

**A SUPPLEMENTAL
SIMPLE ANALYSIS OF
SOME PICTURES OF
THE POSUWISTY Z
DWOMA PODSKOKAMI
(PZDP) STEP VERY
GENERALLY KNOWN
AS “PAS GLISSE”**

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Immediately following is the illustration from an album of drawings entitled, “La Mazourka” done by the artist Labourde, sometime in the 1840s. It depicts the dancing of the Mazurka in a Ballroom of Paris, perhaps it is even from Cellarius’ Dance School.



The men of the two center couples are doing the PZDP with a relaxed grace: so relaxed that they may really be doing the PZJD variant, that is to say, done with only one hop or they may be doing it with no hop at all. They may be doing it without any risings at all! They may be just swinging their leg from the back to the front, supporting leg bent at the knee, dragging-sliding—really, just like ice-skating along the floor.¹ This does resemble ice-skating since the couples are in what can be called the “back-hand hold skaters position.” This brings to mind the Waltzes of the French composer, Waldteufel.

One part of the great pleasure of dancing this step is sliding the entire dancers’ body weight across the dance floor. As we have mentioned elsewhere, this pleasure is a function of the condition of the floor and of the foot wear and of the physical conditioning of the dancer. If the floor is too slippery and the dancer too aggressive this movement can be dangerous to do!

Notice that here the Woman is on the Man’s left side: usually she is on his right side. Perhaps they got into this position from a halfly-formed Sur la Place couple turn—this would make a delicious variation!

¹ These and other variants of these steps have been thoroughly discussed in our other Mazur-Mazurka written works. See for example, *Mazur: The Elegant Polish Running-Sliding Dance*.

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We do not know the nationality of the dancing men, in particular of the soldier. This could be of some importance since in the popular imagination the Mazur-Mazurka, was and is, associated with the Polish Military, specifically, with the Polish Cavalry.

Obviously here the artist was at pains to show the PZDP step. So let us look at another more recent example of this step, in this case, from a photograph of Polish Dancers taken in the 1960s.



This photograph was taken as the dancers were dancing forward. Note in particular that the Woman is doing the Basic Running Step and she is making the transition from count 3& to count 1 and is not in contact with the ground. She is rather high off the ground. The ground is the “problem.” There is too much friction with the foot wear. It would be dangerous to stay on or just above the surface; however for the man wearing heavier foot wear, he can look as though he is doing a slide forward, although he is just posing the slide.

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Is it instructive to place the men together? Let us try it.



Here we easily see the relaxed attitude or the nonchalance, of which the French were commented about, compared to the more vigorous attitude of the Polish pair. It is not a small thing to notice that the Pole does not have his hand on his hip. His free arm is to show guidance to the Woman.

But these are in some sense personal characteristics (either in-bred or learned) as well as sustained practice or lack thereof. Of course, it does matter from whom one learns the Dance and its step movements.