

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

SUPPLEMENTAL

AUSTRIAN

MAZUR-MAZURKA

SOURCES

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

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

Readers Note: Original material is in italics and surrounded by quotation marks. Side-by-side or immediately following is the translation for foreign language material.

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1791 DANCE CONFLICTS IN THE CITY OF LWÓW

“In Galicia, dancing parties and balls were the favorite entertainment at the end of the eighteenth and the beginning of the nineteenth century. Lwów in particular became famous for its taste in entertainment. The most elaborate and festive balls and dancing parties took place during the carnival, from 7 January until Ash Wednesday. It appears that dancing was taken very seriously. . . .Conflicting preferences as to the repertoire and order of dances at public balls often led to arguments and quarrels between Poles and foreigners, and made the Lwów authorities issue regulations preventing such incidents. One such regulation, issued on 19 December 1791, stated:

‘From the beginning [of the ball] until midnight, one should dance a Polish and a German dance alternatively. From midnight until half past one (including half an hour rest), an English one. From half past one until three o’clock, a Polish and a German [dance]. From three to four, an English quadrille. From four to half past four[there should be] a rest period and later, until the end of the ball, there should follow a Polish and a German.’ ”¹

Why did these arguments take place? With the first partition of Poland Lwów was now part of the Austrian Empire. This led to a sharp increase in the Austrian-German population who did not, in the early days, know Polish Dances. This reflected the National antagonism between the occupying Austrian-Germans and the native Poles. The Polish Dances were the Polonaise and Mazur.

Note just how much dancing there was!

1815 MAZURKA TEACHING IN AUSTRIA

In Vienna, the Minuet was still part of Dance education even though it was no longer popular in the rest of Europe. Count Zavadowski, a popular figure in Saint Petersburg’s Society, was traveling through Europe and was at the Congress of Vienna in 1815:

“He observed that he was much fatigued with dancing, as he had been teaching the Mazurka to some German ladies, who were prevailed on to substitute the graceful elegance of the Polish dance for the stiff formality of the minuet.”²

¹ Jolanta Pekacz, *Music in the Culture of Polish Galicia, 1772-1914, . . .*, p.157.

² August Louis Charles dance la Garde-Chambonas, *The Journal Of A Nobleman*, (Philadephia: Key and Biddle, 1833), p. 160-161.

We merely note that Hłasko published the first, uniquely dedicated Mazur-Mazurka dance manual, in Vienna—not in 1815 but in 1846. Why did he think that this was necessary? Was it do to the growing popularity of the Dance or because he felt it was not being danced properly.

1815 VIENNA

“Rien n’est plus délicieux que le pas russe. Qu’on se représente une pantomime exprimant les desires de l’homme, . . .”

*Après le pas russe, on dansa des mazurkas, sorte de quadrille originaire de la Mazovie. Parmi les danses de salon il n’en est pas qui exige plus d’agilité, et dont les mouvements soient plus pittoresques.”*³

1844 BULGARIA

Deep in the southeastern territories of the Austrian-Hungarian Empire there were echoes of the Mazur there: in this case, Bulgaria. The indefatigable traveler, Lady Londonderry saw it danced Galatz:

*“A ball was given for us, under the governor’s direction, by Monsieur Negrepoint, a rich merchant. The most curious thing was the band of music that played alternately with the military band. It was composed of Zingari or gypsies, and considering the grotesque instruments they used, and that they never had learnt a note of music, I was surprised at hearing how well they played a mazourka, which was danced with great spirit.”*⁴

Since the Ball was given by a rich man, we can assume that all the local notables were there—among them, probably some Poles.

1846 MIECZYSLAW HŁASKO

In 1846 the first and only explicitly written book for the Mazur was published in Vienna. 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 1846.⁵ He was Mieczysław Hłasko. The

³ Le Comte August de La Garde-Chambonas, *Souvenirs Du Congrès de Vienne*, 3rd ed., (Paris: 1901), p.201.

⁴ Marchioness Londonderry, “Narrative of a Visit to the Courts of Vienna, etc.”, *New Monthly Magazine*, #70, (London: H.Colburn, 1844), p.226.

⁵ 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

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 conventions 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 Grajie
in allen Bewegungen,
und seebst in jeder kleinsten Nuance
charakteristischen
Ausdruck erheischt.”⁶

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 schonsten,
aber auch schwierigsten
der Nationaltanze,
hat kleine bestimmte Zahl non Figuren
oder nacheinander folgenden Schritten,
ir ist vielmehr in weit gesteckten
Granzen den Eingebungen
des Augenblicks uberlassen,
ein Freies Spill vor Fantasie,
eine getanzte Idille,
wobei jede veranderte Stelling...”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.

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

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.

⁶ *Die Mazur*, . . . , p. 7.

⁷ *Die Mazur*, . . . , p. 7.

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 bie 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.*”⁸

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 Fusspitsen,
und den zweiten
besonders auswärts machen,
wenn sie zierlich und
elegant aussiehn sollen,
und mit dem Absatse darf man
nur leicht anschlagen.*”⁹

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:

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 jeker ‘Tour’
gemacht.*”¹⁰

⁸ *Die Mazur*, . . . , p. 13.

⁹ *Die Mazur*, . . . , p. 14.

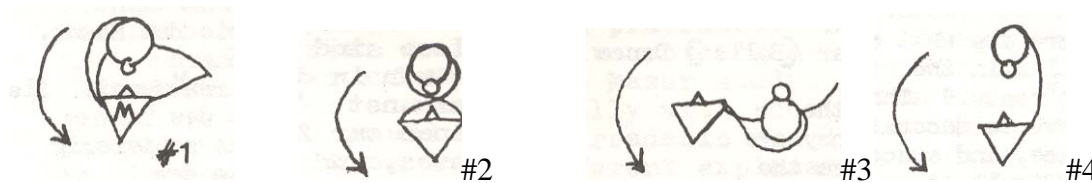
¹⁰ *Die Mazur*, . . . , p. 16.

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.¹¹ 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.

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.

“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.

¹¹ “...un die Mitte, diese Lasst, mit der rechten hand ihr Kleid Haltend...” *Die Mazur*, . . . , p. 16.

The Lady must always pick up .
the man's lead
and herself, all of his
movements
follow.

*Die Dame muss auf jede Bewegung
des Tanzers aufmerksam sein
und diesem sich gleich sans all,
seinem Bewegungen zwanglos
anschmiegend, überall folgen.”* ¹²

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.

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.

*“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.”* ¹³

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.¹⁴

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.

¹² *Die Mazur*, . . . , 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!

¹³ *Die Mazur*, . . . , p. 17.

¹⁴ 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 sheet music. They are in units of four measures. The choreography was done by one E. Coralli. An Italian dancemaster perhaps?

1850s EMPEROR FRANZ JOSEPH

Did Emperor Francis Joseph of the Austrian-Hungarian Empire know how to dance the Mazur or Mazurka. He came to the throne, in 1848, at the age of eighteen, after the revolutionary uprisings of the latter 1840s.

Let us remember that Mieczysław Hłasko's seminal Mazur manual was published in 1846 in Vienna! And it was dedicated to the leading Austrian family, the Liechtensteins. So the Mazur-Mazurka was in Austria at this time. But let us return to our question—did Francis Joseph dance it?

Perhaps the following source can help us decide this question. About Francis Joseph this source wrote:

*“The Emperor loved dancing and acquitted himself of it with supreme grace and elegance. Through many cold winter nights the windows of the old ‘Burg’ shone with a thousand candles, and the strains of the graceful trios-temps and mazurkas filtered out into the frozen air, and the faithful Viennese rejoiced that their young Emperor was enjoying himself.”*¹⁵

Unfortunately this doesn't allow us to definitively answer the question since the author does not state that she saw Francis Joseph dance the Mazur-Mazurka. We do know that he Waltzed. Probably he did Mazurka Quadrilles.

Francis Joseph and Nicholas II of Russia both enjoyed dancing and both were married to unhappy and brooding women. However Francis Joseph strayed but Nicholas did not.

1869 AUSTRIA - HUNGARY

At the Austrian-Hungarian resort town of Ischl, one traveler wrote:

*“I was very much amused watching one Hungarian gentleman of our acquaintance in the mazurka, a dance on which he particularly prided himself. We had for some time agreed he was dreadfully conceited, but this evening his self-estimation passed all bands, as in his national dress, with his head thrown back and his eyes half closed, he performed a few steps languidly under the centre chandelier. Then, to all appearance suddenly awaking to a sense of what society required from such a splendid specimen of his glorious nation, he would whirl his partner breathlessly round, or dash frantically from one end of the room to the other.”*¹⁶

We can see that he danced the forward-going movement with an easy air but then he danced furiously. The second part most likely was the Hołubiec Turn.

Let the same writer tell us just how snobbish some of the Nobles (and other people can be) could be—this time of a Hungarian Lady:

¹⁵ Walburga Lady Paget, *Scenes And Memories*, (New York: Scribner's Sons, 1912), p.213-214.

¹⁶ Lizzie Eden, *My Holiday in Austria*, (London: Hurst, 1869), p. 74-75.

*“I was told an anecdote illustrative of Hungarian pride. The incident occurred at a ball at Pressburg last winter. A young lady, who thought herself demeaned by having for a vis-à-vis a young officer who was not a noble, hardly allowed him to touch the tip of her little finger when she passed him in the quadrille. The second time, thinking even this slight favour too great a condescension, she held him the corner of her pocket-handkerchief! He coolly took it, used it, and returned it to her! Not a gentlemanly thing to do, but it served her quite right.”*¹⁷

This was a rather vulgar thing to do. And what would have been the gentlemanly thing to do? Why to compliment the Lady on her thoughtfulness in being solicitous of the health of himself!

1879-1904 VIENNA, “A MAZUR EVENING”

The following citation is by an English Officer who visited Vienna and attended the Polish Ball.

“A very interesting sight, but very difficult to obtain admission to, because one must have a special invitation, is what is called the ‘Mazur Evening.’ It is a ball given by the Poles in Vienna, at which they dance the mazur. I have been there, and was very much interested, as I had never seen the mazur danced before. It is like some of the figures of the cotillion, but danced with much entrain; only the Poles know how to dance it so to give it the amount of life which is needed. I believe, though, that to see it beautifully danced one ought to go to Warsaw, where it is danced to perfection. A great many well-known Poles were at this ‘Mazur Evening’; among them were the Countess Potocka, the Count and Countess Badeni, the Count Bavarowski, Prince Sapieha, and many others.

*In former years the mazur used to be danced in Vienna in the national costume, which is very gorgeous, the men’s being more so than the ladies’; but latterly this has been abandoned.*¹⁸

This is an Englishman who was living past the age of the Mazurka in England so it is no wonder that he had not seen it before.

What is interesting about this is his using the term “Mazur” instead of “Mazurka.” He obviously learned the term from the Poles at the Ball. This is another instance of the difference between these two forms or variations. Note that he states that the figures are “something” like those or the cotillion. This implies that the Mazur is less structured or more free-flowing than the cotillion or for that matter, of the Quadrille.

1887 VIENNA, THE POLISH BALL

¹⁷ Lizzie Eden, *My . . .*, p. 75.

¹⁸ G. Moore, *Society Recollections In Paris and Vienna 1879-1904*, (New York: Appellton, 1908), p. 191.

Many Poles lived in the Austrian part of Poland. Naturally, the Polish Aristocracy maintained a colony of Poles in Vienna itself. The Polish Ball was attended by not only dignitaries of the Polish colony, but also of the Aristocrats of Austria-Hungary. The Emperor of Austria was represented by the Emperor's son and his wife. At a Polish Ball held in 1887 in Vienna, we hear from one of the participants:

*“Na balu tym poznałem bardzo wiele osób, które mię zachęcały, bym był na polskim mającym się odbyć kilka dni później. Obligowano mię przede wszystkim, bym wziął udział w mazurze, który miał być odtąńczony przed arcyksiężącą parą. . . .Bal rozpoczynał się polonezem, a zaraz po obowiązkowym (w Wiedniu) walcu tańczono Maura w kilkadziesiąt starannie dobranych par. Mazur ten, naprzód złożony, tańczony tylko przez tych, którzy go dobrze odtąńczyć potrafili, wzbudzał zawsze ogromne zainteresowanie i zachwyt ogólny.”*¹⁹

At the Ball I met very many persons, who informed me, that there was to be a Polish Ball several days later. This obligated me before everything, to take part in the Mazur, which was to be danced in the presence of the Archducal couple. . . . The Ball began with the Polonaise and was immediately followed by the, as is traditional (in Vienna) a Waltz. The Mazur was dance by selected couples. This, a Mazur, which has been arranged beforehand, and danced only by those who dance it well, always awaken great interest and fascination [of the viewers].

While the dancing couples were chosen beforehand and assigned to groups this does not imply that steps were rehearsed or that there was a general rehearsal.

The Austrian Emperor, Francis Joseph, was no stranger to the Mazur since he saw it danced when he made his trips to the various capitals of his reign. During the Carnival Season in Vienna of 1900 he complimented M. Bogdanowicz Mazur skills thusly:

*“Ja, ja — Bogdanowicz, Sie sind ein famoser Tänzer, ich habe es schon oft bemerkt. Leider können Sie hier Ihre Künste in der schönen Mazur nicht zeigen. Ich schaue diesem Tanz mit viel Vergnügen im Lemberg immer zu. Viel interessanter, als die langweiligen Quadrillen.”*²⁰

Yes, yes — Bogdanowicz, you are a famous dancer. I have often said this [about you]. To bad here, you cannot show your skills in the beautiful Mazur. With pleasure I have often watched the Dance in Lemberg [Lwów]. It is more interesting than the boring Quadrille.

Why could not he dance it on this occasion? Because there were only Waltzes and Quadrilles done at this Ball.

As to the popularity of the Mazur at the turn of the century in Vienna we cannot say except to remind ourselves that Jolizza's dance manual, published in 1907 in Vienna, has a lengthy section on the Mazur-Mazurka. Of course there were millions of Poles living in the Austrian-Hungarian Empire at this time.

¹⁹ M. Bogdanowicz, *Wspomnienia*, Vol. I, (Kraków: WL, 1959), p.247.

²⁰ M. Bogdanowicz, *Wspomnienia*, Vol. II, . . . , pp. 250-251.