Jerome Robbins Dance Division

Coloring Book

Volume 7 : Dancing Caricatures

New York Public
Library for the
Performing Arts

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Introduction

Caricatures were featured in some of our earlier coloring books, most notably volume 5 (*Nature Dancing*) but, given the number of satirical prints of dance from the eighteenth through early twentieth century in our collections, we felt they deserved a volume of their own. Dancers, political and religious figures, social dances, and ballets all feel the bite of the caricaturist's pen in the ten images of this volume.

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!

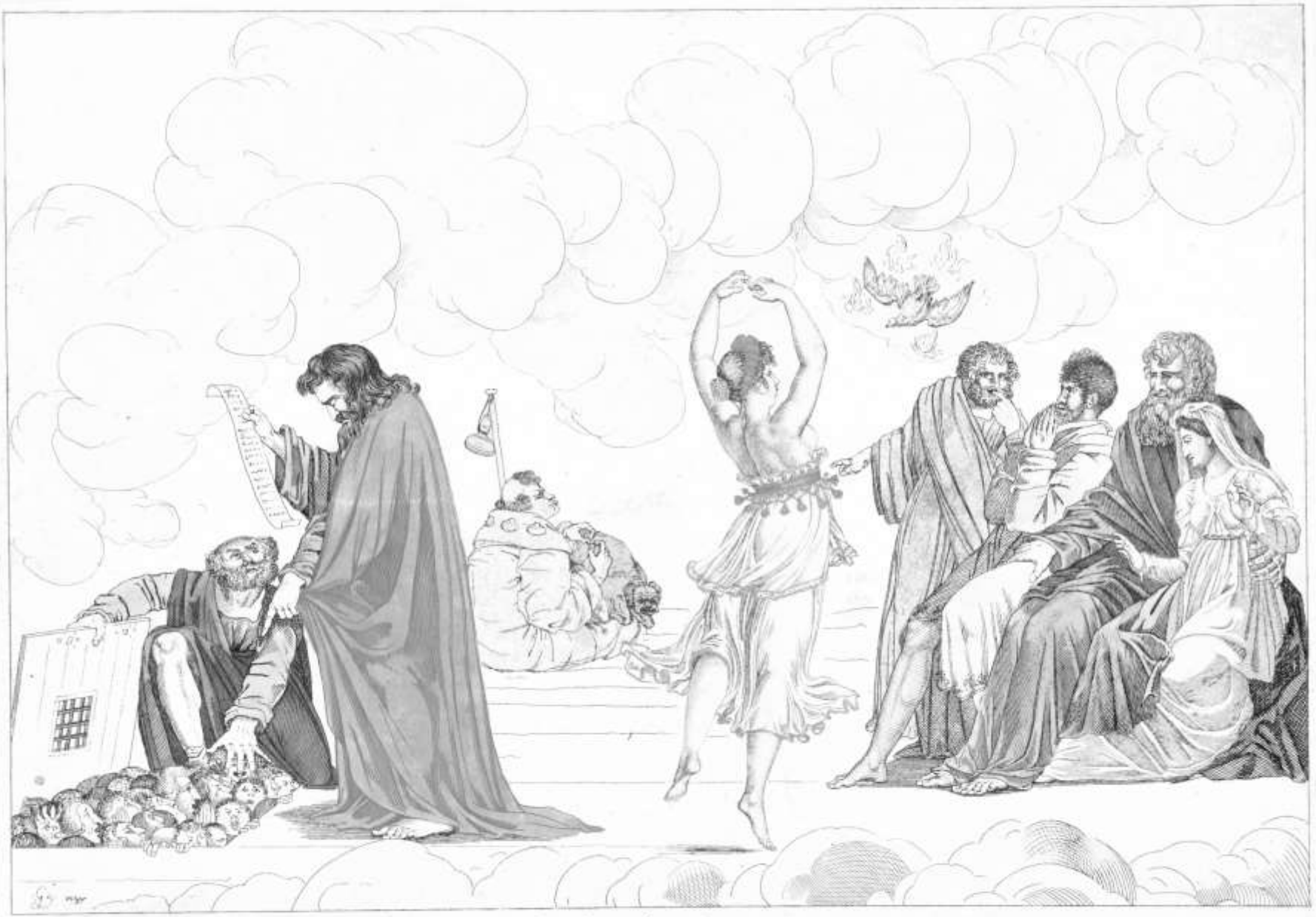
The staff of the Jerome Robbins Dance Division

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

About the Jerome Robbins Dance Division

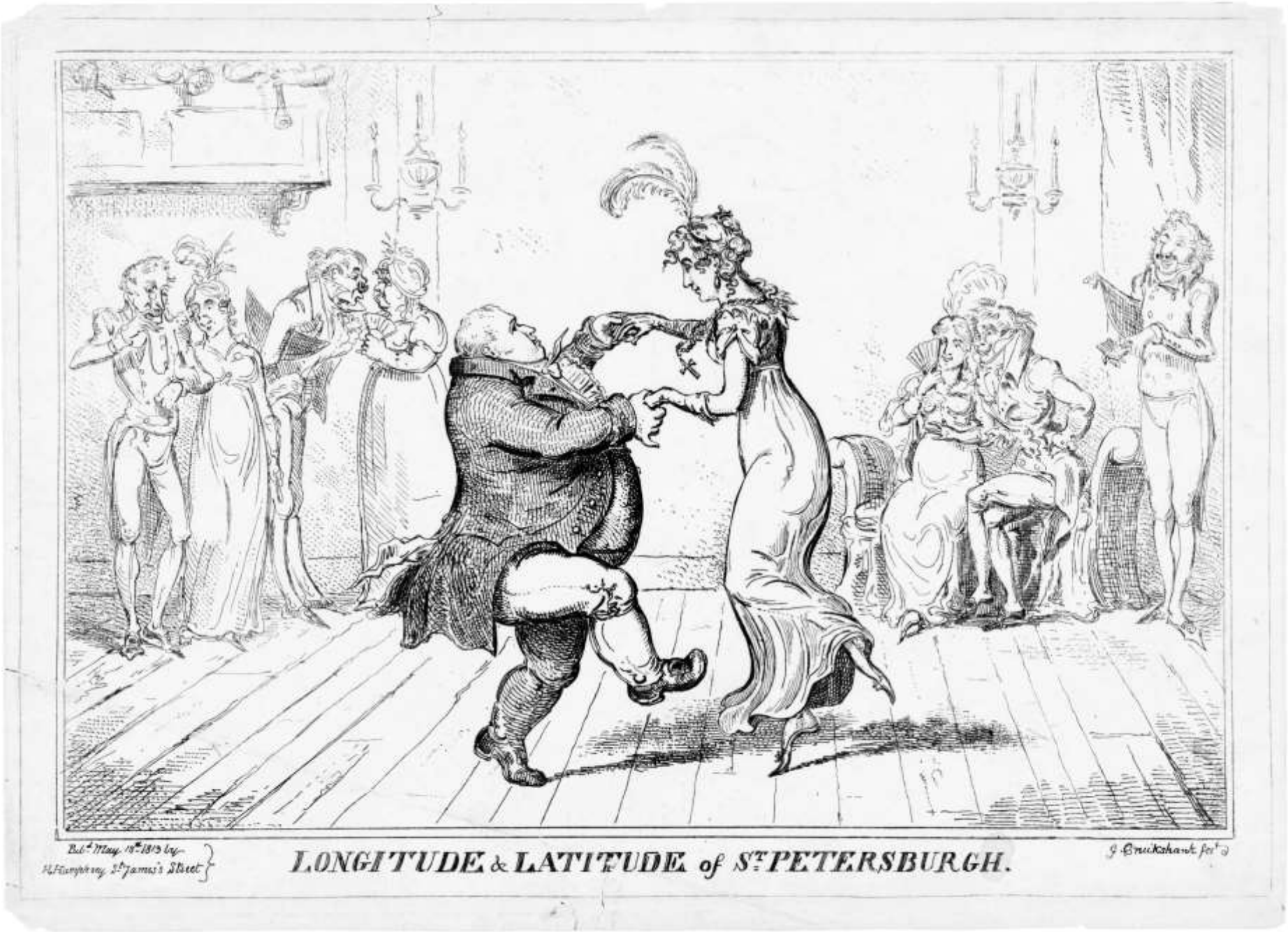
Founded in 1944, the Jerome Robbins Dance Division is the world's largest dance archive with an international and extensive collection that spans seven centuries. We provide a community space for dance professionals, researchers and the general public, offering programs and exhibitions, a dance studio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


Delpini à la Prosp.



La bien venue.

Le début de Mad.lle Chameroy en Paradis.


Pubd May 1st 1813 by
H. Humphrey, St James's Street
LONGITUDE & LATITUDE of St PETERSBURGH.
G. Cruikshank fect

I.R. Cruikshank fec.t

Quadrilles — practising for fear of accidents!

Pub.d March 12.th 17
by T. Tegg at No.73 Cheapside


Quadrilles Plate 4th
Sport that wrinkled care derides
Fashion showing off besides
LA FINALE
Come and trip it as you go
On the light fantastick toe

Herr Joh. Fenzl und Mad. Rohrbeck,
in der Parodie „Der Kobold“ von Fr. X. Told.

Wien im Verlage der Theaterzeitung Kärntnerstrassse № 916.

CHARGES DE CARNAVAL.

Chez Bauger R. du Croissant 16.

Imp. d'Aubert & C.ie

D'abord, Mr. l'artiste, je ne demande pas qu'on me flatte, moi. Oh! mon Dieu, non. Représentez moi telle que je suis, de grands yeux, une bouche petite, et gracieuse, un nez légèrement à la grecque, et puis, dans la taille, quelque chose de..... Fanny Elssler, voilà.

TYPES MILITAIRES

Dess. et lith. par Draner. 3 Imp. Lemercier & de Seine fr. [illegible]

FRANCE, 1867. ZOUAVE, Tenue de Ville

Paris, DUSACQ et Cie, 14 Boulevard Poissonnière


LET'S TRY THE "CRAZY CANTER" SOMETIME. IT'S A NEW HESITATION WALTZ.
335-8.

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1 ***Delpini à la Rossi*. James Sayers (1748-1823). Engraving. Great Britain, 1785.**

Carlo Antonio Delpini (1740-1828) was an Italian dancer and pantomimist known for his recklessness as well as his mastery of stage illusions. In this image he is depicted running wildly across the stage in imitation of the star ballerina of the 1785 London season, Gertrude Ablöscher-Rossi. Delpini made his name in England, performing in London at the Drury Lane, Covent Garden, and Haymarket Theatres, but he may be most famous for a run-in with the law. In 1737, Parliament passed the Licensing Act to oversee the content of plays and prevent theaters from staging works that portrayed the government in a negative light. The act included a clause stating that any theater without a royal patent was unable to stage spoken word plays. While Delpini was employed at the Royalty Theatre in Wellclose Square, which despite its name did not hold a royal patent, he supposedly yelled "Roast Beef" to the crowd. The outburst was not accompanied by music and so violated the clause of the Licensing Act. Delpini was fined for this outburst.

NYPL Digital Collections ID 5247347, https://on.nypl.org/35vRTEK

2 ***La bien venue; le début de Mad'elle Chameroy en Paradis*. Engraving. First French Republic, 1802.**

Marie-Adrienne Chameroy (1779-1802) was a French dancer popular during the French Revolution. She made her debut at the age of 17 in February of 1796 as Terpsichore in Molière's *Psyché*, and performed with the Paris Opera until 1802, when she died tragically during childbirth. Her burial became a controversy in Paris when the abbot of the Church of St. Roch refused to perform a Christian burial because of the French Church's historical antagonism toward actors. Her funeral procession was eventually accommodated by the Church of St. Thomas, the abbot of St. Roch punished, and the episode immortalized in a pamphlet by lawyer and dramatist François Andrieux. Chameroy's untimely death and the controversy around her burial are the inspiration for this drawing. To the left, Saint Peter is overseeing an unruly mob and choosing who will be accepted into heaven, while to the right Chameroy is performing for four unnamed celestial beings. In the background is a cleric meant to represent the abbot of St. Roch.

NYPL Digital Collections ID 5095399, https://on.nypl.org/2FjxM1O

3 ***Longitude & latitude of St. Petersburgh*. George Cruikshank (1792-1878). Print. Great Britain, 1813.**

This 1813 image by George Cruikshank depicts an English assembly room with two central figures dancing while other attendees jest about their stark differences in appearance. This subject was common fodder for caricaturists, and the title of the drawing is a joke Cruikshank had used before when referring to contrasting physiognomies. It is not clear what dance they are performing, but it may be the German Waltz, as it had recently arrived in England and was sweeping the ballrooms of London. The identities of the central figures in this image are unconfirmed: some sources identify them as the Duke of Clarence and St. Andrews (the future King William IV of Great Britain) and Princess Anna Paulouwae of Russia. Clarence had supposedly offered his hand in marriage to the Princess but was turned down. Other sources name them as Prince Pyotr Borisovich Kozlovsky and Countess Katharina Alexandra Dorothea Fürstin von Lieven, two Russian nobles who were both living in London in 1812. Lieven was a notable socialite in London society and was named a patroness of the Almack Ladies Club, a rare honor for a foreigner.

NYPL Digital Collections ID 5884124, https://on.nypl.org/35tthfK

Page	Description

4 ***Quadrilles—practising for fear of accidents!*** **Robert Cruikshank (1789-1856). Print. Great Britain, 1817.**

Arriving in England in 1815, the *quadrille* and those who danced it quickly became targets of caricatures. The intricate nature of the footwork for a *quadrille* made mistakes common, and at times ended in minor injuries, or in the worst case, societal ridicule. Illustrators Robert and George Cruikshank often caricatured this aspect of the *quadrille*, lampooning those obsessed with dance as constantly practicing or hiring dancing masters to teach them. This derision was a product of British attitudes toward trends from Continental Europe, especially France. New dance forms, as well as foreign dancers, were objects of disdain and scrutiny. Typically, these outside forces were depicted as taking advantage of the naive English people, or endangering English morals in some imagined way.

NYPL Digital Collections ID 5660994, https://on.nypl.org/32qrmHf

5 ***Quadrilles, La Finale*****. William Heath (1794-1840). Print. Great Britain, 1829.**

In this caricature of the *quadrille*, the actual target of ridicule is not the dance, but the dancers and how they present themselves. These four figures are caricatures of the elaborate fashion trends that followed the classically inspired Regency Era (1811-1820). The women have comically tall decorative coiffures, bedecked with equally tall bows and colorful flowers. The two men have well manicured side whiskers paired with tousled curly hair. Like many British illustrations of the time, these caricatures are born of the antipathy toward outside, typically European, fashion trends. The styling of the women in particular is reminiscent of pre-French Revolutionary fashion. This print was published at the height of the *quadrille*'s popularity, when the dance was a staple for all dance programs, alongside the waltz and polka.

NYPL Digital Collections ID 1610066, https://on.nypl.org/33jWkjl

6 ***Herr Joh. Fenzl und Mad. Rohrbeck, in der Parodie 'Der Kobold' von Fr. X. Told*****. Johann Christian Schoeller (1782-1851). Engraving. Austrian Empire, 1838.**

This image is not strictly a caricature; rather, it depicts a ballet that parodied another. In 1838, the ballet *Der Kobold*, by French dancer and choreographer Jules Perrot (1810-1892), premiered in Vienna. *Der Kobold* was Perrot's first major ballet and, in a departure from the standard Romantic image of the female sylph, featured an otherworldly male sprite. *Der Kobold*'s premiere was followed by three parodies of the ballet, one of which, by Austrian playwright Franz Xaver Told (1792-1849), is depicted in this image. Parodies were a common and lucrative venture in the Vienna of the time, and Told's *Der Kobold* premiered at the Leopoldstadt Theater approximately six weeks after Perrot's. Just two days later another *Der Kobold* parody, by Johann Nestroy, appeared, but the most successful send up, by Josef Kilian Schickh, did not open until September of that year.

NYPL Digital Collections ID 5247335, https://on.nypl.org/3keTqmZ

7 ***Charges de carnaval*****. Eugène Forest (1808-1891). Lithograph. Kingdom of France, 1839.**

French caricature in the first quarter of the nineteenth century gave voice to unease about shifts in political regimes, the growth of the bourgeoisie, and rising immigration, as France began to rebuild its colonial empire and sought to fill its need for industrialized labor. Napoleon's failed campaign through Egypt and the Levant in 1799 as well as the conquest of Algeria in 1830 contributed to the emergence of the real or imagined "East" or "Orient" as a popular theme or inspiration in art and culture. Targeted in this caricature are a varied host of elaborately costumed figures from Carnival celebrations. The characters include the grotesque features and themes traditional to Carnival, but also specifically portray negative images of French colonials. The central figure is a generic "Arab" with a turban, obscenely large nose, and generally menacing expression. At the bottom right, one of the three figures is dressed as a generic "native" and carrying a club.

NYPL Digital Collections ID 5884125, https://on.nypl.org/3k9kDr8

Page	Description

8 ***Elssler Posing for a Sculpture*. Henri Daniel Plattel (1803-1859). Lithograph. Kingdom of France, ca. 1840-1849.**

This illustration by Henri David Plattel was part of *Macédoine*, a series that appeared in publications such as *Le Charivari*. Here the Austrian star ballerina Fanny Elssler (1810-1884) is shown conversing with a sculptor saying she "does not wish to be flattered" and to "represent me as I am...." For much of her career, Elssler was controversial among dance patrons, especially when compared to her main rival, Marie Taglioni (1804-1884). Many ballet patrons took issue with her more athletic and energetic dance style, as compared to Taglioni's ethereal grace. When this satire was published, Elssler had also recently broken her contract with the Paris Opera to pursue greater earnings by touring the United States. The sculptor is also caricatured, with his unrealistically large nose and fez—a popular headpiece in the Ottoman Empire in the two decades preceding this publication—indicating his likely origin in North Africa or Asia Minor.

NYPL Digital Collections ID 5138001, https://on.nypl.org/2FpeA2C

9 ***French Zouave Dancing*. Draner (1833-1926). Lithograph. Second French Empire, 1862.**

Drawn by the Belgian artist and cartoonist Draner, this lithograph depicts a French Zouave in a dance hall opposite a cancan dancer. The Zouaves were elite French colonial military regiments originally composed of members of the Zouaoua, a North African Berber tribe, who aided the French Army in the conquest of Algeria. The troops gained an international reputation, not only for their fighting skill, but also for their colorful uniforms that were inspired by traditional North African garb. This image is part of a collection titled *Types militaires* (Military Types) that Draner drew between 1862 and 1871. It was composed of cartoons and caricatures depicting soldiers from Europe, North America, and various colonial forces like the Zouaves. Draner often drew on unflattering national, racial, or ethnic stereotypes in his work, especially with regard to colonial subjects, and this was no exception.

NYPL Digital Collections ID 5371258, https://on.nypl.org/2FqgpMA

10 ***Let's try the "crazy canter" sometime. It's a new hesitation waltz*. Lithograph. Great Britain?, 1915**

Like the quadrille images in this volume, this caricature targets a newly popular form of social dance, this time the Hesitation Waltz. This dance grew in popularity leading up to World War I, and was propelled into the mainstream with the help of dancers Vernon and Irene Castle. By some accounts the dance had been introduced as early as the 1880s, but the Castles helped spread its popularity by including it in their 1914 book *Modern Dancing*. As its name suggests, the Hesitation Waltz is a combination of hesitations (or rests) and traditional waltz steps. Set to six beats, the dancers must switch timing within these beats and, in the words of Irene Castle, perform the hesitation "when the music asks for it." The Hesitation Waltz was later fused with the Canter Waltz, whose name was inspired by its supposed evocation of a horse's canter, to become the Hesitation Canter Waltz. The constant innovations, variations, and changing footwork seem to have been the influence for this illustration, which depicts a man and a woman in somewhat contorted positions as they try to perform the new "crazy canter."

NYPL Digital Collections ID 57404930, https://on.nypl.org/3mnNIky