

Jerome Robbins Dance Division

# Coloring Book

Volume 9 : Let's Have a Ball

## *Introduction*

We are in the season of balls and, although we cannot gather this year in person, we hope this volume of celebration images brings you some joy and hope at the end of a difficult year. We look forward to hosting you again at the Library for the Performing Arts. Until then, color and contemplate, and perhaps dance a jig at home. We are with you in spirit.

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!

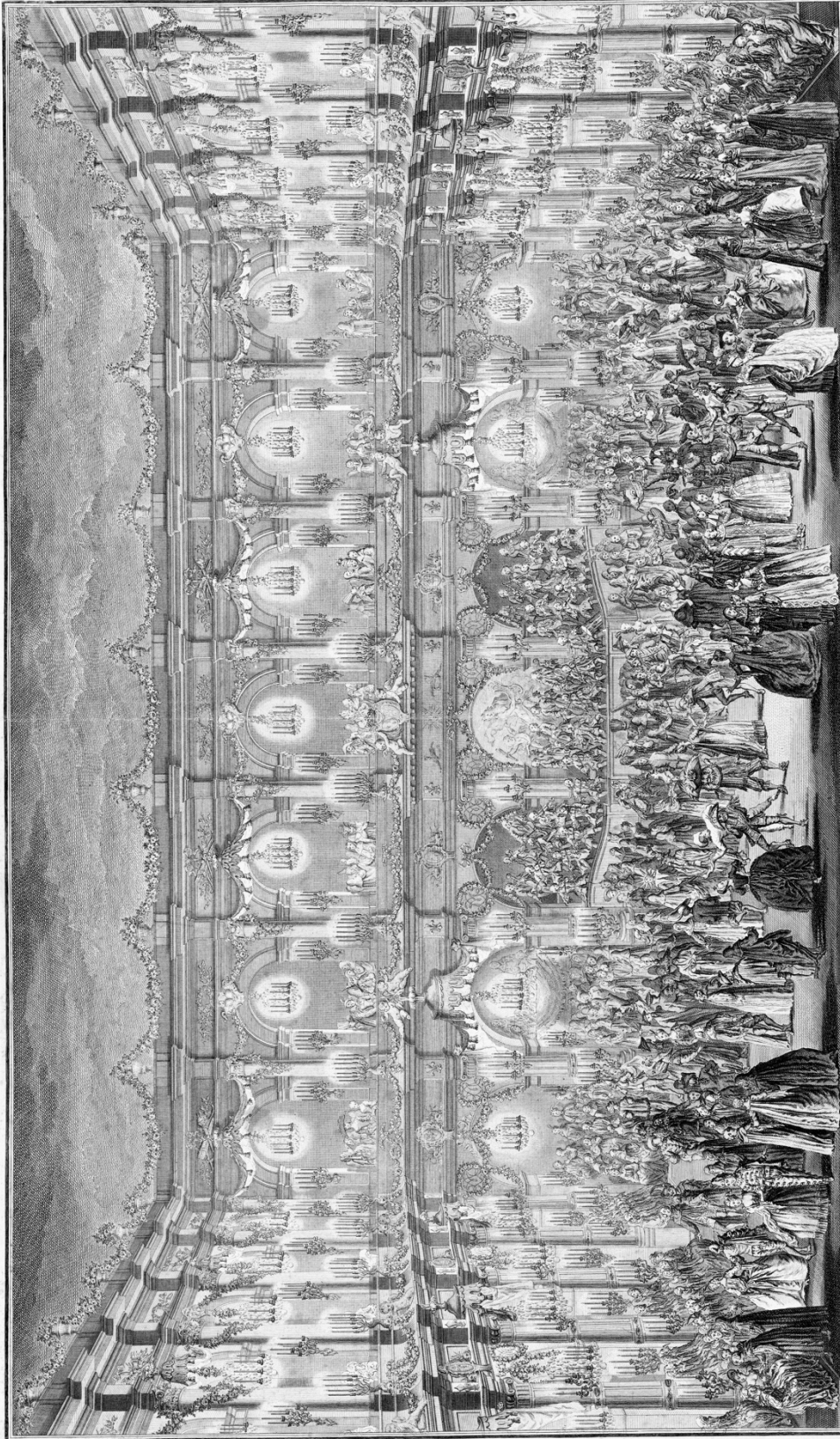
The staff of the Jerome Robbins Dance Division

*Special thanks to Jennifer Eberhardt 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.





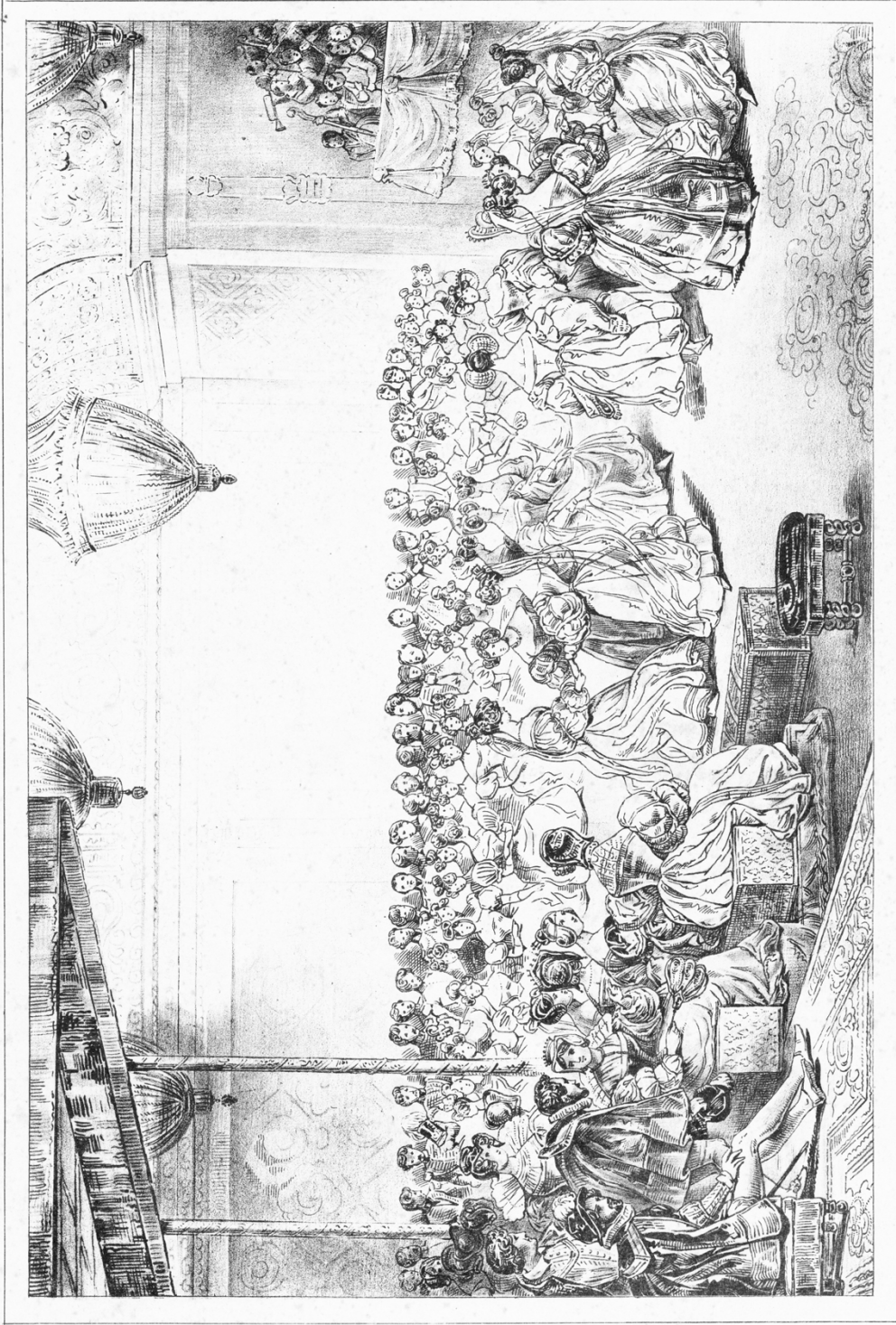
VUE PERSPECTIVE DE LA SALLE DU BAL, CONSTRUITE DANS LA COUR DE L'HOTEL DE VILLE.





DON LUIGI'S BALL.





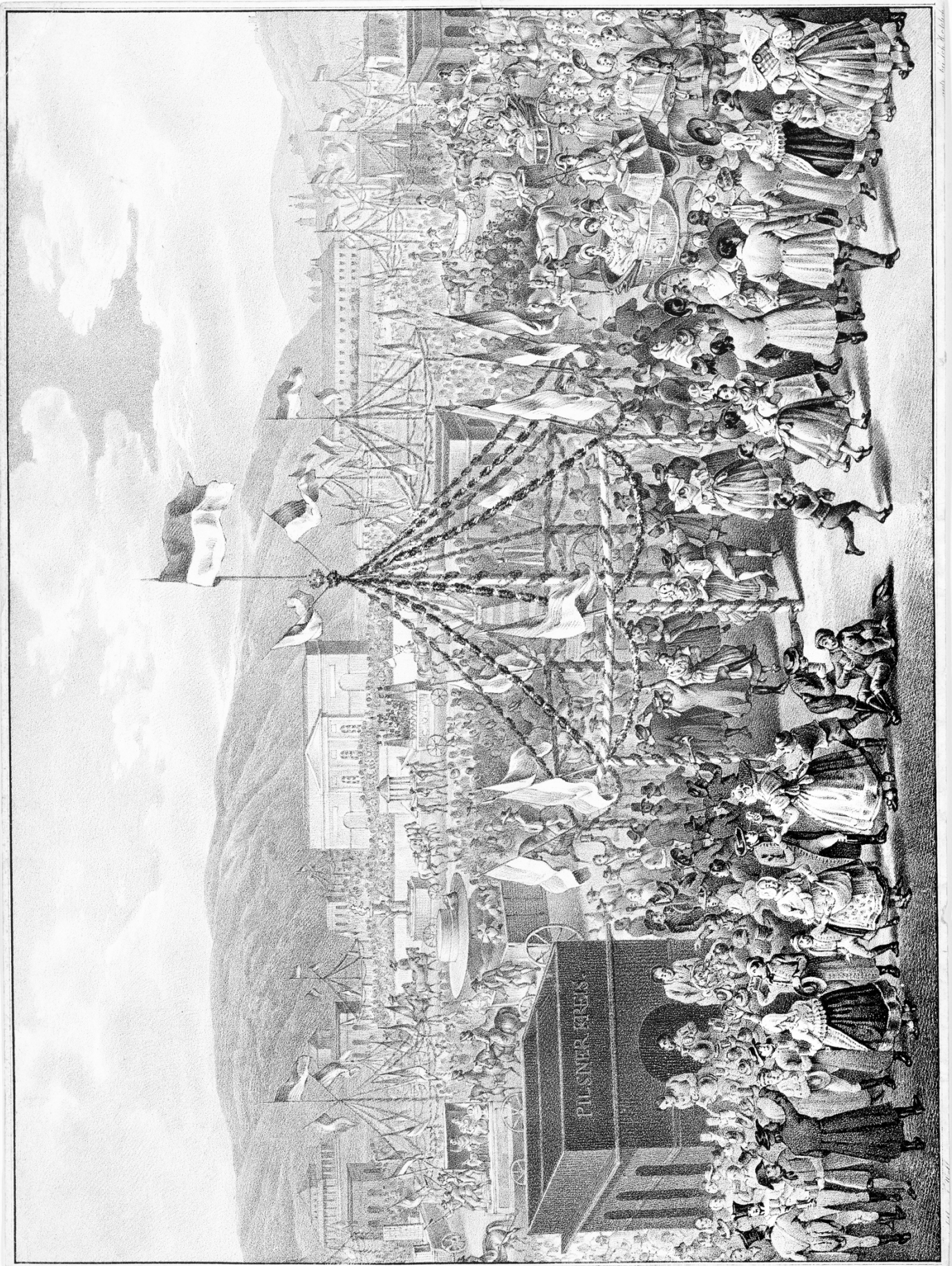
UN BAL EN 1828.

N<sup>o</sup> 18.

L. J. de Bonrois

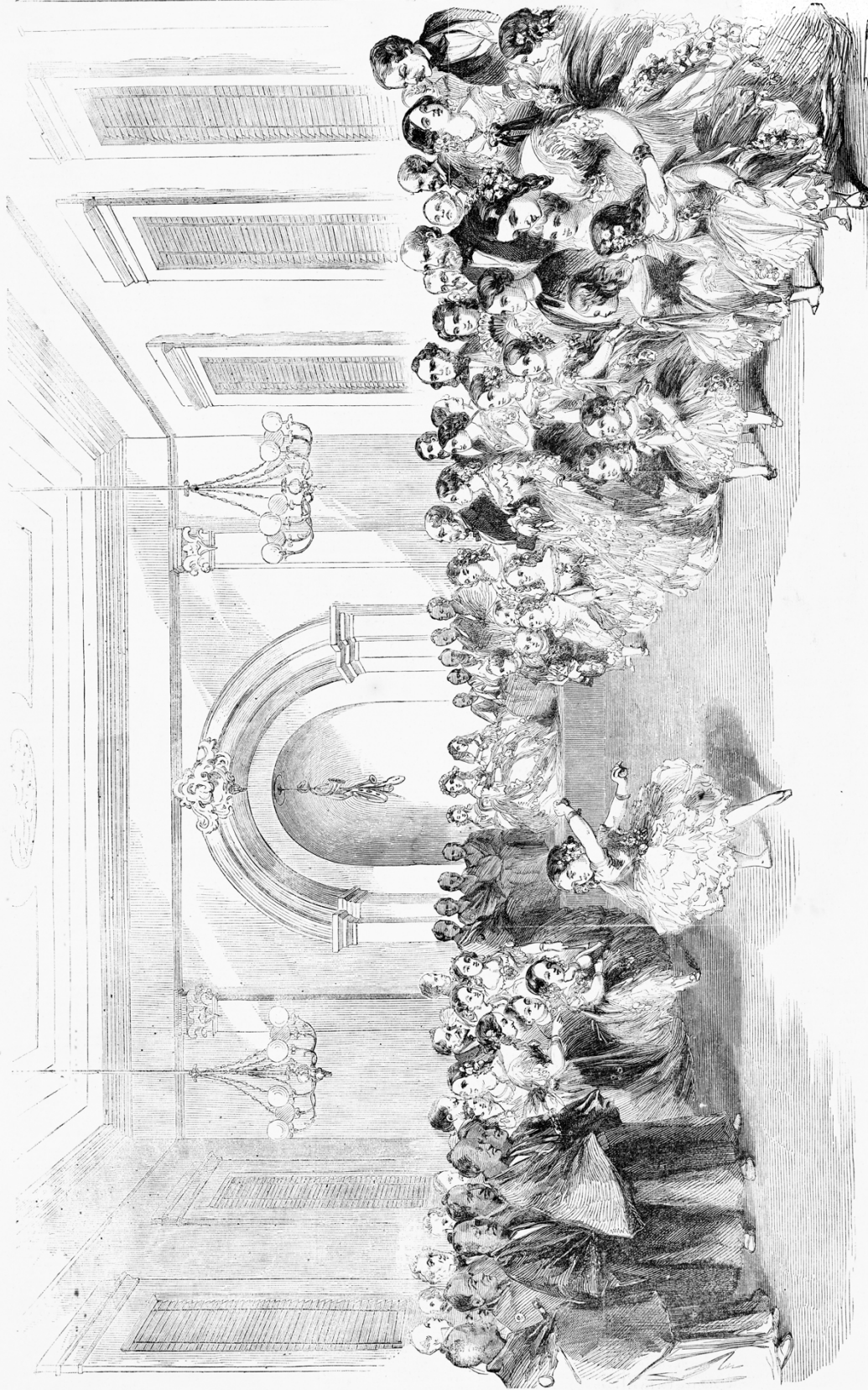
Paris. Foyat, rue de la Harpe, n<sup>o</sup> 10.





W. H. & A. S. 1874





MAY FESTIVAL BALL OF THE CHILDREN UNDER THE DIRECTION OF CARUSI, MAY 23, IN THE CONCERT HALL OF WILLARD'S HOTEL, GIVEN IN HONOR OF THE J. PANESE AMBASSADORS.—FROM A SKETCH BY OUR SPECIAL ARTIST.—SEE PAGE 42.

*Waltz*



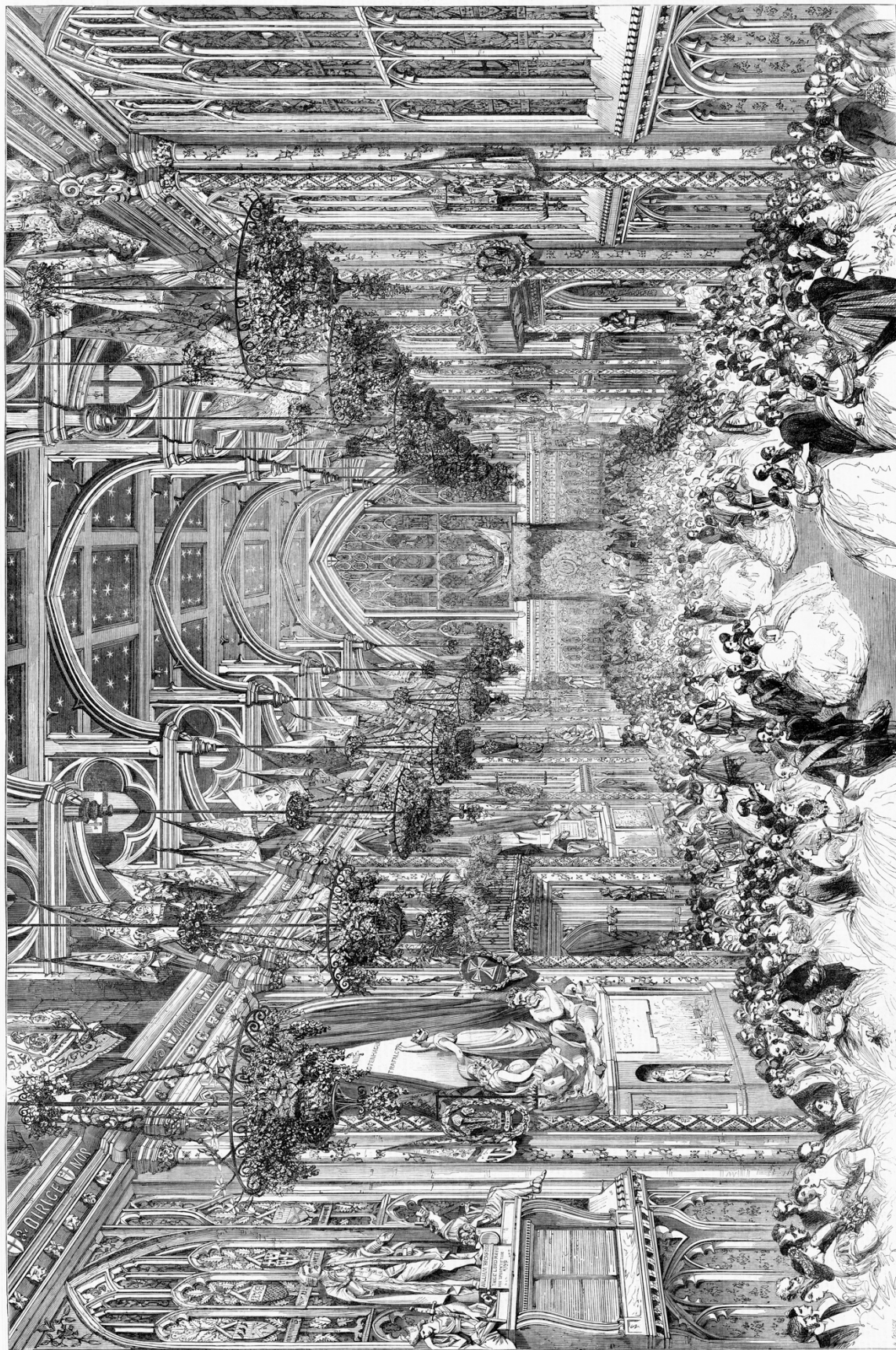


BIRD'S-EYE VIEWS OF SOCIETY. No. v.



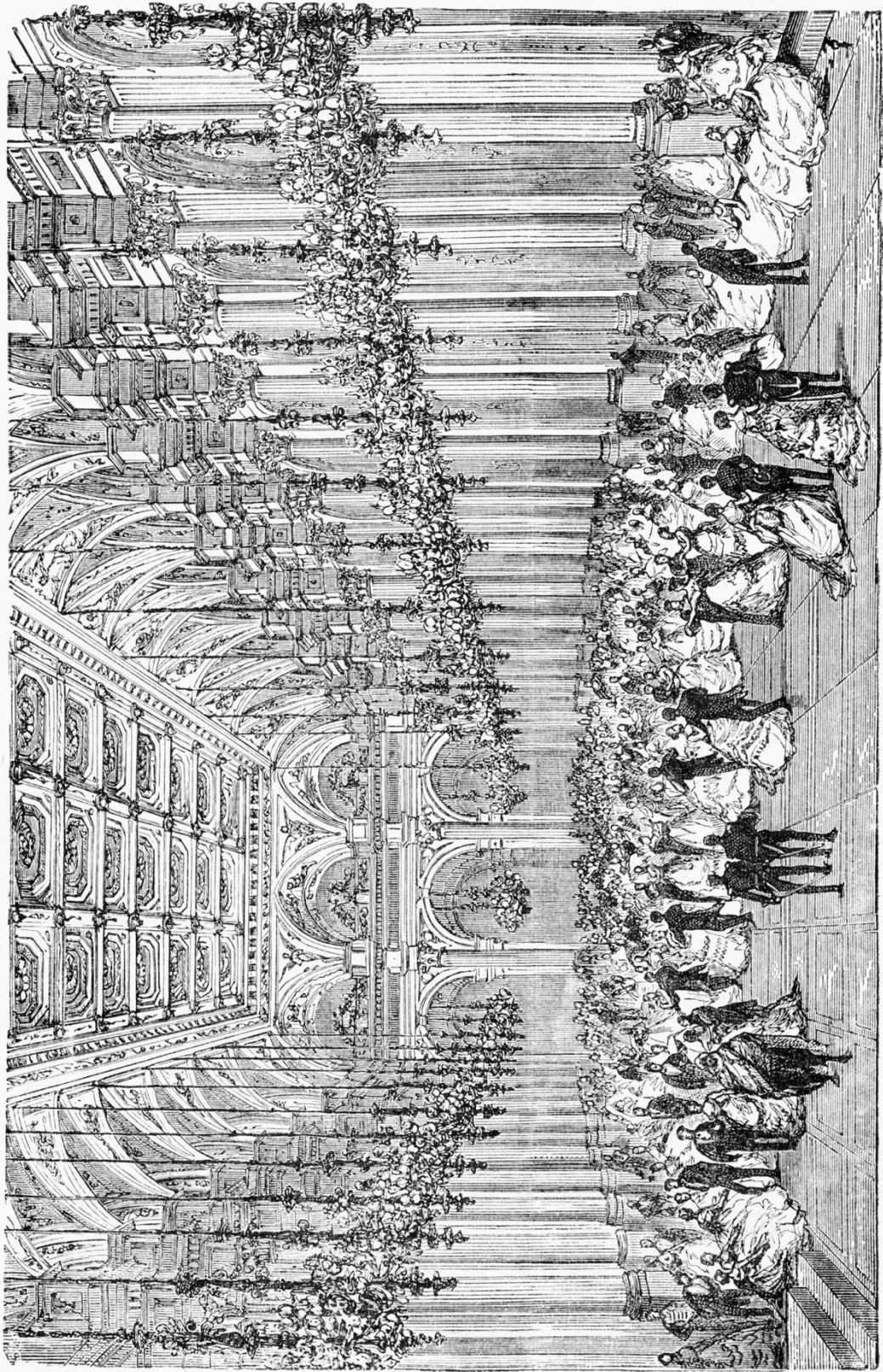
A County Ball.



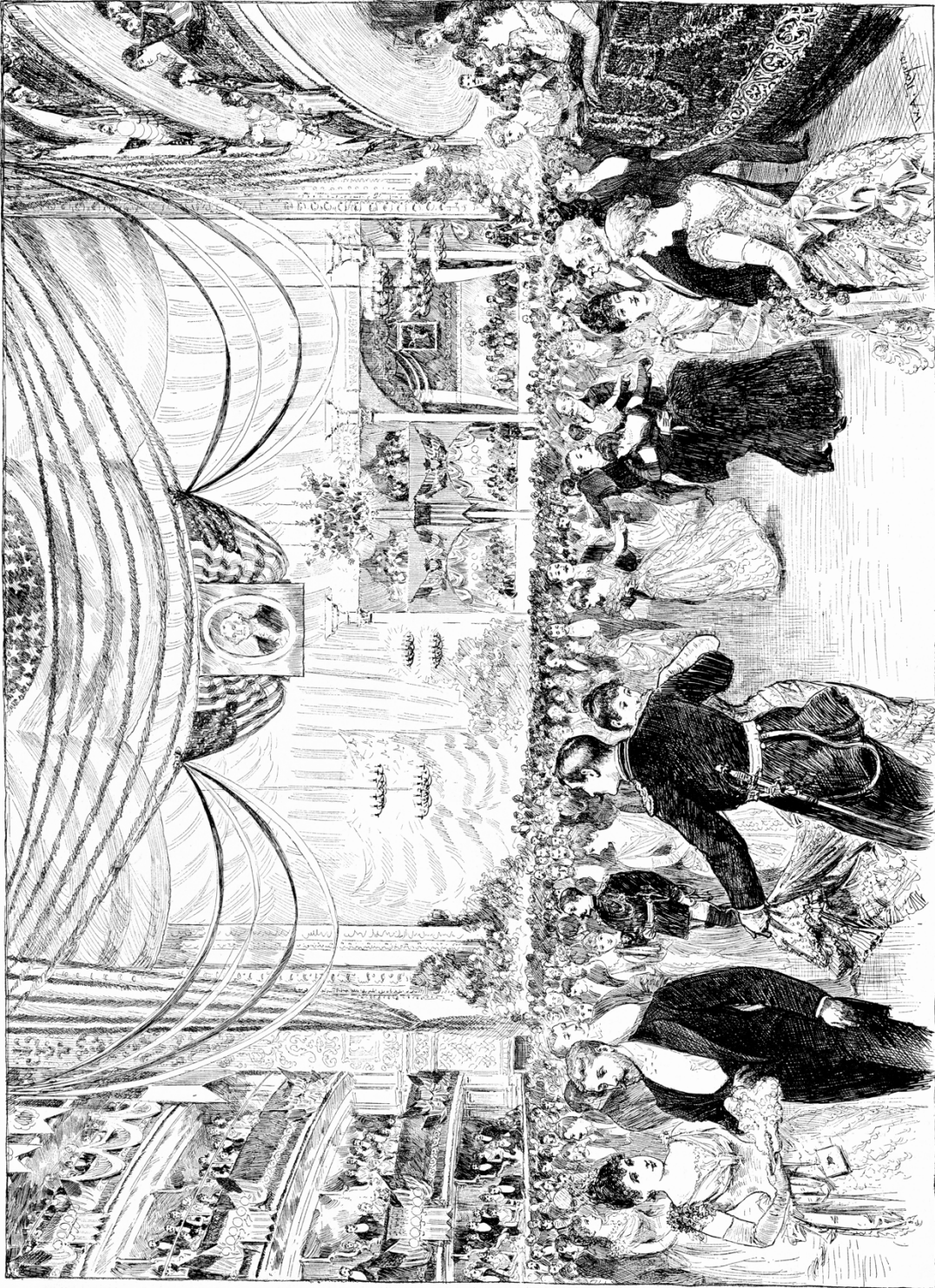


STATE VISIT TO THE CITY: GENERAL VIEW OF THE GUILDHALL.—SEE PAGE 654.





THE GREAT BALL-ROOM.



THE CENTENNIAL BALL IN THE METROPOLITAN OPERA HOUSE.—Drawn by W. A. Rogers.



# Index to Images

Page	Description
------	-------------

- 1 ***Vue perspective de la salle du bal, construite dans la cour de l'Hôtel de Ville. Jacques-François Blondel (1705-1774) (artist), Charles-Nicolas Cochin the Elder (1688-1754) (engraver). Engraving. France, 1750-1759.***

Beginning with the reign of Louis XIV of France, lavishly illustrated books were produced documenting court spectacles and festivities around arrivals, marriages, births, and deaths of important people. The books drove home the splendor of the French court and were sent far and wide to assert the supremacy of French political, economic, and cultural power. This print comes from *Fêtes publiques données par la ville de Paris, à l'occasion du mariage de Monseigneur le Dauphin, les 23. et 26. fevrier 1745 (Public festivities given by the city of Paris for the marriage of the Dauphin on the 23rd and 26th of February 1745)*, and shows how the courtyard of City Hall was transformed into a ballroom for citizens to partake in the celebration of the marriage of the heir to the throne.

NYPL Digital Collections Image ID 5574782, <https://on.nypl.org/3nFlkKU>

- 2 ***Décoration du bal paré donné par le roy. Charles Nicolas Cochin the Younger (1715-1790) (artist), Charles-Nicolas Cochin the Elder (1688-1754) (engraver). Engraving. France, 1756.***

The 1745 marriage of fifteen year-old Dauphin Louis to the Infanta Maria Teresa Rafaela of Spain, daughter of Philip V, was of critical importance to the French throne, as Louis was the only surviving son of Louis XV. Like the city of Paris, the court at Versailles commemorated the occasion with extravagant productions like the ball depicted in this print, which was published in *Recueil des festes, feux d'artifice, et pompes funèbres, ordonnées pour le Roi par Messieurs les Premiers Gentilhommes de sa Chambre (Collection of festivals, fireworks, and funerals, organized for the King by the First Gentlemen of his Bedchamber)*. The full caption for the print indicates that the ball was held in the riding school at Versailles on February 24, a day after the same space had been used to stage the ballet *La princesse de Navarre*. Despite the celebrations at Versailles and Paris, however, neither Louis nor Maria Teresa would ever ascend the French throne, as Maria died shortly after giving birth to a daughter only 17 months later, and Louis died during his father's reign.

NYPL Digital Collections Image ID 57405660, <https://on.nypl.org/2KtHZeF>

- 3 ***Don Luigi's ball. Thomas Rowlandson (1757-1827). Hand-colored etching and aquatint. England, 1815.***

Lewis Engelbach's *Naples and the Campagna felice: in a series of letters, addressed to a friend in England, in 1802* describes his travels in Italy and was originally published serially in the magazine *Ackermann's Repository of Arts*. Engelbach was following the upper-class English custom of undertaking a "Grand Tour" of Europe as part of his coming of age as a young gentleman. This print, by Thomas Rowlandson, illustrates a moment at a ball Engelbach hosted to thank his hosts for their hospitality and friendship. Engelbach reports that a dance is a wonderful way to make new Neapolitan acquaintances, since his neighbors, hearing the dance music, invited themselves to his ball and as shown in this print lined up to meet him. Perhaps the best advice in the letter, however, assuages any doubts his correspondent might have about successfully hosting a dance: "I tell you once more, your acquaintances are to be selected from the dancers, not the dancers sought for among the former."

NYPL Digital Collections Image ID 57405324, <https://on.nypl.org/38n8sCJ>



4 ***Un bal en 1828. Eugène-Louis Lami (1800-1890). Engraving. France, 1832.***

Misleadingly titled *A ball in 1828*, this print actually depicts a ball given by the Duchess of Berry on March 2, 1829, which had as its theme an imaginary sixteenth-century visit by Mary of Guise, then Queen of Scotland, to the court of her daughter Mary, the queen-consort of Francis II of France and better known today as Mary, Queen of Scots. The Duchess of Berry was the powerful daughter-in-law of Charles X of France, mother of the French heir, and an avid patron of the arts. This print appeared in *Quadrille de Marie Stuart*, a book of hand-colored lithographs she commissioned to commemorate the ball from the artist and ballet costume designer Eugène-Louis Lami. A little over a year after the ball, however, Charles X of France had been overthrown in the July Revolution, and the Duchess of Berry went into exile with her son. French supporters of her family, known as Legitimists, included the publisher Fonrouge, who reissued this print in 1832 in his short-lived journal, *l'Album Anecdotique*. Fonrouge titled the image with the wrong year, perhaps obliquely signaling his support for the duchess. Indeed, he was eventually prosecuted and condemned after only sixteen issues of *l'Album Anecdotique* for his political publishing.

NYPL Digital Collections Image ID 5661015, <https://on.nypl.org/2KhkTYU>

5 ***[Pirutschade I.I.M.M. beym Volksfeste, welches am 14ten Septbr 1836 ausser Prag bey dem Invaliden-Hause von den hohen Ständen Böhmens veranstaltet wurde.] Franz Wolf (1795-1859). Lithograph. Austria, c. 1837.***

As part of the coronations of Ferdinand V and Maria Anna of Bohemia in September 1836, the celebrations included balls, performances, and a “people’s celebration,” which is depicted, although not named, in this print. The Bohemian districts, or *kreise*, were each invited to send delegations to represent the Bohemian nationality as fully as possible, for Ferdinand V of Bohemia was also Ferdinand I, Emperor of Austria, and Bohemia a part of the Austrian Empire. The tension underlying the coronation was noted by writer Henry Reeve in *The Metropolitan Magazine* in June 1837, who noted that “we afterwards learned that two regiments of cuirassiers had been posted in the neighborhood, and a signal was preconcerted that, in case the people should show the slightest symptoms of the impetuosity that led to the fray on the Hradschin [Prague Castle], at the emperor’s coronation, the military were to arrive at full gallop, and to occupy the ground. So severe are the precautions of an Austrian government!—so precarious the pleasures of an Austrian people!”

NYPL Digital Collections Image ID 5365503, <https://on.nypl.org/3awbirD>

6 ***May festival ball of the children under the direction of Carusi, May 23, in the concert hall of Willard's Hotel, given in honor of the Japanese ambassadors. Artist unknown. Newsprint. United States, June 9, 1860.***

On May 14, 1860, an official Japanese delegation arrived in Washington, D.C. after the signing of a Treaty of Amity and Commerce between the U.S. and Japan in 1858. Over the next three weeks the diplomats met President James Buchanan and visited Congress, the Navy Yard, and the Smithsonian Institution. In addition to the inevitable state banquet and a band concert, one of the entertainments provided for the Japanese envoys was a children’s ball, featuring a performance by “one little miss who executed the Castanet dance with singular grace and spirit,” as illustrated by this print and described in *Frank Leslie’s Illustrated Newspaper*. The ball was held at what is now the Willard InterContinental Hotel in Washington, D.C., and was hosted by Lewis Carusi, a dancing master whose school, the Washington City Assembly Rooms, had hosted several presidential inaugural balls.

NYPL Digital Collections Image ID 5660832, <https://on.nypl.org/3ayPXxQ>



**7 *Birds-eye views of society, no. 5: A county ball.* Richard Doyle (1824-1883). Lithograph. England, August 1861.**

*The Cornhill Magazine* was founded in 1860 by George Murray Smith as a monthly literary journal aimed at middle class readers. Smith engaged the novelist William Makepeace Thackeray as the editor, and the magazine was extremely successful, at one point reaching a circulation of approximately 110,000. Among its features were social caricatures by the illustrator Richard Doyle, who provided a *Birds-eye view of society* sketch and accompanying gently satirical text. For *A county ball*, Doyle describes the extreme popularity of the phenomenon, as well as poking fun at the waistcoats of the country gentleman and the military dress affected by any man with the smallest claim to it. Nevertheless, Doyle concludes “what does it matter, if people are good-humoured, and bent upon being amused and amusing others? . . . May County Balls continue and flourish!”

NYPL Digital Collections Image ID 5661009, <https://on.nypl.org/2KhkTYU>

**8 *State visit to the City: general view of the Guildhall.* Artist unknown. Newsprint. England, June 20, 1863.**

On June 8, 1863, Prince Albert Edward and Princess Alexandra of Wales paid a formal visit to the Guildhall of the City of London for Edward to receive the Freedom of the City of London, granting him freeman status in the first important recognition he received after the couple had married in March of that year. The elaborate preparations for the event were recorded in *The Illustrated London News* twelve days later, with nearly three columns of text and six half- to full-page engravings describing the decorations, the award casket given to the Prince, the ball, and the celebration supper. About 2,000 guests were invited to attend, including foreign dignitaries. The ball began with a quadrille led by the Prince with the Lord Mayoress and the Princess with the Lord Mayor, but by one account the crush of the crowd was so great that dancing could not take place until late in the evening, after the supper and after the Royal party had departed.

NYPL Digital Collections Image ID 57405516, <https://on.nypl.org/3aDjw1r>

**9 *The great ball-room.* Fedor Hoffbauer (1839-1922). Lithograph. United States, 1885.**

The grand central ballroom of the Hôtel de Ville (City Hall) in Paris is shown filled with couples dancing in this print, which was originally published in *Paris à travers les âges (Paris through the ages)* in 1875. The artist, Fedor Hoffbauer, was a watercolorist who also worked to provide visual documentation of the city and the urban planning reforms put in place by Georges-Eugène Haussmann, better known as Baron Haussmann, in the mid-nineteenth century. Under Haussmann’s projects medieval neighborhoods were demolished and new parks, squares, and wide boulevards were constructed. This uncredited English copy of the print appears in Philip Gilbert Hamerton’s *Paris in old and present times*, which was published in Boston in 1885.

NYPL Digital Collections Image ID 5661008, <https://on.nypl.org/2KhkTYU>

**10 *Centennial ball in the Metropolitan Opera House.* William Allen Rogers (1854-1931). Lithograph. United States, May 11, 1889.**

In late April and early May 1889, the centennial of George Washington’s inauguration as the first President of the United States was celebrated in New York City at the Metropolitan Opera House, which was then located at 1411 Broadway, between 39th and 40th Streets. Months of planning yielded parades, church services, a concert, banquets, fireworks displays, and the Centennial Ball. Coverage of the festivities occupied almost the whole May 11 issue of *Harper’s Weekly*, and included this print of the ball. While *Harper’s* coverage was largely complimentary, *The New York Times* wrote of grumbles about ticket oversales and favoritism by the planning committee in awarding coveted box seats. And a day before the ball, the *Times* reported, the ladies slated to dance in the *quadrille d’honneur* (the honor dance) had yet to discover the identity of their partners.

NYPL Digital Collections Image ID 57405499, <https://on.nypl.org/3aDjw1r>

