Alexander Sacharoff (Alexander Semeonovich Sakharov, 1886-1963) and his wife, Clotilde Edle von der Planitz (stage name: von Derp, 1892-1974) have long been recognized as one of the most important dance teams of the early twentieth century (Figs. 11, 12, 13). But it was Thomas von Hartmann (Foma Gartman), the Ukrainian composer recently rediscovered by Jelena Hahl-Koch, that brought their achievements into relief thanks to his memoirs and commentary. Born in Mariupol on the Azov Sea into a rich Jewish family, Alexander moved to Munich around 1908 and was accepted into the artistic milieu that included Vladimir Bekhteev, Alexej Jawlensky, Vasilii Kandinsky, Moissey Kogan, Marianne Werefkin, and that same Hartmann. Indeed, in recalling his synthetic experiments in Munich later on, Kandinsky mentioned his collaboration with a certain "dancer," but it was Hartmann who supplied the name of this dancer in a lecture that he gave in New York shortly after Kandinsky's death: "Just at the time, a gifted young man joined us, who understood our aim. It was Alexandre Sakharoff, who later became a famous dancer. We began to occupy ourselves with ancient Greek dance, and Sakharoff to study in the museums." There is good reason to assume, therefore, that had

1. Inasmuch as Aleksandr Sakharov spent most of his active life in the West and first achieved renown in Germany as Alexander Sacharoff, the latter transliteration has been retained throughout. In French sources "Sacharoff" often appeared also as "Alexandre Sakharoff." Comparatively little has been published on the Sacharoffs, although mention should be made of: A. Sakharoff et al., Clothilde et Alexandre Sakharoff (Paris: Brunoff, n.d. [1922 or 1923]), E. Vuillermoz, Clothilde et Alexandre Sakharoff (Lausanne: Editions Centrales, 1933), and P. Veroli, ed., Clothilde e Alexandre Sakharoff, un mito della danza fra teatro e avanguardie artistiche (Bologna: Bora, 1991). I would like to thank Wolfgang Keilhold and Donatella Gavrilovich for their generous help with my research for this essay.

2. V. Kandinsky [untitled text], Vestnik rabotnikov iskusstv (Moscow), No. 4-5 (1921), pp. 74 et seq. Quoted in J. Hahl-Koch, ed., Arnold Schönberg Wassilly Kandinsky: Letters, Pictures and Documents (Boston: Faber and Faber, 1986). Dance historians with a particular interest in Sacharoff are much indebted to the researches of Jelena Hahl who has both translated relevant documents and recorded important information from his widow, Clothilde.

Kandinsky's play, Der gelbe Klang, been produced, then Sacharoff would have been the dancer. True, he never did become a member of the Blaue Reiter group, and the reasons for this may have to do with his close friendship with Jawlensky who also remained outside the Blaue Reiter. Still, we can assume that Sacharoff and Kandinsky were always on good terms, as one of the artist's letters of 1935 demonstrates very clearly.4

Sacharoff made his début as a dancer in Munich on June 21, 1910 and was the first nonclassical dancer to perform a solo recital in Europe (Figs. 14-17). We should remember that by 1910 his experiments with Kandinsky and Hartmann were well advanced and, indeed, of the seven pieces in the recital, five were to the music of Hartmann (Daphnis, Baccische Tanzstudie, Narcissus, Orpheus, and Dyonisischer Gottesdienst). Very probably, the first dance of the evening, Daphnis (Allegretto Pastorale) constituted part of the choreography for Daphnis und Chloe on which the three men had been working.5 Sacharoff's program also included a Tanzstudie without music, the only time that Sacharoff did not avail himself of a musical score, something that indicates the experimental nature of this first public appearance. For reasons unknown, Sacharoff retained none of these pieces in his repertoire, never collaborated with Hartmann again or included any of his music in subsequent concerts.

The selection for the Munich evening, which also included two pieces danced to thirteenth century Italian music, was conceived very much as a gesture to the current cult of Greece, while Sacharoff's program notes, entitled "Bemerkungen über den Tanz," also exalted the Greek myth. Anyway, the few photographs that have come down to us show a young man with bare feet, posing in profile inspired by Greek vase painting, dressed in a short and simple tunic, and with an infula on his forehead of the type that high priests, chosen gods, and victorious warriors in Greek antiquity would wear (something that can be seen on Greek and Roman statues). But neither these distinguishing characteristics of the choreographies, nor the costume that Sacharoff wore ever reappeared after 1916.6 Obviously, Sacharoff's dances at his début were nurtured on a close spiritual and esthetic affinity with Kandinsky and Hartmann. Moreover, conceived as a simple, but majestic model fashioned after

4. Published in Veroli, Clothilde e Alexandre Sakharoff, p. 177.

5. This according to Hartmann. See J. Hahl-Koch, Arnold Schönberg Wassilly Kandinsky (Salzburg: Residenz Verlag, 1980), p. 191. The archives of the Städtische Galerie at the Lenbachhaus, Munich, contain both Sacharoff's choreographic notations and Kandinsky's commentary for Daphnis und Chloe.

6. Apart from the playbill for the 1910 recital, the Sacharoff archives in Rome do not contain other programs pertaining to dance concerts before 1916, so there is a documentary hiatus in his activities between those two dates.