

Reconstructing ‘Thee Willet Goose’ & ‘La Berlionese’ from the *Schönburg Contredanse Collection* (second half of the 18th century): Examples of Country Dance Migrations

Mareike Greb and Gerrit Berenike Heiter

The *Schönburg Contredanse Collection* of country dances consists of a repertoire of sixty-seven dances notated in the second half of the 18th century in a manuscript booklet, known as *Schönburger Tanzbüchlein/Schönburg-Waldenburger Tanzbüchlein* and archived as *Tanzregeln*. It is held in Germany in the Saxon State Archive Chemnitz.¹ This analysis of the dance repertoire of fifty-five English country dances and twelve French *contredanses* addresses questions of cultural transfer and *memoria* among the Central German aristocratic as well as the bourgeois dance culture. Two *contredanses à l’anglaise* – in particular ‘Thee Willet Goose’ (*The Wild Goose*) and ‘La Berlionese’ (*La Berlinoise*) – exemplify the migration of dance tunes as well as of choreographies from the ballroom country dancing repertoire and its widespread sources in Europe. The dances are presented with a reproduction of the original source, the transcription of the German dance description, a translation into English, and the dance reconstruction by the authors with remarks concerning reconstruction problems and choices. Additionally, this article addresses the circulation and transmission of these two particular dances and how they came to constitute a common ballroom repertoire at a provincial court and/or town in Central Germany.

The *Schönburg Contredanse Collection*

This small booklet in Italian *sextodecimo* landscape format is one of a great number of documents belonging to the princely family of Schönburg-Waldenburg confiscated after World War II by the Soviet Army. In 1958 these documents became part of the Sächsische Landesarchiv Glauchau and in 1994, after the German reunification, they were transferred to the Sächsische Staatsarchiv Chemnitz, where the *Schönburger Tanzbüchlein* has been held until today.²

The book plate of Günther prince of Schönburg-Waldenburg (1887–1960), a collector of books and artworks, is glued to the flyleaf of the book cover, but no other source such as a library catalogue corroborates the assumption that the booklet has always or at least already earlier

1 *Schönburger Tanzbüchlein*. Sächsisches Staatsarchiv Chemnitz, 30593 Herrschaft Waldenburg, Nr. 2480. 30593 Herrschaft Waldenburg, 2016. *Tanzregeln*. In: <https://archiv.sachsen.de/archiv/bestand.jsp?guid=c1b1953e-0291-4aa3-8e92-d55cb41e1340> [accessed 22.04.2023].

We are grateful to Raymond Plache, director of the Sächsische Staatsarchiv Chemnitz (Saxon State Archive Chemnitz) and his colleagues for their support and trust. We wish to thank the *Early Dance Circle* for the Conference Travel Grant, which made it possible for Mareike Greb to attend the 2022 conference and to animate a workshop based on the dances of the *Schönburger Tanzbüchlein*.

2 Barbara Schaller, ‘*Ene lange Odyssee – Zur Geschichte der Schönburgischen Archive*’ in Renate Wißwa, Gabriele Viertel, Nina Krüger (eds.), *Landesgeschichte und Archivwesen. Festschrift für Rainer Groß zum 65. Geburtstag* (Dresden: Sächsisches Druck- und Verlagshaus AG, 2002), pp. 533–563.

been in the possession of the Schönburg-Waldenburg family. Historian Alexandra Thümmler, a specialist on Schönburg family history of the 17th and 18th century, mentions the possibility that it might have been bought at a later date.³

The *Schönburger Tanzbüchlein* was first mentioned by the musicologist Walter Hüttel (1920–2006) in his 1977 habilitation, written in the German Democratic Republic and published only in 1994. He corresponded with dance researcher Derra de Moroda (1897–1978) concerning the dance notation, but his lack of knowledge regarding the dance culture of the 18th century did not allow him to assess and to present the *Schönburger Tanzbüchlein* adequately.⁴

Since then, a few dances were reconstructed by Jutta Voss and Mareike Greb, but in connection with the application of the city of Chemnitz as European Capital of Culture a plan was forged to bring the dances of this collection back to life. The commitment of Raymond Plache, director of the Sächsische Staatsarchiv Chemnitz, made possible the elaboration of a critical edition with facsimile of the manuscript within the series of the publications of the Saxon State Archives. Plache entrusted Mareike Greb and Gerrit Berenike Heiter with the reconstruction. The authors invited Alexandra Thümmler as well as *contredanse* specialist Carola Finkel to contribute articles illuminating the context of the manuscript. The authors also contacted linguists Carsten Kissinger, Lars Vorberger, Rainer Hünecke and Martin Ott for an assessment of the dialectal German.⁵ In 2021, Raymond Plache organized a conference in collaboration with historian Joachim Schneider of the Institut für Sächsische Geschichte und Volkskunde (The Institute of Saxon History and Cultural Anthropology) on the topic of court culture in Central Germany in the 18th century. The aim of the conference was to compare and to situate the court life of the Schönburg family within the representational codes of the royal and princely, as well as smaller courts, and to revisit assumptions about the dance culture in a more modest scale of representation.⁶

3 Alexandra Thümmler. *Reichsstand, Pracht und Frömmigkeit. Repräsentationsformen der Grafen und Fürsten von Schönburg im 18. Jahrhundert* (Leipzig: Leipziger Universitätsverlag, 2019), p. 398, footnote 27. She mentions the *Schönburger Tanzbüchlein* several times in her book on p. 133, p. 333 and p. 525.

See also Alexandra Thümmler, 'Daß man sich nicht mit zu viel Dienern belade' – Herrschaft und Hofkultur der Grafen und Fürsten von Schönburg im 18. Jahrhundert / Rule and Court Culture of the Counts and Princes of Schönburg in the 18th Century' in Raymond Plache, Mareike Greb, Gerrit Berenike Heiter (eds.), *Das Schönburger Tanzbüchlein. Kritische Edition mit Tanzrekonstruktion* (Halle (Saale): Mitteldeutscher Verlag, 2024 (forthcoming)).

Alexandra Thümmler, 'Eine komische Gattung Leute – Höfe und Untertanen in den Schönburgischen Herrschaften des 18. Jahrhunderts' in Mareike Greb, Gerrit Berenike Heiter, Raymond Plache, Joachim Schneider (eds.), *Mit Vergnügen – Höfische Kultur im mitteldeutschen Raum des 18. Jahrhunderts. Conference Proceedings* (Dresden: ISGV, Forthcoming 2024).

4 Walter Hüttel, *Musikgeschichte von Glauchau und Umgebung*, (Glauchau: ADAM-Druckerei, 1994), pp. 32–33 and p.188, endnotes 228–230.

5 The bilingual publication (German / English) is forthcoming in 2024:

Raymond Plache, Mareike Greb, Gerrit Berenike Heiter (eds.): *Das Schönburger Tanzbüchlein*, Halle an der Saale; Mitteldeutscher Verlag:

<https://www.mitteldeutscherverlag.de/geschichte/kulturgeschichte/plache,-r-greb,-m-heiter,-g-b-hg-das-sch%C3%B6nburger-tanzb%C3%BChlein-detail> [accessed 22.04.2023].

6 The conference proceedings are forthcoming in 2024: Institut für Sächsische Geschichte und Volkskunde. 17.–18.09.2021. *Mit Vergnügen! Höfische Kultur im mitteldeutschen Raum des 18. Jahrhunderts. Tagung* <https://www.isgv.de/aktuelles/veranstaltungen/details/mit-vergnuegen-hoefische-kultur-im-mitteldeutschen-raum-des-18-jahrhunderts-83> [accessed 22.04.2023].

While working on the critical edition, transcribing, and reconstructing these country dances, several questions arose concerning the constitution of this repertoire, the purpose of the collection, the intention of the writers as well as their social and intellectual background. Confronting the different facts and putting them into context with the town and court life of the Schönburg territories, they reveal an astonishing dance culture on a modest scale, but certainly representative for many provincial parts of Europe.

Since this article focuses on two case studies –the ‘Thee Willet Goose’ and ‘La Berlionese’ – the following paragraphs can only summarize several insights and findings in order to allow a first glimpse of the endeavour to bring these dances and their context to light. The forthcoming publication, however, will present the investigations and their outcome in more detail and depth, in addition to reflections on the particularities of the source and problems that arose during the reconstruction.

The verbal description, the comments in the diagrams as well as the titles of the *Schönburger Tanzbüchlein* are written in dialectal German mixed with corrupted English or French expressions. Consequently, no literal translation into another language can be attempted. No name or date is written in the manuscript and the dance notators remain anonymous. The plurality of dance notators and writers becomes obvious when comparing the different dance descriptions and drawings. Several hands can be identified which leads to the assumption that the repertoire covers several years if not decades. A few details provide a basis for this assumption. Firstly, the dialectal expressions refer to the Saxon or Franconian Central German language area. Without limiting the writers to the Schönburg territories – far too small for such an inference – it can be supposed that the writers were living in this region. The handwriting shows similarities to the handwriting commonly found in official administrative documents, which would suggest the writers were clerks or magistrates. Most male members of the Schönburg family received a standard aristocratic education including language instructions during their university studies or their *grand tour*,⁷ so it seems not very likely that they would have written these corrupted English or French expressions.

Small sketchy drawings for the figures in red and black ink show the spatial tracks of the dancers. The verbal descriptions allow in almost all cases a reconstruction, but taken in combination with the drawings, some details become clearer. However, quite often the text and the drawings contradict each other, or leave (at least) two possibilities to someone reconstructing the dance today. The writers put the dances down in a way that suggests the writers as well as potential readers knew ‘what was meant’. The booklet apparently served as a kind of mnemonic device. Sometimes specific dance terminology is used, but other expressions or descriptions of movements seem not to correspond to the style of expression used by dancing masters or in dance manuals. Therefore, it is plausible to deduce that the dances were not notated by a dancing master, nor were they copied from other extant sources. Presumably, the writers were not aristocrats, but citizens connected perhaps to the courts of the Schönburg family and living in one of these very small provincial towns such as Glauchau or Waldenburg.⁸

7 See Thümmeler. *Reichsstand, Pracht und Frömmigkeit*, 2019, pp. 138–148.

8 In this context it is important to consider the widespread use of the French dancing style and *Contredanses* in the German bourgeois class, especially in this region. Most of the German dance treatises at the beginning of

Several indicators allow us to date the manuscript into the second half of the 18th century: Three dances feature titles which directly refer to three personalities of the Austrian and French side in the Seven Years War: ‘No. 11 Graff Neuberg’, ‘No. 16 Laudohn’ and ‘No. 17 Prince Soubise’.⁹ Assuming that the *Schönburger Tanzbüchlein* really belonged to the Schönburg-Waldenburg, this would make sense, since Count Albert Karl Friedrich of Schönburg-Stein-Lichtenstein and Waldenburg (1710–1765) took sides with Austria, whereas other Schönburg family branches were allied with Prussia.¹⁰ In 1763 General Ernst Gideon von Laudon was invited to Waldenburg, where he had stayed already in 1758. In any case, these names help to date a few dances. Another important indication for the dating is the use of black and red ink for the spatial tracks in the drawings. Research by dance historian and musicologist Carola Finkel reveals that in Germany the earliest known publication with this particularity dates to 1766. It can also be found in an earlier manuscript from 1763.¹¹ In addition, the few dances, which are only numbered No. 29, No. 31, No. 32, No. 33 as well as No. 56, point to another common usage in *contredanse* publications that also emerged during the 1760s, namely that the choreographies no longer bore titles but only numbers.¹² The dating of the concordances with the two dances presented in this article, ‘The Wild Goose’ and the ‘Berlinoise’, fall into the time-frame of the 1750s to 1780s. It is unlikely that the manuscript dates from the end of the 18th century as it does not show any ‘modern’ features such as waltzing steps or dance figures that became popular at the end of the 18th century.

Unfortunately, the music is missing. Only in some rare cases is it possible to assume that the homonymous titles for country dance music could fit to the choreography in the *Schönburger Tanzbüchlein*, but without evidence it is impossible to prove that the dances in this collection were indeed danced to the corresponding tunes. The research for concordances can never be considered as completed and the future will certainly bring new fitting tunes and choreographies to light.

Table no. 1 lists the *contredanses à l’anglaise* in the *Schönburg Contredanse Collection*. The dance notation starts only with ‘No. 3 Berlekeck’. The same sheet of paper for the first page is also glued to the cover as a flyleaf. Consequently, one cannot assume that the first two dances

the 18th century were published in Leipzig and several *contredanse* collections of the second half of the 18th century were published in Halle an der Saale or in Leipzig.

9 Probably a reference to Wilhelm Reinhard von Neipperg (1684–1774), imperial commander of the army. . ‘Neipperg, Wilhelm Reinhard Reichsgraf’, *Austria-Forum* (25.03.2016), https://austria-forum.org/af/AEIOU/Neipperg,_Wilhelm_Reinhard_Reichsgraf/Neipperg,_Wilhelm_Reinhard_Reichsgraf_english [accessed 22.04.2023]. Gideon Ernst von Laudon (also Loudohn oder Loudon), since 1759 See ‘Freiherr von Laudon, (1717–1790)’, *Austria-Forum* (25.03.2016), https://austria-forum.org/af/AEIOU/Laudon,_Ernst_Gideon_Freiherr_von_bis_1759_E._G._Loudohn_oder_Loudon/Laudon,_Ernst_Gideon_Freiherr_von_bis_1759_E._G._Loudohn_oder_Loudon_english [accessed 22.04.2023]. Charles de Rohan, prince de Soubise (1715–1787), French military commander, from 1758 Marshal of France. ‘Charles de Rohan, prince de Soubise’, *Austria-Forum* (13.05.2022), https://austria-forum.org/af/AustriaWiki/Charles_de_Rohan%2C_prince_de_Soubise [accessed 22.04.2023].

10 See Thümmeler. *Reichsstand, Pracht und Frömmigkeit*, 2019, p. 333.

11 Carola Finkel, ‘German Contredanse Publications in the Second Half of the 18th Century. A Contribution to the Contextualisation of the Schönburg Manuscript/ *Deutsche Contredansequellen in der zweiten Hälfte des 18. Jahrhunderts. Ein Beitrag zur Kontextualisierung des Schönburger Tanzbüchleins*’ in Raymond Plache, Mareike Greb, Gerrit Berenike Heiter (eds.), *Das Schönburger Tanzbüchlein. Kritische Edition mit Tanzrekonstruktion* (Halle Sale: Mitteldeutscher Verlag, 2024) (preprint version).

12 Ibid.

were torn out at some point. Besides the assumption that the first two dances were notated on a separated leaf, there is no explanation as to why the collection starts with No. 3.

The authors would be very grateful for any comments from the readers with suggestions for dance descriptions or music with homonymous titles or any ideas concerning three titles, which are so corrupted that it is not possible to transcribe them with certainty or to understand which was their original title: ‘No. 18 La Cleo Ang[e/l?]’, ‘No. 37. l’hamme. Jacon. Aanee [Tance?]’ with the definite article hinting at a French title and finally ‘No. 24 Kynang’.

Table 1. The contredanses à l’anglaise in the *Schönburg Contredanse Collection*.

Title of the Dance	Precision
No: 3. Berlekeck.	Triple Minor
No: 4. le Plaisant	Duple Minor
No: 5. Gilblas.	Duple Minor
No: 6. Ragottin	Duple Minor
No: 7 la belle Hollandoise	Duple Minor
No: 8. L’Amusement	Duple Minor
No: 9. la. Vole.	Duple Minor
No: 10. Plaisir. au. Gardin.	Duple Minor
No: 11. Graff Neuberg.	Duple Minor
No: 12 Sibille ou Bellot.	Duple Minor
No: 13. la. Berlionese.	Duple Minor
No: 14. Wisnitz.	Triple Minor
No: 15. the. franch. home	Triple Minor
No: 16. Laudohn.	Duple Minor
No: 17. le. Prince Soubise.	Duple Minor
No: 18. le. Ceo. Angl: [or Ange ?]	Duple Minor
No: 19. thee. Willet Goose.	Duple Minor
No. 20. Cattin	Duple Minor
No. 21. la Masquerade.	Duple Minor
No. 22. les Vents contraires	Triple Minor
No. 23. La belle Dame	Triple Minor
No 24. Kynang.	Triple Minor
No 25 le Guett	Duple Minor
No 26. La Marote	Duple Minor
No 27 La singuiliere	Triple Minor

Title of the Dance	Precision
No 28. A triple, Richmond.	Triple Minor
No 29	Triple Minor
No: 30. L'Union.	Triple Minor
No: 31.	Triple Minor
No: 32.	Duple Minor
No: 33.	Duple Minor
No: 34. Le Cordi Chasse.	Duple Minor
No: 35 le Rond Schwäbisch.	Duple Minor
No: 36. le Cosak.	Duple Minor
No: 37. l'hamme. Jacon. Aanee. [or Tance?]	Duple Minor
No: 38. le Fugitif	Triple Minor
No: 39. Mopson,	Duple Minor
No: 40. les Juifes:	Duple Minor
No: 41. L'Agreable.	Duple Minor
No: 42. la. Recreation.	Duple Minor
No: 43. La. Partie Carree.	Duple Minor
No: 44. Bavaroisse	Duple Minor
No: 45 les Fruits.	Duple Minor
No: 46. le. Recontre.	Triple Minor
No: 47. les. Rendesvoues.	Duple Minor
No: 48. Lepetit. Maitre.	Triple Minor
No: 49. Badinage.	Triple Minor
No: 50. le. Changement im. preveu	Triple Minor
No. 51. les. parance passé.	Triple Minor
No: 52. Menuet Rojal.	Duple Minor
No: 53 Le. Mouvement.	Duple Minor
No: 54. l'Angloise de Vuit.	Triple Minor
No: 55. l'Angloise di Rond.	Triple Minor
No: 56.	Triple Minor
No: 57. les Vents Ourage	Triple Minor

Following the *contredanses à l'anglaise* there are thirteen empty leaves before the section with thirteen cotillons.¹³ The latter could also have been continued since the booklet provides sufficient leaves for at least nine more cotillons. This proves that the initial intention for the collection was to distinguish the two *contredanse* forms, but also to add dances to the collection over time. It will remain a secret why no other dances were added.

Table no. 2 lists the thirteen cotillons in the *Schönburg Contredanse Collection* with mainly French titles and two with German descriptions.

Table 2. Cotillons in the *Schönburg Contredanse Collection*

No: 1. La. Chene. Còttillon
No. 2. Còttillon mit den Flügel
No: 3. Còttillon mit d. Engl: Pas: od: la. Folie.
No. 4. Le Petit Ballet.
No: 5. la. Liquoise.
No: 6. le. Changement
No. 7. Cottillon. Quadrat.
No: 8. le. double Changement.
No. 9. la. Favorete.
No: 10. le. premier. le. Meilleur
No: 11. Pappillion
No: 12. L.'Autome.

Reconstruction problems and choices: 'Thee Willet Goose' & 'La Berlionese'

The identification of the dances in the *Schönburger Tanzbüchlein* with other dances by title is a complicated undertaking, since there are not enough databases for the thousands of country dances, collected and published in the 17th and 18th centuries.¹⁴ For most of the dances in this

13 Since there are two separated collections of dances in *the Schönburger Tanzbüchlein*, we have decided to count the leaves starting with f. 1 and 'No. 3 Berlekeck' for the *contredanses à l'anglaise* and f. 1 for 'No. 1 La. Chene'. *Contredanses à la française* named *Còttillons* in this collection.

14 We ran searches for the titles on websites such as:

English Country Dance Database, https://www.cambridgefolk.org.uk/dance_index/dance_index.html [accessed 22.04.2023].

Répertoire International des Sources Musicales, <https://opac.rism.info/index.php?id=4> [accessed 22.04.2023].

Playford's Dancing Master – The Compleat Dance Guide, All Dances. <http://playforddances.com/dances/> [accessed 22.04.2023].

Traditional Tune Archive, <https://tunearch.org/wiki/TTA> [accessed 22.04.2023].

The Colonial Music Institute. *Dance Figures Index: American Country Dances, 1710–1830. Compiled by Robert M. Keller, 2006*, <https://www.cdss.org/elibrary/DFIA/index.htm> [accessed 22.04.2023].

Regency Dances, *List of Dances*, <https://www.regencydances.org/dancelist.php> [accessed 22.04.2023].

Library of Dance, *A Collection of Social Dance Variations and Music*, <https://www.libraryofdance.org/> [accessed 22.04.2023].

Le Troubadour Wallon, *Le Troubadour Wallon. Partitions retranscrites de vieux airs à danser de Wallonie*, <http://www.troubadourwallon.be/index.htm> [accessed 22.04.2023].

collection it was not possible to find a connection to dances in other collections. A comparison by dance figures would be another solution, especially for the five numbered dances without title. However, for the time being no database offers such a research possibility. Many common titles belong to several dances or tunes. In order to compare them, a figure database would be also helpful for the titles which are corrupted, or which are connected to events such as the Seven Years War (1756–1763).

It is very common for *contredanse* titles to change or to designate the tune rather than the choreography.¹⁵ Notably the fact that there is no musical notation included in the manuscript complicates the research for concordances. At least, it was possible to deduce the musical structure from the signs given for a part and its repetition in the dance description as well as in the drawing, which allows the choreography to be danced to a tune with a corresponding structure.

A complete explanation of the particularities of the source as well as of the choices for the reconstruction would go beyond the scope of this article and will be presented at length in the forthcoming critical edition.

In the subsequent sections each of the two dances are presented with a reproduction of the original source, the transcription of the German dance description, an (approximate) translation into English.¹⁶ Then follows the dance and musical structure reconstruction.¹⁷ Additionally, remarks on reconstruction problems or particularities in this source as well as a discussion of concordances in other published or manuscript dance collections complete each case study.

‘Thee Willet Goose’ [The Wild Goose]

This *contredanse à l’anglaise*, a duple minor, numbered 19, can be found on f. 9 recto in the *Schönburger Tanzbüchlein*. It is one of the three dances featuring an English title.¹⁸

Additionally, we are indebted to several specialists with whom we had precious exchanges, in particular: Giles Bennett, Paul Cooper, Anne Daye, Irène Feste, Carola Finkel, Susan de Guardiola, Hubert Hazebroucq, Guillaume Jablonka, Nicolle Klinkeberg, Cécile Laye, Markus Lehner (Dance & History), Jadwiga Nowaczek, Barbara Segal, Linda Tomko, and many more.

15 For another example of the migration of a tune and *contredanse* choreographies see Irène Feste, Hubert Hazebroucq, Gerrit Berenike Heiter, ‘Tracing ‘Mama mouchij’. Multiple Migrations of a Dance and its Tune’ in Judith Haug, Hanna Walsdorf (eds.), *Music and Mirrored Hybridities. Cultural Communities Converging in French, German, and Turkish Stage Productions (17th–20th Century)* (Baden-Baden: Ergon, 2023), pp. 37–83.

16 Since the original German wording of the dance description has many dialectal particularities as well as correct and corrupted French dance terminology, the following translation only wishes to give a general idea to readers who do not understand German. French expressions are put in italics.

17 For the reconstruction, Playford terminology seemed to be convenient. For the discussion of reconstruction problems and the comparison with concordances, the authors also used current day expressions.

18 The other two titles are ‘No. 15 The. Franch. Home’ and ‘No. 28 A triple. Richmond’.

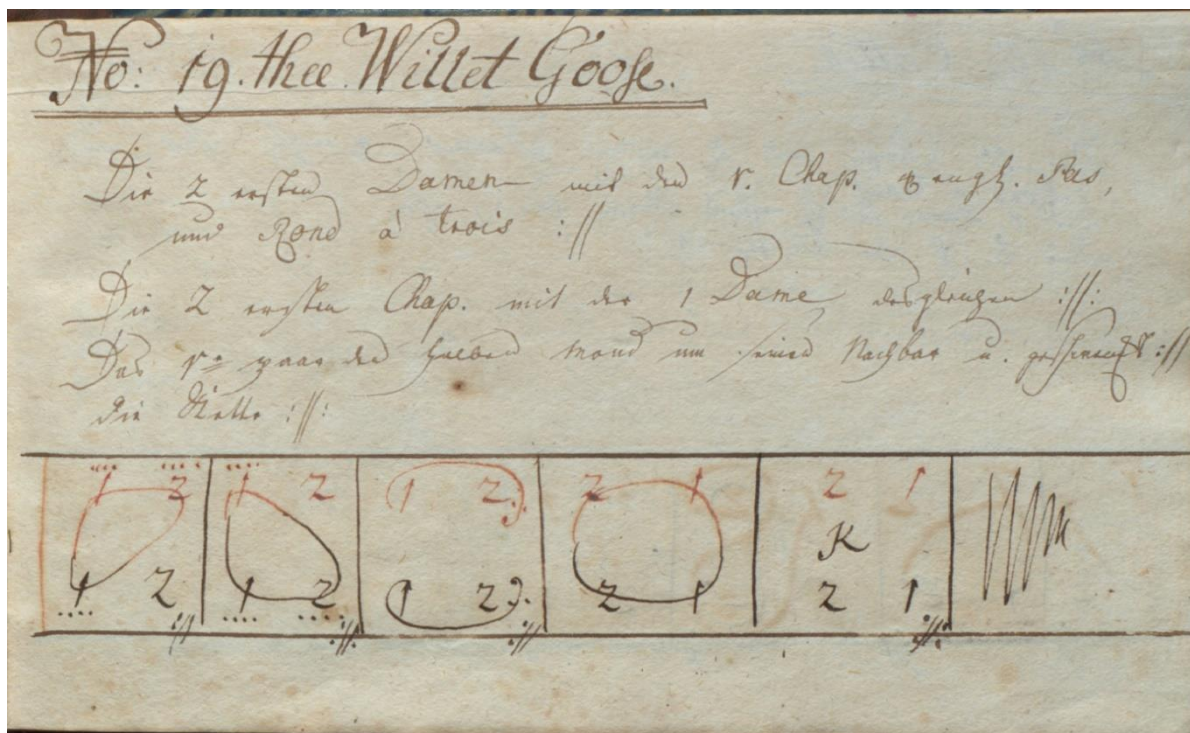


Figure 1. ‘N° 19 Thee Willet Goose’ in *Schönburger Tanzbüchlein*, Sächsisches Staatsarchiv Chemnitz, Nr. 2480, f. 9 recto.

Transcription of the dance description:

Die 2 ersten Damen mit dem 1. Chap. 4 engl. Pas,
und Rond à trois ://

Die 2 ersten Chap. mit der 1 Dame desgleichen ://:

Das 1e paar den halben Mond um seinen Nachbar u. Geschwenkt ://
die Kette ://:

fig. 5: K (Kette)

Translation:

The first two women with the first man 4 Eng. *Pas*,
and *Rond à trois* ://

The first two men with the first lady the same ://:

The first couple the half-moon around their neighbours and ‘swivel’¹⁹ ://

Circular Hey ://:

fig. 5: K (Circular Hey/*chaîne*)

Reconstruction (duple minor):

Musical structure: AABB (Part A = 8 bars/Part B = 8 bars)

Part A (fig. 1)

4 bars: 1st couple + 2nd lady: 4 Eng. *Pas*

¹⁹ This expression is a recurring linguistic signature expression in the dance description. In order to convey at least an inkling of the peculiarities, this expression was chosen on purpose, although it is certainly not correct English.

4 bars: 1st couple + 2nd lady: take hands and go round

Repetition Part A (fig. 2)

4 bars: 1st couple + 2nd man: 4 Eng. Pas

4 bars: 1st couple + 2nd man: take hands and go round

Part B

2 bars (fig. 3): 1st couple: cast off and

2 bars: 1st couple: 2 Eng. Pas

4 bars (fig. 4): 1st + 2nd couple: take hands and go round

Repetition Part B (fig. 5)

8 bars: 1st + 2nd couple: Circular Hey

The verbal description and the drawings contradict each other regarding the musical structure. Our reconstruction is based on the text. Table no. 3²⁰ places side by side the indication in the text and in the drawing:

Musical Division in the Text:	Musical Division in the Drawings:
A: fig. 1	A: fig. 1
Rep. A: fig. 2	Rep. A: fig. 2
B: fig. 3 + fig. 4	B: fig. 3
Rep. B: fig. 5	Rep. B: fig. 4 + fig. 5

Line 4 is not very clear about the figure 4: The expression “*u. geschwenkt*” [and ‘swivel’²¹] in this collection indicates usually a two-hand-turn by one couple, but the drawing shows both couples turning. The reconstruction decision is based on the drawing, in recognition of that dance’s concordance with ‘The Wild Goose’.

Furthermore, there is an ornamentation in figure 3 of the drawing, representing two English steps, which are not mentioned in line 4 of the verbal description but added nevertheless in the reconstruction.

The “Eng. Pas”, meaning English Step or *Pas anglois / Pas anglais* can be danced forward as a travelling step and sideways. In the *Schönburg Contredanse Collection* the standard travelling step is not notated, but the English Step sideways is the common ornament and appears in almost every dance. A pertinent description of this standard step in this period can be found in: *Englische Tänze von einem Böhmen* (1777).²² In practice this means that the dancer has to put one leg behind the other and kick the one in front forward. Interesting is the similarity to the steps behind the expression “foot it”, which has been discussed by Anne Daye.²³

20 For a better comprehension of the abbreviations used see the list of abbreviations.

21 See footnote 21.

22 [Anon], *Englische Tänze. Nebst einer vollständigen Erklärung der Figuren für Anfänger; mit einem Anhang von ein-und zwanzig in Kupfer gestochenen Tabellen, den dazu gehörigen Figuren, und neu verfertigter Musik von zwölf Kontretänzen, von der Erfindung des Verfassers* (Wien: Trattner, 1777), pp.11-12.

23 See Anne Daye, ‘Finding our Footing: A Discussion of the Evidence for a Social Dance Step Vernacular to These Islands’ in Toby Bennett (ed.), *Stepping on. A Conference on Stepping in dance. Papers from a conference held at Cecil Sharp House, London, 16th to 17th November 2019* (London: English Folk Dance and Song Society, 2023), pp. 51–65.

A dance with a homonymous as well as a correct title can be found in John Johnson's sixth volume *A Choice Collection of 200 Favourite Country Dances* (1751), printed in London.²⁴



Figure 2. 'The wild Goose', in J. Johnson (ed.), *A Choice Collection of 200 Country Dances* [...]. with proper figures, or directions to each tune. For the violin and German flute, Vol. 6 (London: John Johnson, 1751), p. 53. British Library, Music a.9.a.

The choreography and the tune were republished in *Rutherford's Compleat Collection of 200 of the most Celebrated Country Dances* (1756).²⁵

24 John Johnson (ed.), *A Choice Collection of 200 Country Dances ... with proper figures, or directions to each tune. For the violin and German flute*, Vol. 6 (London: John Johnson, 1751), p. 53.

25 David Rutherford (ed.), *Rutherford's Compleat Collection of 200 of the most Celebrated Country Dances* (London: David Rutherford, 1756), p. 52, *Rutherford's Compleat Collection of 200 of the most Celebrated Country Dances, Vol. 1*. <https://www.vwml.org/record/RutherfordVol1/2248/p52> [accessed 22.04.2023].

In 1749, David Rutherford started his yearly volumes of 24 country dances which were gathered in volumes of 200 dances, the first volume spanning from 1749 to 1756. His publishing business was in St Martin's Court, a few yards north of St Paul's Cathedral.

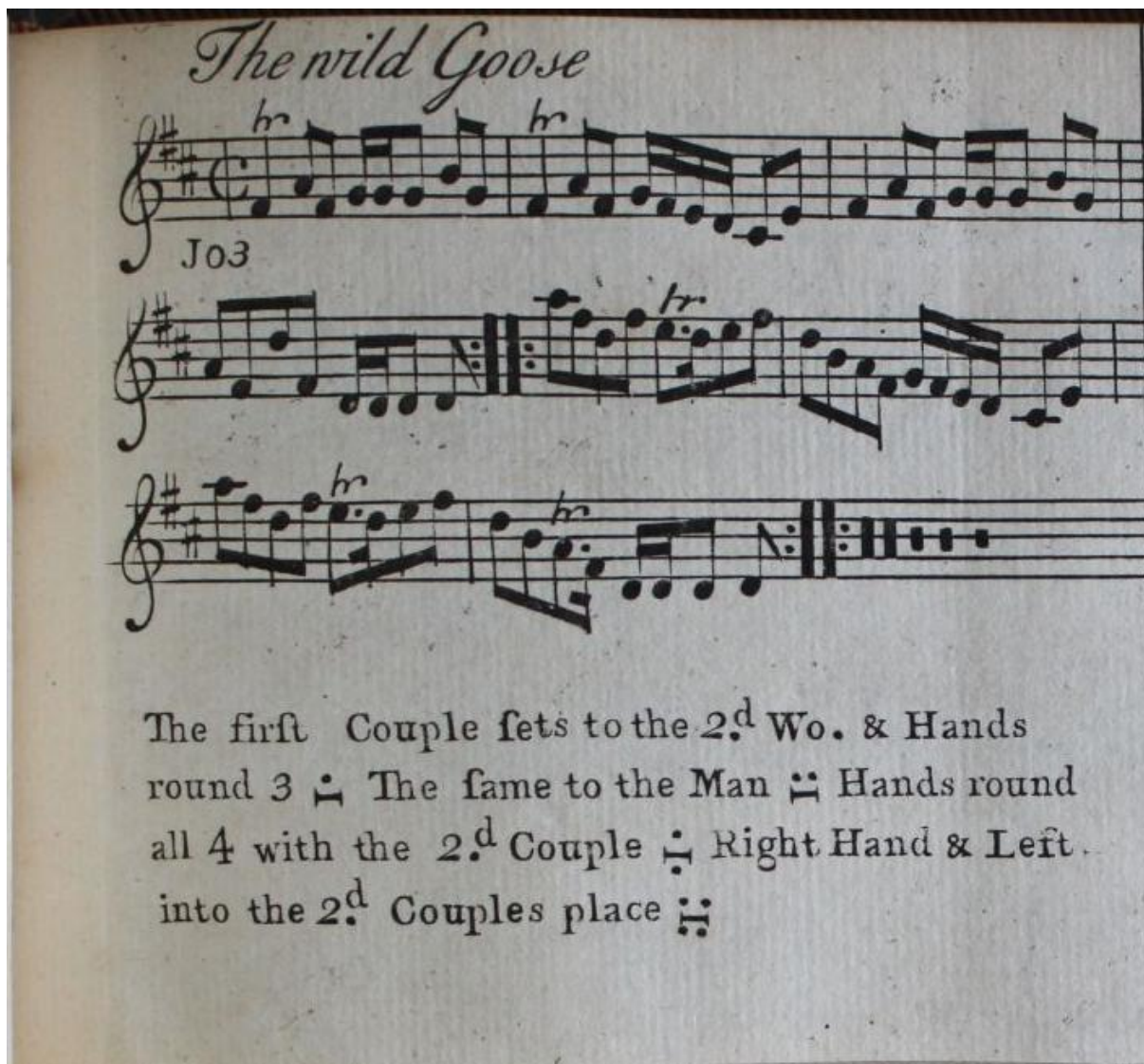


Figure 3. ‘The wild Goose’ in David Rutherford (ed.), *Rutherford’s Compleat Collection of 200 of the most Celebrated Country Dances* (London: David Rutherford, 1756), p. 52. *Vaughan Williams Memorial Library QS 35.4.*

The tune is identical in both sources with Part A and Part B consist of 4 bars in *alla breve*.²⁶ Both English sources published the same choreography, but ‘No. 19 Thee Willet Goose’ shows several differences. The figures in Part A and its repetition are identical except for the addition of an ornamentation with the English Step for the set in ‘No. 19 The Willet Goose’. The major difference in Part B consists in the fact that the first couple casts off with the ornamentation of two more English Steps to the second position after the *ronde à trois*. Then, all dance a full circle and a full circular hey. In Johnson’s and Rutherford’s dance descriptions a full circle of four makes everyone to return to their original positions and the progression is realised by half a circular hey (i.e. Right & Left figure)

26 ‘Wild Goose’, *Traditional Tune Archive* (20.09.202) https://tunearch.org/wiki/Wild_Goose [accessed 22.04.2023].

The concordance of the choreography with the title ‘Thee Willet Goose’ in the *Schönburg Contredanse Collection* with ‘The Wild Goose’ published in London around the middle of the 18th century reveals the transfer of an English choreography to a relatively modest central German court and/or city even if – in the absence of music in the *Schönburg Contredanse Collection*, there is no evidence whether the tune migrated together with the choreography.²⁷ In this case the title refers clearly to the latter. The suggestion concerning the musical structure in the reconstruction of dances in the *Schönburger Tanzbüchlein* is just a proposal based on the signs in the description and the common timing in country dancing. The four bars in *alla breve* in the English tune substitute perfectly the 8 bars in the proposal of the reconstruction.

The second case study ‘La Berlionese’ in the *Schönburg Contredanse Collection* exemplifies how problematic the dances in this source are with regard to fashionable *contredanses* such as the homonymous ‘La Berlinoise’ in the extensive *contredanse* collection of the court in Dresden, which could be a possible original source, despite several differences.

‘La Berlionese/La Berlinoise’

‘La Berlionese’, the second case study from the *Schonburg Contredanse Collection*, exemplifies how problematic the dances in this source are with regard to homonymous fashionable *contredanses*. It too is a *contredanse à l’anglaise*, again a duple minor, numbered 13, found on f. 6 recto. Most titles in the *Schönburg Contredanse Collection* have French titles and many are not written correctly. There exists in the extensive *contredanse* collection of the court in Dresden a choreography titled ‘La Berlinoise’, which could be a possible original source, despite several differences. Aside from spelling differences in their titles, the major way ‘La Berlionese’ differs from ‘La Berlinoise’ in the *Dresden Contredanse Collection* is that the latter is a triple minor.

27 At the conference the participants danced to live music of *The Wild Goose* played by Bill Tuck, John Whitelaw and Matthew Spring.



Figure 4. ‘N° 13 La Berlionese’ in *Schönburger Tanzbüchlein*, Sächsisches Staatsarchiv Chemnitz, 30593 Herrschaft Waldenburg, Nr. 2480, f. 6 recto.

Transcription of the dance description:

Die 4 ersten 4. engl. Pas, u Rond recht. ://:
 4. engl: Pas. Rond lincks ://:
 der 1. Chap: mit. seiner Dame. durch den rechten
 Arm gefasst, u gehn links um das 2.e „Man[n]ß“: die
 beyden 1t. zwischen das 2te paar zu. stehn kom[m]en, die
 Dam. geht rechter u. der ch: lincker hand um den Platz zu
 verändern ://. die Kette ://:

fig. 1: R: (Rechts)
 fig. 2: L: (Links)
 fig. 4: K: (Kette)

Translation:

The first 4, 4 Eng. Pas and Rond right ://:
 4 Eng. Pas. Rond left ://:
 The first man with his lady held through the right
 arm and go left around the 2nd man: the
 first two end up between the 2nd couple, the
 lady goes right hand and the man left hand to
 change the place ://. Circular Hey ://:

fig. 1: R: (right)
 fig. 2: L: (left)
 fig. 4: K: (Circular Hey)

Reconstruction (duple minor):

Musical structure: AABB (Part A = 8 bars / Part B = 8 bars)

Part A (fig. 1)

4 bars: 1st + 2nd couple: 4 Eng. Pas

4 bars: 1st + 2nd couple: take hands and go round

Repetition Part A (fig. 2)

4 bars: 1st + 2nd couple: 4 Eng. Pas

4 bars: 1st + 2nd couple: take hands and go round

Part B (fig. 3)

6 bars: 1st couple: dance with *Allemande*-arms around 2nd man and up through the 2nd couple, then drop hands

2 bars: 1st couple: cast off

Repetition Part B (fig. 4)

8 bars: 1st + 2nd couple: Circular Hey

The verbal description and the drawings contradict each other regarding the musical structure (see table below). Our reconstruction is based on the drawings. The musical sign in line 7 is erroneous. There is only one dot after the two diagonal slashes.

Musical Division in the Text:	Musical Division in the Drawings:
A: fig. 1	A: fig. 1
Rep. A: fig. 1	Rep. A: fig. 2
B: fig. 2	B: fig. 3
Rep. B: fig 2	Rep. B: fig. 4
C: fig. 3	
Rep. C: fig 4	

In addition, the verbal description and the drawings contradict each other for the first dance figure in part A. The drawings show “hands across quite round” (star), but the text mentions “take hands and go round” (full circle of four). Thus, this element of the reconstruction is based on the text.

The mention of an arm posture leads to a reconstruction interpreting the description “*durch den rechten Arm gefasst*” [held through the right arm] in line 3 as an *allemande* arm posture. It is the only explicit description for an arm posture given in this collection.

Not only the name, but the dance figures of ‘La Berlionese’ show some similarities to ‘La Berlinoise’ in the manuscript dance collection of Prince Elector Friedrich August III of Saxony’s (1750-1827)²⁸ court in Dresden. The collection of dance manuscripts of Dresden court, which is today disseminated between different libraries, consists of separate collections of scores and sketchily notated choreographies, the latter employing the track-notation for

28 Friedrich August III of Saxony was Prince Elector from 1763 to 1806 and ruled as Friedrich August I King of Saxony from 1806 to 1827.

contredanses widely used during the period.³⁰ Not every melody in this collection can be connected to a dance therein. The manuscript in which ‘La Berlinoise’ can be found today is at the Music department of the State Library in Berlin. It is part of a larger collection of *contredanses* for the court balls in Dresden with the subsequently applied title *Kontratänze für Dresdner Hofbälle*.³¹ The manuscript bears the call number Mus. ms. 40 280 and dates from approximately 1760 to 1780. The dating is based on other dances with exact dates from 1772 to 1780 included in the collection.³² A choreographer or a composer is not always stated, but for ‘La Berlinoise’ the name stated is François Louis Delpesch or Delpêch (1748-1772),³³ dancing master at the Dresden court. The score indicates Johann Adam (1704-1779), a member of the court orchestra, was the composer.

The drawings for ‘La Berlinoise’ are not precise. The musical structure is AABB (Part A = 8 bars/Part B = 8 bars) in three-eight time.³⁴ It would fit the musical structure in the drawings of ‘La Berlionese’. The reconstruction below is based on the drawings and the score without considering specific dance steps according to the dance conventions of the time.³⁵

fig. 1:

1st couple: cast off while 2nd couple dance an ornamentation at their place

1st and 2nd couple: take hands and go round

30 For an overview of the collection see Carola Finkel, ‘Die Contredanse-Sammlung des Dresdner Hofes. Neue Erkenntnisse und neue Fragen’ in: Mareike Greb, Gerrit Berenike Heiter, Raymond Plache, Joachim Schneider (eds.), *Mit Vergnügen – Höfische Kultur im mitteldeutschen Raum des 18. Jahrhunderts. Conference Proceedings* (Dresden: ISGV, 2024 forthcoming).

Finkel presented her findings at the conference in Chemnitz, cf. Institut für Sächsische Geschichte und Volkskunde. *Mit Vergnügen! Höfische Kultur im mitteldeutschen Raum des 18. Jahrhunderts. Tagung 17.–18.09.2021* <https://www.isgv.de/aktuelles/veranstaltungen/details/mit-vergnuegen-hoefische-kultur-im-mitteldeutschen-raum-des-18-jahrhunderts-83> [accessed 22.04.2023].

31 Hans-Otto Korth, Jutta Lambrecht, Helmut Hell (eds.), *Die Signaturengruppe Mus ms. 40000 ff. Folge 1: Handschriften des 15.–19. Jahrhunderts in mensuraler und neuerer Notation* (München: Günter Henle, 1997), p. 391 No. 329 and for the *incipit* of the score see p. 400.

32 *Ibid.*, p. 385.

33 For further information see Giles Bennett, ‘Elementarer Tanzunterricht am Dresdner Hof. Louis Delpêch und seine Leçons de danse (1772)’ in Uwe Schlottermüller, Howard Weiner, Maria Richter (eds.), *Vom Schäferidyll zur Revolution: Europäische Tanzkultur im 18. Jahrhundert. 2. Rothenfelser Tanzsymposium, 21.–25. Mai 2008*. (Freiburg im Breisgau: Fa-Gisis, 2008), pp. 17–38.

34 ‘La Berlinoise’ has been reedited with modern musical notation as well as a dance reconstruction in Antje Lükemann, Sabina Auer, *Kontratänze am Dresdner Hof von François Louis Delpesch und Antonio Bigatti (ca. 1779–1800)* (Berlin: Studio für Historischen Tanz, 2006). pp. 67–68 (reconstruction) and p. 107 (score). The music can be found on track 16 of the CD: François Louis Delpesch, Antonio Bigatti. *Contredanses from the Dresden Court. Les Berlinois* (Profi Medien GmbH: Edition Günter Hänssler, 2004).

See also ‘Publikationen’, Studio für Historischen Tanz Berlin e. V. (2023), <https://www.shtberlin.de/unsere-publikationen> [accessed 22.04.2023].

35 The dance was reconstructed anew and independently from the reconstruction by Antje Lükemann and Sabine Auer.

329. Corni Flautino

329. La Berlinoise p. Delpesch

--	--	--	--	--

Mus. ms. 40 280

329. La Berlinoise p. Delpesch. M. Adam

Figure 5. No. 329 La Berlinoise 'p. Delpesch, Kontratänze für Dresdner Hofbälle, Staatsbibliothek zu Berlin, Mus. ms 40 280, Supplement *Tanzmeisterbüchlein für Nr. 273–346*, s.p, private photograph

fig. 2:

1st couple: holding hands: dance clockwise around 2nd couple and then anti-clockwise around the 3rd man between the 3rd couple

and then holding both hands they turn back to the 2nd position

2nd couple (during the movement of 1st couple): two-hand-turn

fig. 3:

1st and 2nd couple: Circular Hey

Besides the fact that 'La Berlinoise' in the Dresden collection is a triple minor and not a duple minor as the 'Berlionesse' in the *Schönburger Tanzbüchlein*, there are several other differences: 'La Berlionesse' starts with take hands and go round, whereas 'La Berlinoise' begins with cast off and take hands and go round. 'La Berlionesse' continues with a promenade clockwise that ends between 2nd couple (followed by cast off). 'La Berlinoise' continues with a promenade clockwise, a promenade anti-clockwise that ends between 3rd couple (followed by a two-hand-turn).

Both dances end with a Circular Hey as last figure.

It is possible that the name could designate the music and not the exact *contredanse* with the same title, but the similarities would also point to a possible transfer of the choreography – which would be quite likely given the territorial proximity of Dresden and the residential towns of the Schönburg territories, always under the assumption that the booklet was written in this region.

Conclusion

The ballroom *contredanse* repertoire in the *Schönburger Tanzbüchlein* constitutes an example of the common and widespread cultural dance practice of the European elite as well as of more modest social circles. The anonymous manuscript is a remarkable specimen disclosing the influences of residences such as Paris, Vienna, Dresden or Berlin on the cultural life of small provincial courts and towns in Central Germany. It discloses as well as the cultural transfer which came from family ties in connection with smaller, although sometimes culturally influential, courts.

Our reconstruction and discussion of two *contredanses à l'anglaise* from the *Schönburger Tanzbüchlein* illuminates the difficulties posed by a Central German manuscript that includes dance descriptions and drawings but not music. More importantly, the two examples demonstrate how country dances travelled in the 18th century through countries and regions. The fact that the dances are described in dialectal German and corrupted English or French expressions gives rare insight into aristocratic and bourgeois everyday culture and the users' level of knowledge, not only concerning dance. The dances in the *Schönburger Tanzbüchlein* were not copied from any published dance treatise or dance collection, but written down from memory in order to recall them for other dance occasions. Our research in preparation for the forthcoming bilingual critical edition of this manuscript, including the reconstruction and discussion of this specific dance repertoire, allows exceptional insights into the 18th- century dance culture in Central Germany.

Abbreviations

Rep. – Repetition

Fig. – Figure (illustration)

fig. – Dance figure (drawing)

Bibliography

Primary Sources:

[Anonymous], *Englische Tänze. Nebst einer vollständigen Erklärung der Figuren für Anfänger; mit einem Anhang von ein-und zwanzig in Kupfer gestochenen Tabellen, den dazu gehörigen Figuren, und neu verfertigter Musik von zwölf Kontretänzen, von der Erfindung des Verfassers* (Wien: Trattner, 1777).

Staatsbibliothek zu Berlin, Delpesch, François Louis; Bigatti, Antonio, *Kontratänze*. Ca. 1770–1800, Mus.ms. 40280.

Johnson, John (ed.), *A Choice Collection of 200 Country Dances ... with proper figures, or directions to each tune. For the violin and German flute, Vol. 6* (London: John Johnson, 1751)

Rutherford, David (ed.), *Rutherford's Compleat Collection of 200 of the most Celebrated Country Dances* (London: David Rutherford, 1756).

Schönburger Tanzbüchlein. Sächsisches Staatsarchiv Chemnitz, 30593 Herrschaft Waldenburg, Nr. 2480.

Secondary sources:

Bennett, Giles, 'Elementarer Tanzunterricht am Dresdner Hof. Louis Delpêch und seine Leçons de danse (1772)' in Schlottermüller, U., Weiner, H., Richter, M. (eds.), *Vom Schäferidyll zur Revolution : Europäische Tanzkultur im 18. Jahrhundert . 2. Rothenfelser Tanzsymposion, 21.–25. Mai 2008* (Freiburg im Breisgau: Fa-Gisis,2008), pp. 17–38.

Daye, Anne, 'Finding our Footing: A Discussion of the Evidence for a Social Dance Step Vernacular to These Islands' in Bennett T. (ed.), *Stepping on. A Conference on Stepping in dance. Papers from a conference held at Cecil Sharp House, London, 16th to 17th November 2019*. (London: English Folk Dance and Song Society, 2023), pp. 51–65.

Feste, I., Hazebroucq, H., Heiter, G.B. 'Tracing Mama Mouchij. Multiple Migrations of a Dance and its Tune' in Haug, J., Walsdorf, H.(eds.), *Music and Mirrored Hybridities. Cultural Communities Converging in French, German, and Turkish Stage Productions (17th–20th Century)* (Baden-Baden: Ergon, 2023), pp. 37–83.

Finkel, C, 'German Contredanse Publications in the Second Half of the 18th Century. A Contribution to the Contextualisation of the Schönburg Manuscript/*Deutsche Contredansequellen in der zweiten Hälfte des 18. Jahrhunderts. Ein Beitrag zur Kontextualisierung des Schönburger Tanzbüchleins*' in Plache, R., Greb, M., Heiter, G.B. (eds.), *Das Schönburger Tanzbüchlein. Kritische Edition mit Tanzrekonstruktion* (Halle Saale: Mitteldeutscher Verlag, 2024 forthcoming)

Finkel, C., ‚Die Contredanse-Sammlung des Dresdner Hofes. Neue Erkenntnisse und neue Fragen‘ in Greb, M., Heiter, G. B., Plache, R., Schneider, J. (eds.). *Mit Vergnügen – Höfische Kultur im mitteldeutschen Raum des 18. Jahrhunderts. Conference Proceedings* (Dresden: ISGV, 2024 forthcoming)

Hüttel, W., *Musikgeschichte von Glauchau und Umgebung* (Glauchau: ADAM-Druckerei, 1995).

Korth, H.-O., Lambrecht, J., Hell, H. (eds.). *Die Signaturengruppe Mus ms. 40000 ff. Folge 1: Handschriften des 15.–19. Jahrhunderts in mensuraler und neuerer Notation* (München: Günter Henle, 1997).

Lükemann, A., Auer, S. *Kontratänze am Dresdner Hof von François Louis Delpesch und Antonio Bigatti (ca. 17790–1800)* (Berlin: Studio für Historischen Tanz, 2006)

Plache, R., Greb, M., Heiter, G. B. (eds.), *Das Schönburger Tanzbüchlein. Kritische Edition mit Tanzrekonstruktion* (Halle (Saale): Mitteldeutscher Verlag, 2024 (Forthcoming)).

Schaller, B., ‚Eine lange Odyssee - Zur Geschichte der Schönburgischen Archive in Wißuwa‘, R., Viertel, G., Krüger, N. (eds.), *Landesgeschichte und Archivwesen. Festschrift für Rainer Groß zum 65. Geburtstag* (Dresden: Sächsisches Druck- und Verlagshaus AG, 2002), pp. 533–563.

Thümmler, A., *Reichsstand, Pracht und Frömmigkeit. Repräsentationsformen der Grafen und Fürsten von Schönburg im 18. Jahrhundert* (Leipzig: Leipziger Universitätsverlag, 2019).

Thümmler, A., ‚„Daß man sich nicht mit zu viel Dienern belade“ – Herrschaft und Hofkultur der Grafen und Fürsten von Schönburg im 18. Jahrhundert/Rule and Court Culture of the Counts and Princes of Schönburg in the 18th Century‘ in Plache, R., Greb, M., Heiter, G. B. (eds.), *Das Schönburger Tanzbüchlein. Kritische Edition mit Tanzrekonstruktion* (Halle (Saale): Mitteldeutscher Verlag, 2024 forthcoming.).

Thümmler, A., ‚Eine komische Gattung Leute – Höfe und Untertanen in den Schönburgischen Herrschaften‘ in Greb, M., Heiter, G. B., Plache, R., Schneider, J. (eds.), *Mit Vergnügen – Höfische Kultur im mitteldeutschen Raum des 18. Jahrhunderts. Conference Proceedings* (Dresden: ISGV, 2024 forthcoming).

CDs:

Delpesch, F. L., Bigatti, A., *Contredanses from the Dresden Court. Les Berlinois* (Profi Medien GmbH: Edition Günter Hänssler, 2004).

Internet:

‘Laudon, Ernst Gideon Freiherr von bis 1759 E. G. Loudohn oder Loudon’, *Austria-Forum* (25.03.2016) [https://austria-forum.org/af/AEIOU/Laudon, Ernst Gideon Freiherr von bis 1759 E. G. Loudohn oder Loudon engl ish](https://austria-forum.org/af/AEIOU/Laudon,_Ernst_Gideon_Freiherr_von_bis_1759_E._G._Loudohn_oder_Loudon/Laudon,_Ernst_Gideon_Freiherr_von_bis_1759_E._G._Loudohn_oder_Loudon_english) [accessed 22.04.2023].

‘Neipperg, Wilhelm Reinhard Reichsgraf’, *Austria-Forum* (25.03.2016) [https://austria-forum.org/af/AEIOU/Neipperg, Wilhelm Reinhard Reichsgraf/Neipperg, Wilhelm Reinhard Reichsgraf english](https://austria-forum.org/af/AEIOU/Neipperg,_Wilhelm_Reinhard_Reichsgraf/Neipperg,_Wilhelm_Reinhard_Reichsgraf_english) [accessed 22.04.2023].

‘Charles de Rohan, prince de Soubise’, *Austria-Forum* (13.05.2022), [https://austria-forum.org/af/AustriaWiki/Charles de Rohan%2C prince de Soubise](https://austria-forum.org/af/AustriaWiki/Charles_de_Rohan%2C_prince_de_Soubise) [accessed 22.04.2023].

English Country Dance Database (2023), https://www.cambridgefolk.org.uk/dance_index/dance_index.html [accessed 22.04.2023].

30593 Herrschaft Waldenburg. *Tanzregeln* (2016), <https://archiv.sachsen.de/archiv/bestand.jsp?guid=c1b1953e-0291-4aa3-8e92-d55cb41e1340> [accessed 22.04.2023].

Institut für Sächsische Geschichte und Volkskunde. 17.–18.09.2021. *Mit Vergnügen! Höfische Kultur im mitteldeutschen Raum des 18. Jahrhunderts. Tagung*, <https://www.isgv.de/aktuelles/veranstaltungen/details/mit-vergnuegen-hoefische-kultur-im-mitteldeutschen-raum-des-18-jahrhunderts-83> [accessed 22.04.2023].

Le Troubadour Wallon. Partitions retranscrites de vieux airs à danser de Wallonie (2023), <http://www.troubadourwallon.be/index.htm> [accessed 22.04.2023].

‘A Collection of Social Dance Variations and Music’, *Library of Dance* (2023), <https://www.libraryofdance.org/> [accessed 22.04.2023].

Plache, R., Greb, M., Heiter, G. B. (eds.), ‘Das Schönburger Tanzbüchlein’, *Mitteldeutscher Verlag* (2023), <https://www.mitteldeutscherverlag.de/geschichte/kulturgeschichte/plache,-r-greb,-m-heiter,-g-b-hg-das-sch%C3%B6nburger-tanzb%C3%BChlein-detail> [accessed 22.04.2023].

‘All Dances’, *Playford’s Dancing Master – The Compleat Dance Guide* (2023), <http://playforddances.com/dances/> [accessed 22.04.2023].

‘List of Dances’, *Regency Dances* (2023), <https://www.regencydances.org/dancelist.php> [accessed 22.04.2023].

‘RISM Catalog’, *Répertoire International des Sources Musicales* (2023), <https://opac.rism.info/index.php?id=4> [accessed 22.04.2023].

‘Publikationen’, *Studio für Historischen Tanz Berlin e. V.* (2023), <https://www.shtberlin.de/unsere-publikationen> [accessed 22.04.2023].

Robert M. Keller, ‘Dance Figures Index: American Country Dances, 1710–1830’, *The Colonial Music Institute* (2006), <https://www.cdss.org/elibrary/DFIA/index.htm> [accessed 22.04.2023].

The Traditional Tune Archive (2023) <https://tunearch.org/wiki/TTA> [accessed 22.04.2023].

‘Wild Goose’, *Traditional Tune Archive* (17.09.2021), https://tunearch.org/wiki/Wild_Goose [accessed 22.04.2023].

‘The Essential Folk Resource’, *Vaughan Williams Memorial Library* (2023) <https://www.vwml.org/> [accessed 22.04.2023].

‘Rutherford's compleat Collection of 200 of the most Celebrated Country Dances, Vol 1’, *Vaughan Williams Memorial Library* (2023) <https://www.vwml.org/topics/historic-dance-and-tune-books/RutherfordVol1#> [accessed 22.04.2023].