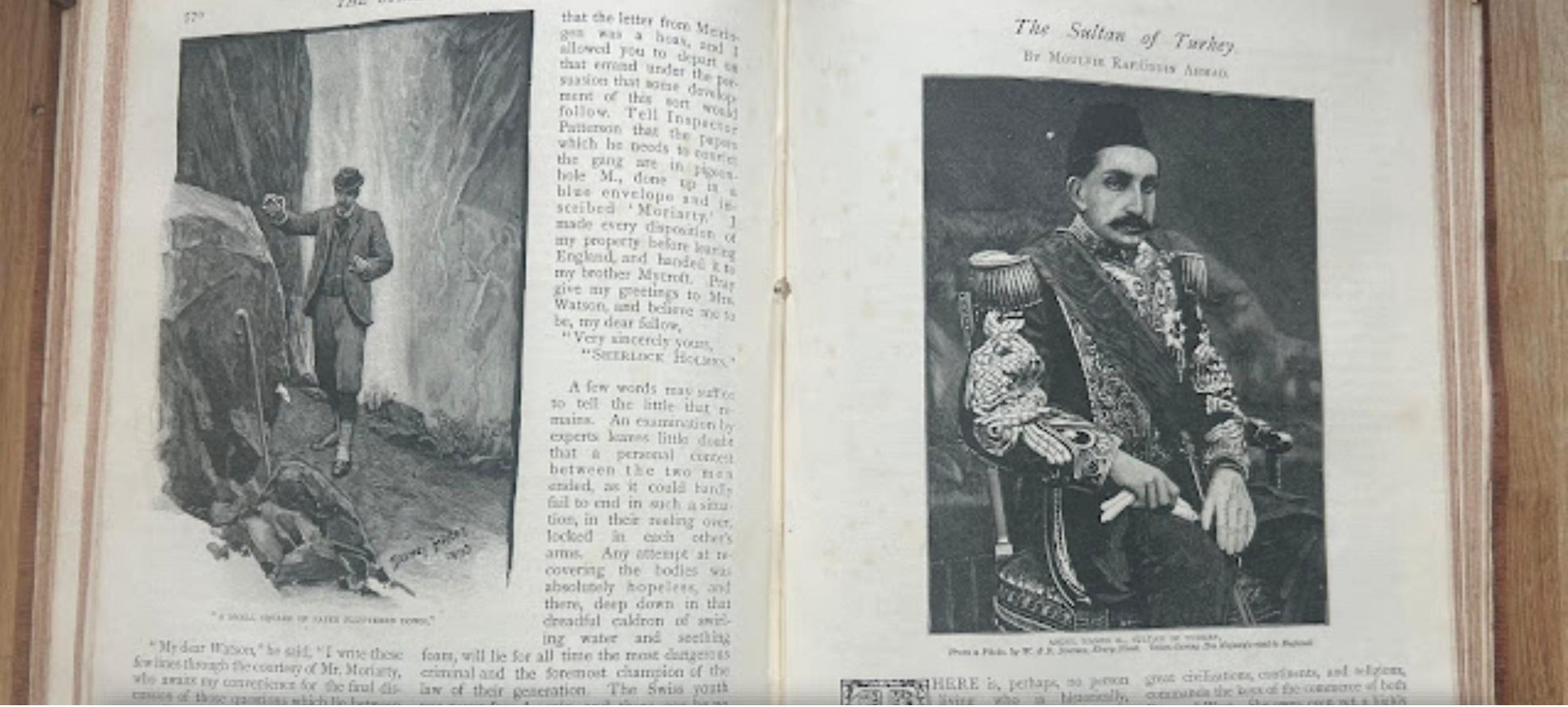


that the letter from Morisgo was a hoax, and I allowed you to depart on that errand under the persuasion that some development of this sort would follow. Tell Inspector Patterson that the papers which he needs to convict the gang are in pigeonhole M., done up in a blue envelope and inscribed 'Moriarty.' I made every disposition of my property before leaving England, and handed it to my brother Mycroft. Pray give my greetings to Mrs. Watson, and believe me to be, my dear fellow,

"Very sincerely yours,
"SHERLOCK HOLMES."

A few words may suffice to tell the little that remains. An examination by experts leaves little doubt that a personal contest between the two men ended, as it could hardly fail to end in such a situation, in their rolling over, locked in each other's arms. Any attempt at recovering the bodies was absolutely hopeless, and there, deep down in that dreadful caldron of swirling water and seething foam, will lie for all time the most dangerous criminal and the foremost champion of the law of their generation. The Swiss youth

"My dear Watson," he said, "I write these few lines through the courtesy of Mr. Moriarty, who awaits my convenience for the final discussion of those questions which lie between

"A SMALL SQUARE OF YATES HOLLOWAY'S TONIC."

The Sultan of Turkey.

By MOUKHTAR RATCHOUEN AHMAD.

HERE is, perhaps, no person living who is historically great civilizations, continents, and religions, commands the love of the commerce of both

bitter experiences, who can be find the Sultan grow suspicious



MOULVIE RAFIÜDDIN AHMAD.
From a Photo. by Elliott & Fry, Baker Street.

Rafiuddin Ahmad

Mohammedan nations of the world. Beaconsfield wisely remarked that the

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uler of Turkey is nobody if he is Majesty cannot but be welcome.

Boxing Day 1893

The day 32,251 *travellers* descended on Constantinople



- *Constantinople or The Revels of the East – A Grand Terpsichorean, Romantic and Lyric Spectacle, and Aquatic Pageant, in Two Acts and Six Tableaux*



The Lyons team at Olympia: Monte (back row second from left), Isidore (centre), Alfred (left of Isidore), Izzy (right of Isidore)



"OLYMPIA," THE NEW NATIONAL AGRICULTURAL HALL, WEST KENSINGTON.



Bolossy Kiralfy
(who else?)



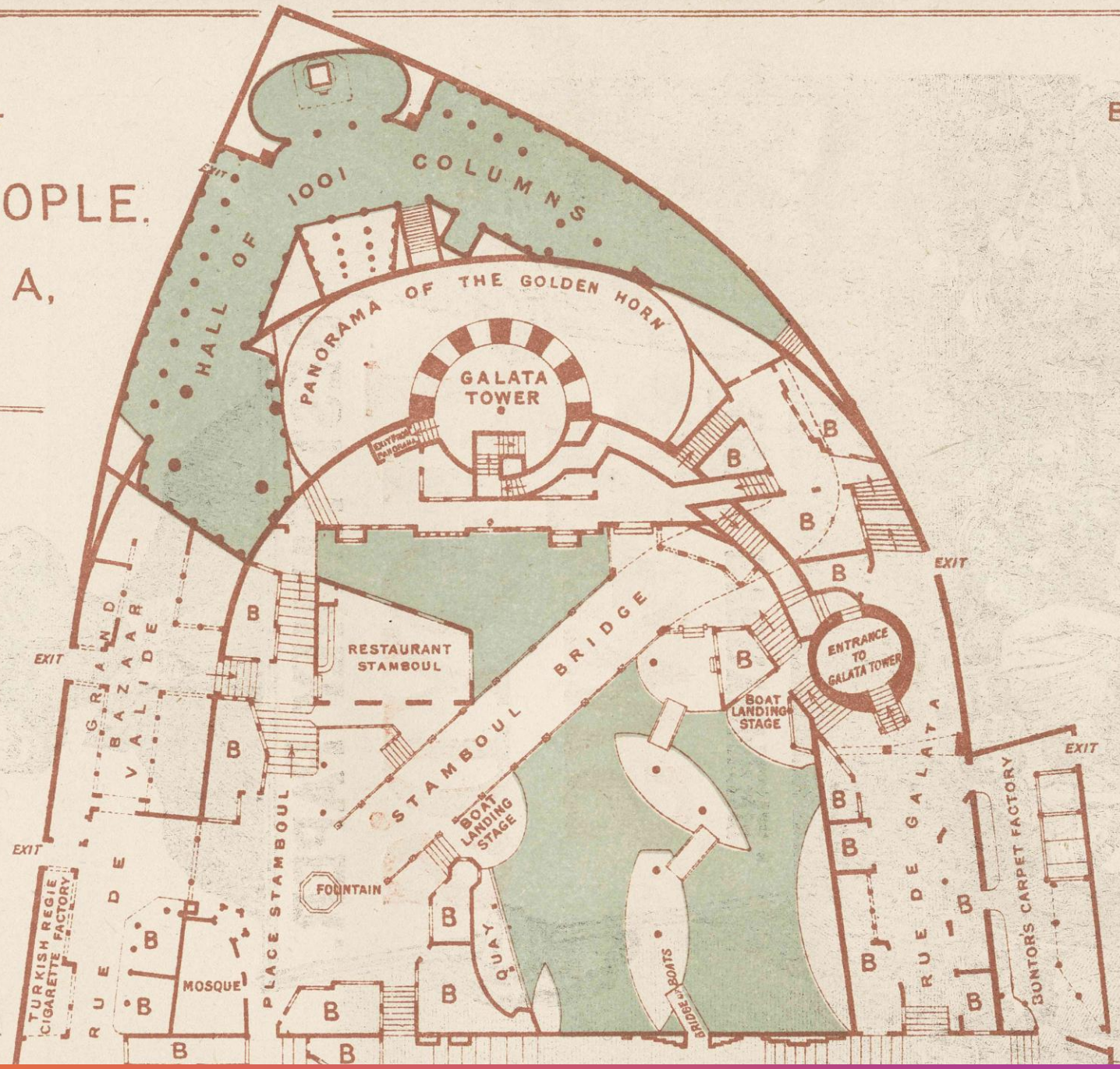

IMRE KIRALFY'S
SUPERB REPRESENTATION OF
VENICE
AT OLYMPIA
THE STROBRIDGE LITH. CO.
COPYRIGHTED BY IMRE KIRALFY 1891
PRINTED IN AMERICA.

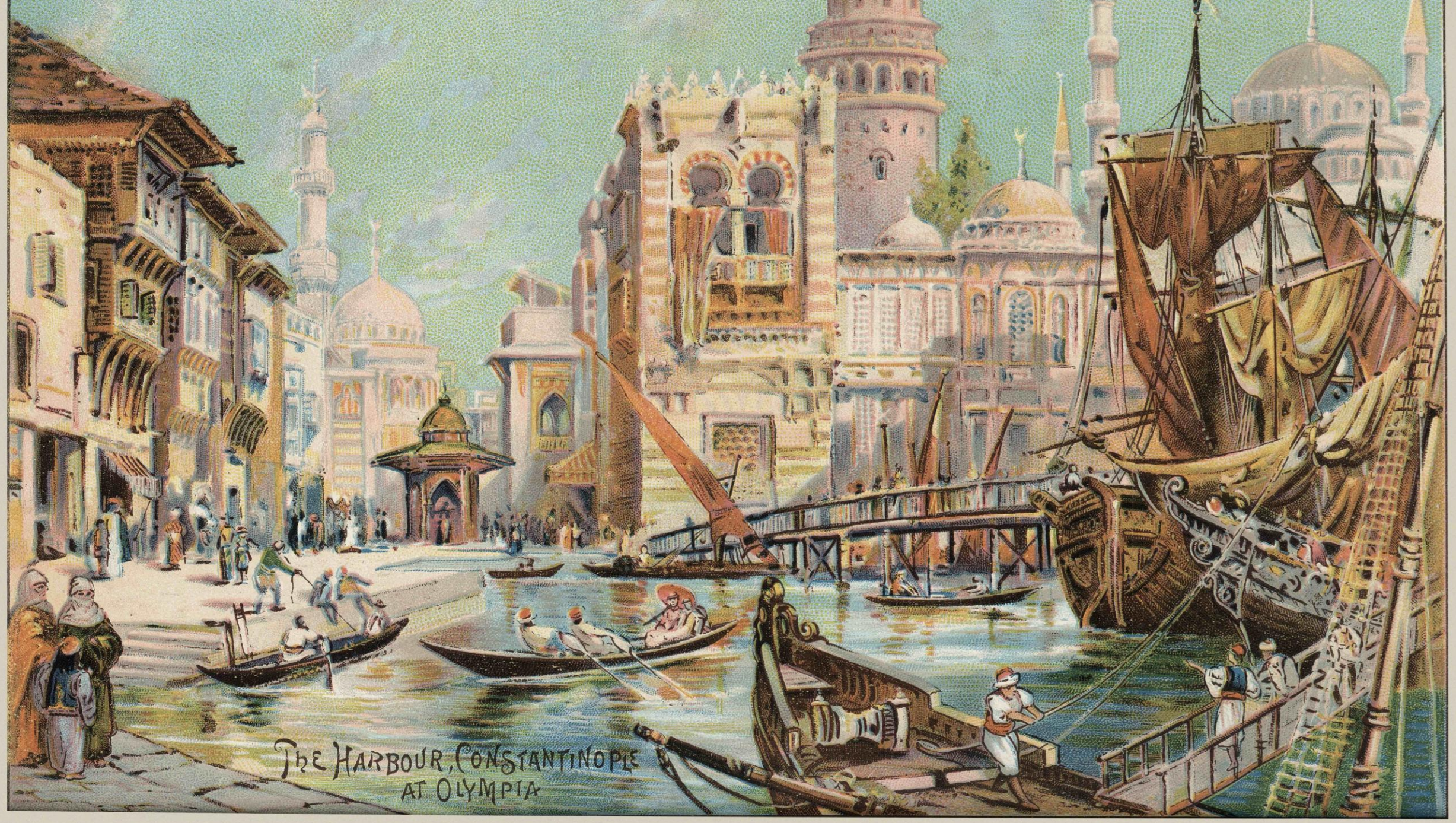




CITY OF CONSTANTINOPLE. OLYMPIA, 1893-4.

B INDICATES BAZAAR.

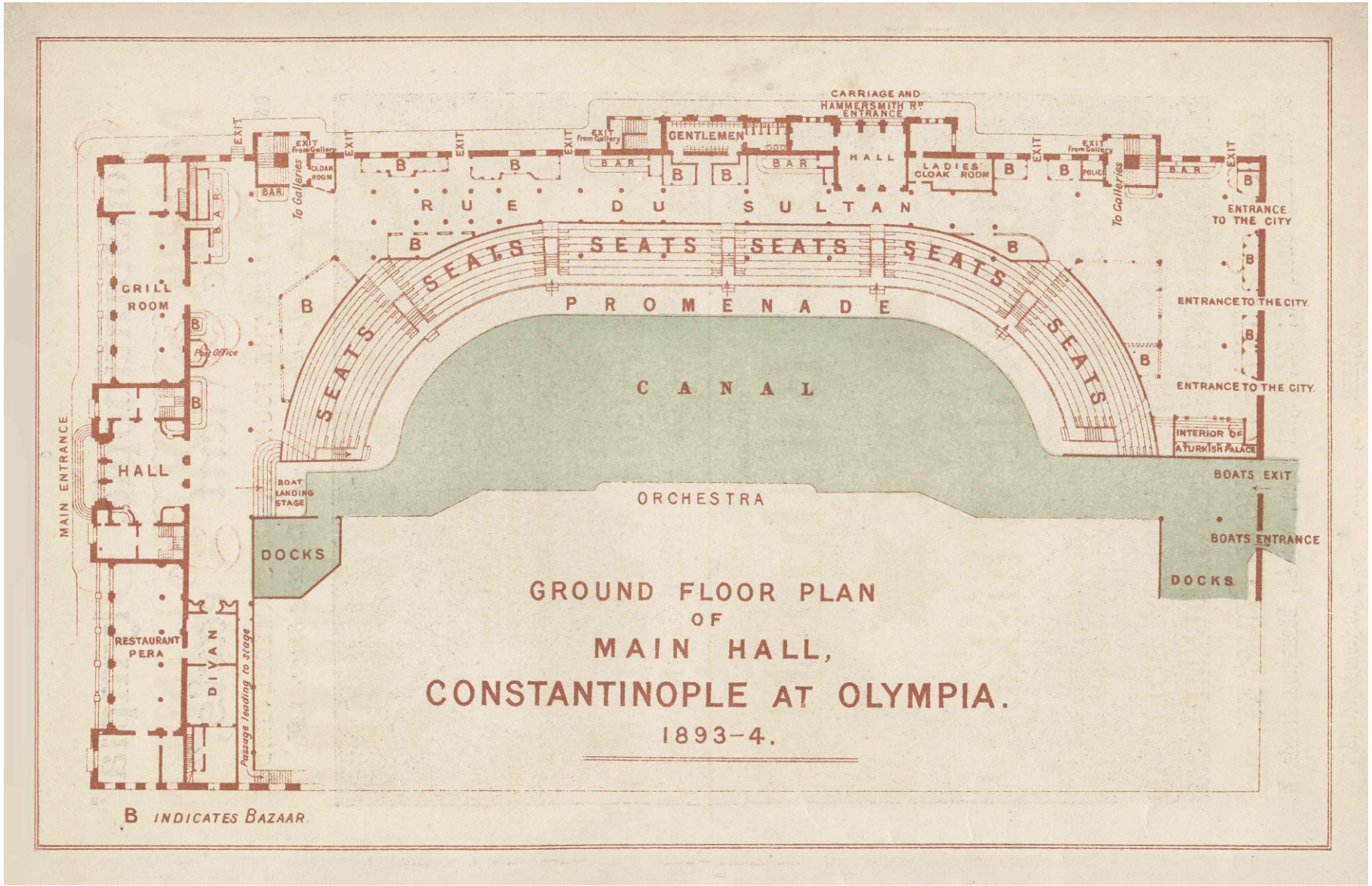



The Harbour, Constantinople
at Olympia


BOARD ROOM
BAR
EXIT
THE FRANKS QUARTER
EXIT
GENTLEMEN
PRIVATE
COFFEE ROOM
BAR
LADIES
EXIT
BAR
SECRETARY
OFFICES
SEATS
SEATS
SEATS
RUE DE SCUTARI
ARABIAN NIGHTS MUSEUM
PRESS ROOM
TEA ROOM
WAY IN
WAY OUT
ARABIAN NIGHTS
EXIT
PLAN OF GALLERY FLOOR
For Arabian Nights Museum, Bazaar, &c &c
CONSTANTINOPLE AT OLYMPIA,
1893-4.


THE MOSQUE AT OLYMPIA


St Sophia at Olympia



GROUND FLOOR PLAN OF MAIN HALL, CONSTANTINOPLE AT OLYMPIA.

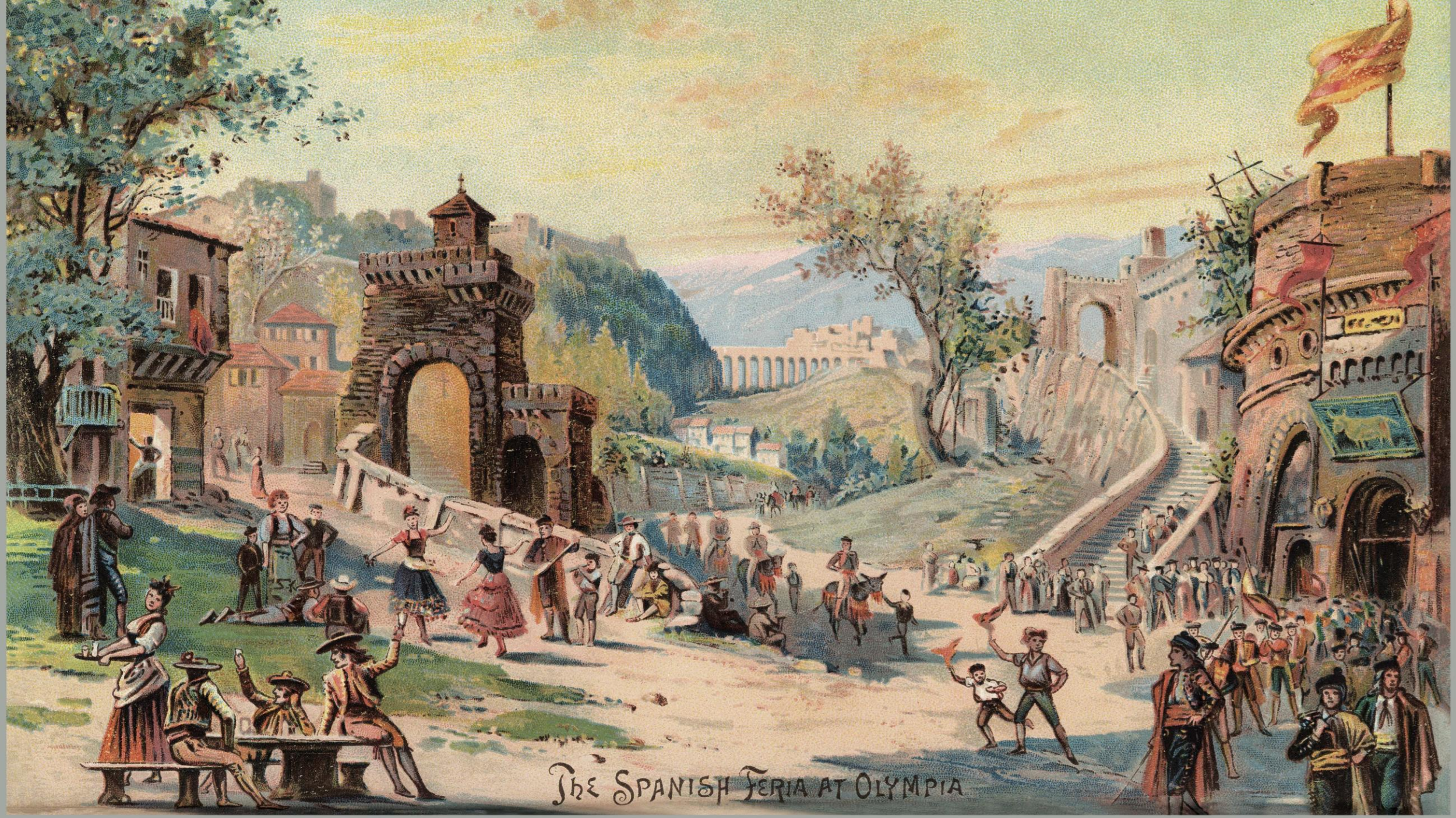
1893–4.

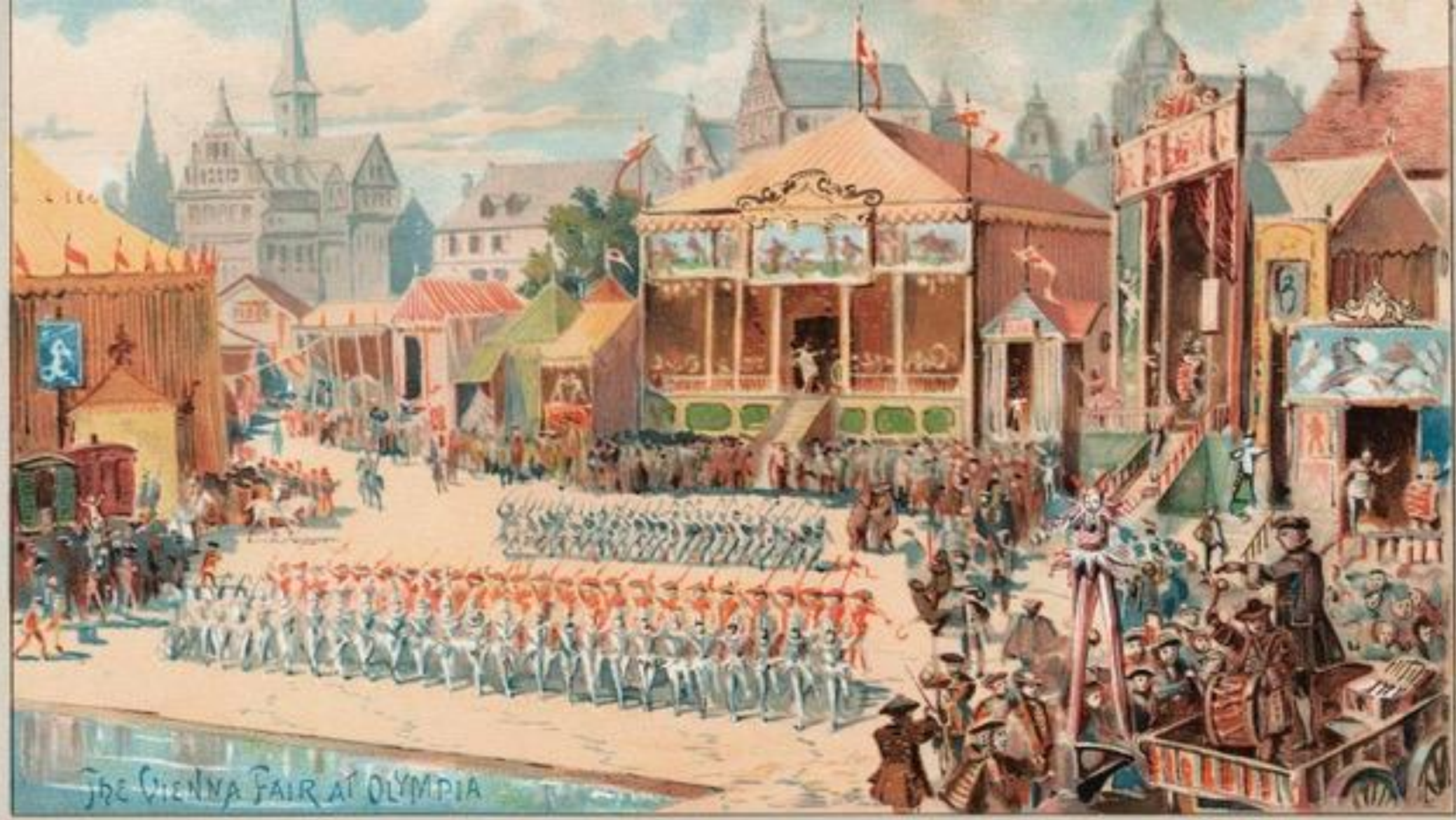


To sit upon the woodwork up among the great wheels which lift the mighty curtains and "drops" is to become the spectator of a scene as attractive as it is novel. The novelty of the spectacle which is presented to the stage as seen from the flies is by no means the most remarkable thing about it; for what strikes the observer most is the surprising dissimilar effect obtained from this point of view. Obviously, as we see on a stage length without breadth; we get no real or even approximately correct perspective. From the flies at Olympia we see a vast depth of scene, and what we lose in brilliancy we gain in variety of line.

BEHIND THE SCENES AT "CONSTANTINOPLE"

DRAWN BY R. B. DIBDIN


The Spanish Feria at Olympia


THE VIENNA FAIR AT OLYMPIA


THE ROUMELIAN SCENE AT OLYMPIA





THE FINAL CURTAIN

