

Jerome Robbins Dance Division

Coloring Book

Volume 1 : Dancing Together



New York Public
Library for the
Performing Arts

April 2020

Introduction

Founded in 1944, the Jerome Robbins Dance Division is the world's largest dance archive with an international and extensive collection that spans seven centuries. We provide a community space for dance professionals, researchers and the general public, offering programs and exhibitions, a dance studio for special projects, educational activities, residencies, fellowships, documentation of performances and oral histories and, of course, dance reference services, all free of charge.

Although only a small fraction of our holdings is available online, more than 2,900 prints from the Dance Division are accessible on The New York Public Library's Digital Collections. The following images come from those prints. We hope you find the activity of coloring to be creative and relaxing and would love to see your finished artwork! Please feel free to share your piece on our Facebook and Twitter feeds (#danceincolor), or you can email your masterpiece to dance@nypl.org. And don't forget that you can check out the original print on Digital Collections alongside thousands of other dance items that you can enjoy from the comfort of your own couch.

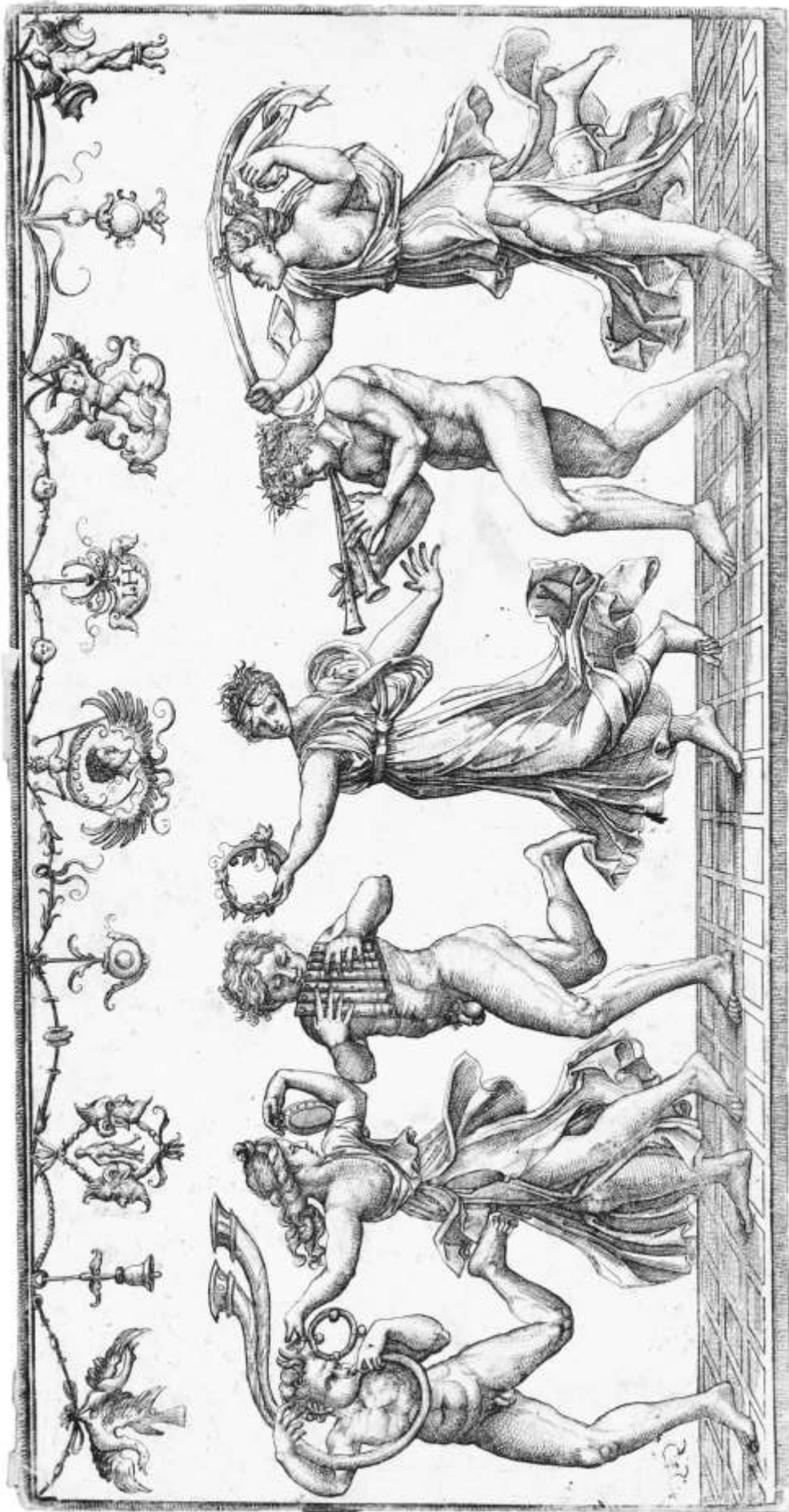
Happy coloring!

The staff of the Jerome Robbins Dance Division

Special thanks to Jennifer Eberhardt, Alice Standin, Erik Stolarski, and Arlene Yu for their work on this project.



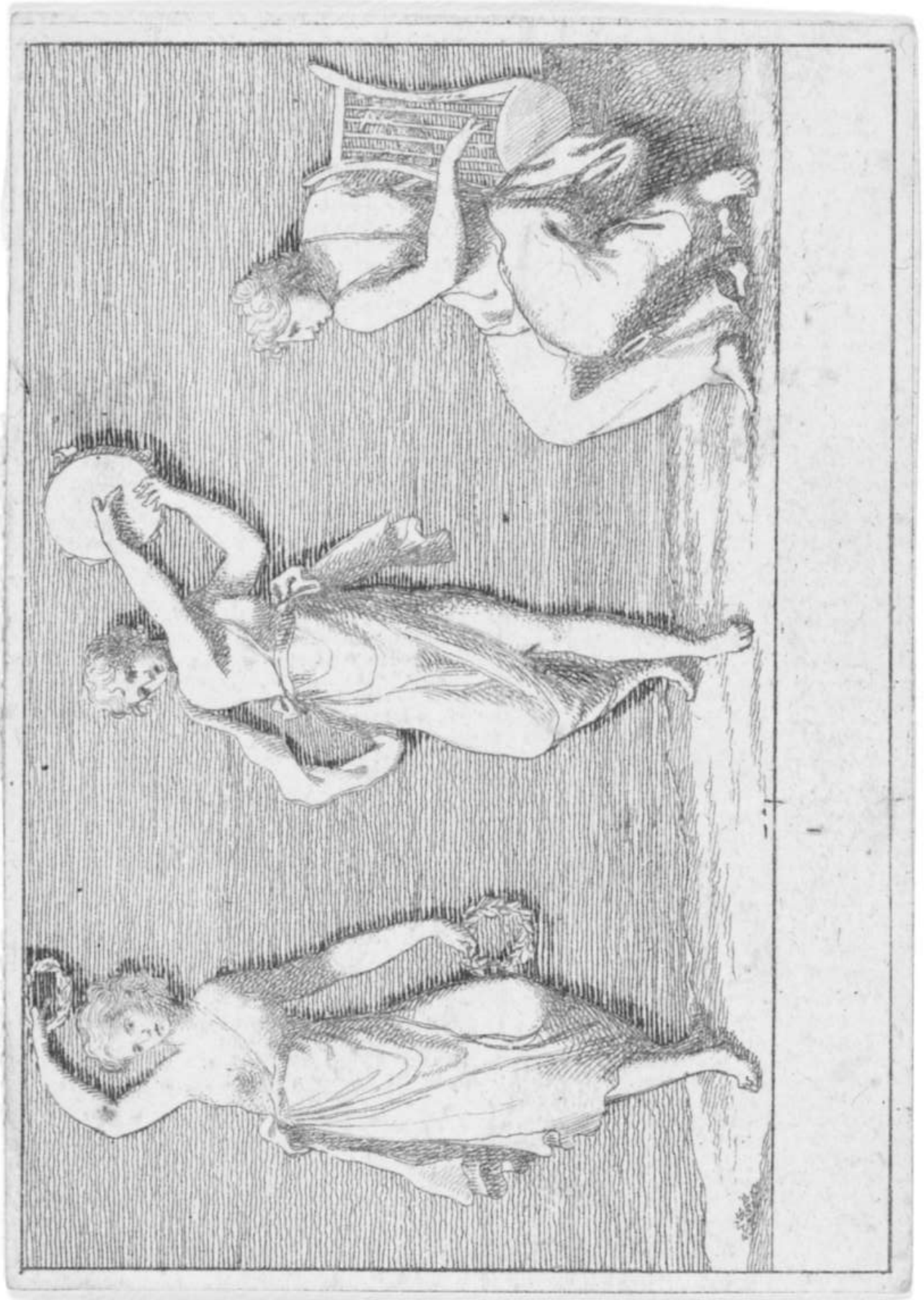






Wm. G. & Co. Lith. in 3 Prof. contours

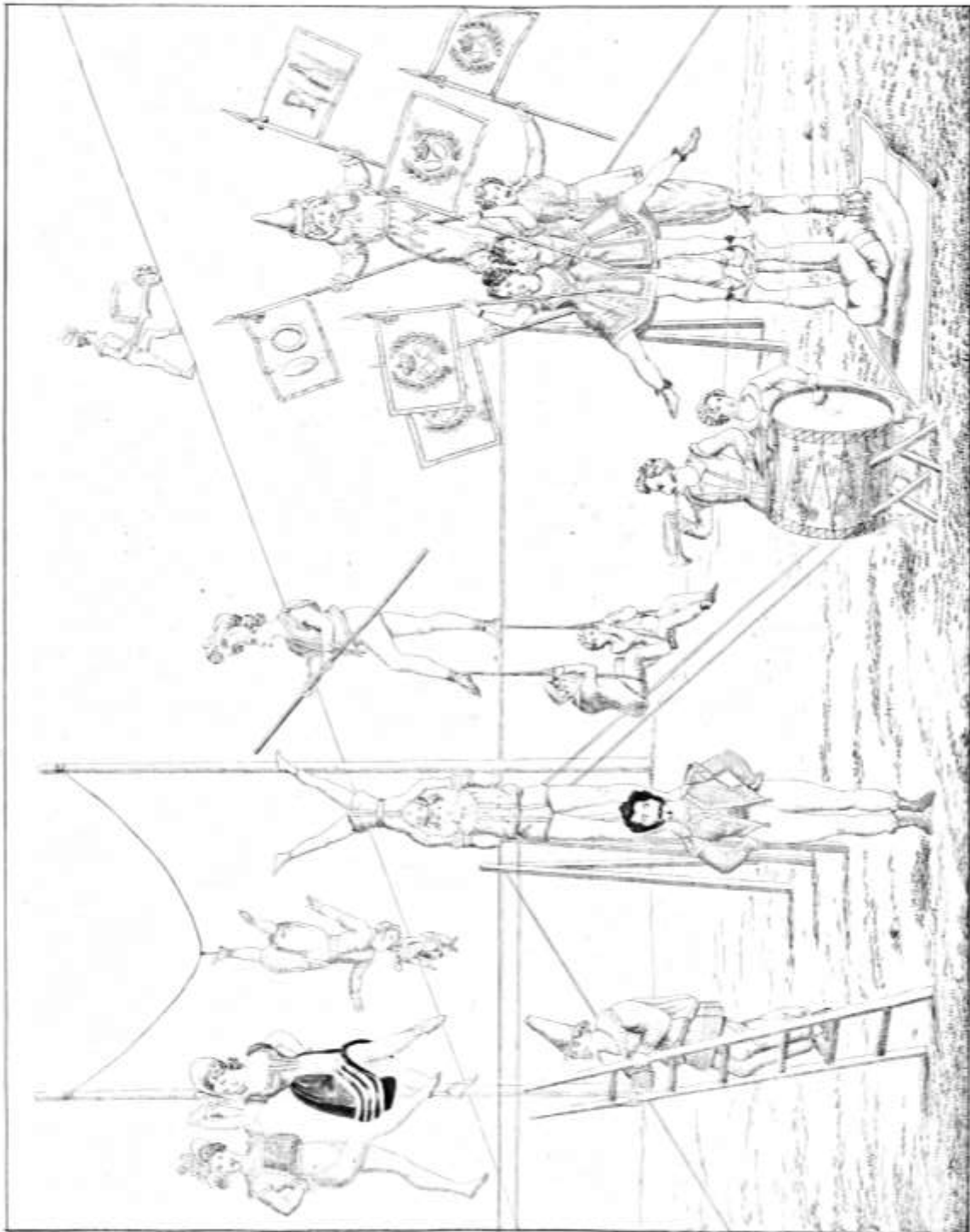




London, la Carmichael
Yve, le 30 de Canon



Gymnastische Spiele



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N° 4



Dancey invent et sculp.

Paris, chez M. L. B...





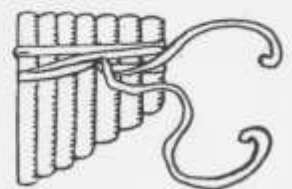


1913

PETROUCHKA

VG





Index to Images

Page	Description
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1 *Feast of Salome. Israhel van Meckenem (ca. 1440/45–1503). Engraving. German, ca. 1490-1499.*

The Biblical figure of Salomé, who danced for her stepfather Herod and received the head of John the Baptist on a platter in return, was a popular subject of Renaissance art. Here, in one of the collection's oldest objects, the theme appears in the upper vignettes, while the main image depicts a contemporary scene of dancing and music-making.

NYPL Digital Collections ID 1515732, <https://on.nypl.org/3csTk79>

2 *Procession of dancers and musicians. Etching. Unknown, ca. 1600-1699.*

In the Greco-Roman religious tradition the Bacchanalia was a performance of rites to the god Bacchus, or Dionysius in Greece. Events surrounding the rites varied regionally, but typically included feasts, processional dances, and dramatic performances. This depiction of three nude men and three women in antique draperies shows them probably as part of, or traveling to, such an event. The scene was most likely styled after frieze decoration from Ancient Greek and Roman architecture, which had maintained a significant influence over European art through the 17th century.

NYPL Digital Collections ID 5660877, <https://on.nypl.org/3eA651s>

3 *Dancing a cotillion. Engraving. Unknown, ca. 1790-1800.*

The Cotillion, or *cotillon*, was a court dance that rose to prominence in the 18th century, spreading from continental Europe to England and the Americas throughout the century. It sustained popularity into the 19th century and was a forerunner of what became the quadrille in Europe and square dance in America. This engraving, possibly meant as a caricature, depicts two couples and a single woman dancing the cotillion.

NYPL Digital Collections ID 5425972, <https://on.nypl.org/3cwuC5l>

4 *Two female dancers, one with wreaths, one with a tambourine, accompanied by a kithara player. Engraving. Unknown, ca. 1800-1899.*

This print is a 19th century creation, heavily influenced by Ancient Greco-Roman frieze and pottery imagery. It is part of a small group of prints depicting Greek and Roman dance that was collected by Lincoln Kirstein and donated to the Jerome Robbins Dance Division.

NYPL Digital Collections ID 57015847, <https://on.nypl.org/2zh3KbP>

5 *Dansons la carmagnole, vive le son du canon. Ernest Jaime (ca. 1800-1884). Etching. French, ca. 1830-1839.*

The *carmagnole* was a song and associated dance that became popular during the French Revolution. A symbol of revolutionary fervor, it was often performed at the planting of liberty trees which can be seen in the center of the scene, topped with a Phrygian cap and cockade which would have borne the colors of the revolutionary flag. The original print was most likely part of *Musée de la caricature, ou Recueil des caricatures les plus remarquables, publiées en France depuis le quatorzième siècle jusqu'à nos jours*, and was copied and etched by Ernest Jaime, a French playwright and lithographer.

NYPL Digital Collections ID 5660733, <https://on.nypl.org/3cBy6UW>



6 *Gymnastische Künste. Published by Winckelmann und Sohne. Engraving. German, ca. 1830-1839.*

Dating back to Ancient Greece, acrobatics as performance saw a resurgence of popularity in Europe and the Americas during the 19th century. The artist of this German engraving is unknown, but it was published by lithographers Winckelmann und Sohne of Berlin. It shows nineteen individuals performing various forms of tightrope walking, including a couple dancing, a man suspended by his ankle underneath the rope, and a group performing a balancing act on the right hand side.

NYPL Digital Collections ID 5476499, <https://on.nypl.org/2RTDn26>

7 *Scene at a dance. Felix Octavius Carr Darley (1822-1888). Print. American, 1840-1850.*

Felix Octavius Carr Darley, also known as F.O.C. Darley, was a prolific illustrator of nineteenth-century books, including works by James Fenimore Cooper, Charles Dickens, Washington Irving, Nathaniel Hawthorne, and others. This print is a depiction of the harvest party scene from *The Legend of Sleepy Hollow* by Irving. The central dancing figures are the schoolmaster Ichabod Crane and the object of his courtship, Katrina Van Tassel. It was drawn by Darley, and produced as a plate by lithographers Sarony & Major in New York City.

NYPL Digital Collections ID 5884280, <https://on.nypl.org/2RSFqQV>

8 *Harvest dance. Print. 1847.*

In 1841 a successor to what had been the Vienna Children's Ballet was instituted under the direction of Josefina Maudry Weiss. The group performed under the name *Danseuses Viennoises* and was made up of young child dancers. They toured across continental Europe, Great Britain, and North America throughout the 1840s until Weiss's death in 1852, which led to the disbanding of the group. This print depicts a notable piece performed by the troupe titled *The Harvest Dance* (1846). Illustrations of this specific dance appeared in various North American publications, including Currier and Ives, during their tours in 1846 and 1847.

NYPL Digital Collections ID 5047617, <https://on.nypl.org/3cyN7Xn>

9 *Petrouchka. Valentine Hugo (1887-1968). Woodcut print. French, 1912.*

Michel Fokine's *Petrouchka* premiered on June 13th, 1911, by the Ballets Russes de Diaghilev at the Théâtre du Châtelet in Paris, with Vaslav Nijinsky in the title role. This print by Valentine Hugo depicts the Shrovetide Fair scene, also known as the Butterweek Fair, part of the festivities leading up to Lent, and the setting for the opening and closing scenes of the piece.

NYPL Digital Collections ID 5052992, <https://on.nypl.org/2VC6nME>

10 *Karsavina and Nijinsky in Daphnis and Chloé. George Barbier (1882-1932). Pochoir print. French, 1914.*

Choreographed by Michel Fokine, the ballet *Daphnis et Chloé* was premiered by Ballets Russes de Diaghilev on June 8th, 1912 at the Théâtre du Châtelet, Paris, with music by Maurice Ravel and set and costume designs by Léon Bakst. The piece is based on a story by the Ancient Greek author Longus about two young lovers, Daphnis and Chloe, living on the Island of Lesbos. This print, by the French illustrator George Barbier, seems to depict the final part of the story where Daphnis professes his love to Chloe. The pipes at the bottom right is probably a reference to this scene in which Daphnis, after being rebuffed by Chloe, fashions an instrument from nearby reeds and performs in order to woo her.

NYPL Digital Collections ID 57599145, <https://on.nypl.org/3eDL4mz>

