

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

ITALIAN

MAZUR-MAZURKA

DANCE MANUALS

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

**A CONTINUING WORK IN PROGRESS NOT IN A
CERTAIN TOPICAL OR THEMATIC ORDER BUT ONLY
ARRANGED IN A CHRONOLOGICAL ORDER**

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

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We have three Italian sources one of which is fairly early.

1837 A DANCE MANUAL

A dance manual ¹published in northern Italy referred to the Mazurka under the title Pot-Pourri “Manzurca.” It has a sequence of figures and steps to be done with those figures. We reproduce the list here because few of us know of this source.

1. Grande ronde à droite et gauche
2. Main droite à vos dames – main gauche
3. Promenade à pas de basque
4. Pas Touché
5. Traversez
6. Promenade à pas de basque
7. Les dames demi – tour derrière aux chevaliers
8. Les chevaliers même chose
9. Promenade

Although this manual is written in Italian the dance is described with French dance terms. This is not unusual. But we realize that this is ten years before Cellarius’ Mazurka remarks, which had a wide impact on non-Polish European dance teachers.

The structure of the figure-sequence indicates that this is the standard manner of Mazurka dancing in Russia. Note the fourth figure: a separate figure of heel-clicking.

¹ Luigi Bortolatti, *Della Danza Domestica*, (Bologna: 1837), p. 146.

1914 RUSSIAN MAZURKA DESCRIPTION

The author of this manual is one Giovannini Francesco.² The Mazurka description contained in this manual is unusual in several respects.

Firstly, it is completely of couple-actions or motifs, all of which are accompanied by photographs and foot diagrams.

Secondly, the only French-termed step is the clicking of heels action for which the author uses the term “talonné”—however, this heel-clicking is of the type as described by us as “Koguicki.”

Thirdly, the author states that Mazurka music is in two measure phrases of six beats or counts. Most of the couple-actions are done in two measures.

Fourthly, the instructions are all for couples which the author calls “Figures.” These, are in effect, couple solos. There are no figure-sequences.

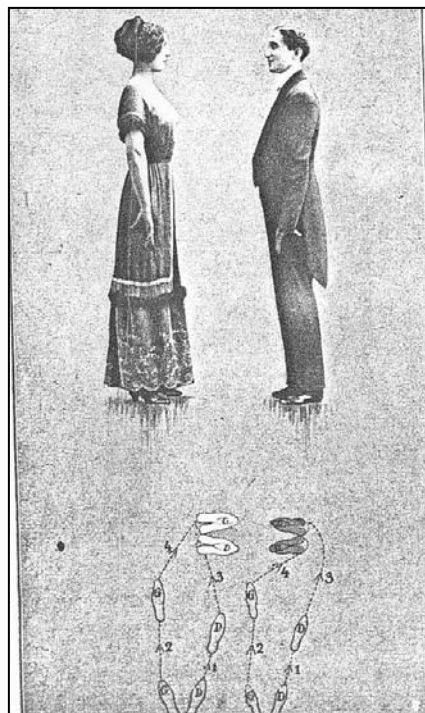
Fifthly, the most basic movement is simply running forward, alternating feet; there is no Pas de Basque! This shows how the “Pas Simple” of Staczeński, for example, came to replace the Pas de Basque. Leaping or jumping is not mentioned in these descriptions: one just walks forward.

Does the fact that the photographs are of the man in civilian clothes necessarily mean that this is an “easier” version of the Mazurka? We reproduce below all of the photographs for the Mazurka with little comment.

This is a two measure combination. (“German” is the right foot: “German” is the left foot.)



Part Ia



Part Ib

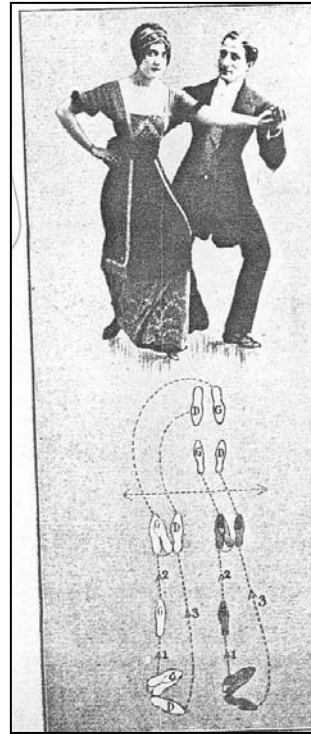
Part Ia is a good illustration of how the Gentleman leads the Lady.

² Giovannini Francesco's, Balli Dance' Oggi, “*La Mazurka Russa*,” (Milano: Hoepli, 1914).

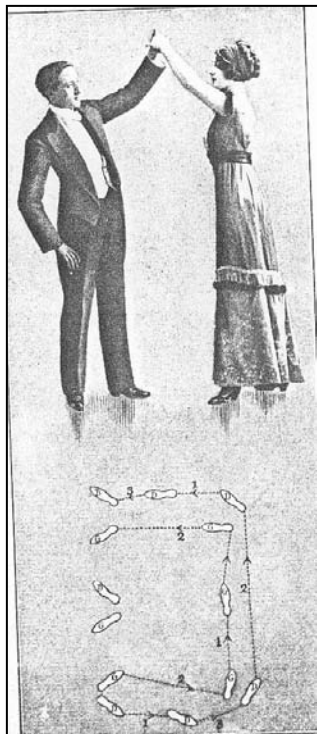
Here is a nice four part combination starting with heel-clicking step. The Lady is circling the Gentleman in Figure 12c, finishing in back of the Gentleman.



Part IIa



Part IIb

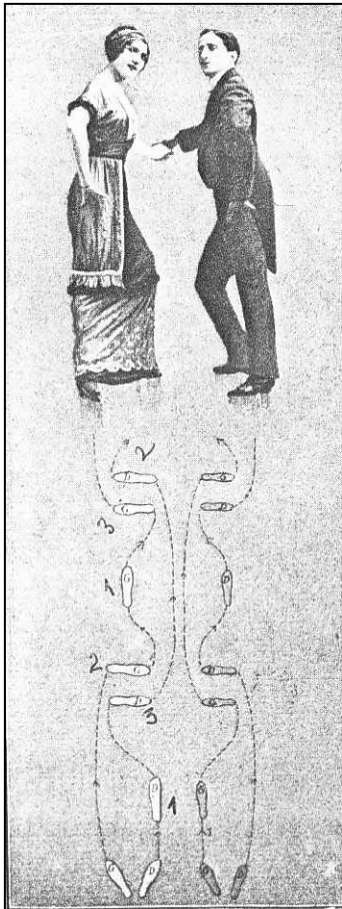


Part IIc

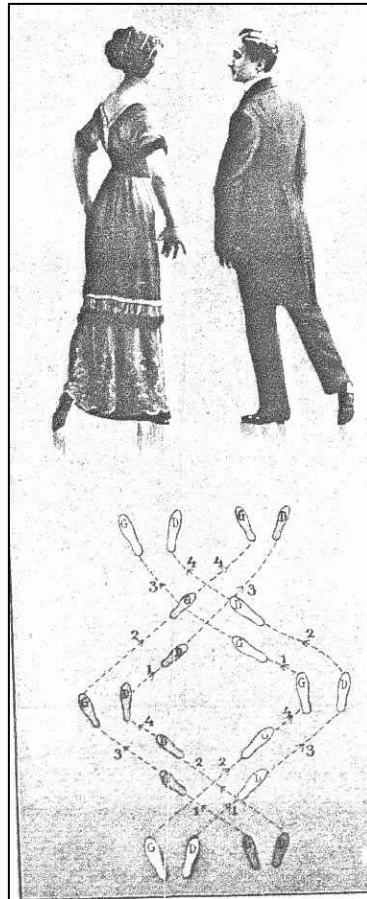


Part IId

Here is a nice variation, the first part of which, is named in contemporary (2007) Polish sources as “Obwracany.” But in this manual it is just simple steps.

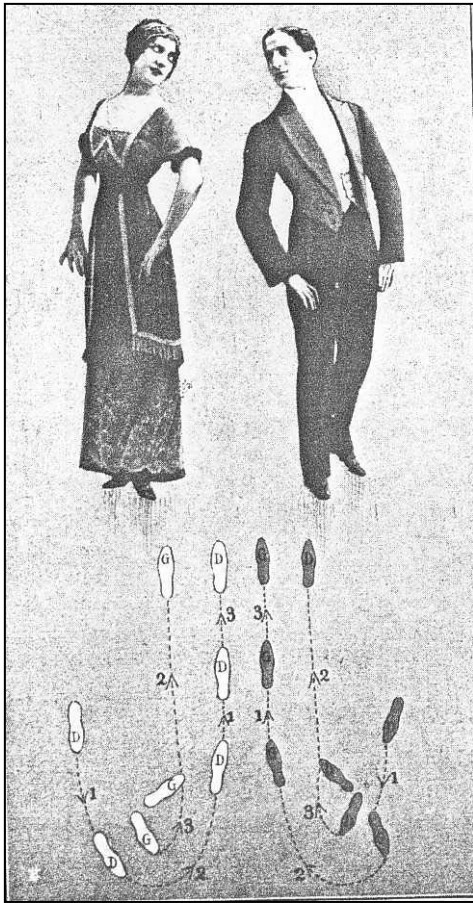


Part IIIa

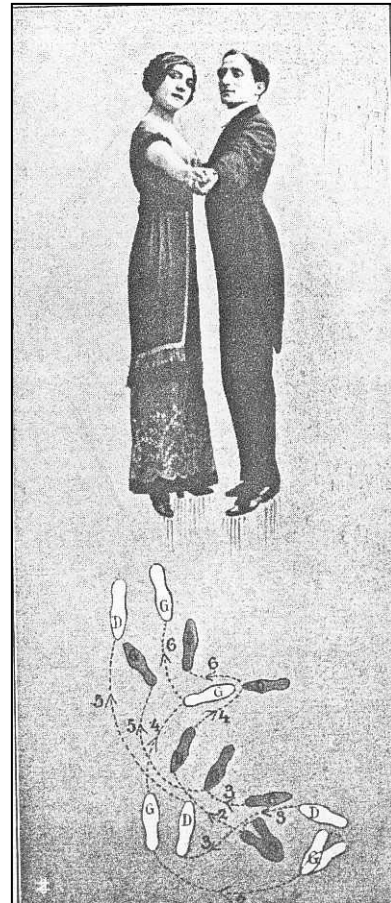


Part IIIb

The fourth figure finishes in a type of Holubiec Couple Turn.



Part IVa



Part IVb

Actually, this entire set of Parts is an entire figure-sequence itself.

1922 GIOVANNINI FRANCESCO

This is so confusing! Comparing the names of these last two authors may indicate that this is one and the same person: both by the same publisher and the titles are very similar also. The description here does not contain any photographs and is very short.

The author cites the remarks of a Professor De-Gubernatis. Exactly who this was is unknown to us. (The most well-known was a Count Angelo De-Gubernatis who was a Professor of Sanskrit and a leading 19th century Italian intellectual.) At any rate here are his remarks:

*“Il fervore con cui danzano la Mazurka i Polacci, dice l’illustre prof. De-Gubernatis, è il fervore intelligente di chi sente di portare con sè qualche cosa degli spiriti del proprio popolo. La Mazurka polacca è un intero poema con un linguaggio suo proprio, pieno di fuoco. La nostra Mazurka è invece una ben povera e insipida cosa”.*³

The fervor with which the Poles dance the Mazurka, says the illustrious professor De-Gubernatis, is the intelligent fervor of those who bring with them the spirit of their own people. The Polish Mazurka is a whole poem with its own language: full of fire. Our Mazurka is instead a poor and insipid thing.”

The only interesting thing of note is in his description of the Pas de Basque. He states that on count two the front foot glides forward for about seven inches. If you try this you will discover that the step becomes, as we have stated elsewhere, a staccato-like movement which is against the nature of the Dance.

There is a major difference between the two authors: the 1914 author does not follow the usual Cellarius’ outline for steps, whereas, the 1922 author does. Maybe they are two different people.

³ Giovannini Francesco, *I balli di ieri*, The Dances of Yesterday, (Milan: Hoepli, 1922?), p.252. We take this to be the 1922 edition based on the nature of the typography used.