

Jerome Robbins Dance Division

Coloring Book

Volume 3 : Dance in Asia



New York Public
Library for the
Performing Arts

June 2020

Introduction

For volume 3 of the Jerome Robbins Dance Division 2020 coloring books, we turn to our collections of Asian dance. In 1975, the Dance Division began what it called the Asia Project to expand the documentation of dance in Asia, working with governments and dance scholars and artists to eventually assemble a collection of more than 3,000 rare books, over 5,000 photographs, manuscripts, and films, while supporting the growth of local dance archives in the region. This volume highlights 10 images of Indian, Indonesian, and Japanese dance from our collections.

We invite you to share your masterpieces and tag us on Facebook and Twitter with the hashtag #danceincolor, or you can email them to dance@nypl.org.

Happy coloring!

The staff of the Jerome Robbins Dance Division

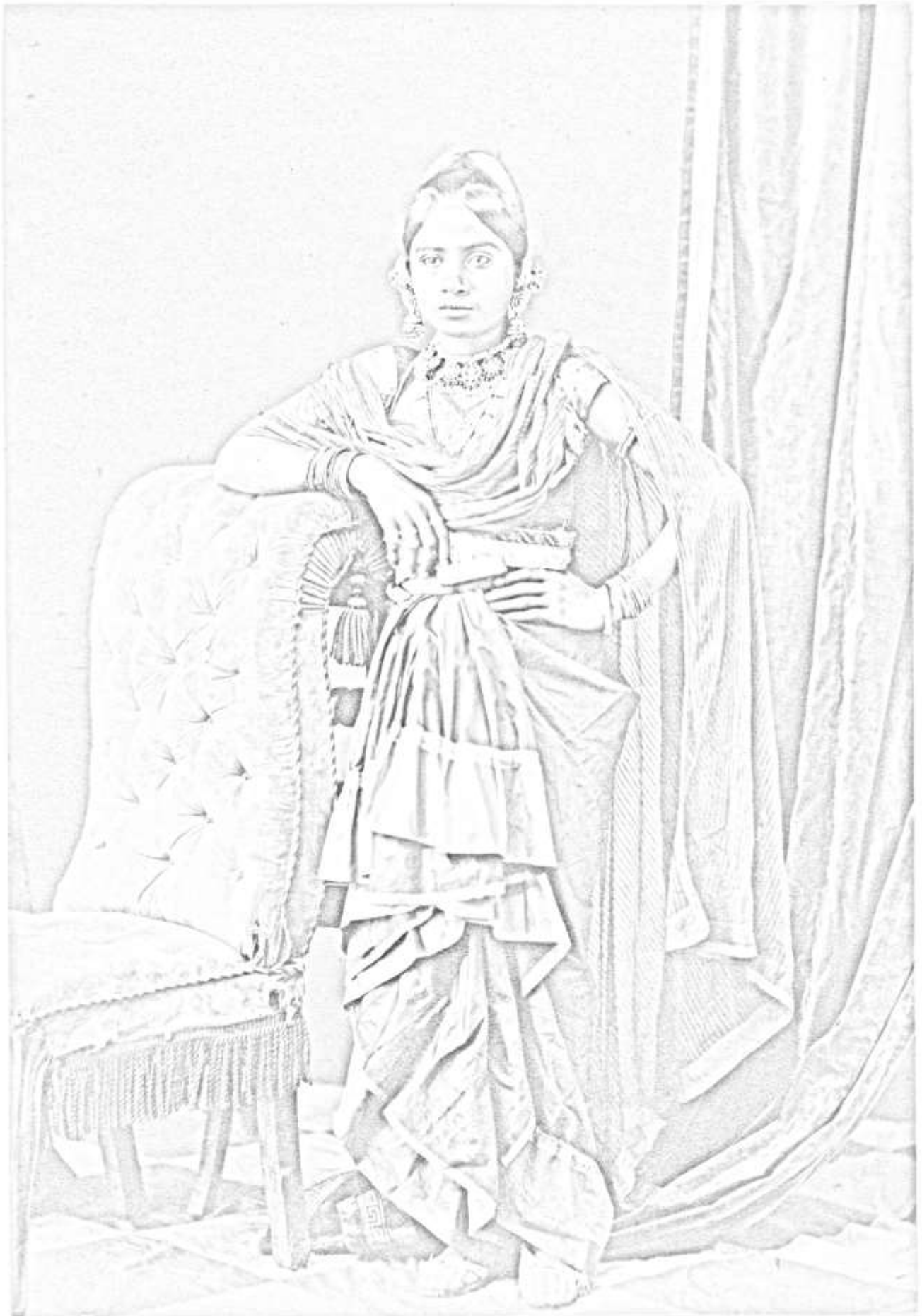
Special thanks to Alice Standin, Erik Stolarski, and Arlene Yu for their continued work on this project.

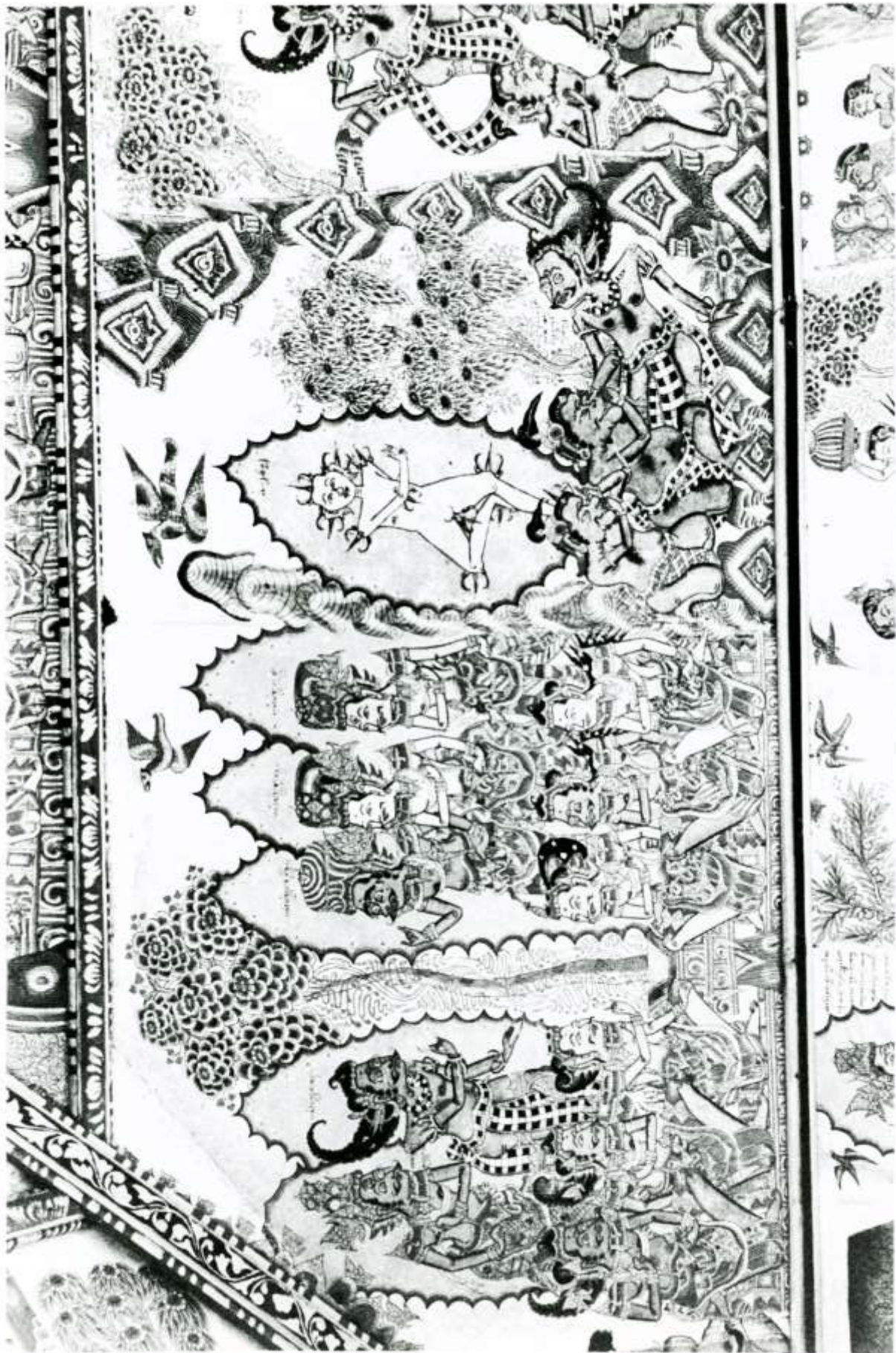
About the Jerome Robbins Dance Division

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.









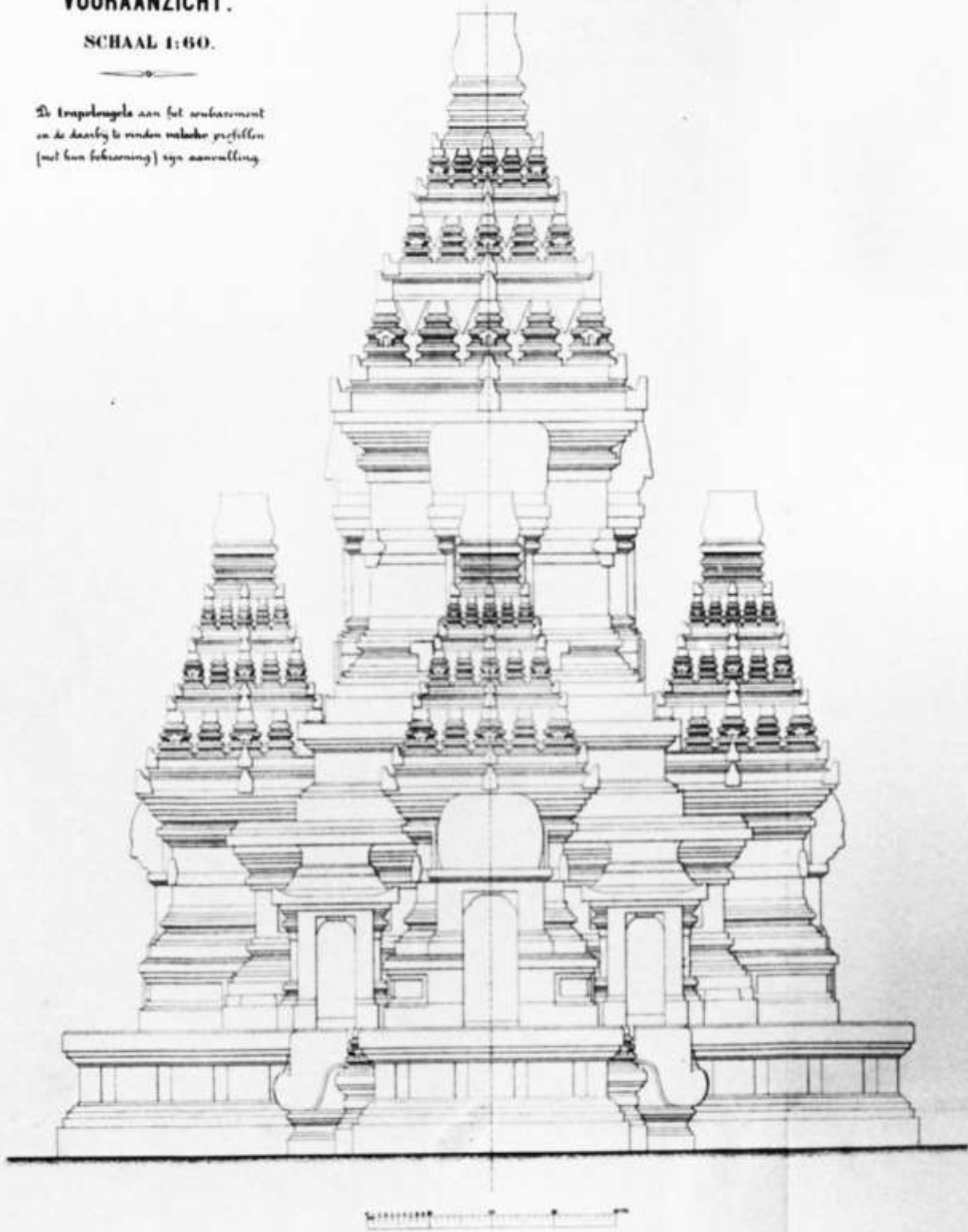
TJANDI SINGASARI.

PLAAT II.

VOORAANZICHT.

SCHAAL 1:60.

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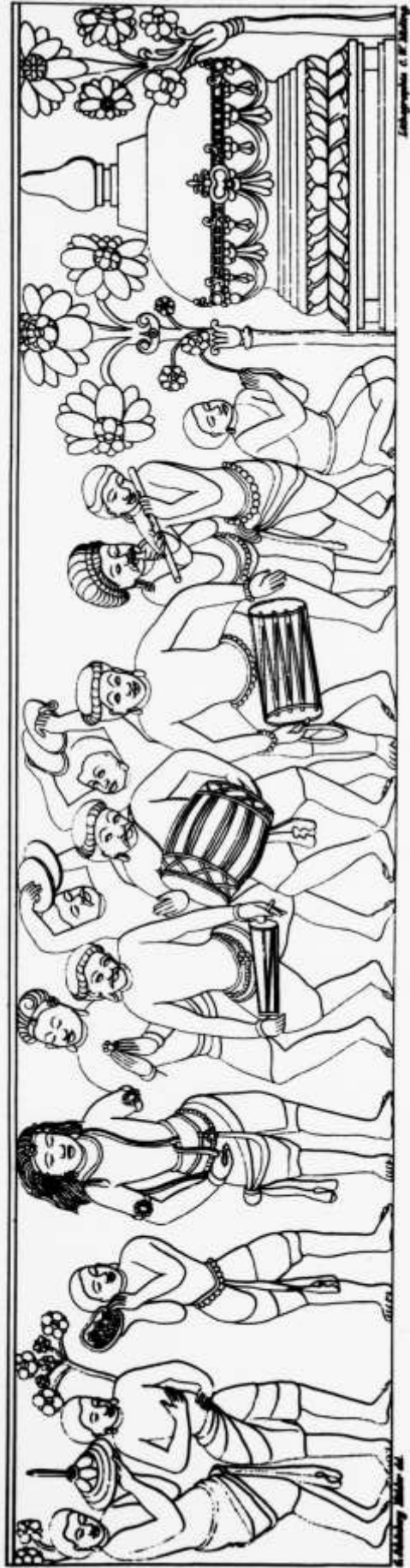


Gezeichnet van den heer J. van der Kooij
den 10den Maart 1848.

Voor het gereserveerde gedeelte van deze plaat zie *Staat V.*

Gezeichnet van den heer J. van der Kooij
den 10den Maart 1848.
Het is te zien in de teekening van
den 10den Maart 1848.
J. van der Kooij

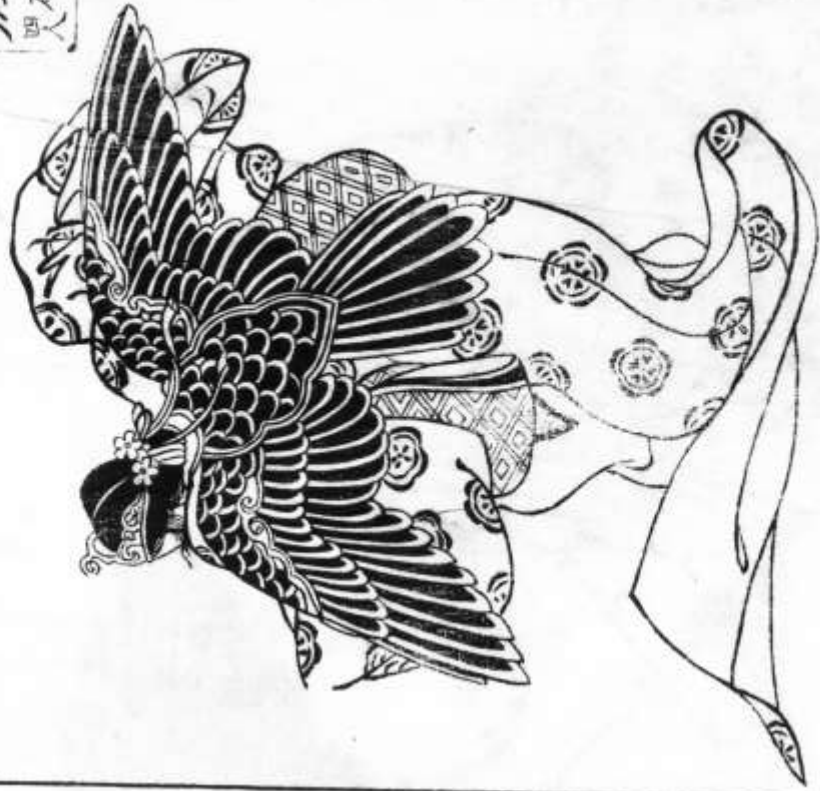






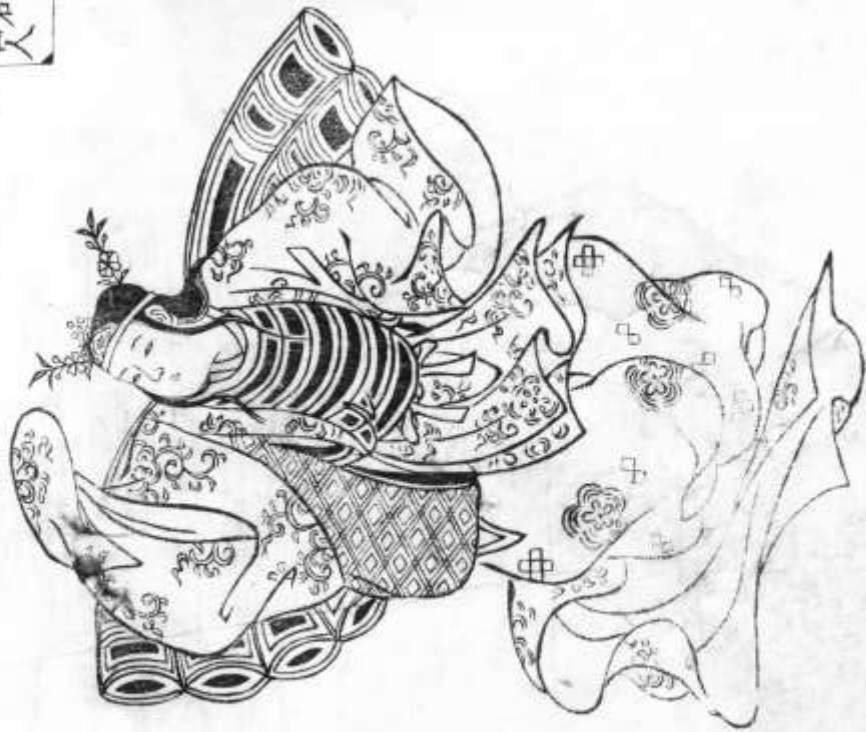
加波邊カハヘノ 四人

龍の全身



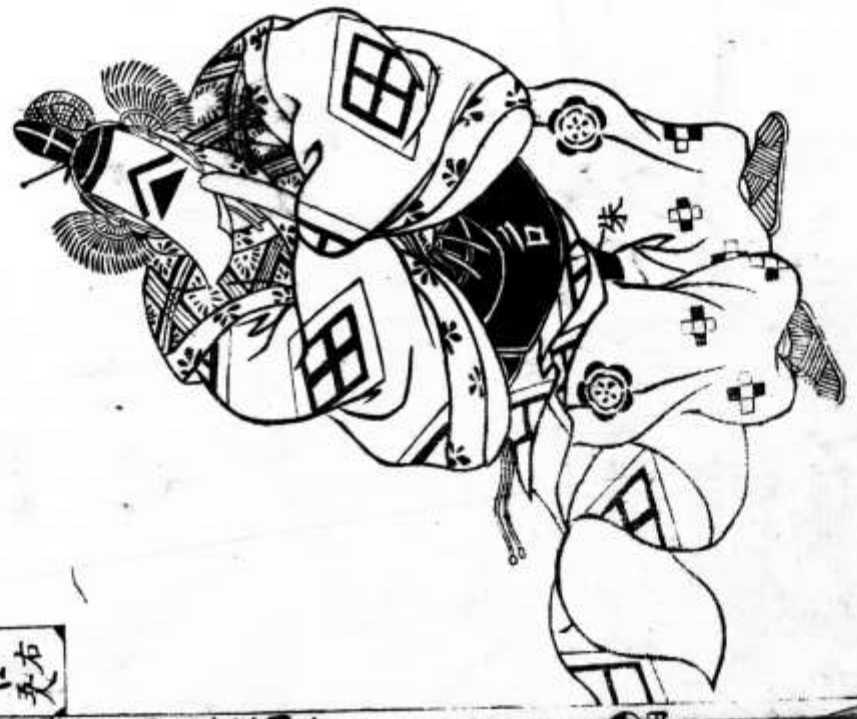
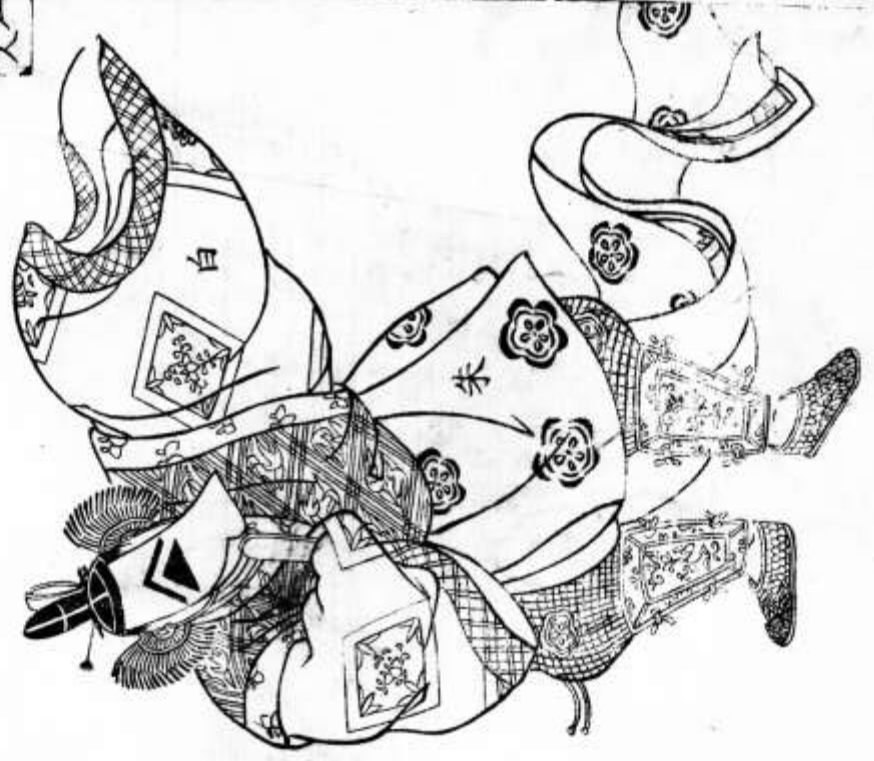
小蝶コテフ 四人

龍の全身
小蝶の全身
龍の全身



安麻天左

振前平心碧老翁冠
 柳春六魁
 人



徳利右

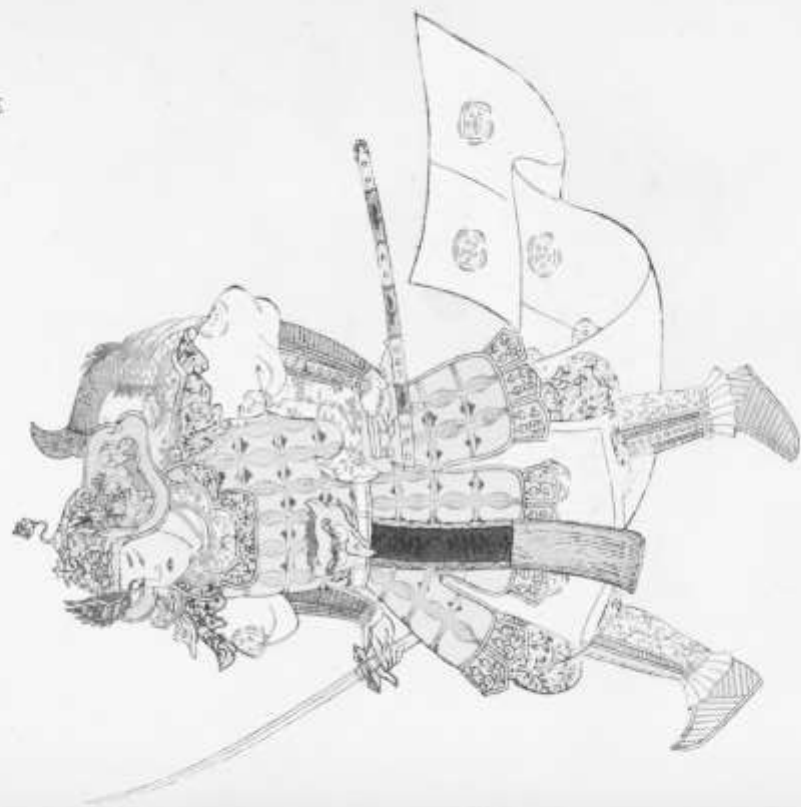
迎陵頻天子
或四人舞
二人



安摩和太
二人舞



太平樂 唐朝
四人舞



打毬樂 唐朝
四人舞



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Page Description

- 1 ***Husso Jan dancing girl of the Oudh Court of Lucknow: no. 7. Darogha Ubbas Alli (active, late 19th century). Photograph, Indian, 1874.***

The Oudh State was founded in the early 18th century as an independent entity born out of the shrinking Mughal Empire, with a single ruler known as a Nawab, or Prince. While not the capital of the Oudh State, Lucknow was an important economic hub, and the Nawab maintained a residence in the city. Like the Muslim rulers of Mughal before them, an Oudh Nawab housed hundreds of female courtesans, who were trained musicians and dancers, in his residences. The courtesans served him, but also wielded their own significant power, acting as guardians of culture. The Lucknow courtesans were especially powerful figures when compared with their peers in other cities. They were so influential it was said that any man eyeing a position in government required their patronage to rise through the political ranks. The young woman depicted here was one of the many courtesans of Lucknow who kept the tradition alive in spite of repression from the British government.

NYPL Digital Collections 57572335, <https://on.nypl.org/3e7kYaP>

- 2 ***Hosensee dancing girl of the Oudh Court of Lucknow: no. 13. Darogha Ubbas Alli (active, late 19th century). Photograph, Indian, 1874.***

The power of the Oudh courtesans was challenged in 1856, when Oudh was folded into the British Raj and controlled directly by the colonial government. British rule encountered resistance in 1857 when Bijris Qadr, the son of the last Nawab, joined the Indian Rebellion that was spreading across northern India. The courtesans of Lucknow played their part by giving financial aid to the Indian rebels. Their assistance was not enough, however, as Lucknow was recaptured after a ten month siege. After retaking the city the British targeted the elites who had supported the rebels, including the Nawab's courtesans, seizing control of apartments owned by over 300 courtesans in Lucknow. Confiscated valuables equaled an estimated 4 million rupees (roughly \$1.3 million today). The new government also cracked down on the occupation through a combination of legislation and moralism, leaving an entire class of women financially ruined and ostracized. It went so far that many former courtesans were forced to become prostitutes in military camps, losing the agency and power they had once enjoyed. Like the first photo, this image is of a courtesan during British occupation of Lucknow. The photos of both of these women harken back to the heydays of these courtesans, and a lifestyle that had been erased by outside invaders.

NYPL Digital Collections 57572345, <https://on.nypl.org/2z4tV5T>

- 3 ***Klungkung: Painting in the "Hall of Justice" : scene from Ardjuna Wiwaha (left top) and battle scene (foreground). Allen Atwell (1925-1993) and unknown Balinese artist. Photograph, American, ca. 1950-1960, of a traditional painting, Balinese, date unknown.***

Indonesia is home to numerous distinct cultures and ethnic groups who all have a unique history with dance. For centuries, dance forms have changed and developed as various religions and cultural groups have brought their own dance and musical history to the islands and its people. The most prominent forms of dance come from the islands of Java and Bali, and were heavily influenced by the spread of Hinduism and Buddhism in the region, with earliest examples coming from as early as 200 CE. Many of these dances are characterized by the importance of hand gestures and body positions in the choreography, as well as elaborate costumes worn by both men and women. This image comes from the Kerta Gosa Pavilion in the Klungkung Palace in Semarapura, Bali, and depicts scenes from the *Ardjuna Wiwaha*, an epic poem from the 11th century.

NYPL Digital Collections 1101354, <https://on.nypl.org/2XiU8pa>



- 4 ***Antiquities. Singosari, candi. Tjandi Singosari, Shivaite-Buddhist, about 1300, reconstruction drawing and vertical section from Brandes, Beschrijving van Tj. Singasari, Pl. II. Claire Holt (1901-1970) and Jan Laurens Andries Brandes (1857-1905). Photograph, American, ca. 1930-1970, of a drawing, Dutch, 1909.***

Art historian Claire Holt spent many years in Indonesia documenting its dance history in writing as well as in film and photographs. Born in Riga, Latvia in 1901, she emigrated to the United States in 1920 with her husband and settled in New York City before making her first trip to Indonesia in 1930. Holt spent most of the decade there studying dance, working for the anthropologist Willem Stutterheim, and then assisting the Swedish dance archivist Rolf de Maré with his photo and film documentation of Indonesian dance. She spent most of her time in Java, Bali, Borobudur, and Sulawesi (Celebes), observing and documenting traditional and contemporary dance in the regions. This image is of an architectural drawing by the Dutch philologist/archaeologist Jan Laurens Andries Brandes, documenting the Singhasari Temple in Java's Malang Regency.

NYPL Digital Collections 1124834, <https://on.nypl.org/3e5clic>

- 5 ***Drawing of Borobudur reliefs. Dancing drummers; Dancing musicians in retinue of a prince on his way to worship a stupa with offerings. Claire Holt (1901-1970) and Frans Carel Wilsen (1813-1899). Photograph, American, ca. 1930-1969, of a sketch, Dutch, ca. 1849-1853.***

This photograph by Holt is of a drawing by the Dutch artist Frans Carel Wilsen, copied from bas relief sculptures at Borobudur Temple in Magelang Regency in Java. The *stupa* is a religious monument meant to house relics in the Buddhist tradition, and Borobudur Temple is an Indonesian example which fuses beliefs and architectural influences from both Buddhism and Hinduism. The *stupa* is not the entire temple, but the small bell-like structures decorating the top three tiers of a temple, with the largest one in the center. The friezes around the temple represent the path to enlightenment. This image shows part of the beginning of this path, with the prince making a pilgrimage to this sacred site accompanied by his retinue of dancers and musicians, common in the royal courts of Indonesia.

NYPL Digital Collections 1113512, <https://on.nypl.org/3dXBx8S>

- 6 ***Naga Pasak (from Ramajana) : Rama, Laksmana, Sugriwa, Hanuman, and Djataju wound up by Naga Pasak and liberated Garuda. Alfred B. Hudson and unknown Balinese artist. Photograph, American, ca. 1950-1969, of a traditional painting, Balinese, date unknown.***

This Balinese painting is a depiction of a climactic scene in the Hindu text the *Ramayana*. Rama, an incarnation of the god Vishnu, with his brother Laksmana were attacked by Indrajit with a Naga Pasak (a magical bow which bound its target in snakes known as *naga*). Bound with them are two Vanara (forest deities depicted as monkeys) known as Sugriwa and Hanuman, and Djataju, a human-bird-like deity of Indonesian origin. This story is dramatized in the *Sendratari Ramayana*, a dance drama from Indonesia that is performed to this day.

NYPL Digital Collections 1101382, <https://on.nypl.org/3e9Y2aZ>

- 7 ***Page from the Ehon Tsūhōshi (Picture Book of Shared Treasures). Tachibana Morikuni (1679-1748). Wood-block print, Japanese, 1730.***

Tachibana Morikuni was a Japanese wood-block artist and printer during the Edo period. He published a nine volume series celebrating both the natural world of the Japanese archipelago and various aspects of Japanese culture. This and the next image came from the second volume in the series and depict scenes of the Edo period of diverse subjects, from training warriors and feeding roosters to blacksmiths and multiple dancing figures. It was donated to the Jerome Robbins Dance Division by Lincoln Kirstein, a noted enthusiast of Japanese art and culture. Pictured here are images of *dobu* (children's dances); the left image is a depiction of *kochō* (butterfly dance) and the right of *karyōbin* (a Buddhist dance of a bird).

NYPL Digital Collections 57490048, <https://on.nypl.org/3g1GOhH>



- 8 **Page from the *Ehon Tsūhōshi (Picture Book of Shared Treasures)*. Tachibana Morikuni (1679-1748). Wood-block print, Japanese, 1730.**

Depicted in this image is a *bugaku* style known as *ama*. It is a “quiet dance” which can trace its beginning to an ancient Indian dance form and is considered a dance of the “left” in *bugaku* tradition. So while the image is black and white, you can imagine the costume being a vibrant red. The masks worn by these performers were typical of the style and were made of cloth or paper with small triangular holes for the eyes. *Ama*, and the dance it was often paired with known as *Ni-no-mai*, were meant to represent the cosmos. The former was “heaven,” and the latter a depiction of the dark spirits of the earth represented through the use of carved wood masks.

NYPL Digital Collections 57490049, <https://on.nypl.org/3e14kcl>

- 9 **Page from *Bugaku zu, Vol. 1*. Takashima Chiharu (1777-1859). Wood-block print, Japanese, 1823.**

The *bugaku* dance style has been part of Japanese dance history since the 6th century CE when it was brought over from the Korean peninsula. It quickly became a staple of court life in Imperial Japan and was reserved solely for the ruling classes. Its importance in court life declined with the transfer of power in Japan from the Imperial court to the Shogun, losing its popularity to the new dance style *nō*. Outside of the court of the Emperor, *bugaku* maintained some importance in Buddhist and Shintō religious rituals. *Bugaku* performances were revived with the fall of the Tokugawa Shogunate and the reinstallation of the Emperor in 1868, which brought renewed interest in traditions of the earlier court.

NYPL Digital Collections 57490077, <https://on.nypl.org/2XeEI3>

- 10 **Page from *Bugaku zu, Vol. 1*. Takashima Chiharu (1777-1859). Wood-block print. Japanese, 1823.**

Bugaku is, as a rule, reliant on symmetry and positioning in performance. Confucianism had a great deal of influence on its development and led to two main forms of *bugaku*, differentiated by the music used and the color scheme for the costumes. *Komagaku*, is considered a dance of the “right,” using green in costumes. The second style, *tōgaku* (meaning Tang Dynasty music), were dances of the “left,” and utilized instrumentation that was popular in China. It is typified by the use of red in costumes. Both of these costumes are of this second style, which is considered stronger and inspired by the military, seen in the right hand figure of a samurai in traditional armor.

NYPL Digital Collections 57490089, <https://on.nypl.org/3cS3MWC>

