

Jerome Robbins Dance Division

# Coloring Book

Volume 8 : Dance for the People



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

November 2020

## *Introduction*

After a historic election this month as well as Thanksgiving celebrations in the U.S., we thought it only appropriate to devote this volume to dances of and for the people. Our collections of shareable dance prints were generally produced in Europe or the U.S., so the indigenous and social dances shown here are largely European.

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!

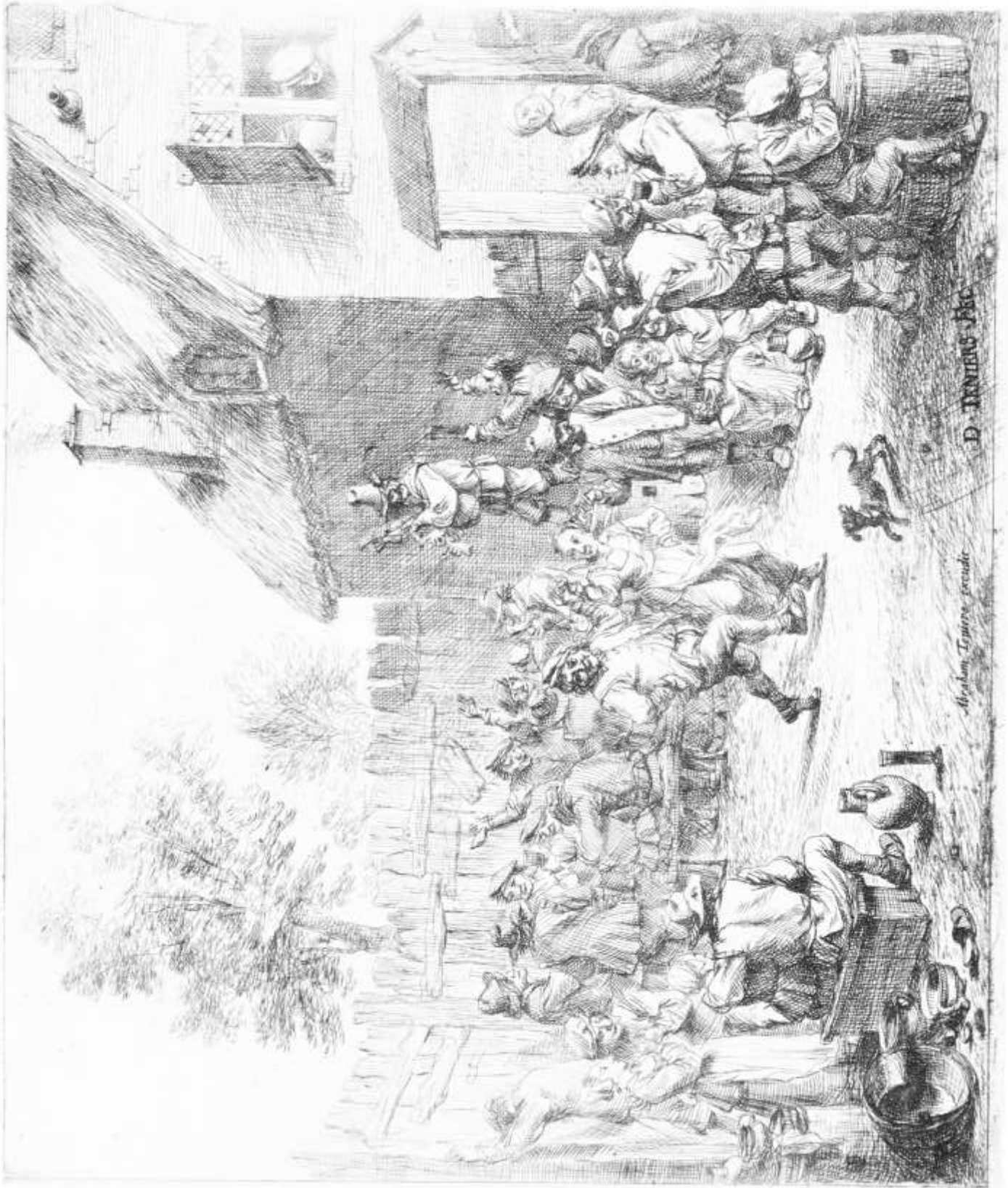
The staff of the Jerome Robbins Dance Division

*Special thanks to Alice Standin 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.





D. TENNENS DEL.

Abraham Teniers sculpit





*J. Leveque pinxit.*

*J. Andron sculp.*

*Quel étrange contraste en ce fier Élément !  
Souvent pour les Mortels c'est le plus redoutable ;  
Et pour eux toute fois par un doux changement  
Autant qu'il est utile il paroit agréable.*

**LE FEU**

*Tout de l'Opéra de Monsieur le Premier*

*A son aspect les Ris, les Danses, et les Jeux  
De ces jeunes Bergers font éclater la Joie ;  
Et tandis qu'aux plaisirs tous leurs sens sont en proie  
Amour, va dans leurs Cocottes alumer d'autres feux.*

*A Paris chez la Citoyenne de F. Anisson, graveuse du Roy, rue d'Orléans aux deux pilliers d'Or. Avec Privilege du Roy.*



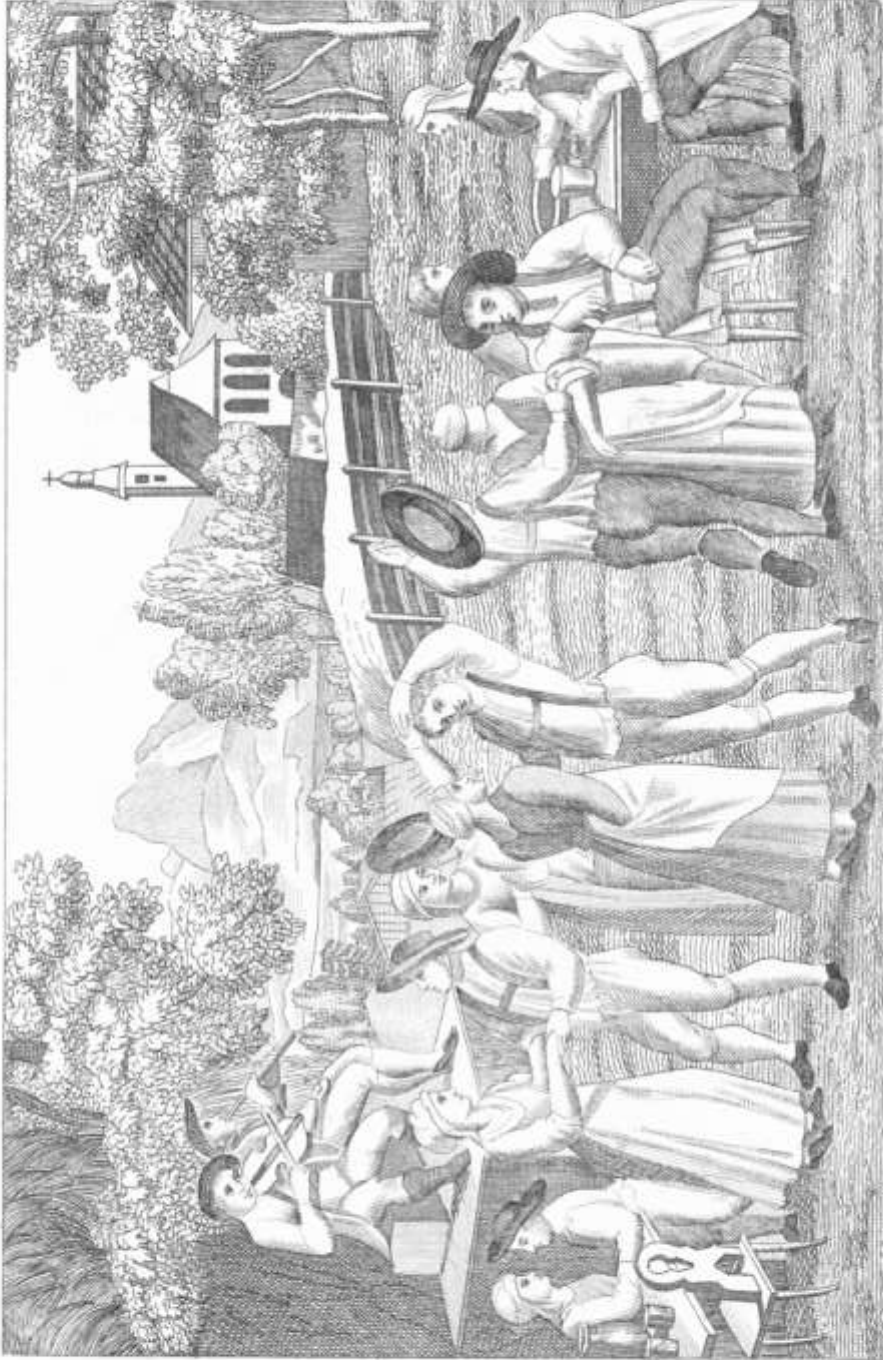


Fig. 220

*Danze dei Contadini dell' Austria*



# La Polka



La promenade



La valse



La valse ronde



Les Robineaux



La polkaute



La deux à deux



La manivelle



Les Robineaux en cadence



La passe

Paris, M<sup>rs</sup> Blumenthal, FRANCIS DELARUE, 11, rue de Valenciennes.

Fig. 1-100000

London, pub. as Order by the Anglo-Saxon Company at 21, Broad St. Oxford St.



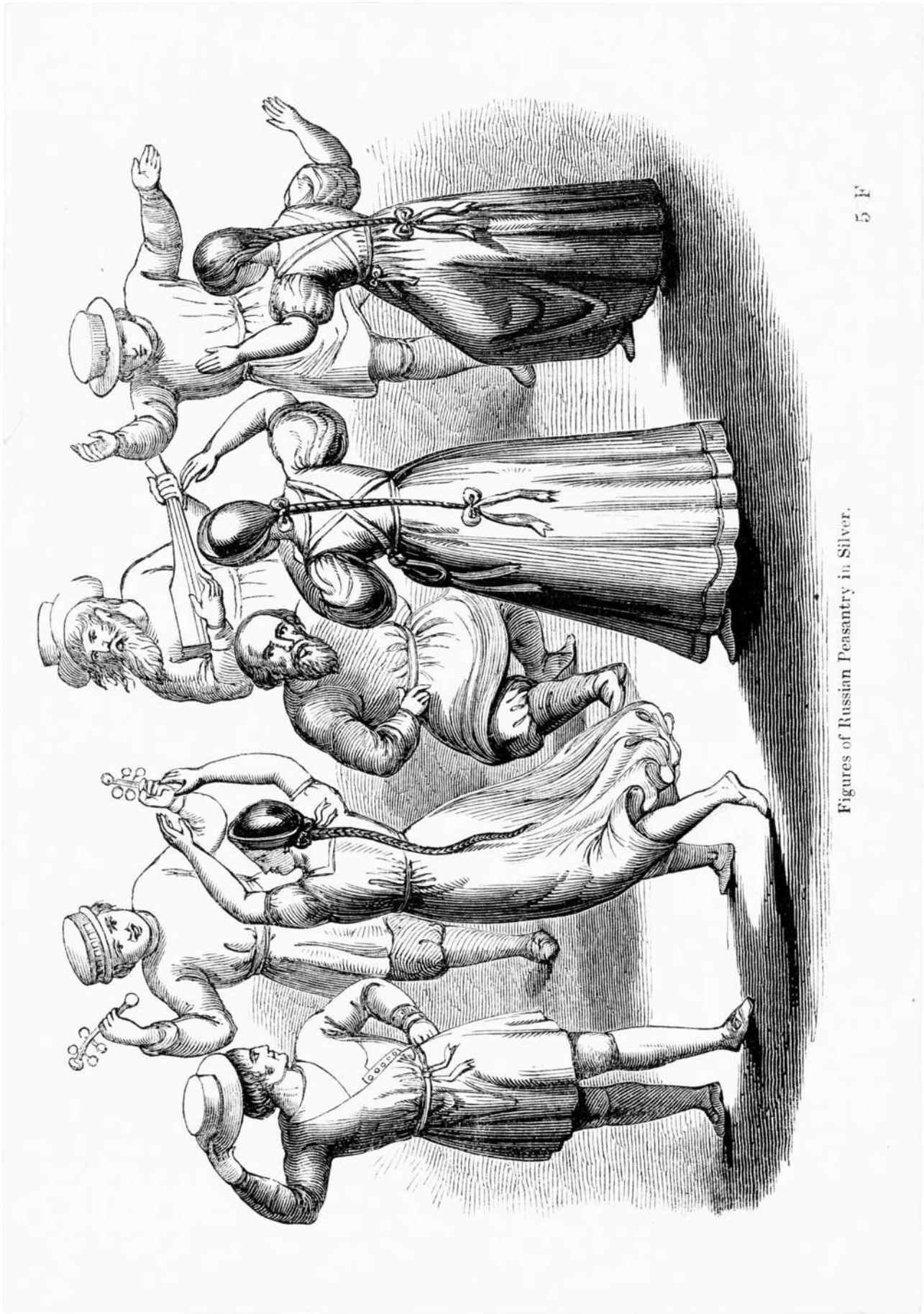


Therob. v. H. K. 1848. No. 100.

Polnische Tänze.

POLNISCHER TANZ.





Figures of Russian Peasantry in Silver.

5 F







Fig. 1. Ballet de l'Opéra de Paris en 1855. Le Ballet de l'Opéra de Paris.

Druck v. Hesse in Serik

LE ARAGONNESE.

*Opéra de l'Opéra*



ENGLISH SONGS AND MELODIES.

BY CHARLES MACKAY AND SIR R. H. BISHOP.



'MID THE NEW-MOWN HAY.





© 1888 A. Kretschmer, Leipzig.

A. Kretschmer, Leipzig.

66  
**Böhmen**  
 Kreis Pilsen.





ARGENTINA "Dancing the Gato" - ADA PEACOCK



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**1** *Peasant couple dancing. David Teniers the Younger (1610-1690). Engraving. Flanders, 1625-1690.*

This image is one of many such scenes the prolific and popular Flemish artist David Teniers the Younger painted and engraved of happy peasants enjoying life outdoors. It includes elements he often repeated in other works, in particular his paintings [Village Festival and Feast](#) (1637), [A Kermis on St. George's Day](#) (1649), and [Peasant Wedding](#) (1650). Depictions of rustic carousers like this had been a part of Flemish art since the sixteenth century, most famously in paintings by Pieter Bruegel (c. 1526-1569). Whether or not the images truly reflected the realities of rural life, country dances in the seventeenth century in Flanders (and elsewhere in Europe) were a way to meet people in a sanctioned way, at a time when all modern forms of dating did not exist. In contrast to the formality of dances at court, everyone could get up at once, and you could, in the course of a dance, spend a few breathless figures with someone you fancied, or meet someone new, or if the contact was not desirable, be assured that it would soon be over and you'd be dancing with someone else.

NYPL Digital Collections ID 5365111, <https://on.nypl.org/3lbgjyY>

**2** *Le feu. Benoît Audran the Younger (1698-1772, engraver), after Nicolas Lancret (1690-1743, artist). Engraving. French, 1740-1749.*

Genre paintings depicting the mundane lives of ordinary people continued to be enjoyed by wealthy art patrons in the eighteenth century, and the subject is here combined with the allegorical painting that also came into vogue in the era. Audran the Younger's engraving takes as its source one of Nicolas Lancret's *Four Elements* paintings, *Le Feu (The Fire)*. The element affects the capering shepherds and shepherdesses in the center of the piece, whose souls "fall prey to pleasures" while "loves goes to their hearts to kindle other fires," according to the accompanying text. This time the upper-class enjoyment of simple country dancing is made explicit by the figures on the balcony of the grand house on the right overlooking the dancers. Lancret was another prolific artist whose commissions often encompassed allegorical series of four: *Four Elements* (1730-1732), *Four Ages of Man* (1733-1734), *Four Times of Day* (1739-1741) and *Four Seasons* (several series spanning from 1719 to 1743).

NYPL Digital Collections ID 5476501, <https://on.nypl.org/2GDXLsu>

**3** *Danze dei contadini dell'Austria. Giulio Ferrario (1767-1847). Engraving. Italy, 1833.*

Giulio Ferrario was a scholar and librarian at the Biblioteca Braidense in Milan, as well as the founder of the publishing company Società Tipografica de' Classici Italiani and a friend and colleague of the choreographer Salvatore Viganò. This image, of Austrian farmers dancing, is a plate from Ferrario's best known work, the massive, multi-volume *Il Costume Antico e Moderno, o Storia del Governo, della Milizia, della Religione, delle Arti, Scienze ed Usanze de Tutti i Popoli Antichi e Moderni (Ancient and Modern Costumes, or the History of Government, Military, Religion, Arts, Sciences, and Customs of All Ancient and Modern Peoples)*. Gathering together descriptions and depictions of countries across Europe, Africa, Asia, and the Americas, Ferrario's work was published simultaneously in Italian and French and proved to be extraordinarily popular, with seven different editions published during his lifetime.

NYPL Digital Collections ID 57405352, <https://on.nypl.org/354hHar>



**4** *La polka. Artist unknown. Lithograph. England, 1840-1849.*

The origins of the polka, like those of many social dances, have not been definitively traced, notwithstanding a charming apocryphal tale of a peasant maiden, somewhere in Bohemia, creating the dance spontaneously after hearing good news about her soldier lover. The polka craze took over London in 1844, introduced by French dancing masters such as Eugène Coulon or Henri Cellarius and popularized by performances by the famed Romantic ballet dancers Carlotta Grisi and Jules Perrot, beginning in April of that year. This illustration demonstrates the dancing masters' influence, standardizing and naming figures that polite society were expected to execute, presumably with less abandon than the dance's originators. It also traces the movement of fashionable dances from Paris to London—and to the U.S.—as the print is credited to the French printer Lemercier and publisher François Delarue, but distributed by the London-based Anaglyphic Company.

NYPL Digital Collections ID 57016229, <https://on.nypl.org/3p1iCQV>

**5** *Polnischer tanz. H. Waldow Jr. (lithographer). Lithograph. Germany, 1850-1859.*

The flower wreaths worn by the female dancers in this image identify them as Eastern European, but their skirts are more typical of ballet dancers in the nineteenth century than those of traditional country dancers. More representative of Polish national dress, as the title *Polish dance* implies, are the men's jackets and headgear. The peaked hats adorned with feathers pinioned by flowers are suggestive of the *Krakowiak*, also known as the *Cracovienne*, a balleticized version of which helped catapult the Romantic ballerina Fanny Elssler to fame. Elssler and the dances she was known for demonstrate the Romantic ballet's preoccupation with national dances, which were believed to express the essence of idealized peasants and their natural, authentic ties to the land and nation.

NYPL Digital Collections ID 5377901, <https://on.nypl.org/2U4O8z2>

**6** *Figures of Russian peasantry in silver. Unknown artist. Engraving. England, 1851.*

The Crystal Palace Exhibition, more formally known as the Great Exhibition of the Works of Industry of All Nations, was the brainchild of Queen Victoria of England's consort, Prince Albert, and showcased both technological innovations like the cotton gin and manufactured products ranging from porcelain to perfume to hydraulic presses. The exhibition was accompanied by a three-volume catalog listing and illustrating the exhibits, including the engraving here, of silver figurines by Ignace Sazikoff. Sazikoff's exhibit actually comprised tableware such as goblets, vases, and a letter presser "representing [a] dancing bear and peasants," so this illustration is likely an artist's interpretation rather than a faithful rendering of the actual items. The catalog, [which is available online](#), is a quintessential example of the Victorian-era urge to collect and organize.

NYPL Digital Collections ID 5884455, <https://on.nypl.org/32jgdaH>

**7** *L'Aragoneza. Pepita de Oliva. Gustav Bartsch (1821-1906, lithographer) after E. Treisse (active 1840s, painter). Lithograph. Germany, 1853.*

Josefa Durán y Ortega, a Romani dancer from Málaga, Spain who helped popularize Spanish dances during the Romantic-era craze for national dances, took her stage name from her teacher and later husband, Juan Antonio Gabriel de la Oliva. Calling herself Pepita de Oliva (Oliva's Seed), she performed across Europe, including in Paris, London, Vienna, Berlin, and Copenhagen. The Danish choreographer August Bournonville is said to have been so shocked at the impropriety of her dancing in Copenhagen that he ran out of the theater exclaiming that it was not dancing, "but madness." Today Pepita is perhaps best known for her long affair with the English diplomat Lionel Sackville-West, with whom she had five children. Her granddaughter, the writer and Bloomsbury Group member Vita Sackville-West, wrote and published an eponymous biography of Pepita in 1937.

NYPL Digital Collections ID 5247028, <https://on.nypl.org/3k2CAqJ>



- 8 ***Mid the New-Mown Hay* from the *Illustrated London News*. Artist unknown. Engraving. England, July 28, 1855.**

[The Illustrated London News](#) was the world's first illustrated weekly serial, published first in 1842 and appearing regularly until 1971, outlasting its competitors and surviving in one form or another until 2003. It enjoyed remarkable success and, perhaps influenced by the 1851 Crystal Palace Exhibition, announced on October 18 of that year that it would be publishing a supplement featuring the "national music of England" to counter allegations that "the English have no national music." Charles Mackay, a poet and the editor of the *ILN*, would supply literary and family friendly lyrics that would stand the test of time, and Sir Henry R. Bishop would adapt and arrange the music. *Mid the New-Mown Hay* was said to have originated in Gloucestershire as *Jockey to the Fair*. Mackay and Bishop's version of the tune made the trip across the Atlantic and was published in the Philadelphia-based monthly *Godey's Lady Book* in November 1855.

NYPL Digital Collections ID 5884433, <https://on.nypl.org/3573Cct>

- 9 ***Böhmen, kreis Pilsen*. Albert Kretschmer (1825-1891). Engraving. Germany, 1870.**

Best known for illustrating the encyclopedic *Die Trachten der Völker in Beginn der Geschichte bis zum neunzehnten Jahrhundert* (*Costumes of All Nations from the Earliest Times to the Nineteenth Century*), Albert Kretschmer was a painter and costume designer for the Royal Court Theatre in Berlin from 1842 to 1889. This image is not from that work, however; it is from Kretschmer's *Deutsche Volkstrachten*, which focused solely on costumes worn by German and Germanic people. As its caption states, the image is actually from Bohemia, not Germany, and depicts that country's German inhabitants. Kretschmer's text is careful to distinguish the German Bohemian "race" from the Czech Bohemians, who had been agitating for autonomy since at least the middle of the nineteenth century.

NYPL Digital Collections ID 57405354, <https://on.nypl.org/3k5sxRR>

- 10 ***Argentina, Dancing the "Gato."* Ada Peacock (1895- ). Photomechanical print. United States, 1940.**

Ada Estelle Bever Field Peacock was born in Iowa in 1895, landed in New York City by the mid-1920s, and designed costumes for the Broadway shows *Happy Go Lucky* (1926) and *Honeymoon Lane* (1926-1927). By 1930 she had married an Englishman, Gerald Peacock, and the couple moved to Buenos Aires, Argentina, reportedly so that Gerald could further his advertising career. Ada Peacock's gouaches of the people she encountered in South America were featured on menus for the cruise liners S.S. Argentina, S.S. Brazil, and S.S. Uruguay. The three ships comprised the Moore-McCormack Lines fleet that sailed between New York and Buenos Aires as the company's "Good Neighbor Fleet," in support of President Franklin Delano Roosevelt's "Good Neighbor Policy" with Latin America.

NYPL Digital Collections ID 57016144, <https://on.nypl.org/3k6pBUX>

