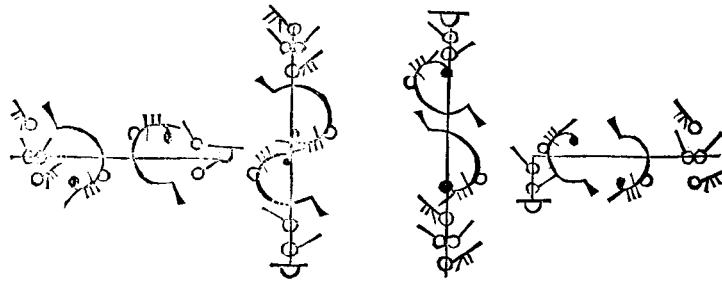


want, observe after what manner it is describ'd, and then write it down in your Dance.

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

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



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

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