

# THE INTERNATIONALIZATION OF CULTURES AS SEEN IN BALLET

—国際化の中の文化—

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## I はじめに：国際化の中のバレエ芸術

ダンスの歴史は人類の発生とともに古い。歌いたい、踊りたいという衝動はあらゆる表象文化の原点である。ギリシャ劇がディオニュソスの祭壇をめぐるダンスを伴う合唱による語りであり、それがシェイクスピアの芝居のプロローグに引き継がれていることは名高い。

しかもバレエはきわめて早い時期から国際化され、国際社会の中で生き続けてきた芸術である。ルネッサンスのヒューマニズムが生んだバレエ芸術はイタリアの宮殿に発生し、シャルル八世のイタリア戦役以来、フランスへ伝わり、ルイ十四世の巨大な財力に養われて発達した。余談になるが、歴史に名を留める世界の経済大国は常に堂々たる文化大国であったことをわれわれとしては銘記すべきであると思う。日本が経済大国などと言われている現状に留まり、文化大国の実力を示しえなければ、まもなくこの経済大国の名もむなしく消滅することは歴史に照らして明白だからである。

フランスで養われたバレエは19世紀ロマン主義の申し子のようなマリウス・プティパ（1819—1910）がその活躍の場に古い伝統あるパリのオペラ座を捨て、遠い北の都ペテルブルグ（現在のレニングラード）を選んだことにより、バレエの中心はフランスからロシアに移った。一人のアーティストが国境を渡れば、それにつれて芸術というものはいとも簡単に国から国へ移り住む。プティパは1747年にペテルブルグへ招かれて以来、1903年

まで、実に57年ものあいだロシアに留まり、ロシアのバレエの発展に尽力し、すぐれた数多くの業績を残したのである。なかんずく、プティパとチャイコフスキーの協力が生んだ『眠りの森の美女』（1890）、『白鳥の湖』（1895）、『くるみ割り人形』（1892）の三大傑作は今も世界中で愛され、上演されている。

ロシアがフランスを尊び、フランスの影響下に世界に誇る帝室演劇舞踊学校（1738年創設）を強化し、大劇場を整備していたあいだに西欧ではバレエ芸術は凋落の危機にあった。西欧のロマン主義の激流は『ラ・シルフィード』（1832）の初演を踊ったタリオーニ、『ジゼル』（1841）の初演を踊ったグリージ、ほかにエルスラーとカリヴリーといった魅惑的なバレリーナを続々と世に送った。そのあまりにも華麗な出現に完全に圧倒され、その絶対的支配に屈服した観衆は、やがて彼らの女神のようなバレリーナが次々に舞台から消え去り、彼女らに匹敵する後継者が容易に現われないとわかると、徐々にバレエに背を向けていった。その上、1870年に普仏戦争が勃発すると、オペラ座は閉鎖に追い込まれた。ロマン・ローランが「精緻で上品で完結した、真にフランス的芸術」と呼んだバレエはしばらく当のフランスから姿を消すことになる。

プティパがフランスを去って72年目、バレエは再びパリに戻ってくる。それを運んだのはセルゲイ・ディアギレフ（1872—1929）というヴォルガ沿岸のニージニ・ノヴゴロド生まれのロシア人貴族であった。1901年、ペテルブルグの帝室劇場と悶着を起こして解雇された青年ディアギレフは旧体制のロシアでは生かさなかつた己の夢を世界の十字路パリで実現しようと、1909年、マリインスキー劇場の休暇中のバレエ・ダンサーを集め、バレエ団を率いて南下したのである。なぜ、バレエだったのか。それはバレエだけが絵画、音楽、文学、舞踊といった芸術のことごとくのジャンルを一堂に集め、同時に誇ることができたからである。1909年から1929年まで、ディアギレフ・バレエは「<sup>ベル・エポック</sup>良き時代」の終りにも、第一次世界大戦中の困難な時代にも、大戦後の不安な時代にも、休むことなく多くの優秀なアーティストを育て、紹介し、独創的な新作を世に贈り続けた。メンバーは初期のロシア人からフランス人、スペイン人と移行した。芸術の前に国籍も人種差別もなかった。

もちろん、ディアギレフ・バレエについてのくわしい論及は当面の目的

ではない。バレエがいかに国際化の進んだ芸術であり、国境を越えるごとに発展を遂げてきた芸術であるという事実を確認しておきたいまでである。

1909年から1929年まで西欧に存続したディアギレフ・バレエは1929年8月19日、暑い夏のヴェニスでその帝王のような統率者ディアギレフが急逝すると、莫大な借財をかかえたまま消滅する。バレエ団のメンバーは四散するが、その四散のおかげで、バレエはそれまでバレエを持たなかった国々へ拡まってゆく。イギリス・バレエの開拓者となったニネット・ド・ヴァロア、フランス・バレエに長年貢献したセルジュ・リファール、アメリカン・バレエの古典的スタイルを正確に打ち立てたバランシン、すべてディアギレフ・バレエの残党であり、彼らが世界の各地でそれぞれ特色あるバレエ活動を開始したのは決して大昔のことではなく、いづれも1930年代であった。そして日本にも、まさにその頃、ディアギレフ・バレエの残党ではないが、ディアギレフ・バレエを西欧に送り出したレニングラードの国立舞踊学校を卒業し、ソ連国内をくまなく巡業して舞台経験も十分に積んだバレリーナが直接ソ連から来日していたのである。しかも以来45年、その死まで日本に住んでいたのである。パスポートと出入国カード一枚で国の出入りが自在であり、東京が今やニューヨークを追い越すいきおいで世界中のアーティストたちの来訪でにぎわっている中で、その人のことを覚えている日本人はほとんどいない。筆者はその人から直接託された「私が日本の皆さんに初めて正統的バレエをお伝えしたことを忘れないで下さい」というメッセージに沿ってこの拙稿を起している。

その人の名はオリガ・イワーノブナ・パーヴロワ、日本での芸名をオリガ・サファイア（1907-81）と言う。彼女は1936年来日、日本にはじめてレニングラード流の正当なバレエを伝えた人として、日本のバレエ史上、もっとも重要な開拓者の一人である。またスターリンの悪名高い大粛清時代にソ連から脱出した唯一のバレリーナとして、世界のバレエ史上にもユニークな存在であり、彼女が計らずもソ連から持参して日本に残したバレエ小品は世界のバレエにとって、あとにも先にもない尊い宝である。しかしオリガの生きた時代の不幸とでも言おうか、今日の若者には想像を絶する異常なソ連内事情および国際事情のため、オリガは1936年日本人の夫君とともにウラジオストックを出航して以来、二度とソ連の地を踏むことも、

なつかしい里の森を見ることも、肉親とのただ一度の文通さえもかなわずに、1981年6月他界、日本の土となった。ペレストロイカが叫ばれ、亡命者が堂々とソ連を訪問できるようになったのはそれから数年たってからのことである。私は師の不運な死を思うたびに、きまって無念の涙を抑えることができない。

1989年、ソ連の東洋学研究所科学アカデミーは多くの資料（その中に筆者の『北国からのバレリーナ』も紹介された）を駆使して『日本におけるロシア文化の100年』と題する著書を公刊した。この著書を通して、オリガ・サファイアの日本バレエ界に果たした功績がはじめてソ連に紹介された。オリガのソ連再訪はかなわなかったが、ペレストロイカのおかげで、その来日から53年目、そして死後8年目にしてようやくオリガの仕事が故国で評価されたのである。国際関係の異常な厳しさがうかがわれよう。日ソの文化交流の歴史の詳細にわたってここに論述する暇はないが、その中でソ連が日本にもっとも顕著な影響を与えたものの一つがバレエ芸術であり、オリガが1936年、国際緊張の高まる中、ソ連から運んできて日本で花開させた一粒の良質なバレエの種子はきわめて重要な意味を持つものであったと言える。

私がオリガ・サファイアとめぐりあったのは1956年夏のことである。1950年代と言えば、ようやく日本が海外との関係を持ちはじめたばかりの頃である。私は当時、北大で英米文学を専攻する学生であったが、留学はきわめて困難な時代であった。私は留学のために貯えた英語もフランス語も保留したまま、東京で一人のロシア女性と出会い、さまざまな偶然と計り知れない運命の成りゆきから、その人に25年間バレエを師事することになった。引退からすでに3年を経た49歳の元バレリーナとの出会いであってみれば、はなやかなことは一つもなかった。いわば裏街道で出会い、裏街道で交わった師と弟子であった。裏街道には出世も成功もなかったが、そのかわり、欲も野心もない故の幸福な感じと人間的ぬくもりがあった。いつのまにか私はオリガ夫人にとって「気心がお互いに分かり切っていて、見栄も遠慮もいらぬ間柄にある佐藤さん」ということになっていた。それは他者にはほとんど気づかれないほど地味な、また他者には踏みこみようもないほど深い影響のあとを残した交わりであった。

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「バレエのけいこは並大抵のことではありません。私のけいこはまるで修道院の苦行のようで、何一つおもしろおかしいことはありません。今日も明日も丹念に小石を積み重ねて行くのです。従って、中途から飛び入りしたり、怠けたりはできません。私は興味本位のけいこやご機嫌取りなどは一切いたしません。わがままなお嬢さんなど、そのため途中でやめることがあります。私はそれを悪いとも惜しいとも思ったことはありません」と言い切ってはばからない、厳格な強気のパレエ教師であった。私はこの人のおかげで、日本にいながらにして、国境や人種を越えた交流に関する学習を十分に積むことができた。ここで私は「外国人が日本人と同じ人間であることを実感としてわかる」という、国際世界の一員となるためのきわめて基本的な学習をマスターすることができたのである。それは私にとってその後の国際交流への重要なパスポートになった。

「あなた、東京で踊りなさい」との師の意のままに、1974年から1989年まで、私は東京でのパレエ公演を続けた。東京にはまだオリガを知る人、知るべき人、知りたい人がいたからである。1993年にはオリガ13回忌の記念コンサートを開催できるよう、なお実力を積み重ねたいと願っている。

1980年春、東京は桜のシーズンであった。私の4回目の東京でのリサイタルの成功を喜んだ師はすかさず言った。「あなた、必ず、外国へいらっしゃいね。わたしのパレエ、今度は外国で全部踊る、いいでしょう！」といかにも楽しそうにブルーの目を細めた師の笑顔が忘れられない。しかしこの単純な会話の背後にどれほど複雑な師の思いが秘められていたことか。「パレエのない極東の島国」へ来て、持てる宝のすべてを出し尽くしたオリガ夫人にはまったく報いうすい日本での晩年であった。ことばにはならない師の悲しみが「外国へ」という渾たる希望にすりかわっていた。彼女は百万というバレリーナの一人ではない。45年間東京に住み、日本へはじめてソ連の正統的パレエを伝え、20年以上も日本でバレリーナとして、パレエ教師として、振付師として活躍した日本パレエ界の恩人なのである。

オリガがモスクワで、彼女のレニングラード・アカデミー時代の主任教授ヴィクトル・セミョーノフから継承したパレエを、私はオリガから継承した。古典の継承というのはこのようにオリガがくりかえし、私がくりかえし、そしてあとの人たちがくりかえし演じることで、はじめて固定する。伝統芸術では常に右手に古典、左手に新作ということでやっていかなけれ

ばならない。学習としては古典から新作への順序を守ることが重要だ。過去を知らず、先輩を敬う心なしに、創造の仕事はありえない。

しかし、私がひたすら右手側に手間取っているうちに、せっかちな師は筆者の外国ゆきも待ちあぐね、1981年、半年床についたきり73歳で、急逝した。鶴のようにやせて逝った愛妻のために、夫君は大きな骨壺を二つも用意していた。一つは埼玉の清水家代々の墓のため、一つはオリガ夫人が「なつかしく尊い忘れりべくもない里」と終生思いをはせながら再訪のかなわなかった生まれ故郷レニングラードのためであった。

「海へ流してあげようね。里まで一人でも無事に帰っていけるだろう。海は世界中つながっているからね・・・」というのが古風な日本の明治男のやさしさであった。海が世界中つながっているように、空が世界中つながっているように、世界の国々が「千代に八千代に」平和共存することがこの国際結婚の夫婦の終生の悲願であった。1930年代、異邦人同士の自由な恋愛が許されず、国籍を異にする男女が会えば、すぐさまスパイ容疑がかかり、秘密警察がつきまとう、という暗い時代であった。国を捨て、職を捨て、万難を排して結婚を選択し、愛情を最優先することで生き抜いた男女であった。私はこの二人とめぐりあい、そこで無国籍のバレエを学び、なおかつ国際社会への最良の学習をさせてもらったのである。どれほど感謝してもしきれるものではない。

オリガ夫人の家は戦災で焼失することもなく、半世紀近く、東京都大田区山王の高級住宅街にあった。私が到着すると、オリガ夫人はきまって二階のバルコニーに姿を現わし、「わたしのシルフィード（風の精）がきました！」とうれしそうに迎えてくれた。そして「九九も言えないわたしと大学の先生の佐藤さんとどうしたわけか気が合うね」と笑った。「どの詩人でもどの芸術部門の芸術家でも、その人ひとりだけで完全な意義をもつ者はない。その意義、その価値は死んだ過去の詩人たちや芸術家たちに対する関係の価値である」と言ったのはアメリカに生まれ、古いヨーロッパに憧れを抱き、イギリスに帰化したT.S.エリオットであった。アメリカ同様、歴史浅い北海道生まれの私が伝統に連なるオリガ夫人に魅了され、「関係の価値」に埋没していったとしてもふしぎではない。

「この世の中で《あれかこれか》で片づくことはごくまれだ」とゲーテは言ったが、私も万事片づかないままに、あれもこれも引きづりながら、

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時折は、万事中途半端であることを嘆きつつ、だらだらと生きてきてしまった。それでもこのだらだら道で、私は片時も中断せずに30年、文学とバレエにかかわり、大学とスタジオのあいだを往復した。とりわけバレエについて言えば、日本にはバレエの劇場もプロのバレエ団もなく、いつでも暗闇を手探りで歩いているようなものであった。

「だめでもいいじゃないですか。やりがいのあることですよ。何かがほんとうに心から好きだということは尊いことですよ」と経験豊富なある詩人は言った。「あなた、バレエ好き、困ったねえ。でもほんとうに好きなら、がまん、べんきょうね。これないと何もできません」とオリガ夫人は妙な具合に辻褃を合わせてくれた。そして30年、私はこの「がまん、べんきょう」の状態を抜け切れずにきてしまった。いつも今一步の前進を望みながら、一人の人間の力の乏しさを痛感するばかりであった。しかし歳月は私にしかできない仕事、私だけにできる仕事を残してくれた。オリガ夫人が他界して10年、私はこの日本にはじめて真のバレエをもたらした人を称える仕事、その功績を記録する仕事に専念した。私でなければだれもやらない仕事、タイミングを逃しては私にも決してできない仕事であった。

ここに集めたのはオリガ・サファイア紹介のための英文論文、オリガ紹介のために1982年に着手、日本語版を1987年、英語版を1990年、ロシア語版を1991年に仕上げた横山映像工房製作の記録映画（20分）の英語スクリプトである。

## II An Historical Sketch of the Life of a Russian Ballerina, Olga Sapphire

### PREFACE

In this account I am going to try to describe from a personal viewpoint through my experience as one of her pupils, some memories of a Russian ballerina who came to Japan from Leningrad in 1936 and undertook the difficult task of planting the seeds of ballet in Japan.

*Thirty years with Olga Sapphire's Ballet.* This was the title of

T. S a t o

my ballet recital performed in the fall of 1989 for the Festival of the Arts, an activity of the Japanese Agency for Cultural Affairs in Tokyo.

I used that same title for a seventy minute documentary film produced by Mr. Hiroo Yokoyama, who is well known as the producer of *Soldiers for Peace*, an excellent film about United Nation's Peace Keeping Forces which was awarded the Nobel Prize for Peace in 1988.

On the stage I offered several ballets taught by Olga Sapphires, including a very old *Gavotte*, the very famous *The Dying Swan*, as well as several new ballets that I had choreographed.

In the film I brought together my most treasured ballets, most of them taught to me by Olga thirty years ago and ever since kept up through the dancing of my pupils or myself.

With both the stage and film productions I have been kept quite busy. The year 1989 went by incredibly fast.

### i . THIRTY YEARS AGO

Thirty years ago I was a student at Hokkaido National University where I studied English and American literature, as well as French, for nine years, and finished my postgraduate studies with a doctorate. Because of this, I am now a professor and head of the English Department at Hokusei Women's Junior College, located in Sapporo, a city of 1,650,000 people in northern Japan. "Hokusei" is a very beautiful Japanese word which means "North Star". On the college campus there is a monument inscribed with the Bible verse: "Shine like stars in a dark world." I am happy about and very proud of being privileged to be a member of the Hokusei staff.

Although my teaching profession is very demanding, I could not cut ballet out of my life. Despite this deep attraction, sometimes



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it is difficult for me to say exactly why I have been so fascinated by ballet all this time.

As soon as I learned to walk, I began to dance. In kindergarten I danced and played the piano almost every day. I was a very timid girl, so I liked such things very much. I cannot find any other adequate explanation. Even now, to tell the truth, I still like dancing more than talking.

When I entered elementary school, my mother enrolled me in a dance class, because she thought the exercise would be good for my health.

Almost immediately dancing became a very important part of my cultural education. In the 1940s ballet in Japan was not of good quality; it was a somewhat random mixture of ballet and modern dance. Often I dreamed of going to France or England to study genuine ballet. In fact, when I entered Hokkaido University in 1952, I began to study English and American literature and French with overseas study in mind. But after World War II it was not easy to go abroad, especially for a daughter of a strict Japanese father. The idea of his only daughter going overseas by herself and becoming a ballet dancer seemed utterly preposterous to my father.

At that time ballet in Japan did not enjoy a good reputation either at home or abroad. Even today there are no national ballet schools, no national ballet theatres, and no national or professional ballet companies in Japan. Under these circumstances, no matter how long and seriously one has studied ballet in Japan, one cannot support oneself by dancing on the stage. Generally those who have studied ballet for some years have to go abroad for further study or stop dancing and begin to teach children or amateurs who want to learn dancing. For that reason my father's fears were fully justified.

ii. I MEET A RUSSIAN BALLERINA...

From morning till evening each day, I studied on campus and, only after that, my dancing hours began. That quickly became my daily routine. Only that way could I keep up both my studies of literature and my ballet training. I was not willing to give up either of these pursuits. I did not want to think that resignation was the solution to the perplexities of life. I wanted to struggle unceasingly against my circumstances even though I realized that the struggle was too burdensome for me.

But the goddess of fortune was waiting for me around the corner. From December, 1950 to March, 1951, *Maihime—A Dancer*, a novel by Yasunari Kawabata, winner of the 1968 Nobel Prize for Literature, appeared serially in the *Asahi Newspaper*, Shinako, the heroine of the novel, talks about a book written by a Russian ballerina who came to Japan in 1936: "I have read this book many times." "This book" was *A Ballet Reader* by Olga Sapphire (1955).

The warm friendship between the writer Yasunari Kawabata and a Russian ballet dancer Olga Sapphire was not known to the general public. It became known only from a letter that Kawabata wrote to Olga, on January 30, 1951. In acknowledging her book as the best reference for his writing, he wrote as follows:

"I have not ever seen real ballet before. I have never studied ballet in detail. But I like dance and dancers. I have seen dance performances including Japanese dance in these several years in Tokyo, naturally. So I was taught many things about Russian ballet through your book. While I am writing my novel, *Maihime—A Dancer*, I always keep your book on my desk as my best reference. I will quote many passages from your book."

After reading Kawabata's novel, I went out immediately to hunt for the Russian ballerina's book and sure enough, there it was in a small bookshop. *A Ballet Reader* by Olga Sapphire ...

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this book changed my life!

Five years later, I visited the author of the book at her home in Tokyo. Fortune smiled on me. Olga Sapphire became my ballet teacher and choreographer, as well as one of my best friends. She wrote about me in the program of my performance in 1970 in Sapporo:

"There are unexpected things in this world. On a summer day, fourteen years ago, a student of Hokkaido University, majoring in English and American literature, visited my house in Omori, Tokyo, to study ballet with me. At that time, I could not imagine that some years later, my Leningrad ballet study would take root in the ground of Sapporo, the capital city of Hokkaido, which I have never had the opportunity to visit yet. The girl seemed to me an utter stranger to the ballet world. I thought she might be merely an intelligent lady, that people called a "blue-socking," and her passion for dancing should only be ephemeral. But she did not give up ballet even when she finished her postgraduate work. Although her ballet study paralleled her college study, she became a fine ballerina. She has a broad knowledge and excellent imagination in ballet as well as a perceptive talent as a ballerina. Now, for me, Sapporo is the third most important place in the world after Tokyo and my hometown, St. Petersburg, because Miss Sato lives there, her ballet troupe performs there, and the trail which proves that I taught ballet in Japan, exists there. I am very grateful for the coincidence by which I met Miss Sato and now the seeds of ballet which she has planted in Sapporo are growing beautifully.

From time to time, I regret so much that I couldn't keep most of the memorable pieces I choreographed and danced during the war, especially since that was the peak of my career. I feel that a dancer's life can be very empty after her career ends. But I am both happy and lucky to have encountered Miss Sato. She

gave me the chance to reproduce historical Russian ballet on the stage."

And in 1980, waiting for my 4th Ballet Concert in Tokyo, Olga wrote as follows:

"I was never a sociable person and didn't like to be showy. As soon as I retired from active ballet life, I grew old and withdrew from social life. There was a time when I used to walk on the Ginza everyday. Now the only event that would bring me out was the anniversary of Mr. Toyokichi Hata's death (July 5th).

Nonetheless, it seems that the Lord would not permit me to divorce myself completely from the ballet. Ms. Sato, from Sapporo came to my house in Tokyo periodically and wrote me many letters constantly. She was trying to bring me back to the ballet. She revived me as a teacher and even as a choreographer.

We grew to be intimate friends and were perfectly at home with each other. Her earnestness drew me to her and to her art. *I found myself eagerly anticipating our meetings. I was not driven by ambition or passion, but was happy to find a joy in my old age in this last, unique, student.*

I found Ms. Sato to be more than a ballet dancer. She was an intellectual as well. Not only was she a professor of English literature at Sapporo Hokusei Junior College, but also translated 《Histoire Du Ballet》 (Collection Que Sais-Je?). She is the author of several of her own books, and has written many articles about the ballet art for various magazines. Probably one could not find such a special and unique ballerina anywhere else in the world. Although she cannot concentrate all her efforts on ballet dancing, she continues to study and develop her own philosophy independently. Her recent interest led her to the study of traditional Russian ballet. I, a graduate of the Leningrad National Ballet Academy of 1929, had been a good resource for its traditions and

origins. The traditional form of Leningrad ballet is accepted as the style of Moscow's ballet theatre and the Soviet ballet. Having this form of the Russian tradition as a basis for her art, Ms. Sato eagerly tries to create a new ballet which would be suitable for modern times.

These days, Ms. Sato has many ballet students of her own, and with the cooperation of many dancers she has been holding several ballet concerts in Sapporo and also in Tokyo, catching the public's eye.

Ms. Sato's first performance in Tokyo was held in Toranomom Hall on July 30th of 1974. In the program, Ms. Sato titled it "Works of Olga Sapphire", and noted that it was "Dedicated to her teacher Mme. Olga Sapphire". Mr. Eiryō Ashihara, Mr. Hiroshi Eguchi, the senior ballerinas, Ms. Momoko Tani, Akemi Matsuo, Mikiko Matsuyama and Renko Mitsuhashi (alphabetical order) sent messages to Ms. Sato to wish her the best of luck. In Mr. Mitsugi Sato's message, he said "Ms. Sato is Mme. Olga Sapphire's last student... She has been trying to preserve the tradition of the Russian ballet. This performance will console Olga in her later years." I myself sent her a message entitled "To my last hope—Ms. Toshiko Sato". "I had retired from an active ballet career after the concert of the Ballet Four in 1959 and my farewell performance in 1953. Now with Ms. Sato's concert I began to find myself in ballet again. I met this experience with mixed emotions. I felt both happy and awkward. I took heart for I felt that this might be my last chance to be a participant in ballet.

I was not worried about her skill. Because she lives so far away from me, I didn't really have enough time to teach her as I had wanted but Ms. Sato has a wonderful talent to learn very quickly. I just wish the best for her on the day of her concert.

All the traditional pieces I passed on to Ms. Sato are the

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ones I had learned from Prof. Semyonov, the first director of the Bolshoi School of Ballet in Moscow. He had learned *The Dying Swan* from Anna Pavlova herself while watching her rehearsal when he was very young and promising.

*Soaring* is the piece I had choreographed just for Ms. Sato. When I was thinking that I had to choreograph a piece for her during the preparation of the concert of Ballet Four in 1959, one phrase from Schumann's music came to mind. I asked Mme. Inna Chiba, my friend pianist, to play that melody for me; miraculously, the movements just flooded out as the melody was played. By the time the music was over, my choreography was almost complete. I was never good at preparing the choreography ahead of time. Most of my work had been born through improvisation, and *Soaring* was typical of this case. Unfortunately, most of my work of the twenty years in the Nippon Theatre disappeared. I hope that Ms. Sato can preserve at least the pieces that would be performing today.

Ms. Sato's first performance was successful and received some good criticism among those who participate in this field. I was very happy for her success for I knew how much pressure she had from this performance.

Ms. Sato's second concert was held at Toranomon Hall on July 30th of 1976. She increased the number of pieces and also there were more dancers. Ms. Benkan performed for Ms. Sato as a special guest artist. There were more than ten dancers including Mr. Fumiaki Hayashi. Ms. Sato herself performed *Waltz from Les Sylphides*, *Don Quixote*, *Bayaderka*, *The Dragonfly*, and *Blue Danube Waltz*.

*The Dragonfly* is a very famous piece that was danced by Anna Pavlova. No one else has danced it since, and the choreography is unknown. I had always wished to dance this piece myself but my dream never came true. So when Ms. Sato asked me to

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choreograph a new piece, I tried to create from the impression I received from only one picture of Pavlova.

Ms. Benkan danced *Melancholy* with Mr. Hayasi and also danced *Sailor Dance*. Needless to say, this is a character dance but some classical ballerinas try to perform this solo just for the entertainment. A long time ago, I saw the famous dancer Rucom dancing this piece. I tried to remember her dancing and challenged myself to dance it for my farewell performance. Although I danced only the original *Sailor Dance*, Ms. Sato added the melody of *Red Pappy*. The music scores for both pieces are very simple, so Mme. Chiba arranged them into one piece for the concert easily. First I choreographed this piece with Ms. Sato who is a classical dancer but since Ms. Benkan is an expert of character dance, this piece was passed on to Ms. Benkan.

Ms. Sato's third concert was held at the ABC Hall in Shiba on July 31st in 1978. Ms. Sato danced *The Deagonfly*, *Antonio and Cleopatra* (duet with Mr. Fumiaki Hayasi, music by Arensky), *The Dying Swan*, *Pas de deux from Don Quixote*, *Bayaderka* and danced the principal role in *Blue Danube Waltz*, Ms. Benkan performed *Melancholy*, *Sailor Dance* and *Czardas*. There were some new pieces and new dancers, which made me sure that the troupe was growing bigger.

In the program, Ms. Sato said "I would like to dedicate this performance to Mme. Olga who celebrated her 70th birthday." I also noted "It had been nineteen years since the concert of Ballet Four in 1959. Among those four dancers, Miss Sato is the only one now still dancing and I found myself very far away from the "heart of ballet". I began to feel my old age and weakness in my body. I could not really help Miss Sato as I had wished. Yet, Miss Sato is a hard worker and has enough experience and with Ms. Benkan, Mr. Hayasi and others to help, I believed in her success."

Time just flies. It has been forty five years already, since I

came to Japan. As I think back on my mysterious life, I am enjoying thinking of what message I should send to Miss Sato for her fourth concert in Tokyo." (From *Ballet, My Life* by Olga Sapphire pp236-246)

### iii OLGA SAPHIRE (1907-1981)

Olga Sapphire was her stage name in Japan. Her real name was Olga Ivanovna Pavlova. She was born in 1907 in St. Petersburg (later called Leningrad). In 1920, she entered a ballet school which was called Baron Miklos School. Two years later, since the school had been closed, she moved to the National Ballet School, generally known as Volinsky's School. Akin Volinsky was a very famous art scholar of that time. He wrote a book on ballet entitled *The Book of Delight*, in which there was an interesting article on Olga Pavlova as a promising pupil.

In 1925, when this school was also closed, Olga took the entrance examination for the Leningrad National Ballet School. She passed the examination as the top of 350 candidates. She studied and trained here for four years with Konstantin Sergeyev, Vakhtang Chabukian and Feva Ivanovna Balabina in the classes of Victor Semyonov, Kojuhova and Romanova who was the mother of the famous Galina Ulanova. Olga danced often at the Maryinsky Theatre and Mihailovsky Theatre in Leningrad for two years preceding her graduation.

In 1929 she graduated. That was a hard year all over the world. There was a crash in the stock market in New York and starvation and coldness were in Leningrad.

After her graduation, she joined various ballet companies and danced in many cities including Leningrad, Moscow, Kiev, Odessa, Khavarovsk, Vladivostok, etc. and won renown as a prima ballerina. In those days, her most important work was *The Red*



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*Poppy*, the first revolutionary ballet to be produced after the Russian Revolution. It is a story of love and politics and its heroine is a Chinese dancing girl named Tao Hoa. I have two photos of Olga's Tao Hoa. They are very beautiful and very charming. At that time, Takehisa Shimizu, a young Japanese diplomat who worked on the staff at the Japanese Embassy in Leningrad, Moscow, and later in Khabarovsk, fell in love with her at first sight when he saw her dancing as Tao Hoa at the theatre.

It was in Khabarovsk about 1932 that they met first and fell in love with each other. After finishing the ballet trip and going back to Leningrad she wrote him that she would love him to the last day of the world.

In 1933 Olga Pavlova moved from Leningrad to Moscow to marry Mr. Shimizu. But under the government of Joseph Stalin, this marriage of a Japanese diplomat and a beautiful Russian dancer was very difficult to work out, and it took three years for the procedures to be completed.

It was during these uneasy and melancholy times that she again met her former ballet teacher, Victor Semyonov. At that time, he also lived in Moscow as the first director of the Bolshoi Ballet School. Olga implored him to teach her ballet again until her departure to Japan, a country which was looked down upon in Russia as a civilized nation, and without ballet.

It was dangerous, he thought to help a person who had already decided to desert her home land for another country, but he answered her:

"Yes, I will be glad to help you as much as I can. I cannot refuse because you were my very special student."

From this time her dance education and training with the great teacher, Semyonov made a fresh start with renewed enthusiasm after three years of dancing on many stages. During this time she

further improved her balance, precision, speed, and lightness. Beside these basics she was able to learn and memorize many solo parts from Russian traditional ballets, including variation from *Don Quixote*, from *La Bayadère*, from *The Hump-Backed Horse*, and in particular —*The Dying Swan*. She was very proud of it and always believed it to be the completely original choreography by Fokine, which was made famous all over the world by Anna Pavlova's brilliant dancing.

It seems unbelievable that twenty-five years later, all these ballets would become my repertory. In teaching *The Dying Swan* to me, Olga hoped that someday I would put all of my energy into this one ballet and work to the utmost of my abilities as a classical ballerina. It is because of this repertory that I have been able to continue ballet in spite of the unsatisfactory conditions, difficulties, and hardships in the balletic wasteland of Japan.

In 1936 Olga came to Japan with her husband. This was the same year in which George Balanchine was invited to the United States by Lincoln Kirstein to found the School of American Ballet. George Balanchine, like Olga, had been trained in the Russian Imperial School in St. Petersburg and had worked in Western Europe as the ballet master with the Diaghilev Company.

In the autumn of 1936 Olga started her Japanese career as a dancer, teacher, and choreographer at the Nippon Theatre, commonly called Nichigeki. To begin with, she introduced "Pas de Quatre" from *The Swan Lake* for the first time in Japan. Japanese audiences who had never seen ballet before thought it a very odd jazz dance.

Before long she came to know the director of the theatre well, Toyokichi Hata. His warmth and friendliness made her feel more comfortable. Olga was young. She was in high spirits, and she worked with a will. In the classroom she was never tempted to leave the slow, grinding study of genuine classical ballet. By

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her strict academic method for ballet she founded an excellent ballet team in Nichigeki, where many famous dancers were produced.

On the stage, she danced energetically everyday, three times a day. She had to create all the choreography, give suggestions about music, scenery, and costumes, and dance the main roles — all by herself. Many years of constant work were necessary before her pupils could dance beautifully, along with their teacher. Her productions were the following: *Chopiniana* (1937), *Egyptian Night* (1938), *The Caucasian Prisoner* (1939), *Walpurgis Night* (1939), *The Swan Lake* (1941), *The Blue Danube Waltz* (1941), *Sheherazade* (1941), *The Opium War* (1943), *Snow White Beauty* (1943), *Gypsy* (1950), and *Carmen* (1951). All these ballets were short versions, not full length ballets such as *Sleeping Beauty*.

Nichigeki was a great music hall where a variety of programs was produced, so Olga's ballets appeared only in mixed programs of various performers. Sometimes, by the great help of Toyokichi Hata, she had complete evenings of ballet. But usually, in spite of her brilliant performances, it was difficult to create a truly balletic atmosphere in a variety program. However she dreamed of the day when Nichigeki would become a real ballet theatre and for that dream, she worked hard for twenty three years at Nichigeki. As a professional ballerina in Japan at that time she had no alternative but to work for Nichigeki.

In 1953 she retired from the stage with the farewell performance of her ballet career at the Imperial Theatre. Her final performance was directed by Toyokichi Hata, Olga's closest friend in her work. It was three years later that I met her.

### iv. FROM LENINGRAD TO SAPPORO

As I wrote, when I met Olga Sapphire, she had already

retired from the stage. She scarcely ever went to Nichigeki. In addition to this, in July 1956, Toyokichi Hata, her best Japanese friend as well as her most understanding co-worker, died. Her twenty-three long years of struggling to establish a true ballet theatre in Tokyo seemed completely lost to her.

Sometimes a book may wait years for readers, but a ballet, like play, is meant to be performed on stage. Without a theatre, without an audience, there can be no ballet, no play.

When I met Olga and asked her to teach me ballet she told me first, "In Japan, there are neither ballet theatres nor ballet companies. However hard you may study and train to do ballet, it will lead nowhere. But if you have a passion for ballet in your heart and soul, you must be patient and practice ballet everyday. Then, in a few years, you will be able to go abroad to dance. I will help you as much as I can."

In addition to carrying a full academic load of studies at the university, I started my ballet training with Olga. At that time the trip from Sapporo to Tokyo by train and ferry took twenty-six hours. I took private lessons in the small studio in her home, not at Nichigeki. Consequently, I made few friends there, and I was lonely. But in that loneliness, I built a new self.

For three years I learned only basics, that is to say, the plain and grinding exercises of classical ballet. In the fourth year, 1959, Olga planned to give a performance by her four private pupils who were studying with her at that time. The group was named Olga Sapphire's Ballet Four. I was one of the four and danced with her choreography and coaching: *Russian Waltz*, *Melancholy from The Hump-Backed Horse*, *The Blue Danube Waltz*, and *Soaring*. *Soaring* was one of Olga's new creations and her special present just for me. This performance held special significance for me as my ballet debut in Tokyo.

Olga had planned additional performances by the Olga Sapphire's

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Ballet Four, but they never materialized because one of the four gave up ballet to become an actress, and two others married and stopped dancing. I remained her only pupil.

In the fall of 1960, Olga moved to Warsaw, Poland, with her husband, who had to work on the staff at the Japanese Embassy there. At that time, Olga proposed to me that I go to Warsaw with her. She said that I might be able to work as a ballet dancer at a theatre which had been revived from the ashes of the war. Of course, I wanted to do so. But Mr. Shimizu, Olga's husband who was a very prudent diplomat, opposed our plan and said, "It will be no good to go to a nation behind the Iron Curtain now for your study of western culture at Hokkaido University. It will do your future more harm than good." He meant that the tension between the East and the West would give a negative influence on my career. I was aware for the first time that the cold war between the East and the West had penetrated my personal life. Moreover, I learned at the same time about Olga's long and arduous life of patience under very severe international conditions. In fact, she was not permitted to return home or write even a letter to her family from the time she left Russia in 1936 to her death in 1981.

Instead of going to Poland with her, I stayed in Japan and became the one to inherit Olga's repertory, which she had learned from her teacher Victor Semionov in Moscow.

It was a great challenge to recreate by myself the long past, from the Renaissance, through the dignity of the French Court, to the charming, old, characteristically Russian dances. When I danced the repertory, I had to sing in the silent language of my physical movement. And to become able to sing, I was required to spend great energy and countless hours in my studio.

In my solitude in the ballet world, my literary profession saved me and helped me discover the meaning of each ballet. The

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essence of ballet is, I venture to say, poetry. As my literary profession has enhanced my involvement in ballet, so ballet has enhanced my literary profession. When I am completely frustrated and feel it impossible to understand foreign people or foreign literature, my ballet experience and close acquaintance with Olga Sapphire have given me the proper amount of faith in myself. As far as I am concerned, physical movement and mental thought are equally important and are inseparable like light and shadow. Literature and ballet are congenial in the rhythm of my life. Through literature and ballet, I have developed my own philosophy.

In 1974, I assembled dancers and my promising pupils and organized a series of ballet concerts in Tokyo and in Sapporo. And since then I have continued to give concerts, reviving the repertory of Olga Sapphire and expanding it by my own creation.

Olga Sapphire was afflicted by insane nationalism and the strict regionalism of the war years all her life. I understand now her deep sorrow.

Now, ten years after her death, the world is no longer so nationalistic not even regional. At least, writers, painters, musicians, and, of course, dancers are completely cosmopolitan. After my performance in 1980 in Tokyo, Olga said to me, "Next time, you should dance all my ballets in foreign countries. I believe that foreign people would appreciate them. You must, by all means, go abroad." And in the next year, 1981, she died. So, these words seem like her will to me.

Olga's precious ballets have stayed quietly in Japan for forty-five years with her and ten years without her. Now, I hope to make Olga's ballets fly on angel wings to the world to bring peace and happiness into the future.

III The Script of the Documentary Film  
"Olga Sapphire" (20 minutes)

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VIDEO

- 1 Mr. and Mrs. Shimizu  
Olga dancing  
Olga's face  
Main title "Olga Sapphire" in  
Russian with the sculpture  
of Olga's foot,

- 2 Olga's photos of her  
childhood

AUDIO

- 1 In May 1937, during the beautiful season of fresh greenery in Tokyo, Mr. Takehisa Shimizu, a young Japanese diplomat who worked on the staff at the Japanese Embassy in Moscow, came back to Japan after ten years with his charming wife, a Russian ballerina.

The ballerina's name was Olga Ivanovna Pavlova. Her stage name in Japan was Olga Sapphire. She liked the sapphire's blue color.

- 2 Olga was born in 1907 in St. Petersburg (later called Leningrad). Her father was a German engineer. Her mother was a native Russian. Her only sister became a medical doctor.

- 3 She grew up in Leningrad through the years of World War I and the Russian Revolution. When she was thirteen years old, she began her ballet training, and before long she entered the Leningrad National Ballet School, known as the best ballet school in the world.

- Olga at school
- Olga and her classmates with their teachers
- Professor Semyonov
- Madame Romanova and Professor Syraev

4 A Pamphlet of *La Fille Mal Gardée*

4 In 1926, at a school performance, Olga danced the title role of *La Fille Mal Gardée* with her classmate Konstantin Sergeev, who later became a very famous principal dancer and artistic director of the Leningrad Ballet.

This is the pamphlet of that performance. Note the names of Konstantin Sergeev, S. Koren, Vakhtang Chabukiany, and Pavlova herself.

5 Olga in *The Red Poppy*.

5 After her graduation in 1929, she joined various ballet companies and danced in many cities including Leningrad, Moscow, Kiev, Odessa, Khavarovsk, Vladivostock, Tashkent, and so on, winning renown as a prima ballerina.

In Tashkent, the capital city of Uzbek, Olga met Tamara Hanumu, one of the greatest folk dancers in Central Asia.



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Hanumu received the honor of being named Meritorious Artist of the Russian Republic. Olga developed a close relationship with her in this short time and broadened her own artistic experience and range of skills in spite of having only a short stay in this city.

In those days, her most important work was *The Red Poppy*, the first revolutionary ballet to be produced after the Russian Revolution. She danced the role of Chinese heroine, Tao Hoa, with great charm.

### 6 Mr. Takehisa Shimizu

6 While Olga was studying at the Leningrad National Ballet School, Takehisa Shimizu graduated from the Tokyo College of Foreign Languages in 1926 and came to Leningrad. He was sent by the Ministry of Foreign Affairs of Japan as one of the first group of Japanese students after the Russian Revolution.

Toshiko Sato, Olga's last ballet student, asked ex-professor of the Russian department at Waseda University, Yoshio Nozaki, about Mr. Shimizu during

his younger days in Leningrad.

7 Professor Yosho Nozaki

7 "I went to Moscow in May 1928 and moved to Leningrad in September and met Mr. Shimizu. He was my senior by three years as a foreign student. He was tall, good-looking and intelligent, and often used to walk with a walking stick on Nefsky Street."

8 Olga with her dog  
Mr. Shimizu with Olga's  
family

8 In 1933, Olga left her home in Leningrad and came to Moscow to marry Mr. Shimizu. He worked at the Japanese Embassy in Leningrad, Moscow, Khabarovsk and then again in Moscow.

9 V. Semyonov  
Olga in *The Dying Swan*

9 The marriage of Olga and the young Japanese diplomat was very difficult to work out under the government of Joseph Stalin, and it took three years for the procedures to be completed. However during these uneasy and melancholy times, she again met her teacher Victor Semyonov. He was also lived in Moscow at that time as the first director of the Bolshoi Ballet School. Here, Olga was able to learn and memorize many solo

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parts from Russian traditional ballet, including variations from *Don Quixote*, *La Bayadère*, *The Hump-Backed Horse*, and in particular *The Dying Swan*. She was very proud of *The Dying Swan* and always belived its choreography to be the completely original work of Fokin. This ballet was made famous all over the world by Anna Pavlova's brilliant dancing.

10 An order of the Minister  
for Foreign Affairs in Japan

10 In May 1934, a special order that prohibited the international marriage of young Japanese diplomats was issued by the Minister for Foreign Affairs in Japan. Under this order, the marriage of Mr. Shimizu and Olga seemed actually impossible to carry out.

But they decided to give their love and marriage precedence over all other things at any cost. In 1935, they got married and the next year, they came back to Japan. At the same time, Mr. Shimizu resigned from the Ministry of Foreign Affairs.

11 Mr. Matao Nagashima

11 Mr. Matao Nagashima, ex-newspaperman at Kyodo Tsushinsha and one of the best friends of Mr. Shimizu from his junior high school days talked about him like this:

“I was deeply moved when I saw my old friend and his Russian wife Olga. I could not suppress my tears when I thought of their hardship before reaching their marriage.”

12 Olga with her Japanese pupils

12 In the autumn of 1936, Olga started her Japanese career as a dancer, teacher and choreographer at the Nippon Theatre, commonly called Nichigeki.

Olga had met Mr. Ichizo Kobayashi in Moscow. He was the president of Nichigeki and generally known as the father of the Takarazuka Opera. He was very kind to her and introduced her to Mr. Toyokichi Hata, a very enthusiastic director, as her co-worker. They picked out fifteen good dancers from the Nichigeki Dancing Team. By Olga's strict academic method of teaching ballet, she founded here an excellent ballet team,

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from which many famous dancers were produced.

- |  |  |
|--|--|
| 13 A Pamphlet of Tokyo<br>Takarazuka<br>Theatre<br>(October 20,1936) | 13 On October 20, 1936, Olga made her debut in Japan at the Tokyo Takarazuka Theatre. She danced eight solo pieces including <i>The Dying Swan</i> taught by the great artistic director Victor Semyonov in Moscow. Her stage name at this time was Midori Aoyama. |
| 14 An Evening of Female Art<br>(On May 10,1937)                      | 14 On May 10, 1937, she danced under the name Olga Aoyama.   |
| 15 <i>An Attempt at Russian Ballet</i><br>(On August 11-20,1937)     | 15 In August 1937, the Nichigeiki Ballet Team performed <i>An Attempt at Russian Ballet</i> as a thirty-minute ballet which was part of the Nichigeke Variety Show. With this performance, the Nichigeiki Ballet was first opened.                                 |
| 16 <i>Russian Dance</i>  | 16 Olga Sapphire in <i>Russian Dance</i>   |
| 17 <i>An Attempt at Classical Ballet</i><br>(On October 1-10,1937)   | 17 In October 1937, <i>An Attempt at Classical Ballet</i> was performed.   |
| 18 <i>Gavot</i>  | 18 Olga Sapphire in <i>Gavot</i>   |

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- 19 The letters of Mr. Hata      19 At this time, Mr. Shimizu who had resigned from the Ministry of Foreign Affairs, taught as a professor of Russian at the Academy of Harbin in Manchuria. Olga stayed alone in Tokyo with a maid and worked at Nichigeki. Mr. Hata, the producer, wrote many letters to Mr. Shimizu in Harbin about creating the ballet program for Olga.
- 20 Pamphlet of Nichigeki      20 Grand pas de deux from *Don Quixote* performed in Tokyo for the first time. Mr. Eiryō Ashihara, one of the most famous critics in Japan, who studied ballet and chanson in Paris and had a profound knowledge of them, approved of Olga's ballets and praised them highly. He wrote that the dawn of ballet in Japan had come with her.
- 21 Olga with Yusaku Azuma      21 Olga's partner in those early years was Yusaku Azuma.
- 22 Olga with Hisashi Yamanaka in *Walpurgis Night*      22 In 1939, Olga danced with Hisashi Yamanaka in *Walpurgis Night*.

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23 Hisashi Yamanaka

23 Hisashi Yamanaka, Olga's partner from 1939 said the following: "Madame Olga always said that dancing on stage required three times the energy necessary for dancing in rehearsal. She was always full of energy on stage. Sometimes it was difficult for me to follow her."

24 Olga's stage in 1941

24 In June 1941, Nazi Germany launched an all-out attack on the Soviet Union, and Leningrad, Olga's hometown turned into a battlefield. One-third of the total population of Leningrad died in this invasion.

Olga was worried very much about her family's safety and was plagued by a sense of unrest difficult to put into words.

25 Olga's stage in 1942

25 Nevertheless, she continued to dance at Nichigeki.

In December 1941, the Pacific War broke out.

26 Olga's stage in 1943

26 In 1943, Olga choreographed several dances for a film, *The Opium War*. Many young people who might have to go to the battlefield the next morning came

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to the theatre, and when the performance finished, they went out as quietly as a shadow.

27 Olga's stage in 1944

27 In February 1944, the government requisitioned Nichigeki as a munitions factory for the manufacture of a balloon bomb. But in April of the same year, they stopped the manufacturing. Nichigeki stood still in the ruins.

28 Nichigaki in the wartime

28 From March 1944, Olga evacuated her Tokyo home and moved to her second home in Saitama Prefecture near Tokyo, where she lived with her parents-in-law. Mr. Shimizu stayed in Tokyo and continued to work.

In these days, Olga wore "monpe," cotton work trousers, like Japanese women in wartime and carried food through many hardships to her husband in Tokyo.

On August 15th, 1945, the war ended.

29 Madame Inna Chiba

29 Madame Inna Chiba, who was a pianist and very intimate friend, tells of her memories of Olga: "A distinctive feature of



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her personality was modest reservation."

30 Olga putting in colors to her photograph

30 Sometimes Olga was playful and mischievous. For example, she put colors into her black-and-white photographs.

Sometimes she was low-spirited, and sometimes she was hysterical. Her sympathetic husband said that it was because from time to time she could not control her grief.

31 Olga in *Carmen*

31 After the war, she returned to Nihigeki and worked hard. In this period she choreographed Pushikin's *Gypsy* and Merimée's *Carmen*.

But Mr. Toyokichi Hata, Olga's most understanding co-worker, was forced to transfer to a different location after the war because he had been the president of Nichigeki in the war time. Without Mr. Hata, Olga could not fully concentrate on her work at Nichigeki in spite of her passionate effort.

32 Olga's final performance

32 On April 5, 1953, Olga retired from the stage with her farewell performance, held at the Imperial Theatre. This final performance of Olga as a ballerina was directed by Mr. Hata and promoted by her former students.

Her twenty-three long years of struggling to establish a true ballet theatre in Tokyo seemed completely lost to her. In 1957, Olga retired from Nichigeki.

33 Olga with Preobrazhensky

33 Olga, in the midst of her dejection, had the thrilling opportunity of meeting her dear old friends from her school days in Leningrad. Professor Yoshio Nozaki remarks:

"In 1957, she was able to meet Vladimir Preobrazhensky, who came to Japan as the principal male dancer in the Bolshoi Ballet."

"In 1960, she was able to meet Konstantin Sergeyev, her excellent partner when they were young. These were the very dramatic meetings, from which the old friends were able to realize that they had all survived the

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- war. It seemed to Olga that meeting again like this was a miracle.
- 34 Professor Yoshio Nozaki      34 In 1974, Olga also met Vakhtang Chabukiany, who came to Japan as a teacher at the Tokyo Ballet School.
- 35 Newspaper clippings in which *The Maihime - A Dancer* was carried.      35 A warm friendship developed between Yasunari Kawabata, winner of the 1968 Nobel Prize for Literature, and Olga Sapphire, when Kawabata wrote serially a novel entitled *Maihime - A Dancer* (1951) for the *Asahi Newspaper*. Olga taught many things about ballet to him and helped his writing.
- 36 Olga with Seiji Togo      36 Olga visited Seiji Togo, a famous painter.
- 37 Olga's portrait      37 The portrait of Olga painted by Seiji Togo.
- 38 A book of Anton Pavlovich Chehov      38 Mr. Takehisa Shimizu loved reading Anton Pavlovich Chehov and wanted to write about Chehov someday. His wife's name was also Olga. Mr. Shimizu grappled with the difficult problem of the

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Northern Territories in his late years. He wrote a book about the Yalta Conference with reference to the Northern Territories problem. He knew that Yalta was the city in which Mr. and Mrs. Chehov found pleasure in living.

39 Olga's portrait

39 Olga's last student Ms. Toshiko Sato, was honored to receive her lessons and choreography, including *The Dying Swan* which was an exact reproduction of Anna Pavlova's dancing, from Olga, a ballerina who had come from such a rich tradition of Russian ballet. On June 20, 1981, Olga died of cancer of the liver.

On July 21, 1981, Mr. Takehisa Shimizu died as though following his wife to heaven, before being able to write about Chehov.

40 Olga dancing

40 This is the only existing film in which Olga can be seen.

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Camera	Tomio Kanayama Hajime Nakamura
Film Editor	Kimie Kawagishi
Narrator	Peter A. Spagnola
Ballet Supervisor	Toshiko Sato

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