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See Article History Circus, an entertainment or spectacle usually consisting of trained animal acts and exhibitions of human skill and daring. The ring may be enclosed in an arena, in a building designed for circus performances, or in a tent, and it is generally surrounded by tiers of seats for spectators. Some circuses do not use trained animals, for example, such as the circuses of China and Africa, which feature acrobatic acts similar to those elsewhere, albeit with traditions rooted in religion and folklore. At various times circuses have offered supplementary attractions such as street parades, menageries, sideshows, pantomimes, and theatrical presentations. A number of circuses, especially in Europe, have been stationary, occupying permanent, often elegant buildings in larger cities. Others have traveled extensively—originally by horse and wagon and then by railroad, boat, motor vehicle, or even airplane—and exhibited in tents, theatres, and, beginning in the s, huge enclosed sports arenas. Many circus companies, particularly in the United States, exhibit simultaneously in three or more rings, with the building or tent taking on a rectangular or elliptical shape; others retain the one-ring format. Some organizations, such as the Ringling Bros. Through all the above, however, there runs a common thread: The most spectacular of these arenas, the Circus Maximus, was in operation for more than 1, years. It would seem on the surface that these exhibitions of carnage had little in common with modern circuses, yet it is from the early Roman circuses that traditions such as trained animals and the preshow parade derive. Elsewhere, ancient peoples performed other acts associated with the modern circus. Acrobatics, balancing acts, and juggling are probably as old as humankind itself, with records of such acts being performed in Egypt as early as bce. The Greeks practiced ropedancing; early African civilizations engaged in siricasi a combination of folkloric dances and acrobatics; and the ancient Chinese juggled and performed acrobatic acts for members of the imperial court. Clowns have existed in nearly every period and civilization, both as characters in farces and as individual performers. For centuries, however, there were no attempts to organize such acts into a distinct entertainment; rather, individuals and small troupes of performers with specialized talents wandered through Europe, Africa, and Asia. Such roving entertainers appeared wherever groups of people gathered: In the 9th century King Alfred the Great of England was said to have been entertained by a wild beast show, and in the 11th century William the Conqueror brought performing troupes of ropedancers, tumblers, and contortionists to England from France. Fairs played an important role in developing trade throughout Europe from the 7th century until the late medieval period, at which point more-regular channels of marketing were standardized. Fairs then became a place less for trading than for entertainment, providing a showcase for acrobatics, feats of skill, trained animals, and other elements later associated with the circus. By the late 18th century, however, they were regarded as unsavory affairs, as they had become gathering places for pickpockets, thieves, and vagrants. It is perhaps because of this discovery that he is often credited with having invented the circus ring, but it was in fact a device that had been in use for some time by trick riders. He did, however, experiment with the ring in order to determine its optimum size for both rider safety and audience sight lines; his first ring was about 62 feet 19 metres in diameter, and he eventually adopted the more-popular foot metre standard that is still used in modern circuses. Because of these innovations, he is credited with having developed the modern circus. He eventually built a roof over his ring and added a stage for dramatic performances. He left Paris in, following the outbreak of the French Revolution, whereupon his Parisian circus was taken over by the Italian Antonio Franconi, a member of a noble Venetian family who had been forced into exile after a fatal duel. Franconi became first a showman and later a trick rider, but it was as a director that he excelled. His sons, Laurent and Henri, together with their wives and children, continued in his footsteps, and the Franconi family is generally credited with the founding of the French circus. They are also credited with having standardized the diameter of the ring at 13 metres approximately 42 feet. In, with the arrival of Napoleon and his empire, Astley resumed control of his Paris

circus. The Franconis moved to Rue du Mont-Thabor, where they built another circus. Concurrent with these developments, a rival horseman and former Astley employee named Charles Hughes traveled to Russia in to perform for Catherine the Great in the royal palace of St. He took with him a small company of trick riders and taught horsemanship at the court. Hughes is therefore sometimes credited with having introduced the circus to Russia, but his exhibitions encompassed only trick riding. The first Russian circus to incorporate a full complement of acts was that of the Frenchman Jacques Tourniaire, a first-rate equestrian who built a short-lived circus in St. From the time of its origin in England, the circus was often presented in a theatre setting, mostly in permanent or semipermanent buildings of flimsy construction. The greatest hazard to these theatres was fire, from which Astley suffered particularly: Within these settings riders on horseback acted out pantomimed stories based on famous battles and sieges. John Bill Ricketts and the American circus By the late 18th century the circus had spread throughout Europe and had gained a fragile foothold in the United States. In John Bill Ricketts, a Scottish rider and former student of Hughes, presented exhibitions in Philadelphia and New York City consisting of trick riding, rope walkers, tumblers, pantomimes, and a clown. The main feature of his show was his own equestrian act, in which he leaped from his galloping horse over a ribbon suspended 12 feet 3. Within a few years Ricketts would hire John Durang , who is believed to have been the first American-born circus clown. Despite the variety of acts presented by Ricketts and other early entrepreneurs , the main attraction of the circus was always the riding act. Sometimes they consisted of a grand pageant in which the entire circus company, dressed in glittering costumes, paraded through the arena the form in which the spec has endured into modern times. Shortly after losing his New York circus to fire, Ricketts returned to Philadelphia, where in yet another of his circuses burned to the ground. After a few unsuccessful attempts at rebuilding his career, the discouraged and near-bankrupt Ricketts set sail for England, hoping to reestablish himself in that country. The ship on which he sailed, however, perished at sea on an unknown date in , claiming the lives of all aboard. The European circus of Pepin and Breschard, for instance, was well received at the turn of the century. It was also about this time that the popularity of exotic animals was noted by exhibitors, with the arrival of the first elephant on the North American continent in The second elephant on American shores, Old Bet, was even more popular and is credited with having established the circus tradition of the animal menagerie. Between and Bailey toured with the elephant, walking with the animal from town to town under the cover of night in order to prevent anyone from having a free look at the beast. In a very short time there were noteworthy traveling collections of wild animals, such as the Zoological Institute of the June brothers. Some menageries were as large as full traveling zoos, although most of them could be contained within two or three wagons. His reasons for exhibiting shows under canvas tents which were at first very small, housing one ring and a few hundred seats are unknown, but it was an innovation that became a standard component of circuses for more than a century and a half. It allowed Brown to become the first operator to travel widely with his circus, which he did throughout Virginia in and along the banks of the Mississippi River in His show featured minstrel numbers as well as acts common to other circuses of the time. It would eventually offer an animal menagerie, the first in to be incorporated into a circus setting. The American circus lost its most important promoter when Brown died suddenly following a performance in It would be nearly four decades before entrepreneurs as influential as Ricketts or Brown would reemerge and expand the circus to newfound heights of popularity. Until that time, circuses maintained a fair level of success with traveling shows such as the Mount Pitt Circus, as well as those featuring the animal tamer Isaac Van Amburgh and the famous American clown Dan Rice. Barnum , who was already a household name by the time he promoted his first circus at age Barnum began his career as a showman and charlatan in by promoting Joice Heth , an African American woman in her 80s, as the year-old former nurse to George Washington. Barnum closed the museum in after losing it twice to fire and then spent a few years promoting individual attractions such as Swedish singer Jenny Lind before becoming partners with W. Library of Congress, Washington, D. A discussion of P. Great Museums Television Before most itinerating circuses moved from town to town by horse and wagon , a form of transport that necessarily limited their size and the distances they could cover in a given season. In the spring of that year, Barnum and his partners loaded their show onto 65 railroad cars and thereby gave birth to the age of the giant railroad circuses. Circuses could then move greater distances and

perform in towns that had the space and the population to support the large shows. Later in the century, Coup would introduce the end loading of circus trains, in which the gaps between flatcars were bridged by iron plates and each wagon, fully loaded, was pushed down the plates of the train to its assigned place. American circuses thus became models of logistic efficiency, their methods leading to the creation of the modern system of rail-truck freight handling. In the 1840s Barnum began to produce shows in partnership with James A. Bailey. These productions would define circuses in the United States for more than a century. Bailey was best known as the promoter of the Great International Circus, which staged successful tours of the Americas, Australia, and New Zealand in the 1850s. Regarded as the best circus organizer in the business, he was a perfect partner for Barnum, who was himself known as the best showman in the business. Their circus offered the types of acts that had been established throughout the 19th century, but they had so many acts and operated on such a large scale that the show required the use of two and then three rings. Library of Congress, Washington D. During this period and into the early 20th century, the Ringlings expanded their organization by acquiring several smaller circuses. Continental European and British circuses generally retained the one-ring format in the mid- to late 19th century; their programs were often of the highest calibre, and their tents may have seated as many as 5,000 spectators. In order to maintain the one-ring design while expanding the area beneath the tent, the European tent was designed with the four centre poles forming a square instead of a single-file line as with American big tops. In Russia and certain other areas of the former Soviet Union, the circus was regarded as an art form and received lavish state support and beautiful permanent spaces. To this day nearly every city of any size in the former Soviet states boasts a permanent circus building. Throughout Europe rail transport for circuses was never very popular, and, although a few attempts at traveling by rail were made, it was not until the second quarter of the 20th century that rail travel came into regular use by any European show. In Latin America and East Asia it was used, when available, after the fashion of the United States and to some extent in Europe, circuses annually retired to winter quarters to rest and refurbish for another season. Among the cities that became identified as winter-quarters towns were Peru, Indiana, which sheltered Hagenbeck-Wallace and other shows; Baraboo, Wisconsin, the winter home for the Ringling Bros. General characteristics Many characteristics of the modern circus—such as parades, acts of skill, animals, and clowns—had become mainstays of many circuses by the mid-19th century. The parade The circus parade through the streets, serving as a triumphal entry into town by each overland circus caravan, developed during the mid-19th century. The tradition evolved in the United States, although it was the English who popularized it and created the most spectacular processions and the most ornately carved circus parade wagons. Interest in circus parades increased in the United States when Seth B. Howes imported several English wagons in 1851. The American circus parade, which subsequently became a national institution, became the climax of a highly systematized publicity campaign to arouse interest in the circus during its brief appearance at any one place. Ringling Brothers A camel team in a Ringling Brothers circus parade, In scenic riding the equestrian, appropriately costumed, acted out a pantomime on horseback. In this act a rider straddles two cantering horses while other horses, bearing the flags of those countries that a courier would traverse on a journey from St. Petersburg to England, pass between his legs. Besides other solo acts, which were copied by equestrians throughout the world, Ducrow invented several duets and ensemble numbers. Petersburg, and Berlin the stables were regularly scented for the benefit of aristocratic visitors. The 19th century saw other great riders who were champions of bareback riding—the art of performing acrobatic and gymnastic feats on the bare backs of loping horses. James Robinson, a mid-19th-century American, was one such rider.

2: EQUIPAMIENTOS PARA ENTORNO URBANO, S.L.U. - Products from Spain (Murcia)

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The travelling menagerie has long been declared extinct and the once famous names associated with it have been consigned to the history books or websites like this. But for few hundred years they were in their element on the fairground alongside travelling theatres and circuses. It draws from well documented material, which in itself is probably a fraction of the true story. These days a travelling menagerie is so far removed from the reality of our daily lives that it barely seems possible such a thing existed at all. But in the 18th and 19th centuries the only chance people who lived in villages and most towns ever had of seeing live wild animals was when a travelling menagerie visited their area. An event that invariably caused great excitement. Familiarising the minds of the masses with the denizens of the forest Apart from the entertainment value travelling menageries were also looked upon as educational. The proprietors of such shows were regarded as men of wisdom, as this excerpt from the Scotsman newspaper makes clear when talking about George Wombwell , whose collection was: Feeding people to lions was a particularly Roman thing to do and civilisations that accumulated wealth have long taken an interest in exotic creatures. Queen Hatshepsut of Egypt sponsored expeditions to collect giraffes and cheetahs. Even Aristotle studied the animals captured by Alexander the Great during his adventures in foreign lands. In the European middle-ages animals were not only kept for pleasure and study, but also as tokens of power. Royal menageries in particular became symbols of status. Zoological gardens and parks for the amusement and education of the public are an invention of modern Western culture and began to replace Royal menageries in the late 18th century. And Surrey Zoological Gardens at Walworth, opened in , took some of its animals from that other renowned permanent London menagerie, the Exeter Change. The advent of the travelling menagerie had more to do with cash for curiosity than any quest for understanding and showmen realised there was a good living to be made in the exploitation of the exotic. Improvements in the sophistication of foreign trade, added to by the arrival of the British Empire, meant that animals of all kinds were involuntarily finding their way to Europe. George Wombwell himself is recorded as having started by buying two snakes from a sailor in London and making money by displaying them in pubs. It was the same in cities like Liverpool where William Cross was a big player. A major importer of animals for the zoological gardens and other collections of the United Kingdom he had agents in all parts of the world. Both Jamrach and Cross based their businesses at the docks specifically to be near shipping and no doubt encouraged the export of exotic species from far away places. So successful were people like this that their business addresses were often open for lucrative exhibition purposes. But Wombwell was only a small part of what was a thriving sector of showbiz that was already well established even before even he came along. Atkins and Wombwell had a number of high profile disputes over the years as they competed for business. Although there are many rich connections in this area undoubtedly the best known of all menagerie owners certainly the most heavily documented was Edward E. In it he states that Gilbert Pidcock was the first menagerist of which there is record, being on the road in , almost a century before Wombwell. Bartholomew Fair London by where it had occupied a premier position for several years. Pidcock is said to have had winter quarters at Exeter Change and was a contemporary of Stephanus Polito. It attracted thousands of people every year. It was he who supervised its end and the dispersal of stock to London Zoo and Surrey Zoological Gardens. Next on the list was Ballard who was famous for his comedy troupe of monkeys in the mid s. His show occupied a site in the Haymarket, London. One of his exhibits at Bartholomew Fair was a lioness which is said to have escaped and attacked the Exeter mail-coach nine years earlier. Bostock is on record as saying Manders was also financed by a very wealthy Liverpool turtle merchant. Although not having the provenance of the Bostock shows William Manders was, nevertheless, a proprietor of menageries from to , eventually employing 60 people and touring in America. Other menagerie notables include the American, Issac Van Amburgh. Arriving in Britain in presumably with his own animal show he was feted by the greatest performers in the land and was much admired by Queen Victoria. A lion act

was added to the show in Anderton was also a hypnotist who gave demonstrations of his powers in the menagerie tent. Oldham based Sedgewick originally entered show business with a photographic studio and by was travelling a waxworks show. He then moved into the menagerie business and by was running a group of performing lions. Sedgewick was a great breeder of lions, boasting that he had more than any other showman. But what did a travelling menagerie look like when parked-up and ready to perform? There were steps down into the show on the other side and the whole outfit was covered by an awning of canvas tied off on each side to the tops of the beast wagons. The front was very often a big affair, consisting of wooden columns to represent marble, much gilt carving and many pictures of wild beasts fighting, being hunted and captured, and living in their native jungle. The main show took place in the beast wagons themselves and this is where the trainers did most of their work. And what was life like on the road for these shows? There are a couple of things that immediately spring to mind. Firstly, the cramped conditions in which the animals lived and performed must have been horrendous. Second, it is difficult for many to appreciate what the owner of a travelling menagerie had to put up with as well. The roads at the time were lousy at best and the huge horse-drawn wagons were not exactly easy to deal with in dry conditions, let alone when things were wet or icy. But the proprietors were not to be deterred and the shows travelled immense distances to keep the public happy. For the spectator these shows must have been a great spectacle. Viewing animals in their cages, elephant rides and feeding times were all very well, but most people were there for the excitement of seeing the big cats and the trainers that risked their lives with them. He was a heavily built man, about 5ft. It was emblazoned with many medals presented to him to record special deeds of valour in the menagerie and not on the battlefield. With his hands on the door-catch and his eye on the position of the animals, he would at the right moment open the door, and with extraordinary agility for such a heavy man, be inside with the door slammed behind him in a split second. Then the fun began. After the first mad rush round, the usual jumping and posing took place and then, to my mind, the most exciting moment arrived when the trainer had to leave the cage. Again, the exact moment had to be gauged for a hasty exit backwards, which was accompanied by a mad rush at the door by two or three of the lions. And as the 20th century gathered pace, so did the speed in decline of the travelling menagerie and other once popular shows. I am talking of the show of not less than six or eight wagons of beasts and a big front.

3: Dingles Fairground Heritage Centre

*Menageries Circuses and Theatres [E. H. Bostock] on www.enganchecubano.com *FREE* shipping on qualifying offers.*

I owned circuses in Canada for 19 years and when I retired I started writing books on the American fairground. The short video really helped me to see how the shutters on the cage bar side were held in place and removed. Thought you might like to take a sneak peak: I would love to hear if you can shed any light on all of this. I would love to see your tree and maybe it updated with a few more branches. Sorry it took so long. I would be most interested in your memories of the family. How can I contact you? Apparently he was not impressed with his employment nor the touring conditions and by the time the circus had reached Melbourne, Frank had had enough. Though Frank never revealed the complete tale to his family in the UK, it is our belief that he stole several animals for the circus monkeys I am told with the intent of returning to London and selling them. It is our belief that the owner of the circus and the police were waiting for the ship's arrival, but Frank fled. Frank actually returned to Australia, changed his name and married. He went on to become a well-known radio personality in Victoria and Canberra. Just thought you might be interested in his story. My Grandfather is the son of Isabella Holmes and Thomas Rostron, it is stated on his birth certificate that his mother at the time was married to Robert Holmes who was a travelling Showman, but she had not seen him in 5 years, do you know if this could be the same Robert Holmes that is mentioned in the comments above. My 3x great aunt Do not know first name, maiden name Day Married someone from Bostock and Wombwell. One of her brothers John Day who married Jane Hartley is my 2x great granddad. Any information would be appreciated. Do you have any photos or information about him to help my genealogy? Ruffle, I hope you will forgive this unsolicited approach but I wondered if you may be able to point me in the right direction to solicit some information I am seeking. I am a member of St. We have strong anecdotal evidence from the elderly daughter of a former sexton that her father would tell her of the lion tamer who was buried in the churchyard. Allegedly, he was killed by the lion, but this may have been a father embellishing the story to thrill and captivate his young daughter. Indeed, he may have died of natural causes whilst passing through Swansea. I contacted the archives at Sheffield University who featured on the programme and the only reference they can find is to James Bostock key Menagerie operator being in Swansea in 1867 he is advertising the sale of some lions. I wondered therefore if you or any other contributor to your website had any knowledge of a family member or employee with a lion connection who died whilst in Swansea. Thank you for any help you may be able to offer. Like Be the first to like this [Nancy J. I have some papers regarding the Bostock family I would like to share: Alexander Cambell Nicoll of Harrow. I have a postcard from Vera, dated Aug. Elsie was living in Toledo, Ohio at the time. Can anyone help me with family tree regarding Vera and Elsie? Hope my information is useful. My name is Wombwell, wonder if there is any connection? Hi Terence Thank you for forwarding the email from Nancy sorry for the delay in getting back to you. I will try to give you any information that I have with regard to its contents: He died about 5 years ago. Teddy was 6 foot 5 in tall, so was probably the tallest member of the family. His brother Douglas Winkie died a couple of years ago and left his wife Judy and 4 children 2 boys and 2 girls so the Bostock name continues. Cousin Teddy had 2 sons, Roy and Dougal but neither are married or have children. They live in Suffolk. Several Bostocks were buried in Abney Park Cemetery. He went to America where he lived for many years before returning to Kensington, London where he died. He married Susannah Bailey of Barnum and Bailey fame. Aged 14, he is described as a Showman rather than a Travelling Showman and as his family lived locally in East Ham I wonder if he was employed locally for the duration of the show. He came from a circus family, his mother being a tightrope walker Inez Josephine Avayanya. Any information would be amazing. Do you have any photos or documents which might support these. I believe that they had already toured New Zealand after sailing from South Africa where my uncle was recruited together with a lion. I also believe that this lion was the one sold to New Zealand later. The lion was also used in an act by The Great Fasola and escaped in Melbourne in but was rescued by my uncle. If anyone has any evidence, for example an Inventory of the passengers on the ship from South Africa or the tour of Australia could they please contact

me. The family came from 2 small villages, Langley and Duddenhoe End. In the local museum there is the circus lion, stuffed and last time I went, on display! All are good reads if you want to find out more and see some good pictures. Grandma used to tell us stories about the circus and that she used to get free tickets when the circus was nearby! There are also a few places named locally about the circus, for example there is a Elephant Hill. My cousin Karl Mead, has traced the Ruffle family tree back to locally. She also told me that her father ran of with the takings to enable him to open a cinema. I never had the chance to talk further to her about this and am just starting my family history research. Any help would be appreciated. The Newsomes, as you probably know were lion-tamers and equestrians. If you would like to check any links, please let me know. Would love to hear from you. Are you on Facebook at all? My picture is of a wee blonde boy my son Alex, age 5 standing beside a green Monsters Inc character at Disneyland Paris. Otherwise, how can I find you. Although I have found that Timothy Newsome lion-tamer was my GG Grandfather, he died of natural causes and he is buried in the north of England. He came from several generations of lion-tamers. If you come across any Newsomes in your graveyard, I would love to know. See my photos on Flickr if interested. It has been wonderful learning more about this side of the family and especially the Menagerie through this site. I think his name was Charles Michael Henry Hines. On a bit of research it seems that there were a lot of lion tamers but I just wondered if anyone just might have some info. Would be a nice little aside to the doom and gloom that his family tree currently is full of. My pages about theatre and entertainment venues are now presented in the [http: EH Bostock](http://EH Bostock) and family are most interesting and worthy of more public record. Hope this is of interest and shall be pleased to hear what may be possible. Does anyone know where any of these paintings are now? I would love to hear from anyone who knows anything. Darwin had no children so no information has been passed down the family. Susan from Australia " could you possibly contact me about your Holdsworth connection. I was at one time in contact with your parents but have lost touch. After that, as long as you use the same name and email address, your comments will appear straight away.

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Female lion tamer and leopard. Elephants from Cole Brothers Circus parade through downtown Los Angeles, gorillas horse act A variety of animals have historically been used in acts. While the types of animals used vary from circus to circus, big cats , camels , llamas , elephants , zebras , horses , birds , sea lions , bears , and domestic animals such as cats and dogs are the most common. The earliest involvement of animals in circus was just the display of exotic creatures in a menagerie. Going as far back as the early eighteenth century, exotic animals were transported to North America for display, and menageries were a popular form of entertainment. Soon elephants and big cats were displayed as well. Van Amburgh entered a cage with several big cats in , and is generally considered to be the first wild animal trainer in American circus history. Controversy[edit] Circus baby elephant training Elephant act at a circus in Pachuca , Hidalgo , Mexico. In December , as a response to reports of animal mistreatment, the Mexican Congress passed a law banning the use of animals in any circus in the country. Animals acts controversy and laws in the United States[edit] According to PETA, although the US Animal Welfare Act does not permit any sort of punishment that puts the animals in discomfort, [46] trainers will still go against this law and use such things as electric rods and bull hooks. In , the Dutch government announced a ban on the use of wild circus animals. District Court in , Ringling Bros. Feld stated that these practices are necessary to protect circus workers. Feld also acknowledged that an elephant trainer was reprimanded for using an electric shock device, known as a hot shot or electric prod, on an elephant, which Feld also stated was appropriate practice. Feld denied that any of these practices harm elephants. The elephant then stampeded through the circus grounds outside before being shot to death by police. Tyke then bolted from the arena and ran through the streets of Kakaako for more than thirty minutes. Police fired 86 shots at Tyke, who eventually collapsed from the wounds and died. PETA called the countries politicians to outlaw the keeping of animals for circuses. All members of this group agreed that a change in the law was needed to protect circus animals. He explained that the circus bill was "at the bottom of the list" for discussion. The law states that circuses "constitute an act of cruelty. This causes a huge amount of distress to animals and leads to excessive amounts of drooling. The reason being the high chance of the animals to harm someone in the audience. This is due to their instincts which they cannot control. The best known are:

5: Menagerie - Wikipedia

Menageries, Circuses and Theatres by E.H. Bostock and a great selection of similar Used, New and Collectible Books available now at www.enganchecubano.com

By the late s the enterprising zoologist, circus magnate and showman Edward Henry Bostock became head of the family businesses. He pioneered the combination of menageries and circuses, previously run separately, and created greater business. Bostock in the Zoo Buildings , Glasgow, in with his three daughters. He bought his first circus from his brother Frank who went off to New York. Others tried to copy this innovation, but with little success. In the 20th century the Bostock Royal Italian Circus and animals also appeared in Theatres in London and principal cities and towns and on outdoor sites in addition to going overseas. Bostock also went on to create the sizeable Bostock Circuit of Theatres, music halls and cinemas in Scotland and England. Bostock settled, as lessee and eventual owner, at New City Road, Cowcaddens Cross, Glasgow in what was then the vast but run down New Olympia Hall , extending to one acre. To the right is the Normal School, and Cowcaddens Cross. The illuminated fairy fountain produces a picturesque effect. Over the years, as well as all the animal entertainment, artistes would sing, or play piano in the cages and company of lions and tigers etc. This included the female magician Princess Delawarr who combined animal training with her spirit act which she carried out blindfolded while seated in a cage surrounded by four lions. Over New Year there were six Bostock Circus performances each day, accommodating 29, people a day. Chimpanzees and orangutans now being accustomed to their new surroundings formed one of the groups of interested spectators! Each year there were also pantomimes , water pantomimes and spectaculars. And the winters also had juvenile pantomimes. T here were still two touring menageries, one in Britain and one in France which went with its own Circus on to South Africa, Australia and New Zealand , when Bostock remodelled the building as a gigantic Hippodrome with more space than the London Hippodrome. The building adopted the name Glasgow Hippodrome and was jointly owned by Bostock and Barrasford. At the foot it shows the interior of the Hippodrome - Courtesy Graeme Smith. Bostock used the same designs for his new Paisley Hippodrome and the Hamilton Hippodrome , and its style was copied by others in Britain and by some in America. In his autobiography he records: It was beautifully decorated by De Jong of London, and fully carpeted. The Hippodrome was separate but connected to the Zoo. In the new building, variety was king and included circus acts, twice nightly, with matinees added on two days. The Zoo was open from 10am to 10pm with animal performances four times daily, and with Organ Recitals, Elephant, Camel and Zebra Riding provided continuously. Feeding of the carnivores at 9. All four theatres mentioned were built to designs by architect Bertie Crewe. Finally Bostock took legal action, ending the partnership and reasserting himself as sole owner of the Zoo-Hippodrome. The agreement was ended. In he also bought the Royal Italian Circus from the Valpi family. Bostock and his sister - Courtesy Graeme Smith. Bostock was a Fellow of the Royal Zoological Society and frequently gave exotic specimens to institutions here and overseas. A few years after the citizens of Glasgow had been gifted Rouken Glen and its parklands a few miles south of the city, Glasgow Corporation considered establishing zoological gardens there for educational purposes. Bostock already had Indian sacred cattle, called Zebus, grazing there. But the project surfaced again by , partly due to Edinburgh opening their zoo that year. Others thought less of such a priority including the Communist activist and school teacher John McLean who wrote in his newspaper: In reply to the cynical opposition of the Labour men, W. Anderson who opposed cottages protested that Socialists claimed to be favourable to education, and that nothing had a greater educational value than a zoo. Seriously, the Council knows that the tramway surplus when transferred to the common good had either to be used on cottages, or some luxury, such as a zoo, that would not conflict with propertied interests. Hence the seemingly strange conduct of the Corporation. On the same day the Great War broke out. Eventually Glasgow Zoo opened in at Calderpark Zoological Gardens, Baillieston, on the eastern approaches to the city, under the leadership of its first director S H Benson. Ever the showman, E. Bostock transformed half the New City Road building, into a roller skating rink in May , complete with maple floor. The skating craze encouraged him to pull down the Hippodrome and therefore double the size of the rink. He regretted this later when the craze

waned in In July that year Bostock added more animals to their travelling menageries and circus, namely animals and birds from fellow zoologist and trainer Carl Hagenback of Hamburg; these included lions, tigers, leopards, ostriches, pelicans, antelopes and a hippopotamus. The circus was under the direction of son Douglas Bostock and advertised horses, ponies, elephants, lions etc with 52 artistes and 21 acts. Zoological promenades and lectures were provided. Frank Bostock, younger brother of the owner, used the venue as one of his destinations for his Jungle Training Animal Shows. The full account and excitement of The Jungle Wedding reported in the Evening Times can be read [here](#). He also provided cinema in it designed by architect John Nisbet, whose senior assistant Charles J McNair became a prolific cinema architect. Following more exhibitions it was used for 8 weeks by the American evangelists Chapman and Alexander, when the building seated 10, people at a time. It returned to Britain in When war broke out in August the building became a billet centre for troops in the first few months and then an aeroplane store, of planes crated awaiting delivery, until October The following year Bostock resumed roller skating in one half of the building, and the menagerie returned using the other half. He was approached in by the new British Motor Transport Company who wanted to buy the building; after modernisation it was used as an SMT super-garage and car showroom for five decades. Nowadays it is known as Chinatown, housing oriental restaurants and food stores. Each year new animals, born within the menagerie or purchased overseas, were of special interest added to the excitement of wild animal performances; and performing horses and equestrian acts gave speed and thrills to the circus with its high wire artistes, acrobats and clowns. It toured the major cities of Britain arriving finally in Glasgow in time for their last combined Circus appearance in the Kelvin Hall. At the end of the final show in January the lion tamer, journalist and politician John S Clarke MP made a moving and dramatic valedictory speech from inside the beast-wagon of the Kelvin arena accompanied by two tigers and two lions. Newspapers reflected on the ending of an era: Last year he was He arranged to disband the animals, then went off to South Africa to avoid seeing the menagerie broken up. The maximum speed of the specially fitted train, which excluding engine weighed tons, was 25mph, and on some stretches of track 1mph. Experts believe that the animals will miss the lights and the music of the menagerie, but probably if they remain in their wagons at Whipsnade until spring they will become acclimatised to the outdoor Zoo. With ill-concealed disgust they observed the plebeian habits of 25 chattering monkeys, 50 impertinent parrots, two elephants, two brown bears, one polar bear, two spotted hyenas, one striped hyena, 13 lions, two tigers, two wolves, five leopards, two dromedaries, a pelican, a crane, a leaping kangaroo, two walruses and a sloppy old sea lion named Bonzo. Wondered the Manchester Guardian: Or will the old circus performers keep themselves entirely to themselves? He had blossomed from his early days designing amusement rides for George Green and Edward Bostock. Fairweather designed the largest cinemas in Europe and, for different owners, the Edinburgh Playhouse which is now the largest theatre in Scotland. Interior photos of the Colchester Playhouse can be viewed on the Theatres Trust site [here](#). An exterior photograph and more details of Norwich Hippodrome may be viewed on the Cinema Treasures site [here](#). Gus Bostock was also one of the founding directors and promoters behind plans for a major Sports Stadium for Glasgow unveiled in early for a site secured in the city centre on the south side of Bothwell Street extending from the corner of Douglas Street to the corner of Pitt Street. This would accommodate 20, spectators with parking underneath for cars. Construction was planned to be completed by the end of The public announcement declared: There will be seating accommodation for 20, spectators. We intend to stage ice-hockey, curling, skating, tennis matches, badminton tests, fencing and every conceivable kind of sport. In addition we are contemplating staging ice spectacles such as Tom Arnold recently presented in the Alhambra Theatre, Glasgow. There will be facilities too for dances, conferences and political demonstrations. The site remained as car showrooms until the s when the luxurious Albany Hotel was built. The company of E. More about the Bostock years can be found in E. And more about the Bostock circus and entertainment empire in Britain and overseas during the Great War can be found [here](#). Other Pages that may be of Interest.

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A menagerie was mostly connected with an aristocratic or royal court and was situated within a garden or park of a palace. The aristocratic menageries are distinguished from the later zoological gardens since they were founded and owned by aristocrats whose intentions were not primarily of scientific and educational interest. These aristocrats wanted to illustrate their power and wealth, because exotic animals, alive and active, were less common, more difficult to acquire, and more expensive to maintain. Medieval period and Renaissance[edit] During the Middle Ages, several sovereigns across Europe maintained menageries at their royal courts. An early example is that of the Emperor Charlemagne in the 8th century. His three menageries, at Aachen, Nijmegen and Ingelheim, located in present-day Netherlands and Germany, housed the first elephants seen in Europe since the Roman Empire, along with monkeys, lions, bears, camels, falcons, and many exotic birds. Charlemagne received exotic animals for his collection as gifts from rulers of Africa and Asia. He died in June At his manor, Woodstock, he began a collection of exotic animals. Around the year his son, Henry I, enclosed Woodstock and enlarged the collection. At the beginning of the 12th century, Henry I of England is known to have kept a collection of animals at his palace in Woodstock, Oxfordshire, reportedly including lions, leopards, lynxes, camels, owls and a porcupine. It was established by King John, who reigned in England from 1199, and is known to have held lions and bears. The most spectacular arrivals in the early years were a white bear and an elephant, gifts from the kings of Norway and France in 1191 and 1192 respectively. In 1205, the animals were moved to the Bulwark, which was renamed the Lion Tower, near the main western entrance of the Tower. They were set in two storeys, and it appears that the animals used the upper cages during the day and were moved to the lower storey at night. During the 18th century, the price of admission was three half-pence, or the supply of a cat or dog to be fed to the lions. An elephant, a white bear, a giraffe, a leopard, hyenas, lions, cheetahs, camels and monkeys were all exhibited; but the emperor was particularly interested in birds, and studied them sufficiently to write a number of authoritative books on them. The role played by animals within the gardens of Italian villas expanded at the end of the sixteenth century and the beginning of the seventeenth century, and one prominent example was the Villa Borghese built in Rome. During the seventeenth century, exotic birds and small animals provided diverting ornaments for the court of France; lions and other large animals were kept primarily to be brought out for staged fight. The collecting grew and attained more permanent lodgings in the 17th century, when Louis XIV constructed two new menageries: Surrounding a rectangular courtyard, a two-storey building with balconies allowed spectators to view the scene. The animals were housed on the ground floor in cells bordering the courtyard, with small yards on the outside where they could take a bit of exercise. In 1705, for instance, the ambassador of Persia enjoyed the spectacle of a fight to the death between a royal tiger and an elephant. The prominent feature of Baroque menageries was the circular layout, in the middle of which stood a beautiful pavilion. Around this pavilion was a walking path and outside this path were the enclosures and cages. Each enclosure had a house or stable at the far end for the animals and was bounded on three sides with walls. There were bars only in the direction of the pavilion. Frederick William, Elector of Prussia, equipped Potsdam with a menagerie around 1700. Being at first a courtly menagerie with private character it was opened to the general public in 1705. Initially, it was only open for "respectably dressed persons". During two centuries, it was a predecessor institution of the modern facilities of the Madrid Zoo Aquarium, moved in to the Casa de Campo. Due to its local continuity, the former menagerie established in the medieval through baroque tradition of private wild-animal collections of princes and kings, is often seen as the oldest remaining zoo in the world. Although many of the old Baroque enclosures have been changed, one can still obtain a good impression of the symmetrical ensemble of the formerly imperial menagerie. Travelling menagerie In England travelling menageries had first appeared at around 1700. The earliest record of a fatality at one such travelling menagerie was the death of Hannah Twynnoy in 1705 who was killed by a tiger in

Malmesbury , Wiltshire. Also in North America travelling menageries became even more popular during that time. The first exotic animal known to have been exhibited in America was a lion, in Boston in , followed a year later in the same city by a camel. Only one travelling menagerie of any size existed after the war: The Van Amburgh menagerie travelled the United States for nearly forty years. This increased the size and the diversity of their collections.

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Roundabouts, swings, shooting galleries and other fairground amusements; travelling circuses and travelling menageries; travelling theatres Travelling circuses and travelling menageries Other.

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9: Terence Ruffle Â» Bostock and Wombwellâ€™s circus.

Circus menageries in the United States were exhibited in separate tents, and audiences passed through them before going into the main performance in the "big top." The beautifully carved wagons that held the animals lined the perimeter of the tent or were clustered in the centre of the tent.

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