

HE

ELESCOPING

ABLEAUS

AN HISTORICAL NOTE
ON THE BIG CIRCUS
PARADE WAGONS
OF THE 1870'S

BY


RICHARD E. CONOVER

For better than ten years I have been intrigued with the subject of this publication. This curiosity has spurred my incessant search for information from which an accurate conclusion on the true history of these interesting tableaux could be drawn.

I believe that most readers will appreciate that documentary evidence from which to patch together a complete story of these big parade wagons is exceedingly scarce. Ironically, the early history of the only two which are still in existence has proved to be the most elusive. The conclusions drawn for the Five Graces Bandwagon, now in Sarasota, and the Lion and Mirror Bandwagon, now owned by the Block and Kuhl Company of Peoria, Illinois, may not be correct.

This article is based primarily on the few photographs that are available, and the files of the New York Clipper. I also have drawn to the fullest extent possible on my several conversations with both Jake Posey and Henry Moeller. In addition, the material found in the Hertzberg Collection at the San Antonio Library, the McCaddon Collection in the Princeton University Library, the Weidner Library of Harvard University, the New York Public Library's Theatre Collection, and the photographs from the Victoria and Albert Museum has been invaluable.

The success of a data-gathering effort of this magnitude is largely dependent upon the cooperation one receives from his friends and acquaintances. Aside from the photo credits given in the text, special thanks are due to Tom Parkinson, William Woodcock, Alexander P. Clark, Arthur Gunthner, and Charles P. Fox. The efforts of George Chindahl, who is responsible for locating the Wisconsin Dells picture and identifying the 1872 Barnum lot photograph, have been a major contribution. To my daughter Sally, vice-president in charge of the split infinitives, also falls the chore of typing her own note of thanks.

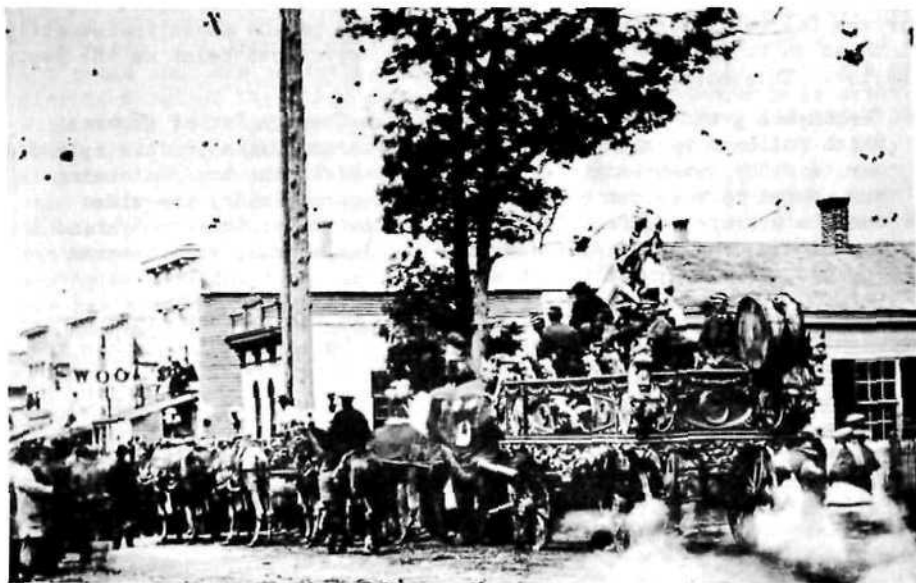
A black and white portrait of Richard E. Conover, a man with short hair and glasses, wearing a suit and tie. He is looking slightly to the left of the camera.

Richard E. Conover
Route 4, Xenia, Ohio
31 March 1956

Copies available from the author at one dollar each.

THE TELESCOPING TABLEAUS

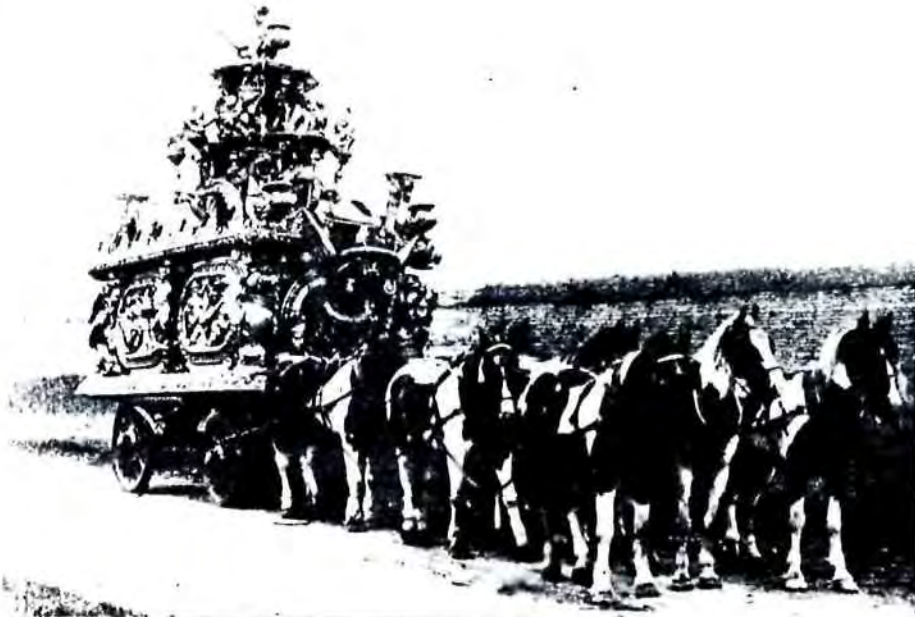
Beginning in the middle 1860's and continuing until Alexander Graham Bell's invention spelled the doom of such contrivances, several of the prominent American circuses featured telescoping wagons in their parades. Evidence exists that at least six, varying in height between 15 and 30 feet, were put into service between 1865 and 1881. The first telephone exchanges began to appear in 1878; and by 1881 every state or territory within the continental United States, except Oklahoma, had at least one exchange. In face of this handicap, some of these wagons continued to be used until the early nineties but usually were not extended to their maximum height. However, none of the high ones appear to have been built after 1881. A later series, which were the well-known Continental Floats of the Barnum & Bailey 1903 parade, can be properly classified as telescopers; although their extended height was just over 13 feet.



THE SETH B. HOWE GOLDEN HORSE BANDWAGON OF 1865

Bennett Studio
Photograph

The Golden Horse Bandwagon is the name usually associated with the first telescoper of which there is any definite record. While it is undoubtedly one of the wagons imported from England by Seth B. Howe, the only real photograph of it that has come to notice was made in 1868 when it was in Wisconsin Dells with the George F. Bailey Circus. The original negative is the property of the Bennett Studios of that city, and this studio is still operated by the descendants of the photographer who took the picture. A few of the buildings that appear in the background are still there. The date and the name of the show have been adequately established from the studio records, from route information on the Bailey show, and from an account in the Clipper of June 13, 1868. This reference discusses in detail an incident concerning a runaway of a combination elephant and camel hitch which occurred about a week previous to the Wisconsin Dells stand (then known as Kilbourne, Wisconsin).



British Parade Wagon from the Sanger Show. The wagon has been confused with the Barnum "Temple of Juno" in some American accounts.

Before closing out the Barnum phase, mention should be made of the use of the name Neptune in connection with a wagon on the 1868 Yankee Robinson Show. Aside from an advertising cut drawing and a word description of questionable reliability, nothing has come to light that would serve to identify it. While there is a bare possibility that this Neptune could have later joined the Barnum show, the available descriptions do not even approximate the appearance of the Neptune shown in the lot photograph.

THE HOWES GREAT LONDON SERIES OF 1871

By far the most elaborate of the early 1870 equipment were the two tableaux on The Howes Great London Show. In what appears to be the first mention of these, published in the Clipper for April 15, 1871, they were referred to as the Chariot of India and the Chariot of Commerce. The former, before it was rebuilt in the early 1890's, has been variously called the Elephant Tableau, Car of the Presidents, and Car of the Juggernaut. However, the last name had previously been used on other wagons for as many as 20 years earlier. The Chariot of Commerce was more generally known as the Globe or World Tableau.

Rumor, substantiated by some documentary evidence, has it that Seth B. Howe, after spending seven years in England between 1857 and 1864, brought back several fancy parade pieces patterned after the style then popular in that country. Several historians have considered this to imply that the Globe and the Elephant telescopers of the 1871 Howes Great London Show were in this group. While the foreign origin of these two is probable, neither resemble the style of the Sanger or other British wagons of the



The Howes Globe Tableau

Edwin L. Smith Photograph



The Howes Elephant Tableau

Otto Schieman Photograph

middle 1860 period. Based upon cuts displayed in an 1867 herald of the Howes's European Circus, it is fairly certain that the Golden Horse Bandwagon was one of these 1864 importations; and it is entirely possible

6
that an earlier and smaller version of a globe tableau could also have been included.

Seth B. Howe operated his Howe's European Circus from 1864 through 1866. In 1867 he sold the equipment and leased the title to the Flatfoots--George F. Bailey, Lewis June, Avery Smith, John J. Nathans, and G. C. Quirk--who used the complete title until 1870 when the Howe name was dropped, and it went out simply as the European Circus. Howe then probably went back to England with the Howes & Cushing title that spring. (Clipper for April 30, 1870, mentions a Liverpool opening on March 19.) In 1871 a new American show, Howes Great London, backed by Seth B. and managed by his nephew, Egbert Howe, was launched. This is the probable occasion for the procurement of the two big telescopes--the Globe and the Elephant. The transfer of the Howe 1864 equipment to the Flatfoots also accounts for the Golden Horse Bandwagon being in Wisconsin Dells on the George F. Bailey show, although an earlier Clipper notice of that same year indicated that the management intended to retain it with the Howe show.

The following item which appeared in the Clipper for May 13, 1865, is one possible source that may have led to the generally accepted belief that the Globe Tableau had its origin earlier than 1871:

"Howes' Olympian Circus, which was organized at Chicago during the present season, gave the opening performance on Wednesday evening, May 2, in that city. The procession through the streets in the forenoon is said to have been very fine. The band car is handsome, while the chariot, with the Goddess of Liberty sitting on a globe, may be described as gorgeous. . . ."

However, this Howes' Olympian is probably the Frank Howes organization, since the Seth B. Howe troupe was concurrently playing in St. Louis. It is therefore improbable that this notice refers to the Globe Telescope. Also, so much was made of the new parade features in all of the Howes Great London advertising for 1871 that this is almost certain to be the date of origin for the big telescopes.

Nor was this advertising the least bit modest. Such extravagant claims as a length of 25 feet and a height of 35 feet for the Globe and a length of 35 feet for the Elephant were common. A more rational estimate of their actual size can be determined by scaling existing photographs. By this procedure it appears that 20 feet would be a liberal length and 25 feet, a reasonable height for the Globe. The Elephant Tableau was perhaps two feet longer, but there are no adequate pictures from which to determine its height.

The Howes Great London Show was an overland wagon show until 1875 when it went on rails. There is an account in the Clipper of July 22, 1871, relating how the Globe wagon was laid up for four days for repairs after it fell through a bridge near Lookport, New York. Both of these wagons remained on the Howe Show until it was sold to Cooper and Bailey in 1878. In 1881 they were transferred to the Barnum show when James A. Bailey became affiliated with it. In the early nineties they were cut down to conventional wagons. Records in the family of Edwin L. Smith, who supplied the photograph, indicate that this particular photo was made in Milwaukee in 1890. The conversion must have taken place shortly thereafter. There are pictures of the Elephant Tableau, known to have been

made in 1897 on Forepaugh-Sells, which show it after the conversion. Both of the converted versions were used on that show until it was taken off the road. The last picture that I have been able to locate of either of them was of the former Globe Tableau taken at Peru, Indiana, when Forepaugh-Sells played there on June 13, 1906. The Ringlings then controlled the show and took it into Columbus, Ohio, the following winter.

THE FOREPAUGH SERIES

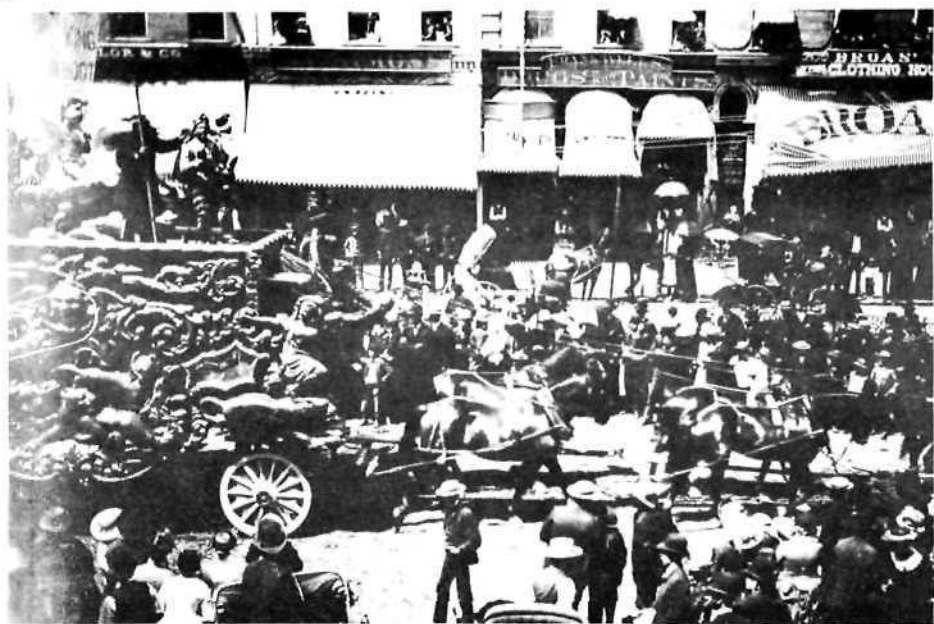
After the Globe Tableau was remodeled from a telescoper into a conventional wagon, it has often been confused with the well-known Five Graces that originated on the Forepaugh Show. They are very similar; and this similarity was for a long time the reason why the writer could not reconcile the fact that the two Howe wagons were allegedly imported from abroad, while the credit for the construction of the Five Graces was attributed to Fielding Brothers of New York. The key to the situation might well be the following news item which appeared in the March 2, 1878, issue of the Clipper:

"Fielding Brothers are building a fine chariot for Adam Forepaugh, somewhat similar to the one brought from abroad by the Howes London Circus."

This news bit, if it is valid for this purpose at all, might be interpreted to mean that the Five Graces was originally a telescoper. To substantiate this, there are Forepaugh newspaper advertisements, heralds, and lithographs of that year which show representations of a globe-style tableau similar to the Howe wagon. One of the better of these, reproduced from a lithograph, is shown below.



Globe-style Telescoper from a Forepaugh lithograph of 1878. Original in the Hertzberg Collection at the San Antonio Public Library



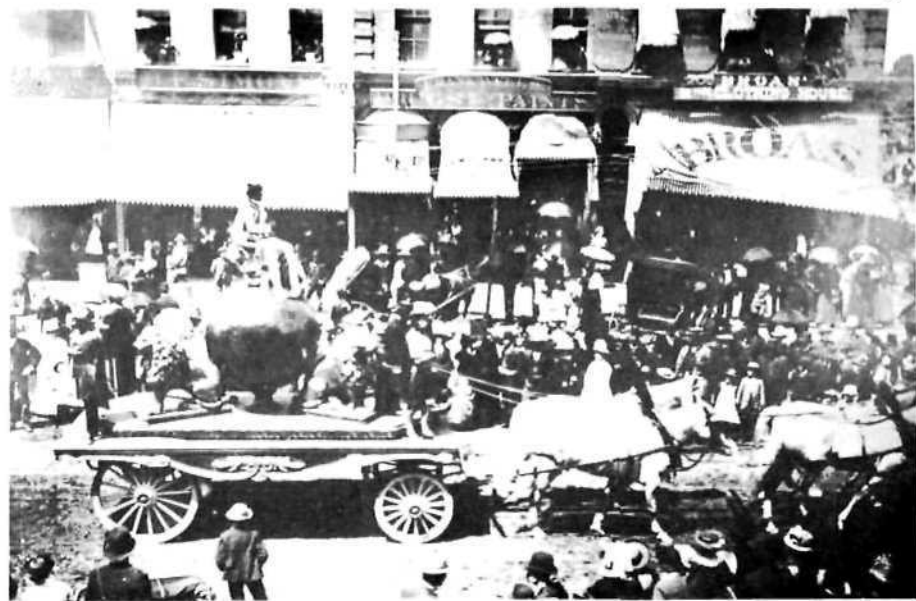
The Forepaugh St. George and the Dragon McClintock Photograph

Previous to the Los Angeles date, the third stand of the 1878 season, the Forepaugh newspaper advertising used this globe tableau out and invited the public to inventory the parade, railroad cars, and elephants, and to satisfy themselves that everything was exactly as represented. The generally favorable after-notice, which appeared in the April 3, 1878, issue of the Los Angeles Evening Examiner, commented, in part, as follows

". . .The bandwagon in itself, most elaborate in design and finish, is fairly eclipsed by the triumphal car, which, for massive elegance, rules the world for circus display. . . ."

This establishes that there was one outstanding and mighty impressive piece in the parade. I have also been able to examine a few other newspapers for that season and the next. In drawing my later conclusions, I have attached some significance to the fact that the use of the globe cut was apparently discontinued later in the 1878 season and was not used at all in 1879, even though the route covered an entirely different part of the country.

Of more significance is the set of Forepaugh parade pictures made in the early 1880's, of which two are shown above. One of these is the only known photograph of the St. George and the Dragon when it was a tele-scooper. Another in the set, which I have not reproduced, shows the Five Graces in essentially its present form. A third, which is at the top of the next page, is of a globe and lion group which, upon casual examination, would pass for the top off the Howe Globe Tableau. Note the make-shift running gear. Also, note the second picture on the next page of this same globe and lion group with a new and more appropriate gear. This second picture and the one on page 10 of the top off the St. George Tableau are part of a set made at the Forepaugh Winterquarters. This



Forepaugh's Globe Tableau about 1882

McClintock Photograph

winterquarters set was definitely made in or before the spring of 1889, because this globe tableau was completely destroyed in a wreck at Scarsboro, Iowa, on Sept. 19, of that year. (Reference, Clipper, 28 Sep 1889) Based on a less reliable account, which indicates that the St. George Tableau was paraded with a ten-horse hitch in 1888 and would therefore still be a large piece, it is entirely possible that this set of photographs was made during the winter of 1888-1889.



Forepaugh's Globe Tableau about 1889

Princeton University Library Photograph

Careful examination of the globe-lion group associated with the Forepaugh interests and the group which comprised the topmount of the Howe Globe Tableau will reveal a decided difference in the design of the chair and a slight difference

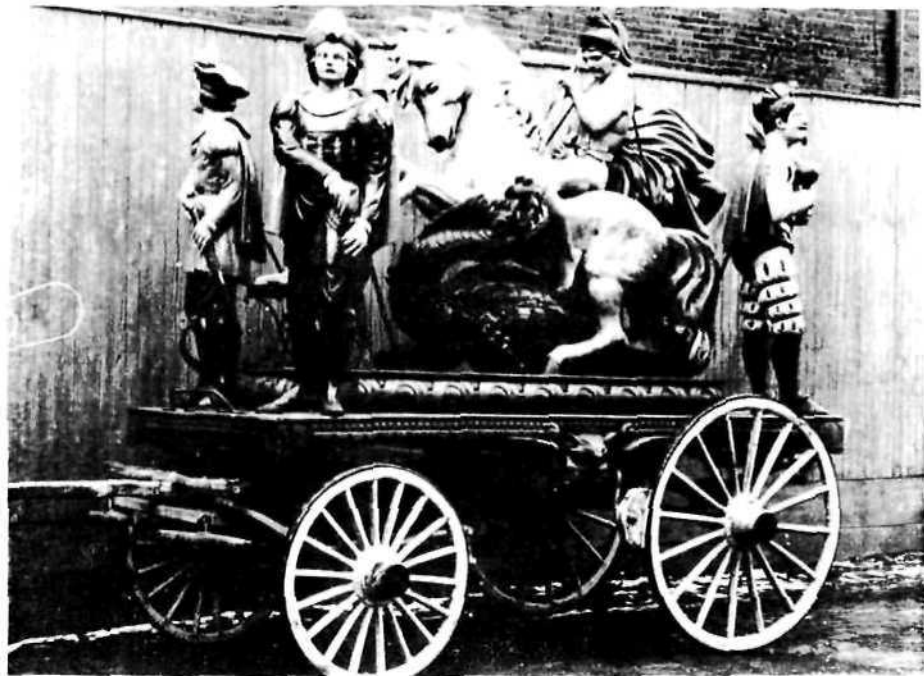


Tableau made from the top of the St. George and the Dragon
Princeton University Library Photograph

in the lions' manes. From this evidence and the timing of the photographs, it can be concluded that there were two different globe-lion groups. This fact serves to substantiate that the aforementioned 1878 Clipper news bit refers to the Five Graces and that this wagon was at least intended to be a telescoper. On the basis of the proved intentions, the omission of the cut from the newspaper advertising in the latter part of 1878, the account in the Los Angeles Evening Examiner, and some other mighty thin evidence, I have concluded that the Five Graces was originally a telescoper and that the elevating mechanism built by Fielding Brothers was unsatisfactory.

The first undocumented fragment stems from some conversations with the late George Graf, the acknowledged Dean of the Circus Model Builders. About fifteen years ago we were discussing one of his models, which was representative of a tableau of the Howe's Globe style. During the course of the discussion, he mentioned that the elevating mechanisms of the prototype was unsatisfactory and that the idea was soon abandoned. I presume that he had acquired this information a generation before my time from some reliable but now obscure source. This "rumor" may have originated because of some trouble in the Forepaugh camp, since approximately twenty years of operation of the Howe Globe Tableau would not admit that there was an extensive amount of mechanical trouble.

A more valid thread of evidence is Forepaugh's apparent shift away from Fielding Brothers as a source of supply for his parade wagons. This could possibly have been due to some dissatisfaction. Before 1878 several

ST GEORGE AND THE DRAGON.
PRODUCED AT THE ENORMOUS OUTLAY OF 70,000 POUNDS.



Reproduction of an English Lithograph in the San Antonio Library

accounts in the Clipper mention his dealings with that firm, while after that date considerable emphasis was placed on the purchases made in England. The first of these notices appeared in the issue for March 8, 1879, which makes note of the importation of two tableau wagons. If such occurred, the identification of these two pieces has so far been unsuccessful. One of them may have been the double-deck box tableau, distinguishable by its four round mirrors on the lower deck, that later appeared on the Ringling Show. When it was on the Forepaugh Show it had three decks and was equipped with light, high, English-style wheels. Its embellishments were meager, and the style and construction resembled what might be considered a "thrifty" version of the Sanger wagons.

This purchasing trend, and the evidence that fixes the date of the transfer of this wagon and the St. George Tableau to the Ringlings, gives credulousness to my theory that the St. George and the Dragon Tableau is also of English origin. This latter vehicle is fairly well identified for the first time in an 1881 Forepaugh herald when it was alleged to have been new. No inference was made to it in any advertising medium or route book before that date. Of course, the St. George legend is strictly British; and even Sanger offered to sell a wagon by that name in the Clipper for February 17, 1883. The reproduced lithograph above is another example which dates back to 1867.

The picture on page 10, made about 1888, verifies that Forepaugh abandoned the use of his telescope before Barnum and Bailey discontinued the use of the Howe wagons.

There are three items which appeared in the Clipper in the fall of 1890 that fix the date of the purchase of the St. George Tableau by the

THE GREAT FOREPAUGH SHOW

Having Concluded its 27th Consecutive Season, the best one in its history, is now in WINTER QUARTERS in PHILADELPHIA, PA., and will

Open the Season of 1891 Early in April,

With Everything Brand New and Superior to all Previous Equipments.

WANTED—Circus Attractions and Performers of all Kinds, Riders, Gymnasts, Acrobats, Aerial Artists, Athletes, Contortionists, Vaulters, Special Acts, Novelty Acts, Sideshow Attractions and Curiosities.

FOR SALE—1 Ticket Wagon (glass), suitable for parade chariot, very elegant; 12 Small Two Horse Cages, Fording and Sebastian make (will load crosswise); 1 Ben Hur Chariot, 3 Racing Chariots, 1 Water Wagon, 2 Big English Chariots, one suitable for band wagon; also Stock and Flat Cars, 3 Fine Asiatic Elephants, 2 Complete Sets of Entry Dresses, Wardrobe, Harness, etc. **ENOUGH SHOW PROPERTY TO COMPLETELY FIT OUT SEVERAL BIG SHOWS.** Address JAS. E. COOPER, Proprietor, Care 4-Paw Office, No. 931 Chestnut St., Philadelphia, Pa.

ALSO WANTED FOR THE ADVANCE—Agents of All Kinds, Car Superintendents, Billposters, Lithographers, etc., etc. None but first class men need apply. Address E. C. CAMPBELL, Agent, Care 4-Paw Office, 931 Chestnut St., Philadelphia, Pa.

ATTENTION, SHOWMEN. ? ADAM FOREPAUGH SHOWS,

Now in Winter Quarters at Philadelphia, Pa.,
AND WILL OPEN NEXT SEASON EARLY IN APRIL, 1891.

Offer For Sale

THE FOLLOWING VALUABLE SHOW PROPERTY,

1 Ticket Wagon (glass), very handsome, suitable for parade chariot; 12 Two Horse Cages (will load crosswise on cars); 6 Four Horse Cages, all finely painted, ready for lettering name of show on, very desirable for Wagon or small Railroad Shows; 3 Racing Chariots, 2 small Parade Chariots, 1 Tom Thumb Coach, 1 Water Wagon, 1 Hitting Wagon, 3 Saddle Wagons, 10 Flat, 6 Stock, 5 Box, 2 Sleeping and 1 Advertising Cars; 2 Complete Sets Entire Dress and Horn Trappings, 100 Sets Good Saddle Harness, 2 Wild West Coaches, 3 Sets, healthy Indian Elephants, one pair Lions, male and female, and other desirable Circus property. Enough to fit out a splendid show. Complete list furnished on application, but would suggest to parties wishing to purchase, come and see the property.

J. E. COOPER, Sole Owner,
4-Paw Office, 931 Chestnut Street, Philadelphia, Pa.

Two 1890 clippings relating to the transfer of the St. George Tableau to the Ringlings

Ringlings. The earliest of these is also the best evidence that I can offer to substantiate its foreign origin. The first of the above Forepaugh advertisements appeared on November 22, 1890; the second, on the 27th of December. Examination of the fine print in the sale offerings will reveal that the "2 Big English Chariots, one suitable for band wagon" appeared only in the first insertion. A news item from the December 20 issue, which related that John and Otto Ringling had visited the Forepaugh Quarters in Philadelphia and had acquired several chariots, accounts for the omission of these items from the second advertisement.

The assumption that these two wagons were the St. George and the tiered box tableau with the four round mirrors checks fairly well with Henry Moeller's recollections of the circumstances attending the arrival and modification of this equipment in Baraboo. Henry, who is the only surviving member of the firm that built many of the Ringling wagons, remembers that the St. George arrived with the elevating mechanism inoperative. He also relates that the Ringlings then had Moeller Brothers build the Lion and Mirror Bandwagon from the lower portion and mount the St. George-and-the-Dragon figure on a new gear. In addition, he associates the production of the Ringling double-deck box tableau from the parts left over. Since it is not obvious where this much additional material could have come from, and since this box tableau previously was on the Forepaugh show, the probability that it arrived on the same shipment with the St. George has confused Moeller's recollection of the details.

The story of the Lion and Mirror Bandwagon is well known and is also outside of the scope of this article. The parade float made from the figure of St. George was used by the Ringlings at least through 1893. Beyond that year the Ringling route books became too elegant to list factual information; and, insofar as known, there have been no pictures turned up showing it on that show. In 1913 the float was sold to J. H. Garrett

along with some other equipment when he framed his short-lived Rice Bros. Circus. After that folded, all trace of it has been lost.

An interesting sidelight has been the discovery of an 1863 advertisement for Hostetter's Celebrated Stomach Bitters, presumed to be a cure for ulcers in man or beast. The cut which adorns the pitch for this worthy product evidently served as the inspiration for the theme figure of this tableau.



HOSTETTER'S

CELEBRATED

STOMACH BITTERS.

A great fact breaks down all prejudice. Al-though the medical faculty admit that after all other remedies have failed in Dyspepsia, Hostetter's Stomach Bitters will accomplish a cure. Not a day passes that we do not receive by letter and otherwise, evidences of its tonic properties of the most gratifying character. Of these testimonials many are from ladies. One of them says, "after a living martyrdom of years from indigestion and its concomitants, I at last, thanks to your inestimable Bitters, am enabled to eat with a relish, and to digest what I eat without pain." We might quote from hundreds of letters to the same effect. In all complaints involving indigestion, biliousness, and the affections of the bowels consequent thereupon, HOSTETTER'S BITTERS are the one thing needed. So say our correspondents generally, and such is also the testimony of many physicians who have been candid enough to state their opinions in black and white. Prepared and sold by HOSTETTER & SMITH, Pittsburg, Pa.

HOSTETTER'S STOMACH BITTERS.

Prepared and sold by
HOSTETTER & SMITH, Pittsburg, Pa.
New York Office, 428 Broadway. 22-11

THE BARNUM AND BAILEY CONTINENTAL SERIES OF 1903

The corner groups of the Prince Albert Memorial served as the models for the telescoping figures of the Barnum & Bailey 1903 Continental Floats. This memorial, erected in memory of Queen Victoria's husband, is located within the grounds of the Victoria and Albert Museum in South Kensington, London. In 1862 funds were raised by public subscription for this memorial, which was intended to be symbolic of the late consort's efforts in the promotion of the International Exhibition of 1851. The four corner figures were intended to represent the world-wide influence of the British Empire. It is interesting to note that the four original groups were the work of separate artists and that the present staff of the museum was not aware that the reproductions for the parade wagons had been made.

These wagons were part of an order of nine strictly parade pieces placed with the Sebastian Wagon Company. The entire group, which included the Twin Hemisphere Bandwagon, were highly impractical from an utility standpoint; a few years after the show was sold to the Ringlings, Asia and America were converted from parade floats to tableau baggage wagons. Europe and Africa were eventually scrapped, except for the small parade float made from the top of Africa. This float is now in the Ford Dearborn Museum.

From the measurements made on Asia, which still sits on sunburst wheels in the Block and Kuhl Department Store's warehouse at Peoria, Illinois, and the dimensions of the figures from the Africa, it was determined that the heights of the telescopers were approximately 13 feet. According to some of J. T. McCaddon's notes now in Princeton Library, they retracted to a height of 10 feet when lowered.

The latter-day history of the Asia and America is generally familiar. That of the remainder of the group, including the disposition of most of the top figures, is strangely elusive.



THE PRINCE ALBERT MEMORIAL

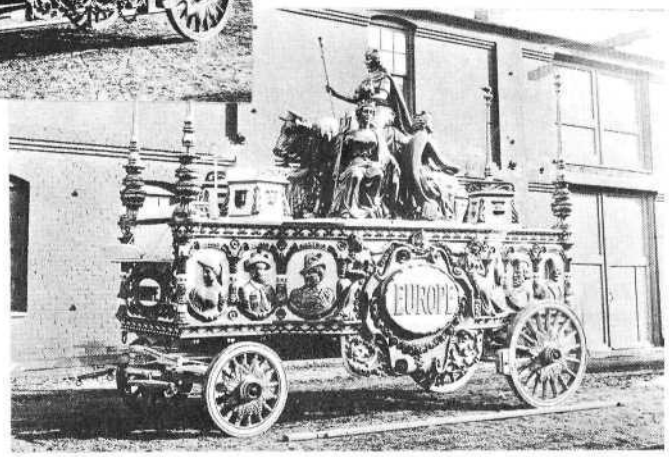
SOUTH KENSINGTON, LONDON

AND ITS
FOUR BASE GROUPS

THESE GROUPS WERE THE MODELS FOR THE TOPS OF THE BARNUM
AND BAILEY AMERICA, AFRICA, ASIA AND EUROPE PARADE WAGONS

I must close this with an apology to those who are bored with detail for the inclusion of so much documentation. However, I feel that I owe a greater apology to the more serious historians for not being able to arrive at a few more definite conclusions. It is for the benefit of the latter that I have let this degenerate into a catalog of evidence. This at least, will be of service if more data is uncovered. In releasing this for publication, I fully realize that the right bit of new information could disjoint many of my conclusions. If such happens, it would

The Barnum and Bailey Continental Telescopers of 1903
Photographs from the McCaddon Collection in Princeton University



be unfortunate if this effort should ever become an authority on the subject.

* * * * *

In the nature of an appendix, the following information from Jake Posey must be included. It seems that about 1876, when Jake was a boy, his father took him to the Howe Quarters to see the wagons that had been imported from England. He remembers seeing a globe and an elephant tabou; but as he recollected it in September, 1955, the pictures of the Howe wagons did not even remotely resemble the equipment that he visualizes. Jake and I have had numerous discussions about this and related subjects, and I have found that his information could almost always be substantiated with at least a thread of documentation. Therefore, I do not take his recollections lightly; but I do confess that it does not fit into my present analysis. It may be that the vehicle discussed in the second paragraph on page six, or even the Forepaugh globe-lion assembly, has some relation with Posey's recollection.



BARNUM'S ADVANCE COURIER

I can supply, on order, the following photographs at 50 cents each for 5 x 7 size and 75 cents each for 8 x 10 prints.

The 1872 Barnum Lot Scene
The Prince Albert Memorial Assembly
The six pictures credited to the
Princeton University Library

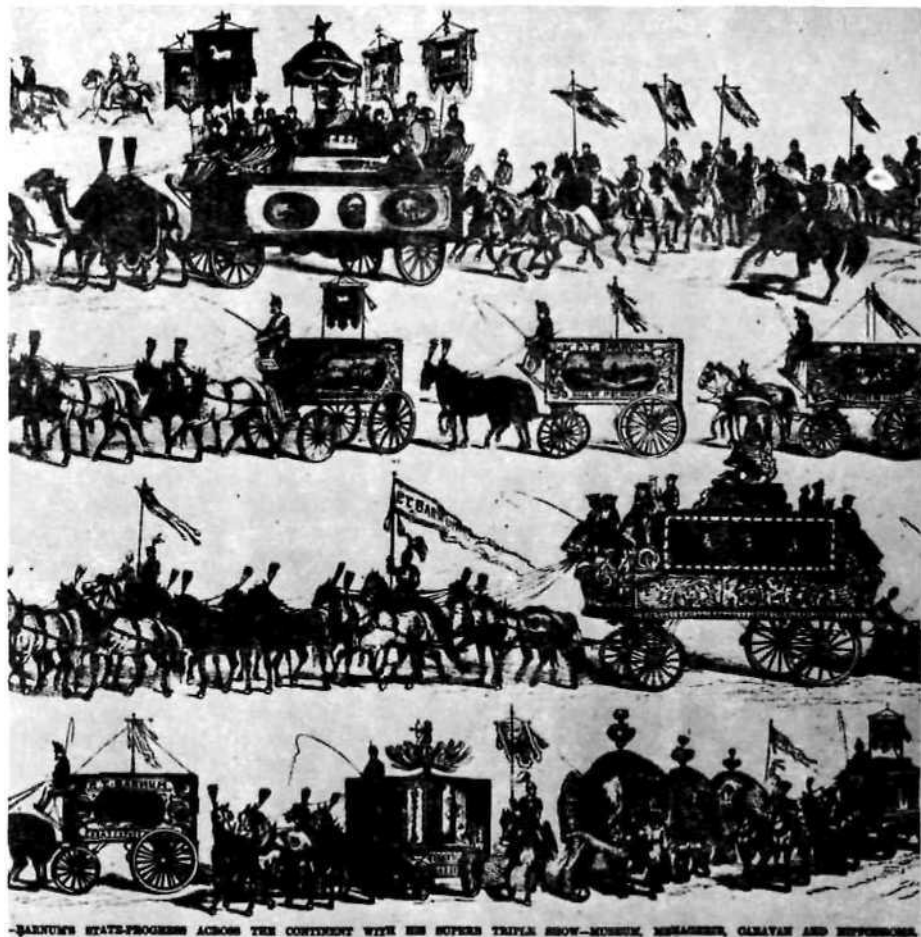
The Great Street Pageant,
Which lends the advent into each town of the largest and most interesting exhibition in
modern times witnessed in any age or country, is believed by the management to be
the most valuable to be brought into requisition, and set on the company arranged.

NEARLY THREE MILES IN LENGTH.
Presenting among the grand and striking features of the Inimitable Caravan,
the 12 GOLDEN CHARIOTS, 4 Shanties and 4 Tabernacles, including the
Gorgeous Moving Temple of Juno,
30 feet high, built in London, at a cost of \$20,000,
THE MUSICAL CHARIOT OF MNEMOSYNE,
THE REVOLVING TEMPLE OF THE MUSES,
The Great Steam Calliope,
THREE BANDS OF MUSIC, and
ONE HUNDRED RESPLENDENT CAGES AND VANS.

Orders can normally be filled in less than two weeks. For all other photographs, contact the source given by the credit line.

These magnificent gilded Palaces and Domes, plated and elaborated by the most cunning
artisans, after careful designs and gorgeous inscriptions from the Dromas of Hindoo, are
taken to the Great Exhibition by Grand Elephants, Camels, Dromedaries, Arabians, Turkeys,
Lions, Tigers, Leopards, and other animals, and are accompanied by the most
splendid and magnificent bands of music, and the most magnificent and elaborate
of the great nations. And in the most elaborate and elaborate manner the modern school of

From 1873 Herald; see second paragraph, page 3.



-BARNUM'S STATE-PROGRESS ACROSS THE CONTINENT WITH HIS SUPERB TRAVEL SHOW—MUSEUM, MESSENGER, CAMEL AND HIPPOMOBILES.

Reproduced by courtesy of Fox's "Circus Parades"
See fourth paragraph, page 3.



Mounted Dogs and Monkeys, / One 20 Tickets
Egyptian Dromedaries, /
Zebras and Ostriches. / One Ticket

OUR FORM

From 1881 Courier
See first paragraph,
page 3.