

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

**POLISH
MAZUR-MAZURKA
DANCE MANUALS**

NOT PREVIOUSLY EXAMINED OR REFERRED TO

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

R. CWIĘKA - SKRZYNIARZ

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

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POLISH DANCE TEACHER AND AUTHOR OF MANY MAZUR DANCE MANUALS

May his Love for the Mazur be perpetuated by We who share his Love and carry on the Dance.

PRELIMINARY REMARKS

This short work is not a complete compendium or collection of all the Polish Dance Manuals which we have acquired or examined.

Originally it was our intention to make available in print all of the Polish Dance Manual material which dealt with the Mazur or Mazurka Dance,¹ however, there is no need to do this for three reasons. The first of which, is that we have already published an analysis of most Polish Manuals in our, *Sources Of The Polish Tradition*, Vol. II, III, *The Elegant Polish Running-Sliding Dance* and *The Polish Figure Dance Book* in 1984. Secondly, our life span is too short—time works against us. And the third reason is that few people care or are interested in the dance—this includes the intellectual centers, publishers and the University Presses.

Thus here we only refer and deal with those Polish Dance Manuals which we obtained after 1986: the most important of which is the Staczyński's Manual and the notes of Michel St. Léon. It is no great loss to not include the earlier works, since as all readers of dance manuals know, they are highly repetitious. This is especially true for the figures and choreography of the dance. This is even true of some of the step-movements.

The most interesting “puzzles” or “pseudo-puzzles” which exist are concerning the steps. What is the Basic Step? Is there one? What was done? What other steps were done? Are they authentic? Why was it done? Who did it? Who taught it? Was it taught? Who learned it? **BUT** the most important question was and is, **WAS IT BEAUTIFUL? IF NOT, CAN IT BE BEAUTIFULLY DONE? — NOW AND IN THE FUTURE?**

Now why is this important you ask?—because, the **BEAUTIFUL** and the **GOOD** and the **TRUE** stand beyond time and place. To dance the Mazur, the Mazurka to which the Poles have given us its truest expression is to open the possibility that we may touch the Eternal.

So to sum up: here we deal with our newest “old” sources, obtained after 1984, searching them for any insights and compare them with some other previously analyzed Polish sources.

¹ Up to the year 1938 there were seven Dance Manuals by Polish Authors exclusively just for the Mazur. This is pretty remarkable.

PURE RUNNING VARIANTS

These Historical Variants of the Running Movement are called “Pure” because they do not contain either accents or glides.

SOME MAZUR STEP-MOVEMENT INFORMATION

1830 MICHEL SAINT LÉON

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.’ ”²

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!³ 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 main features of the Mazur during this time. If this is so, then his description of the step above would be

² 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: 1992), p.306.

³ Janina Pudełek, *Warszawski Ballet Romantyczny (1802-1866)*, (Warszawa: 1968), p. 159.

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.⁴

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 manual⁵ 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 should⁶ it be.

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

⁴ The Württemberg family was related to the Czartoryski family of Poland. Could this be an additional reason for the Württemberg Princess learning the Mazurka?

⁵ 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.

⁶ By which should it be, we mean that manner of doing the step, which gives the most physical and Aesthetic pleasure.

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.⁷ If fact, the Pas de Basque, in the Staczyński's manual, for this special section, is only list for the Waltz!⁸ 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.⁹ 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.

"Pas simple" to the Mazur

"Pas simple do Mazura

⁷ 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.

⁸ Staczyński, *Zasady...*, p. 89-91.

⁹ Staczyński, *Zasady...*, p. 67.

[Start with the feet] from the 3th position

Z pozycyi 3 zwyczajnej.

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].
2. Slide-push the left foot on the toes into the 4th opposite position [the right foot]
3. Slide-push the right foot on the toes into the 4th ordinary position.

1. *Robi się plié i natychmiast prawa noga wyrzuca się w powietrze do pozycyi 4tej zwyczajnej powietrznej i przeskakuje na miejsce na ziemię palcami do tejże pozycyi poziomej.*
2. *Lewa noga wysuwa się na palcach do pozycyi 4tej odwrotnej.*
3. *Prawa noga wysuwa się na palach do 4tej zwyczajnej.*

Uwaga. Drugi takt zaczyna noga lewa, a wszystkie poruszenia w tym kroku są w pozycyi 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.”*¹⁰

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 Hłasko’s Vienna Mazur manual, 1846! Second, and much more importantly, that Hłasko’s “Traverese #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.

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

¹⁰ Staczyński, *Zasady...*, p. 66-67.

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 plié.</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.”*¹¹

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. Cellarius in describing how the woman dances the forward moving promenade stated:

*“In the course of the promenades they have only to perform basque polonaise, . . . and to mingle little glissading steps that should be made with great rapidity.”*¹²

Try to mingle the glissading with the Pas de Basque and the Pas de Basque disappears or changes to a gliding run going forward. Why must the woman do this rapidly? Because she being on the outside, on the man’s right side, in the circling promenade must cover a greater distance than the man.

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

¹¹ 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.

¹² H. Cellarius, *The Drawing Room Dances*, (London: E. Churton, 1847), p.57.

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!

1846 HŁASKO-DUBOIS “TRAVESE #2”

Now who came first in giving us a fairly clear explanation of the step-movements? The Staczyński's or Hłasko? Neither. We have to say that Michel St. Léon came first—at least from the standpoint of the chronological historical record. However, Michel St. Léon's description is not in a dance manual for the general public, but is contained in his notebook for his private pupils. Therefore, we can say that Hłasko's work of 1846 does not contain the first definitely identifiable step-movements, but we can say that both he and the Staczyński's step, as dance teachers, writing for the general public, share the honor of being the first to describe the Polish forms of these steps. Remember that Cellarius' dates are primarily from 1846-1847 even though there is an edition dated by experts as 1840? (Rollers' 1843 descriptions are too muddled to be of much use.) However, even Hłasko's description had to be supplemented, by us, with Dubois's first plagiarized copy of Hłasko which appeared in 1869. The following description is from Dubois. The abbreviations are obvious.

ct1	The R ft slightly ahead of the L ft, is lifted, then lightly spring [on the R ft] and bring the L ft ahead [of the R ft].	<i>“Der r.F. wird bei L ein wenig gegen die 4 Pos. gehoben, dann aus demselben ein leichter Sprung gemacht und zugleich der l.F. gegen die 4 Pos. Vorgehoben.</i>
ct2	Then place the full weight upon the L ft,	<i>Dann zählt man 2 und setzt den l.F. in Pos.4 nieder.</i>
ct3	place the R ft ahead [of the L ft] and raise slightly the L ft; then with the L ft one is ready to begin the next movement on ct1.	<i>Bei 3 stellt man den r.F. vor in Pos.4 und hebt gleichzeitig ein wenig den l.F., worauf man mit diesem auf gleiche Weise bei dem neuen T.1 den Schritt fortzusetzen hat.”</i> ¹³

The most important point about the above is that there are no slides or gliding mentioned. Thus we may infer only stepping or running. If one divides ct1 into two parts i.e. ct& and ct1, and realizes that on ct3 the free leg is held off the floor, behind the standing leg, then we have something very close to the “3-1/2 scissors” variant of the Basic Run Step discussed earlier. One should also realize that on ct3 when the free leg is raised up in back that the free leg is bent at the knee.

1874 ROCHACKI'S RUN VARIANT FOR WOMEN

¹³ Lestinne - Dubois, 1900, p.5.

Pan Rochacki's description of 1874¹⁴ was entitled by him as "drepcony". This word is related to the verb "dreptać," which means "to walk with a tripping step," or "a mincing step." This illustrates that it has a light quality. Rochacki's work is so important for the history of the Mazur that we give below his exact description:

m1	Third position, R ft frt.	<i>"Trzecia pozycja, prawa noga naprzód.</i>
ct1	Straighten R ft fwd to 4th pos, somewhat raised, leap upon it ast L ft goes fwd [off the floor].	<i>I tempo. Prawą nogę naprzód wyprostowaną ku 4 pozycji, trochę unieść zeskoczyć na nią i w tym momencie lewą nogę naprzód do góry unieść.</i>
ct2	Place L ft fwd in 4th pos and transfer all wt.	<i>II tempo. Lewą nogę postawić naprzód w 4 pozycji i przenieść się z ciałem na nią.</i>
ct3	Place R ft fwd in 4th pos and transfer [all] wt. Do same [with] L ft.	<i>III tempo. Prawą nogę postawić naprzód w 4 pozycji i przenieść się z ciałem na nią. To samo lewą nogę.</i>
	Three cts are in one measure.	<i>Trzy tempa ida na jeden takt."</i> ¹⁵

In order to do this easily and with grace, the dancer should rise upon the toes and ball of the supporting ft in between ct3 and ct1. Keep in mind that this is done at Mazur tempo so that "place the foot here" implies that the "placing" takes place at a running tempo. The transferring of weight should be done very smoothly.

1874 ROCHACKI'S RUN VARIANT FOR MEN

According to Pan Rochacki the primary step for the M is the sliding-moving, PZDP. However, he also states that the step-movement which the M uses in the various cp1 turns may be used in the promenade, i.e., as a fwd running step-movement. This is called by him "trzytempowy". When used in the cpl turn the step-movement is vertical and not horizontal, whereas for the run fwd it must be a horizontal movement.

m1	
ct1	With the L leg held off the floor in frt, hop on the R ft,
ct2	step on the L ft ast R leg held up in the rear,
ct3	bring R ft to 4th pos fwd and step on it holding L up in rear,
m2	Rep m1 oppftw.

¹⁴ Rochacki, op. cit., p. 43.

¹⁵ Rochacki, op. cit., p. 43.

This step is similar to the KROCZNY step-movement,¹⁶ except that here ct3 is stepped in front on ct2. This step of Rochacki's can be a joy if the leg is brought forward very smartly and if the hop is small.

1874 ROCHACKI'S SLIDE-GLIDE VARIANT FOR WOMEN

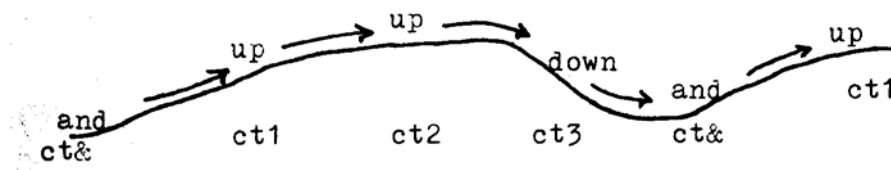
The NA PALCACH Z SUWANIEM as written above was not only a logical inference from the works of previous dance teachers, but also represents an Aesthetic Culmination. Happily the manual of Pan Rochacki (1874) came into our hands before the present work was published. His manual contains a step-movement for Women entitled, "Krok Gallopowy." This step-movement is in principle identical with the NA PALCACH Z SUWANIEM. Thus what we inferred to be, in fact, is. This was taught by Rochacki as the first Women's step, or as the Women's most important step. Because of its Historical and Aesthetic significance, we give Pan Rochacki's movement:

	Start 3rd pos, R ft frt.	<i>"Trzecia pozycja, prawa noga naprzód.</i>
ct1	Rise upon the toes and R ft fwd sliding [the] toes into 4th pos.	<i>I tempo. Unieść się na palce prawą nogę naprzód sunąć palcami do 4 pozycji.</i>
ct2	Pull-slide the L ft to the R ft [into] 1st pos.	<i>II tempo. Lewą nogę dosunąć do prawej 1 pozycji.</i>
ct3	R ft slides fwd to 4th pos.	<i>III tempo. Prawą nogę sunąć naprzód do 4 pozycji.</i>
	Do the same oppft. Three cts are in one measure.	<i>To samo drugą nogą. Trzy tempa idą na jeden takt."</i> ¹⁷
	The first and second counts are held longer, [whereas] the third count is very short.	<i>W tańcu pierwsze i drugie tempo dłużej [sic] się przytrzymuje, trzecie zaś tempo bardzo krótko."</i>

The expression "sunąć palcami" for ct1 requires that the dancers are "up" on the toes whereas the expression "sunąć naprzód" on ct3 is heavier and "lower." First pos is the heels together, feet open,



To execute this easily begin to rise-up upon the toes on ct& before ct1. Use the chart below.



¹⁶ See the Glide-Slide Movement section of the present manual.

¹⁷ Rochaki, op. cit., p. 41.

May this beautiful Women's movement find itself back in the contemporary Mazur repertoire.

GLIDING-SLIDING STEP MOVEMENTS

1846 1w POSUWISTY Z DWOMA PODSKOKAMI (PZDP)

Here is the slide with two hops. To many, the zenith of all the Mazur steps!! This is the **M's step** par excellence!! The earliest citation of the step is contained in Hłasko's manual (1846) — his "TRAVERSE #3." Let us examine it.

" HŁASKO 'S TRAVERSE #3"

ct1	Straighten the R ft, with the toes fwd, ahead of the L ft and hop upon the L ft, [this is count 1] —	<i>"Man streckt de r.F. mit der Spitze vor, wendet diese gegen Pos.4 und springt mit dem l.F. auf, indem man l zählt —</i>
ct2	without hopping place the R ft in frt in the 4 th pos.[taking all the wt]	<i>ohne Sprung setzt man dann den r.F. vor in die 4 Pos.</i>
ct3	and by [ct 3]hop with the R ft, ast the L ft is [placed] in the 4 th pos [in front], straightened. With the L ft begin, to do the step in the same way. [For the next m.]	<i>und bei 3springt man mit dem r.F. auf, indem man zugleich den l.F. gegen die 4Pos. vorstreckt. Mit dem l. F. anfangend, setzt man dann der Schr. auf gleiche Weise fort." ¹⁸</i>

Notice that there isn't a hint that this should be done as a slide/glide. Since the legs are to be straightened this means that the supporting leg (with which hops are done), must be bent. This can be done without slides—it then has the character of a "skip." One has only to touch the free foot to the floor and let it glide/slide to have the same type of step-movement as is the contemporary PZDP.

1887 pw POSUWISTY Z ŁYŻWA

This term, which **we** have invented, means "sliding skates." In the reader's mind it should mean "to glide/slide as in ice-skating." Now what is ice-skating? The changing of the sliding leg is

¹⁸ Lestienne-Dubois, 1908, p. 6. Remember we are using the Lestienne-Dubois description because it is fuller than Hłasko's from which it originated.

done without an actual hop, but rather with a gentle wt transfer which is a rising up upon the frt of the supporting ft as you bring the other ft fwd.

As a preparatory exercise do (f) of the **Down-Up Slide** in the beginning of this Glide/Slide section.

First, we shall give Karol Mestenhauser's description verbatim from his work of 1887.

Start R ft in back of L ft,



m1

ct1 slide R leg (fwd)...
 ct2 place on that
 R leg all
 the wt,
 holding a pause,
 ct3 ...also on that R
 leg execute a hop,
 holding the L leg
 raised off the floor
 in back of the R.

*"...od posunięcia prawej nogi..
 "...opsadza sie na tejże
 prawej nodze całym
 ciężarem ciała,
 wytrzymując pauzę,
 "...także na prawej nodze
 wykonywa sie podskok,
 utrzymując lewą nogę
 wzniesioną od podłogi
 z tyłu po za prawą."*¹⁹

To do this with a definite hop is difficult. It is easier to do it in the following manner:

Start wt on L leg, R ft off floor to rear of L,

ct3 Rise upon L ft ast bringing R ft next to ft and then diag R,
 m1
 ct1 glide upon the R ft, diag R,
 ct2 slide down into the floor upon the R ft,
 ct3 rep ct3 oppftw,

m2 rep m1 but oppd.

Variation A

ct& Do ct3 above,
 ct3 hold the pos.

For a more graceful movement, try not to sink into the floor too much, use more glide than slide. Now bring the free ft fwd with the "Mazurka Attitude" and place the ft down st the heel twists fwd, i.e. the foot is "turned-out." The motion across the floor alternates diag from side to side. The feeling should be exactly like ice-skating. This works better on a slippery floor. If the floor is not slippery, the wt transfer will become a hop.

1874 lw SUWANY

¹⁹ Mestenhauser, 1887, op cit. p. 24.

This title is in both Rochacki (1874), and Mestenhauser (1887). The same movement is called by Kwaśnicowa (1953) "Suwany." (See discussion in the "Hołubiec- Obróty.") Mestenhauser's movement requires only one glide/slide, whereas Rochacki's requires at least two. We shall title the SUWANY for only one slide/glide per measure.

Start same as lw Kroczy. Wt on the R ft, L toes in contact with floor. L toes are in pos next to the instep/ball of R ft.

m1

ct1 With a very slight hop on the R ft shuffle-hop fwd. The L ft is held freely, in the air, in frt of the R ft. The L ft may be held in the Mazurka Attitude. (See the Mazurka step in this section.) The L ft may also be held next to the R ft as the dancer goes fwd. The exact translation of this first ct is that the dancer "moves fwd on the supporting ft with an insignificant hop." This hop fwd is only to take part of the 1st ct. The author personally prefers to have this hop come about as a natural consequence of the "kicking" of the free ft low fwd. The thrust fwd causes the supporting leg to hop slightly. Pani Kwaśnicowa's description of this movement is the same as her Posuwisty Z Dwoma Podskokami. The present author's experience with this movement is the same as her description contained herein under the step **Posuwisty Z Dwoma Podskokami**, Variation A. This will then impart to the first movement of many of these steps a quick kick-hop fwd, allowing the free ft to be extended straight down in frt,

ct2 glide/slide fwd upon the L, not placing the entire wt upon the L ft. As you do so, R heel comes off the floor.

ct& Place all wt upon the L ft ast start to bring the R ft fwd in the air,

ct3 step/walk fwd on R ft ast L heel comes off floor.

When the 3rd ct is done with a slight hop or jump, the step becomes a hop-slide much like a Posuwisty in feeling. On this hop, try to have the ft pass by each other with the ft extended and toes pointed down. This also imparts the Mazur "scissors" motion to the step. This will cause you to fall down into a slide. It's a beautiful aesthetic pleasure! These steps are so much the same in their sliding character that it becomes hard to distinguish them.

1887 pw SUWANY, STOPY RAZEM

This is another great surprise from Karol Mestenhauser (1887). He called it a "Pas Schasse." However, it is not exactly the "Pas Chasse" of Ballet, although in feeling it is close to it. Mestenhauser especially recommended this to the women because the step is a "long one" and very graceful, perhaps the **most** graceful, indeed. He does state that this step-movement is very subtle with the hanging foot movements blending with each other.

m1

ct1 ...slide the R leg,
fwd into 4th pos...

ct2 hold...

ct3 slide both legs
simultaneously together,
the L and R thusly:

*"...posuwa sie prawa noge,
naprzod do pozycji 4ej...*

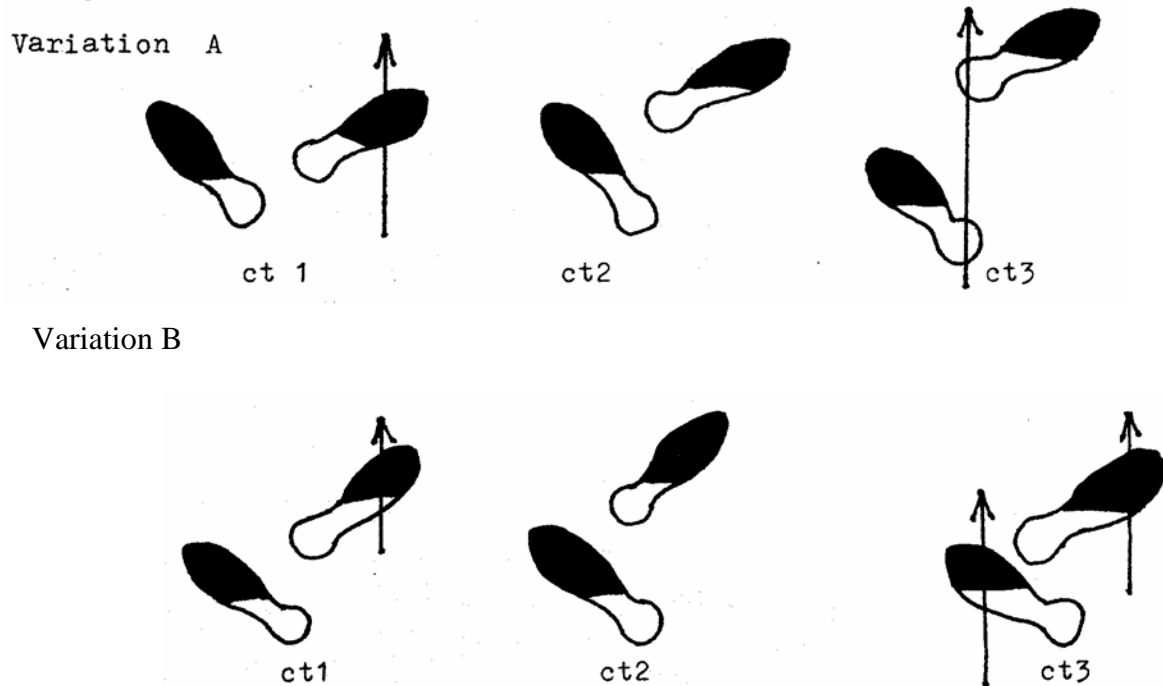
...wytrzymuje sie pauze

*...posuwaja sie prawie
jednoczesnie obie nogi razem,
lewa i prawa tak:*

the L slides
to the R,
while the R slides
into the 4th pos [frt],
simultaneously clearly
holding [this pos]
to [the end of]the measure.

*ze lewa dosuwa sie
do prawej,
a prawa odsuwa sie
do 4-ej pozycji,
jednoczesnie z wyraznym
zatrzymaniem sie w
takcie.”*

Strictly speaking, there are two ways to interpret this description.



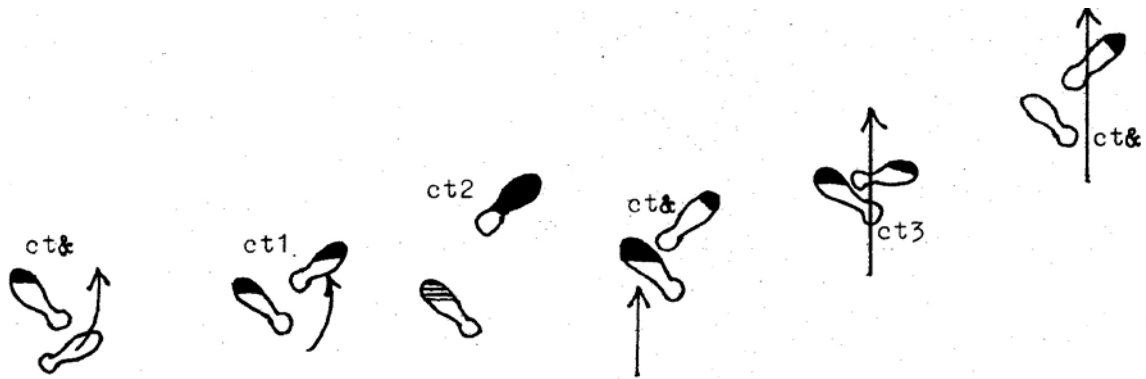
Variation A conforms to the letter of the description. However, in a Pas Chasse movement, the ft must be close together st Variation B has something to offer. Experiment shows that a combination of the two is necessary; giving grace and pleasure. So we chose it and gave an amended description.

Start wt on L ft, R ft in back,

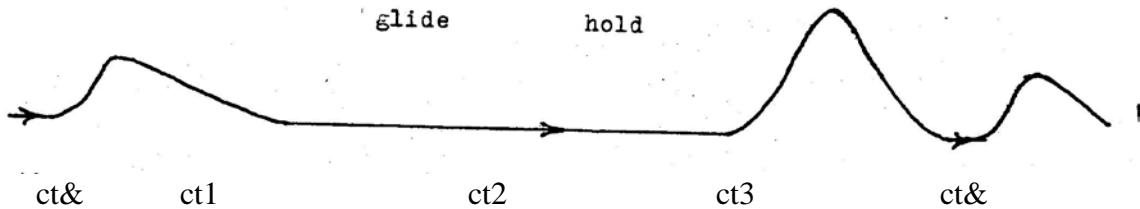
- ct& L hop bringing R ft fwd,
m1
ct1 R glides fwd,

ct2 transfer wt to R ft and
ct& wt on R ft pulls L ft close to R ft, toes of L ft taking some wt and
ct3 push off both ft rising up on the frt of both ft and slide fwd on both ft
in this tight ft pos,
ct& now the R ft kicks out and slides down into the floor,

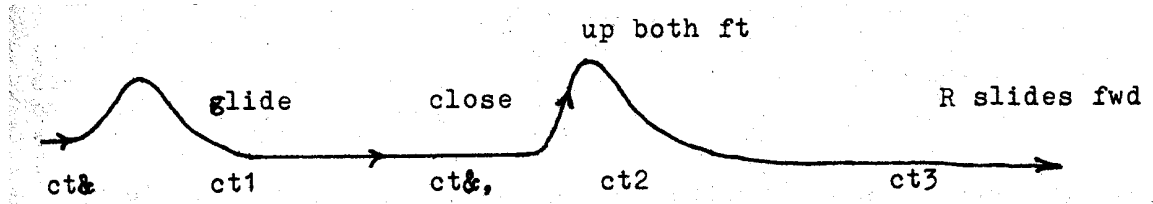
m2 rep m1 oppftw



As always, practice this in the beginning with bended knees and slide into the floor. Then reduce the bending and try to glide. There is a definite vertical motion here.



The 2nd ct is very difficult to hold, it blends into ct& and usually gets reversed st it goes this way.



To make this simpler, start with the R ft in back of the L; R ft not turned out and do:

m1

- ct1 R step fwd,
- ct2 hold (but preparing for ct&)
- ct& L "Cut-out" R ft, but both ft are going fwd held tightly pressed together. This is a jump or leap fwd st you may actually be in the air.
- ct3 glide fwd upon both ft but L comes to receive the wt st R ft is free,

m2

rep m1 oppftw.

1905 lw "SOLÓWKA"

The name for this step-movement is recorded in Zofia Romowicz's work on Żywiec dances. However, it is the same as in Londynski's (1905) work. He simply called it, "Czwarty pas", or the "4th step" In Żywiec this would be done as an Odwracany combination. (See the Żywiecian Mazur section.)

Start L ft in back of R ft,

- m1
- ct1 slide L leg (fwd)...
 - ct2 place on that L leg all the wt, holding a pause,
 - ct3 L hop ast 1/4 turn CW,
- m2 rep m1 oppftw

1846 lw CWAŁ MAZUROWY

The term " Cwał " is commonly known as the basic step for the Krakowiak, a Polish dance. It is the "Gallop" of Ballroom Social dancing. It is a sliding step-movement which moves to the side. This is another "authentic" dance step which no one knows about. Happily both Roller and Rochacki have the very same movement which is called by Rochacki, "*SUWANY BOKIEN.*"

We now present Hłasko's version (1846). This was called by him "Traverse-Schritte" (#4) which means "traveling step." It is possible that Hłasko merely adopted the Gallop step to the Mazur.

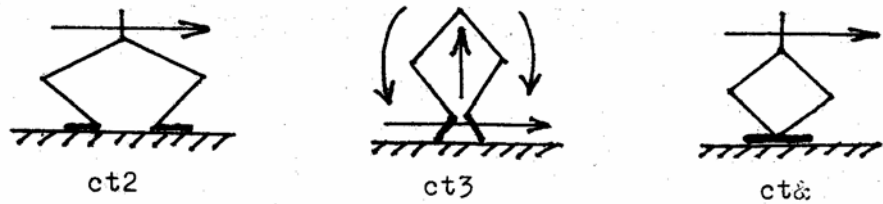
Start L side in LOD, heels together, ft "turned-out."



- m1
- ct1 L slides directly to the side,
 - ct2 R slides-closes to the L ft in orgft pos,
 - ct3 hold,
- m2 rep m1.

Most dancers find it somewhat difficult to hold the 3rd ct. Here is a better one. This step has a wonderfully fluid motion to it. It may be done directly to the R, L, side, or fwd. Stand with the L ft crossed in frt of the R ft. Do not overcross. A second pos is to stand with the heels together, st the ft are not crossed. Keep the knees flexed.

- m1
- ct1 Hop off the R frt ft and
 - ct2 Do a very deep slide directly to the L side. On L ft keeping the wt of the body directly in line with the two legs st the knees, back, chest, and head are in one place. The knees are extended in line with the toes.



- ct3 Push off the ground with both ft, rising straight up. The ft comes fwd and the ft goes bwd, st both ft close together.
- ct& Sink down flexing both knees.

- m2 Rep m1 in the **same** direction.

Notice there is no changing of the lead ft. The proper style for this step is difficult. However, the good feeling of sliding sideways is obtainable for general dancers with practice. Of course, the positions indicated above are exaggerated. Try not to take such crudely deep pos such as ct2, especially by W. On ct3 and ct& move sideways also. The "up-down" movement for this step is the same as that for the previous one. When ct 1 is done with a heavy lean in LOD, we then have probably the origin of the Polka-Mazurka step-movement.

Rochacki uses this movement as an Odwracany movement for the M. This is accomplished by making a hop on ct3 ast a 1/4 turn.

Rochacki gives a specific step combination of 2m of this CWAŁ MAZUROWY followed by a m of **HOLUBCOWY** and then a PZDP.

HEEL BEATING RUN

One of our dance informants for the pre-WWI Mazur has told us about a running step done with heel-clicks. Lo and behold Pan Rochaki had this step-movement in 1874. His title is, "*Cholupce z Przódu Prawą i Lewą Noga*", which translates to, "Heel-beats [going] forward with the right and left foot." This is done only when going forward. His description of this movement is not entirely clear, but its essence is that as one foot comes forward it gets struck against the other heel. Rochacki's exact phrase is, "*ocierając piętę a piętę*", or "wipe heel with heel." We present now a slightly corrected version to make this expressive movement readily available.

1874 RUNNING HEEL-BEATS

Start ft together.

- ct& Rise upon the toes of the R ft, L ft held slightly to rear and the side ast L heel strikes R heel as it goes fwd,
- m1

- ct1 run fwd onto L ft,
 ct2 run fwd onto R ft,
 ct3 run fwd onto L ft and hold R ft up off floor in back,
 ct& quickly bring R ft fwd to strike L ft ast raising up on toes of the L ft,
- m2 rep m1 oppftw,
 rad

This is more easily done with a little body twisting. It is rather difficult and perhaps not worth it.

RUNNING-STAMPING-ACCENT VARIANTS

These are accents or stamps which are done as the M runs. They are only contained in the books of the 1930s. Keep in mind that these are not stamps in place, but are done as part of the running step.

1938 KROKI ZMIENNO-AKCENTOWANE

These are steps listed by Pani Kwaśnicowa as ordinary Mazur Run steps which are accented or stamped, while running. Moreover, it is the accented step which may be changed by the dancer himself. The practiced dancer places the accents and not his teacher or even the musicians. It is easier to do these using the Bieg/ Mazurowy since the knees are bent rather than the Zasadniczy form of the basic step. **It is the men only who stamp. At times, women may tap their foot.** If and when Women do them, they are more like taps. A tap with delicacy and grace. *“Partnerka zarówno tupnięcie jak wytrzymanie pozy wykonuje łagodniej-raczej z wdziękiem niz dynamiką.”*²⁰

Variation A K ZMIENNY-NA DWA-AKCENTOWANY

- m1 A Bieg Mazurowy step starting L, but on ct2 stamp R ft,
 m2 rep m1 oppftw,
 m3,4 rep m1,2.

Variation B K ZMIENNY-NA TRZY-AKCENTOWANY

Same as A above, but with an accented 3rd ct. After each stamp a slight leap must be done. This motion has been and is used by a number of dance teachers to teach beginners a form of the basic Mazur step which comes close to our **K Na Palcach z Wybijanem**. As a method it is in Zofia Kwaśnicowa’s work of 1938. It was used in the Warszawa Ballet School before and after WWII. It starts off with a

²⁰ Hyrniewiecka, J., *Tance Narodowe W formie Towarzyskiej*, (Warsawa: COK, 1972), p.37.

run, run, run on each ct, but on ct3 the running ft stamps into the floor ast the body gets pushed up and the free ft darts fwd, close to the floor and the next m is rep oppftw. The tendency of the pushing-upward on ct3 gives the free ft a sharp movement fwd which is correct. The idea is then to progress to less of an accent on ct3. The method is good and rather quick for the M, but bad for W because they become accustomed to stamping which is for M only. All of the three running steps per m are ahead of each other. This is the difference between this and the K Na Palcach Z Wybijany.

ADVANCED ENDINGS

1846

We have included this additional section on phrase endings it allows it to give some of Hłasko's (1846) endings, which, are some what different from contemporary endings. He used them to end the Hołobiec turn and to finish a series of Mazur steps.

They have much of the feelings of "Kogucik" endings. (See the exercise (o) of the Men's Arm Movements of the "Ułanski Mazur.") Since they are contained in Hłasko's Social Ball-room book this implies that general Social Ballroom dancers would use these. Zorn (1887) has them but not Mestenhauser. Perhaps Mestenhauser thought them too strong for the Social Ballroom. However, he does have a strong stamping step.

Hłasko's descriptions are hard to translate, but you should get the general feelings of the movements. Consider them to be any sort of heel-beatings or markings in place.

1) SCHLUSS-SCHRITT #1:

Start R ft in back of the L ft



m1

- ct1 raise R ft & L hop
- ct2 put R ft fwd ast sliding-chugging L directly up to the L side of the R ft,
- ct3 pivot on the toes of the ft

m2

- ct1 swing the heels together
- ct2 hold
- ct3 lift L ft somewhat to the rear, stepping on the toes, and hop st the R ft is placed fwd in frt of the L ft.

2) SCHLUSS-SCHRITT #2

m1 same as #1

- m2
 ct1 same as #1
 ct2 L ft goes to L side
 ct3 R ft placed fwd in front of L ft ast hop upon the L ft.

3) SCHLUSS-SCHRITT #3

Start 



- m1
 ct1 R hop
 ct2 touch L ft in the orgft pos.
 ct3 swing out heels

 m2 rep m1 of #1

4) “PAS FRAPPEE” (Pounding Step)

This is accent and “Kogucik” step of Zorn (1887). We use his title.

Start heels together, ft spread apart.

- m1
 ct1 leap onto the R ft, landing with a stamp, L ft  held in air,
 ct2 stamp L ft next to  R ft,
 ct3 pivoting on toes, swing out heels,
 m2
 ct1 click heels,
 ct2 hold

The interesting thing about this and other Kogucik” step-movements is that the heel clicking comes on the 1st ct whereas the “Kogucik” used today comes on the ct2 of the last measure of a phrase.

1865 MISTRZ TAŃCÓW KIESZONKOWY

There must have been a need for dance manuals in Poland in the years between the Staczyński’s and Mestenhauser’s manuals (1846 to 1878) because in 1865 in Kraków, a Polish translation of a French manual appeared.²¹ It carries a very long subtitle including that idea that one does not need a dance teacher to learn the dance terminology.

²¹ Jean Jacques, *Mistrz Tańców Kieszonkowy*, (Kraków: J. Bensdorff, 1865). There were three editions published in German; in 1850, 1852, 1896.

The author describes the customary figure-sequences wherein a step may be mentioned. All the figures are the same as those for the Quadrille and Cotillion except that the Mazur starts with all the couples in a circle sliding left and right, eight measures each. He or the translator calls this the “*Mazur narodowy*” or the “National Mazur.”

1880 J. B. CHRZANOWSKI

J. B. Chrzanowski published his dance manual in Kraków in 1880.²² Much of it is the exact same as Arkady Kleczewski’s dance manual of 1879. It also very much resembles Mestenhauser’s 1878 manual. Its figure-sequences are practically the same as Mestenhauser’s with the same wording. It certainly looks to be plagiarized.

1890 A BOOK OF SPORT

In 1890 a handbook of sport was published in Warszawa.²³ It is a potpourri of various sporting activities. It contains four pages about the Mazur. It is general in nature but it does contain some interesting items. The author does mention Mestenhauser editions. This indicates that Mestenhauser was known in Warszawa.

Basically he gives us five steps: the first, the forward one-hop slide; the second and third, may be the Wybijany or Pas de Basque; the fourth, the usual sideways heel-clicking and the last is the Hołubiec Couple Turn. This last being done by the man with heel-clicks and is four measures long. But it also is done on the balls of the feet.

1897 J. WOROBECKI

Józef Worobecki was a dance teacher in the city of Lwów. He apparently taught or learned dancing from one Kornel Kawecki, who also taught dancing in Lwów. They may then represent a span of twenty to forty years of dancing in Lwów. His instruction for the Mazur is contained in his publication of 1897.²⁴

In the sub-title of this work the author states that this is in the intellectual form of a lecture. This is a drawback since items are not clearly delineated. He like many dance teachers of his time was teaching children. He states how difficult the Mazur is to learn and dance for both students and teachers of the Dance. He also warns the adults, of the children who are learning the Dance, to be careful in their learning of the steps. The adults are to reinforce their learning at home in order not to have repeat the same dance material in future classes.

He often points out what he considers to be some bad or incorrect dancing Poland practices which some teachers do.

²² J. B. Chrzanowski, *Tance Salonowe*, (Krakow: W. Kornecki, 1880). This was self published by the author.

²³ Galikowski, *Zdrowa Dusza W Zdrowem Ciele*, (Warszawa: T. Paprocki, 1890).

²⁴ Józef Worobecki, *O. Tańcu*, (Lwów: 1897). This was self-published by the autor.

Below are some of his observations or rules: ²⁵

- 1 Never begin the Mazur with the left foot-leg.
- 2 In a proper dance Salon or at a Ball do not stamp. This is only done by the common people. In short, do not dance wildly.

“Tupnięcie jest koniecznem w Mazurze, przy hołupcach, kogucikach, przy tych ostatnich można sobie pozwolić i na silniejsze uderzenia, choćby i całą stopą, ale żeby ciągle stukać i chrymać, to nie ma sensu i jest wstrętnem.” ²⁶

Stamping occurs at endings in the Mazur: with the Hołubiec, the Koguciks. With these you are allowed to make strong stamps, even with the entire foot but to continuously pound [the floor] harshly, that is senseless and is repugnant.

- 3 When doing the Hołubiec Couple Turn do not violently pull or jerk your partner around.
- 4 One should not have one's arms raised nor strongly lean forward or do the steps so that one's soles can be seen.
- 5 The Promenading of couples should not done more than twice around the room.
- 6 The man should always lead his partner so that she is a half-step ahead of him.
- 7 The Mazur is not to be hopingly or jumpingly done but is to be fluently done.

The author states that there is one absolutely necessary step-movement upon which the entire Mazur depends. He gives it no special name—he states that Kawecki has correctly described it with a seven-syllabic phrase, namely, “*Jestem — dama,— pta — sze—czek.*” The syllables are not important, rather it is suppose to be a timing scheme, covering two measures of music, but to be counted as 1, 3 — 4, 5, 6. You will notice that the “2” of the first measure of music is missing. (Remember, that Mazur music is a triple rhythm, either in 3/8ths or in 3/4 time.)

Let us now turn to this puzzling step. We do so in fragments of the original quotation.

“ . . . rzucenie korpus . . . to w Mazurze przypada na 1, a na 3 postawienie drugiej nogi przed siebie.” ²⁷

Pamiętajmy na to, że to 1 ma być dłużej wytrzymałem zamiast 1,2.

. . . the movement of the body . . . this in the Mazur falls on 1, and on 3 the second leg is placed in front of yourself.

Remember about this, that the 1 is to be held long instead of [doing] a 1,2.

²⁵ This numbering is the present author's.

²⁶ Józef Worobecki, *O. Tańcu*, . . . , p. 29.

²⁷ Józef Worobecki, *O. Tańcu*, . . . , pp. 32-34.

There is actually more force in the Polish expression of the body-movement : it states “throw” the body meaning send the weight forward.

“Na 1, z przrzczeniem korpusu naprzód stajemy na prawej nodze z małym posunięciem wyciągniętej naprzód z stopą otwartą, lewa pośpiesza za nią równocześnie niedosuwając ją jednakże do prawej, zgięta w kolanie ma być ta noga dosunięta, korpus ma na niej spoczywać, by można ta na przodzie będąca spróbować balansowania w celu utrzymania równowagi, by korpus niechylił się naprzód, owszem, by korpus zajął taką pozycję, jakoby chciał usiąść. Zrazu będzie to dziwnym się nam wydawać, ale potem się wyrówna i poznamy skutki tego ćwiczenia się, wykazujące całe piękno Mazura.

On 1, with the body-movement we stand on the right foot which has moved forward with a turned-out foot, the left hurries or follows the right foot but does not reach the right foot, the knee is bent, this foot is pulled [forward], taking some weight of the body, so that the right foot in front balances the body weight evenly [on both feet], so that the body is not tilted forward, but with the body taking a position as though it was sitting. This will feel strange but after it is made even we will recognize that this exercise will show the entire beauty of the Mazur.

“Gdyśmy już wykonali to 1, wysuwamy elastycznie lewą nogę (w otwartej pozycji) stawiając ją przed siebie, (bez suwania) to będzie 3 ”

After we have done 1, we move an elastic [flexible] left foot (turned-out), and place it in front of oneself, (without sliding, pulling, shoving) this is 3.

This is not perfectly clear—it is not even clear.

“I tak stoimy z lewą nogą naprzód wysuniętą — tak niepochyając się korpusem przeskakujemy prawą naprzód 4, potem lewą naprzód 5, (to 5 ma być dłużej wytrzymałym i więcej elastycznie wykonanym, bo przez to uzyskamy tę pożądaną falistość Mazura) a potem prawą naprzód dodajemy, to będzie 6.

Standing upon the left foot which is in front — without tilting the body leap forward onto the right foot, followed by [doing] the same with the left on 5, (this [count] 5 is to be held longer and thereby done elastically, because in this manner we obtain the fluent Mazur motion) and after that the right goes forward, this is 6.

“Pamiętać należy, że ta druga połowa kroku t. j. 4, 5, 6 polega na przeskakiwaniu nie zaś na posuwaniu, i stąd nazwa „pta — sze — czek”. Oraz na to dobrze pamiętamy że ta przestrzeń przeskoczona między 3 a 4 ma być większa niż między 4 a 5 i 5 a 6.

Remember, that the second half of the step, that is, [counts] 4, 5, 6 depend upon leaping and not sliding, this is [the rationale for the structure, or meaning] of the

phrase “pta — sze — czek.” Also remember well that the distance [covered] between 3 and 4 is greater than that between 4 and 5 and between 5 and 6.

“I znów zaczynamy na nowo tą razą od lewej poczynając i tak na przemiany; nigdy zaś z tej samej nogi.— Ucznia należy wprawiać w ten krok czy to podzielony na pół t.j. 1, 3 i 4, 5, 6. czy to w połączeniu razem t. j. 1, 3 —4, 5, 6, raz od prawej, raz od lewej nogi poczynając naprzemiany. A pamiętać by uczeń wykonywał wszystko dotąd na palach.”

And again we repeat, his time starting with the left and so forth; alternatively, not with the same feet. — The student is to practice this step divided in halves, that is, 1, 3 i 4, 5, 6 or joined together [as one unit] ,that is, 1, 3 —4, 5, 6 once with the right once with the left, beginning alternatively. And remember the student is to do all this upon the toes.

This is a two measure step combination. The first measure, counting 1, 3 is an agony—just what is it? Worobecki states that his is to be used for the Hołubiec Couple Turn and in other turns. The pause on count 2 of the first measure reminds us of Mestenhauser's Pas Glisse (Krok Suwany) in his 1888 volume except that he does a leap onto it for count 3. Or is it like Rochacki (1874)? Perhaps this is related to Kwasnicowa's Pusty Krok which has a pause—or is this just their way to say “hold the feet”? Or is this a version of the Chasse applied to the Mazur?

At least his second measure is clearer—with a little knowledgeable interpretation. It has to be interpreted because some of the terms and their usage by past authors is not uniform: their meanings are not unambiguous.

The second measure is just the Basic Running Mazur Step with forward weight changes done three times per measure. In this case done “up,” that is, not by sliding or gliding the feet forward but done “on the toes.” This is the meaning and utility of the phrase, “pta — sze — czek, as it is three different staccato beats and not a continuously-joined movement from beat to beat. Worobecki, and his mentor, Kawecki, were obviously displeased with the Basic Run Step done in its gliding-sliding variant—some people do this variant with steps that drag—altogether unpleasant and heavy. As we know this lightly danced up-position is not really on the toes but is done on the ball of the foot.

Worobecki's step is different in the second measure in that the longest step occurs on the first leap (3 to 4) whereas it is usually the (4 to 5) which is longest.

Worobecki in his discussion of some couple figures and step combinations as an afterthought does mention that the Mazur is a forward moving dance but that sometimes, when it is necessary, in figure-formations to move backwards,²⁸ that one can:

²⁸ Józef Worobecki, *O. Tańcu*, . . ., p. 43.

“ . . . *biegnąc wstecz,
ale w takt i akcentując dobrze.*”

. . . run backwards,
but in time and with good accents.

This solidifies the running nature of this step.