

Jerome Robbins Dance Division

Coloring Book

Volume 4 : Women with Wings



New York Public
Library for the
Performing Arts

June 2020

Introduction

Thanks for downloading volume 4 of our coloring books! For this issue we thought the ethereal images of nineteenth-century Romantic Era ballets might help lift your spirits. Here are ten different ballerinas with wings for you to color and make your own. See 55 images of winged dancers, human and otherwise, from our collections here: <https://on.nypl.org/2UPMWAJ>.

As always, 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 Jennifer Eberhardt, 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.





A. DAVIES, del.

Publié par Goussier, 11 rue Tiquetonne

Lith. de C. Motte

Mario Feytaud
Aquarelle

Paris chez l'auteur au J.J. Harcourt, N° 10.

se trouve en Grand N° chez M. Bachelier, N° 10.





FANNY ELSLÉR.





Chalkley del.

Paris: Chalkley, edit. et de l'abbaye

Imp. De la La. Paris

M^{lle} CARLOTTA GRISI
Sans Sculle





J. Barbier

Lith. de G. Knapstein

Une **SYLPHIDE**. (M^{lle} Brocard)
Dans la mort de Tasse, Opéra en 3 actes. (Acad. R^{le} de Musique)





Drawn from Life by Edward Gavett

Engraved by E.J. Lang

MRS. HONEY (AS PATCHE)





Drawn from a Sketch by Howard Wilson

MISS NELSON
A3
THE MOUNTAIN SYLPH

Entered according to Act of Congress in the year 1836 by George Eastcott, in the Clerk's Office of the District Court of the Southern District of New York





M^{lle} Camille LEROUX,
Artiste du Cirque National.

3041

Camille

par Louis-Philippe

304







M^{lle} LUTHER, rôle de L'AMOUR dans UN MARIAGE SOUS LA RÉGENCE

Paris — maison Martinet 41, rue Vivienne et 15, rue du Coq



THÉÂTRE IMPÉRIAL DE L'OPÉRA.



704.

ZÉPHIR ET L'AMOUR DANS LA FONTI.

Des. Mazon. Gravé par F. Rivol. 116 et 117, rue de la Harpe, 46.

Lith. Goussier, Q. des Augustins, 26 Paris.



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Page Description

- 1 **Marie Taglioni (*Sylphide*). Charles Étienne Pierre Motte (1785-1836) after a painting by Achille Devéria (1800-1857). Lithograph. French, ca. 1832-1836.**

Marie Taglioni (1804-1884), perhaps the most famous of the Romantic Era ballerinas, was a notable member of an elite European family of dancers and choreographers, starting with her grandfather Carlo Taglioni (1750-1835). Her father, Filippo Taglioni (1777-1871), began working as a choreographer when Marie was just a year old, and it was Filippo who groomed and trained her to prepare for her 1822 debut in Vienna. After six successful performances for the Paris Opera in 1827, she earned a three year contract, which due to her father's control over negotiations included a clause that prevented her from performing any choreography that was not his. This limited the roles available to Marie, and it was not until four years later, under a different contract, that she truly came into her own. During her first year of the new contract Marie truly established her style of ethereal dance in tandem with her use of pointe work. Both of these traits would make her performance in her father's *La Sylphide* (1832) a sensation across Europe, marking what is often cited as the beginning of the Romantic Era of ballet.

NYPL Digital Collections ID 5455490, <https://on.nypl.org/3cyD7Ns>

- 2 **Fanny Elssler. Franz Kruger (1797-1857). Print. German, ca. 184-.**

Fanny Elssler (1810-1884) was born just six years after Marie Taglioni, and the two would define and pioneer the great dances of the Romantic Era, as well as foster a divide between performers and patrons alike. Fanny (short for Franziska) was the youngest of the three Elssler sisters, all of whom were dancers of note during the nineteenth century. Fanny and her middle sister Thérèse were known to dance *pas de deux* together, as the latter often performed *en travesti*, dressed as a man. Early on, Fanny's style of dance was perceived to be in stark contrast to that of Marie Taglioni. The latter was ghost-like and airy, often draped in white costumes in the guise of a fairy or spirit. Elssler brought life and energy to the stage through colorful costumes and her ability to mime, especially in her most famous dance, *La Cachucha*, in the ballet *Le Diable boîteux*. However, as can be seen in this image, she did not shy away from dancing roles usually associated with Taglioni, including the titular figure of *La Sylphide*. Elssler brought new interpretations to these characters, which created a divide between the two women, as well as among their fans. The then director of the Paris Opera, Louis-Désiré Véron, saw this as a business opportunity and played up the rivalry to much financial success.

NYPL Digital Collections ID 5138462, <https://on.nypl.org/2z0Hz9U>

- 3 **Melle Carlotta Grisi dans *Giselle*. Imp. Bertauts. Jean Baptiste Marius Augustin Challamel (1818-1894). Lithograph. French, 1844.**

Like Taglioni and Elssler before her, Carlotta Grisi (1819-1899) was part of a family embedded in the performing arts of nineteenth-century Europe. The Grisi family was devoted to the opera and was known primarily for singing. From an early age, Carlotta showed an aptitude for dance, however, and gained experience as a teenager when she joined her sister Ernesta on an Italian tour with an opera company in 1833. Still expected to pursue a career as a singer, she chose the life of dance after meeting the dancer/choreographer Jules Perrot while on tour. Perrot became her teacher, dancing partner, and even romantic partner. They toured together to modest successes in London, Paris, and Vienna, but it wasn't until 1841 that Grisi's greatest success, and the subject of this image, debuted. Seeking a narrative ballet to put her name on the map, Carlotta chose a new piece created by Théophile Gautier and Adolphe Adam titled *Giselle*. Now one of the most famous ballets of the Romantic Era, it premiered at the Paris Opera to great acclaim. Grisi was said to be able to capture the emotion of Taglioni and pair it with the energy and miming of Elssler.

NYPL Digital Collections ID 1515995, <https://on.nypl.org/2Uc35jr>



4 *Une sylphide (Mlle Brocard) dans La mort du Tasse, opéra en 3 actes. Godefroy Engelmann (1788-1839) after Auguste-Siméon Garneray (1785-1824). Lithograph. French, 1821.*

While Taglioni as the sylph may have inaugurated the Romantic Era in ballet, the themes and styles she had combined were being developed independently over a decade before by dancers like Caroline Brocard, shown here. Caroline danced with the Paris Opera around 1820 and is famous for popularizing the mute dancer as a character in various operas and ballets of the era. She caught the eye of King Charles X of France's second son, Charles Ferdinand, Duke of Berry, who kept her as his mistress (allegedly one among many) and maintained a residence for her in Paris. She is pictured here as a sylph in the opera *La Muerte de Tasso*, an opera by Manuel Garcia based on the life of the poet Torquato Tasso. This image is evidence of interest in fairy-like characters before Taglioni popularized it ten years later. Besides her depiction as a sylph, various aspects of her dress and pose also reflect what would come to be expected from the Romantic Era ballerina.

NYPL Digital Collections ID 5073605, <https://on.nypl.org/3dBSrtS>

5 *Laura Honey (as Psyche). Richard James Lane (1800-1872) after drawing by Edward Novello (19th Century). Lithograph. England, 1832.*

Laura Honey (1816-1843) was an actress and dancer who had a short-lived career dancing throughout Great Britain. She was the daughter of the English actress Anne Bell, who performed at Sadler's Wells and the Olympic Theatre. Laura joined her mother on the stage when she was still a child and soon began taking classes in music. She married William Honey, took his name, and bore a single child to him, in addition to supporting him completely with her income until he drowned in 1836. Laura continued to perform under the name Mrs. Honey even after she remarried, appearing throughout the 1830s at various theatres around London including the Adelphi, Prince of Wales, and Olympic Theatres, and eventually touring all of Great Britain. She had multiple roles that brought her renown and is pictured here in one of her most notable performances. Based on the story of Cupid and Psyche, Honey played the latter alongside the actor John Reeve. She retired from the stage after the birth of her second daughter, only to die soon after at the young age of 26.

NYPL Digital Collections ID 5372779, <https://on.nypl.org/3gVAHvR>

6 *Annette Nelson as The Mountain Sylph. George Endicott (1802-1848) after painting by Stewart Watson (fl. 1843-1847). Lithograph. United States, 1836.*

Annette Nelson (d. 1870) was an English dancer and singer active in the nineteenth century. Born in England, she emigrated to the United States in 1833, arriving in New Orleans and making her way up the East Coast to New York City. Annette made her debut in New York in September 1836 and later appeared in her most famous role in *The Mountain Sylph* at a theatre in Richmond Hill, which she was also managing at the time, producing seven different plays and dances over two months. *The Mountain Sylph* seems to have been a fusion of an opera of the same name by the composer John Barnett and the by then popular ballet *La Sylphide*, and she revived it while touring in Washington D.C. in 1837. Soon after leaving the Richmond Theatre she married the actor Copleston Coward Hodges and performed with him in the American South. At some point they divorced and Nelson later remarried, this time to the theatre manager John Brougham. She returned with him to New York City in 1847 to continue performing.

NYPL Digital Collections ID 5492503, <https://on.nypl.org/309X0b4>



7 *Melle. Camille Leroux, artiste du Cirque National. Philéad Salvator Lévilly (b. 1803). Lithograph. French, 1843.*

Camille Leroux was a well-known equestrian dancer and circus performer in the nineteenth century. She made her debut with the Franconi Circus in Paris at the age of four in 1828, and made her first trip to England in 1843 while still a teenager, after having earned great renown in France, Germany, and Spain. Horse Ballet, or *manège*, is an art form developed in late sixteenth-century Italy and Spain before being spreading to other European countries like France, Austria, and Germany. Equestrian dance changed during the rise of the circus in the first half of the nineteenth century to include more acrobatic movements from the rider. Before the appearance of acrobats, equestrians like Leroux were often the main stars of the show. While at the Cirque National, home of the Franconi Circus, Leroux performed an equestrian *pas de deux* titled *L'Écossais et la Sylphide*. Inspired by the ballet *La Sylphide*, it was first performed in 1839 and was a staple of Franconi's.

NYPL Digital Collections ID 57016045, <https://on.nypl.org/3eMDhIV>

8 *Hermine Blangy as Giselle. Francis d'Avignon (b. 1813). Lithograph. United States, 1846.*

Born in Paris, Hermine Blangy (b. 1819) is remembered most for bringing the Romantic Era ballets of Europe to various parts of the United States. A contemporary of Taglioni, Ellsler, and Grisi, she performed with the Paris Opera on and off between 1832 and 1841, as well as in Munich and Vienna. She spent most of the 1840s in the United States, performing in many cities, including New York, Boston, Philadelphia, Saint Louis, Buffalo, New Orleans, and Mobile. She even expanded her touring to the Caribbean and performed in Havana, Cuba. Hermine performed many lesser known ballets of the era, but her most famous roles were in *La Sylphide* and, as pictured here, *Giselle*. Blangy's performances as Giselle in 1846 were critically lauded in both Boston and New Orleans. Her popularity in the U.S. led to the creation of this image for Currier and Ives in the same year; it was essentially a copy of an Alexander Lacauchie illustration of Carlotta Grisi in the same role from four years earlier.

NYPL Digital Collections ID 5567000, <https://on.nypl.org/3gWo0AC>

9 *Melle. Luther, rôle de l'Amour dans Un mariage sous la Régence, Théâtre Français. Alexandre Lacauchie (1814-1881). Lithograph. French, 1848-1850.*

This nineteenth-century print is of a little known dancer, Mademoiselle Luther, who performed at the Comédie-Française. The piece depicted, *Un Mariage sous la Régence (A Marriage under the Regency)*, should not be confused with the Marius Petipa ballet of the same name that was staged eight years later in 1858. Written by the French playwright and archivist Léon Guillard, with music by Jacques Offenbach, this earlier version premiered in September of 1850 in Paris. Luther played the role of "Love," most likely meant to be a depiction of Cupid based on the wings, bow, and quiver of arrows. The winged female figure was still a popular image in ballet nearly twenty years after the original premiere of *La Sylphide*, as can be seen by this and the next image.

NYPL Digital Collections ID 57016041, <https://on.nypl.org/304TLlj>



10 ***Zéphir et l'Amour dans La Fonti*. Théâtre Impérial de l'Opéra. Alexandre Lacauchie (1814-1881). Lithograph. French, 1855.**

This second image from Parisian lithographer Alexander Lacauchie depicts another iteration of the winged figure of Eros (the Greek counterpart of Cupid) being used in dance. *La Fonti* was inspired by the life of ballerina Amalia Fonti, with dancer Carolina Rosati in the title role. It was choreographed by Joseph Mazilier, who had originated the role of James in Filippo Taglioni's *La Sylphide* in 1832. In the second act of *La Fonti* there is a ballet-within-a-ballet telling the story of Flore, the goddess of Spring, and Zephyr, the West Wind. This diversion in *La Fonti* was inspired by another ballet from 1796 by the French dancer Charles Didelot titled *Flore et Zéphire*, which Marie Taglioni had performed for her London debut in 1830. Traditionally depicted as men in Greek mythology, the roles of both Zephyr and Eros are here portrayed by and as women.

NYPL Digital Collections ID 57016042, <https://on.nypl.org/3gT5wkK>

