

**SOURCES, REMARKS, OBSERVATIONS, ANECDOTES,  
TRANSLATIONS, AND PERHAPS DIFFERENT  
INTERPRETATIONS OF “NEW”**

**SUPPLEMENTAL**

**GERMAN**

**MAZUR-MAZURKA**

**SOURCES**

**DANCE MATERIAL (EXCLUDING DANCE MANUALS) TO  
BE CONSIDERED AS AN ADDENDUM OR SUPPLEMENT  
TO PREVIOUSLY PUBLISHED WORK (1984) OF**

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**A CONTINUING WORK IN PROGRESS NOT IN A  
CERTAIN TOPICAL OR THEMATIC ORDER BUT ONLY  
ARRANGED IN A CHRONOLOGICAL ORDER — THERE ARE  
OVERLAPPING CATEGORIES**

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## 1827 BERLIN

From the travel diary of an English woman where she tells us about a Ball which she attended in Berlin on October 12, 1827:

*“After the opera . . . , and then went to a ball at Count Neale’s, where were the young Princes’, and Princess de Lignitz, who danced the mazurka with Prince Charles, . . . ”*<sup>1</sup>

This is no surprise to us, as we know that Berlin, in the state of Saxony, had close relations with the Polish Court for some 70 years before 1827. These young people more than likely had been instructed in the Mazurka.

## 1880s-1900s DANCING AT THE COURT OF BERLIN

An American woman who traveled throughout Europe during the latter years of the 19th century wrote about her experiences at the various Courts of Europe in her memoir. She said very little about dancing.

*“The Germans are passionately fond of dancing, and the polonaise and the lanciers, quaint old dances recently revived at court, they accomplish with grace and beauty, the officers going through the pirouettes and chassez-croisez in high boots, spurs, and swords, with incredible ease. One is not allowed to reverse at a court ball in Berlin—it is the imperial code of ultra modesty, and it is often safer for a foreign-born woman to stand by and look on than to take the chances of being reprimanded by a lady-in-waiting because her skirts twirled around her ankles and showed her stockings. To the German woman the faster she can be spun the greater her joy. To swoon almost with dizziness places her in seventh heaven of delight.”*<sup>2</sup>

Perhaps she is confusing the whirling waltzes done in Vienna—after all Austrians did not consider themselves to be the same as northern Germans.

## 1900 A COMPARISON OF EUROPEAN COURT LIFE

Let us compare the three courts of Europe. First Berlin:

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<sup>1</sup> The Marchioness Of Westminster, *Diary Of A Tour In Sweden, Norway, And Russia In 1827*, (London: Hurst & Blackett, 1879, p. 269.

<sup>2</sup> *Intimacies Of Court And Society*, (New York: Dodd, 1912), pp. 190,191. The author or authoress is unknown.

*“The official life of Berlin was a repetition of that in Vienna. There was the same round of frock-coated tours in our Embassy and in others; of huge riband-and-star dinners; of Court functions. Receptions and dinners differed only in the extra touch of oppressiveness consequent on the general atmosphere of Berlin. Instead of two Court Ball per annum, there were five . . . Dancing was not allowed; only a kind of slow, sliding shuffle, whatever the tune being played. Anyone attempting to dance a waltz to a waltz tune was immediately interrupted by a Court official stepping forward and putting a long white wand between his feet. . . The only light moment was the entry of the Emperor into the Ballroom. After the usual hush following on the the backward entry of the Court Chamberlain, banging his stick on the floor to announce the proximity of the Presence, the Supreme War Lord appeared complete with the eagle helmet, . . . paused theatrically in the doorway and finally stalked slowly into the ballroom to the strains of . . . Gounod’s Ave Maria.”*<sup>3</sup>

We know that the Prussian-German Kaiser wanted to appear to the world as forceful and magnificent but why this restrain on dancing? This Kaiser was more of an authoritarian than the ordinary German. How could it have been otherwise, given both the political history of Prussia and the new German Empire. From a summation work about the time:

*“The Kaiser even issued directives about dancing at Court Balls. He disliked such ‘modern’ dances as the waltz and the polka, and reversed a century to the minuet and the gavotte. These were the only dances permitted; and no one could attend a Court Ball who had not previously attended a tanz-Probe [rehearsal] held by the Court dancing mistress, whose nod of approval was the card of admittance.”*<sup>4</sup>

Of course, this says nothing about the Aesthetic appeal and virtues of these old Dances which they have.

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<sup>3</sup> H. J. Bruce, *Silken Dalliance*, (London: Constable, 1947), p.118.

<sup>4</sup> V. Cowles, *1913*, (New York: Harper and Row, 1967), p.64.