

THE CHARIOT OF COMMERCE.

The magnificent  
**CHARIOT OF COMMERCE!**  
 Drawn by a giant team of Flemish horses. This superb exposition of art is twenty-five feet in length, thirty-five feet high, with practical top, made to raise or lower by the aid of machinery. The entire body of this immense carriage is also covered with heavy carvings and richly gilded ornaments. In the rear, upon pedestals, are carved statues illustrating Britannia and the Genius of Columbia! Interspersed among the carved and gilt figures which adorn the



Red Stag of India.

sides, are inserted heavy plate mirrors of great strength, beauty and value. Upon the face of the dashboard and in the rear of the chariot are gilded Dolphins, Tritons, Mercury, Ceres, and other emblems of peace and commerce, surrounding which are richly wrought silk flags, banners, heralds, devices, etc. From the centre of this chariot rises up to a towering height an enormous golden globe, upon which is seated a lady, in full steel armor, representing Britannia, with trident and British shield, supported by emblematic representatives of America on each side in carved statuary. This chariot brings up the rear of the grand street procession.

**THE FRENCH TRICK CLOWN.**

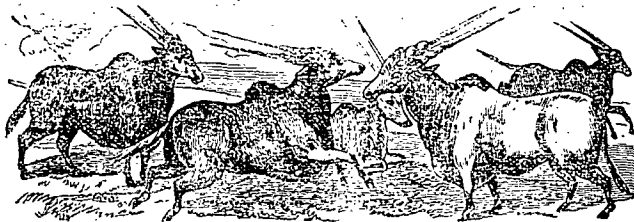
MONS. KENNEBEL has never, before this season, appeared in America. His specialty in clown playing is that he never utters a word during his performances. All he does is in comic pantomime and ludicrous grimace. His very nods speak—his fingers have voices. He was conceded to be the funniest ring-clown



in Paris, making the people laugh at the grotesqueness of his attitude and expression of face—his wonderful agility in comic antics and the admirable adroitness with which he practises his jokes upon the gentlemanly ring-masters. His admirable burlesque of the *manège* act, upon a basket horse, is the most comical thing of the kind imaginable. Mons. Kennebel is successful because his wit gives no offence to anybody, while his gymnastics are but a continuation of laughable pantomime, from the time he enters until he leaves the ring. Irresistibly comic and especially telling among the little folks. There is at least one advantage in the French clowning of Mons. Kennebel, he cannot weary his audience with long stories or stale puns.

**MONS. DOCKRILL.**

Besides his admirable performance with his horse Ellington, Mons. Dockrill is distinguished as a "scene rider," being a department in equestrianism that requires a portion of dramatic grace as well as horsemanship. His graphic pantomime on horseback, illustrating the perils of the sea, is a superb delineation; and his other changeable acts are very adroitly done and given in excellent taste.



THE ELANDS.

**THE ROMELLI AERIAL GYMNASTS.**

Sig. Eugene Romelli, Mlle. Marie Romelli and Master Carlos Romelli, comprise the distinguished family of acrobatic artists bearing that name, and who are now performing an engagement with Howes' Great London troupe. Their performances are mostly of the mid-air, or sensational order, and their manner of exhibiting the various feats described in the programme is most extraordinary and original. Mlle. and Sig. Romelli appear together in an aerial course of gymnastics, known in the bills as the "Iron Cradle," the "Brigands' Tournament," the "Chair Perche," etc. All these representations, except the Tournament, are given some fifty feet in height from the ground. Mlle. Romelli's performances are positively fearful; but the public being aware of the fact that she has never yet met with an accident worthy of notice, and that she has attained the highest perfection in her art, together with the confident and graceful manner in which she acquits herself throughout the thrilling scenes, give assurance to the audience, and there is no apprehension manifested for her safety. The feats of equilibrium and elegant posturing by Mons. Romelli and boy, and their lofty gymnastics,

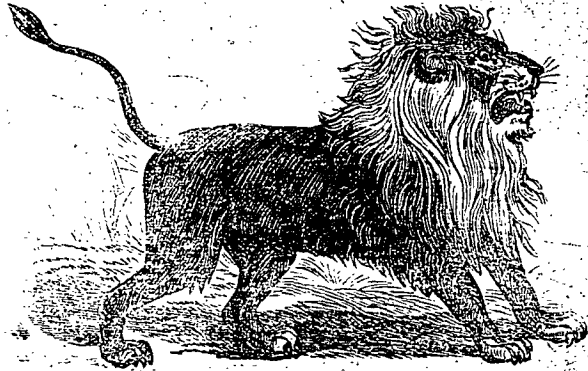
are for the same reason witnessed with delight, and without causing the slightest alarm in the audience for the safety of the daring athletes.

**THE MONKEYS.**

A menagerie would be incomplete without its cages of monkeys. People love to see the nimble, playful creatures; those miniature men, in their ludicrous antics. In one apartment of the menagerie the tailless ape will excite the risibilities; in another the dog-faced baboon will hold his levee; in another—rent with laughter now and then—the delighted crowd have an opportunity of witnessing *Dandy Jim* and *Little Sue* in animated contest for peanuts. The monkeys never want an audience—they are favorites with the crowd, who sometimes make invidious comparisons between them and the colored population. All Monkey Land have



representatives in the British Menagerie, at Howes' Great London Circus.



WEST AFRICAN LION.

**MOLOCH THE WILD-BEAST TRAINER.**

**THRILLING INCIDENT.**—At the time when Mr. Howes prepared the den of Bengal tigers and the lair of Hyenas in India, those ferocious creatures were under the charge of their trainers—Mantano, the African cannibal, had the care of the Hyenas, while Moloch, the Invincible, controlled the Royal Bengal Tigers. These groups occupied different cages—the five tigers being secured in one, and the nine Hyenas in the other. Mantano was the only living being ever known to have succeeded in bringing a pack of hyenas under subjection, and none before Moloch had ever had the temerity of entering into a cage full of full-blooded Royal Bengal Tigers with impunity. It thus became necessary, in order to make the exhibition more complete, to bring these native experts along with the animals, and they were engaged accordingly.

During the month of October, 1870, at the time when all London was excited over the vastness and novelty of the equestrian and wild animal exhibition Mr. Howes was then giving, that the tigers, owing to some neglect of a subordinate keeper, escaped from their cage. The attendants fled in affright, and a number of policemen entered the building under orders to shoot the savage animals, who had already killed one man and severely mutilated another.

But before the orders were put in execution "Moloch" entered the building. Without a moment's hesitation he rushed towards the wild beasts, who stood glaring at him unshaken by the blood of the unfortunate man they were devouring, and growing threatening defiance at their master and keeper. The horrified spectators stood appalled, expecting to see the brave man torn in pieces. With a bound "Moloch" was in their midst! He speaks! The tigers heed him not—but, uttering a roar which shook the building, and opening their blood-stained jaws, prepared to make the fatal spring! Suddenly a tigress rushes on him, but, with great dexterity and a giant's strength, he dashes her back and in a commanding voice, he shouts to them to "lie down!" They recognize his command. They know their master, and in another instant are reduced to their accustomed submission.



Parrot and Paroquet.

**LADY EQUESTRIANISM ILLUSTRATED.**

The ring performances in Howes' London Circus will commence with a new and beautiful "Amazonian Cavalcade," composed of twelve ladies in full armor, and magnificently mounted upon richly caparisoned steeds. They will go through a diversity of rapid and exhilarating evolutions, exhibiting a perfect school of saddle exercise and skillful use of the bridle hand, which will be highly instructive to lady amateurs in the invigorating accomplishment of the *manège*.