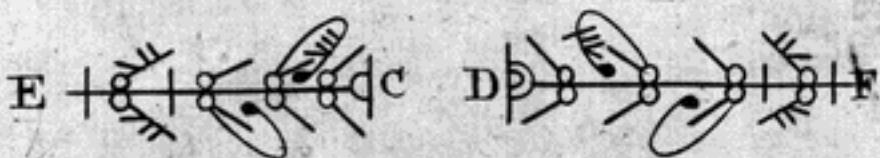
But if in the beginning of a Page, two Dancers should happen to be close together; and some Steps to be perform'd in the same place, which Steps cannot be conveniently describ'd, neither

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



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

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

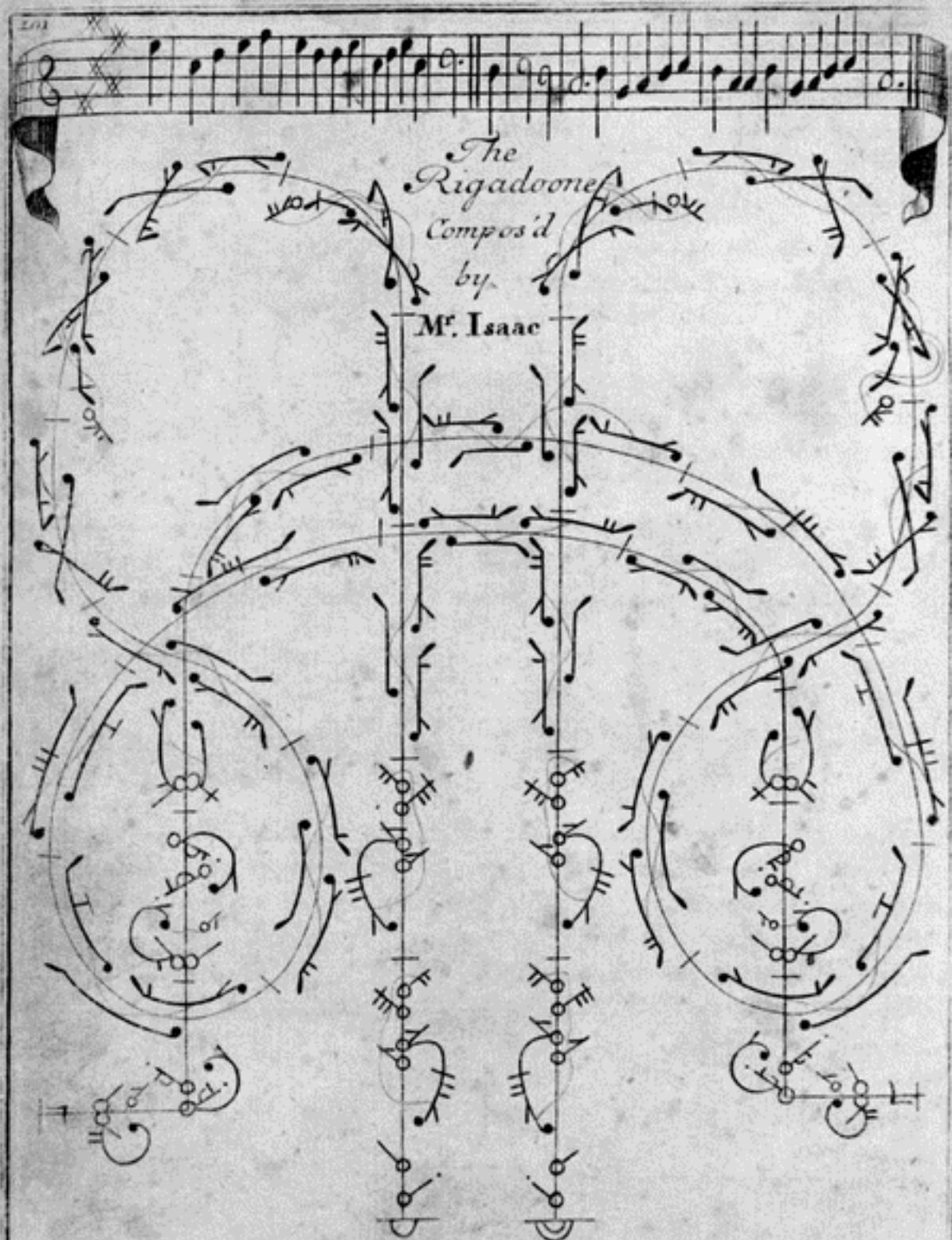


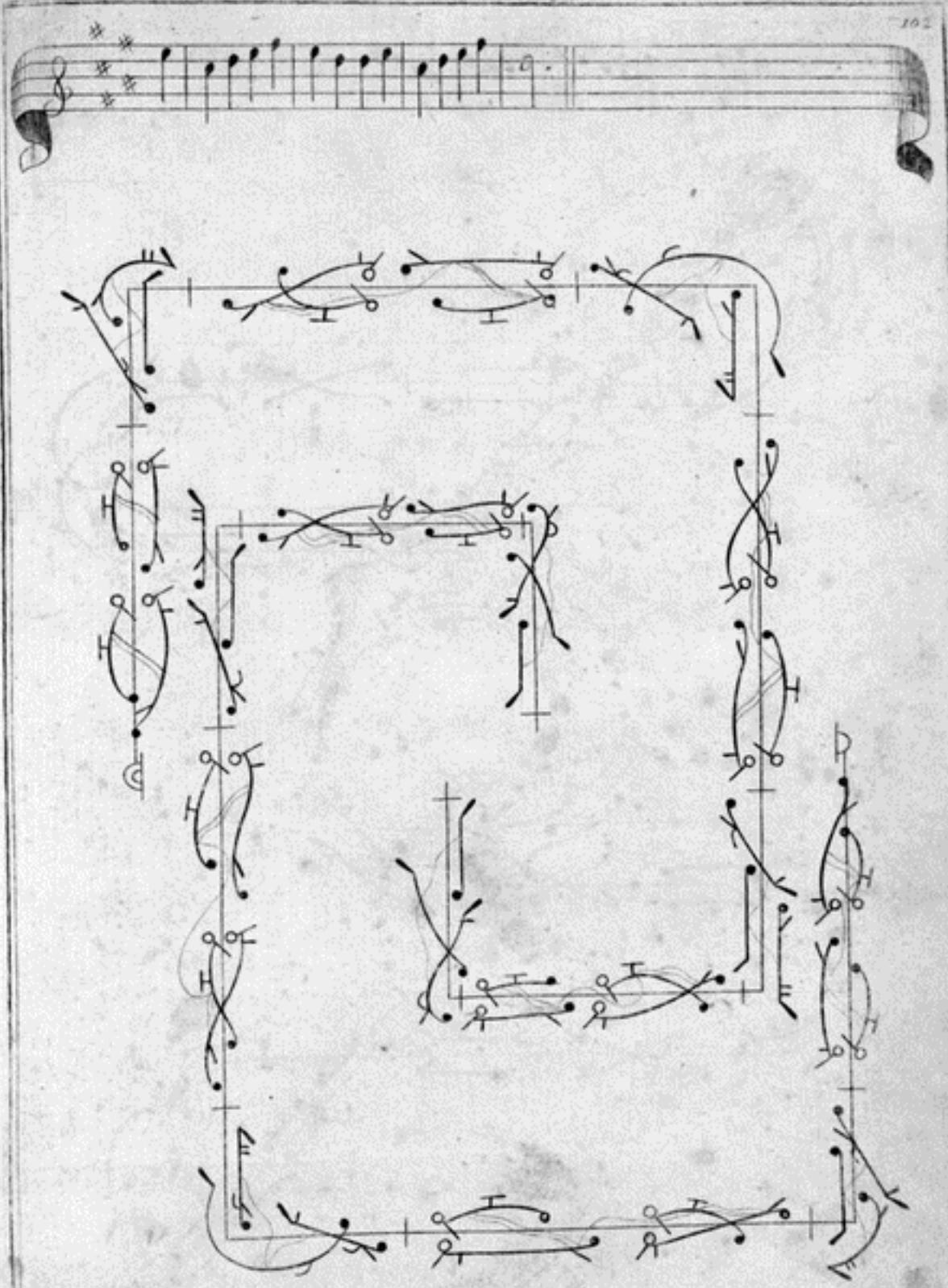
If in the Danes in the second Volume, you find some of the Steps longer than others, you must have no regard to them as to their Length, in the Description of them, but judge of their Extension by the Distance of Positions, (as I have already shewn, in the Termination of the Steps, in their Positions;)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

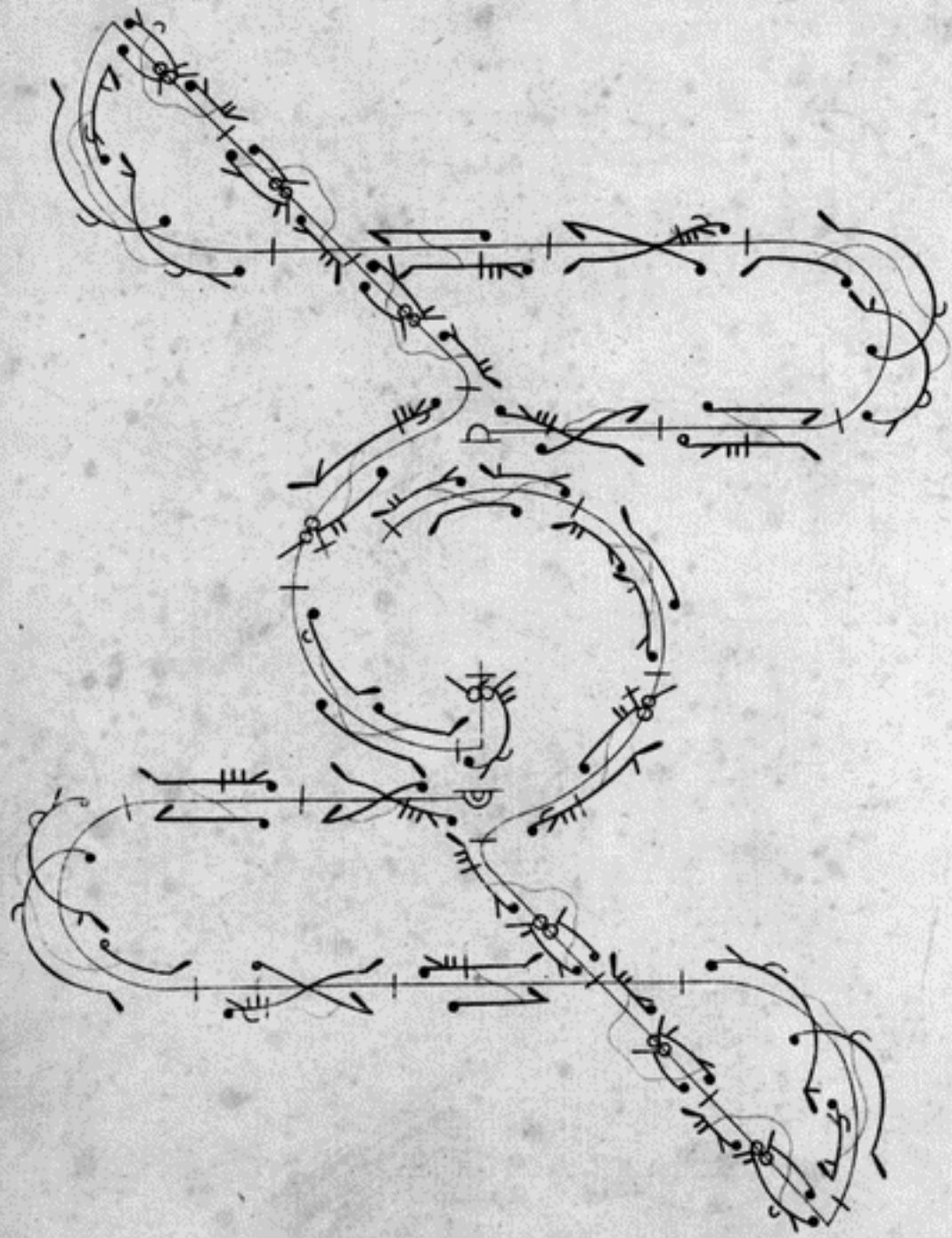
*Fins.*

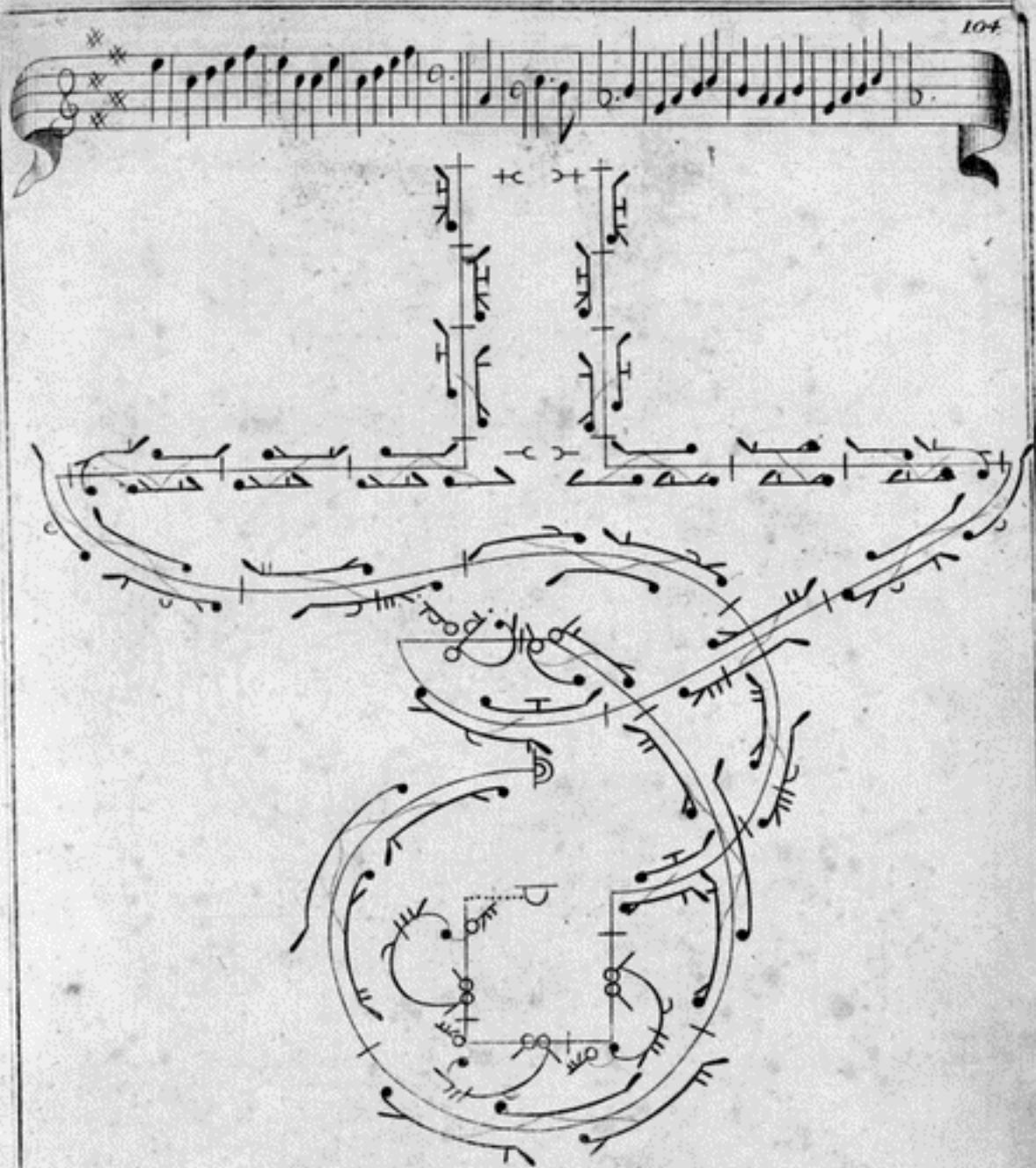
The  
Rigadoone  
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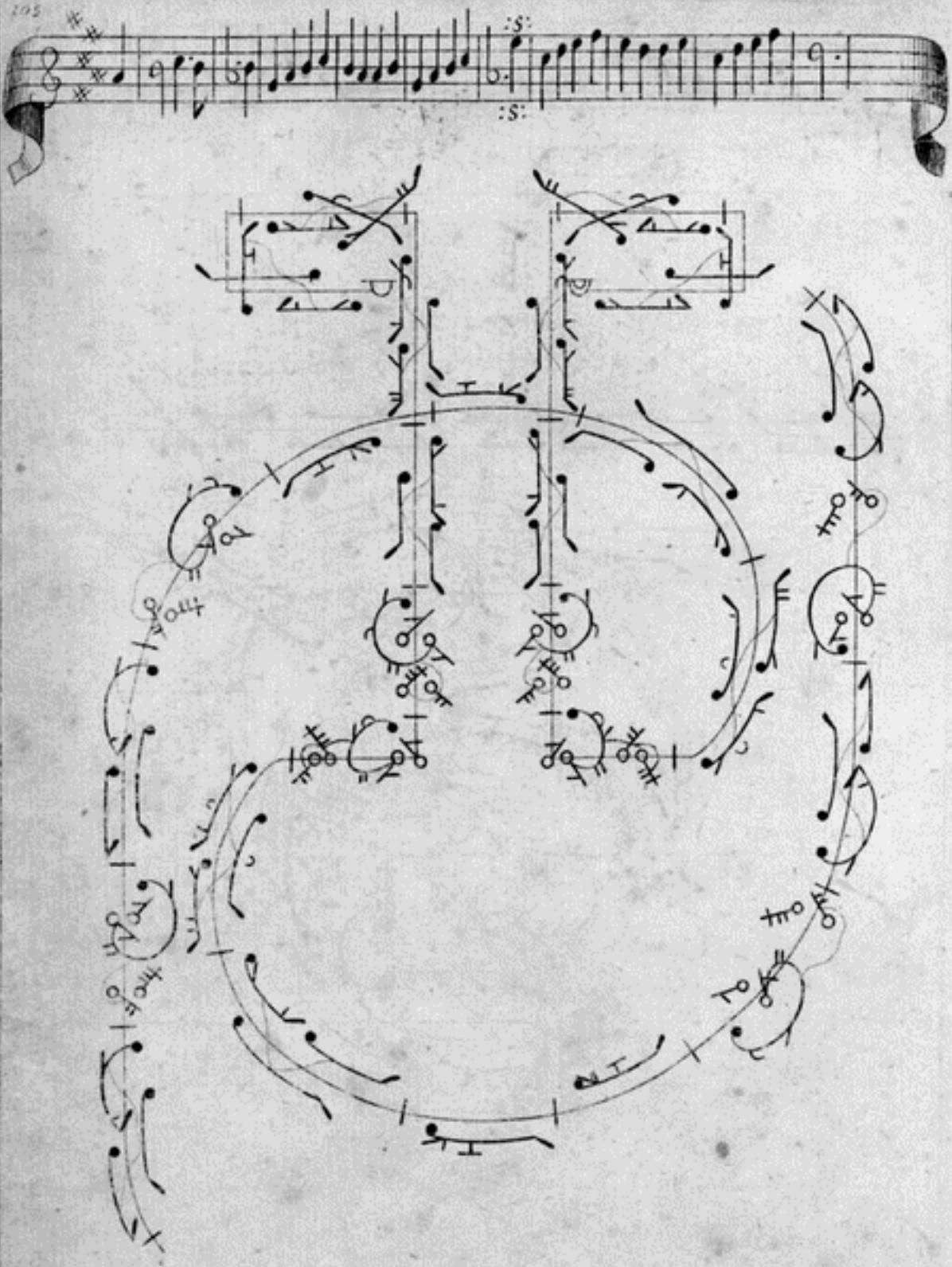
M<sup>r</sup>. Isaac

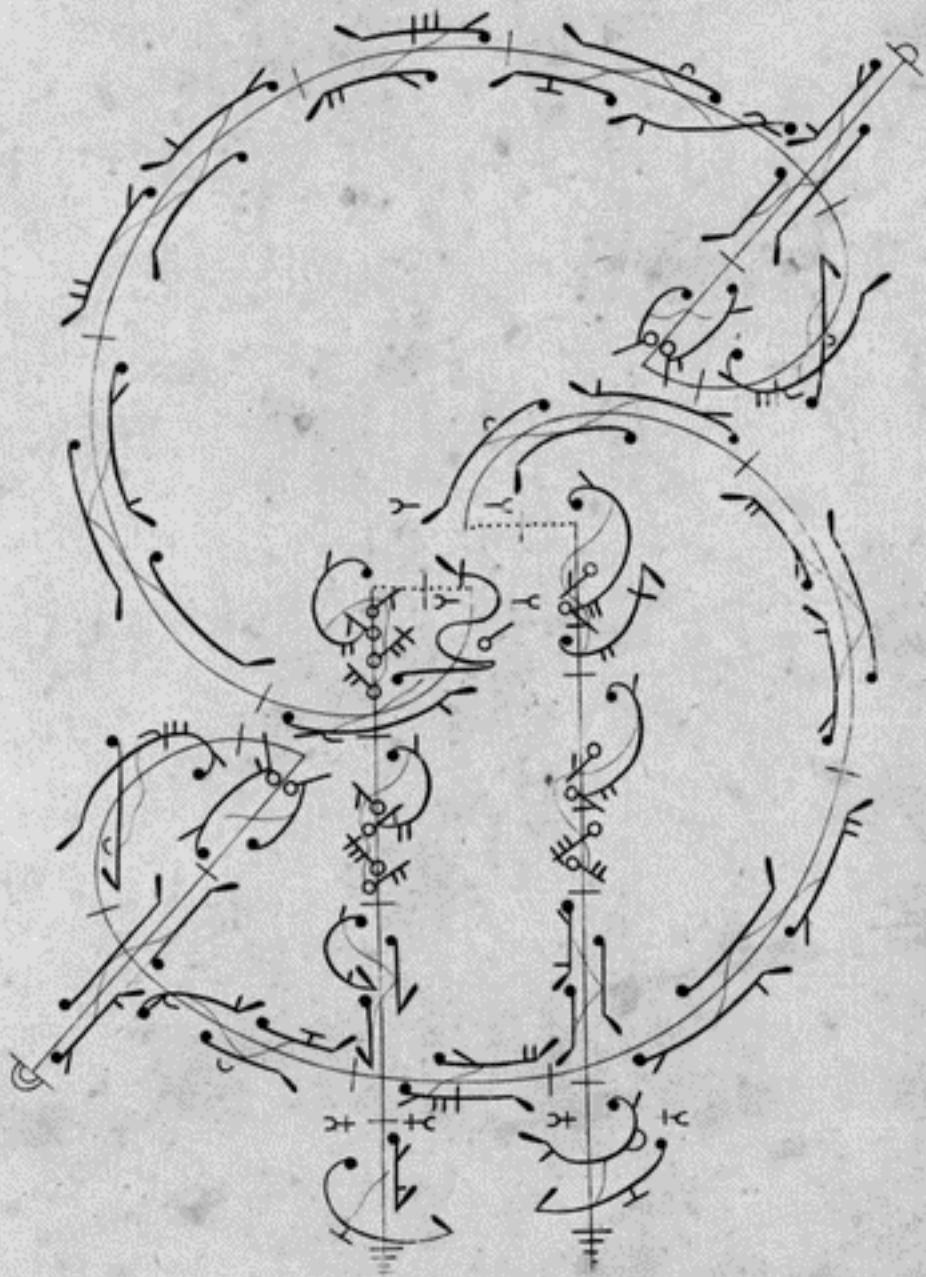


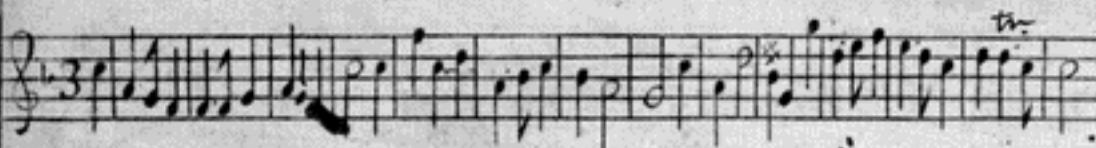




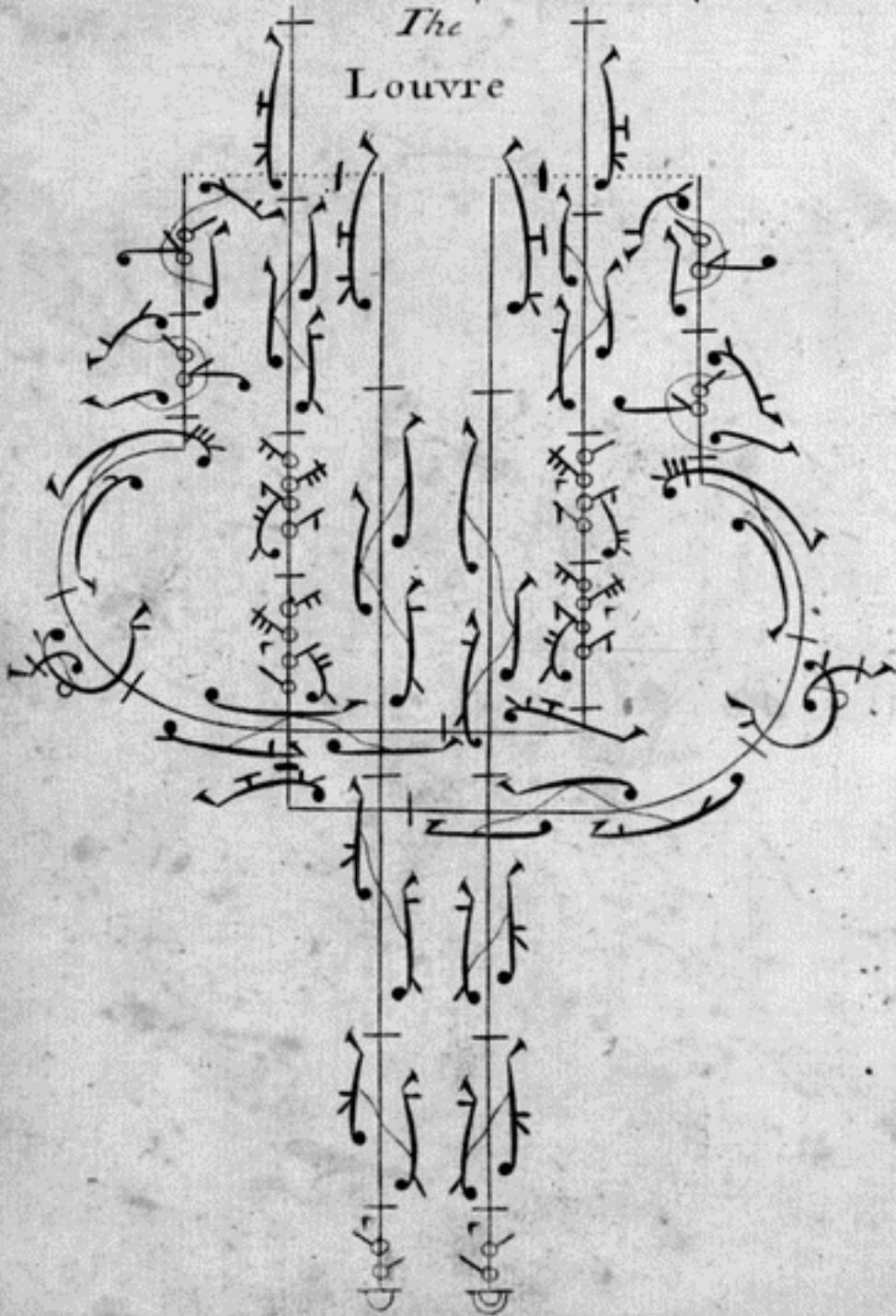


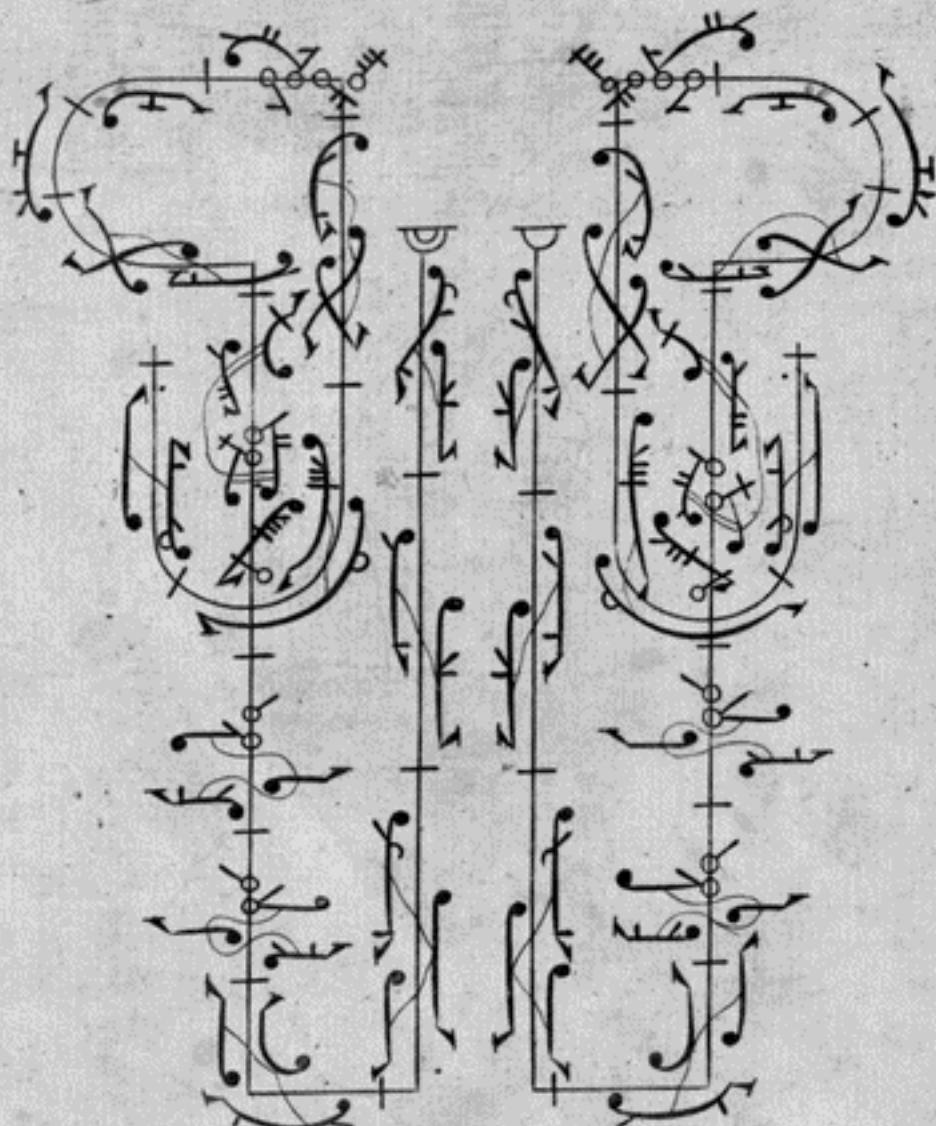
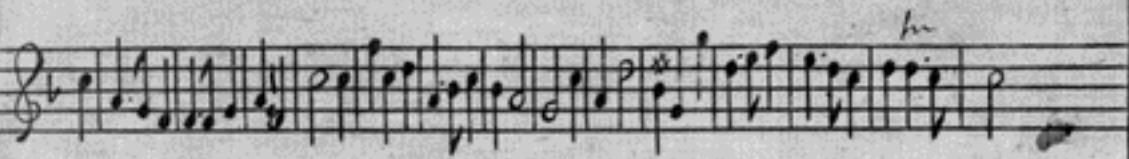


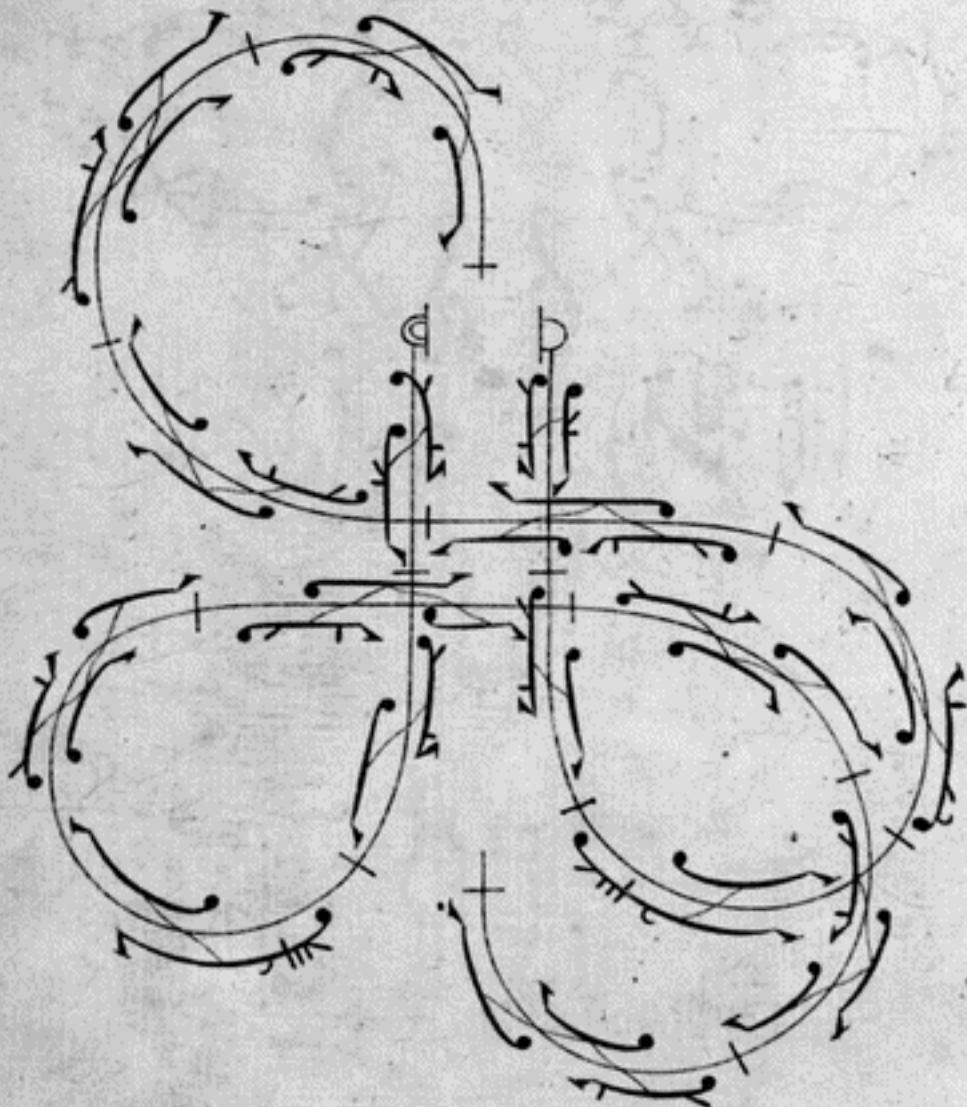


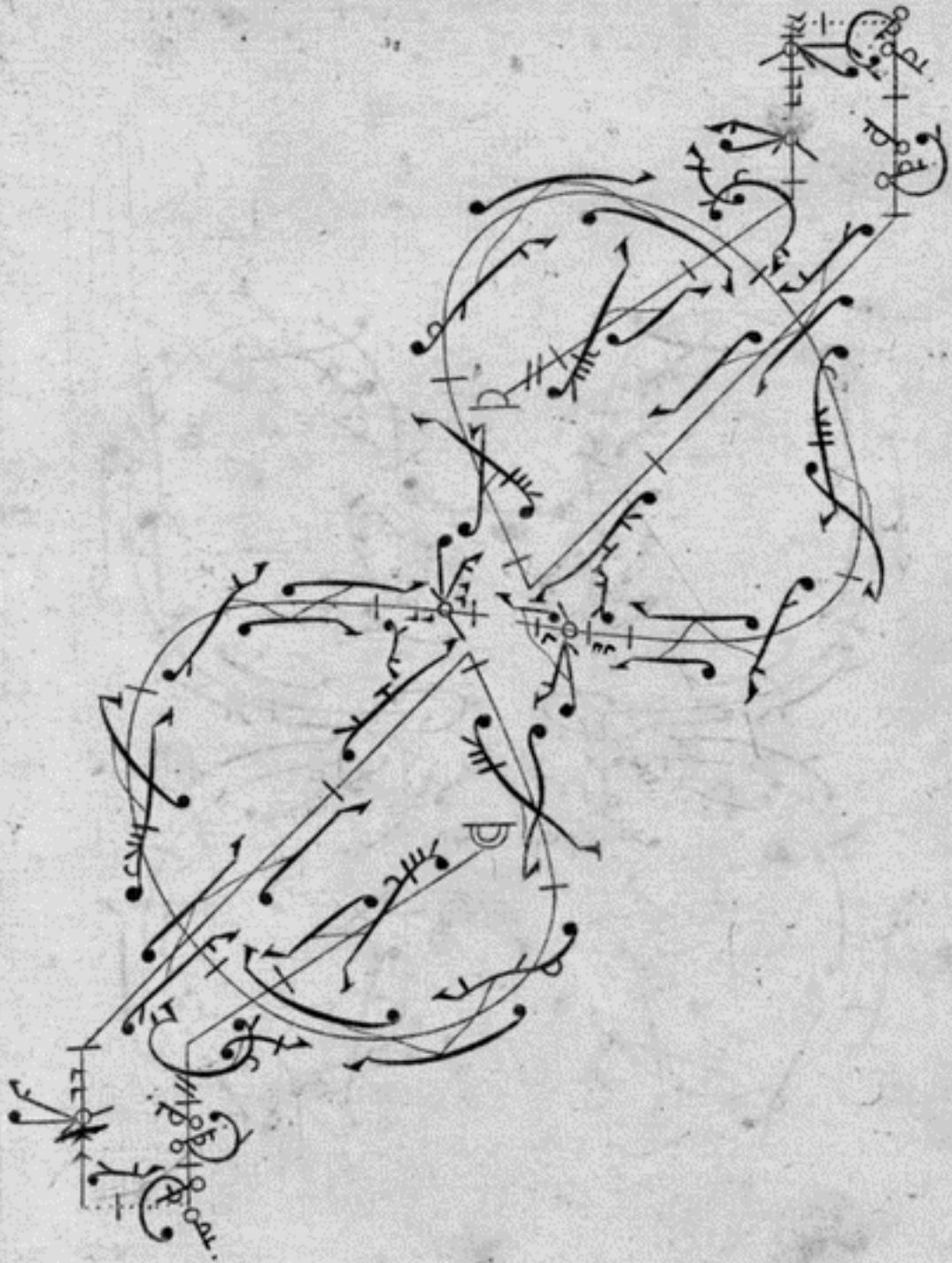


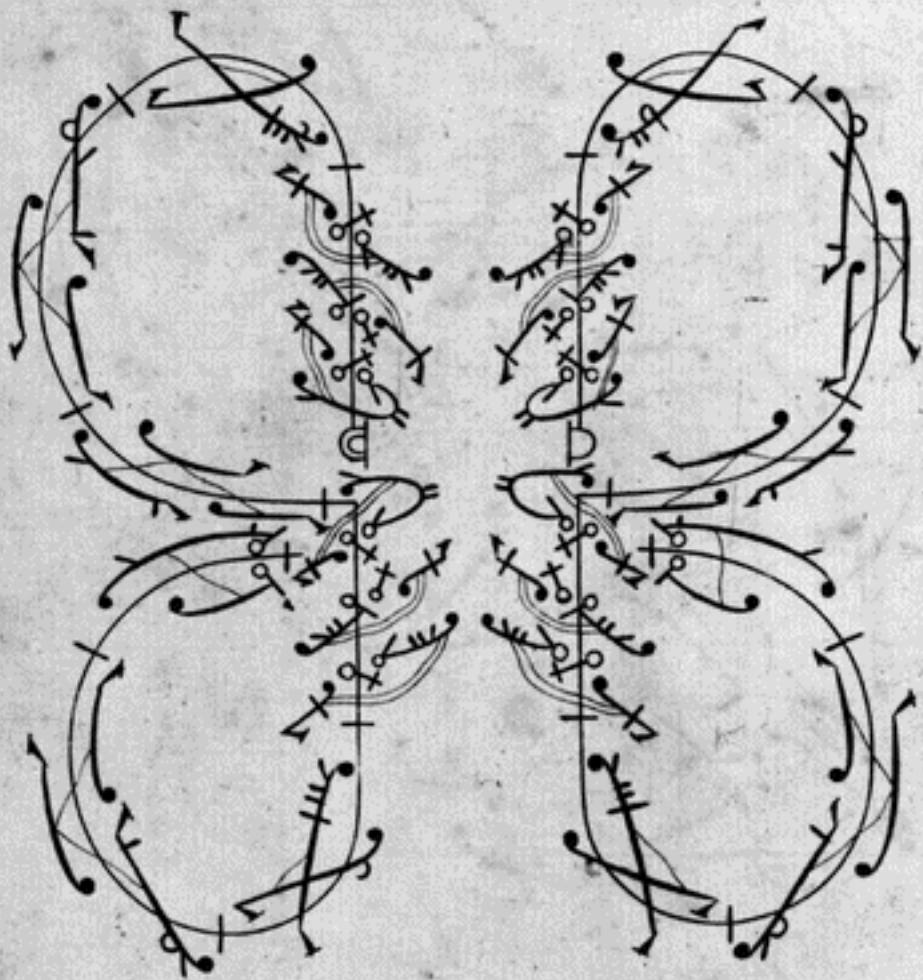
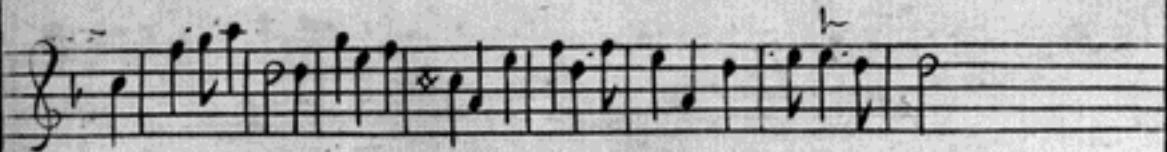
*The  
Louvre*

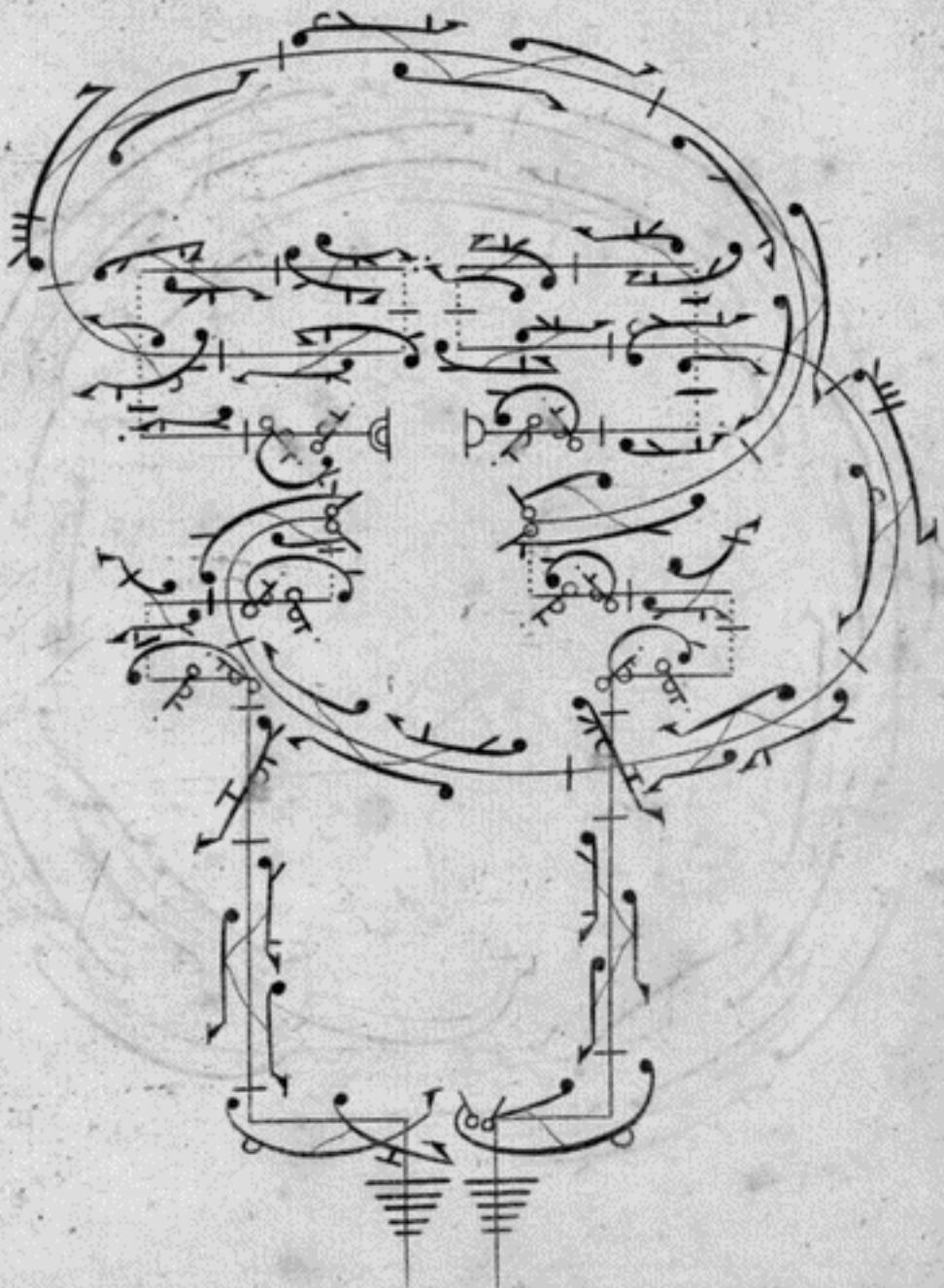








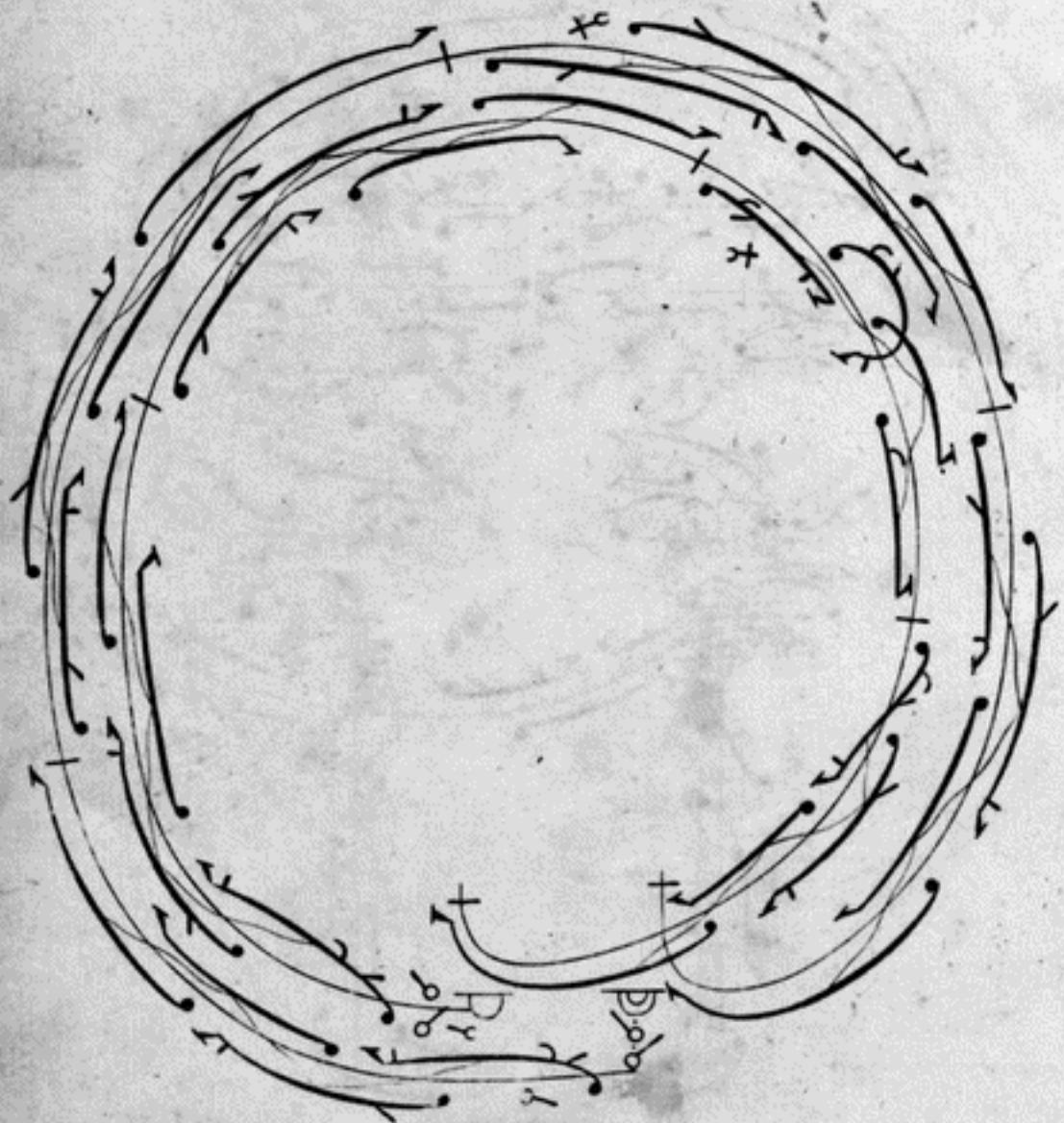






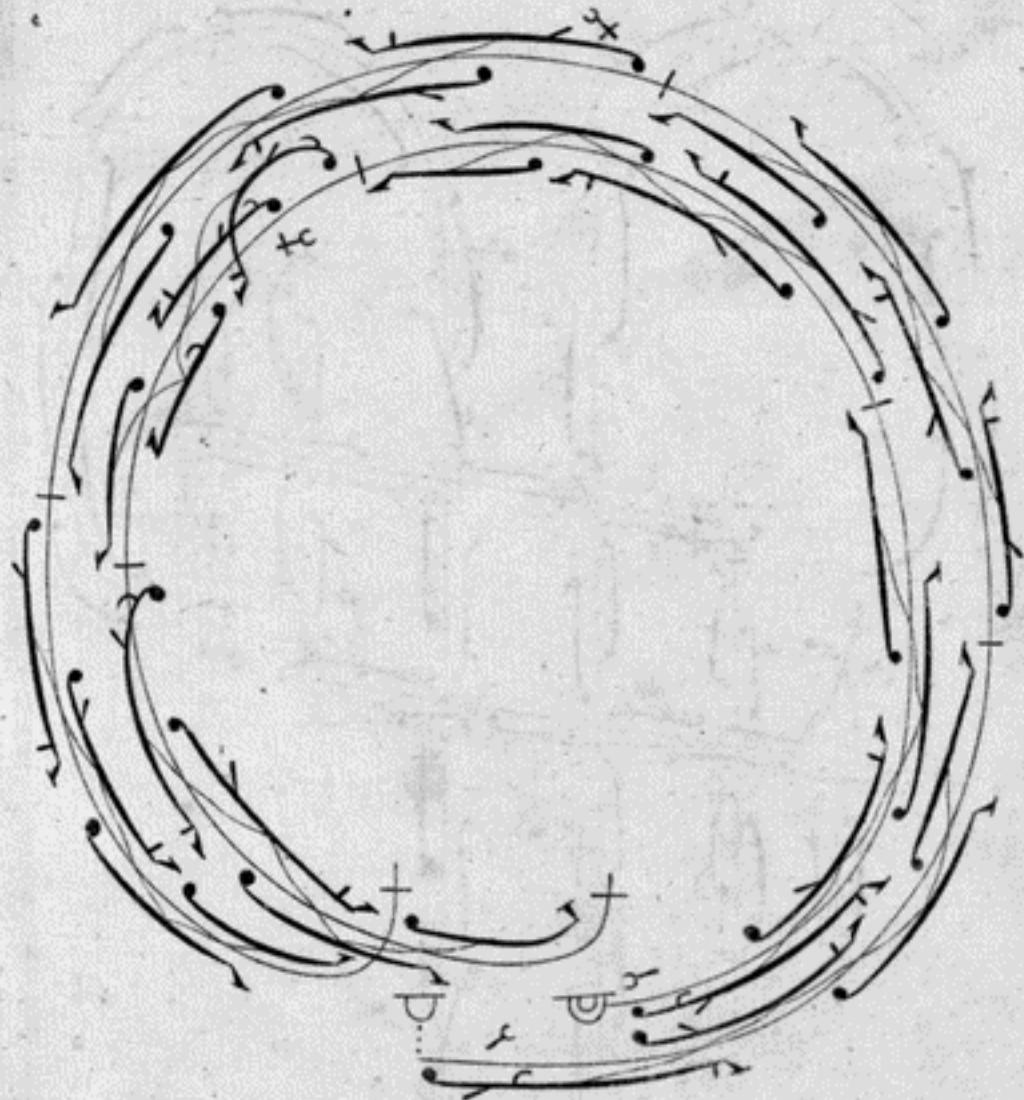
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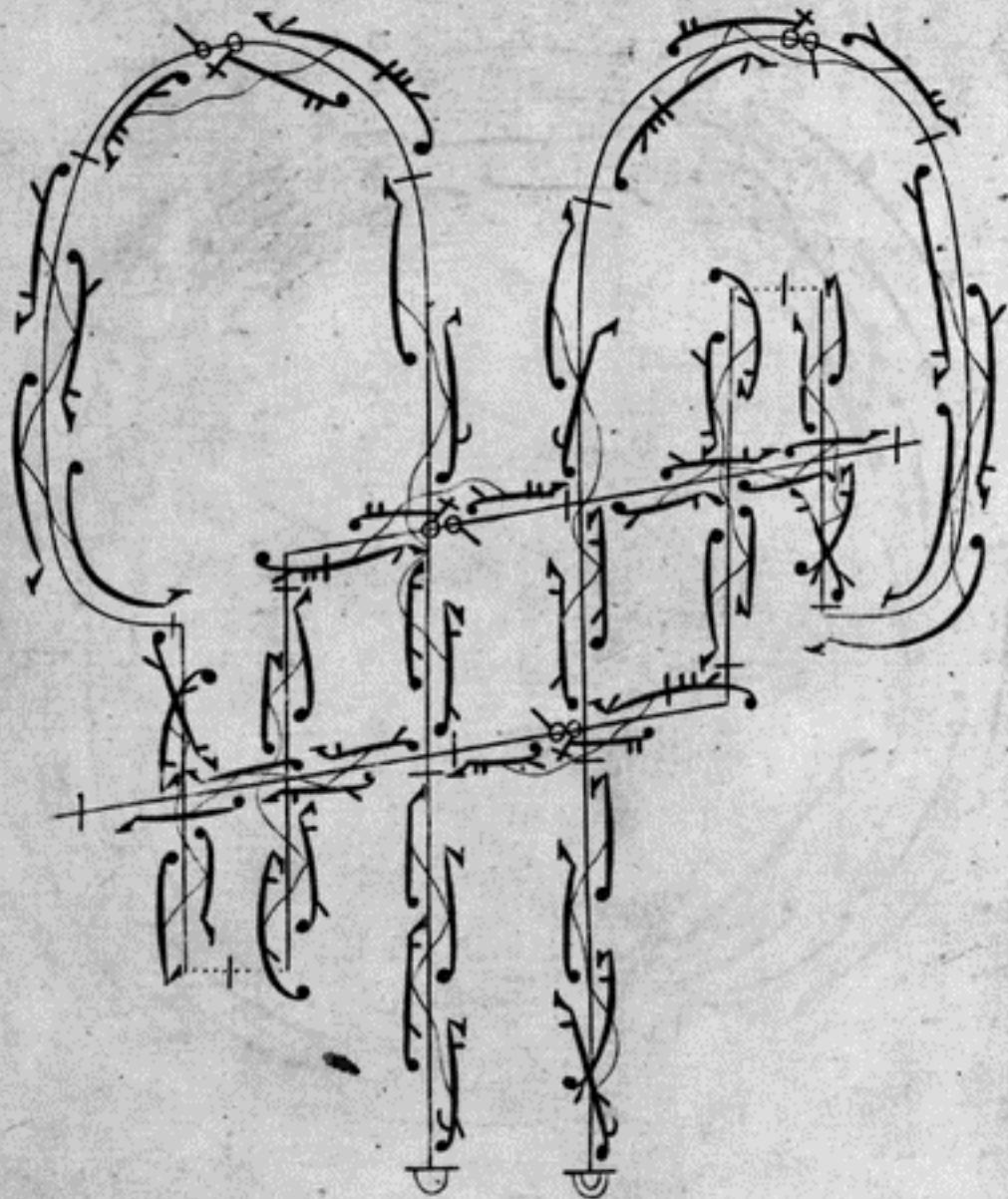
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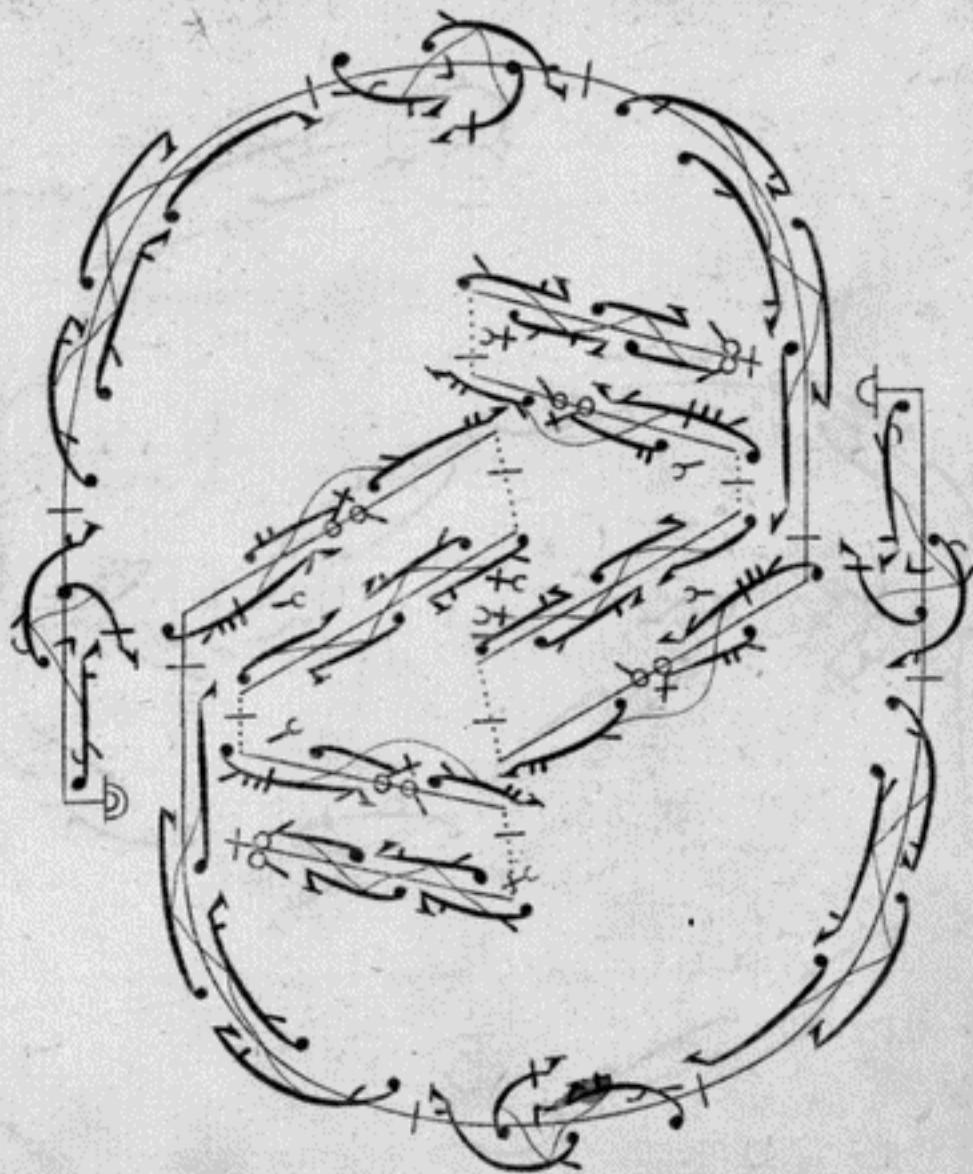


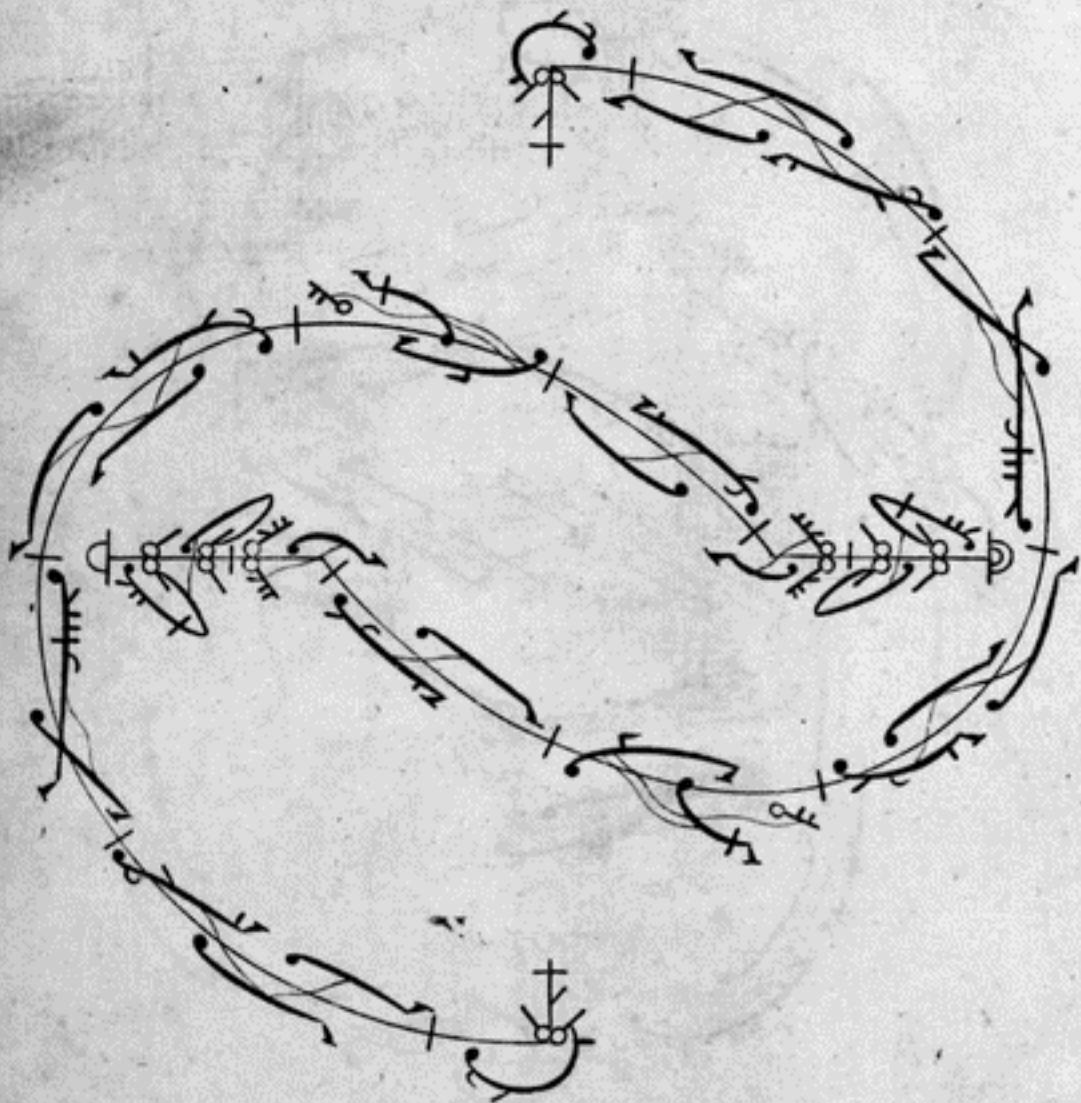
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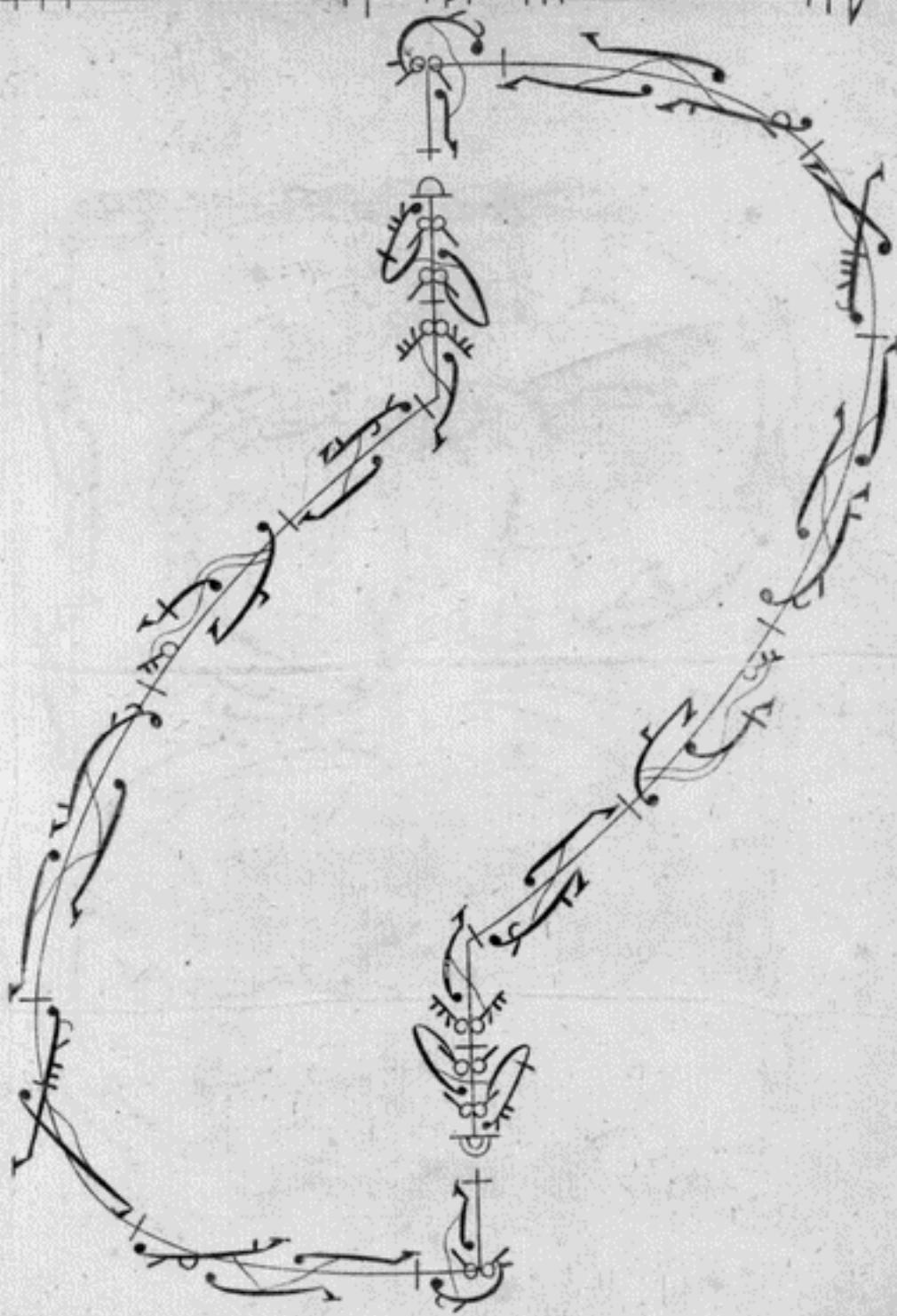
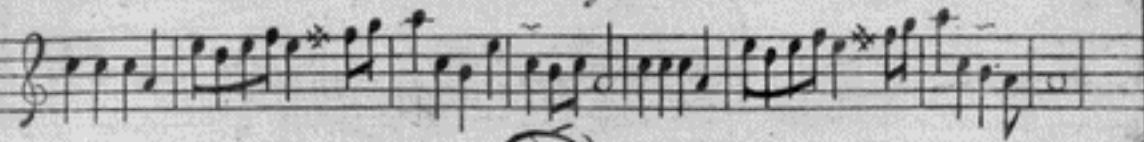
114

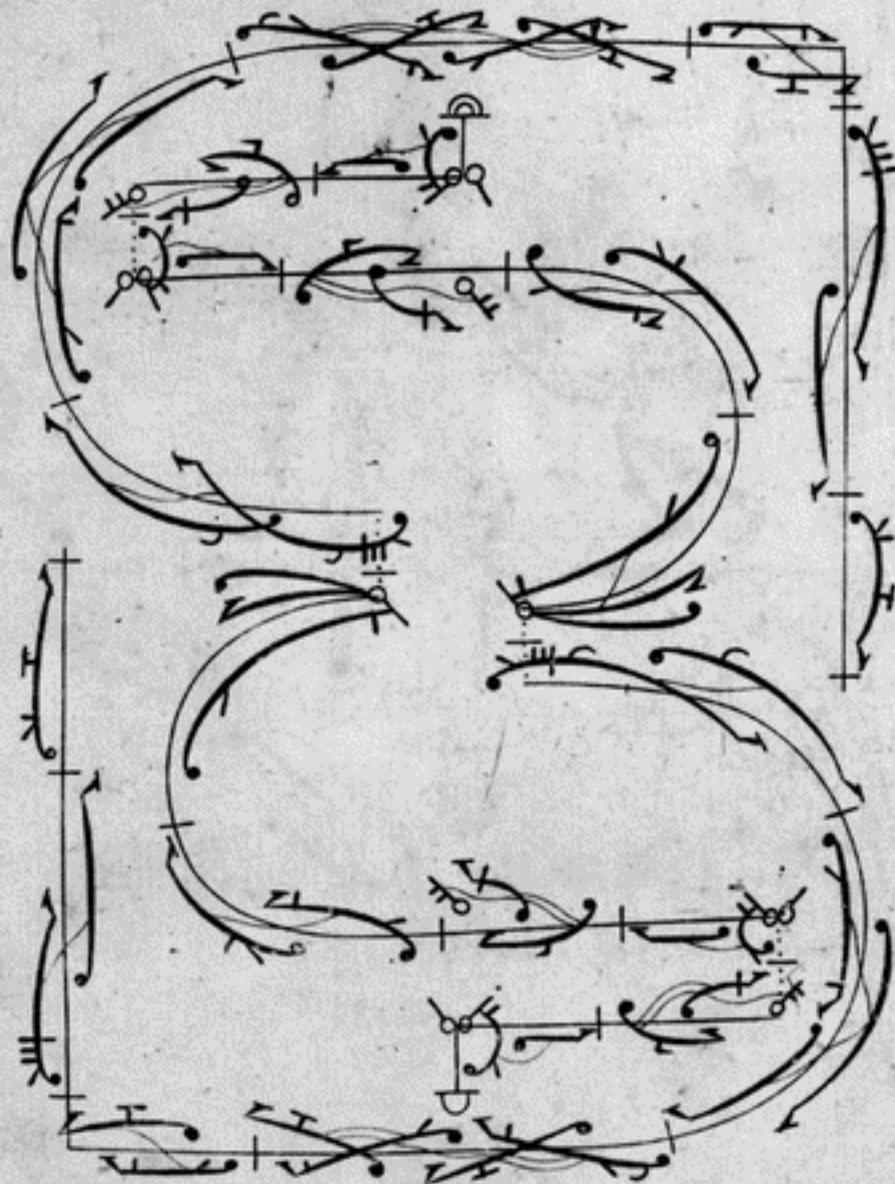












*The Bretagne*

120

