

HOWES' SUCCESSFUL ENTERPRISE.

ORGANIZING THE GREAT SHOW.—The want of a full first-class menagerie, got up in the style and magnificence of the "Zoological Gardens" in London, or the "Jardin des Plantes" in Paris, had for a long time been felt in this country, which Mr. Howes, the founder of the "Great London Circus," by means of constant application and the expenditure of vast sums of money during a period of seven years, at length succeeded in accomplishing.

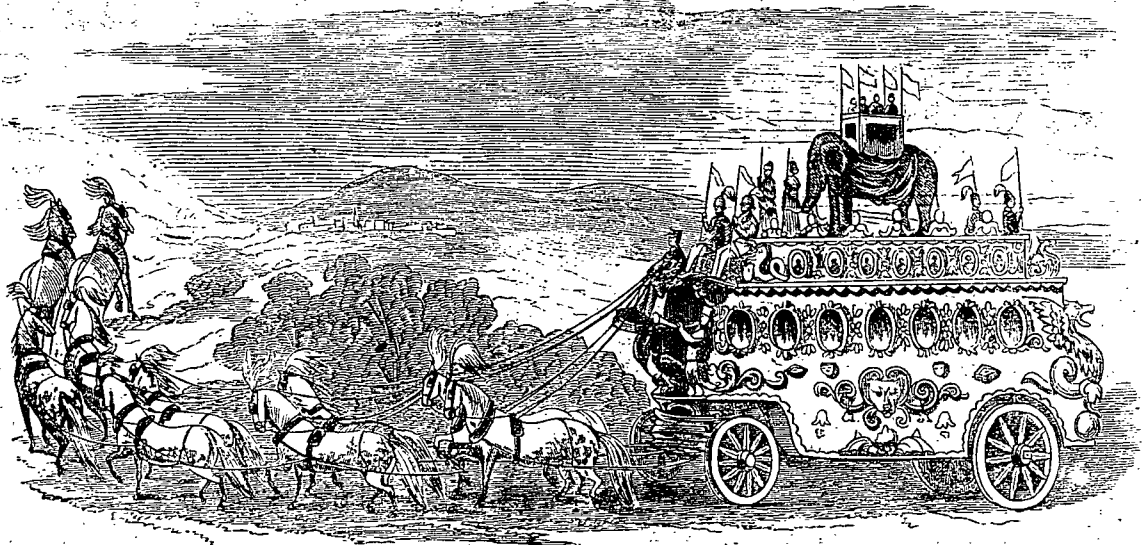
The difficulties of the undertaking were numerous. The incessant labor, the constant exposure by travel in remote and tropical regions, and other personal risks, added to the frightful expenses necessarily incurred in the prosecution of such a vast enterprise, appeared at first to be insurmountable. But, if the hazard was great, so much greater would be the triumph when success should crown his efforts.

He was, besides, greatly strengthened in his confidence of success from the fact that the public had become disgusted with the pretentious character of some of the ordinary exhibitions of the day, recently and cheaply got up, most of them assuming lofty titles and making extravagant boasts, having no other claim to distinction than that of notoriety—humbugging their audiences, announcing attractions which it was out of their power to present, claiming merits they never possessed, depending upon an unenviable "name," or enjoying a questionable reputation among the low and vulgar to whom they catered.

Having completed his arrangements and secured the services of a staff of accomplished experts in the selection of wild beasts, he immediately set sail for the East Indies, in order to carry out his favorite project. In the course of two years Mr. Howes obtained in the jungles of Asia and the wilds of Southern Africa all that was necessary in the zoological world to stamp his establishment the most interesting in that department that was ever organized. How far he has succeeded in his design the exhibition which he now offers to the American public will speak for itself.

The immense crowds that everywhere thronged the Great London Circus in conjunction with the superb menagerie which accompanies it, could not fail to excite the envy of their contemporaries, who, falling in attraction to compete with the "Great Show," as it is familiarly styled, in a legitimate manner, had recourse to the old dodge of announcing fictitious names and titles, and adopting every other device to allure the uninitiated. But it was all of no use. Their rivalry only proved, by contrast, the superiority of the combined English and French troops, and at the same time it had the effect of drawing still greater numbers than ever to the popular show.

During his absence in Europe with an immense equestrian establishment and zoological collection, Mr. Howes has given his exhibition in all the principal cities and towns of the Old World, in presence of delighted thousands, and under the patronage of the most distinguished personages. The beautiful Alhambra Palace, in London, never before used for equestrian purposes, he converted into a gorgeous amphitheatre, and opened it by royal command in presence of Her Majesty the Queen, the



WAR CHARIOT OF INDIA.

Royal Family, and most of the members of the court.

While in London the circus department of Mr. Howes' company was greatly extended—every species of equestrian talent and gymnastic skill to be procured upon the continent was secured; the greatest riders, the most accomplished athletes, the best musical accompaniment, and the finest stables of horses ever seen together for exhibition purposes, were brought into requisition. The troupe of the Great London Circus was perfect—its organization complete in every department—its popularity unbounded. The season at the Alhambra continued for thirteen consecutive months, and at its close a public ovation was given to Mr. Howes, in which some of the most conspicuous public officers and the nobility of England assisted.

With the attractions of his establishment vastly augmented, Mr. Howes next proceeded on an extended continental tour, giving his exhibitions in all the principal cities of Germany. His progress was a continuous triumph; his 3-tent pavilion, although unparalleled in capacity, proving inadequate to the accommodation of the thousands who besieged it day and night.

Mr. Howes next set out upon his famous voyage to the island of Ceylon, E. I., in 1870, for the purpose of selecting a cargo of performing elephants, with other wild animals. The result of this expedition and an interesting account of the manner of transporting elephants, with illustrations, will be found upon another page.

Having secured a ship-load of the finest elephants that could be procured, at an enormous outlay, they were at once forwarded to the United States, while Mr. Howes returned to London and completed his arrangements with the world-known "Sauger" for the choicest portion of his magnificent British menagerie and collection of trained wild beasts, among which are the famous den of five royal Bengal Tigers and a pack of twelve striped and spotted Hyenas, the fiercest and most powerful of their kind, accompanied by their native keepers—Moloch the Invincible, and Montano the African Cannibal, mention of whose performances will also be found in the programme upon the last page.

At the close of the season Mr. Howes resolved to visit America, taking with him

his entire company, composed of the best talent to be found in Europe, numbering over one hundred male and female artists of various specialties. These, with all his gorgeous paraphernalia, numerous dens of wild beasts, immense stock of draught and ring horses, magnificent carriages, elaborately carved and splendidly decorated chariots, together with all the appointments, properties, wardrobe, and other costly equipage, with the crowning attractions of the intrepid Moloch and Montano, the wild beast subduers.

In the course of the extended tour he is now making through the United States, all these brilliant novelties and wonders of animated nature will be exhibited for the first time in America.

With these attractions and the additional array of talent secured for the present season by the engagement of the world-celebrated French lady rider, Mlle. Dockrill, who rides upon her naked horse with all the skill, courage, force, and confidence of the best hurdle-riders of the day,—and the astounding aerial athletes known as the Romelli Gymnasts, besides the great comic genius, Mons. J. Kennebel, the silent clown, and the brilliancy of the English jester, James Cook, the manager submits his claims to pre-eminence in the several departments of his colossal exhibition.

M'LE. DOCKRILL.

The chief attraction in riding at the Great London Circus is the performance of Mlle. Dockrill, of Paris. This lady differs in her display of horsemanship from all others who have preceded her in America. She owes her success mostly to the wonderful balance and muscular power she possesses, which enable her to assume almost impossible attitudes and changes of position, upon her naked horse, during her rapid flight around the arena. All her movements are marvels of grace and dexterity—animated pictures of elegant intrepidity, thrilling dashes of supereminent art, self-control and indomitable nerve, such as no other equestrian, either male or female, ever accomplished before her.

Her wonderful achievements on horseback, together with her rapid and reckless style, in all the principal amphitheatres of Europe, have caused kings and emperors to mingle their shouts of applause with the wild huzzas of their delighted subjects, and royal dames to express their admiration most graciously. Whatever claims other members of the profession may make concerning their skill in bare-back equestrianism, certain it is, no lady in this country has ever been able to equal the exploits

of this accomplished artiste. She has no equal; she will never have.

The following notice of Mlle. Dockrill's first appearance in America is copied from the New York Clipper:

MME. ELISA DOCKRILL, R. H. Dockrill and J. Kennebel made their American debut Monday, Dec. 16th. Mme. Dockrill, who has a beautiful face and a finely moulded form, is an equestrian of decided talent. Mounted upon a fine gray horse, and standing upon its bare back, she assumes graceful poses, leaping over banners and jumping through "balloons," while the horse courses the arena at full speed. During a circuit of twice around the ring she leaped through ten "balloons," and then passed through five which had been broken. Her entire performances were accomplished with the greatest apparent ease, and not a single baulk occurred. R. H. Dockrill introduced a beautiful horse of a dark color named Ellington in a *manage* act, which displayed a wonderful degree of instinct. It danced polkas and waltzes to the music of the band, and four chairs being placed at equi-distant points, they were successively overturned and replaced in their original positions by the horse using its fore leg for that purpose. J. Kennebel, a French clown, who labored under the disadvantage of not speaking our language, created much mirth by his performance of a scene entitled "The Butterfly," and immediately after Mr. Dockrill's *manage* act, he appeared in the ring with a basket horse, and so successfully burlesqued the preceding performance that at its conclusion he was recalled.

The following is taken from the N. Y. Sun: The novelties of the past week at the Circus have been Madame Dockrill and her husband and J. Kennebel, a clown on French principles, who have all recently arrived from Europe. They are all French, and conduct the speaking section of their performances in that language. They have exhibited much in France and upon the European continent. The lady is young, dark-haired, slight, and good-looking. She rides bare-back, and her poses are very graceful. At one time, while the horse is at full gallop, she stands on one foot, and holds the other, in a rear pose, much higher than her head. She is also well skilled in jumping hoops and banners. Her husband acts as ring master during her appearance, and Mr. Kennebel, her brother, is the clown for the time being. He subsequently performs a "butterfly act." A large white paper butterfly is attached to the lash of a whip, and while he tries to catch it with one hand, he jerks it away with the other. The fun of the performance lies in his eccentric movements and changes of countenance. He never utters a word. He dresses in green, with a long point of black hair at each side of his head, and a similar red point in the middle. His face is white and the eyes are shaded with red and a faint black. The make up is novel. His second performance is with an imitation horse, with which he cleverly mimics the feats of the trick horse Ellington, previously ridden by Mr. Dockrill. The exhibition of Ellington is a *manage* act. He is ridden by his master in modern costume, and dances to good time with the music. He afterwards encircles the edge of the ring, with his heels against the fence, and then knocks over and rights several chairs. The act was most novel.