WHEN THE CIRCUS WAS YOUNG

AND CIRCUS GOING HERE WAS A PASSION.

That Was Back in the '20s. When Shows Were Continuous, With Acts That Thrilled and an Admixture of the Now. Alas, Forgotten Equestrian Drama.

New York's 4,000,000 still like the circus, but eighty years ago circus going was more than a habit. It was a passion which affected not only the little boys and girls but the grownups also.

Then horsemanship was the main feature of the circus. Sam Tatnell, "The Flying Horseman," stood preeminent for his feats on a single horse, and jumped his mount over a pyramid of men and over a dining table set for twenty-five persons. Two boys and a little girl performed on one pony; a Spanish horse called Romeo "leapt through a hogshead placed on the back of another horse," and the "Combustible Horse Surrounded by Fireworks," as the handbills proclaimed him, thrilled and mystified thousands.

But the circuses of that day provided a varied entertainment. There were clowns who would "leap over five horses and throw somersaults through a balloon of fire." There were slack wire dancers, "ground and lofty tumblers," clever balancers and other specialists, one of whom, Mrs. West, wife of the proprietor of the Broadway Circus, got particular mention because she "sang several songs and accompanied herself on the pianoforte, a feat never attempted by any other person." That was in 1823. And besides these acts the circuses of that day had "spectacles," which according to contemporary chroniclings were almost as grand as "The Durbar," "The Destruction of Pompeii," and others of three-quarters of a century later.

The circus came to New York soon after the theatre. Its growth in favor was very rapid and naturally more spectacular, and at the time of which James Hardie wrote in his "Description of New York" it was particularly popular.

Looking backward one sees New York's first "circus troop" at what was known as the Collect in Broome street, on the outskirts of the city, in 1811. A stage was built in the open air. It was merely a platform about six feet high, ten or twelve feet wide and sixty feet long.

There was no ring for display of horsemanship and no charge was made for beholding the performance, "the company relying on the generosity of the spectators, a lady handing around a tambourine." They soon afterward removed to the lot at Prince street and Broadway. A ring was formed and the performance commenced every day except Sunday at 4 o'clock and kept up until dusk.

The Broadway Circus, first in Mr. Hardie's enumeration, was at the east side of Broadway at the corner of White street. "The tambourine first served in the double duty of orchestra and collection box, but it grew into a band consisting of three drums (one bass), a trumpet and two fifes."

In 1812, when it was called the New York Circus, a company of players came to it from Boston and gave the "Military Manœuvre," whatever that was, with "feats on horseback, ground and lofty tumbling, and Don Quixote on horse and foot." The management announced that an elephant had been engaged for the evening of June 25, and that "Messrs. Menial, Codert, Duffie and Tatnell will appear on her back in pyramids, groups, &c." The whole performance of that night was to conclude with the "Combustible Horse" act that has been mentioned.

The prices were "Box, $1; Green box, 75 cents; Pitt, 50 cents." Performances began at 8 o'clock (this was the first night circus); no smoking was allowed, and season tickets could be procured from Messrs. Cayetano and Redon at the circus or at their residence, 405 Broadway, nearly opposite.

That circus was given up in four years, and a year later James West, an English equestrian manager who had exhibited in Boston and Philadelphia, erected another large wooden building "on Broadway near the Stone Bridge"—that is, just above Canal street. It opened on August 21, "with the same fine troop and beautiful horses which had drawn crowded houses in England."

Among the performers were Mr. William on the slack wire, Mr. Campbell, the clown, who would leap over five horses and three somersaults through a balloon of fire, and Mr. Blackmore, who would "balance on the slack wire and ride around the ring, his head on the neck of a quart bottle." The "Flying Horseman's" particularly advertised stunt then was leaping through the body of a mail coach and lighting on the saddle of a horse in full speed.

There was a pony 35 inches high, and an "Egyptian Pyramid, or Men Piled on Men," was a famous act. Just before the end of that first season West introduced "Roman Attitudes, never before performed in America." It was an act popular in England about that time.

Manager West's wife was a great dancer, at least she was announced as "late of the Opera House, London," and she gave lessons in "all the late new and fashionable dances." West's side line was conducting a "School for Ladies & Gentlemen in the Polite Art of Riding."

Victor Pepin, who a few years before had appeared with "a very brilliant train," and opened a circus at Broadway and Magazine street, returned in 1818 to open another on Broadway between Hester (now Howard) and Broome streets. He had "an airy, elegant and convenient establishment, erected at considerable expense."

There appeared Tatnell, still renowned, and Miss Wheland in "an Allemande on two horses"; Mr. Maybie on the slack rope, and Mme. Cossin, second only to the celebrated Sacqui, ascending on a tight rope from the stage to the gallery. There was a troupe of vaulters; Mr. Campbell was the clown, as he had been with West; the "fireworks act" still hung on, with a trained horse, Mentor, doing the fiery stunt, and Romeo did that jumping through a hogshead on another horse's back.

In September of that year they had a benefit there for Campbell, the clown, and then produced for the first time a piece designed and prepared by Campbell himself, being "an engagement between an American 74 and two frigates, the latter being blown up after several rounds."

After being closed for a few months this circus was reopened by Pepin in 1819, "enlarged with an additional tier of boxes and with windows cut in for ventilation." A grand entry of "eight elegantly mounted equestrians" was given.

"Two boys and a little girl performed on a pony, and Sam Tatnell leaped over garters, boards of lights, and through a balloon at full speed. Othello was the name of a trained horse famous at that time. The advertisements read: "No smoking of segars will be permitted, and persons are respectfully requested not to enter the ring."

A little later Pepin put on "the spectacle of Marlbrook, with the battle, assault and death of the General," and "The Battle of New Orleans." Those were the famed equestrian dramas of that olden time, with theatrical effect heightened by the participation of spirited horses that caracoled and plunged and carried hero victoriously over villain, or safely beyond his reach.

Between 1818 and 1820 there evidently was a circus at the northeast corner of Broadway and Prince street, for a writer in the New York *Mirror* of July 3, 1830, says that "within his remembrance it was a square of unoccupied ground, within a board fence, taken possession of some ten or twelve years ago by a troop of vagabond equestrians and rope dancers, who in time became a regular company, when a real permanent circus was established."

In 1820 West was in the city again with his equestrian troupe, and he himself appeared for the first time in seven years, "giving feats of sleight of hand on horseback." It was at that time that Mrs. West "sang several songs and accompanied herself on the pianoforte, a feat never attempted by any other person."

In 1823 there was an amphitheatre and circus at the Richmond Hill Garden, at the corner of Charlton and Varick streets, and through the winter a "grand caravan of living animals, among them a lion, 'Old Napoleon,'" was to be seen at 13 Bowery, while in March of the following year we read of a "New Circus" on Canal street, between Broadway and Elm streets, where a Mr. La Conta "threw a somersault through a rice tierce, the whole troop assisting in 'Sports of the Ring,' and Master Spencer performed on horseback."

In 1825 the glories of the old circus on Broadway were dimmed before the superior attractions of the Lafayette Circus on Laurens street (West Broadway), near Canal street. At the opening "an address written by the poet Samuel Woodworth was delivered by Mr. Dinneil."

There were new thrills. Master La Forrest "rode on his head without saddle or bridle and leapt over a canvas ten feet wide." Mr. Bogardus, from Mexico, also gave a two horse act, leaped over garters and a pyramid of men and threw a somersault over ten horses, and there was a "balancing upon the chin of a boy seated on a pole by a young Greek, Ithigas." At the performance of Tuesday, July 12, Gen. Lafayette was present.

The Broadway Circus was reopened in May, 1826. The entry was made by a "cavalcade of twenty Polish Lancers," with horsemanship by three boys, dancing by a girl, vaulting and tight rope performing by actors "fresh from London"—a magic phrase of the press agent of that period.

Meanwhile a specious and commodious building had been erected "quite out of the city" on Grand street, just opposite Harmon street, or, as it was afterward called, East Broadway. Hardie, describing it, said that at night the lights of that circus, which was named the Mount Pitt, could be seen in the distance if one stood at Chatham Square.

It was by all odds the finest circus building yet erected in New York, and "one of the largest places of amusement in America." Built of wood, with a brick front that was very imposing, it had seats for 3,500 persons, and until the place was burned, on August 5, 1829, it was well filled nearly every day.

The building stood near the site of the present Grand street ferry to Williamsburg, and it was on the river sands there that Dick Sands, long a popular performer, threw his first flipflaps. Charley White, one of the original successful minstrels, used to help trim the lamps at the Mount Pitt Circus to get free admission to the show.

The reason he didn't get in by carrying water for the elephant was that there was no elephant. Dan Gardner, a famous circus man for many years, and Archie Madden, a renowned clown, got their start there.

The quotation "To witch the world with noble horsemanship" appeared on the first programme issued by the Mount Pitt. The same programme announced that "a strong Police is engaged and strict order and decorum will be enforced."

One notable feature of that circus was the singing, on the night of November 11, 1826, of a song "commemorative of the Siege of Plattsburg in September, 1814." The song began:

Back side Albany stan' Lake Champlain.

The singer was Tatnell, the "Flying Horseman" in the character of a negro, and the singing of that darky jingle gave an impetus to that kind of minstrelsy and caused it to spread and win popularity throughout the settled parts of the country.

It was in 1828, the year after the publication of Hardie's book, that William Niblo's "San Souci" garden was erected, and two years after that that Blanchard's noted Amphitheatre was opened on Chatham street, between Duane and Pearl.

GROWTH OF LABOR UNIONS.

They Began Here in 1803, When the New York Shipwrights Organized.

The shipwrights formed a society in New York city in 1803, and the tailors and also the carpenters did this in 1806 in the same town. This, says the *Gateway*, may be said to have been the beginning of labor unionism in the United States.

In the next four or five decades organizations were established in most of the great industries, some of which lasted only a few years. Many of these gradually became national.

The printers were the first craft of any consequence to extend their organization all over the country. They established the National Typographical Union in 1852. So as to take in Canada they established the International Typographical Union in 1862, being the leader also in this broader field.

The formation of great corporations and the immense expansion in industry which began soon after the civil war incited larger labor combinations than had existed prior to that time. Some of these formed the National Labor Union, established at a convention in Baltimore in 1866, which entered politics in 1872 by nominating the Labor Reform ticket, putting Charles O'Conor up for President.

Its votes were few, and it attracted no general attention in the campaign. That broke up the combination, and labor societies, as societies, kept out of politics for the next few years. As societies their most extensive participation in politics was in the Congressional campaign of 1906.

Starting as a local secret society in Philadelphia in 1869 and holding its first general assembly in 1878 the Knights of Labor was the earliest society which aimed to gather all the workers of all trades into a single organization. It had 500,000 members in 1886, with Terence V. Powderly as the head.

Then began its decline and fall. Its strike on the Gould system of railways in St. Louis and the Southwest in 1885 it won, but the larger strike in 1886 on the same roads it lost.

From that time onward it gradually shrunk in importance. To-day it is only a shadow of its former greatness.

The American Federation of Labor rose as the Knights of Labor fell. At a convention in Columbus, Ohio, in 1886 the American Federation of Labor was formed and it has gradually absorbed nine-tenths of all the labor organizations of the United States. In it the several crafts retain their autonomy, but are federal for purposes of cooperation.

In 1907 the American Federation of Labor comprises 119 national and international unions and claims to have 2,000,000 members. The affiliated unions publish 245 weekly or monthly papers devoted to the cause of labor.

The federation's head is Samuel Gompers, and its organ, of which he is the editor, is the *American Federationist*.

Outside of the American Federation are about fifteen labor organizations, the most important of which are the Knights of Labor, the Stone Masons' International Union, the Bricklayers' and Masons' Union and the various switchmen, trainmen, conductors and others.

The societies not affiliated with the American Federation of Labor have a membership of about 500,000, making the membership of all the labor societies of the United States, in the aggregate, about 2,500,000.

PENN'S FIRST JAPANESE.

Tosui Imadata Entered the University With the Class of '79.

The first Japanese student at the University of Pennsylvania, writes William Elliot Griffis to *Old Penn*, the alumni magazine, was Tosui Imadata, who was a member of the class of 1879. He was a Buddhist and a member of a prominent family in Echizen, on the west coat of Japan.

He was a student in a school maintained in Fukui in Echizen by Mr. Griffis and came to this country when his teacher returned to the United States. When he returned to Japan he was appointed professor of chemistry in the Buddhist college in Kioto.

He has held since important places under the Government. Mr. Griffis's idea in writing to the alumni paper was to discover if possible what had become of the first Japanese at Pennsylvania.

CORALS, JADE AND GARNETS

LESS EXPENSIVE STONES SHOWN IN ELABORATE MOUNTINGS.

The Season's Novelties in Jewelry Include Some Beautifully Carved Cameos—The New Bracelets Very Substantial—Old Fashioned Cameos Becoming Popular.

"For the time being," said the jewelry man, "coral and jade top the novelties most eagerly bought by New York women, including even those whose jewel cases are filled with the costliest stones."

In proof of this he showed a collection of corals and jades mounted in all sorts of articles of adornment, and larger and more beautiful, he thought, than any ever before seen in this city in any one store. For the time being shoppers want corals instead of diamonds. Turquoise is passed by in favor of jade.

The pins, corsage ornaments, necklaces, collars and pendants made of coral and of jade, representing the finest as well as the cheapest stones, are exquisite. In those of coral may be seen the finest of carving and mountings of the most delicate and elaborate workmanship.

And there are imitation pieces of different mountings which are almost as pretty and which appeal to many a holiday shopper who must make a little money go a long way. As a rule the finest corals shown are carved in relief in the form of female heads, heads of plumed knights, cherubic and heraldic designs, floral and leaf effects. There is very pale coral and coral of a very deep tint, mounted in gold or silver or oxidized silver, wrought in a filigree or open work design in some cases.

There are La Vallière necklaces composed of two, three, four or more oval coral heads of varying sizes connected with filigree work and depending from a slender chain. There are single heads mounted in the same fashion. One such oval, about 1½ by 1¾ inches, of pale pink coral against a background of gold filigree and suspended by a fine gold chain, costs $175.

"Why, I can buy a real diamond ornament for that price," a shopper exclaimed, and the dealer agreed with her. The price of jade, an oval of similar size mounted in dull silver, was $150. But of course these examples represent the pick of the manufacturers' stock.

A very beautiful head of about the size mentioned, mounted as a breastpin, may be had for $30. These coral cameo style breastpins are very popular and they are considered very stylish in both the smaller and larger sizes.

Some of the collections show unmounted heads, so that a purchaser may select a mounting to suit her own taste. The other day two of these heads, exactly alike, were bought and instructions given to have them mounted with a border of small diamonds. Commonly, however, a gold border is chosen in a perfectly plain or a beaded effect.

In corsage ornaments it is different, the head or heads being nearly always surrounded with filigree work. It is in flat collars anywhere from one inch to two and a half inches that the new corals and jades are perhaps seen to the greatest advantage. Invariably these collars are of gold or silver curiously wrought in Oriental looking patterns, with three, four, five or more coral or jade ovals inserted at intervals.

Other collars are made of strands of fine coral beads with a crossbar at the front, back and sides of openwork gold or silver, and these in pattern are a duplicate of the pearl strand collars now so much worn. The coral collars, it is said, are very becoming to a clear, fair complexion, but women with a high color or a muddy skin would better let them alone.

The flat collars are matched with flat bracelets about one inch wide, which fit closely around the wrist. The newest design separate bracelets are, however, not of uniform width, nor are they very narrow. On the contrary, some of the most stylish broaden out on top to a width of nearly two inches. These are of gold or of silver, with and without a coral, a jade or other stone in the centre.

It is many years, in fact, since bracelets have been so substantial.

The assortment of corals includes many small single drop pendants in design much like the small pearl and diamond drop pendants attached to a threadlike chain long enough only to go around the neck. In some of these the drops are carved, in others they are plain. Belt buckles are mounted with the real coral and with jade and there are imported shell combs ornamented with traceries of fine gold connecting very tiny coral beads.

Fortunately for shoppers limited to smaller prices than the real jade brings there are imitations at very low prices which only experts know from the real thing. For instance, gold bracelets mounted with a jade ball on either of the overlapped twisted ends, a third ball dangling between, cost only $5, and others with less jade sell for $3 and under. Breastpins and stickpins of imitation jade at low prices are plentiful. Novelties in coral and jade include also shirt and shirt waist sets, the first consisting of three very small studs, link cuff buttons and a stickpin, the latter half a dozen larger sized studs and a stickpin.

Finger rings of coral and of jade, mounted with and without diamonds, are among the best selling rings just now, and strings of small corals fitting closely around the collar are mentioned in the same class.

The woman lucky enough to own some old fashioned cameos may give thanks and get them all out, for cameos of every size and description are seen in the collections of novelties, mounted not only as breastpins but in flat collars, bracelets and pendants.

Garnets are popular again. Women who formerly turned up their noses at a garnet have changed their minds. In some of the new settings garnets have almost an Oriental look. In some settings small garnets are grouped in clusters very close together, in others larger size garnets are spaced at equal distances to show a continuous background of gold. There are collars, breastpins, stickpins, corsage ornaments of the everyday, comparatively inexpensive grade of garnets, which, however, because of their setting are far removed from the commonplace.

A Klondike Turnip.

Lawson correspondence Seattle Post-Intelligencer.

Mrs. Robert Henderson, the wife of the discoverer of the Klondike, has the largest nugget ever taken from the ground in the Klondike. It was taken out this fall, and Mrs. Henderson has the honor of having dug it up herself. The nugget weighs twenty-five pounds and is nothing more or less than a giant turnip, grown in the Henderson garden, at their home in South Dawson.

The turnip looks in size more like a pumpkin. It is sound and has the peculiar quality of being tender and delicious to the extent that can be secured only in vegetables grown under the midnight sun. Were navigation still open Mrs. Henderson would send the turnip to the coast to surprise the natives of Puyallup, Chilliwhack, Seattle and Gotham. As it is, she will slice it and have turnip off the one root for thirty successive meals.

New Industry for Boys.

From the London Chronicle.

Boys who have been apprenticed to no trade and who want to make a career for themselves invent their occupations. The knocker cleaner has been knocking at the door. But two boys of Charlton appear to be starting a new industry. They called up the housemaid.

"Do your missus want any kittens or cats drowned to-day? Penny each or four for thrippence."

COLETTE DUMAS DEAD.

Anecdotes of Her Childhood, When Brilliant Things Were Expected of Her.

Colette, the elder daughter of Alexandre Dumas the younger, recently died in Paris. She was the wife of Dr. Matza. The event has brought into print various recollections of her childhood, when it was the fashion to prophesy that the literary mantle of her father and grandfather would descend upon her.

One story goes back to her sixth year when Charles Narrey, one of a group of newspaper men and dramatists who used the Dumas dining table almost as their own, died. His legacy to Dumas was a handsome portrait in oil of himself, and when it arrived the whole family held a somewhat tearful discussion as to where it should be hung, which Colette cut short by exclaiming: "Why, hang it in the dining room of course. Where else?"

When Emile de Girardin was framing the plot for his play "Le Supplice d'une Femme" he was greatly worried as to how he should work out a child part which was of vital importance. One day he confided his troubles to Dumas, who instantly replied "I'll get you the solution at once," and then gave orders that Colette, who was 7 or 8, be sent to him.

On her arrival he put on a very solemn air and taking her in his arms told her that he and her mother were going to separate and it was up to her to choose which parent she would remain with. The little victim of the cruel experiment wept bitterly and pleaded against the separation, but when her father assured her it was inevitable she thought a minute in silence and then sobbed:

"Well, papa, I'll stay with whichever of you remains here at home."

Girardin had the solution of his problem.

One day the painter Meissonier found Colette crying bitterly over a book. He took her in his arms to comfort her and incidentally took a glance at the book. It was the "Memorial of Saint Helena." When he questioned her about her tears she could only wail in reply: "Oh the poor Emperor, the poor, poor Emperor!"

Three months after a package was delivered at the Dumas house directed to Colette. It contained a picture of Napoleon I. by Meissonier, done in his very best style.

Dumas hurried around to the painter's studio.

"My child," he exclaimed, "cannot receive such a gift as this. Why, it is princely."

"No, imperial," answered Meissonier, "and yet I am still her debtor. Her tears were one of the greatest joys of my life."

POLITENESS PUNISHED.

An Episode of Travel on the Subway, in Which a Woman Got a Seat.

It was in the subway and there were several women standing, so that the setting was conventional. This was helped out by the fact that several men were seated.

Two of the men were of the floridly amiable type and they were conversing with a great deal of laughter. Not far from them stood a severe looking woman who was reading a book as she swayed with the motion of the train.

Just about exactly across from the men was a woman seated who wore a long fur piece and had a muff in her lap. As the train hit a curve the muff rolled off onto the floor.

She sat there rather helplessly, because she was stout, looking at the muff.

One of the floridly amiable men got up to restore the muff to the woman.

"Here's your muff you dropped," he said smiling killingly at the stout woman, who was not bad looking.

"Thank you so much," she remarked, with a sort of flaccid coquettishness.

"Oh, not at all," he said and then turned to regain his seat.

The severe looking woman who had been reading still was deep in her book. But she was sitting now. When the man arose she slipped unconcernedly into the empty seat.

The man bent his geze on her, and with the sense of being stared at she lifted her eyes to him.

"Why, I have your seat," she said, as if in blank astonishment at the happening. "Would you like it back?"

"By no means, madam," he replied, and stood the rest of the way up town.

MAKING ROMAN CANDLES.

A Good Deal Like Solitary Confinement—One Man to a Hut.

The most solitary person in the world during working hours is the maker of roman candles.

He occupies an isolated cell, says the *Technical World*, and nobody comes near him while he is engaged in his patient toil.

The wages he gets are high, but not by reason of the loneliness to which he is condemned; he is paid for the risks he is obliged to take.

The quarters occupied by this eremite artisan are a tiny house, which might almost be called a hut, with a floor space not more than six feet square. Standing by itself, at least sixty yards from any other structure, the little building is of wood, of the simplest architecture.

If it were to be blown up the financial loss would be almost nil—a point of some importance inasmuch as its diurnal tenant is obliged to use considerable quantities of explosives in the business which engages his attention, for a roman candle is a sort of magazine or repeating gun, with a paper tube for a barrel and balls of fire for projectiles.

BROOKLYN ADVERTISEMENTS.

PIANOS

Anderson & Co.

Offer the Greatest Sale of high grade pianos for the Holidays.

Saving of over $100 on Highest Pianos. 50 Pianos of the best makes at the following reductions:

	Regular Price.	Now.
5 Hazelton Uprights	$500	$350
5 Hardman Uprights	500	260
3 Chickering Uprights	500	260
4 Milton Uprights	350	240
6 Anderson Uprights	400	290
8 Anderson Uprights	350	245
7 Anderson Uprights	325	220
6 Anderson Uprights	300	200

Small deposit can secure any of the above Pianos and monthly payment from February 1st.

Anderson & Co

370 Fulton St. Near Smith St. Brooklyn.

OPEN EVENINGS.

Two Blocks on Sixth Avenue — O'Neill-Adams Co — 20th, 21st & 22d Streets

Established 40 Years.

Open Monday and Tuesday Evenings

IN ADAMS BUILDING ONLY

Toys and Dolls of Every Kind

Closing Out at Very Low Prices.

Swing Horse, made of wood, color dapple gray; reg. $6.98, at $5.00

Teddy Bears

Teddy Bears—The imported kinds; made right and look right; our $1.00 size for 69c

Magic Lanterns

Magic Lanterns—Made of good sheet iron, with good lens and glass lamp; $1.50 size for $1.00

Dolls

The Celebrated Santa Doll; full jointed, with sewed and parted wig and eyelashes; our $1.50 doll at... $1.00

Humpty Dumpty Circus Set, figures made of wood and jointed like a doll; can do all sorts of stunts; reg. $1.50 size, $1.00

Dolls' Go-Carts

Dolls' Go-Carts—Made of good reed, steel gear and wire wheels; will hold a large doll; our $1.50 size for $1.00

English Doll Perambulator, with leatherette hood; well made and nicely finished; reg. $7.50 size $5.00

A large assortment of Iron Toys, such as Fire Engines, Hook and Ladders, Dump Carts, Express Wagons, Railroad Trains, &c., at from ..... 25c to $2.00

All kinds of Dolls' Carriages, reduced; $1.50 kinds, $1.00; $2.00 kinds, $1.40; $5.00 kinds $2.25

Little Giant Hand Car, sold everywhere at $2.50; here to-morrow at $1.75

IN EITHER BUILDING

Jewelry--the Handsomest Christmas Gift

Superb stocks of Jewelry to select from; hundreds of suitable gifts marked much under regular price.

In addition to these very low prices we allow an extra

25 Per Cent. Discount on Solid Gold Jewelry

Solid Gold

Solid Gold Cuff Links, in rose, green, bright and Old English finish, at $1.50 to $9.50

Diamond setting, at $1.55 to $20.50

Solid Gold Rings, single stones or fancy cluster settings, at 98c to $10.00

Diamond settings, at $3.98 to $15.00

Signet Rings, plain or diamond settings, at ..... 75c to $25.00

Solid Gold Lavellieres and Festoons, Necklaces, set with Amethysts, Pearls, Sapphires and Garnets, some with floral effects, at .... $8.95 to $15.00

Solid Gold Cuff and Collar Pins, two in set, one hundred pretty designs to select from, special at 95c

Others at ..... $1.25 to $6.95

Solid Gold Bracelets, Old English and Roman finish, plain and hand engraved, some with stone settings, at $5.25 to $18.50

Solid Gold Brooches, sunburst effects, genuine half pearls, diamond centre, at $9.95 to $38.50

Purses and Bags—

German Silver, Gold Plated and Silver, in satin finish—a large variety of exquisite patterns to choose from, some plain, others elaborately decorated, $1.25 to $15.00

Hat Pins—

A variety that seems almost endless.

Gold Plated, 25c to $5

Buckles—

Buckles and Sash Pins are here in no less than 500 designs—truly a wonderful assortment, not matched anywhere else.

Gold Plated, Oxidized, Gun-metal, Cut Jet, Pearl and Steel; plain, engraved and set with stones, including the popular jade and coral, 25c to $10.00

Bracelets—

Fully one hundred styles here to choose from—beautiful gift things indeed—gifts that are always valued.

Gold Plated, 50c to $6

Necklaces—

Solid Gold, $2.95 to $10

Gold Plated, 65c to $3

Pearl, 25c to $3

Crystal, 25c to $3

Gold Plated Beads, $2.25 to $4

Men's Watches—

Not less than 25 styles of watches are here for men and boys—no two of them being alike.

SOLID GOLD WATCHES—Open face and hunting case; engraved or engine turned; Swiss and American movements ..... $25 to $36.50

GOLD-FILLED WATCHES — Open face or hunting case; plain or engraved; Swiss and American movements, fully guaranteed. $4.95 to $19.75

Women's Watches

SOLID GOLD WATCHES—Open face and hunting case; some plain for monograming; others elaborately engraved; Swiss and American movements, all guaranteed; some of the cases set with diamonds ..... $8.95 to $38.00

SILVER WATCHES—Open face and hunting case; both plain and engraved styles; various movements, $2.95 to $14.75

Match Safes—

Fine gifts for men these safes of solid gold; severely plain and handsomely engraved and in rich embossed designs ..... $14.00 to $25.00

IN ADAMS BUILDING ONLY

Holiday Gift Books--Great Variety

All kinds of Books suitable for presents. Books for every member of the family—at prices you will appreciate.

Wide Awake Library for Boys and Girls at 25c

In this series the Publisher has aimed to include the best and most popular books for Young People. Beautifully bound in ornamental cloth covers.

Adrift in New York — Horatio Alger, Jr.
Adventures of a Brownie — Mulock
Aesop's Fables
Alice in Wonderland, and Through the Looking Glass — Lewis Carroll
All Aboard — Oliver Optic
Andersen's Fairy Tales
Andy Grant's Pluck — Horatio Alger, Jr.
Arabian Nights
Averil — Rosa N. Carey
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