

1: The Goldbears History – Haribo

The Bear Dance is one of the oldest recorded dances in North American history. The origins of the Bear Dance can be traced back hundreds of years to the fifteenth century, and has since served the Ute people for each generation.

It was in that the Cheney family gave the bronze sculpture and stone fountain to the public in honor of Frank Cheney , a founding member of the Cheney silk dynasty. Fountains were a popular means of memorializing people and events, as well as a welcome convenience for people and horses in the long-ago days before soda machines and plastic water bottles. Many local churches had temperance groups that worked to improve family life by advocating an end to alcohol consumption. It is the purpose of the donor to erect a fountain which will be in keeping with the rest of the surroundings of the park and one that will last for ages. The Cheney family had provided the land and layout of the park and paid for hauling in carloads of soil, building the stairs, pavilion, and curving sidewalks. Frank Cheney, memorialized by the fountain Frank Cheney was the youngest of the Cheney brothers who founded the silk mills in Manchester. It put the Cheney factory ahead of its competitors and started it on the road to success He supervised the manufacture of the Spencer repeating rifle, and had made a happy-go-lucky trip to California during the Gold Rush. He was at the heart of the industrial revolution in the nineteenth century in his own town. Another child was Mary Cheney , for whom the Downtown library was named. She was also known for her quiet philanthropy. She was instrumental in making sure the fountain was installed in honor of her late husband. Charles Adams Platt, artist of the fountain and Cheney family member Charles Adams Platt , an internationally known etcher, painter, architect, and landscape architect, designed the granite fountain itself. Platt lived and worked in New York City, but visited family members here in Manchester. Although the fountain in our park no longer provides water, it was designed with steps so youngsters could reach the water spout and admire the bears. The bowl itself is five feet in diameter, and the entire fountain with statue is over six feet tall. He sculpted the dancing bears on a commission from the Cheney family. When Humphreys turned from painting to sculpting, his work was praised by critics and fellow artists, and was popular with the public. There is something almost human in the great beasts as he thus portrays them, motherhood and childhood among them being just as delightful and inspiring as among the human family. Vandals Vandals have long been part of the history of the Dancing Bear fountain. The fountain was completed only last Saturday and the part which was damaged during Sunday night or Monday morning early was the last part placed. Three more attacks before prompted a recommendation not to display the bears in the park. Theunis Werkhoven, Mayor at that time, took a strong stand for keeping the bears in park, secured to the granite base with bonding and metal supports. In , after another attack, a vandal was arrested and agreed to pay thousands of dollars to repair the damage that he had done. The idea was rejected. With better lighting and police observation, we hope that the bears are safe. Fred Spaulding lives at the southern boundary of the park on Myrtle Street. He established The Friends of Center Park, wrote letters, attended meetings, and talked to neighbors about preserving the park. He pointed out that the Cheney family gave the property for a public park of green open space, and not for parking. Indeed, the park was designed for strolling and resting, not for a playground or sports field, like Charter Oak Park and Northwest Park. Spaulding did not give up, and eventually this particular threat to the park was defeated. By the way, Town Directors in had also opposed a proposal to pave more of the lawn for parking, suggesting instead more police observation. Long may this seven-acre park continue to be an icon of Manchester with its charming bears, memorial fountains, monuments, and green lawns. Susan Barlow serves on the board of the Manchester Historical Society. Jun 15, History buffs and park fans stand near the Dancing Bear fountain during the th anniversary celebration led by the Manchester Historical Society May 9.

2: Denver Golf Courses | Best Denver Golf | Colorado Springs Golf Course

Benjamin Pavisook from Towaoc on the Ute Mountain Reservation in Southwest Colorado, telling a traditional Ute story about the origin of the Bear Dance.

Commonly, dances were held in a large structure or in an open field around a fire. Movements of the participants illustrated the purpose of the dance – expressing prayer, victory, thanks, mythology and more. Sometimes a leader was chosen, on others, a specific individual, such as a war leader or medicine man would lead the dance. Some dances included solos, while others included songs with a leader and chorus. Participants might include the entire tribe, or would specific to men, women, or families. In addition to public dances, there were also private and semi-public dances for healing, prayer, initiation, storytelling, and courting. Dance continues to be an important part of Native American culture. The dances are regionally or tribally specific and the singers usually perform in their native languages. Depending upon the dance, sometimes visitors are welcomed; while, at other times, the ceremonies are private. This list of dances is far from all-encompassing, as there were literally hundreds of dances and variations across the continent. There were a number of semi-religious festivals or ceremonies in which a large number of individuals participated which were handed from one tribe to another. Meetings of these associations were held at night in large circular wooden buildings erected for that purpose. Some of the dancers wore large feather bustles, called crow belts, and a peculiar roached headdress made of hair. Members of some of these associations were often known to have helped the poor and practice acts of self-denial. However, from tribe to tribe, each had its own distinct ceremonies and songs, to which additions were made from time to time. Two young Ponca boys are specifically credited with developing the fast-paced dance that the audiences loved and the Ponca Tribe soon built their own dance arena in White Eagle, Oklahoma. Within no time, other tribes continued the practice and created new dances that could legally be danced in public. These became an important source of revenue during the Great Depression. Dancing regalia includes brightly colored feather bustles and headwear, beaded bodices, leggings, shawls, and moccasins. Clothes are also decorated with fringe, feathers, embroidery or ribbon work, and other rich designs. Beaded cuffs, chokers, earrings, bracelets, and eagle plumes are also worn. Fancy dancers are the most common scene in public exhibitions today and the dance has also become a competitive sport.

THE ORIGIN OF THE BEAR DANCE pdf

3: The Bear Dance, c Fine Art Print by William Holbrook Beard at www.enganchecubano.com

The Annual Ute Bear Dance which is held every spring is a social dance everyone enjoys. Origin of the Bear Dance can be traced back to the fifteenth century when the Spanish first came upon the Utes in the springtime.

Kathy Padden 9 comments Beer brewing and drinking are activities that have been part of the human experience seemingly since the dawn of civilization. Around 10,000 years ago, mankind began to move away from living life as nomadic hunter gatherers, and began settling down in one spot to farm the land. Grain, a vital ingredient in beer making, was cultivated by these new agricultural societies. No one is exactly sure how the process of beer making was discovered or who first discovered it, but it is thought that some bread or grain got wet, fermenting into an inebriating pile of mush thanks to yeast in the air. One has to wonder at the thought process of the person tasting the result for the first time – perhaps it was a dare between Mesopotamian frat boys or more likely it was simply that up until very recently, no one would have dreamed of wasting any food, even putrid mush. What we do know is that the oldest written documentation pertaining to beer making can be traced back at least six thousand years, to the ancient civilization of Sumeria. Ninkasi, you are the one who pours out the filtered beer of the collector vat It is [like] the onrush of Tigris and Euphrates. To try to avoid the horribly bitter solids, Sumerians would drink their beer through a straw. The ghastly bitterness did nothing to stem the popularity of beer. The Ancient Babylonians, the descendants of the Sumerian people, were brewing at least 20 different varieties of beer by B.C. The Egyptians carried on the beer brewing tradition, altering the taste with the addition of dates. The Greeks and Romans also made beer, but as wine grew in popularity the Romans began to consider beer the drink of Barbarians. As wine was considered ambrosia gifted to man directly from the god Bacchus, beer never really stood a chance in the area. Soon, beer was only commonly seen on the very edges of the Roman Empire – places where it was next to impossible to either cultivate or import wine. Beer is known to have been brewed by certain Germanic groups as early as B.C. Much later, the Catholic Church also got involved in beer making, and the abbeys were instrumental in refining the methods used for brewing. In time, many religious communities owed their very existence to beer, as the profits from its sale kept many a monastery in the black. Charlemagne himself was thought to have even trained a few people in the brewing of beer and considered it to be an important staple item. Much like their forebears, Christians at this point also felt that beer was a gift from God, which is an idea only very recently changed thanks to rampant alcoholism in the late 19th century particularly. Beer was not only prized for its ability to intoxicate, which was a small comfort not to be underestimated considering the tough times your average person in medieval Europe would encounter as a matter of course, but just as importantly, during the Middle Ages, and even beyond, drinking beer was a much safer proposition than drinking water. The water supply of the time was rife with disease-causing bacteria thanks to extremely poor sanitation. Back in Germany, after hops had been introduced as early as the 9th century in some areas, slowly spreading from there over the next few centuries, brewers came up with a set of standards for German beer and began commonly mass-brewing it, rather than as many did at the time- home-brewing. These mass production methods and guidelines quickly spread throughout Europe. As a result of this, German brewers came up with the Beer Purity Law, or the Reinheitsgebot, which was devised in 1516. This purity pledge, the first of its kind for beer, guaranteed the medieval beer drinker a certain level of quality when drinking a German brew. The pledge also indicated that all German beer must consist of only a few base ingredients: The advent of automatic bottling, commercial refrigeration and the rise of the railroads made mass production and distribution possible across huge, sparsely populated areas like the United States. By 1875, there were an estimated 1,000 breweries in operation across the U.S. Then came very dark days for American beer drinkers, and all who enjoyed alcohol in any form. As a response to rampant alcohol abuse that was blamed for most of the problems in the U.S. Prohibition involving beer came to an end in 1933, but not before such atrocious acts as the U.S. Eugenics was a popular idea at this time throughout much of the developed world; this would change thanks to the Nazis and WWII: During World War II, food shortages led to the brewing of a lighter beer, which was supposedly more appealing to the Rosie the Riveters than the heartier beers favored by the men off fighting

THE ORIGIN OF THE BEAR DANCE pdf

the war. When the war ended, both kinds of beer remained popular, and the surviving breweries were quick to exploit this new market. The resurgence in home brewing had led to a Renaissance of sorts in beer making, improving the quality of the finished product while also remaining true to the original methods of beer brewing. This also brings those beer drinkers full circle- going back to the earliest of days of beer making, when most made it themselves at home.

4: Origins of the Dancing Bear – Laughing Bear Ranch

Bear dance definition is - a rhythmic animal dance among North American Indians imitating the bear and primarily propitiatory for aid in hunting or in effecting cures or in connection with totemic worship.

Living with the Eastern Cherokees about , , Wm. Gilbert tells of the era, and what it had become at that time. The following are dances known: A few dances are confined to one or the other sex. The rank and file of the dancers, who follow the leader in a single file, may accompany the singing of their leader, or they may finish out his initial phrases, or they may reply in antiphony. A woman with tortoise-shell rattles fastened to her legs generally follows immediately after the leader and keeps time for his singing by shaking the rattles on her legs in rhythmic sequence. Certain dances are given early in the evening and others are relegated to the hours after midnight The Friendship Dances may continue all night as may also the Ball dances. The general order of the evening dances is for a Bugah Dance to precede an Eagle Dance after which may come a Friendship Dance. These dances generally run in about the following order: The Green Corn Dance is given at any time during the day but is never ended until after dark. After a morning Round Dance In the recent past if the Eagle, Bugah, or Snake Dance were given in the summer, snake bite or cold weather would be sure to follow. The proper time for these dances is the frosty season from November to March. It is thought that the disappearance of the old-time conjurers may have something to do with the fact that these dances can now be given with impunity in the summer A song consists of an individual melody sung with a series of more or less meaningless words or syllables, consisting of terms for obsolete towns and places, unintelligible onomatopoeic phrases, and the like. In the Friendship Dances considerable scope may be given to the improvising of syllables and melodies and in the course of several hours as many as 40 or 50 songs may be sung. In the main the syllables and the accompanying melodies seem to be somewhat stereotyped except that vowel quality of the syllables seems to vary in the numerous repetitions. The average duration of a single dance with its 4 songs and their repetitions may be from a quarter to a half an hour. The steps used in dancing do not vary perceptibly from dance to dance and consist of simple rhythmic walking steps in time with the drum or rattle. In fast time a sort of quick hopping motion develops. In the Bugah Dance any kind of a step may be allowed. Much dancing is done with the upper parts of the body, especially the arms, shoulder, and head. Except in the cases of the Green Corn Dance and the Ball Dance, most of the dances have lost all significance in connection with outside activities or occurrences. True, hunting methods and habits of various animals are simulated as well as the movements of sowing seed and tillage of the soil. But these motions are incidental and apparently lost in a maze of other less explicable movements. The basic motif of the dances as they are at present performed seems to be the social one of a good time and making acquaintances. This action expresses the joy and happiness being experienced by the participants. Bears are thought to clap their hands when pleased. The enjoyment of the dance was so great in the past that whenever some family had lost a member by death the rest of the neighbors would give a dance to make them forget their sorrow. When any of their people are hungry, as they term it, or in distress, orders are issued out by the headmen for a war-dance, at which all the fighting men and warriors assemble; but here, contrary to all their other dances, one only dances at a time, who, after hopping and capering for near a minute, with a tomahawke in his hand, gives a small whoop, at which signal the music stops till he relates the manner of taking his first scalp, and concludes his narration, by throwing on a large skin spread for that purpose, a string of wampum, piece of plate, wire, paint, lead, or any thing he can most conveniently spare; after which the music strikes up, and he proceeds in the same manner through all his warlike actions: The stock thus raised The same ceremony is made use of to recompence any extraordinary merit. This is touching vanity in a tender part, and is an admirable method of making even imperfections conduce to the good of society. There is a great amount of teasing and joking of relatives occurring at these dances in particular. For the older people the word "Friendship" attaching to these dances, signifies the renewal of the pleasures of their youthful experiences in love and social intercourse. He may perhaps recount his conquests over women or his acquiring of great wealth. He will never fail to get in some jibes at his joking relatives while he sings. At the end of a song he shouts out words of encouragement

and applause. He always endeavors to pick the best and strongest singers as leaders. The leader starts to walk around in a circle singing his song and followed at first only by one or two old men. Other men join the circle and then the woman with rattles on her legs and finally a vast number of girls, boys, men, and women are circling around at a faster and faster rate. After the song ends the whole group makes a wild dash for the door and fresh air. Both men and women participate but the men do all of the singing and the singing leader dances with a gourd rattle in his hand. The leader sings about the ants and says that their grandmothers are flying. The men go to water both before and after a ball game. The singing leader has a gourd rattle in his hand and dances at the head of the line. The details of this dance are very important and are worth considering at some length. Then, as the drummer begins to sing, the women dance forward and backward. Only the first and last songs are danced, the others consist in merely singing to the accompaniment of the leader. After each song the drummer will give some derogatory remarks about his familiar clansmen in the opponent town, saying that their town is bound to lose in the coming game. Then the women may likewise make up jokes about their clans-persons in the opponent town. After one drummer is tired, another will take his place and joke his fellow clansmen of his own clan in the opponent town. The magical rite concludes with the whole group "going to water" for certain lavations and purifications. This joking of the opponent town has the apparent effect of magically weakening the opponent town and causing them to lose the coming game. This is one of the most striking correlations of magical potency with relatives of familiarity imbedded in the kinship system to be found. Fuller reference to the possible significance of this rite in connection with other magical establishments of familiarity will be made in the discussion on integration and extension of social principles to magic and myth. Men and women both take part in this dance, which requires the use of gourd and tortoise-shell rattles. The general course is a spiral motion by a group in single file about the fire or pot or whatever can be made to serve as the center of revolution. Various obscene familiarities are indulged in between relatives in this dance, especially between the men and the women. Each dancer carries a small stick about 2 feet long, and this stick is flourished in various manners. The principal feature of this dance is an animal skin, meant to represent the beaver, which is pulled back and forth on a series of strings and which the dancers attempt to hit. Missing the skin affords immense amusement to the participants and spectators alike and this is consequently a favorite dance. Masks and skins were said to have been used in this dance, which was mimetic of the hunt of buffalo. The name is of obscure origin but the actors in the dance are called Bogeys or sometimes Buggers. Considerable paraphernalia and preparation are necessary for this dance. From 6 to 12 masks made of gourd, wood, or pasteboard are collected beforehand in the neighborhood as well as 6 or 10 gourd rattles and a ground-hog skin drum. From all of the women present one man, the organizer, collects shawls, wraps, or sweaters to clothe the bogeys in. When the callers have completed their sixth song, the bogeys enter one by one, concealed by masks and various wrap-around materials, and hobbling in various comical positions and with odd motions. They wear the strangest make-ups and endeavor to do everything in a topsy-turvy manner. They also tease the grown-ups who are their familiar relatives. The relatives and spectators in the room enjoy this game of guessing which of their familiar relatives the teaser is. The interpreter or organizer, meanwhile, is asked by the head caller to put some questions to the bogeys. To this the bogey gives a whispered reply and the name he gives himself is always either ludicrous or obscene. He gives as his place of origin some remote or fanciful locality. He may joke a familiar relative in a neighboring town by giving his name. After the initial questions are over, the first bogey gets up ludicrously and clowns in a dance all his own. During the dance the music maker or chief caller calls the name of the bogey over and over again and the bogey goes through motions and gestures appropriate to the name which he has given himself. The steps of this solo dance are utterly unlike any other Cherokee dance and consist of a series of heavy hops in rhythmic time. When the first bogey is through, the whole thing is gone over again with the next one and so on down the line. This is done and then the audience joins in with the bogeys. As the dance proceeds the bogeys tease their familiar relatives, especially the women, in obscene and ridiculous ways. After this dance the bogeys leave and go to some remote field where they remove their disguise and slip home without being recognized. After the bogeys are gone, the audience generally begins a friendship dance. The bogeys may even tease and joke each other if they are in the correct relationship. The bogeys themselves may imitate white people, negroes, or joking relatives.

The principal feature of this dance consisted of the woman resting one of her feet on the foot of her male partner in the dance, and hopping with the other foot. This dance was said to have been the cause of much jealousy and fights. The Chicken Dance is possibly mimetic of a bird habit. The women were said to have done the planting and the men to have followed with the hoe to cover the seeds with earth. Various other arm movements take place between the sexes in this dance. The eagles were said to have gathered together and teased each other just as men do in the Eagle Dance. The Eagle Dance used to be held in the fall or winter when the eagles were killed but now it is held at any time. In addition to the function as a celebration of the killing of an eagle, the Eagle Dance has several subordinate elements such as the Scalp Dance which celebrates victory in war Mooney, p and the Peace Pipe Dance which celebrates the conclusion of peace. The chief function of the Eagle Dance at the present time is the celebration of victory in the Ball Game. The Scalp Dance is a solo dance in which the young man can dance and tell his story, vaunting his bravery before the women or other men. He derogates the deeds of his clan brothers and joking relatives, saying that they are cowards and of no value to the nation. At present, dances can be given without killing an Eagle. There, are, in all probability, totemic values attaching to the Eagle.

5: Manchester Historical Society

The Ute Bear Dance is part of the Ute Native American religious tradition. The history of this and other Native American cultures dates back thousands of years into prehistoric times. According to many scholars, the people who became the Native Americans migrated from Asia across a land bridge that.

He stops at one and says a few words in Maidu before moving on to find someone else. A few of those he seeks are awake at the fire pit and have been awake all night in anticipation of this day. There they assemble the rattlesnake flag and, with songs and prayers, they call to the bear. Come and greet the people. Today the grouchy, wild bear that comes down the trail is found in another Yeponi and a venerated bear skin. Bent over, growling and waddling, the bear comes down to join the group of Yeponi. There the bear is welcomed, tamed and befriended by ceremony, songs and prayers, and he agrees not to harm the humans in the coming year. Together, singing a morning prayer, they go to the consecrated dance ground. The bear skin is taken from the shoulders of the bear Yeponi and hung up on a pole with the rattlesnake flag. A sunrise prayer is given and the day of the Bear Dance begins. This ordeal prepares them for the ceremony and is important for several reasons. Humans have a tendency to pollute their bodies, with greasy food and alcohol, for example, and they, as Yeponi, can only be effective in their leadership if they clean themselves out. Later in the Bear Dance, there will be a cleansing ceremony for other people but the Yeponi must physically cleanse their bodies with this ordeal to achieve the intense, single-minded concentration that is necessary for communication with the spiritual world. Fasting links the Yeponi men together as a dedicated group with elevated spiritual strength. If one Yeponi is coming a long distance and can not fast for four days, another Yeponi may fast an extra day as a gift to him. The Yeponi meet often in the four days, encouraging and supporting each other. In this way, they minimize the distractions that would erode their concentration. All contact with women is avoided for this reason. Women are generally regarded as having greater purity than men but it is acknowledged that they can undermine the spiritual mission of the Yeponi by sexual attraction or by simple interference. In reciprocation, the female Yeponi lead and avoid the men in the Spring Flower Dance. Meeting together in the four-day fasting period also allows for Yeponi training and growth. The flag Yeponi, for example, can learn the songs and prayers and in future years serve the people as another type of Yeponi. There are preparations for the dance to be made during the four-day period. The men gather wormwood mumunye , an aromatic plant that has important healing properties that will be used by everyone during the dance. The materials for the rattlesnake flag must be gathered. Even though many people will be bringing food to the dance, preparations must be made to feed a large group. On the evening before the Bear Dance, families begin to assemble in the campground near the dance ground, setting up tents and now recreation vehicles. Everyone brings food to share in the evening meal and in the big feast the next day. The Yeponi circulate among the arrivals to welcome them and to see that they have what they need. It is a time of happiness and excitement; old friends and in-laws greet each other and recall the events of the previous year. Young unmarried people have a chance to meet each other. Families that have been separate find ways to work with each other in economic pursuits as well as in social matters. Soon the gambling bones are brought out and teams of gamblers challenge each other. The forest resonates with gambling songs as the spiritual powers of the gambling teams are tested. In the evening, as the people eat, the fasting Yeponi gather at the dance ground to clean it and to make decorations of flowers and wormwood that the people will wear in the Bear Dance. No attempt is made to modify the natural plant growth in the dance area; nature is accepted as it is. During this time, the Yeponi offer prayers and songs to awaken the dance ground. The dance ground, like the whole earth, is endowed with spiritual energy that is helpful to human beings but the energy within the dance circle is raised and concentrated by this consecration. When the people later enter the circle, they will become connected to the life of the earth and benefit from the elevation of the energy. Marie Potts and Frank Joseph with the rattlesnake maple bark flag and the bear skin at the Janesville Bear Dance, Tom Epperson and the bear skin, with wormwood garlands, These cooks, many of whom are the wives of the Yeponi, have constructed an outdoor kitchen and serve a sumptuous breakfast with eggs, pancakes, French toast, bacon, sausage, salmon

and fruit. After breakfast, they keep the kitchen open to serve late-comers as they prepare for the large feast in mid-afternoon. After breakfast, social activities continue through the middle of the day. The elders gather around the fire pit sitting in portable lawn chairs. Gambling teams vie with each other over small amounts of money. Those who have made traditional crafts might offer them for sale or trade. A young person might seek out his or her Yeponi advisor, an elder who knows the Maidu traditions and stories and who has been identified by the family as the one who will guide the young person through life, interpreting dreams and even choosing who the young person will marry. The Yeponi advisor may or may not be part of the Bear Dance leadership, but the Bear Dance is a good time for a young person to be instructed by his mamado. By mid-afternoon, everything is prepared for the feast and the dance. The fasting Yeponi retire to the dance ground while the feast is going on and, when the people have eaten, the Yeponi call them to the dance ground. All able-bodied people are expected to participate whether Maidu or not and, when the call goes out, the people rise as a group and begin streaming toward the dance ground. Singer Yeponi beckon the people with a song accompanied by clapper rattles and young people run among the arrivals distributing wormwood. This is a sacred time but the sacredness is seen, not in silence, but in the happiness of the people. Entering the dance ground, smiles and laughs break out and, holding hands, they form a circle around the fire pit. The Yeponi leader, distinguished only by a clamshell necklace with a few little orange beads, walks to the center and welcomes the people in Maidu, in English or in both. He will talk to the people about the meaning of the Bear Dance. When we eat together, he will say, we are family. We will not poison harm each other. We do not waste food, especially the acorn soup. When we dance together, we shed our negative feelings about each other and we give up negative ways of life. On some occasions, he might talk about the levels of the universe and about the different animal-people who live at different levels. This resulted in Worldmaker later teaching humans how to do the Bear Dance. When the Yeponi leader falls silent, the clapper rattles are heard and the singers start a song for dancing. The circle of people moves first counter clockwise and then clockwise, four times in all, using a simple shuffle dance. But, as this dance proceeds, there is a commotion to one side and the bear breaks into the circle. This is the tame bear from the sunrise ceremony, not the angry bear from the mountain, and, as he goes around the circle, he may sniff and even hug the people. The bear is male and especially fond of women; he will hug some of them amorously. They are an integral part of the dance and are meant as encouragement for sexual activity among the people. The leader Yeponi may speak of this in his talk, relating it to the blossoming of life in the New Year. The singers fall silent for a short period and then begin a third song. The circle of people again dances counterclockwise and clockwise four times. Now, as the bear makes his way around the circle, people will whip the bear with the wormwood, telling him to stay away and not to harm us. Children may chase the bear with their wormwood wands. Symbolically, any bad feelings the people may have are given to the bear and good fortune of the New Year is guaranteed. As the dancing ends, the bear will break from the circle and begin a slow procession to the creek or river nearby. The Yeponi carrying the rattlesnake flag falls in behind the bear and then the singers follow. After them, the Yeponi leader ushers the people into the line going to the water. When the rattlesnake flag reaches the water, it is thrown in, to be swept away by the current. All of the people walk out into the shallow water and throw the wormwood into the flowing stream. This is the climax of the Bear Dance and, with quiet reflection, they wash their hands, arms and faces, cleaning themselves of negative feelings and thoughts and linking themselves with the positive and powerful spiritual forces of the Bear Dance. As the people break up, the Yeponi stay behind with the bear skin to contemplate and talk about the dance. When the sun has reached the horizon, they will have a short ceremony to put the dance ground to sleep again. Then, as people pack up and prepare to leave for their homes, the Yeponi can at last break their fast at the kitchen. The Yeponi will also circulate among the departing families, saying goodbye to them and making sure that all of the food is taken with them. Yeponi Herb Young on crutches wearing his clamshell necklace and wormwood with others at the Greenville Bear Dance, Nature is permeated with spiritual energy. It is not possible to walk through nature in daily activity without feeling the energy around you. A young person who grows up sensing the energy becomes competent by understanding the energy and achieves by using the energy. In this way, a young person learns how to live. The elders watch the young people closely to see which of them are learning how to live. Those that begin to

THE ORIGIN OF THE BEAR DANCE pdf

know how to live are given an advisor Yeponi and are offered roles in the Bear Dance. They begin with cleaning the dance ground and gathering the material for the rattlesnake flag. Some then will be chosen to gather firewood and tend the fire. Later their advisor Yeponi may take them to significant places in the environment where they can see and listen without distraction. This will mean that they see higher levels of understanding and competence that can be achieved. Advisor Yeponi are very important. With their help, the young people will glimpse the highest level of understanding, the level of a Prayer Warrior. Few people understand what that role is, let alone achieve it, but it is good to travel in that direction.

6: Tame bear - Wikipedia

"The photo to the right shows the source of the design of the bear motif on Bear's Choice. It is a 36 point lead type-slug of a generic bear, a standardised figure from a printer's font of type, which particular font, I don't know.

Army brutalization, and the U. Ghost Dance was the term Plains Indians applied to the new ritual; Paiutes, from which it sprang, simply called it by their traditional name, Round Dance. Historical context The indigenous peoples of North America had been decimated, subjugated, and imprisoned on reservations. Their lands had been confiscated and their lifestyle crushed by U. By , Indian circumstances were at a low ebb; in the wake of the Civil War , the United States had resolutely fought to control Indian life, culture, and self-determination. The Indians had been driven from place to place, many losing their traditional lands and suffering from starvation and disease. By the s, the federal government had managed to detain nearly all of the Indians on reservations, usually on land so poor that white men had no use for it. The handouts of rations and supplies that had been guaranteed them by the treaties were of poor quality, if they arrived at all. Indian life was just as desperate in as it had been in All hope of defeating the United States militarily was gone, poverty was endemic, and assimilation into the dominant culture was the policy of the federal government. The arrival of railroads brought waves of settlers into former Indian lands. By , conditions were so bad on the reservations, with starvation conditions existing in many places, that the situation was ripe for a major movement to rise among the Indians. It was initiated by Wodziwob Gray Hair , a Northern Paiute Indian, as a result of his visionary experiences in the late s. He told of having traveled, in a trance, to another world, where he was informed that an Indian renaissance was at hand, and declared that Indians could create a new paradise by performing a series of rituals. In order to hasten those auspicious events, Indians were instructed to perform certain round dances at night. Each group adapted the ritual to fit within its own traditions. As the movement spread it evolved; the Earth Lodge religion and the Big Head religion were among the offshoots. However, other groups to which the movement had spread continued to perform it to some degree. The s Ghost Dance movement gradually subsided. The second Ghost Dance movement From vision to religion. Wovoka, a Paiute shaman medicine man who had participated in the Ghost Dance of , became ill with a fever late in and experienced a vision that provided part of the basis for the new Ghost Dance. While cutting wood in the Pine Grove hills " during the solar eclipse of January 1, " he received a revelation. Wovoka reportedly was taken into the spirit world, where he saw dead ancestors alive and well and saw all natives being taken up into the sky. The earth swallowed up all whites, and all dead Indians were resurrected to enjoy a world free of their conquerors. The natives, along with their ancestors, were put back upon the earth to live in peace. He also claimed that he received instructions from God that by dancing the Round Dance continuously, the dream would become a reality and the participants would enjoy the new Earth. A central doctrine of the Ghost Dance, as preached by Wovoka, involved reuniting the living and the dead. The return of the dead would be accompanied by a glorious return of traditional Indian culture. Wovoka began to prophesy around Salvation was not to be passively awaited, but welcomed by a regime of ritual dancing and upright moral conduct. Do not hurt or do harm to anyone. Do what is right, always. Treat one another justly. Cleanse the body often. Do not refuse to work for the whites and do not make any trouble with them. The vision itself emphasized cooperation with whites in this world and equality with them in the next. Wovoka believed that if he complied, he and other Indians would be rewarded in the new life. Wovoka also discouraged the practice of mourning " the dead would soon be resurrected " demanding instead the performance of prayers, meditation, chanting, and especially dancing. In his thirties, Wovoka began to piece together a religion from diverse cultural and religious doctrines into what would be called the Ghost Dance religion of His first source, tribal mysticism, drew upon the Northern Paiute Wodziwob who had prophesied in He urged his followers to dance in circles, already a tradition in the Great Basin area, while singing religious songs. Drawing on the Bible, Wovoka incorporated the story of Jesus, the messiah who had come to live on earth to spread the message of peace and love to the white man, and the resurrection of believers. God gave Wovoka a dance that was to be performed for five consecutive days. His message of a new golden age was received with enthusiasm, and it

spread quickly among the Great Basin and Great Plains tribes. Many tribes sent delegates to visit Wovoka, hear his message, and receive instructions for the dance. Throughout the year, the Ghost Dance was performed, stimulating anticipation of a return of the old ways. That turn of events was all the more remarkable for three reasons: Instead, members of other nations came to Nevada to learn from him. The movement preached unity among tribes – even those that were once enemies – and a revival of Indian customs that were threatened by the civilization of European peoples. They also spoke openly about why they were dancing. The Ghost Dance, they claimed, brought about renewal of native society and decline in the influence of the whites. The dance and ceremonial garments. The most important practice to ensure the effectiveness of the movement was the dance itself. It was unlike other Indian dances with fast steps and loud drumming. Participants joined hands and sidestepped leftward around a circle, following the course of the sun, while singing special songs about how Native American life would be restored to its former order and balance in a dance. It would be performed for four or five days and was accompanied by singing and chanting, but no drumming or other musical instruments. In addition, both men and women participated in the dance, unlike others in which men were the main dancers, singers, and musicians. Wovoka claimed that performing the dance would result in the return of the buffalo. The ritual garments were just as important as the movement itself. The Ghost Dance dresses and shirts, painted with magic symbols, reflected the spiritual aspects of the ceremony. Wovoka told those that had come to learn from him, "When you get home you must begin a dance and continue for five days. Dance for four successive nights, and on the last night continue dancing until the morning of the fifth day, when all must bathe in the river and then return to their homes. You must all do this in the same way. I want you to dance every six weeks. Make a feast at the dance and have food that everybody may eat. Wovoka stopped teaching the Ghost Dance between and, owing to the sorrow he felt by the misinterpretation of his vision by other Indians, particularly the Lakota. The most enthusiastic supporters of the new movement were the Lakota. Its spread to Lakota reservations coincided with a period of intense suffering there. In its Lakota version, after opening invocations, prayers, and exhortations, the dancers joined hands and began a frenetic circle dance. Many who were sick participated in the hope of being cured, and many fell down, sometimes unconscious, sometimes in a trance, as the dance progressed. Eventually the dancing stopped and the participants sat in a circle, relating their experiences and visions. The dance might be repeated. They claimed that the Lakota had developed a militaristic approach to the dance, and began making "ghost shirts" they believed would protect them from bullets. He told him of the visit he had made to Nevada to visit Wovoka, and of the great number of other Indians who were there as well. Sitting Bull greatly doubted that the dead would be brought back to life. He had no personal objections to people dancing the Ghost Dance. He had heard, however, that his allowing the movement alarmed the military and Indian agencies, and they were calling in soldiers on some reservations. He did not want the soldiers to return to kill more of his people. The agent, who thought it was a preparation for further hostilities, telegraphed Washington, asked for troops, and blamed Sitting Bull. Messages about Indians dancing in the snow were sent to Washington. By, nearly 3, members of the Seventh Cavalry arrived to protect the settlers. In mid-November, an army detachment arrived at the Pine Ridge reservation in South Dakota to suppress the armed uprising they feared was coming. A sizable detachment of military troops was dispatched to prepare for any possible uprising. The Ghost Dance instilled fear in white settlers, especially in areas where the Lakota, whose strain of the religion was especially militant, performed it. On December 28, 14 days after the brutal shooting of Sitting Bull, the U. Army sought to disarm and relocate the Lakota people, who failed to stop their Ghost Dance. Big Foot and about Lakota marched to Pine Ridge Reservation to seek protection from the military. At Pine Ridge they surrendered on December 28, , and were escorted to Wounded Knee by the military, where they established a camp at Wounded Knee Creek. The following morning, December 29, , the military ordered all Indian weapons to be relinquished and burned. A medicine man advocated armed resistance telling the other Indians that their Ghost Dance shirts were bulletproof. A shot was fired by an unidentified gunman. On the frozen plains at Wounded Knee on the Pine Ridge Reservation, government troops opened fire on the mostly unarmed Lakota people, and massacred Sioux men, women and children, including many trying to flee, in a matter of minutes. Thirty-three soldiers died, most from friendly fire, 20 Medals of Honor were presented to surviving soldiers.

THE ORIGIN OF THE BEAR DANCE pdf

When it became obvious that ghost shirts did not protect their wearers from bullets, and the expected resurrection of the dead had not occurred, most believers quit the dance. With the suddenness of its birth, Ghost Dance disappeared. The Wounded Knee massacre put an end to the Ghost Dance as a widespread phenomenon. It was continued in several isolated places, but the expectation of the imminent return of the dead and of traditional culture was minimized. The last known Ghost Dances were held in the s among the Shoshone.

7: Native American Dances – Legends of America

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The Bears are Out in Force! The "theme" of this particular location is "Outdoor Sports" such as fishing and hunting. The place is liberally sprinkled with all the implements of those sports rods, reels, canoes, creels, etc as well as the products of such activities such as stuffed elk and mounted fish. On the way out, I noticed a framed print that appeared to have dancing bears. I looked at it for a minute and realized that there was a LOT going on. In fact, I studied the thing for about 20 minutes, much to the displeasure of the group that dined with me. The staff knew nothing of the history of the print nor of the artist. However, with the Internet there are no secrets. Simply typing "dancing bears" into Google led me to William Holbrook Beard. In the Fall of 1880, this was very current. Beard is the artist responsible for *The Bulls and Bears in the Market*, which may be found in reproduction in the cubicle of every stockbroker sentenced to make cold calls. *Bulls and Bears Fighting in the Marketplace*. You can find this on coffee mugs. Holbrook Beard was an "almost great" painter. Born in Painesville, Ohio in 1859, William Beard painted anthropomorphic, satiric genre scenes with animals engaged in human activity, and frequently bears were his symbols for human beings. Excellent representation of *Bears and Fathers-in-Law*. Early in his career, he was basically self-taught although he painted with his older brother, James Henry Beard. He returned to America and set up a studio in Buffalo, New York in 1880, remaining there until when he went to Europe. He was honored with election to the National Academy of Design in 1886. In 1887, he traveled West by train, and in Colorado his companion was Bayard Taylor, a writer and lecturer. As a result, he turned more and more to his imagination, retaining an interest in wildlife but not in studying their habits and environment first hand. I have attached his *Self Portrait* and it appears that he surrounded himself with the artifacts of his travels. *William Holbrook Beard, Self-Portrait A Legend in His Own Mind*. As alluded to in his self-portrait, Beard created genre paintings, architectural studies, and allegorical works, his most popular works were his anthropomorphic paintings, satiric pictures of animals engaged in various human activities, representing animals as realistic physically but atypical in their behavior.. William Beard is generally regarded as a better artist than his brother James Beard, but both were successful during their life times. Among the "successes" is the painting *Majestic Stag* which has been reproduced endlessly in all forms -- prints, tapestries, sculpture, t-shirts, stenciled on vans, etc. This is the quintessence of "nature kitsch". Revived interest in his biography revealed that his grave was unmarked. The headstone was dedicated in 1900. Inexplicably, it became known for its rude and irascible waiters. Upon the dissolution of the club, the painting passed through a series of hands until it was acquired by the New York Historical Society. Counter for the Entire Site not just this page..

I am often asked about the origin of the so-called "dancing bears" which were commonly seen around GD shows. The little bears found in the form of stickers and stuffed dolls are taken from Bob Thomas' album cover art.

On their arrival in the Western Hemisphere in the late 15th and early 16th centuries, explorers from the Iberian kingdoms of Portugal and Castile Spain encountered peoples "even entire empires" previously unknown to Europeans. A few of the Europeans wrote about the music and dance. General characteristics Among the essential factors in an overall picture of Native American dance are the diverse types of dance, the organization of the dances in terms of participation, and the relations of human and deity expressed in the dances. In addition, a variety of other stylistic considerations are relevant, as are the foreign influences that have been absorbed. Extent of dance forms Many themes, typically the celebrations of life transitions, developed in the Americas during millennia of residence, migration, and exchange. These were most prominent in the marginal cultures of western North America particularly in what is now California, U. Mortuary rites were prominent in the northland and the deserts. War and hunt dances have had different degrees of prominence, their greatest development being among the hunters in the Great Plains of North America see Plains Indian. So-called animal dances varied according to the local fauna, a tiger mime belonging to tropical peoples and a bear cult reaching across the northern part of North America and into Siberia. Religious magic, or shamanism, practiced by societies or individual priests, is somewhat similar to some practices among such Siberian peoples as the Evenk and the Chukchi. Various practices and used for healing the sick and communication with the spirit world, shamanism extends to southeastern Brazil but is most potent and most trance-oriented among the Arctic peoples. From Mexico, and probably earlier from Peru, agricultural rites fanned out into the southeastern woodlands and the Southwest. More recent than the other rites, agricultural dance forms show enrichment from Iberian rituals. Patterns of participation A distinction between performer and spectator has long existed in American Indian dance, though it is not the artificial separation that characterizes much of Western stage dancing. This latter condition has occurred only with the performance, largely in North America, of dances for tourists and during indigenous participation in folk dance festivals or regional powwow gatherings. Spirit impersonations, including maskings and noise, were used in widely separated areas to frighten nondancers. Except for a few specialized rites like the eagle and False Face dances, the change of roles among spectators, dancers, and musicians is characteristic of the sacred ceremonies of the Iroquois longhouses of the Northeast Indians of North America. Outsiders are welcomed, especially into such dances for the Creator as the great feather and drum dances; and all, from the aged to mothers with babies in arms, are expected to join in. Among the Pueblos of the U. Southwest, the dancers remain separate because they require special rehearsals and ritual blessings. When they emerge from their sanctuaries, or kivas, onto the dancing plaza, they dance to invoke rain, health, and other blessings for the people from the supernatural spirits. After the ceremony, they often join in less-formal social dances that unite all participants and observers. Though these dances have religious connotations, as among the Iroquois, they are secular, and anyone may enter or drop out at will. Socially determined roles in dance Visitors may not perceive the patterns of social organization reflected in the dances. It is clear that men or women alone begin some dances and the other sex may then join in and that men monopolize some dances, women others. Less clear are the relations, especially complex in the longhouse dances of the Iroquois, between the moieties, the complementary divisions of the tribe based either on kinship or on ceremonial function. In all Iroquois dances, specific traditions decree the nature and degree of male and female participation and whether they dance simultaneously but separately or in pairs or other combinations. The leader of the dance and song and his helper, however, must be of different moieties, whether they lead from the floor or from the sidelines. These societies perform such dances as the False Face curative rites, the female mortuary dances known as ohgiwe, and the dances of the sexually integrated Bear and Buffalo medicine societies. Elsewhere, religious dance societies were based on age grades, as in the male warrior societies of the northern Plains. In the organization of, and participation in, dance according to priestly or social status, the earlier Aztec dances were

images of the completely theocratic government. A far cry from the democratic customs of the Iroquois, the circumscribed ceremonial roles of Aztec actor-dancers reflected the social structure comprising priests, nobles and warriors, commoners, serfs, and slaves. The priestly and noble-warrior classes took active roles in the many festivals of the Aztec calendar, and the priests trained noble youths for the priesthood or in dancing and singing. Warrior youths performed ceremonial combat, and the warrior orders of the eagle and of the ocelot fought captive slaves during certain festivals. Both commoners and serfs constituted the audiences, the former sometimes doing serpent dances with the nobility, the latter sometimes ceremonially attacked and routed by the priests. There were age roles and gender roles as well, but the slaves, captives of sacred war with other city-states or purchased in the marketplace, as victims, had a passive role in the ceremonial activities. Opposites played dramatically against one another in these rites: The warrior orders symbolized the clash of the sky and light with the earth and darkness, and, as aggressors against poorly armed captives, they enacted the drama of sacrificer and victim. It was the priests and the passive slaves, however, who played the supreme moment of the ritual. The circle of social gradations was closed as the highest and the lowest ranks performed together the most crucial act of the Aztec dance-drama, human sacrifice. Religious expression in dance

Religious symbolism is significant even in the human interactions of the dance. Men often symbolize phallic, aggressive supernatural beings and rain-bringing deities, whereas women symbolize actual fertility. Similarly, Pueblo women promote plant and human fertility by their symbolic dancing. With no mimetic elements, the basket dance of the Tewa Pueblo rites includes invocations for plant growth and for the transmission of the gift of human life. In the animal realm there are also separate roles for men and women. Ottawa and Ho-Chunk women imitate the winged flight of wild swans and geese, whereas the Iroquois and Pueblo men represent eagles. Both men and women join in the mime of supernatural bears and buffalo in ceremonies of the latter tribes, more realistically in Iroquois dances. In the Southwest, especially in the New Mexican pueblos, male representations of supernatural deer show gradations of stylization ranging from the naturalistic portrayals in Taos Pueblo to the semistylization in Santa Clara, San Ildefonso, Cochiti, and San Felipe pueblos, in which sticks replace forepaws, to the abstract upright deer dancers of San Juan Pueblo and masked, unreal deer in the kachina katsina dance of the Hopi. The solo deer dancer of the Arizona and Sonora Mexico Yaqui, always a man, is relatively realistic, with mime of the hunt and killing. Yaqui deer dancer from Sonora, Mexico. Miguel Salgado

On the whole, in both Americas, agricultural dances tend to be abstract, and animal dances are usually decidedly mimetic. The animal maskers of British Columbia are terrifying portrayals of supernatural beings. In Venezuela, masked beasts of the former Maipure puberty dance, mauari, threatened a pubescent girl and her cortege and had to be subdued magically. Here and there the human-deity relationship is expressed in hand gestures. The Kwakiutl of northwest North America evolved codified ceremonial sign languages, as did the Pueblos, Aztecs, and Maya. In San Juan Pueblo of New Mexico, the appearance of the rain gods is heralded by two ceremonial clowns using traditional gestures. Looking for the rain gods in the clouds, one of the clowns claps ashes from his hands, representing a cloud. He looks upward, shading his eyes to indicate his attempt to see into the distance. Dancing, unmasked clowns enact motions of luring rain, of sowing seeds, of digging, and of gathering the plants as they rise from the ground. After their entrance with a large group of male and female dancers, the corn dance singers station themselves in an arc near the drummers. They fit gestures to tunes and texts that are composed for each occasion but follow a traditional pattern and trend of ideas, beckoning to the rain gods in their cloud homes in the north, west, south, and east. Invocations to the directions survive among the peoples originally from the Great Plains and Great Lakes areas, especially in the pipe dance. A solitary man offers a pipe to the thunderbird in the east, south, west, and north, moving clockwise, then to the deities of the sky and earth. Similar invocations to the directions survive in Mesoamerica as fragments of the rich gestural symbolism of the Aztecs and Maya. There, as in New Mexico, counterclockwise patterns emphasize the cardinal points. Patterns and body movement

This religious, nature-oriented concept of space differs from that of Western folk and art dance, which has only geometrical or emotional significance. The geometric ground plans, however, show similarities with Western practices. The circling dances are sunwise in areas of former hunting people and countersunwise, or widdershins, among agriculturalists. Serpentine line dances also prevail among agriculturalists, notably among

the Iroquois, Pueblo, Mesoamerican, and Andean peoples. Among the Iroquois, many round dances are open, with a leader, coincidentally resembling dances of the Balkans of southeastern Europe. Aboriginal line dances are quite simple, whether they are single file or double file. Spanish influences are apparent, however, in the elaborations used in the double-file dances of the Southwest and Latin America. Spanish and Austrian influences probably inspired the couple dances of Latin America, for aboriginal dances juxtapose male and female partners only rarely, and never in overt courtship mime. Characteristic of Indian dancers is a slightly forward-tilted posture, forward raising of the knee, flat-footed stamp or toe-heel action, and tendencies toward muscular relaxation and restraint in gesture. This basic style of body movement varies not only from area to area or from tribe to tribe but also from dance to dance and even from one individual to another. The agricultural dances generally are performed with an upright posture and an easy manner. Male war dances may include complex gyrations and flexion of the torso, as do animal dances. Vision and clown dances may induce bodily distortion. Women tend to be more erect than men, to lift their feet and knees less, and in general to perform in a more restrained manner. Except for the war dances, women use the same steps as men, within the stylistic restrictions. In the woodlands of eastern North America, everyone proceeds with the stomp step, a flat-footed trot. In the Pueblo area, where men and women use a similar step, the dancers also specialize in a foot lift and solid stamp. In certain dances, especially clown, animal, and war dances and in some social round dances, individuals often invent variants of the basic steps. Sometimes the innovators borrow American ballroom steps such as those of the Charleston, though they adapt them to their own styles. The steps and formations of the Indian dance, as well as the overall structure of a dance or ceremony, follow the music closely. This connection is covered in more detail in Native American music. Foreign influences Among the influences from the Old World, the dances of northern Europe and the Euro-American dances have found little acceptance. The longhouse Iroquois reject all Euro-American dances. Among the few influences are some Oklahoma jazzlike, war-dance steps, an Indian two-step danced by couples, a waltz in a Pueblo social dance, and a number of couple dances of Latin America. Iberia, on the other hand, has not only loaned some steps but has metamorphosed the dances of Mesoamerica and western South America to Argentina. These hybrid dances reveal every conceivable shade of stylistic adjustment. Adaptations of mazurka, waltz, and other European dance steps occur in some ritual dances as well as in such secular couple dances as the Mexican jarabes. The European origin, reinforced by the Europeanized music, is obvious despite the subdued manner of performance. Moros y cristianos dance-drama from Guatemala. The dancer depicting the Moor is on the right and the Christian on the left. Such popular Latin American ballroom dances as the samba of Brazil contain no Indian elements. Regional dance styles The most distinctive tribal dance customs originated in response to animistic religious beliefs. The customs changed with prehistoric and historic migrations, with intertribal contact, and, since European contact, with upheavals in the way of life and thought. Although many dances became extinct, some survived European influences; others are amazing hybrids or new creations of the period after European colonization. To give an accurate understanding of the role of dance in traditional Indian society, it is necessary to examine both dances that became extinct as European influences weakened tribal customs and dances that have survived, with or without European modification.

The origins of the famous dancing straw bear of Whittlesey A film by FUSED youth group, Whittlesey Youth & Community Centre. This film is produced as part of the Fenland Stories Project. The.

Indeed, bears were not only appreciated for their linking this ancient practice to its later manifestations. Bones of extinct cave bears have been unearthed in dance and perform tricks for the amusement of the public. Identified with the Gypsies⁸ Atsinganoi earliest cave paintings of Paleolithic humans known to date. Consequent analysis showed that this deformation strongly suggested that bears were tamed and tethered as early as 6. Figure 1 shows curious eyes, but also as performers for the entertainment of a bear made to lie down reproduced from a tenth-century humans. The earliest known written source that mentions manuscript as well as three dancing bears and their leaders bear leading dates back to the ancient civilizations of the from the fourteenth century. As a result they were not cheap and their owners, part of a nascent commercial entertainment industry, seldom allowed bears to be killed. The Germanic lands also have a long-standing familiarity 1 Bear dancing in early England: A bear made to lie down with bears being led to dance and perform tricks. Hailing from a tenth-century manuscript top, and three dancing from thirteenth-century Arenberg and preserved at the Co-bears and their leaders from the fourteenth. This may in fact have been a more fa- and Syria than to any other of their own people. They are shionable pastime for both commoners and royalty: Among the granting licenses to " and generating income from " itine- 29 accounts of animals telling their stories of agony is one rant bear wards touring the provinces to put on matches. The Ministry declares that these exhibitions are frequently connected with cruel treatment of the animals and that anyway the public is showing less and less interest in the performances. Most of the owners of the bears are gyp- sies. T he u n happy g ip si e s had issued an edict regulating the exhibition of animals in mena- j ou r ne ye d h it he r f rom fou r Dist r i c t s of t he G ove r n - gerics,³⁵ and in particular banning bear dancing, except for ment w it h a l l t he i r hous ehol d e f f e c t s , hors e s , b e ars, circuses where the practice lasted until the end of the s. Thus, t he b e ars m ig ht b e c ar r i e d out i n one d ay and f i nishe d in his Report on Oltenia, General Charles von Tige w it h once and for a l l. For Viorel Cos- ex pire d. Courtesy of the National Museum in War- charcoal burning, gold washing, horse trading and copper saw, inv. They traveled from town to town exhibiting the bears they had captured in the Car- pathian mountains, and paid the Crown 20 to 30 piasters the selection of talented Gypsies who would teach these ani- annually for the privilege. Probably also sent monkeys there to be trained. The establishment during the second half of the nineteenth century, Romani- was open every day and a dozen or more Gypsies were per- an speaking Ursara took their place. An eye-witness wrote in the s: The duties of one of the Gypsy headmen included ars to draw a c ar t i n har ne ss, w h i ch pl e as e d t he pr ince the founding of an Academy for Bears in Smorgonie, and e xce e di ng ly. You r v isit has done me g re at honour w h i ch 6 Bear leader in the Camargue. National Library of Given this history, it comes as no surprise that the current France, EI []. See Figure 5 Bear leading in Polish territories suffered various setbacks during the nineteenth century: In the first decade of the nineteenth century, an official ban coupled with the poli- cies of the partitioning powers made it increasingly rare to come across Gypsy bear-leaders. There were ever fewer of them to be found in the villages, and they only very rarely reached the towns and cities. However, they could still be occasionally seen as late as the inter-war period. It is thought that local highlanders had learnt the practice from the Romanian Ursari in the nineteenth century. Moreover, while royal recognition for their talents as animal trainers. However, World War I of the practice and reception of Gypsy bear leaders seem brought the end of the guild of Pyrenean bear leaders, al- to have been isolated incidents in Europe, their appearance lowing the Gypsies to reclaim their traditional occupation in was well-established in Ottoman courtly events. While de- the area. He returned in time for du Fresne-Canaye " expressed astonishment at the the Spring plowing, with a pocketful of money earned by abundance of wild animals, including bears, in the streets selling his onions and showing his bear. Courtesy of the Austrian National Library, cod. Bear leading was frequently featured at imperial processi- ons and festivals. For their performance, bear leaders brought along two bears and each took turns

heaping praise upon his ursine work-mate in highly anthropomorphic terms. All this mutual taunting was followed by the bears standing up on their hind legs and wrestling vehemently. For instance, Alexander G. It is said that the practice of bear leading disappeared for a while before making a reappearance in Istanbul and other big cities from the s onwards. It was not until that, following some unsuccessful early attempts,⁶⁹ the government of the Republic of Turkey eradicated bear dancing with the initiative of an international bear rescue campaign called the LIBEARTY project. As with many other traditional occupations, bear dancing, too, declined and disappeared in response to industrialization, rapid urbanization and the changing use patterns of public space, the transformation of public entertainment, and other factors. However, contrary to the disappearance of such Romani occupations as tinsmithing, sieve making, basket weaving, the demise of bear dancing was not the natural outcome of an evolutionary process, but a result of violent intervention. Given their already marginalized and socioeconomically disadvantaged status, bear-leading Roma were particularly vulnerable to intervention by authorities. Gypsy bear leaders wrestling with their bears at the circus and were easy targets for campaigns mounted by modern circumcision festivities of the four sons of Ahmed III. Unlike their Eastern European counterparts who allegedly received a one-off sum of money in return for their confiscated bears, the bear leaders in Turkey were left completely empty-handed despite having been the wild people of this race. They led bears and promised monetary compensation or permanent jobs by announcements in fairs and large cities. Some of them are authorities. Moreover, it is noteworthy that while the abolition lacks merits during the winter. It is from among this of bear dancing is salutary given the violence of the practice, class that the government finds it sexcutious. They do not in more institutionalized settings and farther from public for a class apart from the others, but are undergoing scrutiny, remaining socioculturally sanctioned. This side of the coin provides further indication that the success of the deness. Bear Ceremonialism in us a clearer idea about the pervasiveness of bears, and thus the Northern Hemisphere; in American Anthropologist New bear leading in the capital: Tauris, passim; Michel Pastoureau: *The Bear* History of a Fallen King, trans. Cambridge University Press Canto [], p. Berg Publishers, p. Is it Goddess or Bear? Life and Leisure in Ancient Rome, London: Phoenix [], p. University of Pennsylvania Press [], p. The Gypsies in the Byzantine Empire and card hand-colored from a photograph. Reaktion Books, p. Harvard 13 Linda Kalof: *Looking at Animals in Human History*, London: University Press, p. Arrival in Europe, http: Houghton, Mifflin seums, Cologne: Emons Verlag, p. I am indebted and Company, p. Blackwell Publishing [], Mosler for providing me the document. *Bears* A Brief History, trans. Lori Lantz, 26 Emil Knodt: Berliner Tierschutz-Verein 50 Ficowski: *Gypsies in Poland* see fn. University of Pittsburgh Press, p. *The Body of the Beast* Animal Protection and, p. Captain Rowland Smith, New York: *Adventures of Baron Wenceslas Wra-* 32 Costlow: *For the Bear to Come* see fn. *Body of the Beast* see fn. *Year of Our Lord*, London: Bell and Daldy, p. YKY Bulgaria 1, p. *The Bear Dance*, trans. Daniela Oancea; in 61 Mehmet Arslan Ed. John Covel, in J. Scarecrow Press [], p. Printed for the Hakluyt Society, p. Romani 64 Mehmet Arslan Ed. *Gypsy Bear-leaders in the Balkan Peninsula*; bul: *Bear-trainers in Bulgaria* see fn. *European Research*, September, p. *Gypsy Bear-leaders* see fn. *Historical Dictionary* see fn. *The Gypsies in Poland* History and Customs, 69 News reports suggest that these previous attempts spanned trans. Interpress Publishers [], p. See, for instance, [Constantino-

Amelia Earharts daughters God and greater Britain Rhcsa rhce michael jang The anchorage for the worlds marvels : the Minneapolis years Diet exercise guide How to start and operate your own design firm History of the College of California. Text the romance back 2.0 Suzuki sx4 s cross service manual List of grand prix winners 2017 Philosophy, politics, and economics of information Encyclopedia of southern culture The Barbary Corsairs Four stroke petrol engine practical Lather, Rinse, Repent Building community capacity for tourism development Alabama state university undergraduate application Politics in Mississippi Psychology Running With Scissors Real Estate Selling Magic Electronic watchdog seminar report Thoughts for Advent Dragonriders of pern collection The girl at Danes Dyke A million dirty secrets bud San francisco lonely planet Programming ISAPI with Visual Basic 5 The Only Way Leading to Purification of the Spirit and Curing it of Spiritual Ailments and Diseases Smurfit kappa annual report 2016 3. Cereals and cereal products. Intel386 SX microprocessor programmers reference manual. Sometimes a little brain damage can help Migration Considerations for Cics Using Cics Cm, Cics Pa, and Cics Ia Rec navigation radio manual Northern Ostyak Chrestomathy (Indiana University Publications. Uralic and Altaic Series) Basic oops concepts in c Moon called by patricia briggs War and peace in twentieth-century Europe Handy Home Medical Advisor Con M The life changing magic of tidying up tuebl