



ISSN 2782-358X (Print), 2782-3598 (Online)

## International Division

Original article

УДК: 782.91

DOI: 10.33779/2782-3598.2022.1.062-070

### An Unpublished Page of Choreographer Filippo Taglioni's Biography: Based on Materials from the Russian State Historical Archive<sup>1</sup>

Olga A. Fedorchenko

*Russian Institute of Art History, St. Petersburg, Russia,  
olgafedorcenco@gmail.com, <https://orcid.org/0000-0001-5812-6675>*

**Abstract.** The distinguished master of romantic ballet, dancer-choreographer and pedagogue Filippo Taglioni travelled across almost all of Europe without stopping anywhere for long: he preferred short-term contracts to multi-year responsibilities. His longest, a five-year contract, was concluded with the Russian Directorate of Imperial theatres and lasted from 1837 through 1842. However, there exists the assumption that Filippo Taglioni may have arrived in Russia 20 years prior, in 1817, as unpublished documents found in the Russian State Historical Archive have revealed. In her article. The author of the article discusses the complex bureaucratic mechanism for inviting foreigners to Russia, describing the situation of the 1816–1817 season when, experience a deficit of soloists in the ballet troupe, the theatre's directorship invited dancers from abroad to the St. Petersburg ballet company. The choice fell upon the *premieres danseurs* from the Paris Opera Ballet, Albert and Emilia Bigottini, but the artists, after having confirmed their consent, were thereafter unable to come to Russia. The search continued, and the Chief Director of the Imperial Theatres, Prince Naryshkin, noticed the dancer Taglioni, whom he recommended be invited to St. Petersburg. However, in the message, the director did not specify which Taglioni he was referring to: the 28-year-old Salvatore or the 40-year-old Filippo. The author of the article unravels the mystery and demonstrates that it was Filippo who was invited to Russia in 1817. However, this engagement did not take place. The author attempts to discover the reasons why Filippo Taglioni did not come to Russia during the reign of Alexander I.

**Keywords:** romantic ballet, St. Petersburg ballet company, Filippo Taglioni, Salvatore Taglioni

**For citation:** Fedorchenko O. A. An Unpublished Page of Choreographer Filippo Taglioni's Biography: Based on Materials from the Russian State Historical Archive. *Problemy muzykal'noj nauki / Music Scholarship*. 2022. No. 1, pp. 62–70. DOI: 10.33779/2782-3598.2022.1.062-070

© Olga A. Fedorchenko, 2022

---

<sup>1</sup> Translated by Cathrine Pawlick.

## Международный отдел

Научная статья

### Неизвестная страница биографии Филиппо Тальони: по материалам Российского государственного исторического архива

Ольга Анатольевна Федорченко

Российский институт истории искусств, г. Санкт-Петербург, Россия,  
olgafedorcenco@gmail.com, <https://orcid.org/0000-0001-5812-6675>

**Аннотация.** Выдающийся мастер романтического балета, танцовщик, хореограф и педагог Филиппо Тальони объездил почти всю Европу, но нигде подолгу не задерживался. Его самый продолжительный пятилетний контракт был заключён с русской Дирекцией императорских театров и продолжался с 1837 по 1842 год. Однако Филиппо Тальони мог приехать в Россию на 20 лет раньше, в 1817 году, о чём говорят документы, обнаруженные автором статьи в Российском государственном историческом архиве. В статье рассказывается о непростом бюрократическом механизме приглашения иностранцев в Россию, описывается ситуация сезона 1816–1817 годов, когда, испытывая недостаток в балетных солистах, театральная дирекция озаботилась приглашением иностранных танцовщиков в петербургскую труппу. Выбор пал на премьеров Парижской Оперы Альбера и Эмилию Биготтини, но артисты, сначала подтвердившие свое согласие, впоследствии не смогли приехать. Поиски продолжились, и главный директор императорских театров князь Нарышкин обратил внимание на танцовщика Тальони, которого рекомендовал пригласить в Санкт-Петербург. Однако в донесении директора не уточняется – о каком Тальони идёт речь: 28-летнем Сальваторе или 40-летнем Филиппо. Автор статьи распутывает клубок и доказывает, что в Россию в 1817 году приглашали именно Филиппо. Но и этот ангажемент не состоялся. Исследователь разбирается в причинах, по которым Филиппо Тальони не смог приехать в Россию в царствование императора Александра I.

**Ключевые слова:** романтический балет, петербургская балетная труппа, Филиппо Тальони, Сальваторе Тальони

**Для цитирования:** Федорченко О. А. Неизвестная страница биографии хореографа Филиппо Тальони: по материалам Российского государственного исторического архива // Проблемы музыкальной науки / Music Scholarship. 2022. № 1. С. 62–70.

DOI: 10.33779/2782-3598.2022.1.062-070

Filippo Taglioni<sup>1</sup> is one of the icons of romantic ballet: a dancer, balletmaster, pedagogue, and the creator of the *Holy Mary* choreographic legend. The work of Filippo Taglioni has been studied by ballet scholars such as Vera Krasovskaya, Ivor Guest,

Marion Smith, Inna Sklyarevskaya and others [1; 2; 3; 4; 5; 6].<sup>2</sup> But the documents presented in the article have not come to the attention of scholars and are published for the first time.

Leading the life of a nomadic travelling artist, Filippo Taglioni travelled across almost

all of Europe, first as a dancer and later as a ballet-master, together with his daughter Maria Taglioni. He never stopped at any one place for long. His longest, a five-year contract, was concluded with the Russian Directorate of Imperial Theatres, and he worked in St. Petersburg from 1837 through 1842, creating 10 ballets for his daughter.<sup>3</sup> However, there exists the assumption that Filippo Taglioni may have arrived in Russia 20 years prior, in 1817, as unpublished documents found in the Russian State Historical Archive have revealed. Nothing is known about this long and fruitful episode in Filippo Taglioni's life. Even in the exhaustive "Taglioni Family Chronicle," compiled by Madison U. Sowell (published in the collective monograph "Icons of Romantic Ballet. Maria Taglioni and her Family"), this is not referred to at all [7, p. 199].

Below we cite the document itself. On February 20, 1817, the Vice Director of Imperial Theatres, Count Peter Tyufyakin writes the following letter to Emperor Alexander I:

*According to the indispensable need for skilful dancers on the part of the St. Petersburg Theatres, I am bringing to the attention of Your Imperial Highness the invitation sent to the dancer Albert and the dancer Bigottini in Paris, with the allocation to each of them of a salary of 25,000 francs per year, with the addition that, concerning the requirement of this sum of 50 thousand francs which is sought in particular, I will draw from our economic turnover out of the total sums of the Theatre's Directorate. From which follows the utmost of Your Highness' good will; however, circumstances prevented the designation of the two subjects from coming here. Instead of this, I managed to engage the dancer Antonin, well-known for his talent, with a salary of 25,000 francs per year, who at the very soonest shall be obliged to arrive here. Although, the Head of the Director of Theatrical Performances, Arch-Chamberlain Naryshkin<sup>4</sup> informs me*

*that he invited the equally excellent dancer Taglioni from Venice to enter our services at a salary of 10,000 francs per year; and I am aware of his skills. I am now also found in a discussion concerning the engagement of the one poised to bring considerable benefit to our theatre, the Parisian dancer Ferdinand, offering him a salary of 12 thousand francs per year. I ask your Imperial Highness to issue an order for both the dancer Taglioni and for Ferdinand, should the latter agree to the conditions offered to him.<sup>5</sup>*

This letter attests to the search for soloist dancers for the St. Petersburg ballet troupe for the 1817–1818 season, and demonstrates the complicated administrative hierarchy involved in the decision-making. The process of inviting artists from abroad was not a swift one. First the initial agreement of the dancer to come to Russia needed to be obtained, and the monetary sum for the contract needed to be agreed upon. Then the candidacy was presented for consideration to the committee of ministers, and if the ministers expressed consent, then the Emperor was informed. The engagement of dancers from abroad was concluded only after the personal approval from the tsar. It can be observed from the document above that the first steps, the agreement on the part of the artists, and the approval of the candidacy at the council of ministers – had been taken.

The notable personage who authored this letter was Count Petr Tyufyakin who, at that time, held the post of Vice Director of Imperial Theatres. As such he proved himself as an efficient and energetic administrator correcting the financial position of the state theatres which, instead of facing a deficit, began to bring in profits. The document cited confirms Tyufyakin's reputation as a skilful business executive – the Vice Director must seek for cost effectiveness as a top priority, and he is prepared to invite more dancers for



employment than may be suggested by the allocated sum of money.

In 1817 the social and cultural life of Europe embarked along a decisively peaceful course, following the end of the Napoleonic wars. In St. Petersburg, the theatres were working in full force, and one year prior, after a five-year absence, the choreographer Charles Didelot<sup>6</sup> returned to the Russian capital, where he staged numerous ballet works at an intensive speed. However, in his opinion, the St. Petersburg ballet troupe experienced a “deficit of leading dancers”,<sup>7</sup> and Tyufyakin’s letter attests to this search. Therefore, who was it that the theatrical bureaucrats decide to invite? The letter mentions five artists: Albert, Bigottini, Taglioni, Antonin and Ferdinand. Albert and Bigottini were dancers of the “first rank,” since they were essentially the leading soloists at the Paris Opera Ballet. Antonin was given the recommendation of being “one of the best Parisian dancers”.<sup>8</sup> Ferdinand appeared on the stage of the Paris Opera in grotesque roles. And we shall address Taglioni a little later.

Soloists from the Paris Opera Ballet, the dancer Albert and the ballerina Emilia Bigottini, responded to the invitation from the Directorate, which served as the best confirmation of Russia’s victory on a cultural level.

Albert,<sup>9</sup> the principal dancer from the Paris Opera as of 1808, “moderately tall, slender, an unusually handsome dancer, magnetised with his masculine carriage and noble manner”.<sup>10</sup> In 1816, when he received the offer from Russia, Albert was 27 years old, and a year prior to this he had taken Paris by storm at the premiere of Didelot’s *Zefir and Flora* in the role of the brooding god “with an inimitable charisma”.<sup>11</sup> Surely it was Charles Didelot who advised the Directorate to invite the dancer to Russia. For Didelot knew about the complex relationship between Albert and the head ballet-master of the Paris Opera at the time, Pierre Gardel, a “money hungry” man who was “quite envious

of others”,<sup>12</sup> as the theatre chronicles describe him. Therefore, Albert accepted the invitation to come to Russia.

The second name in Tyufyakin’s report, the female dancer Emilia Bigottini,<sup>13</sup> served in the Paris Opera from 1801. She went down in history as the first and best performer of the leading role in the production *Nina, or Crazy from Love* (1813) for which her name achieved notoriety in the history of ballet. For a lengthy period of fifteen years, Emilia was the first soloist at the Paris Opera Ballet, since the wife of the all-powerful Pierre Gardel, Marie, prevented her further promotion. According to accounts from the artists, the Paris Opera director “jealously guarded his wife-dancer, fearing new stars”.<sup>14</sup> In 1816 two important events occurred in Bigottini’s life. The first: Marie Gardel left the stage, and Emilia obtained the title of ballerina. The second: Emilia received an invitation from Russia’s Directorate of Imperial Theatres. Bigottini was somewhat well-known in distinguished Russian theatres: during the 1814–1815 season she danced before Emperor Alexander I at the Congress of Vienna. Bigottini was never known for any type of strong and virtuosic technique, but Didelot did not need a dancer who could turn countless pirouettes: the first position in his theatrical hierarchy went to pantomime actresses. Emilia Bigottini fulfilled Didelot’s requirements perfectly.

Albert and Bigottini participated in the advantageous offer from the Directorate of Imperial Theatres, receiving 25,000 francs<sup>15</sup> annually. The offered fee exceeded their Parisian salaries by a considerable amount. Bigottini achieved a salary of 10,000 francs only toward the end of her career in 1823.<sup>16</sup> Vera Milchina, a researcher of daily life in France’s capital in the first half of the 19th century, states that in Paris theatrical “stars received up to 12,000 francs per year”.<sup>17</sup> Something prompted Albert and Bigottini

to travel to Russia. The motive, however, remains unknown.

Then plan “B” entered into effect. Tyufyakin offered a new option: instead of two first-class European dancers for the same 50,000 rubles, he would engage three dancers who were good, but not as well-known in Russia. These three candidates were Antonin, Ferdinand and Taglioni. This presents the proper opportunity to acquaint ourselves better with them.

Imperial approval passed quickly for the dancer Antonin and by April 10, 1817, he debuted in St. Petersburg in the ballet *The Young Milk Maid, or Nisetta and Luka*. Antonin was given a repertoire predominantly of *pas de deux* which he performed “wonderfully”.<sup>18</sup> Russian theatre critics noted his precision of execution in difficult movements: “the cleanliness, speed and lightness of his dancing is immeasurable,” but they did not feel the same about his acting talents: “he only lacks...liveliness in the pantomime”.<sup>19</sup> Antonin worked for three years in St. Petersburg, where received a salary of 25,000 rubles per year. In Russia he performed in Didelot’s ballets *Carlos and Rosalba*, *The Young Islander*, *Zefir and Flora*, *Hunting Adventures* and many others.

Thus, instead of Albert, Antonin was accepted. But, from all appearances, he did not really suit Didelot: contemporaries testified that the choreographer gave preference and the best roles in his ballets not to Antonin, but to his favourite student Nikolai Golts.<sup>20</sup> In this way, the position of the soloist in the St. Petersburg ballet troupe still remained vacant. In addition, there were still funds available for inviting European stars: from the available 50,000 rubles only 25,000 were “used” for Albert’s salary. The Vice Director planned to spend this money on two dancers, Taglioni and Ferdinand.

Ferdinand served on the stage of the Paris Opera, where he did not receive any of

the leading parts, but performed the roles of naive peasant simpletons or nimble charlatan servants. So, at the premiere of the landmark performance of the play *Clari or the Promise of Marriage* (1820), he played the comic role of Germano, the main hero’s servant, and danced a fiery tarantella. In the famous popular ballet-vaudeville, *The Pageboy of Herzog Vandomsky* (1820) Ferdinand performed a grotesque peasant dance. At the less important premiere of the sentimental ballet *Somnambule* (1827) he was given the role of the affluent peasant Edmond who by means of his prosaic and earthly qualities accentuated the lofty, elevated character of the main hero, Saint-Rambert. And only at the end of his career (1830), did he receive the main role in the ballet *Manon Lescaut*, that of the non-dancing cavalier De Grioux. In this manner, in the St. Petersburg troupe Ferdinand could have claimed the *emploi* of a comic dancer and, as Tyufyakin believed, “could bring considerable benefit to our theatre”.<sup>21</sup> Ferdinand was offered the salary of 12,000 rubles and thus the Directorate still had 13,000 to spare. The offer of Taglioni’s engagement for 10,000 rubles fit ideally into the Directorate’s financial scope.

The idea to invite Taglioni to Russia belonged to the Director of the Imperial Theatres, Alexander Naryshkin, who spent the winter of 1816–1817 in Florence, where he received a message from St. Petersburg which stated that “the excellent dancer Taglioni,” “known for his art,” was prepared to enter the Russian service with a salary of 10,000 francs per year.<sup>22</sup> From the message it is not in the least clear which one of the Taglioni brothers was ready to move to Russia, Filippo or his younger brother Salvatore. We shall now try to answer this question.

It seems that everything points to Salvatore Taglioni being invited to work in Russia. He was 12 years younger than Filippo (who was 28 years old at the time), and he fit to the



requirements ideally, being young, attractive and tall and endowed with a virtuosic technique. Salvatore retained his loyalty to one theatre: in 1808, at the age of 19, he moved to Naples, where he was employed with the Teatro San Carlo. Over four years he ascended the ladder from the position of soloist to that of the principal dancer, which he maintained for a long time, first as a dancer and later as a choreographer. Filippo did not have a constant place of work, and as the researcher Marianne Hanna Winter wrote, “He visited each opera theatre on the continent as a first soloist”,<sup>23</sup> each time his engagement lasted one to two seasons, and it was rare for him to spend more than three years in once place. Over the course of nine years (1808–1817) Filippo changed cities six times: Vienna (1808–1809), Kassel (1810–1812), Milan (1813), Turin (1815), Naples (1816), Florence (1817).

Salvatore was well-known and successful, both as a dancer and as a choreographer and coach: after 1812 he directed the ballet school associated with the Teatro San Carlo (together with Louis Henry) which he also created. It is unlikely that he would have wanted to leave his stable, comfortable life in Naples for the remote, cold, and unpredictable Russia.

From all appearances, Filippo was not in the least concerned where in particular he was employed, as long as there was work available: his family did not possess a large fortune and always needed money. Taglioni was constantly on tour, even short visits to see his wife and children who, having survived through the war, travelled to Paris. There, Taglioni’s wife Sofia worked for a lengthy period of time by giving singing lessons and playing the harp. The engagement in Russia was undoubtedly more needed by Filippo, and it is to him that information refers: in 1817 Filippo Taglioni accepted the position of *premier danseur* at the Teatro La Pergola in Florence [7, p. 199], where Director Naryshkin was located at the time.

Taglioni seriously (and cheaply, compared to the other artists invited) “appraised” himself as a dancer: 10,000 francs per year. He had already reached the age of 40, a critical age for a dancer, but Charles-Louis Didelot was working in St. Petersburg as of 1816 creating dramatic ballets (*Medea and Jason*, *Raoul de Créquy* and *The Hungarian Shack*) for which he had the need not for virtuoso dancers, but for artistic dancers. Filippo could have been in demand as a ballet pedagogue as well, moreover, since at that time Didelot had begun the transformation of the St. Petersburg Theatre School.

The names of Ferdinand and Taglioni were submitted for approval. On February 27, 1817 at the meeting of the Committee of Ministers Tyufyakin’s report was heard about the engagement of the designated dancers in Russia, and the decision was made: “We have decided to authorise them to be engaged.”<sup>24</sup> But in the final, most crucial moment, the Emperor’s veto unexpectedly arrived. “According to the report given about this topic to the sovereign Emperor, Imperial approval does not follow.”<sup>25</sup>

One can only guess and make assumptions about the reasons for the refusal. It is possible that Taglioni and Ferdinand were refused due to their “insufficient amount of fame”: it was one thing if stars from the Paris Opera moved to St. Petersburg, but another if a dancer who came from secondary level European stages or performed in secondary roles were to arrive. It is probable that, if there was discussion about Filippo Taglioni, the decision was partially politically motivated. The choreographer diligently served Russia’s adversaries during the Napoleonic wars. In 1805 Filippo set a ballet in Vienna in honour of Napoleon’s entrance into the city; during the years 1808–1813 he served in Kassel, being the *premier danseur* and ballet-master in a court theatre, where he found favour with the King of

Westphalia, Jerome Bonaparte... Of course, it is uncanny to attempt to explain the reason for the refusal of invitation by the unqualified selection of Filippo by his theatre patrons, but the suspicious and distrustful character which Emperor Alexander I possessed is a generally known historical fact. And could it be that the Emperor was turned off ... by the extraneously modest fee requested by the artist? Russia was a prosperous state with the possibility of inviting the most famous European artists and paying them handsome salaries. And if the artist himself asked for less than half of the “usual” salary for a soloist from abroad, then why would we wish to invite such an artist?

We shall never know the true reasons. But Filippo Taglioni, who turned down the invitation from Russia in 1817, continued his

wandering life: he concluded a contract with the Munich court theatre, and in 1818 he would dance in Stockholm, Copenhagen, Hamburg and Berlin. Twenty years later Russia would offer him contracts, hoping to attract both him and his ravishing daughter during their tour to St. Petersburg. Moreover, in February 1838 the Director of Imperial Theatres Alexander Gedeonov<sup>26</sup> would exert “unbelievable pressure”<sup>27</sup> persuading the Taglioni family to remain in St. Petersburg; nonetheless, at the end of the first St. Petersburg season, which was to be their most famous, the Taglioni father and daughter decided to discontinue their engagement and return to Europe. After all, the history of world ballet would have turned out differently if in 1817 Emperor Alexander I had given permission to invite Taglioni...

## Notes

<sup>1</sup> Filippo Taglioni (1777–1871), dancer, choreographer, teacher.

<sup>2</sup> See more: Krasovskaya V. M. *Russkii baletnyi teatr ot vozniknoveniya do serediny XIX veka* [Russian Ballet Theater from its Inception to the middle of the 19th Century]. Leningrad; Moscow: Iskusstvo, 1958. 312 p.; Krasovskaya V. M. *Zapadnoevropeyskiy baletnyy teatr. Ocherki istorii. Preromantizm* [The Western European Ballet Theatre. An Outline of History. Pre-Romanticism]. Leningrad: Iskusstvo, 1983, p. 405; Sklyarevskaya I. R. *Tal'oni. Fenomen i mif* [Tal'oni. Phenomenon and Myth]. Moscow, NLO, 2017. 360 p.; Guest I. *The Romantic Ballet in Paris*. London, 2008. 474 p.; *La Silphide: Paris 1832 and beyond* / Ed. by Marian Smith. London, 2012. 382 p.

<sup>3</sup> See: *The Virgin of the Danube* (December 20, 1837), *Miranda* (January 24, 1838), *Gitane, the Spanish Gypsy* (October 15, 1838), *The Creole Woman, or the French Colony in 1750* (January 16, 1839), *Shades* (November 22, 1839), *The Pirate* (February 9, 1840), *The Lake of Miracles* (November 27, 1840), *Raising Amour* (January 22, 1841), *Daya or the Portuguese in India* (December 13, 1837), *Gerta, Mistress of Elfrid* (January 26, 1842).

<sup>4</sup> Naryshkin Alexander Lvovich (1760–1826), Count, Chief Director of Imperial Theatres during the years 1799–1819.

<sup>5</sup> See: O vypiske iz-za granitsy tantsovshchikov Tal'oni i Ferdinanda [About the (imperial) order for the dancers Taglioni and Ferdinand from abroad]. *Rossiyskiy gosudarstvennyy istoricheskiy arkhiv* [Russian State Historical Archive]. F. 497. Vol. 1. Storage unit. 1589, pp. 1–2.

<sup>6</sup> Didelot, Charles-Louis Frédéric, 1767–1837, French dancer and ballet-master who worked in Russia during the years 1801–1811, and then in 1816–1830.

<sup>7</sup> See: *Peterburgskiy balet. Tri veka: khronika. T. 2 1801–1850* [The St. Petersburg Ballet. Three Centuries: a Chronicle. Volume 2. 1801–1850]. Ed. by I. A. Boglacheva. St. Petersburg, 2014, p. 56.

<sup>8</sup> See: Pleshcheev A. *Nash balet* [Our Ballet]. St. Petersburg, 1899, p. 82.



- <sup>9</sup> Albert (actual name François-Ferdinand Decombe), 1789–1865, French dancer.
- <sup>10</sup> See: Krasovskaya V. M. *Zapadnoevropeyskiy baletnyy teatr. Ocherki istorii. Preromantizm* [The Western European Ballet Theatre. An Outline of History. Pre-Romanticism]. Leningrad: Iskusstvo, 1983, p. 405.
- <sup>11</sup> Ibid., p. 335.
- <sup>12</sup> Ibid.
- <sup>13</sup> Émilie-Jeanne-Marie-Antoinette Bigottini, 1784–1858, ballerina.
- <sup>14</sup> See: Khudekov S. *Istoriya tantsev* [History of Dance]. Vol. III. Petrograd, 1915, p. 90.
- <sup>15</sup> The relationship of the Russian ruble to the French franc in the first quarter of the 19th century was approximately 1:1. That is, 25,000 francs was equal to 25,000 rubles.
- <sup>16</sup> See: Khudekov S. *Istoriya tantsev* [History of Dance]. Vol. III. Pg., 1915, p. 91.
- <sup>17</sup> See: Mil'china V. A. *Parizh v 1814–1848 godakh. Povsednevnyaya zhizn'* [Paris during the Years 1814–1848. Daily Life]. Moscow: NLO, 2013, p. 670.
- <sup>18</sup> See: Krasovskaya V. M. *Zapadnoevropeyskiy baletnyy teatr. Ocherki istorii. Preromantizm* [The Western European Ballet Theatre. An Outline of History. Pre-Romanticism]. Leningrad: Iskusstvo, 1983, p. 386.
- <sup>19</sup> See: *Peterburgskiy balet. Tri veka: khronika. T. 2. 1801–1850* [The St. Petersburg Ballet. Three Centuries: a Chronicle. Vol. 2. 1801–1850]. Ed. by I. A. Boglacheva. St. Petersburg, 2014, p. 58.
- <sup>20</sup> Nikolai Golts (1800–1880), Russian dancer.
- <sup>21</sup> See: O vypiske iz-za granitsy tantsovshchikov Tal'oni i Ferdinanda [About the (imperial) order for the dancers Taglioni and Ferdinand from abroad]. *Rossiyskiy gosudarstvennyy istoricheskiy arkhiv* [Russian State Historical Archive]. F. 497. Vol. 1. Storage unit. 1589, p. 1.
- <sup>22</sup> Ibid., pp. 1–2.
- <sup>23</sup> See: Winter M. H. *The Pre-Romantic Ballet*. London: Pitman, 1974, p. 254.
- <sup>24</sup> See: O vypiske iz-za granitsy tantsovshchikov Tal'oni i Ferdinanda [About the (imperial) order for the dancers Taglioni and Ferdinand from abroad]. *Rossiyskiy gosudarstvennyy istoricheskiy arkhiv* [Russian State Historical Archive]. F. 497. Vol. 1. Storage unit. 1589, p. 3.
- <sup>25</sup> Ibid.
- <sup>26</sup> Gedeonov, Alexander Mikhailovich (1791–1867), director of the Imperial Theatres during the years 1847–1858.
- <sup>27</sup> Ob uvol'nenii ot sluzhby Teatral'noy direktsii baletmeystera Filippo Talioni i docheri ego tantsovshchitsy Marii Tal'oni [About Ballet-Master Filippo Taglioni and his Daughter the Dancer Marie Taglioni Leaving the Service of the Theatrical Directorate]. *Rossiyskiy gosudarstvennyy istoricheskiy arkhiv* [Russian State Historical Archive]. F. 497. Vol. 1. Storage unit. 7605, p. 21.

## References

1. Vieites M. F. Reseña de: Hormigón L. *El Ballet Romántico en el Teatro del Circo de Madrid (1842–1850)*. Madrid, 2017. 573 p. (In Spanish.) <http://dx.doi.org/10.5944/signa.vol28.2019.25143>
2. Fedorchenko O. A. Book review: Giovanni Coralli l'autore di Giselle / a cura di Jose Sasportes e Patrizia Veroli. *Vremennik Zubovskogo instituta*. 2021. No. 2, pp. 187–194. (In Russ.) [http://dx.doi.org/10.52527/22218130\\_2021\\_2\\_187](http://dx.doi.org/10.52527/22218130_2021_2_187)
3. Fedorchenko O. Alexis Blache in Saint Petersburg (1832–1838): Dramatic Ballets. *Vremennik Zubovskogo instituta*. 2021. No. 4, pp. 29–47. (In Russ.) [http://dx.doi.org/10.52527/22218130\\_2021\\_4\\_29](http://dx.doi.org/10.52527/22218130_2021_4_29)





4. Olivesi V. Entre plaisir et censure, Marie Taglioni chorégraphe du Second Empire. *Clio. Femmes, Genre, Histoire*. 2017. No. 46. (In France.) <https://doi.org/10.4000/clio.13699>
5. Sabee O. Jean Coralli and the Romantic Ballet. *Dance Chronicle*. 2020. No. 43 (1), pp. 91–95. <https://doi.org/10.1080/01472526.2019.1710442>
6. Zheng Wang. Modern Social Dance Teaching Approaches: Studying Creative and Communicative Components. *Thinking Skills and Creativity*. 2022. Vol. 43, 100974. <https://doi.org/10.1016/j.tsc.2021.100974>
7. Madison U. Sowell. Chronologie de la famille Taglioni. De la naissance de Filippo à la mort de Paul et Marie (1777–1884) [Chronology of the Taglioni Family. From the birth of Filippo to the death of Paul and Marie]. *Sowell M. U., Sowell D.H., Falcone F., Veroli P. Icônes du Ballet Romantique. Marie Taglioni et sa famille*. Roma: Gremese, 2016, pp. 185–225. (In France.) <http://dx.doi.org/10.4000/danse.1635>

*Information about the author:*

**Olga A. Fedorchenko** – Senior Researcher at the Sector of Source Studies.

## СПИСОК ИСТОЧНИКОВ

1. Vieites M. F. Reseña de: Hormigón L. El Ballet Romántico en el Teatro del Circo de Madrid (1842–1850). Madrid: publicaciones de la ADE. 2017. 573 p. <http://dx.doi.org/10.5944/signa.vol28.2019.25143>
2. Федорченко О. А. Рецензия на: Жан Корали: автор «Жизели» / под ред. Х. Саспортеса и П. Вероли. Рим, 2018 // Временник Зубовского института. 2021. № 2. С. 187–194. [http://dx.doi.org/10.52527/22218130\\_2021\\_2\\_187](http://dx.doi.org/10.52527/22218130_2021_2_187)
3. Федорченко О. А. Драматические балеты Алексиса Блаша // Временник Зубовского института. 2021. № 4. С. 29–47. [http://dx.doi.org/10.52527/22218130\\_2021\\_4\\_29](http://dx.doi.org/10.52527/22218130_2021_4_29)
4. Olivesi V. Entre plaisir et censure, Marie Taglioni chorégraphe du Second Empire // *Clio. Femmes, Genre, Histoire*. 2017. No. 46. <https://doi.org/10.4000/clio.13699>
5. Sabee O. Jean Coralli and the Romantic Ballet // *Dance Chronicle*. 2020. No. 43 (1), pp. 91–95. <https://doi.org/10.1080/01472526.2019.1710442>
6. Zheng Wang. Modern Social Dance Teaching Approaches: Studying Creative and Communicative Components // *Thinking Skills and Creativity*. 2022. Vol. 43, 100974. <https://doi.org/10.1016/j.tsc.2021.100974>
7. Madison U. Sowell. Chronologie de la famille Taglioni. De la naissance de Filippo à la mort de Paul et Marie (1777–1884) // *Sowell M.U., Sowell D. H., Falcone F., Veroli P. Icônes du Ballet Romantique. Marie Taglioni et sa famille*. Roma: Gremese, 2016, pp. 185–225. <http://dx.doi.org/10.4000/danse.1635>

*Информация об авторе:*

**О. А. Федорченко** – старший научный сотрудник сектора источниковедения.

Received / Поступила в редакцию: 18.01.2022

Revised / Одобрена после рецензирования: 01.02.2022

Accepted / Принята к публикации: 03.02.2022

