

**GENESIS AND CHARACTERISTIC FEATURES  
OF THE AUTHOR'S DANCE THEATRE OF THE END  
OF NINETEENTH – THE BEGINNING TWENTIETH CENTURY  
AS A GENERATIVE ART FORM OF THE NEW DIRECTIONS  
OF THEATRICAL DANCE**

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**INTRODUCTION**

The turn of the nineteenth and twentieth centuries was marked by the crisis of classical ballet, which was recognized in 1908 by the World Congress of Choreographers in Berlin. It was investigated that this crisis consisted, first, in the mechanical using of conventional dance vocabulary and the virtuoso technique of the French – Italian School of Classical Dance; second, the using of outdated principles of the ballet performance. But the innovations of the artists of the New Russian Ballet, which they demonstrated during the Russian Seasons in Paris in the early of the twentieth century opened a new era in choreographic theatre.

Therefore, today in the early of the twenty-first century in the era of the development of postmodern dance theatre, which feeds on the destructions of symbolic constructions and prefers not to mention that art is a way of knowing the world, exploring the concept of dance art and total theatre (Gesamthustwerh) of Russian ballet-makers of Dyacheleva antiprizes are too actual.

*The purpose* of the study is to identify and systematize of innovation of the first authors of dance and the innovations of the artists of the New Russian Ballet on the opera and theatrical scene in the early of the twentieth century, which become characteristic features of the author's theatre dance.

The methodology of the exploration is based on the using of analytical – to identify the content of innovations of the first authors of dance and the content of the aesthetic and technical principles of the new choreography of M. Fokin and V. Nizhynsky; art studies – for analysis of the author's performances of the ballet masters of the *New Russian Ballet* in the in-depth synthesis of all kinds of arts; synthesis – to systematize their innovations in creating the composition of the author's choreographic work.

The scientific novelty lies in the discovery of complex and content of the innovations the first authors of dance and the innovations of the artists of the New Russian Ballet in the early of the twentieth century.

## **1. Identify and analyze innovations of the first representatives of “free dance” of the USA and Europe at the turn of nineteenth – twentieth centuries**

We investigated that the development of “free” dance from the beginning of twentieth century, contributed to the broad development and authorial function, as quoted K. Yeshke K. Balme, that “focuses on one person”<sup>1</sup>, unlike classical ballet, in the creation of which there is a division of tasks. That is why the representatives of the “free” and other types of modern dance were the first to be called “dance authors”<sup>2</sup>.

The innovations of Isadora Duncan, Loie Fuller, Ruth St. Denis, Alexander Sakharov and many others, on the one hand, and the innovations of the ballet masters of the New Russian Ballet, on the other hand, according to Balme Christopher, led to the definitive release of the dance theatre institution with the opera. Since 1900, dance theatre has been understood as the main generative art form, that played an important role in the formation of new styles of the atrical dance in the first half of the twentieth century. We investigated that at the end of the nineteenth century – the beginning of the twentieth century regular solo performances have declared themselves: Isadora Duncan, Loie Fuller, Ruth St. Denis; Ted Shawn (all in the USA); Rudolf Laban (Hungary); Maud Allan (Canada); Aleksander Sakharoff (Russia); Grete Wiesenthal (Austria); Sada Yokko (Japan).

All of them presented a new form of stage choreography, that differed from classical ballet, namely the modern dance<sup>3</sup>.

We systematize the innovations of the aforementioned founders of modern style in choreography. We can assume that the first radical change in the composition of theatrical dance was made by American Loie Fuller. Her main discovery was the using of flicker matter and bright light effects that transform performers, costumes and details into moving sculptures. In her famous Serpentine, which was introduced in Paris in 1892 under thin rays of multicolored spotlights, thin fabrics turned into huge wings, into tongues of flames, and into a ball of snakes<sup>4</sup>.

Unlike classical ballet, L. Fuller avoided virtuoso dance technique. Instead, she created the centre of dance composition as an image – object, creating fabric, light, scenery, shadows, using storytelling, preserving the

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<sup>1</sup> Бальме Крістофер. Елементи танцювального твору. *Вступ до театрознавства* / пер. з нім. В. Кам'яниця. Львів : ВНТЛ-Класика, 2008. С. 153.

<sup>2</sup> Ibid.

<sup>3</sup> McDonagh Don, “Preface”, in *International dictionary of modern dance* (Ed.: Taryn Benbow Pfalzgraf with a pref. by Don Mcdonagh. Detroit ect.: St. James press, cop. 1998) P. Vii.

<sup>4</sup> Добротворская К. А. Айседора Дункан и театральная культура эпохи модерна : автореф. дис. ... канд. искусств. : 17.00.01. Санкт-Петербург, 1992. С. 11.

individual features of the dancers and living them with a wide range of movements without a particular system<sup>5</sup>. Thus, the choreographer dynamized and dematerialized the theatrical space and gave the theatrical dance new rhythms of dynamic lines.

After Loie Fuller, the second American dancer, who won a triumph in Europe and openly advocated updating theatrical dance was Isadora Duncan.

According to A. Sidorov, I. Duncan's name rose as a bright star. "Plastic dance" would remain only a spectacle, the language of "sculpture for music", a phenomenon parallel to the color swirl that Loie Fuller gave, but "... his own will to tragedy" led ahead of Isadora. She wanted to reclaim dance the place between music and drama. Her art defined by one word "monodrama"<sup>6</sup>.

It should be noted here, that the ideas of American romantics, that she perceived through Walt Whitman's poetry had a significant influence on Isadora Duncan. In his poems reflected in the American tradition rooted in the desire for naturalness and sang the cult of a free, healthy person. The childhood and youth of I. Duncan coincided with a surge of mass interest in gymnastic and wellness exercises. The influence of the idea of F. Delsart on I. Duncan was manifested in her first performances, which were essentially plastic illustrations of poetic works.

In 1899, she tried her hand at Delsartian exercises, when she was a student of J. Stebbins (a follower of F. Delsart), classical dance, pantomime, dramatic theatre, and, dreaming of a wide – ranging resonance of her art, she went to London. In 1900, Isadora attends concerts of Loie Fuller and Sad Yakko (a Japanese dancer and actress) at the Universal Exhibition in Paris and gives her first public concert in London<sup>7</sup>.

Influenced by the ideas of A. Schopenhauer, R. Wagner and F. Delsart I. Duncan creates his main aesthetic manifesto – a public lecture 'The dance of the future'<sup>8</sup>.

In it, she declares that the movement of the universe is concentrated in the individual body and manifests itself as a will. Therefore, according to her

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<sup>5</sup> Benes S. *Terpsichore in Sneakers. Post-Modern Dance*. Boston : Houghton Mifflin Harcourt Publishing, 1980. P. 2.

<sup>6</sup> Сидоров А. *Современный танец в России*. Москва : Первина, 1922. С. 22.

<sup>7</sup> Добротворская К. А. *Айседора Дункан и театральная культура эпохи модерна* : автореф. дис. ... канд. искусств. : 17.00.01. Санкт-Петербург, 1992. С. 6–7; Блейер Ф. *Айседора: Портрет женщины и актрисы* / пер. с англ. Е. Гусевой. Смоленск : Русич, 1997. С. 61; Partsch-Bergsohn I. *Modern dance in Germany and the United States. Grassroots and Influences*. Harwood : Harwood Academic Publishers. cop. 1994. P. 2.

<sup>8</sup> Дункан А. *Танец будущего. Айседора Дункан* / сост. Снежко А. П. ; пер. с англ. Н. Филькова. Київ : Мистецтво, 1989. С. 17–25.

works “true dance is precisely and must be this natural attraction to the will of the individual, which in itself is no more and no less than the gravity of the universe transferred to the personality of man”<sup>9</sup>.

Isadora’s ‘Future Dance’ assigns a place of “highly religious art, such Greeks had it”. At the same time, considering, that since it is impossible and futile to Greek dances, “the dance of the future will be a whole new movement, ... the fruit of all the development that humanity has behind”<sup>10</sup>.

Believing that there are movements that perfectly express “this individual body, this individual soul”. I. Duncan spoke openly in a manifesto against classical ballet, which school, in her opinion, struggles with the “natural will of the individual” and the movements are fruitless, unable new forms and deeply contradict the movements created by nature. Therefore, “the movements of the new art dance must bear the embryo from which all subsequent movements could develop, and those, in turn, would give rise to ever higher and higher forms, expressions of higher ideas and motives”<sup>11</sup>.

Thus, at the time, when she appeared in Europe, and the art of dance was at its lowest level, the dancer created a cultural phenomenon that, firstly, directed the art of dance to its sacred sources; secondly, it influenced the academic ballet theatre.

The author of the dance proceeded from the belief, that the great composers convey in their works “the music of the spheres” and the natural rhythms, that the dancer feels and embodies, finding the only possible movements. As for her music and dance had no historical, national or temporal features.

Freedom of forms, liberation of the body from the conditional vocabulary of classical ballet, subjugation of the body to the personal spirit and internal rhythms, which was mentioned in the fourth century by Aurelius Augustine, became the most inspired sermon of I. Duncan, which she proclaimed in her manifesto “The dancer will belong not to one nation but to all mankind. She will strive to portray mermaids, fairies and flirtatious women, but will dance a woman in her highest and purest manifestations. ... From all parts of the body her soul will shine. ... Her movements will be similar to those of nature: they will reflect ... the thoughts of man about the universe in which he lives. ... Her mark is the most exalted spirit in an infinitely free body”<sup>12</sup>.

Thus, the aesthetic peculiarities of the new form of theatrical dance are the focus on solving the eternal questions of being, the highest meaning of

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<sup>9</sup> Дункан А. Танец будущего. *Айседора Дункан* / сост. Снежко А. П. ; пер. с англ. Н. Филькова. Київ : Мистецтво, 1989. С. 19.

<sup>10</sup> Ibid. С. 24.

<sup>11</sup> Ibid. С. 19.

<sup>12</sup> Ibid. С. 24–25.

life and self-knowledge, freedom from conventions of historical and everyday life, complete freedom of forms.

The value of the liberated body in the dance is equal to the principle of pure paint by the impressionists. Thus, I. Duncan can't art brought with it new expressive forms and means, and symbolism became a compositional method, which enable the spiritual experience to be embodied in artistic images of the new choreography.

In her symbolic impressionistic dance, I. Duncan contrasted her gaze within her heart (to her "face", "spirit") with the principled "verticality" of academic dance, called Ya. Volynsky as the symbol of upward orientation<sup>13</sup>. Therefore, I. Duncan tended to improvise, to the emotional, intuitive embodiment of musical works in free movements, which are not subject to the academic rules of movement.

According to F. Blair, the method of Isadora was not to make movements of the formal, universally recognized (for example, the traditional hand, that rests on the heart as a symbol of love), but to invest in them their own personal experience, which is, undoubtedly, is a step towards a new choreography<sup>14</sup>, which avoids hypocrisy.

She described her quest for key movements, that could represent emotions such as fear, love and "translated" them into the language of dance<sup>15</sup>.

I. Duncan believed that the source of human movement and human excitement was located in the "soul"<sup>16</sup>, which dictated the using of the whole body in dance from the centre outside, in contrast to the peripheral dismemberment of the arms and legs in the ballet. She spiritualized with the help of wave motions, trees, cycles of nature, searched for "natural" expressions of personal perception danced barefoot to show contact with the earth symbolically<sup>17</sup>. Inspired by the deep experiences awakened by the music of L. Beethoven, F. Shubert, I.-S. Bakh, F. Shopen and other composers, I. Duncan created dances, based on simple natural movements, but the effect of her presence on stage rise to legends about her multi-inspiration.

By interpreting complex symphonic works in simple movements, she proceeded from the fundamental possibility of translation from the

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<sup>13</sup> Волинский А. Книга ликований. Азбука классического танца / вступ. ст. В. П. Гаевского. Санкт-Петербург : АРТ, 1992. С. 17.

<sup>14</sup> Блейер Ф. Айседора: Портрет женщины и актрисы / пер. с англ. Е. Гусевой. Смоленск : Русич, 1997. С. 70.

<sup>15</sup> Ibid.

<sup>16</sup> Дункан А. Моя исповедь. Минск : Універсітэцкае, 1994. С. 50.

<sup>17</sup> Benes S. Terpsichore in Sneakers. Post-Modern Dance. Boston : Houghton Mifflin Harcourt Publishing, 1980. P. 3.

“language” of one art to another (the principle of synesthesia) and of boundless trust in her intuitive plastic senses. When in New-York Isadora danced to the music of Etelbert Nevin in the presence of the composer, he was startled to tears: “I saw”, he told her, “movements similar to yours when I composed the plays you have just danced”<sup>18</sup>. The same was reported to Isadora by the widow of R. Wagner about the performance of I. Duncan scenes from “Tangesizer”.

The attempt to create synthetic works was a plastic interpretation of Kh. Gluck’s operas, in which vocal parts were replaced by violin solos and I. Duncan dances.

By appealing to symphonic music that was not created for dances (symphonies by L. Beethoven, P. Tchaikovsky, orchestral episodes by R. Wagner, etc.), Isadora opened the way to non-flying music and to new forms of music and plastic combinations. In this sense, she is indebted by M. Fokin, V. Nizhynsky, G. Balanchyn, F. Lopukhov, L. Yakobson, K. Goleizovsky, M. Bezhar and other choreographers – innovators. Unlike Isadora, E. Jacques-Dalcroze proceed not from the emotional essence of music, but from its rhythmic structure<sup>19</sup>. Therefore, his system of bodily transmission of music was called rhythmoplastic.

According to doctor Gunhild Obertsaukher-Shuller (Austria), I. Duncan’s innovations are standard and revolutionary in every aspect and in general. I. Duncan became the first creator and performer of single performances, she was the first to choose for her compositions, the so-called “pure” music, forming a plastic dramaturgy for it. And also – the first creator of the dramaturgy of the concert, which covered the whole party.

Thus, for example, in the concert program on 21–28 March 1902, I. Duncan danced in the first department the following works: “Spring” (Venetian music of the thirteenth century), “Myuzeta” (music by Francois Couperin), “Menuet” (music by Luigi Boccherini), “Angel and Violin” (music by Chezar Negri), “Bure” (music by Jogan Sebastian Bakh), “Gentleman and the Moon” (Vincentso Ferroni’s music); in the second section – three excerpts from the opera “Orpheus” (by Christopher Glyuck – “Lamento”, “Yelysees fields”, “Meeting of Orpheus and Eurydice”, then – “Bacchus and Areadne” (music by Giovanni Picka). The miniatures “A girl and death” (without music) and “Narcissus” (music by Ethelbert Nevin) were also performed. In other concerts she has shown dancing to music by Frederic Shopen.

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<sup>18</sup> Сидоров А. Современный танец в России. Москва : Первина, 1922. С. 19.

<sup>19</sup> Добротворская К. А. Айседора Дункан и театральная культура эпохи модерна : автореф. дис. на соискание учен. степени канд. искусств. : 17.00.01. Санкт-Петербург, 1992. С. 15.

Even in the very early stages of her career, I. Duncan devoted an entire evening to one composer or one idea. Later, these “cycles” a series of dramaturgically interconnected compositions, that covered one specific topic, became a model for the representatives of the “free” dance movement in Europe and America. At the same time Isadora revolutionized the stage interpretation of dance: developed new dance themes, helped to set to “free” dance, as a special form of art along with others, won new scenes for their performances. She attracted new audiences, from which a new generation of European dancers formed<sup>20</sup>; she has opened a number of schools in Europe, including Berlin and Paris.

Fouring from 1902 to 1904 in Vienna, I. Duncan, with all her activities, prepared the heyday of the Central European “Free” Dance School. The Isadora chamber concerts in Vienna gave rise to the term: *Podiumstanz*. For decades, this term has been used to describe dance and dancers, representatives of “free” dance in Central, Europe, and has been synonymous of other term: *Ausdruckstanz*.

Even in the middle of the nineteenth century, Europe began to spread oriental art. At the end of the century, artists and poets were fascinated by Japan and China, Jerusalem and Byzantium, Egypt and India. These countries were attracted by their cult teachings and new forms of art. Oriental exotics were approached by dancers, as well. At the same time I. Duncan believed the homeland of harmony, Greece, and she did not try to master neither the East nor the national folklore, which so strongly inspired such masters of modern dance as Ruth Sen-Deni, who created a true cult of oriental plastics. Like I. Duncan, she was an eyewitness to Loie Fuller and Sada Yacco with a Japanese theatre group in 1900. She first performed in New York in 1906 with “Radha”. She did not possess the symbolic language and technique necessary to perform Indian classical dances. Her performances were, first and foremost, a theatrical spectacle unlike the performances of I. Duncan and Loy Fuller.

The mix of pantomime, dance and sacred ritual created a mystical atmosphere on stage, that captivated the audience and reminded them of the cult background of the theatrical performance. For Ruth St. Denis, dance has always been a form of expression of religious sentiment, and at the end of her life, she directed her efforts to create “temple” services for ritual events.

The choreographer and dancer presented to the American and European audiences a religious outlook, that was missed through a personal interpretation of the Oriental Esoteric: Egypt, Japan, India.

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<sup>20</sup> Оберцаухер-Шюллер Г. Пластика тела и духовная жизнь человека / пер. с нем. М. Таранчевой. *Балет*. 1996. № 4. С. 13–14.

In addition to the three facets of impressionistic “free” dance of I. Duncan, L. Fuller and R. St. Denis, the works of Alexander Sakharov were represented to European audiences before the First World War. Born in Mariupol, he left Russia in 1903 to blend in with the Paris avant-garde atmosphere, gradually moving away from painting and his enthusiasm for dance. His debut was in Munich in 1911. A. Sakharov’s abstract dance is born at the same time and under the circumstances as V. Kandinsky’s abstract painting, which thus describes one of A. Sakharov’s basic creative principles: as “... a musician chooses one of the watercolors... and begins to play this watercolor”, so “the dancer ... turned it into a dance”<sup>21</sup>.

Just like I. Duncan, the academic ballet tradition seems to A. Sakharov inanimate, in a way that does not suit the modern man, who finds it difficult to identify himself in classical elves and sylphs. He is convinced that technicalism turned academic dance into a kind of gymnastics. The basis of A. Sakharov’s creativity is the awareness of dance and human movement as a category of philosophical thinking. His dance had elements of impressionism and expressionism. Together with Clotilde fon Derp, who was considered the best among German dancers from 1909 to 1910 and became his wife, partner and associate, they created their own style of new choreography “abstract mimicry”<sup>22</sup>. Unlike Clotilde, who attended classical dance classes in Monaco, A. Sakharov never became interested in classical choreographic education, but he studied the theory of classical dance carefully. Clotilde and Alexander have always sought a specific, not a general action that allows them to be called mime. Researcher Michaud wrote: “They use an original technique based on pantomime and dance, which can develop indefinitely”<sup>23</sup>. Their spiritual ideal is embodied by this technique.

In Monaco, Alexander demonstrated an ability for acrobatic, almost impossible movements. But his acrobatic tricks were never a demonstration of the physical capacity of man, but were “a form born of the soul”. Music and costume in A. Sakharov’s theatre play a fundamental role. Alexander’s repertoire includes antique Orpheus and Daphnis, Spanish dance to Pablo Sarasate music, Baroque dances and more. Together with Clotilde, he sets and performs the preludes of A. Scriabin; the waltz of “The Cavalier of Roses” by R. Strauss, Triton and Nereid of “The Fountains of Rome” by O. Respighi. A. Sakharov – the actor – is a medieval monk, and Harlequin, and fauna, and Narcissus.

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<sup>21</sup> Вероли П. Александр Сахаров и его система модернистского танца. *Театр*. № 11. 1993. С. 100.

<sup>22</sup> *Ibid.* С. 94.

<sup>23</sup> *Ibid.* С. 98.



The German researcher E. Rebling defines A. Sakharov's style as "a decorative eclecticism, that allows a combination of all styles and techniques..."<sup>24</sup>.

All characters of A. Sakharov, such as King Sun in "Pavana Boyale", acrobat in "Capriche de Cirque", mask, smiling at "Bouree Fantasque" have the appearance of abstract, but "not characteristic and become almost not archetypes of collective consciousness"<sup>25</sup>.

The result of his collaboration with V. Kandinsky in search of new art was the mystery "Yellow Sound", which made a significant contribution to the development of the aesthetic features of modern dance, especially its compositions. In this work A. Sakharov did the most difficult task – to dance the pointing, guessing the artist's connections with music. The concept and overall composition of "Yellow Sound" lay at the heart of the symbolic theatre, and it radically revised the principles of the relationship between the ensemble and the soloist. Active using was made of asymmetry, dance and musical counterpoint and consonance, the gradual dynamicization of human plasticity, the plastic ripple of masses of moving people. All these findings have added to the arsenal of compositional techniques of modern dance. Concerning its aesthetics, the searches of V. Kandinsky and A. Sakharov extended to the area of human movement. The authors used different kinds of steps in "Yellow Sound": from household to stage and ballet; various movements of hands, legs, head with complete asynchrony; instantaneous changes of tempo, groups, variants of ground and air dance<sup>26</sup>.

In the composition of the play, the authors operate with special ideas about the nature of stage space and time. They build the special mystical space of the scene – as a symbol of the universe. The location and sequence of the artistic forms used in the composition as rhythmic structures, are the response to the ideas of E. Jacques-Dalcroze. V. Kandinsky considered it conditional, wrong to classify some kinds of art as temporal and others as spacious. Thus, in music, that is related to the temporal arts, with the help of dynamics of sound, its high and low tones, melodic pattern are created spacious representations. In painting, the same as in the art of space, with the help of the rhythm of the location and interaction of color spots, it gives the impression of a sequence of motion<sup>27</sup>.

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<sup>24</sup> Rebling E. Ballett gestern and heute. Berlin : Henshelverl, 1961. P. 246.

<sup>25</sup> Вероли П. Александр Сахаров и его система модернистского танца. *Театр*. № 11. 1993. С. 98.

<sup>26</sup> Крылова М. Кандинский и Сахаров: Поиски нового искусства. *Балет*. 1993. № 3. С. 40.

<sup>27</sup> Ритм, пространство и время в литературе и искусстве : сб. статей ; ред. коллегия: Б. Ф. Егоров (отв. ред.) и др. Ленинград : Наука, 1974. С. 4.

The compositional findings of V. Kandinsky and A. Sakharov were supplemented by another important element – the co-creation of the viewer, which became an integral component of the aesthetics of modern dance. The viewer was proposed to intuitively build his chain of intellectual and emotional insights and in the process of perception, thus, complete the entire composition. That is, the example of the work of Kandinsky – Sakharov – Hartman formed the type of “open performance”, where the action crystallizes only when the collision of the stage concept and personal experience of the viewer, perceiving this action by immersion “in the sphere of ideal through the penetration of the boundaries of changing matter”<sup>28</sup>. Critic Z. Ashkinazi describes A. Sakharov as “a plastic artist”, who, while performing dances of different eras, “... builds them not from the mechanical reproduction of the epoch in its outward appearances, but from the middle, used in the epoch by the congenial senses of the artist”<sup>29</sup>.

That is why, his compositions lacked museality, and ballet criticism noted “the liturgical element” of his performances.

Following Socrates, A. Sakharov considered dance to be “the best means of achieving the ideal of “kalokogafiya”, the ancient Hellenic dream of harmony of external beauty and inner valour (emphasis added. – *M.P.*)”<sup>30</sup>.

As for A. Sakharov “any great art is essentially a way to spirituality through beauty”<sup>31</sup>, his dance was devoid of disharmony, asymmetry and incompleteness and, thus, it is different from the expressionistic dance, that appears in this time on the scaffolding of Europe.

Thus, innovations of the first representatives of “free” dance can be considered: 1) creation of “unconditional” author’s dance vocabulary in the construction of choreographic composition; 2) free choice and using of the so-called “non-ballet” music of famous composers; 3) complete freedom forms in the disclosure of the artistic image; 4) using of the ingredients of a theatrical performance (decoration, text input, etc.); 5) in-depth synthesis of the arts; 6) creation of a new genre of “monodrama” in choreographic theatre and essentially a new artistic form of the author’s dance theatre.

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<sup>28</sup> Крылова М. Кандинский и Сахаров: Поиски нового искусства. *Балет*. 1993. № 3. С. 40.

<sup>29</sup> Ашкинази З. Александр Сахаров. *Ежегодник императорских театров*, 1913. В. 5. С. 71–76.

<sup>30</sup> Сидоров А. Современный танец в России. Москва : Первина, 1922. С. 10.

<sup>31</sup> Вероли П. Александр Сахаров и его система модернистского танца. *Театр*. № 11. 1993. С. 99.

## 2. Identify and analyze conception of dance art and total theatre (“Gesamthustwerh”) of artists of “*New Russian Ballet*” at the beginning of the twentieth century

Influenced by the innovations of representatives of “free” dance, first of all I. Duncan, the Russian ballet master M. Fokin opens a new era in choreographic theatre.

Ballet master understood ballet as “... the most versatile in terms of content and form of expression of life”, so in his productions began to realize the idea of Gesamthustwerh as an ideal for the Russian modern type of creativity. It was a common will of like-minded people who worked on the script, music, choreography, set design, performance. Not long afterwards M. Fokin wrote that from the very beginning he saw ballet performance as “the creation of one creative brain”<sup>32</sup>.

In his book *Against the Flow*, he identified five aesthetic principles of the new Russian ballet:

1. The refusal to make combinations of ready – made and established pas and the need to create each time a new expressive form, which is most relevant to the plot.

2. Refusal to use dance and facial expressions as divertissement or entertainment, not related to the concept of all ballet.

3. The need for a psychological and emotional gesture without which, according to the choreographer, dance is acrobatic, mechanical and empty: “As a human thought, meaningless, can not be beautiful, so the body language must necessarily express an opinion or mood, and only then it will be aesthetically acceptable”<sup>33</sup>.

4. The need for expressiveness of “body group” and “mass dance of the whole crowd”.

5. The need for a union of dance with other forms of art, provided full equality and complete freedom would be afforded to the artist and musician.

Based on his aesthetic principles, M. Fokin formulates the technical principles of the new choreography, including those that are closely intertwined with the basic technical principles of modern dance – “collapse” and impulse technique: 1) natural staging of the whole body and movements; 2) the use of the inverted legs only in the exersis; 3) the need for participation of the body and hands in the dance.

As well as methodical techniques:

1) use of opportunities of “artificial dance”;

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<sup>32</sup> Фокин М. М. Против течения. Воспоминания балетмейстера. Статьи, письма. Ленинград-Москва : Искусство, 1962. С. 171.

<sup>33</sup> Ibid. С. 377.

2) use of a certain scheme in the training of dance: mastering natural movements (walking, running, etc.), mastering the skill of dance of “artificial movements”;

3) acquisition of body language skills, posture sensation and variety of rhythms for mastering of creative dance and free momentum<sup>34</sup>.

Secondly, we systematized the practical innovations of the choreographer. He: 1) abandons classical dance as the only and universal means of solving ballet performances; 2) begins to apply different forms of expression, new to each theme, which correspond to the place of action, national, peculiarities, genre and character of the plan; 3) expands the ideological and technical horizons of ballet theatre; 4) the ballet master becomes the author of libretto; 5) when working on the performance, the choreographer collaborates with the composer and artist; 6) introduces polyphonic principles: different groups of dancers responded to different instruments in the orchestra (in choreography “Firebirds”); 7) uses some principles of drama theatre (“Parsley”).

M. Fokin has attracted outstanding theatre artists to his work – A. Golovin, K. Korovin, A. Benua, L. Bakst. The revelation was the music of I. Stravinsky, in which S. Diaghilev saw something modern Russian, that he was looking for, and the wealth of new rhythm, which he perceived as the basis of new music and new ballet.

In 1910–1913, Stravinsky becomes one of the main artistic directors of the New Russian ballet. Just as the paintings of L. Bakst and O. Benua defined the character, and often the drawing of dance, likewise, the music of I. Stravinsky determined the dance path and character of new lexical forms of ballet.

O. Benua’s slogan – “Artist is a servant of Apollo” – will become the most significant for the creativity of I. Stravinsky.

The composer’s appeal to the mythological era – both ancient Russian and antique – is the main and, one might say, the main “dramatic story” of I. Stravinsky’s musical theatre. “Mythority” in his ballet music is represented by such works as “Firebird”, “Parsley”, “Holy Spring”, “Apollo Musaget”<sup>35</sup>.

On 25 June 1910, the triumph of M. Fokin’s “Firebird” by I. Stravinsky’s music took place at the Grand Opera Theatre in Paris.

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<sup>34</sup> Фокин М. М. Против течения. Воспоминания балетмейстера. Статьи, письма. Ленинград-Москва : Искусство, 1962. С. 411.

<sup>35</sup> Аракелова А. О. Творческие принципы И. Стравинского в свете неомифологизма культуры России нач. XX века : автореф. дис. ... канд. искусств. : 17.00.02. Москва, 2002. С. 5.

O. Karasev quotes critics such as R. Brussel and A. Bruno saw it as a departure from tradition in favor of new forms of plasticity and noted a new musical conquest of Russian ballet: “Finally, we saw things in which music is ... something independent, created by the free and strong inspiration”<sup>36</sup>.

V. Svetlov makes statements critic Jean wrote about the “Firebird” enthusiastically, as a miracle of “the most fascinating balance between movements, sounds and forms”<sup>37</sup>.

Used by M. Fokin in “Firebird” new dance forms for ballet theatre organically merged with the musical. Choreographer, first of all, was interested in “free” plastic, which would express the feelings of the characters directly, without specific ballet conventions. So, the Firebird danced on pointe shoes. Her party was built on jumps and other vocabulary of classical dance, which transformed towards greater plastic freedom and gave the impression of flight in accordance with the tasks of the image. Tsarevnas danced barefoot<sup>38</sup>. The characters of the “Bad Kingdom” were solved by means of the grotesque: “The monsters crawled around as crabs, jumped as frogs, made various “pieces” with feet, sitting and lying on the floor; putting out their hands like fish fins, then from under their elbows, from under their ears, their hands were interchanged with knots, swung from side to side, jumping into the barracks, etc., virtuoso jumps and rotations were used in doing so”<sup>39</sup>.

The decorative art of A. Golovin was also innovative. He created the design as the only picture in which everything is aimed at expressing content.

M. Fokin mentioned, describing the design of “Firebird” by A. Golovin: “The garden, like a Russian rug was woven from the most fantastic plants, is a castle of unprecedented sinister architecture. Everything is in gloomy tones with mysteriously shimmering gold”.

The ballet master continues his search for new expressive dance forms in I. Stravinsky’s ballet “Parsley”, which premiered on 13 June 1911 at the “Chatelet” theatre.

According to M. Fokin himself: “About the ballet “Parsley” can be said as a dramatic musical work by I. F. Stravinsky, which has a significant place among new music. One can speak about “Parsley” as one of the finest works of Benua.

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<sup>36</sup> Карасев О. И. Стравинский. *Советский балет*. 1989. № 5. С. 49.

<sup>37</sup> Светлов В. Современный балет. Санкт-Петербург : изд. Т-ва Голик и Вильборг. 1911. С. 112–113.

<sup>38</sup> Добровольская Г. Н. «Жар-птица» и «Петрушка» И. Г. Стравинского. Ленинград : Гос-е муз-е изд-во, 1963. С. 16–27.

<sup>39</sup> Фокин М. М. Против течения. Воспоминания балетмейстера. Статьи, письма. Ленинград-Москва : Искусство, 1962. С. 266.

One can also speak of “Parsley” as a Fokin staging, which is one of the most complete of his ballet reforms”<sup>40</sup>.

In his basis of music to the ballet I. Stravinsky laid the image of “a toy dancer, who suddenly breaks off the chain”<sup>41</sup>.

Subsequently, the great tragedy of loneliness, lack of understanding and powerlessness comes to the fore in the music of “Parsley”.

We found out that in the choreography for ballet, M. Fokin proceeded from the interpretation of I. Stravinsky and in his own way deepened the plan of the composer. So, according to M. Fokin’s plan: “The ballet dancer would be a pretty, stupid doll ... Arap – all “en dehors”, Petrushka – “en dedans”. According to the choreographer, “these two provisions speak so much of the soul of man”<sup>42</sup>.

Following I. Stravinsky, M. Fokin creates an image of Arap landed and heavy: legs turned, breasts wheeled, fingers parted, movements on half – bent legs.

The choreography of “Parsley” is based on knees, feverish bustle, series of pirouettes and stinging expressive hand gestures<sup>43</sup>.

Plastic finds of “Parsley” are a curved back, hanging head and arms, bent inside the knees and feet, symbolizing depression and hopeless attempts to gain dignity.

The crowd of M. Fokin, as well as the crowd of I. Stravinsky, embodies an image of brutal indifference. The choreographer wrote in his letter to the English critic S. Beaumont: “... I have made a negative attitude towards the nursing mothers ... stupid satiety, dullness of a cow ...”<sup>44</sup>.

The street scene with the exit of coachman, nurses, gypsies, beggars, soldiers, men was a combination of fragments of continuous action.

This crowd at the “Parsley” on the principle of dramatic theatre was only “divorced” in a directorial way. Each character is individualized, has an independent plastic characteristic that is close to real life, and plastic contrasted with three puppet handing puppets (Arap, Ballet dancer, Petrushka) touched by the Magician.

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<sup>40</sup> Фокин М. М. Против течения. Воспоминания балетмейстера. Статьи, письма. Ленинград-Москва : Искусство, 1962. С. 277.

<sup>41</sup> Добровольская Г. Н. «Жар-птица» и «Петрушка» И. Г. Стравинского. Ленинград : Гос-е муз-е изд-во, 1963. С. 23.

<sup>42</sup> Фокин М. М. Против течения. Воспоминания балетмейстера. Статьи, письма. Ленинград-Москва : Искусство, 1962. С. 287.

<sup>43</sup> Нижинская Рамола. Вацлав Нижинский / пер. с англ. Н. Кролик. Москва : ТЕРРА – Книжный клуб, 2004. С. 57.

<sup>44</sup> Фокин М. М. Против течения. Воспоминания балетмейстера. Статьи, письма. Ленинград-Москва : Искусство, 1962. С. 498.

There is a colorful range of colors of right structures, elegant costumes in the decoration of the ballet of A. Benua, Arap's room set off the coldness of the room of Petrushka with its blue walls and the only object – a portrait of the Magician<sup>45</sup>. Thus, M. Fokin gave new impetus to the old concept of theatrical dance.

We have investigated that the second ballet master who stood at the origins of new forms of theatrical dance in particular and new expressive capabilities of ballet in general, is Vatslav Nizhynsky. What was the most important to him – was the need to express the idea through movement as the writer expresses it. Therefore, the variety of forms in his concept of the art of dance – is endless.

The creative principle of the ballet master relied on an inspired, intuitive, spontaneous expression of feelings.

Continuing M. Fokin's innovation in the field of theatrical dance, he:

1) Abandons grace and all classical techniques, proving, “that the traditional techniques – anthrax, pirouettes, tours en l'air – can be fulfilled by destroying the entire five – position school. Any movement that contributes to the expression of main idea is good in dance, but it must be based on some specific developed technique”<sup>46</sup>.

2) In the creation of new forms of theatrical dance, he also creates a new technique on which movements are based in the “Afternoon rest of Favn” and in the “Holy Spring”, “The Games”.

3) Unlike the theatrical choreography of the nineteenth century, which was strongly influenced by the Greco-Roman heritage and where the dramatic part of the ballet was given to pantomime actors, V. Nizhynsky combines dramatic play and dance. As a result, he extends the potential of using drama theatre techniques, such as stop-motion (fading) for accentuation of movement (Afternoon rest of Favn); use of theatrical props (tennis ball in “The Games”).

So, the principle of the Favn movement was non – melodic, rhythmically – discrete. He stopped abruptly in sharp poses, making impulsive jumps, pausing with his arms stretched forward and his arms lowered. The choreographer introduced immunity into the composition and thus provided a technique called a stop-motion. In terms of expressiveness of forms, the performance was an intriguing novelty. Even more novelty was

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<sup>45</sup> Добротворская К. А. Айседора Дункан и театральная культура эпохи модерна : автореф. дис. на соискание учен. степени канд. искусств. : 17.00.01. Санкт-Петербург, 1992. С. 23.

<sup>46</sup> Нижинская Рамола. Вацлав Нижинский / пер. с англ. Н. Кролик. Москва : ТЕРРА – Книжный клуб, 2004. С. 64.

Favn from a psychological point of view. Unlike M. Petipa and M. Fokin, V. Nizhynsky afforded ugly plastic and psychological uncertainty.

According to V. Gayevsky, this “nine-minute ballet played a historical role, removing pseudo-antiquity from the ballet theatre”<sup>47</sup>.

4) Develops a new method of creating dance, which allows to produce from the basic posture of each new artistic image the language of motions inherent in only one. Thus, according to Marie Rambert, who danced in the performances of V. Nizhynsky, the characteristic pose of the ballet “Holy Spring”, “... was a pose in which the body seemed to be wrapped inside. And bent. Questionable pose. His hands were clenched into a fist ... He called them a diminutive fist ...”<sup>48</sup>. Nizhynsky seemed to grip his arm with a leg, making the main pose extremely difficult. In the “Afternoon rest of Favn” “it was necessary to dance on the legs those did not bend with body and head turned sideways”<sup>49</sup>.

5) Expands the thematic range of theatrical dance from ancient poetic legends to the human senses of the contemporary.

6) Embodies the idea of “Gesamthustwerh” in his copyright ballets in collaboration with composers and artists.

Thus, the second ballet masterpiece of V. Nizhynsky was the ballet “Games” to the music of K. Debussy, staged in May, 1913. In it (a young man and girls) love, feel, play and convey the emotions of contemporaries of the ballet master of the beginning of twentieth century.

Thus, with the help of new forms of theatrical dance, the ballet master conveyed the spirit of Ancient Greece to the music of K. Debussy’s “Prelude” to the “Afternoon Rest of Favn”.

The decoration was done boldly and interestingly by Buxt. The dancers’ costumes were cream – colored gas tunics, painted in light and blue and greenish patterns, so that the dancing nymphs looked like an antique frieze. Their make-up white and pink eyelids were reminiscent of the eyes of a dove, the soles and toes of bare feet were painted, the wigs from golden coachmen’s cords were sitting tightly on their heads. The Favn’s body was tightly fitting in a solid, light-brown bodysuit with large brown spots. The thighs were wrapped in a garland of green plants that ended behind a small ponytail, with a gold wig on his head with two twisted horns<sup>50</sup>.

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<sup>47</sup> Гаевский В. Дивертисмент. Судьбы классического балета. Москва: Искусство, 1981. В 2 т. С. 128.

<sup>48</sup> Rambert M. Quicksilver: The autobiography of Mary Rambert. London. New York : Macmillan St. Martin’s Press, 1972.

<sup>49</sup> Хадсон М. В поисках «Весны священной». *Темп*. 1990. № 12. С. 151–152.

<sup>50</sup> Нижинская Рамола. Вацлав Нижинский / пер. с англ. Н. Кролик. Москва : ТЕРРА – Книжный клуб, 2004. С. 71.



Another example. The ceremonial movements of V. Nizhynsky's ballet the "Holy Spring" are organically connected with the Stravinsky score, in some parts of which the melodies of Slavic rites are traced.

According to the researcher Millicent Hodson, the characteristic tunes of "Spring Choirs", "The Earth Dance", and "Action of Elders Human Ancestors", "... are easily recognizable ancient songs, some of which were accompanied by rhythmic movements. The meaning of dance songs of this kind is in collective spellbinding ..."<sup>51</sup>.

Colour costumes and decorations for the ballet were created by Mykola Rerikh: women's silk dresses and men's spacious white flannel dresses were painted in many colors (fuchsin, ochre, turquoise, all shades of gold and green)<sup>52</sup>.

In the "sports" ballet on the modern theme of "Games" the costumes, in accordance with the plan of the ballet master were created by the non-theatrical artist, but by Parisian couturier Paken – white T-shirt and flannel pants, clasped below the knees for the young man (V. Nizhynsky) and white flannel skirts and pullovers for the girls (T. Karsavina and Shollar).

## CONCLUSIONS

The innovations of the first authors of dance (creation of "unconditional" author's dance vocabulary in the construction of choreographic composition; free choice and using of the so-called "non-ballet" music of famous composers; complete freedom forms in the disclosure of the artistic image; using of the ingredients of a theatrical performance, etc.); and also innovations of the artists of the New Russian Ballet (abandoned classical dance as the only and universal means of solving ballet performances; began to apply different forms of expression, new to each theme, which correspond to the place of action, national, peculiarities, genre and character of the plan; expanded the ideological and technical horizons of ballet theatre; the ballet master becomes the author of libretto; when working on the performance, the choreographer collaborates with the composer and artist; introduced polyphonic principles: different groups of dancers responded to different instruments in the orchestra; used some principles of drama theatre), which they demonstrated during the Russian Seasons in Paris in the early of the twentieth century opened a new era in choreographic theatre.

Thus, considering the innovations of the first dance authors and the innovations of the founders of modern ballet on the opera and theatrical stage at the beginning of the twentieth century we can say that the authors dance theatre becomes a generative artistic form of existence of new forms and directions of theatrical dance.

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<sup>51</sup> Хадсон М. В поисках «Весны священной». *Театр*. 1990. № 12. С. 153.

<sup>52</sup> Ibid. С. 152.

## SUMMARY

The turn of the nineteenth and twentieth centuries was marked by the crisis of classical ballet, which was recognized in 1908 by the World Congress of Choreographers in Berlin. But the innovations of the first authors of dance (creation of “unconditional” author’s dance vocabulary in the construction of choreographic composition; free choice and using of the so-called “non-ballet” music of famous composers; complete freedom forms in the disclosure of the artistic image; using of the ingredients of a theatrical performance, etc.); and also innovations of the artists of the New Russian Ballet, which they demonstrated during the Russian Seasons in Paris in the early of the twentieth century opened a new era in choreographic theatre.

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