

**MAZUR:**  
**THE ELEGANT**  
**POLISH**  
**RUNNING-SLIDING**  
**DANCE**

Cwięka-Skrzyniarz

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S O U R C E S   O F   T H E   P O L I S H   T R A D I T I O N

VOLUME II

## **THE ELEGANT POLISH RUNNING-SLIDING DANCE**

Obertas	Mazurka
Oberek-Mazurek	Mazourka
Mazurek	Quadrille-Mazurka
Mazur	Mazurka-Quadrille

VOLUME III

## **THE POLISH FIGURE DANCE BOOK**

(A Compendium of Ballroom and Stage Dance Figures for  
Historical and Contemporary Choreographies and Dance Leaders.)

Cwięka-Skrzyniarz

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**KAROL MESTENHAUSER**

**POLISH DANCE TEACHER AND PROLIFIC AUTHOR OF POLISH  
MAZUR MANUALS OF THE XIX-XX CENTURIES**

May his Love for the Mazur be perpetuated by We who share his Love and carry on the  
Tradition to the end of Time

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## EARLY THEORIES OF THE ORIGIN OF THE MAZUR

*“The Mazur is sheer intoxication.”*

This is perhaps the simplest way of describing what is one of the most beautiful of the world’s dances. At its highest level the Mazur has its own purpose—the realization of Beauty. In this sense it is nothing less than the practice of an Aesthetic Yoga. It is no accident that the Polish National Anthem is a Mazur, and that at New Year’s Eve, the Poles play another Mazur tune. For many, it is the Alpha and Omega of Polish existence. How did this come to be? What is the Mazur? How do we dance it? To answer these questions and others we now begin a journey and humbly invite the reader on this adventure.

Because of Poland’s international position, the most easily available information about Polish Dances comes from the pens of non-Poles who used either no data or incomplete data.<sup>1</sup> Thus we shall first consider these less reliable opinions.

During the 16th century “Polish Music” and “Polish Dances” were written by European composers. Most of this composed music has little to do with actual Polish Music or Dance, as it was customary at this time for composers to simply “invent” the character of their music.

Tobia Norlind, the musicologist responsible for what is sometimes called, “The Theory of Separated Proportions, Proportios,” were written by German 16th century composers. They contained two parts: a slow and fast part in 3/4 time.

*“Up to 1630 the rhythm of this dance evidences no individual characteristics. After this date, the second part became similar to the sarabande, and finally developed into the mazurka. Thus the oldest mazurka dated back to 1640.”*<sup>2</sup>

Notice that this is a study of German music and also that it is only about music entitled “Dance”: if anything at all, this is only stylized dance music, i.e. for listening and not dancing. The conclusion of the above quotation is that Mazur music comes from the developed work of German composers. Was this “developed work” done by Germans? If so, then one would expect the Mazur to develop in the Germanies and that the Mazur would be a German dance. But it isn’t. It is a pure product of the Poles of the East Central European experience.

During the 16th century there was a division of both European Dance and Music into slow and fast. The slow dances were more ceremonial than the fast dances. These fast dances were often running dancing which is what the Mazur is. It is a simply thing to say that a 19th century running dance had for its predecessor any other running dance from an earlier time. This is often the intent of remarks based upon similarity of music rhythms. One claim of this type takes us back to 1602.<sup>3</sup>

<sup>1</sup> For the more detailed examination of this occurrence consult the present author’s work: *The Polish Walking Dance*.

<sup>2</sup> Schimmerling, *Folk Dance Music of the Slavic Nations*, (New York: Associated Music Publishers, 1951), pp. 35,36. Note that the term “Mazurka” is used here. This is the term which most non-Poles used for the “Mazur” Dance. How this came about is part of our story.

<sup>3</sup> “...mentioned the special way of rhythmicizing the proportio ‘nach art der pohlen’ which results in a mazurka rhythm...” Originally from a study V. Hausmann’s *Venusgarten darinnen 100 ausserlesene gantz libliche, mehrertheils polnische Tantze, Nurenburg, 1602*. Zófia Steszewska, *Saltus Polonici, Polonaises Lengjel Tantzok*, (Warszawa: Polski Wydawnictwo Muzyczne, 1970.)



A rather spectacular piece of musical dance research (still as yet unconfirmed by the world's experts) has recently been reported by Professor Dr. Czernak of Prague University. He claims to have discovered definite Mazur rhythms and melodies in the compositions of a Polish composer dating from 1477! If this is true then the dance in some form may pre-date the 16th century!

Musicologists have found many examples of typical Mazur rhythms in 16th and 17th century musical collections inside and outside of Poland.<sup>4</sup>

During this period of time 1600-1700 (and even later), music was often written without tempo markings so that the two "Polish" dance forms, namely, the "Taniec Polski" and the "Mazur" may have been danced to one and the same piece of music depending upon the tempo.

This fact led to a great deal  
of confusion in the history of Polish Dance,  
where, because the oldest  
Polonaises melodies  
are given without tempo markings,  
the music  
also gives the impression of a Mazur.

*"Fakt ten wprowadził duże  
zamieszanie do historii polskiego tańca,  
gdyż wygląd najdawniejszych  
melodii polonezowych  
bez padania tempa,  
na podstawie samego zapisu  
mógł robić wrażenie mazura."*<sup>5</sup>

One reads now and then in the literature that the "volta," a French jumping dance, was father to the Mazur. However, the Volta is too unlike the Mazur to have anything to do with the Mazur. There is also speculation on another 17th century dance, the Galliard. This was a fast, lively dance for couples. The couples ran around the hall once or twice, the partners would then separate and meet at the opposite ends of the hall. It was done with "...shouts, cries, and lightening-swift turns."<sup>6</sup>

Maria Drabecka, a contemporary Polish researcher of European Historical Dances, also believes that there is a possibility that the Galliard is related to the Mazur as an upper-class dance. This possibility notwithstanding, we see only common elements, e.g. fast music, running, and couples. It is more likely that not only do the Mazur and Galliard have elements in common, but that *all* couple running dances do, simply by virtue of the fact that they are couple running dances.

Perhaps the Mazur was done by the peasant class in Poland during the 17th century. Expert opinion can offer the following statement:

...the Polish peasants certainly  
from a long time ago did dances  
related to the mazur  
and used its musical rhythm,  
traces of which we meet already  
in the first half of the 16th Century...

*"...lud polski zapewne  
od dawna tańczył tańce  
pokrewne mazurowi  
i używał w swojej muzyce rytmów,  
czego ślady spotykamy już  
w pierwszej poł XVI w..."*<sup>7</sup>

<sup>4</sup> Consult present author's work: *The Polish Walking Dance*.

<sup>5</sup> Karol Hławiczka, "Śląski Polonez Ludowy—Wolny," *Literature Ludowa*, (Warszawa: Polskie Towarzystwo Ludoznawcze, 1965 #4), p. 39.

<sup>6</sup> Curt Sachs, *World History of the Dance*, Bessie Schonberg, trans., (New York: W. W. Norton & Co., 1937), p. 359.

<sup>7</sup> K. Hławiczka, "Ze Studiów Nad Historią Poloneza", *Muzyka*, (1965, #2), p. 33. Similiar to this is the view that the Polish Court adopted the folk form of the Mazur into its ranks when the Polish capital moved from Kraków to Warszawa in 1596. This is also a regional claim because it associates the Mazur with the Mazowsze region of Poland. However, there are no Polish dance records from this period.

The above statement is only a supposition—there are no definitive facts to warrant its assertion. We can only infer by a study of 16-17th century European peasant dances and 19th century dances the possible character of 17th century Polish Folk dances.

Generally speaking, peasants' dances are cruder, louder, heavier, and less refined than court dances. If the Mazur existed during the 17th century among the peasants, then it would have to include all of these elements.

### THE 19TH CENTURY UP TO 1764

It is with the 18th century that the Polish Walking Dance, in its variant form known as the “Taniec Polski,” comes into being. It is not only the step-movements which help us to ascertain the existence of such a dance, but the character and attitude with which the dance was done. Contemporary descriptions of this dance exist.

One of the earliest descriptions of this dance was written by Taubert<sup>8</sup> at the beginning of the 18th century. Taubert was a German dancemaster who taught dancing for a while in the city of Gdansk. Here he taught dances to both German and Polish families. It was at the homes of the latter that he observed Polish Dances.

As so often happens in dance works of this time, there were no specific tempo indications given. As the basic step-movements for the Mazur and the Polish Walking Dance are similar to a degree, Taubert's description may be viewed as being a picture of either dance. Taubert himself states:

...it (the Polish Dance) is  
done in 3/4 time,  
continuously,  
with the Pas de Bourree.

“...als welche allesamt  
aus Drey-Viertel-Tact bestehen,  
durch und durch  
mit Pas de Bourree getantzet werden”<sup>9</sup>

Both dances are in 3/4 time (the Mazur, strictly speaking ,is in 3/8). Today's Mazur is a brisk dance, and as we shall see, has been so for the last 174 years. Most intriguing is Taubert's naming the step-movement as “Pas de Bourree.” This term is encountered in the balletic literature of the present and last century as a description of the basic running Mazur step. The Bourree's are an entire family of step-movements. There are different historical types of Bourree's.

But Taubert went further in his description of this step:

...one half-Coupe  
followed by two simple steps.

“...als einmalt mit einem halben Coupe  
und zwey simplem Pas.”<sup>10</sup>

<sup>8</sup> Gottfried Taubert, *Rechtschaffener Tanzmeister*, (Leipzig: 1717).

<sup>9</sup> Maria Drabecka, “Tańce Polskie w Rechtschaffener Tanzmeister' Tauberta, “*Muzyka*, 1966, #3,#4, p.734.

<sup>10</sup> *Ibid*, p. 734.

This is interpreted as a bend-step, step, step, alternating feet. As stated above, this at a faster tempo can become the basic Mazur step, more or less.

On the basis of Taubert's description  
it is difficult to decide  
whether he is speaking about  
the Mazur or Polonez step.

*“Na podstawie relacji Tauberta  
trudno wnosić  
czy był  
to krok mazurowy, czy polonezowy.”<sup>11</sup>*

Taubert also gives us some information about features of the dance, namely that it was done by couples in a circle who run rather quickly because the dancers perspire. It certainly tips the argument for a prototypic form of the Mazur. However, it is difficult even to say that this is true, because the Mazur is more complicated than just a running dance. And Taubert's description was of upper class Poles and not peasants so that he was not describing a peasant form.

Taubert saw this dance-form in Gdansk. Gdansk was and is Poland's chief seaport on the Baltic Sea. Further southeast, toward Lithuania, lies the Slavic ethnographic area known as “Mazury.”

Being away from the Polish cultural center during Medieval times, they had to suffer the presence of a large Germanic influence in their culture.

Because these Polish Northeastern people are called “Mazurs” some have concluded that the Mazur dance was the natural dance of the region. Dance research of the last and present century shows, however, that the “old fashioned” dance of this area consisted only of round couple dances with the Polka steps being the most characteristic. The Polka step-movement was ornamented with a great deal of stamping and sharp accents done with heavy bends of the body.

There is no evidence for the claim that the peasant form of the Mazur was *the* dance of the Mazury region, or that it originated there.

In the late 19th and 20th century the term “Mazury” was used to describe people of this area. However, in the 17th, 18th, and earlier 19th centuries the term “Mazury” was used to describe people of another ethnographic area, that of the “Mazowsze” area. Because this area was under attack by eastern pagans and barbarians for a longer time than other areas were, its people maintained an aggressive attitude for which they became famous—legendary, in fact.

The “Mazowsze” area had also the highest percentage of Nobles; up to 25 percent of its people were of Noble blood, however, they were from the lowest stratum of Polish Nobles. They were a very excitable breed of people.

Thus this term “Mazury” symbolized this rough, high spirited poor Noble who was always fighting, drinking, or blustering about. But, many, being on the same economic level as peasants of the Mazowsze area, came also to symbolize during the 18th century, peasants! In fact, both the “Mazur” from Mazowsze and the “Kozak” from the Polish Steppes, represented in the 18th (and even during part of the 19th century), peasants on stage and in Operas!

Naturally, the “Mazurs” did dance in some, unrecorded, way. Thus some people think that “their dance,” whatever it may have been, was the origin of the Mazur Dance. But there are no descriptions of their dance or dancing. What does exist from this region are records of our century. These are the couple-turning dances, the Obertas-Obereks. However, under the impact

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<sup>11</sup> Ibid, p. 734.

of 19th century waltzing, Oberek-type dancing spread throughout Poland, thus making a claim to peg down the origin of the Mazur more difficult.

There are certain 20th century elements of peasant dances which can be thought of as being part of a peasant form of the Mazur. We call this peasant form the “Mazurek-Obertas” form. The questions are: Does it exist? Did it exist in the 18th century? It did exist. A recent book dealing with the Opoczno area, which resides within the Mazowsze area region, has numerous examples of the peasant Oberek and also what the author calls, “Mazureks.” They are just wild stampings done by the men as they move to and fro—it is not a “couple dance.” It is an exercise in temperament.<sup>12</sup> We must stress that there are no records of the 18th century peasant dance. Thus strictly speaking, one cannot see its origins in the “dance of the Mazurs” of the 18th century.

What is important is that certain dance movements and figures are in existence at the beginning of the 18th century, which shall be used by the Mazur and greatly developed so that in the 19th century the Mazur has its own unique character and cannot be confused with other dances.

As with the previous century, there are many instances of Mazur rhythms in foreign-composed stylized music of the early 18th century.

...and even into the first half of the 18th c.  
there are characteristics  
of Polish Dances,  
chiefly the Mazur,  
of which some,  
are typical Mazurs.

*“...a nawet połowy wieku XVIII  
występują cechy  
innych tańców polskich  
głównie mazurowych,  
ze nawet niektóre z nich  
są typowymi Mazurkami.”*<sup>13</sup>

However, contemporary expert opinion and research reveals that up to 1750 the Mazur did not exist as a dance unique enough to be singled out as “a Mazur.”

We do not have any  
evidence that the Mazur was a  
social dance in either the 17th  
or the first half of the 18th century.

*“Nie ma bowiem żadnej  
wyszanej o mazurze jaka  
tańcu towarzyskim ani w XVII w  
ani pierwszej połowie XVIII w.”*<sup>14</sup>

Although the Mazur rhythm exists in both foreign and native musical compositions as “Polish Dance,” the term itself, i.e. “Mazur,” is not used in these works. Thus up to roughly 1750 there exists the Mazur rhythm along with running type dance steps and movements, but the term itself “Mazur” does not exist, whereas the ruling elite of this time, the “Polish Nation of the Great Tradition”, did have a Dance which symbolized this elite: *Taniec Polski* or *Taniec Wielki*.

The first occurrence of the term “Mazur” in musical literature is contained in a German collection of Riepely (1752), and in Marpurg (1759).<sup>15</sup> These composers wrote in the time of the Saxon, i.e. Germanic, King of Poland. At this time, the composers who worked at the Polish Saxon King’s Court wrote many “*Taniec Polski*’s.”

<sup>12</sup> A related discussion of the Oberek, etc., is contained in the succeeding volumes of the present series.

<sup>13</sup> Zofia Steszewska, “Z Zagadnień Historii Poloneza,” *Muzyka*, (Warszawa: Instytut Sztuki Pan, 1960, #2—17), p. 81.

<sup>14</sup> *Ibid.*, p. 33.

<sup>15</sup> *Ibid.*, p. 34.

As with the rest of Europe, all the people of the courts, upper classes, and urban elite took dancing lessons. Many families maintained their own dancemasters and Ballet groups on their estates. Polish nobles did the same. During the 18th Century French cultural influence spread throughout Poland in upper class circles. Every rich noble tried to live as King Louis of France. This upper strata, called Magnates, were at this time under foreign influence. They looked outside of their own borders. Thus on the isolated estates of the rich, Magnate families such as the Branickis', Radziwills', Oginskis', there were Ballet Companies.

Following the current mode, the Ballets and Operas performed were imitations of stylized French works. The dancing that was done in these stage presentations were only interludes in the Operatic performances. It was the Saxon King of Poland, Augustus II, who opened the first Opera house in Warszawa in 1728.

Complementary to stage dancing was social dancing. French dancemasters taught the current French and European dances not only to the Court and Magnates, but also to the Szlachta or Polish Nobility.

This class constituted about 10% of the Polish population.

There the young learned,  
taking dance lessons..

*“Młodzież tam uczącą się  
brała lekcy tańców...”<sup>16</sup>*

At every upper class occasion there were always Minuets.

The Young began beautifully  
to dance a Minuet  
as is done in Paris,  
the Polish Mazurs and Kozaks,  
became so elegant,  
even more in beauty,  
than the English Dances ...

*“Młódź zaczęła tak pięknie  
tańczyć menueta  
jak wśród Paryża,  
mazurki i kozaki polskie,  
stały się tak sztuczne,  
ze przewyższały swa piekoscia,  
angielskie tańce...”<sup>17</sup>*

This is an interesting passage because they flatly state that the Mazur was danced in this earlier period, which goes counter to all other evidence. Hugo Kollataja wrote this historical work in the next century, when the Mazur was a social dance. The above quotations also state that Mazurs were danced in Paris at the time of the reign of Augustus III (1750-1764). The Mazur does not become a European dance until the 19th century.

The facts are that dance lessons were given to Poles and that they knew all the leading dances of Europe.

Kollataj is even more specific:

...that in the time  
the 2nd Saxon (1735-1763)  
the Mazur was taught in.  
Polish Schools  
At the time, the Mazur was  
still a dance for the young and soldiers.

*“...ze w czasach  
drugiego z Sasów  
uczono mazura w  
uczelnjach polskich.  
Mazur jednak był wtedy  
jeszcze tańcem młodzieży i służby.”<sup>18</sup>* of

<sup>16</sup> Hławiczka, op.cit., p. 35.

<sup>17</sup> Hławiczka, op. cit., p.35.

This implies that this Early Mazur was a rather rough dance for young men and low ranking soldiers. This may imply that it was the peasant form of the dance which bursts upon the stage in another ten or twenty years hence, and that it is similar in its character to that of the Hungarian “Verbunkos” dances which are show-off dances of masculine pride and strength, done however, within the confines of the Polish dance conventions, namely, with a woman partner and as a running dance.

We must assert once more that no one else relies upon these quotations of Kollataj in affixing dates to the Mazur as a Dance.

In summary, we can say only that all we have up to 1764 is the existence of Mazur music, elements for fast running dances, and the beginning of a “tradition” of Opera and Ballet stage companies in Warszawa and other major cities.

### THE ENLIGHTENMENT TO 1800

Generally the Enlightenment in Poland is accepted as beginning with the ascending to the throne by Stanislaw Augustus Poniatowski in 1764. this is a time of political and cultural turmoil for Poland and East Central Europe. Poland was one of the largest entities in Central Europe during the 16th and 17th centuries, and the Saxon period. Because of the political aggressions and overwhelming power ambitions of Prussia, Austria, and Russia, Poland was robbed of her ancestral land and direct influence in Eastern Europe. There were three major partitions of Polish land between the occupying powers. The final result was the total disappearance of the political entity of Poland (which by then was already 800 years old), from the map of Europe.

During the period of Poland’s last King, Stanislaw Augustus III, there was constant ferment among all political persuasions as to what should be done. But as political Poland was conquered from the outside, Cultural Poland grew on the inside.

There began a rejection of foreignism, in certain circles, in favor of “Polishness”: a beginning of the process of a return to “Nativism.” This soon became evident on the operatic stage. Not only did the Szlachta’s “Taniec Polski” increase in frequency and meaning as a symbol of Poland, but other dances came to have this meaning also; but with this difference—that of origin. Their origin was from the peasant rural peoples of Poland. These dance melodies were mostly gay and happy, and represented peasants and their rural life to the sophisticated theatre-goers of Warszawa. The presentation of peasant rural life was seen within a Sentimental-Romantic context, e.g., as carefree, happy-go-lucky shepherds, etc.

But our concern is that their dance music becomes part of a newly emergent Polish National Opera. Here are some examples of this:

<u>DATE</u>	<u>COMPOSER</u>	<u>TITLE</u>	<u>DANCES</u>
1779	Maciej Kamieński	<i>Zośka</i>	Krakowiak, Polski, Oberek

<sup>18</sup> Hugo Kollataj, *Stan Oświecenia w Polsce w ostatnich latach Panowania Augusta III (1750-1764)*. (Lipiński:1841), Vol. I, p.113.

1788	Jan Stefani	<i>Kołąda na Nowy Rok</i>	Taniec Polski, Oberek, Mazur
1794	Jan Stefani	<i>Krakowiaków i Gorale</i>	Mazurek, Krakowiak

Stefani's "Krakowiaków i Gorale" is recognized as being Poland's first folk opera, with the dances done on Stage. Unfortunately, no record survives of the choreography, so we do not know how the dance may have been done.

Concurrently with folk music and dances coming in the operatic stage, individual compositions based upon these folk dances enter the "artistic" repertoire in what is commonly called "miniature dance music" usually written for piano:

Besides the Polonez, in the last half of the 18th century, there also crystallized, as a miniature piano piece. the 'Mazurek.'

*"Obok poloneza, w drugiej połowie XVIII w przekształca się w taneczna miniature fortepianowa 'mazurek.' "*<sup>19</sup>

*"At the same time (about 1750), and afterwards, such names as 'Mazur,' 'Mazurek,' and then 'Oberek,' 'Kujawiak' emerged for their musical and choreotechnical forms."*<sup>20</sup>

Thus the folk music which comes to a conscious level must now be named. This "Miniature dance" music leads to the aesthetic keyboard music of Maria Szymanowska and Fredric Chopin in the early 19th century. As pointed out in greater detail in the present author's work on the Polish Walking Dance, this type of music is not intended strictly for listening, but also for dancing. We assume that this was also the case with the Mazur music. Even small changes in tempo and accent make danceable what was intended for listening.

### POLISH FOLK DANCES OF THE LATE 18TH CENTURY

Here we concern ourselves with the folk dances of the Mazur-Oberek form which became prominent at this time. In the 70's and 80's of the 18th century, Polish folk music comes into the public consciousness. At this time, the Mazur, Mazurek, Oberetas, and Oberek, are not clearly distinguishable one from the other in either terms of dance choreography, or simply as musical terms.

...under the term 'Mazur'  
or 'Mazurek'

*"...pod nazwa 'Mazur'  
lub 'mazurek'*

<sup>19</sup> Józef Chominski, *Historia Muzyki Powszechnej*, Vol. III (Warszawa: Polskie Wydawnictwo Muzyczne, 1965), p.338.

<sup>20</sup> Steszewska, "Saltus Polonici..." p. 39.

was hidden the related forms  
of the Mazur: the  
Kujawiak and Oberek.

*kryły się obok właściwego  
mazura jego odmiany:  
kujawiak I oberek.*"<sup>21</sup>

All seemed to have meant a fast couple dance done with spirit and energy more appropriate for the lower orders of society than for the more educated members of society.

We can only infer the character of this peasant dance by writings which were written in the 19th and 20th centuries:

The term[Mazur] embraced,  
as was the contemporary custom,  
practically all fast  
Polish Folk Dances  
of odd measure  
--as the Mazur and Oberek.

*"Nazwa ta Mazur obejmowano,  
zgodne z ówczesnym zwyczajem,  
niemal wszystkie szybkie  
polskie tańce ludowe  
o nieparzystej mierze taktu  
--tak mazury maj oberki."*<sup>22</sup>

...already the oldest sources  
show the lack of a definite musical  
boundary between the Mazur  
and related dance forms:  
the Oberek and Kujawiak.

*"...już najdawniejsze źródła  
wykazują brak ścisłego muzycznego  
odgraniczenia mazura  
od pokrewnych mu form tanecznych  
: oberek; kujawiaka."*<sup>23</sup>

But how was it danced? Kazimierz Brodziński, one of the first writers on Polish folkways, writing in 1825, speculated that:

The Mazur was originally done  
by simple people in the way  
that the Krakowiak was done...

*"Mazur w pierwotnym składzie swoim  
jak go lud prosty megdys tańcował,  
podobny do Krakowiakowi..."*<sup>24</sup>

The Krakowiak was done by couples sliding around in a circle, stopping and singing improvised verses. There was much stamping, heel striking, shouting and whistling. The dance was this simple. Brodziński stresses this because the Mazur of his time was much more complex.

The terms and dances were "confused." L Gostynski in 1860 observed peasants dancing in the village of Gostyniakow.

...the Oberek or Mazurek dances  
at a hopping [fast] tempo.

*"...oberek czyli mazurek  
tańczony na skoczne tempo."*<sup>25</sup>

In the extensive works of Oskar Kolberg there are a number of examples of peasants dancing to Oberek music but calling it "Mazur" or "Mazurek."<sup>26</sup>

<sup>21</sup> Alina Novak—Romanowicz, "Muzyka Polskiego Oświecenia I Wczesnego Romantyzm," *Z Dziejów Polskiej Kultury Muzycznej*, Vol.II, ed. Zygmunt M. Szereykowski (Warszawa: Polskie Wydawnictwo Muzyczne, 1966),p. 144.

<sup>22</sup> Tadeusz Strumiłło, *Źródła I Początki Romantyzmu W Muzyczne* (Kraków: Polski Wydawnictwo Muzyczne,1956),p.75.

<sup>23</sup> Ibid,p.115.

<sup>24</sup> K. Brodziński in "Melitete" and *Kuryer Warszawski* 1825 #60 and from *Oskar Kolberg*, Vol 25,*Mazowsze II* (Wrocław: Polskie Towarzystwo Ludoznawcze, 1967), p.291.

<sup>25</sup> Z. Gostynski, *Ruch Muzyczny* (Warszawa: 1860 #40).

<sup>26</sup> See for example: Oscar Kohlberg, *Krakowskie II*, #6 (Wrocław: 1967), p. 374.



In dance music written during the latter years of the 19th century, there occurs mixed terms such as “Mazurek-Oberek,” “Mazur-Oberek,” or “Mazurek-Obertas.” This reflects not only the tendency of folk dances entering into the Social Ballroom dancing of the cities, but also one more piece of evidence that the terms Mazurek and Oberek described one and the same variant type of the Mazur, namely, the rural-folk variant.

This confusion still exists today. But the confusion is more in the usage of the terms than of the dance variants.

...that in some villages the Oberek  
is called a Mazur  
I observed  
at a village party  
that at the cry “Mazur”  
couples stood as for the Oberek,  
beginning the dance,  
with an ordinary forward run:  
a type of small  
running-stamping step.  
At a shout they began to do,  
what we understand to be,  
an Oberek.

“...ze w niktorych wsiach oberka  
nazywano mazurem,  
obserwowalem we czasie  
w wiejskiej zabawy,  
ze na hasla “mazur “  
pary stanęły do oberka  
rozpoczynając taniec  
zwykłym biegiem wprzód,  
tj, dreptaniem  
z przytupnieniami  
I okrzykami zanim zaczęły wirować,  
w naszym rozumieniu,  
oberkiem.”<sup>27</sup>

One can understand that a “confusion” would occur at fast tempos, but it even occurs at slower tempos, e.g., at Kujawiak tempo.

The Mazurek is related to the  
Kujawiak. Sometimes it is  
difficult to distinguish it  
from the Kujawiak.  
It is danced very  
“hoppingly”- as the people  
from Kujawy say...  
... its motions are quite restrained.  
The Mazurek is a quiet dance  
in comparison with the similar  
dance, the Oberek,  
of the neighboring regions.

“Mazurek jest tańcem pokrewnym  
kujawiakowi. Trudno go niekiedy  
od  
kujawiaka odróżnić.  
Tańczony jest  
mawiają  
Kujawiacy...  
... pewna powściągliwość w ruchu.  
Mazurek jest spokojnym tańcem  
w porównaniu z podobnymi  
zresztą nieco oberkami tańczonymi  
w sąsiednich regionach”<sup>28</sup>

The Mazur dance may be danced at brisk tempo as usually is the case when done by contemporary stage groups. However, as a social dance it is done at a moderate speed as the above statement bears out, even in the rural domain.

Many rural melodies, entitled so or not, are played at this slow Mazurek tempo. One of the more well known tunes which may be used as an example is “Przepioreczka.”

The term “Mazurek” is still used today in Poland by some in naming an Oberek.<sup>29</sup>

<sup>27</sup> Zofia Kwasnicowa, *Polskie Tańce Ludowe Mazur* (Warszawa:Wydawnicza, “Sport I Turystyka” Spółdzielnia,1953),p.8.

<sup>28</sup> Roderyk Lange, *Tańce Kujawski, Literatura Ludowa* (Warszawa:1963 #4).

<sup>29</sup> A recent phonograph recording of authentic Polish Folk Dance music produced in 1972 has an Oberek labeled as “Mazurek Weselny.” Made by Pronit #ZL-542. Recording was of the “Boruta” folk ensemble.

The most important choreographic difference between the Mazurek and the Social Ballroom Mazur lies in the lack of consciously constructed figures of the former.

...and the peasants dance it  
(this last however without figures)

*“...i tańczy go lud po wsiach  
(ten ostatni wszakże bez figur)”*<sup>30</sup>

Writing from the mid-19th century, the same author said of the Mazur:

The Mazur today may rightly  
be called a “Great” dance

*“Mazur dziś nawet słusznie już może  
się nazwać Wielkim tańcem.”*<sup>31</sup>

By this, he meant that it is a “Great” dance in the way that the “Taniec Polski” of the 18th century was a “Great” dance. This meant that both these dances were symbols of Polish culture in the “Great Tradition” of Polish History. This also meant that it represented the Ideals of “Polish” life and of the more aesthetic-minded upper classes. In the hands of the upper classes the Mazur becomes not only more beautiful, more graceful, but also more complicated and difficult.

There is only one eyewitness account of the Mazur as done by the upper class prior to the beginning of the Ułan Period (1797). This was an observation made by Frederyk Schulz in 1793 of Princess Julia Potocka who was famous for her Mazur dancing.

The complete descriptions the reader shall encounter later in the “Napoleonic Era.”

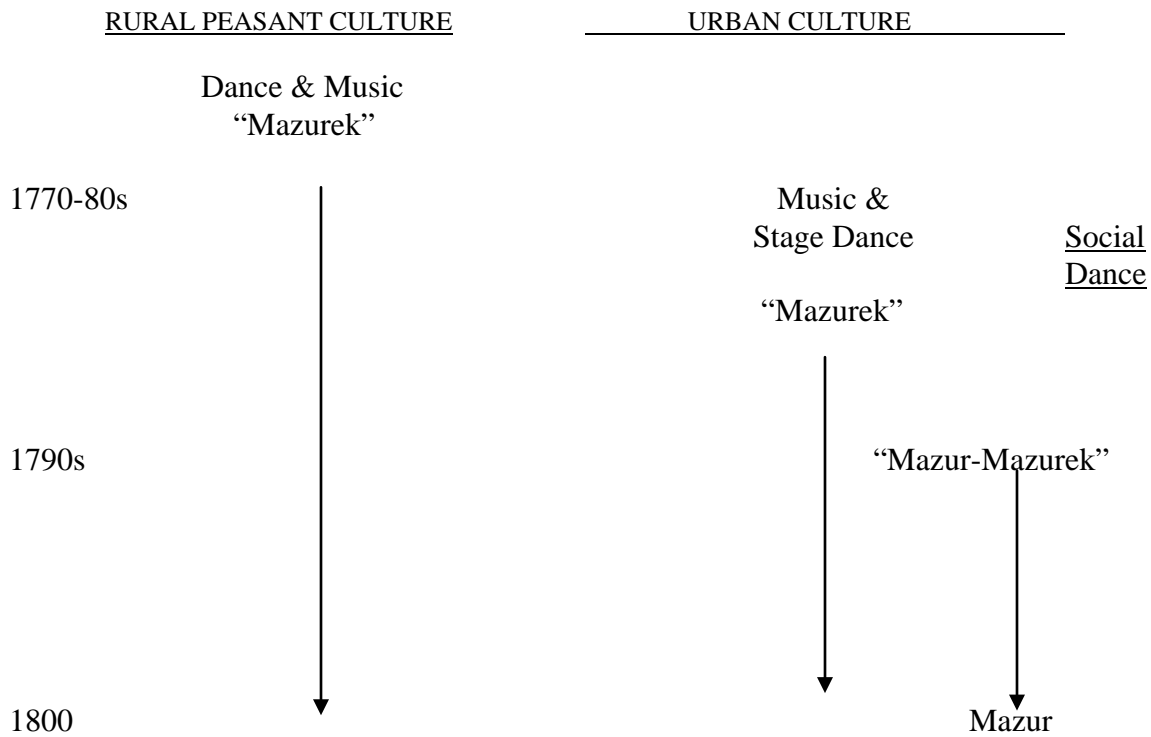
She spanned both the pre-and the Napoleonic Era. Her manner of dancing must characterize both time periods. The most important features of her dancing lie in its lack of complicated figures, its play-like quality, and in the lady’s delicateness.

Thus at the end of the 18th century, we may state that there were two forms of the “Running” dance in existence. Because the term “Mazurek” at this time was recognized as a folk dance, and due to its continued existence as a close relative of the Oberek, we place it as existing prior to the dance known as the Mazur. The following summation is self-explanatory.

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<sup>30</sup> Karol Czerniawski, *O Tańcach Narodowych z Poglądem Historycznym I Estetycznym* (Warszawa: 1860).

<sup>31</sup> See footnote above (#30).



The above conclusions hold for the majority of cases. There are exceptions, as we shall see. We used the compound term "Mazur-Mazurek" to indicate that the dance is not fully yet the complicated Mazur of the years to come. Also, this more strongly connects it with its folk origins which the term "Mazurek" meant to the theatre-going public of the 1780's-as we have pointed out.

One point worth mentioning is that the type of life lead by the 18th century Szlachta is represented by the powerful Taniec Polski. The relationship between the Szlachta and this dance has been fully explored in the present author's work on the Polish Walking Dance. The reader should consult this in order to get a comprehensive view of this relationship.

It suffices here to say that there were divisions among the Szlachta. One such division was between the urbanized and rural Szlachta. The rural Szlachta, for example, maintained the fashion which is called the "Polish Mode" or "Staropolska" as shown below.



This is the usual way of dressing for the *Taniec Polski*.<sup>32</sup> The rural *Szlachta* were rather close to the non-titled peasants, and often participated in their celebrations, etc. They also did peasant dances, including the *Mazurek*. Thus people dressed in this “*Staropolska*” fashion would dance the peasant *Mazurek*. However, in the cities, the situation was generally different.

The urbanized *Szlachta* dressed primarily after the European fashion. At times, in order to express their “*Polishness*,” or as a patriotic symbol, they would wear the “*Staropolska*” style. At most urban gatherings, the newer dances, such as the “*Mazur-Mazurek*” are associated with a different sort of dress style and even mentality. Thus at the turn of the 19th century in the Polish cities it does not occur that many people would be dancing a “*Mazur-Mazurek*” while dressed in the *Staropolska* mode.

This would, in the cities, rule out a type of *Mazur* form called the “*Mazur Szlachecki*” or “*Szlachta’s Mazur*.” This, one encounters among stage groups in contemporary Poland. It is a choreographer’s hybrid dream.

It is the complicated *Mazur* of the 19th and 20th centuries done in 18th century clothes, but with usually an *over-refined* grace by the men. This over-fastidiousness is more suitable for an effeminate Minuet.<sup>33</sup> The *Staropolska* nature rules out effeminacy for the men.

As we shall subsequently see, there was a “*Mazurek Szlachecki*” or “*Mazur Szlachecki*” in rural Poland, with the latter form more of an entertainment for city people.

### TURN OF THE 19TH CENTURY—THE ULAN PERIOD

<sup>32</sup> See the present author’s *Polonaise, Story Of A Dance* for a full description of this Dance and its History and Meaning.

<sup>33</sup> To those who know and can do the Minuet, well it is a dance of Elegance and Beauty as in the high form of the *Mazur*. Few then and now do it well, but it can be mimicked, made fun of, and this is effeminate.

In order to understand the early 19th century form of the Mazur, it is necessary to come to have a sympathetic understanding of the life and times of this stage of Polish history.

This is what many people consider to be Poland's highest Glory—it is a sparkling epoch, these next forty years. Such Devotion to Country! How the Polish Heart beats when it thinks of the Age of Heroism! The present author uses the term “Ułan Period” to characterize the beginning of Poland's 19th century.

Before investigating what this term denotes, we must turn our attention to Polish History at this critical time.

With the erasure of Poland from the political map of Europe in 1795, Polish patriotism spread not only among the upper classes, but also among the peasants. As pointed out above, this time period (the end of the 18th century), sees peasant music and dances becoming more prominent.

The last partition of Poland led to a series of emigrations from Poland, which continues to this day. Many men fled in order to serve in “Polish” armed units formed on foreign soil. In 1796 the Polish Legion was formed by the French under the generalship of Henryk Dabrowski. By 1797 there were 5,000 Polish soldiers in the Legion, many of whom participated in the previous fighting in Poland. This Legion covered itself with glory in Napoleon's various early campaigns. The Legionnaires were conscious of upholding Polish Honor in the foreign capitals of the world, which they did.

By 1800 another Polish Legion was formed: The “Naddunajka.” It was the hope of all the officers and men that they would fight against the partitioners of Poland on Polish soil. History has shown that they were simply used by the French to advance France's ambitions.

The Poles made a very good impression upon the French; so much so, that the Poles were the only allies trusted by the French soldiers.

But who were these Polish soldiers? How were they brought up? What did they believe in?

In answering these questions we, in effect, are describing a way of human behavior which prevailed in Poland up to World War II, and which lingers, somewhat, even today.

It is not enough to simply say that these men believed in Honor, Country, and God. The meaning of these words denote something different to most contemporary readers. Our superficial civilization presents these Ideals in a slick, easy fashion, where they denote some type of twisted mentality so that one cannot rationally or sympathetically understand or even discuss what they meant to people of another time and place.

Even this is a barrier. Were they really “other people” and was it so different “then” than from “now”? We mention this because of the naive belief which many hold that people are not capable of living as these Poles did. That men are not capable of showing supreme courtesy to women and other men, somehow implying that this is demeaning.

The only thing that is different between our age and the past (and of the future to come), is the technology—the material environment.

Some will say that this was an age of militarism. But such is not the case. There was a Social-Military Ethic for part of European Society. Militarism is a product of “modern” industrialized societies. Poland, at the turn of the 19th century, was still an agricultural country.

All the ideals of the Staropolska lifestyle were maintained among the rural Szlachta as best they could, in the face of foreign domination and influences. Numbers of Magnates and lesser Szlachta saw no hope in Poland's plight, and came to support the partitioning powers. As always, they had their entire fortunes and heritage to lose if and when they

rebelled against the occupational governments, whereas soldiers and students who, having little or nothing to lose, often rebelled. They usually accused the supporters of the three foreign regimes of being Poland's enemies. The "proof" of their position was that they would throw their bodies at the enemy and lose their lives. They would call all others cowards for not joining them.

History shows that both were right, and both wrong. The only heroes were those who worked both for Humanism and Polishness. The only heroes were Cultural Heroes. By this, we mean only those who maintained and deepened "Polishness" in all its forms. The native cultural modes and forms of expression must be deepened in meaning for the present and the future. It is the maintaining of the cultural continuity of the past and present that is important. Only constructive cultural work is Heroic.

It was the younger sons of the Szlachta who joined the legions often with the idea that they represented a new set of ideas for Poland, based upon the political conceptions of "democratic" revolutionary France. Thus they thought of their own fathers' Szlachta Community as not proper for the ambitious, egotistical era of the mass capitalism of the 19th and present centuries. The French, not being able to control their bloodthirsty people, exported their blood bath to the rest of the world under the banners of "Freedom," "Democracy," etc. The result has been the spawning of mass societies with the lowest common level of "culture."

The term "culture" here means not simply "Hoch Kulture," but more importantly "everyday culture," i.e. the way in which people treat each other; the way in which people talk to each other in everyday circumstances. The central question here is whether or not human relationships are attuned to a notion of Humanistic Aesthetics, i.e. do the people view their relationships with others as a "participation in Beauty" or "Art"?

Our critics of contemporary society state that we have lost the sense and vision of what human relationships and human manners are about. We exist only as Ego-organisms ambitiously asserting our "Rights." This is the key between the difference in our age, and that of the Slavic and other peoples' past.

In order to mark the differences, we shall make statements which read as though they allow of no exceptions. Of course, in real life there were and are many exceptions.

There is one main difference between their lifestyle and ours. They lived for the exercise of Responsibilities, while we live only to fulfill our personal egoisms. This "being responsible" manifested itself in the notion that each person is accountable for his behavior under all circumstances. This leads to the establishment of definite codes of behavior; of Codes of Etiquette, as it were.

With the occurrence of Mass States, the painfully long and arduous process of the "Culturization of Civilization," which is what Etiquette and Manners represent, have been left by the wayside. Critics agree that one cannot call these Mass States either "cultures," or "Democracies." Let us not forget that the most radical societies, i.e. Socialistic and Communistic, are dedicated to the bringing of Culture to the former "lower classes."

The primary aim is to retain the best of the past Aristocratic Cultures, using them in order to raise the former "lower classes" to the newer heights of Aesthetic Realization for the common man. What does this mean in practical terms? Art is Style. Style is Order and Form. The greater the Order and Form, the higher the Art. This is natural for geniuses and Great Men. But what about the rest of us? For us, the "Heights of Aesthetic Realization" can be realizable in its most important manifestation: the Human Relationships of everyday life.

Meaning in life depends upon intensity of existence. In our contemporary civilization, which has developed without any control or guidance, people have only the most casual relationships with each other. And this is heralded (mistakenly) as “The New Freedom.” This informality among people has seeped its way into important areas of human life. If you treat people informally this means that you can neither respect them, nor have an interest in them.

Why should this be so? This is due to the nature of human beings we are finite. We must constantly work at something to give it meaning. If we give up at constructing, at maintaining, then the structure collapses. The structure, here in our case, is the Moral Order of personal relationships.

Making the above less abstract let us turn to some examples. We pass people we know or don't know, say, “Hello! Nice day! Goodbye!” Or perhaps indulge in some “back-slapping,” fooling them or ourselves that we are good solid “buddies” or friends. But let our “friend” get into serious trouble or die—will we even go the funeral?

The fault lies very much in our reaction to the products of our technological civilization. Technology gets in the way of Humanism. This is not an absolute rule, but is generally true. Why? People have only a finite amount of time and energy. If this time and energy is directed toward one thing, then it cannot be directed toward another.

In order to be a humanist, to appreciate people and their lives, you must be *involved* with them. If you are everyday involved with television sets, etc., then you cannot know and respond genuinely to human emotions. Simply recall to mind that people in our “civilization” are spectators by virtue of our technology. This leads to the inability of modern man to express himself, e.g., via Social Dances, because he or she thinks that one must be an expert or a “star.” In short, the average person lacks self confidence. Thus he must turn to mass-electronic-movement means of “self-expression.” This can only be some sort of savage-jumping-shouting about. Why? Because this is unstructured, “free,” and in our time the ordinary man does not receive any training in Sociability or Social Forms of Self-Expression.

The Art which is available to all people is that of the Art Forms of Etiquette and Humanism. This means a structure according to hierarchy or, as we may interpolate for the Polish “Staropolska” case, a Hierarchy of Equal Brothers. In this latter case every brother is treated equally—as someone *Special*.

By the 19th century the Staropolska Manners became channelled into the polite “Aristocratic” society of the times, and influenced by the mass “democratic” movements of the 19th century. Human Virtues and Manners were seen as the cultural heritage of Mankind.

Good Manners of politeness, civility, and deference, were not merely customary, but Artistic as well. They were viewed as Beauty revealing itself through Societal Forms. The different forms of address indicated not only different ranks, but were recognitions of the deep truth of the Yin-Yang principle in Nature. This principle states that occasions are important insofar as there are occasions which are trivial. But our “modern” idea of mass-equality, through informality, reduces all things to the same vapid level so that there are no highs and lows to ordinary life. Youth perceives this “flatness” and turns to thrill-seeking and shocking behavior to give “excitement” or “highs” to their lives. They must do so because they, along with the rest of us, have never been trained to enjoy just the pleasures of singing, dancing, conversation, and thinking, using our natural talents under the guidance of a Cultured Education. People today, because they are “free,” are free from standards, but not free *for* anything. “Freedom” is a positive concept, but being “free from” is negative in itself. One can be “free from the past” which implies to most people that the past is at fault, whereas it is really the notion of “free from” which is at fault.

The vulgarity of our time is due to the adoption of low aesthetic standards for our time. This stems both historically and politically from the influence of the “free from” concept. It remains for the notion of positive “freedom for” to bring the aesthetics of everyday social intercourse to the height of Humanistic Culture.

The above several paragraphs are meant to serve as an introduction to the 19th century European and Polish Social scene as regards its individuals’ or a Class’s way of behavior. Whilst the conduct in the main was due to peculiar social and political forces, there was (and is) an opinion held about this behavior which transcended the particular situation. Thus the view propounded above—the more refined or chivalrous the manners (and thus the greater was the Form)—implied that the individual was more truly Human, Aesthetic, Cultural, and that he or she recognized the spiritual component to human life more so than a person who did not. In short this was new: that the human brutes among us are *beings* who merely exist, while we others, via Culture and Etiquette, strive to be living *Humans*.

This is what the recognition of Form in Human relationships conveys for us, and this is what the leaders and activists of Polish Society at the beginning and throughout the 19th century possessed. From this living-by-codes sprang the tradition of the Ułan soldier and the Mazur dance. The former shows us how men could behave, and the latter what sort of “entertainment” is most fitting for a people of Ideals.

Although in the popular mind the Ułan belongs to the 19th and 20th century cavalry formations, its immediate origins go back to the 17th century when the Tartars made their most recent inroads into Eastern Europe. There are Turkish words, “*ogtan, ohtan,*” which mean “followers” or “horse riders.” In the early 18th century the term was connected to one Aleksander Ułan who maintained a military unit.

...the Ułan [soldiers] who held commanding positions in one of the formations of Aleksander Ułan, came to be called the “Ułans”...

“...Ułan, które nosił dowódca jednego z pułków Aleksander Ułan, powstała nasza nazwa ‘Ułani’...”<sup>34</sup>

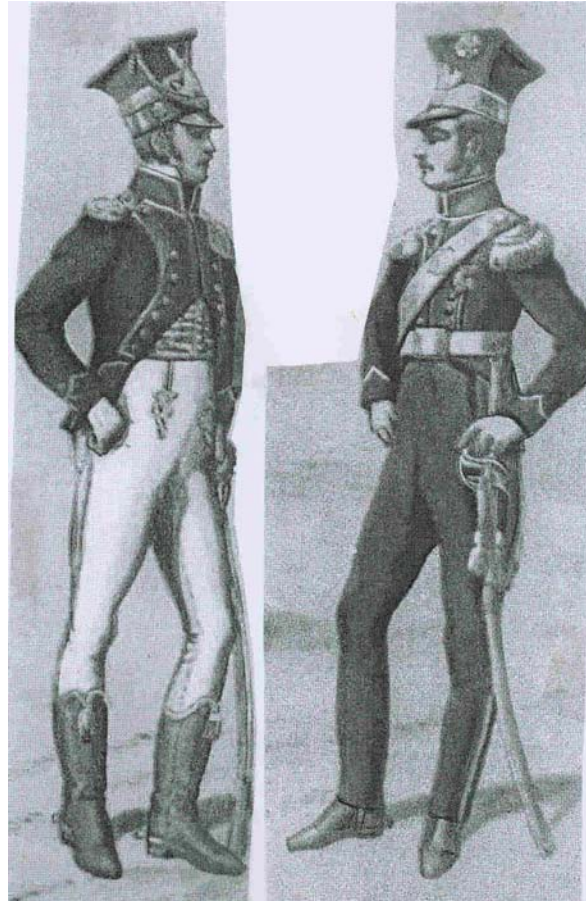
However, not until the formation of the Duchy of Warszawa, did the Ułan come to the popular notice of Europe. The Ułan came to embody in his person and actions the Ideals of Sacrifice and Gentlemanly Courtesy a—modern Chivalric Knight. As we continue with our research, the reader shall be introduced to specific acts and the social climate of this Ułan time, the first of which we consider now—the dress style of the “Ułan Period.”

<sup>34</sup> Jan Reychman, *Orient W Kulturze Polskiego Oświecenia* (Wrocław: Zakład Narodowy Imienia Ossolińskich-Wydawnictwo, 1964), p. 104.



## ULAN CLOTHING STYLES

Here we shall not concern ourselves with details, but merely with the general picture of the clothing, in order to ascertain the existence of any sort of connection between their clothes and the Mazur as danced by them. Here follows two examples Ulan military dress uniforms. These were the parade or dress uniforms which were worn at all formal occasions and parties.

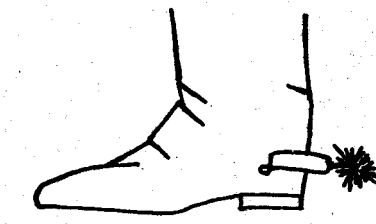


Notice that the uniform is tight-fitting, long, and erect. It has a lean silhouette.(Civilian dress-styles of the time also have this lean silhouette.) It implies a strict military bearing; a crispness and sharpness which has its counterpart in the manners of the time. Among peers it is Respect and Elegance having much in common with what is known as “French Salon style,” with its refined conversation conducted in accordance with the rules of good taste and sensitivity. From the author’s previous research on the Polish Walking Dance, this Ulan style is very different from the “Staropolska” style. If the “Staropolska” style is that of a rough gentleman, then the Ulan style is that of a “perfect gentleman.”

We can only infer how this affected the dancing of this time. One must be in control of oneself, sure of oneself, being careful not to make a fool of oneself. This implies that the man would have been instructed in the dance (such was the case, but more of that later). An important feature of the Ulan uniform are the spurs. Unlike the previous century, the 19th

century soldiers' dress uniforms included spurs. Spurs were worn into the ballroom. The addition of spurs gives a new dimension to certain dance movements.

The spurs which were used before the 19th century spurs are much lighter and neater. At the Polish Army Museum in Warszawa, there are a number of complete dress uniforms from this period. The spurs are tightly fitted over the heel. They are secured with nails. There is a small metal bar which curves around both sides of the heel, and is ideal for the clicking together of the heels. Notice that the spur also includes the spinning parts which protrude out in back. the 20th century version of the dress uniform does not have this spinner.<sup>35</sup>



Another “small” item is that white dress gloves were also part of the uniform, and generally required of all gentlemen up to World War I. These gloves are also tight fitting, maintaining that feeling of a “good social tone,” and help to give us a good picture of the elegance of the time. Then it was simply good Manners.

Women’s fashions of the first part of the 19th century also presented a narrow form. One difference between the men’s and women’s clothes was in the material. The man’s uniform was made of heavy cotton; the women’s of muslin. This gives an absolutely ethereal-movement possibility which, as we shall see, came to be the Mazur Ideal. This light material would flow out and trail behind in delicate curves as the woman raced along making her appear as though she was gliding across the floor. Here are some examples which are current during the beginning of the 19th century. This is the noted “Empire Style” which drew its inspiration from ancient Greek and Roman styles.

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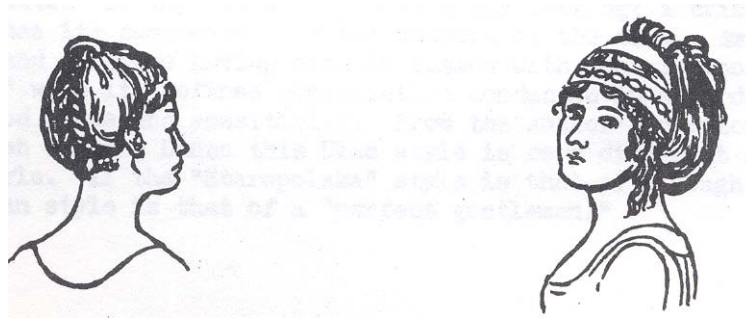
<sup>35</sup> Unfortunately many “authentic” dance groups do not know this, and use the 20th century spur with 19th century uniforms. Even though we saw this boot with the spur fastened above the heel, with found this hard to believe as the heel is the most likely place for spurs to be attached.



Equally important is the footwear, which is low-heeled shoes or slippers. This gives the average person more usage of the foot for dancing. It is easier to dance with a stretched foot, or on the front part of the foot. This also implies that greater practice in the control of the foot leads to smoother dancing. Notice also that the gowns cover the feet, so that the only time the footwear could show was when the women would run ahead, as in the Mazur. Sometimes women picked up the dress slightly if it was too long.



Women's hairstyles of the period emphasized an upswept line, somewhat in the fashion of ballet dancers. Also a fan or an elegant pocketbook or handkerchief was considered a de-riguer accessory.



This Empire style first made its appearance among Polish Ladies in 1793 at the Sejm in Grodnie. This narrow style lasted roughly up to the 1840's, by which time the skirt changed to that of the wide hooped variety. Returning to the "Classic" style of the 1820's, the favored dress color was white, with slippers of some bright color.

From all this we may infer certain tendencies for dance movements. Both men and women would behave and dance with a "correct" attitude, i.e. not being presumptive towards one's partner, and with a certain amount of skill derived partially from the dance instruction which all men and women received during this period. The man would be masculine and dance with refined authority, whereas the woman would dance with grace and delicateness.

### DANCE LESSONS AND THE EARLY MAZUR

Mention was made several times above about the dance training of people. All upper class persons, as well as the Szlachta Community, took dance lessons. Just as in the previous century the dances learned were both foreign and native. However, exactly when the Mazur was taught, cannot be pinned down. It is from the 1840's that we have definite information on what was taught about the Mazur.

In France the professional ballet schools by the year 1812 taught among other things the five positions, jumps, jetes, battries, cabrioles, and pirouettes. This already is too advanced for social dancers of the 19th century. From the year 1812 we do have some information about what was taught at the school for Army Cadets at Kalisz. These cadets were to become the Ułans of the next generation.

Each class learned the details:  
of positions, steps,  
and the various dances done  
at parties:  
one of the main things stressed  
was the posture and form of the  
body—Teacher, Mr. Witkowski

*"Każda klasa w szczególności uczyła się  
pozycyjej, kroków sztucznych  
i tańców rozmaitych używanych i  
zabawach:  
Główna jednak rzeczą  
było kształcenie postawy  
ciała—Naucz. P. Witkowski."*<sup>36</sup>

An erect posture was essential. This makes for lighter dancing and quicker movements. It makes the dancing "sparkle."

<sup>36</sup> *O Założeniu Szkoły Rycerskiej Kaliskiego* (Kalisz: 1816, Poland), p. 43. Ludwik Mierosławski (1814-1878), the leader of the January Insurrection of 1863 graduated from this same school and probably knew these dances.

At this school a dance teacher was on the staff as early as 1805. It is very important also that the dance teacher was a Polish man, and not a foreigner, as was often the case in the previous century. Kalisz itself was only a small town so we may infer that what was done at Kalisz was also taught at the other schools in Poland. This school was closed in 1831.

An overwhelming amount of evidence shows that the first social dances of the 19th century were the Quadrille set for 4, 6, and 8 couples, and the E'cossaise. The Quadrille in time developed 6 figure routines which were set by convention, and which everyone learned, and which were used in the Mazur. Later dance manuals published in the 1870's attest to the fact that these Quadrille figures were incorporated into the Mazur. But as to whether this actually occurred spontaneously at the beginning of the 19th century is in doubt.

The E'cossaise was danced from 1800 to 1833. It reached the height of its popularity at the opening of the 19th century. It was danced longways, i.e. with one column of men facing women, wherein the head couple would dance with each couple successively and progress to the end of the line. The other couples successively repeated the head couple's action.

As the reader can see, both these figure dances are "learned" dances. One learns the figures in a school. One does not spontaneously pick these up at a dancing party. An attentive talented person might, but an average person would not.

The reader will call to mind that the native Polish Walking Dance of the 18th century is a dance of circular figures, whereas all the general European social figures-dances of the 19th century which are done from squares or columns. The Walking Dance never adopted these "square figures." With certainty, as we shall see, the Mazur successfully used these square forms for which we have evidence of occurring after 1850 or thereabouts.

It is the French dancemaster, Henrig Cellarius, who in 1847 wrote:

*"The promenade may be called the foundation of the mazurka: it is indispensable before each figure. The Poles, such excellent masters in affairs of the mazurka, and to whom for my part I am so much indebted since they were my first models, delight particularly in the promenades, extending and diversifying it to infinitude. In fact it is there, more than in the figures, that the real characters of them can since be displayed. Every promenade should be terminated by a round of gentlemen with the lady."*<sup>37</sup>

Thus we see that it is the individual couples circling around the room which carries the burden of the dance, according to Cellarius. The showing-off of the man, and the limiting of the dance to couples, makes stronger the view that the Mazur is derived from the Obertas-Mazurek form of rural Poland. Cellarius does write that the Mazur of his time, in Poland, although highly "figured," was not done according to any strict convention as regards measures of music or in the leading of the dance, for example.

### THE MAZUR FORM IN THE EARLY 19TH CENTURY

As was done in the present author's work on the Polish Walking Dance, the following quotations, descriptions, etc., of the Mazur form of this period shall include any and all items related to the Mazur as a Polish cultural form of entertainment and expression. Thus we

<sup>37</sup> Henri Cellarius, *The Dancing—Room Dances*, E. Churton, trans., (London: 1847), p. 55.

mention individuals and events in their historical context. Where necessary, interpretations and opinions shall be given. Our hope is that the reader will come to understand the lives and culture of the people involved, in order to achieve a better feeling for the dance. The reader should also keep it in mind that what is a historical necessity for one age may become Art for another.

### POLAND'S NAPOLEONIC ERA

This early Ułan period is usually dated from the time when Napoleon called for more Polish recruits to accompany his army in the war of 1806-1807, with the Polish army under the command of Prince Jozef Poniatowski on December 7, 1806.

Prince Poniatowski, by his actions in the wars that followed, came to be a Polish hero. Napoleon appointed this noble nephew of Poland's last king after much political squabbling. So he had to prove himself and he did.

The Polish Legions which had served Napoleon already had their own battle-trying officers: most well known were General Dabrowski and General Zajaczka. Tadeusz Kosciuszko who returned to France from America would have nothing to do with Napoleon.

War, as with all things in life, requires money and moral support. In order to placate Poland's rich, Napoleon advanced Prince Poniatowski, who had a reputation as a playboy-soldier, to the army command, thinking that he would be harmless and that he would swing the Magnates and Szlachta over to Bonaparte. He did.

Immediately the Polish Army joined Napoleon's forces against Russia and Prussia. This war ended in the Treaty of Tslit. This was a compromise treaty wherein the Poles paid a heavy price—the artificial organ of the Duchy of Warszawa. This was a Duchy created out of part of a previous Prussian conquest. Napoleon granted the Duchy a constitution. The real purpose of Napoleon was only to extract money and draw willing soldiers for his army. To the Poles, however:

The Duchy of Warszawa appeared  
to us to be land of miracles  
the promised land...

*“Księstwo Warszawskie zdawało  
nam się krajem cudów,  
ziemia obiecana...”*<sup>38</sup>

Prince Poniatowski had an impossible task both politically and economically. Since the Duchy was an artificial creation it was not a naturally economically viable unit. There was enough money to arm and clothe the soldiers; officer and recruit training programs were largely inadequate. But of enthusiasm and fighting spirit the soldiers had much. During the years 1808-1809 this small Duchy had an army of about 30,000 men.

In 1809 war broke out and Austria invaded the Duchy. The forces of the Duchy never exceeded 15,000 in the field. The Poles carried the day, especially the light cavalry or the Ułans. The result was that the Duchy recovered some southern Polish land. The Army grew and covered itself and Poland with Glory.

But what were some of the people like who lived during this period? Let us focus on Prince Poniatowski.

Foreigners astonished at the

*“Cudzoziemcy podziwiali*

<sup>38</sup> *Ibid.*

Polish dances,  
particularly in the Polonez and Mazur  
danced in their flowing clothes  
[Polish Kontusz].  
Known and admired for their Mazur  
were the best couple of  
Warszawa:  
Prince Józef Poniatowski  
and Julia Potocka.

*polskie tance,  
zwłaszcza poloneza i mazura  
tańczone w powłóczystych  
strojach polskich  
Znane są zachwyty nad mazurem  
wykonanym przez najlepszą parę  
Warszawską:  
księcia Józefa Poniatowskiego  
i Julię Potocką.”*<sup>39</sup>

This citation is from a work which concerns itself with illustrating the many parties and balls which were part of Polish life during the Polish Enlightenment. In particular, the above citation describes a masquerade ball. This will explain the flowing “clothes” which was undoubtedly the 18th century Staropolska fashion. The Enlightenment in Poland is usually dated from 1784 to 1792. Taking the above citation at face value means that the Mazur was done in Warszawa before 1792. It is always a possibility. The above citation is not a primary source, but a mere construction.

For it seems that before 1792 the rural Mazurek is seen on the public stage and perhaps in the ballroom but not the polished elegant Mazur of the next century even though it is only several years away. Could a dance make a transition from the country to the stage, and to the elegant social ballroom, in so short a time? We need a primary source of evidence to decide one way or another.

During the year 1793 a German traveler, Frederyk Schulz, made a trip to Poland recording his impressions in a diary.<sup>40</sup> Here is what he wrote of Julia Potocka’s dancing:

When her small pretty feet,  
[which she] moving with a smoothness  
an evenness [so much so],  
that in the Mazur  
that she hardly touched the floor;  
when she went from the hand of one  
to that of another man, flyingly  
flirtingly, impulsively, knowingly-  
finally she returned to her partner,  
he catching her strength  
turned her excitedly,  
her head, exhausted,  
dropped upon his shoulder or  
with a delightful grace or  
a shyness [bowed her head]  
onto his chest ,  
as if overflowing with feeling  
for her conqueror as he glances  
at his companion  
while the crowd,  
holding its breath,

“Gdy jej maleńka śliczna nóżka  
unosząca zaokrąglone elastyczne  
kształty toczony postaci,  
zwijala się w mazurku  
i zdawała się ledwie dotykać ziemi,  
gdy z rak jednego w objęcia  
drugiego mezczyzny przelatując  
unoszona, porywana, wiedziona-  
na ostatek wróciła do swego tancerza,  
gdy ja gwałtonie porywał  
i okręcał namiętne,  
a jej głowa jak ze znużenia  
spadała mu na ramie lub  
pełna wdzięku rozkosznego  
a jednak skromnego  
na piersi się chyliła,  
lub jakby zwycie żona uczuciem  
wylewała je a spojrzeniu  
na swego towarzysza  
otaczające tłumy,  
wstrzymując oddech

<sup>39</sup> Irena Turnau, *Życie codzienne w Warszawie Okresu Oświecenia* (Warszawa: Państwowy Instytut Wydawniczy), p. 260.

<sup>40</sup> Frederyk Schulz in Magdalena Witwńska, *Kuligiem przez trzy stulecie* (Warszawa: Książka i Wiedza, 1961), pp. 149-150.

watches only her,  
mystified at the sight  
of her magic,  
which is incomparable.

*cale oczyma ja pożerając,  
milczące wzrokiem sobie tylko  
czarodziejkę ukazywały  
jako nieporównana.*"<sup>41</sup>

This is the only piece of eyewitness evidence that supports the view that the Mazur was done at this early date by Poland's Upper Class. Because there is no mention of formally constructed figures, we can only assume that this is a description of couple solo dancing which shows how closely it is related to the rural Mazurek-Obertas: a couple dance. There is one "figure" motif mentioned above: that of the woman changing partners. The greatest value of the above passage lies in the description of the women's dancing. This is the way that the best Mazur dancer would dance, and what all women dancers should strive for. Smoothness, evenness of motion, gliding across the floor. The woman, though shy and delicate, is impulsive—she overflows with energy.

So this is how the noble Lady Potocka danced with Prince Poniatowski. But she was more than this. Her full name was Julia Lubomirska Potocka and came from one of Poland's most noble Szlachta families. Polish noble women unfortunately had a reputation for being pretty, vivacious, and rather free—even roaming about without a chaperone. Julia Potocka was perhaps the best of this type.

She traveled so widely that she was known as Jean Voyageur. She impulsively, on whims, traveled abroad, to for example, read poems in the moonlight at the Egyptian pyramids, took balloon flights, produced books, and visited Italy, Persia, Arabia, and Spain. When the Uprising of Kosciuszko took place, she actively worked for it in Paris then returned to Poland where she was wounded at the Barbican in Krakow and died during August of 1794.<sup>42</sup>

Although women of this sort may be thought of as being, perhaps trivial, it is important to appreciate their brilliant conversation, their good company, in order to understand how these qualities are also part of the early Social Ballroom Mazur—the Salon Mazur.

And what of Prince Poniatowski? Prince Poniatowski was to become one of Napoleon's Marshalls. Gossiping tongues say this is because of the story about the manner in which Prince Poniatowski repaid Napoleon for choosing him as commander of the Polish army. Napoleon, as history knows, took the Polish Countess Maria Walewska as his mistress. From this union a baby was born.

*"The first role in which Poniatowski served Napoleon was that of procurer-in-chief. He was called upon to use his influence to persuade the hesitant Marie Walewska to desert her aged husband and become the Emperor's mistress."*<sup>43</sup>

<sup>41</sup> *Ibid.*

<sup>42</sup> The great love of her life was Eustachy Sanguszko. Upon hearing that she was wounded he, a soldier, left the battlefield and escaped through the Russian lines only to discover that she already lay in her coffin. Rushing to her grave, where she is in the process of being buried, he ripped open the coffin cover and only now believing she was dead,

Frantic and in despair  
I set my lips to hers...  
and only then I knew  
what is death...

*"W szale rozpaczy  
przytknąłem usta do jej ust...  
I wtedy pojąłem,  
co to jest śmierć..."*

This from the diary of Eustachy Sanguszko's. A fitting end for Lady Potocka. This tempestuousness is often mentioned as the character of the Mazur.

<sup>43</sup> R. F. Delderfield, *Napoleon's Marshalls* (Philadelphia: Chilton Book, 1966), p. 98. Rather shameful.



This makes the Prince out to be a scoundrel. However, when placed in the context of history, it represents the thinking of a goodly number of Poles who hoped to use Napoleon to completely restore Poland via Lady Walewska's charms.

Maria Walewska, an 18 year old, non-titled girl, was married to the noble Count Walewski, who was in his eighties. He thus brought her into Society which was in bad taste on his part to begin with. This young, impressible girl, being beseeched by earnest patriots and French officers to seek favors for Poland with Napoleon, gave in.

In the memoirs of one of the Ladies of the Potocki family, the meeting was arranged to take place at a Ball; probably in December of 1806.

*"The emperor took part in a square dance, which paved the way for his affair with Madame Walewska."*<sup>44</sup>

Most probably the dance was the Quadrille and not the Mazur. Lady Anne states that Napoleon danced, but others say that he could not dance.<sup>45</sup> Nevertheless, Napoleon got his mistress which made many a woman jealous.

*"What is certain, however, is that we were all distressed that a person admitted to society had shown such facility and had defended herself as little as the fortress at Ulm."*<sup>46</sup>

This is the only honorable opinion in the matter. What good was it for bravery and honor in Polish soldiers to show itself on the battlefield if a woman would carelessly throw away her Honor? Other women did act differently.<sup>47</sup>

That there was great affection between the French and Poles is certain. The French were in constant attendance at all the Balls, etc. during these years. The Poles, very much liking the so-called advanced "Culture" of France, and hoping to regain Poland's losses. The French enjoyed their reception, honored Polish gallantry and bled Poland to her last man.

How the French would flatter the Poles! We read of Murat, the "jewel" of Napoleon's Marshalls, that when the French Army entered Warszawa on New Year's Day of 1807,

*"...Murat had donned a Polish uniform consisting of a green velvet tunic, trimmed with fur and gold brandenburgs, embroidered boots, and a Polish cap studded with gems and crowned by a nodding white plume."*<sup>48</sup>

But the Poles of this time were deserving of praise. Just as the colonial American patriots "pledged their lives and fortunes" to the Republic, just so also did many rich Poles who had *everything* to lose. Prince Dominik Radziwill from one of Poland's more famous and wealthy families, gave up everything on his native Lithuania lands and joined the Polish

<sup>44</sup> *Memoirs of the Countess Potocka* (Anna Potocka) trans., Lionel Strachey (New York: 1901, Doubleday & McClure Co.

<sup>45</sup> "Napoleon did not dance..." Delderfield, op. cit., p. 104.

<sup>46</sup> Anna Potocka, op. cit., p. 80.

<sup>47</sup> "Napoleon wanting her (Anna Potocka) to—. She refused indignantly and with anger. *Ibid.*, p. 81-82. However, there is the historical rumor that she refused right from the start—stated that she would not dishonor her husband's name! She just may have started out Heroic. Perhaps she should have waited until the Polish forces were brought up to fighting pitch and then assassinate Napoleon.

<sup>48</sup> Delderfield, op. cit., p. 98.

Army in 1809 himself donating enough money to fully equip a troop of 800 cavalry horses. He then became a lieutenant in the 8th Ułan Regiment.

Another such was Włodzimierz Potocki, of the equally famous Potocki family, who brought and completely equipped two artillery batteries. He died at the age of 27 fighting in Spain during a famous charge of the Ułan cavalry in 1809.<sup>49</sup>

There were many such acts. The Army was largely supported by these private donations.

The reader should have gained some idea about these men, their spirit and their time. Now let us turn to the dance sources.

**1803-1810**—From the same time period we have a quote which reveals something of the social practice.

I danced many times,  
even with strangers,  
but I didn't burst into tears  
because they all  
asked me to the Mazurka.

*“Tańcowałam bardzo wiele,  
ale z nieznajomymi  
i ledwie się nie rozplakała,  
bo właśnie zamówiono  
mnie do mazurka...”*<sup>50</sup>

The party above was given by General Dąbrowski at the Bruhlowski Palace on Wierzbów Street in Warszawa. We see that there were at least several Mazurs danced during this Ball. So far, on the strength of what we have, it just might well be that the Mazur was a special dance of the military class of this time, and not yet a general social dance. We need more evidence to decide.

**1809**—At a ball given there were many Ułan soldiers from General Dąbrowski's unit.

...the orchestra played various dances,  
among which was the “famous Mazurek,”  
during which when  
His Honor General Dąbrowski  
watched the dancing  
the entire company  
cried out,  
“Long live General Dąbrowski.”

*“...muzyka grała rozmaite tańce,  
a między innymi ‘znany mazurek,’  
w czasie którego, gdy  
JW jeneral Dąbrowski  
przypatrywał się tańczącym,  
całe zgromadzenie w sali  
radośnie wykrzyknęło:  
‘Niech żyje General Dąbrowski.’ ”*<sup>51</sup>

<sup>49</sup> Interestingly enough, both of the fathers of these soldiers participated in a revolt in 1768 which favored Russian interests more than Poland's. These men were considered to be traitors for a long period of time. Their sons probably wanted to cleanse their family name and honor. It was the famous charge of the Polish Ułans at Somosierra which added laurels of Glory to the Poles, at least in the eyes of foreigners. It is said that prior to this charge when Napoleon was informed that it was an impossible task to dislodge the Spaniards, he replied, “Impossible. I do not know that word. For my Poles nothing is impossible!” In a seven minute charge, by 100 Ułans, covering a distance of over a mile, the position was taken at a cost to the Poles of 18 dead and 82 wounded. In short, everyone was a casualty.

<sup>50</sup> Aleksandra Tarczewska, *Historia Mego życia*, (Ossolineum, Warszawa: 1967) p. 84. Days later she attended another excellent Ball with dancing stopping only at a four. “Tańcowali aż do czwartej...” op. cit., p. 88. During this heady time Balls were given nightly. People competed for invitations.

<sup>51</sup> Dronizja Wawrzykowska-Wierciochowa, “Problem Autorstwa Mazurka Dąbrowskiego,” *Muzyka*, Warszawa: Instytut Sztuki Polskiej Akademii Nauk, 1964, #1, p. 75.

This is actually the first citation in Polish literature of this particular Mazur from the 19th century. This “famous Mazurek” was sung by Dabrowski’s legionaries, and was to become the Polish National Anthem. When sung, the Anthem’s tempo is slow. The above description definitively answers the question as to whether or not this Anthem was really danced to. We see that it was. Thus there is no logical reason why it should not be danced to now at a regular Mazur tempo.

The generally accepted dance tempo for the Mazur is 168-184 beats per minute, with the accent usually varying on the first or third count of 3/4 or 3/8 measures, more usually 3/8ths.

**1810-1811**—During the winter season in Warszawa the beautiful and talented Lady Joanna Grodzinska, of whom we shall learn more later, was well known for her dancing ability.

In the circles of Society besides  
National Dances,  
there was the Mazurka...

*“W gronach towarzyskich prócz  
tańców narodowych  
mianowicie mazurka...”*<sup>52</sup>

Thus we see that the Polish National Dances, in particular, the Mazur, seems to have been a general social dance of the early 19th century in Poland. Both of the writers of the above two quotations wrote toward the end of the 19th century when the term “mazurka” was in general use. As pointed out previously, the term “mazurek” was more frequent in the latter 18th century. It is our contention that the term “mazur” is more appropriate in designating the more brisk, sharply done mazur-form, for example, as the Ułan would dance it.

The war of 1812 with Russia came. Off to Moscow went 500,000 French soldiers as well as 120,000 Polish troops. These soldiers were raised from a population base of only 4,300,000 people. The Poles were the largest foreign contingent in Napoleon’s Grand Army. Why? Because the French could trust the Poles’ Word and Honor.

**1812**—During a break in this campaign Pani Wielhorska, wife of the Minister of War for the Duchy, gave a party for Prince Dominik Radziwill. After the small talk music struck up in the next room and, the doors flying open, the dancing began.

...Arthur Potocki took hold violently,  
of Pani Wielhorska for the Mazur,  
the carousing began,  
next supper,  
at which the champagne flowed  
and all were happy and gay.

*“...Artur Potocki chwyta prawie gwałtem  
Panią Wielhorską do mazura,  
hulanka się rozpoczyna,  
następnie wieczerza,  
przy której szampan się leje  
i wszystkim dodaje wesołości.”*<sup>53</sup>

As we can see, the Mazur may be done forcefully. But perhaps this was only Pan Potocki’s way. We cannot say, however, the rapid tempo and its Mazurek origins favor vigor and joy.

<sup>52</sup> Klemem Kolaczowski, *Wspomnienia* (Kraków, VI, 1897), p. 71.

<sup>53</sup> Donata Ciepienko-Zielinska, *Staropolskie romanse* (Wydawnictwo Literackie, Kraków: 1965), p. 203.

Napoleon, returning to Poland from His Russia defeat with only a handful of soldiers, immediately called upon the Poles to replenish his broken army. Again the Poles came to form an army of 40,000 soldiers—all the while protecting the retreating French armies. The Duchy was exhausted before the 1812 War! Yet more men volunteered. Retreating and fighting all the way, many Poles were lost—among them Prince Poniatowski who, being wounded, tried to cross the swollen Elzner River and drowned. Legend has it that his last words were, “God has given me the Honor of leading the Poles and unto him I deliver it!” A Hero’s death!

With the fall of Napoleon the Duchy was partitioned and two new entities were created: The Republic of Krakow and the Kingdom of Poland (Krolestwo Kongresowe). The Krakow Republic was a neutral republic under the patronage of representatives of the partitioning power. The Kingdom was linked by a personal union with Russia with the Tsar being a constitutional King in Poland. These constitutional arrangements were very popular in Poland, especially since the reigning Tsar, Alexander I, held Poles in high esteem. After so many war losses the Poles were in high expectations for a “good Peace.”

Before we turn to this next era we now shall give some opinions of Poles on the origins of the Mazur as a Social Ballroom Dance. We do this now because their opinions are connected to this early Ułan period of 1800 -1815. Except for the writings presented above, all other opinions, speculations, and ideas about the Mazur came from later years, i.e., after this Early Ułan period.

Many of the usual qualities and characteristics of the dance, either real or ideal, have already manifested themselves by 1815 so that we include these views also.

From a letter of the Polish composer Michael Kleofas Oginski:

The Polish soldiers,  
after the formation  
of the Duchy of Warszawa,  
who served with Napoleon,  
first introduced the Mazur at Parisian Balls.  
It was danced in the highest circles  
by 1809-1810.  
It was all the rage and common  
among the most elegant of the capital,  
not only due to the merits  
of the dance itself,  
but also because,  
it was popularized by the most loved  
The officers of the Polish Lancers-  
the Emperor’s Guards.  
However, only the Poles, men and women,  
could dance the Mazur.  
Foreigners of both sexes always  
alter the steps  
and bring many affectations to the dance.

*“Żołnierze polscy,  
którzy po utworzeniu  
Wielkiego Księstwa Warszawskiego  
poszli za Napoleonem,  
bale paryskie.  
Tańczono je w wielu towarzystwach w  
1809 i 1810.  
Były one w wodzie i dość powszechnie  
podoobały się elegantkom stolicy  
nie tyle zapewne dzięki wrażeniu,  
jakie czynił sam taniec,  
ale dlatego,  
ze spopularyzowali je bardzo lubiani  
oficerowie lansjerów polskich  
gwardii cesarskiej.  
Zresztą tylko Polacy i Polki  
umieli tańczyć mazura,  
cudzoziemcy obu płci zawsze  
zmieniali kroki na swój sposób,  
kładąc w ruchy wiele afektacji.”*<sup>54</sup>

<sup>54</sup> Tadeusz Strumillo, *Źródła I Początki Romantyzmu W Muzyce Polskiej*, Polskie Wydawnictwo Muzyczne, Kraków: 1956), p. 112. This is from a collection of M. K. Oginski’s letters entitled: *Listy o muzyce*.

That the dance was done in foreign lands as an informal demonstration at social gatherings by Poles is probably true. That some non-Poles would try to dance it at these gatherings can also be envisioned.

However, the earliest mention of people in other countries learning the Mazur comes only during the 1820's. And not only during the mid 19th century does the dance really become a European dance. But more of that later.

The famous ethnographer, Oskar Kolberg, held the same view:

...and it was the dance  
that the returning Legioners  
wanted after  
their return in 1815.

“...*jak I taneczna  
ochota legjonistow  
polskich po powrocie  
do kraju w r. 1815.*”<sup>55</sup>

The above view that the Mazur was re-imported to Poland by Ułan cavalry soldiers, one often meets. It rapidly became *the* Polish National Dance to foreigners in the early 19th century. Certainly it was the favorite of the Ułan and young of Poland.

Of its early character, an important concept was a “wdziek” or “gracefulness,” “charm” for women. The Prussian King said of Pani Krystyna Radziwill that she danced in the way that a woman should dance.

...praised Krzstyna in everything,  
esp. [her] graceful dancing  
...that we wanted [the Prussian Ladies]  
to see how Polish [Ladies] danced.

“...*wychwalał Krystynke we wszystkimu  
a mianowicie we wdziękach tańcowania  
...iz chcialy widziały  
jak polskie tańczują.*”<sup>56</sup>

This implies at least that most Polish Ladies danced with gracefulness. the reader shall recall that Lady Julia Potocka was also cited for this quality. It is easy to be graceful in a slow dance, but harder in a fast dance such as the Mazur.

Faster dances are always the dances for the young:

...in the Mazur there is the fire of Youth,  
in its quick and brisk temperament  
[lies] the happily poetic  
Polish nerve.

“...*W mazurze zapal młodzieńczy,  
dziarskość i ognistość temperamentu,  
wesola poetyczna  
werwa polska.*”<sup>57</sup>

The attribute of a fiery temperament *under control* is thought of as being Polish.

There was a division of dances according to age, namely the young as opposed to the old. The older Poles did the Polish Walking Dance with relish, while the young were accomplished at the Mazur.

...it [a piano] stood in the room  
[to which] we danced the Polskie,  
while the young  
did my [favorite] Mazur.

“...*stało w sali i z niego  
tańczyliśmy Polskiego,  
a młodzież  
mojego mazura.*”<sup>58</sup>

<sup>55</sup> Oskar Kolberg, *Mazowsze II*, #25, Polskie Towarzystwo Ludoznawcze, (Wrocław: 1962), p.293.

<sup>56</sup> Stanisław Wasylewski, *Twarz i Kobieta* (Wydawnictwo Polskie, R. Wegner & Poznań: 1920), p. 171.

<sup>57</sup> Władysław Loziński, *Salon I Kobieta* (Gubrynowicz, Lwów: 1921), p. 193.

Since most of the Ułan were young soldiers, we can imagine how they loved the Mazur.

We have glossed over the connection that the Ułans were cavalry units. All cavalry units naturally enough show a strong connection between man and horse. But the connection between this noblest of animals for Poles is said to be deeper than for most European peoples. This is true in part because the horse was a practical part of everyday life until recently. Historically, the great stage of Poland's Eastern frontiers were bound up with the pounding hoofs of horses racing over the Steppes.

It is from this relationship that one encounters the opinion that the now settled Poles were a horse-riding nomadic people at one time. As a point of evidence for this view the Mazur is offered:

*“A love and knowledge of the horse may have inspired the most significant feature of Polish folk dance and music... These pastoral movements are in great contrast to the travelling movements of the nomadic people of the enormous grasslands and steppes, stretching from the Ukraine to Mongolia. These latter dancers appear to skim over the surface of the ground, and travel with the wildest possible variety of moment, in which easy leaps and swift, neatly executed running steps, predominate. These are directly almost entirely forwards, and the dances are seldom ‘set.’ “*<sup>59</sup>

Polish authors themselves mention such speculations during the 1860's. The swift type of gliding movement was as we have shown to be part of the early Mazur. That the dance would have some motions similar to that of horseback riding is plausible, most particularly the erect position with head held high. But enough of this meta-psychological dance history.

### SUMMARY OF THE EARLY UŁAN PERIOD (1800-1815)

Perhaps the best summary can be given by stating features which are not mentioned in the eyewitness sources. Specific figures are not mentioned along with specific steps. What we do have are descriptions of the dance's character: its elegance, its place in Good Society. Significantly the descriptions of the best Mazur dancers emphasize the woman's charm, grace, and lightness. For the man there are no good sources from this time. We must extrapolate from their upbringing in the Society of their class. Most of the affairs were from the Szlachta, i.e. from the best of families where the tone was on proper behavior and regard for Humanity and Respect. Coupled with their patriotic zeal and military discipline, we think that they can be expected to have danced with an erect posture, in complete control of themselves. Both the dancing of men and women would have the impulsiveness of the Mazur, but not at the expense of sacrificing “dignity and good taste, and preserving a certain aristocratic varnish.”

We can safely say that although the Mazur was the particular favorite of the Ułan it was a general “Polish” Social Dance for the Szlachta and certain urban people. The reader must keep in mind that by the mid 19th century we shall have many specifics of the Mazur

<sup>58</sup> Bartłomiera Michalonski, *Pamiętniki od roku 1786 do 1815*, (Warszawa: Vol 5, 1858), p. 27.

<sup>59</sup> Joan Lawson, *European Folk Dance* (New York: Pitman and Sons 1953), pp. 94,32.

from which we may then infer what the early Mazur was like. But at our present junction (1800-1815) we can only make the above remarks.

### THE CONGRESS KINGDOM PERIOD (1815-1831)

Although Poland had a Constitution and a King, he, King Alexander I of Russia, came mostly for gala Balls and other good times.<sup>60</sup> Poland was actually, de facto, ruled by his brother the Grand Duke Constantine.

Duke Constantine was not sympathetic to Poland at all. He ruled as a dictator, as did other Russian functionaries.

The Grand Duke Constantine was himself Commander of the Polish Army. He was not simply just a stern task master, but rather a psychotic tyrant who personally placed impossible burdens upon the men in the Army. He was both cruel and crude.

Polish soldiers and officers were constantly insulted by him. They naturally sought satisfaction for the insults done to them by recourse to the personal duel. The Duke would refuse; he would not even allow a duel between the Poles and any member of his staff. Having been thus rebuked, there usually was only one recourse for our Polish Samurai: The Honor of Suicide.

Szymon Askenazy counted 49  
suicides in the  
first four years  
of the existence of the Congress Kingdom.

*“Szymon Askenazy naliczył 49  
wypadków w ciągu  
czterech pierwszych lat  
istnienia Kongresówki.”*<sup>61</sup>

But Alexander I, as King of Poland, himself would not put up with the criticism of the Polish parliament of his rule. By the 1820's the leader of the Szlachta community and Army officers began resistance to Russian rule.

Thus the harsh Russian rule alienated the Army purely in terms of military procedures and human respects. The Polish soldiers and Ułans were chafing at the bit. Politically, relations between the Russian court and Poland soured quickly.

Socially and culturally there also was tension. Richer Polish families had to decide whether they would risk their lives and fortunes against the huge Russian Empire, or accept Russian rule and assimilate as happened in the Ukraine. Although Nationalists regarded this course as dishonorable, it had a very definite advantage for those who preferred that Poland regain its Slavonic Soul and cast off the influences of Western Europe. As we have seen, the upper classes were very French whilst the lower classes in Eastern, Northern, and Southern Poland, were being Germanized.

This was also true for the Russians, but in reverse and on a smaller scale. Many Russians came to be conscious of Europe through Poland. They saw Napoleon come to Russia out of Poland. Russian Conservatives then viewed Poland as a Western cancer. Others, including Tsar Alexander I, and his successor, Nicholas I, liked to flirt with Poland and Western Europe. One result of this is the popularity of the Mazur with the Russian upper

<sup>60</sup> One of which was women. Alexander I was married to Elizabeth Alexeeva “...her loyalty to him persisted despite his infatuation with a Polish countess, who bore him two children.” Alan Palmer, *Russia in War and Peace*, (New York: MacMillan Co. 1972), p. 40. Nothing of political gain for Poland resulted from this liaison.

<sup>61</sup> Stanislaw Wasylewski, *Życie Polskie W XIX Wieku* (Kraków: Wydawnictwo Literackie, 1962), p. 115.

classes which lasted into the 20th century in Russia. Russians came to consider this dance as a Russian dance, as did Western dancemasters since Poland did not exist politically.

From the letters of M. K. Ogiński we have one opinion on how this happened. We shall also include his remarks about the Mazur spreading to Europe.

From the restoration  
of the Congress Kingdom  
by Tsar Alexander I  
the Mazur entered Russia—  
where up to that time  
it was not used by society—  
as well entered many other countries.  
At the time of my  
stay in Florence, from 1823,  
up to now as I write this letter,  
I did not see a single Ball  
whether at Court,  
or at Prince Boghese's,  
or at foreign Embassies,  
or at English residences,  
where most eagerly demanded,  
was the Mazur.

*“Od restauracje  
Królestwa Polskiego  
przez cesarza Aleksandra  
mazur przeszedł do Rosji  
gdzie dotąd  
nie był w użyciu w towarzystwie—  
oraz do wielu innych krajów.  
W czasie mego  
pobytu we Florencji, od roku 1823  
as do chwili gdy pisze, ten list,  
nie widziałem ani jednego balu  
czy to na dworze,  
czy u księcia, Borghese,  
czy u dyplomatów zagranicznych,  
czy też w rezydencjach Anglików,  
gdzie by nie domagano  
się skwapliwie mazura.*

It was a sign of good upbringing  
to be able to dance it  
and was part of the education  
of English Youth  
and at times, of Italians,  
to know how to play it on the piano  
and to its steps and figures.

*“Było w dobrym tonie  
tańczyć ten taniec  
i należało do edukacji  
młodych Angielek,  
a czasem i Włozek,  
umieć zagrać na fortepianie  
mazura i znać jego kroki i figury.”* <sup>62</sup>

Polish influence not only appeared at the court of the Muscovites but spread southeast as well.

*“...Wiegel relates how ‘in my childhood I witnessed a great metamorphosis. The ancient capital of the Russian Great Princes, which, under Polish dominion, had proved immune to Polish influences, suddenly became Polonised’”*<sup>63</sup>

One of the reasons for this change was that Steppe society was becoming more complex. It was beginning to civilize itself and Western Culture could only come from Poland.

Through the latter 18th and 19th century cultural progress in the Steppes was made, albeit too slowly.

*“The Polish cultural ascendancy on the right bank of the Dniepr rapidly spread to the left bank lands as the Polish nobility, now subject to the Tsar, began to influence both the*

<sup>62</sup> Strumillo, “Źródła...” p. 112.

<sup>63</sup> W. E. D. Allen, *The Ukraine* (Cambridge: University Press, 1941), p. 233. Here the author is referring to the capital, Kiev.



*Russian court and the upper ranks of Russian court and the upper ranks of Russian society.”<sup>64</sup>*

It was essentially the meeting of two different societies.

*“The more ancient culture and infinitely more civilized way of life of the noble families who owned lands to the west of the Dniepr naturally exercised a strong influence on the new nobility to the east of the great river. Kiev became the centre of a process of Polonization of the landed gentry of Little Russian origin.”<sup>65</sup>*

It must be remembered that the armed conflict of the 17th century had already greatly reduced Polish influence in the Steppes so that Western penetration had to begin anew. Also, although the Commonwealth held “dominion” it did not forcefully Polonize the Steppes. (Unlike the 19th century Tsars.) The Jesuits, however, did work against the Orthodox Religion and caused the Polish crises of the 17th century.

The Polish Uprisings of 1831 and 1863 stopped and reversed Polish influence in the Steppes and thus the Steppe’s progress toward mature individualization was halted.

Thus we see that the Mazur entered the cultural life of the Social classes of certain countries: Russia, England, and Italy. That the French saw it during the early 19th century we know. That the Russians would use it because of their occupation of Poland is natural. But England and Italy in the 1820’s! Why? the answer lies in Polish history. General Dabrowski’s legions were active in Italy in 1797-1799. So it must have been the Ułans who introduced the Mazur to Italy. As for England, a considerable number of influential Polish emigres settled in England after the Russian debacle. The English public was sympathetic to the Polish cause, and receptive to exotic Polish cultural items—the Mazur, for example.

Having said this, it must be stated that the earliest foreign dance manual about the Mazur is from the year 1821 and is in the German language. It is generally recognized that the Mazur does not become a European dance until 1840!<sup>66</sup> Thus we must withhold any judgment about the popularity of the Mazur outside of Slavonic Europe in these years, Pan Oginski notwithstanding.

As we know, the Mazur is a running dance. The Tsar, Alexander I, perceived this, as well as its excitement as described by an eyewitness:

### **1816**

Alexander I, led [invented] in 1816,  
with the fashion  
of running from room to room  
with the Mazur step.  
“You can imagine—”  
writes a lady from Warszawa,  
“what kind of a Gallop it was;  
done without the tempo,

*“Aleksander I wyprowadził w r 1816  
mode przebiegania  
przez liczne pokoje  
krokiem mazurowym.  
‘Może ci sobie wyobrazić’  
pisze jakaś dama wytworna z Warszawy  
‘co to za galopada  
bez rytmu,*

<sup>64</sup> *Ibid.*, p. 234.

<sup>65</sup> *Ibid.*, p. 234.

<sup>66</sup> It would be closer to the mark to recognize that the Mazurka did not become a great European Dance but that it was the most popular Dance done in Europe of a minor political power. But this statement doesn’t seem quite right. In broadest terms the Mazurka is a European Invention (the Mazur is the Polish Dance): it just did not outlive the Quadrille. What is the great European Dance? The Waltz. Is the Tango a European dance?

out of measure,  
 because one could not hear the violins;  
 just a continuous running.  
 And for that, the Tsar .  
 chose me for this running.”

*bez taktu,  
 bo skrzypków nie słycać,  
 a ciągle się biega.  
 I to mnie cesarz  
 wybrał do tej bieganiny.’ “*<sup>67</sup>

This is the first mention of this feature “going from room to room” which is also characteristic of the Polish Walking Dance. In the Mazur’s case it not only fulfills the need of accommodating a greater number of people to dance, but more importantly provides the space required for the mad rushing Mazur run.

At the opening for Poland’s first Parliament(since the partitions) on March 28-April 27, 1818, Tsar Alexander I and the Grand Duke were in attendance.<sup>68</sup> There were thus many balls given during this season. At one of the gatherings, known as the Silver Ball, one Pani Bledowska was there and wrote of it:

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<sup>67</sup> Wasylewski, op. cit., p. 308.

<sup>68</sup> For a decade or so during this time the leading composer of Polish Dance music was Karol Kurpinski. He wrote many of the Polonezes and “Mazureks” done at the special Balls given for the Tsar and his family. His title sheets for the music used the term “Mazureks” written in 3/8 time.

**1818**

I had the honor to touch  
the hand of the Tsar for the Polonez,  
and also that  
of the Grand Duke Constantine

*“Miałam honor dotknąć się  
ręki cesarskiej w Polonezie,  
jako i  
wielkiego księcia Konstantego.”*<sup>69</sup>

The above passage shows how much of an honor it was to come personal contact with the Tsar. It is part of human nature to want to be near the source of political power. The same Lady talks of her future husband and of Pani Joanna Grudzińska at the above hall:

Those chosen remained  
to form up the Mazur,  
which the Tsar wanted to see.  
He [her husband], took me.  
We were in a circle,  
it went excellently,  
with ever more figures ,  
of deftness,  
when I had a misfortune,  
as I joined in the succession of figures  
with Joanna Grudzinska  
who was briskly turning,  
my foot slipped  
and I fell down, but not too far,  
on my knee ,  
in front of another woman  
who was doing the figure,  
where the woman twice circles  
around the man.

*“Wybrany też został  
do sformowania mazura,  
któremu chciał się cesarz przypatrzeć.  
Wybrał mnie.  
Stanęliśmy w kole,  
doskonale szło,  
coraz nowy figury  
odznaczały się zgrabnością,  
kiedy ma nieszczęście,  
wziąwszy z kolei do figury  
Johansie Grudzinska  
zakręcił nią zwano  
noga mu się usliznела,  
padł, ale nie jak długi,  
lecz na kolano  
przed tancerka,  
która wziąwszy to za figure  
okręciło się dwa razy  
naokoło jego.”*<sup>70</sup>

The above is the earliest 19th century Polish description of some Mazur figures. Unfortunately, as the reader can see, it is scanty.

The couples did a circling figure and there were obviously a number of different other figures. From the last mentioned figure it would seem that actions were repeated; in this case, the woman twice circling the man.

Concerning the question as to what extent the Mazur was a “figured” dance, we cannot say. By the year 1817, the Quadrille had six figures sequences which were absolute. Anyone who danced the Quadrille had to know these. From the 1850’s we do have Polish dance manuals which use figure sequences from all the general European dances.

There is one dance book published by a German, August von Rosenhain, *Bermenkungen uber das Tanzen* in 1821, which supposedly contains Mazur figures. The reference to this book is contained in Curt Sachs’s *World History of the Dance*. Curt Sachs mentioned this work when he was describing figure dancing of the 19th century.

<sup>69</sup> Henrieta Błędowska, *Pamiętka Przeszłości* (Warszawa: Państwowy Instytut Wydawniczy, 1960), pp. 177-178.

<sup>70</sup> *Ibid.*

*“...the mazurka is the only choral dance...in which the number of dancers was not limited. It far exceeds the other choral dances in the number of its figures:Rosenhain describes fifty-six. Its step pattern has a good deal of latitude; the only characteristic steps are the stamping of the feet and the striking together of the heels.”*<sup>71</sup>

As we stated before, the clicking of heels was highly favored by the Ułans with their spurs. The changing rhythms and pulsing Mazur music accounts for the men stamping. These remarks of Sachs we assume must be based upon his actually reading Rosenhain. These features of the Mazur which Rosenhain mentions are accurate, as shall be shown in later years. He most probably was a dancemaster who traveled to Poland. The intriguing questions is: when? Did he see the dances before 1800? Before 1815?

Since his characterization of the dance is accurate, we can assume that his number of 56 figures is also accurate. Hopefully he did not construct them himself. We cannot tell, because unfortunately, the present author at this writing has been unable to locate a copy of Rosenhain’s book.

The reader can appreciate just how crucial this book is. If he learned the dance in the early years of the 19th century, that would imply that the highly figured form of the Mazur existed at least during the 1790’s. This would also imply that the social ballroom form is not an “invention” of the Ułans but that they gave it the highest refinement of style.

There is another possibility. He may have received information on the Mazur during the period from 1815 to 1820 or so, and published it very quickly in 1821.

Especially intriguing is the question of just whom Rosenhain was writing for. That he wrote a current dance manual of general European social dances is most probable. This would substantiate M. K. Oginski’s letters about the dates in which the Mazur began to reach Europe, namely the 1820’s. At least, some people in the Germanies were reading it at this time. But we do have another work from 1824 concerning the Mazur. This is then our first datum, our first direct piece of evidence. Mr. Lauchery, who was both a dancer and Social Ballroom teacher in Berlin, published his choreographed set of Social dances in 1824.<sup>72</sup>

Of these dances, the Mazur has the largest allotment of pages—four in all. Of which steps are to be used, there are no step descriptions, only the names, viz., the “Pas de Basques” and “Chassirt.” These step-movements shall occur again and again throughout the Mazur’s History. They correspond respectively to a Running and Sliding movement.

Lauchery’s four pages are Quadrille choreographies to be used for the “La Masurka.” They are all to be done by four couples. What makes this then a Mazur? Obviously the title, “La Masurka,” the tempo—given as 3/8ths time—and the explicitly mentioned step—movements.

Unfortunately, we cannot tell from the mention of Von Rosenhain and Lauchery’s work just how popular the Mazur was outside of Poland at this time. Were the authors attempting to make the Mazur known to Europe, or were they catching up with a popular demand, at least, in the neighboring German speaking States?

Returning to the Ball during the opening of the Polish Parliament, we see that Pani Joanna Grudzinska danced briskly. Perhaps this is the first time that the Grand Duke Constantine saw this good dancer.

Just as before 1815 Prince Poniatowski and Pani Julia Potocka were a famous Mazur couple, so too were Pani Joanna Grudzinska and Pan Aleksander Potocki, as also were Pani

<sup>71</sup> Sachs, op. cit., p. 440. Rosenhain’s work was published in Schleswig.

<sup>72</sup> Lauchery, “La Masurka,” *Taschenbuch*, W. Becker (Leipzig: G. Goschen, 1824), pp. 160-164.

Anna Sapiezanska and Pan Kossakowski after 1815. Both couples were described as dancing with:

...complete grace...  
incomparable charm...

“...pełna gracji...  
nie wypowiedzianego wdzięku...”

In particular Pani Joanna was:

...really famous for her  
choreographic skill.

“...istotnie słynęła ze swych  
zdolności choreograficznych.”<sup>73</sup>

Choreographic skill here, means her dancing skill—she was not a choreographer. Pani Joanna was not pretty, but she had those High Qualities for which all women should strive.

[Her] extreme grace,  
[while] dancing at Balls  
distinguished her  
from other women and  
[her] dancing was liked by  
Grand Duke Constantine.

“Niezrównana układem pełnym gracji,  
w tańcu na balach  
odróżniała się  
od innych kobiet i  
z tańca też podobała się  
Wielkiemu Księżciu Konstantemu.”<sup>74</sup>

The Grand Duke liked her enough to marry her in 1820. She accepted, and she received the title of the “Princess of Lowicz”. He also made her life miserable, which was in keeping with his vicious character. This marriage was as shocking to the Tsar’s family, as it was to many Poles. Some Poles, however, hoped that Russian rule in Poland would take a less harsh turn after this marriage. It did not.

Even at this early time the Mazur was done throughout Poland. Describing her early days on a Szlachta family country home (Dwor), near Wilna, Pani Puzynina writes that after musical piano concerts in her home, there was dancing:

After concerts followed a Ball,  
with hopping Mazurs  
and the English Dance.

“Po koncercie następował bal,  
skoczne mazury  
i anglozy.”<sup>75</sup>

In Wilna itself, she writes: “There were always dance parties.” In southern Poland the Mazur was done also with most big Balls being in Krakow. One Pan Authur, of the illustrious Potocki family who, being destitute, visited a friend in Krakow around 1821 and did a brisk Mazur in his private home.<sup>76</sup> The point being that it was danced in the small rooms of one’s private home, as well as a huge Ball dance.

It is from this time that we have a source which confirms that the Mazur was formally taught in Dance schools. One Pani Volanz taught in Warszawa:

## 1822

<sup>73</sup> Gabrejela Puzynina, *W Wilnia I w Dworach Litewskich* (Wilna: Jozef Zawadzki, 1928), p. 357.

<sup>74</sup> Natalia Kicka, *Pamiętniki* (Warszawa: PAX, 1972), p. 171.

<sup>75</sup> Puzynina, op. cit. p. 18.

<sup>76</sup> Sabina Grzegorzewska, *Pamiętniki* (Warszawa: 1888), p. 67.

...French dances with pirouettes,  
 Contradances or clamorous Mazurs.      “...*pląsy francuskie z piruetami,*  
*kontredanse lub huczne mazury.*” <sup>77</sup>

During the time period of the 1820's we can also verify that Poles were active, within the boundaries of the Old Republic Commonwealth, in teaching Social Dances and probably the Mazur as well. One such teacher was Mr. Jakub Zielinski,<sup>78</sup> who was both a ballet dancer and teacher, as was Mr. Lauchery of Leipzig. It was most common not only in the 19th century, but also in our time, for ballet people to teach Social Dancing for economic reasons. And this will be true for the Mazur. We must never lose sight of the fact that all the Mazur books are the results of an individual. Thus there always exists the question of just how much of what an author writes reflects the current Social Dance usage, and just how much is the product of the author's fantasy or creativity.

The reader will recall that the Mazurek was a rural dance which appeared on the Polish stage during the 70's and 80's of the 18th century. On the 17th of March in 1823, the first complete Ballet with a Polish theme, “Wesele Krakowskie w Ojcowie,” was performed. In it was a Mazur. So popular was this Mazur that it became a solo piece for the leading female dancer of the dance company. It was then performed completely out of context as a *divertissement*.<sup>79</sup>

For many years, Pani Mierzynska excelled at this Mazur. In time, this Mazur solo came to be called “Mierzynka's Mazur,” and became a Polish Balletic tradition. But the Mazur waited another thirty years before it was to fully blossom as a great operatic stage dance.

**1828**—The year 1828 marked the entry of Polish Dances as an Essay topic in Polish literary works. We must remember that the fall of the Commonwealth in the 18th century, coupled with a full-blown romantic Movement, led to the beginning of the process of the exaltation of the folklore customs of the peasantry. The peasants were needed as soldiers and they were thought by some “progressive social thinkers” of the time to be the real holders of “Polishness,” or of the “Polish Soul.”

One aspect of this interest led to the founding of the modern Polish ethnography. However, for much of the 19th century, the actual purposes of many of these prototypic “ethnographers” was either political—to resurrect Poland with the help of the masses—or literary-artistic, i.e. as raw material for their artistry.

One of the most prolific writers of this time was Kazimerz Brodziński. His writings span the first quarter of the 19th century. Mr. Brodziński was not a social scientist, not an ethnographer, not a musician, not a dancer. He was purely a man of literature. He wrote essays on many different topics which means that he was not an expert on any of them.

One of the topics which he concerned himself with was Polish dances. We include him not only out of Respect for his spirit, but because his essay, along with that of another literary person, *niz.* Karol Czerniawski, has been and is often quoted in works dealing with Polish Dances.

<sup>77</sup> Szymen Konopacki, *Moja Druga Młodość*, (Warszawa: Vol. V, 1899), pp. 130—131.

<sup>78</sup> Mr. Zielinski taught in Warszawa in 1825, 1834, and 1842. The early 1830's he taught in Kraków, and in 1844 was reported teaching in Polish Lithuania. *Słownik Biograficzny Teatr Polskiego* (Warszawa: Państwowe Wydawnictwo Naukowe, 1973).

<sup>79</sup> Janina Pudełek, *Warszawski balet romantyczny* (1802—1866), (Warszawa: Wydawnictwo Muzyczne, 1968), p. 173.

But one must remember that there are writings of literary people: from them, few facts can be extracted.

It is important also to separate their “romantic” embellishments from the dance itself. There is always the question concerning even the “atmosphere” of the dance. Only when there is a literary but logical consistency, among various literary descriptions can we then attribute some objective factualness to their descriptions.

We shall present the bulk of Mr. Brodziński remarks and discuss them afterwards.

The peasants' Mazurek  
has been adopted  
by the higher class  
and [in so doing] maintained  
its Nationality adding  
[to it], Art,  
that boldly [one may]  
say it is the nicest  
of all European Dances  
which exist.

*“Taniec mazurek  
miedzy ludem upakly przyswoila  
sobie klasa wyzsza  
i przy zachowani  
narodowsci tyle dodala  
mu sztuki,  
ze smialo  
do najprzyjemniejszych  
tańców europejskich  
liczyć się może.”*

Because of the scanty records at the turn of the 19th century, Mr. Brodziński is the first to mention that the Mazurek was first a peasant dance and then an Aristocratic dance. But notice that he uses the term, “Mazurek” for the peasant form, whilst the actual title of his essay is “Mazur”! This is very significant since it not only allows one to present a difference between the peasant and Social Ballroom form, but that one may name the two, viz, “Mazurek” and “Mazur.” This is something which not only the present author does, but is still done in practice today.

However, we must mention that as with the practice today, Mr. Brodziński uses the term “Mazurek” to cover many, what are considered today, to be different dances. He claims that it is similar to the Polish Dance, the “Krakowiak” and certain Mountain Dances which Mr. Brodziński calls the “Obertas” which now has come to mean all of (and the present author so uses it as so) a type of primitive “Oberek” or couple turning dance in 3/4 time with a great deal of stamping and turning in place in an “open position,” i.e. not in the “closed position” of the standard Ballroom Waltz. Mr. Brodziński actually uses the term “Mazurek” to cover any and all “original peasant dances” from the various regions of Poland. We can thus see this is just a term which functions as a first cause, as a beginning in order to rationalize, to make up some sort of historical sketch in order to given an origin of the Social Ballroom Form of the 1820's. Because no one kept track of the Mazur's development from the 18th to 19th centuries, it came as a “surprise” to people of the 19th century—there weren't any dance researchers living in the 18th century.

Thus Mr. Brodziński uses the term “Mazurek” as a catch-all for any and all peasant dances which do not hop too much. Most importantly, we can see that his attempt to explain the origins of the “Mazurek” are not based upon any sort of thorough field observation. We can only hope that he shall present us with observations of the Social Form. Let us continue.

It is very much like the Quadrille...

*“Ma on wiele podobieństwa z kadrylem...”*

The Quadrille as we know is a dance of figure sequences set for four couples. The similarity to which Mr. Brodziński here refers to is probably just these figures, i.e., that many Mazur figures were the same as for the Quadrille.

The Polish Feminine character adds something to the dance.

The Polish Lass gives to  
this dance  
[the] happiness of Youth.  
Her grace is closer  
to that of Nature,  
than of art.

*“Polka zaś podoba się oddając się  
on tym tańcu  
uczuciu dziewiczej wesołości.  
Jej gracia bliżej się  
zdaje graniczyć z naturą,  
niżeli ze sztuką.”*

This is just one of those cross-cultural comparisons of Women.

Speaking of the young Polish Men, Brodziński states that only the Mazur allows them a chance to show off their energy, spirit, and skill.

The Young Ladies were dressed, at the time, in “classical gowns” of long, fluttering light material, which emphasized their fleeting movements. Whilst the Men:

...the Polish Army uniform  
of the Men,  
and nicely held posture,  
so very attractive  
makes this [like] a  
Painter’s picture dance.  
His poses  
quickly change,  
[but] he does not allow  
any contrived  
or carelessness of his movements,  
which are animated by happiness,  
and his stamps are gracefully done.

*“...narodowy ubiór wojskowy  
dla mezczyz,  
jako pięknej budowie ciała  
najbardziej sprzyjający,  
dodaje temu w oczach  
malarzy tańcowi uroku.  
W nim ciało  
odmienia szybko rozmaite postacie,  
on dozwala ramionom ruchów  
nie wymuszonych i  
niejakiego za nie dbanie się w postawie,  
które przy wesołości  
i tupaniu o ziemię jest graczy.”*

Thus we may infer that the Man does not dance with wild abandon but with tact, with elegance, yet exuberant and spirited. Note that the Man is dressed in that of the Polish soldiers’ Uniform. Wearing such a Uniform has the tendency to demand a crisper execution of steps as well as maintaining a better posture. We, as others do, call such a type of Mazur the “Ułanski Mazur.”

We must point out that this is simply a Social Ballroom Mazur, and most probably the same as that of the latter half of the 19th century. There aren’t any descriptions of particular steps-movements from this time, roughly from 1800 to 1830. We do have, however, testimony of pre-WWI Polish Soldiers which only have confirmed a generally more upright posture, and crisp execution of step-movements. Of course, the spurs worn accent the heel-beating and floor-striking movements.

Some subtleties which are the essence of the Dance are:

Their enthusiasm of life  
shows well in the nodding of the head,  
which now raised,  
now to the chest falls,

*“Entuzjazyzm i życie ożywione  
dodaje coś uroczego skinieniom głowy,  
która wnet do góry wzniesiona,  
wnet ku piersiom opadając,*



or easily moves  
to the sides of the arms

*lub się łagodnie  
ku ramieniu skłaniając...*

She, lightly dressed  
[with her] small, rounded feet  
and [playfully] alluring eyes which she  
takes off the floor  
only teasing [one and all]...

*“Tanecznica lekko ubrana  
drobna i okrągła nóżka  
oczy mamiąca która w po  
wietrz się unosząc ziemię  
tylko dotknięciem drażnić się zdaje...”*

We see that even the eyes have an important part in the dancing—they give expression to the face. The phrase “round feet” or “small feet” in the 19th century literature means that the Woman dances with grace, delicateness, and small steps.

Mr. Brodziński gives us only on “figure” action:

...soon she from the hand  
of her partner flits,  
and to another flies,  
[her] eyes reaching out,  
successively from one  
and another  
she goes through space  
quickly and into the arms  
she returns.

*“...wnet się z rak  
swojego tanecznika wyrzyna,  
do innych odlataje,  
okiem niedosięgnięta,  
kolejno przez tych  
i onych  
unoszona w powietrzu  
u szybkością błyskawicy na ramie  
swego tanecznika się rzuca.”*<sup>80</sup>

In this figure action it certainly looks as if there was a soloing couple from which the Woman left, apparently at her own will, to seemingly seek out other partners. It is a flirtation figure of rather loose structure. Probably the other couples or other Men were standing on the sides of the dancing area. It is a “free” figure for which the Mazur was so famous at the beginning of the 19th century according to later sources. Since “free” dancing is a characteristic of authentic Polish peasant dancing, we may infer that this “freeness” of the early Mazur is an indication of its folk roots.

When Alexander I died the next Tsar was Nicholas I, who openly trampled upon Polish constitutional rights. But politics are one thing, and life is another.

On May 24, 1829, the city of Warszawa had a Ball for the Tsar Nicholas in the town hall. Pani Kicka was there, as was also the Tsarina, Alexandra; the Tsar’s wife spoke to Pani Kicka in French:

You always have  
the best dancers,  
Madame.

*“Vous avez toujours  
les meilleurs danseurs,  
mademoiselles.”*<sup>81</sup>

The Tsar and Tsarina were duty bound to dance the slower Polonez with all the dignitaries present, while Pani Kicka had the better dancers for the Mazur which the Tsarina also enjoyed.

<sup>80</sup> Kazimierz Brodziński’s “Mazur,” originally an essay in the periodical *Melitile*, Warszawa, 1828. Reprinted in Karol Czerniawski’s *O Tancach Narodowych Z Poglądem Historycznym I Estetycznym*, Warszawa 1860.

<sup>81</sup> Kicka, op. cit. p. 172.

Finally the Tsarina, exasperated, simply requested another Mazur and the men for partners.

The Tsarina, when not engaged in taking part, as an official duty in the Polonez with dignitaries, liked most of all, to dance the Mazur with Princes Leon, Grabowski, or in their absence with Prince Woroniecki.

*“Cesarzowa, kiedy nie miała obowiązku poważnie sunąc się w polonezie z dygnitarzami zgrzybiałymi, często lubiła niezmiernie mazura wywijać z Księciem Leonem, Guciem Grabowskim, a w ich braku z księciem Wronoieckim.”*<sup>82</sup>

The Tsarina probably was at least an adequate Mazur dancer. We do know that the Tsar certainly caught the essence of the Mazur, as we read below for the fateful year of 1830.

### 1830

...Tsar Nicholas, whom in 1830 I saw dance with equal spirit at all the Balls at the last Parliament prior to the November Uprising.

*“...cara Mikołaja, którego w roku 1830-tym widziałem tańczącego a równym zapalem na wszystkich balach ostatniego Sejmu przed Listopadowym powstaniem.”*<sup>83</sup>

We may get an idea of the Tsarina Alexandra’s desire for the Mazur at this time from an eyewitness account of Pani Mandowska (a young girl in 1830) as she writes in her memoirs.

Enthusiastically danced she repeatedly with pleasure, and came to Warszawa so that [such was her desire] she should dance our Mazur.

*“Namiętnie tańczyła, powtarzając ze z przjemnością przybywa do Warszawa, aby ochoczo tańczyć naszego mazurka.”*<sup>84</sup>

Seven days later at another Ball she, Pani Mankowska, feared that there would be an assassination attempt on the Tsar’s life, because one of the conspirators, Arthur Zawisza (a friend of hers), was also at the ball.

The beginning of 1830 was a happy time; the end, a sad time.

Another manual, thus augmenting, Lauchery, is that of one S. W. Schiessler who wrote a general dance book of current dances. It contains a Polonaise and Mazur with the accompanying music. This manual was published in Prague, which is not far from Poland proper.

The “Masur,” as Schiessler spells it (a German spelling), is really a Mazur done in Quadrille form with five figures. As we shall show later on, this is not the real Polish form. There isn’t any indication of how many measures of Music each figure is to be done in.

<sup>82</sup> *Ibid.*

<sup>83</sup> Bogusław Mankowski, *Pamiętniki* (Lipiński: 1883), p. 127.

<sup>84</sup> Stanisław Wasylewski, *Opowieść Dziewczęca* (Poznań: Wydawnictwo Polskiego, 1920), p. 89.

More important for us, however, is his listing of five steps movements. He has only, as did Laucher, names, and not instructions. He does state, however, when these are to be used, i.e. when going forwards, backwards, etc. His most important step is what he calls the "...Pas Masure..., ein polnischer National Schritt..."<sup>85</sup> What is it about this step that classifies it as being Polish? Surely it must be different from what occurs in other European Dances.

Relying only upon Schiessler, we can say that it is not a hop nor a run step because he does list the: Pas de Basque, done in the couple promenading; Pas Jete and Pas Bourre as a combination used in going forward; Pas Sison and Pas Bourre for couple turning in place. This fact is quite important, as shall be shown subsequently.

This unique, Pas Masur, we can identify as the man's sliding step. The figure nature of the dance, as well as the inclusion of couple turns, actually marks out the main character of the Mazur. Thus Mr. Schiessler, the German dance master of Prague, has been quite astute. If only he had pressed deeper into the Polish Mazur of his time and given us details!

In this year, 1830, there was published a rich treasury of books of Polish customs. One in particular describes the common games of the time.<sup>86</sup> Some of these are running games. Several of these have titles which appear later in Polish Dance Manuals. A few even keep the same idea. This implies that one source of Mazur figures were these games, simply done to Mazur music.

In July of 1830, at the beautiful Lazienki Palace in Warszawa, there was another fete for the Tsar and Tsarina. It was on a Tuesday (July 10, 1830). According to a participant, Pan Henryk Golejewski, the dancing took place in a small room.<sup>87</sup> Only eight couples did the Mazur, because of space limitations.

As for the dancers it was a Royal Company, indeed. The young flirtatious Princess Maria Anna Czartoryskich-Wirtemberska (wife of Prince Ludwig Wirtemberski), flirted with the future Wilhem I Hohenzollern (1797-1888) of Germany, who "danced the Mazur so admirably that it was difficult to tell that he was a foreigner."<sup>88</sup> Unfortunately, there is no information as to whom taught him the Mazur.

*"Even the Tsarina danced well with great sensitivity and charming naivete as a girl of 16 would at her first ball."*<sup>89</sup>

Thus the Tsarina Alexandra danced well.

Pan Golejewski's account mentions that there were many balls which came in rapid succession with the Mazur, the chief dance of the evening.

At one of these, which was held at the Naniestnikowski Palace in Warszawa, a certain Ułan officer, Lieutenant Kurszewski, danced the Mazur so well that he caught the eye of the Tsarina who summoned the Lieutenant to dance with her. They repeated some Mazur figures several times. This caused consternation for awhile: that a low grade officer should be so distinguished by the Tsarina.<sup>90</sup>

As we have seen, the Mazur was the favorite dance of the Ułans. Dance compositions of the time were written specifically for the Ułans. Such a one was written and dedicated to the 6th Ułan Regiment of Warszawa known as the "Dzieci Warszawy" (Warszawa's

<sup>85</sup>S. W. Schiessler, *Carnivals-Almanach Auf des Jahr 1830* (Prague: [n.p.] 1830), p. 304.

<sup>86</sup>Łukasz Gołębiowski, *Zwyczajy I Obyczajy Polaków*, Vol. 3, "Gry I Zabawy," (Warszawa: 1830), pp. 9, 18, 19.

<sup>87</sup>Henryk Golejewski, *Pamiętnik*, Vol. I (Kraków: Wydawnictwo Literacki, 1971), pp. 204-207.

<sup>88</sup>Gołębiowski, op.cit.

<sup>89</sup>*Ibid.*

<sup>90</sup>*Ibid.*

Children) regiment in 1830 by Jozef Nowakowski. Not only were Mazurs written for soldiers, but also the Polish Walking Dance.

July of 1830, was not only a good time for Mazur dancing in Warszawa, but also a time of the crude mass revolutions as occurred in France and Belgium. The spirit of revolution seized the lower class “patriots,” who viewed it as an opportunity to overthrow the Russian yoke. In July, the Tsar gave the order to mobilize the Polish Army in order to suppress the revolutionary movements of Western Europe. This hastened the decision of the Polish conspirators.

On the night of November 2, 1830, an insurrection was started against Russia. News of the fighting came to the Tsar Nicholas I as he was inspecting the elite Guards Regiment at St. Petersburg. Upon hearing of it, the Tsar told the regiment that he might require the help of the Guards in suppressing the Uprising. If they did go to Poland, they should “be calm and, above all, feel no hatred of the Poles, remember, they are our own brothers.”<sup>91</sup> In the light of such sentiments, it is possible to understand (for contemporary readers), that not all Poles hated the Russians, nor vice-versa. Thus cultural interchange, e.g., the Mazur, was possible in good times. The fighting lasted until Russia crushed the Poles about a year later. It is generally recognized that one factor leading to a Polish defeat was the lack of mass peasant support which made the Poles’ military position untenable. Instead of promising every fighting man land over which he would rule as the Szlacta of old did, the conservative powers offered too little, too late.

The main reason for the defeat is the obvious disparity in economic and military strength between the Russian Empire and Poland (mostly Warszawa).

The professional military men knew that Poland did not stand a chance against the Russian Imperial Empire. They sought to assuage the Tsar’s anger against the Poles, in order to prevent Russian hatred of Poland. But the Polish hotheads, young military cadets and city intellectuals carried the day, and they caused the mutilation of Poland and her people. Instead, they should also have worked for Poland’s cause by increasing her economic and military potential, while at the same time maintaining and deepening their Polish-Slavonic souls in cultural-educational work. These hotheads simply offered Polish bodies against Russian guns.

Of course, during the uprising, patriotic manifestations were easily aroused. To celebrate the inauguration of General Chlopicki, a special opera performance was held in Warszawa. Feelings ran so high that the public was invited by the performers to dance on the stage various Polish Dances, among them the Dabrowski Mazur. This is our second piece of evidence that the Dabrowski Mazur was danced to at the beginning of the 19th century.<sup>92</sup>

While the Russians won the war, the Poles most often won the battles. Always outnumbered, the Polish soldiers fought with the same bravura and style as they did during the Napoleonic Era. One of the popular songs of the times gives a good indication of the atmosphere and the Mazur’s popularity. We present it in its entirety:

One more Mazur today  
before the dawn  
will Miss Kryisia allow me?,  
asked a Young Ulan.

*“Jeszcze jeden mazur dzisiaj  
choć poranek świta  
Czy pozwoli panna Kryisia  
młody ulan pyta.*

<sup>91</sup> Tamara Rice, *Czars and Czarinas of Russia* (New York: Lothrop & Shapard, 1968), p. 219.

<sup>92</sup> Tadeusz Przybylski, “Fragmenty, Dziennika Prywanteo Karola Kurpinskiego,” *Muzyka* (Warsawa: Instytut Sztuki Polskiej Akademii Nauk, 1974, #4), p. 109.

Earnestly asking, imploringly,  
 because this is Polish Earth.  
 As the first couple he takes her  
 with a hundred couples behind them.  
 He whispers tenderly [to her]  
 spurs ringing  
 her heart beats so  
 and her cheeks blush!  
 Be still my heart,  
 for a Ułan is not true.  
 Far away the armed clash  
 [all] hear the first volley.

Hear the shots, the trumpet's notice.  
 Hurray! To Horse!  
 Sadly he gives up his girl.  
 Let us the Mazur dance once again!  
 Once more circle around  
 Once more embrace my companions...  
 Trumpet sounds! the call to horse sounds  
 Our last Mazur!

*I tak długo blaga,, prosi,  
 bo to w polskiej ziemi  
 W pierwsza parę ja unosi  
 a sto par za niemi.  
 On jej czule szepce w uszko  
 ostrogami dzwoni  
 Pannie tłucze się serduszko.  
 i liczko się płoni.  
 Cyt, serduszko,  
 nie płon liczko bo ułan niestały.  
 Hen za lasem Wre potyczka  
 słyhać pierwsze strzały.*

*“Słyhać strzały, głos pobudki  
 Dalej na koń hurra.  
 Lube dziewczę porzuć smutki  
 zatanczym mazura.  
 Jeszcze jeden krąg dokola  
 jeden uścisk bratni,  
 Trąbka budzi, na koń wola  
 Mazur to ostatni.”<sup>93</sup>*

What a wonderful upbringing this girl and her Ułan had: gentle, refined, and sensitive! Notice that he whispers to her; she blushes. This “conversation” will be cited by later writers as being the essence of the Mazur where the conversation is with the dance motions, in particular, of the body, head, and hands.

From the passage above, a number of features may be pointed out about the Mazur: its many couples, circling, and the many Mazurs which were done in an evening. Also notice that the spurs were “ringing.” This only substantiates our investigations concerning dress uniform of the time.

Be that as it may, not only did tens of thousands of citizens of the former Commonwealth die in the fighting, but large numbers were sent to Siberia. In addition, thousands of Poles escaped to live outside of Poland.<sup>94</sup> Most of the persons of this emigration were from Poland's upper class. Thus Poland suffered a “brain and culture” drain of the first magnitude. Naturally, these emigrants carried the Mazur and the Polish Walking Dance to Europe. These dances became for the emigration an even deeper symbolization of Poland and Polishness.

It took about fifteen years for the Mazur to catch on among Europeans, most particularly the French.

Frederick Chopin also emigrated to France. His musical compositions which are primarily Art pieces that is, not completely suited for dancing—reaches all of Europe. The term by which the set pieces became known in Europe (and the world) is “Mazurka.”

<sup>93</sup> Anonymous. Written after the November Uprising, 1831.

<sup>94</sup> The actual figures are: some 20,000 killed; 50,000 sent to Siberia (women included); 10,000 emigrated. Entire villages were sent to Siberia. S. Wojtkiewicz, *Powstanie Styczniowe* (Warszawa: Nasza Księgarnia, 1973), p. 230. Of course, the Russians confiscated people's property and wealth.

Notwithstanding how a Pole uses the term to the world, it signifies an Artistic piece of music for listening of a Romantic character and over-delicate. Of course, the general public of the world has never heard good Mazur music for dancing.

Under French influence, educated Poles reintroduced the term “Mazurka” to Poland where it often came to mean not only an Art piece, but also was used where the terms “Mazurek” or “Mazur” would have been used.

### **SUMMARY OF THE PERIOD (1815-1831)**

The most outstanding feature is the spread of the Mazur abroad, especially among the Russians. It still is a very elegant and polished dance with emphasis upon verve; strength controlled by good taste. As such, it is the dance for the upper classes who learn the dance at some point in their formal schooling.

From the work of Rosenhain we may infer that it had a highly developed figure structure, in terms of possibilities. This was probably due in part to the borrowing of figures from other popular Social Ballroom dances of the time.

It was very much a favorite of the Ułan, not only because of pleasure it afforded, but also because the dance came to become a symbol of “Polishness,” of “Polish Soul,” and of “Polish Honor,” which the Ułan also represented.

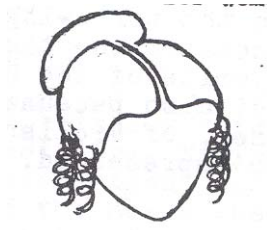
### **1831-1853**

With the defeat of Poland an intensive emigration takes place. This emigration is made of mostly the upper classes of intellectuals and soldiers: in short, of Poland’s leaders. The Mazur being de rigueur for the sons of Poland’s upper classes, the dance was rapidly spread in foreign upper class circles wherever the emigres went. This as especially true in France, the leading cultural power of the time.

This thirty-year span sees in Poland a greater participation by townspeople and the rural masses in the political life of Poland, such as it was. This coincided with the general trend of European history of the time. There is a greater movement of non-titled people in cultural affairs. In the Polish case, an interesting thing begins to occur. The lower urban peoples and sons of the rural people take the lead in political developments and come to adopt the Mazur as “their” dance. They use this Polish symbol of the upper class’s “Polishness” for their own “Polishness” and artistic pleasure. This might be termed as a drift toward the Aristocratic or “a seeking for the finer things in life.” We shall not dwell much upon this historical and social period.

The beginning of the transition from an essentially upper class dance to that of a middle class social dance, takes place in this time span. History, per se, does not affect the character of the Mazur very much in this time period. We shall merely present the dance sources in chronological order and comment where it is necessary.

The clothing style still retains its narrow fit. By 1850 the women’s style comes to favor a wide bell shaped skirt. One feature which changes is the hairstyle. The “English-mode” for women is now in fashion.



What charming side curls. Noble simplicity! There is not any chance in the women's dancing, it is still light, delicate, and brisk.

Men's military uniforms have all the same features as before, spurs, et al. However, there is one feature which leads to a certain tendency in the Mazur dance. By 1815, the Waltz was universal in Poland and Europe. This is the Viennese Waltz with its rapid, wide sweeping movements. These movements are aided by giving a high gloss polishing to the floor, which makes the floor relatively slippery.

Although ideal for the Waltz, this is bad for the Mazur because its running cannot be properly executed upon a slippery floor. However, sliding steps were popular in many dances during the 17th and 18th centuries. An examination of numerous pictures and drawings of the 19th century dances, show that dance slippers were routinely worn for ballroom dances. This indicates how much the dancing public enjoyed sliding movements. Sliding movements are also very important in the Mazur, since a part of the fast motion is forward. This is such a marked feature of the Mazur, that it is always mentioned by observers of this period, where as it is not mentioned in the previous periods. Now let us turn to our sources.

Remember Pani Puzynina? Living in Lithuania she writes of the new generation of 1835 at a party in Vilna.

The Whirling of the dance tore us  
from the door with its turnings,  
if only there were someone with whom  
to dance the Gallop and Mazur.

*“Wir tańca porwał nas  
u wejścia prawie w swe obroty,  
a było a kim puścić się  
galopa i mazura.”<sup>95</sup>*

Nothing has changed. The dancing has maintained its spirit.

As we stated previously, Chopin's Mazurkas were largely treated as concert art pieces. But they were also danced, too. In a letter written to Chopin by his sister, it is described how successful this was.

Your Mazurek...  
was played at the Zamoyski's  
Ball all night...  
and Bar, himself  
hearing it there,  
said that he was extremely  
content to dance it.

*“Twój mazurek ..  
grali go u Zamojskich  
na Balu przez cały wieczór...  
i Bar, który własnousnie  
tam go słyszał,  
powiada, że niezmiernie  
kontenci byli z niego do tańca.”<sup>96</sup>*

<sup>95</sup> Puzynina, op.cit., p. 197.

<sup>96</sup> Krystyna Kobylanska, *Korespondencja Fryderyka Chopinia z rodzina* (Warszawa: PIW, 1973).

Chopin's Mazurkas are hard to dance to if no musical changes are made. When these changes are made, however, they are easily danced to.

Chopin's Mazurek in B flat op. 17, number 1, was called the "Favorite Mazur..." and published as dance sheet music as:

"The Favorite Mazur..."  
played at the Rozmaitość Theatre,  
for dancing Evenings  
at both Resures in Warszawa.

"*Ulubiony Mazur...*"  
*Grywany w Teatrze Rozmaitości,  
na wieczorach tańczących  
o obydwu resurach w Warszawie.*" <sup>97</sup>

So some of Chopin's Mazurkas were definitely danced to. This not only attests to the popularity of Chopin, but also to the Mazur dance. Notice that his sister, writing from Poland, uses the term "Mazur" and not "Mazurka" by which term ("Mazurka") Europe knew his compositions.

Now we must explain just what were these "Resures" and their place in the life of Warszawa.

"Resures" were places of general entertainment with the emphasis on gambling. They first opened during the 18th century. Besides card playing, there were operas, concerts, parties, etc. These Resures were limited to the moneyed people of the upper class, and townspeople. Under French influence, they became "Salon" type institutions at the turn of the 19th century.

The upper class, traditionally, arranged their entertainments at their own homes, but as the cities during the 19th century increased in population, large public assembly halls, Resures, among them, came into existence. As with most European cities, cafes, coffeeshops, teashops, and dancing-halls became very much a part of city life.

Much of the increase of the city population was due to the peasants and tradespeople flooding into the cities during the periods of industrializations after 1831. Numerous halls and rooms came into existence (about 1850) for these people.<sup>98</sup> These rural people, although ashamed of their rural background, most often expressed themselves, dancewise, with their rural regionalized dances, usually modified in some form.

Within these rooms the majority  
of dances done were the Polka,  
Oberek, and Kujawiak.

"*W tych salach najczęściej  
powodzenia miała Polka,  
Oberek, i kujawiak.*" <sup>99</sup>

In the beginning of this process there were certain distinctions between these places based upon the degree of refinement of the patrons.

Just as today different groups of people organize dances, social functions, etc., in order to raise money for charity or whatever; so did the diverse people of Warszawa.

These peasant dances only became popular in the cities at the last half of the 19th century, when even the upper class on occasion did these dances. (It is this peasant city dance tradition which is very much alive today outside of Poland.)

These various halls were open several times a week: there was much dancing. It is during this century that Warszawa earns the sobriquet, "The Paris of the East." It was a very

<sup>97</sup> *Ibid.*, p. 307.

<sup>98</sup> Jan Jerzy Ulbrych, *Bale I Reduty w Dawnej Warszawie Stolica* (Warszawa: 20 II, 66, #8), p. 12. The tradesmen had most of "their" establishments in Western Warszawa.

<sup>99</sup> *Ibid.*



gay, sparkling city. Its habitants developed a certain way of “Warszawa-life” which World War II wiped out.

This development of Warszawa only comes to function during the 70’s and 80’s of the 19th century. However, we describe it here because this “urbanization” of Warszawa begins to show itself in the participation of the lower orders in the politics of the period from 1831-1863.

Thus we may differentiate in Warszawa between upper class and lower class modes of social entertainment at the beginning of this period with the Mazur as a ballroom dance still the property of the upper class.

### AMERICA FIRST OR FIRST IN AMERICA?

As stated previously, if M. K. Oginski was correct about the Mazur having been seen in Western Europe during the 1820’s then we may wonder how long it took to reach the Ballrooms of America. On occasion, one comes across the story that Dolly Madison (the wife of America’s fourth president), introduced the Mazur to the nation’s capital. This would mean somewhere between 1809-1817. This would be astounding because this is before the dance gained notice in France and England! So what is the evidence for this? None. A reading of Mrs. Madison’s memoirs published in 1886 reveals nothing of a Polish Dance. There is an indirect reference to the Waltz; however, studies of all the major biographies of her also do not mention anything except to prove that she was a strict Quaker: she never danced in her life. Well, perhaps it was not the Mazur but the Polonaise? this would be plausible but there isn’t any evidence that she had anything to do with Polish Dances. It’s not a story—it is a fable.

**1836**—However, during Mrs. Madison’s lifetime, the Mazur did appear in an American Dance Manual of Henry Whale in 1836.<sup>100</sup> And this is remarkable not only because it is early but also because it has several authentic features with regard to its character and movement.

*“The Mazurka is a very elegant and pleasing dance, and will unquestionably occupy a permanent place in the Ballroom.... The peculiar style and character of this dance require the instruction of a master....”*<sup>101</sup>

Unfortunately it did not occupy a permanent place in America’s dance life.

But how did Mr. Whale come by this knowledge? He states that the figure sequences and steps which he gives are exact copies of the dance as done at the Balls given in England by the Duke of Devonshire. But was he an eyewitness? or did someone else relay the dance to him? It is a puzzle; and even worse. Why?

In 1844 one Eugene Coulon wrote that the Duke himself learned the dance in Russia, and that the Duke then introduced it into England, in 1844!

Either Mr. Coulon is wrong about the date, or Mr. Whale’s book was actually published in 1846. This would make for an admirable consistency. However, Mr. Whales’s

<sup>100</sup> Henry Whale, *Hommage A’ Taglioni*, (Philadelphia: [n.p.]), 1836, p. 6.

<sup>101</sup> *Ibid.*, p. 35.

work is definitely listed in our National Catalogs as 1836. Mr. Coulon, a dance teacher, did state that he introduced “the new Quadrille Mazurka” to London Society in 1846.

Then, as now, there is competition among dance teachers, and in Mr. Coulon’s case perhaps a larcenous heart driven by Ego. Maybe it was just a case of “lapsus calami” or “memorial.” Or he may have known the freer, authentic Polish form of the Mazur, and just choreographed a new set of Quadrilles for Mazurka.

The issue doesn’t seem resolved, so let’s return to Mr. Whale.

He states that it is also called Mazurek and Mazur, that it comes from the Polish province of Mazovia, is in 3/8th’s time, slower than the Waltz, that it’s spirited but dignified, that it has four steps, that the men do the “Holupka” step, which the women do but very slightly, and that the lower classes sing it.<sup>102</sup> As to the figures, a man, the leader, chooses the figures and initiates the action. The figures “...always commencing and ending by that which the Poles call *Kolo*, or hands around.”<sup>103</sup>

This is an amazing list. Every point is correct. We must remember that Chopin was at the height of his popularity in Europe and England, and that talk of Polish Dance and Music existed so that a dance teacher could learn these salient points. But someone, maybe Mr. Whale even, saw or did the dance with native Poles in Europe.

He does give foot movements for the “Holupka” or “Holupca” step. But that is all. Only as we go on shall we be able to understand its proper use.

Mr. Whale, although giving considerable space to the dance, does state that its Quadrille Form was best for non-Poles, and that no new or different figures need to be introduced.

Just how popular with American Society the Mazurka was in 1836 and after, is less than an open question for there are very few examples of Mazurka dance music in America during the 19th century, compared to other dance music of the time.

However, this did not stop dance teachers from mentioning it, or from describing it. Here are some other dates when it was also mentioned: 1844, 1847, 1854, 1856, 1858, 1859, and 1860.

So let us honor our first Mazurka work and leave Mr. Whale’s fairly authentic Mazurka and return to Poland and Europe in the 1840’s.

In 1842, a Mr. J. Zielinski, arranged the dances to be done at a dance evening in Warszawa. The dances which he chose were printed in the program for the evening. Most of the dances are Contradances; a popular “figured” dance of the period. All the figures are given in French. There are two sequences entitled “La Cracovienne” and “Figures de Mazure” respectively.<sup>104</sup> The first based upon the Polish folk dance, the Krakowiak, and the second, the Mazur. The “La Cracovienne” comes closer to being authentic whereas the “Figures de Mazur” is nothing but a Contradance routine.

What is interesting is that Zielinski himself was a solo dancer with the Warszawa Theatre. This is the first instance of which we know where a balletic trained person has had anything directly to do with Polish Social Dancing. Unfortunately, there is absolutely no

<sup>102</sup> *Ibid*, p. 35.

<sup>103</sup> *Ibid*, p. 36.

<sup>104</sup> J. Zielinski, *Kontradanse we...*, 1842). The figure sequence is: *En avant et en arriere, en avant popur faire, tour de manins les vis—avis—Les Cavalier tournent autour des Dames de vis—avis—Les Cavalier tournent a leur tour autour des Cavaliers—Demi chaine anglaise—Retraversez les deux ligacs—Promenade jusque a vos places—Recommancez la Contredance par Balancer a vas Dames, en avant deaux.* Zielinski also published a handbook of eight Contradances in 1834.

indication of what type of steps were used in the “Figures de Mazur.” It may have been just an ordinary Contradance set: the characteristic Mazur figure of couples promenading is absent from Zielinski. One can, however, speculate that since Zielinski used the square figures of the Contradance for this, that the square figures (which are part of the later Mazur), may have become part of the Mazur in the late 1830’s or early 1840’s.

The aforementioned Social Dance teaching of Mr. Zielinski, as well as his composition of 1842, allows us to draw two conclusions about the Mazur, as well as for other “folk dances” of the 19th century.

Firstly, that the Mazur was taught by individual teachers at schools in cities and large towns, as well as in the country at large and small “Dwors” or Manor Houses—to the rural Gentry. This was still true up to 1939. Of course, the authentic, primitive folk variant, which we have labeled the “Obertas-Mazurek” was not taught by Social Dance teachers. That peasant form of dance remained among the peasants.

Secondly, in order to both make the Mazur easier to learn and to propagate it, Social Dance teachers grafted the Mazur onto the then existing elements of and even entire Social Dances of the 18th and 19th centuries, for example, the Quadrille. This was also true for some other Polish Dances, in particular, the Krakowiak and was (and is) a general European practice.

Of course, there is a certain amount of evolution in this process, or facets which are a function of the individual teacher’s knowledge of the dance, the appeal of the dance for the learners and its utility.

Sometimes, as above, the name of the new dance is given to an ordinary Quadrille. Also it may be done in the native costume associated with the dance. Then some of the dance’s proper step-movements may be learned. Then its proper form of figures (or not), along with its step-movements. This entire sequence rarely ever comes to fruition, except in those places native to the dance.

Social Dance teachers were and are as much choreographers as teachers. They fix the dances into set patterns which has the advantage that everyone can participate in the dance’s routine.

Thus the entire process yields an artificial product which the Social Ballroom Form requires. The dance is not the primitive folk form which in truth few people want. The process also fails when the Social Form loses touch with the elemental joys of the Folk-Form. Then we have only a “Novelty Dance.”

Perhaps the first ever, “exportation” of ethnic dance for the stage took place in 1842. The director of the Warszawa Ballet School, Roman Turczynowicz and his wife, Konstancja, performed at the Paris Opera House both a Krakowiak and Mazur. The performances were given on the 12th, 17th, and 21st of October, 1842. Konstancja performed also the “Mierzynska,” a Mazur solo.<sup>105</sup>

In 1843 a dance manual was published in Weimar which contains a good description of the Ballroom Mazur and eight figures sequences. Chronologically speaking, this is our first dance manual—our first research material.<sup>106</sup> This book was intended for dance students and contains a good deal of Ballet material well as Ballroom and Folk dance. The author, Franz Anton Roller, seems to have been ahead of his time, since he stated that the Mazur

<sup>105</sup> Janina Pudelek, *Warszawski balet romantyczny* (Warszawa: Polski Wydawnictwo Muzyczne, 1968), p. 153.

<sup>106</sup> The reader will recall that from previous remarks there once was a book from 1832 with descriptions of the Mazur.

cannot be properly presented on the stage unless one knows the ethnographic and National background.<sup>107</sup>

His manual allows us to extrapolate some of the features of the Mazur as it probably existed in the early years of the 19th century. Let us turn to the description of the Mazur from Roller's manual. First its general form:

This dance belongs  
to the circling type;  
which is the opposite  
of the Column type.  
Here the dancers  
dance successively,  
as they stand, one after another,  
making a circuit,  
which the others copy,  
and in this way  
everyone dances...

*“Dieser Tanz gehört unter  
die Gattung der Reihentänze;  
diese stehen im Gegensasse  
zu den Kolonnentänzen,  
bei denen die Tänzer  
nach der Reihe,  
wie sie stehen und aufeinander folgen.  
Touren vortänzen,  
welche die Andern nachahmen,  
und was bei diesen  
in gerader Linie geschieht...”*<sup>108</sup>

So far we see that everyone gets a chance to dance, and that the dancing proceeds with one couple after another, done in a circular direction.

Standing in position  
are many couples,  
forming  
a great “circle.”  
Its size varies,  
as many couples wish to dance.  
Usually there are  
four couples  
for the Quadrille,  
but here the dance is enhanced  
if many pairs dance.  
The number of pairs  
can also be odd.

*“Die Stellung ist von  
so vielen Paaren,  
als mittänzen wallen,  
ein grosse “ronde.”  
Es ist willkürlich,  
wie vill Paare Antheil nehmen.  
Gewöhnlich stellen sich dazu  
vier Paare,  
wie zur Quadrille,  
aber der Tanz gewinnt dabei,  
wenn mehrere Paare Antheil nehmen,  
die Zahl der Parre  
kann sogar ungleich sehn.”*<sup>109</sup>

The dance starts with everyone standing, by couples, in a large circle, with all the couples facing center. Most important is that the dance does not appear to be set for any particular number of couples. This is in great contradistinction to the figure dances, such as the Quadrille and Contradance which have rigidly set patterns done only by an even amount of couples.

What comes after the formation of this great circle? The entire great circle (presumably with hands joined), circles to the right, one complete time. This is called the “ronde.” Now comes the main sequence:

...the leader,  
with

*“...der Vortanzende  
und Angebende sangt mit*

<sup>107</sup> Franz Anton Roller, *Systematisches Lehrbuch der bildenden Tanzkunst* (Wiemar: 1843), p. 256.

<sup>108</sup> Roller, op. cit., p. 256.

<sup>109</sup> *Ibid.*

his partner,  
 after having finished the great circle,  
 [himself] goes from one woman  
 to the next  
 and in this way circles  
 with each one successively,  
 after which he  
 returns to his original partner  
 and at his original position.

*seiner Tänzerin  
 an, kommt durch die Touren  
 von einer Tänzerin  
 zu ändern,  
 und hat seine Tour erst beendigt,  
 wenn er mit Allen getanz hat,  
 wonach er erst wieder  
 zu seiner Tänzerin  
 und auf seinen Platz kommt.”*<sup>110</sup>

From the Ballroom Mazur sequences of Roller we know what comes next. Each man, one at a time, repeats the very same action of the leading couple, starting with his own partner. Thus each man dances with each woman in turn, progressing around the great circle formation. This can be a very long dance sequence.

This figure action does occur in later manuals, but usually as the last figure of the dance. What has happened to the promenade of couples, of the running of couples which we do know existed previously? Again, only the study of Roller's figure sequences provides an answer. Promenading is done, but only by the couples which are repeating the leading couple's dancing. For most of Roller's figures, there is only one couple at a time dancing, and they dance inside of the great circle formation.

Thus, according to Roller, the couples merely stand and form the great circle formation, join hands to circle right and come back<sup>111</sup> to their original position. Then the lead couple goes inside the circle, and dances some couple motif and returns to their place, after which the man goes to the next Lady on his right, and repeats the action, etc. as described above.

Some examples of what the lead couple may do in the center besides just circling are: the addition of the next Lady to do circling of three people, various couple turns, among them the “Hołubiec” couple turn which shall be discussed later on. Here it is only important to mention that it definitely can be dated to 1843 and, by inference, to the beginning of the 19th century.<sup>112</sup>

Now let us turn to Roller's steps descriptions, some of which are, thankfully, among the most adequate of the manuals of the 19th century. About the manner of execution of the Mazur step-movement Roller confirms some of our earlier descriptions:

...but also it should not be ugly,  
 raw or common,  
 it must  
 be subtly done,  
 so that only Beauty  
 and Gracefulness rule [the dance]  
 but herein lies the difficulty  
 for the Dance to be done nicely,

*“...aber auch des Plumpe,  
 Rohe und Gemeine  
 darf nicht fewahrt werden,  
 es muss verfeinert gegeben werden,  
 dass doch das Schone  
 und die Gewandtheit vorherrschen;  
 hierin aber liegt die Schwierigkeit,  
 diesen Tanz angenehm zu machen,*

<sup>110</sup> Op. cit. p. 256.

<sup>111</sup> In the beginning of Roller's description of the Mazur, he states that the great circle “goes around” but later in his work he states that the circle goes to the right to the end of a musical phrase and then left. We see that even though he knew that the Mazur is an asymmetrical dance, he could not resist the temptation to make it so.

<sup>112</sup> A full discussion of the couple motif possibilities for this type of figure is contained in the third volume of the present author's research.

the Ladies must maintain  
[themselves] with ease  
and delicateness.

*inem mem auch die Damen dabei fanft  
und mit Delicateffe zu fuhren  
und zu leiten vermag.”*<sup>113</sup>

This describes how the woman are to dance the Mazur. What about Men? He tells us that:

The beginning of steps  
upon the heels,  
the<sup>114</sup> beating together of heels,  
the striking of the foot  
with the entire sole is,  
by all of the Slavic Tribes,  
done.  
I have seen this in the Mazury region,  
around Hanack,  
as well as in Luzyc,  
around Wenden.

*“Dieses Anfangen der Schritte  
auf der Fersen,  
das Zusammenschlagen der Fersen,  
das Plattaufschlagen der Fusse  
mit der ganzen Sohle ist  
bei allen Volksstammen slavischen  
Ursprungs gebrauchlich.  
Ich have diese Manier in Mazren  
bei den Hanacken,  
wie in der Lausitz  
bei den Wenden, selbst gesehen.”*

The Mazury region at the time of Roller's publication, 1843, was in the hands of the foreign Prussia-German overlords, whereas Wenden (an area of old “Inflanty” which belonged to the Lithuanian-Polish Commonwealth), was ruled by the Russian Empire. Both of these areas had a basic Slavic population. Evidently, this similarity of step-movements is illustrated in the case of the Mazur by the sideways moving heel-clicking step. Obviously from Roller's self-admission, we can infer that he did not see the Mazur danced in Central Poland, or in its major cities such as Vilna, Warszawa, Lwów, or Kiev.

This characteristic heel beating step-movement of the Slavs is modified for the Mazur:

This beating may  
not be done violently,  
it should just be enough  
so that the foot is lightly struck.  
The feet [beating together] should,  
for the ear,  
be pleasant.  
One should in this way see [the beat],  
but not hear it;...

*“Dieses Aufschlagen darf  
nicht mit Gewalt geschehen,  
bloss etwas Meniges starken sehn,  
als wenn der Fuss leicht ufgelegt wird.  
Die Fusse dürfen dabei  
keinen fur die ohren  
Ubehklingenden Larm machen.  
Man Soll auch diese Bewegungen  
mehr sehen, als horen;...”*<sup>115</sup>

This is absolutely in character with the, perhaps, over-refined Ballroom Mazur. It points out the difference between the Ballroom and Rural Forms of the Mazur.

In all, Roller gives seven different step-movements which, according to him, may be used in the Mazur. Only two of the descriptions can be confirmed via other sources as part of the Mazur. A third description can be confirmed or made believable only by altering its description considerably.<sup>116</sup> When this is done, one has either a running type step or even a sliding step.

<sup>113</sup> Roller, op. cit., p. 257.

<sup>114</sup> Roller, op. cit., p. 259.

<sup>115</sup> Op. cit., p. 260.

<sup>116</sup> These alterations make it similar to a Pas de Basque. Detailed analysis of these steps is contained in Part II of the present work.

However, Roller warned against shuffling the feet, as in the Contradance. This seems to indicate a running-type step for this third step description. Concerning Roller's step description there are serious doubts, especially when compared to other dance manuals published in 1847. These specifically mention and describe a sliding step done by the Men, which is considered to be the most characteristic for the Mazur. How could Roller have overlooked it? What makes this more of a puzzle is the fact that Roller has a description of a couple turn which he described as "Dopple-figure pirovetiren," or roughly "pirouetting couples." This we now know to be the "Hołubiec Obroty" or couple turn.

This turning couple motif uses a step-movement which is quite clearly described and is named by Roller as a Pas Sissone. (The description also contains the Tombe movement.) Whereas, in 1847, we have the clearest description of this step-movement and which is named "Pas d'Assemble and Sissone Tombe." The similarity does not end with the name since the step-movements are quite similar.

The importance of Roller's inclusion of this couple turn is that he has given us concrete evidence of its continuing existence so that we know that it was done in the year 1843, and by inference some time before that.<sup>117</sup> Roller's work is also important because it once more attests to the popularity of the Mazur abroad.

All in all, Roller's manual—as we shall see when we examine publications of 1847—lacks a number of authentic features of the Mazur. These are so central to the Mazur that Roller's descriptions can only be interpreted as being for the use of foreigners. Let us return to Poland of the 1840's.

Just as the Mazur traveled abroad and internally to Lithuania, so did it to those regions which later came to be called, "the Ukraine." In the city of Kiev (long a Polish-Ukraine center)<sup>118</sup> the university students were often invited to the small evening dances given by the Governor General.

Because I excelled in dancing,  
especially in the Mazur,  
I therefore, was one of those,  
who, just had to  
attend the dancing evenings  
at Biliks.

*"Już ponieważ ja celowałem w tańcach  
o szczególnie w mazurze,  
byłem wiec, jednym z tych,  
którzy, ze tak powiem, zmuszeni byli  
bywać na tańczących wieczorkach  
u Bibikowa."*<sup>119</sup>

So we see that the Mazur was also done at small intimate parties.

In 1844 a remarkable book about the Mazur in French appeared. The title of the book is *La Mazourka, Album a la Mode*, written by a Mr. M. Laborde.<sup>120</sup> It is a remarkable book because it is more of a paean, a poem, to the Mazurka then done in France. The dances, the Waltz and the Polka, also caused a worldwide sensation during the 19th century, however, they are much easier to dance—the Mazur is a "difficult dance." Thus this poem is all the more remarkable.

<sup>117</sup> Recall the first ever written mention of this turn is in Mr. Whales's publication of 1836.

<sup>118</sup> As punishments for the continual Polish Uprisings against Russia, Polish Schools were closed by the authorities in Kiev. Of course, Russian Imperialism, and then Austrian authorities, constantly played off the Polish, Ruthenian and Ukrainian peoples in order to prevent a Central European Slavic federation to reach fruition. It is astonishing to learn that up to 1862 Poles made up 52% of the students at the university. This was due to the high Polish population in the area. In Kiev, Podolski and Wolynski, 87%, 89%, and 97% respectively, of the land was owned by the bearers of Polish Culture. A. Podrazy, *Krakow—Kijow* (Krakow: WLK: 1969), p. 20.

<sup>119</sup> Zygmunt Kotiuzynski, *Pamiętniki* (Kraków: G. Gebethner, 1911), p. 8.

<sup>120</sup> M. Laborde, *La Mazourka, Album a la Mode* (Paris: Aubert, 1844).

It was an expensive album of color engravings with a long prologue. Then followed a description of a choreographed Mazurka along with music. It was done for four couples with their figures in units of four measures each just as with the Quadrille, but with one important difference, viz., the inclusion of the “Hołubiec” turn using the Polish work for turn. The turn was also indicated to be done in four measure units. The women were passed from the men’s right side to the men’s left side, and then the process is reversed.

Mention of this process is very unusual in foreign literature. Except for the four unit measures, this description is fairly authentic. We shall see how the authentic elements are lost as the Mazur gains a wider but less skillful public.

By 1845 the Mazur was done not by Polish emigres, but by some Englishmen. This was still a time when Poland, via Chopin and politics, was in vogue in England.

*“Coulon in 1844 likens the dance to a “Russian Cotillion,” and states that it was introduced into England by the Duke of Devonshire on his return from Russia after his residence there as British ambassador.”*

*“About 1845 the Mazurka became known in England. Although this dance had a considerable vogue in the fashionable salons of Paris, I do not think it even obtained any real footing in our country, though occasionally introduced as a figure in a Cotillion.”<sup>121</sup>*

It was during the 1840’s that the first *strictly*<sup>122</sup> Mazur dance manual appeared (exception, perhaps, Rosenhain’s work of 1821). Most surprising indeed is the fact that they published outside of Poland for a European public!

All of the manuals concentrate upon the figures which may be used in the Mazur.

They are guides on how to lead a Mazur. Although the manuals speak much about the character of the dance, they usually give inadequate descriptions of the steps. Most of the manuals assumed that the dancer would have been instructed *personally* by a dance master, by the authors of these manuals.

We shall draw very heavily upon the works published from 1846 to 1963 and quote them in their entirety since what follows after that period is only an elaboration upon the nearly perfected social dance form of the Mazur.

## WORKS FROM 1846-1847

During these two years three dance works on the Mazur were published. Two were dance manuals published for foreigners, and the third an essay published in Poland. From these works, we may delineate the differences in the Mazur as it was done in European dance-rooms, and in

<sup>121</sup> Phillip Richardson, *Social Dances of the XIX Century in England* (London: Herbert Jenkins, 1960), p. 95. From the *Ballroom Annual* published in England in 1844 we read that Mazurka “resembles the quadrille,” that it has “twelve movements” and that the steps had a “character that at once gives an eccentric air to the dance, and as it were excites and stirs up a corresponding spirit.” Steps contained stamps, hops and slides. Some figures are mentioned among them the Lady turning around the Man who was kneeling. Also, the “first gentleman” has the privilege as leader, of moving forward wherever he pleases (even into a different room), all the other couples following and repeating his movements.” pp. 58-60. Although some figure sequences are contained in this work, the steps are not.

<sup>122</sup> Yes, must clearly differentiate between a Dance manual containing the Mazur(ka) among other dances, and a separate book, only for the Mazur(ka). Mieczyslaw Hłasko’s was the first one.



Poland, and by inference, in Polish social dance ballrooms. We shall try to include as much of the original source material which deals with the character of the dance.

The first Mazur manual (being a book of only the Mazur alone), Rosenhain notwithstanding, was written by a Polish dance teacher living in Vienna in 1846.<sup>123</sup> He was Mieczysław Hłasko. The book is a dance manual of some 32 pages, six of which are devoted to step descriptions and the rest to “figures.”

Pan Hłasko states in his brief foreword that he learned and did the Mazur in Poland. Beyond that, there are no other facts about his life. Perhaps he left Poland after the Uprising of 1831 so that he danced it in Poland sometime prior to 1831. But this is speculative. What is most certain, however, is that he adapted the dance to fit the needs, experience, and conjections of the 19th century European dance world.

In his foreword, Mr. Hłasko gives the qualities of the Mazur as:

The free, unfettered  
and fantastic Mazur...,  
which calls forth in the man  
a noble dignity and bearing;  
in the Ladies; lightless  
gracefulness and charm  
in all movements;  
and smallest Nuances  
are characteristic  
expressions.

“...den freien, fessillosen,  
und fantasiereichen Mazur....  
der bei dem Manne  
ein edle Würde und Rude,  
bei der Dame Leichtigkeit,  
Anmuth and Grajje  
in allen Bewegungen,  
und seebst in jeder kleinsten Nuance  
charakteristischen  
Ausdruck erheischt.”<sup>124</sup>

Thus the differences between the man and woman are clear. It is also a dance of subtleties as befits a Salon dance—a dance of Good or Select Taste.

This, uncontestably  
one of the most beautiful,  
but also most difficult  
of the National Dances,  
has a small number of figures  
or steps which follow one another.  
It is arranged loosely and  
allows broad borderlines  
which are left to the moment,  
a free play for the fantasy,  
a danced Idyll,  
with adhered positions...

“Dieser, unfreitig  
einer der schönsten,  
aber auch schwierigsten  
der Nationaltänze,  
hat kleine bestimmte Zahl non Figuren  
oder nacheinander folgenden Schritten,  
ir ist vielmehr in weit gesteckten  
Gränzen den Eingebungen  
des Augenblicks überlassen,  
ein Freies Spill vor Fantasie,  
eine getanzte Idille,  
wobei jede veränderte Stelling...”<sup>125</sup>

<sup>123</sup> Mieczysław Hłasko, *Die Mazur* (Vienna: Jasperschen Bachlandlang, 1846). A second edition came out in 1857. This work was copied and published in Vienna in 1869 by one Francois Lestienne-Dubois. It was written in German. This work was reissued for the fourth time in 1908 in Vienna and Leipzig. This attests to the seeming popularity of the Mazur among the Austrian and German centers. Even though the plagiarized editions of Hłasko have nothing new, the fourth printing of the 1908 does render a service to Mazur study. Hłasko’s original manual is quite small physically, with poor printing in many places. Dubois’s 1908 edition is quite readable and larger in size as well as, in some cases, gives different explanations of a step-movement.

<sup>124</sup> *Ibid.*, p. 7.

<sup>125</sup> *Ibid.*, p. 7.

Again we read of the “free-figured” nature of the Mazur, which afforded so much pleasure for those who did not care to memorize dance figures or steps.

Pan Hłasko’s step descriptions may be classified as of belonging to two types: distance-covering or traveling steps, and heel beats. All together there are seven descriptions: four for distance covering, and three for heel beats.

Unfortunately, because the descriptions are terse and in a 19th century German, some of the descriptions are not easily explicated. One must reinterpret the movements via later source material or be crossed checked with other sources. Terms such as “jump,” “hop,” “spring,” occur. From other accounts we know that a “jump” is too high for the social ballroom. Pan Hłasko’s work is quite important.

Hłasko’s steps make use of the standard *social dance foot* positions of his day, i.e., the balletically turned-out positions of first and third positions with an emphasis on stepping or touching the front part of the foot to the floor.

The reader will recall the argument that the Ułan soldiers dress uniform of spurs fastened to boots lend to a greater use of heel clicks in the Mazur. Pan Hłasko’s work certainly seems to confirm this for there are seven heel clicking steps and movements. Three of these movements are done by pivoting on the toes, swinging the heels outward, and bringing the heels together with a ring.

As for the beating steps themselves, the author states:

These are in the Mazur,  
what are called  
in the higher  
[Ballet] Dance Art “beats.”  
They serve to decorate the dance,  
and since they are difficult,  
they give the dancers [males]  
a chance to  
distinguish themselves.

“Diese sind das die dem Mazur,  
was man in  
der hohern  
Tanzkunst ‘batiren’ nennt.  
Sie dienen zur Zierde des Tanzes,  
und da sie schwierig sind,  
so geben sie dem Tanzern  
zur Auszeichnung die  
beste Gelegenheit.” <sup>126</sup>

Further, commenting on the beating steps, the author points out that...

Both steps must be made  
on the toes,  
and [with the foot]  
turned outward,  
if they are to be elegant and  
charming,  
and the heel may  
only lightly clicked.

“Beide Schritte muss man  
sehr auf den Fussspitzen,  
und den zweiten  
besonders auswärts machen,  
wenn sie zierlich und  
elegant aussiehen sollen,  
und mit dem Absatze darf man  
nur leicht anschlagen.” <sup>127</sup>

This further stresses just how neatly the heel-clicking was to be done. That one danced upon the front of the foot and with a turned-out foot only emphasizes the learned quality of the dance.

The most specific information concerns the figures. One part of the figure elements which is definitely Polish is the “Hołupiec.” Pan Hłasko uses this term in his book. He explains it thusly:

<sup>126</sup> *Ibid*, p. 13.

<sup>127</sup> *Ibid*, p. 14.

This is  
a Mazur movement  
which is  
the Tour des Mains in the Quadrille,  
and is done during each figure,  
and almost always  
at the end of a 'Tour'  
it is done.

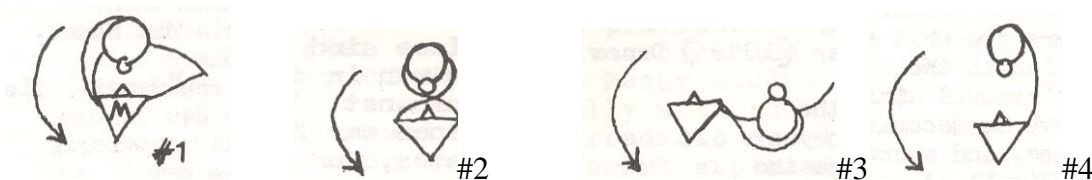
*“Bedeutet beiläufig  
im Mazur die Bewegung,  
welche  
tour des mains in der Quadrille ist,  
und wird auch bei jeder Figure,  
und beinahe  
nach Beendigung jeder ‘Tour’  
gemacht.”*<sup>128</sup>

A “Tour des Mains” in the Quadrille is a couple turn done with couples holding hands. The reader will recall the previous source of material which describes couple turns. We see here that the couple turn is done at the conclusion of figures and particularly after the “tour” or the general figure of a large circle of couples holding hands, and going around.

The term “Hołupiec” itself means “To cut capers” or “to beat the heels,” or “to strike.” It is a term which signifies strength and vigorousness. This makes it both a masculine movement and connects it, ultimately, with the Mazurek form.

However, in regards to the early 19th century, this “Hołupiec” turn fits in nicely with the native Polish free figurative form of the Mazurek-Mazur. Just as couple motifs and simple couple running and dancing belong to the native Mazurek form of the dance, so too does the Hołupiec turn which is not only a Polish feature, but is by inference the ending of the couples’ dancing. Thus we expect that after a couple danced around the room here and there they would come to a sudden stop, the man would briskly turn his partner around and finish either with a stamp or a clicking of his heels with a flourish.

Pan Hłasko gives four types of these Hołupiec turns. Each is done in four measures. The type of turns are diagrammed below:



In numbers three and four the man on the fourth measure does a heel click. The woman always does the basic run step. In numbers one and three the woman has her inside hand on the man’s inside shoulder, whilst the man has his partner around the waist. In number three the woman is also instructed to hold her dress with her right hand.<sup>129</sup> Since the dresses were long and flowing this not only was practical, but also had its own aesthetic value in giving an outward sweep and projection to the woman’s motion. The man, acting as a pivot, always turns backwards. The man always leads the woman.

Position number one is interesting since at some point the man must bring the woman from his right side to his left and do the turning.

In this book there are a number of step combinations which are given. The author is quite clear about how each partner helps to achieve the beauty of the dance.

<sup>128</sup> *Ibid*, p. 16.

<sup>129</sup> “...un die Mitte, diese Lasst, mit der rechten hand ihr Kleid Haltend...” *Ibid*, p. 16.

<p>The Lady on no occasion does anything other than the first or second “Traveling—Step, “and in the “Hołupiec” only does the first, and she must guard against making a “Pas de Basques,” or a spring. The Lady must always pick up the man’s lead and herself, all of his movements follow.</p>	<p>“Die Dame mache bei keiner Gelegenheit etwas anders, als den 1. oder 2. “Traverse”—Schr., und biem “Hołupiec” nur den ersteren, und hute sich besonders “Pas de Basques” zu machen; oder zu springen. Die Dame muss auf jede Bewegung des Tanzers aufmerksam sein und diesem sich gleich sans all, seinem Bewegungen zwanglos anschmiegend, uberall folgen.” <sup>130</sup></p>
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Each does only their part to achieve the Beauty of the Dance. The “Pas de Basque” is a type of running step which starts with a spring. It has been used as description of the Mazur running step by later writers also. The implication here is that this “Pas de Basque” movement had too much of a jump for the Woman in the Mazur.

Pan Hłasko not only gives twelve figure sequences, but also describes how a Mazur is to be started.

<p>The couples place themselves in a circle and the one which is the most distinguished [best], has the Honor to lead it... [all follow them...] When the lead couple has finished [their solo], all join hands a circle around... finishing with a ‘Hołupiec’ of 2 or 3 turns, after which, the figure sequences are begun.</p>	<p>“Die Paare stellen sich beim Beginn des Tanzes in eine Runde und uberlassen demjenigen, den man am meisten auszeichnen will, die Ehre anzufangen...  Wenn nun der Vortanzer bestimmt worden ist, machen alle Ronde... zuerst ‘Holupiec’ und dann 2 bis 3 beliebige Touren worauf erst die angegebene Figur begonnen ir.” <sup>131</sup></p>
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The dance is introduced with the lead couple soloing. This is undoubtedly connected to the native Mazurek form of the dance: the free dancing by couples.

In keeping with social ballroom practices of the time, the figure action is divided usually into units of four measures, e.g., the general circle is done four measures turning left then four measures to the right. Not only is this convention for the Quadrille, but it is easier for beginners to learn figures and steps to a definite number of measures. There is then no need for them to improvise.<sup>132</sup>

<sup>130</sup> *Ibid*, p. 18. How interesting it is that so many contemporary teachers complain that their students do the dance incorrectly while teaching the women men’s steps and character!

<sup>131</sup> *Ibid*, p. 17.

<sup>132</sup> A definite example of this practice exists. During the 1840’s in Paris a composer, one Jules Philipot, wrote six “Mazurkas” under the title: “La Corbeille de Lys.” Accompanying his music is a set of choreographies. The figures are printed upon the

There is not anything specifically Polish about the figures. They are simply dance figures which were current to Europe at the time.

The most important aspects of Mieczysław Hłasko's manual is his range of step movements which consists of running traveling steps and heel clicks which emphasize as the variety of the dance as also do the different types of Hołubiec turns.

The rather formal figure sequences are necessitated by the needs of foreign dancers. There is more than a hint that the foreigners interested in learning the Mazur were aristocrats, or, at least, people of high taste. Recall how "elegantly" the steps are to be done.

From Austria we go to Paris, that 19th century capital of the world. Ever since the Great Emigration of 1831 to France, the Mazur has been incubating abroad. In the passage of only 15 years, the dance is so popular with Frenchmen that by 1847 the popular dancemaster of the 19th century (and in the opinion of some, the greatest dancemaster of all times), Henrig Cellarius, publishes a work which includes the Mazur, praising it in absolutely glowing terms, as we shall see. More importantly, he has given the French and English reading scholar some specific observations on the Mazur's mid-19th century nature and execution. As so often happens to the eye of the non-native, nothing is obvious and so everything must be explained to him.

To give the reader an idea of just how popular social dancing was in the last century, we need only to look at Cellarius's work. The original entitled "Danse De Salons" was published in French in 1847. Before the year was out, an English translation also appeared! This is what we shall use since the content is the same as the French edition.<sup>133</sup>

That the Mazur was done in France during the 1840's is attested by the fact that the dance known as the Mazurka-Waltz, which was an invention of Cellarius, made its appearance in England in 1845.

Now we shall present Henrig Cellarius's very valuable comments on the Mazur in full:

*"Of all the dances that of late years have been introduced into the Parisian ball—rooms, there is one that has a character more marked with vigour and originality than the mazurka, the Polish origin of which I need hardly mention...the mazurka now finds itself naturalized in France, thanks to the gracious reception it met with, almost on its first appearance, from the elite of the public.*

*"The Waltz, or any other dance, is partly composed of a certain mechani[z]m,...which a master may in a given time strictly inculcate. It is not so with the mazurka, a dance altogether independent and truly inspired, which has no rule but taste and the peculiar fancy of every one, the performer being, so to speak, his own master.*

*"I do not hesitate to affirm that only one part of the mazurka can be taught, the rest is invented, is extemporized, in the excitement of the execution; and it is precisely this circumstance of constant inspiration that renders the mazurka so attractive, so varied, and makes it perhaps the first of the fashionable dances."<sup>134</sup>*

Then comes a two-page description of four steps which is not the entire dance. "Those who possess these four steps will be far from dancing the mazurka well..."<sup>135</sup>

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sheet music. They are in units of four measures. The choreography was done by one E. Coralli. An Italian dancemaster perhaps?

<sup>133</sup> Henrig Cellarius, *The Drawing-Room Dances* (London: 1847), trans. E. Churton, pp. 51-71.

<sup>134</sup> *Ibid.*

<sup>135</sup> *Ibid.*

The first step is the main sliding step of the Mazur. “This step is called the mazurka step, because it is most usual and is unceasingly repeated, either alone or in combination with other steps.”<sup>136</sup>

The second step is the running step, but with an accent on every third step... “setting the foot to the ground, and avoiding to make the steps by jerks.”<sup>137</sup> Thus the motion is not to be a jumping motion.

The third step is for the “Hołubiec” turn which he fixed at four measures. The fourth step was the heel-clicking step:

*“With the exception of the tour sur place [the turns], which presents the same difficulties to the lady as to the gentleman, the ladies have not to execute steps in the mazurka by any means so complicated as their partners. In the course of the promenades [circling by couples] they have only to perform the Basque polonais the running step, omitting the coup de talon [accent], which belongs especially to the gentlemen, and to mingle with little glissading steps that should be made with great rapidity. For the general round they must have recourse to the fourth step pointed out above, called pas polonais [the heel-clicking step], except that in marking the coup de talon they will disengage the leg towards the side.”*<sup>138</sup>

This means that the Lady does not accent or does not really contact the heels together.

Speaking of some of the step movements.

*“The coups de talons [heel-clicking], which are introduced into various steps of the mazurka, and which are even one of the indispensable accompaniments of the dance, ought to be given well in time, with a certain degree of energy, but without exaggeration. Too loud a coup de talon will always be considered in the ball—room as evincing bad taste.”*<sup>139</sup>

The heel-clicks, the man’s step, are done more briskly than sledge-hammer like, as befits an elegant dance. Henrig Cellarius considered the promenade to be the chief feature of the Mazur.

*“The promenade is executed by holding the lady by the right hand and making her perform a course according to fancy now long, now broad, one moment slanting, the next square, according to the space at command. The promenade may be called the foundation of the mazurka, it is indispensable, before each figure. The Poles, such excellent masters in affairs of the mazurka, and to whom for my part I am so much indebted, since they were my first models, delight particularly in the promenades, extending and diversifying it to infinitude. In fact it is there, more than in the figures, that the real character of the dance can be displayed.”*<sup>140</sup>

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<sup>136</sup> *Ibid.*

<sup>137</sup> *Ibid.*

<sup>138</sup> *Ibid.*

<sup>139</sup> *Ibid.*

<sup>140</sup> *Ibid.*

We see that the promenades, which is the circling of couples around the room, were done before each new figure began. Thus we may infer at least in the 1840's the Mazur sequence was: couples circling, a general figure, couples circling, figure, etc.

Cellarius above states that "they [the Poles], were my first models."<sup>141</sup> Unfortunately, he does not say whether he was taught the dance in Poland or from emigres. We assume the latter, since we have no evidence for the former.

The last sentence of the above quotation is one of the most important for the Mazur student and dancer. The individual dancing by couples was more important than the figures. But this is exactly what the sources from the 18th and very early 19th century seem to indicate by their lack of mention of the figures used. This dancing by individual couples also connects us directly with the folk form, i.e., the Mazur, and its derivative form, the Oberek:

*"Every promenade should be terminated by a round of the gentleman with the lady. This round, at one time known under the barbarous and inharmonious name of the holupiec, is now simply called a tour sur place. Its execution requires particular attention in the pupil, and requires to be attached with a grace and vigour that only long practice can give. We may judge a mazurka-dancer, by the more or less attraction and character which he is able to impart to this step alone."*<sup>142</sup>

Notice that Cellarius, being French, could not bring himself to retain the native Polish terms. In fairness, it must be said that most educated Poles spoke French easily, and themselves used the French dance terms.

Cellarius then describes how this turn is done. He gives a number of variations, but the main form is turning done in place with the man leading the woman around himself, so that the man goes backwards, woman forwards.

Of these variations and the place of variety in the dance Cellarius says:

*"...for it cannot be too often repeated to pupils that variety is one of the greatest charms and most fundamental laws of the mazurka."*<sup>143</sup>

Concerning the woman's dancing.

*"The Ladies, though apparently less active or less occupied, than the gentlemen in the mazurka, yet do not fail to have a very decisive and influential party in the success of the dance."*<sup>144</sup>

The point is that those who think that equal importance means that the woman copies the man are wrong.

*"...that there never can be a good dancer with an inexperienced danseuse; and I do not fear the being contracted by those, who have acquired a thorough knowledge of this dance, when I affirm that it is as rare to find a lady skillful in the mazurka as it is to find a gentleman so qualified."*<sup>145</sup>

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<sup>141</sup> *Ibid.*

<sup>142</sup> *Ibid.*

<sup>143</sup> *Ibid.*

<sup>144</sup> *Ibid.*

<sup>145</sup> *Ibid.*

Then Cellarius devotes a special section to the character, but not before saying it is necessary to do so:

*“...to everything concerning the style of a dance, which I may say without vanity I have studied with peculiar care, and which I do not even now cease to study every day. I dare not affirm that the mazurka is an art... It, however, can be true that the principal characteristic of any art is variety and imagination, the mazurka most assuredly deserves that title, for not a day can pass that real dancers will not see something in it to innovate and invent, which would not be the case in an exercise of mere routine.”*<sup>146</sup>

Now his Chapter XII, entitled: “Observations on the Mazurka.”

*“It is necessary to attain that degree of practice and facility, which allows the dancer to spring forward with his lady, without in the least troubling himself about the step he is going to form, above all things relying on the inspiration of the moment. Everyone will doubtless comprehend that those who content themselves with uniformly making the ordinary step of the Mazurka [i.e. the running step]... regularly accomplishing their promenade without any variety of step or attitude, will execute the mazurka imperfectly, or not at all.”*

*“The real dancer of the mazurka not only varies his steps, but more frequently invents them, creating new ones that belong only to himself, and which others would be wrong in copying with servility. One of the great advantages of this dance is, that it leaves to each his individuality, and prevents those, who practice it, from seeming as if formed upon the same model.”*

*“In my notice of the waltz, I have spoken of the importance of good carriage to the dancers; this is yet more applicable to the mazurka, which is above all others a dance of attitudes. It is for them [pupil] to obey their inspirations, and to take care what they do with the head and body, so as to avoid monotony and stiffness. ‘We do not dance with the legs only,’ said Marcel, ‘but with the body also and the arms.’ This might seem to have been said chiefly with a view to the mazurka.”*

*“I had observed that most Poles at the first step made an inclination of the head, and raised themselves at the second step with a sort of decision full of gracefulness. When a new direction is given to the lady, there are also peculiar movements [of leading the Lady]...”*

*“The mazurka is compounded of impulse, majesty, its freedom from all restraint and piquancy; it has at the same time something of pride and even of the martial. It is requisite to mingle seasonable these various characters, which ought to be found with all their shades in the attitude of the dancer, who in no case should remain languid or inanimate. Whoever should think of executing the mazurka with no more movement or variety than is thrown into the French Contra-dance, would do wrong to undertake it. It is necessary to dare, and not to be thinking of what may be said, to dance for one’s self and not for others, with a previous conviction that the freedom of the dance, its invincible warmth, and the real pleasure it imparts to those who are executing it...”*

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<sup>146</sup> *Ibid.*



*“The Poles, whom one cannot help constantly quoting, when one talks of the mazurka, excel particularly in the art of directing the ladies. They have the power of making them describe such graceful undulations, those volts, if I may be allowed the expression, so piquant, and so much in the spirit of the dance. A promenade has particularly for its object to occupy the lady, to assume an appearance by turns of flying, rejoining, removing, and recalling, with movements easy, piquant, and sometimes also mingled with a certain authority, which the final tour sur place, ought particularly to express. After this is may be imagined as I have said above, that the part of the lady is not unimportant, and that upon her more or less dexterity depends, in a great degree, the success of her partner. She ought to follow him whatever may be the rapidity of his paces, to stop when he stops, to recommence with him, and never to be surprised nor put out whatever may happen. The tour sur place above all requires on the lady’s part much decision and presence of mind. She should give herself up entirely without restraint to the movement of the gentleman as he throws her into his arm. The least hesitation on her part would ruin the effect of this step, which loses its character if there is not a perfect harmony between her and the gentleman.”*

*“It would be superfluous, I imagine, to repeat here what I have already said of the waltz—that ladies would be wrong in attempting the mazurka in public, without having previously received the instructions of a master—that they would find neither success nor pleasure from this dance, if they did not know the first elements of it beforehand...”*

*“But I cannot too often repeat how much the practice of the promenades appears to me to be necessary—indispensable even—not only in regard to debutantes, but even to pupils more advanced. A master, who should make his pupils practice the figures from the beginning, would never form true dancers of the mazurka. The promenade alone enables the professor to attend particularly to the step and attitude of each one.”*

*“Whoever submits for several lessons to this exercise, monotonous it is true and little attractive for the novice, will not in the end regret the experiment. He is sure to never fall into commonplace, and to possess that ease and variety of step, which doubles the pleasure of the dance.”*

*“He who can will execute a promenade may say that he can dance the mazurka; the study of the figure is a trifle, requiring only memory and a little attention.”*

*“I think it is wrong to judge of any dance by its greater or lesser popularity; provided it lasts, preserves its attraction, and above all maintains its rank in the world, that is beyond sufficient, and it is not absolutely necessary that it should become at once the prey of the multitude.”*<sup>147</sup>

Then Cellarius describes just how the Mazur entered the French Dancing world.

*“It need not call to mind that from its debut in France, the mazurka has been admitted into the most distinguished ballrooms, and is perhaps still destined for a certain time to confine itself to such assemblies; for this there are many reasons, which may be easily comprehended. In the first place, the very difficulty of the dance, that I have not attempted to conceal; the necessity of previous and continued study, which of course requires leisure; than its character, which is compounded not only of boldness, of warmth, and freedom from restraint, but also of dignity and elegance. I much doubt*

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<sup>147</sup> *Ibid.*

*indeed if a person of vulgar form and deportment can ever completely succeed in the mazurka.”*

*“Now because a dance is not within the reach of the first comer, represents an art altogether peculiar, and ever maintains, if you like even to the new mode a certain aristocratic varnish, is that a reason for rejecting it? Is it not rather a pledge for the future.”*

Some people complained that the Mazurka was not a native French dance.

*“I shall not enquire whether any dance belongs to a particular people, rather than to another, or whether in a certain point of view, all dance, and more particularly the natural, are not citizens of the same country, which is that of elegance, taste and gracefulness. Without either examining whether those dances that we call French—dances of etiquette for the most part, traditions of the ancient court—without examining whether they have been, and still are, the faithful expositions or our manners and customs, I will only observe that we meet in the mazurka with vivacity, unrestrainedness, variety, dignity and a little of the martial spirit, that we love in France to mingle with our pleasure. Now is all this opposed to our character? And ought we to contest the rights of a dance, which perhaps is foreign only in name, and which in any case is not presented for adoption, without having first shown its adherence to our colors? In a work, here as in the waltz, I will make but one answer to those, who would absolutely deny the peculiar impressions, impulse, and pleasure which the mazurka communicates to those engaged in it—Dance it.”*<sup>148</sup>

Cellarius obviously had some objections to the Mazur from nationalistic Frenchmen. That the objections stemmed from the difficulty of doing the Mazur properly there is no doubt. Cellarius’s reply is that only a great deal of practice will open up the eyes and soul of the beginning student to the aesthetic values of the Mazur. As for the character of the Mazur, Cellarius uses words such as: boldness, warmth, freedom, dignity, elegance, vivacity, martial spirit. These are characteristics which cannot be learned unless the student is kind, refined, and conscious of maintaining a sense of respectfulness for himself and others. As Cellarius said:

*“...a person of vulgar form and deportment can (n)ever completely succeed in the mazurka.”*<sup>149</sup>

The next section of Cellarius’s work is to set the Mazur in figure sequences, which could be done by Frenchmen with little practice. In doing so, he mentions some of the difficulties which the Mazur encounters amongst foreigners;

*“But the mazurka is not as yet sufficiently common in France for us to execute it as the Poles do, that is to say, without rehearsal, though I do not doubt that we shall eventually be able to extemporize it as in Russia and Poland.”*<sup>150</sup>

Cellarius seems to say that the Mazur was danced rather well by the Russians at this time, which as we have seen is quite probable.

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<sup>148</sup> *Ibid*

<sup>149</sup> *Ibid.*

<sup>150</sup> *Ibid.*

*“...it often happens that the mazurkas which are attempted to be improvised in the French ball—rooms are deficient in order and judgment. Amongst the gentlemen, it is who shall take the responsibility of conducting there is hesitation. If not positive confusion, amongst the couples, who do not well understand each other’s intentions. In a word, it not infrequently happens that a mazurka, pompously announced, ends in a general rout, for a single, unskillful gentleman is often enough to defeat the whole.”*<sup>151</sup>

Thus to obviate these difficulties Cellarius composed four set figured routines which he labels, Quadrille-Mazurka. None of these has the promenading of couples which as Cellarius pointed out is the essence of the Mazur. Even more important Cellarius set the entire sequence of figures to a specific amount of measures. This the reader will recall is also what Mr. Hłasko did. For the reason by Cellarius did so, he explains himself:

*“In order to avoid as much as possible whatever of the unusual the mazurka might have in the eyes of certain persons, and to proportion it to the framework of a ball, I have even been at the pains of regulating it in some measure by the laws of the French Quadrille.”*<sup>152</sup>

The figures of the Quadrille were done in units of eight measures with actions often subdivided into four measures each. This specificity is completely out of character for the Mazur, as the reader shall later discover. In this regard, Cellarius’s own remarks about the artificiality of what he has created are noteworthy:

*“I offer this new Quadrille to the public in some sort as a specimen and foretaste of the mazurka, a kind of compromise between the French and Polish dance... I may besides remark that the entire execution of these five figures does not last more than eight or ten minutes; that beyond doubt is a real merit in the eyes even of the most enemies to the mazurka...”*<sup>153</sup>

Obviously for some French spectators to wait longer than ten minutes for the next dance, was too long. The real Polish Mazur lasts anywhere from twenty minutes to an hour or more, and is often repeated.

*“...and will alone suffice to justify, in default of other claims, the success which it obtained last winter in my courses, and in the assemblies where they thought proper to adopt it.”*<sup>154</sup>

We can thus date the Mazur as a popular ballroom dance as done by Frenchmen in France back to at least 1846.

In this English translation there is a section at the end of the book which are final remarks concerning the dances in the book. There are two additional conditions necessary for good Mazur dancing: a dynamic orchestra, and “The mazurka, on the contrary, should not be attempted on a too slippery surface.”<sup>155</sup>

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<sup>151</sup> *Ibid.*

<sup>152</sup> *Ibid.*

<sup>153</sup> *Ibid.*

<sup>154</sup> *Ibid.*

<sup>155</sup> *Ibid.*

This work of Henrig Cellarius is invaluable for it gives an excellent picture with specific information about the mid-19th century ballroom form of the Mazurka, in foreign capitals, and by inference the native Polish ballroom form.

Describing the native manner of dancing the Mazur, he writes:

*“The Poles, in executing a mazurka, begin by forming a general round, which they extend as much as possible, in order to leave room for the dancers. The gentleman... starts first, and describes a figure, which the other couples repeat, replacing each other according to their fancy.”*<sup>156</sup>

Here the term “gentleman” means the man of the leading couple. The leading couple does some action which is repeated by each of the other couples. Thus the Polish version is still a dance of individual couples dancing with the exception of the opening “round” which is a general figure of all couples in one circle, circling around with hands joined.

This large circle begins the dance according to Cellarius. But how did the man lead?

*“It is seldom that the couples have settled amongst themselves beforehand the figures they intend to execute. A word, often a sign, is sufficient for all to understand what they have to do, and for each to set out in his turn without the necessity of any other warning or preparation.”*<sup>157</sup>

This can only be so for people who know the dance and its usual figures quite well. However, when “a sign” was not sufficient, the leader (as we shall subsequently show), called out what was to be done.

Cellarius points out the proper attitudes and character of the Mazur, the place of the promenade in the Polish form, the steps used, that couples do a turn at the end of each figure, that there was a natural tendency for the Mazur to use figures of other already existing dances, and of the adjustments that dancemasters made in order to make the Mazur fit the dancing public of foreign capitals.

Henrig Cellarius had great influence. His work was readily copied by dancemasters in other countries, as we shall see.

On the following page is a reproduction of a print in Cellarius’s book contained in the Mazur section. It is an accurate drawing of the clothing style of the time.

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<sup>156</sup> *Ibid.*

<sup>157</sup> *Ibid.*



Notice the trim outline of the man. Both the man and the woman are presented as having delicate feet. This only emphasizes just how “neat” and “crisp” the foot movements must be. Notice the upright carriage of the body and how the heads of both are turned toward each other: one never forgets one’s partner.

In the same wonderful year, 1847, there appeared in Poland a dance essay whose description of the Mazur is taken as a standard by practically all Polish dancemasters and writers up to WWI. This is the work of Karol Czerniawski which may have had a second printing in 1860, with which date most people associate this work.<sup>158</sup>

It is a blend of poetic descriptions and authentic facts. It is the only work which gives us names of some dance motifs and figures. It is accepted as being authentic in this regard.

His work is presented as being more descriptive of the rural Szlachta(Gentry) Mazur of the Mid-19th century, than of the elegant ballroom form. The traits of a rushing speed and fast pace, along with his emphasis upon the Mazur as a youth’s dance, mark his description. He includes in his 1860 essay a drawing of a young couple dancing the Mazur dressed in a fashion that has come to symbolize the rural Szlachta in the popular stage mind, but which as our researches show, is not authentic.<sup>159</sup>

Karol Czerniawski leaned toward a symbolic military-equestrian origin for the Mazur. We shall only present what is necessary for our purpose:

There are a good many War-like elements;      *“Dużo w nim pierwiastku wojennego;*

<sup>158</sup> Karol Czerniawski, *O Tańcach Narodowych z Poglądem historycznym i estetycznym* (Warszawa: 1860), pp. 85-91. Originally published in 1847 as reported in Bibliography Warszawa. Since the present author has never seen this first printing, we do not know if there were any additions in the 1860 work. Thus we assume that the description is from at least the 1840’s.

<sup>159</sup> Consult the present author’s work on the “Polish Walking Dance.”

its basic step represents  
 a riding horseman  
 riding on a horse:  
 stamping feet,  
 is the impatient steed pawing the ground;  
 heel clicks, the setting of spurs [to the horse],  
 the head motion,  
 like that of the horse.  
 The rider deftly returns,  
 this again diverges,  
 stopping suddenly [beating]  
 heels to the music with fire.

*sam krok jego przedstawia  
 nam dobitnie jezdzca  
 hasającego na koniu:  
 tupanie noga,  
 to bicie niecierpliwego rumaka;  
 hołubce, to spinanie ostroga,...  
 poruszenia głowy,  
 to jest toczenie rumakiem.  
 Jeździec raz zręcznie zawraca,  
 to znowu rozbieżony na miejscu osadza,  
 zatrzymując się nagle  
 podkówka w takt palnąwszy.”* <sup>160</sup>

We see that Pan Czerniawski rated the equestrian view of the Mazur very highly. The head movements are important because many scholars and dance teachers have overlooked it. The stamping and general tone of this passage mark the Mazur as being very vigorous for the man.

The youth holding  
 in his right, the girl's left hand  
 lightly carries her in front of himself,  
 while she pulls away contentiously  
 in this battle of love  
 with her natural maidenly  
 bashfulness,...

*“Młodzieniec trzymając dziewicę  
 prawa ręka za jej lewa,  
 ... lekko ją za sobą unosi;  
 ...ona zaś trochę się ociąga,  
 tocząc walkę miłości  
 ...z przyrodzona niewiast  
 naszych wstydlivościq...”* <sup>161</sup>

Here again we see that the attraction of male to female supplies one inspiration to the dance action, while the playing becomes the Art of the dance. The dance when done properly should bring feelings of sentiment, tenderness, bashfulness to the oldest of women. (This is not to say that men are devoid of these feelings.)

...the knight seizes her around the waist  
 and finishes with a whirl...

*“...rycerz w pól ją chwyta  
 i zakończy kółkiem wirowym...”* <sup>162</sup>

That same Hołubiec turn.

The mass [of dancers] in forming  
 a large circle,  
 with one leader,  
 an element of fellowship  
 basic to  
 Slavic Society.

*“Gromadne zaczecie  
 wielkie Kolo,  
 przodkowanie jednego,  
 to pierwiastek towarzyski,  
 zasada  
 społeczeństwo słowiańskich.”* <sup>163</sup>

<sup>160</sup> *Ibid.*

<sup>161</sup> Czerniawski, op. cit. pp. 85—91

<sup>162</sup> *Ibid.*

<sup>163</sup> *Ibid.*

During this period of nationalistic movements the Slavic people of the earth were very much touted by Slavic writers as being more virtuous than Western Europe, because of their Native sense of Community as verses Egoism, the symbol of which Community, is the circle.

<p>The Mazur is as the as impulses of youth; they give the impression of an individual character, likewise for the figures; they are not like those of the French Quadrille,... but are made up at will and humorously led,</p>	<p>“<i>W mazurze, jak poruszenia młodzieńca płyną a natchnienia i są odbiciem indywidualnego charakteru, tak również figury, nie są tak w Francuzkim kadrylu,... ale są dostawione woli i dowcipowi przodkującego; ...</i>” <sup>164</sup></p>
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This comparison shows there were no set figure routines which everyone memorized as in the Quadrille. This implies not only that the leader must be good, but also that the dancer must follow carefully his instructions.

This shows that the native Polish dances were perhaps not as “formless” or “disorderly” as some may have thought.

He next gives a six-page description of a Mazur with a number of recognizable figures which are still in use today. The musicians shout and the dance begins!

<p>Here all at once run to the circle. The Great Circle contains all. All, holding hands [as] one living song, all here are equal. This is the Knight’s Circle.</p>	<p>“<i>Tu wszyscy odrazu zbiegają się do koło. Wielkie koło wszystkich obejmuje. Wszyscy trzymają się za ręce jedna pieśnią ożywieni, wszyscy tu są równi, to koło rycerskie.</i>” <sup>165</sup></p>
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Notice that it is an Aristocracy—the best of Knights.

<p>The circle turns, and turns, this way and that way, until it divides into a hundred small circles, each couple whirling...</p>	<p>“<i>Koło się kreci, kreci, w te i owa stronę, aż rozpryznie się na sto kolek osobnych, każda para wiruje...</i>” <sup>166</sup></p>
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The feeling of this passage in Polish is that the turns are done at a dizzy speed: note how important is the individual couple turning.

Next, on leading the dance:

<p>...what he does, all must do... The leader runs forward himself or with four others like four pairs of horses, one briskly chasing the other,</p>	<p>“<i>...co on zrobi wszyscy zrobi winni... Pędzi naprzód hetman samotrzeć lub sam czworo, cztery pary koni, jedna druga goni żwawo,</i></p>
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<sup>164</sup> *Ibid.*

<sup>165</sup> *Ibid.*

<sup>166</sup> Czerniawski, op. cit. pp. 85—91.

deftly running and turning, again the circle;      *zwinnie i obrotnie, dalej w koło,*  
 a command—Cross!      *rada: Krzyż!*  
 Battle for the Cross! They dance in the Cross.      *krzyżem bitwa, taniec w krzyż.”* <sup>167</sup>

We see that the general circle figure is used quite often. Notice the spirit in making the figures! A battle of enthusiasm!

Again the leader      *“Znowu hetman*  
 briskly calls [figures] for the young;      *za nim dziarska młodzież woli;*  
 flying, running, stopping;      *leca, pędza, przystanęli;*  
 another circle,      *znowu koło,*  
 another command.      *znowu rada.”* <sup>168</sup>

Zwodzonega! On with the dance,      *“Zwodzonego! dalej w tany,*  
 flying infinitively,      *chyłkiem leca;*  
 he strikes from the side.      *w bok uderza.*  
 Circle! [and yet another] Command!      *Znowu Hetman, koło, rada.”* <sup>169</sup>

This and the following figures are “game-figures” of changing partners and cutting in. Thus the need sometimes to “sneak up” unnoticed upon a dancing couple.

Odbijany! He who plays with me,      *“Odbijany! W to mi graj,*  
 on to the Tartars!      *dalej wiara na Tatara!*  
 All the way of course!      *a do czysta oczywista!”* <sup>170</sup>

Running from Poland then across the Steppes to the Tartars! The impetuous dash!

Flying into [again] circle, [then] a large bow      *“Lecą pędza robią koła wielkie luki,*  
 [then] different wreaths and a basket.      *rożne wieńce i koszyki.”* <sup>171</sup>

Here we have a very definite figure sequence (which occurs in all later literature), which is so natural that it is probably quite old: going from a circle to a basket of interlocking arms.

Afterwards Jan and Max      *“Potem Jan z Maksymen*  
 do the Krakowski figure;      *tańczą i krakowska tną figure;*  
 although each had two girls      *choć każdy miał dwie panny,*  
 they still quarrelled over another.      *lecz o jedną się spierają,*  
 In the center they alone      *w środku sali je rzucają,*  
 do the Młynek;      *sami młyńcem się próbują;*  
 who is stronger? Jan is!      *Kto mocniejszy. Janko przemógł.*  
 Max lost!      *Wziął Maksyma!*  
 By this deed he is crowned;      *lecz by czyni swe uwieńczyć,*  
 thus his bright color—      *wiec go krasnej—*  
 but he leaves the girl,      *stawił pannie,*

<sup>167</sup> *Ibid.*

<sup>168</sup> *Ibid.*

<sup>169</sup> *Ibid.*

<sup>170</sup> *Ibid.*

<sup>171</sup> *Ibid.*



gives away his other two,  
and alone  
he with the fourth leads.

*dwoje dziewcząt oddal innym,  
a sam  
z czwarta rej prowadził.”* <sup>172</sup>

Thus we see that the dance is free enough for men to dance certain figures with lively force, as here, in a play—as a dispute. Also there are figures for three people groupings. Fortunately, these figures were later used as ballroom figures. This makes stronger the opinion that Pan Czerniawski's description was of authentic material.

Although there is one music to the Mazur,  
each runs as though in a single-combat,  
as he likes, ..

*“W mazurze choć jedna muzyka,  
Każdy pędzi jak na harze,  
jak się mu spodoba, ...”* <sup>173</sup>

One beats heels [together],  
a second strikes heels to the floor,  
a third one in place.  
...heels striking [like] fire,  
eye glances;  
love in his heart, fire in his spirit.

*“Jeden pali holubce,  
drugi tnie podkówka,  
trzeci pędzić na miejscu osadza....  
podkówkami ogień krzesze,  
spójrzysz w oczy:  
miłość w sercu, ogień w duszy.”* <sup>174</sup>

Again we see how much emphasis there is of heel-stamping and beating for the men. In all probability, this stamping marks the greater strength of the rural form of the Mazur. We expect that the social ballroom form was different in this matter of stamps. We shall wait and see.

Dance with another:  
a second he asks and is enchanted;  
O! How sly she is!  
She throws back their hands,  
each [man] kneels,  
as in a spider's web,  
she ensnares them!  
Not this time!  
She runs to a third,  
runs and stops and stamps. For whom?

*“Tańczy z drugim:  
drugi prosi i zaklina;  
oj filutka to dziewczyna!  
rużca rękę,  
kleczyc każe,  
pajęczyna go osnuwa,  
od pająka zmykaj mucho!  
O już nie czas.  
Ona biegnie do trzeciego,  
biegnie, stawa czegoż stawa.”* <sup>175</sup>

From the above the women also may choose among a number of the men. Below we read how her chosen man reacts.

...he with joy takes her hand  
and beats the [nails in his] heels on the floor.  
Ah! A figure Eight we make!  
Running, rushing,  
seizing [her] around the waist,  
a flying turn:

*“...on z radością rączkę chwyta,  
i holubca tnie z kopyta.”  
Ach! ósemka my zrobimy!  
Biegną, pędza,  
w pól się wzięli,  
lecz wiry:*

<sup>172</sup> *Ibid.*

<sup>173</sup> *Ibid.*

<sup>174</sup> *Ibid.*

<sup>175</sup> *Ibid.*

<p>then they run around the stands, [then] around the ones kneeling. They stop! too much! Enough! and [someone] touches her small hand: she gives it freely to her brother.</p>	<p><i>i wirują na około stojącego, naokoło kłęczącego, Przystanęli! Dosycmeki! i dotkniecie malej ręki, uwolnienie brancon daje.”</i><sup>176</sup></p>
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Can we really expect this to have finished?

Again, Mazur! Basia is in a circle.  
Around her a garland of Youths...  
They won't let free!  
Choose one of us!  
and happily they circle...

*“Znowu, mazur! Basia w kole,  
na około wieńce młodzi...  
Nie wypuscim! Niewypuscim!  
aż wybierzesz z nas jednego,  
i wesolo dalej w kolo...”*

...Ha! Przepiórko! and you are in the cage!  
Come on! Choose!  
We are all in torment!  
Take one, then you can  
speedily dance as a [bird] flies in a park.

*...Ha! Przepiórko! i tyś w klatce!  
No! wybieraj z nas jednego;  
wszystkich dręczyć już nie można  
Węz jednego, wówczas w parke  
wylecicie przez te szparkę.*

Quickly she raises her hands  
and just as quickly drops them  
and [then] up goes her small hand,  
releasing her handkerchief !  
!

*Speete ręce w gore wzonsza,  
i znów szybko je spuszczaają .....  
i wyrzuca rączkę mała,  
chustkę w gore*

He who catches it, with him, she turns....*Kto ja złapie, z tym ja biegnę...*  
the circle jumps,  
making an arch over head...

*koło prysło podskoczyło,  
nad jej głowa lukę zrobiło...”*<sup>177</sup>

During this figure there is the only Dancing-Action done.

The Mazur is a dance for the young:  
one can't speak  
or even sing;  
at times one can only hear cries and shouts:  
Hop! Hop!—Hu ha,  
encouraging each other...  
these aren't words or thoughts,  
but only figures  
and the liveliness of the dance.

*“Mazur to taniec młodzieży:  
tu ani mówić można,  
ani nawet śpiewać;  
czasem tylko daje się słyszeć okrzyk:  
Hop! Hop!—Hu Ha!  
jakby nawoływanie się...  
to już nie dźwięk słów ani jest ciąłem myśli,  
ale figury  
i żywość w tańcu...”*<sup>178</sup>

In the 1847 edition of this essay there was a footnote which was not in the 1860 edition. It concerns the naming of figures.

The figures of the Mazur  
often do not have names,  
but each dancer knows them,

*“Figury w mazurze  
często nazwy nie maja  
ale je każdy z tanczacyach zna,*

<sup>176</sup> *Ibid.*

<sup>177</sup> *Ibid.*

<sup>178</sup> *Ibid.*

or quickly picks them up.

*lub szybko pojmie.*" <sup>179</sup>

This again points out the informal, i.e. loosely-figured action of the earlier Mazurek-Mazur form. It also means that many basic figure actions were repeatedly danced—novelty was not very important.

We may sum up Karol Czerniawski's description as being authentic in regard to the Mazur's character and figures. We take Pan Czerniawski's description to be of the rural Szlachta-Mazurek form of about the mid-19th century. How far back this existed cannot at this stage be determined. This mid-century form is different from the more peasant based Mazurek-Obertas form which are assumed to have existed earlier.

It very nicely gives one the feeling of the differences between men and women's dancing; how the joy of the dance is expressive of temperament, shyness, strength, gentleness, manliness and coyness.

One begins to appreciate just how important the nuances of the eyes and head notions are in expressing the above qualities and others.

Lastly, Pan Czerniawski's work allows us to date an entire series of figures along with the names for these figures.

How striking it is to see how much of the Mazur is playful: how much of a running game it is. It brings to mind how much children like to run. We cannot become younger as far as our bodies are concerned, but an adult dance form refreshes us with energy and reintroduces "play" not as a concept, but as an actuality.

Thus we close the year of 1847 with very good descriptions of the Mazur as done in Poland and Europe. In comparing the accounts of both Henrig Cellarius and Karol Czerniawski, we see that Cellarius's comments about the dance as done by Poles is largely corroborated by Pan Czerniawski.

In 1852, Franz Liszt's book, an appreciation of Frederick Chopin, appeared. It actually appeared a year earlier in a newspaper serialization. Contemporary scholarship has revealed that the sections of the work dealing with Poland and Polish dances were actually written by a Noble woman of Polish descent, Princess Carolyne von Sayn-Wittgenstein. She was Liszt's spiritual soul-mate and companion for a while. Her descriptions of the Mazur, as danced in Poland, written under the cover of Liszt's celebrated name, were used by Polish dancemaster who accepted them as authentic descriptions. The fact that Liszt was a musical genius helped to convince most Poles that he was the only foreigner who ever understood the Polish character and the Mazur.

We now know that it was the Pole, Princess Wittgenstein, who actually wrote the descriptions. Since Polish dance teachers used her descriptions in toto in their books, this implies that her descriptions were authentic.

Princess Wittgenstein had her country estate in Woronice near Kiev in the Polish-Ukraine. In the early months of 1849 Liszt was there. Surely he saw the Mazur done during his stay. Not knowing the exact lifespan of Princess Wittgenstein, we assume that her descriptions are for the dance as done in Poland during the 1840's.

Naturally, not being a dancemaster, her concern was with the character of the dance; especially the role and attitude of the Polish woman in the Mazur. She went somewhat overboard in her sentiment, and writes with a heavy-handed style. Undoubtedly, many Poles were faltered

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<sup>179</sup> This first essay appeared in Biblioteka Warszawska (Warszawa: 1847), p. 347.

when they read what the “Great Franz Liszt” had to say about them. We shall present her entire exposition now, so that there will be no need to repeat it when it was used by later Polish dancemasters.<sup>180</sup> However, we shall leave out her statements which do not directly pertain to the dance.

*“...it is essential to have seen the mazurka danced in Poland.”*<sup>181</sup>

Before we go further, we should like to remind the reader that the French use the term “Mazurka” and not “Mazur” for this dance.

*“Only thus can its pride and tenderness and piquancy be grasped. The man chosen by his partner proudly claims her like a conquest and presents her for his rivals’ admiration before whisking her away in a whirling, voluptuous embrace that does not conceal the defiant expression of the victor and blushing vanity of the prize, whose beauty makes the glory of his triumph.”*<sup>182</sup>

Here we have that martial spirit which the man possesses. Notice that to the extent that the Lady blushes, she is valued. Taken alone, the above passage of the man’s role and motions might be interpreted as being crude and violent. From all that has passed before this, we can somehow expect Princess Wittgenstein to qualify this. After the Lady accepts the man, the dancing begins...

*“...the mazurka once begun, the attention of the entire room, far from obscured by a crowd of persons colliding from opposite directions, is drawn to a single couple, each of equal beauty, darting forth into empty space.”*<sup>183</sup>

The Princess here above is contrasting the difference between dances which have many couples dancing and colliding at the same time with the Mazur which she has here beginning only with a single couple.

*“The cavalier at first accentuates his steps as if hurling a challenge, parts from his companion for a moment as if to view her better, closes with her at once with passionate eagerness, or even turns full circle as if mad with joy and suddenly giddy.”*<sup>184</sup>

Partners then do not keep the same distance from each other. The man breaks away now and then, partially or fully. Only by releasing his Lady could he “turn full circle.” This might be a type of pirouette or perhaps the man runs around his partner.

*“Sometimes the couples start out at the same time, and it happens that the men may change ladies, or that a third man appears, clapping his hands, to snatch a lady from her partner. Then the queens of the festival are claimed in turn by the most brilliant young men who court the honor of gaining their hand.”*<sup>185</sup>

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<sup>180</sup> Franz Liszt, *Frederic Chopin* (London: Free Press of Glencoe, 1963), pp. 66-80, trans. Edward N. Waters.

<sup>181</sup> *Ibid.*

<sup>182</sup> *Ibid.*

<sup>183</sup> *Ibid.*

<sup>184</sup> *Ibid.*

<sup>185</sup> *Ibid.*

Here we have an alternative way in which the dance may start, as well as three figures whose outstanding feature is the “cutting-in” or replacing of one man by another, done with a signal of hand-clapping. Notice that as of yet there are no set figures as was current with the general social dances of Europe at the time. The Mazur at this point is more of a running game-like dance. This “cutting-in” figure, called by later Polish writers as “Odbijany,” is then seen to have been in existence, at least, in the 1840’s. However, these game-motifs have much in common with the peasant dance form: they do have a certain roughness. We have only to recall the running dances of the Steppe peoples in order to imagine an older time for it.

Next Princess Wittgenstein compares the Mazur with other dances. She views the deficiencies thusly: Gallop and Waltz; isolate dancers and are a picture of confusion for spectators; Quadrille, everything done with unconcern that evokes only a casual response; Polka, easily becomes equivocal; Fandango, Tarantella, Minuet, meaningless pantomime—“in neither importance or grace.”

The man does have some grace! The crowd, in the Mazur, are somehow just not spectators: they “participate”:

*“The long intervals separating the successive appearance of couples are given over to the chatter of the dancers.”*<sup>186</sup>

This “chatter of the dancers” here refers not to real talking, but to a communication between the dancers via their movements. This is how the dancers are “dancing together,” how they form a “partnership” as described below.

*“When their turn comes again, the scene no longer passes among themselves, but between them and the assembled throng. Before the latter, the man shows he is proud of her whose favor he has been able to win; before it, too, the lady pays honor to her partner, and she also seeks to please the throng because its approbation, bestowed upon her partner, becomes for him the most flattering blandishment. At the last moment she seems to proffer this approval formally by darting toward him and resting on his arm. It is a movement which, above all others, is capable of a thousand nuances, from outbursts of passion to the most aimless abandon, that are governed by feminine wile and charm.”*

*“Beginning at first with a kind of shy hesitation, the lady tenses like a bird about to take flight. A long glide on one foot alone and she skims like a skater over the ice—smooth floor.”*<sup>187</sup>

The woman glides across the floor; she skims the floor.

*“...she runs like a child and suddenly bounds in the air. Like a goddess of the hunt, with eyes wide open, head erect, and bosom high, she sails in nimble leaps through the air like a boat riding the waves and seems to disport herself in space.”*<sup>188</sup>

The above quotation is an exaggeration if the reader interprets it to mean that the woman hops or jumps noticeably: she rises “nimbly,” “deftly.” She continues playing, toying with the crown,

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<sup>186</sup> *Ibid.*

<sup>187</sup> *Ibid.*

<sup>188</sup> *Ibid.*

*“Then she re-enters her dainty glide, surveys the spectators, directs a few smiles and words to the most favored, raises her lovely arms to the knight coming to rejoin her, and resumes the agile steps that carry her with amazing speed from one end of the hall to the other. She glides, she runs, she flies...”*<sup>189</sup>

getting tired she,

*“...bows her figure and slows her pace until, panting and exhausted, she gently sinks and falls into the arms of her partner, who seizes her firmly and raises her for a moment into the air before they finish the intoxication round.”*<sup>190</sup>

The Lady does quite a bit of soloing as the couple makes its rounds around the room. At times, she is separate from her partner. However, the “soloing” of the above passage is one of the free running while turning, now away, now towards ones’ partner, all the while holding hands with ones’ partner. The Lady flirts now with her partner, now with the crowd.

Now for some general figures:

*“In a leading chain all the couples first clasp hands. Forming a great circle that briefly whirls around with dazzling effect, they weave a crown wherein each woman is a flower unique of her kind.... They dash forth altogether, in sparkling verve and jealous competition, parading before the spectators like a review.... At the end of an hour or two the same circle reforms to end the dance...”*<sup>191</sup>

Here we have confirmation with Cellarius. The figure sequences of the Mazur start with the general figure, the large circle, which also ends the sequences according to the Princess. But it is not the real beginning of the dance! The individual couple either singly or several couples circle around the round, dancing very much as an individual couple. There then may be some “cutting-in” which is also an individualistic motif and not a general figure.

And after an hour or two of general figure dancing what was next?

*“...and on days when diversion and pleasure infect everyone with a wild gaiety, running through these impressionable beings like a crackling fire of dried vines, the general promenade is resumed once more. Its accelerated pace allows no suspicion of the slightest weariness in the delicate and persistent women whose limbs seem possessed of steel’s responsive and untiring flexibility.”*<sup>192</sup>

The phrase “these impressionable beings” does not mean naive people, but rather people who are able to open themselves up to the natural pleasures of high aesthetic values (in this case, via the Mazur), without recourse to drugs or 300 watts of electrical music, i.e. of an external agent.

Next the Princess Wittgenstein devotes several pages to the emotional timbre of the Mazur, and to the Polish Woman. We shall merely give fragments of what she wrote:

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<sup>189</sup> *Ibid.*

<sup>190</sup> *Ibid.*

<sup>191</sup> *Ibid.*

<sup>192</sup> *Ibid.*

*“Instinctively all the women in Poland possess the magic knowledge of this dance. Even the least happily endowed can find three improvised allurements. It favors shyness, modesty...stateliness. Is this not so because, of all dances, it is the most chastely amorous...—and in the very essence of the dance there reigns a mingling of intimate tenderness and mutual vanity as decorous as it is compelling. “Flirtations, conceits, fancies, attachments, laments, passions developed and awakening, conquests on which may depend another’s fate or favor—all are encountered in this dance. And so—what emotions are clustered together in the accidental meetings brought about by the mazurka? The slightest whims of the heart are lent enchantment, the most distant, idle and momentary encounters appeal to the imagination! And how could it be otherwise, in the presence of women who give to the mazurka that graciousness that other countries vainly endeavour to attain? For are not Slavic women beyond compare?”* <sup>193</sup>

Then she lists some of the qualities of the Slavic woman, namely, “a diverse originality,” “attract by Asiatic languor,” “by the revelation of inexpressible tenderness,” they attract “by those vocal intonations that startle and summon tears from unknown depths,” but they are “intelligent and unformed,” “quick in comprehension,” “strangely versed in the divination of character,” “generous and courageous,” “nobly reverent, loving danger and loving love,” ...“they especially adore glory and fame,” “Heroism delights them.” Many of them “practice their holiest virtues and finest sacrifices in obscurity,” “naturally and socially discreet,” ...Polish women have always inspired fervent homage, for they all have a poetic comprehension of an ideal that they reflect in their remarks, and on and on she goes.

We must keep in mind that the Princess was writing in the hey-day of the Romantic Period. These Romantic emotions allied to feelings of Polish Nationalism contribute to the excessive praise and adjectives for the “Polish Woman” of Princess Wittgenstein.

However, we can readily see that the woman has a very important part in the Mazur, if not the most important part; she supplies and shows the emotional coloring of her sex in the dance. Some may interpret the above passages as implying that the woman manifest the emotion of the dance itself. The man has a greater range of foot movements while the woman has the greater emotional range.

*“Who among them has not finished a mazurka with cheeks brighter from emotion than from weariness?”* <sup>194</sup>

We see that the woman dances very sensitively. Every emotional nuance shows on her face. The dancing partners do not merely dance straight ahead, but dance away and toward each other, with the woman flirting here and there.

In the years 1848-1849 Europe exploded in a series of nationalistic upheavals. This period of European history is known as the “Springtime of Nations.” Since Poland had the longest and most heroic traditions of struggle for political freedom, and was still partitioned by “reactionary” powers, Her cause became Europe’s cause. Within Poland itself, the various armed uprisings were crushed. One effect of the uprisings is that Silesia, and the Northern Baltic areas, reaffirmed their Polish identify.

Many Poles participated in the uprisings in other countries, viz., France, Austria, Germany, Hungary and Romania. If Europe were free, then Poland would be free. But free for what?

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<sup>193</sup> *Ibid.*

<sup>194</sup> *Ibid.*

As the urban and rural masses increased their participation in political events, so they also assimilated to themselves certain facets of the lifestyle of the upper class, one of which was the Mazur. The rising generation of the lower classes, university students, professional people, etc., became Mazur dancers. As we shall see, this “*bourgeo-isization*” of the Mazur, did not reduce in quality the “Ideals of the Mazur” as to how it *should* be done.

During the 1850s the amount of public places for entertainment increased in number. This increase necessitated a need for more musicians and entertainers which was met. Not only did the musical life of the main Polish cities flower, but so also did, in Warszawa, the National Opera and Ballet. It is during this period that the tradition of Polish Dancers on the “great stage” of the Opera and Ballet come of age in Poland. About this separate tradition of Polish Dance we shall speak later. However, we shall now confine ourselves to the character of the social form of the Mazur at this time, in order to preserve continuity between the remarks of Cellarius and Princess Wittgenstein.

As the dance became more popular in Polish cities, there was a need for more dance schools and teachers of Polish dance. Where did these Polish dancers come from?



...the teaching of ballroom dances  
in those times was one  
of the social canons  
of good behavior in all  
decent homes,  
both in the cities  
and in the provinces.

*“...jako ze nauka salonowego tańca  
należało w tych czasach  
do obowiązujących kanonów  
wychowywania w każdym  
tzw. przyzwoitym domu  
czarowni w mieście  
jak i na prowincju.”*<sup>195</sup>

One of the best Mazur dancers on the Warszawa stage during this time was Feliks Krzesiński. The best Mazur dancers were known by the appellation, “Mazurzysta.” Feliks Krzesiński started his career at the Warszawa Ballet School in 1835. In 1852 he left the Ballet to become the leading light of Polish dance for Tsar Nicholas I in St. Petersburg.<sup>196</sup>

Pan Krzesinki,

...was the most active teacher  
of the Polish National Dances  
in aristocratic circles.  
His services led  
to Polish Dances  
being done in the ballrooms.  
of the Czar’s capital

*“...najbardziej wziętym nauczycielem  
narodowych tańców polskich  
w sferach arystokratycznych.  
Jego zasługa było wprowadzenie  
tańców polskich  
na sale balowe  
stolicy carów.”*<sup>197</sup>

Here the term “Polish National Dances” refers only to the Polish Walking Dance (Polonez), and the Mazur. As we have already seen, the Mazur was also a favorite of the Russians. As the Mazur became more of a general social dance in Poland at this time, so it did also in Russia, but with less popularity.

Mr. Krzesiński was considered to be a successful person by others, but his personal letters revealed how unhappy he was with his life in Russia. He had numerous sons and daughters, all of whom became dancers in Russia. He was heartbroken that none of them married Poles and became Russified—i.e., they lost their Polishness. He had hoped that one of his sons, Jozef, would become a “mazuryszta”—but he wasn’t good enough.

One of his daughters, Matylda, was sponsored by the Czar’s family and became the first soloist at St. Petersburg in 1893. She became, unfortunately, the lover of Czar Mikolaj II. This caused a scandal throughout the Empire and Poland. This affair was the genesis of Lehr’s Operetta on the same theme.

<sup>195</sup> Janina Pudełek, *Warszawki balet romantyczny* (Warszawa: Polskie Wydawnictwo Muzyczne, 1968), p. 113. In many conversations with the same Dr. J. Pudełek, the point was continually made that Polish researches which depend upon written records prior to WWII are not as available as they should be. In this war, it was the policy of the occupying powers to destroy as much as they could of Polish books, etc., anything denoting “Polishness” or Humanity. As an example, for all works dealing with the history of the Ballet and Opera prior to WWII there remains only scraps of information contained in old newspapers. Everything that was contained in the archives of the Warszawa Opera Theatre building were destroyed.

<sup>196</sup> During the latter half of the 19th century, there was a continuity of “mazurzystas.” After Mr. Krzesinski left, Mr. Antoni Kwiatkowski held the title in Warszawa about the 1850’s. In 1874 he choreographed a “Halka” for the Polish-Ukrainian city of Kiev.

<sup>197</sup> “Through his interpretation and Nicholas I’s fondness for this dance, the mazurka established itself first in the theatre and next in the ballroom under a simplified form more easily mastered by amateurs. There was stiff competition to take private lessons with him...” Kschessinska, *Dancing in Petersburg* (New York: Doubleday & Co., 1961), p. 18.

Thus, from the hands of the Russians, Mr. Krzesiński received little good. At the age of 75 (in 1898), he still performed the Mazur on stage. He died in Leningrad in 1905.<sup>198</sup>

Since most graduates of the Warszawa Ballet School became dance teachers sooner or later, we can assume that this had the tendency to increase, or at least to maintain a high dancing standard in terms of elegance and beautiful dance movements in the social dances. Students were all encouraged to dance with a “high style.”

But, what did the ordinary social dance teacher aim for during this period? The ideals of this time (1800-1914), are not really foreign to the contemporary reader. In our opinion, the ideals are in fact the same, but with this difference: in the past they received instruction in how to obtain Beauty, whilst we, in our time, have been led to believe that we shall come to this without instruction. This is our naivete.

In order to have the reader better understand the Mazur dancing of the mid-19th century, it is imperative that we turn our attention to just what dance teachers strove for. There were a number of dance manuals published in America at this time which have the obvious advantage of being in the English language. We chose one which explained its aims as to the place of Social Dancing.

We shall simply present some pertinent quotations:

*“Ladies and gentlemen ought to dance with a sort of amiable circumspection, and a becoming grace. Ladies in particular, which add to their charms and heighten their attractions.*

*Amateurs.... should always stand in the fifth position, and not in the third.... The feet should be properly turned out. If not, you lose all the beauty of the step. Let the head be erect, and the chin in a very slight degree elevated. Let your countenance be expressive of cheerfulness and gaiety, and let an agreeable smile even play about your mouth. Keep your shoulders down, bring your chest forward, and then the shoulders will move naturally, and with elegance. Your elbows curved, never squared; the fingers so grouped together as to correspond with the contour of the arms. Ladies should hold their dress with the tips of the fingers, as the arms serve for an ornament, and to follow its movements, with an easy elegance.”*<sup>199</sup>

Dancing is an art which should show a “respectful air, the graceful manners, and finished accomplishments...”...along with...“the gracefulness, the lightness, the elegance, which are qualifications almost indispensable to every individual.”

These are the very same qualities which all other writers have mentioned in conjunction with the Mazur.

*“...the dancingmaster shall...begin by showing him the five positions, in each of which he must be very precise, to make him stand erect, and to bend the limbs, as also to raise...”*  
200

From the beginning of the 19th century until relatively recently all social dances required that the dancer know the various “turned-out” feet positions which we associate with ballet.

<sup>198</sup> He performed the Mazur on the stage right up to his death at the age of 83.

<sup>199</sup> D. L. Carpenter, *The Amateur's Preceptor on Dancing and Etiquette* (Philadelphia: McLaughlin Brothers, 1854), pp. 8-13. From this work the reader should see how grossly distorted and malicious it is to characterize American history at this time as being “cowboy history.”

<sup>200</sup> *Ibid.*

This was done for the aesthetic reward of dancing in these positions, as well as for the maintenance of a steady balance.

*“The master should place the carriage and arms of the learner in a right position, so as to make all the attitudes commanding and graceful, the art of walking with grace, of making the bow, of introducing yourself, and of guiding yourself in the company, are very essential points....”*<sup>201</sup>

Notice that it isn’t just the dancing, but the etiquette of everyday living which is important. What Princess Wittgenstein assumed to be instinctive of Poles is here seen as part of education, i.e. culture.

We may get an idea of the “tone” of the social ballroom from the next remark:

*“It would be very improper to introduce certain scientific steps and elevated caperings into a drawing-room, or in society, where every circumstance shows that movements of this description would be out of place.”*<sup>202</sup>

Refinement, good taste, they are the catch words. Generally, as we shall see, the Poles all agree that these are the desirable qualities of Culture to which, of course, they add their own Polish characteristics of expression, i.e. 19th century modifications of the “Staropolska” character and manners.<sup>203</sup>

Many dance teachers copied the works of Cellarius. One such was Charles Durang of Philadelphia. In 1856 he published a dance manual which contained the figure sequence of Cellarius’s “Mazurka Quadrille,” but without his extensive observations of the character and step descriptions of the dance.<sup>204</sup>

However, he devotes some eight pages to the Mazurka. It adds to our understanding of the dance in the American social ballroom. Let us examine this work.<sup>205</sup>

Its character:

*“When danced with an easy grace, they are a very pleasing and decorous dance, not admitting of the vulgarities of the Polkas.”*<sup>206</sup>

That is, the Mazourkas (as it is named by Charles Durang), is not a jumpy or raucous dance. As for the steps...

*“These beautiful Quadrilles are not as much danced as they should be, the reason may be found, in the difficulty of their easy acquirement. The steps are simple as well as the figures, but of course, require careful practice with proper instruction.”*<sup>207</sup>

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<sup>201</sup> *Ibid.*

<sup>202</sup> *Ibid.*

<sup>203</sup> Consult the present author’s work, *The Polish Walking Dance*.

<sup>204</sup> Charles Durang, *The Fashionable Dancer’s Casket* (Philadelphia: S. Douglas Wyeth, 1865). Yes. I also thought that “casket” was a curious term, until I was informed that it meant in Durang’s time, a “jewel box,” hence a treasure, which Dance was, and can be. It must be said that Mr. Durang was to America as Cellarius was to France. He did give sources for his dances, which was not the convention of his time.

<sup>205</sup> *Ibid.*, pp. 119-161. Did it really reflect the reality of the American Ballroom or did it express a wish for the American Ballroom?

<sup>206</sup> *Ibid.*

<sup>207</sup> *Ibid.* pp. 119-161.

They could not have been *that* simple, or the average social dancer of the 19th century would have mastered it.

The author maintains that the steps cannot be learned without a teacher, thus his book contains none. In the figure sequences, there are steps mentioned. In his section entitled: “Philadelphia Mazourka Quadrilles,” there is the “Hołubiec” and a side sliding movement.

There is another figure set, the “Russian Mazourka Quadrilles” which contains heel clicks, the “Mazourka step,” the Pas de Basque step, the Redowa Waltz Step, and slides.

The most popular figure dance of the day (after 1850), was the Cotillion. The Cotillion alternated couple turns, e.g. Waltz turns with figures, or even as a proper part of a figure.

There is a passage which not only clarifies somewhat the difference between these two types of Quadrilles, but also gives us an idea of what happened to the Hołubiec turn at this time, and sheds a little more light on steps.

Along with Henry Cellarius in France, there were two Polish dancemasters who were also in Paris. Naturally, their views on the Mazur were popular.

The passage describes a figure:

*“...and advance with a Pas Marche, two measures—Hołubiec...”* <sup>208</sup>

This Pas Marche is ballet’s approximation of the basic Mazur running step.

*“Markowski’s Hołubiec is a single Pas Marche around, and not the difficult whirl, called Tour-sur-Place, as in the Mazourka Quadrille.”* <sup>209</sup>

The reader will recall, however, that Mieczslaw Hłasko in 1846 was also using the simple run step for the Hołubiec turn in addition to heel-clicks. We may infer that Pan Markowski’s turn was a gentle turn, and not a breathtaking whirl.

*“The Mazurka steps used in it, are hardly more than a graceful walking movement, and depended upon ‘manner’ altogether.”* <sup>210</sup>

The meaning of both quotations above is to show how the virile dance, as described by Henrig Cellarius and Karol Czerniawski, became diluted by the needs of the non-Polish social ballroom form.

The figure sequences are set to specific measures of music. There is not a special opening: only the circle figure which starts to the left.

One interesting piece of figure formation is the inclusion of a small drawing which shows a woman about to circle around a kneeling man. This “figure” has been mentioned previously, but this is the first drawing according to the present author’s records. This kneeling figure is also, we infer, part of the Mazur as seen as a couple dance: promenade, kneeling, Hołubiec turn. This fits in with Polish masculine gallantry, and is not part of 19th century European social dances.

*“There are many figures to these dances, principally based on the old Cotillion... The Mazourka Quadrilles introduced by Mons. Hazzard, teacher of dancing, formerly of this city [Philadelphia], and as it is danced at most of the public balls here...”* <sup>211</sup>

<sup>208</sup> *Ibid.*

<sup>209</sup> *Ibid.*

<sup>210</sup> *Ibid.*

Thus prior to the American Civil War, the Mazur had some popularity in the United States. As always, the Mazur is not a short dance:

*“It is a long dance, taking from eighteen to twenty minutes.”*<sup>212</sup>

Sometime during the 1850’s in New York, sheet music for a Mazurka was published, along with a set choreography taken from the Laborde Album of 1844, as well as an engraving of dancing couples on the title page.<sup>213</sup> This Mazurka is subtitled the “Cellarius Valse,” however, there isn’t any waltzing—it is just a Quadrille, but with certain authentic elements mentioned by Cellarius, viz., the circling by couples one after another, the general circling, and Hołubiec turn in place. No step-movements are given. The descriptions are written both in French and English.

Thus prior to the American Civil War, the Mazur had a certain popularity in the United States.

What were some of the balls like from the 1850’s?

For Warszawa the first ball of 1853 after the New Year’s celebrations was given on January 15th. This was at the Resursie Kupiecki (near Senatorska Street). This was a public ball at which Waltzes, Mazurs, and Contradances were done.<sup>214</sup> Nine balls later there was another ball at the same place.

On February 2nd a charity ball was given for young girls and the poor who were sick from cholera. The theme for the ball was “Young Warszawa.” It was hosted by Adam Krasinski and his wife, Adamowa. Three hundred people attended. The ball ended at five in the morning with the singing of a Krakowiak.

Later, a ball was given at the Natolin Palace at Wilanow (the beautiful Palace of Poland’s last king). From this ball, we have a good idea of what happens when there are too many people in one room:

### **1853**

Happy, gay dancing began the party,  
dividing into two circles,  
e.g., [one] in each room,  
continually blending  
especially with a loud Mazur  
and its numerable figures.

*“Wesołe tańce rozpoczęły zabawę,  
i podzieliwszy się aż na dwa koło,  
czyli dwa Salony,  
ciągle się z sobą mieszały,  
zwłaszcza w hucznym mazurze  
i w rozlicznych figurach jego.”*<sup>215</sup>

Although most dancemasters stressed the elegance and flowing character of the Mazur, there are sufficient quotations such as the one above which describe the Mazur as “hucznie” (loud, roaringly, clamorous) or “skoczny” (lively, vivacious, springing, jumping). Obviously, only the best dancers could combine “vivacious” and “elegance” in such a way so that the dance was a happy one, but certainly without “roaring” or “loudness.”

<sup>211</sup> *Ibid.*

<sup>212</sup> *Ibid.*

<sup>213</sup> Julien, *The Original Mazurka* (New York: E. Ferrett, 185?).

<sup>214</sup> Karol Kucz, *Pamiętniki Miasta Warszawy Z roku 1853* (Warszawa: H. Natanson, Vol. I, 1854), p. 25.

<sup>215</sup> *Ibid.*, p. 137.

### THE WARSZAWA DANCE STAGE

It is during the 1850's that Polish Dances on the Balletic stage become Great National Symbols forming a part of the Polish National tradition. The propagator of this movement was Roman Turczynowicz, director of the capital's Ballet School, and Poland's chief choreographer of Polish Dances. His wife, Konstacja, was the favorite soloist among the Warszawa audience. However, 1853 was a good year for European ballerinas in Warszawa as well. She taught Polish dances to both Maria Taglione and Charlotta Grisi after which they carried Europe with their National-Character dancing.<sup>216</sup>

When Feliks Krzesiński went to Russia to teach Polish Dances to Upper-Class Russians his contemporary Jan Popiel was the leading Mazur stage dancer—a “Mazurzysta”.

It was in 1858 that Roman Turczynowicz was able to fulfill his talents and dreams. This was the first full production of the opera “Halka” for which he did the choreography. This opera was written by Stanislaw Moniuszko who is recognized as Poland's “National Composer” of opera.

Stanislaw Moniuszko was explicitly trying to formulate a National Epic; he wanted to give the Polish people something to be proud of in its own opera and music and to remind them of Their Past, of its Virtues and Vices. The reader must remember the masses of Europe at this time were reaching for the new religion of nationalism at this time. “Halka” reflected this striving for the Poles. Not only did it show Polish Culture but it also vividly portrayed the conflicts between peasants and landowners. Thus it found a ready reception.

For our purposes the Maser contained in “Hulk” is as swaggering, as blustering a Mazur as anyone would wish. It befits the Grand operatic tradition. It is bigger than life, the audience is always impressed and feels very Polish—it works.

As a variant dance form of Mazur it is a separate creature being an alloy of very advanced balletic training, “character” dance and Polish Dance.

One must keep in mind that the purpose of the opera is to create the impression of the old Polish life-style and not authenticity. The clothes worn depict rural Magnates of no later than 1780-1790. The proper Mazur variant would be the Mazurek. The dancing usually does portray the authentic spirit but usually uses complicated figures and elements.

There is a question here about the relationship between Karol Czerniawski's description of the Mazur and the Great Stage Tradition. Pan Czerniawski may have based his descriptions on the performances of stage dancing which we may infer was just as blusteringly done as “Halka” was and is. The greatest error would be in the women's manner of dancing—a very far cry from Pani Julia Potocka!

Roman Turczynowicz's final choreography for “Halka” lasted until 1914!

While the bombastic stage Mazur of “Halka” represented “Old Poland” a different Mazur came to represent the early Ułan period.

And so moving was the Polish  
Ułan uniform,  
that generations of dancers did

*“I tak na przykład serdecznie  
wzruszał mundur polskiego Ułana,  
ze pokolenia tancerek wykonywały*

<sup>216</sup> “Warto dodać, że właśnie ona uczyła wielka Maria Taglioni mazurka, który potem podbił sceny europejskie.” “It is worth while to add that she taught the famous Maria Taglione the Mazur, with which she won acclaim on the European Stage.” Janina Pudełek, op. cit., p. 75. After learning the Mazur, Charlotta Grisi performed the Mierzynska's Solo for a benefit in Warszawa, probably on December 20th 1853. She received twenty curtain calls.

the famous solo (in Uniform) —  
Mazur Mierzynska.

*slynnego solo—mazura  
Mierzynskiej.*" <sup>217</sup>

This particular mazur was from a peasant opera, but came to be performed by a girl in Ułan uniform!

As the dance came into prominence on the great stage so did it ever increase in popularity, reaching its height in the second half of the 19th century as we shall see.

In 1874 the composer, Adolf Sonnenfeld, wrote a Ballet based upon the legend of "Pan Twardowski." In this ballet, three were three Mazurs, one of which was for a Pas de Deux, which indicates that the Mazur—in Poland at least—became part of the pure Ballet world. One indication as to the popularity of Polish Dances on the stage may be gauged from the fact that from 1892 to 1901, "Pan Twardowski" was given 183 times!; Wesele z Ojcowie, 80 times. Of course, "Halka" and "Straszny Dwor" were also being done. There were thus many opportunities for excelling in Polish Dances during this time.

The last dance manual which we shall now consider in this time period was published in the then world's dance capital—Paris. In 1862, the third edition of Pan Gawlikowski's "Guide Complet De La Danse" appeared.<sup>218</sup> Of the seven dances contained in his work, two were Mazur dance forms. Since this was the third edition, the implication is that there must have been a need for Mazur instruction. This also attests to the Mazur's popularity.

The character of the 1860's Mazur as Pan Gawlikowski states:

It is in the Mazurka  
that the Poles reveal their originality.  
Because their creative spirit  
is free,  
so are its figures  
and steps,  
which only obey the  
law of Imagination.

*"C'es dans la Mazurka que  
les Polonais revelent leur originalite.  
Pour l'eru verve creatrice  
rien n'est determine,  
ni l'ordre des figures,  
ni l'enchainement des pas,  
de loi la ou  
regne l'imagination.*

...in the music there is  
an 'animated movement'  
and fiery expression...

*"...que la musique est  
d'un mouvement anime'  
et d'une expression fiere..."*<sup>219</sup>

There is a description of several steps the titles of which indicate their native Polish character. These are three: Pas Glisse, Pas de Basque polonais, and Pas polonais.

The first is a two count slide which many 20th century writers take to be the *only* Mazur sliding step. This is so because the two-count slide is easier to perceive than a one-count slide. The second, a running step as is a Pas de Bas, is called "polonais" or "Polish." Why call this Polish?

On the third count, there is a small heel click which is done ("*un petit coup de talon*"). These accents we have seen mark the native forms of the Mazur. To emphasize this, the author

<sup>217</sup> *Ibid.*, p.120 Dr. Pudelek told this author that the evidence for this is from a newspaper account of the time.

<sup>218</sup> Gawlikowski, *Guide Complet De La Danse*, 3rd. ed. (Paris: Alph. Taride, 1862), pp. 67—69. As the reader will recall that all Paris was a Dance Ballroom during the 19th century. That Paris did the "Mazouka" may be also seen from the following source. One famous open air dancing hall patronized by students in 1857 was the "Closenie des Lilas." "...attracted all the students who danced the can—can, the Polka, and the mazurka there." Robert Laffont ed., *The Illustrated History of Paris and the Parisians* (New York: Doubleday, 1958), p. 204.

<sup>219</sup> *Ibid.* p. 218.

calls his third step “Pas polonais” (“Polish Step”) which is the heel-clicking step of the native Mazur.

The woman dances again for the Beauty which can only be hers.

The Lady secounds her partner:  
she is a divination,  
an inspiration to him.  
She does not do the heel clicks  
or Pas de Basques,  
but as she chooses, mixes  
small running steps and glides.

*“La dame doit seconder:  
par une sorta de divination,  
les inspirations de som danseur.  
Elle supprime les coups de talon  
du pas be Basques,  
it l’entremele, au gre de sa fantaisie,  
de petits pas couries et glisses.”* <sup>220</sup>

An integral part of the native Mazur form is the couple Promenade and Hołubiec turn. So it is also for Pan Gawlikowski.

The promenade consists  
of curving, circular,  
and serpentine weaving  
directions...  
In the Promenade  
with its Hołubiec,  
that the  
good Mazur dancer shines.

*“La Promenade se compose  
de ces evolutions, de ces circuits,  
de ces touts faits en serpentant  
ou en ondulant...  
C’est dane la promenade  
comme dans l’ Hołubiec,  
que se decele tout  
bon danseur de Mazurka.”* <sup>221</sup>

...that each figure is  
always preceded  
and ended with a Promenade  
and Holubiec [turn],  
and that the Mazurka begins  
with all couples circling left,  
then right.

*“...que chaque figure est  
toujours precedee  
et suivie d’une promenade  
it d’un holubiec,  
et que l’on commence la mazurka  
par un grand round a gauche,  
puis a droite”* <sup>222</sup>

Thus we see just how important is the Promenade and Hołubiec turn. All the 16 figure routines of Pan Gawlikowski start off with the Promenade and Hołubiec turn, and use it very often during the routine.

As a Pole, Pan Gawlikowski used the Polish expression “Hołubiec” whereas if the reader will recall Henrig Cellarius thought it “barbarous.”

Just after Pan Gawlikowski’s work was published, the stage form of the Mazur was done in Paris by Maria Petipa, the wife of the famous Russian Choreographer. Her partner was Felix Krzesiński, the well-known Polish “Mazurzysta.” Here is a photo-reproduction of Felix Krzesiński.

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<sup>220</sup> *Ibid.*

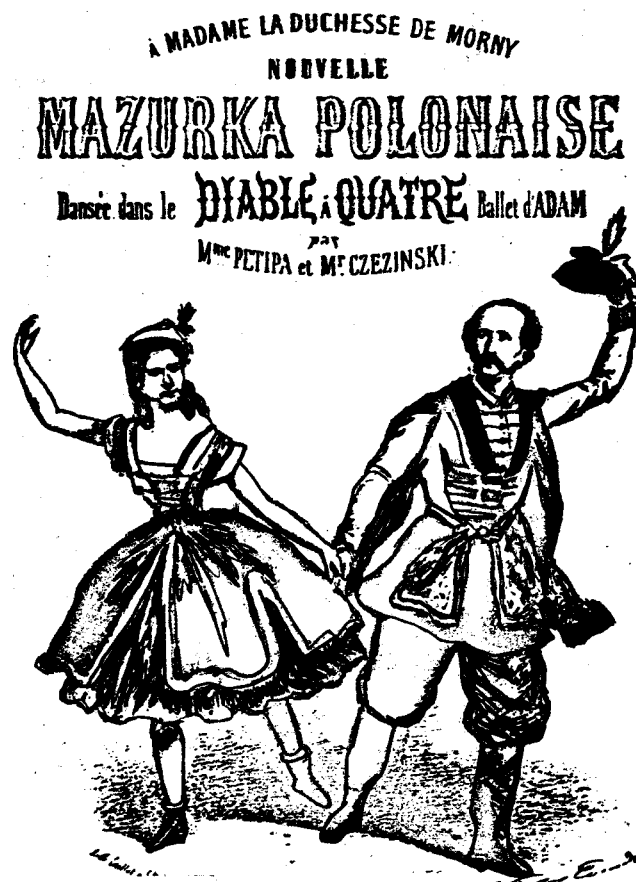
<sup>221</sup> *Ibid.*

<sup>222</sup> *Ibid.*





Below is the advertisement for their performances in Paris during the summers of 1861 and 1862.<sup>223</sup> Notice that they are dressed in stage costumes.



There is quite a resemblance isn't there?

<sup>223</sup> "Felix Kschessinski [sic],... had come to Paris expressly for the purpose of dancing this Polish Mazurka with Marie Petipa. Fiery and exhilarating, the dance aroused such enthusiasm that it had to be repeated at every performance." Marius Petipa, *Russian Ballet Master* (New York: MacMillan Co., 1956, p. 42.

## SUMMARY OF THE DANCE WORKS (1831-1863)

Now we shall compare the writings of this period in order to establish the features of the Mazur and learn the differences in foreign and native forms. We shall make the comparison using a table of terms. Our terms are chosen to convey the various author's opinions of what they believed the native Polish form of the Mazur to be at their time of writing and what adjustments the authors of various dance manuals made upon the ideal of the native Polish form.

In those cases where the author does not make any direct statement about the native Polish form of the dance, we merely set down his version. The reader must keep in mind that these are the beliefs of what the Mazur is. Some special "Polish figures" are singled out as they merit special consideration.

AUTHOR	TYPE OF WORK	CHARACTER	STEPS & MOVEMENTS		PROMENADE
			MAN	WOMAN	
HŁASKO (1846)	Manual (Austria)	Elegant, aristocratic; a Salon dance. Most difficult dance.	Traveling Runs, Slides, Heel-clicks  Sharply done.	Traveling Run  Delicately done.	Mentioned as an introduction to the dance but not stressed.
CELLARIUS (1847)	Manual (France)	Improvisational	Runs, Slides, Accents, Heel-clicks  Forceful, Graceful, Martial	Runs  Delicate, Graceful	Not only a real part of the Mazur but is very close to the Mazur.
CZERNIAWSKI (1847)	Poetic Essay (Poland)	Noble, Fiery, Energy, Swift, Happy, Playful, Youthful, Rugged. Native Polish form, somewhat rural, not a real "Salon" dance of the times.	Run, Stamps, Heel-clicks  Knightly, Proud, Heroic	Runs  Delicate, Flirtatious, A Hero's partner	Absolutely Polish, much couple "soloing."
	Poetic Essay	Highly emotional. Not		Woman very important,	Used to open a Ball.

WITGENSTEIN -LIZST (1852)	(France)	too rural, closer to a "Salon" dance than Czerniawski.		sensitive.	
GAWLIKOWSKI (1860)	Manual (France)	Bright, Gay, Imaginative, Quick-witted.	Slides  Stronger than women	Man's inspiration.	Definitely Polish. Starts the dance and is repeated between each figure.

	<b>HOLUBIEC TURN</b>	<b>COUPLES IN ONE CIRCLE</b>	<b>LENGTH OF THE DANCE</b>	<b>GENERAL FIGURES</b>
HŁASKO (1846)	Stressed as a real Polish element.	Used; goes left, then right but he sets it to specific number of measures.	Moderately long	Taken from general European figure dances as quadrille and Cotillion. Not free. Completely set to specific amounts of measures. No leader.
CELLARIUS (1847)	Real Polish elements.	Always first figure goes left, then right. He sets it to definite measures. For foreigners.	For Poles; very long.	Little use of Promenade and Hołubiec.
CZERNIAWSKI (1847)	Absolutely Polish, much used.	Goes both ways, fast.	Very long.	Figures freely done by a leader; not set to measures of music. Many game-playing figures sequences. There are some figures which are used in European dances.
WITGENSTEIN-LISZT	Absolutely Polish, much used.	Goes both ways, fast	Very long.	Figures freely done by a leader; not set to measures of music. Many game-playing figures sequences.

(1852)				There are some figures which are used in European dances.
GAWLIKOWSKI (1860)	Absolutely Polish, much used.	Left than right. He sets it to definite measures.	Long	Set to definite number of musical measures.

From the above table we see that the features of the native Polish form of the Mazur within the period 1840-1860 are quite clear. The Polish form from its Mazurek-Obertas roots emphasizes speed, gaiety, and a certain amount of thrashing about. It is still untamed. This leads to its free nature as exhibited by the features of couple soloing, the Hołubiec turns and improvisational figure leading.

Dance teachers writing for non-Polish dancers all either played down the improvisation or completely dropped it, replacing this entirely with set-figure sequences taken from contemporary European social dances which were formed by and for “polite society.” This is the world of the “Salon.” It is no accident then that the Mazur in its more quiet atmosphere became a “Salon Dance”: for Europeans quite aptly named “Mazurka.”

This is not to imply that the world of the Salon emasculated the Mazur in its European form on purpose. The dance as a European dance had to meet new conditions, viz., people who although practiced in European social dances, did not have *enough* practice for the Mazur to dance it easily. Therefore they rarely could improvise the dance as it must be done. A natural question poses itself. Why were foreign peoples attracted so to the Mazur? The answer is simply. People then, as now, need a certain amount of novelty, excitement, and Art in their lives. (For the moment we neglect all the political and social factors.)

The reader must appreciate the fact that for most Europeans and Americans, Poland is synonymous with Russia, or the “Land of Slavdom.” Nineteenth century Europeans were no exception to this. In the popular mind, any country—a different land, such as Poland was then—was an exotic land with completely different customs, etc.—“Asia starts at Poland.”

Yes there was and is that “foreign” appeal of the Mazur, but there is something else. Compared to 19th century Quadrilles and Cotillions, the Mazur is a very exciting dance with its heel-clicking, accents, stamps, and running step, all done not only expansively but also with the highest degree of artistic taste, elegance, and human respect. In the capitol of the world, Paris, which still maintained high aristocratic and intellectual values, the Mazur was readily welcomed.

However, most beginners to the Mazur cannot do the Mazur with a “Polish temperament” and spirit—thus was born the “European Salon Mazurka” form during the period from roughly 1820 to 1860, which is set in definite choreographic arrangements, and this is not really the native Polish Mazur during this time period.

Returning to the “cultural clash” between Slavic Poland and Western Europe, there are some real issues of identity. Poland really was a cultural borderland for centuries. The result is that Poland and most Poles today reject “Slavicness.” Indeed, many and most Poles tried to use this argument to gain support and help for the cause of an independent Poland from an egotistic

Western Europe. The Poles lost their souls. There are few Slavic dance elements left in Polish dances.

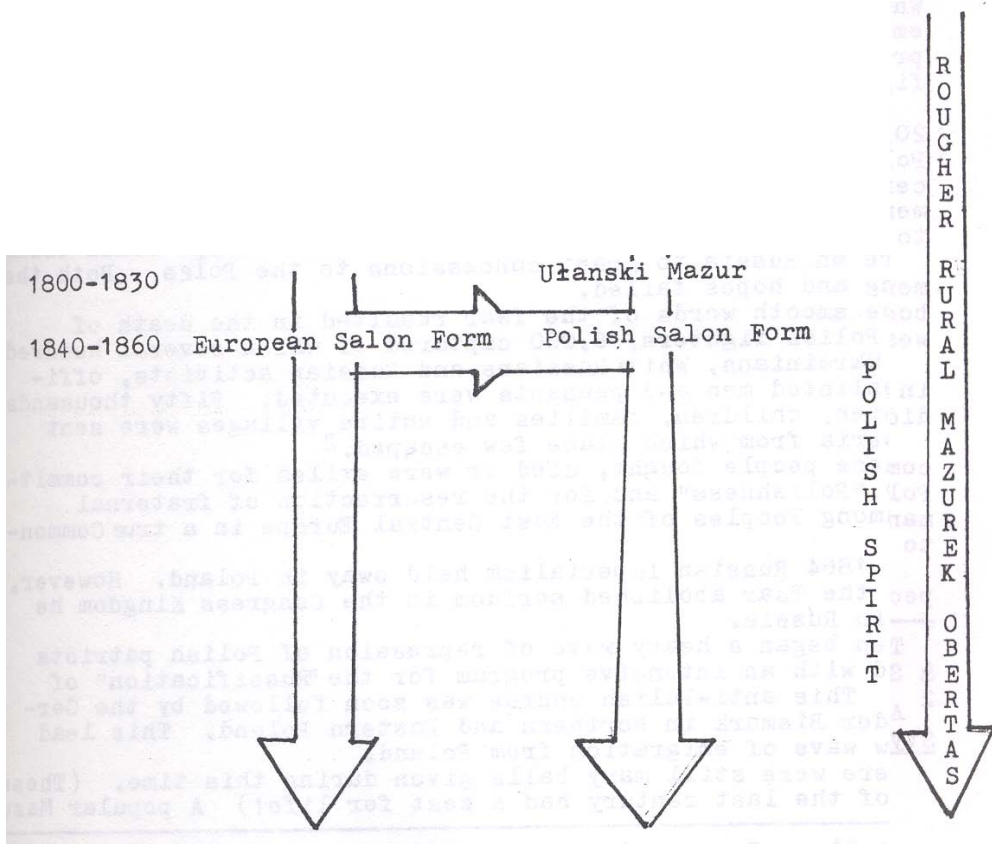
But not all cultural battles were uneven. The Mazur is one case where European dance influence opened up new possibilities for the Mazur, as long as the native elements and features were retained. The adoption of Quadrille and Cotillion figures by Mazur dance teachers and the Polish dancing public allowed the Mazur to meet the need of coping with an increased dance participation of Poland's rising urban population and middle class of the last half of the 19th century.

As the Mazur goes into the 20th century, it then begins to resemble the "European Mazurka" of the 1840-1860's. This is primarily indicated by the publication of a few dance manuals which have choreographed figure sequences. However, it must be said that up on through to our time, there were works published in Poland which mention the free nature of the Mazur.

As we shall see, it is only after 1863 that Polish dancemasters in Poland began to write manuals for Poles. In these, the multiplication of figures is most striking. But let us not get ahead of our story.

As the reader will recall, in the early Ułan period, the Mazur also had a figure structure which was not too highly developed. It was very spirited, it had all the emotional elements of Princes Wittgenstein's, along with the virile masculinity of Karol Czerniawski's descriptions, but this was not danced with the "crashing and thunder" of the rural Szlachta. It had all the Polish elements, but was done with elegance, taste, and snap. This is the closest thing to a "Polish salon" Mazur variant prior to 1863. If it were a "Salon" dance, then it would be a European Salon which reduced the real Polish elements of the Mazur to nil. By calling it a "Polish Salon" dance, we simply imply that it had all the Polish elements minus the rough edges and suitable for Poland's class of good taste, i.e., Poland's "polite society" of the time.

Thus the present author suggests the scheme on the following page which indicates the differences:



As to the Mazur future development we shall turn to that after a discussion of the historical events of 1863.

### THE JANUARY INSURRECTION OF 1863

In the 25 year interval from 1831 to 1856, Russian rule became more and more unbearable. During this time, they forced 300,000 Polish recruits into the Russian Military forces. Of these, only 3,000 return to their homes! From 1860 on, the many conspiratorial groups in Poland began to openly become involved in anti-Russian acts. There was also a strong anti-feudal movement instigated by Russia and Austria in Poland directed against the landowners, some of whom oppressed the peasants. They did this in order to prevent the Polish masses from supporting the Landowners. In 1862 the Russian Imperialists intensified their actions against these Polish groups.

On January 21, 1863, the radical group of city people proclaimed an insurrection of the peasant masses against the Russian Empire. At the beginning of the Uprising, there were 20,000 Polish soldiers armed with only scythes mounted on long poles, swords, some shotguns, and miscellaneous small arms. The Russians opposed this small, ill-equipped force, with an army of 100,000 regular soldiers. At the height of the fighting there may have been 30,000 Poles against 300,000 Russian foot-soldiers.

When Tsar Nicholas I (who was reluctant to shed blood), heard of the uprising, he was inspecting the Imperial Guards Regiment. He then told the Guards that if and when they went to Poland to, "...be calm, and above all, feel no hatred of the Poles, remember they are our own brothers."<sup>224</sup> We can understand somewhat better now how the Russian Court could do Polish dances, and fight against Polish rebels at the same time. While the fighting was taking place, emigres and Poles hoped that the countries of Western Europe would bring pressure on Russia to grant concessions to the Poles. Both the fighting and the hopes failed.

The smooth words of the Tsar resulted in the death of 20,000 Polish fighters, 6,000 captured, of which several hundred Poles, Ukrainians, White Russians, and Russian activists, officers, enlisted men, and peasants, were executed. Fifty thousand men, women, children, families, and entire villages were sent to Siberia from which few escaped.<sup>225</sup>

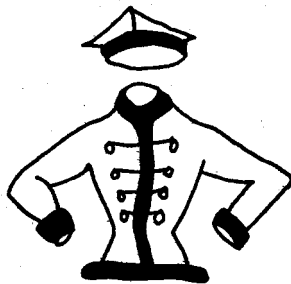
These people fought, died, or were exiled for their commitment to "Polishness," and for the resurrection of fraternal bonds among Peoples of the East Central Europe in a true Commonwealth.

By 1864 Russian Imperialism held sway in Poland. However, in 1864 the Tsar abolished serfdom in the Congress Kingdom. He also did so in Russia.

Then began a heavy wave of repression of Polish Patriots combined with an intensive program for the "Russification" of Poland. This anti-Polish course was soon followed by the Germans under Bismark in Northern and Eastern Poland. This led to a new wave of emigration from Poland.

There were still many balls given during this time. (These people of the last century had a zest for life!) A popular Mazur dance leader of the time in Warszawa was Jozef Krasinski. He traveled in very good company. Whenever he led the Mazur, his friends, the Austrian—Hungarian Counts Karoly, Andrassey, Donhoff, and Prince Furstenburg, "never tired of"<sup>226</sup>it. His companions probably learned the dance in Vienna.

Associated with the insurrection was a certain type of "uniform" which was partly influenced by the old Polish style. It is known as a "kozuszek." It was a short jacket reaching to the upper thigh, trimmed in fur, and with a row braids across the front as drawn below. There are definite echoes of the 17th century in this jacket. A low, square hat was also worn. However, it doesn't seem to have had any antecedents in Polish history. The uniform is used later on the stage, and appears in Mazur dance pictures as being representative of "Polishness" or of the "Mazur."



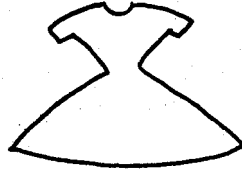
<sup>224</sup> Tamara Rice, *Czars and Czarinas of Russia* (New York: Lothrop & Shapard Co., 1968), p. 219.

<sup>225</sup> All statistics are from: Stanisław Wojtkiewicz, *Powstanie Styczniowe* (Warszawa: Nasze Księgarnia, 1973).

<sup>226</sup> Józef Reiss, "Polska Muzyka taneczna XIX wieku," *Muzyka*, #9—10 (Warszawa: Państwowy Instytut Sztuki, 1953), p. 26.

Interestingly enough, however, in Karol Czerniawski's work, there is a drawing of a dancing couple, and the man is wearing a "kozuszek." We are unable to determine in which edition the drawing appeared; 1847 or 1860? In this drawing, the man's arm is upraised with the hand in a very balletic position. We suspect that the artist used stage dancers and stage costumes as his models.

During the uprising, patriotic women wore the square hat or "konfederatka" as a symbol of their Polishness. The dress they wore was the tight-waisted, full skirt—the popular European style at that time. After the defeat of the insurrection, a number wore black even to the end of their days.



So widespread and intensely felt was this wearing of black, that this period has earned for itself the epitaph, "Zaloba Narodowe," or "the Time of National Mourning." Everyone wore some black. Mothers dressed not only themselves and their children in black, but also their dolls. During this time, some city women consciously chose to dress their hair in braids and wore rural type dresses in order to show their sympathy with the "peasants" who helped the Uprising. (But most peasants neither understood or supported the Uprising.)

Even a type of made-up women's "Staropolska" style<sup>227</sup> appeared. It consisted of the "kontusnik," a short over-jacket, fur-trimmed, worn with black crinoline.

Polish-Commonwealth Mothers have always been Patriots. During this, Polish Motherhood expressed itself thusly, when sending a son into the army:

I have fulfilled the obligation  
of a Polish—Mother.

*"Spelniwam obowiazek  
matki—Polki."*

No whinings here about so-called "Militarism."

In the second half of the 19th century, the development of industrial capitalism rapidly increased in Poland. One result of this was an increase in the urban population. The middle class expanded. The Mazur goes democratic.

### 1863-1914

With this period the Mazur again achieves its great popularity in Poland, which is due partly to the Uprising. The heavy losses of the Uprising did remove many Mazur dancers; however, their place was taken by a new generation hotly steeped in Patriotism, for whom all Polish Dances became again identified as symbols of past political independent. To do these dances was an act of ethnic identification. This time span sees the largest number of publications

<sup>227</sup> A. & E. Banach, *Słownik mody* (Warszawa: Wiedza Powszechna, 1962).



on the Mazur written by Polish dancemasters living in Poland. We shall continue with our chronological presentation of source material. Generally, we shall not present lengthy material if the subject to which it pertains has been covered in material prior to 1863.

**1864**—The mistake, the Civil War, which America pursued was a victory of political Universalism over Federalism, and helped to destroy much of the diversity of American life. Be that as it may, the Mazurka did make its way around the Social Ballroom of the New World.

In 1864 yet more “Mazurka-Quadrilles” were appearing in American manuals, one of which gives an important clue on the puzzle of the eventual fate of the Hołubiec turn abroad as well as in Poland. Its description follows:

*“The gentleman and lady cross their right arms (the arms crossing at the elbows), and place their right hands on the back part of their partner’s waist, and then turn. Reverse in the same manner by changing arms.”*<sup>228</sup>

This seems to be just a “right elbow turn,” which we indicate below:



But the phrase “place their right hands on the back part of their partner’s waist,” is completely new, and only appears in this American book. We indicate the position below:



When the turn is done in this fashion, the partners actually push each other around with their right hands, which becomes easier to do if the palm does the pushing, i.e. one must turn the hand.

Why is it important First compare it with Mr. Hłasko’s turns. Notice how different this is. It would not be different if it were a mere “elbow turn.” Sometime during the late 19th century the authentic Hołubiec turn was lost. Later, around WWII, there are descriptions of a turn figure called “Blyskawica,” by which term the turn is known today. Today it is solely done for the Stage Mazur, and is artistically felt, by choreographers, to “belong” to the “Ułański Mazur.”

We think that Mr. Hillgrove’s turn may indicate a logical evolution of the Blyskawic turn from the Hołubiec turn. How intriguing the Mazur is!

As stated previously, the 19th century marks the entry of the middle class into the pages of European history. This is part of a “democratic” movement—however, the good aesthetics of life and human relationships were not completely forsaken. This is shown by the concern of the middle class for the good manners and behavior which previous aristocratic ages worked so hard to discover and refine.

<sup>228</sup> Thomas Hillgrove, *A Complete Practical Guide to the Art of Dancing* (New York: Dick and Fitzgerald, 1864), p. 97.

To give the reader an idea of the “new” society of the 19th century—to convey the feeling of what was expected of people—we turn to an etiquette book published in America in 1884. The author touches upon what constitutes “bad society” and “good society.”

*“That society is bad whose members, however tenacious they be of forms of etiquette and elaborate ceremonials, have one code of manners for those whom they deem their equal, and another for those whom they esteem to be of less importance to them by reason of age, pecuniary condition, or relative social influence. Bad manners are apt to prove the concomitant of a mind and disposition that are none too good, and the fashionable woman who slights and wounds people because she cannot minister to her ambitions, challenges a merciless criticism of her own moral shortcomings. A young girl who is impertinent or careless in her demeanor to her mother or her mother’s friends; who goes about without a chaperon, and talks slang; who is careless in her bearing towards young men, permitting them to treat her as if she were one of themselves; who accepts the attention of a young man of bad character or dissipated habits because he happens to be rich; who is loud in dress and rough in manner—such a young girl is “bad society,” be she the daughter of an earl or a butcher.”*

*“A young man is ‘bad society’ who is indifferent to those elder than himself, who neglects to acknowledge invitations, who sits while a lady stands, who goes to a ball and does not speak to his host, who is selfish, who is notoriously immoral and careless of his good name, and who throws discredit on his father and mother by showing his ill—breeding. No matter how rich, how externally agreeable to those whom he may wish to court, no matter how much varnish of outward manner such a man may possess, he is ‘bad society.’ ”*<sup>229</sup>

Everything here is true of the urban people of Poland of the 19th century, as well as of the 18th and 20th centuries. This “tone” carried into the Social Ballroom and almost in itself explains the ready acceptance of the Mazurek outside of Poland.

Add to these manners the Polish sparkle and dash (especially of Polish Women), and a bright result ensues—bright personalities demand a bright dance.

The capital cities grow in population, and so do the forms of entertainment: more dance rooms, theaters, cafes, and restaurants. More music is needed and the number of all types of musical groups multiplies. This process started about 1820. Under Austrian influence, specifically that of Viennese music, bands played in cafes, gardens, wineries, etc., for dancing in addition to playing at private parties and public balls. The bands would improvise Contradances, Waltzes, etc., from the latest operas, from popular tunes, as well as play composed music. During the 1820’s on through the 1830’s large numbers of foreign musicians came to Warszawa.<sup>230</sup>

This also gives us an idea of just how lively was life in Poland at this time. The year was divided by religion and custom into seven major units, each with some sort of accompanying ritual or celebration. Add to this, the rich web of human relationship and you have not only more opportunity for celebrating life, but people were also more involved with people in social situations, such as dance. Technology was less of a problem for the expression of human feelings in the last century than ours. This is not to say that life physically was easier—it wasn’t. But in terms of active cultural expression, for most people it was better for them than it is for we; we who do not get involved, but prefer to watch television.

<sup>229</sup> Mrs. John Sherword, *Manners and Social Usages* (New York: Harper Brothers, 1884), pp. 33, 34.

<sup>230</sup> Reiss, “*Polska...XIX wieku*,” op. cit. p. 33.

Of course, foreign musicians brought European dances to Poland, but side by side with these dances were Polish dances by foreigners and Poles.

<p>Publishers of Lwów chased after new dances which were usually published in collections, an alluring cover... most active was Karol Wildt who, with great speed, put out all the works of Lwów composers' Mazurs, Polonezs, Polkas, Krakowiaks...</p>	<p><i>“Nakładcy lwówscy zabiegali o nowe tańce, które wydawali zazwyczaj w zbiorach, under opatrzonych ponętnymi tytułami... a przede wszystkim Karol Wildt z wielką rychliwością nabywał u ówczesnych kompozytorów lwówskich mazury, polonezy, polki, krakowiaki...”</i> <sup>231</sup></p>
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The mainly Polish city of Łwów was located in what is now part of the “Greater Ukraine.” It took third or fourth place in Warszawa as a center of trade and Polish cultures. But we see how active was social dancing, and how popular were Polish dances in this Slavic land.

Here we will only mention the three most popular composers of Polish dance music in order to convey to the reader the magnitude of dance and social functions in the so-called “backward 19th century.” Keep in mind that these three represent hundreds of composers and orchestras which existed at that time.

Fabiana Tymolski worked in Lwów from 1844 to 1884. He wrote mostly Polonezes; 44 in all. He came to start all the important balls in Lwów. He also wrote Mazurs with the character of being very “Noble” in the sense of fitting the lifestyle of Poland’s old Szlachta class.

In mid-century, Leopold Lewandowski, the most prolific and popular Mazur composer ever, began to compose and play in Warszawa. He is known as the “Polish Strauss.” What Strauss was to the Waltz, so was Lewandowski to the Mazur. He wrote from 1855 to 1895:

<p>Not a single Ball could take place without Lewandowski.</p>	<p><i>“Żaden bal nie mógł się odbyć bez Lewandowskiego.”</i> <sup>232</sup></p>
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He is recognized as a master of the dance form of the Mazur. People went out of their way to hear his Mazurs. He wrote Noble Mazurs and peasant Mazurs. He wrote 350 dances of all types, of which over a hundred were Mazurs.

Once, when the Waltz King, Johann Strauss, came to Warszawa, there was a musical dance contest between he and Mr. Lewandowski, where both alternatively conducted, respectively, Waltzes and Mazurs to which the public danced and applauded. What a wonderful night that must have been! (A perfect idea for contemporary dances.)

While Pan Lewandowski worked in Warszawa, Adam Wronski composed mostly in Krakow from 1875 to 1915. Besides Polish dances, he favored Waltzes.

These composers alone take us from 1840 to World War I. We begin to get an appreciation of just how much music and dance there was.<sup>233</sup>

Often when Lewandowski played his music, Jan Popiel, the lead dancer of the Warszawa Ballet Company, was on hand to show his prowess.

<sup>231</sup> *Ibid*, p. 37.

<sup>232</sup> Reiss, op. cit. p. 37. Many of their compositions are extant and are easily available, but very few people know about them. They are a goldmine of the actual dance music for the Mazur in its social ballroom form.

<sup>233</sup> *Ibid*, p. 38.

Lewandowski i Popiel,  
two names bound together—  
symbolizing two  
characteristic types  
of contemporary Warszawa.

*“Lewandowski i Popiel,  
dwa nazwiska splecione ze sobą  
jako symbol dwóch  
charakterystycznych postaci  
w ówczesnej Warszawie.”* <sup>234</sup>

So well known was his dancing off stage that he eventually went to St. Petersburg at the request of the Tsar. He also wrote a dance manual which was advertised in Warszawa in 1867 and 1868. We give the first example:

### 1867

From the shop of Józef  
Kaufman on 442 Krakowski  
Przedmieście [street] has  
appeared a book containing  
Contra-dances, Lancers,  
nad the 1st Imperial Quadrille  
composed by Jan Popiel.  
Price 25 Kopecks  
and is available  
in all bookstores.

*“Wyszła nakładem księgarń  
i składu nut Józefa Kaufmana  
Krakowskie Przedmieście m.442  
książeczka zawierająca opisy  
tańców kontredansów, lansjerów  
i prima imperiala pt.  
'Kadryle,' ułożona przez Jana Popielą  
Cena po kop 25  
i jest do nabycia  
we wszystkich księgarniach.”* <sup>235</sup>

How interesting it is that this noted “Mazurzysta” did not, so it seems, write about the Mazur! We can only surmise that there were enough people already teaching Polish dances so that there was a greater need for books on the current European dances than for native dances.

From a memoir of the Carnival season of 1867 we have definite evidence that the Mazur was done many times during an evening. At a happy party, the authoress, Zofia Romanowiczowna, had the honor to dance with one of Poland’s famous artists, Artur Grottger.

Already at the room’s  
entrance I had to promise  
everyone a dance. Among  
the [crowd] was Artur Grottger.  
“May I please have  
the first Mazur?  
I bowed my head  
and smiled contentedly.

*“Jeszcze przed progiem salonu  
musiałam porzadawać wszystkie  
tańce. Wśród motyli  
był Artur Grottger.  
'Czy mogę prosić o  
pierwszego mazura?’  
Skinęłam głową z  
uśmiechem zadowolenia.”* <sup>236</sup>

Both the woman and the Mazur were obviously popular.

In 1867 there appeared a dance manual in New York which contained a short description of the Mazur.

<sup>234</sup> *Ibid*, p. 38.

<sup>235</sup> From the Warszawa newspaper, *Kurier Codzienny*, #226, October 10, 1867. The second advertisement appeared February 4, 1868.

<sup>236</sup> Wasylewski, *Opowiesci....* op. cit., p. 180.

*“It [the Mazur] was brought by the Russian soldiery from Poland to Russia, and was first introduced in England by the Duke of Devonshire from thence it found its way to France.”*<sup>237</sup>

The author wishes to give credit to the English by saying that they gave the dance to France. But from what we have seen, France most probably received the dance directly from its Polish immigrants.

*“The Russians rather walk than dance it with a military and dignified air.”*<sup>238</sup>

One wonders whether or not the author saw the Russians dance it or the Poles for that matter.

*“Strictly, but three steps pertain to its entire execution. The first, a terre-a-terre, or ground step, of a rebounding character, consisting of three hops on each foot alternately, constitutes the chief Mazourka step.”*<sup>239</sup>

He (the author) must have seen it. (Either that or copied someone else’s eye-witness description.) His description is not totally accurate, but could be close enough in essence. There is that “spring” or “hop” to the running step. His next remark is quite stunning in its correctness.

*“The original Polish dance was the Holubiec or Holupca, a name taken from the metal heels commonly worn by the Polanders, and which they strike together while dancing to mark the time.”*<sup>240</sup>

He must have assumed that the Promenade part was included in the term “Holubiec,” which term he spells correctly as Cellarius did not. This may indicate that he knew the dance not simply from books.

*“The Mazourka has been remodelled for the ball room of the present day.”*<sup>241</sup>

This means that it used all the same figures as the then current social dances.

As stated previously, hops, slides, and heel-clicking steps are some of the attractive features of the Mazur. Not only were figure dances popular during the 19th and 20th centuries, but so also were couple round dances—for instance, the Waltz and Polka. The Mazur step movements proved so attractive that a couple circling, the “Polka-Mazurka,” incorporated these Mazur movements and became popular about 1870. This form of the Polka entered into certain folk forms and became a folk-dance itself in time. Some years before this Cellarius invented a combination couple dance, the Mazurka Waltz, which did not last too long.

All during the later 19th and early 20th centuries, ethnographers, journalists, etc., would go visiting to the rural area and write articles for the consumption of their city readers. These often included descriptions of dances. Below is one such from the area of Rzeszow which is between Poland and the “Ukraine”. It describes one of the traditional ways of human expression;

<sup>237</sup> L. Brookes, *Modern Dancing* (New York: [n.p.], 1867), p. 53. Incidentally, older people did (and do) enjoy this slow, “walking—type” Mazur. Thus, even the older generation can do the Mazur.

<sup>238</sup> *Ibid.*

<sup>239</sup> *Ibid.*

<sup>240</sup> *Ibid.*

<sup>241</sup> *Ibid.*

the “Staropolski Kulig.” The Kulig is a continuous merry making as the celebrants go from one house to another during the winter traveling by open-sleds. The participants are of the Szlachta class, but closer to the peasants than to some of their own city-bred Szlachta Community cousins. Some even speak in the peasant’s dialect.

After several rural Krakowiaks (a Polish dance), then began their form of the Mazur.

After the Krakowiak there  
was a short rest,  
finally the Mazur began,  
but with such impetuosity  
the like of which  
I’ve not seen for a long time.  
Emphasizing the Mazur’s steps  
and heel-clicks  
were the spurs on the boots  
and the clanging  
of the hanging rings.  
All this reminded me of  
brave knights who right  
after dancing  
[jump to their] horse and head  
for the battlefield.  
Long would it have lasted,  
that lively Mazur, had it  
not been broken-off  
by the host...

*“Po skończonym krakowiaku  
krotka pauza była odpoczynkiem,  
a wreszcie zaczął się mazur,  
ale z taką zapalczywością,  
ze czegoś podobnego  
już dawno nie widziałem.  
Do uwydatnienia mazurowych kroków  
i hołupców  
przyczyniały się niewątpliwie  
także i ostrogi przy butach  
z kilkoma od tyłu kolkami,  
które przypominały owych  
dzielnych rycerzy, gotowych  
wprost od tańca  
siadać na koń i ruszyć żwawo  
w pole walki.  
Długo byłby trwał  
ten ochoczy mazur, gdyby go  
nie przewało wystąpienie  
gospodarza...”*<sup>242</sup>

This is still the rural-peasant-Szlachta form of the Mazur which we have called “Mazurek-Obertas” to indicate its rural connection. As we pointed out when the Mazurek is done very strongly, loudly, and quickly, it blends into what we now most often think of as the “Obertas.” Perhaps the compound term “Mazurek-Obertas” can be used with justification to indicate a not too gentle Mazurek, but rather robust, nay, even primitive or crude. Notice that there is not any mention of figures—just the vigor of clashing spurs. As crude as this rural form is, the reader must realize that these masculine traits in an aesthetic form were most welcome in sophisticated Polish and world circles.

That the Mazur in its social ballroom form made extensive use of all the available figures of European dances is attested to by remarks such as the following made in 1869 by a Polish writer:

The Mazur [has]  
a thousand figures—  
a thousand forms—

*“Mazur  
tysiące ma figur—  
tysiące form—”*<sup>243</sup>

One may easily see how impressive the Mazur is to merit such comments. But no dance has a thousand unique figures: a thousand combinations, yes, but figures, no.

<sup>242</sup> From the newspaper article “W...Kulig,” *Czas* #67 (Warszawa: 1867).

<sup>243</sup> Marjan Gorzkowski, *O Tańcach*, 1869, p. 100.

Recalling that it was in Vienna that the first Mazur dance manual written by a Pole was published, we should not then be surprised to see Vienna produce another. In fact, not another different manual but, a copy of Mieczslaw Hłasko's original of 1846 under the name of someone else. This "second" author is one F. Lestienne-Dubois who published his plagiarized copy of Hłasko in 1869. This book was reprinted at least four times. The fourth printing was in 1908 in Vienna and Leipzig.

The numerous printings of this manual attest to the popularity of the Mazur in the Germanic states.<sup>244</sup> As stated previously, Dubois's work is also important because it makes Hłasko easier to translate. (Both are naturally written in German.)

Dubois has all of Hłasko's steps and figures, although the arrangement of the figure sequences are different by about 30%.

A Polish visitor to Vienna compares the dancing of the Viennese with that of the Poles during this time:

...that at our house parties,  
where one is enclosed  
by [Polish] Hospitality  
and with such  
gay, humming Mazurs,  
are to me a hundred times  
dearer than the  
most gorgeous Viennese Ball.

*"...ze każda nasza zabawa domowa,  
gdzie mnie zewsząd  
otoczą szczerą gościnność  
i gdzie mi  
huczy siarczysty mazur,  
jest mi stokroć  
milsza, niż  
najpyszniejszy bal wiedeński."* <sup>245</sup>

We see that the Mazur as done in Poland still must have a brisk affair. Not to be outdone, the "Mazurka" is yet included in English dance manuals during the 1870's albeit in plagiarized form.<sup>246</sup>

<sup>244</sup> How ironic that both Vienna and Leipzig were built upon the ruins of defeated Slavic tribes.

<sup>245</sup> From a newspaper account in *Kłosy*, #240. The ball in Vienna was given on January 15, 1870.

<sup>246</sup> Edward Willis, *The Ballroom Guide* (London: W. Walker, 1876.) See the Step—Movement section about this work as it helps us to better interpret the Holubiec turn.

## THE POLISH MAZUR DANCE MANUALS

With the closing years of the 1870s a series of Mazur manuals appear in Poland written by Polish Dancemasters. These were dancemasters completely conversant with European Social Dances of the time, namely the figure dances such as the Quadrille, Lancers, and the Cotillion.

These Mazur dance manuals are a fusion of the native Polish Mazur elements and the figures of the European social dances. This process had been going on certainly throughout the 19th century and only becomes codified at this time.

As we stated previously, in every European country during the 19th century different groups of people developed an ethnic consciousness or rediscovered their historical importance. Every cultural trait of these people was taken up by the intellectuals and the upper classes as symbolic of the creativity and worth of these peoples. For many persons this was merely a fashion of the times; simply a Romanticism of the “People” or of the “Golden Past.” But there were many who looked upon these cultural gifts seriously. To them, the world is grateful.

One result of this cultural outburst took place in dance. All during the period roughly from 1850 to 1900<sup>247</sup> dance teachers of different countries tried to introduce folk dances into the social ballrooms of the day. This was done by the Grafting of formal figures onto the folk dances. In this manner, the folk dances in their “Salon” form, became readily available for foreign countries. Sad to say, however, it was only the Polka and the Mazur which had any lasting power abroad; the Polka as a free couple dance, and the Mazur as a figure dance.

These hybrid forms are not really folk dances, but are better described as “character dances.” They aim only at giving one the impression of some particular folk dance.

When a folk dance is brought into the general urban dance room, it usually is modified. The following remarks shall show us what these modifications were for the Mazur.

The first dance manual of this period dates from 1874.<sup>248</sup> It was written by Onufry Rochacki and was published in Poznań. Poznań was the center for Bismark’s anti-Polish program of this time.<sup>249</sup> This is a most important manual, for it contains the clearest step descriptions, as well as illustrated couple positions, of all the Mazur manuals of the 19th and early 20th century. As we shall see, most dance teachers thought it impossible to learn steps from a book. Happily this did not prevent Mr. Rochacki from making the effort to be clear. This allows us to know what, at least, his students did in Poznań around 1874.

In the foreword of this book he dedicates his manual not only to his contemporary students, but to his oldest students. He laments that each new generation must be taught anew in order that they do not ruin the Mazur, that the new generation keep it as “most glorious, most desirable, most beautiful of all the dances in the world.” This is something which he has done for “many years.” How many, he does not state.

We can probably assume that he also taught the Mazur during the 1860’s. What was the Social Ballroom Mazur like in Poznań? We read:

The Ballroom Mazur

*“W salonie tańczy się*

<sup>247</sup> This is a process that goes back further in the countries of Western Europe.

<sup>248</sup> Just as the present work was to be published in 1976, Mr. Rochacki’s manual was uncovered. It has provided proof for several contentions of the present author regarding the Mazur which hitherto were inferred from later dance manuals. Mr. Rochacki’s manual is a key to many a Mazur puzzle.

<sup>249</sup> There was a large German colonial population in Poznan to spearhead Bismark’s ideas. But Poznan was a German target for another reason, viz., its connection with the old Slav tribes, as well as its importance on the formation of a Polish state apparatus century beginning in the VIIIth century.



is calm unlike  
that of the theater  
or Kulig.

*mazura spokojnie inaczej  
jak na deskach teatralnych  
lub na kuligu.”*<sup>250</sup>

And of steps?

Continual stamping  
is done only when in  
National Costume;  
at the most,  
beating heels  
may be done.

*“Częste pukanie korkami  
o posadzkę tylko w  
kostiumach narodowych  
jest przyjetem;  
w salonie już najwyżej  
ze holupce użyte być mogą.”*<sup>251</sup>

This conforms to what we already know from previous authors.

Of course, there are sets of figures; twelve. All of these twelve figures are completely choreographed with specific measures of music allowed for each figure. Thus the author seems not to have a place for free dancing except for the “figure” of couples circling around the room. Onufry Rochacki was obviously heavily influenced by the French Quadrille’s set figures in 4, 8, 12, and 16 measures of music. This contradicts his descriptions of the steps, for he uses only Polish words as titles for the steps.

Why is this significant? Because during the 19th century as well as today there is a conflict between those who favor using French names for Polish movements, and those who choose Polish words.

There would be no contradiction with Mr. Rochacki if he, likewise, used French names for his steps. Naturally, in fact, the French terms favored by most people with Ballet training, are inadequate. The reader probably already feels the tension inherent in the artificial attempt to subject the free figure dancing of the Mazur to figure actions which are done to definite measures of music.

As for the steps,<sup>252</sup> there are five for the Men, and four for the Women. The Women’s are lighter and glide, whilst the Men slide and do not have a pure running step. It’s all slides and heel-beats. Mr. Rochacki states unequivocally that whenever the free leg is raised in back that the leg is bent at the knee. This is the natural condition of Social dancers who are not trained Ballet dancers. Incidentally, his illustrations and steps do use some ballet positions—the most important of which is a “turned-out” foot. This helps to give the Women a wonderful gliding movement.

Among his figure sequences there is always the couple turn used to end the general promenading of couples which is here called “Zakret.” This is Mr. Cellarius’s “Hobble-step” turn. But Mr. Rochacki also states that the Men may do the turn using the heel-beating step, called by him “cholupce.” This is the “Hołubiec turn.” Here it is important because it points out another authentic element of the old Mazurek-Obertas form still existed at this time. But Mr. Rochacki was not the only Mazur teacher at Poznań during these years. He had competition.

Six years later in Poznań there appeared a Mazur dance manual written by Adolf Lipiński.<sup>253</sup> Its entire thrust is figure sequences for the Mazur, 75 in all. There are no steps

<sup>250</sup> Onufry Rochacki, *Mazur Jak Należy Tańczyć* (Poznań: [n.p.], 1874), p. 9.

<sup>251</sup> *Ibid.*

<sup>252</sup> The complete step descriptions shall be given in Part II of the present work.

<sup>253</sup> Adolf Lipiński, *Siedemdziesiąt pięć figur czyli Przewodnik Mazura*, (Poznań [n.p.] 1878), pp. 4-7.

descriptions, nor any other extensive remarks. It was solely intended for men who already knew the Mazur, and who wanted to extend their knowledge of possible figure combinations.

We present those remarks which are pertinent to our investigations.

The Mazur's character is described as being both a most beautiful and difficult dance.

...the orchestra must  
know [it] and play well,  
this is important  
to giving life to this dance.

“...dobra wiec i umiejąca  
grac mazura orkiestra  
wiele się przyczynia do  
ożywienia tego tańca.” <sup>254</sup>

That the Mazur is a lively dance we already know. What about the man's responsibilities toward his partner?

...that the good Mazur  
dancer can lead  
every Lady,  
even though he does not know  
the steps well...

“...ze dobrze tańczący mazura  
mezczyzna potrafi w nim prowadzić  
każda z pan,  
choiazby i me umiejąca  
dobrze kroków mazura...” <sup>255</sup>

This is very important. Not only is the man to lead the lady, but also because it implies that there is a certain way of moving or presence to the Mazur which has little to do with the steps. The point being that the movement across the floor of the upper body is more important than the steps. Steps do not make a dance.

How exactly is this leading done?

The dancer's duty  
is to lead the Lady  
so that she is somewhat in front [of him]  
and not to pull her behind him;  
furthermore  
he is to turn his face and eyes  
to his partner,  
while the Lady likewise  
drops her eyes.  
onto her left forearm

“Obowiązkiem tancerza  
prowadzić damę  
nieco naprzód,  
a nie ciągnąc za sobą;  
nadto powinien być  
zwróconym twarzą i oczami  
do swej tancerki  
dama zaś podobnie,  
spuszczając oczy  
na lewą rękę poniżej łokcia.” <sup>256</sup>

She has that wonderfully demure quality. There must always be,

...respect for the Lady...

“...szacunek dla damy...” <sup>257</sup>.

The gentleman must care  
for his Lady, so that no  
one jostles her,  
showing Honor to her with

“Kawaler powinien strzedz  
swejej damy, aby jej w tańcu  
nikt nie potrącił czyniąc  
jej na każdym kroku honory,

<sup>254</sup> *Ibid.*

<sup>255</sup> *Ibid.*

<sup>256</sup> *Ibid.*

<sup>257</sup> *Ibid.*

each step,  
since a good behavior  
absolutely helps this.

*gdyż dobre  
wychowanie koniecznie  
wymaga tego.”* <sup>258</sup>

**Respect** with each step!

We remember that the lively man’s movements, such as the heel-beatings and stamps, are native Polish elements of the Mazur. What does Pan Lipiński say about these?

Stamps and in general  
strong beats of the heel  
on the Salon floor are not used,  
and besides  
it drowns out the voice  
leader’s—  
there are exceptions;  
if it is dressed  
in Krakowski costume  
on the stage or at a  
masquerade

*“Tupanie i w ogóle  
silne wybijanie obcasami  
o podłogę nie jest w salonach przyjetem,  
a przytem  
przytłumia glos  
dyrygenta—  
z wyjątkiem w mazurze  
jeśli go tańczą  
w kostiumach krakowskich  
na scenie lub  
maskaradzie.”* <sup>259</sup>

Thus we may delineate the man’s step movements between the rougher form and the society form of the Mazur by sighting this one example: as consisting of the difference between stamping and using accents.

Obviously there were many men who danced the rural movements in the society form or else Pan Lipiński would not have mentioned it.

As stated previously, masquerade balls were very popular as an entertainment form. In Poland, popular costumes were often based on folk clothes (or for maskarades, “costumes”). One of the most popular is the “costume” from the Krakow region of Poland. In Polish dance manuals of the 19th century there are drawings of dancers executing some figure in just these “costumes.”

When dressed in these clothes, one was expected to dance as the peasants did, i.e., roughly and with vigor, using stamps, shouts, etc.

On the stage, this costume symbolized the peasants and their ways quite early, reaching as far back as the 18th century.

He further extends his disapproval in his remarks about the Hołubiec turn which is another native element of the Mazur.

The dancer is not  
In the ending figure... [the Hołubiec]...  
to take the Lady around her waist,  
but offers his crossed hands,...  
the taking of the woman by the waist  
in the Hołubiec is used  
only, on the stage  
and not, in the Salon

*“Nie powinien tancerz na  
zakończeniu figury...[Hołubiec]...  
dameę brać wpół,  
ale podawszy obie ręce na krzyż,...  
gdyż branie wpół  
tancerki przy holupcu jestli  
tylko na, scenie  
przyjetem, ale nie w salonie.”* <sup>260</sup>

<sup>258</sup> *Ibid.*

<sup>259</sup> *Ibid.*

<sup>260</sup> *Ibid.*

Pan Lipiński thus eliminates another real Polish element for the two crossed-hands turn: a gentler and less dashing turn.

One may point out what seems to be a contradiction in Pan Lipiński's attitude, because he is also against the use of French dance terms. As we shall see, the current practice was to use the Hołubiec turn. At the same time that he bans these native elements, he uses general European dance figures. This may be simply and rightly justified by pointing out the greater range of figures that would then be available to the Mazur.

How does his Mazur begin?

It is proper to begin the Mazur  
with couples  
circling around the room  
after which the Hołubiec  
and all the couples stand in place.  
Then the leader counts  
and gives the  
ordering of the couples...

*“Mazura należy rozpoczynać  
ogólnym tańcem para za para  
w koło salonu...,  
poczem hołupiec i  
wszystkie pary staja na miejscach;  
potem dyrygent rachuje  
i ocznacza  
porzadek par...”* <sup>261</sup>

The couples following one another is the Promenade which we encountered previously. The leader gives the ordering of couples as first, second, third, etc., as they again circle around the room. The leader usually counts off that number of couples which is divisible by four.

Often, we know, mistakes would be made in the figure dancing. What then could the leader do?

In the course of explaining  
an unknown figure,  
if the orchestra  
has already played long  
and if the people are few,  
the leader may  
stop the music,  
so that the dancers  
do not [completely] stop dancing.  
This I have seen several times.

*“W trakcie wyjaśnień sposobu  
tańczenia nie znanej figury,  
jeżeli muzyka  
dosyć już długo grała,  
a obsada jej jest mała,  
dyrygent może  
każąc przestać grać na chwile,  
aby ta w środku  
figury nie ucięła,  
jak to już sam kilka razy widziałem.”*

In this short musical break the leader would either rearrange the couple ordering, change the figure, or have a set of couples show the figure action first so that all could copy it.

One inference from Pan Lipiński's descriptions is that the leader may often not be dancing, but stands in the dance space and directs from there. Usually the leader directs from the first couple position and dances. Of course, when the figures become very complicated we would expect that the leader would have to do more directing of the dancers.

All the European dance figures of the day used French terminology. Here is what Pan Lipiński has to say about this:

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<sup>261</sup> Ibid.

The leader is  
not to use, in  
the Mazur, French words.

“Prowadzący  
nie powinien przy mazurze  
używać słów francuzkich.”<sup>262</sup>

He is the only Pole in the 19th century to state so. Not until the 20th century do other writers use Polish words for the figures.

Now let us study the figures. They are not single figures, but complete figure sequences; complete choreographies. The most striking and most important difference from the dance manuals published outside of Poland is that Pan Lipiński’s figures are totally indifferent to the number of measures of music. The figures are not to be done to a specific amount of music.

All of his figure sequences start with the individual couples circling counterclockwise around the room and then doing the gentle Hołubiec turn version. All of the sequences finish with this also. But unlike the more native Mazur, this circling and Hołubiec turn is not done after each figure. The center of action is the following of one figure after another. This illustrates the strong influence of Continental figure dancing on the Polish ballroom.

There are 75 figure sequences in all. Each one has been named by Pan Lipiński. Now the question is whether the names were intended as a shorthand device, or for the pupils of Pan Lipiński. This would mean that they were intended to be memorized in toto so that when the leader would call out the name everyone would dance the entire sequence from memory, i.e., as choreographed.

In the case of the Quadrille, the dance sequences were memorized. But there were only five sequences for the Quadrille. What do we do with five or a hundred, or a hundred and fifty?

To answer this, let us examine the figure sequence names in relation to the sequences. Of the 75 titles only 10 are terms such as circle, basket, eights, etc., which describes the main action of the sequence. For example, the term “Krzyzowa” means “cross.” In this sequence the dancers do join hands in making a cross. But the remainder of sequence titles consists primarily of place names, of cities, towns, and regions of words from songs, and people’s names.

When we compare Mazur dance manuals of other dance teachers (even from 1873), we see that there is no equivalence in the figure sequences which have the same title, i.e., the same title word is used for different sequences. Therefore, these titles are only a shorthand device in the listing of figure sequences in book form. The writers could just have well simply numbered the sequences. The issue of the usage of these titles lies in the mistaken opinion held by some individuals that all that was necessary for a dance leader to do was to call out one word in order to lead an entire sequence.

The people of the past are no different from us. The sequences are too long to be memorized under one title. The sequences in the dance manuals are teaching devices intended to be a progressive textbook in how to lead a Mazur. They indicate the possible transitions in going from one figure to the next.

Pan Lipiński divides his figure sequences into general figures for upwards to 100 couples and specific figures for two, four, six, eight and ten couples. Most of the specific figures are done from the formation of couples standing opposite each other in a rectangle or square as was common in European social dances as well as being a transition from the circle formation.

The Cotillion figure dance had many unusual figures. One is the manner in which a man or woman would choose one of two other partners to dance with. This was done by having the

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<sup>262</sup> *Ibid.* Underlining done by the present author.

prospective partners choose a token, or to play a guessing game with flowers. Pan Lipiński also had figures of this type.

Now we take our leave of this Northern Polish dancemaster and turn our attention to the absolute master of Polish dance manuals for the Mazur of this time. He is the third in a triumvirate of Mazur heroes. The first two were Jan Popiel and Leopold Lewandowski. The third is Karol Mestenhauser—the “King of the Mazur Dance Teachers.”

Karol Mestenhauser taught social dancing for 45 years. He was in Warszawa. His first dance manual appeared in 1878; his last in 1901. His main interest was the Mazur. There were several re-editions of manuals. This indicates again to us just how popular the Mazur was. On the title sheet of his first publication, he states that his manual is a guidebook for his students. He must have had many students to justify all of his books published throughout the years.

The reader will recall the great Patriotic outburst in 1863 as well as its aftermath. One of the “heroes” of that time was Mr. Mestenhauser. When we know and deeply feel his life experiences during this time, then we shall come to properly realize what the “Mazur” was and is for the Poles.

Mr. Mestenhauser was born in the year of the November uprising—1831. He was the son of Karol and Ludwika Mestenhauser. His father was of German descent, his mother was Polish. While their cultural backgrounds were different, they were, of course, of the same European White Race. They lived in Warszawa where the son attended Ballet School. Upon graduation, he appeared on stage probably from 1852-1863. He participated in the uprising. His punishment was exile to Siberia. After 13 years of slavery he returned to Warszawa.

In 1876 he started teaching Social Dances. His first exclusively Mazur manual was published in 1877, and subsequently enlarged and reissued until 1901, which was also the year of his death. He died not as a dance teacher, but as a railway clerk. How sad, and yet what triumphs are Mr. Mestenhauser’s Mazur books—hymns to the Beauty of Dance and Patriotism! Out of the pain of his life came something good.

Much of the material is in essence the same as previous authors have written. We shall merely state what is the same and spend more pains with what is different.

In 1878 not only do we have Pan Lipiński, but also Pan Mestenhauser in Warszawa, which is the center of social life in Poland. His Mazur manual is a book of 100 Mazur figure sequences! There obviously was a great need for more and more Mazur sequences.

In his introduction to the book there are several sentences which are word for word identical to those of Pan Lipiński. Someone plagiarized someone. But whom? We cannot tell.

In this 1878 edition there are few remarks about the character of the dance, although it is stressed that the partners having accepted each other as partners remain as such for the entire dance, and that the man must return the lady to her original seat or place. Simply good manners.

His comment on the functioning of the leader is specific.

The leader must loudly  
clearly and announce  
how to do each figure;...  
and tell even,  
which hand to use,  
because the wrong hand  
can ruin a figure.

*“Porwadzacy winem wypowiadać głośno,  
wyraźnie i zrozumiale  
sposób tańczenia każdej figure...  
i wygłaszać nawet,  
która rękę należy podawać  
gdyż niewłaściwe podawanie rak  
może psuć figure.”*<sup>263</sup>

<sup>263</sup> Karol Mestenhauser, *100 Figur Mazurowych* (Warszawa: Gebethnera & Wolffa, 1878), pp. 1-16.

The most unique feature of his book is that he gives a section of descriptions of the more elementary figures which make up the complicated sequences. He also gives the Polish equivalents of French dance terms. However, he uses the French terms in his sequence.

Pan Mestenhauer uses three types of turns for the Hołubiec turn, one of which is the native Polish turn. He also has more dancing by individual couples. These “couple solos” relate again to the original form of the Mazur. This “soloing,” which at times is done by the lead couple, is often repeated by each couple. These solos occur in 13 figure sequences. As for the circling of couples with hands joined the circle always goes left, then right. Most often this big circling follows the individual couples circling the room which is done counter clockwise.

The sudden changing of directions in going from one figure to the next gives the Mazur its bright surprise.

The rest of his book consists of the 100 figure sequences. A lifetime of dance! Of the figures with which we shall not deal with here, the reader must consult the present author’s work which deals only with figures.

It is only enough to say that the reader must actually hold this book in his own hands and recall the brilliant days of Mazur dancing; year after year. How intoxicating!

One year later another dance manual was written in the Lwów in southeastern Poland.<sup>264</sup> The author is one, Arkadiusz Kleczewski. This work is more concerned with the more elegant Salon forms of the dances, rather than the mass public dance hall forms.

In his introduction, the author bemoans the lack of good dance taste, and his work is an attempt to rectify the situation. In his introductory remarks, he states that “freedom” of movement is the dancer’s first virtue. But he makes the point that he is not speaking of what some self-taught dancers call freedom who...

...bang around the hall  
like a herd of horses;  
stamping each step  
in the Mazur as though  
[they were] raised in a barn.

“...rozbjaja się po Sali  
jak konie tabuowe;  
przytypują na każdym kroku  
w mazurze, jakby się w  
stajni znajdowali.”<sup>265</sup>

This again points out the lighter dancing of the Salon form as an expressed ideal. It is in keeping with the elegance of the Salon that the author writes at length about good manners and behavior. Here is one illustration which will give the reader an idea of the tone of society in Poland at the time. Pan Kleczewski, remarking on the practice of offering an ungloved hand to a Lady states:

...but to give to a Lady  
an ungloved hand to dance...  
that is already not democracy,  
Gentlemen—that is nihilism  
of the worst sort.

“...ale podać damie do tańca  
rękę nieubrana w rękawiczkę...  
to już nie demokracja,  
panowie—to nihilizm,  
w najgorszym gatunku.”<sup>266</sup>

He points out that behavior of this kind are absolute insults to the fair sex. Lest the reader feel that Pan Kleczewski’s views are outmoded, we must ask the reader to consider our own

<sup>264</sup> Arkadiusz Kleczewski, *Tańce Salonowe* (Lwów: H. F. Richtera, 1879).

<sup>265</sup> *Ibid*, p. 5.

<sup>266</sup> *Ibid*, p. 9.

times. We now rarely use dress gloves. The primary reason for this is our technological advancement over previous ages. Our “gloves” are our better soaps. We are sterilized before we touch each other. In the past, gloves were the “soaps” of the people. In this respect, we do exactly the same things. But the past also recognized the aesthetic moral principles of exhibiting different behaviors and attitudes for different objects and occasions. For them, every object had worth (which had to be appreciated) because each was different. In our time, nothing has worth because they are all the same.

As for Pan Kleczewski’s work on the Mazur, he presents 37 figure sequences. Most of his remarks are the same as Mestenhauser’s or Lipiński’s.

We can glean something about the character of the dancing from the following:

The Lady should not  
take tiny steps  
nor hop like a sparrow;  
the man conspicuously  
takes a full  
and sliding step,  
but restrains his heel-beats  
[his] head is upraised,  
but not to crane the neck  
[his] left hand is not swung  
and he does not turn away,  
but is half turned to his Lady  
and looks on her...

*“Dama nie powinna w mazurze  
dreptać drobnitka  
ani też podskakiwać jak wróbel;  
mężczyzna odznaczać się  
powinien pewnym  
i posuwistym krokiem,  
oszczędnym być w hołubcach,  
głowy w gore  
zbytecznie nie zadzierać,  
lewa ręka nie machać  
i nie odwracać się w przeciwna stronę,  
ale na pół obrócony Ku swej damie,  
na nią spoglądać...”*<sup>267</sup>

Although the women’s steps are not tiny, they are small and fleet, as we have already seen.

The dance is begun with the lead couple soloing around the room. They are then joined by others. All stop with a Hołubiec turn, then the large circle, and Hołubiec turn. After this, couples are counted off. After some few general figures, special figures are then danced as solos by one, two, etc., number of couples. As some are dancing, the others wait and watch for their turn. Often they would wait sitting down. When the end is reached again there might be some general figure to finish with, and then the couple promenade and final Hołubiec turn.

Most important in the figures is that they, as with the two previous authors, are not done to any specific amount of music, but are freely done.

We see that the years 1878-1879 are similar to the period 1847-1849, in terms of written source materials for the Mazur.

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<sup>267</sup> *Ibid*, p. 27.



## A MUSICAL SURVEY

We have stated several times that the Mazur increased its popularity among the general urban populace in Poland during the later part of the 19th century. This is clearly shown by the following partial survey of the sheet music which was printed in Poland during this period. This is a statistic survey made from the advertisements by music companies of their sheet music for dancing. There are numerous gaps in the information, but it is nevertheless relevant.

YEAR	NUMBER OF DANCES	MAZURS	POLKA MAZURKAS	OBEREKS	POLKAS
1870	67	24%	6%	-	-
1874	39	40%	13%	1	23%
?	84	42%	13%	2	-
1880	127	40%	20%	-	24%
1882	184	21%	-	-	-
1884	120	41%	19%	-	25%
1896	330	20%	-	2	30%
1910	31	38%	-	10%	-

The statistics speak for themselves. The Mazur holds its own at about 33%, with the couple dances, namely the Polka, increasing in popularity as time goes on. It is significant that the Oberek does not become as popular as the Polka in this time period. We speak here only about the situation in the social ballroom of the urban areas.

Another indication of the Mazur's rise to prominence was the coinage of the verb "mazurkowac," which means "to go Mazuring," i.e. to go to a Mazur dance.<sup>268</sup> This word became part of Warszawa's dialect in the 19th century. This dialect was the language of Warszawa's lower classes; its artisan class. This illustrates also that the Mazur was popular with the "lower classes."

In 1880 Karol Mestenhauser's 1878 book was reprinted. The number of figures remained the same—one hundred. However, his explanations of the actual dancing and leading are given in greater detail. He also reprints the remarks on the Mazur which Princess Wittgenstein (using Franz Liszt's name) wrote. Pan Mestenhauser does this because he saw many people "dancing the Mazur" but without the Proper Mazur spirit. We shall only present his new remarks:

The fire and life of the Mazur  
should come from the heart  
and show itself in the eyes,  
not with strong  
incessant stamping,  
as we often see  
the young do,  
this signifies a

*"Zapal i życie w mazurze  
powinno pochodzić z duszy  
i objawiać się w oku,  
a nie w silnem  
i bezustaem tupaniu nogami  
jak to często widzieć się  
daje u młodzieży,  
nie odzanczajacej się*

<sup>268</sup> Bronisław Wieczorkiewicz, *Słownik Gwary Warszawskiej XIX Wieku* (Warszawa: Państwowe Wydawnictwo Naukowe, 1966), p. 277.

lack of a sense of beauty  
and good upbringing.

*poczuciem piękna  
i dobrem wychowaniem.”* <sup>269</sup>

As with others, Pan Mestenhauser is of the opinion that stamping is not good form for the elegant Mazur variant, the Salon form.

Leading the figures is a difficult task. He points out that all the dancers must pay attention to certain actions simultaneously—such as changing directions. This gives a certain clear execution to the figures.

One way to help the clear execution of figures is to clap the hands as a signal.

..., as a signal for the  
simultaneous beginning of figures,  
the clapping of hands.

*“..., jako hasło do  
równoczesnego rozpoczęcia figury,  
uderzają w dłonie.”* <sup>270</sup>

Karol Mestenhauser also wrote dance manuals for all the then current dances. He also followed the contemporary custom of writing figure sequences for folk dances, i.e. the “character dances.” He naturally chose Polish folk dances; mostly of the Oberek, which is close to the peasant form of the Mazur. These dances he published in 1884 and 1886. As stated before, these folk dances were often done in folk costumes.

But the “best of society” in Warszawa at this time loved the Mazur. In newspaper articles during these years, there appear drawings of Mazur dancing; couple after couple, the women holding their long gowns, the men beaming with pride!

It was absolutely necessary to finish a ball with another and final Mazur.

## 1886

...it had to end brilliantly,  
with the rays of the rising sun,  
the “White Mazur.”

*“...musi się zakończyć wspaniałym,  
przy blaskach wschodzącego słońca  
‘Białym mazurem.’ ”* <sup>271</sup>

Any Mazur done with the dawning of the new day is known as a “Biały Mazur,” or as a “Dawn’s Mazur.”<sup>272</sup> This again reminds the reader about just how lengthy were the parties of the past.

Comes 1887 and Karol Mestenhauser publishes a third printing of his Mazur Manual, but expanded to 125 figures.<sup>273</sup> Besides the 25 additional figures, there is an expanded section of quotations from others about the Mazur’s character. These are quotations taken from the works of Karol Czerniawski, Marian Gorzkowski, and the pseudo-Franz Liszt.

<sup>269</sup> Karol Mestenhauser, *100 Figur Mazurowych* (Warszawa: Gebethnera & Wolffa, 1880), p. 12.

<sup>270</sup> *Ibid*, p. 9.

<sup>271</sup> Antoni Zaleski, *Towarzystwo Warszawskie* (Kraków: [n.p.], 1886), p. 266.

<sup>272</sup> The composer, Osmański, wrote a Mazur entitled “Biały Mazur,” which many people (mistakenly), take to mean either one of two things: that it is simply the “White Mazur” not knowing of any connection with the rising sun or that this is the only Mazur which is done at the end of a dance, which is untrue. It is simply a popular melody. Any Mazur done at dawn is a “Biały Mazur.”

<sup>273</sup> Karol Mestenhauser, *Mazur I Jego Zasady* (Warszawa: Gebethnera & Wolffa, 1887). On the frontispiece of this edition, there is a drawing of a dancing Mazur couple. This drawing is the same as the one which appears in Karol Czerniawski’s essay.

This indicates that as the Mazur spread to the general populace, Pan Mestenhauser saw that people did not yet grasp its character. He tried to rectify this by using the above mentioned author's descriptions.

This edition goes into more detail about the proper posture, attitude, and includes a description of the step movements which we shall turn to shortly.

The posture is erect and up, but not stiff. In order to achieve this, the dancer must be taking dance lessons or do some gymnastic exercises. But these must be joined with a feeling for the beauty of movement.

Pan Mestenhauser points out how difficult it is to write accurate step movements and that different dance teachers use different systems. Interpreting dance step descriptions is often equally difficult. Here we shall not go into the technicalities of the steps. That follows in the step movement section of the present work.

He describes six steps each of which is counted 1, 2, 3 per measure or music with an accent of 3. He uses the standard five positions for the feet as used in ballet.

Of the steps there are slides, runs, and accent movements. There are some comments on how women should dance in these descriptions. In speaking about a sliding run movement, he states that this may be used by women because,

...[they] may dance slidingly  
with barely visible hops,  
as a solo;  
omen particularly  
use this to effect.

*"...można także tańczyć posuwisto  
z mało widoczenemi podskokami,  
jak w solo;  
(szczególnie) damy z korzyścią  
mogą takowe używać."* <sup>274</sup>

In describing another sliding step which is used mostly by women because of its qualities...

...in regard to its slidingness and flyingness  
in the dance...

*"...ze względu na posuwistość i lotność  
w tańcu..."* <sup>275</sup>

The only other new items in this manual are the lengthy remarks about the directions of dancing, how to set up certain formations, etc.

An indication of the growing popularity of the Mazur with all urban classes is reflected in a statement which Pan Mestenhauser makes in the book's introduction.

Furthermore, [because] my work is  
favorably used in  
wider [circles of] society,  
my duties are  
evermore greater...

*"Tem więcej, kiedy już moja praca  
znalazła przychylne  
przyjęcie u szerszej społeczności,  
obowiązkiem moim  
jest coraz większe..."* <sup>276</sup>

Thus more and more figures and more detailed descriptions of steps.

While the Poles were busy with the Mazur, the rest of the world—excepting Russia—was doing the Mazur less, but instead turned to its related couple-dance forms; the Polka Mazurka and La Varsoviana. About the former, we have already spoken. The La Varsoviana, which

<sup>274</sup> *Ibid*, p. 27.

<sup>275</sup> *Ibid*, p. 29.

<sup>276</sup> *Ibid*, p. 2.

means “The Warsaw (Dance,” uses the same step movement as the Polka-Mazurka. This movement is referred to as the “Mazurka Step” in dance manuals of the time.<sup>277</sup> It is a slide, cutting-out movement, using a heel-click step—thus its Mazur connection.

This does not mean that it is an authentically real Polish dance. There is an opinion that the dance was like Cellarius’s Mazurka Waltz: an invention of a Parisian dance teacher named Desire, who was a Spaniard.

Although the Mazur was spreading to the urban dance halls, there were many people who preferred the Mazur as danced by the rural Szlachta community. During Carnival season many rural Szlachta families came to Warszawa for the festivities. They then showed the city slickers how to dance the Mazur.

With them [you will] unconditionally  
enjoy [yourself] best,  
meet more pretty women,  
youths who still  
can dance the Mazur [as long ago] ...  
there young girls stepping into the world  
are yet in their  
first Youth  
and dance for the sake of dancing.

“*W nich bezwarunkowo bawią  
się najlepiej,  
w nich spotkasz najwięcej ładnych kobiet,  
młodzież, która ci jeszcze  
dawnego potrafi zatańczyć mazura,...  
wstępujących w świat  
panienek które są jeszcze  
w pierwszej fazie  
i tańczą dla tańca.*”<sup>278</sup>

It often happens that if a dance becomes (for a person) simply a means of meeting members of the opposite sex, that dance often loses much of its flavor and potential to be a medium for expression. When people do a dance for the sensuous pleasure of its music and movement, then its Beauty puts us all in our “first Youth.”

What excitement there is at Carnival time. Parties and Balls galore! Life is to be enjoyed!

...going from Ball to Ball,  
...dancing sometimes  
to 10 in the morning,  
and again later,  
at 10 in the evening  
begins a new... ‘party.’

“...*chodząc z balu na bal.  
...tańczy się nieraz  
do godz.. 10 rana,  
a później znowu  
o 10 wiezor  
zaczyna nowa... ‘robole.’*”<sup>279</sup>

This was at the Carnival of 1886.

In 1893 a second edition of a manual by W.Kaczorowski was printed which contained a section of Mazur figures. The first edition is not datable.<sup>280</sup>

In 1894 it was more Carnival. In this year, there was a terrific round of balls given by special clubs, and occupational groups such as tailors, printers, trainmen, bicycle riders, etc. The Mazur was the featured dance. This we know from newspaper accounts.<sup>281</sup>

Rapidly the 20th century came, and with it, in 1900, a symbolic tract, “*W obronie narodowości*” (In Defence of the National Character) written by Rosa Luxembour of the Social

<sup>277</sup> William De Garmo, *The Dance of Society* (New York: Brentano Brothers, 1884), p. 95.

<sup>278</sup> Zaleski, op. cit., p. 251.

<sup>279</sup> *Ibid.*

<sup>280</sup> Włodzimierz Kaczorowski, *Poradnik dla tańczących*, (Złoczów: second edition), W.Zukerkandla, 1893.

<sup>281</sup> From the periodical, “Kraj,” (1894), p. 20. This particular article was written by one “Pan Mazur” which means “Sir Mazur.”

Democratic Party. It condemned the continuing oppression of Poland and, by extension, of “Polishness” and Polish Culture.

Almost as a sympathetic response to defend Polish Culture, Karol Mestenhauser came out with his last Mazur manual in 1901.<sup>282</sup> It is a book of 150 Mazur sequences! It is the apotheosis of the Mazur! Again the reader must hold this book in his own hands to understand what it means! The revealed Beauty of the Mazur!

The only difference between this and his earlier works, lies in the additional figure sequences. Everything is the same except for one thing. In the introductory remarks he doesn't say that his work has spread to the other classes, but that his books are known outside of Poland.

This 1901 work represents more of a summary of the Mazur. There are no radically new directions to explore which would be better for the Mazur. It is still the highest aesthetic experience that an average person can achieve. With this manual, Karol Mestenhauser closes his 45—year career as a dancemaster and Mazur Lover.

One would think that such a work would clear the field of competition. Not so. In 1905 another dance manual appeared with a long Mazur section.<sup>283</sup> The author in his introduction infers that Karol Mestenhauser's work is somewhat obsolete because it harks back to days of amateur dance leaders, i.e. that there were always men willing and knowledgeable to lead the Mazur, whereas in 1905 this, supposedly, was not so. Perhaps more important the author points out that his small book is rather cheap.

There is a rather long description of the proper foot positioning (first four turned out positions of ballet) and etiquette. How to bow; how to be introduced. Very proper. He gives ten long figure sequences and recommends to the reader that additional ones can be obtained by using Cotillion, Contradance, or Pan Mestenhauser's figures. His most interesting remarks follow:

The Lady needs only  
the first Mazur step,  
but the man more...

*“Dla damy potrzeba tylko  
pierwszego pas mazura,  
a dla kawalera więcej...”* <sup>284</sup>

The first step is the basic running movement.

...the Ladies free hand holds her gown  
with two fingers.

*“...dama zaś wolna ręka ujmuje suknie  
w dwa palce.”* <sup>285</sup>

This gives us a good idea of how “lightly” the women should dance.

Perhaps the most important remark concerns the dance leader and the music.

It is very important  
for the leader  
and orchestra director  
to understand  
that the orchestra waits for a sign  
from the leader and not to begin  
[playing] without his permission.

*“Bardzo ważnym warunkiem jest  
porozumienie wodzireja  
z dyrektorem orchestry,  
ażebym pomiędzy  
Każda figura czekał na znak  
wodzireja i nie zaczął  
figury bez jego zezwolenia.”* <sup>286</sup>

<sup>282</sup> Karol Mestenhauser, *Mazur I Jego Zasady* (Warszawa: Gebethner & Wolffa, 1901).

<sup>283</sup> Bolesław Londyński, pseud. Mieczysław Rosciszewski, *Tańce Salonowe* (Warszawa: Jan Fiszer, 1905).

<sup>284</sup> *Ibid.*, pp. 84-85.

<sup>285</sup> *Ibid.*, p. 156.

Although the figure sequences are all done “freely,” i.e., not to any specific amount of musical measures, the above passage may mean that a type of order is present. When a new figure begins, the orchestra plays a new melody or may accent the music. When finishing a figure, the music could be played differently.

Often dances develop certain features which are associated with certain places. In the small city of Żywiec in southern Poland, the Mazur has some novel features not, as yet, found elsewhere. The research work on this Mazur variant was done recently and is based upon the eyewitness accounts of people who did the dance around 1900 up to World War I.<sup>287</sup>

The city people of Żywiec were middle class artisans who were very proud of being from the town of Żywiec. They not only danced the Mazur, but many other dances as well, among these the Quadrille, which they modified.

Without the Mazur, a ball was a failure. Only with the Mazur could a dancer prove and express himself.

...one could then  
[really] dance [themselves]

“...można się  
było wytańczyć.”<sup>288</sup>

Although the people of Żywiec thought of themselves as constituting the polite society of the Żywiec area, they would dance the Mazur with such strength that it was necessary for the men to change clothes.

...in the Mazur perspiration flowed  
from the [male] partners,  
so much so that after the dance  
they changed shirts.

“...przy mazurze woda się  
z tańczących partnerów lala,  
tak ze trzeba było po tańcu  
zmieniać koszule.”<sup>289</sup>

The most novel features are in certain step movements and combinations of these which the men do. These are called “kogucik” steps. The term “kogucki” is now used by some contemporary writers as signifying the heel-clicking done in place.

But in the Żywiecian Mazur this is the fourth measure of a four measure sequence of steps, which involves the throwing up of the free foot waits high, to be followed with the foot slapping the floor, as in Bulgarian dancing! There are also jumping pirouettes. The reader must remember how refined and elegant the Mazur had become in Warszawa at this time. The authoress, however, has indicated to this author that some of these motions may be too much exaggerated. Nevertheless, these “kogucik” combinations give a particular flavor to the Mazur.

One might characterize the Żywiecian Mazur as a fusion of the Salon Mazur with the hardy strength of a large townspeople middle class.

As we have previously stated, the Russians came to love both the Polonaise and Mazur, and thought of them at times as being part of Russian Imperial culture.

An eyewitness describes the Russian Mazur form in the period from 1900 to 1914 as follows:

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<sup>286</sup> Maria Romowicz and Jacek Tomasiak, *Tańce Mieszczan Żywieckich* (Warszawa: Centralna Poradnia Amatorskiego Ruchu Artystycznego, 1967). The authoress, Pani Romowicz, learned the authentic forms of these dances from the actual participants, one of whom was her mother. The present author then learned them from her.

<sup>287</sup> *Ibid.*, p. 165.

<sup>288</sup> *Ibid.*

<sup>289</sup> *Ibid.*

*“The dash with which the partners rush forward, the clinking and clattering of spurs as heel clashes with heel in mid air, punctuating the staccato of the music, the loud thud of boots striking the ground, followed by the silibant slide along the polished floor...”<sup>290</sup>*

An excellent description of the Mazur! The Russian Mazur never reached the general populace, however, and thus remained an Aristocratic dance.

In order to help us decide what the 20th century form of the Russian Mazur was like, we turn to a work published by a dancemaster who worked among the Russians. This 1905 English translation of the work of Friedrich Zorn was written in German.<sup>291</sup> Zorn was a dancemaster in the Russian city of Odessa. He described all of the contemporary social dances as well as some older and several National dances.

His descriptions of step movements are quite clear. He was a person who took pains with his subject.

The tone of his Mazur remarks gives one the feeling that he saw either good Polish or Russian dancers do the dancing. He was thoroughly familiar with the French dancemasters such as Henrig Cellarius and Pan Gawlikowski either echoing their opinions or using their terms.

Friedrich Zorn’s book sums up the nature of the Mazur at the end of the 19th century very well. Here are his most important remarks: (Remember Cellarius’s remarks about the length of the Mazur in relation to Parisian social dancers? Here is an answer.)

*“The reason is evident, for the Mazurka required much time, patience and artistic ability not called for in learning the other dances. As a result many dancers never learned the Mazurka, and in localities where that dance was not in special favor, there was frequently so strong an opposition to it as to prevent its execution’.*

*“The existence of this feeling of opposition is largely attributable to the fact that the mazurists, not satisfied with a half-hour for the execution of the dance, aroused the antagonism of the non-mazurists, by demanding a full hour.”<sup>292</sup>*

There is no doubt but that the enjoyment of the Mazur does not happen gradually but as a “quantum leap.” Until a person can move easily and unconsciously in the Mazur, it is then, only “pain and travail.” But once that plateau of easy and free Mazur movements is attained, the average dancer cannot get enough of the Mazur. All other dances then appear as trite in comparison.

*“The Mazurka is, beyond question, the most beautiful social dance of our time, and the author knows by his experience of more than fifty years that everyone who has properly acquired the dance prefers it to all others.”<sup>293</sup>*

Why?

<sup>290</sup> Irving Kolodin, “The Mazurkas of Chopin,” a booklet for the RCA Victor Record Album LM—6109, p. 4. The original report was made by a Mr. Huncker as recorded in a Swedish series of books, “Symphonia Books,” by a Dr. Schallenberg.

<sup>291</sup> Friedrich Albert Zorn, *Grammar of the Art of Dancing* (Odessa: 1884), trans., unknown. (Boston: Alfonso Sheofe, 1905.)

<sup>292</sup> *Ibid.*, pp. 253-265.

<sup>293</sup> *Ibid.*

*“...in the fact that the dancer is at liberty to vary his steps at will,... The succession of the figures is not fixed, and one may therefore give his fancy free rein, for there is such a variety of figures that some change is always possible. Besides, the first dancer, or the manager, may improvise whatever figures he desires.”*<sup>294</sup>

Perhaps most important for its popularity is the following:

*“There is in this dance a certain inspiration not to be found in any other. Nearly every good Mazurka dancer feels an indescribable sensation entering his very soul and driving away all fatigue, immediately the first strains of a properly composed and correctly rendered Mazurka fall upon his ear.”*<sup>295</sup>

The Mazur's character:

*“...to fully appreciate its beauties one must have seen it executed again and again by accomplished dancers. The Mazurka is a combination of exalted pride and marital boldness, knightly gallantry and the most graceful devotedness.”*<sup>296</sup>

Friedrich Zorn is the only writer who clearly saw that there was a difference in Mazur execution by the different strata of society. Something which we have tried to get at using the previously all too fragmentary source material. How unfortunate it is that Zorn didn't produce a book together with Pan Mestenhauser!

*“The national character of the Mazurka is apparent among all classes of Polish dancers. The peasant, who accentuates the measure of his heavy iron shod shoes, lacks neither agility nor grace, but his dance is fit only for the yard or the village inn.*

*“The aristocrat executes the same steps, but in a manner so elegant as to be perfectly in keeping with the brilliant company, the glistening parquet, and the magnificent decorations of his gorgeous ballroom.*

*“The middle classes execute the Mazurka in a manner distinct from either, combining the elements of both the peasant and the aristocratic performance. In aristocratic circles one finds the ‘pas courant’ and the ‘pas de Basque’; in the middle class ‘pas ordinaire’ is the favorite step.”*<sup>297</sup>

Thus our judgment about the existence of a “bourgeois Mazur” form is not only born-out by the existence of the Żywiecian Mazur, but receives conformation by the above passage of Zorn. Whereas the urban upper class dances in more fleeting, flighty variant of the running step, the other classes do the running step more heavily, more down into the Earth than up to the Sun.

*“It seems to be the opinion of many people that a great deal of noise and the most extravagant movements of all parts of the body add to the beauty and national character of the Mazurka, but this is not true.”*<sup>298</sup>

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<sup>294</sup> *Ibid.*

<sup>295</sup> *Ibid.*

<sup>296</sup> *Ibid.*, pp. 254-265.

<sup>297</sup> *Ibid.*, pp. 253-265.

<sup>298</sup> *Ibid.*



Obviously there were men thrashing their arms about as though they were dancing the rural form Mazurek-Obertas.

In his descriptions of the steps he points out what the dancer often feels in the Mazur—just how infectious is its brisk tempo.

*“In teaching the steps, a tempo of about M. M. 144 is the most practicable, but in the actual execution of the steps, the swing of the dance leads the participants, almost involuntarily, into a much quicker tempo...”*<sup>299</sup>

Are there a specific number of step movements?

*“Owing to the fact that competent mazurists frequently execute figures which are original and peculiar to themselves, it is impossible to determine the actual number of Mazurka steps...”*<sup>300</sup>

This is an exaggeration. There are many step movement possibilities in the Mazur, but that is far short of infinite.

As for the step movements, he has all the standard Mazur movements—runs, slides, accents, and heel-clicks.

The difference between men’s and women’s dancing is illustrated, for example, in the basic running step:

*“...but they [men] accentuate the third syllable to a more marked degree than do the ladies; this audible accentuation, while quite proper in the dance, should never descend to the level of a rude tramping.”*<sup>301</sup>

Mr. Zorn called the Mazurka the Queen of the social dance because “it affords every gentleman opportunity to display his peculiar talents and grace in such a manner so not to overexert himself; at the same time permitting the ladies to exhibit the most perfect grace.”<sup>302</sup>

From all the previous sources we have seen that the man does most of the sliding movements, and all of the accents and heel-clicking movements. the woman is always described as dancing swiftly and lightly with a running step. Most foreign observers were always struck by this difference. Some, for example Henrig Cellarius, noticed that the man used the sliding step over and over, so much so that they thought of this men’s sliding movement as the primary characteristic step of the Mazur.

*“Pas courant, although principally used by ladies, is sometimes executed by gentlemen...”*<sup>303</sup>

When the men danced it they would accent it. The above quotation really shows that there was a definite division in the step movements for men and women. Not merely in quantity of accents, but for all practical purposes in quality as well. This is an important discovery because most contemporary students of Polish dances are not really aware of this. The fact is that most

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<sup>299</sup> *Ibid.*

<sup>300</sup> *Ibid.*

<sup>301</sup> *Ibid.*

<sup>302</sup> *Ibid.*

<sup>303</sup> *Ibid.*

dance groups in Poland today dance for stage purposes whose steps are most often mixed so that the researcher and dancer can be easily led astray by the uninformed.

When the man does the heel-clicking step, the click is audible, but...

*"...although this attribute is agreeable to the dancers, and quite in harmony with the character of the Mazurka (especially if the dancer wears spurs), one should, nevertheless, keep within the limit of good taste."*<sup>304</sup>

Emphasizing the undefined nature of the steps Friedrich Zorn states that good dancers may do "unorthodox movements" which, when done by them, will be proper and convincing, but when done by others would be ugly.

*"These deviations must be permitted to those whose skill is so consummate as to render them beautiful. No other dance so freely lends itself to these deviations as does the Mazurka. This may be attributed to the individual freedom which it bestows upon the dancers."*<sup>305</sup>

The Polish figure elements, the Promenade and Hołubiec turn, are still part of dance. Concerning the Promenade, Zorn agrees with Cellarius.

*"The Promenade is the most important thing in the whole Mazurka, as it displays the grace and ability of each dancer."*<sup>306</sup>

As with the Cotillion, the dancers in the Mazur would often be seated as one, or a specific number of couples would perform some figures. Then the seated couples would dance and repeat the figure action. This does appear in Mestenhauser, but is not stressed. However, Zorn gives it an important place.

The dance would begin either with all couples circling left and right or with the promenade. In either case, the action concludes with a Hołubiec turn, bow, and then the couples seat themselves to wait for the last repetition after which a new figure is called.

Zorn's work gives no figures, saying that there are too many. He does have several remarks on how the dance should be led in regards to the number of couples, available space, and the dancers' skill.

From the memoirs of the great Russian ballet dancer, Micheal Fokine, we have several descriptions of Russian Ballroom dancing of the 1880's:

*"But then they really danced. There was a great deal of movement in the mazurka,... in addition to wide movements. The dance expressed a very respectful attitude of the gentleman toward the lady. In the Mazurka, in the Quadrille, he led her slightly ahead of himself and at times knelt in a knight-like, gallant gesture."*<sup>307</sup>

His sister, Sonia Fokine, was especially good at the Mazurka!

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<sup>304</sup> *Ibid.*

<sup>305</sup> *Ibid.*

<sup>306</sup> *Ibid.*

<sup>307</sup> Micheal Fokine, *Fokine*, Vitale Fokine, trans. (Boston: Little, Brown and Co., 1961), p. 13.

*“Sonia, with her fiance, would whisk by in a rapid mazurka. He would click his heels and retreat most effectively at the turn, giving room to his lady. Sonia was the Mazurka Queen.”*<sup>308</sup>

At this same party, the author—still quite young—danced the Mazurka with his sister.

*“My head was spinning for nervousness and fright. I couldn’t see a thing. But my feet beat out the pigeon step. Just like the grownups I rushed around the ballroom with flair and gusto, raising my elbow, coming down on one knee, and so forth. When we finished and I clicked my heels in front of Sonia... This was my first dance success.”*<sup>309</sup>

This gives a good picture of the differences between the man’s and woman’s Mazurka parts, as well as its atmosphere. Notice that in this social-civilian Mazurka, the men click their heels as in the Ułański form, and at the conclusion of the dance. What a “tone” the Mazur has!

In 1913, one year before the outbreak of World War I, a Ball was given in Paris by the cream of Society. This was the highlight of the season. The aim of the Ball was to combat the influence of rag-time American dances (which are considered by some to be the “folk-dances” of Negro Americans).

*“Four hundred spectators sat in the large Byzantine hall to watch 8 or 9 tableaux of different epochs, during which quadrilles, waltzes, polkas, and mazurkas were danced.”*<sup>310</sup>

Needless to say, while in Europe the Mazur was now seen on the stage, in Poland it was still danced, although declining in popularity. It was always the big dance of the evening, introduced with much fanfare. However, it was not danced continually, but done only once or twice.

*“In Poland, too, before the war, the Mazurka remained supreme, and would always be danced several times during the evening and also at the end of the ball, usually about six, or seven o’clock, in the Morning. It was then called the “White Mazur.”*<sup>311</sup>

In 1911 the Mazur appeared in an Italian Social Dance Handbook under the “La Mazurka Russo.”<sup>312</sup> The description consists solely of figures for couple solos, which are illustrated with photographs of the couple. There are no general figures. Its step descriptions are poor, however it contains a curious i.e., interesting Odwracany combination.

## SUMMARY UP TO WORLD WAR I

<sup>308</sup> *Ibid*, p. 13.

<sup>309</sup> *Ibid*.

<sup>310</sup> Virginia Cowles, *1913* (New York: Harper & Row, 1967), p. 187.

<sup>311</sup> Edward de Kurylo. *The Dancing Times*, April, 1922. Mr. de Kurylo was the last pre-war director (1913-1914) of the Director of the Ballet of the Theatre of Warszawa, known as the Imperial Russian Government Ballet. He left Warszawa with the coming German occupation, wandered and settled in New York teaching Dance and returning to Poland where he died in 1938.

<sup>312</sup> G. Franceschine, *Balli D’oggi* (Milano, 1914).

The outstanding feature of Mazur history is its enormous popularity in Poland from roughly 1860-1890. The Mazur reaches downwards to the middle class (the lower class always did their own Mazurek-Obertas variant). One result of this spreading of the dance, is the massive infusion of figures from other dance forms then current. Some may argue that the figures were there all the time. Perhaps this is true, but there is no evidence for this.

Two of the outstanding features of the Mazur, the Hołubiec couple turn and its “free figure nature,” were lost. The “free figure nature” was the price that the Mazur had to pay in order to make the dance accessible to more people. The instrument of this accessibility was the adoption of formal figures of European 19th century dances. Everyone and anyone can dance if they only know the figures—personal skill is thus minimized. “Free dancing” requires just the opposite.

The Hołubiec couple turn was lost for two reasons: because it requires personal skill and because it was not “natural” in the figures of European Social dances. Only Mestenhauser retained the Hołubiec turn, along with European figures.

This also leads one to certain conclusions regarding the original or “authentic” Polish Social Ballroom form of the Mazur in the beginning of the 19th century.

It contained free running figures, as well as the Hołubiec turn, at each figure ending. The entire dance action can merely be the repeating of some simple couple motif done by everyone in turn so that each person dances with every other (of the opposite sex).

Obviously, anyone who wishes to do the “real” Polish Mazur must include the Hołubiec turn in its more Polish form , that is,with heel-clicking.

## **1914-1974**

### **THE RESULTS OF WORLD WAR I**

In November 1918, after more than 120 years of subjugation, a new Polish State arose. It was much smaller than the “Historic Poland” of pre-partition times. To many patriots, this new Poland needed more space or greater political influence in Central Europe, in order to bring about a type of federation of the Central European states.

However, these plans did not have enough time to mature because of the German aggression and the anti-Polish, anti-Slavic, policies of the leaders of the Soviet Union. Less than two years after the founding of the Soviets for the purpose of bringing “bread, work, and peace” to the world, this same Soviet Russia began attacking Central Europe.

This Russian Communist invasion of Poland was turned back rather handily by the Polish Army under Józef Piłsudski, who later became Poland’s de facto ruler in 1926.

Jozef Piłsudki, or “Pan Marshal” as he is affectionately known by some, was like the majority of Polish leaders of Szlachta blood. Most of Poland’s leaders during the two wars came from this class.

Many political radicals were also from this group. “Pan Marshal” was no exception—he was a socialist. He and many Poles were very conscious of historical Poland, and tried to maintain cultural continuity between the past values and present needs.

As the reader knows, World War I brought massive social change to Western and Oriental civilizations. Aristocracy had fallen, and Democracy tried to take its place. The result was, and still is, cultural chaos. the past civilizations had been working out a Culture of Values.

Until the masses assimilate these values as their own, moral and cultural progress will not be made.

As far as dance is concerned, the cultural variants of dances decreased because the newer lower classes had not yet become sensitive to cultural forms. They thought only of material progress. They did not support the more disciplined forms of the Mazur. Add to this, the influence of new dances, which are simpler and rapid, as was the new age, and the traditional Polish dances declined as social ballroom dances.

However, schools of dance in Poland still taught the Mazur. As the colleges and universities expanded during the war period, Polish dances became part of the curriculum for physical education majors who then instructed Polish students in the Polish dances.

The Mazur was far from dead, but it was not as popular as it had been.

The social structure and cultural climate of urban Poland between the wars was widely shaped by an aristocratic segment and the memory of old Poland's Szlachta community. The Army played a leading role in inter-war Poland's cultural life. More of that later. Thus, though Poland was a democratic state, its people still maintained those certain Polish values of everyday manners, civility, respect for each other, especially for women; the hand kiss, the bow, and a carriage of dignity. Quite a distance from American mass culture. In short, Poles were still civilly "cultured".

Politically there was a great deal of trouble from three sources: the Poles would not expel their minority populations, poor economic conditions, and foreign aggression.

When Pan Piłsudski came to the reigns of power, it was hoped by the masses and peasants that he would redistribute the land and wealth among the lower classes. But there wasn't enough land and wealth to enrich everyone. Because of this, and other actions, there were continual labor strikes, etc.

The dance sources are very few in this period of contemporary history. Personal books of the period deal with the war or politics. Most of the present author's material about this period is from personal interviews of people, dancers, and choreographers.

While the first war was ranging back and forth across Poland, the Mazur was done for sheer pleasure, and as a manifestation of "Polishness." A physical Poland might never arise, but a real cultural, spiritual Poland could still live.

From recollections in her life in Moscow, Pani Jadwiga Hryniewicka has given the present author a valuable picture of how the Mazur was done by Poles living in Moscow around 1915.<sup>313</sup>

Every Saturday night there was a party at the Hryniewicka's household. These were Polish parties which were held in secret. The Mazur was done to the music of a solitary piano.

Many play-game figures were done. A woman would be seated on a chair as the man would circle around her. She would throw up her handkerchief; he would catch it and dance with her. She may tease the man by catching it first. Or, if a man could pick up a small glass of whiskey with his mouth while kneeling, and, with his hands behind his back, he then dances with

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<sup>313</sup> Pani Hryniewicka's father went to medical school in Moscow. Her grandmother was one of the participants in the 1863 uprising, concealing weapons under her wide crinoline dress. After the fall she wore black. Jadwiga Hryniewicka is one of Poland's leading choreographers of Polish Folk Dances, both for the professional and amateur stage. She is a graduate of the Warszawa Ballet School before WWI when the Mazur was still a social dance. Of the schools which taught Polish social dances prior to WWI, according to Pani Hryniewicka, was the Szkoły Tańców Towarzystwa Sobieszewski. The teacher of Polish dance was one Pani Mieczkowska.

the girl of his choice. Or the “bottle-dancing” figure. Two men in the center of the floor try to stand on two empty champagne bottles. The winner solos with the girl of his choice.

All this “figure-actions” were done to Mazur music and woven into the regular dance figures.

The Mazur would end with the man kneeling and kissing the woman’s hand and then returning the woman to her place.

The last dance at five or six in the morning would be a Biały Mazur, which was started in the Hryniewicka home with the women taking a male partner.

From this same time period, we have another report on the Mazur, as done by rural middle Szlachta families in central Poland, namely the Kujawy region.<sup>314</sup> The Mazur was done by these people for one hour. There were no set figure arrangements, nor were the figures done to any specific number of musical measures.

The dance was done at special events, e.g. weddings, and in a small circle of rural friends and family.

The Army in interwar Poland became a cult. Not only had it to defend Poland physically, but also culturally. It was seen as a definite link to past military and cultural glory. Like most armies, it was very conscious of its responsibilities in preserving the “National Essence”. Tradition is always a part of the National Essence.

Since Poland still had a very high percentage of Szlachta families, the sons of these families gravitated to army careers—especially in the ranks of the officers.

They carried with them a magnificent sense of personal Honor and Pride. When these qualities were exaggerated, certain abuses followed in their wake. However, the military as a whole was looked upon very favorably by Polish citizens.

It represented the reflowering of Poland. It was and still is an Honor to fight or be in uniform for Poland. Last, but perhaps most importantly, the Poles have developed an instinct for a life of military Honor and Duty.

The moral tone of the Polish military service was always in the forefront. The Polish Army was required to attend church services every Sunday during this period. (Of course, some tried to stay away.) This points out the importance of the Spiritual-Moral side of the Polish mentality and Arms. This naturally blended with the Polish sense of form and etiquette. Notwithstanding this, the army was democratic. According to a survey made in 1939, 50% of the officers were from the intelligentsia, 25% were workers’ sons, and 25% were peasant’s sons.<sup>315</sup>

Poland’s physical, economic, and traditional features, required a large horse mounted cavalry numbering, at the time of the Russian Communist invasion of 1920, some 34,000. The cavalry was always associated with Spirit and Gentlemanly Manners. Thus a direct connection was made in Polish minds between the past Ułan cavalry and pre-WWII Poland’s cavalry. As we know, the Ułan’s favorite dance was the Mazur, and so it remained for the entire officers corp, even though not everyone could dance it well.

One of our informational sources from this time, was a cavalry officer with an interest in dance.<sup>316</sup> As a cadet, Pan Lindner, in the military school at Helmsö (1929-1934), received dance

<sup>314</sup> This report is by Pani Maria Drabecka, who is Poland’s leading researcher on Historical European Dances. She told the present author of her Mother’s dancing of the Mazur during the years 1915-1917.

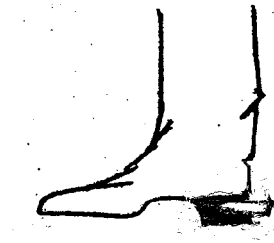
<sup>315</sup> Piotr Stawecki, *Następcy Komendanta* (Warszawa: Wojskowy Instytut Historyczny, 1969), p. 85.

<sup>316</sup> Sławomir Lindner. Pan Lindner was very active in drama, stage, and film. He is also a great collector of Polish military and cavalry books, etc. His practical information is very valuable in forming a picture of pre-WWII Poland. Pan Lindner’s father actively danced the Mazur from 1905-1932. He testified that the cadet’s Polish dance teacher did the dance as he actually danced it socially. Thus, that the style of dancing the Mazur did not change from 1900-1939.

lessons in all the contemporary ballroom dances, and in the Polish dances. He remembers going to dance parties every Saturday night in the city of Torun as a young cadet.

From his particular social circles, he does not know of anyone who did not know the Mazur.

Spurs were still part of the uniform. The dress uniform of the period uses spurs without the roundel as shown below, Pan Lindner points out that the cadets loved to jump slightly as they would do the Mazur running step and beat their spurs together as one leg passed the other. He also characterized the man's part as "that of the rhythm," while the women are the "melody."



At the various Balls, a Mazur was always done. The figures were the same as above. Besides their elegant Mazur and Polonez, the other Polish "National" dances were done—chiefly, the Krakowiak and Oberek. But, as Pan Lindner points out, these were done when the men had drunk too much, and would rudely stamp about depicting "peasants." These were not really accepted as ballroom dances. Later in his life, Pan Lindner witnessed the death of General Olgird Pozerski during a Mazur figure. The figure was of the "Wiwat" type. There in the center stood the large, jovial, white bearded General, with a glass of champagne. As the other men formed a circle around him, dancing and hailing him, he drained the glass and with joy in his eyes, dropped and died. Death on the battlefield or in the Mazur—they are one!

From the information of Pan Lindner and Pan Czarkowski, curator of Warszawa's War Museum, one gains an appreciation of what Polish etiquette was and is. As we know, the man kisses the woman's hand as a sign of respect and courtesy. However, as Pan Czarkowski points out, that a more delicate and subtle aesthetics demanded that the man not kiss the tip of a woman's hand, but rather her fingers: more so, between the knuckles and fingertips. Never any crude hand grasping, as in a handshake. That is for men. And the hand kiss is firmly "placed" and not slobbered over the hand.

How did one sit down in or raise up from a chair? By holding the back straight and in such a way so that the chair does not move. After sitting, the feet are kept together and now thrown askew.

The philosophy behind this behavior is to bring beauty, refinement, and sensitivity out of our natural state, which is chaos. To hold oneself upright is to give structure to one's life and aspirations.

The first dance manual, which we have from the inter-war years, was published in 1923. This is the third printing which was published in the small city of Złoczów. It contains 25 Mazur routines, and is for people who already know the steps and figure conventions. This book was primarily aimed at children, who were taking dance lessons. All the author's remarks are fairly standard. We present only the more interesting ones, starting with the proper etiquette.

...important for the Gentlemen  
at Public Balls is not to approach a Lady

...ważna dla panów  
na publicznych balach jest nie

if you are unknown to her,  
but rather be presented  
[to her] by a friend.  
known to her.

*angażować pan osobiście nieznanym,  
gdy się nie było wprzód  
przez osoby  
znajome przedstawionym.”* <sup>317</sup>

The Gentlemen asking for a dance,  
make a deep bow  
upon which the Lady,  
if she accepts,  
replies with a head bow...

*“Panowie proszę do tańca  
skłakja głęboki ukłon,  
na który danserka,  
jeżeli przystaje,  
odpowiada skinieniem głowy...”* <sup>318</sup>

This sets the tone of the dancing. For the Mazur specifically Pan Kaczorowski states that the posture is erect.

In the Mazur one must  
[hold oneself] straight—  
the partners should  
be turned toward each other,  
their arms they should not swing,  
[nor should the dancers]  
from place to place,  
jump...

*“W mazurze należy się  
trzymać prosto—  
Danserka I danser powinni  
twarze mieć zwrócone do siebie,  
rękami nie machać,  
  
z miejsca na miejsce  
nie przeskakiwać...”* <sup>319</sup>

How should each do their movements?

The man with light and sliding steps  
should dance,  
and be conservative with his  
heel-clicks, likewise the  
woman should not make small steps  
but dance with  
light slidings and look to the  
eyes of her partner.

*“Danser powinien lekkim i posuwistym  
krokiem tańczyć,  
a być oszczędnym  
w hołubach również i  
danserka nie powinna drobić kroku,  
lecz tańczyć  
posuwisto i lekko, patrząc w  
oczy swemu danserowi.”* <sup>320</sup>

The intent of the passage above is that the Mazur glides across the floor: its movements flow. When Pan Kaczorowski states that the woman should not take small steps—what he has in mind is that abuse of hopping up, when some women take small steps. The ideal for women is to take both small or long steps in a freely flowing manner, done with the feet close to the floor.

His figure sequences used both the couple promenade and Hołubiec turn. They are not set to specific measures of music.

The father, Adolf Kalicinski, of one of our dance informers, lived in the city of Tarnów, which is in Poland's half of the Ukrainian territory. He participated in many Mazurs which were done at parties in the region of Tarnów from 1919 to 1930. He was a member of the lower middle class, and not a dancer, but an ordinary person. Some of his descriptions of the dance are

<sup>317</sup> Włodzimierz Kaczorowski, *Poradnik dla tancerzy*, third edition (Złoczów: Wilhelma Zukerkandla, 1923), p. 5.

<sup>318</sup> *Ibid.*

<sup>319</sup> *Ibid.*, pp. 5-7, 16.

<sup>320</sup> *Ibid.*



the same as the aforementioned Slawmir Lindner. However, he did say that the women only did their running step without sliding.

From a limited survey of elderly people who danced the Mazur between the Wars, several interesting facts were discovered. People learned a basic Mazur at home, or in the public or private schools; they were of the middle class. The evening started with a Polonez, the Mazur was done twice during the evening (the second time as “Biały Mazur”). The dance had a leader who used French terms five percent of the time; the figures were not too complicated, the solo figure with the handkerchief was done, but not the Hołubiec turn, and the Basic Run step was used most often.

Equally interesting was the use of “glove manners.” Civilian men danced in evening clothes and white gloves. Men gave the ungloved right hand to their partners, and held the glove in their free hand. Women wore a long glove, to the upper arm, these were also gloves which were opened at the back of the hand. Some women, according to our informants, would slip their hands through this slit, so that when they danced, the free part of the glove would wave or flutter around in the breeze.

We see that the Mazur still retains its atmosphere of a “good tone,” and complicated nature. The Mazur, as done from the great stage tradition of the opera “Halka,” is also unchanged. From interviews with Zbigniew Klinski, the leading Polish and character dancer of this great tradition from 1932 up through the 1950’s, the author learned that the same grand bombastic stylized “Staropolska” character of the “Halka” Mazur, has been and is maintained today. This, the reader will recall, is based upon the rural Mazurek-Obertas form, best described by Karol Czerniawski. During these years, many of Poland’s contemporary choreographers of Polish Folk dance started dancing. Among them was Eugniusz Paplinski. Two of his “Halka” Mazur choreographies are on the current stage(1970s). He carries on the same tradition, reaching back to the 1860s.

Not until 1937-1938 are any dance manuals published. There were three, two of which were written by faculty members of the Colleges of Physical Education as textbooks.

In 1937, a second and a third edition of a manual written by Jozef Waxman, was published.<sup>321</sup> In his introduction, he states that the Polish National dances were becoming more popular. This is a difficult statement to judge. He may have been speaking solely in regard to the question of bringing Polish dances into the public school system. The Mazur was not done as often as it had been.

The chief features lie in the step terminology and lack of figure sequences. The terminology which is completely Polish is the same as is used now. There is only one figure sequence which is straight forward, in keeping with the aim of the book. The third printing of Jozef Waxman’s (before WWII) contained photographic instructions of some steps.

From a private dance school in Warszawa came another Polish Dance manual.<sup>322</sup> The author of this small book, Czeslaw Kwiatkowski, starts off on a pessimistic note, stating that the majority of Poles did not know the Polish National dances. His descriptions are quite clear, and limited to the essentials. He also gives one long figure sequence which illustrates how the dance should be led.

During the summer of 1937, in the city of Poznań, large military maneuvers were held. There was, according to Pan Lindner, a large open air party in honor of Poland’s ambassador to France, Pan Lapowski. The women were dressed in long, white summer gowns, and the men in

<sup>321</sup> Józef Waxman, *Tańce Narodowe*, second edition (Poznań: [n.p.], 1937). This manual was reprinted by the army right after WWII for the army’s recreational use.

<sup>322</sup> Czeslaw Kwiatkowski, *Szkola Tańców Polskich* (Warszawa: Perfectwatch, 1937).

their uniforms. As two cavalry orchestras (the 15th Ułans dressed in red, and the 17th Ułans in yellow), mounted on horses played, 80 couples briskly danced the Mazur across the lawn.

If the reader will recall, Pan Lindner stated that all the people of the upper class, including Army officers, knew (at least a little) of the Mazur. And yet, we know that the Mazur declined in general popularity in the 20th century. This would indicate that Poland's problems, and the cultural chaos which prevailed at the time, weakened the position of the native Polish dances.

One can speculate on the minimal number of possible Mazur social dancers in Army circles, by using the fact that in 1929 the officer corps was over 27,000 men. This gives us a family size of approximately 100,000 people. The wives and children from this social strata took dance lessons. This gives 50,000 to 100,000 possible Mazur dancers from the upper strata of society.

Adding to the modest work of Pan Kwiatkowski, was the larger book of Zofia Kwasnicowa, which also appeared in 1938.<sup>323</sup> This manual was expressly written to meet the needs of the program of teaching Polish dances in the high schools of Poland. It is a detailed book, in that it presents a program of progressive exercises. There is little detailed historical research, although Pani Kwasnicowa did search for the authentic forms of some Polish regional dances, i.e., Folk Dances.

In her section on the Mazur, she points out the differences between different Mazur forms, mainly that which is used for the stage, and that which is used for social dancing.

Her terminology is very analytical, and descriptions are detailed. Her terms are used by people today who work in the field of Polish dance in the public school system. Several of "her" steps appeared in Karol Mestenhauser's work. Thus, she has several steps which appear (to the uninitiated) to be uniquely hers.

Her characterization of the Mazur is the same as we have seen from the past. The "flowingness" of the Mazur movements is emphasized.

There are several choreographed arrangements, and a number of figures which Pani Kwasnicowa recommends for Social dancing. She includes many of the game figures. Although the figures are not done to any specific number of measures, she does recommend that they might be "set" to a specific number when learning them.

Pani Kwasnicowa taught an entire generation of dance instructors in the physical education colleges. One might even call it a separate tradition where dancing is thought of as a physical exercise, rather than an aesthetic experience. The dancers from this tradition are somewhat mechanical in their approach.

Nevertheless, Pani Kwasnicowa's Mazur section was reprinted separately after the war (and rightly so), primarily for the use of schools of physical education.

During the inter-war period, amateur folklore groups came into existence in Poland and abroad among Polish immigrants. There were programs for Polish dance instructors in foreign countries. These amateur groups did the Mazur as a stage dance using untrained people. This movement greatly increased after WWII. It has about the same aesthetic qualities as the physical education dance movement.

Also during this period, Mr. Piotr Zajlich was the director of the Wielki Teatr in Warszawa. In 1936, he was replaced by a Mr. Cieplinski, who represented an avant garde dance viewpoint. He failed, and Mr. Zajlich returned, and the following comment appeared in the paper:

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<sup>323</sup> Zofia Kwasnicowa, *Zbior Plasow*, Vol II (Warszawa: 1938).

Without you, Master, [the] Ballet  
fell to such a state,  
that the Polish Mazur  
was danced in the Negro fashion...

*“Bez Ciebie, balet doprowadzono  
do tego  
ze mazura polskiego  
tańczono po murzynsku...”*<sup>324</sup>

Exactly what they meant at that time by the expression, “Negro fashion” is uncertain, but it probably means that the dancer’s movements were uncontrolled, or all akimbo, and probably the steps were done with too much hopping—without discipline. Or, the statement may just express relief that the solid Mr. Zajlich was back. Mr. Zajlich’s choreography for “Halka” lasted from 1914 to 1934. During this period, Alexander Sobiszewski was the “Mazurzysta.” He subsequently became a Social Dance teacher, continuing the 19th century tradition.

As in the last century, Polish dances appeared on the stages of foreign countries. The Polish dancer, Parnell, led a dance group abroad during those years.

In 1938, two more Mazur articles appeared in England, written by Edward de Kurylo.<sup>325</sup> Pan de Kurylo was a dancer and choreographer, whose work appeared in Poland around 1936.

In these English articles, the author uses the French terms for the dance steps. He has all the same step names as Henrig Cellarius. His description of the Hołubiec turn is more informative, as the turn concludes with a definite accenting pose for the man. However, the article is aimed at foreigners performing the Mazur as an exhibition dance, and not as a general social dance.

World War II was rapidly approaching. Again, Poland would have to become the home of the Ułan spirit. When things were darkening during the summer of 1939, the Mazur again became a symbol of Polishness.

On one July evening in 1939, the Mazurka climaxed the social season of Paris, and ended an epoch of world peace.

July 4, 1939

*“All remember how toward 3 o’clock in the morning the Polish Ambassador and five members of his staff took their place opposite six elegantly gowned Polish women, including Madam Arthur Rubenstein and swung into a mazurka that went on and on at an even faster and more frantic while hundreds of August guests looking on clapping their hands and stamping their feet to the increased tempo of the music until as one observer noted that everyone was carried away.”*<sup>326</sup>

A perfect characterization! This could equally have been done in the 19th century.

## SUMMARY OF INTERWAR PERIOD

<sup>324</sup> Bozeno Memontowicz-Lojek, *Terpsychora I Lekkie Muzy* (Krakow: Panstwowe Wydawnictwo Muzyczne, 1972), p. 11.

<sup>325</sup> Edward de Kurylo, “All About the Mazur,” *The Dancing Times*, February 1938, December 1938, January 1939, (London.) “Mr. de Kurylo opened a dance school in New York located at 150 West 57th Street. At his studio various dances under different categories were taught (in addition to Ballet), e.g., under National Dances: the Oberek, Drobny, Carpathian, Mazurek, Mazurka, Obertas, Topor, Hajduk, Lado, Saydak; under Comic Dances: the Polish Polka. Under Ballet Selections there were parts from Pan Twardowski, and Wedding in Poland. Notice that the Mazurek, and Mazurka are not equivalent according to him. This substantiates our position. Mr. de Kurylo later went on to choreograph films, such as “Intolerance.” He also taught ballroom dancing in Warszawa in 1935; at the Grand Hotel.

<sup>326</sup> W. Shirer, *The Collapse of the Third Reich* (New York: Simon & Schuster, 1969), p. 437.

The social form of the Mazur is done less frequently. However, it is still the most important dance of any upper class Ball or celebration. It is done at least once, rarely more than twice. As the Mazur declines, so do Etiquette and Culture. Cosmopolitanism corrodes the Western World. The Western World disintegrates. Values of barbarians come to replace those of a constructive society.

Conservative Polish circles try to stem the decline of Polish Dances, by promoting instruction of these dances in the educational system. This movement lacked time and money to spread adequately. The Mazur, in its stage form, is very strong, but because of its association with the stage, people come to think of these dances, not in terms of social dancing, but rather only as stage dances for professional dancers.

## WORLD WAR II—1974

World War II continued the ruination of of the Cultured World. It and World War I resulted in the suppression of the high values of Polish Civilization.

The socialist government comes to Poland (thirty years too late), and undertakes the massive rebuilding of Polish Society. This has had some positive and negative aspects for Polish Culture. In the Mazur's case, the government sponsors hundreds of amateur folklore and dance groups. Thus, both the Great Stage, and amateur stage traditions of Mazur dancing is very alive. But, unfortunately, the social form of the Mazur is rarely done nowadays.

There are occasions when usually older people will do a few turns around the hall, but it never amounts to anything.

Pani Maria Drabecka, who was a dance student of a private ballet school in Warszawa, told this author of a Mazur which was spontaneously done in the National Museum of New Year's even, 1953. The dancing was done in the room of Medieval Art. the lead couple was Professor Kazimierz Micholowski, and his wife. He called both the figures and the steps. Several of the game figures were done.

Only those who know how desolated were the ruins of Warszawa and Poland can picture (realize the meaning of), the bright and lively Mazur done once again at the strike of 12 midnight!

So far, the Polish folk dance movement in public education has failed miserably. It exists only on paper, and not in fact. The new generation does not even know that these dancers have social dance forms.

Perhaps the most important facet in the problem of Polish dances existing as social dances, is due to the nonacceptance of the people of Poland that they are different from Western Europeans. They have a split personality, an identify crisis—Slavic or Western European. This is coupled with the feeling which many Poles have, that because they are materially inferior to the so-called "free" West, that their cultural values and traditions are also inferior. This leads the people (especially the naive young), to chase after Western habits and modes.

This is coupled with the emphasis of the Socialist Party that all the values of the working class are a priori superior to those of the upper class. Unthinking criticism is then directed against these values. Thus the Mazur, which is historically associated with the flower of the Polish Nation, has suffered.

But more important is the emphasis of modern egotistical societies which speak only of material things in order for people to be happy. This is patently untrue! Values, humanistic, cultural values, at their highest level, are what transformed mere beings into human beings.

For the average person, there must be cultural training which connects them to the past, so that a rational humanistic continuity *is* maintained. In Poland's case, this would include all dances with the Mazur in the chief position as befits urban civilizations.

After World War II, four books were published in Poland which were concerned with the Mazur. Three of these, deal with the Mazur as a social dance. In 1946, Zofia Kwasnicowa's book appeared. In 1972 a small book of the aforementioned Pani Jadwiga Hryniewicka wrote a book entitled: "The Social Forms of Polish National Dances." Pani Hryniewicka was concerned about the decline of the social forms of Polish dances.

These works have yet to make an impact upon the rebirth of the social forms of Polish dances.

The present generation of professional stage dancers and teachers in Poland, learn only the stage versions of the Mazur. After World War II, the leading Polish dance teacher at the Warszawa Ballet School, was Pani Rokitnicka. From interviews with her students, it seems that Pani Rokitnicka was able to convey the upper class Salon social dance style to her pupils admirably. However, this form was never taught to the pupils. Her students, who now teach Polish dances, continue to teach for the stage.

There is no one way or system used in the teaching of Polish dances in the state Ballet schools in Poland. There are a variety of approaches and opinions based partially on ignorance.

During the 20th century, a number of small books, etc., have appeared outside of Poland on the Mazur. These were usually written for the Polish immigrant market, or for those people who do international folk dancing as a hobby. They are inconsequential works, usually containing errors, and nothing new.

Nineteen seventy-four witnessed the publication of a contemporary Social Ballroom book in Poland.<sup>327</sup> In it, there is a section on Polish Dances. The Mazur is not taught because of its difficulty, but it does contain one bit of interesting advice of the hybrid dance—the Polka Mazurka. The world center for exhibition dancing is England. As of 1959, the Polka-Mazurka was a competition requirement. All must dance it. Thus in 1959, in England alone, over 120,000 people learned and danced the Polka-Mazurka.

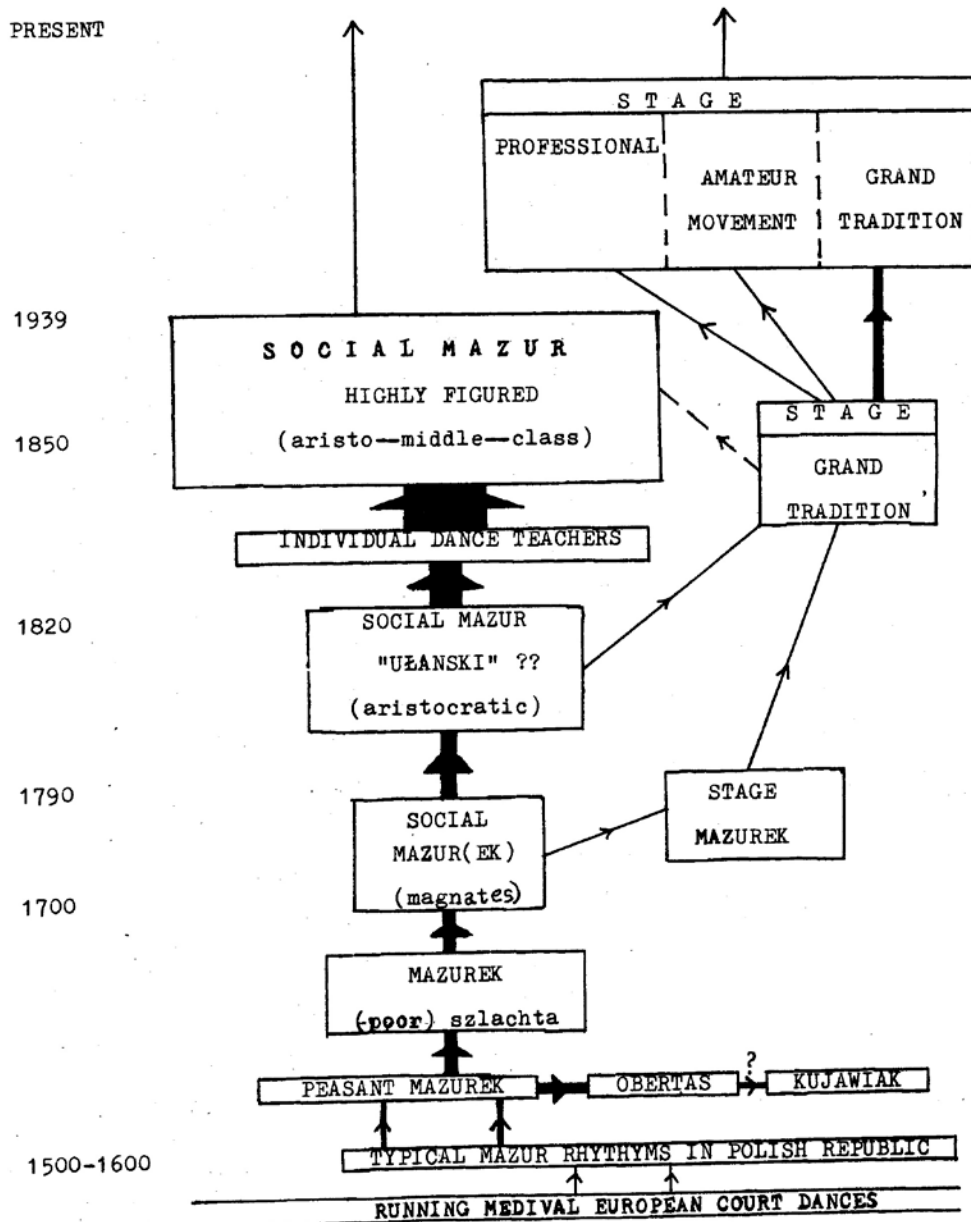
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<sup>327</sup> Marian Wiczysty, *Tańczyć może każdy* (Kraków: Polskie Wydawnictwo Muzyczne, 1974).

CONCLUSION

Dear Reader: We have come to the end of a long path of investigations of discovery of this most marvelous of dances. The present author has personally led the Mazur in its social form. An incomparable experience! The character of the Mazur is the heart of the matter. To appreciate that, to know that, is everything!

The following chart may be used to summarize the present research work. The question marks indicate blanks in the factual record of the Mazur's History.



The social form of the Mazur was, and is, its richest source in terms of steps and figures. At the end of the 18th century, the rural variant of the Mazur makes its way into the upper class ballrooms. It becomes more popular, reaching its height at the end of the 19th century. Throughout this time, there is a constant tension between the native rural-Szlachta form of the Mazur, and the values of elegance and refinement of the upper class urban Salon.

The characteristic features of this Szlachta variant is “loudness.” It includes shouting, stamping, and the swinging of arms, all indicative of a certain “roughness.” This gives the Mazur its original “temperament” and high spiritedness.

The man’s step movements included the banging of feet on the floor and striking of heels. The dance itself was a brisk running back and forth and around the room with sudden stops when couple turns are done. There is a clear-cut distinction between man’s and woman’s dancing.

There were a number of “play-game” figures, and several general figures. However, it is very much a dance for soloing couples.

Upon becoming a Salon dance, its “loud” features are toned down. It still is a fiery dance, but done with more refinement. It flows, not hops; it accents, not stamps.

As it spreads to the lower Ułan classes, it enters the public ballroom—a middle ground where it becomes a highly “figured” dance, and less precise.

As the 20th century hammers its way onto the world stage, World Wars I and II crush the natural environment of the Mazur, so that it becomes only a stage dance.

Entire new generations must be re-educated to its Aesthetic values, and power of self-expression as a Social Dance. It is out hope that you, dear reader, will “put out the stars” with the Mazur.



### MAZUR PROBLEMS

Some problems still remain concerning the Mazur. All of these can only be decided by the unearthing of old books, of old descriptions, if they exist. Some questions and issues which remain are:

1. Exactly when did the Mazur come to be done as a Salon Dance? Is there anything before 1793?
2. Was there ever a single couple “Hołubiec” turn? What is it?
3. Are there any more Polish dance manuals for the Mazur in the early 19th century?
4. The above two questions would help in deciding which figures were authentic for the rural Szlachta form.
5. How can we decide how much importance should be given to the role of individual dance teachers in the Mazur’s history? Did they make the Mazur a popular dance, or did they all merely respond to a mass movement?
6. Some interesting studies would be to conduct a search in foreign archives for records of the Mazur, e.g., for the Russian and possibly an Hungarian variant. A Hungarian study would prove interesting, because of the different native Hungarian boot-slapping and heel-clicking steps which might have been used by the men in dancing the Mazur.

This concludes our historical work. Now we begin a detailed study of how to, what was, and is danced in the various forms of the Mazur. This is contained in Part II.

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The following list contains the only worthwhile works dealing with the Mazur as of 1996. The most fruitful works are the Polish Dance Manuals and some memoirs from the early 19th century. Generally the Polish and Russian works are best. Of course, some old, hitherto unknown books may be unearthed somewhere. Barring that, however, all other citations and opinions about the Mazur are trivial in nature, or grossly incorrect. This bibliography is for Part I and Part II.

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## **PART II THE WORKBOOK**

## THE DANCE MOVEMENTS

This section is a record and description of the steps and body movements for the variant forms of the Mazur. The time period covered is from about 1780 to the present. As we approach the 20th century, the descriptions of some movements contained in the source material is generally clear. However, prior to 1850 and occasionally thereafter, the descriptions are very poor, so that the researcher must ultimately speculate about how certain movements were done. Practically speaking, all of the sources do not include *specific* information about the movements of the body, head, and arms, when doing certain step movements: that is to say, they are not good exercise manuals because they have left too much out.

We shall describe three main types: Mazurek-Obertas, the Social Ballroom Mazur, the Stage version—and several minor types, namely, Ułanski and the Żywiecian Mazur.

Immediately the researcher is faced with the problem of picking and choosing the boundaries between variant forms and within a form. For example, how can we decide when the Salon form stopped? Or, if it has in fact stopped?

The interaction of stage dancing and of various dancemasters of the 19th and 20th centuries with the native Mazurek form produced many steps, attitudes, and figures.

They, the Stage Forms, may be enjoyable and beautiful, but this interaction makes the job of the researcher very difficult because these developed forms of the dance mask parts of the original structure of these forms. This, in connection with the lack of written records, makes it even more difficult.

One must remember that by the 20th century Polish Dancing was in the hands of Ballet Schools, Schools of Physical Education, and many amateur stage groups. This trend increased after World War II as the government sponsors these activities. But the result of all this dancing for the stage is the predominance of “stylized dancing.”

Some stylized elements are easily detected: others not so because the *Stylization* is accepted as the basic element. The researcher must rely upon his or her own dance experience and sympathetic feeling for a dance variant in order to sort out the different types. In our case we must “reconstruct” a dance form or era. One must intuitively construct a dance form. But how can one judge intuitions? Which is better? Intuition must be guided by correct information about the dance, its dancers, their history and time. That is just the aim of the present work.

All this is not to say that styles of dancing should not be mixed. But rather that the intelligent person must know the difference between the variant forms: what was good for one variant and why, in order to use it in our lives and contemporary times.

The reader must pay heed to the fact that dance is an activity. One cannot know it without doing it. Learning is doing. The following section is written so that one may learn about the dance by doing it. It is a manual, a workbook of Aesthetic Delights and Development. The manual is complete within itself; but with preparatory exercises in order to insure a good foundation.

The source materials are old books, dance manuals, interviews with people who did the dances in their real life context, the living tradition of the State Ballet School of Poland, the Physical Education Schools, the many dance groups in Poland—both professional and amateur—Polish folk dance teacher training programs in Poland, and emigre circles outside of Poland.

The present author had to make certain judgments about steps, movements, etc., in order to classify the material. Only a knowledgeable dancing person can decide if our judgments are correct. Another difficulty in this process is that it is hard to decide about what we may designate to be a “standard dancer.” This would be a point of reference in order to judge just how good a certain dancer is, or was, and how hard a certain dance is. One person may do something, which would a priori be ill-suited for a particular dance, but convincingly so, so that it “fits.” How do we reason that it should not have been done, even though it was good?


The easiest way out is to do what some people have done or said. Merely lump everything together and invent reasons to support their “facts” or state, “that is what my dance teacher said.” Obviously, this is unsuitable for serious consideration.

In order to present the following material as concisely as possible, abbreviations shall be used. Some are standardized; others are not. Also, many Polish terms will be used. It is not intended that the reader will look these up in a dictionary. They are to be learned by doing the step movement which they represent.

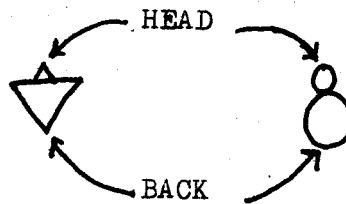
*All step descriptions are for the man. Women use opposite feet and directions. Usually the woman may use the same instructions, but she always dances with women’s styling.*


**ABBREVIATIONS**

M	man(men)	hd(s)	hand(s)
W	woman(women)	ft	foot, feet
ptr(s)	partner(s)	frt	front
cpl(s)	couple(s)	bk	back
L	left, go left	ins	inside
R	right, go right	outs	outside
fwd	forward	ftw	footwork
bwd	backward	pos	position
twd	toward	d	direction
ctr	center	org	original
diag	diagonal(ly)	wt	weight
LOD	line of travel	ct(s)	count(s)
RLOD	reverse line of travel	CW	clockwise
K	step	CCW	counterclockwise

The symbol for a man is  facing forward up the page.

A woman is  facing forward up the page.



Arms on hips.  or Arms out to side, rounded

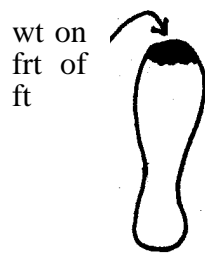




oppftw	opposite footwork
oppd	opposite direction
orgpos	original position
insft	inside foot
st	so that
fst	finishing so that
ast	at the same time
rep	repeat
rad	repeat as desired.

This last instructional abbreviation “rad” should always be understood after all exercises, etc., except where stated otherwise. When it is used, it means that the particular exercise should be repeated often.

Some step movements require diagrams which show the distribution of the weight upon the foot. The “weighted-foot” is indicated by the darker area. Here are several examples.



wt on  
R side  
of ft



wt on  
heel  
heel



## POLISH VOCABULARY

A more complete list is continued in the figure section. The terms contained here, are not often grammatically correct, in order not to complicate matters. The reader will recognize the variations.

prawa(pw)	R	Zmiana	change
lewa(lw)	L	Pozycja	pos
Pan	gentlemen, sir	Strona	to other side
Pani	lady, madame	w Bok	to side
Panowie	sirs	kłęk	kneel
Panie	ladies	w Około	circle
Ukłon(y)	bow(s)	krok(i)	step(s)
Przód	fwd	kółko	cpl circle
Tył	bwk	koło	circle
Para	cpl	Miejsce	place
Obrót(y)	turn(s)		

## INTRODUCTORY NOTES

There are four elements to any dance: the foot-leg, upper body, arm-hand and head movements. The hardest of these to teach, communicate, and learn, are the arms and upper body. Ordinary persons of the past learned the proper movements for a dance by living consistently within their lifestyles. The motions associated with certain lifestyles are used in other areas of life, in our case, dance. People who wear having clothing usually take smaller, slower steps. The weight of the clothes on their arms limits the amount of time they would have outstretched arms.

Whenever an individual tries to learn something which is, for them, a different lifestyle, they must be instructed either consciously (by lessons or by sheer repetition until it is familiar to them) until they assimilate it. With simple dances this may only be a matter of minutes—with others it may be months, or years.

The arm and body motions are difficult because no one in the past has written about these in concrete terms for social and folk dances. The only real way we have for learning these movements is to watch the best dancers and copy them as well as trying to behave within the behavioral codes of the period.

Thus, arm and body movements are more speculative than foot-leg movements.



## THE MOVEMENT-MATRIX: A CONCEPT

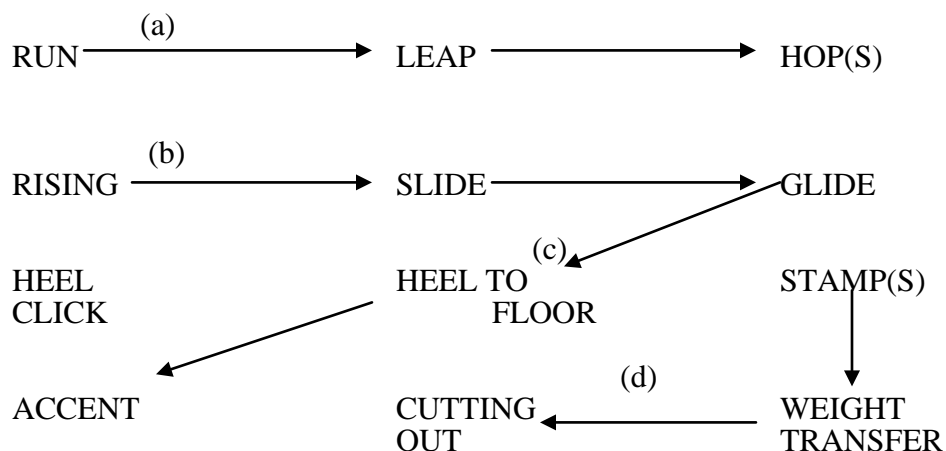
The following movement-matrix contains movement elements which are part of the Salon-Ballroom Mazur, and of the Mazurek-Obertas. There is an overlapping of men's and women's movement. We thus present a very general movement matrix:

RUN	LEAP	HOPS
RISINGS	SLIDES	GLIDES
HEEL CLICKS	HEEL HITS FLOOR	STAMPS
ACCENTS	CUTTING-OUT	WEIGHT TRANSFERS

Some of these elementary movements are contained in others, but we wish to be explicit. One movement which has not been included is "touching"—a type of women's accenting step. It has not been included because there are not enough other elements to construct another column.

First, we shall use this matrix to "construct" a step movement for one measure of music. This is an **abstract** construction. This means that the chain of movements may not actually be easily usable: it is our purpose to turn the reader's attention to the elementary movements which make up a step.

Let us illustrate with the simplest cases: three counts per measure, as shown below:



consider	ct1	ct2	ct3
(a)	run	leap	hop
(b)	rising	slide	glide
(c)	glide	heel to floor	accent

**These may be have to be done with same foot or by alternating feet.** In any case, the reader should get the idea that these elementary motions generate the steps as a one unit phrase. Some of these elementary movements may be themselves repeated twice or three times, such as three heel clicks or accents.

Also the connecting lines need not be straight, as for example, (d).

	ct1	ct2	ct3
(d)	glide	stamp	cutting-out

One may consider a difficult combination such as the following:

ct&	ct1	ct2	ct&	ct3
hop	slide	slide	heel click	hop

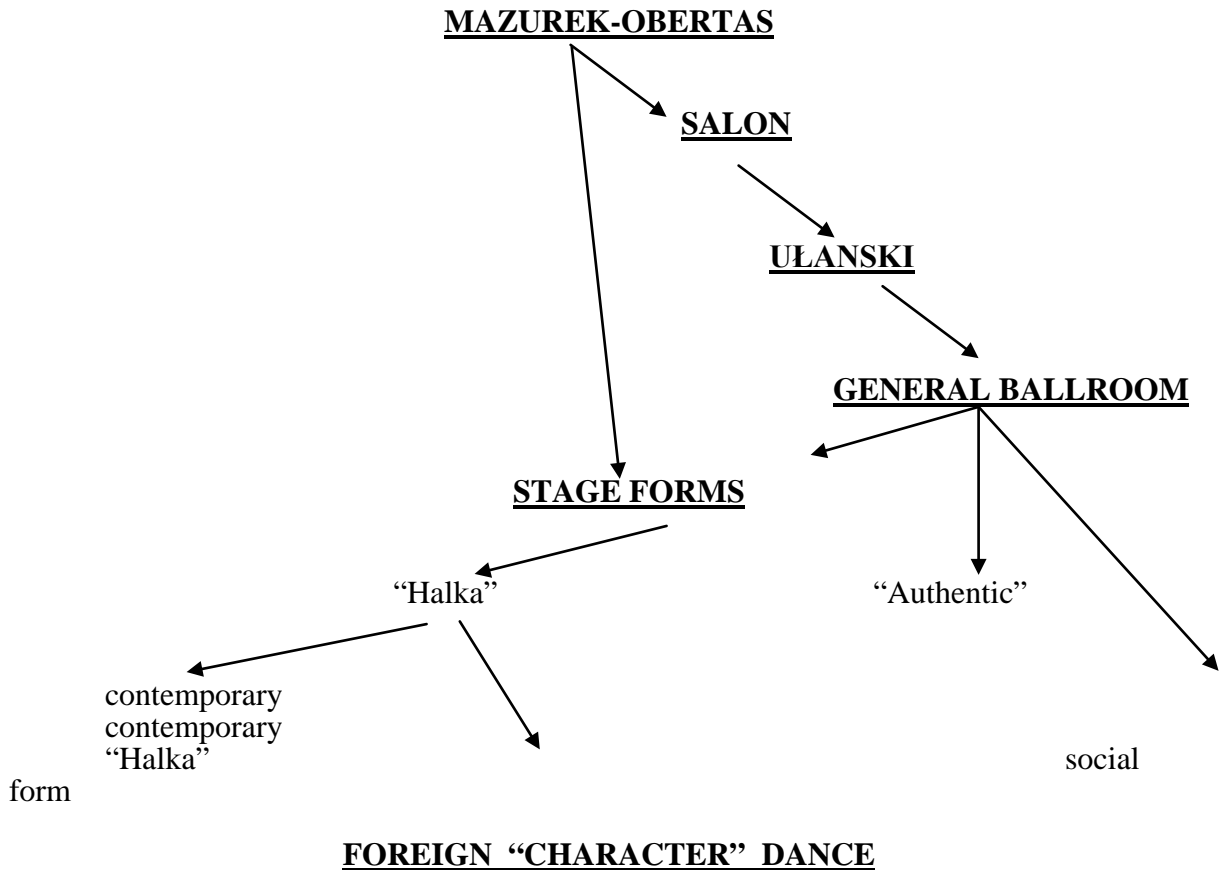
Again, the point here is not how *many* combinations can be made, but the fact that they *can* be made from elementary movements.

One can also use this matrix to build chains of steps for successive measures. For example (c) may be a three measure step combination:

m1	m2	m3
gliding	hit heel to the floor	accents

The present author hopes that this table of elementary movements will open the minds of those who think that the Mazur (or any other dance for that matter), is **only** a certain number of steps. By combining these elementary motions, the reader shall get a better idea of the “inventiveness” of the Mazur, which we have read so much about.

Now we shall turn our attention to the actual dancing of the Mazur. Here we shall give specific step movements. The reader must keep before him the vision of the movement-matrix in order not to lose sight of the possible step-movements. We shall consider three major and some minor forms of the Mazur—their relationships may be mapped out as shown below:



**THE CORE OF OUR DESCRIPTIONS SHALL BE CONTAINED IN THE SALON-BALLROOM FORM. THE READER MUST TURN TO THAT SECTION FOR THE ACTUAL EXERCISES AND DESCRIPTIONS OF THE MOVEMENTS.**

### **THE MAZUREK-OBERTAS FORM**

We place this variant first because it is the native Polish form of the Mazur according to our sources. Here we shall be considering two possible variants of this for: one prior to the 19th century, and the second around 1850. Unfortunately, there is little specific authentic information about it. We can only infer its particulars from the general descriptions and speculations of 19th century authors.

They wrote when the Salon-Ballroom form of the Mazur was very popular. Compared to this form of the Mazur, the Mazurek-Obertas can be quite crude, simple but lively.

There is one piece of visual evidence from which one can infer something about the peasant form. The 18th century painter, Norblin, who painted realistically, did one painting which depicts some dancing in a rural environment in Poland. This painting, “Zabawa w gospodzie,” shows dancing couples in a rural tavern. The dancing men are of the Szlachta class. Two couples are dancing in an open position, that is, side by side. One man waves his hat. One couple seems to be running forward. The second seems to be jumping or running place. The room is small, crowded, and strongly vibrant. If our interpretation of this painting is correct, then the painting contains all the elements of the rural-native form of the Mazur—that is, open couple running and stopping, but not static. The nineteenth century will show that a couple turn in place.

The Mazurek-Obertas form is the rural form as danced by the rural Szlachta (usually those with lesser fortunes than their city cousins), and peasants. It is not absolutely certain that this was a peasant dance. We infer that it is by virtue of the fact that the Obertas was a peasant dance. To the extent that the Mazurek takes on elements or comes to be done like the Obertas, then to that extent, the Mazurek (in this Obertas form), becomes a peasant dance.

This makes the Mazurek-Obertas a couple dance (as is the present day Oberek), whose main features are running, sudden whirling turns all done with unrefined strength and loudness by the man. The woman is more restrained in her movements. The man does loud beatings of heels on the floor, and also beats his heels together. Just as violently, he stamps the floor, seizes his partner around the waist, and swings her widely around himself. The man's arm beats against the air itself. This form becomes incorporated into the Polish Stage Form which will be discussed later. Let us now turn to the movements of this form.

### UPPER BODY MOVEMENTS

#### Bows (Ukłony)

Since we are here concerning ourselves with the older rural form, we are thus dealing with the "Staropolska" mode of living. The reader must consult the present author's work on the "Polish Walking Dance" dance for a complete description of this lifestyle. For our present purposes we *merely only* point out the reverence with which men of this Szlachta Community treated women, and members of their own class. This is indicated by the bows with which men presented themselves to women as illustrated below.

#### 1. MAN'S HAND KISSING UKŁON (STAROPOLSKA UKŁON)



The above drawing illustrates not only "Staropolska" manners, but also the Staropolska clothes which fits the bombastic and loud character of the rural Szlachta. The woman offers her right hand unconsciously to be kissed, and acknowledges the man's bow with a bow of her head, or with the curtsy below. For more information about Polish Bows and hand kissing see the present author's book, *Polonaise, Story Of A Dance*.

#### 2. WOMEN'S CURTSY

The woman steps back onto one foot, and transfers some weight onto this foot as bending both knees as woman dips down vertically. This may also be done without keeping the feet more or less together, and bending the knees. As the woman descends, she bows her head.

Having stated the above bows, the reader must remember that we are here dealing with country people who are not generally noted for either delicateness or elegance; that is to say, they are rough in their movements. The Mazur has always been thought of as a dance for young people; as a dance which requires great energy. Peasant dances were often done outside of the house, as well as in the local taverns, which was a part of every village. Besides giving the dancers little room in which to dance, this adds a somewhat coarse edge to this form.

All of these factors when taken together imply that in the Mazurek-Obertas form, the above bows would not be done in an elegant Salon form, but abruptly done as with a close neighbor or friend with whom we need not be formal or correct.

The man would seize the girl's hand, squeeze it, smile gayly, then jump into the dance. While she, surprised (smiles and perkily bows her head), rushes with him.

The present author is open to the idea that in the peasant form of this "Mazur" there were probably no introductory bows. But as we are dealing here with a form done by the peasant, we can expect some Szlachta elements. It is most important to get the proper feeling, or "atmosphere" for these things.

### ARMS AND HEAD MOTIONS

The following remarks are purely inferential in nature, and are based upon the study of written accounts of fast peasant dances, as well as of general dancing as done by untrained people.

Generally speaking, the arm movements of untrained dancers are awkward. For the men, this means a thrashing about of the arms. As ordinary people usually dance to the rhythm of a dance, they accentuate the count with heavy steps, arm swings, or hand clapping.

They most often dance with their head down, looking toward the floor, rather than up. At times, people shake their heads in rhythm. This is mostly done when the person is dancing in place since it is relatively difficult to dance around and shake the head.

The man often has his free hand above his head.

### 3. WOMEN'S ARM MOTIONS

The woman keeps her arm low, and does not thrash it about as the man does. Her part is gentler than that of the man's, but this does not make her, in this form, as elegant or refined, as in the Salon-Ballroom form.

### COUPLE POSITIONS

#### 1. OPEN MAZUR POSITION

This is most common position for all of the Mazur forms. The woman is on the man's right side. Her hands are joined, held about chest high. Woman places her left hand, palm down, onto man's right hand. Man holds onto woman's fingers with his thumb. This should be a rather firm grip for this Mazurek-Obertas form. The man may (in this form) tug the girl, if she is too slow.





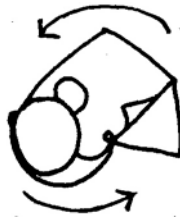


The distance between partners should be wide, not close. Notice that the free arms are not placed upon the waist. They are used to give balance and speed. But they can be placed at the hips. Woman is ahead of the man: man turned slightly sideways in LOD.

This pos can be used to turn in place.

## 2. HOLUBIEC POSITION

This is the native Polish couple<sup>1</sup> position which is most characteristic for the Mazur. It is used for doing a cpl turn in place. The man has his left arm around the woman's waist. Woman's right hand rests upon man's left shoulder.



Free hands are joined in front. This cpl pos is used when the cpl turns in place with great force. The turn is done going CCW.

The man seizes his partner with force, literally taking her breath away. This is not a gentle turn. Because the movements here are forceful and done so that the dancers are close to one another—this implies that the partners did not maintain a formal attitude with each other.

## FOOT-LEG MOVEMENTS

### MEN'S MOVEMENTS

The character of this form of the Mazur is best illustrated by step movements of the man.

#### 1. STAMPS

The man does any number of stamps, either in place, or while in motion. These are done heavily into the ground. As the stamps are done, the man may emphasize these movements by the swinging of the arm(s). The stamps may be done with or without changing wt.

<sup>1</sup> Is it? This is really quite a puzzle. There may be two "native" forms. See pp. 220, 221, 228, 229, 232, 235 of the 1984 edition.

## 2. HOŁUBIEC (HEEL-CLICKS)

These are the beatings of one foot against another. The reader will notice that this is the same term which is used for the cpl pos. The turn was named after the heel-beating step movement, which is used by the man as he would turn the woman around. We assume that only the simplest form was used.

Start wt on L ft,

- |    |     |   |
|----|-----|---|
|    | ct& | L hop up ast R ft goes to side (R leg may be bent),                             |
| m1 | ct1 | hit R heel strongly against L   |
|    | ct2 | R step to R side,   |
|    | ct3 | L step to R side placing L ft close to R ft or crossing-over in ft of the R ft, |
| m2 |     | rep m1.   |

In this form, the heel must loudly strike one against the other. This beating corresponds to stamps and not to lightly done accents.

## 3. KRZESANY

At any time that the M stamps or beats his heels, he may strike his heel against the floor. The striking leg goes either fwd or to the side. Since the men wore boots, they would often strike hard enough so sparks would be produced by the nails in the heels. It's the energy of the movement which counts.

## 4. BIEG MAZUREK-OBERTAS

This is the basic step of the Mazur. As the reader will recall, this was considered to be more of a step movement for W rather than M, according to Polish dancemasters of the Ballroom Form. The women excelled in the Ballroom Form of this step because they did it so flowingly, whereas the M were noted for the sliding steps and accents. In this Mazurek-Oberta variant, the M jumps up and down a good deal, and thus we infer that the same character would hold for the M as he would do the running step. In effect it would be the same as the contemporary Oberek step.<sup>2</sup> We imply as much by using the term "Mazurek-Obertas."

Start wt on L ft,

- |    |     |                        |
|----|-----|------------------------|
|    | ct& | leap-jump off of L ft, |
| m1 | ct1 | landing onto R ft fwd, |
|    | ct2 | run onto L ft fwd,     |
|    | ct3 | run onto R ft fwd,     |
| m2 |     | rep m1 opp ft          |

Remember that we have inferred that this was not done very smoothly, but heavily and with stamps as desired.

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<sup>2</sup> Today, 1996, in the USA, many people actually do this step-movement for the Polka! It has the character of a running two-step.

There is no evidence that sliding steps were done. It is our considered opinion that sliding steps are just a little too sophisticated and difficult to do on rough floorings or dirt surfaces for this variant form and so we end our survey of man's steps for the Mazurek-Obertas.

### WOMEN'S MOVEMENTS

In contradistinction to the man, the woman's primary step has always been cited to be a smooth running step, and so we start with it.

#### 1. BIEG MAZUREK-OBERTAS

The description is the same as the M's, except that it is not quite so jumpy: it is smoother. The W must gauge her movements to those of her partner.

#### 2. ACCENTS

As with other peasant-rural dances, W do lightly stamp or make accents, so we infer that likewise in this form the W did also.

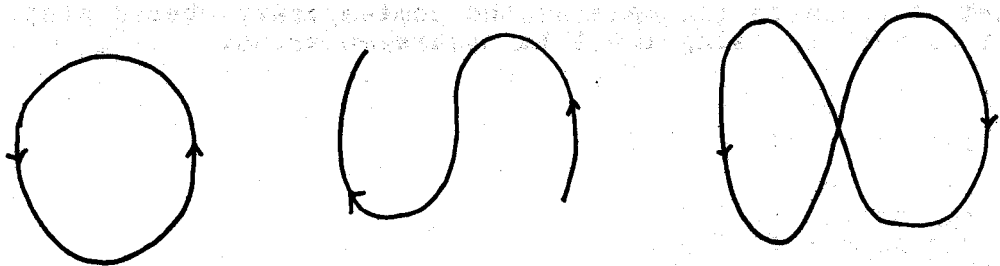
### "FIGURES" AND "THEMES" OF THE DANCE

There are two outstanding features of this native form of the dance which mark it: the couple soloing or promenade, and the Hołubiec turn.

#### 1. PROMENADE

From all indications, it seems that the earliest type of this variant form was primarily a dance done by individual couples or just a single couple. It was a dance wherein the man was expected to show off to the delight, not only of his partner, but also of the crowd. This accounts for all the stamping and "whooping-it-up", that is, loudness.

The couple dancing in open position would run and dash throughout the available space in all directions. The available space was usually quite small.



#### 2. HOŁUBIEC TURN<sup>3</sup>

<sup>3</sup> See and do first, "Exercises For The Hołubiec Turn" on p.235.

The man would stop suddenly and throw his partner into his L arm and, seizing her by the waist, would turn her around in place. Karol Czerniawski's mid-19th century description is very good for conveying the energy and breathlessness of this movement.

As the cpl turns in place, the man would be turning with the heel-clicking step, ending with a stamping finish only to the run again with his partner.

Of all the writings only Mieczysław Hłasko (1846), Gawlikowski (1862), Onufry Rochacki (1874), Friedrich Zorn (1887), and Edward de Kurylo (1939), mention that the man does the heel-clicking step! It is all the more strange, since the dancemasters used the term "Hołubiec"! They neglected to mention this is probably due to the feeling that this was too rough for the Salon-Ballroom milieu.

Equally interesting is the fact that one encountered this turn in the Mazurka as a Stage European Character Dance.

The only good descriptions are from Onufry Rochacki (1874), and Edward de Kurylo's articles, which were published in an English Ballroom dance periodical in 1939. Pan de Kurylo was a Polish dance teacher and choreographer who came to teach the Ballroom and stage versions of the Mazurek abroad.

His remarks imply that there is both a ballroom and Stage turn. The Stage Version must have been derived from the Social Ballroom form, as done by strong dancers, which connects it by inference to the early Mazurek-Obertas form. We refer here to the throwing up of the free arm into a pose on the 4th m. In Jozef Waxman's book of 1937, he does say that the free arm could be up in a pose for the entire turn. His book deals with the social form of the Mazur. The Ballroom descriptions rely heavily upon Cellarius.

Start from open pos,



m1 as M does one Hołubiec (heel-clicking) step to his R (beating R against the L), he transfers the W from his R to his L side

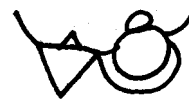
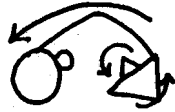


and seizes her strongly around her waist with his L arm as she places her R hd on his L shoulder. Ptrs then join free hds in front, chest high. This movement is done with the cpls turning CCW.



m2 Cpl continues with M doing Hołubiec step.

m3 With next heel-clicking step, partners releasing hds continuing to turn but with the M turning upon his own axis, the W again is on his R side, seizes her by the waist with his R arm.



The M may turn the W under their joined hds she may make, herself, a full turn on her axis. Fst cpl faces LOD.

m4

ct1 M steps R ft in place  
 ct2 M stamps L ft in frt of R ft ast the free L arm is thrown upwards in a pos,  
 ct3 hold

W

m1-3 W takes 3 steps per m

m4 step, touch/accent on ct1, ct2. W generally does not throw her arm up into a pose.

It is the arm upraised in a final pose which is the Stage Form, whereas in the Mazurek-Obertas Form, the M waved and thrashed their arms about. As this is to be done with a great deal of commotion, the M on the 3rd m may do 3 stamping steps.

With these 4 m of music the cpl does as many turns as they are capable of doing. The turning can continue for many measures of music.

### **“GAME” FIGURES OF THE MAZUREK-OBERTAS**

Because this form of the Mazur seems to have been a dance for individual couples, its figures involved primarily individual couples, e.g., a one-man “cut-in” on another man, or one girl runs from one man to the next, or the man suddenly drops upon one knee as his partner circles around him. That simple figures, such as many couples making a circle, or a line existed, we can be fairly certain of because they were used in old Slavic dances. But figures such as couples standing in ranks, squares, etc., or using progressive figures, we state, belongs to a later time, around 1800 and thereafter.

These are figures which are picked up by rural dances from urban Ballroom dances, and are not part of the Polish Dance Culture and thus not part of the authentic Mazurek-Obertas Form.

Now we turn our attention to the richest Mazur form—the Salon Ballroom form.

### **THE MAZUR AS AN EARLY SALON DANCE-THE UŁANSKI MAZUR**

As we have previously stated, the Ułan military formations lasted in Poland up to the close of WWII. But here we confined ourselves to the period from the last years of the 18th century up to 1831. This is a period of great French influence in Poland—one of whose cultural institutions, the Salon, takes firm room in Poland. The term “Salon” encompasses bright, witty, conversation, elegant manners, the social exclusions of Aristocracy, and Intimate Feelings.

As a dance form, we have little evidence that this “Salon Form,” and the general Ballroom Form which arises in the 1880’s, is different in kind. The difference is in atmosphere. It is not a difference of steps or figures, but of the elegance of movement.

One way to get at the atmosphere for this Form is to try to live as these people did, by using the language and observing their customs.

It is our thesis that the Ideals of an Aristocratic Society and Military Bearing of this early Ułan period implies a very neat, deft execution of the dance movements, which in time came to be the Ideal of Aesthetic Mazur dancing for the later ages.

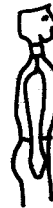
There are no specific records about what steps were done during this period. We must infer (or speculate) from materials available around 1850 and from the Mazur as done in 20th century Polish military circles. It is not a problem so much with the figures, since they were borrowed from pan-European dances of the time. It is a question of determining what was authentic. We can only give some reasons for our speculations.

We use the general term “Salon Mazur” and the particular term “Ułan ski Mazur” as indicating the Mazur as done in Polish Aristocratic circles of the early 19th century: a more apt term, “Aristocratic Civilians.” There is evidence that the Mazur was the soldier’s, especially the Cavalry soldier’s, favorite dance, but none which allows us to say that it was only done by soldiers at this time. It was the dance of the Young of the Social Elite of Polish Society. But we shall retain the term “Ułanski Mazur” since it does designate to Poles a Mazur of Aristocratic Qualities and Character.

### UPPER BODY MOVEMENTS

How can we imagine the style of dancing of the soldiers to have been? What were their physical movements? From their military drill work and Salon-Aristocratic manners, we can surmise that they moved crisply and not bluntly. Their movements were surgical. No wild, frantic wavings of the arms, no shouting, except for an occasional “Hop!” “Hop!” It was not enough for the man to be a man, but he must also be a “Gentle” man, and so should his dancing.

Military discipline was quite severe. One manifestation of this is the stress upon maintaining an erect posture by keeping a straight backbone. A man would not permit himself a potbelly, rounded shoulders or a droopy head. How many hours they would practice standing ramrod erect; back straight, head up, shoulders pulled back and down, chest out, stomach in, legs together, and stiffly held, feet turned-out at a 90° angle with heels together.



The arms and hands were held firmly, slightly rounded at the sides, elbows somewhat forward with the fingers of the hand together with the thumb pressed to the palm. Hands are *rarely* placed on the hips.

From this basic posture, where the body is thought of as being *carried* and not simply “held firm,” the man executes his basic movements.

The Ulkon or bow for the man at this time period, and also for the general Ballroom, is a head bow with a slight bending forward from the waist. We shall use Boleslaw Londynski’s bows which appear in his dance manual of 1905 because he particularly stressed how to enter a room (if it is an intimate affair); how to ask a Lady to dance which uses bows.

## 1. ULANSKI UKLON

The man walks fwd several steps then glides, e.g., the R ft to the R side (reaching with the toes), transfers wt to the R ft and glides the L ft to the R ft as the heels touch. This ft may be either turned-out or complete together. This closing of the ft can be done with an audible but slight accent. The legs are together.

With the arms down at the sides, raise the head slightly and bow the head, then the chest. This is not a deep bow, but a slow leaning fwd. Look to whom you are bowing.

## 2. HAND KISSING UKLON

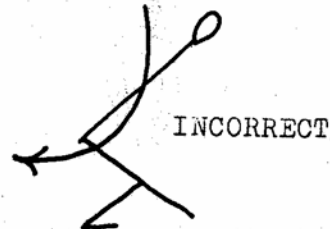
Whether the man knows the W or if the W is married or unmarried, the M kisses the hd of the Lady. She offers her R hd, palm down, the M takes it in his R hd, palm up. As he raises her hd he bows and kisses it. M's L arm is held at his side. See the remarks concerning hand kissing under the Mazurek-Obertas form. This is not the Bombastic "Staropolska" hand kiss.

### WOMEN'S BOW

#### 1. UKLON PANIEN (Young Ladies Bow)

This is the bow for young W. They do this in reply to the M's bow.

Stepping back onto the L ft, which is turned-out, the W rises upwards, transfers wt to the L leg ast R leg points fwd. The W sinks down onto the L ft by bending the L knee. As she does so, she bows her head ast lifting her dress somewhat, which she holds with her fingers. In the bow, be careful not to go bwds.



W may hold her dress with only her L hd as she crosses her R hd across her bosom as she bows fwd. A less formal bow of this type is to not separate the ft by a great distance (or not at all), and descend by bending both knees.

#### 2. WOMEN'S HEAD BOW

Usually all other W, besides girls and young women, do a head bow and smile as a sign of recognition. At times, W may bend their knees st there is something more than just a head bow. A less formal bow of this type is to separate the ft a distance (or not at all), and descend by bending both knees.

### 3. HAND KISS

For the hand kiss, the woman offers her R hd to the M. This should be a natural action. The older usually do this “bow” rather than #1 above.



### UPPER BODY MOTIONS

#### MEN'S


The Head movements are for both men and women. However Women move more gently.

### HEAD MOVEMENTS

The head must move as freely as the arms or legs. Of course, the expression of the eyes and face are very important components of the head. Here we shall restrict ourselves to only the mechanics of the head. It is up to the dancer to supply the happy, gay, facial expression and sparkling eyes.

### HEAD EXERCISES

(a) Stand completely rigid and straight with the arms held at the sides. Loosen the neck, bone by bone. Relax the neck completely and drop the head and roll it, moving a complete circle, CW, CCW, and Rep, until neck and head feel relaxed and good.

(b) Now, keeping the chin up and  head tilted slightly back, pick the chin “up” from one side and “place” it on the other. The chin describes an arc as shown here.





(c) Standing upright, heels together, feet at a 45°-95° angle. Extend the R ft directly to the side, stretching the ft, pointing the toes to the floor. Ast turn head to the left side. Keep chin up; “present” the right cheek to the front. Return the R ft to its former position, and repeat the action with opposite foot and hd. Man keeps the arms raised shoulder high, slightly forward. Woman’s arms out to side, rounded, palms down, waist high. Rep sending the feet directly out fwd.

(d) Standing straight, “bob” the head down and up; viewed from the side the motion is an oval.



(e) Rep (d) but with a knee bend ast the head comes down. Straighten up as head goes up.

(f) Rep (e) with the body twisted opposite to the way in which the head is oriented.

(g) Practice the following motion with the head.



This is done as a head bow. Dip down first. Practice this as you move/run fwd. Use this head nod sparingly in the dance. It is used as an acknowledgment when meeting a new partner. Other than that, keep the head up and present your cheek from time to time to your partner, as though for a gentle kiss upon the cheek.

### ARM MOVEMENTS

This is the least known topic. There are no rules for arm movements in Polish dances: just general feelings and the criticism of dancemasters. From this, we can say something. Polish dancemasters continually berated men who threw or thrashed their arms about in the Mazur. The men did so because of the infectious rhythm and accents of Mazur music. This is especially true for the young or inexperienced or unschooled dancers.

One of the man’s chief functions is to lead his partner, to show her the way. This he does primarily with motions of his free arm and hand.

### **PRELIMINARY EXERCISES FOR MEN’S ARM MOTIONS**

The following exercises are to be done to Mazur music starting at slow tempo and increasing tempo thereafter.

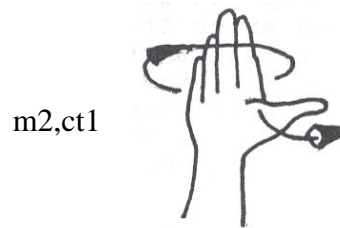
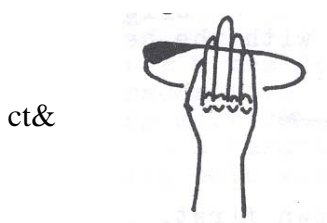
**Do not allow the arm to be loose, move it as one unit. Think of the arm’s motion as being initiated by the elbows. The rest of the arm and wrist follows the elbow. Generally keep the arms rounded, somewhat. Do not “move” or “wave” the arms, but think of carrying and placing the arms.**



As an aid to developing a strong arm movement try these exercises with a tightly closed fist.

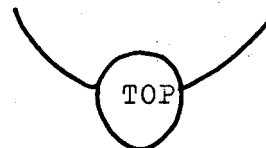
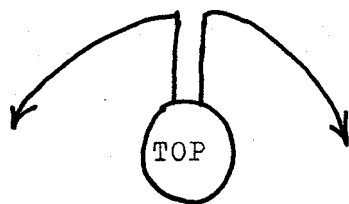
(a) Standing erect, feet together, head up, stomach firm, buttocks pulled in, wt over the toes, st there in a slight leaning fwd.

- ct& With a slight sharp head bow, the arms are carried fwd and up briskly,
- m1
- ct1 As head quickly returns to org pos (with a nice smile), the arms are about chest high and held firm. There is no breaking of the wrist. This motion is done in a wide sweeping manner. It is very important to bring the arms up with the feeling of “pleasant surprise,” or with the feel of an “invitation” to a pleasant dance. In this “offering” the torso is also raised and “presented.”
- ct2,3 Hold
- ct& With a brisk movement the hds are snapped open st palms are up, i.e., the hds are rotated from the wrists. The thumb may be snapped out also. The hd is held in the shape of a cup.



- m2 This movement should be finished by m2, ct1.
- m2
- ct2,3 Hold
- ct& The arms are brought from the frt to diagonally side, chest high, ast palms are rotated inwards (twds the exerciser). This should be finished by m3, ct1.

- m3
- ct2,3 Hold



- m4
- ct&,1

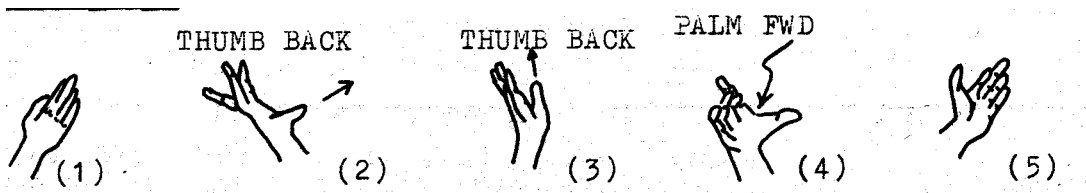
Arms are brought directly overhead, but diagonally frt, arms bent, palms in, fingers together by m5, ct1.



- m5 ct2,3 Hold
- ct& rep ct&, m4,ct1, but overhead. The arm is "snapped-out" from the elbow.
- m6 ct2,3 hold
- ct& bring the arms down to their orgpos ast a slight head and torso bow are done.
- m7 hold
- ct& Make a head bow,
- m8 hold.

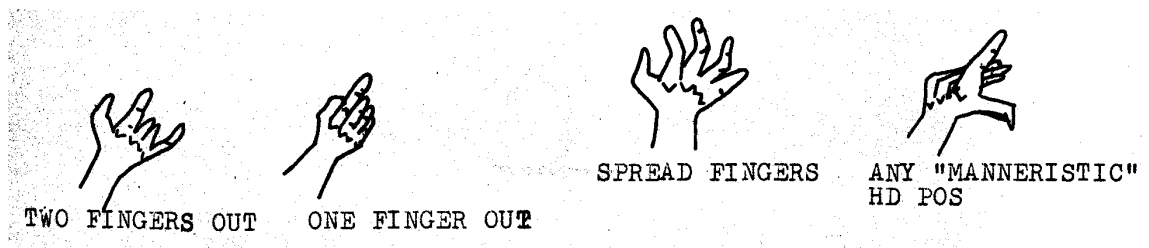
The hd motions may be of different types either open, or closed, etc., are shown below.

**MEN'S HAND POSITIONS**



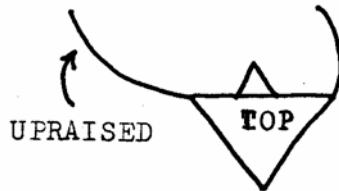
Hand pos #2 is the worst. Spread fingers are ugly, and indicate a lack of control. The hd is often rapidly rotated as in turning a light bulb as an accent of its own or to accompany an accented step. The reader should practice this. An exercise to help develop the wrist power for this snappy movement is to do the following exercise. Hold a heavy object at arm's length and rapidly twist the hds. Try to keep the origin of the motion in the wrist, and not the arm. Then repeat motion without wt, but with the hd tightly closed. Open the hand with force.

**The following hd poses are forbidden!**



(b)  
 m1-4 same as m1-4 of (a)  
 ct& Keeping the body as steady as possible quickly carry the arms st the R arm is in frt, chest high, hd palm up, and the L arm is diagonally frt and up. But the arm does not go behind the shoulder. Fst arms are in pos by m5, ct1 punctuating the movement with the hd flicking into hd pos 4, or 5.

m5 Hold  
 ct2,3



m6 ct& Rep ct&, m3 returning to orgpos of m4,  
 ct2,3 Hold.  
 ct& Rep ct&, but oppd and arms.  
 m8 Same as exercise (a) m8.

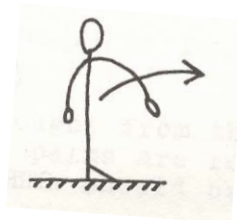
(c) Now we do exercises (a) and (b) within 4m phrases.

- m1 Do m1, 2 of exercise (a)
- m2 Do m3, 4 of exercise (a)
- m3 Do m5, 6 of exercise (a) or (b)
- m4 Do m7, 8 of exercise (a) or (b)

When using (b) for this, the 4th m may have to be cut short in order to be in the correct pos for m1. Or the bow can be eliminated.

(d) Do (a) and (c) with one active arm; holding the other down at the side.

(e) Do (a) but on ct&, m1,ct1 the hds are brought to the frt keeping the palm facing the man. Also the hd may be brought up as it follows a curved path. With this motion, the hd rotates “opening,” “imploringly” to the Lady.



(f)

- m1 Do m1 of (e)
- m2 hold and slowly begin to bring the active arm to the side and slightly diagonally back, palm down.
- m3 continue m2
- m4 return arm to orgpos

Do this also with the non-active arm held out in frt, palm up or down.

- (g)
- m1-4 Do (f) but do not bring the active arm to the side.
- m5-8 Slowly bring in active arm to pos in frt, chest high, palm down or twd, to the other dancer.

- (h)
- m1-8 Do (g) m1-8,

ct& do (a) ct&, m1,

- m9-16 rep m1-8.

- (i) All the exercises above stressed a sudden opening of the hds and rapid arm motions out to the sides. This may be done with too much of a swing. To guard against this, do the exercise above using 2 or 3m to bring the arm upwards, sideways, or to the back as described below.

For example do,

- |        |  |
|--------|--|
| m1     | Do (c) m1,                               |
| m2,3   | Do (f) m2,3                              |
| m4,5   | Do (b) m5,                               |
| m6,8   | take the active arm diag, down and back, |
| m9-11  | do (f) m5,                               |
| m12-16 | rep action of m6-8.                      |

- (j) Now work with rapid motions.

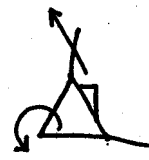
- m1 Do (f) m1,2.
- m2 Rep m1 oppd and arm ast other arm returns to the side. Rad. This is easier done if the hds are placed on the hips. But remember, Ułan do not keep their hds on hips.

- (k) Do (b) but now twist the body in the direction of the active arm. Head looks over the lead shoulder.

Look here



m5








m7

At this stage do not “throw” the active arm up in back. The active arm is still fwd of the body. If the dancer should have his arm in back of the body he must be careful not to overextend the Aesthetic Line which runs through the leading arm, shoulders, and the upward raised trailing arm. This can be a very ugly pos if not properly done. The arms are not stiffly straight, but slightly rounded.

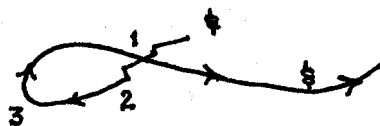


(1) Now we try a slightly different set of arm motions. Start with the L arm held at the L side, R arm out in frt, chest high, elbow bent. Keeping the entire arm locked do three or four staccato motions in rapid succession as follows.



- ct& R elbow thrust in 
- m1
- ct1 R elbow thrust in  but lower,
- ct2 R elbow thrust in  but lower,
- ct3 R elbow thrust in  but lower,
- ct& R elbow thrust outside and palm snapped up 

This motion is done in steps. The motion of the hd is a type of figure “8” or “S.” Viewed from the back the motion of the R hd is:

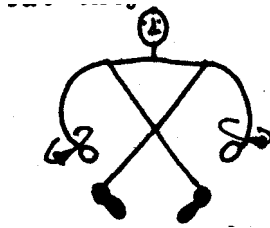


ct3&

This is an arm movement which is different from the preceding movements which are smoother (except and the ct &, ct1). It is an “accented” hd movement.

- (m) All of the above exercises were done standing still in place. Now do them all with a sharp rising on the toes of each ct& coming down on ct1. Thus we are counting the ct& before each m of music. This is what gives the Mazur its impulse. The exerciser should hear and feel, pulse, 1 2 3; pulse, 1 2 3; pulse, 1 2 3. The beginner may be helped by letting his heels hit the floor on ct1. (Which means that previous to “1” the heels are not on the floor.)
- (n) After the exerciser has learned some Mazur steps he should try to do the exercises as he does the steps. This is rather difficult. However, one step movement should fit that of running in place or fwd, three steps per measure.
- (o) “KOGUCIK”

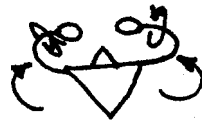
Here is an arm movement which may be used for the “kogucik movement. (See the men’s foot-leg movements section.) Starting with arms at the sides, as the heels are swung out, away from each other, the elbows move to the sides and fwd st palms are to the rear. Arms rotate CW. The arms are firm and rounded. As the heels are swung together the arm quickly reverses its previous movement, but they do not return to their orgpos but



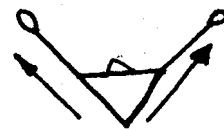
are (in one unitary motion) “offered” low, diag frt palm frt. Viewed from above the sequence of motions are:



start



open heels



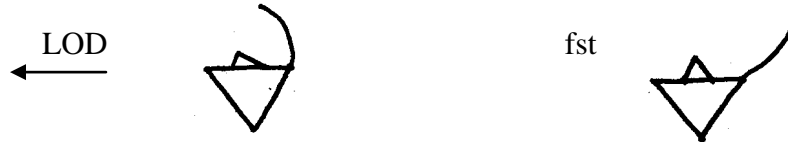
close heels

As the heels are closed together bring the legs tightly together and straight, hold stomach in and firm, upper body leans fwd somewhat. The head may be dropped fwd as the heels go out then snapped up as the heels are clicked then hds may be brought together first and then snapped open and down. (See also the sections, “Advanced Endings” and “Men’s Historical Social Ballroom,” under “Hłasko.”)

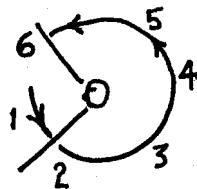
**The exerciser should be able to make up his own combinations. They should not be done to any specific numbers of musical measures. We only use 8 and 4 measures**

phrases to better illustrate the progression of exercises. Innovation is one of the delights of the Mazur. A certain amount of practice can help one to be innovative.

(p) There are certain arm movements which can be done when doing steps which move sideways, e.g., the heel-clicking movement. Stage groups use movements of this type. They are often Pose positions. It is an arm swing. If not done crudely, we can see that it would be used. Start with the R arm out in frt, chest high. As the dancer moves to the L the R arm goes upward diagonally R. Look in LOD. Another way to do this type of movement is to swing the arm down, across to the L, around, up into its



“pose” position. Viewed from the frt it looks as below. When the arm reaches the top, the hd is “flicked”-open as described previously. This type of pose is given a further accent by stamping the free ft.



There is a way to orient the positioning of the various parts of the body. In order to practice this pose one hand is placed on the hip, but remember in the Salon and Ballroom one does not stand with their hds on their hips. Notice that the elbow, nose, and upraised hd are in line, that is to say, on an upwardly ascending diagonal.



The head is tilted twd the pose arm, chin is up. Arm is fwd of body, as is elbow of the arm which is on the hip. Legs are usually spread apart, wt upon rear ft st free ft may make an accent. The hand which was on the hip may be kept at the side, extend frt or to the side.

(q) SALUTE

The Polish military salute, which is European in origin, is given with the 2 middle fingers of the R hd with the thumb enclosing the 2 remaining fingers. Stage groups (circa 1986)





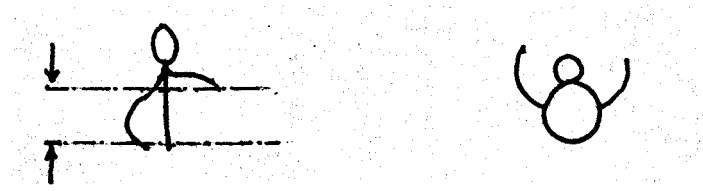
always have the soldiers dance with their hats on. However, as stated in the text, men did not wear their hats into the Ballroom. Because the Salute was automatically done by soldiers and is often used as a sign to acknowledge, we can imagine that an Ułan would quickly salute his Lady at some sudden stopping, or even throw a salute across the room as if saying "Hello" "Don't forget me!" It is not impossible to imagine that such a thing could have happened.

**WOMEN'S MOVEMENTS**

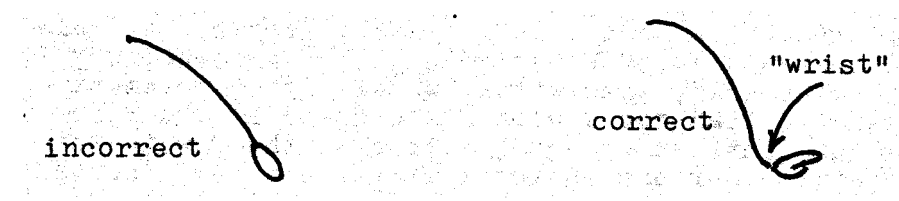
One need only re-read the description of Julia Potocka's dancing to see how fleetingly and lightly the woman is to dance: with delicateness and sensitivity. But it is only a matter of developing the natural aesthetic feelings which we have of these qualities, form, and discipline. We much recommend that the women attend a Charm School first before learning the Mazur. They should learn elegance in all its forms: from food to manners. With this background it will be easier for her to learn her appropriate delicate movements.

The woman's exercises are the same as the man's exercises except that:

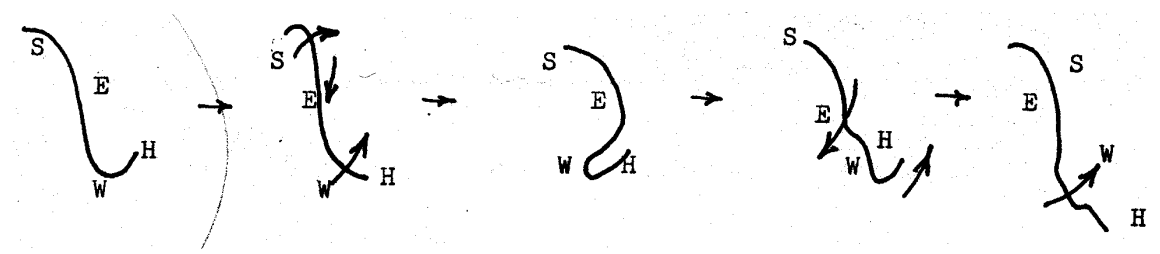
- 1) The women never raise their arms above their head. (This means that exercise (a) must be modified as is done below.)
- 2) The arms need not always be at the same height when they are at her sides. One higher than the waist, the other lower.

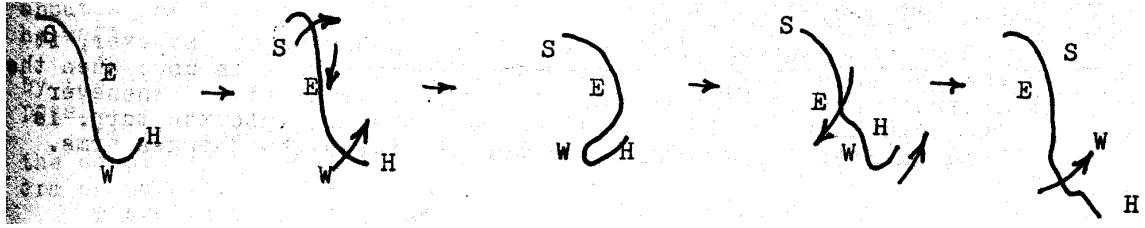


- 3) Unlike the man, the woman constantly moves her hands by means of the wrist. Her hd pivots at the wrist. What we shall designate a "wrist break," the most common orientation of the hd relative to the arm, is shown below.



- 4) The wrist moves in conjunction with the arm. A movement pulse is sent down the arm from the shoulder. It is a wavelike motion.





When the wave reaches the bottom hd may be described as fluttering. Can you see the wave travel down the arm and the wave then retrace its path back up the arm? Practice this with one and then both arms.

- 5) The hd motion and its attitude is especially charming. Viewed from the frt it looks like this.



The second hand attitude may be developed by pressing the thumb against the two inner fingers. Do all of the exercises in this fashion. After you have mastered this pos you should then be able to hold your hd more loosely and not lose the grace of this movement.

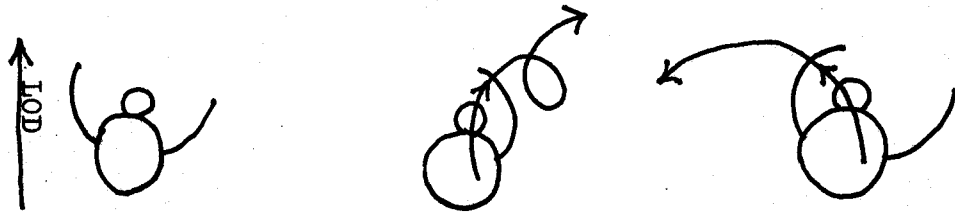
- 6) Notice that women **do not** rotate their wrists as the men do. They **do not** snap open their hds. The woman's hd is usually kept palm down.

### ADDITIONAL EXERCISES FOR WOMEN

(u) There is no pose or salute for the W. But there are additional movements. Recall that the Mazur is also a "dance of conversation," with the W providing the subtleties of the conversation. There is an upper body motion which can be thought to be separate from the others. The rib cage is lifted and placed on one side and then on the other. Keeping ft and legs together, keep the hips and buttocks tight, feel yourself lifting the rib cage out of the hips and "place" the rib cage to the R side as far as you can. The arms are held out to the sides and do not move at all. This is a type of twisting motion. Do not swing the shoulders. Try doing this while seated in a chair. Remember a W always keeps her legs and ft together! This is a somewhat coy movement. The W offers herself, then withdraws, with this movement. Just as the M offers to lead the W with his open hd so the W replies by accepting this invitation as she turns to the M with this movement. Of course, her expression must reflect her acceptance. But then some time later she turns away, he implores her anew and on it goes. This movement should also be done in opposition to the lower body. Rise upon the toes and twist the rib cage to the L side as the legs go to the R side. This motion should be practiced also with the arms held perfectly still. The arms are the frame of reference for the body.

(r) **ROUNDED ARM POS**

This is a pos which comes from stage groups. However, it has the correct feel for the Salon Mazur. This is used when the W dances alone. The hds are held about waist high. Whenever the W turns or follows a curved path, the arm into the turn is held in frt. If she should alternate turns, she changes arms.



Since there are 2 hd attitudes and 2 arm positions, there are 4 possible combinations of how this can be done.

- (s) There is a “straight” arm pos that W can use. With the arm(s) held at the side, hd waist high the W uses the “wrist break” movement at the same time that the arm is swung in and out. The swinging motion should not be done too often. The swinging can be confined to a matter of only inches one way or another.



- (t) Start standing with wt on the L leg and arms extended to the sides. Hds are loosely held at the wrist as described above.



ct& L raise on toes, R leg goes out to R side a little ast arm moves up somewhat with wrist doing a “pulse” upwards,



m1

ct1 gently touch R ft to L ft ast wrist “pulse” is downwards.



Notice that the hd “waves” as it were. This movement is appropriate for the W’s type of heel-clicking step.

### COUPLE POSITIONS

The positions are the same as described for the Mazurek-Obertas form and for the General Ballroom form. However, unlike the Mazurek-Obertas form, the M does not violently toss the W about. The M handles the W with authority, firmly, but gently; he waits upon her.

We infer that the original Polish Hołubiec turn was done by the Ułans since their footwork was boots and spurs. This allows them to use their accenting possibilities.

If the reader will recall Julia Potocka’s description in the couple turn, the W would rest her head upon the M’s upper arm or shoulder. How enchanting!

There is a drawing from 1890 of dancing Mazur couples which is authentic. (See the Gliding-Sliding step movements section.) It is interesting in that it shows us a rare couple position which is a variation of the Open Mazur Position. Here, for the Ułan Form, the position is perhaps too “relaxed,” but it is the woman’s head position which is important. Notice how she turns to the man. Wonderful! How she “presents” her right cheek to him! Try it!

### FOOT-LEG MOVEMENTS

We shall here only deal with those movements which most characterize the Ułanski-Salon Mazur Form. Again, we use the feeling and characters of these people with observations of a latter day, vis., of the military prior to WWII.

**All of the step-movements which are listed in the general Ballroom Mazur may be used for this Salon Form. The reader must turn to that section for complete descriptions of these movements.**

### MEN’S MOVEMENTS

We shall list these movements in order of their movement possibilities which are thought of as being unique for the Ułanski-Salon Form. This is not an ordering which goes from the simple to advance steps. In this Form the emphasis is **not** on covering large distances. Step movements are comparatively small.

#### 1) ACCENTS AND SPUR BEATINGS

The accents are firm but done as small stamps in place on any ct of the music. These accents are done using the lower leg. The body is kept more or less erect. The leg action is done keeping the height the same as it was before the accenting took place. As we recall from Mr. Lindner’s remarks, the young cadets loved to strike their spurs together. Thus we have a spur beating such as,

- ct1 transfer wt to L ft,
- ct2 beat R ft against L ft,
- ct3 hold

Of course, cts1,3 may be stamped. In keeping with accents we present heel-clicking accents which are most often used as phrase endings.

## 2) KOGUCIK, KOGUCIKIEM

This term is derived from a term which means “rooster.” It symbolizes the quickness, the fighting spirit of roosters. This is not a generic term, although Maria Romowicz uses it in her work on the Żywieckian Mazur. As a type of step movement it is in print at least by 1846. (See Section ADVANCED ENDINGS.)

Standing erect, hds at sides.

m1

- ct1 Relax and bend knees. Point the knees and toes to each other, hunch over, twist the free arm and hd st palm faces back, thumb down (free arm is extended out and up to the side). And bend head fwd and look down—all in one ct.
- ct2 Straighten everything, clicking heels, and throw back head with a spurt,
- ct3 hold.

This is a general pose pos which is often used in Stage Forms of other dances. In Ulan style this movement must be cleanly done. (See also “endings” in BALLROOM section.)

## 3) ZESUWNE

m1

- Start feet together, arms at sides.
- ct1 Rise off the balls of both ft sliding them apart and land in a straddle pos,
- ct2 bring the ft together as free arm goes up in a pose
- ct3 Pose.

Variation A

Quickly bring up one ft behind the other. Opp hd slaps boot. Bring ft together with a heel-click and pose.

Variation B.

- ct2 push down into floor with both feet, bending knees.

## 4) “BOKAZO”

Any sort of Hungarian styled heel-clicking may be done to end a musical phrase. There is no proof that this was ever done. (See section dealing with Mr. Hłasko’s (1846) step-movements

of phrase endings. They are not so different from “Bokazo.”) But it is possible since there were very close Historical relations between Poles and Hungarians. But more important is that these motions are “natural” for soldiers wearing boots with spurs. These movements occur frequently on the Ballet-Character Stage. Here is one. Keep legs and ft straight. Stand with wt on both ft.

m1

- ct1 Cross R over in frt of L hopping on L
- ct2 swing R ft over to R side hopping on L,
- ct3 close R to L with clicking heels. This may be done with a jump up, keeping toes pointed down.

The leg and ft are straight as the toes touch the floor. The ft does not dangle. Often the following arm motions are done.

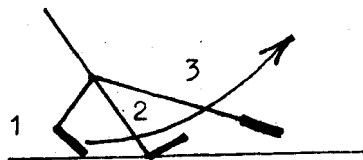
- ct1 Cross both arms in frt, chest high, palms out,
- ct2 arms are thrust diag out, up, and fwd, ast hds twist palms are in, thumbs down (head bows down)
- ct3 snapping head up quickly snap hds st palms are turned fwd and up.

#### 5) **HOLUBIEC** (Heel-clicks)

See the descriptions in Mazurek-Obertas section and in the Ballroom section. As in Ballroom Form these are neat, deft beatings of one heel against another. They are minimally done, with elegance. Since the Ulan wore spurs one need only tap the spurs together for accents. The beating leg does not go out more than 6 inches.

#### 6) **KRZESANY**

See the Ballroom description for this movement. Again however the Ułans do this movement sharply, abruptly, but not necessarily with big movements. This is a rapping of the heel upon the floor. This may be used in Step #1 above on ct3; R heel is rapped on the floor. Viewed from the side the motion of the ankle is shown below. As soon as the hell clears the floor, the ft is straightened as the toe reaches downward for the floor.



HEEL HITS FLOOR ON 2.

#### 7) **WYBIJANY**

Here is another accent which was very much in the spirit of the early Mazur form. See the descriptions of this movement which accompanies this step. During the transition from ct2 to ct3 the outside free, active arm is brought up, frt, opening out with a snap the hd also on ct3 ast that the body makes its turn. Good style for this step requires that on ct2 the leading ft stays close to the supporting ft, about 12” apart. This confines the dancing to the upper body by keeping the leg relatively stiff.

## 8) SLIDING &amp; GLIDING STEPS

See the description of this class of steps in the Ballroom section. This class of steps are strictly M's steps. Recall Cellarius stating the M "endlessly repeated" these sliding steps. He was only referring to a very specific step which we call, Posuwisty Z Dwoma Podskokiem.

## 9) MAZUR RUN (Bieg Mazurowy)

See the description of this class of steps in the Ballroom Section. Polish writers now consider this to be the basic step of the Mazur. They usually place this first in order of teaching and explanation.

**However, one very important result of our findings is that the Running Step is primarily a woman's step. Whereas the basic steps for men are the sliding and accenting steps.**

This does not mean that the man did not do the running step. He did—but not as often as the woman. The sliding and accenting steps were chiefly done by the M during the couple circling of the hall. For constructing various figures the basic step is most valuable.

From personal interviews (1971) with Pan Linder, a Polish Cavalry officer during the inter-war period, a favorite variation of the Run step of the Cadets was to strike the heels together as the feet go past each other; ct2 or ct3. The boots had spurs but without the roundel so that there was only the metal flange. This movement again uses the "spurs-potential" for accents. We shall call this step movement **BIEG Z HOŁUBIECM**. This is **also** done with a jump or hop and beating of spurs or heels(without spurs). The step is not very flowingly done.

m1

ct1     Run onto R ft,  
ct&     R hop ast L raised next to R,off floor,beat feet together,  
ct2     land upon L ft,  
ct3&    land fwd upon the R ft,L to rear.

Warning:This step can hurt one's ankles. Be careful.At any rate it should be sparingly used.

Of course spurs will often make sounds when the ft contacts the floor when running or stamping.

Having said this, it must be pointed out that this (but not the variant Bieg Z Hołubiecm above) is the most difficult and most beautiful Mazur step.

Whereas the W does this run on her toes and very, very flowingly the M does this run with a slightly bent knee on ct2. One variant of this which is particularly apt for M is the Wybijany on ct3. M do this run a little more "heavily" than W. However, the M should also be able to do the W's variant, **Krok Na Palcach**.

The reader should realize that these elements are interlaced one with the other, and should practice them as such.

### SOME UŁANSKI TYPE MEN'S MOVEMENTS

Here are two exercises which can be used to get feeling for the Ułanski style. Keep body upright, even stiff. It is very important to open the chest out and forward. Several of the following combinations are reported by Mrs. Rokonicka to have been danced during the 1920's in Plock where a Ułan Regiment was stationed.

1) Here is an example and an exercise. Stand hds down at the sides, ft together.

	ct&	Rise on the toes
m1		
	ct1	descent and strike the L (flicking L ft back, then fwd) heel against the floor. Aim the L ft diag L fwd. Cover a very small distance. As a L arm comes up frt, chest high, hd twists palm up and goes diag L side,
	ct2	L steps,
	ct3	L hop,
m2		rep M1 oppfthdw, d as one arm goes up other goes down.

2) On m2 do a Kogucik ending with corresponding arm motions.

3) Start facing frt, both arms down at the sides.


m1		
	ct1	R step fwd ast kicking back L ft, R arm comes frt chest high,
	ct2	L heel strikes floor suddenly as R arm goes to side,
	ct3	rise upon R ft
m2		rep m1, oppftw,
m3		rep m1, 2
m4		Kogucik ending,
m5-8		rep m1-4

This may be done going on a diag for 4m and then changing directions for the next 4m. On the stage the M in the Ułanski Mazur sometimes has free hd on his hip. Try the above this way.

4) \_\_\_\_\_

Start  , ft together.



- ct& Rise upon the balls of ft,  
 m1  
 ct1 R step-out to the R side,  
 ct2 1/2 pivot  on the R ft as L ft makes a semi-circular movement  
 ct3 beat L ft against the R ft.

This movement requires a certain amount of force. The force used depends upon the length of the first step—the longer the step, the greater will be the force required. On ct2 the body leans to the rear. This is a movement which begins a step-combination.

#### Variation A


This is a double time movement.

- ct& Same as m1, ct 1 above,  
 m1  
 ct1 as ct2 above,  
 ct2,3 two heel beats,

#### Variation B

m2 One Hołubcowy Kreszany,



### 5) TUPNĄCY KRESZANY

- Start , ft together.  
 ct& Rise upon the balls of both ft,  
 m1  
 ct1 stamp down on both ft.  
 ct2 Sharply Kreszany one ft fwd,  
 ct3 hold,  
 m2 PZDP fwd with the frt ft.

#### Variation C

- m1  
 ct1 Hold,  
 ct2 stamp down upon both ft,  
 ct3 Kreszany one ft fwd.

6) \_\_\_\_\_

- Start  , ft together.  
 m1 R Hołubcowy /Ucinany fst R ft, bent at the knee, held in the back,



ct& flick the R leg fwd,



m2

ct1 R Kreszany the foot upon the floor,  
 ct2 R slide fwd onto the floor,  
 ct& hop slightly upon the R ft,  
 ct3 stamp down onto the R ft.



7) \_\_\_\_\_

Start ft together,

m1

ct1 Rozkrok (sharply straddle ft),  
 ct2 Zesuwne (sharply snap legs and ft together),  
 ct3 hold,

m2

ct1 hold,  
 ct2 R stamp,  
 ct3 R Kreszany fwd,

m3

Bieg or PZDP.

8) Here is a good show off example for the M. Start ptrs facing each other.



m1 L Hołubcowy in LOD,

m2 having released joined hds M does a small L PZDP in somewhat of a semi-circle (maintaining a stiff leg)



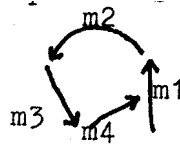
m3

ct1 R step, moving  
 ct2 swing L ft up in back, bent at the knee (and bending both knees)



- m4 ct3 with a slight R hop do a L Kreszany fwd,
- ct1 L step fwd facing W,
- ct2 R close or swing R ft to L ft snapping it closed.
- ct3 Hold

The M does this in place as the W stands in place. The path for the M is:



The arms may be the usually “leading arms” for m1. On m2 the M’s L is up, the R trailing lower and M maintains eye contact with W over his shoulder.



On m3, M has both arms to the side. On m4 the arms are brought in to the side of the body and a head Uklon is done twd the W.

**WOMEN’S STEP MOVEMENTS**

**1) K NA PALCACH\_**

This is the most beautiful variant of the basic Mazur running step. It must be executed as lightly as possible.

Do all the exercises and all the Running and Sliding variations.\_ Then practice the Running step wherein you run upon the toes. Exercises (1) and (m) are important in this variant. Running upon the toes, raise and lower yourself using only the foot muscles and not the knees.(Do Exercise (s)). In the beginning the leg should be straight with the knees locked.This will be somewhat awkward.However, as you master this,unlock the knees and maintain a more or less erect posture which is the aim. The ideal is that the motion is a continuous level height, without any up or down motion of the body.



Practice making the transition between ct3 to ct1 not with a jump or leap fwd, but rather try only to reach out smoothly with the leading ft. Then do this “reaching movement” also for the three 1/2 scissors or ct&, ct1, and ct2. Remember that the attitude of the body is to be up, fwd, and slightly ahead of the toes of the lead ft after the wt has been transferred to that ft. This drawing shows an **exaggerated** break at the waist.



This “break” at the waist allows the W to place her upper body to either side as described in the section on upper body movements. The slight lean fwd also communicates a willingness to engage in the sociability of the dance. It is also indispensable for maintaining the proper wt distribution for this step movement.

### **FIGURES**

As for the figures we can only begin to speak with certainty in the mid-19th century Social Ballroom form of the Mazur. (See the BALLROOM section.)

### **SUMMARY OF THE ULANSKI MAZUR**

It is most probably that every step-movement which was done for this Mazur was done in the later forms. This would imply that there would only be a difference in the clothes worn, i.e. dress military uniforms versus civilian dress.

But as we have seen it is a combination of Polish Elan, Military and Aristocratic Manners which gives the Ułanski-Salon Mazur its taste and Style. (In the Polish case, however, these same qualities are maintained in the later Mazur forms.)

The only way in which these factors can be made concrete is by the movements and posture of the arms and body and behavior toward one’s partner. The Ułanski-Salon Mazur is more a dance of understatement done with confidence and certainty.

The step-movement for the man has only been chosen in an attempt to reveal the character of this variant form of the Mazur. Now we shall turn to the richest form of source materials for the Mazur—the general Ballroom Form.

### **THE GENERAL BALLROOM MAZUR FORM**

This form of the Mazur reached the greatest number of people during the 19th and early 20th centuries. This is also the decline of Europe’s hereditary-biological Aristocracy. This time in History is represented by the rise of the Middle-Class or Bourgeoise. The Mazur’s increase in popularity brought into being a number of dance manuals specifically about the Mazur. Most of these deal with the construction on figures; the need for figures is required in order to accommodate the greater number of participating dancers.

Some manuals do not contain step descriptions, some are inadequate and some are undecipherable. All of the dancemasters assumed that the readers of their manuals would learn the Mazur from a dance school or from the author of the manual.

We shall not attribute steps to authors merely because the step appears in their manual. We shall give the specific authors whenever there is something unusual or interesting about a movement.

Although we have stated that **this** Form spread to the middle-class, every single dance teacher, every single dancer (including contemporary dancers) considers the Mazur to be an Aristocratic dance which obviously includes this “Middle-Class” Form also.

What they mean here is that the qualities of the “Ułan-Salon-Aristocratic Mazur became an ideal for all forms of the Mazur. In the Polish case, the Szlachta Community was often impoverished so that they had to enter the professional or bourgeoisie class. The result of this was that the middle and lower classes of Poland retained a high degree of everyday Szlachta Culture and Ideals.

Remember that in Poland there was always a large Ułan class and an Aristocratic class so that at any given time there was a core of Mazur dancers who maintained the high-elite standard of the Ułan-Salon form in the general Ballroom atmosphere.

Of course, this conflicted with the everyday existence of the lower classes because they had to work for a living. They did not move so gracefully, or with such confidence as the upper-class did. How many times do we read warnings not to thrash about in the Mazur, not to jump up and down, to treat the Lady with Aristocratic Respect. The middle-class had to consciously learn these attitudes and movements.

The general Ballroom Form of the Mazur is dated from at least 1846. We infer and date it as existing somewhat after 1831. Thus this is a form which has existed for about 150 years, reaching its greatest popularity between the years 1870 and 1910.

Because of the overall continuity of the Mazur, we shall treat the source materials in a chronological historical sequence.

**In this section we shall give ALL the Mazur steps which have been historically described and by means of the movement matrix we also give new step-movements which are logically derived possibilities. We shall always try to progress from the simplest to the difficult for any movement. Because the ballroom variant is simply the “Salon Mazur for the Masses”, much of what has been said about the Salon Mazur is true of the Ballroom Mazur, so that we shall not repeat what has already been stated. At the outset, we must remind the reader that women do their own steps.**

### UPPER BODY MOVEMENTS

For both men and women all of the remarks which were made for the Ułan-Salon Mazur are to be applied with two exceptions.

Because this form includes civilians, i.e. not professional soldiers, we can expect the M not to dance so sharply, so smoothly as the Ułans. Their dancing (in this later Form) would be less precise. We would expect more “mistakes”. We would expect people who would be beginning dancers. But it is precisely this sloppy dancing, these “mistakes”, these beginnings, which can lead to new step possibilities, to experiments in movement.

As we shall see in the Mazur, the foot movements are not as important as those of the upper body. If one can dance with the correct Mazur attitude, then the feet are not too important.

All the bows and upper body movements are the same as for the Ulan-Salon variant except that we would expect the men not to be so rigid and not to maintain the arm at the sides of the body so firmly. The men would not do so many heel-clicks since they are not wearing spurs: this means fewer Koguciki and no Bieg Z Holubcem step-movements.

### COUPLE POSITIONS

For the present we shall only use the Open Mazur position mentioned in the Mazurek-Obertas section—and one variant of this. From Pan Rochacki's Polish manual of 1874, we have the only clear illustration of this Open Mazur position.



Notice that the partners are separated by a considerable distance.

The woman holds her skirt with her free hand. One of the most important pieces of information which may be gleaned from this illustration is the position of the man's free arm. We see that it is not rested on his hip, as one so often sees among stage dance groups. It has always been a sign of bad manners for men to place their hands on the hips or in their pockets. And for the Mazur, hands on the hip is also bad form. Notice also that the dancers are standing in the third ballet position for the feet. The reader must keep in mind that this illustration was used in a Mazur dance manual.

From a drawing of 1890 we have the couple position below. Notice that it is not too strict that it is somewhat relaxed. The joined inskds are held more or less loosely down in between the partners.



After a quarter of an hour's dancing one can easily see why the arm would be held lower. Notice the attitude of the woman's head. That is to be copied. This position allows for more space between partners, so that bigger movements might be done; try it.

**THE BASIC MAZUR RUNNING STEP**

The reader will recall that this is the step which allows the W to reveal all her sensitivity, grace, charm, and allurements.

Surrounding this step there is much debate and difference of opinion largely based on ignorance. Few dancers and choreographers are acquainted with the history of this step, and less so are they tolerant of the notion of variant-types.

First we turn to the history of the terms for this type of run along with a rough sketch of movements. All the information is contained in the following chart.<sup>4</sup>

TERM	CHARACTER			YEAR	AUTHOR	PLACE
	ct1	ct2	ct3			
#1 PAS DE BASQUE				1824	Lauchery	Leipzig
#2 PAS DE BASQUE				1830	Schiessler	Praque
#3 TRAVERSE #2		step	slide	1846	Hłasko	Vienna
#4 TRAVERSE #3	hop-step	step	step-run	1846	Hłasko	Vienna
#5 TRAVERSE #4	hop-step	step	hop-step	1846	Hłasko	Vienna
#6 PAS DE BASQUE	hop-step	slide	cut- accent	1847	Cellarius	Paris
#7 PAS DE BASQUE POLONAISE	hop-step	slide	cut- accent	1847	Gawlikowski	Paris
#8 PAS APPELE- BOITEUX	hop-step	slide	cut- accent	1847	Gawlikowski	Paris
#9 DREPCONY	leap-step	step-run	step-run	1874	Rochacki	Poznań
#10 PAS COURANT	hop-step	glide-run	cut- accent	1887	Zorn	Odessa
#11 PO MARSE SUWANE	hop-step	slide-glide	push	1887	Mestenhauser	Warszawa
#12 PAS SAUTE	hop-step	slide-glide	push	1901	Mestenhauser	Warszawa
#13 PIERWSZE PAS	hop-glide	glide	run-step	1905	Londyński	Warszawa
#14 KROK ZWYKLY	hop-run	run	run	1937	Waxman	
#15 PAS MARCHE	hop-run	run	run	1937	Kwiatkowski	Warszawa
#16 ZWYKLY BIEG MAZUROWY	hop-run	walk	walk	1938	Kwaśnicowa	Warszawa
#17 PAS MARCHE	hop-run	run	run	1938	De Kurylo	London
#18 ZASADNICZY	run	walk	walk	1953	Kwaśnicowa	Warszawa
#19 KROK PODSTAWOWY MAZUR	hop-slide	glide-run	run	1972	Hryniewicka	Warszawa

<sup>4</sup> Franz Anton Roller's description of the Mazur (1843) contains a step-movement, "Emboite Ballotte" which may be interpreted as a running step-movement only if substantial changes are made in its description. For this reason, we do not include Roller's description.



From this chart we may make several observations, which can be interpreted as follows:

- a) An apparent decrease in the usage of French terms. This is only apparent because the dance manuals published during the 1930's are from the Polish Schools of Physical Education, which stress motor-movement descriptions. Many contemporary dancers/teachers still use French term, in this case Pas Marche! This is the most common term used for this step by non-Poles.
- b) Hłasko's step descriptions have been supplemented by those of Lestienne-Dubois, of 1908. Recall that Dubois's first edition of his copy of Hłasko was published in 1869. Because Dubois's is the same as Hłasko's, no separate entries have been made for him. The step "Traverse #1" is closer to a SLIDE than to a RUN.
- c) #6 and #7 are quite clear and since they are Cellarius's we hold that they are authentic. for what they are—Pas de Basque. #9 is the authentic women's running movement.
- d) Starting with Cellarius, we see that this movement seems to have lost the "cutting-out-accent" on ct3 around 1880. As the reader will recall, it is just this stamping-verve which appealed so to foreigners and dancers of the early 19th century who viewed dances as rather cut-and-dried affairs.
- e) Notice how often a glide or sliding movement occurs. Most interesting is the fact that the "Mazur King"—namely, Karol Mestenhauser—has a basic step with glides on ct2, ct3. As we see from 1846, there is a slide on ct3. This is a startling difference between today's movement and that of the past.
- f) We see the step-movements for this run includes variability which substantiates our notion of a "Movement matrix."
- g) Notice that Hłasko does not have the cut-out accent. This accent does not occur in Rochacki or after 1887 (all Polish authors). It occurs among those dance teachers who worked outside of Poland. Could they be mistaken about this Run? Was it the "Wybijany" variant? Or just a genuine European variant which lasted 30 years or so in the books of dance teachers? Was it a variation of the Polka-Mazurka step or of the Redowa variation?
- h) All of #5,8,9,10,12,13,17,18 have a technical "leap" movement either explicitly or implicitly on ct&ct1 but #8,12,13,17,18 "leaps" are very attenuated scissor-like movements. By "leap" we mean a definite transfer of weight from one foot to the other. So why are so many descriptions above starting with a hop? Because their terms are not as analytical as ours today and also because some are describing the first, beginning measure and not subsequent measures as the dancing is flowing along. The better descriptions are #9 and #18. Notice how when revised, #16 became #18.
- i) Note the difference in Kwaśnicowa's ct1 description.

## PREPARATORY EXERCISES

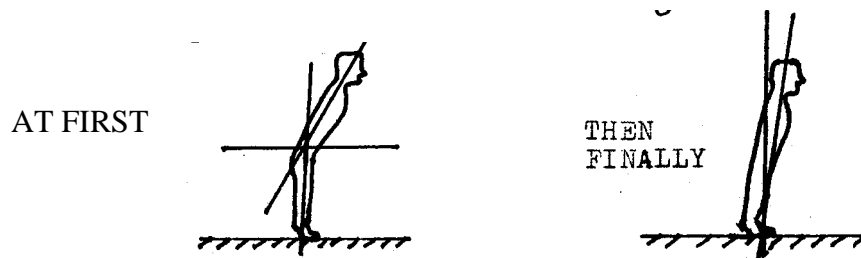
All of the exercises, which are denoted according to the letters of the alphabet, are to be done to 3/4 or 3/8 time music and counted 1,2,3, 1,2,3, etc. There are 3 cts to an m. Start off slowly. It is always a mistake to start too fast, too soon. The instructions to “step on the toes” does not mean to step on the tips of the toes, but on the frt part of the ft, i.e. from the frt of the ft to the end joints of the toes, and the balls of the foot. This is the flexible part of the ft. Practice! Practice! Never sit down!

- a) All clap evenly once/ct. Also try stamping out the rhythm.
- b) (March) 1 step/ct on the toes. W have arms out to sides with hds in “broken wrists” attitude. M’s hd follow line of arms which are rounded and out to the sides.
- c) (Run) 1 step/ct on the toes. Each step in frt of the other.
- d) Combine (a) and (b) at the command of the leader. (This also trains the dancers to respond to the calls of the leader.)
- e) Alternate 3 steps of March with 3 steps of Running.
- f) All rep (a) but with a louder clap on ct1 of each m.
- g) For each m do...
- |     |                        |
|-----|------------------------|
| ct1 | Run fwd on the R toes, |
| ct2 | march fwd L,           |
| ct3 | march fwd R,           |
- h) Rep (c) but on ct3 jump fwd quickly landing on the free ft on the following ct1. Take long steps.
- j) m1
- |     |   |
|-----|---|
| ct1 | Run R,  |
| ct2 | run L,  |
| ct3 | run R and take a long jump fwd with the L ft and, |
- m2
- |     |                          |
|-----|--------------------------|
| ct1 | land upon toes of the L, |
| ct2 | run R,                   |
| ct3 | rep m1, ct3 oppftw.      |

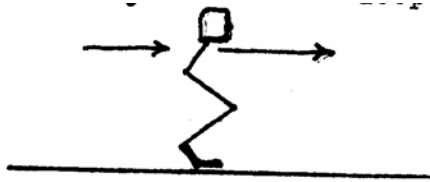
Practice the above reducing both the length and the height of the jump. On m1, ct3 the jump fwd on the L should become something like a reflex action of the part of the L ft—something **like** a kick. It is a **scissor** motion. Toes on the jump point down.

Now for the posture. The overall movement comes from the upper-body leading the ft. It is better for the upper-body to feel as though it were dragging the feet, rather than the feet continually dragging the body. the position of the body should be similar to that of a skier. The

chest is ahead of the pelvis as shown. The chin is raised somewhat, the shoulders are pulled down and out. Try the same running exercises maintaining this body position.

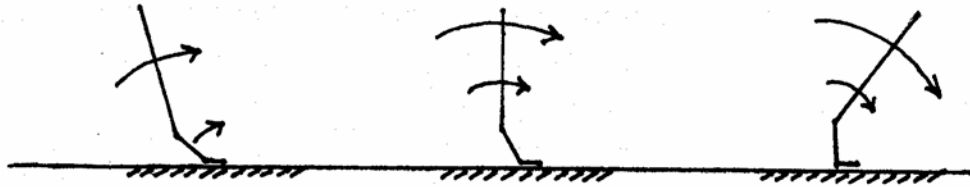


As we know, one of the Mazur Ideals is to dance evenly, maintaining one level of the head across the floor. The way to achieve this is to practice the above running exercises on strongly bent knees, and then successively reducing the amount of knee-bending. It is the combined action of the toes, ankles, and knees which allows one to maintain the head along an even level. Because you are in a deep knee bend at first this means that the lower leg is very sharply thrown out as you run fwd.



- k) Here is an exercise for the “scissor” motion. Stand with your hd (L) on the ballet barre or some other support. Keeping body erect kick the R ft fwd, return it to its orgpos. Keep toes pointed down. Practice this for both sides 10 times each. Kick ft about 10 centimeters off the floor. Next reduce the height by 1/2. Continue this until the kick-height is about 1/2 centimeters. At this low height concentrate your attention on getting your ft fwd instead of up, keeping the leg straight.
- l) Exercise (k) was a full scissor. Now we shall rep (k) but for a “1/2 scissor.” Stand wt on L ft, R ft held off of floor. Quickly bring in (toward the Lft) the R ft ast L ft goes fwd. Hold.Rap.
- m) Rep (k) keeping legs straight and ft, toes somewhat stiff but flexible when a wt change is necessary. As the ft is either brought fwd or bwd only allow the toes (mainly the big toe) to touch the floor first. Think of trying to **crease** the floor with your toes. Any up and down motion that takes place with the scissor kick must be reduced to insignificance. The knees may be bent somewhat just at the start of the scissor kick and when landing upon the ft which is withdrawn to the rear. However, once a series of kicks have been started, there is no need to bend the knees.
- n) Practice (m) but with this change. With the scissor-kick allow the wt of the body to be carried fwd and over the leg which goes fwd.Keep in mind that the leg is stiff st the wt of the body goes up and over this straight leg which is in contact with the

floor only through the ball of its ft. It looks somewhat like this (the drawing is exaggerated)...



Notice that the body “falls over” the straightened leg for a short time.

- o) Rep (k) keeping the toes always in contact with the floor, i.e., the ft is brushed” fwd and bwd on the floor.
- p) Rep (n) and (o) together. It is very important to make the observation that the ft which is withdrawn returns to a pos which is slightly ahead of where the supporting ft **was**. Although one ft goes to the rear and the other fwd the dancer advances fwd also because he carries his wt (his body) with the leg that goes fwd. Also notice that it is the free ft at the start of the motion that is stepped on. After you have mastered this motion do it to Mazur music.

ct& Withdraw the R ft as the L ft scissors fwd and  
m1

ct1 land upon ball of R ft body preparing to go up, over and fwd  
onto a straight and stiff L leg on ct2.

- q) Rep (n) adding the next two steps.

ct2 Run fwd onto L ft,  
ct3 run fwd onto R ft,

**Now follows the first variation of the Basic step. This variation is characterized by its gliding-sliding MOTION.**

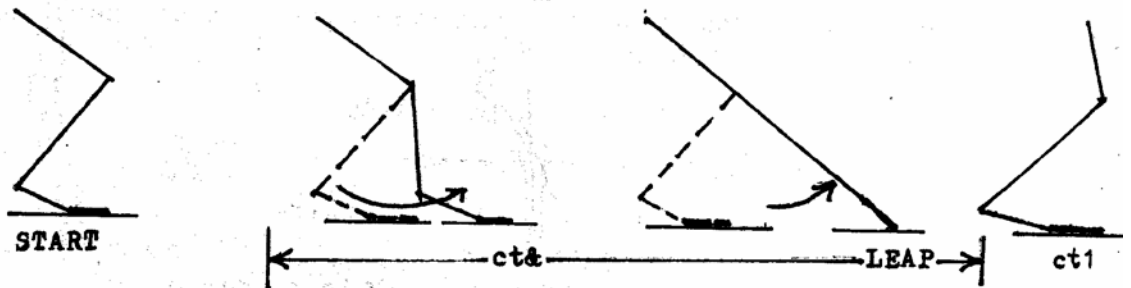
### 1) BIEG MAZUROWY

“Bieg” means to run. This variant (the first) of the basic Running Mazur Matrix should in itself be considered an exercise, that is, as the next phase in the teaching sequence.

This variant of the Zasadniczy Mazur will be referred to in the text as “Mazur,” “Bieg,” or “Biegu.” This is intended at this point as an exercise. Start in a deep-knee bending pops. W has arms out to side, hds in “broken-wrist” attitude. M arms out to sides. This variant when done very powerful belongs to the Great Stage Tradition of the opera “Halka.” It is not suitable for W. However, W may do it both in order to get a feel

for a M's movement, and to experience the force, the impetus and speed of this movement. The real W's movement shall be given later.

- ct& Rise up equally on the balls of both ft a little and sharply "kick-out" the R ft very much like a low scissor kick, locking the knee straight. This can also be described as low, long leap fwd. The R ft follows a curved path on this leap. It is more like a shallow parabola. The point is, do not keep the R ft horizontal, as it goes forward. This is done with the R toes pointing down st when the frt part of the ft makes the only contact with the floor. As the R ft starts out, the supporting L knee is bent slightly st when the body is viewed from the side it looks as though you are preparing to sit down.



m1

- ct1 Land softly on the outs toes of the R ft, then the ball of the R ft. As the R ft is kicked out, twist the ft CW. This will insure that the toes shall be alighted upon first,  
 ct2 run fwd on the ball of the L ft ahead of the R ft,  
 ct3 rep ct2 oppft.

The Mazur Run is often described as an accented running step. Practice this step from a "sitting chair" pos. A useful exercise for both this and the Polonez step is the following. Extend your R ft low in frt. Raise your ft up and down moving it from the ankle only. This should be done also with the ft in the Mazurka Attitude. The aim is for the toes to be always down when the R leg comes fwd st the ft part of the ft will touch first. This must be practiced until it is habitual. Rep L ft. Remember to travel a relatively long distance with the Mazur run step. A short Mazur step is no Mazur step at all. (Except when there is not sufficient space to run through!)

m2 Rep m1, oppftw.

The basic structure to this is leap, run, run or jump, walk, walk to tempo. Whether it is a run or walk depends upon just how flat-footedly the dancer does this step. This version is less upright than the "Zasadnizy Step." In comparing the two versions a second difference is seen in starting the step; a leap fwd on ct& as opposed to "scissors" motion sliding of the floor.

Incidentally, in Ballet Schools this is what is done as the “Pas Marche” or Mazur step, chiefly taught today (1970) <sup>5</sup>by Hanna Chojnacka of the State Ballet School in Warszawa.

## W TYŁ

Now moving backwards.

Maintaining the same “squat-pos.” start on L ft.

	ct&	Low leap bwds off L ft ast R ft goes back,
m1		
	ct1	land upon R ft,
	ct2	run back onto L ft,
	ct3	run back onto R ft,
m2		
		Rep m1 oppftw,

This is not symmetric to the step done moving fwd. When done fwd there is a moment (ct&) when one is conscious of the leading fwd jumping out away from the supporting ft. It is as though the leading ft is “hanging.” Going bwds there should not be a feeling on one leg “hanging” in frt of another. Think more of running back and stepping on cts 1, 2, 3. This rather subtle point was brought to the author’s attention by Hanna Chojnacka. So far we have only been doing a heavy, low run. It is not beautiful, it is not graceful. We must bring our center of gravity, higher and transfer more wt to our toes.

## 2) ZASADNICZY MAZURA

This is the basic Mazur running step (but it is our second variation). The reader should, however, think of this as a matrix movement. Having learned this one the dancer will then make certain changes which will lead to the M’s and the W’ variant and also all other of the possible logical variations. Having said that this is still a phase in the learning of the Mazur running movement, we must admit that this step is sufficient in itself. But it is not the most Aesthetic! So we go on!

With both ft pointing straight fwd in LOD, stand wt on L ft, R held next to L ft, R toes touching floor.

	ct&	“Scissor-kick-slide” R ft fwd and
	ct&&	withdraw R to rear as L ft goes fwd with the scissor motion,
m1		
	ct1	do ct1 of exercise (p) above landing on R ft, R knee slightly bent, L ft out in frt and

---

<sup>5</sup> At least this was when the present author learned it from her.

- ct2 run fwd onto the frt part of L ft, leg stiff and straight, and  
 ct3 run fwd onto the frt of the R ft and

Before we discuss the 2nd m there are some points to note about this variant of the Mazur step:

Point 1 The motion fwd on ct& to the completion of ct1 is a sliding or brushing motion along the floor. A number of written descriptions testify to this “brushing-sliding” character. We have Waxman’s *Tańce Narodowe...* “*a więc nie skocznie, lecz posuwiście,*” which means that it isn’t as much a hop as it is a sliding step. L. Nartowska writes in *Mazury* (1961), p. 8, “*Krok ten wykonuje się nie skocznie, a posuwiście...*” which means that the step is not done with hops, but as a slide. Hryniewicka writes in *Tańce Harnama* (1961), “*niemal nie tracąc kontaktu z podłoga,*” which means that the ft just barely maintains contact with the floor. While as recently as 1970, she wrote in *Pięć Tańców Polskich*, p. 36... “*prześliznięciem zmiana nogi,*” which means that the changing ft (on ct&) are slid along the floor. In the Żywiecki Mazur the basic step is described as “*...jest Posuwiście, przeskok na raz ‘jest bardzo nieznaczny’* .” This quotation by Tomasiak, Romowicz in their *Tańce Miezczan Żywieckich* (1970) p. 168. This means that the basic step is “*sliding but with a very slight hop on ct1.*” To cap these citations is the present day fact that this variant is the standard form in Poland for most amateur dance groups. But it still isn’t the most Aesthetic.

Point 2 The entire step must be done without any kicking-up or bouncing up and down. It covers space rapidly. All the dancers’ energies must go into moving fwd with an effortless fluidity and lightness. When you are able to do this step for hours without getting tired, then you are making progress. M’s leg motion is longer than W’s: They are stronger. However, it is up to the W to give this step the grace it requires. Remember in the authentic Mazur this is about the only step that W do.

Point 3 Notice that this version is a “step-up” variant. (See and compare with the basic Polonez Step.)

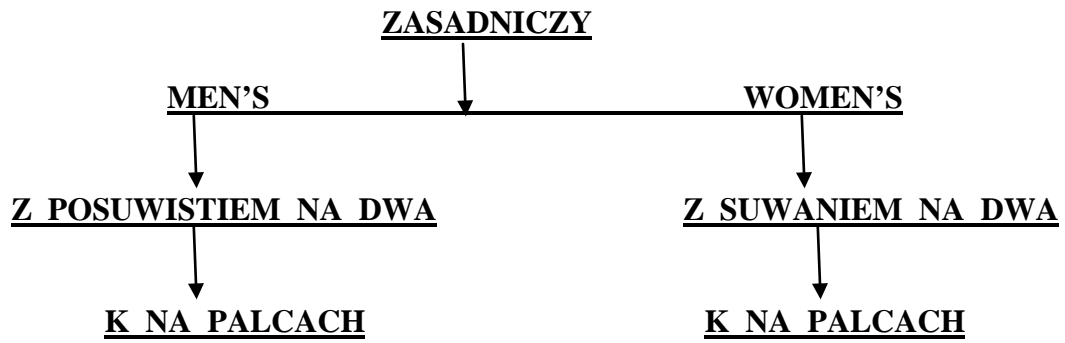
Point 4 When performing the “scissor-kick-slide” don’t think about the rearward motion, in this case, of the R ft, but rather concentrate on the “scissor-kick-slide” fwd of the L ft.

- m1 ct3& Quickly “scissor-kick-slide” the ft directly fwd ahead of the R ft and  
 ct3&& quickly withdraw the L ft to the rear. Ast as a reflex action the R ft shoots fwd in its scissor motion and
- m2  
 ct1 land upon L ft, L knee slightly bent, R ft continuing fwd and  
 ct2 run-up fwd onto R ft and

ct3 run-up fwd onto L ft ahead of free R ft.

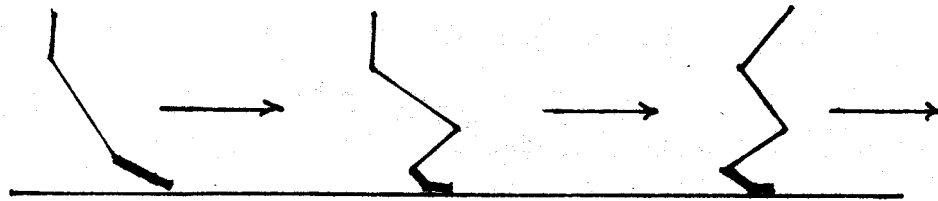
Notice that the start of the step on ct&, ct1 is different from when one step follows another as in m1, ct3&-m2, ct1. Starting the step from a stationary pos the two ft are “1/2 scissored” three times, namely; R goes fwd, bwd, L goes fwd. Since the legs start next to each other the two ft only pass each other **once**. When done in running sequence, i.e., where the ft are not side by side, where one ft is ahead of the other, there still are 3 “1/2 scissors” but the ft pass each other only **twice!** to illustrate, consider the transition above from m1, cts 3&, 3&& and m2, ct1. We start with the R ft ahead of the L ft. Wt is on R ft, 1/2 scissors. L fwd, L ft bwd, R ft fwd. The first passing of ft takes place when the L ft goes fwd. This L ft comes all the way from the back to a pos ahead of the R—this is the first passage. Then this L ft goes bwd ast that R ft goes fwd—the feet pass each other again!

To derive modifications the Zasadniczy Matrix below may be used for two M’s and W’ variations. Schematically this may be illustrated as shown below.



The woman uses the K na Palcach 98% of the time for step-movements. On occasion, she may do the Zasadniczy z Suwaniem Na Dwa when the M does his special Poswisty Z Dwoma Podskokami movement.

The difference between these steps is the distribution of the wt and the placement of the center of gravity. The difference in wt distribution is the difference between a SLIDE and a GLIDE. A SLIDE (Posuwisty) is done with the body wt going with the leading ft, and over it, st the leading ft (the sliding ft) is also the supporting ft during the most important part of the movement.

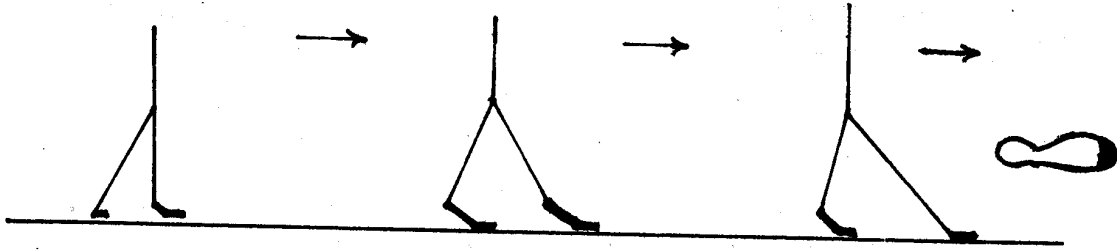


The wt is on the entire frt 1/2 of the ft, that is,

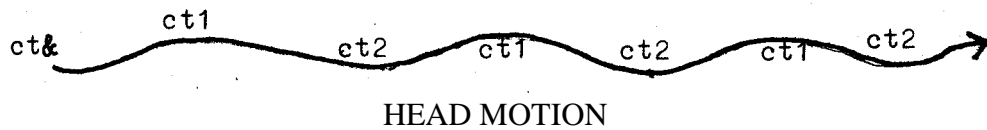


A GLIDE (Suwany) is just the opposite. It is the trailing leg which is the supporting leg for **most** of the movement. The ft of the leading leg just “creases” the floor.





The upper body is carried more to the rear than in the SLIDE. There is a natural tendency for the head to execute a wave motion in the SLIDE movement. From the spring on ct& to ct2 the motion may be downwards into the sliding leg.



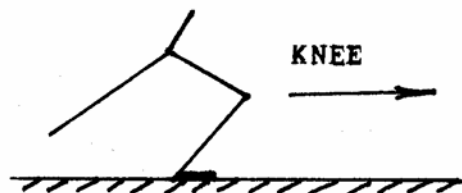
Whereas the GLIDE is more even, it is danced with the body held more “up.” The SLIDE movement when done heavily is very close in feeling to the movements of the Mazurek-Obertas Form, i.e., it can be somewhat rough, somewhat masculine. Whereas in the GLIDE, the movement is more elegant, more feminine. It is more of the Ułan-Salon style. There is also a technological point to be made here. SLIDES are difficult to do on highly polished floors—only GLIDES can then be done safely. In the Aristocratic Salon smooth, highly polished floors were part of the dance room. The Salon style of dance then becomes a “quieter” style of dance which uses a slippery floor to advantage as in the sweeping turns of the Great Waltz which was also popular at this time.

Thus women never slide, but only glide. Men would do both. The stiff Ułan would often use glides, or the Women’s step.

### MEN’S VARIANT

#### 3. ZASADNICZY POSUWISTIEM NA DWA

This is the same as above, but with a long, “comparably speaking” heavy **slide** on ct1, ct2. A slide is done with the wt upon the sliding ft, the knee is bent, most of the ft is in contact with the floor.



Here is a description from Olga Zeromska.<sup>6</sup>

Stand facing LOD wt upon ft.

- ct& transfer wt onto the L ft with the R heel coming off of the floor, L ft is held near the ankle of the L ft with the toes of the R ft resting upon the floor,
- m1
- ct1 quickly transfer wt onto a flat R ft, “coming through the R ft, just slightly ahead of the L ft, with a bending of the R knee, ast extending L leg and ft fwd, L toes lightly touching the floor,
- ct& slide the L ft fwd st by the 2nd ct this step is the longest step of the measure,
- ct2 lower the L heel to the floor, wt remaining on the frt of the ft,
- ct3 take a short R step fwd,
- ct& bring the L leg next to the R ankle, L toes touching the floor,
- m2 rep m1, oppftw.

The slide on ct1-ct2 should be a long slide. Exaggerate it in the beginning: make it 3 feet-6 feet long!

### GLIDING VARIANT

#### 4. ZASADNICZY Z SUWANIEM NA DWA

This may also be done by the W. This is the same as #3, but with ct1, ct2 done as a glide. On the “gliding” the legs are somewhat straight, wt is on the rear leg until the last transitional moment. See the previous remarks about how a glide is to be done. The glide is not as long as a slide. Also the up-down movement must be minimized.

#### 5. KROK NA PALCACH

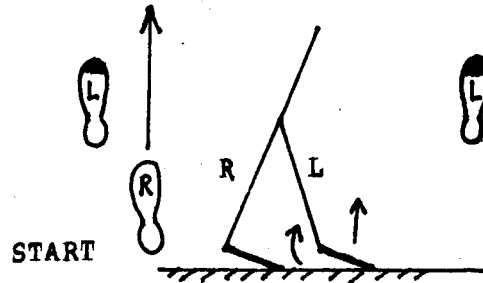
Now we have reached the epitome of the basic step. This is par excellence the W’s step movement. This is also the hardest step of the dance. This step provides a platform for the upper body, arms, face, and eyes.

Repeat exercises (l) to (n). Now do two new exercises (u) and (r).

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<sup>6</sup> Zeromska, Olga, *Tańce Polskie* (London: Alma Book Co., 1963), pp, 65, 66.

- (u) The FINISHING TOUCH may now be put on this step. It demands articulation of the ankle. Stand with wt on one ft, rise onto the ball of the ft, slowly and very deliberately release the ankle muscle until most of the ft touches the floor. Rep 100 times!
- (r) Standing with the R ft to the rear of the L ft as shown, rise up on the toes (frt part of the ft) of the L ft ast bringing the R ft fwd just skimming the floor, but not touching the ft to the floor. This is a “gliding” similar to the previous step, but without wt. As the R ft goes fwd, reach-out with the toes in order to contact the floor.

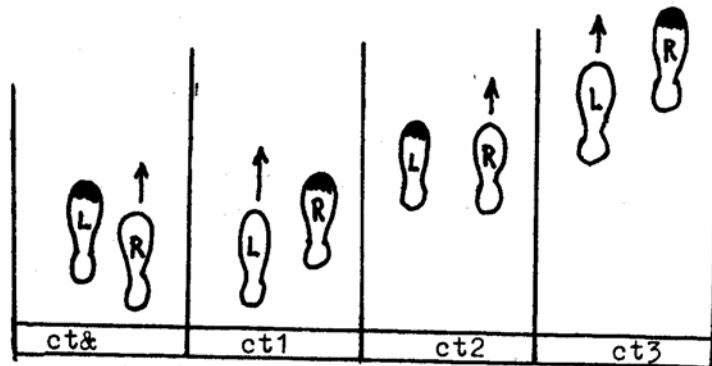


Imagine that three are fish hooks in the toes and that they are hooked into the floor. Keeping your center of gravity up and fwd, with a straight stiff leg momentarily pull the rest of the body fwd. This is the same attitude which was described in the “skiing” exercise. Without releasing the ankle muscles of the R ft (which means that you do not lower your height too much), transfer your wt onto the R ft. Continue, alternating ftw. When you do this more quickly the “pulling of the body” is accomplished by the fwd momentum which comes about because of the running fwd. The title of this step means “the toe step.” It is merely running upon the ft which are upraised, i.e. the heels are off the ground. For this reason, it is best to do this exercise barefooted, or in ballet slippers. As you run fwd onto each ft the motion must be an even flowingly movement—as in gliding motion. Thus we may call the motion or even name this step, the “Running-Gliding” step-movement. The two elements, run and glide, may be inferred in the following manner.



Start center of gravity pulled up, body in “ski” pos, wt on L ft, R ft to rear as shown.

- ct&    Rise firmly, but not hopping, upon L ft ast R ft briskly glides fwd, as in the Beig Mazurowy step, but gracefully,
- m1
- ct1    run on frt part of R ft
- ct2    run on frt part of L ft,
- ct3    run onto R ft,
- m2    rep m1 oppftw.



Notice that the:

- i) “Scissors movement” is practically lost.
- ii) Step on ct2 is not necessarily the longest step.
- iii) All the steps may be of equal length.
- iv) Wt transfers are quick steps taken on the toes.
- v) Usually in going from ct3 to ct1 the support ft takes more wt than on ct2, 3.
- vi) This movement flows, no **apparent** hops. The changing of the ft on ct& is done very quickly and softly with elasticity. There is a slight lean fwd into the step on ct1, however, head and shoulders are up.
- vii) The very first step is rougher than a series of steps.



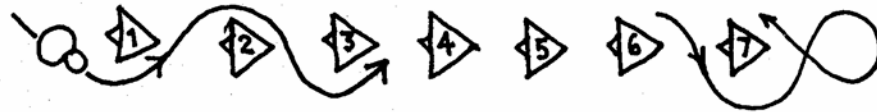
viii) The head's motion should be

Practice this using the various arm and body positions.

As stated previously, the motions and attitudes of the head, torso, and arms, and hands are more important than the leg movements. In the case of Polish dance, however, these upper body motions have not been codified. No one has worked them out.

It is only by watching the best dancers, especially those well versed in the various arm movements of classical ballet, that one can know what to aim for.

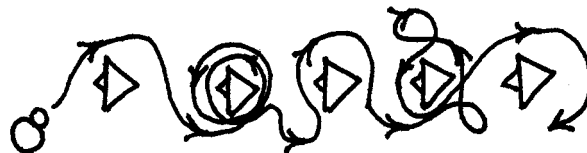
- a) Here is an exercise which is for the upper body. Use the Krok Na Palcach throughout the exercise. Select a number of tall objects and place them in a row. Men may be used as the objects. The distance between each man/object should be rather narrow so that the W must turn the torso sideward and she passes in front of an man/object, e.g. as she passes between M #1 and 2 her R shoulder goes fwd.



When she approaches M3 her L shoulder comes fwd. As she goes past the M she flirts by keeping her head turned toward the M she leaving, as with each new body change. W should also do this, holding their dresses or they may keep both hds low and arms rounded.



As the W twists she may lean her upper torso toward the man, that is, away from her ft. Also, as she turns she may bend her knees in "stepping-down." She should vary her directions and dancing around each object. Here is one way.



When making these tight little circles the W will just be taking steps on her toes in place or pivoting.

Often at any time the amount of tension in the ankle muscle may change which produces **some** vertical motion as is less stiff. After mastering this, the knees may be loose and bent somewhat.

There has been a progression from the Bieg Mazurowy to the Krok Na Palcach. Here are some words on that progression, as well as exceptions to the rules:

### REMARKS:

On previous pages it has been stated that we are to slide, not to hop and not to bend the knees on ct2, ct3. Let us reexamine the above points in the light of our **now** having progressed to the ultimate running-gliding nature of this movement.

THE SLIDING—The slide now becomes an inaudible glide on ct&, and from ct1 → ct2. The toes of the ft are not actually in weighted contact with the floor. However, the ft must be close enough to the floor so it looks as though it is sliding. Well, this means that the ft actually moves through the air just above the floor. This is a glide.

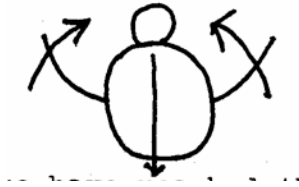
THE HOPPING—There is no abrupt up and down movement, but there is a very fluid and slight vertical movement during the wt transitions between ct3 → ct1. (The overall movement is more horizontal than vertical.) This motion must be so gentle that it resembles that of a slow motion picture of a low bounding antelope. This is done by “coming through the ft.” First placing the wt on the big toe, then the toes, ball, heel all the while controlling the descend with the muscles of the ankle. Go back and practice exercise (q); only peel the ft off of the floor slowly. As you place the wt onto the ball of the ft rise up upon both the balls of each ft. REVERSE the process but as you do so glide-extend that ft fwd which supported most of the wt. This “coming through the ft” motion is not so exaggeratedly done when the actual dance step is done. When done in the transition from ct3 → ct3& ct1 that ft which shall carry the wt on ct1 is brought from the rear, next to, and then slightly ahead (all the while kept very close to the floor) of the ft which carries the wt on ct3 in a short period of time st it cannot and should not carry the ft vertically. One way to get some idea of the fluent up and down motion on this wt transfer is to “cut-out” or replace the supporting ft by placing the free ft to the spot which the supporting ft occupies, then place it next to it. **Do it gently! Don’t stamp!**

THE BENDING AND RUNNING—All the variants should be done with a straight, but not stiff, leg on ct2, 3. However, in actual fact, it is easier to have a certain resiliency in the knees. Men may take a deeper knee bend than women. This gives the man a propulsive force, due to a flatter step with which to push against the floor, in order to run fwd. Women dance it more erectly and up! Women run on their toes. But it is not stiffly done. Both carry their wt up and over their leading leg st the body is ahead of the ft. (See the Pusty Step.)

To test yourself for the proper flowing quality of this motion try it holding a cup of water in your hand and then atop your head. If you spill any water, even a drop, then you know that you haven’t reached perfection yet.

5a) **W TYŁ**

Same remarks apply as for Bieg Mazurowy w Tył. This is only a running bwds on the toes. Sometimes the arms are brought rounded, to the frt as in saying a mock sad farewell.

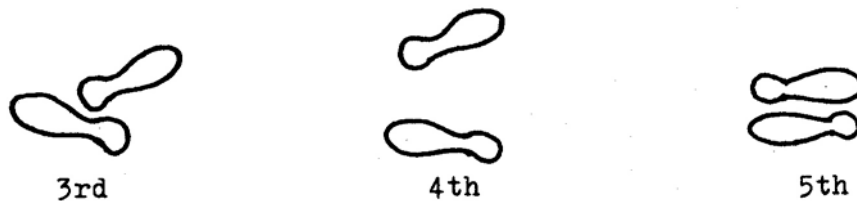


And thus, dear reader, we have reached the zenith of the Mazur, this most beautiful movement **Krok Na Palcach! How elegant!** To race, as in flight of gaiety, back and forth! To feel upraised and glide and glide, this is Art! This is Happiness!

### SOME IMPORTANT HISTORICAL VARIATIONS

Now we shall give some “authentic” variations of this running step-movement. We consider them important for several reasons: either their age, or their provenance or because there is something unique about them. We shall judge and compare them to the step as done by most Polish dance groups today, which is the Krok Zasadnizy z Posuwistiem or Suwaniem. (Most Polish groups however dance this somewhat heavily, and do not know the difference between M and W! In short, they tend to do this sloppily.)

One outstanding difference which we may state at this time is the use of “turn-out” ballet positions of the feet with the 3rd, 4th, and 5th positions being most common. This underscores the fact that people learned this dance in the dance schools of the XIXth century.



### PURE RUNNING VARIANTS

These Historical Variants of the Running Movement are called “Pure” because they do not contain either accents or glides.

#### **HŁASKO-DUBOIS “TRAVESE #2”**

The reader will recall the Hłasko’s work of 1846 contains the first definitely identifiable step-movements. (Rollers’s 1843 descriptions are too muddled to be of much use.) However, even

Hłasko's description had to be supplemented by Dubois's first plagiarized copy of Hłasko appeared in 1869. The following description is from Dubois. The abbreviations are obvious.

ct1	The R ft slightly ahead of the L ft, is lifted, then lightly spring [on the R ft] ast bring the L ft ahead [of the R ft].	<i>“Der r.F. wird bei L ein wenig gegen die 4 Pos. gehoben, dann aub demselben ein leichter Sprung gemacht und zugleich der l.F. gegen die 4 Pos. Vorgehoben.</i>
ct2	Then place the full wt upon the L ft,	<i>Dann zahlt man 2 und setzt den l.F. in Pos.4 nieder.</i>
ct3	place the R ft ahead [of the L ft] and raise slightly the L ft; then with the L ft one is ready to begin the next m on ct1.	<i>Bei 3 stellt man den r.F. vor in Pos.4 und hebt gleichzeitig ein wenig den l.F., woraug man mit diesem auf gleiche Weise bei dem neuen T.1 den Schritt fortzusetgen hat.”<sup>7</sup></i>

The most important point about the above is that there are no slides or gliding mentioned. Thus we may infer only stepping or running. If one divides ct1 into two parts i.e. ct& and ct1, and realizes that on ct3 the free leg is held off the floor, behind the standing leg, than we have something very close to the “3-1/2 scissors” variant of the Basic Run Step discussed earlier. One should also realize that on ct3 when the free leg is raised up in back that the free leg is bent at the knee.

### ROCHACKI'S RUN VARIANT FOR WOMEN

Pan Rochacki's description of 1874<sup>8</sup> was entitled by him as “dreponcy”. This word is related to the verb “dreptać,” which means “to walk with a tripping step,” or “a mincing step.” This illustrates that it has a light quality. Rochacki's work is so important for the history of the Mazur that we give below his exact description:

m1	Third position, R ft frt.	<i>“Trzecia pozycya, prawa noga naprzód.</i>
ct1	Straighten R ft fwd to 4th pos, somewhat raised, leap upon it ast L ft goes fwd [off the floor].	<i>I tempo. Prawą nogę naprzód wyprostowaną ku 4 pozycyi, trochę unieść zeskoczyć na nią i w tym momencie lewą nogę naprzód do góry unieść.</i>
ct2	Place L ft fwd in 4th pos and transfer all wt.	<i>II tempo. Lewą nogę postawić naprzód w 4 pozycyi i przenieść się z ciałem na nią.</i>
ct3	Place R ft fwd in 4th pos and transfer [all] wt. Do same [with] L ft.	<i>III tempo. Prawą nogę postawić naprzód w 4 pozycyi i przenieść się z ciałem na nią. To samo lewą nogę.</i>

<sup>7</sup> Lestinne - Dubois, 1900, p.5.

<sup>8</sup> Rochacki, op. cit., p. 43.



Three cts are in one  
measure.

*Trzy tempa ida na jeden  
takt.”<sup>9</sup>*

In order to do this easily and with grace, the dancer should rise upon the toes and ball of the supporting ft in between ct3 and ct1. Keep in mind that this is done at Mazur tempo so that “place the foot here” implies that the “placing” takes place at a running tempo. The transferring of weight should be done very smoothly.

**ROCHACKI’S RUN VARIANT FOR MEN**

According to Pan Rochacki the primary step for the M is the sliding-moving, PZDP. However, he also states that the step-movement which the M uses in the various cp1 turns may be used in the promenade, i.e., as a fwd running step-movement. This is called by him “trzytempowy”. When used in the cpl turn the step-movement is vertical and not horizontal, whereas for the run fwd it must be a horizontal movement.

m1

- ct1 With the L leg held off the floor in frt, hop on the R ft,
- ct2 step on the L ft ast R leg held up in the rear,
- ct3 bring R ft to 4th pos fwd and step on it holding L up in rear,

m2

Rep m1 oppftw.

This step is similar to the KROCZNY step-movement,<sup>10</sup> except that here ct3 is stepped in front on ct2. This step of Rochacki’s can be a joy if the leg is brought forward very smartly and if the hop is small.

**GLIDING-SLIDING VARIANTS**

First according to the counts of music, we shall list the Historical gliding-sliding variants according to counts. “Slide” in the chart below includes, in some cases “gliding-action.”

		ct1	ct2	ct3
Hłasko	1846			“pull-drag”
Cellarius	1847		slide	slide
Gawlikowski	1862		slide	slide
Rochacki	1874	slide	slide	slide
Zorn	1887		slide	slide
Mestenhauser	1887		slide	slide
Mestenhauser	1901	slide	slide	slide
Londyński	1905		slide	
Waxman	1937		walk	walk
Kwiatkowski	1937	run	run	run
Kwaśnicowa	1938	run	run	run

<sup>9</sup> Rochacki, op. cit., p. 43.

<sup>10</sup> See the Glide-Slide Movement section of the present manual.

De Kurylo	1939	run	run	run
Kwaśnicowa	1953	run	walk	walk
Hryniewicka	1972	slide	slide	

Up to 1905 the dance masters use the “sliding” or “slide” in their descriptions. As we see it is the 2nd ct which receives most of the sliding. This really means that the slide is done through cts 1 and cts 2 and at the last instance of ct2 the ft receives the wt by doing a fast walk or running step. We see that during the 1930’s the descriptions favor “walking” “running” in a gymnastic sense. This is no surprise since they were writing for a “physical educational” audience. They did not approach it from the standpoint of the “aesthetic need” of human beings. If they did, they would have come to favor the gliding-sliding variants. However, all of the authors mention that this movement must be done smoothly and flowingly. According to one of our pre-war informants, Sławomir Lindner, this long slide on ct2 variant was common in Army social circles from 1905 up to 1939.

Most interesting are the slides on ct3 of 1846, 1887, 1894, and 1901. Since the last three are by Mestenhauser there is no doubting their authenticity or usefulness. However, to generations of Poles (from at least 1930 onwards), a slide or glide on ct3 is unthinkable!—at least it wasn’t know or was/is considered to be in bad taste when it is done as a “shuffle”. This narrow-mindedness is the price of ignorance! The glide is one of the chief happinesses of dancing.

As we see, only two authors explicitly mention on a slide on ct1. However, as we have seen the transition from ct3 to ct1 is made on ct& with, as described by these various authors, a “hop,” “jump,” “leap,” “spring,” as the free leg is brought forward. This is the 3-1/2 scissors” movement described previously in the exercises. But these, when done well, are glides.

Thus what is the lesson to be learned from History? We infer that as long as the upper-body keeps its level, its Mazur attitude, the feet may do slides-glides on **any or all of the counts**.

Thus using the “Movement-Matrix” and historical justification we infer our first, logical variant. We classify this as a variation of the Krok Na Palcach and thus use that title.

## NA PALCACH Z SUWANIEM

Done the same way as is Krok Na Palcach except that each movement fwd is done with the toes upon the floor. The toes do not leave the floor. Thus the ft are gliding fwd all the time. (Except on the tiny scissors movement on ct& when on ft may be slightly withdrawn to the rear.) When first learning this, press into the floor, ft “turned-out” st you can **hear** the 3 slides. Then gradually rise up and keep more wt on the rear supporting leg. Under the proper floor conditions this can be a wonderfully wide movement. At any rate, it is happiness for those of you who enjoy “sliding-gliding” movements.

## ROCHACKI’S SLIDE-GLIDE VARIANT FOR WOMEN


The NA PALCACH Z SUWANIEM as written above was not only a logical inference from the works of previous dance teachers, but also represents an Aesthetic Culmination. Happily the manual of Pan Rochacki (1874) came into our hands before the present work was published. His manual contains a step-movement for Women entitled, “Krok Gallopowy.” This step-

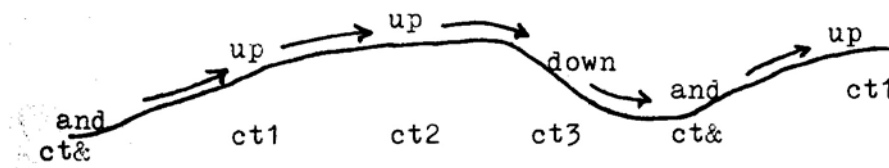
movement is in principle identical with the NA PALCACH Z SUWANIEM. Thus what we inferred to be, in fact, is. This was taught by Rochacki as the first Women's step, or as the Women's most important step. Because of its Historical and Aesthetic significance, we give Pan Rochacki's movement:

	Start 3rd pos, R ft frt.	<i>“Trzecia pozycja, prawa noga naprzód.</i>
ct1	Rise upon the toes and R ft fwd sliding [the] toes into 4th pos.	<i>I tempo. Unieść się na palce prawą nogę naprzód sunąć palcami do 4 pozycji.</i>
ct2	Pull-slide the L ft to the R ft [into] 1st pos.	<i>II tempo. Lewą nogę dosunąć do prawej 1 pozycji.</i>
ct3	R ft slides fwd to 4th pos.	<i>III tempo. Prawą nogę sunąć naprzód do 4 pozycji.</i>
	Do the same oppft. Three cts are in one measure.	<i>To samo drugą nogą. Trzy tempa idą na jeden takt.”</i> <sup>11</sup>

The first and second counts  
are held longer, [whereas]  
the third count is very short.

*W tańcu pierwsze i drugie tempo  
dłużej [sic] się przytrzymuje,  
trzecie zaś tempo bardzo krótko.”*

The expression “sunąć palcami” for ct1 requires that the dancers are “up” on the toes whereas the expression “sunąć naprzód” on ct3 is heavier and “lower.” First pos is the heels together, feet open,  To execute this easily begin to rise-up upon the toes on ct& before ct1. Use the chart below.



May this beautiful Women's movement find itself back in the contemporary Mazur repertoire.

### “CUTTING-OUT” ACCENTING VARIANTS

Perhaps the most important difference between the 19th century step and the 20th century step is the loss of the accent on ct3. This is not an ordinary accent; it is not a simple stamp. It is a changing of wt from one ft to another. This change is done with one ft stamping next to the other, or even hitting the other ft away with a heel-click. this movement is usually called “wybijany.” It corresponds roughly to what is called in ballet, “pas coupe.” The entire step as described by Cellarius was/is called “Pas de Basque”.

<sup>11</sup> Rochaki, op. cit., p. 41.

This does exist in the 20th century as the 3rd ct in a M's heel-clicking step. It is undoubtedly the original ft movement for a completely different dance, the Polka-Mazurka.

This is another movement of the running step variants side by side. We shall entitle this:

7. ZASADNICZY Z WYBIJANIEM

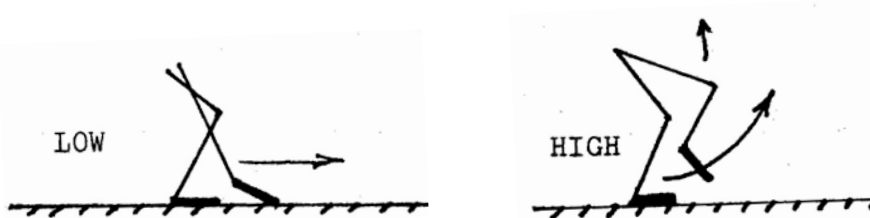
	ct&	ct1	ct2	ct3
Cellarius (1847)	spring onto R as L goes	to frt, close to floor, step on it.	L goes slightly fwd into the floor (a long distance)	R comes under L (replacing L ft) Beating heels sharply ast flinging up L ft, starting m2.
Zorn (1887)	raise L ft frt, off floor, & lightly spring off L ft,	land (lightly) upon R ft,	glide L fwd and step on it,	Same, but with heel-clicks. May be done In 1st or 3rd pos.

m2 Rep m1 oppftw.

As Zorn points out, the ft pos on ct3 is “opened,” i.e. turned out. However, it may also be done in 6th position.



Notice that the accenting ft takes all the wt on its entire ft. When the accent is done, the L ft is thrust free off the floor. It may come off the floor in various ways. These different ways give the movement almost a different character, e.g. the free leg may be kept low to the floor, as in gliding or high; this makes it a little of a bouncy movement, as in the case for the Polka-Mazurka which we shall describe later.



This “running-wybijany” does point out how important accents were in the 19th century. Its appeal was enhanced by the fact that it was done in the Aristocratic Salon. You should practice

this until it is an elegant, “cutting-out” movement with the accent becoming a sharp rap. As the W does her Krok Na Palcach, the M would use this to show off or get the attention of his partner.

The fact that this run is accented again is another piece of evidence for maintaining that,

- 1) the rural Mazurek-Obertas Form was a heavy, accented dance for the M,
- 2) the Salon Mazur is a derivative from a Folk Form, viz., the Mazurek-Obertas.

This movement is not as attractive as the Krok Na Palcach or Zasadniczy, because in order to make the wybijany accent for this step one usually bends the knees. This helps to press into the floor. This usually causes the dancer to “sit,” to lower his hip line and bend his back. This can be done elegantly if the steps are kept small and you run on the toes keeping yourself as “up” as possible. This eliminates the glide on ct2. Even so, this movement has a staccato quality.

There is another variant of this in the next section which has its merits. See the remarks which follow the “Ackcentowany na Trzy.”

We summarize the Historical and Derived Step information below.

**ZASADNICZY STEP VARIATIONS**

<b>HISTORICAL</b>	<b>DERIVED</b>
<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;"> <ol style="list-style-type: none"> <li>1. slide/glide on ct2</li> <li>2. slide/glide on ct3</li> <li>3. slide/glide on ct2 &amp; ct3</li> <li>4. “cutting-out” accent</li> </ol> </div> <div style="font-size: 3em; margin-right: 10px;">}</div> <div style="flex-grow: 1; border-bottom: 1px solid black; position: relative;"> <div style="position: absolute; left: -10px; top: -10px; right: -10px; bottom: -10px;">→</div> </div> <div style="margin-left: 10px;"> <p>5 slide/glide on cts 1,2,3</p> </div> </div>	

The slide on ct2 is the same as the Zasadniczy movement. This is not “new.” But # 2, 3, 4, and 5 are new for the Basic Running Step. Now the Biegu Mazurowy, Zasadniczy and K Na Palcach movements are different from each other (however subtle that difference may be). As you can see, #5 is a running slide. It is really a shuffling step; 3 shuffles per measure. Pan Lindner states that this was done by older men who were too old to run, so they shuffled along. This gives us 7 variants showing the difference between each movement. There are of these 7 alone 5040 unique 7 measure combinations! If we choose to show the difference between a slide and a glide, the number of combinations increases enormously. Of course, this is only work for the men.

**HEEL BEATING RUN**

One of our dance informants for the pre-WWI Mazur has told us about a running step done with heel-clicks. Lo and behold Pan Rochaki had this step-movement in 1874. His title is, “*Cholupce z Przódu Prawą i Lewą Nogą*”, which translates to, “Heel-beats [going] forward with the right and left foot.” This is done only when going forward. His description of this movement is not entirely clear, but its essence is that as one foot comes forward it gets struck against the other heel. Rochacki’s exact phrase is, “*ocierając piętę a piętę*”, or “wipe heel with heel.” We present now a slightly corrected version to make this expressive movement readily available.

### 8) RUNNING HEEL-BEATS

Start ft together.

- |     |  |
|-----|--|
| ct& | Rise upon the toes of the R ft, L ft held slightly to rear and the side ast<br>L heel strikes R heel as it goes fwd, |
| m1  |  |
| ct1 | run fwd onto L ft,   |
| ct2 | run fwd onto R ft,   |
| ct3 | run fwd onto L ft and hold R ft up off floor in back,  |
| ct& | quickly bring R ft fwd to strike L ft ast raising up on toes of the L ft,  |
| m2  | rep m1 oppftw,   |
|     | rad  |

This is more easily done with a little body twisting. It is rather difficult and perhaps not worth it.

### RUNNING-STAMPING-ACCENT VARIANTS

These are accents or stamps which are done as the M runs. They are only contained in the books of the 1930s. Keep in mind that these are not stamps in place, but are done as part of the running step.

### 9) KROKI ZMIENNO-AKCENTOWANE

These are steps listed by Pani Kwaśnicowa as ordinary Mazur Run steps which are accented or stamped, while running. Moreover, it is the accented step which may be changed by the dancer himself. The practiced dancer places the accents and not his teacher or even the musicians. It is easier to do these using the Bieg/ Mazurowy since the knees are bent rather than the Zasadniczy form of the basic step. **It is the men only who stamp. At times, women may tap their foot.** If and when Women do them, they are more like taps. A tap with

delicacy and grace. “Partnerka zarówno tupnięcie jak wytrzymanie pozy wykonuje łagodniej-raczej z wdziękiem niz dynamiką.”<sup>12</sup>

Variation A **K ZMIENNY-NA DWA-AKCENTOWANY**

m1 A Bieg Mazurowy step starting L, but on ct2 stamp R ft,  
 m2 rep m1 oppftw,  
 m3,4 rep m1,2.

Variation B **K ZMIENNY-NA TRZY-AKCENTOWANY**

Same as A above, but with an accented 3rd ct. After each stamp a slight leap must be done. This motion has been and is used by a number of dance teachers to teach beginners a form of the basic Mazur step which comes close to our **K Na Palcach z Wybijanem**. As a method it is in Zofia Kwaśnicowa’s work of 1938. It was used in the Warszawa Ballet School before and after WWII. It starts off with a run, run, run on each ct, but on ct3 the running ft stamps into the floor as the body gets pushed up and the free ft darts fwd, close to the floor and the next m is rep oppftw. The tendency of the pushing-upward on ct3 gives the free ft a sharp movement fwd which is correct. The idea is then to progress to less of an accent on ct3. The method is good and rather quick for the M, but bad for W because they become accustomed to stamping which is for M only. All of the three running steps per m are ahead of each other. This is the difference between this and the K Na Palcach Z Wybijany.

Variation C

Same as A and B above, but stamping only with every second m.

Variation D **NA PRZEMIAN RAZ NA “DWA” I NA TRZY”**

m1 Starting L do a Bieg Mazurowy stamping R ft on ct2,  
 m2 rep m1 oppftw, but stamping R ft on ct 3,  
 m3,4 rep m1 2.

Variation E **AKENTOWANY NA RAZ, DWA, TRZY**

This is the run with stamps done on all three cts. Practice first only stamping on ct 2, 3. Then try all three.

Variation F **UCINANY**

<sup>12</sup> Hyrniewiecka, J., *Tance Narodowe W formie Towarzyskiej*, (Warsawa: COK, 1972), p.37.

This term “Ucinany” here means a type of “cutting-out” step. Other authors use it differently.

m1

- ct1 Run fwd onto the R ft landing with a stamp,
- ct2 rep ct1 oppftw,
- ct3 L hop ast flinging the R ft fwd, kept low to the floor.

This is most easily done on bended knees. As we can see, it consists of 2 running stamps and this “hop-fling-out.”

Variation G **BIEG Z KRZESANY**


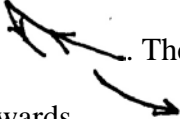

This is an accenting run, but of a different type. (See the Krzesany movement in the Hołubcowy section.)

Stand both ft together facing LOD.

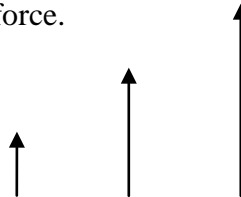
- ct& Transfer wt to L ft preparing R ft by swinging it back.
- m1
- ct1 snap R ft fwd striking heel on the floor,
- ct2 R run step fwd,
- ct3 rep ct2 oppft.

**Remarks**

If the music is very heavy or like the Mazur from the opera “Halka,” then the M should think of these as STAMPS. Otherwise for the Salon and Ballroom Forms these are accents; sharp, short rappings. Even still the M will be in a slight sitting pos with bended knees. The accents and stamps are best placed when the steps are kept short. The motion then is not

brought up slightly... but rather  then downwards  to the floor. Of course, this is done as the body goes fwd . Try not to move the hip line up. This prevents bouncing. All the stamping action is done below the hip.

Pani Hanna Chojnacka pointed out how important it is **not** to continually do the running-stamps with the same force, but rather to vary the force. This gives the Mazur its unexpectedness, its surprise. It is better to do a single measure of 3 stamps rising in a crescendo than 3 measures of the same force.



The rising crescendo is a type of announcement.



### LEARNING COMBINATIONS OF THE RUNNING STEP

If we take the 7 variants from the preceding section, along with say 4 of these accents-steps, we have a total of 39,916,800 combinations of 11 measure sequences wherein no two step-variants are repeated successively. Now do you know what is meant when we say that the Mazur is a lifetime dance? What joy there is when we think that this is a dance which is available to ordinary people—all this Art and Enjoyment!

Now how can we learn to put these into combinations? We shall use the “1/2 reduction” and 4 measures” method. The aim of this method is to be able to dance a different step every measure. We shall illustrate this method with two step-movements X, and Y. Each is a fixed step-movement which requires one measure.

- i) Dance X alone until you master it.
- ii) Dance Y alone until you master it.
- iii) Dance X alone for 8 measures.
- iv) Dance Y alone for 8 measures.
- v) Dance X for the first 8 measures then Y for the next 8.
- vi) Dance X for the first 4 measures then Y for the next 4.
- vii) Dance X for the first 2 measures then Y for the next 2.
- viii) Dance X for the first 1 measure, then Y for the next 1.
- ix) Practice alternating X and Y with each measure.

This is predicated upon the availability of music, usually a pianist. If recorded music is used, there is an adjustment to be made. In most Mazur music the 8th is usually an accented 1, 2 with a hold on 3. Just dance right through the 8th measure.

The method of “4 measures” uses 4 measures of music.

- i-iv) Are the same as above.
- v) Dance 3 measures of X then a measure of Y. Consider this 4th measure to be a “mock phrase ending.”
- vi) Dance 1 measure of X then 3 of Y.
- vii) Do (viii) above.
- viii) Do (ix) above.

This is an adaptation of some Zofia Kwaśnicowa’s exercises.

One should see that if one wanted to learn a sequence with 4 different steps, say X, Y, Z, A, would require stage (v) to be 32 measures long. However, one need only work with Y; then Y and Z; then X, Y, and Z; then Z and A; then, finally, X, Y, Z, A, together in 8, 4, 2, or 1 measure phrases.

**The dancing should be done with Mazur figures so that not only are the steps learned, but also the Mazur figures. The most general figures should be learned first. Consult the present author’s work on figures (Volume III of this series). Where there are several students, after practicing individually, couples should**

dance together, using the open Mazur position. M is slightly turned to his partner, whilst she is ahead of the man.

The reader should be able to construct his or her combinations. For that reason, we shall not do so. We shall, however, mention certain noteworthy combinations.

### SIDEWARD MOTIONS OF THE RUNNING STEP

Not content with ft motions fwd, we have a motion to the sides which is related to a type of balance. It might just be termed "running-balance. This embellishing of the Run is done mostly in place, and according to Zofia Kwaśnicowa (1953) done only by M. However, this can be done by W in a very feminine manner. It is very pleasing. As always, all step-movements are more elegant when done from an "up-position" on the toes.

### PREPARATORY EXERCISES

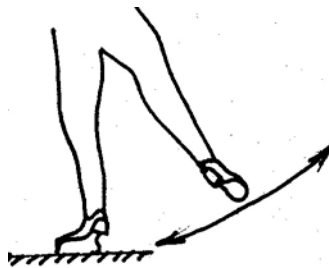
- a) Dance in place taking one step per ct. On a verbal command "cut-out" the supporting ft with the free ft. Do this without any sort of accent. Now do this every 3rd. ct.
- b) Standing with the wt on the L ft, rise up on the toes ast R ft goes out to side st knee faces up. Both legs and ft are firm and straight. Body leans slightly to the L side. Change ft. The rising upward should be smoothly done.

#### c) 1w K OBOCZNY

m1

ct1,2 Step R, L in place,  
ct3 step R ast quickly lift L ft out to the L side and return it next to R in place and

m2 rep m1 starting L

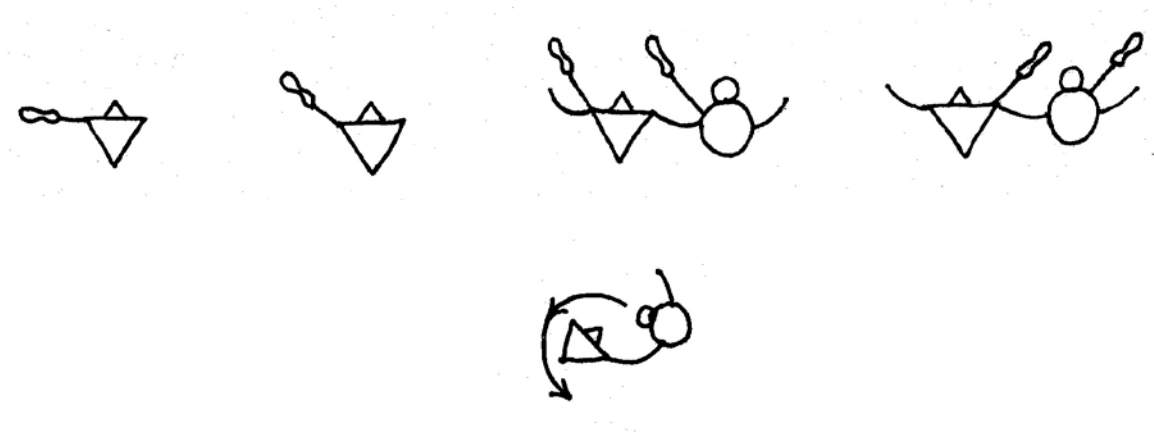


Arms may both be held chest high. The free hd, arm, and leg are "offered." After you can do this easily, then reduce the sideward motion until it is only a few inches to the side.

#### 10) 1w K OBOCZNY DO PRZÓDU

Same as exercise (c) except don fwd. Run fwd on cts 1, 2 and 3, but "cut-out" L ft to the side or diag fwd all the while moving fwd. This is **not** a long travelling step-movement. Be

careful not to fall down in a “sitting pos” on ct3. Steps on ct1, 2 may themselves be done to the sides, now R, now L, now “cut-out” to L side. Do not make the three steps too wide, then we have a “Big Balance” which is described in the Stage section. When viewed from above the pos of the leg and ft are as shown. The free leg is held in firmly by the hip socket. Keep the chest up and fwd. This is just lovely when cpls do it together zig-zagging somewhat across the floor. This movement is also done in place as a type of balance. This was used (with any balance) by M as a W would circle around him.



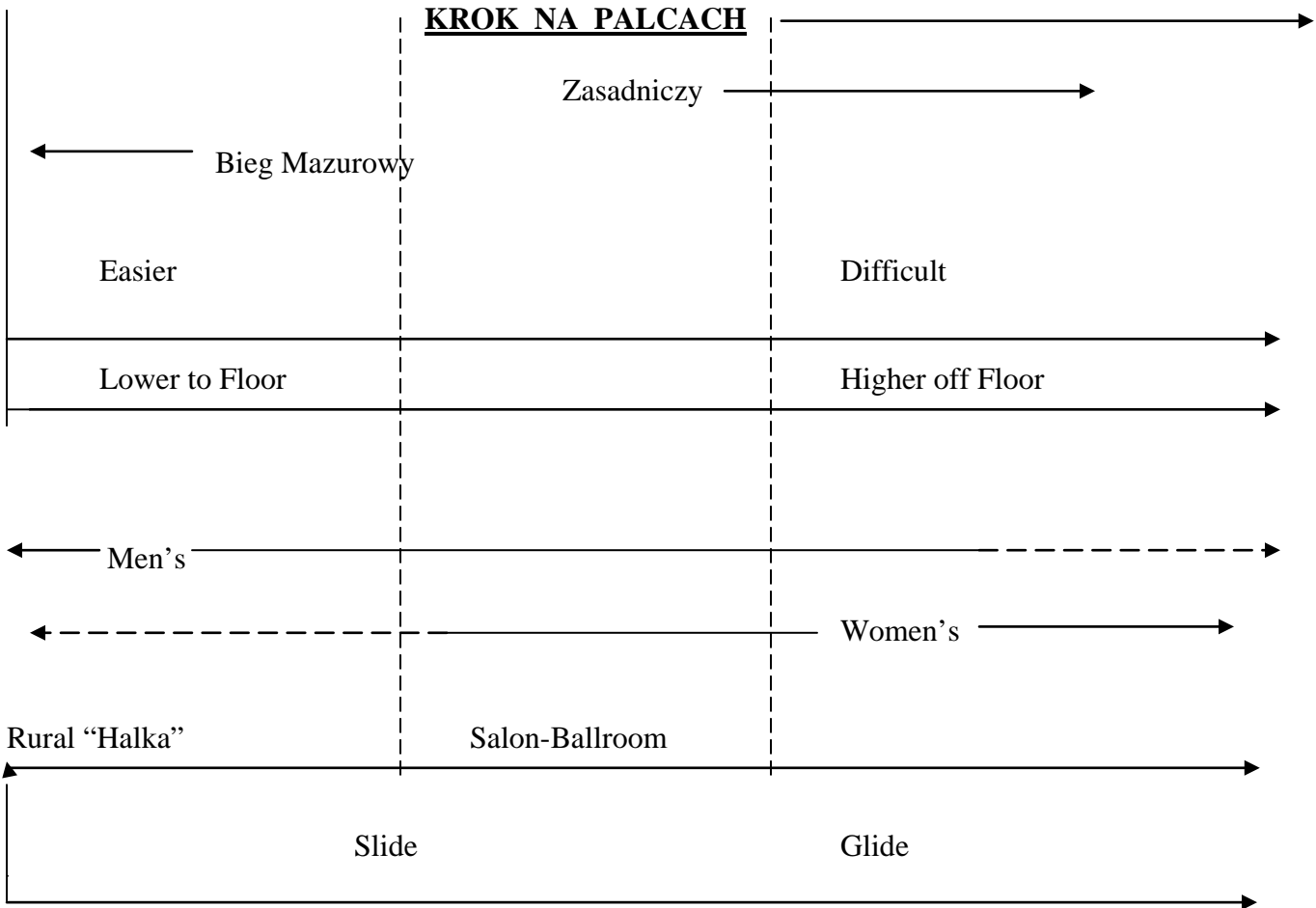
### W TYŁ

Done going bwds.

As we see, this may be thought of as a variant of the Wybijany movement, but done with a side motion of the free leg, and done rather softly at that.

**SUMMARY OF THE RUNNING STEP**

We have seen that there are a number of variants of this running step. However, there is an ascending scale of Beauty into which the three main variants may be arranged. There are several horizontal axes. The chart is self-explanatory, not absolute, but statistically sound.



Not all the variants can be done backwards. **Generally**, the M slide; W, glide. **Generally**, M's knees are more bent than the W's. The ideal is for both M and W to dance evenly and easily.

**SIMPLE MAZUR PHRASE ENDINGS**

**MEN'S ENDINGS**

Here are some Mazur endings to be used to end musical phrases. Figure endings shall be given later. Mazur phrases usually end on the 8th m. The dancer should practice these endings on the 4th m as well. The present author is following the example set by Pani Kwaśnicowa of placing Mazur endings after the section of the basic step. Remember practice

the steps alternating ft. Any stamping, clicking, vigorous motions are for the M only! W merely change wt softly from one ft to another.

### 1) TRZEMA PRZYTUPNIĘCIAMI

These are stamps in place. The Mazur stamp is not a heavy clumsy stamp as in the Krakowiak, but more like a sharp-rap. Often this effect can be obtained by not putting the full wt upon the stamping ft at once. Of course, when it is a stamp without a wt transfer, then this “rap”-like effect can be achieved by striking the heel of the ft against the floor and not so much the flat of the ft.

- m1
- ct1 Stamp L bending the knees somewhat,
  - ct2 rep ct1, R ft,
  - ct3 rep ct1 completely straightening up.

### 2) DWOMA PRZYTUPNIĘCIAMI

- m1
- ct1 Stamp L bending knees somewhat,
  - ct2 stamp R completely straightening up.
  - ct3 Hold.

Use the **1w Bat** ending, but for the R hd. Description of the Bat movement follows below.

### 3) TUPNIĘCIE NA “DWA”

- m1
- ct1 L step in place,
  - ct2 R stamp in place,
  - ct3 hold.

Use the **1w Bat** ending, but for R hd.

Notice that in #2, 3 above ct3 is a holding of pos. This allows the dancer freedom of choice in the matter of transferring wt from one ft to another, depending upon which ft must be free to execute the next step.

### 4) SKOK OBUNÓŻ NA “DWA”


- m1
- ct1 Jump up off the R ft, not very high,
  - ct2 land upon both ft, next to each other,
  - ct3 hold.



Try keeping the ft straight and pointed down.

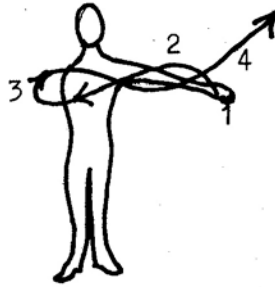
Variation A NA **“RAZ”**

- ct& Jump up,  
 m1  
 ct1 Land upon both ft,  
 ct2,3 hold.

Practice landing with both ft together. Pose with free arm up. This may be done with the ft in straddle pos.  This is more for the stage. It is strong, but crude. This is a type of pos found on the stage, and in certain other peasant dances. It certainly fits the Mazurek-Obertas character. Done mildly, but with authority, it can be used in the Ballroom Form as a type of attention-getting move.

5) 1w **BAT**

- Stand ft together, hds on hips,  
 m1  
 ct1 L hd comes smartly up off the side or from some extended pos and goes out to the L side,  
 ct2 L hd sweeps across to the R and goes slightly down,  
 ct3 L hd returns to the pos in ct1. The L hd describes a figure 8 motion from ct1 to ct3 in front of the body.



This is a “whipping” action of the arm. From 1-3, palm down, at 3 hd snaps up and opens st palm is up. In the stage version the motions are more evident.

- m2  
 ct1 Throw L hd up, straight back, out to the L side and stamp R ft, standing erect, head thrown back.  
 ct2,3 Hold this pos.

Variation A

All of m1 and m2, ct1, are the same as above. On m2, ct2,3 the hds get switched. This is done in a very similar manner as in the Krakowiak Posing. In all of these poses, where the hd is held aloft, to get the proper feeling for this, the dancer should envision himself as snapping a whip high in the air.

Only use the 1st m as a pos ending done as an afterthought.

### 6) 1w KLEK NA “DWA”

This is a kneel upon one knee. But first two preparatory exercises:

a) Start ft together, supporting yourself with your L hd, R on hip.

m1	
ct1,2	R leg kick-up frt and
ct3	quickly kick it bwds
ct&	kneel upon the R knee,
m2	hold, body straight
m3	R arm goes frt sweeps to side and back ast body and head lean back,
m4	jump up as hd returns to hip.

b) Rep (a) but

ct&	Jump up keeping body and leap straight,
m1	
ct1	open legs “scissor-like,” R ft back,
ct2	slide down onto leg is pose ast arm and body does above action,
ct3	hold.

**This is for M only.**

m1	
ct1	Step R and jump and fall (as you jump up bring the ft together clicking-heels),
ct2	upon the R knee and L ft st the M is in pose on R knee with the L ft, bend at knee, out in frt. The toes of the R ft are turned in twd the L. Chest leans fwd. Leg extended back as far as possible.
ct3	Hold. Hds may be on the hips, or held in same pose, extended out and down to the side, palms fwd.

Variation A NA “RAZ”

ct& Hop up on the R,  
 m1  
 ct1 land as in ct2 above.  
 ct2,3 Hold.

Upon landing, the head may be “snapped” down and then snapped up in a pose.

Variation B NA **“RAZ” BEZ PODSKOKU**

m1,ct1 Same as ct1 of Variation A, i.e. without a hop,

Variation C **TUPNIĘCIE NA “RAZ”**

ct& Rise upon balls of ft and with a reflex action  
 from both knees,  
 m1  
 ct1 stamp both ft together and  
 ct2,3 same as B, ct1, 2.

Variation D

Same as Variation C, but on ct2 stamp L ft as R leg  
 goes back.

7) **UKŁON**

See the Bowing section. Since the Mazur tempo is fast, the bow must be done quickly.

8) **POSE**

This is for the M. Any sort of dignified pose may be done. Here is one. M steps away from his ptr, whom he continues to face, and places wt on the insft, straight leg. Outsft is extended straight out to the side, toes of the ft touching the floor. Outs hds raised up in a pose, inshd either on hip or joined with W’s hand.

As always, it is up to the individual dancer to experiment with various possible combinations. Practice them until they are second nature to you. After you have mastered the footwork then try the arm motions.

**PRACTICE EXERCISE FOR THE ENDINGS**

a-j) m1-3 3 steps fwd per m,  
 m4 end with the, 1-8 series of Simple Mazur Phrase Endings, including the variations.



k) Rep (a-j) in the Mlynek, Haczyk, Krzyzyk figures 4m in one direction, and then reversing for the next 4m. Vary the number of m. The change of direction must be smoothly done (see Obróty section).



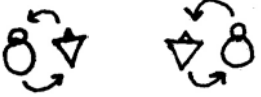


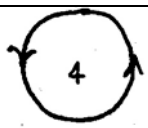




**“HOŁUBIEC” OBRÓT (TURN)**



This is the second Polish elementary figure of the Mazur, the first being the dancing of individual cpls around the room. This is called by various terms: “Hołubczyk,” “Zakończenie,” “Obróty Zakończenia,” “Tour sur place” and “Tour.” Polish authors of dance manuals have used both Polish and French terms.

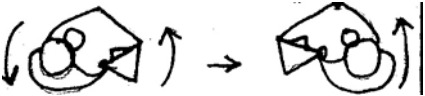
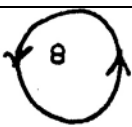
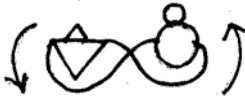


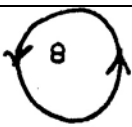
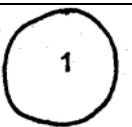

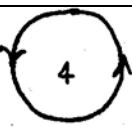

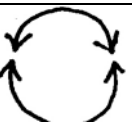


As the reader knows, this is a couple turn which finishes **all** figure actions. In the Ułan and Social Ballroom Form this is a **punctuation** mark. It returns our attention to our partner and emphasizes that the Mazur was primarily a couple dance.

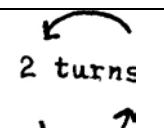
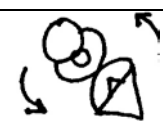
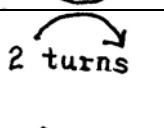

We mention this here for two reasons: because it is an “ending,” and to point out that the Mazur may be danced by one couple circling the room and doing the Hołubiec turn with the basic running step.

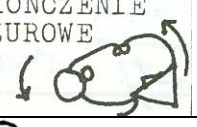
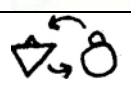
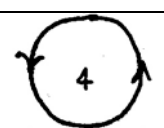

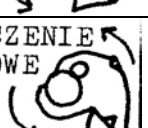

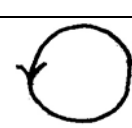
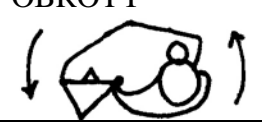
We shall list the basic historical record, and also the type of steps used. In some of the diagrams the W has her inside hand upon the M’s nearest shoulder.


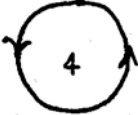


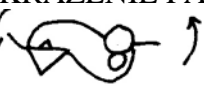
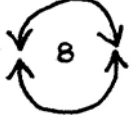
AUTHOR	TERM	MEASURES	STEP-MOVEMENTS	
			M’s	W’s
ROLLER (1843) WIEMAR	DOPELFIGUR PIROUETTIERN 		PAS SISSONE	PAS SISSONE
LABORDE (1844) PARIS	HOLUBIEC 		-	-
HŁASKO (1846) VIENNA	HOLUBIEC #1 		TRAVERSE #1 & HEEL-CLICKS	TRAVERSE #1
“	HOLUBIEC #2 		“	“
“	HOLUBIEC #3 		3 HEEL-CLICKS “KOGUCIK”	“

“	HOŁUBIEC #4		HEEL-CLICKS & “KOGUCIK”	“
				

AUTHOR	TERM	MEASURES	STEP-MOVEMENTS	
			M's	W's
CELLARIUS (1847) PARIS	TOUR SUR PLACE #1 		PAS TOMBRE & PAS D'ASSEMBLE	PAS D'ASSEMBLE & PAS TOMBRE
	TOUR SUR PLACE #2 		“	“
CELLARIUS (1847) PARIS	TOUR SUR PLACE #3 		PAS TOMBRE & PAS D'ASSEMBLE	PAS D'ASSEMBLE & PAS TOMBRE
“MARKOWSKI” In Durang (1856) PHILADELPIA	HOLUBIEC		1 PAS MARCHE	1 PAS MARCHE
GAWLIKOWSKI (1862) PARIS	HOLUBIEC 		HEEL-CLICKS “KOGUCIK”	PAS D'ASSEMBLE & PAS TOMBRE
HILLGROVE (1864) NEW YORK	HOLUBIEC 		-	-
DUBOIS (1869) VIENNA	DESCRIPTIONS EXACTLY THE SAME AS HŁASKO (1846)			-
ROCHACKI (1874) POZNAŃ	ZAKRĘT 		“CHOŁUPCE” HOP, STEP, STEP	HOP, STEP, STEP

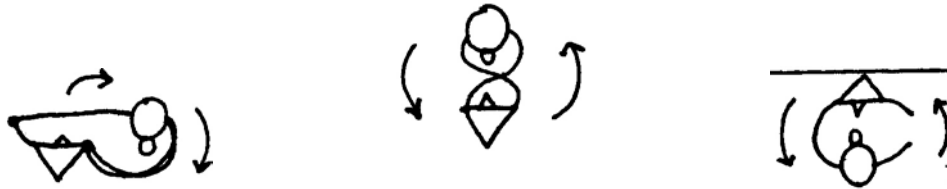
WILLIS (1874) LONDON	KOŁO		“HOLUPCA” STAMPING- HOP	-
LIPIŃSKI (1878) POZNAŃ	HOŁUBIEC 	2 turns 	-	-
KLECZEWSKI (1879) ŁWÓW	ZAKOŃCZENIE MAZUROWE 	-	-	-

AUTHOR	TERM	MEASURES	STEP-MOVEMENTS	
			M's	W's
MESTENHAUSER (1880) WARSZAWA	ZAKOŃCZENIE MAZUROWE 	-	-	-
ZORN (1887) ODESSA			3 PAS BOITEUX 1 ASSEMBLEE	4 PAS BOITEUX
MESTENHAUSER (1887) WARSZAWA	ZAKOŃCZENIE MAZUROWE 	2 or 3 turns	PA GLISSE (SUWANY)	PA GLISSE (SUWANY)
MESTENHAUSER (1901) WARSZAWA	ZAKOŃCZENIE MAZUROWE 	2 or 3 turns		
LONDYŃSKI (1905) WARSZAWA	BALANSE ZAKOŃCZENIE 		BASIC STEP DONE AS A “BALANCE”	BASIC STEP DONE AS A “BALANCE”
DUBOIS (1908) VIENNA, WIEMAR	DESCRIPTIONS EXACTLY THE SAME AS HŁASKO (1846)			
WAXMAN (1937) POZNAŃ	ZAKOŃCZENIE		BASIC RUN	BASIC RUN
KWAŚNICOWA (1938) WARSZAWA	OBRÓTY 	2,4,8 Turns	BIEG WYPOCZNKOWY, POSUWISTY,	BIEG WYPOCZNKOWY, POSUWISTY,

			BASIC RUN	BASIC RUN
DE KURYLO (1939) LONDON	TOUR SUR PLACE 		3 HEEL-CLICKS ACCENTS	3 PAS BOITEUX ACCENT
KWAŚNICOWA (1953) WARSZAWA	OBRÓTY 		BASIC RUN: VARIOUS SLIDES	BASIC RUN: VARIOUS SLIDES
HRYNIEWCKA (1972) WARSZAWA	KRAZENIE PARAMI 		HEEL-CLICKS, ACCENTS	HEEL-CLICKS, ACCENT

How was the Hołubiec turn done historically? What information can we glean from the chart? Let us proceed in order.

- a) The turn is done in the overwhelming number of cases in the counter clockwise direction. The M goes forward. This is crucial.
- b) What are the relative positions of the partners? This is at the heart of this turn. As we can see, there is a chief difference and variations. If we observe the entire span of time, the partners are either not facing each other, or they are facing each other. This “facing position” is further subdivided. Some are shown below:



The question is, which is the **Real Polish Hołubiec**? Examine Hłasko (1846), Rochacki (1874), Kleczewski (1879), Mestenhauser (1878, 1880, 1887, 1894, 1901). All have partners facing. But they are different. Only Hłasko and Mestenhauser (1901), definitely have the M place his L hd on the W’s R waist. All the others do not specifically mention this. As we know, Mestenhauser’s 1894 and 1901 edition is his most explicit; consciously done so. Mestenhauser’s aim was to keep the original purity of the Mazur, as a Polish dance, alive. Hłasko or earliest “good” Polish sources explicitly have the L arm around W. Mestenhauser in 1878, 1880, 1887, just omitted it. Why? Look at Lipiński (1878). He explicitly declined to use the “Hołubiec” turn because for the M to place his arm around the W was too crude.<sup>13</sup>

So Lipiński chose the crossed-handed position (partners still facing) to function as the Hołubiec did. Hłasko also used this crossed position and named it Hołubiec #2.<sup>14</sup>

Now examine Rochacki’s (1874) diagram below.

<sup>13</sup> See present volume, p. 114.

<sup>14</sup> See present volume, p. 54.



Of all the Polish manuals considered herein only Rochacki's contains an explicit illustration of one way to do the Hołubiec turn. Doesn't this confirm Mestenhauser's? We see that it is a somewhat "open" Waltz position: a face-to-face position.. This only points out that the ptrs should not be too close to each other. He explicitly states that the L ft must be held in the back while the step proceeds fwd.<sup>15</sup> So each ptr goes fwd in the turn. What is different from the other turns.? The M does not encircle the W's waist, and they have their R shoulders together. As has been pointed out previously Pan Rochacki did describe authentic Mazur step-movements but he also used terms and movements which are more European. He did the same for figure-sequences which were choreographies done to specific amounts of music. Couple this with Rochacki's remarks about the polite nature of Ballroom dancing and we have the above side-by-side nature. It was intended to be a refined "Hołubiec" turn whose only authentic elements are the step-movements.

We may even list Czerniawski.<sup>16</sup> There is no doubt about it. The Polish Hołubiec must have the M's arm around the W's waist. The turn must be rapidly and somewhat forcefully done, and the M must do some heel-clicking—for the heel-clicking we rest our deduction on both the name "Hołubiec" and Hłasko.

But the question still remains: What is the W's pos relative to the M? . If we choose to start with the Waltz position we see that the W's left side is opposite the M's right side. The more the W turns away from the M the less able she is to maintain her L shoulder contact with the M, and the closer we approach the side-by-side pos so fully described by Cellarius' #3, (1847). But the pos also exists in Hłasko #3, 1.

Examine Mestenhauser's (1887) position. This resembles Rochacki. This is the easier side-by-side, or facing position of the European Waltz. But is he correct? Hłasko (1846) and Mestenhauser (1887)—41 years. What happened? The heel-kicks were dropped and the "Cellarius" turn displaced Mestenhauser's of 1887.<sup>17</sup>

Technically it is easier to do heel-clicking steps or their "mimic-steps" in Mestenhauser's pos than in side-by-side pos. We shall certainly call this description "tour sur Place" or "Tour."

<sup>15</sup> See present volume, p. 227.

<sup>16</sup> See present volume, p. 76.

<sup>17</sup> But **not** on the Polish Stage and not among peasant dancers. Mestenhauser is truly the King of Mazur Figure

Choreographies—but perhaps not of steps. Rochacki? Hasn't Hłasko deserved at least the title, "Prince of the Hołubiec"?

- c) We see that most authors do one to two turns in 4 or 8 measure units. But if the reader will recall, Hłasko and Cellarius were writing for a foreign audience and used the convention of 4 and 8 measure units of contemporary European figure dances. The works of 1953 and 1972 may be discounted—the first because it is purely a stage turn. However, the works from 1878 to 1937 do not all give these turns to be done in any definite number of measures. It is Mestenhauser, the “King of the Social Ballroom Mazur” who, because of his Mazur figure books we may take our lead from, allows us to state that this turn was freely done. Different couples would turn for different amounts of music. The only requirement being that they would finish so that they could hear the leader call or indicate the next figure.
- d) We see that Hłasko (1846) had most of the variants of this turn. These variants remain in our sources up to 1937. This means that these turns probably existed to 1846 even into the early Ułan period (up to 1831).
- e) Again it is Hłasko (1846) who states that the M’s step for this turn involves heel-clicking. His **steps** are not the same as De Kurylo’s (1939) which uses a simple heel-clicking step. Hłasko’s work is not easy to decipher: it would be simple to “reconstruct” Hłasko. The important point is that he has heel-clicks (1846). The reader will recall that as the Mazurek-Obertas entered the Salon and Ballroom it had to refine its vulgar, crude movements. Stamps became accents, arm-waving became a gesture of invitation and the heel-clicking step in the Hołubiec turn was transformed into a type of pivoting, turning step. This type of movement lasts from 1847 to 1901. It then reappears in 1938. Sharing the honors is the ordinary basic step (1846, 1905, 1938, 1953). Only in 1846 the Run in this turn is done by W. Occasionally, this turn is done by Polish stage groups using the basic Run. Many groups use the turn of 1972 with heel-clicks. It never was a Ballroom turn. (See Blyskawice Krakowska.)

### REMARKS ABOUT THE STEP-MOVEMENTS FOR THE HOŁUBIEC TURN

The Hołubiec turn<sup>18</sup> and this “pivoting turn” are unknown to the vast majority of Polish dancers today. Because of this we shall give 4 major “pivoting turns” of this type as both a proof that they did exist and to dispel ignorance. Some of the original descriptions are not very clear. We are looking for the structure of the step. We shall use some symbols:



“wt on whole ft”;



“ft in air “;



“wt on ball/frt of ft”;

<sup>18</sup> The “Hołubiec” turn in both its forms, that is, as the “Hołubiec” and as the “Tour sur place.”



“whole ft on the floor, no wt”;



“toes on floor, no wt”.

Keep in mind that these steps are done while the cpl is turning CCW.



The descriptions are written for the M going fwd except for Rochacki’s turn where M is on opp side of his partner. Here is a chart of some Historical Step-Movements for the Hołubiec Couple Turn.

	START	ct&	ct1	ct2	ct3	FOR WHOM?
CELLARIUS (1847)				Pivot 		M & W
ROCHACKI (1874)		L ft in air 	R hop 	Step on L 	Bring R down 	M & W
ZORN (1887)		L hop 	put R down gently 		L stamp 	M & W
MESTENHAUSER (1887, 1901)			R knee bends, L glides 		L hop 	M & W
DE KURYLO (1939)		L hop 	R step gently 	L accent 		W

Cellarius, Zorn, Mestenhauser tell us that this turn is done very smoothly. But the name which Zorn and De Kurylo use is Pas Boiteux which means to “limp” or “hobble.” Cellarius actually used this same term to describe a different step movement.

He defined it as, “...(hobble step) because the novices, who execute it imperfectly, have all the appearances of hobbling.”<sup>19</sup>

<sup>19</sup> Cellarius, op. cit., p.53. Interestingly enough Roller (1843) for some reason uses only two counts for this turn. Roller omits the “Pas d’assemble” of Cellarius (ct2), but one cannot do this correctly without it. Roller also states that in order to do this turn the step-movement must be small, hops quickly done as well by the partners, keeping their inside feet close to each other.

Zorn simply entitled it the “Limping Step.”

Cellarius’s step-movement for this turn is also a “hobbling” like movement. What is a “hobble”? A hobble is an uneven movement. Lame people hobble. You take a step, but because your foot cannot take the weight, the knee gives way and you fall through that leg only to be saved by transferring all your weight to the original supporting foot. In short “you catch yourself.” This is a movement. There may be an upward movement, but the downward motion must be there. A hobble movement also occurs if one leg is suddenly raised. During the action the supporting leg buckles at the knee, and the resulting motion is down. All beginning students of this turn should execute it with an exaggerated hobbling motion. Then you know that you are on the right track. The movement does require practice to become smooth.

f) The structure of this step-movement may be roughly blocked out as follows:

ct& or ct1	ct1	ct2	ct3
a hop is done,as the other ft is raised in the air,	free ft glides/steps fwd,	free ft glides steps fwd,	step onto supporting ft with hop/accent.

- i) On ct1 or 2 there is a movement of the free leg which is a sweeping circling movement. Zorn noticed this. *“Many ladies carry the foot forward in a large circle upon the second syllable, with the leg turned strongly outward, and perpendicular direction of the sole. This creates a very pretty effect.”*
- ii) The “hobble” motion, i.e. the falling down from a height and “catching” oneself, occurs for Mestenhauser in going from ct3 → ct1; for Cellarius from ct2 → ct1. For Rochacki there is a fall on both ct2 and ct3. On ct2 the fall is caused by the free leg which is held bent up to the rear. On ct3, the ft which is brought fwd and then stepped - on, is done so from a certain height.



Rochacki’s step is also a “hobble” movement. For De Kurylo and Zorn one can get this effect in the reaction of the accent or stamp on ct1 or 3. This Salon-Ballroom version of the turn is similar in feeling to the “buzz-step” turn of American Square Dance. The function is the same—to “swing your partner.” However, unlike the “buzz-step turn,” the supporting leg alternates changing its position as it does so. This is what makes this so difficult. The reader should realize that on a slippery floor the differences between these 4 steps become blurred, and in that sense,easier to do.

- g) During 1856 mentions a “Mr. Markowski” who did teach in Paris. It is not known if he was n Poland or was actually Polish. He did the Hołubiec turn with only one measure of music using Pas Marche step-movement which is only an ordinary Run step done in place. This is very easy to do.



**SOME HISTORICAL STEPS FOR THE “HOŁUBIEC” OBRÓT (TURN)**

Because this turn and its steps are so unknown to most Polish dancers/students, we shall give in detail the descriptions of these steps. (See also the previous charts.)

**1) KROK “TRAVERSE #1” (HŁASKO 1846, VIENNA)**

This step-movement of Hłasko is also used when moving straight fwd. For the Hołubiec Obrót this step is naturally done moving around in a small circle either fwd or bwd. Here it is described moving fwd:

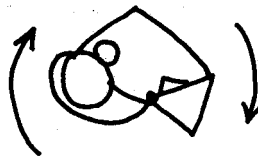
- Start with wt on L ft, R ft off the floor, but in frt of L ft.
- m1
- ct1 rise upon the L ft,
  - ct2 place the R ft ahead of the L ft and transfer to it,
  - ct3 bring the L ft ahead of the R ft by first dragging it, then sliding/gliding upon it,
  - ct& R ft is raised off floor in the rear of L ft,
- m2 rep m1.

Sometimes ct1 very easily becomes a hop. Keep it as small and light as possible. The transition from ct1 to ct2 has the tendency to be a fall—this is Hłasko’s “hobble.” The movements here are similar to Mestenhauser’s (1901) Pas SUWANY—but the cts are different. This is for both M and W and one assumes that, since Hłasko said nothing more about the execution of this movement, both M and W do the same movements on the same cts. This makes Hłasko’s movement easier than the movement of Cellarius.

**2) “PAS D’ASSEMBLEE & SISSONE TOMBE” (CELLARIUS 1847, PARIS)**

To “d’assemblee” the legs is to bring them together. The “Sissone Tombe” is to hop and land upon one ft. Since our source for Cellarius is in English we shall use his own words. This step is for both M and W. These are the M’s movements:

Starting pos



- ct& Raise R ft up behind,
- m1
- ct1 Let it fall in place ahead of L ft placing wt on it,
  - ct2 rising upon the toes ast pivoting CCW, and changing pos st the L ft is ahead of the R ft,

ct3 rep ct&  
m2 rep m1.

It is not altogether clear if the pivoting action is to be done for ct1 or 2. Cellarius does state that the “pas d’assemblee” is to be done on cts 1, 2. But he does not say if this movement is included in the action of ct&. The solution we think lies on ct3. Notice it is the same as ct&. Then what do we do with ct& before m2? Wait? No. On that ct& we shall already have placed our R ft ahead of the L ft. Here then the pivoting goes on for 2 cts. This conclusion is also supported by the meaning of the ballet term, “Pas d’assemblee” which means to bring the legs close together.

*“For the two beats of the bar he makes the pas d’assemblee...”*<sup>20</sup>

As often happens, the description of the first measure is different than the following measures for the very same step- movement.

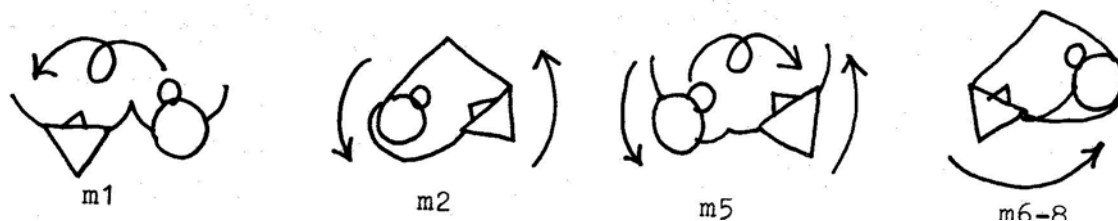
If this movement is done in place the dancer will find that the L ft acts as a center-pivoting-point because the R ft has a tendency to pull the body fwd. This is exactly the “buzz-step” turn. This “hobble” occurs in going from ct2 to ct3. On ct2 you are up. When the wt is transferred to the L ft, you drop down. You must try to prevent this. One way to do this is to dance continually upraised upon the toes.

When you actually dance with a ptr both ptrs must make a small circle so that the L ft is not a pivoting point. Even more difficult is that Cellarius tells us that the W and M dance against each other. When the M dances, starting R ft, the “pas d’assemblee” fwd for 2 cts, the W, starting L ft, dances bwds doing his ct3 movement on ct1 on her ct2.

*“It should be observed that when the gentleman makes the pas tombe in advance [ ct3 → ct& as corrected above], the lady makes the assemble sissone behind; and then in his turn the gentleman attacks the assemble sissonne, the lady makes the pas tombe.”*<sup>21</sup>

According to Cellarius, the ptrs do not pivot ast. This means that as one is in an up position, the other is down. This is very difficult to do smoothly. Experiments show that the dancers invariably come to match their step st they are both doing the same thing. But the worst is yet to come.

Cellarius states that this is an 8 measure turn: for 4 measures the W is to the L of the M, then 4 on his R. This means that the M transfers the W from side to side on measures 1 and 5 **all** the while doing this step-movement! Schematically it looks as shown below.



<sup>20</sup> Cellarius, p. 56.

<sup>21</sup> Ibid, p. 56.

Both M and W must change their ft and direction of dancing twice. Measures 1 and 5, using this step, are sloppily done st out of an 8m phrase the most we can hope for is 6m of turning.

It is quite probable that this 8m turning was an invention of Cellarius. He is the only dancemaster to use such a two directional-turn. (Pan Gawlikowski does not carry much weight since this book is practically a carbon copy of Cellarius.)

The step is genuine. However, Karol Mestenhauser does not use one that is so complicated. His, on grounds of simplicity and elegancy, is the better. But more of that later.

### 3) ZAKRĘT (ROCHACKI, 1874, POZNAŃ)

This is done by W. But M also can use it. It is done moving fwd in the turn.

Start heels together, ft turned out,

- m1
- ct& hop on R ft ast lifting L fwd in air,
  - ct1 straighten L leg ast landing upon R ft,
  - ct2 place the L leg in frt (some distance away) of the R ft, transferring all wt upon it ast raising the R leg up in back, with the leg bent at the knee,
  - ct3 bringing the R from the back to the frt in a curved path, place the R ft in frt on the L and transfer all wt to it.



- m2 rep m1.

### 4) CHOLUPCE (ROCHACKI, 1874, POZNAŃ)

This is what the M usually does. It is the same as the ordinary Hołubcowy step except for the 3rd ct. On ct3 the free leg is thrown up in back and is bent. This throwing up of the rear ft causes the dancer to “fall down into” ct3. It gives this a “hobble” movement.

### 5) PAS BOITEUX (ZORN 1887, ODESSA)

This is done by M and W. Description from the English translation of Zorn.

Start heels together, ft turn out,

- m1
- ct& hop on L ft and extend R ft fwd,
  - ct1 put down R ft gently ahead of L ft,
  - ct2 thrust out fwd L ft a whole step,
  - ct3 put down L ft audibly ahead of R ft and hop on L ft,
  - ct& land audibly upon L ft, and carry R ft into

preparation for rep,

m2            rep m1.

*“The width of the step varies according to the requirements of the figure and the space.”*<sup>22</sup>

This is also difficult. The description may again be inaccurate. However, Zorn’s descriptions are among the best that we have from this period. There are two problems here: the term “audible” and the “thrusting out” on cts3. “Audible” means at the least, accent. The term Zorn uses for “thrust-out” was “degage” which usually is a leg thrust close to the floor. On ct3 the thrust is caused by the accent. As the supporting ft does the stamp or accents the other goes free. It is:

ct1    R step  
 ct2    L goes fwd,  
 ct3    L accents ast R thrusts fwd,  
 ct&    L hop,

This is similar to:

ct1    R step and R skips,  
 ct2    L goes fwd,  
 ct3    L step and skip, R goes fwd,  
 ct&    L hop.

So it can be practiced as step-skip. However, this is a round movement. The R ft on ct2, according to Zorn, is brought fwd by the W in a circular motion. If the music is slow it is possible, but ordinarily this is not easily done. Notice also that there are two “audibles,” one immediately after the other (ct3, ct&). Was it done “stamp, stamp”? This step was also done fwd, i.e. not in turns according to Zorn. There, accents or stamps make more sense. If you thrust the ft out low to the floor this step-movement is difficult to do. How high should the ft be? Zorn does not say; but De Kurylo does. Perhaps he will help us. Now we turn to, perhaps, a different helper.

#### 6) PAS GLISSE, KROK SUWANY (MESTENHAUSER, 1887, 1901, WARSZAWA)

Karol Mestenhauser was a dancemaster of general European Social dances and Polish dances. He knew all the conventions, all the French dance terms of his profession. Why didn’t he then use the term “Pas Boiteux”? There are several possibilities.

- i)        Either there never was such a step-movement in Poland, or,
- ii)      The movement he writes of is the only authentic one which has some affinities to the Pas Boiteux.

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<sup>22</sup> Zorn, op. cit., p. 255.

Only the second can be feasible. Through the great stature of Cellarius this “error” continued to exist in the international Social Dance Teachers Associations which were completely under French influence. This means that foreign dance teachers would use this step and term. As did also De Kurylo who worked as a dance teacher outside of Poland. His terms and dance descriptions relied heavily on Cellarius.<sup>23</sup>

Thus “au currant” with ballet and its French terms Pan Mestenhauser deliberately chose “Pas Glisse.” This means “gliding step” of which “Krok Suwany” is an exact translation. He chose to emphasize the gliding nature not only of the Mazur, but also of this all important turn. Why not a term for “hopping” or “hobbling”? Now let us see what the Master has to say.

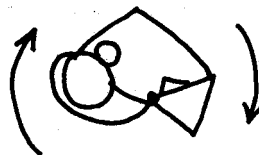
- Start R ft in back of the L ft,
- m1
- ct1 Bring the R ft in a circular motion ast bending slightly L knee st the R ft is ahead of the L ft,
- ct& Transfer wt onto L ft, straightening L leg,
- ct2 Transfer wt onto R ft ast slide the L ft fwd ahead of R with the toes of the L ft in contact with the floor,
- ct3 hop L ft pulling (“peeling”) the R ft off the floor holding it in the air in back of the L ft,
- m2 rep m1.



This is the easiest of the step-movements for the Hołubiec turn. We have inserted the ct& after ct1. Originally ct1, ct& were **all** done on ct1, according to Pan Mestenhauser, who did not divide a measure into subdivisions finer than cts 1,2,3.

Notice that in going from ct3 to ct1, the R ft comes to the floor and is then swept fwd. We recall that Zorn stated that a sweeping motion was done on ct2. Here it is done on ct1, which makes sense since the R ft here is the outsft which has room to be swept around.

This is done in the Hołubiec pos shown below.



<sup>23</sup> See his introductory article to the Mazur which quotes Cellarius and the psuedo-Liszt in The Dancing Times (London: December, 1938.)

For the couple turn  
the man and lady,  
should simultaneously,  
with the music do a  
slide on one, with the right foot-  
on two- hold a pause  
and on three—  
on the left foot  
make a hop, “jete”.  
Turn twice  
or thrice, not more,  
in place.

“W zakończeniu mazurkowym  
kawalier i dama,  
winni razem jednocześnie,  
zgodnie z muzyką wykonywać  
suniecie na raz, prawa noga-  
na dwa-wytrzymać pauzę  
I na trzy—  
na lewy nodje  
Zrobić podskok ‘szte.’  
Obroty te robi się dwa  
do 3-ch razy nie więcej  
na miejsc.”<sup>24</sup>

Naturally, this is a mimic-step for heel-clicking! The “szte” is not really a “jete” but a substitute for the rising-up when a heel-click is done. Notice it is not a neat “pas d’assemble” as in Cellarius.

This step-movement is fairly easy to do fwd, but bwds it is hard to do. This is so if one tries to maintain the sweeping action on ct1 and the stepping on ct2.

If this step is done as written either in place or straight fwd or bwd the motion of the free leg on ct1 is as shown below.



When done in the Hołubiec turn, the M’s ft motion is still superimposed on the ct1 turning motion.



The dotted line represents also the path of the M’s insft (L). It makes its own circle.

Theoretically, the W is to sweep her R ft in a semi-circle as she travels bwds. Her path would be as pictured here.

<sup>24</sup> Mestenhauser, “1901 ed.” op cit., pp. 27-28. The same description is contained in his 1887 work.



The dotted line is the path of her L ft. Notice that her R ft is her insft. One cannot sweep the insft without hitting the M's L ft. Technically it is harder even to sweep the R ft

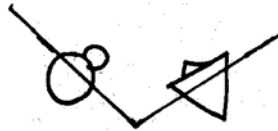


while traveling bwd in a CW circle.

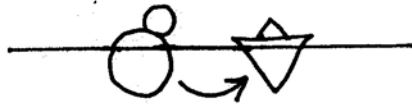


It becomes harder yet when we try to bring the L ft "ahead of" in this case, to the rear of the R ft while circling bwd in a CW circle. Try it!

Remember that the ptrs must maintain the cpl pos throughout the entire turn. They are aligned in a slight "V". This makes it difficult to place the L ft to the back of the R, because the L must cross in back of the R ft.

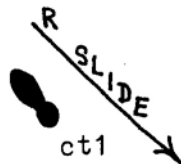


If the pos were a straight line, it would be a little easier to do:

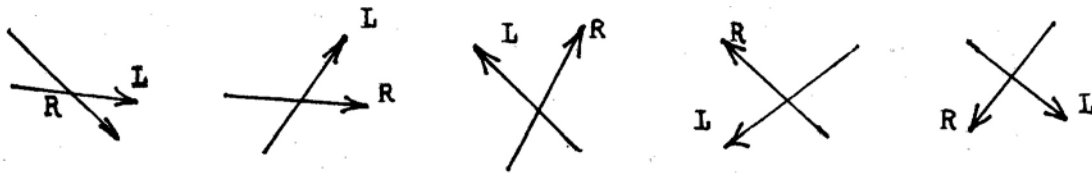


There are several remedies to this difficulty with the W's bwd motion.

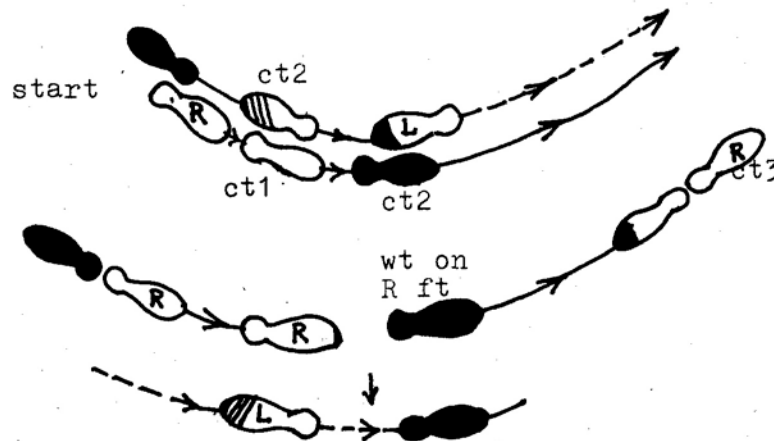
- i) The W may do the same step bwd but starting with the L ft. But this is not too much easier unless the steps are made quite short so the movement becomes a type of shuffling motion.
- ii) That the W start with R ft but neither make a semi-circle sweep, nor step directly bwd on ct2. Instead, when viewed from her frame of reference, the motion of her ft is to move diag across to the rear,



the R after the R ft has moved.



- iii) The feeling is that you are cutting to the center of the cpl turning. This is the **easiest** and most aesthetic solution. Both M and W start R ft keeping the head and upper body in their proper pos, i.e., in the “V”, twd each other. But that the W and the M on occasion also twist her lower body CCW (or if she has well turned-out ft she may keep her ft turned-out as shown here). The paths of both her F and L ft are practically identical. They may even **be** identical. The two cases look as shown below:



Even the person dancing forward may keep both ft on the same path. This method will reduce this Krok Suwany to simply:

Variation B

- ct1 R glides,
- ct2 L step,
- ct3 L hops.

Now for the finishing touches of this turn.

- i) Ptrs should try to maintain the upper bodies as far away from each other as is comfortably possible. This means that the ft of both ptrs are close together. Their silhouette should look like this:





- ii) The hips should be kept still. They should not protrude. Not like this:



- iii) Since this turn is to be done smoothly try Variation A or B without the L knee bending st you are continuously on the frt part of the ft keeping the ft in contact with the floor. This reduces the up and down motion. In the beginning the tendency is to move up and down: think about whirling around. As soon as one lifts one ft up the hopping “hobbling” occurs. How ugly!
- iv) On the hop the free ft may be held in a special attitude either in frt of or in back of the support ft. (See the “Mazurka” step.)

Before we conclude this section let us turn to a remark of Mestenhauser’s about the tern “Hołubiec” for this turn.

In Galicia  
the turn  
is called Holupcem,  
whereas we  
[by that term]  
call a  
Mazur step.

“W galicyi  
zakonczenie mazurow  
nazywaja Holupcem,  
u nas  
zas holupcem  
nazywa sie  
pas mazurowny.”<sup>25</sup>

Today Galicia is used to denote that Polish-Border area of old southeastern Poland. It was quite a wild, lawless area. Its dances are strong, heavy peasant dances. Remember the heavy heel-clicking of the Mazurek-Obertas. This is undoubtedly how the rural Galicia Szlachta (and some peasants) would do their turn with heel-clicking: the Hołubiec. So the heel-beating step movement may not have been a separate step in the old days but an integral part of the couple-turn. Somewhere in time it became separated for some people but its name remained connected to the turn.

Galicia was under Austrian rule up to 1918. If we remember, Pan Hłasko uses the term Holupiec for the Austrians in his Mazur book whereas Cellarius, Zorn, Lipiński, et al thought it too crude and barbarous sounding to be used in a Salon-Ballroom atmosphere.

Unfortunately we have no definite evidence that the term “Hołubiec” was indigenous only to Galicia. Adolf Lipiński of Poznan knew it. So did Cellarius who would have met Poles in Paris. This would indicate that the term “Hołubiec” was general throughout Poland, at the least it was not confined to only Galicia.

Frederick Zorn would seem to support this contention:

<sup>25</sup> Mestenhauser, “1880”, pp. cit., p. 23.

*"...is known in Poland as the holupiec or holupza..."* <sup>26</sup>

That Pan Mestenhauser declined to use it may be interpreted as a desire to maintain the taste and elegance of the "French" Salon.

### 7) PAS BOITEUX (DE KURYLO, 1939, LONDON)

This is done in the turn by the W only. She does it bwds, but he gives his description of moving fwd.

Start wt on L ft, with the R ft, held back in the air, a few inches above the floor, R knee slightly bent.

m1

- ct1 Hop on the L ft moving fwd a few inches ast bring the R ft to the frt (still in air) of the L ft,
- ct2 place the R ft flat down on the floor, emphasizing that movement ast bring up L ft at the back, about 6 inches in the air (bending the L knee) and,
- ct3 put the L ft down fwd, a few inches and bring up R ft back, in the air, several inches (R knee slightly bent),

m2 rep m1.

This is very much a "hopping variant." The ft which is 6 inches off the floor is raised high. Suffice it to say this is not a very smooth movement. This movement very easily becomes a stamping movement of strength. The most interesting feature of this variant is the angularity of the free leg. In order to bring the ft off the floor as stated above, the knee must protrude as shown below.



This is quite a natural motion and a "step-movement" at the same time. This movement is so different however that when used it makes two identical foot patterns book like two different step-movements. (See the sliding-step-movements section.)

With practice the M should be able to do the heel-clicking step-movement with elegance; with little hopping, with rapping heel-clicking accents. Since this is the original Polish step-movement for this term we recommend that it be mastered by the M to give and retain the strength and virility of the Mazur. Thus we list our fifth step-movement for a Historical Hołubiec turn.

### 8) HOŁUBIEC

See both Hołubiec heel-clicking step-movement and the Hołubiec turn under variant dance form, Mazurek-Obertas. See also Rochacki's "CHOŁUPCE" in the present section.

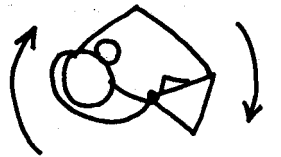
<sup>26</sup> Zorn, op. cit., p. 255.

Now the reader has the choice of these Historical Hołubiec turn step-movements for the Salon-Ballroom Mazur. We find that Karol Mestenhauser and the “Hołubiec” best meets the ideals of smooth dancing for the Mazur. But even Mestenhauser may be improved upon.

In order to achieve greater smoothness use the basic running step taking 3 steps to a measure. Do this without the scissor-kick. Try to use the Krok Na Palcach variants.

### WAYS TO DO THE “TOUR SUR PLACE”

We know that there are 2 historical turns. Let us now work on the “Tour sur place” turn. The W goes bwd in the historical Tour. The M pulls the W around with his L arm which encircles her L waist. The M’s R hd does little.

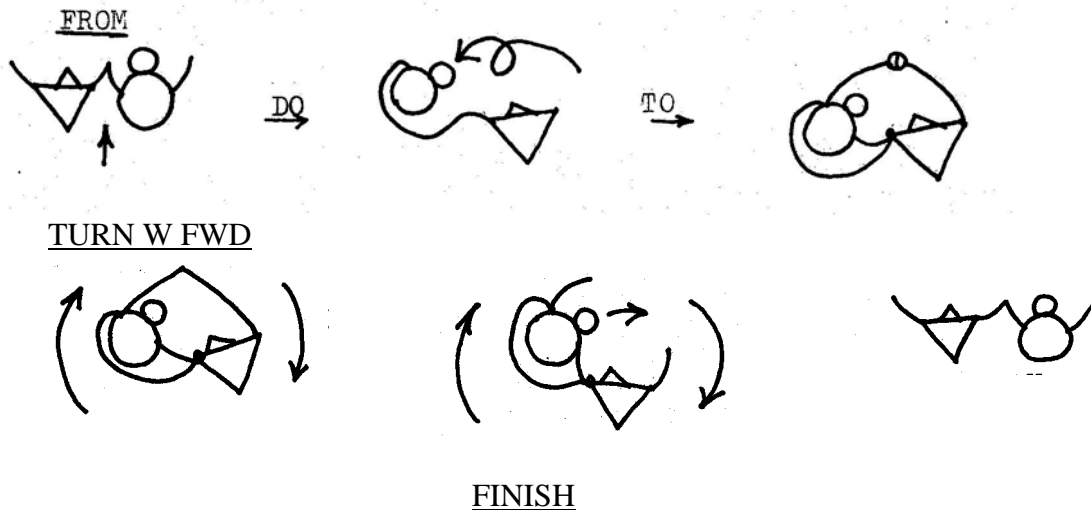


In this arrangement the M waits for the W to circle him partially and then he moves around, out of her oncoming way.

The M is not really leading the W around. This turn should have the elements of a “delightful-surprise, a “gentle force” and “whirling.”

It is difficult to have the “force” and “whirling” in the historical turn. We suggest the following as an **occasional** alternative to the historical turn. This is not completely unhistorical. Hłasko had it as his Holupiec #3 (1846).<sup>27</sup> It is as follows:

<sup>27</sup> Hłasko did use the term, “Hołubiec a place.” Perhaps we can use this.



The transitions should, ideally, be done with no more than one m music. The Basic Running step may be used throughout: the “delightful-surprise” comes in the transitions and turning the W twd. The “gentle force” comes in the turn which is easier to do because it is easier to pull the W fwd by the hd. The “whirl” comes with the greater speed of turning.

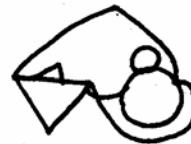
**There is another point in favor to be made for the historical turns. If the lady is well practiced and dances her part live fully, the traditional historical turns can also be quickly and easily done.**

#### EXERCISES FOR THE “TOUR SUR PLACE” TURN

- Practice the Krok na Palcach, twd & bwd.
- Practice the Krok na Palcach, in place.
- Practice the Krok na Palcach, making a circle of small diameter going fwd and bwd. Vary the size of the circle.
- Do (a) to (c) in the 2nd Hołubiec cpl positions below.



1st



2nd

When doing the turns, vary the amount of m, e.g. 8, 5, 3, 2m of music. Do not get stuck to 4m. But end the turning with the M doing an accenting step and W transferring of wt.

- Do (b) in the cpl pos with the M dancing in place as he turns the W around himself in both directions.



Remember the correct body carriage. Ft close together, upper-body leaning away, smooth flowing motion.

- f) After you can do (e) smoothly, work on making the transitions from open pos to the Holubiec pos as described either in the Mazurek-Obertas section or as given in the above pages. These transitions are to be made with the W's automatic reaction of placing of her inshd upon her ptrs ins shoulder. It must not be a jumble of arms.
- g) Practice (a) - (f) using the Suwany step.
- h) Practice (a) - (f) with the man doing the heel-clicking step, but gently and elegantly. (See Mazurek-Obertas section.)
- i) Practice (a) - (f) using your favorite version of the Pas Boiteux.
- j) Practice (a) - (f) with the M doing the various steps, but with the W doing the Suwany or Pas Boiteux.
- k) As an example of variety let the W do her 3 Pas Boiteux finishing with a wt transfer as the M does:

m1	1 heel-clicking step,
m2	3 heel-clicks,
m3	1 heel-clicking step,
m4	2 accents.

- l) Practice (j) but this time try to develop the feeling of the W for stopping her turn as the M begins to accent. One way is to keep in mind the direction you were facing originally in relation to the room. You finish with the same orientation.

### EXERCISES FOR THE "HOLUBIEC" TURN

Let us start with the Holubiec turn described and drawn by Rochacki with ptrs facing each other. Both go fwd.



- a) See pp. 310, 311 for the Obrót Krakowski. Take that pos. Lean away from each other to feel the heaviness and wt of this pos. Do the Krok na Palcach, fwd and bwd, slowly and rapidly.
- b) Rep (a) with free arm down at the side, then place it chest high.
- c) Rep (a) - (b) with ptrs on other side.
- d) Ret to (a). Place the L ft flatly, securely on the floor next to ptrs. R ft to rear, on ball of ft. Arms out to side, parallel to floor. Pull away from your ptr. Pivot the L ft, st heel goes fwd, bring R ft to the frt of L (in a circular motion), this further pulls-drags-pivots the L ft. Continue this at various speeds. Cpl is always turning.
- e) Do (e) bwds. Start R ft in frt of L.

Beginning dancers cause this to “hobble.” Practice makes this very smooth, that is to say, elegant.

- f) Do (d) but this time kick the R ft fwd, step on it, and force the L to pivot, place wt on the L and rad.

We are almost there!

- g) Now, let ct1 be the stepping of the R ft; ct2, pressing into the floor with both ft squeeze-pivot on both ft (still dragging the R) st both heels go CCW—put force into this—bend the knees—squeeze it out!; ct3, fall on to the L ft (it still pivots somewhat), ast flick-kick the R ft up to the rear L calf—contacting it! Continue but on ct& get the R ft fwd touching the floor by ct1! Keep going! Practice for all the hobble you want. Try it bwds. Get a nice rectangular ft pos on ct3. Note this is probably the “Pas d’Assemble” st we can do both turns with this movement.
- h) In this pos do the Suwany step around.
- i) Do 1m of (g) and 1m Suwany step.
- j) Take the “Tour” pos and do the Suwany step. The person going bwds finds it easier to do the Suwany.
- k) Still in the (a) pos, do the Hołubiec Step on p.158, but placing the ft (cts 2,3) in frt of each other ast cpl turns. Make it rough at first. Then do the “Dosuwny” on p. 242, turning. Try it not leaning on your ptr. Now you have to be lighter!

Now let us take the final step and combining elements from both turns,

- l) Still in (a) pos do (g) but fall into the floor, heavily, on ct1; on ct3 do a heel-click. Ct1 is now the “tombe” of Cellarius and so many others! And we have a heel-click! And it is easier to start turning with a fwd moving step than a heel-click, which goes up.
- m) To make this neater, do Kroczny, p. 254, turning-it becomes a mimic heel-click. Do it with a snap from ct3 to ct1.
- n) Now take the “Hołubiec” cpl pos and rep (a) - (m)!

Try not to have the hips move outwards. Somewhere in all this practice you will find what is comfortable for you. A great help in achieving an easy motion is an elastic ankle and ft. Try Ballet exercises.

- o) Now practice getting in the Hołubiec pos from dancing forward in the Open pos.  
The M **draws** his W into pos across himself.
- p) Lastly as you turn have each ptr stop st the other orbits, i.e. changing pivots points.

### A TENTATIVE CONCLUSION ABOUT THE “HOŁUBIEC”<sup>28</sup>

We tentatively concluded that the original Polish Hołubiec turn is that of Mestenhauser based on its inclusion in the writings of leading Polish masters of the 19th century and on the basis of **Analogy** with the Polish Krakowiak Dance cpl turn. Both function in the same way, the Krakowiak is probably older and was well known and seems to have had a Royal connection.

However it is very possible that Mestenhauser, et al, merely chose the European Waltz pos both from habit and reasons of decorum.

Naturally, the turns may both be Polish but without heel-clicks, which meant that the “Tour sur Place” pos could be accommodated with pivoting type steps which even Mestenhauser, et al, were “forced” to use by the Mores of the European Ballroom.

But we are free to use anything which is a Beautiful Movement.

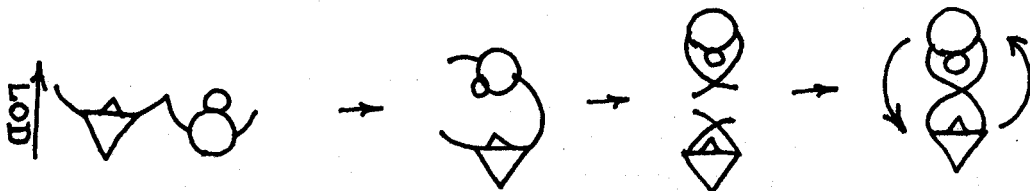
### OTHER “HOŁUBIEC” TURNS

This is not the only Hołubiec turn (above) which was used in the Ballroom. We shall now give the pos and transitions for these others. Practice the same set of exercises for these turns. Some step-movements will not work well. Find out which.

Not all cpl turn as “Hołubiec turns,” i.e. some cpl turns are separate figure elements of the Mazur. Only those turns which function in the same way as a Hołubiec turn can be considered to be a “Hołubiec turn.”

#### 1) RĘCE NA KRZYŻ

This is in Roller (1843), Rochacki (1874), Lipiński (1878).

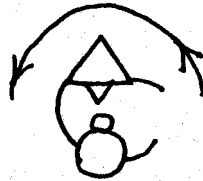


<sup>28</sup> See more material about this couple turn in the more recent SUPPLEMENTS FOR THE POLISH MAZUR by the present author.

This does occur in all of Mestenhauser, but not as a replacement for the “Hołubiec turn” ending. The same is true also for Rochacki where this turn is definitely not used as the Hołubiec turn, but rather as a cpl figure itself. There are several steps which can be directly applicable here. M does Suwany, heel-clicking: W; the Suwany, perhaps Krok na Palcach. For this last one she might have to twist the body somewhat.

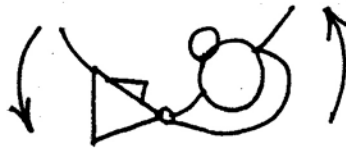
2) \_\_\_\_\_

No special term for this. Hłasko (1846). Keep joined arms somewhat stiff.



### 3) WOLNE RĘCE

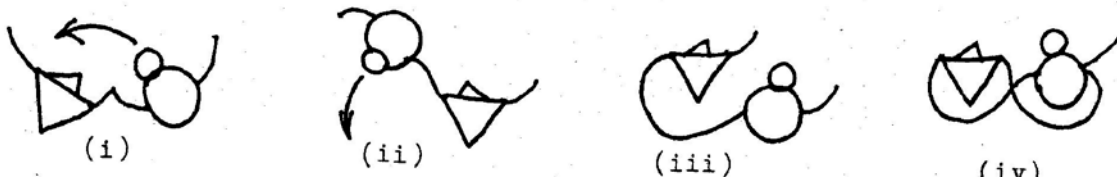
Hłasko (1846), Cellarius (1847),



Interesting that they do not have their outshds joined. W holds her dress, M leads the way. W's L hd on M's ins shoulder.

### 4) “WIND-UP” POS

This one from Cellarius (1849). It is the cleverest.

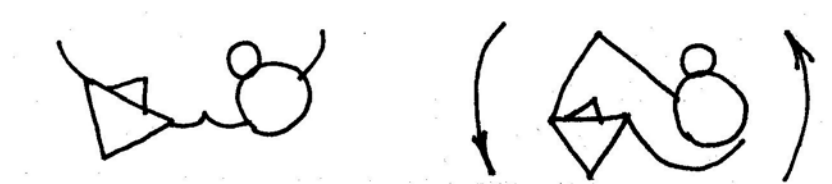


The M's R arm is under his L arm. W's R arm is free. Notice in going from (i) to (ii) W does *not* make a half turn. She faces the same way.

### 5) PROTECTIVE POS

This is a stage pos, but it is so grand to do, that we include it here. From Kwaśnicowa (1953).





M's R arm is curved upward as in "protecting" W.

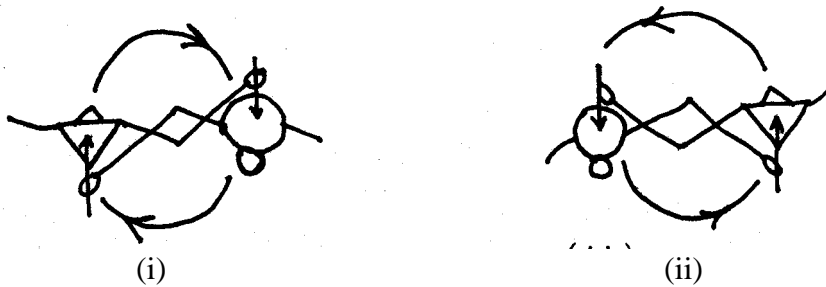
6) UPPER ARM

Here is a nice "delicate" variant. The W turns in twd the M and places her inshd upon the M's ins arm or shoulder.



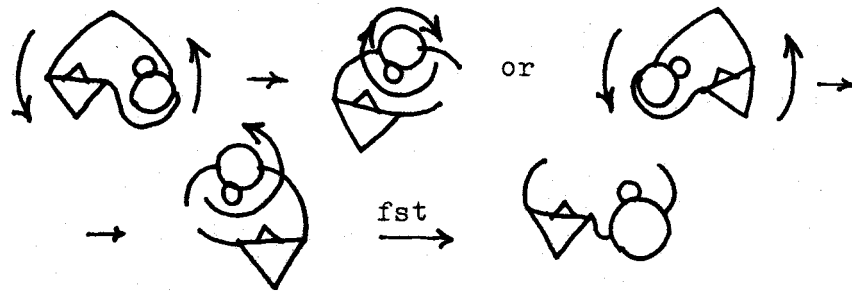
7) SEMI-BLYSKAWICA

The term is ours but the actual turn is described by Hillgrove (1864). It's a modified "elbow turn" and a possible, logically speaking, missing link to explain the demise of the Hołubiec turn and today's stage "Blyskawica" turn. Ptrs inter-hook R elbows and place their R hds, palm on ptrs back and push each other around—gently.



8) POD REKA

Based upon the remarks of Adolf Kalicinski, our observations and the influences of the Stage dancing we include the variant. One might say that it is a Hołubiec turn with a special accent. It can easily be done as a couple motif. As the W does the basic step and the M some heel-clicks he suddenly raises his leading arm and the W whirls around in place under his upraised arm.



These do not exhaust cpl pos. Others are artificial stage inventions. They will come under the stage section.

How fascinating the Hołubiec turn has been! Can anything match it?

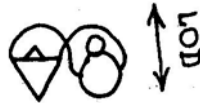
We started with the Lady's step-movement, i.e. the Basic Running of the Mazur. Now we make a more masculine endeavor. We shall take step-movements which the M does starting with the relatively simple heel-action steps and then on to the sliding steps.

### OTHER SOCIAL DANCE COUPLE POSITIONS

The following gliding/sliding step-movements should also be practiced in couple positions other than those given previously. Women most often do the Basic Run Step.

#### 1) PROMENADE POS

Ptrs have hds crossed and held in frt.



#### 2) BACK HAND HOLD POS

Same as above, but joined hds are held in the back.



#### 3) "RUSSIAN MAZURKA"<sup>29</sup>

We call this pos the "Russian Mazurka" from an article in Gaston Villier's study on 19th century dance. The M's inshd is held with the W's outshd at the back of her waist. W's inshd lightly rests upon M's ins shoulder, M's free arm may trail out to the back.

<sup>29</sup> Gaston Vuillier, A History of Dancing, (New York: D. Appleton & Co., 1848), p. 330.



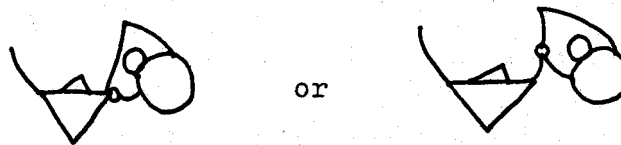
#### 4) VARSOUVIENNE POS

The joined hds are held up high. Back joined hds about the shoulders. Frt joined hds held out in frt, about chest high.



#### 5) "SWEET HEART" POS

This can be a very "sweet" pos as the W looks back over the arm at her ptr. W inshd on M's shoulder.



Again, the W' attitude is important.

#### 6) "OPEN-POS" ARMS DOWN

Same as the Open Mazur pos (see Mazurek-Obertas section), but with the joined inshds held more or less freely down in between the dancers.

#### 7) pw HACZYK

Ptrs approach each other and hook elbows, usually the R, and dance quickly around each other. When two M do this, they may exert considerable force. M & W do it lightly. This is not exactly a social pos, but if you are dancing with your sweetheart whom you know will then interweave your inshds and face fwd.



### HEEL-ACTION STEP MOVEMENTS

There is little controversy about these step-movements thus we exclude a historical chart. These are M's step-movements.

### PREPARATORY EXERCISES FOR HOŁUBCOWY

- a) Holding on to a support, rise up as high as possible on the toes.
- b) Rep (a) for one leg.
- c) Rep (b) but keeping both legs straight and tight, cross the free leg in front of the supporting leg, then out to the sides, then cross in back. Rad. The point of this exercise is not to bend the legs and to move the free leg only from the **hip** joint and upper thigh muscle.

“Hołubcowy” are steps which include the clicking of heels together as in the Hołubiec. All Hołubcowy begin with a rising up on the supporting ft.



- ct& Raise ft (or very slight hop) slightly in air to side,  
 ct1 with this same spring-like hop, click the heels together in air and land on the same supporting ft, toe pointed down of the free ft. Body leans to opposite side of LOD.

Just prior to the heel strike the dancer rises ever so slightly on the balls of both ft and may start a slight pivot around on the ball of the supporting ft, bringing the heel of the supporting ft to meet the heel of the free ft which somewhat approaches the heel of the supporting ft (ct&). They strike each other (ct1). Thus the heel-click is actually done by an action which involves both the heel and ft with the free ft doing most of the traveling. Note that the step is executed while on the balls of the ft, this gives the step its light quality. Remember to dance “up”.

Good Polish dancers do keep both feet **together** in the air and not turned out on ct&, 1. It is only on ct&2 that dancers point their free ft in LOD if they feel so. As far as the author has managed to find out, there exists only one other eyewitness account besides his own observation of this fine styling point. From Nicolet Legat's article “Polonaise and Mazurka” in *The Dancing Times*, of April 1928, “The Hołubiec consists of striking the heels together in such a way that the toes are not spread out or separated.” Concurring with this observation is the remark of de Kurylo in *The Dancing Times* of 1939. “The feet in the Mazur must not be turned out, this applies especially in the Hołubiec Mazurowy.”

The angle between both ft during and after the heel-click varies with the instructor. However, one can use some Value Analysis in this question. Polish dancers should aim at dancing with great control. This step may help to achieve control of the ft in the following manner. When heel-clicking keep both ft together, toes pointed down in frt. As you take your next step, which will be to the side (this is for the various Hołubiec-Step combinations), rotating the leading ft 90° so it is directly in LOD while the supporting ft and body remain as they were. Land on the ball of the lead ft, softly.

Better control may also be done in regard to the attitude of the free ft. After the actual heel-click, the dancer now on the ball of his supporting ft, tenses the lower leg and pointing the toe of the free ft down, tries to extend the free leg and out to the side for a short instant of time, just prior to touching the ground with his free ft.

De Kurylo's articles were more concerned with the performing of the Mazur on the stage. As we know, all of the social dancing-masters used the “turned-out” positions of the feet. This included for the heel-clicking steps. On aesthetic grounds, De Kurylo is correct. Even better control is implied by beating the feet together with tight straight legs and then to turn the free beating ft 90° in LOD.

It is important to develop firm control of the lower leg and ft in the Mazur. The lower leg should be capable of quick smart motions, e.g. in the **Holubcowy-Mazurowy** step, on the second count. The dancer must (when required) be able to point the ft down and snapping it stamp it to the side, with a lunge almost, all done as ct&, 2.

The most elegant styling of the Hołubiec is the following:

On ct&, the free ft goes sharply out to the side st the **toes almost (or even) touching the floor**. Being kept close to the floor, bring this free ft to the approaching supporting ft. Heel-click is done keeping ft together lengthwise. Think of “slapping” the ft together. But be careful not to injure your ankle-bones!

Just an interesting Historical fact: Hłasko (1846) has two variants of this heel-clicking step. One is done without a hop on ct&; the other has a hop on ct&.

### HOLUBCOWY MAZUROWY

These are steps that involve heel-clicks and a traveling step. Keep the body up. Pull up “out” of your hips.

#### 1) 1w HOLUBCOWY DOSUWNY

- |    |     |   |
|----|-----|---|
| m1 | ct& | Same as Preparatory Exercise (d) L ft goes free.  |
|    | ct1 | Same as Preparatory Exercise (d),   |
|    | ct2 | slide upon the L ft, to the L side fst in a straddle pos <b>upon the toes</b> , that is, upon the frt part of ft. |
|    | ct3 | Close the R ft to the L side by “shuffling,” as in a “dragging-sidewise-slide,” the R to the ft,                  |
| m2 |     | rep m1.   |

As all of the Hołubcowy steps are the same on cts &, ct1, we shall only list those cts which distinguish one step from another.

#### 2) 1w HOLUBCOWY DOSTAWNY

- |    |     |  |
|----|-----|--|
| m1 |     |  |
| m2 | ct3 | Close the R ft to the L ft by taking an ordinary step, |
|    |     | rep m1.  |

#### Variation A STEP-HOLUBCOWY

- |       |     |   |
|-------|-----|---|
| m1    |     | Stand st L side is in LOD, free hands down, and out to the side.  |
| body. | ct1 | Step directly to the L with L ft. Arms start to come down in frt of   |
|       | ct2 | Close R ft to L or step the R ft over across the L ft. Remember the second step may be an accented step. Arms continue downward.  |
|       | ct3 | L Hołubiec (a L Hołubiec is where the L free ft will be used to travel to the L). Just prior to the third ct, the hands have just crossed each other down in frt: with the heel-click the hands are flicked out and the arms then begin to go out to sides. |

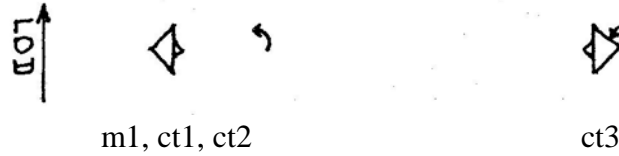
m2                    rep m1.

The arms motion may be done diag out in frt of you.

Variation B **HOLUBIEC Z POŁOBRÓTEM w lw**

These variations are contained in Waxman's book, pp. 77, 78, but they were originally in Londynski (1905). the hop on ct3 makes it easier. These can be used in "Odwracany" combinations. Their basic structure is: click, step, hop-turn

ct2    Hop on L ft turning 1/4 CCW keeping R ft off floor and close to L ft,  
 ct3    L hop, completing a 1/2 turn,



Variation C

Make a complete half turn by hopping on ct3.

**PRACTICE EXERCISES**

a)

m1    Hołubiec z połobrótem w lw!  
 m2    Hołubiec z połobrótem w pw!



b) **HOLUBIEC Z OBROTEM W LEWO!**

m2    Rep m1 still turning CCW.

3) 1w **HOLUBCOWY-PRZEDKRZYŻNY**

This step-movement can be dated back to 1846 (Hłasko).

m1                    ct3    Step upon the R ft, to the L side, by crossing the R in frt of the L or the R may be placed just in frt of the L ft,

m2                    rep m1.

Variation A **ROCHACKI'S "CHOLUPCE"**

- ct3 Same as above, except that the free L ft is “snapped-up” in back ast that the R ft goes in frt of the L ft,

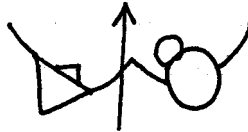
#### 4) 1w HOŁUBCOWY-ZAKRZYŻNY

- m1  
ct3 Same as #3 but crossing **behind**,
- m2 rep m1.

### PRACTICE EXERCISE FOR HOŁUBCOWY STEPS

Only the word which distinguishes each Hołubcowy step shall be used.

- a)
- m1-3 Dosuwny steps,  
m4 Trzy Przytupnienia
- i) do individually.  
ii) in cpls holding joined hds extended out the sides shoulder high.
- b) Same as (a) but using the different Hołubcowy steps.
- i) After doing these steps with the arms joined high do them in the Open Mazur pos only now the M turns more to the W st he may do the heel-clicks more or less in LOD.



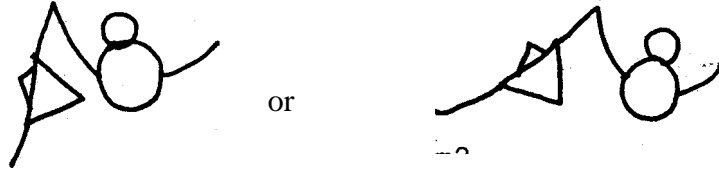
As W does R on K Na Palcach W does 4m of one Hołubcowy step then 4m of another, etc.

#### c) HOŁUBIEC ODWRACANY

This is the title which Zofia Kwaśnicowa used to designate that entire range of steps, done in cpls, wherein the dancers dance fwd alternatively dancing face to face and back to back. However, it is first explicitly mentioned by Londynski (1905). This movement may involve any of the Hołubcowy steps. The first term comes a little closer to the meaning of the cpl “figures.” These combinations are popularly used to start a Mazur, i.e. as the first figure, or as solos. The first Mazur call is **Pary Dookola!** or **Kolo Parami!** It can be specifically called as **Mazur Odwracany!** or simply **Odwracany!**

- i) Ptrs face each other, hds joined and extended straight in RLOD. Free leading arms are held out to the side in LOD, hd opened. Cpl continuously dances fwd in LOD.

- m1 M does one Dosuwny step with outst free,  
 m2 Zasadniczy step. Dancers facing LOD, free hds out to the side. On m2, ct3 M turns slightly away from his ptr st they are slightly back-to-back.



- m3 rep m1,  
 m4 rep m2.

It is the M who turns away, to, and away from the W. She may reply with her to-and-fro motion of the upper body. Often on the 4th m, the dancers are already face to face. This 4th m may be an accenting step. One of the Mazur Endings may be used M's free hd up in a pose.

- ii) Here is an easy one.  
 m1 Dostawny  
 m2-4 3 Zasadniczy steps.  
 iii) Here is a lovely one for advanced M dancers. It is the same as (i) but on m2, 4 do a Posuwisty Z Dwoma Poskokami step.

**The point is this! Don't be satisfied to learn one or perhaps several. Experiment with them all! Dance on both sides of your partner.**

d) Mlynek. Ptrs form the Mlynek "figure" for cpls.

- m1-3 3 Przedkrzyzny steps,  
 m4 Mazur ending switching hds.  
 m5-8 Rep m1-4 opp direction,

e) 1w **HOLUBCOWY - KRZESANY**

Here is a step that starts out to the side but finishes fwd. This is the action where the heel strikes against the floor.

### PREPARATION EXERCISES

- a) Stand facing LOD. Strike the heels, on the floor, one at a time, sharply fwd immediately stepping on the striking ft.  
 b) Run onto R ft striking L heel fwd. Change ftw.



- c) Stand L side in LOD. Fall upon the L ft and strike the R heel in the direction which you are facing.
- d) Rep (c) but turn 1/4 CCW st when you strike the R heel fst you are facing LOD.
- e) This exercise can be a step-movement in itself. It can be simply used as a pose.

Start wt on L ft.

ct& L hop ast R ft swings to rear, from the knee,  
 ct1 L lands with an accent ast R heel strikes fwd in frt.

Sometimes the two accents can be separated as in

ct& L hop (standing with L shoulder in LOD)

m1

ct1 L land-accenting,  
 ct2 R strikes floor,

ct2& With strength strike the heel of the R ft in frt of the L ft. Ast pivot 1/4 CCW to face LOD.

ct3 Wt is on L leg st R ft is free.

A “slower” version is to have ct2& continue into the action of ct3, or simply do ct2& on ct3. One must be careful in doing this step for on ct3 if the R ft raised too far off the ground, then 2 cts will be required to do some of the ordinary Mazur steps. One can accent all 3 cts of this step by stamping the 2nd ct.

#### Variation A Z **PODSKOKIEM I TUPNIĘCIEM**

With some practice an accent can be given to the L ft on ct3.

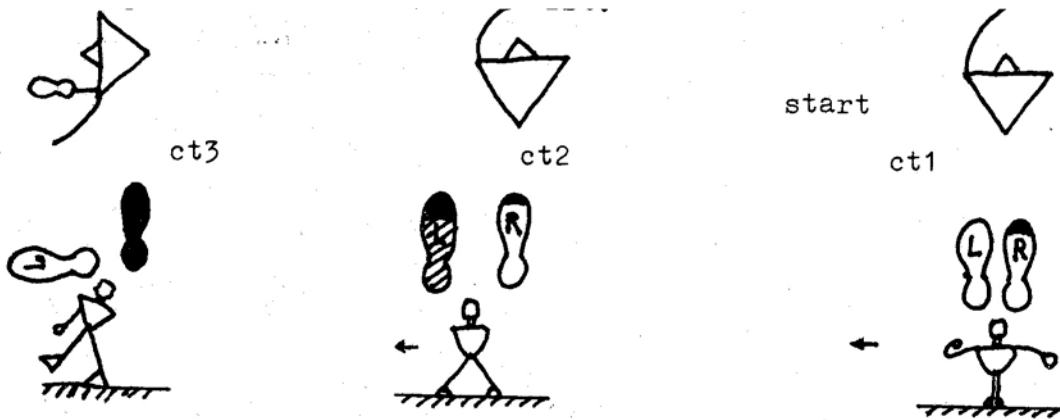
#### 6) 1w **HOLUBCOWY WYBIJANY**

Now we come to one of the great favorites of the Hołubcowy step-movements; the “Wybijany.” The Wybijany movement, if the reader will recall, is one of the oldest and could very well be the main variant of the basic running step of the Mazur. The “Wybijany” is the “cutting-out” or quick replacement of one foot by the other with an accent or heel-click. (See Basic Running step in the Ballroom section.)

The interesting thing is that Cellarius (1847) called this his “Pas Boiteux” which in turn, later authors used for the Hołubiec turn. Gawlikowski (1862) also had the same movements, but for two steps, “Pas de Basque Polonais” and “Pas appele boiteux,” he specifically called the “cutting-out,” “coupe.” Cellarius probably did likewise. Zorn (1887) also saw this “cutting-out” movement on the third count and used the term “coupe.” This step-movement is often today called by Poles, “Pas Coupe.” However, be that as it may, this step-movement is not mentioned again until the manuals of the 1930’s are printed. Why would Pan Mestenhauser leave it out? Perhaps he thought that most men stamped it too loudly for the general Ballroom.

- m1
- ct1 L ft beats against R,
  - ct2 L straight, leg goes to the side, i.e. in LOD (a comfortable distance) and step on L ft,
  - ct3 with a brisk movement, sharply replace the L ft with R ft ast making 1/4 CCW turn to face LOD. L ft is free and held close to the floor, pointing down. The R ft should replace the L ft with an accented motion. Do not allow the body to drop down. Do not take a "sitting" pos on ct3. Rather, think of moving fwd on ct3.

Keep upright. Keep the feet close to the floor. Practice **over-turning** on ct3. Let the line of the shoulders turn more than the hips. Make it a sudden twist.



or,

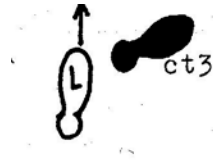


The free arm motion is as has been described previously. Often on ct3 with the accented ft the free arm is thrown outwards. One can turn more than 90° on ct3 st the directions are different. One may hold the free ft in various ways also. The R ft may be placed in different pos for the "cut-out" as shown below. Notice on ct2 the L ft may be placed differently. The last shows that only the toes touch the floor.

ct2	L			
ct3	R			

Variation A **PRZEDKRZYŻNY**

ct3 R ft steps across the L ft comes out from behind the R ft.



Variation B **ZAKRZYŻNY**

ct3 R ft now steps behind the L ft.

For these two variations, viz., A, B, the free ft may make a circular motion as shown below.



Keep it low for Social Dancing. On the stage the leg may be thrown hip high.

Variation C

ct1 Do not click heels.

Variation D

Do 2 accents, hopping up on the R ft. The accents may be done on ct2&, ct3, or ct3&.

Variation E **Z KRZESANY**

ct3 As L ft goes fwd strike the L ft on the floor. This may be easier to do on ct3&.

**PRACTICE EXERCISES**

- a)
  - m1 One Wybijany step,
  - m2 one Akcentowany.
- b)
  - m1 One Wybijany step,
  - m2 one Posuwisty step.
- c)
  - m1 One Wybijany step, on ct3 face LOD,
  - m2
  - ct1 L hop, R ft turned diag R,
  - ct2 R step, diag R,
  - ct3 slight R hop ast 1/2 CW turn hold L ft low next to R ft.

## Variation A

ct3 Cross L ft in frt of R ft.

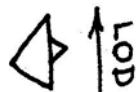
**PRACTICE EXERCISES FOR KRZESANY AND WYBIJANY MOVEMENTS**

- a)
- |    |                                |
|----|--------------------------------|
| m1 | One Krzesany step,             |
| m2 | One Zasadniczy/Posuwisty step. |
- b)
- |    |                                      |
|----|--------------------------------------|
| m1 | Hołubiec Wybijany,                   |
| m2 | Posuwisty z Podskokiem,              |
| m3 | Hołubiec Krzesany,                   |
| m4 | Posuwisty z Podskokiem z Tupnięciem. |
- c)
- |    |                     |
|----|---------------------|
| m1 | same as (b) m1,     |
| m2 | Zasadniczy,         |
| m3 | same as (b) m2,     |
| m4 | Zasadniczy          |
| m5 | same as m3,         |
| m6 | Zasadniczy,         |
| m7 | same as m4,         |
| m8 | Zasadniczy,/Ending. |
- d)
- |      |                              |
|------|------------------------------|
| m1   | Hołubiec Wybijany,           |
| m2   | Zasadniczy,                  |
| m3   | Hołubiec Krzesany,           |
| m4   | Dwa Przytupnięcia,           |
| m5,6 | rep m1,2                     |
| m7   | Hołubiec Wybijany z Krzesany |
| m8   | same as m4.                  |

**7) KRZESANY Z WYBIJANY**

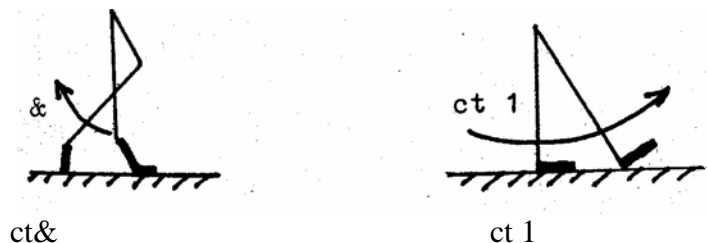
Here is a complicated step-movement which is combination of two motions.

Stand wt on R ft,



- |     |  |
|-----|--|
| ct& | R hop ast flick L ft up and to back of R ft, |
| m1  |  |
| ct1 | flick L ft fwd hitting L heel on floor,      |
| ct2 | L step to L side,                            |
| ct3 | R ft “cuts-out” L ft,                        |

This movement of ct& and ct1 we call a “swinging krzesany.”



The attitude of the ft on ct& may be as shown below:



**W TYŁ**

This, as with most Wybijany step-movements, can be done going bwds. When dancing bwds some adjustments must be made.

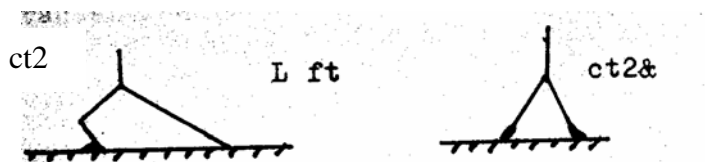
Start facing LOD, L ft free,

- m1      ct&    R hop,
- ct1    land upon R ft, bending R knee ast L ft goes to the rear and heel hits floor.

This is done on the “falling” motion on bended knees. When the L ft goes to the rear turn the ft as shown below.



ct2      still on a bended R ft, place the toes of the L ft on the floor as shown below:

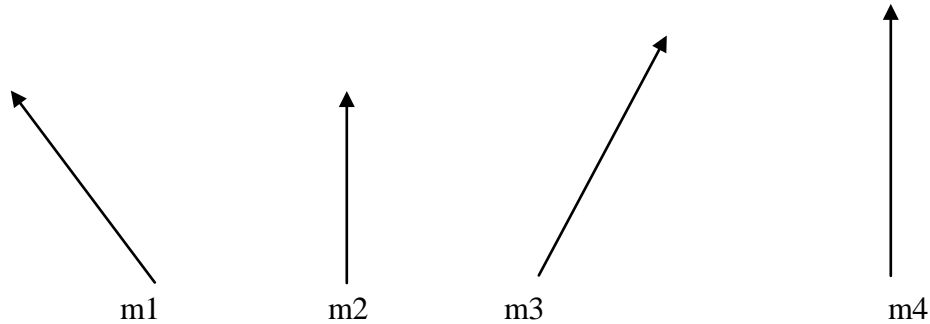


- ct&
- ct3      transfer wt onto the R ft  
          “cut-out” the R ft with the L ft

**PRACTICE EXERCISE**

- a) Step-movement #7 may be don diag fwd. Here is such a combination:

m1	Krzesany Z Wybijany with L ft to L side,
m2	L Zasadniczy fwd,
m3	rep m1 R ft to R side,
m4	R Zasadniczy fwd.

8) **lw DWOMA HOŁUBCOWYMI**

m1	ct1	L against R ft,
	ct2	rep ct1,
	ct3	land upon the R ft, and with L ft free, hold,
m2		rep m1.

9) **lw TRZEMA HOŁUBCOWYMI**

m1	ct1	Beat L against R ft,
	ct2	rep ct1,
	ct3	rep ct1,
m2		rep m1.

**PRACTICE EXERCISES**

- a) m1 Either Dwoma, Trzema Hołubcowymi,  
m2 one Zasadniczy Mazurowy starting L.
- b) m1 Either Dwoma, Trzema Hołubcowymi,  
m2 any Mazur Ending.
- c) m1 Trzema Hołubcowymi,  
m2-4 3 Zasadniczy Mazurowy fwd starting L.
- d) See the exercise scheme in the Basic Run section.

10) **lw HOŁUBCOWY Z PRZYTUPNIĘCIEM**

- m1
- ct1 L beats R ft,
  - ct2 L stamp,
  - ct3 R step,
- m2 rep m1.

11) **lw HOŁUBCOWY Z DWOMA PRZYTUPNIĘCIAMI**

As the previous step, but with L and R stamps on ct2, 3. This variant is contained in Roller's manual of 1843.

12) **lw TRZY PODSKOKI**

This is a cross between Hołubcowy and Accents, but without the heel-clicks. It should be done with a certain amount of dash. We think of it as done "in Boderland 'Kozak' style."

## THE BASIC MOVEMENT

Start ft together, legs tight,

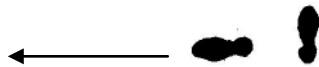
- m1
- ct1 R hop (do not beat L to R),
  - ct2 R hop,
  - ct3 R hop ast stamp L ft,

Now do this moving to the L.

## Variation A "KOZAK"

- ct1 R hop bending knee, moving to L side ast stamping L ft near to R,

- ct2 R hop bending knee moving L ast stamping L ft to the L side(at a 90 degree angle),

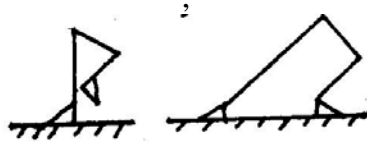


- ct3 rep ct1,

This can easily become a crude movement—a perfect "Halka." Put in a heel-click on ct1.

**In the above step-movements we have stressed an upright posture with straight legs. This is a good style for general social salon-ballroom dancing, however even more variety can be given by dancing with bent knees, and by taking steps upon**

bended knees. When strongly done, this becomes a good stage heavy style. But somewhat crude. When done with just a hint of angularity, this is permissible in the ballroom. Elegancy comes with practice.



To achieve the elegancy necessary for aesthetic dancing in the salon-ballroom variant, keep the weight on the rear foot as long as possible. This means that you will be leaning somewhat to RLOD.

For a more accented, robust style, as in the Mazurek-Obertas, or “Halka Tradition,” the weight often is carried on the leading foot by the men.

**GLIDING-SLIDING STEP MOVEMENTS**

Now we enter the second part of men’s step-movements. In the opinion of some historical observers, this step-movement completely characterized the Mazur. The woman would run; the man slide. There is enough confusion about this step-movement so that we shall present the pertinent points in an historical chart, whenever necessary.

Although most people think nowadays that there is only one sliding step-movement, research shows us that there are more than just a few. We shall progress from the simple to the difficult, thus mixing, as it were, old historical steps with new ones.

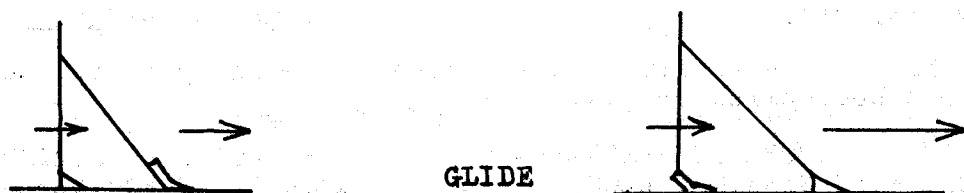
**THE GLIDE-SLIDE MATRIX**

A movement for this step may be composed of the following matrix. This matrix describes the action on ct& and ct1 or ct1 and ct2 and 3, or any subdivision thereof.

HOP	GLIDE
NO HOP	SLIDE

We all know what “hops” are, but what about “glides” and “slides”?

In a glide, the free ft goes (in this case) fwd on the floor, without receiving any appreciable wt until the last instant when we step on it transferring full wt upon it. The wt is held on the supporting ft.





A slide starts the same as a glide, but develops into a slide since the gliding ft takes more and more wt until finally the dancer moves fwd with all the wt supported by the leading ft.



**Usually** in a glide, the body is held over the rear leg, whereas in a slide the body is continually fwd, over the sliding ft.

Thus slides have greater energy, greater impetus. The knees in a slide bend more than in a glide. Without trying, glides are more elegant, but they can become a “weak” movement which is to be avoided by the M. On the other hand, the slide can be done with elegance also, but to do so requires practice.

Because of the above reasons, glides are done more on the toes, whereas a slide uses more of the ft area. Slides have a tendency to sink-down, whilst glides maintain more of an “up” position.

**Since the glide and slide are so closely related, assume that the step-movements below may be done as a slide, or as a glide. We shall use the term “glide/slide” to indicate this. Discover which ones may.**

Of course, as pointed out in the text, W really only does the Basic Run which is difficult enough to do Beautifully.<sup>30</sup>

## WOMEN’S STEPS

In this section the W should practice and, on occasion, do the following steps to which they must absolutely give the quality of the “Glide,” i.e. they must do these in a “flowing” manner.

KROCZNY

SUWANY

POSUWISTY

MAZURKA

SUWANY Z ŁYŻWA

POSUWISTY Z ŁYŻWA

## MEN’S STEPS

<sup>30</sup> “Dla, damy potrzeba tylko pierwszego pas mazura, a dla kawalera więcej,” Boleslaw Londynski, op. cit. p. 85. We include these because gliding can be an exceedingly fine, graceful movement.

The M do all of the step-movements.



### PREPARATORY EXERCISES FOR GLIDE-SLIDE MOVEMENTS

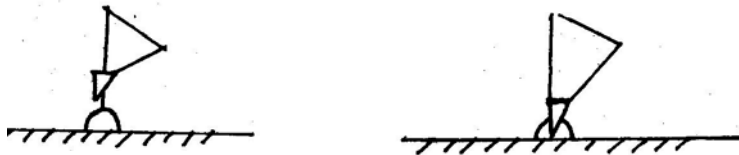
It is important to be able to do all step-movements in as many different directions as is possible. This gives variety to the dance.

The primary directions are forward, diagonal, sideways, and backwards. We shall mention which of these variations are popular among Poles. But all should be experimented with. Whenever these step-movements are done bwds, certain adjustments must be made so that the step-movement done bwds may be quite different in execution; usually they have less sweep.

a) Stand with the wt upon both ft, rise up slightly on the L ft, and extend the R ft fwd (keeping the wt on the L ft), gliding the R ft along the floor. Only the toes of the R ft are in contact with the floor. Keep the upper body straight, knees are not bent. Practice this with the ft "turned-out." Do not hop. Then step onto the lead ft. Close L ft to the R ft.

b) Rep (a) but to the side and to the rear. When done to the rear, the leg going bwd must twist st the ball, and toes glide on the floor. When done to the rear, it may help to sink down upon the supporting ft. Make the glide-slide shorter and shorter. Go to the diag as shown here.

c)  **MAZURKA**  **ATTITUDE**  
Rep (a), (b),  
starting with the free ft held in a special attitude which we call the Mazurka Attitude (see the Mazurka step-movement). The ft-leg is held with the knee directly out to the side, with the ft and toes pointing straight down.



This attitude is maintained only when the free ft is near the supporting leg.

d) Rep (a)-(c), but sliding into the floor with the toes, ball, then sole of the ft, and eventually transferring full wt onto the lead ft. As you do so proportion the transfer of wt onto the lead ft, so proportion the upper-body motion fwd onto and over the leading ft.

#### e) **HOP-EXTEND**

This is both a preparation for the steps in this section and step in its own right.

m1

ct&  
ct1     Rise to the ball of both ft and  
         extend one leg bwd about 30° off the floor. This extended leg must be  
         completely straight, ft and toes complete this straight line, body must  
         be very erect. Hand is extended straight fwd or bwd. Rep holding leg  
         in frt. The hop fwd may be accented.

Variation A

Bring one ft fwd off the floor, ft turned out, that is, toes turned towards the outside, and hop on the supporting ft. Extend leg to the side and hop directly to either side.

Variation B

Hop and touch free toe to the rear.

Variation C

ct2     Step fwd on the free ft taking wt,  
ct3     step fwd on the free ft,

m2             rep m1.

#### f) “DOWN-UP” SLIDE

Here is a special exercise for the W. It might be thought of as the W’s version of a M’s deep slide. The W slides, doing a noticeable knee bend then she presses into the floor, straightens the knee, and rises upwards onto the ball and toes of the landing ft. This movement up should be executed with airiness. This is for both M and W.

g)        This is perhaps the most difficult exercise. Rep (a) but start already standing “pressed-into” the feet.

h)        Now do (b) with a hop upon the supporting leg ast that the free ft glides/slides outwards.

#### l) lw KROCZNY

Wt on the R ft, L toes in contact with floor. L toes are in pos next to the instep/ball of R ft.

m1

ct1     With a very slight hop on the R ft shuffle-hop fwd. The L ft is held freely, in the air, in frt of the R ft. The L ft may be held in the Mazurka Attitude. (See the Mazurka step in this section.) The L ft may also be held next to the R ft as the dancer goes fwd. The exact translation of this first ct is that the dancer “moves fwd on the supporting ft with an insignificant hop.” This hop fwd is only to take part of the 1st ct. The author personally prefers to have this hop come about as a natural consequence of the “kicking” of the free ft low fwd. The thrust fwd causes the supporting leg to hop slightly. Pani Kwaśnicowa’s

description of this movement is the same as her Posuwisty Z Dwoma Podskokami. The present author's experience with this movement is the same as her description contained herein under the step **Posuwisty Z Dwoma Podskokami**, Variation A. This will then impart to the first movement of many of these steps a quick kick-hop fwd, allowing the free ft to be extended straight down in frt,

ct2 step on L ft fwd as in an ordinary walk step,  
ct3 step/walk, R ft fwd,

m2 rep m1.

#### Variation A

ct1 Thrust L leg straight fwd. Keep this ft low, toe pointed down, this variation should be done with "snap." These extensional steps are beautiful!

#### Variation B

Here is essentially the same step with cts reversed.

m1

ct1 Strong accented L step fwd keeping knees well bent, body leans fwd, arms trail out and behind,  
ct2 rep ct1 oppft and  
ct3 R hop bringing L fwd, Mazurka fashion, not higher than R ankle. L ft is in frt of the R. Hold this pos for the remainder of the third ct. Snap arms fwd.

## 2) lw SUWANY

This title is in both Rochacki (1874), and Mestenhauser (1887). The same movement is called by Kwaśnicowa (1953) "Suwany." (See discussion in the "Hołubiec- Obróty.") Mestenhauser's movement requires only one glide/slide, whereas Rochacki's requires at least two. We shall title the SUWANY for only one slide/glide per measure.

Start same as lw Kroczy.

m1

ct1 Same as lw Kroczy, L may be raised in back,  
ct2 glide/slide fwd upon the L, not placing the entire wt upon the L ft. As you do so, R heel comes off the floor.  
ct& Place all wt upon the L ft ast start to bring the R ft fwd in the air,  
ct3 step/walk fwd on R ft ast L heel comes off floor.

When the 3rd ct is done with a slight hop or jump, the step becomes a hop-slide much like a Posuwisty in feeling. On this hop, try to have the ft pass by each other with the ft extended and toes pointed down. This also imparts the Mazur "scissors" motion to the step. This will cause you to fall down into a slide. It's a beautiful aesthetic pleasure! These steps are so much the same in their sliding character that it becomes hard to distinguish them.

#### Variation A lw SWANY-WYBIJANY

ct3 Same as ct3 for the 1w Hołubcowy Wybijany step.

### 3) 1w PUSTY

This is a step-movement which may be of some help in learning the various advanced glide/slide movements. It may also be used as a rest step according to Zofia Kwaśnicowa. The notion of merely “holding” on ct 2 is not entirely new for Hlasko’s (1846) “TRAVERSE” steps are easily done with a hold on ct2.

#### PUSTY PREPARATION EXERCISES

- a) Hop on one ft on ct&, i.e. between ct3 and ct1.
- b) Rep the step Hop-Extend above but **all** on ct&. Place the free ft fwd on ct1,
- c) Step L, stop, step R, stop, etc.

The actual Pusty step-movement.

- |    |     |   |
|----|-----|---|
| m1 | ct& | Same as 1w Kroczy, ct1                                |
|    | ct1 | L step/walk,  |
|    | ct2 | hold ft but upper body continues a slight fwd motion, |
|    | ct3 | R step/walk fwd,                                      |
|    | ct& | rep ct&   |
| m2 |     | rep m1.   |

Notice that this step, unlike the preceding ones, begins on ct& of the preceding m. This step, because of the hold on ct2, is difficult to become accustomed to. The author thinks of it as the run steps ct3, ct1, fwd. Then a full stop (ct2), etc. When this step is done on a slippery floor it takes on a sliding character. Try not to slide fwd on ct1 otherwise in practice it will soon become indistinguishable from either the Suwany or Posuwisty step.

### 4) 1w PUSTY, NA TRZY AKCENTOWANY

- |    |     |   |
|----|-----|---|
| m1 | ct& | Same as 1w Kroczy, ct1.   |
|    | ct1 | Step/walk L fwd,  |
|    | ct2 | same as m1, ct2 of 1w Pusty step above, but raise R leg preparing to stamp, |
|    | ct3 | stamp R fwd,  |
|    | ct& | rep ct&,  |
| m2 |     | rep m1.   |

### 5) 1w SUWANY Z PUSTYEM

This is an adaptation of Rochacki’s step entitled “SUWANY” which, as stated previously, is unusable as Pan Rochacki described it. He gave it as a 2 ct movement (1ct per ft), to be done 4 times with 6 cts. The adaptation is a beautiful movement. We describe it as for women:

Start ft together,

- m1      ct&    rise up on toes and ball of R ft,  
           ct1    glide L ft fwd,  
           ct&    transfer wt to L ft and begin to bring R ft fwd,  
           ct2    R ft, in a long glide, continues fwd and fst ahead of R ft  
           ct&    transfer wt to R ft, toes of L ft on floor  
           ct3    feet remaining in place, rise upon balls of feet somewhat,
- m2            rep m1.

We see here that the PUSTY character is on ct3. Remember that the impetus of the movement takes the upper body fwd with the ft remaining in place. Of course, one can leave out the PUSTY on ct3 altogether, and “drag” the R ft on ct2, continuing to glide it fwd on ct3.

There are also M’s variations. One variation is to do a slide instead of a glide. The second variation is for the M to hop and stamp the R ft on ct3. The third variation is to hop on the R ft and land with an audible accent upon both ft on ct3.

#### 6) 1w POSUWISTY

- m1      ct&    Same as 1w Kroczny, ct1.  
           ct1    Slide fwd upon the L ft ast R ft is completely extended to the rear,  
           ct2    continue the glide/slide starting to bring R fwd,  
           ct3    R step/walk fwd,  
           ct&    rep ct&,
- m2            rep m1.

This is the only gliding/sliding step which resembles what some people call the “chasse.” See the discussion on the chasse step under the Posuwisty Z Podskokiem. A nice effect, by the M, in sliding may be given to this step by dropping down into the 1st, 2nd ct and rising up with an easy grace, bounding up, on ct3. W should do exercise (f) for this movement. Also, when the ft pass each other on the transition from ct2 to ct3, while the dancer is off the ground, point the ft and toes straight down to the floor.

#### Variation A 1w POSUWISTY-WYBIJANY

- ct3      Same as ct3 for the 1w Hołubiec Wybijany step.

#### Variation B 1w POSUWISTY-NA TRZY-AKCENTOWANY

- ct3      R stamp.

It is worthwhile to point out some differences between steps #2 and #3, 4, and 6. The first seems “faster” or quicker than the second group. This is because the preparation on ct& for the second group is lacking for the first, i.e. there is no preparatory step. Thus, any sliding step fwd in this first group is shorter in duration than for the second group. This clarifies the

explanations which one often meets concerning the nature of the "Mazur" steps where the Posuwisty step is taken as an example. These explanations usually state that the Posuwisty step is twice as long as others. We see that the notion lies in the preparatory ct&.

7) 1w MAZURKA

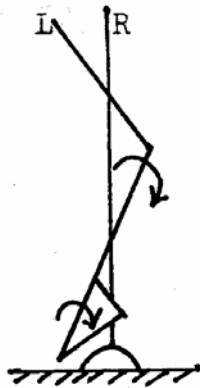
- Start same as 1w Kroczy.
- m1
- ct1 Standing with weight on both ft do a slight hop with the R ft bringing the L ft off the floor. L knee bent sharply, L toe pointed down and to the R. L knee points diag L.
  - ct2 Step fwd on the L ft, rolling the wt from the toe to the ball of the ft. The motion of the L leg during ct2 is from the knee down.
  - ct3 Step R next to L with an accent.

Sometimes ct2 may be accent. On ct1, 2 upper body twists to the R. Arm motions are usually contrary so L arm swings to the back and R arm comes across as body twists.

The motion of the L ankle is:



MAZURKA ATTITUDE m1,ct1



L knee is turned out, L toe is held close to the R ankle.

The R leg and ft are held in back of the L.

- m2 Rep m1, oppftw.

The author has been questioned as to why he chose to name this step "Mazurka." This choice rests upon the fact that this step has entered into other folk dances around the world and is called the "Mazurka step," as in the "Polka Mazurka." It is usually a combination of a (hop and) cut-step and carrying the ft in the "Mazurka Attitude." As we have seen, this is the "Wybijany" step-movement which occurs even in the Basic Running step. This "Mazurka Attitude" is where the ft dangles somewhat. This is a natural attitude for beginners since their

ft are somewhat "loose." Compare with the Norwegian Mazurka Step below, which will give the same attitude of the ft.

### THE NORWEGIAN MAZURKA STEP <sup>31</sup>

m1

- ct1 Step fwd on the R ft with a stamp,
- ct2 close L ft behind R ft,
- ct3 hop on L ft raising R knee well up in frt,

m2 rep m1. Always drive well down into the first ct.

Variation A

Same as above "Mazurka,"

- ct& Hop R and bring the L ft fwd in the Mazurka Attitude
- m1
- ct1 Step on the L ft fwd,
  - ct2 close R ft to the L,
  - ct3 transfer wt to the L ft, thus freeing the R ft and
  - ct& rep ct& oppftw.

### 8) **lw HARMONIJK**

This is a "type" of slide. It is done sideways. Its name is from Olga Zeromska's Polish Dance book..

Stand L side to LOD

- ct& Rise upon R ft and begin to extend L ft to L side,
- m1
- ct1 Slight hop on R ft kicking out leg to the L side; keep legs straight, toe pointed down (M kick hard, but in any case, not too high).
  - ct2 as the L leg swings back down from its arc, step on it,
  - ct3 step-close R ft to L ft or slide-close the R ft to the L ft,
- m2 rep m1.

### 9) **lw PRZEMACHOWY**

This is similar to **lw POSUWISTY** above, in that the free leg is swung in the air. This movement can be very lovely. Incidentally, this term is used by the Polish Physical Educational Colleges in quite a different way. They use it as a name for our Posuwity z Dwoma Podskokami step. This is the only sliding movement they teach.

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<sup>31</sup> Joan Lawson, op. cit. p. 142.



**PREPARATORY EXERCISES FOR PRZEMACHOWY MOVEMENT**

- a) Try clapping out this complicated rhythm &,1, 2, &, 3&, and rep: at least the &, 1, 2.
- b) Stand upon one leg and quickly swing the free ft across and in frt of the supporting ft. Land upon this ft. Keep the ft low.
- c) Do (b) now concentrating on having the toes of the free ft touch the ft first, then put down the heel ast pivoting on the ball of this ft, that is, twist and turn the heel fwd and down.

**THE PRZEMACHOWY STEP**

Stand as for 1w Kroczny step,

- |     |  |
|-----|--|
| ct& | Quickly kick back the L ft (a small kick) and swing this ft across and to the frt of the R. The leg is kept straight but not stiff.  |
| m1  |  |
| ct1 | Continue ct& and hold the L ft low in frt ast moving fwd on the supporting ft,   |
| ct2 | with a reflexive action of the L leg, which is still in the air, step onto the L ast hold R leg in back in an extended attitude. The R ft comes off the floor just for an instant. |
| ct& | Do a very slight hop or a rising-up on the L,  |
| ct3 | land upon the L ft,  |
| ct& | rep ct& oppftw.  |

This seems to be very much like the author's Variation A of the Posuwisty Z Dwoma Podskokami step. The chief difference seems to be that the swing is done across the supporting leg and the entire swinging leg is locked st the ft does not move from the knee joint. Practice overcrossing. Both motions give a strong impetus to the fwd movement, perhaps that is their similarity.

There is a W's variation of this step. For the W, the free leg is merely brought fwd with a gentle free twist of the body. The leg is not "thrust" or sharply "swung" as is the M's. For the W it is a simple step-hop-step-hop.

This is similar to De Kurylo's description of the boiteux step.

**W TYŁ**

This can be done to the rear. Make the necessary adjustments.

**PRACTICE EXERCISES**

- a) m1-3 3 Przemachowy steps,  
m4 Dwoma Przytupnieciami
  - b) Same as (a) but m4 is Trzema Przytupnieciami
  - c) Same as (a) but m4 is Tupnięcie Na "Dwa"
  - d) Same as (a) but m4 is Skok Na "Raz"
  - e) m1-7 7 Przemachowy steps  
m8 Klęk Na "Raz"
  - f) m1-3 Same as (a)  
m4  
ct1 Free ft swings out to side and quickly,  
ct2 close free ft to supporting ft,  
ct3 hold.
- or
- m4 Koqucik ending
- g) Here is a very "cute" exercise. M and W stand opp each other. Both M and W start with the same leg. Ast widely sweep the R arms out, and across on ct3 the palms touch gently or playfully are slapped. Let the upper-body go together with this motion; let it twist.

### ADVANCED SLIDING STEP-MOVEMENTS

This section deals with a step-movement which most foreign dancemasters have considered to be **the** essential Mazur step. It is a long gliding/sliding step-movement which has great dash to it. This is the movement of which Cellarius said M would "repeat endlessly." It is only with Karol Mestenhauser's 1880 work that we definitely know how it is to be done. It has many variations.

Keep in mind that this step-movement expresses the joy of gliding/sliding not as much as on the floor, as across the floor.

This does not necessarily mean that great distances are covered, but that the feeling of the body moving beautifully across space is the Essence of this movement.

The basic idea here is the leading leg changes and glide/slides. The differences between the variants involves two factors:

- i) the transference of wt of leading leg and ft.
- ii) the attitude of the free leg and ft.

First, we shall consider the terms and chief features which have been used for this type of step.

AUTHOR	TERM	ct&	ct1	ct2	ct3
HŁASKO (1846)	Traverse #1	raise frt leg	rise-hop	step fwd	slide fwd & raise rear leg
CELLARIUS (1847)	Pas Glisse Mazurka Step		slide	slide	raise rear leg
GAWLIKOWSKI (1862)	“		slide	slide	raise rear leg
ROCHACKI (1874)	Pierwszy Krok “Trzytempowy”		hop and raise rear leg	hop and slide	step and raise rear leg
MESTENHAUSER (1887-1901)	Pas Sisol		slide	slide	raise rear leg and hop
ZORN (1889)	Pas Ordinaire	hop	slide	slide fwd & raise rear leg	raise rear leg and hop
LONDYŃSKI (1905)	Drugie Pas	hop	slide	slide fwd & raise rear leg	raise rear leg and hop
WAXMAN (1937)	Krok Posuwisty	hop	slide	slide fwd & raise rear leg	raise rear leg and hop
KWAŚNICOWA (1938,1953)	Posuwisty Z Podskokiem	hop	slide	slide fwd & raise rear leg	raise rear leg and hop
DE KURYLO (1939)	Pas Sisonne	hop	slide	slide fwd & raise rear leg	raise rear leg and hop

The overwhelming majority of Polish dancers/teachers only know the step-movement variant which has **two hops** per measure. Karol Mestenhauser mentions this variant offhandedly, given the definite impression that the variant with only one hop is **the** main variant.

Most contemporary Polish dancers know the two hop variants as "Pas Chasse" while teachers trained by the Physical Educational Departments of Poland know it also as "Posuwisty Z Podskokiem."

Let us take the "one hop" variant first.

#### 10) pw POSUWISTY Z ŁYŻWA

This term, which we have invented, means "sliding skates." In the reader's mind it should mean "to glide/slide as in ice-skating." Now what is ice-skating? The changing of the

sliding leg is done without an actual hop, but rather with a gentle wt transfer which is a rising up upon the frt of the supporting ft as you bring the other ft fwd.

As a preparatory exercise do (f) of the **Down-Up Slide** in the beginning of this Glide/Slide section.

First, we shall give Karol Mestenhauser's description verbatim from his work of 1887.

Start R ft in back of L ft,



m1

ct1 slide R leg (fwd)...  
 ct2 place on that  
 R leg all  
 the wt,  
 holding a pause,  
 ct3 ...also on that R  
 leg execute a hop,  
 holding the L leg  
 raised off the floor  
 in back of the R.

*"...od posunięcia prawej nogi..  
 "...opsadza sie na tejże  
 prawej nodze całym  
 ciężarem ciała,  
 wytrzymując pauzę,  
 "...także na prawej nodze  
 wykonywa sie podskok,  
 utrzymując lewa nogę  
 wzniesioną od podłogi  
 z tyłu po za prawa." <sup>32</sup>*

To do this with a definite hop is difficult. It is easier to do it in the following manner:

Start wt on L leg, R ft off floor to rear of L,

ct3 Rise upon L ft ast bringing R ft next to ft and then diag R,  
 m1

ct1 glide upon the R ft, diag R,  
 ct2 slide down into the floor upon the R ft,  
 ct3 rep ct3 oppftw,

m2 rep m1 but oppd.

Variation A

ct& Do ct3 above,  
 ct3 hold the pos.

For a more graceful movement, try not to sink into the floor too much, use more glide than slide. Now bring the free ft fwd with the "Mazurka Attitude" and place the ft down st the heel twists fwd, i.e. the foot is "turned-out." The motion across the floor alternates diag from side to side. The feeling should be exactly like ice-skating. This works better on a slippery floor. If the floor is not slippery, the wt transfer will become a hop.

## 11) Iw SUWANY Z DWOMA PODSKOKAMI

<sup>32</sup> Mestenhauser, 1887, op cit. p. 24.

This is the first step for the M according to Pan Rochaki (1874). It is quite different from the next step (PZDP) which indicates a certain development.

Start wt on R ft, L held up in back bent at the knee.

m1

- ct1 R hop,
- ct2 R hop ast L ft is brought fwd and frt with a straight leg,
- ct3 step on the L ft, taking all the wt ast R leg, bent at the knee, is held up in back,

m2 rep m1 oppftw.

We see that this is only a slide for one ct, namely on ct2.

## 12) 1w POSUWISTY Z DWOMA PODSKOKAMI (PZDP)

Here is the slide with two hops. To many, the zenith of all the Mazur steps!! This is the **M's step** par excellence!! The earliest citation of the step is contained in Hłasko's manual (1846) — his "TRAVERSE #3." Let us examine it.

### "HŁASKO 'S TRAVERSE #3"

- |     |  |  |
|-----|--|--|
| ct1 | Straighten the R ft, with the toes fwd, ahead of the L ft and hop upon the L ft, [ this is count 1] —  | <i>"Man streckt de r.F. mit der Spitze vor, wendet diese gegen Pos.4 und springt mit dem l.F. auf, indem man 1 zahlt —</i>   |
| ct2 | without hopping place the R ft in frt in the 4 th pos.[ taking all the wt]   | <i>ohne Sprung setzt man dann den r.F. vor in die 4 Pos.</i>   |
| ct3 | and by [ct 3]hop with the R ft, ast the L ft is [placed] in the 4 th pos [in front],. straightened. With the L ft begin, to do the step in the same way. [For the next m.] | <i>und bei 3springt man mit dem r.F. auf, indem man zugleich den l.F. gegen die 4Pos. vorstreckt. Mit dem l. F. anfangend, setzt man dann der Schr. auf gleiche Weise fort."</i> <sup>33</sup> |

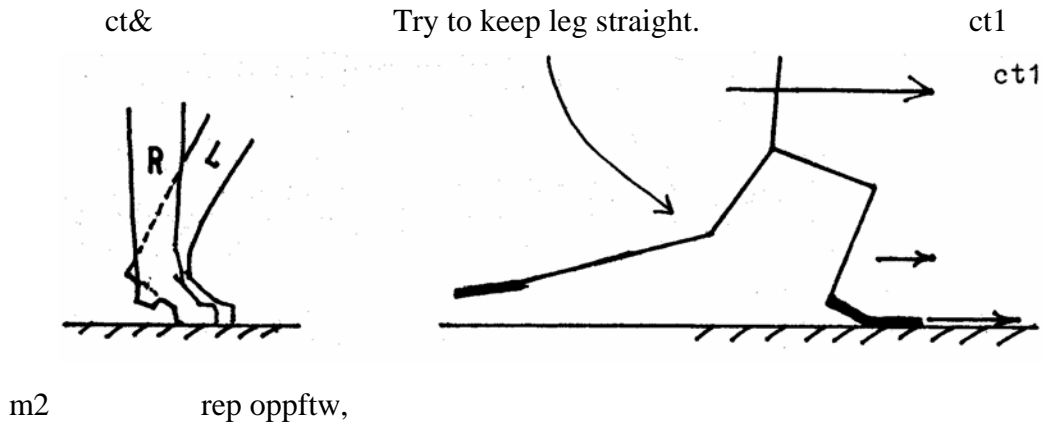
Notice that there isn't a hint that this should be done as a slide/glide. Since the legs are to be straightened this means that the supporting leg (with which hops are done), must be bent. This can be done without slides—it then has the character of a "skip." One has only to touch the free foot to the floor and let it glide/slide to have the same type of step-movement as is the contemporary PZDP.

<sup>33</sup> Lestienne-Dubois, 1908, p. 6. Remember we are using the Lestienne-Dubois description because it is fuller than Hłasko's from which it originated.

CONTEMPORARY PZDP

Face LOD, stand erect.

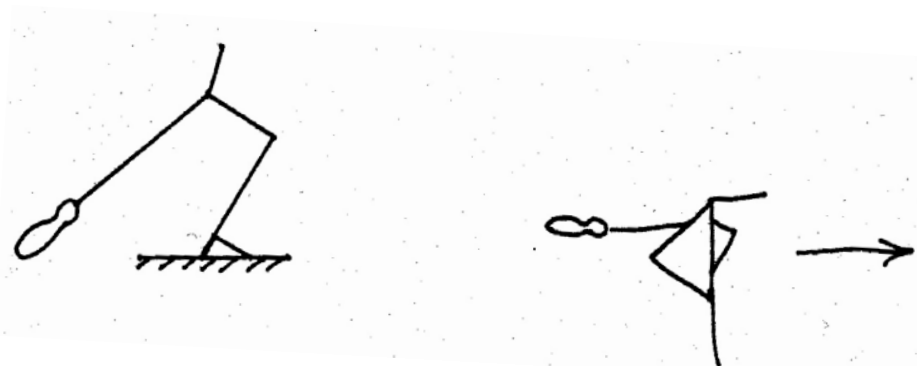
- ct& Rising-up on the balls of both ft do a slight R hop, raising the L heel off the floor, but with the L toe still on the floor.
- m1
- ct1 begin to bring the L ft fwd, pushing off the R which will then start to extend bwd with the R toe pointed bk and,
- ct2 slide on the fwd part of the L ft fwd. Develop and hold this pos with straight back, chest held up and fwd. Wt is on the frt ft.
- ct3 slight hop on the L ft, holding R in pos. This hop is stronger than ct1's.
- ct& The dancer will prepare to execute m2 with the R ft by quickly bringing the R ft fwd in Mazurka attitude. Of course, this is done in a continuous manner st this ct and ct1 of m2 forms one continuous movement. Start m2, ct1 with a hop on the L. The following diagram shows the essentials of this step.



Recall that as the M does this step-movement, W may do the Basic Run with the Long Glide on ct2.

In order to get the right "rise-fall" movement, practice turning through 1/4 of a turn in going from ct& to ct1. The changing of direction helps one slide *into* the leading ft. This can be done in a series of steps turning CW and CCW.

One exercise to help get the rear leg straight is to take this extended pos with the L leg back. Straighten the leg. Now turn your head chin up, over your L shoulder and look at the rear leg and see if it is straight. Pull up! Do this again with the L arm fwd and the R to the side.



You should feel a pain in your lower back. This, when repeated many times, should not only help keep your leg straight, but your body up as well.

Remember that this is done continuously, alternating ft, measure after measure.

#### Variation A 1w "ULANSKI"

Instead of using the Mazurka attitude when bringing the R ft fwd, one may "snap" the R ft fwd, from the knee, with enough force st the "snap" will thrust the body fwd also causing the L hop to occur. The R ft should be "snapped" fwd st it is fully extended close down to the floor and in frt in a reaching manner. Weight is kept on the back leg most of the time.



The sources indicate that this variant is done without an upward hop, but rather fwd and that the ft which is brought fwd has its toes touching the floor when the ft pass each other. Thus, the toes are in contact with the floor for a relatively long time.

#### Variation B 1w PZDP MAZURKA

When bringing the Posuwisty ft, i.e. the sliding ft, from the back to the ft it crosses in frt of the supporting ft. This ft is carried in an *extreme* Mazurka attitude. See Variation E below.

#### Variation C 1w PZDP HOŁUBIEC

As the R ft sweeps past the L, click the heels together. This can be just a rap of the heel. Remember to click the heel on ct&.

#### Variation D Z PODSKOKIEM Z KRZESANYM

Here is a step that some may consider to be nothing but an "extended sliding 'Balaygeka' step." In between cts 2 and 3—, that is, on ct2& as the M brings "sliding ft" fwd—he taps the heel on the floor. Depending upon what step comes next the dancer may find it necessary to quickly bring his free ft in frt of the supporting leg.

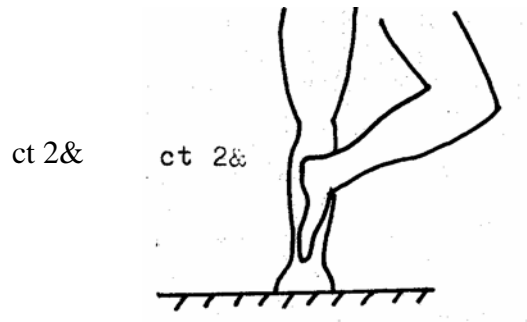
#### Variation E TOE TAPS

As the free ft comes fwd tap the ball of that ft to the floor.

## Variation F 1w "COUPE"

This is done with the same deep slide styling but the free ft is not extended but is brought directly in frt of the supporting leg. The free ft is held directly in frt of the supporting leg's ankle. The free ft in this pose is stretched straight down with the toes pointing straight down. The free leg's knee is held in the pose at right angles to the LOD. Unlike Variation B above, here the knee is held at a right angle to the direction of motion.

All this on ct&, ct1, and ct2 as you slide fwd. With the hop on ct3 the free frt, held in frt then becomes the supporting ft. Rep above with different ft.

**PRACTICE EXERCISES**

- a)
  - m1 lw PZDP
  - m2 pw Bieg Mazurowy
  - m3,4 rep m1,2
- b)
  - m1-3 3 PZDP steps
  - m4 Trzema Przytupnieciami
- c) Same as (b) but m4 is Dwoma Przytupnieciami
- d) Same as (b) but m4 is Tupnięcie Na "Dwa"
- e) Same as (b) but m4 is a Zesuwne ending.
- f)
  - m1-7 7 PZDP steps
  - m8 Klęk Na "Raz"

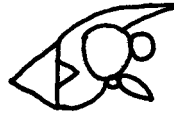
This is for M only
- g)
  - m1 Hołubcowy-Krzesany
  - m2 PZDP
  - m3 Bieg Mazurowy
  - m4 Dwoma Przytupnieciami



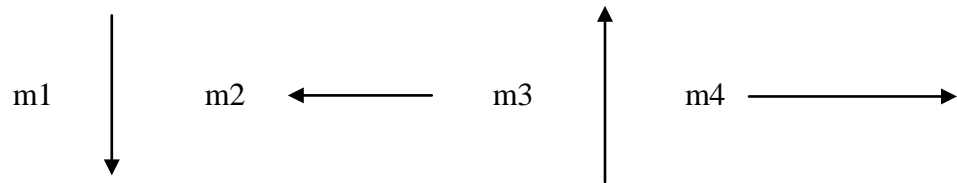
h) **Obrocie K PZDP**

Practice taking 4 PZDP steps going in circles to either side. Practice making "figure eights." First 4m make a CCW circle then on the next 4m, CW. Practice circling other dancer. Join hds. M kneel, W circle.

- i) This is done for couples. Take the cpl pos below. W does Basic Run as M continually does the PZDP.



This motif is a changing of direction. The M on ct& turns the entire cpl and slides into the floor. Adjust your steps st your ft do not get entangled. Below we indicate the directions. Start R ft.



Try to fst you are in orgpos. This may be done with a "rocking" motion by on m2, 4 stepping back upon the rear ft.

### POSUWISYTY Z DWOMA PODSKOKAMI W TYŁ

The following are certain variations of the PZDP steps which are done bwds. Remember dancing bwds is usually done with the Basic Run. Since the W do not do this step, they then need not learn it. There are several points of technique with which these steps may be successfully done.

- bend the knees of the supporting leg
- step on the frt part of the ft
- turn or "twist" the upper body with the leg that slides back
- generally keep the body wt fwd

After mastering the ftw then try various arm motions.

#### Variation A **PZDP W TYŁ**

Stand facing LOD, hds on hips.

ct& Hop L ft freeing the R ft which at first is raised up, leg bent at knee and then goes bwd being held very close to the floor. R ft is turned st R toes point directly to the R. Begin to turn body CW.

m1

ct1 Land on L ft ast placing wt upon R ft which slides bwds as body turns about CW,

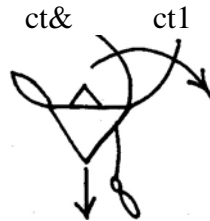
ct2 continue transferring wt to the R ft trying to straighten R ft. This would mean that the L ft is acutely bent,

ct3 with all the wt upon the R ft, hop ast L leg is brought to the rear.

ct& rep ct& oppftw, d,

m2 rep m1 oppftw, side.

With m1 R hd comes off hip goes frt and to R side, to R diag back, with m2 hd returns as L hd rep m1 to L side. Or, on m1, L arm directly frt in LOD. R arm to R side, m2 rep m1 opp arms and to L side. The simpler step KROCZNY is often given as a substitute for this.



#### Variation B **Z KRZESANYM W TYŁ**

ct& Same as above, but quickly and with great force bring the R ft off the floor and

m1

ct1 strike the ins of the R heel on the ft as the R ft goes back, and with a quick reflex action

ct2 completely stretch out this R leg. R knee is turned out, toes point somewhat diag bwds,

ct3 step on R ft taking wt as L ft begins to come back,

ct& R hop,

m2 rep m1 oppftw, sides.

#### Variation C **COUPE W TYŁ**

Same as basic variation as above, but on ct3 free leg is in "Coupe" position in frt of supporting leg.

#### Variation D **Z HOLUBCEM W TYŁ**

Same as for when going fwd.

### 13. PZDP TUPNIĘCIE

This is perhaps the most popular accenting PZDP. But there are others. Same as the preceding PZDP step, but instead of a second hop (ct3) do a quick, sharp stamp with the L ft. The R leg is still extended bwd from ct2. The dancer should use the fwd momentum of the Posuwisty (ct2) to lift him ever so slightly upwards, and come down on the L with a stamp. Remember accents are for M only!

#### Variation A **W TYŁ**

Do this bwd. Read previous section on doing Posuwisty steps to the back. In this particular bwd step the wt is carried by the rear sliding ft; carry the wt of the body to the rear on cts 1, 2. With this step, do not turn the ft out but try to keep it straight back. Do the stamp on ct3.

#### Variation B **OBIE NOGI**

ct3 Bring free leg next to supporting leg and do the stamp upon both ft.

### 14) **lw PZDP Z DWOMA PRZYTUPNIECIAMI**

This long title indicates that two stamps per measure are done. In order to do this, one usually makes a deep slide on bended knee. The slide is shorter.

m1

ct&,1 Same as PZDP,  
 ct& quickly bring the R ft close to the L ft,  
 ct2 stamp upon both ft, sharing wt more or less equally,  
 ct3 L stamp as R ft goes fwd,

m2 rep m1 oppftw,

All the cts move fwd. Ct2 itself may be thought of as a leap fwd. The action, and ct3, may be thought of as the Wybijany "cut-out." In this case, either ft may go out. On ct 2 various ft pos are possible. Step-movements of this type are very difficult, especially so as they must be done with grace for the general Ballroom. A very good dancer with very quick reflexes can get another accent st we have a variant with 3 accents.

ct3 As the R ft goes fwd, strike its heel to the floor.

These accenting movements are similar in structure to one of De Kurylo's (1939) steps. What he called "Pas Balayge."

15) **lw** HOŁUBIEC-SUWANY-TUPNIĘCIE

Start facing LOD.

ct& R hop  
 m1  
 ct1 L heel beats R heel,  
 ct2 glide/slide L ft fwd,  
 ct& L hop,  
 ct3 L stamp,  
 m2 rep m1 oppftw.

16) **lw** "SOLÓWKA"

The name for this step-movement is recorded in Zofia Romowicz's work on Żywiec dances. However, it is the same as in Londynski's (1905) work. He simply called it, "Czwarty pas", or the "4th step" In Żywiec this would be done as an Odwracany combination. (See the Żywiecian Mazur section.)

Start L ft in back of R ft,

m1  
 ct1 slide L leg (fwd)  
 ct2 place on that L leg all the wt, holding a pause,  
 ct3 L hop ast 1/4 turn CW,  
 m2 rep m1 oppftw

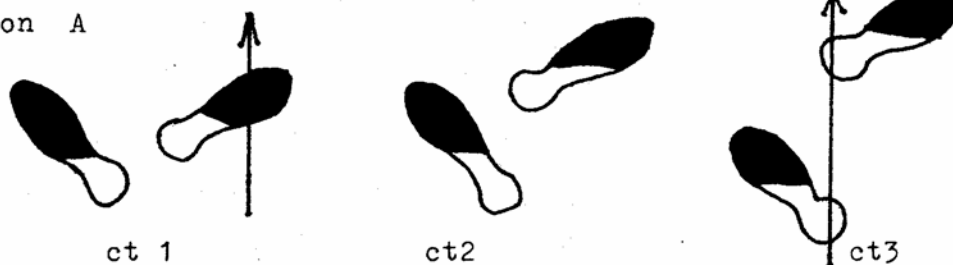
17) **pw** SUWANY, STOPY RAZEM

This is another great surprise from Karol Mestenhauser (1887). He called it a "*Pas Schasse*." However, it is not exactly the "Pas Chasse" of Ballet, although in feeling it is close to it. Mestenhauser especially recommended this to the women because the step is a "long one" and very graceful, perhaps the **most** graceful, indeed. He does state that this step-movement is very subtle with the hanging foot movements blending with each other.

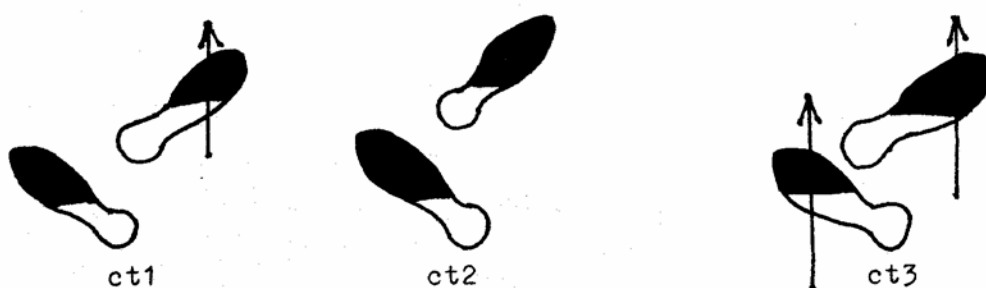
m1	ct1	...slide the R leg, fwd into 4th pos...	"...posuwa sie prawa noge, naprzod do pozycji 4ej...
	ct2	hold...	...wytrzymuje sie pauze
	ct3	slide both legs simultaneously together, the L and R thusly: the L slides to the R, while the R slides into the 4th pos [frt], simultaneously clearly holding [this pos] to [the end of]the measure.	...posuwaja sie prawie jednoczesnie obie nogi razem, lewa i prawa tak: ze lewa dosuwa sie do prawej, a prawa odsuwa sie do 4-ej pozycji, jednoczesnie z wyraznem zatrzymaniem sie w takcie."

Strictly speaking, there are two ways to interpret this description.

Variation A



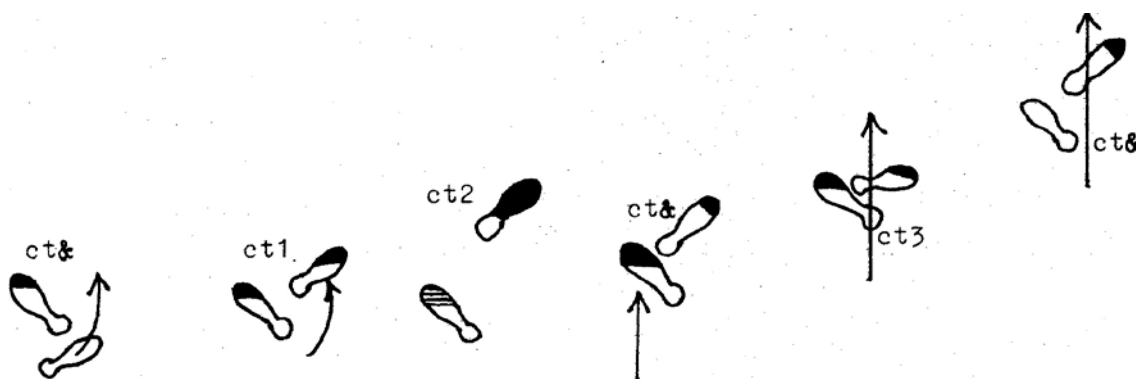
Variation B



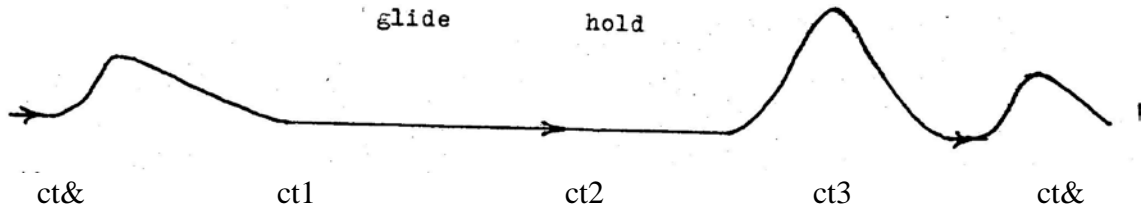
Variation A conforms to the letter of the description. However, in a Pas Chasse movement, the ft must be close together st Variation B has something to offer. Experiment shows that a combination of the two is necessary; giving grace and pleasure. So we chose it and gave an amended description.

Start wt on L ft, R ft in back,

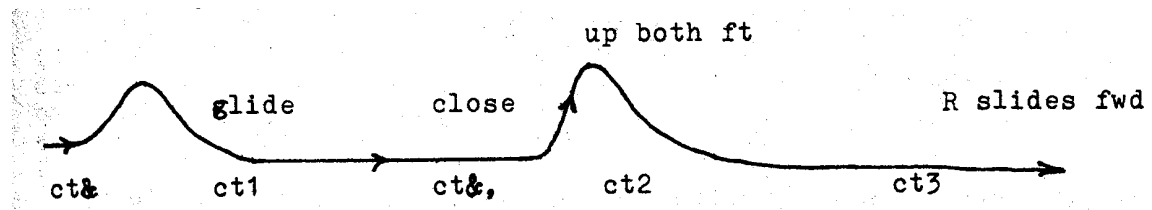
- ct& L hop bringing R ft fwd,
- m1
- ct1 R glides fwd,
- ct2 transfer wt to R ft and
- ct& wt on R ft pulls L ft close to R ft, toes of L ft taking some wt and
- ct3 push off both ft rising up on the frt of both ft and slide fwd on both ft in this tight ft pos,
- ct& now the R ft kicks out and slides down into the floor,
- m2 rep m1 oppftw



As always, practice this in the beginning with bended knees and slide into the floor. Then reduce the bending and try to glide. There is a definite vertical motion here.



The 2nd ct is very difficult to hold, it blends into ct& and usually gets reversed st it goes this way.



To make this simpler, start with the R ft in back of the L; R ft not turned out and do:

m1

- ct1 R step fwd,
- ct2 hold (but preparing for ct&)
- ct& L "Cut-out" R ft, but both ft are going fwd held tightly pressed together. This is a jump or leap fwd st you may actually be in the air.
- ct3 glide fwd upon both ft but L comes to receive the wt st R ft is free,

m2 rep m1 oppftw.

18) **lw CWAŁ MAZUROWY**

The term "Cwał" is commonly known as the basic step for the Krakowiak, a Polish dance. It is the "Gallop" of Ballroom Social dancing. It is a sliding step-movement which moves to the side. This is another "authentic" dance step which no one knows about. Happily both Roller and Rochacki have the very same movement which is called by Rochacki, "SUWANY BOKIEN."

We now present Hłasko's version (1846). This was called by him "Traverse-Schritte" (#4) which means "traveling step." It is possible that Hłasko merely adopted the Gallop step to the Mazur.

Start L side in LOD, heels together, ft "turned-out."



m1

- ct1 L slides directly to the side,

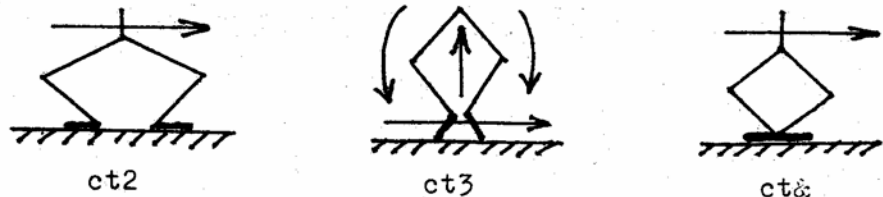
ct2 R slides-closes to the L ft in orgft pos,  
ct3 hold,

m2 rep m1.

Most dancers find it somewhat difficult to hold the 3rd ct. Here is a better one. This step has a wonderfully fluid motion to it. It may be done directly to the R, L, side, or fwd. Stand with the L ft crossed in frt of the R ft. Do not overcross. A second pos is to stand with the heels together, st the ft are not crossed. Keep the knees flexed.

m1

ct1 Hop off the R frt ft and  
ct2 Do a very deep slide directly to the L side. On L ft keeping the wt of the body directly in line with the two legs st the knees, back, chest, and head are in one place. The knees are extended in line with the toes.



ct3 Push off the ground with both ft, rising straight up. The ft comes fwd and the ft goes bwd, st both ft close together.  
ct& Sink down flexing both knees.

m2 Rep m1 in the **same** direction.

Notice there is no changing of the lead ft. The proper style for this step is difficult. However, the good feeling of sliding sideways is obtainable for general dancers with practice. Of course, the positions indicated above are exaggerated. Try not to take such crudely deep pos such as ct2, especially by W. On ct3 and ct& move sideways also. The "up-down" movement for this step is the same as that for the previous one. When ct 1 is done with a heavy lean in LOD, we then have probably the origin of the Polka-Mazurka step-movement.

Rochacki uses this movement as an Odwracany movement for the M. This is accomplished by making a hop on ct3 ast a 1/4 turn.

Rochacki gives a specific step combination of 2m of this CWAL MAZUROWY followed by a m of **HOLUBCOWY** and then a PZDP.

#### Variation A "DRAGGING CWAL "

Here is a variant which one may use with effect in circles, etc.

ct& rise upon R ft,

m1

ct1 step onto the L ft to the L side,  
 ct2,3 drag-glide the R ft to L ft, even crossing it,

m2 rep m1.

This is a "Posuwisty" step where the slide comes on cts 2, 3 instead of cts 1, 2.

### Variation B **PZDP W BOK**

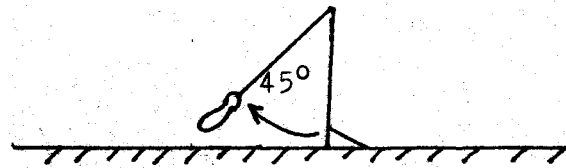
In case the reader has forgotten to practice all steps in all directions, we insert this here as a reminder and because of its close relation to the CWAŁ-MAZUROWY. Standing with ft together or one behind the other, do a PZDP to the side, one after another trying to keep the body fwd.

### THE ATTITUDE OF THE REAR LEG

If the reader will recall at the beginning of this section it was stated that there are two important features to this sliding step-movement which increases, therefore, the number of variations. As pointed out above the differences between a glide and a slide led to a movement variant for the same step-movement. Roughly speaking the difference between a slide and glide corresponds to the difference between a man and woman and also, in terms of style, between the "Mazurek-Obertas-Halka" Forms and the Salon-Social Ballroom Form.

The second feature which provides for greater variations is the attitude of up-raised free leg. It is considered today to be good styling to maintain the free leg, when in the back, as a straight, stiff leg, with the knee and ft turned-out st they are turned to the outside. The ft does not touch the floor.

For general Social Dancing the height of the rear leg is less than 45°. Of course, in the Great Stage Tradition it becomes 90° for the man.



Today's Aesthetical Opinion demands a straight knee. However, none of the historical records mention this.

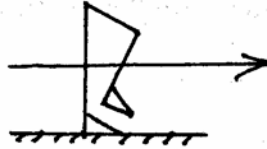
Rochacki has a number of definite statements concerning the rear leg, all of which state that the rear leg is bent. This is true only in his description of the men's steps, and not for the women's.

Mestenhauser only states: "...nog wyniesiona od podlogi z tylu...", "...the leg is raised off the floor in back..." This does not tell us whether the knee is straight or not. Pan Londynski (1905) does say in two descriptions that the back knee is bent. Thus the side and ft views would look like this:





Experimentally we have found that beginning and even advanced beginning dancers hold the knee bent in the rear and also when the free leg is brought fwd, **before** they slide upon it.



They even do so when they are trying to keep the leg straight. It is very difficult to hold this leg straight. This dancing with a bent knee also makes the hopping of this step more difficult to control st it is more of a vertical motion.

From our research into Mazur dance music, we came across a title sheet for music written by one Gustawa Turke, in 1890. We present it below. Everything in this sketch is authentic. The clothing, the ball, and the dancing.

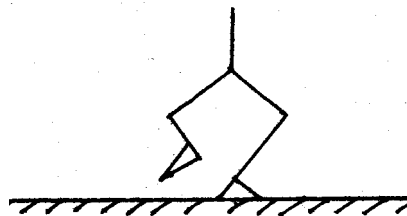


Notice

the attitudes of the leg and ft of M #1, 2, 3. All have the leg bent at the knee rather strongly. What step-movements are the M doing? It is possible to run this way — but that is very, very uncommon and crude. No. They are all doing the Posuwisty Z Dwoma Podskokiem step. The clue is given by the ft pos of M #3, who is just about to slide into the floor.

This type of attitude was mentioned in the Ułan-Salon section. The Ułan would very sharply bring the free ft fwd striking the heel on the floor as they do so. However, the average dancer does not have that much control. In this case, which we believe to be the most common, the M holds and brings the rear fwd rather loosely st the leg is bent at the knee.

As final proof that this bent-leg sliding movement was common and accepted, we turn to Pan Slawmir Lindner, who the reader will recall described the Mazur as done in Army circles in the inter-war years. He attests to the fact that this "attitude-kicking" slide was commonly done. There was some space between the ft st when viewed from the frt the M looked bow-legged.



This is exactly M #3's, pos on Turke's title sheet!

Now armed with this result of the bent-knee, practice some of the above sliding step-movements with a bent knee. It is certainly pleasant to do this variant: to contrast it with the straight leg ideal. After **mastering** both, choose the one which gives you the greater Aesthetic pleasure. We find that the straight leg is more Aesthetic, but that the bent leg is providing delight and change. There are two separate feelings to these variants. The straight ends in an "up" movement, whereas the bent leg is "over and down."



To help achieve the straight leg variant, perhaps the following exercise from Pani Hanna Chojnacka of the Warsaw Stage Ballet School will be of some help.<sup>34</sup> This is done in units of 4m of music.

Start ft together, hds holding onto some support,

m1

ct1 R ft, toes on floor, is quickly and sharply thrust fwd,

m2

slowing withdraw the R ft ast bending knees next to the L ft using 3 cts (frt wt is on Lft and toes of the R ft),

m3

ct& R quickly slides fwd,

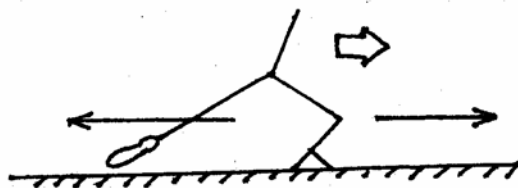
ct1,2 R continues to slide, taking all the wt ast L ft peels off the floor,

m4

close L to R

rep

On m3, ct1 both legs are working together, but oppositely. Lead leg goes fwd ast rear leg stretches to the back, reaching to the rear.



<sup>34</sup> From personal interviews and

This concludes the gliding/sliding section. Most of the possibilities have been mentioned. Others await a discoverer or "inventor."

**MEN'S STEPS**

All, but generally,  
done more heavily,  
with more slide  
than glide.

**WOMEN'S STEPS**

KROCZNY  
SUWANY  
PUSTY  
SUWANY Z PUSTYM  
SUWANY Z ŁYŻWA  
POSUWISTY Z ŁYŻWA Z MAZURKA  
SUWANY, STOPY RAZEM  
CWAŁ MAZUROWY

Always more glide than  
slide. **Everything the W  
does should look and feel  
like a GLIDE.**

**CONNECTING STEPS**

There are steps which allows the dancer to change any directional step from one leg to the other. For example, to change from lw PZDP to a pw PZDP step. All descriptions shall be for making the transition from the L leg to the R leg. The initial starting pos is with the wt upon the R ft, L ft free.

**1) KROK-TRZYMAĆ**

- m1  
     ct1 Step on the L ft either fwd or in place, R ft is free,  
     ct2,3 hold.
- m2           Now R ft is free to execute a step.

**2) DWA KROKI**

- m1  
     ct1 Step on the L ft fwd of in place,  
     ct2 touch the R ft to the floor next to the L **not** putting any wt on it.

Variation A **PRZYTUPNIĘCIE**

ct2 R stamp next to L ft not transferring any wt to the R.

### 3) TREZMA PRZYTUPNIECAMI

m1

ct1 L stamp,  
ct2 R stamp,  
ct3 L stamp st R ft is free.

### 4) 1w DWA HOŁUBCOWY-KROK

Same as previously described above, but on ct3 step upon the free L ft st now R ft is free.

With this step the dancer may make a 1/4 or a 1/2 turn, bringing his former trailing shoulder in LOD st he may continue in the same direction.

## PRACTICE EXERCISES

a)

m1 1w Dwa- Hołubcowy Krok to the side. On ct3 stamp/step upon the free L ft ast turning 1/4 CCW. R ft is free.

m2 Zasadniczy Mazurowy fwd starting R.

b)

m1 Same as (a) m1,

m2 Zasadniczy Mazurowy fwd. On ct3 1/4 turning CW,  
m3,4 rep m1,2.

c)

m1 Same as (a) m1,  
m2 same as m1 but for R ft (i.e. pw Dwa- Hołubcowy, Krok), turning 1/2 CW,  
m3 Zasadniczy Mazurowy fwd starting L,  
m4 Trzema Przytupnieciami.

### 5) MAZUR ENDINGS

Any of the Mazur Endings where the wt is shared upon both ft may be used. Still the wt is momentarily upon both ft. The dancer, by a suitable transfer of wt, may free whichever ft he wants. (See the section: SIMPLE MAZUR PHRASE ENDINGS.)

### 6) BASIC MAZUR RUN

The basic Mazur run step may be used to change ft. This is so because we have only 2 ft with which to take 3 steps.

7) \_\_\_\_\_

Most of the step-movements may also be used after some changes have been made. Try them. Invent some.

### ADVANCED ENDINGS

We have included this additional section on phrase endings it allows it to give some of Hłasko's (1846) endings, which, are some what different from contemporary endings. He used them to end the Hołobiec turn and to finish a series of Mazur steps.

They have much of the feelings of "Kogucik" endings. (See the exercise (o) of the Men's Arm Movements of the "Ułanski Mazur.") Since they are contained in Hłasko's Social Ball-room book this implies that general Social Ballroom dancers would use these. Zorn (1887) has them but not Mestenhauser. Perhaps Mestenhauser thought them too strong for the Social Ballroom. However, he does have a strong stamping step.

Hłasko's descriptions are hard to translate, but you should get the general feelings of the movements. Consider them to be any sort of heel-beatings or markings in place.

#### 1) SCHLUSS-SCHRITT #1:

Start R ft in back of the L ft



m1

- ct1 raise R ft & L hop
- ct2 put R ft fwd ast sliding-chugging L directly up to the L side of the R ft,
- ct3 pivot on the toes of the ft

m2

- ct1 swing the heels together
- ct2 hold
- ct3 lift L ft somewhat to the rear, stepping on the toes, and hop st the R ft is placed fwd in frt of the L ft.

#### 2) SCHLUSS-SCHRITT #2

m1 same as #1

m2

- ct1 same as #1
- ct2 L ft goes to L side
- ct3 R ft placed fwd in front of L ft ast hop upon the L ft.

#### 3) SCHLUSS-SCHRITT #3

Start





m1  
 ct1 R hop  
 ct2 touch L ft in the orgft pos.  
 ct3 swing out heels

m2 rep m1 of #1

4) **“PAS FRAPPEE” (Pounding Step)**

This is accent and “Kogucik” step of Zorn (1887). We use his title.

Start heels together, ft spread apart.

m1  
 ct1 leap onto the R ft, landing with a stamp, L ft  held in air,  
 ct2 stamp L ft next to  R ft,  
 ct3 pivoting on toes, swing out heels,  
 m2  
 ct1 click heels,  
 ct2 hold

The interesting thing about this and other Kogucik” step-movements is that the heel clicking comes on the 1st ct whereas the “Kogucik” used today comes on the ct2 of the last measure of a phrase.

5) **BALANS, DWOMA PRZYTUPNIECIAMI**

m1 Do a Balans step (see NA MIEJSCU section),  
 m2 Finish with 2 stamps.

**A MISCELLANOUS STEP**

Here is one more accenting step. The title and description is De Kurylo (1939). It is similar to the “Pas Boiteux” only done with more of an accent. He states that this is a forward moving step for men. When done heavily it feels more like a step for the stage. When done lightly it comes close to the Pas Boiteux which Zorn (1887) lists as a ballroom step.

**PAS BALAYAGE**

ct& Do a R hop going fwd a few inches ast, raising the L leg off the floor and

m1  
 ct1 place L ft flat fwd onto the floor as in the starting position (with as accent) bringing up the R leg at the back about 6 inches off the floor with knee bent. However, Pan DeKurylo

doesn't say exactly how to bend it; whether the knee is to be bent out or held straight behind is not stated. The author prefers that the leg should be extended in a nice Mazur pos,

ct2 do a L hop going fwd a few inches ast placing the R ft down with a stamp st the R heel is next to the L heel. Both ft are extended out or

ct3 opened in a straight line. Immediately sweep the R ft fwd and upwd, ft still turned out.

Counts 2, 3 should be one continuous motion. This step is absolutely marvelous. The dancer must be careful however, about where he chooses to place the accent. It is very difficult, in the beginning, to place the accent on the second ct. On the third ct when the R ft comes fwd try just to get just a sharp, quick rap with the R heel on the floor. Often, when hopping fwd on ct1, the dancer will actually have a tendency to chug fwd. When this occurs the ft often stamps the floor of this first ct st there will be a stamp on each ct. To eliminate this, the dancer must practice keeping his heel off the floor on ct1 and not stamping hard on ct3.

As the R leg is swept fwd on ct3, bring the L hd and arm swinging over to the R side. This is not mandatory. But it is usually opposite hand and foot.

m2 rep m1, oppftw

The present author feels that there is close relationship between the PZDP step and this Balayage step. The Balayage step seems to limit the slide fwd.

### NA MIEJSCU (IN PLACE)

Remember in the Social Ballroom to avoid exaggerated movements. Under this category are included those steps of body motions which are best done in place. They may also be considered to be "rest" steps done in place in order to catch ones breath as it were.

#### 1) HEAD MOTIONS

This is a motion of the head. It is a complex motion involving a motion directly to the R and L sides and a motion back and forth st the head traces out an oval motion. When done dancing fwd the head also "bobs" up and down upon the neck. When done in place the head motion may be simple. This is for M only.

Start head facing frt,

m1

ct1 Tilt the head to the R with a snap, chin up,

ct2 R hold in this pos,

ct3 rep to orgpos

m2 rep m1 to L side

On ct3& the head may be first tilted to the opp direction to which it shall be going on ct1. This may also be done with the Koguickiem ending. This movement is not easy. If done fluidly, then W, may do this.

2) **NA PALCACH**

Take on step per ct.

3) \_\_\_\_\_

Stand in place listening to the music. On every 4th m do a Mazur Ending.

4) **1w BAT**

5) **KOLYSANIE**

Stand ft apart either next each other or with one ft in frt of the other. Shift wt on the 1st ct of each m.

6) **KOLYSANIE Z KLASNIECIEM NA "RAZ"**

Same as about but clapping hds once on ct1.

7) **KLEK**

M kneel upon one knee.

8) **KLEK Z KLASNIECIEM**

M claps as goes down.

9) **K OBOCZNY**

See the previous section, "SIDEWARD MOVEMENTS OF THE RUNNING STEP."

10) **1w BALANS**

This is among one of the most beautiful movements: soft knees are needed for this. Start with ft separated and parallel, arms extended shoulder-height, out to the side, palms up or down.

m1

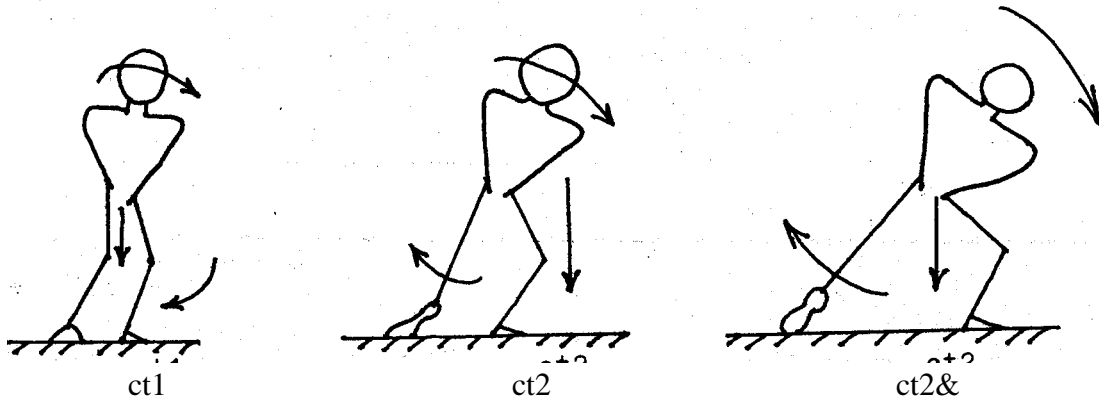
ct1 Shifting more of the wt onto the L ft, drop onto the R ft positioning it where the L ft was (in effect, cutting out to the side the L ft with the R). Bend the R knee.

ct2 Drop further onto the L ft merely touching the L toes out to the L side,

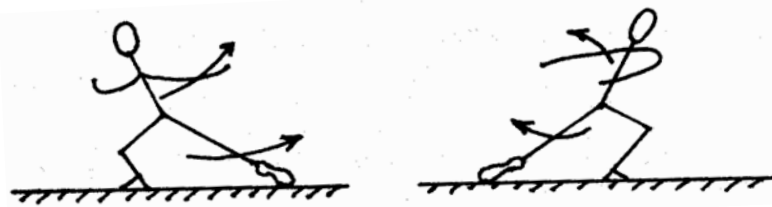
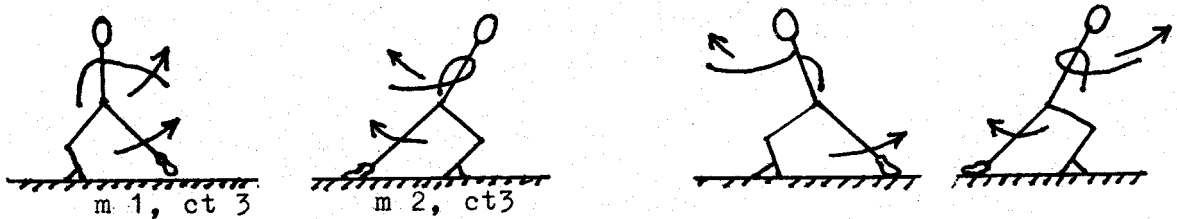


- ct2& body continues to still sink downwards.
- ct3 Close R ft twd L ft and lift the L ft out to the L side, keeping it straight and toe pointed and
- ct& do a breath-like lift the R heel. As ft goes L, body leans R. There should be two motions: a “down-down-up” movement along with a pendulum-like swing of the body.

m2 Now L ft cuts out to the side.



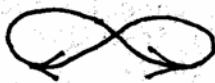
Recall from your previous reading that the Bourree movement is not an authentic Mazur motion but belongs to Ballet. However, it is used in the stage version of the Mazur of the Nobility and in the Mazurka and when done “small” can be used in the Ballroom. The arms work with or opp to the main action of the ft. Seen from the rear it goes this way.



It isn't the motion of this movement lovely as that of the hds.

The hds and lower arm describes the figure “8” motion.

so much the arms which makes



**INDIVIDUAL TURNS**

This is a part of Na Miejscu movements. Turns or partial turns were done by individuals. In Zorn there is one men's step combination where the turn is accomplished by successive hops. (See Historical Step-Combinations #4 section) In the "Żywieckian Mazur" there are similar men's turns.

1) **K NA PALCACH**

Taking three steps per measure turn in place.

2) **KOLYSANIE**

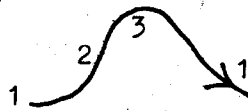
As you change wt turn partially from side to side.

3) **K OBOCZNY**4) **K BALANS**5) **HOP-TURN**

This is the 3rd m of a 4m sequence of Zorn. It corresponds to a Pas Boiteux done turning.

- ct& R goes to rear and L hop,  
 m1  
 ct1 L hands ast turn CCW ast R leg sweeps in air diag side, and  
 ct2 L hop, continuing turn as R ft finishes frt,  
 ct3 touch R ft to floor,

Keep the body straight, hold the free leg stiffly and not low to the floor. Do not let the free leg swing the body around. Instead of a hop simply press into the foot. Twist the ft st the heel goes fwd and turns. A partial turn is sufficient. Lock the hip joint once the free leg is set and spin-up-around as one piece. As one does this say, turning CCW, twist the shoulders and head back over the free leg with appropriate arm motions as in so taking a farewell from your ptr. This turn can have a definite down motion m5, ct1 st the vertical motion is,

**PRACTICE EXERCISE**

- m1-3 Prts in Open Mazur pos. Run in LOD. Start insft.  
 m4  
 ct1 both step on outsft and releasing hds, looking at each other, and

turn away,  
 ct2,3      fst in orgpos,  
 m5-8      4 Mazur runs starting insft,

One can do many things to recover from m4, e.g., on m5, ct1 you may glide through, M may slide through.

6) **“TIGHT” TURNS**

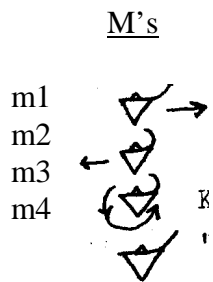
These are for W mostly. Start face LOD, wt on both ft ct&. Transfer wt to L ft as R goes slightly to R side,

m1  
 ct1    swing R ft across L ft and step on it ast turning CCW,  
 ct2    step onto frt of L ft ast continuing to pivot CCW,  
 ct3    step onto R ft continuing to turn.

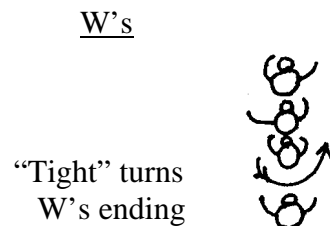
This movement is similar to Cellariou “Pas d’ Assemble.” Draw the ft together under and pivot. Do it smoothly. Turn as much as is comfortable. This may be done turning CW by crossing the R ft behind the L ft.

PRACTICE EXERCISES

Here is one example of how the turns may be utilized in place. Start facing LOD.

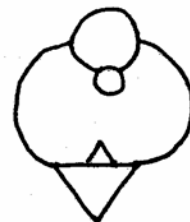


R Balans  
 L Balans  
 K Na Palcach  
 “kogucik”



Notice the W is either holding her dress with both hds or she has them rounded to the side whereas the M has one arm out. When he does the Kogucik on “2” his lead arm is snapped out diag frt in a pose or he salutes. Of course, if the dancers put the R ft to the rear on m3 the turn is then done CW.

These turns and combinations may be done with ptrs holding hds as shown.





### POSSIBILITIES OF SOME MAZUR STEP COMBINATIONS

After the dancer has a working knowledge of each individual step he is then ready to experiment with the various possible step combinations. There are 3 main categories for these combinations; fwd, to the side, and in Odwracany sequences. Most Mazur combinations occur in 4m units. We shall describe them in terms of 2m units. It remains for the dancer to work out the Odwracany possibilities. Keep in mind that as long as you are dancing fwd in LOD as you are turning back-to-back and face-to-face with your W; you are constructing an Odwracany "figure." It isn't really necessary to do a Hołubcowy step. The aim of the dancer should be to be able to dance any and all step combinations unconsciously. When you are not thinking about the steps, but simply dance them you have it. The performance of these combinations should be a joy, a pure delight to the Mazur dancer. This is the fundamental joy of moving in various way to music. These step combinations are especially suitable for dancing solos and clp dancing. When done with a ptr the M should repeat the step combination and sequence st his ptr may copy his steps if they are proper W's steps. However, she is not required to dance as her ptr dances. When in doubt the dnacer should resort to combinations that she is familiar with using the W's Mazur Run combinations that she is familiar with using the W's Mazur Run step. Remember W always dance with feminine grace, M with strength. The various number of combinations are not infinite as some suthors would have us believe when they wax peotic, but are limited. Though finite in number there are enough combinations to keep the Mazur dancer very busy indeed. Try all! Pick out the ones you like! Since too much space is required to list all the combinations a diagram shall be used which can be used to see the possible combinations. Reread the title of this section. These are only SOME Mazur steps and their combinations.

### TWO MEASURE STEP COMBINATIONS

Notice that on the next two pages some of the possible combinations (for 2m) are illustrated for the 1w Pusty, Na "Trzy", Akcentowany step. We see that there are 45 different combinations (including variations). But there are 13 of these combinations using the other unchanging fwd steps. That means there are 584 step-combinations already! Also the 2nd m may be done as the 1st, that is, in reverse order. That results in 1155 two m step-combinations. The only exception to this measure reversal will be the Mazur Endings. That eliminates 130 possibilities. thus we have 1025 2m step-combinations.

m1

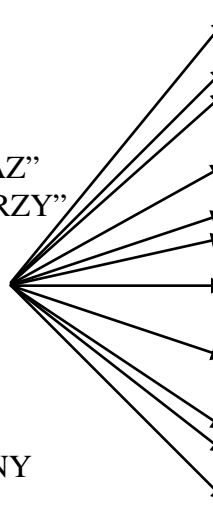
m2

**UNCHANGING FWD STEPS**

**UNCHANGING FWD STEPS**

- 1. 1w HOP EXTEND
- 2. 1w KROCZNY
- 3. 1w SUWANY  
VA
- 4. 1w AKCENTOWANY NA "RAZ"
- 5. 1w AKCENTOWANY NA "TRZY"
- 6. 1w PUSTY
- 7. 1w PUSTY, NA "TRAZY"  
AKCENTOWANY
- 8. 1w POSUWISTY  
VA
- 9. 1w MAZURKA
- 10. 1w HOZUBCOWY WYBIJANY
- 11. 1w BOITEUX

- 1. 1w HOP EXTEND
- 2. 1w KROCZNY
- 3. 1w SUWANY  
VA
- 4. 1w AKCENTOWANY NA "RAZ"
- 5. 1w AKCENTOWANY NA "RAZ"
- 6. 1w PUSTY
- 7. 1w PUSTY, NA "TRZY"
- 8. 1w POSUWISTY  
VA
- 9. 1w MAZURKA
- 10. 1w HOLUBCOWY WYBIJANY
- 11. 1w BOITEUX

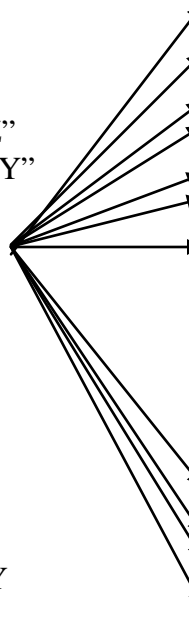


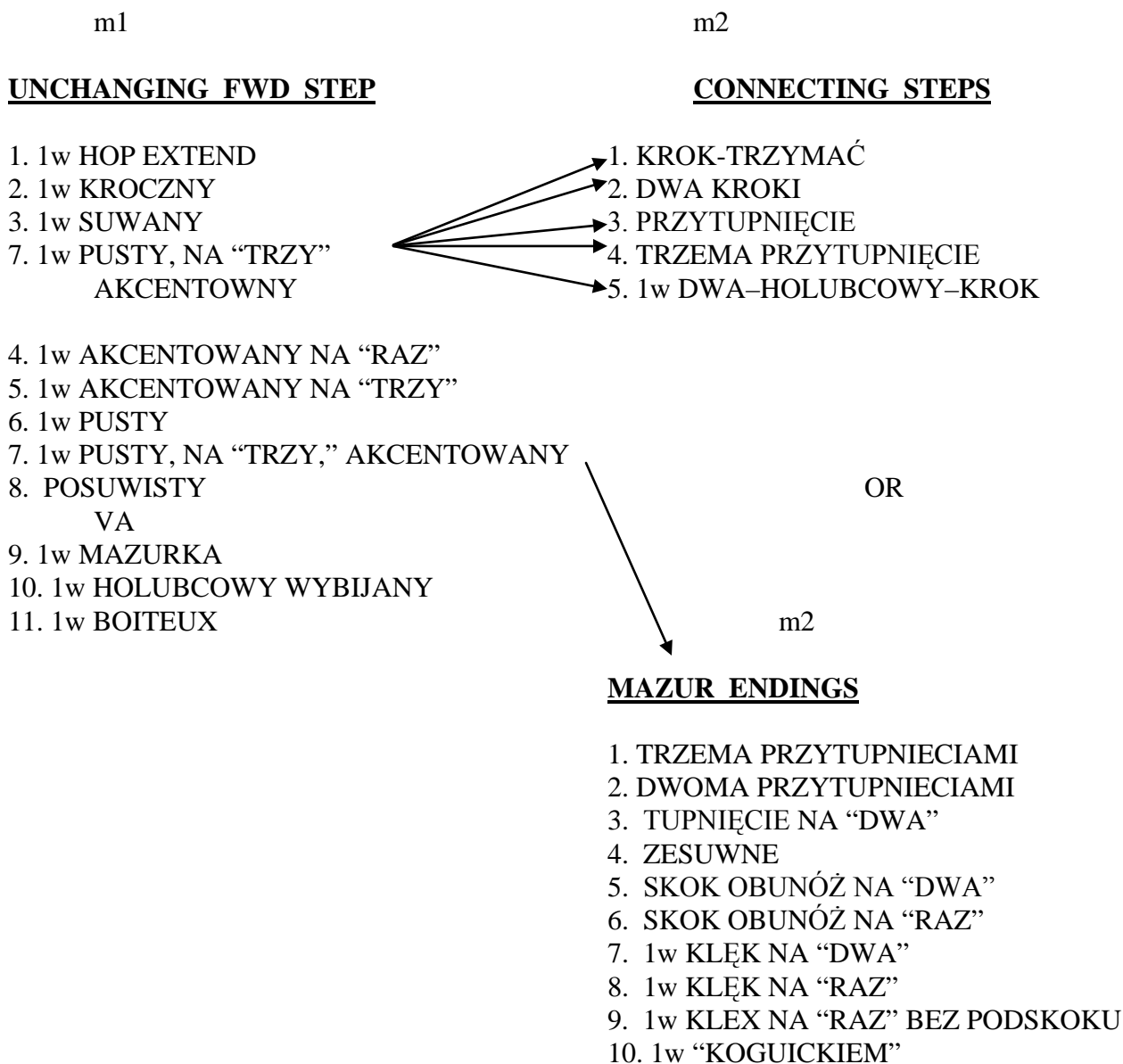
**UNCHANGING FWD STEPS**

**CHANGING FWD STEPS**

- 1. 1w HOP EXTEND
- 2. 2w KROCZNY
- 3. 1w SUWANY
- 4. 1w AKCENTOWANY NA "RAZ"
- 5. 1w AKCENTOWANY NA "TRZY"
- 6. 1w PUSTY
- 7. 1w PUSTY, NA "TRZY",  
AKCENTOWANY
- 8. 1w POSUWISTY
- 9. 1w MAZURKA
- 10. 1w HOLUBCOWY WYBIJANY
- 11. 1w BOITEUX

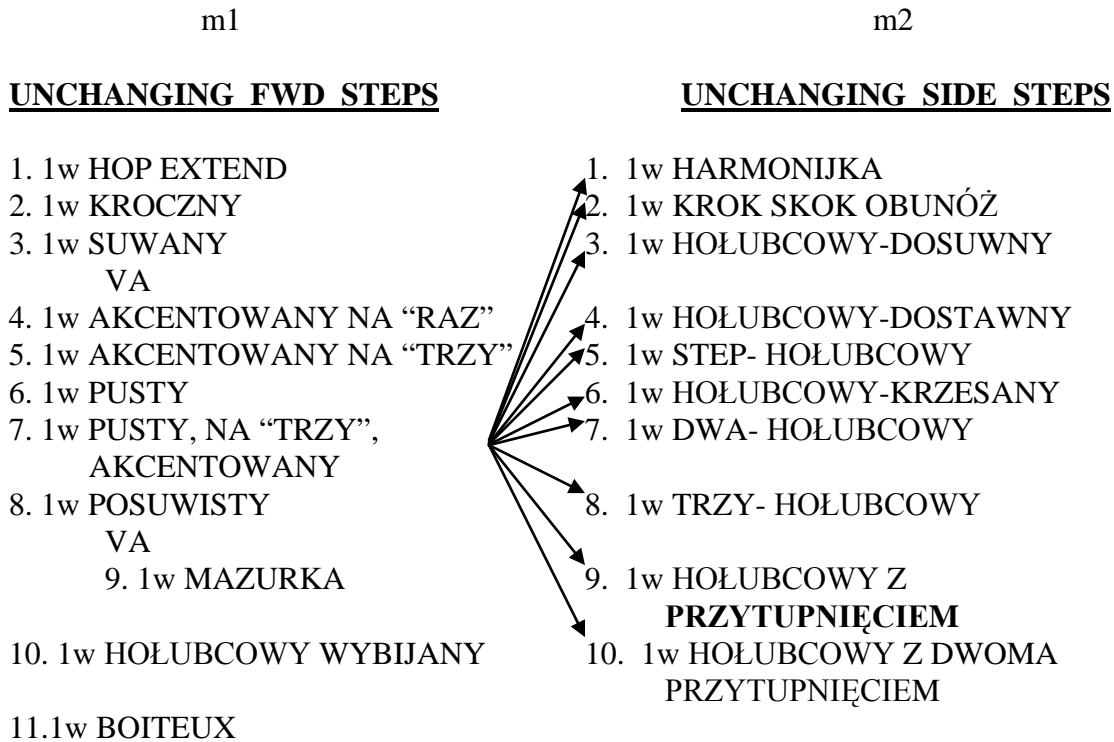
- 1. 1w ZASADNICZY MAZUROWY
- 2. 1w KROK-PODSKOK
- 3. 1w UCINANY
- 4. 1w DWOMA PRZTUPNIEIAMI
- 5. 1w MAZURKA
- 6. 1w K PRZEMACHOWY
- 7. 1w PZDP  
VA  
VB  
VC  
VD  
VE  
VF
- 8. 1w POSUWISTY-TUPNIĘCIE
- 9. 1w OBOCZNY
- 10. 1w "SOLÓWKA"
- 11. 1w BALAYAGE



**2m STEP-COMBINATIONS GOING FWD**

**“ODWRACANY” 4m-STEP-COMBINATIONS**

If one simply turns somewhat to the side of the fwd LOD upon finishing m1 then the series of steps from the category of Unchanging Slide Steps may be used for the 2nd m. These may also be reversed. We illustrate below. This yields a new total of 1,168 step-combinations. With the reversal of the measures our new total is 1,311



All of these combinations may be repeated for 4, 8, or 16 measures.

**4m STEP-COMBINATIONS GOING FWD**

Combing the steps of the unchanging fwd steps section with those of the changing fwd steps for the 2nd measure will yield two different sequences of steps, with oppftw. Done in reversed order there will be a total of 442. The 4th m may also be done with any one of the 8 Mazur Endings. These 8 with 221 give 1,768 four m sequences. If we simply wish to use traveling steps to build up 4m step-combinations which may be done more or less fwd, that is, those combinations may require perhaps a ½ or ¼ turn in conjunction with steps done with alternating ft. We restrict ourselves to the steps listed in the Unchanging Fwd Steps, Unchanging Side Steps and Changing Fwd Steps. There are 41 separate steps. We wish to compute the number of possibilities for a 4m sequence where the steps are not repeated in the sequence. Remember “Permutations” from Algebra? There are 101,270! None of which are repeated! Now these are the mathematical possibilities. **How beautiful or difficult these combinations are is for the practiced dancer to discover.** They may require some special wt transfer etc., but that is to be worked out. One of the authors personal feelings is that these myriad combinations lie untapped and untried. An interesting research project would be to



have practiced dancers investigate these combinations systematically and evaluated with respect to their beauty and difficulty.

### “ODWRACANY” 4m-STEP-COMBINATIONS

Ptrs start facing each other. The first m can be taken from the category or Unchanging Side Steps. The 2nd from Changing Fwd Steps. Measures 3, 4, are m1 2 rep oppftw. There are 187. Often the 4th m uses the Mazur Endings listed below.

1. Trzema Przytupnieciami
2. Dwoma Przytupnieciami
3. Tupnięcie na”Dwa”
4. Zesuwne
5. Skok Obunóż Na “Dwa”
6. Skok Obunóż Na “Raz”

Remember most often W simply do the basic step fwd as M turns away and together. Thus it is especially important for the M to learn all these combinations.

A 7th ending may be used. It consists of a step fwd on ct1, a step-touch of the free ft to the supporting ft on ct2, hold on ct3. These 7 endings yield at least 1309 4m combinations.

The Unchanging Fwd Steps can be done diagonally fwd. This gives us more variety. They give an additional 169 combinations. Disregarding the use of the Mazur Endings there are 356 possible combinations including the endings and there are 2492. Do you have enough!

### SOME MAZUR STEPS CLASSIFIED ACCORDING TO ACCENTS OR SLIDING

The following **partial** classifications should prove to be of some use to “choreographers” as it is a list of the steps according to which part of the measure that the accent falls upon. The reader will recall that the placing of accents is not done to some iron-clad rule. The placing of dancing accents depends upon the dancers skill, practice and conscious intent. Remember also that it is only the men who do the stamping; women merely tap. Keep in mind also that only the men do all of the below steps.

The original classification according to accents, for Mazur steps, is due to Zofia Kwaśnicowa.

In this partial classification are included the same Endings. Some steps have more than one accent as they will be listed more than once. Variations of steps are listed under the main variant of the step.

The reader is invited to complete the tables as an exercise.

ct1	ct2,&
TRZEMA PRZYTUPNIĘCIAMI DWOMA PRZYTUPNIĘCIAMI KLĘK NA DWA TUPNIĘCIE NA RAZ HOŁUBCOWY WYBIJANY KRZESANY Z KROKAMI SKOK OBUNÓŻ HOŁUBCOWY DOSUWNY HOŁUBCOWY DOSTAWNY UCINANY BOURREE	HOŁUBCOWY KRZESANY
ct2	ct3
BIEG MAZUROWY ZMIENNY AKCENTOWANY NA DWA LEWO AKCENTOWANY TUPNIĘCIE NA DWA ZESUWNE KOGUCIKIEM SKOK OBUNÓŻ HOŁUBCOWY DOSTAWNY HOŁUBCOWY ZAKRZYŻNY DWOMA HOŁUBCOWY TRZEMA HOŁUBCOWY HOŁUBCOWY PRZYKRZYŻNY UCINANY BOURREE BALAGEKA	BIEG MAZUROWY BOKAZO SUWANY NA TRZY WYBIJANY PUSTY NA TRZY POSUWISTY NA TRZY WYBIJANY MAZURKA HOŁUBCOWY WYBIJANY KRZESANY SKOK OBUNÓŻ HOŁUBCOWY DOSTAWNY HOŁUBCOWY DOSUWNY HOŁUBCOWY PRZEDKRZYŻNY HOŁUBCOWY ZAKRZYŻNY HOŁUBCOWY Z DWOMA PRZYTUPNIĘCIAMI HOŁUBCOWY KRZESANY UCINANY PZDP Z TUPNIĘCIEM BALANS

<b>SLIPING-GLIDING STEPS</b>
ct1 → ct2
<b>POSUWISTY</b>
ct1 → ct2&
<b>PZDP</b>
ct1 → ct2&
<b>SUWANY</b>

### **MEN'S HISTORICAL SOCIAL-BALLROOM COMINATIONS**

In this section we shall present all the step combinations <sup>35</sup> which we have in our sources from 1846 to 1905. This will give the reader an idea of what the Mazur Ballroom Form is like. The W does the Basic Run Step.

#### **HŁASKO (1846)**

As the reader will recall the step-movements of Hłasko are scattered throughout the present text. They are described in the following sections: "Traverse #1" in "Historical Steps for The Hołubiec Obrót"; "Traverse #2, in "Historical Variations of the Running Step;" "Traverse #3, in "Advanced Sliding Step-Movements": under PZDP, "Traverse #4, in Advance Sliding Steps" under "Cwał Mazurowy." "Schluss-Schritt #1,2,3", in "Advance Endings," and "Hołubiec #1,2,3,4," in Hołubiec Obrót."

Hłasko's combinations are to be done dancing with your ptr. W only Traverse #1,2.

#### #1

m1-6 6 Traverse #1's,  
m7,8 Schluss-Schritt #1.

#### #2

m1-6 6 Traverse #2's,  
m7,8 Schluss-Schritt #3

#### #3

m1-6 6 Traverse #3's  
m7,8 Schluss-Schritt #3

<sup>35</sup> Remember this list is for our sources up to 1984 only.

#4

m1-6 6 Traverse #4's stamping the lead ft,  
m7,8 Schluss-Schritt #1.

#5

m1-6 6 Hołubcowy-Przedkrzyzny with hop on ct&,  
m7,8 Schluss-Schritt #1,

#6

m1-6 Same as #5, m1-6 but without hops,  
m7,8 Schluss-Schritt #1.

#7

m1-8 Same as #4  
m9-16 rep m1-8 but PLOD, oppftw

#8

m1-8 Same as #2 fst facing RLOD,  
m9-16 Same as #3

**ROCHACKI (1874)**

For M only.

**#9 "SUNWANY BOKIEM"**

See the Sliding step section under "CWAŁ MAZUROWY." Start 1w shoulder in LOD.  
Remember this deep slide is a M's movement.

m1-3 3 L SUWANY BODIEM step-movements in LOD,  
m4  
ct1 glide L ft in LOD,  
ct2 slide L ft further in LOD,  
ct3 L hop sat make a ¼ or ½ turn CCW,

Depending on the amount of turn (1/4 or 1/2 ) the same combination may be repeated oppftw.

#10

m1-3 3 PZDP,  
m4 Hołubcowy step done moving fwd,

#11

m1,2 2PZDP,  
m3 SUWANY BOKIEM,

#12

m1-3 3 Hołubcowy movements,  
m4,5 2PZDP,  
Combinations for W.

#13

m1 R"SUWANY NA PALCACH",  
m2 rep m1 oppftw,

- m3 R Rochacki's W's run,
- m4 rep m3 oppftw,

**ZORN (1887)**

- #14
- m1,2 2Runs,
- m3 1 Pas Boiteux but on ct 3 place free ft directly to the side,
- m4
- ct1 strikes heels and hold,

- #15
- m1 1 Hołubcowy Dostawny,
- m2 1 PZDP,
- m3 1 Pas Boiteux
- m4
- ct1 strike heels together and hold,

**#16 (WITH A TURN)**

The same as #15 but a full turn is done on m3. Zorn uses a good number of accents. If he indeed recorded the authentic dance accurately, as we believe, then this only points out how important were the accents. Start wt on R st L beats R.

- m1 1 Hołubcowy Dostawny with accents on cts 2,3,
- m2 1 PZDP,
- m3
- ct1 L hop ast R carried to the frt traveling in a semi-circle begin a CCW turn,
- ct2 finish turning to orgpos
- ct3 put down the R ft in frt and swing out the heels,
- m4
- ct1 strike heels together,
- ct2,3 hold in pos



The turn on 2 cts is so quick that it is better thought of as a "pirouette" turn suggests that individuals turns are permissible in the Ballroom Mazur variant.

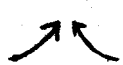
**#17**

Start R ft free,

- m1,2 2 PZDP fst R ft is free,
- m3
- ct1 leap off of the L ft on the R ft with an accent ast L goes up into the air,
- ct2 put down the L ft with an accent,



- m4
- ct3 pivot on the balls of the ft swinging heels outward,



ct1 strike heels together,

ct2,3hold in pos



The ft on m3, ct3 are sometimes slid to the slide at the same time.

### LONDYŃSKI (1905)

#### #18

This is a 2m “Odwracany” combination. M starts L side to LOD, L ft free

#### m1

ct1 beat L ft to R heel,

ct2 step to side (in LOD),

ct3 L hop holding R ft in air to the rear, ast turn somewhat CCW

#### m2

ct1 R ft beats L heel,

ct2 step-glide R ft to side (LOD),

ct3 lift L off floor (and turn CW to orgpos).

Remember, there is always someone who will be able to do a step beautifully!

### PRACTICE EXERCISES FOR MEN’S STEP-COMBINATIONS

Here are some particular M’s combinations most of which are in common use today. These shall give the reader specific combinations to master. The reader will immediately notice that the sliding step PZDP is the most commonly used. Much to the misfortune of contemporary Polish dancers who do not know what you, dear readers, now know. They think that there is only one sliding movement. Many of these combinations are for the “Odwracany” movement.

The M turns alternatively toward, away, toward, etc., from his partner.

#### **1. STEP-HOLUBIEC, MAZUR/HOLUBIEC/PZDP/ANY OTHER MAZUR ELEMENTS**

Couple in open Mazur pos. Turn towards each other, lead shoulder in LOD. Both dancers start with the ft which is in LOD. When using the Step-Holubiec step going to the outside first in combination as a two m Odwracany the second Mazur step will start as a cross-over toward the inside. This can be a little tricky, e.g., if the second step is to be a Posuwisty then the sliding ft (outsft) blocks the fwd use of the free ft for the next Mazur step. This is a good example of logical possibility with impracticality. This difficulty may be alleviated in two ways: One, by only going partially away and together, that is, do not go completely back to back with your partner. The second way is to do the Odwracany as a basic four m unit, as mentioned above. Odwracany , are often done only with a slight body twist or turn. This is especially important when doing steps where the trailing leg must be fully extended to the rear.

**2. HOLUBCOWY, HOP-EXTENDED**

Start R side to LOD.

m1 L Hołubcowy Dostawny,

m2

ct1 step fwd on the L ft, and hop fwd on it ast R leg is extended out to the rear and low to the floor,

ct2 rep ct1

ct3,4 rep m1, 2 oppftw, d.

**3. HOLUBIEC, PZDP**

m1 Same orientation as #1. With free ft do one complete Hołubiec-Mazurowy step, beginning to turn away from your partner.

m2 With the free ft, do a PZDP, completing the turn away as much as possible, or as is comfortable . Partners are now more or less back to back.

Opposite footwork still moving LOD for m3,4.

The 4th m may be done with simply a step-close as described above. This Step Combination is one of the most beautiful and somewhat difficult for beginning dancers. Experienced Mazur dancers or dancers with serious interest should not be content with mastering this step as though it were the end-all and be-all of Mazur-Odwracany combinations. Experiment yourself! You're important! Don't wait for others to tell you! When you do not experiment yourself then you depend on others; you are relinquishing control of yourself.

**4. HARMONIJKA, MAZUR**

Stand with R shoulder in LOD.

m1 pw Harmonijka step in LOD,

m2 one Mazur Run starting L ft turning away from ptr, fst back to back,

m3,4 rep m1, 2 oppftw, d.

**5. UCINANY, PZDP**

Face LOD.

m1 Do one R Ucinany fst R ft is free and extended fwd on ct3 (See the section Kroki Zmienno-Akcentowne),

m2

ct1 withdraw the R close to the L, neither stamping nor hopping st the R ft is (tucked in) in frt

of the L leg below the knee,  
 ct2 begin to slide fwd onto the R,  
 ct3 continue sliding fwd,

To make this step easier hop as you withdraw the R to the L.

## 6. MAZURKA, MAZUR

Face LOD

m1 Do the Mazurka Step,  
 m2 L Mazur Run.

### Variation A MAZURKA, STEP-HOP

m1 Same as above,  
 m2  
 ct1 step fwd on the L extending the R ft back,  
 ct2 rise up on the ball of the L ft,  
 ct3 hold.

## 7. WYBIJANY, MAZUR

Body is erect, back slightly leaning to the rear, as if ready to climb an incline. Always dance on the fwd part of your ft.

m1 Do a lw Wybijany st the L ft is free,  
 m2 do the Mazur Run with the L ft, the L ft is low with the toe pointed down

## 8. WYBIJANY, PZDP/POSUWISTY

## 9. WYBIJANY, POSUWISTY- TUPNIECIE

## 10. WYBIJANY, STEP-HOP

m2

ct1 Do a Hołubiec with the free ft and  
 ct2 Place the free ft fwd on the floor and step up on the ball of this ft with the  
 other leg extended straight back in pos similar to that of the messenger of the Gods,  
 "Mercury,"  
 ct3 hop on the supporting ft.

Variation A

m2

ct1 Do a slight hop and begin to pivot to face LCD. As free leg is extended  
 smartly straight bwd, knee turned out, ft and toes pointed out and  
 down slightly  
 ct2 step on the ball of the free ft which is extended fwd, body still turning  
 slightly out st partners would be slightly back to back or turned away



from each other; but the main thrust of the motion is to turn away from LOD.

- ct3 Close the new free ft to the supporting ft by touching the toe of the free ft next to the supporting ft. It is possible on this third ct to do a nice stretched-out pose. However, the dancer must quickly recover to execute m3.

11. **WYBIJANY, BALAYAGE**

12. **WYBIJANY, HOŁUBIEC, SUWANY, TUPNIECIE**

m2 After the Wybijany, do a Hołubiec, Suwany, Tupnięcie Step combination. This means that immediately after the Cut-out, another Hołubiec is done against the ft, which did the cutting out, takes place. This requires practice! Remember to extend the toes of the free leg pointed nicely to the back.

13. **PZDP-OBROTY**

This is a turn which used the PZDP step. It will be described with the turn done to the R side. Stand facing LOD.

- m1 Do a Posuwisty to the R side, pivoting on the lead ft st on ct1 the lead ft and body are turned one quarter to the R. On ct2 further turn st you are facing practically RLOD.  
On ct3 try to pivot a little more.  
m2 Complete the turn by taking three steps in place to finish facing LOD. The recovery may also be done with just two steps or a step-stamp.  
The amount of “turn out” on the PZSP depends upon the individual and space requirements. Remember to stretch the free leg to the rear.

Variation A

to Instead of doing a PZDP to the side do a Step-Hop step nicely extending the free leg the bk, quickly whirling on ct2 to recover initial pos.

**SOME EXAMPLES OF MEN'S 4m STEP-COMBINATIONS**

1. **HOŁUBCOWY, PZDP, MAZUR**

Couples face; inshds joined.

- m1 Hołubcowy Mazurowy in LOD  
m2 PZDP with the free outstft, free hds out to the side,  
m3,m4 two Mazur Runs.

2. **HOŁUBCOWY, PZDP-OBROTY**

Position same a #1

- m1 Hołubcowy-Mazurowy.

m2.3 PZDP- Obróty turning away from partner. As partners turn away, they release their hds.

m4 With steps in place finish next to partner; with a pose join inshds.

#### Variation A

m4 When rejoining partner do two heel-clicks and hold. This assumes that the partners are completely turned around by the completion of m3. Instead of holding on ct3 a stamp may be done on the free ft with no transfer of wt.

### 3) SKOKIEM OBUNÓŻ

Same pos as #1.

m1 Both partners do a Skokiem Obunóz (See the Stage-Form section) M with greater accent than the W. Free hds are extended out and down to the side in LOD.

m2 Do a PZDP in LOD with the free insft. The insft must be quickly snapped fwd.

m3 Mazur Run fwd as free arms come up.

m4 With and Mazur Ending partners finish facing each other and in a pose (see section on Mazur Endings).

### 4) SKOKIEM OBUNÓŻ I PZDP

m1,2 Rep m1, 2 of #3 above.

m3 With a outs PZDP step ptrs may dance directly fwd or begin to turn back to back.

m4 Finish with a Down-Up Pose. So there are two possibilities. On this 4th m ptrs may be back to back or face to face.

### 5) UCINANY, SLIDE, RUN

m1 Do one Ucinany step. During the first two cts the free arms trail behind. On the third ct the arms are snapped fwd in LOD, the outs ft is now extended low in frt, as you hop on that ft which had the wt on it on ct2,

m2

ct1 withdraw the extended ft, close to the supporting ft, that is, “tuck in” the extended ft in frt of the supporting ft. Try to do this variant without a hop. The attitude of the free ft should be similar to the Mazurka Attitude.

ct2 Slide fwd on the free ft.

ct3 Do a low hop on this same ft, with the other leg extended to the back. This hop may be also a stamp.

m3,4 The Mazur runs fwd, ast hds come over head.

#### Variation A

m3,4 Rep m1,2 with oppft.

### 6) HOLUBCOWY, MAZUR ODURZUCENIEM

This step is best done going more or less directly fwd.

m1 Do an outs Hołubcowy-Mazurowy step. Twist body toward the outs slightly with the inshd coming fwd.

m2

ct1 outsft beats against insft,

ct2 gliding the outsft over the floor leap fwd upon the outsft ast insft is held to the rear in the air,

ct3 hold this extended pose.

m3,4 Rep m1, 2 oppft.

This is a wonderful combination to vocally express one's spirit and enthusiasm, especially when the M on m4 a boot slap, "Hungarian style." M, give us something in elegant Polish! This type of movement is quite vigorous and fits the Stage Tradition.

#### Variation A

m4

ct1 M does a low Hołubiec in mid-air st the outs shoulder turns in LOD. Do not get high off the floor. The appearance should be of horizontal extension with straight legs and pointed toes. The Hołubiec is done st the rebounding leg, with it pointed toes, points in LOD, st the M's upper body and head is at a 90° angle with LOD.

ct2 While the free ft is still in the air M brings down the leading hd to slap his boot top of the still extended leading leg.

ct3 With a very quick snapping motion, the leading arm goes back up into a pose, the free leg quickly snaps down next to the supporting leg or the toe of this free leg may be touched to the rear of the supporting ft. Body is erect, head up and hold this pose.

#### Variation B

m4 ct3 The free leg is swung all the way to the bk twds RLOD and M drops down on the knee in a pose.

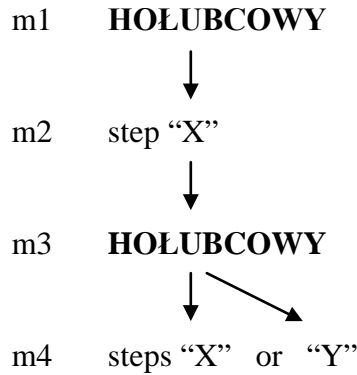
#### Variation C

This is what the W will do all the time, and the M whenever the inclination seizes them, m4 is a down-up pose for M, W does steps in place waiting for or catching-up to M as the case may be.

#### 7) WYBIJANY, STEP-HOP, WYBIJANY, POSE

The 4m sequence is in the title. Use other Wybijany combinations. The "step-hop" may be only the W's PZDP, that is, done only as a glide "See Gliding/Sliding section).

Now that you have had some specific examples you should be able to construct your own “Odwracany” combinations in particular. For 4 measure units the structure of the combinations usually consists of the first and third measure being heel-clicking with the second and fourth measures consisting of other steps which allow one to change feet and direction. In short a schematical pattern may be drawn for the “Odwracany” combinations as shown below:



### SUMMARY OF THE STEP-MOVEMENTS OF THE SOCIAL FORMS OF THE MAZUR

We have covered the three main social forms of the Mazur: the rural Mazurek-Obertas, the Salon- Ułanski Mazur and the General Ballroom Form. Only the broadest features of each form can be delineated, the details overlap.

One constant however is the difference between men and women’s dancing. (See all the previous sections and the text.) As a general rule of thumb one way to differentiate women’s steps and movements from those of the men is that:

#### **WOMEN NEVER**

- a) click heels
- b) spread their legs or knees
- c) bend deeply
- d) kneel
- e) loudly stamp
- f) greatly bend their knees
- g) wave or violently pose with their arms up

Thus the W avoid any abrupt motions, on their own part, and carry themselves so as to avoid ‘angularity’ in appearance and mind e.g., sharply bent elbows, bent knees. W dance more upright than M. As for the M they do what W don’t do, only with Nobility. An example; both M and W do the Posuwisty step but with a difference. The M may literally dive into it, his knees may be bent a 45° angle whereas the W’s at a gentle 5° or 10°. The M’s free leg extended far to the rear, the W’s less so. Another: M hook elbows; W, attach themselves by interweaving forearms.

In these judgments of value the subjective criterion is upper-most to some. One thing can be gained from the “relativity” of values here. And that is the idea of “sharing or helping in value-creation” if you like. The W helps the M dance as a M by dancing as a W-as the Eternal W and not as what present fashion seems is “contemporary.” Partners help each other in this regard. The only result of mixing of steps for the M and W is the death of the Dance-Form!

In the same sense that the M’s and W’s steps are different and yet “relatively dependent” upon his ptr so the steps are not to be absolutes in themselves but done against the background of the basic step. Their uniqueness comes about in contrast to the basic step. Wide usage of the basic step provides the background for the other steps. Also greater usage of the basic steps would probable cause a rebirth of “figure” dancing.

### **WOMEN’S STEPS**

In this section on the steps the W may practice and on occasion do, the following steps:

KROK NA PALACH  
KROCZNY  
SUWANY  
PUSTY  
POSUWISTY  
MAZURKA  
OBOCZNY  
BALANS  
BOITEUX  
SUWANY Z ŁYŻWA  
POSUWISTY Z ŁYŻWA

### **MEN’S STEPS**

The M may do all of the steps.

Whenever the step-movement involves a gliding/sliding movement the W glide, the M usually slide.

There is an opinion that the Women may do all of the steps but in such a way that the feeling is the very same as a well executed Krok na Palcach step-movement. This opinion as we have proven is wrong. For example, in the heel-clicking step-movements the Women do not beat their heels together but just bring the feet close together, legs tight, with a gentle rising upon the toes of the supporting foot. Instead of a stamp or accent the Women does a tap or simply does a transfer of weight quietly.

### **A CONCLUSIONARY SUMMARY OF THE SOCIAL-FORMS OF THE MAZUR**

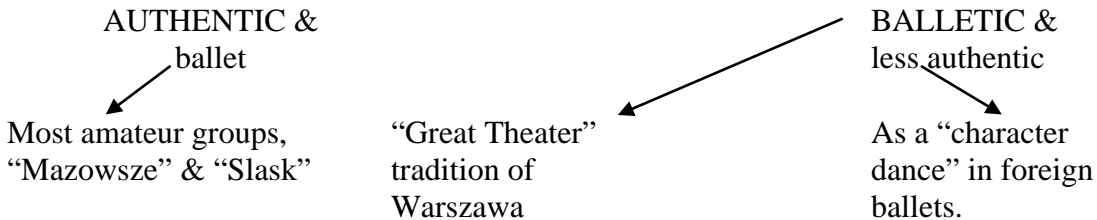
The result of our researches into the step-movements of the Social Forms of the Mazur are listed below.

1. The clear distinction between Men's and Woman's dancing.
2. That the Sliding and Heel Beating steps are for Men whilst the Women do the Basic Run.
3. The uncovering of the native Polish form—the Mazurek-Obertas.
4. The wide and frequent use of stamps/accents in the Salon-Ballroom variants.
5. The re-discovery of the Holubiec turn in the Salon-Ballroom Form.
6. The ever present tension between elegance and crudity in the Ballroom variants.
7. The successful adoption of figures from the European Figure Dances by the Mazur.
8. The many variations of movements.
9. That individual turns were done.

Some of these will be stressed again by the virtue of contrast with the next section which deals with the stage variant of the Mazur.

### THE STAGE VARIANT OF THE MAZUR

The Mazur as danced on the stage by performing groups falls, at this date, into two categories:



We shall concern ourselves here mostly with “couple figures” and motifs as done by amateur dance groups and the Great Theater Tradition of the “Great Theater” of Warszawa.

As stated in the text this Tradition of the Warszawa Ballet Theater crystallized around 1880. In our case, for the Mazur, this means primarily the Mazur from the Opera “Halka.” It is this Mazur which calls forth from choreographers, Mazurs done in a “Grand Style.”

It is this “Grand Style” which we have labeled the “Great Tradition” of or “Great Stage Tradition” of Warszawa. The relationship between authenticity (this means the social dance forms of the 18th and 19th centuries) and the usage of ballet material and invention is an inverse relationship. Usually it hinges upon the extent of the choreographer's knowledge; the less he or she knows of authentic material than the more they rely upon balletic material.

Like “Character Dance” of Ballet every possible movement is properly part of the Balletic Mazur. Anything from any source which “fits” the choreographer's aims is used.

There is another side to this. Ballet dancers want to use their skills, training and talent. They regard folk dances and social dancing as a very, very minor form of dance if they regard it at all. Thus, the choreographer is under pressure to use the more complicated elements of Ballet. This leads to the balletic style of dancing which gives the “Halka” Mazur great sweep and pomp. As mentioned in the text the “Halka” Mazur represents the old

“Staropolska” virtues and life-style of the 16th to 18th centuries. The only variant existing at that time could only have been the rural Mazurek-Obertas. This is more a dance of individual couples in simple figures. Of course, choreographers make the dance figures rather complicated. They took and take liberties with the dance. But their liberties have exalted the Mazur into an object of Great Art. All dancers including amateurs only wish to dance that well, that expressively.

The “Halka” Mazur is very heavy, very bombastic music. It is not flowingly fluid music as is the Mazur from the Opera “Straszny Dwor.” It is not elegant. Its bombasticness is perfectly expressed in the music of the “Halka” Mazur. The clothing associated with the “Halka” Mazur are the Staropolska fashions and semi-“Hussar” fashions of the 1863 Uprising. The written descriptions which come closest to this Mazur type is the 1847 work of Karol Czerniawski. (See the present author’s work on the “The Polish Walking Dance.”)

Unfortunately in the Polish case there are no schools or programs which teach this Grand Style. One must know the Balletic Movements and must copy or learn from the best soloist to get the great strength and sweep of the style. Luckily for the readers of the present work the Grand Style has been recorded by the present author. Much of the present material comes from work of living post-WWII choreographers. These excerpts have been and are used in the Mazurs from the “Halka,” Straszny Dwor and Zamek Na Czorsztynie.”

The general remarks which were made above are true more or less for amateur and foreign ballet companies. Because the Polish Walking Dance and Mazur have been on the stage for the last 200 years or so there is a great mixing of features among the authentic and Balletic forms. We shall only delineate the “Great Style.”

Of course much of this material can be used in today’s Social Ballroom once the dancer assimilates the style and dances with good taste.

The reader will realize that the “Great Tradition” is a hybrid style. One most often sees “Ułanski” elements mixed with “Staropolska” Mazur. For example the “Ułanski Koguciki” and “Błyskawica” couple turn is not authentic for the Staropolska Epoch.

### **ARM-HEAD MOVEMENTS AND POSES**

What characterizes the Great Stage Style is the wide, bombastic movements of the Men. Remember that all of the step-movements previously mentioned are used in this style. Thus we shall not repeat everything. We shall only pick out a few things to illustrate this style.

#### **M’S BOW**

1. **“STAROPOLSKA” UKŁON**

See the Mazurek-Obertas section.

#### **W’S BOW**

1. **CURTSY**

See the Mazurek-Obertas section.

### M'S ARM MOVEMENTS

It is the M's arm movements which help to mark this **Grand Style**. The arms sweep grandly, they cover as much volume or space as they can in a short space of time so that the movement is brisk. In this style the arms are also thrown to the back.

#### 1. BAT OSIEM

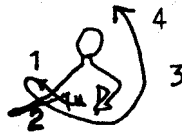
Standing in frt of his ptr or alone the M describes a wide figure eight with his free arm and hd, ending with a stamp pose. The arm motion is one of great flourish. This is the same as lw Bat but done with both arms, and stamps on both ft (ct4). Unlike the Social Forms the M most often stands with his ft spread apart. Do the above figure motion with the R hd st the L ft is fwd, lean back upon the L ft when the R hd goes down and fwd. Lean back onto the R ft when you fling the R hd up, flicking the hd as you do so. The hds path is a seen from the frt is as follows.



The other hd is held on the hip, elbow strongly fwd. Thus we see already some of the differences between the Social Form and that of the Stage. On Stage the M spreads his legs, does his deep knee bends, and “wildly” throws his arms. Great strength is never wrong in this form.

#### 2. CROSSING ARMS

This may be thought of as an exercise to get that Grand Sweep movement. Standing in a straddle pos, hds on hips, swing the R arm down and out to the R side then down to the L side and around and up to a pose pos. They rep this motion with L arm as the R hd comes to the R hip. Remember practice these arm movements at first with a tightly closed fist. Now



start this exercise with both arms crossing in frt on ct1. On ct& both arms go out and to sides, on ct1 they cross, on ct2 one flies upward while the other goes to the hip, on ct3 the hd of the posing arm is snapped into place. Rep opphds, d. The head is often dropped on ct& or ct1 and raised and snapped into place on ct3. The head is thrown back. The head may execute a semi-circular or a figure-eight motion. Practice first by following the hd with the eyes as the posing arm goes around. Then do the same with the head.

#### 3. ARABESQUE



This is one of the many arm positions of ballet which is used a great deal for sliding steps. When the M dash fwd in a slide one arm goes fwd, the other to the side. In the case below it's the same leg, same arm. A big, wide pos, arms held shoulder high.



As the leg is changed so the arms are switched. The arms are sometimes held in this manner. The fwd arm is held rounded down in front. The next arm to come fwd is changed by its sweeping fwd and down swinging from the elbow also.



**W'S ARM MOVEMENTS**

In the Stage versions the W at times have motions similar to those of the M, but not of masculine strength but of "feminine strength." Remember the W pulses her wrists up and down. The W's arm is never straight but has curves in it.

**POSES**

1. **HDS FWD ON HIPS**

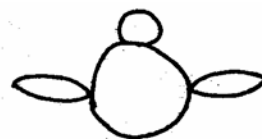
We have already mentioned the poses above. To this we only add one more. That of M standing with their heads on their hips. Elbows are well-fwd. The head is held in a fist. If the M are wearing a wide belt or sash, the M tucks the head in the sash. Often it rests upon a sword. W on stage place their heads on the hips, with the 4 fingers fwd, thumb back.



There is another head on hips pose which one sees perhaps more often in presentations for stage groups of other Polish Folk Dances. It is stylized, and it is pretty. This is "Aesthetic Pos." The heads are held in a half-open fist. The fist is held not to the sides, but forward of the pelvis bones so it is almost 1/2 between the side and navel. The thumb is back. The elbows are forward, the shoulders are pressed out and down. Often the



not



hds are off of the body with only the thumbs touching. This is also the stylized Stage-Folkloristic hd pos for W of the Rzeszow regions of Poland. These dances are very popular with stage groups. In this pose lean back firmly, chin up. This stage pose is done by both M and W. On stage W sometimes pose with the free arm up with the other on the hip.

2. **KNEELING**

As we know kneeling is done by the M in the Mazur. In Social dancing the kneeling is done st the M has a comfortable pos. For the stage the kneeling must also be aesthetic. Ft, legs, body, shoulders, arms must be form open spaces and contrary planes. The thighs are turned out from the hip sockets.

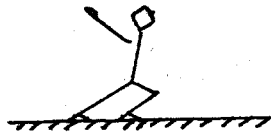


Remember

to lean back, chin up body twist st same elbow is fwd as the same leg is fwd.

3. **4TH-WT FRONT POSE**

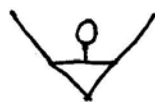
Ft are spread apart, one in frt of the other, frt leg is strongly bent with most of the wt carried by the frt ft.



The same arm, as the rear leg, raised up in a strong pose.

4. **FRONTAL POSE**

Legs and ft are pressed together, arms up and fwd.



or



or

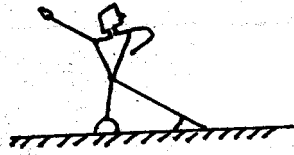


5. **4 TH -WT BACK POSE**

Same as 4 TH-WT FRONT POSE except that wt is carried on a straighten back leg— without bent legs.

6. **FRONTAL POINTING POSE**

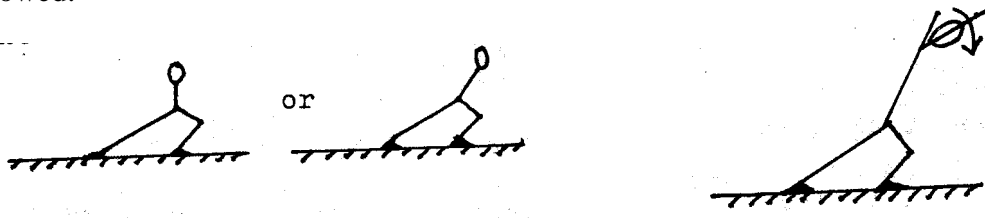
Wt on rear leg. In this pose the face is frt, hips twist somewhat.



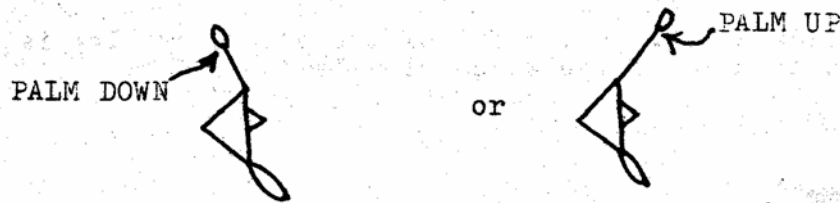
7. M'S WYPAD POSE

The Stage Mazur often uses the pose which may be considered a dramatic half-kneel. The back leg is stiffly held straight in back. Frt leg strongly bent. The M may enter this pose in several different ways. Starting from an erect pos, ft together simply lunge fwd onto one leg. Ft may be stamped. Sometimes the M takes this pose after turning/jumping. Always it must be a lunge.

The attitude of the body is either erect or leaning fwd. In addition the head may also be bowed.



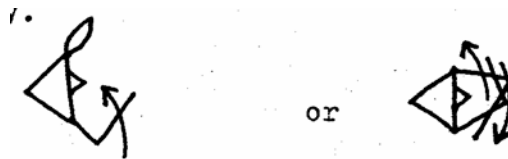
The arms may be held in various poses. On hd may be laced at the hip and the other free, out to the side.



A special arm pose is the following.


8. WYPAD a la REVERENCE

As the head bows the M crosses his chest with one or both arms. Of course this is done as a bow to a W or even to another M, but not too gently.



But there are more arm pos. Let both arms trail back, palms up or down,

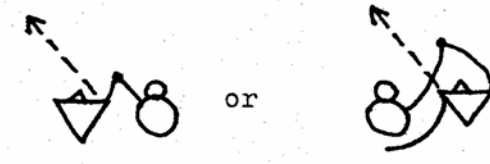


Or, both arms may be in frt.,  palms up.

Hds, when palms are turned up, should express an imploring attitude (along with the body) if the bow is to a W.

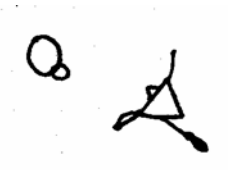
9. **M'S FOUETTE POSE**

Here is a Pose–Movement which one encounters in the High Stage Form. M starts from same sort of close cpl pos.



m1

- ct1 M steps out diag L with the L ft,
- ct2 pushing up on the L ft ast kicking the R leg up fwd makes ½ turn fst facing W. M is in a pose with wt on L ft, L leg straight in back, is on floor. L arm up in a pose, R on hip.



ct3 hold

Variation **Z KRESZANIEM**

On ct1 strike R heel on floor as R leg goes up. This may be done also twice as quickly.

10. **WALKING POSE—ELEGANT WALK**

This is an element which has its uses in the Social Ballroom Forms. In the Social Form it's the upright position of the body that is pleasurable. Pull the stomach in and up!

M starts with L arm up in a pose, body very erect.



Keep the head up—but elegant. W, arms down and not on the hip.

m1

- ct1 Take a very deliberate R step fwd, keeping ft close to the floor,
- ct2,3 transfer wt to R ft keeping L ft straight in the back,
- m2 rep m1 oppftw.

Head usually turns to audience or ptr. Free arm may be out to the side, palm up.



11. **W'S FLIRTING HD**

W holds one of her hds near her face, as though bashful, covering her eyes. She flits her fingers which are held together toward and away from her palm, rapidly. As she does so she may be holding a handkerchief with her fingers. Her head also may turn now right, now left. The W may also be in motion when doing this.

This type of motion corresponds to the twirling of moustaches of the M.

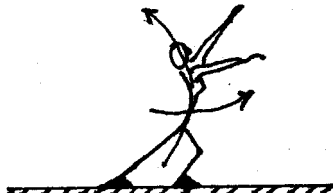
12. **SWORD ACTIONS**

Although, part of the Staropolska clothes is the wearing of the Polish Sword it is usually too cumbersome to be worn for a Mazur. Thus some sort of stage action may be the unbuckling of the swards before dancing. Only once have we seen the Mazur done in Staropolska clothes while wearing a sword. So it has been done, however, the sword interferes with the dancing. The sword is better suited for the the Polish Walking Dance.

13. **W'S ENDING POSE**

This is one of these very pretty poses. Every W should be able to do these automatically. This is only one particular ending pose.

W stand in the 4th-Wt Front Pose. Frt knees slightly bent. The body's center of gravity is carried fwd out and over the frt leg. The arms sweep down and are raised out frt and high. The rear arm is held higher than the other. Arms must be held long and gracefully. Wrists fluid, hds open. Head tilted up as are the eyes. Smile.



**COUPLE POSITIONS AND MOTIFS**

All of the previous cpl pos are fair game for the Stage Form. The protective pos is used a great deal. There is one pos which one may be seen which we have entitled the "two-handed" pos.

1) **"TWO-HANDED" POS**

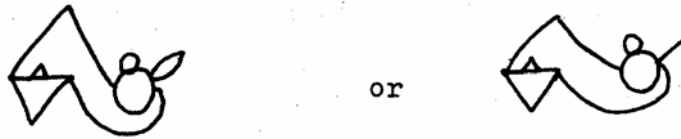
The original source for this was a 19th century Social Dance book. The W places both of her hds on the M's arm W's ins hd on M's ins shoulder or upper arm. In a variation of this the



W places her inshd atop their mutually joined hds. (See the “Couple Turns” section for more cpl pos.)

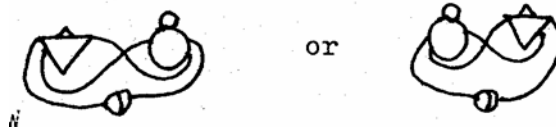
2)

Another pos. The second may be use in the Social Ballroom.



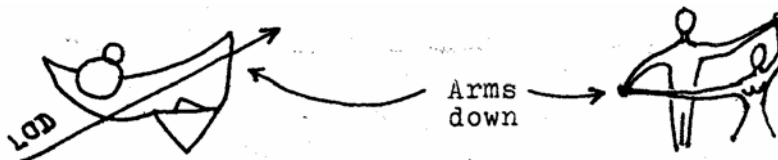
3) **HALF-BACK PROMENADE POS**

Here is a variation of the cross back cpl pos. Ptrs ins arm around the waist of their ptr. Outshds joined in bk. A very “friendly” pos indeed.



4) **WIDE SIDE WINDOW**

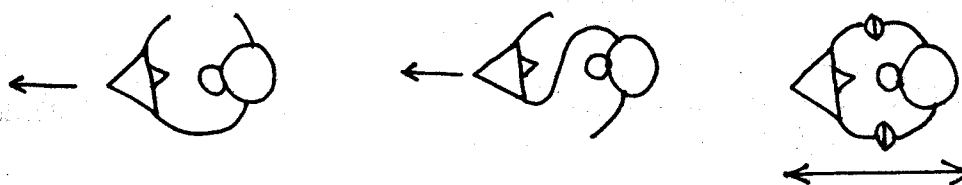
Here is a variant of the Varsowian cpl pos which is used for cpls. It might be called the “Wide side Window” pos. Notice the arms are held in a very wide pos. When the cpl changes



direction the arm pos are reversed. The leading pair of joined hds is more stiff and strong then weak.

5) **“PUSHING, PULLING” POS**

Another position which one doesn't see very often is the following. Ptrs face each other. With various types of hand-holds (illustrated below) the M “pulls” his ptr forward, or “pushes” her backwards. When “pushing”, the ptrs have their palms joined together. The steps done depend upon the dancer's skill.



6) ODWRACANY

The next couple position we meet is most often done on the stage. Partners begin facing each other, inside hands joined, free hand is extended out and down to the side in direction of motion. Here as the partners do the Odwracany the hands swing in and out, going even in between the partners and not higher than the shoulders. The arm motion here is that of an oscillating (V). The most AUTHENTIC form of the Odwracany is that only the men do the turning as women advance forward with the Basic step. Perhaps the position most often used by performing groups, is the following. It is used in doing the various Odwracany step-combinations. Man and Woman stand slightly back to back, man's inside hand, palm up, clasps woman's inside hand or fingers whose palm is down. Their joined hands make a sharp angle extended forward in line of direction. The woman's forearm may be led lightly on the man's forearm.

It appears that the man supports the woman. The free arms of both are extended straight back as are the thumbs and fingers. Both pairs of extended arms should be kept in a straight line. This means that if the leading arm pair is at an angle of  $20^\circ$  with the floor, so must the trailing arm pair. When doing the turns away and toward your partner, in this position, the arms do not swing down between partners but remain at the same initial angle. It is the body which turns and goes forward "ahead" of the joined hands which are then left "behind". Or, in other words, the body and the free arms pivot one-half way around the joined hands. As the joined hands go forward in the direction of travel the partners keep "folding" in and out like an accordion.

The dancers' bodies are always tilted back of the main thrust of the body in the line of direction but the head is slightly behind this thrust and looks up. This comes about by dancing on the forward part of the foot so that the trailing foot is bent at the knee and leading leg is straight, leading foot slightly out in front with on the toe or ball of the foot. The trailing shoulder here is lower than the leading shoulder. The trailing arm is often curved upward. In short,

See the



it looks as though you are continually dancing up-hill. following illustration of this position.

OR



A man must be a “strong” dancer. This may generally be described as dancing with the head up, eyes not downcast, chest is raised up and forward. Back erect. The free arm is held chest high, out to the side, palm up. This “opens up” the dancers chest. The free hand is held at the hip but with the fingers forward. The man may rid himself of doubts in this matter of body positions and motions by dancing with the arm extended, palm up. This forces the body up.

**A MAN NEVER DANCES WITH A FLUID WRIST AS WOMEN DO IN BALLET.**

**NEVER!**

**STAGE MAZUR TURNS**

These are turns which one always encounters on the stage. So common are they that Polish Dancers cannot readily accept that these turns are completely absent from the Social Ballroom Forms.

1) **OPEN POSITION TURN**

This is based up the drawing of Norblin. (See the History of the Mazur section.) M has his ins arm around W’s waist. This implies that the dancers are well-known to each other. W may or may not do same. Her ins hd may be on M’s shoulder. Forceful turns are done with W circling fwd.



2) **“BLYSKAWICA”**

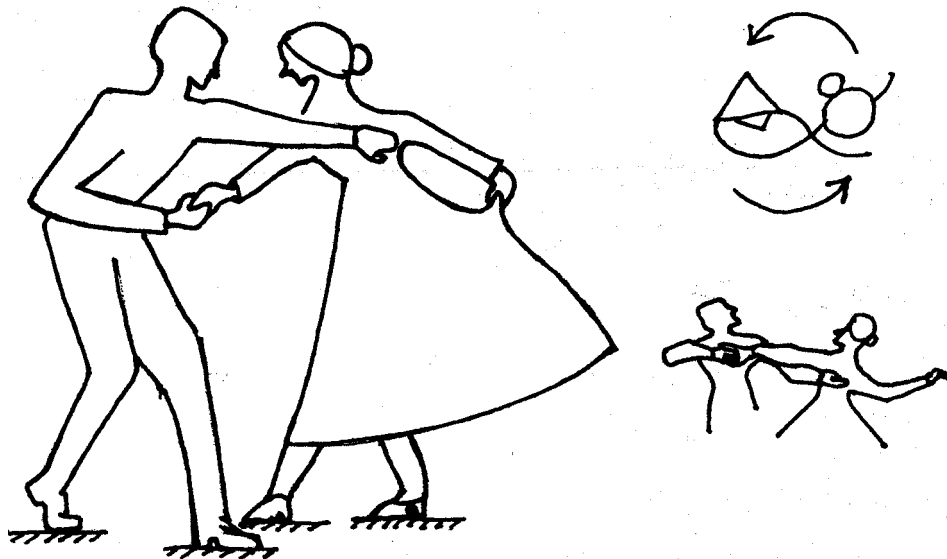
This turn is the nicest, the smoothest. It is most often used by stage groups when they do a “ULANSKI MAZUR.” The term “Błyskawica” means literally “thunder” and the turn must have that quality. The turns must be done with great vigor and snap. All Mazur turns are done with partners learning well away from each other, from the waist up. In these turns both partners go fwd. In these turns partners often switch from side to side, that is, if the



partners are standing with their R sides together they cross over in frt of each other, usually with three steps in one m of music st their L sides are together. Proceed to turn in this new orientation. Unless otherwise stated, R sides are together.

Recall the Semi-Błyskawica turn from the Social Dance section? If the M does most of the transitional action of the Semi-Błyskawica then this Błyskawica turn is not very much different. This allows us to posit the theory that the Błyskawica turn is a 20th century development of the Hołubiec turn.

M's outshd holds W's inshd in frt of M's chest. M's ins arm is extended beneath W's ins arm. M's hand, palm up, is just behind W's back, that is, M's inshd. W's outs arm is out to the side holding her dress. W's ins arm, palm turned twd herself or somewhat twd the frt, is in frt of M's chest. M must lean fwd slightly to maintain his pos. Circle in place with Mazur runs keeping ft close together, upper-bodies lean away, not hips.



#### Variation A

The most pleasing thing about this turn is the manner in which the position is taken. It is done by the M sweeping his outs arm up, over and down into the pos as shown. The arm quickly slashes downward into pos, ast the man makes a  $\frac{1}{2}$  turn to face app to his orgd. The turn and arm slash may be done on one ct or it may take a measure to complete.



The procedure is reversed to undo this pos. However, the arm is not “re-slashed” to its orgpos but merely withdrawn, from behind the W's back.

In the “Halka” Stage Mazur the arm-slash is done with great fury and passion whereas for other forms a delicate, aesthetic life can be created. This one may be used in the Social Ballroom, even though it does not appear in any of the authentic sources. It fits, when done properly.

It may be used as a cpl solo in its own right. The cpl runs fwd, “Błyskawica” turns, undoes the pos, runs fwd returning to orgpos, and finishes with a HOLUBIEC TURN.

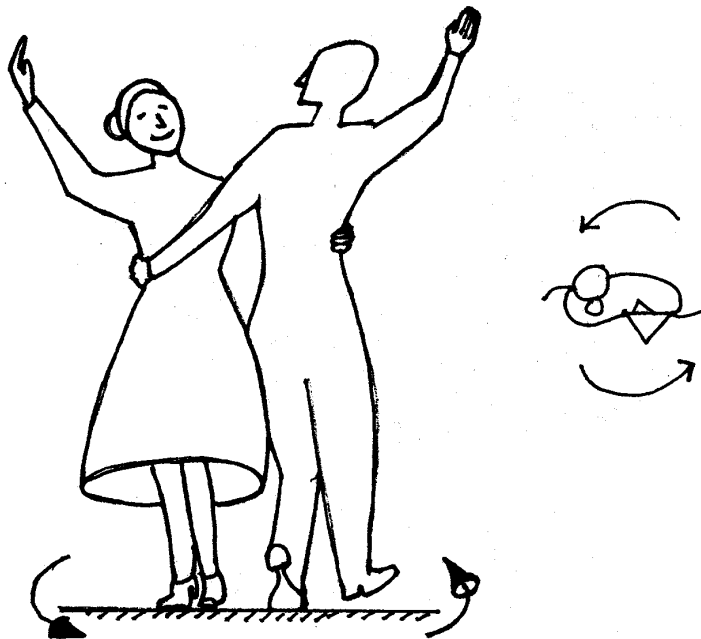
This variation of the turn is even better for the Social Ballroom because the “slashing arm” is not used. The out arm comes from a slightly high pos and then darts under the W’s ins arm.

### 3) OBRÓT KRAKOWSKI

This turn is called by O. Zeromska, “Błyskawica Krakowska”. This is a hybrid term but contains some truth. The cpl pos is used in another Polish Dance, the Krakowiak. Again there is no evidence that it was continually used in the Salon-Ballroom Forms. It is too rough. Any cpl pos wherein the ptrs hug each other is already too intimate, to disrespectful but worse yet, inelegant and crude. It does fit in with the spirit of the Mazurek-Obertas Form.

This, unauthentic cpl turn has ruled the Stage Form of the Mazur for decades. One sees it constantly today in many groups. It is a good example of the over use of one object only. This turn is always used in “Halka.” The Halka Mazur has had great influence. Choreographers may be thinking of some elegant Mazur but things such as this turn creep in.

Partners have R hips adjacent, R arm around partner’s waist, free hd held up at about a 45° angle, arm may be slightly bent at the elbow, but should be nicely extended. It is best to practice this with the elbows locked. However, thumb lines up with the fingers which are together, in line with the arm. The usual step for this is a series of Hołubiec Mazurowy steps. The step on the second ct should be used to cover distance in going around. The heel click must be done very quickly and the rebounding ft must quickly grab the floor with its pointed toe. When viewed from above, this step as done by good dancers looks like a cycloid traveling in a circle, or a series of cloverleaves. W do Zasadniczy, Kroczny step.



Often this turn is done with the upper bodies and heads close to each other and the ptrs ft furthest apart st the pos is one of the inverted “V”, st it looks like “Λ”; or like “∩”. The author has seen this turn done with free arm held extended straight out to the sides, shoulder high.

It is easy to see why this turn could not be used in the Salon-Ballroom figures. This is rougher than the Hołubiec Turn. Since the Hołubiec Turn was modified and even in some

case abandoned what could we expect of the “Obrót Krakowski?” (It could be that these turns and the Hołubiec Turn are derived one from the other. But which?)

4) **OBRÓT OBIE RECE**

Partners are as far apart from each other as possible with the M's outshd holding W's inshd. M's inshd holds W's outs, arms are straight. Turn with Mazur runs or any sliding steps.



**MAZUR FIGURES**

**THE STUDY OF MAZUR FIGURES AND HOW A MAZUR IS TO BE DONE IS CONTAINED IN A SEPARATE VOLUME OF THE PRESENT SERIES.**

**GENERAL REMARKS ABOUT FOOT-LEG MOVEMENTS FOR THE STAGE**

Nothing in Ballet is “small.” In Social Dancing the ft may be raised 3 inches off the floor but for the Stage only then times that height shall suffice. Everything is done in grand style by the men-no accents, only stamps. Anything which has been ruled out of the Social Ballroom Form is proper for the Stage. This means that stamps, deep knee bends, leg jumps, wide straddling, pirouettes, turns in air, high leg kicks and extensions are done. In short, all the movements are exaggerated. Let us take some examples.

The Hołubcowy (heel-clicking) step-movements, are for the stage, done as long traveling steps with heavy accents. Recall that when the W does this beating step she lets the wrist pulsate up and down. Of course for the stage this hand motion must be somewhat larger.

In doing the Mazurka step-movement the knee may be raised above the hip line. The sliding step which the stage favors is the PZDP which M (usually the leading soloist) holds in the at 90°.

The stage favors the Bieg Mazurowy as the Basic Run step. The Hołubcowy (heel-clicking) step-movements are for the stage done as long traveling steps with heavy accents. In doing the Mauzrka step-movement the knee may be raised above the hip line. The sliding step which the stage favors is the PZDP with M (usually the leading soloist) holds the rear leg at 90°.



For the Wybijany movement the ft which is “cut-out” with a stamp may be kick-up waist high. An examination of pre-WWII Polish Dance films shows that this movement was often used in the “bravura” style with arms thrashing about.

### SPECIAL STAGE ELEMENTS

Here are **some** elements of the Stage Form which are often part of combinations made up by choreographers. These movements have traditionally not been part of the Ballroom Form. (Thus we place them here.) They give us a good idea of what is part of the Great Stage Tradition. In the last section of the present work more specific examples of Stage dancing will be given. In the Stage Form it is not what you do, but how you do it.

#### 1) 1w AKCENTOWANY NA “DWA”

Same as 1w Kroczy. This is a M’s step.

m1

ct1 Same as 1w Kroczy but with L ft raised in frt, L leg bent at the knee preparing to stamp. Upper body bends and leans diag L, head turned L. R arm extended out, the L arm crossed in frt of chest.

ct2 L stamp putting wt onto the L ft. With the stamp both arms are strongly flung to the other side and to the rear and straighten up.

ct3 R step/walk fwd.

m2 rep.

#### Variation A NA “TRZY”

m1

ct1 Same as 1w Kroczy,

ct2 R step/walk fwd,

ct3 same as ct2 of Na “Dwa.”

#### 2) pw WYBIJANY

If the movement is to be very rough then this variation may be used.

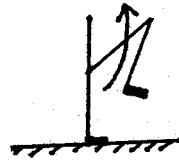
Start ft together.

m1

ct1 L hop ast R leg raised,

ct2 R stamp to R side,

ct3 L strongly "cuts-out" R.



ct1

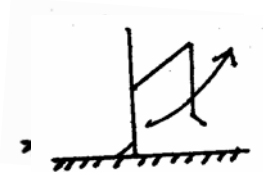
How different this is from the Salon-Ballroom variant.

3) 1w "BALLONNE"

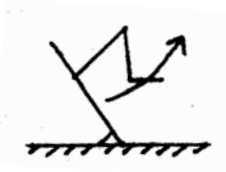
This is from the ballet step, "Pas Ballonne." It is similar to an exaggerated Mazurka step. It is a M's step, of course. Done very vigorously.

Start ft together, L side in LOD.

ct& R hop, leaning strongly in RLOD, ast L leg starts "Mazurka" movement or merely raise the L leg to the L side.



or



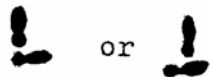
done in LOD

m1

ct1 continue ct&

ct2 stamp L ft to L side,

ct3 close R to L, R ft may be stamped also,

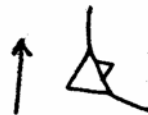


or



m2 rep m1 in LOD

Hold the L arm up shoulder high,



R arm curved upwards in RLOD.

PRACTICE EXERCISE

a)

m1 L Wybijany

m2 PZDP fst 1/2 turn,

m3 R Ballonne,

m4 rep m3, but on ct2 turning 1/2 to org pos, on ct3 R hop st L ft is free. It is easier

to turn on ct3.




4) WYBIJANY Z POSUWISTYM

This is one of those step-movements which crosses the boundry between two different movements, here the WYBIJANY and POSUWISTY.

m1  
 ct1,3      Slide fwd on the R ft,  
 ct&      quickly Wybjanya the R ft with the L ft and  
 m2      rep m1

5) MOVING—KRZESANY

Here is an step-movement which is often used. Here will be given to allow a change of direction.

Start facing frt  with ft  or  or 

ct&      L WYBIJANY The R ft diag R,  
 m1  
 ct1      strike the R heel to the floor,  
 ct2      L hop,  
 ct3      L closes to the R ft with an accent,  
 ct      quickly shift wt to the ft (which is now in frt of the L) with an  
          accent,  
 m2      rep m1 oppftw, d.

Note that the amount of fwd swing which the leg does on ct1 depends on its initial pos.

6) PZDP pw “PASSE”

Here is a variation of the PZDP which one sees done in non-Polish “Mazurkas.” This step is the Basic Step done incorrectly-but it still has a certain charm. Non-Polish Ballet schools often teach it this way. As you slide fwd on the L ft, hold the R ft up in back, R toe touches back of L knee, R knee directly out to R side. On ct2& snap the R ft down and fwd striking R heel on floor.

Variation A W TYŁ

This is the most often used variant. It moves to the rear. The cts are reversed. Start with the R ft in frt of the L.

ct&      L hop ast bringing R ft to frt of L leg (in the “Mazurka” fashion)  
          ast R arm goes overhead  
 m1  
 ct1,      quickly extend L leg back and down, stretching it out straight

ct2            L leg placed on floor and  
 ct&                        rep ct&

m2            rep m1 oppftw, d, hds.

Notice that there isn't any sliding done here although the ft left behind does get 'dragged'. This entire movement might be described as a hopping Kroczy.

7)     WALTZ BALANCE

Ballet's Beautiful Waltz Balance step. Remember to sink down into it and to hold ft in Coupe pos.

8)     CHARACTER BALANS (BALANCE)

When starting the Balans be sure to have the upper body swing in the oppd to that of the motion for ct1. This is a small sharp swing done on ct&. Keep the entire body straight and stiff. This requires much practice.

These are balances done in the Stage Mazur. They may be "cut" steps done to the side or they may be half a Balans. Here follows the description which utilizes replacing of one ft by another. Free leg goes very high.

Stand with ft together, arms out to the side, chest high, L shoulder in LOD.

ct&            With a strong body lean to the R the wt is transferred to the R ft, L ft flicked out to the side

m1

ct1            and quickly L ft replaces the R ft and

ct2            R ft with toe pointed is extended straight bk in RLOD, toe just taps floor. Ast L hd has been brought around down in frt of dancer twd RLOD. R toe takes wt.

ct3            Dancer straightens up somewhat on supporting leg and R leg comes off the ground, still extended to RLOD,

m2            rep m1 oppftw, d.

This is done with a very definite body lean. The body lean on ct3 is opp that of on ct&.

Variation A

ct3     stamp.

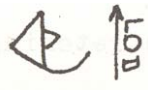



Variation B

m1     Rep m1 above.  
 m2

- ct1 L ft cuts our R,
- ct2 stamp R turning the ft out. Do not take wt on the R.
- ct3 Hold.

9) CHARACTER RENVERSÉ (TWO-STEP VARIANT)

Along with the CHARACTER BALANS this movement is a good example of the use of Balletic movements in Folk Dance.

- Start 
- m1
- ct1 L leg gets swung around to the back 
- ct2 place the L ft down on floor, body has turned somewhat
- ct& transfer full wt to the L, 
- ct3 close R ft to L completing a 1/2  turn, fst L ft free.

Variation A THREE-STEP VARIANT

Same as above but starts on ct& st on ct3 a L step is taken next to the R ft st R ft is free.

Both variants are usually done stamping the last closing ft. Often the leading arm is raised on ct1 and ct2.

10) 1w HOLUBIEC-“SISSONE”

Although this step looks like a 1w PZDP it is not. It is more like Ballet’s Sissone movement.

- m1 Face LOD.
- ct1 Click the L heel against the R heel and
- ct2 Leap-Glide or jump fwd onto the ball of the ft. Simultaneously throw back the R ft extending it straight back. When the ball of the L ft contacts the floor your position is such as a 1w Posuwisty just before ct3.

(But there has not been any sliding across the floor but rather very low leap or a jump fwd.)

- ct3 Hold this pos lowering yourself slightly onto the floor on your L ft.
- m2 rep m1, oppftw.



To make this more like the Ballet movement place the toes of the L ft on the floor on ct1& jump up off of both feet but not high!

Variation A 1w HOLUBIEC POSUWISTY-TUPNIĘCIE

On ct3 stamp the L ft as in the 1w PZDP-Tupnięcie step. Be careful here for very often ct2, the leap, causes the stamp to become very heavy.

As a exercise aid for this step do the following step which itself shall be called the Mazur Odrzucenie step. Starting with both ft together, rise up on the balls of your ft (ct&). Jump up off the floor keeping the entire body straight, toes pointed straight down. The jump is also slightly fwd (ct1). Kick the R leg straight back, knee and toe turned out and down. The L ft goes slightly fwd. Hold this pose (ct2). Land on the L ft, snapping the R next to the L and change wt in order to repeat with the R ft going fwd (ct3). This exercise is in itself a Mazur step (actually anything that may be done to three-quarter time is a Mazur step, done with the proper styling, of course). It stresses horizontal extension as most Mazur steps do. The Oberek step Odrzuceniem w Tył can be helpful here.

11) TURNS

Here are some “Ballet” turns which are frequently done for the “Grand Style.”

These are rapid ins turns, done with straight legs, on the balls of the ft. A sparkling finish is given to these quick turns by coming to a sudden stop with legs together, arms up and out stretched or the dancer takes a long step in LOD, bends knees and poses with the rear arm up; the other on the hip.



When the turns are done the arms may be held in frt.



12. STAMPS

Stamping of many different types are done. They are usually used to open a Mazur or to start a solo section. Sometimes all the M dancers do these Stamps as a group.

Start ft together,



ct& Bend knees in preparation.

m1

ct1 jump up pressing legs and ft together,

ct2 land stamping down upon ft, body continues down somewhat.

ct3 Hold.

Variation A

This is twice as fast and louder. With the knees bent jump up on ct& and stamp down hard on ct1.

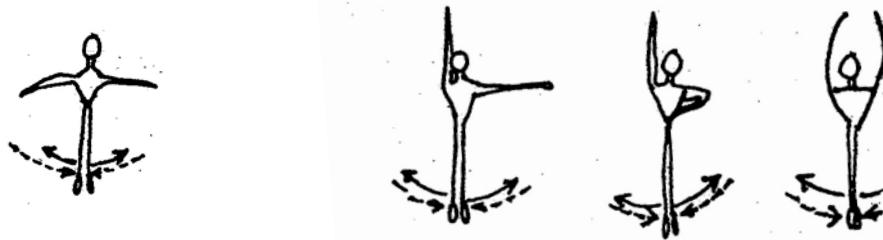
13) AIR BEATS

For the M.

Start ft together.

- ct& Bend knees and
- m1
- ct1 spring up and open the legs in the air (ft pointed straight down,)
- ct2 beat the entire legs and ft together,
- ct3 land,

The arms may be held in various pos.



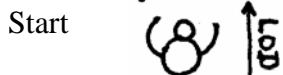
14) W'S HANDKERCHIEF FLIRTATION

W holding a handkerchief in on hd (or it may be fastened to her middle finger. She doesn't actually hold it) waves or makes it "flutter" up and down or side to side. This motion is generated by the wrist. Hold the hand in frt of the face and coyly look to the side. This is a flirtation motif. The head and eyes should now turn to the M, now away. Now practice it with a brisk walk and keep your head tilted up! Hold the ins of the palm twd your face and "fan" yourself with your fingers.

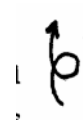


15) JETE ENTRELACE

This is a movement, a Ballet jump which is often used. It can be done by both M and W. Practice with small jumps and partial turns. This can be dangerous.



m1



ct1 Energetically take a R step in LOD. kicking L leg fwd,  
 ct2 jump up and make a ½ in the air ast both arms go overhead

ct3 land upon the L ft, R leg held in back  
 arm ft.



with arms held in Arabesque, L

16) LIFTS

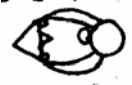
Lifts are a problem of mechanics and much practice. Many of these lifts are borrowed from the Stage Form of the Oberek as well as Acrobatics. Much practice is necessary in order to perform lifts smoothly and with seeming effortless. All lifts are done by the W jumping up.

Variation A SHOULDER WAIST LIFT

The M grasps the W by her hips. The W rests her hds on M's shoulder. Both ptrs prepare by bending knees and W springs up ast

M's  
 also

M gets "under her" and pushes her up. W presses down on shoulders. W's arms should be straight. M may rise on toes. This may

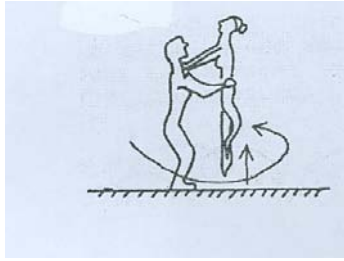


be done turning. W keeps her legs and ft together.

Variation B SHOULDER BLADES

Same as A but M has his hds at W's shoulder blades. This is done turning.

M bends slightly away from the M. W bends one leg and places it in "Coupe" pos in back of the other leg which is stiffly pointed down.



Variation C UNDER ARM

W's L hd presses downwards into M's R hd. M lifts upward with this R hd. M has his L hd, palm up, under the W's R upper arm. Her R arm presses down on M's L shoulder



W's ft held as in Variation B. This is also done while 1/2 turning.

Variation D ATTITUDE LIFT

This is perhaps the most beautiful—the most feminine. It is a real show-off piece for the W.

Start as for the Shoulder-Waist lift.

ct& M bends knees, W reaches diag fwd



with her L ft on M's R side,

m1

ct1 M begins to lift W ast turning CW in place, W steps onto her L ft



ct2 and W springs up ast her R ft goes up in back and her L arm goes up overhead. All this is done turning. The effect is that of a spiraling motion.



The W's rear ft should look like the following. In this type of movement this rearward going R leg and ft must lead



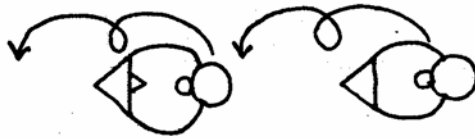
the turn around. It pulls the turn around. The W curves her back on this lift. W keeps her L leg pointed straight down.



- ct3 M deposits W down.
- m2 M, W continue turning to face next W, M.

**USE OF LIFTS**

These lifts are often done as a way to change ptrs. The M remain in place as the W, after a half-turn, are deposited in frt of the next M who then repeats the process. This is a 2m unit. (See Variation D above.) Of course, the direction of the turn is a choreographer's choice.



**17. WIND-UP ENDING**

Beginnings and endings are the most difficult to do. Sometimes Oberek like M's lifts are employed. Very often a Dos-a-Dos motif is used as an ending. Here we shall describe different ending—the wind-up.

Start in Open pos.



The M winds in his ptr to himself, not releasing joined hds. Ptrs turn in place fst orgd,



then W unwinds.



Now M rep entire process. Cpl snaps open, W takes an Ending Pose, M drops to knee, picks up W's hem and kisses it. She looks away.

This may be for any amount of music. The winding in and out are usually done on accented music.

**ADVANCED STEPS, FRAGMENTS, SOLOS FOR COUPLES AND  
INDIVIDUALS FOR THE STAGE**

This section has fragments and “solos” which are directly from or derived from the stage. Some require more than one cpl. Some are short, some are long. Some are partial fragments. Some are simple; others, difficult. The reader should view them as practice exercises. Many of these can be used in the Social-Ballroom. Do you recall how, in the 19th century, Polish Stage dancers would dance the Social-Ballroom Mazur with dash? Make the appropriate changes however, so that these may be used in the Ballroom.

We have not included movements which are properly part of the Oberek (a Polish Folk Dance). On occasion, the author has seen Oberek elements (leaps, kicks), used in the “Halka” Mazur. (Recall that the Mazurek-Obertas and Oberek are related dances.)

Strive for lightness, gracefulness, speed, and elegancies. Let not the M show off continually but only occasionally—to give zest to the dance.

We have presented this list **randomly**. It does **not** proceed according to levels of difficulty. Most of this material was choreographed. Thus the reader can see how parts of a dance are constructed. Hopefully he will be able to improvise by often practicing some of these.

The reader should notice that the actual steps used are limited. Most choreographers/dancers are ignorant of the richest, the authentic forms of the Mazur; i.e. the Social Ballroom Mazur. This probably accounts for Women doing Men’s steps on the stage—it’s a mixed form; it’s a half-breed.

The symbol “S” after the title of an entry indicates that it is very appropriate for the Great Stage Tradition of the “Halka” Mazur. Re-read the previous sections in order to decide which “solo” is authentic or appropriate for a particular form. The titles are generally not generic. Many are untitled. When you can do these well, then you shall be able to handle anything.

### 1. M’S INTRODUCTORY SOLO

Start M facing LOD, hds on hips.

- m1 Basic Run fwd, starts R ft,
- m2 rep m1, starts L but on m1, ct3 R ft goes to R side,
- m3 L Balans,
- m4 R Balans.



m1



m2



m3



m4

### 2. ANNOUNCEMENT

This is for men only.

- m1 R PZDP fwd,
- m2 L PZDP fwd,
- m3
- ct1 step-stamp the R ft to the R side, ast both arms swing to the L side, palms down, chest high, st M is in a straddle pos.
- ct2& M rises up on ball of the L ft, and does a pirouette turn, clapping hds once, and
- ct3 pose on R knee, toe pointed straight bk, head bowed, hds spread eagle-like in bk, and
- m4 rise with a jump and do a **“Down-Up Pose”** and announce **“Prosze Panstwa! Prosze Do Mazura!”**

3. STAMPING COMBINATION

It is these types of motifs which illustrate the “temperament” of the Mazur. Motifs of this type often occur in the “Halka” Mazur. This particular combination is a “Question and Reply” motif. Couple facing each other.



Start ft together,



m1

ct1 M stamps L in place



ct2 L ft in place in oppd



m2 W rep m1 but oppftw,d doing lighter stamps,  
 m3,4 rep m1, 2

Of course, this need not be done by a M and W, but can be done by M only, or even with many M standing in rows, etc.

Two steps in place M.

4. PZDP “SQUARE”

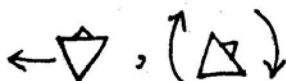
Start facing LOD, ft together,



m1 R PZDP fwd,



m2 L PZDP to the L side, facing LOD, but on the ct3 L ft hop make a quarter turn,

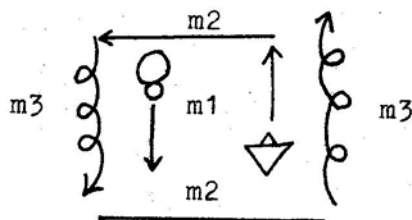


m3 take three steps (R,L,R), turning going RLOD, ct3 facing LOD,



m4 ct1 stamp pose.

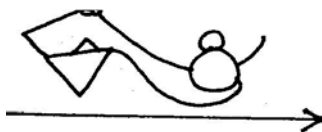
The turn(s) should be on the balls of the ft. This is 3/4 "Box." Prtnrs may do it in this manner. Here m2 is done to back.



### 5. BACK AND FORTH

This may easily be done in the context of Social-Ballroom dance. They are cpl solos. M to rear and on L side of W. Arms as shown.

m1 One heel-clicking (Hołubcowy) step moving to R side, fst R ft is free,

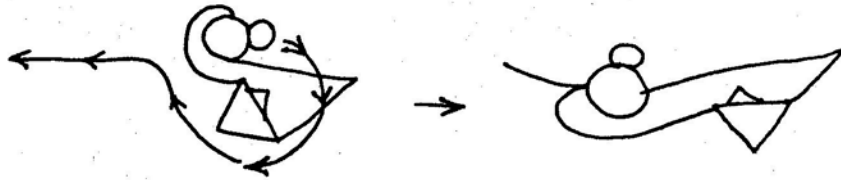


m2 R PZDP but as M does this, he is on R side of W, changing hds as shown.



m3,4 Two Basic Run steps, M acting as pivot for m3. Cpl turns and returns to orgpos,





6. DRAMATIC COMBINATION, MAZUR BEGINNING

Start



m1

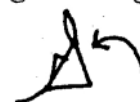
ct1 R step, on a 1/8-1/5 R diag, ast R arm goes up for the pose,

ct2 close L to the R with an accent straightening the body  
ct3 hold.



m2  
m3

Rep m1 oppftw, turning for 1/4-1/5 CCW



ct1 R step as in m1, ct1, shift wt to L ft and bow (R arm sweeping across),  
ct2,3 continue motion of ct1

m4

ct1 jump up to FRONTAL POSE.

7. COMBINATION ENDING—"STEP-OVER CROSS" TURN

This is a very common phrase ending—usually the 4th m. It is usually done facing one's partner.



ct&




ct1

ct2

snap ft together facing orgd.	y squeeze and upon both ft— -footed ette, ft spread
--	--

ct3

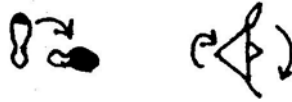
8. ACTION POSING COMBINATIONS #1

Start ft together facing frt,  hds on hips.

m1

ct& Bend both legs and step out fwd with the R ft ast R arm begins to swing to the frt,

ct1 R ft, close to the floor, is placed diag R ast making a quarter turn, step on it. Ast R arm is up in its pose.



ct2 Sweeping L ft around, close it to the R ft with a snap, straightening up, flicking both the wrist and hd into pos.

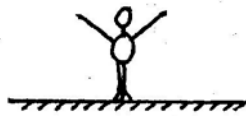
ct3 hold.

m2 Rep m1 oppft,d but this time making a half turn fst



m3 Do the CROSS-OVER TURN in place (L ft crossing over R ft) turning CCW,

m4 finish in FRONTAL POS



Variation A

Same movement but music may lack the 3rd ct or m1, 2.

## 9. ACTION POSING COMBINATION #2

Here is another “Question and Reply” motif. Start facing each other.



m1 M does 3 R Hołubiec, moving to the R side,

m2 M does 3 stamps, R, L, R.

m3,4 W rep, delicately, oppftw, same d.

There are many variations possible. The directions may be reversed for the W, i.e. she must move to the L. However, m1, 3 may simply be done in place. On m3 the M can rep m1 oppftw, d returning to the W.

## 10. ZAPROSZENIA #1

M asks W to dance (see #2 as a contrast to this).

m1,2 Starting L ft, a K Zmienno-Akcentowanym na Trzy step,

m3 L Zasadniczy,

m4

- ct1 kneel on L knee, giving R hd to W,
- ct2 hold,
- ct3 quickly jump up bringing ft together with a snap.

Bow in frt of the desired W take up her hd kiss it and ask her to honor you by dancing with you.

11. ZAPROSZENIA #2

This is a simple M's invitation to ask the W to dance. The M dances over to the W with this sequence.

- m1 lw Dowma Hołubcowy step. On ct3 turn half way around still going in LOD st R ft is free.
- m2 pw Dwoma Hołubcowy step,
- m3 Trzema Przytupnięcie in frt of W,
- m4 M kneels in frt of W.

Then rep action as stated in Zaproszenia #1.


Variation A




Do the entire sequence in frt of W but without a half turn st m1 is done to the L. Do m2 to the R side.

12. \_\_\_\_\_

- m1,2 2m of Bieg,
- m3 Hołubcowy Wybijany,
- m4 PZDP z Kreszany
- m5,6 rep m3,4 oppftw,d
- m7,8 2 PZDP

13. \_\_\_\_\_

Start 


- m1 R Hołubcowy diag R 
- m2 L PZDP diag bwds 
- m3 in place, R Hołubcowy, , turning CW,
- m4 pose on knee twd W.

14. \_\_\_\_\_

- m1,2      2 Bieg,
- m3        PZDP,
- m4        step fwd and Kreszany,
- m5,6      rep m3,4
- m7,8      Long step - kneel.

15. \_\_\_\_\_

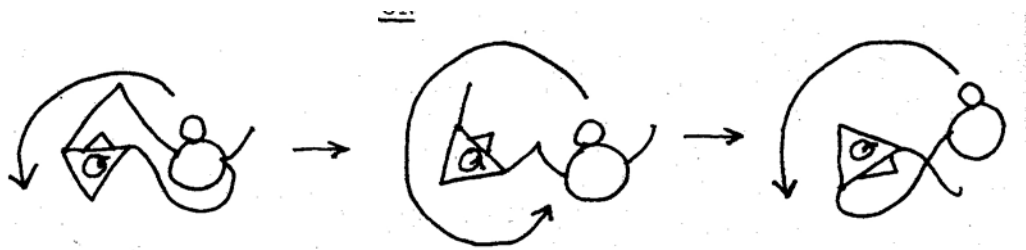
This is a “back-and-forth” movement, common to the stage.

Start wt on both ft. 

- m1
  - ct1      R heel-click on L,
  - ct2      R step to R side,
  - ct3      R hop ast L heel strikes floor fwd,
- m2
  - ct1      L heel goes bk,
  - ct2      L heel strikes firt on floor,
  - ct3      hold and pose,
- m3,4      rep m1,2 oppftw.

Any of the Stage Mazur arm-movements may be done. On m2 the body usually does a partial turn.

16. COUPLE POSITION TRANSITION



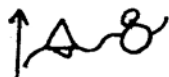
17. LEADING COUPLES

Start in Open Mazur pos.  W does Basic Run.

- m1        M does L Hołubcowy Wybijany,
- m2        L PZDP,

m3 as cpl goes fwd the M half turns to look at ptr or other cpls, with three steps and momentarily changes hds,

m4 Basic Run bwd (in LOD),



m5 rep m3 oppftw to orgpos.

18. WALKING POSE

Start with body and head erect.



m1 One chaine type turn,  moving fwd,

m2,3 two Elegant Walking Steps with L arm up in pose



m4 rep m3 fst both ft together ast R arm goes up,

m5 hold



m6

ct1 jump straight up and open legs,  
ct2 beat legs and ft together,  
ct3 land



On m6 the jump and beat may all be done on ct1.

19. COUPLE POSITION

Here is another cpl turn which may be used in other dances with suitable step adjustments. Cpl is in Varsovianna pos facing LOD, joined hds held high.

m1 Both pass each other going directly to the side, W crosses in frt of M with any sort of Hołubcowy steps, say Dwoma Hołubcowy, still holding hds aloft.

m2 stamping steps in place, 2 or 3,  
m3,4 rep m1, 2 oppftw,

- m5,6            rep m1, 2 but on m6 W does a full turn in place, turning in twd M, to finish LOD. Ast the higher upraised hds are brought in frt st 2 pairs of hds are held cross in frt, chest held high, elbows extended stiffly to the sides.
  
- m7,8            With W acting as the pivot the M turns rapidly around her with appropriate steps, say Kroczny if an upward rigid pose is to be maintained or Posuwisty for a gliding motion around W,
  
- m9,10           rep m1-8 oppftw,d st W goes around M on m15, 16.

If one wishes to emphasize the turn then start the turn on m5,6.

20. \_\_\_\_\_

Cpl faces LOD.

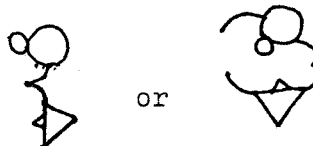
- m1              Both do K Akcentowany na Dwa,
- m2              Zasadniczy,
- m3,4            Two K Zmienny Akcentowany na Trzy,
- m5              both do Zasadniczy but M dances ahead and turns to face ptr, st M dances bwds



- m6,7            two Zasadniczy cpl moves fwd,
  
- m8              M does “Klęk na Raz” jumping up on ct3. Ast W does a Kroczny step fwd. When M jumps up he may do so st both are in orgpos of facing. Thus W’s m8 step may be short. Cpl may rep or do the next sequence below.

21. \_\_\_\_\_

Cpl starts



- m1              M Hołubcowy Dosuwny, W does her corresponding step, say a Kroczny.
- m2              Akcentowanym na Dwa,

- m3 Zasadniczy facing LOD,
- m4 Bieg Mazurowy, accented and turn twd each other on ct3,
- m5 Trzy Hołubcowy,
- m6 Trzema Przytupnieciami
- m7 Zasadniczy facing LOD,
- m8 rep m4, turning bk to bk on ct3,
- m9,10 rep m5,6

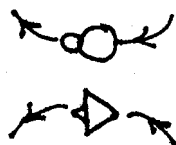


- m11 both turn in place with Pusty step,
- m12 M does a Klęk na Dwa, W does an accent on ct2

22. \_\_\_\_\_

This one makes use of the Obróty z PZDP step-movement.

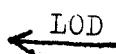
- m1-4 Both turn away from each other: M with 4 PZDP steps, W with Run or Posuwisty.



fst M faces RLOD,  
in frt of W



- m5,6 two Zasadniczy in LOD,
- m7,8 two K Akcentowany na Dwa, bring free arms in on ct1, out and back on ct2. On m8 turn st



m9

- m9 Hołubcowy Dosuwny in LOD,
- m10 rep m7 facing LOD, turning back to back on ct3,
- m11 Hołubcowy Dostawny accenting ct3 free hd on hip,
- m12 rep m5 free hd on hip.

See next sequence.

23. \_\_\_\_\_

This 4m sequence may be joined with the previous #20, m1-12.

- m1 M, Hołubcowy Krzesany: W, Zasadniczy,
- m2 M, PZDP, W, rep m1,
- m3 M, K Akentowany na Dwa: W, Kroczy,
- m4 both do Zasadniczy or

**M**

- ct1 Step on insft,
  - ct2 Stamp-close outsft to insft, pose twd ptr.
- m5-8 rep m1-4 oppftw,

Variation A

Same as above, but on m1-5 M does the Hołubcowy Wybijany step.

Variation B

On the m1, 2 to 2 PZDP steps to the side. Try to keep facing fwd. M starts R ft so L ft crossed in frt of the R on m2.

**24. BALANS COMBINATION #1 (s)**

Start ft together. Arms may be at the sides, or on the hips, or raised up diag frt.

m1

- ct1 Pirouette on L ft, CCW ast slapping R ankle with the R hd, R hd raised hd held next to the L



- ct2,3 continue turning with arms held diag fwd to sides, hds chest high,

m2

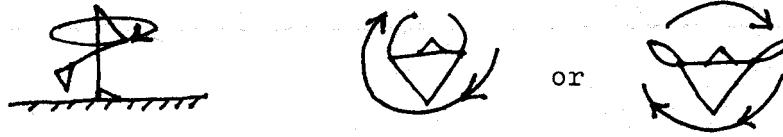
L Balans i.e. to the L side (R leg starts). R arm swings to the L side with L leg,



m3

- ct1 cross L leg in frt to R side and step on it,
- ct2 R step to R side,
- ct3 one pirouette CW, R leg in “character” pos





- m4  
 ct1 one more pirouette fst on both ft in straddle pos,  
 ct2 close ft together st heels click,  
 ct3 hold.

**25. BALANCE COMBINATION #2 (S)**

Start

- m1 R character - Balans,  
 m2 L character - Balans,  
 m3  
 ct1 R ft crosses down in frt of L ast R arm swings  
 down,  
 ct2 and stamp this R ft,  
 ct3 hold,  
 m4 pirouette on the L ft.
- m5 do a R PZDP z Posse w Tył ast R arm up in pose,  
 m6 rep m5 oppftw,  
 m7 with great vigor lunge into a R PZDP/Bieg fwd,  
 m8  
 ct1 stamp down onto both ft,  
 ct2,3 hold.

The 8th m may also be a “Bakazo” movement.

The action of m3,4 may be done on different cts. It depends on how long it takes for the pirouettes. Do only one pirouette.

**26. DISH-RAG TURN**

Start hds joined shoulder high.



- m1,2 2 Balans in LOD, RLOD, bodies swing like a bell, back straight,  
 swing, do not lean,

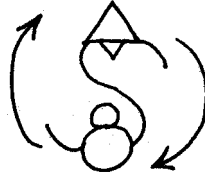
m3,4 with 6 steps turn under the up-raised joined hds,

Variation A

Only the W turns under on m3,4.

27. COUPLE TURN #1

Start opphds joined,



m1 L PZDP,  
 m2 R PZDP to orgpos,  
 m3 W turns CCW, under up raised arm.

28. \_\_\_\_\_

Cpls start facing; trailing hds joined in RLOD, chest high. Free arm extended out in LOD. Wt is on supporting leg. Both ptrs do same sequence but with oppftw.

m1 Ptrs do lw Balans step turning away from each other st by ct3 they are bk to bk. Free arms have swept outwards as the joined hds come fwd in LOD. Try to accomplish most of the turn on ct1

m2 In this pos ptrs do a Holubcowy Dostawny in LOD,  
 m3 with the free insft do a quarter turn to face LOD, and do a PZDP step fwd,

m4 rep m3 oppftw, fst insft is free,  
 m5 ptrs Balans to RLOD with the insft ast sweeping free arms to RLOD. Finish facing ptrs.  
 m6-8 rep m2-4 oppftw, d.

29. OBRÓTY-WALCA

This is a turn done with long traveling on ct1. There is one step/ct. Dance with a springy quality on ct2. The step is the same as that for the basic Kujawiak step. This should be done as a break to separate Mazur steps. See the Odwracany z Obrót-Walca description.

30. ODWRACANY Z OBRÓT - WALCA (S)

Arm and body motions are very wide. The fwd steps cover large distances. Ptrs stand facing each other. The step will be described for the M's R shoulder in LOD. W's step oppftw,d

- m1,2 R Hołubcowy Dostawny and PZDP. Ptrs finish bk to bk. On the slide the leading arm is held out in frt. At the end of m2 it points in RLOD.
- m3 M with his free L ft begins a Waltz Turn in twd his ptr. Bodies lean twd each other. Arms are held diag out to the side, yearning to touch—eye contact only. This turn comes around fwd.
- m4 Complete Waltz Turn finishing facing ptrs, L ft free,  
 m5 R Balans in LOD arms sweeping down part ptr and twd LOD,  
 m6 L Balans in RLOD, L ft free and turning quarter twd ptr,  
 m7 Balans starting L ft, twd you ptr, ins arms forming a “V” with ptr,  
 m8 Balans away from ptr arms sweeping down, turning quarter to finish bk to bk L ft free,
- m9-16 rep m1-8 oppftw, d.

31. \_\_\_\_\_ (S)

Another from the “character” Russian Ballet stage. Dancer goes fwd on a R diag.

- m1-4 With arms folded across chest, do 4 Waltz steps making 2 complete Waltz Turns,
- m5 Hołubcowy Dosuwany, R hd on hip, L arm up,  
 m6 R PZDP, R arm out to R side, L hd on hip,  
 m7,8 R, L Balans  
 m9 L Bieg Mazurowy fwd,  
 m10 step, step-stamp close, posing R arm up,  
 m11 R Kroczy bwds turning CW, arms folded across in frt of chest,  
 m12 R PZDP, R arms leads, L on hip,  
 m13,14 rep m9,10 posing L arm up.
- m15  
 ct1 R step to R side, turning, pivoting CW,  
 ct2 continuing this turn do a L Hołubcowy in air, body stretched out, R arm up in a pose,  
 ct3 land on R ft facing org direction (1 full turn).
- m16 Step, step-stamp pose st L ft free to rep entire sequence to the L.

32. HANDKERCHIEF CHASE

Start






W moves fwd with small steps ast using the hd movement up and down, in frt of her face, now and then taking a look twd M. Ast M chases W stamping steps, trying to get a look at W's face. His head also bobs up and down ast he twist his moustache with his R hd. This is done for any amount of measures. Remember Girls! Keep your nose up—play hard to get!

33. **HOPPING-KRZESANY**

Start ft together.



- m1            Jump up and land in a RozKrok(straddle). 
- m2
- ct1          transfer all wt to R ft ast kick L leg across R ft, hitting L heel upon floor.  (Arms held high).
- ct2,3       bring L ft to R, squeeze legs, and turn, 
- m3            rep m2 oppftw, d,
- m4            Wypad into a kneeling pos.

34. **lw K SKOK OBUNÓŻ #1**

This is the same as the SKOK OBUNÓŻ contained in the Mazur Endings except for ct3 which is done as a step going to the L.

- m1
- ct1          With knees flexed do a slight hop on both ft and jump into a straddle pos with ft slightly apart,
- ct2          another straddle with ft further apart and
- ct3          rise off ft and twist body to face LOD. As you do so fling the inside ft R to the bk with the straight leg and toes pointing to RLOD. As you do so, land on the outside ft "L" which has slid slightly fwd into place st the toes point LOD. This ft now has all the wt on it.

Variation A

All three counts may be rapped, i.e., stamping the floor with the heels sharply—with a Mazur character. However, it is more effective if only the third ct is stamped.

Recovery from the third ct must be quick, whatever step may be used.

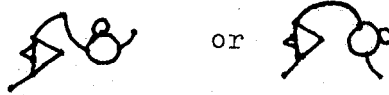
35. **SKOK OBUNÓŻ #2**

Ptrs start facing each other, inshds joined, ft together.



m1

- ct1 Leaping off both ft both ptrs or just M turn half-away from ptr.
- ct2 Land back to back; this may be accented.



- ct3 hold wt on rear ft,

- m2 Hołubcowy Wybijany in LOD,
- m3 PZDP fwd on insft,
- m4 Basic Run step fwd.

Variation A This may be done on different cts.

m1

- ct1 transfer wt to rear ft,
- ct2 rear ft beats out frt ft.

Variation B This can just be a solo piece for the males.

m1

- ct1 Jump up, toes pointed down. Ast arms come up, palms up. The R leg may be extended long out in frt.
- ct2 M stamp R ft ast arms go out to the side as in presenting oneself to others.
- ct3 Take a long running step upon the L ft in LOD pivoting L CCW as arms are extended out to the side and

m2

- ct& Push up off the L ft jumping up and going fwd in LOD keeping your R side in LOD. Body leans to RLOD. Body is straight.
- ct1 Hołubiec in mid-air as described in the Hołubcowy section. Thereafter the step is a Hołubcowy Dostawny step turning on ct3 (L ft) quarter CW to face LOD. Arms for m2; cross in frt and out. If the dancer is able

to fly longer than ct1,2 that is fine, as long as he has his wt upon the L ft for m3.

m3,4	rep m1,2.
m5	with the free R ft do a PZDP fwd,
m6	with the free L ft do a L Hołubcowy Dostawny step directly to the L side. In order to do this properly, the dancer should bring the extended L ft next to the R ft on ct3 of m5,
m7,8	rep m5,6 oppftw, d,
m9-16	rep m1-8.

Keeping in mind that the beauty of the Mazur, as in most dances, lies in extension, the transition from m5 to m6 may be done this way.

m5	R PZDP Z Tupnięcie,
m6	L Kroczy done to the L side.

### 36. HOŁUBCOWY

For the stage, these heel-clicking steps are often done very strongly in a wide straddle on ct2 ast the body leans to the leading free leg on ct2. This low pos allows this. When you dance “up” as in the Salon-Ballroom Variant the wt is held on the rear leg. Slide into the floor on ct2.

### 37. “BACK AND FORTH”

m1	
ct1	R Hołubcowy Dostawny, starting with the arms on the hips, the R hd ctr frt, chest high, body leans L, palm faces in, move to R side,
ct2	R arm goes to medium high pos, fwd of the body,
ct3	R arm continues to pose, flicking hd into pos,
m2	R, L, R stamps ast straightening up bringing in R arm slowly. Stamps are done in a rising crescendo.
m3,4	rep m1,2 oppftw,d.

The free arm and hd goes out frt and sweeps diag to the side as an “offering.” Of course, hds on hips for the M.

#### Variation A

This is actually more common than the above. On m1, ct1, and m3, ct1, the L hd goes out and up to the pose pos, R hd on hip. With the

three stamps the free arm retraces its path to the L hip. The “crossing arms” motion mentioned in the Stage Form may be used.

m2 M does L Balans to RLOD and

m3

ct1 L ft “cuts-out” R ft,  
ct2,3 R PZDP,

m4 Run or turn to ptr and pose.

### 38. STRADDLE-JUMP

This is somewhat rough and tumble. Any time you have these wide stamping straddles (for M only please) you have a rustic-flavored Mazur.

Facing LOD, start R ft.

m1-4 Do 4 PZDP finishing R ft free,

m5

ct1 hop upon L ft, crossing R arm in frt of body,  
ct2 slide back upon the R ft (or take a long, elegant step back, or just extend R leg straight back), R arm comes out to R side and is extended in back. You are “opening up.” W keep arm low.  
ct3 Step back upon L ft.

m6-8 rep m5,3x finishing in orgpos.  
m9,10 rep m1,2 covering greater distances.

m11

ct1 Jump into a straddle pos, ft apart (W not very wide!) Ast swing both arms to the L,  
ct2 hold.  
ct3 Hop upon the L, toe pointed down. (See the variation “Coupe” pos of the Mazur step PZDP.) Arms swing out and around in a natural way.

m12

ct1 continuing CW turn step upon the R ft,  
ct2 continuing turn step upon L ft, you are facing LOD  
ct3 step R ft in place,

m13,14 rep m11,12 oppftw,  
m15,16 rep m11,12.

### 39. FLYING HOŁUBIEC (S)

Face LOD.

ct3 Run onto the L ft and

m1

ct& bound-up turning a quarter CCW in air covering a large distance, body straight and leaning RLOD and

ct1 Hołubiec in mid-air, slapping ft together, keeping ft together as long as possible.

**40. FLYING HOŁUBIEC COMBINATION (S)**

This utilizes the “flying Hołubiec” step. The first step of the sequence involves a step which is roughly a cross between a Polka-Mazurka step, and the Akcentowany step. Remember, W do **not** do heavy accents. Stand facing LOD, hds on hips.

m1

ct1 Hop, moving slightly fwd, upon the L ft, raising the R leg up fwd, toe


**41 W TYŁ #1**

Here is a popular rearward moving combination.

m1 R Kroczy or R PZDP bwds, as you go bwds arms go out to the sides,  
m2 R Wybijany making a full CW turn by ct3, arms are both brought in low, very quickly free the L ft,

m3,4 Rep m1,2 oppftw. Turn on m4 is CCW turn.

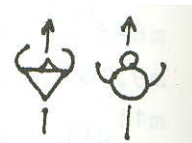
**42. W TYŁ #2**

Start in the Protective  pos.

m1,2 2 L Kroczy to the rear (in RLOD),

m3 releasing hds M raises R arm up in pose and turns in place doing one Hołubiec per ct, beating R ft against L ft (W does same type of movement doing a mock Hołubiec),

m4 both Bieg fwd carrying rounded arms in frt,



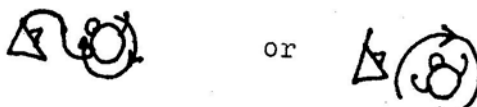
**43. W TYŁ #3**

Start





- m1 R Kroczy w Tył (in RLOD),
- m2 rep m1,
- m3 M gives a tug with his R hd causing W to turn CW in place ast he turns twd her st she can turn under her upraised L arm,

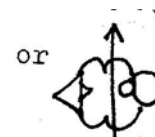


Variation A

- m4 W goes to the other side of the M, and joins hds  
or not, st

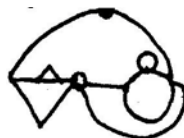


- m5,6 Two Hołubcowy coming fwd,



44. POSE COMBINATION

Often there are breaks in stage music which demand that the dancers “do” something which is just the opposite for Social Dancing. Here is one such “Break Pose.” Cpl faces frt with join outs arms held high aloft in a “window” pose.



- m1-4 Ptrs both do a R, L, R, L Balance.

45. BREAK #1

This is a 4m break. Cpl is in Open Mazur position.

- m1 M does a L Hołubcowy step making a half-turn to finish facing W,
- m2 M stamps L ft, W taps R ft (ct1) ast M throws up his free arm in a pose,

- m3 M drops down onto L knee ast bows head as L arm sweeps down and across for the bow. W bends both knees, bows head as free arm goes out to side or remains holding dress,
- m4 M jumps up and returns to orgpos as W taps ft on ct1.

#### 46. BREAK #2

Here are two breaks from the “Grand Character Stage” tradition. This may be done when the M returns to his ptr or in between a sequence of steps. The ptrs may also do this starting from a back to back pos whence they dive away from each other on m1, and jump into cpl turn pos in m2, ct1.

Ptrs stand opp each other, M to R of W. W’s actions are graceful, definite, but not masculine.

- m1 With three steps both M, W “dive” fwd passing each other. Immediately on the first ct both ptrs have arms extended out and back. M much more so than W. As they dive down, the arms are then pointing upwards.
- m2 Both, with three steps, recover an erect pos facing each other, in this case making one CW, turn away from each other,
- ct& M strongly claps both hds down in frt of himself and ptrs take up pos for the Błyskawica Krakowska cpl turn. (See the Błyskawica Krakowska Turn.)
- m3,4 Błyskawica Krakowska Turn,
- m5 continues turning in place joining (or whichever hd is convenient for her), her free R hd with M’s inshd. W turns underneath these joined hds. M gives impetus for W’s turning.
- m6 W continues turn,
- m7 M sharply turns girl in opp direction ast passes to other side of W, and change hds with W and
- m8 M drops down upon R knee. M’s R hd joined with W’s L. Both ptrs are stretched out, leaning away from each and facing each other.

Mr. Sulima, a Russian trained Character Dancer from whom we learned this “break,” (around 1971) often doesn’t take the Blyskawice pos until about the third m. He uses cts 5-8 to recover, clap, and pose in frt of ptr. As in all real dancing, there is less restriction than in choreographed dancing. He makes this look splendid! We must try hard to do the same!

## Variation A

Here is another way to end figures.

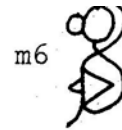
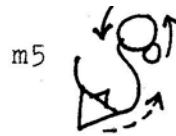
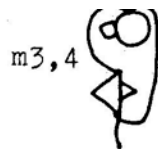
m1-4 Same as above.

m5

ct1 Both release hd holds and join R hds up over head,  
ct2,3 M turns W CCW in place under up-raised hds,

m6

ct1 as W faces LOD M turns twd W placing R hd (now free) around W's waist,  
ct2 M either stamps out ft or clicks heels ast free L arm up in pose, W hd low or hip.  
ct3 Hold.



## 47. "BREAK" #3

Ptrs stand facing each other, off center st R sides are adjacent with a space between cpls. Ptrs have hds on hips.

m1

ct1 With a sweeping motion of the upper body and arms ptrs reach up and over, arms passing between each other, M trying to catch W's hds—this is another playful flirtation figure. Both ptrs fall upon their insft, the R in a bending pos. Ptrs are somewhat back to back.  
ct2 Arms sweep out and are coming in as dancers continue bending low with a L step in place.  
ct3 Continue ct2 with a R step as arms come in,  
ct& spring back up upon the R ft, and pivot st dancers are now slightly off center, L sides adjacent. R arm swings up in an arc. L hd spirals into pos onto L hip.

m2

ct1 Stamp L ft and pose R arm up. M's L leg bent. Keep chest and head up,  
ct2,3 hold.

m3,4

Seize ptr and turn once with the lw Krakowska Błyskawica turns and repeat.

Remember it's the sweeping motion of the M trying to catch the W's hds that count. The idea is to get ever so close, but not enough to make actual contact.

### PRACTICE EXERCISES

Ptrs stand facing each other. Both then have a shoulder in LOD. For the first 4m they may or may not hold inshds. If they choose not to, then both hds must sweep out large volumes, expressly. Steps are the same for M and W.

- m1            A Hołubcowy Dostawny in LOD followed by a  
 m2            PZDP with outft fst ptrs are back to back,  
 m3            rep m2 oppftw,d to face ptr,  
 m4            rep m2,
- m5-8         With free ft do break sequence. On m5 ptrs break directly away from each other (back to back) and come side to side st turn will be CCW. On m6 ptrs pose side by side.

#### 48. KNEEL #1

Here is a common Mazur "figure." M drops down and kneels on one knee. Toe extended back and turned in. Hds on hips. If W are to circle M, then M offers his appropriate hd to the W and leads W around with his closest hd. M very often claps hds prior to kneeling.

M's free hd may be extended diagonally down and to the side, palm open to the frt. M's joined hd (with the W) is held more or less directly overhead. The M is erect but leans fwd frt the chest. In short, the M is not "static," but "dynamic."

#### Variation A PANOWIE KLEK PANIE pw DOKOŁO I lw

W circles R around the M with joined hds and then half turns switching hds and circles L. W goes fwd all the time. When W changes direction, M may jump up and kneel again clapping and switching hds if he so desires.



#### 49. KNEEL #2

Here is a kneeling action which is similar to an Oberek motif. It is appropriate for the Mazurek-Obertas.

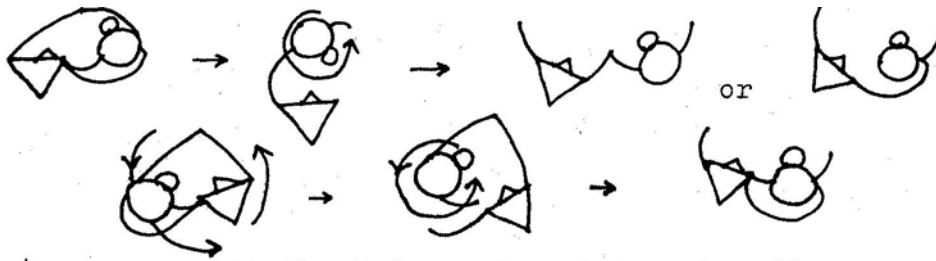


Start in “protective” pos, ,wt on both ft. W does only 3 step/m going fwd as M goes bwds,

- ct& M does L hop and falls down into a
- m1
  - ct1 kneeling pos on ins (R) knee,
  - ct2,3 hold,
  - ct& M hops up and
- m2
  - ct1 switches knee ast cpl turns a quarter CCW
  - ct2,3
  - ct& M jumps up
- m3,4 rep m1,2 fst in orgpos M goes bwds; W fwds.

**50. KNEEL #3 - “HOLUBIEC”**

This may be used as finish to end a cpl solo. After the usual Hołubiec turn the M suddenly raises his leading arm under which the W turns, after which he stamps into a pose.



As they turn, as a unit, the M drops down into a kneeling pos. As a variation when the W turns under ptrs may release hds ast, M drops down into the kneel pos. Also, this may be done as a continuous turn.

**51. LONG STEP-KNEEL**

This type of movement is always done from some previous movement; still it represents a continuation of energy. Always with movements of this type the back gets arched ast that the free arm sweeps back and up into a pose. Other may go to the hip.

- m1
  - ct1 Take a long R step fwd,
  - ct2 kneel upon L knee,
  - ct3 pose arms and body,
  - ct& Jump up,
- m2 rep m1, oppftw.


Notice that it goes in the same direction. Most often it is done back and forth as follows.

Variation A

Start facing frt. Do ct1 making a quarter turn to the R side. On ct3 turn head to frt. On ct& jump and turn to frt and then to the L side.

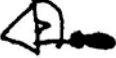
52. \_\_\_\_\_

This is a good basic combination to practice that "Great Style."

Start 

m1 R Hołubiec Wybijany, fst R ft free,

m2

ct1 Take a medium long R step fwd  , L arm at his R shoulder,  
 ct2 quickly kneel down onto L knee. (L arm opens out to the L side), and  
 ct3 pose L arm up and torso turn to L, head back.



53. \_\_\_\_\_


m1 R Hołubiec Wybijany 

m2 R PZDP, 

m3

ct1 L step fwd in LOD of m2 

ct2 pivoting, half turn CCW and kneel upon the R knee,

ct3 pose R arm up 

m4 jump into the FRONTAL POSE   
 m5-8 rep m1-4,

54. \_\_\_\_\_

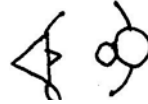
Cpl starts in the Krakowska Obrót pos.



m1-3            3m of cpl turning

m4

ct1    M R steps, half-turn (twd ptr), kneels on L knee,  
ct2,3   hold pose.



m5            M then raises R hd which W takes as she runs around the kneeling M.  
m6-8        W continues circling. On m3, ct3 M jumps up,  
m9-16       rep m1-8.

55. \_\_\_\_\_

Here is a good combination for practicing the common step used for the Grand Stage. The ending kneel should be done cleanly and sharply.

m1,2        Bieg Mazurowy  
m3,4        2 PZDP,  
m5        Hołubcowy Wybijany,  
m6        PZDP/Step-Kroczy,  
m7,8       rep m5,6 oppftw,d.  
m9-15      rep m1-6

m16

ct1    take a long step fwd,  
ct2    and kneel to a pose.

Careful! One can easily hurt one's knees, because of the great momentum moving forward.

## 56. GRAND KLEKANY #1

This is a variation on M's kneeling done for his ptr with must gusto and bravado. M is next to his ptr with inshd either joined or freely extended.

m1

ct1    From any series of previous Mazur steps M steps fwd on his insft, turning fwd ptr and prepares to leap more in LOD than for height.  
ct&    M leaps off insft. M's trunk and head are vertical to the floor, but are turned twd the W who, although coming fwd, is to the rear of the M. M's outs arm is raised vertically. M's outsft is nicely extended in LOD as long as is possible. As the outsft assumes this pos the insft reaches the outsft as a Hołubiec in air is done with the insft striking the outsft. Toes are extended LOD,

- ct2 hold this pos in air, and
- ct3 M lands on insft, pivoting twd W, and M sinks down into a kneeling pos with the former outs leg extended twd LOD on the floor, st M faces RLOD.

57. GRAND KŁĘKANY #2

M start facing LOD

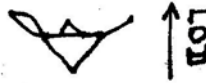


- ct& L hop ast making a quarter-turn CCW,



m1 R Hołubcowy Wybijany,

m2 R PZDP facing LOD



m3

- ct1 L step fwd ast R leg, straight, swings up directly frt, R arm up overhead,

- ct2 L hop with R knee next to L knee,



- ct3 quick place R knee to rear of floor and pose with a strong body line, R arm overhead or sweeps to the side.

m4

m3,ct3



- ct1 pose,
- ct2 rise,
- ct3 hold,

m5-8 rep m1-4 oppftw, hd

If the music is too fast then do:

m3

- ct1 step fwd,
- ct2 hop,
- ct3 step up with R ft next to L knee,


m1

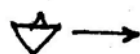


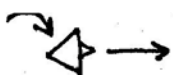
- ct1 step fwd,
- ct2 hop,
- ct3 step up with R ft next to L knee,

- m4
  - ct1 sweep down into the kneeling pos,

58. \_\_\_\_\_

Start ft together 

- m1
  - ct1,2 Two heel beats 


- m2
  - Wypad pose 

59. \_\_\_\_\_

Cpl start is open pos.

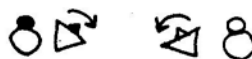
- m1 M does PZDP,
- m2 Both do Bieg,
- m3 M does PZDP
- m4 M slides into a Wypad z Reverence,
- m5-8 W circles around the M.

60. \_\_\_\_\_

Start with cpls opp each other and facing frt, 

**M**

- ct& M hopping on insft (with respect to his ptr), turns somewhat to opp M and,



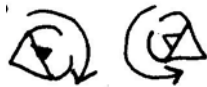
- m1
  - ct1 kicks out the outsft striking the heel to the floor moving twd opp M,



m2 rep m1,

m3

ct1 step in LOD with lead ft,  
ct2,3 swinging trailing ft around, M does a "tight-turning" movement, arms dropping down to aid turn,



m4 M do a deep Stage Roccoco-like bow to each other, one leg extended back,



m5-8 rep m1-4 oppftw,d.

W W may remain in place or half-circle the M with Run steps or W may Ukłon to each other when they meet. Or they may Ukłon to the M.

61. \_\_\_\_\_

Start R ft free;  or start 

m1 One Jets Enterlace z Hołubiec landing upon L ft, facing orgd,



m2

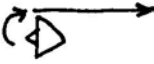
ct1 a sharp quarter-turn CW, lunging into a Wypad z Reverence pos.



62. \_\_\_\_\_

Start  R ft free.

m1 Jete Enterlace z Hołubiec finishing in a stretched out pos, R ft free,

- m2            3 Run steps fwd,             L ft is free,
- ct&           Kick a straight, stiff L ft fwd and jump-up off R ft,
- m3
- ct1           Half-turn CW in the air ast legs are closed together
- ct2           land in pose, ft together.

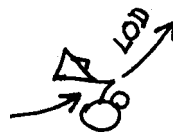


- ct3           Hold.

63. \_\_\_\_\_


This is a circling movement for cpls.

M

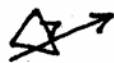


- m1           M does a R PZDP in LOD,
- m2           L run fwd,
- m3           R PZDP
- m4           M does a L PZDP diag in twd ctr, sliding into the Wypad Pose ast R arm sweeps across chest, upper body, head bowing to another W.



- m5           M does L Hołubcowy to             L side,

- m6           M does a R PZDP



- m7           rep m5 with full turn



- m8           Drop to pose upon the knee in frt of ptr.

**W** W circles with Run step. She races ahead of the M on m1-4. On m4 she turns at least her head to the M and bows to her ptr. On m5-8 circles her ptr or if this is done by many cpls the W circles the M.

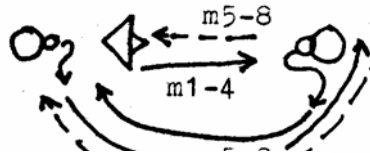
64. \_\_\_\_\_

Here is another visiting figure. This may be done by two M going in oppd.

**M**

m1 R PZDP,

m2



L Kreszany across R leg ast L arm goes up in a pose, R at hip,

m3 pivoting upon L ft, swing R leg around in frt of L turn in place CCW  
ast R arm goes up, L to hip

m4 Wypad onto L ft  
ct& quickly transfer all wt onto R leg ast pivoting CCW and,  
m5-8 rep m1-4 oppftw,d.

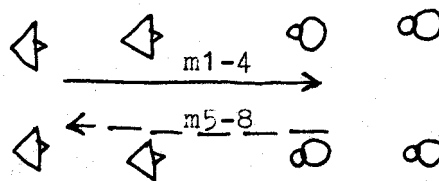
**W**

m1-3 Bieg (run),  
m4 Curtsy to M,  
m5-8 rep m1-4 oppd.

Notice that here the orgptrs meet on m4,8. Of course the W could simply remain in place.

Variation A

This may be done by a group of M altogether at the same time. W may remain in place or be in motion on m1-3, 5-7.



65. \_\_\_\_\_

Start  M has wt on R ft.

ct& With a sharp accent the M quickly, strongly, falls into a Wypad z Reverence offering his L hd to the W,



m1 after snapping up his head, M does a L Kroczny he pulls his ptr with him.



m2 M does a half-turn, doing a L PZDP,

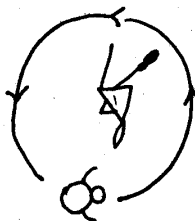


m3 M does a R PZDP,

m4 M quickly Wypads, turning (bring arms across chest) as W begins to circle M,



m5-8 W circles M who may have various arm pos.



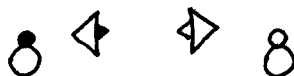
66. \_\_\_\_\_

Start 

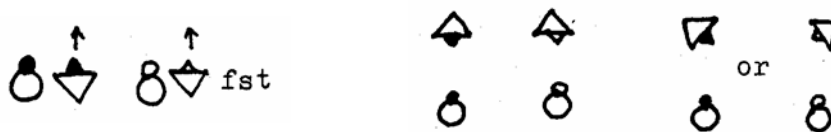
M



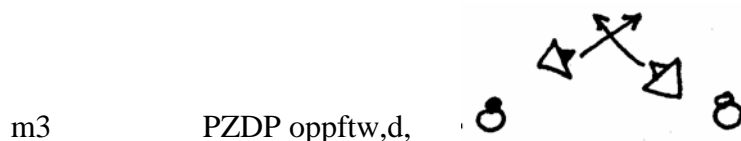
- m1 Each M steps diag frt.
- ct2 jumps and does a heel-beat ast turning fst M face each other,
- ct3 fall into a Wypad pose,



This pose may be twd the M as stated, or twd the W. Also the M could do m1 going straight fwd and then Wypad to the frt or twd the W.



- m2 PZDP (here one man must cross in frt of the other)

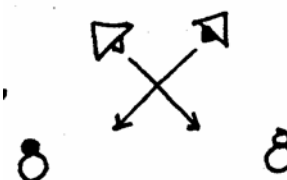


- m3 PZDP oppftw,d,

- m4 Half Character Pirouettes to ptr,

- m5 tight-turn to ptr,

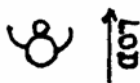
- m6 ft in a Stamping pos.



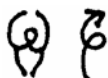
67. WOMEN'S COMBINATION

Here's a lovely W's combination. This type of combination is usually done to "pretty" passages of Mazur music.

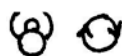
Start



- m1 Step fwd onto the R ft and jump, and do the Jete Enterlace movement (W rises both of her arms above her head).



- m2 recover to face LOD,
- m3 "tight-legs" turn,



m4 Zesuwne movement snapping legs together lightly,  
 m5 with arms open to the side do 3 Hołubiec steps



going diag R with the corresponding W's wrist movement for W,  
 ↗

m6,7 "tight-legs" turns going on R diag,



m8 finish in pose, wt on rear ft, frt ft pointed onto floor,  
 m9-16 rep oppfrt,d on opp diag.

**68. PARY! KROCZNY SOLO!**

Here is an exhilarating solo. You should feel free as a bird when you Step-Hop. Ptrs face LOD. M's outshd holds W's inshd, M's free arm curved up in bk of W.

m1-3 Both take three Mazur runs fwd.

m4 With three steps M goes fwd and turns to face W, changing his handhold with the W. W dances more or less in place, giving her same hd to the man as he gives her. Throughout this m, M changes hds with a large sweeping gesture. He may even clap his hds as they pass each other. Both are now standing on one leg, the free ft is extended along with the toes straight bk at an angle of about 30° with the floor, st M's free ft is pointing LOD, W's RLOD. Both free arms are extended bk and up in the same direction as their free leg. On these three steps, the M may punctuate them with stamps. Remember, dance with a nice extension which is free and easy—not stiff.

m5 Both do three Hop steps, going in LOD. Keep that free leg extended nicely. M must be pulling W fwd to some extent.

m6 Both take three steps or do a one, two, starting with the extended leg, ast M changes hds with a clap. M also changes ft st the other leg is now extended bwds in LOD.

m7 Rep m5 in LOD,  
 m8 very quickly, M resumes orgpos or he may go to the other side of the W. This should be done with a heel click as in a Down-Up pose.

69. \_\_\_\_\_

Here is a good opportunity for the M to extend himself for his companion. Here W is on the M's R side. W does the Zasadniczy step. Ptrs have inshds joined.

- m1            3 Run steps starting insft and M
- m2            leaps off insft, head twd W, ft and legs stretched in RLOD and do a Hołubiec in air. However, it may be done without the Hołubiec in air. The free leg ma just be raised up off the ground with a hop on the supporting leg.
- m3            Take three steps to regain control, half-turning to face LOD, and begin to do a very long PZDP with the free outside ft.
- m4            Slide on the outsft ast sinking down upon the ins knee into a pose. Clap hds on m4, ct1. W just runs fwd, trailing M, with run steps to rejoin hds with W at end of m4.

Variation A

Do m2 with a complete turn fst you finish more or less LOD and slide into the pose on m3.

**70. BIEG-SKOK-PZDP**

For M as a solo or with ptr. It shall be described for ptrs.

- m1,2           Starting insft (here R ft), M does two Zasadniczy steps (M's L arm out to side).
- m3
  - ct1           M leaps fwd onto R ft, keeping erect,
  - ct2           releasing hds M hops on R ft and half-turns, CCW, to face RLOD but looking at W, M's L hd is joined with W's L hd, L leg is held straight bk with ft close to floor,
  - ct3           hop upon R ft moving somewhat in LOD, during this m, W does not travel far,
- m4
  - ct1           keeping L leg somewhat straight, hop upon the R ft turning CCW,
  - ct2           sweep the L leg around and leap upon the L ft in LOD, changing hds with the W,
  - ct3           stamp the L ft keeping the R leg extended to the rear.

M keeps body up with a wide chest and open.

**71. BOOT SLAP #1**

M stands ft together. Hds are down at the sides.

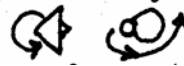


- ct& Hop up, ast R arm up to side,
- m1
- ct1 bending knees, stamp both ft,
- ct2 either pivot or pirouette half CCW ast R hd slaps R lower leg,
- ct3 extend R leg, low and frt,

Here is a combination for M and W



- m1 As above, W merely turns, hds diag frt, not raising leg very much



- m2 R PZDP away from ptr,


- m3 rep m2,

- m4 M Koguick ending



- m5-8 rep m1-4 fst in orgpos,

**VARIATION A**

Start , with arms down at sides

- ct& transfer wt to L ft,

m1

- ct1 beginning to pirouette CCW R hd slaps R boot
- ct2 continue turning arms, going to the side

- ct3 fst orgd




m2

- placing L hd on hip do a L Balans,
- R arm sweeping across,



m3


- ct1 step on R ft across L ft
- ct2 step with L ft to L side and

- ct3 do Character pirouettes,
- m4
- ct1 fst  legs are straddled,
- ct2 snap legs closed, L arm down at side, R up in a Military Salute.
- ct3 hold.

**72. BALANS**

M facing LOD wt on L ft, R ft out to R side, R arm shoulder high out to side, L hd on hip.





- m1 L Balans ast R arm sweeps to L side, palm down,
- m2 R Balans ast R sweeps to R side, palm up (this second Balans is a small one), ft in straddle pos,
- m3
- ct1,2 one or two CW pirouettes on L leg
- ct3 quickly kneel onto R ft, R arm up in pose. 

It is commonplace that when M kneels the W circles him. The M then jumps and a cpl turn is done.

**73. TURN #1**

This is for both M and W. Start ft together, hds on hips.

- m1
- ct1 Leap into a straddle pos,  arms as shown,
- m2
- ct1,2 pirouette CW on R leg, L leg as shown hds on hips, 
- ct& fst straddle
- ct3 snap ft together, R arm up in pose.

**74. WOMEN'S TURN**

Start ft together, hds on hips.

- ct& Quickly step R ft to R side,

m1

- ct1 more quickly L ft steps across R ft, ft and legs are held tightly together, body is pulled up, wt is on balls of both ft,
- ct2,3 twist-turning on balls of the ft CW, once or twice with hds upraised. Keep the head looking frt as long as possible. There is a cute over-the-shoulder look.



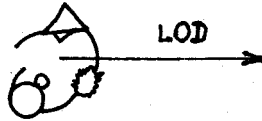
m2

- ct1 Sink down into a slight deep-knee bend pos, ft together, hds on hips, head bows,
- ct3 hold

m3,4 rep m1,2 oppftw,d.

**75. WOMEN'S HANDKERCHIEF COMBINATION**

Start with W holding handkerchief in her R hd,

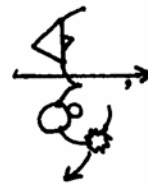


**M**

m1,2 Two L Hołubcowy in LOD,

m3

- ct1 quickly changing cpl pos and hds, pos, M starting a Hołubcowy movement,



W snaps open her Wybijany

m4 L PZDP fwd,

m5

- ct1 quickly resume starting pos ast M beats L ft against the R,
- m5-8 rep m1-4

**W**

m1,2 W does a “mock” R Hołubcowy movement,

m3,4 but gently and as step-poses, oppftw,d, Bieg in LOD.

The W must “open” her pos with force. The handkerchief may sweep up and over her head.

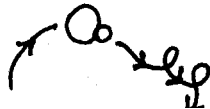
## 76. W’S SOLOS

Both these stage solos are don traveling in a CCW circle.

### Solo #1

- m1,2           Waltz turn done CW starting R ft crossing over the L ft. Finish LOD, R ft free.
- m3
- ct1           Jump upon the R ft turning half CCW st W faces RLOD. L ft is raised up in back of R ft, L ft straight down.
- ct2           Hop upon the R ft turning half CCW to face LOD. Ast L ft “curls” out in frt, low down in frt.
- ct3           Hold pos.
- m4           L PZDP in LOD fst R ft is fwd.
- m5-8           rep m1-4 but turning in opposite sense on m5,6 or even m7.
- m9-16          rep m1-8 finish in orgpos.

This is done making a circle in frt of the other W. Variations may be done here. The sense of the Waltz-turn may be different.



The author prefers to start with the L ft and turn CCW. But the third m should always bring in the abrupt turn direction—it goes backward, and then all the way around.

### Solo #2

- m1           Trzy Hołubcowy to the R side.
- m2
- ct1           Step on R ft to the side and pivot and
- ct2           step on the L in back turning half CCW to face RLOD,
- ct3           still in this pos, transfer wt to R ft and
- m3           L PZDP fwd (actually in RLOD),
- m4
- ct1           step on ball of R ft, crossing R in frt of L and

- ct2 rise up upon balls of both ft and do a pivot turn in place, hds coming up overhead,
- ct3 hold facing LOD,
- m5-16 rep m1-4, 3x finishing orgpos.

Variation can be done with this on m3. The step may be done in LOD.





**77. COMBINATION AIR TURN #1**

Start with legs and ft together,



or



- m1 R Kroczny to the rear, arm goes up,  passing the R ft pass the L knee ast R
- m2 rep m1 oppftw ,
- m3
  - ct1 step L doing a half turn and jump-hop up into
  - ct2,3 and turn in the air,  legs folded up
  - fst posing on the R knee. 

**78..COMBINATION AIR TURN #2**

Here is a standard turn combination.

- m1,2 2 PZDP fwd but dragging the rear leg to close to the frt ft, prepare and
- m3 air turn.

**79. MEN'S SOLO**

Here is another solo which (as with the others), may be done as a cpl solo with ptrs facing and making the necessary adjustments.

Stand facing LOD, R ft free.

- m1,2 Do a R, L Balans step starting with L ft to the R, L sides. Lead arm swings expressively with each Balans step and turn quarter CCW st R shoulder is in LOD and,
- m3 do a R Hołubiec-Dostawny in LOD, but on the third ct prepare to spin around (CW) on this L supporting leg, i.e. do pirouettes; one or two. M

may want to do a jump upwards into the air and turn around in the air, once or twice. Finish facing LOD.

- m4 R PZDP in LOD, L arm out in frt,  
 m5 R Hołubiec -Dostawny in place turning CW, once around R,  
 m6,7 rep m4,5 oppftw,d,  
 m8 finish with stamps (for M) in place facing LOD.

This next sequence can only be done for cpls. Cpls face joining arms straight across. Both ptrs do same steps, only W less vigorously than the M. Cpl first turns CCW.

Stand ft together.

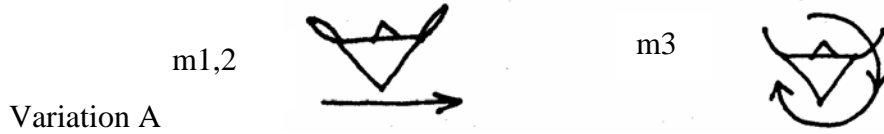
- m1  
 ct1 Jump upon both ft, with an accent into a straddle pos,  
 ct2 hold.  
 ct3 Jump and land with a stamp upon the R ft in the same place, L leg is extended straight to the L side, toes pointed. Upper body leans to the R and swing. (Counts 2,3 may be reversed st the hold is on ct3).
- m2  
 ct1 The L ft is down in back of R ft and step on the L, straighten up.  
 ct2 Step R to the R side,  
 ct3 cross the L in frt of the R,
- m3 3 R heel-clicks continuing the CCW turn and fall upon
- m4  
 ct1 both ft in an accented straddle again and,  
 ct2 hold.  
 ct3 Accented stamp upon the R ft throwing up the L ft crossed in back of the R supporting leg.L ft and toes pointed.
- m5-8 rep m1-4 oppftw,d.

80. \_\_\_\_\_

This involves a ballet turn. Dancer faces LOD, both hds on hips.

- m1,2 R, L PZDP with the L arm leading,
- m3  
 ct1 Step to the R side upon the ball of the R ft ast R arm goes out to the R side, L hd on hip and  
 ct2,3 do a CW pivot turn, holding the L ft near the R leg. One can make this very “balletic” by placing the L ft against the L side of the R knee,

- m4  
 ct1 drop onto the toes of both ft into a straddle pos, facing LOD, hds on hips,  
 ct2 click heels together, R arm up in pose and  
 ct3 hold.



As you see, any side step which alternates footwork can be used for m1,2. Try Hołubcowy steps.

81. \_\_\_\_\_

**M**

- m1 R Kroczy bwd. On ct1 R leg is extended straight back, back is arched. Ast men's arms come out in front and to the sides, palms up, chest high. On cts 2,3 turn half CW.
- m2 R PZDP in RLOD. On ct3 hop upon the R ft turning partially CW or halfway around CW to face LOD. Ast L hd returns to hip as R arm leads in the turn.
- m3 L Bieg Mazurowy fwd,
- m4  
 ct1 R side fwd,  
 ct2 L step-stamp fwd and pose R arm up in pose, L hd, elbow fwd, on hip,  
 ct3 Hold.

**W**

- m1,2 Two Zasadniczy steps beds, arms go out frt then to sides dropping to waist height.
- m3,4 Same as m2,3 for M only hds to hips on m3.
- or
- m1,2 W balances/Kolysany R, L in place, hds on hips, and
- m3 turns once CW starting R ft,
- m4

- ct1 L step in place,
- ct2 R step slightly accented, next to L,
- ct3 hold.

Variation A

- m1,2 2 R Kroczy steps bwds,
- m3 R PZDP fwd, L arm directly fwd, chest high, R arm shoulder high out to R side,
- m4 Rep m3 oppftw,hds.

82. A COUPLE DIRECTIONAL CHANGE

Start

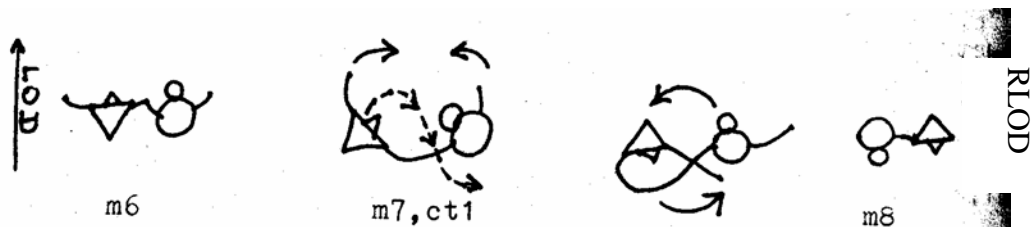


- m1 M does R PZDP fwd,
- m2 M, L PZDP fwd,
- m3
  - ct1 M stamps upon both ft, L straddled in frt of R
  - ct2 L hop ast making a half CW turn, R ft extended off floor, body leans back on L ft,
  - ct3 hold.

83. ZAMIANA KIERUNKU Z BLYSKAWICA

This is a change of direction in dancing using the special Mazur cpl turn. It is done in units of 8m. This is arbitrary. W on M's R, in open Mazur pos. M's free arm up and out to the side, palm up. On the call "I RAZ," both ptrs start insft.

- m1-6 Both do 6 Zasadniczy steps in LOD,
- m7
  - ct1 Men take a long, reaching step crossing in back of ptr ast M's free arm vigorously sweeps up, over, and in back of W. Also ptrshave turns st they are facing oppositely.
  - ct2,3 Two steps turning in place as a cpl:ct1 may also be short, ct2 long.
- m8 Finish turn to face opp direction, M's free arm up, out in a pose.
- m9-16 Rep m1-8







#### 84. PARY PZDP, BALANS AND POSE

Cpls stand facing LOD. M holds W's L hd with L hd, R hd extended bwds, palm down, or curved upwards.

- |    |   |  |
|----|---|--|
| m1 | Both do L PZDP,   |  |
| m2 | both do R PZDP,   |  |
| m3 | both ptrs turn to face one quarter CW and do a R Balans twd RLOD. Trailing arm shoulder height. |  |
| m4 | ct1   | Stamp R,   |
|    | ct2   | rap L and point, keeping wt on L ft and hold in a Mazur pose with trailing arms raised overhead. |

#### Variation A

- |      |  |
|------|--|
| m1,2 | Rep m1,2 above,  |
| m3,4 | M takes 2 Run Mazur steps turning CCW bwds, sweeping the W around st W circles CCW fwd around the M. M should try to keep his trailing arm straight and may use it to help sweep the W around. |

#### 85. PARY BRAMA! PANOW POD!

Couples face LOD. Ptrs have outshds joined, fwd in an arch. As they dance fwd, either one, M or W, may cross under their joined hds. In this case, the call is for the M. The W dances more or less in place in order for the M to cross under easily. If cpl starts with inshds joined, then one ptr may do a half-turn under the joined hds to face RLOD. There are several different ways one may work out this figure. Note that this is only for a cpl and is not a general figure. See the Polonez section for the variations on this.

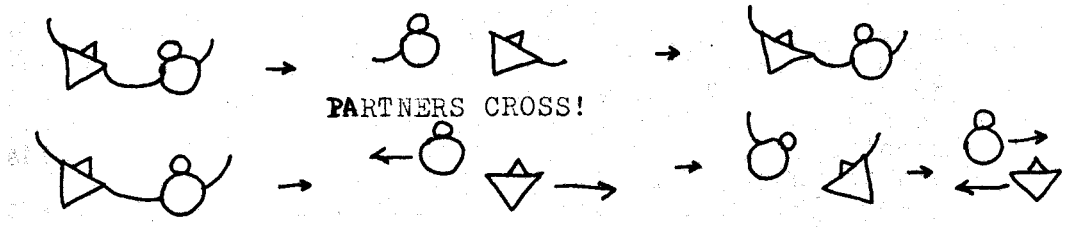
#### 86. \_\_\_\_\_

Ptrs stand side by side, M usually slightly in back of the W.

- |      |   |
|------|---|
| m1   | Both do one Hołubcowy movement away from each other,              |
| m2   | both do one Mazur step in place; ptrs turn to look at each other, |
| m3,4 | oppftw ptrs fst in orgpos.  |

This is done with ptrs retaining the ins handhold or they may release their joined hds. On m2,4 ptrs pose. Many times on m2,4 just two accented steps are done.

This is also done with ptrs crossing past each other, usually W crosses in frt of M.



Variation A

Instead of a Hołubcowy, do a PZDP.

**87. HOŁUBIEC, BALANS**

m1-4 M does 4 Hołubcowy Dostawny, W runs in open pos fwd,  
 m5-7 do three Balans starting RLOD facing ptr,

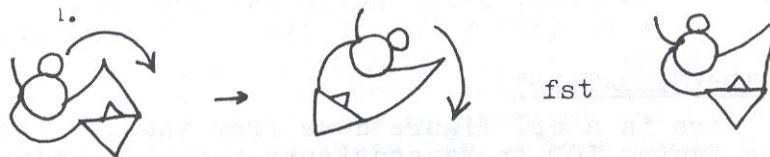
m8

ct1,2 two heel-clicks in LOD  
 ct3 rap the free heel to the floor, keeping wt on supporting ft.

**88. PARY! pw OBRÓT Z PZDP**

M stands to the rear of the W, hds joined as indicated in the diagram.

m1,2 Do a R PZDP with the M applying great force and doing a very deep PZDP. Both ptrs lean into the R turn; cpls may take two steps to recover from m1 in order to prepare for a turn to the L with this same step combination.



**89. HOŁUBIEC, PZDP ORBROT Z SEQUENCE**

Here is a 12m sequence. Cpl stand in open pos.

m1-4 Men do four outs Hołubcowy Dostawny in LOD; W Zasadniczy,  
 m5-8 both ptrs do a pair of PZDP-Orbroty turning away from each other,  
 m9-12 starting with the free outsft do three Mazur runs fwd, and finish with a pose twd ptr.

## Variation A

The above step is followed by a lw Krakowska Obrót on m9-12.

## 90. “PUSH-PULL”

Here is another marvelous cpl solo which allows one to do the PZDP step bwds. M stands behind W, M and W’s shoulder in LOD, M is ahead of his ptr. M’s bent R hd holds W’s R hd, out in frt, chest high. M’s free hd extended RLOD, W’s free hd on hip. M pos should be one of leading his ptr by dancing somewhat ahead of her.

- m1 Both do R Hołubcowy Dostawny in LOD
- m2 W rep m1 but also turns in place, halfway around CCW to face RLOD; M rep m1 but moves to his L somewhat st ptrs are face to face, W in frt of M. Ptrs during m2 do not release joined hds but W turns under. The hd hold must be loosely done st this transition is done smoothly. At completion of m2, M’s hd, palm up, holds W’s hd which is palm up, holds W’s hd which is palm down. This 2nd m should be done st there is a considerable distance between ptrs st the arms are not cramped.
- m3 W does a bwds PZDP step starting with a hop on the L leg. Sliding bwd on ct2 requires practice. Remember the beauty is in the extension! On ct1 hold the free leg, in “Mazurka attitude,” next to the supporting leg. M does the same step but going fwd.
- m4 M rep m3 oppft but “Pulls” W, CCW, halfway around to orgpos. W rep m3 oppft but turns more or less in place, underneath upraised joined hds.

## Variation A

- m4 Rep m3 without the turn,  
m5 both do a R PZDP to own R. W still faces RLOD. As ptrs move away from each other, they should “playfully” slap their palms of their inshds, L for both.
- m6 Rep m5 oppftw,d, but both go fwd to their own diag L st ptrs are side by side in lw Krakowska Obrót pose,
- m7,8 lw Obrót using Hołubcowy Dostawny steps on m8 helps W to turn half CCW in place fst ptrs are in orgpos.

## 91. “PRESENTATION”

Here is a cpl figure done from the Varsouvienne pos. Cpl start facing LOD in Varsouvienne pos. Of course, they look at each other.

m1 Both do a PZDP with the insft,  
 m2 rep m1 outsft,

m3,4 cpl does 2 Balans steps first twd the M's side and release uppermost joined hds.

m5 ast M does a Balans in place he strongly leads W around himself with the remaining pair of joined hds. This must be a wide sweeping gesture on M's part. He is "presenting," or "showing-off" his ptr. M's free arm trails outward and is extended to the side. With three steps W must quickly run halfway around.

m6 W continues circling the M with running steps using the upraised pair of hds as a pivot point as the M dances more or less in place adjusting his direction st the ptrs are in their orgpos *but* ptrs turn in twd each other st they stand facing each other, side by side, with the M's former outside hip adjacent to W's former inside. Ptrs release hd hold and,

m7,8 Do 2m of Krakowska Obrót turns to finish LOD and in orgpos.

m5,6 must be done quickly. Also the M turns somewhat with his ptr. It really isn't necessary to have the turn on m5,6 to be a complete turn. It is more important that the dancers on m8 are able to face LOD and make the transition in cpl position.

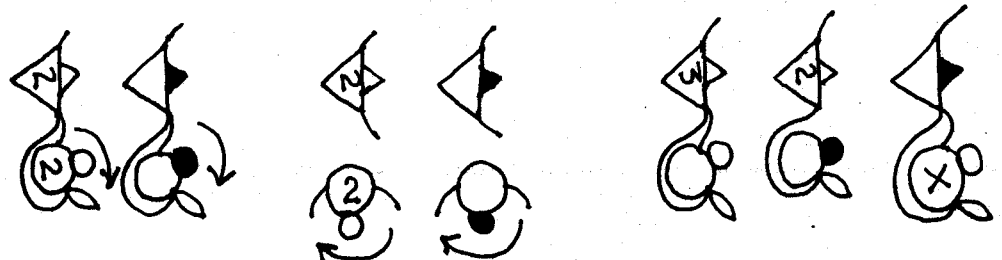
92. TURN AND PROGRESS

Cpl in open Mazur pos with the W's R hd holding M's R hd at W's waist. W's L hd on M's R shoulder.

m1

ct1 From a series of Mazur Runs fwd both ptrs bend knees in preparation to jump, and as

ct2,3 M releases W's R hd, giving W a slight pull bwds to force her to turn. In this case, W is going to turn CW. M jumps fwd to W ahead, and takes up the Open Mazur pos with the new woman. Simultaneously, W makes one complete turn CW meet M jumping fwd, places L hd on his shoulder, and R hd on own hip, to join with M's R hd.



Variation A **HALF - TURN**

Same as above, but W makes only a half-turn to face her new ptr. Her new ptr places his R hd on her L waist. Other free arms are placed according to the figure requirement and individual disposition. M now does PZDP steps fwd, W does Mazur Runs bwd. This may be done st the same ptrs remain with each other, i.e. not as a progressive figure.

93. **ZAMIANA POZYCYI**

Ptrs face LOD, hds are held in Promenade pos.

m1,2 Both do two PZDP steps fwd, W starts insft first,

m3

ct1 W steps in ins free ft slightly across and diagonally in frt of the M. W's free leg extended in bk.

ct2,3 W hops off insft and jumps up making a half- turn over to the other side of the M. M raises both hds up and resets Promenade pos. Strive for elegance! Do not reach for the ceiling! This is not an Oberek Leap for the Woman!

m4 Hold pos and acknowledge each other.

m5,8 rep oppftw.

94. **PANIE DO DRUGICH PAŃ! PANOWIE SKOK!**

This is just one of many partner changes. It will be described for the W on the R of the M, inshds joined, chest high, facing CCW.

**M**

m1

ct1 M hops on L ft and extends his R ft fwd as if doing a PZDP but not sliding the R ft st it is off the floor. It is more of an extension.

ct2 M steps on his R ft. M's free arm and upper body swings outward.

ct3 Hold.

m2

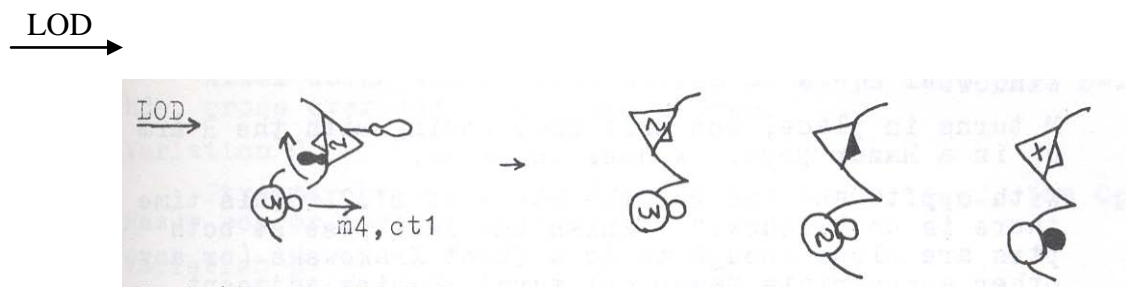
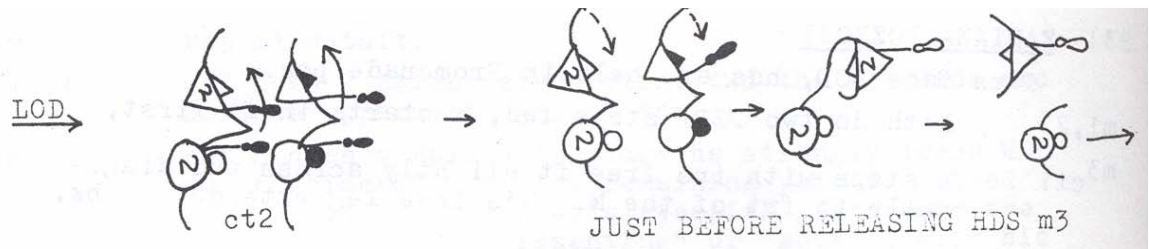
M does the Oberek step **Half-Leap Turn**, a scissor kick movement. This should not be done in an Oberek style. Do not extend the legs straight out but tuck them under body. This will help keep your back straight and make the turning easier. As M does this, his free arm

comes in to his hip. He still retains his hand hold with his ptr, however, M then sinks down onto his L knee, R leg extended bk.

- m3 M remains in pos releasing hd hold with his ptr, and beckons to the approaching W with strong arm movements. Arms go out and down, hds open twd W.
- m4 M rises and pivots turning away from his new ptr (CW), R arm out to receive W. M finishes the 4th m by posing with L arm up and closing heels together.

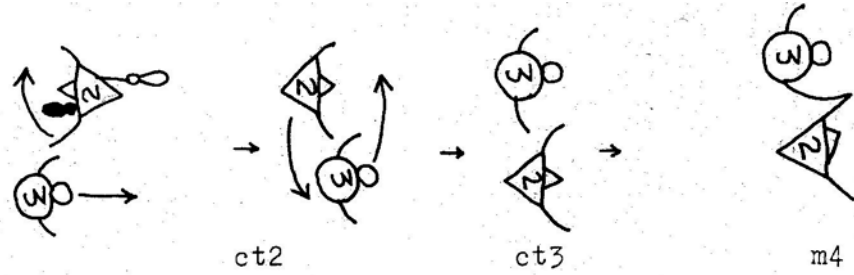
**W**

- m1 W does Mazur step fwd, but trailing behind M,
- m2 W continues Mazur step fwd, still trying to remain more or less to rear of the M. During this 2nd m, W releases hd hold with her ptr.
- m3 W advances to the next M with a Mazur run,
- m4 W does a Mazur run st she is in pos next to her new M and places her L hd atop M's R, then with her R arm up.



**Variation A PANOWIE! SKOK W BOK!**

Same combination as above, only M on 3rd m jumps up and takes a long step to side of the W, rejoining hds. On m4, M does a pose twd the W. M is now on the other side of their orgpos. W aids M by crossing over in frt of him.

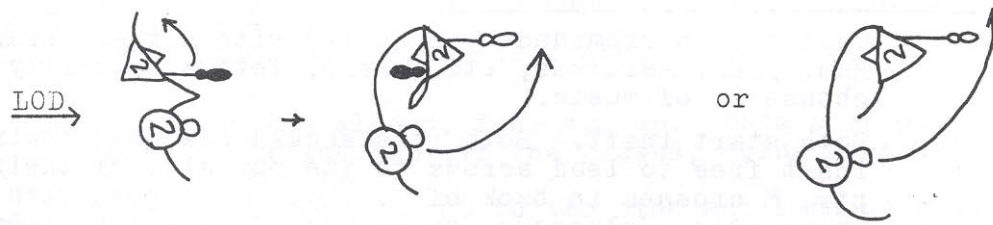


Variation B **PANOWIE! SKOK W pw I lw!**

Same as above only when M begins his second step of four m (i.e. he is repeating m1-4) he rep m1 but hops on the R ft and steps fwd on the L and does the Leap Turn CCW. On m3 of the repetition he rises and turns to face LOD, CW, as the W approaches him. Both pose. On m4, they pose again, with a Down-Up, or do a 1,2 stamps to face LOD with free hd on hip.

Variation C **PANOWIE! SKOK I OKOŁO!**

Same as any of the above, only it is not done as a progressive for the W. W may quickly circle the M on m3,4. M's step leap on m1 should be a long, low stride. W's steps are shorter.

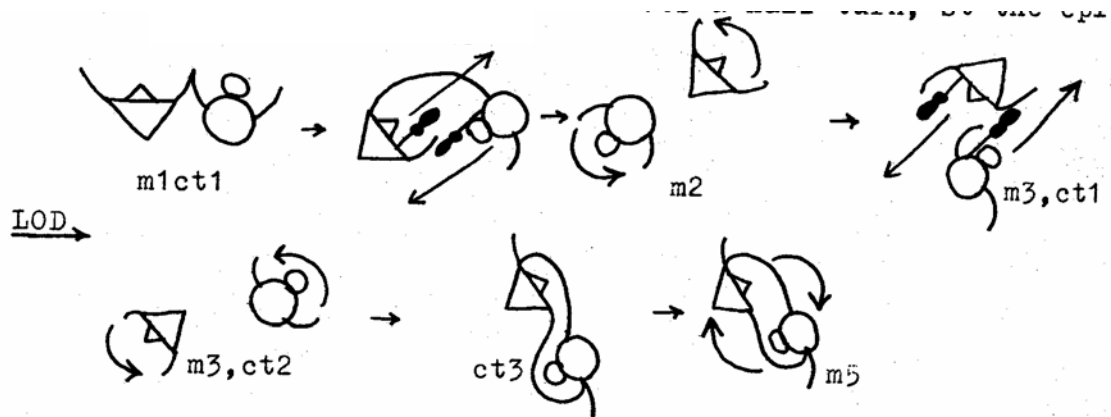


**95. PASS THROUGH BACK AND FORTH**

The step will be described for W standing on M's R. Both are facing CCW. In this combination one of the partners will be passing under and through the "windows" formed by the joined hds. There are 4 possible ways of forming a "window." Here the window is formed with the M's L, W's R hd.

- m1 Both ptrs cross over to the other side, with a R PZDP, passing more less back to back. M's R hd leads, W's L. M crosses in front of W at this point. As they cross through, they release hds, thus "breaking the Window."
- m2 M turns in place, one half CCW, ending with the R arm up in a Mazur pose. W does the same.

- m3,4            With oppftw and hds rep the steps of m1,2. This time there is no "Window." Finish the last pose st both ptrs are close enough to do a Obrót Krakowska (or any other appropriate Mazur cpl turn), R hips adjacent. In getting into this pos one may use the arm motion for the free arm wherein the arm is sharply dropped straight down to the side and whipped into pos.
- m5,6            pw Obrót Krakowska.
- m7,8            Both finish with a Balans and pose as described above. During the 7th m, the W does a half turn, st the cpl is in their orgpos.



For all of these combinations any series of Mazur steps may precede the combination, e.g., for the above a pw, lw PZDP. None of these combinations is sacred! Any part may be danced for a different number of m's. This may be done either by pre-arrangement, or as a free style improvisation. Of course, the M should do the leading, and rep at least twice st his ptr may catch on.

**96. PROMENADE AND PARTNERS CROSS-OVER**

- m1,2            Partners in Promenade pos go fwd with either Mazur Run, PZDP, Mazurkas, etc. Here, let's arbitrarily choose 2m of music.
- m3              Both start insft. Both ptrs should now have their insft free to lead across to the opp side of their ptr, M crosses in back of W. Ptrs may cross with a Mazur step, Hołubcowy, or Mazurka. Ptrs have raised their joined hands into Varsouvienne pos, and extended their joined hds.
- m4              Ptrs do a Mazur step or accented 1,2 in place.
- m5,8            Reverse cross-over to opp side, returning to orgpos.

Variation A



M may do a sharp Hołubiec in place after crossing over the first time.

Variation B

After doing the initial series of steps fwd, ptrs release hds, cross over and do a Down-Up pose.

Variation C

Ptrs may have a freer type of dance pos, e.g. the Open Mazur pos or inshds joined.

Variation D

Prior to the cross-over release hds; during the first cross-over W turns twd the M to face RLOD as the M crosses over to end in a pose, M's inshd around W's waist. Then do the "Half-Turn" of the "Turn and Progress."

Variation E

This only involves doing one cross-over, the first. From here this step combination may be repeated with the pos of partners interchanged.

In all of these, the M should take the initiative, and he should do most of the crossing over.

**97. PROMENADE, PARTNERS CROSS-OVER, MEN LEAP HALF-TURN**

m1-6 Do m1-6 of Promenade and Partners Cross-Over given above.

m7

ct1 M extends his insft fwd and hops on his insft as though he were to begin a PZDP,

ct2 M step-leaps on his insft, ast outs arm swings to the outs, and

ct3 M leaps off insft and turns in twd his ptr to face LOD, bringing free arms to hips. (W does a Mazur step in place, hds on waist.) M kneels on former insft.

m8

As W comes to ptr with the Mazur step, M jumps up and pivots in place, turning away from ptr and poses inshds joined, outs up-raised, bringing heels together with a click.

**98. HOŁUBIEC Z HACZYKIEM**

M approach each other with Mazur Step.

m1

- ct1 They hook ins elbows, free arm up. Both step on their insft and hop off the ground, doing a Hołubiec in the air.
- ct2,3 They swing both ft out to the side and land on the insft. Ideally, each M will finish, facing what is RLOD for him. In order to make this step effective, the M should weigh the same and swing out with equal vigor. This also makes a nice Oberek step, but for the Mazur keep the legs together.



#### Variation A **HACYK I PRZY KLĘK**

After the Hołubiec and swing, both M step on the outsft and then step on the insft, pivoting to face each other, and kneel. It may be easier to turn on the first step. Dancers should feel free to change this in any way to make it work.

### 99. **PULL-LEAP STEP**

This step is described more fully in the author's work on the Oberek. When done in the Mazur, do not try for height so much as control and good form. One complete turn should be done in the air. After the leap, the dancer may do a Down-Up pose, or sink down on one knee, jump up, and do a Down-Up Pose.

100. \_\_\_\_\_

Here is a long step combination which is for soloing. It is best done by M. This must be done with the chest held high and fwd. Each of the two parts may be done separately. It is definitely "character-stage" dance, with a mixture of "Spanish" elements.

### **PART I**

Start hds on hips, L ft free.

- m1,2 Do 2 PZDP steps starting R to finish with the R ft free. With m1 R arm, wrist leading, palm open, **sweeps** out wide, then L with m2.

m3

- ct1 Cross R ft with an accent on both ft in frt of the L, ft forming a “V” ast lightly bend knees and
- ct2 take an accented L step in place ast swing out the R ft, rapping the R heel on the floor, and
- ct3 R ft swings out preparing to swing back down in back of the L.

On ct1 both arms sweep down and up on ct2 and ct3. On m4 ct1 arms return to hips.

m4

- ct1 Cross the R ft in back of the L ft and step on it,
- ct2 step on the L ft to the L side,
- ct3 close the R ft to the L ft,

m5 as arms are extended, shoulder high, out to the side take three steps (one per count), starting R ft to the R side and make a full CW turn to face LOD, wt on R leg, L leg extended to the L side, toe touching floor, heel off floor. L hd on hip, R arm up in pose.

m6 Hold.

m7

- ct1 Step to the L on the L ft turning CCW and (ast switching positions)
- ct2 click R heel against L heel turning CCW,
- ct3 land upon L finishing CCW turn if possible to face LOD,

m8

- ct1 step R,
- ct2 stamp L, L hd up in pose,
- ct3 hold,

m9-16 rep m1-8 oppfrw,d.

This may also be done first along a R diag, then a L diag. m3; ct2, ct3 may be simply a hold.

## PART II

This is described going on a “R diagonal.” M has hds, arms crossed in frt of his chest, R ft free.

m1 With a straight back do a L hop ast extending R leg back. Lower body starts to twist to R side, head remains fwd, arms still crossed. On ct3 R ft touches floor and upper body begins to urn CW,

- m2            with a large L hop do a R PZDP facing in the oppd, st M now faces RLOD but on m2 arms begin to fold outwards in frt of the dancer.
- m3            lw basic Mazur Run step in RLOD starting L ft. Ast are extended out to the side.
- m4            Taking one step per count, turn half CW to face LOD stamping into a pose L arm up.
- m5-7         Three R Hołubcowy Dostawny steps fwd on the R diag.
- m8
  - ct1        step R ft,
  - ct2        stamp L ft, R arm up in pose,
- m9-15        rep m1-7, ct2,
- m15
  - ct3        step L ft across in frt of R ft starting to turn in place, CW
- m16
  - ct1        rise up upon both ft pivoting in CW turn,
  - ct2        step upon both ft into a straddle position, heels apart and
  - ct3        click heels together and throw R arm up in pose.

This part starts with the dancer's object of his heart (his W partner) on his L st he keeps his eyes upon her as long as possible during m1. This imparts a twist to the body. Actually the head and upper body twist oppositely to the way that the turn goes.

Variation A

- m4
  - ct1        With the wt upon the L ft pivot one quarter to one third, to face fwd,
  - ct2        stamp R ft next to L and pose.

**101. "PROSZE PANI" COMBINATION**

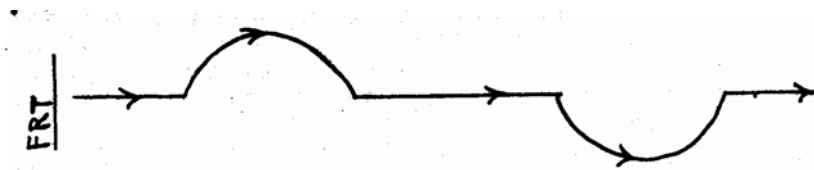
First we must learn the "Prosze Pani" part first. M starts hds on hips, facing LOD.

ct&    L hop as R arm sweeps fwd and to the side, as if offering, as if saying to the W, who is in frt of him, "If you please."

- m1
  - ct1        L lands moving bwds ast R leg extended bwd,
  - ct2        R leg continues reaching back,
  - ct&        place wt onto R quickly,

- ct3 and L “cuts-out” R ast body makes a partial CW turn, head still looking at W
- m2 complete the CW to face frt, with three steps, R, L, R, in place (hds on hips)
- m3,4 rep m1,2 oppftw,d.

On m1,2 the M has offered his R then L hd outward. The M’s motion is:



The W may do many things here with pirouettes and Run steps. She may turn on m1,3 and on m2,4 run back and forth across the M’s path.

- m5 First turning his R shoulder to the frt M does Hołubcowy Krzesany. He uses arm motions.



- m6 L PZDP or merely step-up on the L ft,
- m7,8 rep m5,6

If m 5-8 are done first, then the ptrs may be in Open pos. On the 5th m, the W may run to M’s R side. When the man goes bwds the m2,4 may be eliminated with the turn being done on the “cut-off” as a partial pirouette. M may also finish R arm up in a pose.



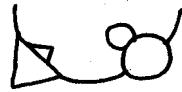
If a W should do this, she could do “tight turns,” or pirouettes with outstretched arms when the turns are done.



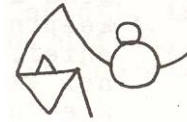
102. \_\_\_\_\_

Cpls have inshds joined, outs arm extended to the side, M turned somewhat to W.

- m1,2 M does 2 Hołubcowy steps with outsft, as W does Zasadniczy steps in LOD,
- m3 M does a Zasadniczy step starting free outsft, W same but at the same time with a large sweeping motion M takes W's insht; both throw back their free arm in a pose,
- m4 M does a hop-extend step by jumping fwd onto his outsft which already has the wt on it. W does same but to make it work out she should start m1 with insft.
- m5-8 rep changing hds on m5.



m1,2



m4

m4 may also be a step fwd on the free ft fwd, and a cut-step throwing the leg which was cut out and back. To start the next step the extended ft may be quickly brought down and fwd to be, for the M, the heel-click. Or, instead of a click, the W may do a Krok na Palcach.

Variation A

- m3
  - ct1 step fwd on the free ft and hop up and,
  - ct2 kick extend the other ft back,
  - ct3 swing down this extended ft and
- m4 start one Biegu Mazurowy step fwd.

On m2, ct3, change hd hold as on m3 above.

- m5-8 rep m1-4.

103. PARY! PRZEMACHOWY!

This is a cpl motif which can be done fwds or bwds in going from one place to another. W has a handkerchief in one hd. Ptrs stand facing each other, wt on L ft, arms out to sides,

- m1 In place, L hop, swinging R leg around, crossing in frt of the L ft; ast swing R arm in down in frt to join hds with W; ast L arm swings out back and up,
- m2 rep m1 oppftw,d and arms.

Variation A

Opp arm motions to the swinging leg.

Variation B

Do Balans steps.

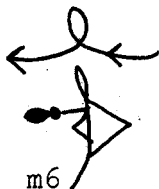
Variation C

So beautiful is the above movement that we include this entire sequence of Pan Paplinski's. Ptrs start with a deep preliminary bow to each other. W faces LOD, M RLOD, both have R ft extended in frt from the bow, R hds lightly joined in between, chest high. L arms out to L side, M's palm up, W's arm curves downward.

- m1 Both do a L balans ast M pulls W along,
- m2 reversing arm pops both continue with a R Balans,
- m3 rep m2 opphds,ftw,
  
- m4 ptrs release hds and circle each other as shown below with the following steps; M, takes three steps starting L ft which is out to the L side. This must be a quick transitional motion. W takes three steps in her direction, or she does a small Balans step, more or less fwd. W is now beginning to execute her turns keeping an outstretched arm, in which is her handkerchief, letting it rise higher. For m4-7 W turns on her axis as she progresses around the M. Tempo of W's turns increase.
  
- m5
  - ct1 M hops on L ft and does a R stamp ast R arm sweeps downward or even slaps R thigh,
  - ct2 M steps upon L ft and kneels in a pose R arm up L on hip,
  - ct3 hold looking at W,
  - ct& M hops up and half-turns, CW,
  
- m6 M drops down into a kneeling position pose, opp arms.
  
- m7 On ct3 M rises and places R hd on W's R hip, both have L hds joined in frt, W's R arm trails out behind. During the 7th m the W takes her pos beside the M.
  
- m8 Cpl dances away with the M doing a Hołubiec step and the W a Zasadniczy.

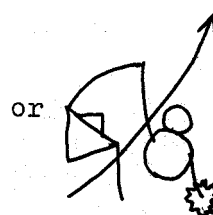
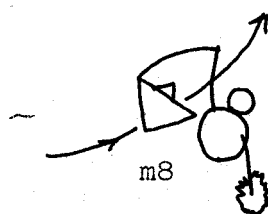


m4



m5,ct3

m5,ct3



104. SISONE-ATTITUDE LEAPS

Here is an advanced M's leap from ballet. Start facing frt, ft cross, L ft frt,




ct& quickly bend

knees, R arm frt



m1

ct1 hop  up, keeping legs straight,

ct2 turn in air



ct3 land upon the L ft frt ast R leg is raised up behind, waist high, in the attitude pos, R arm rounded overhead, L rounded out in frt or on L hip.



m2 L Balans.

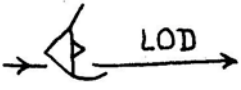
The cts of m1 depend upon how easily and quickly the turn is done. There is an easier way.



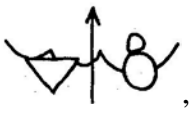
- m1 L Wybijany but without the heel-click on ct1, instead step L diag back on the L ft on ct1 and quickly replace the L ft with the R ft and turn in the air. Land in the above pose by m2, ct1.

You should see that this turn may be used whenever the “cut-out” step is done. This should be a high jump. The leading ft traces out a high arc in the air.

105. MEN’S SOLO

- m1 Covering a large distance M does a R PZDP 
- m2 L PZDP but on ct3 jumps fwd upon both ft with a stamp (ft are in a straddle pos)
- m3 R PZDP,
- m4
  - ct1 L step fwd and quarter CW turn,
  - ct2 snap ft together, L hd on hip, R up-raised,
- m5-8 Four Koguciks Endings.

106. MEN’S STAMPING-WYBIJANY

- m1 M does L PZDP, W; runs L,R,L, 
- m2
  - ct1 fall-stamp onto R ft,
  - ct2 jump-stamp onto L ft,
  - ct3 R ft “cuts-out” L with a stamp,
- m3 L PZDP

As you can see, m2 can be very loud. It can be done turning toward the W.

107. \_\_\_\_\_

Here is a hopping turn. Start facing LOD.



- m1
  - ct1 L hop, holding R ft low in frt ast turning CW,
  - ct2 continue the turn, step upon the R ft,
  - ct3 R hop in orgpos,

- m2 L Mazur Run step fwd,
- m3 R Mazur Run fwd,
- m5-8 rep m1-4 oppftw,d.

Variation A

- m2,3 L,R PZDP fwd.

108. \_\_\_\_\_

Ptrs face each other, inshd joined (R) and held high. Free arms out to the side, W's rounded. M has wt on L ft.

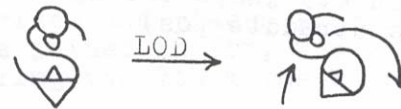
**M**

m1

- ct1 M jumps onto R ft to R side landing with a stamp,
- ct2 L ft does a L Kreszany diagonally R,toward LOD. At this point the M is passing underneath the joined arms.
- ct3 The L leg continues to sweep fwd and upwards,

m2

- ct1 turning CW, the M lands on his L ft,
- ct2 this half-turn is completed with a R step into a straddle pos to face the W,
- ct3 slide the legs together energetically.



LOD

m1,ct1,ct2

The W merely moves to the side in LOD, keeping pace with the M. The M does this with great vigor. The legs on m2, ct1,2 may be thrown up from the knee. The steps may be done with stamps. On m2, ct3 the M's free hand may be snapped onto his hip. This hd also begins the entire movement as it sweeps down and up between the ptrs.

109. \_\_\_\_\_

Both ptrs have wt on L ft. M's hd may be up in the protective pos, or down.



- m1 Both do a R Kroczny to the rear ,
- m2 both do a R PZDP to the rear, but on cts 2,3 both individually make a half-turn,
- m3 both take three steps, turning to face the orgd. The M turns in place as the W runs around the M.
- m4 Both run fwd with three steps closing ft together on ct3.

On m2 the joined hds are raised up in back of the ptrs.



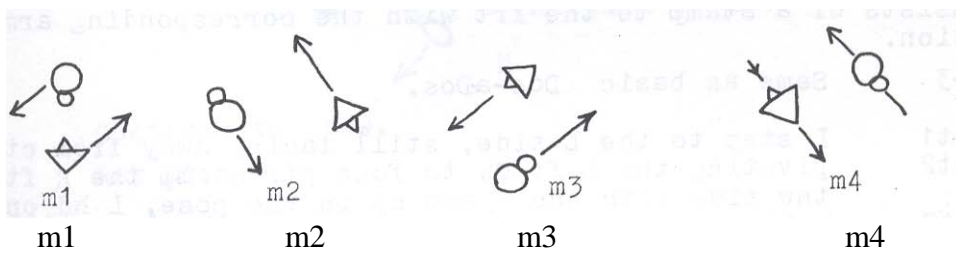
This arm pos may be retained to the end. On m2 the hand hold may be changed or completely dropped.

**110. DOS-A-DOS**

Here is a stage figure which is derived from its social Dance Form. It is heavily used.

**THE BASIC DOS-A-DOS**

Ptrs face each other. Starting with wt on the R ft each ptr does four PZDP steps making the following pattern returning to orgpos.



The body makes the directional change usually on ct1, but it may be done on ct3. On m2,4 the backward going step is more easily done as a Kroczny step. These movements are done with a deep slide as the ins arm sweeps down between the ptrs and comes up (lean twd ptr). The ins shoulder drops on this movement and rises upward at its completion of each measure. At the beginning of this slide, the inside arm movement trails the body but overtakes the body to lead it at the finish of the m. This inshd and arm motion is done as a scooping movement. Outs arm held out to the side. On m2,4 the arms work oppositely. On m1,3 there must be definite passing of the ins shoulders.

Variation A **HOLUBIEC ON 2**

On m2,3 the M does a Hołubiec step to the side, the W a “touching Hołubiec.” They both are facing out.



On m4, ct3, finishing facing ptr, ft together, M beating heels, arm snapping out to the sides, waist high.

Variation B

On m2,4 instead of Kroczny steps backwards ptr takes three running steps backward.

Variation C

At the conclusion of this motif a couple turn is often done. This may be done at the end on m2 or m4. Naturally, the ptrs must come close to each other in order to take up the cpl pos for the turn.

Variation D **PIROUETTE ON 2,4**

m2

- ct1 Ptrs reach back onto the L ft,
- ct& pivoting on the L ft, CW to face the ctr touch the R ft to the R side and, pushing off the R ft, to begin a CW turn in place,
- ct2 turn on the L ft in place,
- ct& finish turn in straddle pops,
- ct3 snap the legs together as arms snap open for the M.

Rep on m4.

Variation E **POSE ON 4**

This is the M’s Bat Pose. It may be of several kinds and occur at different places. Remember that the Bat pose consists of a stamp to the frt, with the corresponding arm motion.

m1-3 Same as basic Dos-A-Dos.

m4

- ct1 L step to the L side, still facing away from ctr,
- ct2 pivoting the L ft CW to face ptr stamp the R ft to the side with the R arm up in the pose, L hd on hip,

ct3 hold.

m5-8 Rep

Variation F **POSE FROM HOLUBIEC ON 2**

m1,2 Same as Variation A, except that on m2,ct2, begin to turn toward the ctr,

m2,ct3 complete turn to face ptr with a R stamp, R arm up in a pose.

This may be repeated on m4.

Variation G **DOS-A-DOS Z BIEGIEM**

An ordinary run, three steps/m is done. Often the arms are raised to the frt and opened to the sides, to your ptr.

m1 Start ft and run diag R, 3 step/m ↗ ,

m2 L, R, L run ↙ ,

m3 m4 rep m1,2.

Variation H **DOS-A-DOS Z PZDP**

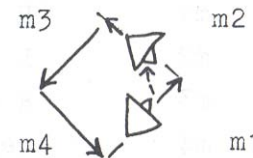
When the PZDP is used, the free ft is usually held in the “coupe” pos (See the section, “Gliding/Sliding Movements”) even momentarily. the free leg must be held in the pos when doing the PZDP to the rear and a relatively deep knee bend should be done on the weighted leg.

m2

m1 R ft in “coupe” pos in frt of the L,

m2 L ft in “coupe” pos in frt of the R,

m3,4 rep m1,2



Variation I **DOS-A-DOS PZDP I BEIG**

m2,4 Run 3 steps to the rear.

Variation J **PÓŁ DOS-A-DOS Z UKŁONEM**

Start  ; both have R ft free.

m1 R PZDP along R diag, turning CW on ct3,

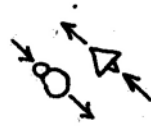
m2

ct1 L ft

slides bwd (R knee bent).

ct2 L hop

keeping R ft on the floor ast turning CW sweep R ft around on the floor ast R arm sweeps down and to the side in the "Rococo Ukłon."




L

(The turn is less than a quarter of a turn).

ct3 Continue the bow.  
m3,4 Rep m1,2.

Variation K Z **BALANS**

Here the first two measures shall be different.

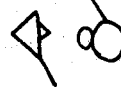
Start 

m1,2 Two Character Balans,

m3 Both pass each other with a PZDP long reaching step,



m4 M falls into deep 4th Fwd Pose, both have R arms up,



m5-8 Obrót Krakowska.

As you can see, either ft may be used on m1-4.

All of these poses may be done from the opposite direction, from the CW side, so that after dancing once around the “diamond-shaped” in the CCW directions m5-8 may be done going around in CW direction.

111. \_\_\_\_\_

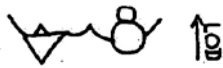
Start in Protective pos.



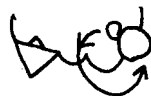
- m1 R Bieg fwd,
- m2 L Bieg fwd,
- m3 R Kroczy bwd,
- m4 rep m3,
- m5 starting with the R ft do an ordinary Balans to the L side,
- m6 rep m5 to the R side, and release hd hold,
- m7 R Hołubcowy, moving sideward,
  
- m8
  - ct1 and stamp R ft to R side ast R arm goes up into pose. (This stamp is done with a bend of the L knee.) Of course, M looks at ptr with his L hd on his hip.
  - ct2,3 Pose.
  
- m9,10 Rep m7,8.

112. \_\_\_\_\_

Start

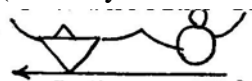


- m1 L PZDP fwd,
- m2 R PZDP fwd,
  
- m3,4 M dances in place with 6 steps as W turns under their mutual joined arms,

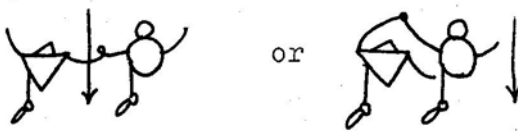


m5 both do a L PZDP with the R ft held in back of the L ft, in Coupe pos, directly to the L side (the body does not twist or turn significantly).

m6 rep m5 oppftw,d,



m7 still facing LOD do a L Kroczny directly bwds,



m8 rep m7.

Remember, W need not do the PZDP movement. For greater fwd movement, a Bieg Mazurowy may be done on m1.

Variation A

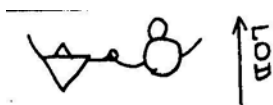
m7 M, with his free L ft, takes a long step diag R and kneels upon the L knee and poses ast W turns in place with three steps,

m8 M jumps up, joins inshd with the W, and both take the Frontal pose.

As a practice exercise, do the first variant for m1-8 then Variation A for m9-16.

113. RENVERSÉ COMBINATION #1

Start

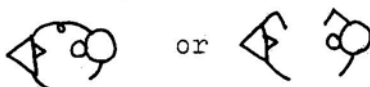


M

m1-4 Same as previous combination,  
m5 do the two Step Renversé, M starting with L ft but hold on ct3,

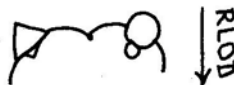
m6

ct1 R stamp-pose facing each other,





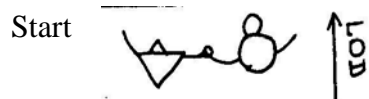
ct2,3 M's free L ft does a 2 ct Posuwisty in RLOD ast ptrs join inshds.



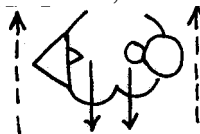
m7 M turns twd ptr and does a R Hołubcowy Wybijany  
 m8 R PZDP in RLOD but ptrs, releasing hds, turn away from each other on ct2&/ct3 to face LOD with inshds joined.



114. RENVERSÉ COMBINATION #2

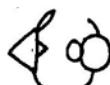


m1,2 L, R PZDP,  
 m3,4 R, L Character Balans to rear, then frt,



m5 turning away from each other with the 3 step Renversé,

m6  
 ct1 stamp R ft and pose,  
 ct2,3 hold,

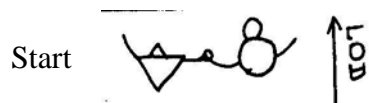


m7 R Hołubcowy in RLOD (on m7, ct1, M's L hd joins W's R).




m8 rep m7,  
 m9-16 rep m1-8

115. \_\_\_\_\_




M

- m1,2 R, L PZDP fwd,
- m3,4 both do 2 ordinary Waltz Balans to R, L side. During m3, M's leading arm opens to R side, then to L side on m4.
- m5
  - ct1 Both do a long, reaching R Kreszany Accent, moving diag R, wt is on L ft, R ft gets flicked fwd
- 
- ct2 L hop,
- ct3 L closes to R with a sharp accent,
- m6 rep m5
- m7 rep m5 oppftw,d,
- m8 two stamps L, R and hold.

Once the step sequence is mastered, the transition from m4 to m5 and from m6 to m7 should be experimented with. By changing the pos of the prts the M may do his Kreszany step either in frt of or behind the W. On the Kreszany torso leans away from striking leg.

Variation B

Do m1,2 moving to the R diag. 

Variation C

Do the above and Variation B in The skater's pos (joined hds crossed and held frt).

116. \_\_\_\_\_

Start in "Skaters Pos,"



- m1,2 Do a R, L PZDP to the R, L moving somewhat fwd with each m,
- m3,4 L, R Character Balans in place,
- m5-8 4 R Kreszany's (closing the L ft to the R on ct3 of each m), moving diag R,
- m9-16 rep 1-8 oppftw,d,

On m5-8 the M's steps are done in frt of the W's.

Variation A **SIDE WINDOW POS**

m5-16 may be done in this pos. Actually the entire combination may be done in the pos.

117. \_\_\_\_\_



m1-3 3 R Wybijany Z Posuwisty going diag R,

m4

ct1 R accent,  
ct2 L accent,

m5-8 rep m1-4 oppfwt,d,

m9-15 starting M's R do 7 Lywciarski's changing d with each m, ast going fwd diag



m16 Stamps.

118. \_\_\_\_\_

Start in pos with M behind W. M holds up W's arms by supporting W's elbows with his hds.



m1,2 R, L Character Balans,  
ct1 quickly changing hd pos and body pos, st M is to the rear and to W's R side. Ptrs now have joined hds, M's R with W's R, etc. L pair of W's hds are joined high, R pair held chest high. This is a type of window pos with ptrs looking at each other.



m3 do a R PZDP going fwd on the R diag,  
m4 L PZDP,

m5

ct1 R stamp,

- ct2 L stamp,
- ct3 R Wybijany freeing the L ft,
  
- m6 rep m4 on L diag,
- m7 rep m3 on L diag,
- m8
- ct1,2 L, R stamp,

During m5 M shifts to W's L side.

**119. FOUETTE POSE COMBINATION**

Start from some cpl pos.



**M**

- m1 M does the Fouette Pose diag L,
- m2,3 M quickly leaps to W, and cpl does the Obrót Krakowski cpl turns,



- m4 fst facing frt,



- m5 M rep m1,

**m6**

- ct1 long L kick step fwd W ast R hd comes to L shoulder strongly and head dips,
- ct2 kneel upon the R knee as R arm begins to open,
- ct3 R arm goes frt then open to R side in pose as head snaps up to W,
- ct& jump up ft together,

- m7 Błyskawica Krakowska cpl turn,
- m8 fst facing ptr in Frontal Pose,

**W**

- m1-5 turns in place,
- m6 Poses.

Variation B

m6,ct3 M jumps up. Thus M already has pose arm out to the side on ct2.

120. LUNGE AND RONDE DE JAMB

Description the same for both M and W. Start with M's R hd, palm down, in M's R hd. W places her R hd, palm down, in M's R hd.



up.

ct& With a preparatory rise onto L ft,

m1

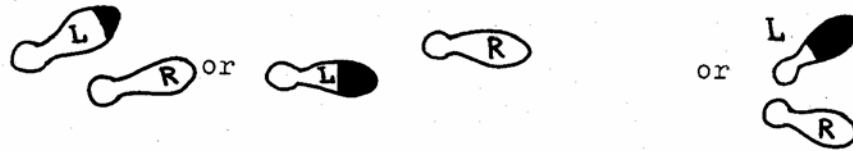
ct1 Quickly sink and bend the L knee ast R ft goes sliding fwd (bodies lunge fwd with the hips leading—do not bend the back),

ct2 continue the lunge

ct3 R hop ast make a quarter turn around CW,

m2

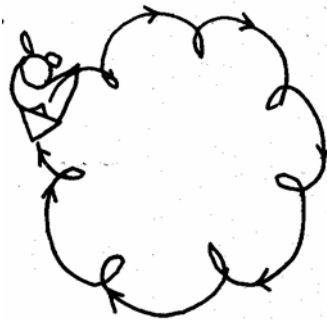
ct1 place the L ft down, knee bent either and quickly transfer wt to it ast R ft begins to leave floor,



ct2 L hop turning CW to orgd with the R leg swinging around, hip fst facing LOD, ct3

m3,4 rep m1,2

The second m is the “Ronds de Jamb” movement. Both M and W do the same step-movement. This should be practiced in a wide circle. Viewed from above, the path of the circling cpl traces is as follows.



Variation A

After the several turns, they separate and both do quick turns going fwd, and turning away from each other. M finishes with a jump into a Zeskok and closes ft together.

121. \_\_\_\_\_

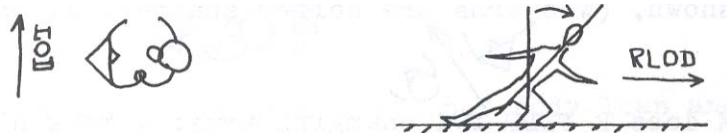


M

m1 L PZDP fwd,

m2 R PZDP fwd,

ct& R hop turning a quarter twd ptr ast L leg sweeps slightly to L side in org LOD ast body leans to RLOD



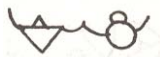
m3,4 R, L Character Balans facing ptr fst the L ft is free,  
m5 Both M and W do the 2-step Renversé variant fst L ft free,

m6

ct1 L stamp and pose twd ptr  in a 4th-Wt Frt Pose.  
ct2,3 Hold.

m7 Reach twd ptr and take up the general Obrót pos doing a half turn with a Hołubcowy step,

m8 M spin 3/4 turns from ptr  fst in a Frontal pose in LOD



Variation A

m8

ct& Ptrs take insft step fwd (ptrs release hds).



ct1 pivot turn on this ft fst to face LOD, place ft in Rozkrok



ct2 snap ft close into Frontal pose,  
 ct3 hold.

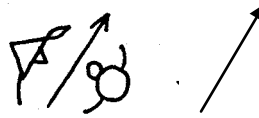
122. \_\_\_\_\_

This combination will give the student a good idea of what a typical cpl solo is like. It must be danced with vigor—especially by the M! Stretch yourself out! Really **fly** now!

Ptrs stand facing each other, standing on the diag M's rear arm high up in a pose, W's not so high. Step description is for the M. W does appropriate W's steps or just does ftw which mimics M's steps.



ct& Rise upon the balls of the ft and take a short, quick step with the lead ft in LOD (M's L ft).



m1

ct1 jump up, turning in the air, holding the L ft in frt of the R ankle, arms coming down together to cross in frt of the chest (this turn is done moving fwd)

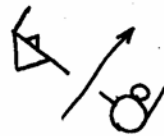


ct2 complete the turn, facing LOD, by landing on the rear ft (M's R),  
 ct3 M slides fwd in LOD on the L ft, holding arms as shown (W's arms are softer and bent at the wrists),



m2

M does R PZDP fwd, changing arms; W a slight slide



m3

M does L PZDP,



m4

ct1 R step fwd st legs are apart,  
ct2 snap shut legs with an accent,  
ct3 hold.

m5

Taking up Protective pos,  
RLOD,



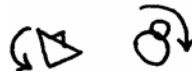
do a Kroczny to the

m6,7

rep m5, twice

m8

ct1 M takes a R step in RLOD ast 3/4 turn to ptr (W do same turn).



ct2 legs should be in a straddle pos,  
ct3 shut legs and pose in org pos,

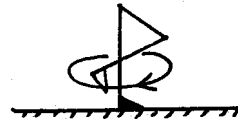
m9-16

rep m1-8

This entire combination may be begun from a straddle pose wt upon the rear leg, frt leg pointed to the floor.

Remember, this must be done with great energy and sweep—use plenty of room.

The jump-turn on m1 may be done with both arms going up overhead which is difficult when the music is fast. The free ft and leg are tightly held next to the pivoting leg in the “coupe” pose.



Very often cpls—even the best of them—are unable to actually take the Protective pos of m5-7 so that it is then done individually, going bwds.

Finish the 8th m by rising upon the toes in the orgpos.

123. \_\_\_\_\_

Ptrs have both hds joined across. Both do either a Kroczny step to the side, moving as indicated (M may do a Hołubcowy step), but the joint arms and upper body lean and dip in the following manner.





- ct&    Joined leading arms go up, rear arms dip downward ast body leans to RLOD,
- m1
- ct1    continue ct&
- ct2    motions to that of ct& ast cpl moves in LOD,
- ct3    return to opppos.

124. \_\_\_\_\_

Here is a nice “arm step.” One or both arms may be used. Use a good strong arm movement. Start with ft apart, arms open.



- m1            Snap ft together, bring arm in turning palm down,



- m2            Open arm palm up.
- m3            Zesuwne, push legs open,
- m4            rep m1 leaving arm open.

## WORKS CITED

The following list contains the only worthwhile works dealing with the Mazur as of 1996. The most fruitful works are the Polish Dance Manuals and some memoirs from the early 19th century. Generally the Polish and Russian works are best. Of course, some old, hitherto unknown books may be unearthed somewhere. Barring that, however, all other citations and opinions about the Mazur are trivial in nature, or grossly incorrect. This bibliography is for Part I and Part II.

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**A PARTIAL INDEX AND CROSS REFERENCE FOR SOME STEPS AND  
MOVEMENTS IN ORDER OF THEIR APPEARANCE**

Bows,  
Curtsey  
Open Position,  
Hołubiec Position  
Stamps  
Hołubiec,  
Krzesany  
Bieg,  
Accents  
Hołubiec Turn  
Head Bows  
Head Movements  
Men's Hands,  
Kogucik  
Salute  
Women's Hands  
Rounded Arms  
Zesuwne  
Bokazo  
Wybijany  
Ułanski Movements  
Krok Na Palcach  
General Ballroom  
Basic Running  
Bieg Mazurowy w Tył  
Zasadniczy  
Posuwistiem Na Dwa,  
Suwaniem Na Dwa,  
Rochacki's Run  
Palcach Z Suwaniem  
Rochacki's Slide-Glide  
Ucinany  
Oboczny  
Men's Endings  
Obunóż  
Klęk  
Traverse #1  
Pas d'Assemblee  
Zakret  
Boiteux  
Suwany  
Błyskawica  
Odwracany  
Kozak  
Glides,Slides  
Closed Positions  
Mazurka  
Kroczy  
Pusty

Posuwisty  
Przemachowy  
Łyżwa  
PZDP  
Solówka  
Cwał  
Rear Leg  
Connecting Step  
Kołysanie  
Balans  
Tight Turns  
Combinations  
Men's Combinations  
Women's Combinations  
Arabesque  
Poses  
Stage Turns  
Stage Elements  
Riversé  
Solos

## APPENDIX

The following open letter, translated into Polish, was sent to Secretary Gierek as well as the leading newspapers of Poland. To our knowledge, none were published, and none of the recommendations were followed.

Perhaps if they had been the subsequent problems in Poland would not have happened.

1375 Clinton Avenue  
Irvington, N.J. 07111  
U.S.A.

First Secretary, Polish Communist Party  
Warszawa, Poland

Respectful Secretary Gierek,

I was a scholarship student in Poland during the years 1971-1977, via the Koscuizko Foundation and the Polish Academy of Sciences. Altogether I've been 28 months in Poland.

My field of study dealt with Polish Dance in all its forms. During my stay in Poland I worked in all the major centers of Dance, including the Classical Ballet Schools and Theaters.

As is well known, the situation of Dance in Poland is deplorable.

Why? In my considered opinion, the reason is a political one. There is a misunderstanding as to what the proper relationship should be between Culture and the mass of working people in a Socialist country. Here, I shall only concern myself with the Cultural Form of Dance, in particular, Ballet and Polish Dance.

Socialism, properly understood, implies that Culture is for all people and not a small minority of "professionals"—this is a Capitalistic idea.

In Socialism, all must participate (to the highest extent possible for each individual) in Culture—the working people themselves must do Classical Ballet and Polish Dances!

"The working people must dance!" What does that mean? In socialism this means that the state must establish the necessary conditions so that Ballet and Polish Dance Lessons are easily available to the population—and this means *all* the people—all adults, as well as children.

But how is the Dance situation in Poland today? Only a small percentage of the people have the opportunity to learn Ballet and these are *children!!* What shall adults do? Beer and television?

In the Polish Constitution it is written that All the people have the right to expect the state to supply and support all Cultural activity. Also, no one has the right to deny an individual the opportunity to engage in any Cultural activity. Of course, this means that no one can deny a person access to any Cultural activity of age.

How can the Polish situation be improved?

The state must see to it that in every city and town in Poland a Dance Center or School is established which teaches as many different types of Dances as exist—e.g. "Ballroom," "Jazz," "Polish," "Modern," and "Classical Ballet." (I must emphasize that these Dance Schools shall be open to all people regardless of sex, or age.)

But this is not enough. An entire propaganda campaign must be launched in order to educate the public to the idea that these Ballet Schools are for them—that Ballet is as serious a "hobby" as is sport, languages, or auto-mechanics.



The entire Ballet profession needs to be de-aristocratized. Dancers must go to the People. Not by taking “Swan Lake” to the villages, but by teaching the people Ballet; teaching them the Joy of the Higher Dance Art—which is supposed to be available to all the People.

In practice, this means that the authorities in charge of Dance must re-orientate their thinking. Instead of elitist conceptions, they should be thinking of ways to increase the number of Dance Schools in Poland wherein Classical Ballet (as well as other forms), shall be taught to all age groups—seriously, as well as for one’s own self-pleasure.

The state should fully or partially fund the opening of these schools. People who show greater initiative than others in opening schools will receive more money.

Teachers shall be free to teach any method they wish—the number of students they attract shall decide whether or not they are successful.

Teachers will direct their schools as private individuals.

The Students shall pay according to their ability to pay; perhaps 5-10 zloty per lesson.

There will be no such thing as an official state diploma from these schools. Individual schools may give a diploma if they so choose.

Any student wishing to become a Professional Dancer need only apply for, and take, an audition with the various Dance Companies in Poland. This is the standard method for selecting talented people.

As for Polish Dances, the state can require that at least the Social Form of Polish Dances be taught at each school. the state should also require that Polish Dance be a graduation requirement for all high school students. (Of course, *all* types of Dance will be taught in high school.)

The above plan must be executed first by starting with the larger cities and towns, and then expanding throughout the rest of Poland.

Since Poland at this time lacks the personnel for such a project, we suggest that invitations be sent out to teachers from all the Socialist countries and amongst “Polonia” to participate in this program. They shall be paid a normal Polish salary. Whatever extra money they earn, shall depend upon their teaching efforts.

The above program will not only make a significant Cultural Activity available for the Working People, but in the long run will make Peoples’ Poland a “Dance Power,” and restore Poland’s reputation as a Dancing and Working nation.

I hereby volunteer to direct the above described program.

“Long Live Culture for the Working Man!”

Sincerely yours,

Raymond Cwieka