

THEORY AND PRACTICE OF DANCING

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Chapter I—Steps, Positions, and Attitudes

But without further enquiry after matters that are now quite out of use, and consequently objects of mere curiosity, let us examine the nature of modern dancing; for we must not imagine, with the vulgar, that dancing consists of a jumble of freaks and gambols; the dance of people of education express some idea, and it was said of some dancers, that “all their steps were sentiments.”

In dancing there are to be distinguished the attitude of the body, the figure, the positions, the bends, the risings, the steps, the slides, the turns of the body, and the cadences. The attitude of the body requires the presenting of one's self in the most graceful manner to the company. The figure is to follow the track prescribed to the steps in the dance; the positions are those of the varied attitudes which must be at once striking and easy, as also of the different exertions of the legs and feet in dancing; the bends are inflexions of the knees, of the body, the head, or the arms; the risings are the contrasts to the bends, the extension of the knee, one of these two motions necessarily precedes the other.

The step is the motion by the foot or feet from one place to another. The leap is executed by springing up into the air; it begins with a bend and proceeds with a quick extension of the legs, so that both feet quit the ground. The cabriole is the crossing, or cutting during the leap, before the return of the feet to the ground, by the natural gravitation of the body. The slide is the action of moving the foot along the ground without quitting it. The turn is the motion of the body towards either side, or quite round. The cadence is the knowledge of the different measures, and of the times of movement most marked in music.

The regular figure is when two or more dancers move in contrary directions; that is to say, when one moves towards the right, the other moves to the left. The irregular line is, when the couples figuring together are both on the same side: commonly the man gives the right hand to the lady in the beginning of any dance, but the contrary one is given in a country dance. When a great number of dancers figure together, they are to execute the figure agreeable to the composition of the dance, with special attention to keep an eye constantly on their partner. Now to observe the figure, the dancers must place themselves at the beginning of the track upon which they are to dance, and comprehend the figure before they begin it: the couples must leave a sufficient distance between them so as not to confuse the figure.

There are commonly reckoned ten kinds of positions, which are divided into true and false, five each. There are three principal parts of the foot to be observed, the toes, the heel, and the ankle. The true positions are, when the two feet are in a certain uniform regularity, and the toes turned equally outward. The false are divided into regular and irregular: they differ from the true in that, the toes are either both turned inwards, or if the toes of one foot are turned outwards, the others are turned inwards.

In the first of the true positions¹, the heels of the two feet are close together, so that they touch, the toes being turned out; in the second², the two feet are open in the same line, so that the distance between the two heels is precisely the length of one foot; in the third³, the heel of one foot is brought to the ankle of the other, or seems to lock in with it; in the fourth⁴, the two feet are, the one before the other, at the distance of a foot between the two heels, which are on the same line; in the fifth⁵, the two feet are across, the one before the other, so that the heel of one foot is directly opposite to the toes of the other. There are also mixed positions composed of true and false, in combination which admit of such an infinite variety, and are in their nature so unsusceptible of description by words, that it is only the sight of the performance that can give any tolerable idea of them.

Of the bends of the knee, there are two kinds: the one simple, the other forced. The simple bend is an inflexion of the knees without moving the heel, and is executed with the foot flat to the ground. The forced bend is made on the toes with more force and lower.

¹ See Plate, Figure the 1st.

² See Plate, Figure the 2^d.

³ See Plate, Figure the 3^d.

⁴ See Plate, Figure the 4th.

⁵ See Plate, Figure the 5th.

Much is to be observed on the head of steps, first; not to make any movement before having put the body in an upright posture, as nothing appears more ungraceful and vulgar than the contrary. The knees firm and straight, begin with the inflexion of the knee and thigh, advance one foot foremost with the whole foot on the floor, laying the stress of the body on the advanced leg. There are some who begin the step on the point of the toes, but that has an air of theatrical affectation, which must be totally avoided in all kinds of dances in society. Nothing can be more noble than a graceful ease and dignity of step. The quantity of steps used in dancing, are almost innumerable, they are nevertheless reducible under five denominations, which may serve to give a general idea of the different movements that may be made by the leg, viz. the direct step, the open step, the circular step, the twisted step, and the cut step. The direct step, is when the foot goes upon a right line, either backwards or forwards. The open step is when the feet open; there are three kinds, one when they open outwards, another when they open outwards, another when describing a kind of circle, they form an in-kneed figure: a third, when they open sideways, this is a sort of right step, because the figure is in a right line. The round step is, when the foot in its motion makes a circular figure either inwards or outwards. The twisted step is, when the foot in its motion turns in and out. There are three kinds of this step, one backwards, the other forwards, and the third sideways. The cut step is, when the leg or foot seems to strike against the other, there are also three kinds of this step, backwards, forwards, and sideways. The steps may be accompanied by bendings, risings, sliding the foot in the air, the tip-toe, the rest on the heel, quarter turns, half turns, three quarter turns, and whole turns. There may be practised three kinds of bends, or sinkings in the steps, viz. bending before the step proceeds in the act of stepping, and the last of the step, the beginning or sink-pace is at the first setting off, on advancing the leg: the rising is just the reverse of the bend or sink pace which shall have preceded it.

Theatric dancing consists, first of the performance of a single dancer, second of dances by two, three, four &c. third of complete ballets, where the chief dancers sometimes perform alone, and sometimes with the chorus of figure dancers, fourth a dance of two, three, &c. with a pantomime ballet, by which is expressed, some fact in real or fabulous history, or some other design by the dance and by gesture. They always distinguish, however, in the theatric dancing, the high and the low, the noble and the graceful, and the serious dance, the high, the grand and the low, the comic, the antic dance, the pantomime, &c. Every theatrical dancer should apply himself to some particular rank of dancing, and there endeavour to excel according to the extent of his talents. The high dance is susceptible of leaps or bounds, and of *entre-chats*, or cuts of six or eight, the *entre-chats*, *en tournant*, the *ail-de-pigeon*, the gargulade and many other high steps, which must be seen to be understood.

Chapter II—Choice Of Music, Bodily Defects, &c Remedied

A good choice of music, is as essential to dancing, as the choice of words and the phraseology of a speech is to eloquence. It is the tune and time of the music that fix and determine the motion of the dancers, if the former be devoid of taste, the dance will be dull and unmeaning.

As to performers and their personal qualifications, the first point to which it is directed to pay attention when persons commence to learn to dance, at least as soon as they become capable of reflection, is their bodily formation. If one be conscious of any personal defect which can be reformed by application, study, or the advice and assistance of a judicious master, then it seems an essential concern, quickly to exert every effort, before the parts to be corrected have acquired strength and consistence, before nature has unalterably taken her bent, and the errors become too habitual and inveterate. Among other personal defects, there are two which deserve particular notice, the first is that of being in-kneed, the other bow-legged, a person is said to be in-kneed, when the haunches are straight, and incline inwardly, the thighs lie near and the knees are protuberant, and so close that they touch together at every step, even when the feet are at a distance, so that such a person from the feet to the knees, makes the figure of a triangle. In people of this formation, there is generally a clumsiness in the inside of the ankle, and a great elevation in the instep. The other defect of being bow-legged, is the opposite of the former, and exists in the same parts, namely, from the haunches to the feet, which describe a sort of bow or arch; for the haunches being in this case hollow, the thighs and knees are at a distance and produce the same effect in the lower part of the limbs: so that they never can be brought in proper contact like those of a well-shaped person. Their feet are long and flat, the ankle juts out, a single view of these diametrically opposite defects, proves more forcibly than any argument, that the instructions which might correct the errors of one, of those defects would tend only to increase the defects of the other, and that consequently their aim and study, ought to be correspondently opposite.

A person having the first defect, that of being in-kneed, must use the means which art furnishes him with, to widen the two closely connected parts. The first step to this end is to turn the thighs outwardly, endeavouring to move them in that position, by taking advantage of the free rotation which the thigh-bone has in the cavity of the haunches; assisted by this exercise, the knees will follow the same direction and return as it were to their proper position. The

knee-pan which seems intended to prevent the knee from being thrown too far backwards from its insertion, will stand perpendicularly over the point of the foot, while the thigh and leg thus placed, describe a line that will insure firmness and stability to the whole body.

Persons thus formed, should entirely renounce every kind of dance that requires whatever they lose on the score of strength they regain in elegance and address. They are luxuriant and shining in the simplest parts, easy even in difficult ones, where no great efforts are required, just in their execution, elegant in their display, and their spring is always exerted with an infinity of grace, as they dexterously employ every resource which the motion of the instep can give them. These are advantages, which atone for want of personal strength, and in dancing, agility and address are always preferable to the mere efforts of force....

Chapter III—On Graceful Movements

It is plain then that to dance elegantly, walk gracefully, or address with ease and manliness, we must absolutely reverse the nature of things, and force our limbs by artificial applications, to assume a very different situation from what they originally received. Such a change, however necessary in this art, can only be accomplished by laying its foundation in the early stages of infancy, when every muscle and bone is in a state of pliability, and capable of receiving any direction which we chose to give them.

The difficulty of attaining the outward position of the limbs is owing to our ignorance of the proper arts to be employed. Most beginners persuade themselves that it is to be acquired by forcing the feet to turn outwards, and though this part may readily take such a direction, from their suppleness and being so easily moved, yet this method is so far false, as it tends to displace the ankle-bones, and besides has not any effect upon either the knees or the thighs.

Neither is it possible to turn the knees outwardly without the assistance of the thigh, the knees have only two motions, bending and extension, the one throwing the leg forwards, and the other backwards, they have no power therefore of themselves to determine or assume an outward position; but must eventually depend on the thigh, which entirely commands the lower parts of the body, and turns them in consequence of its own rotatory motion. So that in fact, whatever motion or position that takes, the knee, leg and foot are obliged to follow.

It has been maintained that a strong and nervous person ought to dance better than a slender and weaker, but experience daily proves the contrary. We see many dancers who beat the time with much strength and yet cannot spring to any perpendicular elevation. There are others again, whose slender form renders their execution less bold, and rather elegant than forcible, rather lively than nervous; but who can rise to an extraordinary height: it is to the shape and formation of the foot, and to the length and elasticity of the tendons that this power of elevation is originally owing. The knees, the loins and the arms, all co-operate in this action, the stronger the pressure on the muscles, the greater is the re-action, and the spring and leap are proportionably high. The alternate motion of the knees participate with those of the instep; the muscles of the body lend their assistance, which preserves the body in a perpendicular direction: while the arms, running imperceptibly to the mutual assistance of all the parts, serve as wings to counter-balance the machine.

Any kind of iron or wooden machine whatever, is dangerous and injurious to the limbs: the simplest and most natural means, are those which reason and good sense ought to adopt, and of these, a moderate but continual exercise is indispensable. The practice of a circular motion, or turning of the legs both inwardly and outwardly, and of boldly beating at full extent from the knee, is the only certain exercise to be preferred; it insensibly gives freedom, spring and pliancy, while the motions acquired by using a machine, have more an air of constraint than of that liberty and ease, which should shine conspicuous in them.

Chapter IV—On the Deportment of the Body

Art has furnished a substitute for nature, in the lessons of some excellent teachers, who have convinced their pupils, that when once they forego an attention to the deportment of the body, it is impossible to keep themselves in a right perpendicular line, and therefore all their exertions would be devoid of taste; that wavering in this part would be inconsistent with perpendicularity and firmness, and would certainly cause distortion of the shape and waist. The depressure and sinking of the loins deprive the lower part of that liberty, which is necessary to their ease and motion: hence the body undetermined in its positions, frequently drags the limbs constantly loses the centre of gravity, and therefore cannot recover an equilibrium, but after various efforts and contortions totally repugnant to the graceful and harmonious motions of good dancing.

In order to dance well, the body should be firm and steady; it should particularly be motionless, and free from wavering, while the legs are in exertion, for when the body follows the action of the feet, it displays as many

ungraceful motions as the legs execute different steps, the performance is then robbed of its ease, uniformity, harmony, exactness, firmness, perpendicularity, equilibrium, in a word, of all these beauties and graces which are so essential to make dancing give pleasure and delight.

Many dancers are of opinion, that to be soft and luxuriant, the knees must be bent very low, but in this case they are, most certainly, mistaken; for a more than ordinary flexion of the knees, gives rather a driness and insipidity to dancing; and dancers may be very inelegant, and jerk, as it were, all their movements, as well in bending very low, as in not bending at all. The reason will appear natural and evident, when we reflect that the time and motion of the dancer, are strictly subordinate to the time and movements of the music; pursuing this principle, it is not to be doubted, that when the flexions of the knees is greater than what the air or time of the dancing requires, the measure then draws along, languishes, and is lost. To recover and catch again the time which this unnecessary flexion had destroyed, the extension of the knee must be equally quick; and it is this sudden transition which gives such a harshness and sterility to the execution, and renders it as disgusting, as the opposite fault of stiffness and inflexibility. That luxuriant softness requires more to it perfection, than merely an exact flexion and extension of the knees; the spring of the instep must add its assistance, while the loins must balance the body to preserve these movements in proper bounds.

Chapter V—On Keeping Exact Time in Dancing

There are many dancers, yet of an inferior class only, who can display a great variety of steps, badly enough chosen and often executed without either judgment or taste. But it is very uncommon to find among them, that exactness of ear, that rare, but innate talent of a dancer, which gives life to, and stamps a value upon steps, and which diffuses over all such steps, a spirit that animates and enlivens them.

There are some ears, stupid and insensible even to the most simple, plain and striking movements; there are others more cultivated and refined, that can feel and comprehend the measure, but cannot seize its intricacies: and there are others again, to whom the most difficult airs and movements are easy and intelligible, and at once comprehended. It is nevertheless certain, that dancers may have a very perfect and nice feeling, and yet not make their feelings intelligible, if they have not the art of commanding these resources, which depend upon a proper exertion of the coup-de-pied. Awkwardness becomes visible, where the exactest proportion was necessary, and every step which would have been becoming, and have produced the happiest effect, smartly introduced at the conclusion of the measure, will now be cold and lifeless, if all the limbs are in motion at once. It requires more time to move the whole body, than to exert one single member, the flexion and extension of the instep is more readily and quickly made, than the reciprocal motion of all the joints. This principle allowed, that those dancers are destitute of precision, who supposing they possess, a musical ear, know not how to time their steps. The elasticity of the instep, and the more or less active play of the muscles add to the natural sensibility of the ear, and stamp value and brilliancy on the dance. The joint harmony of the springing from the movements of the music and the motions of the dancer, captivate even those whose ears are the most insensible and least susceptible of musical impressions.

Dancing, probably, is no where varied to such a degree, as in the provinces of Germany, where the well known dances of one village, are unknown in the adjacent hamlet. Their songs of mirth and merriment have no less different airs and movements, though they are all marked with that of gaiety. Their dances are pleasing and engaging, because the offspring of simple nature, their motions express joy and pleasure, and the exactness with which the whole is performed, gives a peculiar agreeableness to their steps, gestures and attitudes.

A hundred persons assembled round an oak or some ancient pillar, seize the time at one instant, bound up and descend with the same exactness. If they wish to mark the measure with a coup-de-pied, all strike with one consent, or when they catch up their partners, you see them all in the air at an equal height, nor do they descend but at the precise note that marks the time. Hence their dances are so particularly animated, and the nicety of that organ, the ear, has the effect of giving their different motions an air of gaiety and variety, altogether exquisite.

Dancers, whose ears are untuned to harmony, display their steps without order or regularity, wander from their part, and pursue the measure without being able to reach it; devoid of judgment, their dancing has neither sentiment nor expression; and the music which directs their motions, regulates their steps, and guides their time, serves only to expose their imperfections and insufficiency. The study of music should therefore be applied for the purpose of obviating this defect, and giving more sensibility to the organ of hearing.

Chapter VI—On the Connection Between Music and Dancing, &c.

With regard to the dance of society, the manner of it is very much altered in this country. Formerly, for example, they danced cotillons, allemands, minuets and ballets; the modern practice of dancing is confined to the reel, the

country-dance and the jig⁶. It would appear quite unfashionable to introduce any kind of cotillon-step in the present stile of dancing; a quick movement must therefore be adopted, in order to accord in time with the rapidity of the music. A multiplicity of steps or violent exertions must also be avoided, as they would only tend to fatigue the dancer, render him weak and incapable of continuing any length of time.

It may, indeed, be easily supposed that the track or figure of a dance may be determined by written or engraved lines; but these lines will necessarily appear so perplexing, so intricate, so difficult, if not impossible to seize in their various relations, that they are only fit to disgust and discourage, without the possibility of their conveying a satisfactory or retainable instruction: thence originated choregraphy, which is the art of noting on paper the steps and figure of a dance, by means of certain characters invented for that purpose, which are peculiar to this art, and are adopted by the French and sometimes by the English, as I have seen in a late publication of country dances called the “Treasures of Terpsichore,” but which I think should be universally exploded, as unintelligible and useless; though nothing more than an elementary indication of the art, or an explanation, such as it is, of some of the technical terms of it.

It will not be expected that I should proceed to give a description of all the intricacies and combinations of steps, that are or can be executed in dancing, or enlarge on the mechanical particulars of the art: a dissertation on the latter would be insipid and disgusting, for the language of the feet and limbs, is addressed to the eyes, and not to the ears, and a detail of the former would be endless, since every dancer has his peculiar manner of joining, or varying the time. It may be sufficient, just to mention on this point, that it is in dancing as it is in music, and with dancers, as with musicians. Dancing does not abound with more fundamental steps than music with notes. But there are octaves, breves, semi-breves, minims, crotchets, double and treble crotchets, times to count, and measures to follow. This mixture, however, of a small number of steps, and a few notes, furnishes us with a multitude of connections, and a variety of figures. Taste and genius will always find a source of novelty in arranging them in different manners; and to express various ideas, slow and lengthened, or quick and precipitate steps, and the time correspondently varied give birth to this endless diversity.

Chapter VII—Reflections on the Minuet, Reel, and Country-Dance

The minuet⁷ is allowed, by every professor of the art, to be the perfection of all dancing, but the difficulty of acquiring a knowledge of the true beauties of it, has discouraged many from attempting it.

The ordinary, undulating motion of the body in common walking, (as may be plainly seen by the waving line, which the shadow of a person’s head makes against a wall, as he is walking between it and the afternoon sun,) is augmented in dancing into a larger quantity of waving, by means of the minuet-step, which is so contrived as to raise the body by gentle degrees, somewhat higher than ordinary, and sink it again in the same manner, lower in the going on of the dance. The figure of the minuet-path on the floor, is composed of serpentine lines, varying a little. When the parties by means of this step rise and fall most smoothly in time, and free from sudden starting and dropping, they come nearest to Shakespeare’s idea of the beauty of dancing in the following lines.

What you do,
Still betters what is done,
When you do dance, I wish you
A wave o’ th’ sea, that you might ever do
Nothing but that, move still, still so
And own no other function,
—*Winter’s Tale*.

The other beauties belonging to this dance are the turns of the head and twist of the body in passing each other; as also gentle bowing and presenting hands, all which together display the greatest variety of movements, keeping equal pace with musical time.

The figure, which a number of people together form in country or figure dancing, makes a delightful play upon the eye, especially when the whole is to be seen at one view. The beauty of this kind of mystic dance, (as the poets term it), depends upon moving in a composed variety of lines, chiefly governed by the principles of intricacy, &c.

One of the most pleasing movements in reel⁸ or country dancing, and which answers all the principles varying at once, is what they call the Hay. The figure of it altogether represents a number of serpentine lines, interlacing or intervolving each other.

⁶ See Plate A.

⁷ See Plate

Milton, in his *Paradise Lost*, describing the Angels dancing about the sacred hill, pictures the whole idea in words,
Mystical Dance,
Mazes intricate,
Excentric, intervolved, yet regular
Then most, when most irregular they seem.

Chapter VIII—On Awkwardness, an Affectation as to the Deportment of the Body

There is no one but would wish to have it in his power to be genteel and graceful in the carriage of his person, could it be attained with little trouble and expense of time. The usual methods relied on for this purpose, among well-bred people, take up a considerable part of their time: nay, even those of the first rank have no other resource in these matters than to dancing masters.

Dancing undoubtedly is a very necessary accomplishment, and frequently very effectual in bringing about the business of graceful deportment; for the muscles of the body attain a pliancy by this exercise, and the limbs, by the elegant movements in dancing, acquire both facility and grace: yet so few masters are capable of conveying instructions in this respect, for want of knowing the meaning of every grace, and whereon the beauty of it depends, that affectation and misapplications often follow. People who would wish to be elegant in their manner, and graceful in their persons, should avoid, as much as possible, every attitude that is constrained or affected; such as a stiff deportment of the body, a constant scraping and bowing on every occasion, viewing of the person, adjusting the dress, in walking turning out the feet too much, or an affected jirk of the body either one side or the other, or springing on the toes, all these movements are inconsistent with true ease and elegance. The step of a lady or gentlemen should be firm and steady, laying the entire foot on the ground, the arms falling gracefully from the shoulders, and the body in an easy and unaffected position.

What can be more conducive to that freedom and necessary courage, which make acquired grace seem easy and natural, than being able to demonstrate, when we are actually just and proper in the least movement we perform. Whereas for want of such certainty in the mind, we appear stiff, narrow and awkward, particularly when we appear before our superiors.

The pleasing effect of moving the hand is seen, when presenting a card, letter or fan, gracefully or genteely to a lady, both in the hand moving forward and in its return. The hand must be waved in a serpentine line, but care must be taken that the line of movement be but gentle, and not two S like and twirling, which excess would be affected and ridiculous. Daily practicing these movements with the hands, and at the same time, a gentle inflexion of the body, will in a short time render the person graceful and easy.

As to the motions of the head, the awe most children are in before strangers, till they come to a certain age, is the cause of their dropping and drawing their chins down into their breasts, and looking under their foreheads, as if conscious of their own weakness, or of something wrong about them. To prevent this awkward shyness, parents and tutors are continually teasing them to hold up their heads, which if they get them to do, it is with difficulty, and of course in so constrained a manner, that it gives the children pain, so that they naturally take all opportunities of easing themselves, by holding down their heads, which posture would be full as uneasy to them, were it no a relief from restraint. And there is another misfortune in holding down the head, as it is apt to make them bend too much in the back; when this happens to be the case, they then have recourse to steel-collars and other iron machines; but in my opinion, it would answer the purpose much better by fastening a ribbon to a quantity of plaited hair, or round the forehead, so as it may be kept fast in its place, and the other end to the back of the frock, of such a length as may prevent them from drawing their chins into their necks, which ribbon will always leave the head at liberty to move in any direction except this awkward one they are so apt to fall into.

But until children arrive at a reasoning age, it will be difficult by any means, to teach them more grace than what is natural to every well-made child. The graceful deportment of the upper part of the body is most engaging, and sensible well-made children easily acquire it, therefore rules that are difficult to practice, are of little use, nay, rather of disservice.

Holding the head erect is but occasionally right, a proper inclination of it may be as graceful, but true elegance is mostly seen in moving it from one position to another.

Chapter IX—On Graceful Movements in Bowing, Curtseying, and Addressing

⁸ See Plate

The most graceful bow, on entering a room, is made by a gentle inflexion of the body, at the same time sliding the foot forward, with the arms falling carelessly before, and as the body rises, the arms will fall of course into their natural position.

Some awkward imitators of this elegant way of bowing, for want of knowing the true method, seem to bow with wry necks. In the low solemn bow to majesty, it should have but a very little twist, if any, as more becoming gravity and submission. The clownish nod, in a sudden straight line, is quite the reverse of these spoken of.

The most elegant and respectful courtesy, hath a gentle or small degree of the above graceful bowing of the head, as the person sinks, rises and retreats. On entering a room the foot should slide gently forward, with a graceful inflexion of the knees, at the same time turning the head over either shoulder, according as the company are arranged. On retiring, the foot is to slide backwards, with the whole foot on the floor, at the same time sinking as described above on entering. If it should be said, that a fine courtesy consists in no more than in being erect in person, at the time of sinking and rising, an automaton figure must be allowed to make as good a courtesy as any one.

It is necessary in bowing and courtesying to shun an exact sameness at all times, for however graceful it may be on some occasions, at other times it may seem formal and improper. Shakespeare seems to have meant this ornamental manner of bowing, in Enobarbus's description of Cleopatra's waiting woman,

“And made their bends adornings”—Act III

Dancing can be learned only by practice, by the aid of a good master, and by imitating those excellent dancers who are to be met with in the great world. They who would wish to dance gracefully, should take particular care in their youth, not to contract any bad habits, any steps or attitudes that are awkward constrained or affected. In the last place, Dancing is a matter of agility, an exercise that requires natural talents, which are called forth and cultivated by an able master, and who at the same time that he teaches his art, enables his pupils to deport themselves in society, with ease, with dignity and with grace.

James P. Cassidy. A Treatise On The Theory And Practice Of Dancing, With An Appropriate Poem, In Two Cantos, And Plates Illustrative Of The Art (Dublin: 1810).