

## 1: common ground : An Encore Autumn Outdoors Tablescape and Getting Started at the New House

*Empire! Empire! (I Was A Lonely Estate) and Joie De Vivre, two of the most prominent bands in modern emo, have come together to release a split 7" that exemplifies the bond forged in this tight-knit, midwestern community.*

Please contact mpub-help umich. In this article I want to study how an aesthetics of work, of process and proximity, could function. I am asking why the peasant population has been always been supposed not to have an aesthetic appreciation of their land. I contend that they had some kind of appreciation, but that this was conceived expressed in terms fundamentally different from the academic and pictorial landscape aesthetics. KEY WORDS aesthetics of work, panoramatic aesthetics, bourgeois aesthetics, rural people, aesthetics of environment, professional sensitivity, aesthetics of agricultural work 1. Introduction "The only obstacle was the nature of the place. We came across an elderly shepherd on a slope of the mountain who made every effort with many words to keep us from continuing our climb, saying that fifty years earlier, driven by a like youthful motivation, he had climbed to the very top and had brought back from there nothing but repentance, weariness, and his body and clothing torn by stones and bushes, and that no one had been known before or since to dare undertake a similar climb. As he shouted all these things, we, like all young people who refuse to heed warnings, felt our desire increase as a result of the prohibition. When the old man observed that he was arguing in vain, he accompanied us a short way among the cliffs and pointed out the steep path, giving and repeating many warnings as we turned our backs to him. Leaving behind with him our extra garments and whatever else might have been a hindrance, we made ready to start the climb alone [ In a letter dated April 26, , he reports on the expedition to this mountain, whose peak reaches mNN. The fact that this narrative has the form of a letter is not irrelevant. Despite his affirmation of its documentary, non-fictional character, it nevertheless exhibits a number of features that point to an artful composition. For theological reasons, the protagonist fails to appreciate the overwhelming panoramatic view from the summit. Petrarch might well have reached the Ventoux summit, as people before him had certainly done, but the oscillation in the text between description and reflection tells of other concerns. According to them, this mountain as a whole becomes a metaphor for the transition to a new era, not realised by Petrarch but, as it were, prefigured in his writing. The shepherd is of interest here because in the reaction to the Ventoux letter he did not play a role. Also Petrarch, by fictionally addressing in this letter a theologian of high reputation, has certainly played on the connotation of the shepherd in the Bible. When we leave the historical facts aside for a moment and turn to the phenomenological core of the text, we notice the following: Here the report has a hinge where the present swings between past and future. Later, at the top of the mountain and triggered by a quote from Augustine, it swings from the outlook to an inward look. Thus the shepherd appears as a medium of ancient local knowledge about this uninhabited place at the edge of the oikumene. The two finally turn their backs on him, neither respecting the possibility that his experience of the place, which they are presently attacking, may be of relevance for them, nor considering the people of the land for which he stands, in contrast to their own upper class upbringing. They leave him behind together with their "reasonable" equipment and rush on. I think that the general absence of the rural population on the canvas of the history of academic landscape aesthetics is prefigured in this anecdote. The Ventoux letter reports a failure: Although the summit was reached, the eye was not prepared to appreciate the panorama. Nevertheless, it exhibits in nuce what was later to become the dominant attitude: We become aware of the overview paradigm in landscape aesthetics when we find ourselves in wide open land. This does not respond to notions of landscape derived from panoramic views, since panoramas aim at overlooking and controlling the land. I remember vividly how in Finland I felt immersed in the landscape. It is a similar experience in the high plains of Southern Europe, the causses of France, where one is swallowed by the undulating land and only the sky is left as counterpoint to the soil. In this early document of a mountain tour, the paradigm of vision and scenery has a first, flash-like appearance. It took over years to lead to a tangible occidental landscape aesthetics in which the discovery, or "invention," of the mountains continued to play a key role. An Aesthetics of Proximity? Since detachment and a non-utilitarian attitude towards landscape form the basis of philosophical and arts aesthetics, the people on the

land necessarily had the role of the counterpoint. They were thought of as being utilitarian, either scared by nature or enduring and stubborn in their struggle to gain a living from the fields; in brief, considered to be blind to beauty. I am doubtful of this, but well aware that the contention of an aesthetics of the hand and work needs not so much positive facts as a proper methodological argument. What the non-peasant world conceives as beauty is perhaps an issue of good life sought for by the peasants as the achievement of their unending toil. The bourgeois aesthetics of the rural landscape, being the result of sight-seeing, short stays, and purchasing power, creates a quite different kind of space from year-round farming practices and activities: It is contrary to the hand, which necessarily has to be close to the cultivated field. The hand does not overlook, whatsoever: With this elementary attitude towards space in mind, we will have to talk in very specific and differentiated ways of agricultural aesthetics, depending on whether we talk about Finnish, English, or Swiss agricultural landscapes, with respect to their physical and cultural bases. What or who, then, is this "hand," which is as much metaphorical as concrete? The working hand is the most unnoticed and unaccepted element in all environmental concerns. For the aristocracy and bourgeois learned people, the aesthetics of environment has always been a matter of delight due to techniques and rituals of taking a distance from the dirty soil of the land and transforming it into a clean pictorial landscape or a positive balance of accounts. Even for Haller and his followers, they remained the stubborn and utilitarian people, the dirty workers of the soil which they have always been considered to be. When I stress the fundamental phenomenological character of distance and proximity, or the historical conditions of elite and peasant class, I make a contention. The real problem is one rather ethnographic in character: How can we deal at all with the differences in the notions of aesthetics between unbridgeable lifeworlds, each with its own perceptions and values? If the learned world expresses itself by writing and painting and earns the codes "eye" and "distance," what is the expression of the illiterate rural world? Should we give him the codes "hand" and "proximity"? Is this communicated to us by the product of his work, the field or the landscape? Professional Sensitivity Can professional sensitivity be a useful term and notion for approaching an aesthetics of proximity and of work? Is it able to open an interstice that allows us to imagine and conceptualize a mute aesthetics of rural people? The essential feature of professional sensitivity is the highly selective perception of the least differences. It creates a high level of sensuous discrimination, containing the instantaneous identification and the symbolic representation either in practice or in words. This is against the idea of separate channels of sensation already dismissed by J. Gibson as a concept implying passive sensing in favor of an active search for sensations and constants in changing situations. What was instrumental to artists for creating an atmosphere was and is essential to any farmer. The least change is the object of an appreciation, fleeting or reflected, a positioning in terms of memory and an investment in skills. However, a term like professional sensitivity is about a capacity of sensory experience that is present in everyday perception, as well as in professional contexts of performance. This is especially true in the rural context where lived space and worked space are highly congruent, and technical skills and sensitivity amalgamate. Skill is the capacity to repeat a specialised practice on the basis of past experience, diagnosis of a development, and anticipation of a desired effect. Underlying such skills is my assumption that aesthetic appreciation is borne from a search that is an expression of experience, discrimination, and practice. I found the term professionalized sensitivity while doing research on non-visual perception and culture. The farmers of a pre-alpine village in Eastern Switzerland traditionally had a high aural sensitivity for the weather, an ability which was probably widespread and still is in large parts of the world. I would call it "aural meteorology," the individual anticipation of weather by listening. The farmers of Gonten had an aural orientation in the direction and intensity of the wind that was rooted in their experience of the weather changes relevant to their work. Since the perspective of acoustic space is extremely localized, the perception of the least difference is also an idiosyncratic discrimination, part of the identity of a place. Moving to another, unknown place is an uprooting that disables. Apart from farming, we find a great many technical professions that exhibit this kind of specialized aural sensitivity: As with the aural meteorology, this capacity instantly vanishes when the practice becomes obsolete for technological or economic reasons. In the case of Gonten, the growing size of the farmsteads and the subsequent increase in mechanized farming activities separated the realm of perception from the realm of action and practice and made the practice of aural meteorology collapse. As the need to

maintain the skill by constant search and practice becomes unnecessary, the capacity of discriminating capacity quickly expires. I do not want to play the visual off against the aural -- the eye, the ear, and the hand are part of one person -- but just to remark that in terms of the history of ideas, the shift from the auditory mode to the visual and other modes is not a simple and linear one. Were it the sounds of tractors or silence that currently make up an agricultural landscape and not its visual qualities, we would already have an aesthetics of the work process rather than of the product. On Mowing In order to contribute more empirical evidence, let me take mowing with a scythe as an exemplary kind of work. Perhaps it is too picturesque, due to its gesture, and too nostalgic because nowadays it has been thoroughly replaced by mechanised procedures. When asking him about "nice work," at first it was not easy to get other than objectivating narratives, but finally, when talking about mowing by the scythe, the work itself became the center of our talk. The generations around the middle of the last century called people doing their mowing job badly "banknote mowers" or "Hodler mowers. The "Hodler banknote" saying points to the real practice. The meadow is considered "tidied up" after mowing for technical reasons: The grass is cut with the scythe as close to the soil as possible. One ideally mows in a way that makes the hard work seem easy, done elegantly, as it were. As an illustration of this, my interlocutor remembers having seen fifty years ago in Bavaria men mowing in a row with synchronised rhythm. This corresponds to the perception of mowing as "a toil but beautiful work, if everything was right. We are not far from the image of a musical event, which could even be a work song coordinating the movements. This proprioceptive aesthetics of the worker is as much perceptual as technical: The land and the work are then measured in this category of embodiment: To deliver this performance, good maintenance of tools and excellent mowing skills were needed. This French writer observes with a keen and empathic eye the gestures of the agricultural work of his time, and with ideas that were not alien to the contemporary "blood and soil" ideology. He lends his literacy to the voice of an oral culture. We have to keep in mind that any transmission of this kind is a translation and needs hermeneutical work by the reader. *Que ma joie demeure* is about the beauty of the fields and the work on the land. One of the immigrants to the Haute Provence, where the novel is situated, is allowed by the others to mow in "his style. It was cut exactly at the knot at the foot. It was complete, as if untouched, as if mowed by a divine mower. Jacquou kept his ear of corn between the fingers.

### 2: November Beaujolais Nouveau Day! “ Courier Australien

*Beaujolais Nouveau Day is marked annually in France on the third Thursday in November with fireworks, music and an irresistible joie-de-vivre. Under French law, the wine is stored under lock and key until its release at am., just weeks after the wine's grapes have been harvested.*

History, fun facts and reviews of every theatrical Disney film in chronological order. Follow along as I review over 70 years of Disney movies. Thursday, November 10, *Monkeys, Go Home* - Walt Disney died on December 15th, and left behind a studio of talented people to carry on his legacy. However, it would take more than a year for audiences to stop seeing his direct influence. *Monkeys, Go Home* was the first film released after his death, but production had been fully wrapped before his death. Wilinson, and since monkeys were featured in Disney films almost as much as dogs its no wonder that it was selected for adaptation. And with Dean Jones quickly becoming the studios biggest star, Walt was looking for other projects for him. McLaglen was chosen to direct his only Disney film after much success directing for TV. Maurice Tombragel adapted the screenplay after writing a Disney film that featured a chimp called Moon Pilot. Maurice Chevalier costars with Dean Jones in his final film performance. She would return to the studio years later in *The Black Hole*. The rest of the cast was filled with French actors who were flown to California for the shoot. Most of the film was shot at the Disney Studio and on location nearby. Many of the Zorro sets were redressed to be an Italian village. A man named Hank gets out of the car in the village to pick up the deed to an olive farm he inherited. Father Sylvain arrives to welcome him and tells him it will be impossible for him to harvest the olives himself without a large family. Father Sylvain sends a pretty girl named Maria to help Hank get settled, meanwhile he sends for four girl monkeys he worked with in the US Air Force. Maria helps Hank train them to pick olives. Hank brings the monkeys to the village and they melt the hearts of the locals, who give up their protest. Maria uses the monkeys to scare her away and Hank realizes he loves her. However, Maria buys a male monkey to add to the family and it distracts the girls, who stop picking olives and try to get his attention. Father Sylvain gives a speech to the village about helping your neighbors and the village helps hank pick the rest of the olives. The film ends with Hank proposing to Maria. *Monkeys, Go Home* premiered on February 2nd, and was released on February 8th. It was released on home video in A field of olive trees were planted next to the animation building at the Walt Disney Studios, which remained there for years until a parking structure was built over the land. The film is presented in fullscreen, although it was originally released in widescreen 1. A minor restoration has been done, but the picture does suffer from white artifacts. The film is available on iTunes in widescreen, where it is also available in HD. This film is unlikely to get another physical release on DVD or Blu-Ray, so this may be the only way to own the film in widescreen.

### 3: Gambrinus - Wikipedia

*Yenser makes for a very unusual travel guide – constantly surprising with unabashed and contagious joie de vivre – whose range is astonishing. Here we encounter personal, lyrical, and meditative, as well as political and ekphrastic poems, along with a couple of exquisite translations from Hölderlin.*

My discovery of Hopkins probably still takes my personal prize for most intense aesthetic experience in a testing environment; never mind that I got the answer wrong. Not that "Pied Beauty" is an uncharacteristic example of his oeuvre. Sprung rhythm differs from normal English-language verse in that it counts total stresses per line rather than total syllables. So technically, you could have as many syllables in a poetic foot as you wanted, as long as only one of them were stressed – a trick beloved of Bob Dylan. You could also potentially have many single-syllable feet in a row. My slow progress is, I think, down to a combination of the last two qualities: The religiosity, I must admit, gives this religious agnostic pause when consumed in larger doses than a poem or two at a time. Fantastic imagery, compelling rhythm, lots and lots of Christ and the Christian god. It will flame out, like shining from shook foil; It gathers to a greatness, like the ooze of oil Crushed. Why do men then now not reckon his rod? And, for all this, nature is never spent; There lives the dearest freshness deep down things; And though the last lights off the black West went Oh, morning, at the brown brink eastwards, springs – Because the Holy Ghost over the bent World broods with warm breast and with ah! The sprung meter, although pioneered by Hopkins in modern verse, was something he claimed to have gleaned from old English folk songs and nursery rhymes. The oddness and experimentalism of his versification strikes me as Modernist. In greater seriousness, what about the grandeur of God massing and oozing like oil? So yes, hard to ignore, certainly. Maybe "gross" is going too far, but disturbing. But oil, especially oil described as "oozing" as opposed to, say, anointing, strikes me as both dirty and obscuring, more like the "blearing" and "smearing" of trade and toil a few lines later, than like anything grand or numinous. I mean, personally, I quite like this image of an oozing, oily god. A very tactile, yet slippery god. All things counter, original, spare, strange; Whatever is fickle, freckled who knows how? With swift, slow; sweet, sour; adazzle, dim; He fathers-forth whose beauty is past change: Elsewhere, though – even elsewhere in this poem! Even in "Pied Beauty," my reading is that Hopkins is able to appreciate the odd and "fickle" because they are backed by the everlasting, uncorrupted being "whose beauty is past change. So maybe the contaminating and dangerous elements of an "oozing" substance are reflected in the aspects of God that test and punish. After all, the man did write a long poem appreciating the divine powers behind a shipwreck. So, I continue along my slow way. How these two shame this shallow and frail town! How ring right out our sordid turbid time, Being pure!

### 4: The Disney Films: Monkeys, Go Home -

*Posts about joie de vivre written by toniroberts. Behind Every Cloud One of the things that makes life so thrilling and exciting.*

Pulpit Commentaries Verses Ecclesiastes Man is the child of circumstances, he can no more control his fate than the weather Ecclesiastes The wise farmer Ecclesiastes Rain in harvest-time was rare in Palestine but not impossible 1 Samuel Man, knowing not the way of the wind John 3: All he can do Ecclesiastes Light and life are good, but even while we enjoy them comes the thought of their brevity, and the certainty of Sheol, the underworld of shadows, a future that is unsubstantial reality, vanity, and emptiness indeed. Whether we regard Ecclesiastes Put away Ecclesiastes Yet the injunction in its familiar form is one that we rightly prize; fellowship with God in the early years of life is the safeguard both of youth and age. The allegory of senility in Ecclesiastes This verse suggests the inmates of a house—two sets of men, and two of women, menial and gentle. A hill terrifies him and indeed any journey, for his breath is scant and his limbs stiff; his whitened hair is like the almond blossom possibly "the almond is rejected," i. The smallest thing Isaiah The explanation which connects the word for caper-berry with a root meaning "poor," and renders "the chrysalis grasshopper lies inert till the soul emerges" for "fails" read "bursts," mg. The "long home" is, of course the grave. Enjoy youth, for the time comes when the golden lamp bowl Zechariah 4: There is no need to bring in skull, spinal column, or heart; the picture is clearly one of death, especially sudden death. The light goes out, the water is spilt; the long comradeship of body and soul is dissolved. His reflections end as they began:

### 5: common ground : What to do with vintage birdcages

*Re-learn guitar. 10 Easy Guitar Songs for Beginners This Summer. Find this Pin and more on Joie de Vivre by Rachel Bennett. 10 Guitar Songs For Beginners Infographic - Get out the guitar, sit around the fire, and play some great songs with great friends on the acoustic guitar.*

The amatory pieces presented here, however, differ in some respects from the general run of traditional love songs. They are, in short, erotic folksongs. All of them may be broadly described as euphemistic. In some of them, the action flows, so to speak, from a single extended metaphor; in others, a series of analogies are skilfully combined like a set of variations on a musical theme. In one or two cases a single phrase or even a single word embedded in the text informs us that the song is in code and at the same time serves as a key to unlock the code. They can be tender, boastful, sly, lusty – but they are never coy. Allowing for the fact that some collectors bowdlerized folksong texts with an eye to popular publication, and in particular to school publication, it is still odd that these revised versions can also occasionally be found in the pages of folk society journals. You shall have an hypocritical vestal virgin speak that with close teeth publicly which she will receive with open mouth privately – I love no prohibited things, and yet I would have nothing prohibited by policy but by virtue, for as in the fashion of time, those books that are called in, are most for sale and request, so in nature those actions which are most prohibited are most desired. Each of the songs has been conceived in the terminology of the trade of its maker, each process of work honed down to fine shades of description, each symbol exactly mirroring or extending the tools used, or the medium in which the trade is carried on. It was henceforth a favourite with broadside printers. A second, third and fourth part of the ballad was written towards the end of the 17th century and were later combined into the version found in the Pepys ballads. The Wanton Seed Gershon Legman: The sexuality and fertility of the human being becomes his or her principle feature, as it is in biological fact, and the prime concern of the husbandman. Our version on the other hand, has abandoned the kilt completely and goes tripping by with bare hurdies, unabashed and unrepentant. Hughie Graeme, Galloway singer. This particular version was learned from Sam Larner of Winterton, Norfolk, in The song is delicately balanced, not only in its use of the machine analogy, but the fact that threshing is a harvesting process, closely tied up with the concepts of fruition. And, for people who lived close to the land and depended upon it for their sustenance, they themselves might often have seemed but extensions of the same natural sequence of events which provided them with their living. Maid of Australia This is a great favourite among country singers in Norfolk, although it appears to be unknown elsewhere. Learned from the singing of Sam Larner, of Winterton, Norfolk. The Gairdener Chylde No. Its first appearance in print was in a rather corrupt form in an Edinburgh chapbook dated , The floral codes for desire, love, rejection, etc. Merry Muses of Caledonia, p. The version here is from the singing of Sam Larner of Winterton, Norfolk. An almost identical text can be seen in the collection of Original Broadside in Nottingham University Library. The Modiewark Of all the creatures abounding in field, river, forest and mountain, the most celebrated is neither deer nor dog, fish nor fowl, It is the modiewark, or mole, which enjoys the most popularity as an erotic symbol in Scots and English country songs. This witty example of the gype was collected by Burns. The Furze Field This is a curious and unique song – it is obviously passionate, obviously directed at one person a man , hence meant to be sung by a woman. Yet it is the kind of song one almost never hears sung by a woman! It was collected from Mr. Its circular, almost fugue-like melody, its incremental repetition, the tenderness and gentleness of conception and utterance, set it quite aside in atmosphere from the rest of the songs on this album. The Long Peg and Awl Nearly every male country singer in southern England has such songs as this in his repertoire, although hardly ever do such songs as this appear in print or get sung in mixed company. The symbol is, of course, too obvious to ignore, too common in communities where the small craftsman plying the tools of his trade is a commonplace. This particular piece has chiefly been collected in southern England, in eastern Canada and northern United States. The Maid Gaed to the Mill This defiant assertion of the right to be wanton is a central theme in Scots literature and a constantly recurring one in traditional Scots songs. The Bird in the Bush This is one of the most intensely amorous songs in the entire English repertory. The quiet,

leisurely action and the disarmingly simple language succeed in producing an atmosphere compounded equally of sensuousness and mystery. She was a Rum One For the north-east Scots ploughman, the horse was a sacred beast, and women were often described in horsey terms, compared to horses in build, stride and character. The final verse, although very direct, is typical of the bothy songs made by these plowmen.

### 6: Ecclesiastes 11 Commentary - Arthur Peake's Commentary on the Bible

*The Sherman Brothers wrote a song for the film called "Joie De Vivre." The film begins with footage of a car driving through the Italian countryside as the credits play. A man named Hank gets out of the car in the village to pick up the deed to an olive farm he inherited.*

An early written account, by German historian Johannes Aventinus , identifies Gambrinus with Gambrivius, a mythical Germanic king about whom little is known. Gambrivius[ edit ] In his magnum opus Annals of Bavaria, German historian Johannes Aventinus wrote that Gambrinus is based on a mythical Germanic king called Gambrivius, or Gampar, who, Aventinus says, learned brewing from Osiris and Isis. Aventinus finished composing the history in ; the work that he compiled, Annals of Bavaria, extends beyond Bavaria, drawing on numerous ancient and medieval sources. However, it is also a work that blends history with myth and legend. Legend says that Gambrivius learned the art of brewing from Osiris left and Isis right. European anecdote credits Gambrinus with the invention of beer. It was by this association, he says, that Gambrivius learned the science of brewing cf. By incorporating earlier myths recorded by Tacitus , Aventinus reckoned that Gambrivius was the fifth son of Marso Latin: Marsus , [11] who was the great-grandson of Tuisto , the giant or godly ancestor of the Germanic peoples whom Tacitus mentions in Germania. Tacitus alludes to an earlier source Strabo who lists tribes called the Gambrivii and the Marsi among the peoples descended from Tuisto: Gampar Gambrivius , depicted as the king of Flanders and Brabant. A sheaf of wheat is to his right. From a series of broadsides produced c. This work purported that Tuisto and Gambrivius were giants descended from Noah. But Jean Tixier had only catalogued and reported a conjecture made in the name of the Hellenistic-era historian Berossus , [18] by the fraudster Annio da Viterbo , who had previously used the same hypothesis to postulate an ancestry for the Gauls. In , Hans Guldenmundt published a series of 12 broadside prints of "ancestors and early kings of the Germans". The series includes Tuiscon Tuisto and Gambrivius, Charlemagne , and other kings historical and mythological. However, he also reports a similarity between the likeness of John I on his tomb and the faces in some illustrations of Gambrinus. The name Gambrinus might be a corruption of one of these names. The large and powerful Duchy of Burgundy also produced beer, and was some distance south of Brabant. John the Fearless held several titles of nobility , one of which was Count of Flanders a title he inherited in He is credited with introducing, or legalising, hops within the County of Flanders. The transition from gruit to hops throughout Europe in the Middle Ages was a piecemeal, region-by-region process that lasted at least years. It took time for farmers to learn of the existence of hops, how to farm them, when to cultivate them, and their value in brewing beer. Brewers had to learn the favourable and unfavourable characteristics of hops, and how to use hops to craft commercially successful beer. Even in the Middle Ages beer was an international commodity, and major brewing cities developed distinctive styles and reputations. Brewers had to consider the marketability of their beer, and competition from imports. Furthermore, regulations limited brewing ingredients in some jurisdictions. Even when a monarch permitted hop brewing, the hops might be taxed. What steps John took to institute hops in Flemish brewing is not documented, but he lived during a time when hops were being legalised in nearby jurisdictions. He was age 20 or 21 in , when Duke Albert I granted the Dutch cities of Haarlem and Gouda permission to brew beer with hops. According to Jean-Jacques Chifflet , John awarded the honour to curry the favour of his subjects in the County of Flanders. John of Burgundy has another connection to beer, and possibly to the etymology of Gambrinus: In , he was married in Cambrai , a powerful city whose beer was highly regarded. The Medieval Latin noun *camba* means "brewery"; this word was corrupted to *cambe* in Old French , [26] [27] and may have yielded the vernacular French noun *cam*, a word used by farmhouse brewers in Northern France and the Low Countries for the yoke that supports a brew kettle over a fire. After she rebuffs him, he apprentices himself instead to a viol master, and learns the instrument. His first public performance goes excellently until he catches sight of Flandrine, and flubs his performance. The crowd turns on him violently, but when the case goes to trial the judge, Jocko, is against Cambrinus. When Cambrinus is released he considers suicide, but Beelzebub intervenes in exchange for the promise of his soul. Beelzebub announces,

too, that he has killed the judge. With diabolical help, Cambrinus wins a fortune in games of skill and chance, becomes an irresistible player of the carillon , and becomes the first mortal to brew beer. When Flandrine finally approaches him, he rejects her. In this musical burlesque , titled Gambrinus, King of Lager Beer, Gambrinus is a poor woodcutter to whom Belzebub [ sic ] gives a recipe for an excellent lager beer. Teufelstisch near Grafenberg, Germany. In Spain, the brewery Cruzcampo , now a subsidiary of Heineken International , premiered a Gambrinus-derived advertising mascot in , and has kept it ever since. The character was designed by Leonetto Cappiello. Its brewer, Santiago Graf, started his brewery in Toluca during the s. Today, Cerveza Victoria is marketed as a "Vienna-style" dark lager , and is distributed multinationally.

## 7: joie de vivre | Toni Roberts' Photojournal of Self-Transformation

*Seasons In Verse. V/A Northeast Sampler. Defeater Travels. Us Against the Archers Creating Our Universe. Feels Like July In the Company of Wolves. Sluts S/T. Baker.*

Crisping the ripples of flame - Came unto me; Came with a rush to the shore, Came with a bound to the hill, Fell and died at my feet, Then all was still. Five Part-songs from the Greek Anthology, op. It epitomises the charm and lyricism of Elgar, what I would call his Tennysonian element. Written for male voice choir, the works were not actually intended for the burgeoning competitive choral movement, receiving their first performance in the Albert Hall on 25 April by the London Choral Society. Nevertheless, after being published by Novello in , they were seized upon by choirs for their colour, humour and varied technical challenges. Elgar dedicated *There is Sweet Music*, op 53 no. The songs featured in a special supper given by Frank Schuster for Elgar after the premiere of the Violin Concerto on 10 November Whether I find thee Whether I find thee bright with fair, Or still as bright with raven hair; With equal grace thy tresses shine, Ah, queen, and love will dwell divine In these thy locks, on that far day, When gold or sable turns to grey! After many a dusty mile After many a dusty mile, Wanderer, linger here awhile; Stretch your limbs in this long grass; Through these pines a wind shall pass That shall cool you with its wing. Rest; and then, on freshened feet, You shall pass the forest through. It is Pan that counsels you. It was composed in August , receiving its first performances in Morecambe on 12 May and published that year by Novello. Howson had died in , and this serene setting is a fine memorial. *Evening Scene* The gnats, a busy rout, Fleck the warm air; the dismal owl Shouteth a sleepy shout; The voiceless bat, more felt than seen, Is flitting round about. The aspen leaflets scarcely stir: The river seems to think: As is to be expected from its genesis, it is a gently reflective and intimate setting. *Love Like the rosy northern glow* Flushing on a moonless night Where the world is level snow, So thy light. In my time of outer gloom Thou didst come, a tender lure; Thou, when life was but a tomb, Beamedst pure. Oh glow on and brighter glow, Let me ever gaze on thee, Lest I lose warm hope and so Cease to be. I am sorry but it is so. Now you had better see if the words will inspire some other minstrel. Actually, the setting is better for musicians than marching soldiers, and research in has shown that Elgar provided his own orchestral accompaniment for *Follow the Colours*. *Marching Song* Thousands, thousands of marching feet, All through the land, all through the land. Gunners and sappers, horse and foot, A mighty band, a mighty band. England, Scotland, Ireland and Wales Send forth their sons, send forth their sons. Children of Empire, seas beyond, Stand to their guns, stand to their guns. Roll the drums and blow the pipes etc. Some will return and some remain: We heed it not, we heed it not. Blackpool commissioned *The Reveille* for its festival, no doubt anxious not to be left behind by its Lancashire neighbour, Morecambe, whose prestigious festival welcomed Elgar as an adjudicator in the early years of the century and for which Elgar wrote *Weary Wind of the West* and *Evening Scene* as test pieces for the and festivals. Elgar dedicated it to Henry Embleton , a businessman and secretary of the Leeds Choral Union who had negotiated the commissioning of *Caractacus*. Elgar composed the piece in Rome between December and the first performance took place on 17 October , Novello publishing it in the same year. Certainly, the setting reflects the doubts and fears depicted in the text. I hear the tramp of thousands, And of armed men the hum; Lo! Death shall reap the braver harvest," Said the solemn-sounding drum. What if conquest, subjugation, But the drum answered, "Come! You must do the sum to prove it," Said the fateful answering drum. Better there in death united Than in life a recreant, Come! O Wild West Wind! True, male and female voices generally alternate with little direct harmonisation between the two, but the effect is both dramatic and pleasing: *Like Deep in my Soul* and *Owls* it is in E flat and is marked with the characteristically Elgarian direction *nobilmente*. But the poem is the last in a sequence of settings of the poetic titans: *Deep in my soul* Deep in my soul that tender secret dwells, Lonely and lost to light for evermore, Save when to thine my heart responsive swells, Then trembles into silence as before. There, in its centre, a sepulchral lamp Burns the slow flame, eternal - but unseen; Which not the darkness of Despair can damp, Though vain its ray as it had never been. O wild West Wind [20 verses omitted by Elgar] Make me thy lyre, even as the forest is: What if my leaves are falling like its own! The tumult of thy mighty

harmonies Will take from both a deep, autumnal tone, Sweet though in sadness harmonies. Be thou, Spirit fierce, My spirit! Be thou me, impetuous one! Drive my dead thoughts over the universe Like withered leaves to quicken a new birth! And, by the incantation of this verse, Scatter, as from an unextinguished hearth Ashes and sparks, my words among mankind! Be through my lips to unawakened earth The trumpet of a prophecy! O, Wind, If Winter comes, can Spring be far behind? Owls The leaves must fall, and falling, rustle; That is all:

### 8: Video Bam Freeski Party

*And he told them a parable, to the effect that they ought always to pray and not lose heart. He said, "In a certain city there was a judge who neither feared God nor regarded man; and there was a widow in that city who kept coming to him and saying, 'Vindicate me against my adversary.'"*

It was in this prosaic and pragmatic atmosphere that the middle classesâ€”bored with the unheroic and positivist spirit of former decadesâ€”began to feel the need for a new myth. Perhaps his most influential work was his literary criticism, which he expounded and continually revised in articles and books spanning nearly half a century. Unfortunately, his highly systematized approach to criticism led to a certain rigidity and a refusal to recognize the merits of some obviously important writers, and this was undoubtedly one reason why after World War II his authority waned. His monumental corpus of philosophical, critical, and historical works of great scholarship, humour, and common sense remains, however, the greatest single intellectual feat in the history of modern Italian culture. Literary trends before World War I While Croce was starting his arduous task, literary life revolved mainly around reviews such as *Leonardo*, *Hermes*, *La Voce*, and *Lacerba*, founded and edited by relatively small literary coterie. The leader of the Futurists was Filippo Tommaso Marinetti, editor of *Poesia*, a fashionable cosmopolitan review. This led to an excessive cult of form in the narrow senseâ€”as exemplified by the elegant but somewhat bloodless essays *elzeviri* published in Italian newspapers on page threeâ€”and obviously fitted in with the stifling of free expression under fascism. The sterility of this period, however, should not be exaggerated. The 20 years of fascist rule were hardly conducive to creativity, but in the dark picture there were a few glimmers of light. Meanwhile, the Florentine literary reviews *Solaria*, *Frontespizio*, and *Letteratura*, while having to tread carefully with the authorities, provided an outlet for new talent. Novelists such as Alberto Moravia, Corrado Alvaro Gente in *Aspromonte* [; *Revolt in Aspromonte* ], and Carlo Bernari had to use circumspection in stating their views but were not completely silenced. The controversial Ignazio Silone, having chosen exile, could speak openly in *Fontamara*. Courtesy of the Italian Institute, London To multiply the fragmentation of levels of reality, Pirandello tried to destroy conventional dramatic structures and to adopt new ones: This was a way of transferring the dissociation of reality from the plane of content to that of form, thereby achieving an almost perfect unity between ideas and dramatic structure. Pirandello was awarded the Nobel Prize for Literature. The Hermetic movement Poetry in the fascist period underwent a process of involution, partly influenced by French Symbolism, with its faith in the mystical power of words, and partly under the stress of changed political conditions after World War I, during which literature had declined. Many poets of the wartime generation, weary of tradition and rhetoric, had been seeking new expression: Out of those efforts grew a poetry combining the acoustic potentialities of words with emotional restraint and consisting mainly of fragmentary utterances in which words were enhanced by contextual isolation and disruption of syntactic and semantic links. The resultant obscurity compensated poets for loss of influence in a society subservient to dictatorship by turning them into an elite and allowed some, notably Eugenio Montale who won the Nobel Prize for Literature in 1959, to express their pessimism covertly. The model for these poets was Giuseppe Ungaretti. Born, like the Futurist Marinetti, of Italian parents in the cosmopolitan Egyptian seaport of Alexandria, Ungaretti studied in Paris, where among his friends were the avant-garde poet Guillaume Apollinaire and the painters Pablo Picasso and Georges Braque. In these poems each word is pronounced in isolation, as if a petrified, shell-shocked language had to be invented from scratch. This allusive and hieratic poetry recovers many elements of the tradition and couches them in a splendid but opaque diction. Thus, what in the 1910s had appeared revolutionary proved later to be only another facet of the formalistic Petrarchan tradition. Against this background of refinement, obscurity, and unreality, only the simple and moving poems of the Triestine poet Umberto Saba preserved an immediate appeal. This development had been foreshadowed by some writers under fascism. In Alberto Moravia had written a scathing indictment of middle-class moral indifference, *Gli indifferenti*; *Time of Indifference*. The *Harvesters*; and Elio Vittorini wrote *Conversazione in Sicilia*; *Conversation in Sicily*; all definitely promised a new literary development. Certain English authors, the homegrown *veristi*, and the ideas of Marxism were

also an influence on postwar authors, to whom in varying degrees the rather imprecise label of Neorealism applied also to postwar Italian cinema was attached. It was a stimulating time in which to write, with a wealth of unused material at hand. The Estate in Abruzzi]. The Naked Streets ] and Metello [; Eng. The Priest Among the Pigeons. Other writings Literary tastes gradually became less homogeneous. On the one hand, there was the rediscovery of the experimentalism of Carlo Emilio Gadda , whose best works had been written between and For this reason, it is easier to see Italian writing in terms of individual territory rather than general trends. Italo Calvino concentrated on fantastic tales *Il visconte dimezzato* [; *The Cloven Viscount*], *Il barone rampante* [; *The Baron in the Trees* ], and *Il cavaliere inesistente* [; *The Nonexistent Knight* ] and, later, on moralizing science fiction *Le cosmicomiche* [; *Cosmicomics* ] and *Ti con zero* [; *t zero*]. Meanwhile, Alberto Moravia and Mario Soldati defended their corners as never less than conspicuously competent writers. Moravia generally plowed a lone furrow. Of his mature writings, *Agostino* ; Eng. *Empty Canvas* stand out as particular achievements. Set in Rome during the years 1947, the combination of fact and allegory is a tour de force and one of the most remarkable narrative works that came out of Italy after World War II. *Palomar* , continue to explore the possibilities and limitations of literature and its attempt to represent our world. The end of the century Poetry after World War II Paradoxically, of all the forms of writing, poetry seems to be the form that was most vibrant during the second half of the 20th century, although one late 20th-century critic remarked that there might have been more poets in Italy than readers of poetry. Cucchi and Giovanardi recognized that, in talking about the new poetry, they had to take into account the older, established poets who continued to write and publish verse in their mature years and who inevitably influenced the emerging poets. Poets of the so-called Fourth Generation— from the title of a anthology of postwar verse edited by Pietro Chiara and Luciano Erba— include Erba himself and the poet and filmmaker Nelo Risi, both of them Milanese, as well as the Italian Swiss Giorgio Orelli. Other Fourth Generation poets of note are epigrammatist Bartolo Cattafi; Rocco Scotellaro, poet of the southern peasant and the most convincing practitioner of Neorealism in verse; the eloquent soliloquist and elegant metricist Maria Luisa Spaziani; Umberto Bellintani, who, though he continued to write, quit publishing in ; and the hypersensitive Alda Merini, for whose work critics find the oxymoron Christian paganism, joyful grief, religious eroticism, mortal liveliness a useful figure. During the s several younger poets began publishing. Trained as a psychoanalyst, Cesare Viviani made a Dadaist debut, but he went on to express in his later work an almost mystical impulse toward the transcendent. Maurizio Cucchi was another Milanese poet and critic assimilable to the *linea lombarda*; when faced with the collapse of the greater constructs, he found solace in little things. Also notable are Mario Santagostini, whose early work described the drab outskirts of his native Milan but who moved on to more metaphysical monologues, and Biancamaria Frabotta, who combined militant feminism with an elevated lyric diction tending toward the sublime. Experimentalism and the new avant-garde In there appeared the important anthology-manifesto *I Novissimi*: As with previous avant-garde movements, starting with Futurism, the members of the enlarged Gruppo 63 , who insisted on the inseparability of literature and politics, proposed to subvert the inertia of a repressive tradition through a revolution in language. The traditional literary language, they claimed, was the medium of bourgeois hegemony , and a radical change in the language of literature would somehow shake off the oppression of the military-industrial complex and lead to a general social and political liberation. This does not seem to have happened, and with the passage of time the members of the group dispersed, going off in different individual directions as their concerns became less public and more personal. He first experimented in this direction when he was invited by Federico Fellini to collaborate on the screenplay of *Casanova* Another isolated experimental poet was polyglot Amelia Rosselli, who was born in Paris and was a resident of London and New York City before living in Rome. A musician who developed a complex metrical theory based on notions derived from musical theory, Rosselli published a volume of poetry in English *Sleep* [ ] in addition to her work in Italian. After her suicide in , the reputation of this troubled poet continued to grow. Dialect poetry A remarkable aspect of 20th-century poetry composed in Italy was the proliferation of cultivated poets who rejected what they saw as the pollution, inauthenticity, and debased currency of the national language. They chose to express an up-to-the-minute nonfolkloristic content, not in supraregional standard Italian but in a local dialect, seen as purer or closer to reality. Italy has always had a

tradition of dialect poetry. During the 19th century two of the greatest writers of the period of romantic realism, Carlo Porta and Giuseppe Gioachino Belli, made the oppressed common people of Milan and of Rome, respectively, the protagonists of their works. Napoli Milionaria and Filumena Marturano, film; Eng. Filumena, which, though written in his native Neapolitan dialect, paradoxically achieved international success. Among the last champions of the primacy of the written theatrical text were Pasolini and the Milanese expressionist Giovanni Testori, an uncompromising extremist who progressed from narrative fiction to the theatre and from subproletarian Neorealism to violent Roman Catholic mysticism. Otherwise, late 20th-century Italian theatre was dominated more by innovative directors and performers than by noteworthy new plays. Women writers The feminine condition both contemporary and historical, autobiography, female psychology, and family history and relationships are among the insistent themes of the remarkable number of accomplished women writers active in Italy throughout the 20th century. Among those whose writing in the late 19th and early 20th centuries laid the groundwork for subsequent women writers were Milanese popular novelist Neera pseudonym of Anna Zuccari; Neapolitan journalist Matilde Serao, the best of whose 16 social novels is *Il paese di cuccagna*; *The Land of Cockayne*; humanitarian socialist poet and fiction writer Ada Negri; and anticonformist feminist activist Sibilla Aleramo pseudonym of Rina Faccio, best known for her autobiographical novel *Una donna*; *A Woman*. Antifascist Natalia Levi wrote under the last name of her husband, the critic Leone Ginzburg, who died in a fascist jail not long after they were married. Her fiction, best exemplified by *Lessico familiare*; *Family Sayings*, explores the memories of childhood and middle-class family relationships. *A Childhood in Fascist Italy*. In such later novels as *Voci*; *Voices* and *Buio*; *Darkness* she turned to the popular genre of detective fiction to explore the problem of violence against women. In Rome, Maraini founded the feminist theatre collective *La Maddalena*, for which she subsequently composed more than 60 plays. The case of Gesualdo Bufalino is not dissimilar to that of Satta. He went on to publish several other novels. A truly postmodern phenomenon is that of Umberto Eco, a University of Bologna professor, philosopher, and semiotician who progressed from analyzing genres and deconstructing texts composed by others to synthesizing and constructing his own. Their novel *Q*; Eng. *Q* narrates the clash between Roman Catholic and Protestant religious extremists and opportunists in 16th-century Reformation Europe. In novels such as *Macno*; Eng. *Macno* and *Yucatan*; Eng. His career culminated with the reflections on grief, sickness, and death of *Camere separate*; *Separate Rooms*. Also notable are the short stories and short novels of Antonio Tabucchi—for example, *Notturmo indiano*; *Indian Nocturne* and *Piccoli equivoci senza importanza*; *Little Misunderstandings of No Importance*. His *Sostiene Pereira*; *Pereira Declares*: Two of the most disinterested and earnestly reflective of the younger writers were Sebastiano Vassalli and especially Gianni Celati. Vassalli gradually distanced himself from the more radical experimentalism of Gruppo 63 so as to better exploit his gift for storytelling. *La notte della cometa*; *The Night of the Comet* is a fictionalized biography of the early 20th-century Orphic poet Dino Campana, while in the Strega Prize-winning *La chimera*; *The Chimera*, perhaps taking a cue from historian Carlo Ginzburg as well as from Alessandro Manzoni, he reconstructs a 17th-century witch trial. The work of antic surrealists Ermanno Cavazzoni and Daniele Benati, who collaborated with Celati on the periodical *Il semplice*, combines Keaton, Franz Kafka, and echoes of the fantastic world of the romances of Ariosto and Matteo Boiardo and the macaronic parodies written by Teofilo Folengo. Crime, seen from the point of view of the perpetrator, the victim, the avenger, or the investigator, formed the backbone of much Italian narrative at the turn of the 21st century. An English and American invention, the genre was, however, not without its classical Italian practitioners. The volumes of abstract theorization subsequently produced by defenders of the new style often reflected the fact that in Italian the loanword pulp does not bring with it the English connotations of the facile, shoddy, and cheap potboiler. No evidence of innocence exists in the microcosm described by Simona Vinci. Her *Dei bambini non si sa niente*; Eng. *The novel is set in Bologna*, where police inspector Grazia Negro tracks a serial murderer who, chameleon-like, takes on the characteristics of his victims. Facing the new millennium The year came and went without apocalypse. Meanwhile, in Italy a chain—the great chain, so to speak, of the centuries of civilization—had been broken. The sequence of designations for the centuries—Duecento, Trecento, Quattrocento, and so on—that had accompanied and defined the phases of

classical Italian culture since its late medieval stirrings reached its terminus with the close of the Novecento, or 20th century. The first century of the new millennium would have no such convenient and reassuring label. Literary and artistic historians, as they snipped year lengths from the chain and displayed their common characteristics, were always careful to stress the seamless continuity that actually underlay this segmenting and the artificiality of these convenient chronological divisions, which had been introduced, they were at pains to point out, for purely didactic purposes.

*This latest is Natsume's third in-house developed farming sim since the BokujÅ• Monogatari series â€” which used to be localized as Harvest Moon â€” became Story of Seasons, and marks a return to the 3DS after last year's mobile Seeds of Memories.*

They have a sense of rhythm. Some tribes combine dance and music, and they explain history and the social elements in a form like the theater of today. Dances were most of the time closely related with religion, ancestral worship and spiritualism. We have to understand that there is an interaction between social and cultural background within different communities in Uganda. Every community or tribe has its own religious beliefs. All rituals are organised, with dances being performed by communities in order to worship or appease the gods, in order to ask for a good harvest before sowing, at the occasion of midsummer or midwinter festival, or just on the occasion of entering a new lunar phase. Or if there was need of rain. The gods were asked for fertility, or the people tried to appease the demons or diminish their influence. Everybody was invited to be present to honour the situation and to thank the gods. These dances are part of everyday-life, they are old traditions, handed down from generation to generation, with a deep cultural background being present in a ceremony or a ritual to thank the gods, or they can constitute a local social interaction, such as the wedding party or the burial ceremonial for an important personality; courtship dance to bring together the new pairs, or ritual dances for a boy becoming a man; or it could simply be a gathering leading to a party with dance, or there has been arranged a party for guests, etc. Dance is also expression of joie de vivre.

Baganda people Nankasa, Baakisiimba, Muwogola - This is a social gathering dance of the Baganda people. Is a traditional folk dance that originated in the palace of the King of Buganda, situated near by the Lake Victoria, the home of Nalubaale, the wife of Lubaale, one of the gods of the Baganda people. A former Bugandan king kabaka greatly enjoyed the local beer, tonto omwenge. Tonto is made from banana plants, and the name is taken from the Lugandan word tontomera, which means, "Do not knock me over". At one gathering, this king drank too much of the beer and became quite happy. In Buganda, it is taboo to say that the king is drunk; you can only say that the king is very happy. The king then started praising the people who had made the beer, saying abaakisiimba, which means "those who planted the bananas", and bebaakiwoomya, "they made it delicious". The musicians at this gathering created an abaakisiimba rhythm that imitated the words of the king, who was so happy and relaxed that he began to move and dance. There are three major movements in this dance:

Amaggunju - This is a royal dance of the Baganda people. Is a folk dance of the Baganda that also developed in the palace of the king. At one time King Mulondo died without leaving any heirs. Fortunately, he left behind many wives who were expecting, so the medicine men and traditional witch doctors urgently searched for a wife who was pregnant with a boy. It was taboo for the kingdom to be ruled by a woman. One of the wives, Namulondo, was expecting a boy, so she sat on the throne, and the people understood that it was not her who was ruling, but her unborn son. When this prince was born, he ruled as he lay on the throne. Kings in Buganda, however, are not supposed to cry, as this would bring curses and bad luck to the kingdom. Therefore the uncles and aunts of the young prince created the amaggunju dance to keep the baby smiling. The men put "ankle bells" on their legs, and the sound that the bells made as the men danced kept the prince happy. Originally, this dance was only to be performed by people of the Obutiko or Mushroom clan, and only in the palace.

Mbaga - This is a wedding dance of the Baganda people. This folk dance is performed in Central Uganda by girls who have reached the age of 18 years in order to prepare them for the task of being a wife, mother and nurse and teacher of children in their marriage. In the text, the bride is informed on her future role as wife and mother, she is given information about the duties and tasks she has to perform in her future marriage; how she is to serve her future husband, to give birth to children and raise them; how to manage housework, doing the laundry, and also working on the fields. These tasks are depicted in the dance by means of motives.

Basoga people Tamena Ibuga - This is a harvest celebration dance of the Basoga people. Is a folk dance from the Busoga region in eastern Uganda. This dance is a sign of friendship and unity. Once there were two men who were such good friends that they shared everything in their life. One day, they went out to drink

beer, which is traditionally served in a gourd. When they had had too much to drink, they began to argue, and this developed into a fight. The gourd that they were drinking from was broken in the fight, making matters worse and separating these two friends. This folk dance asks the community to not stop harvesting. In this dance, the cultivation of the lands and the good harvest are being praised. There is dance shaking the hips, without stopping. The neighbours say that the dancers are fortunate not having to stop shaking their hips and being able to dance with their hips. Men and women, young or old ones, love the locally brewed beer and the dance of shaking hips. This dance triggers emotions of happiness; the dancers must not stop monitoring the harvest, drinking beer and dancing.

**Bagisu people Mwaga** - This is a ritual song of the Bagisu people. Is a ceremonial initiation dance of the Bagisu people, who live in eastern Uganda on the border to Kenya. They believe that for a young boy to become a man, he must be circumcized in a ceremony that is reflected in the dance. Before this initiation, the young boy must dance for 21 days, and only then will he possess the spiritual powers with no fear and become a man. If a man, even an elderly one, does not go through this ceremony, he will never be referred to as a man, and he will never earn the respect of the community. He will actually be cursed until the spirits force him to perform this ceremony. The Bamasaaba Bagisu are famous for their traditional male circumcision ceremonies, held every year. This ceremony is an important cultural link between the local people around Mt. Today during the three-day-ceremony of dancing, visiting friends and family, feasting and receiving gifts, preceded by a couple of months of preparations, e. A combination of sounds, including the ringing of bells attached to the candidates, fiddles, flutes, and group songs, makes this event memorable to anyone watching. Intricate rhythms are played on different traditional drums of differing pitching, and this creates and often stimulates the dancing of everyone present. The person undergoing circumcision is accompanied in the running across the villages, and at the end of it he must be strong and he is not expected to make noise scream during circumcision, as otherwise the family will be very embarrassed. It is of great importance for the candidate to "quietly" stand strong during the circumcision to show that he is capable and ready to become a man. The initiates are admitted into adulthood after this ceremony and are expected to begin their formal contribution to the growth of their respective communities. Unlike the Bagisu, the Sebei also circumcise women.

**Iteso people Akogo** - This is a courtship dance of the Iteso people. Is a courtship dance from the Teso region in northeastern Uganda. This dance shares characteristics with the Larakaraka ceromonial dance from the Acholi, and it is similar to the Runyege courtship dance of the Batooro. The music for this dance, however, is played more softly on melodic instruments such as the thumb piano akogo and the flute endere. In the first verses of this dance song, all members of the community are invited to participate in this courtship dance of the two lovers in order to be witnesses. Also other participants have the chance to find partners for marriage in this dance.

**Acholi people Bwola** - This is a war dance of the Acholi people. This is a circular dance that is performed by the older men and women, and the circle represents a fence that surrounds the palace court. Many events and conversations take place during this dance, so it may last for many hours. It is performed at the royal court to show how men can protect all the people in their communities from evils that might attack them. It is done in a circular form with dancers and singers, both young and old in a first circle inside. The outer circle is always composed of strong men warriors who perform movements of bravery, shouting determination to die fighting anyone who invades their community. All songs praise the men warriors who are as tough as lions.

**Larakaraka** - This is a courtship dance of the Acholi people. Is a ceremonial dance from the Acholi, who have borders with the Sudan. It is primarily a courtship dance that is performed during weddings. When the young people in a particular village are ready for marriage, they organize a big ceremony where all potential partners meet. As a sign of friendship, food and alcoholic drinks are served during this ceremony. Only the best dancers will get partners, so there is a lot of competition during the dancing. In Acholi, if you are a poor dancer, you are likely to die as a bachelor. In this song, children, teens and also the elder generation are called to gather together in order to celebrate the annual courthip. In this song there is explained how one can attract girls in order to make them fall in love and later on marry them. There is further given an explanation how important a good character is for a good marriage, how future wives are found for a responsible and good partner, and how these futher wives are to be treated in their marriages. When teenagers make the experience of the harmony in this dance, then they believe that their

dance partner will also make a good partner for their life. Ding Ding - This is a social gathering dance of the Acholi people. This is also a children play dance, and it is performed, when the sky in the Acholi land hosts the full moon. The run around and blow the wonderful whistle, which also attracts the neighbouring children who come along. Under the bright moonlight, the girls sing and dance, integrating everyday motifs and movements like jumping, bouncing and shaking their hips into their dances. Late at night, however, everybody will become tired and go to bed. Lugbara people Gaze " This a traditional dance of the Lugbara people from the region of the West Nile in the north. This dance reflects the transition of the dance movements into those of their neighbors in the Congo style. It tells of their everyday life. They are still young and thus flexible. They are active and burst of energy. Agwara - This is a social gathering dance of the Lugbara people. The dance got its name from the agwaras, the local trumpets.

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