

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

**RUSSIAN**

**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**

<b>PRELIMINARY REMARKS</b>	1
<b>PETROSKI 1825 KHARKOV</b>	5
<b>MAKSINA 1839 MOSCOW</b>	6
<b>CELLARIUS 1848 SAINT PETERSBURG</b>	7
<b>LINDROT 1871 MOSCOW</b>	7
<b>PETROVA 1883 SAINT PETERSBURG</b>	8
<b>KLEMM 1884 MOSCOW</b>	12
<b>STUKOLKIN 1885, 1900, SAINT PETERSBURG</b>	12
<b>CHISTYAKOV 1890 SAINT PETERSBURG</b>	16
<b>DE-KOLNYARA 1890 MOSCOW</b>	18
<b>ZORN 1890 ODESSA</b>	18
<b>YATSKOVSKI 1891 KOSTROMA</b>	18
<b>GAVLIKOVSKI 1889 SAINT PETERSBURG</b>	19
<b>STUKOLKIN 1894 SAINT PETERSBURG</b>	19
<b>SHCHAVURSKIY 1895 ZHITOMIR</b>	20
<b>CHALIF, 1895 ODESSA</b>	22
<b>RAEVSSKI 1896</b>	23
<b>TIKHOMIROV 1902</b>	24
<b>OTTO 1902 MOSCOW</b>	25
<b>PETROV 1903 MOSCOW</b>	27
<b>KHRZHANOSKII 1903 RIGA</b>	28
<b>IVANOV 1908</b>	28
<b>BORATKOVA 1953 MOSCOW</b>	28
<b>CONCLUSION</b>	30
<b>1912 THE MOTION PICTURE FILM OF THE GRAND DUCHESSES DANCING THE MAZURKA</b>	31

### PRELIMINARY REMARKS

There are three Russian dance manuals which describe **only** the Mazur or Mazurka but they are short and very disappointing.<sup>1</sup> Most of the manuals are general dance manuals which contain the Mazur-Mazurka as just one of their dances. Since the Russian manuals were only available to us after we published our own Mazur-Mazurka researches we could not say a great deal about the Russian forms of the Mazurka with any degree of accuracy beyond the usual clichés.

Now we can present these Russian materials with confidence. What is striking is the important and special place that the Mazur-Mazurka had in the elite culture of Russia.<sup>2</sup> This shows the good taste of the Russians before the revolution of 1917.

Originally, having found the Russian manuals so fascinating, it was my intention to translate everything, however, now we shall only present what is unique or tantalizing in each manual.

Let us turn to the some of the terms which appear in some Russian manuals to describe the usual forward traveling step, the Basic Running Step of the Mazurka. (This Basic Running Step is usually referred to in the Russian manuals and by other non-Polish authors as the “Pas de Basque” step.)

Within the Russian Empire, of which Poland was a part, from the partitions up to 1918, the terms and their dates, which appear in Russian manuals are:

podbeganets, probezka, probezka, probezhka, en courre, pas marche—1825,

1885, 1890, 1896

These manuals all stated that this step-movement has the character of a running forward.

If we include the Austrian-Hungarian Empire then we have:

Traverse, der schleisende pas marche de mazourka—1846,1907

Is all of this running movement different from the usual interpretation of Cellarius’ description of this movement? We hope to find out.

While all of this Historical Dance Research is like looking into the dim past of archeology and thereby mysterious, **we are joyful in reporting that the Polish Mazur never died and it lives today**, that is to say, for over the last two centuries there was never a complete break in the Polish Mazur. The only difference is where and by whom was it danced. So that when we dance its past forms we connecting to the present. That notwithstanding let us turn to the Dance Manuals which have descriptions of the Russian Mazur-Mazurka.

---

<sup>1</sup> They are Yatskovski, Stukolkin and Shchavurskiy.

<sup>2</sup> See the present author’s *Complete Russian Supplemental Sources* for this.

Our preliminary list is as follows:

**PETROSKI 1825**  
**MAKSIN 1839**

**CELLARIUS 1848**

**LINDROT 1871**  
**PETROVA 1883**  
**KLEMM 1884**  
**STUKOLKIN 1885, 1890, 1894**  
**GAVLIKOVSKI 1889**  
**CHISTYAKOV 1890**  
**DEKOLNYAR 1890**  
**ZORN 1890**  
**YATSKOVSKI 1891**  
**SHCHAVURSKIY 1895**  
**CHALIF 1895**  
**RAEVSSKI 1896**  
**KAPELIUSHNIK 1900**

**TIKHOMIROV 1902**  
**OTTO 1902**  
**SHCHECHTMAN 1902**

**PETROV 1903**  
**KHRZHANOVSKIY 1903**  
**IVANOV 1908**

**BORATKOVA 1953**

Since three of these authors only contain descriptions of figures we shall not consider them. So our current list is now as shown below. We now include the authors and their place of publication when known in a geographical table.

SAINT PETERSBERG	MOSCOW	OTHER PLACES IN RUSSIA
CELLARIUS 1848	MAKSIN 1839	PETROSKI 1825 KHARKOV
PETROVA 1883	LINDROT 1871	ZORN 1890 ODESSA
KLEMM 1884	DEKOLNYAR 1890	YATSKOVSKI 1891 KOSTROMA
STUKOLKIN 1885	TIKHOMIROV 1902	CHALIF 1895 ODESSA
GAVLIKOVSKI 1889	OTTO 1902	SHCHAVURSKIY 1895 ZHTOMIR
STUKOLKIN 1896	PETROV 1903	
CHISTYAKOV 1890	BARATKOVA 1953	
STUKOLKIN 1894		
RAEVSSKI 1896		

Can we learn anything from looking at the places of publication of the Russian manuals? It is a little surprising that manuals were first published outside of Saint Petersburg, especially that one from Kharkov, which is far from Russia. Another surprise is Maksin's Moscow 1839 manual which also

predates Saint Petersburg manuals. As we know there were many dance teachers in Saint Petersburg. Perhaps for this reason alone there was not a felt need for manuals as there may have been in Moscow.

We can assume that some of these dance teachers knew of these manuals: they were competitors. Could they not help plagiarizing from them? Or did they all agree what should be a standardized Mazurka, just as dance schools and dance teachers do in our time, for our contemporary Social Ballroom Dances.

As mentioned previously the term “Probezhka,” which means to run occurs with Stukolkin (1885), Raevsski (1896) and Petrov (1903). This run-like step is to be done by the men. Most of the manuals have the Pas de Basque, often cited as the premier or only step for women. This shows that, at least in Russia, the name Pas de Basque lasted a long time, starting with Petrovski (1825).

**ORIGINALLY IT WAS OUR INTENTION TO REPRODUCE IN THEIR ENTIRETY ALL OF THE MAZURKA DESCRIPTIONS DONE IN THE RUSSIAN LANGUAGE SINCE THESE ARE GENERALLY UNKNOWN OUTSIDE OF RUSSIA. HOWEVER, SINCE VERY FEW OF THESE AUTHORS HAVE ANYTHING UNIQUE TO SAY ABOUT THE MAZUR-MAZURKA, WE HAVE DECIDED ONLY TO INCLUDE HERE REMARKS WHICH SEEM TO BE UNUSUAL OR INTERESTING. WE SHALL QUOTE FROM THE ORIGINAL SOURCES, THOSE REMARKS WHICH HAVE BEEN REPEATED BY OTHER AUTHORS.**

**KEEP IN MIND THAT THESE MANUALS COVER MANY OTHER DANCES OF THE TIME OF WHICH THE MAZURKA WAS ONE. MOST OF THE PAGES OF THESE MANUALS DESCRIBED DANCE FIGURES AND THEIR COMBINATIONS INTO FIGURE-SEQUENCES.**

**APART FROM THE THRILLS AND DELIGHTS OF DANCE RESEARCH THE ULTIMATE CRITERION IS ONLY WAS IT AND IS IT A DANCE WHICH GAVE AND GIVES AESTHEMICALLY DELIGHTS, PLEASURES AND PROFUNDITIES TO DANCERS TODAY.**

Original source Russian language citations are indicated with quotations only and not with italics. Pre-1917 Cyrillic characters have been replaced by their contemporary equivalents. English translations immediately follow the quotation.

### PETROSKI 1825 KHARKOV

The earliest Russian dance manual in our possession may be able to help us. It was published in Kharkov in 1825. Kharkov was the site of the first University in the Ukrainian lands. There were many Polish students there. The author of the dance manual was L. Petrovski.<sup>3</sup> It is possible that he may have been of Polish descent.

Petrovski has a long litany of complaints, mostly about the proliferation of steps which have been introduced to the Dance from he states, France and the Ballet World, and well as the manner of the dancing: he preferring and teaching the elegant Noble Form. He was the first to associate the rural-style of dancing the Mazurka with the folk-dances of Kraków, Poland, mentioning the Krakowiak Dance. Many authors then repeat there allusion to the Krakowiak. He believes that there are only three steps which are unique to the Mazurka. These are called by him:

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

(Notice here that he uses the Polish term “Mazur.”) The first step is the Pas de Basque—yet nowhere is the term Basque used. It is the same footwork as described by Cellarius in 1847/1848. The second step is the usual heel-clicking step. The third step is a four measure combination done primarily by women. It consists of Pas de Basques and a single measure of three running steps forward done on the balls (toes) of the feet.

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

Petrovski then gives us several step–movements: two in particular, have been favorites of men for over two hundred years. One is called by him as “Pas Glissé en sautant.” This is a good descriptive name for it although it is not clearly described. It is the usual sliding men’s step.<sup>4</sup> The second is called by him, “Pas de Mazur et en coté.” However he makes it a four measure combination and inverts the usual order: a Pas de Mazur followed by two measures of the heel-clicking step and finishes on the fourth measure with a Pas de Mazur. He also has a heel-click sliding step.<sup>5</sup>

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

“Не такъ Давно Мазурку стали начинать кругъ съ валансомъ, что свойственно однимъ толкъ французскимъ въ употреблениe, то и почитаю нужнымъ несколько поговорить о семъ.”<sup>6</sup>

<sup>3</sup> L. Petrovski, *Rules for the Noble-Society Ball Dances*, (Kharkov: University of Kharkov, 1825).

<sup>4</sup> See present author’s, *The Elegant Polish Running-Sliding Dance: Mazur-Mazurka*.

<sup>5</sup> See the Żywiec Mazur section in the present author’s, *The Elegant Polish Running-Sliding Dance: Mazur-Mazurka*.

<sup>6</sup> L. Petrovski, *Rules for the Noble-Society Ball Dances* . . . , p. 92.

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

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

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

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

He also included a Pas Glissé.

He gives only a few figure-sequences as in his experience people were merely tiring themselves out and the Aesthetic Quality of the Dance was lost. He bowed to the conventions of the time and gave figures which were for the Quadrille. According to his testimony he enjoyed great success with his choreography. This consisted of starting with couples in a circle, balancing, circle right for eight measures, balance, circle left. He used the Grande Chainé<sup>7</sup> as an introduction to figures and to return to original positions—all done as in a Quadrille—for four couples.

Was Petrovski ever in Saint Petersburg or Moscow? Was he well-known? From his remarks he certainly knew the prevailing way of dancing the Mazurka in 1820s Russia.

### MAKSINA 1839 MOSCOW

This is the first manual which was written in the Russian capital city, namely, Moscow.<sup>8</sup> The only step described is the Pas de Basque. On count three, when the foot closes in back of the front foot, into third position, he does say:

“ . . . изъ чего и выйдеть па-де-баска.”<sup>9</sup>

. . . and for this reason it is a Pas-de Basque.

This implies that for Maksina the closing of the foot behind is what makes it a Pas-de Basque. In his description the free foot is taken somewhat to the side at the same time that it is placed forward. He also states that it is done on the soles of the feet. This means that it is done “flat-footedly” which reduces its up-down movement and implies its forward motion.

With serious practice this can become the Basic Runs of some Polish authors such as Hłasko, Staczyński, Rochacki, Londyński and leads to the Contemporary Run.

He does not have a Pas Glissé step description.

<sup>7</sup> Which we have named this a Demi Chainé. Our Grand Chainé goes all the way around. It is an innovation—I know.

<sup>8</sup> A. Maksina, *Изучение Бальных Танцевъ*, (Moscow: 1839).

<sup>9</sup> A. Maksina, *Изучение . . .*, p.13.



**CELLARIUS 1848 SAINT PETERSBURG**

This is a word-for-word translation, in the Russian language, of Cellarius, published in Saint Petersburg in 1848.<sup>10</sup> It was approved for publishing in the latter part of 1847, which is the same year of his English edition! One can only speculate as to why or how this came about?

Perhaps it was due to the lack of Russian descriptions? Recall that neither of the two previous Russian descriptions were published in Saint Petersburg.

We have already examined Cellarius' manual in other works of ours. For us here we shall list the steps and a couple turn which he described:

- 1 Pas Glissé / Pas de Mazurka
- 2 Pas de Basque
- 3 Pas Boite
- 4 Coup de Talon
- 5 Tour sur Place

Of course, with steps there are variations. What is important here is their order as well. Eight of these Russian manuals follow the same order as occurs in Cellarius and there is a twenty year gap after Cellarius.

We are concerned with the Pas de Basque. But Cellarius' ordering of the step list is important because it has been repeated often in the History of the Russian manuals. We refer to what he listed as the most characteristic step of the Mazurka, namely, the Pas Glissé which he also refers to as the Pas de Mazurka.<sup>11</sup> Let us cite what he wrote:

*“This step is called the mazurka step, because it is the most usual and is unceasingly repeated, either alone or in combination with other steps. The pupil should endeavour to be quite perfect in it before undertaking other and more complicated steps.*

*The second step is called the pas de basque.”<sup>12</sup>*

We shall return to this ordering and the effect it has had on the Historical Record of this Dance after we have surveyed the Russian Manuals.

Other of Cellarius' observations of the Mazurka also occurs in the Russian manuals as well including his example of the Quadrille-Mazurka. This either points to the influence of Cellarius in Russia or to the long-lasting continuity of the Dance or of the way dance teachers in Russia wrote of the Dance.

**LINDROT 1871 MOSCOW**

Almost twenty years later a dance teacher, N. Lindrot, published his dance manual whose complete translated title reads, “The Primary Rules For The Study Of Ball Dances.”<sup>13</sup> He wrote this manual

<sup>10</sup> H. Cellarius, (Целлариусь), *La Danse De Salons*, (Saint Petersburg: 1848). Note that the book retained its original French title.

<sup>11</sup> H. Cellarius, *The drawing-room dances*, (London: 1848), p. 54.

<sup>12</sup> H. Cellarius, *The drawing-room dances*, . . . , p. 53.

<sup>13</sup> N. Lindrot, Н. Линдротъ, *Первоначальные Правила Для Изучения Бальныхъ Танцевъ*, (Moscow: 1871).

for the non-classical secondary school of the Moscow Nikolaev Orphan Institute. This would be a non-Noble school.

He only described the Pas de Basque and a Pas Glissé.<sup>14</sup> He actually gives two Pas Glissés, the second of which, has the closing foot on count three done as a “coupe” movement, which our work on the Polish Mazur or Mazur-Mazurka is a “Wybijany” step action. If we remember correctly it was Klemm (1855) who gave a clear description of this step. To Polish male dancers these and other step-actions are very exciting ornaments of the Dance.

### PETROVA 1883 SAINT PETERSBURG

This is of great interest because it is not by a man but by an authoress! In fact there are two women on our Russian list: Petrova and Bopatkova. We are using Petrova’s 1883 edition, which is her second edition. At this time we do not know the date of publication of her first edition.

The full title of her manual translates to, “The Petersburg’s Newest Teach Yourself Book Of All The Society Dances.”<sup>15</sup> On the title page she states that she is a female teacher of dances in many women’s educational institutions. What is astonishing is that we may have a photograph of this same person actually teaching a dance class! And here it is!

Here is a splendid photograph of young women learning to dance the Mazurka in Russia.



How do we know that they are learning the Mazurka and not the Polonaise? Because the

<sup>14</sup> The phrase “a Pas Glissé” is deliberate since there are a number of ways to do this movement. See the main Mazur work by the present author, *The Elegant Polish Running-Sliding Dance: Mazur-Mazurka*.

<sup>15</sup> M. Yu. Petrova, M. Ю. Петрова, Петербургский Новейший Самоучитель Всехи Общественных Танцевъ, 2nd. edition, (Saint Petersburg: 1883). Many of the later Russian manuals state that they are self-teaching manuals.

photographer <sup>16</sup>entitled this photograph as “Mazurka.” However the date of this photograph is unknown. Notice several things: they are being taught by women, that their free hand holds their skirt, that they have a nice wide open couple position and that their heads are nicely inclined. Actually, this could be a Polonaise class as well. Or it may have been just practice of a good body position.

This is probably the Ballroom in the Smolny Institute for Noblewomen. This was the most prestigious school for girls. The cosmopolitan nature of Saint Petersburg was reflected in the languages taught at Smolny: all were required to only speak German on Mondays, Wednesdays and Fridays, French on Tuesdays, Thursdays and Saturdays, Russian on Sundays, and English between classes.

Isn't this interesting? But maybe it is not she. If it is then she would most probably be the woman in the center with the white-colored lapels of her uniform. Note that she has two female assistants. Need we point out how important Social Ballroom Dancing was in this time—so that there was no lack of students—and correspondingly, no lack of dance teachers. Male teachers could teach males and female teachers, females.

Now let us turn to what she wrote:

“Мазурка и Котильонъ—родные въ бальномъ мире: безъ нихъ балъ есть просто танцклассъ, на которомъ пары двигаются подь музыку, подчиняя себя правиламъ, которымъ подчинялись и матери наши во время своей молодости, впередъ зная, какъ следуетъ поступать, когда раздается пригласительный ритуфель какого-нибудь танца. Мазурка же и Котильонъ—это есть неожиданность; тутъ танцору распорядителю представляется прекрасный случай блеснуть своимъ остроумиемъ, лов костью и находчивостью, но Мазурка имеетъ передъ котильономъ то огромное преимущество, что она действительный танецъ, а не бальная игра.” <sup>17</sup>

The Mazurka and Cotillion [Dances]—they are for the world of Balls: without them a Ball is simply a dance class, where the couples merely submit themselves to the usual dance conventions handed down from the time of the youth of their mothers, mechanically responding to the music.

The Mazurka and Cotillion—with them there is something exciting and unexpected; here the dance leader can exercise his skill, his intelligence [in directing the course of the dance], but the Mazurka has a great advantage over the Cotillion in that it is a genuine Dance and not a dance–game of [artificial] figure-sequences. . . .

“Мазурка имеетъ свою историю, свою народность, свою выразительную характеристику. Она родилась въ Польше и хотя Франция считаетъ себя ея второю родиною, но это несправедливо: Мазурка ужилась съ веселыми французами, подчинилась ихъ прихотливимъ капризамъ, усвоила изменения, дополнения и вставки, которыя сочли нужнымъ ввести въ нее французские артисты, но при этомъ она утратила тотъ великолепный характеръ рыцарскаго благородства и пылкой, молодой удали, царящей въ ней только когла она исполняется природными поляками.”

<sup>16</sup> The photographer was K. K. Bulla. From the collection of, The J. Paul Getty Museum, Los Angeles. K. K. Bulla, before 1917, Gelatin silver, 7 ¼ x 10 31/32 in.

<sup>17</sup> Petrova. Citations are from pages 71-73.

The Mazurka has its own history . . . It was born in Poland, although France is reputed to be its second motherland, but that is not just: the Mazurka has been worked on by merry [silly] Frenchmen, molded to their caprices, changed, additions made, things added, which the French actors [dancers] considered necessary; however, these changes have caused the Mazurka to have lost its original character of chivalrous nobility and the ardent boldness of youth—which is seen when danced by native Poles.

“Теперь молодешь смеется, если прежняго времени танцоръ, вставъ на колено, обводитъ вокругъ себя даму и по окончании этой фигуры, поцеловавъ у нея руку, уносится съ нею въ другой конецъ залы, гордо поглядывая на присутствующихъ и молодецки, въ тактъ, прихлопывая каблукомъ. Лучший образецъ польской Мазурки мы видимъ въ опере Глинки *Жизнь за Царя*, но всетаки это ничто иное какъ оживленный скелеть, душа же тутъ не существуетъ, да и не можетъ существовать въ танце, исполняемомъ *по обязанности*.”

Now young people laugh at a dancer, who kneels down, leading his Lady around himself, and at the end of the figure, having kissed her hand, quickly dances with her down the room, proudly glancing at the spectators as he beats his heels together. The best example of the Polish Mazurka we can see is in the opera by Glinka “A Life For The Tsar,” however, this is only a stage- setting for the Dance, and not possess the right spirit.

“И французы, и русские, и немцы танцуютъ Мазурка, и кружатся, и ударяютъ каблукъ о каблукъ, и стремительно увлекаютъ даму въ быстромъ променаде, но все это выполняется методически безъ той искорки, которая загорается у природнаго поляка, когда онъ делаетъ свой знаменитый туръ-сюръ-пласъ, это торжество ловкаго мазуриста. Какъ робкая птичка перепархиваетъ танцорка съ руки на руку кавалера, она кажется, сейчасъ выпорхнетъ изъ засады; она начинаетъ утомляться своимъ собственнымъ кокетствомъ, но мужественная рука поддерживаетъ ея ослабевшиечлены и снова несется пара вдоль залы счастливая, доверчивая, горделивая.”

And Frenchmen, and Russians, and Germans dance the Mazurka; they circle around, click their heels, and swiftly take the Lady in a fast promenade. But these are all mechanical actions done without the inborn spark of the native Pole. This shows itself when he does the Tour sur Place which reveals the triumphant skill of the [true] Mazurist. Like a timid little bird the Lady flits from one arm [of the Gentleman] to the other [like a caged-bird] as though she wants to escape—she is flirting, she consents—and the manly hands trustfully takes her into a joyful, proud promenade.

Petrova then has the usual remarks about the role of invention and inspiration in the calling and forming of figures. She mentions that there are some standard figures which people know by heart so that the action need not be explained at the Ball.

She states that the music is in either, 3/4 or 3/8 time, with accents on count 1 and count 3. The accents help keep the dancer within the measure of music.

She states that there are only four essential steps. She also notes that there has been [over time] a fusion with other step-movements, however according to her, in recent times a simplification of steps has taken place. The result is four steps presented below.

- 1 “МАЗУРОЧНЫМЪ”/ Pas Glissé
- 2 Pas de Basque
- 3 Pas Boiteux
- 4 Coup de Talon

We can see that this is the usual Cellarius’ list. But one thing is curious. Petrova does not use the term for the Pas Glissé even though her explanation is of the Pas Glissé; however, she does use the word “МАЗУРОЧНЫМЪ” which is the adjectival form of Mazurka so its meaning is roughly “mazurka-like” or maybe “in the manner of the Mazurka” or maybe “in the most characteristic way of the Mazurka”—I do not really exactly know why she did not follow Cellarius completely.

After this she writes about the importance of the promenade in that it is to be done before each figure and also of the Hołubiec Couple Turn, Tour sur Place.

The woman’s movement in the Promenade is to be done fluently, lightly with longish glides. Keep in mind that we are dealing with Social Ballroom of the Mazur-Mazurka and not with the Polish Rural Gentry Form as exhibited on the stage, past and present—which is different.

“Дамское па въ мазурке гораздо легче мужскаго: въ променадахъ оно образуется изъ длинныхъ глissадъ съ откинутой на лету ногой, . . . ”

The Lady’s steps are easier than those of the Gentleman: in the Promenade [she does] long glidings with the rear leg raised, . . .

Now this is a surprise since Cellarius states that the Lady’s main step is the Pas de Basque done without undercutting the supporting leg on count three and to “mingle little glissading steps that should be made with great rapidity.” Perhaps Petrova mis-read Cellarius or perhaps this is what she taught. What else does the Lady do or not?

“Само собою разумеется, что удары пятокъ не существуютъ для дамъ, но такъ какъ это упущение могло бы повредить правильности музыкальнаго такта, то одновременно съ ударомъ каблука кавалера, дама отбрасываетъ ногу въ сторону. ”

It goes without saying, that heel-clicking is not done by the Ladies, but because such an omission [by the Lady] could upset the musical measure [physical movement or coordination of the couple], the Lady, at the same time that the Gentleman does the heel-click, [simply] throws [carries, raises] her [corresponding] foot to the side.

This Lady’s step-movements are the same as Cellarius. As you will recall this is part of the Mazur’s Polish repertoire and was described by Zofia Kwashnicowa in 1938.<sup>18</sup> It is a simple helping step-movement which can be beautiful in its own right.

Petrova continues:

“По всему этому можетъ показаться инымъ, что роль дамы въ Мазурке очень незамысловата и необременительна, а между темъ хорошия мазуристки также редки какъ ловкие мазуристы, и неопытная танцорка въ Мазурке, более чемъ въ какомъ либо танце есть время для своего танцора.”

<sup>18</sup> See the main Mazur work by the present author, *The Elegant Polish Running-Sliding Dance: Mazur-Mazurka*.

In this connection others might think that the role of the Lady in the Mazurka is not complicated, that it does not require much effort on her part; however, good women dancers of the Mazurka [Мазуристки—Mazuristki] are as rare as are good men dancers [Мазуристы—Mazuristi] of the Mazurka. An inexperienced Lady in the Mazurka, more than any other dance, is a burden for her partner.

The terms Мазуристки—Mazuristki and Мазуристы—Mazuristi are both in the plural form. The singular forms are Мазуристка—Mazuristkess and Мазурист—Mazurist.

In summary we can say that her manual is important in that it was written by a woman and seems to be a “Cellarius tradition.”

### KLEMM 1884 MOSCOW

This Russian translation is of Klemm’s 1882 manual from the German. The order of step explanations is the same as Cellarius so we need not devote much space to it here, except to point out that in his Pas Glissé there is a definite stamp-down on count three. And this is a real Polish step-movement for the Mazur. Why does Klemm have this? Maybe, because he lived in Leipzig which is close to Poland and he may have seen Polish dancers? In his Pas de Basque the third count is done in first position and not as in Cellarius’ third position.

### STUKOLKIN 1885, 1900, SAINT PETERSBURG

Stukolkin was a known Social Ballroom teacher for much of the latter 19th century in Saint Petersburg. He was also a professional stage dancer in of Saint Petersburg.

**Before** we turn to Stukolkin’s manual let us look at some experiences he had with Polish Dance. Stukolkin, as well as others, witnessed the Mazur danced by Polish dancers as early as 1851.

The Russians knew and appreciated, at least for the stage versions, the difference between the Polish and Russian dancers manner of performing the Mazur. We can illustrate this with citations from an article written by a Saint Petersburg’s reporter in 1851, on the occasion of the engagement of Polish dancers in Saint Petersburg.<sup>19</sup>

First, let the reporter tell us what impressed him about the character of this performance of the Mazur:

*“At the end of Le Nozze di Figaro, all of the singers retired behind the scenes and on stage rushed four nimble couples of dancers: the men in blue with silver embroidered greatcoats and caps, the women also in Polish national dress. The mazur started, passionate and full of enthusiasm, a fiery mazur adorned with all of its various figures and poetic poses, full of grace and ravishment, sometimes on the edge of true bravery*

<sup>19</sup> Janina Pudelek, “The Polish Dancers Visit St Petersburg, 1851: A Detective Story,” *Dance Chronicle*, Vol. 19, Number 2, (New York: M. Dekker, 1996), pp. 171-189.

*and even debauchery. The skillful danseurs cleverly stamped their feet and the pretty ladies passed among them full of enthusiasm. Wonderful! Extremely beautiful! The effect was complete, the audience ecstatic. Shouts and applause were so loud that one could not hear the music. . . .this magnificent mazur had been, as has already been said, a complete surprise—a very fine surprise!*<sup>20</sup>

Let us look at the adjectives used in his review: passionate, enthusiastic, fiery, grace, ravishment, bravery and debauchery. By “debauchery” he probably meant the erotic-sexual attraction of men and women—maybe, just natural playfulness or allurements.

Now this was a theater performance, by the leading “character-dancers” of Warszawa, who were brought to Saint Petersburg by the invitation of Nicholas I as a present for his wife.<sup>21</sup>

Against what standard could this reporter and the theater-goers have measured the way this was danced? They only had, apparently the performances of Russian dancers and their own experiences with the Social Ballroom Form of the Mazur: the Quadrille-Mazurka. Members of the audience, who had received instruction in the Quadrille-Mazurka, could participate in the Ballroom Form, but they then as now, could not approach the level of intensity and skill of execution that a professionally trained dancer achieves; this is especially so, when a dancer is recognized as being at the level of a “Mazurysta,” as a number of the Polish dancers were or would become.

But what did Russian dancers have to say? Two Russian dancers, who latter wrote dance manuals which included instruction in Mazurka dancing, did dance with the Poles. Forty years after 1851 one of the Russians dancers, Timofei Stukolkin, wrote:

*“In the beginning of 1851, the tsar Nikolai Pavlovitch wanted to please the tsarina Alexandra Feodorovna with a surprise. Therefore he ordered give cavaliers and five ladies chosen from the best dancers in Warsaw to execute the so-called Blue Mazur, which got its name from the color of the costumes worn. They were Kwiatkowski, Popiel, Meunier, Majewski, and Gilbert. Of the ladies, I only remember the names of two: Kotlarewska [Koćmierowska] and Damse. During one of these performances, when they were playing some opera—I don’t remember the title—the curtain went up during one of the intermissions to the astonishment of the audience(there having been no announcement on the posters) and our guests made their first appearance. They executed this national dance of theirs in a really masterful way. The blue mazur appealed to the tsar so much that he ordered it to be repeated in a particular way: four Polish chevaliers with Russian ladies and four Polish ladies with Russian chevaliers. The success of this mixed execution rose above all expectation. Our dancing of this delightfully beautiful and showy piece pleased and excited the audience so much that the applause could be heard backstage where we were already beginning to stamp our feet. The applause grew louder and louder until reaching its fortissimo as couple after couple ran out on the forestage. Among the Russian dancers who took part in this event with me I remember Alexander Piszto and Alexander Szamburski.”*<sup>22</sup>

But what about particulars of the Dance? Besides the “Blue Mazur” they also danced, among other things, in a second Polish Ballet “Wesele z Ojców.” Although its story and dancing is set in the rural Kraków region of Poland it does contain folk-style like Mazur dancing.

The distinction between these forms of Mazurs was noted by some: Stukolkin in particular.

*“The Poles showed us that the mazur in these two ballets must be executed in different ways. In the first with nobleness and grace, in lordly style; in the second with fire,*

<sup>20</sup> Janina Pudełek, “The Polish . . . , p. 178. This Mazur, called the, Blue Mazur, was part of a Ballet and was its concluding Ball scene.

<sup>21</sup> For the full story see Janina Pudełek’s previously cited article.

<sup>22</sup> Janina Pudełek, “The Polish . . . , p. 180.

*stamping of feet, and throwing caps high in the air—in short, in folk style.” . . . Alas! Now [1895] this distinction in executing the mazur is completely ignored by the majority of dancers [i.e., the Russians], even those who specialize in them.”*<sup>23</sup>

Stukolkin refers here to the manner of dancing the Mazur on the stage, by professional dancers. What he probably means is that they mix the rural, gentry-peasant type, the “Obertas” with the upper-class Noble style or Aristocratic Ballroom style.

When it comes to dancing the Noble style we can point out that many of our dance teachers have warned students against this mixing: however, as in much of life, how one does something is more important than what one does! It has to do with elegance of movement, motion, and character—and not everyone has these qualities—unfortunately.

On the other hand, the rural or rougher Forms remind us of the origins of virility, of power of a lust for life and joy of Dance. All one needs to do is to maintain its spirit and élan for the other Forms of the Polish Mazur: Ballroom and Stage.

Now for Stukolkin’s 1885 manual.<sup>24</sup> In his very introduction he speaks of the master stage Polish dancer, Feliks Krzesiński, who celebrated his fifty years as a professional dancer on the Saint Petersburg and Russian stages, with a gala performance. (If I recall correctly he was partnered by his daughter, Matilda.)

“Мне случилось однажды видеть мазурку, которую танцовалъ одинъ маститый юбиляръ (съ польской фамилией) на своемъ пятидесятилетнемъ юбилее, — это былъ promenade мазурки, котораго я уже более, въ теченіи многихъ летъ, не видалъ: безъ всякихъ вычурностей, па простыхъ pas de basque и кавалеръ и дама сделали кругъ по залѣ, — это магнатъ пустившийся въ танцы. — Нало было видеть, какъ онъ велъ красавицу даму, какъ восторженно любовался ею и, безъ всякаго эгоизма, давалъ возможность любоватся и окружающимъ. Утонченно, деликатно, мягко, безъ всякаго шума и резкихъ, угловатыхъ движеней, онъ привелъ въ восторгъ все общество.”<sup>25</sup>

I had the opportunity to see the Mazurka danced by an old jubilant (a man of Polish family) on his jubilee. There was the Promenade of the Mazurka, the like of which I am sorry to say I have not seen in many years: without pretentiousness, with a simple Pas de Basque the Gentleman and Lady circled around the room—this was a Magnate starting to dance.

It was necessary to see how he led the beautiful Lady, how rapturously he admired her and, without any selfishness, presented her [as they danced] so that others could admire her. Exquisitely, delicately, softly, without any noise or sharp, awkward movements [of the body or arms] he delighted all of us.

It is strange that he did not identify by name this famous dancer.

He then contrasts the Rural Gentry (Szlachta) way of dancing the Mazur, or “Mazurek” with the Salon Ballroom Form, naturally to the detriment of the Rural variant. And just as Petrovski did in 1825 he likens this to the Polish Krakowiak Dance. Perhaps he read Petrovski, though it is more than likely, that he knew the Dance.

<sup>23</sup> Janina Pudelek, “The Polish . . . , p. 187.

<sup>24</sup> L. Stukolkin, Л. Стколкинъ, Опытный Распорядитель И Преподаватель Бальныхъ Танцевъ, Experienced Manager And Teacher Of The Ballroom Dances, (Saint Petersburg: 1885), p. 70.

<sup>25</sup> L. Stukolkin, Л. Стколкинъ, Опытный . . . , p. 70.



Then there are general remarks about the music and divisions of steps for men and women. Although he states that the Mazurka steps have no special names, he calls them “Mazurka steps,” he then uses the very same French terms and also their order as did Cellarius, except that he did not use the term “Pas Glissé,” as Petrova did not (1883).

He does tell us that that this step-movement is to be done on the toes, which really means that the weight is to be on the front part of the foot or the ball of the foot and also that the feet are to be “turned-out” as is done in Ballet. There are to be no abrupt jumps or risings of the body. Then Stukolkin turns to a lengthy description of the woman's steps. He gives us three.

- 1 Chasse
- 2 Pas de Basque
- 3 Pas de Boite

You will recall that the Chasse and Chasse-like Gliding step-movement have been completely analyzed in our other work on the Mazur-Mazurka.<sup>26</sup> Since he goes into the timing of the step we shall repeat fragments of what he said about it.

Ladies dance the Mazurka with the usual Chasse . . . In the Mazurka the Lady moves lightly, evenly, being graceful with her body movements. Soft and light movements are her best adornments. . . [while] in the guidance of the Gentleman the Lady glides or runs on the parquet, inspiring the energy of the Gentleman with her calm movements. She is a complete contrast to his boldness and swinginess. With her proud carriage she dominates the Gentleman as a tsarina of his intentions . . . Sometimes it is permissible [for the Gentleman] to click his heels but only now and then.

Now for the details of attempting to dance the Chasse in the Mazurka, according to Stukolkin.

The Chasse step of the Mazurka may be [musically] divided as follows: the first motion starts with the right leg— long, the second one, with both legs at the same time— short. Thus, the first movement takes (2/4) and a little more (2/4+1/8), the second movement takes the third quarter and even less (1/8). This can be expressed arithmetically as follows:

- 1st movement  $(2/4 = 4/8+1/8)$ ;
- 2nd movement  $(1/4 - 1/8 = 1/8)$  which is  $6/8 = 3/4s$ ,

Musically— this is a dotted half-note followed by an eight note which equals three quarters. The shorter the second movement is [made] the closer it conforms to the Mazurka tempo [since] the stress is on the third quarter. . . . In dancing the Chasse the stresses are made on the third quarter: one, two, **THREE**; one, two, **THREE**; . . .

To do this step on bended knees is similar to creeping [or crawling] on the parquet [Ballroom floor] and this is unpleasant to look at; thus the movements must be made with the legs being quite stretched [almost straight]. Only when done in this way can you have a lightness to your movements.

Remember how Petroski and others complained about the intrusion of steps being used in the Mazurka which were not part of the Polish or original Mazur? The usual culprits are French dance teachers or anyone who wants to distinguish himself from other dance teachers. This Chasse is a definite borrowing from the French Quadrille. Of course, in the Quadrille it is a perfect step-movement, since it is a 2/4 time Dance as is the step.

---

<sup>26</sup> See the main Mazur work by the present author, *The Elegant Polish Running-Sliding Dance: Mazur-Mazurka*.

We have thoroughly explored and experimented with this step (as we do with all step-movements) the result of which is that it **is** difficult to fit this into the Mazur-Mazurka, but not impossible.<sup>27</sup> We included Stukolkin’s long description of this because of the care he took in describing it musically.

There are parts of Stukolkin’s explanation which are valuable, in particular, that the “quality of lightness,” comes from dancing on straight legs (more or less). This is applicable to almost the entire range of Mazur-Mazurka step-movements, especially to the more Ułanski-Polish Military style of dancing for the men. It also helps one to distinguish the difference between “sliding” from “gliding” step-movements.

Recall that according to Stukolkin the Chasse is the woman’s first step! As we recall he is the only one to state that this is so—of course, he may have just wanted to give a logical structure to the generalized gliding-running movements which Polish women did in the Mazur-Mazurka—this was remarked upon by Polish dance teachers and also by Cellarius.<sup>28</sup>

So now we turn to the woman’s second step, the Pas de Basque. It is the usual description except that the leap should be minimally done and that the stepping is done on the tip-toes.

Stukolkin then apparently clears up what the “probezhka” ПРОБЕЗКА step was. He states that it is just a single measure in a four measure sequence moving forward and consists of clicking the heels together three times to the tempo of quick, quick, pause, slow. So it is not really a running step-movement, of and in itself, but is just heel-clicking done at the ending of the step-sequence whose nature is, that of a “running,” moving forward, even though the first three measures are the Pas Glissé done by the men. We have already elsewhere described this fourth measure as “Koguciki” in another work. These are wonderful adornments for the men.

But as the next Russian dance teacher shall reveal this is not the Probezhka!

The remainder of Stukolkin consists of the usual Mazurka features: Hołubiec Couple Turn and figures.

### CHISTYAKOV 1890 SAINT PETERSBURG

Chistyakov’s manual is important for two reasons: it has photographs and it explains what the Probezhka is.<sup>29</sup> Let us turn to the step as described by him. As with Stukolkin, this is the man’s second step.

*“2-е ра мазурки для кавалеровъ: пробнжка. ”*

*“Делается па-ле-баскъ, съ заметнымъ прыжкомъ на первой четверти и съ резкимъ, отрывистымъ исполнен емъ третьей четверти. Дамы исполняютъ при этомъ па-де-баскъ — плавно.”*<sup>30</sup>

<sup>27</sup> See the main Mazur work by the present author, *The Elegant Polish Running-Sliding Dance: Mazur-Mazurka*, under Sliding-Gliding step-movements.

<sup>28</sup> We have also done something similar in that we have given matrix which generates these step-movements. See the main Mazur work by the present author, *The Elegant Polish Running-Sliding Dance: Mazur-Mazurka*, under Sliding-Gliding step-movements.

<sup>29</sup> A. D. Chistyakov, А. Д. Чистяковъ, Методическое Руководство Къхъ Овучению, A Methodical Handbook For The Learning Of Dances, (Saint Petersburg: 1890), p. 116.

<sup>30</sup> A. D. Chistyakov, А. Д. Чистяковъ, Методическое . . . , p. 115-116.

The second step for the Gentleman: Probezka.

The [Gentleman] does a Pas de Basque with a slight leap on the first quarter [beat] and with a sharp, abrupt action on the third quarter. At the same time the Ladies do the Pas de Basque smoothly, evenly [quietly].

So this is what it is!—it is just the man’s variation with an accent on count three which is mentioned in Cellarius and Zorn. So how did Stukolkin lead us astray? It seems to be in his usage of the term “pas.” He uses it to mean for him a complete step-movement, such as in a Pas de Basque and as an individual step so that a phrase such as “three passes and probezhka” can be interpreted in two different ways: one of which I did.

However, both of these interpretations, as objective dance movements are correct; they both existed in Historical time and the “Koguciki” still is very much alive today! The Cellarius’ Pas de Basque has fallen by the wayside.

On the other hand, maybe Stukolkin simply mis-named it.

What was Chistyakov’s first step for the man? Why the “first Mazurka Step.” It is just the Pas Glissé with one rise. This is what we have classified as the, “Posuwisty Z Jedna Podskokiem.”

Now let us look at Chistyakov’s description of the woman’s Chasse step-movement which he considers the woman’s first step.

“Дамъ могутъ делать па-де-баскъ, но могутъ танцовать и шассе съ разделениемъ на 3 ровныхъ темпа, при чемъ первое движение правой ногой длинное, плавное; второе —когда левая нога подвигается, — плавное; третье — правой — короткое отрывистое; эти па дамы делаютъ безъ всякихъ скачковъ, плавно скользя по паркету.”<sup>31</sup>

The Ladies can do the Pas de Basque, but also can dance Chasse with a separation of three equal times, with the right foot first, moves with a long, smooth one; the second — when the left foot slightly moves,—is smooth; third— the right — is short and abrupt; these steps the Ladies do without any jumps, smoothly gliding on the floor.

Keep in mind that Stukolkin’s first edition was published in 1885, five years before Chistyakov. Is it a coincidence that Chistyakov seems to follow Stukolkin?

Chistyakov manual is a little more pedagogical sounder than Stukolkin as it is for a school and gives a progression of lessons according to the school classes and comments about teaching. And this brings us to the photographic evidence in this manual. Unfortunately it does not show steps: only couple positions using male students in the photographs.

Here is one of the photographs which shows how the Waltz couple position has influenced the Polish Hołubiec Couple Turn. (You will re-call the Polish drawings of this.)

<sup>31</sup> A. D. Chistyakov, Методическое . . . , p. 115-116.



In the open couple position the Lady holds her gown with her free hand.

### **DE-KOLNYARA 1890 MOSCOW**

According to his title page De-Kolnyara was a Ballet master in Moscow. This is the seventh corrected edition of this small handbook. (The first edition may have been published in 1866.) It is a book of Ballet Stage Character or National Dances with instructions for some Ball Dances which it purports to teach in nine simple lessons. Lesson nine is the Mazurka. Her remarks come from at least Petrova.

There is nothing original here.

### **ZORN 1890 ODESSA**

Our source for Zorn is his German manual of 1887 and its later English translation. There was also a Russian translation which appeared in 1890. Zorn taught dance in the city of Odessa. Zorn follows Cellarius except that the order of his steps is different. He did recommend that the term Pas de Basque be replaced by Pas Courant as this is a better description of its running nature.

### **YATSKOVSKI 1891 KOSTROMA**

We were happy to obtain the only manual entirely devoted to the Mazur-Mazurka in the Russian language.<sup>32</sup> But then we were disappointed when upon examination it proves to be an almost

<sup>32</sup> V. F. Yatkovski, В. Ф. Яцковсимъ, 100 Фигуръ Мазуки, (Kostroma: 1891).

complete copy of Mestenhauser's 1880 edition of 100 Figure Sequences for the Mazur! There may even be echoes of Lipiński Mazur manual of 1878.

Yatskovski's title translates as "100 Figures for the Mazurka" and is practically all Mestenhauser. Do you remember that Mestenhauser mentioned that his book was copied? At least this is a back-handed compliment to Mestenhauser in his life-time. The place of its publication, Kostroma, is not too far from Moscow, so maybe, we can think of it as being in the purview of Moscow and was satisfying a dance need of the area around Moscow. Other than this it throws no new light on the Mazur-Mazurka.

### GAVLIKOVSKI 1889 SAINT PETERSBURG

This author's name comes up in source references of Russian manuals. We have not obtained this manual. Most likely it is just copies of the manual of the dance teacher of Paris, Gawlikowski, a known dance teacher of his time. His manual was just Cellarius.

### STUKOLKIN 1894 SAINT PETERSBURG

This is not one of Stukolkin's re-prints but a separate pamphlet of sixteen small pages.<sup>33</sup> It is a collection of five figure-sequences for the Mazurka in Quadrille form. But why did Stukolkin write this? Let him speak to us:

“Вышуская въ свегъ новый салонный танецъ «Кадриль-Мазурка», считаю необходимымъ выяснитъ причины, побудившия меня пополнить крайне бедный и устарелый репертуаръ бальныхъ танцевъ.”<sup>34</sup>

Just what induced me to write this new salon Dance “Quadrille-Mazurka”?

“Веселящаяся публика наша совершенно охладела, какъ къ французской кадрили, такъ и къ другимъ, мелкимъ танцамъ и если въ целый вечеръ протанцуютъ одну-две кадрили, то какъто неохотно, безъ всякой заботы о правильномъ выполнении фигуръ и должнаго соблюдения тактовъ музыки, превращая такимъ образомъ этотъ прелестный танецъ, существующий почти двести летъ, во что-то неузнаваемое. Причину этого упадка и охлаждения, конечно, надо иекать въ томъ, что кадрили устарела веселящаяся публика ищетъ чего-то новаго.”

Our public Society has become rather cold to both the French Quadrille and other fine, small, little dances. Even if during an entire evening they dance one or two quadrilles, however somewhat unwillingly, neither having any care to do the figures correctly nor [dancing] in time to the music, thus a charming Dance which lasted for two hundred years has been transformed beyond recognition. The reason for this decay and coolness is that the quadrille has become old and the public is looking for something new.

<sup>33</sup> L. P. Stukolkin, *Новый Салонный Танецъ: The New Salon Dance: Quadrille-Mazurka*, (Saint Petersburg: 1894).

<sup>34</sup> L. P. Stukolkin, *Новый . . .*, pp., 3, 4, 5.

“На балахъ и танцевальныхъ вечерахъ теперь только и танцуются съ удовольствиемъ и съ полной охотой—это valse a trois temps и мазурка...И вотъ, этотъ последний, всеми излюбленный танецъ, весьма редко можетъ пройти оживленно, ровно и красиво, такъ какъ разнообразная публика, частью по рассеянности, частью по непониманию фигуръ, ходовъ и движений, въ большинствѣ случаевъ путаетъ эти фигуры и самый опытный распорядитель теряетъ всякую возможность провести мазурку ровно, гладко и оживленно. Между темъ, танецъ этотъ любимъ всеми и стоитъ оркестру или таперу дать сигналъ, какъ все общество и перерывъ торопится занять места.”

Now at Balls and dancing evenings it is with pleasure and whole-hearted willingness that only the valse a trios temps [three count Waltz] and the Mazurka are danced. And now, even this last [Mazurka], which is favored by everyone is [also] not done smoothly and nicely because various members of the public whether by absentmindedness or due to not knowing the figures, makes a jumble of these figures step that even an experienced dance leader or director cannot make the Mazurka go smoothly. Meanwhile this Dance is loved by everybody and the orchestra or pianist has only to give a signal for a Mazurka and the entire company is in a hurry to take places for it.

This is a wonderful testimony to the excitement of the Mazurka, but of course, it has to be learned.

“Прямое желание, помимо обновления репертуара бальныхъ танцевъ, дать возможность исполнять этотъ излюбленный танецъ безъ заурядной путаницы, навело меня на идею составить предлагаемую «Кадриль-Мазурка».

При составлении танца я имиль въ виду сделать его, во-первыхъ, не очень сложнымъ, а во вторыхъ, удобнымъ для исполнения въ любомъ по количеству обществе.”

So my desire, besides wanting a renewal of the [standard] repertoire of the Ball Dances, is to make it possible to do this favorite Dance so that there is no confusion, [all this] gave me the idea to present this “Quadrille-Mazurka.”

In making up the Dance, I have intended firstly, to make it easy, and secondly, make it so that it can be done by any number of couples.

How did Stukolkin intend to do this? By making his basic starting point two couples. This can then be done by small numbers of people and in multiplies of two couples. The steps he mentions are the same as described by him in his previous manual. He gives his street address where, presumably students of the Dance can go to be taught.

### SHCHAVURSKIY 1895 ZHITOMIR

R. Z. Shchavurskiy was a dance teacher of the schools in the town of Zhitomir. Zhitomir is in the former Polish Eastern lands and had a substantial Polish population. His manual, really a guidebook, is only one of three specific Mazurka manuals in the Russian language; however, it is only a small

booklet manual of figure-sequences with their French names for the figure actions.<sup>35</sup> He mentions steps but without explanations.

Here are some of his remarks. Firstly, from his two prefaces:

This work of mine includes the detailed descriptions of twelve of the most beautiful Mazurka figure-sequences which I have composed so that they may be used by inexperienced leaders [of the Dance] and also for persons who wish to be well familiar with the Mazurka. In the text there are all the French words which are usually used in giving dance commands; in addition the general rules for Mazurka dancing are included.

Shchavurskiy gives us an insight into a local dance problem and the genesis of his guidebook.

During my ten years of teaching, I could not recommend to my students a book about the leading of the Mazurka Dance which they requested of me. I could not find such book, firstly; which would include a popular approach to the leader's directing of the Dance and secondly; because, one could never know how many dancers there would be. Meanwhile one could hardly find dance students who would want to be subjected to the instructions of an inexperienced dance leader. This induced me to write this guidebook. I hope that it will prove to be useful both for leaders and dancers and give a clear conception of how the figures of the Mazurka are to be done.

The Dance's character:

“Если мазурку ведет опытный танцоръ, то она оживляетъ общество и представляетъ приятную картину, что, впрочемъ, въ значительной степени зависитъ отъ самыхъ танцующихъ, такъ какъ мазурка, кроме хорошаго дирижированья, требуетъ также много грации, ловкости и самоуверенности.”<sup>36</sup>

If Mazurka is led by an experienced dancer, then it enlivens the Social Occasion and presents a pleasant picture, this however, to a significant degree, very much depends upon the dancers, because in addition to good leading, the grace, skill and self-assurance of [dancers] are required.

The author does list steps:

“Ра основныхъ въ мазурке—четыре, а именно:

1. Такъ называемое на мазурочное (pas si-sol).
2. Па, имеющее видъ бега (pas marche).
3. Па,—голуиецъ (pas coup-de-talon).
4. Па, такъ называемое, хромое (pas boiteux)

Впросемъ, въ настоящее время, мазурка такъ разработана, что можно считать около двенадцати па, употребляемыхъ въ мазурке. Дамы должны делать только два па: pas marche и pas boiteux,—а кавалеры, большею частью, выше указанныя четыре па.”

The Mazurka has four main steps, namely:

1. The so-called Mazurka Step (pas si-sol)

<sup>35</sup> R. Z. Shchavurskiy, Р. 3. Щавурскій, Мазурка Практический Урокъ Для Дирижеровъ, Mazurka Practical Lessons For Directors, (Zhitomir: 1895).

<sup>36</sup> R. E. Shchavurskiy, Мазурка Практический . . . , pp. 5, 6, 8.

2. The step, looking like a run (pas marche)
3. The step—golyupets (pas coup-de-talon)
4. The step, so-called, limping (pas boiteux)

However, at the present time, the Mazurka has developed so that it has twelve steps. The Ladies has only to make two steps: pas marche and pas boiteux,—the Gentlemen, mainly, the above mentioned four.

Then, follows his remarks about how to lead or direct a Mazurka and his entire figure-sequences. As you can see from the above that on the strength of the mentioning of the “Pas de Sisol,” Shchavurskiy probably knew Mestenhauser’s manuals—so why did not he just recommend Mestenhauser’s manual to his students?: pride, professional jealousy, competition among dance teachers? Cost would be important since Mestenhauser’s is a large book and Shchavurskiy’s is just a pamphlet.

It is worthwhile for us to, today, to re-call some of the rules which Shchavurskiy gives for the Ballroom for the Mazurka.

The Ladies have to be invited at the beginning of the dance event for the Mazurka.

To notify the assembled people that the Mazurka is to be the next Dance the orchestra gives two signals with no more than five minutes between each signal. The Mazurka actually begins two or three minutes after the second signal is sounded. At the same time as the second signal the director-leader announces, “Messieurs, engages vos dames,” (Gentlemen, invite your Ladies).

At the second orchestral signal all the Gentlemen go to the Lady they are to dance with.

Commands are to be given in a clear, loud voice but it is not respectful to shout.

If the person leading the Mazur is also dancing then this pair is considered to be the first couple. If this person is not dancing he is to be ready to correct any confusion which may arise and re-start the Mazurka.

One of the nice things that Shchavurskiy has done is to have interwoven the dance commands into the body of his figure-sequences. And also to have provided us with additional evidence that Mestenhauser’s book was know in his own time: the other evidence being Yatskovski in 1891.

### CHALIF, 1895 ODESSA

This is a small manual <sup>37</sup> which describes only the figures of the French Quadrille and of the Cotillion. The Mazurka was one of the dances which could be done with these figures. The author L. G. Chalif states the he was a member of the Imperial Ballet of Warszawa and a Ballet teacher there. And yet he had nothing to say about Polish dances!

Chalif give us a sample Social Ballroom Dance program. <sup>38</sup> There are thirteen dances listed as follows:

#### First Waltz

<sup>37</sup> L.G. Chalif, Л.Г. Халифъ, Искусство Бъѣ Дирижеромъ, Instructions For Dance Directors, (Odessa: 1895).

<sup>38</sup> L.G. Chalif., Искусство . . . , p. 14.



French Quadrille  
 Polka  
 Waltz  
 Polka-Mazurka

(Intermission)

Polka  
 Waltz Mazur  
 Varsavian  
 Waltz  
 French Quadrille  
 Galop

(Intermission)

Cotillion and Mazurka  
 Polonaise

Note that there are three Mazur-Mazurka variants here with the main one being done at the end of the Ball. Finishing which the less energetic Polonaise is a tasteful way to end the dancing although opposite to the traditional way of ending a Polish Ball.

But there is something else that is interesting about him. In 1915, a Louis Chalif, published a dance book in New York bearing the imprint of the “Chalif School of Dance” of New York City. Apparently this is the same person. Furthermore an original copy of Mestenhauser's 1901 Mazur book was donated to the New York Public Library by this dance school! It was this very book which contributed to the present author’s journey into the wonderful and beautiful adventure of the Mazur-Mazurka.

### RAEVSSKI 1896

F. Raevsski’s manual is modeled if not a plagiarized copy of Stukolkin’s 1885 manual.<sup>39</sup> So we shall not repeat previously cited items but there are some different things in Raevsski which are worth mentioning one of which is right on the title-page. There he states that he was a dancer at the provincial theaters of Russia. So maybe he can point out differences between the “provincial Mazurka” and that of Saint Petersburg.

“Дама всегда должна находиться на перпвомъ плане, а не позади; кавалеръ долженъ какъ бы любоваться ею и наслаждаться грациозностью ея движений, а въ то же время давать возможность любоваться и другимъ.”<sup>40</sup>

The Lady must always be placed slightly ahead [of the Gentleman] and not be behind him; the Gentleman is in admiration of her and enjoys the gracefulness of her movements and at the same time presents her so that others may admire her.

<sup>39</sup> F. Raevsski, Дирижеръ, Conductor: A Practical Guide For The Conducting Of Balls And Social Dances, (Saint Petersburg: 1896).

<sup>40</sup> F. B. Raevsski, Дирижеръ, . . . pp. 67, 68, 71.

“Па мазурки легче показать на деле, чемъ описать ихъ; . .

Steps of the Mazurka are more easily shown than can be written about; . . .

“Вообще, мазурка больше выигрываетъ въ своей прелести, если ее танцують военные: красота мундировъ и шпоры, которыми необходимо по временамъ позвякивать, увлекательно действуютъ на танцующихъ и зрителей. Многие штатские даже нарочно лодвязываютъ шпоры, чтобы отчетивее акцентировать этотъ восхитительный танецъ, разумеется, не злоупотребляя ими и не стуча безъ нужды. Не своевременный стукъ ими неприятно действуетъ на слухъ и, кроме того, сбиваетъ съ такта.”

Generally, the Mazurka looks best [or is most impressive] when it is danced by military men: the beautiful uniforms and spurs, which are necessarily clicked together at times is fascinating to the dancers and spectators. Even civilian men will arrange their spurs to give more distinction to the delightful Dance but of course, without beating the heels together too much. The untimely clicking of spurs is unpleasant to hear, and besides, [often] is done out-of-time to the music.

He then described a step-movement which we have named and classified as “Hołubiec Z Kreszany.” Raevsski’s is the first mention of it.

“ . . . но, повторяю, ие у каждаго, есть учителя: большею частью молодые люди заимствуются другъ отъ друга, въ особенности въ провинции, и изучаютъ все танцы почти нагляднымъ овразомъ.”

. . .but, I repeat, not everyone has teachers: most often young men learn from each other, especially in the provinces, and learn the dances by observing others.

### TIKHOMIROV 1902

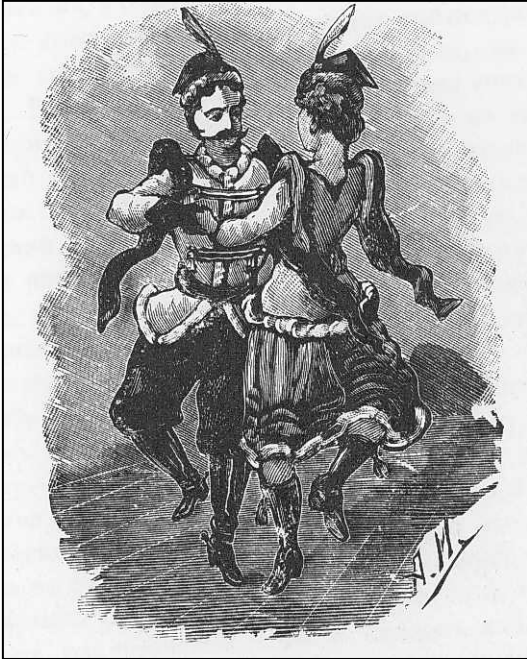
This is another manual by a professional dancer.<sup>41</sup> It is not a thorough instruction book. It has the feel of being a rush-job.

He states that the Pas Glissé, given in all of these manuals as the man’s step, is the easiest to learn.

Like Raevsski’s manual it has illustrations of dancers in the Polish-Rural-Szlachta-Gentry dress for the Mazurka, which was and is the stage-dress for Russian Operas and Ballets.

Here we present comparative drawings from both authors: they show the Hołubiec Couple Turn.

<sup>41</sup> A. D. Tikhomirov, А. Д. Тихомировъ, Самоуитль Модныхъ Балльныхъ Танцевъ, The Self-Study Book For The Modern Ball Dances, (Moscow: 1902).



RAEVSSKI 1896



TIKHOMIROV 1902

## OTTO 1902 MOSCOW

A. K. Otto's manual of 1902<sup>42</sup> is perhaps a defining moment, in the history of Russian dance manuals, in its description of the basic step, since it is **not** the Pas de Basque. We here present Otto's description in his original order. He first started with the following drawing of the open couple position for the Mazur-Mazurka. (Notice that the man is carrying his hat in his left hand. This prevents him from showing, that is to say, prevents him from easily leading the Lady.)



The steps of the Mazurka have to be done lightly, beautifully and gracefully. The Gentleman in the Mazurka has to be adroit and lively. The Lady should be flirtatious and should not be passive at any time.

<sup>42</sup> A. K. Otto, Самоуитель Новейших Бальных Танцевъ, Teach Yourself The Newest Dances, (Moscow: 1902). All the citations and translations are from pages 87-92.

The first step for both the Gentleman and Lady is the same; with the only difference being that the Lady starts her right foot, but the Gentleman with his left foot. [This means that from the starting couple position both start with their “outside foot.”] This description is for the Gentleman starting with his left foot.

“При счете разъ приподнять левую ногу немного отъ нолу впередь, одновременно при поднятин левой ноги впередь выскальзывать правой ногои ставить левую ногу на ногу, такъ что правая нога будетъ впереди, а левая останется позади. При счете два — пауза; при счете три — поставить левую ногу впередь.”<sup>43</sup>

- 1) On count one slightly lift the left foot a little off the floor placing it, by sliding it forward, and at the same time that the left foot is slid forwards the right foot is also slid forwards, so that with the sliding of the right foot forward place [now] the left on the floor, so that the right foot will be forward of the left foot which is to the rear of the right foot.
- 2) On count two there is a pause;
- 3) On count three place the left foot in front.

The next measure has opposite footwork: both the Gentleman and Lady do this step.

We have already examined and discussed this **pause on count two** in **other works** of ours. See the complete thoughts of ours under the title of the “Basic Running Mazur Step” or under “Some Important Historical Variations” or anywhere the Pas de Basque is mentioned in the Mazur or Mazurka.

“Для дамы требуется только превое па мазурки, а для кавалера больше, т. е. Пять па.”<sup>44</sup>

For the Lady it is only necessary to do the first step of the Mazurka, but the Gentleman more are required, that is, five steps.

In all of these steps there is a “pause” on count two. In both Londyński and Otto the steps are the same: only the figures are different.

Now where have we had this variation before? We remember that it has a long lineage in the in the remarks and manuals of Saint de Leon, Hłasko, and Staczyński: these all before 1847. But an even more interesting discovery, first to be brought to the attention of the world now, is that this description is the same as that of the Polish author, Bolesław Londyński who has the same description as does Otto.

However, the first edition of Londyński’s book is 1905—after that of Otto. Could the Polish author have copied the Russian manual? Perhaps he did, but there was not any need to, since the same descriptions are contained in the earlier works of both the Polish authors Rochacki and Mestenhauser. In his 1921 edition, Londyński states on the title-page that he has conducted interviews at the finest dance schools about the dances. This implies that we have a contemporary window into the dance practices of the inter-war years, in at least Warszawa.

<sup>43</sup> А. К. Отто, р.88.

<sup>44</sup> А. К. Отто, Самоуитель . . . , р. 88.

What Londyński does have is a nice illustration which gives a hint of how this step should or may be done. Here is the illustration.<sup>45</sup>



This can be interpreted as being the first part of count one, except that it starts with the man's right foot, or "inside foot," which is the way that most Polish dancers do start.

This illustration was not given by Londyński to show us a step but to show us the proper couple position: just as Otto did. The Gentleman no longer seems to carry his hat with him, but this is not true, since in another drawing in Londyński, he is holding his hat!

### PETROV 1903 MOSCOW

Petrov mentions Stukolkin's remarks about the Mazurka. He also states that is not add for the general public but he does give limited instructions for the Ballroom version.<sup>46</sup>

Petrov seems to give us two variations of the Pas Glissé—there are several; however, his descriptions are not clear enough for us to definitely distinguish between them. We have completely described them in our own work.<sup>47</sup>

He reopens the "Probezhka-Debate" all over again by identifying it with the Pas de Basque with the accenting cut-out on count three and as a "heel-beating-cutting-out" exercise [my quotation marks and interpretation] presented here:

“Предлагають еще учить провезку такимъ образомъ: ударить правой ногой, считая разъ, и тотчасъ ударить левой ногой такъ, чтобы удары сдвоились, считая два; потомъ ударить правой, но медленно, считая три; . . .”<sup>48</sup>

<sup>45</sup> Boleslaw Londyński, *Tance Salonowe*, (Warszawa: J. Fiszera, 1921), p. 84. Londyński wrote under the pseudonym, M. Rościszewski.

<sup>46</sup> N. P. Petrov, *Опыты Методики Обучения Танцамъ Въ Учебныхъ Занцахъ*, Experiences Of The Method Of Dance Teaching In Educational Institutions, (Moscow: 1903).

<sup>47</sup> See our, *The Elegant Polish Running-Sliding Dance: Mazur-Mazurka*.

<sup>48</sup> N. P. Petrov, *Опыты . . .*, pp. 191.

Sometimes it is proposed to be learned as follows: to click-heels with the right foot, counting one and at once to click the left foot so that the clicking are doubled, counting two; then to click once more with the right foot, but slowly, counting three; . . .

This is just the same as Stukolkin.

### KHRZHANOSKII 1903 RIGA

The capital city of Latvia is Riga. The Mazurka section in this small manual <sup>49</sup> is only two pages long and is of no consequence except that indicates that the Dance existed in the sphere of Russian influence.

### IVANOV 1908

This book, as with most of the manuals from the 1900s, gives more space to the newest of the couple dances, than of figure dances like the Mazurka. <sup>50</sup> This one has the distinction of having on the cover a “cake-walking” couple. It has short descriptions similar to Petrova (1883).

### BORATKOVA 1953 MOSCOW

It was only with the demise of the Russian Imperial World and the ending of World War II that a Social Ballroom dance manual published in the Soviet Union finally recognized what the Polish Basic Running Step was and is today. <sup>51</sup>

While still using the term “Mazurka” the first step tells us everything, “Легкий бег,” which means a, “Light run”— the Pas de Basque has vanished. Even though we have known the true nature of this movement from personal experimentation, practicing with teachers and study of the Polish manuals in particular, we present the Russian description for the record. Here is described one measure.

“Из затакта правую ногу слегка отделишь от пола и вывести вперед (нога выпрямлена в колене, носок опущен вниз).”

At the [count “and” before count one lightly raise the right foot off the floor [near the floor] a little in front of the left foot (right leg is straight at the knee, with the toes lowered).

“На счет «раз» сделать небольшой шаг вперед правой ногой, слегка приседая на ней. Левую ногу через первую позицию проведет вперед, в четвертую позицию (нога выпрямлена в колене, носок опущен вниз).” <sup>52</sup>

<sup>49</sup> В. Khrzhanoskii, Б. Хржановскаго, Новьйший Самоучитель Танцевъ, The Newest Teach Yourself Book Of Dances, (Riga: 1903).

<sup>50</sup> I. Ivanov, И. Ивановъ, Новьйший Самоучитель Вальныхъ Танцевъ, The Newest Teach Yourself Book Of The Ball Dances, (n. k.; 1908).

<sup>51</sup> L. Boratkova, Л. Бораткова, Танцы, “Mazurka,” (Moscow: 1953).

“На счет «два» — небольшой шаг вперед левой ногой.”

“На счет «три» небольшой шаг вперед правой ногой. Левую ногу слегка отделить от пола и провести через первую позицию вперед.”

On count one take a small right step forward, lower your weight, as in sitting, somewhat on that right leg. At the same time, bring the left leg forward, ahead of the right foot in fourth position (left leg straight, toes downward).

On count two — step forward onto the left foot.

On count three take a small forward onto the right foot. The left foot lightly comes off the floor [near the floor] slightly place ahead of the left foot.

Then one repeats with the other feet, etc. The step is to be done lightly.

We include the illustration from this book which shows the dancers in the contemporary dress of the time.



---

<sup>52</sup> L. Boratkova, Танцы, “Mazurka,” . . . pp. 158.

## CONCLUSION

Let us take a look at what was happening in Poland from the dates of publication of Mestenhauser's manuals: 1878-1901. This also covers the bulk of our Russian sources, for all practical purposes, which are from 1871 to 1902. They were all, apparently, from their own pages, teaching the Pas de Basque.

During this time what was Mestenhauser teaching and what was Poland dancing in the Mazur-Mazurka? Mestenhauser gave two variations of the running-type step: “pa Marsze mocne” and “pa Marsze suwany.” Both are subsumed under the general title “Pas Marche.”

The first is, after the initial leap forward on count one, followed by two stamps done in place. This is done by men as a rhythmical ornament. (This can be done by male spectators who thereby are adding to the spirit of the dance.)

The second variant, the “pa Marsze suwany” is of particular interest to us as it deals with the puzzle of the Basic Step as we try to answer the question what was and is the Basic Mazur-Mazurka Step and how should it be done? We shall give here a short description of it for a single measure. It starts with the weight on the left foot.

Count 1 make a low leap forward onto the right foot,  
 Count 2 push the left foot directly forward,  
 Count 3 drag the right foot directly forward,

What is more than equally important was how it was used. We cite Mestenhauser:

*“Pa marsze suwane, jest jedno z użyteczniejszych pa mazurowych, czy to w tańczeniu linjami prostymi naprzód, czy też w tańczeniu obrotów tak krzyżowych, jak i kołowych wielce jest przydatne, oprócz tego, w tańczeniu tyłem inne pa się nie nadają, jak tylko pa marsze suwane.”*

*Pa marsze suwane, można także tańczyć posuwisto z mało widocznymi podskokami, jak w solo; szczególnież damy z korzyścią mogą takowe używać.”*<sup>53</sup>

*Pa marsze suwane, is one of the most useful Mazur steps, whether done going directly in a straight line forward, or in couple turns or in crossing-figures, also in large circles it is suitable, [and] besides this, since the other steps cannot be easily done backwards, as well as the Pa marsze suwane can be done.*

The Pa marsze suwane, can also be danced sliding-glidingly with little leaps which are not noticeable, as in a solo; particularly Ladies, may with advantage, do it this way.

Since Poland was part of the Russian Empire it was common for Russian officials, soldiers, business men, etc. to travel to Poland during those years—but, apparently not her dance teachers—otherwise, we would have seen this description of this Running Step in the Russian manuals—or would we?

Maybe it was an Aristocratic basis against the Polish Mazur-Mazurka? But the Polish Aristocracy was just as exclusive and haughty as the Russian Aristocracy. Could it have been a pure Nationalistic basis? We doubt that since many Poles, dancers included, went to Russia.

---

<sup>53</sup> Mestenhauser, . . .1887 , pp. 26-27.



Recall that Zorn stated that the Pas de Basque was the step of the Aristocracy and that the sliding Pas Glissé was the step of the middle-class. How can this be proven or disproved? Were not the last Tsar and his family the Aristocrats of the first order of the Russian Empire?

We shall now offer Historical visual-video evidence to disprove it.

### 1912 THE MOTION PICTURE FILM OF THE GRAND DUCHESSSES DANCING THE MAZURKA

How we wish that we could have a filmed record of people dancing the **Social Ballroom Form** of the **Polish Mazur** or **Mazurka** with details of what the steps were and how the step movements were done. (Figures are not any kind of problem.) This would be a dancers or dance scholars dream!

**But** we do have a film record! Fortunately the last Tsar was a photography enthusiast. Besides still photography there exists motion picture film of his family circle—in particular, of his daughters dancing the Mazurka! What a potentially exciting discovery this! Let us turn now to those still photographs which allow us to see the steps used.<sup>54</sup>

The probable date of film is July 22, 1912.

On July 23, 1912 a name-day celebration was held on the Tsar's private yacht, the *Standard* in honor of his daughter Marie. The Tsar's mother, also a Marie, was there with her youngest daughter, Olga Alexandrovna. She was an aunt to Tsar's daughter, the Grand Duchess Olga. The Grand Duchess Olga was then 17 years old and her aunt 24 years old. This is important because there are actually more than four couples dancing at one time or another in this short film sequence. From the still photographs below, which have been excerpted from the film, it certainly looks like the girls were arranged according to their heights and therefore their ages. Starting from the left we have Anastasia, Marie, Tatiana, and most probably Grand Duchess Olga on the left, with the large sun-hat or that may be the Olga Alexandrovna.



<sup>54</sup> The film is from and used here with the permission of the Herman Axelbank Film Collection of the Hoover Institution on War, Revolution And Peace of Stanford University, California. For our analysis of the complete film see our, *Supplements To The Russian Mazur-Mazurka Sources*.

**THERE IS NO DOUBT ABOUT WHICH DANCE IT IS—THIS IS THE MAZURKA.**

As you can see this figure-action is the general promenading of couples.

All the series of photographic stills which are to follow are in their correct real-time sequence.

Let us now try to examine the steps used. There is only one which is clearly discernible—the basic running step. We see it displayed by Anastasia, Marie and Tatiana on the left side of the stills numbered 1 through 11.



1

There is no closing of the feet on count three—this is not the Pas de Basque of Cellarius.’



2



3



4



5



6





7



8



9



10



11

So what step is this? It is the Bieg or the Basic Running step as described by a long line of Polish dance teachers starting with Hłasko, Staczyński (remember his Pas Simple?), Mestenhauser, etc. But even earlier than the Poles was Michel Saint Léon's 1830 description.

We repeat—it is not the Pas de Basque.

What does this prove: that the Social Ballroom world, like life itself, is complicated? It would be simple-minded to say that outside of Poland the Pas de Basque was the forward “Basic Running Step” and that inside Poland, among Poles, that it was a Simple running forward step instead of the Pas de Basque.

What can we say then?

1. That they both existed but that the Pas de Basque disappeared in Poland by the mid-19th century.
2. That the Pas de Basque also disappeared in Russia by about 1910 since we know that the Tsar's daughters and niece were dancing the Simple Run by 1912.
3. That both the stream of Polish and Russian Dance manuals support 1 & 2 above.
4. Retuning to the idea of a Class-bound analysis we could surmise that at the beginning of the 19th century the Aristocracy favored the more Ballet school-taught “fussy” Pas de Basque as opposed to the manner of learning or dancing the Mazur among the lower Nobilities. This also applies to the Hołubiec Couple Turn, for which they substitute Tour sur Place and its different way of doing it. This shows the influence of Ballet masters. (Perhaps we should think of the Minuet being replaced not only by the Polonaise but also by this form of the Mazurka.)

5. Since the Russian sources, practically all following Cellarius, give the first step as Pas Glissé, this as the effect of over-shadowing the Pas de Basque for the men. In addition most state (as does Mestenhauser also) the Pas de Basque is the women's step as is also the Pas Chasse. How did this come about? Is this Cellarius' influence? He wrote of this step, *"This step is called the Mazurka step, because it is the most usual and is unceasingly repeated, either alone or in combination with other steps."* He was correct according to what he personally saw. What he saw was dancing done by experienced, practiced dancers from Poland and not beginning dancers. (There is a secondary question. Just where did he see the Polish Dancers? Probably, at the Hotel Lambert in Paris.) Seeing the Pas Glissé so often led him to list it first in his manual, but as we have stated elsewhere, this is one of the ornamental step movements of the men and is not the Basic Running Step movement, either in its simple form or as the Pas de Basque. The manuals of Cellarius and his imitators should have started first with the Basic Running Step.
6. As stated elsewhere all evidence via the Polish manuals of the 20th century (excluding Mestenhauser's 19th century reprints) and Hłasko (1847) start teaching the Mazurka Mazur with the Basic Running Step. Polish Dance schools of yesterday and today do exactly the same—naturally, since the pedagogically sound method is to go from the easy to the difficult. After the Basic Running Step, comes the "fancy" difficult step movements, such as heel-clicking, sliding, etc.

Now it may be that the Russian authors or dance masters did not teach the way they wrote. They probably did teach the simple or Pas de Basque first; however, we cannot really say from their remarks.

The ultimate judgment upon what is right or wrong or good or bad about these step movements is made from the standpoint of beauty as you are dancing it right now. Is it as beautiful as it can be? Can it, can you improve upon it?



IT IS OUR PERSONAL CONTENTION DERIVED FROM EXPERIMENTATION AND EXPERIENCE THAT THE PAS SIMPLE OR BASIC RUNNING STEP IS OF GREATER PLEASURE AND BEAUTY THAN THAT OF THE PAS DE BASQUE AS DESCRIBED BY CELLARIUS AND SHOULD WANT TO BE DANCED BY ALL MAZUR-MAZURKA DANCERS IN THE CENTURIES TO COME WHEREEVER WE FIND OURSELVES IN THE UNIVERSE.

HAVING STATED THIS I FULLY REALIZE THAT WHEN CHANGES ARE MADE TO THE PAS DE BASQUE IT CAN BE PLEASURABLE AND BEAUTIFUL — BUT, THEN THESE ARE CHANGES IN THE ORIGINAL PAS DE BASQUE AND THUS IS NOT THE SAME.