

Jerome Robbins Dance Division

# Coloring Book

Volume 5 : Nature Dancing



New York Public  
Library for the  
**Performing Arts**

July 2020

## *Introduction*

In honor of the lazy days of summer and the great outdoors (which we hope you've been able to enjoy recently), this volume of the Jerome Robbins Dance Division coloring books features images of nature itself dancing. May these prancing animals and plants bring you some joy!

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](mailto:dance@nypl.org).

Happy coloring!

The staff of the Jerome Robbins Dance Division

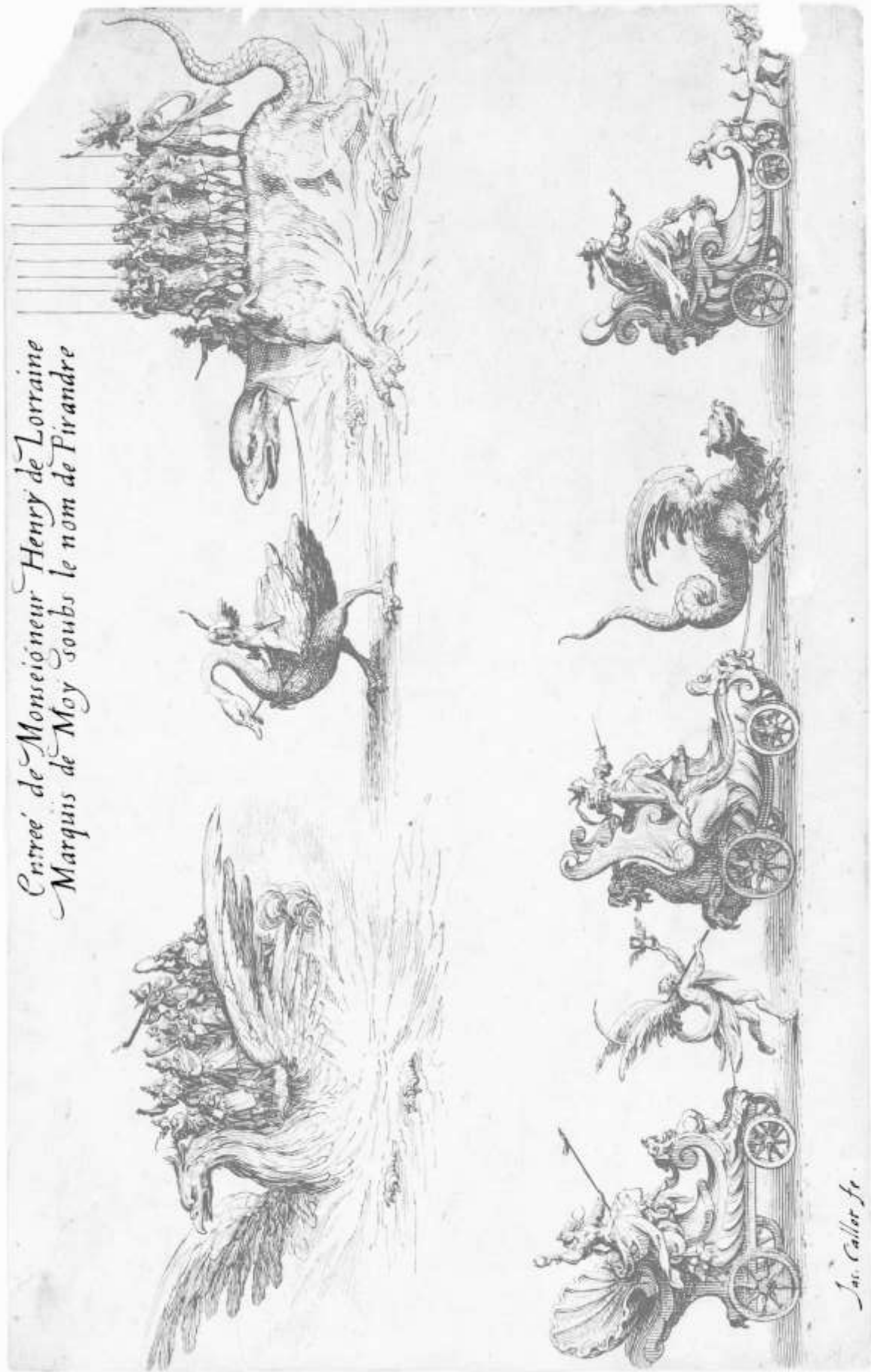
*Special thanks to Alice Standin, Erik Stolarski, and Arlene Yu for their continued work on this project.*

### 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.

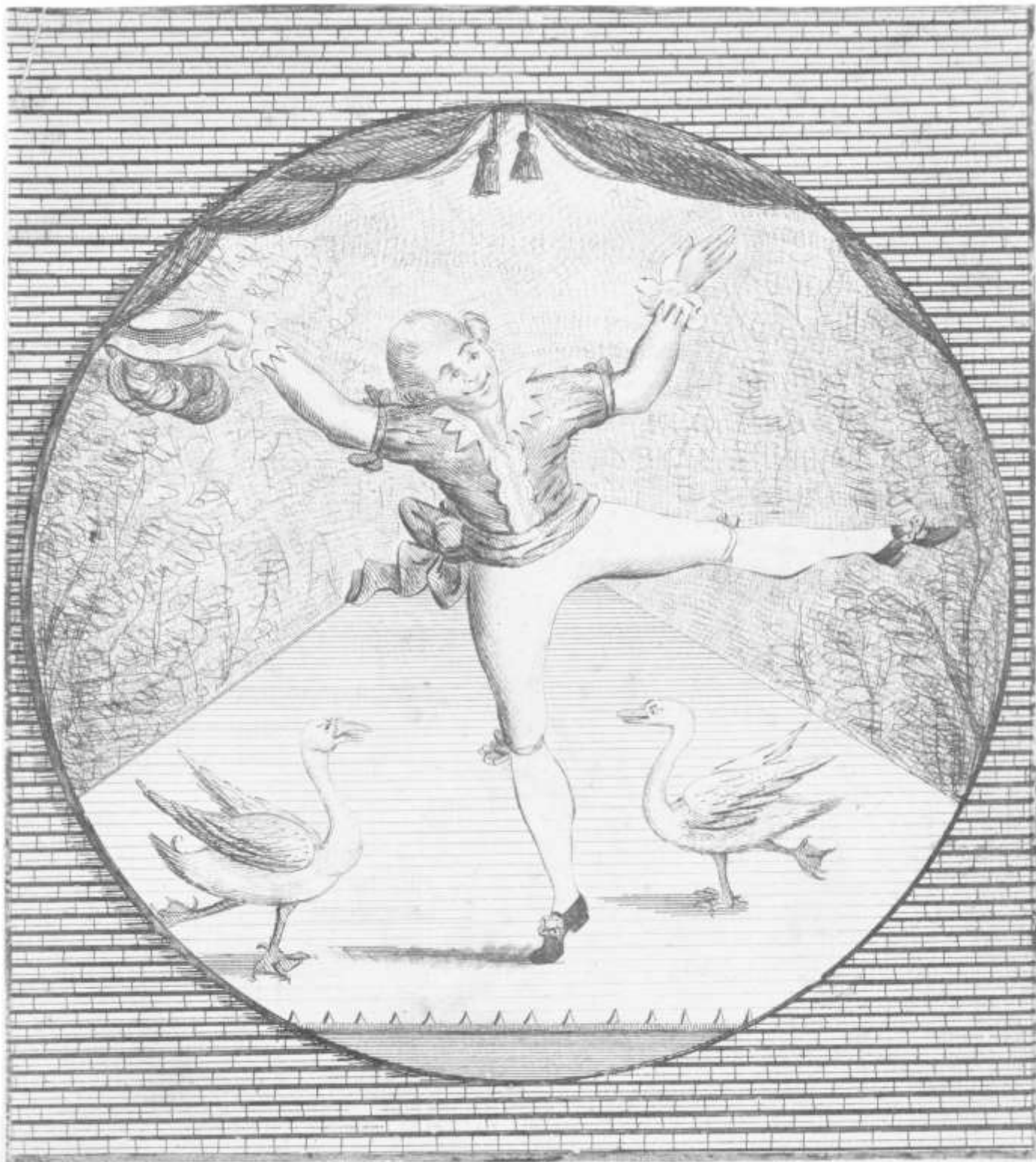


Entrée de Monseigneur Henry de Lorraine  
Marquis de Moy sous le nom de Pirandre



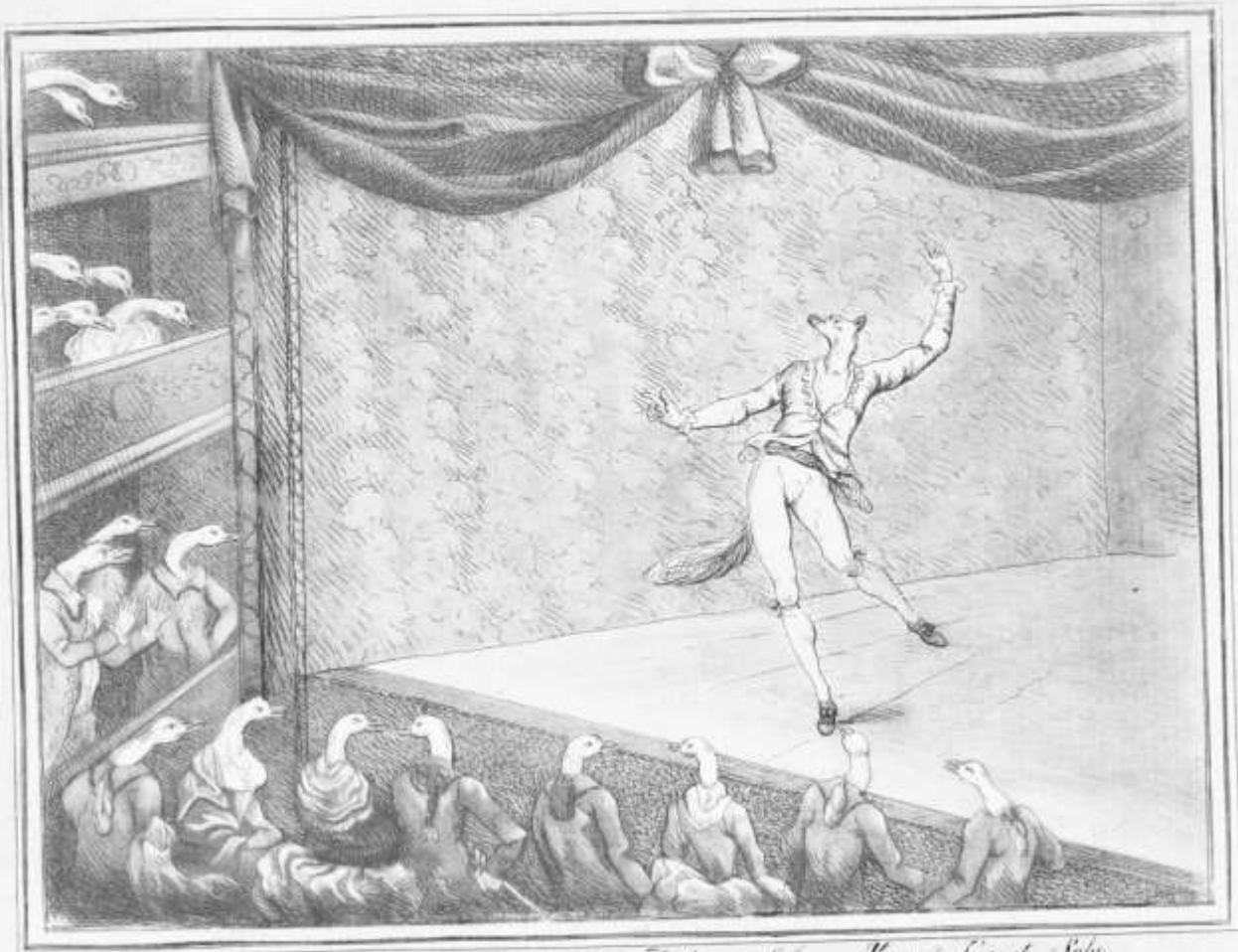
Jas. Callot sc.





VESTRIS,  
Every Goose can stand thus





*Publ. Dec. to Oct. June 16<sup>th</sup> 1781 by J. Wood & J. Jones, Managers, Curvet. Robt.*

A VESTRICIAN DISH,  
OR,  
CAPER SAUCE for a GOOSE PYE.

The Words by G. S. C.

1.  
*I*F a Fox should appear from a pilfering band,  
Who has rif'd your Roosts and has damag'd your Land,  
What Lame wou'd allow such a Thing still to fence,  
If they were not a meer Set of Cackling Geese.

2.  
Shall he gull us, because he can caper and reel,  
And wreath his fine Bush, like any Thames Eel,  
Such a Thing was ne'er heard of in Rome or in Greece,  
As a Fox well supported and courted by Geese.

3.  
Is it because they're in love with his Brags?  
A Thing, save to Hunters, is scarce worth a Rush:  
Or is it because they in Madness increase?  
Sure nothing's so mad, and so foolish as Geese.

4.  
Or is it because that he wears a Goose-Cap,  
That they cackle and flutter and all their Wings clap;  
So long as I live, I shall never sure cease  
To express my Surprise at the Thoughts of the Geese.

5.  
To me it has ever been well understood,  
When a Fox has secreted himself in a Wood,  
That the Neighbours around it cou'd ne'er sleep in peace,  
For fear of their Gossins, their Ganders and Geese.

6.  
I now have a Guess at the Reason, I vow;  
So the longer we live, still the wiser we grow;  
It is a French Fox, all Pismatum and Grease,  
That so prettily tickles our English Geese.



*Six Guineas entrance and a Guinea a Lesson*





Requiescunt in pace

1854

Electrical  
etc etc

My dear Mr. ...  
I have the pleasure  
to inform you that  
the quantity of  
of which are now  
in the hands of  
the Government  
is now in the  
hands of the  
Government





Monsieur LAE PIG, or the FRENCH dancing HOG

*Publ. by W. Holland at N<sup>o</sup>. 50. Oxford Street.*



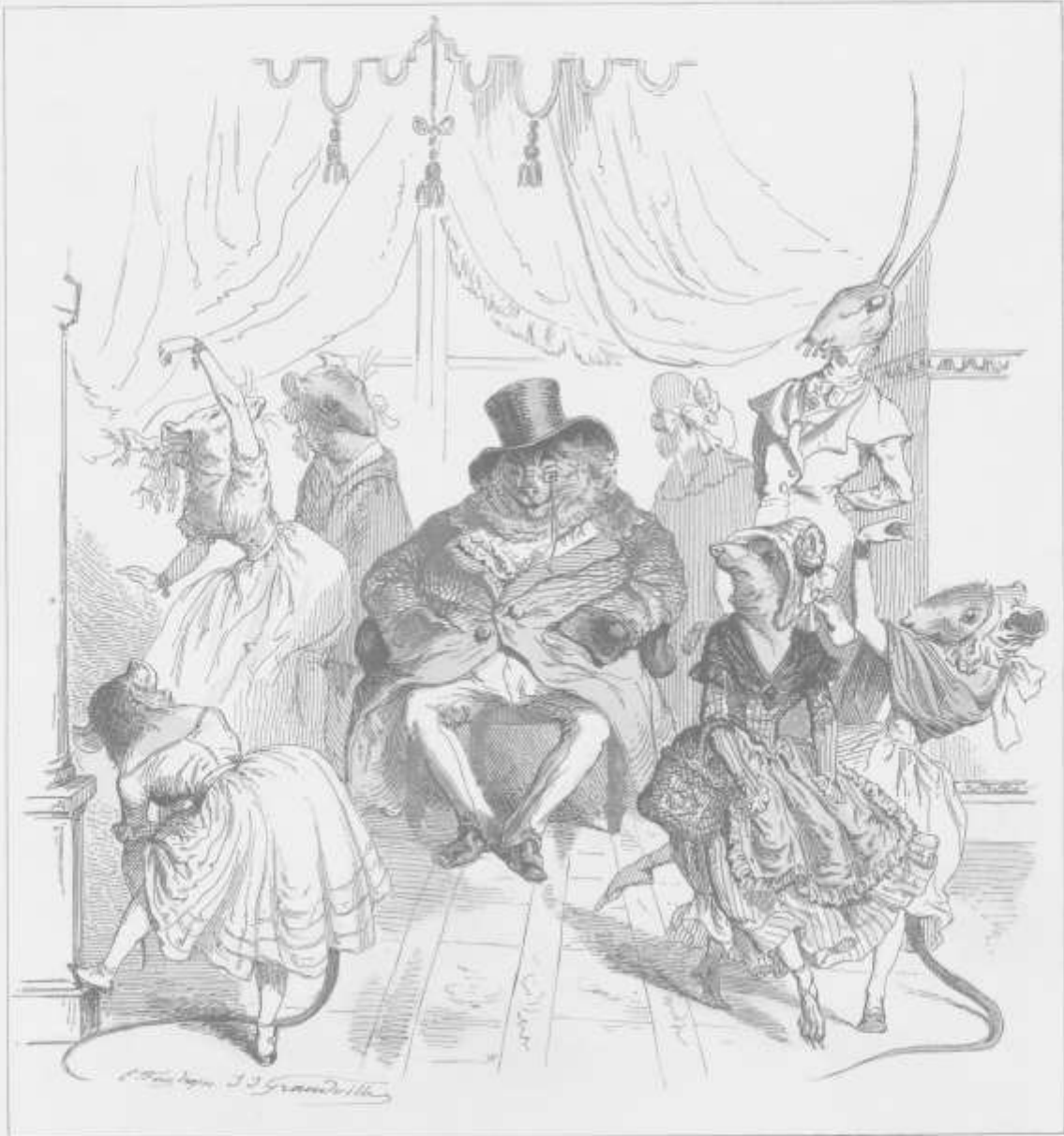




L'Él. Calotte Grégoire pour sauluter, 13.

M<sup>lle</sup>. FITZ-JAMES, de l'Académie Royale de Musique.  
rôle d'une Asperge dans un ballet de 1<sup>re</sup> surmises.





Chas. Gavon - Édit. B. de Courcier, J.R.

Imp. J. Bache, N.C.


UNE ÉCOLE DE DANSE.

Quand les gros matous sont là, les petits rats n'en dansent que mieux... il est vrai qu'ils n'ont pas peur d'être croqués.





## THE DANCING LESSON.

“ N E, two, three! One, two, three!”

Grasshoppers learning to dance, you see.

Light on their feet they seem to be,  
Quite enjoying their “one, two, three.”

“Hold up your dress, and point your toe ;

Keep in your elbows as round you go.  
Count your steps : let little folks see  
How well you can do your one, two, three.”



BREAKING UP FOR THE HOLIDAYS.  
DRAWN BY LOUIS WAIN.



# Index to Images

Page Description

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- 1 ***Entrée de Monseigneur Henry de Lorraine, Marquis de Moy sous le nom de Pirandre. Jacques Callot (1592-1635). Print. French, 1627.***

French artist Jacques Callot spent over ten years in Italy drawing *festes*, or staged conflicts imitating medieval period chivalric deeds, held by the powerful Medici family of Florence. He returned to his native Nancy in 1621 to continue his work. For the *feste* depicted here, called *Le Combat à la Barrière* (The Combat at the Barrier), Callot was hired by its host, Charles IV, Duke of Lorraine, to assist in the staging and act as designer. Callot subsequently documented the event in engravings, including this image. The scene depicts the arrival of Duke Charles's cousin, Henry of Lorraine, before the fighting begins. Charles embodies the character of the Sun, with Henry playing the hero Pirandre, a character created for this spectacle. The large lizard, goose, and eagle that the participants are riding upon were, in actuality, elaborate floats designed to bring them to the main arena.

NYPL Digital Collections ID 5053833, <https://on.nypl.org/2CAZ0jp>

- 2 ***Vestris: Every goose can stand thus. Nathaniel Dance-Holland (1735-1811). Print. English, ca. 1781***

Auguste Vestris (1760-1842) was a French dancer and international star of the European dance world from the 1770s to his retirement in 1816. He was trained at a young age by his father Gaetano Vestris (1729-1808), who would choreograph many of his son's most famous roles. Auguste rose to prominence performing in his father's ballet *Endymion* in 1773; three years later he became a soloist at the Paris Opera at the young age of 16. His fame spread from France to England when both Auguste and his father traveled to London to perform at the King's Theatre. The entire English Parliament reportedly retired for the day in order to see one of his performances. This caricature was one of many depictions of Auguste that were released during his first visit in 1781. "Every goose can" is a reference to a supposed Plutarch quote, "A Stranger at Sparta standing long upon one Leg, said to a Lacedaemonian, | I do not believe you can do so much, 'True (said he), but every Goose can.'"

NYPL Digital Collections ID 5444342, <https://on.nypl.org/30ObqMC>

- 3 ***A Vestrician dish, or, Caper sauce for a goose pye. Printed by F. Assen and J. Jones. Print. English, 1781.***

Much of the English disdain for the Vestrises, and for the great fame father and son received in London, was a result of political conflict between England and the dancers' native France. At the time of their arrival in London in 1781, England was still at war with the American colonies, who were recipients of significant financial and military support from France. For this reason, many in England took issue with the family's popularity and the money they earned from English pockets. They were not enough to keep Auguste and his father away, however: throughout the 1780s the Vestrises were hosted multiple times at the King's Theatre. This image more explicitly depicts the xenophobia directed at the Vestris family, although it switches the goose characterization, depicting Auguste as a sly "French fox" who has lured in the English public, here the foolish, cackling geese.

NYPL Digital Collections ID 5444344, <https://on.nypl.org/2WTJt4T>

- 4 ***Six guineas entrance and a guinea a lesson. Printed by Paul Sandby (1730-1809). Print. English, 1782.***

In another caricature aimed at the Vestris family, the target is the father, Gaetano. A popular dancer in his youth, Gaetano even assumed the main role in multiple productions at the King's Theatre in 1781, forcing his son into more subordinate roles. Known primarily for his teaching, however, Gaetano taught private classes to many in London, and these lessons are lampooned here. As with the previous image, Vestris is not the only target, and not the goose. The Frenchmen's technique, and the money earned from the London public, continue to be points of contention. But it is those eagerly paying for lessons from Gaetano who are once again characterized as hoodwinked geese.

NYPL Digital Collections ID 5444346, <https://on.nypl.org/2CIGBks>



**5 *Regardez moi. James Gillray (1756-1815). Print. English, ca. 1782***

Gaetano Vestris was famed for using the phrase quoted in this image, *Regardez moi* (“look at me”) when teaching, and his pomposity as well as the fatuousness of his students, again depicted as geese, are skewered here. Like his son Auguste, Gaetano had been a notable dancer in his youth with the Paris Opera as well as other European companies. As his fame grew, Gaetano’s name became common in the newspapers and scandal sheets of Europe. He had numerous affairs—one of which resulted in the birth of his son Auguste—and was imprisoned briefly after challenging a fellow dancer at the Paris Opera to a duel. Also targeted in this image is George Cholmondeley, 1st Marquess of Cholmondeley, who was notorious for his numerous affairs with actresses and courtesans in London.

NYPL Digital Collections ID 5266352, <https://on.nypl.org/3jCr46x>

**6 *Monsieur le Pig, or the French danceing Hog. Published by William Holland (fl.1782-1817). Print. English, ca. 1785-1790***

Produced by the noted English printmaker William Holland, this is yet another anti-French image. According to the *Catalogue of Books, Pamphlets, and Prints to be Had at Holland’s Museum of Genius*, it was paired with the Vestris cartoon *Six guineas entrance and a guinea a lesson* by Paul Sandby. The target of this image is not Auguste or Gaetano Vestris, however, but Charles Le Picq, who had joined them at the King’s Theatre in 1782. Le Picq began his career with the Stuttgart Ballet and quickly became a favorite of the influential ballet-master Jean-Georges Noverre. Much of Le Picq’s career was with Noverre in the numerous companies the latter headed, and it was Noverre’s hiring as ballet-master at the King’s Theatre that brought Le Picq to London. The influx of French artists continued to anger many in the English newspapers and Le Picq was quickly nicknamed “Le Pig.” Le Picq was later brought to Russia by Catherine the Great and is credited with helping to establish ballet in Russia.

NYPL Digital Collections ID 5000676, <https://on.nypl.org/2CK7R27>

**7 *Melle. Fitz-James, de l'Académie royale de musique, rôle d'une asperge dans un ballet de légumes. Produced by Caboche Grégoire. Print. French, 1837.***

Drawn by an unknown artist and printed by the lithographer Caboche Grégoire, this image depicts the ballerina Louise Fitz-James, one of three sisters who danced at the Paris Opera. Louise was tall and thin, and despite her successful debut in 1832 she became the target in November 1837 of not one but two French newspapers after her appearance in Filippo Taglioni’s *Le Dieu et la Bayadère*. On November 26, *Le Figaro* included a snide snippet describing her as an “asparagus in form and color,” who could only be “usefully employed in a julienne ballet, where vegetables would be made to dance, as in the past one made the seasons or the graces dance.” Writer Théophile Gautier gleefully joined in the attack in *La Presse* on November 27, describing Fitz-James as “diaphanous as a lantern window” and “thin as a lizard, as a silkworm.”

NYPL Digital Collections ID 5234618, <https://on.nypl.org/30Iijpk>



- 8 **“Une école de danse,” in *La Caricature Revue satirique des modes, des théâtres, de la musique, des tribunaux et de la littérature*. Eugène Forest (b. 1808), lithographer; J.J. Grandville (1803-1847), artist. Print. French, January 22, 1843**

French caricaturist Jean-Ignace-Isidore Gérard, known professionally as Jean-Jacques or J.J. Grandville, was born in Nancy in 1803. He took the name Grandville from his paternal grandparents, who had been actors at the court of the Duke of Lorraine. Grandville is primarily known for his work as a political caricaturist in journals such as *La Silhouette*, *La Charivari*, and *La Caricature*, but in 1835 those caricatures were outlawed for being too dangerous to the government of King Louis-Philippe. By the late 1830s Grandville had turned to the social satire and book illustrations he had produced in the hugely successful *Les metamorphoses du jour*, published in 1828-1829. In this image, Grandville skewers the exploitative relationships between the working class *petits rats*, or “little rats,” of the Paris Opera female corps de ballet with their wealthy male patrons. The caption, literally translated, is “when the big cats are there, the little rats dance so much better . . . it is true that they are not afraid to be bitten.”

NYPL Digital Collections ID 5371264, <https://on.nypl.org/32QCjso>

- 9 **“The Dancing Lesson,” in *Little Folks: The Magazine for Boys and Girls; a Magazine for the Young*. Frederick Barnard (1846-1896). Print. English, 1871.**

J.J. Grandville’s work appears again in this unattributed image from his *Les metamorphoses du jour*, an album in which the artist satirized Parisian middle class mores, imposing animal heads on human bodies to illustrate the beasts within us. Reprinted numerous times, the images were supplemented by text in a posthumous edition in 1854. For this image, which originally included two dogs dancing on the left, the 1854 text describes the central figure of the dance teacher as “well-groomed, varnished, coiffed, gloved, perfumed, to the nines, and stupid as a cabbage.” By 1871, the image has been cropped and transformed to become an accompaniment to a sweet children’s rhyme, and the subject of the text is no longer the dance teacher but the two students.

NYPL Digital Collections ID 57404908, <https://on.nypl.org/2NC8U7n>

- 10 **“Breaking up for the Holidays,” and “Christmas Dinner in a Country Show,” in *Illustrated London News*. Louis Wain (1860-1939). Print. English, November 28, 1892.**

Best known for his humorous illustrations of anthropomorphic cats, Louis Wain was born in London in 1860. After completing his studies in art, in 1886 he joined the staff of the *Illustrated London News*, one of the world’s first illustrated weekly news magazines, and where this image appeared. While not of cats, this final image of dancing rabbits and begging dogs reflects Wain’s depictions of animals engaging in human behavior. He was highly prolific, producing several hundred drawings a year at the height of his career. Despite the joyful nature of his drawings, however, Wain struggled with grief from the early death of his wife, as well as schizophrenia in his later years.

NYPL Digital Collections ID 57404921, <https://on.nypl.org/32NTwfl>

