

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

**SUPPLEMENTAL**

**ENGLISH**

**MAZUR-MAZURKA**

**SOURCES**

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

**A CONTINUING WORK IN PROGRESS NOT IN ANY  
PARTICULAR THEMATIC ORDER**

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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 if needed.

## 1815 WELLINGTON IN FRANCE

The Duke of Wellington was a man of high spirits with an eye for the Ladies and he liked to dance. He gives us a proof of when the Mazurka existed in France:

*“The Duchess of Richmond came out with a selection of her fourteen children to stay at his house at Cambrai. Among these children was her third daughter, the pretty, lively Georgiana who was to marry the twenty-third Baron de Ros. With her and her mothers and sisters, the Duke rode and danced the mazurka and supervised amateur theatricals and played a rowdy game called ‘riding in the coach’ in which the young ladies sat on carpets to be dragged about the corridors by the officers of the headquarters staff.”*<sup>1</sup>

How did these people come to a dancing knowledge of the Mazurka? This is too early for the Duke of Devonshire who, himself, only coming to the Mazurka in Russia in the 1820’s. The most likely sources were probably the Poles living in Paris or those serving in the Russian Army. There might have been only one dance leader at this occasion who directed the others.

Could it be that Mazurkas were done, at the Duchess of Richmond’s Ball, on the night before Waterloo? This is June of 1815.

## 1817-18 CREEVEY IN FRANCE

In the wake of the final Allied Victory over Napoleon many of the leaders and personalities of the Allied Nations were in France. From the various social events of the time comes one of the first references to the Mazurka Dance in Western Europe, in this case, France. This is from the Journal of Thomas Creevey, dated 1818.

*“Here again Cossack saddle horses were provided by Count Woronzow for all the strangers. . . We had been all invited beforehand to dine with Count Woronzow, and just as the review was finishing, he rode up to every English carriage to say he was to have a ball in the evening. . . . After dinner, the ball opened, when my delight was to see the Mizurko [Mazurka ] danced by Madame Suwarrow and her brother the Prince Nariskin, Commander-in-chief of the Cossacks. Tthe Dutchess of Kent waltzes*

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<sup>1</sup> Christopher Hibbert, *Wellington: A Personal History*, (London: Addison-Wesley, 2001), p. 207.

*a little, and the Duke of Kent put his hand upon her cheek to feel if she was not too hot.”<sup>2</sup>*

If only Mr. Creevey had left us a fuller account of the dancing. However, perhaps we may infer that since no other persons were described as dancing the Mazurka, that this was therefore only danced by this couple and that as such would be closer to the Polish Mazur Form rather than the quadrillized Mazurka. They probably just promenaded around the ballroom.

### 1824?1826? HART

Joseph Hart was an English musical composer who composed music for two sets of Mazurka Quadrilles around 1825. Each set has a title-cover with an illustration. The title for the first set is: “Hart’s Royal Mazourkas As Danced At Their Majesties Grand Fancy Ball” and the title for the second is “Hart’s Second Set of Royal Mazourkas as Danced at Their Majesties Grand Fancy Ball.” The researched dates are 1824 and 1825. The illustration for the first set shows four couples in Renaissance fancy-dress costumes whereas the illustration for the second set shows four couples in the contemporary clothes of the time: men in military uniforms. Here is the second set illustration:



What is immediately striking are the “Waltz” position, that four couples are shown, the free foot position and especially to be notice the men’s hats (which two of the women are wearing). The hats are those of the Polish Light Cavalry, the “Ułans”; however, this hat spread to some of the armies of Europe, the French, German, Austrian, and of course of which was Russia. Here are two examples of the Polish Hat.

<sup>2</sup> Thomas Creevey, *The Creevey Papers: Journal 1817-1818*, (London: 1903), p. 283.



So this is not necessarily an illustration of dancing Poles. So they could easily be Russians or Poles in the service of the Russia, of which there were many before 1831. The first set contains music entitled, “The Duke of Devonshire’s Favorite.” This adds weight to the notion that these dancers have a Russian connection.

The first set of Hart’s is tantalizingly important since it contains a page of very short-hand dance instructions for five figures. There are hints of steps although the figures can be reconstructed with more ease. There are a number of Real Polish elements. They are:

1. the music is in 3/8s time
2. there is the promenading of couples with the “Waltz” step
3. accented steps, stamps
4. the “Mazourka” step, here is described as, “*knocking the right foot against the left to mark the time.*” This is a good description of doing the heel-clicking of one foot against the other—it is the Polish Mazur Hołubiec couple turn.
5. there is one piece of music which is in 2/4s time and is entitled “Kracoviac.” This is from the Regional Dance of the Polish city of Poland, Kraków, the Dance known as “Kracowiak.”

Here the term “Waltz” means that it is counted as 1,2,3, and is done dancing forward and not as in a rotary couple turn. Since everyone knew how to Waltz and the Quadrille formation and figures it is a relatively simple matter to introduce a Mazurka Form to the uninitiated. All that would have to be learned is the heel-clicking steps and its use in the couple turn.

Were there pupils for the Mazurka at this time in England? Apparently so, for in the second set there is a Mazurka, No. 1, which includes the following note:

*“As danced by the Pupils of Monsieur D’ Egville, at his Academies at London, Brighton & Hastings.”*

These pupils would overwhelming would be children of the upper-class of England. These may have been done by the children as a recital performance for their families. How many children learned the Dance we cannot say.

So it seems that we can say, that the Duke of Devonshire initiated the dancing of the Mazurka in England, and probably through him, it was welcomed as a demonstration Dance before the King and Queen of England. With this Royal cachet the Mazurka was practiced and done by a limited number of the elite people of England for a relatively short time to

only reappear as a reconstructed Historical revival exhibition or “show-dance.” The English did not make it a Dance of their own: as the Russians did.

### THE DUKE OF DEVONSHIRE, PERSONAL FACTS

The Duke of Devonshire played an important role in the history of the Mazurka in England. But who was he and what was noteworthy about him?

According to recent biographies of the Duke he was tall, handsome, lively and courteous: a perfect candidate for the Mazurka. He enjoyed dancing his entire life, starting probably as a child when he would have had the opportunity to dance with his sisters. We know that in 1808, at the age of 18, he was practicing French Cotillions. He was known for his pleasantness and sociability. Everyone, including the Royals, wanted to attend social events given by him and hosted by his sisters.

He first met the future Tsar, Nicholas I, in November of 1816 when Nicholas traveled to England. He stayed for four months; thus, began their life-long friendship.

*“The duke had the opportunity of staging one great dinner and one ball . . . although he accompanied him [Nicholas] to several balls at Almack’s and elsewhere.”*<sup>3</sup>

The Duke was in Russia for the wedding of Nicholas’ wedding to Princess Charlotte of Prussia in the next year. Given the Duke’s very keen interest in dancing this is then, most probably, when and where he learned the Mazurka.

### 1828 GRANVILLE, AN ENGLISHMAN IN RUSSIA

What could the Duke of Devonshire have learned in Russia? Here is eyewitness account of the Mazurka in Russia during the 1820s.

*“I shall not attempt to describe the Mazurka, a dance which followed next, and which acknowledges a Polish origin. It is both pretty and tiresome: marching, waltzing, and striking of the feet against the pavement, are its three leading features, and the wildness of the musical accompaniment is very singular.”*<sup>4</sup>

The author of this volume was a well-known medical Doctor and as we can surmise, from his remarks, did not do much dancing in his life. However, in his two sentences about the Mazurka he has given us a passable account of the salient features of this Dance: it marches—a walking-run, it waltzes—does couple turnings in place, it foot-strikes—it hits the heel, or stamps on the floor. And the music is not ordinary.

Note the delicious variation of the Waltz. The Gentleman dances once around with a Lady, returns to her original place, whereupon he seeks other partner, and the action is repeated. Everyone gets a chance to dance.

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<sup>3</sup> James Lee-Milne, *The Bachelor Duke*, London: J. Murray, 1991), p. 33.

<sup>4</sup> A. B. Granville, *Saint Petersburg. A Journal Of Travels To And From That Capital; Through Flanders, The Rhenish Provinces, Prussia, Russia, Poland, etc.*, Vol. II, (London: 1828), p. 354-355.

**BUT WHAT WAS THE MAZURKA IN RUSSIA AT THIS TIME?**

Just what could the Duke of Devonshire have learned of the Mazurka in Russia? When did he learn it?

He most probably learned it in 1826 when he was in Russia? From whom might he have learned it? What was the character of the Mazurka in Russia at this time? What steps did he learn and how were they done? Were there any special figures? Is there enough of a clear historical record to really provide us with answers?

We can get an idea of some possible answers for these questions. Several Russia researchers about the Dance in this period give us some comments about their findings.

From a book entitled, “Historical Sketches of Life in Russia”<sup>5</sup> under the chapter heading of “Balls and Salon Dances in the time of Alexander I” the author writes:

The Mazurka appeared in Saint Petersburg around 1810. It was certainly brought to us from Paris. It then became fashionable. It was done by four couples and the good Dance Schools required that it be danced smoothly, without stamping, with simple steps and that the whole body should be move gracefully. The dancer, Sosnizki, danced this in time, in an exemplarily manner (he was of Polish origin). He, in dancing the Mazurka, according to Glushkovski’s words, ‘made no effort, everything was easy, but all together fascinating.’ Because of this quality Sosnizki was invited everywhere by aristocratic houses, which were vying with each other for him.

Did it really enter Russia from France when Poland is right next to Russia and when so many Poles were serving in Russia at this time and when large numbers of Russians had been to Poland? Eighteen ten is considered to be too early for the Mazurka to have been assimilated into the French Ballroom. We do know that Napoleon and his entourage did not know of it.

Maybe the author deduced a French origin because of the general usage of French dance terms which accompanied the dance. Implicit is the conflict between the strength and potential wild nature of the Dance and the equally potential necessity of elegance and good taste.

The author points out the difference between the dance-life of Saint Petersburg and Moscow:

Moscow always lagged behind Saint Petersburg in the matter of ‘bonton.’ Saint Petersburg was a concentration of the ‘cream of Society.’ . . . Saint Petersburg sparkled with the best dancers in the country. Among Gentlemen there was the Emperor Alexander I himself, Count Miloradovich, Count Sologub and the dancer Sosnizki—these were well-known then, especially so, as Mazurists [very good Mazur-Mazurka dancers]. Among the best Saint Petersburg’s women dancers was the well-know beauty Maria Antonovna Naryshkin. During this time Saint Petersburg

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<sup>5</sup> *Historical Sketches of Life in Russia*, p.376. Unfortunately our informant in Russia neglected to include the author’s name, place of publication or date.

was famous for its dance teachers. In the words of Glushkovski, 'in the 1800s there were first-rate teachers of the Ball Dances such as; Pick, Yuar, Didle, Ogust, Kolosova, Navitskaya, Dutak and Edberg.' Glushkovski praised their methods and states that they were overloaded with lessons.

With many dance students one can surmise that the dance teachers did not give difficult lessons. Many of the names of the dance teachers are not of Russian origin. Given that Saint Petersburg was Russia's most European city we can expect that the dance teachers relied heavily on French dance terms and probably French dance practices.

Now we turn to the work of a Russian philologist, Juni Lotman, who examined the poem of Pushkin, *Eugene Onegin*.<sup>6</sup> He examined the context of the word usages in detail. He writes:

The old French manner of dancing the Mazurka required that the man did jumps lightly. This amiable style of French dancing began to change in the 1820s to that of the English manner which was related to the fashionable mode of 'dandyism.' This required the man to be languid and lazy in his movements: to show that he was bored and was only fulfilling a duty. The fact that Onegin 'lightly danced Mazurka' illustrates his dandyism and his fashionable disillusionment.

Eugene Onegin was published in 1833. How true this contrast between the English and French manner of dancing the Mazur-Mazurka is, we cannot really say, except that it may reflect national temperaments. Certainly the Duke of Devonshire was a spirited or enthusiastic Mazurka dancer. A more significant distinction is between that of well-practiced dancers and that of beginners or those who have had only superficial instruction.

But what factually could he have learned in Russia? The earliest Russian dance manual in our possession may be able to help us. It was published in Kharkov in 1825. Kharkov was the site of the first University in the Ukrainian lands. There were many Polish students there. The author of the dance manual was L. Petrovski.<sup>7</sup>

Petrovski has a long litany of complaints, mostly about the proliferation of steps which have been introduced to the Dance and well as the manner of the dancing. So he contents that there are only three steps and which are unique to the Mazurka. These are called by him:

- 1 Pas de Mazur
- 2 Pas en cote
- 3 Pas de Mazur en courre

(Notice here that he uses the Polish term "Mazur.") The first step is the Pas de Basque as described by Cellarius—yet nowhere is the term Basque used. The second step is the usual heel-clicking step. The third step is a four measure combination done primarily by women. It consists of Pas de Basques and a single measure of three running steps forward done on the balls (toes) of the feet.

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<sup>6</sup> *Poemat A. C. Puszkina 'Eugeniusz Onegin' Komentarze*, 1980.

<sup>7</sup> L. Petrovski, *Rules for the Noble-Society Ball Dances*, (Kharkov: University of Kharkov, 1825).



Petrovski has invented the French name for this combination. In Russian he calls it, ПОДБЕГАНИМЪ, or podbeganim, which means to run. It is interesting that he has connected these two steps together as they were in Historical competition with each other as to which will develop into the contemporary moving forward step for the Mazur-Mazurka Dance.

Petrovski then gives us several step-movements, one in particular, has been a favorite of men for over two hundred years. It is called by him “Pas de Mazur et en coté.” However he makes it a four measure combination and inverts the usual order: a Pas de Mazur followed by two measures of the heel-clicking step and finishes on the fourth measure with a Pas de Mazur. He also has a heel-click sliding step.<sup>8</sup>

Although he states that the Polish Form of the Mazur does not start with couples standing in a circle formation and doing balancing he found to his distaste that this was the popular way to start the Mazurka in Russia. He considered it an “innovation.” which did not conform to the Polish way of beginning the Dance. He states:

*“НЕ ТАКЪ ДАВНО МАЗУРКУ СТАЛИ НАЧИНАТЬ КРУГЪ СЪ ВАЛАНСОМЪ, ЧТО СВОЙСТВЕННО ОДНИМЪ ТОЛКЪ ФРАНЦУЗСКИМЪ ТАНЦАМЪ И ИМЪ ПОДОБНЫМЪ: НО КАКЪ СНЕ ВОШЛОУЖЕ ВЪ УПОТРЕБЛЕНИЕ, ТО И ПОЧИТАЮ НУЖНЫМЪ НЕСКОЛЬКО ПОГОВОРИТЬ О СЕМЪ.”<sup>9</sup>*

Not so long ago [recently] the fashion of beginning the Mazurka with the circle [formation] with balancing started, which is a feature of only French dances and dances like them: since this is now how the Dance [Mazurka] is done I considerate it necessary to say something about it.

This probably was an innovation introduced by French dance teachers who taught and were teaching in Russia in Petrovski’s time—it does make it easier for people to join-in and start the Dance. As stated above he knew the Polish Mazur—this is why he knows that these are innovations. This is not surprising as Polish families still played important role in Society in the Kharkov region even though these Eastern lands were lost by Poland after the partitions. So he must have learned this form of the Dance from them.

Petrovski then states that this balancing was also done in a “German manner” [maybe hit was in an Austrian manner?]. Here after the initial balancing the circle danced on tip-toes to the center and back.

He mentions some couple turns, in particular, the Hołubiec Couple Turn done with the heel-click step, which he calls, “Pas de cote en tournant.”

He gives only a few figure-sequences as in his experience people were merely tiring themselves out and the Aesthetic Quality of the Dance was lost. He bowed to the conventions of the time and gave figures which were for the Quadrille. According to his testimony he enjoyed great success with his choreography. This consisted of starting with couples in a circle, balancing, circle right for eight measures, balance, circle left. He used the Grande Chaine<sup>10</sup> as an introduction to figures and to return to original positions—all done as in a Quadrille—for four couples.

<sup>8</sup> See the Zywiec Mazur section in the present author’s other works.

<sup>9</sup> L. Petrovski, *Rules for the Noble-Society Ball Dances*, . . . , p. 92.

<sup>10</sup> Which we have named a Demi Chaine. Our Grand Chaine goes all the way around. It is an innovation—I know.

Now in conclusion: various English authors have close similarities with what Petrovski has written. We know that the Duke of Devonshire was in Saint Petersburg and Moscow. Was Petrovski there? Was he well-known? From his remarks he certainly knew the prevailing way of dancing the Mazurka in 1820s Russia—and this is what the Duke of Devonshire learned.

### 1826, PERSONAL DIARY DUKE OF DEVONSHIRE

From the personal diary of the 6th Duke of Devonshire we list his mentions of the Mazurka.<sup>11</sup>

IN RUSSIA 1826 Nicholas' I coronation year (Russian calendar dates) these quotes are from Sept to Oct in Russia.

*“ . . .after to the opera, and then Mne. Tolstoy's ball where I danced Masurka with great success, and stayed till 4.”*

*“I went to a dance at Mne. apraxin's, success and compliments at my mazurka.”*

*“ . . . I danced Mazures and contre-dance, once with Mlle Natashkin a la taille. [by the wiaist] Stanislas in his t---ing ----- for Mazure.”*

*“Marmont's ball took place, it was very . . .as far as ball went, but the supper was in a great splendid room, very magnificent—too like Rareleigh or any public affair— I danced all night, Mazurka with the Empress.”*

*“My ball was charming, not withstanding the rain, the illumination answered completely, the ball room white and roses and no green leaves was lovely, the addition to it and Daves coronation picture of Nicolas much admired. The supper plentiful and good, 2 of them. I danced polonaise and contre-dance, and masured [mazured] with the Empress, Helene stayed very late, it was the most perfect success I ever saw.”<sup>12</sup>*

From these diary citations we can see and share in the absolute delight that the Duke experienced in his Mazurka dancing! He obviously had some skill. One might think that he is expressing the joy of youth, except that he was in 1826, already 36 years old. Could he have learned the Mazurka earlier? Maybe in the time-period, 1815-1818. Perhaps he was in France with Wellington or Creeley and learned it then?

Alexander I, Tsar of Russia visited England in June of 1814. The Duke met him and feted him as did everyone in England. Alexander I was a graceful dancer and enjoyed Balls and dancing very much at this time in his life. This could have been his start.

<sup>11</sup> The dance research work of Mr. R. Powers spurred me to investigate the Duke of Devonshire more deeply than I had done previously. For this I thank him.

<sup>12</sup> William Spenser Cavendish, the 6th Duke of Devonshire, unpublished *Personal Diary for the year 1826*, (England: Devonshire Collections, Chatsworth Library).

The “Natashkin” referred to above is from the Naryskin family of Russia. Recall that one of the Naryskin males danced the Mazurka in France. Notice that the Duke took her by the waist in the couple turn. This implies an easy and friendly confidence between the two.

The phrase “t---ing ----- for the Mazure,” based upon other instances in his diary, probably is “tearing spirits” which means “with great enthusiasm.”<sup>13</sup> The dancer of tearing spirits was the Pole, Stanislas Potocki, who was besides a friend of the Duke, was also the brother-in-law to Countess Woronzow, and also the Grand Master of Ceremonies at the Russian Court.

By 1827 the Duke was in England and the Mazurking continued. From June to September:

*“ . . . Stanislas Potocki and Lambton dined here today, a merry evening, and we danced mazourka.”*

*“Went to town for Madame de Liever’s ball where I excited myself and danced all night. We got up a mazurka of the two ambassadresses Liever and Esterhazy.”*

*“ . . . at cottage we had dancing, and did not go to bed till one. I was very well for the dancing and made them masurer.”*

The next Mazurka Dance entries are only three from 1830:

*“Dinner at Chiswick, Harret, Ly Lyndhmat and Charles. Lord Hetford’s most perfect ball and fete. Mazurka.”*

*“Chatsworth . . . Mne. Potocki is beautiful and more delightful than ever. We danced Mazurka.”*

*“Chatsworth . . . horrid accident of the rail carriage going over Huskisson and his death. The evening went off as usual with some Mazurkas, but rather flat.”<sup>14</sup>*

The Mazurka, which was “gotten up” for the Ambasssdresses of Russia, Liever, and Austria, Esterhazy, may imply that they knew the dance beforehand. However, a search through the life of Liever, shows nothing about the Mazurka Dance.

The Duke may have simply directed people to dance as they would for the Quadrille only to Mazurka music or timing.

## 1826, RUSSIA, MENTION OF DUKE OF DEVONSHIRE

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<sup>13</sup> This research was done in 1991, by Mr. P. Day, who is the Keeper of Collections of the Devonshire Collections.

<sup>14</sup> William Spenser Cavendish, the 6th Duke of Devonshire, unpublished *Personal Diary for the year 1827, 1830*. (England: Devonshire Collections, Chatsworth Library).

In the wake of the failed December Revolt in Russia there were many occasions for the oppressed people of Russia to show obeisance to the rule of Tsardom. One instance occurred in 1826 at a Ball given by the Governor of Moscow:

*“The dinner being finished, the governor gave the health of the Emperor, which was received with loud acclamations: it seemed an endeavour to make the loudest hurrah, and many of the noblemen who were then present, and who wished any thing else than the realization of the toast, roared most manfully. The whole company standing, all adorned with orders of more or less brilliancy, the ladies in splendid dresses, the different costumes, the noise, and the place itself, contributed to render the scene exceedingly grand and interesting.*

*In the evening a ball was given by the governor. In Russia the dance opened by a Polonaise, the most silly performance imaginable, in which old and young alike join. It is merely walking with a lady through the entire suite of apartments, to the great annoyance of the card-players and loiterers. After this nonsensical parade is finished, a Majoolka is generally commenced. This dance, which is voted very uninteresting by some travelers,\* is certainly just the contrary to the performers, who have, during the dance, a better opportunity of showing a preference and whispering the tender tale than in any other in existence. In general the ladies have chairs placed in a circle, and the partner either stands by her side, or behind her: should he not have the object of his affection for his partner, he has only to whisper to one of his sisters, or friends in the dance, to lead him to his favourite, with whom he can then exhibit. As this continues sometimes two hours, the lover has an opportunity which is quite impossible in a quadrille, or countrydance. The ladies are likewise able to select their favourites; and often have I watched them passing a crowd of lookers on, to select the particular object. The music is in general very lively, and the Russians certainly prefer the Majoolka to any other dance. If balls are requisite to create marriages, this dance would be a grand acquisition in England: and the Duke of Devonshire, as he took lessons in Moscow, might begin the fashion. . . . Dancing commenced after supper again; quadrilles, waltzes, and gallopades were continued until about four o'clock, when the company retired. . . . The Russian ladies dress, walk, and dance very much in the manner of the French; they are generally speaking, lively, interesting, and, in a certain degree, accomplished; . . . At the ball above-mentioned, the straps of a young lady's stays were visible in spite of the dress, and I solemnly declare they were nearly as black as a boot. . . . the Russian women looked best at a distance, and that they never paid sufficient attention to their undergarments: this I can attest.<sup>15</sup>*

The original article contains more interesting observations about life in Russia during this time. Here our concern is with the Mazurka. “Majoolka” is the Mazurka. It seems for the Russians to be an exciting dance as well as providing more chances to engage members of the opposite sex more easily than in the other dances. Sitting in chairs is not the Polish Form: the Polish Form is more active, since, generally, the Poles were more practiced in the Dance. Did the Devonshire Duke learn the Dance only in Moscow? Of course, the coronation of the Tsar, Nicholas I, took place in Moscow, in June of 1826, but can we rule out Saint Petersburg?

The Duke of Devonshire had the title in Russia as the “Ambassador Extraordinary” of England to Russia. In this official position he did not receive any funds from England but paid for everything he did as a representative of England out of his own pocket! He was very

<sup>15</sup> “Anecdotes of Russia,” in *New monthly magazine and literary Journal*, Vol. 26, (London: 1826), p. 416-417.

popular in Russia: maybe because he gave the most splendid Balls in Moscow. He did this because he was a great friend of Nicholas I.

The person who saw the bland Polonaise was the Frenchman, Ancelot, in his article, "L'Hermite en Russie."

### 1828 BLASIS, TERM "MAZURKA" USAGE IN RUSSIA

In his introductory remarks to his dance book, C. Blasis contrasted some lewd, vulgar dances with others:

*" . . . whilst the Tarantella, the Furlane, the Contredance, the Provencale, the Mazourque, commonly called la Russe, l'Ecossaise, l'Allemande, la Hongroise, &c., all well known popular dances, are kept within certain limits and forms, far more creditable to society."*<sup>16</sup>

By using the term "Mazourque la Russe", Blasis is acknowledging two things; firstly, that there existed a Polish form of the Dance which could be called, "Mazourque la Polacca"; secondly, that Poland was not an independent country at this time.

Blasis has a footnote for this paragraph for the Mazourque, namely, "This dance is graceful but affected." This may be due to the more than ordinary dance skills which are required for this more difficult Dance or that dance masters have developed it or bought to it pretensions.

### 1828? A DESCRIPTION OF THE DUKE'S OF DEVONSHIRES BALL?

We only recently came across a description of the Mazurka which may clarify the history of the Mazurka in England. Our sources are in a collection of essays compiled in a book published in Philadelphia in 1830. This source purports to be a letter, entitled: *FROM LADY HELENA \*\*\*\*\*TO THE HON. MISS\*\*\*\*\**. Here we cite part of the first paragraph:

*"Our ball at the D. House last night, dearest Selina, was and veritable feerie!—any thing so enchanting could scarcely have been imagined by mortal fancy. Thanks to the severities of Lent, Paris has at length spared us an orchestra worthy to give utterance to the melodies of Guillaume Tell, and movement to ourselves; we have now seen the Mazurka in the full perfection of exquisite music, united with Danischiold's inimitable grace; and the result was indeed delightful."*<sup>17</sup>

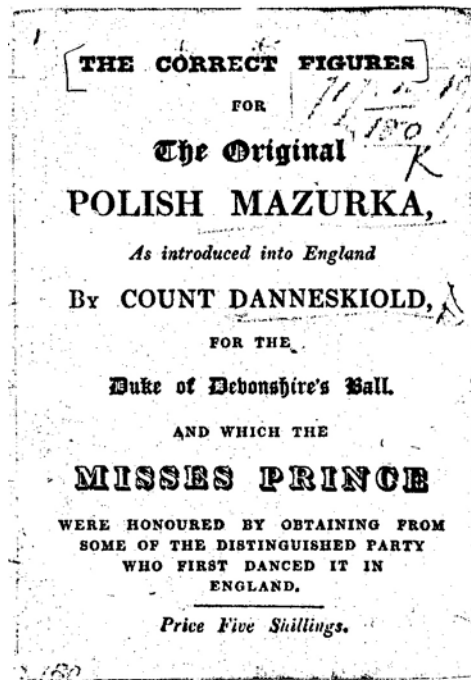
Keeping in mind that this was before 1830 and after 1827, we learn something about Count Danneskiold (spelled above as "Danischiold"): that he was a dancer of some skill, perhaps

<sup>16</sup> C. Blasis, *The Code of Terpsichore*, (London:1828), p. 18.

<sup>17</sup> "And Ball In The Eighteenth Century and a Ball In The Nineteenth," in *The Lady's Book*, Vol. I, (Philadelphia: 1830), p. 27, via Google's digitized book collection.

also a dance teacher and perhaps it was he who actually taught the Mazurka at these Balls. Probably this Ball took place at the Duke of Devonshire's estate. We do know or think we know that the Duke himself, "introduced" the Mazurka to England during this time, but did he actually teach the Dance to others?

We raise this question because of the pamphlet published by the Misses Prince which is dated in a number of sources as being printed in the 1840s. We reproduce the title-page of the pamphlet here below.



Further discussion of the personages and issues involved stemming from this title-page will be considered or ventilated below. However we can deduce something about the Misses Prince from what is probably the first description of the Mazurka in English. Originally it appeared in, *The London Court Journal*, exact date unknown. *The London Court Journal* was much more than a record of the activities of Royalty and the Aristocracy. It really was a weekly newspaper which covered politics, fashions, culture, foreign news, stage, opera and book reviews. Our complete citation below is from the afore mentioned book published in Philadelphia in 1830. So, it is a re-print of the original.

*From the London court journal*

#### THE MAZURKA

*"The Mazurka is a dance of Polish origin, and we believe its execution was never attempted by 'heels polite' till his Grace of Devonshire enlightened the northern capital with his presence as ambassador extraordinary. Be that as it may, it is evidently reserved for the above named autocrat of fashion to introduce the illustrious stranger into English society, no less august innovator daring to undertake the hazardous office. In the mean time, let us lay aside, as we have promised, all*

*critical dissertation on the nature on the nature and origin, the aspect and sentiment, the scope and tendency of this new of locomotion, and proceed to describe it in a manner that shall make it 'lovely to the meanest capacity;' for, after all, there is no other method of rendering our labours of practical utility;—there is no 'royal road' to the Mazurka, any more than there is to the mathematics. Indeed, we doubt if even our directions will supercede the necessity of a more tangible guide.*

*The Mazurka resembles the quadrille in so far as it is danced by sets of eight persons—four of either sex, who arrange themselves in couples, the lady in each couple taking the place to the right of the gentleman; and the first and second couple, and the third and fourth couple face each other. The dance (as introduced, or intended to be introduced, in this country,) consists of what may be described as twelve different movements; and, as in the quadrille, the first eight bars of the music are played before the first movement commences.*

*Having no wish to supersede the services of the Misses Prince, we shall not describe every movement of the Mazurka minutely. The first movement may be considered as preparatory, and has no figure since it consists merely of a motion, from right to left and then from left to right, by each person, four times repeated.—The steps in this first movement are three and of a character that at once gives an eccentric air to the dance, and as it were excites and stirs up a corresponding spirit in those who are engaged in it. They consist of a stamp, a hop, and a sliding step, or glissade. In the next movement the leading cavalier describes a circle round each lady, to his right, (beginning with his own partner, who accompanies him throughout this movement) and is followed in this by all the party—the step being still the stamp, hop, and glissade. This movement, in the course of sixteen bars, brings each couple to the spot whence they started. A movement now commences which also occupies sixteen bars, and in the course of which the dancers set to each other with their left shoulders forward, clap the hands once, and assume that pretty and naïve attitude which consists in placing the back of the hands on the hips, and pointing the elbows forward. The next movements include some of those which are well know by their use in dances that have been naturalized in this country—the quadrille and the waltz. These continue till about the middle of the dance, when the chief and the most characteristic and striking part of the movements commence, and which consist in each lady turning first round her partner and successively round every other gentlemen of the set; each couple passing under the raised arms of all the other couples; each gentleman kneeling on one knee, while his partner passes round him, holding his hand; and finally some of the first movements having been repeated, and the first couple having regained their original place, the first gentleman has the privilege as leader, of moving forward wherever he pleases (even into and different room)—and the other couples being required to follow and repeat his movements—'follow-my-leader' fashion.*

*Our readers will not do the Mazurka the injustice of supposing, that the above is the only, or even the best method of dancing it. On the contrary, its merit consists in the almost infinite variety of movements of which it is susceptible, and which variety renders it available for all classes of dancers—from the wild Indians of the backwoods of America to the serene Highnesses of Almack's or Devonshire-House. It is, in fact, the very Proteus of dances—being capable of changing its form, colour, spirit, and general character, according to that of the party practising it, and answering one moment to the 'tipsy dance and revelry' of the troop of fairies and bacchantes, and the next to the 'Lydian measures' of a May-fair Exclusive. In short it can be 'all things by turns;' and it is moreover altogether without the ordinary accompaniment of that versatile quality, insomuch as so far from being 'nothing*

*long, ' it is absolutely interminable, if such be the will and pleasure of its leader for the time being.*

*It has another merit, which qualifies it in an especial manner for acquiring universal popularity; every one of the cavaliers engaged in it has the privilege of claiming the exclusive hand, and even the waist for a time, of every one of the dames respectively—so that each person of every set is, in fact, the partner of every other person in the same set.*

*The Mazurka has another quality, which will gain it especial favour in the sight of our readers in particular; it is incomparably more difficult to perform, in a graceful and efficient manner than any other dance which has prevailed since Minuets exploded; the effect of which quality will be, its confinement for and reasonable time to the saloons of high life; since there is little fear on the one hand, or hope on the other, of its penetrating to the provinces for at least and quarter of and century to come. Another consequence of this quality is, that a due performance of it will, for the present, amount to a patent of nobility to the happy performer. ”<sup>18</sup>*

Let us note some things:

- 1 that, the Polite Society— the Aristocracy of England, was introduced to the Mazurka by the Duke of Devonshire,
- 2 that, the thrust of the article was to describe the dance for the people who did not belong to the social circle of the Duke of Devonshire, he who represented the “Royal Road” of the Highest Society,
- 3 that, here the mention of the Misses Prince in this article, proves that they were active as dance teachers during the 1820s,
- 4 that, the merits of the Dance, for this author were its variation, its interchanging of partners during the course of the Dance and its remaining a Dance associated with the Highest Nobility for another 25 years.

## 1831 ENGLAND

From an entry whose source has not been able to be located today, but was referenced under the term, “Mazurka” in English dictionaries:

*“A large party had assembled there . . . to practice the Mazourca.”<sup>19</sup>*

Who else could have done this but the Duke of Devonshire! This is all we have—how tantalizing this is—who were the people? The teacher? Where did they assemble? Was this just to be a demonstration dance? And most importantly of all; why didn't the Mazurka have a longer life in England? Could it be that the Mazurka's military associations did not fit in with England's civilian manners, unlike Central and Eastern Europe?

The source was unknown for a long time but newer searches in the British Library have been able to find the original source. And it is a little disappointing, since this is from an English novel of

<sup>18</sup> “The Mazurka,” in *The Lady's Book*, Vol. I, (Philadelphia: 1830), p. 108-109.

<sup>19</sup> Originally cited in ‘Society I’, 1831, p. 306. Appears in the *English Dictionary On Historical Principales*, (London: Murray, 1908), under “Mazurka.”



the time done by an anonymous author! On the other hand, it does show that there was some knowledge of the Mazurka in England, mostly due to the Duke of Devonshire.

Perhaps one of the Duke of Devonshire's guests was the author. Here is the complete sentence:

*“ ‘I came from Lady Melcombe's hither,—a large party had assembled there early to practice the Mazourca. What a very lively young creature Lady Emily is!’ .”*<sup>20</sup>

### 1836 QUEEN VICTORIA, ENGLAND

When Queen Victoria of England was in her Youth she loved to dance. In particular on 30th of May in 1836 she and her future husband-to-be attended a Ball.

*“On 30 May the Duchess hosted a large ball at Kensington, and here, for the first time, Victoria danced with Albert. The newspaper clipping preserved in the journal highlights the lateness of the hour when mother and daughter left the party (four o'clock) and the general 'brilliance' of the fête, 'marked by the variety of dancing introduced. It was concluded with the mazourka and an English Country dance, which the Princess Victoria led off, and which was danced with great spirit.’”*<sup>21</sup>

This does not inform us as to who danced the Mazurka. It could have been a special performance piece done by selected persons. Could this have been the echo of the Duke of Devonshire's Mazurka efforts?

From the newspaper, The Times of London, via the Court Circular contained therein, we know some of the guests who attended this Ball and those that quickly followed. In particular, the Count and Countess de Danneskold Samsøe as part of the Danish Legation were in attendance. The name Danneskold does have some connection with the Mazurka.

Although this collection is primarily about the Mazur-Mazurka in England we have chosen to include American material as well since English Social Life had a strong influence in early America.

### 1836 WHALE, ENGLAND, USA

In 1836 a dance manual was published in Philadelphia by Henry Whale, a dance teacher of that city. It contains a number of remarks about the Mazurka which help us to understand the distinctions among the different forms of the Mazurka.

Even the title-page is significant. Part of the title-page reads,

<sup>20</sup> Anonymous, *Society; Or, The Spring In Town*, Vol. I, (London: 1831), p.306.

<sup>21</sup> Lynne Vallone, *Becoming Victoria*, (New Haven: Yale University Press, 2001), p. 180.

*“A Fashionable Quadrille Preceptor And Ballroom Companion, Containing The Only Correct Figures Of The Most Fashionable Quadrilles And Dances Introduced At The Court Balls In Europe, Almack’s, The Nobility’s Assemblies, And In The United States.”*<sup>22</sup>

We note two important points: the good pedigree of the dances as they come from the upper classes of Europe and in particular, from the English dance Ballrooms; and that they contain only the “correct” figures of the dances.

Now for the body of the text dealing with the Mazurka. Here are some relevant items: they deserve a close examination.

*“The Mazurka is a very elegant and pleasing dance, and will unquestionably occupy a permanent place in the Ball Room. The Figures of the Mazurka inserted in this collection are three in number. The peculiar style and character of this dance require the instructions of a master, but the possession of it will most certainly amply repay the pupil for the trouble of acquiring it.”*<sup>23</sup>

So if is not elegantly done then it is not a Mazurka? This is more –or –less true, if it is to keep its character. We see that it requires someone who knows its character to teach it to the student. Unfortunately, Mr. Whale was wrong about the Dance occupying a permanent place in England and our Ballrooms as a common Social Dance. After stating that the Duke of Devonshire introduced the Mazurka to England he says about the figures that:

*“. . . and the figures, then and ever since danced in the first circles, are strictly the same as those given in this work; their authenticity may therefore be relied on.”*<sup>24</sup>

We see the concern for “authenticity.” This is often important for dance teachers as their egoisms and livelihood are in competition with one another. “Authenticity” here seems to refer to the Mazurka as done by the Duke of Devonshire and his invited guests, “the first circles.” And this is only for a span of less than ten years. Here to be “fashionable” either means to be “contemporary” or to be associated with the upper class, that is, the English Aristocracy.

*“It is difficult to give here a sufficient explanation of the steps and style in which the Mazurka should be performed, particularly to those persons who have never witnessed this interesting national dance. Their number may be limited to four; and the most characteristic for the gentleman is called in Poland, holupca, a name taken from the metal heels, commonly worn in that country, and which they strike, whilst dancing, to mark the time. The lower class of Poles often sing lively airs during the performance of this dance.”*<sup>25</sup>

Well now there is no doubt about its being a Polish Dance since the step mentioned above has a Polish name and also the little ethnographic fact about the rural Polish peasants singing

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<sup>22</sup> Henry Whale, *Hommage A Taglioni*, (Philadelphia: 1836), title-page.

<sup>23</sup> Henry Whale, *Hommage . . .*, p. 6.

<sup>24</sup> Henry Whale, *Hommage . . .*, p. 6.

<sup>25</sup> Henry Whale, *Hommage . . .*, p. 36.

verses to their form of the Mazurka, which was known and is known, as the “Mazurek,” and which in turn is related to the Polish folkdance, the “Oberek.”

Commonly in the 19th century, civilians and military men, in their gala Ball clothes did not wear riding boots for dancing. They were not wearing spurs. They wore a soft low shoe as shown below.



This being the case with can understand how different the stamping and heel-clicking of the Mazurka seemed to Western European dancers: it introduced a touch of “wildness” or “excitement” or potential “disorder” to their Ballrooms. (Of course, for those who have had the pleasure of dancing it with spurs it is a great thrill!)

Women wore Ball slippers made usually of satin: these are not for stamping, etc.!

Note the Whale seems to imply that there were more than just four steps otherwise he would not have emphasized that point. Did the Duke of Devonshire do them all? Apparently Mr. Whale knew then by personal experience, I suppose, by learning them in England.<sup>26</sup>

*“Notwithstanding there are a great number of fancy figures used in the Mazurka, it is still necessary to particularize some, in order to give to this dance a degree of regularity, without which it would become difficult to comprehend, from its having been but recently introduced in this country, and as yet very little known.”*<sup>27</sup>

To regulate the Mazur meant historically to make it into the Mazurka Quadrille Form which is how it is recorded in most dance manuals. This has some advantages: it allows unskilled dancers to have some sort of Mazurka experience; it reduces the need for independent leadership; it does not require the full range of Mazur steps. As mentioned in our other work on the Mazur and Mazurka<sup>28</sup> there is an inverse relationship between Mazur Steps and Figures; it is not a far stretch to state that the Mazur is almost just a Couple Dance. This implies that the dance consists of certain step-movements done with one’s partner and with a certain Polish Noble sense of traditional Good Manners and Taste.

When we examine the figure section of Mr. Whale’s book we find more evidence of the Dance’s Polish nature. His three figures are the same as Hart’s in their essence, but they are different and he actually has more than three figures: these differences point to a more Polish Form or influences. The Polish influence is directly seen in the first part of the first figure, which is properly named with the Polish word, *Kolo*. This is a circling figure-movement which goes to the left, that is, clockwise. The circling to the left, then right, is a staple figure in the Mazur. In his third figure, of which he has two variations, in both, the

<sup>26</sup> I do not know if Mr. Whale ever went to England.

<sup>27</sup> Henry Whale, *Hommage . . .*, p. 36.

<sup>28</sup> See R. Cwięka-Skrzyniarz, *The Elegant Polish Running-Sliding Dance*, (Irvington: R. Cwieka, 1984).

man drops down upon one knee and leads his partner or partners around himself. This is another staple of the Mazur.

In part four of his first figure the Holupca, or heel-clicking step for the man, is done as the couple turn or “Hołubiec” turn, which pasted into History as the, Tour sur Place. Not only is this another Polish element of the Dance but Mr. Whale also has the “promenading of couples” which is also important in the Polish Mazur.

Thus, we may conclude that Mr. Whale is rather close to the structural form of the Mazurka, even of the Polish Mazur: but structure is not the same as verve or spirit of a Dance, something that Mr. Whale knew about.

### 1839 QUEEN VICTORIA

Queen Victoria can with full justification be called, The Dancing Queen, as she enjoyed dancing very much: she had even been taught by the dancer Taglioni how to walk. In 1836 Grand Duke Alexander of Russia was in England and paid court to the young Victoria.

*“They had had dancing after dinner in the red drawing room, and the dear delightful young man had asked if she would dance the Mazurka with him, ‘which I did (never having done it before) and which is very pleasant; the Grand Duke is so very strong, that in running round, you must follow quickly, and after that you are whisked round like in a Valse, which is very pleasant.’ ”*<sup>29</sup>

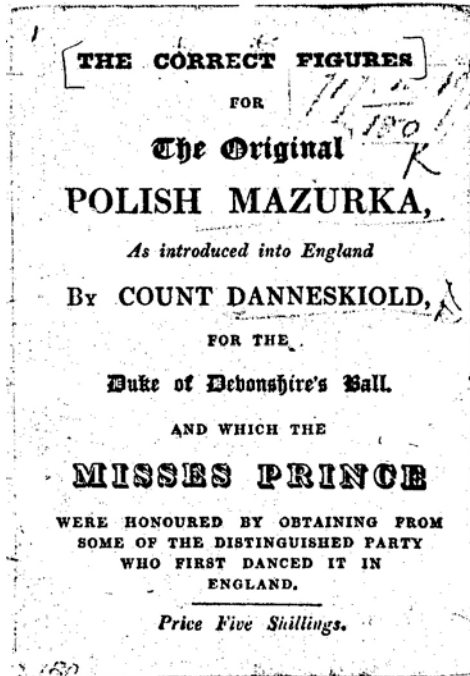
Note that this is described by her as “running” around. And that it is to be done quickly, but perhaps this was due to it being her first time dancing it. Note that the couple turn, our Hołubiec, is called by her Valse or Waltz. She did know the other usual dances. This implies that the Mazurka was not done by English Society at this time—it did not catch on in England despite the Duke of Devonshire’s efforts.

### 184? THE “MISSES PRINCE”

That there was some life to the Mazurka in England, a small publication may attest to. It was published in the 1840s. It is only six pages long, six small pages of less than two hundred total words. Here is a reproduction of the title-page.

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<sup>29</sup> Dormer Creston, *The Youthful Queen Victoria*, (New York: Putnam, 1952), p. 353.



So who wrote it and for who was it intended? It seems to have its origin in the personal pique of the authoresses who were apparently known as the, “Misses Prince.” We say that because why would they have stated that they were “the correct figures”? Were they just being pedantic? Did they have an emotional attachment with Poland? Or was it the case that dancers were introducing too many variations to the Mazurka or was this an attempt to rescue the Mazurka in England from oblivion?

Now, who were the “Misses Prince”? One page of their work tells us:

*“Although numerous applications have been made for the Misses Prince to publish the original figures, they have hitherto been unwilling to introduce them so generally; but, in consequence of the various and incorrect descriptions already given, they consider it the only means of preventing so pretty and elegant a Dance from being condemned in a similar way to Les Galoppes, which have been so perverted from their true style.*

*The Misses Prince can only offer a written Copy of the Original Mazurka Air to their pupils, and will be happy to give lessons on the figures, in private parties of eight, at their Residence, No. 61, Berners Street; or at Almack’s.*<sup>30</sup>

So they were dance teachers who gave dance lessons at their home or at the well-known dancing establishment, Almack! Notice that there were many “applications” or appeals from people to have written copies of the “original” figures. Maybe people just wanted to learn the Mazurka, any Mazurka, it being in vogue. Maybe people suspected that they were not

<sup>30</sup> Misses Prince, *The Correct Figures For The Original Polish Mazurka*, (London: 184?), p. 2. We now (as of October 2008), know that the Misses Prince were teaching in the 1820s in London. They taught in London all during the 1830s as their weekly advertisements in *The Court Journal* for the year 1835 reveals. (*The Court Journal* is available as a Google Digitized book.) In their advertisements, it was stated that they taught all the Continental Dances in addition to Scotch Reels. In the January 31, 1835, edition of the Journal another dance teacher, a Madame Theleur, was ... “receiving parties of Young Ladies for the practice of Quadrilles, Waltzes, Galopades, Mazurkas, and all the dances now in fashion on the Continent.”, p.78.

learning the real or authentic Mazurka? What could the original Mazurka have been? Whose was it? What are people referring to? Here are some possibilities”:

1. whatever the Duke of Devonshire did, illustrated, or showed.
2. the figure-sequences contained in Hart’s publication.
3. the figure-sequences contained in Whale’s publication.
4. the observations made by English travelers of Mazurka dancing in France or, perhaps, via the publication, in both the French and English languages, of Cellarius’ dance manuals.
5. the observations made by English travelers of dancing in Russia and Poland.

By the 1840’s dancers in England, depending upon their station in life, would, could have been familiar with all the possibilities above.

As for the Misses Prince we have not been able to establish the working dates for the Misses Prince or the exact year of their publication. We cannot give a definitive answer for what they would have considered to be the “unoriginal” Mazurka. Actually, we do not know what they did read. They could have read Hart and Whale just on the basis of chronology. They could have been participants at the Balls of the Duke—they could have been his pupils. But this was not true for the Misses Prince title-page tells us that:

*“. . . and which the MISSES PRINCE were honoured by obtaining from some of the distinguished party who first danced it in England.”*

This implies that they were too young to have attended the 1827 Balls of the Duke. But why didn’t the Duke himself teach them, as he was still alive in the 1840’s, having died in 1858. We do not know.

However, in a footnote to their “Coquette Figure” they state:

*“This figure has been given to the Misses PRINCE, by a Lady of Distinction, who danced it at the Court of Russia, and which having been so greatly admired, they feel honoured by the opportunity of annexing it.”*<sup>31</sup>

This implies that they did not know or read Hart’s Mazurka Sets since his 5th figure is the same! Now when was the Lady of Distinction at the Russian Court? We have no way of knowing this. So in this case, at least, part of the “Original Mazurka” comes directly from Russia.

But we still have not exhausted the possibilities of the provenance of this “Original Mazurka.” Looking again at the title-page we see that the “Original Mazurka” is herein called, “The Original Polish Mazurka” and was brought to England by the Count Danneskiold<sup>32</sup> for the Duke of Devonshire’s Ball. Was this a revival Ball for the Mazurka in the 1840’s? Why would the Duke need the Count’s aid in the Mazurka? And who was this Count?

From partial researches in Danish sources it is most probable that this is one of the descendents of the Danish Nobility, of the Danneskjold-Samsøe family, in particular,

<sup>31</sup> Misses Prince, *The Correct Figures* . . . , p. 6 or see Coquette Figure.

<sup>32</sup> This is one and the same, Danneskiold Samsøe, mentioned previously.

probably Count Frederik Christian who married Lady Elisabeth Bruce (decidedly, an English title and name) in 1833 and died in 1869. The Count was eight years younger than the Duke. Perhaps the Duke by the 1840's was not physically fit to Mazurka.

But what was the background for the Count and the Mazurka? I have no specifics for his life: did he learn it in Russia?, or in Poland?, or even in Denmark? Why Denmark? Because in 1821 a dance manual written by one, August Von Rosenhain, in the German language but published in Schleswig, a province of Denmark. It contains a section on the Mazurka in Quadrille Form.

However, with all of this above, the most important part of the title-page is the description of the Mazurka as, "The Original Polish Mazurka." This would, I believe, be the first mention of the Mazurka as a Polish Dance, in a dance manual, in print, up to this time. Now what makes this a "Polish Mazurka"? At first view it looks like a rehash of Hart or Whale, but much more of Whale, in fact, it looks like the Misses Prince have appropriated the work of Mr. Whale. Either that, or both Mr. Whale and the Misses Prince learned exactly the very same steps and figures. This could have happened.

However, the Misses Prince came to write a clearer division of the figures. Let us look at the words used and compare the two.

Mr. Whale

Misses Prince

Kolo and Set  
 Right and Left with Side Couples  
 and Set  
 Right and Left all around

Grand Polish Round and Mazurka Set  
 Polish Right and Left At Corners  
 and Mazurka Set  
 Grand Polish Chain and Set

Note how the latter named everything as "Polish." The Grand Chain[e] is just the standard European Ballroom Grand Chaine but they made it "Polish" in order to, perhaps, enhance their personal roles as teachers?

There is another possibility: that the Misses Prince may have learned the Polish Mazurka in Paris from either Cellarius or from the same Polish dancers who taught Cellarius!

**1844 ENGLAND**

In any number of works on the Mazurka the year 1844 is cited as important in England. Why should this be so when the Mazurka does have a History in England before that? It has to do I suspect with Royalty.

In June of 1844 the then Tsar, Nicholas I of Russia, great friend of the Duke of Devonshire, made a secret political state visit to England. He was hosted by the Duke at his estate. Though we have no mention of the Mazurka during this visit can we image that it wasn't done or exhibited in honor of Russia? The Russian National Hymn, a Polonaise at this time, was played, so is it not possible that the Duke saw to it that the Mazurka was exhibited and therefore became associated with the year, 1844?

No! Because the English Court was in mourning for a family relative, no Ball as given.<sup>33</sup>

## 1847 CELLARIUS

We include Cellarius' English translation since English dance teachers may have learned the Polish Mazur or Polish Mazurka features from it.

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, in English translation, 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' 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>34</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 some of Henrig Cellarius' relevant and valuable comments on the Mazur:

*"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*

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<sup>33</sup> Serge Tatistcheff, "A Forgotten Chapter in Anglo-Russian Relations—Emperor Nicholas I in England," *The National Review*, June, 1902 (London), p. 565.

<sup>34</sup> Henrig Cellarius, *The Drawing-Room Dances* (London: 1847), trans. E. Churton, pp. 51-71.



*circumstance of constant inspiration that renders the mazurka so attractive, so varied, and makes it perhaps the first of the fashionable dances.*"<sup>35</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>36</sup>

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>37</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>38</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>39</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>40</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.*

<sup>35</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

<sup>36</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

<sup>37</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71. Why does Zorn maintain that this is a middle-class step when Cellarius learned from Polish Aristocrats and the Polish Nobility? Maybe Zorn did not know the extent of the Gentry-Nobility class and mores among the Poles.

<sup>38</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

<sup>39</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

<sup>40</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

*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>41</sup>

We see that the promenade, which is the circling of couples around the room, was 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>42</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>43</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>44</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>45</sup>

<sup>41</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

<sup>42</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

<sup>43</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

<sup>44</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

<sup>45</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

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>46</sup>

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>47</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 [that is, the Pas Glisse step<sup>48</sup>] or the pas de basque according to the instructions of the masters, 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.”*

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<sup>46</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

<sup>47</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

<sup>48</sup> See our previous discussions about these very rich step-movements and its variations, under Gliding-Sliding Step Movements. in our other work.

*“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...”*

*“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>49</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 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>50</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’ 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

<sup>49</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

<sup>50</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

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>51</sup>

The next section of Cellarius’ 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>52</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.

*“...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>53</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>54</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’ own remarks about the artificiality of what he has created are noteworthy:

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<sup>51</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

<sup>52</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

<sup>53</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

<sup>54</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

*“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>55</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>56</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>57</sup>

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>58</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>59</sup>

<sup>55</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

<sup>56</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

<sup>57</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

<sup>58</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

<sup>59</sup> Henrig Cellarius, *The Drawing-Room Dances*, . . . pp. 51-71.

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.

Below is a reproduction of a print in Cellarius’ book contained in the Mazur section. It is an accurate drawing of the clothing style of the time as well as giving a good idea of the Tour sur place is to be done.



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.



## 1854 THE BALLROOM PRECEPTER

By this time, 1854, the Mazurka in England is on the wane. The full title for this manual is “*The Ball-Room Preceptor and Polka Guide: comprising the most esteemed Quadrilles, Galopades, Mazourkas and other fashionable Dances Of The Season, including the Ball-Room Polka, Polka Cotillon, And Valse A Deux Tems.*”<sup>60</sup> This is the 9th edition. If we assume that for every yearly Social Season an edition was published, then that would put the first edition to 1845, which is about right since the Polka had reached the Ballrooms of England at this time.

This manual is interesting because it has descriptions for two rather different Mazurkas: the “Royal Devonshire Mazourkas” and the “The Mazourka, or Russian Cotillon.”

For the “Royal Devonshire Mazourkas” the author, whomever that might have been, includes the term, “Kolo,” which is from Mr. Whale. This description is a rapid summation of the earlier works.

The “The Mazourka, or Russian Cotillon,” is more interesting on several counts. Naturally, it is in Quadrille Form, with eight people. It is in the author’s description of a step or step-movement:

*“The steps are three, and of a character that gives an eccentric air to the dance; they consist of a stamp, a hop, and a sliding step, or ‘glissade’—all three being known by the term Holupka.”*<sup>61</sup>

Certainly, this seems to state that there are three separate, three individual, three unique step-movements. But then, why would they have the same name, Holupka? When we examine one of the author’s figures we read:

*“In the next movement, the leading gentleman passes in a circle round each lady, to his right, beginning with his own partner, who accompanies him, and is followed by all the party, the step being still the Holupka.”*<sup>62</sup>

Note here that the step is singular! So which is it? Is it one step or three? I take it to be here, in this description, a single step in 3/4 or 3/8’s time: and this step-movement is still very much alive in today’s Mazur dancing! Except in the above description it is backwards. Here is how it should be done. (For all abbreviations see the present authors previous Mazur-Mazurka manual.)

m1

- ct1 you hop upon the left foot,
- ct2 then glide/slide forward with the right foot, (the *glissade*)
- ct3 stamp down somewhat upon the right foot,

<sup>60</sup> *The Ball-Room Preceptor and Polka Guide: comprising the most esteemed Quadrilles, Galopades, Mazourkas and other fashionable Dances Of The Season, including the Ball-Room Polka, Polka Cotillon, And Valse A Deux Tems*, 9th ed., (London: David Boque, 1854).

<sup>61</sup> *The Ball-Room Preceptor* . . . , p. 68.

<sup>62</sup> *The Ball-Room Preceptor* . . . , p. 68.

m2 repeat m1 with opposite foot work.

So it is really; hop, glissade, stamp. Of course woman do not stamp.

Now this does not mean that the Hołubiec couple with heel-clicking did not or does not exist! It is, or was, a foreign language confusion. The context determines the meaning of the term: sometimes it means “the clicking of heels,” other times, it is the couple turn done with the man heel-clicking. Of course, with Cellarius’ naming of the couple turn, as done in the rarified Social Ballroom, as “Tour sur Place” the confusion disappears since for most dancers there is no heel-clicking.

For a much fuller discussion of what this is see the Sliding/Gliding Section of the contemporary present author’s work on the Mazur-Mazurka.

### 1854 CARPENTER, PHILADELPHIA

Philadelphia again. D. L. Carpenter, in 1854 published his dance manual. This is just a book of Quadrilles: Philadelphia Mazurka Quadrilles, London Mazur Quadrilles, Corillean New Mazurka, etc. Includes under Fancy Dances some Polish Dances.

### 1855,1879,1912 MISCELLANOUS

By the mid-century the Mazurka was no longer a “popular” dance in England. It was just an entertainment for the English. This Dance when done appears on the stage or are done by Ballet students. Handbooks from this time period just give short summaries of earlier works. Although the article by Scott makes the distinction between “teachers of dancing” and “dance teachers.” It is the “dance teachers” who teach choreographies.<sup>63</sup> This is how most beginning students learn to dance.

### 1856 DURANG, USA

On the heels of Mr. Whale, another Philadelphian, Charles Durang, published his dance manual entitled, *The Fashionable Dancer’s Casket*, in 1847. It is very much like Mr. Whales book except that he does use the Polish word “Hołubiec” for Mr. Whale’s “Holupka.” Mr. Durang uses the term for a couple turn done in Waltz position as opposed to the Tour sur place turning.

Let us turn to Durang’s 1856 edition of the aforementioned dance manual. He has the same division of Mazurkas that are in the *Ballroom Preceptor*: Mazourka Quadrilles and Russian Mazourka Quadrilles, with his own named third set, the Philadelphia Mazourka Quadrilles.

His remarks about aspects of the dances are interesting. Here are some. In the Mazourka Quadrilles section he states that:

<sup>63</sup> E. Scott, “Slavonic Dance Steps,” in *The Dancing Times*, (London: 1912).

*“The Mazourka Quadrilles introduced by Mons. Hazzard, teacher of dancing, formerly of this city, and as it is danced at most of the public balls here, it is thought proper to give the figures. It is a long dance, taking from eighteen to twenty minutes.”*<sup>64</sup>

It could be that Mons. Hazzard was from France and taught the Mazourka as done in Cellarius’ time. We say this because Durang’s opening remarks about the Mazourka Quadrilles are the same as Cellarius.’

His description of the Russian Mazourka Quadrilles is a condensed version of Cellarius mentioning the same steps and their combinations. But he also mentions the “Redowa Waltz”, which we think of as a Mazurka-Noveltty movement. It can be the most delicious thing if one understands and knows its sliding-gliding action. It can be done in place, more or less, as a couple turn or progressing and turning.

At the end of Russian Mazourka Quadrilles section the author tells us:

*“The steps of the dance are nearly the same as those of the old Mazourka set, only the ‘Pas de Basque’ and redowa Valse steps are combined with them, making it a light and elegant Mazourka, being less fatiguing and much shorter than the other Quadrilles.”*<sup>65</sup>

The old Mazourka set is probably the original Duke of Devonshire Quadrilles.

Mr. Durang mentions how a very popular dance teacher, Professor Markowski, teaching in Paris, taught the couple turn.

*“Markowski’s ‘Holubiec’ is a single ‘Pas Marche’ around, and not the difficult whirl, called ‘Tour-sur-Place,’ as in the Mazourka Quadrilles.*

*This dance is almost entirely executed in the Valse, side and forward movements, and ‘Holubiecs’ with the ‘Pas Marche’ step. The Mazourka steps used in it, are hardly more than a graceful walking movement, and depend upon ‘manner’ altogether.”*<sup>66</sup>

It is significant that this turn is made easier by using a simple step, the Pas Marche, which is three steps, not closing the feet, moving forward. We see that Markowski’s Mazurka does not have complicated footwork.

## 1879 DANIEL, ENGLAND, BOOK

In this summation book of dances there are two types of Mazurkas listed: “The Mazourka” and the “Mazourka Quadrille.” Both are really in the Quadrille Form. the preparatory action for the Mazourka Quadrille is interesting in that it may contain an echo of the Polish Mazur. It starts with the couples in a circle which first goes left, then right. This leftward going circle is a feature of the Polish manner of dancing the Mazur. This entire preparatory action is also in some Polish manuals; Mestenhauser, for one.

<sup>64</sup> Charles Durang, *The Fashionable Dancer’s Basket*, (Philadelphia: Wyeth, 1856), p. 118.

<sup>65</sup> Charles Durang, *The Fashionable . . .*, p. 132.

<sup>66</sup> Charles Durang, *The Fashionable . . .*, p. 160.

**1885 COLLINS, ENGLAND, A NOVEL**

In 1885 a novel, in three volumes, was written entitled, *The Prettiest Woman In Warsaw*. It is a love story. We present two sentences which will give the reader an idea of its flavor:

*“Arthur Dene danced this mazurka with one of the Lubelski’s sisters, with whom he carried on a languid conversation in English. All the while his eyes were following Zadwiga, observing her delicate and brilliant face, her light and exquisite movements.”*<sup>67</sup>

Why did we include this? Since it is cited in some English dictionaries one may think that it is not a novel or even if it is a novel that it would be based upon eye-witness accounts of the Mazur. It was a disappointment.

**IN CONCLUSION**

FOR THE ENGLISH MAZUR – MAZURKA, WE MAY SAY THAT IT MUST HAVE BEEN SPPLENDID TO HAVE BEEN IN THE COMPANY OF THE DUKE OF DEVONSHIRE.

HOW GOOD CELLARIUS’ MAZUR – MAZURKA DESCRIPTIONS ARE.

HOW WOULD THE HISTORY OF THE MAZUR – MAZURKA AND ITS DESCRIPTION BE HAD THE DUKE OF DEVONSHIRE TRAVELED THROUGHT POLAND BEFORE AND AFTER GOING TO RUSSIA?

UNFORTUNATELY, THE NEXT DUKE OF DEVONSHIRE, DID NOT MAINTAIN ANY INTEREST IN THE MAZUR-MAZURKA, EVEN THOUGH HE WENT TO RUSSIA IN 1854 FOR THE CORONATION OF THE NEW TSAR. HE PROBABLY WAS NOT A DANCE LOVER.

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<sup>67</sup> Mabel Collins, *The Prettiest Woman In Warsaw*, Vol. I, (London: 1885), p.158. Maybe this could be a movie.