

Tatiana V. Portnova

**PLASTIC ARTS ROLE IN
THE CREATIVE PROCESS
OF THE CHOREOGRAPHER
OF THE LATE XIXth —
EARLY XXth CENTURIES**

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This monograph's novelty lies in the discussion of the role and significance of the plastic arts in the creative process of a choreographer, in the approach to the study of the work of ballet dancers and choreographers as artists. Choreographers and choreographers have never been the object of special study in the science of art. Moreover, it has not attracted the attention of researchers as one of the private but characteristic manifestations of the interaction of arts. There are hardly any points of contact and junctions. Which more clearly, sharply recorded the most important cardinal aspects of the synthesis of ballet and other plastic arts in the late XIX beginning of XX century. Despite the well-known commonality of ballet theater, drawing, painting and sculpture, the forms of their mutual influence remain one of the poorly studied and not developed facets in the creative process of the choreographer and contain many unsolved mysteries.

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On the cover: T. Karsavina in the ballet “Chopiniana”. State Theater Museum. A. A. Bakhrushin. Moscow.

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INTRODUCTION

In discussing the phenomenon of mutual influences of various forms of plastic arts, it is necessary to note that the ballet in its development is constantly searching for new expressive means, improving its language of representation, testing its possibilities in new unusual areas. Thus, we are guided by the indisputable thesis on the ballet theatre identity as art, and its specificity is revealed in the junctions with adjacent arts – graphics, painting, sculpture, and even more in the complicated and profound links with architecture and arts and crafts.

Across the ages, not only professional artists have created works devoted to dance, but choreographers and ballet dancers themselves have engaged in graphic art, painting and sculpture, imprinting their art. “Dancers should study their dance in such a way as to try to find something new in sequence, in attitudes, poses and groups. They must be artists and create the piece themselves” [1], “to judge a ballet or a painting sensibly, you have to see them”. [2] – old sources concerning the theory and history of dance still testify to this. In these words lies an inspiring programme for choreographers striving to reach a profound understanding of the very essence of artistic creation.

In the centuries-long history of ballet one can distinguish two periods in particular (late nineteenth and twentieth centuries) when the greatest number of works has appeared which have been marked both by a desire to solve these problems and by a serious approach to them. Here we are discussing not the volume and comprehensiveness of research, but the depth of insight into individual issues, because the total number of such works remains relatively large even during these periods. Naturally, the point here is not the number per se, but the fact that many important areas of choreographic theory have remained untouched until now. The fact that such pieces (graphic sheets, paintings, sculpture) are scattered in many corners of the world has become a serious obstacle for comprehending the theoretical basis for the influence

of visual arts on artists' and choreographers' creativity. Occasionally associated with the vicissitudes of practical experimentation, they have not been described from beginning to end by their creators, nor their comprehension. Although individual provisions have been stipulated in the works of famous choreographers and their pupils who were engaged in pictorial activities. Little has been preserved in the memoirs of contemporaries who were eye-witnesses to the work of the masters of dance.

Finally, the most valuable material for comprehending their ideas was their own notes, statements and articles of different years. Another channel through which the graphics, paintings and sculptures of the masters of dance became part of the public domain was through exhibitions. They were exhibited not only in Russia, but also travelled around the world. Thus the graphic, pictorial and sculptural works of ballet dancers and choreographers were almost always displayed at numerous exhibitions of Diaghilev Ballet and were included alongside works by famous artists in theatre materials and exhibition catalogues, and some of them are kept in many of the world's major museums and private collections.

Consequently, the performance of ballet dancers and choreographers in the visual arts is the area least studied, it has never yet been the subject of a dedicated study. Nothing has been written about it. Remaining, as it were, dispensable, this phenomenon has usually escaped the notice of art critics. In the meantime, such work represents a special artistic world, a special creative element living in accordance with its own laws, and the use of visual material by choreographers is just as legitimate as the direct material of life with which the choreographer or the performer is dealing. Only in this case his way is not direct but initially mediated by image (line, colour, volume, form, space) and this world for the dance creator, according to the laws of art in general, does not require a literal translation, as well as the real world which is not a mirror reflection but transformed, passed through the author's thinking. The point is in the tasks set by the choreographer when he or she addresses that particular genre or work of art, building his or her own unique world on its material, speaking out about certain phenomena of his or her time. This unexpected range of creativity appears before us if we bring together all the

wealth of ideological and artistic searches of the masters of dance. The searches of the actor and the director, for the nature of the director and the actor in them are merged and inseparable. And it should not be forgotten that the choreographer's thought develops and enriches with the development and enrichment of the visual forms. In ballet, there is a certain imaginative system that is not fully revealed other than through the means of representation. That is why, in the end, the dance is doomed by its functional, purely professional purpose either to pass to narrowly professional directorial development, or to freeze in the position of the easel image, the so-called special kind of art used by masters of dance (if I may say so) who dream about visual (graphic, pictorial, sculptural) work. Our special mission is to elaborate the structural and artistic layers of this art, which our art history has not yet touched.

The third chapter aims at identifying and specifying the attitudes with which choreographers approach their production work. Here the main questions of typology and common features of pictorial forms in the choreographer's creative process are discussed. The key patterns characteristic of all and each of the masters in question are identified. The author traced the essence and the connection of the key notions concerning the ways of representation in the act of choreographic image creation and the creative concept of a ballet dancer and choreographer in the works of easel and theatrical decorative art. The author considers possible both the analysis of the existing structure of the visual artistic image in the work of dancers and choreographers and the prediction of future new forms of images in the process of formation of choreographic works. In the sections of this chapter, we want to show the place and purpose of the visual search in the transformation of ballet theatre, the roots of this phenomenon in the artistic thinking of choreographers, its historical quest and perspectives. It is not by chance, but rather natural, that we link the purely theoretical problems of the development of ballet theatre with the practical aspects of visual art. This link reflects the unity of all aspects of the complex and multifaceted problem which we are examining. It lies in the fruitful tradition of Russian ballet-master's thought, for which the link between dance and the visual element was a starting point, a fundamental postulate, a living reality of artistic creation and cultural development.

Chapter 1. IMAGE METHOD IN THE PROCESS OF CREATING CHOREOGRAPHIC IMAGERY

Highest interest in this regard is the research that attempts to reveal the specificity of the visual creativity of masters of dance in the way of its functional singularity and consider it as an evaluative-imperative way of mastering the world.

The dancer's and choreographer's visual creativity is seen as a process analogous to the construction of objects. The attention of the artist-choreographer shifts from creative artistic tasks to the constructive functional ones. However, the problem of expressiveness of the figurative and plastic form is not removed, but it becomes dependent primarily on the function. The creative process of choreographic image creation is considered as if "from the inside out". The study of visual creativity of masters of dance is accompanied by an in-depth study of compositional means of graphic arts, painting, sculpture on the analysis and experimental study of the properties of artistic form.

For masters of dance the image is a new sign system. But just as line and colour in themselves are not yet artistic representation, so too is drawing, shooting in this case – not yet artistic creation. Not a professionally smooth copying from nature, but ascending to new stages of philosophical and artistic generalizations, expressed in the diversity of aesthetic research is a live, controversial dominant of the choreographic process. This is what our research is about.

There is enough material that raises a deep layer of hidden and secretive that is hidden behind the outer shell of choreographic images. The famous A. Pavlova and S. Fedorova, V. and B. Nijinsky, M. Fokine and A. Gorsky, P. Goncharov, brothers N. and S. Legaty and S. Lifar did not limit themselves to one area of classical dance and for each new creative idea they sought appropriate forms and solutions. During the twentieth century

many choreographers and dancers were performing as artists searching for new forms of self-expression. Nowadays we can count quite a number of dancers who are professionally familiar with visual arts. Suffice it to name just a few: K. Goleizovsky, M. Tarasov, A. Radunsky, Y. Zhdanov, V. Burmeister, Y. Kondratov, N. Makarova, G. Solovyov, M. Lavrovsky, M. Liepa, V. Vasiliev, O. Vinogradov, B. Eifman. The main side of creativity (dance) is presented here in an unusual perspective, the seemingly secondary (visual art) comes to the forefront and attracts attention with some fresh colours, repeated with new unexpected facets.

In the process of the choreographer's creation, as well as in the process of the audience's perception, the principle stated by M. Liepa is often true: "I love to draw and mould. There is indeed some secret link between the ballet and the visual arts. The choreographic compositions in M. Petipa's ballets are so beautiful that the audience applauds when they see the exquisite drawing of the corps de ballet on stage. Yes, dancing has long been rightly perceived as a painting or tapestry that has come to life. The body of a ballerina or a dancer sometimes seems to be a magical statue of nature, a marvellous living sculpture. And how it helps a ballet dancer to study ancient statues preserving their tranquil grandeur, or Russian icons depicting the mysterious faces of the saints. Allied arts – painting, choreography, sculpture – should enrich one another" [3].

Three groups of pictorial quests can be distinguished. The first group consists mainly of graphic representations in which the depth of thought and the high visual culture of the choreographer are inseparably fused. These are the works of M. Petipa and M. Fokine. They represent the sketches, schemes, episodes of the performance's drawings, significant in themselves, as they are the drawings of the famous choreographers, each of which is connected with one or another concept, production or creative period. They are arranged in that single, legitimate sequence, which is dictated by the general idea of the production, its main defining idea. Sometimes, they are built on the basis of a kind of diary of the choreographer-director, in which his thoughts, reflections, plots about his own performances are collected, sometimes they are organised on the basis of a "rigid" director's script.

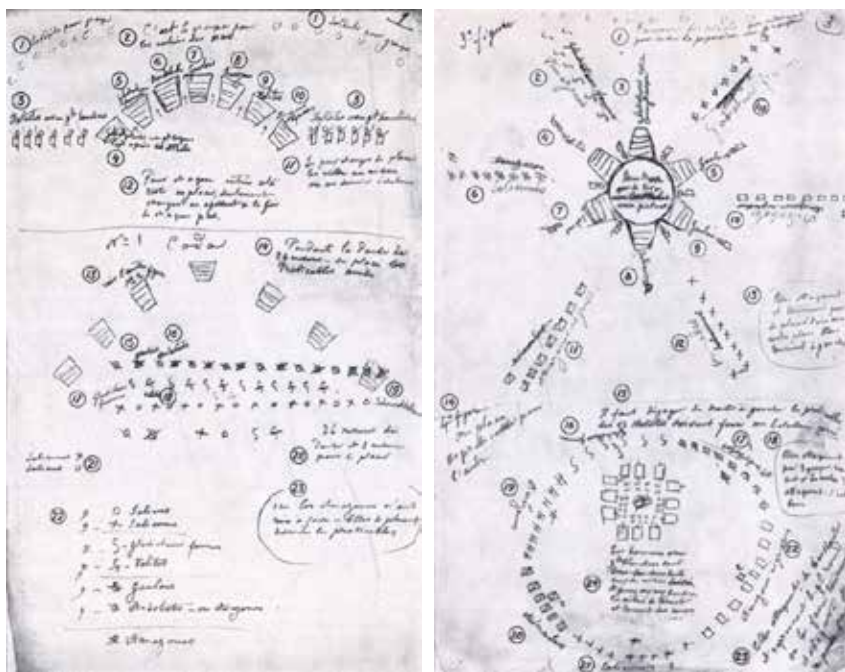
All of this is happening every day, far from the viewer's eyes, in all its complex dialectics, still difficult to generalise, although the presence of historical distance helps to reveal the essential, the logical, hidden under the shell of the casual. "Petipa's work was carried out in stages. Among the most important periods was creating and working on the libretto, which he either wrote himself or reworked according to his tastes, his understanding and the demands of the time. By studying the era, costumes and accessories, he was able to give clear instructions (verbally or in writing) to the artists of the performance. Furthermore, it should be noted that his famous figure dances, rich plastic *mise en scène*, even the entire stage score was composed by him beforehand developing complex schemes and fixing them in drawings. That was how one achieved clarity of "plastic" and emotional thought, the ability to count on fusion, the exceptional simplicity of the ideas in the choreographic figure of the most complex dance combinations" [4], noted one of the authors. In the field of schematic sketches, M. Petipa and M. Fokine had a number of advantages as compared with even the experienced dance photographers. Above all, they were much more intensely perceptive of space in its dance transformation. Every corps de ballet dancer, sometimes conventionally marked, has the decisive quality of being in constant contact with the movement of everyone else because of the choreographer's mindset. Graphic drawings with a multitude of figures and objects unfold their narrative in a sequence peculiar to writing. Often the rows of images contain peculiar hieroglyphs reminiscent of primitive petroglyphs; they complement each other semantically and compositionally, underscoring the direction and sequence of perception. But the temporal sequence of images almost never reflects its temporal extent. Simultaneity turns into a temporal unfolding, in order to embrace the spatial totality of figures and objects, also given in the unfolding. The relationship of gestures, postures and the relationship of the objects and people to the objects act as symbols not so much of spatiality as of topology. Sometimes the large-scale representations of figures are a sign of their significance, but not an indication of the relation of sizes in space (like the Egyptian reliefs and murals). In these choreographed sketches, however, not only the representation of

space was assumed, but the signifiers of figures themselves were thought of in space, all the while appearing as the sum of facets and profiles, made at right angles or when viewed from above. More often than not, the entire internal mechanism of conceiving a subject or an image is absent. Here the creative method of M. Petipa and M. Fokine belongs exactly to those mechanisms which usually remain “behind the scenes”. By looking at their sketches, one does not see and perceive directly many future components of a dance production or a performance, its semantic and expressive aspects: dance, plot, style, and manner of performance; instead one observes the other – the composition and tempo-rhythm.

Choreographers’ interconnection of temporal and spatial relations, artistically mastered by the choreographer, can be called chronotope (time-space). In the choreographed chronotope, there is a merging of spatial and temporal signs in a meaningful and concrete whole. Time here is stretched, becomes extended and includes the whole rows and strings of figure and signs; space is intensified, drawn into the movement of dance time. The figures of dance open up in space and space is comprehended and measured by time. This intersection of rows and fusion of signs is characteristic of the ballet’s chronotope. Petipa and Fokine break down the graphic material within the sketches into rhythmical blocks, establish their sequence, and determine the compositional dramaturgy of each episode of the dancers’ movement. The principle of dynamic balance and the correctly found scale of the work allow to combine into a single whole quite diverse structures and schemes of figures located on the plane, to create on their basis a multiplane composition.

The extant ballet master’s explications (sketches) by Petipa for scenes from the ballets *Le Roi Candaule* (1868), *Bandits* (1875) (all – BTM), *La Bayadera* (1871, Central State Archive of Literature and Art of St Petersburg), *Mlada* (1879), *The Sleeping Beauty* (1890), *The Nutcracker* (1892) and *Swan Lake* (1895) (all – BTM). These are plans (views from above) and movement schemes for particular acts and scenes. They are searches for variations of chorus groups, their rearrangements and figures. In a number of drawings done in graphite pencil and ink, one can see how the desired

solution is arrived at. Talking about ballet *Le Roi Candaule*, F. Lopukhov noted: “The drawings are already half of the performance. That is, the ballet is alive not by the essence of the movement, but by the line construction of the figures. From this point of view, *Le Roi Candaule* appears to me as a typical baroque. These kinds of fairy ballets are irrevocably of the past. Nowadays ballets are structured differently. But the art of creating wide choreo canvases, the art of big figurative compositions, you have to learn from Petipa” [5, 166].



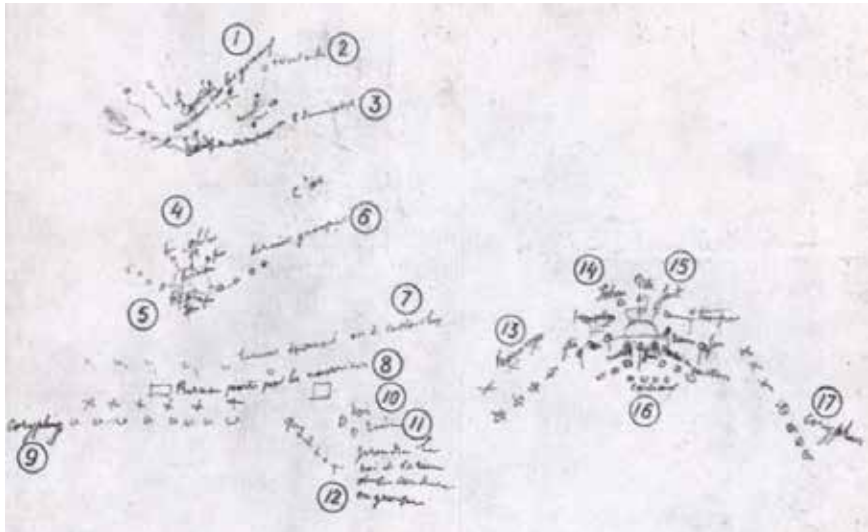
Picture 1. M. I. Petipa. Sketches of groups to the ballet “Le Roi Candaule”. 1868

M. Petipa did not only sketches of corps de ballet groups and crowd scenes. He made sketches of the actual dance movements and figure poses. For example, sketches of several dancers with tulle (cloth) for the ballet *Mlada*, sketches of duet support movements for the ballet *La Bayadera* and *Mlada*, grotesque drawings of *skomorokh* and characteristic movements of Slavic dance from the ballet *Mlada*, sketch of the final scene (*Odette*

and the Prince), the image of a bird of prey for the ballet *Swan Lake*. The abstract schematic drawings, which remind of petroglyphs of primitive pictorial culture, contain a quick fixation of steps, jangles, moves, pirouettes and other movements, their transitions, repetitions, stops, etc. They are significant for choreographer; they contain dynamic and technical meaning of the future dance. The profile drawings of a number of dancers with tulle from “*Mlada*” ballet are a prototype forcing one to remember the poetic dance, airy scenes from *La Bayadera*.

The drawings for *The Sleeping Beauty* are accompanied by graphic sketches of the waltz for the first act. Here more than anywhere else there are numbers, crosses, circles, dots, arcs, lines and arrows indicating the number of people taking part (women, men and children), the structure of the corps de ballet and the soloists’ variations. M. Petipa is looking for the image of the dance, we see a gradual addition of waltz figures. The groups are now loose, uncluttered on the sheet of paper (the stage area), now monolithic and compact, the figures are either symmetrical and well-balanced or alternatively asymmetrical and dynamic. The props, so important in this ballet, such as baskets, garlands and flowers, take part in the composition of the image. The choreographer F. Lopukhov notes: “... there is a main thing in the drawing: the idea of garlands. Out of this was born a very beautiful group with the precise arrangement of the performers”. [5, 193]. The figures encircled in circles arranged at various points on the sheets are the characters of the performance: Aurora, the Lilac Fairy, the Carabosse Fairy and others, by which of course one cannot imagine their appearance, they denote the stage directions of the culmination of the plot moves, acts and pictures of the performance. The drawing hand of M. Petipa is a live professional thought captured on paper.

Exposition drawings by choreographer M. Fokine are similar to the considered sketches by Petipa, but from an artistic point of view they are more professional and detailed. They can be clearly divided into two groups. One group consists of the plans (views from above) of choreographic structures. Fokine’s sketches are not monumental baroque piles of M. Petipa.



Picture 2. M. I. Petipa. Sketches to the Adagio of the Fairies of the Prologue. 1890

The sketches have a multi-part compositional character. The sheet is divided into parts (small formats) in the same way that a ballet is divided into acts, scenes and pictures. In sequential order, under numbers 1, 2, 3, etc., the group sketches follow one after the other with their compositional linear, circular, oval, diagonal, grouped or scattered construction. This is the explication of the order of dances for the ballet *The Firebird* (1910, SPBSMTM). Another group of drawings are profile sketches of single three-figure compositions. The drawings are concrete, each one indicating a particular movement of a dynamic or static pose. They are not only the scheme, but also the image of movement – sketches for the ballets *Le Dieu bleu* (1911, SPBSMTM) and *Egyptian Nights* (1908, SPBSMTM).

In the chronology of *Le Dieu bleu* ballet drawings, we see the evolution of movement from single figures to two-figure, then to three-figure constructions. The movement goes from dynamics to statics. Fokine's graphic line in pencil captures the proportions and gestures of the male and female figures almost without corrections, one can feel the hand of the

artist. In the sketches of dance groups for *Egyptian Nights*, the particular attraction is the stylized central female figure standing on a stand as if she had been taken from a sculptural original from the Hermitage Museum or Cairo Museum collection. This indicates Fokine's profound knowledge of Egyptian art monuments.

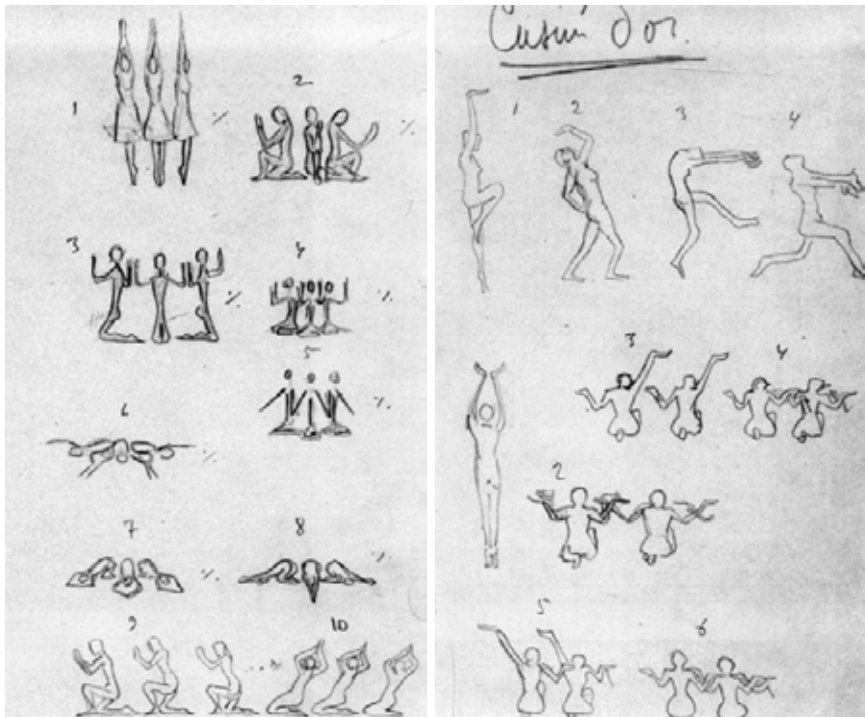


Picture 3. M. M. Fokine. Sketches to the ballet "*Egyptian Nights*". 1908

The image of the lush baroque dance is depicted in the drawings for the ballet *The Marquise's Dream* to the music of Mozart (1921, SPBSMTM). The three figures of the king, queen and a small pageboy supporting the queen's plume vary the figures of a circular dance, frontally moving towards the audience and horizontally linear. These drawings, masterfully executed in black ink, create an image of the opulent and pompous Baroque style so evident in 18th-century costumes. Heavy frame skirts, a tight bodice, high hairstyles, powdered wigs, ceremonial movements and slow demonstrativeness of poses – all this can be seen in such a small but expressive choreographic sketches by M. Fokine. They contain a plot sense, they stand on the border of choreographer's expositions and easel plans.

The choreographic art itself is not always a simple process, but nevertheless it is a constantly developing process that enriches expressive means, brings us to a new point, requires new discoveries. The sharply contrasting

technique of large-scale “detachment”, as compared to the one discussed above, is directly connected and widespread with all this. Graphical, pictorial or sculptural works, usually small in size, can be displayed and attract the attention of the viewer.



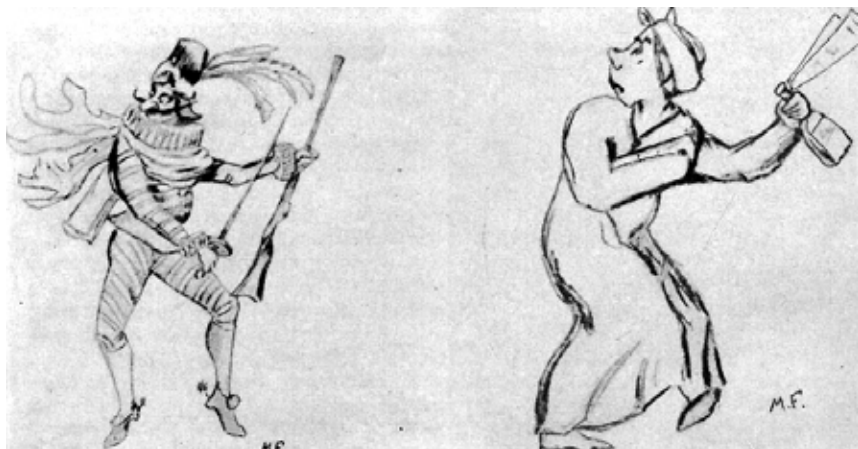
Picture 4. M. M. Fokine. Sketches to the ballet “Le Dieu bleu”. 1911

These are the works of M. Fokine, A. Pavlova, P. Goncharov and K. Goleizovsky. These works, as well as those discussed above, are of an outline working character, but in them choreographers manage to embody the spiritual world of the characters by means of images. They are also primary sources but they convey not only temporo-rhythmical and compositional peripeteia of the dance, but also the style and atmosphere of the future work (as a rule, the character). The sketch remains a sketch and its purpose is to take part in the process of dance creation but within its boundaries it lives an independent life of the drawn image.



Picture 5. M. M. Fokine. Sketches to the ballet
“The Marquise’s Dream” 1921

Fokine displayed his artistic giftedness already in his childhood. This is something that I. Ivanov clearly indicates: “Having discovered at an early age an exceptional love and talent for drawing, he was a regular visitor to the Hermitage and the picture galleries of the Russian Museum where he mastered his brush and copied pictures by Russian and foreign artists. Subsequently, his choreographic works show so vividly that promising artistic background, which was formed in him under the impression of diversely developed aesthetic inclinations” [6].



Picture 6. M. M. Fokine. Sketches for the ballet “The Sorcerer’s Apprentice” to music by P. Dukas. The Mariinsky Theatre

There is no doubt that Fokine’s path to ballet lay through the visual arts. He was born in art first as an artist and then as a master of stage. These are the sketches by Fokine *The Harlequin* and *the Two Ladies* for *The Adventures of Harlequin* to music by Beethoven – a grotesque in the spirit of Italian comedy with the flavour of the period clearly underlined, and *The Magician’s Apprentice* to music by P. Beethoven’s “*The Sorcerer’s Apprentice*” to music by P. Duke, “*The Firebird*” and “*Russian Fantasia*” (all of them with the boldness and simplicity of their approach), where one can notice elements of *lubok*, typical for the style of N. Goncharova and M. Larionov. This is genuinely vital material that inevitably appears in rehearsals and productions. In them, the choreographer, drawing as if playing in a grotesque, eccentric manner set by his own intonation. Gorsky sets the same task in a whole series of scene drawings for the ballet *Chrysis* to music by R. Gliere (1921, BTM) conveys with remarkable precision the complexity of spiritual world of his characters, and unlike the outline sketches of M. Fokine, he reveals in depth the ethnographic and everyday peculiarities of their behaviour. The individual episodes that impress the choreographer, which take place in the ballet and are depicted in his sketches, are organically linked by him in a single coherent plot where

each character receives a dramatic function and is included in the unified image of the work.



Picture 7. A. A. Gorsky. Sketches of the group for the ballet "Chrysis" of R. M. Gliere

Goncharov's approach to artistic thinking is somewhat different from Fokine's. Fokine is interested in the whole sketch of the ballet, the mass as a whole, whilst Goncharov is interested in each figure separately. However, Fokine's physical qualities, the choreography of his body, his professional involvement in movement are very close to each other.

The method of preliminary sketch before creating a ballet image had long been practised by other masters of choreography – A. Pavlova, P. Goncharov and K. Goleizovsky. For them the plot of the dance serves as such a sketch. By developing it, they get to know the characters of the future ballet. The subject of drawing or sculpture is a kind of theatrical probation, the first penetration into the spiritual world of the image. Continuity of the process of creative and human self-sacrifice – so it is possible to define

Pavlova's style of life and work. Each of her new choreographic works was evidence of the amazing versatility of her talent.



Picture 8. P.P. Goncharov Sketch of the Group for Dance Symphony by F. Lopukhov "The Majesty of the Universe" to music by L. Beethoven. 1922

A. Pavlova turned mainly to sculpture, as if she understood that she had special, truly boundless possibilities in the reproduction of ballet plastique. Choreography, the basis of which is movement, is always connected with the spatial orientation of the volume. Only sculpture can do this, which allows you to create the impression, albeit moving, but directly three-dimensional pattern of the dance. Sculpture is three-dimensional, just as a ballet performance is three-dimensional for us. The closest person to the ballerina, her husband and impresario V. Dandre said: "Anna Pavlova

has always had a special love for sculpture. While in Paris, she every time visited the Rodin museum and all the exhibitions. The constant study of the movements of the human body and its lines, developed in her a good understanding of sculpture and critical sensitivity to its creators. The first sculptor she had to meet many years before was Clouseau” [7].



Picture 9. A. Pavlova in studio at work

Another example is the friendship between A. Pavlova and the Russian sculptor G. Lavrov, who engraved Pavlova in many of his sculptural works (they have already been the subject of our study). They worked together in the artist's studio, when Pavlova advised Lavrov on the nuances of correct ballet movements and poses, and, observing the sculptor's work, she learned the wisdom of the plastic arts from him. Of all the sculptures by Pavlova known to us, perhaps only one, “A. Pavlova – Dying Swan” (AL-FC) contrasts with the rest not only in its spatial composition, but also in its figurative solution. It is an important auxiliary stage on the way of creating the stage image of the same name. In this sculptural work executed in

bronze, the dancer does not focus her attention on the beauty of the swan costume, but reproduces, above all, the essence of the image, the formula of movement – deep and expressive. Unlike the sculptors who have depicted Pavlova in this suite, she sets her own purely professional tasks, solving the problem of the swan's flying apparatus: how will it look when it is on the ground, how does the bird transform straight line into curvilinear position when it stops moving, how does the body axis change, is a bend in the hands like on the ends of the wings necessary or not?



Picture 10. A. Pavlova "Dying Swan" Photograph.
Collection of the Public Library, New York

Studying the animal world through human movement in sculpture, Pavlova in her search for a rational construction of a pose necessary for a ballet image, looking not just for beautiful plastique and conveying not only the spiritual life of the image, but the flexible body as a property constituting the main and integral part of the human-bird, views her image in *The Dying Swan* as a completely autonomous system, enclosed in itself. A. Pavlova even purchased swans in order to copy their movements for her

own dance. “In 1913 she was visited by Saint-Saëns, author of the music for the ballet *The Dying Swan*. He had seen Pavlova on stage as the Swan and appeared to pay his respects to her. Pavlova took her guest to the park on the bank of the pond, showed him her favourite swan, Jack, who was movingly hugging his neck, the neck of his mistress” [8].



Picture 11. A. Pavlova with Jack the Swan. Ivy House. London. 1927

Observations of the bird's behaviour and movements enabled the ballerina to create a creature that lives in accordance with its own natural laws, to see an image from some other world. The birth of a new choreographic number for A. Pavlova is accompanied by a special way of thinking that is peculiar only to her. Despite the fact that this dance, specially choreographed by M. Fokine for A. Pavlova, which was subsequently the world triumph of the ballerina, was striking for the strength of the deep spirituality, when every barely perceptible detail, movement and rhythm conveyed the inner state of tragedy. As the composer A. Cherepnin aptly noted: "This slow movement of the arms seems endless, taking away with it the whole being of the dancer. There is a last supplication in it. For what?! A desperate submission. To whom?!... Then again, this "falling down", the last all lower, lower and the figure of a ballerina white pile of dead lying immovable, with his head resting on his shoulder, on the floor of the stage. A chord of the harp, a flage of the violin. All this is the Dying Swan of Anna Pavlova" [47]. This timeless but deeply emotional number, which would appear to provoke the composer to the strongest emotions, is restrained here by the limits of a fairly strict task. Having chosen the final dance for the subject of the sculpture, Pavlova is confident and convinced of the accuracy of her choice and the correctness of the solution found. The main impetus to the creation of the image, as already noted, served exclusively her scientific interests. Here A. Pavlova acts more as a ballerina than as an artist. The texture of the material, unworked bronze, not hidden, not likened to nature, but, on the contrary, emphatically unfinished, is yet another proof of the sketch work on this work. Here one can discern not just an interest in the depiction of movement, but a peculiar analysis of that movement. These qualities bring Pavlova closer to E. Degas, whose art is so exceptionally strong cognitive moment. However, this is a strong point of the choreographers engaged in the fine arts, as compared to the professional artists working on a ballet theme, as due to their ballet unpreparedness, some ignorance of all peculiarities of the dancer's life, even with some experience and frequent observation, they are at times unable to convey the dance the way the ballet dancers and choreographers can.

It was not for nothing that A. Pavlova, working together with sculptor G. Lavrov, helped him with her professional advice. This does not mean at all that we question the artistic level of absolutely all works by professional artists dealing with ballet. E. Degas was not a ballet dancer, but portraying the ballet, he was able to grasp all the professional character poses, which allowed him to see the body anew and explore the many movements, which before him none of the artists were interested. Speaking of the undoubted virtues of ballet dancers – artists, we cannot remain silent and inherent contradictions and weaknesses, which are just as natural. For example, Pavlova in *The Dying Swan* sculpture strives to study the bird's movement scheme to some extent to the detriment of the spiritual element, when her interest in the anatomy of dance, in the level of joint mobility and muscle work plays a major role. It is as if the ballerina is conducting an experiment, thinking in categories, mastering her methodology, following the path from the simple to the complex, from observation of a fact to generalisation. She skillfully and professionally conducts her creative research, as if revealing “production secrets” to us, introduces us into her creative laboratory. For Pavlova, the sculptural version was a vivid development of the image of *The Dying Swan*, created on stage.



Picture 12. A. Pavlova “Dying Swan” Bronze

The third, supposed by us group of works of graphic character is made taking into account the specificity of choreographic perception and similarly developed in its ideological and thematic characteristic, specific material, and genres. If the image sequence has developed in the head, has found form and rhythm, then you can let it go, as in cinematography, on the editing table. The image-frame then becomes a continuation of the choreographic idea. This is how the graphic drawings of P. Goncharov, B. Nijinska, K. Goleizovsky, O. Vinogradov to their productions reproduce a unique graphic culture of choreography and help one understand structure and content of dance, “see” it. The graphic storyboard of the dance here does not present so adequately the future choreographic work as it was in the second group of works. There, the artistic image was reproduced only partially, in a single moment, while here the method of a greater temporal duration.



Picture 13. A. Pavlova “Dying Swan” Photography.
Collection of the Public Library of New York

Nijinska’s talent as a performer of character dances and later as a choreographer with Diaghilev’s company unfolded mainly as a dancer. Diaghilev’s talent was developed mainly on the theatrical stage, but nevertheless her few works in terms of visual arts are of undoubted interest. She made a number

of pencil sketches dedicated to the ballets in which her brother V. Nijinsky took part during the Russian seasons abroad. Among her sketches: “V. Nijinsky in “Le Spectre de la rose by K. Weber”, “V. Nijinsky in the ballet “Jeux” by C. Debussy, “V. Nijinsky in the ballet “Afternoon of a Faun” by C. Debussy, “V. Nijinsky in The Rite of Spring Ballet by I. Stravinsky (all – FC.) One can notice the freshness of the initial perception. Talented rapid graphic sketches absorb a lot of observations, strokes, sometimes unplanned and unforeseen. Each sheet is an image of an individual episode. These sheets truthfully and convincingly convey the spirit and atmosphere of choreography: puppet tragedy in *Petrushka*, lazy relaxation in *Faun*, perky temperament in *Jex*, the poetic aroma of the spirit of the rose in *Le Spectre de la rose*. Despite the fact that Nijinska was not the author of the choreography of these ballets in sketches, she strove to reveal as much as possible about the character of the productions. She proved highly inventive; even in the outward monotony of the episodes she depicted, she found plastic conformity with the choreographer’s intention.



Picture 14. B. Nijinska. Sketch to the ballet “Afternoon of Faun “. 1965. Library of Congress. USA

In this respect, it is perhaps appropriate to mention the name of P. I. Goncharov. He was better known during his lifetime and was well known and appreciated by M. Fokine. The book *Against the Tide* published six letters by M. Fokine to P. Goncharov, bearing the character of friendly correspondence. Goncharov was serving at the Mariinsky Theatre when Fokine was working abroad, but judging from his letters, the choreographer was interested in all the creative activities and company of his home theatre. As a ballet dancer P. Goncharov is little known to us. Only M. Borisoglebsky in his materials on the history of Russian ballet read: "the son of a minor official, who worked as a registrar at the newspaper "Rural Bulletin", he finished the college in 1904 and was appointed a corps de ballet dancer, ... holding a modest position in the ballet company, he continues his service until now (1939), mostly performing mime roles [9, 167]. Even M. Fokine, who was close to him, has only phrases of neutral meaning. "I really wanted to come to St. Petersburg. But I can't stay there indefinitely... are you still serving? I hope you are!" etc. [10]. In his varied artistic life a number of sustained interests can be identified. As a ballet dancer he was formed in the theatre. But his creative self-consciousness, his professional attitude to art was born in the graphic arts. Thus, not replacing one another but mutually enriching, Goncharov simultaneously works in theatre and fine arts. He became one of the most interesting and professional ballet artists of his time. All existing mentions of P. Goncharov refer to his sphere of artistic activity. "Since childhood he was fond of drawing, dreamed of becoming an artist and undoubtedly, according to many sources, would have been one, had it not been for his colour blindness, which he suffered from nature. Deprived of the opportunity to paint, he did not give up drawing and painted even portraits. He was a member of the Society of Independents. Worked in lithography for ten years without giving up his career in the theatre. He is known as an author of miniatures on ivory and as the only impeccable, due to specific requirements, illustrator of a number of publications on choreography... Finally he excelled in sculpting with wax and plasticine. He especially succeeded in figures of dancers and dancers" [9. 167]. P. Goncharov is

first of all a graphic artist, as most of the surviving heritage of the artist belongs to this area. Unfortunately, museum collections hardly have any of his works, with the exception of the few sheets kept in the BTM and SPBSMTM (perhaps, many remained in the artist's personal collection), but the major fundamental libraries of the world have autolithographs by P. Goncharov, which decorate a number of rare ballet editions of the 1920s published in small editions.



Picture 15. Covers “Ballet in autolithographs by P. Goncharov. 1922. Bakhrushin Theater Museum. Moscow

Having won recognition as an artist, P. Goncharov did not abandon his graphic activities, which suited his keen and analytical mind. He created numerous drawings for ballets, although not in his own choreography, as with Bertrand Nijinska, they were actively involved in the creative process of creating the image. Many of them require the viewer's emotional responsiveness, great mental tension, a predisposition for associative and abstract thinking, and an understanding of the author's ideological imperatives. Sometimes they have a complex structure that seems fragmentary at first glance. Meanwhile, the sequence of the graphic

story is not broken, the viewer comes to understand the main idea not so much by association, as logically.

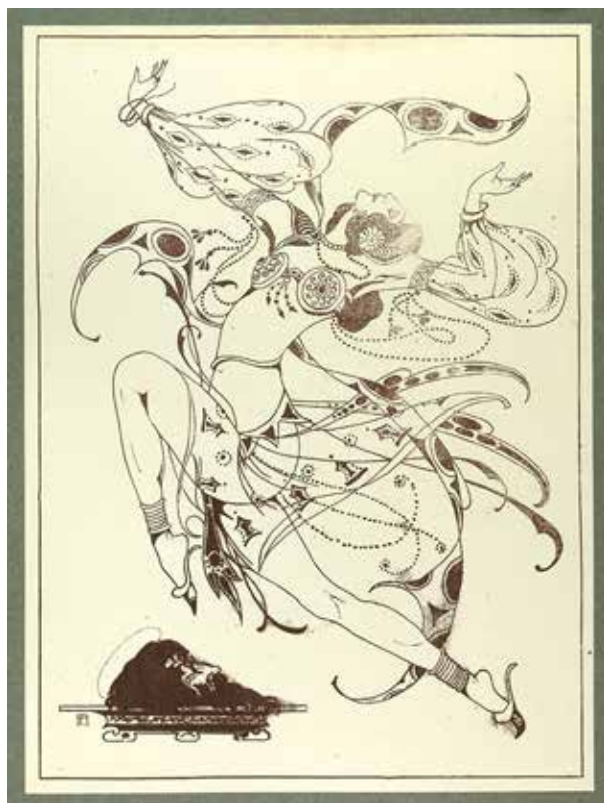
The sketches for I. Stravinsky's ballet *The Firebird* (1921, SPBSMTM) give us the origins of the Art Nouveau style (which P. Goncharov was drawn to), rather than a demonstration of it. However, if we take a closer look at the graphic plasticity of the drawings, which is far more polysemantic than the ornamental and decorative subject of the Art Nouveau style, it appears that the situation is not as simple, even with respect to the emotional and psychological mood underlying the images in such works, which is so tempting to find in Goncharov's works. It would be more accurate to say that they are only halfway towards Art Nouveau, or demonstrate an object modernity that is only vaguely exploring its future means of expression.



Picture 16. P. Goncharov. *Les Sylphides*. Lithograph. 1922. Bakhrushin Theater Museum. Moscow

The pencil line is quite realistic in revealing the form of the artists' figures sketched during rehearsals, it is devoid of excessive preoccupation with revealing self-centred beauty. In G. Dobrovolskaya's production of *The Firebird* there are the following words: "Goncharov is an exceptional

ballet artist. In his skimpy line drawings he could convey the image, the mood, the style of the choreography, when they are still barely outlined in the director's contact with the performer" [48]. It is very likely that the choreographer F. Lopukhov's artistic concept of conceiving his ballet as an embodiment of concrete human characters and feelings (as opposed to the oriental-exotic spectacle of a 1910 production by M. Fokine) also influenced the artist's manner. Although G. Dobrovolskaya is unlikely to be right in calling Goncharov's drawings stingy. Goncharov's drawings are unlikely to be stingy. Indeed, they are more sketches than complete works, although a number of the artist's works bear a touch of allegory, grotesque and exaggeration.



Picture 17. P. Goncharov. "Salome". Lithography. 1922. Bakhrushin Theater Museum. Moscow

Undoubtedly, this again comes from the choreographic ideas of F. Lopukhov. “The idea of the tale of The Firebird was interpreted by F. Lopukhov and I. Stravinsky as a struggle between destructive and creative forces in nature and in human life. The authors put forward the thesis that the good exists in creation and the evil in destruction. A peculiar scheme emerged in which each character was to perform certain allegorical functions. It was assumed that Ivan-Tsarevich was the embodiment of good, Kashchey – evil, The Firebird – the mind” [11, 45].



Picture 18. P. Goncharov. “Spanish Dance”. Lithograph. 1922. Bakhrushin Theater Museum. Moscow



Picture 19. P. Goncharov. Ballet "The Firebird". 1922.
Bakhrushin Theater Museum. Moscow

But, looking closely at the artist's works, we note that they are subjective. For example, could the generalised and exaggerated head in the picture of *The Firebird*, even with the use of make-up, or the hypertrophied hunched-up and lean figure of Kashchei the Immortal with a bent forward beard, etc. look exactly like that in the ballet? The author's decorative content is evident in them. Therefore, these sketches for *The Firebird* show that Goncharov's realistic method developed motifs and images close to the Art Nouveau style. The drawing of Kashchei became the basis for an easel graphic sheet where he not only became a character but also an element of decoration. There are also sheets in this series showing two figures in synchronous dance movement (according to the law of symmetry) – another motif which is more characteristic of Art Nouveau

than the Realist method, although Art Nouveau composition is often based on asymmetry, but the ornamental principle underlies symmetry, and ornamentality is a hallmark of Art Nouveau. And the very method of expressiveness used by the artist is also close to the new style. The cult of movement leads to a certain deformation, preserving at the same time the careful attitude to the plasticity of forms. The decorative and graphic system of the new style allowed him to gain more emotionality, to make his images associative and to transform his initial stylistic impulse in a deeper and more individual way.



Picture 20. P. Goncharov. Lithographs for F. Lopukhov's Dance Symphony "The Majesty of the Universe". 1922. St. Petersburg State Theatre Library

Goncharov's autolithographs for Felix Lopukhov's dance-symphony "Majesty of the Universe" (1922, SL.AUTS) are based on the technique of casting the figures in monochrome local tones, which is very much reminiscent of Benois' silhouette scenes. Here we find points of contact with the principles and poetics of "myrish-art" graphic art. The plot as a whole changes its orientation, the emphasis shifts from descriptive-narrative means to musical-plastic ones. It is more correct to say that dance-symphony has no plot, but carries the development of a single theme, broken down into parts. In other words, we are well acquainted with the plot of the work, but we can say little about its plot. "So, dance is the step of God – with music – the language of God – the art I call 'dance-symphony'" [11, 44] – explains the choreographer himself, and further: "The dance symphony 'Majesty of the Universe' sketched by the artist P. Goncharov gives the same characteristic moments on which it is built" [12]. Composed of five parts (Introduction, Life in Death and Death in Life, Thermal Energy, Joy of Existence and Eternal Movement), it is divided within them even more into smaller episodes for each of which Goncharov made lithographs.

The music can enter the narrative of the performance more or less organically, but it is autonomous and either stops the action, like a concert number, or develops in parallel italics, becoming a kind of additional plot plane. It must be said that here Goncharov was put in a difficult position when he had to find a musical equivalent for the musical fragments, which is the essence of the artist's supertask, which he managed to achieve. The plastic behaviour of the characters on his sheets corresponds precisely with the chosen intonation of each moment of the dance symphony. P. Goncharov's "visual performance" is constructed as a captivating dynamic spectacle where scenes change, events shuffle and characters' feelings are plastically embodied. One can say that there are three philosophical categories in the artist's drawings – movement, space and time. The figures often resemble objects which are given an acceleration, on other sheets it is slowed down, time is shortened and distance has no meaning. Their fusion and mutually transient nature gives rise to the effect of a visual self-development of the masses, which acts as a metaphor for organic growth.

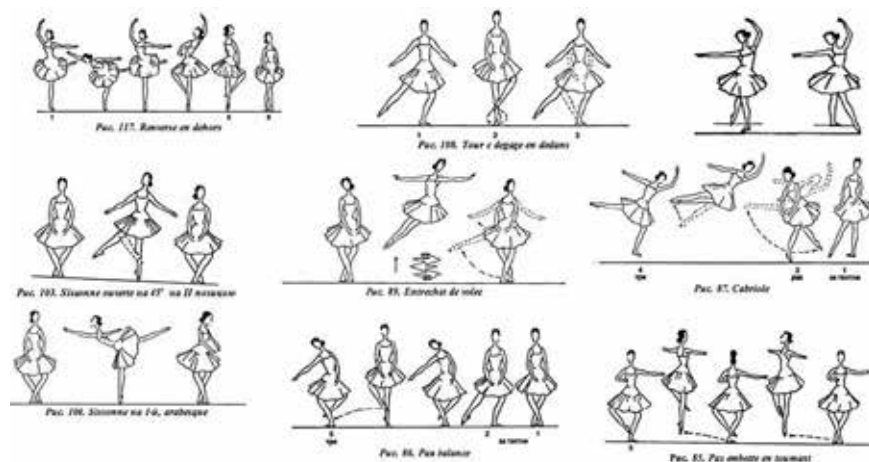


Picture 21. P. Goncharov. Lithographs for the dance symphony "The Majesty of the Universe" by F. Lopukhov. 1922. St. Petersburg State Theatre Library

This is the main point of contact between Goncharov's autolithographs and Majesty of the Universe and the visual aesthetics of Art Nouveau. It

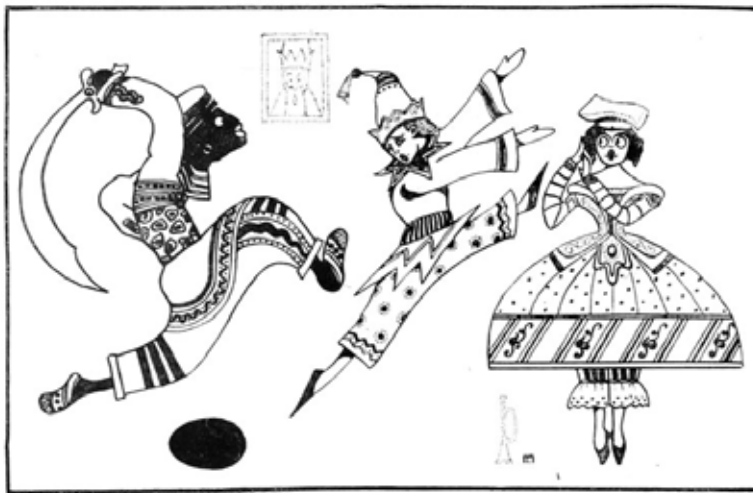
is known that Art Nouveau appeals more to feeling and imagination than to reason. Silhouette drawings only outline faces and poses, certainly not giving the effect of psychological emotionality, which we will observe in a series of sheets dedicated to ballet dancers. We are not talking about facial mimicry, referring to the psychology of the characters, but the physicality of the close-up, which implicitly changes its typology.

The characters give rise to a sense of psychological closure, existentially solitary. Even the paired figures, where there is some kind of relationship model, are still lonely in pairs. In these works by P. Goncharov, the process of transition from emotionality to reflexivity is clearly expressed. And this transition, it seems, is carried out without much prejudice to feelings, which seem to be transformed into an intellectualised emotionality. The state of the characters is more irrational than rational, they live in their own illusory world more real than reality itself, and this is also the way towards modernity. F. Lopukhov, assessing the drawings of P. Goncharov, said: “P. Goncharov’s sketches make, as it seems to me, Lopukhov’s idea evident. Symphonic music with its continuous development caused to life the same continuous flow of dance” [13, 32].



Picture 22. P. Goncharov. Drawings for the first text-book of A. Ya. The Vaganova “The Fundamentals of Classical Dance” 1943

II. Goncharov belongs also to drawings to the first textbook by A. Vaganova's "The Fundamentals of Classical Dance" and the textbook "The Fundamentals of Characteristic Dance" (one of his latest works where more than 900 figures are presented) which have purely professional tasks rather than artistic and creative ones. Using thin lines of pen, using dotted line drawing, P. Goncharov consistently illustrated, deciphered with graphic images exercises at the stick, in the middle of the hall, exersis on fingers. Subsequent reprints of dance textbooks retained expressive drawings by P. Goncharov. Goncharov.



Picture 23. P. Goncharov. Ballet "Petrushka". Lithograph to the book "M. M. Fokin, Against the Current. Memories of the Ballet Master: Articles, Letters / [Editor and author of the preface, pp. 3–80, Y. I. Slonimsky]; [Commentary by P. S. Linde and others]; Lunacharsky State Theatre Library. – Leningrad; Moscow: Art, 1962

Illustrations and headpieces by P. Goncharov to the books "M. Fokine" by I. Ivanov, P., 1923, "F. Lopukhov. Paths of a Ballet Master", 1925, continue in terms of plot and stylistics the work found in the easel sheets and lithographs for the Lopukhov Dance Symphony, but in terms of the range of problems they are closer to the latter, as their aim is one and the same: to create an artistic image, illustrating the author's idea (only there the

music, and here the literary text). If we talk about the structural principle of Goncharov's illustrations and their belonging to the Art Nouveau, it can probably be most accurately defined by the words "at the junction". It is a movement which is as much a movement towards modernity as it is a movement away from it. The emphasised plasticity of the masses is combined with geometricism, the refined and refined harmony of the motifs does not exclude their realistic persuasiveness. In this borderline meeting of two different stylistics the earthly, prosaic and natural beginning comes from the author of the text, while the romanticism, symbolism and freedom of associations come from the artist.



Picture 24. P. Goncharov. Ballet "The Firebird". Lithograph to the book "M. Fokin, Against the Current. Memories of the Ballet Master: Articles, Letters / [Editor and author of the preface, pp. 3–80, Y.I. Slonimsky]; [Commentary by P.S. Linde and others]; Lunacharsky State Theatre Library. – Leningrad; Moscow: Art, 1962

Goncharov's ability to analyse and simultaneously generalise is particularly evident in the illustrations for Ivanov's book "M. Fokine", which the choreographer himself liked. In them the artist concentrates most of his attention on the playfulness of the dance. Turning over the pages of the

book one can immerse into the atmosphere of R. Schumann's "Carnival", N. Cherepnin's "Armida Pavilion", M. Ravel's "Daphnis and Chloé", I. Stravinsky's "The Firebird", K. Weber's "Le Spectre de la rose", A. Borodin's "Polovtsian Dances", etc. The self-rated and self-sufficient world of these pictures "invites" the reader not only to recognise what he is reading, but also to be influenced by the lines and tonal spots and to discover something that exists beyond the textual forms.

The headlines and endings for the two-volume edition of M. Borisoglebsky's *Materials on the History of Russian Ballet*, 1939 demonstrates the general movement of the artist's style from modernism to a new spectacularism of documentalism, emphasizing the difference and blurring the similarity with the former. This undoubtedly comes from the genre of the book, and at the time when it was illustrated, Art Nouveau was no longer the defining style of the era. The fine ornamentalism of the frames in which the stories are set against a white background still evokes some reminiscences of Art Nouveau, but is already infinitely farther from it in its formal qualities.



Picture 25. P. Goncharov. Ballet "Orpheus and Eurydice".
Lithograph to the book "Materials on the History of Russian
Ballet / Comp. by M. Borisoglebsky. In 2 volumes. T. 1–2. –
Leningrad: Leningrad State Choreographic School, 1938–1939

Theoretical consideration of P. Goncharov's works should therefore be given to the art of the end of the 19th century. It seems to us that interaction of art structure of Art Nouveau and individual form of art resulted in the emergence of a peculiar original style. At the same time, the synthesis of two intellectual layers of creative process of this author (ballet dancer and

artist) with undoubtedly prevailing role of the visual beginning determined the artistic richness of his works (unique in its kind), the knowledge of which extends and deepens our understanding of the history of national art culture.

Ballet master K. Goleizovsky came to ballet at the beginning of the 1920s, when a young generation of artistic intelligentsia was showing an increased interest in the new art. He was an outstanding and surprising personality. A succinct statement by K. Goleizovsky himself expresses the essence of his art: "Only an associative thinker can be an artist" [14]. He could become a poet, a writer, a historian, an artist, a musician. Each of the areas mentioned was accessible to him, but he became a choreographer because that profession itself expresses the unifying capacity for creativity like nowhere else. Dance and drawing have coexisted in his life since the very beginning of his artistic journey. "When I was eight years old, my mother sent me to the Moscow Choreographic School of the Bolshoi Theatre to study with the artist Vrubel. Along the way I attended the Stroganov School" [15, 31] – testifies K. Goleizovsky himself.

Coming into the arts in the 20s on the wave of revolutionary moods and spiritual quests, he shattered the foundations of the obligatory austerity of classical dance, giving instead a world of dance which was rare and original, full of emotions. K. Goleizovsky had the gift of guessing, of comprehending the changeable shades of mental and physical state of a person, endowed with the ability of reincarnation and a subtle perception of the beauty of nature. He is concerned with the origins of creation, he is close to and understands fleeting moods, high spiritual impulses, and the uniqueness of the most capricious, but the most beautiful of all feelings-love.

Goleizovsky's artistic talent manifested itself in various forms of fine art: sketches of costumes for his own productions, graphic posters, choreographer's sketches and sculpture. We shall concentrate on his ballet sketches, as they trace the way of his thought over the creation of a choreographic work. Sketches of ballet movements for ballets: "Joseph the Beautiful" by S. Vasilenko (1927) and "Leyli and Majnun" by S. Balasanyan (1946 – all by Goleizovsky's family) present a wide range of impressionist motifs, though these are pencil drawings. There are impressionist painters who are famous

for their ability to capture the shimmering reflection of a meadow on rapidly rolling waves or the fluttering of light on rustling leaves. K. Goleizovsky does something similar with regard to the mysterious movements of the plastic life of the body. The nature of light sketches is far from the full-blooded and saturated language of his costumes. Goleizovsky is interested in a special kind of intimate body movements prone to change and transformation, a world of nuances and shades, a field of vibrations and instants. The sketches for the ballet *Joseph the Beautiful*, finished with peculiar methods of constructional plastics, are works of intermediate creative result on the way to new heights. However, the basic principles mentioned above are evident here. The secret of the illusion of movement on the sheet sheet “Group in a slow dance in the ballet “*Joseph the Beautiful*” (1927, the collection of Goleizovsky’s family) consists in the alternation of individual figures, whose dancing cantilena consists of continuously moving into one another poses, movements of hands, turns of head and body. According to K. Goleizovsky himself: “The dance made by choreographer for the artist without music is a garland of body movements, logically interchanging and materially expressing the spiritual pattern of any moment” [16]. Changing them each time, the choreographer looks for new plastic combinations. Particularly remarkable in this respect is a separate profile drawing of a dancer for the same ballet (1924, owned by Goleizovsky’s family) with her arm and leg stretched upwards along the diagonal of the sheet. Her figure, drawn with vigorous confident lines, occupies the whole space of the sheet. An interestingly found movement makes up the unusualness of the image. Goleizovsky would later create a similar sculptural image from this graphic sketch.

A series of sketches of ballet supports were not drawn during the rehearsal practice, although the impression appears to be that they were. Goleizovsky hardly ever drew from life. Here one can see variations of partner support: lifts of the partner with fixation of poses on one or two upraised hands of the partner, support in ‘falling’ poses and positions, lifts on the partner’s chest and shoulders. This was his own, subjective vision of plastique, which K. Goleizovsky wanted to see on stage. He taught the actors

to control their own bodies. Under the direction of the choreographer, the dancers discovered for themselves the enormous expressive possibilities. In Goleizovsky's numbers, even first-time performers acquired amazing plasticity and precision of gesture. These sketches can be called scientific, as the choreographer seeks to penetrate into the mechanism, into the "anatomy" of movement, into the laws of its interaction.



Picture 26. Goleizovsky K. The Plastic Pose of I. Penzo-Tsarina in the Ballet "Joseph the Beautiful". 1924. Owned by the Goleizovsky family

The dancers' bodies exhibit a wealth of dance forms, a kaleidoscope of ballet moves, an athletic build and a well-developed muscular apparatus. Looking at them you have a feeling of professional satisfaction. His athleticism trumps meaningful expressiveness. The pursuit of virtuosity dilutes the spirituality of the image. In his drawings Goleizovsky concentrates his attention solely on a narrow part of a duet, a dance of two, where a dancer and a female dancer collide, touch each other, or, in other words, concentrate his attention on the contact zone between them. Lines play a central role in his works, their picturesque beauty conveying the symphony of life, its

eternal movement. Masterfully creating incorporeal nudes, slightly tinged with pink, Goleizovsky's own invectives from the category of ideal art, in which he retains a subtle aestheticism and elegance of figurative form.

Goleizovsky achieved the greatest depth and originality of expression in his extensive graphic cycle for the ballet *Leyli and Majnun*. The ancient oriental legend opens up new riches of Goleizovsky's creative nature. Staying within the framework of plastic concreteness, the choreographer reaches the level of poetic generalisations. He knows how to suppress human passion, to take his character to the very edge, to the very limit, beyond which something new and different is revealed.



Picture 27. K. Goleizovsky. Sketches for the ballet "Leyli and Majnun" 1960. Owned by the Goleizovsky family.

The sketches show how the choreographer is working hard, feeling, improvising, looking for the momentary nerve of each scene which has long existed in his mind, but only now on paper, comes alive, its pulse begins to beat. In the course of thinking, as always for Goleizovsky, it is

important to note the characteristic phases of movement, to identify the most interesting and expressive moments, to comprehend the conceived, to understand the particularities of this or that kind of movement. Movement is the soul of the main characters, Leili and Kais, their moods and psychology. They make us admire the turn, the tilt of the figure, the rhythm. They speak to us almost exclusively in the language of the human body, expressive, spiritual, poetic. A characteristic technique of Goleizovsky is to show the characters not from one, two, or three points of view, but more, on several sheets, in a whole series. The pictorial narrative unfolds as a chain of micronovelas, miniatures which do not have close logical links between them at first sight. But there is hardly any need to prove that these groups cannot be regarded as a kind of aggregate, albeit dynamic and self-contained. The boundaries between them are relative, fluid, and fluid. N. Lvov was right in his comparison of Goleizovsky and Lucian in that "Goleizovsky is dynamic. His dance pours out uninterrupted movement, his poses are "unstable" and tug at the further development of the gesture. The stop is perceived as an annoying comma on which the movement stumbles" [17]. Sometimes it seems that a qualitatively new dimension – time – emerges in Goleizovsky's graphic sheets. This or that moment of movement stretches endlessly, as in the ballet costume sketches by L. Bakst or the pictures of ballet by S. Sudeikin. Sudeikin. These moments astonishingly new and unexpected allow us to see how the emotion embodied in the dance is born. It finds its meaningful application here and becomes an element in the overall montage chain of reasoning. "Leili and Majnun" is a classic poem of oriental love lyrics. The images of the proud beauty and the young man dying of love, the happiness of being united with his beloved – these basic emotional and spiritual moments are conveyed in K. Goleizovsky's graphic art. The strongest and most successful thing in the drawings is the feeling of uniqueness of a beautiful pure feeling.

"Looking at the choreographer's drawings for Leyli and Majnun," wrote A. Klebanskaya. "He saw and graphically depicted the music of the dance. But not in an abstract way, but in relation to specific performers – N. Timofeeva and V. Vasilyev. Achieving the greatest plastic expressiveness of the

human body, Kasyan Yaroslavovich always tried to recreate live characters and feelings on stage" [18]. N. Timofeeva-Laili's flexible as a vine body in the drawings is harmoniously combined with V. Vasiliev-Medzhnun's athletically developed body. Their bodies are now closely intertwined in an embrace, now just neighbours, now unexpectedly, almost fantastically swap places, passing into each other, conveying composed moods of despair, separation, humility and passion. The correlation of the pieces with one another allows us to imagine the process of birth of individual images, catch the movement of poetic thought developing from concrete facts to broad artistic generalisations. Undoubtedly, the form found by Goleizovsky in the form of a graphic cycle of drawings is akin to an expanded choreographic composition, each part of which expresses one of the states or events in the life of a character, while all together they form an impressive and vivid emotional picture.

Thus, the conquest of new aesthetic spaces in Goleizovsky's choreography occurs in the process of mastering new material, new themes and images. It is important to note that the development of new aesthetic programmes took place in direct contact with the art of Michel Fokine and Alexander Gorsky, who were connected to the turn of the century period, but who had already experienced the influence of the new historical reality, which, in its turn, had an impact on the formation of aesthetic systems of the new times. The collection of visual art of ballet dancers and choreographers was enriched by new works of O. Vinogradov's collection of ballet dancers and choreographers was enriched with new works which showed that the frontiers of research were being pushed and brought something new to the stage. In this respect the drawings by O. Vinogradov for his ballet "Assel" by V. Vlasov (State Centre of Theatre Arts) are interesting. The author has decided by means of graphics and ballet, the most dynamic arts with plenty of technical possibilities, to retell the dance, the rhythm of which is defined by the movement of a slowly dragging image. To substantiate this thought one can draw a parallel between the drawings by O. Vinogradov, the drawings to *The Majesty of the Universe* by P. Goncharov and the drawings to *Leyli and Majnun* by K. Goleizovsky. If we consider the

creative principle of these choreographers we can see similar models. All of them have a profoundly analytical approach to ballet themes. At the same time, O. Vinogradov's drawings are more similar to the autolithographs of P. Goncharov than to the sketches of K. Goleizovsky. In the case of both these sketches, they are based on a pictorial structural form in which each sheet represents a particular mise-en-scene of a future performance (they have their own title). However, unlike Goncharov, the sketches for the ballet "Assel" consist of horizontal sheets: "Assel. Mise-en-scene sketch" – 5 sheets, "Fisherwomen" – mise-en-scene sketch", "Requiem" – mise-en-scene sketch" (all – GCTM). O. Vinogradov works with felt-tip pen and only in two drawings (Sketch of Mise-Scene and "Fisherwomen" – Sketch of Mise-Scene) he sketches figures of dancers with pastel and chalk on black paper. Rhythmically lined up and connected by a net which resembles a drapery, they are clearly visible against the dark background. The dance scenes depicted in the graphics, shot in one general shot, look like automatically recorded and si-projected frames on film. They represent not only and not so much graphic plots in movement illustrating different moments of dance (as in P. Goncharov's work) but rather a rhythmically multfigured graphic fixation of a ballet performance in several sheets. Apart from O. Vinogradov, this kind of narrative structures was later paralleled only by the work of the artist. Vinogradov found parallels only on television (television ballet). In the vision of the ballet-master, absolutely unique (his ballet can be recognized even by a separate sheet), the events nevertheless retain their objective cohesion, their concrete course, i.e. O. Vinogradov as if works both as an artist and as a director. By his sketches we can unmistakably judge the course of depicted events. As cine-novels they show the degree of maturity of choreographer's artistic thinking on the material closest to him.

Thus, from the point of view of the three considered aspects of the role and significance of the fine arts in the creative process of a choreographer it is difficult to say what attracts them more – choreography or graphics and sculpture, especially since they do not exist separately from each other, but in close dependence – now dance becomes image, now image becomes

dance. But above all, choreographers and dancers have felt the additional possibilities of their art, their skill, the increased sharpness of vision, allowing them to see differently, more deeply, sharply the characters, the relationships of the problems and the images they create.

An idea that reflected the content in a pictorial form had to receive spatial scenic expression. The choreographers' logical thinking combined with intuitive creativity meant that each of the graphic, pictorial or sculptural proposals, being a response to the task at hand, developed sequentially. This refers firstly to the most general solution to the choreographic task; secondly, to the idea, a meaningful artistic idea reflecting the content; and finally, to the compositional spatial solution to this particular theme. In this way, consistently developing from the general to the particular, the choreographic idea is "accomplished" in concrete pictorial techniques. It is typical that the choreographer is not free in his choice of visual forms. This is connected, firstly, with the content of the graphic object (dance). It only depends on the author how subtly, skillfully and accurately he reveals it. Secondly, the image is an artistic expression of this content, completely dependent on the creative concept. A multitude of methods of solving the same task by different choreographers is possible (we have traced the formation of the concept and development of the dance theme on specific examples). This was demonstrated by the experience of the formation and development of the compositional idea in the visual work of M. Petipa, M. Fokine, A. Gorsky, B. Nijinska, P. Goncharov, K. Goleizovsky and O. Vinogradov. Regardless of the endless variety of specific solutions, they all have one aim – to create a choreographic image.

The graphic and sculptural depictions of ballet dancers and choreographers in general significantly supplement what we have known so far about the choreographic works of the great masters of dance; they help us get into the depth of their ideas and the essence of their creative method. The visual works contribute to a detailed understanding of the key positions of the philosophical and artistic concept of the author, of that spiritual and moral atmosphere, which permeates all their work.

Chapter 2. THE CREATIVE CONCEPT OF THE BALLET DANCER AND CHOREOGRAPHER IN WORKS OF EASEL AND SCENIC ART

First of all, let us return to what has been said above and note once again the most significant moments in the genesis of the importance of the visual arts in the creative process of the choreographer. Defining the visual and plastic beginning of the works considered in the first part, it is not difficult to notice that in terms of genre they ascend to the traditional and approved scheme – the scheme of recording the movement, the scheme of the sketch - outline. It was as if masters of dance were preparing themselves for stage direction. They learned not to take everything from nature, but only what they needed. Every picture of this kind is not just a given (sketches and sketches aimed at the stage), but also the figurative materialisation of an idea, from sketches through production to the meeting of dance with the audience. They are able to introduce us to a future performance, to the spirit of a choreographic work that has not yet been created, to arouse the spectator's interest in it, to draw them into the circle of their individual sensations. However, to what extent the stage director's activity proper extends in the visual field and to what extent the choreographer or dancer has the right to clarify, enunciate or dramatically change the meaning of a dance, a number, a scene or even a whole production.

The creative work of ballet dancers and choreographers in easel compositions and scenic paintings gives interesting pre-conditions for interaction of arts. Easel art works we have considered in the first part of our study. But it was a working draft, belonging to the choreographers and dancers, as a rule, to their own choreographic solutions, solutions for the future stage action. Here, the visual version of the dance is born not during the process of creation, but rather afterwards, as a fact of its fixation. In this case, the choreographer-artist has to put on paper or sculptural material not numerous

variations of the draft solutions, but to give a fairly precise image object if possible. The first form is more closely linked with the scenic painting art of masters of dance than the second. Long lines of characters and micro-subjects are transformed here into statuarial shots – pictures (sceneries). When the work is connected with costumes then choreographers have an opportunity to reduce the loss of ‘pictorial text’ to a minimum and show the viewer an almost exact copy of it.

Undoubtedly, the creative concept of the ballet dancer and choreographer, which we are going to consider here, cannot be completely identified with the first image system, which, due to its logical nature, is more indefinite, dynamic and subjective. The choreographer and dancer-artist prefer above all to shape the image, the face of the character, rather than simply satisfy their own creative predilections. For them, the ballet image is a synthetic phenomenon, and that is why they are concerned with searching for the clearest possible image of the character. Here one can observe how in the course of the visual work (a kind of experiment) an atmosphere of creativity emerges, and how, as a result of an already-created work (a drawing, a canvas, a sculpture), a personal author’s view acquires special value. Thus, Fokine’s picturesque and sculptural self-portraits testify to his exceptional love and talent for drawing. Sketches of theatrical costumes made by A. Gorsky show him as a talented theatrical artist who has a fine feel for the ballet image. The graphic sketches of V. Nijinsky, S. Lifar and the sculptural statuettes of A. Pavlova, S. Fedotova, and L. Poe impress with their sharp artistic intuition and extraordinary sharpness of plastic vision, allowing them to capture the physical, almost bodily action of dance. Countless caricatures by brothers N. and S. Legat and A. Radunsky’s caricatures of their company colleagues are marked by sharp observation and a sense of humour. They have recreated characteristic images of the Mariinsky and Bolshoi ballet dancers in their roles. In their works the dancers convey those subtle nuances, those lively details which are vital to the art of the ballet dancers and which only they alone can accurately capture. Certainly, in their drawings and sculptures one can sometimes discern features of artistic imperfection, as the work of any art must first of all be judged by the laws of this very art and not the

one whose work is translated into a different, although close, image system. The ballet dancer and choreographers, using the advantages of the fine arts, its ability to capture, to stop the images, the drawing of movement in a particularly vivid and convincing form, apply these advantages to their professional goals for a deeper, more visual overview of their ballet roles and reflection on them. In doing so, the draft work on the image, as well as the rehearsal process in the hall, means as much to them as the final result of creativity – the individual number or the performance as a whole.

Let us look at the creative concept of the ballet dancer and choreographer in works of an easel art. Consider the sculptural works of A. Pavlova. In the first section in connection with the discussion of the creative method in the process of work on the role, we focused only on one work of A. Pavlova – *The Dying Swan* (FC). Here we shall analyse other easel sculptures which have a less pronounced scholarly aspect, although they contain the imaginative thought of the dances which the ballerina created on stage. While reflecting on her roles in circular plastique, she searched for the most expressive meaning of ballet poses and figures. The sculptural statuettes kept in foreign museums include: “A. Pavlova, the dragonfly”, “A. Pavlova, the butterfly”, “A. Pavlova, the arabesque”, “A. Pavlova, the gavotte” (all – RSL. BM, FC) preserve for us wonderful moments of dance. The famous ballet historian V. Krasovskaya in her book about A. Pavlova mentioned in passing: “The work of thought did not stop even during short breaks in travel. Traces of it were preserved in the figures of dancers, molded by the ballerina herself. Rejecting the laws of scholarly aesthetics, which established the norms of expressiveness for different kinds of art, she conveyed in sculpture the flightiness of dance, she caught the music of the soul in the pose of the academic arabesque” [19,155]. Indeed, it is enough to carefully consider and compare her three sculptural statuettes: “A. Pavlova – dragonfly”, “A. Pavlova – butterfly”, “A. Pavlova – arabesque”. These three works are variants of the same theme – a pose of academic arabesque, one of the basic movements of classical dance in which a dancer stands on one leg and pulls the other one backwards, having extended it at the knee. However, the arabesque

pose for A. Pavlova is ambiguous. The range of her movements is varied both in choreography and in sculpture sketches created by the ballerina. It is worth noting that none of the three figures is identical to the canonic regularity of form of at least one of the four types of arabesque, when not only the movement of the legs but also the arms and the head must have a strictly defined position in space.



Picture 28. A. Pavlova in "The Butterfly". Arabesque Photography. St. Petersburg Theater Library



Picture 29. A. Pavlova in "The Butterfly". Arabesque Model by H. Meisel from a plaster original made by A. Pavlova in 1924. Germany, Thuringia. Victoria & Albert Museum. London

A. Pavlova always saw herself as free from the laws of classical dance, if they limited her in any way. Her strength, as she herself said, was the sincerity of her art. By following her feelings, her sense, improvising, she could "break" the technical canon prescribing a ballerina to put a foot or hold hands in only one way. In this sense, V. Krasovskaya is fundamentally right when she states: "Pavlov's arabesque music sounded differently: impetuous and restrained, the tension of will and timid reflection, the rustle of a dragonfly's wing, the rustle of fallen leaves" [19, 31].



Picture 30. A. Pavlova in “The Dragonfly”. Model by H. Meisel from a plaster original made by A. Pavlova in 1924. Germany, Thuringia. Museum of Victoria and Albert. London

The ballerina loved to convey the life of nature in her dance: fluttering of a butterfly, whirling of leaves, wind blowing, movement of a blossoming flower, etc., because she felt herself to be an inseparable, organic part of it. Sculptures: “A. Pavlova, the dragonfly”, “A. Pavlova, the butterfly”, “A. Pavlova, the arabesque” are not simply a representation of one and the same ballet pose; they are interpretations of it using various images and dance motifs. Are her works self-portraits? Did the ballerina want to depict her own face in them? Let us recall the memories of the aforementioned Dandre: “She was exclusively interested in the body in motion and often took herself as a model. Although here the lack of technique got in the way a lot, Anna Pavlova knew her body so well, felt it, and poses, and the movements of dances, that she moulded statuettes very quickly and successfully, imprinting her image in them very faithfully” [7, 198]. It should be said that A. Pavlova worked on her statuettes not from nature, but from memory and imagination, although, looking through Pavlova’s photographs in roles, it is easy to see their coincidence with the created sculptural images. The mirror is the dancer’s eternal companion. Like a teacher, it reflects mistakes and teaches how to correct them, it allows the dancer to stop a moment in the dance, filling the pause with inner meaning. One could assume that the ballerina’s work in sculpture on her roles was in some way a mirror for her. It enriched her creativity, further developing her artistic thinking, expanding the range of her plastic properties.



Picture 31. A. Pavlova in the issue of “The Dragonfly”. Fragments

Therefore, the statuettes of A. Pavlova are valuable, interesting and unique material for understanding the creative process, an intricate laboratory of her skill in the birth of the stage ballet role. There is no doubt that they are self-portraits, although they are not made from nature. Looking at the sculptural works, we immediately recognise her slim, sharp silhouette, the fragile, albeit with a strong structure, the elongated proportions of her supple body, the regular shape of her beautiful legs with a surprisingly large instep, the delicate melody of her plastic hands, the smoothly combed hair, the oval of her spirited face.



Picture 32. A. Pavlova Arabesque. Model of H. Meisel from the plaster original, made by A. Pavlova in 1924. Germany, Thuringia. Museum of Victoria and Albert. London.

However, the facial features are still generalized, there is no full documentary resemblance, they are only pointed out, as if capable of dissolving

and reappearing. In creating the artistic image, A. Pavlova focused primarily on the leitmovement of dance, it defines her construction, pattern of the dancing figure. She probably did not strive to create an exact portrait of herself, but she caught the inner feeling of the pose, the outline of the slight arabesque which found its visible form first in the sculptural material and then on stage, with amazing subtlety and accuracy. Pavlova's statuettes remain as if her own echo. They are finished as the lines of her dance. They have harmony, technical completeness, freedom, everything that is characteristic of a professional dancer.

The sculptures by A. Pavlova based on her dances faithfully convey its construction and flightiness, poetry of the soul, grace of one of the most beautiful movements in ballet. The reviews, articles, memoirs of the critics and ballet researchers talk about the ability of Pavlova to prolong the movement, about the amazing length of her arabesques, which gives the effect of a plastic miniature, creates the famous sculpture. The magnificent talent of Pavlova, a ballerina and an artist, merged organically together, helping her to work on choreographic roles and allowing her to live the images of her favourite characters without leaving them, even in her leisure hours, during which the ballerina was so fond of sculpture. Pavlova herself, being very strict about herself, considered her works artistically insufficiently good and did not want to reproduce them in porcelain. She created sculptures not for the exhibition but for her own creativity. They inspired her and helped her dance. The German sculptor Professor Mederer said: "... her statuettes are good because they are made by instinct alone; they cannot be corrected, for they will only lose their charm" [7, 199]. Originally figurines were made by A. Pavlova in soft material – clay and plasticine, then still cast in porcelain. "A. Pavlova, the dragonfly" apart from its porcelain version, was later in 1956 replicated in bronze, on the occasion of the 25th anniversary of the ballerina's death, and was installed as a symbol of classical dance in the foyer of the London Covent Garden Theatre. Statuettes of A. Pavlova were repeatedly shown at exhibitions abroad, in particular, at the Paris exhibition of 1956 dedicated to the work of this ballerina [20].

Evidence of the interest in capturing the same movement – arabesque – are the works of the dancer L. M. Po, who, having lost her sight, took up sculpture. The creative way of L. M. Po as a dancer and as an artist is little known, not studied or described. She was born in Ekaterinoslav (now Dnepropetrovsk). In 1913 she entered a choreographic school and at the same time began taking drawing lessons in Schroeder's studio. In 1916 she moved to Kharkov and enrolled at the law faculty of the Higher Woman's Courses, simultaneously studying at the Tagliori Ballet School and at the studio of sculptor A. Bloch. In 1918 she returned to Yekaterinoslav; having graduated from the choreographic school of K. Voronkov, she began to perform independently. In 1920 L. Po moved to Moscow, was admitted to the Higher Choreographic Workshop and simultaneously – to the sculpture department of the Higher Art and Technical Studios. However, a year and a half later she left Vkhutomas and in 1924, after graduating from the choreographic workshops, she became a dance director. During 10 years the talented ballerina and staging dances, teaches, works as a choreographer in different theatres of the country. During those years Po deliberately avoided studying fine arts, she made only sketches of ballet performances which she needed for her stage direction. In 1934 as a result of serious illness Lina Mikhailovna loses her eyesight completely. Talent and creative determination helped her to overcome this serious illness. While still in the hospital she began sculpting, and at the age of 39 she became a professional sculptor [21]. The ability to feel is as necessary for a choreographer as the ability to see. The sharpness of the plastic beginning is as important in dance as the character of the face, the character of the movement. I was drawn to sculpture, but I did not want to throw myself away and fully surrendered to the art of dance," said Lina. Studying sculpture and drawing, she admitted, helped her master her profession as a ballerina and dance director. – I used to take a pencil and sketch particularly keen ballerina moves and poses. I adored the human body... I absorbed the sculptural harmony from the moving semi-nude bodies. I tried to remember the most successful turns, poses. When I was given my first production assignment – a dance of four women and one man – I kept experiencing their dance figuratively, like a

sculptural work” [22, 6]. That L. Po possessed such “plastic acumen” as much as the artist’s eye is not evidenced by her works entitled: “Ballerina” (1936), “Attitude” (1936), “Covered Dance” (1937), “Ballerina (pirouette)” (1937), “Arabesque” (1938) and “Acrobatic Dance” (1939). Made in plaster and bronze, L. Po’s ballet images are on permanent display in the Central House of Culture of the All-Russian Society for the Blind (L. Po Museum) and only some of them are in peripheral Russian museums.



Picture 33. L. Poe. Ballet dancer. Pirouette. Bronze. Perm Art Gallery

If A. Pavlova in her works using the arabesque pose portrays nature through the eyes of a dancer – artist and researcher at the same time. She sees the creative powers of nature and, through poetic means, informs her viewers of the subtlest and most complex manifestations of plant and animal life. The sculptural cast of the dance movement is a working tool for the dancer who is thinking about the image of the character. It can be used to check the effectiveness of the adopted compositional solutions, trace the possibilities of creating new artistic accents and see the results of creative ideas. This is one of the means of working out the problems of a dance image, living a full

life in sculptural material. Creative concept and erudition, analytical mind of L. Po, unlike Pavlova, “transferred” more to the generalised form of arabesque, and not the arabesque of a dragonfly or a butterfly.



Picture 34. L. Po. Leap. 1938. Bronze. State Tretyakov Gallery

As a dancer, she was attracted by the possibility of transferring the flexible movement of the ballet body into the language of sculptural rhythms and revealing the laws of plastic balance in the stability of poses. If A. Pavlova is a brilliant photographer, L. Po is rather a good cameraman, but both authors truly feel that the sculptural volume is not just a means of capturing the dancing image, but one that carries its own meaningful expressiveness, independent meaning, independent poetry and beauty. Apart from the arabesque motif, Po, unlike Pavlova, was drawn to character dance, on the basis of which she created multi-figure sculptural compositions

such as “Dance Suite” (1937), “Bashkir Dance with Kumyss” (1942), “African Dance” (1938–1945), “Ukrainian Dance. Female Figure” (1946), “Ukrainian Dance. Male figure” (1946), “Gopak – a composition of seven figures” (1946), “Oriental Suite” – a composition of eight figures (1947), “Dance” – three versions (1947), “Waltz” (1947), “Russian Dance” – two versions (1948).



Picture 35. L. Po Dance Suite. 1937 Bronze. Exposition of the Society for the Blind. Moscow

L. Po for the first time undertook a multi-figure composition in the “Dance suite” (1937), which combined the themes of classical and folk choreography. The gradual roundabout reveals more and more new plastic facets, caused by the changing interaction of the eight figures, so naturally united into a single composition that its integrity is not violated by any angle of view. Ten years later, she began work on the “Oriental Suite” (1947), which also contained eight figures – one-figure compositions: “Folk Musician”, “Bashkir Woman”, “Tatar Woman”, “Georgian Woman”, “Kazakh Woman”, “Uzbek Woman”, “Turkmen Woman” and “Mongolian Woman”. These dancing figures are not connected by a single plate as in the

Dance Suite but, nevertheless, they create an ensemble. Different “concert variations” can be made of figures of dancers. They express the character of the dance of each of the seven Oriental peoples.

The work of K. Ya. Goleizovsky in the field of sculpture deserves a separate talk. It is art liberating the artist’s imagination, transporting him into a world the law of which is free mastery. But he sees in it the search for new forms and means of pictorial embodiment of an eternal theme. A commitment to natural flexibility allowed the choreographer to solve complex plastique problems. Friends of the choreographer recalled: “When our acquaintance became closer we visited him more than once in the attic of the old mansion on Novinsky Boulevard. Everything in it breathed with art. From the threshold we entered the sculptor’s workshop, where clay figures of dancers were arranged along the walls. It was unmistakable that they had been touched by the hand of the artist and the soul of the choreographer” [23, 231–232]. The famous ballet scholar B. Lvov-Anokhin said about Goleizovsky’s sculptural thinking as follows: “He creates his own style in which subtle graphic precision of drawing is combined with sculptural beginning, complex refined ornamentation of composition with expressive moulding of figures and poses. The musical continuity of the dance line is not broken by moments of plastic statics; almost every composition begins and ends with a sculptural pose, a kind of internal and plastic stupor, when people freeze, frozen, gripped by deep concentration, fascinated by this or that mood. The sculpture of Goleizovsky’s choreography is balletic, his poses are always the image of a moment’s halted movement” [24]. Indeed, movement for Goleizovsky is a particular form of expression of life in sculpture. Thus, in his works: “Dancer” (1920), “Dancer” (1926–1950), “Dancing Uzbek” (1926–1950), “Dancer with a Hoop” (1926–1950), “Dancer with a Spear” (1926–1950, all from the Goleizovsky family collection), he sculpts figures in strong movement, in the utmost strain of strength, in sharp and dynamic angles. He is drawn by the physical possibilities of the trained ballet body. His “Dancer with a spear” (1925–1950) swaying in the elastic rhythm of vigorous movement, gives the impression of a person flying in space. Lightness of movement is

felt in “The Dancer with a Hoop” (1926–1950). The artist faithfully conveyed the slender body of Vera Vasilyeva, whom Goleizovsky had chosen as a model for this sculpture. Her figure gracefully curves in an impetuous rush. She dances as if without treading on her toes. The material itself – clay and plasticine – used in the sculptures, with its inherent impressionistic fluctuity of form, the play of light and shadow, contributes to revealing the nuances of movement in the characterisation of the image.



Picture 36. K. Goleizovsky. Dancers. Both in plasticine, metal. 1920s. Owned by the Goleizovsky family

Goleizovsky's modelling is also a marvellous collection of masks of folkloric and fantastical creatures who live, move and play as if they were characters from a great fairytale performance. Goleizovsky was truly a sorcerer of Russian nature, something that no other ballet master was able

to do. He was so fond of the forest and so able to understand it that even in an ordinary dry snag he saw something interesting. "Always when I enter a birch forest, it seems to me a whimsical web. A web of images. Calling them and beckoning me somewhere, what's next? Who is the master of these tales, appearing and quickly disappearing? I wish I could tell one to the end" [25]. His fascination with movement, the sharpness of perspective, the understanding of dynamic composition coming from plastic sketches, ballet supports and poses, all of this left a significant imprint on the thinking of future sculptural images. Goleizovsky makes use of the artistic possibilities inherent in wood, which arise from the peculiarities of its figurative nature. Always unexpected, expressive and whimsical masks of broken roots, strange outgrowths of the stump. At the same time the author imagines beforehand the plastic image of the mask, the final result of the work. In the course of the work he changes a lot. Coming from wildlife, the image is wholly subject to the artist's ideological installation, taking the form he prefers. The artist easily and freely masters the material. Twigs, bark, bone, deer teeth and antlers, which he found in the forest, skilfully used to convey the characteristic features of the image. "The Dancing Imp" – a composition from the root (1950), "Uncle Kuzya", "The Composer", "The Indian Dancer" (1920) and "The Godfather" (1920, all from the Goleizovsky family collection) balance between fiction and reality. Goleizovsky's masterly imagination enables him to bridge between these two shores. The Imp is expressively frozen in arabesque, Uncle Kuzya gestures self-deprecatingly, the Composer is inspired. Their gaunt yet exquisite hands with virtuoso brushes move through the air as if they were living independently, their own independent and unguided lives. "Indian Dancer" and "Bozhok", made of metal, are interesting with the detailed ethnography of their costumes and lively mimic facial expressions. The natural-physical organisation is unthinkable without a lively author's imagination, and here it is truly boundless. Goleizovsky knows how to convey shades of feeling and movement of thought, the breath of the forest, its magical living world. The wooden sculptural images created later, such as Auka-Khokhotun, Makavka, Baba-Yaga, Magic Goat, Ambarnik, Koschey the Immortal, Rascal, Vodyanoy,

Imp, Domovoy and Drunken Monk (1960, all collected by the Goleizovsky family) represent a kingdom of woodland fairytale inhabitants living their secret life, hidden from people's eyes. Their facial expressions are psychologically rich. They smile sweetly, laugh wildly, amused childishly, make grimaces as if they were sentient beings. Goleizovsky was one of the first to realise that not only folklore, but also eyewitness accounts provide inexhaustible precious material for his characters. "Her grandmother Katerina told me that in her early youth, before she was married, together with her friends she used to run into the woods at dusk and listen to the owl how it sounded and laughed and flashing its eyes. It was frightening when the girls started shrieking. The scarecrow would fly off the limb he was sitting on, and if he flew silently into the thicket, then everything would be fine, but if he flew straight at us – expect trouble" [23, 448–449].



Picture 37. A. Pavlova. Chopinipna. Sanguine

Let us now turn again to the work of A. Pavlova. In addition to sculpture, A. Pavlova was a graphic artist. She was a famous drawing depicting her poetic image, reproduced on the cover of V. Krasovskaya's book "Anna Pavlova". Although the ballerina considered that she was more successful with sculpture, one can definitely say that she had a wonderful talent for drawing. Just a few strokes, precisely and expressively described Pavlova's image, she has almost documented the peculiarities of her art of performance. Before us Pavlova is like a thin reed, obedient to every whiff of music. It seems that A. Pavlova's image whirls and floats on the sheet of paper without the slightest effort, without a shadow of tension, as if enveloped in a dream of the air. "The air is just in love with her, with her every gesture, it just straightens and accentuates her, knowing how to wrinkle the folds of her dress or raise and lower the fragile body of a ballerina with arms and wings and hands reminding of the expressive beauty of her hands," one of her critics says about Pavlova in her article "Tales of the Body". In other cases, the work was born associatively linked with a real image. "Finished another mask of the Shaggy Old Man. I have seen this man. I remember his face. And I always wanted to mould, paint or make that man out of wood. I have a good visual memory, and a year and a half later my wish came true" [23, 400]. In this drawing A. Pavlova solves the problem of movement, or rather the problem of flight, soaring. One cannot help comparing this drawing with the famous Serov's Anna Pavlova in Fokine's "La Sylphide". Both artists have much in common in the light-flying arabesque by Pavlova, the Sylph from Chopin's poetic waltz. Their drawings are, in essence, nothing more than sketches. They are untold, it is as if there is nothing definitively established in them, no prosaic finality which creates a sense of stasis, a halt, a point. The sketches seem to breathe, live and move. In Pavlova's work, however, the main motif is that of a person moving endlessly. Even though the Serov drawing shows the movements of the ballerina's legs and arms "articulate", Pavlova's drawing captures the same positions of arms and legs, the body moves arbitrarily, spontaneously, intuitively, almost without reason, and the dance appears to be a free improvisation, a momentary phenomenon that stands on the edge of the

finest impressionistic constructions. V. Serov immortalised in his poster Pavlova's ability to remain in the air during a jump, retaining a correct and beautiful pose; Pavlova created an impression of instantaneous movement, like a barely perceptible sound. Her graphic sheet remains a drawing of a ballerina, a person thinking with dance. A. Pavlova finds merits of sangina in matt surface of colour system, in elusive lightness of transitions, in richness of the finest nuances within one colour. Subtle gradation of brown, reverent mobility of the slightly crushed scalp, gives darkness and delicate haze to the romantic artist's image. Smooth, light, vanishing lines turn the ballerina's outline into a smoky silhouette with a gently melting cloud of tunic, creating a ghostly vision born of poetic fiction.

If we return to the question whether the work is self-portrait, we can say that for all the closeness of the graphic image to the real prototype, just as we observed in sculpture, one cannot speak of their identity, because Pavlova is attracted primarily not to the psychology of ballet – the study of her personality, but to the image of dance, movement in dance. Her works lose the significance of a concrete portrait fact and acquire a certain philosophical, sometimes symbolical meaning; they contain to a considerable extent the source of her poetic gift.

As for Nijinsky, like Pavlova, he also tried his hand at graphic art. We know several of his works, some of which ("Self-portrait" and "God of Dance" (FC)). One "Self-portrait" belongs to the BTM. One more work, "Girl with clutches" which has no relation to ballet subject is kept in the MVRBA.

In the creative legacy of V. Nijinsky frequently encountered geometric and abstract compositions, titled "Drawings", made by him in a sanatorium in the late period of his life. One of these sketches is held in a private collection, the artworks of which recount different epochs of dance (26). In addition, it is worth mentioning the collection of the Paris library of the Musée de l'Opéra, which also includes a number of similar works: "Russian Woman", "Abstract Composition", "Geometric Composition" (all in pastel technique), and "Naked Woman" (pencil). They were given to the museum by Romola Nizhinskaya and then included in the catalogue of

the 1989 exhibition dedicated to Vasily Nizhinsky's ballet "Afternoon of Faun" to music by C. Debussy [27].

Another group of drawings by Nijinsky, also from the collection of R. Nijinsky, "Kira the Child", "Two Compositions", "Composition" (all in pencil), and "Two Compositions in Red and Blue" (in ink and watercolour) were included in Sotheby's 1985 catalogue of ballet and theatre materials [28]. The other two "Drawings" were included in the Diaghilev Ballet's 1968 catalogue of materials [29].

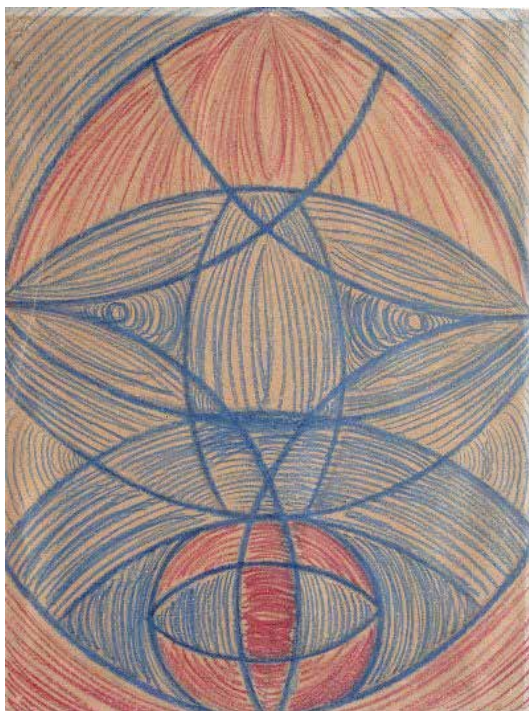


Picture 38. V. Nijinsky. Abstract Composition. Pastel. Collection Abroad



Picture 39. V. Nijinsky Abstract Composition Pastel. Foreign collection

Works by V. Nijinsky compared to A. Pavlova are more numerous. Despite their sketchy nature, they also constitute a rather interesting section in the dancer's oeuvre. Let us dwell on his "Self-Portraits", two of which were exhibited in November 1937 (Storran Gallery. London). Generally speaking, among all the works by ballet dancers and choreographers there are many self-portraits. The self-knowledge underlying them, which distinguishes them as a specific kind of art, was attracted in them, along with the study of the plasticity of the body. Nijinsky's self-portraits are a phenomenon quite unexpected for art. They are directly connected with the dancer's personality, although, at first glance, it seems difficult to grasp their significance. Nevertheless, their theme embraces a lot. Nijinsky's world view and that of, for example, Pavlova or Fokine are considerably different. They are authors of different artistic worlds, in spite of their belonging to one school and epoch.



Picture 40. V. Nijinsky From the series "Faces of War". Pastel. Foreign collection

Nijinsky's "self-portraits" vary in their depiction of the dancer's head in full-face and profile and present linear constructions of a kind of absolute volume, solved according to its own logic. Nijinsky created them during his stay in a hospital, where he was hospitalized because of his mental illness. However, it cannot be claimed that Nijinsky was subjectless in them. The question arises: what is in front of us: a work of amateur art, not devoid of primitivity and naivety, or a work of art consciously simplified in the spirit of new artistic trends that characterized the turn of the 19th-20th centuries? Obviously, there is a special phenomenon here, which combines both elements, synthetically merged into a single image. The unusual mystique of the language of Nijinsky's graphic self-portraits is not accidental; it comes from the artist's world-view; it is seen as a personal moment, and to some extent, it gives an idea of his life. R. Nijinsky wrote: "Tired Vatslav worked more and more. He seemed to create short-lived portraits in three minutes at great speed and only strange faces, eyes showing from around every corner" [30].

Perhaps this is an expression that exists deep within man himself, known only to him, for the human soul is in many ways inexplicable and mysterious, especially in its last and underlying layers. However, this does not mean that Nijinsky's stage characters are not realistic – they are psychologically accurate and plastically very subtle. With all the sharp contrasts in fate, changes and fluctuations in his life, Nijinsky showed himself to be a man of delicate spiritual organization and a master who could find plastic expression in the dance of the various shades of his emotions. Notwithstanding the conventionality of his graphic language, his self-portraits cannot be accused of a negation of beauty and an appeal to plastic disharmony and chance. Drawing the image to a scheme, at times reducing it to a simple even elementary drawing which forms an active contour, Nijinsky achieves a particularly dynamic effect, harmonic expression of forms through which a dancer's head with mongoloid features, slanted cut of eyes and wide cheekbones on a flexible strong neck is seen.

Of most interest is the God of Dance (AL, FC).



Picture 41. V. Nijinsky God of Dance. Colored pencil. Foreign collection

Stylistically it is close to Nijinsky's Self-Portraits, but more subtle in spirit and elegant in form. "I worked like a bull, I existed like a martyr". [30]. "I want to sing Nijinsky's name, my name is God. I love Nijinsky not the one who is Narcissus, but the one who is God" [31, 187]. Nijinsky wrote in his diary. Like an accurate mould, his hand unmistakably and precisely traces the folds of a costume, the face and figure of the dancer-God, man-God, striving to put the desired meaning into the drawing. Nijinsky's "Self-Portraits" appear to be most powerful when it comes to psychological convincing in revealing character. Behind the laconic simplicity of the line, one can feel a particle of individuality. Nijinsky's roles have a truly synthetic, "Renaissance" feel to them, from the elusive spirit of the rose and the feminine Narcissus to the animal-catlike behaviour of Faun. Not without reason Nijinska concluded her memoirs with the following words: "Recalling the perfection of the images he created, I felt the rapture that I felt when I looked at the works of Praxiteles and Michelangelo" [32].

M. Fokine's "Self-portraits" hold great iconographic interest. Like Pavlova, one can speak of Fokine in terms of two facets of his talent: in sculpture and graphics. But while Pavlova remains for us first and foremost

a sculptor, Fokine, like Nijinsky, is first and foremost an artist. At the same time, each of them is independent, a lot separates them and even contrasts them. “Nijinsky’s “self-portraits,” which focus only on individual, schematically seen recognizable features of the face, differ significantly from Fokine’s deeply realistic “self-portraits. In two sculptural “Self-portraits” (tinted plaster – BTM, plaster – FC) the choreographer stamped the shape of his head in a generalized and expressive manner. They faithfully convey not only the author’s outward appearance, but also his characteristic tension of thought and inner concentration. In each of the two picturesque self-portraits (both on FC) M. Fokine finds his own dominant image. In one of them, the earlier one, he demonstrates himself full-length in stage costume in role, striving to obtain, above all, a visual effect from the image. In the portrait there is an element of posing, even of dressing up, an interest in himself as an actor’s individuality, as a dancer’s personality.



Picture 42. Self-Portrait of M. Fokine. Museum of the Vaganova Russian Ballet Academy

The other, semi-figurative one, performed during a stay in New York in 1926, is akin to a sculptural self-portrait. The image of the choreographer turned out to be self-sufficient first of all by its scale, collectiveness and psychological richness of character. Apart from Fokine's "Self-portraits", one knows his lively and expressive "Portrait of I. F. Stravinsky" (PSMFA. PCF), which was the author of the music for many of the choreographer's works.

The tasks of the ballet dancers are not limited only to creating an integral dance-image of the performance, an artistic image in which the dance plays the leading role or its own portrayal. In the artistic depiction of dance in other works, the scheme of movement and plastique, the emotions and peculiarities of the performers' talent are equally important to them.

Let us look at the easel paintings by P. Goncharov. Goncharov dedicated to ballet dancers and performances of the pre-revolutionary years of the Mariinsky and Bolshoi theatres. The artistic features of the Art Nouveau style are particularly evident in these sheets published as a separate album. At the beginning of it there are the artist's words: "The history of Russian ballet has experienced many disturbances and unrests, but nothing can shake the "beautiful" and the "eternal". Whoever loves our Russian ballet will condescend to my work dedicated to a ballet company dear to me" [33]. Goncharov's numerous ballet scenes on his sheets, which develop like a chain of miniatures without any obvious logical links between them, are images of dancers and costumes which have been documented, and where every detail, as if meant to preserve the character and spirit of the epoch, has an important ethnographic and cognitive meaning. But the author does not blindly document performances and roles. He reproduces them in a purely artistic way in accordance with his own ideas and feelings and does it subtly and convincingly. P. Goncharov set a clear aesthetic task for himself – to go from the plot plot of this or that dance or a particular ballet with its playful nature and disposition to that unpredictable momentary creativity, which is called improvisation. He easily and artistically scrutinises into the rhythm of each role prescribed by the musical sound and finds the necessary character of the image of Salome by V. Ivanova, Esmeralda by O. Spesivtseva, Harlequin by P. Vladimirov, E. Vil in "Chopenian", Lopukhova in "Dutch

Dance”, E. Lucom in “Corsaire”, Leonid Leontiev in “Petrushka”, etc. Each sheet brings the viewer into the vivid imagery of the author’s artistic world, bringing them to the threshold of a new plot, a new microcosm, whose autonomy makes them forget about the whole. The role of stylisation and superfluous representation increases dramatically. Each leaf tends towards the maximum aestheticism, which is constructed with unusual care and a keen eye for detail. The aesthetic principle permeates everything, from the spatial arrangement of the figures to purely utilitarian details on the costumes which are an integral component of the Art Nouveau concept of art. Goncharov constantly introduces an ornamental frame into the frame of a sheet as if to limit a fragment of a chosen dance subject or inserts an actor into it, and in the lower right or left corner he includes a small-scale dotted picture which is a kind of symbol of the subject. The nature of the poster form so prevalent in the Art Nouveau era is subtly seen here. Even the colour scheme, mostly garish and intense, sometimes muted pastel but always flat and local, allows us to compare Goncharov’s works to the poster genre.

Goncharov takes great responsibility for the colour scheme of his works. The colour creates the mood. In the picture *Odile and Prince*, dedicated to the ballerina Ye. Herdt, only here and there in details glimpses of orange, green and brown tones. The main colour is white which conveys tenderness and purity thus contributing to the lyrical mood. In another sheet – *Esmeralda*, dedicated to O. Spesivtseva – the bright red and emerald colours of a Spanish costume and the tambourine in the ballerina’s hands reflect the heroine’s inner state, full of joy and radiance from the feeling of first love. The same brightness and saturation of colour characterise the sheet “*The Hindu Dance*” dedicated to A. Orlov. The open red colour of the costume, the accent of blue bracelets on a tanned body together with expressive gestures give the image heightened emotionality, temperament and optimism of the characteristic dance.

However, it is believed that line, rather than colour, is the primary stylistic factor in Art Nouveau. This statement is also true of P. Goncharov. Expressive, fluidly-plastic, exquisitely-bending, unexpectedly-breaking and mannered as in the sketches of L. Bakst’s ballet costumes, it is only of

unchanging thickness in contrast to the changing line of Bakst's drawings. It is the line in P. Goncharov's sheets, and in Art Nouveau works in general, that gives birth to movement. "The initial, style-forming line – the so-called, to use a term coming from the time of Mannerism, the line or serpentine form – is an imitation of a serpent bent in its movement ..." [34] Dionysian, spontaneous and indomitable, distinguishes the images of P. Goncharov as well as those of L. Bakst. The composition and rhythmical structure of their work are equally full of unfinished movement, which gives them the opportunity to continue mentally, to complete the missing and absent things. This reveals a much more subtle "touch" of Goncharov's principles of artistic thinking with the "myriskusniki". Nonetheless, his oeuvre provides an individually distinctive variant of Art Nouveau. Although they are at times distinctly expressive in their whirling movement, they do not possess the erotic sensuality, heightened emotionality and almost mystical ecstasy that is perceptible in the images of chimeras and griffins frequently appearing in medieval cathedrals and which are so typical of Bakst. This psychological attitude of Bakst's costumes, which enables us to attribute them to the Gothic variant of Art Nouveau, differs from the internally balanced characters of P. Goncharov. Goncharov, who are more in line with the Romantic variant of the style. In terms of composition, Goncharov's works are closer to unusual exotic forms of "pure modernist" ornamentation, which come from the Japanese culture of plant motifs with its liking for capricious silhouettes, vignette contours and exquisite spiral patterns.

Finally, to conclude the analysis of P. Goncharov's graphic series, let us quote two authors: "Modern is not only polyvalent because of the multiplicity of variants and solutions, but also two-faced because of belonging simultaneously to the old and the new... The real is combined with the fictional, the vital with the fantastic, the discovery of reality is accompanied by its concealment" [35, 219] and "A very important feature of Art Nouveau works is the almost obligatory 'bipersonality' or even 'multiple-personality' of its characters... These characters are simultaneously thought in two spaces-worlds: real and mythical. They link these worlds together, unite them in a kind of speculative unity" [35, 222]. The nature of acting,

where there is an authentic human self and a created image of the character – directly relates to what has been said, as it is fixed in P. Goncharov's worksheets. The individuality of the dancer coexists with the image of the character without interfering with one another. Not without reason, even in the titles of his works there are two moments – the name of the ballet, dance or role and the name of the performer. Therefore, we have the right, following Sarabianov and Nikolaeva, to call the artist's characters "bipostasic" or "two-faced", and there is an explanation for that – fiction in dance always needs to rely on plausibility, plausibility easily masks fiction.

Like P. Goncharov, the ballet dancers brothers N. and S. Legat left countless drawings (BTM, PMBT). There are a large series of caricatures of ballet dancers: A. Pavlova, T. Karsavina, M. Kshesinskaya, A. Egorova, S. Alexandrov, E. Edwardova, O. Preobrazhenskaya and many others.



Picture 43. N. and S. Legat. Ballet dancer L. Roslavleva. Charge. 1904. Mariinsky St Petersburg Museum of Opera and Ballet Theatre. C. Petersburg



Picture 44. N. and S. Legat. Ballet dancer M. Kshesinskaya. Charge. 1904. Mariinsky St Petersburg Museum of Opera and Ballet Theatre

Their visual language and the means of expression are different, but the choreographic material, the era and the spiritual collision in which the character is portrayed all bear a certain similarity to what artists experienced when meeting performers in rehearsal and on stage. Both the actor on stage and the cartoonist have to get used to the characters they are creating and to bring out the comic essence of the character. Despite the fact that artists have performed a number of caricatures of ballet dancers who are united by the same profession, they have managed to feel and see the difference between them not only in appearance but also in their psychological disposition. That is why they almost always use an exaggeratedly large head size. The way of portraying the inner world is given through the details of the portrait, the facial movements, the transfer of the physiological state. Psychological portrait in Legats' caricatures is used as one of the auxiliary forms of grotesque representation that help diversify the characteristic features of the image.



Picture 45. N. and S. Legat. S. Lukyanov. Charge. 1904. Mariinsky St Petersburg Museum of Opera and Ballet Theatre.

Likewise they use the fixation of physical properties of the figure and apt observations of professional ballet habits of the dancers. One cannot help but recognise the exaggeratedly slender figure of A. Pavlova with her swan neck, supple body, softened elbow angle and slender hand bend, with elegantly thin legs with an utterly cambered instep. Cecchetti's leap, marked by the virtuosity and sharpness of movement, which is typical of the Italian school of dance, or the appearance of M. Kshesinskaya, of small stature with legs far from ideal form, cannot be confused with anyone else.

The life of any artist is inextricably linked with the characters they embody on stage, which is why N. and S. Legat, as well as the dancers of the Bolshoi Theatre, were not included in the repertoire. Legats as well as P. Goncharov turn to the portrayal of most artists in specific roles, which are seen not through the dispassionate gaze of a chronicler but through

the interested gaze of an artist. The lively graphic lines pulsate the life of grotesque faces, extremely sharp and unmistakably recognisable.



Picture 46. N. and S. Legat. Ballet dancer T. Karsavina. Charge. 1904.
Mariinsky St Petersburg Museum of Opera and Ballet Theatre

Subsequently, in the 50s, following the example of brothers N. and S. Legat, A. Radunsky created about 200 cartoons of ballet dancers and choreographers of the Bolshoi Theatre. Unlike Legat's cartoons, A. Radunsky's cartoons are not illustrative, they are more lively and sketchy. Radunsky was a jolly man who loved jokes and witticism. His drawings (Museum of the Bolshoi Ballet Theatre) can be divided into three categories: firstly, the sketches of ballet dancers in dance; secondly, portrait cartoons of choreographers; and thirdly, cartoons about ballet terminology. A. Radunsky worked with great passion and enthusiasm. He combined two artists. Besides the talent of a ruthless caricaturist, which appeared in the first two areas of his visual art (sketches of ballet dancers and portrait sketches), he possessed

an equally vivid gift of a master of stage humoresques, which was reflected in the third area – sketches on the subject of ballet terms.



Picture 47. N. and S. Legat. Ballet dancer A. Pavlova. Charge. 1904.
Mariinsky St Petersburg Museum of Opera and Ballet Theatre

His cartoons of ballet dancers are sketches of dancers in the most characteristic poses, conveying the manner and image of each of them: A. Ermolaev (1950), Y. Kondratov (1950), N. Cherkasskaya (1950), B. Borisov (1950), Y. Hoffman (1955), V. Vasilyeva (1954), V. Vayonen (1955), R. Zakharov (1955), S. Koren (1955), V. Krieger (1955), R. Struchkova (1955), M. Kondratyeva (1956), R. Karelskaya (1957) and V. Galetskaya (1957). Galetskaya (1957), T. Vetrova (1957), S. Messerer (1956), M. Plisetskaya (1955), N. Timofeeva (1957), G. Ulanova (1957), N. Fadeechev (1957) and others. These cartoons executed in black ink and light watercolour outlines are dissolved in their imagery. In the pointed plasticity of the artists depicted, each of

them is recognisable not only by their performance style, but also by their facial features.



Picture 48. N. and S. Legat Ballet dancer A. Pavlova.
Charge. 1904. Bakhrushin Theater Museum.

The portrait cartoons made by A. Radunsky are even more laconic: B. Bogolyubskaya (1956), V. Vasilyeva (1954), E. Gelzer (1950), E. Gerdt (1955), Yu. Kondratov (1950), I. Moiseev (1958), M. Plisetskaya (1955), K. Goleizovsky (1957), A. Boguslavskaya (1957) etc., although they require more psychological activity and subtlety of spiritual intervention. In the characteristic mimic expressions of the depicted faces, we recognise a vivid portrait of each artist.

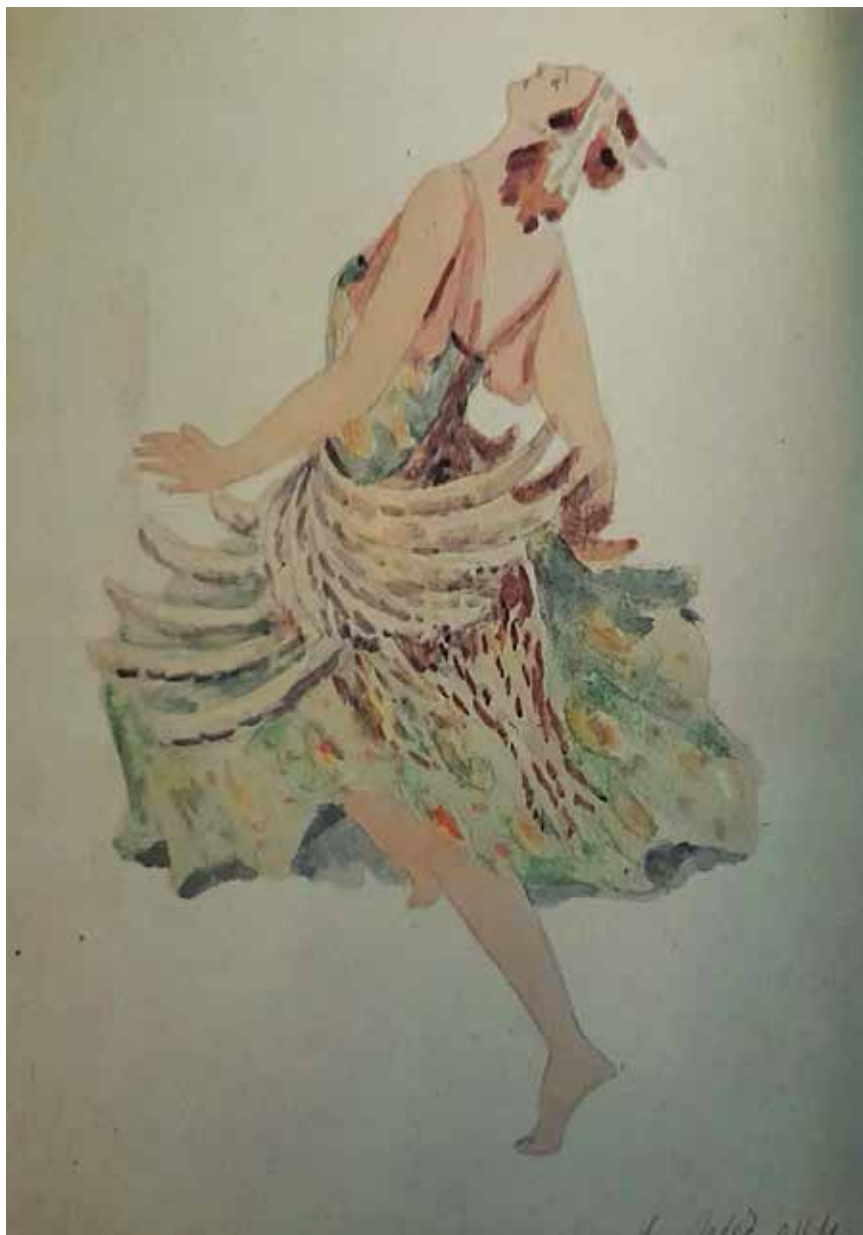
The caricatures acquire a new appeal in the third direction – narrative sketches literally depicting the meaning of ballet terms: “Les pointes des pieds”, “Dancing by the water”, “Fell off the tour”, “Treeping over feet”, “Backstage prop”, “Extends fingers”, “Headless pirouette”, “Big step”, “Holding

the line”, “Soft feet”, “Pushed the partner”, “Warmed up”, etc. They are done in a different genre and style coordinate. These caricatures, drawn in black felt-tip pen, are reminiscent of drawings from a humorous magazine. The ballet subjects are included in an unfamiliar life context. Making an appeal to professional knowledge, Radunsky interprets ballet movements, situations and plots, which have their own specificity in ballet, in a comprehensible, satirically imaginative form. The line of Radunsky’s creative quest is where fact and fiction find support in each other.

On the whole, the drawings by P. Goncharov, the caricatures of the brothers N. and S. Legat as well as A. Radunsky. This is probably one of the attractive features of their works and their creative concept according to which dancers tried to make sense of images they had seen before, unlike ballet dancers and choreographers who sought images and reflected on them while creating them on stage.

Along with the analysis of the creative concept of ballet dancers and choreographers in easel works, it is also of particular importance in scenographic works. To realise their projects many masters have combined a narrowly professional choreographic or performance work in the ballet theatre with set design, which forms its own image system wholly subservient to the source material of the dance, knowing one organiser – the artist. As you know, at the turn of the XIX–XX centuries ballet theatre began to develop in a synthetic way, it tried to reinforce and develop the discoveries and achievements of choreography and choreographers were involved in that process.

The costume designs were an important stage in the development of the image structure of the ballet. They outline the main line of development of the characters, and the colouristic melody of the dance. Gorsky, as no other, was able to sharply depart from the old forms of ballet theatre and prove that the clothing in ballet is not confined to a short classical tutu, it hides a whole arsenal of diverse pictorial resources and possibilities. It is therefore no coincidence that it was he who was most prolific in his work and mastery of this genre as a professionally gifted theatrical artist. The collection of his sketches at BTM gives an idea of the power of his talent and the variety of his specific images.



Picture 49. A. Gorsky. Sketch of Odette's Costume.
1919 Museum of the Bolshoi Ballet Theatre



Picture 50. A. Gorsky. Sketch of Odile's Costume.
1919 Museum of the Bolshoi Ballet Theatre

When analysing A. Gorsky as an artist it should be noted that the range of his creativity is diverse. While still in his youth, Gorsky himself believed that a ballet master must also be an artist, and it would be good if he could combine being a sculptor. This is what Gorskaya and Ditinenko said in their memoirs about him: "As a boy, Gorsky did not dream of a career in ballet. On the contrary, he made an impression of an exceptionally gifted child in the field of drawing, which he loved, he drew the most intricate patterns with watercolors, illustrated Pushkin's stories, sketched from nature his favorite flowers, sea, steamships, and all the events and objects that surround him. These drawings impressed the adults, and he predicted a great future as a talented artist, and least of all assumed in it the same talented choreographer" [36]. "He was good at modelling. With passion sculpted head of Domasheva. Tried to mould a bust of Koralli on a slate with brown wax from the role of "Pharaoh's Daughter", etc. A lot of very drew, all costumes, poses, movements, compositions of dances at him were sketched and pencils and in paints, he drew various projects of scenery and was at it the project of a new theatre which should be in the near future with the best technical constructions" [37]. No wonder the French Academy of Arts awarded Gorsky a Corresponding Member Diploma [38], and it was not by chance that in his ballets the artist was one of the main creators of the performance.

A. Gorsky's costumes appeal not only because of their graphic culture of lines forming the silhouette, pose and staging the figure, which create vivid concreteness and fullness of volumetric form, but also because of the accurate definition of the character, which helps one see the inner state of the character. His costumes give us meetings with different heroes and heroines, whether childishly simple ("Vain Precaution"), mysteriously romantic ("Nur and Anitra"), or passionately sensitive ("Salome"). The costume design of Anitra for "Nur and Anitra" set to music by A. Ilyinsky looks like a lotus gradually rising and blossoming downwards – a symbol of wakening life, beauty unfolding before one's eyes. The heroine's figure is draped in a new Greek cut costume, beautifully encircling her whole body. In this sense Gorsky was right in principle saying: "I always stood

for long tunics in which the figure looks much more beautiful than in the short ones... I do not understand why our dancers are so afraid of long tunics. It seems enough that Taglioni herself wore them [39].



Picture 51. A. Gorsky. Sketch of costumes for the ballet “Sleeping Beauty”. Museum of the Bolshoi Ballet Theatre

In the costumes for “Salome” by A. Gorsky the free in form, based on the half-finger technique of dance, distinguished by the relaxed movement of the body and hands. Intricate bending of body, special position of hands and head, play of eyes, stylization of costume and whole figure drawn as ornament, give birth to inimitable colourful image. It is a feast of colours whose tumultuous fusion conveys the frenzy of passions and at the same time speaks of the external staged brilliance of the number.

From the artistic point of view, the costumes by M. Fokine and A. Pavlova are also interesting. The costumes for the ballet “Cleopatra” to music by A. Arensky (FC) by M. Fokine are attractive because the choreographer attempted to convey the world of Ancient Eastern plastics and give a visible life to the characters, an interesting attempt in many respects. His costumes,

lined up as on the friezes of ancient temples, recreate timeless faces in profile poses, which have long fascinated him in traditional Egyptian painting and sculpture. The clothes freely capture the figures, hiding the details of outlines, revealing only silhouette and basic forms by the broad rhythm of folds. They do not abound in a wealth of colours and the artistic language is restrained, laconic and delicate. Each costume has a certain grey-ochre colour scheme which corresponds with the generalised essence of the idea being portrayed.

Another excellent example of the work of ballet dancers in the field of costume design can be pointed to the surviving costume of A. Pavlova "Northern Wind" for her own production of "Autumn Leaf" to the music of F. Chopin (FC) with decorations by K. Korovin, which was first presented by A. Pavlova and her company in 1918 (Rio de Janeiro). From this costume alone, one can judge that the ballerina had an undoubted gift as an artist-decorator. It has all the features of Pavlov's *Études* style of choreography. About this aspect of her work the ballerina said: "There is a close connection between the artist, the costume and the dancer. It often happens that the artist who creates magnificent works of costume art in his imagination simply kills the dance in vain with his requirements, pursuing purely pictorial aims – and at the same time neglecting the requirements of practice. Here too, as in all other areas of the art industry, one must know the purpose and dominate the material. The most beautiful costumes that I had commissioned from artists and whose designs were admired turned out to be useless when I had to dance in them. Often I would change a lot of things in them in rehearsals, I would drape them differently myself, completely reinterpret them [37].

When one looks at the sketch of the costume "The North Wind", one notices how carefully it looks, how a forerunner, a prototype of the role arises out of it. It is precisely inscribed in the physical and psychological state of the heroine. The image of the wind is seen by Pavlova in the form of a toe-lifted female figure with loose drapery and hair draped over her face. The dancer's correct technique of transparent watercolour complemented with thin, vivid lines of her pen seems to intuitively catch the breath of the

elements. It seems that no forces can disturb the steady flow of time, the logical and unstoppable movement of nature.

K. Galeizovsky's artistic talent in the field of theatre costume was in line with decorative stylisation. He gravitated towards forms of theatricalisation linked to his own professional ballet theatre. He designed a number of his own productions, choreographic compositions and numbers. The majority of his works continue the development of stage costume solutions and theatrical set designers of the "mir iskusstva" trend. The very first visual works by K. Goleizovsky were marked by the freshness and originality of his view of the world, and by the activity of his artistic search. In the sketch for the production of "The Masquerade Ball" (1910, the Goleizovsky family collection), he appears as an experienced artist who can think figuratively. Goleizovsky's works feature many traits and his plots contain many situations which bring to mind an artist of the late 19th and early 20th centuries, but the decorative and stylistic qualities of all the "miriskusniki" are to a certain degree akin to K. Goleizovsky. The Sketch for "The Masquerade Ball" is in essence a large musical and dramatic performance permeated by one theme, one emotional dominant. A brilliant master of depicting carnival scenes, K. Goleizovsky sketches skilfully depicts a multi-faceted crowd of masked characters. Looking at his work we forget the stiffness and limitations of movement which are so usual for many works depicting puppet characters. We are presented with a unique world, full of life and colours, in which the gesture, posture and facial expressions of each character are organically integrated. The plastic toy characters are hypnotic in their playful, feline-like soft but simultaneously angular and sinister movements. The action is openly theatrical, directed at the audience. This work served K. Goleizovsky as a good school of artistry, preparing him for future significant roles and their costume designs.

The costumes for Harlequinade and Carnival (1919, owned by the Goleizovsky family) continue the theme of "The Masquerade Ball". The heroes here are psychologically developed characters and at the same time masks which are in some ways caricatured and in other ways generalised, elevated to the level of a symbol. They are clearly marked by the influence of Louis Bakst's style.



Picture 52. K. Goleizovsky. Sketch of a Costume for the Concert Suite "Masks. 1918. Bakhrushin Theater Museum

Yutkevich recalling the exhibition "Ballet and Dance" where Goleizovsky exhibited his sketches for the first time remarked: "I noticed the exhibits occupying an entire wall. They were very refined, sometimes even a little pudgy, but unusually peculiar, very beautifully coloured watercolours, depicting romantic, half-tale, stylised figures, all in motion, approximately the way Leo Bakst liked to do in his sketches" [40]. Of course, for Goleizovsky, as for any choreographer who loves ballet plastique and appreciates the "myriscuses" with their predilection for the art of "pure form", mystery and fantasy, there was a desire to focus on recreating this entire colourful world, given in the senses.



Picture 53. K. Goleizovsky. Sketch of a Costume for the Concert Suite "Masks". 1918. Bakhrushin Theater Museum

Goleizovsky and Bakst coincide in this major aspect of creativity. Undoubtedly feeling a kinship with Bakst's works, the dignity of Goleizovsky's costumes is seen in the fact that he does not borrow Bakst's method. In the sketches one is attracted by the author's inventiveness, interesting and bright independence and confidence in solving specific issues connected with the costumes of characters and their movement on stage. In them one can see the artist's undoubted propensity for theatrical action, quite in line with the general nature of art that emerged at the turn of the century. Despite the fact that the works are based on the ballet image, which is a direct expression of theatrical action, the theatricalisation

here is clearly intentional, exaggerated. Naturally, it comes from the choice of image motifs themselves, which are the refined and refined images of the Harlequinade ballets to the music of S. Chaminade and the unrealised Carnival comprising sixteen choreographic numbers inspired by the music of Scriabin, Mettner and Debussy, so reminiscent of Fokine's Harlequinade by Drigo and Carnival by Schumann. But the very selection and understanding of the images that come into Goleizovsky's orbit of attention is purely individual. The choreographer attaches great importance to gesture and mime.



Picture 54. K. Goleizovsky. Sketch of a Costume for the Concert Suite "Masks" to the music of B. B. Ber. 1918

The costume is seen first and foremost as an image of the character, an attempt to capture the finest nuances of his behaviour, to penetrate into his psychology, to see the deepest aspects of his character. The pretty Colombine with her expressive face covered by a layer of fake blush, the playful and flirtatious Smeraldine, the impetuous Harlequin, the cheerful Scopino, the wise old Padro, the cold-blooded townswomen and the grotesquely ridiculous: The innkeeper, the servants, the arapcats and the gnomes – all the actors, combined in a single large figurative vision by the choreographer-artist, create a picturesque mixture of shapes, movements of colours, a geyser of liberated imagination and abilities to play, underscore the idea of the sensual atmosphere of Carnival.



Picture 55. K. Goleizovsky. Scapino. Sketch of a costume for the pantomime ballet “Harlequinade” to the music of S. Chaminade. 1919

Alongside the designs, which include a whole series of sketches, the choreographer has sketches of costumes for individual choreographic numbers and ballets, retaining some autonomy, the right to his own voice. Goleizovsky remains faithful to his principle, showing a fine sense of style, without which ballet painting is impossible. The choreographic solution of the costume for Saltarello (1918, owned by Goleizovsky's family) is brilliant, with the impulsive texture of the dance and its characteristic features caught by the choreographer. The clear, contrasting watercolour line drawing the figure of a dancer with a tambourine against the yellow neutral background emphasises the openly expressive nature of the sketch and the almost poster-like nakedness of the idea.



Picture 56. K. Goleizovsky. Costume Sketch for "Moths". 1916. Bakhrushin Theater Museum

The Elf theme is resolved differently in his production of *The Moths*, based on Scriabin's *Waltz* (1921–22, BTM, Central State Archives of Literature and Art). His costumes are shrouded in a multicoloured haze. They have to move and float, sometimes losing their real contours and changing into some colour combinations, all the time in accordance with the character and rhythm of the music. Lack of artistic skill of Goleizovsky (costume sketches turned out to be somewhat heavy) did not overshadow the main thing here – soulful lyricism in the mood, ability to give the image on the sheet a spiritual poetry of a romantic image.

In the sketches for the choreographic number “*Transience*” to music by S. Prokofiev (1920, Goleizovsky's family collection) show some ragged, elusive threads that have linked man to the elements since the dawn of time. In the *Moths* the artist uses soft colours and sketches in a soft and gentle tone, while in “*Transience*” he uses sharp and sharp tones and applique techniques. Goleizovsky loved watercolour and gouache – a thin layer of paint on paper. He mastered the material easily and fluently and used it skilfully to convey the characteristic features of the idea.

The design of children's ballets: *Snow White*, *Pagliacci's Love*, and *Little Red Riding Hood* (1918, BTM) is a particular facet of Goleizovsky's work. Here we find the development of the same stylistic devices as in “*Harlequinade*”, but in a fundamentally direct and emotional vein typical for choreography for children. The laughter here loses its ironic sharpness and grotesqueness. There is a lot of imagination in the costumes, one can feel the genuine inner emancipation of the artist.

We have touched upon costume, an interesting and vibrant area of Goleizovsky's artistic talent, but it is not exhausted by it either. The development of the poster image is adjacent to the choreographer's ballet costumes. The multi-faceted talent of the choreographer was a testament to the complexity of his work, which developed in close interaction with contemporary art. The posters “*Ballet of K. Goleizovsky – Two Versions*” (1920, owned by Goleizovsky's family) and “*An Evening of Dance*” (1920, owned by Goleizovsky's family) created during the period of the choreographer's intense reformatory work with the Moscow Chamber Ballet Studio

are marked by his search for the organisation of sheet composition. Turning to the genre of the poster, the choreographer found the main solution to the images in the costumes. Now he was to show his character in close-up, bring them nearer to the audience, make the ballet plastique more distinct and make the silhouette more expressive. Everything – from gestures and movements, slightly slowed down, to intonations and timbre of soulfulness, slightly muted – is subordinated to one aim: to convey the sense of rare harmony emanating from the dancers' characters. The intense ornamentation and fantastical beauty typical of the artist's carnival costumes have disappeared. The vibrant light ochre appliqué that forms the silhouette of the dancers is clearly drawn on a plane of darker brown tone. The posters embody Goleizovsky's gravitation towards musical and lyrical solutions and reflect his thoughts on the relationship between his own creativity and its expression in laconic form. The right principle of the work helped the choreographer to make the image very precise in conveying the initial silence, the nature of harmony and the effective world of mystery so characteristic of most of his choreographic works.

Thus, concluding our discussion of the creative concept of ballet dancers and choreographers in the field of easel and scenic painting, we can note an important feature of their works – they clearly manifest an individual beginning and a distinctive vision of the world. As the authors of the works depicted, they are sometimes able to give the best interpretation of their choreographic work. Whereas in the choreographer's sketches or drawings depicting dance as a process we have seen a variety of means of documentary and pictorial research: short sketches-designs, reportage sketches and observations (M. Petipa, M. Fokine, B. Nijinska, P. Goncharov, O. Vinogradov), here the visual narrative is openly staged moments (A. Gorsky, A. Pavlova, N. and S. Legats, A. Radunsky, K. Goleizovsky) and the power of artistic impact of such works is different.

Whereas a peculiar montage of pictorial motifs of dance, which are the choreographer's working material, retains an idea of what the author wanted to say, in works of a finished character, where, as a rule, there are not many episodes, but one on which the viewer's attention is fixed. Such

motifs are not so much analysed as they are played out according to all the rules of entertaining performance. Much of what had only emerged in the sketches has now been clearly demonstrated in the finished easel works. As for the choreographers' work in the field of scenography, it was apparent in the creation of costume designs, which can be used for various purposes. In one case, when it is necessary to execute the sketches before the beginning of a long production, they will be the first sketches of the future costumes of characters in which the first colour impression is fixed (A. Gorsky), in another case the sketch can become an additional means for studying the image (M. Fokine, K. Goleizovsky). Besides, sketches play a responsible and purposeful role in studying particular patterns of a costume's construction and movement in dance (A. Pavlova).

In all the aspects of the creative concept of ballet dancers and choreographers one can see a convenient stage for work on the image, and not the least of these is the peculiar manifestation of the ballet theme in the visual art of the late XIXth and early XXth centuries. The graphic, pictorial and sculptural representations speak of the richness of the production palette, the director's and the performer's score and the uniqueness of the dance plastique. They were a unique instrument for choreographers to learn about dance. They helped them to formulate their own style and enriched their language. Ballet dancers and choreographers do not need to fit into the concept of another author – an artist. They themselves have practical experience in the field of fine arts and even in the theory of artistic culture. The creative concept of the master of choreography is the very crossroads at which artistic problems emerge, among which is the mutual enrichment of plastic arts. The examples discussed are eloquent. They reveal and demonstrate the infinite inexhaustibility of those creative problems which choreographers of the late XIX-th and early XX-th centuries left to their descendants.

Chapter 3. VISUAL MATERIAL AS A SOURCE FOR THE THEORY AND PRACTICE OF BALLET THEATRE

In the final section of this chapter we will touch upon another aspect of the use of visual art in the work of ballet dancers and choreographers – the creation of choreographic works based on them. We will touch upon facts (examples) illustrating such borrowings, but will outline to a greater extent the range of potentialities which could enrich contemporary ballet theatre. Of great importance here is the problem of imagery, i.e. the extent to which and to what degree a choreographic work accurately, deeply and adequately reflects the essence of a work of art. It is interesting to touch upon another issue of mutual usefulness of the processes of creative interpenetration of graphics, painting, sculpture, decorative and applied art and ballet theatre. Choreographer starting to work out an artistic problem related to visual arts often becomes a second profession, although the choreography profession, as we have seen, requires the ability to think artistically and graphically in addition to the ballet mastery and talent of the actor. After all, when staging a scene, a choreographer ‘draws’ it, he ‘plays’ his characters, inventing and drawing their movements, gestures, mimics, all their plastic behaviour. Therefore it is not surprising that the biographies of many famous figures of dance have been connected with the artist’s profession. In addition, a particular monument of graphic, pictorial and sculptural art acquires a second life on stage. Therefore, we are also interested in the specific perception of the works of art by choreographers, the tendency of selecting these themes, images, solutions and artistic concepts from the multifaceted artistic heritage.

It is interesting that seemingly inviolable in its integrity and completeness paradigmatic works of art were a strong catalyst for the director’s and actor’s imagination. At the same time, it should be noted that when translating

visual art monuments into the language of choreography, which will be close to the form of the graphic, painting or sculpture work itself, one can see the success or failure of such transformation (ways of translation can significantly change the original). When it comes to creating works on the basis of another art form, ballet theatre is closest to literature in this respect, but nevertheless, when images of visual art become play material, the same difficulties, the same problems and obstacles appear before the choreographer-director and the performers, which exist on all paths that connect the specificity of both arts. The most frequent debate and questions arise over the transposition of literary classics. Can it be distorted? How to fit the author into the form of presentation? Isn't the grandeur of the original violated in this case? In the translation of the visual arts, another problem arises: the problem of translating a fleetingly recorded image into the ocean of choreographic action. Here the methods of translation are quite different, but even these, as we have found out in the process of research, are diverse. When it is possible to create an impressive, emotionally effective performance, when something whole, independent and new is born, deviations from the original are justified in different ways. Especially when temporary and non-temporary art is included in the interaction, the question is not how art monuments can and cannot be translated, but what the end result of the attempt will be. It is a question of the method chosen and dictated by the author. When staging from works of graphic arts, paintings and sculptures, the choreographer must be able to read and understand how the author's main idea is mediated in the artistic fabric of the choreographic work. And on this path, choreographers have much to learn from the visual arts. Besides the direct enjoyment of the artistry of graphic images, it teaches the choreographic director to see the structure of the work, to discriminate and understand how the artistic fabric of the work is saturated by the author's idea. The director in this case must have the ability to "read" the original particularly closely and attentively.

There are different solutions to the task of using visual material. The main requirement for a set of such solutions is to facilitate the disclosure of the author's idea and its better understanding by the audience as much

as possible. The practice of directing and performing offers different solutions to such problems, each of them is instructive as an expression of a certain artistic concept. We highlight the following.

The technique of illustration is used when a stage interpretation is based on numerous works of visual art, mainly graphic series (staging of ballet "Creation of the World" by A. Petrov on the basis of the drawings by J. Effel with choreography by N. Kasatkina and V. Vasilev, based on etchings of *Caprichos* by F. Goya). This kind of illustrative display makes the interpretation of the source material vivid and credible, and the frozen graphic illustrations become visually unfolding.

The method of statement is used when a work of visual art is shown at the beginning and end of choreographic performances, miniatures, and numbers. A sculpture, a painting or a graphic work becomes a counterpoint which opens and finishes the choreographic version (choreographic miniatures "Eternal Springtime", "Eternal Idol", "Kiss" by L. Yakobson based on sculptures by Rodin; creation of choreographic miniatures "pas de cathre" by C. Pugna based on engravings by Ch. Pugna based on engravings and lithographs by A. Chalon).

The method of demonstration is a demonstration of concrete monuments of fine arts in action, in the process of highlighting the features and advantages of the demonstrated object. It is as if the demonstration introduces additional information about the work, its particular vision of the choreographer in movement (*La Marseillaise* by Rude, performed by A. Duncan, *The absinthe drinker*, Picasso's *Girl on a Balloon* in modern choreography). If the technique of statement as a simple static display serves to inform the audience of the "presence" and "participation" of a work of visual art onstage, the purpose of demonstration is to reveal their characteristics in the best possible way. This is why "demonstration" is a more general notion, acting as a method of communication, while statement is a special case among the many ways of demonstration.

The technique of comparison is a technique where fine art (graphics, painting, sculpture, decorative and applied arts, architecture) in choreographic interpretation creates an image comparable to the source material.

As a rule, such ballet performances bear the exact names of the works of fine art (“Frescoes of Ajanta”, “Frescoes of Sophia Kyivska”, “Crystal Palace”).

The method of localization of events is used when it is necessary to “tie” a work of visual art to a specific stage location or time in a performance (the creation of the ballet “Katarina, the Robber’s Daughter” based on the biography of the Italian artist S. Rosa and choreographed by J. Perrault. Perrault, staging of ballet “Vain Precaution” based on the images of the Western European engraving of XVII century by an unknown master, use in the ballet “Gavroche” by Boris Bitov and “Flame of Paris” by Boris Asafiev of the picture “Liberty Leading the People” by French artist of XIX century Delacroix.)

The generalisation technique, on the contrary, is aimed at a specific monument of fine art, or focuses on a holistic idea and thought, based on the use of generalised concepts from art history (“Cyprus Statue”, “Maiden’s Tower”, “Armida Pavilion” (Gzhel tapestry), Gzhel Dance Ensemble).

The stylistic device uses stylistics of monuments, graphics, paintings and sculpture and transfers them to the ballet stage (Egyptian Nights by Arensky with choreography by Michel Fokine – Egyptian reliefs and murals; Narcissus by Nikolai Cherepnin with choreography by Michel Fokine and Afternoon of Faun by Camille Debussy with choreography by Vladimir Nijinsky – antique vases).

Listed examples of options for the use of visual arts in choreographic theatre require their own solutions. It is quite difficult to follow the artist’s path when translating his work into stage language. In order to achieve this, it is necessary to understand and uncover the mechanism by which his images are constructed. To do this, it is not enough to know the laws of dramaturgy and staging; it is important to comprehend and accept the specific laws of his work. If the artistic search is replaced by a mechanical repetition, a simple reproduction of known images, then the theatrical narrative will not go beyond the boundaries of the well-known, both in dramaturgical development and in the actor’s embodiment. Although, as we have noted, the work of visual art and the choreographic work have different parameters and the plot of graphics, painting and sculpture does

not absorb all its length and multi-episodes, nevertheless, each episode chosen for staging can be presented in such a way that it acquires stage expressiveness and universal impact and allows the audience to feel and understand much not only within the given episode but also beyond it. In these conditions, the dependence of the choreographer and the performers on the source material does not mean they are restricted in their freedom of interpretation. Conscious adherence to these parameters can be a dignity of art and the freedom of the director. There have been some talented solutions among the named experiments. Let us examine some of them.

The creative technique of illustration implies obligatory accuracy and uniqueness of the choreographer's reading of the drawings included in the series. It should be noted that both choreographic readings – *Creation of the World* and *Caprichos* – were based on major talented works of fine art – graphics by J. Effel and etchings by F. Goya. About a hundred drawings by J. Effel are known. Using them in *Creation of the World*, the choreographers N. Kasatkina and V. Kasatkina and Vasilyev thought and improvised, searching for the immediate nerve of each episode they saw on paper. The pulse of the images depicted on the sheets of J. Effel began to beat on the stage. The sketches are the way to the performance, a record of the possible embodiment, a kind of scheme, supplemented by a variety of choreographic movements. However, the choice of J. Effel's sketches is not by chance; they are infected with the logic of action, movement and play. The event follows the event, constructing a storyline. The choreographers each time match the graphic images of J. Effel onstage, attempting to preserve their authenticity. N. Kasatkina and V. Vasilyev In their choreography of *Adam and Eva* and other characters Vassilev shall attempt to retain the wit of the artist's sketches. The naive and good-natured story of creation in its first half acquires tragic notes and dynamism in the second part, when the authors of the ballet and their characters move beyond the genre of an ancient parable and enter a world of contemporary problems and conflicts. As a result, the small pictorial interludes have been organically woven into the fabric of the ballet. *Creation of the World* is performed in Russia and abroad; it has won the love of the widest audience, and for many people

for the first time opened the huge, infinitely rich world of biblical story, evangelic thought and soul, in the creation of which the graphics of J. Effel played a significant role.



Picture 57. J. Effel. Creation of the World. The Graphic Series 1951–53

The choreographer's encounter with F. Goya's famous *Canrichos* etchings was no less natural. It is well known that this series was a turning point in the artist's creative biography. Much credit is due to the choreographer who was able to unravel the complex cipher of the artist's metaphorical thinking, to reveal the truly human content of the etchings, to illuminate them with humanism and establish an organic link with the creative path of F. Goya. A paradoxical possibility opened before the choreographer to express the dance in its true passions. The disfigured, broken figures appear on the stage as victims of the tragedy that has just occurred. We understand that the grotesque, to which the choreographer often resorts not to be a whim of the author wishing to remain incomprehensible, but

a true perception of this distorted world, where all human deformities are caused by contrasts of social injustice. Following Goya, the choreographer has refined the script of the etchings in order to expand and expand the social and political space of the performance. In this way, a refined artistic image of Spain can be partially transferred from the subtext of the engravings into the text of the choreographic production.



Picture 58. N. Kastkina, V. Vasilev. Ballet The Creation of the World. The New Stage. The Bolshoi Ballet Theatre

The overall atmosphere of the ballet is reminiscent of the monsters born of the dreams of the mind that Goya depicted in his famous series of etchings. Using imaginative transformation of the magnificent pictorial material from the script of Goya's etchings, the choreographer brings to the stage acute, unresolved contradictions of Spanish bourgeois society.

Having considered the technique of choreographic illustration on the basis of serial graphic originals using the form of story (in character, in the arrangement of accents), he gives a logical direction to choreographic thought. The power of good visual material, which formed the basis of the script, was very great: the main substantive potential here is revealed

primarily in the stories, and only then in the means of plastic expression. With all its merits this method does not make the choreographic work an independent piece of art – the graphic sheets are too distinctly seen in it. It is as if the performances develop not according to the laws of the stage, but as if following the drawings, obeying the laws of visual composition. At the same time, the characters in these plays do not exist in a disjointed way in the spectators' minds; they form a link, one character complements the other. It may be a coincidence or a contradiction, one image may override or diminish the meaning of the other, but they are in contact with each other.

The technique of stating is not simply seen by the choreographers as the use of a finished work of inventive art. It is a kind of application for its new life, a new sound, ready to go beyond its contours and become part of the space. Choreographic miniatures by L. Jakobson "Eternal Springtime", "Kiss", "Eternal Idol", "Minotaur and Nymph" are an invitation to look at the sculptures by Rodin and simultaneously a warning sign not to enter these images. Only the beginning and the end of choreographic miniatures draw a precise silhouette of Rodin's marbles, they are a semantic core of taking the Hermitage originals. Jacobson's path through Rodin's sculpture became a movement towards concealed beauty, emotional beauty through external, visible and tangible beauty. Pose, movement, perspective, which were so dear to L. Yakobson in the sculptures of Rodin became capable of developing in the instantaneous changes of the plastic body, head turns, facial expressions. The choreographer places generalised images on a pedestal, as if they had come from antiquity. The fragile naked beauty of their figures, frozen in sterile white marble, came to life in the duet dance, became an expression of the standard of Rodin's images (the performers' white tight-fitting tights imitate the sculptor's material).

If graphic series, as we have seen, offer choreographers an unfolded chain of events, then the fixed images of A. Rodin created the choreography of L. Jakobson – so sparing and compressed according to the terms of the chosen primary source, but more dictated by the intent of the choreographer.



Picture 59. A. Rodin. "Eternal Springtime".
Marble. 1897. Rodin Museum. Paris



Picture 60. L. Yacobson. Choreographic Miniature "Eternal Springtime" Leonid Yacobson Ballet Theatre. St. Petersburg

“Movement for Rodin was the main form of expression of life in sculpture, the sculptor was a passionate observer of dance... He was fond of bold choreography, admiring the new quests of L. Fuller and A. Duncan, Russian ballet and Nijinsky” [41]. Although A. Rodin’s compositions “Kiss”, “Eternal Springtime”, “Eternal Idol”, “Minotaur and Nymph” are not a direct expression of dance, they embody allegorical abstract concepts. Nevertheless they are theatrical, balletic. Due to the choreographer Ludwig Jakobson’s imagination, the “open space” of Rodin’s sculptures can be interpreted as a plastic synthesis of the stage image itself. The translation of Rodin’s sculptures into the language of Jacobson’s choreography includes the development of plot lines which eventually concentrate around the main pivot – the beginning and the end, drawing the same visual image (an exact copy) of Rodin’s sculptures.

Engravings and lithographs by A. The engravings and lithographs by A. Chalon, published in the 1940s, were a valuable source for the reconstruction of the choreographic number *pas de carte*, recreating the images and dance style of four romantic ballerinas: M. Taglioni, F. Ceritto, C. Grisi and L. Grahn. Such pictorial sources can be considered separately, as they bear the ballet image itself and fulfil the function not of creating, but of reconstructing the depicted image on their basis. Indeed, a number of choreographers from A. Dolin to L. Jakobson have proposed their own reconstructions of *pas de carte*. In this case, as in other variants, the flat graphic or pictorial image is projected in time and space, gaining a three-dimensional existence and dynamic musical mobility.

The next method of scenic demonstration of monuments of fine arts departs from consecutive choreographic registration of events in graphic series and does not seek to penetrate deep into the sculptural image, but gravitates towards a broad coverage of the material enclosed in a particular painting or sculpture work. In a choreographic number *La Marseillaise*, based on the monumental relief of the same name by the French sculptor F. Rude and performed by Duncan, the choreography is directed by Duncan and includes a number of elements of the same name.



Picture 61. A. Chalon. "Pas de carte." M. Taglioni, F. Ceritto, C. Grisi and L. Grand. Engraving. 1845. Victoria and Albert Museum. London

Duncan and in *The absinthe drinker* after the work by Picasso in contemporary choreography the master proceeds from the creative concept that is familiar to us (the course of the story, as in the first two versions, moves from the external image of a monument of art to its inner embodiment). Only here the signs (the art monuments) and the signified (their

stage transformation) function without any backlash. By incorporating Francois Rude's *La Marseillaise* and Picasso's *The absinthe drinker* into their dance the performers seem to have become captives of the artists. Their works became that magical crystal through which they looked at the era, the plot and the characters, not by simply projecting them (as in the work of Leonid Yakobson) into specific moments of the choreographic narrative, but by catching the evolution of the development of the characters in the immediacy and simultaneity of the visual sources (Rude's epic relief and Picasso's grotesque painting). The images acquired a temporal duration. If the time in serial graphic works resulted in an endless transition of choreographic compositions based more on the artist's interpretation (the author of these works), the evolution of dance images proceeds from the subjective vision of a choreographer striving to present a work of art, which he does not address in its initial and final hypostasis (stage embodiment of sculptures by Rodin), but to recognise its idea and essence. It was as if Duncan divided F. Rude's monumental relief into separate episodes and showed them in the dance in a time sequence (this kind of choreographic material was suggested by the compositional structure of the relief). Realising that this method of presentation could disrupt the integrity of the monument, Duncan linked the episodes-fragments with a permanent image-symbol (stopping poses in the form of a female figure raising a banner), which was positioned in the central part of the relief. This symbol-fragment, complete and self-valuable, became a peculiar sculptural unit of her dance. T. Kar-savina wrote: "The strength of her art lay in the sincerity and passion of the dance and not in vague and unsteady theories and reasoning. This art was individual by its very nature, it could not exist without Duncan" [42]. It is in this monument of art that the dancer found her understanding of the image of man as a creature intimately connected to the homeland, full of latent power. Duncan studied sculpture. Perhaps that is what helped her to express her intentions brightly, accurately and emotionally, to reveal the main idea of F. Rude's relief, to achieve the necessary tone of the plastic solution. In other words, she tried to find the plastic equivalent to the majestic *La Marseillaise* by F. Rude and to express the pathos of the

revolution through the element of dance. A. Duncan, expressing her view of the French Revolution, showed her own directorial handwriting (she was the choreographer and performer of the number). All this is confirmed by numerous sketches of Duncan's dance belonging to foreign artists of the late nineteenth and early twentieth centuries (repeatedly mentioned in the second chapter) which are striking in their variety of "choreographic animation" and plastic reading of the original.



Picture 62. A. Duncan. Dance Marseillaise. Photograph. 1920 s

In the choreographic number *The Absinthe Drinker*, based on a painting by Picasso, the abstract cubist painting of the artist served as the material for

constructing the ideological and aesthetic world of this painting. Picasso's world, transferred to the stage in such a way, demanded another elaboration and another measure of reality. Striving to preserve the "grand style" of Picasso's canvases on the level of the whole, the authors, following the pictorial logic, use the stylistics of the artist's paintings. The colour and plasticity of the choreographic number seems to materialise Picasso's vision. The rhythm of the piece, energetic and breaking at first, then bewitching and leading to the finale, makes us see the main character of the painting, a woman sitting at the tavern table, sitting and drinking and waiting for something at the same time, inwardly absorbed and in a solemnly tense silence. The choreographer, following Picasso, is trying to deconstruct the content of the work. He is interested not in the figure of the heroine as such but in the system of conflicts linking her to the social environment. The choreographer looks at the image through the eyes of the artist. The costumes and utensils in the choreographic embodiment are carefully maintained. The number is convincing. This is indeed P. Picasso's *The Absinthe Drinker*. It seems that any more complicated disclosure of the theme would have broken the monolithic integrity of the piece, the depth of the generalisations and the power of the impact. In this case the understanding and concept of the creators of this miniature helps us perceive it not as "modern", but as a deeply contemporary piece, coming to us not in the lustre of a museum-quality easel painting, but as if born anew by the living heart of the choreographer.

Thus an inherent quality and merit of any staging with the use of works of art is a certain artistic primordially and primary basis of the characters. After all, the characters we see on stage must differ from their graphic, pictorial or sculptural prototypes not only because of the specific expressiveness of fine art, but also because the ballet director and dancer must approach the primary source as creators. The visual art is a dynamic component of the choreographic process as a mode of existence of its expressive possibilities and forms, as a kind of universal mechanism of transformation of the old image into a new one, which enables the reassessment of many established spectacle performances.

Let us consider other aspects of interpreting art monuments through choreographic means. One of them can be called a method of creation on motives, on the basis of the artwork, but not on the basis of the artwork. We will denote this method by the method of generalization. Ballets "Cyprus Statue" by I. Trubetskoy, "Armida Pavilion" (bringing the tapestry to life) by N. Cherepnin, "Maiden's Tower" by A. Badalbeyli, etc. represent the generality, universality of the embodiment model. Choreographers do not deal with specific works of art, but with generalised concepts related to epochs, types or genres of visual art. For example, as an adherent of the interpretation of different epochs including the Russian folk representation, M. Fokine made extensive use of decorative and applied art (weaving, lubok, folk crafts).

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The unusual plot of *Armida's Pavilion* was invented by the artist A. Benois, author of the scenery and costumes for the ballet. It was from his tapestry set that the figures came to life at midnight, beginning their magical dance. The image of Armida and her pageboy was particularly impressive. Drawing on the pictures of the French artist L. Boquete, A. Benois created an artistic setting on a favourite late 19th-early 20th-century theme of the 18th century with its motifs of displacement of dream and reality. In the fireworks of the miraculous transformations of the characters one can see the handwriting of Alexandre Benois and Michel Fokine: imagination, wit and a sense of style. They wanted to bring back the brilliance, pageantry and significance of early ballets and for this they used the monumental and refined image of the tapestry. "On stage, the mysterious semi-darkness of the baroque pavilion is replaced by a dazzlingly lit magical garden. Among the splashing fountains, intricately trimmed trees and statues a spectacle unfolded in which the masquerade ballets of Louis XIV were resurrected", recalls V. Krasovskaya [43].



Picture 63. A. Benois. "Sketch of the scenery for the 2nd scene of the ballet *"Le Pavillon d'Armide"* by N. N. Cherepnin. Armida's Garden." 1909. Museum of Dramatic and Musical Art, St. Petersburg

For M. Fokine it is not particularly difficult to translate into choreographic language (to translate, adapt) the stylistics of the tapestry carpet, its specificity as an applied art object into the stylistics of dance production and performance principles. On the tapestry there are large figures of seated Armida and the Young man talking to each other. They are surrounded by the opening of the curtain with the architectural view in the background. The drawing is enclosed in an ornamental border and everything is stylised in the technique of ancient embroidery. The tapestry, with its frontally-defined poses of the characters coming to life and descending on the stage, seems to turn them into moving images of the performance. However, retaining the frontality of the poses and stop-motion perspectives they remain on the threshold of the tapestry's perception. "The tapestry above the fireplace continues charmingly the conception of Boucher and Lemoine, the figures of dreamlike vision: 'clocks' in white camisoles with lanterns in their hands, knights reminiscent of the Sun King in the 'ballet of the night', paradisaical magicians and wizards and the veiled ladies evoked by their charms – all this is brought to life with colourful and stylish beauty", writes S. Lifar [44, 193].

Therefore, the authors of the reviewed performance, using the method of generalization, have attempted to create a symbolic and allegorical expansive artistic image of the tapestry as a phenomenon of arts and crafts and its impact on the viewer is metaphorical.

Another method of artistic thinking – the method of comparison gravitates towards a precise analogy with the original source. The authors of such choreographic works as: "Frescoes of Sophia Kyivska", "Frescoes of Ajanta", "Crystal Palace" aspired not to bring a monument of fine art to choreography, but on the contrary, to bring choreography closer to a painting and even an architectural work. The choreographers using paintings and architecture do not attempt to find only their figurative analogue. They are also interested in the subject, even though their success lies not in the weaving of the events but in the way and look of the interpreter who can find the deep in the outside. The way of artistic representation is organised in the ballets as a complex polyphonic system. Each of the productions is structured according to its own structural principle.



Picture 64. J. Balanchine. Ballet. "Palais de Cristal". Mariinsky Theater

The plot of the ballet "Frescoes of Sophia Kyivska" are unfolded episodes of biblical legends, summarized episodes of events from the life of Jesus Christ. Based on the Gospels, they focus on the prior knowledge of the viewer. The choreography of the "frescoes" unfolds as a reconstruction of historical events in the monumental painting of the Kyiv school. The symbolism and iconography of Old Rus painting influenced the staging of the dances in the performance. The iconic faces of Christ and the Mother of God are important for the imagistic structure of the ballet. The choreographic style, as well as the iconographic style of the frescoes, is austere and monastic. And only the eyes that are open to the world and ready to absorb all the pain of the world and light the way for the people who need help. For the choreographer and artist, Christ has two existences: within and outside time, historical and eschatological. Emphasising the timelessness of Christ's being, they conceptualise his existence as extra spatial. Including all the real space of the stage, Christ is at the same time greater than it. In the artistic design of the ballet the artist refers to the mural painting of the Church of St Sophia in Kyiv, where various scenes are arranged on the

walls of the temple in accordance with the iconographic tradition – the head of Christ in the centre of the dome, large heads of warriors half a human height on the pillars, scenes of the Universal Cathedral on the walls and finally biblical scenes of smaller figures above and above them on the arches. The richness of the combination of figures and group compositions of different sizes on the scenery shows the range of scales typical of the paintings of many Russian temples. It brings a heroic beginning to the creation of the entire stage image.

Another choreographic work, “Frescoes of Ajanta”, performed by A. Pavlova, is also directly connected with the monumental painting, only now not of Ancient Rus, but with countries of Foreign East, in particular India. The colouristic and compositional impeccability of the dance images staged with a precise sense of the oriental style reveals not only the performer’s close acquaintance with the wall painting of the ancient Indian masters, but also her constant desire to communicate in the language of dance the very flesh of largely extinct images in all their ethnographic details, colourful details and powerful and distinctive pictoriality. If in “The Frescoes of Sophia Kyivska” the basis is taken from a particular monument “The Cathedral of St. Sophia”, then in Pavlova’s dance the graphic layers of Indian frescoes are generalized, they are highlighted only at the level of style joints creating the integrity of the general pictorial and choreographic concept. The plastique of each dance episode in A. Pavlova not only blends in with the thematic pattern of Indian frescoes but also submits to it; it lives by its own laws and its own. Moreover, if in the “The Frescoes of Sophia Kyivska” the subject (biblical) motifs were projected onto the history of Russia, its way of life and spiritualised it. Here, on the contrary, the performance manner of the character dance by Aleksandr Pavlova is pulled up to the parable-like level of the frescoes image which make up and aestheticise the choreography. Many of A. Pavlova’s frontal and profile poses are picturesque and mural-like. Pavlova. The system of iconic sign-symbols which can also be seen in the temple frescoes of India gives rise to a similar interpretation which is logically depicted in the dance. Every pose of the ballerina corresponded in one way or another to this pictorial system, fitting in or out of it. “Frescoes

of Ajanta” is an associative dance. In the use of the fresco motif as part of the monumental art of India, A. Pavlova found a figurative solution consistent with the technical possibilities and compositional techniques of choreography of the time.

Let us dwell on another technique used by choreographers in the re-working of works of visual art – the method of localisation of events. It is as if the plot of the monument of interest (graphic, pictorial, sculptural) is not disintegrated into separate pieces, or is not disintegrated at all, but is viewed in accordance with a different directorial logic, it becomes a panorama of events. Here we also see traces of the illustrative technique. In it, however, the source material itself was an illustrative cycle. In “Katharina, the Robber’s Daughter” based on the biography by the artist S. Rosa and choreographed by J. Perrault, the literary data were used as the basis of “Pictures at an Exhibition”, choreographed by F. Lopukhov, used themes of genre painting, in “Vain Precaution”, choreographed by Doberval, the same motifs of Western European engravings of the XVII century were used. However, here we are dealing with works of fine art by different authors (“Vain Precaution”) and even different epochs (“Pictures at an Exhibition”) synthesised in one performance. This can also include easel paintings, the fixed image of which becomes a kind of symbol in the ballet – the subject of “Liberty Leading the People” by Delacroix in the ballet “*Пламя Парижа*”, and “Gavroche” by B. Bitov. The image of the easel paintings with the characters depicted on them is present on stage not as a scenery (background), but as a character, but at times, in the course of the performance, it acquires that recognisable plastic pattern-image which we see on the primary source.

Although, at first glance, the event localisation technique, like the illustration technique, suggests a certain initial passivity of the choreographer in relation to the visual art monuments, the ballets using this method are in fact active. It is interesting to reveal what imprint the monuments of fine arts had on the choreographic works, what changes they brought to the familiar theme with the additional possibilities of their art. The biography of the Italian artist S. Rosa provided a stimulus for choreographer J. Perrault to consider the

possibilities of using her facts in ballet (which is, arguably, the only example of such use on the stage). The production *Katharina, Daughter of a Robber* was not just a retelling of the artist's biography, but a skilful introduction to the world of his characters and the poetics of his work. The ballet tells not only about S. Rosa himself. Rosa himself, who appears on stage in his own confessions and in the stories of the choreographer, but mostly about his works. The ballet tells not only about Rosa himself, who appears on stage, in his own confessions and stories, but mainly about his works.

The one-act ballet *Pictures at an Exhibition* by Musogorsky, staged by F. Lopukhov, consists of eleven episodes. It is as if the choreographer is observing, collecting and fixing significant and incidental scenes, which he saw at the exhibition of pictures, assembling them into a single integral panorama. At the same time each picture sounds dissonance in relation to the whole, they are rather small separate stories developing separately. Lopukhov gives different themes of "pictures" their own author's "timbre" of sounding. The principal attention is concentrated not on the subjects they depict but on how they are perceived by the choreographer, what emotional illumination they receive in his thinking.

"Vain Precaution" choreographed by Dauberval is the first attempt to bring the genre subjects of 17th century West European engravings to the stage. The question of the libretto of this ballet is of research interest. Since this ballet came down to us as a part of stories borrowed from visual arts, therefore the question of its origin should be solved only on the basis of research and in close connection with the source materials of which it was a part. Everything published about "Vain Precaution" is, unfortunately, published without any specific illustrative material which could to a large extent support the arguments of the research. Slonimsky says: "One day Doberval saw an etching in which the artist had depicted a lovers' meeting, interrupted by the appearance of a third person: the girl wiping tears and the mother threatening the lad who was running away. ... This engraving gave Daubervall the idea of composing the ballet known as "Vain Precaution" [45, 227]. It should be noted that both in the character of an entertaining plot chosen on the engraving and in the peculiarities of literary treatment of

dramaturgical material there are possibilities for transforming the picture into a dramatisation. The scenic images taken from the print were well received by the choreographer. Their pictorial prototypes live on in them; they touch the audience with the harmony of poetry and humour. The plot poetics of the engraving, which belongs to the unknown artist of the 17th century, is inspired by it. Possibly, the subject depicted on the engraving is not the only one mentioned by Y. Slonimsky and became the basis of the ballet. The images of other engravings from the same period of the 17th century were also used, which were eventually combined in the realistic choreography of the ballet. Dobervall's characters, acting on stage, are sometimes mischievous and ironic, sometimes touching and kind – akin to diary entries, seen miniseries. They attract visitors by their vividness, the flavour of their portrait sketches, the expressiveness of their plastique, the wealth of domestic detail, which captures the audience's attention not only on the essential, but also on what helps to make the setting in which the protagonists live more vivid and convincing. Doberval proved to be a master of the ability to express his thoughts precisely and eloquently, to convince the viewer of his choice and infect him with his attitude towards what was being shown on stage, to inspire his own interpretation of the engravings he had seen.



Picture 65. Ballet “La Fille mal gardée” Mikhailovsky Theatre

Another example worth mentioning concerns two ballets, also created by the method of localisation of events: Asafiev's "Flames of Paris" and B. Bitov's "Gavroche", in which the image of the same painting "Liberty Leading the People" by the French artist E. Delacroix plays a significant role. How can a complex work of art belonging to the historical genre be translated into the language of ballet and translated as powerfully and equally? To create such a production requires lengthy preparation, a profound, detailed study of the material. The choreographer, just as the artist, needs the choreographic capacity for historical thinking. The notion of historical truth acquires a slightly different meaning when reconstructing an era that is distant in time. It is unlikely that in this case a choreographer will attempt to reach the primary layer of the historical phenomenon shown in the picture. After all, history has already been interpreted, passed through the mind of the artist – the author of the painting. The choreographer shows the event through the already established image of it. In Delacroix's painting, we see just one fragment – Liberty in the form of a female figure raising high the red banner that has become the symbol of the French Revolution. This visual image serves as the main background in the ballet and carries the central idea. It absorbs not part of the story, but the story through the part. In other words, we are faced with the image of a given heroine whose function in the plot of the choreographic work is predetermined. If the female figure, which is the compositional centre of the painting, is a symbol of revolution for Delacroix, the people on the barricades are the main character. The ballets "Flames of Paris" and "Gavroche" are oriented towards a certain epic ideal. In this case we can only speak of a greater or lesser sphere of its extension into the choreographic narrative and of a greater or lesser integrity of this extension. As a vivid artistic echo of Delacroix's painting, the heroic theme enters ballet theatre, and is first heard in Asafiev's ballet "Flames of Paris". The people who light the flame of revolution and overthrow the old social order are the protagonist of this dynamic and passionate performance. The insurgents, who have come from the far-flung provinces of France, mingle in a single onslaught. The broad folk dance is saturated with the spirit of the revolution, scorched by

its fire, it seems as if the heroes of E. Delacroix's painting "Liberty Leading the People" have come to life before us.

The latter stylistic device that we have defined provides no less interesting, in many ways unexpected and unique, forms of transformation of the classical styles of visual art in ballet performances. Fokine's art can be considered as the culmination of self-definition, reflecting his artistic sympathies and world view at the turn of the nineteenth to the twentieth century. He was born not just for the ballet. Fokine not only had a good sense and understanding of the plastic arts, but, as we have noted on many occasions, he himself studied the visual arts in parallel with his studies of choreography. In addition, he knew the art of certain periods and used this knowledge in all of his performances very originally and with extraordinary vigour. His admiration of the beautiful images of ancient sculpture and painting and his profound study of them had an influence on the visual style of his ballets. The use of imagery dominated in Fokine's early ballet career, when, preparing for a production of the mythological ballet *Acis and Galatea* (1905), he sought inspiration for the new imagery in painting and sculpture. It is not by chance that in his mature works the pictorial and dramaturgical elements prevailed, subordinating the music and the dance. The vivid imagery and colourful expressiveness of his ballets together with the creative concept of the artists who designed them were based on the principles of interaction between the plastic arts. He is particularly interested in the art of the Ancient East and Antiquity ("Cleopatra", "Narcissus", "Daphnis and Chloe" and others). "One can hardly dispute the general opinion that Fokine's greatest strength is stylisation and that his best ballets are stylised, such as "Scheherazade" (Orient), "Cleopatra" (Egypt), "Daphnis and Chloe" (Greek antiquity), etc., etc. In these ballets Fokine showed such an astounding knowledge of style of different times and different nationalities, such an extraordinary erudition, which none of the choreographers in Russia (perhaps, in the whole world) had before him. [46], speaking of M. Fokine, S. Lifar wrote. The choreographer turned to the exhibitions of famous Petersburg museums, above all the Hermitage and the Russian Museum. The authentic historical materials provided the

authenticity of the visual range. In these ballets the author's ability to find figurative and scenic visual equivalents for the art monuments (reliefs, murals, sculptural works) and to make the comprehension of the idea and concept exciting not only for the mind but also for the soul is very appealing. The perfected profile movements and gestures as if descended from Egyptian temple reliefs with their line-by-line rhythmic composition are inherently connected with the choreographic text throughout the whole Cleopatra ballet. The flatness of the compositional structure undoubtedly corresponded with the canons of ancient Egyptian art. The ballet costume, wigs and make-up (elongated eyes, black eyebrows and pursed lips) as on polychrome Egyptian sculpture appeared in a new style. The feet wore sandals instead of ballet shoes. It was the pictorial stylistics, coming from the monuments of Ancient Egypt with its "canonical" development of artistic thought, that created the ideal model of the image, became the dynamic spring and the semantic core of the performance.



Picture 66. Scene from the ballet "Afternoon of Faun"
by M. Fokine. 2015 Stanislavski and Nemirovich-
Danchenko Moscow Academic Music Theatre

The image of the mythological hero, a young man, materialised in marble and elevated to the standard of beauty by the ancient sculptors, was used by M. Fokin in his ballets on an ancient theme, *Narcissus* and *Daphnis and Chloe*. V. Krasovskaya noted: “The antic myth of the nymph Echo who put the curse of the gods on the self-loving young man Narcissus was incarnated in the techniques of pictorial statics. The plastic poses stylised as monuments of Hellenistic art were exchanged: that is how Echo-Karsavina and Narcissus-Nizhinsky moved on the stage” [45, 171]. Apart from M. Fokine, other choreographic figures touched ancient imagery. Fokine and other choreographic figures of the late 19th and early 20th centuries. For example, in the ballet “Afternoon Recreation of Faun” choreographed by V. Nijinsky’s first idea for the compositional structure of the ballet came to Diaghilev.



Picture 67. Ballet *Cléopâtre* of M. Fokine.
Belarusian Opera and Ballet Theatre

In Venice in 1911, “... he began to show Nijinsky the angular movements of Faun, and Diaghilev’s involvement in the creation of the ballet was not limited to this: the entire composition of the ballet – beginning with the appearance of the nymphs and the reproduction of the poses of the dancers on ancient vases, to the final gesture with a pause in the musical crescendo – belongs to Sergei Pavlovich. In the antique images – in museums and in exercises devoted to antique sculpture and painting – Diaghilev tried to guess the dynamics of antique poses, dynamic plasticity, and imagined Nijinsky to realise this

plasticity he found" [44, 213]. Rodin, delighted by Nijinsky's *plastique* in this ballet, said: "Every artist and artist who truly loves his art must see this ballet – a magnificent embodiment of the beauty ideals of Ancient Greece" [45, 233–234]. The fragile naked beauty frozen in marble came alive in the images of Narcissus and Daphnis with the pampered Ionic formula of the ancient style, and in *Faun* it acquired zoomorphic features.

To sum it up, having considered all variants of the choreographic methods of work with visual material, we should note that all of them are characterized by secondary nature, preset in the creation and modelling of images. Visual sources are inimitable and require a special approach where one needs not mere knowledge but selective discernment. They are not ready-made material for ballets. They are less than a source and more than a source. Figurative monuments used in ballet theatre can be rightly called the art of figurative interpretation, which rightly occupies its special place alongside the literary sources. The new movement in choreodramaturgy gravitating towards the techniques of stage imagery, and sometimes borrowing images and themes from graphic art, painting, sculpture, decorative-applied art and architecture, suggests a qualitatively different level of stage direction than what is commonly accepted. It requires a taste for metaphor, association, hyperbole, the playfulness of details and, in general, an originality of vision. At the same time, these strong artistic means should not undermine the organicism and relaxed nature of the choreographic narrative, also conventional in its basis, which dictates its own rhythm and special *plastique*. The new polygenre structures also call for a new, deeper understanding of the synthesis of ballet art.

Referring to the experience of ballet dancers and choreographers, the examples we reviewed showed what opportunities lurk today in this aspect of activity, confirming the obvious truth that the most fruitful direction in this work is a research and creative approach to the material. The choreographer, as an "objective" researcher, creates his conception on the basis of observations of visual art monuments, forms and elements of their artistic structure, a system of assumptions and inferences, and as an artist, follows in the footsteps of the author of this monument, extracting the necessary material from it.

Not only do we face different, even mutually exclusive, directions and paths in the use of works of fine art, but also fundamentally different approaches to understanding them. Here it is more correct to speak about the extent of their preference, the degrees of their influence and impact on ballet theatre. One choreographer might prefer a generic rather than a genre concept of borrowing, another might prefer a stylistic concept, and so on. The credit for choreographers and dancers who employed the arsenal of fine arts can be seen in their success in introducing new material into the traditional, long-established sphere of ballet theatre (as we have seen the artistic culture of the nineteenth and twentieth centuries provided examples of their successful, and in some cases brilliant, use). Images created from works of graphic art, painting, sculpture, decorative-applied art and architecture, accumulating what had been created by our time in the ballet, outlined new approaches to this problem and influenced the development of visual material in the productions of subsequent years. Choreographic works have also broadened our view on the possibilities of the ballet genre, multiplied its language, its genre palette. A number of representative examples gave that inseparable fusion of plastic arts, vital concreteness and generalising philosophical depth, which creates an image, its three-dimensional multidimensional space.

Advances in the interaction of the arts require serious reflection on the reserve possibilities of choreography. On the whole, we can hardly say that the possibilities of the visual arts are being fully exploited in contemporary ballet theatre. There are weaknesses and untapped reserves. Time goes on and poses new challenges to the art of dance. Along with ballets created with real skill, containing interesting imaginative solutions, there are also performances where choreographic work seems to be professionally competent, but inspired, vivid art is absent. Such impersonality of imagery negatively affects the general perception of a choreographic work, weakens its impact on the audience. This limitation is also evident in terms of coverage of visual material, in the use of images of visual art, as well as the visual beginning itself as part of the choreographic performance where one can find many completely new solutions that meet modern staging possibilities.

Visual sources in ballet, we believe, are the art of the future, the art of new perspectives. Of course, choreographers have a lot of research to do in the enormous field that is the world of visual art. The mere touch of a true work of art evokes elevated feelings and a state of inner creative spirit.

Another purpose of visual sources is to serve as a kind of creative laboratory where a choreographer sets and solves various professional tasks, improves his/her mastery, and develops his/her style and signature. This is also true for theatre education. The future directors and teachers of choreography, as well as ballet dancers should have a professional imagination and thinking of an artist. In the process of studying the fine arts, as well as applied arts and architecture, visual memory and the ability to see the most interesting things in the material from the point of view of its realization on stage (themes, plots, composition, style, etc.) are developed. To this it should be added that the theory and history of pictorial sources is intended to satisfy and at the same time excite the choreographer's thirst for knowledge, for the discovery of new things in all fields of reality. The visual material should be oriented at full development of his cognitive capacity of imagination and fantasy, at activation of his creative, heuristic thinking.

Along with acquaintance and study of art monuments, the educational tasks-experiments, performances based on works and using works of graphics, painting, sculpture, decorative-applied art and architecture acquire special importance in this connection. In the process of such work the students' erudition and creative abilities in mastering the laws of composition, mastering the space, feeling the plastic pattern of images are formed. The ability to see and the ability to think are two mutually complementary abilities, one without the help of the other is not able to perform its own task.

Thus, we are inclined to consider that the above reasoning and analysis of the works are enough to make the practical importance of the potential inherent in the monuments of fine arts, decorative and applied art and architecture for the improvement of artistic and aesthetic education of ballet masters and dancers, for effective use of visual sources in the theory and practice of ballet theatre clear.

CONCLUSION

Summarizing the last chapter, we can state the impact of the achievements of related arts in dance. Coverage of major artistic problems identified in the monograph can not claim to be an exhaustive analysis of all the works in this area, but the identified issues and representative examples in their totality, complexity and dialectic expression of the features of this aspect of creativity in the late nineteenth – early twentieth centuries. The main problem outlined in the study, concerning the role and importance of fine arts in the creative process of a choreographer, is complex, it acts as the focus of intersection of many primary issues disclosed in the three sections. At the same time, this problem also has a universal character, because it reflects the essential features of the works of fine art of this period as applied to the ballet theater.

Genre-thematic and image-stylistic preferences in the field of fine arts for different choreographers and ballet dancers create a process of individual perception. Then, by superimposing on each other, these positions form the power lines of artistic creation, on which some general patterns emerge. The understanding of artistic creativity of choreographers as a multisystem process allows us to cover the movement of artistic cognition from the objective reality (art monument) to its artistic model (choreographic piece) as well as its internal self-movement from separate perception to large scale artistic generalizations, from individual and universal to the unity of individual and typical in an artistic image. At the same time, this concept reveals to us the basic uniformity of the creative process of all choreographers and its specific uniqueness for each of them separately, the universal way of artistic cognition of art and the specificity of its course for each individual choreographer, the objective possibility of studying the general laws of artistic activity and the principal impossibility of creating an algorithm, a preliminary scheme of a specific creative act.

One of the aspects concerning the role and significance of fine arts in the creative process of a choreographer considers the image method in the process of creating a choreographic image. Here we analyze the working sketch material belonging to choreographers and dancers, as a rule, to their own choreographic solutions of the future stage action.

Another aspect examines the creative concept of the ballet dancer and choreographer in the works of easel and theatrical-decorative art, when the image of the dance is born not during the process of its creation, but after it, as a fact of its fixation.

The third aspect covers visual material as a source of solving questions of the theory and practice of ballet theater, where different techniques of using works of visual art and creating ballets and choreographic numbers based on them are shown.

It is possible to present, in the form of bundles, a causal relationship characterizing these three aspects.

The first form we have named would appear as a ligament of choreographer-artist-performer. The characteristic feature of the choreographer as the author of a stage performance consists, first of all, in the fact that he is creating the basis for a ballet or a choreographic piece, that is, the script of a future performance, and at the same time he is an artist, thinking, as a rule, with graphic images on paper. He can think the future action in the form of schemes in all its details. In other words, for the director-author, the creation of drawings is at the same time the process of directing the development of the ballet. Here, the choreographer does not operate with images that have become established, settled, but with those that are in motion, in the process of formation, in the contradictions of growth. Sketches, sketches, and studies by Petipa, Fokine, Pavlova, Goncharov, Nijinska, Goleizovsky, and Vinogradov showed the author's personal, artistic, and intellectual maturity, as well as the creative stages of the production's creation by the ballet director. In addition, they are a free "protocol" of events and facts, which allows us to analyze the stage action and the process of movement of the choreographic image.

We saw different methods of representation in the process of creating a choreographic image: sketches-schemes (M. Petipa, M. Fokine), analytical

sculptural sketches (A. Pavlova), image-series images (P. Goncharov, K. Goleizovsky), drawings-sketches (B. Nijinska), sketches-mizens-sketches (O. Vinogradov). In all cases, this was an analytical-cognitive approach, closely linked with the author's propensity for exact scientific thinking characterized by the method of research into a future stage image, when artistic intuition was united with the inquisitiveness and objectivity of scientific knowledge (scientism being understood as the purposeful solution of the choreographer's tasks in creating a stage image).

Some of the drawings were created in parallel with the sketches, sketches, they allowed a deeper analysis of the creative evolution of the masters, to trace the gradual emergence of their ballet characters. The creative method has its own system of managing expressive means, which has its own ideological and methodological basis, and with it its own parameters to guide the artist in the creative process. The last link in this bond is the performer, the ballet dancer, who embodies the choreographer's visual idea on stage.

The creative concept of the ballet dancer and choreographer in works of easel and theatrical-decorative art, outlined in the second section, can be represented by another link "choreographer – performer – artist". Here, as in the group discussed above, the authors, as a rule, refer to their own choreographic solutions, but their creativity in the field of visual art is more free, sometimes without reference to a specific original. The depicted ballet image is the fact of its image, its fixation. These were not only sketches for ballets, but also portraits, easel sculpture and graphics, costume sketches and cartoons. The choreographer and ballet dancer became a stage designer or scenographer (A. Pavlova, L. Poe, V. Nijinsky, A. Gorsky, P. Goncharov, brothers S. and N. Legat, A. Radunsky, K. Goleizovsky).

As opposed to the masters discussed in the first section (although a number of names are repeated), it is therefore more accurate to say that in these works they went further, deepened the ballet image proper. They represented a Renaissance concept of personality. Their talent is diverse. Perhaps that is what helped them to express their ideas so vividly and so precisely, to reveal their thoughts, ideas, to achieve the necessary tonality, the stylistics of the visual solution. Ballet in its visual embodiment for

them is the expression of the object in the subject, the general in the particular, the epochal in the intimate. The sign system of thinking typical for the previous works gives way here to a different pictorial poetics. It is an artistic-emotional creative concept which differs little from the perception of ballet by professional artists. The representation of dance created by a ballet dancer and choreographer in this way is a phenomenon in which the emotional-evaluation levels prevail over the cognitive-informational ones. The choreographer seeks to reveal the semantic and emotional energy inherent in the figurative system of the work. The plot as a means of expressing the thoughts recedes into the background. The image is formed not by the movement of events, the clash of characters, the drama of the characters involved in the stage action, but a static, concrete substance of the dance image or its artistic design.

The artistic value of the works of graphic art, painting and sculpture fixing the dance as well as the sketches of costumes and scenery created by the choreographers themselves consists, first of all, in the fact that they were a kind of tool for them to learn the related arts, helped them to develop their own style, enriched the choreographic language. Viewing them as a narrow professional group enriches the picture of the development of fine art in the late nineteenth and early twentieth centuries.

Finally, the third connection “artist – choreographer – performer” is shown in the last section “Fine Material as a Source for Solving Questions of Ballet Theatre Theory and Practice”. The monuments of fine art in this case were the impetus for the development of choreographic works, and for some ballet masters they were an inexhaustible source of inspiration at the turn of the 19th-20th centuries. Stubborn search in the field of creative methods made it possible to raise documentary material to the level of the image. Live direct practice testified – choreography is able to show non-standard solutions, new themes, originality of style. In this kind of works the emphatically independent detachment and abstraction, typical for easel things, turned into the emphatically metaphorical visual language, into the game of symbols; elements of archaicism became an occasion for admiring ethnography. The first element in this bundle is the artist, i.e., the fine art monument of interest

to the choreographer, interpreted by him and shown by the performer. In other words, the choreographic solution of a stage performance emerges at the level of creating a script based on the works of fine art, thus shedding new light on these works. This is why new possibilities open up for the choreographer that are not usually addressed by directors of traditional theater. In such productions, it is fascinating to find on stage the correspondences, intersections, and parallels planned by the author, linking the choreographer's thinking with that of the artist. Many of them are watched with excitement and interest by several generations of spectators (*Creation of the World* based on sketches by Jules Effel, choreographic miniatures by Louis Jakobson based on works of sculpture by Rodin, *Pas de carte*, reconstructed from engravings by Alexandre Chalon, and others). *The Vain Precaution* based on motifs of an engraving by an unknown 17th century West European master, the stylistics of Egyptian and ancient monuments in Fokine's ballets *Narcissus*, *Daphnis and Chloé*, *Cleopatra*, etc.). The various ways of borrowing visual art monuments by ballet-makers and their transformation (transposition) on the ballet stage (the method of illustration, demonstration, localization of events, generalization, stylistic device) show not only the tested ways of working with the sources, but also contain the reserve possibilities of their use in the future. Moreover, it is important that this chapter contains not only the mastery of valuable experience of bringing to the stage the sometimes complex and profound translations of Russian and Western artists, but also the statement of general questions of staging, which arise for ballet-makers almost every time they turn to pictorial sources.

The imagery and semantic development of the choreographic work created here is determined by the system of two worldviews (the author of graphic, pictorial or sculptural source and the choreographer), between which the contrast is lost, it is reduced to zero. The dramaturgy of such stage productions, having absorbed the laws of visual art (the active character of events, the compositional structure with an emphasis on the author's main idea – the main idea of the visual source), the plot created on the basis of the source script can be constructed using different artistic techniques with the use of almost all visual and figurative means of ballet art.

The viewer is the final stage of all the three schemes and links discussed in the three sections of the last chapter. He is a kind of researcher, who, when evaluating a work of art created by a choreographer on the basis of comprehending the author's system of views embodied in the artistic form of a ballet or visual narrative, can create his own concept, close to the author's or opposing to it.

In general, the broad parameters of the visual creativity of ballet dancers and choreographers extend to their choreographic art, and choreographic art in contact with graphics, painting, sculpture, arts and crafts and architecture form an alloy of plastic arts. The synthesis of the three layers of the creative process as the common ideological denominator of all the efforts was the "super task" which the choreographers strove to fulfill. With the undoubtedly predominant role of the choreographer, the results obtained have determined the artistic richness of the works in the field of fine arts.

The study of archival sources and art objects leads to the conclusion that the creative process of ballet dancers and choreographers, preserving its cognitive, theoretical and practical importance, turns their experience in the field of visual arts into a bright phenomenon of artistic culture. In the convergence of the plastic arts is the secret of the attractiveness of most of their works and the reviewed individually.

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ABBREVIATIONS

A	– art library. Moscow
SL.AUTS	– State Library of the All-Union Theatre Society (UTP)
PSMFA. PCF	– Pushkin State Museum of Fine Arts. Personal Collections Fund.
BTM	– Bakhrushin Theater Museum
MVRBA	– Museum of the Vaganova Russian Ballet Academy. St. Petersburg
PMBT	– (Mariinsky) St Petersburg Museum of Opera and Ballet Theatre
SPBSMTM	– St. Petersburg State Museum of Theatre and Music
RSL. BM	– Russian State Library. Book Museum.
FC	– foreign collection

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