

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

SUPPLEMENTAL

POLISH

MAZUR-MAZURKA

SOURCES

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

**A CONTINUING WORK IN PROGRESS IN A CERTAIN
TOPICAL OR THEMATIC ORDER ALSO ARRANGED
CHRONOLOGICALLY WHEN POSSIBLE — THERE ARE
OVERLAPPING CATEGORIES**

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THE LATE EIGHTEENTH CENTURY**1770s KING PONIATOWSKI OF POLAND**

In her travels through Poland the Margravine Of Anspach, in the years 1770-1780, she described various personal aspects of Polish life.

*“It is impossible to see the King of Poland, and not to regret that he was a king where the monarchy rests on absurdity—an elected sovereign from among a numerous and proud nobility, every individual of whom thinks he has a better right to sit on the throne than the one elected. From such a basis springs every thing which can make mankind unhappy; their lives are passed, their minds employed, only in caballing or regretting. This amiable and accomplished prince lost his friends and pleasures when he became King of Poland.”*¹

She described what the Polish men wore throughout the Polish lands; the Kontusz.

*“The dresses of the Poles are rather singular; and, were it not for our partiality to short dresses, we must acknowledge that of the Poles to be both majestic and picturesque. Our Charles II thought of introducing the Polish dresses into his Court; and, after his restoration, wore them for two years.”*²

1783

From the following citation it appears that the Mazur was danced, at least, during the times of the later partition period.

*“Morski’s younger brother was afterwards the ambassador of the king of Saxony and the Grand Duke of Warsaw at Madrid. His elder brother, the canon, was passionately fond of dancing; I still remember with what entrain he danced the mazurka at a masked ball at Siedlce, . . .”*³

1790?-1812? SAXONY MAZUR

¹ Margravine Of Anspach, *Memoirs of the Margravine Of Anspach*, (London: Henry Colburn, 1826), p. 140-141.

² Margravine Of Anspach, *Memoirs*. . . , p. 148. See our *Polonaise, Story Of A Dance*, for a more complete story of this style of dress.

³ A. Czartoryski, *Memoirs Of Prince Adam Czartoryski*, ed. A. Gielgud, Vol. I, (London: 1888), p.36.

We recall how popular the Polonaise was at the Saxon Court but did the Saxon Court dance the Mazur? According to one memorialist, apparently so, but the exact dating is uncertain:

“ . . . królestwo Ich Mość tańczyli tylko poloneza, ale taniec ten powtarzano kilka, niekiedy kilkanaście razy w ciągu każdego balu: królowna Augusta zaś żadnego tańca nie omijała. Szambelan służbowy biegał ciągle zapraszać tancerzy, których wyborem swoim zaszczycała do kadryla, mazura, walca.”⁴

. . . His Honor the [Saxon] King danced only the Polonez, but this Dance was repeated several, sometimes more than several times during the course of each Ball: the [Saxon] Princess Augusta did not miss a single Dance. The Court Chamberlain was continually running [around] asking dancers, whom she wanted to dance with, to partner her for a Quadrille, a Mazur, a Waltz.

This does indicate that before 1800 that the Mazur was done in Saxon Germany. Of course, we all recall that there were collections of Polish Dance music at the Saxon Court in the 1700s.

A CERTAIN POLISH YOUNG LADY

Joanna Grudzińska was well-known for her dancing skill and gracefulness. She later married Grand Duke Constantine, brother of Alexander I, the Emperor of Russia.

JOANNA GRUDZIŃSKA

“Joan, the oldest of the three sisters, being the plainest, was at first not much sought after: well built, though small, she had blond locks and pale-blue eyes bordered with lashes ever fairer than her hair; her face had the washed out look of a pastel, and the same gentleness. She was unspeakably graceful, above all when she danced; you would have said she was a nymph,

Grazing the ground, yet touching it not.

The wits said she had glided into the grand duke’s heart while dancing a gavotte.”⁵

And here is another source for this story.

Many times during a Ball, then as now, there would be some kind of performance or entertainment given. It might be a short play or the reading of poetry or a dance.

Remembering that the rulers of Saxony were for a time also Kings of Poland, we have some descriptions of their Court Balls. This was at the time when they were allied to Napoleon. Here is one such:

⁴ Juliusz Falkowski, *Obrazy z życia kilku ostatnich pokoleń w Polsce*, Vol. II, (Poznań: 1892), pp.176-177.

⁵ Countess Potocka, *Memoirs of the Countess Potocka*, trans. L. Strachey, (London: Doubleday, 1900), p. 248.

“Zwykle wśród tańców powszednich bywały Intermezza, w których najzgrabniejsi tancerze płci obojga popisywali się w menuecie, gawocie i szalu; najczęściej panna Joanna Grudzińska tańczyła gawota z panem Franciszkiem Potockim adjutantem Davout’a, który tę zimę przepędzał za urlopem w Warszawie. Całe zgromadzenie balowe otaczało ich ciekawie, Królestwo Ich Mosc nawet zbliżali się ażeby się przypatrywać temu popisowi dwojga najpierwszych tancerzy wielkiego świata warszawskiego. Panna Joanna tańczyła rzeczywiście z niezrównanym wdziękiem, a p. Franciszek Potocki nie ustępował Vestris’ow.⁶”

Just as before 1815 Prince Poniatowski and Pani Julia Potocka were a famous Mazur couple, so too were Pani Joanna Grudzińska and Pan Aleksander Potocki, as also were Pani Anna Sapiezanska and Pan Kossakowski after 1815. Both couples were described as dancing with:

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

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

In particular Pani Joanna was:

...really famous for her
choreographic skill.

“...istotnie słynęła ze swych
zdolności choreograficznych.”⁷

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

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

“Niezrównana układem pełnym gracji,
w tańcu na balach
odróżniła się
od innych kobiet i
z tańca też podobała się
Wielkiemu Księciu Konstantemu.”⁸

1816 MAZUR AND JOANNA GRUDZIŃSKA

Lady⁹ Henrita z Działyńskich Błędowska describes an event which took place at a Ball in Warszawa. She talks of her future husband and of Pani Joanna Grudzińska at a Ball, called, The Silver Ball, at which all the Ladies wore silver gowns. With the Emperor, Alexander I, looking on she described what happened:

Those chosen remained

“Wybrany też został

⁶ Juliusz Falkowski, *Obrazy z życia kilku ostatnich pokoleń w Polsce*, Vol. II, (Poznań: 1892), p. 177.

⁷ Gabrejela Puzynina, *W Wilnia I w Dworach Litewskich* (Vilna: Jozef Zawadzki, 1928), p. 357.

⁸ Natalia Kicka, *Pamiętniki* (Warszawa: PAX, 1972), p. 171.

⁹ Remember that Pan and Pani are roughly equivalent to Sir, Lord and Lady, respectfully—they are honorific terms.

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

*do sformowania mazura,
 któremu chciał się cesarz przypatrzeć.
 Wybrał mnie.
 Stanęliśmy w kole,
 doskonale szło,
 coraz nowy figury
 odznaczały się zgrabnością,
 i tęgością ruchów
 i wybijaniem hołubca,
 kiedy ma nieszczęście,
 wzięwszy z kolei do figury
 Johasie Grudzińska
 zakręcił nią zwano
 noga mu się uśliznęła,
 padł, ale nie jak długi,
 lecz na kolano
 przed tancerka,
 która wzięwszy to za figure
 okręciło się dwa rącz
 naokoło jego.”¹⁰*

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

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

Here definitely she, the woman, beat too hard or with too much vigor. However, perhaps she was confused. Maybe she actually misremembered this event. Perhaps she was doing the Hołubiec couple turn and fell in its execution? But she does state that she was doing the beating: but not in a feminine, graceful Salon-way but in a highly spirited way.

1816 JOANNA GRUDZIŃSKA AND THE GRAND DUKE

What kind of contact did The Grand Duke Constantine have with Joanna Grudzińska before they were married? From a memoir telling of their meeting in 1816:

*“Wielki książę ciągle był zajęty panna Grudzińską i młoda jedna osoba do mnie szepnęła:
 ‘Uważasz, jak ciągle tańczy z Johasia. Ja jej tego wcale nie zazdroszczę’ . . . ”¹¹*

As the Grand Duke was continually occupied with Young Lady Grudzińska one of the young persons whispered to me: Do you notice, how [he] continually dances with Johasia [Joanna]. I do not in the least envy her . . .

¹⁰ Henrita z Działyńskich Błędowska, *Kufer Kasyldy czyli wspomnienia z lat dziewięćdziesięciu*, (Warszawa: NK, 1983), p. 59.

¹¹ D. Stępniewska, *Kufer Kasyldy czyli wspomnienia z lat dziewięćdziesięciu*, (Warszawa: NK, 1983), p. 60.

She married Constantine in 1820. He married for love having given up his right to inherit the Russian Crown for himself and his children. In return he became the virtual dictator of Poland. And Joanna Grudzińska was made the “Princess Łowicka.”

EARLY WARSZAWA DANCE LIFE

1807-1808 THE DUCHY OF WARSZAWA

One of Poland’s leading radical intellectuals of the 19th century was P. Lelewel. In his memoir and diary he tells us of his experiences of the period of the Duchy of Warszawa (1807-1814). He was seventeen years old in 1807.

“Kiedy nie było sceny, był liczniejszy wieczór u nas. Gdy w czasie zapust u którego z magnatów był bal, a zaproszenie mieli Łuszczewscy, czy tam byli lub nie, wprowadzał mnie Kurdwanowski jako krewnego Łuszczewski. A kiedy były wieczory tańczące w Zamku, a była tam ex officio pani ministrowa, mnie tam więc bywać dano. . . . na wszystkich tych wieczorach znajdowałem się. W mundurach, trzewikach cywilni jako i wojskowi. . . .Od siódmej do jedenastej tańczowano polonezy, mazury, kontredanse, anglezy. Sale zapelnione. Król poczynał polonezem, w drugiej parze królowa jejmość. . . .Królowna, infantka Augusta, nawet mazura żwawo tancowała, nie odmawiała swej ręki.”¹²

When there were no plays, we spent many evenings among ourselves. During the zapust celebrations when some Magnate would give a Ball and [if] the Łuszczewski’s had an invitation, whether they were present or not, Kurdwanowski would take me along [introducing me] as a relative of the Łuszczewski’s . And when there was a dancing evening at the castle, and if the minister’s wife was there, then I was there. . . . on all such evenings I was there. In [my] uniform, or in civilian dress or in military dress. . . From seven to eleven there was danced the Polonez, Mazurs, Contredances and the English. The room was filled. The King began the Polonez. In the second pair was the Queen. . . .The princess, Augusta, even lively danced the Mazur, she did not refuse me her hand to dance.

The Princess Augusta referred to here is from the reigning family of Saxony: the Wettins. They ruled as Kings of Poland from 1696-1763. Napoleon rejoined the Duchy of Saxony to the “Duchy of Warszawa” in a personal union, under Frederick Augustus Wettin. These duchies were under the control of Napoleon and his French Army.

1812 NAPOLEON AND THE MAZUR?

¹² P.Lelewel, *Pamiętniki I Diariusz Domu Naszego*, (Warszawa: 1966), p.114-115.

Did Napoleon dance the Mazurka? Before the Napoleon invaded Russia he came to Warszawa in 1812. He was preceded by some of his staff and Polish allies. There was good fellowship all around.

The famous Murat, one of Napoleon's Marshalls, was received in Poland as Napoleon's representative, (Napoleon was not in Warszawa at this time.) and was installed in the Warszawa palace of Stanisław Potocki. The city of Warszawa gave a Ball in honor of Murat and the French. The hostess of the Ball was Lady Ludwikowa Tyszkiewiczowa.

It was a real *mélange* of various types of people and costumes: of French military uniforms, women in differently colored Ball gowns, men in Polish Kontusz, and veterans in Kościuszko soldier's uniforms. But what happened at this first Ball for the French?

*“Bal nie prędko się ożywił, pomimo najlepszej chęci Polaków i Francuzów. Sale zamkowe po raz pierwszy otwarte od wyjazdu króla, miały coś grobowego; tchnęły pustkami i tak były zlodowaciałe, że się rozegrzać nie dały. W Sali okrągłej, przeznaczonej na tańce, damy w lekkich strojach z odnążonemi ramionami drżały i siniwały od zimna, lubo ogromny ogień palił się kominię; ale co gorsza, gdy tańce miały się rozpocząć, pokazało się że nie było takiego, któryby zarówno był znany Francuzom i Polkom. Rzecz bowiem godna uwagi, panie nasze przejęły były język, mody, obyczaje nawet francuzkie, lecz tańce narodowe potrafiły utrzymać prawa swoje w najwykwintniejszych salonach i jedna tylko pani Bronikowska zdolna była wystąpić do kontredansa, którego się wyuczyła była w Paryżu; Francuzi zaś, naturalnie, nie umieli ani mazura, ani poloneza, mało który nawet umiał walca. Niebezpieczeństwo więc groziło, że się bal będzie musiał obejść bez tańców. Na szczęście, Polkom nie brak nigdy odwagi i dla ocalenia balu, zdecydowały się puścić z Francuzami w powiklane i zupełnie baletowe natenczas figury ich ulubionego tańca, w których się ciągle myliły, jak poczynające uczennice. Cała uciecha była dla Francuzów; popisywali się ze swoją zgrabnością, Murat i drugi szwagier Napoleona Kamil Borghese dawali przykład, a damy nasze przyrzekły sobie wyuczyć się dobrze kontredansa na przyjazd Napoleona, ażeby spodziewanie w czasiepobytu jego bale lepiej się udały niż pierwszy.”*¹³

The [atmosphere] of the Ball did not warm-up, despite the warmest desires of the Poles and the French. The rooms of the castle had only been opened with the arrival of the [Saxon] King, the room had something of the grave about it; it felt empty and frozen, that it could not be warmed up. In the round room, designated for dancing, the Ladies, dressed in light clothes with bare shoulders, trembled and were blue from the cold, even though there was a huge fire in the fireplace; but what was even worse, when the dancing was to begin, it became evident that neither the French nor the Poles knew any dances in common. It is a thing to be noted, that our Ladies had completely assimilated the French language, the [French] fashions and customs, but our National Dances managed to hold their own in the most elegant [Polish] Salons and only Lady Bronikowska was skilled enough to do the Contradance, which she learned in Paris. The French, naturally did not know the Mazur, nor the Polonez, and only a few [of them] knew how to Waltz. There was a danger that at the Ball there would not be any dancing. Luckily, the Polish Ladies did not lack courage and to save the Ball they decided to dance with the French, [in the Contradance] with its complicated figures; they [the Poles] made many mistakes as beginning students [of the Dance] would. Complete joy and amusement were had by the French; they showed-off their skill, [especially] Murat and the second uncle of Napoleon, Kamil Borghese, and our

¹³ Juliusz Falkowski, *Obrazy z życia kilku ostatnich pokoleń w Polsce*, Vol. II, (Poznań: 1892), pp. 266-267.

Ladies learned to do the Contradance before the arrival of Napoleon, in the expectation that the second Ball would be a better success than the first.

Here the French Contradance is the Quadrille. This is an important piece of evidence that before the time period of 1812-1815 the French did not know of nor danced the Mazur-Mazurka. From this it is evident that Napoleon did not dance the Mazur-Mazurka: in fact, he did not dance much at all.

That it was only in the wake of the retreating army of Napoleon, with its numerous Polish soldiers and the pursuing Russian Army, did the Mazur-Mazurka come to Paris.

1816 WARSZAWA

From a memoir of Henrieta Działyńskich Błędowska we have a glimpse of women's gowns:

*“Świetny karnawał był tego roku w Warszawa. Cesarz Aleksander przybył. Wszyscy starali się fetować monarchę. U pani Zajązkowej kilka było balów. Na wszystkich bywałyśmy. Jeden z tych nazwany bal srebrny, dlatego że wszystkie damy miały srebrem haftowane suknie, różniące się haftem lub garnirunkiem. Matki mojej była rzutki z pszczół srebrnych ze szlakiem. Moja z listeczków takiichze z girlanda Roz różowych dwa razy obszyta. Miałam honor dotknąć się . . .”*¹⁴

This was a splendid Carnival Season in Warszawa this year. Tsar Alexander was there. All tried to celebrate the Tsar. At Lady Zajązkowa's there were several Balls. We went to all of these. One of these was called the Silver Ball, because all of the Ladies had silver stitching on their gowns but with different decorations. My mother's gown had aggressively designed bees on it. Mine had leaves interwoven in a garland of pink roses. I had the honor to touch . . .

1837

Did they dance in the lovely Lazienka Palace? During the winter of 1837, on Saturday the 25th of February they did:

“The inside of the palace combines comfort and beauty. It is small and like an English country house, the drawing rooms below, the bedrooms above. There are three salons and a large hall of beautiful proportions where we dined about one hundred and fifty persons, the immense orange trees coming through the table. In about half an hour, as if by magic, this was entirely cleared, lighted up and prepared for dancing. The illuminations outside were beautiful notwithstanding the snow on the ground. Polonaises, waltzes, quadrilles, mazurkas, cotillions were all kept up in rapid succession and it was impossible to see a prettier or a gayer fête.

¹⁴ D. Stępniewska, *Kufer Kasyldy czyli wspomnienia z lat dziewczęcych*, (Warszawa: NK, 1983), p. 59.

*I found the Princess an extremely kind, amiable person and the Prince an agreeable man, but though I sat by him every day at dinner and danced all the polonaises with him he talked but little; . . .”*¹⁵

We see that all of the Dance types were repeated. The previous night Lady Londonderry attended a Polish Ballet in Warszawa in which a Mazurka was danced. She noted that the music was animated and stirring and the dancing graceful.

WHAT IS A POLISH BALL? WHAT IS THE ATMOSPHERE OF A POLISH BALL?

1851 A KRAKÓW BALL

Here is a description of a Ball not in Warszawa but in Kraków. Remember that Kraków was occupied by Austrian bureaucrats and military personnel up to 1918. Some of these people learned the Mazur-Mazurka. The complete book of M. Estricherówna, which details life in Kraków, describes the levels of Society and their entertainments. Here is one which is of interest to us:

*“Wojscowi niższych stopni mieli też swoje bale, . . . Odbywały się w resursie niemieckiej i gromadziły do 100 par, tańczących wszystkie ówczesne tańce, prócz mazura, który zyskał sobie jednak prawo obywatelstwa na zwykłych balach resursy, gdzie go muzyka wojskowa grywała nawet z przyspiewkami i naśladowaniem brzęku podkówek, co sie jako nowość bardzo podobało.”*¹⁶

The lower ranks of the military had their own Ball, . . . They were held in the German Resurs and there were [about] 100 couples, dancing all of the contemporary dances, except for the Mazur, which has a place at all of the usual Balls held at the Resurs, where the military bands even play the [Mazur] songs and also imitate the sounds of heel-beatings, which is a novelty very much liked.

1869 WARSZAWA, DIRECTORY

In 1869 a directory of the city of Warszawa was published.¹⁷ It listed individual inhabitants according to their profession and along with their addresses. Under the headings of dance teachers there are listed 43 names: 5 of women teachers and 38 men teachers.

¹⁵ Lady Londonderry, *Russian Journal of Lady Londonderry, 1836-1837*, (London: J. Murray, 1973), p. 144.

¹⁶ Maria Estreicherówna, *Życie Towarzyskie I Obyczajowe Krakowa W Latach 1848-1863*, (Kraków: WLK, 1968), p. 67.

¹⁷ W. Dzierżanowski, *Zewodnik Warszawski na rok 1869*, (Warszawa: WAF, 1983), p. 304.

Noteworthy are three: Karol Mestenhauser, Mazur manual author, Jan Popiel, a leading Mazurysta of his time and Konstanty Turczynowicz, not only another Mazurysta, but a famous choreographer as well.

Two of the dancers on the list, Jan Popiel and Antoni Kwiatkowski performed in Russia, specifically the Mazur Dance, at the request of the Tsar, Nicholas I, in 1851.¹⁸

What is important about this is the fact that these dance teachers, at this time, were professional dancers, working in the theater, performing the Stage Forms of the Mazur but were also teaching the Social Ballroom Forms of the contemporary Ballroom Dances. This implies a degree or stream of continuity, for example, in the nature of and steps done in the Mazur, maintained by these dance teachers.

So if certain features of the Mazur are in Polish Dance manuals or not, then one should give “precedence” to the Polish feature over others.

1870 POLISH BALL, ATMOSPHERE, WARSZAWA

Is there a special character to a Warszawa Polish Ball? Here is what a world-famous stage actress had to say about her experience of a Ball in Warszawa in the 1870s or so:

“W czasie karnawału przyjaciele nasi oprawie bez wyjątku urządzali zabawy taneczne i wydawali bale, a ja uwielbiałam taniec. Płynąć lekko po wywoskowanych posadzkach w rytm Straussowskiego walca lub mazura Lewandowskiego sprawiało mi taka sama przyjemność i oszołamiało mnie w równej mierze, co słuchanie poezji, . . . Na ten wieczór mieliśmy aż trzy zaproszenia do trzech różnych domów. W pierwszym pożegnaliśmy się z gospodarzami o godzinie pierwszym po północy, po czym pojechaliśmy do następnego, gdzie zabawiliśmy dwie godziny, a zakończyliśmy wieczór, lub raczej rano — w trzecim, gdzie pozostaliśmy do świtu.

Przy sposobności czuje się w obowiązku poinformować moich czytelników, że w Polsce zabawy taneczne i bale różnią się cokolwiek od podobnych świąt urządzanych w służbie Terpsychory po innych krajach. U nas zwyczajem jest tańczyć przez całą noc, punktem szczytowym takiego balu bywa nie walc kotylionowy, tańczony zwykle o północy, ale, jeżeli ktoś ma ochotę, tzw. ‘biały mazur’ — nad ranem. Te panie, których cera nie znosi już krytycznych spojrzeń w świetle dnia, schodzą z sali balowej przed brzaskiem; ale te, które nie muszą używać ‘mleczka piękności’ czy różu, myją twarz, wdzwiewają, jeżeli potrzeba, nową parę satynowych pantofelków (zazwyczaj mają w zapasie taka rezerwowa parę obuwia), reperują naddarte falbany i powracają na sale odświeżone i gotowe do ‘biały mazura’. O godzinie ósmej rano podaje się śniadanie: bulion, barszcz, jajka, kawę, rogaliki, zimne mięsa, i to jest zakończeniem balu.

Wraz z mężem i obydwoma siostrzenicami pozostaliśmy do samego końca wspomnianej poprzednio zabawy. Po czym, kryjąc pod płaszcami i kapiszonami nasze stroje balowe wstąpiliśmy do kościoła dla wysłuchania porannej mszy. Do domu jechaliśmy

¹⁸ For the full and wonderfully researched story of this trip to Russia see the article by Janina Pudełek and Joanna Sibilska, “The Polish Dancers Visit Saint Petersburg, 1851: A Detective Story,” in *Dance Chronicle*, V 19, Number 2, (New York: M. Dekker, 19960, p. 171-189.

*w biały dzień, w promieniach słonecznego ranka. To było cudowne. Śnieg mienił się milionem brylantowych iskier, a w powietrzu unosił się szczypiący mrozek. . . .”*¹⁹

At the time of Carnival our friends without exception arranged for dance parties and gave Balls, and I adored dancing. To lightly glide on a polished dance floor to the rhythm of a Strauss Waltz or a Mazur of Lewandowski brought about in me the same pleasure as when I listened to poetry or breath-in the mountain air or looked at a beautiful landscape. . . . On this evening we had three invitations to three different homes. At the first we left our host at one in the morning, after which we went to the next, where we played for two hours, and [we] ended the evening, or rather the morning — at the third, where we remained to dawn.

I take this opportunity, feeling an obligation, to inform my readers, that in Poland a dance party or Ball, is some what different than those corresponding Dance [functions] in other countries. Among us the custom is to dance all night, with the high point of such a Ball not being the Cotillion Waltz, usually danced at midnight, but, if someone has the desire [to dance] ,what is known as, the ‘Biały Mazur’ — at the dawn. Those Ladies, whose complexion [or make-up] cannot withstand the coming of daylight, leave the Ballroom at day-break; but those, who do not need to use ‘the milk of beauty’ or rouge, [just] wash their faces, put on, if it is necessary, a new pair of satin slippers(usually they have a reserve pair), repair any thrown flounces and return to the hall refreshed and ready for the ‘Biały Mazur.’ At eight o’clock in the morning breakfast is served: bullion, barsz, eggs, coffee, rolls, cold-cuts, and this is the end of the Ball.

Together with my husband and two nieces we remained at this remembered Ball. After this, under our coats and hoods [which were] over our Ball clothes we stepped into church to hear the morning mass. Home we when in the brightening rays of the morning sun. It was wonderful. The snow changed into a million brilliant sparks, and in the air there was a nipping frost.

You see what a total experience a winter Ball in Poland could be. Once again we see that the Mazur requires endurance as well as youthful vigor. This was true then and it is still true today.

1885 POLITICAL REPRESSION, WARSZAWA

In the wake of the failed Uprising against Russia of 1863 the most severe cultural and political repression was applied to the Polish lands. The most intensive Russification²⁰ of the populations of the Polish lands was put in place: National Dress, Colors, Arms, Songs, etc., all were forbidden.

Thus, Poland was not a normal country as say, England or France were, and people behaved differently. This is attested to, by a traveler to Poland, in 1885:

“Conceiving all this, we shall understand that under the pressure, which has been exerted simultaneously from so many sides, there necessarily sprang up an extraordinary concentrated activity, a boiling intensity of life, in the narrow circle which remained to them.

¹⁹ Helena Modrzejewska, *Wspomnienia I Wrażenia*, (Kraków: WLK, 1957), p.204-205.

²⁰ This became official state policy in the reign of Alexander III. The Poles were eliminated from any governmental posts including down to the village level. The Polish language was forbidden in administrative offices and schools.

As the actual people were shut out, as all education of them, all approach to knowledge was made impossible, the higher classes, which could not adequately recruit themselves, came to lead a kind of island life of the highest and most refined culture, a life, which is indeed national in every heartbeat, but cosmopolitan in every form of expression, a hothouse life, where flowers of all the civilisations of Europe have come to development and exhale fragrance, an eddying, seething maelstrom life of ideas, endeavours, amusements and fetes. The best society scarcely ever goes to bed before four o'clock in the morning in the month of February. In carnival time the day in Warsaw has twenty hours, and so long as the season lasts they are prodigal of time and strength.

'Life in Warsaw is a neurosis,' said one of the most intelligent men of the city to me; 'no one can keep it up long.'

This people, who discovered the dance of the planets around the sun, also, as is well known, invented the polonaise with its proud solemnity, and the mazurka, with its contrast of masculine force and feminine gentleness, and the people are perhaps almost as proud of the mazurka as of Copernicus. In Poland the mazurka is not the dance we call by that name, but a long, difficult, and impassioned national dance, in which the gentleman and ladies, though they dance hand in hand, constantly make different steps in the same time. It is a genuine sorrow to the Poles that the consistent Russian government has forbidden the dancing of this dance in the national costume; and the fourth or fifth question the foreigner is asked in Warsaw is this: 'Have you seen our national dance?' In every other country it would at least be the thirtieth or fortieth.

They dance all through the carnival time as people dance in no other place. They dance for everything—for 'the poor sewing girls,' for 'the poor students,' &c. I do not deny that many times, when I stood watching the dances—sometimes I was invited to two balls on the same night— . . . This levity is not common levity, but a lightness often found in those who daily defy suffering and death.

For like reasons at times they are more serious than people on similar occasions in other countries. . . .

Besides, passionately as the Poles are a people of the moment, just as thoroughly are they a people of memories. Nowhere else can be found such a religion of remembrance, such a clinging to national recollections. They cling to everything that can recall the Poland of the past. It is true that all the works of art of the city and all the treasures of the nation have been carried away to Saint Petersburg; . . ." ²¹

Note what he relates about the differences between the dancing of men and women, "they constantly make different steps in the same time," in the Mazur-Mazurka—of course, we know now, that he is describing the "Mazur" and comparing it with what he knows as the "Mazurka."

The same author wrote of a large public Ball, "the orchestra thunders, the mazurka is danced through all its figures for three-quarters of an hour at the stretch." ²² This is not unusual since by this date there are Polish Mazur dance manuals with very long figure-sequences.

1894 MIDDLE CLASS, WARSZAWA

All official correspondence had to be in the Russian language. All Polish street signs were replaced with Russian signs. For more details see, R. Blobaum, *Russian Poland, 1904-1907*, (Ithaca: Cornell U. Press, 1995).

²¹ G. Brandes, *Poland*, (London: 1904), p.37-38.

²² G. Brandes, *Poland*, . . . , p. 79.

What were the dances of Poland's middle-class at the turn of the 20th century? By this time the Polish folkdances had made inroads into the middle-classes. Besides the Mazur, Waltz, Contradance there were Polkas, Obereks and Kujawiaks.²³

1900-1914 BALL, UPPERCLASS

Let us take a long look at the some of the people who danced the Mazur among Poles in Poland during the decades leading up to the WW I. Here we present a series of very long citations about this time, from a memoir written after WW II:

“W czasach nowszych warunki, oczywiście, się zmieniły, magnaci nie posiadali już dworów, milicji własnej, ale zostały pałace, odbywały się w nich przyjęcia dla córek, które lubiły tańczyć i bawić się. Do tego potrzebowano młodych ludzi — i wybierano ich, całkiem jak za dawnych czasów, ze środowisk szlacheckich i ziemiańskich. Zadania panów takich jak Władysław Podhorski polegały na sprawdzaniu wychowania, manier, stanowiska społecznego owych młodych do zabaw towarzyskich w ‘wyższych sferach’. Gdy taki młody człowiek został raz wprowadzony do takiej czy innej rodziny odgrywającej znaczniejszą rolę, zapraszano go już automatycznie do wszystkich innych ‘znakomitych’ domów. Rola tych paniczów było jeździć konno, jeść, pić, rozmawiać, flirtować, ale nie żenić się z arystokratycznymi pannami, które wychodziły za konkurentów ze swoich sfer. Ta stała selekcja doprowadziła w końcu do tego, że małżeństwa arystokratyczne zawierano między kuzynami, a nawet za dyspensa między ciotecznymi lub stryjecznymi braćmi i siostrami. . . .”

In the time of new conditions [early 20th century in Poland], which naturally were different from what they were; the Magnates no longer had their many homes, nor their own police-militias, but they retained their palaces. There, they had their receptions for their daughters, who liked to dance and play. For this young people were needed — they were obtained, as in the old days, from among the Szlachta and large landowning classes. The function of gentlemen such as Władysław Podhorski was to investigate the social behavior, the manners of, the position in society of prospective youths who could be invited to attend the social affairs of ‘the higher-class.’ If such a young man was once invited to a affair by one of the leading families, he was then automatically invited to all the other ‘known’ homes. The role of such a youth was to be an equestrian for, to dine with, to converse with, to flirt with, but not to marry these aristocratic young women. They would marry only one of their own class. This led in the end for aristocratic marriages to take place among cousins or with a dispensation, between the children of aunts or uncles. . .

Of course these young men had to know how to dance. With whom would they have learned? Where? This need to learn the dances was general among the upper-classes and those of the lower classes who wished to elevate themselves. This has its echo in the etiquette and in the many dance manuals of this time.

²³ Romana Pachucka, *Pamiętniki*, (Wrocław: ZNO, 1958), p.17.

What about the Balls of this time? Our memorialist describes his student days in the city of Krakow during the Carnival seasons of 1911 and 1913. He tells us about some friends:

“Imus Tarnowski i Wladek Günther prowadzili tańce. Bale w Krakowie, a także w Warszawie, zaczynały się od walca. Należało przetańczyć jedna, dwie tury jeżeli nie z każda, to z większością panien, po czym następował kadryl — czysta formalność, która wszystkich nudziła. Po kadrylu — znów walc, tym razem dłuższy. Trudno odtworzyć podniecenie, jakie wywoływały w nas wszystkich, młodych ludziach, skoczne a zarazem płynnie, porywające rytmy walca, staliśmy jak konie przed wyścigami, nerwowo czekając chwili, kiedy wolno będzie posuwistym krokiem podpłynąć do upatrzonej panny. Pamiętam, jak w takich razach pędziłem do Kasi czy Ini Potockich, które zawsze szczególniej mnie wabiły, ale do których dostać się było trudno z powodu ich powodzenia.”

Imus Tarnowski and Wladek Günther led the dances. A Ball in Kraków, as also in Warszawa, began with a waltz. It was customary to dance once or twice around the room not with every, but with most young women, after which followed a quadrille — a pure formality, which bored all. After the quadrille — again a waltz, this time longer. It is difficult to convey the excitement, which was brought forth from us, the young people, of the jumping, of the fluidity by the intoxicating rhythm of the waltz. We were just like a horse before a race, nervously waiting for the time, when we with sliding steps would go to our chosen partner. I remember, how I went with this excitement to Kasi or Ini Potocka, for whom particularly caught my eye, but who was difficult [for me] to approach due to her upper-class origin.

We see here that the replacement of the Polonez to begin the Ball with that of the Waltz. There are two reasons for this; one, the great influence of European Ball customs, two, the fact that Western Poland was under Germanic ruler-ship—German and Austrian. And in these nations the chief Dance was the Waltz.

Of course, as we know the general beginning of a Ball can be with the Waltz but the actual official “opening” of a Ball can be done with the Polonez.

“Wreszcie następował mazur, punkt kulminacyjny pierwszej części balu. Rozpoczął się od ogólnego tańca, uszeregowania par i podziału na czwórki. Pierwsza czwórka zaczynała właściwy taniec. Nielatwo opisać urodę tych mazurów w Krakowie. Już przedtem tańczyłem wiele na polskich balach w Moskwie, w Bigosowie, w Bielicy zwłaszcza, niemało więc widziałem dobrych mazurzystów. Nie porównałbym jednak mazurów nawet kresowych do tego, co zobaczyłem w Krakowie. Balu u pani Zamoyskiej nie nazwałbym może najbardziej reprezentacyjnym w tym sensie, po pierwsze dlatego, że mazur wymaga dużej Sali balowej, po drugie, bo najznakomitsi tancerze na tym balu jeszcze się nie ukazali, zjechali do Krakowa nieco później. Poznałem ich na balach Pod Baranami u pani Andrzejkowej Potockiej. Sławę najlepszych tancerzy owych czasów posiadali Adam Zamoyski, jego brat Zygmunt, Edward Plater i Bochenek. Wszyscy z wyjątkiem Bochenka odznaczyli się pięknym wzrostem i bardzo byli przystojni. Gdy oni tańczyli, to wszyscy obecni na balu schodzili się do sali balowej, aby przyglądać się ich wspaniałej sztuce tańca. Nawet stare pani i starsi panowie przerywali swoje rozmowy, karty w sąsiednich salonach, albo zajęcia przy zimnym bufecie, aby wraz z innymi podziwiać ten swoisty balet.”

Finally the Mazur, the culminating point [high light] of the first part of the Ball. It began with the general dancing, then the numbering of couples and their placement in groups of four couples. The first group of four then the dance properly began. It is not easy to write of the attractiveness, [the beauty] of these Mazurs done in Kraków. Already before, I had danced at many Balls in Moscow, in Bigosóit w, in Bielic in particular: and not a few, good Mazurists did I see. I cannot compare these Kresy [Polish Borderland] dancers, with what I saw in Kraków. The Ball of Pani Zamoyska, I can not call representative example [of a proper Mazur]; in the first place, because, the Mazur demands a large Ballroom, and secondly, because the best dancers dancers were not at this Ball, they having left for Kraków too late. I did meet them later at a Ball at the Pod Baranami, given by Pani Andrejkowa Potocka. The most famous dancers of the time were Adam Zamoyski, his brother Zygmunt, Edward Plater and Bochenek. All with the exception of Bochenek were marked with a nice posture [height] and were very handsome. When they danced, everyone who was present went to the Ballroom, in order to watch their splendid art of dancing. Even the older Ladies and Gentlemen would cease their conversations, stop playing cards in the adjoining rooms, or their occupations at the buffet-table, so that along with the others, they could watch the [Mazur] dancing.

“Co mnie w tym tańcu uderzało, to precyzyjność rytmu, staccato tancerzy; zwarci w sobie, prowadząc swoje danserki, rytmicznie podskakiwali, mocno uderzając obcasami w podłogę. Nie wykonywali żadnych zamaszystych ruchów, tylko rękę lewą wznosili do góry, wciąż widziało się napiętą, ale opanowaną siłę i szybkość. Danserki gładko się posuwały, stale patrząc na swoich partnerów, ‘kółka,’ ‘koszycki,’ ‘cztery rogi,’ najrozróżnialsze figury szły jedna za druga, wciąż w nieustającym wirze, przerywanym od czasu do czasu grzmotem ‘kogucików’. A trzeba dodać, że i wyśmienite orkiestry wybijały znakomicie rytm mazura.

Wreszcie, po wykonaniu wielu rozmaitych figur, padał rozkaz choisissez! Czwórka przystawała i każdy tancerz wybierał partnerkę spośród panien z innych czwórek, a każda panna nowego tancerza. Zwykle wybierano najlepszych, bo wyczyny pierwszej ósemki znaczyły nie mniej niż parada pokazowej czwórki; i znów ‘cztery rogi,’ ‘kółka,’ ‘w jedna kolumnę,’ chaîne, ‘koszyki’ — panowie przrzucaли danserki jak piłki, aż wreszcie pokaz ten kończył się figura marymoncką, w której czterech tancerzy, trzymany za ręce przez innych czterech, zsuwało się do środka koła nogami, tworząc w ten sposób krzyż, który obracał się z coraz to większą szybkością, jako że trzymający owych spadochroniarzy za ręce, tańczyli w mazurowym takie w kółko. Ta kręcąca się gwiazda obracała się coraz szybciej i można było tylko podziwiać siłę i wytrzymałość nóg.”

What struck me about the dance, was the precision of the rhythm, the staccato [foot movements] of the men; the strong beating of the heels on the floor. They did not make any wild blustering movements, but only raised their left hand up, [they] maintained a tension, but had a controlled strength and quickness. The women fluidly [danced], continually looking at their at their partner; ‘kółka,’ ‘koszycki,’ ‘cztery rogi,’ the most different figures went one after the other, in an unending whirl, interrupted from time to time with the thunder of the ‘kogucików’. And I must add, that the accomplished orchestra played wonderfully well the Mazur rhythm.

Finally, after doing many different figures, the command was given to *choisissez* [choose]! The four couples stopped and each dancer chose a partner from among the ladies of the other group of four couples, and each lady a new gentlemen. Usually they chose the better dancers, because this [new grouping] of eight couples were more like a parade, or exhibition group; and again ‘cztery rogi,’ ‘kółka,’ ‘w jedna kolumnę,’ chaîne, ‘koszyki’ —

the men handling the women like a ball, until the exhibition ended with the Marymoncka Figure, in which four men are holding the other four men, who slide their feet toward the center of the circle, forming in this way a cross, the entire formation turning faster and faster, holding each as a parachutist with the hands, dancing the Mazur in this circle. This turning like stars[in the heavens] ever faster, only made one wonder at the strength and endurance of the hands and feet.

When the author refers to the “wild blustering movements” he is referring to mostly arm and body movements, as is done in the countryside or on the Polish Stage — from Polish Operas and Ballets, which are danced in an exaggerated manner in order to give them “character” and to project the dancing out to the audience. Here we insert a drawing of the Stage Mazur which is done in Polish the rural-gentry manner. It is from Londyński’s 1921 manual. Note the man’s moustache: it is very much like the German Kaiser Wilhelm II’s moustache of the Waltz I period.



Actually the more one examines this picture we see that it does have elegance. So we have to imagine the action before this: the way in which he swept his hat off of his head, his arm action in doing so, etc.

Note that the author is impressed by the foot-stamping and or heel-beating: so it was not exactly a calm or quiet dance. This rhythmical footwork can be a wonderfully aesthetic pleasure.

“Potem tańczyły następne czwórki, jedna drugiej, tworząc ósemki, w których wciąż brali udział najlepsi tancerze, jako że panny stale ich wybierały. Stąd każda nowa ósemka w swej jakości jeżeli nie całkowicie, to przynajmniej częściowo, okazywała się dobrą. Po dwu i pół godzinach te wyczyny kończyły się mazurem ogólnym i około wpół do pierwszej proszono do kolacji. Partnerka mazurowa automatycznie stawała się partnerką przy stole. W związku z tym zwyczajem panny, przyjmując zaproszenia do mazura, brały pod uwagę nie tylko kwalifikacje taneczne młodego człowieka, ale także jego zdolności towarzyskie, umiejętność zabawiania przyjemna, miła, interesujące rozmowa. W ogóle ten właśnie

czynnik towarzyski odgrywał dużą rolę w karnawale — młodzi ludzie, którzy się odznaczyli wykształceniem, czytaniem, którzy potrafili wprowadzić do rozmowy elementy intelektualne, szybko zdobywali sobie popularność nie tylko wśród panien, lecz także wśród starszych, niejedna bowiem starsza pani lub starszy pan lubili rozmawiać z młodzieżą, i nieraz poruszali w tych rozmowach tematy kulturalne, literackie, a nawet i polityczne . . .”

After the next group of four couples danced, one after the other, then a [larger] group of eight couples, with the best dancers, [having been] chosen, by the young ladies. From each group of eight, according to their skills, at least partially, made a good showing. After two and a half hours of this accomplishment of general Mazur [dancing], around twelve-thirty A.M., everyone was invited to supper. Your partner for the Mazur was automatically your partner at the supper table. Related to this was the custom of the young ladies, in picking their Mazur partner, to consider not only his skill at dancing, but also his social qualifications: his pleasantness, niceness, whether he interestedly conversed. In general these social [graces] skills played a large role during Carnival — young people, who were educated, well-read, those who could introduce into their conversation elements of intellectual content, quickly became popular not only among the young ladies, but also with the older people. Not a few, old Lady or old Gentleman, liked to converse with such a Youth, with their conversation on themes of Culture, Literature and even Politics . . .

From the previous citation above we know that each man and each women chose a new partner to form a new group of eight couples.

“Na balach młodzież nigdy się nie upijała; często każdy z nas między jedną a drugą dłuższą tura walca, czy też po odtąnczeniu swojej czwórki w mazurze, biegł do bufetu, aby wypić szklaneczkę szampana ten szybko się z głowy ulatniał w wirze tańca.

Druga połowa balu rozpoczynała się znowu walcem, po czym następował kotylicjon. Figury organizowano właściwie w ten sam sposób co w mazurze, różniła się tylko procedura choisissez. Olbrzymie kosze kwiatów z różami, goździkami, liliami, bzem, mimosą, lewkoniemi pojawiały się na sali. Młodzi ludzie rzucali się na te kwiaty i butonierkami, i przypinając te butonierki do fraków młodzieńców, w ten sposób wybierały swoich tancerzy. Najpopularniejsze panny zawoziły do domu całe ogrody kwiatów, zaś najpopularniejsi młodzi ludzie mieli fraki całkiem upstrzone butonierkami. Nasi późniejsi dyplomaci nie mogliby konkurować za pomocą swoich orderów z owymi młodymi ulubieńnicami panien krakowskich. Kotylicjon trwał także parę godzin, po czym bal kończył biały mazur z oberkiem jako tańcem ostatecznym. Wtedy, już nad ranem, podawano gorący barszcz z grzaneczkami.”

At the Balls the Youths did not get drunk: often each of us between the turns of one or two of the Waltz, or after having danced in our groups' Mazur, would then run to the buffet to drink a small glass of champagne which helped us in the whirl of the dance.

The second half of the Ball again began with the Waltz, after which was the Cotillion. The figures were organized in the same manner as in the Mazur, the only difference was in the *choisissez*. There was a large basket of flowers filled with roses, carnations, lilies, mimosa and gillyflowers which appeared in the room. Young people rushed to these flowers and boutonnières, and the [young ladies] pinned the boutonnières to the coats of the young men, in this way they chose their partners. The most popular young ladies [likewise] took home a garden of flowers, while the most popular young men had their entire coats decorated with boutonnières. Our diplomats [of a later time] could not

compare with all their Decorations and Orders with the young men favored by our young women of Kraków. The Cotillion lasted a couple of hours, after which the Ball ended with a Biały Mazur and Oberek. Then, when it was already morning, was served Borsch with croutons.

“Obcy czytelnik zdziwiłby się pewno, gdyby się dowiedział, że te bale, które trwały nieraz do siódmej czy ósmej rano, następowały prawie co wieczór, jeden po drugim; pamiętam, że sam w czasie karnawału 1911 i potem 1913 roku tańczyłem nie mniej niż na jakichś dwudziestu kilku balach w każdym z tych karnawałów. Dochodziliśmy w tym szale do tego, że gdy, rzadko zresztą, następowała jednowieczorowa, najwyżej dwuwieczorowa przerwa, czuliśmy się nieswojo i nie wiedzieliśmy co ze sobą robić. Rzecz jasna, że tego rodzaju nieustanna zabawa zatracąca przesadą i nie dawała właściwie możliwości łączenia jakiegokolwiek mniej lub więcej poważnej pracy z całonocnym tańczeniem. Muszę tu dodać, że poza tym odbywały się również inne przyjęcia, śniadania, obiady, herbatki, że musieliśmy składać stale bilety wizytowe. . . .”

Foreign readers will certainly be surprised, when they learn, that these Balls, which lasted until seven or eight in the morning occurred every night, one after the other; I remember, that in the Carnival of 1911 and also in the one of 1913 I danced at no less than twenty-some Balls in each of those Carnivals. We were so much caught up in this that if, as it rarely happened, that for one or two nights there was not a Ball, we did not feel normal and did not know what to do with ourselves. Obviously, with this continual round of parties we could not, more or less, do any important work [in our daily lives]. I must add that, besides this, there were held other [social] gatherings: breakfasts, lunches, teas, at which we left our visiting cards. . . .

“Prawie nie mogliśmy poznać naszych przyjaciół, Stasia Byszewskiego i Tadzia Wróblewskiego, gdy po roku pobytu w Petersburgu zjawili się w Moskwie na wakacjach. Oczywiście nie chodzili do Yacht-Clubu ani bywali na balach dworskich, ale widzieli bale tamtejszej kolonii polskiej, zapoznali się z wieloma polskimi domami i przywielili nowe maniery, ubrania daleko lepiej skrojone niż moskiewskie, . . . i musieliśmy uznać zdobyta przez nich fachowa wiedze, jak należy uradzać bale publiczne i dyrygować tańcami.”

Truthfully we could not recognize our friends, Stas Byszewski and Tad Wróblewski, who after a years stay in Saint Petersburg arrived in Moscow on a vacation. Naturally they did not go to the Yacht-Club [of Saint Petersburg] or at the Court Balls. But they saw many Balls of the Polish Colony; they knew many Polish Families [in Saint Petersburg] and brought with them new manners, better-cut clothes than in Moscow, . . .and I must recognize they had acquired expert knowledge, for example, in how to arrange a public Ball and in leading dances.

Another of these Polish students from Saint Petersburg was Władysław Raczkiewicz, now recently deceased, and was the President of Poland in Exile, after WW II. While he was a student in Saint Petersburg he also learned about the art of conducting a Ball. What this consisted of was:

“Wiedział on dokładnie, jak należy organizować zbiorowe figury, jak wybierać tance i w ogóle prowadzić cały bal.”

He knew exactly, how to organize, [to lead] the collective figures, how to choose a dance and in general how to conduct an entire Ball.

*“Największym ewenementem w towarzyskim życiu kolonii petersburskiej, w którym ci młodzi panowie mogli ujawnić w pełni swoją wodzirejską sztukę, był ‘bal polski’ w Sali Klubu Szlacheckiego. Zamożna Polonia — . . . Poza tym dużo Rosjan starało się o zaproszenia. Widywałem tam wielkich księży, członków dumy, arystokracje rosyjska, adwokatów, lekarzy, aktorów, etc. Sobole, brylanty, uniformy, fraki. Stach Byszewski (wtedy student na technologii) był jednym z wodzirejów; tygodniami całymi miewali sesje, gdzie wypracowywali skomplikowana i wspaniała choreografie.”*²⁴

The largest event in the Social life of the Polish Colony in Saint Petersburg , where the Young gentlemen could reveal tin full their leading ability was the Polish Ball held At the Hall Of The Szlachta Club. Wealthy Polonia — . . . Besides that many Russians tried to get invited. I saw there Grand Princes’ members of the Duma, aristocratic Russia, lawyers, doctors, actors, etc. Sables, diamonds uniforms, fancy- dress tails. Stas Byszewski (then a technology student) was one of the [Dance] leaders, [they] all week long would practice complicated and splendid choreographies.

The entire book of Waclaw Lednicki is a wonderful paeon to Polish Society, to the people and to the extent that he mentions it, of the Mazur and Polonez. There are a couple of elements in the Mazur citations which can lead one to suspect that it is not a purely authentic account. It may be a confused recollection done after the passage of some fifty years. The author may have consulted some particular Polish Dance Manuals²⁵ to refresh his memory or even embellish it.

Case in point—the Marymoncka Figure. This extremely unusual figure (which can become a raucous figure action) does not appear in any of the Polish manuals before 1937. It is actually described in detail in Kwiatkowski’s 1937 manual but it does not name it the “Marymoncka” Figure. He called it “Młynek.”²⁶ So where did the name come from? Who named it? Zofia Kwasnicowa²⁷ was a long-time pre-war Polish dance researcher and teacher at the Physical Education College in Poland. In her Mazur manual of 1938 she uses the term “Marymoncka” for this men’s figure action. How did she come by this? The college where she taught Polish dances was then and is still located in the neighborhood of “Marymoncka” in Warszawa. If fact, the streetcar which one takes to that neighborhood, is the number “5 Marymoncka.” Was she unique in using this name? We think so, since Józef Waxman, another dance teacher at the Physical Education College in Poznań, Poland, did not have this figure, nor its name in his detailed 1937 Polish Dance manual.

Now this name is commonly used since from the 1930s through today since most Physical Education College graduates, from the Warszawa College, were taught by Zofia Kwasnicowa and her successors at this College. Having been a participant and witness in this figure at this College, I can say that it was and is effectively done by these students, because as Physical Education students, the men are particularly strong and physically fit.

²⁴ Waclaw Lednicki, *Pamiętniki*, Vol. II, (London: B. Swiderski, 1967), pp. 54-61.

²⁵ See Kwiatkowski’s 1937 and Kwasnicowa’s 1938 manual.

²⁶ This could be confusing for the novice since this term has a long history of usage for other well established couple figure actions.

²⁷ While the present author spoke with her on the telephone in 1972 she was retired and very ill so he did not meet with her.

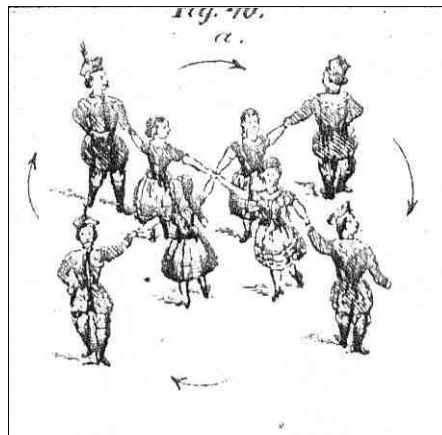
If fact, Kwiatkowski states that this figure can lead to injury or even death! Perhaps he exaggerates? Here we show why he may have said this by reproducing Zofia Kwasnicowa’s drawing of this figure from her 1953 edition.



Do you see how much strength this requires?

Now all this does not mean that it did not exist earlier. But its character is generally not for the elegant Salon Mazur.

He mentioned the dancing of the Mazur in Kraków folk costumes. How does this fit in? At the end of the 19th century the fashion for costumed folk-Balls did exist in Poland—and often the costume was that of Kraków peasants—dancing the Mazur. Below is an illustration of this from Lipiński’s 1878 book which is exclusively a Mazur manual: it is for his number 40 figure–sequence, however every illustration in his book shows this folk-costume!



It must also be pointed out that the Carnival Season in the rural region of Kraków had a very long established custom of the Kulig celebration. This involved the wearing of the folk-costumes of Kraków. Apparently this spread to Poznań also.

When this occurred the atmosphere could be a little rougher, less refined with more drinking, etc.

A second, but weaker case in point—the usual practice in forming the groups of four couples. The best dancers formed this group: they performed figures which the other groups then copied—usually. The citations above are different from this.

1906-07 WARSZAWA, POLISH PATRIOTISM

An eye-witness account of the Mazur in Poland of 1906-1907:

“A few days later I met that beautiful and tranquil woman in Varshava. She was supping with her husband and another man in one of the fashionable restaurants, and she looked very smart and very young in an exceedingly simple black dress and a hat with a garland of roses set at a jaunty angle. A Polish friend and I joined the party. The Countess was animated; she laughed and said witty things and was almost frivolous. She made us all gay.

‘We are going to have a thoroughly good time this evening,’ said her husband. ‘You’d better all of you come over to the Hotel d’ Europe with us.’

And to the Hotel d Europe we went, and champagne and peaches were brought to a large private room with a polished floor. Musicians came, a pianist, a violoncellist, an old fiddler. They began to play a mazurka, and the Countess tripped down the room with one of her guests, who clicked his heels together in the mad rush of the dance.”²⁸

In this short account, we can learn how the Mazur should be done: as a running, rushing Dance with the man also heel-clicking.

The author of this description has the following to say about Poland at this time:

“But I do know that no women in the world are as skilful in keeping an empire over the fickle hearts of the men they love as the Polish women. . . .The secret of the unity of Poland is the charm of the Polish women. . . . It is they who instill the passion for the Polish cause, which animates them, into the souls of the children. An old Polish Lady, very gentle, very simple, made me understand in a flash how intense that passion is. I was talking about her son, who lived abroad with his wife, a Frenchwoman who had been unable to master the Polish language.

‘Have they any children?’ I asked.

‘Thank God, no,’ said the old lady. And there was such intensity of feeling in her voice that I realized that the thought of her son having children who would be brought up in a foreign atmosphere and with foreign ideas was unbearable to her.”²⁹

²⁸ Rothay Reynolds, *My Slav Friends*, (London: Mills & Sons, 1916), p.274.

²⁹ Rothay Reynolds, *My Slav* . . . , p. 275.

This gives us a good insight to the feelings of a certain typical Polish upper-classes to the lose of Polish independence from the partitions up to 1918, even up to 1939, and is not unfamiliar up to now.

1914 SO MANY BALLS, WARSZAWA

As in all of Europe Balls had a theme and were thereby had names: for example, The Workman's Ball, The Rose Ball, The Policemen's Ball, The Hospital Ball, and numerous fund-raising Charity Balls, etc., just as we do today. There is one important difference. Today's Balls (2006) usually take place on weekends whereas in Poland and in Europe Balls also took place on week-nights.

The 1914 Carnival Season in Europe and Poland, before the outbreak of WW I, is difficult for us to imagine but it happened. There were so many charity Balls in Warszawa that they ran out of names for them!³⁰

1917 WARSZAWA, A DANCE TEACHER

One of the popular dance teachers of Warszawa, before and during and the inter-war period, was Mr. Sobiszewski and his brother, known collectively as the 'Sobiszewski brothers.' Unfortunately, he did not leave us a dance manual. We do have a fragment concerning him. This is from 1917 when one of his the dance students was 12 years old:

*“W tym też roku chodziłem na lekcje tańca. Mam w oczach i uszach mistrza Sobiszewskiego, jak powtarzając ‘dwa hołubiec, trzy pas marchés,’ wtajemniczał w arkana tej sztuki grono chłopców i dziewczynek — przeważnie były to uczennice pensji panny Plater, gdzie na wszystkie baliki bywało nasze gimnazjum gremialnie zapraszane.”*³¹

In that year I went for dance lessons. I have before my eyes [now] and can hear Master Sobiszewski, as he repeats ‘two hołubiec, three pas marches,’ the secrets of that art to the group of boys and girls — mostly these were pupils from the home of Mrs. Plater, at whose small Balls our school was always invited.

Here the teacher has given them a five measure exercise. Can we place much importance to the use of “marche” instead of “Pas de Basque”? Probably so, because during this time Polish dance teachers used the term “marche.” Some, today (2006) still do.

1920s WARSZAWA

³⁰ “Z refleksji karnawałowych”, *Wieś I Dwor*, (Warszawa: February, 1917), p. 14.

³¹ Waclaw Zyndram-Kościałkowski, *Poloneza Czas Skończyć*, (London: PKF, 1978), p. 16.

From a memoir of this time the authoress described her life and the life in Warszawa before the War. She described the customs, formal and informal, some of which she did not like. Then she turned to the Mazur and what it meant to her:

“Ale to wszystko nic, pełnię uszczęśliwienia dawał dopiero mazur. Uczucie swobody, pędu i bliskości osiągnięcia tego, do czego się biegło, bez granic, w takt własnego serca. Wydaje mi się, że była to jedyna rzecz w życiu, która na pewno dobrze robiłam. Nie idzie tu o rozmach, rozhasany bieg z tupotem, jaki widzi się teraz w najlepszych nawet baletach. To było zupełnie co innego: okiełznanie rozpędu, zdyscyplinowanie rosnącej z muzyką swobody, siły i radości i przełożenie ich na tę formę przeżycia i współwypowiedzi. . . .

But all this is nothing, only the Mazur gave complete happiness. The feeling of [its] freedom, of rushing and the closeness of achieving that, which the running was for, being unbounded, to the beating of [of following] one’s own heart: I think, that this [dancing] was the only thing in my life, which I did well. I am not speaking here of its impetus, of its eager running and stamping, as we see it done now, even in the best Ballets. This was something completely different: a restrained impetus, a disciplined freedom according to the music, strength and merriness working together in- common experiences.

Na jakimś balu, zdaje mi się u szwoleżerów, patrząc na przepięknie płynącego w mazurze ze wzniesioną głową i jakby sztywno trzymaną przy sobie ręką — Stanisława Grzmot-Skotnickiego, zachwycony adiutant Misi Francuskiej zawołał: ‘Mais comment apprendre le Mazur?’, na co szef Misji, generał Henrys, odpowiedział: ‘Rien a faire — il faut naitre polonais.’ Istotnie, może to nasze młoda swoboda polska radośnie, jak mocne wino, szumiała nam w głowach mazurem? Każdy z tańczących miał swój odrębny styl, a miara dobrego tancerza, choćby z największym temperamentem — była zawsze gładkość tańca i opanowanie rozmachu. Oddzielną sztuką było prowadzenie mazura. Na wielkich balach, przy dużej liczbie tańczących par trzeba było być dobrym taktikiem i strategiem. Poszczególne czwórki — kara mazurowe, zazwyczaj zgrane, miały swoich własnych dowożących.

At a Ball, I think it was given by the Cavalry, I was watching the most beautifully flowing [dancing] of the Mazur done by [a man] whose head was raised [and who held] his somewhat stiffly, outstretched, hands in front of himself — Stanisław Grzmot-Skotnicki. The [Pole], Francuski who was serving as the adjutant to the French mission, called out to the Chief of the French Mission, General Henrys, ‘Would you like to learn the Mazur?’— The General replied: ‘One would have to be born a Pole.’ Really, maybe it’s our fashion of free Polish joy, which like strong wine, swirls around in our heads, that is, the Mazur. Each dancer has his own style, and the measure of a good dancer, even if he is the most spirited is that there must be an smoothness of dancing and a controlled élan. A separate skill is the ability to lead the Mazur. At a large Ball, with a large number of dancing couples he must be a good at leading and directing the formations of figures. Especially the [leading] group of four couples — [it] must be a well integrated group [in order to lead the others].

You will recall that the French Mission here refers to the French presence in Poland in the early 1920s.

*Na jednym z Bali Prasy, gdy zabrzmiała komenda wodzireja: ‘Panowie krzyżyk!’, Antoni Słonimski swym metalicznym donośnym głosem wykrzyknął z boku: ‘Żydzi, kółeczko!’ Cytuję ten Słonimskiego mazurowy dowcip, gdyż stal się później legendarny i oczywiście obiegł całą Warszawę. ”*³²

Antoni Słonimski was one of the literati of Warszawa during the peaceful years before WW II. He was noted for his wit. Here he makes use of the mixed population of Warszawa: as material, for one of his quips.

At one of the Press Balls, when the command of the leader sounded: ‘Gentlemen, Krzyżyk!’ [the cross], Antoni Słonimski in his metallic loud voice shouted out from the side: ‘Żydzi, Kółeczko!’ [Jews, the circle]. I cite this clever Mazur joke of Słonimski’s since it later became famous all throughout Warszawa.

1920s, SOCIAL ATMOSPHERE, WARSZAWA

Of course, there were different classes in Poland. Here is a description of them:

*“As trains rumbled across the bridge overhead, Topolski sipped white wine and talked. ‘Warsaw was a very vigorous city, culturally and socially. Its mood, its consciousness, was not that of some snow covered eastern village. Warsaw received many visitors from aboard, from England and France. People of a certain class spoke foreign languages; they had great style and elegance. The Polish aristocracy was as good as that of any country.’ Topolski recalled the tradition of his day: ‘Upper-class young men went to school in England, the girls to France. Men had to wear only the latest styles. The snobbery was fantastic. ‘Of course,’ he added, as if to illustrate his point, ‘there were classes and there were classes.’ ”*³³

The differentiation of the upper-classes, according to Mr. Topolski were: the titled Aristocracy, then members of the Hunter’s Club, followed by the Diplomats, then those who were English speakers.

We can see how this would affect the dancing of the Mazur.

1920s WARSZAWA, SOCIAL LIFE

“Warsaw society not only enjoyed ‘routs’ at the Royal Castle and the ‘fun evenings’ at the clubs, but also entertaining at home. Zofia Chądzyńska recalled the parties that she and her friends shared in their parents’ homes. ‘The soirees at our house were quite formal—full dress, dancing the mazurka, etc. The party would begin around 6:00 P. M. and last

³² Halina Ostrowska-Grabska, *Bric à brac 1848-1939*, PIW, 1978), pp. 282 -284.

³³ R. Nowicki, *Warsaw: The Caberet Years*, (San Francisco: 1992), p.7.

until 6 A. M. Around 11:00 P. M. we had supper, then about 2: 00 A. M. we were served bigos, or hunter's stew. . . .

'We began with slow dances, then later obereks, the kujawiak, and by morning, the obligatory mazurka. The neighbors each took turns hosting such a soiree at least once a year.

'Our school also held such parties, but these lasted only until 11:00 P.M. . . .After graduation we went to more fashionable dances . . . For the adults there were several Balls during Carnival, . . .The women who attended these balls were dressed so elegantly, so fashionably, that they could have been attending any high society ball in Europe. . . .I think Warsaw was like a young girl who wants to enjoy herself at any price, emotionally as well as intellectually, and to be fashionable. To achieve this goal without money, people had to be creative.' ³⁴

The subtle point here is that it is a question of taste, of a feeling of personal dignity and worth and not personal wealth.

POLISH MANNERS, BEHAVOIR

1843 POLISH MANNERS, KISSING

J. Kohl traveled through Poland in the 1840's and wrote about the customs of its various inhabitants.

"We should have been very pleased with our host at Radymno, had his supper table been as plentifully provided with salt, bread, and butter, as his speeches with obsequious Polish civilities; such as 'Panye Dobroti—Panye Laskovi—yevo Moshtsh' (Your Honor—your gracious worship—your grace). It is strange how fond even the Germans here are, of these Polish phrases and titles, which they use even when speaking German, exclaiming with every breath, 'May it please you, Panye Laskovi;' 'With your leave, Panye Dobroti.' When a person of distinction is present they add, like the Polish peasants, 'Zalye nogi' (I kiss your feet), and to a lady, 'zalye rontshki,' (I kiss your hands):The genuine Poles repeat these phrases eight or ten times in a breath, and the greater their respect, the oftener they repeat their 'Zalye nogi! zalye nogi! zalye nogi! 'Padam do nog! padam do nogi! adam do nogi!' Sometimes they acted their own words, actually falling on their knees, and kissing the hands, feet, or garments, of the complimented party. Formerly the proud republicans of Poland did this to one another .Since they have lost their national independence, their manners have lost some of that greatness and power that formerly called it forth.

In no country of the world is there more kissing than in Poland. When a lady and gentleman meet, he always kisses her hand, while she bends down, and touches his forehead with her lips. When two Polish gentlemen meet, they kiss each other on the cheek, in such a way that while one kisses the right cheek of his acquaintance, the other kisses his left cheek, and then the ceremony reversed. A stranger has to practice this before he can get the knack of it, and perform the maneuver accurately, quickly, and gracefully. When a guest enters a circle of friends, he has to kiss and be kissed all round.. Where the relations between the parties are of a more tender or sentimental character, the salutation may be twice or thrice repeated, and then there is no end to the kissing." ³⁵

³⁴ R. Nowicki, *Warsaw: The Cabaret Years*, (San Francisco: 1992), p. 103-104.

³⁵ J. Kohl, *Austria*, (London: 1843), pp. 474-475.

The citation above will give non-Poles a greater understanding of the Social milieu of the Polish Military and its impact on Polish Society and the Mazur—which came first?, the Mazur or the appropriate conduct for dancing the Mazur?

1923 POLISH SOCIAL MILITARY, ATMOSPHERE

So let us return to the hectic social atmosphere of Poland after their success in the Polish-Bolshevik War. From a memoir of time spent by the author in Poland from 1920-1923:

“The military element is the most noticeable in the hotel lobbies and the restaurants of Warsaw. Besworded and gorgeously bedecked, officers strut about the hotel lobbies much as do heroes upon the operatic stage. Many of them bear the titled names of ancient families. The common sabers are at least five feet long. Dangling about six inches above the floor, they bang resonantly against the highly-polished riding boots. Sometimes they are looped so low that they drag upon the floor. If the saber happens to swing around between the legs of the wearer, a dexterous kick prevents an awkward upsetting. Upon meeting another officer, the heels are snapped together with a sharp click and a stiff bow from the hips follows. If a lady acquaintance is greeted, her hand is deftly sieved and a courtly kiss implanted upon it. But the real trials of a Polish officer are in a popular dining room. Whenever he enters a restaurant in which other fellow-officers are seated, he greets each one with a click of the heels and stiff bow. The officer whom he thus greets half rises to his feet, dropping his knife and fork, and bows in return. It is a pretty spectacle, but it certainly detracts from the enjoyment of the meal.

Here of course, these are Polish Cavalry Officers, who seem to be wearing not their dress-swords but their long field sabers.

One must remember that many officers of Polish descent were in the armies of the partitioning powers of pre-1914 Poland, and as such, shared in the military and social customs of these armies. This was very much a Social and Aristocratic Military where style and formal behavior was prized—these were cultured people. Many of these officers held very high rank in their respective foreign armies; thus, their medals and decorations.³⁶ When the author above states that this bowing, or acknowledgement of the other, is a “pretty spectacle” he is merely pointing out its deep aesthetic value.

“One hears good music in Warsaw, and this is one of the most noticeable characteristics. Every café has its orchestra and street music abounds. . . .In every way there is a surprising lightness and vivacity to the Polish character in this capital city.

“Good opera and excellent theaters abound. . . .Some of the dancing equaled that to be seen in the imperial ballets of Moscow and Petrograd. The music is part and parcel of the dance itself. In Warsaw one sees to perfection three national dances, the polonez, the mazur and the krakoviak, which in a sense epitomize the nation. The first two are the easy

³⁶ Integrating these officers into the army of the new Poland was not easy. This was a source of conflict in Polish politics as well. Many of these experienced officers opposed Pilsudski who they viewed as a military amateur.

*and graceful dances of the classes; the krakowiak reveals the alterations between passivity and wild abandon which are so characteristic of the Polish peasant.”*³⁷

1925 POLISH SOLDIERS, WARSZAWA, ATMOSPHERE

College students who were eligible for officer training programs in Poland were accorded the social benefits of being a Polish officer. On the other hand, much was expected of them. From the memoir of one such former cadet-officer, who attended the Polytechnic University of Warszawa:

*“Maciej tańczył dobrze i lubił się bawić . . . Podchorążacy wszędzie byli mile widziani — ze względu na surową selekcję przy przyjmowaniu do oficerskich szkół zawodowych był to niewątpliwie kwiat młodzieży. Musieli posiadać przepisane fizyczne . . . musieli umieć się zachować w towarzystwie i byli zawsze nieskazitelnie ubrani, bo w odrodzonej Polsce nie byli szaty piękniejszej niż mundur.”*³⁸

Mathew danced well and liked to play . . . the officer-candidates were everywhere welcome — because of the severe standards for selection to the professional officer school. Those select were the best of the Youth. They had to meet not only difficult physical requirements . . . but they had to know how to behave in Society and were always spotlessly turned-out in their dress, because in re-born Poland there was nothing more beautiful [more honorable] than the [Polish] military uniform.

Once again, we see the respect for the Polish military in the time of inter-war Poland. With the Communist takeover of Poland the traditional Polish military and its cultural ways was very much abused by the Communist and Socialist authorities.

1920s THE FRENCH IN POLAND

The French had 400 officer-instructors in Poland who were entrusted with the training of the Polish officers in military science (one of whom was Charles de Gaulle). The French were much respected and influential in Poland. (Actually the French were influential in Poland from the time of Napoleon.) However, many French officers did not appreciate the fast moving fluid warfare which was characteristic of the Polish-Bolshevik War. This caused ill-feeling among the allies of Poland who practically did nothing to materially aid Poland in the actual fighting.

What type of man appealed to Poles? One was the wealthy, aristocratic, cosmopolitan, Catholic and indefatigably foolhardy British General, Adrian Carton de Wiart.

Over his active military career he lost an eye, a hand, had been shot through the lung, skull, ankle, hip and leg. He came to Poland in 1919 where he was very active, crashing twice as a pilot. He fought the Cossacks. In short, he was involved in many escapades of daring-do in Poland . . . “He

³⁷ N. Winter, *The New Winter*, (Boston: Page Co., 1923), p. 124.

³⁸ Jan Erdman, *Drogu Do Ostrej Bramy*, (London: 1984), p. 22.

was one of the few men to enjoy the confidence of the reserved Piłsudski.”³⁹ After the war he was given a estate, in the Polish East, by Prince Charles Radziwiłł. Who would not admire this man?

1925 MORE FRENCH IN POLAND

Recall that some Poles did not think highly of the French because of their defacto anti-Polish stance during the Polish-Bolshevik War of 1920. Some of the French reciprocated this ill-feeling and ill-will. However, this does not imply that all criticism, one of the other, was wrong.

After the 1920 War hundreds of Frenchmen, mainly military men, came to Poland. Here are some observations of a Frenchman soldier, a Major, about Poland in those days:

“The Poles cannot swallow a sardine without a musical accompaniment. Every cafe, every restaurant or eating-house has its orchestra, which plays from one to four, and from six to midnight.

The life of a violinist is a life of hard labour. These people—there are often four or five of them—rasp out without ceasing all the waltzes, all the rhapsodies, the czardas, and the folk-songs peculiar to Russia, Poland, and Hungary.

And at one in the morning, when the feast is in full swing, when the empty vodka bottles are ranged in battle array, and some bottles of German champagne have brought their heavy artillery to bear, why, then, it is merry indeed.

The ladies —whether respectable or otherwise—indulge in strong drinks with remarkable composure. They only begin to be foolish at a stage when our ladies at home would have succumbed entirely, and they withstand the knock-out blow—if I may be so bold as to use such a metaphor—with astounding equanimity. It is the custom also for the women to smoke countless cigarettes.

There is one other peculiarity. It is considered quite the thing here for the lady who has honored you by sharing your supper to pay the bill. I hasten to add, in order to protect Poland from a massed invasion by all the undesirables in the world, that the French officers have vigorously resisted this charming, though somewhat out-of-date, custom.

I know we have been regarded as ‘spoil-sports’ by some; and I think many Polish officers, whose salaries are meager, have watched with disapproving eyes the attack made by our modernism on this pleasing remnant of eighteenth-century life, and one of their most highly cherished privileges.

At all events, the preliminary encounters were heated, and the ladies have sometimes been seriously annoyed, and regarded our refusal as an insult. . . .

A few days after our arrival at Warsaw we were invited to a subscription ball given in aid of a regiment of Lancers.

When we entered the ballroom the crowd was already considerable. The Poles, both men and women, are fanatical devotees of dancing. At the present time there are not many opportunities for indulging this passion, for a great many families are in straitened circumstances, their estates having been more or less ruined by requisitions and successive lootings by Russian, German—and Polish—soldiers.

Nevertheless, gaiety and recklessness still hold their own, and on this occasion all the illustrious names in Poland were feverishly revolving, waltzing, bostoning, mazurkaing, one-stepping, and fox-trotting. . . .

³⁹ N. Davies, *White Eagle* . . . , p.94.

*At the very time when grave disaster was causing Poland, so recently resuscitated, to tremble to its foundations, at the moment when the soldiers, deserted by their leaders, were flying like scared sheep before a few hundred red Cossacks, all the elite of the Headquarters Staffs were gathered together at Warsaw for great festivities, and bellicose lieutenants expressed their patriotism by causing their enormous spurs and their terrible swords to resound in the wild gallopade of their native mazurkas.”*⁴⁰

The one thing we can say is that this officer apparently did not volunteer to go to the front. The red Bolshevik Cavalry Army was huge: it was not a few hundred horsemen.⁴¹

We see from the above that the Mazur easily did co-exist with contemporary dances. As for dancing it with swords hanging down ones sides that is not only in bad taste but difficult. The term “enormous spurs” probably refers to the normal riding spurs and not the smaller dress spurs, which are part of “dress uniforms.”

Where would the Poles have learn the “modern” dances? The inhabitants of Warszawa could have gone to Sophia Pflanz, on Zgoda Street, to learn the Camel Walk, New Step, Boston, Shimmy, and Tango Milonga.⁴²

As for Polish women paying the bill, this is probably, at this time, due to the high regard which Polish women placed on men who served their country, that is, on the military. It was prestigious to be a soldier, in particular, a Polish soldier, and it was considered an Honor to be associated with the cause of the Historic Tradition of Polish Freedom. This included French Officers at this time.

1925 NUMBER OF BALLS, WARSZAWA

In 1925 during the Carnival Season in Warszawa, there were at least 280 official Balls.

1926 WARSZAWA DANCE TEACHERS

We must remember that the formal Balls of Carnival Season in Poland were not informal events. The dances of a Ball had to be chosen and directed by someone and dance teachers were perfectly suited for this function. They were paid to do this.

As of January 1, 1927 only those dance teachers in Warszawa who passed qualifying examination and were of moral character would be allowed to obtain concessions for renting and giving dance lessons in Warszawa. This was an agreement hammered-out by the dancing profession’s delegate, Mr. Drublecki and the Warszawa city authorities.⁴³

⁴⁰ O. D’Etchgoyen, *The Comedy Of Poland*, trans. N. Bickley, (London: n.p., 1927), pp. 14,15,155. This was originally published in Paris in 1925.

⁴¹ From a true picture of the Polish–Bolshevik War of 1920 see, for example, N. Davis’, *White Eagle, Red Star*, published in 1972.

⁴² From the “Journal de Pologne” of September 2, 1923. Actually there were a number of Dance teachers in Poland.

⁴³ From the newspaper, *Kurier Polski*, (Warszawa: 1926), #287, p. 6.

This indicates that there were people who were teaching dances, who were opposed by the established Dancer's Union: mostly the newer Jazz dances of the 1920s, we suspect.

It was during this time that "Dance Halls" or "Taxi-Hall" dancing appeared in Warszawa bringing in the common but popular, modern "low dances."

1926-36 CARNIVAL SEASON, WARSZAWA

The tempo of Balls and Dances increased as the Carnival Season rushed to its end. This author, who was a college student at the time, has something interesting to say about human nature:

"Bale zaczynały się dość późno, gdyż wśród dam panował dziwny przesąd: żadna nie chciała pojawić się pierwsza na Sali. Organizatorzy ogłaszali że pierwsza, lub trzy pierwsze damy będą obdarowane bukietami kwiatów, ale niewiele to pomagało. Prawdziwa zabawa zaczynała się dopiero między 10 a 11 wieczór i trwała do wczesnego, a czasem do późnego ranka.

*Co to były za tańce, co to zabawy, co za zawrotne walce, wirujące lub figurowe, co za kotyliony, posuwiste tanga, ogniste mazury, kujawiaki i obertasy!"*⁴⁴

The Balls began rather late, since, among the ladies there was a strange custom: none wanted to be the first in the hall. The organizers announced that the first, or first three ladies would be presented with flower bouquets [as inducements], but this didn't help. The Ball really began only between 10 and 11 in the evening and lasted until very early, sometimes to dawn.

What dances those were! What fun! What waltzing, couple-whirling or Waltzes with collective figures! What Cotillion waltzes, sliding Tangos, fiery Mazurs, Kujawiaks and Obereks!

This particular author had a fondness for the Kujawiak; however, he learned and did all the modern couple dances of the day. He states that the Kujawiak was considered an opportunity to "rest." This is an indication that some Polish folk dances were done in the cities of Poland.

1930 A BALL, "BIAŁEGO MAZURA" IN WARSZAWA

Would you like to know who attended the Ball "Białego Mazura," or the "White Mazur Ball" in Warszawa on February 20, 1930? Just go to the newspaper, "Gazeta Warszawska," #48 of 1930 and you will find a list of the hundreds of attendees and their families and not a single word about the Ball!

As you have learned the last Mazur played, which is the last Dance at a Ball, is called the, "Biały Mazur." In this case, however, the Ball itself is called that.

⁴⁴ Michał Budny, *Wspomnienia niefraszoblowie*, (London: 1985), p. 52.

1939 MUSSOLINI'S DAUGHTER IN POLAND

As 1938 became 1939 there was intense politicking among the states of Europe to prevent war from breaking out. What would Germany do? What would Italy do? What would the West do? Was Poland in danger? Could she avoid war? Should she become an ally of Germany? Diplomacy enrolled Culture in these questions.

Upon the request of Poland's ambassador to Rome, that splendid quintessential Ułan, Bolesław Wieniawa-Długoszowski,⁴⁵ the pianist Ignace Paderewski, gave a concert in Rome in February, 1939.

Returning this gesture, Mussolini's son-in-law, Count Ciano who managed Italy's foreign affairs, accepted Poland's invitation to visit Poland. He was accompanied by Mussolini's daughter, Edda, his wife. Bolesław Wieniawa-Długoszowski accompanied them to Warszawa and was their host at a Ball given in their honor by the 1st Cavalry Regiment. Of this Ball here is what one Polish diplomat has recorded:

“Oficerowie pułku, w lakierkach, szaserach granatowych za srebrnymi lampasami z amarantową wypustką i mundurach jak z igły prezentowali się urzekająco i współzawodniczyli z nami w obtańcowywaniu pani Ciano, która namiętnie lubiła tańczyć i nigdy nie spotkałem lepiej od niej tańczącej kobiety. Jej uderzające podobieństwo do ojca, zwłaszcza w oczach, czarnych i przenikliwych, sprawiło nieco niesamowite wrażenie, iż trzyma się w objęciach Mussoliniego.

W pewnej chwili pani Ciano zwróciła się do Wieniawy:

‘— Panie ambasadorze — powiedziała pewnej chwili pani Ciano — chociaż tutaj należałoby raczej powiedzieć, panie generale, słyszałam, że ł Polsce uprawiacie wasze narodowe tance, na balach i tanecznych. . .mazurka . . .i jakoby jeszcze jakieś inne. Widziałem raz raz tylko polskie tance narodowe, ale ł balecie, na scenie operowej, a do tego ł operze rosyjskiej, zdaje mi się, że Eugeniusz Onegin. Czy pańscy wspaniali szwoleżerowie nie zechcieliby nam tych polskich tańców zademonstrować?

— Ależ oczywiście! — i Wieniawa zawołał gromko, jakby komendę z konia przed frontem szwadronu — Szwoleżerowie! A teraz, na cześć naszych włoskich gości, mazurà la Somosierra! Ja prowadzę.

Szwolężerowie pomnieli z kopyta orkiestra zagrała mazura z Halki, a po tym cała serie innych, tych rozlewnych i dziarskich, tych tęsknych i hucznych. Korowód par ruszył przez sale niczym szara kawalerii, lampasy na szaserach śmigły wśród furkotu roznobarwnych toalet. Wieniawa był w pierwszej parze, we fraku z czerwoną wstęgą Korony Włoskiej na piersiach, o gestych przyprószonych dostojna siwizna włosach, oglądniejszy ł hołubcach i woltach od galopujących za nim młodzieńców, nadrabiał mniej żywiołowe lansady mina i gestami godnymi antenatów. . . .

⁴⁵ For a biography of this amazing person see Mariusz Urbanek, *Wieniawa*, (Wrocław: Wydawnictwo Dolnośląskie, 1991), p. 204-205. Bolesław Wieniawa-Długoszowski was for a very short period in 1939 the President of Poland.

*Pani Ciano i reszta włoskich gości patrzyli ze zdumieniem oraz podziwem na ten spektakl tak odbiegający od konwencji tanecznych europejskich salonów i sal balowych.”*⁴⁶

The officers of the Regiment, all with polished boots, in navy-blue [dress-parade] uniforms with silver-striped trousers presented an enchanting scene: and Mrs. [Countess] Ciano danced with us, as she was passionately fond of dancing. I have never met any woman who was a better dancer than her. Her remarkable resemblance to her father, especially her eyes, dark and penetrating, gave one the unique impression, that one was embracing Mussolini.

At some time [during the Ball] she turned to Wieniawy and asked:

— ‘Mr. Ambassador’ — ‘although here I should say, Mr. General, I heard, that in Poland is cultivated your national dance, at Balls and dance parties. . . mazurka. . . and also whatever other ones. I have seen only once the national dances, but in a Ballet, in an opera scene, and in a Russian opera at that, I think that it was in *Eugeniusz Oniegin*. Would your splendid Cavalry gentlemen not like to demonstrate for us the Polish dances?’

— ‘Of course, certainly!’ — and Wieniawa commanded [like] a thunder-clap, as though he were giving a command seated on his horse while in front of his squadron: — ‘Cavaliers! And now in honor of our Italian guests, a Mazur à la Somosierra!’ I will lead.’

The Cavaliers darted away[as though they were like horses] — remembered Jan Meysztowicz — the orchestra played the Mazur from *Halka*, after that an entire series of others, some expansive and wild, others, melancholy and some happy. The line of couples went around the room like a cavalry charge with the men’s fancy striped dress uniforms whirling among the women’s various colored dress. Wieniawa, in the first pair, in tails, wearing the red ribbon of the Crown [decoration] of Italy on his chest, with his dense head of distinguishing-slivering hair, being careful with his heel-beatings and leaps, because of the young couples galloping behind him gave the [entire group] impression of a line of lancers [on the move] . . .

Mrs. [Countess] Ciano and the other Italian guests looked on in wonder as well with fascination at the scene so different from the conventions of dancing in the European Salons and Balls.

No sooner had the Mazur ended than they danced the Kujawiak. This was followed by singing of favorite Ułan songs.

What a splendid picture. As we know Mussolini could not stop the aggressions of Germany.

WHAT ABOUT THE CITY OF LWÓW, ITS DANCE LIFE? ITS SOCIETY?

1791 LWÓW

“In Galicia, dancing parties and balls were the favorite entertainment at the end of the eighteenth and the beginning of the nineteenth century. Lwów in particular became famous for its taste in entertainment. The most elaborate and

⁴⁶ Jan Meysztowicz, *Czas przeszły dokonany*, (Warszawa: WL, 1984), p.183-184.

festive balls and dancing parties took place during the carnival, from 7 January until Ash Wednesday. It appears that dancing was taken very seriously. . . .Conflicting preferences as to the repertoire and order of dances at public balls often led to arguments and quarrels between Poles and foreigners, and made the Lwów authorities issue regulations preventing such incidents. One such regulation, issued on 19 December 1791, stated:

‘From the beginning [of the ball] until midnight, one should dance a Polish and a German dance alternatively. From midnight until half past one (including half an hour rest), an English one. From half past one until three o’clock, a Polish and a German [dance]. From three to four, an English quadrille. From four to half past four [there should be] a rest period and later, until the end of the ball, there should follow a Polish and a German.’ ”⁴⁷

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

Note just how much dancing there was!

1826 POLAND, LWÓW, AUSTRIA

This author tells us about the smaller student Balls in Lwów. He learned dancing at home.

“ . . . ścisk i natłok tak wielki, że ledwie można było tyle miejsca zdobyć, aby choć jedno rondo mazura w ośm par tańczyć mogło, o inne bowiem tańce niewiele nam chodziło i chętnie ustępowaliśmy miejsca starszym do walca, kotyliona lub poloneza, gdyż polki i galopady były nam wtenczas zupełnie obce, a kadryle, których nie sześć jak teraz, ale dwanaście były w modzie, tudzież anglezy, czyli écossaise tak słabo jeszcze były rozpowszechnione, że tylko kilka par do tych tańców stanąć mogło, takich osób, które sposobność miały nauczyć się ich od tancmistrzów albo w Krakowie, lub gdy się który w Bochni zjawił. Później rozpowszechniły się te tańce przez samą młodzież w towarzystwach prywatnych tak w mieście, jak i na wsi. ”⁴⁸

. . . the crowd was so great, that there was little space available, not even a single circle of eight couples could dance, as for the other dances we were not interested so we gladly gave the space over to older people so that they could Waltz or do a Cotillion or Polonez. The Polka and Gallop to us was completely foreign, and the Quadrille, today done with six, was then done with twelve. Also the English or Ecossaise were not generally known so that only a few couples could stand for those, usually by persons who were taught by dance

⁴⁷ Jolanta Pekacz, *Music in the Culture of Polish Galicia, 1772-1914*, . . ., p.157.

⁴⁸ Benedykt Gregorowicz, “Pamiętnik,” Vol. III, in *Pamiętniki urzędników galicyjskich*, ed. B. Lopuszański, Kraków, 1978, p. 120.

masters in Kraków those who appeared in Bochni. Latter these dances spread by the young at private gatherings in the towns and villages.

The author does mention that dance masters were active in the theater of Lwów and at schools at this time.

1880 LWÓW

Although the politicians of the Austrian-Hungarian Empire helped set the ethnic groups of its domains against each other there was less anti-Polish actions in the latter part of the 19th century. For a time the Austrian-Hungarian Emperor, Franz Joseph II, made annual trips to the Polish cites of its domain, mainly Lwów and Kraków. These Balls were attended by state officials, the Aristocracy and landowners. Here are some descriptions of these events:

“Bal był rzeczywiście wspaniały. Powitany przez radę miejską, in corpore w polskich strojach, u wjazdu do ratusza, cesarz wszedł na salę, wiodąc pod rękę panią Alfredową, wówczas jeszcze piękną i olśniewającą ordynackimi klejnotami łańcuckimi.

Zaraz po przybyciu cesarza odtąńczono tradycyjnego mazura (któremu cesarz zawsze lubił się przypatrywać) w kilkadziesiąt par, w polskich tylko strojach, z paniami już przedtem wybranymi spomiędzy znanych z urody lwowianek. Mazur wypadł świetnie, ale pan Weryha-Darowski, który go prowadził, tak się rozhukał, że trącił cesarz w bok, krzyknął pardon, Majeste i pogalopwał dalej. Cesarza się uśmiechnął, ale był to jedyny wypadek, że nie kazał sobie przedstawić fortencera.”⁴⁹

The Ball was really splendid. Greeted by all members of the city council, all of whom were dressed in Polish clothes [Kontusz], upon arrival at the town hall the Emperor [Franz Joseph] was guiding Lady Alfred [Potocka] with [their] joined hands, she being still beautiful and wearing the honorary jewels of her Łańcuch [estate and lands].

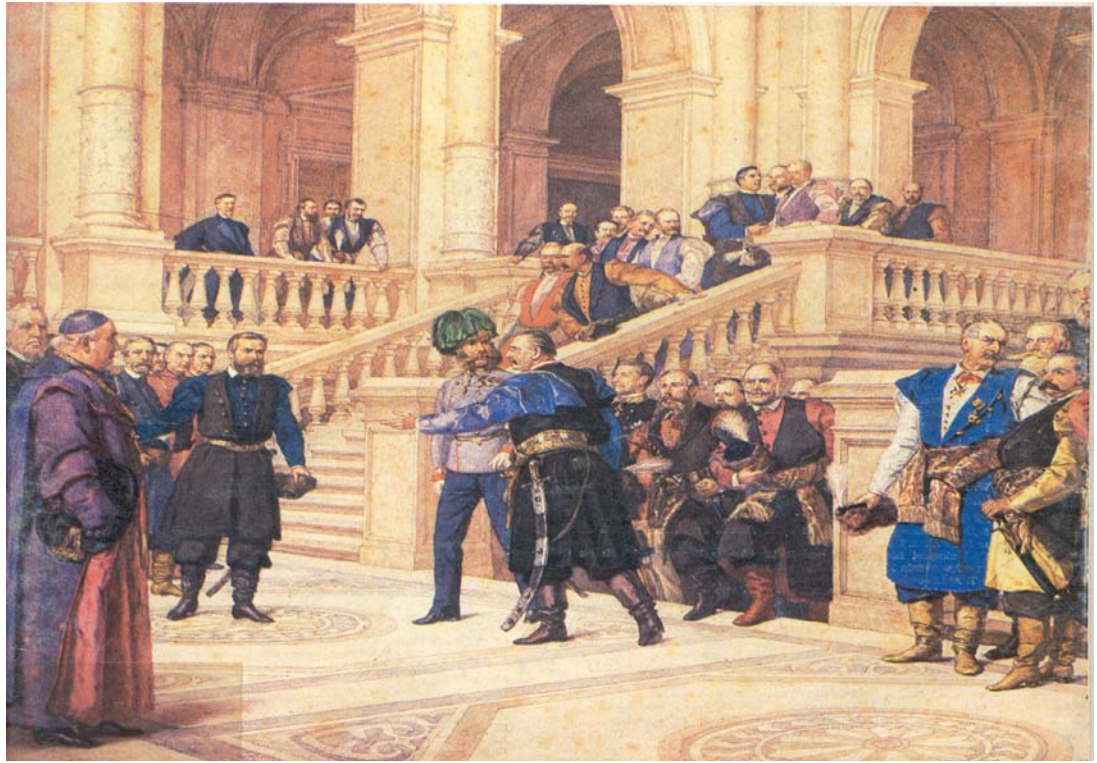
Immediately upon the arrival of the Emperor the traditional Mazur (which the Emperor always liked to watch) of several dozen couples, all wearing only Polish clothes was done: the young Ladies having been fore chosen from known beauties of Lwów. The Mazur went wonderfully well, but Sir Weryha-Darowski, who was leading it, was so animated, that he bumped into the Emperor and cried-out, *pardon, Majeste* continued to gallop on. The Emperor smiled, this was the only case [time] where he did not [have himself] protected [by positioning a man known as a ‘Vortanzer’] in front of himself.

Notice that part of the nature of this Mazur: galloping—it's a running gallop. This seems to have been more of a performance and may have been rehearsed.

Here is a reproduction of a painting⁵⁰ done to commemorate the visit of the Emperor to Lwów. This is undoubtedly the same occasion which is described above: the visit to the town hall. If only the artist would have done and painted the actual Mazur!

⁴⁹ Marian Bogdanowicz, *Wspomnienia*, Vol. I, (Kraków: WL, 1959), p. 76.

⁵⁰ Painting done by H. Rodakowski. This was a visit of inspection and took place from September 1-19, 1880.



What was Lwów Society like?

*“W towarzystwie lwowskim było wówczas tak wiele pięknych pań i panien, toalety były tak wykwintne, klejnoty u wielu pań tak wspaniałe, u panów prawie wyłącznie bogate stroje polskie, że obraz ogólny balu był nieporównany. Kochany pan August Gorayski przypomniał sobie dawno już ubiegłe lata i poprowadził mazura, ognistego w tempie, ale wykwintnego w formie, którym cesarz był zachwycony. Z uśmiechem pełnym aprobaty przypatrywał się grzmiącym hołubcom i przeróżnym figurom, które pan August z taką maestrią prowadził! Mazur zrestà był główna treścią każdego balu. Tańczono go doskonale. Panie z wdziękiem dziś już zupełnie nie znanym.”*⁵¹

Among the Society of Lwów at that time there were many beautiful Women and young Ladies [that is, unmarried]. Their make-up and appearance was exquisite: [with] the jewelry of many Ladies so splendid, that with the men in their Polish clothes, the entire effect made the Ball incomparable. Dear Sir August Gorayski, who was no longer young, lead the Mazur, fiery in its tempo, but [he lead it] with elegance, which fascinated the Emperor. Smiling, with full approbation he watched the thundering heel-beatings and the various figures which Sir August led so masterfully! The Mazur was always the main part of every Ball. It was excellently danced. Today Young Ladies with grace

Since Lwów was not far from Kraków it came under the influence of Kraków’s culture—even its folk culture, as sources of entertainment. The author recorded a number of costume

⁵¹ Marian Bogdanowicz, *Wspomnienia*, Vol. I, (Kraków: WL, 1959), p. 78.

Balls whose main feature was the folk culture of Kraków with its clothes, songs and dance. They also did this with local culture of the Hucuł ethnic group.

In summary, our author claimed that Lwów was the merriest city of Poland.

1918 FIGHTING LWÓW

During the three-day truce in the fighting for control of Lwów, in November 1918, a simple event illustrates the connection between the Mazur and its military cultural associations. From a memoir of the time:

*“The ‘Bem’ area was as lively as during the actual fighting, but this time with merry-making. Sargent Lech, an accomplished accordeonist, led his volunteers across to the Ferdinand Barracks to a mazurka”*⁵²

These were Polish volunteers and their music was a Mazurka.

LWÓW 1900

Statistically, Lwów was 77% Polish speaking and 10% Ukrainian-Ruthenian.⁵³

LWÓW 1919-39

Civilians had their society as well. The life in the somewhat southern city of Lwów was a little different from that of the capital of Poland. From a memoir of the inter-war years:

*“Bale zaczynały się polonezem i walcami, po których następowały tańce nowoczesne, zmieniające się co rok lub dwa. W pierwszych latach po wojnie królowały fokstrot i tango, walc angielski, twostep. Po nich przyszła kolej na jawę i bardzo chętnie tańczonego charlestona. . . . W połowie balu, nie nad ranem — jak utrzymuje się w powszechnym mniemaniu — aranżer zapowiadał mazura. Prawdę mówiąc, niewiele osób — poza oficerami 14. Pułku Ułanów Jazłowieckich — umiało go wykonać przepisowo, ale od wodzireja zależało takie poprowadzenie par, by niedostatki umiejętności zagubić w szybko zmienianych figurach lub w węzowym korowodzie przebiegającym przez wszystkie sale; młodzież nadrabiała tupetem i rozmachem braki, resztę pokrywała żywość porywającej melodii mazura. Po mazurze dłuższa przerwę spędzano w gwarnych bufetach, po czym bawiono się do rana, oddając się już nowoczesnym tańcom. Do atrakcji każdego balu należał wybór ‘królowej bali’ tj. najlepiej tańczącej pani, ale o zwycięstwie na tym polu decydowały bardziej od kunsztu tanecznego toaleta i dyskretnie aranżowana agitacja . . . ”*⁵⁴

The Ball began with the Polonez and Waltz, after which the modern, [contemporary], dances were done; these changed every year or two. In the first years after the war the

⁵² Rosa Bailly, *A City Fights for Freedom*, (London: 1856), p.277.

⁵³ From *Nationbuilding and the Politics of Nationalism*, (Cambridge: Harvard UP, 1982), p.94.

⁵⁴ M. Tyrowicz, *Wspomnienia o życiu kulturalnym i obyczajowym Lwówa*, (Warszawa: Ossolineum, 1991), p.197.

Foxtrot, Tango, English Waltz and Two-Step were done. These in turn were succeeded by the Jawe; the Charleston was very much done. . . .at the middle of the Ball, [and] not at dawn — as is the generally held opinion — the Ball leader calls out the Mazur. Truly speaking, not many people — besides the officers of the 14th Ułan Jazłowieck [Regiment] — could execute the Dance well, but the leader had the responsibility of directing the dancing couples, so that, one did not get lost in the quickly changing figures or in the winding, curling figures done running throughout all the rooms; the young men made up for their lack of skill by stamping [loudly on the floor] and with exaggerated movements, all this being prompted by the excitement of the melody of the Mazur. After the Mazur, there was a long break which was taken at the noisy Buffet tables, after this the party continued on into the morning with the modern dances. [One of] the attractions of each Ball was the choosing of the ‘Queen of the Ball’, that is, of the best Lady dancer, however, victory in this field was not [completely] decided by the artfulness of dancing by also included the look, dress and appearance of the Lady as well as the discreet politicking . . .

Polish dance teachers often remarked and still do remark on these wild exaggerated motions which are not to be done for the Social Ballroom Mazur. But, when exciting Mazur-Mazurka music is played, people get carried-away by it. Often this is done by persons, who are familiar with the Rural-Stage versions of the Mazur and they bring this into the Ballroom.

Here, in Lwów and at other places at this time, there was a melding of traditional Polish and contemporary non-Polish city dances. This is as it should be. The contrasts between the dances is stimulating.

KONTUSZ, LWÓW WEDDING

The exact date of this wedding photograph is unknown. The men are in the Historic National dress: the Kontusz. The bride is in contemporary wedding dress. The wedding took place in Lwów.



The groom is the second man from the left. These are the Sadowski's.

MAZUR DANCE IN WILNO, IN LITHUANIA

1815 POLAND, GENTRY ATMOSPHERE

We have mentioned before the Polish newspaper, *Gazeta Polska*, published in Warszawa. In an issue from the year 1830 there appeared an article concerning Polish Dances. It quoted a French article written by a French soldier who traveled through Poland during the Napoleonic Wars. The original was a compilation of the author's letters written to his family.

Here we cite his XIII letter, dated from Vienna, April 12, 1815 which indicates his surprise about Polish life:

“ . . . Między poczciwymi Litwinami czas mi najmiliej schodził. Otrzymawszy pozwolenie, mieszkałem na wsi u jednego marszałka i często z nim przyjeżdżałem do Wilna. Nigdy się nie spodziewałem że o 600 mil od Paryża, ludzie nietylko że żyją przyjemnie, ale może, weseliej niż my się bawią, choć nas powszechnie uważają za najweselszy naród w świecie. Co większa, ci ludzie wiedzą jak najdokładniej co się u nas dzieje, a my o nich nic nie wiemy; I gdybyś mnie nie miał za uprzedzonego, odważyłbym się zapewnić cię, że oni poniekąd mają prawo o nas sądzić, nam zaś wolno o nich tylko bredzić. Słowa prawie nie umiem po polsku, a z kim chciałem mogłem się rozmówić. Dzikości, barbarzyństwa, o którym piszą nasi autorowie że panuje w tym kraju, śladu prawie nie znalazłem ; . . .⁵⁵

. . . Among the kindly Lithuanians [my] time spent there was the nicest. I obtained permission to live in a village which belonged to one of the Marshals and often I went with him to Wilno. Never did I expect that 600 miles from Paris, that the people were so friendly, and even are gayer than we [Parisians], even thought we generally are known as the gayest Nation in the world. What is more, these people know all about what is happening among us, but we of them know nothing. If you think that I am biased, let me assure you, they have a right to judge us, whereas we can only talk gibberish about them. I do not know a word of Polish, but I could make myself understood. The “wildness,” or “barbarism” of which some of our [French] authors speak about this country, I found not a trace . . .

He then gave descriptions of the Polonez, Mazurek and Krakowiak Dances. Now we turn to the Mazur described in his XV letter of May 12, 1815 from Vienna.

“Jak polonez jest poważny, tak znowu mazurek skoczny i wesoly; tu już sama młodzież tańczy w zawody, taka jest dzielność muzyki mazura, iż nim zaczęta tańcować, już nogi wszystkich są niespokojne, starzy i młodzi mimowolnie głośno takt wybijają(Tu autor opisuje pokrótce jak się tańczy mazurek, potem zaś tak mówi:) Nie znam weselszego tańca nad mazurek, nie słyszałem aby inny bardziej był pożądany dla młodzieży. A więc i w tej mierze bale polskie mają zaletę przed innemi, jeżeli bowiem na to się ludzie zgromadzają wieczorem na bale aby się bawili, jeżeli zabawa bez tańca nie jest wesolą; najweselszy i najskoczniejszy taniec, jestże godzien być duszą wszystkich podobnych zgromadzeń. . . .Tu zaś dość żeby dama przetańcowała mazurka z nieznanym kawalerem, już z nim rozmawia, bawi się, przyjmuje jego grzeczno ci: kawaler rekomenduje się matce, idzie z nią poloneza, nazajutrz oddaje wizytę; a w tydzień już ma dom znajomy gdzie może uczęszczać. Dla tego wieczory po domach prywatnych w Polsce, zwłaszcza w porze zimowej . . .panuje na nich

⁵⁵ “Wiadomości Rozmaite”, *Gazeta Polska*, #38, (Warszawa: 1830), p.3.

*wesosłość szczerą, uprzejmość i jakaś naiwna prostota, która znać trzeba żeby ocenić: . . . ”*⁵⁶

Just as the Polonez is serious, so is the Mazurek hopefully-jumpily [done] and happy; here only the youth dance it skillfully, such is the ingenuity of the Mazur music, that as soon as it plays, the feet of all are active, old and young involuntarily loud beat the tempo . . . (Here the author writes briefly how the Mazurek is danced after which he makes the following remarks) I do not know a happier dance than the Mazurek, nor have I heard of any which is better suited to youth. Therefore Polish Balls have merits above all others since for people at a social evening Ball this happiest and most hopefully-jumpily done Dance will make everyone’s spirit rise [take on the character of the Dance] . . . Here it is enough for a Gentleman to danced a Mazurka with a Lady, converses with her, amuses her and if he is seen to be well-mannered: then the Gentleman is recommended to the Ladies mother, he dances with her a Polonez, from this he may the next day call upon the Lady and a week later he is welcomed to frequent the their home. In such private homes in Poland, especially in the winter . . . that exists within them such an atmosphere of sincerity gayness, pleasantness and a naive simplicity that one must experience it to appreciate it: . . .

Here the author is speaking about the rural Gentry Mazur form, commonly known as the Mazurek, which has many features in common with the Polish folk dance, the Oberek. Here one may stamp feet, loudly click one’s heels, sing out, shout, etc., in short it is a lively dance.

The present author has been unable to locate the original writings of this French author. It is tantalizing to think about the physical description of the Dance referred to above in the parentheses. It would be interesting to learn just which French word he used for “Mazur.”

1900 MADAME PILSUDSKA, LITHUANIA

How was Polishness manifested in the Lithuanian lands? From a memoir:

*“Poważny stary dom, który pamiętał powstańców i zachował atmosferę nienawiście do Rosji, rozpromieniał wybuchami beztróskiego śmiechu, gdy wieczorami tańczyliśmy w salonie mazury i oberki.”*⁵⁷

In a serious old family, who [choose to] remember the Uprisings and who maintained an atmosphere of hatred toward Russia, there radiated carefree, joyful smiles, when, at evenings, we danced in our salon [in the home] Mazurs and Obereks.

1904 WILNO

*“I stopped in Vilna, really a Polish city amidst a Lithuanian population.”*⁵⁸

⁵⁶ “Wiadomości Rozmaite”, *Gazeta Polska*, #38, . . . , p. 3.

⁵⁷ A. Piłsudska, *Wspomnienia*, (Warszawa: I SiW, 1989), p. 47.

⁵⁸ B. Pares, *My Russian Memoirs*, (New York: 1969), p. 56..3

1905 WIŁNO

What about Wiłno in Lithuania? Here are the reminiscences of one girl whose family lived also in Wiłno. It occurred just before the time of the Russian-Japanese War. Her lessons took place during the winter. Her dance teacher was Mieczysław Jeleński. What did she learn?

“ . . . i tam tańczyli chaconne, pas de quatre i zawsze tak trudnego mazura. Panienki z kokardami we włosach, chłopcy w granatowych szkolnych mundurach, ze srebrnymi lub złotymi galonami wywijali w takt muzyki, a różni goście usadowieni na kanapach pod ścianą obserwowali ich krytycznie. Czasem któraś z bywających panien, w powłóczystej i szeleszczącej sukni, panna Madzia Łęska, albo panna Hallerówna, dawała się wybrać do pierwszej pary, aby pokazać, jak się tańczy mazura.”⁵⁹

. . . there we danced the Chaconne, the Pas de Quatre and as always, the difficult Mazur. The young Ladies [were] with bows in their hair, the boys in their navy-blue school uniforms, with [its]silver or gold trim, waved [about] with the measures of music while the various guests seated along the wall were critically observing them. From time-to-time one of the Ladies, wearing a gown made of trailing, rustling silk, [for example] Lady Madzia Łęska or Lady Hallerówna, would take [her place] in the first couple, in order to show us, how to [properly] dance the Mazur.

As this person latter informs us she was not a notable dancer. Later she traveled to Kraków and described the winter Carnival Season of 1909.

“Karnawał w którym uczestniczyłam był świetny i wesoły, ale jego początek nie był dla mnie przyjemny, bo nie miałam w Krakowie krewnych ani przyjaciółek i koleżanek, i nie należałam do żadnego zżytego ze sobą klanu. Nie pamiętam np. żebym zasiadywała w damskiej garderobie, gdzie panny między tańcami poprawiały suknie i uczesanie i długie chwile trawiły na poufnych rozmowach. Prawa rządzące takim dorocznym zjazdem były proste. Parę wizyt wystarczyło dla poznania innych pań, który z Litwy, Poznańskiego albo Podola zjechały z córkami, jeden bal dla poznania tancerzy, po czym zaproszenia się mnożyły, bo wszyscy nie znając się nawet, wiedzieli kim są i co się im należy. Grono tak zwanego towarzystwa rządziło się przeważnie zasadami poczciwości i życzliwości. W tym licznym zespole osób, spotykających się prawie ciągle istniała równocześnie ogromna skala odcieni i dziesięcioro Bożych przykazań nie było nigdy tak ściśle przestrzegane jak pewne przywileje i autorytety. Podział na arystokrację i osoby uprzywilejowane, a więc dopuszczone do ich bliższej znajomości urywał się gdzieś gdzie jeszcze trwało tak zwane towarzystwo, ale biada niepowołanym, którzy by chcieli przekroczyć ten niewidzialny krąg. Na balach tańczono w rodzinnym klanie tylko z kuzynami, małżeństwa kojarzyły się też wedle praw o wiele większej wyłączności niż piętnaście lat później.”⁶⁰

The Carnival which I attended was splendid and happy, but its beginning was not so for me, because in Kraków I had neither blood-relations nor friends nor companions nor did I know anyone of the existing clans [families]. I do not remember, for example, if I sat in the women’s dressing, where young Ladies between dances, fixed their dresses, combed

⁵⁹ Janina z Puttkanamerów Zółtowska, *Inne Czasy, Inny Ludzie*, (London: Alma Book. Co., !959), p. 88.

⁶⁰ Janina z Puttkanamerów Zółtowska, *Inne Czasy*, . . . , pp. 202-203.

their hair and had long and intimate conversations. The customs of the yearly [Carnival Season] were simple. Several visits [to Kraków] were sufficient in order to meet other Ladies, [either] from Lithuania, or the Poznań region or from Podola who came with their daughters. After attending a single Ball invitations would be offered to attend others, since people did not really know who was who. That group of people known as ‘Society’ was governed by the rules of [selective] friendliness and kindness. Within this manifold grouping there were many shades of differences and God’s ten commandments were not more closely guarded than the privileges and authority of this Society. The division between the Aristocracy and other privileged people was firmly maintained and [people] who tried to cross the invisible boundary were not welcome. At Balls family members only danced with each other or their cousins. Marriages were arranged with more rigidity than fifteen years later.

There is nothing unusual in class division in society. However in the Polish case there are differences since the various occupying powers enforced their own hierarchies onto Polish Society which were foreign to Polish notions. There was only one Noble class in historic Poland.

For example, in the Austrian part of Poland the Austrians introduced five classes or grades of nobility. Only the very first of these grades could pass on their Noble status to their sons.

Of course, human beings stratify themselves into greater and lesser persons and human groups.

The authoress of the description above also mentions the Balls given by the other classes of society. She also states that college students, in general, were not very good dancers

LITHUANIA 1939, ANTI-POLISH ACTIONS

Extreme Lithuania Nationalists, of the 20th century, who identified themselves as Lithuania ethnics, showed their anti-Polish biases and feelings, by deliberately not dancing the Polonez and Mazur,⁶¹ which were part of Lithuania Gentry culture. This was at a time when Lithuania was under strong German and Soviet pressure to renounce their ties to Poland.

IRONIC USAGE WW2 IN LITHUANIA

Poles who surrendered to the Lithuanians were interred by them. One such Pole was taunted by his Soviet interviewer. He described one of his Lithuania prison encounters with the Soviet interviewer thusly:

“He kept on repeating that all poles believe in miracles, ghosts, and priests, and that it was the leadership of the clergy and landlords which had wrecked Poland, whose independence was in fact only now beginning under the Soviets. He could not, of

⁶¹ L. Mitkiewicz, *Wspomnienia kowieńskie, 1938-1939*, (London: 1968).

*course, explain how it was that Stalin and Hitler had joined hands and dismissed embarrassing questions by saying: 'You have a bourgeois mind.' He continually gabbled 'Polish officers have danced Poland over to the Germans dancing the mazurka,' whatever that may have meant."*⁶²

What the Soviet interrogator knew was that the Mazurka was a highly symbolic Dance; that it was a Polish National Dance, with connections to Polish military-cultural circles.

SOME MAZUR STEP-MOVEMENT INFORMATION

1830 MICHEL SAINT LEON

As we know there is some controversy or different opinions about the basic running step for the Mazur or Mazurka. Is it, was it, the Pas de Basque as described by Cellarius or is different from his description? And if it is different then how could Cellarius, a recognized dance teacher, get it wrong?

Are the differences simply due to the manner in which different classes of people danced it? This is true, as both the Polish record shows, both from field observations, made by Poles and non-Poles, and the Polish Stage Tradition.

But when did this happen? These differences could be very old. Up to now, relying on the extant Polish dance manuals, our first mentions of two ways of dancing the Basic Mazur Step, comes from the Staczyński's brothers manual of 1846.

However a bit of new evidence has come to our attention. A new study of the notes of a the dance teacher, Michel St. Léon, for his teaching of Stage and Ballroom Dance at the Court of Württemberg reveals his description of the, what we have chosen to call, the Basic Mazur-Mazurka step. From the study of his notes:

"The Mazurka Composee par St. Léon, which is for a couple, and the Kracovia par St. Léon, which is a solo, also begin with a 'tour de salle' of lively steps appropriate for the dance forms. In the mazurka, for example, the pattern is a series of 'deux pas marché en avant sur la pointe et jeté tendu en avant.'" ⁶³

What is significant about this? That it is not the Pas de Basque and the dates when Michel St. Léon was teaching this. The notebooks are from 1830. So basically Michel St. Léon was teaching something which he previously learned himself: some where in the 1820s we suppose.

No! It was even earlier! From the amazing researches done by Dr. J. Pudełek, Michel St. Léon danced in Warszawa in 1811!⁶⁴ He danced in French Ballets, presented in Warszawa, on the 2nd, 9th, and 11th of October, 1811. So he was there for at least a week. He could have learned the

⁶² A. Polonius, *I Saw The Siege Of Warsaw*, (London: 1941), p. 342.

⁶³ Sandra Hammond, "A Nineteenth-Century Dancing Master at the Court of Württemberg: The Dance Notebooks of Michel St. Léon," *Dance Chronicle*, Vol. 15, (New York: M. Dekker, 1992), p.306.

⁶⁴ Janina Pudełek, *Warszawski Ballet Romantyczny (1802-1866)*, (Warszawa: PWM, 1968), p. 159.

main features of the Mazur during this time. If this is so, then his description of the step above would be further evidence that this simpler version of the Basic Run Step is closer to the “real” or maybe to an “older” Mazur Step. At this time we do not know from whom he learned the Mazurka.

Now just what is this step? It goes forward and is three step movements—two marching or running steps done upon the ball and toes of the feet, followed by a leap (changing weight from one foot to the other), or jump onto the free foot—done three counts to a measure of music. Thus to repeat, its run, run, leap, run, run, leap, etc. there is no closing of the feet together as described by Cellarius.

Why is this important? Because Cellarius’ books were copied by others and his description were repeated for almost two centuries. This led to a misunderstanding of the nature of the Mazur, at least for the Basic Step. The Basic Step is an open running step and not a run, stop run, stop step as described by Cellarius. Michel St. Léon description is the very same beginning exercise that today’s (2006) Polish dance students learn for the Mazur.

This basically is the very same as Staczyński’s, “Pas simple.” And yet the Staczyński’s did include the Pas de Basque as a Mazur step! Why? Given the great influence of French culture, especially in the world of Dance at this time, we can hypothesize that dance teachers throughout Europe, Poland and Russia felt that they had to use French terms (and perhaps even their descriptions) in order to enhance their reputations to impress their students.

We suspect that this would be truer in Russia than in Poland since the Polish manuals rarely use the Pas de Basque description—just recall to mind Hłasko’s basic steps. However this does not rule out the possibility that Poles would have been taught the Pas de Basque and used it. This would explain how someone like Zorn would have seen Poles dance with the Pas de Basque and perpetuate it in his manual and its English translation.

In addition, in Michel St. Léon Mazurka choreography he has Bourree and Courant steps which are run-like steps. However he does also have an instance in his Mazurka choreography of the Pas de Basque—but only used twice! His choreography fills four and half pages of complicated, dense hand written script with directions for steps, arm positions and couple figures. It is a performance piece, a stage piece, for the young Princesses of Württemberg.⁶⁵

So we take it to mean that the pas de Basque was just a sort of addition to the choreography, as a filler, with the non-Basque step as the real Polish step, which is used repeatedly in his choreography.

1846 THE STACZYŃSKI’S MANUAL

The manual⁶⁶ of the Staczyński’s brothers, Jan and Ignacz, is of seminal importance to the history of the Mazur for two reasons: first, it is the earliest Polish manual containing Social Dance, published in Poland in 1846; second, it contains step-movement descriptions of the Basic Mazur Step as well as others which can illuminate the controversy over the exact nature of the Basic Step, namely, which was it and which is it, even, which should⁶⁷ it be.

⁶⁵ The Württemberg family was related to the Czartoryski family of Poland. Could this be an additional reason for the Württemberg Princess learning the Mazurka?

⁶⁶ J. and I Staczyński, *Zasady Tańców Salonowych*, (Warszawa: 1846). This manual only came to light in Poland in 1992 and into the present author’s possession in 1994. The exigencies of life have put-off our examination until the present time, 2006.

⁶⁷ By which should it be, we mean that manner of doing the step, which gives the most physical and Aesthetic pleasure.

Practically nothing is known about the early Polish dance teachers. We do know that Ignacz Staczyński placed an ad in the newspaper “Kurier Warszawski” in 1843 announcing weekly dance classes taught by him in the old-town neighborhood of Warszawa. The manual is dedicated to the young students of dancing, children, and their Mothers.

The manual contains the standard Ballet and social dance foot positions, general comments about the nature of dance, correct social behavior as well as step descriptions. It is no different from standard European dance manuals of the time except for including step descriptions for the Mazur. Earlier European manuals only gave a name of a step and not a description.

Here we are only concerned with the basic forward moving Step. The Staczyński’s give two: “*Pas simple do Mazura*” and “*Pas de basque do Mazura*”. The names are originally in italics—those are names contained in the manual. “Pas de Basque” was a known and old European term and dance movement. “Pas simple” was given by the Staczyński’s and its meaning is obvious—it is simple in contrast to the Pas de basque. This implies that this is a simpler version than the Pas de basque: that it should be learned first or even substituted for the Pas de basque. But how do we know this? How can we prove this?

The Staczyński manual has a step section which is entitled, when translated, as “Steps to/for Particular Dances”. This is in turn subdivided into six subsections: forward moving steps, sideward moving steps, backward moving steps, turning steps, in place steps and combinations. There is a definite hierarchical arrangement of the steps. Here is the arrangement:

1. Pas simple do Poloneza
2. Pas simple do Mazura
3. Pas de basque do Mazura
4. Chasse do Kontredansa
5. Chasse do Mazura

There is another section of the manual which lists which steps are to be done to which dance. For the Polonez they list not one step but two. In addition to the Pas simple they include as a second step a modified Pas de Basque. How is it modified? It is to be done without any hopping and without losing the knee-bend on count 3. Why would they even include this? It could be simply that the Pas de Basque step was part and parcel of the Ballet and dance teacher’s traditional curriculum as it is today.⁶⁸ If fact, the Pas de Basque, in the Staczyński’s manual, for this special section, is only list for the Waltz!⁶⁹ Keep in mind that in the “Steps to/for Particular Dances” section which occurs earlier in the manual the “Pas de basque” is given as a second step for the Mazur.⁷⁰ However the Staczyński’s step list for the Mazur is as follows: Chassé, Pas flore, Pas simple, Échappé, Glissé, Jeté assemble and Jeté. Note that the Pas de Basque is missing! Why?

We think that this is due for two reasons; first, they taught absolutely beginning dance students, children in fact; second, that the preferred step, for the actual Dance, among Poles was/is the “Pas simple.” So let us turn to the Staczyński’s first Mazur Step.

⁶⁸ There is also the cultural atmosphere of the still aristocratic-educated 19th and early 20th century Europe-Poland-Russian which was Franco-phone. For many elites of Europe, French was their common language. And the French dance terms came with it.

⁶⁹ Staczyński, *Zasady...*, p. 89-91.

⁷⁰ Staczyński, *Zasady...*, p. 67.

“Pas simple” to the Mazur

“*Pas simple* do Mazura

[Start with the feet] from the 3th position

Z pozycji 3 zwyczajnej.

- | | |
|---|---|
| <p>1. Bend the [left] knee and immediately throw [raise] the right foot in the air into the 4th ordinary air position air position and [land] in place on the toes in the 4th position [on the floor].</p> <p>2. Slide-push the left foot on the toes into the 4th opposite position [the right foot]</p> <p>3. Slide-push the right foot on the toes into the 4th ordinary position.</p> | <p>1. <i>Robi się plié i natychmiast prawa noga wyrzuca się w powietrze do pozycji 4tej zwyczajnej powietrznej i przeskakuje na miejsce na ziemię palcami do tejże pozycji poziomej.</i></p> <p>2. <i>Lewa noga wysuwa się na palcach do pozycji 4tej odwrotnej.</i></p> <p>3. <i>Prawa noga wysuwa się na palach do 4tej zwyczajnej.</i></p> |
|---|---|

Uwaga. Drugi takt zaczyna noga lewa, a wszystkie poruszenia w tym kroku są w pozycji 4tej raz zwyczajnej, drugi raz odwrotnej, to jest raz prawą—drugi raz lewą nogą—Zachowują w pierwszym tempie każdego taktu plié.

*Ten krok służy dla dam i dla Mężczyzn.”*⁷¹

Notice. The second measure is begun with the left foot, and all movements with the step are to be done to the 4th ordinary position, the next with the other leg, that is once with the right—next, with the left foot—maintaining [doing] on the first count of each measure a knee-bend.

This step is done by Ladies and Men.

The adjectives “ordinary” and “opposite” for the 4th position simply mean here their contemporary meaning, that is, the feet get placed or slid forward, alternatively, first one foot then the other. The literal terms “in the air” really means that the foot is held off the floor or is not in contact with the floor.

Our translation is as literal as possible so the actual meanings of some terms are not what is written. In this regard the term “throw” is just the low leap, not a hop, from one foot to another.

Now what may we remark about this? First. That the date is the same as that of Hlasko’s Vienna Mazur manual, 1846! Second, and much more importantly, that Hlasko’s “Traverse #2” step is just like the above—an open running movement. The Staczyński’s stated that they have been teaching for a long time. It may be that the term Pas de Basque was not used to describe the Polish manner of doing the step by the 1840’s in Poland: that it did not serve a purpose or that it did not accurately describe the movement.

⁷¹ Staczyński, *Zasady...*, p. 66-67.

Now for the Staczyński's second Mazur step, their “Pas de basque do Mazura.”

Pas de basque to the Mazur

“*Pas de basque do Mazura*”

[Start with the feet] from the 3th position]

Z pozycji 3 zwyczajnej.

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. With a light jump throw the right foot into the 4th ordinary air position and [as you do so] drawing an insignificant curve, place the toes between the 2nd and 4th ordinary position 2. Push-slide the toes of the left foot through the 3rd position to the 4th opposite, making a curve and simultaneously with the right foot-leg bend [the knee]. 3. The right foot push-slides into the position of 3th opposite, upon the toes. | <ol style="list-style-type: none"> 1. <i>Prawa noga w lekkim skoku wyrzuca się do pozycji 4tej zwyczajnej powietrznej i zakreślając nieznacznie łuk ustawia się na palach między pozycją 2gą a 4tą zwyczajną.</i> 2. <i>Lewa noga posuwa się palcami przez pozycję 3cią do 4tej odwrotnej, zakreślając łuk i jednocześnie na nodze prawej robi się plię.</i> 3. <i>Prawa noga dosuwa się do pozycji 3ciej odwrotnej na palach.</i> |
|---|---|

*Drugi takt zaczyna noga lewa, to jest to co się znajduje na przodzie—krok ten służy również dla Dam jak i dla Mężczyzn.”*⁷²

The second measure begins with the left foot, that is with the one which is in front—this step serves also [is done] by Ladies and Men.

Let us make some observations about this description. First note that the third count is a movement which can easily retard the forward motion of the step. Closing the feet together on count 3 makes the movement staccato-like: go, stop, go, stop,.... This is antithetical to the nature of the “Pas do simple do Mazura” which is a continuously forward/backward moving step. Note the difference between the curving or rounding motion of the moving foot. On count 1 it is a small, insignificant motion whereas on count 2 a definite, observable curving movement is done. Then on count 3 the rear foot is stepped upon the toes. When we consider the knee-bending on count 2 as well, we see that there is, in this description, an up and down motion and a sideward movement due to the curving of counts 1 and 2.

Other authors, who are more known to Western European dancers and researchers, for instance, Cellarius and Zorn have neither this up and down or sideways motion in their descriptions of the Pas de Basque—this strengthens our argument that this basic step was meant to be a forward moving step. In fact, Zorn explicitly named this “Pas Courant” or Running Step. He recognized its nature. However both he and Cellarius still retained the closing of the feet on count 3.

However, as we have written elsewhere, by eliminating the closing of the feet on count 3 and by exaggerating the side-curving motion (to suitably slower music), and with the upper-body leaning backwards somewhat, this modified Basque Step can be done with a joyful swinging movement. And this movement is actually close to today’s (2006) Pas de Basque as done by Ballet dancers!

⁷² Staczyński, *Zasady...*, p. 67-68. They may have been manuals written by Polish dance teachers before 1846. They may have been in the Puławy Library collection but in war of 1831, this library of 60,000 volumes was burned to the ground.

POLISH ETIQUETTE MANUALS

Polish Etiquette manuals produced in Poland followed the general European trend of responding to the new democracy of mass society.

These manuals instructed the members of the new middle-class how to behave in the social circles of the upper-classes. The middle-class was a town of city phenomena. People of the upper-classes had already from birth been inculcated with these social skills and upper-class customs.

It is the manuals from 1823 to 1929 which are of interest to us. There is a loose parallelism here with the dates of publication of Polish Mazur Dance manuals and their character. (They are mostly figure manuals for the Mazur and other Polish dances.) After all, the same people who were moving upwards in society needed to know the dances associated with this level of society: this is part of the etiquette of this society.

A number of these manuals are translations of French manuals. Most of these manuals, which are repetitive, have sections dealing with dance in a peripheral way: none have instructions for the dances.

Below we present citations from only one of these Etiquette Manuals:

*“W polce powinno się nie skakać, ale lekko suwać, ślizgać podobnie jak i w innych tańcach. Zbyteczne przytupywanie i wybijanie nadmierne hołubców w mazurze więcej kurzu wytrzepuje z posadzki, aniżeli mu nadaje dziarskości.”*⁷³

In the Polka you should not hop or jump, but [rather] lightly push [the feet], sliding as is done in other dances. Excessive stamping and heel-beatings in the Mazur only brings-up dust from the floor rather than indicating its wildness.

The title of this manual shows that the author was trying to prepare people for the calmer well-behaved Salon or Social Ballroom. (On the other hand we do know that the Mazur does demand a certain amount of spirited dancing.)

THE RURAL OR GENTRY MAZUR OR MAZUREK

1800 RURAL MAZUR

At the beginning of the 19th century there were many instances of the continuing culture of the old rural Nobility of Poland. In Eastern Poland around 1800 we have an eye-witness account, when she was a young girl, of a family celebration, a name-day celebration. She is surprised at the contrast between the demeanor of the men when they dance the Polonez and the Mazur:

⁷³ Izydor Poeche, *Brewiarzy Salonowy*, (Rzeszów: J.A. Pelar, 1887), p. 178.

“Ale kiedy mężczyźni dojrżeli, z wąsem zawieszonym, ubrani w Kontusz z rękawami na wyloty, opasani grubymi i ciężkimi pasami, które im dodawały drugie tyle grubości, niektórzy nawet wcale podzyli, wybrawszy sobie damy także poważne, których mogłabym być córką, zaczęli z nimi kręcić się, skakać, brykać, nogą o nogę stukać, wywijać się na jednej nodze, jakby małe dzieci, tak mi się to wydawało zabawnie, że śmiać się w głos zaczęłam.

Co spostrzegłszy, Antosia zbliżyła się do mnie i zapytała, czego się śmieję.

— Co robisz ci starzy panowie z tymi paniami? — zapytałam. — Czy to gra jaka?

— Oni tańczą mazura — odrzekła Antosia.

— Czegoż tak stukają nogami?

— Wycinają hołubca.

— Na co?

— Taki taniec, tak trzeba robić. Tylko nie śmieć się, bo niegrzecznie śmiać

się z gości. . . .

Pierwszy i ostatni raz w życiu widziałam panów kontuszowych tańczących mazura. Później już tylko fraki brały udział w skocznych tańcach, a kontusze ledwie kiedy przeszły się poloneza.”⁷⁴

But when the men are of a certain age, with their hanging moustaches, wearing Kontusz with its [loosely] hanging [long] sleeves, and with their wide belts around their ample waists, which amplifies their girth, then in all seriousness they take a [young] Lady who could be their daughter, to dance with. With her they turn, they jump, they frolic, they beat one foot against the other, they whirl on one leg as though they are young children, and all this to me was very funny, so much so, that I began to laugh out loud.

So noticeable this was that Antosia came to me and asked me why I was laughing.

— What are those old Gentlemen doing with those Young Ladies [girls]? —

I asked.— Is it some kind of game?

— They are dancing the Mazur — replied Antosia.

— Why are they hitting their feet together?

— To do the Hołubiec.

— Why?

— Because, in that Dance [you] are suppose to.

— Only don't laugh so, because it isn't nice to laugh at guests. . . .

This was the first and only time in my life that I saw men in Kontusz dancing the Mazur. Later only in evening dress [tails] was this leaping Dance done, and the Kontusz was worn sometimes for the Polonez.

We must remember that these were the thoughts of a child. For a child any adult is an old man. But this short passage does give us a good feel for the wildness of the rural Gentry Mazur.

The wearing of formal Ball dress is an indication of the Mazur to the Social Ballrooms of the palaces, towns, and cities of Poland, Russia and Europe.

⁷⁴ Ewa z Wendorffów Felińska, *Kufer Kasydy*, (Warszawa: NK, 1983), p. 110.

1830s RURAL MAZUR

What about the wildness of the Mazur. How was it, is it made manifest? From a memoir of the 1830s or so we have some of its features described for us. The author tells us that the first twenty years of his life and that of other young men was nothing but Mazur dancing. They were ruled by “skokmanii”⁷⁵ or a hopping-mania with noisy heel-beatings, striking the floor and shouting—all in all, a unruly affair. He used the term that dancing with ones partner was a “whirling hallucination.”

This dancing was not done in the cities or salons of Poland but at the homes of the rural gentry from the places of Boratyn, Łancut, Przeworsk, Krakowiec in southeastern Poland. (Actually, when we refer the Salon and what kind of dancing and behavior is appropriate for the Salon, the best term is from the German, “salonfahrig.”)

The author states that Sir Jan Stanicki, who was from a small village, was one of the best Mazur dancers. The music would sound and off like an impetuous horse Sir Jan would bound into dancing the Mazur (as some of you will recall, this rural form of the Mazur is perhaps, better named, Mazurek). A saying was attributed to Jan Stanicki, “. . . *marmur nie do mazura, nie ma w nim duszy*”⁷⁶ — implying, that a stone or marble floor was not good for dancing the Mazur, as there is little resiliency of the floor when heel-beating or stamping into the floor—it is both difficult and painful on stone flooring, and in particular the sounds of stamping etc. are not satisfying. Now, where are there marble floors? Only in the palaces of the great and mighty, but not among country folk.

1842 MORE RURAL MAZUR

What about the actual rural or non-city Mazur; how was it done? Here is a description of how it was danced, in a tavern-hotel, at a Carnival Ball in the Polish city of Rzeszów in 1842. This rural region of Poland, then under Austrian rule, was considered the most backward of Poland.

A number of dances were done, all, in a rather rough way.

*“Nie uznając napowietrznych Terpsichory granic i na wskroś przez mazur I kontradans strzelając, co krok rozmachanemi skoczkami karambolowali. . . .
 . . . gdy rodak jaki puściwszy się niby iskra sypnął sprzężystemi hołupcy i ruinę ich tym jaskrawiej objawił, . . .”*⁷⁷

[They] not recognizing the boundaries of Terpsichore [that is, Dance] throughout the mazur and the contradance they burst, crackled, each step thrashed about, hopping, jumping. . . .

. . .when our countryman beats the heels so vigorously so that sparks fly he is ruining [the nature] of the heel-clicking, . . .

⁷⁵ Ludwik Jabłonowski, *Pamiętniki*, (Kraków: W. Literackie, 1963), p. 123.

⁷⁶ Ludwik Jabłonowski, *Pamiętniki*, . . ., p. 124.

⁷⁷ *Biblioteka Warszawska*, Vol. III, (Warszawa: 1843), p.35.

This shows the difference between the country and Social Ballroom Forms of the Mazur. Note that sometimes the rural Form, or folk form is denoted as the “Mazurek.”

1847 AND MORE RURAL MAZUR

Is the Ballroom Mazur too elegant, too refined, too weak? Just what is the real nature of the Mazur?

*“U nas jest on chwilą wypoczynku po hucznym mazurze, lub poetycznej polce . . .”*⁷⁸

Among us we take a rest [from], after the clamorous Mazur, or a poetical Polka . . .

1911 RUBIENSTEIN

When the pianist Arthur Rubinstein was a student, he was working through the compositions of Stanisław Szymanowski at his families’ estate in Verbovka. From his memoir of those years:

*“One night, the Davydovs took me to a ball in their neighborhood, given by a Russian Princess Yashil. The whole atmosphere, the decorations, the guests, reminded me of the ball in Tchaikovsky’s Eugene Onegin; the only thing missing was the music of the opera, but the dances were the same—a polonaise and a real Polish mazur. It was enchanting, and we didn’t get home until six in the morning.”*⁷⁹

This took place in the province of the Russia-Polish Ukraine. This also reveals that the young Rubinstein knew the world of Opera better than that of Polish life.

POLISH SOCIAL MILITARISM: ARMY, CAVALRY-UŁANS

1920s UŁAN

“Trzeba pamiętać, że wojsko RP Dwudziestolecia było szalenie uprzywilejowane, bo dosłownie cały naród kochał je, czego się nie widziało nigdzie poza Polska. Wojsko, a co

⁷⁸ Karol Czerniawski, “Charakterystyka Tańców,” *Bibliographia Warszawski*, Vol. II, (Warszawa: 1847), p. 328.

⁷⁹ Arthur Rubinstein, *My Young Years*, (New York: 1973), p. 366.

*dopiero ułani, było popularne we wszystkich warstwach ludność i bez żadnych nakazów z gminy, starostwa, czy województwa było witano z radością, kwiatami i uśmie . . .”*⁸⁰

We must remember, that the Army of the Polish Commonwealth of the Twenty-Years [inter-War Poland], was very privileged, because literally the entire people loved it, something which did not exist outside of Poland. The Army, especially the Ułans, were popular with all the classes of the people and without any prompting from the local governments, or the subprefect or the administrative leaders they were greeted with joy, flowers and smiles . . .

1922 WARSZAWA UŁAN

During the Carnival Season of 1922 one source remembered in particular two Balls: one attended by Marshall Piłsudski and a second, which is of more interest to us. He writes:

*“Drugim był bal tzw. ‘Staropolski’ w Resursie Kupieckiej, połączony z popisami mazura. Tańczyło kolejno kilkanaście ósemek, wśród nich jedyna wojskowa z 7. P. Uł. Mazur był siarczysty, a ósemka pułku zebrala huczne brawa i została zakwalifikowana do rzędu najlepszych tancerzy.”*⁸¹

The second Ball known as a ‘Staropolski [Ball]’ was held at the Resurs Kupiecki, [at which] was done a showy Mazur. It was danced by a succession of [groups] of four pairs, only one of which, by the 7th Ułan Regiment, was energetically done. The Regiment’s eight received loud approval [from the on-lookers] and thereby became qualified as belonging to the ranks of the best dancers.

UŁAN INFLUENCE ON POLISH CULTURE, 1920s

What did the three K’s mean in Polish Cultural life? “The Szlachta and the Cavalry tradition may be understood as the three Ks: Kon, Koniak, and Kobieta, that is, Horses, Koniak, and Women. Up to 1939 this had a notable place in Polish Culture.

1926 UŁAN CULTURE

The Ułan soldiers were celebrated in inter-war Poland. They developed their own culture. They had their own regimental histories. They had their own songs, their own drinking games, etc.

Here is one song ditty:

⁸⁰ Eustach Sapieha, *Tak Było*, (Warszawa: Safari, 2000), p. 40-41.

⁸¹ J. Smoleński and M. Żebrowski, *Księga Dziejów 7 Pułku Ułanów Lubelskich*, (London: 1965), p. 284.

*“Babka umierała, jeszcze się pytała, czy na tamtym świecie ułani będziecie?”*⁸²

A grandmother died, yet she asked, in the other World will there be Ułans?

It was often pointed out just how aesthetically pleasing it was to see Ułans in their parade uniforms dancing the Mazur, especially if one of them was leading the dancing, as he was wearing the special leader’s sash. .

1930s UŁAN CUSTOMS

What was the Polish military life like? What were some of their customs which are only related to dancing? Let us find out?

“O ile bale organizowane w pułkach piechoty czy artylerii rozpoczynały się przeważnie polonezem, który prowadził dowódca pułku, to bale w pułkach kawalerii rozpoczynały się marszem pułkowym. Nadto organizacja, klimat i atmosfera spotkań kawalerzystów oraz nastroj beztroski, fantazja i szampański humor biorącej w nich udział młodzieży oficerskiej i podchorążackiej, zadziwiały wszystkich.

Panie, powracające z balów i zabaw oraz wieczorków organizowanych w kasynach oficerskich chwaliły się, że nigdzie nie bawiły się tak dobrze, jak u kawalerzystów. . . .

Przed każdym bale organizatorzy pilnie śledzili listę zaproszonych pań. O ile dama była osoba młodą, w dodatku ładną iż wdziękiem, nie interesowano się nią. Zakładano z góry, że będzie miała powodzenie. Natomiast jeśli ze względu na wiek i urodę przypuszczano, że może bawić się źle, organizatorzy przydzielali dyskretnie do jej towarzystwa młodego oficera lub podchorążego. Otrzymywał on konkretne zadanie: robić wszystko, żeby dama, która ma się opiekować, bawiła się wyśmienicie. Czasem ustalano ‘kolejkę’ młodych oficer i podchorążych do obsługiwania damy. . . .Te właśnie damy nadgorliwej chwaliły zabawy w kasynach oficerskich. One robiły zawsze naszej kawalerii najlepszą reklamę!

Przeważnie po północy, gdy uszczęśliwione powodzeniem, jakie miały na zabawie, udawały się do domowa, zwolniona a obowiązków młodzież oficerska dopiero zaczynała beztrosko bawić się, często aż do białego rana.

*Dla oficerów-kawalerów, którzy bywali w wielu zaprzyjaźnionych domach, zabawy te były doskonałą okazją do rewanzu. Reprezentacyjne bale kawaleryjskie rozpoczynały się obowiązkowo marszem pułkowym, a następnie dowódca pułku zapraszał wszystkich do poloneza. O północy tańczono pierwszego mazura, a nad ranem bal kończył się białym mazurem.”*⁸³

The Balls organized by the regiments of the infantry or artillery began with the Polonez,, which was led by the commander of the regiment whereas at the Balls given by the Cavalry started with the regimental March. The organization, the feeling and atmosphere of being with the Cavalry, as well as the feeling of well-being, fantasy and a

⁸² Wiesław Mirecki, *Malowane Dzieci*, (Warszawa: LSWW, 1986), p.190. This is a wonderful book. It describes many aspects about the ethos and spirit of the Polish Cavalry of this time.

⁸³ S. Radomyski, *Wspomnienia O Odrębnościach Zwyczajach I Obyczajach Kawaleryjskich II Rzeczypospolitej*, (Pruszków: Ajaks, 1994), p. 52-53.

champagne-like-gaiety or humor [induced by the] presence of the young officers and officer-cadets, delighted everyone.

Ladies, returning from such Balls and Gatherings, as well as other Social Evenings, given by the officers, highly praised [such events], stating that they never enjoyed themselves so much as when they were with the Cavalry . . .

Before each Ball, the organizers carefully examined the list of invited Ladies. To the extent that the Lady was young, and if also, attractive and graceful [the organizers] paid no particular attention to her. They knew that she would have a successful social [and enjoyable] evening. However, for older and not particularly attractive Lady, for whom, it was supposed, would not have much enjoyment, they arranged discreetly for an officer to be with her during the social event. The officer received concrete instructions: to do everything, so that the Lady, for whom he was responsible for, would enjoy herself exquisitely. At times they established a ‘waiting line’ of young officers [taking turns] to serve the Lady. . . It was precisely these Ladies, who were most enthusiastic in their praise about these events. They always were the best advertisements for our Cavalry!

Usually after midnight, when such happy guests went to their home, were the young officers now free of their responsibilities, could freely enjoy themselves, often to dawn.

For the Cavalry officer, who was being received in many friendly homes, the [social] events were excellent opportunities for mutual visits. The representative Balls of the Cavalry began with the obligatory regimental March, then the regimental commander invited the guests to do the Polonez. At midnight, the first mazur was danced, then [as the last Dance] a White Mazur was done at dawn.

The idea here is that everyone should have the opportunity to enjoy themselves in spite of their social handicaps. This was the morality of Polish Social Militarism of that time—it also speaks to the notion of Social Good Taste.

1920-39 UŁAN REGIMENTS

The number of and stationing of the Polish Cavalry Ulan Regiments during the inter-war period varied. Two or three Ulan Regiments made up a Cavalry Brigade. All together the cavalry numbered 70,000 men. The Brigades had regional names.

BRIGADE NAME	REGIMENTAL NUMBER	BASE STATION
MAZOWIECKA	7, 11	MINSK MAZOWIECKI, CIECHANÓW
WOŁYŃSKA	12, 19, 21	KRZEMIENIEC, OSTRÓG, ROWNE
WILENSKA	4, 13, 23	WILNO, NOWA WILEJKA, POSTAWY
SUWAŃSKA	1, 2	AUGUSTÓW, SUWAŃKI
KRAKÓW	3, 8	TARNOWSKI GORY, KRAKÓW
PODOLSKA	6, 9, 14	STANISŁAWOW, TREMBOWLA
WIELKOPOLSKA	15, 17	POZNAŃ, LESZNO
NOWOGRODZKA	25, 26, 27	PRUZANA, BARANOWICZE, NIEŚWIEŻ
POMORSKA	16, 18	BYDGOSZCZ, GRUDZIĄDZ
KRESOWA	20, 22	RZESZÓW, BRODY
PODLASKA	5, 10	OSTROŁĘKA, BIAŁYSTOK

ULAN POLISH ARMY INFUENCE, ENGLAND, 1940s

There was an inheritance of Polish Army if not Aristocratic behavior which was easily contrasted with other national ways of behaving:

*“It was partly a clash of two different military traditions. The Polish habit of saluting everyone, on station, in town, in restaurants, irritated the British officers, who found that they could not cross the airfield or walk down a street without acknowledging several dozens salutes. . ‘The heel-clicking that went on was terrific,’ remembers one RAF fitter, ‘and they had a funny way of bowing stiffly, from the waist up, like tin soldiers.’ In contrast to this punctiliousness, the Poles had a matter-of-fact attitude to regulations, . . .and this did not sit well with the hierarchical deference that underlay British military culture. ”*⁸⁴

THE DANCE LIFE OF KRAKÓW

1851 A KRAKÓW BALL

Remember that Kraków was occupied by Austrian bureaucrats and military personnel up to 1918. Some of these people learned the Mazur-Mazurka. The complete book of M. Estricherowna, which details life in Kraków, describes the levels of Society and their entertainments. Here is one which is of interest to us:

⁸⁴ Adam Zamoyski, *The Forgotten Few*, (New York: Hippocrene, 1995), p.167.

“Wojskowi niższych stopni mieli też swoje bale, . . . Odbywały się w resursie niemieckiej i gromadziły do 100 par, tańczących wszystkie ówczesne tańce, prócz mazura, który zyskał sobie jednak prawo obywatelstwa na zwykłych balach resursy, gdzie go muzyka wojskowa grywała nawet z przyspiewkami i naśladowaniem brzęku podkówek, co się jako nowość bardzo podobało.”⁸⁵

The lower ranks of the military had their own Ball, . . . They were held in the German Resurs and there were [about] 100 couples, dancing all of the contemporary dances, except for the Mazur, which has a place at all of the usual Balls held at the Resurs, where the military bands even play the [Mazur] songs and also imitate the sounds of heel-beatings, which is a novelty very much liked.

1855 KRAKÓW

From an analytic study of the life of Krakow, between two violent episodes of Polish History, namely 1848 and 1863, we have a bit of Mazur Dance History which illustrates some other forms of the Mazur:

“Z tańców figurowych stał mazur na pierwszym miejscu, a trawł nieraz kilka godzin. Nawet Niemcy przyswoili go sobie chętnie. Przez wieczór tańczono najmniej trzy mazury, nie licząc znanego od r. 1851 kadryla-mazura.”⁸⁶

Among the dances of figures the Mazur was in the first place, it lasted sometimes for several hours. Even the Germans gladly took it to themselves. In an evening there were danced at least three Mazurs, not counting what became known, from the year 1851, as the Quadrille-Mazurka.

What is a Quadrille-Mazurka as compared to a Mazurka Quadrille? The first has some Mazur-like qualities or features grafted onto the Quadrille whereas Mazurka Quadrille is the Mazur being adapted to fit into the Quadrille Form.

The Quadrille-Mazurka can just be the Quadrille done to Mazur music—it gives a taste or feel of a Mazur. And what about a third category: Mazurs which simply make use of Quadrille figures? This is how many real Mazurs are done.⁸⁷ Having said all this the Quadrille Form has been and is a rich source for the Mazur and allows many people to participate in its dancing.

1856 KRAKÓW

In Kraków there was a good deal of social prejudice against mixing with social inferiors. A public Ball is not the same as a private, invitational-only Ball.⁸⁸ This was commented on by

⁸⁵ Maria Estreicherówna, *Życie Towarzyskie I Obyczajowe Krakowa W Latach 1848-1863*, (Kraków: WLK, 1968), p. 67.

⁸⁶ Maria Estreicherówna, *Życie Towarzyskie I Obyczajowe Krakowa w Latach, 1848-1860*, (Kraków: 1968), p.70.

⁸⁷ See the present author's other Mazur book about these distinctions.

⁸⁸ A public Ball is today just a typical urban “dance.”

many observers. One in particular is of interest to us: it is from the Kraków periodical, *Czas*, of February 1856.

“Only at private [balls] in a carefully selected friendly circle can one truly entertain oneself, . . . at public balls it is good manners to keep dignity bordering on immobility. The ballroom looks then like a promenade.” The author of this note argued that it would be a good idea to animate this promenade and suggested ‘introducing a polonaise, which goes so well with dignity that it has been called as royal dance.’ This suggestion was backed up by the example of the Prussian king who initiated the season of public balls in Berlin that year by dancing a polonaise, and after him ‘the whole court moved [in the rhythm of] the Polish one.’ ”⁸⁹

The king in question was Frederick William IV of Prussia. He was trying to increase the prestige of his Court by adopting the Polonaise.

We may speculate as to how the Prussians danced this Polonaise. Most probably it was danced in the same manner as it was and is danced in Austria today, that is to say, without the knee-bend, so that it is just a walk in three-quarter time. This is also the way that many untutored Poles dance it today: but even this can be pleasurable.

1895 KRAKÓW

One branch of the Radziwiłł family was on intimate terms with the Royal Court of Berlin. One of the daughters was taken to Krakow, during the Carnival season, in order to find a Polish husband, her parents not wishing her to marry a German.

She tells us that the four best male dancers in Krakow all were named Adam: Lubomirski, Tarnowski, Zamoyski and Sobański. They made a splendid “czwórka.” A czwórka is a group of four couples—this Quadrille formation was one of European dance formations which is very suitable for the Mazur.

Her female relatives, Marylinka Czetwertynska and Etusia Tarnowska, taught her how to dance the Mazur well.⁹⁰

1880 KRAKÓW KONTUSZ

Here is a photograph of J. Rostworowski taken in Kraków in 1880. The Kontusz emphasized the wearer’s sense of National- Historical- Social- mission.

⁸⁹ Jolanta Pekacz, *Music in the Culture of Polish Galicia, 1772-1914*, (Rochester: U Rochester Press, 2002), p. 146.

⁹⁰ Maria Radziwiłłow-Potocka, *Z Moich Wspomnień*, (London: Veritas, 1983), p. 158.



DANCE AND THE CITY OF LUBLIN

1889 LUBLIN

Charity Balls and events then as now are an important part of community life. here is an interesting fact about one such Ball which took place in the city of Lublin on January 19, 1889:

“ . . . gdyż do mazura stanęło tylko trzydzieści par, tance jednak szły z życiem . . . ”⁹¹

. . . however for the mazur only stood thirty couples, however the dancing was lively . . .

Only thirty! Anyone who has tried to direct thirty dancing couples knows how difficult this can be. That this is so reflects just how complicated the Mazur-Mazurka became as Dance for large numbers of not very skilled dancers. This is just a figure-formation Dance: it is “mega-Mazurism.”

But at the end of the Lublin Carnival of 1890 there was a Ball for young Ladies at which one hundred and twenty couples stood for the Mazur. This was also a Charity Ball.

DANCE SCHOOLS AND DANCE LESSONS

1750-1764, SCHOOLS, EDUCATION

⁹¹ Henry Gawarecki, *O. Dawnym Lublinie*, (Lublin: WL, 1974), p. 183.

H. Kołłątaj was a leader in the education system during the period of the Polish Enlightenment. In his memoir, he remembered that during the 18th century the Mazurka and Kozak Dances, through the efforts of dance teachers, who taught then in the schools, became “prettier” than the English Dance. By this he meant that the dances were adapted for the Social Ballroom Culture of the time. And this was done by making the Dances more “artificial.”

1819 KRZEMIEN SCHOOL, WOŁYŃ

In 1819 there were 500 students in the school in Eastern Poland. All were from the Polish Aristocracy. In 1819 one Witosławski was the best Mazur dancer.

1820-1830s GIERS, DANCE EDUCATION IN RUSSIA

Where did people learn to dance in Russia? After the partitions, Eastern Poland became Western Russia. At the Krzemien Lyceum, a school for the upper classes of Poland-Russia, we learn of its high academic standards and this included dance:

*“There we became acquainted with many Polish families. With one of them we took dancing lessons which were very gay.”*⁹²

MESTENHAUSER

Karol Mestenhauser was born in Warszawa in that fateful year for Poland, 1831. He entered the drama school in 1855. His first dance manual was published in 1879 (He was 48 years old.). In the 1902 edition of the encyclopedia, Encyklopedia Powszechna, only Mestenhauser is mentioned.

His figure books are a tour-de-force. I have seen copies of them in the hands of Polish professional choreographers.

1890s A SCHOOL DANCE

From school days in the Polish Eastern lands during the 1890s:

“W okresie nauk gimnazjalnych dużo tańczyłem. Wytańczyłem się wówczas prawie na całe życie, bo później już używałem zabawy tej sporadycznie tylko i niewiele. Tańczyliśmy wówczas w mundurach i w białych glansowanych rękawiczkach: mazura, walca,

⁹² N. K. Giers, *The Education Of A Russian Statesman*, (Westport: Greenwood Press, 1962), p. 14.

kontredansa i kotyliona oraz jako popisowy taniec, oberka. Polka już wychodziła z mody, a obecnie rozpowszechnione tance nie były jeszcze znane. Do tańców figuralnych: kontredansa i kotyliona, zamawiało się damę zawczasu, do również i parę vis a vis. Tańczyłem często na wieczorkach w domach koleżeńskich: Zawadzkich, Kopciów, Okoniów, poza tym u doktorostwa Jakowskich, na pensji pani Rudzkiej i innych.”⁹³

In the time of my high school years, I danced often. I danced my entire life, since later I did not often attend parties. We danced in our school uniform and with white gloves: the Mazur, Waltz, Contradance and Cotillion as well as the show-off dance, the Oberek. The Polka was no longer in style, and the current dances were not known yet. As for the figure-dances we did: Contradance and Cotillion, where we asked a [young] Lady before the dance to be my partner, and also, a couple to stand opposite us. I danced often in the evenings in the family homes of my friends: the Zawadzki's, the Kopci's, the Okoni's, and besides that at the Doctor's Jakowski and at the apartment of the Lady Rudzka and others.

1900 CHILDREN'S DANCE LESSON & BALL

Here is another memoir of Warszawa Social life published almost 60 years after the fact.⁹⁴ It contains much about all the activities surrounding Balls and the Carnival Season in Warszawa.

The authoress started her first dance class when she was five years old in 1900. She relates how the children were dressed somewhat formally for the class, the etiquette of the class, how to ask someone to dance, etc. All this is well known so we shall only mention items which meet our present interests.

She does mention that the dance teachers of Warszawa were experienced dancers from the Warszawa Stage, from the Ballet World. Her first teacher was Mr. Słowacki. This is important because it is an indication of the continuity of the Polish theater tradition with that of the Polish Social Ballroom.

The classes started off with the classical positions for the feet then in time came practicing steps, followed by some couple dances and then the social dances of the day. They learned the figures and their commands. Some commands were in mixed languages, for example, “*balancez ze swojā damā*” or “*chaîne z damā z lewej rāczki,*” with the last meaning, “Chaîne with the Lady starting with your left hand.” Of course, one could just say, “Left hand Chaîne.” She does mention that when errors occurred, the dance teacher would then command a short general Waltz with a return to your partner.

She remembered the Mazur step combination which they practiced, a four measure combination of, “*Dwa chassez, dwa pas marché,*” done with the usual advice, so that if the girls had a glass of water on their heads they would not spill a drop.

During the revolutionary years of 1904-05 there was neither dancing nor classes as a protest against Russian rule. Only in the winter of 1907 did dancing resume. Her dance teacher was now Aleksander Gillert. Later she took classes at the school of the Sobiszewski brothers.

⁹³ A. Iwanski junior, *Wspomnienia*, (Warszawa:), p. 307.

⁹⁴ Jadwiga Waydel Dmochowska, *Dawna Warszawa*, (Warszawa: PIW, 1959)

She mentions just how important the Carnival Season was to the economic life of the city: everyone shop-owner, every tradesman and tradeswoman benefited.

She also tells us that the Balls in Warszawa, in the pre-WW I years, started with a Waltz, the men dancing one or two times around the hall, in turn with each woman. After that, a Contradance ensued, to be followed by a second Waltz and then a long and exhausting Mazur.

She then lists a series of figures, eight in all, of which five are contained in Kwasnicowa's book. This may be a coincidence or she may have used manuals to refresh her memory or embellish her memoir.

1930s BALLET SCHOOL, WARSZAWA

From a study of the Ballet Schools in Poland between the two Wars we learn that student performances were given of Polish folk dances and Ballet character dances. At these performances a distinction was made between the Mazur and the Mazurka.⁹⁵

Usually this means that the Mazurka was done as a Mazurka Quadrille.

INFORMATION ABOUT A BALL

1905-20 A TYPICAL ETIQUETTE BOOK

From a 1905 etiquette book which was reprinted in 1913, 1918, and 1920 we have some remarks about the leader or "Wodzirej" of the Dance or of a Ball:

"Dziś obowiązki wodzireja stały się o wiele uciążliwsze niż dawniej. Taki n. p. mazur. Dawniej rozpoczynano go figurą ogólną, najczęściej kolem, poczem kierownik rozstawiał pary, i tańczono kolejno po dwie lub cztery jedną i tę samą figurę, dopóki jej wszystkie dwójki lub czwórki nie powtórzyły. Wodzirej, po odtańczeniu w pierwszą parę, mógł najspokojniej usiąść i emablować przez ten czas swoją damę. Dziś dzieje się inaczej: tancerze i tancerki domagają się wielkiego urozmaicenia zabawy, nie biorąc na uwagę, o ile to jest dogodne i możliwe.

Przypuśćmy, że wodzirej przybył na bal z dużym zapasem starych i świeżo obmyślonych figur, i pragnie pokazać je towarzystwu. Czyliż jednak jest w stanie dojść do celu — jeżeli z jednej strony musi każdą figurę opowiedzieć, pokazać, naprawić pomyłki, a z drugiej — pamiętać, że bal nie jest szkołą i że nie ma prawa domagania się od przyjmujących udział w zabawie ani wytężonej uwagi, ani uczniowskiej ścisłości wykonania. Stad każdy łatwo wywnioskować może, iż przygotowując się do balu, wodzirej winien przewidzieć wszystkie tego rodzaju strony ujemne i mogące wyniknąć przeszkody i powikłania, i dlatego nigdy nie może obmyślać jakichś efektów nadzwyczajnych, lecz starać

⁹⁵ Bożena Mamontowicz-Łojek, *Polskie Szkolnictwo Baletowe w Okresie Międzywojennym*, (Warszawa: PWN, 1978), p.76.

*się o to, ażeby każdy jego wyraz, wypowiedziany do tańczących, był zrozumiałym dla wszystkich i możliwie najdokładniej określał jego żądanie.”*⁹⁶

Today the responsibilities of the Wodzirej are much greater than in the past. Take, for example, the Mazur. It use to begin with a general figure, most often of a circling, after which the director [of the Ball] decided [or numbered] the couples, who in a group of two or four pairs, danced in succession the same [chosen] figures. The Wodzirej, after dancing in the first pair, could calmly sit down and amuse his partner for a time. Today it is different: the Gentlemen and Ladies demand more variations, not being aware if they are comfortable or possible.

Imagine, the Wodzirej comes to a Ball with a large array of old and newly created figures, and he wishes to show them [us them] to the people. However in order to do this — if he must first, explain each figure, if he must show it, if he must correct all errors, and secondly — remember, that a Ball is not a school and that he does not have a right to demand of the Ball participants, either [mental or physical] strain or exactitude of execution. From this one may draw the conclusion, that when preparing for a Ball, the Wodzirej should consider the negative sides so that he can eliminate all these complications; thus, he should not try to think-up unusual effects, but rather try to fit his [figures] to the skill level of the dancers, so that whatever his expressions [dance commands] are they will be understood by all and thereby [they] will accomplish what he wanted done.

You will recall that Mestenhauser’s magnum opus came out in 1901.⁹⁷ Bolesław Londyński undoubtedly had his manual in mind since some of its later figure-sequences involve large formations. Only the simplest new instructions should be given at a Ball. Detailed instruction should be given prior to the Ball.

How does one ask a Lady to dance? After approaching the Lady and then Bowing nicely to her the Gentleman requests of her, in a delicate and in a complimentary way to be his dance partner. The actual invitation, could be:

*“Czy mogę mieć zaszczyt (nadzieję, przyjemność) zaproszenia pani do pierwszego mazura?”*⁹⁸

May I have the Honor (Hope, Pleasure) to ask You to for the first Mazur?

Of course one can ask her for a second Mazur if she already has a partner for the first one.

POLISH ETIQUETTE MANUALS

Polish Etiquette manuals produced in Poland followed the general European trend of responding to the new democracy of mass society.

⁹⁶ Bolesław Londyński [Mieczysław Rościszewski, pseud.], *Dobry ton*, 4th ed., (Warszawa: J. Fiszer, 1920), p.217.

⁹⁷ Recall that his first Mazur manual of 100 Mazur figure-sequences came out in 1878.

⁹⁸ Bolesław Londyński, . . . , p. 219.

These manuals instructed the members of the new middle-class how to behave in the social circles of the upper-classes. The middle-class was a town of city phenomena. People of the upper-classes had already from birth been inculcated with these social skills and upper-class customs.

It is the manuals from 1823 to 1929 which are of interest to us. There is a loose parallelism here with the dates of publication of Polish Mazur Dance manuals and their character. (They are mostly figure manuals for the Mazur and other Polish dances.) After all, the same people who were moving upwards in society needed to know the dances associated with this level of society: this is part of the etiquette of this society.

A number of these manuals are translations of French manuals. Most of these manuals, which are repetitive, have sections dealing with dance in a peripheral way: none have instructions for the dances.

Below we present citations from only one of these Etiquette Manuals.

“W polce powinno się nie skakać, ale lekko suwać, ślizgać podobnie jak i w innych tańcach. Zbyteczne przytupywanie i wybijanie nadmierne hołubców w mazurze więcej kurzu wytrzepuje z posadzki, aniżeli mu nadaje dziarskości.”⁹⁹

In the Polka you should not hop or jump, but [rather] lightly push [the feet], sliding as is done in other dances. Excessive stamping and heel-beatings in the Mazur only brings-up dust from the floor rather than indicating its wildness.

The title of this manual shows that the author was trying to prepare people for the calmer well-behaved Salon or Social Ballroom. (On the other hand we do know that the Mazur does demand a certain amount of spirited dancing.)

MAZUR DANCE MUSIC

19TH CENTURY MAZUR COMPOSERS

Who were some of the more well-known composers of Mazurs for dancing? Here is a list of 19th century composers: Wincenty Studziński, Karol Sołtyk, Jozef Nowakowski, Julian Kaplinski, Jozef Kotuliński, Andrzej Rayczak, Leopold Lewandowski, Stanisław Moniuszko, Fabian Tymolski, Adam Wroński, Karol Namysłowski, Ignacy Chmielewski, Władysław Lochman, Jan Łęcki, Adam Sturm, Wojciech Osmański, Eugeniusz Gluziński.

LEOPOLD LEWANDOWSKI

⁹⁹ Izydor Poeche, *Brewiarzy Salonowy*, (Rzeszów: J.A. Pelar, 1887), p. 178.

The most prolific composer and conductor of Social Ballroom Dance music in Poland during the 19th century was Leopold Lewandowski (1831-1896). He was called, the Polish Strauss. He lived and worked mostly in Warszawa. He composed over 200 Mazur-Mazurkas—but many are pedestrian in nature.¹⁰⁰

MAZUR DEATHS

1891 A MAZUR DEATH, LWÓW

During a Ball given in Lwów in 1891 by the Mycielski's, another fatal accident occurred. While the Mazur was being danced, Władysław Wolański, one of the hosts of the Ball, who was not dancing at the time was attending to his duties.

It was his intention to lead the Austria political representative to the dining area which was not in the Ballroom. He, however did not walk over to the representative, but being caught-up in the tempo and spirit of the Mazur, did a sliding Mazur step toward him. He slipped and fell. At first no one was aware of this. He was dead. The music was stopped.

Stanisław Mycielski, not knowing what had happened, who was leading the Mazur with his wife, cried out for the band to keep playing since he was in command.¹⁰¹

1929 MAZUR DEATHS

And out in the country it happened again. This is why they often say the Mazur is a dance of the young—one must be aerobically fit.

*“Trzecim folwarkiem było Lesiszczce. Zarządzał nim pan Przedpełski, który mi został pamięci, niestety głównie z powodu swej nagłej śmierci, kiedy prowadził mazura na balu w Skidlu.”*¹⁰²

The third farm belonged to the Lesiszczce's. It was managed by Mr. Przedpełski, who remained in my memory, unfortunately because of his sudden death which occurred while he was leading the Mazur at a Ball in Skidlu.

1841 RUSSIA, SAINT PETERSBURG, THE “MAZURKA” WORD

¹⁰⁰ Marian Fuks, *Żydzi W Warszawie*, (Poznań: Sorus, 1992), p. 254.

¹⁰¹ Marian Bogdanowicz, *Wspomnienia*, Vol.I, (Kraków: WL, 1959), p.376.

¹⁰² Eustach Sapieha, *Tak Było*, . . . p. 12.

What about the terms “Mazur” and “Mazurka.” Early on in the history of the Mazur people were aware of the misuse, according to Poles, of the term “Mazur.”

After the partitions of Poland an expanding Polish colony grew in St. Petersburg. A Polish language periodical, *Tygodnik Petersburski*, existed for this colony. The winter of 1841 was especially cold. An article about this severe winter covered many facets of life in St. Petersburg. In spite of the cold Social Life went on. The writer of this periodical commented on a piece of Russian literature which mentioned dances:

“... gdzie jedna balowa kompanija, z całym apparatusem ‘obligé’ kontradansa, kotiljona, naszego mazura, (który, mimochodem mówiąc przemienił tu płeć i nazywa się ‘mazurka’, ‘la masourke’) . . .”¹⁰³

. . . where at one Ball the company [of dancers] did all the obligatory dances, the Contradance, the Cotillon, our Mazur, (which, willy-nilly they changed its gender and named it ‘Mazurka’, [or] ‘The Masourke’). . .

1931 THE TERM “MAZURKA” IN POLAND

Here is a tempest in a teapot. Under the entry “Mazur” in one of the Polish reference works of the 1930s it was stated that:

“Pod wpływem zagranicy zakradła się do nas niewłaściwa nazwa: ‘ta mazurka’ zamiast poprawnej nazwy: ‘ten mazurek’.”¹⁰⁴

Under foreign influence [there came to us], stealthily, the not proper form: ‘the Mazurka’ instead of the correct form: ‘the Mazurek’.

This is the usual effect of the disproportionate cultural power between strong countries and weak countries—in this case, of a gigantic Russia upon a defeated, small Poland—and maybe, with a little help from French cultural influences.

POLITICAL EVENTS OF 1830-1831

1830-1831 UPRISING

Some results of the anti-Russian Uprising of 1831 were:

1. massive forced induction of Poles into the Russian Army
2. liquidation of Polish schools in Lithuania, from 394 schools to only 92: especially they closed the University of Wilno and the Krzemieniecki High School.

¹⁰³ From the periodical, *Tygodnik Petersburski*, #35, (St. Petersburg: 1841), p. 196.

¹⁰⁴ *Wielka Ilustrowana Encyklopedia Powszechna*, Vol. X, (Warszawa: 1931), p. 97.

3. thousand's of the lower gentry were forced to the Caucasus.
4. strict control of Polish book production: more Polish books were published by emigrants than in Poland during the period 1831-1847.
5. many of the higher Polish Aristocracy leave Poland with Adam Czartoryski settling in Paris and becoming a focal point of Polish hopes for Poland's resurrection.

1831 POLISH PATRIOTIC WOMEN

What were the cultural effects of the 1830 Uprising? The Polish Uprising of 1831 was reported on in the presses of the various European countries. Here is a paragraph from one such report:

*“The patriotism of Polish ladies, in general, has nothing of that manly boldness which makes a female forget the character of her sex. It cannot be otherwise. In Poland, enthusiasm is unlike that sudden impulse elicited by some extraordinary circumstance, characterizing nations enjoying public prosperity. Strengthened by misfortunes, cultivated in silence, it becomes grave and circumspect. The love of their native country is, in the heart of Polish ladies, a calm and religious sentiment; it does not exclude timidity and reserve; it renders these two qualities still more touching. The wedding-ring, deposited by the Polish ladies upon the altar of their country, is its ingenious emblem. To sacrifice without hesitation their dearest affections; to suffer, and never complain; to leave martial power to men, and content themselves with the power of the mind; to share the pains of their fathers and husbands, resigning to them all the glory of triumph; it is thus that Polish mothers inculcate in their daughters on their the duties of women.”*¹⁰⁵

So the Polish women were strong without giving up their feminine nature. This also brings to mind the Noble women of old Republican Rome. This is not especially strange because the earliest Polish Nobility claimed Roman Noble descent. In more recent times remember how the women of Italy gave their wedding-rings to Mussolini?

1840 PATRIOTIC POLISH DRESS

There were different styles of Polish patriotic dress. These styles sometimes were a reflection of the non-patriotic dress fashions of the general culture of Europe of the particular time. We all know of the search for our cultural and racial roots of contemporary times (early 21st century) which “globalization” has brought to the consciousness of many of the Earth's peoples—mostly as a reaction against the uniformity of the imperialism of globalization.

¹⁰⁵ From an article, “The Lion's Mouth,” *New Monthly Magazine*, Vol. 38, (London: 1833), p. 92.

Looking at the illustration below, originally from the Polish fashion journal, “*Dziennik M6d Paryskich*,” published throughout the 1840s, we see that the couple represents “Polishness” while the woman on the right does not: she being European-Paris. Note that the woman is in a form or type of female Kontusz, but the man is not in the Kontusz but is wearing a modified “Kontusz-like” garment which still conforms to the general style among certain units of the military of his time.



Remember the occupying powers, in differing degrees and depending upon the general situation, banned expressions of Polishness in any form. There was censorship. How could the Poles circumvent this pervasive censorship?—by recommending patriotic dress in trivial publications, such as, in fashion magazines. The couple above represented not only Polishness and thereby was critical of cosmopolitanism (here rejecting non-Polish styles) and also the conformity of the large land-owning class to the occupying powers and as such, represented democracy

There is nothing new or unique about this phenomena: it existed in many places and will continued to exist—it being a question of identity.

A case in point. Hungarian fashion magazines of the 1830s and 1840s stressed that Hungarians should become more “Hungarian”: more Hungarian than what? Than Austrian, than German! This was not a reaction to political suppression, as was the case in Poland, but a reaction against what some Hungarians considered the cultural imperialism of Austrian-German culture.

The illustration below is taken from a fashion magazine published in Budapest for the Carnival Season of 1832. It was an advertisement for a “National Ball Dress.”



The woman is a stylized Hungarian peasant dress made of home-spun Hungarian-grown materials (cotton) and the man is wearing the short jacket associated with the Hungarian cavalry units.¹⁰⁶

POLITICAL EVENTS OF 1846-1848, THE PEASANT REVOLTS

1846-48 REBELLIONS

These peasant revolts were turned by the occupying powers against Poland itself. From 1815 to 1847 Kraków was a “free” city under the joint protection of the partitioning Powers: afterwards, it was annexed to Austria.

POLITICAL EVENTS OF 1861-1863 INSURRECTION

INSURRECTION RESULTS 1861

What were the disastrous results for the Polish East?

*“Especially targeted for retribution were the gentry and the Catholic clergy, perceived by the Russian authorities as the leading social forces behind the rebellion. More than six hundred persons of predominately gentry origin were sent to the gallows. Tens of thousands were exiled to Siberia, where a significant proportion served out hard-labor terms. Some ten thousand others escaped similar punishment by fleeing the country. Economic deprivation went hand in hand with political revenge. The government confiscated 1,660 estates in the Kingdom and 1,794 estates in Lithuania from the Polish Gentry. Another eight hundred estates, belonging to property owners considered politically unreliable, were forcibly sold at auction. Moreover, to maintain post-insurrectionary Russian armies of occupation, contributions totaling thirty-four million rubles were levied on those gentry who remained on the land. One historian estimates that 250,000 lives were affected by the various measures of repression. Together they dealt a devastating blow to the traditional Polish elite.”*¹⁰⁷

¹⁰⁶ For a complete study of his Hungarian story see *The Once And Future Budapest*, R. Nemes, (Dekalb: Northern Illinois UP, 2005).

Besides the secret Russian police, the Russian occupational army numbered 240,000 soldiers. This was during the reign of Alexander's II. It wasn't until his successor, Alexander's III, that the official Russian state policy of complete and systematic russification of the entire Polish population was attempted. The attempt was to not only denationalize the Poles, but to antagonize other ethnic groups against the Poles.

However, it was during this time that the Russian elite were dancing the Mazurka and that most of the Polish Mazur-Mazurka Dance manuals of the 19th century were written! Perhaps, as a sub-conscience cultural protest: against Russian power and oppression?

1863-64 UPRISING RESULTS

“The defeat of Polish hopes in 1864 at the hands of a Russian Empire supported by Bismarck’s Prussia and the ensuing measures of political reprisal inflicted great loss upon the Polish national consciousness. In the eastern borderlands — old Lithuania and the western areas of the Ukraine . . . — Polish linguistic, cultural, and economic influence suffered a defeat from which it could not recover, as Polish estates were expropriated, large numbers of Poles exiled to the east, and prohibitive taxes levied. . . . the departure of Polish influence — forced by exile or chosen to avoid debilitating economic and political circumstances — accelerated the death throes of the ancient Polish idea of a confederation in the eastern borderlands, a Jagiellonian Poland transcending national boundaries as it had in the sixteenth century.”

1863 POLITICS

In 1865 a ukase was given which prohibited any Pole from acquiring land in Lithuania, Podolia, Volhynia and the Ukraine.

1863 MOURNING, NO DANCING

That it is women, make culture, high or low, is no surprise. Let us return to the National Mourning Period of Poland, after the January Uprising of 1863-1864, and learn of their role. This is an excerpt of a book review published in England in 1863:

“In Poland, as elsewhere, it is the women who give the tone to society; and they not only bring their up their children as patriots, but they regularly exclude from ‘society’ everyone whose patriotism is even doubtful. Rather more than a year and a half since they came to a general and spontaneous agreement not to dance. Why should they dance when their country was in fetters? The sentiment was in their case at least neither affected nor strained,

¹⁰⁷ R. Blobaum, *Rewolucja, 1904-1907*, (Ithaca: Cornel Press, 1995), p. 3.

nor in any way artificial; and that being the case, the resolve itself ceases to be obnoxious. . . .

‘The Polish women have a passion for dancing, and no women dance so well. The Poles have invented, or rather, let us say, the rhythmical genius of the Polish people has produced, three dances (the Mazurka, the Polonaise, and the Cracovienne), . . .but a great calamity having fallen on them, they sat down and wept, put on sackcloth and ashes, and refused to dance their national dances ‘in a strange land.’ . . . Nor do the sons and daughters who go into mourning imagine that wearing crape will bring back a dead parent. These testimonies of sorrow on the part of the inhabitants of all Poland proceeded from emotion, not from calculation.’¹⁰⁸

So in the wake of the Uprising patriotic Poles, the elite of the Nation, did not dance.

RESULTS OF WORLD WAR I

1919 POLISH LIVING CONDITIONS

During WW I there were four major invasions of Poland. The invading and retreating armies completely ravished Poland. Herbert Hoover wrote about conditions in Poland in the aftermath of WW I thusly:

“Their agricultural implements were depleted, their animals been taken by armies, their crops had been only partly planted and even then only partly harvested. Industry in the cities was dead from lack of raw materials. the people were unemployed and millions were destitute. They had been flooded with rubles and kronen, all of which was now valueless. The railroads were barely functioning. The cities were almost without food; typhus and diseases raged over whole provinces. Rats, lice, famine, pestilence—yet they were determined to build a nation.”¹⁰⁹

POLITICAL EVENTS IN THE POLISH EAST AFTER 1939

1940 THE SOVIETS AND THE POLISH EAST

The Polish people and their families who were removed by the Soviets from the Polish East were officers and NCOs of the Army, all policemen, large and small landowners, teachers, businesspeople, entrepreneurs, non-Communist politicians, local government members,

¹⁰⁸ S. Edwards, “The Polish Captivity” in *The British Quarterly Review*, (London: 1863), p.380-381.

¹⁰⁹ A. Cornelise, *Typhus and Doughboys*, (U Delaware Press, 1982), p.14.

lawyers, civil servants, peasants, non-Polish activists and ex-Communists and ex-sympathizers.

Among these people were Aristocrats, Gentry, city-people and village peasants—in short, the high and low classes of society.

1943-44 THE POLISH EAST, LWÓW, POLITICS

How was Polish Culture lost in the East? And what did the East mean to Poles? It meant Home. Here is what an intellectual has to say:

“Territory is near and plain and evokes personal feelings and group sentiments. To a people conscious of its individuality, ‘how sweet the silent backward tracings.’ such people endow the land itself with a mystical quality, hearing revered ancestors, the authors of past grandeurs and the doers of heroic deeds, speak from their graves in its soil. To all classes, landscape is an essential part of home. Enshrined in every national literature are the changing moods and compositions of river, mountain, plain, forest and shore. All the familiar techniques of living are involved in the complex of feeling, remembered experiences and imagination surrounding place and home.

*It is title to sentiments like these, and not merely to so-and-so many square miles of land, that is transferred when there is a change of boundaries and rule.”*¹¹⁰

This is the age-old “problem” of identity, of emotion, of History: it shall always be part of us, no matter where in the universe we may live. (But for the foreseeable future, we are here, on the Earth: so we love it.)

What evidence did the Soviets have to support their argument for not returning the Polish East to Poland? Population numbers—or “Babies make Right.”

But according to the census of 1938 there were about 5¼ million Poles, 4½ million Ukrainians, 1 million Byelorussians, 1 million Jews and smaller numbers of Russians, Czechs, Germans, Lithuanians and Polesians.¹¹¹ The Soviets, Nazis, and Ukrainian extreme National terrorists eliminated the Poles completely by 1948.

1942

Upon his return from Moscow in January, 1942, the Polish Prime Minister, Sikorski related to the British Government that:

*“ . . . Stalin was prepared to accept the Polish government’s key demands, notably the restoration of the eastern regions about which Stalin promised he ‘would not be difficult’. He was willing to see the town of Lvov go to Poland.”*¹¹²

¹¹⁰ Originally from Bowman, ‘The Strategy of Territorial Decisions’, *Foreign Affairs*, 1946, Vol. 24, p.177.

¹¹¹ *The Soviet Takeover Of The Polish Eastern Provinces, 1939-41*, ed. K. Sword, (New York: ???), p. xviii.

¹¹² Anita Prażmowska, *Britian and Poland 1939-1943*, (Cambridge: 1995), p.120.

1943

*“Before the foreign ministers’ conference in Moscow in October 1943, Roosevelt met with Hull and other advisors and revealed that he supported a Polish-Soviet frontier ‘somewhat east of the Curzon Line, with Lemberg [Lwów] going to Poland.’ ”*¹¹³

1944

*“Great Britain had gone to war on account of her guarantee of Poland’s territorial integrity against German attack. It was more than awkward for Britain later to advocate a peace settlement that would sanction the annexation of half of Poland’s territory in the East, including Poland’s timberlands, the Galician oil fields and the old Polish cities of Wilno and Lvov.”*¹¹⁴

*“On 15 October Mikolajczyk again conferred with Churchill and after painful deliberation finally offered to accept the Curzon Line as Poland’s eastern frontier, on condition that the more favourable version of the Curzon Line were adopted, thus securing at least Lvov [Lwów] and the Galician oil fields for Poland. This offer constituted in fact a very substantial concession from the Polish standpoint, . . . The Great Powers had decided that Poland would have to accept the Curzon Line without Lvov or the Galician oil fields. The Western Allies, who could have said ‘no’ and made their opposition more emphatic by threatening to deny Stalin further military aid, did nothing. Churchill took the easier path of bullying Mikolajczyk and then offering to repay him at the expense of Germany.”*¹¹⁵

The irony of all this is that had Poland formally become an ally of Russia (though impossible to imagine) in the early part of the war, she probably would not have lost her eastern lands.

UKRAINIAN MURDERS

Imagine that when the world was fighting against the Nazis some chose to murder their neighbors—it was Ethnic Cleansing.

*“By the spring of 1944, the German police reported widespread attacks on Polish villages in Galicia, in April 1944, alone the UPA killed 645. Motivating these killings, the reports alleged, was a UPA order that all rural Poles were to be driven out of East Galicia—or shot if they remained.”*¹¹⁶

¹¹³ *The Strange Allies,*

¹¹⁴ A. de Zayas, *Nemesis* . . . , p. 41.

¹¹⁵ A. de Zayas, *Nemesis At Potsdam,* (London: 1977), p.49.

¹¹⁶ A. Armstrong, *Ukrainian Nationalism,* (Englewood: UKP, 1990), p.111.

WW II, THE POLISH EAST, RESULTS

What about the effect of population changes in Eastern Poland during and after World War II on the Mazur and Polish Culture in general? But first what are the facts?

*“At least 40,000 Polish civilians were murdered by Ukrainian partisans and peasants in July 1943, and another 10,000 were murdered in Galicia in March 1944. In coordinated attacks on Polish settlements, Ukrainian partisans burned homes and used sickles and rakes to kill those captured outside. Beheaded, crucified, or dismembered bodies were displayed, in order to encourage remaining Poles to flee. By the time of these attacks, the Polish population had already been thinned by Soviet deportations between 1939 and 1941 and by German executions and deportations since. The enormous majority of remaining Poles who escaped the Ukrainian Partisan Army fled west, some 200,000 before and some 800,000 after the beginning of official ‘repatriations’ agreed to by the Polish and Soviet communist authorities in September 1944. Their flight ended five hundred years of continuous Polish settlement of these lands, and brought to post-war Poland a million first- or second-hand personal memories of atrocities committed in the name of Ukraine.”*¹¹⁷

This, largely unknown episode of ethnic cleansing, had the effect of erasing these former lands of their partial Polish character. However as far as the Mazur goes, the previous episodes of the Tsarist Russian governments, probably had a greater effect (namely, the suppression of Polish Culture) in these lands but not so in central Poland proper, where most of the Polish Mazur manuals were written.

Let us remember that the Mazur arose out of and was associated with the then, in past times, what was the Polish East. Can we not speculate that the loss of these lands, people and way of living led to a natural decline in the Mazur?

1944 THE WARSAW UPRISING

A week before the Uprising, the young with anticipation, celebrated in a Polish way:

*“July 24 is Krystyna’s name day. On the evening of July 24, 1944, Krystyna Wańkiewicz, born in 1919, student of history in the underground university of Warsaw, invited her friends over. . . .It was a fine celebration, concluding with the sixteen young people dancing a mazurka.”*¹¹⁸

1946 POLAND, IRONIC REFERENCE TO THE MAZUR

¹¹⁷ *Memory and Power in Post-War Europe*, ed., J-W. Muller, (Cambridge: CUP, 2002), p. 43.

¹¹⁸ Włodzimerz Borodziej, *The Warsaw Uprising of 1944*, (Madison: 2006), p. 3.

Poland in the aftermath of WW II was not a peaceful or happy place. Truth was being subverted by the intellectual Left and by Communism. This ironic reference to the Mazurka was made by one of these intellectuals. It is from his diary entry of Nov. 21, 1946:

*“This is illustrated best by the announcement of a forthcoming ‘Ball given by the Polish Union of ex-Inmates of Nazi Prisons and Concentration Camps’. Thousands of people of both sexes will dance enthusiastically, remembering the indescribable beauty of the sun rising above the crematorium chimneys, or the hum of barbed wires swayed by a gentle zephyr whose wings transport the odour of burning bodies. And how beautiful a mazurka will be, danced in striped uniforms! One’s pen simply refuses to describe the new style of life we now enjoy because of the people’s democracy.”*¹¹⁹

MISCELLANEOUS REMARKS ABOUT THE MAZUR

19TH CENTURY MAZUR, EUROPE

*“ . . . whenever a Mazurka is played, people admiringly gather round the slender, graceful Poles.’ They try in vain to imitate their easy, rounded movements . . . ”*¹²⁰

Since they are slender they are then probably, young. This is the Ballroom Mazurka since people are surrounding the dancers to watch.

1816 ISABELLA CZARTORY, ŚLĄSK

Izabela Czartoryska went for the cure to the Śląsk region of Poland. She attended a musical concert at Cieplic. Here is her diary entry for July 30, 1816:

*“Zosia rysuje, ja piszę, Lila gra tańce i mazury . . . ”*¹²¹

Zosia draws, I write, Lila plays dances and mazurs . .

What is important about this? How is it related to the Mazur? It isn’t. What is important is the place, “Cieplic.” Modern researches into the Polish Holocaust of WW II, have come to the conclusion, that based upon the massacre of unarmed, uniformed Polish soldiers in the opening days of September, 1939, the German Army and German Police along with the SS were guilty of

¹¹⁹ Stefan Korbonski, *Warsaw in Chains*, (London: Allen & Unwin, 1959), p. 162.

¹²⁰ August Bournonville, *My Theatre Life*, trans. P. McAndrew, (Middletown: Wesleyan Press, 1997), p.135.

¹²¹ Izabela Czartoryska, *Dylichansiem Przez Śląsk*, (Warszawa: ZNOW, 1968), p.84.

the German war crimes committed in WW II.¹²² And it was precisely in Cieplic that this massacre took place.

¹²² See for example, Rossino's, *Hitler Strikes Poland*, (Lawrence: UP Kansas, 2003).