

Jerome Robbins Dance Division

# Coloring Book

Volume 6 : Men Dancing



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

September 2020

## *Introduction*

After volume 4 of our coloring books featured women with wings, we thought it only fair to devote an entire volume to images of men dancing, from Vestris to Nijinsky. With the possible exception of our final image, these men are decidedly more earthbound than the sylphs in volume 4. Enjoy their grace and power while you color away your blues!

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, Kathleen Leary, 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.





L. Roberts del.

Published for the Belle Vue Theatre July 20<sup>th</sup> 1781.

Thornthwaite Sc.

*MONS.<sup>R</sup> VESTRIS Jun<sup>r</sup> in the favorite Ballet  
(call'd) LES AMANS SURPRIS.*



*Scampé*  
*Honneur à l'Opéra*



*Tognino nel ballo del Sig.<sup>ro</sup> Deschalmecaus*  
*Real Teatro del Fondo*





sculp. de B. Brossard à Lyon.

M. Mazurier, rôle de Frisac dans Denise & André, Ballet.



Galerie Théâtrale

227 L

N: 80



*Le dessin par Louis*

Déposé à la Direction de la L.A.T.

*Gravé par Paul Ben*

( Académie Royale  
de Musique )

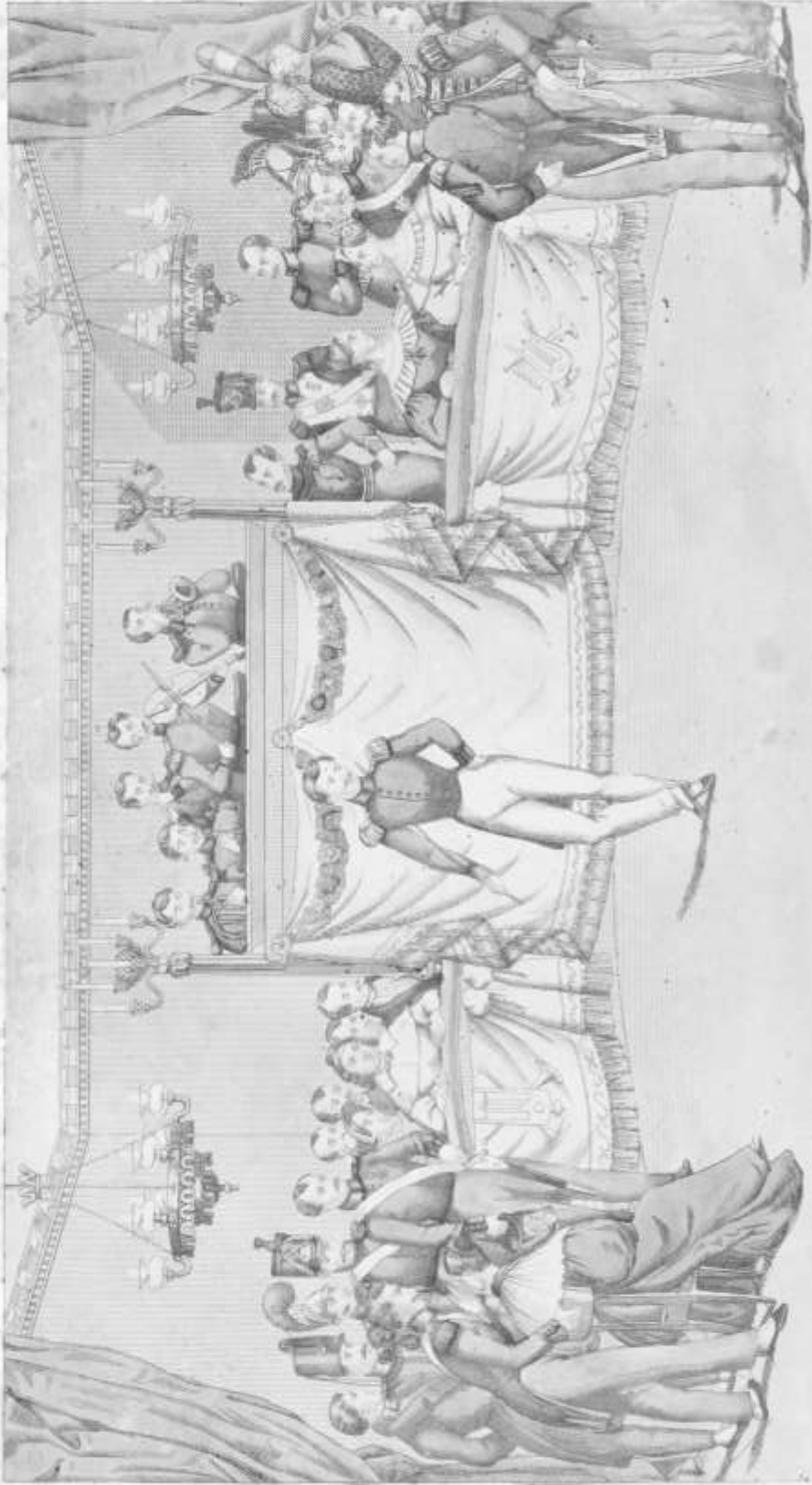
M. PAUL.

( Danse Clazy  
Mlle. Fontaine )

*Scène par Alfred Vay*

*Supplément par Douglas*





1. Paris chez M. de la Roche, Rue de Valenciennes, 178.

**BREVET DE DANSE**

Leurs honorables Maîtres et Professeurs de danses sous leur main ont organisé tout à l'effet de reconnaître à M. *Jean-Baptiste*  
 et à M. *Renard* en qualité de *Maître* et après avoir eu recours à nos tribunaux d'arrondissement et d'arrondissement de Paris et les arrêts  
 jugés que la force de la justice et la grâce doivent être les premières qualités de celui qui professe cette art, nous les avons délégués le présent  
 à leur honneur nous avons et par nos lettres patentes de Louis-César, leur permission au présent en nous enjoint de nous joindre.

*Riformi*  
*Jean-Baptiste*  
*Renard*  
 Fait à Paris le 21 novembre 1841  
*Jean-Baptiste*  
*Renard*  
*Jean-Baptiste*  
*Renard*  
*Jean-Baptiste*  
*Renard*







Ballerino Indiano  
(California)



THÉÂTRE DE L'OPÉRA.



136.

M<sup>r</sup>. AJAS DANS JEANNE D'ARC  
RÔLE DU ROI DES TRUANDS (Ballet.)

Paris Anc<sup>te</sup> M<sup>rs</sup> Martinet, r. de Rivoli, 172.

Londres, S. Miller, 37, Tavistock St.

Imp. Bequet à Paris. p.





Printed by W. Child

W. Child  
1854





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- 1 ***Monsr. Vestris Junr. in the favorite ballet (call'd) Les amans surpris. James Roberts (1753-1809). Engraving. Great Britain, 1781.***

To begin this volume, we return to the great Auguste Vestris. This print was drawn by the English painter and portraitist James Roberts. Unlike the caricatures featured in our fifth volume, *Nature Dancing*, here we have a glimpse of the reverence held for Vestris in the eighteenth century. This image came from the publication *Bell's British Theatre*, a yearly volume documenting the seasonal performances in London and featuring illustrations of the various performers. For this publication Roberts also drew the Venetian ballerina Giovanna Baccelli (1753-1801) who danced opposite Vestris in *Les amans surpris* (The Surprised Lovers). Vestris' pose in this illustration is not the most fantastical, but in Roberts' depiction there is a sense of the charisma behind the man.

NYPL Digital Collections ID 5262898, <https://on.nypl.org/3iHBdO2>

- 2 ***Beaupré, danseur à l'Opéra. Engraving. France, ca. 1790-1810.***

Charles-Florentin Richer de la Rigaudière (1764-1842), also known as Beaupré, was a French comic dancer who rose to prominence in Paris at the end of the eighteenth century. He made his debut with the Paris Opera in 1789, and by 1793 was a "senior comic actor" with the troupe. He was praised as an exceptional silent actor which made him ideal for roles in comic ballets and operas. Beaupré performed many roles alongside notable dancers of the age, including Auguste Vestris. Outside of his stage work with the Opera, he was a much sought after teacher in France and England, and helped spread the popularity of the quadrille. He retired from the stage in 1818, collecting a pension to sustain himself.

NYPL Digital Collections ID 5073660, <https://on.nypl.org/31XRQOO>

- 3 ***The Dancing Master. Ludwig Ferdinand Schnorr von Carolsfeld (1788-1853) after Philippe Canot (1715-1783). Etching. Kingdom of Prussia, ca. 1810-1819.***

This illustration, originally by the French artist Philippe Canot, depicts an English dancing master giving a home lesson to a young girl. The "dancing master" is not identified, but the practice of learning dance was common for noble girls and boys as a refined pastime. As seen with other dancers featured in this volume, professional dancers were often employed as teachers, especially to the nobility. The gentleman in this image was probably not a professional performer, but worked solely as a dance teacher. He may have been employed by country nobles of lesser means than those who hired a Vestris or Beaupré, as signified by an object he carries. In his left hand he holds a unique instrument known as a *pochette* or "pocket fiddle," essentially a small violin. The *pochette* was widely popular in the eighteenth century, especially with travelling dancing masters and street musicians. This was due to its small size and lower price compared to full violins.

NYPL Digital Collections ID 57404867, <https://on.nypl.org/2FsRVCh>



**4 Tognino nel ballo del Sig'r Deschalumeaus, Real Teatro del Fondo. Etching. Italy, 1816.**

This somewhat sinister looking man was the Italian dancer Antonio Calvarola, alias Tognino, who performed in Naples in the early nineteenth century. His time as a dancer overlapped with a very tumultuous time in Italian history. In 1799, with the support of the French Republic, the monarchy under King Ferdinand IV was removed from Naples. A republican government was installed under the support of Italian Jacobins, but lasted only a few months upon the return of Ferdinand from Sicily. With the restoration of the monarchy, Ferdinand established the Giunta di stato (State Council), an organization created to quell and to root out former supporters of the Neapolitan Republic. Calvarola and other Neapolitan dancers were targeted, and the manager of the Teatro dei Fiorentini was executed for ties to the Jacobins. Calvarola survived the manhunt and continued to dance under the French occupation two years later, and the second restoration of Ferdinand in 1814. In this image from 1816, Calvarola is in costume for a three act opera called *Monsieur Deschalmieux* (1806) by the French poet Auguste Creuzé de Lesser (1771-1839).

NYPL Digital Collections ID 5266342, <https://on.nypl.org/3h4Shx7>

**5 Mr. Mazurier, rôle de Frisac dans Denise et André, ballet. Brunet (fl. 1800-1820). Lithograph. France, ca. 1820-1830.**

Here we have another example in the established tradition of early nineteenth century comic male dancers. Charles-François Mazurier (1798-1828), in his relatively short career, left his mark on the world of French dance through his most famous role, the title character in Jean-Baptiste Blache de Beaufort's (1765-1834) *Polichinelle Vampire* (1823). The role paid homage to the dancers of the *commedia dell'arte*, and included Mazurier dancing on stilts. In this illustration Mazurier is in costume as a dancer in the comic ballet *L'épreuve villageoise: ou André et Denise* (1815) by Louis Milon (1766-1849). Originally staged for the Paris Opera, Mazurier performed the piece with the Théâtre de la Porte Saint-Martin in the role of Frisac. He died abruptly in 1828 of a "chest disease."

NYPL Digital Collections ID 5236175, <https://on.nypl.org/2YaZNPI>

**6 Mr. Paul dans Clary, ballet pantomime, Académie royale de musique. Jean Prud'hon (1778-). Stipple Engraving. France, 1820.**

Antoine J. Paul (1798-1871) was a French dancer in the early nineteenth century. He typically went by the mononym Paul, and was a notable dancer in Paris during the 1820s, having premiered at the Paris Opera in 1820. Credited as a premier danseur, this image is of Paul performing in the ballet *Clary; ou La promesse de mariage* by the notable choreographer Louis Milon (1766-1849). He only danced a single piece in the ballet, a pas de trois with Lise Noblet (1801-1852) and Fanny Bias (1789-1825). Paul danced in Paris for eleven years and was given the nickname *l'Aérien* (the air) due to his technical prowess. He performed with many greats, including a young August Bournonville, before retiring in 1831.

NYPL Digital Collections ID 5247722, <https://on.nypl.org/314BR24>

**7 Brevet de danse. Print. France, ca. 1841.**

This scene is from a nineteenth century French dance patent, or diploma. Beginning in the 1790s the French military began encouraging the widespread use of dance as a form of training. Decades later, the teaching of highly technical dances along with the use of weapons became an important part of a soldier's regimen. Soldiers regularly performed drills, known as dance assaults and weapon assaults, which were dances that incorporated the use of a weapon, traditionally a rapier or saber, in an effort to improve footwork. Once training was completed, a diploma such as this one would have been drafted for the recipient. The dance used most commonly would have been the gavotte, though other forms were later incorporated. This practice took on meaning outside of basic military training as this image evidences: it had a performative aspect, and civilians, especially young women, would have been present to watch the soldiers display their skills.

NYPL Digital Collections ID 5476507, <https://on.nypl.org/311v09E>



**8 *Ballerino Indiano*. L. Lisbet. Lithograph. Kingdom of Prussia, ca. 1845-1870.**

This print of a Native American man dancing appeared in the German book *Die Volker des Erdballs* (The People of the Globe) by Heinrich Karl Wilhelm Berghaus. In the book he is described as simply a “Californian Indian.” Based on his costume, he is most likely from Northern California, and may be one of the Hupa People. His headdress and dentalium shell necklace would have been common for one performing the Hupa White Deerskin Dance. This ceremony involved the passing down of a rare deerskin, a symbol of protection, from the men of the tribe to the boys to ensure the safety of each family. The headpiece, known as a flicker headdress, is made up of bird skins connected by leather straps, and is a reference to the Red-shafted Northern Flicker, a member of the woodpecker family whose scalps are an important status symbol among the people of this region. Shell necklaces are common status symbols for tribes all along the west coast of North America and the Hupa wore them frequently in ceremonial dances. Today, the Hupa are based in a reservation in the valley of the Trinity River, their ancestral homeland.

NYPL Digital Collections ID 57015815, <https://on.nypl.org/316ad4N>

**9 *M. Ajas dans Jeanne d'Arc, rôle du roi des truands*. Antonin Marie Chatinière (1828-). Lithograph. France, 1876.**

This lithograph is of the French dancer A. Ajas, a member of the Paris Opera in the last quarter of the nineteenth century. He was a principal dancer for the company and performed in many of the great works of that period. This image shows him in costume as the King of the Brigands in a lesser known work called *Jeanne d'Arc* (1876) by Auguste Mermet (1810-1889). During the performance there was a ballet of “undesirables,” that included Ajas and others as *truands* (brigands). The opera had been a long awaited work by Mermet as it had been delayed various times. When it finally premiered, it was unfortunately not received well, lasting for only fifteen performances. Even with this short run, the libretto influenced Pyotr Tchaikovsky’s opera about Jeanne d’Arc, *The Maid of Orleans* (1881).

NYPL Digital Collections ID 5073695, <https://on.nypl.org/2YaXegj>

**10 *Le Spectre de la rose*. Valentine Hugo (1887-1968). Woodcut Print. France, 1912.**

To end this short journey through male dancers in our Digital Collections, it is fitting to turn to the great Vaslav Nijinsky (1889-1950), whose abilities would be the metric all male ballet dancers were measured by for decades. His performance in *Le Spectre de la rose* (1911) was just one of the many roles he danced with Diaghilev’s Ballets Russes. This print by Valentine Hugo is able to capture what made Nijinsky so appealing as a performer. His grace evoked the ballerinas of the Romantic Era, but there is underlying power in his performance. His skill and charisma captured audiences in the West and rocketed him to fame. In the words of Joan Acocella, he was the “first real ballet star of the male sex that Europe had seen since the retirement of Auguste Vestris nearly a century earlier.”

NYPL Digital Collections ID 5238035, <https://on.nypl.org/313L4Yi>

