

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

GERMAN

MAZUR-MAZURKA

DANCE MANUALS

NOT PREVIOUSLY EXAMINED OR REFERRED TO

**TO BE CONSIDERED AS AN ADDENDUM TO
PREVIOUSLY PUBLISHED WORK (1984) OF**

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

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A LISTING OF GERMAN DANCE MANUAL SOURCES

1820	LEPITRE	BERLIN
1821	ROSENHAIN	SCHLESWIG
1824	LAUCHERY	LEIPZIG
1828	TSCHUETTER	DRESDEN
1828	WIENER	ZWICKAU
1830	SCHIESSLER	PRAGUE
1831	FÖRSTER	BRESLAU
1832	HELMKE	MERSEBURG
1835	HACKER	CHEMITZ
1836	BARTHOLOMAY	GIESSEN
1836	HENTSCHKE	STRALSUND
1843	ROLLER	WIEMAR
1846	HŁASKO	VIENNA
1851	KURTH	VIENNA, GIESSEN?
1851	ANONYMOUS	VIENNA
1852?	ROBOLSKY	BERLIN
1854	KURTH	VIENNA, GIESSEN?
1855	KLEMM	LEIPZIG
1857	HŁASKO (2nd ed)	VIENNA
1869	LESTIENNE	VIENNA, BERLIN
1887	ZORN	ODESSA, VIENNA
1888	LESTIENNE	VIENNA, BERLIN
1894	KLEMM (6th ed)	LEIPZIG
1898	ALVENSLEBEN	LEIPZIG
1907	JOLIZZA	VIENNA, LEIPZIG
1908	LESTINNE (4th ed)	VIENNA, BERLIN

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.

GERMAN LANGUAGE DANCE MANUAL SOURCES

Our earliest dance manual source for the Mazur is one that appeared in 1820. It is in the German language. All manuals written before 1846 (the date of our first Polish language manual) are more important generally, for certain questions, than those which come after 1846. There are only three features of the Mazur that are important: its Aesthetic or manner or attitude of execution, its step-movements and its figures.

There are no questions or unknowns about the figures or the way in which it is to be danced. The only real puzzles are the steps done in the late 18th and early 19th centuries. Therefore, our concentration is primarily on the step descriptions, especially the first-time occurrence of these. (This will be true for the some figure-actions as well.) It is for these descriptions that we shall present translations. At some point, the writings of different authors are repetitive. When this occurs we shall only summarize their writings. Let us turn to our first detailed German author.

ROSENHAIN 1821

The title-page of August von Rosenhain's dance manual ¹ is dedicated to his student-scholars. The term "scholars" at this time meant young students. He was Ballet master and a Knight. But of which country? Of Germany? or of Denmark? His book was published in Schleswig: part of Denmark. But it is written in the German language.

He might have taught in the Germanies or in Denmark. We recall that there is an unconfirmed report of the Mazur-Mazurka done at the Danish Court in the 18th century. (This gives some speculative weight to the Count Danneskjold's English Mazurka connection.)

We know that he printed at least 83 copies because he has listed the subscribers to his manual: they are men and women of the upper classes of Denmark. For example; from Schleswig, a Royal Princess; from Eutin, a President; from Preetz, a Baroness; from Kiel, a Countess.

Eight pages of his manual are dedicated to the Mazurka, ² which he refers to as "Masureck." Now Masureck is obviously the Polish rural dance—it, the term, is closer to the Real Mazur. Rosenhain got this from somewhere, but where? Anyhow, his manual is all Mazurka, because it is in the Quadrille Form. It contains about fifty figure actions.

As early as this manual is for the Mazurka it does contain step information—but, as with many of these early manuals there is only a name or some kind of short-hand or literary allusion. Rosenhain does not explain the steps but he does allow us to infer from his figures what and how a step was or is. Let us list some of his steps for the Mazurka and the figure in which it is used:

¹ August von Rosenhain, *Bemerkungen über das Tanzen*, (Schleswig: 1821).

² August von Rosenhain, *Bemerkungen . . .*, pp. 75-80.

STEP	USED IN FIGURE
Pas de pologne	Grosse Rond, Ronds
Pas de basque	Grosse Chaine
Pas Chason	“chassez,” “en avant”
Pas môunamasrque	“chassiren”

The Pas de pologne, called by Cellarius and among others, Pas Polonais, we can identify with the sideways moving heel-clicking step; Pas de Basque, with the usual forward step of Cellarius; Pas Chason, a sliding step most likely. The last is a puzzle, at least its name is another rtype of slide it is used when dancers are changing places.

It is with some pleasure that we note how often the Grand Chaine figure is done: this is such beautiful figure, at least, when done the way we do it. it has to do with the giving of hands.

TSCHETTER 1828

So many German sources come from northern Germany, usually from Saxony. Under the title “Mazureck” Tschetter has this to say about the “Mazur – Mazurka.”

“Dieser Tanz ist bei den Polen eben das, was in Deutschland die Quadrille sind.”³

This dance is to the Poles what the Quadrille is to the Germans.

By this he either means that it was a popular Dance in Poland or that it was done in Quadrille Form.

He lists the Mazurka steps as: Pas de Basque, Pas Battu, Pas de ciseaux and Echappe. His Pas de Basque description is the same as Cellarius.’ The Battu is the heel-clicks, the next, probably the “hobbling” for the couple turn.

WIENER 1829

Masurka

“Dieser, ein polnischer Nationaltanz, wird, nach $\frac{3}{4}$ Takt, gewöhnlich von 4 Paaren getanzt und in einem Kreise angetreten. Die Tourn-Eintheilung ist ganz unbestimmt, und bei den gebräuchlichsten Touren können die Paare auch ungleichen senn; mit der grösseren Anzahl vergrößert sich natürlich auch die Anstrengung. Der Charakter des Tanzes erfordert graziöse Gewandtheit und Leichtigkeit, Fertigkeit der Pas, da oft ein Paar allein tanzt, auf welches Aller Augen gerichtet sind.

Da die einfachen Tourer, z. B. Changement des dames, Chasse- croise u. s. w., den Tänzer und Zuschauer ermüden, so ist es zweckmässig, solche mit

³ Tschetter, *Terpsichore*, (Dresden: 1828), p. 206.

Zusammenstellungen abwechselnd zu tanzen. Letztere erfordern mehr Genauigkeit, sollen die figures sich gleich bilden. Eine Erleichterung ist es, die Chasses und Tournees und dergleichen allemal genau mit dem vierten Takte zu enden, um ein allgemeines Zusammentreffen zu erreichen. Die Abwechslung der Pas, z. B. des offenen Pas mit dem Tourne, des Claque mit Claque-tourne, des Rutschers mit Claque-tourne links u. s. w., ist allerdings unterhaltender, als eine stete Einförmigkeit. Kosakische Pas sind dem tanze nicht angemessen, da sie ein viel lebtere Bewegung verlangen. Bei den Tournees ist vorzügliches Augenmerk auf das Port de bras zu verwenden; das stürmische Drehen, woraus sehr oft Unannehmlichkeiten entstehen, ist dadurch zu vermeiden, dass die Positionen und der Takt, anstatt zu hüpfen, richtig mit den Fussspitzen markirt und gezogen werden. Das Bereingen der Hände auf dem Rücken darf nie gegen den Anstand getanzt werden, und obgleich, indem die Dame um den Herrn herumtanzt, dieser, mit seiner Linken der Dame Linke fasst, indess die rechten Hände Beider sich auf dem Rücken vereinen, und der Herr am Orte stehen bleibt: so muss doch dieser durch einige Bewegung, z. B. durch das zweite Balance u. dergl., der Dame etwas sein Gesicht zuwenden, und jede eckige und gezwungene Haltung vermeiden. Sind die Hände vorn übers Kreuz bei dem Claque tourne zu geben, wie bei dem Queue du chat, so muss die Hand tiefer als der Ellenbogen, und dieser nach oben gehalten werden, damit die gehörige Rundung heraus kommt.

Als Einleitung folgt ein Balance von 4 Takten; sodann viermal Claque rechts, ein Balance und viermal Claque links; hierauf tanzen Alle Tourne. Ist dieses beendigt, so bezeichnet der Vortänzer die Tour; der Tanz schliesst eben so mit Balance, Claque und Tourne.

Um alle Tourner so anschaulich als möglich zu machen, sind die schwersten auf Tafel II. Ganz genau, mit Auslassung einzelner leichter und einfacher Figuren, gezeichnet. Diese folgen daher auch zuerst, als:... ”⁴

This dance, a Polish National Dance, is usually danced by four couples in a circle. The division is uncertain and for the most common turns the number of couples can be unequal. A larger number of course, necessitates a greater effort. The character of the dance demands graciousness and lightness of the Pas since often a single couple dances alone and all eyes are watching them.

Since the simple turns, e.g., Changement des dames, Chassé-croisé, etc., tire-out the dancers as well as the spectators, it is useful to alternate them with combinations. Combinations demand more precision and form the figures immediately. It is a relief to end the Chassés and Tournés etc. exactly at the fourth measure to obtain a general coming together. The alternating of the steps, i.e. the open pas with the Tourné, of the Heelclicking in the Heelclick-Tourné, the slide with the Heelclick-Tourné to the left, etc., is more entertaining than constant uniformity. Kossak pas are not suitable for dance inasmuch they are too wild in their movements. It is preferable to use Port de bras. The violent turns, which are often cause unpleasantness, can be avoided by making sure that the positions and measures are correctly marked and pulled with the toes instead of hopping. The joining of the hands behind the back towards the audience must be avoided, although the women dances around her partner and he takes her left hand with his left hand while joining their right hands on their backs, with the man remaining in place. The man has to turn his face to her by using the second Balancé with which, to avoid any irregular or

⁴ C. W. Wiener, *Gründliche Anweisung zu allen gesellschaftlichen Tänzen*, (Zwickau: 1829), pp. 114-115.

forced positions. If the hands are to be reached across the back at the Heelclick-Tourné, as in the Queue du chat, the hand must be held lower than the elbow, which must be held up so that the necessary roundness develops.

A Balancé of four measures follows as an introduction, then four times Heelclicks to the right, a Balancé and four times Heelclicks to the left. These are followed by everyone dancing a tourney. When completed, the lead dancer marks the turn. The dance is completed with Balancé, Heelclick-step, and Tourné.

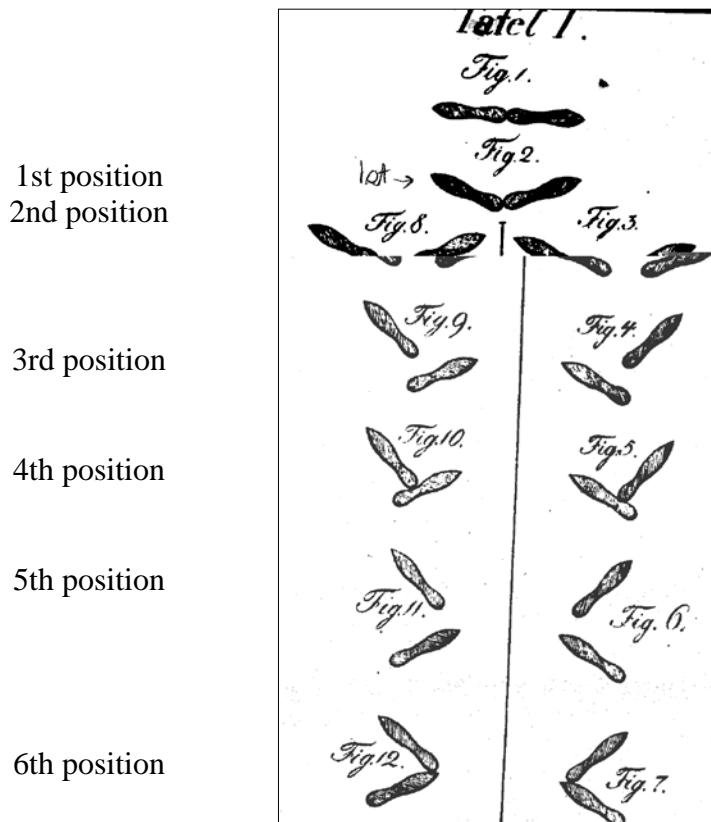
To make all turns as attractive as possible, the most difficult ones are drawn in Sketch II, with omission of the easier and simpler figures, as: . . .

Note how the Dance starts: with balancing from foot to foot, then heel-click steps, one measure of balancing to repeat the heel-click steps to the other side, finishing (the beginning) with the couple turn. This manner of beginning also occurred in several English manuals.

Wiener has a tantalizing section on the steps of the Mazurka. He has a list of ten single and combination step-movements, however, as with so many of these early works the explanations are too brief and therefore rather difficult to reconstruct on their or with their terms.⁵

In order to give the reader an appreciation for the difficulties of reconstruction or decipherment of these early sources we include a foot position diagram of Wiener. Wiener included a set of drawings which represent his positions of the feet. This should make his descriptions easier to understand, but they do not, if one is expecting precise and exacting and clearly written instructions. Here are his drawings. The left column is for the left foot. He also has written remarks about these “Figures.” We have placed his “definitions,” which he calls “positions” of these Figures outside of his drawings.

⁵ We try not to go backwards in time, we try not to identifying past descriptions with today’s living steps—even when we know what they are.



So we can see what he calls the 5th is today's 4th and his 6th is today's 5th (in the Social Ballroom usage of these terms).

(Of course, then as now, dance teachers make their living by giving lessons. They do not want people to learn for free from books. They are like priests of a secret order.) Wiener's descriptions often use the expression, "mit dieser Spitze." This means to be on the tips of the toes, or at least practically to be moving on the balls of the feet: this gives a lightness to the movements.

He has heel-clicking and what we have named, "Zewsune," "Kogucik." He has the usual Cellarius' Pas de Basque, that is to say, with the foot closing behind on count 3. But his very first step is called, "Pas ouvert" or "open step" which moves forward. One interesting feature of his description for this step occurs in the fourth count:

*" . . . hält man diese Fußspitze senkrecht vorwärts in der Luft; . . . "*⁶

. . . one holds the tip of the toe vertically forward in the air; . . .

This foot position, with the toes held pointing downwards, is an elegant embellishment and is done in the sliding step-movements. We have named it the "Mazurka" foot position in our Mazur Workbook since it came to us in the Polka-Mazurka. The free foot can be held close to the supporting angle and even with the knee "turned-out." Wiener thereby has given us a Historical Justification for using it!

⁶ C. W. Wiener, *Gründliche* . . . p. 38.

His second step, “Der Rutschpas” or “slide step” seems to be the ordinary 2/4 time chasse or two-step of the Quadrille but done in 3/4 time. This does occur in some Polish sources. What is interesting for us is that this may be the first mention of the “stamping-slide,” done by men on count 3.

“Der Rutschpas, doppelt und mehrere Male, forthüpfend auf einem Fuße, so dass man das dritte Viertel stärker markirt.”⁷

The slide step, doubled and many times, hopping on one foot, so that the third quarter is strongly marked.

This **CLEARLY** identifies what the present author has named, the Posuwisty Z Dwoma Podskokami Tupnięcie Step. This step is so exciting for the men to learn the first time but as with everything in life, when repeated too much, it loses its power of expression.

Wiener also has motifs of the woman circling the kneeling man as well as the “Three Graces” figure.

What Wiener lacks is the Polish Mazur circling figure-actions, as in Mestenhauser—his is the same Mazurka Quadrille form as the Duke of Devonshire was. His Mazurkas start with four measures of balancing, then some circling right, then left, then all promenade, and so on. He calls his figures, “Tours.” This can be confusing.

FÖRSTER 1831

The year 1831 was for Poland another year of National Tragedy. Western European Liberals, including Germans were sympathetic to Poland’s cause—this was expressed in a number of ways, even including the fashion for Polish Dances.

The only thing that this is noteworthy about this manual is the phrase “Mazurek-Quadrille”⁸ and not “Mazurka-Quadrille.” This is due probably to Northern Germany’s bordering Poland.

This manual contains a dance card. There are eighteen dances to be done, in two groups of nine dances each, with a pause between them. Each section starts with the Polonaise. There are three Minuets, which by this time were not much done. There is single Mazurek-Quadrille to take sixteen minutes.

HELMKE 1831-1832

Helmke published his 1831 manual in Merseburg: his 1832 manual in Leipzig. Both of these are in Saxony. He only gives a description of the Pas de Basque step only in the context of his figure-sequences for the Mazurek, which is the term he uses for the Mazur-Mazurka, and marks him as being more attuned to the term being in use in Poland. It is very unfortunate that he did not go further into the steps of the Mazurek.

⁷ C. W. Wiener, *Gründliche* . . . p. 40.

⁸ C. F. Förster, *Der Tanzlehren*, (Breslau: 1831), p. 114.

His detailed figure-sequences are just adaptations of the Quadrille. His arrangements have little of the genuine Mazur. It, thus, should be classed as a Quadrille-Mazurka or in his case as a Quadrille-Mazurek, since he used that term.

He does have sheet music for the Mazurek and it is in the “correct” time of three/eights. This is another real Polish element.

HÄCKER 1835

Mazurek

“Dieser polnischer National Tanz wird nach einer scharf markirten Musik im Takt und Tempo des langsamen Walzers getanzt.

*Zu diesem Tanze wird ausser grosser Fertigkeit in dem Pas eine ganz besondere Gewandheit und ein sehr lebhaftes Geberdenspiel erfordert. Er ist überhaupt so eigenthümlich, dass er sich blos nach einer Beschreibung schwer erlernen lässt. Mann muss ihn oft von guten Tänzen sehen, wenn man einen richtigen Begriff davon haben will. Er wird bei uns zwar viel getanzt, aber selten richtig, weil die Tanzlehrer immer **Quadrillen-Touren** hineinmengen und zur Hauptsache erheben, von denen man in Polen nichts weiss; blos die Anstellung hat der **Mazurek** mit der **Quadrillen** gemein, obgleich auch recht gut blos drei, zwei, oder auch nur ein Paar tanzen können. Mehr als vier Paar dürfen nicht antreten, weil sonst dieser Tanz zu ermüdend wird.”⁹*

This Polish National dance is danced to the definitely marked music in both the measure and time of the slow waltz.

This Dance requires a high level of skill to do the steps as well as a gay liveliness. It is so singular that to learn it requires a good written description. One has to see it often done by good dancers, if one will have a good understanding of it. It is often by us danced here, but seldom correctly, because dance teachers always mix it with Quadrilles making them [the Quadrille] the main point, which the Poles do not know; the Mazurek and the Quadrille only have the positions in common, although it can be danced by three, two, or even only a single couple. More than four couples may not dance because then this dance becomes to tiring.

Häcker in this single paragraph makes several important points. Most important is the seemingly Polish non-Quadrille form of the Mazur: that the German dance teachers are forcing the Mazur into the Quadrille form.¹⁰ This was natural since people throughout Europe at this time knew the Quadrille. Dance teachers naturally grafted new dances onto what they already knew. The native Mazur did and does have figure-actions of its own. It was not a completely non-figured dance. It was not true that Polish dance teachers did not

⁹ Häcker, J. G., *Der selbstlehrende Tanzmeister*, (Chemnitz: Grimma, 1835), pp. 249-250.

¹⁰ As will be shown in this work there is an inverse relationship between the nature of the Mazur and Quadrille Figures. The figures constrain the execution of the step movements and attitude of the dance. But, on the other hand, the figures introduce more variety into the dance.

know the Quadrille. It was not uncommon for many couples to dance the Mazur. However, when certain figure actions are done by each individual couple in turn, then it does become tiring for the spectators to watch.

*“Aus dieser **Tour**, welche von vielen Tanzlehrern ‘die Hasch-Tour’ benannt wird, besteht eigentlich der ganze **Mazurek**, und dieser von einem Paare allein getanz, giebt den besten Begriff von diesem schönen Tanzen. Aber sie ist es auch eben, die sich fast nicht beschreiben lässt, die, tausendmal von ein und demselben Paare getanz, doch nie zweimal gleich ausfallen wird.”*¹¹

This **Tour**, which by many dance teachers is known as ‘the Hasch-Tour’, is the whole **Mazurek**, and is danced by all the couples, giving the best idea of this beautiful dance. But it is also plain that this cannot be exactly described, this [the Tour] a thousand times done by the same couple, is never the same twice.

This Tour is not the general circling of couples but is the individual couple turn which was a prominent feature of the Mazur and is difficult to execute in a beautiful way. The German word “Hasch” means “to seize” or “to snatch”. The action is that of the man seizing the woman while they are in motion. It must be done with gentle-force. Häcker does exaggerate somewhat.

*“Noch viele Touren werden von deutschen Tanzlehrern im Mazurek angegeben, doch lasse ich meine Schüler nie dergleichen tanzen, da ich mich durch einen mehrjährigen Aufenthalt in Polen überzeugt habe, dass sie nicht in den Mazurek, sondern nur in unsere Quadrillen gehören. Bei dem ganzen Tanze muss sehr viel Abwechselung in den Pas stattfinden, was eine lange und sorgfältige Uebung derselben verlangt. Ueberhaupt ist der Mazurek unter allen bei uns eingeführten gesellschaftlichen Tänzen unstreitig der schwerste und nächst der Menuet der einzige, weld er nur durch praktischen Unterericht von einem guten Lehrer, gut erlernt warden kann.”*¹²

Many Tours for the Mazurek are given by German dance teachers, but I do not let my students dance these, because I, through my many years in Poland, have concluded, that they do not belong in the Mazurek, but rather only in our Quadrille.

There must be much variation in this whole dance. It requires careful and long practice. Overall the Mazurek of all the Social Dances brought by us to Germany is without doubt the most difficult, and besides the Menuet, can only be learned through practical instruction from a good teacher.

By “Tours” here Häcker is referring to Quadrille figure-sequences. Recall that C. W. Wiener use the term this way. Häcker apparently spent some time in Poland where he learned the Mazurek. If only we had more details of his stay in Poland. From the manuals written by non-Poles we may say that few of these dance teachers were in Poland and therefore they did

¹¹ Häcker, J. G., *Der selbstlehrende Tanzmeister*,...pp. 251-252.

¹² Häcker, J. G., *Der selbstlehrende Tanzmeister*,...p. 256.

not have first-hand experience of the dance. Here the term “Tours” refers to the figures of the Quadrille.

Häcker does give six pages of Mazur steps but some of these are two measure step-combinations. While his descriptions are not completely crystal clear we can correlate his steps with their living variants. One apprehends their general idea. There is always a problem with the Mazur steps in using the “fifth” position or even the “third,” of Ballet. There is always the question of how tightly the feet should be closed one behind the other—for, at least, the last hundred years¹³ or more the Polish Ballroom Mazur has not used these positions at all and the Mazurek-Rural-Gentry Form, never.

A single sentence in all these six pages is very important for our understanding of the Mazur.

The Poles have for their
unique Steps of the Mazurek
no special names, therefore also
here I give none.

*“Die Polen haben für ihre ganz
eigenthümlichen **Pas** zum **Mazurek**
keine besonderen Namen, daher auch
heir keine beigefügt sind.”*¹⁴

Häcker is evidently a purist. He does not use the French dance terminology of his day (1835) to describe Polish Dances. This usage of French dance terminology has led to confusion and mis-understandings in the minds of those who try to master the Dance from older books. (However, when loosely applied, French dance terminology, may have its uses.)

Here we will only give those step descriptions which are of some Historical significance. His first step roughly corresponds to the usual Pas de Basque except that the rear foot is slid into place, in fifth position but on count 2, with no mention of accenting this movement. It is more like a two-step, glisse, “Basque.”

His third step,¹⁵ again un-named by him is as follows:

3. One extends the left foot suspended forward into the fourth position, and hops [at the same time] upon the right foot [moving] a little forward, 1. Then one places the weight upon the left foot and extends the right foot suspended in the rear, 2. Now hops one upon the left foot [moving] a little forward and extends at the same time the right foot suspended forward into the fourth position, 3. Then hops one, upon the left foot for the third time, [moving] forward, [and] in doing so the right is held extended [in the rear], 4, set then the right foot in front low and extent the left foot suspended behind, 5, and hop again upon the right foot [moving] forward, at the same time the suspended left foot is abruptly flung forward, 6. This Pas is repeated so that the right foot at once again hops forward and so on. With the first and fourth step are [done] well bent down, [while] the remaining will be [done] with stiff knees.

This is of significance because it is our **EARLIEST**, fairly clear, description of the man’s double-hopping forward sliding step, notwithstanding Wiener’s (1829) possible implicit

¹³ Maybe even longer. The Ballet foot position were a complete Foreign imposition onto the Mazur.

¹⁴ Häcker, J. G., *Der selbstlehrende Tanzmeister*,...p. 67.

¹⁵ Häcker, J. G., *Der selbstlehrende . . .*, p. 69.

sliding-action-steps. This step-action is fully and completely described in our other works on the Mazur. It is listed under the general heading of Sliding Steps or Posuwisty Steps—this one in particular, the exciting, “Posuwisty Z Dwoma Podskokiem.”

His 7th step is the heel-clicking or beating step with the foot closing into fifth position front, with the feet beaten together, ball and heel.

Now let us examine his eight step:

“ 8. Man hebt den linken Fuß vom Boden, dann hebt man auch die rechte Ferse, rutsch schell auf der rechten Fußspitze ein wenig vorwärts und stößt die Ferse wieder gegen den Boden, wodurch ein hörbarer Schlag entsteht. Bei dem Heben der Ferse krümmt man das Knie, ohne den Körper im Geringsten mit zu heben, dagegen wird beim Aufszossen der Ferse der Körper schnell und stark gesenkt, und der linke Fuß schwebend vorgestreckt. Die ganze Bewegung trifft so schnell zusammen, dass dadurch nur ein Schritt gebildet wird. Beim zweiten Schritte tritt der linke Fuß in der vierten Position platt, aber ganz leise auf; bei 3 tritt der rechte Fuß platt in die vierte Position vor.

*Man kann auch bei 1 mit rechten Fuße in die vierte Position treten, bei 2 rutscht und stößt man mit dem rechten Fuße, und bei 3 tritt der linke Fuß in die vierte Position vor. ”*¹⁶

The following step is of some interest as it has elements which we have described in our other writings on the Mazur. In a sense it provides another Historical Justification (the other justification coming much later in 1938 via Zofia Kwasnicowa) for our description.

8. One raises the left foot from the floor, then raises one also the right heel, sliding quickly upon the right toes a little forward and pushes the heel again against the floor, so that it is audible [it is a Stamp]. With the raising of the heel one bends the knee, without raising the body, in comparison with [the body], the pushing of the heel is quickly and strongly done, and the left foot is suspended and extended in front. The entire movement is so quick that it looks like a single step. For the second step the left foot goes into the fourth Position flatly, but gently; by 3 [the] step is done with the right foot flatly going into the fourth Position in front.

One can also do 1 with the right foot stepping into the fourth Position, for 2 slide and push [or shove] the right foot, and 3 step the left foot into the fourth Position, in front.

This roughly what we have named or can name as “Krocny z Tupnicciem.”

Häcker now tells us about what a good dancer can be expected to do.

¹⁶ Häcker, J. G., *Der . . .*, p. 71.

*“Ein geübter Tänzer wird dieses Rutschen und Stossen noch vërschiedenartig anwenden lernen. Mann kann auf das 1ste, 2te aber 3te Viertel vorwärts, rüchwärts, rechts und links stossen , auch zwei, dreimal hinter einander. ”*¹⁷

A good Dancer will this “Rutschen” and “Stossen” also [do] use various other steps. One can also on the 1st, 2nd, or 3rd quarter-notes go forwards, backwards, right and left, and also repeat them 2 or 3 times.

Note that Häcker has uses the terms “Rutschen” which means “to slide”or “to slip” and “Stossen” which means “to push or shove.” He seems to not mean this just to go forward but rather to push into the floor! These terms do not appear in his #3 step which has a sliding or “glissading” character—or did it, for Häcker?

One is best advised to practice the Matrix approach of the present author to achieve the correct execution of the Mazur-Mazurka movements instead of just steps.

HENTSCHKE 1836

This standard dance manual does contain several interesting features: his use of the term “Masourek”, music in 3/8s time, and for this Dance he mentions the steps, “pas marché” and “pas de basque.” (Perhaps he may have met Michel Saint Leon and picked-up the term “pas marché” from him?)¹⁸ Once again this indicates a better knowledge of the Polish Mazur, which not unusual, since the author lived close to the former boundaries of Poland.

The author gives a long description of the wonderful kneeling figure which is characteristic of the Mazur and was very unusual in the early 19th century Ballroom. The man drops down upon one knee, the couple then join hands, the woman then circles completely around the kneeling man, the man changes his kneeling foot, they both change hands, she circles around in the opposite way.

This is done as a progressive figure-sequence with each person in turn. There developed many variations of this.¹⁹

BARTHOLOMAY 1838

P. B. Bartholomay taught dance in Giessen, Germany. He completely used French dance terms for his descriptions of steps and figures. He did not categorize steps and dances. His figures are completely based on the Quadrille. We only present some of his general remarks.

¹⁷ Häcker, J. G., *Der . . .*, p. 72.

¹⁸ T. Hentschke, *Allgemeine Tanzkunst*, (Stralsund: 1836), p. 179. Recall, that Rosenhain, Tschetter, Helmke, and Häcker also used the term Mazurek so it was in general usage among the German language manuals. So there was no need for him to have met Leon.

¹⁹ See our Mazur Figure Workbook for all these wonderful variations.

“Dieser Tanz vertritt in Polen die Stelle, welche die Française in Frankreich vertritt. Diese beiden Nationen haben daher jede zwei Nationaltänze, die sich in ihren Charakteren ganz gleich sind, d. i. die Polonaise und der Menuet, die Mazurka und die Française.

So viel Analogie diese Tänze nun haben, eben so viel Analogie findet man beinahe auch in der Charakteristik der Menschen dieser Nationen; die Eine wie die Andere ist feurig, stolz, gelehrig, ruhm und wissbegieig, veränderlich, tapfer, hochherzig und kühn. . . . Dieser Tanz muss daher correct und mit der grössten Präzision ausgeführt werden. Die Appelles, welche nur von den Herren gemacht, und von den Damen nur ganz leise marquirt werden, dürfen nicht plump und gemein aufgetreten, sondern müssen nach den besten Prinzipien geregelt sehn, sowie die Ausführung der Schritte jederzeit ausdrucksvoll, glänzend, graciös sehn muss.”²⁰

This Dance holds a position in Poland, which the Quadrille has in France. Both these Nations have each two National Dances, whose characters correspond one to another, these are, the Polonaise and the Minuet, and Mazurka and the Quadrille.

So close is the analogy these Dances have, that there is also an analogy between the characteristics of the Men of these Nations; each one is fiery, proud, clever, seeks fame, and curious, and unsettled, gallant, noble-minded and rash. . . . This Dance must be done correctly and with great precision. The Apples [sic], which only by the Men are done, and by the Ladies are gently marked, these may not be clumsily done, they must be done according to the best dance principles, the execution of the steps must be, at one and the same time, expressively, brilliantly and gracefully done.

Lexicographical searches have not revealed the meaning of the term “Appels” but the context is clear—this refers to steps and movements, which were done by the men.

KURTH 1854

Kurth is primarily a copy of Hłasko which is not surprising since Kurth was published in Vienna as was Hłasko. His descriptions of Hłasko’s steps, all of his steps, are shorter than Hłasko’s, but a little easier to read—he helps to make Hłasko clearer. He also uses the term, as does Hłasko, “Holubiec” in its various meanings.

KLEMM 1863 (1855)

Klemm’s first edition was published in 1855. His last, in its seventh edition was published in 1910, in Leipzig. This is no surprise, if we recall that this is in old Saxony with its former direct political connection with Poland.

His description for a Pas Glisse step is noteworthy. He tried to use a scheme of musical notes and symbols—if only he would have used detail drawings of the foot-movements and the body. His later editions did include posed photographs but not for the instruction step-movements.

²⁰P. B. Bartholomay, *Die Tanzkunst*, (Giessen: 1838), pp. 198-199.

I. PAS GLISSÉ

M. M. 144 =

PAS GLISSÉ.

“Vorbereitung: 1. Position.

Nach sehr kurzen Temps levé auf dem linken Fuss im Auftakt vorbereitet (1), gleitet der rechte Fuss in die 4. Position vorwärts, degagirt (2), der zurückgebliebene linke Fuss wird in die 4. Position hinterwärts erhoben und darin schwebenb gehalten, während der rechte Fuss das dritte Musik-Tempo nach kurzen Aufhüpfen im präzisen Zurückfall scharf accentuirt.

Um einen zweiten pas glissé (der Ausdruck bezeichnet ein dem Schlittschuhlauf ähnliches, flaches Fortgleiten) darauf folgen zu lassen, beginne nun der rechte Fuss mit Temps levé im Auftakt, in dessen folge der linke Fuss vorgeleiten kann u. s. f.

Rückwärts: Ganz dasslbe — Fuss ind Richtung um Gegensatzze —.”²¹

Preparation: 1. Stand with feet in 1st Position.

- ct& With a very short rising upon the L ft,
- m1
- ct1 glide the R ft directly forward not taking wt upon it,
- ct2 transfer full wt onto the R ft ast the L leg and ft are raised off the floor and held suspended (in this position) while,
- ct3 the R ft does a short hop (in place), coming down with a sharp precise accent upon the floor.
- m2 The second Pas Glissé (the term signifies an ice-skating movement—a continuous gliding) repeats the same with opposite ft and so forth.

Sidewards; Entirely the same — Feet and Direction in opposition —.

²¹ Bernhard Klemm, *Katechismus der Tanzkunst*, Vol. 2, (Leipzig: 1863), p. 121-122.

We see here that this is the forward sliding-step done with a hop on count 3 at the same time with an audible accent onto the floor. Often when uncontrolled this will be done with two hops per measure. Consider this to be “ice-skating with a stamp.”

This step-action is fully and completely described in our Workbook on the Mazur. It is listed under the general heading of Sliding Steps or Posuwisty Steps.

ZORN 1887

Zorn’s manual has been extensively analyzed in our other work. He taught in Berlin, Vienna, Paris, and Odessa. Exactly where he observed the Mazur-Mazurka is not clear. Most probably he saw it danced in Odessa in its Russian Form.

He knew that the Dance was called, by Poles, as the Mazur or Mazurek. Whether he learned it from Polish dance teachers or not is not definitely known—he probably did. His dance teaching was recognized by the Royal Dance Academy of Berlin in 1885.

ALVENSLBEN 1898

This is just a summation work drawn from Cellarius with no detailed descriptions.²² There is nothing new or interesting except it is another work from Leipzig and went through at least six editions.

JOLIZZA 1907

This was published in Leipzig and in Vienna where Jolizza taught dance. He devotes ten pages to describing to the Mazurka figure-sequences and five to step descriptions.

His work shows that he knew of Mestenhauser’s manuals. However he uses the term “Mazourka” in the names for some of his steps and “Mazurka” in his figure-sequence section. I think that he did this to express the more Polish nature of particular steps, whereas for the figures, most of which are general figures of European Dances, already were known as “Mazurka.”

That he knew of Mestenhauser is evidenced by his use of several terms which appear in Mestenhauser and no where else. And he also uses Polish words, such as “hołubiec” retaining in print the Polish “ł”, “Mazur”, “Zakończenie” again retaining in print the Polish “ń”, “Koszyk” and “Krzyz.” Recall that in Vienna there was a sizable Polish community and that the “Polish Ball” was a well-known annual event in Vienna. He also gave the corresponding French dance term for the Polish figure terms; however, it is in his use of some of his dance terms which are interesting and an improvement on Mestenhauser. Let us turn to a comparison between Jolizza, Mestenhauser and Zorn. Let us look at some particulars of Jolizza. What could he have borrowed from Mestenhauer? He uses some terms which Mestenhauer has, but whose meaning for Mestenhauer is completely different. One

²² B. von Alvensleben, *Die Tanzkunst*, 6th ed., (Leipzig: 1898).

case ion point is the term “Pas Sisol.” For Mestenhauer this is both the “Posuwisty Z Jedna Podskokiem”²³ (what Zorn calls “pas ordinaire”) and for “Posuwisty Z Dwoma Podskokiem,” which are hops, whereas for Jolizza, this is his “slide with a stamp,” named by him as “Pas glisse de mazourka (pas sisol).” This indicates that he knew Mestenhauer’s manual or does it since Klemm (1855) has the same description! This is evidenced by the third count, which is an audible, sharp, accent on this count—and both call this a Pas Glisse as well. This accounts for Jolizza’s hybrid title, “Pas glisse de mazourka (pas sisol).”

Jolizza does make something clearer than Mestenhauer. It is in his description of the most used step, the basic running step. Mestenhauer calls this the “Pas Saute—krok przebiegu (lotny)” which means the “running step (flying).” However Jolizza places this running step under his general title of “Pas marche de mazourka” but as a second variation entitled as “Der scheisende pas marche de mazourka”—or as “the sliding pas marche de mazourka.” This is done as a rapid forward moving step done glidingly with an initial leap-jete-on count and before count one. This is done mostly by women and is their step *par excellence*.²⁴

Unfortunately, to make matters a little more confusing Mestenhauer’s “Pas Marche” is not a marching-like forward step but stamps done in place! This is Jolizza first variation which he named, “Der kräftige pas marche de mazourka.”

But it is more than likely that Jolizza simply knew Hłasko’s teaching of the same movement in Vienna. Remember however, that Hłasko’s numerous forward steps, were named by him, as “Traverse” steps, which is a mechanical descriptive term.

Jolizza used the term “Pas Polonais” for the heel-clicking step as does Zorn, however, this term has a history before Zorn.

Jolizza uses the terms Pas Boiteux, Assemble et sissone in the same way as Cellarius did. Mestenhauer does not. Mestenhauer retained the Polish manner of heel-clicking type movements for the couple turn—the “Zakończenie”—actually he often uses the phrase “zakończenie mazurowe” which is more specific and means “the ending for the or of the Mazur” as opposed to the couple turn of Cellarius.

²³ The excruciating details of these steps are fully explained and explored in our 1986 Mazur-Mazurka Workbook under the category of “Sliding-Gliding Steps.”

²⁴ This variation is done today by many dancers. When done by beginners with a heavy slide, it becomes an exercise to more refined and rarefied variations.