AN

ESSAY

For the further

IMPROVEMENT

OF

DANCING;

Being a COLLECTION of

Figure Dances,

Of ſeveral Numbers,

Compos'd by the moſt Eminent Maſters;

Deſcrib'd in CHARACTERS after

The neweſt Manner of Monſieur *Feuillet.*

By E. PEMBERTON.

To which is Added,

Three Single DANCES, *viz.*

A Chacone by Mr. Iſaac,

A Paſſacaille by Mr. L'Abbe,

And a Jig by Mr. Pecour, *Maſter of the Opera at* Paris.

London Printed, and Sold by *J. Walſh* at the *Harp* and *Hautboy* in *Catherine-ſtreet* near *Somerſet-Houſe* in the *Strand*, *J. Hare* at the *Viol* and *Flute* in *Cornhill* near the *Royal-Exchange*, and at the Author's next the *Fire-Office* in St. *Martin's-Lane*, 1711.

Price Half a Guinea.

TO Mr. Caverley.

SIR,

AS *Figure Dances*, by the beſt of Judges, has been always thought the moſt innocent divertive Part of the Entertainment of Publick Dancings (when mixt with no Buffoonery) and tending much to the Improvement of Scholars in keeping Time and Cadence, this Collection claims Your Protection, it being by Your Approbation, and promoting the Subſcriptions that gave Life to the Undertaking, I cou'd not, without charging my ſelf with Ingratitude, omit my being oblig'd to a Perſon, whom the moſt eminent of our Profeſſion allow to be a Judge: And as you have us'd the beſt of Methods to arrive at a Maſtery in Your Art, You have been peculiarly Happy in the Converſation of Mr. *Iſaac*, who is ſo Great a Maſter, that as he wants no Encomium, is likewiſe above the Malice of petty Upſtarts.

DEDICATION.

Some of my Subſcribers have miſtook my Deſign; thinking that 'twas only Rules of my own for making of Figures, which I have endeavour'd to avoid, for what I conceive is, that regular and irregular Lines ought to be us'd in Dancing as Concords and Diſcords in Muſick. May ſome abler Hand, influenc'd by the Favour of Mr. *Iſaac*, attempt ſuch a Work, it being by his Approbation I firſt appear'd in Print to inſtruct Maſters in the Characters, which afterwards brought this neceſſary Work upon me, which however inſtructive to others, I cann't but acknowledge it has been very much to my own. Likewiſe of being acquainted with ſome worthy Men of our Profeſſion, particularly Your ſelf, to whom I have taken the Liberty to Dedicate theſe *Figure Dances*, with an Aſſurance that I am

SIR,

Your moſt Humble Servant,

E. Pemberton.

THE PREFACE.

THIS Collection was begun at the Requeſt of ſeveral Maſters that live remote from London, *who expreſs'd their Want of ſuch an Undertaking; and that nothing might be wanting to improve the Uſe of the Characters invented by the Ingenious Mr.* Feuillet, *with the Approbation of ſeveral Maſters, I undertook it, upon Conſideration of their kind Offers of Aſſiſtance.*

That I might not be guilty of any Innovation, I waited a conſiderable Time for the Original of Mr. Feuillet's *Treatiſe of Country Dances, tranſlated by Mr.* Eſſex, *which Method I have for the moſt part follow'd, being explain'd by the Characteriſtick Letter* V. *by which you are to underſtand, that the upper Part of it repreſents the fore Part of the Body, and ſerves alſo for the Bars of the Dance; where there is Occaſion for particular Steps I have follow'd Mr.* Weaver's *Method, and have likewiſe deſir'd the Favour of Mr.* Iſaac *and Mr.* L'Abbe, *who have each of them oblig'd me with a ſingle Dance, to which I have added one of Mr.* Pecour's, *tranſcrib'd by Mr.* Feuillet, *as Mr.* L'Abbe's *was by Mr.* Legard, *but Mr.* L'Abbe *altering ſome Steps in it, I was oblig'd to vary a little from Mr.* Legard's *Method, by which his curious Way of Writing has ſuffer'd.*

By theſe Methods it is to be preſum'd Maſters will be more capable of forming to themſelves a juſter Idea of their Art, which was the main Deſign of Mr. Iſaac *in his putting Mr.* Weavet *upon his Tranſlation,* &c. *and by the Progreſs it has already made, there is no Queſtion, but a little Time will make it equally as ridiculous to teach Dancing as Muſick, without underſtanding the Notes or Characters. Beſides, were the Characters of Dancing of no further Uſe, as to the particular Dance call'd the* Favourite, *the very tranſmitting that to Poſterity is a ſufficient Recompence for*

any Trouble or Charge hitherto, it being a Dance highly approv'd by Her Majeſty, from which we have an Example in our Way of the Excellency of Her Majeſty's Judgment as well as Performance.

If any Subſcriber finds any thing in this Treatiſe which he does not clearly underſtand, I ſhall be ready to inform him: As to any ſingle Dance I wou'd deſire him to inſpect a little into the Book of Times, *engliſh'd by Mr.* Weaver, *which may be had at Mr.* Walſh's, *for that Tract, according to Mr.* Feuillet, *gives the Art its utmoſt Perfection.*

I deſire the Favour of my Subſcribers, that as I have been at great Trouble and Expence, that none may reap the Benefit but thoſe that contribute towards the Charge.

T

A

A List of the Masters Subscribers.

A

Mr. *L'Abbe.*
Mr. *Allen* of *York.*
Mr. *Aleworth.*
Mr. *Ager* of *Warwick.*

B

Mr. *Bosely.*
Mr. *Brograve* of *Burmingham.*

C

Mr. *Caverly*, Senior.
Mr. *Caverly*, Junior.
Mr. *Couch.*
Mr. *Camille.*
Mr. *Christian* of *Blandford.*
Mr. *Cottin.*

D

Mr. *Delamain*, the younger Brother, of *Dublin.*
Mr. *Douson.*
Mr. *Debaver.*
Mr. *Deacombe* of *Worcester.*

E

Mr. *Eastland.*
Mr. *Evans* of *Virginia.*
Mr. *Essex.*
Mr. *D' Elisle.*
Mr. *Essone.*

F

Mr. *Fern* of *Coventry.*
Mr. *Firbank.*

G

Mr. *Groscort.*
Mr. *Geare.*
Mr. *La Garde.*
Mr. *Griffith.*
Mr. *Gazaine.*

H.

Mr. *Hinton.*
Mr. *Heaton* of *York.*
Mr. *Walter Hals.*
Mr. *William Hals.*
Mr. *Hart.*
Mr. *Hickford.*
Mr. *Hume.*
Mr. *Hodgson* of *Leicester.*
Mr. *Hale.*
Mr. *Harwood.*

I.

Mr. *Isaac.*
Mr. *Jackson.*

L

Mr. *Lilly.*
Mr. *Lane.*
Mr. *Lewis* of *Newington.*

M

Mr. *Morgan.*
Mr. *More* of *Salisbury.*

P

Mr. *Preist*, Senior, of *Chelsea.*
Mr. *Prime.*
Mr. *Polehampton* of *Worcester.*
Mr. *Pile* of *Hereford.*

R

Mr. *Rhobotham.*
Mr. *Rogers.*

S

Mr. *Shirley.*
Mr. *Stag* of *Bristol.*
Mr. *L'Sac* of *Chester.*

T

Mr. *Thomas.*

W

Mr. *Weaver.*
Mr. *Wyat* of *Beckles.*
Mr. *Walker.*

Explanation.

Explanation.

THE *Figure Dances* being divided into ſeveral Parts, take care to follow the ſeveral Figures before you begin the next Part, tho' on either Side of the Book, as in Mr. *Groſcort*'s. *Part* II. *Fig.* 1, 2, 3, 4.

The *Hop* or *Contretemps* in the *Minuet Figures* being done often, this Mark * ſtands for it.

Always keep the fore Part of your Body to the upper Part of the *Characteriſtick* Letter V.

Mr. *Caverly*'s *Fig.* IVth *Part*, *Fig.* 1. the Hey ſingle, *Fig.* 3. the Hey double.

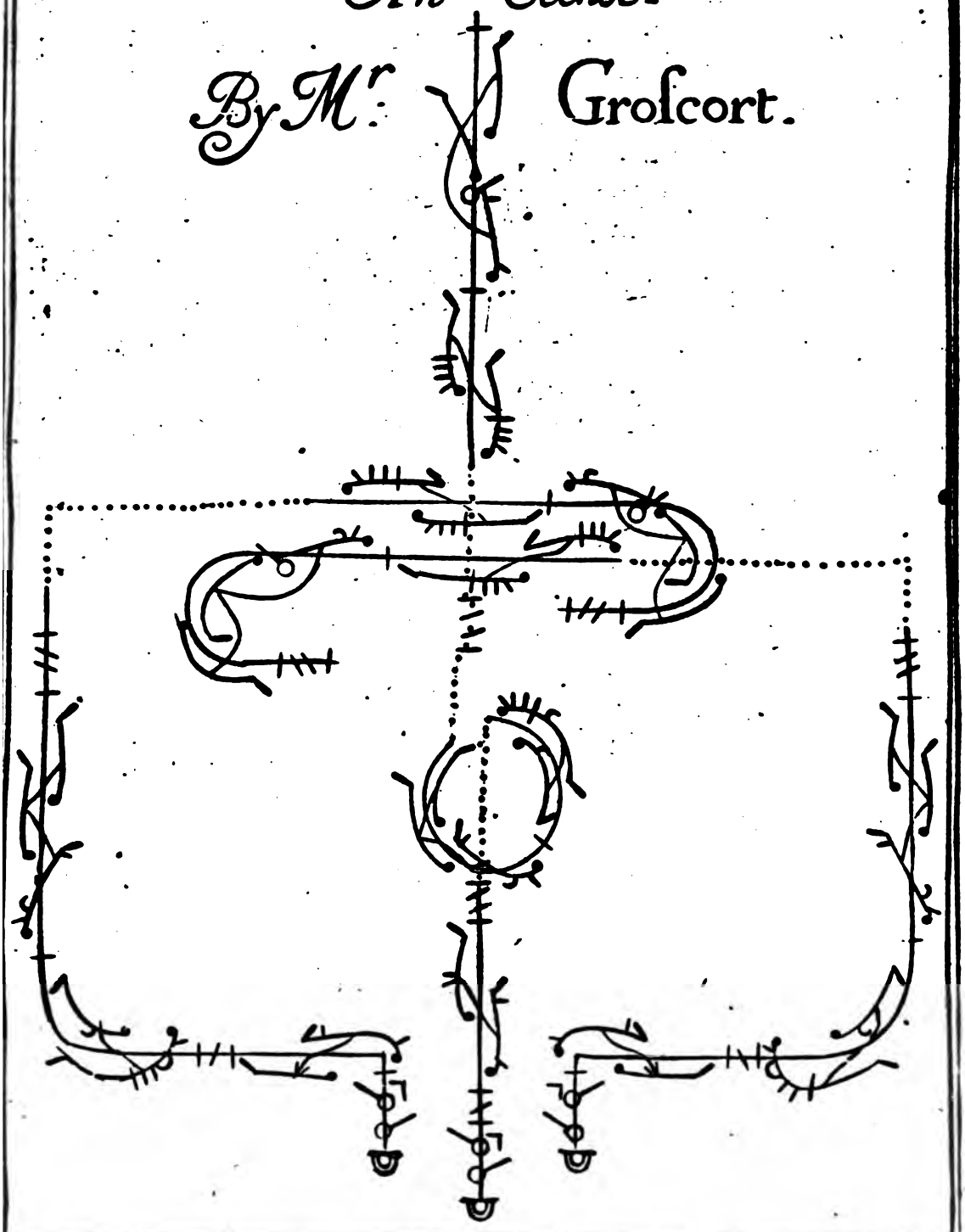
Mr. *Prince*'s *Fig.* *Part* I. *Fig.* 2. The Hey double for Four. *Part* II. *Fig.* 4. Right and Left three Times.

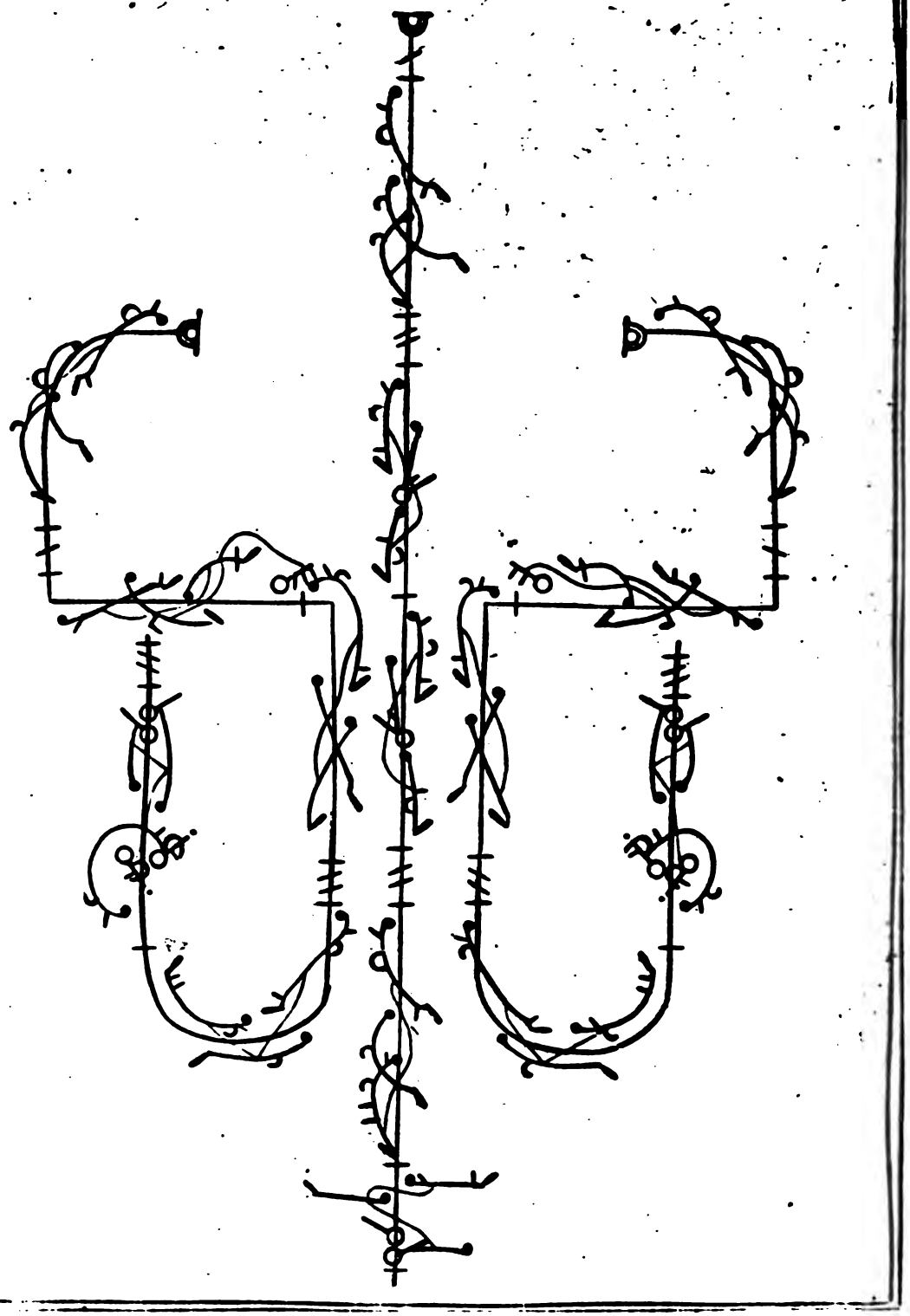
Mr. *Couch*'s *Fig.* Where you ſee one Example of Steps, all the reſt do the ſame.

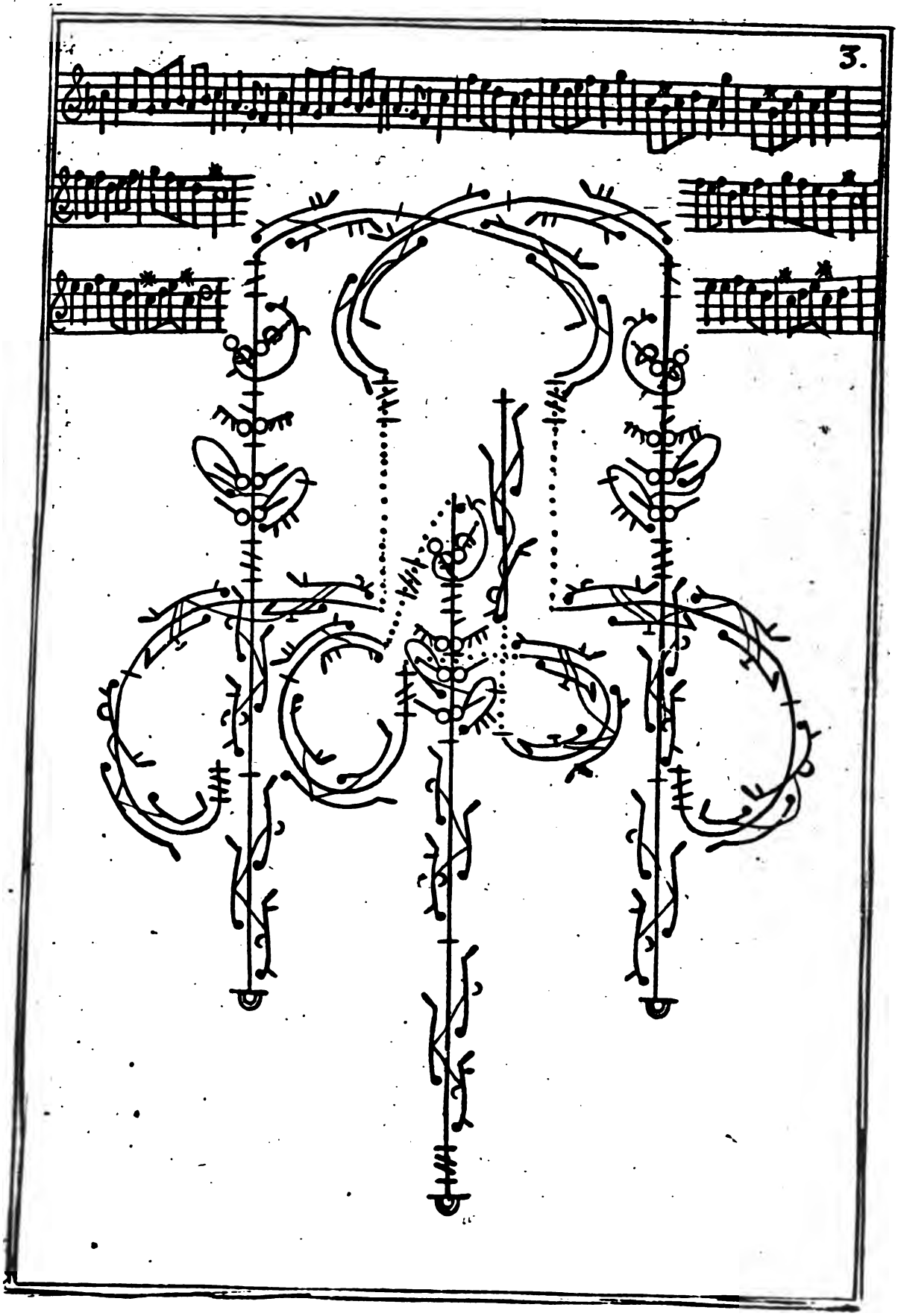
Boree.

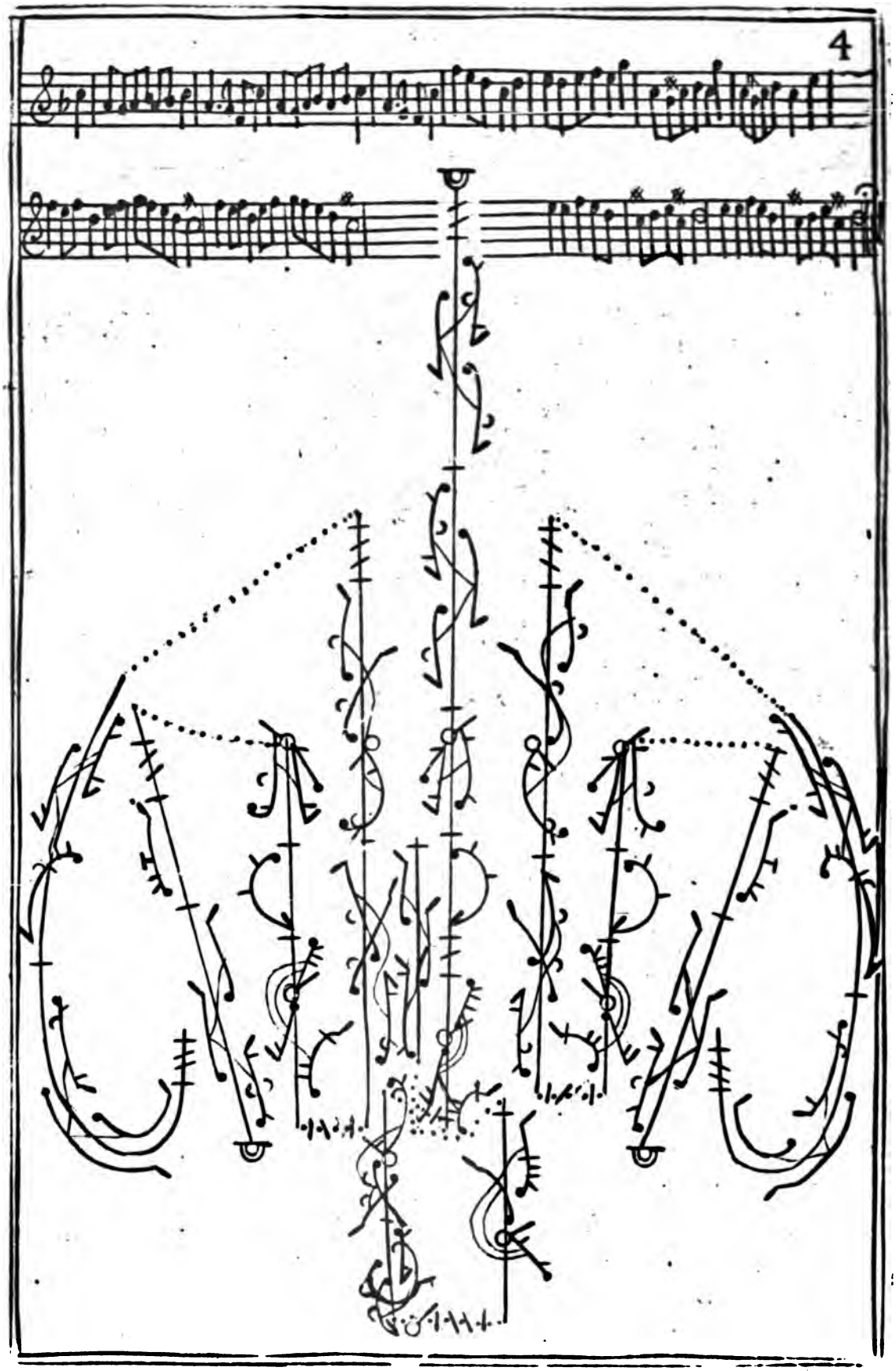
An Ecchoe.

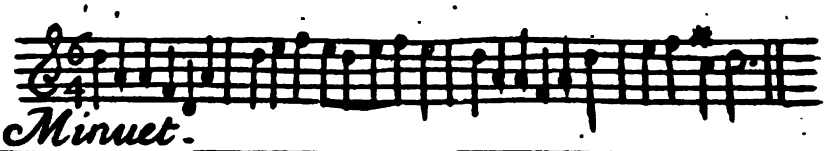
By Mr. Groscort.











Minuet.

2.d Part.

Fig: 1.

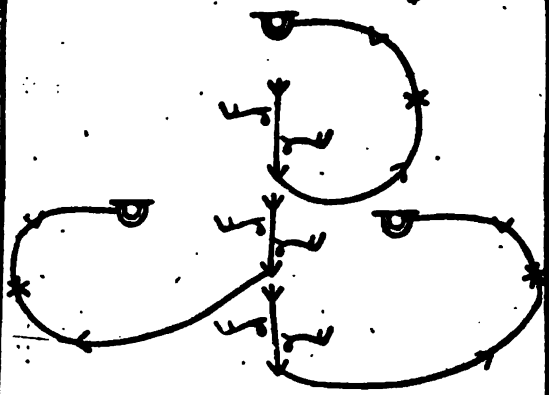
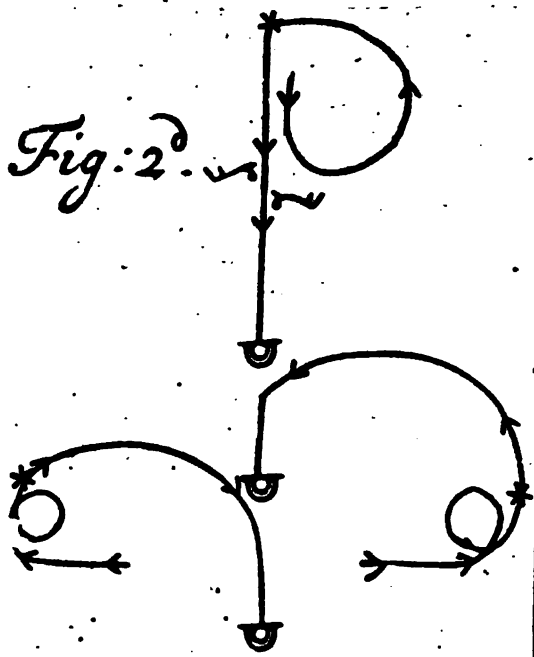


Fig: 2.d



3.d Part.

Fig: 1.

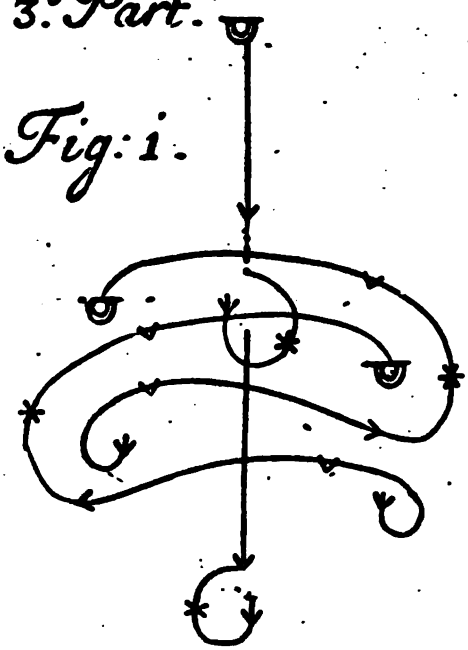


Fig: 2.

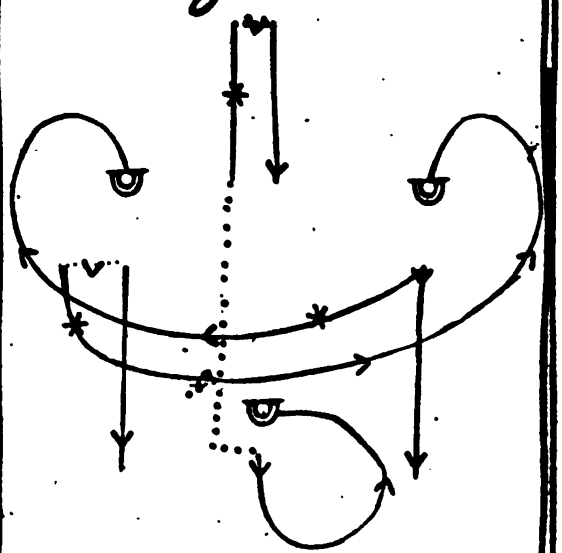


Fig: 3.

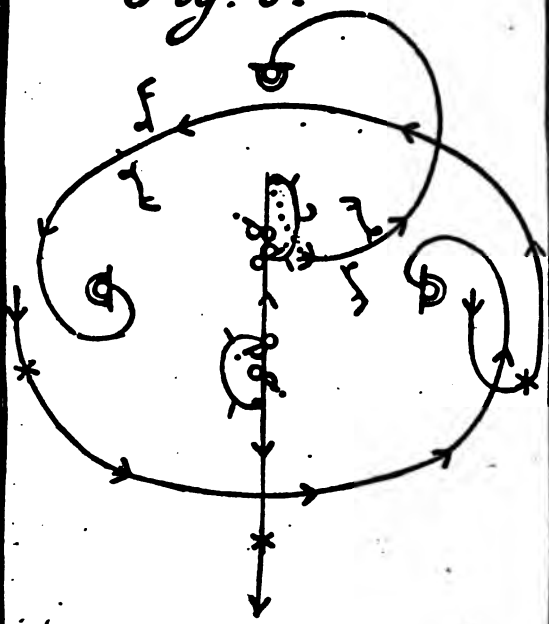


Fig: 4.

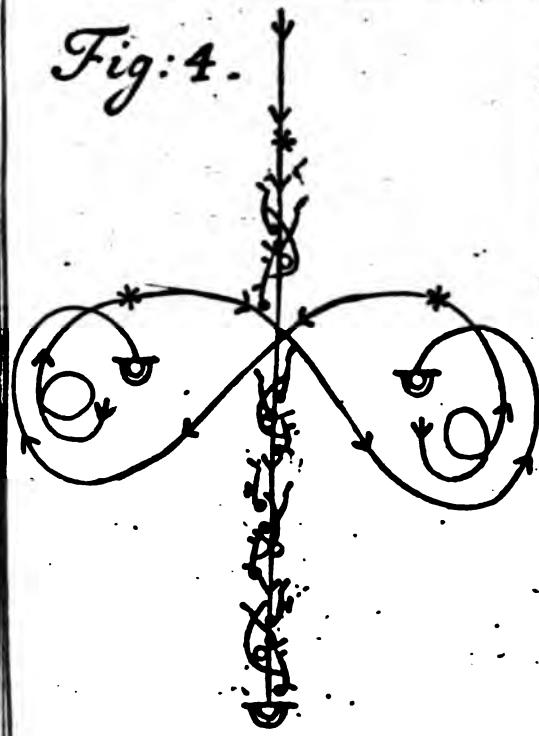


Fig: 3.

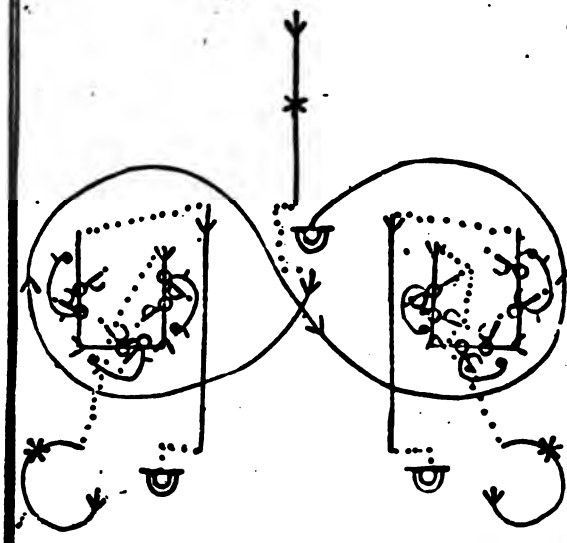
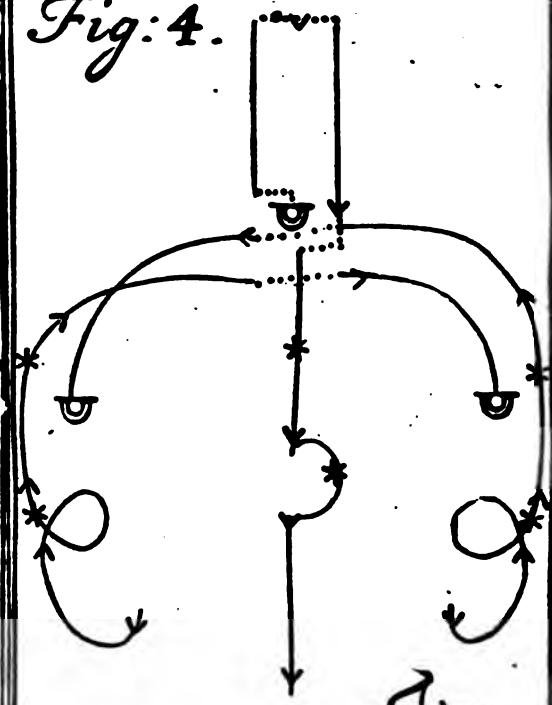


Fig: 4.



Fin

Minuet 1st Part.

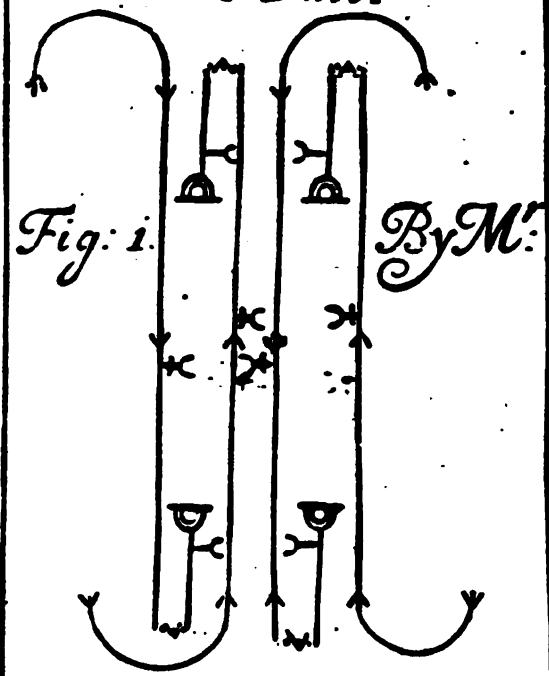


Fig: 1. By Mr: Holt.

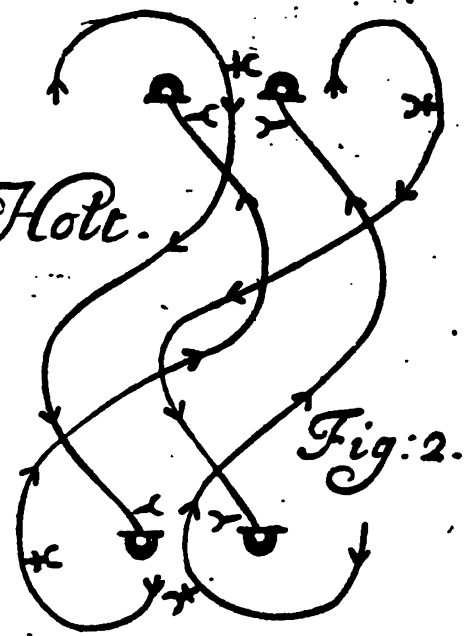


Fig: 2.

Fig: 5.

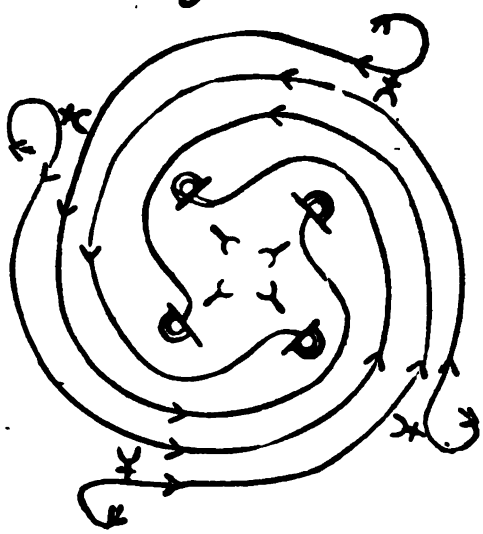


Fig: 6.

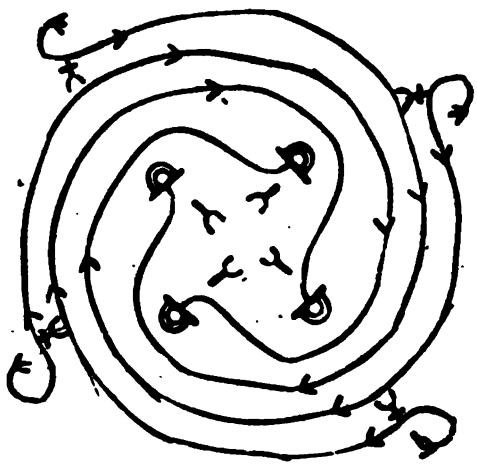


Fig: 3.

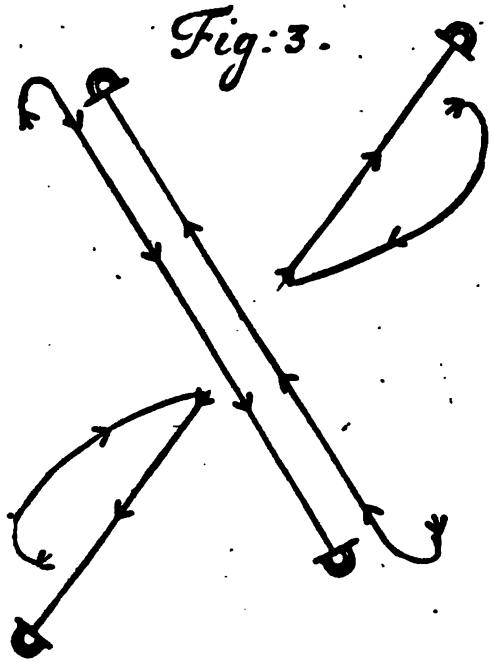
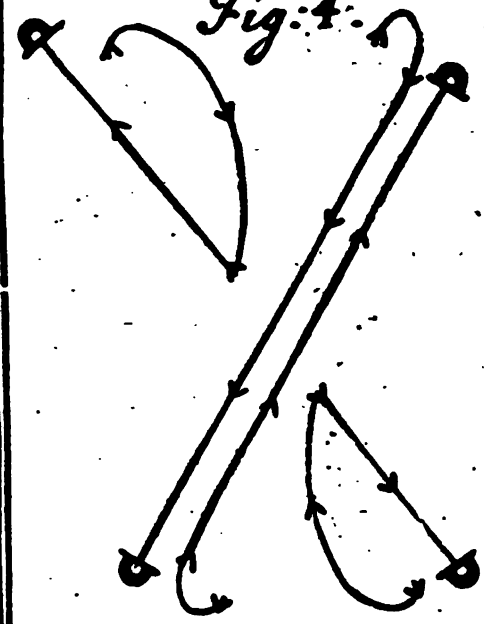


Fig: 4.



2d. Part.

Fig: 1.

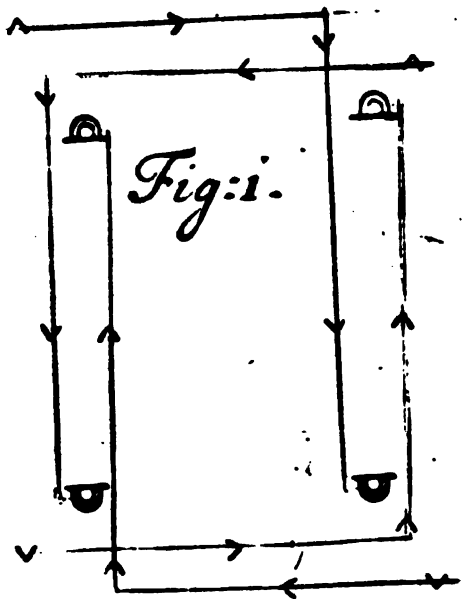


Fig: 2.

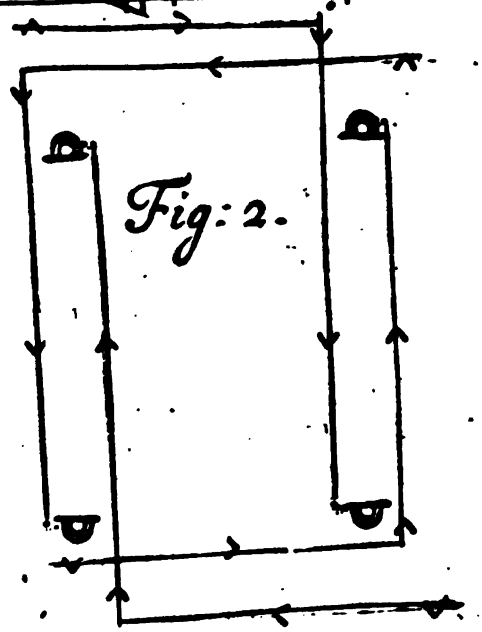


Fig. 3.

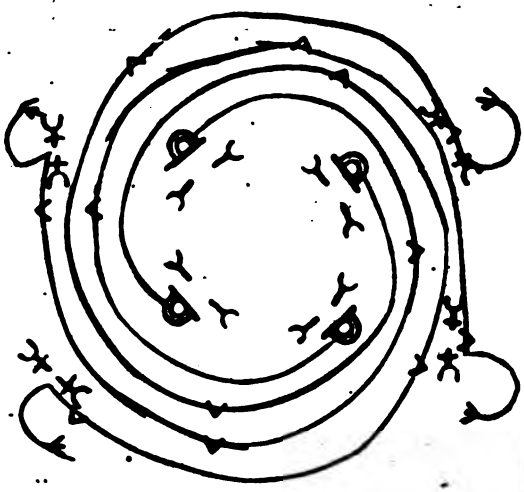
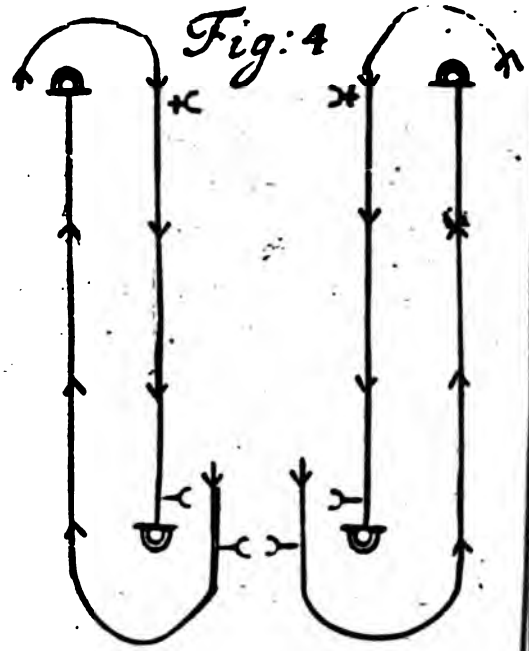


Fig: 4



Jigg 3: Part.

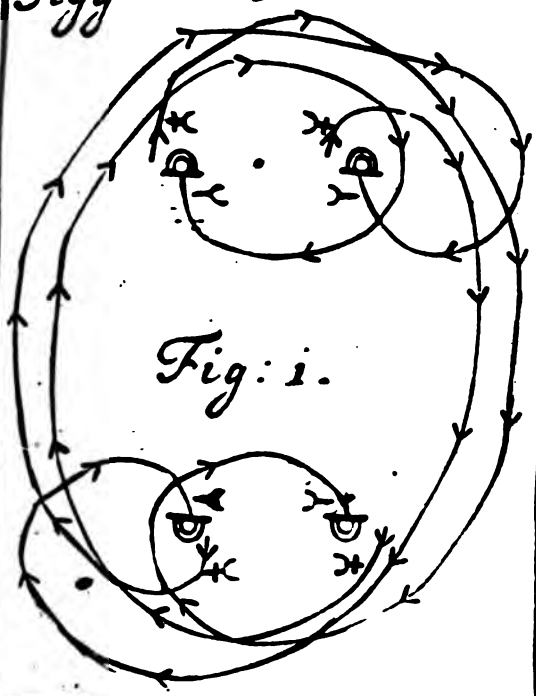


Fig: 1.

Fig: 2.

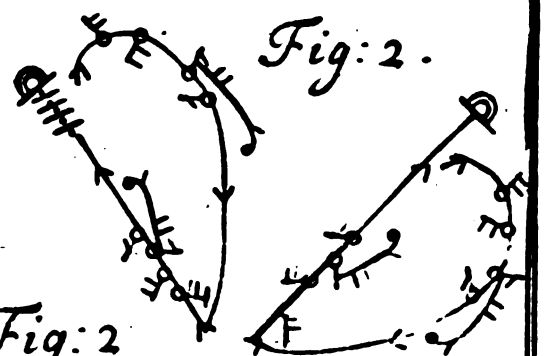
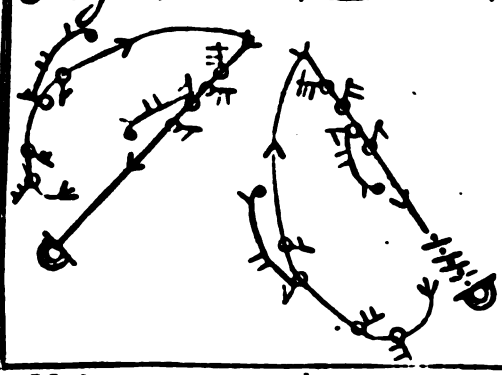


Fig: 2



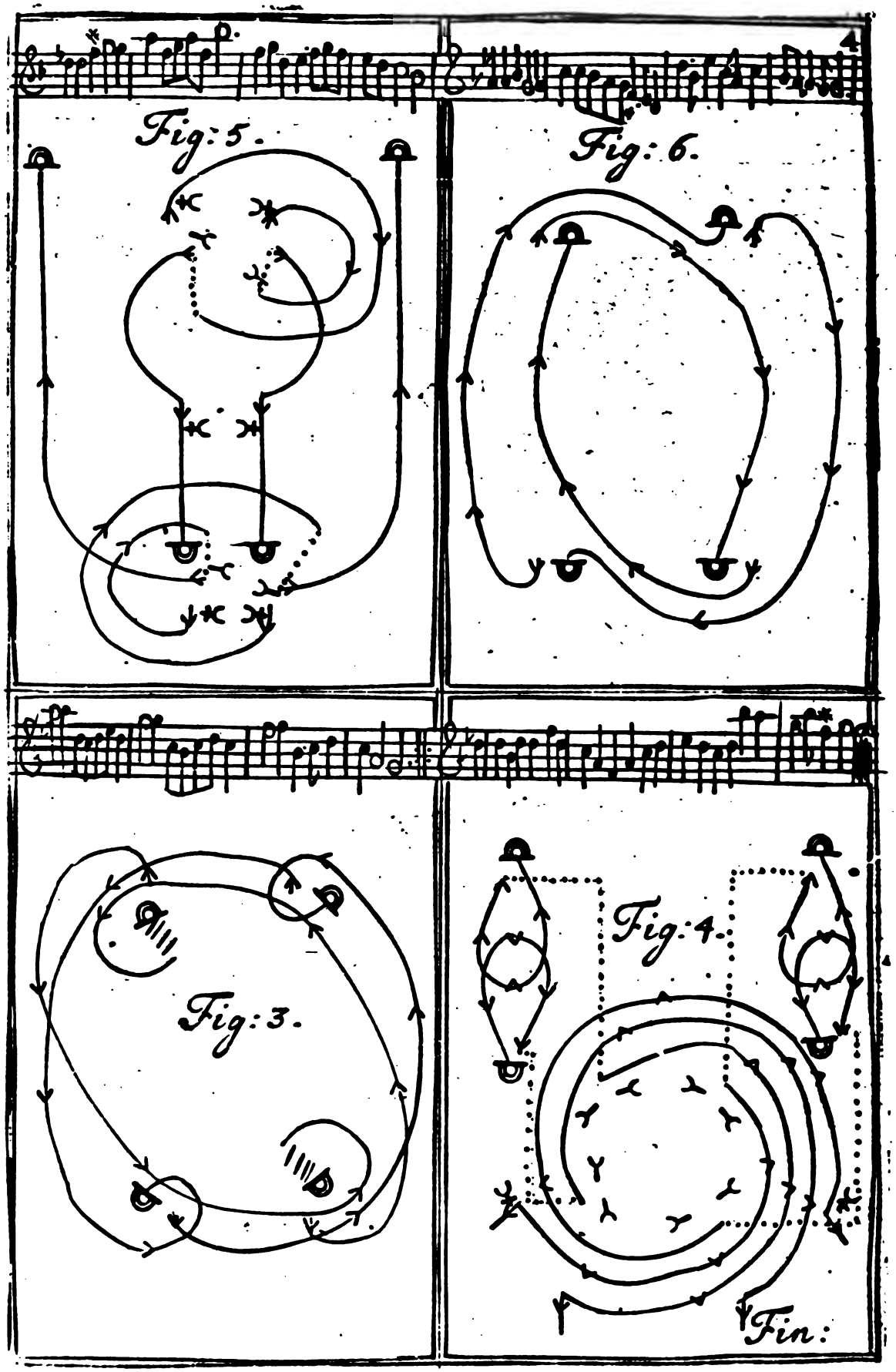


Fig: 5.
Fig: 6.
Fig: 3.
Fig: 4.
Fin:

Minuet.

1. Part.

Fig: 1.

By Mr. Caverley

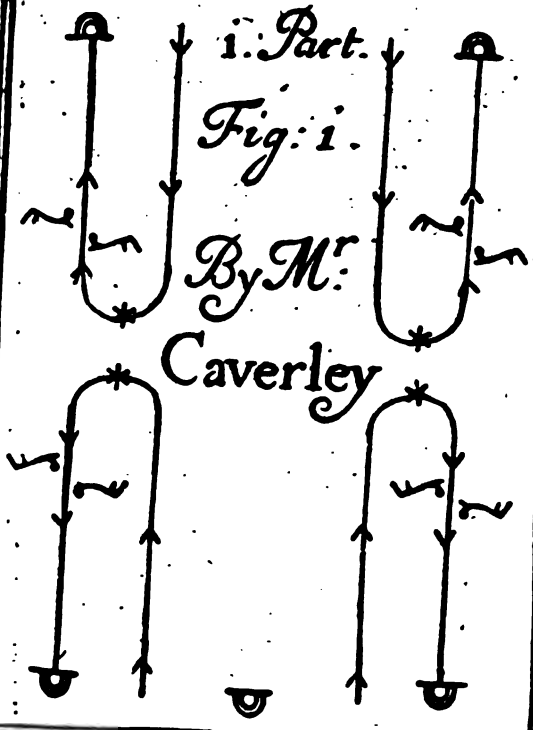
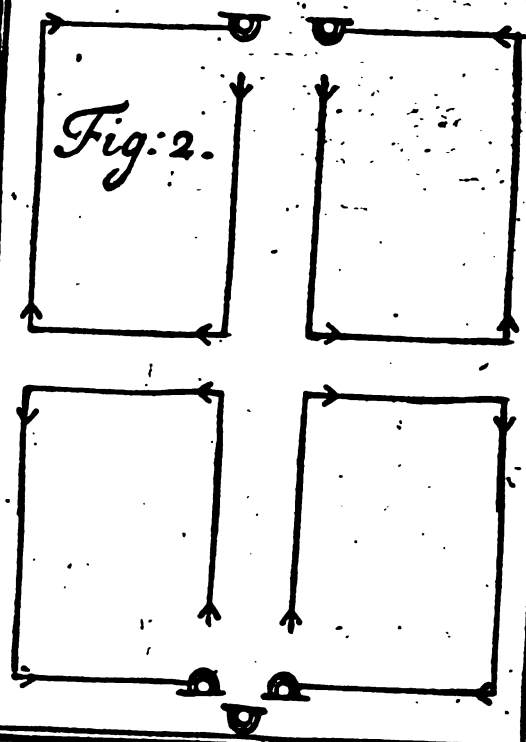


Fig: 2.



2 Part.

Fig: 1.

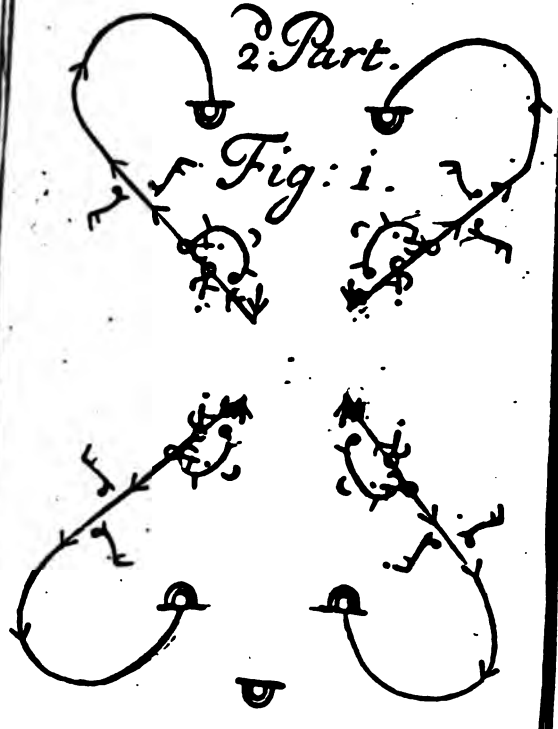


Fig: 2.

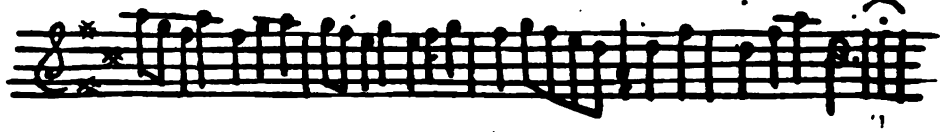


Fig: 3.

Fig: 4.

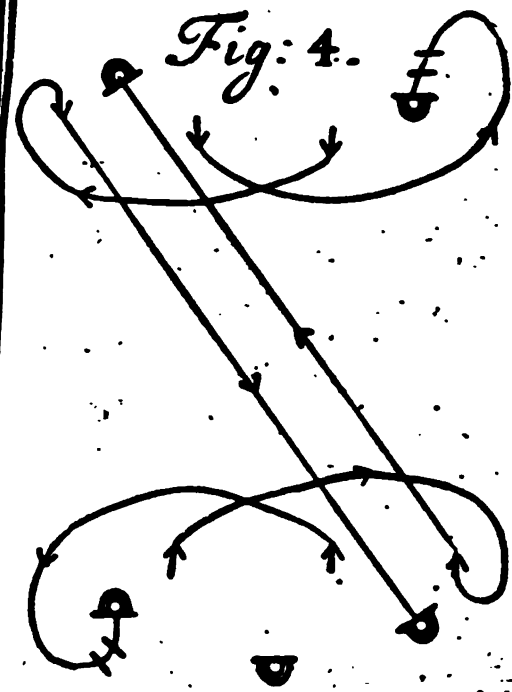
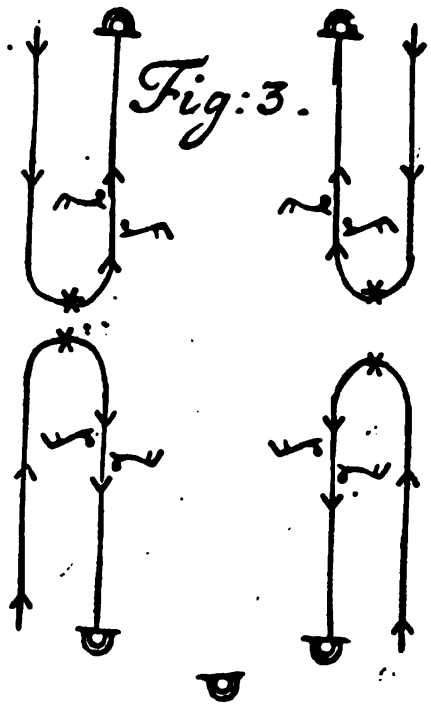


Fig: 3.



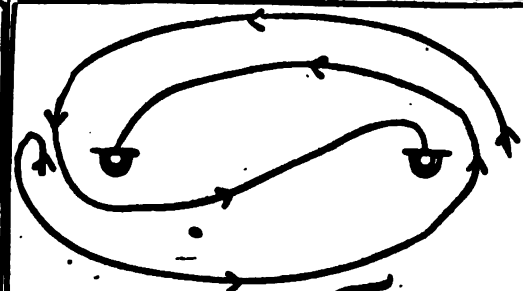
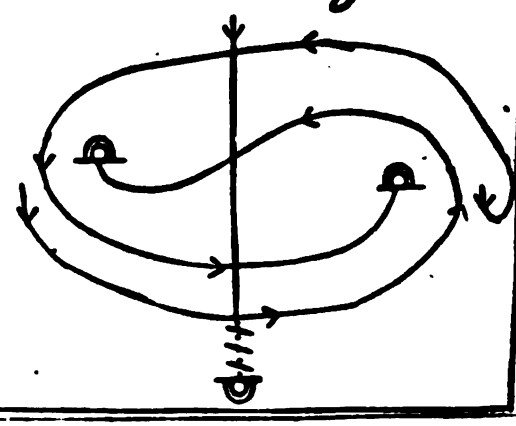


Fig: 4



3 Part.
Fig: 1.

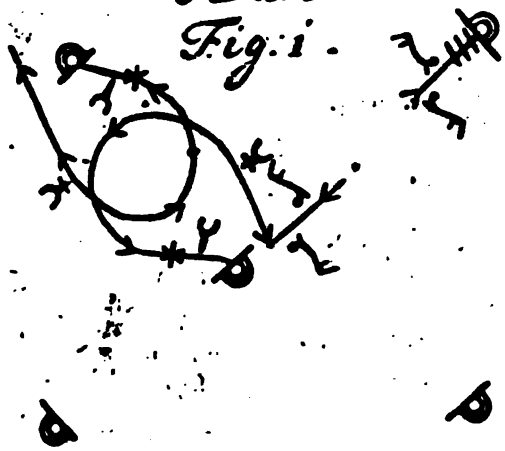
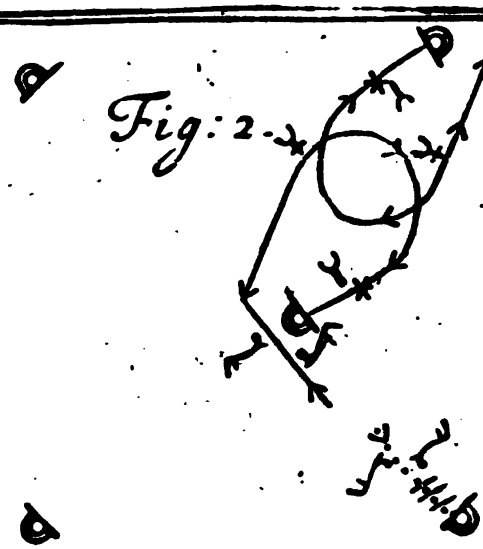


Fig: 2.



4th Part.
Fig: 1.

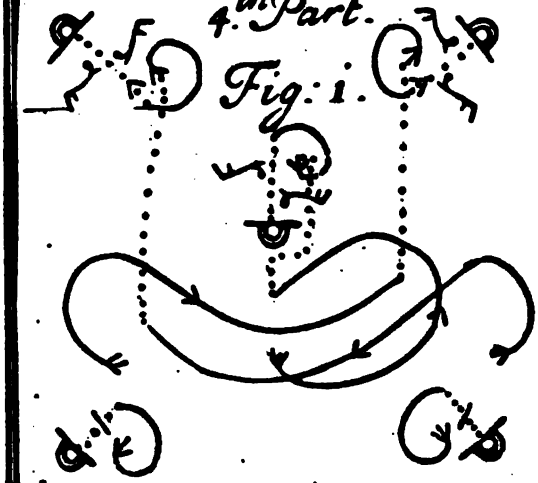
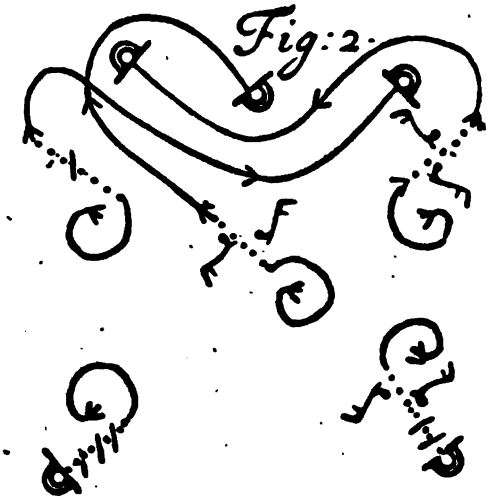


Fig: 2.



5th Part.
Fig: 1.

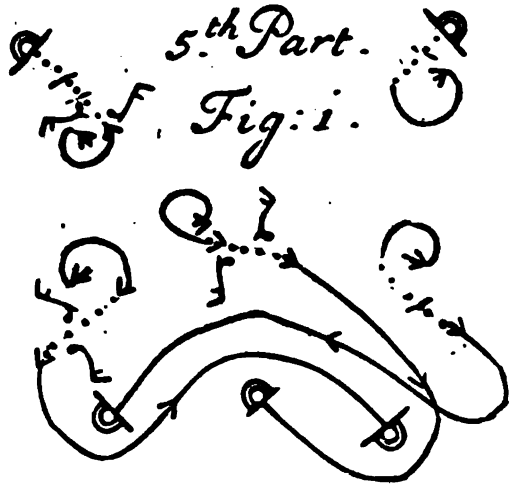


Fig: 2.

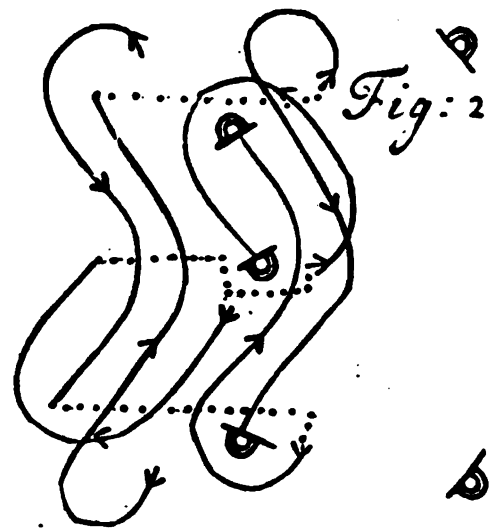


Fig: 3.

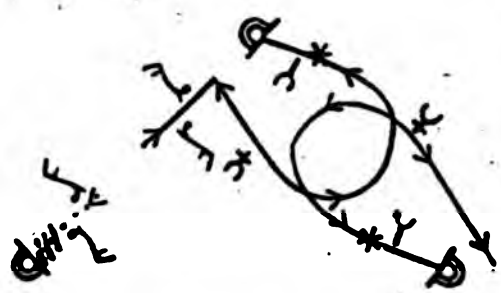


Fig: 4.

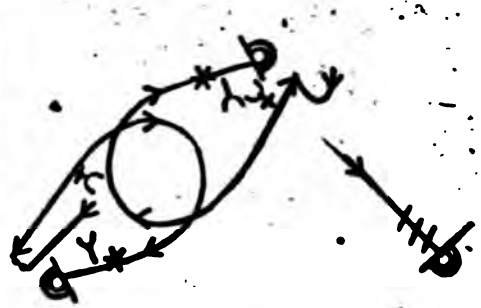


Fig: 3.

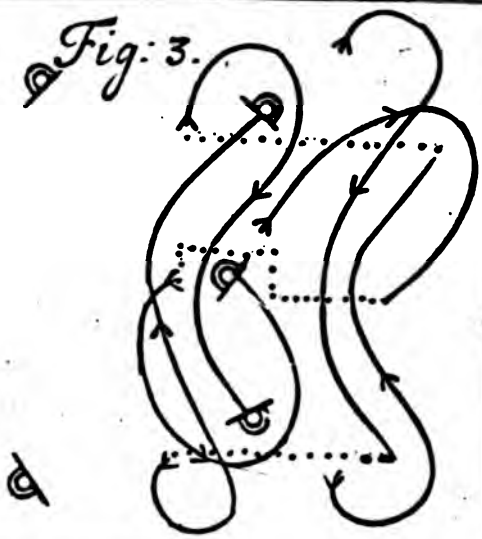


Fig: 4.

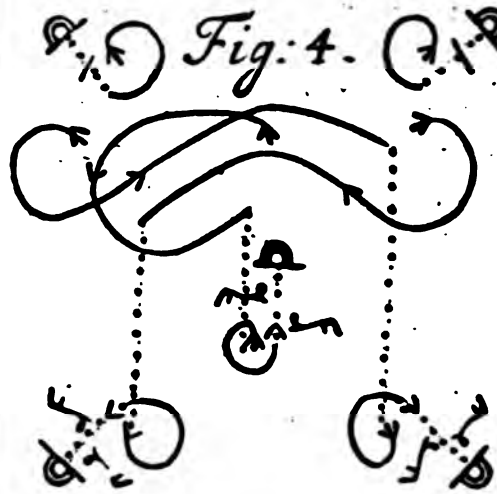


Fig: 3

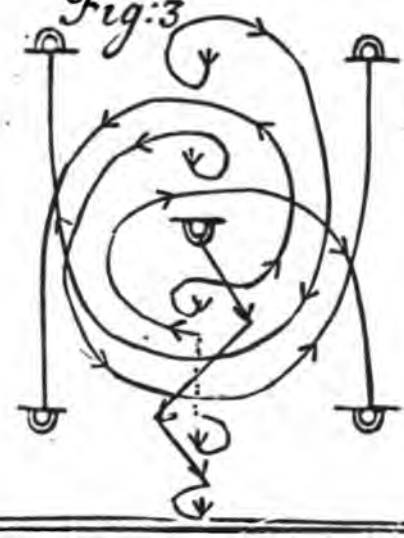
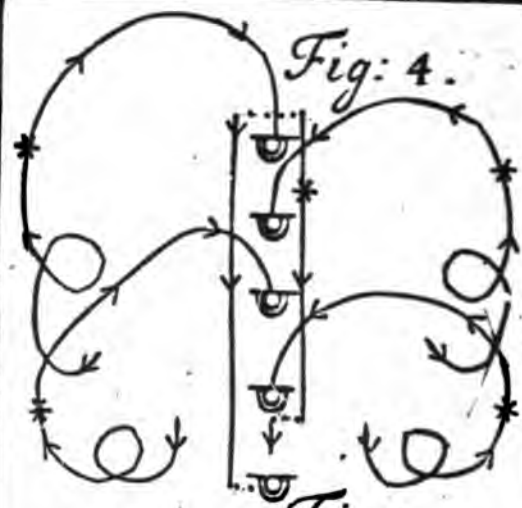
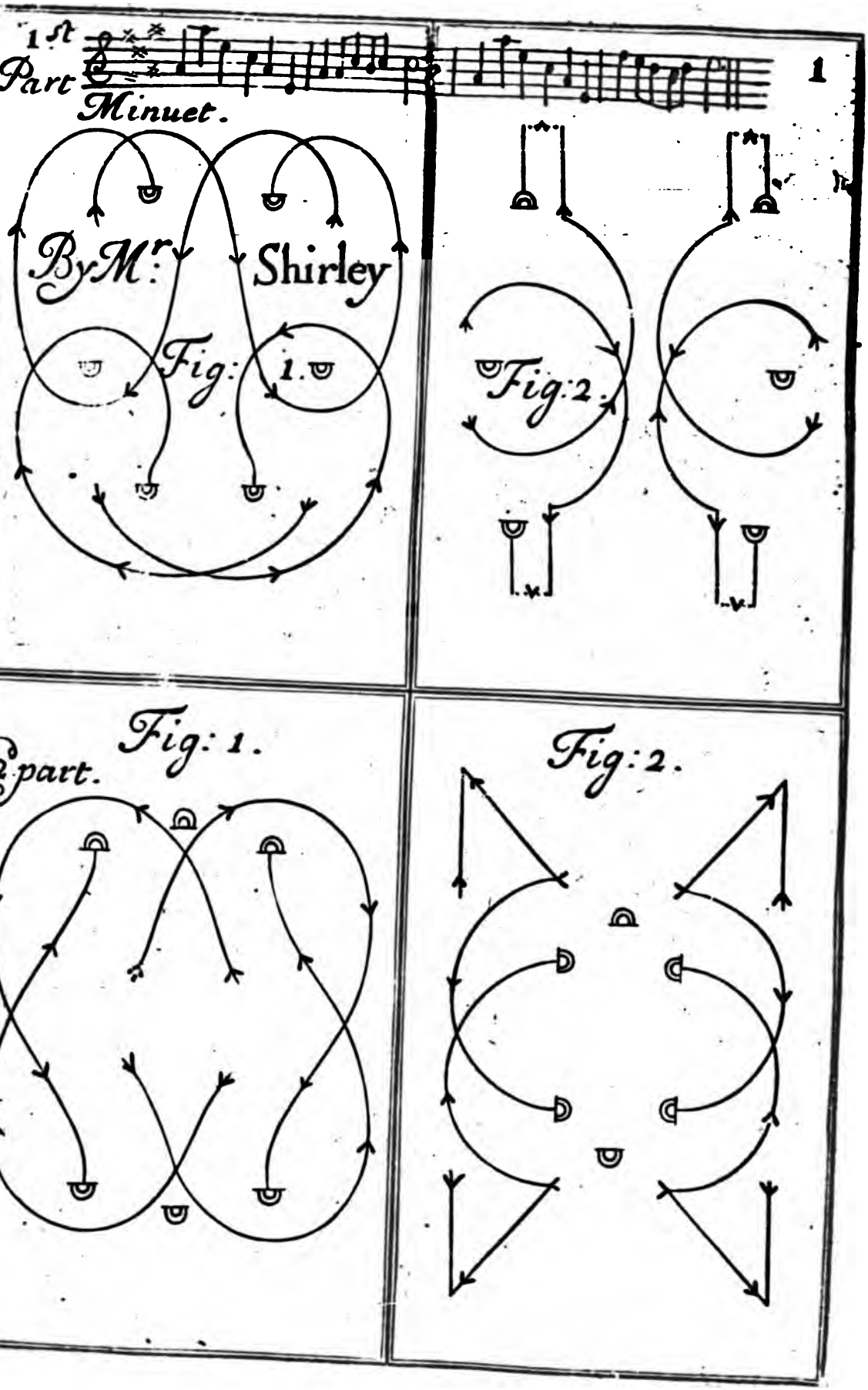


Fig: 4.



Fin:

1st Part Minuet.



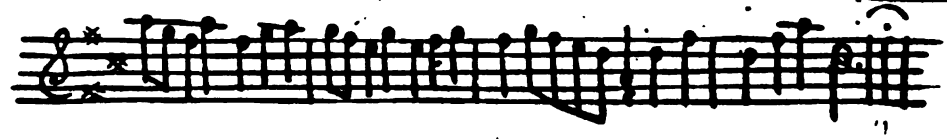


Fig: 3.

Fig: 4.

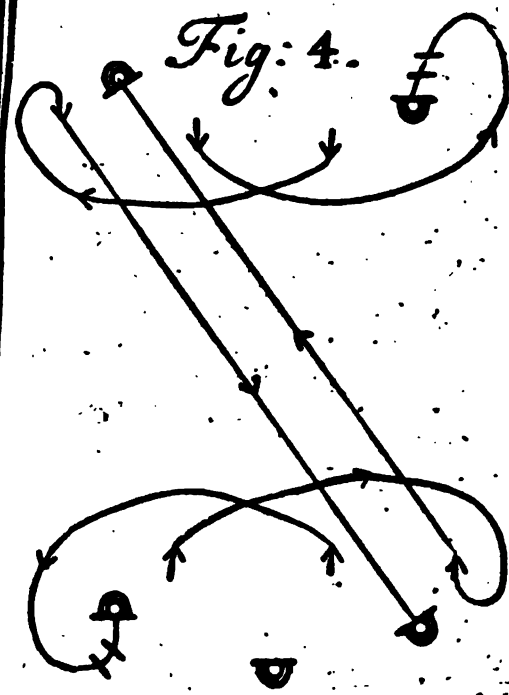
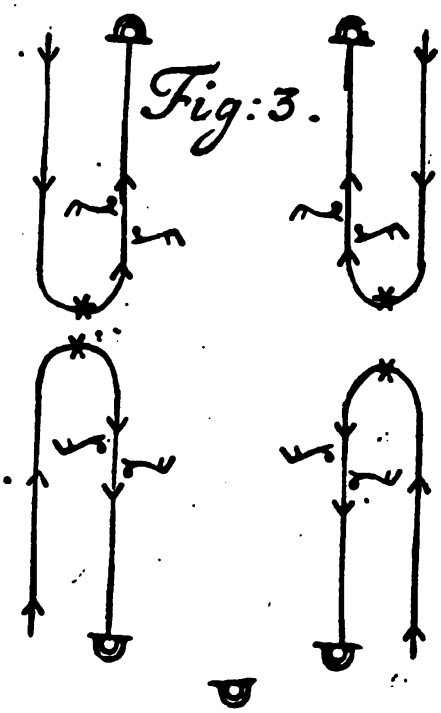


Fig: 3.



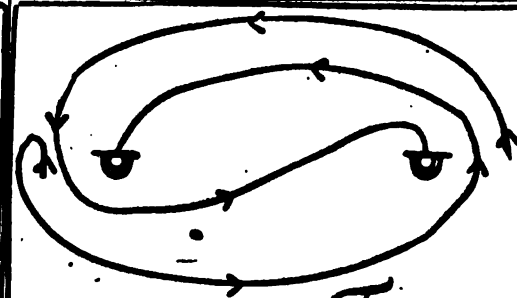
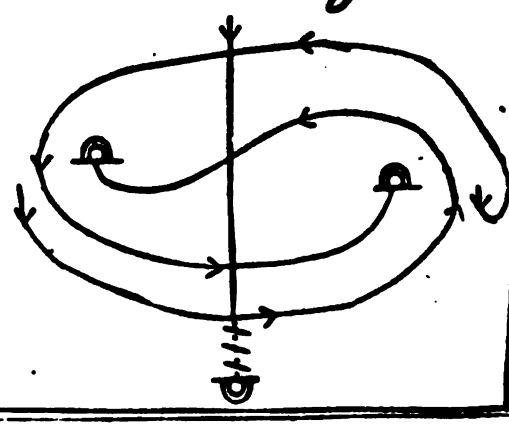


Fig: 4



3d Part.
Fig: 1.

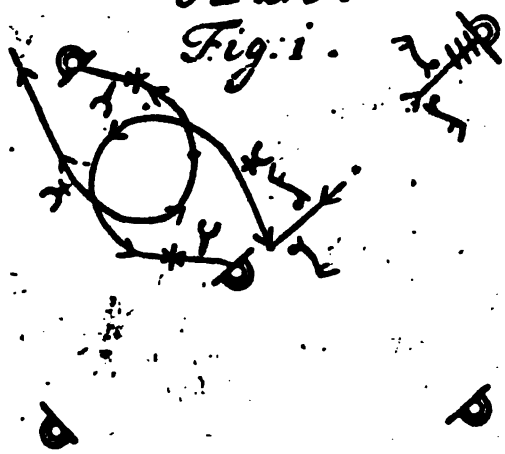
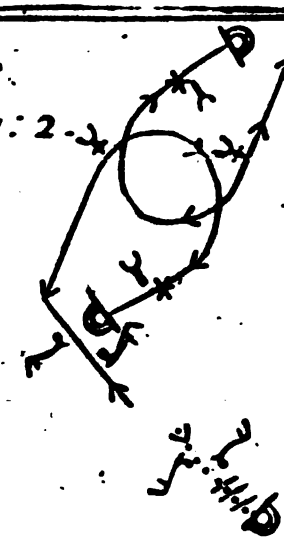


Fig: 2.



4th Part.
Fig: 1.

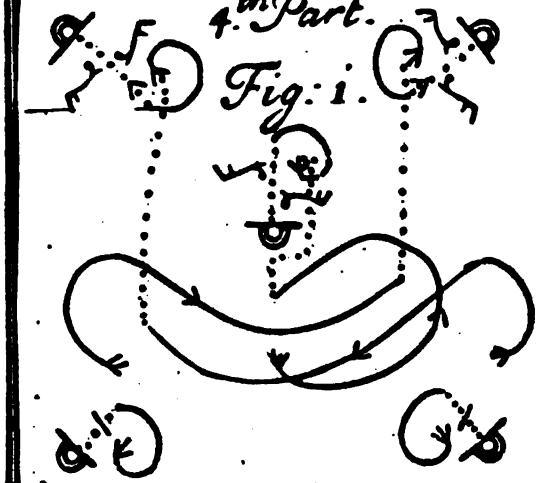
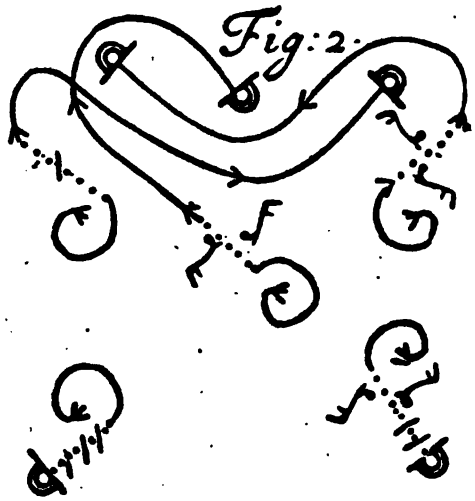


Fig: 2.



5th Part.
Fig: 1.

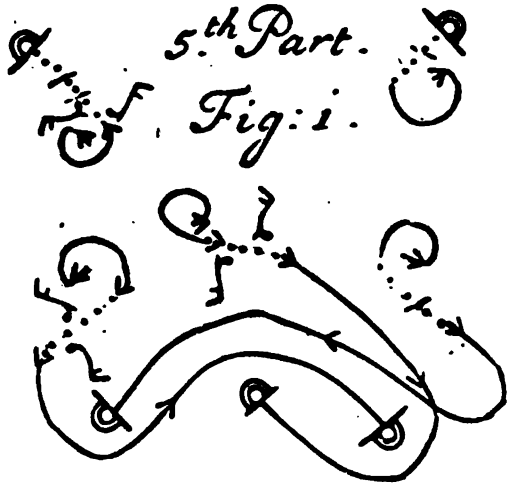


Fig: 2.

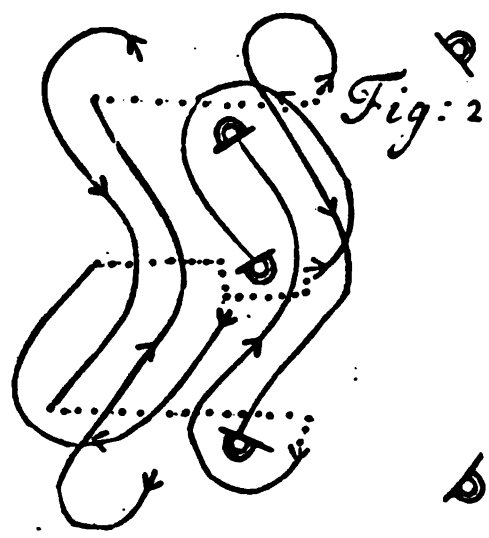
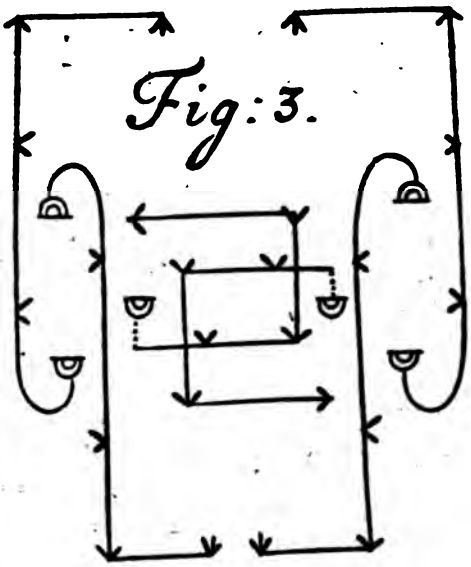


Fig: 3.



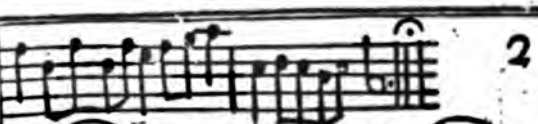


Fig: 4.

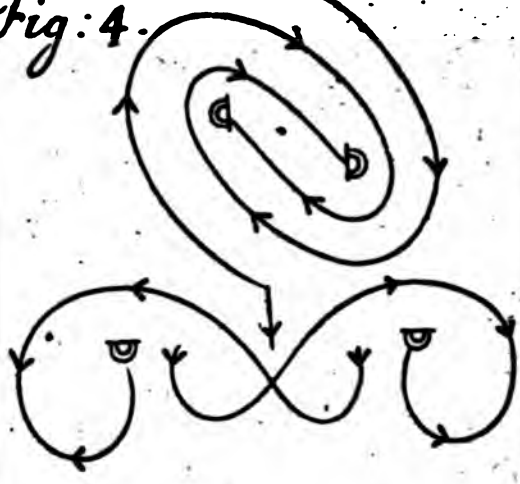


Fig: 3.

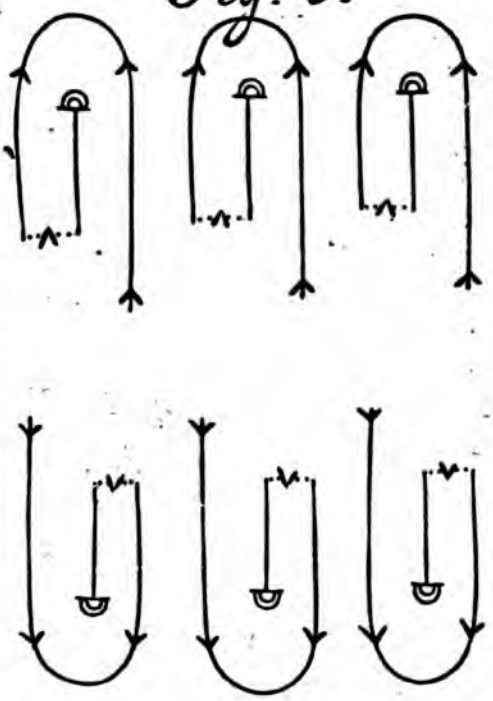
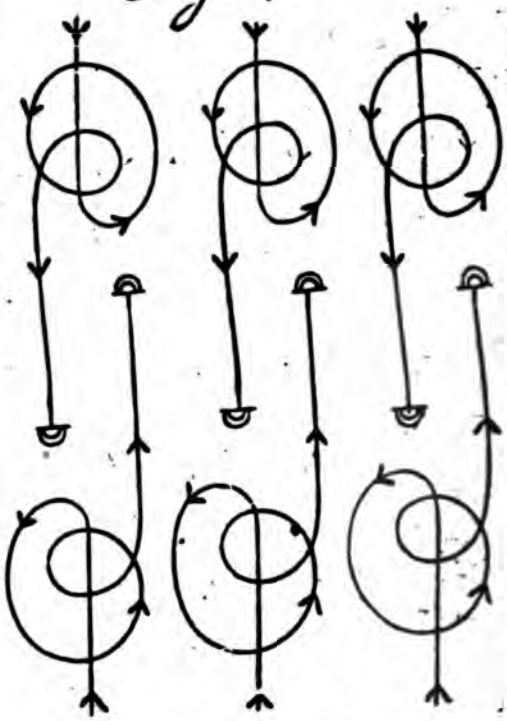


Fig: 4.



3. part. Fig: 1.

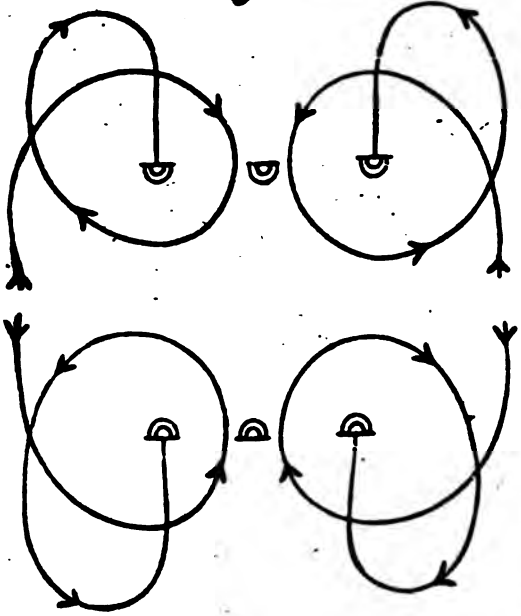
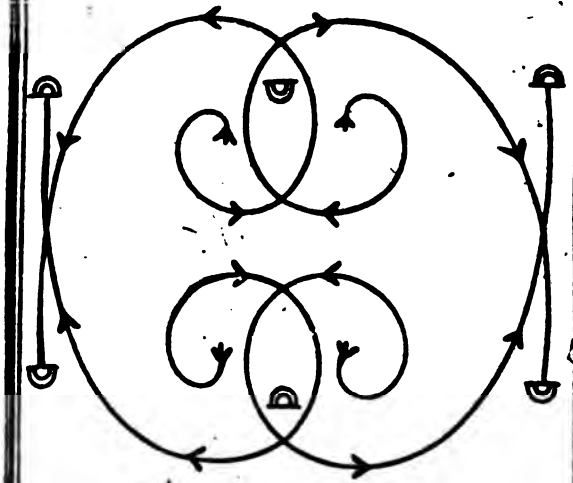


Fig: 2.



4th part. Fig: 1.

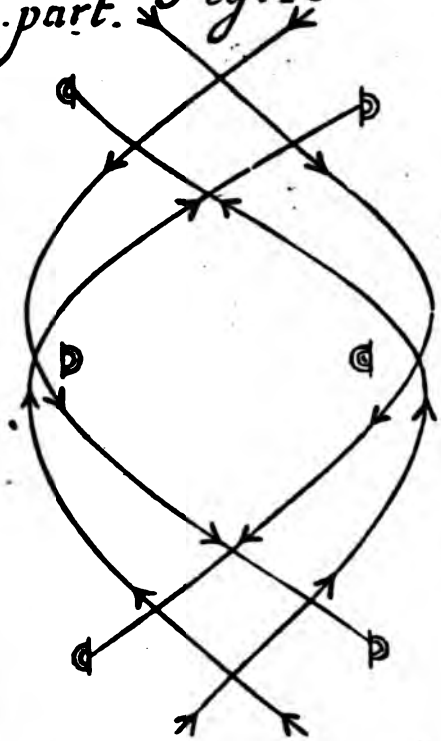


Fig: 2.

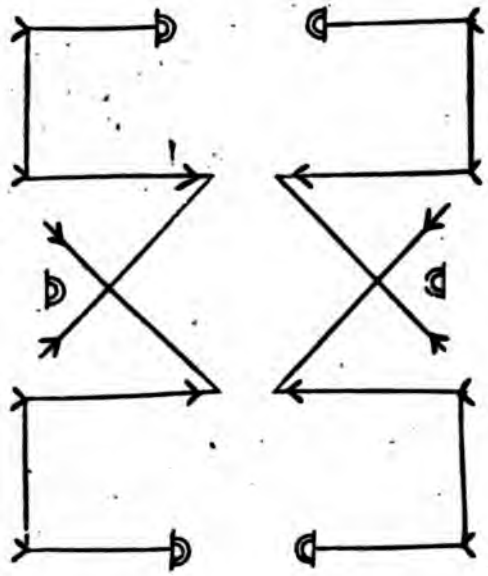


Fig: 3.

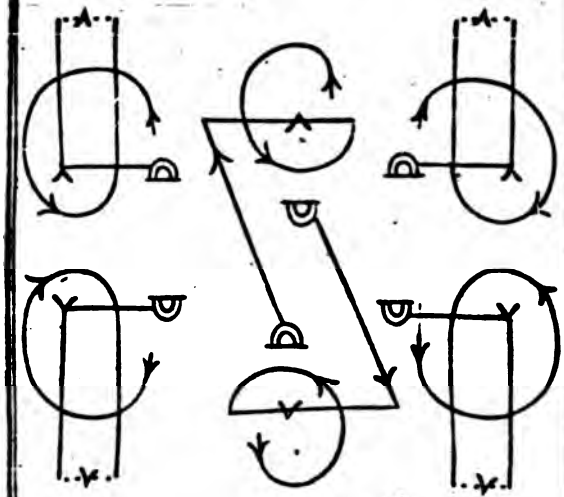


Fig: 4.

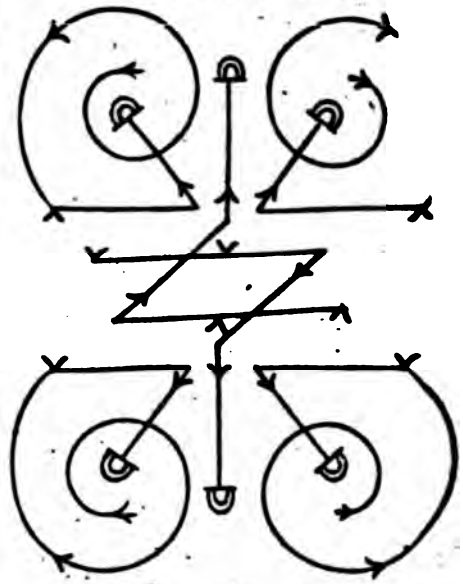


Fig: 3.

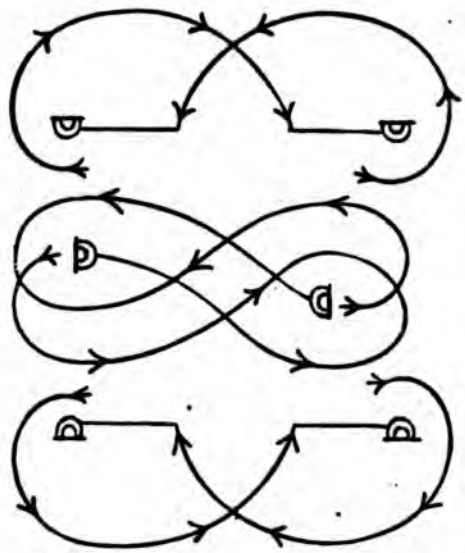
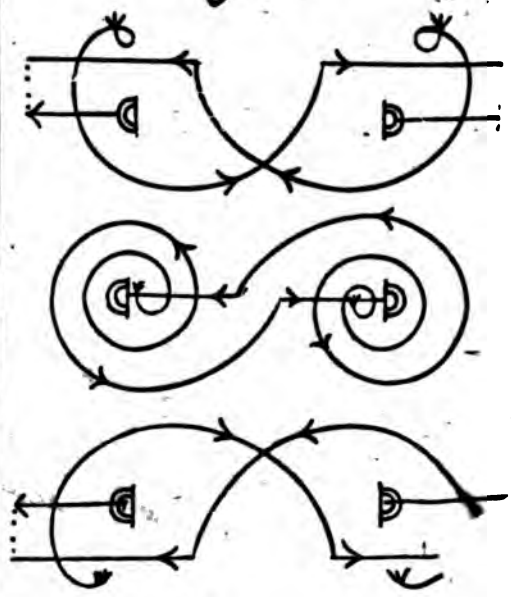


Fig: 4.



Fin.

By Mr. Prince.

1. st Part.

Fig: 1.

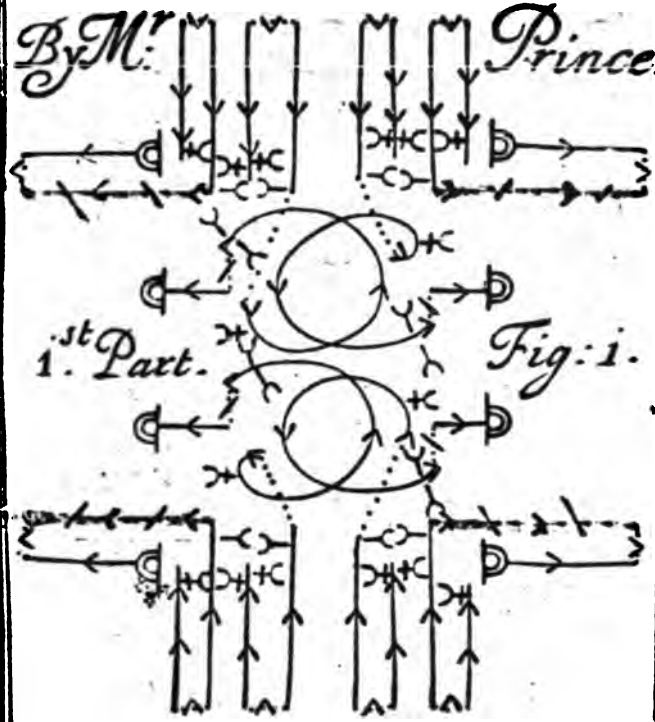
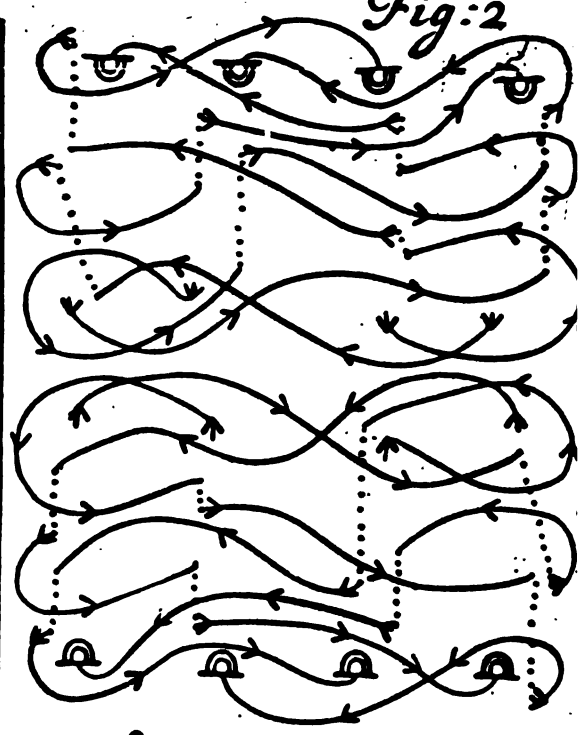


Fig: 2



The 1. st Part 4 Times over.

Fig: 3

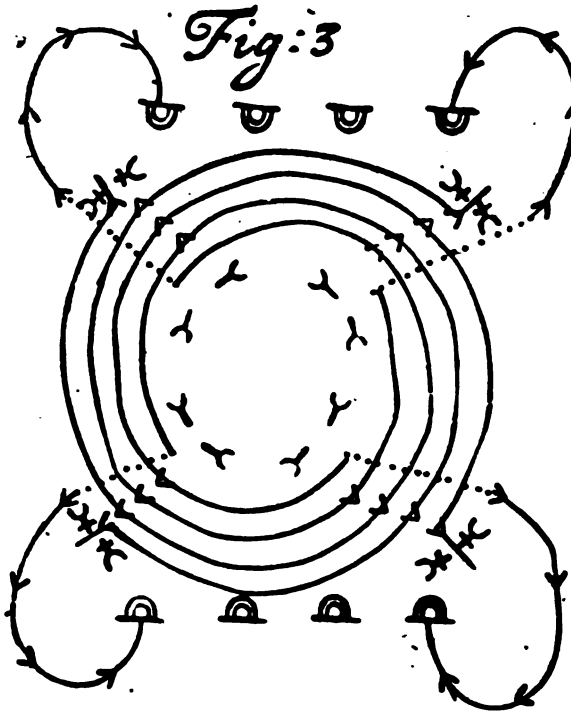
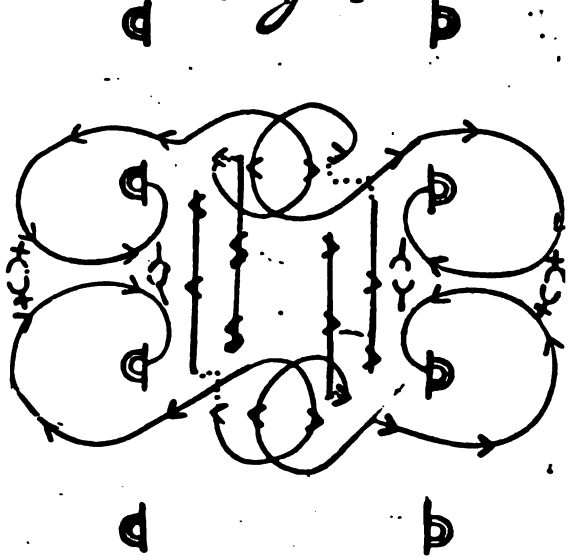
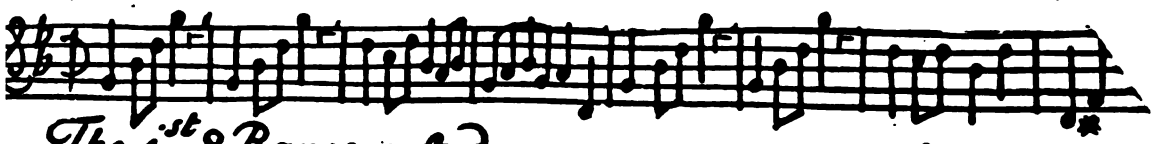


Fig: 4





The 1.st 8 Barrs rested.

2. Part

Fig: 1.

Fig: 2.

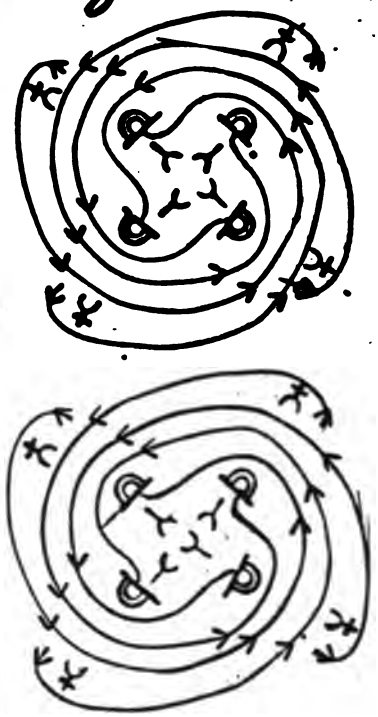


Fig: 1.

3. Part.

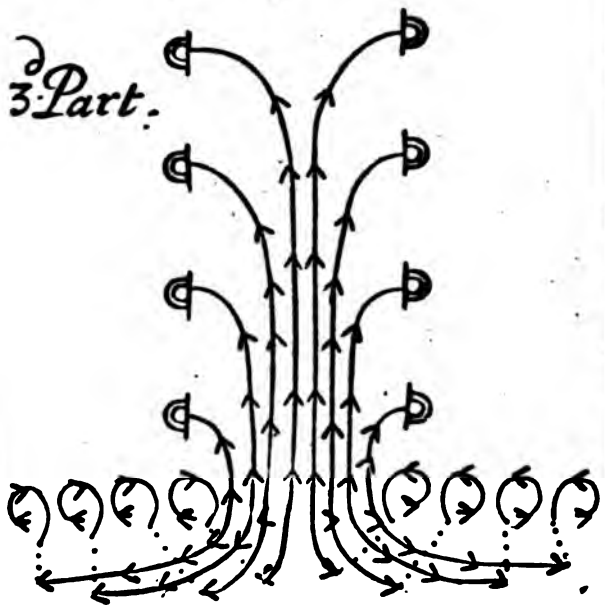


Fig: 2.

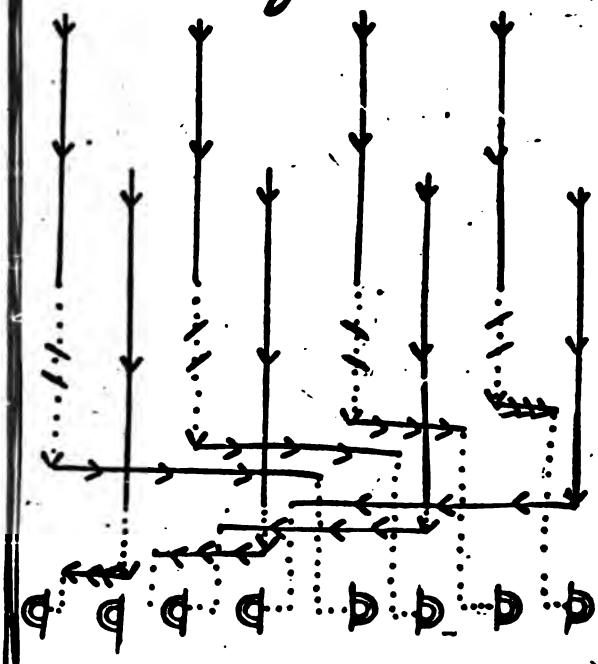


Fig: 3.

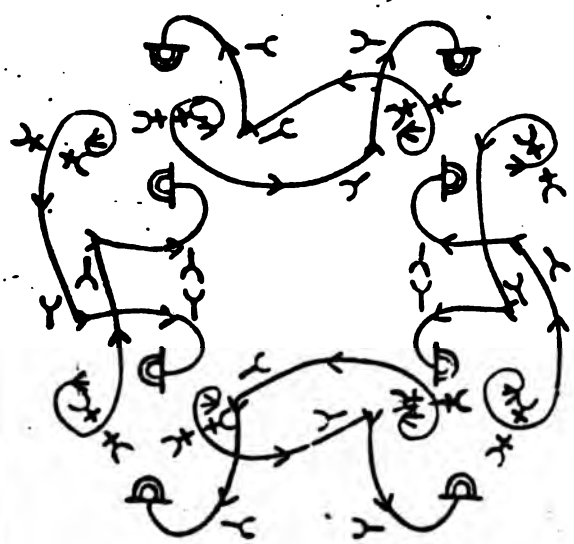


Fig: 4.

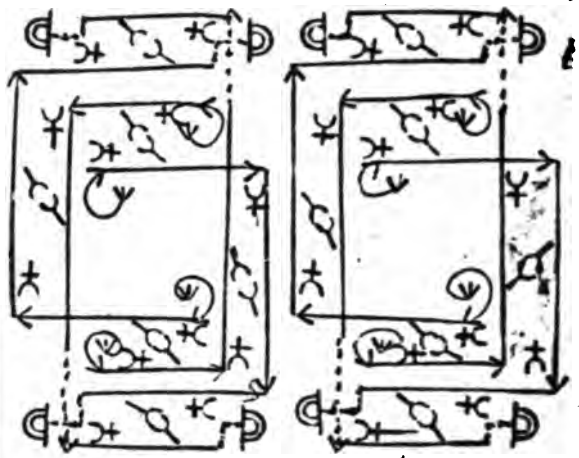


Fig: 3.

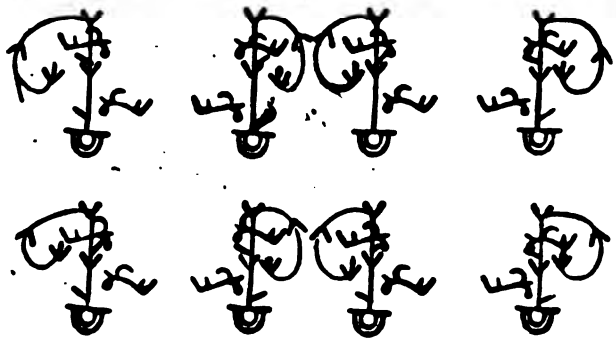
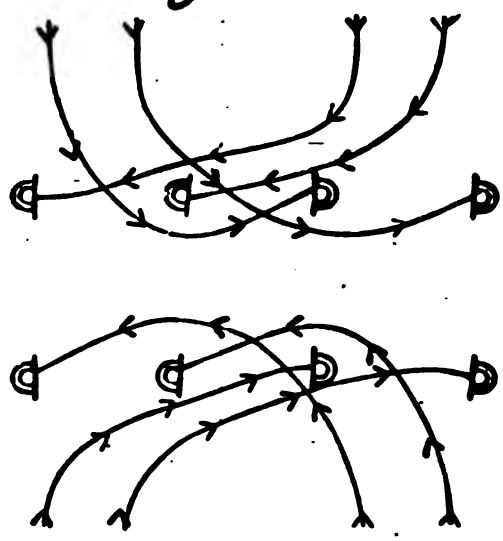


Fig: 4.



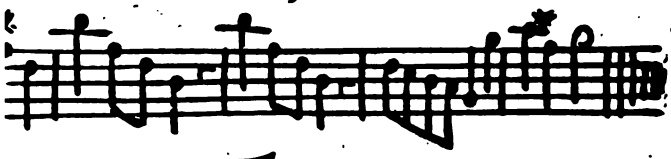
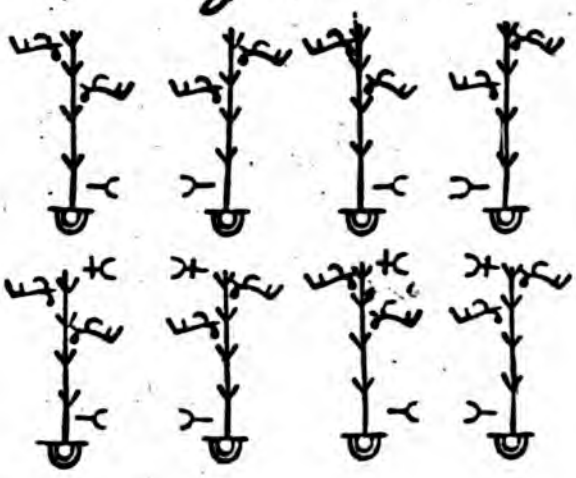
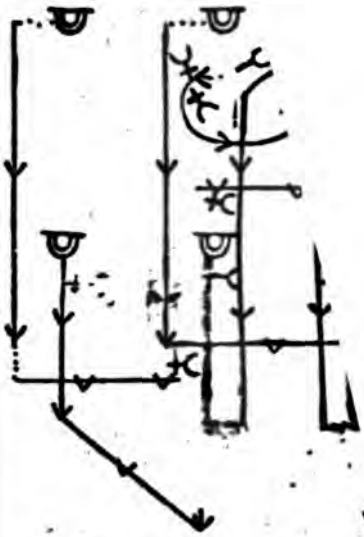


Fig: 5.



Fig



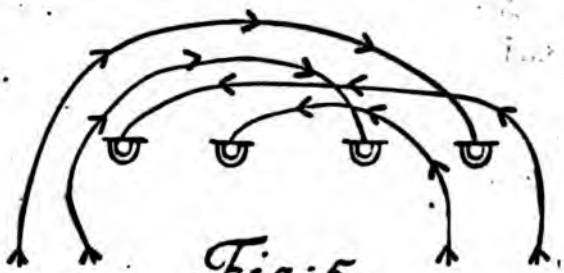


Fig: 5.

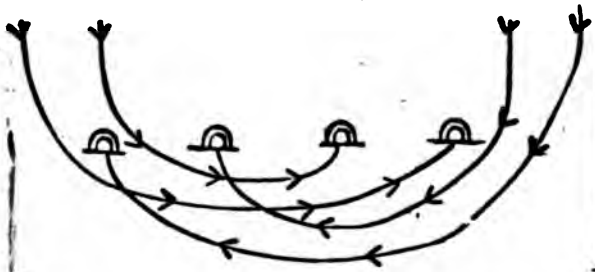
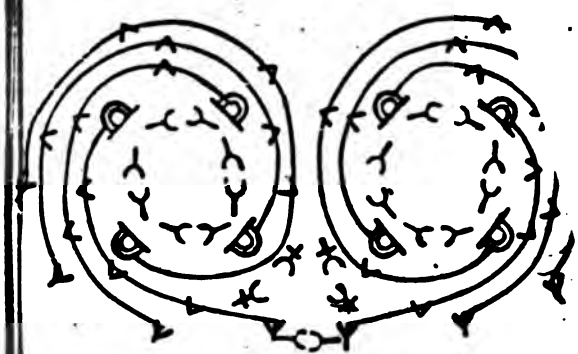
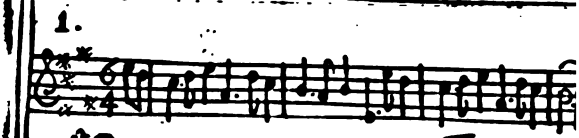


Fig: 6.



Fin:

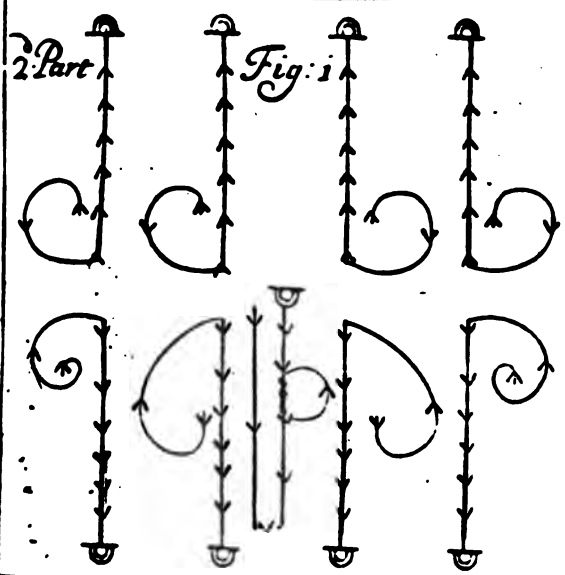
1.



1.st Part. Fig. 1.

By
M.r Couch.

2.d Part Fig: 1



3.d Part.

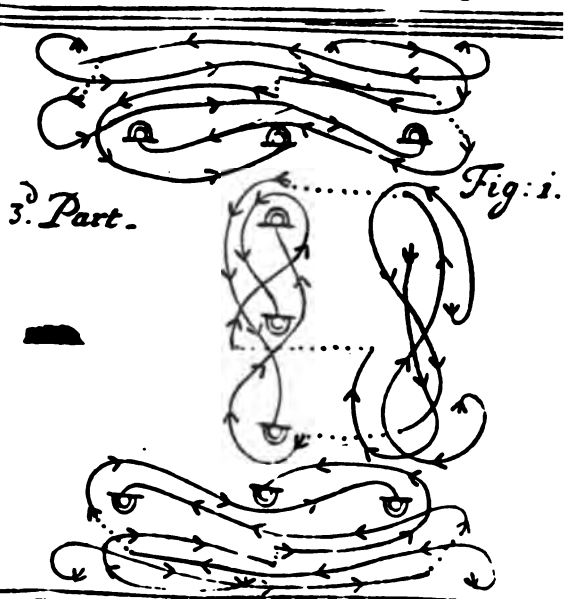


Fig: 1.

The same Stepp's as Fig: 1st

Fig: 2.

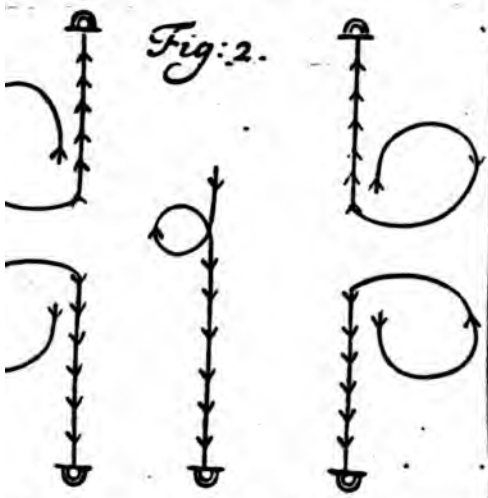
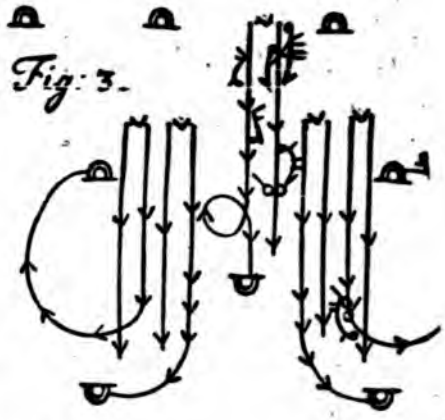


Fig: 3.



7: 2.

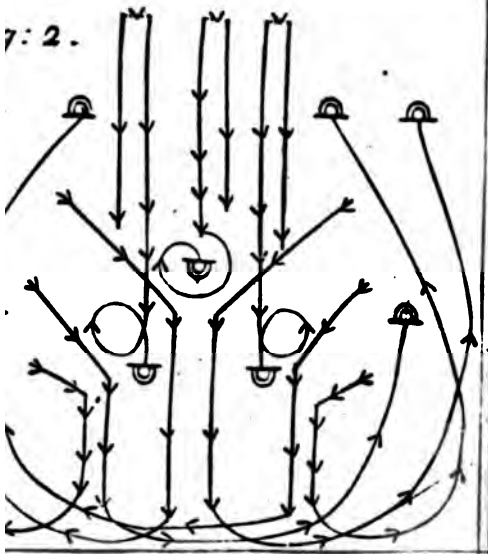


Fig: 3

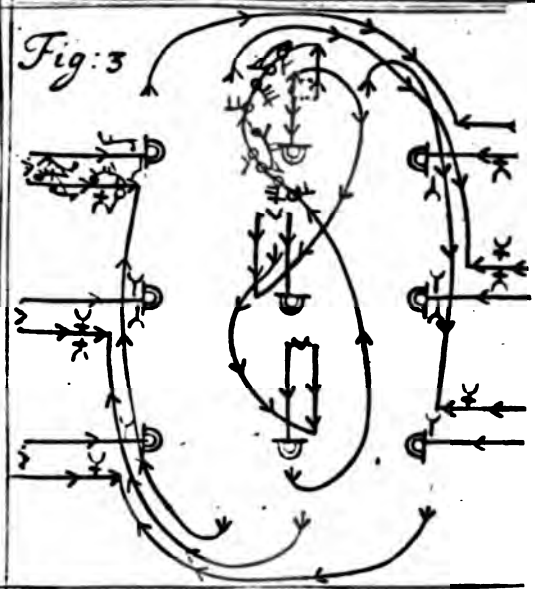


Fig: 2.

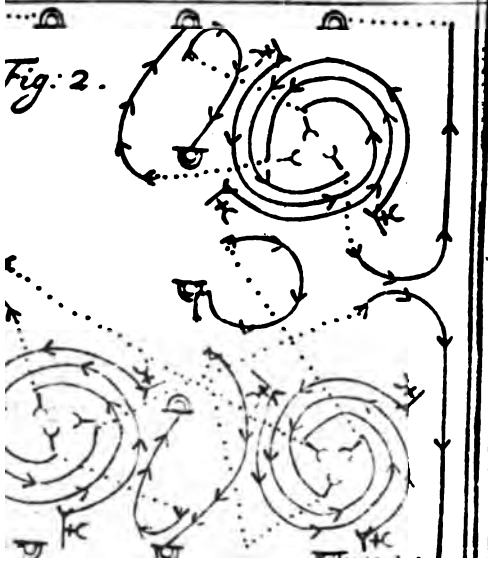
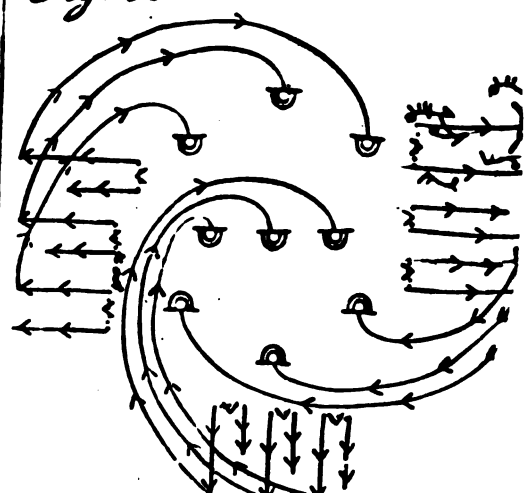


Fig: 3.



Th

Fig: 1.

Fig

2.

Fig: 2.

Fig: 3.

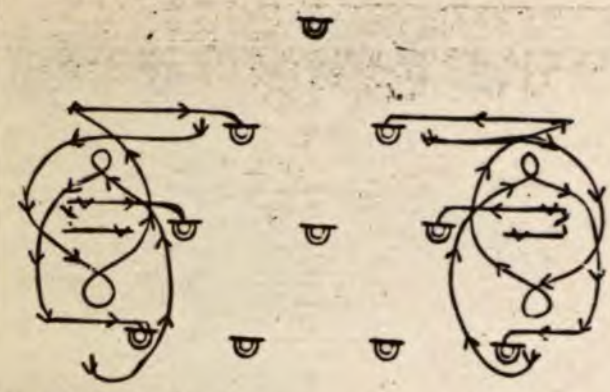


Fig: 4.

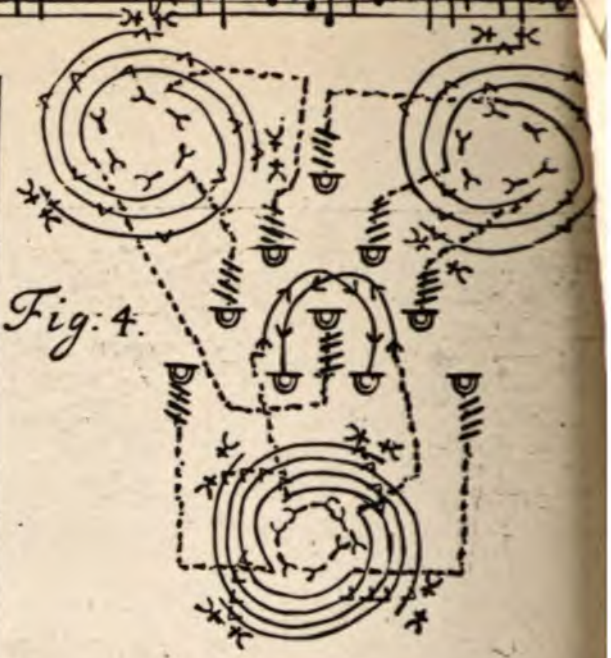


Fig: 3.

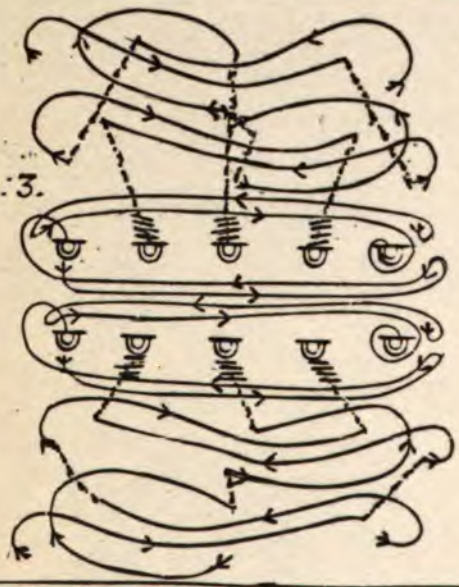


Fig: 4.

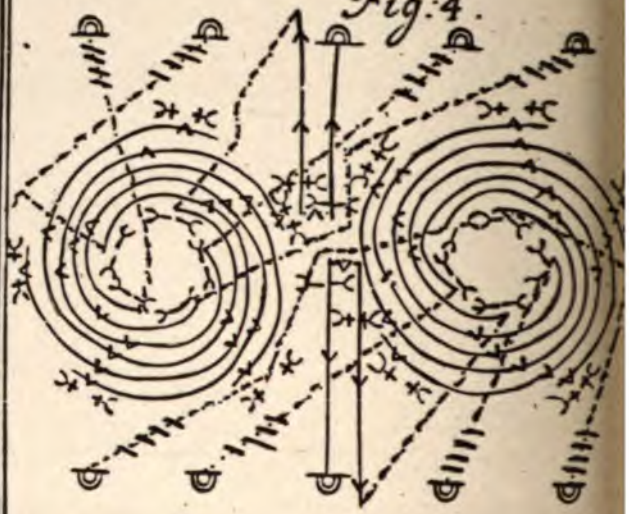


Fig: 3.

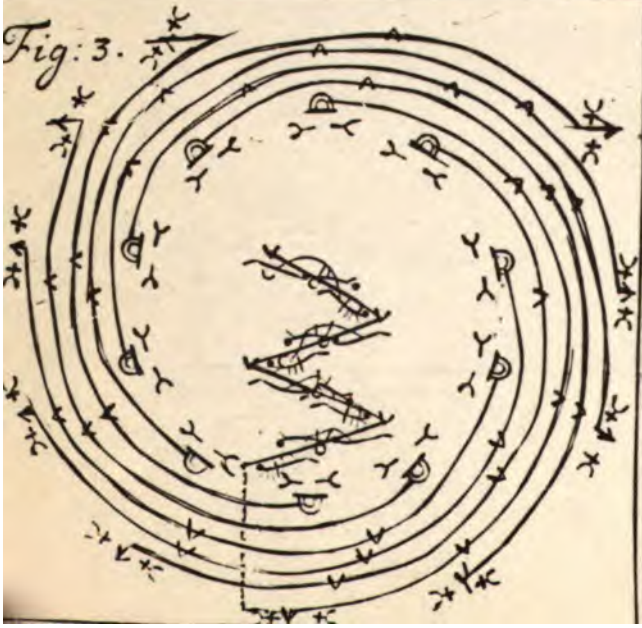
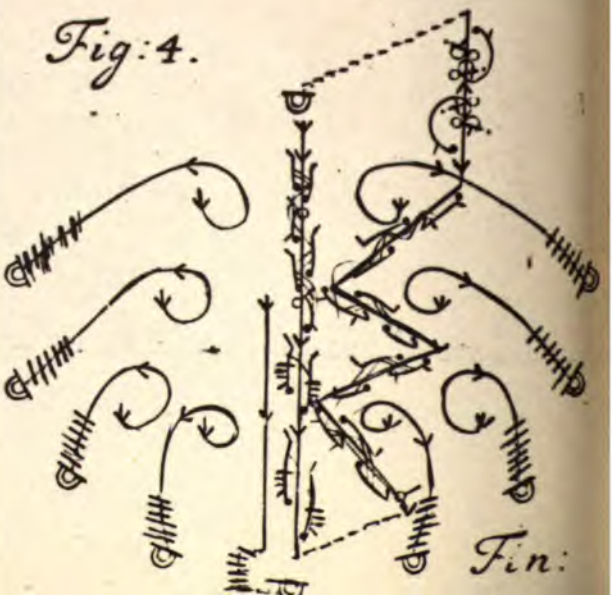
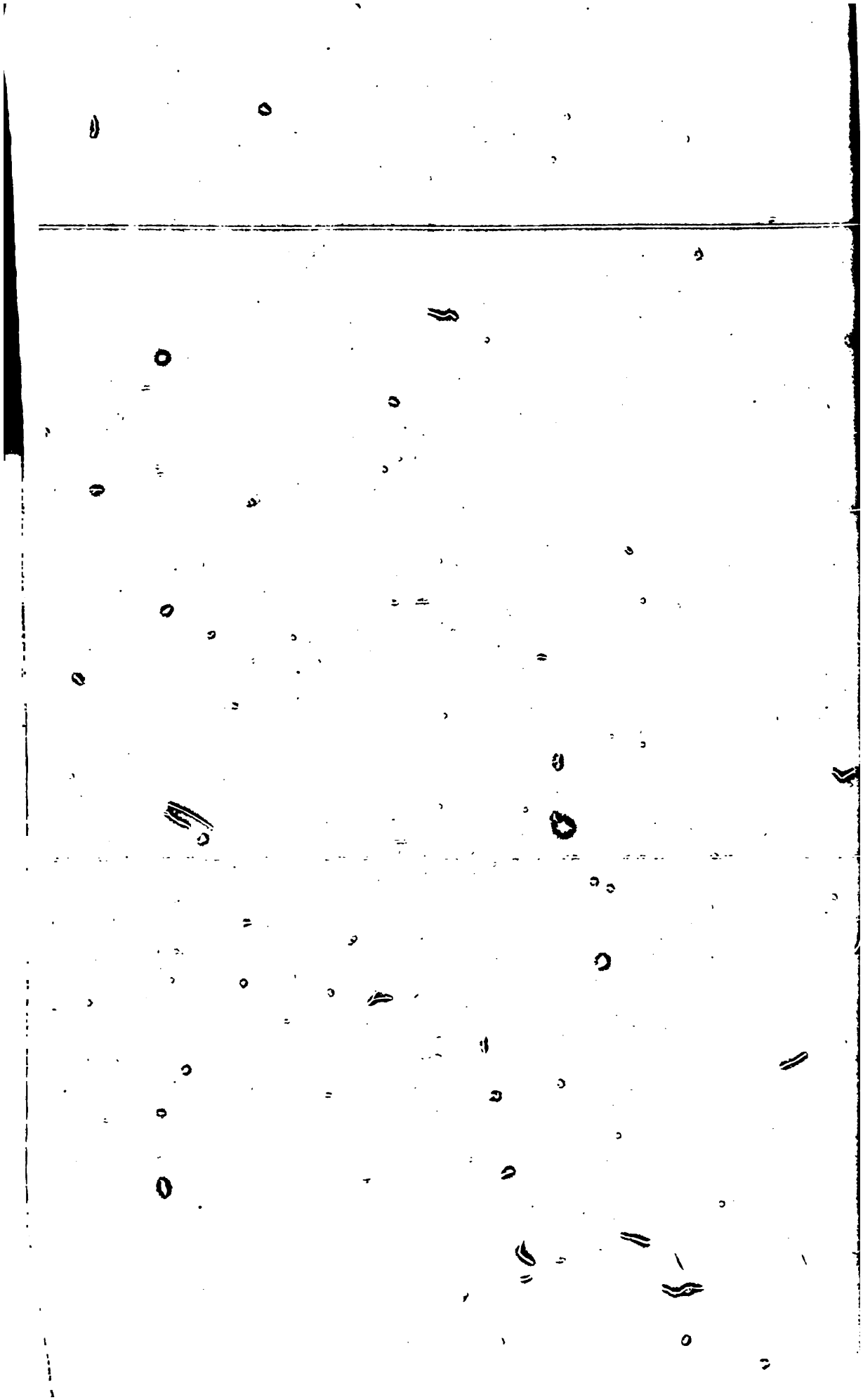


Fig: 4.



Fin:



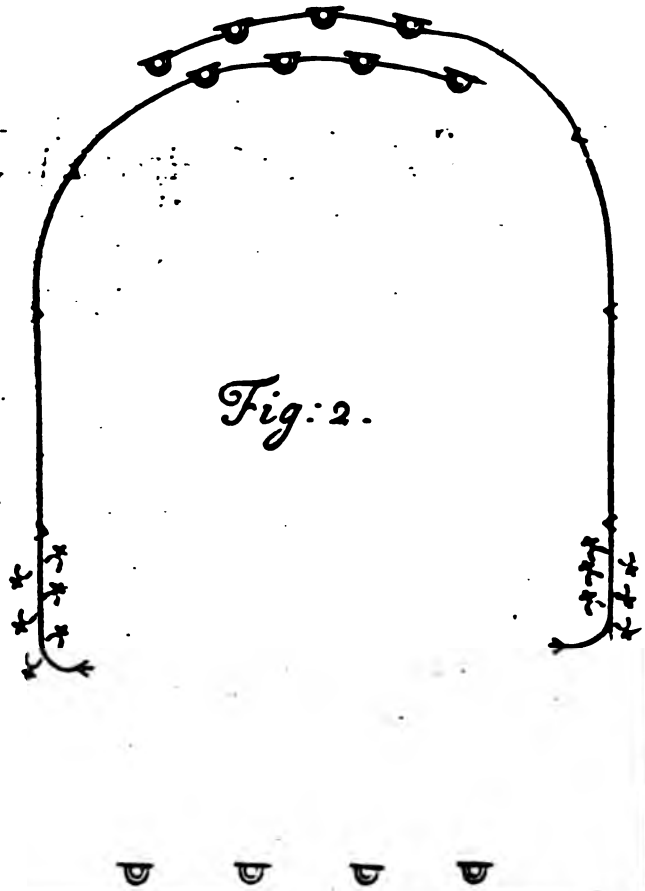
Minuet.

1st Part

By Mr. Preist.

Fig. 1.

Fig. 2.



2d Part.

Fig. 1.

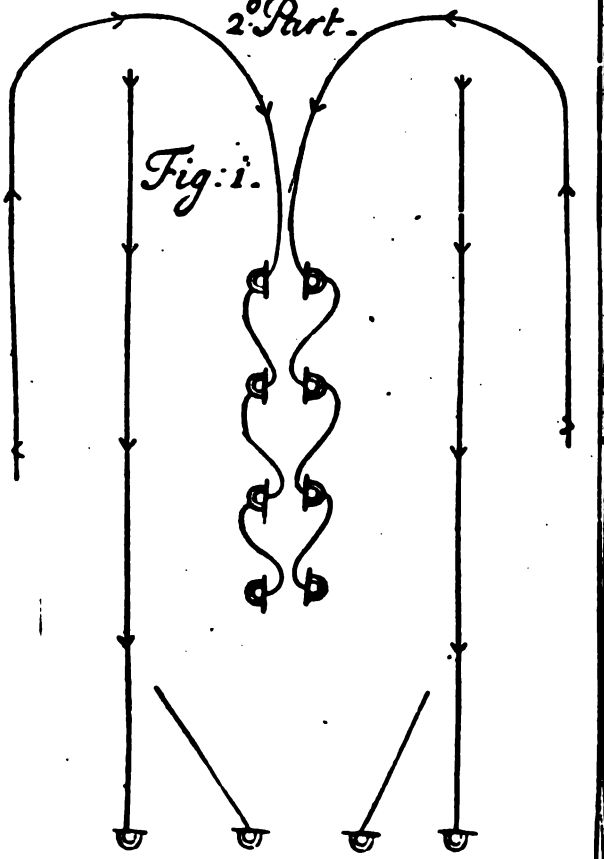
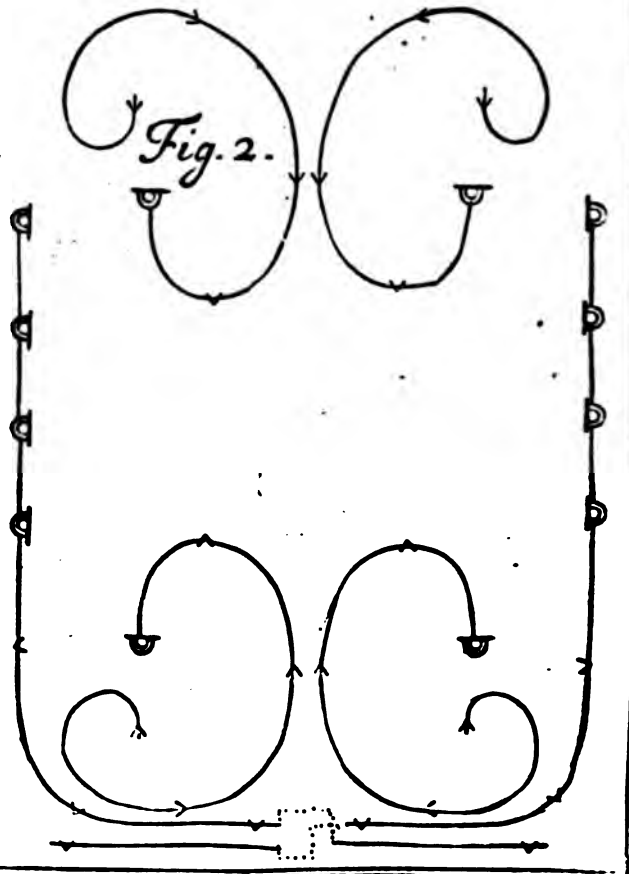
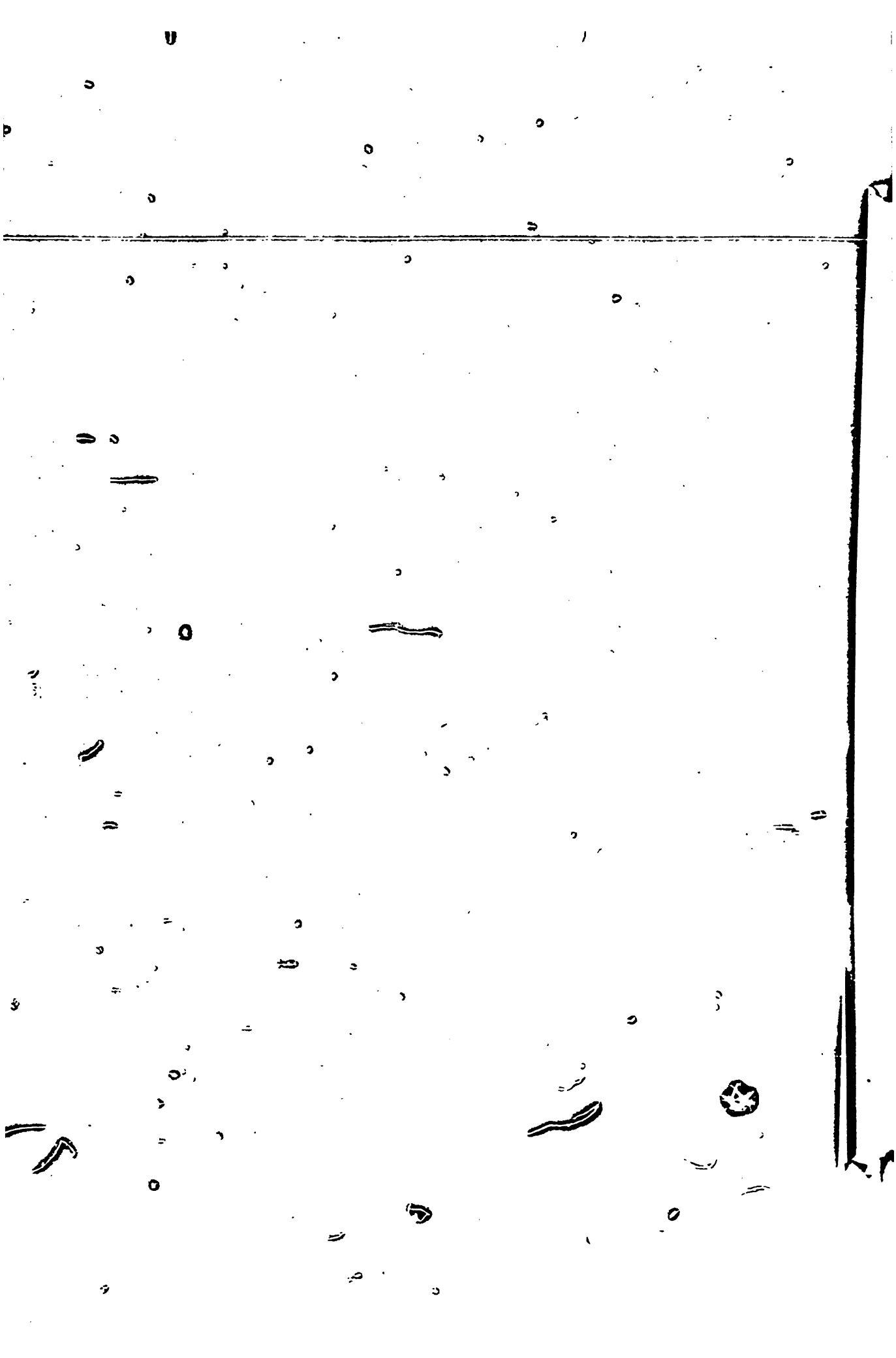


Fig. 2.





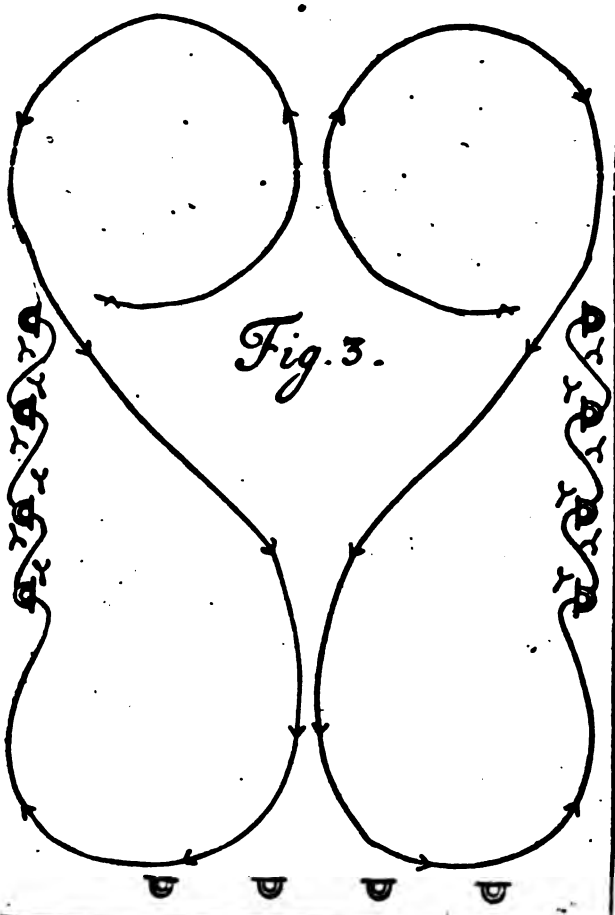


Fig. 3.

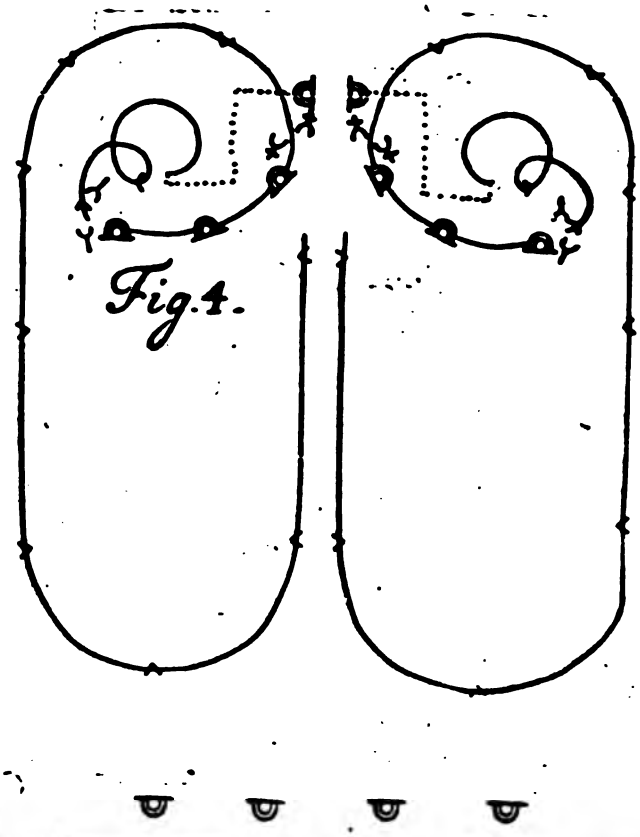


Fig. 4.

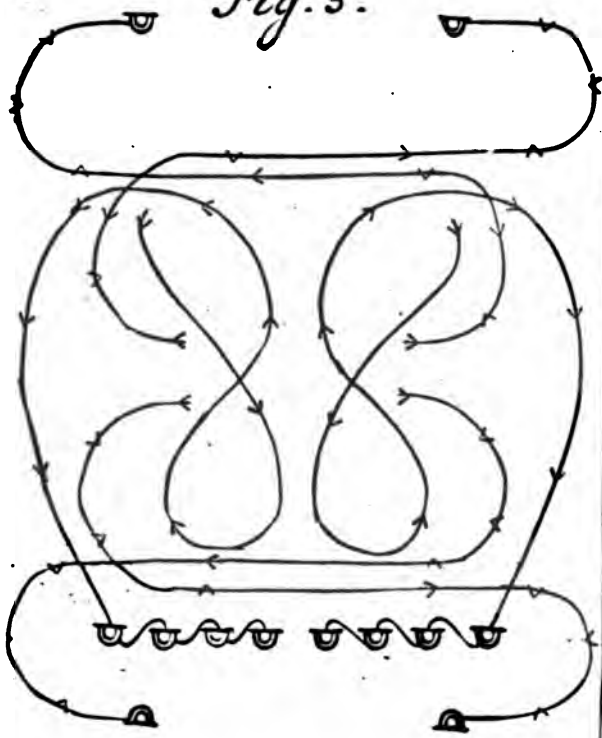


Fig. 3.

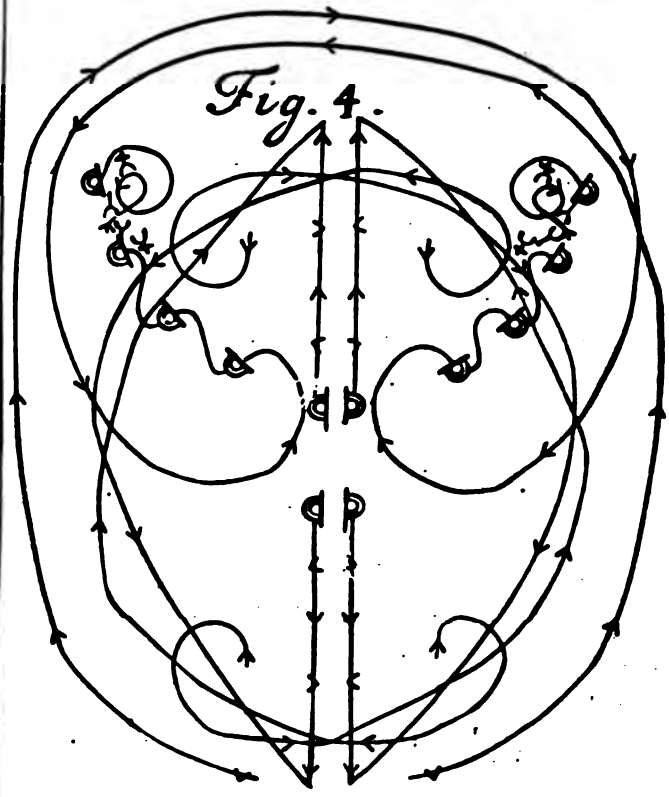
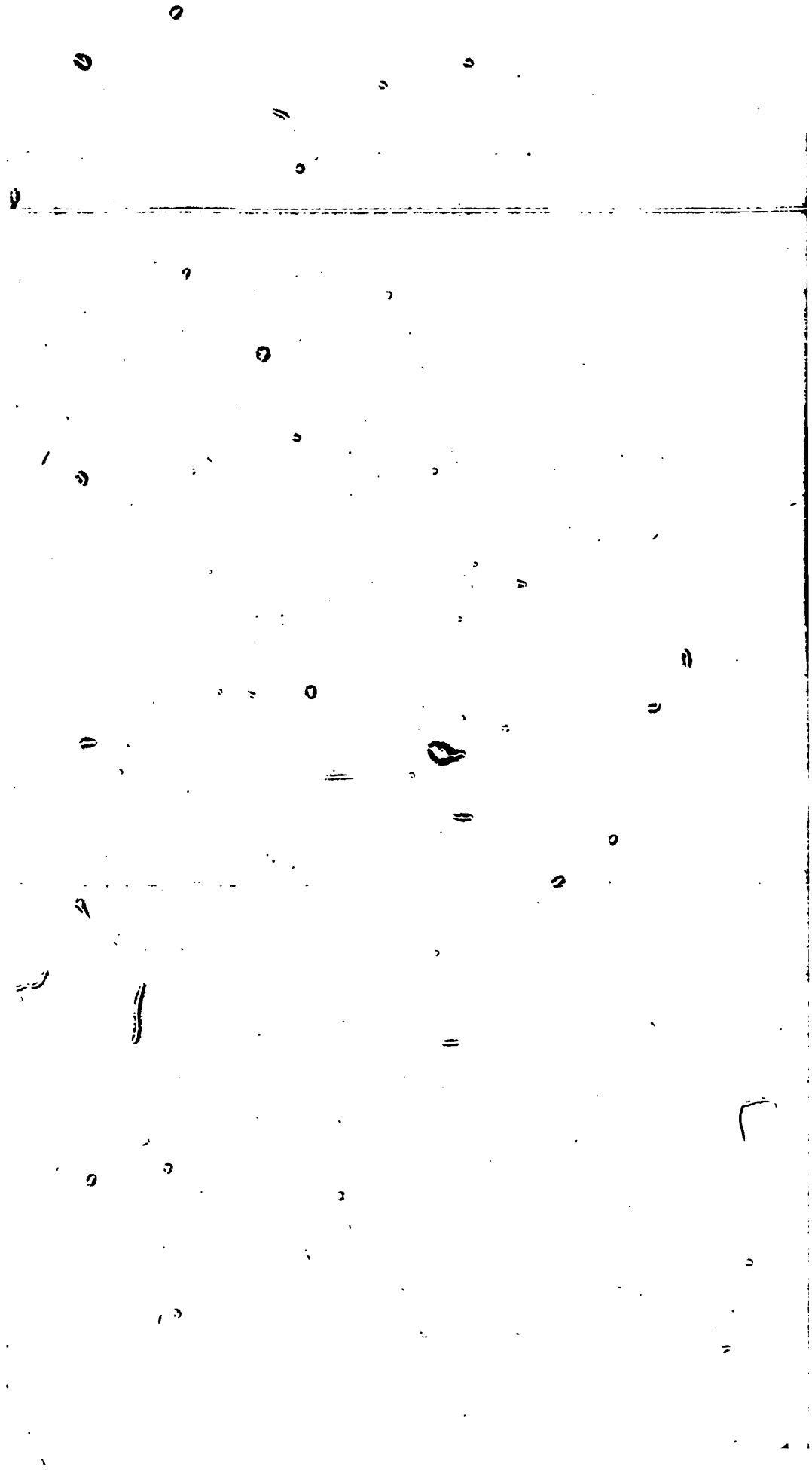


Fig. 4.



Part 3.d

Fig. 1.

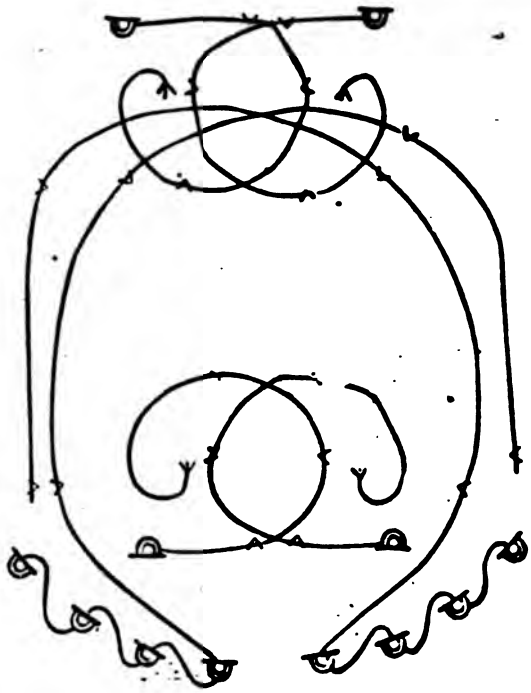
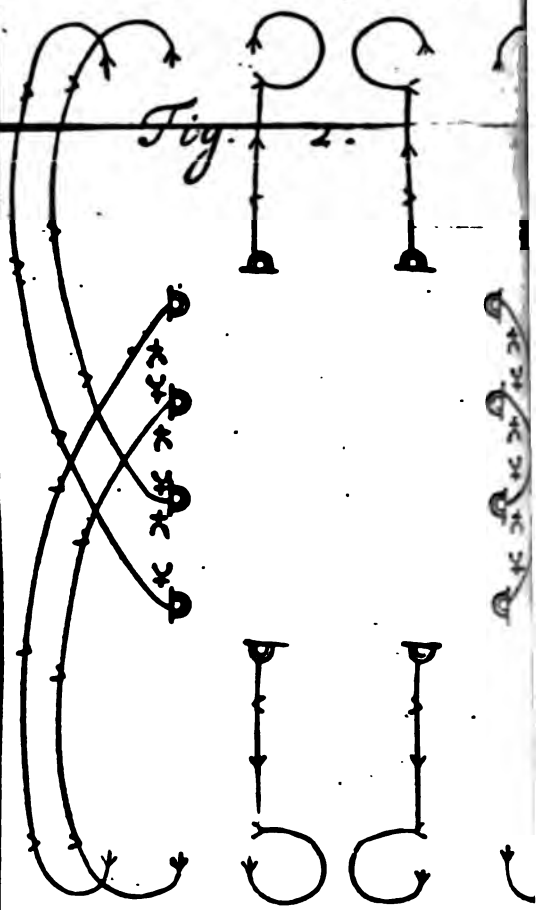


Fig. 2.



Part 4.th

Fig. 1.

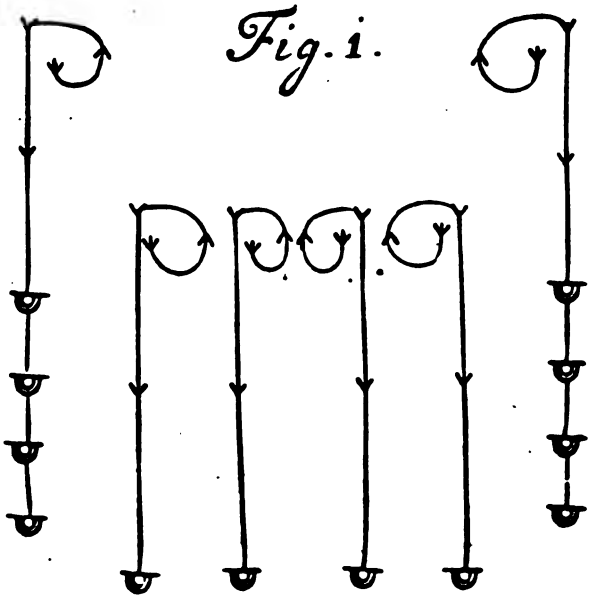
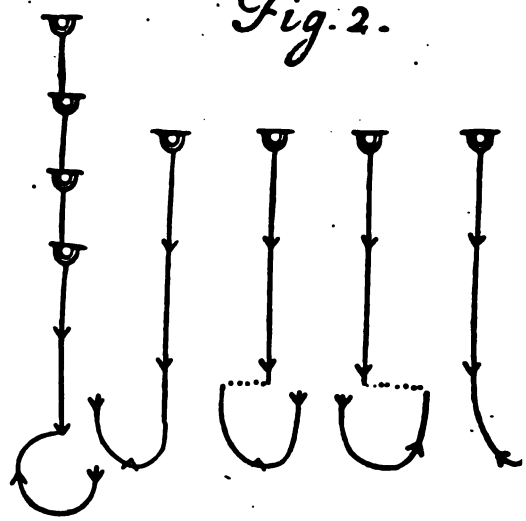


Fig. 2.



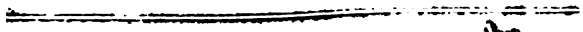


Fig: 3.

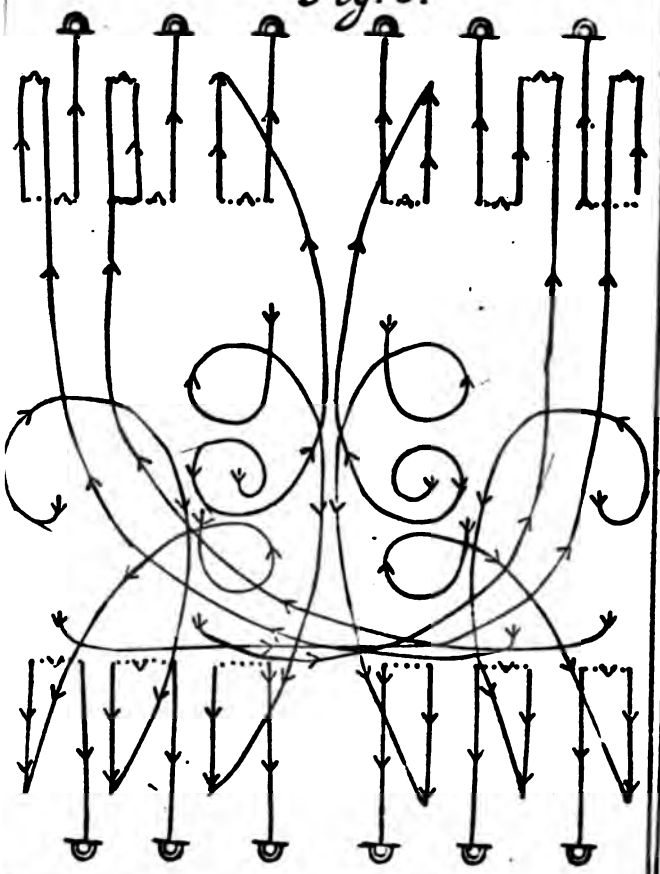


Fig: 4.

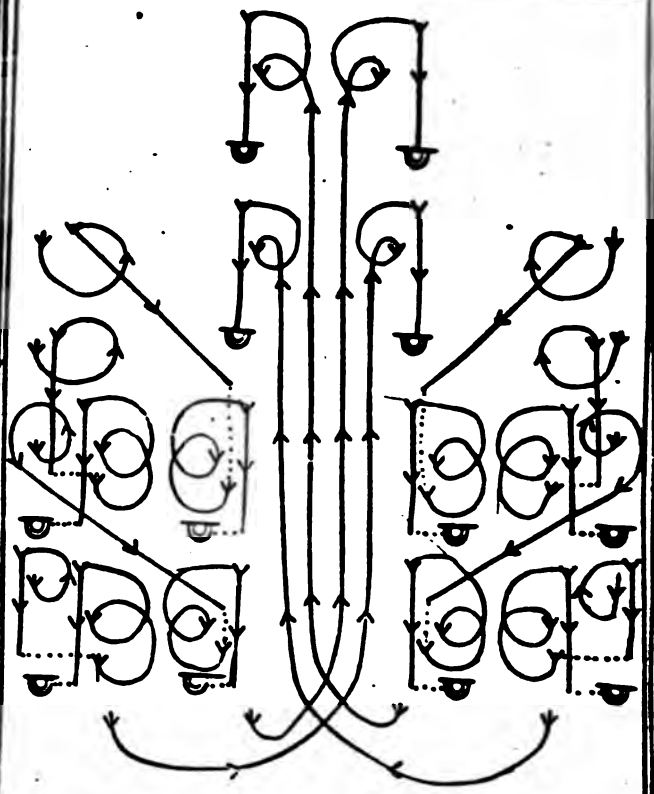


Fig: 3.

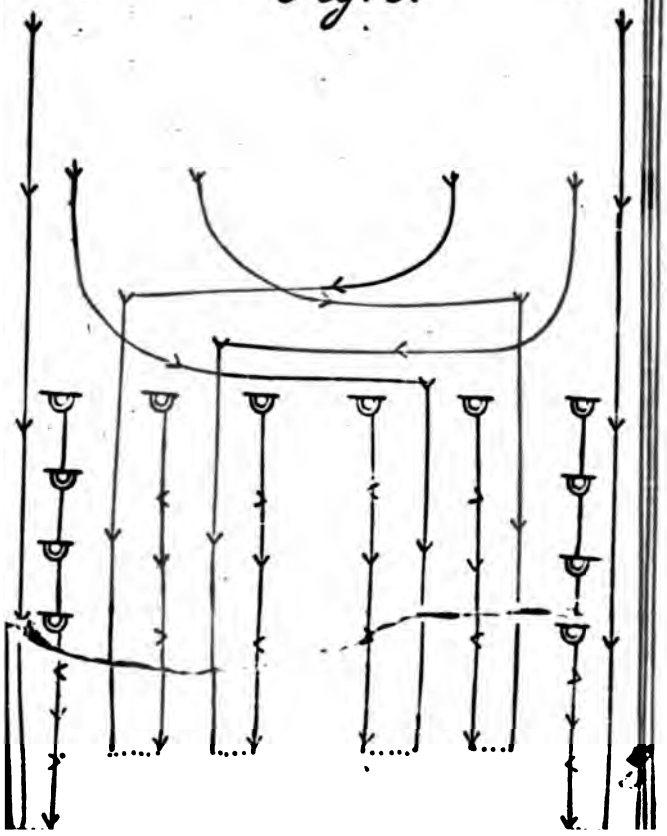
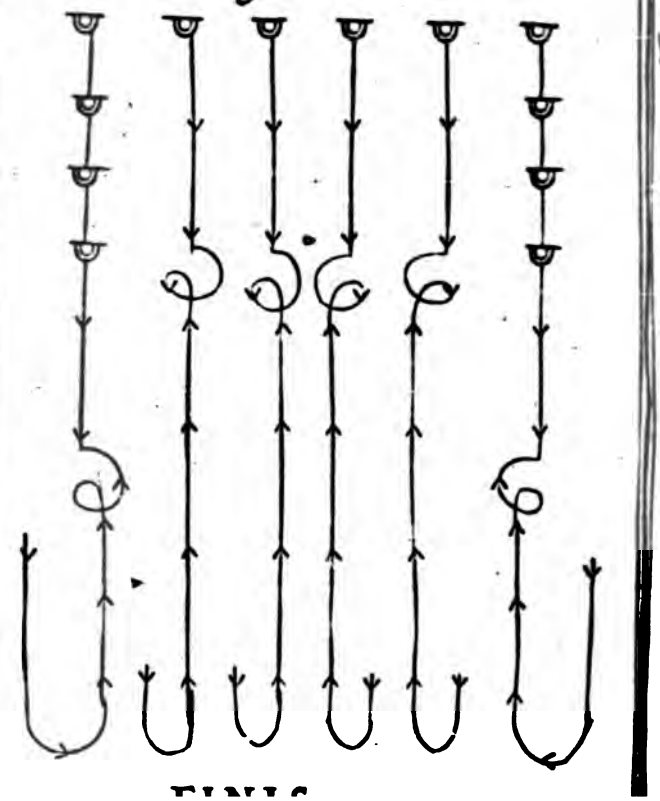


Fig: 4.



To Her GRACE the

DUTCHESS

OF

Buckingham and *Normanby*.

MADAM,

SINCE Your Grace's Performance at Court, Dancing has receiv'd the Advantage of its Characters equal to that of Muſick, for want of which heretofore the Deſigns of the Greateſt Maſters has been loſt, particularly of the Admirable Mr. *Goree*, from whom Your Grace receiv'd Your firſt Inſtructions.

He

He had the Honour to teach eight or nine Crown'd Heads, and likewiſe moſt of our Quality during the Minority of Mr. *Iſaac*. He never let Art run beyond Nature, therefore cou'd not be guilty of the Folly of Affectation, but all his Scholars mov'd with a Grandeur ſuitable to their Quality, till with Age having loſt that Evenneſs of Temper purely requiſite in a Maſter, he laid down, but not without leaving us Your Grace as his laſt Maſterpiece. How Admirably Your Grace Perform'd is too well known to thoſe Auguſt Aſſemblies for me to touch upon.

Madam, I humbly beg Pardon of Your Grace's Innate Goodneſs in aſſuming to Dedicate theſe ſingle Dances to Your Grace, and crave Leave to declare that Your Grace has been my conſtant Patern in endeavouring to imitate ſo great a Maſter. I am,

MADAM,

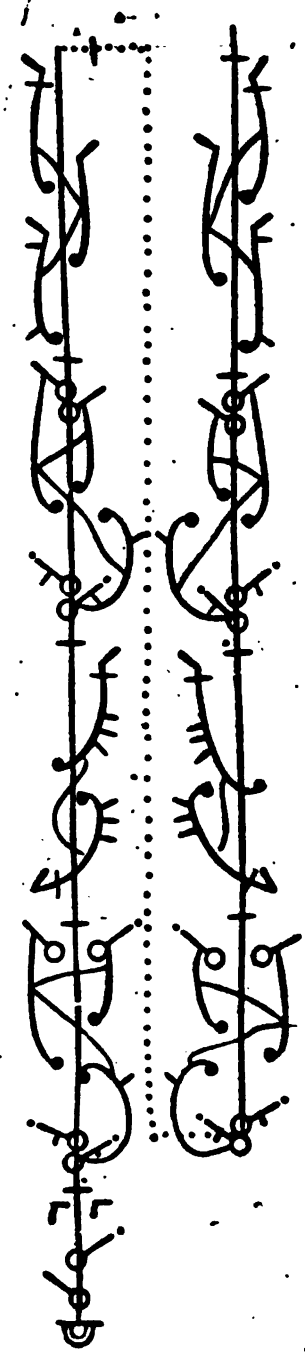
Your GRACE's

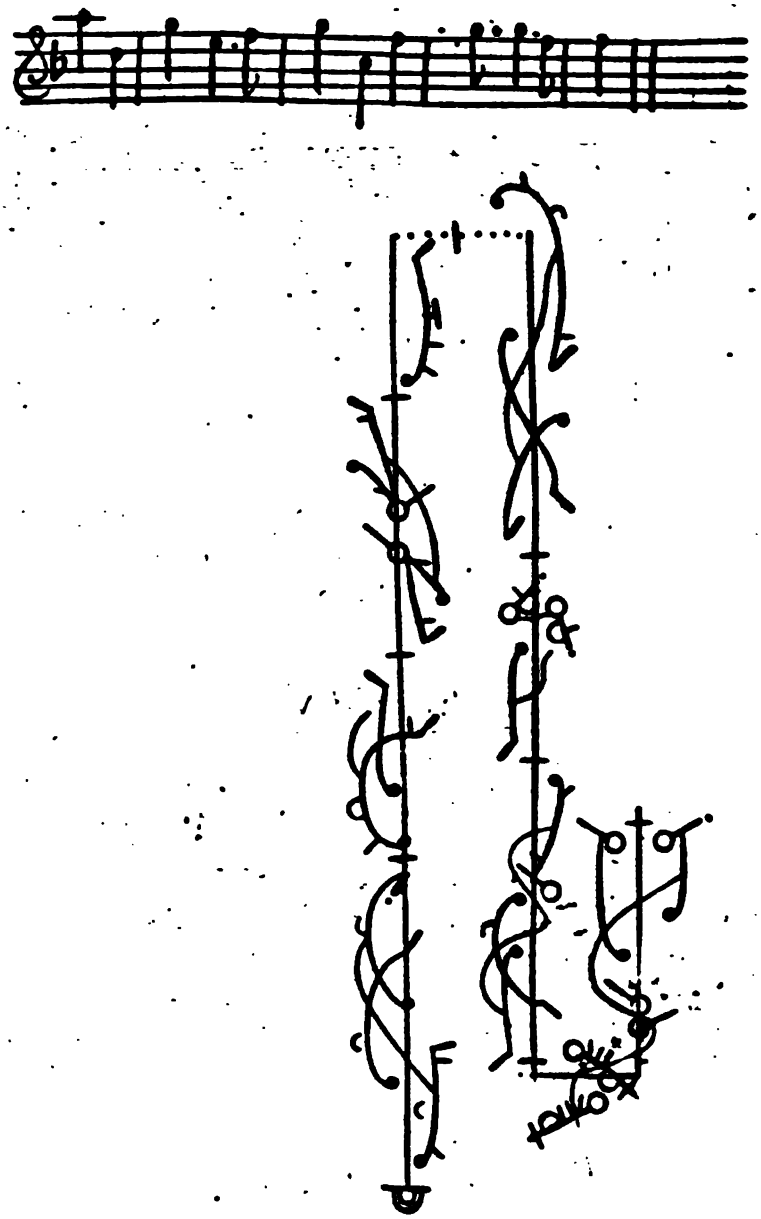
Moſt devoted Humble Servant,

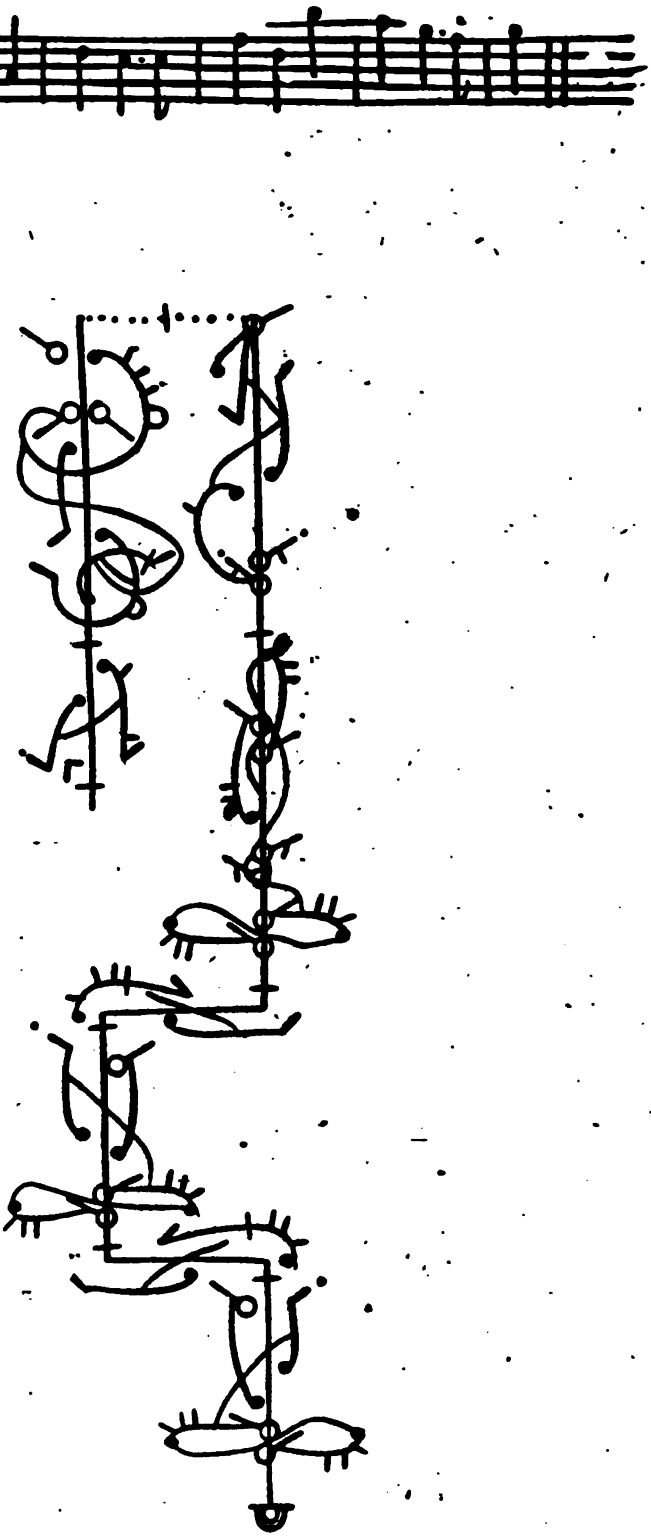
E. Pemberton.

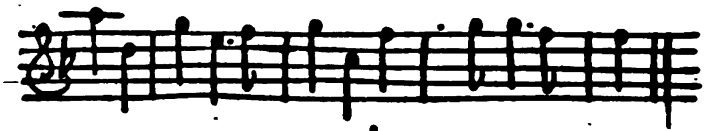
Chacone.

A Chacone by Mr. Isaac.

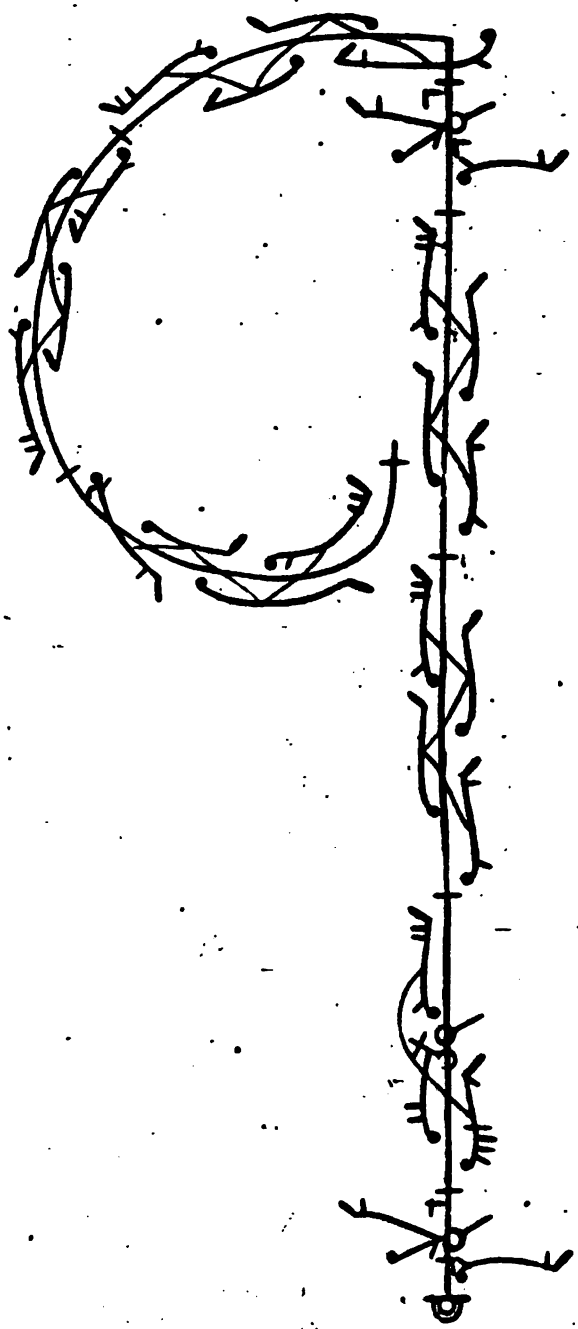


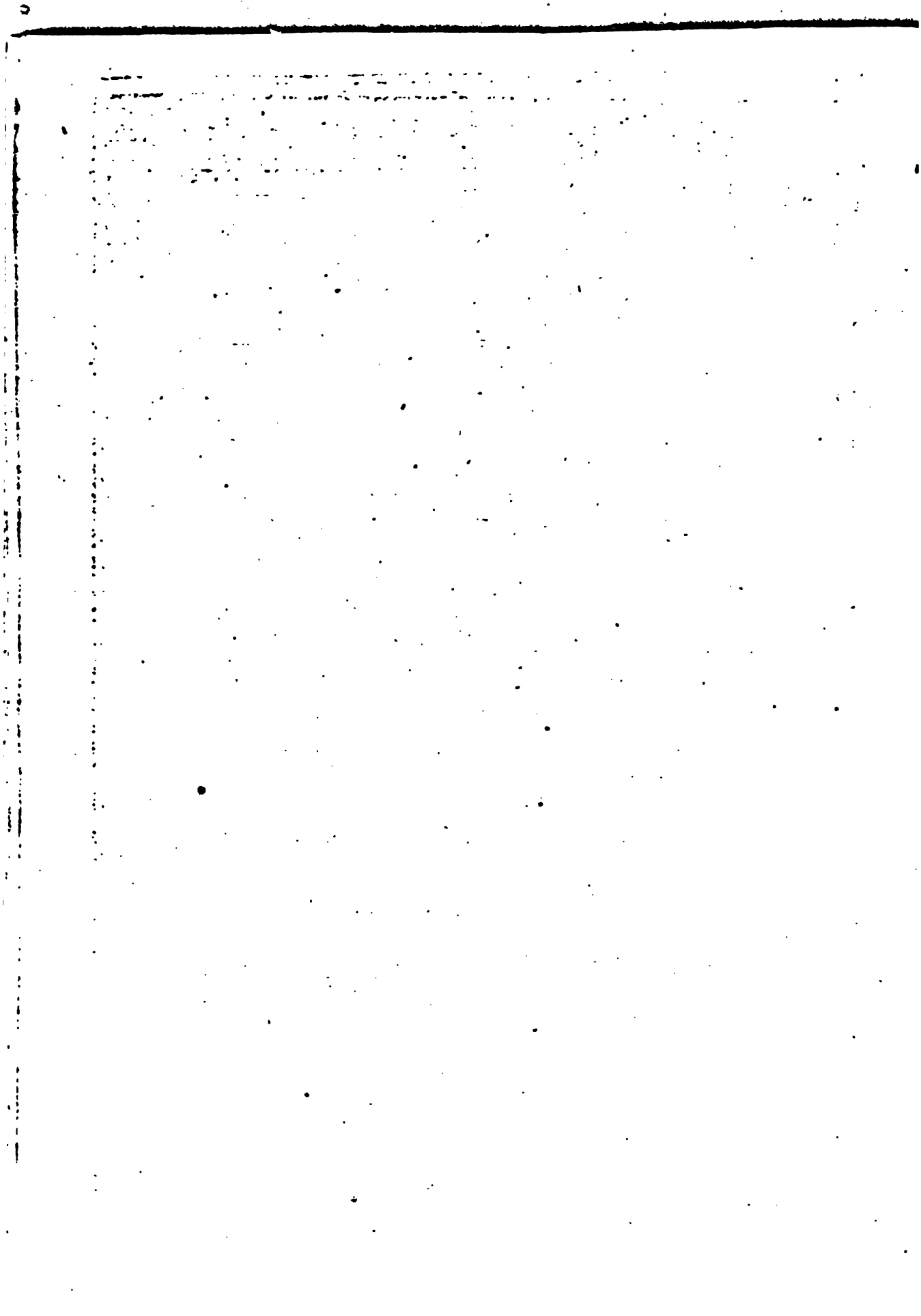


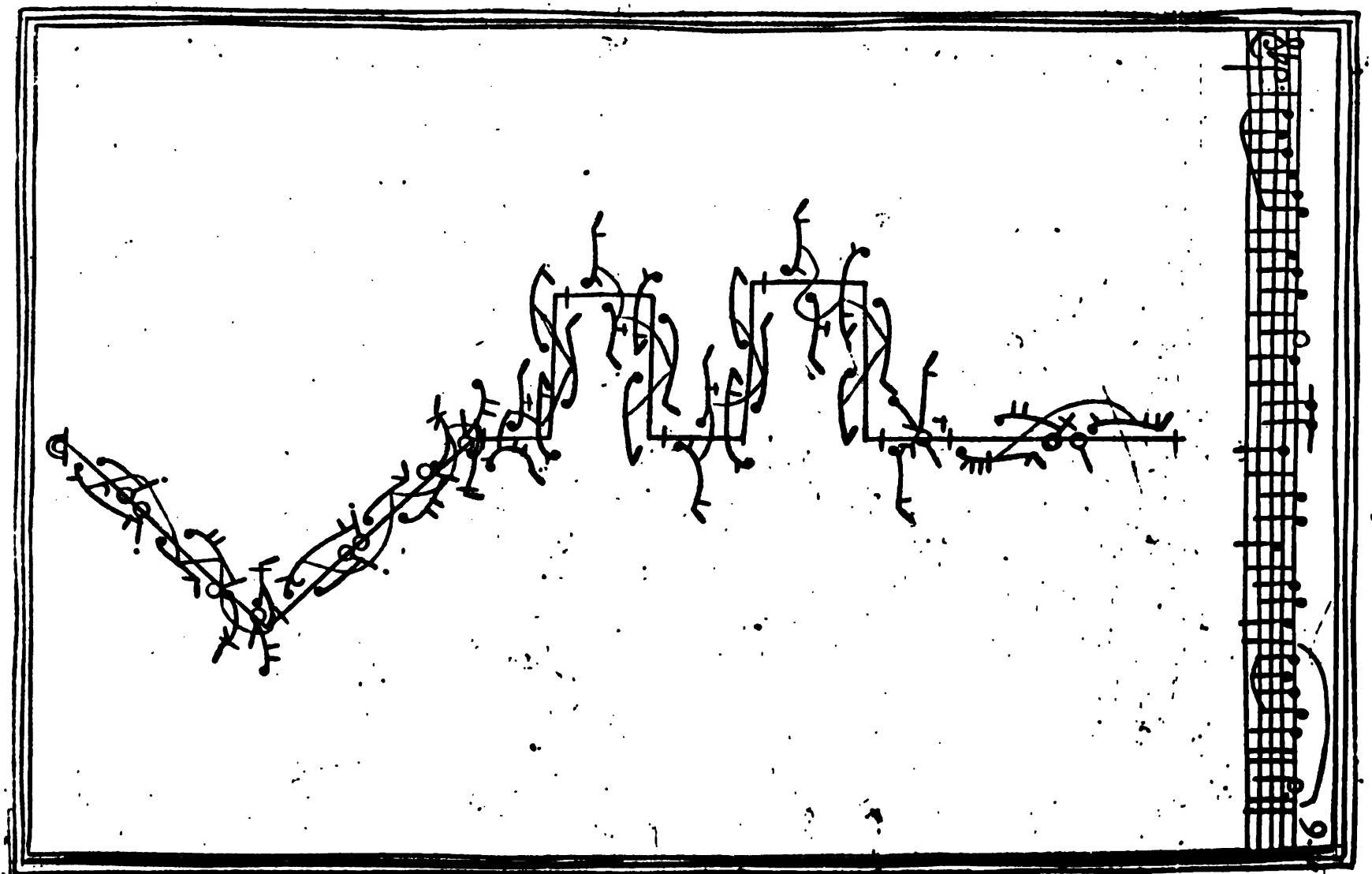


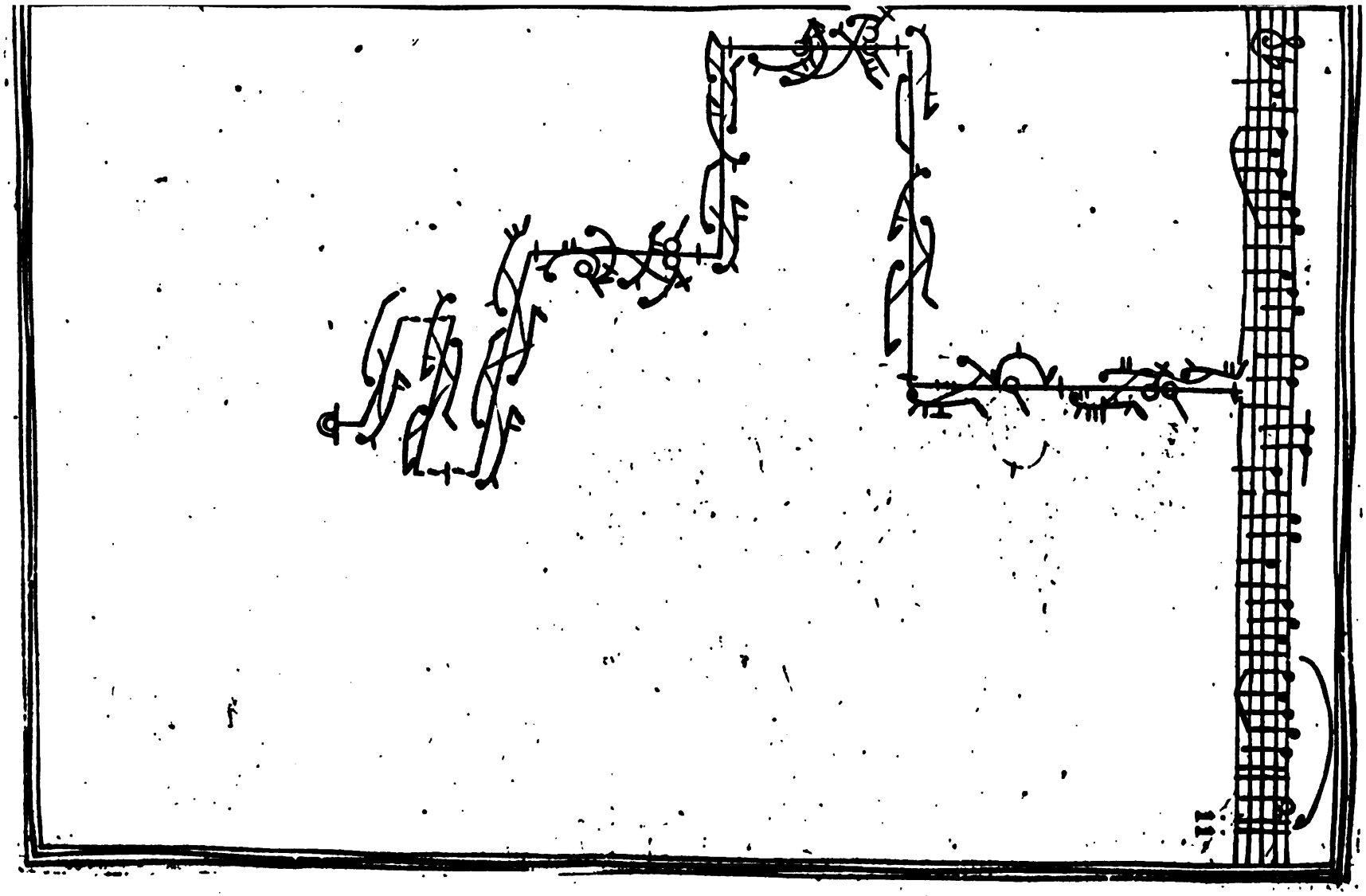


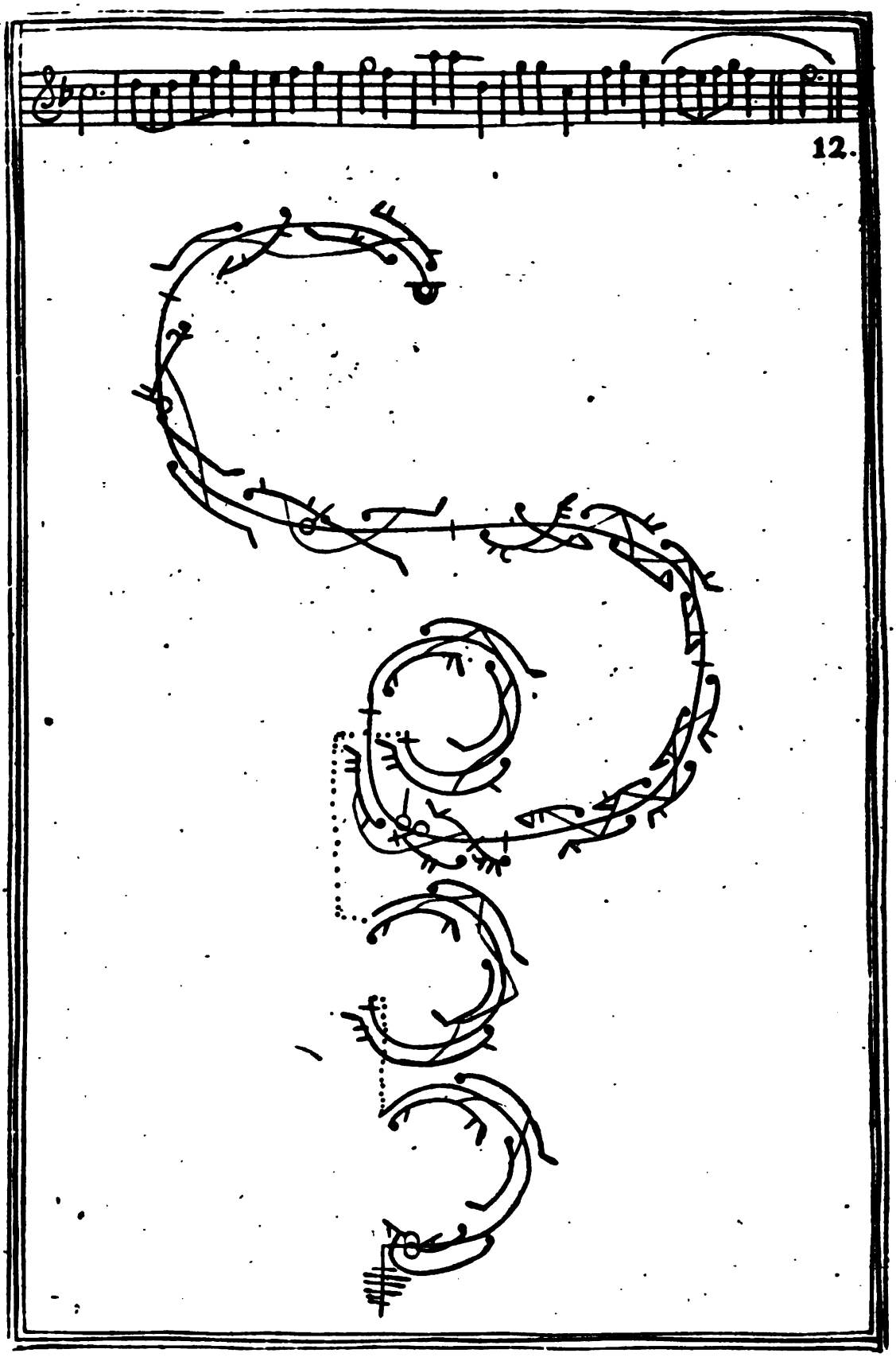
Minuet.

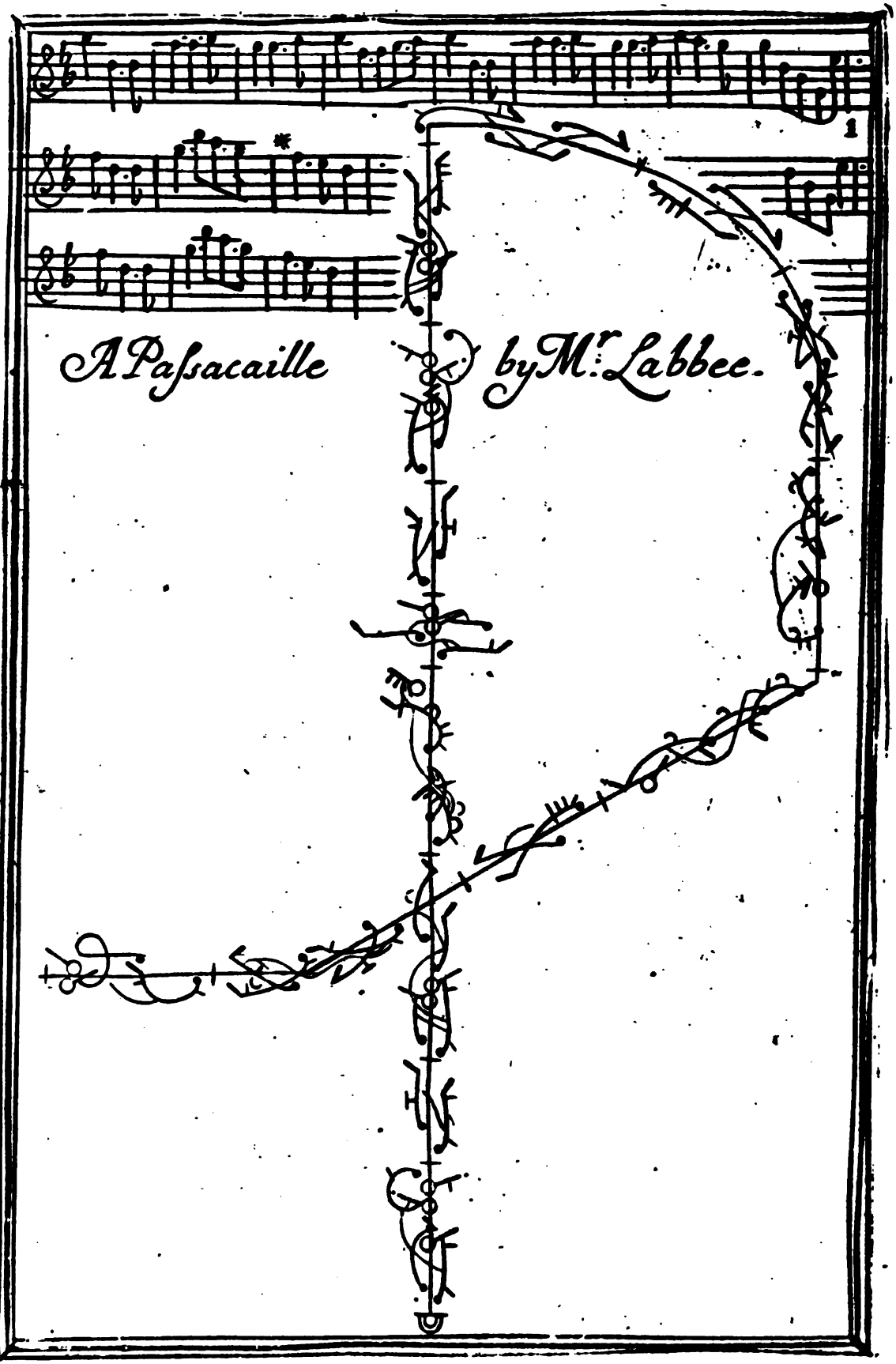




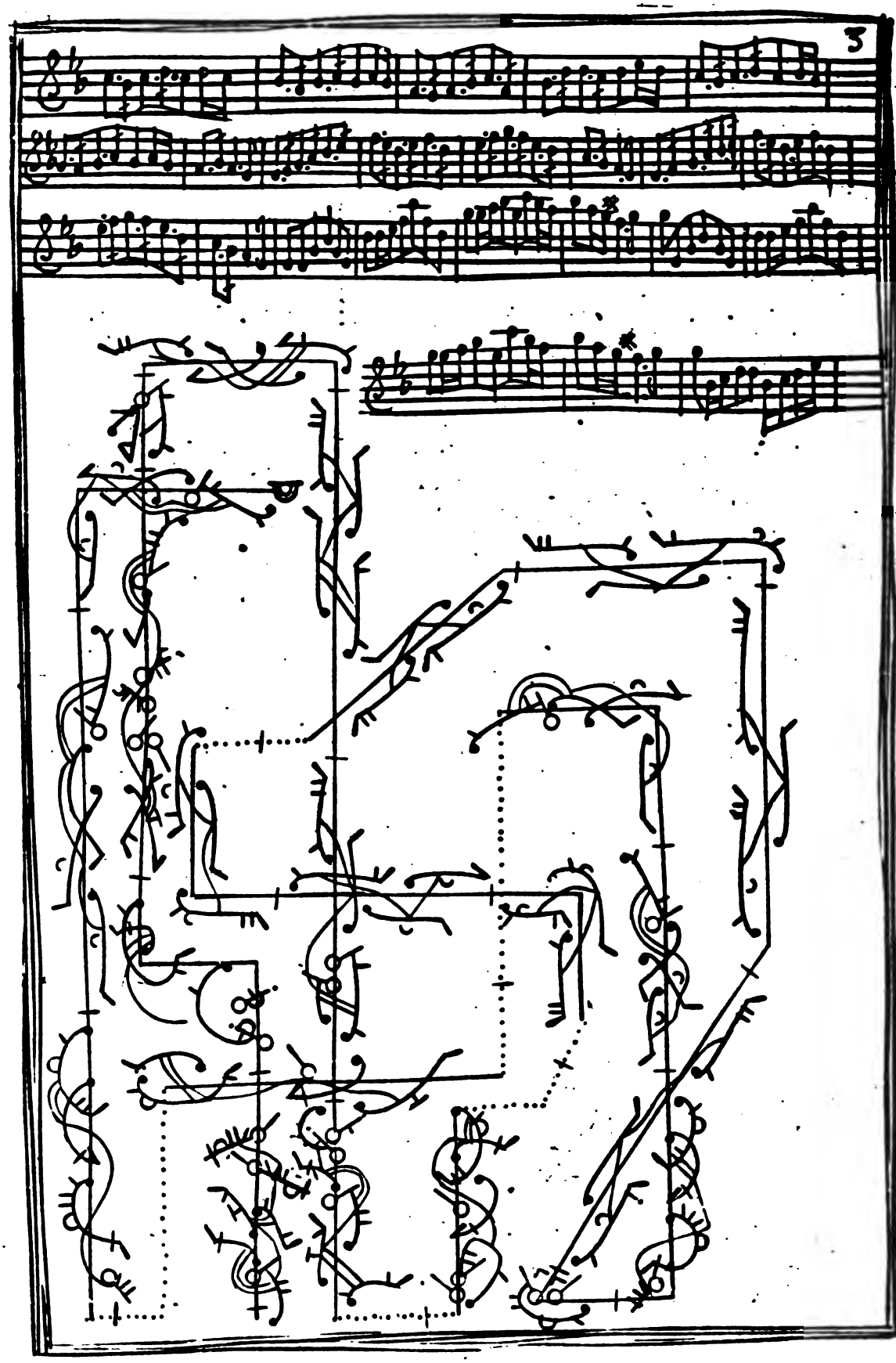


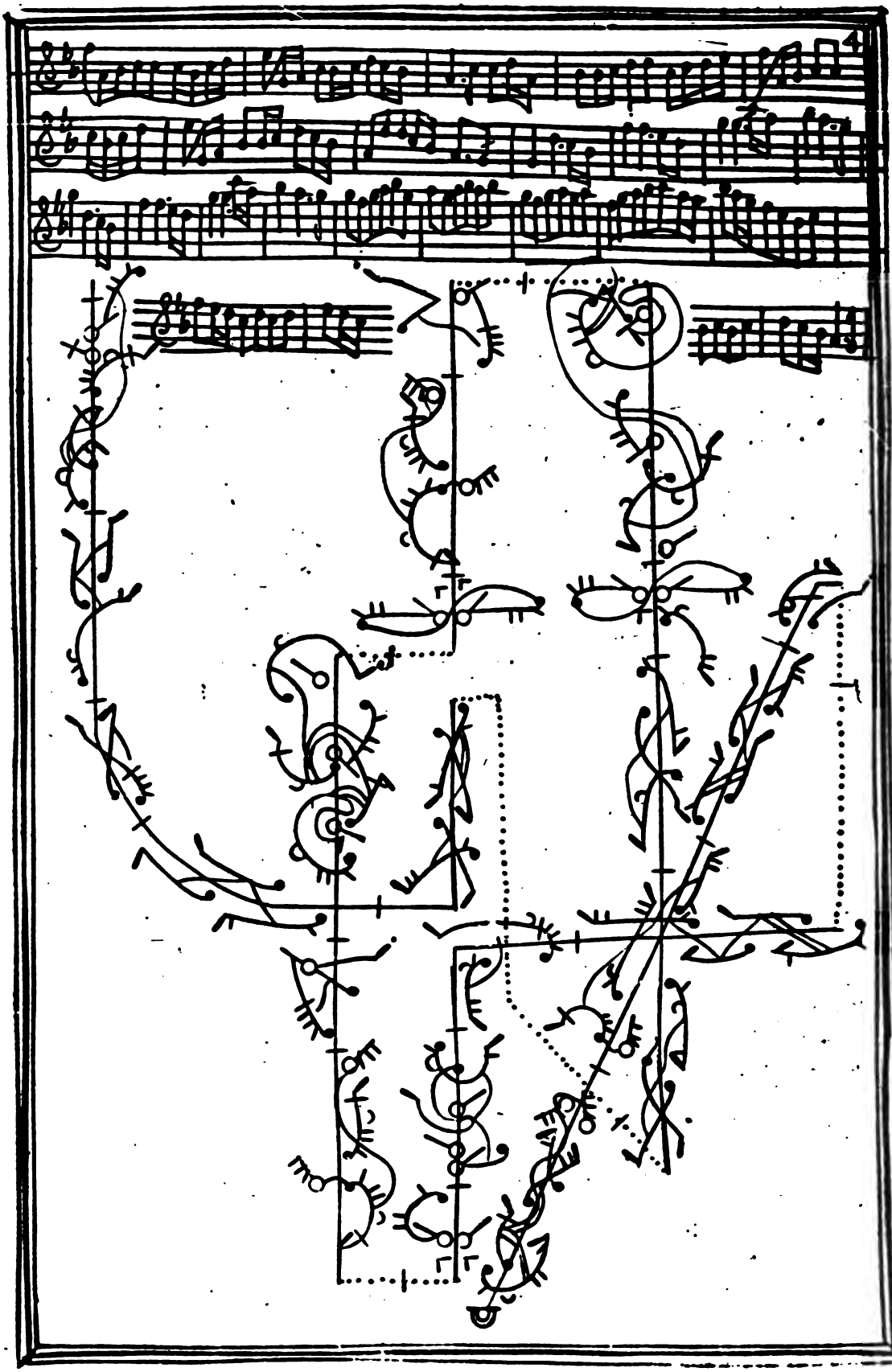


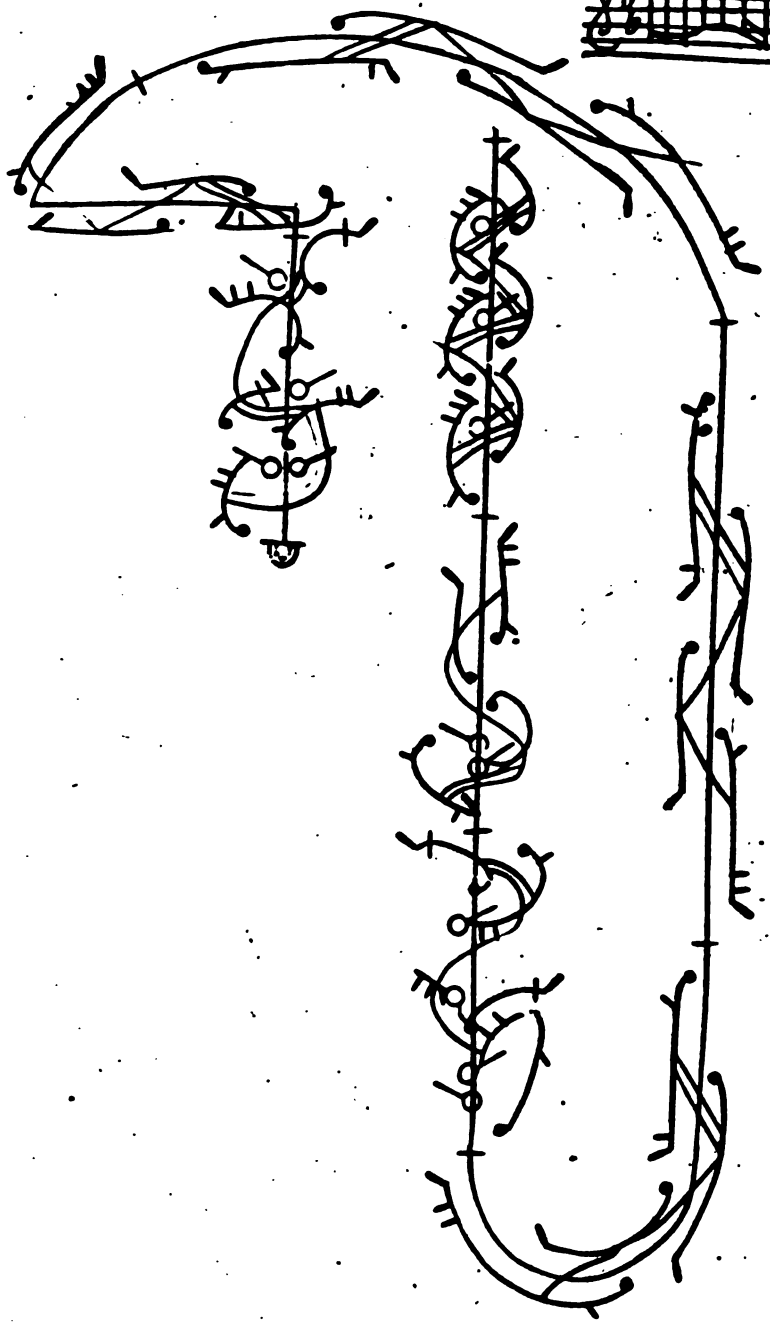


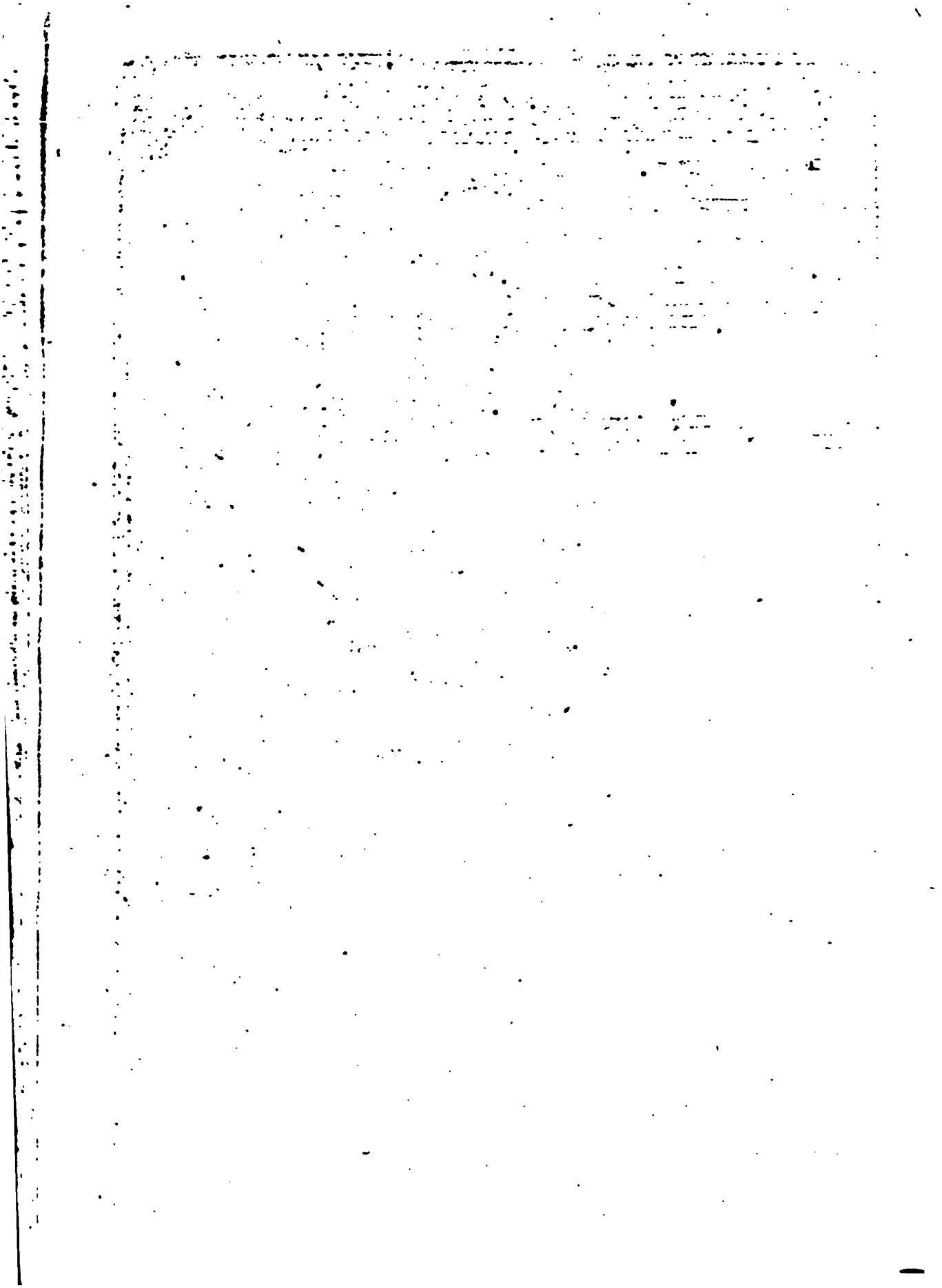

A Passacaille by Mr. Labbee.

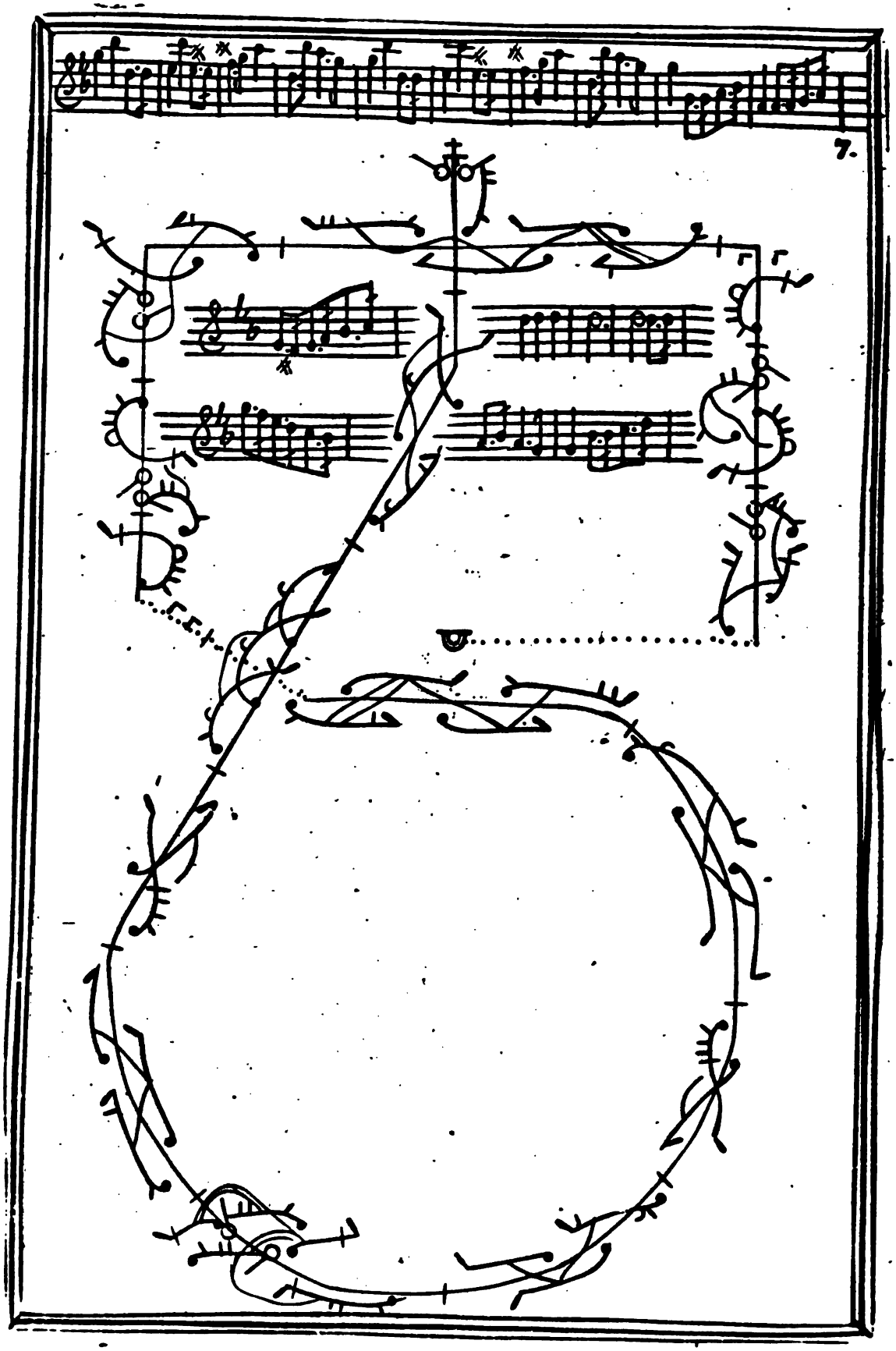
2

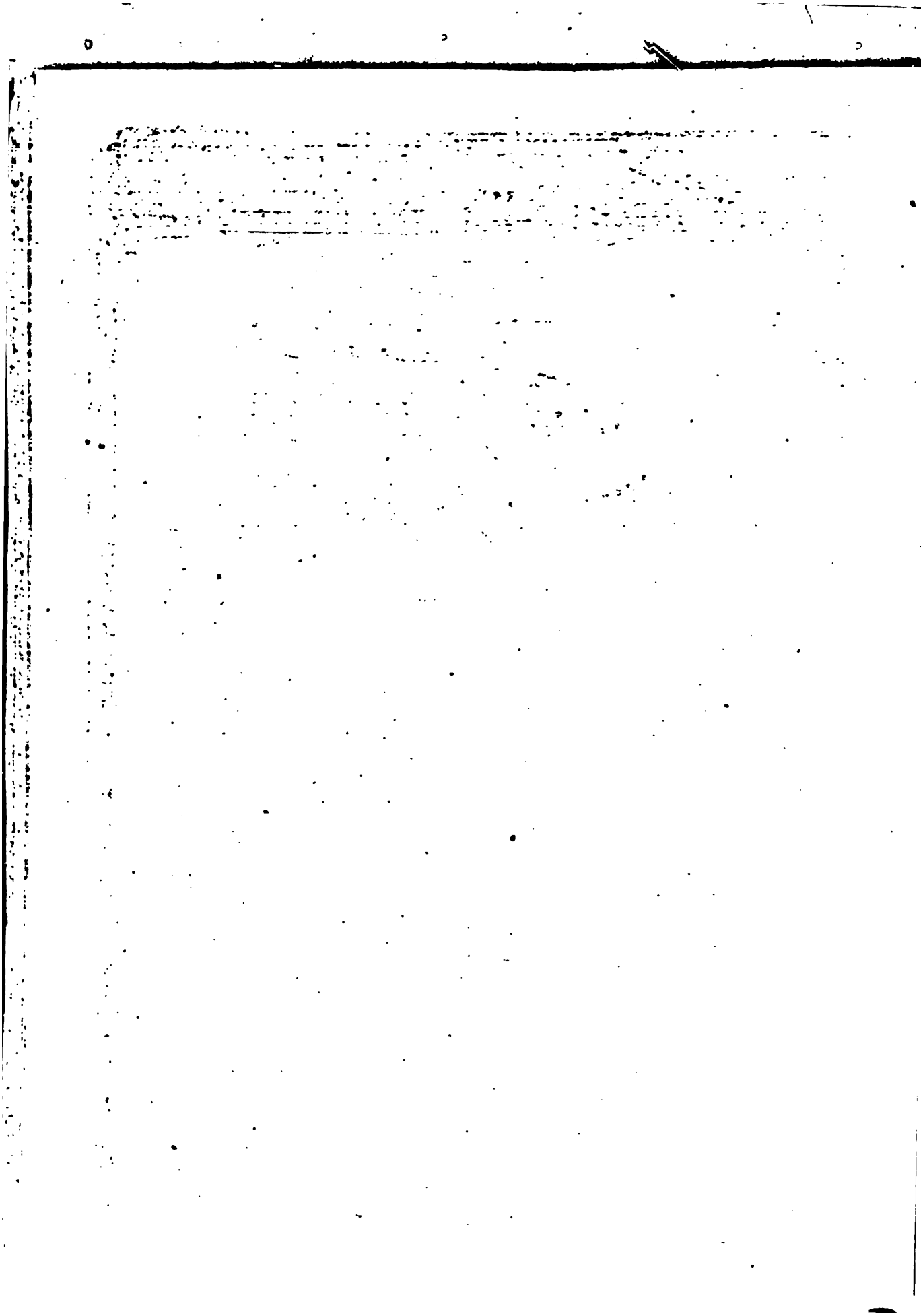


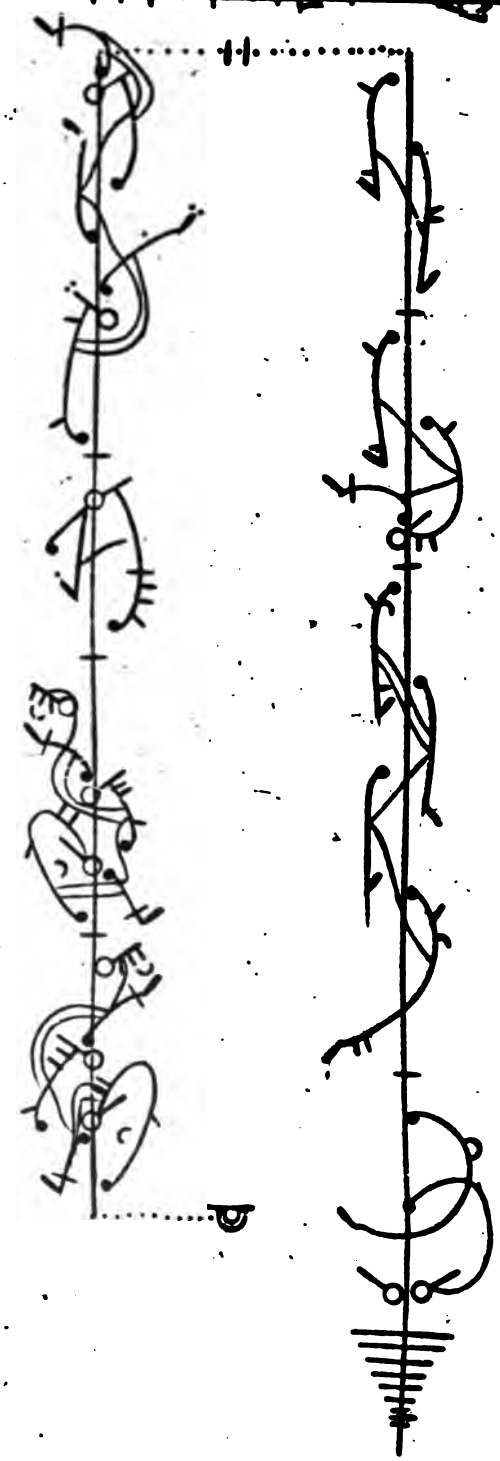








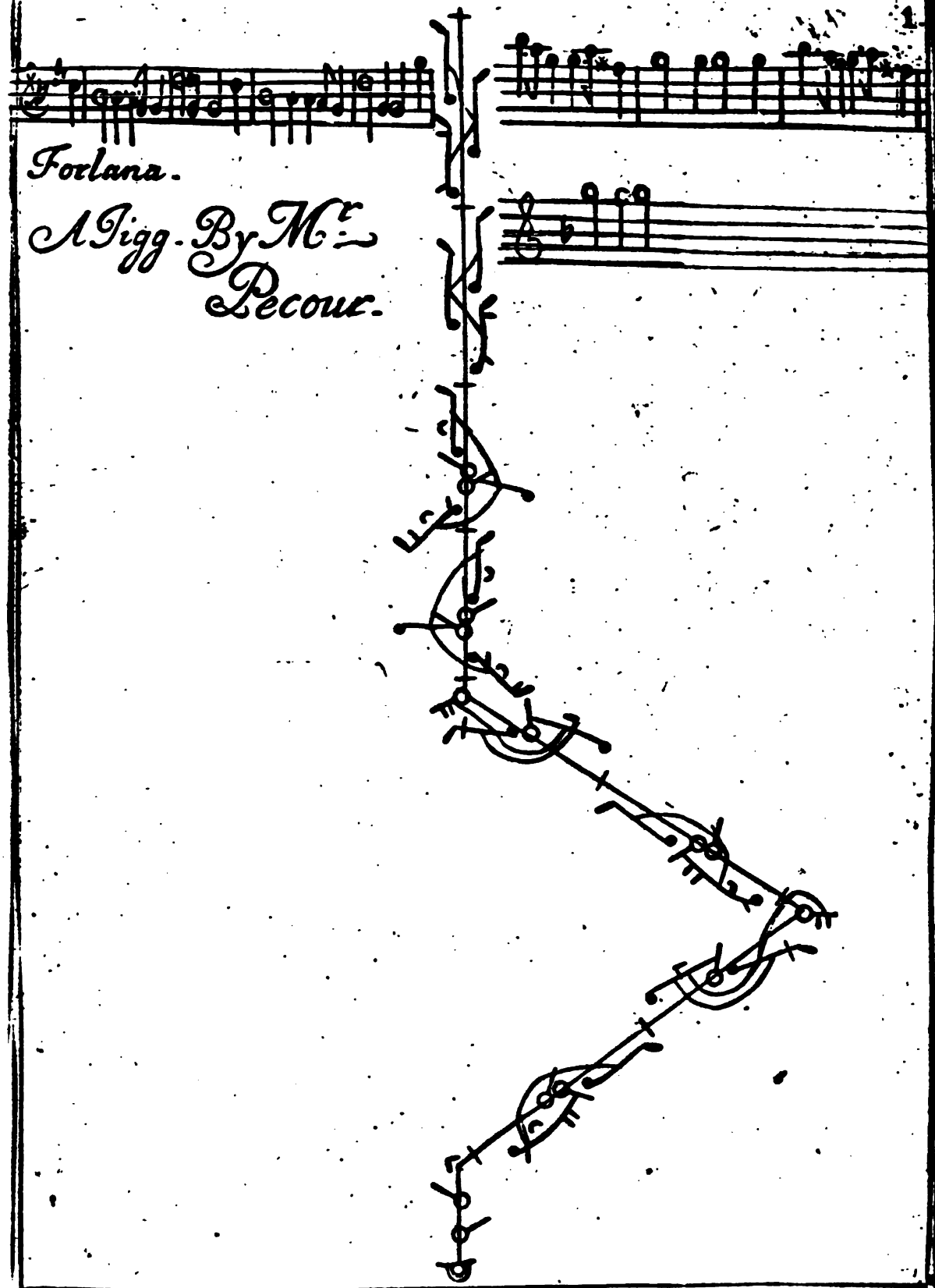




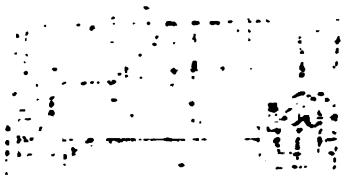
Fin.

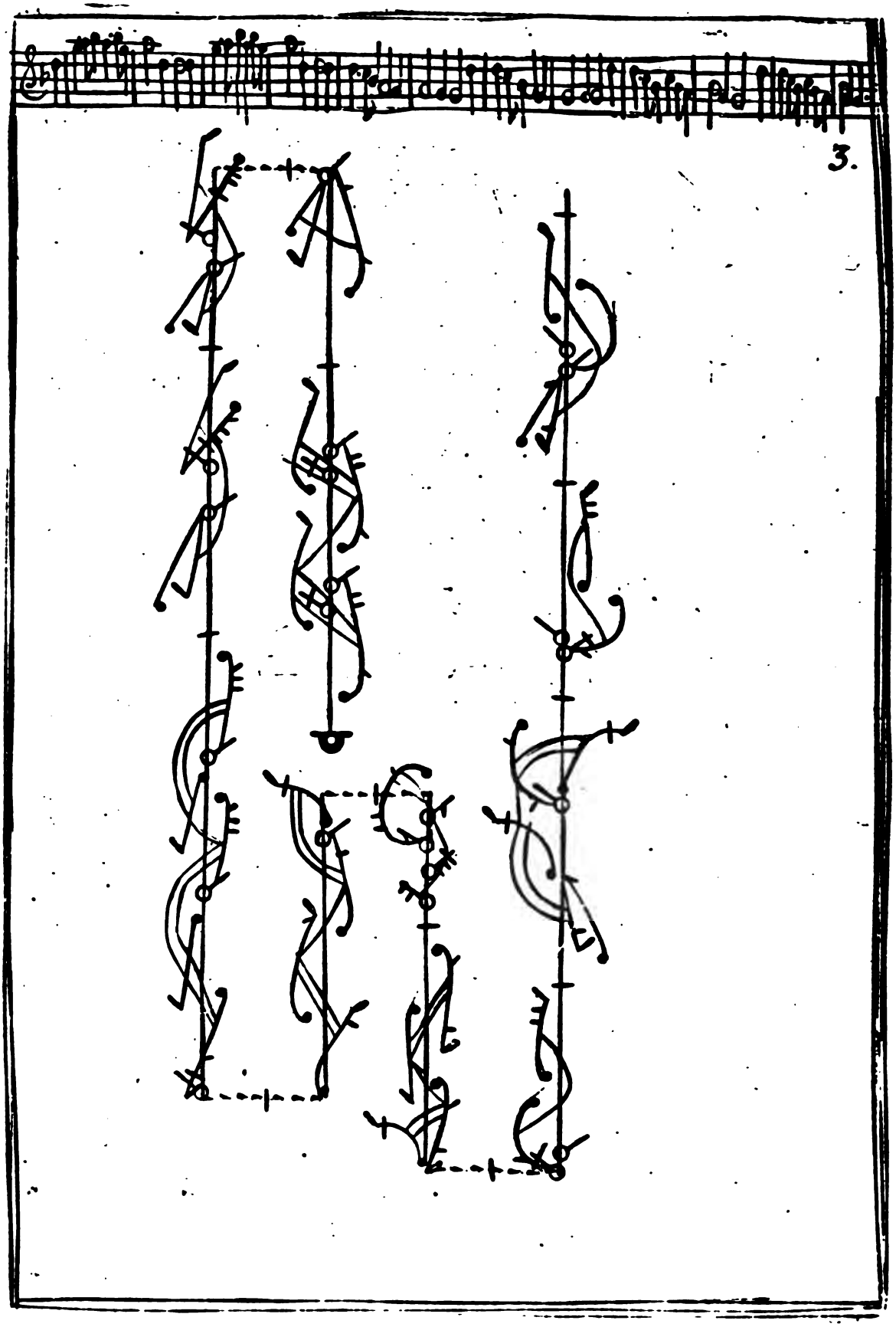
Forlana.

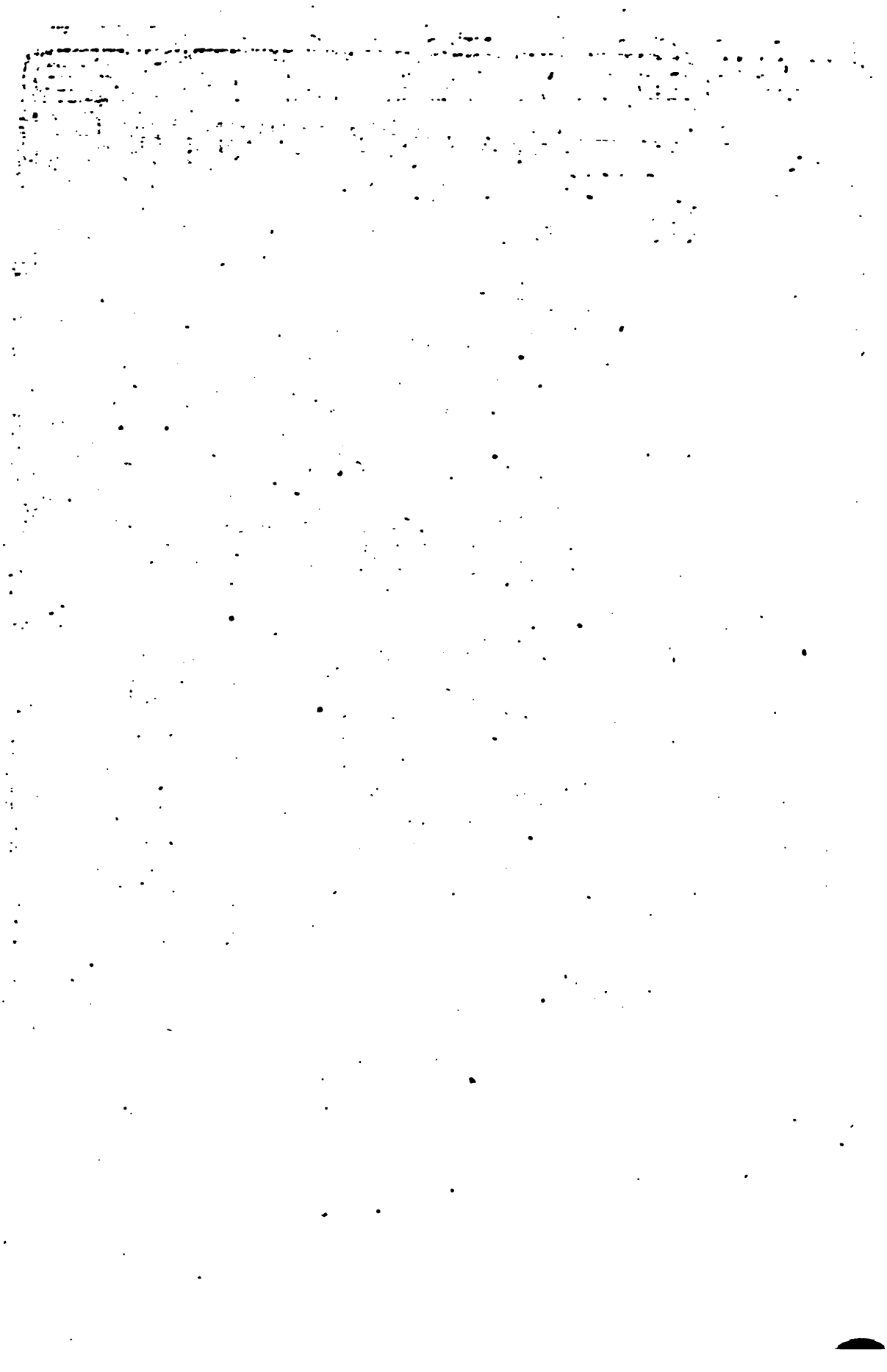
A Jigg. By Mr. Pecour.

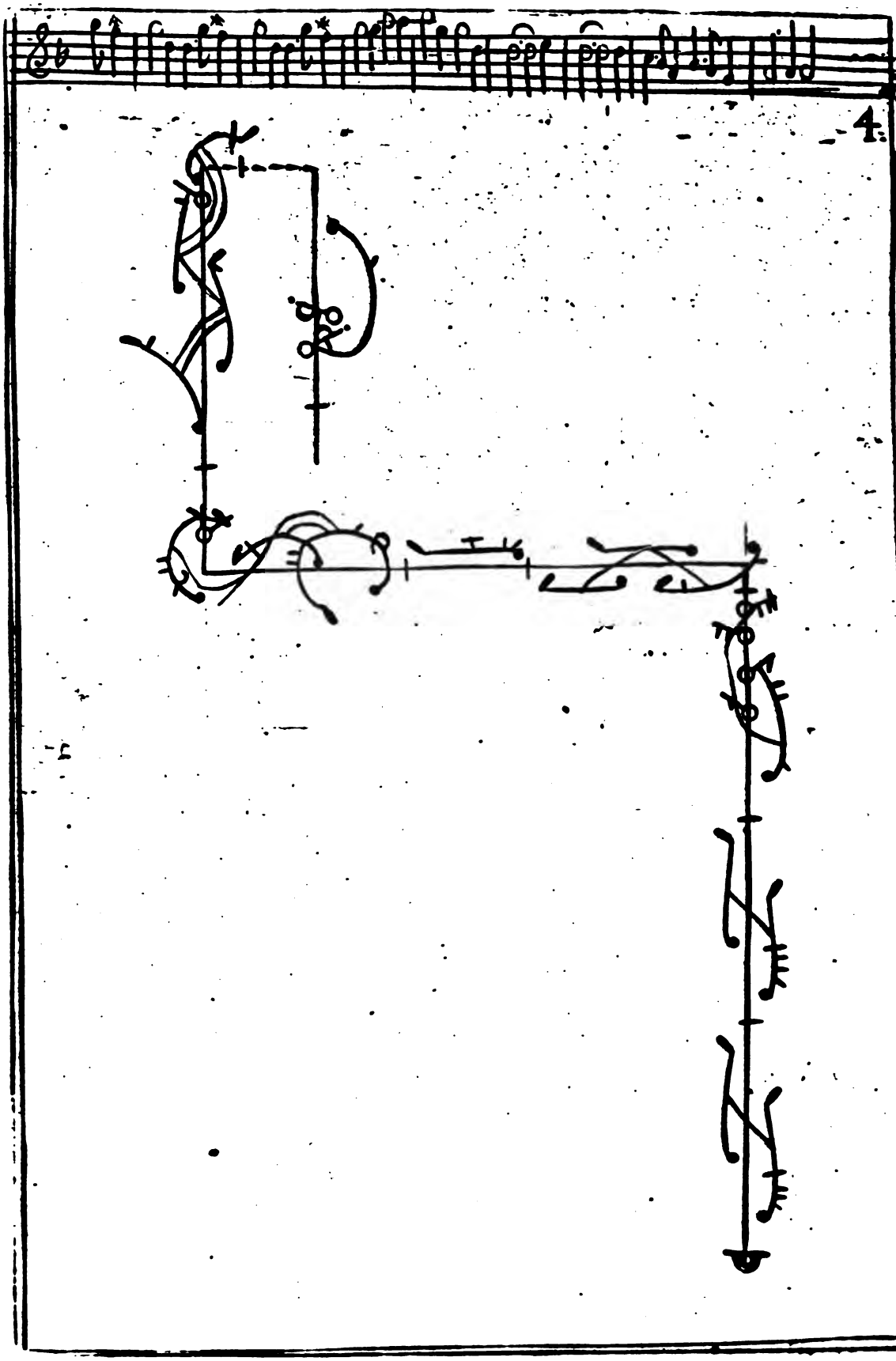


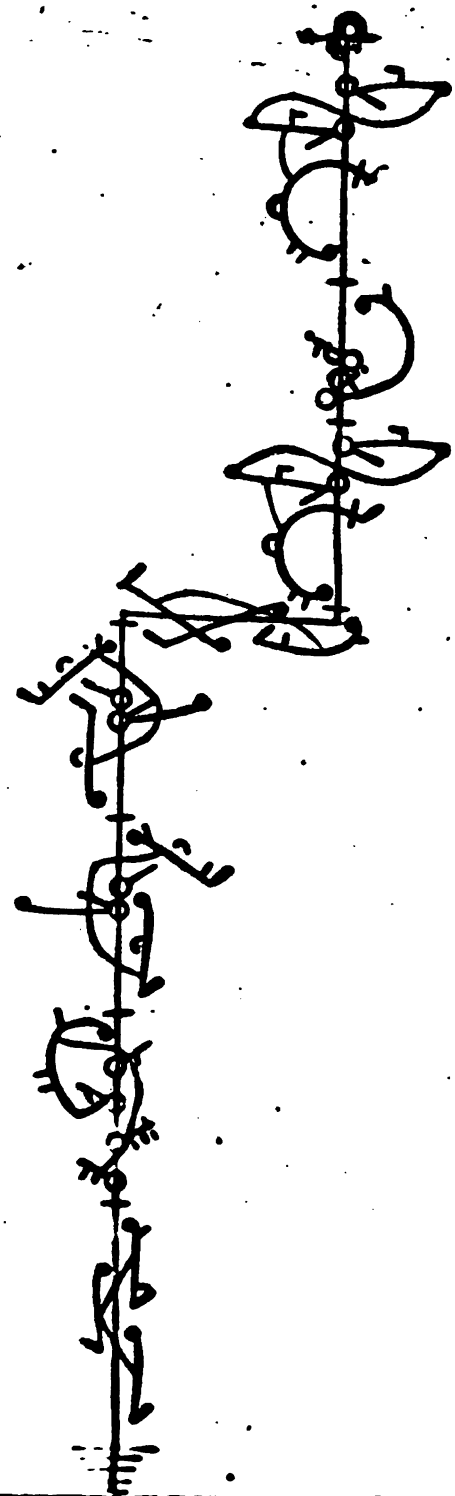
2.











Fin.