

Imperial Balls:
the Arts of Sex, War and Dancing
in India, England and the Caribbean
1780-1870

John Cooper

Yale University, History of Art Department
Street Hall Lecture Series

27.xi.12

Images



fig. 1 Now unknown Indian artist, *A group of dancing-girls and musicians performing beneath a canopy* (c.1830) gouache on paper, 30.4 cm Height of page, Width: 40.3 cm Width of page, Victoria and Albert Museum, London

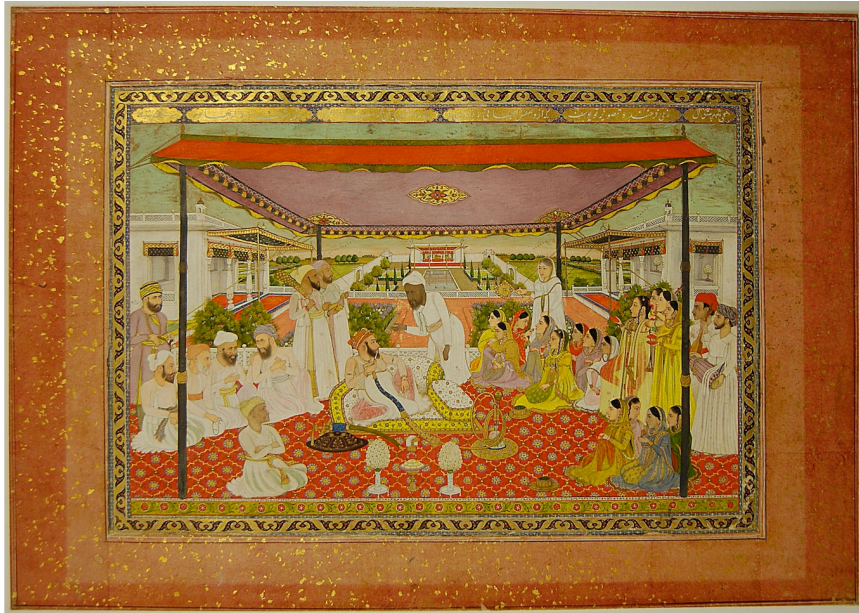


fig. 2 Now unknown Indian artist, *Asaf-ud-Daula seated on a terrace with courtiers and musicians* (c.1770s) painted paper, Height: 37.4 centimetres (page) Width: 53.4 centimetres Height: 24.2 centimetres (painting) Width: 37.9 centimetres, British Museum, London



fig. 3 Now unknown Indian artist, possibly after a lost oil painting by Johan Zoffany, *Colonel Antoine Polier watching a nautch* (c.1768-88) Museum Rietburg, Zurich



fig. 4 Now unknown artist, Colonel James Skinner CB, 1st Regiment of Local Horse (c.1836), oil on canvas, National Army Museum, London, after an original by William Melville in the vestry of St. James Church, New Delhi



Yours truly
B Lumley.

fig. 5 J. Brown, portrait of Benjamin Lumley after a sketch by Count D'Orsay (1847), lithograph, reproduced in Benjamin Lumley, *Reminiscences of the Opera* (London, 1864)



fig. 6 Alfred Edward Chalon RA (artist) and T. H. Maguire (lithographer), *The Celebrated PAS DE QUATRE COMPOSED BY JULES PERROT As danced at Her Majesty's Theatre July 12th 1845, BY THE FOUR EMINENT DANSEUSES, Carlotta Grisi, Marie Taglioni, Lucile Grahn & Fanny Cerrito* (1845), published in London, hand colored lithograph, Victoria and Albert Museum, London



fig. 7 Alfred Edward Chalon (artist) and Richard James Lane (lithographer) *Marie Taglioni, La Sylphide* (c.1840), published in London, hand colored lithograph, Victoria and Albert Museum, London



fig. 8 Jules Bouvier, *The Celebrated Pas des déesses in the ballet Le Jugement de Paris*. As danced at Her Majesty's Theatre July, 1846 by the four eminent danseuses Fanny Cerrito, Marie Taglioni, Lucile Grahn & Mon. St Leon. (1846), published in London, hand colored lithograph, 58.7 x 47.2 cm, Victoria and Albert Museum, London



fig. 9 Johan Zoffany, *Group Portrait with Sir Elijah and Lady Impey* (c.1783-4) oil on canvas, 91.5 x 122 cm, Museo Thyssen-Bornemisza, Madrid



fig. 10 James Gillray (printmaker), A Sale of English Beauties in the East Indies (1786), published by William Holland, London, etching and aquatint, 41.7 x 53.0 cm, British Museum, London



fig. 11 Thomas Rowlandson (printmaker) *A Sale of English Beauties in the East Indies* (1811), published by Thomas Tegg, London, etching with stipple, hand colored, plate mark 25.3 x 35 cm, on sheet 27 x 36 cm, Lewis Walpole Library, Yale University, Farmington

Madame Birchini's

DANCE.

A MODERN TALE.

WITH CONSIDERABLE ADDITIONS,

AND

Original Anecdotes collected in the *Fashionable Circles*.

NOW FIRST PUBLISHED BY

LADY TERMAGANT FLAYBUM

To fall at the feet of an imperious mistress, obey her orders,
have pardons to ask her, were to me the sweetest enjoyments.
Rouffeau's Confessions, vol. I.

'Tis as great a provocative as Cantharides or Viper Broth,
for it irritates the blood, and gives new vigour to the flagging
spirits. The Wanton Jesuit; an Opera.

The NINTH EDITION, with BEAUTIFUL PRINTS.

L O N D O N:
PRINTED FOR GEORGE PEACOCK,
And SOLD at No. 66, DRURY-LANE.

fig. 12 'Lady Termagant Flaybum', title page to *Madame Birchini's DANCE: A MODERN TALE: WITH CONSIDERABLE ADDITIONS, and Original Anecdotes collected in the Fashionable Circles* (9th? edition, London, c.1800?) printed for 'George Peacock'

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** Merchants, East-India Captains, and others, who wish to send profitable ventures to foreign markets, will be allowed a considerable discount in purchasing a number of the above articles.

fig. 13 Merchant's catalogue to 'Lady Termagant Flaybum', *Madame Birchini's DANCE: A MODERN TALE: WITH CONSIDERABLE ADDITIONS, and Original Anecdotes collected in the Fashionable Circles* (9th? edition, London, c.1800?) printed for 'George Peacock'



fig. 14 After Alfred Edward Chalon, Taglioni, published on frontispiece to *The Exquisite*, no.12 (1842-4), published by H. Smith [William Dugdale], London, British Library, London

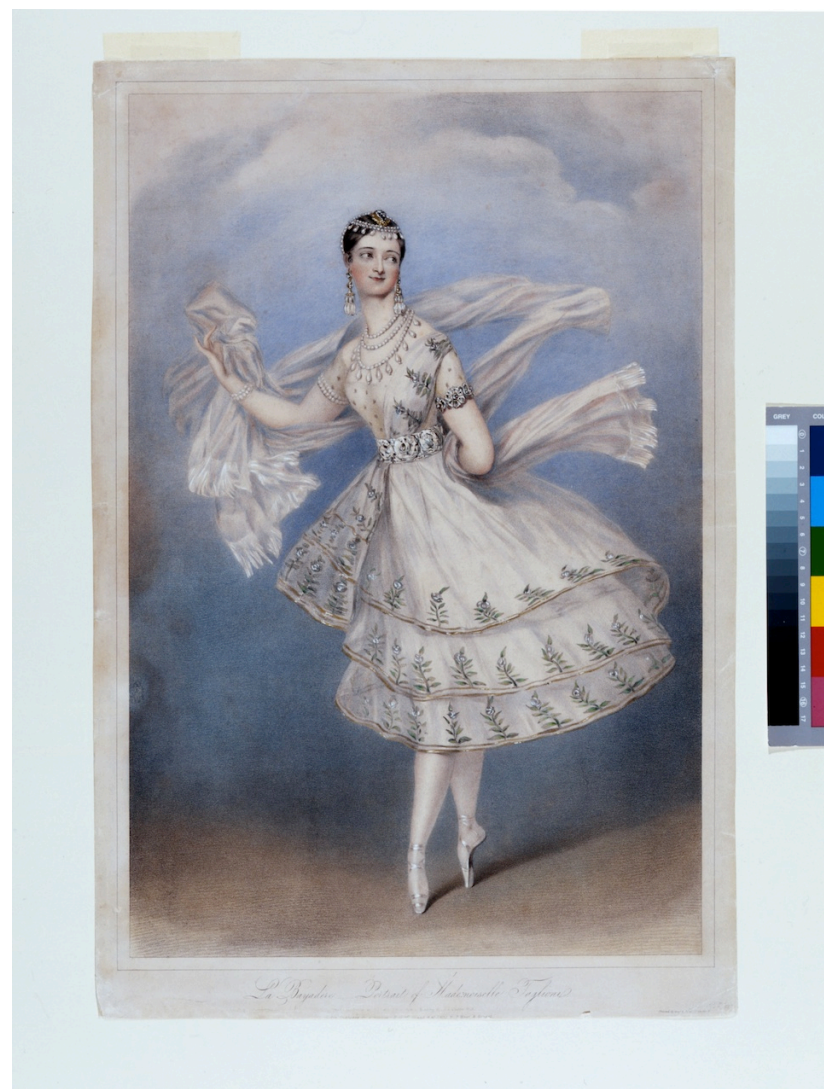


fig. 15 Alfred Edward Chalon (artist) and Richard James Lane (lithographer), *La Bayadère - Portrait of Mademoiselle Taglioni* (c.1830), printed by Graf & Soret, published by Ackermann & Co. and Rittner & Goupil, London, hand colored lithograph, 57.4 x 38.4 cm, Victoria and Albert Museum, London



fig. 16 After a now unknown European artist, *The Three Graces* – Marie Taglioni, Fanny Elssler and Fanny Cerrito (c. 1845), published by N. Currier, New York, hand colored lithograph, Height: 35.7 x 24.5 cm, Victoria and Albert Museum, London



fig. 17 Now unknown European artist, *Fanny Elssler* (c.1841), engraving, Berlin?, Osterreichische Nationalbibliothek, Vienna



fig. 18 Now unknown Western artist, Madame Augusta in the Cachucha (c.1840), published by Sarony & Major, New York, hand colored lithograph, Victoria and Albert Museum, London

is more injurious to a science than a man's treating unwillingly any one of its important branches: it is for this reason I have expressed my sentiments in very plain spoken language, not with a view to underate Mr. Lunn, but to show the necessity of a musician's *thoroughly* understanding his science before he ventures an opinion, otherwise the most essential points of art may be put on one side, in order to uphold sciolists. Believing your notions coincide with mine in this respect, and, in the wish to root out opinions devoid of erudition,

I remain, my dear Sir, most truly yours,
FRENCH FLOWERS.

Review.

"Grand Fantasia," introducing two waltzes and march.—
J. COHAN. (Author.)

Mr. Cohan sets out with an *Introduzione Allegretto*, which involves pre-indications of a subsequent *motivo* introduced with considerable ingenuity. Waltz No. 1, in D major, a sparkling morsel, is then presented, and afterwards varied brilliantly enough. Waltz No. 2, also in D major, follows, and immediately serves as bass to Waltz No. 1. After sundry *intermezzi*

Miscellaneous.

AMPHIGOURI.—She is gone, and London is left desolate! Her tiny feet scorned the ground, though the poor ground loved her tiny feet And kissed them at each bounding pressure. Her sloping neck woo'd the air, and the air not coy, fanned it with balmiest caresses. Her bending head tenderly inclined towards the earth, as in pity that her feet could not for ever touch it. Like unto a beamy-eyed Gazelle, she charmed by the grace of her motion and the brightness of her regard—and in the beauty of youth, and the flush of health, and the softness of womanly intelligence, she flitted through the scene As a fair dream that passes away for ever. Oh! blithe dream—thou didst but too lightly vanish! She is gone, and many are left behind to weep! True, she may return—but how many will be left alive to shout with the delight of her recoming?

fig. 19 Anon, 'Amphigouri', Musical World (24th July, 1845, London)

touch it. Like unto a beamy-eyed
by the grace of her motion and the
rd—and in the beauty of youth, a

fig. 20 detail of Anon, 'Amphigouri', Musical World (24th July, 1845, London)

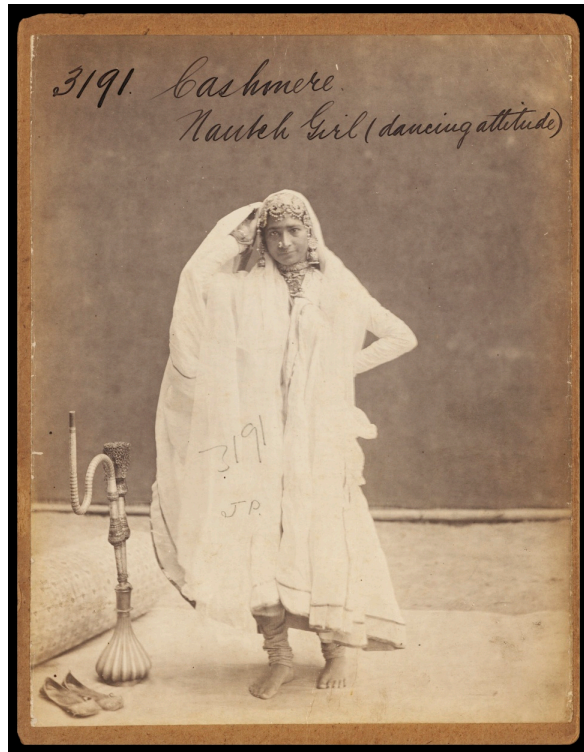


fig. 21 Francis Frith &co., '3191, Cashmere: Nautch Girl (dancing attitude)' (c.1850-60), whole-plate albumen print from wet collodion glass negative, 16.5 x 20.3 cm, Victoria and Albert Museum, London



fig. 22 Francis Frith &co., '3203, Cashmere: The Scinde Valley above Sonamarg' (c.1850-60), whole-plate albumen print from wet collodion glass negative, 16.5 x 20.3 cm, Victoria and Albert Museum, London



fig. 23 Now unknown Indian artist, *Siva Nataraja, the Lord of the Dance* (twelfth century), made in Tamil Nadu, cire perdue cast bronze, 85.2 x 75 cm, Victoria and Albert Museum, London



THE DANCE OF SIVA.

Cosmic Dance of Natarāja. Brahmanical bronze. South Indian. 12th Century, Madras Museum.

fig. 24 Frontispiece to Ananda Coomaraswamy, *The Dance of Siva* (New York, 1924) showing photograph of 'Cosmic Dance of Nataraja. Brahmanical Bronze. South India. 12th Century, Madras Museum'