

# *The Art of Ballets Russes*

The Serge Lifar Collection of Theater Designs, Costumes,  
and Paintings at the Wadsworth Atheneum,  
Hartford, Connecticut

ALEXANDER SCHOUVALOFF

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## Skazanie o Nevidemom Grade Kitezhe i Deve Fevronii (The Legend of the Invisible City of Kitezh and of the Maiden Fevronia)

Opera in four acts and six scenes by Vladimir Belsky  
Composer: Nikolai Rimsky-Korsakov  
Conductor: Felix Blumenfeld  
Director: V. P. Shkaffer  
Designers (sets): Constantin Korovine (act 1 and act 4, scene 1), Apollinari Vasnetsov (acts 2 and 3, act 4 scene 2)  
Designer (costumes): Constantin Korovine  
Principal singers:  
King Yuri: M. Philippov  
Prince Vsevolod: Andrei Labinsky  
Fevronia: Maria Kuznetsov  
Grisha: Ivan Ershov  
Feodor Poyarok: Vasili Sharonov  
First performance: 7 (20) February 1907, Mariinsky Theater, St Petersburg

### Synopsis

Act 1. Prince Vsevolod, joint ruler with his father King Yuri of the sacred city of Kitezh, is riding through the forest when he meets Fevronia, a simple peasant girl. He is so struck by her beautiful simplicity that he asks her to become his wife. He does not reveal his identity, though Fevronia later discovers it for herself.

Act 2. As the bridal procession wends its way through the village it is halted by the curses of Grisha, the village drunkard. Fevronia addresses him gently and he falls back. As the procession moves on, a horde of Tartars swoops on the village, pillages and sets fire to everything in its way. Vsevolod is killed and Fevronia and Grisha are taken prisoner. Grisha is made to act as a guide to the sacred city of Kitezh.

Act 3, scene 1. The news is brought to King Yuri in Kitezh, but his informant believes it is Fevronia who leads the Tartar horde. King Yuri calls a meeting in the square in front of the cathedral and exhorts his people to save the city with their prayers. A miracle occurs: a glowing cloud of golden mist descends upon the city and Kitezh rises to heaven. There is no trace of where it stood, except a burning cross.

Act 3, scene 2. The Tartars have set up camp by the side of a lake. The two commanders are quarrelling over Fevronia. Grisha hears the bells of the sacred city and, conscience-stricken, confesses to Fevronia that her anguish is due to his evil deeds. She forgives him. Taking her hand he rushes away with her, determined to reach the sacred city.

Act 4. Grisha and Fevronia are lost in the depths of the forest. She is exhausted. A strange group of goblins and devils appears and Grisha is terrified. Suddenly the bells of Kitezh are heard again. Grisha falls dying in mystic ecstasy. Flowers spring up and hide Fevronia. The shadow of Prince Vsevolod leans down from heaven and leads Fevronia into the sacred city. The people of the city and the King rejoice as the prince and his bride appear.

**K**itezh, written mainly during 1903–4 and published in 1906, was Rimsky-Korsakov's last opera to be produced in his lifetime. Full of musical invention and unusual orchestration, and imbued with mystical feeling, it gave expression to his deeply held faith in the Russian people. The opera became his *Parsifal*, as it were, an opera in which the psychological drama was more important than the dramatic action. The whole legend of the invisible city of Kitezh is an artistic symbol for the great future that awaits the Russian people as a reward for their suffering. (Rimsky-Korsakov did not live to see the irony of such a sentiment.)

As *Kitezh* was the only new production to be mounted by the Imperial Theaters during the season, the Directorate made every effort to give it a lavish and glorious staging. Vladimir Teliakovsky, the director, allocated the design between two painters, Vasnetsov and Korovine. This was not an unusual practice at the time because it was recognized that some painters were better at some kinds of scene than others. Korovine's talent for painting trees was known, and he was therefore asked to design the naturalistic forest sets, as well as the costumes. Vasnetsov, an academic painter, was asked to design the other scenes, as well as the fantastical set for the final scene of the invisible city. The choice of designers was felicitous, and both were praised. The critic of *Rech* (identified only by his initials) was particularly impressed by the 'transformation of the city of Kitezh. The cathedral, whose walls are shot with multicolored mother-of-pearl, is most fabulous. In general, the stamp of art nouveau is on the production, but not to extreme.'<sup>1</sup> The lavishness of the production not only did not go unnoticed by the press, but was even exaggerated. As Telyakovsky noted in his diary: "*Novoe Vremya* [*New Times*], not knowing what to say, informs us that the brilliant production cost 75,000 roubles, when in fact it cost 12,000 roubles as most of the costumes were made in our wardrobe workshops."<sup>2</sup>

The critics were not quite so rapturous about the performers. In *Rech* again, Maria Kuznetsov as Fevronia was reproached for "not yet being sufficiently inspired in her role. She played it more like a simple pious girl instead of a saintly maiden imbued with mystical ecstasy. She did not always follow the vocal part accurately; as usual, she was out of tune on the top notes and sounded rather harsh and strained. But all the same, she can hold her own in this part. Mr Ershov was excellent . . . He gave a vivid characterization, and the vocal execution, apart from a few unfortunate shrieks on the top notes, was distinguished by its expressiveness and naturalness."<sup>3</sup>

The opera pleased the audience. They applauded loudly, even shouted their approbation, and presented Rimsky-Korsakov with several garlands.



### 136 Costume design for the Tartar bowmen

Graphite, ink, tempera and/or watercolor, crayon, blue stamp with ink notations on thin card stock

13¼ x 8<sup>11</sup>/<sub>16</sub> in: 33.6 x 22 cm

Signed in Russian in ink lower left: "К. Коровин (K. Korovin)"

Inscribed in Russian in ink top right: "Китеж / Татары (Kitezh Tartars)", in blue pencil top center: "Китеж (Kitezh)," "83"

Inscribed in Russian in ink clockwise round costume from top right: "кончик / красноватый" ("reddish tip"), "кордонъ" ("cord"), "холст" ("linen"), "кожа" ("leather"), "шелк" ("silk"), "сукно" ("broadcloth"), "No 83," "кордонъ"

Stamped in Russian upper left: "С. Петербургская контора Императорских Театров (The St Petersburg Office of the Imperial Theaters)," dated "4 November 1906," and stamped bottom right: "Опись Музея / Госуд. С. Петербурга / Отд II Ном 39/83 (Inventory of the Museum of the State of St Petersburg, Dept. II No 39/83)" [Roman and Arabic numerals inscribed in ink]

Reverse stamped with Imperial Theaters stamp "Монт. Б. С. П. Б. ИМП. ТЕАТРОВ (Ballet production of the Imperial Theaters in St Petersburg)," inventory stamp with number inscribed in ink: "Инв (Inv) No 1191," and year in red ink "1906г (g[od])," and Control Commission stamp "Коммисия / по контролю / для вывоза за границу / предметов / искусства и старины (Control Commission for the Export Abroad of Works of Art and Antiques)"

1933.486

Exhibitions: New York 1933, No 37 (described as "Russian Costumes [Marinsky Theatre, St Petersburg] 1908"); Chicago 1933, Nos 96–101 (described as "Costumes Russes pour le Theatre

de St Petersburg"): Northampton 1934, No 97; Washington D. C., 1950–1; Elmira 1958, No 50; Richmond 1959; Hartford 1964; New York 1965–6, No 106 (illustrated p 51); New York 1966–7; Hartford 1974; Worcester 1989.

Of all the designers represented in the Lifar collection, Korovine is, in many ways, the most professional and the least flamboyant. Although he was initially an easel painter (and, indeed, remained one to the end of his life), his most significant work was for the theater—especially opera and ballet. But that significance was really apparent on the stage and not on paper. He learnt his art with Savva Mamontov's Private Opera Company<sup>4</sup> where he also met and befriended Chaliapine. The three of them shared and developed ideas about opera production which insisted on musical and vocal interpretation, acting and design having equal status. Their ideas had a strong influence on Diaghilev.

Korovine moved to the Imperial Theaters and his allegiance remained with them, which is why he did not do much work for Diaghilev.<sup>5</sup> Another reason is probably that Diaghilev was not attracted by his very lack of flamboyance. There is a similarity or, rather, a definite sameness in the execution of all his costume designs. They are nothing but working drawings—efficient, clear, with detailed instructions usually written round the figure. They are without painterly frills or embellishments; they never imitate another style of painting. Any costumier would have no difficulty in making up a costume from any of the designs. This is Korovine's professionalism.

He also understood very clearly the difference between dress or street clothes and theatrical costume. All his costume designs are based on careful research, either by studying illustrated books on national or regional costume or, often, by traveling to the particular region and observing for himself. He then adapted what he saw to suit not only the production but also the performer. Korovine wanted to get away from the traditional ballet costume. He worked particularly closely on several productions with Alexander Gorsky, the choreographer, at the Bolshoi Theater in Moscow who encouraged him to develop his ideas about designing suitable costume for ballet which, while remaining true to a style and period, would both harmonize with the overall color scheme of the production and be comfortable to dance in. Korovine then applied these principles to all his work for the theater.

This design, and especially the ones following for *Prince Igor*, are typical examples of Korovine's design, based on authentic costume but allowing the performer great freedom of movement. They are bold, vigorous, detailed, quickly executed, but never slapdash.

There are many other similar examples of Korovine's designs in the Bakhrushin Theater Museum, the Museum of the Bolshoi Theater in Moscow, and the Theater Museum in St Petersburg. Quite a number of designs such as these finished up in private collections, although they all began by being the property of the wardrobe of the Imperial Theaters. Official stamps, however, show that they were all exported legally.

### Notes

- 1 G. T. in *Rech (Speech)*, St Petersburg 10 (23) February 1907, p 5.
- 2 Vladimir Telyakovsky diary entry for 8 February 1907, quoted in D. Kogan, *Konstantin Korovin*, p 309.
- 3 G. T., *op cit*, p 5.
- 4 He worked for Mamontov during the seasons 1885–91 and again from 1896–8.
- 5 For Diaghilev he designed the set and some costumes for *Le Festin* in 1909, and *Les Orientales* in 1910, and the sets for *Swan Lake* which had first been designed in 1901 for the Mariinsky Theater and which Diaghilev acquired, together with the costumes, for his production in 1911.

## Knyaz Igor (Prince Igor)

Opera in 3 acts with a prologue by Alexander Borodin, after a scenario by Vladimir Stasov  
 Composer: Alexander Borodin, completed and partly orchestrated by Nikolai Rimsky-Korsakov and Alexander Glazunov

Conductor: M. Krushevski

Director: M. Melnikov

Choreographer: Michel Fokine

Designers (sets): Constantin Korovine (prologue),

G. Solov (act 1, scenes 1 and 2, and act 3),

P. Y. Ovchinnikov (act 2, The Polovtsian Camp)

Designer (costumes): Constantin Korovine

Principal Singers:

Prince Igor: M. Andreev

Princess Yaroslavna: Elena Nikolaeva

Vladimir Igorevitch: Andrei Labinsky

Vladimir Yaroslavitch: M. Smirnov

Kontchak: M. Philippov

Kontchakovna: Elisaveta Petrenko

Principal Dancer:

Chief Polovtsian Warrior: Adolph Bolm

First performance of revival: 24 September (7

October) 1909, Mariinsky Theater, St Petersburg

First produced on 23 October (4 November) 1890

at the Mariinsky Theater

### Synopsis

**Prologue.** The town square of Pultivl. A large crowd is assembled to acclaim Prince Igor and his son Vladimir as they set forth at the head of a great army. Igor gives the command to march when an eclipse of the sun takes place. The crowd and the warriors take it as an evil omen and beg Igor not to go ahead. He is adamant even after Yaroslavna has added her entreaties to those of the crowd. The eclipse passes, the army moves off to loud cheers. Yaroslavna's brother, Prince Galitzky, is left in charge.

Act 1, scene 1. Galitzky takes advantage of Igor's absence to indulge in wild orgies which terrify the townspeople. He tries to win them over with the help of Eroshka and Skoula, two deserters from Igor's army, who propose to place him on the throne instead of Igor.

Act 1, scene 2. Yaroslavna, in her room, hears of Galitzky's reprehensible behaviour and summons him to her. He laughs in her face, insults her, and makes her very angry. Hardly has he gone when Boyards enter to announce that Igor and his army have been defeated, that he and Vladimir have been taken prisoner and that the pagan hordes are now marching on Pultivl. The loyal Boyards swear to protect the city and their princess.

Acts 2. The camp of the Polovtsy. The return of the Polovtsian army under their leader Khan Konchak is greeted with excitement. Vladimir falls in love with Khan Kontchak's beautiful daughter Konchakovna. Prince Igor is overcome by the disaster which has befallen him. Ovlour, a soldier of the enemy camp, offers to help him escape, but Prince Igor refuses to repay Khan Konchak's hospitality so unchivalrously. The Khan, distressed to see Prince Igor so unhappy, orders a grand entertainment in his honor.

(Act 3. The same scene. The victorious Polovtsian army returns with the spoils of war and prisoners from Pultivl. Prince Igor now agrees to escape. Konchakovna gets to know of the plans, reproaches Vladimir and holds him until his father has disappeared. Soldiers rush to kill Vladimir in

revenge for his father's escape but Khan Konchak orders them to leave him alone so that he can be united with Konchakovna and also not to follow Prince Igor.)

Act 4. Square in Pultivl. Yaroslavna, in despair, suddenly catches sight of her husband. She rushes forward to embrace him. Amid great rejoicing they go into the Kremlin of Pultivl together.

The printed program stated that the opera was in three acts and a prologue, instead of four acts and a prologue. Even while Rimsky-Korsakov was still alive, the Directorate of the Imperial Theaters, for some reason, began by cutting parts of act 3, and then omitted the act altogether, thereby apparently denying its very existence. Rimsky-Korsakov was very upset by what he called "the unscrupulousness of the Mariinsky Theater" and rightly thought that the cuts did the opera "considerable harm."<sup>1</sup> However, it was immediately popular with audiences and remained so in spite of the ruthless cut.

This revival was especially remarkable and memorable for the performance of the *Polovtsian Dances* at the end of act 2. It is often stated with some surprise that Diaghilev's Russian Ballet never performed in Russia.<sup>2</sup> While this is technically true—in the sense that his company, before and after it was officially called the Ballets Russes, performed only outside Russia—many of the early ballets choreographed by Fokine had their original performances at the Mariinsky Theater. And one of the greatest sensations of the first Russian Season of ballet in Paris, *The Polovtsian Dances*, first performed in May 1909, was repeated in its correct place during this opera. The conductor, Krushevski, in spite of obviously knowing every detail of the complicated score, was criticized for giving a rather soulless performance, except in the *Dances* when the orchestra, fired by the beauty of the music, fulfilled the composer's wishes. Fokine was singled out for praise: "Fokine showed a lot of taste and talent. There was so much freedom and variety in the grouping of the dancers, so much beauty and originality in the movements interpreting their oriental character, so much brilliance in the motley combinations of the bright costumes, and so much fire and genuine passion in the performance that these dances truly appeared to be in great contrast to the general musical interpretation which was colorless by comparison. The audience was greatly enthused and gave M. Fokine an ovation."<sup>3</sup> The same

critic thought that Korovine had excellently sustained the ancient style of Russian architecture in his settings, and that the costumes were very successful in their diversity. But this was not an opinion shared by everyone.

The performance in Paris had also included scenes from the opera with Sharonov as Prince Igor and Elisaveta Petrenko as Kontchakovna who repeated her role in this revival a few months later, together with some of the other singers. In the *Dances* the only differences between Paris and St Petersburg were that there were fewer dancers in Paris, although many were the same, and that the set and costumes had been designed by Nikolai Roerich, not Korovine.<sup>4</sup> When the opera was given in Russia this difference was noted and compared by a critic who saw both performances: "Instead of Roerich's remote, smoky, sunset steppe with a reddish glow from the dying embers of camp fires, Korovine produced a setting of a kind of mountainous landscape with huge branchy trees. And after the dense, carpet-like colors of the Paris costumes there was something disagreeable about the banal, rather too bright, and sometimes sickly colors of Korovine's costumes. But above all, the setting for the *Dances* with its monotonously insistent redness was very irritating, after the incomparable, and henceforth famous, Paris 'gamut' which so enraptured J. Blanche!"<sup>5</sup> In spite of such noticeable differences, the important factor in the two productions was that the choreographer, Fokine, and the Chief Warrior, Adolph Bolm, were the same. The effect, however, of the *Dances* on the Russian audience was not as stunning as on the Parisian. Russians, while admiring the high artistic quality and brio of the dancing, did not by then consider it to be particularly novel, unlike the French who had never seen anything like it before. Fokine explained his intention in choreographing the *Dances* and why it was new: "About the staging of the *Polovetsian Dances* [sic]—which I consider one of the most important of all my works—. . . I wished to illustrate the feasibility of the expressiveness of a group dance. Prior to this, the task of the *corps de ballet* in a performance had narrowed down to acting as a background accompaniment for the performing soloist. There existed *corps de ballet* numbers without soloists, but still its role did not go beyond being a moving ornament of dancers tied together by the same

tempo. These were groups and movements pleasing to the eye; but the expression of feelings, ecstasies, spiritual loftiness, and temperament were terms never used in connection with the *corps de ballet*. My goal was to create an excitement-arousing dance for the *corps*.<sup>6</sup>

Fokine obviously achieved his goal, for the reception given to *The Polovtsian Dances* was invariably ecstatic. The *Dances* were the most performed of all Diaghilev's ballets. They were included in every season in Paris (except 1914, 1925, 1926), and in London (except 1914), as well as in both American tours. Cyril W. Beaumont, praising Fokine's genius, described their effect: "The spectators were carried away by the wild throbbing frenzy of Borodin's music, that maddening passion contrasted with periods of deep lassitude so characteristic of the Slav temperament. Fokine has exactly interpreted in his choreographic medium that marvellous evocation of 12th century Russia, even to the least modification of its themes and rhythms. The music and dances seem inseparable, it is impossible to believe that they ever existed apart . . . No one who has seen this dance will deny its right to be acclaimed a masterpiece. Nothing could be more removed from the traditions of the old ballet and nothing could be more indicative of Fokine's genius as a choreographer."<sup>7</sup>

There was a lone voice which disagreed with the universal acclaim, and in view of the *Dances'* subsequent popularity, it is now amusing to read the report: "The first presentation of *Prince Igor* . . . was followed by half the audience walking out of the theatre, while the manager of Covent Garden could be heard shouting 'Monsieur Diaghileff you have compromised your debut. This is not dancing, but the capering of savages.'"<sup>8</sup>

On 14 (27) December 1909, Fedor Chaliapine took over the role of Prince Vladimir.<sup>9</sup> Chaliapine's astonishing vocal range meant that he could sing with equal effectiveness three different roles in this opera—Prince Igor himself, Kontchak, and Vladimir Yaroslavitch, as in this revival. As was so often the case, Chaliapine's performance was truly impressive. The critic of *Rech* wrote: "Only Chaliapine, great artist that he is, was able to give the part its due. His Prince Vladimir never lost his princely manner. Youthful, handsome, with a princely gait, he maintains his bearing, his princely appearance even when he is intoxicated. And what a master of make-up Chaliapine is. His face, framed in curly reddish hair and a smallish beard, has noble features . . . Chaliapine does not make a single

unnecessary accentuating gesture, does not sing a single phrase with a mannered expression."<sup>10</sup> Very few singers ever get such rapturous acclaim for their acting.

### 137 Costume design for Adolph Bolm as the Polovtsian Chief Warrior

Graphite, tempera and/or watercolor, silver paint with brown ink and crayon notations on thin card stock

13 $\frac{1}{8}$  x 8 $\frac{3}{16}$  in: 33.5 x 21.1 cm

Signed in Russian in ink lower left: "К. Коровин (K. Korovin)"

Inscribed in Russian in pencil top left: "Игорь / Г. Больм (Igor / Mr Bolm)"

Inscribed in Russian in ink round costume clockwise from top right: "павлиньи / перья" ("peacock feathers"), "парик" ("wig"), "сукно полосаным" ("striped broadcloth"), "рукава / можно / убрать" ("the sleeves can be deleted"), "шелк" ("silk"), "кожа" ("leather"), "парча" ("brocade"), "золотая / парча" ("gold brocade"), "и кисти бляхи" ("and plated tassels"), "ремни" ("thongs")

Stamped in Russian upper right: "С.

Иетербургская контора Императорских Театров (The St Petersburg Office of the Imperial Theaters)," dated "13 September 1909," and stamped bottom center in Russian, now illegible except for the inscriptions in ink: "Опись Музея / Госуд. С. Петербурга / Отд II Ном 39/83 (Inventory of the Museum of the State of St Petersburg, Dept. II No 100/35)" [Roman and Arabic numerals inscribed in ink]

Reverse stamped with Imperial Theaters stamp "МОНТ. Б. С. П. Б. ИМП. ТЕАТРОВ (Ballet production of the Imperial Theaters in St Petersburg)," inscribed in pencil: "No," "No 61" Inscribed in pencil in another hand: "на куртку



сукна ар 12" ("for the jerkin 12 arshins [1 arshin = 28 in: 70 cm] of broadcloth"), "на штаны канансе 9 арш" ("for the trousers allow 9 arsh[ins]"), "на кушак канансе 5 арш" ("for the belt allow 5 arsh[ins]")

1933.485

Exhibitions: New York 1933, No 37 (described as "Russian Costumes (Marinsky Theatre, St Petersburg) 1908"); Chicago 1933, No 96 (described as "Costumes Russes pour le Theatre de St Petersburg"); Northampton 1934, No 96; Washington DC 1950–1; Richmond 1959; New York 1965–6, No 107 (illustrated p 51); New York 1966–7; Princeton 1968; Strasbourg 1968, No 18; Frankfurt-am-Main 1969, No 2; Amherst 1974; Hartford 1978–9; Coral Gables 1982; Allentown 1985; Columbus 1989; Worcester 1989.

It is not generally realized that Adolph Bolm created the Polovtsian Chief Warrior in Russia as well as in Paris in Fokine's choreography. The only difference was in his costume. However, there were even some similarities between the costumes designed by Roerich for Paris and Korovine for St Petersburg, as both designers developed their designs after careful research into Polovtsian dress of the twelfth century. The main difference was in the coloration: Roerich was bolder than Korovine, who favored more muted tones. One critic, however, was scathing about Korovine's costume designs: "Unfortunately the production at the Mariinsky Theater impaired their [Fokine's and Bolm's] inspired work. The costumes are completely unsuited to the character of the scene and the ideas of the choreographer, not only because of their tonal range but in their style. They are somehow heavy and have none of the primitive quality of the Paris production: the dancers feel awkward and appear to be dolled up. Particularly incongruous are the wide, puffed up sharovary (wide trousers) of the Polovtsian girls which completely hide their legs. Owing to this banal and conventional 'orientalism' some pearls and details of Fokine's staging were lost."<sup>11</sup> Fokine, who himself frequently danced the part, was full of praise for Bolm: "The leading part was danced by Adolph Bolm. He was marvelous. It was his best role, and he remained its best performer. I have seen a great many Leading Warriors in this ballet, but to me Bolm has always remained incomparable . . . The main power of the *Polovetian Dances* lies, not in the central part, but in the dancing of the ensemble, which does not represent the background, is not an accompaniment, but is a collective, participating personnel. Bolm, however, outshone the dancers surrounding him."<sup>12</sup>

138 Costume design for a Polovtsian woman

Graphite, crayon, ink, and tempera and/or watercolor on off-white card stock

13<sup>3</sup>/<sub>16</sub> x 8<sup>5</sup>/<sub>16</sub> in: 33.5 x 21 cm

Signed in Russian in ink lower center left:

"К Коровин (K. Korovin)"

Inscribed in Russian in ink top left: "Кн Игорь (Pr Igor)," top right: "Балет / Половцы (Ballet of the Polovtsians)," in pencil top: "Балет (Ballet)," "28," in blue pencil upper left: "Князь игорь (Prince Igor)," in pencil bottom center right: "? Соворкина (Sovorkina)"

Inscribed in Russian in ink round costume clockwise from top right: "браслеты" ("bracelets"), "шелк" ("silk"), "? бохрома (?)," "шелк", "браслеты", "шелк", "крашено / ярко золотой" ("painted bright gold"), "бляхи" ("plates"), "полосные / кисти" ("striped tassels"), "металльные / бляхи" ("metal plates"), "бусы" ("beads"), "бляхи" ("plates"), "бляхи"

Stamped bottom center, now illegible except for Roman and Arabic numerals inscribed in ink: "Опись Музея / Госуд. С. Петербурга / Отд II Ном 100/37 (Inventory of the Museum of the State of St Petersburg, Dept. II No 100/37)"

Reverse stamped with Imperial Theaters stamp "Монт. Б. С.П.Б ИМП. ТЕАТРОВ (Ballet production of the Imperial Theaters in St Petersburg)," inventory stamp with number inscribed in ink: "Инв (Inv) No 1243," and year in pencil "1908г (g[od])," and Control Commission stamp "Коммисия / по контролю / для вывоза за границу / предметов / искусства и старины (Control Commission for the Export Abroad of Works of Art and Antiques)"

1933.489

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Exhibitions: New York 1933, No 37 (described as "Russian Costumes (Marinsky Theatre, St Petersburg) 1908"); Chicago 1933, No 96 (described as "Costumes Russes pour le Theatre de St Petersburg"); Northampton 1934, No 100; Williamsburgh 1940; Washington D.C. 1950-1; Michigan 1957; Storrs 1963; New York 1965-6, No 111 (illustrated p 52); New York 1966-7; Princeton 1968; Strasbourg 1969, No 17; Frankfurt-am-Main 1969, No 1; Hartford 1974; Hartford 1978-9; Coral Gables 1982; Worcester 1989.





### 139 Costume design for a Polovtsian soldier

Graphite, ink, and tempera and/or watercolor with crayon and brown ink notations on card stock  
13 $\frac{1}{8}$  x 8 $\frac{5}{16}$  in : 33.3 x 21 cm

Signed in Russian in ink lower right: "Константин Коровин (Konstantin Korovin)"

Inscribed in Russian in blue pencil top center: "Князь Игорь (Prince Igor)," "39," top left: "Кн. Игорь (Pr Igor)," and top right: "Народ / Половцы (Polovtsian[s] / people)"

Inscribed in Russian in ink round costume clockwise from top right: "войлочная" ("felt hat"), "мех" ("fur"), "парик" ("wig"), "холст" ("linen"), "холст," "холст," "холст," "[illegible] туфли" ("slippers")

Stamped bottom right, now illegible except for Roman and Arabic numerals inscribed in ink: "Опись Музея / Госуд. С. Петербурга / Отд II Ном 100/40 (Inventory of the Museum of the State of St Petersburg, Dept. II No 100/40)"

Reverse stamped with Imperial Theaters stamp Монт. Б. С.П.Б. ИМП. ТЕАТРОВ (Ballet production of the Imperial Theaters in St Petersburg), inventory stamp with number inscribed in ink: (Inv) No 1243," and year in pencil "1908г (g[od])," "N 45," and Control Commission stamp "Коммисия / по контролю / для вывоза за границу / предметов / искусства и старины (Control Commission for the Export Abroad of Works of Art and Antiques)"

1933.487

Exhibitions: New York 1933, No 37 (described as "Russian Costumes (Marinsky Theatre, St Petersburg) 1908"); Chicago 1933, No 96 (described as "Costumes Russes pour le Theatre de St Petersburg"); Northampton 1934, No 98; Williamsburgh 1940; Washington D.C. 1950-1; Michigan 1957; Hartford 1964; New York 1965-6, No 108 (illustrated p 51); New York 1966-7; Hartford 1978-9; Columbus 1989; Worcester 1989.



### 140 Costume design for an armed Polovtsian

Graphite, ink, and tempera and/or watercolor with crayon and brown ink notations on card stock  
13 $\frac{1}{8}$  x 8 $\frac{3}{8}$  in : 33.4 x 21.2 cm

Signed in Russian in ink lower right: "Константин Коровин (Konstantin Korovin)"

Inscribed in Russian in blue chalk top center: "Князь игорь (Prince Igor)," in pencil top right: "Половец (a Polovtsian)," in ink top left: "Кн. Игорь (Pr Igor)," and in ink top right: "Половец (a Polovtsian)"

Inscribed in Russian in ink round costume clockwise from top right: "кольчуга" ("chain mail"), "металл" ("metal"), "металл," "колчуга," "толстое / сукно [illegible]" ("thick broadcloth [illegible]"), "холст" ("linen"), "металл," "бутафору" ("prop"), "холст," "холст," "кожа" ("leather")

Stamped lower center, now illegible except for Roman and Arabic numerals inscribed in ink: "Опись Музея / Госуд. С. Петербурга / Отд II Ном 100/39 (Inventory of the Museum of the State of St Petersburg, Dept. II No 100/39)"

Reverse stamped with Imperial Theaters stamp "Монт. Б. С.И.Б. ИМП. ТЕАТРОВ Инв (Ballet production of the Imperial Theaters in St Petersburg)," inventory stamp with number inscribed in ink: "Инв (Inv) No 1243," and year in pencil "1908г (g[od]) / N 42," in pencil "В И (V I)"

1933.488

Exhibitions: New York 1933, No 37 (described as "Russian Costumes (Marinsky Theatre, St Petersburg) 1908"); Chicago 1933, No 96 (described as "Costumes Russes pour le Theatre de St Petersburg"); Northampton 1934, No 99; Williamsburgh 1940; Washington D.C. 1950-1; Michigan 1957; Hartford 1964; New York 1965-6, No 109 (illustrated p 52); New York 1966-7; Amherst 1974; Hartford 1978-9; Columbus 1989; Worcester 1989.

### 141 Costume design for a Polovtsian soldier

Graphite, ink, tempera and/or watercolor with pastel, with crayon and brown ink notations on thin stock

13 $\frac{3}{16}$  x 8 $\frac{1}{4}$  in : 33.5 x 21 cm

Signed in Russian in ink lower right: "Константин Коровин (Konstantin Korovin)"

Inscribed in Russian in pencil top: "Народ Половцы (Polovtsian[s] [people])," in blue crayon center: "Князь Игорь (Prince Igor)," in ink top right: "Народ Половцы," in ink top left: "Кн. Игорь (Pr Igor)"

Inscribed in Russian in ink round costume clockwise from top right: "точно / парик" ("exact wig"), "овчина" ("sheepskin"), "холст" ("broadcloth"), "кожа" ("leather"), indicating staff "бутафору" ("prop"), indicating shield "кожа над коже" ("leather over leather")

Stamped bottom center, now illegible except for Roman and Arabic numerals inscribed in ink: "Опись Музея / Госуд. С. Петербурга / Отд II Ном 100/42 (Inventory of the Museum of the State of St Petersburg, Dept. II No 100/42)"

Reverse stamped with Imperial Theaters stamp "Монт. Б. С.П.Б. ИМП. ТЕАТРОВ (Ballet production of the Imperial Theaters in St Petersburg)," inventory stamp with number inscribed in ink: "Инв (Inv) No 1243," and year in pencil "1908г (g[od]) / No 45," and Control Commission stamp "Коммисия / по контролю / для вывоза за границу / предметов / искусства и старины (Control Commission for the Export Abroad of Works of Art and Antiques)"

1933.490

Condition: average to poor. Support is brittle, discolored with mat burn and surface soil. Corners are damaged with creases, folds, and tears; losses to lower right corner. Pigment exhibits flaking, cracking and losses. Yellow sash is flaking.

Exhibitions: New York 1933, No 37 (described as "Russian Costumes (Marinsky Theatre, St Petersburg) 1908"); Chicago 1933, No 96 (described as "Costumes Russes pour le Theatre de St Petersburg"); Northampton 1934, No 101; Williamsburgh 1940; Washington D.C. 1950-1; Hartford 1964; New York 1965-6, No 110 (illustrated p 52); New York 1966-7; Strasbourg 1969, No 14; Amherst 1974; Columbus 1989; Worcester 1989.

