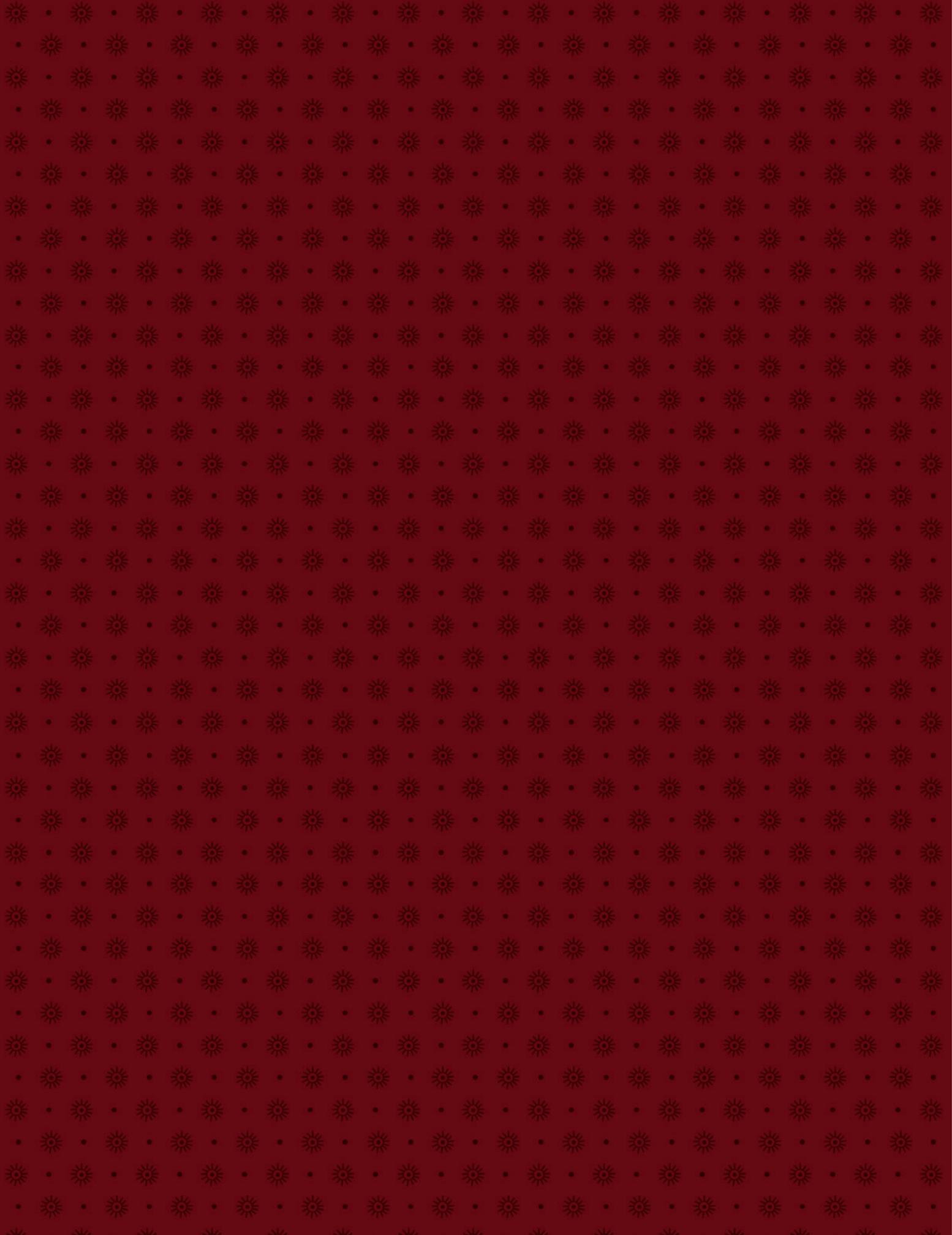


THE RICKY JAY COLLECTION



FEBRUARY 25, 2023



THE
RICKY JAY
COLLECTION



G.A.H. Dean & Co. Threadneedle Street.

IF I COULD ONLY GET THE DOOR DOWN ? I SHOULD SEE THEM ALL FOR NOTHING.

☞ at AUCTION ☜

— THE —
RICKY JAY
COLLECTION

PART I



FEBRUARY 25, 2023
TEN O'CLOCK CENTRAL STANDARD TIME





INTRODUCTION

PERSI DIACONIS

I'm happy that Ricky Jay's amazing collection will be scattered back to the world of magicians and collectors. Ricky said that I started him off on serious collecting. We knew each other as kid magicians in New York City and reconnected in 1971. Ricky had taken a room in a house in Cambridge, Massachusetts, and I was a graduate student nearby. Cambridge and Boston had dozens of used bookshops then (Ximenes, Goodspeed's, etc.), and on many Saturdays we made the rounds. Neither of us had any money, but still we could look and hope to get lucky. A few years later, we managed to scrape together enough to go to London for the Sotheby's auction of Jimmy Findlay's collection. I bought a file of *Mahatma*, Ricky bought a Glasgow Dean. Both of us were broke again.

But Ricky had a strategic advantage: he was a working professional who traveled from city to city and country to country. Always making the rounds, meeting collectors, making contacts. Ricky built his collection piece by piece over the course of fifty years. For much of this time, funds were low so he made deals, bargained, traded up, and arranged swaps. I became his follower in those days, picking up his duplicates (with the understanding that he kept the better copy). If he couldn't afford it, he'd let me have a shot at it. I got my Prévost, my first Scot, and a hundred other books this way. He'd call me from book fairs ("I just saw... I've got one, and this is pricey, but..."). As Ricky's opportunities to collect expanded, mine dwindled, but he always looked after his friends.

Ricky and Chrisann have a beautiful house in the Hollywood hills. Every wall of every room is lined with bookshelves, posters, prints, and broadsides. The bedroom I stay in on visits is no exception. The shelf nearest the bed has a hundred or so books and pamphlets, on topics ranging from Cockney rhyming slang to second story men to mind-reading dogs. One of the joys was confronting Ricky with almost any item on a shelf. "Can you remember anything about this?" And off he'd go. He remembered where he got it, why he got it, and how it fit in. He'd fish out a variant (and sometimes a duplicate—lucky me). Often his purchase had a story, about a curious shop or a seller or a deal he made. He knew surrounding social history, and the most obscure facts about publishers, printers and places poured out of him. He had patience and a long range focus about building his collection, sometimes waiting thirty years to put the right deal together. These links and threads are woven into his writings. It's a real loss that there aren't more.

If you buy a piece at this sale, try to bring it to life. What's its story? Why did he want it? What's it connected to? Our world of collectors is healthier than any museum. The whole is much greater than the sum of its parts. Do some research, write it down. Ricky did and the world is a better place for it.



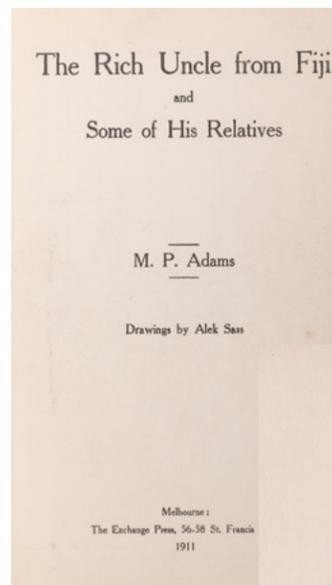
1

**1. [ACROBATS AND JUGGLERS]
ACROBATS, EQUILIBRISTS, AND JUGGLERS POSTER.**

American, ca. 1880. Oversize two-sheet stock poster with large color wood-engraved images of jugglers, equilibrists, and acrobats performing with juggling sticks (balancing hats), suspended from a trapeze (with a second bar being supported by ropes held in one acrobat's mouth), balancing on each other's shoulders, and contorted in a variety of poses. 69 x 41 3/4". With minor losses at intersecting folds and in margins expertly restored; B+. Linen backed.

1,000/2,000

No printer's name appears on the poster, though the work is reminiscent of Calhoun Printing of Hartford, and, to a lesser degree, the Ledger Job Printing Office of Philadelphia.



2

**2. ADAMS, M.P. (Marimon Percy Greenwood Adams).
THE RICH UNCLE FROM FIJI.**

Melbourne: The Exchange Press, 1911. Original pictorial color wrappers bound in red buckram (upper affixed to front pastedown). Illustrated by Alek Sass. Photographic plates. [1 -13], 14 - 110. 8vo. Bookplate of J.B. Findlay hinged to front pastedown, spine and front board lettered in gilt with title and "[C.A. George] Newmann Collection." One gathering somewhat loose, a few old folds, but overall very good. RARE.

5,000/8,000

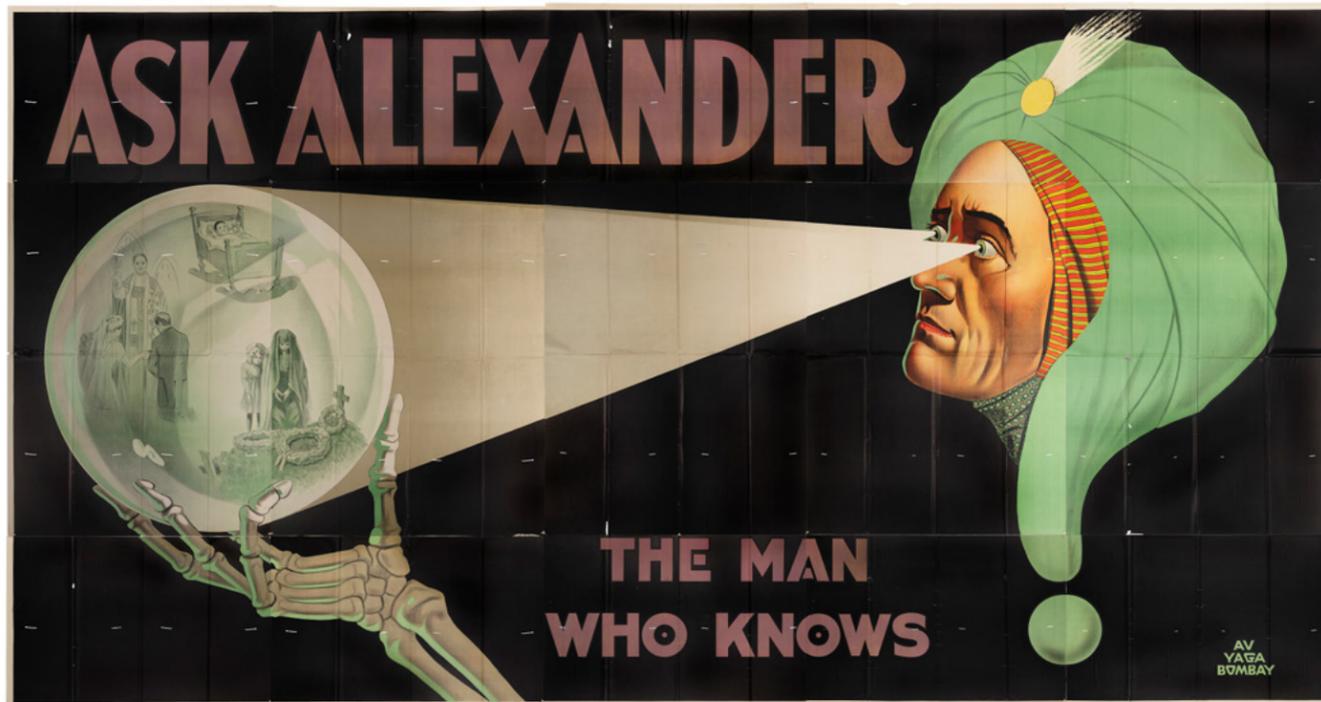
A classic treatise on cons and crooked gambling, with one of only a few published accounts of the Purse Swindle, and detailed explanations on the methods of monte mobs and other hustlers. The title of the work is derived from an early twentieth century Australian colloquialism referring to an imagined relative living a great distance away who apparently has great financial means. The mark is convinced by the con man to invest in a business run by the ersatz uncle. Of course, the investment never pays off, as there was no venture in first place, let alone a rich uncle operating it. This work was relatively unknown until reprinted in an abridged format in 1975 and has since become one of the most sought-after (and elusive) titles in the literature of crooked gambling and cons.



3



5



4

3. ALDOW.
ALDOW & THEO.

Hamburg: Adolph Friedlander, ca. 1898. Vibrant stone lithograph advertising the electrically-powered burlesque magic, clowning, and musical show of this husband and wife duo, featuring illuminated ears and noses of the principal players, as well as a light-up banjo and a host of vignettes depicting a range of magic tricks and comic sketches, as well as the “original” battery that powered the act. 53 x 37 1/2”. Small closed tears and chips in margins repaired, very minor marginal soiling; A-/B+. Linen backed.

1,500/2,500

4. ALEXANDER (Claude A. Conlin, 1880 – 1954).
ASK ALEXANDER. THE MAN WHO KNOWS.

Circa 1920. Enormous color stone lithograph billboard poster with Alexander’s head wrapped in a question mark at the right, casting a wide gaze over the enormous crystal ball at the left (in which a “cradle to grave” scene can be viewed), held by a skeletal hand, all on a deep black background, framed above and below with purple block capitals. Approximately 110 x 197”, in separate sheets and unmounted, with wear, tiny losses, and original old folds, as issued.

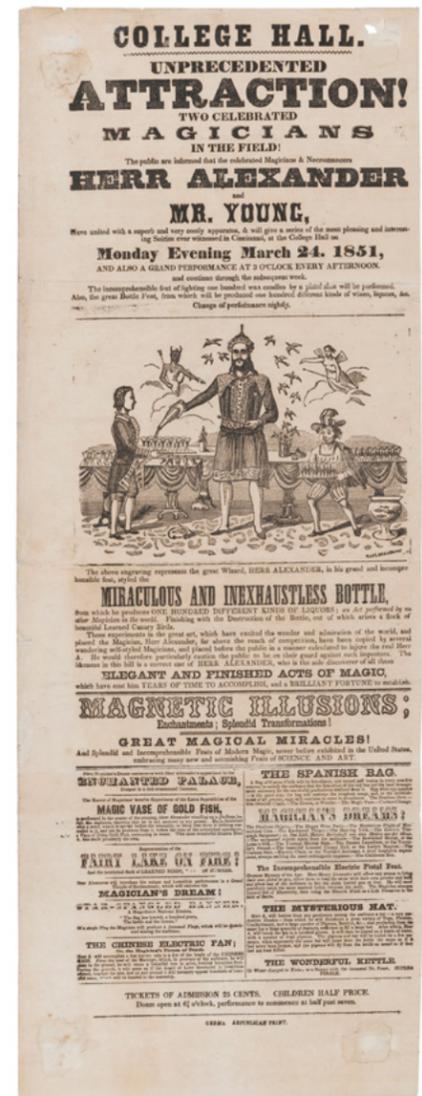
1,000/2,000

5. ALEXANDER (Claude A. Conlin, 1880 – 1954).
ALEXANDER. THE MAN WHO KNOWS.

Circa 1920. Iconic bust portrait poster with an image of Alexander’s turban-clad visage in black-and-white on a bright red background, with text in white above and below the likeness. 40 x 28”. Minor chips and folds in borders, scattered small losses. Unmounted.

500/1,000

Equal parts scoundrel and showman, Alexander’s iconic posters tell only part of a multifaceted life story that reads like the script of a noir-era potboiler. His biographers reported that Conlin, “... became perhaps the highest paid entertainer in the field of magic. Starting out as a stage illusionist, Alexander eventually discarded the large props and relied on his tremendous skills as a showman to put over an act of mentalism and psychic readings. As the turbaned ‘Man Who Knows,’ Alexander earned four million dollars over the course of a relatively short career during the 1920s. The ... story that runs concurrently with Alexander’s theatrical career includes ... seven marriages (sometimes to more than one woman at once), time spent in local jails and federal prison, his trial for attempting to extort an oilman millionaire, his failed attempt to outrun the authorities in a high powered speedboat loaded with bootlegged liquor, and the four men that he admitted killing.” (Charvet and Pomeroy, Alexander: The Man Who Knows, 2004.)



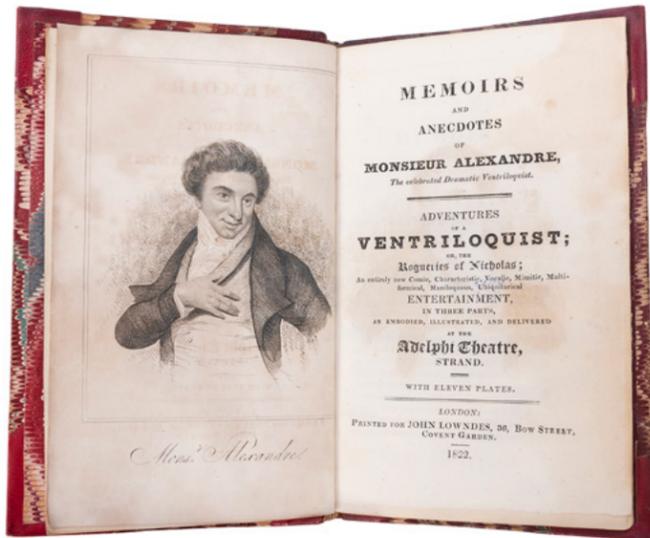
6

6. ALEXANDER, Herr.
UNPRECEDENTED ATTRACTION!
TWO CELEBRATED MAGICIANS IN THE FIELD!

[Cincinnati?]: Germa Republican Print, 1851. A central woodcut showing Herr Alexander presenting the Inexhaustible Bottle a la Robert-Houdin is flanked by flowering and descriptive text outlining his combined show with Mr. Young. Featured effects include the Star Spangled Banner, “a magnificent national illusion,” the Egg Bag, the Mango Tree, and the aforementioned bottle from which will be produced “one hundred different kinds of liquors.” 23 3/4 x 8 7/8”. Corner stains, old folds, short tear and small loss in upper right. A fine and early American conjuring broadside. See *MAGIC: 1400s – 1950s*, p. 33.

1,000/2,000

This is not a bill advertising Alexander Heimburger, but one of his many imitators. The original Herr Alexander left America in 1847 and by the time this bill was printed, was deep in South America on an extended tour.



7

7. ALEXANDRE, Nicholas Marie (Alexandre Vattemare, 1796 – 1864). **MEMOIRS AND ANECDOTES OF MONSIEUR ALEXANDRE, THE CELEBRATED DRAMATIC VENTRILOQUIST...**

London: Printed for John Lowndes, 36, Bow Street, Covent Garden, 1822. One-quarter morocco over marbled boards with matching marbled endsheets, ruled and titled in gilt with six spine compartments. Engraved frontispiece portrait and ten hand-colored plates of Alexandre as different characters. Two sections with separate title pages. 12mo. Frontis. browned, binding rubbed but sturdy, Boston Public Library deaccession mark to reverse of first title page, else very good. Toole Stott 9.

800/1,200

Vattemare was trained as a surgeon but never completed his schooling; it was reported that after making the cadavers speak – thanks to his early mastery of the art of ventriloquism – he was forced to leave school. Even so, his talent for “belly talk” made him famous and wealthy and afforded him many luxuries. Instead of performing with a puppet, Alexandre presented plays in which he acted as dozens of different characters, each with a distinct voice. He used his fame and wealth to promote libraries, culture, and many philanthropic efforts.

8. [ANATOMY] **THE MUSEUM OF ANATOMY, SCIENCE AND ART.**

St. Louis: Lavat & Murrin, Printers, ca. 1880. Pictorial letterpress advertising card for the exhibition operated by Drs. S. & D. Davison, “open daily for gentlemen only,” and also advertising the doctors’ new publication, *Practical Observations on Nervous Debility and Premature Decay*. Ragged edges, one corner lacking. Handsomely framed to 11 x 15 ¼”. See *Exemplars*, p. 327.

250/500

Displayed as part of Ricky Jay’s *Extraordinary Exhibitions*, Hammer Museum (Los Angeles), 2007.

NIGHT OF THE FATEFUL FIRE

9. ANDERSON, John Henry (1814 – 74). **PROFESSOR ANDERSON BAL MASQUE TICKET, SIGNED.**

[London], 1851. Letterpress “Lady’s Ticket” of admission to a masked ball promoted by Anderson after his stage-filling magic show at London’s Covent Garden Theatre Royal on March 4th 1856. 6 ½ x 7 ¾”. Numbered in ink and SIGNED in the lower right by Anderson. See *MAGIC: 1400s – 1950s*, p. 37.

800/1,200

One night after the ball to which this ticket admitted the bearer, the Covent Garden Theatre Royal was destroyed by fire, and with it Anderson’s entire show. In the words of author and pioneering magic collector J.B. Findlay, “in the early hours, about 5 a.m., on the fateful morning ... the fire broke out. This resulted in the complete demolition of the theatre and ... for the second time, Anderson’s fortunes.” Ever resilient, “in less than three months’ time he was again performing...”

10. ANDERSON, John Henry (1814 – 74). **COMPLIMENTARY PASS TO PROFESSOR ANDERSON’S SHOW.**

[London, 1851]. Letterpress printed “comp pass” admitting the bearer to the show of the Great Wizard of the North at the Theatre Royal, Covent Garden. With a royal coat of arms and the text “Mr. Anderson’s Season / Free List / Admit / One to Upper Boxes.” INITIALED by the Wizard, “J.H.A.” in black ink. Mounted to thin paper, above which is pasted a contemporary newspaper account of Anderson’s show, and sold together with a contemporary engraved three-quarter length portrait of Anderson.

500/1,000

11. ANDERSON, John Henry (1814 – 74). **THE FASHIONABLE SCIENCE OF PARLOR MAGIC.**

[Philadelphia]: Published by the “Great Wizard of the North” at his “Temple of Magic,” ca. 1861. Eighty fourth edition. Publisher’s pictorial buff wrappers. Diagrams in text. 12mo. p. [1 – 5], 6 – 71, [72]. Dog-eared corners, wraps weak but holding, corner chips, general wear; good. Folding paper case. Toole Stott 27.

600/1,200

An American reprint of the eighty fourth edition issued in England, produced for Anderson’s first world tour. This example bears the name of the printer on the title page verso: “Brown, Printer, Ledger Building, Philadelphia.” The cover bears a contemporary note in the upper margin in pencil that accedes with many reviews of Anderson as both a conjuror and a thespian: “A good magician, but a bad actor.”

12. [ANDERSON] [PUZZLES] **NUTS TO CRACK, PART XXV.**

Circa 1853. Letterpress broadsheet with hundreds of wood-engraved images, comprising a series of rebuses framing the central text, which together tell the story of the “history of the Russian war.” The center of the sheet is comprised of conundrums, enigmas, anagrams, and images including a “magical phantoscope,” “Chinese Shadows,” and images of a séance and a variety of apparatus concealed behind the scenes captioned, “Spirit Rapping illustrated and explained by Professor Anderson.” 22x12”. Old folds, corners chipped.

600/1,200

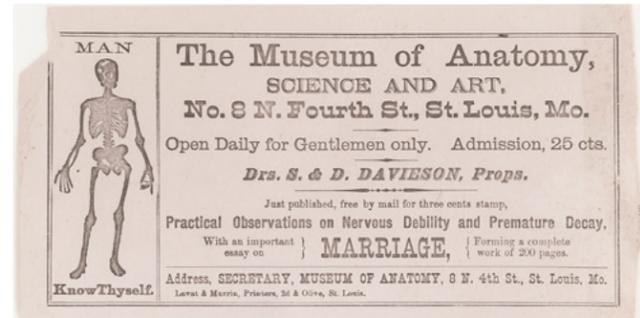
One of a series of puzzle pages issued in concert with various English newspapers; the solutions were offered for sale in a separate booklet entitled *The Nutcracker*.



10



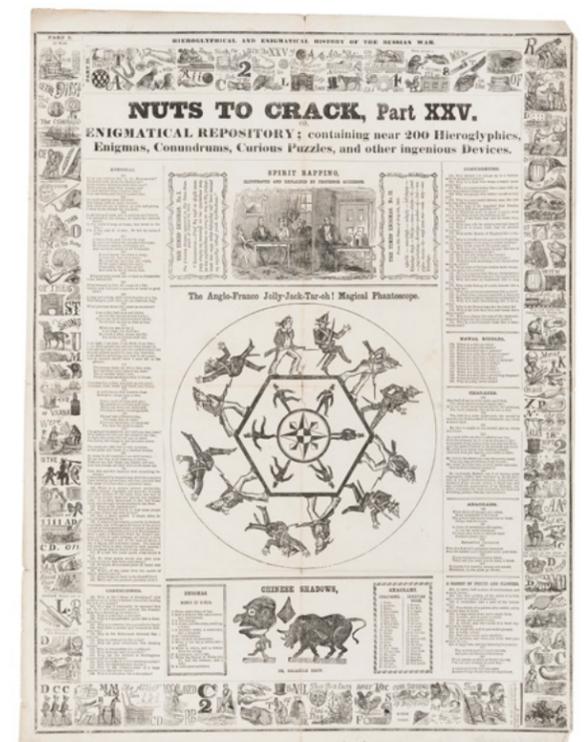
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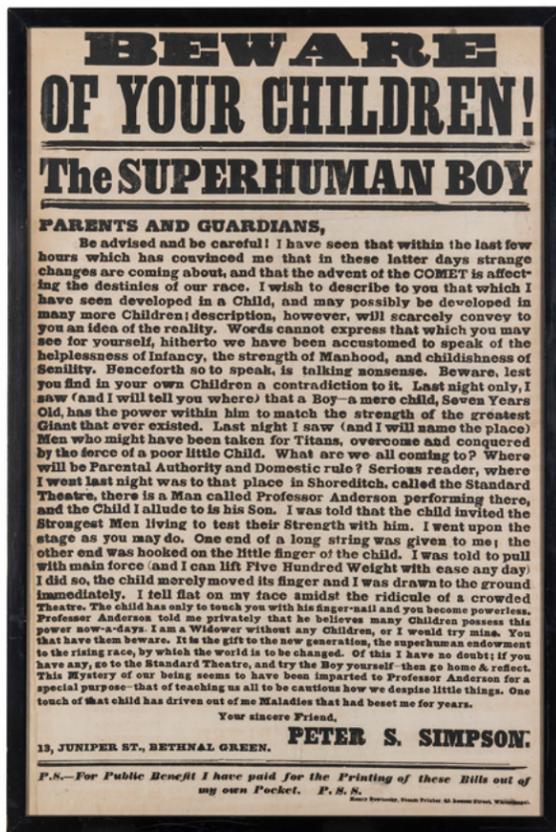
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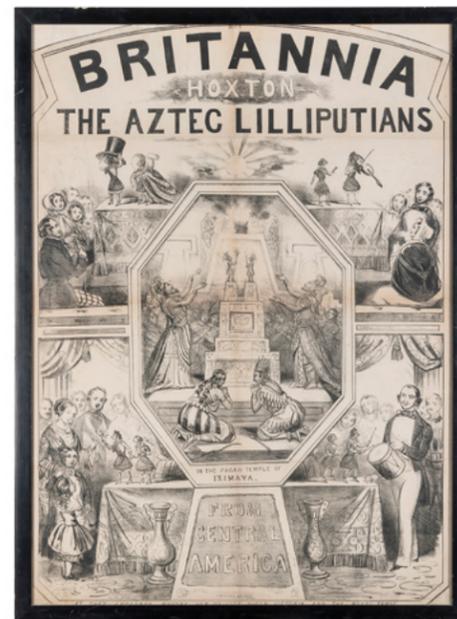
13

13. [ANDERSON, John Henry]
BEWARE OF YOUR CHILDREN! THE SUPERHUMAN BOY.

Whitechapel: Henry Bownceby [?], [1857]. Large letterpress broadside reproducing a letter apparently written and signed by one Peter S. Simpson of Bethnal Green, addressed to “parents and guardians” warning them against the heretofore unknown power of a little child – the son of John Henry Anderson, the Wizard of the North – who can make strong men powerless at the touch of a fingernail. Framed to 31 x 21”; not examined out of frame, but scuffs and marginal losses visible.

1,500/2,500

This broadside, the first of its type we have encountered advertising Anderson’s show, uses third-person perspective to describe a magical feat of super-strength demonstrated on stage. The letter supposes that the “advent of the COMET is affecting the destinies of our race” and goes on to describe the effects as follows: “I was told that the child invited the strongest men living to test their strength with him. I went upon the stage as you may do. One end of a long string was given to me; the other end was hooked on the little finger of the child. I was told to pull with main force...I did so, the child merely moved his finger and I was drawn to the ground immediately. I fell flat on my face amidst the ridicule of a crowded theatre.” A masterful example of the publicity Anderson used to advertise his shows in non-traditional manners, this bill was written as a warning, and is not only signed by the supposed do-gooder, but a post-script below the main block of text reads, “For public benefit I have paid for the printing of these bills out of my own pocket.”



15

15. [ANDERSON]
THE AZTEC LILLIPUTIANS FROM CENTRAL AMERICA.

[London]: Printed by JWG, ca. 1851. Half-sheet monochrome lithograph bearing five vignettes of the supposed Iximayan Lilliputians appearing at the Britannia, Hoxton. The children play instruments and dress-up; the central image depicts a fanciful scene in an apparent Aztec temple with Maximo and Bartola the apparent focus of worship by their countrymen. Professor Anderson holds a drum in the lower right while one of the children pounds on it with sticks. Framed to 27 ¼ x 20 ¼”. Small marginal losses and in-painting visible, but not examined out of frame. See *Jay’s Journal of Anomalies*, p. 91.

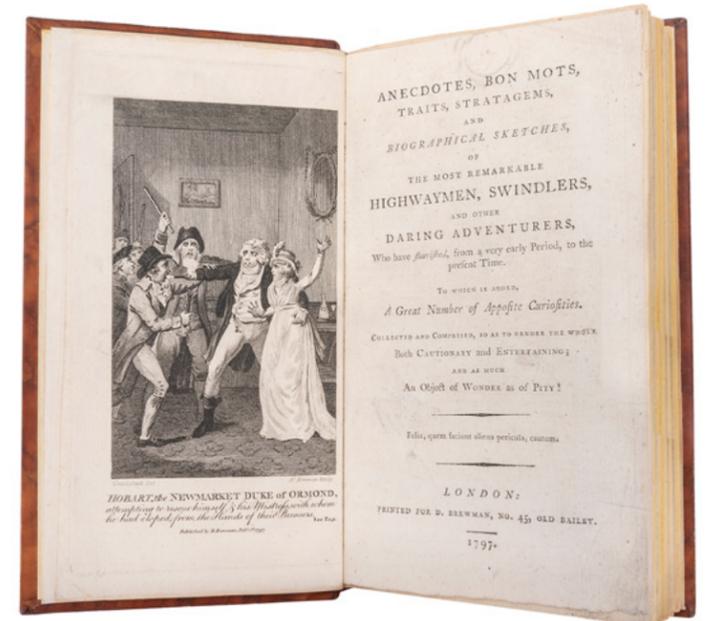
1,500/3,000

In the bottom left, one of the Aztecs presents Queen Victoria with a rose. The lowermost caption of the poster, partially obscured by the frame, reads, “As they appeared before Her Majesty Queen Victoria and the Royal Family.”

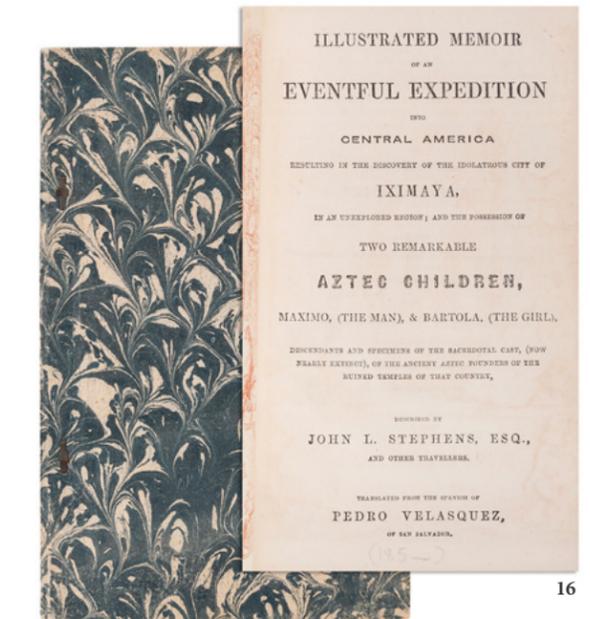
16. [AZTEC LILLIPUTIANS] VELASQUEZ,
Pedro and John L. Stephens.
ILLUSTRATED MEMOIR OF AN EVENTFUL
EXPEDITION INTO CENTRAL AMERICA ...
TWO REMARKABLE AZTEC CHILDREN.

Circa 1856. Old marbled wraps. Engraved frontispiece, five plates. Illustrations. Title page an insert. Title, [i – v], vi – viii, [1], 2 – 38. Very good to near fine.

400/800



17



16

17. ANECDOTES, BON MOTS, TRAITS, STRATAGEMS
AND BIOGRAPHICAL SKETCHES OF THE MOST
REMARKABLE HIGHWAYMEN, SWINDLERS, AND
OTHER DARING ADVENTURERS....

London: Printed for D. Brewman, 1797. Full mottled calf with spine decorated in gilt, gilt spine label. Engraved frontispiece by Cruikshank. 12mo. Trivial spotting in text, else near fine.

1,000/1,500



14

14. ANDERSON, John Henry (1814 – 74).
THE AZTECS.

N.P., [1853]. Full-length lithograph of the famed Scottish conjurer together with Maximo and Bartola, captioned, “These wonderful beings were brought to North America in 1849 by Valasquez, a Spaniard who states that he carried them off at the hazard of his life from the mysterious and unknown city of Ixamaya in central South America where this Lilliputian race has for many centuries been worshipped by the inhabitants as sacred objects.” 9 ¾ x 8 ¼”. Minor wear and chipping at edges. See *Jay’s Journal of Anomalies*, p. 87, and *MAGIC: 1400s – 1950s*, p. 22.

1,000/2,000

The Aztecs were, in Ricky Jay’s own words, “...sweet and charming... microcephalics or, in carnival jargon, “pinheads.” The Aztec Lilliputians, neither Aztec nor Lilliputian, were the subjects of an extraordinary hoax – reason enough, one supposes, for a master of deception like John Henry Anderson to become involved in their phenomenal career.”



19

18. ANTONIO, Carlo (fl. 1750s). **TRESOR DES JEUX.**

Geneve: Henri-Albert Gosse & Comp., 1759. Full vellum with gilt-lettered spine label, page edges speckled in red, ribbon page marker (fragile). [i-ii], iii-xxi, 1-141, (142), (plates). Fourteen folding engraved plates, including illustrations of the Cups and Balls, cards, puzzles, the "Chefalo" knot, and other effects. 12mo. Bookplate of Irene Forbes Adam. Tiny holes scattered over binding, browning to some leaves, front hinge tender, but overall bright and sound. Very good.

300/600

19. [ARMLESS PERFORMER] Nakamura. **JAPANESE ARMLESS PERFORMER POSTER.**

Circa 1900. Pictorial broadsheet advertising the performance of a limb-deficient boy with the surname Nakamura, performing a variety of feats with his feet and other appendages, including writing with his nose and forehead (sometimes holding the paintbrush in a purpose-made headband); a host of juggling and balancing tricks; drumming, constructing wooden barrels, firing a bow and arrow, and performing conjuring tricks, among other miraculous feats. His manager's name, Chozo Takezawa, appears in the margin. 13 1/8 x 18 3/4". Spotted, several tiny losses, old folds.

800/1,200

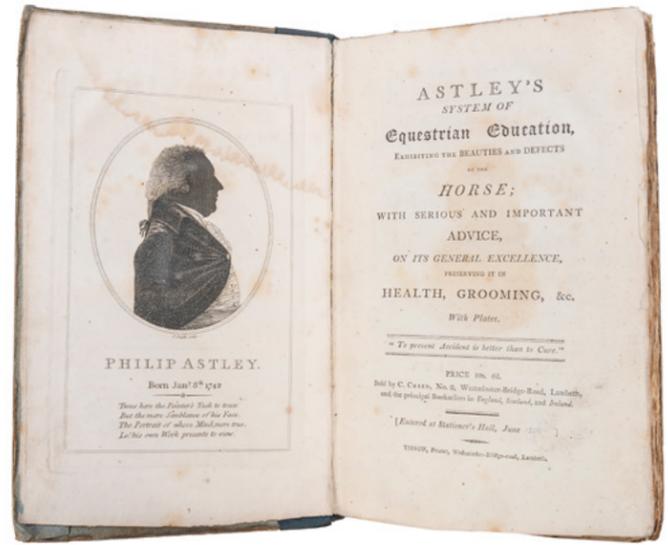
SLEIGHT-OF-EAR

20. ARTANIS (Joseph Sinatra, d. 1962). **ARTANIS EXPLAINS THE BOTTOM DEAL.**

New York: Sid Weissman, 1958. 78-RPM record album, accompanied by 12 black-and-white photographs and a typewritten manuscript explaining a method for dealing the bottom card from the pack. In original printed corrugated sleeve with tipped-on photo.

200/400

As Artanis's given name was Joseph Sinatra, he helped spread the rumor he was a distant relative of Frank Sinatra. Legend has it that his end came unexpectedly, when he collapsed at the end of a footrace and died of a heart attack.



21

21. ASTLEY, Philip (1742 – 1814). **ASTLEY'S SYSTEM OF EQUESTRIAN EDUCATION.**

Lambeth: C. Creed, [1801]. Original plain boards (scuffed and worn) backed in cloth. Engraved silhouette frontispiece of Astley. Folding plates. 8vo. Dampstains, but generally good condition.

200/400

Widely regarded as the father of the modern circus, Astley's first shows were strictly demonstrations of equestrian feats. His first performance was on April 4, 1768, but only two years later he incorporated other acts – jugglers, clowns, and acrobats – to fill time between the horseback riding spectacles, thus creating the format of the modern circus.

22. [ASTLEY] **INSPICE ET JUDICA. PAR PERMISSION DE M. L'AMAN.**

[Paris?], (1787). Early letterpress broadside with square woodcut picturing a trick rider jumping over a rope suspended above the ring while riding two horses. Descriptive text below in French outlines the accomplishments of the Astleys, father and son, with further information in Dutch announcing the added performance of the acrobatic monkey, General Jacko, as well as a turn by an English ventriloquist. 17 x 6 3/4". Browning, old paper tape to verso, hinged to cardstock.

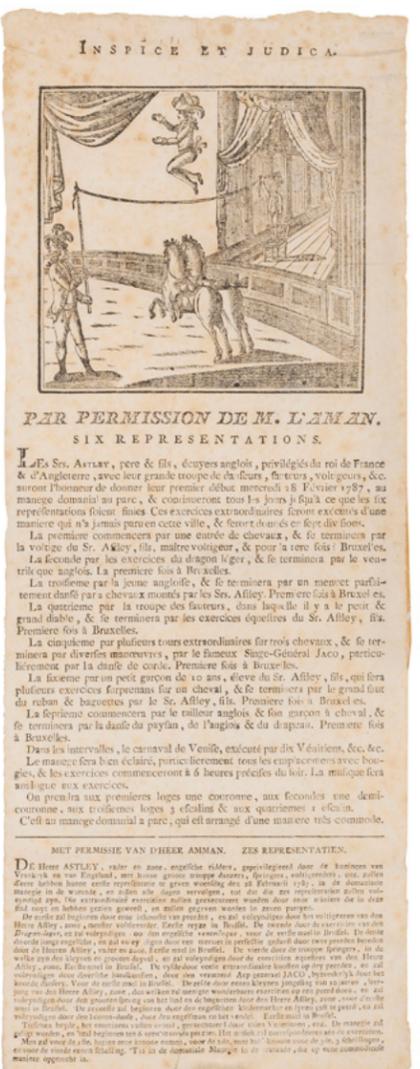
800/1,200

Jacko (or Jackoo) was a simian superstar of his day, a trained chimpanzee who began working in the circus in 1785, and not only performed acrobatic tricks but rode horses a la Astley. He also worked together with a dancing bear. In his golden years, Jacko gave up acrobatics for a more sedate life as a circus clown.

23. **ASTONISHING FEATS OF CONJURING TRICKS WITH CARDS & DICE [COVER TITLE].**

London: Printed by J. Catnach, 2 & 3 Monmouth-Court, 7 Dials, ca. 1830. Pictorial blue wrappers, pictorial title page bearing a wood-engraved image of a conjurer behind his table, a bottle in his hand, with props and cards before him. Pp. [1-2], 3-12. Headpiece, tables in text. 12mo. Not in Toole Stott. Rare.

3,000/6,000



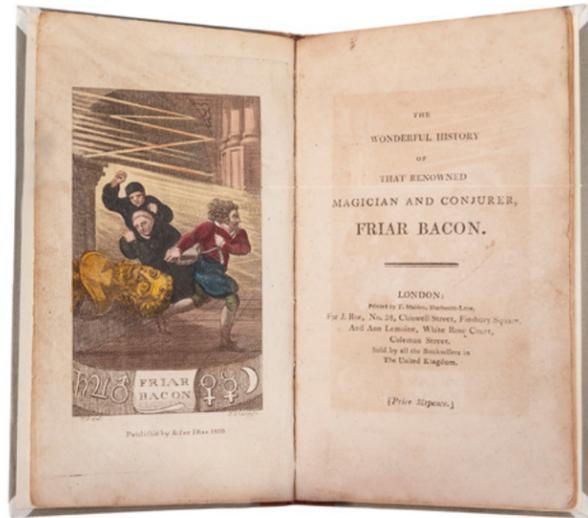
22



23



24



25

24. [JUGGLING] THE AVRIGNYS.

Plymouth: Hal Bert, Lith., ca. 1885. Lithograph in colors depicting seven vignettes from the juggling act of this faux Japanese troupe, including stunts with knives, revolvers, crockery, and umbrellas. A larger central full-length portrait depicts the three members of the troupe in their "Japanese" costumes. 29 7/8 x 22 1/8". Restoration at old central folds, small stain in upper right, rubber stamp in lower right margin; B+/A-. Linen backed.

600/1,200

25. BACON, Roger (1214? - 1294).

THE WONDERFUL HISTORY OF THAT RENOWNED MAGICIAN AND CONJUROR FRIAR BACON.

London: Printed by T. Maiden...for J. Roe... , (1809). Later grey boards over brown calf spine, lettered in gilt. Hand-colored frontispiece. [1 - 2] 3 - 36. 12mo. Pages uniformly toned and lightly foxed. Very good. Toole Stott 764.

500/1,500

26. BALDWIN, Samri S.

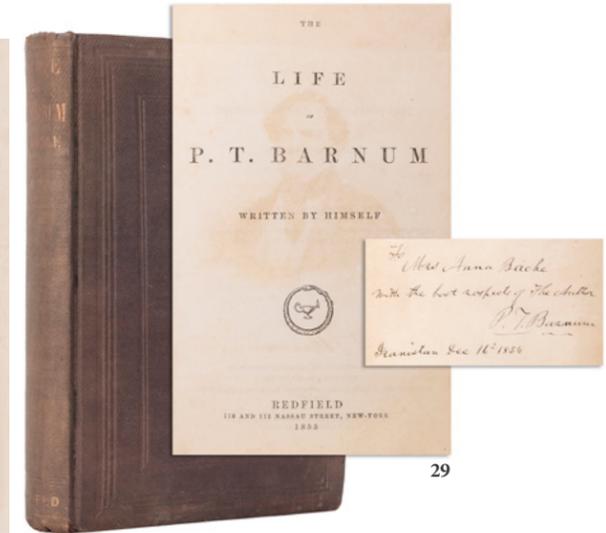
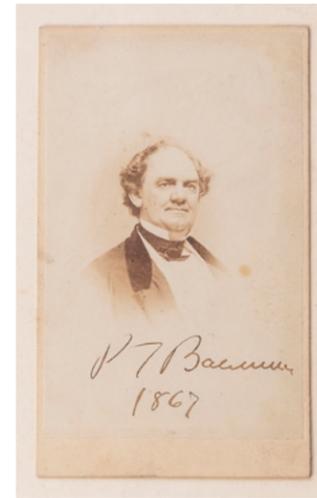
BALDWIN'S ILLUSTRATED BUTTERFLY.

VX N1. Circa 1880. Broadsheet advertisement for Baldwin's show in the form of a periodical, illustrated with woodcuts, including a center spread featuring the mediumistic tricks from Baldwin's stage-filling séances. Tall 8vo. Together with a four-page Supplement to the Butterfly. Disbound but complete. Alfredson/Daily 1265. Rare.

500/1,000



26



29

27. BARÉS.
ORIGINAL AMERICAN BARÉS.

Paris: Louis Galice, 1890s. One-sheet color stone lithograph bearing a bust portrait of the multi-talented "singer, dancer, musical imitator, and equilibrist" in a gold and black costume with bright blue tie, against a bright waving American flag. 39 1/4 x 32 3/4". Corners restored, old folds, minor wear in margins; B+. Linen backed.

600/1,200



27

28. BARNELLO, E. (Edward Barnwell, 1857 - 1910).
THE RED DEMONS OR MYSTERIES OF FIRE.

Chicago: Author, ca. 1900. Pale pink printed wrappers bearing a portrait of Barnello on the recto and images of "demons" to verso. 16mo. Spine taped and signature resewn; pages loose in wrappers. Sold together with: Barnello, Sig. E. How to Eat Fire. New York: Barnello, ca. 1890. 4pp. Rear leaf torn, affecting text. An early and scarce pitch booklet issued by Barnello, and the first we have encountered.

300/600

29. BARNUM, Phineas Taylor.
THE LIFE OF P.T. BARNUM.

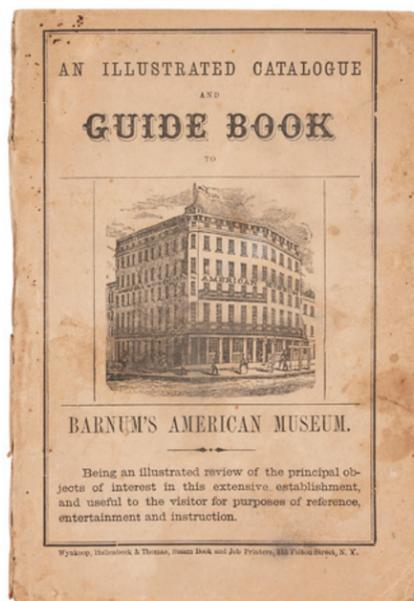
New York: Redfield, 1855. First edition. Publisher's brown embossed cloth, spine lettered and stamped in gilt. Engraved portrait frontispiece of Barnum behind tissue. Illustrated, including an engraved image of the Fiji Mermaid. 8vo. Foxed, else very good. A presentation copy, INSCRIBED AND SIGNED on the title page by Barnum: "To Miss Anna Backe / With the very best respects of the author / P.T. Barnum / Iranistan Dec. 16 1854." Affixed to the front pastedown is a signed CDV portrait of Barnum dated 1867.

800/1,200

This volume was inscribed and signed at Barnum's Bridgeport mansion, the Moorish revival structure which would be destroyed by fire just three years after the book was published.



28



30



32



33



34



31

30. AN ILLUSTRATED CATALOGUE AND GUIDE BOOK TO BARNUM'S AMERICAN MUSEUM.

New York: Printed and Published for the Proprietor (Wynkoop, Hallenbeck & Thomas, Steam Book and Job Printers), ca. 1850. Original pictorial buff wrappers with two views of the museum. Profusion of wood-engraved illustrations, including images of the animals, lecture hall, and "living curiosities," including Tom Thumb and the Aztec Children. [1-3], 4 - 112. Wrappers soiled, mild foxing. Very good. Not in Toole Stott Circus.

500/1,000

31. [BARNUM & BAILEY] DIE BARNUM & BAILEY. GROESSTE SCHAUSTELLUNG DER WELT. (Japanese Acrobat).

Cincinnati & New York: Strobridge Litho. Co., ca. 1898. Half-sheet color stone lithograph depicting a highwire walking Japanese acrobat holding a parasol in one hand and a fan bearing the rising sun of Japan in the other, looking down on the circus rings and spectators under the big top. 29 x 19 1/4". Old folds and closed tears primarily in margins; A-. Linen backed.

800/1,200

32. [BARNUM & BAILEY] THE BARNUM & BAILEY GREATEST SHOW ON EARTH. EQUESTRIENNES.

Cincinnati & New York: The Strobridge Litho Co., ca. 1901. One-sheet color lithograph for the French tour of Barnum & Bailey featuring "marvelous equestrian" acts "performed by the greatest living horsemen." Framed to 33 1/4 x 40 1/2"; not examined out of frame.

2,000/3,000

33. BASCH, Ernest (1838 - 1908). CARTE DE VISITE OF E. BASCH.

Cologne: Carl Westerdorp, ca. 1870. Full-length sepia tone portrait of the German magician and magic manufacturer, one of two brothers who crafted many elaborate stage illusions, and was said to have invented the Bridal Chamber illusion. He holds a wand between his hands, with one large birdcage suspended above him and another on the table at his side. Printed photographer's mount, 4 1/8 x 2 3/8".

200/400

34. [BEARDED LADIES] EIGHT BEARDED LADY CDV PORTRAITS.

Circa 1880s. Carte de visite photographs on original studio mounts featuring Miss Delina Rossa (two portraits), Annie Jones (three images), Madam Lyons, a "Bearded Girl and her Mother," and one unidentified woman. Full-length and bust portraits by Eisenmann, Morris, Bonita & Curtis, E. & H.T. Anthony, and others. Each approximately 4 1/4 x 2 1/2". Notes in pencil and ink to versos, else near fine.

600/1,200

35. [BEARDED LADY] CLOFULLIA, Josephine (1829 - 70). COL. WOOD'S MUSEUM OF LIVING WONDERS.

Ogdenburgh, N.Y.: Hitchcock, Tillotson & Stillwell, Printers, ca. 1865. Pictorial broadside for the traveling exhibition from Wood's museum of Chicago at a fairground and featuring the bearded Swiss lady Clofullia together with "Young Esau," a bearded child, who share the bill Monsieur Ginoccio the Swiss Warbler. Wood-engraved full-length images accompany the descriptive text inside a patterned border. 22 3/4 x 7 3/4". Border chips and ink stains, old folds with tiny losses at intersections.

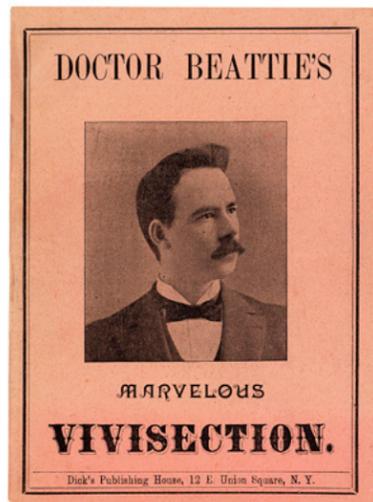
500/1,000



35



37



36



38

36. DOCTOR BEATTIE'S MARVELOUS VIVISECTION.

New York: Dick's Publishing House, ca. 1888. Publisher's pink pictorial wraps with portrait of Beattie on the upper and a wood-engraved image of the Vivisection illusion (a la Dr. Lynn) to the lower. Woodcut illustrations. 16pp, 16mo. Very good. The first example we have encountered.

200/400

37. BÉLA, Buckel.

GRAND CAFÉ. BUCKEL BÉLA.

Hamburg: Adolph Friedlander, 1920. One-sheet monochrome stone lithograph depicts a hunchbacked Béla conducting an orchestra of bullfrogs playing a variety of wind and string instruments. 37 ¼ x 54 ½". Old folds and wear at intersecting folds; B+/B. Mounted to Chartex.

1,500/2,500

38. BERTRAM, Charles (James Bassett, 1853 – 1907).

SOUVENIR FLAGS AND PROGRAMME.

[London], ca. 1886. Including a bi-fold letterpress program for the "Séance Magique" presented by Bertram at the Egyptian Hall, London, featuring both de Koltá's Vanishing Birdcage (*La Cage Volante*), and concluding with his Vanishing Lady (*L'Escamotage d'une Personne Vivante*); together with two fragile tissue paper flags, one blue, bearing the rubber-stamped name "Bertram." Affixed to an album page with a ticket stub to Verbeck's performance at Piccadilly Hall, London; and on the verso, three calling cards and a ticket to *The Mikado* at the Savoy Theatre. Program browned, flags chipped.

300/600

Bertram appeared before King Edward VII of England some 22 times, earning him the sobriquet of "The Court Conjurer." Here he presents two specialties of the inventive French magician *Buatier de Koltá* as the concluding effects in his performance.



39

39. BEFFIN, Sarah (1784 – 1850).

THREE PORTRAITS OF ARMLESS ARTIST SARAH BEFFIN.

London: Darton and Clarke, ca. 1820 [et al]. A triptych of three consecutive states of the well-known lithographed portrait of Biffen, the limb-deficient British artist, being a half-length front facing pose bedecked in a robe and fancy hat with feather adornment. The largest (sight) 12 x 8 ½". Framed and matted to an overall size of 19 x 34 ½". See *Learned Pigs & Fireproof Women*, pp. 66-67. Not examined out of frame.

2,000/4,000

"Born without hands, feet, or legs, Miss Beffin supported herself by her artistic talent. She painted landscapes, portraits, and miniatures, some done on fine china. ... [This display is of] three states (proof with pencil corrections, proof without letters, and final copy) of a lithograph by R.J. Stothard, taken from the original gouache self-portrait done by Miss Beffin ... It is interesting that the states are progressively less flattering but more realistic. One imagines Miss Beffin requesting a more honest interpretation." (*Learned Pigs & Fireproof Women*, pp. 64 - 67.)

40. BISHOP, Washington Irving (1855 – 89).

MR. V. IRVING BISHOP. SÉANCE.

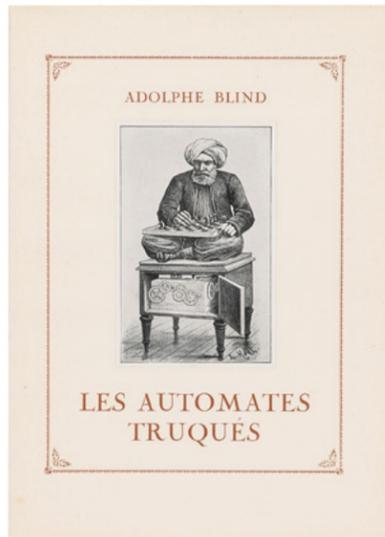
Karlstad, Sweden: Carl Kjellin & Co., 1884. One-sheet letterpress poster in black ink on dark blue paper advertising Bishop's performance at a Masonic hall, and attesting to his performances before British Royalty, and asserting that this will be his only appearance in Karlstad. 33 ¼ x 24 ½". Splitting at old folds, creasing at extremities, pinholes at fold intersections. Rare. The only poster for Bishop we have encountered.

1,000/2,000

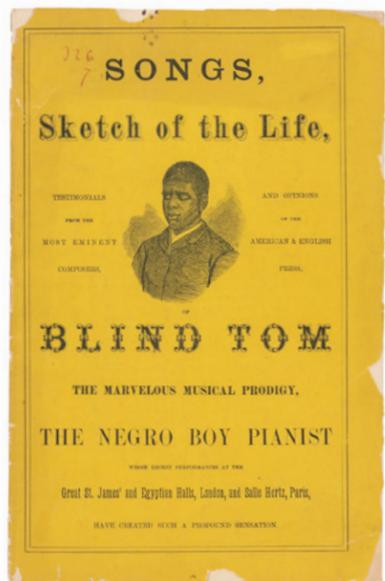
Bishop is perhaps as well known for his peculiar death as much as his peculiar mind reading ability. His career began as an assistant to J. Randall Brown, but soon enough his talents as a muscle reader and mentalist allowed him to forge a successful solo stage career. Bishop met a sad end when a cataleptic or narcoleptic episode during a performance at New York's Lamb's Club gave the appearance he had lapsed into a coma. The physicians who examined him had no knowledge of Bishop's condition, so pronounced him dead and conducted an autopsy. Forever after, his grief-stricken mother trumpeted that her son had been murdered unwittingly by the procedure.



40



41



43

41. [AUTOMATA] BLIND, Adolphe (1862 – 1925). LES AUTOMATES TRUQUÉS.

Paris: Bossard, 1927. Original printed wraps, laid down image of chess-playing automaton on upper cover as issued. Profusion of illustrations. Small 4to (most gatherings uncut). Enclosed publisher's advt. for the two-volume work on automata by Chapuis and Gelis. Near fine. Folding paper case.

250/500

A work describing false automatons – devices that appear to move, think, and act of their own power or clockwork, but are instead controlled by some hidden apparatus or device by a conjurer or his assistant. Included are discussions of the effects of Robert-Houdin, and the Chess Player of Von Kempelen.



42

42. BLIND TOM (Thomas Wiggins, 1849 – 1908). BLIND TOM, THE MUSICAL PRODIGY.

Philadelphia: Ledger Job Print, ca. 1861. Lithographed window poster reproducing a popular early full-length photograph of the musical prodigy seated in a chair, with a copy of the sheet music for his composition "Rain Storm," held in one outstretched hand. Framed to 19 1/2 x 14 3/8". Not examined out of frame. Scarce. See *Learned Pigs & Fireproof Women*, p. 74.

1,000/2,000

43. BLIND TOM (Thomas Wiggins, 1849 – 1908). THE MARVELOUS MUSICAL PRODIGY BLIND TOM. THE NEGRO BOY PIANIST.

New York: French & Wheat, Book and Job Printers, [1874?]. Pictorial yellow wraps bearing a bust portrait of Tom on the upper, and a sample of songs from which his program will be presented on the lower. [1 – 3], 4 – 30, [31, 32], 32mo. Wrappers chipped around perimeter, else very good. See *Learned Pigs & Fireproof Women*, p. 78.

300/600



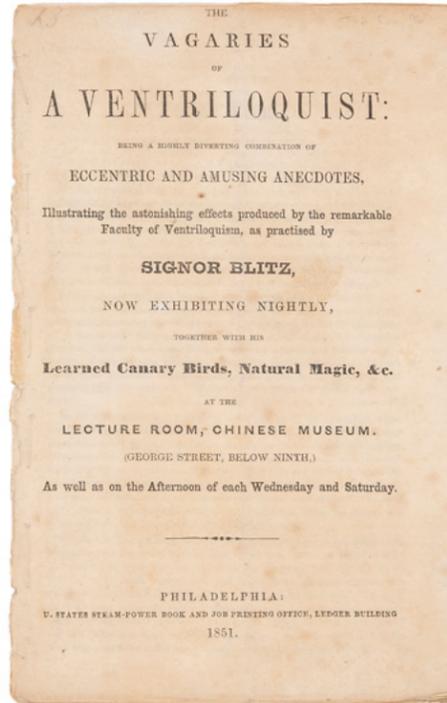
44

44. BLITZ, Signor (Antonio Van Zandt, 1810 - 77). SIGNIOR BLITZ ... PROFESSOR OF MECHANISM AND METAMORPHOSIST.

Chatham: Townson and Burrill, 1825. Letterpress broadside from early in Blitz's career advertising his appearance at the Odd Fellows Hall, Gravesend, and describing the feats of legerdemain he will present, including the Bullet Catching trick, among others. 18 1/4 x 7 1/4". Backed and bordered with paper, one closed tear visible.

800/1,200

Blitz was only fifteen years old when this bill was printed. His career began at the age of 13. At the top of the bill he is advertised as hailing "from Moravia," though he was born in Deal, England. The broadside also states he was, "formerly pupil and assistant to the celebrated Philadelphia." It makes no mention of ventriloquism, or his celebrated "dancing dinner plates," both of which would be features of his show in the ensuing decades.



45

45. BLITZ, Signor (Antonio Van Zandt, 1810 - 77). THE VAGARIES OF A VENTRILOQUIST.

Philadelphia: U. States Steam Power Book and Job Printing Office, Ledger Building, 1851. iv, [5], 6 – 24. 12mo. Old folds, chipping to extremities, moderate wear; very good. Toole Stott 96. Rare.

800/1,200

An ephemeral "pitch book" sold after Blitz's appearance at the "Lecture room, Chinese Museum." Press notices and stories of Blitz using his skills as a ventriloquist fill the pages, including humorous anecdotes with "talking" horses, and finding a missing gold ring inside the apple at the stand of a street vendor (put there via clever sleight-of-hand).

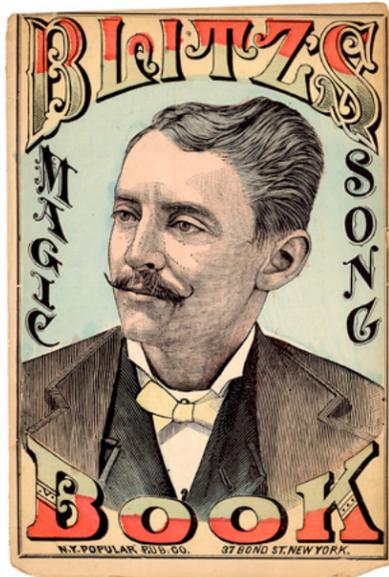
46. BLITZ, Signor (Antonio Van Zandt, d. 1877). GREAT & MARVELOUS ATTRACTION. UPWARDS OF 150 LEARNED CANARY BIRDS.

[New York, ca. 1870]. Pictorial letterpress broadside for an appearance of Blitz at the Stuyvesant Institute of New York, presenting his trained bird act, feats of natural magic, and with a large portion of the program devoted to his ventriloquism. Five wood-engraved images depict the birds performing a variety of tricks, including a mock execution by cannon of one of their own. Matted, sight 20 1/4 x 7 1/2". Visibly foxed, else good.

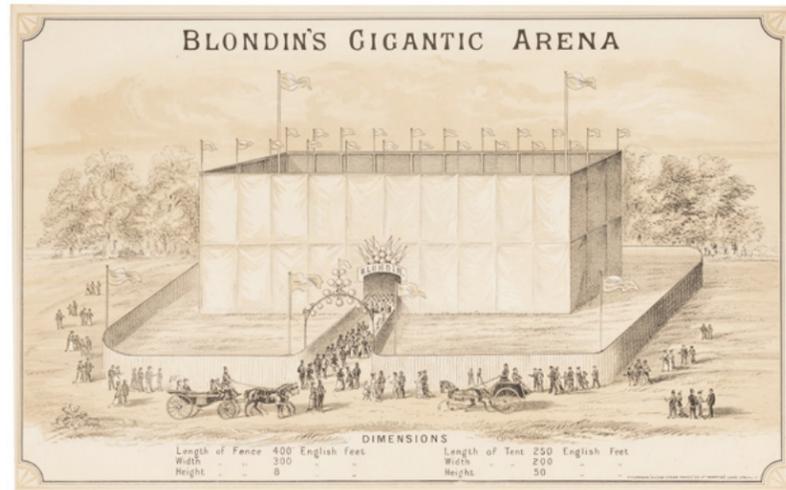
800/1,200



46



47



49



48

47. BLITZ, Francois R.
BLITZ'S BOOK OF MAGIC AND SONGS.

New York, ca. 1870. Pictorial hand-colored wraps. Woodcuts in text, together with music. Eight leaves, 4to. Chipped wraps, else very good. A bright and handsome example. Toole Stott 944.

500/1,000

A large-format pitchbook and song book for one of the many imitators of the original Signor Blitz.

48. BLONDIN, Charles (Jean François Gravelet, 1824 - 97).
MOVEABLE HANDBILL FOR BLONDIN AT THE CRYSTAL PALACE.

London: E.C. Bennett, 1861. Hand-colored wood-engraved card with miniature moveable figure of Blondin, the "hero of Niagara" walking a tightrope while pushing a wheelbarrow before him, in which sits his young daughter and garlands of flowers. A tab extending from the right side of the card allows the miniature rope walker to traverse the length of the cord. 6 1/2 x 7 3/4". Mounting remnants to verso, else very good. Rare. See *Exemplars*, p. 333.

400/800

49. BLONDIN, Charles (Jean François Gravelet, 1824 - 97).
BLONDIN'S GIGANTIC ARENA.

London: W.S. Johnson "Nassau Steam Press," ca. 1860. Lithograph depicts the enormous canvas tent and surrounding grounds with Blondin's name over the door of the structure, patrons filing in on foot and approaching in carriages, and listing the dimensions of the tent in the foreground. 10 1/4 x 16 1/2". Near fine.

500/1,000



50

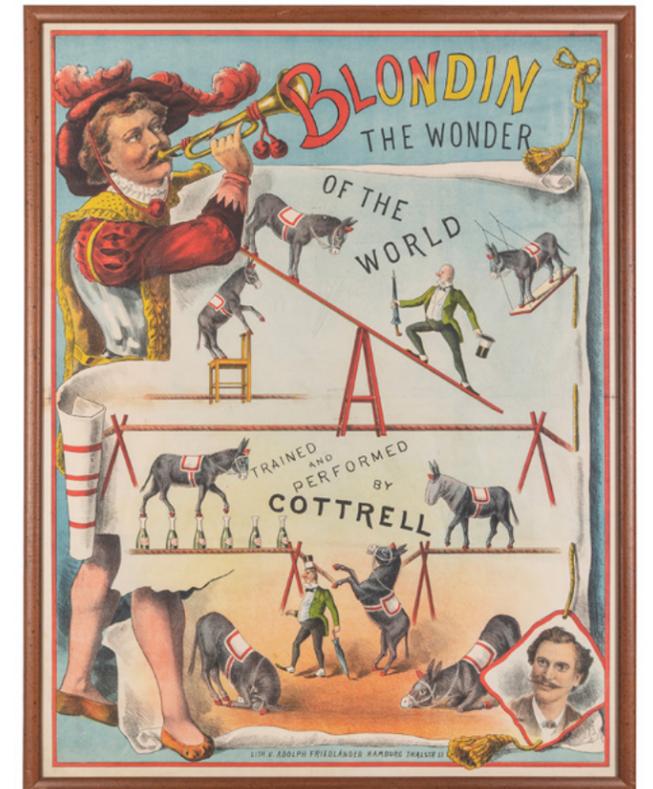
WHEN PIGS FLY?

50. [BLONDIN]
ARSENS BLONDIN.

Paris: Affiches Americaines, Ch. Levy, ca. 1882. Half-sheet color lithograph of a tightrope walker clad in an elaborate costume with feathered cap, the large central portrait showing him on the wire high above a waterway, with four smaller vignettes depicting him blindfolded, perched on one leg, with another performer on his back, and playing two trumpets while balancing on a pole, which is itself balanced on the tightrope. 22 1/2 x 16". One long closed tear, margins over-colored; colors bright and fresh; B+.

1,500/3,000

A poster advertising one of the many imitators of the original Charles Blondin. This gentleman crossed the Seine on a tightrope, a simulacrum of Blondin's famed walk across Niagara Falls. In this image, a hot air balloon floats in the background behind the wire walker, along with a child pulled by a balloon, and a pig.



51

51. [TRAINED ANIMAL]
BLONDIN THE WONDER OF THE WORLD.

Hamburg: Adolph Friedlander, ca. 1880. Stone lithograph in bright colors advertising the remarkable trained donkey, Blondin (named after the famed tightrope walker), "trained and performed by Cottrell," pictured here in a vignette bust portrait at the lower right. The ass balances on a teeter-totter, a chair, a moving swing, walks across a tightrope, and performs other tricks. Framed to 32 x 24 3/4". See *Learned Pigs & Fireproof Women*, color plates.

1,500/2,500

So wide-ranging was the fame of the original Blondin that even animal acts, such as the trained donkey advertised in this rare lithograph, capitalized on his name to help audiences understand what they could do, and draw patrons to a theater or circus tent. Displayed as part of Ricky Jay's *Extraordinary Exhibitions*, Hammer Museum (Los Angeles), 2007.



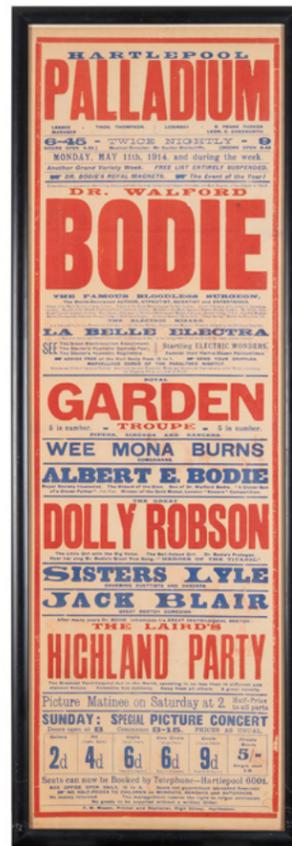
52

52. [TRAINED ANIMAL] BRISTOL, D.M. (d. 1926)
PROFESSOR D.M. BRISTOL'S EQUESCURRICULUM.
 Buffalo: The Courier Co., ca. 1890. Color lithograph advertises the act of Bristol's trained steed, Johnnie Sanbourn, "in his marvellous swinging act," holding steady on an oversize swing as it sways back-and-forth; in four corner vignettes, Bristol's other equine actors are shown completing equations at a blackboard, laughing at a joke, and buffing Bristol's boots. Framed to 30 ¼ x 22 ½". Not examined out of frame. See *Learned Pigs & Fireproof Women*, color plates.
 1,000/2,000



53

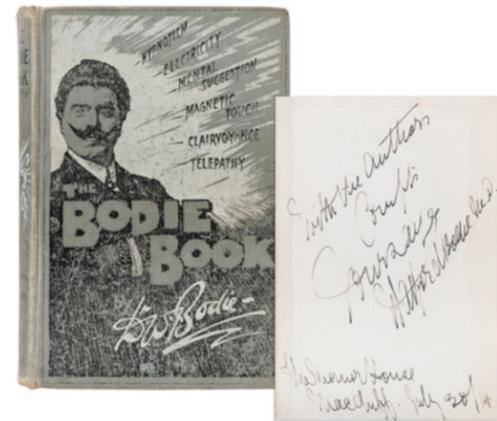
53. BODIE, Walford (1869 – 1939).
TWO LOBBY PHOTOGRAPHS OF THE "ELECTRICAL WIZARD."
 Circa 1905. In one image, Bodie sits at the front of a horse-drawn wagon, its sides painted with the text, "Dr. Bodie Tonight," as it rests in front of the Palace Theatre, Dundee, with Bodie playbills framed beside the door and a skull-and-crossbones banner hung above the entrance; in the second, he sits in his laboratory, amidst what appear to be a variety of magnetos, light bulbs, and other electrical devices. Closer examination reveals many of the articles in the scene to be painted in place or retouched, not actual scientific equipment. Framed, the larger 14 ¼ x 17 ¼". Visibly worn, chipped, and tattered, but not examined out of frames. See *Learned Pigs & Fireproof Women*, pp. 126 and 145.
 500/1,000



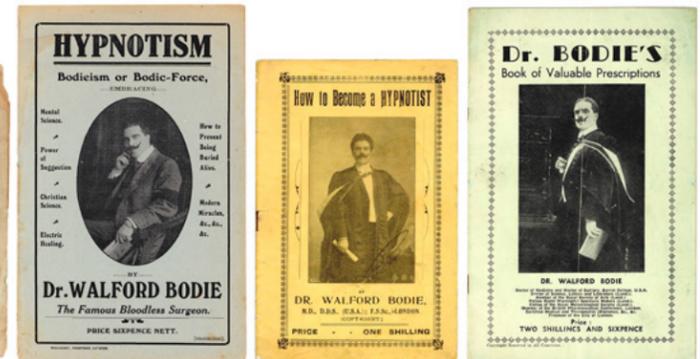
54

54. BODIE, Walford (1869 – 1939).
DR. WALFORD BODIE. THE FAMOUS BLOODLESS SURGEON.
 Hartlepool: F.W. Mason, 1914. Two-color broadside for a variety bill at the Hartlepool Palladium, Bodie topping a bill with his "startling electric wonders," said to be "funnier than half-a-dozen pantomimes." Also on the bill is his son, Albert, who presents a conjuring turn, and at the bottom of the bill Bodie appears again as a ventriloquist, with an act entitled "The Laird's Highland Party." Framed to 12 ½ x 36 ½". Not examined out of frame. See *Learned Pigs & Fireproof Women*, p. 128.
 400/800

55. BODIE, Walford (1869 – 1939).
THE BODIE BOOK.
 London: Printed and Published by the Caxton Press, 1906. "Tenth Edition." Publisher's light blue pictorial cloth. Half-tone portrait frontispiece (loose). Plates, facsimile of the author's signature on dedication page. 8vo. 193, [5]pp. ads. Covers moderately scratched and rubbed; slightly leaning. INSCRIBED AND SIGNED boldly in ink on the front pastedown by Bodie on July 30, 1914. Rare with this autograph.
 300/600

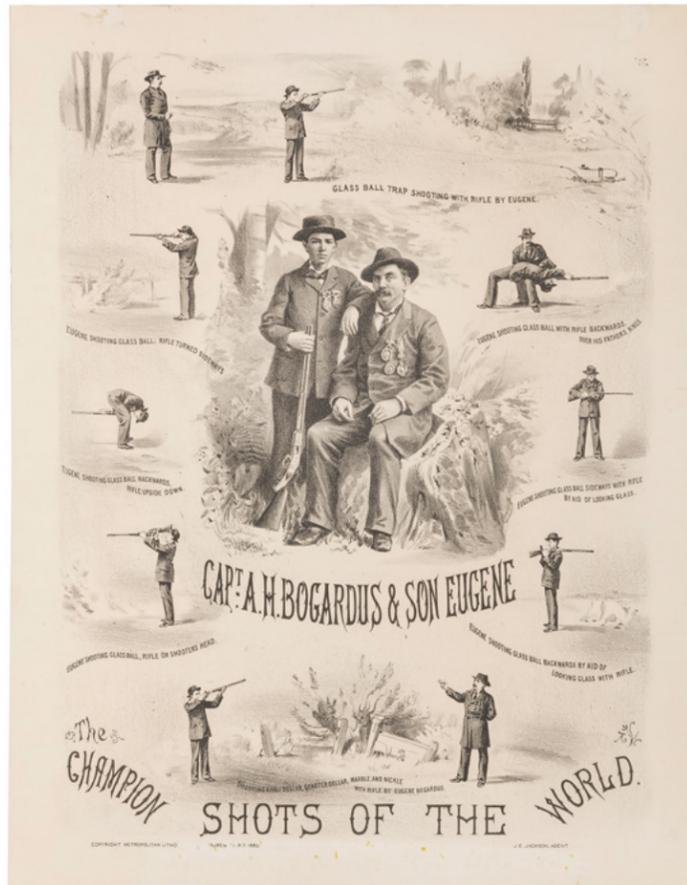


55



56

56. BODIE, Walford (1869 – 1939).
FOUR BODIE PITCH BOOKS.
 [Scotland: Author, ca. 1910]. Comprising: *How to Become a Hypnotist*; *Hypnotism. Bodieism or Bodic-Force*; *Dr. Bodie's Book of Valuable Prescriptions*; and *How to Become a Wizard* by Albert Edward Bodie. The latter authored by Bodie's son. All 16mos in publisher's wraps, the first three bearing portraits of the Scottish wizard on the upper wrappers, the latter lettered in black on grey wraps and in poor condition; the former three with minor creases, foxing, and short tears, but generally in good condition. A scarce grouping of "back of the house" pamphlets sold after Bodie's performances. Sold together with: a later photograph of Charlie Chaplin dressed as Bodie for a spoof music hall performance based on the Doctor's antics. See *Learned Pigs & Fireproof Women*, p. 129.
 500/800
Equal parts magician and charlatan, Bodie was a tremendously successful music hall performer who blurred the line between magic and medicine, claiming the feats he performed – such as lighting electric bulbs in his hands and claiming his purported "bloodless surgery" (presented on stage) could cure any number of ailments. The fluid nature with which he treated the truth, coupled with a suit brought against him by a former assistant in 1909 led to a "The Great Bodie Trial," and eventually a riot of some 1000 students in Glasgow, many of whom chanted "Bodie, Bodie – quack, quack, quack." A second mob attacked Bodie's premises in London just days later, burning him in effigy in the street.



57

57. BOGARDUS, Adam (1834 – 1913).
CAPT. A.H. BOGARDUS & SON EUGENE.

New York: Metropolitan Litho, 1880. Half-sheet monochrome stone lithograph bearing a central full-length portrait of the sharpshooter and his son, surrounded by vignettes of various trick rifle shots, including shooting backward over the shoulder with the aid of a looking glass. 24 x 19". Laid down to flexible cardstock, a few areas spotted and repaired; B+/A-.

1,000/2,000

Bogardus and his sons traveled with the Buffalo Bill show. He is credited with the invention of the ridged glass ball trap, as well as the popularization, in part, of trap shooting as a sport.



58

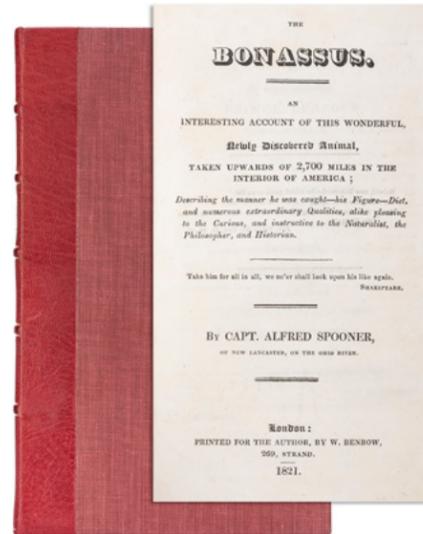
AMERICAN BUFFALO?

58. BONASSUS.

[London], ca. 1821. Letterpress broadside (trimmed), bearing a large and handsome wood-engraved image of the "newly discovered animal" exhibited as part of James's American Grand Menagerie. Trimmed to 13 ¼ x 10". Partially mounted to an album page. Sold together with three contemporary letterpress handbills for exhibitions of the beast in London in the 1820s. Together, four items. See *Jay's Journal of Anomalies*, VI N3.

400/800

A case of mistaken identity on purpose, the bonassus was billed as a new and distinct novelty, with "the head and eye of the elephant; the horns of the antelope; a long black beard; the hind parts of the lion; the fore-parts of the bison; is cloven footed; has a flowing mane from the shoulder to the fetlock joint; and chews the cud." All true, except for the fact that the animal was a buffalo and, at the time of writing, the species was one of the most populous quadrupeds on earth.



59

59. SPOONER, Capt. Alfred.
THE BONASSUS. AN INTERESTING ACCOUNT OF THE WONDERFUL NEWLY DISCOVERED ANIMAL TAKEN UPWARDS OF 2,700 MILES IN THE INTERIOR OF AMERICA....

London: Printed for the author, by W. Benbow, 269 Strand, 1821. Chapbook bound in one quarter later red calf over matching cloth, spine in six compartments, ruled and lettered in gilt. [1 – 5], 6 – 20. 8vo. Pages clean and bright; near fine. See *Jay's Journal of Anomalies*, VI N3.

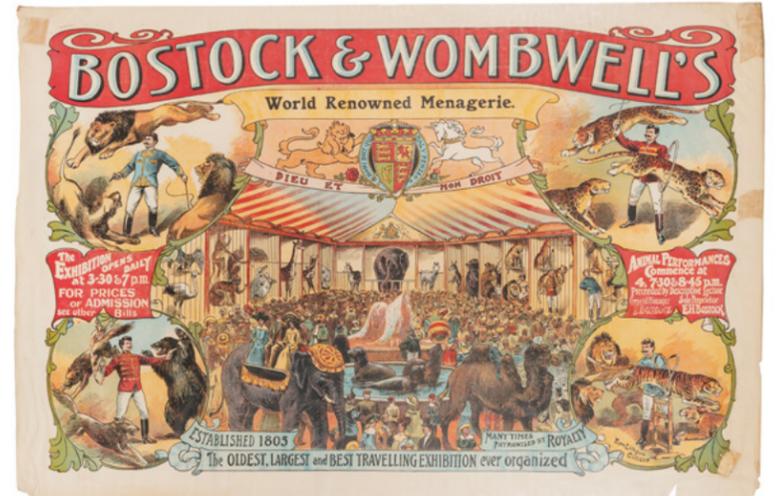
500/1,000

An almost entirely unreliable account of the capture of the buffalo in America, most likely written by the promoter of the animal, Joseph Earl James.

60. BOSCO, Giovanni Bartolomeo (1793 – 1863).
BOSCO PRESTIDIGITATORE.

[Florence]: Galletti, 1861. Letterpress broadside advertising some of the final performances of the famed Italian sleight-of-hand magician at Teatro Niccolini. The bill makes plain that Bosco will present a two-part program of twenty feats each evening, but that no effect will be repeated, with the exception of the "invisible balls," possibly an allusion to his trademark feat of the Cups and Balls, for which he was best known. 11 ½ x 8". Old folds, else very good. Rare.

800/1,200



61



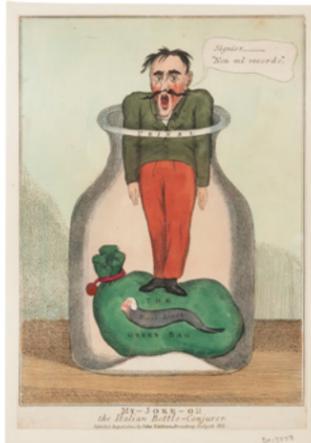
60

61. BOSTOCK, Frank (1866 – 1912).
BOSTOCK & WOMBWELL'S WORLD RENOWNED MENAGERIE.

Glasgow: Sam Lithgow, ca. 1905. Horizontal half-sheet color lithograph with an interior view of the giant traveling menagerie "established 1805" and with corner vignettes depicting trained lions, bears, wolves, and tigers in action. 20 x 30". Visible chips and stains, B. Unbacked.

800/1,200

The union of the Bostock and Wombell families in 1852 led to a tradition of exhibiting menageries across England, the European continent, and even America, that lasted for over ninety years. What began as a business exhibiting exotic animals (as shown here) evolved into as much a circus performance as a display of the odd, scarce, and unusual. Bostock & Wombwell's gave its last show in Newcastle in December of 1931.



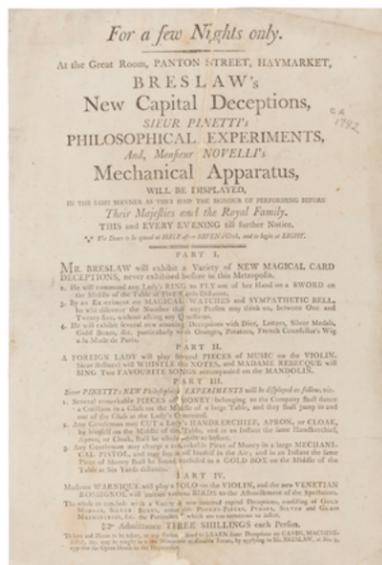
62



two of four



63



64

62. [BOTTLE CONJURER]
FOUR POLITICAL SATIRES ON
THE BOTTLE CONJURER HOAX.

Satires on the famed theatrical hoax in which a conjurer claimed he would jump inside a pint bottle at the Covent Garden Theatre; when he did not, a riot broke out in the streets. Comprising: *My-Joke-O!! the Italian Bottle Conjurer*. London: John Fairburn, 1820. Hand-colored etching, 13 3/8 x 9 1/8", laid down (BM13828) -- *Britannia*. *Blowing up the Corsican Bottle Conjurer*. London: R. Ackermann, 1803. Hand-colored engraving, 13 3/8 x 5 3/4", mounted to an album page. -- *A Magician*. London: W. Holland, May 11, 1795. Black-and-white engraving of an imp jumping into a bottle, 11 x 17", laid down. -- and *The Theatrical Bubble*. After James Gilray. London: H. Humphrey, 1805. Hand-colored etching of the "powers of the Politico-Punchinello" with a satire on the Bottle Conjurer Hoax in the image. 14 3/4 x 10 7/8", laid down. See *Learned Pigs & Fireproof Women*, p. 234.

800/1,200

63. THE BOY'S BOOK OF MAGIC.
CONTAINING TRICKS WITH COINS AND
CARDS, WITH EXPERIMENTS IN CHEMISTRY
AND DECEPTIONS AND ILLUSIONS IN
LEGERDEMAIN.

Glasgow: Cameron & Ferguson, Publishers, ca. 1870. From the Illustrated Library for Youth series. Buff pictorial wrappers bearing a full-length image of a conjurer with a card in hand. [1 - 4], 5 - 32, 32mo. Ex-libris Chris Charlton. Scattered foxing, else very good. The first example we have seen; not in Toole Stott. Rare.

500/1,000

64. BRESLAW, Philip (1726 - 1803).
BRESLAW'S NEW CAPITAL DECEPTIONS.

[London, ca. 1782]. Letterpress broadside advertises the famed magician "At the Great Room, Panton Street, Haymarket." The program features feats of Pinetti, Novelli, and Breslaw's own, including "new magical card deceptions." Added features include a violin solo by Madame Warnique and bird call imitations by "the new Venetian Rossignol." Split vertically at center and laid down, with text not greatly affected. Regardless, a rare and early conjuring bill by one of the era's best-known practitioners and the author of *Breslaw's Last Legacy*, a classic textbook of the era.

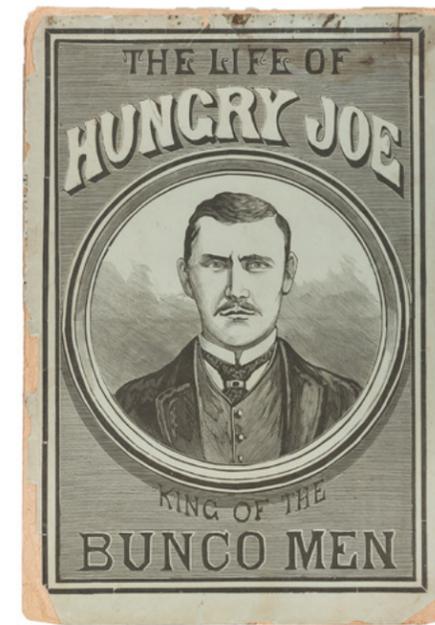
1,500/2,500

65. BRICKTOP (Pseud. G.G. Small).
THE LIFE OF HUNGRY JOE.
KING OF THE BUNCO MEN.

New York: Frank Tousey, 1885. Original pictorial wraps, the upper bearing a wood engraved bust portrait of Joe. Illustrated. 41, [7], including adverts. 8vo. Disbound. Chipped and fragile, but complete. Pages deacidified; housed in an archival folder. Rare.

600/1,200

"Hungry Joe" was the street name of Joe Lewis, who, aside from being a notorious criminal, is given credit in this book as the author of the phrase often attributed to P.T. Barnum: "It was always a saying with Joe that there was a sucker born every minute, and all through his business career he acted on that basis, and generally found a good crop of them." Herbert Asbury, writing in his seminal *Sucker's Progress* (New York, 1938), reported: "...Oscar Wilde, in the United States on a lecture tour, was caught for several thousand dollars by Hungry Joe Lewis, a cadaverous crook who always had a well-filled wallet but never, apparently, enough to eat." Before being sent to prison in 1888, Joe was considered the greatest sharper of his day. "...Thomas Byrnes of the New York police [claimed that Lewis] had trimmed more "flats" than any five of his contemporaries." We have been able to locate only one other example of this work, held institutionally.



65

66. [BRIGHT, Edward (1721 - 50)]
THE SURPRISING BETT DECIDED.

[London]: Carrington Bowles, ca. 1751. Satirical etching depicts a bet whether seven men could fit inside the shirt of Edward Bright, the famous fat man of eighteenth-century England. Captioned above and below. 13 3/4 x 9 3/8". Mounted to an album page, margins trimmed close. See BM Satires 3084, and *Jay's Journal of Anomalies*, V1 N2, p. 14.

800/1,200

The caption below the image reads in part: "A view of deciding the wager between Mr. Codd and Mr. Hants ... which was that 7 men where actually with great ease on the first day of December 1750 ... button'd within the waistcoat of Mr. Bright deceas'd" Bright was reported to be the "fattest man in England" at the time of his death in November of 1750, weighing some 665 pounds. A second wager was made in 1751, during which nine men were buttoned into Bright's oversize shirt.



66



67. BUCHINGER, Matthias (1674 – 1740).
THE EFFIGIES OF MR. MATTHEW BUCHINGER.

London, April 29th 1724. Stipple engraving of the famed “little man of Nuremberg” seated on a tasseled cushion, and fashioned after a self-portrait by the famed limb-deficient polymath in an oval frame surrounded by fancy scrollwork, above an explanatory text block describing the “wonders as have never been done by any; but himself. He plays on various sort of music to admiration... and designs to make machines to play on almost all sorts of music. He is no less eminent for writing, drawing of coats of arms, and pictures to the life, with a pen; he also plays at cards and dice, performs tricks with Cups and Balls, corn and live birds...” Buchinger’s wig is made up of the words of the Lord’s Prayer. 12 ¼ x 8”, with faint toning at corners and one partial inked notation in lower right. Laid down. A fine and strong impression of the best-known portrait of Buchinger.

6,000/8,000



68. [BUCHINGER, Matthias] (1674 – 1740).
FOLIO OF ETCHINGS, DRAWINGS, AND ENGRAVINGS OF REMARKABLE CHARACTERS AND FREAKS, INCLUDING MATTHEW BUCHINGER.

German [?], compiled ca. 1850. A scrapbook of twenty-four leaves bound in later plain paper-covered boards (rubbed), comprised of images chronicling the “freaks” of the eighteenth and nineteenth century, and including etchings depicting the human circulatory system, osteopathic deformities, and other anatomical features; but most prominently various human oddities, among them bearded ladies; various “monsters” represented by original inked sketches (and likely modeled on the images first published by Liceti in *De Monstris*) including ink drawings of a cyclops, a giraffe-necked archer, many views of Siamese twins, a “leopard skin” man, infants with cleft palates, limb-deficient individuals, and other deformities. Manuscript notations in Latin accompany many of the illustrations.

Most prominent is an engraved portrait of Matthew Buchinger (10 ½ x 7 ⅛”), circa 1705, INSCRIBED AND SIGNED IN MIRROR WRITING AND UPSIDE DOWN by Buchinger below the likeness: “Ich Matthias Buchinger ... Anno 1709. Zurich.” Each line of the inscription is written differently, including lines composed upside down and backward. Beside the inscription are three large block capital letters in Buchinger’s hand, “A-B-C.” The image pictures the famous performer in an elaborate coat and three-pointed hat, with many of the accoutrements he exhibited with, including a rifle, quill, pen, and paper, as well as a German hackbrett (a dulcimer-like instrument).

Laid down and mounted on the album page, with margins cropped close, one loss in image, and trimming below the likeness affecting some text. Still, an early and important example of Buchinger’s abilities as a calligrapher, and an early likeness of the “little man of Nuremberg.” See *Learned Pigs & Fireproof Women*, p. 55, and *Matthew Buchinger*, p. 11.

8,000/12,000



69

69. BUNKER, Chang and Eng (1811 – 74).
HANDBILL AND AUTOGRAPHED COMPLIMENTARY PASS FOR THE ORIGINAL SIAMESE TWINS.

[France]: A. Belin, ca. 1830. Illustrated letterpress handbill bearing a crude woodcut portrait of the twins, titled *Les Jumeaux Siamois*; framed together with a handwritten complimentary ticket of admission to one of their continental appearances (titled *Passport*), SIGNED in pencil by Chang and Eng. Framed to 16 x 13"; sight 8 x 5". Autographed ticket 2 3/4 x 4 5/8". Not examined out of frame.

500/1,000

70. [CHANG AND ENG]
LIFE OF THE SIAMESE TWINS.

New York: Published by T.W. Strong, 1853. Buff pictorial wrappers bearing a portrait of the twins with two of their children. Engraved frontispiece, text "elegantly illustrated" with engraved plates and headpieces. [i – v], vi, [7], 8 – 91 (verso blank), two blank leaves. 12mo. Foxed, stained, wraps torn at spine, corners dog-eared. SIGNED on the front free endpaper in pencil by Chang and Eng. Scarce.

500/1,000

Born in Siam (now Thailand), Chang and Eng toured for years under the management of various impresarios, but eventually liberated themselves, toured on their own, and retired with considerable wealth to a farm near Mount Airy, North Carolina. In 1843, Chang and Eng married sisters Sarah and Adelaide Yates, and went on to have 21 children between them. They returned to touring in the late 1840s, teamed with Barnum in the 1860s, and eventually died within two hours of each other on January 17, 1874. It was their fame that made the term "Siamese Twins" synonymous with that of conjoined twins.

71. CANFIELD, Kid (George Washington Bonner, 1878 – 1935).
KID CANFIELD THE NOTORIOUS GAMBLER.

Sydney: The Swift Printing Co., Ltd., [1912]. Insert poster for a silent film featuring Canfield's exposés of the methods whereby crooked gamblers cheat their marks. In one image, he demonstrates the mechanics of a sleeve holdout, and in the other stands among gamblers in a barroom "fleecing a victim who at first has been lucky." 39 3/4 x 15". A few old folds and scuffs, but very good overall. Rare; the only example of this poster we have encountered. See *Celebrations of Curious Characters*, p. 52.

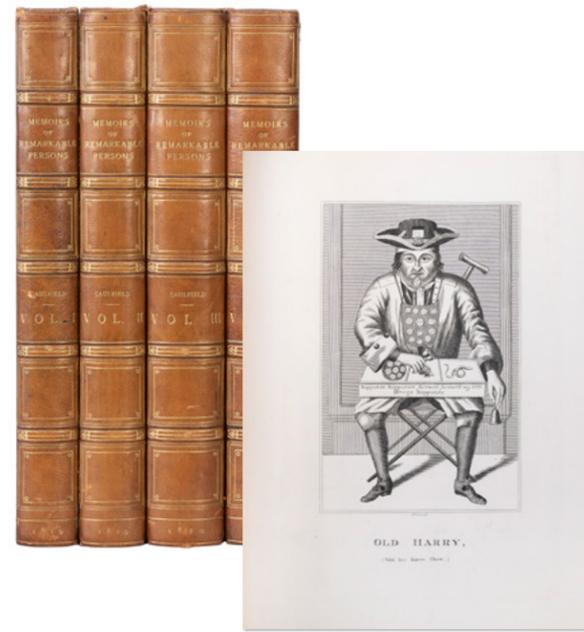
1,500/2,500

Canfield, a con man and crooked gambler, changed his ways and made a second career out of lecturing on and exposing the tricks of crooked gamblers, publishing chapbooks on the subject, and presented a vaudeville act along the same lines. Prior to his retirement from the gaming tables in 1910, he was reported to have hustled his way into several fortunes, including a reported \$350,000.00 in one session with Arnold Rothstein. Canfield starred in the silent film advertised here, a two-reel affair produced in 1912. This poster is the only such silent film advertisement with which we are acquainted to picture a holdout device, and perhaps the only such poster to advertise a gambling exposé. Canfield recorded a second film in 1922 with a Western theme, but neither movie has survived. He died in 1935 while giving a promotional talk on the radio – his first foray into the medium – in Bluefield, West Virginia.



70

Lehman Co.



72

72. CAULFIELD, James (1764 – 1826).
PORTRAITS, MEMOIRS, AND CHARACTERS, OF REMARKABLE PERSONS FROM THE REVOLUTION IN 1688 TO THE END OF THE REIGN OF GEORGE II.

London: H.R. Young and T.H. Whiteley, 1819 - 20. Four volumes in one third dark green crushed morocco over cloth, spines ruled and decorated in gilt and in compartments, with marbled endsheets. 155 engraved portraits, fifteen engraved by Cruikshank. LARGE PAPER EDITION, 11 5/8 x 9 1/4". Spines sunned, offsetting of images on text, corners and extremities rubbed and worn, faint cracking at spines, else very good. Cohn 119.

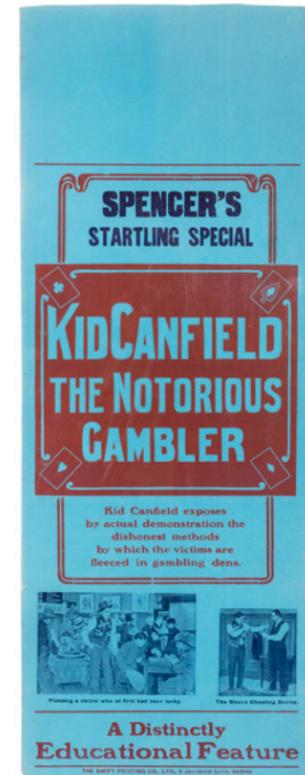
1,500/2,500

A handsome set of Caulfield's classic work profiling conjurers, quacks, con-men, strong men, boxers, and other curious characters, rarely seen in this format.

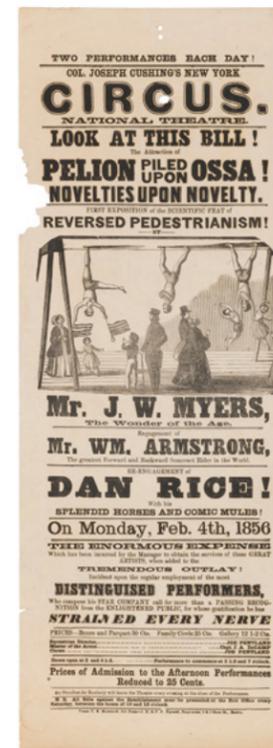
73. [CEILING WALKERS]
THREE BROADSIDES ADVERTISING CEILING WALKING ACROBATS.

Including: *Professor McCormick The Original Inventor of the Miraculous Antipodean Feat of Walking Against Gravity*. London: G. Harvey, ca. 1850. Wood engraved image of McCormick at center. 14 7/8 x 5". - - *Reversed Pedestrianism! Mr. J.W. Myers, The Wonder of the Age*. Boston: Times U.S. Mammoth Job Press, 1856. Letterpress bill with wood engraved image of the ceiling walkers and spectators on the ground below, and with Dan Rice also featured on the bill. 21 3/8 x 7 1/4". Large loss in upper left not affecting text. - - and *Sieur Sanches, The Wonderful Antipodean!!!* [London]: Chamberlain, Printer, 1812. Woodcut shows Sanches waving two Union Jacks while walking upside down. 14 3/8 x 6". Two losses at left side not affecting text or image. Together, three items all with old folds, wear, and chips as expected, but generally in good condition. See *Jay's Journal of Anomalies*, p. 70 (McCormick).

800/1,200



71



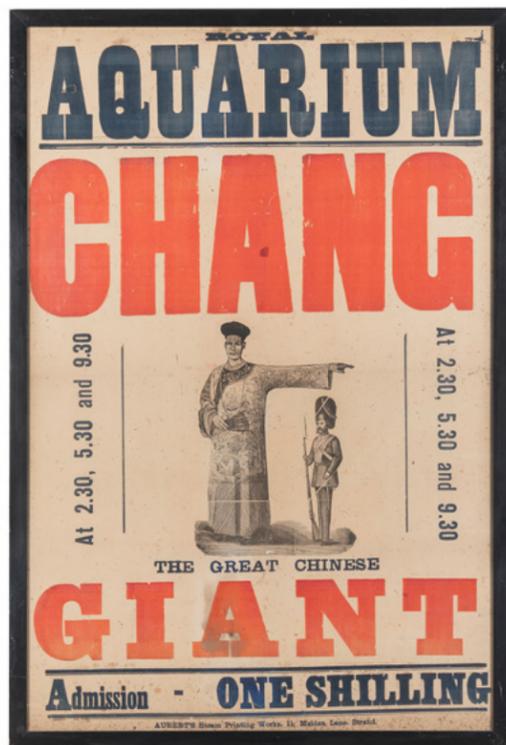
two of three



73



74



75

74. CELLSUS, Vernon (Samuel Whittington Wickes, 1893 - 1970). **VERNON CELLSUS THE WHITE WIZARD.**

Netherfield: Stafford Co. Ltd., ca. 1920. Vibrant lithograph bears a three-quarter length portrait of Cellsus in a white dress suit, his top hat and cane in one hand, standing between Egyptian columns decorated with hieroglyphics and pyramids under the likeness. 88 ½ x 40 ¼". Minor losses and wear at old folds and sheet breaks; B+.

1,000/2,000

75. CHANG (Zhan Shichai, d. 1893). **CHANG THE GREAT CHINESE GIANT.**

[London]: Aubert's Steam Printing Works, ca. 1870. Bold two-color pictorial poster with giant type advertising the famed giant at London's Royal Aquarium. At the center of the poster is a wood engraved full-length image of Chang standing beside and towering above a befeater. Framed to 31 x 21", with foxing, stains, and one tiny loss visible, but not examined out of frame.

2,000/4,000

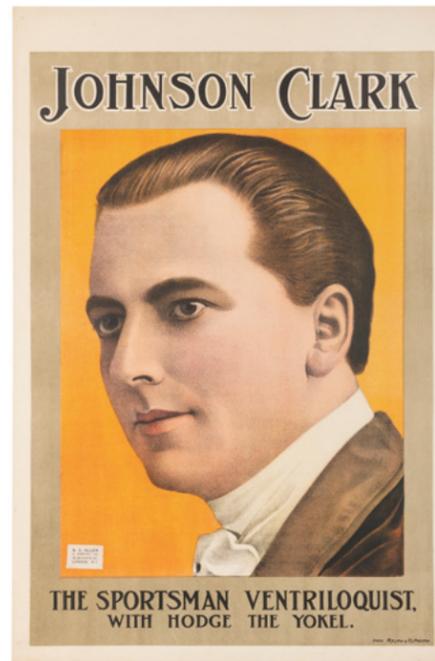
76. [CIRCUS] **NIEUWE EN VROLIJKE VERZAMELAAR VOOR DE LEERGIERIGE JEUGD. (NEW AND CHEERFUL COLLECTOR FOR INQUISITIVE YOUTH).**

Amsterdam: M.H. Helming, 1829. Pale orange wrappers printed in black with text inside a patterned border. Eight hand-colored engraved plates, including a strong man, equestrian juggler, and rope dancer. 12mo in eights. Very good. Toole Stott Circus 12184.

400/800



76



77

77. CLARK, Johnson (1883 - 1956). **JOHNSON CLARK. THE SPORTSMAN VENTRILOQUIST.**

London: S.C. Allen & Company Ltd., ca. 1910. Color lithographed bust portrait poster modeled on a photograph by Relph & Co. of Preston, picturing the British performer's face on a bright orange background. 30 ½ x 20". One short closed tear; A-. Linen backed.

250/500

Clark is billed here in company with "Hodge the Yokel," the figure with which he traded barbs and double entendre throughout a long career, including a Royal Command Performance before British royalty.

JUGGLING JEWELS

78. [JUGGLING] **FOUR CLOVELLY GIRLS.**

London et al: David Allen & Sons Ltd., ca. 1913. Three-sheet color lithograph of the famed female juggling act, shown here with tennis rackets and juggling clubs in hand, standing on an ascending set of stairs against a floral background. Designed by Stuart Browne, from photos by F. Bustin of Bristol. 44 ½ x 88". Short splits at folds, tiny losses at fold intersections; unmounted.

1,000/2,000

Debuting in 1912 as the Four Clovelly Girls, this lively juggling act was also constantly evolving both in form, name, and membership. Presenting an act of passing clubs, tennis rackets, and hoops, the women also executed solo tap dances while juggling, and concluded their turn with feats incorporating lighted clubs on a darkened stage. Later incarnations used the billings *The Five Carlton Sisters*, and *The Juggling Jewels*. The company remained in show business until at least 1950.



78



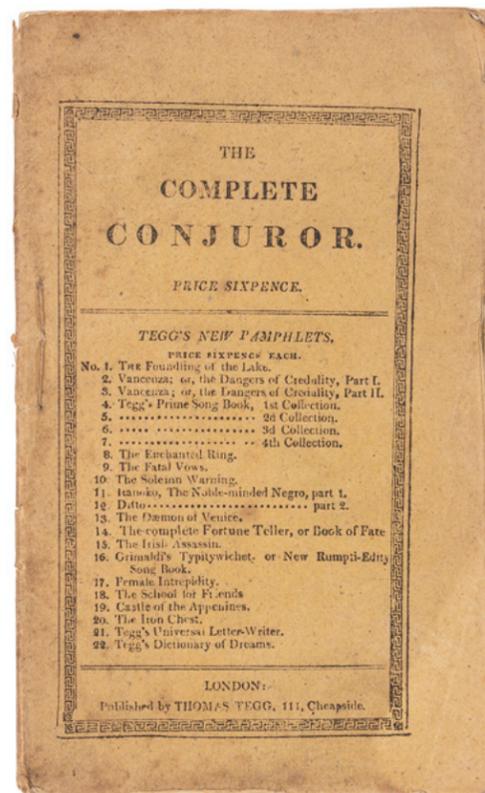
79

79. COLBURN, Zerah (1804 -39).
ZERAH COLBURN.

London: Henry Meyer, 1813. Full-length stipple-engraved portrait of the lightning calculator and child prodigy, "From a drawing by T. Hull Esq. in the possession of F Baily, Esq." holding a battledore and shuttlecock. 15 x 13". Margins scuffed and skinned, old mounting tape, else good. This image was used as the frontispiece to Colburn's *Memoir* in a much smaller format. Rare; the first example we have encountered.

500/1,000

The caption below the likeness well summarizes Colburn's miraculous nature: "A child just eight years of age endowed with the remarkable faculty of solving a great variety of arithmetical questions by the operation of his mind." Below the caption is the printed statement: "A printed account of the child is delivered with the portrait." This was likely a sheet of similar size, giving further details on Colburn's remarkable abilities. His life story, written "by himself" was published in America twenty years later.



80

80. THE COMPLETE CONJUROR;
OR, ART OF LEGERDEMAIN.

London: Published by Thomas Tegg, 1812. Yellow printed wrappers. Hand-colored pictorial frontispiece of a conjurer on stage, firing a pistol over his head. Pp. [1 - 3], 4 - 36. 12mo. Marginal browning, chips to wraps, some dog-eared pages, but very good. Toole Stott 1005, locating only one example. Scarce.

1,500/2,500



CAN THE DEAD TALK TO THE LIVING?

81. IS CONAN DOYLE RIGHT?

Cleveland: J. Morgan Litho., [1923]. One sheet-color stone lithograph for this two-reel film subtitled, "Can the dead talk to the living?" directed by John Joseph Harvey and written by Cullom Holmes Ferrell. A giant astral hand reaches down between a medium and a sitter at the center of the image, producing a chalk-written message on a slate before them. A crystal ball sits on one side of the table. Framed to 43 x 29"; fold lines visible, but not examined out of frame. Rare; one of only two examples with which we are acquainted. See *Exemplars*, p. 197.

6,000/12,000

Communication with those in the afterlife was a driving force in Conan Doyle's later years, and his belief in spiritualism drove a wedge between the famous author and the great magician Harry Houdini, who released his own magnum opus regarding ghosts, mediums, and the afterlife, A Magician Among the Spirits, in 1924. This now-lost film was an exposé of sorts, explaining how to materialize writing on slates with magnetic chalk, cause tables to tip, and the methods behind other séance room tricks. The medium was played by Gus Bohn, an inventive Philadelphia-based magician.



82

82. [CONTORTIONIST] [MAGIC]
QUEL CHE CREDER NON PUOI VEDER POTRAI.
(WHAT YOU BELIEVE YOU CANNOT SEE.)

Italian, late eighteenth century. Engraved pictorial advertisement for the performance of a contortionist, with sixteen poses depicted, all framing a central full-length image of a woman conjuror seated at a table, a wand in one hand and a fan in the other, with a card on the table before her. 18 x 11 3/4". Old folds, one corner repaired, partially mounted to an album page. See *Exemplars*, p. 218.

800/1,200

83. [COOKE'S CIRCUS]
A GREAT NEW YEAR'S TREAT!
BENEFIT OF MR. COOKE JUNR.

(Leith), 1842. Letterpress playbill printed in red with three wood-engraved images, two depicting feats of horsemanship and the largest picturing Miss Cooke seated at a dining table set with candles and a decanter of wine, all while balanced on a tight rope. 25 x 10". Chips at edges, loss in lower left, punctured with small loss at top.

400/800

84. CROSS, Edward (1774 – 1854).
COMPANION TO THE ROYAL MENAGERIE,
EXETER 'CHANGE.

London: Printed by Tyler and Honeyman, 1820. Three quarters polished calf over marbled boards, with matching marbled endsheets, a bit worn. Spine lettered and decorated in gilt, with two bands. Folding frontispiece. 4to. Page edges chipped and worn, else very good.

300/600

A descriptive catalog of some of the "curious foreign animals" in this London zoo which Cross operated in various locations for several decades.



84

85. [CRUIKSHANK, George]
"GREEKS." THE PIGEONS. DEDICATED TO ALL THE FLATS, AND SHOWING THE ARTIFICES, SUCCESS, AND CRIMES OF GAMING, GAMESTERS, AND GAMBLING HOUSES.

London: J.J. Stockdale, 1817. Second edition. Modern tan calf, raised bands, gilt titles and ornaments, covers ruled and stamped in gilt. xii, 167, [1] ads. 12mo. Six hand-colored plates by Cruikshank (three behind tissue guards). Scattered soiling and wear, but very good to near fine. Jessel 658.

400/600

86. CRUIKSHANK, George (1792 – 1878).
A DISCOVERY CONCERNING GHOSTS:
WITH A RAP AT THE "SPIRIT-RAPPERS."

London: Routledge, Warne, and Routledge, 1864. Second edition. Original printed wrappers bound in three-quarters green morocco over marbled boards with matching endsheets. T.E.G. Tall 8vo. Engraved bookplate of John Francis Neylan. Wrappers spotted and soiled, joints worn, general shelfwear; very good.

300/600

Almost a stream-of-consciousness satire by Cruikshank, which touches on Mumler, The Davenport Brothers, and Pepper's Ghost, and pictures the famous fat man Daniel Lambert walking a tightrope. Includes an extra illustration on p. 51 not present in the first edition, and additional information. As one bookseller put it: "The mundane concern of where ghosts obtained their ghostly wardrobes intrigued Cruikshank greatly."

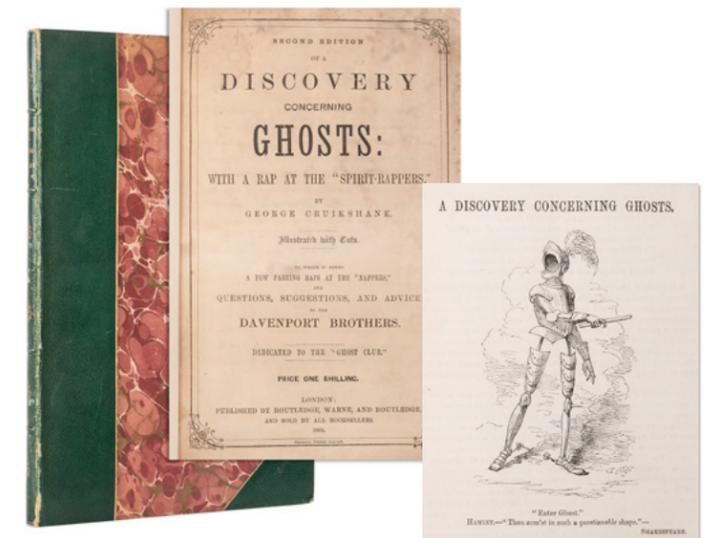
87. CRUIKSHANK, Issac Robert (1789 – 1856).
THE LIVING SKELETON.

London: John Fairburn, 1825. Hand-colored etching, being a satire on Claude Ambroise-Seurat, the Frenchman who was so devoid of subcutaneous fat as to resemble a skeleton. Seurat is surrounded by female onlookers exclaiming about his physical state, viz, "My dear. I wonder if he has ever been married. His wife must be a happy creature." Seurat's name appears in the program held by one spectator who views him through a spyglass. Seurat says, "I am de Anatomie Vivante dat is come to Londres to please all de pretty Lady, and give dem all de much satisfaction." 10 1/8 x 14 1/8". Mounting remnants to verso, else near fine. See *BM Satires* 14882.

500/1,000



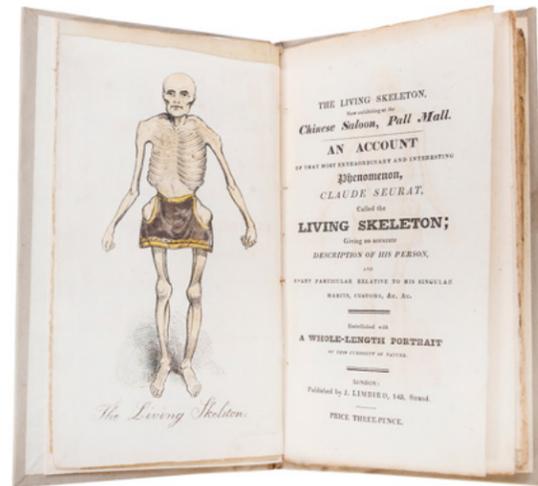
85



86



87



88



89

88. [SEURAT, Claude]
THE LIVING SKELETON, NOW EXHIBITING AT THE CHINESE SALOON, PALL MALL.

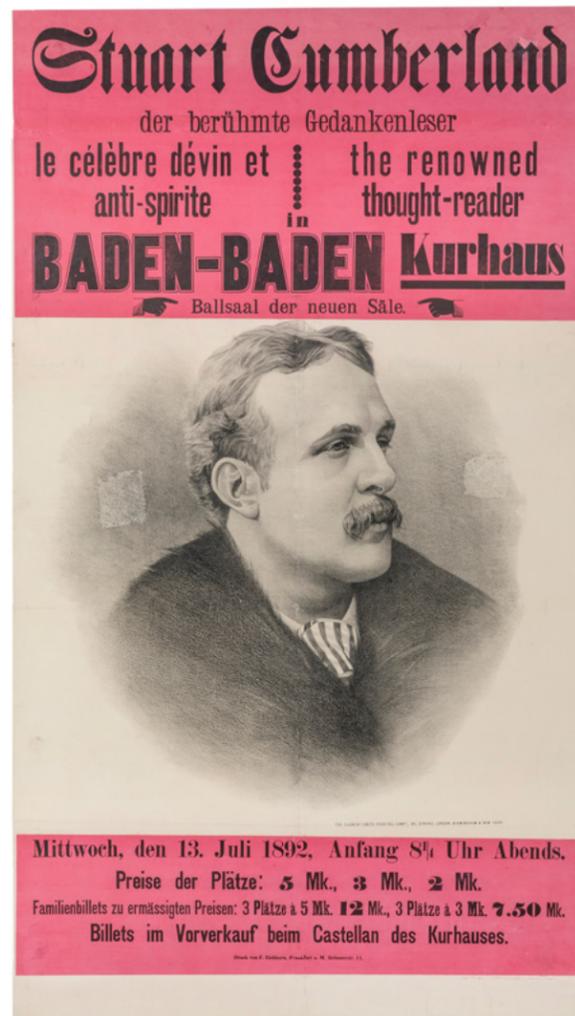
London: Published by J. Limbird, 143, Strand, [1825]. Original printed publisher's yellow wrappers bound in plain boards lettered in black. Hand-colored full-length portrait frontispiece of Seurat by George Cruikshank, picturing Seurat wearing only a loin cloth specially cut to "allow his hip bones to pass" through it. 24 pp., 8vo. Marginal browning, but overall clean and bright; very good. Rare.

600/1,200

89. [SEURAT - SKELETON] CIESSE, Joseph de.
DESCRIPTION INTERESSANTE DE CLAUDE-AMROISE SEURAT.

Montpelier: Julien, (1826). Original plain blue paper wrappers, full-length wood-engraved portrait frontispiece of Seurat (loose) with arms outstretched and a turban on his head. [1], 2 - 8, 8vo. One of three or four variants of this scarce chapbook advertising the famed French living skeleton.

500/1,000



90

90. CUMBERLAND, Stuart (1857 - 1922).
STUART CUMBERLAND. THE RENOWNED THOUGHT READER.

London, Birmingham & New York: The Clement-Smith Printing Compy., ca. 1892. Bust portrait of the famed mind reader and author flanked above and below with the letterpress printed date strips in bright pink with black text advertising his appearance at the Baden-Baden Kurhaus. 44 1/2 x 25 1/4". Two losses in image repaired, old folds and tiny losses at their intersection over-colored. B. Linen backed. Scarce.

3,000/6,000

91. [CUPS AND BALLS]
AQUARELLE OF A CUPS AND BALLS CONJURER.

French, ca. 1790. Finely executed full-length image of an itinerant mountebank behind his folding table with a crowd looking on. His trumpet rests on the edge of the working surface along with three cups, a large ball resting atop one of them; in one hand he holds a wand, and in the other a small figurine, in anticipation of a performance of the Bonus Genius effect. A gibeciere is tied about his waist. Manuscript caption below the image reads "Rien dans le mains! Rien dans les poches!" (Nothing in the hands! Nothing in the pockets!) 9 1/2 x 6 3/4". Mounted to a stiff card. See *MAGIC: 1400s - 1950s*, p. 32.

600/900

92. [TRICK CYCLIST]
CARNIVAL. FESTIVAL OF FUN.

Leicester: Wilson's New Walk Colour Printing Works, ca. 1880. Letterpress four-color playbill with wood-engraved images of a carousel and the "leap for life" bicycle/diving stunt presented by Edward Ransley at the Pavilion Carnarvon in Wales. Among the varied attractions noted on the bill are a shooting gallery, trick cycle acts, tightrope performers, a human crocodile and other side show acts, along with other entertainments and games. 44 x 17 1/2". Old folds, scattered losses over-colored, corners chipped. B. Mounted to Chartex.

800/1,200

Ransley's act is described on the bill in great detail. He first rode around a "teacup track" at terrific speed. Then, while still circling, the track was raised over fifty feet in the air. At the apex of its elevation, Ransley dove through the open bottom of the track into a tank of water just four feet deep - followed by his bicycle, and eventually "thunderous applause" from the audience.

93. DALEY, Jacob (1897 - 1954).
JACOB DALEY'S NOTEBOOKS.

[Teaneck]: The Gutenberg Press, [1975]. First edition. Black cloth, spine titled in gilt. Introduction by Dai Vernon. 4to. From the library of Dai Vernon, and INSCRIBED AND SIGNED by Vernon to Ricky Jay on the flyleaf: "Property / of / Dai Vernon / to / my extremely talented friend / Ricky Jay / Admiringly / Dai Vernon / 1980."

400/800

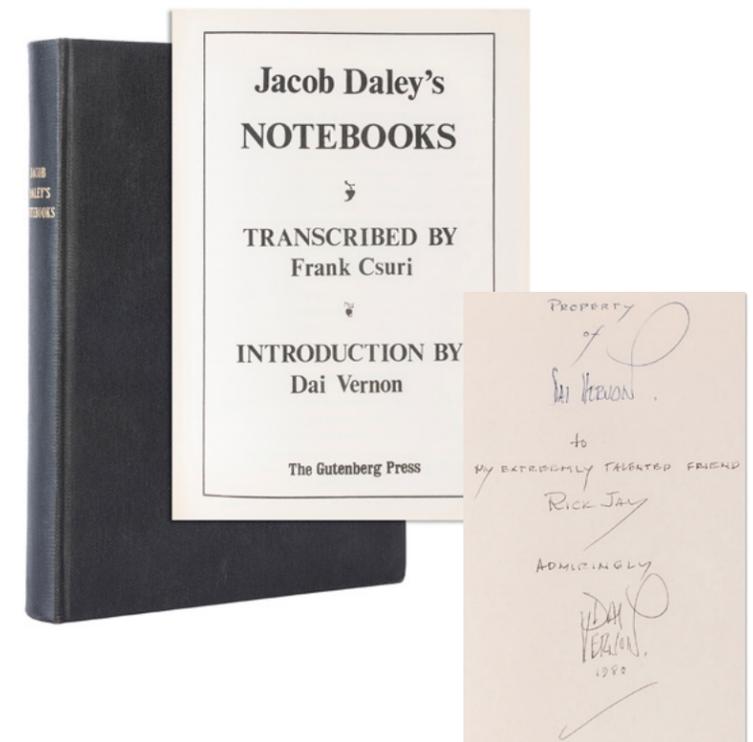
From Karl Fulves' preface: "Portions of the[se] notebooks have circulated through the underground for years. The Daley notes represent a fascinating glimpse into the workings of the New York Inner Circle during the 1930's and 40's [sic]. Daley recorded many of the tricks and techniques of Dai Vernon, as well as routines and ideas of Horowitz, Findley [sic], Leipzig, Rosini, Al Baker, Scarne, Malini, Annemann and others."



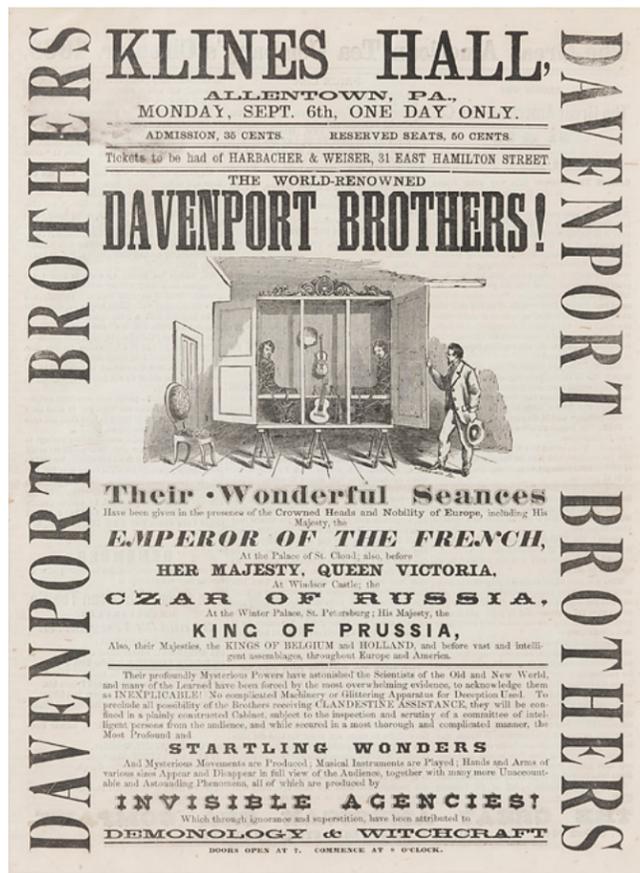
91



92



93



94

94. DAVENPORT BROTHERS
(Ira 1839 – 1911 and William 1841 – 77).

**THE WORLD-RENOUNDED DAVENPORT BROTHERS!
THEIR WONDERFUL SEANCES.**

Allentown, PA, ca. 1869. Letterpress broadside/handbill bearing a wood-engraved image of the brothers tied in their spirit cabinet, and describing their performance as devoid of “complicated machinery” and “glittering apparatus,” and that the “startling wonders” will occur “which through ignorance and superstition, have been attributed to demonology & witchcraft.” Framed to 17 x 13 ¾”. Some wear visible, but not examined out of frame. See *Exemplars*, p. 194.

1,000/2,000



95

95. DAVENPORT BROTHERS
(Ira 1839 – 1911 and William 1841 – 77).

MYSTERIOUS DISPLAYS! AND UNACCOUNTABLE MANIFESTATIONS!

[Poughkeepsie]: Telegraph Steam Press, [1864]. Letterpress broadside for a performance at Pine’s Hall of the “world renowned” brothers who will produce “startling wonders” while “secured in the most complicated manner with strong rope...that through ignorance and superstition have been attributed to witchcraft!” 20 ½ x 7 ¾”. Soiling at center, old folds. Hand-dated in upper margin. Linen backed.

1,000/2,000

“UNLIKE ANY RACE KNOWN TO MAN”

96. DAVIS, Hiram and Barney.
THE WILD MEN OF THE ISLAND OF BORNEO.

New York: J. Cameron, [1855]. Pictorial lithographed broadside advertising an appearance for “two of the greatest living curiosities ever seen by man,” hand dated. The artists’ depiction of the diminutive duo on either side of the explanatory text shows the men wrestling with and lifting up two full-grown men. Matted, sight 12 ¼ x 10 ¾”. Cleanly repaired with tissue at verso. Rare.

500/1,000

97. DAVIS, Hiram and Barney.
BOYLSTON MUSEUM MENAGERIE AND LECTURE ROOM. LITTLE WILD MEN.

Boston: F.A. Searle, ca. 1870. Double-sided playbill for the mixed bill at this Boston exhibit hall (formerly Burnell’s Museum), the featured attraction being the Wild Men of Borneo, here advertised as “great favorites of the ladies” and their act illustrated with three wood-engraved vignettes, including images of their feats of strength. Other acts include Jennie Quigley, dwarf; General Totman dwarf, D.C. E. M. Worth, Oriental traveler lectures on Japan; and Redmond, a glass blower. 23 ¾ x 9 ½”. One corner clipped, foxed, marginal folds and some wear, but very good overall.

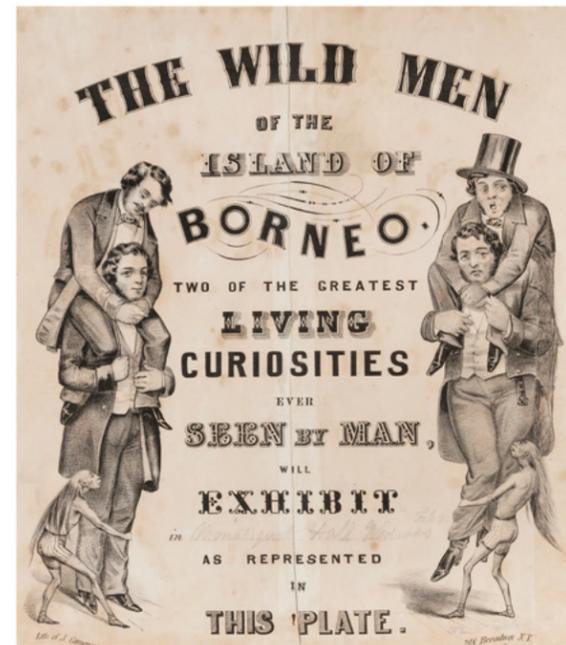
800/1,200

Hiram Davis (1825-1905) and Barney Davis (1827-1912) grew up far from Borneo, in Mt. Vernon, Ohio. It was showman Lyman Warner who created the Borneo story, dubbed them “Waino and Plutano,” and brought them to American fairgrounds as human curiosities. The brothers were later exhibited by Barnum with great success. Standing approximately 40” tall and weighing about 45 pounds each, the “wild men” were mentally challenged, but presented incredible feats of strength for their size, said to be capable of lifting some 300 pounds.

98. [DEAN, Henry]
**THE WHOLE ART OF LEGERDEMAIN;
OR HOCUS POCUS LAID OPEN AND EXPLAINED.**

New York: Published by N.C. Nafis. Philadelphia: by John B. Perry, (1833). Turquoise paper-covered pictorial boards, with Nafis advertisement to rear, John Bull to front. Wood-engraved folding frontispiece (splitting at fold) on blue paper showing a conjurer nailing a card to a wall with a pistol shot. [1 – 3], 4 – 71, verso blank. 12mo. Scattered light or mild foxing, boards rubbed, chipping to paper and splitting at spine; good. Folding paper box. See Toole Stott 724.

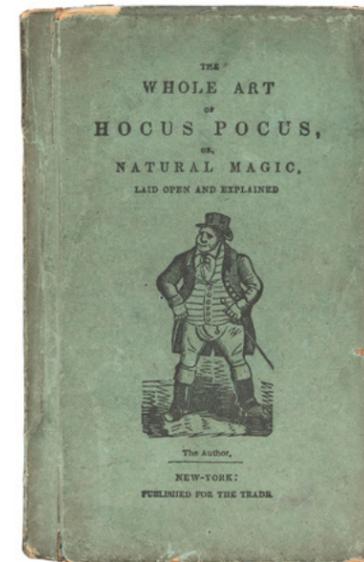
1,500/2,500



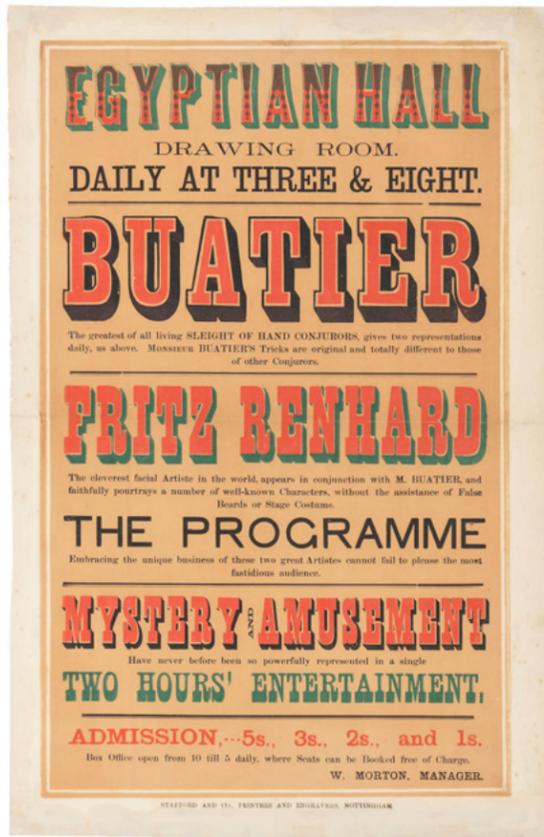
96



97



98



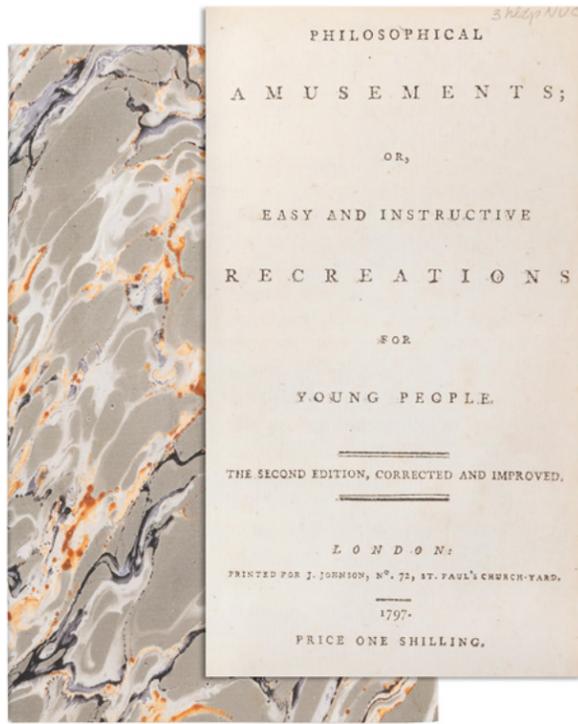
99

99. DE KOLTA, Buatier (Joseph Buatier, 1847 – 1903). EGYPTIAN HALL DRAWING ROOM. BUATIER.

Nottingham: Safford and Co., Printers and Engravers, ca. 1875. Letterpress poster printed in three colors advertising the “greatest of all living sleight of hand conjurers, [who] gives two representations daily... Monsieur Buatier’s tricks are original and totally different to those of other conjurers. 21 ½ x 13”. Margins over-colored, old central fold; B. Linen backed. Rare.

2,000/3,000

Widely regarded as one of the most inventive illusionists of his generation – many of the magician’s creations became standard effects that are still performed in the modern era – posters advertising de Kolta are true rarities. His appearance at London’s famed Egyptian Hall was a transformative appearance for many of the greatest conjurers of the era, who for the first time witnessed his spectacular Vanishing Bird Cage, the Cocoon illusion, and his Vanishing Lady, among other de Kolta-devised specialties.



100

100. DECREMPS, Henri (1746 – 1846). PHILOSOPHICAL AMUSEMENTS; OR, EASY AND INSTRUCTIVE RECREATIONS FOR YOUNG PEOPLE. LONDON:

Printed for J. Johnson, 1797. Second edition, corrected and improved. Contemporary marbled wrappers. Pp. [i-iii], iv – viii, [1], 2 – 72. Two plates bound at front. Tables in text. 12mo. Scattered foxing, but clean and bright overall; very good. Toole Stott 239.

1,200/2,400

Includes accounts of the Impenetrable Secret, double-faced coins, speaking tubes, and sliding pips to change cards, among other tricks and swindles.

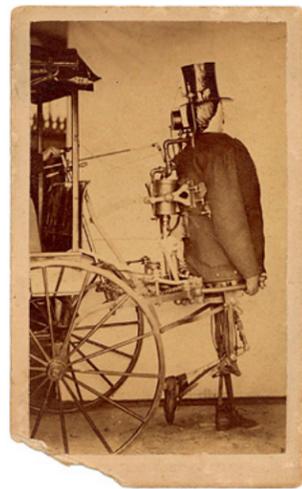
ARTIFICIAL INTELLIGENCE?

101. DEDRICK, Zadoc P. CDV OF THE STEAM MAN OR RICKSHAW MAN.

Newark, NJ: Bedford’s Park Gallery, ca. 1868. CDV photograph of the American inventor’s “steam man,” an early human-like robot designed to pull a cart. This profile view depicts the complicated mechanics that powered the automaton. Original studio mount, lower left corner clipped. 4 x 2 ½”.

400/800

Dedrick patented his invention – a proto-robot in many ways – in 1868. The Steam Man was attached to a carriage and could be steered by the operator from behind; the articulated legs were powered by a boiler system mounted to the back of the figure and were used to power the machine. The Newark Advertiser reported on the invention on January 23, 1868: “In order to prevent the “giant” from frightening horses by its wonderful appearance Mr. Dedrick intends to clothe it and give it as nearly as possible a likeness to the rest of humanity. The boiler, and such parts as are necessarily heated, will be encased in felt and woolen undergarments. Pantaloon, coat and vest, of the latest styles, are provided. Whenever the fire needs coaling, which is every two or three hours, the driver stops the machine, descends from his seat, unbuttons “Daniel’s” vest, opens a door, shovels in the fuel, buttons up the vest and drives on.”



101

102. [OPTICAL ILLUSION] DEFEHER, J.K. BLOSSOM AND DECAY.

London: J.K. Defeher, Dec. 15th 1860. Hand-colored lithograph of the classic double-image. Viewed in one way, it shows two young lovers resting near each other on a stone window, with the supplies for a picnic before them. Another view of the image reveals a grinning skull filling the scene. The set square and compass device of the Masons decorate the lower corners of the image and an engraved dedication to the Earl of Zetland below. 13 ¾ x 10 ¾”. Old folds reinforced at verso, closed tears around perimeter, minor spotting. Published in *MAGIC: 1400s – 1950s*, p. 21.

500/1,000



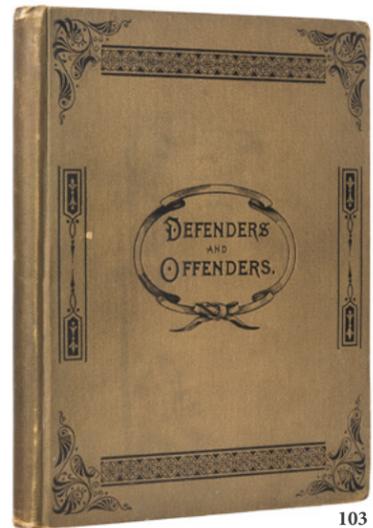
102

103. DEFENDERS AND OFFENDERS.

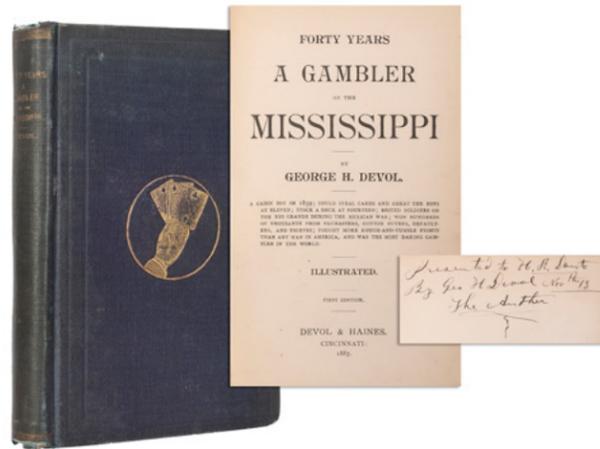
New York: D. Buchner & Co., (1888). Publisher’s gold cloth stamped in black and blind. Small 4to. Chromolithograph portraits of 10 New York-area police officers and superintendents, followed by portraits of 200 criminals, four per page, with descriptive text facing each plate, including murderers, burglars, embezzlers, crooked gamblers and card sharps, and pickpockets. Men, women (one of whom “sports a moustache”), and multiple ethnicities represented. Front hinge cracked, flyleaf trimmed, general rubbing to spine and extremities, but very good overall. Adams, *Six-Guns* 578.

500/1,000

Published by a tobacco company from plates designed for the printing of tobacco insert cards, and the only mug shot book with color plates we are acquainted with. Includes many Western outlaws, among them members of the Jim Cummings gang.



103



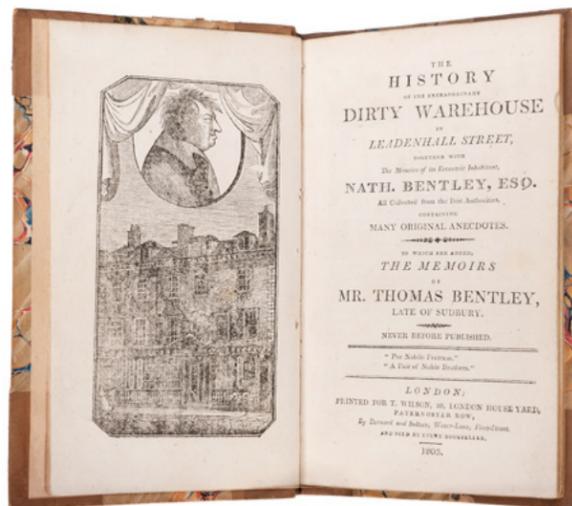
104

104. DEVOL, George H. (1829-1903).
FORTY YEARS A GAMBLER ON THE MISSISSIPPI.

Cincinnati: Devol & Haines, 1887. Portrait frontispiece of Devol with plates. Publisher's blue cloth stamped in gilt (spine chipped, faint toning, some spotting). First edition. 8vo. Hinges starting, corners bumped, several page edges chipped; text block uniformly toned. Former owner's address label to front pastedown, old ownership signature ink. Good. Not in Jessell; Powell 38. Scarce. INSCRIBED AND SIGNED on the flyleaf by Devol: "Presented to H.R. Dante by Geo H Devol Nov. the 13 The Author" and with an ALS tipped to the rear pastedown regarding Devol and his book. See *Celebrations of Curious Characters*, p. 57.

800/1,200

The tipped-in ALS signed by F[rank] H. Bulis at the rear gives a firsthand account of Devol that is none too flattering: "I despised George DeVol so thoroughly that I never gave his book a place on my shelves. For all the loud mouthed overbearing cowardly petty-larceny "tinhorns" who ever lived he was the chief." The letter goes on to mention Dr. A.M. Wilson of Kansas City, as well as David P. Abbott and T. Nelson Downs (the latter also in a somewhat disparaging tone: "Downs never gambled and there's a vast difference between theory and actual practice."), all three of them noted conjurers.



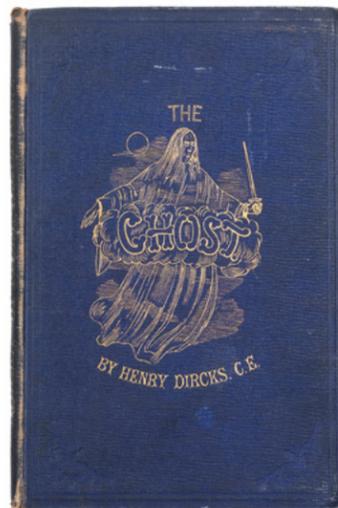
105

105. [DIRTY DICK]
THE HISTORY OF THE EXTRAORDINARY DIRTY WAREHOUSE IN LEADENHALL STREET.

London: Printed for T. Wilson..., 1803. One third polished calf over marbled boards with roan spine label lettered in gilt. Wood-engraved frontispiece picturing Nathaniel Bentley (Dirty Dick) above his warehouse. 12mo. General toning to text block, small hole in D3 affecting one word on each page. [Bound together with] **Alfred the Great in Which is Related his Conquests over the Danes...** London: Printed and Published for John Arliss, ca. 1800. Engraved frontispiece, title page engraving. [1], 2 - 36. 12mo.

500/1,000

Bentley's nickname was derived from the fact that he refused to wash himself after the unexpected death of his fiancée on their wedding day. Thereafter he became famous for his filth; even his warehouse and shop in London were well-known as being both shambolic and dirty. Bentley was said to be the inspiration for the character Miss Havisham in Dickens' Great Expectations.



106

106. DIRCKS, Henry.
THE GHOST! AS PRODUCED IN THE SPECTRE DRAMA... BY THE APPARATUS CALLED THE DIRCKSIAN PHANTASMAGORIA.

London: E. and F.N. Spon, 1863. First edition. Engraved pictorial cobalt blue cloth stamped pictorially in gilt and blind, yellow endpapers. Illustrated. 8vo. p. [1] 2 - 102, [2] ads, 12-page publisher's catalog, tipped-in notice. Cloth scratched and rubbed (especially at spine), with minor chips and bumps. Very good. Toole Stott 245.

600/900



107

107. [DANCING DOG]
ALCAZAR D'ÉTÉ - DANSE SERPENTINE.

Paris: Ch. Levy, ca. 1895. One-sheet color lithograph advertising one of many Loie Fuller-inspired trained canine who apparently balanced atop a large ball while wearing a blonde wig and diaphanous costume, all the while pirouetting in the style of the famed American dancer as stage lights played upon the fabric, changing its colors all the while. 48 ¼ x 34 ¾". Contemporary tax stamp; chipped and with closed tears and small losses. Linen backed. B. See *Jay's Journal of Anomalies*, p. 7.

2,000/4,000

This poster advertises one of many trained dog acts that not only imitated Fuller's fantastically popular and inventive dances, but a canine that capitalized on the original hound imitator of Ms. Fuller, "The Inimitable Dick," a black poodle so well trained that it could present nearly all of Fuller's specialties in his own style with astonishing precision.

108. [DOGGIE DRAMA]
MESSRS. LAMB & CHAPPELL! AND THEIR CELEBRATED DOGS NERO & CARLO.

Coventry: Stephen Knapp, 1855. Pictorial letterpress broadside for Bennett's Theatre, Coventry, and the production of several dramas featuring both human and canine actors, including King Lear. One image depicts a dog leaping across the scene with a lantern in its mouth, and the second shows the animal helping free a man from jail. 29 ½ x 9 ¾". Tissue reinforcements to verso at closed tears and extremities, but very good overall.

800/1,200



108



109

109. [TRAINED DOGS] [PUZZLE]
LE THÉÂTRE DES ANIMAUX SAVANTS.

Haarlem: Leer & Co., ca. 1890. Chromolithographed jigsaw puzzle of twenty-two pieces, depicting two scenes with "learned" or trained dogs. In one, a canine troupe balances precariously on chairs, and on each other's backs; in the second, one dog performs a headstand while three others race through a hoop spun on the ground by an anthropomorphized monkey trainer. Wood-backed paper, assembled size 11 ½ x 9 ¾". Minor chips at points of connection, but very good overall.

300/600



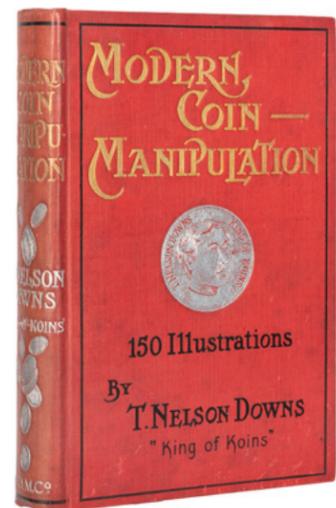
110



113

110. DOEBLER, Ludwig (1801-1864).
PROFESSOR DOEBLER.

[Stuttgart]. 1830. Letterpress playbill advertising the final performance of the Austrian conjurer at the Stuttgart Court Theatre. The magician could, at the shot of a pistol, light hundreds of candles on his stage to commence his performance. Text describes a range of feats the conjurer will present, each with a fanciful name, within a decorative wood-engraved border. 17 x 10 3/8". Edges ragged and folded; unmounted. **800/1,200**



111

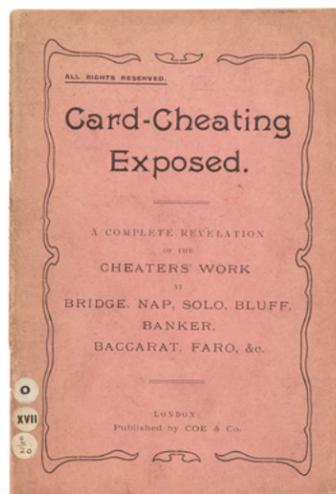
111. DOWNS, T. Nelson.
MODERN COIN MANIPULATION.

London: T. Nelson Downs Magical Co., 1900. First Edition. Red cloth lettered in gilt and black with pictorial coin motif stamped in silver on spine and front board. Illustrated, including line drawings and photographs of Downs' hands. 8vo. Hamley's Magical Saloon advertising leaf inserted before title page (as issued). Trifling wear to cloth, front endsheets toned, else very good. Nice copy. **300/600**

112. CARD CHEATING EXPOSED.

London: Coe & Co., ca. 1910. Publisher's pink wraps lettered and bordered in black. [1-3], 5 - 30, one blank leaf, 32mo. Three small paper labels affixed to front wrapper, a few short tears, rubbing to wrappers; good to very good. Rare; the second example we have encountered. **500/800**

An unsigned work advertised as "A complete revelation of the cheaters' work at bridge, nap, solo, bluff, banker, baccarat, faro, &c." The writer describes the use of marked cards, holdouts, mirrors, and other techniques.



112

113. [CARDIFF GIANT]
SIX WORKS REGARDING THE CARDIFF GIANT AND SIMILAR HOAXES.

Including *The Cardiff Giant Humbug. A Complete and Thorough Exposition of the Greatest Deception of the Age*. Fort Dodge, Iowa: North West Book & Job Printing, 1870. Pictorial wraps, illustrated with woodcuts "from the quarry to the tomb." - - Dunn, James Taylor. *Cardiff Giant Hoax*. Cooperstown: The Farmers' Museum, ca. 1949. Includes a bibliography on the subject. Pictorial wraps, illustrated. 8vo. Disbound. - - *History of the Geological Wonder of the World: Petrified Pre-Historic Human Being*. New York: Wynkoop & Hallenbeck, 1877. Pictorial blue wrappers (considerably chipped, lacking lower). 8vo. Fair to poor. - - *The Cardiff Giant Now Exhibiting at Apollo Hall*. [New York], ca. 1880. Four pages, wood engraving to uppermost. Disbound. - - *A Photograph of a Petrified Body aka the Cardiff Giant*. Syracuse: C.O. Gott, 1869. Sepia tone image in cabinet card format on photographer's printed mount. - - and *The Cardiff Giant Now Exhibiting at 113 Washington Street*. Boston, ca. 1880. Four pages, wood engraving to lowermost. Very good. **500/800**

114. [VENTRILLOQUISM] CHING Lau Lauro (ca. 1806 - 40).
WONDERFUL POWERS IN VENTRILLOQUISM.

Stratford: Ward, Printer, Bookbinder &c., 1832. Early letterpress broadside advertising a performance at the Royal Shakespearean Theatre, Stratford-Upon-Avon, featuring the "posture-master ventriloquist, naturalist, and siffleur" who will convey "his voice into different parts of the theatre, during which he will imitate five different voices without the least motion of the lips." Ching is also advertised as performing various feats of strength, and will "dance a hornpipe on his head," among other gymnastic exercises. 19 3/8 x 7 3/8". Old central fold, one tiny loss, two closed tears. Linen backed. **800/1,200**

115. CHOUBRAC, Alfred (1853 - 1902).
DOUROFF AUX FOLIES BERGÈRE.

Paris: F. Appel, ca. 1891. The famous Russian clown rides a tusked wild boar at the center of the image, against a bright orange background. 59 1/2 x 31 1/2". Tax stamp at top, marginal wear and losses at old folds restored, significant inpainting at lower right. Linen backed. **1,000/2,000**

Anatoly Durov (1864 - 1916) was caustic both in and out of the center circus ring. He was, along with his brother Vladimir, the first generation in a long line of Russian circus performers to find fame under a big top. The Durovs (in French, Duroff), both worked with animals, though it was Vladimir who made a career as a trainer of wild beasts; Anatoly performed with them but made his reputation as a comedian who frequently crossed the line by uttering jokes of questionable taste.



115

116. CHUNG Ling Soo
(William Ellsworth Robinson, 1861 - 1918).
**TIVOLI THEATRE GRAND
OPENING NIGHT SILK PROGRAMME.**

Birmingham: Parkes & Groves, 1900. Finely printed white silk program with fringed ends, produced for the "grand opening night" of the Tivoli Theatre, Birmingham, with acts including comedians, performing cockatoos, singers, trapeze artists, and Chung-Ling-Soo "The Marvellous Chinese Magician." 10 1/2 x 9 3/8". Old fold, faint soiling. **400/800**

An early Soo program. Robinson had long worked behind the scenes for Herrmann and Kellar, but eventually stepped before the curtain in Paris wearing Chinese garb and billed as "Hop Sing Loo." While his show was well-received, the name was not. Moving to London he was rechristened "Chung Ling Soo" in April of 1900 and under that guise, went on to find fame and success for the next seventeen years. Then, on the stage of the Wood Green Empire in March of 1918, Soo was shot on stage when his feat of catching a marked bullet fired from a rifle went fatally wrong. He died the following day.



114



116



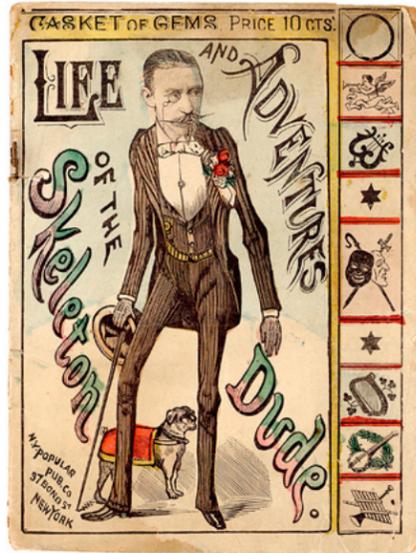
117

117. CLIVETTE, Merton (1868 – 1931).
FOUR WORKS BY “THE MAN IN BLACK.”

Comprising of: *Confession of a Palmist*. Chicago: Laird & Lee, 1908. Color pictorial boards (rubbed) over red cloth spine. Color frontispiece and illustrations by the author. 8vo. Fair. -- *Café Cackle from Dumps to Delmonico's*. Chicago: Laird & Lee, (1909). Color pictorial boards over red cloth spine. Portrait frontispiece; over 100 sketches by the author. 8vo. Front hinge weak, else near fine. -- *IT*. Chicago: M.A. Donohue, 1905. Offset black-and-white wraps. 8vo. Fair. -- and another edition; New York: Published at the Sign of the Sphinx (1922). Pictorial red wraps bearing a silhouette portrait of the “man in black of Greenwich Village.” 8vo. Wraps chipped and weak. -- Sold together with a color postcard with artwork by Clivette on the recto.

500/1,000

Although Clivette's first career was on the stage – as a magician and shadowgraphist of some note in wild west shows and vaudeville – he retired from the theater and became a noted expressionist artist and helped define the ashcan school, haunting Greenwich Village locales and making an enviable reputation for himself as a painter (he had studied with Rodin in his formative years). While we have been able to locate institutional copies of these works, none have been traced on the open market or at auction since their publication.



118

118. [COFFEY, John (1852 – ca. 1912)]
LIFE AND ADVENTURES OF THE SKELETON DUDE.

New York: N.Y. Popular Publishing Co., ca. 1890. Hand-colored pictorial wrappers. Illustrated. 32mo. Dampstained, worn, wraps chipped (lower with one corner lacking, affecting some text on wrapper).

300/600

Coffey's career in show business began later than most, as his emaciated figure only began to develop around the age of 30. His 5' 7" frame supported only 70 pounds when Coffey was at his lightest. He went on to develop the character of a nattily-dressed skeleton “dude” who was a ladies’ man, and used mock marriages to generate publicity throughout his career. He staged at least twenty mock ceremonies with another living skeleton, Emma Schaller, and in one instance was recorded as marrying a circus fat lady, Gertie Platt. This “pitch” book was sold after his performances and describes “how he became thin,” tells a truncated version of his life story, and reproduces some of his recitations.

119. SOME OF THE CONJURING LIGHTS. LIVING & DECEASED.

New York: Robert Ankele, 1898. Sepia photomontage of many oval portraits of the best-known magicians of the late nineteenth century, including Robert-Houdin, Buatier de Kolta, Goldin, Robert Heller, W.E. Robinson (later Chung Ling Soo), T. Nelson Downs, Signor Blitz, Alexander Herrmann, Dr. J.W. Elliott, Harry Kellar, and others. With a printed index identifying the portraits. Large format card mount, 14 x 11”.

200/400



121

120. COOKE, William (b. 1808).
THE ARAB OF THE DESERT AND HIS FAITHFUL WAR STEED!

Bristol: Hutchings, Printer, ca. 1840. Large pictorial broadside for Cooke's Circus bears an evocative wood-engraved image of Cooke, dressed in costume for his production, fighting off three men with a broadsword while posing on horseback. Other acts on the bill include clowns, acrobats, actors, and other equestrian performers in the company. 29 ½ x 10”. Border chips, mounting remnants to verso.

500/1,000

121. [CUPS & BALLS]
THE JUGGLER OF THE CHATEAU D'EAU.

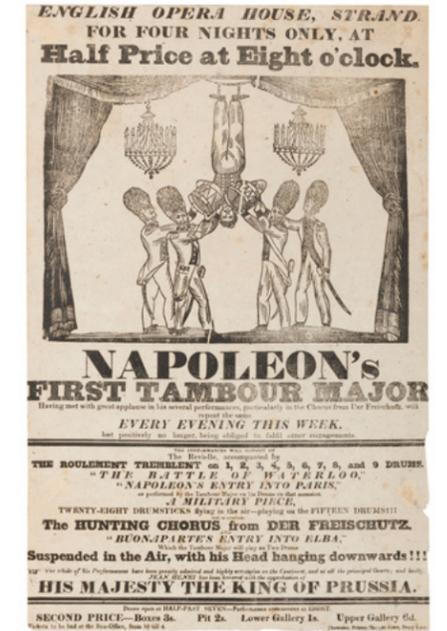
London: W. Sams, 1820s. Iconic hand-colored engraving from the *Tableaux de Paris* of a street magician performing the Cups and Balls for a crowd gathered around his table with a fountain behind him. 10 x 13 ½”. Marginal toning, spotting, else good.

400/800

122. [DRUMMING]
NAPOLEON'S FIRST TAMBOUR MAJOR.

[London]: Lowndes, Printer, ca. 1830. Letterpress broadside advertising the nightly performances of this drum major whose recitals are to include selections on as many as fifteen different instruments, with “twenty-eight drumsticks flying in the air – playing on fifteen drums!!!” The finale of the performance, depicted in a large wood engraved image at the top of the bill, was to be his rendition of “Bonaparte's Entry into Elba,” played by the musician “suspended in the air, with his head hanging downwards!!!” 14 ¾ x 9 ¼”. Chips around perimeter, else very good.

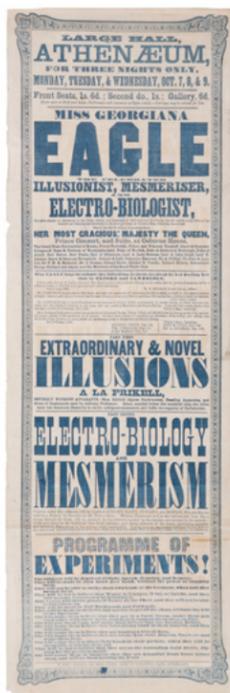
600/1,200



122



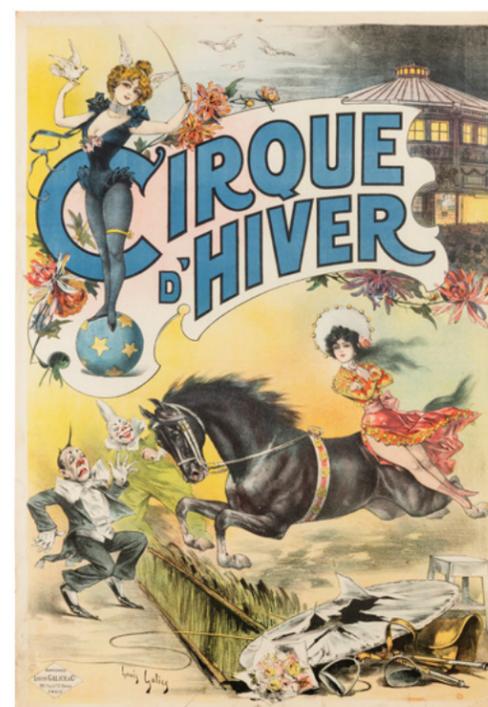
120



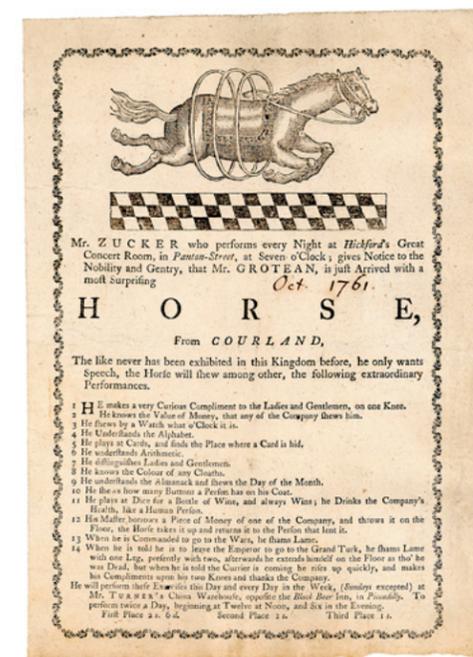
124



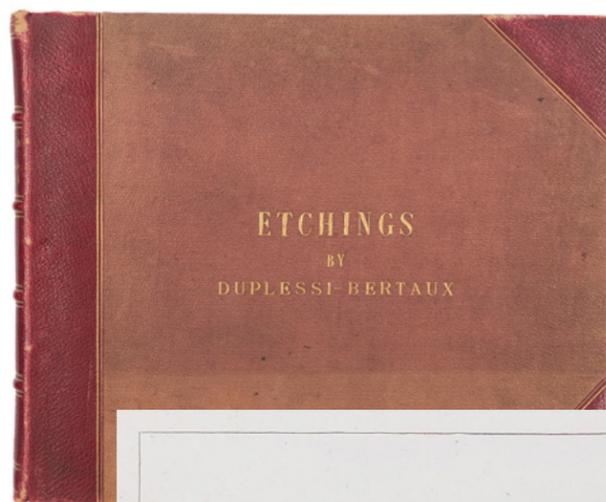
125



126



127



123



123. DUPLESSI-BERTAUX, Jean (1747 – 1819). A SET OF ONE HUNDRED ORIGINAL ETCHINGS, DRAWN AND ENGRAVED BY J. DUPLESSI-BERTAUX.

Paris: The Editors, 1814. Engraved title page, text in French and English. Pebbled cloth (sunned) over pebbled crimson morocco spine in five compartments, lettered and ruled in gilt, with marbled endsheets. Old holographic biography of the artist tipped to endsheet. With 100 copper-engraved etchings, including a portrait of the artist, and images of a Diablo juggler, *Escamoteur*, a performance of card tricks, fairground and outdoor performance scenes, bill posting, harlequins, and other looks at French life. Oblong 4to. Foxed. Tear to endsheet, binding rubbed.

800/1,200

124. EAGLE, Georgiana (1835 – 1911). MISS GEORGIANA EAGLE THE CELEBRATED ILLUSIONIST, MESMERISER, AND EXLECTO-BIOLOGIST.

Sunderland: W. Hall, Printer, ca. 1861. Large letterpress broadside for Ms. Eagle, who later worked under her married name of Madame Card and as the "Mysterious Lady," this bill advertising her three-part show including magic tricks performed "entirely without apparatus," as well as hypnotic feats, and a demonstration of electro biology, including the delivery of shocks to members of the audience "without a battery, by pressure on the nerves alone." 29 1/2 x 9 3/4". Wear at old folds and to extremities. A scarce playbill of a female magician of the mid-nineteenth century.

500/1,000

Ms. Eagle learned the trade from her father, the self-styled "Wizard of the South," Barnardo Eagle. She reportedly performed for European royalty and was rumored to have conducted a séance for Queen Victoria.

125. [EQUESTRIAN] THE BEAUTIFUL BRONCHO HORSES, BRAVO, BONITO, KITTIE, CUPID & FLORA.

Buffalo: Clay, Cosack & Co., [1877]. Lithograph bears a central image of two trained horses balancing on an outsized teeter-totter and another in the background, with corner vignettes depicting the animals balancing on barrels, jumping through a hoop of fire, and being propelled by a cannon mounted to the horse's back (captioned the "Artillery Charge"). 21 1/2 x 27 3/8". Corner holes, date strip remnants, short tears. Unmounted.

2,000/4,000

126. [EQUESTRIAN] CIRQUE D'HIVER.

Paris: Louis Galice, ca. 1890. Evocative color stone lithograph depicts an acrobat balancing atop a large ball with a bird perched on one hand with a woman riding side-saddle on a black stallion that rushes toward two beleaguered clowns in the foreground. Behind the text block looms the famed Parisian "winter" circus venue, its lights aglow. 47 x 32". Soiling in lower left, short closed tears, wear to left margin; B+/A-. Linen backed.

1,500/2,500

127. [EQUESTRIAN] A MOST SURPRISING HORSE FROM COURLAND.

[London], (1761). Early illustrated letterpress handbill/broadside with floral border, heralding the appearance of Mr. Grotean and his amazing equine companion, "the like has never been exhibited in this Kingdom before, he only wants speech..." A handsome wood engraving top shows the horse jumping through three hoops. 9 3/4 x 7 1/4". Laid down.

1,000/2,000

The animal advertised here, who "will perform ... every day in the week, (Sundays excepted)" is capable of at least 14 miraculous human-like feats, as outlined on the bill, including playing dice for a bottle of wine and always winning, playing cards and discovering the location of a hidden pasteboard, understanding the alphabet, identifying the color of any person's clothes, understanding arithmetic, and even draft dodging ("When commanded to go to the wars, he shams lame"). Courland was an independent Duchy now located in Latvia, and Mr. Zucker, whose name appears at the top of this bill later worked with Jonas, and presented magic, horses, and automata.



128

128. [EQUESTRIAN]

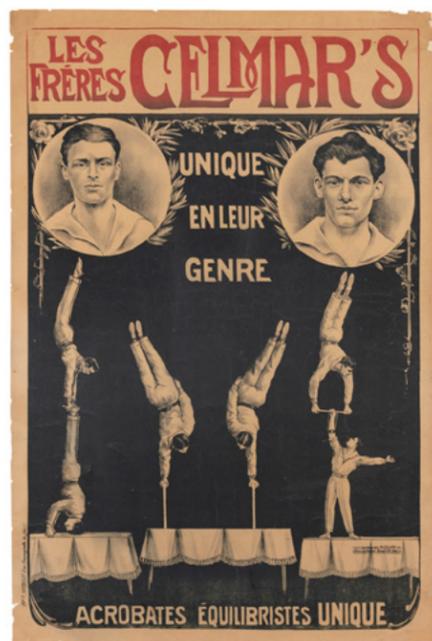
Ryan's Circus. Second Change of Splendid & Novel Performances. Northampton: Freeman, Printer, 1837. Letterpress broadside with large wood-engraved image of a scene from Ryan's equestrian performance showing the rider standing on the backs of two galloping horses and brandishing a pistol, with other riders engaged in the fight, one of them flung over the back of a steed. The bill also heralds living statues, clowns, "still vaulters" (who will throw in rapid succession first thirty one and then twenty eight somersaults), as well as an equilibrist, and fireworks show. 29 ¼ x 10 ¼". Large chip at left, old folds, small chips.

500/1,000

129. [EQUILIBRISTS] LES FRERES CELLMAR'S.

[Paris] Affiches M. Collin, ca. 1910. Two-color one sheet poster for the brother-act of hand balancers pictured here in both medallion portraits near the top of the poster and in three gravity-defying poses below. 46 x 31". Old linen backing, chipping at edges. B.

400/800



129



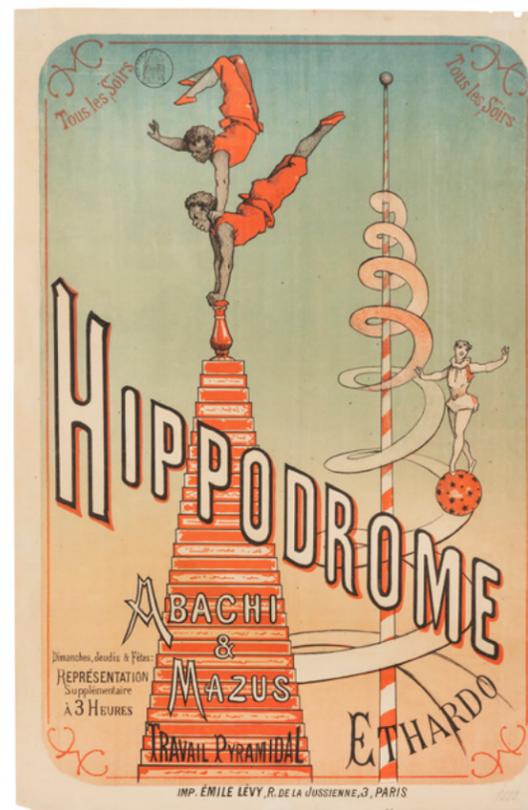
130

130. [ERDNASE] ANDREWS, Milton Franklin (1872 – 1905). PORTRAIT FROM "THE MAN WHO WAS ERDNASE."

Providence: Rose & Sands (Ye Rose Studio), ca. 1900. Half-length sepia tone portrait purported to be the "expert at the card table," in jacket, vest, and tie, in cabinet card format on printed studio mount, 7 ¼ x 5 ½". Faint skinning in upper margin, stain at rear; very good. One of only two known copies.

250/500

Since the publication of Erdnase's famous treatise on "advantage card play," in 1902, speculation has been constant as to the true identity of the author. Martin Gardner first discovered Milton Franklin Andrews in the 1940s, after conducting extensive research and interviews regarding Erdnase's identity, and published his findings in True magazine in 1958. Andrews was a gambler who died by his own hand in 1905 just as police began closing in to question him about a murder investigation. In 1991, Gardner's complete findings were released as the book The Man Who Was Erdnase. This portrait supposedly of Milton Franklin Andrews was published as the frontispiece to that volume. But the real identity of Erdnase remains a mystery, as intervening decades have revealed other candidates whose backgrounds and abilities – both as writers and card cheats – lend credence to the idea that they authored the book, not Milton Franklin Andrews.



131

131. ETHARDO, Signor (1825 – 1911). HIPPODROME. ETHARDO, ABACHI & MAZUS.

Paris: Emile Levy, (1883). Lithograph in colors depicts the ascension of Ethardo – perched atop a wooden and iron ball 30 inches in diameter – up a 50-foot-tall spiral, as well as the precarious balancing feats of the "Arab" contortionists Abachi & Mazus at the top of a pyramid-like structure made of graduated wooden blocks; the lowermost acrobat balancing with one hand atop a large bottle. 24 x 15 ¾". Corner chips, lower left clipped. Tax stamp at upper left. A-.

1,500/2,500



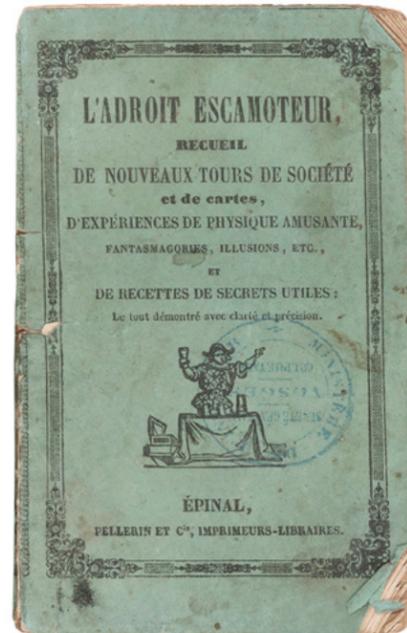
132

132. EISEN, Francois (after) (Belgian, 1695 - 1778). L'ESCAMOTEUSE.

Paris: Buldet, ca. 1762. Engraving on laid paper depicting a female magician on whose table the Cups and Balls are set up, with an old crone pickpocket in the shadows, relieving the conjurer's consort of his handkerchief. Lines of verse below title. Trimmed to 15 7/8 x 12". Near fine. See Nevill, French Prints of the Eighteenth Century (1908), p. 136, and Exemplars, p. 213.

2,000/3,000

Eisen, a famous Flemish genre painter, created a number of paintings focusing on love, beauty and deception. This image was engraved from Eisen's original by Angélique Martinet (French, ca. 1731-1780). The verses below the image here deal with magic and coquetry.



133

133. L'ADROIT ESCAMOTEUR.

Épinal: Pellerin et Cie., 1851. Original blue wraps printed in black with vignette of a Cups and Balls conjuror to upper, and wizard-like figure to lower. Wood-engraved frontispiece depicting a magician behind his folding table presenting the Cups and Balls for a crowd gathered on the street. [1 – 5], 6 – 108. Wraps chipped, soiled, and corners dog-eared. Moderate toning and soiling to pages; good.

500/800

134. EVANION, Henry (Henry Evans, c. 1832 – 1905). EVANION THE ROYAL ILLUSIONIST.

London: Williams & Strahan, Printers, ca. 1898. Three-color pictorial broadside with two large wood-engraved images of the British conjurer; in one he produces a giant pagoda festooned with flags while “The Mystic Parrot” sits atop a perch watching, and in the other he produces bunches of flags in his outstretched hands. 26 ½ x 13”. Border chips and small losses with some over-coloring; top margin cropped close. B. Linen backed.

2,500/5,000

In addition to a career on the stage that included appearances before British royalty, Evanion was an inveterate collector of ephemera and showbills related to Victorian entertainments of all types. In 1895, before his death, the British Museum acquired some 5,000 pieces from Evanion's horde. Later, Harry Houdini became acquainted with Evanion and recounted being “dazzled” by the treasures he had amassed. Houdini acquired many of Evanion's conjuring-related rarities, some of which were used to illustrate his book, The Unmasking of Robert-Houdin (New York, 1908).

135. [Evans, Gerritt] “A Retired Professional,” pseudo. HOW GAMBLERS WIN.

New York: Fitzgerald Publishing Corporation, (1868)/later impression (ca. 1890s). Publisher's colored pictorial wraps. 12mo. One tiny chip at base of spine; fine. The finest example of this edition we have encountered. Toole Stott 395.

600/1,200

In his introduction to the 2008 edition of this work, no less an authority on the subject than Steve Forte wrote: “It's loaded with more than enough gambling moves to satisfy the technicians; plenty of historical reference to appeal to the historians; and for those who read for entertainment, the work is replete with amusing metaphors, anecdotes and showy terminology.”

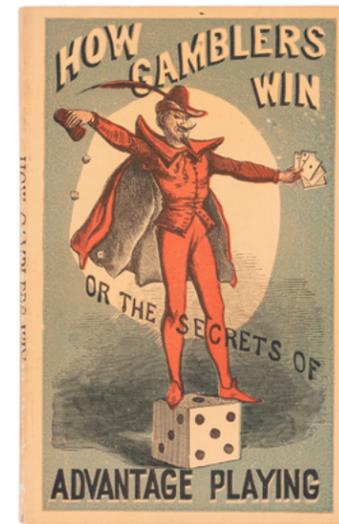
POULTRY FOR THE MILLIONS

136. [EXHIBITION] CANTELO'S PATENT HYDRO INCUBATOR EPHEMERA.

1850s. A small archive of three pictorial broadsides, three handbills, and five contemporary clippings (two pictorial, extracted from *The Illustrated Exhibitor*), heralding the “greatest wonder of the age!” an “egg-hatching machine, as shown by command at Windsor Castle.” Letterpress handbills and broadsides on thin stock, with wood-engraved images, the largest 10 ½ x 8 ¼”. Six pieces mounted to an album page, the balance loose. Condition generally very good, with pinholes and contemporary marginal notes. See *Extraordinary Exhibitions*, p. 124, and *Exemplars*, p. 293.

300/600

“The progeny of these edifying devices are still popular with visitors to modern museums, including the much-beloved incubator in the Museum of Science and Industry in Chicago.”



135



137

137. [LION TAMER] FALK, Ella. MISS ELLA.

Hamburg: Adolph Friedlander, 1900. One-sheet color stone lithograph bears vignettes of Ella and her big cats in a variety of poses and stunts (including one in which she holds a lion on her back, slung over her shoulders), with a medallion bust portrait of Ella in the upper right and a large upper image of the Lions at a makeshift dinner table with Ella and her two hounds beside it as well; the tamer feeds one snarling beast a hunk of raw beef on a long metal fork. 48 ¼ x 33 ½”. Chips in lower margin and at edges, tiny losses in image over-colored, old folds; B+. Linen backed.

1,500/2,500



136



138

138. FAIRBURN, John (1789 – 1840). FAIRBURN'S ACCOUNT OF THE MERMAID, THE MOST EXTRAORDINARY ANIMAL IN THE CREATION, HALF WOMAN & HALF FISH.

London: J. Fairburn, 1822. With a folding colored frontispiece bearing two engraved images of the mermaid by Cruikshank. Polished olive calf ruled in gilt with gilt turn-ins, tooled spine, and gilt-lettered title label (spine and extremities rubbed considerably, minor splitting at base of front board). [1-5], 6 – 32. Octavo in fours. Armorial bookplate. In an archival folder. Very good.

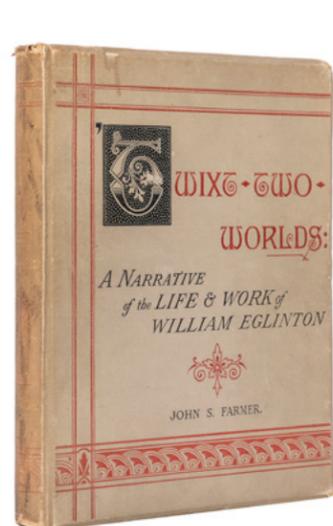
500/1,000



134



139



141

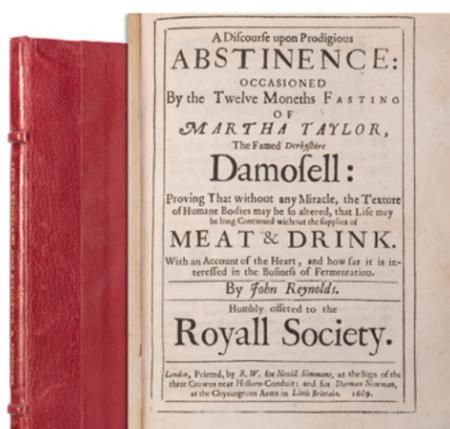
139. FAIRBURN, John (1789 – 1840).
FAIRBURN'S CONJUROR.
MONSIEUR CHABERT THE FIRE KING.

London: J. Fairburn, ca. 1815. Hand-colored engraving of an extravagant conjuring entertainment. The audience views Chabert at the center, stepping from a door of a man-sized oven, flames leaping forth from inside. To his left and right, magicians perform with cards and birds, while one at the left presents a decapitation illusion. The foot of each column flanking the scene bears the name of Breslaw and Gynzell. 7 5/8 x 13 1/4". Marginal chips and browning; image bright and bold. Scarce. See Toole Stott 289. This image was used to illustrate the verso of the jacket of the British edition of *Learned Pigs and Fireproof Women*, and was published in the American edition at page 243.

800/1,200



140



142

140. FARMER, John S.
MUSA PEDESTRI. THREE CENTURIES
OF CANTING SONGS AND SLANG RHYMES.

[London]: Privately printed for subscribers only, 1896. From the deluxe edition of 500 copies, bound in one third green calf over marbled boards, spine in six compartments (sunned) and lettered in gilt. Signatures unopened. Square 8vo. First signature loose, general shelfwear; very good.

200/400

A work gathering faker's toasts, sonnets of the fancy, drinking songs, and melodies of "villons," among other lyrics and rhymes of the canting crew." Farmer, in preparing his celebrated dictionary of slang, ran across a number of canting songs, which he thought would make a useful volume by themselves. This collection ranges from the early songs found in Middleton, Copland, Dekker, Fletcher, and other early writers to the latest canting songs the compiler could find. The Notes, p. 199-245, are of extreme value to the bibliographer. This is the best anthology of this type to be had - when a copy can be found" (Burke, Literature of Slang, p. 82)



143

141. FARMER, John S.
TWIXT TWO WORLDS. A NARRATIVE OF THE LIFE &
WORK OF WILLIAM EGLINTON.

London: The Psychological Press, 1886. Tan cloth stamped in gilt, black, and red. Drypoint etched frontispiece of the Eglinton. Color chromolithographed plates behind tissue. 4to. Spine darkened, corners bumped, general shelfwear, but overall very good.

400/800

The name and designs from this book were used as a framework from which Ricky Jay developed his 2005 exhibition at the Christine Burgin gallery in New York, Twixt Two Worlds, a showcase of spirit photography, ghost show ephemera, and related memorabilia.

142. [FASTING] Reynolds, John.
A DISCOURSE UPON PRODIGIOUS ABSTINENCE:
OCCASIONED BY THE TWELVE MONTHS FASTING
OF MARTHA TAYLOR, THE FAMED DERBYSHIRE
DAMOSELL.

London: Printed by R.W. for Nevill Simmons, 1669. Modern crushed one-quarter crimson morocco over red cloth, spine banded and titled in gilt. Headpieces. Pp. [i – viii], 1 – 37, including imprimatur leaf. 4to. Cloth faintly spotted, marginal chips and losses not affecting text expertly repaired, some headers cropped close, but overall a handsome example.

1,000/2,000



144

143. [FAT BOY] **THE GIANT BABY BOY.**

Plymouth: Halbert Litho., ca. 1885. Full-length lithographed portrait of a corpulent young man, advertising his presence and an exhibition of his girth at The World's Fair, Royal Agricultural Hall. The "greatest of all wonders" is said to be "15 months old; 7 stone 4 1/2 lbs. weight" and will be presented by Frank C. Bostock. Matted and framed to 26 3/4 x 21 3/4". Visible wear and folds, but not examined out of frame. See *Exemplars*, p. 232.

1,500/2,500

Frank Bostock (1866 – 1912), the exhibitor listed on this poster, was born into a family of animal trainers and menagerie managers, and went on to fame as an animal trainer and lion tamer. He was also the first to promote boxing kangaroos, and became known worldwide as "the animal king." In the golden years of his career Bostock owned amusement parks on four continents and over 1,000 animals. The fate of the young man he exhibited here, during both their formative years, remains unknown. See Lot 61.

144. [FAT LADY] **A GOOD PIECE.**

London: Published by W. Holland, October 23, 1801. Print depicts a corpulent woman standing in the foreground of a scene at a London fair; in the background a crowd is gathered around a booth advertising a Punch & Judy show and exhibit of "a fine collection of wild beasts." 10 3/4 x 9 1/2". Two tiny stains, one closed tear. Matted.

300/600



145 one of three

145. FERRY, William (b. 1868).
THREE PHOTOGRAPHS OF FROGMAN FERRY.

N.P.: John Taylor, ca. 1930. Three full-length images of the contortionist and vaudeville star who imitated an amphibian in his highly successful vaudeville act, pictured here in full frog mask and spangle-speckled costume, contorted in various poses. 10 x 8". One image scuffed in upper right.

200/400

Ferry was perhaps the most famous – but certainly not the only – frog imitator of his generation. He worked in minstrel shows, vaudeville, and with his own company with an act consisting of imitating a frog in every manner, from jumping into a small pond to a pedestal, and executing contorted poses, as shown here. In 1935 he presented an interpretation of The Jumping Frog of Calaveras County for a special tribute to Mark Twain at the Waldorf-Astoria.



146

146. FLOCKTON, John (d. 1794).
WASH DRAWING OF FLOCKTON'S PUPPET SHEW.

J. Nixon, 1788. Lively scene captured at the Edmonton fair showing Flockton's presentation of The Siege of Quebec and the Broken Bridge during his puppet show. 6 1/2 x 8 1/4". Mounted to an album page, further mounted to stiff card with marginal notations, with contemporary inked notations and contemporary clippings regarding Flockton and his death, as well as Punch and Judy above and below. From the collection of Jay Marshall, who wrote of his acquisition of this object in *Magical* No. 8 (Nov., 1961).

600/1,200

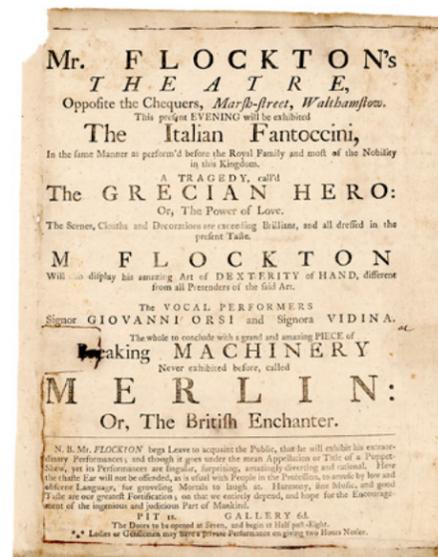
**THE CHASTE EAR
WILL NOT BE OFFENDED**

147. FLOCKTON, John (d. 1794).
MR. FLOCKTON'S THEATRE.

[London, ca. 1775]. Letterpress broadside advertising the mechanical puppet show billed as "The Italian Fantoccini" as presented by Flockton, who will also "display his amazing art of dexterity of hand, different from all pretenders of the said art" along with vocal performances, a tragedy entitled "The Grecian Hero," and to conclude with a "grand and amazing piece of Breaking Machinery never exhibited before called Marlin: Or, the British Enchanter." 9 3/4 x 7 3/8". Old inked marks to bill, corner clipped, one tiny loss.

600/1,200

Flockton, more a puppeteer and general showman than a famous conjuror, was said to be the mentor of Gyngeell, who inherited his show upon Flockton's death. He was one of the many performers who exhibited at the annual London Fairs, where he used magic tricks to draw a crowd to his booth, in which he exhibited a trained monkey, his puppet show, and his mechanical clock as a sort of proto-automaton.



147



149

148. FOLIO, Felix (John Page).
THE HAWKERS AND STREET DEALERS OF THE NORTH OF ENGLAND MANUFACTURING DISTRICTS.

Manchester: Abel Heywood and London: T.W. Grattan, [1858]. Second edition. Yellow engraved pictorial wrappers. vii, [2], 10-140, [6 pp. advertising]. 8vo. Upper right corner stained, chips at spine (loose), dog-eared pages but text block generally clean and bright. Uncommon.

200/400

As the title page states, this infrequently encountered text lays bare the swindles of "quack doctors, cheap johns, needle-dodgers, street ballad sellers" and others of their ilk. But more importantly it discusses a wide range of techniques for conning and hustling, including discussions of holding out and planting dice, pickpocketing techniques (including the installation of a blade in a finger ring), and the doctoring of food.

149. FOREPAUGH & SELLS BROTHERS ENORMOUS UNITED SHOWS. M'LE DEVERE, LABELLE LEORA & THE BROTHERS LOWANDE.

Cincinnati & New York: The Strobridge Litho. Co., 1903. Horizontal one-sheet color stone lithograph depicting a wide range of circus specialties, including trick riding, tightrope walking, and juggling on horseback. 29 3/8 x 38 3/4". Old folds and minor closed tears; A-. Linen backed. See *Learned Pigs & Fireproof Women*, p. 123.

1,500/2,500



150

150. FOSTER, Cassie and Victoria (1865 – 75 and 1871 – 74).
[THE FAIRY SISTERS].

New York: James Reilly, Engraver and Decorative Steam Job Printer, ca. 1873. Five-color wood-engraved color two-sheet poster picturing the "smallest persons in the world," Cassie and Victoria Foster, whose unusual petiteness were the cause of much wonder during their short lives. Framed with plexiglass to 58 x 43". Not examined out of frame. See *Exemplars*, p. 114.

2,000/4,000

Cassie and Victoria Foster—two of eleven children and seven years apart in age—weighed a mere twelve pounds at age 10 and six pounds at age 3 respectively. The girls were widely exhibited during their short lives, but both succumbed to death after only a brief flirtation with fame, Victoria at the age of three and a half, and Victoria at the age of 11.



153

151. FOX, Madame T.
ASTRONOMY! MADAME T. FOX.
INEXHAUSTIBLE BOTTLE!

Manchester: Kiernan, Printer, ca. 1865. Letterpress broadside on thin stock advertising the appearance of this female conjuror at the Knott Mill Fair, presenting the specialties of the era, including the distribution of bonbons, toys, bouquets, and coffee to the audience (the candies produced by magic), and other feats made popular by Robert-Houdin, Professor Anderson, and their contemporaries. Central wood-engraved image depicts a panoply of fairground amusements, including jugglers, Mr. Punch, and a snake charmer. 19 3/4 x 10". Small losses and tears. Scarce, having been issued in an era in which only a handful of women worked as magicians. See *Exemplars*, p. 210.

500/1,000

154. FRAYNE, Frank I. (1839 – 91).
SIX NIGHTS ONLY OF MR. AND MRS. FRAYNE AND THE GREAT KENTUCKY RIFLE TEAM.

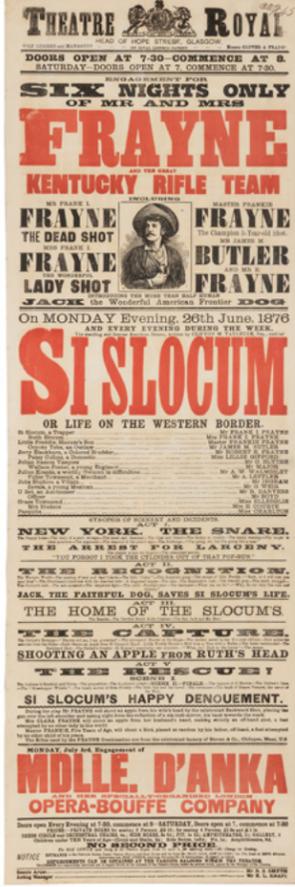
Glasgow, 1876. Two-color broadside bearing a wood-engraved bust portrait of the famed sharpshooter and advertising a performance of the "famous American drama" titled *Si Slocum or Life on the Western Border*, a frontier-centered story used as a vehicle through which Frayne could integrate sharpshooting feats into a longer stage production, presented here at the Theatre Royal, Glasgow. The show was also set to feature a "more than half human" frontier dog named Jack. 30 x 9 3/4". Contemporary notation in upper right, old fold and margins reinforced on verso, else very good. Sold together with a trimmed lithograph depicting Frayne performing a trick "double shot" in which firing at a target above his assistant's head triggers another rifle which hits a bullseye hanging above Frayne. 7 1/4 x 9 1/4". Spotted, with short closed tears.

600/1,200

After the death of Frayne's first wife from asthma, he met and was engaged to an actress, Annie Von Behren. During a performance of one of his most difficult stunts – shooting an apple off of Annie's head with the gun held backward over his shoulder, using a mirror to aim – the rifle misfired and Frayne's betrothed was killed instantly.



151



154



155

152. CIRCUS FRANCONI HAND-COLORED SCREEN LEAF OR FAN.

Circa 1800. Elaborate bottle-shaped hand-colored etching depicting scenes from the Cirque Franconi, and including a harlequin and Mr. Punch aboard rival chariots, equestrians performing while standing on horseback, as well as musicians, contortionists, and jugglers at the apex of the print presenting various tricks. A bright sun figure with a human face looks down over the show. 14 x 7 1/4" at widest points. Mounted to an album page. Tiny chips and pinholes at corners, else very good.

600/1,200

Philip Astley, the famous horseman and circus impresario, founded the Cirque Franconi in Paris in 1782. It was the first purpose-built circus theatre in France. Astley leased the building to Franconi during the French revolution, and never returned to France. The enterprise flourished for another half century under various names in a variety of locations under the directorship of Franconi, his sons, and other owners. It closed in 1862.

153. [FRAUDS]
TEN PUBLICATIONS ON SWINDLES, CRIME, AND FRAUDS.

1880s – 1940s. Including: Aiker. *How They Swindled You*. Chicago, 1896. -- McAlpine, T.L. *Oleomargarine and Butterine. A Plain Presentation of the most Gigantic Swindle of Modern Times*. New York, 1886. -- Duckers, J. Scott. *Newspaper Gambling Schemes – An Examination of Limerick Lotteries*. York, ca. 1907. -- Wolff, William. *Fiddle Frauds and How to Detect Them*. London, ca. 1900. -- Secor, Alison. *Swindles*. Des Moines, 1910. -- Husser, George. *Rackets that Get Your Money*. Girard, 1939. -- Foster, William. *Gyps and Swindles*. New York, 1945. -- Brock, Frank. *Rackets that Swindle You!* Astoria, 1937. -- Redmond, E.G. *Bank Thieves*. Chicago, 1890. -- and, Anon. *How to Prevent Fraud!* New York, 1882. All bound in printed paper wrappers, 8vo and smaller, many illustrated. Condition generally good, with expected chips and wear from age. Nice lot.

600/1,200

155. FREDRIK, Alexander. **FREDRIK THE GREAT.**
 American, ca. 1915. Two-color offset poster for the American magician bearing a bust portrait of the performer in white tie and jacket, framed by an oval border in red, the balance of the sheet filled with bats, playing cards, and demons, and with the original date tag affixed below. 28 1/4 x 20 1/2" (poster only). Old folds small losses in upper left. Date tag brittle and split at center. Uncommon.

200/400

In the late 'teens, Henry Boughton purchased the advertising material left behind at the end of Frederik's career and assumed his name, performing on stages across America as Frederik. But as anti-German sentiment from WWI rose, Boughton found the association too much to bear, and in 1919 changed his stage name to one that would be with him for the rest of his days: Harry Blackstone. This uncommon poster is from those pre-Blackstone days and is one of only three we have encountered.



152



156



two of eight

156. **FREAKS LOBBY CARDS.**

Excelsior, R-1959. Six (of eight) cards advertising Tod Browning's pre-code cult classic film chronicling the life of a trapeze artist who hatches a murder plot to gain the inheritance of a sideshow dwarf. The movie co-starred several famous working attractions, among them the Violet and Daisy Hilton, Johnny Eck, Schlitzie the "pin head," and Prince Randian the "living torso." Randian is pictured on one of the cards using a straight razor, even though he was born without arms or legs. In the film, he most famously lights and smokes a cigarette using nothing but his tongue and lips to manipulate the matchbox, match, and cigarette. 11 x 14". Faint marginal bumps and wear; near fine.

1,200/2,400



157

six of eighteen



158

157. [GAMBLING SUPPLIES]
COLLECTION OF GAMBLING
SUPPLY HOUSE TRADE CATALOGS.

1910s - 50s. Eighteen profusely illustrated catalogs offering a variety of crooked and square gambling devices, including dice, cards, chips, roulette wheels, "club room furniture," carnival games, "magical goods," "amusement specialties," slot machines, trade stimulators, and all other manner of gaming devices for use in casinos, fraternal club houses, and on fairgrounds. Manufacturers represented include Hunt & Co., K.C. Card Co., T.R. King, S.F. Card Co., Magic Novelty Co., Herrmann Magical Co., H.C. Evans, Caille Bros., Optician Brothers, and others. All 8vos or smaller, bound in publisher's wraps, and profusely illustrated. Generally very good condition, with some chips or tears to wrappers (and two lacking wraps entirely). Nice lot.

1,000/2,000

As the cover of one early K.C. Card Co. list offered here states, the products offered in these catalogs were frequently advertised with a widely-ignored disclaimer: "Supplies, books, and tools for theatrical, sleight-of-hand, magical entertaining purposes. And for the exposé of gambling methods." In other words, while a set of marked cards or loaded dice were clearly meant for use in barrooms, on carnival midways, and in smoke-filled card rooms for nefarious purposes, their makers would accept no responsibility for said swindling.



159

158. [GAMBLING SUPPLIES]
COLLECTION OF CROOKED GAMBLING EPHEMERA.

American, 1880s - 1940s. Including seven advertisements issued by Wm. Suydam, for crooked and square roulette wheels, "The Spy" (an "advantage tool" also known as a "shiner"), strippers, marked playing cards (advertised on a secondary use Steamboat card), an advertising mailing cover, a Pedestrian Stop Wheel, \$5.00 revolver, and "The Bug" advertised together with a variety of publications on cheating, a clipped Suydam advertisement; a vintage advertisement for dirty French "Transparent" playing cards; Perfection Bee 67 marked cards available from Mason & Co. and K.C. Card Co.; B.H. McHarg's advertisement for "special paraphernalia" (various cheating devices); and a handbill advertising *The Complete Poker Player* by Blackbridge, together with a shiner ring. The largest 8 1/2 x 5 1/2". Generally very good or better. A scarce grouping of truly ephemeral material related to cheating and advantage play.

200/400

Many of these handbills were used as interstitial illustrations in Ricky Jay Plays Poker.

159. [GAMBLING AND CHEATING]
NINE WORKS ON CHEATING AT
CARDS, DICE, AND GAMBLING.

Including: QUINN. *Why Gamblers Win*. New York: Clyde Powers, [1912]. Pictorial wraps. - - DOWNING, C.W. *The Theater Unmasked!* Denver: Author, ca. 1920. Printed wraps. - - FILUS, J.M. *The Science of Gambling*. N.p.: Author, 1936. - - *The Monte Carlo Secret Service Sealed Book*. N.p., 1925. - - HUSSER, George. *Rackets that Get Your Money*. Girard: Haldeman Julius, 1939. Printed wraps. - - JOHNSTON, J.H. *The Open Book*. Kansas City: Author, 1927. Pictorial wraps. - - DAY, J. Wentworth. *Gambler's Gallery*. London: Background Books, 1948. Color pictorial wrappers. - - GANNON, E.F. ("Faro"). *The Game of Craps Exposed!* New York: F.F. Moore, 1925. Pictorial wrappers. - - and BLACKBRIDGE, John. *The Complete Poker Player*. Danbury: Behrens Publishing Company, 1880 (printed later). Together, nine items bound in publisher's wraps, most illustrated 8vos or smaller, and in very good condition or better. Nice lot, including several uncommon titles.

500/1,000



160. GERMAIN, Karl (Charles Mattmuller, 1878 - 1959).
ARCHIVE OF GERMAIN THE WIZARD'S SCRIPT, PATTERN, AND PROGRAMS.

Being a file of typed and handwritten scripts and stage patters for many of Germain's best-known conjuring feats, including his feats of mind reading (here titled "Telepathy") the introduction to his performance (dated 1916), the Kellar Rope Tie, Germain's Mummy Case Illusion (Rhadama), and many others.

Most significantly, a tranche of the documents includes approximately 50 pages, bound together with brass brads, a complete working script for Germain's performances for the 1903 - 05 seasons, and chronicles not only the running order of the show but provides a word-for-word record of each effect, as spoken on stage. Among the routines in these performances were many of Germain's best, described in two works regarding Germain and his magic by Stuart Cramer. The script pages are filled with hundreds of manuscript notations and changes in Germain's hand.

Sold together with a quantity of typed and handwritten programs for Germain's performances (the earliest dated in his hand for 1894), some with manuscript notations regarding the staging of the performances (for the Water Jars: "take the jars off one-by-one"), as well as Germain's typewritten notes on the methods behind several effects (The Tri-Color Plumes, various feats of mentalism, and more), and a typed list of the music used to accompany his show. In all, a large and choice archive of hundreds of pages chronicling the thinking of one of the great Lyceum and Chautauqua magicians of the first quarter of the twentieth century, written in his own hand, and giving a clear description of the poetic and artistic tack he took with his performances.

8,000/12,000



Fortune may not sit beside you,
Men may mock and fame deride you,
But you'll mind them not a whit
If you laugh a little bit.

Then the whole blame world seems gone to pot
And business is on the bum
A lifted chin and a two cent grin, helps some
boy helps some

"A BOOK," said Dr. Johnson, "should show one either how to enjoy life or how to endure it." quotes Arthur Christopher Benson in his new volume of essays.



found kindly mail to
K. Germain
1429 Kenilworth Ave.,
Cleveland, O.
Brussell
NEW YORK
(PATENT PENDING)
THIS END SHEET
IS THE OPERATING DEVICE.
To open rings, bend back,
pressing fingers on sheets
one inch from rings. Close
the rings separately by
pinching together.
MANUFACTURED
FOR
A. W. McCloy & Co.
642-644 Liberty Ave.
PITTSBURGH, PA.

161. GERMAIN, Karl (Charles Mattmuller, 1878 - 1959).
GERMAIN THE WIZARD'S DIARIES.

An archive of 50 personal daily diaries and notebooks kept by this celebrated and artistic performer, spanning the 1890s to 1940s, and being a personal chronicle of the ideas, thoughts, tour dates, finances, and records of public and private performances of the Chautauqua and Lyceum magician dating to his earliest days on the stage until long after his retirement and transition from a career before the footlights to his second profession as a counselor at law in Cleveland, Ohio.

Germain's encounters with other magicians and entertainers are frequently chronicled, and among the well-known performers mentioned are Paul Fleming, Maurice Raymond, fellow Cleveland magicians De Jen and Sam Pereria, Tenichi, Buatier de Kolta, Paul Valadon, Chassino (the shadowgraphist), Frederick Eugene Powell at the Eden Musee (including a description of his program), Alexander Herrmann (noting his death in 1896), Imro Fox ("at Grand Opera House New York City"), Ed Maro (including an entry outlining his program), and other related conjurers, including a tantalizing entry on May 9, 1909 regarding one of Germain's own shows: "Performance at Martinka's. [In the audience were] Mr. Kellar Mme. Herrmann, Mr. Thurston, Mr. Rouclere" and on the following day, "To Thurston matinee...lunch with Mr. Thurston." Further notations on subsequent days note that Germain spent time with Harry and Eva Kellar in Manhattan.

Entries range in length from single words or phrases to longer descriptions of performances, personal matters, and travel schedules, lists of tricks in Germain's repertoire (beginning in 1896), descriptions of effects he planned to perform, famous and/or inspiring quotations, etc. Several early entries appear in an unknown block-capital shorthand. Tiny sketches in Germain's hand also appear, including one pencil drawing of a table leg for his famed Rose Growth, and perhaps a matching center table. Many diaries include accounting on the rear leaves of Germain's finances (in detail). And a quantity bear the note in Germain's hand stating, "If found, please return to K. Germain, 1429 Kenilworth Ave., Cleveland, Ohio" (and other Cleveland addresses).

Germain also records ideas for patter, possible billings for his show, and other aspects of his performing career (on August 21, 1903 in Kentucky he writes, "First time 1 sheets were used," a reference to his color portrait poster produced by the firm of J. Morgan Litho.).

He also makes mention of personal occurrences, i.e. "Bad night...neuralgia," notes one "bum" performance in 1899, records the titles of books he is reading, effects he is experimenting with, roles he wishes to play, and occasionally mentions significant world events; on November 10 and 11, 1918, his entry reads, "War ended at 2:50 AM our time. . . . Everybody mad with delight." Later diaries include braille slips pasted on their title pages, or with braille messages punched into the title pages to aid Germain in identifying them, due to his blindness.

Included with is a similar book completed in the hand of his sister and one-time assistant, Ida Germain, as well as a quantity of Germain's pictorial bookplates, and a clipped offset portrait of the magician. Most of the diaries have had their outer wrappers removed, most likely by Germain, for ease of storage and transport, but with the contents in good to very good condition, and in all, a lengthy, revealing, and personal first-person record of the life, performances, and innermost thoughts of one of the most celebrated and artistic prestidigitators of his generation.

10,000/20,000

162. GERMAIN, Karl (Charles Mattmuller, 1878 - 1959).
GERMAIN THE WIZARD.

Cleveland: Schmitz-Horning Litho Co., ca. 1910. Three-color poster bearing a red-on-black portrait of Germain at its center, flanked above and below by a bat, cat, owl, and skull, and the magician's name in bright orange type above the likeness. 39 3/4 x 24 1/2". Old central fold, laid down on flexible cardstock.

800/1,200



162

163. GILLRAY, James (1756 - 1815).
**MONSTROUS CRAWLS,
AT A NEW COALITION FEAST.**

London: S.W. Fores, May 29th 1787. Detailed and finely rendered engraving picturing the three "Craws" around a small table, shoveling food (possibly in the form of coins) into their gullets. Framed to 22 1/2 x 26 1/2", sight 14 3/4 x 18 1/2". A crisp and bright impression. See BM Satires 7166, *Exemplars*, p. 230, and *Celebrations of Curious Characters*, p. 100.

800/1,200

In Ricky Jay's words, the Craws were, "... small in stature (they were under four feet tall) and [had] unusual excrescences that extended from their chins like a pelican's pouch. These goiters, indicative of some thyroid disorder, prompted their billing as "The Monstrous Craws." The trio, variously billed as hailing from South America and the Swiss Alps, were a tremendous drawing card both for private exhibitions and in public circus shows. Here, as was his wont, Gillray has recast the Craws in the form of King George III and his wife and son, the image being a satire on the quasi-reconciliation between the prince and his parents over a massive personal debt.

Displayed as part of Ricky Jay's *Extraordinary Exhibitions*, Hammer Museum (Los Angeles), 2007.



163

164. GIOVANNI, Signor.
SIGNOR GIOVANNI'S ART OF TRAINING BIRDS

[Cover Title]. Philadelphia: Lloyd & Porter, Publishers, 1883. Publisher's pictorial wraps bearing a bust portrait of Giovanni surrounded by his educated canaries in a variety of poses. [1 - 2], 3 - 16, 16mo. Splitting to front wrap and several leaves from old fold; good.

200/400



164



165



166

165. GIRARDELLI, Josephine (b. ca. 1780). **THE ORIGINAL SALAMANDER. WONDERS WILL NEVER CEASE!** [London]: Wood, Printer, ca. 1820. Letterpress broadside for Giradelli's appearance in the British capitol and advertised as able to "wash her hands in burning oil, and take a part of the same into her mouth." "Take up melted lead with her fingers," and "putting into her mouth boiling lead." 17 ¼ x 7 ¼". Browning primarily at right, minor edgewear.

600/1,200

166. GIRARDELLI, Josephine (b. ca. 1780). **WASH DRAWING OF THE FIREPROOF WOMAN, SIGNORA GIRADELLI.** Circa 1815. Finely executed watercolor on paper, being a full-length image of the incombustible Italian lady who mystified London with her ability to resist all types of fire and heat. Contemporary inked caption describes her as pouring "boiling melted lead into her mouth, walking over a bar of red hot iron with her naked feet, washing her hands in aquafortis, etc., etc." 6 7/8 x 4 3/8". Laid down to trimmed album page.

600/1,200

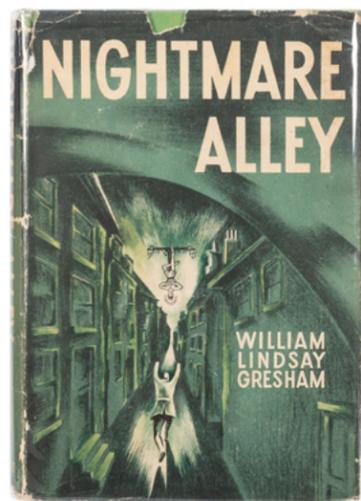
Despite her hard-won popularity in nineteenth century Europe, the Signora's most lasting fame was, perhaps, garnered as the title subject of Mr. Jay's well-known treatise on unusual entertainers of all types, Learned Pigs & Fireproof Women.

167. GREEN, J.H. (1813 - 87). **AN EXPOSURE OF THE ARTS & MISERIES OF GAMBLING.** Philadelphia: G.B. Zieber & Co., 1847. Fifth Edition. Original pebbled brown calf with gilt cornucopia device stamped in both panels inside decorative extra-gilt borders and rules, spine lettered and tooled in gilt, A.E.G., with patterned endsheets similar to early playing card back designs. Plates and tables in text. 8vo. Foxed, extremities rubbed, spine evenly toned. Very good, and the first example of this binding we have encountered.

800/1,200

168. GREEN, Jonathan H. (1813 - 87). **GAMBLING IN ITS INFANCY AND PROGRESS; OR, A DISSUASIVE TO THE YOUNG AGAINST GAMES OF CHANCE.** New York: Lewis Colby & Co., 1853. Original embossed dark brown cloth stamped with gilt central cornucopia device to upper cover, spine lettered and decorated in gilt (spine foot chipped, corner bumped, foxing throughout). 12mo. Frontispiece, full-page plates (toned or foxed). Early edition of this title warning about the dangers of gambling for the young. Jessel 666; not in Howes.

500/1,000



169

169. GRESHAM, William Lindsay (1909 - 62). **NIGHTMARE ALLEY.** New York: Rinehart & Co., 1946. Publisher's green cloth with titles in gilt and dark green, green top edge; original dust jacket (chips and small losses at extremities, toning to spine). 8vo. Pages uniformly browned.

200/400

The first and most successful of Gresham's novels, Nightmare Alley was adapted into a major motion picture in 1947 and again in 2021; the latter was nominated for four Oscars at the 94th Academy Awards. Gresham claimed the genesis of the novel came from conversations he had with a former carnival worker while they served as volunteers with Loyalist forces during the Spanish Civil War.

170. GRIFFIN, Charles E. (1859 - 1914). **MYSTICALLY THINE CHAS E. GRIFFIN.** Buffalo: Courier Litho. Co., 1880s. Bust portrait of the sideshow magician and advance agent of the Buffalo Bill show surrounded by pitchfork-wielding devils, above a banner bearing the title text. 28 ¼ x 20 ¼". Old folds prominent, chips in margins, scattered losses repaired, mounted to Chartex. Rare. Published in *Magic*, 1400s - 1950s (Taschen, 2006), at pp. 30 - 31.

2,000/3,000

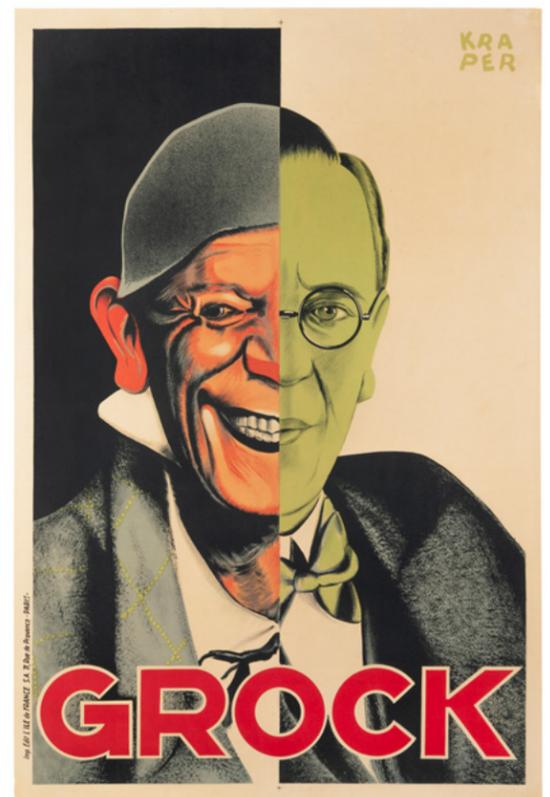
171. GROCK (Charles Adrien Wettach, 1880 - 1959). **GROCK.** Paris: L'Île De France, ca. 1920. One-sheet color lithograph bearing a striking Jekyll/Hyde dual portrait of the great clown and circus star. Design by Kraper. 31 ½ x 47 x 31 ½". Expert over-coloring of three tiny chips; A-. Linen backed.

1,000/2,000

Born in Switzerland as Charles Adrien Wettach, Grock became not only the most famous clown in Europe, but was, for a time, the highest paid entertainer in Europe. In addition to being the "king of clowns," he was a composer and musician who could play some 24 instruments. He established a music publishing business and went on to own a circus. In the 1950s, he retired a wealthy man to an imposing 50-room villa on the Italian Riviera.



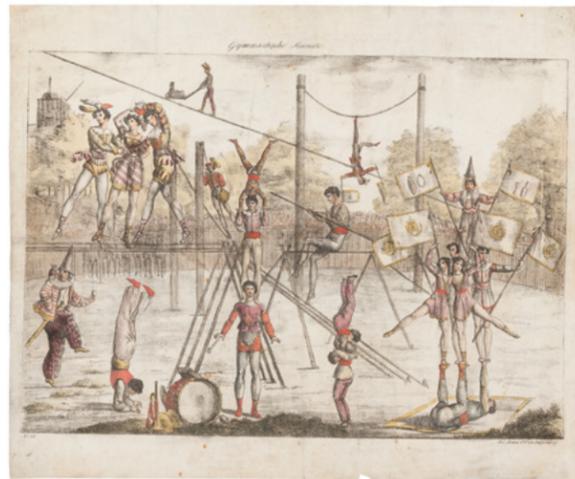
170



171



173



172

172. [ACROBATICS & CIRCUS]
GYMNASTISCHE KUNSTE (GYMNASTIC ARTS).

Düsseldorf: Arnz & Co., ca. 1800. Horizontal hand-tinted engraving pictures a lively scene on a fairground of all manner of acrobatic tricks and circus arts, including slack and tight rope walking, clowning, and equilibrists in various seemingly-impossible positions. 13 1/4 x 15 3/8". Thin stock with tissue reinforcements at chips and old folds; very good.

400/800

173. GYNGELL, Daniel (1773 – 1833).
MR. GYNGELL. DECEPTIONS.

Lambeth [London]: T. Romney, Printer, 1815. Letterpress broadside describes the "wonderful pieces of mechanism" (automatons), "sagacious live birds," a turn on musical glasses, a slack wire performance, experiments in optics, learned dogs, crooked gambling demonstrations, and other feats. 19 1/4 x 17".

600/1,200

174. [HANLON BROTHERS] Chéret, Jules (1836 – 1932).
FOLIES-BERGERE. LES HANLON-LEES.

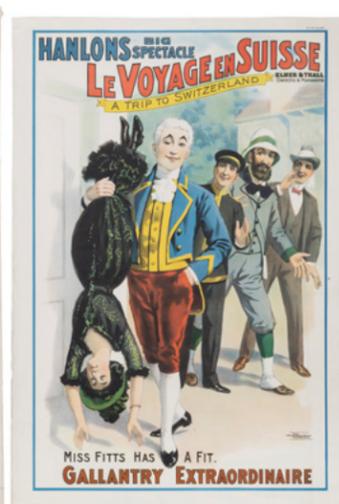
Paris: Cheret, [ca. 1879]. Color stone lithograph bears a central full-length image of one of the Hanlon Brothers striking a wild pose while dressed in a red costume and conducting a mock orchestra, while musicians in silhouette fill the background and a locomotive runs on a track below the likeness. 24 x 16 3/4". Minor chips at borders; A. Linen backed.

2,000/3,000

French juggler Henri Agoust – a longtime member of the Hanlon Troupe – played the conductor in this show called "Do Mi Sol Do." In performance, an orchestra rehearsal went awry as the musicians violently attacked the conductor, destroying their instruments and the scene one piece at a time, with elements exploding and theatrical smoke filling the stage. Even so, the conductor remained resolute in the mission to express himself through music, in a manner akin to Nero fiddling as Rome burned – but with far more amusing and amazing results.



174



175



175. HANLON BROTHERS, The.
LE VOYAGE EN SUISSE. TWO POSTERS.

Cincinnati & New York: The Strobridge Litho. Co., 1900. Pair of half-sheet color stone lithographs for the long-running Hanlon-produced spectacle play replete with dozens of special effects of their own devising, The Trip to Switzerland. Depicted are two scenes from the production titled An Interrupted Honeymoon and Gallantry Extraordinaire. 28 x 20" each, with scattered marginal chips, wear, and folds, but bright and crisp overall; A-/A. Unmounted. Rare.

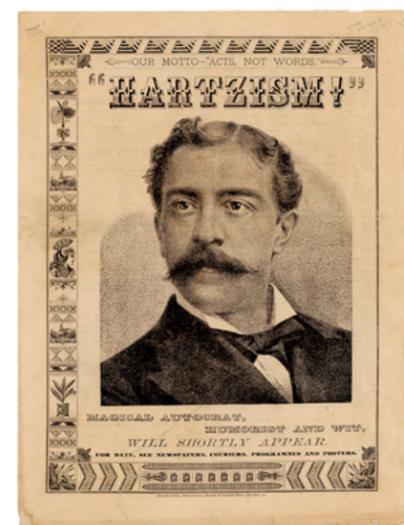
1,000/2,000

176. HARTZ, Augustus (1843 – 1929).
HARTZISM!

Cleveland: Short & Forman Show Printers, ca. 1880. Large-format advertising brochure/herald bears a bust portrait of the "magical autocrat" on the front wrap, and advertises his co-stars, Parker's Canine Wonders, as well as White's Sewing Machines. 8 pp. Large 4to. Chips around edges, old folds, minor toning; very good. Rare.

1,000/2,000

One of three brothers who made their living as a conjurer, Gus Hartz and his brother Joseph Michael opened what is reported to be the first emporium in New York to deal exclusively in magic apparatus.



176



177

177. HARTZ, Joseph Michael (1836 – 1903).
SOUVENIR OF PROF. HARTZ.

[New York]: American Oleograph Co., ca. 1874. Purple printed wraps with a portrait of Hartz on the upper, and advertising on the lower (his show is billed as "more instructive, intellectual, beautiful and wonderful than anything ever witnessed in the annals of the world"). Interior unfolds into twelve scenes illustrating a number of Hartz's illusions, including the Orange Tree, Basket Trick, and Crystal Cash Box. Folding paper case. Rare. Toole Stott 337. The first example we have seen.

1,200/2,400

While examples of a similar panoramic advertising booklet for Hartz's brother, Gus, have come to auction infrequently, this is the first for J.M. Hartz we have encountered.



178

178. HELLER, Robert (William Henry Palmer, 1826 – 78).
ROBERT HELLER AND THE HARLEQUIN.

Circa 1870. Sepia tone full-length albumen photograph of the famed conjuror, humorist, and pianist presenting a pseudo-automaton in the form of a miniature harlequin, jumping from a wooden chest atop a table. Plain mount, trimmed to 5 7/8 x 4 1/4". Faint evidence of mounting to verso, else very good. Rare.

1,500/2,500

Trained as a musician, Heller all but left behind his education to follow in the footsteps of Robert-Houdin, his idol – but with a notable difference. Heller found fame and fortune (some regarded him as the best conjuror of his generation) by combining his skills as a raconteur with magic and music, making him perhaps the first “comedy” magician. The London Times of June 8, 1868 reported Heller’s “discourse abounds in jokes, good, bad, and indifferent, all provocative of laughter, but all free from any accompaniment of laughter on the part of the joker as those of the late Artemus Ward, whom Mr. Heller seems to have taken for his model.” Never afraid to use his name for advertising purposes, he frequently used this rhyme (written by his manager) to attract attention:

*Shakespeare wrote well;
Dickens wrote Weller;
Anderson was ----
But the greatest is Heller.*



179

179. HENGLER, Henry Michael (1784 – 1861).
POWELL'S CIRCUS ROYAL. BENEFIT OF HERR HENGLER.

Lambeth: J.W. Peel, Printer, 1843. Letterpress broadside with wood-engraved images of the famed tightrope walker amid four of his celebrated feats, including “leading the band on a violin” while performing a somersault “without losing a single note,” and dancing “with each foot in a bushel basket.” 19 3/4 x 14 3/4". Edges ragged, chipped, and folded, else very good.

500/1,000

Hengler was from the second generation of a family devoted to various branches of entertainment and the circus arts, his parents having operated a fireworks factory. His son founded Hengler's Circus in 1846. Not pictured on this bill is Herr Hengler's feat of dancing on the tight rope with “two boys tied to his feet” as advertised in the text below the images.



180

180. HENRY, M.
NOVEL EXPERIMENTS. THE BLACK CHAMBER & APPEARANCE OF SPECTRE ENVELOPED IN CLOUDS.

[London]: B. Johnson, Printer, ca. 1820. Letterpress bill with large wood-engraved image of a ghost being conjured up by a wizard and advertising the “novel experiments in science and optics” presented by Henry, including “beautiful dissolvent scenes” and other mechanical contrivances. Likely half of a double bill. 12 1/2 x 7". Old, inked notation in upper right, chips around edges and left border ragged. Linen backed. From the James Findlay collection. (Sotheby's, catalog No. 9167, Part III of the Findlay collection, lot 1248).

800/1,200



182

181. HERRMANN, Adelaide (1853 – 1932).
PORTRAIT OF ADELAIDE HERRMANN.

Circa 1900. Photograph depicts vaudeville's “Queen of Magic” poses in a long beaded evening gown with a fan in one hand, a white billiard ball balanced precariously on its edge. 5 1/2 x 3 3/4". Chip in left margin. Mounted to a stiff card. See *Exemplars*, p. 211.

500/1,000

Displayed as part of Ricky Jay's Extraordinary Exhibitions, Hammer Museum (Los Angeles), 2007.



181

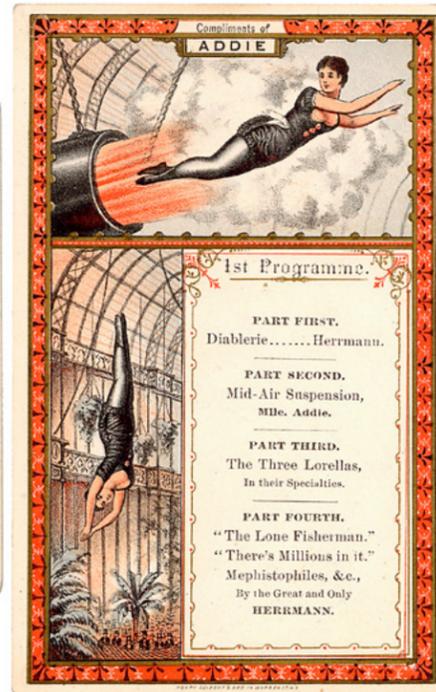
182. HERRMANN, Adelaide (1853 – 1932).
M'LE ADDIE. ASLEEP IN MID AIR. WITH THE GREAT HERRMANN.

New York: A.S. Seer's Print, ca. 1885. Large color lithographed trade card on thin stock depicting Adelaide Herrmann at the apotheosis of the Ethereal Suspension illusion. Verso printed for the “three-part show” of Herrmann at Niblo's Garden, New York, with his “Great European Specialty Co.” 3 3/4 x 5 3/4". Bright and handsome example; near fine. See *Jay's Journal of Anomalies*, p. 163, and *MAGIC: 1400s – 1950s*, p. 36.

1,000/2,000



184



verso

183. HERRMANN, Alexander (1844 – 96).
THE WORLD'S FAVORITE. HERRMANN.

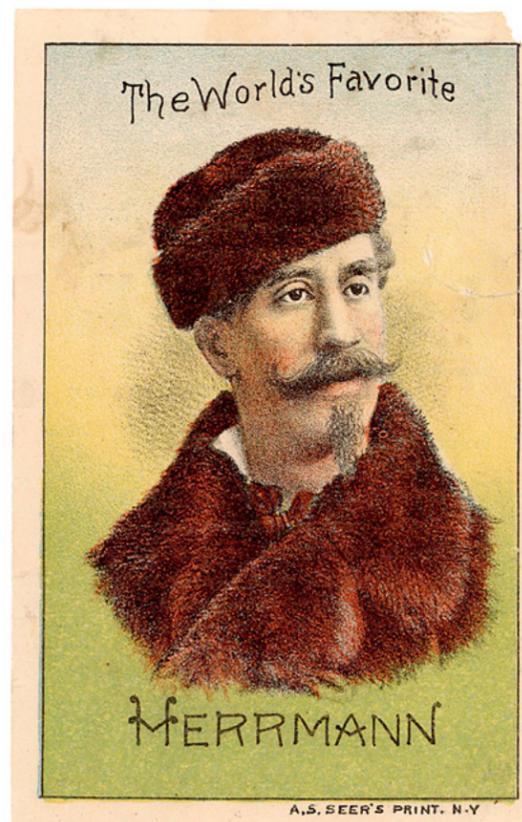
New York: A.S. Seer's Print, ca. 1885. Color lithographed trade card on thin stock bears a bust portrait of the celebrated stage magician famous for his Mephistophelean visage on the recto, with advertising for the Herrmann show at Niblo's Garden, New York, to the recto. 5 ¼ x 3 ¾". One corner clipped, short tear, faint skinning to verso. Scarce.

1,500/2,500

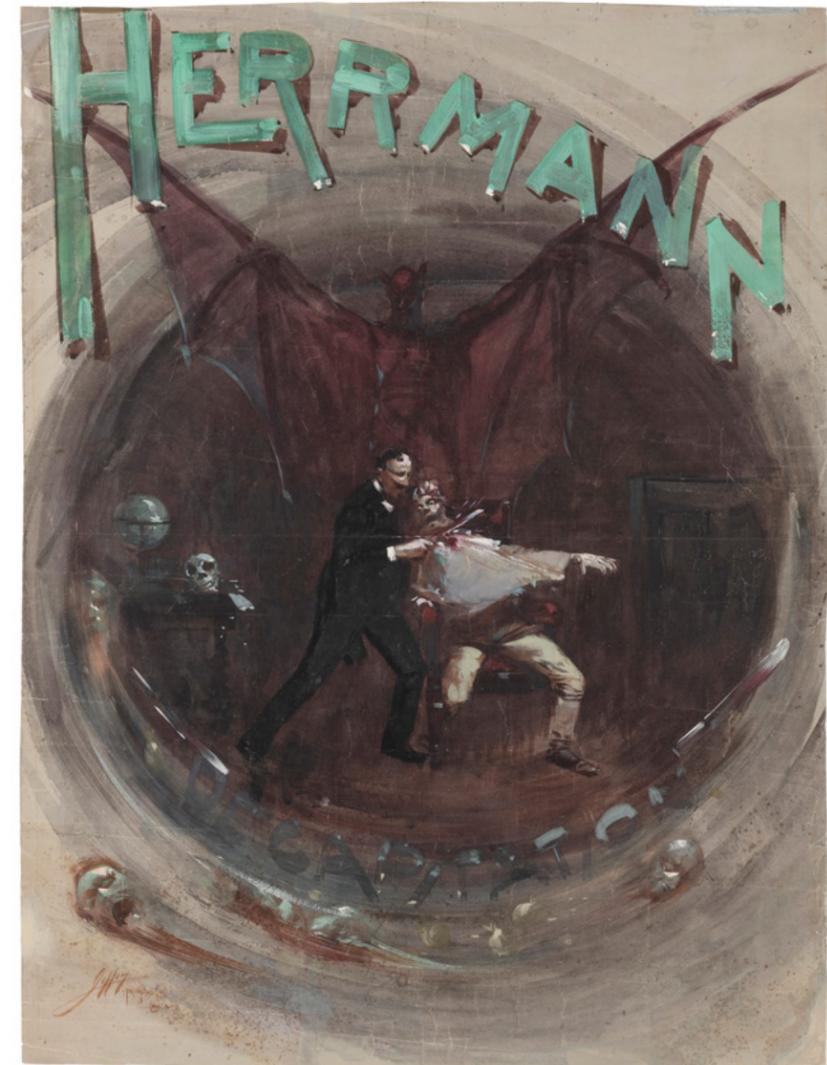
184. HERRMANN'S, The
(Alexander, (1844 – 96) and Adelaide (1853 – 1932)).
SOUVENIR OF HERRMANN AND MLE. ADDIE.

Program. New York: Henry Siebert & Bro., ca. 1880. Color lithographed postcard bearing medallion portraits of the famed husband-and-wife team on the recto, with a vibrant depiction of a Adelaide Herrmann being shot from the mouth of a cannon on the verso, framing a four-part program presented by the pair. 3 ¾ x 5 ¾". Near fine. The only example we have encountered.

1,500/2,500



183



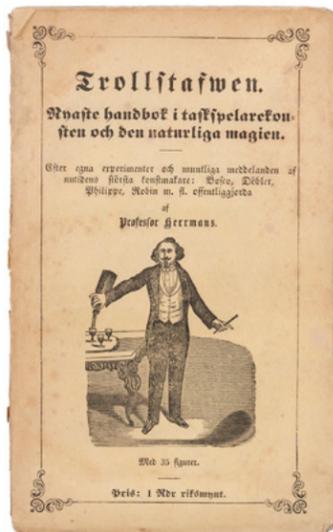
185. HERRMANN, Alexander (1844 – 96). **HERRMANN. DECAPITATION. [POSTER MAQUETTE].**

Chicago: The Jeffrey Printing Co., ca. 1878. Hand painted poster maquette presenting a dark and menacing scene. Herrmann stands beside a horrified man with a large knife (or possibly razor) in his hand. The man's eyes bulge as the magician draws the steel across the hapless victim's neck, and blood visibly flows. A giant winged demon surveys the scene from behind the conjurer and his victim, with red wings outstretched above the grisly tableaux. At the right appears a glass-fronted cabinet, and at the left, a table laden with a globe, skull, and other accoutrements. Two disembodied heads float below the caption at the bottom of the image. 27 ¾ x 20 ¾". Scattered scuffs, chips, and old crease lines, some restored. Linen backed. This is the only Herrmann poster maquette with which we are acquainted, and one of but a handful of maquettes known for any poster produced during magic's great "golden age."

20,000/40,000

Herrmann performed the decapitation illusion in two different ways. The version pictured here was a comedic turn of sorts, despite the dark overtones of the painting. A country rube stumbled on stage with what was described as a "buzzing" in his skull. Herrmann approached him in the role of quack doctor and placed a "receiver" over the man's head, as the patient reclined in a long-backed chair. With a quick stroke of a giant razor, Herrmann lopped off the man's head, picked up the "receiver" (which looked much like a diving helmet) and placed it atop a black lacquered cabinet with two glass doors at its front. The front of the helmet was opened, and the decapitated head was seen within – alive, smiling, and blinking. The disembodied head then conversed with Herrmann and members of the audience before being reunited with the lifeless body seated some distance away across the stage. The scene closed on the patient having been cured, both of his headache and his run-in with the overzealous barber-magician. H.J. Burlingame discussed the effect at length in his biography of Herrmann published in Chicago in 1897.

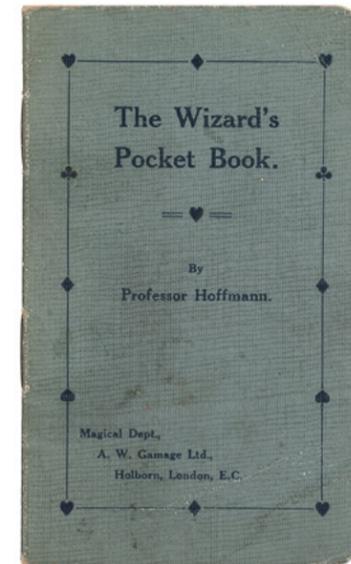
The decapitation effect has been popular with conjurers for nearly five centuries, an illustrated descriptions of the effect appears in the foundational textbook on the art, Reginald Scot's Discoverie of Witchcraft (London, 1584), regarded by most authorities as the first significant work in English to describe the methods behind magic tricks. Interestingly, Harry Jansen, who became famous as the stage illusionist Dante, also featured a Decapitation illusion (played for laughs) in his stage show titled "The Un-Sevilled Barber," which was modeled quite closely on Herrmann's version. Dante used a giant razor to perform the gruesome act, and a large mask over the head of the "customer," instead of Herrmann's diving-helmet-like "receiver."



186



187



Louis Hoffmann

189



190



188

186. [HERRMANN, Compars (1816 – 87)]
TROLLSTAFWEN: KNASTE HANDBOK I TASKPELAREKONSTEN OCH DEN NATURLIGA MAGIE.

Stockholm: Sugfrid Flodins Forlag, 1857. Buff printed wrappers with a wood-engraved full-length image of Herrmann on the upper. Folding plate (foxed) at rear. [I – VI], [1], 2 – 100. Faint dampstain, wrappers chipped, and spine cracked but barely holding, with backstrip present. Scarce.

400/800

187. **NEW ART OF HOCUS POCUS REVIVED (THE).**
London: Printed by T.D. Dewick 46, Barbican. For T. and Hughes, 35, Ludgate-Street, 1808. Marbled boards over pebbled black leather spine titled in gilt, with marbled endsheets. Hand-colored frontispiece depicting the “droll trick of a Cambridge scholar” as also seen in editions of *Breslaw's Last Legacy*. [1 – 5], 6 – 38, including frontis. Spine rubbed, small hole neatly cut in D2 partially affecting table on p. 29, else very good. Toole Stott 504.

3,000/5,000

188. [ALBINO] HERVEY, Miss.
THE BEAUTIFUL NYCTALOPS.
[London]: John Raphael Smith, ca. 1800. Stipple engraving attractively hand-colored and being a striking three-quarter length seated portrait of the night blind albinism in a black dress with ruffled collar, her eyes bright red, and with the engraved caption advertising her appearance at Brookes's Original Menagerie, No. 242 Piccadilly. Staining in margins from removal from frame. See *Exemplars*, p. 235; BM Catalog 1875,0814.1193.

800/1,200

189. HOFFMANN, Professor (Angelo Lewis, 1839-1919) (“PROFESSOR HOFFMAN”).
THE WIZARD'S POCKET BOOK.

London: A.W. Gamage Ltd., 1910. Stiff printed wraps (soiled). 12mo. SIGNED on the title page by Hoffmann. With a facsimile of the instructions.
250/500

This vest-pocket-sized booklet allows the performer to perform a divination feat with cards. Any card is chosen by a spectator, and the conjurer instantly knows the name of the selection.

190. [HOTTENTOT VENUS (Sarah Bartman, c. 1789 – 1815)]
Williams, Charles [?].
THE THREE GRACES.

London: Fores, Nov. 13, 1810. Hand-colored etching, being a satirical depiction of three “extraordinary exhibits,” then popular in London: Miss Risdale the midget in a yellow dress, Sartjee the “Hottentot Venus” at the center, and Miss Hervey the “albinism” in a black silk gown. 10 x 13 3/4”. Faint dampstain at upper right. BM Satires, No. 11602.
500/1,000

191. HOUDINI, Harry (Erik Weisz) (1874 – 1926).
MR. HOUDINI. EARLY GERMAN PLAYBILL.
Osnabruck: A. Liesecke, 1901. Letterpress broadside for an early appearance at the Circus Corty-Althoff just one year after rising to fame in England as the American “handcuff king.” Houdini occupies the eleventh spot on a 14-act bill. Patterned border. 20 7/8 x 8 1/8”. Corner clipped, edge chips, small losses in image. An early and rare Houdini bill.
1,500/2,500



191



192

192. HOUDINI, Harry (Erik Weisz) (1874 – 1926).
THE MASTER MYSTERY EPISODE LOBBY CARD.

New York: The Rotograph Co., 1920. Sepia tone lobby card for episode fourteen of Houdini's silent serial film produced by B.A. Rolfe and based on the book by Arthur B. Reeve. The card depicts Houdini and a group of men cowering in fear as the robot – billed in the film as “Q” an automaton – approaches them. 11 x 14”

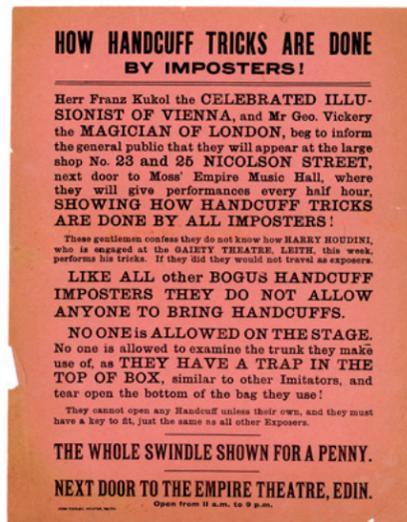
1,500/2,500

193. [HOUDINI]
HOW HANDCUFF TRICKS ARE DONE BY IMPOSTERS!

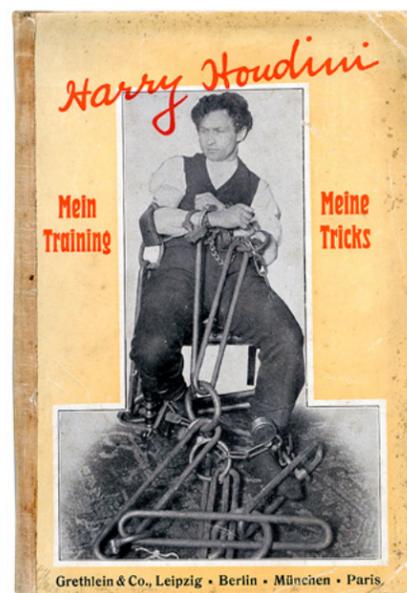
Edinburgh: John Fairley, Printer, ca. 1904. Letterpress handbill for an exposé of handcuff secrets by the “celebrated illusionist of Vienna,” Franz Kukol, and the “magician of London” Geo. Vickery, who were, in fact, trusted assistants to Houdini. 11 x 8 ¾”. Minor folds and chips at edges. Scarce.

400/800

Two of the three most trusted assistants to work for Houdini, Vickery and Kukol were also talented performers in their own rights. This performance was sponsored by Houdini to take the wind from the sails of other handcuff kings attempting to capitalize on his enormous success. This scarce bill alludes to Houdini's concurrent appearance at the Gaiety Theatre, Leith, during the same period, and also gives a plain explanation as to some methods used to escape from packing boxes, an all but unheard-of tactic for a magician who would become the president of the Society of American Magicians, an organization slavishly devoted to keeping conjuring secrets unknown to the public at large.



193

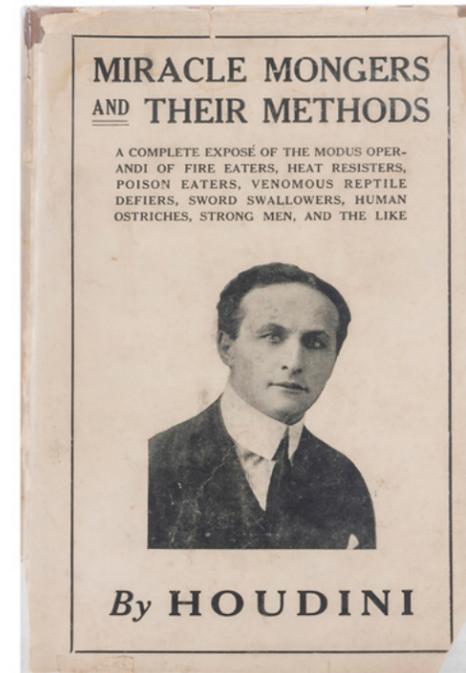


194

194. HOUDINI, Harry (Erik Weisz) (1874 – 1926).
MEIN TRAINING UND MEINE TRICKS.

Berlin: Grethlein and Co., (ca. 1909). Pictorial paper wrappers. Illustrated, with frontispiece of Houdini in handcuffs. 77 pp. + 2 leaves of ads. 12mo. Rebacked with old cloth tape at spine, text block loose, wraps soiled.

500/1,000



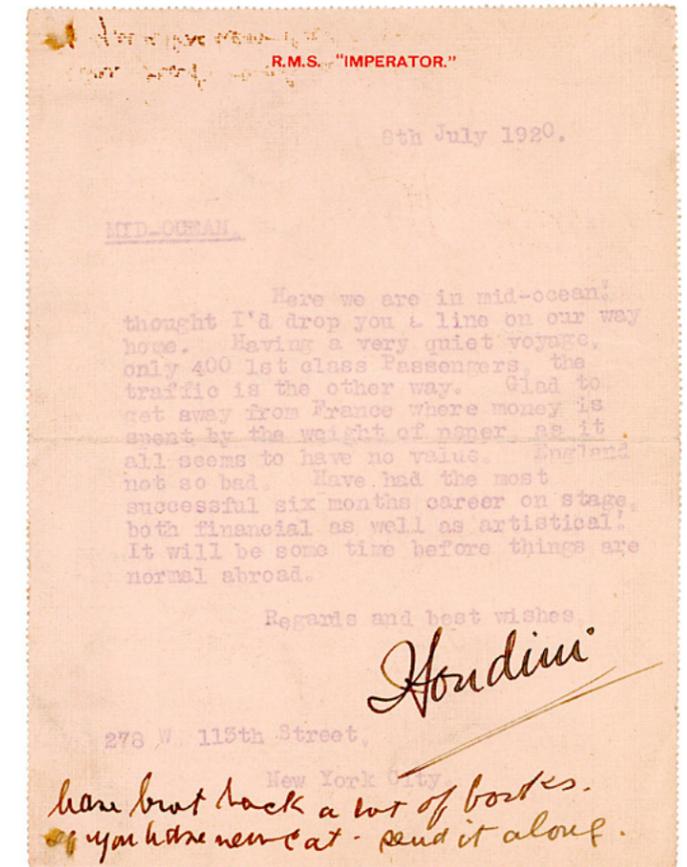
195

195. HOUDINI, Harry (Ehrich Weiz, 1874 – 1926).
MIRACLE MONGERS AND THEIR METHODS.

New York: E.P. Dutton, 1920. First Edition. Brown cloth ruled and lettered in black with scarce pictorial dust jacket bearing a bust portrait of Houdini (significantly chipped). Portrait frontispiece of Houdini, illustrated with full-page photographs and drawings. 8vo. Ex-libris J.B. Findlay, blind stamp of The Newmann Collection to half-title. Near fine.

250/500

Subtitled “a complete exposé of the modus operandi of fire eaters, heat resisters, poison eaters, venomous reptile defiers, sword swallowers, human ostriches, strong men, and the like.”



196

196. HOUDINI, Harry (Erik Weisz) (1874 – 1926).
HOUDINI INTER-OCEAN TYPED LETTER POSTCARD, SIGNED.

Dated July 8, 1920, and mailed on R.M.S. Emperor folding “letter card,” on flexible stock with perforated edges, addressed in Houdini’s hand to Cullen Bryant of Philadelphia. In part, the typed missive reads, “Here we are in mid-ocean! ... Have had the most successful six months career on stage, both financial as well as artistical! It will be some time before things are normal abroad.” Boldly signed in ink, “Houdini” and with Houdini’s manuscript notation below his typed address reading, “Have brot [sic] back a lot of books. If you have new cat[alog] send it along.”

2,000/4,000

Houdini’s letter also notes that there were “only 400 1st class passengers” aboard the ship. On one previous voyage on this vessel, he shared first class with a passenger even more famous than himself, former president Teddy Roosevelt. The pair posed for a now famous portrait on the deck of the ship, which Houdini would later use for publicity purposes.



197

197. HOGARTH, William (1697 – 1754) (after).
SOUTHWARK FAIR.

[London, ca. 1790]. Attractively hand-colored steel engraving of this famous scene after Hogarth's original painting, depicting the attendees, acts, and overall chaos of the fair, including images of a rope dancer, Isaac Fawkes presenting conjuring tricks in his booth, a peep show in the foreground, as well as pickpockets, dice games, and theatrical productions. Captioned in lower left, "Invented Painted & Engrav'd by Wm. Hogarth, 1733." A large example on laid paper, 18 7/8 x 24". Stain in right margin, else very good.

600/1,200



198

198. HUMOURS OF A FAIR.

London: W&T Darton, Dec. 3, 1807. Writing sheet bearing eight colorful wood-engraved vignettes of an English fairground and its denizens, including Merryman shaving Mr. Punch, two fairgoers "eating hot whitepot for a prize," "the rural dance," a conjurer performing Cups and Balls as a clown looks on, children "bringing home the fairings," a slack wire act, and at the top a lively view of the fairgrounds replete with banners, rides, stage shows, tents, and attendees. The central section of the sheet bears a four-stanza poem titled "Christmas Recollections" in the neat hand of, and signed and dated by a schoolboy of Bitteswell school, and is dated December 1819. 19 1/4 x 15 1/4". Laid down to stiff card, with partial old mat remaining. Closed tears and marginal chips. Extracted from a publication issued by the Darton brothers' press, which was well-known for juvenile works. See *Celebrations of Curious Characters*, frontispiece.

1,000/2,000

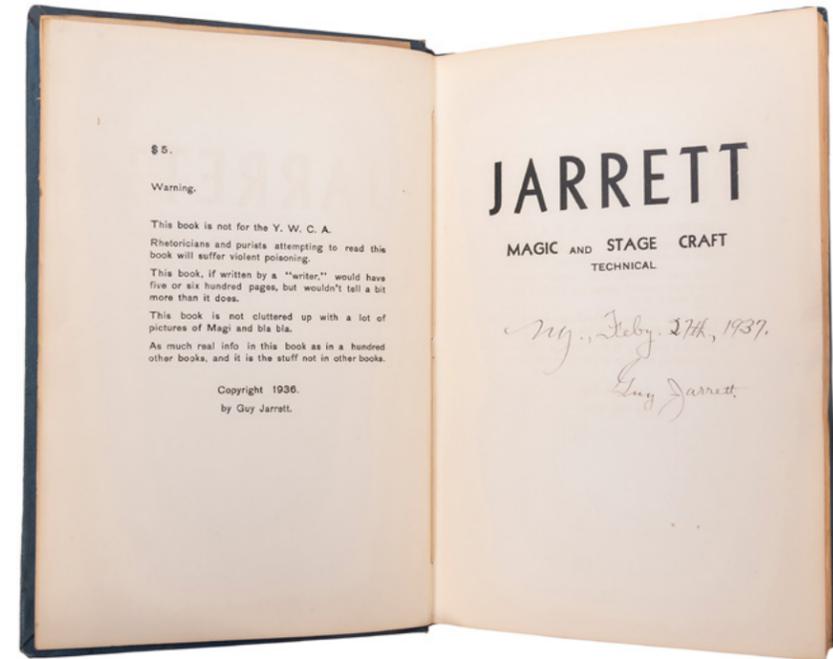


199

199. INGLEBY, Thomas (d. 1832).
MR. INGLEBY THE GREAT & MIGHTY EMPEROR OF ALL CONJURORS!

Norwich: Printed by Stevenson, Matchett, and Stevenson, 1809. Letterpress broadside for Ingleby's performance at Mr. Bailey's Room, near Gurney's Bank, advertising his "dexterity of hand," and including the feat of breaking two eggs, "and a child shall come out of one, and a set of bed-linen out of the other," among other miraculous feats. The performance concludes with a violin performance by a two-and-a-half-year-old boy, a slack wire act by Miss Young, and ventriloquism as well as a performance on musical glasses. Royal coat of arms and Masonic symbols at top. 18 3/4 x 6 1/2". Backed with paper. Scarce.

800/1,600



201

200. INNIS, S. Victor.
EXPOSING THE TWELVE GREAT SECRETS OF THE MODERN CARD SHARK.

[Los Angeles]: Published by S. Victor Innis, 1915. Printed paper wrappers (toned). [1], 2 – 12. 12mo. An uncommon chapbook on the techniques of card cheats, with terse descriptions of sleight-of-hand techniques including the Bottom Deal. Sold together with: S. Victor Innis' *Six Greatest Mystifying Tricks with an Ordinary Pack of Cards*. Circa 1915. Bi-fold brochure explaining several conjuring feats, and advertising Innis's services as a teacher of card manipulation.

500/1,000



200

WARNING. THIS BOOK IS NOT FOR THE Y.W.C.A.

201. JARRETT, Guy (1881 – 1972).
JARRETT. MAGIC AND STAGE CRAFT TECHNICAL.

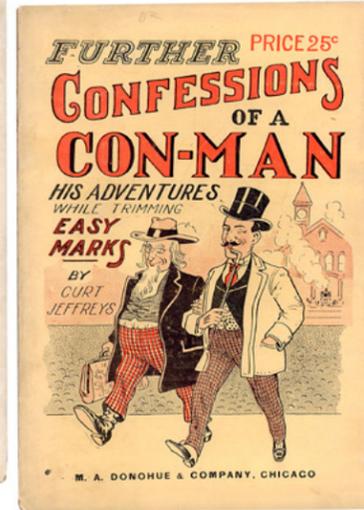
[New York]: Author, (1936). Blue cloth lettered in black. Plates. 8vo. Spine rubbed, hinges reinforced as issued, very good overall. DATED AND SIGNED on the title page: "N.Y., Feby. 27th, 1937 – Guy Jarrett." Scarce.

2,000/4,000

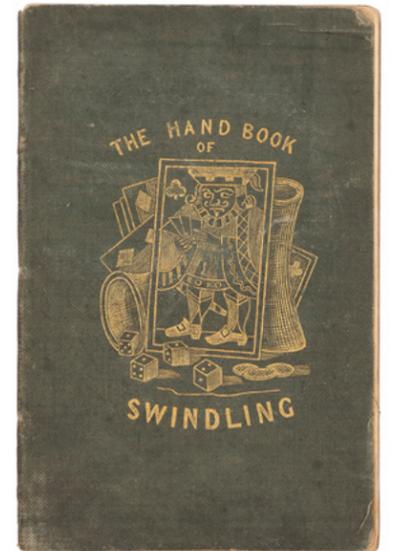
Widely regarded as one of the twentieth century's most important books on stage magic and illusions, Jarrett's approach to the art, to say nothing of his methods, was all but traditional. Written as the type was set and printed on a tiny tabletop press – no manuscript has survived, as apparently none was produced – the book is filled with as much coarse language and frank opinions as it is revolutionary tricks and techniques. Jarrett produced perhaps fewer than 500 copies, and many fewer still have survived. His warning facing the title page concludes with a line which, on reflection, is an absolute truism: "As much real info in this book as in a hundred other books, and it is the stuff not in other books."



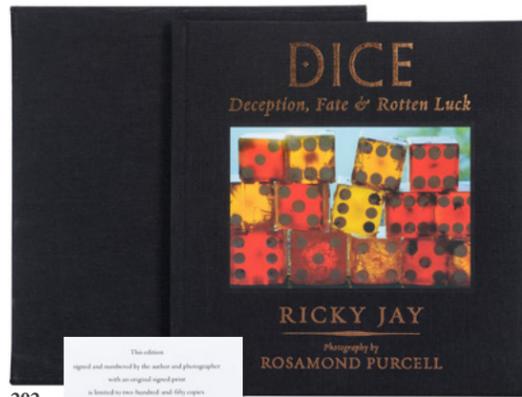
203



206



207



202



202. JAY, Ricky.
DICE: DECEPTION, FATE & ROTTEN LUCK.

New York: Quantuck Lane Press, 2003. Number 79 of 250 limited first edition copies, specially bound in black cloth with color photo inset cover, matching black cloth slipcase. SIGNED by Jay and the photographer, Rosamond Purcell, on the limitation page, with a signed photograph by Purcell enclosed, as issued. Square 4to. Near fine.

300/600

203. JAY, Ricky.
THE MAGIC MAGIC BOOK.

New York: Whitney Museum, 1994. Two 4to volumes in light grey wraps lettered in cream-colored pigment and black; one of text, the second a blow book in which the images on the pages change as they are flipped through. The latter with artwork by Vija Celmins, Jane Hammond, Glenn Ligon, Justen Ladda, Philip Taaffe, and William Wegman. Original drop-spine box, geometric suit symbol pattern in red and silver over a fine light green fabric. 4tos. Near fine. SIGNED by the artists in pencil and initialed in ink by Mr. Jay in the text volume.

2,000/4,000

Ricky Jay's penciled note on the shipping carton: "Sample in green cloth and grey wraps (only copy??)." Other examples we have encountered - of the limited number produced - were bound in black paper wrappers, with a slipcase crafted from navy blue cloth. This example was most likely an artists' proof and is believed to be unique in its binding style and cloth color.

204. JAY, Ricky. Ricky Jay.
ON THE STEM.

[New York], 2003. One-sheet color poster for Jay's "big" off Broadway show at Second Stage Theatre, directed by David Mamet. Heavy matte-finish stock. 36 x 24". From Mr. Jay's own collection; fine condition.

400/800

205. JAY, Ricky.
RICKY JAY & HIS 52 ASSISTANTS.

[New York], ca. 1995. Handsome poster in the style of Kellar's classic portrait, depicting Jay with imps perched on his shoulders whispering in his ears. Heavy matte-finish stock. 28 x 20". From Mr. Jay's own collection; fine condition. Unmounted.

400/800

206. JEFFREYS, Curt.
CONFESSIONS OF A CON-MAN [AND] FURTHER CONFESSIONS OF A CON-MAN.

Chicago: M.A. Donohue & Co., 1905. Two volumes in publisher's lithographic pictorial wrappers. Illustrated. 8vos. Superior copies with faint scuffing, minor chips, splitting at spine of *Confessions* at top, else clean and tightly bound. One signature in *Further Confessions* bound-in upside down.

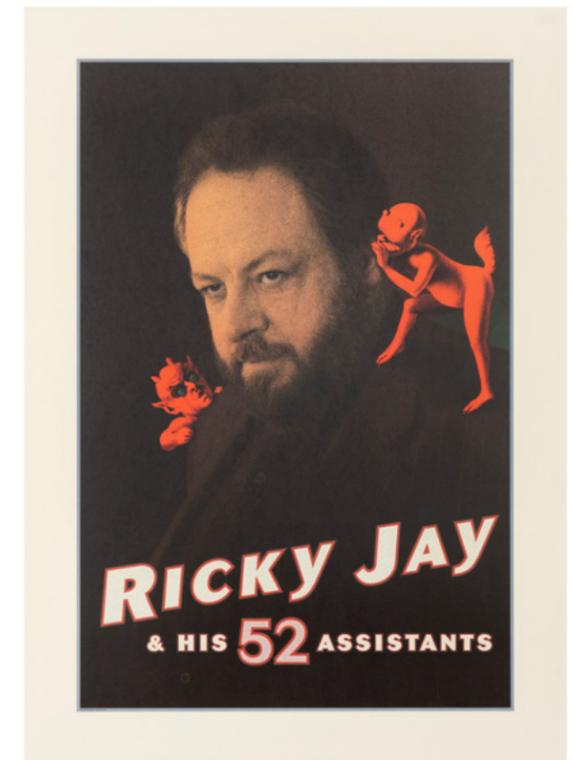
500/1,000

These treatises explain, among other swindles, methods for the Three Card Monte, Shell Game, and lock swindle, all while telling tales of the writers' adventures while trimming easy marks.

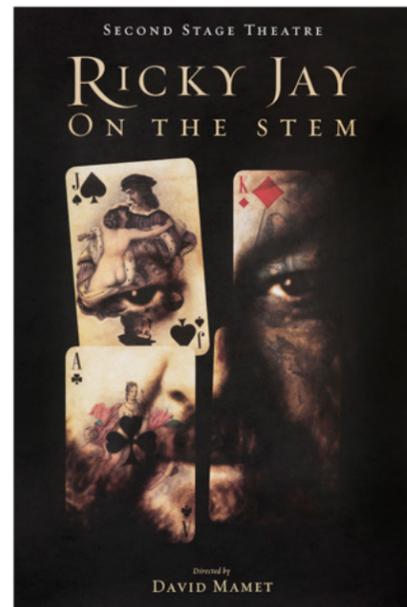
207. (JERROLD, Douglas, 1803 - 57)
Barabbas Whitefeather, pseudo.
THE HANDBOOK OF SWINDLING.

London: Chapman and Hall, 1839. Publisher's limp green embossed cloth, gilt vignette of the King of Spades, cards, and dice, a.e.g. Half-title page, engraved frontispiece and three plates by "Phiz" (Hablot Knight Brown, best known for his work illustrating Dickens' works) behind tissue guards 8vo. 87pp. Cloth with small stains, front hinge starting, corners and extremities worn, faint toning to plates, else very good.

800/1,200



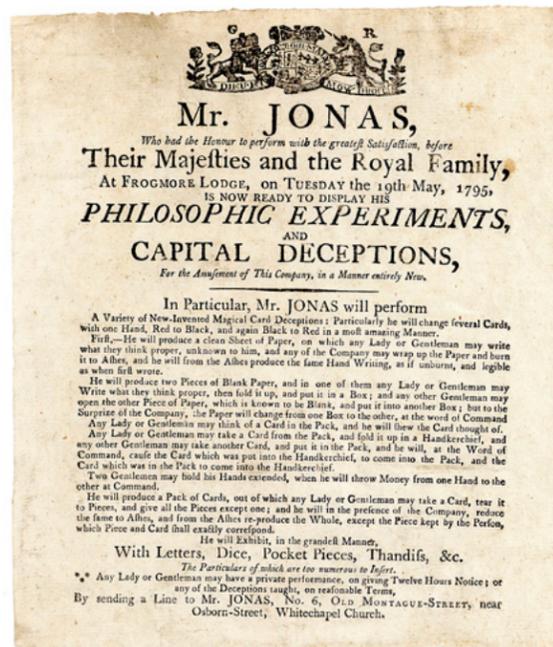
205



204



208



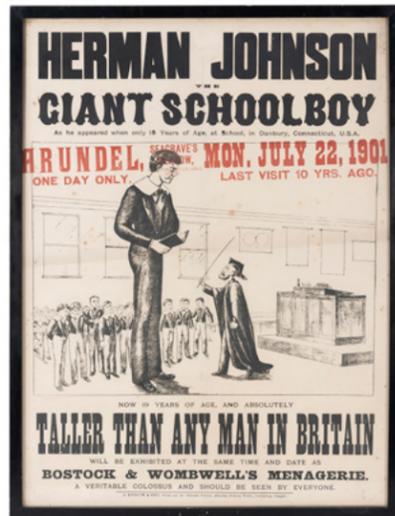
210

208. ABRAHAMS, Morris.
"THE JEW" IN THE WORLD.

Chicago: The Jones Litho. Co., ca. 1880. Stone lithograph in colors bearing a full-length portrait of Abrahams, in striped trousers and yellow vest, holding a stack of bills. His manager is advertised as G.O. Morris. 20 x 9 1/4". A few tiny nicks; A-. Linen backed.

800/1,200

A curious poster for a theatrical production for which no published records can be located; there is likewise scant information about Abrahams or his manager, Mr. Morris. The Jones Litho Company operated in Chicago from 1867 – 1905.



209

209. JOHNSON, Herman.
THE GIANT SCHOOLBOY.
TALLER THAN ANY MAN IN BRITAIN.

Glasgow: J. Lithgow & Sons, 1901. Pictorial letterpress broadside bearing an exaggerated depiction of Johnson in his school uniform towering over his schoolmaster and classmates, overprinted in red for his appearance at Seagrave's Meadow, Arundel, in concert with Bostock & Wombwell's Menagerie. Framed to 21 x 15 3/4".

600/1,200

The image at the center of the poster shows Johnson "as he appeared when only 15 years of age, at school, in Danbury, Connecticut, U.S.A."

210. JONAS, Phillip [?].
MR. JONAS. PHILOSOPHIC
EXPERIMENTS AND CAPITAL DECEPTIONS.

[London], 1795. Letterpress broadside or handbill advertising the appearance of this celebrated conjurer at the Frogmore Lodge, presenting feats of card magic and mind reading (including the "ashes on the arm" effect), thought-of card miracles, and effects with coins, in addition to offering his services as a teacher of magic tricks. 8 3/4 x 7 3/8", with minor wear at extremities. Rare.

1,000/1,500

Sidney Clarke's research on the life and career of Jonas reveals that by 1780, the original Jonas was most likely retired from the stage, which would seem to be refuted by the date of this bill – except for the fact that there were two men performing contemporaneously using that name. The original Jonas was perhaps the first magician to present an unusual effect in which an attack on the shadow of a live pigeon – in his case, using a knife to cut through the shadow of the bird's head – effected a reaction in the living thing, viz. the actual pigeon was decapitated when its shadow's head was severed with the blade of the magician's knife.

211. JOY, William (c. 1675 – 1734).
ENGRAVED PORTRAIT OF THE ENGLISH SAMSON.

Amsterdam: Pieter Van der Berge, ca. 1700. Etched half-length central portrait of the famous "Kentish Strongman," surrounded by seven depictions of his incredible strength, including lifting weights, playing tug-of-war against sixteen men, and likewise with two horses, with explanatory text in Dutch below the images. 12 1/4 x 8 1/8". Skillfully mounted to an album page. A crisp impression, near fine.

500/1,000

212. [KANGAROO]
PALACE THEATRE OF VARIETIES. BOXING KANGAROO.

Circa 1902. Oversize pictorial broadside for the variety show featuring a range of trained animals, including Leoni Clarke with "170 cats, rats, mice, monkeys, canaries and cockatoos," as well as Mr. Dick Landerman with his Boxing Kangaroo, pictured in a halftone cut on the bill. Other performances include the plate spinner Blitz (not the original), eccentric comedians, and dancers. 36 x 11 1/4". Loss at upper left, old closed tears, marginal chips, paper browned, laid down.

500/1,000

Landerman and the 'Roo were set to box three rounds on stage, "under the Marquis of Queensberry Rules." In performance, ropes were strung across the width of the stage creating a makeshift ring. It took Landerman a reported two years to train the animal to box.

213. KAR-MI (Joseph Bryant Hallworth ca. 1872- 1957).
SEE THE GREAT KAR-MI TROUPE.

Newport: The Donaldson Litho. Co., ca. 1916. One-sheet color lithograph for the "originators and presenters of the most marvelous sword swallowing act on earth." Vignettes show Kar-Mi and his troupe swallowing the legs of tables, his loaded gun barrel stunt, and knife throwing tricks, among others. Framed to 44 x 30". Lower portion toned, pasteover chipped; not examined out of frame. See *Learned Pigs & Fireproof Women*, color plates.

600/1,200

Little has been written about Kar-Mi's act, though many of the lithographs advertising his show have survived. This contemporary account was published in *The Sphinx* in April 1916:

"The stage was set in oriental style and was beautifully arranged. The first trick was that of a sword swallower, only a barrel of a shot gun was used instead. With the gun halfway down his throat he fired and succeeded in breaking a soda cracker on his assistant's head. Then he came into the audience and had the questions written. Madame Selma, his assistant, was blindfolded and held a pad of paper in her hand. Kar-Mi took the note and held it to his head and without a word the blindfolded Selma wrote out the question word for word on the large pad so that everyone could read them. Another question appeared on a slate which had been sealed in a suspended box. Selma was put to sleep on a table and covered with a cloth. Two watches were borrowed and vanished and almost instantly Madame Selma raised her hand from under the cover with the watches. The cloth was then pulled away and the Madame was gone."

"After the show we went to the stage door and there met Kar-Mi and Company. He is a native of — well a native of U.S.A., and he had us all going. We had a pleasant chat with the Indian (?) wherein he told of his many experiences in magic. ... When a man can make the local Hindoo colony believe he is an Indian Prince he must be some magician and Prince Kar-Mi is."



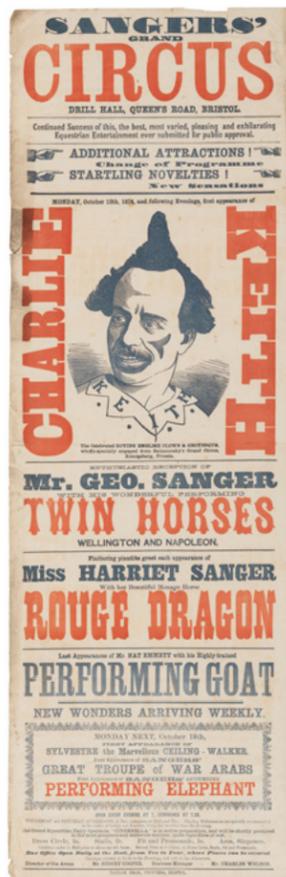
211



212



213



215

214. KEENE, Morris Lamar (1936 - 96).
SPIRIT TRUMPET USED BY
FRAUDULENT MEDIUM LAMAR KEENE.

Circa 1965. Collapsible telescoping aluminum trumpet used by Keene in his fraudulent spirit seances, and through which voices from the “great beyond” were apparently projected. Extended length 29 ½”. Scuff marks and wear from use, but very good condition overall. Accompanied by a holographic note of provenance from Keene’s biographer, William V. Rauscher, attesting to the history of the device, and presenting it to Ricky Jay.

600/1,200

Keene’s exploits as a fraudulent medium are well-chronicled in his own words in the book The Psychic Mafia (1976). Its publication caused an uproar among his former colleagues and after its publication, he was repeatedly threatened, then shot at – on two occasions – by men he presumed to be associates of said “mafia.” The first attack missed him, but the second shooting, a drive-by, severed his femoral artery, and nearly took his life.



214



216

215. KEITH, Charlie (1823 - 95).
SANGER’S GRAND CIRCUS. CHARLIE KEITH.

Bristol: Taylor Bros, 1874. Large two-color pictorial broadside for the famous British clown’s appearance at the famous London circus, in concert with the equestrian acts of “Lord” George Sanger and Harriet Sanger, and Nat Emmett presenting a Performing Goat. The wood-engraved bust portrait of Keith pictures him in full costume, his last name spelled out in his scalloped collar. 34 ¾ x 11 ¼”. Soiling, short closed tears, and folds at extremities.

1,000/2,000

216. KELLER.
GRAND TABLEAUX VIVANTS AND POSES PLASTIQUES.
PROFESSOR KELLER.

[London] S.G. Fairbrother, Printer, (1846). Illustrated poster bearing a large wood-engraved image of one of the many “living pictures” presented by Keller and his troupe at the Royal Adelaide Gallery. Matted to 24 ¼ x 18 ¼”, sight 19 ½ x 13 ⅞”.

500/1,000

Professor Keller was purported to be a gymnastics teacher from Berlin and arrived in England in 1845 with his company of highly trained “artistes” to present their show of living pictures, made up of natural poses based on scenes from the Bible and, as advertised here, “has added to his groups a number of fresh selections from the works of the Ancient Masters.”



217

217. KELLAR, Harry (Heinrich Keller, 1849 - 1922).
KELLAR THE GREAT MAGICIAN.

Cincinnati: Strobridge Litho, 1894. Half-sheet color stone lithograph of the iconic “imps portrait,” being a left-facing bust image of the famed American illusionist with two red devils perched on either of his shoulders, one whispering into his ear. Framed and matted to 31 ¼ x 21 ½”. Not examined out of frame.

3,000/5,000

Kellar and the lithographers at Strobridge started a craze with the issuance of this poster in 1894, as it is reportedly the first known image of a magician to feature the “whispering imps.” It was a theme that would be copied and modified for more than a century by Kellar’s successor, Howard Thurston, and thousands of other illusionists. Most notably, the design was modified and updated for Ricky Jay’s critically acclaimed show Ricky Jay & His 52 Assistants, which debuted in New York in 1994. See Lot 205.



218

218. KHRUSE, Khia Khan (fl. 1810 - 20).
KHIA KHAN KHRUSE,
CHIEF OF THE INDIAN JUGGLERS.

Greenwich: G.E. Allen, 1822. Early letterpress broadside listing the diverse tricks presented by Khruse, including the swallowing of pins which he will later reproduce from his eyes, the running of a race on the tops of twenty drinking glasses, protean transformations, blindfolded stunts, and a wide range of conjuring tricks (“legerdemain explored”), including frying an egg on a sheet of writing paper. 17 ½ x 7 ⅞”. Top margin cropped close, edges ragged, old folds. Hinged to a mat board at upper margin. A significant and early British conjuring broadside. See *Exemplars*, p. 318.

800/1,200

This playbill was the basis of Ricky Jay’s introduction to Learned Pigs and Fireproof Women. Khruse was said to introduce the Indian Needle Trick – most famously, a feature of Houdini – in 1818.



219

219. KNETZGER, Aloysius John "Louis" (1875 – 1966).
AL. G. FIELD BIG MINSTRELS.
THE MASTER SPIRIT OF AMBIDEXTERITY.

Newport: The Donaldson Litho. Co., ca. 1900. One-sheet color stone lithograph for the club juggler pictured in vignettes both balancing and juggling four large striped clubs, with a floral motif accented by larger depictions of the clubs in the background. 28 x 42". A. Linen backed.

1,000/2,000

220. [KNIFE THROWING] [JUGGLING]
THE GREAT CHINESE FEAT! IMPALING THE HUMAN BODY.

[London?], 1854. Large letterpress broadside with elaborate wood engraved image at its center depicting the "impalement" feat of Tuck Quay, one of the troupe of Chinese magicians appearing at the Prince's Theatre-Royal, throwing knives at his daughter, who stands prone against a board across the stage, her arms uplifted and her body encircled by the blades. Descriptive text mentions a host of other juggling tricks presented by the company, including the feat of "balancing eight stools on the nose." Approximately 30 x 10". One long closed tear, minor chips. Backed with paper.

800/1,200

221. [KNIFE THROWING] [JUGGLING]
THE ORIGINAL CHINESE MAGICIANS AND JUGGLERS,
ARR HEE AND ASHAM.

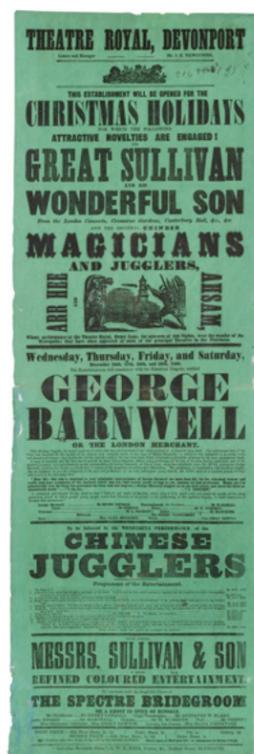
Plymouth: Leviathan Broadside Press – I.W. N. Keys, 1860. Large letterpress broadside bearing a central woodcut of the jugglers presenting their knife-throwing feat, and advertising their appearance on a Christmas holiday bill in Devonport, along with George Barnwell and a "refined colored entertainment" by Messrs. Sullivan & Son, and other theatrical turns. The magicians' eleven-part program is outlined in detail. 29 3/4 x 9 3/4". Ragged edges with minor chips and losses; reinforced with tissue on the verso.

600/1,200

Among the feats presented by the "jugglers" are a favorite of Chung Ling Soo: eating fire, and then, from the smoldering cotton in the performer's mouth, the production of 120 yards of colored ribbon, and then the production of a six-foot-long lighted candle from the mouth.



220



221

222. KRATKY-BASCHIK, Anton (ca. 1821 – 89).
KRATKY-BASHIK. GRANDE SOIRÉE MUSICALE ET PHYSICALE.

(Frankfurt), ca. 1862. Double-sided letterpress broadsheet with text in German, French, and English advertising the "grand entertainment" of this European magician and musician, the recto bounded by three large vignettes modeled on the graphics used frequently by Robert-Houdin. The verso bears a portrait of Kratky-Bashik performing with one of his musical instruments and reproduces several press notices. 20 1/4 x 15 1/8". Trimmed unevenly in upper left, old folds and faint toning, but very good overall.

800/1,200

The woodcuts are almost exact copies of those used by Robert-Houdin, and picture cascading playing cards, theatre marquees, dozens of demons, an aerial clock, rising cards, and the magical portfolio trick as well as the Horn of Abundance and other popular stage tricks of the era.



222

223. KRATKY-BASCHIK, Anton (ca. 1821 – 89).
NINE PORTRAITS OF KRATKY-BASHIK,
MAGICIAN AND MUSICIAN.

[Vienna?], ca. 1873. Handsome series of studio images picturing the Bohemia-born conjurer and inventor of musical instruments posed with electrical apparatus (including an early example of a Geissler tube), horns and string instruments of his own devising, and the trappings of the magician's trade, including a fan of playing cards. The lowermost image, a spirit photograph, shows Kratky-Baschik, clad in a white cape, suit, and hat, confronting a semi-transparent ghost. 22 1/4 x 18 1/4", in the original mat, with old mounting tape to versos of each image, minor foxing and a few visible scuffs to photographs and mat board.

800/1,200

Kratky-Bashik learned the trade of prestidigitation from Samuel Bellachini and Bartolomeo Bosco, toured with P.T. Barnum, and used his formative years as a musician as a basis from which to invent his own instruments. In 1864, he constructed his first purpose-built magic theatre in Vienna. Other performers, including George Heubeck and Ottokar Fischer worked at a subsequent venue bearing his name, and it was there that the Martinka Brothers worked as managers and built illusions before moving to New York and establishing their world-famous repository for conjuring apparatus at 493 Sixth Avenue.



223

224. LAFAYETTE (Sigmund Neuberger, 1871-1911).
THE GREAT LAFAYETTE. THE MOST WONDERFUL MAGICIAN,
MUSICIAN, MIMIC, AND WIZARD OF MODERN DAYS.

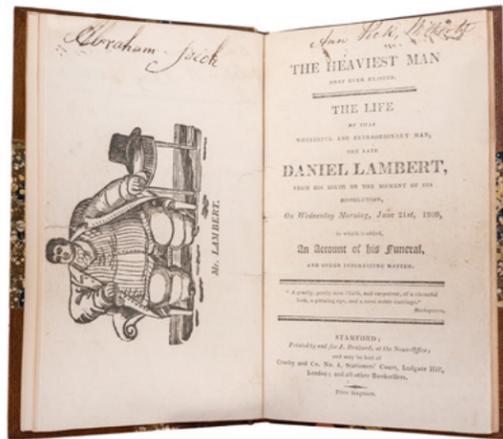
London, ca. 1902. Handbill advertising the famed quick-change artist and magician at the London Hippodrome with a six-part program including entering the stage in his "locomobile," a "travesty on the greatest conjuror who ever lived – Ching Ling Foo, a Chinaman," and the "imitation of a Hebrew conducting an orchestra," among other feats. 6 1/2 x 4 1/8". Pinhole in upper left, corner clipped, else good. An early Lafayette handbill.

300/600

As famous for his life as for his death, Lafayette, one of the highest paid acts of his day, died in a theater fire in Edinburgh in 1911 under tragic circumstances, as he rushed back into the conflagration to save the horse used in his production. A reported 250,000 spectators lined the streets to watch his funeral procession. His remains were buried in a tiny casket between the paws of his beloved dog, Beauty, who predeceased the magician by only a few weeks.



224



225

225. [DANIEL LAMBERT]
**THE HEAVIEST MAN THAT EVER EXISTED.
 THE LIFE OF... DANIEL LAMBERT.**

Stamford: Printed by and for J. Drakard, ca. 1809. Wood-engraved frontispiece full-length image of Lambert, seated on a couch. One-half gilt-ruled crushed brown morocco over marbled boards, spine in five compartments, decorated in gilt and titled "Chap Books," with matching marbled endsheets. Pp. [1 - 3], 4 - 28. 12mo. Ownership inscription dated October 31, 1809 to verso of frontis., in upper margin of frontis., and again on title page, short tear to final leaf, repaired tear to frontis. Extremities rubbed. [Bound together with] Patch, Richard. *The Trial of R. Patch, for the Murder of Isaac Blight*. London: For T. Hughes, 1806. Second edition. Portrait frontispiece. 12mo.

600/1,200



226

226. [MAGIC LANTERN]
5TH ANNUAL TOUR. B.A. BAMBER'S GREAT DIME SHOW.

American, ca. 1877. Tall broadside for the exhibition of "grand stereoptical dissolving views" by Bamber, including images of natural scenery, statuary (from the Centennial Art Gallery), "the ill-fated ship," and "the planetarium." Wood engraved bust portrait of Bamber with a second image of Hermes below it. 28 1/4 x 6 7/8". Marginal browning, else very good.

600/1,200

227. LAVAND, René (Héctor Lavandera, 1928 - 2015).
SLOW MOTION MAGIC, VOLUMES I AND II.

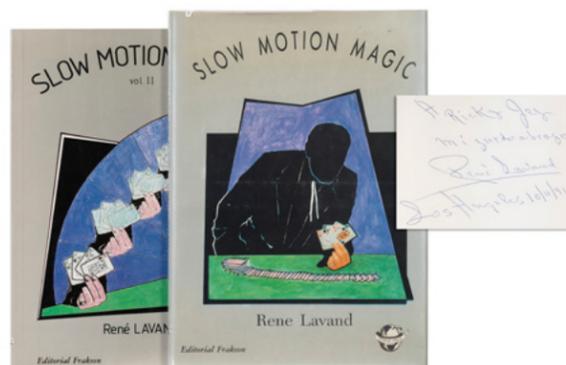
(Madrid): Editorial Frakson, 1988 - 1991. FIRST ENGLISH EDITIONS of these works chronicling the sleight-of-hand techniques of this famous one-handed Argentine magician. Publisher's cloth and printed stiff wraps, respectively. Frontispiece portraits of Lavand, illustrated with photographs. 8vos. Jacket of V1 with two closed tears, else very good. Each volume INSCRIBED AND SIGNED TO RICKY JAY by the author on the flyleaf.

300/600

228. [LETTERHEAD]
THEATRICAL LETTERHEAD SCRAPBOOK.

1890s. Folio album likely kept by the acrobatic team of The Hugheses (T. Benton and Sallie), with embossed color cover containing approximately 100 elaborate letterheads of variety acts including Imro Fox the conjurer (bearing a young portrait of the magician), Whiting and Shepard the "trick leapers," The Two Fantas (acrobats), May Foster the strongwoman, Walter L. Main's circus, Amati and her bicycle dance, various minstrel shows, acrobats, equilibrists, Billy LeCaron the "walking advertiser," and a scattered assortment of clippings on related subjects, a program for the Great Wallace Shows circus, and one tattered two-color broadside for Doutrick & McVey's California Company (featuring Arcaris the knife thrower, among others). Book disbound, pages chipped, correspondence cut away, with letterheads in generally good condition. In a cloth folding box.

400/800



227

229. [FOOT JUGGLING] MANSFIELD, George E. (d. 1906).
LEVANTINE.

[Glasgow], 1880s. Large letterpress broadside with oversize wood engraved image of Levantine at its center, reclining on a special couch and juggling a large barrel with his feet. He is billed as "the champion equilibrist of the world" and the "American wonder!" 29 x 10". Edges significantly chipped and ragged. Linen backed.

600/1,200

Mansfield was the partner of F.F. Proctor in an act called The Levantine Brothers. Mansfield was the son of a church going Boston family who left home at the age of 17 to join the circus. He was a student of Professor Ducrowe, the trainer of the Boston Tremont Gymnasium. Ducrowe suggested Mansfield as a partner for Proctor when M.B. Leavitt (another theatrical manager) thought Proctor's original partner, Levantine, proved insufficiently strong for the act. An engagement in Europe dissolved the Mansfield/Proctor partnership. Mansfield remained in Europe for more than a decade until bad health forced his retirement from the stage. He returned to America and became a real estate agent, partnering with Proctor in the Grand Opera House in Boston; by then, F.F. Proctor had become the king of American vaudeville, the owner and operator of dozens of theaters in America.

WHEN HANDS ARE LACKING...

230. LEAK, Ann E. (b. 1839).
THE AUTOBIOGRAPHY OF MISS ANN E. LEAK.

Boston: Press of J.W. Hosford & Company, (1871). Blue pictorial wraps bearing a portrait of Ms. Leak on the upper wielding a knife and napkin. [1 - 3], 4 - 36. Scattered soiling and wear, chips and folds to wraps, dog-eared pages. Good. SIGNED, and WITH A MANUSCRIPT RHYME written by Leak, with her foot, to the lower wrapper. Uncommon.

300/600

Ms. Leak, born without arms, was widely traveled and widely exhibited, as she trained herself to perform a range of tasks and stunts with her feet, including intricate crochet and needlework. The lower wrapper bears a rhyme written by Leak with her feet: "I write poetry and prose holding my pen between my toes! So you perceive its really true / When hands are lacking toes will do. Ann E. Leak. Born without arms. Georgia. Age 32 years, Sept. 18, 1874."

231. LICETI, Fortunio (1577 - 1657).
DE MONSTRIS.

Padua: Pauli Frambotti, 1668. New edition, edited by Gerard Blasii. Contemporary sprinkled calf, rebacked with gilt-titled spine in six compartments. Engraved title page, half-page engravings throughout. [6], 1 - 316 (with several mis-numbered pages), [14]; 4to. Chipped corners, scattered foxing and soiling, contemporary signature on title page, but overall sturdy and clean.

1,000/1,500

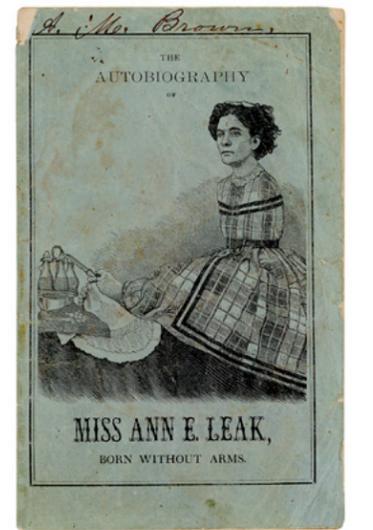
An early and influential work on human, animal, and vegetable "monsters," being the deformities that would later be exhibited in sideshows and museums. Unlike other works of a similar nature, Liceti casts regards these anatomical anomalies in a positive light, stating: "It is said that I see the convergence of both nature and art, because one or the other not being able to make what they want, they at least make what they can."



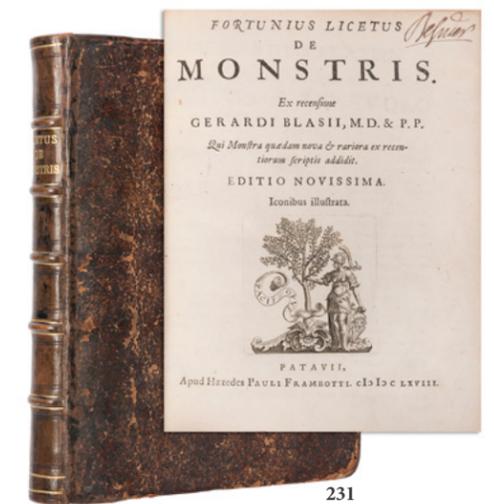
228



229



230



231



232

232. [LITTLE PEOPLE]
**THREE VICTORIAN PHOTO ALBUMS
 PICTURING FAMOUS DWARFS AND MIDGETS,
 INCLUDING TOM THUMB.**

1860s – 90s. Trio of finely crafted ornately tooled gilt-edged photo albums with brass clasp closures, containing over 110 sepia tone carte de visites of famous little people of the era, primarily images of Tom Thumb and Lavinia Warren, his wife, including scenes from their fabled wedding, and images with their child, as well as in the company of Commodore Nutt, with some images by Matthew Brady; and also picturing Che Mah, Lucia Zarate, Nellie Keeler, Ellie Keeler (both with the P.T. Barnum show), and others. A few images hand-tinted, and several with facsimile signatures of Thumb and Warren to their versos. In one image, Thumb poses next to P.T. Barnum. The largest album 8 x 6 ½". One binding broken internally, else fine, with contents generally very good or better. An outstanding collection.

1,500/3,000

233. [LITTLE PEOPLE]
DRAWING OF A DWARF IN MILITARY COSTUME.

Circa 1800. Pen-and-ink sketch of a diminutive character in a beefeater-type hat with a saber slung over one shoulder and standing before the legs of a taller man; the onlookers at the right express great surprise at the stature of the little man. Framed to 12 ½ x 11", sight 5 ¾ x 4 ¼". Not examined out of frame.

400/800

From the collection of Burton Shevelove, and offered for sale at Sotheby's, London, July 1983.

234. [LITTLE PEOPLE]
THIRTEEN MIDGET AND DWARF "PITCH" BOOKS.

Comprising of: *History of the World's Greatest Midgets, Major N.G.W. Winner and Wife*. Winona, MN: Jones & Co., [1902]. Pictorial wraps. English and German text. - - *Authentic Biographies of Admiral Dot and Major Atom*. New York: N.Y. Popular Publishing Co., 1880s. Colored pictorial wrappers (taped). - - *Biographical Sketches of Count and Countess Philippe Nicol*. Montreal, ca. 1941. Pictorial wraps, plates. - - *A Sketch of the Life of Gen. Samuel Littlefinger the Smallest Man in the World*. St. Louis: Jno T. & E.T. Ustick, 1870. Wraps with wood-engraved portrait of Littlefinger to lower. 12mo. - - *Biographical Sketch of Admiral Dot the Smallest Man in the World*. [New York?], ca. 1880. Pictorial wraps bearing wood-engraved image of Dot. Two copies, with variant covers advertising Dot with P.T. Barnum, one bearing Barnum's portrait on the lower wrapper. - - *History of the Little Fairy, Dollie Dutton*. N.p.: David Dutton, ca. 1861. Pictorial wrappers. 16mo. - - *Biographical Sketch of Gen. Geo. Washinton M. Nutt and The Little Fairy Queen, Miss Belton*. Buffalo: Commercial Advertiser Steam Press, 1861. Pictorial wraps, one woodcut illustration. 16mo. Stained. - - *The Married Midgets*. Philadelphia: Morrell Bros., Printers, ca. 1890. Colored wraps lettered and ruled in black. 16mo. Binding damaged and resewn by hand. - - *Sketch of the Life ... General Tom Thumb*. New York: Van Norden & Amerman, 1847. Purple printed wraps, verso with woodcut of Thumb in costumes, ad for Barnum's American museum inside front wrap. Remnants to front wrap, library perforation to first two leaves. - - *A Big Story of a Little Man, Written by Himself*. [New York, 1923] Folding leaflet with photograph of Baron Pauci "now on exhibition at Dreamland Circus Sideshow". - - *Möller's Lilliputians*. Berlin, ca. 1900. Printed wrappers, illustrated with photographic plates, including an image of the "smallest magician in the world." - - and *A Sketch of the Life ... of Tom Thumb and his Wife Lavinia Warren Stratton*. New York: Press of Wynkoop, Hallenbeck & Thomas, 1863. Pale orange wraps, lower pictorial. Illustrated with woodcuts. 24mo. Together, 13 items, all in generally good to very good condition. Nice lot.

400/800



233



234



236

235. LOCKE, Fred.
**FRED LOCKE'S NEW DOUBLE SHOW,
 JUVENILE CIRCUS AND CONGRESS OF WONDERS.**

Milwaukee: Riverside Printing, ca. 1889. Enormous double-sided pictorial letterpress herald (or broadside) with wood engraved images advertising the many acts that make up Locke's wagon show, with an engaging alphabet design to the verso, each letter heading a verse related to the Locke show ("L stands for Locke, whom everyone knows / Is the Bismark manager of legitimate shows / He is coming this season upon his old track / Much better than ever, it's a great moral fact.") Matted to 40 ¾ x 6 ½". Minor folds and losses visible, but generally very good.

400/800

236. LOISSET, Baptiste (1797 – 1863). **BAPTIST LOISSET.**

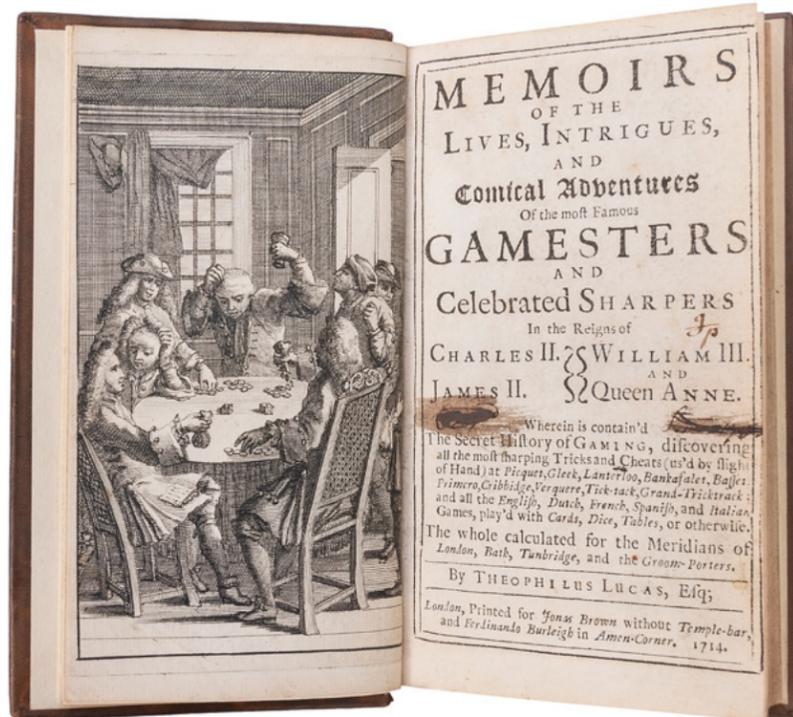
Circa 1820. Wood-engraved broadsheet depicts the famed French horseman and circus owner (or possibly one of his company) standing on one leg atop a galloping horse, the rider costumed as a winged sprite and the horse also outfitted with wings a la Pegasus, and wearing a garland as a bridle. 15 ½ x 19". Old folds, minor chips. Used in *Learned Pigs & Fireproof Women*, p. 118.

400/800

Loisset is widely regarded as the first to perform a somersault on horseback and had a long career as an expert horseman and circus owner. He is regarded by some as one of the great equestrians and circus directors of the first half of the nineteenth century.



235



237

237. LUCAS, Theophilus.
THE MEMOIRS OF THE LIVES, INTRIGUES AND COMICAL ADVENTURES OF THE MOST FAMOUS GAMESTERS AND CELEBRATED SHARPERS.

London: Printed for Jonas Brown without Temple-bar, and Ferdinando Burleigh in Amen-Corner, 1714. First edition. Plain calf, banded spine with gilt-lettered spine label. Engraved frontispiece, title page in a double-rule border (with two contemporary ink spots). 12 leaves, pp. 1 - 285 + [3] advt. A - N12. 12mo. Front hinge worn, minor shelfwear. Very good condition overall. Jessel 1128, Toole Stott 437. Scarce.

2,000/4,000

Subtitled "The secret history of gaming discovering all the most sharpening tricks and cheats used by slight-of-hand."



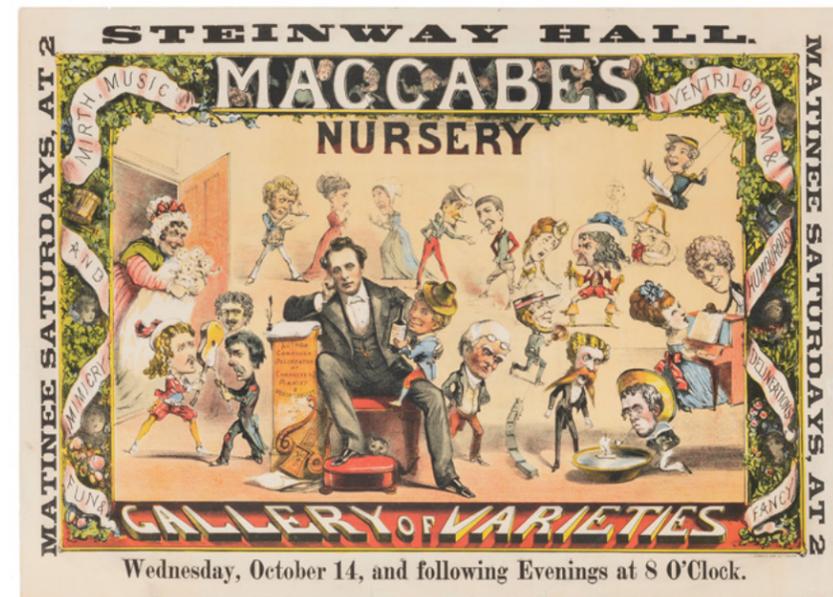
238

238. MACALLISTER, Andrew (1800 - 56).
**SOIREES MAGIQUES.
 THE GREAT WIZARD OF THE WORLD! MACALLISTER!**

Boston: Times Steam Cylinder Job Press, 1851. Pictorial broadside with five wood-engraved images signed by Purcell of the magician presenting a range of feats, including the production of tiny paper flags, a chosen card rising from a child's back, the "Grand Cookery of Parafaragaramus," a vanishing lady, and "The Ever Popular Spanish Harlequin" automaton. Folds at extremities, tiny chips and one small loss.

1,000/2,000

Andrew Macallister was born in Scotland, and after working in several trades, became an assistant to Philippe and apprentice to John Henry Anderson. He moved to America in 1840, where he toured with some success. This bill advertises the same performance heralded by Macallister's appearance on the cover of Gleason's Pictorial Drawing Room Companion on Nov. 1, 1851.

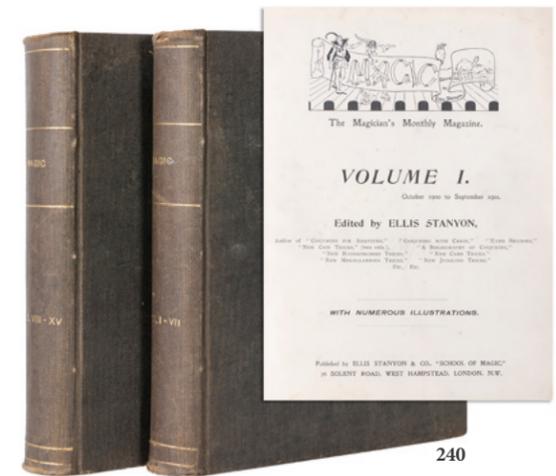


239

239. MACCABE, Frederic (1831 - 1904).
MACCABE'S NURSERY. GALLERY OF VARIETIES.

Nottingham: T. Forman & Sons, ca. 1880. Lithograph in colors for the show of ventriloquism, "mirth, music and mimicry & fun" with a busy central image showing the famous voice-thrower seated near the center and surrounded by the characters from his show. The plinth beside him labels Maccabe as an "author, composer, delineator of character, pianist & ventriloquist." Overprinted in the margins with information regarding his matinee and evening performances at Steinway Hall. 16 x 22 1/8". A few marginal chips repaired; A-. Linen backed.

1,000/2,000



240

240. MAGIC.

Ellis Stanyon. Monthly. V1 N1 (Oct. 1900) - V15 N9 (Jun. 1920). COMPLETE FILE of this early and influential conjuring periodical. Bound in two black cloth buckram volumes, spines lettered and ruled in gilt. Scattered light wear, cloth rubbed, corners bumped. Ex-libris George L. Daily. With the scarce two-color Anderson poster reproduction issued with VII N9 laid in. Alfredson/Daily 3535.

400/800

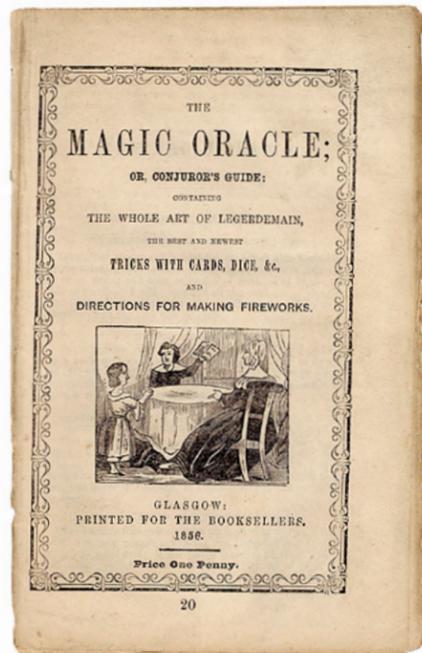
241. **THE MAGICAL MIRROR; OR,
 ART OF LEGERDEMAIN LAID OPEN.**

London: Printed for T&R Hughes, 35 Ludgate St., [1806]. Folding colored frontispiece, tables in text. Pp. [1 - 5], 6 - 74, including frontispiece. 12mo. Scattered spotting primarily in margins, lacks wrappers, else very good. See Toole Stott 477 for an earlier imprint. Scarce.

1,500/2,500



241



242



244

242. THE MAGIC ORACLE; OR, CONJUROR'S GUIDE: CONTAINING THE WHOLE ART OF LEGERDEMAIN... ETC.

Glasgow: Printed for the Booksellers, 1856. Chapbook with wood engraved image to front wrapper, tables in text. Twelve leaves in one gathering; 12mo. [1-3], 4-24. Includes instructions for making fireworks, and fire eating, as well as conjuring and mathematical tricks. Marginal tears, spine canted, minor toning and wear to extremities; good. Scarce. See Toole Stott 471 for an undated edition which collates identically.

1,000/2,000



243

243. THE MAGICIAN EXPOSED [COVER TITLE].

Philadelphia: Turner & Fisher... (1850). Publisher's hand-colored pictorial wraps, depicting a magician beside a table laden with props, a skeleton hanging above from the rafters. Wood-engraved illustrations. P. [5] - 6-44. 12mo. Front wrap cleanly detached, minor chip to rear; very good. Toole Stott 479. Scarce.

800/1,200

244. MAGRATH, Cornelius (1737 - 60). EIN IRRLANDISCHER RIESE (AN IRISH GIANT).

[Regensburg]: [Johann Nepomuk] Maag, ca. 1756. Engraved full-length portrait of the Irish giant, standing beside and towering over a well-dressed Prussian Grenadier. Framed to 20 1/4 x 17", sight 15 x 11 1/2". Not examined out of frame.

800/1,200

Afflicted with a rare pituitary disorder, Magrath grew so quickly that in just one year, between the ages of 15 and 16, he sprang from five feet in height to 6' 8 3/4" (though some reports state that he grew as much as 21 inches that year). Convinced to exhibit himself before the public for pay, by 1753 he was touring England and not long thereafter, the European continent. He died in Dublin at the age of just 23. Upon his death, and after the dissection of his body, Magrath's bones were preserved. They are today a part of the anatomical collection of Trinity College Dublin.

245. MAILLARDET, Henri (1745 - 1830). MAILLARDET'S MAGNIFICENT AUTOMATICAL EXHIBITION.

London: T. Woofall Printer, [1798]. Letterpress broadside advertises the exhibition of the famed Swiss builder of automatons, "having been several times honored with the presence of Their Majesties," and including automatons that play a miniature organ, present conjuring tricks, and dance on a rope a la Antonio Diavolo. The exhibition also features a singing bird box and what is likely Maillardet's most famous creation, the writing automaton here billed as also "equally adept in the art of engraving." 10 x 8 1/2", with foxing, thinned spots, chips and tears. Rare.

600/1,200

Maillardet's writer could not only draw pictures as if a living and breathing artist, but write verses in both English and French - seven different functions in all, giving the machine the largest "memory" of any automaton ever constructed. Its mechanism is concealed in the platform atop which the figure rests, allowing for the wider range of actions. After years of neglect, Maillardet's automaton found a permanent home in the Franklin Institute of Philadelphia. The remarkable machine served as the inspiration for the automaton central to the film Hugo (2011), directed by Martin Scorsese.

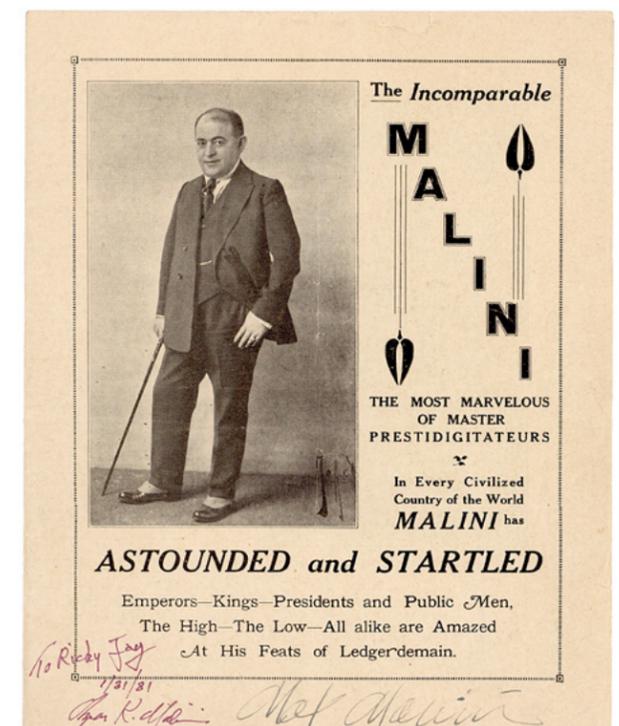
246. MALINI, Max (Max Katz Breit, 1873 - 1942). THE INCOMPARABLE MALINI.

Circa 1920. Folded pictorial advertising brochure heralding the "most marvelous of master prestidigitateurs" and bearing four photographs of the famed impromptu trickster; in one image, he produces a rolled banknote inside half a lemon, and in another, a large basin filled with water is revealed at his feet. 8 1/8 x 6 3/8". Old central fold, else very good. SIGNED by Malini in the lower margin, and further INSCRIBED AND SIGNED to Ricky Jay by Malini's son Ozar Malini. Rare. See *Learned Pigs & Fireproof Women*, p. 95.

1,000/2,000



245



246



247

247. MALINI, Max (Max Katz Breit, 1873 - 1942).
MAX MALINI'S LEATHER BRIEFCASE.

Well-worn black leather briefcase owned by the famed sleight-of-hand magician and bearing a red, blue, and white luggage label from the *Holland Oost-Azie Lijn* (The Holland East Asia Line) (paper well-worn and torn), typed with Malini's name (much of which has been rubbed away), the date 6/26/38, and with the destination of Singapore faintly visible on the label. The metal clasps stamped "TOKYO." Approximately 16 x 12 x 2", with the leather closure straps significantly rubbed and one thinned and fragile. One of the few personal relics from Malini's life to come to market in the last 100 years.

4,000/8,000

248. MALINI, Max (Max Katz Breit) (1873 - 1942).
MALINI ROYAL PAVILION MUSIC ROOM POSTCARD.

[Brighton], 1922. Printed card bearing the famous caricature portrait of Malini by Enrico Caruso, advertising the magician's appearance at the Royal Pavilion Music Room, "commencing July 31st to August 5th, 1922, each night at 8:30." Postally unused, but with a young boy's inked message to his father on the verso. See *Learned Pigs & Fireproof Women*, p. 93.

600/1,200

Though his reputation as an intimate performer was made in barrooms and via innumerable impromptu performances, this card advertises a series of public shows staged by Malini.

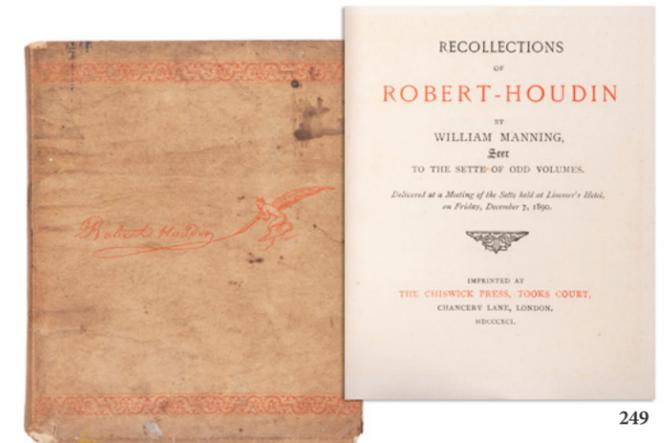


248

249. MANNING, William.
RECOLLECTIONS OF ROBERT-HOUDIN.

London: Chiswick Press, 1891. 18mo. Privately printed, number 138 from an edition of 205 copies, issued to the Members of the Sette of Odd Volumes, this volume presented to John Bevan, signed by the author on the limitation page. Printed parchment-covered boards (browned and soiled). Illustrated with full-page plates of Robert-Houdin, mystery clocks, automata, etc.

400/800



249

250. MARCHAND, Floram.
**FLORAM MARCHAND.
WATER SPOUTER & JUGGLER.**

London: George Jones, ca. 1816 [?]. Full-length wood engraved portrait image of the Frenchman who could, by many reports, drink gallons of wine and water, then regurgitate it in steady, arcing streams from his mouth at will. The image captures him in mid-spit, with three streams of wine falling into as many goblets on the table beside him; he holds another in his extended hand, and in the background, many more cups can be seen in a basket on the ground. 6 x 4 1/4", mounted to a stiff card.

500/800



250

251. MASKELYNE, Nevil (1863 - 1924) and DEVANT, David (David Wighton, 1868 - 1941).
OUR MAGIC. THE ART IN MAGIC. THE THEORY OF MAGIC. THE PRACTICE OF MAGIC.

London: George Routledge & Sons, Limited, [1911]. First edition, first state (gold smoke to front board). Publisher's brown-orange cloth decorated in six colors, with a wizard design by Will Owen on the front board. Frontispiece of Maskelyne, profusion of photographs of Devant. Thick 8vo. Trifling wear to head and base of spine, minor corner bumps and wear; near fine. A handsome example of this classic work long considered one of the foundational textbooks on magic theory and performance.

300/500

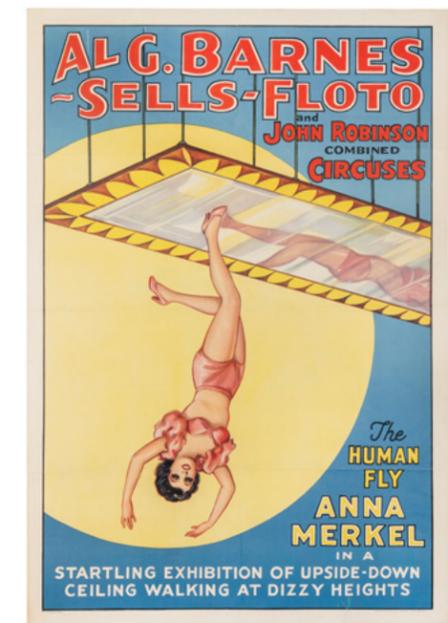


251

252. MERKEL, Anna (1903 - 85).
**AL G. BARNES - SELLS FLOTO AND JOHN ROBINSON COMBINED CIRCUSES.
THE HUMAN FLY.**

Erie: The Erie Litho. Co., ca. 1938. One-sheet offset color lithograph advertising the "startling exhibition of upside-down ceiling walking at dizzy heights" by Ms. Merkel. 41 x 28". Old folds prominent, one tiny loss repaired; B+. Linnen backed. See *Jay's Journal of Anomalies*, page 74.

400/800



252



253

253. [MICROCALLIGRAPHY]. De Cristofaro, Eugenio [?].
MICROCALLIGRAPHIC PORTRAIT OF A. ENRICO BARBACCINI.

1832. A half-length bust portrait of Barbaccini, an Italian actor, in which the entire likeness, including the hair, necktie, eyebrows, and all features of the subject, is made up of exceptionally fine and tiny handwritten lines of Italian text, presumably by de Cristofaro, whose name appears in the lower right. Oval frame, 10 x 8 1/2".

400/800

254. MILLIE-CHRISTINE (Millie and Christine McKoy, 1851 – 1912).
FOR A SHORT TIME ONLY. THE WONDERFUL TWO-HEADED NIGHTINGALE.

London: J.W. Last & Co., Printers, [1871]. Letterpress double-sided broadside with wood-engraved full-length portrait of the famed conjoined American twins by Purcell, billing them as "nineteen years old / in perfect health" and sharing the bill with Anna Swan, "the famous Nova-Scotian Giantess!" and Capt. M.V. Bates, the "Great Kentucky Giant." The verso is filled with "Opinions of the Press," both American and English, regarding appearances of the girls and their three appearances (by command) before the royal family. 25 1/2 x 7 1/4". Old folds, very tiny chips in margins.

1,000/2,000

Born into slavery outside of Whiteville, North Carolina, Millie and Christine were sold when just ten months old, and exhibited publicly by the age of two. The girls were shown widely in America, including at Barnum's American Museum, from where they were abducted and taken to England. Freed by the signing of the Emancipation Proclamation in 1863, Millie and Christine went on to study music and languages, and continued their careers before the public. As dancers, singers, and musicians, they found steady work and success, eventually returning to North Carolina and the farm where they were born, which had been purchased by their father and willed to them upon his death. They lived there for over two decades, until their passing just twelve hours apart on October 8, 1912.

255. [ANATOMICAL MODEL] Simpson, George (1805 – 67).
A MODEL OF THE HUMAN EAR, (IN PAPIER MACHÉE).

[London]: Printed by John Gathercole, Polytechnic Institution, ca. 1850. Letterpress poster advertising an exhibit of one of Simpson's many anatomical models, this a giant human ear, "Twelve times the natural length & breadth; and, of course, above seventeen hundred times the actual size of this organ." 19 1/2 x 14 1/2". Old folds and splits reinforced on verso, closed tears, left margin cropped close, unevenly trimmed.

250/500

Simpson's anatomical models, made in both papier-mache and gutta percha were so realistic as to secure him a prize medal at the 1851 Great Exhibition. The lengthy discourse on this poster describes the organ in great detail, and also addresses the construction of the ear in horses, badgers, and hares.

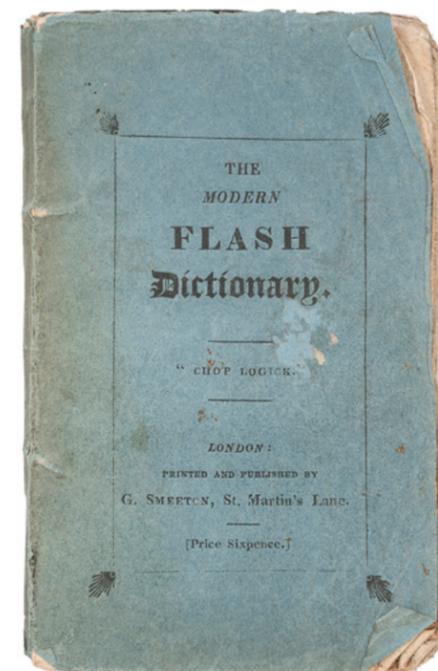
256. MODERN FLASH DICTIONARY (THE).

London: G. Smeeton, ca. 1820s. Publisher's printed blue wrappers. Engraved frontispiece titled "The Cadgers Bouzing Ken," depicting gamblers and other ribald tavern patrons. Engraved title page. Filled with definitions of the argot of thieves and con men, and with two cant songs at rear. [1-3], 4 – 59, [60 – 64]. 32mo. Pages dog-eared, a few marginal notes in ink (likely original), wrappers soiled, but very good condition overall for an ephemeral "wee" book.

400/800



255



256



254



257

257. [MONKEY & CAT THEATER]
WOODCUT OF A MONKEY COACH DRAWN BY CATS.

Circa 1830. Oversize woodcut image depicts a proscenium arch at the center of which is a diminutive four-wheel open-top coach driven by a monkey in costume, who wields both the reins and a whip; a similarly dressed primate footman stands behind him on the buckboard. Four cats (two white, two black) are harnessed to and pull the coach. Signed by the artist in the lower left, "AB." 11 1/4 x 15 3/8". General wear as expected. Matted.

600/1,200

A handsome image, and uncommon in that it depicts monkeys performing with cats, as opposed to dogs, which was the usual pairing for animal acts of this type.



258

258. [MONKEY THEATER]
AFFEN THEATER UND KUNST-REITEREI DES J. BERNHARDT.

Salzburg: Drud von J. Renl, ca. 1800. Horizontal wood-engraved poster bears seven images of apes presenting a wide range of circus tricks and feats, including dancing on a tight rope, riding horses, and dressed in the finery of the upper crust (including one scene with the monkeys at dinner). Text describes the tour of the company on the European continent and promises two performances each day at Bergerbrauer's Beer Hall. 15 x 22 3/8". A few tiny losses, old folds prominent, but bright and crisp. Very good.

800/1,200



259

259. [MOVEABLE] **THE MUSEUM OF NATURAL CURIOSITIES.**

London: G.A.H. Dean & Co., ca. 1844. Hand-painted moveable novelty card, showing a man perched on the tailgate of a horse-drawn wagon, peeping inside. When the tab is folded down, the rear of the wagon opens to reveal two tigers and a lion pushing the door back, the interloper falling to the ground. The title is printed below the wagon's roof, with the caption "If I could only get the door down? I should see them all for nothing." below the scene, which shows a fairground in the distance. 12 ½ x 10". Mounted to a stiff card, with tiny chips to moveable tab and scattered soiling at edges. See *Exemplars*, p. 328.

500/1,000

Dean was a member of a family of printers and claimed to be the inventor of children's moveable books. This may be one of his first forays into the field.

260. MUNITO, ÉTONNANT SES SPECTATEURS [MUNITO, AMAZING THE SPECTATORS].

Paris, 1817. Artistically hand-colored etching of the "Isaac Newton of his race," the learned dog Munito, a manicured poodle who could perform all manner of human-like feats. Here he reveals a card chosen by an audience member; in the background, letter cards show that the canine savant has spelled out the name of a word chosen by one of the spectators, "fidelite." 12 ¾ x 15 ¾". Image slightly foxed; very good. See *Exemplars*, p. 260.

800/1,200

261. NAUDÉ, Gabriel (1600 – 53). **APOLOGIE POUR TOUS LES GRANDS PERSONNAGES QUI ONT ESTE FAUSSEMENT SOUPÇONNEZ DE MAGIE.**

The Hague: Adrian Vlac, 1653. Second edition. Modern blind ruled calf, original front cover and spine label preserved, front hinge reinforced. [24], 615, [20]. Lacks final leaf (of index). 8vo. Binding darkened at edge of front boards, small chip. Good.

300/600

A famous defense of great men of the past who have been accused of "magic," including Agrippa, Albertus Magnus, Merlin, and Roger Bacon. The work went through several editions and translations, and distinguishes four kinds of magic: divine, theurgic, goetia (witchcraft), and natural magic.



260



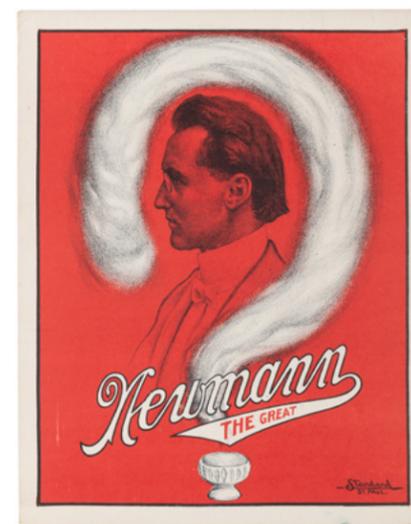
261

262. NEWMANN, C.A. George (1880 – 1952). **NEWMANN THE GREAT.**

St. Paul: Standard Litho., ca. 1915. Handsome color lithographed window card of the "pioneer mentalist" who made a career out of reading minds and presenting a hypnosis show in rural communities under canvas and in small country "opera houses." His portrait is framed on a red background by a white question mark of smoke. 13 ⅞ x 11".

200/400

In addition to his successful career primarily playing the "sticks," Newmann owned one of the great, early, and important collections of conjuring books and ephemera in America.

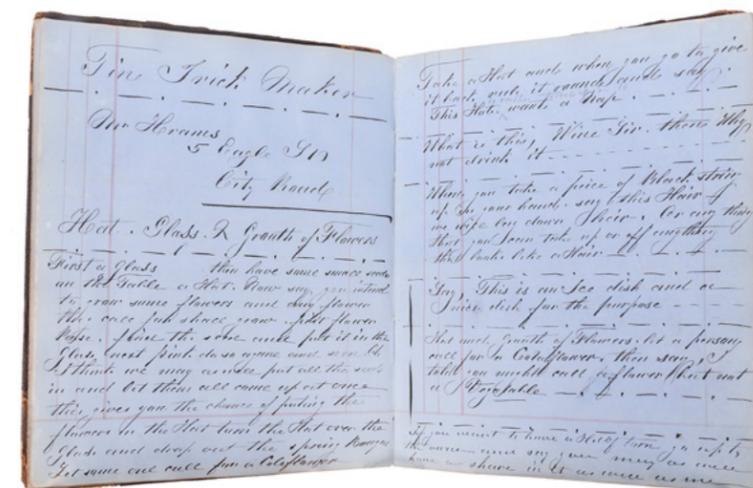


262

263. [NOTEBOOK – CONJURING SECRETS] **VICTORIAN CONJURER'S MANUSCRIPT NOTEBOOK OF TRICKS AND SECRETS.**

British, 1850s – 70s. Likely compiled by T.W. Edmonds (who performed as "Professor Era"), and comprised of a 196-page notebook kept in a distinctive cursive hand, the bulk of the book explaining the methods behind many classic conjuring feats, including the Ashes on the Arm, a variety of card tricks, and with extensive sections explaining Second Sight mind reading (including extensive code lists) and the method of Professor Anderson's version of the effect, a description of a visit to Mr. Home's séance, along with lengthy descriptions of how to present both light and dark séances. With scattered ephemera of the era tipped-in, including printed instruction sheets for Second Sight effects, several news cuttings, clippings and illustrated advertisements for the Hiam Brothers' conjuring depot, and a manuscript list of wholesale and retail prices for various conjuring props. A small section at the back of the notebook describes house repairs and other domestic matters. Half roan considerably worn and lacking the backstrip, but internally sound. A fascinating account of Victorian era conjuring in England.

800/1,200

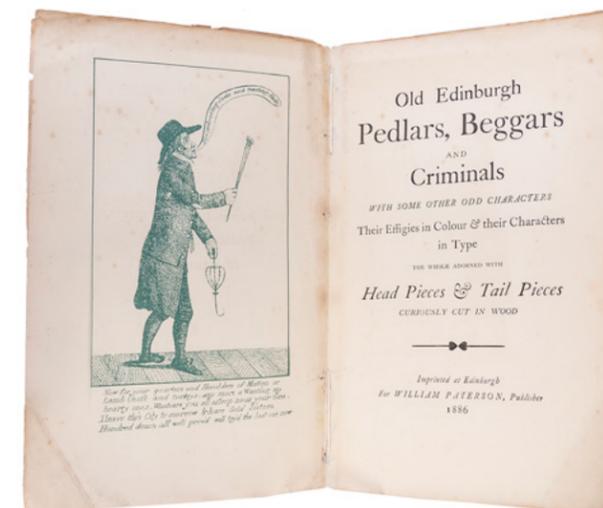


263

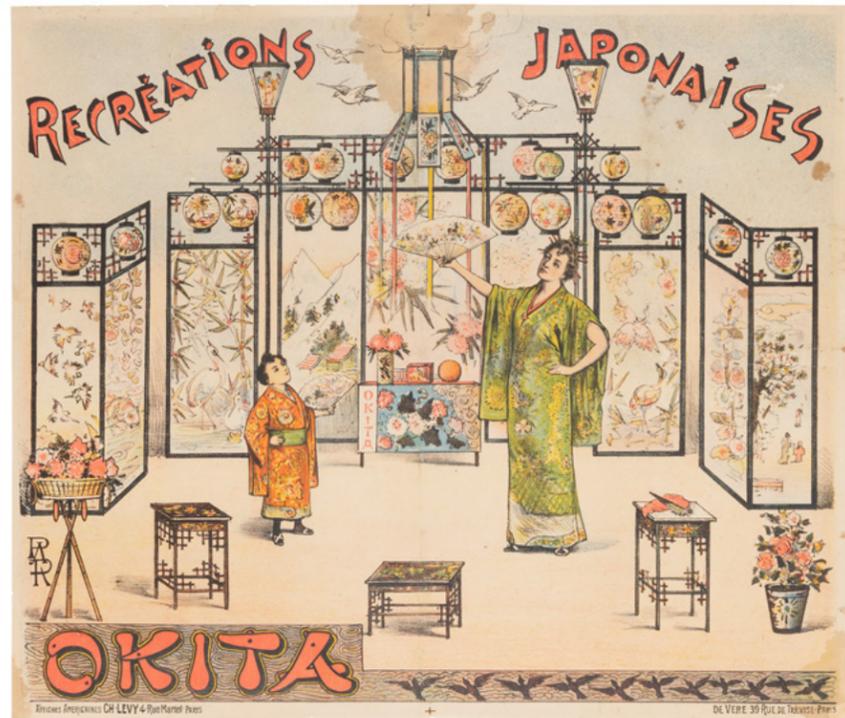
264. **OLD EDINBURGH PEDLARS, BEGARS, AND CRIMINALS.**

With Some other Odd Characters. Edinburgh: For William Paterson, 1886. Original buff wraps lettered and ruled in orange, spine reinforced with tissue. Frontispiece portrait in green, plates of the subjects, "their effigies in colour & their characters in type." 8vo. Paper folding box.

200/400



264



265

265. OKITA (Julia Ferret de Vere).
RECREATIONS JAPONAISES. OKITA.

Paris: Affiches Americaines Chas. Levy, ca. 1880. Charming horizontal poster depicts this occidental performer presenting a magic act in the Japanese style. 19 3/4 x 23 1/4". Staining and closed tears, with minor retouching in image; B. Linen backed. Scarce.

1,200/2,400

The wife of magic manufacturer Charles de Vere, Julia was perhaps the first occidental magician to perform magic in Japanese costume. Her daughter, Clementine de Vere, achieved success as the illusionist Ionia. The famous Dutch magician Tobias Bamberg, who performed under the name of Okito in Asian garb to great acclaim, derived his stage name from De Vere's.

266. OPPER, F[rederick Burr] (1857 – 1937).

A MUSEUM OF WONDERS AND
WHAT THE YOUNG FOLKS SAW THERE.

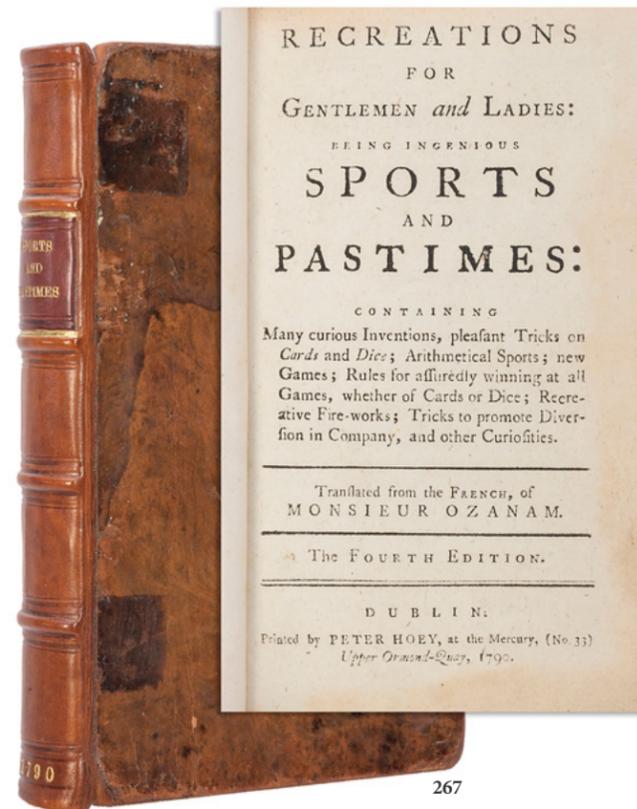
London & New York: George Routledge & Sons, 1884. First edition. Publisher's pictorial paper-covered boards (rear rubbed and scuffed). Lithographed plates depict a range of "museum exhibits" of the era, including a Living Skeleton, magician, silhouette cutter, learned pig, a sea serpent exhibit, and other similar curiosities, each accompanied by somewhat droll verses. Small folio. Binding weak, extremities rubbed, a few short tears in gutters and margins, but good condition overall.

400/800

Opper's illustrations were featured in many famous nineteenth century periodicals, including Leslie's Weekly, and Puck, but his greatest fame came as a newspaper cartoonist. His Happy Hooligan cartoon strip ran for some 32 years in the New York Journal, and made the artist world famous.



266



267

267. OZANAM, Jacques (1640 – 1718).
RECREATIONS FOR GENTLEMEN AND LADIES.
BEING INGENIOUS SPORTS AND PASTIMES . . .

Dublin: Printed by Peter Hoey, 1790. Fourth edition. Original polished calf, rebaked with modern gilt stamped morocco title label. Tables in text. [1 – 3], 4 – 226, 7 ll unnumbered. 8vo. Faint staining and scattered toning, a few contemporary marginal notes not affecting text; most pages clean and bright with sound binding. Very good or better. Uncommon. Toole Stott 519, Jessel 1257. Scarce.

2,000/4,000

A classic treatise on tricks with cards and dice, magic squares, fireworks, and other curious (and sometimes dangerous) diversions.



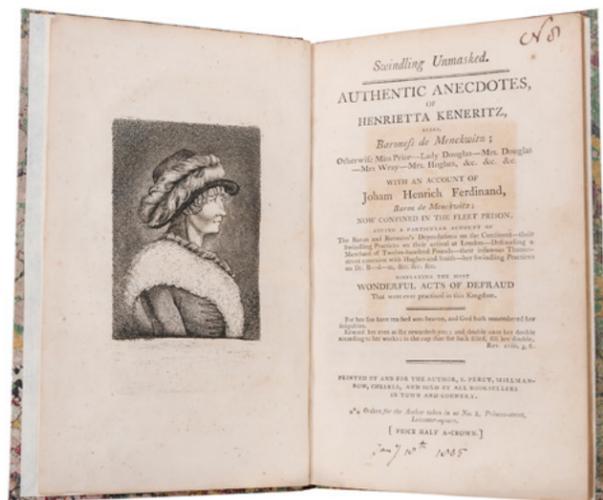
268

268. [PEPPER'S GHOST]
PHANTOSCOPE.

Birmingham: J. Upton, Printer, [1872]. Letterpress broadside for the varied production at the Regent Hall, Yarmouth, of not only Pepper and Tobin's groundbreaking effect, but "The Phantoscope," billed as "much more wonderful in its effects than the ordinary Ghost apparatus." Also on the bill is "Professor Pepper's Proteus or, We are Here but Not Here!" as produced at the Royal Polytechnic. 20 x 7 1/2". Tiny marginal chips.

600/1,200

Presented in concert with a "Spectroscope," the "Phantoscope" is advertised as making possibly a huge range of optical effects, including flying angels (and demons), ladies dancing amidst flames of "real fire," various dissolving views, and an adaptation of Dickens' Christmas Carol in the materialization of a "Haunted Man."



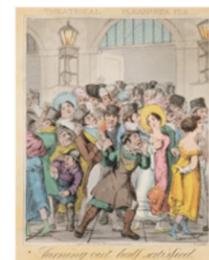
269

269. PERCY, S.
SWINDLING UNMASKED. AUTHENTIC ANECDOTES, OF HENRIETTA KENERITZ, ALIAS BARONESS DE MENCKWITZ....

[London]: Printed by and for the Author, [1805]. Marbled boards with printed title label to spine. Engraved portrait frontispiece of Ms. Keneritz. [i – iii], iv, [1], 2 – 87. Small 4to. Marginal soiling, a few inked notations not affecting text, else very good. OCLC locates only two institutional copies. Rare. See *Exemplars*, p. 221.

800/1,200

The author leaves little to the imagination when describing Ms. Keneritz's craven nature or total lack of scruples, writing in his introduction, "She has the tongue of a Syren, the bite of an asp, and the fangs of a harpy. Like the Egyptian sphinx, though she has the front of a woman, she has the rear of a beast: she is as polluted in mind, as she is prostituted in body; and when some jail has disgorged her, she is full freighted with the cadaverous refinements, and the dregs of every crime." The work outlines a wide range of crimes and cons she committed, both on her own and in the company of her supposed husband, the "Baron de Menckwitz."



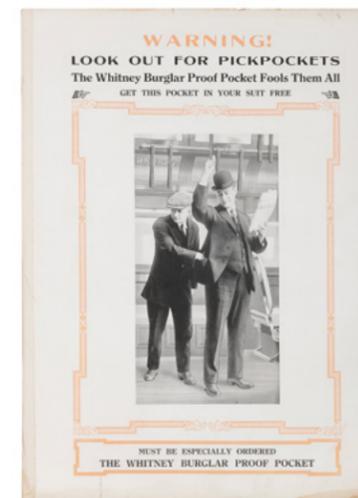
eight of thirteen

272

272. [PICKPOCKETS]
A GROUP OF 13 PRINTS DEPICTING PICKPOCKETS IN ACTION.

Circa 1810 – 90. Thirteen nineteenth century depictions of light-fingered larceny in action, comprising of: Beraud, Jean (after) *The Gambling Rooms at Monte-Carlo* from *The Graphic* of Nov. 8, 1890. - - Hodgon, O[rlando]. *The Freedom of the Press*. Hand-colored etching, ca. 1830. - - Daumier (after), *Un Obligéant Cicerone* and *Fantasies*, both ca. 1845, the latter depicting a Cups and Balls conjurer and acrobat as well as a pickpocket at work on the street, and latter hinged in a loose mat. - - Bouchet (after). *La Place du Palais de Justice*. Circa 1845. - - *A Diving Bell* from *Lisle's Play Upon Words*, 1828. - - *How to Stand at Ease*. Circa 1820, hand-colored engraving by Fores of London with marginal chips and repaired tears, minor soiling. - - Gans. *A Thundering Peal to Thieves Pickpockets Watchmen, &c.* 1829. hand-colored etching, with marginal browning. - - Rowlandson, Thomas (after), *Sports of a Country Fair, parts one and two*, being hand-colored restrikes by Tegg of etchings originally published in 1810, both with minor soiling and wear. - - Cruikshank, George (after), *Dandy Pickpockets Diving*. Hand-colored etching published by Tegg, 1818. - - Warren, John. *Taking Time*. Hand-colored engraving by Dagley, ca. 1840; and Lane, Thomas (after) *Turning Out Half Satisfied*. Hand-colored etching by McLean, ca. 1830, matted. The largest 15 ¼ x 23". See *Exemplars*, pp. 145– 151.

1,000/2,000



273

273. [PICKPOCKETS]
WARNING! LOOK OUT FOR PICKPOCKETS.

[St. Louis?], ca. 1915. Pictorial advertising card issued by the Whitney Company, and advertising its "burglar proof pocket" device of an unknown design; a central full-length photograph depicts a bowler hat and three-piece-suit-clad commuter, on a train car, with a robber attempting to pick his outer pocket. Copy above and below states, "The Whitney Burglar Proof Pocket Fools Them All. Get this pocket in your suit free." Printed on stiff card in two colors, verso bears text advertising Whitney's shoulder designs, with boxed-in areas for fabric samples (long removed). 22 x 16". Linen tape along left edge, skinning and chips to right edge and lower corner chipped, staining.

250/500



270

two of four

270. [PERPETUAL ALMANACK]
FOUR SOLDIERS' PRAYERBOOK BROADSIDES.

Nineteenth century British specimens describing the analogous nature of a bible and a deck of playing cards. Comprising of: *Jack and his Pack of Cards* printed by W. Birmingham of Dublin, 17 x 5 7/8". - - *The Perpetual Almanack or Gentleman Soldier's Prayerbook*. London: J. Evans and Sons, ca. 1850, with wood engraved image at top. 14 ¾ x 9 ¾", with ragged edges and old folds. - - *The Perpetual Almanac; Or, Gentleman Soldier's Prayer Book*. London: Catnach, 1840s, with a border comprised of wood engraved images of a pack of cards and two woodcuts above the text. 14 x 10 ½", considerably chipped and ragged with small losses. - - and *The Perpetual Almanack...Shewing How Richard Middleton Was Taken before the Mayor...* circa 1850, with a decorative wood engraved border, approximately 14 x 9".

800/1,200

271. PHILADELPHIA, Meyer (Jacob Meyer, 1735 - 95).
MEYER PHILADELPHIA.

Germany, ca. 1775. Horizontal letterpress broadside advertising the show of this famed American magician and occultist. Overslip with contemporary note regarding the location of the performance, and inked notations of ticket prices in lower text block. All text bounded by a floral border and upper adornment of cherubs in various costumes. Framed to 20 ½ x 23 ¼". See *Jay's Journal of Anomalies*, p. 188. Rare.

2,000/3,000

An early poster for this influential performer who was born in America but found fame in Europe performing for dozens of royals and heads of state across the continent. Born into a Jewish family he later converted to Christianity, and eventually became a member of an occult Rosicrucian order. Philadelphia was an exponent of phantasmagoria and "lectured" to audiences under the guise of science, as opposed to conjuring, though he regularly presented feats of mind reading and other tricks.



271



274

274. [LEARNED PIG] ROWLANDSON, Thomas (1757 – 1827).
THE WONDERFUL PIG.

London: S.W. Fores, April 12, 1785. Hand-colored etching depicts a semicircle of spectators around a large pig, said to be sapient, spelling out answers to questions with alphabet cards on the ground before it. In the background a large shoe hangs from the wall and a banner above the mantle reads, "The surprising PIG well versed in all languages – perfect arithmetician, mathematician, and composer of music." 9 x 13 1/2". Matted. Margins trimmed away, else very good. See BM Satires 1868,0808.5248.

600/1,200

This illustration was used on the cover of the English edition of Learned Pigs & Fireproof Women.



275

275. PINCHBECK, Christopher (c. 1670.- 1732).
PORTRAIT OF CHRISTOPHER PINCHBECK.

[London?], ca. 1730. Fine three-quarter length portrait mezzotint after the painting by Isaac Whood of the famed horologist and automata maker who was appointed clockmaker to George III, holding a pocket watch in his outstretched hand. 13 x 9".

1,000/2,000

276. [PLAYING CARDS]
HABIT DE CARTIER.

Paris: Chez N. de L'Armessin, ca. 1715. Etching of a playing card maker resplendent in a costume crafted from the tools of his trade, from a later edition of *Costumes Grotesques et les Metiers*. 13 5/8 x 9 3/4". Marginal soiling and contemporary notations.

400/800

This imaginative image, one of thirty-eight by L'Armessin of tradesmen fancifully garbed in the trappings of their work, was an early trademark for Mr. Jay, who used the picture frequently to advertise his own work – of an entirely different nature – with a pack of playing cards.



276



277

277. [PLAYING CARDS]
NINE HAND-PAINTED TRANSFORMATION CARDS.

Early nineteenth century watercolors on stiff stock, each being a "transformed" card from a pack, being satirical images of tradesmen, boxers, a tailor, a choir master and his acolytes, a scene incorporating the Taj Mahal in the background, cleverly incorporating the pips of various cards into their designs. Represented are the Two, Three, and Six of Hearts, the Ace of Clubs, and the Two, Three, Six and Seven of Diamonds, the latter with two distinct designs. Each image signed with the initials "W.H." 3 3/4 x 2 3/4" each, mounted to an album page.

400/800

278. [POKER] HIRST, E [?].
POKER, AS PLAYED BY SKILLED PROFESSIONAL GAMBLERS, AND MANNER AND METHODS BY WHICH THEY ARE ENABLED TO WIN, FULLY EXPOSED.

Circa 1902. Printed wrappers (rear stained, spine splitting). 1 – 23, [24], 24mo. Good condition. Rare; the first we have encountered.

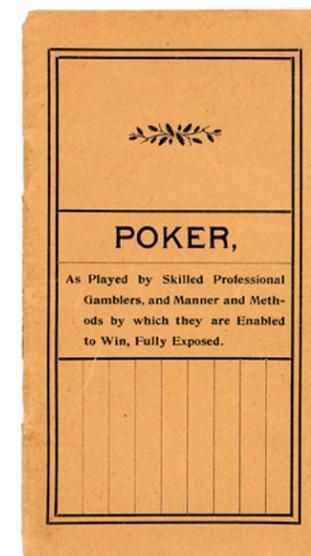
250/500

This treatise lacks a title page, apparently as issued, but poker bibliographies attribute this work to Hirst. No other copies can be traced. The work lists and tersely describes many methods for cheating at America's "national game" of the era, draw poker.

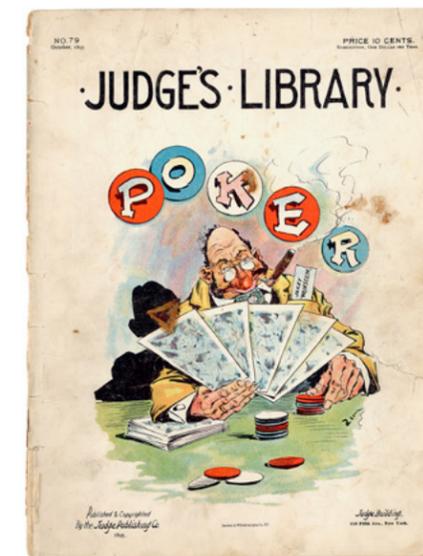
279. [POKER]
JUDGE'S LIBRARY "POKER" ISSUE. NO. 79.

October, 1895. Filled with illustrations of poker players, cheating at cards, and cartoons on the game and all related matters. Eight full-page color plates. Color lithographed cover. 4to. Closed tears, staining, chipped wrappers. Scarce.

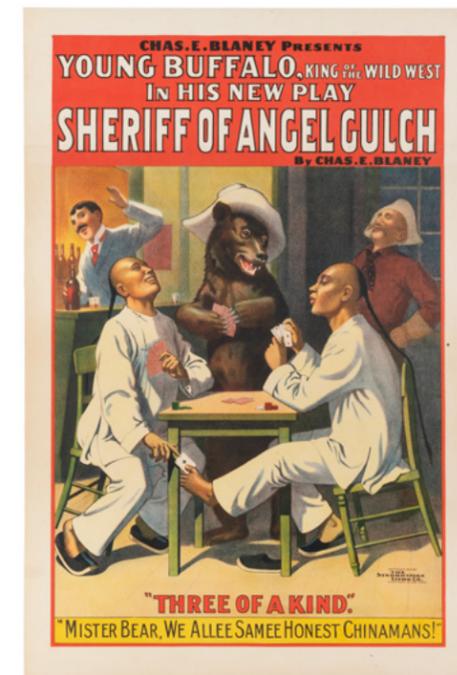
500/1,000



278



279

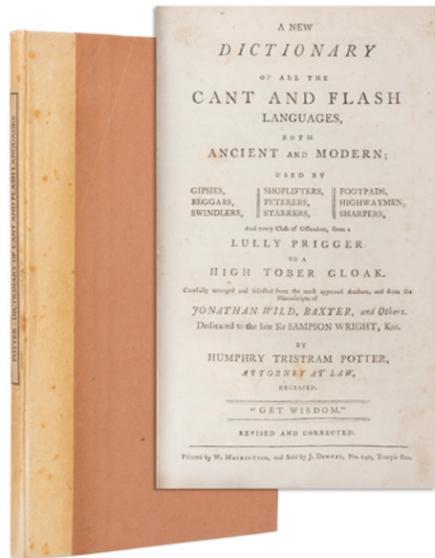


280

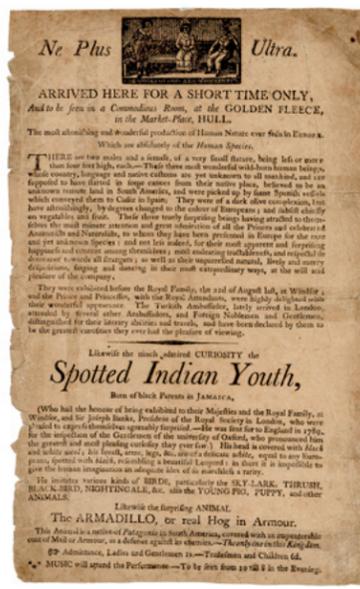
280. [POKER] YOUNG Buffalo, King of the Wild West.
SHERIFF OF ANGEL GULCH.

Cincinnati: Strobridge Lithographers, ca. 1906. Half-sheet color lithographed theatrical poster, titled "Chas. E. Blaney presents Young Buffalo, King of the Wild West in his new play Sheriff of Angel Gulch." Two Chinese men play and cheat at cards, with a California bear wearing a cowboy hat as the third participant. Caption below the image reads, "Three of a Kind," with a lowermost quote: "Mister Bear, we allee samee honest chinamans!" 29 1/4 x 19 1/4". Closed tear in upper left. A-. Linen backed. See *Exemplars*, p. 138.

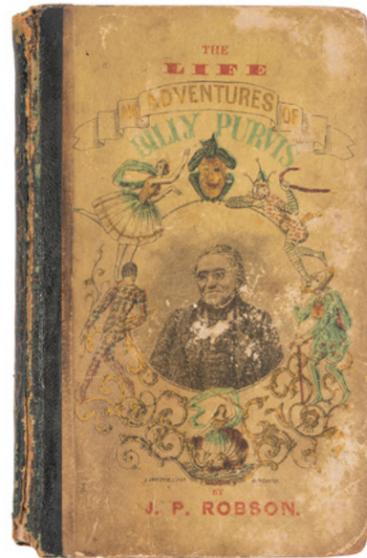
800/1,200



281



283



286

281. POTTER, Humphrey Tristram (1747 – 90). A NEW DICTIONARY OF ALL THE CANT AND FLASH LANGUAGES.

[London]: Printed for W. Mackintosh and sold by J. Downes, 240 Temple Bar, ca. 1797. Peach boards over cloth spine lettered in black. [i – iii], iv, [5], 6 – 62. Foxed.

1,000/2,000

A scarce reissue of Potter's work on the language of the underworld, issued posthumously and defining ancient and modern slang of "gipsies, beggars, swindlers, shoplifters, peterers, starrers, footpads, highwaymen, sharpers, and every class of offenders, from a lully prigger to a high tober gloak."

282. POTTER, Professor. POTTER THE WONDERFUL! THE MARVELLOUS! THE GREAT ANTI-SPIRITUALIST AND WIZARD.

West Hartlepool: J. Procter, 1872. Letterpress broadside proof of a bill bearing a central wood-engraved image of ghostly manifestations, trunk and barrel escapes, and describing the ancillary acts sharing the bill with Potter, including impersonators, a trapeze act, and singers. 30 x 10". Ragged edges, old folds, tiny losses. Pencil marginalia, likely in the hand of the performer, indicates how the finished broadside should be printed.

500/1,000

This bill is one of many recovered by Robert Wood from the archives of printer J. Procter of Hartlepool. The project of excavating Procter's vast archives was chronicled in great and captivating detail in his book Victorian Delights (1967). Many of the objects Wood rescued were proofs or samples, as is the example offered here, which reveal various steps in the printing process as well as the client's requested alterations to Procter's work.

400/800

283. PRIMROSE BOBEY, John Richardson (b. 1772). NE PLUS ULTRA. ARRIVED HERE FOR A SHORT TIME ONLY.

(Hull, ca. 1790). Letterpress broadside with small wood-engraved image at its top for the exhibition of curiosities at the "Commodious Room, at the Golden Fleece, in the Market-Place, Hull," of three "most astonishing and wonderful production[s] of human nature ever seen in Europe," namely, a "Spotted Indian Youth," born in Jamaica, who imitates the songs of birds and other animals; three little people (or possibly pygmies), who receive top billing; and an armadillo, billed as a "real hog in armour." 12 1/4 x 7 1/2". Edges ragged, old chips and folds, partially mounted at verso.

1,000/2,000

Primrose, born to Jamaican slaves, was piebald (or afflicted with the pigment disorder vitiligo), and is here described as having a "head covered with black and white wool; his breast, arms, legs &c. are of a delicate white, equal to any Europeans, spotted with black, resembling a beautiful Leopard: in short it is impossible to give the human imagination an adequate idea of so matchless a rarity." He was exhibited by a variety of managers before winning his freedom and striking out on his own. In his later years he married an Englishwoman and became a proprietor of a menagerie.

284. [PRODIGY] GREAT ATTRACTION AT CONCERT HALL. LITTLE BOBBY!

San Francisco: Commercial Steam Press, 1850s. Wood-engraved letterpress broadside for a three-part show featuring the famous foot juggler Professor Risley, magician and ventriloquist Monte Cristo, Mons. D'evani the "living wonder of the 19th Century," and "Little Bobby," a boy pictured at full length at the center of the bill. 25 x 5 3/4". Old folds, ragged edges, chipped and worn; fragile but intact.

500/1,000

285. PURVIS, Billy (1784 – 53). PURVIS THE NEWCASTLE CONJUROR.

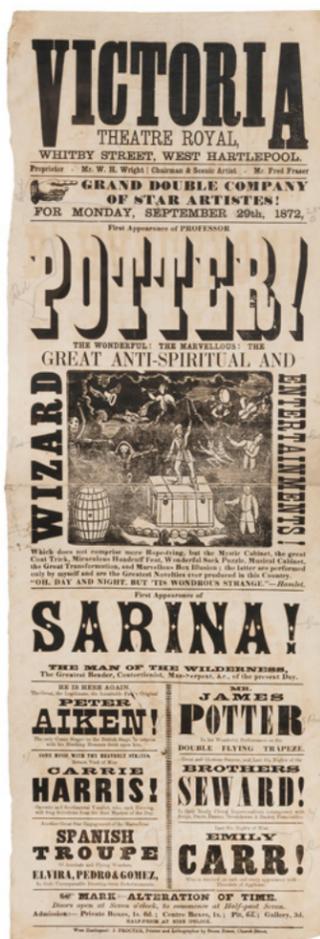
[Newcastle]: G. Angus, Printer, 1822. Letterpress broadside advertising an appearance at Mr. Dixon's Long Room, White Hart Inn, under the auspices of Lodge No. 13 of the Free & Easy Johns, featuring the "magical deceptions, with cards, rings, watches, medals, money, handkerchiefs, &c." along with his mind reading feats and a recital upon the Union Pipes (Irish bagpipes) by Purvis. 14 1/4 x 6 1/8". Old folds and faint contemporary inked notations in lower border, small loss and tears in upper right; laid down. Scarce.

400/800

286. ROBSON, J[oseph] P[hilip] (1808 – 70). THE LIFE AND ADVENTURES OF THE FAR-FAMED BILLY PURVIS.

Newcastle-Upon-Tyne: Printed by John Clarke, 1849. First edition. Color pictorial paper-covered boards over green leather spine decorated and lettered in gilt, engraved three-quarter length portrait frontispiece of Purvis. Frontispiece, [1 – 3], 4 – 240. 8vo. Corners bumped, binding rubbed, joints cracked. Folding paper case. Toole Stott 1301.

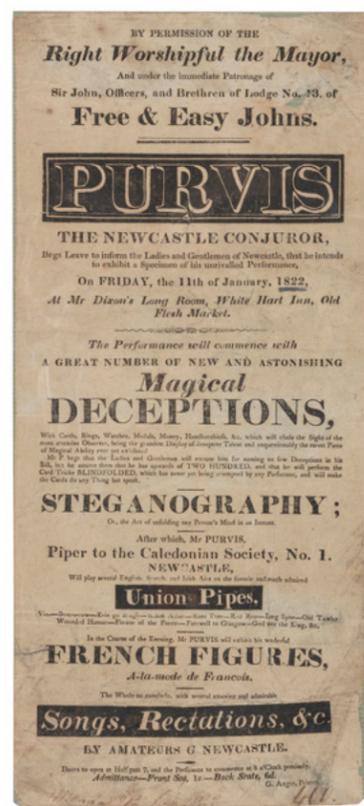
400/600



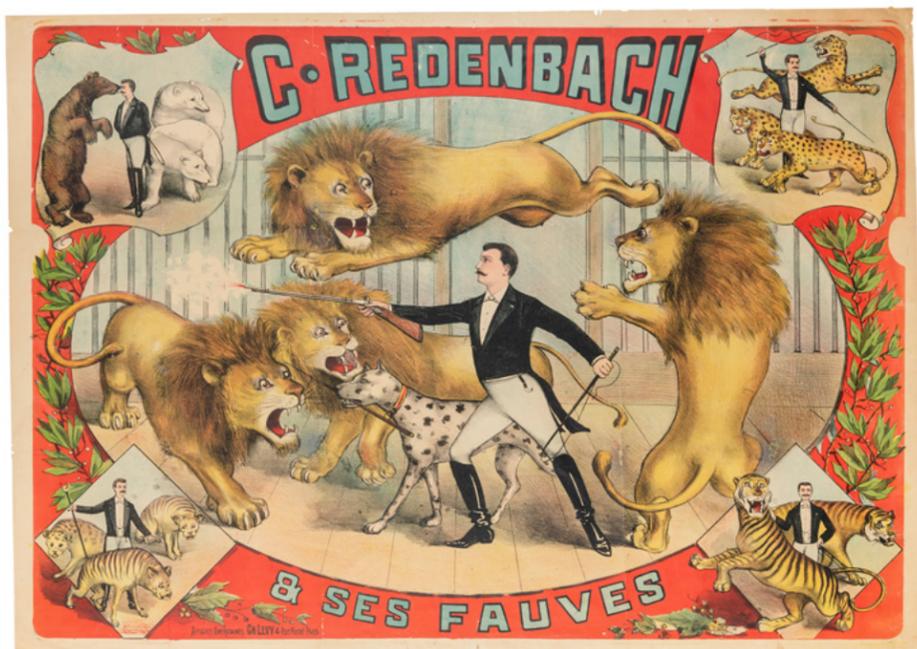
282



284



285



288

287. RAMESES (Abraham Marchinski, 1876 - 1930).
RAMESES IN HIS EGYPTIAN TEMPLE OF MYSTERIES.

London: S.C. Allen, ca. 1910. Bright half-sheet stone lithograph advertising the performance of this British music hall magician. A butterfly woman floats over the performer, and another woman springs from a burning brazier. 30 x 20 1/8". Linen backed. A.

3,000/6,000

A bona fide music hall and variety show star, Rameses, billed as the "Egyptian Wonder Worker" was the first illusionist to appear at London's famed Palladium. His show grew from humble beginnings to a stage-filling spectacle, one feature of which was a mystifying levitation, depicted here by the artist as the flight of an assistant with butterfly-like wings. Sadly, Rameses' life story was one that went from rags to riches, but ended as it began, in rags, when he died nearly penniless at the age of 54.

**THE CANINE LION TAMER
 AND HIS MASTER**

288. REDENBACH, C.
C. REDENBACH. & SES FAUVES.

Paris: Affiches Americaines Ch. Levy, ca. 1890. Horizontal color stone lithograph bears four corner vignettes of the animal trainer working with hyenas, leopards, polar and brown bears, and a tiger, with the large central image depicting his work with four snarling lions, in concert with his dog, who holds a whip in its teeth while Redenbach wields both a whip and a rifle to tame the beasts. 34 1/2 x 49". Old folds, with over-coloring and chips scattered throughout borders and image. B. Linen backed.

1,500/2,500



287

289. [SWALLOWER]
JACQUES DE FALAISE LE POLYPHAGE.

[Paris: Pierre La Mésangère 1816]. Hand-colored etching from *Le Bon Genre*, No. 93, picturing the polyphage on a platform before a well-appointed crowd, in the act of swallowing a live mouse, and with a wriggling snake in his other hand. His assistant holds a sword, likely to be part of his hearty repast. Framed to 15 1/4 x 16 3/4", sight 9 1/2 x 11 1/4".

300/600

De Falaise (Jacques Simon, 1754 - 1825), sometimes referred to as the "human piggy bank," swallowed nearly anything in his sight, including live birds, crabs, eels, mice, pipes, and even pocket change. He was hired by conjurer Louis Comte in 1816 to perform as part of the magician's company. *De Falaise* committed suicide in 1825.



289

290. RIBRIGHT, George.
A CURIOUS COLLECTION OF EXPERIMENTS TO BE PERFORMED ON THE ELECTRICAL MACHINES MADE BY GEORGE RIBRIGHT.

London: Printed by J. Brown, 1789. Plain wraps. Engraved frontispiece and one engraved plate. [1 - 2], 3 - 24; 12mo. Title page with old inked cancellation of the name "George Ribright," and the name John Rogers written above it in the same hand.

200/400

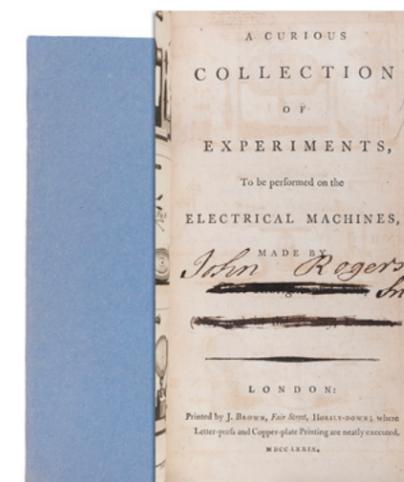
Includes a wide range of electrical experiments and tricks that use electricity as their motive power, including the animation of small statues.

291. RICE, Dan (Daniel McLaren, 1823 - 1900).
AUTOGRAPH LETTER SIGNED BY DAN RICE.

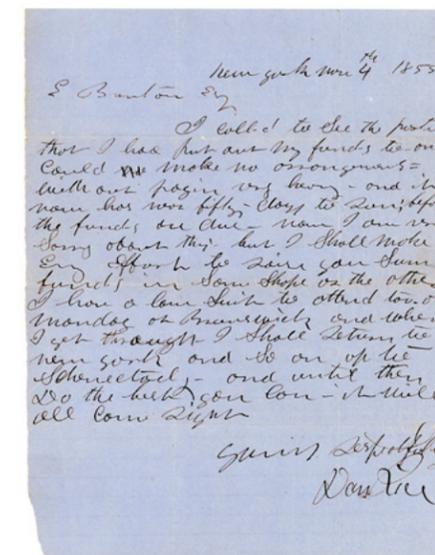
Hand dated Nov. 4th 1855, Rice writes in ink to his correspondent, possibly a printer, regarding posters used to advertise his circus, as well as his travels in New York. One 4to sheet with old mailing folds and one corner clipped. SIGNED boldly in ink, "Yours respectfully Dan Rice." A rare and important autograph of this circus legend.

500/1,000

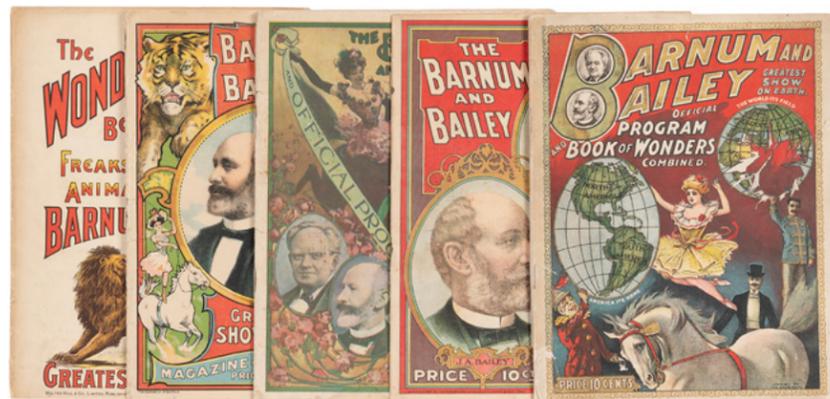
Dubbed by his biographer as "The most famous man you've never heard of," Rice seemed, from birth, destined to a life in the center ring. His uncle was a ringmaster with the Howes & Turner circus, and by the time he was a teenager, Rice had taken up the family business, exhibiting a trained pig named Sybil who could apparently tell time. It was not long thereafter that he began singing, dancing, and acting, though it was as a clown and proprietor of a circus bearing his own name that he found his greatest fame, rivaling and perhaps even surpassing Barnum's reputation for a time. In fact, it may have been Rice's show that was the first to be described as the "greatest show on earth." An inveterate patriot, he ran for President in 1868, inspired George M. Cohan, and was one of the models for Uncle Sam. While campaigning for Zachary Taylor, Rice was also reported to coin the phrase "jump on the bandwagon," in the act of encouraging the candidate to campaign from the back of one of his circus wagons.



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292. BARNUM & BAILEY GROUP OF FIVE PROGRAMS.

1890s/1910s. Including the Wonder Book of Freaks & Animals (London, 1898) -- Barnum & Bailey Greatest Show on Earth Book of Wonders and Official Program (1905, with tipped-in daily program for a stand at Chico, CA, as issued) -- Barnum & Bailey Greatest Show on Earth Magazine of Wonders (1897) -- Official Programme and Book of Wonders Combined of the Barnum & Bailey Greatest Show on Earth (New York, 1903) -- and The Barnum & Bailey Greatest Show on Earth Magazine and Daily Review (1910, with laid-in program for a stand at Missoula, MT). Color lithographed covers by Strobridge, Courier, and others. Small 4tos, with chips, soiling, and age-expected wear.

400/800

Many of Barnum's most celebrated sideshow acts are represented (and pictured) in the pages of these souvenir programs, including Charles Tripp, Annie and Frank Howard, Jo-Jo the Dog Faced Boy, and Annie Jones, the bearded lady.

293. [ESCAPE ARTIST] RITHLOW, Fred. SENSATIONNEL FRED RITHLOW L'EVADÉ PERPÉTUEL.

Hamburg: Adolph Friedlander, 1910. One-sheet color lithograph of this unusual escape feat presented as a playlet in the American West, performed by the magician while being dragged behind a fast-moving steed. Framed to 29 1/2 x 39 1/2". Old folds visible, but not examined out of frame. See *Learned Pigs & Fireproof Women*, color plates.

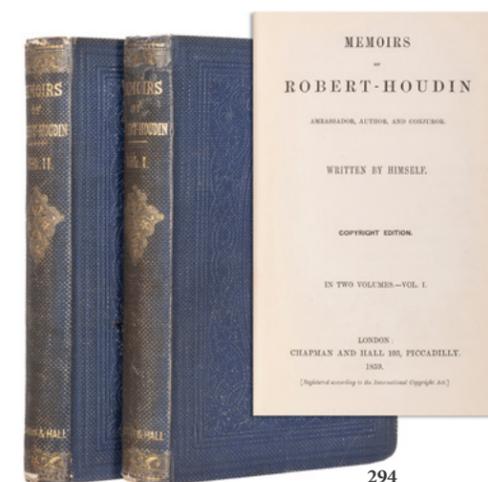
2,000/3,000

A bizarre combination of equestrian exhibition and escape artistry, the somewhat Americanized text below the image describes Rithlow's act as follows: "In his original scene / from the American lynchjustice / The punichement [sic] of a horse thief and how he escapes." Rithlow was chained and fettered by cowboys, and tied in a sack, which was then roped to the saddle of a horse. While being dragged along behind the galloping animal, he made his miraculous escape. Vignettes in the poster show him before, during, and after the performance.

294. ROBERT-HOUDIN, Jean Eugène (1805 – 71). MEMOIRS OF ROBERT-HOUDIN.

London: Chapman and Hall, 1859. FIRST ENGLISH EDITION OF THIS SEMINAL CONJURING AUTOBIOGRAPHY. Two volumes in matching dark blue publisher's pebbled cloth, stamped in gilt and blind. 8vo. Spines toned and chipped, general shelfwear, bindings slightly canted. Pages very good, a few old fold marks. Toole Stott 602.

500/1,000

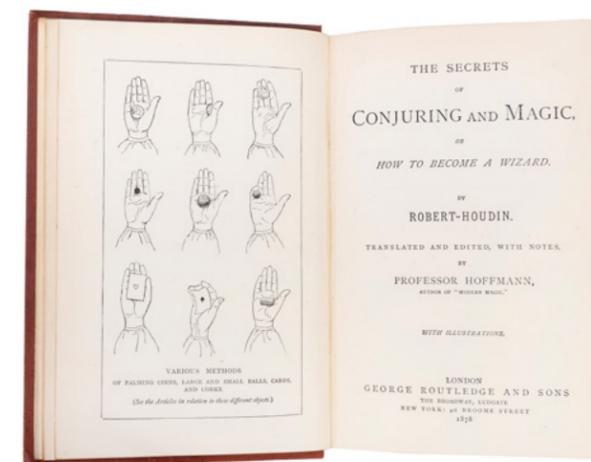


294

295. ROBERT-HOUDIN, Jean Eugène (1805 – 71). THE SECRETS OF CONJURING AND MAGIC.

London: George Routledge and Sons, 1878. FIRST ENGLISH EDITION, translated by Professor Hoffmann (Angelo Lewis). Publisher's brown pictorial cloth stamped in black and gilt. A.E.G. Frontispiece, profusion of illustrations throughout. Thick 8vo. Trifling wear at corners and tiny spots to cloth; as fine an example of this seminal conjuring textbook as we have encountered.

400/800



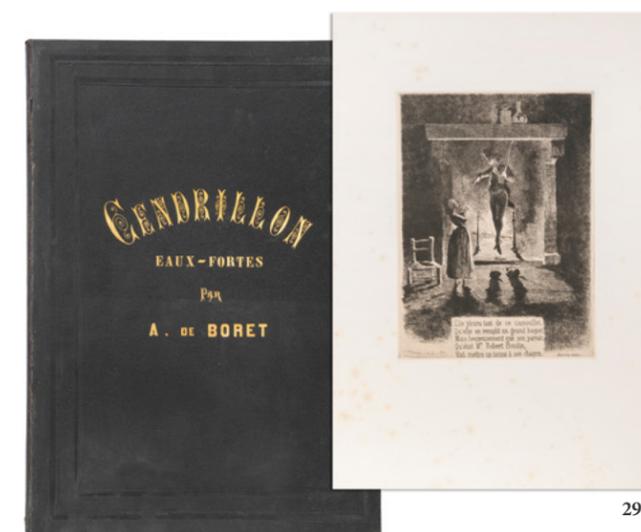
295

296. [ROBERT-HOUDIN] de Boret, Amédée (1837 – 1916). CENDRILLON.

Paris: [Auguste] Delâtre, 1865. Suite of twenty mounted plates with captions by de Boret, being the artist's reimagining of the tale of Cinderella, recasting the story in Algeria, and with the role of the Fairy Godmother played by Jean Eugene Robert-Houdin. Contemporary pebbled black cloth folio (short tear at rear of spine), cover lettered in gilt. Plates foxed.

1,200/2,400

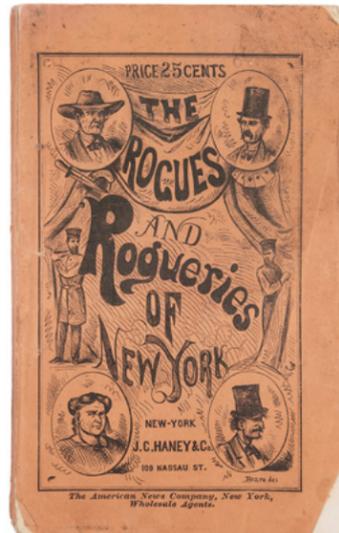
Though Robert-Houdin retired from the stage at the age of 48, he was pressed into the service of his country in 1856 by Napoleon III to help quell a rebellion of Marabout natives in Algeria. His performances in Africa not only aided the French ruler, but helped secure the conjuror's reputation and legend. De Boret, like many of his countrymen, was clearly in awe of the magician and well aware of his accomplishments. Here, the artist depicts Robert-Houdin in a reimagined form, as a bearded conjurer holding a cane, who descends mysteriously from the fireplace to grant Cinderella's wishes.



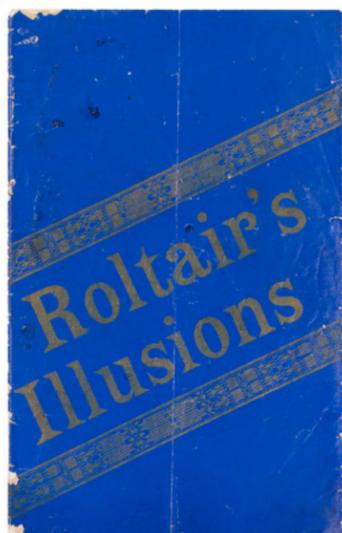
296



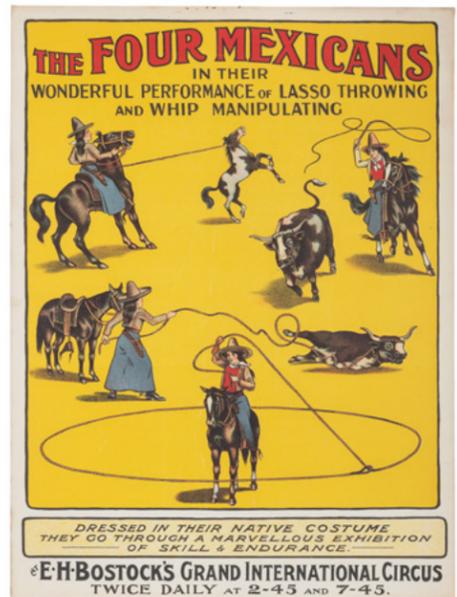
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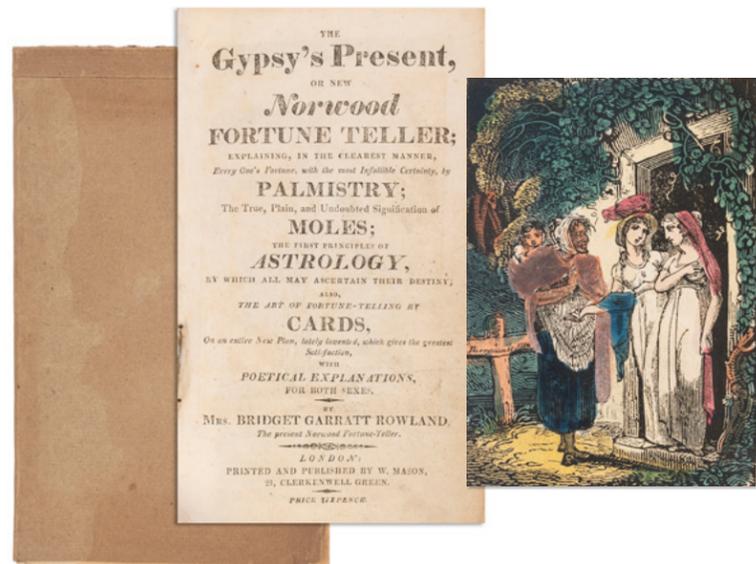
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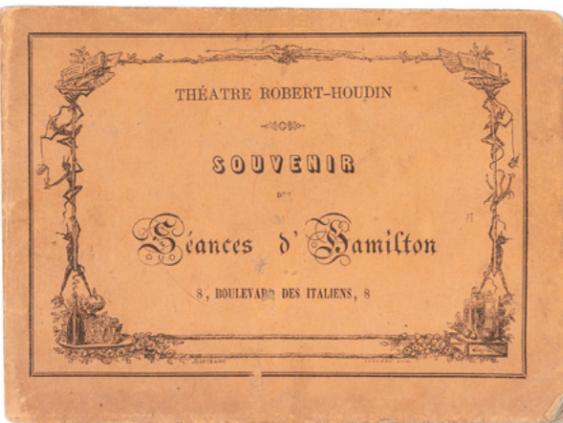
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301



302



297

297. [ROBERT-HOUDIN] HAMILTON (Pierre Etienne Chocat, 1812 – 77). **THÉÂTRE ROBERT-HOUDIN. SOUVENIR DES SÉANCES D'HAMILTON.** Paris: Jouaust, ca. 1862. Printed orange wrappers. Lithographic frontispiece of Hamilton. Five plates, including the classic image of Robert-Houdin presenting the Orange Tree automaton. Oblong 12mo. Foxed and soiled with faint dampstains, but sturdy and sound; good. In a cloth-covered slipcase, spine strip titled and ruled in gilt. **1,000/1,500** *Hamilton was Jean Eugène Robert-Houdin's pupil and successor. He moved his mentor's famous theatre to the Boulevard des Italiens in the 1850s and remained its principal performer and proprietor for years. This souvenir booklet was modeled on the Album des Soirées Fantastiques of Robert-Houdin, published in 1849.*

298. [ROBERT-HOUDIN, Jean Eugène] **LA MALLE DES INDES.** Paris/London: Enoch & Sons, ca. 1874. Lithographed sheet music for the "galop brillant" by Georges Lamothe, composer, dedicated to [Emile] Robert-Houdin and [Pierre-Edouard] Brunnet. The cover depicts a box escape illusion. Folio. Browned, stained, chipped. **200/400**

299. **THE ROGUES AND ROGUERIES OF NEW YORK.** New York: J.C. Haney & Co, 1865. First edition. Publisher's pictorial orange wraps printed in black. Illustrated. 118 pp. 12mo. Chipping and small losses to extremities and corners, pages dog-eared, spine worn, but sturdy; very good overall. **500/1,000** *A wide-ranging treatise on all manner of scams and cons, including bogus jewelry, fortune telling, marriage scams, pickpockets, safe cracking, thimble-rigging, highway robbery, quacks and medical humbug, fortune-telling, lotteries, and with a chapter devoted to "Gamblers and Their Victims." Other curious cons outlined include "how to become invisible," "moustache forcers," and a "Spanish Consul in Want of Pants."*

300. **ROLTAIR, Henry (1853 – 1910). ROLTAIR'S ILLUSIONS.** Circa 1890. Bright blue publisher's wrappers lettered and printed in gold. [1], 2 – 16, 16mo. Wraps chipped, short tears, old vertical fold. Good. The first example we have encountered. **400/600** *Roltair is acknowledged as a pioneer of fairground spectacles and illusions at Coney Island and elsewhere, and including the construction of an upside-down house, Spidora (Spider Girl illusion), and Creation, a two-hour long ride that was said to show viewers the creation of the world. This pitchbook is curious in that it teaches only a few card tricks, devoting as much if not more space to divulging (without illustrations) the methods behind small sideshow illusions like The Living Head in a Bottle, The Aerial Suspension, and The Sphinx or Decapitated Head.*

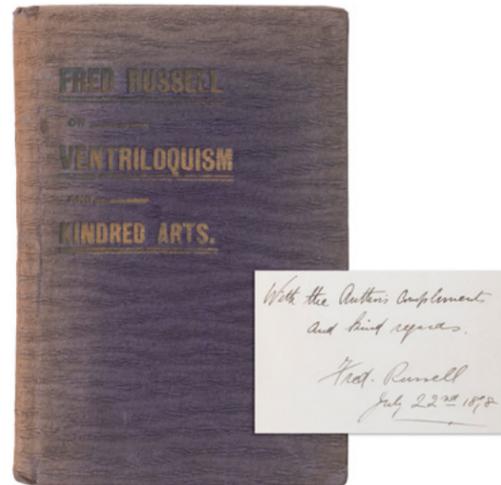
301. [ROPING] **THE FOUR MEXICANS.** Circa 1925. Quarter sheet lithograph in colors pictures four female performers "in their native costume [as] they go through a marvellous exhibition of skill & endurance," lassoing broncos and wild stallions at Bostock's Grand International Circus, twice daily. The performance is also slated to include whip manipulation. 20 x 15". A. Unmounted. **400/800**

302. **ROWLAND, Mrs. Bridget Garratt. THE GYPSY'S PRESENT, OR NEW NORWOOD FORTUNE TELLER.** London: Printed and Published by W. Mason, ca. 1830. Old plain paper wraps. Hand-colored wood-engraved frontispiece of a gypsy woman approaching two ladies at home. Wood-engraved images in text. [1-3], 4 – 35, [36]. Publisher's ads on verso of terminal leaf. A few dog-eared pages, faint browning; very good. **400/800** *One of a series of chapbooks that explains, "...in the clearest manner, every one's fortune, with the most infallible certainty, by palmistry; the true, plain and undoubted signification of moles; the first principles of astrology, by which all may ascertain their destiny; also, the art of fortune-telling by cards ... with poetical explanations for both sexes."*

303. **ROYLE, Powis. SOIREEs FANTASTIQUE. PROFESSOR POWIS ROYLE.** Hartlepool: J. Procter, 1853. Letterpress broadside bearing a large wood-engraved image of Royle's Magic Punch Bowl in the upper third, the bowl surrounded by flying sprites, and the text below it outlining an elaborate program featuring many of Robert-Houdin's tricks, among them the Crystal Cash Box, Bullet Catch, feats with cards, candles, and watches, among other effects. 30 x 10", partially mounted to an album page, with old folds and chips, small loss in image, dusty and soiled. Sold together with an undated two-page ALS from Royle to printer John Procter, requesting a quantity of these broadsides, along with day bills, to be posted around town, and also advising as to the distribution of complimentary tickets which Procter is also asked to produce. With a spike file hole, else very good. SIGNED "Powis Royle" in ink. **600/1,200**



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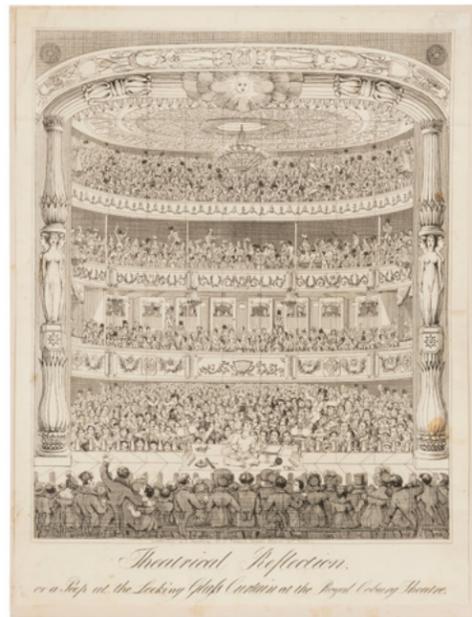
304

*With the Author's Compliment
and kind regards.
Fred. Russell
July 22nd 1898*

304. RUSSELL, Fred (Thomas Parnell, 1862 – 1957).
VENTRILOQUISM AND KINDRED ARTS.
[London]: Keith, Prowse & Co., [1898]. Publisher's purple paper-covered boards, lettered in gilt. Marbled red endsheets, A.E.G. Portrait frontispiece of Russell, one plate showing Russell with Coster Joe. 96pp, 8vo. Binding cracked and spine toned, frontis loose. INSCRIBED AND SIGNED by the author on the frontis verso, "With the author's compliments and kind regards, Fred Russell, July 22nd 1898."

300/600

An uncommon work by the "father of modern ventriloquism," and the first we have encountered. Russell was the first performer to use a single figure sitting on his knee, an entirely new approach at the time, which set the stage for Bergen and Winchell.



305

305. SAMEE, Ramo (d. 1850).
**THEATRICAL REFLECTION. OR, A PEEP AT THE
LOOKING GLASS CURTAIN AT THE ROYAL COBURG
THEATRE.**

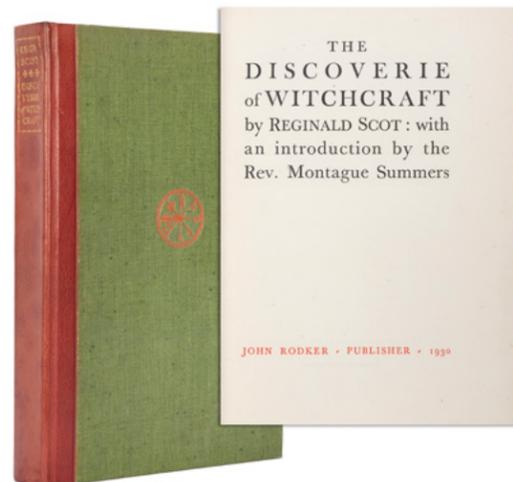
London: G. Humphrey, 1822. The famed Indian juggler sits before the mirrored curtain reflecting the audience at what would become London's Old Vic, presenting his feats of conjuring and sword swallowing. 14 3/8 x 11". Mounted to an album page, with small closed tears and faint spotting.

400/800

306. SCOT, Reginald (c. 1538-1599).
THE DISCOVERIE OF WITCHCRAFT.

Bungay: John Rodker, 1930. Quarter dark red morocco over green cloth, titles gilt stamped. LIMITED EDITION number 554 of 1,275 copies produced on specially-made Dutch paper with deckled edges, and including reproductions of original woodcuts, among these the iconic images of conjuring apparatus from what is considered the first work in English to explain magic tricks. With an introduction by the Rev. Montague Summers. Small folio. Cloth bright and crisp, only the faintest sunning to spine, free endpapers toned as usual. The finest example of this handsomely made book we have encountered.

400/800



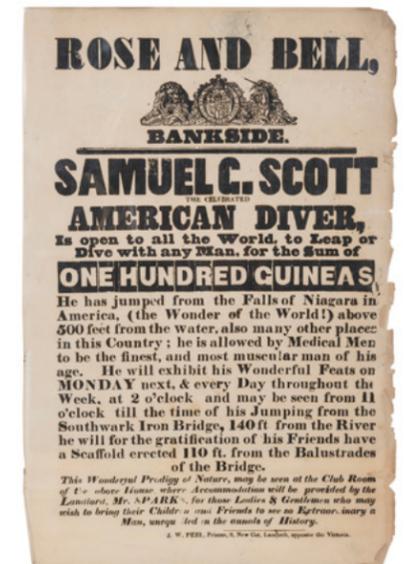
306

307. SCOTT, Samuel C. (1813 – 1841).
**SAMUEL C. SCOTT
THE CELEBRATED AMERICAN DIVER.**

Lambeth [London]: J.W. Peel, ca. 1840. Broadside for Scott's challenge dive at the Rose and Bell, Bankside, the bill suggesting a wager: that Scott will offer 100 Guineas to "dive with any man." 15 x 9 3/4". Right edge ragged, partially mounted to an album page. Fragile. See *Learned Pigs & Fireproof Women*, Chapter 10.

500/1,000

As this bill makes clear, Scott was a well-known diver and made a name for himself by jumping over Niagara Falls, although the distance he fell has been disputed. Regardless, he made a career of high dives of great distances, often swinging from ropes by his feet and neck before plunging into the water as a sort-of warmup performance. Sadly, during one of these pre-dive swings, the noose around Scott's neck tightened and by the time he was freed from it – the audience thought that his struggles were part of the show – it was too late. Scott died on January 11, 1841, an unwitting victim of his own lack of preparation.



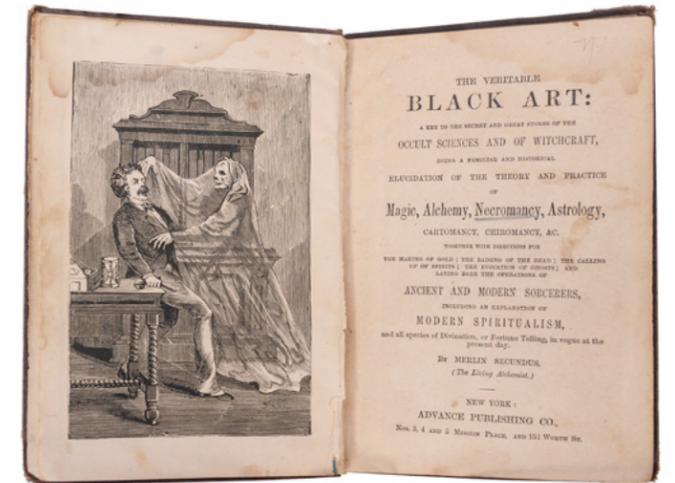
307

308. SECUNDUS, Merlin (pseud.)
THE VERITABLE BLACK ART.

New York: Advance Publishing Co., (1875). Plain brown-black cloth. Wood-engraved frontispiece of a ghost terrorizing a man holding a pistol. Illustrated. 8vo. Hinges weak, dampstains, soiling, cloth rubbed and chipped; good to fair. Not in Toole Stott and apparently unrecorded elsewhere, though later pulp editions have been recorded.

1,000/2,000

A curious treatise that explains alchemy, magic, astrology, fortune-telling, and phrenology. It also exposes the tricks of the Davenport Brothers, illustrates the method behind Pepper's Ghost and magic lanterns, as well as other tricks.



308

309. [SHADOWGRAPHY] GUEST, Leslie (1898 – 1981).
**LESLIE GUEST'S HAND SHADOW ACT CASE, SCREEN,
AND GIMMICKS.**

Circa 1942. Wooden case with hinged lid, the interior compartmentalized and containing the electric lantern, screen, and an array of gimmicks and props for a hand shadow performance, including the tin appliances, a miniature curling iron and trombone, bottle of gin, various hats and head-forms, and other articles used for mini-plays conducted in silhouette, including many classics of the form, among them "The Haircut," "The Drunkard," and others. Constructed from a modified artist's case, allowing the act to be performed in small venues, as the canvas screen mounts atop the open lid of the case in the same manner as a stretched canvas. Outer dimensions of case (closed) 14 x 18 1/2 x 7". Enclosed is a note addressed to Ricky Jay tracing the provenance of the case; Guest's holographic note is affixed inside the frame of the shadowgraph screen, bearing his New Jersey address.

600/1,200

Guest served as Secretary and National President of the Society of American Magicians, and editor of its long-running journal. *M.U.M.*, for nine years. He developed his hand shadow act during WWII, presenting it for American troops with the U.S.O.



309

THE FIRST SIDESHOW IN AMERICA?

314. [SIDESHOW]
ENTRANCE PASS TO THE TAMMANY MUSEUM.

New York: J. Harrison/J. Buel, 1796. Double-sided entrance ticket to the Tammany Museum, the recto completed in ink for one "Elijah Cock," and his family with text around an embossed central seal; the verso unaccomplished, and with the text "Admit Brother _____ to the Museum and Wax-Work." With two different printers and different dates of publication on each side. 2 1/2 x 3 3/8". Uniform browning, but very good overall. Rare. See *Exemplars*, p. 325.

500/1,000

Established in New York by the Tammany Society in 1793, the museum was erected in the same building where America's first Supreme Court convened. The "American Museum," as it was known, was created as a monument to relics of American history, along with curiosities of nature and art. In 1795 complete control of the museum was relinquished to Gardner Baker. The first keeper of the collection, his name appears on this ticket. To broaden the appeal of the attraction, Baker expanded its purview, including displays of International artifacts, wax figures, a small menagerie, and a host of freakish curiosities, as well. In the process, he not only laid the groundwork for P.T. Barnum, who would come to own the museum in 1841, but perhaps unwittingly established the idea of what would become the American sideshow.

315. SKINKER, Tannakin.
A CERTAINE RELATION OF THE HOG-FACED GENTLEWOMAN CALLED MISTRESS TANNAKIN.

London: Printed by J.O. ... [ca. 1816?]. Wood engraved portrait of the pig-faced lady to title page, headpiece. Eight unnumbered leaves, A-B4; 4to. Armorial bookplate. Text block generally clean with scattered wear, faint foxing and short tears. Contemporary boards, disbound. Scarce.

800/1,200

A nineteenth century edition by John Sturt, the "facsimilist" who produced at least 17 similar volumes, this being a handsome recreation of a rare tract first published in 1640. The slim work describes the life of a woman "bewitched in her mothers wombe in the yeare 1618..." having been born with a pig-like snout after her mother turned away a beggar woman who was also a witch. Miss Tannakin wore fancy clothes and ate from a sliver trough, but could only communicate in grunts, though she was apparently able to write with some facility. A watermark to the final leaf reveals the year of manufacture of the paper of this tract as 1804.

310. [SHADOWGRAPHY]
CABINET OF SHADOWGRAPH APPARATUS.

American, ca. 1895. Set of tin and cardboard accessories and props used to present a hand shadow demonstration, including a candlestick, fishing rod, tankard, wine bottle, and profiles for various faces. In a handsome paper box with colorful label on the lid picturing a shadowgraph rabbit and swan. 9 x 5 x 1 1/2". Extremities of box worn with small splits, but remarkably well preserved.

400/800

311. [CATALOG] SHAW, W.H.J. (William Henry James, b. 1859)
SHAW'S ILLUSTRATED AND DESCRIPTIVE CATALOGUE OF EXTRAORDINARY AND SUPERIOR NOVELTIES IN CONJURING TRICKS AND MAGICAL APPARATUS, ILLUSIONS, ANTISPIRITUALISTIC EFFECTS, ETC.

(Chicago), ca. 1894. Pictorial wrapper, profusion of illustrations, including portraits of John Randall Brown, Stuart Cumberland, and Washington Irving Bishop, with short biographies. 8vo. Covers considerably chipped.

200/400

Shaw moved to Missouri later in his career and continued to supply the trade, shifting his focus to ventriloquial and wax figures and sideshow illusions.

312. [SIDESHOW]
NELSON SUPPLY HOUSE FREAK SUPPLY CATALOGS AND CORRESPONDENCE.

South Boston, 1920s. A small archive of catalogs and correspondence related to this manufacturer of gaffed sideshow exhibits, including two catalogs (one 12 pp., another 4 pp.), together with five autograph letters from the proprietor, Billy Nelson, and seven typed carbon-copy letters from a carnival operator, dated 1921. Correspondence and one Nelson circular affixed at the left long margin, obscuring some words. Several pages two-hole punched at top. Wear at extremities and splitting at folds with no losses.

500/1,000

Nelson offers not only wax figures and other gaffed freaks in the pages of his catalogs, but the banners with which they may be exhibited, as well. Photographs of the latter fill the 12-page brochure, which advertises "mummified curiosities" and similar oddities, including a "prehistoric woman" (the last representative of the lost tribe of red headed Indians), "The Moa or Devil Bird," "The Devil Child," wax Siamese Twins (based on photos of the Tocci brothers), Fiji Mermaids, and more. Suggested scripts for the bally platform accompany the descriptions of the attractions.

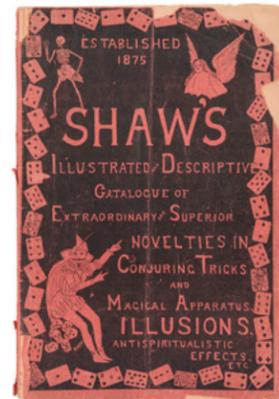
313. [SIDESHOW]
COLLECTION OF REAL PHOTO POSTCARDS OF SIDESHOW PERFORMERS.

American, 1910s - 40s. Thirty-two images, most full-length, picturing the performers featured in many of America's best-traveled sideshows and circuses before 1950. Among the personalities are Betty Broadbent the tattooed woman, Mary & Margaret Gibb the Siamese Twins, Sword Swallower Alex Linton, Violetta "the only half-woman on earth," "Freddie the Armless Wonder," Sadie Anderson the leopard skin girl (INSCRIBED AND SIGNED by Anderson on the verso), Pop-Eye (Bob Wallace, aka "funny face," with the Al G. Barnes sideshow), Carrie Holt, Tom Ton the "world's heaviest man," The Lobster Boy, Lady Little, Frances O'Connor the armless lady, John Creech or "Jim Crow" the ossified man, Elizabeth the Living Doll, Brother Iaiah the Miracle Man, albino twins, Kiko and Sulu the Pinheads "from Zanzibar," a giant boa constrictor, and many more. Scrapbook remnants to versos of most cards, else very good or better. Together, 32 items. An impressive collection.

400/800



310



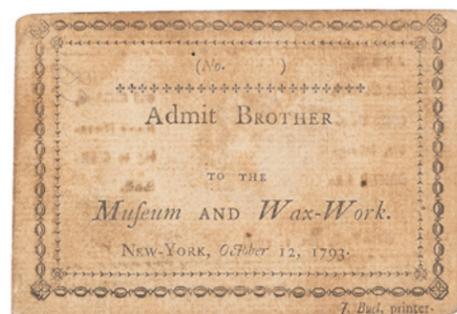
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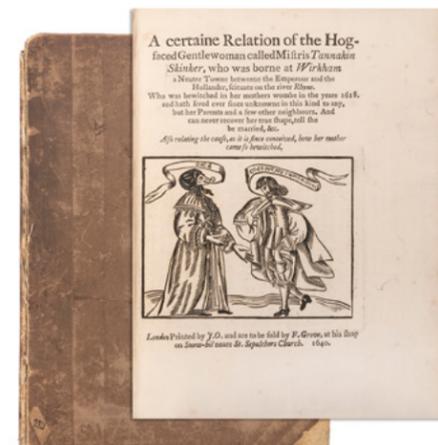
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316. CRUIKSHANK, George (1792 – 1878).
**SUITORS TO THE PIG FACED LADY.
(EVERY MAN TO HIS TRADE.)**

London: Published by J. Harrison, Mach 22, 1815. Hand-colored satirical etching by Cruikshank shows a group of men courting a wealthy pig faced lady, likely modeled on Tannakin Skinker, with an antisemitic depiction of one suitor at her immediate right, holding a large brown bag. 9 1/2 x 13 3/4".

800/1,200

317. SMITH, John Raphael and William WARD.
THE GAMESTERS.

London: Published by J.R. Smith, No. 83 Oxford Street, May 22, 1786. Fine and large colored mezzotint depicting two sharpers fleecing a mark while playing cards. The caption below the image reads, "Vice whatever sex or form it may assume leadeth to destruction; -- woe to the unwary youth who hath been seduced into its acquaintance. --Peters." Sheet size 19 3/4 x 20 1/2". Unobtrusive marginal soiling. A bright and crisp impression, delicately colored. Matted. Published in *MAGIC: 1400s – 1950s*, pages 48 – 49. Also see Chaloner Smith, *British Mezzotint Portraits* [Ward] 97, [Smith], 186.

800/1,200

Based on a painting by Rev. Matthew William Peters by men considered two of the finest eighteenth-century engravers. The sharper depicted "giving the office" (signaling his partner) is sometimes thought to be Thomas Rowlandson.



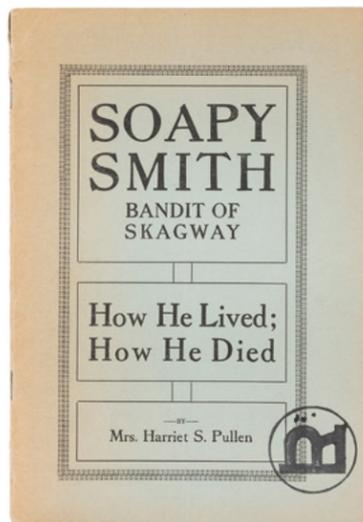
318. SMITH, "Soapy" (Jefferson Randolph Smith, 1860 – 98).
"SOAPY" SMITH'S ROULETTE TABLE AND WHEEL.

Denver: George Mason & Co., ca. 1890. Handsome full-size roulette layout, table, and wheel manufactured by the noted gambling supply house and owned and used by notorious con man "Soapy" Smith. 95 1/2 x 40 x 31", outer wheel diameter (cradle) 31 1/2". Hub bears the manufacturer's name. Wheel spins freely. Sold with a Mason & Co. check rack (stencil-marked by the maker underneath), and a later set of chips, likely manufactured by H.C. Evans of Chicago. Layout rubbed and worn, but in good condition overall; finish of table and legs also worn, but overall, a sturdy and impressive relic not only of the American west, but one of its most notorious figures, and among the most prominent makers of gambling equipment of the era. Accompanied by a letter of provenance from Smith's descendant to Ricky Jay attesting to the provenance of the wheel and table, the family's ownership of same, as well as a catalog from the sale of the Pullen Alaska Museum collection by Greenfield Galleries of Seattle, featuring the roulette wheel on its cover.

10,000/20,000

One of the more notorious denizens of Skagway, Alaska, Smith's reputation was as a con man, gambler, and criminal of considerable renown. After his family fortune was lost in the aftermath of the Civil War, Smith prospered by becoming a criminal kingpin in Texas, operating rigged games of Three Card Monte, poker, and the venerable Three Shell Game. Later, he lived and conned in Colorado for years, in both Creede (a mining boom town), and Denver. It was in the latter city where this wheel was manufactured by the famous firm of Mason & Co., one of the best-known gaming supply houses of the era.

The sobriquet of "Soapy" was conferred on Smith thanks to a sleight-of-hand swindle devised to sell bars of soap. Smith demonstrated to a crowd how valuable cash prizes were hidden in the paper wrappers of a select number of bars, and when some customers ripped open the paper packaging to discover the hidden loot, business boomed. But these winners were "Soapy's" accomplices – the laymen in the crowd never stood a chance of finding hidden greenbacks. A simple dexterous dodge made certain the bars of soap with the extra bills went straight to those in cahoots with the con man. Smith died in a gunfight in Juneau, Alaska on July 8, 1898. A dispute over a game of Three Card Monte led to the shootout that cost him his life.



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319. PULLEN, Harriet S. (d. 1947). **SOAPY SMITH BANDIT OF SKAGWAY. HOW HE LIVED; HOW HE DIED.**

[Juneau: Stroller's Weekly Print, ca. 1920]. Printed light blue wraps, lightly faded. Three illustrations. [i-iv], [1], 2 – 18, [19 – 20]. 24mo. Newspaper clippings affixed to verso of front wrap and verso of title page, with offsetting. Very good. Adams, *Six-Guns*, 1776. Scarce.

400/800

320. THE "SOAPY" SMITH TRAGEDY.

Skagway: Shea & Patton, 1907. Green wraps decorated in silver. Photographs, including images of "The notorious "Soapy" Smith in the morgue, July 8th, 1898." Oblong 8vo. Lower edges of wraps chipped and worn, slight dampstain to pages, else good or better. Adams, *Six-Guns*, 1898, "Rare."

300/600

Adams' bibliography states, "This exceedingly rare little book is said to have been written by H.B. Lefevre, of Skagway. It is a condensed history of the reign of terror and outlawry in White Pass and the Skagway country in 1898, the formation of the vigilance committee, Soapy Smith's counter organization of thugs and cutthroats known as the "Law and Order Committee of 303," and the killing of Soapy and the breaking up of his gang."

321. SPELTERINI, Maria (1853 – 1912).

SPELTERINI.

Circa 1877. Finely rendered lithograph in colors bearing a central half-length portrait of the famed tightrope walker surrounded by vignettes depicting various tricks she performed while walking the rope, including with a bag over her head, firing a small cannon balanced on the rope before her, pedaling a bicycle across the rope, and walking with baskets over both feet. Unevenly trimmed into an oval, approximately 21 x 16 1/2". Old folds reinforced with tape to verso. The only example of this lithograph we have been able to locate.

800/1,200

Though little is known of Maria Spelterini's golden years, she was apparently already on stage by the age of three. Only July 8, 1876, as part of a centennial celebration for the United States, she became the first woman to cross Niagara Falls on a tight rope, a feat she would repeat with varying levels of difficulty, as pictured in this lithograph – manacled, with peach baskets strapped to her feet, and blindfolded.



321



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322. SPINETTO, Antonio. **GRAND EXHIBITION OF PERFORMING CANARY BIRDS.**

New York: Jos. A. Frates & Co. Printers, [1847]. Pictorial letterpress broadside with two elaborate woodcuts depicting the remarkable feats of Spinetto's trained birds. In one, the trainer blows a trumpet as the canaries both pull and ride in a chariot and coach; in the other, they act out military drills including the firing of a miniature cannon and a mock execution. The descriptive program lists 21 parts of the program, one of which features a bird sitting in a chair and smoking a pipe. 15 1/4 x 6". Dampstains, folds, and one tiny loss at intersecting folds. See *Exemplars*, p. 268.

500/1,000

The pictured execution was a featured portion of the program titled "The Death of Marshall Ney." All the canaries were, according to the broadside, "dressed in appropriate uniform" while performing.



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323. STENNETT, R. **ALDIBORONTIPHOSKYPHORNIOSTIKOS; A ROUND GAME, FOR MERRY PARTIES: WITH RULES FOR PLAYING THE GAME.**

London: Dean & Munday, 1824. Printed blue wrappers, spine repaired. Hand-colored full-page wood-engraved frontispiece, hand-colored woodcuts in text. Includes images of Khia Khan Khruse and Ramo Samee the Indian Jugglers. 35pp, printed rectos only. Scattered rubbing and spotting; very good. Uncommon. See *Celebrations of Curious Characters*, p. 73.

500/1,000

324. [STRONGMAN] **DOUBLE-SIDED WOODBLOCK DEPICTING STRONGMAN GIUSEPPE CROCIANI.**

Italy, ca. 1835. On the recto, the strongman demonstrates his abilities by pulling against two horses while laying atop a ladder-like structure as the horse trainer, whip in hand, looks on and encourages the team; the verso depicts a pantomime scene in which a harlequin is shot from the mouth of a cannon toward a damsel in a tower, while soldiers and a wizard look on. Deeply carved in a hardwood board bound with metal brackets on each end. A large example, 12 x 18". Sold together two modern prints, one pulled from each side of the block by Patrick Reagh.

1,500/2,500

Displayed as part of Ricky Jay's *Extraordinary Exhibitions*, Hammer Museum (Los Angeles), 2007.



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325. [STRONGMAN]
PROFESSOR HARRISON THE MODERN HERCULES!

[London] Lambeth: Printed by J.W. Peel, 1853. Broadside advertising a variety bill at the Queen's Theatre, Tottenham Court Road, and featuring a mixed bill headed by Harrison, who will "go through the whole of his astonishing Indian Club Exercises," as well as tableau vivants by Madame Wharton and several models. Wood-engraved full-length image of Harrison at center, swinging enormous clubs about his body, with other weights and clubs on the ground. 29 1/2 x 8 3/4". Old fold at top, scattered spots and chips; very good.

400/800

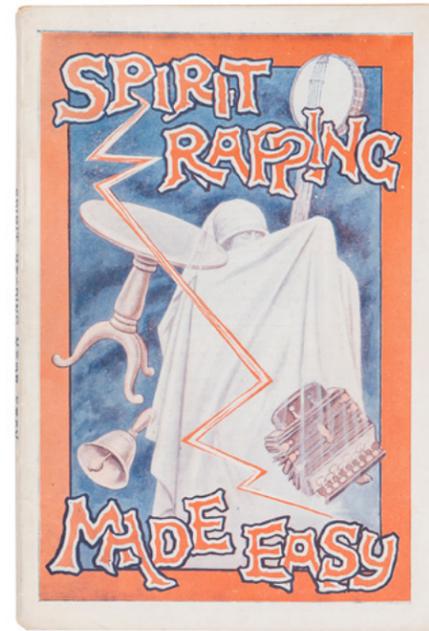
326. STYGLE, Dupree.
**WE'RE ALL GOING BY STEAM ... THE WIZARD OF THE EAST ...
 LEGERDEMAIN!**

Brighton: Philipps and Co., Printers, ca. 1840. Stygle and his eight-year-old son appear at the Exhibition Rooms, Brighton, with a program of classic conjuring feats, including Second Sight, "Hydraulics Extraordinary," the creation of "smoking hot dumplins" in a borrowed hat, and Ventriloquism. The boy presents eighteen poses plastiques or living pictures. With a large blocky woodcut of a locomotive at the top, the text bounded by a triple rule border. 29 3/4 x 9 3/4". Chips, folds, and losses; reinforced with tissue on verso.

800/1,200



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327. SWEIRD, Dion (pseud).
SPIRIT RAPPING MADE EASY.

London: Felix McGlennon Ltd., ca. 1885. Color pictorial wrappers, upper picturing levitating instruments and tables and a ghost. Illustrated with line drawings. 16mo. Tiny chip to title page, wraps loose, else near fine. See *Exemplars*, p. 198.

300/600

A surprisingly well-written and revealing pulp publication describing the history of spiritualism and some of the key players in the story of the movement, as well as the tricks of fraudulent mediums. Explanatory text and diagrams give detailed information on the use of various gimmicks to effect table-turning, ghostly noises, and manifestations in a darkened séance room.

328. SWIFT, Mr.
**MUSEUM OF WONDERS. SPIRIT RAPPINGS, BRILLIANT
 EXPERIMENTS. QUEER, CURIOUS & AMAZING.**

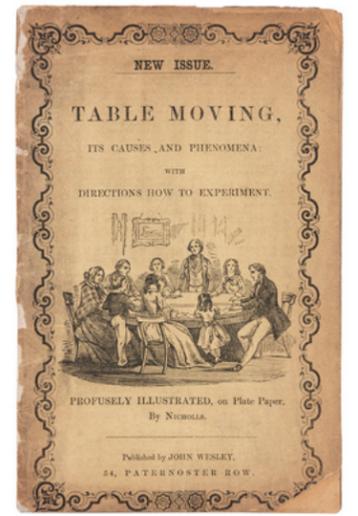
Philadelphia: Scott's Steam-Press Printing Establishment, ca. 1851. Large letterpress broadside printed on thin stock with a central wood-engraved image of a telegraph-like device and advertising the exposé of the "great humbug" of "spiritual rappings" by Swift, along with demonstrations of a wide range of electrical devices including burglar alarms, torpedoes, and a pair of magnetic slippers. Contemporary stamp for the show's appearance at the School House of Villanova Centre. 29 x 9 3/8". Chips around edges, old tape reinforcements.

800/1,200

*This bill shows the furor and public appeal of the then relatively new phenomenon of spirit rapping, first demonstrated in 1848 by the Fox sisters at Hydesville New York. Mr. Swift and his brother exposed the methods of these purported mediums, combining a hot-button topic with their more regular lectures on the "miracles" of electricity. More showman than inventors Swift offered to revive a drowned rat via "galvanism," use an electrical current to explode a quantity of gunpowder, or produce other miraculous results, all for the low price or a twenty-five-cent admission ticket (children half price, and couples 37 cents). (See Harlow, *Old Wires and New Waves*. The History of the Telegraph, Telephone and Wireless. New York, London: D. Appleton-Century Company, 1936.)*



328



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329. **TABLE MOVING, ITS CAUSES AND PHENOMENA:
 WITH DIRECTIONS HOW TO EXPERIMENT.**

[London]: Published by John Wesley, ca. 1860. Pictorial wrappers, the upper bearing a wood-engraved image of sitters at a séance. One sheet of plates, woodcuts in text. 8vo. Wrappers chipped, general wear, spine reinforced with tissue. Rare.

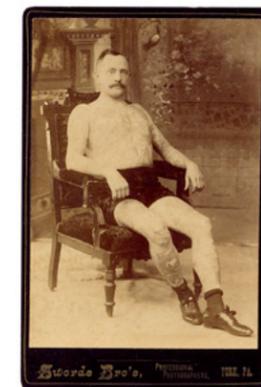
300/600

Published as the spiritualism movement began to grip the public's imagination in England, this tract gives voice to the real possibility that a "newly developed force" (rather than a fraudulent medium or wily con man) could tip and levitate tables and cause other miraculous animations to take place apparently unaided by human hands.

330. [TATTOO]
FIVE PORTRAITS OF TATTOOED MEN AND WOMEN.

New York and elsewhere, 1880-90s. Including a half-length portrait of Irene Woodward by Baker of Columbus; two half-length images of shirtless tattooed men, arms folded across their chests, by Obermuller and Kern, 388 Bowrey, New York, one man being identified on the verso with an contemporary note: "John Hayes / Tattooed [sic] Man / Sands and Astley's / Circus / Season 1895"; a full-length image of a seated tattooed man by Swords Bros, York, PA; and a half-length image of Annie Howard by Eisenmann of New York (somewhat mottled). Cabinet card format (6 1/2 x 4 1/4"), each likeness on printed photographer's mounts, three with scalloped edges. Pencil notations to versos, some pinholes, wear, and spotting as expected.

1,000/2,000



four of five

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331. [TATTOO]
MILLER BROTHERS & STANLEY'S BIG ONE DIME SHOW!

Providence: Zimmer [?], ca. 1890. Pictorial letterpress broadside for "minstrel, variety, museum and aquarium" presentation featuring Mina Stanley the tattooed woman ("with 524 different designs, two years and four months being necessary to complete the process."), Millie Welch the living half woman (likely the Thaumia illusion), and other classic sideshow/dime museum attractions, including snake charmers, magicians, ventriloquists and fire eaters. Framed to 26 1/2 x 9". One loss visible, laid down and unevenly trimmed, but not examined out of frame.

500/1,000

CARDS AS WEAPONS

332. [THROW OUT CARDS]
FIVE MAGICIANS' SCALING CARDS.

American, ca. 1910 - 35. Including four cards picturing magician Howard Thurston on the recto at various stages throughout his career, with various images on the versos, including Wrigley's Spearmint Gum, Do the Spirits Come Back? (two versions; one in color, the other black-and-white), and one with a portrait of Jane Thurston; and one black-and-white card advertising Will Rock, the illusionist who toured with a portion of Thurston's show in the 1940s. Each approximately 3 1/2 x 2 1/2" or smaller. Condition varies from fair to very good.

400/800

These cards were printed as souvenirs to be tossed to members of the audience from the stage, and this act was a staple of Thurston's show for years. "Though known in his later years for a huge illusion show (at one time ten railroad baggage cars were needed to transport his props) his reputation was originally made by his skill with cards; card-throwing was a major feature of his act. Like Herrmann, Thurston threw thousands of good luck cards into the outstretched hands of eager fans throughout the country." (Cards as Weapons.)

333. THURSTON, Howard (1869 - 1936).
PORTRAIT OF THURSTON SCALING A PLAYING CARD.

Los Angeles: Marceau Photographer, ca. 1907. Full-length black-and-white image in boudoir card format of a youthful Thurston clad in a turban, white slacks, satin jacket and boots, with a solitary card clipped between two fingers of his outstretched hand, in readiness to scale it. Matted to 10 x 8".

800/1,200

334. LITTLE TICH (Harry Relph, 1867 - 1928).
LITTLE TICH.

Belfast and London: David Allen & Sons Ltd., ca. 1900. Tinted bust portrait lithograph, based on a photograph by Owen Brooks, of the eccentric dancer whose music hall and vaudeville fame was made with his "big boot dance," in which the performer clad in 28 inch-long boots, balanced, leaned, and danced about in an eccentric manner. Overprinted for an appearance at the Theatre Royal, Nottingham. 29 1/2 x 20". Minor soiling and repairs in margins; A-. Linen backed.

400/800

Tich was born a polydactyl - that is, with six fingers on each hand and six toes on each foot - and as an adult, grew to a height of only four feet, six inches. His acrobatic, intricate, and comedic big boot dance gave the appearance of defying gravity, as he balanced on the tips of his giant wooden shoes and used them for every conceivable comic effect. His music hall career flourished for decades, and he combined juggling, balancing, and musical turns with comedic dances and burlesques of famous female performers. Tich's boot dance is said to have inspired Charlie Chaplin, and it was Jacques Tati that said Little Tich was "A foundation for everything that has been realised in comedy on the screen."

335. [TIGHT ROPE] [SATIRE]
PAYE QUI TOMBE.

Amsterdam: Widow of J. Van Egmont, [1746]. Etching depicts a satire on the attempts of Prince Edward Charles and his attempts to restore the house of Stuart to the British throne, likening the political events of the era to a failed circus performance; the captions explain the scene, calling out various characters as both entire countries (Prussia, Holland, France are among the "spectators" watching the scene unfold), while others represent political players of the era ("The Cardinal de Fleury, looking out of his grave," "The Old Pretender," "The German Princes," "The Pretender," and others), some of them attempting to cross the tight rope at the center of the circus tent. With an explanation of the print in Dutch, English, and French in six columns below the image. 21 5/8 x 17". Foxed, with old horizontal fold reinforced at rear, chips and small tears in margins, two small pinholes. A later impression of a print first published in 1689. See BM 1868,0808.3395.

800/1,200

336. [TIGHT ROPE]
VUE DE LA DÉCORATION DU FEU D'ARTIFICE ET DE LA LOGE DE L'ÉTAT MAJOR.

[Paris, ca. 1811]. Hand-colored engraving of Sieur Furioso, a tightrope walker, perched on one foot above the Seine, with onlookers surrounding him from all vantage points, including below, in several boats. The emperor Napoleon's tent, erected on a barge, is also prominent in the scene, as the event was staged, in concert with a fireworks display, both as a celebration of the emperor's birthday, but also to commemorate the peace struck between Prussia and Russia. 9 1/2 x 15 1/2". Scattered old folds, faint soiling, and mounting remnants to verso.

600/1,200



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three of four

337. TOCCI, Giovanni and Giacomo Battista (dates unknown). **FOUR PORTRAITS OF THE ITALIAN SIAMESE TWINS.**

Berlin and elsewhere, 1880s – 90s. Full-length images of the famed conjoined twins; in one photograph they appear with their parents and brother; in the others, including two nude portraits, the twins pose with extended arms holding a small bouquet. All four being sepia tone albumen photographs; three in cabinet card format, one CDV. Three images on plain mounts, one gilt stamped. Two cabinets bear manuscript notations in ink stating, “Exhibited at “Dime Museum” in Philadelphia Oct. 29th 1891.”

400/800

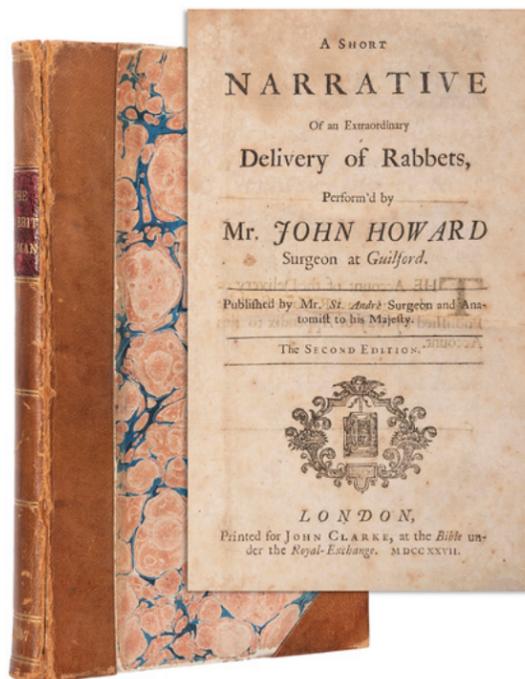
The verso of the CDV bears a lengthy description of the brothers: “Visited by me March 31, 1892 at Huber’s Museum N.Y. City 14th St. They are in perfect health, 16 yrs. old left boy pulse 80 right boy 72. The [illegible] faces or cheeks are not developed equal to the outer ones. They can stand alone, but walk badly and only a short distance. One will talk French to one person, the other German to another person. Dr. G.J. Fisher.”

338. [TOFT, Mary (1701 – 63)] **FIVE PAMPHLETS REGARDING MARY TOFT, THE PRETENDED RABBIT BREEDER.**

A Sammelband, comprising of: SAINT ANDRE, Nathaniel. *A Short Narrative of an Extraordinary Delivery of Rabbits.* London: Printed for John Clarke, 1727 - - AHLERS, Cyriacus. *Some Observations Concerning The Woman of Godlyman in Surrey.* London: Printed for J. Jackson, 1726 - - GULLIVER, Lemuel. *The Anatomist Dissected: or the Man-Midwife Finely Brought to Bed. Being an Examination of the Conduct of Mr. St. Andre.* Westminster: Printed by and for A. Campbell, 1727 - - MANNINGHAM, Sir Richard. *An Exact Diary of what was Observ’d during a Close Attendance upon Mary Toft, the pretended Rabbet-Breeder...* London: Printed for Fletcher Gyles 1726 - - DOUGLAS, J. *An Advertisement Occasion’d by Some Passages in Sir R. Manningham’s Diary Lately Publish’d.* London: Printed for J. Roberts, 1727. Bound together in one-quarter calf over marbled boards with gilt-lettered morocco spine label. Front hinge cracked, minor chips to extremities, generally clean internally with some scattered foxing and browning. A choice gathering of scarce pamphlets regarding this famous hoax.

1,500/2,500

In 1726, Mary Toft became the focal point of considerable controversy – as discussed in these works – when she convinced several doctors she had given birth to a host of rabbits. She later confessed to the hoax, but not after achieving at least some modicum of fame and notoriety.



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339. [TOM THUMB] ADAM, Victor (French, 1801 – 86).

LE GÉNÉRAL TOM POUCE (GENERAL TOM THUMB).

Paris and London: Goupil et Vibert; Gambart, Junin et Co., 1845 [?]. Tinted lithograph with hand-colored embellishments bears ten vignettes of the famed dwarf and one of Barnum’s greatest attractions, including scenes of his appearances before French, English, and Belgian royalty; in a variety of costumes; and being pulled in his miniature carriage, as well as a reproduction of his handwriting in the lower left, with a French translation of the same at the lower right. On heavy stock, blind stamped by the printer. 25 ¼ x 19 ½”. Scattered foxing, one corner clipped, faint old wear. Unbacked. A-

2,000/4,000

Although the date of publication is printed on the poster as April 15, 1845, the heading lists Thumb’s age as 14 years, a likely exaggeration, as he was only eight years old when the poster was published.

340. [STRONGMAN] TOPHAM, Thomas (1710 – 49). **THE REPRESENTATION OF THOMAS TOPHAM THE STRONG MAN, WHO LIFTED THREE HOGSHEADS OF WATER WEIGHING 1836 LB.**

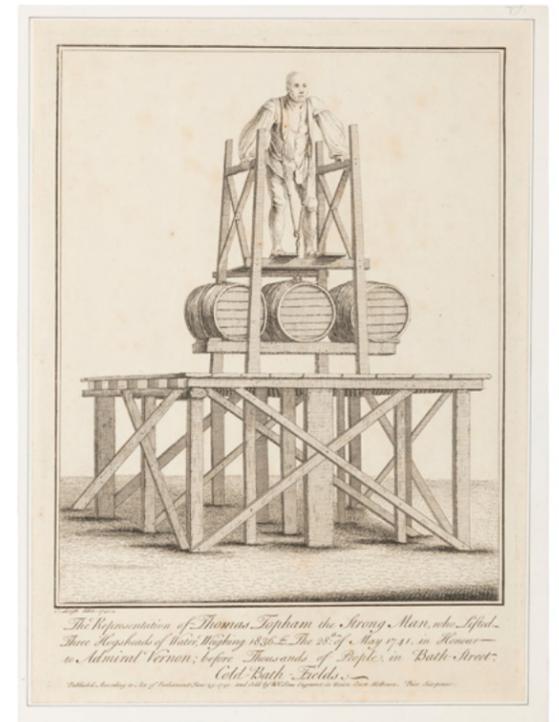
London: W.H. Toms, 1741. Single leaf folio engraving of the scaffolding and three giant barrels, Topham atop the former and lifting the latter via wide leather straps hooked over his shoulders. 11 ¾ x 8 ½”, mounted to an album page. Sold together with *Thomas Topham, Commonly Called the Strong Man.* [London]: J.H. Burn, 1841. A three-page flyer, said to have been produced in an edition of but 10 (“for Islington collectors”), and comprised of three leaves, printed rectos only, giving a brief biography of Topham and recounting incidents in his short life. Mounted to an album leaf on left edges only. See Caulfield, *Remarkable Characters*, Vol. 6, pp. 208 – 215 and *Exemplars*, p. 100.

800/1,200

Despite reports of Topham’s mild-mannered nature, much of his life was unhappy. A perpetually unfaithful wife, combined with many business difficulties were the roots of the problem. Though he was an innkeeper, his real success was found as a strongman. Topham’s most celebrated performance is pictured in this engraving, an event staged on May 28, 1741, at the Apple Tree Inn (opposite Coldbath Fields prison), a London pub he may have been operating at the time. The hogshead barrels he lifted that day were filled with water and weighed an estimated 1836 lbs. In early August 1749, worked into a frenzy over his wife’s continued infidelity, Topham stabbed her, and then himself with the same knife. Topham’s wife survived the assault, but he was not as lucky. After languishing for a few days Topham died and was buried in the church of St Leonard, Shoreditch, on August 10, 1749.



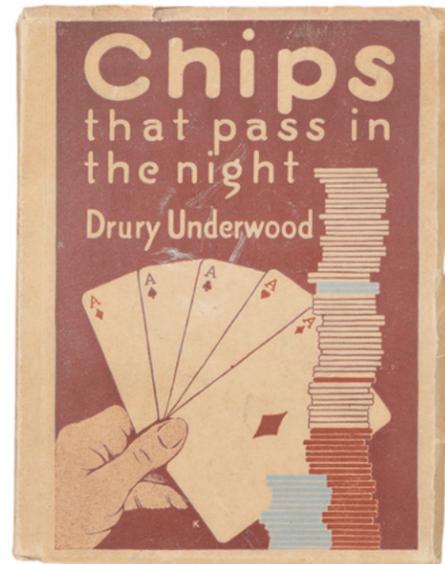
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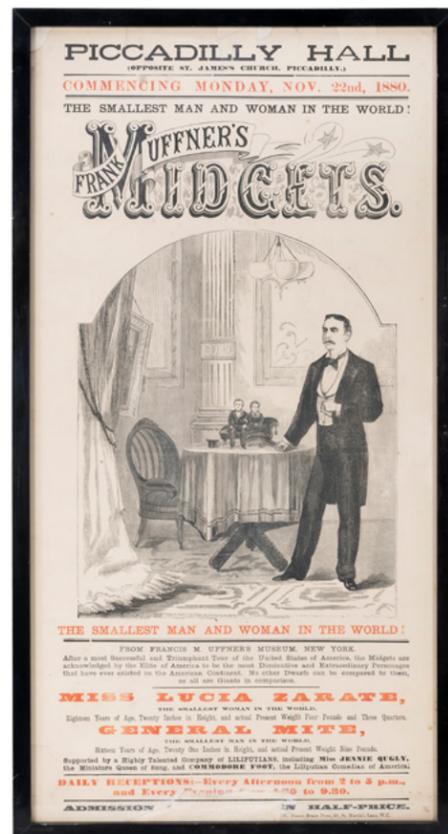
342

341. TREWEY, Félicien (1848 – 1920).
PORTRAITS OF FÉLICIEN TREWEY.

Paris: Photo du Globe, ca. 1890. Four images of the famed French juggler, pantomimist, and magician with a newspaper in his hands; in the fourth image, he reacts to the news. Boudoir card format with photographer's printed mount, 8 ½ x 5 ½". Old notation in lower margin, minor foxing.

500/1,000

Though best remembered as a variety entertainer of great skill – Trewey was the self-proclaimed “master” of hand shadows, chapeaugraphy, juggling and balancing feats, mimicry, and magic tricks – he was also an early exhibitor of motion pictures under the auspices of his friend Louis Lumière.



343

342. UNDERWOOD, Drury.
CHIPS THAT PASS IN THE NIGHT.

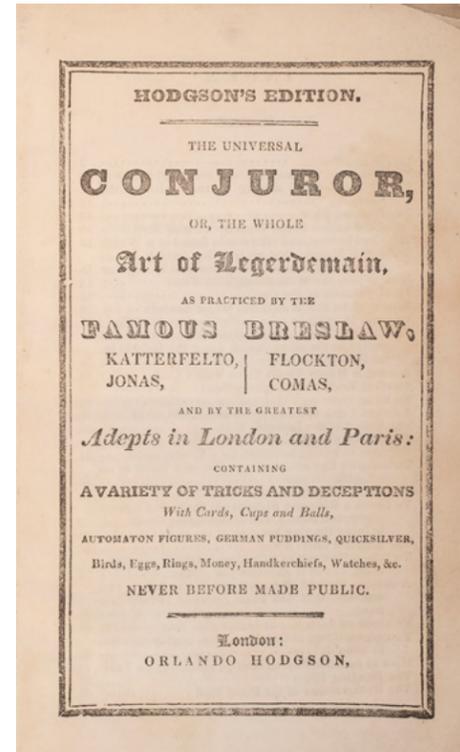
Chicago: The Howell Company, 1915. Colored pictorial wrappers. 16mo. Wrappers chipped and scuffed, one rear corner lacking, else very good. A scarce collection of poker lore; the second example we have encountered. See *Ricky Jay Plays Poker*, p. 13.

300/500

343. UFFNER, Frank.
THE SMALLEST MAN AND WOMAN IN THE WORLD!
FRANK UFFNER'S MIDGETS.

London: W.S. Johnson Nassau Steam Press, 1880. Pictorial letterpress broadside bearing a large and handsome central image of Uffner together in the company of Lucia Zarate (“eighteen years of age, twenty one inches in height, and actual present weight four pounds and three quarters”) and General Mite (“sixteen years of age, twenty one inches in height, and actual present weight nine pounds”), in a Victorian drawing room setting, the little people seated on a settee atop a draped table with Uffner standing beside it. Text in two colors and heralding an appearance of the pair. Chips and losses visible in upper and lower margins, but not examined out of frame.

500/1,000



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344. THE UNIVERSAL CONJUROR, OR,
THE WHOLE ART OF LEGERDEMAIN.

London: Orlando Hodgson, ca. 1830. Original buff/tan printed wrappers advertising Hodgson's pamphlets (corners clipped), uncolored folding frontispiece signed and dated by T.[homas] Hughes depicting an Indian “juggler” presenting the Cups and Balls, while a colleague at the side of his table is attacked by a serpent. 12mo. Spine reinforced with tissue, original wrappers chipped, minor browning and dog-eared pages, a few gutters reinforced with tissue, but very good overall. See Toole Stott 673.

2,000/4,000

This example bears no address for the publisher and the frontispiece, printed by T. Hughes in 1826, is entirely different from those recorded by Toole Stott. An extensive discussion of the various frontispieces for this work and the relationship between Thomas Hughes and Orlando Hodgson can be found in Trevor Hall's Some Printers & Publishers of Conjuring Books 1800 – 1850, pages 29 – 32.



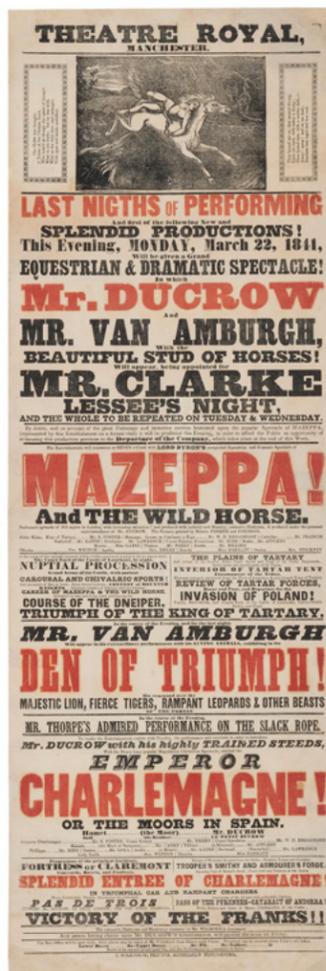
345

345. UNTHAN, Carl H. (1848 – 1929).
UNTHAN.

N.P.: Jesus del Valle, ca. 1900. Handsome color lithograph pictures the armless German man who was said to have taught himself to play the violin with his feet by the age of ten. Unthan went on to become a remarkable marksman, as well. Full-length central portrait depicts him playing a fiddle strapped to a stool, while three other vignettes show him playing a horn, firing a rifle, and playing cards. See *Learned Pigs & Fireproof Women*, color plates and cover, *Exemplars*, p. 236.

1,500/2,500

*Unthan performed in concert halls with classical orchestras and added feats of marksmanship and other demonstrations to his private recitals. A canny showman, it was reported that he planned to break a string on his fiddle during his shows, in order to demonstrate how he could restring the instrument with his feet – a surefire applause getter. Unthan wrote his autobiography, posthumously published in English as *The Armless Fiddler*, a Pediscript, by typing the manuscript with his toes. The book jacket included this choice line: “Uncle Tom's Cabin is no longer the correct reply to the riddle, “What is the only book not written by the hand of man or woman?” because this autobiography was written by C.H. Unthan, with his foot.”*



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346. VAN AMBURGH, Isaac (1808 – 65). MR. DUCROW AND MR. VAN AMBURGH WITH THE BEAUTIFUL STUD OF HORSES!

Manchester: T. Wilkinson, 1841. Two-color letterpress broadside with wood-engraved image of the famed story of Mazeppa at the top, showing the Ukrainian man of legend lashed to the back of a horse. The bill advertises a theatrical retelling of the tale based on Lord Byron's poem, in concert with Van Amburgh in the "den of triumph" with lions, tigers, and leopards. 29 ¼ x 9 ½". Linen backed.

500/1,000

Andrew Ducrow (1793 – 1842), who shares this bill with the American animal trainer Van Amburgh, was the proprietor of Astley's circus and also its principal performer, being an expert equestrian rider.

347. DUCROW, Andrew (1793 – 1842). DUCROW'S PONIES AT BREAKFAST.

Early nineteenth century paper-covered box with a colored lithograph affixed to the lid picturing two ponies dressed in white bibs, one with a powdered wig and hat, the other with a frilled white bonnet, each at a separate breakfast table. A Grimaldi-like clown looks on from the right, holding a mirror in his hands, with the trainer, presumably Ducrow, holding a long-handled whip, standing at the right. 5 x 2 ¾ x 1". Rubbing to corners of box, but very good overall. Toole Stott Circus 9919, "I have only seen the empty box. It probably contained cards ... it must be extremely rare."

400/600

348. VAN AMBURGH, Isaac (1808 – 65). VAN AMBURGH & COS GREAT GOLDEN MENAGERIE. GROUP OF PROMINENT ANIMALS.

[New York]: T.W. Strong, ca. 1865. Small horizontal colored lithograph depicting the famed animal trainer and lion tamer at the center of the scene wrestling with tigers, leopards, and lions, and wearing his traditional Romanesque costume. Original rubber-stamped overprint for an appearance at Taunton, Mass. 12 x 16". One small chip in lower border, else very good.

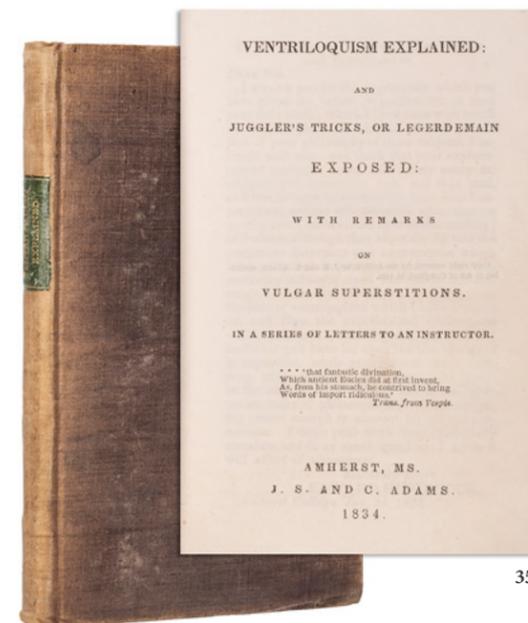
1,000/2,000

349. VAN AMBURGH & CO'S NEW GREAT GOLDEN MENAGERIE, CIRCUS, AND COLOSSEUM!

New York: James Reilley, Printer & Engraver, ca. 1877. Double-sided pictorial letterpress herald, descriptive text on the recto bounded by dozens of wood engraved images of the equestrians, foot jugglers (on horseback), a lion tamer, and exotic animals that made up the show; the verso with eleven large woodcuts of animals in the menagerie and two vignettes of the acrobats that made up the cast. 27 ¾ x 10 ¼". Ragged edges, short tears, one loss in upper margin with some contemporary hand-embellishment in red ink.

1,000/2,000

This bill lists Hyatt Frost (1827 - 95) as manager of the Van Amburgh enterprise for "thirty-two consecutive years." At one time partners with P.T. Barnum in the latter's fabled New American Museum, he parted ways with the famed showman after a conflagration destroyed the Museum -- and Frost's finances along with it.



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LIVE WEIGHT NEARLY 2000 LBS. DEAD WEIGHT 1465 LBS.

350. [VAN AMBURGH] MONSTROUS VERMONT HOG.

Boston: J.H. & F.F. Farwell Printing Establishment, ca. 1875. Letterpress poster with a large wood-engraved image of the immense taxidermed swine which "will be on exhibition this day! On the agricultural fairgrounds, Harrison Avenue, (Near Van Amburgh & Co's Menagerie.)" 19 x 12". Short, closed tears around perimeter, old tape reinforcements to verso.

300/600

A curious and scarce example of one show capitalizing on the success of another, as this broadside advertises an attraction near, but not part of, Van Amburgh's famous menagerie. The owner of this giant stuffed pig was, like other second-tier showmen of his era, hoping to sell tickets to those going to or coming from another attraction -- in this case, a circus that exhibited (live) animals with a decades-long reputation that consistently drew large crowds.

351. VENTRILOQUISM EXPLAINED: AND JUGGLER'S TRICKS, OR LEGERDEMAIN EXPOSED.

Amherst: J.S. And C. Adams, 1834. First issue with half-title printed "jugglers' tricks." Brown cloth with gilt-lettered spine strip. 12mo. Spine sunned, scattered foxing and browning. Scarce. Toole Stott 678.

400/800



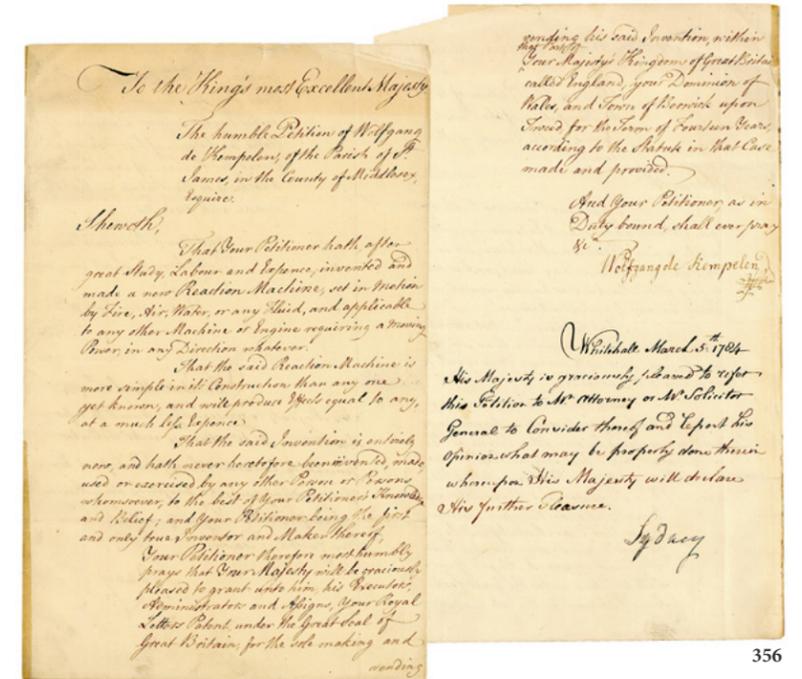
352



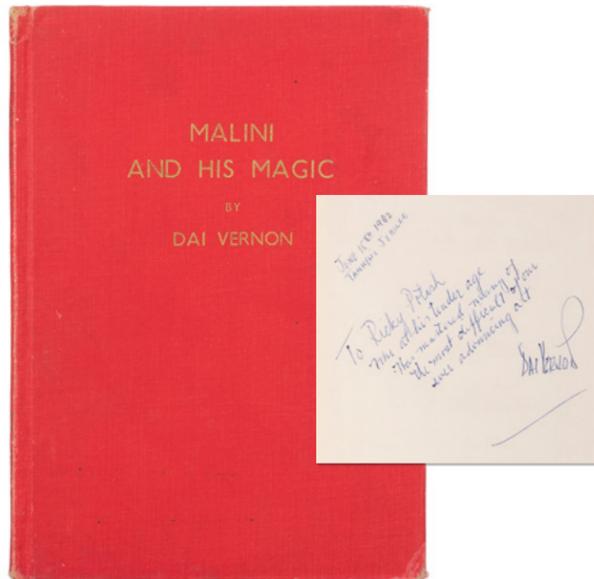
354



355



356



353

352. VERNET, Carle (after) (1738 – 1836).
ESCAMOTEUR.

Paris: Depech, ca. 1822. Hand-colored engraving of a street magician behind his draped folding table presenting the Cups and Balls, a gibeциere evident around his waist behind the tabletop, a wand in one hand, and one tiny ball in the other. Plate 91 from the *Cris de Paris*. 11 x 9". Spotting, else good.

400/800

353. VERNON, Dai
(David Frederick Wingfield Verner, 1894 – 1992).
MALINI AND HIS MAGIC.

London: Harry Stanley Unique Magic Studio, [1962]. First edition. Red cloth titled in gilt. Illustrated by Dennis Patten. Square 8vo. Binding broken, cloth worn, corners bumped; fair. INSCRIBED AND SIGNED on the flyleaf in blue ink: "June 15th 1962 / Tannen's Jubilee / To Ricky Potash / Who at his tender age / has mastered many of / the most difficult of our / ever advancing art / Dai Vernon."

400/800

354. VERNON, Dai
(David Frederick Wingfield Verner, 1894 – 1992).
PORTRAIT OF VERNON AS HARLEQUIN, INSCRIBED AND SIGNED.

[New York]: Irving Desfor, 1938 (but printed later). Full-length image of Vernon in costume for his revolutionary Harlequin Act staged at the Rainbow Room at Rockefeller Center in New York, holding a billiard ball in one hand and his cape in the other. 10 x 8". Photographer's stamp and old inked notation to verso. INSCRIBED AND SIGNED to Ricky Jay by Dai Vernon in ink in the upper right.

400/800

355. VESTRIS, Mr.
THE ROYAL CHRISTY'S. MR. VESTRIS.

[London]: J. Hardy Steam Press, ca. 1875. Lithographic poster after a portrait by R. Childs of the cross-dressing blackface performer billed here as "the inimitable male soprano & dancer, from St. George's Hall, Regent St., Theatre Royal Drury Lane, Crystal Palace &c. The only Negro Prima Donna, who has appeared before the Queen & Court at Balmoral in Octbr. 1868." 35 ¼ x 23". Short tears and wear around perimeter, a few spots of foxing. Mounted to a flexible card.

500/1,000

The Royal Christy's are likely one of many companies made up of members of the original Christy Minstrels, founded in 1843. Much has been written about the Vestris family, which produced many of the greatest French dancers of the late eighteenth and early nineteenth centuries. The true identity of the subject of this poster, however, remains a mystery.

356. VON KEMPELEN, Wolfgang (1734 – 1804).
PATENT APPLICATION FOR A STEAM-POWERED DEVICE.

One manuscript page, nearly filled both recto and verso, outlining in the most basic of terms the "entirely new" idea Von Kempelen wishes to patent "a new reaction machine, set in motion by fire, air, water, or any fluid, and applicable to any other machine or engine requiring a moving power in any direction whatever." SIGNED in Von Kempelen's hand, "Wolfgang de Kempelen," and dated below the autograph on March 5, 1784 in the hand of Lord Sydney, a Secretary of State to the British monarch. Together with a second sheet in the hand and signed by one "Kenyon," most likely patent examiner or advisor, dated March 6, 1784. Accompanied by later drawings of the invention and an analysis by magician, craftsman, and historian John McKinven. Rare; the first autograph of this celebrated inventor we have encountered. See Jay's *Journal of Anomalies*, V4 N4.

2,000/4,000

Von Kempelen was a civil servant to the Austrian empire for forty-three years, but his legacy is as an inventor (of speaking machines, water pumps, and steam engines), scientist (who studied speech), and perhaps most significantly, as the creator of the Automaton Chess Player, one of the most fabled illusions-cum-hoaxes of the eighteenth and nineteenth century. The "Turk," was apparently a thinking machine that could play chess and best nearly any opponent, even though it was apparently controlled by a network of gears and clockwork mechanisms inside the cabinet on which the figure and board were displayed.



357



357. VONETTA (Etta Paul, 1878 - 1964).
TWO LITHOGRAPHED WINDOW POSTERS.

Belfast: David Allen & Sons, ca. 1910. Two color stone lithographs, including a bust portrait after a photograph by Charles & Russell of Belfast, with mischievous imps floating above the likeness, with remnants of a date tag affixed to the image; and a depiction of one of Vonetta's stage illusions, "By Fire & Sword," with demons looking on as she burns and impales a male assistant reclining in an open-sided casket. Each 15 x 10" with strings affixed at their tops for hanging. Marginal wear and chips to both cards with contemporary penciled notations to the latter in its borders, and notes possibly regarding Vonetta's act to its verso, not affecting the image.

500/1,000

358. WATERS, Billy (c. 1778 - 1823).
PORTRAITS AND PUBLICATIONS REGARDING THE "KING OF THE BEGGARS."

Small collection of items regarding the itinerant peg-legged fiddler of London, including an *Engraved Portrait of Waters* by T.S. Busby, ca. 1819, extracted from his *Costumes of the Lower Orders*. - - Kelly, Thomas. *The Notorious Black Billy "At Home" to a London Street Party*. 1822. Hand-colored engraving. - - Montgomery, W.H. *Negro-Melody Quadrilles*. Sheet music bearing a large hand-colored portrait of Waters on the front wrapper (several closed tears to leaves). - - Wood-Engraved *Portrait of Waters*. - - news clippings related to his life. - - *Billy Waters, the London Fiddler: A Laughable Farce*. London, ca. 1870. Chapbook issued by Clarke in conjunction with its toy theaters and featuring Waters as a character. - - *Reeves's Serio-Comic Trifles June 1823*. Chapbook in original printed red wraps featuring a full-length engraved frontispiece portrait of Waters playing his fiddle, and with a long rhyming poem about Waters. Together, six items, three mounted to an album page, in generally good condition.

400/800

Said to have lost his leg after falling from the rigging of a ship (or perhaps due to fighting in the American war of independence), Waters eventually became a busker and beggar in London, playing his fiddle on the street in front of the Adelphi Theatre. Perpetually poor, he was still regarded by many as a well-known figure in the British capitol, so much so that he was portrayed in *Tom and Jerry* or *Life in London* at Astley's Theatre in 1821. Waters died as he lived - a pauper - as the last stanza of Reeves's poem makes clear:

*In vain he fiddl'd, danc'd and sung,
Until he was out of breath;
Starving he was, his bow unstrung,
Till he danc'd The Dance of Death*



358

359. WECKER, Jean Jacques.
LES SECRETS ET MERVEILLIES DE NATURE.

Rouen: Jean-Baptiste Besongne, 1600. Contemporary vellum. Engraved device to title page, woodcut illustrations in text. [16], 1 - 1022, [42]. 8vo. Engraved bookplate. Very good or better.

600/1,200

A handsome example of this perennial book of secrets published in Latin, French, and English, which includes the methods for simple conjuring tricks as well as descriptions of automata.

360. [THE YELLOW KID] BRANNON, W.T. (1875-1976).
"YELLOW KID" WEIL. THE AUTOBIOGRAPHY OF AMERICA'S MASTER SWINDLER.

Chicago: Ziff-Davis, 1948. First edition. Publisher's brown cloth, spine ruled and lettered in gilt with pictorial dust jacket (chipped and scuffed, price clipped). 8vo. INSCRIBED AND SIGNED by the Brannon and Joseph R. Weil, the "Yellow Kid." Rare with these autographs.

500/1,000

361. WEIL, Joseph (The "Yellow Kid," 1875 - 1976).
WANTED POSTER FOR "YELLOW KID" WEIL.

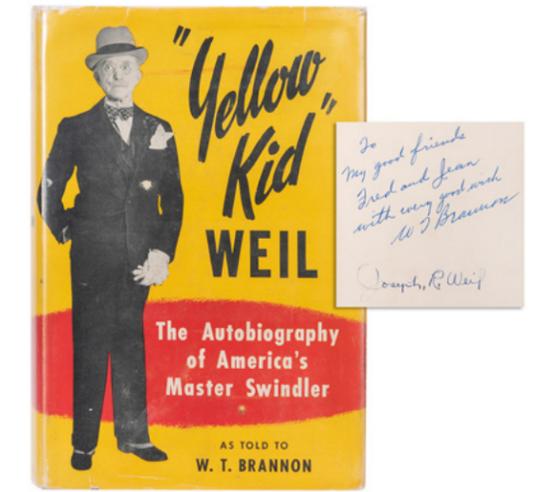
New York Post Office Inspector's office, 1936. Bearing police department mug shots of the famous con man at the upper right, and his fingerprints below, and listing his crimes as the operator of a "fraudulent matrimonial agency," as well as being a "pay-off swindler," and as guilty of perpetrating "confidence schemes." With several penciled and inked notations. Framed to 12 x 12". See *Exemplars*, p. 132.

250/500

Saul Bellow profiled *The Yellow Kid* in *The Reporter* 1956, writing, "Of course he was a crook, but the "marks" whom he and his associates trimmed were not honest men. "I have never cheated honest men," he says, "only rascals. They may have been respectable but they were never any good." And this is how he sums the matter up: "They wanted something for nothing. I gave them nothing for something." He says it clearly and sternly; he is not a pitying man. To be sure, he wants to justify his crimes, but quite apart from this he believes that honest men do not exist. He presents himself as Diogenes whose lifelong daylight quest for absolute honesty has ended in disappointment. Actually, he never expected to find it."



359



360



361



362



363

362. WELLS. EXTRAORDINARY NIGHT!! BENEFIT OF MR. WELLS, CLOWN.

Lambeth: J.W. Peel, 1831. Letterpress playbill for a multi-act bill at Cooke's Circus, featuring a wide array of acts including a wide range of equestrian feats by Cooke, "performances on the elevated corde volante" by Mr. Williams, a fireworks show, and headed by a performance by Mr. Wells the acrobatic clown. Wood-engraved image of Wells with a banner stretched between his hands stating, "I hope I don't intrude." 29 3/4 x 6 1/2". A few chips and old folds at top of bill, including one small loss, else very good; laid down. See the title page of *Jay's Journal of Anomalies*.

500/1,000

363. WILLIAMS, Prof. J.K. A LADY WILL BE BURIED ALIVE.

Quincy, IL: T.M. Rogers & Co., Printers, 1898. Pictorial letterpress broadside for the publicity stunt staged at Sherman Park in Quincy, Illinois and picturing the scene in which a man (as opposed to the lady advertised) can be seen in a coffin buried underground by spectators peering through a window above. 17 3/4 x 6", mounted to cardstock. Old folds with small losses, upper left corner clipped affecting one letter of text.

300/600

The apparent prolonged entombment helped drum up business for whatever other show Professor Williams was promoting in Quincy, but unlike some similar stunts, the woman is advertised as being underground for only eight hours. At five o'clock p.m. on October 2, 1898, the woman's body would be "exhumed and brought to life." The bill states that the ladies of Quincy are requested to "keep her grave fragrant during the burial. Floral tributes will be in order."

364. WILSON, G.H. THE ECCENTRIC MIRROR: REFLECTING A FAITHFUL AND INTERESTING DELINEATION OF MALE AND FEMALE CHARACTERS.

London: Printed by and for J. and J. Cundee, 1813 (V1) and London: Printed for James Cundee, 1807 (V2 - 4). Four volumes in matching one third calf over marbled boards with marbled endsheets, tooled spines in compartments with morocco labels lettered in gilt, T.E.G. Each volume with an extra engraved title page and paginated separately. Engraved plates picturing many of the characters described. Board detached on V1 and V4, joints rubbed, else a handsome set in very good condition. Not in Toole Stott.

300/600

The first collected edition of this wide-ranging treatise on all manner of eccentric characters including Daniel Lambert the fat man, Patrick Cotter the Irish Giant, Jedediah Buxton, and dozens more.



366

365. WYMAN, John (1816 - 81). VARIETY IS THE SPICE OF LIFE. WYMAN.

[Philadelphia]: U.S. Job Print, Ledger Buildings, [ca. 1858]. Broadside replete with a wide range of typefaces and four wood-engraved images of Wyman in performance, for his show at the Assembly Buildings, and describing several of the features in his program including ventriloquism and a speaking automaton, a Spirit-Rapping Drum, the Ethereal Suspension, Inexhaustible Bottle, and over a dozen more. 21 x 8". Old folds, tiny losses, stain in upper third, tacked to a stiff board.

1,500/2,500

The bill lists numerous dignitaries before which Wyman has presented his tricks, including President Lincoln, Lord Napier, President Fillmore and his cabinet, among others. Readers are also advised that Wyman "will not promise exactly to restore the dead to life, nor yet engage in so many words to make spirit voices audible to common ears, but he will approach as near to it as the resources of science will permit."

366. WYMAN, John (1816 - 81). COMPLIMENTARY PASS TO WYMAN'S SHOW.

Circa 1860. Letterpress complimentary "lady's" ticket to the performance of Wyman the Wizard's "exhibition free of charge, Monday night only." Black text on thick aquamarine stock with decorative black border. 2 x 2 3/4". One corner lacking, scrapbook remnants to verso. *MAGIC: 1400s - 1950s*, p. 37.

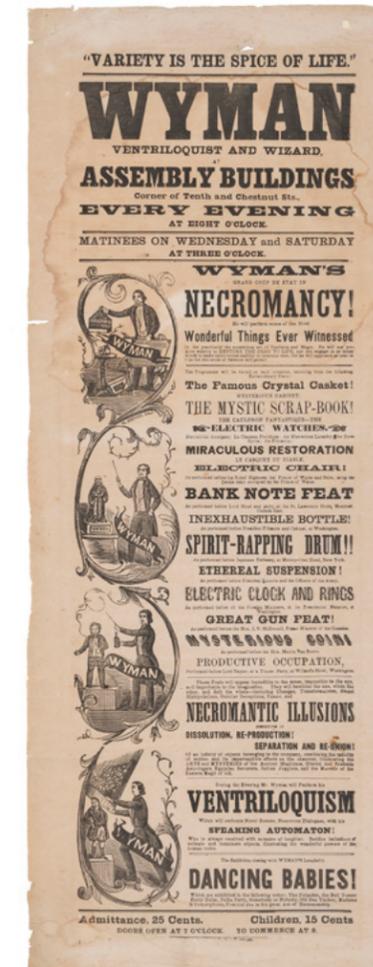
500/1,000

Wyman entertained several U.S. Presidents, including Martin Van Buren, and Abraham Lincoln - appearing before the latter at least four times - and was managed for a time by P.T. Barnum.

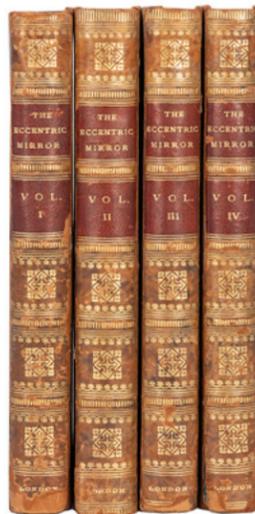
367. [WYMAN, John] LATHRAM, E.W. WYMAN'S HAND-BOOK OF MAGIC.

New York: Published for the Author, by T.W. Strong, 1855. Original pictorial wraps (lower lacking). Portrait frontispiece, illustrations. 8vo. p. [1 - 5] 6 - 72. Foxed, with marginal soiling and dog-earing to several leaves. Toole Stott 427.

600/1,200



365



364



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369

LARGE NOSES PREFERRED

368. YOUNG, William Henry (1821 - 74).
PROFESSOR YOUNG! THE GREAT AMERICAN MAGICIAN.

Boston: J.H. & F.F. Farwell, Printers, ca. 1850. Double-sided letterpress broadside advertising an appearance at the Lyceum Hall, Milford. The recto filled with bombastic text describing Young's show, the nose amputations he will perform "of any gentleman from the audience," above and below a wood-engraved image of the magician presenting the Linking Rings at the center of a prop-laden stage; the verso with four wood-engraved stock images of conjurers, the uppermost being a full-length image of Robert-Houdin, the balance depicting the Orange Tree, Table Tilting, and the production of cannon balls from an opera hat. 21 3/8 x 7 1/8". One loss at top, old central fold fragile and starting.

500/1,000

369. ZEENAS, The.
THE ZEENAS. A MOUTHFUL OF LAUGHS.

Paris: E. Lange, ca. 1900. Vibrant two-sheet poster for the "incomparable gymnastic comedians" under the direction of George Zeena, with several of their tumbling tricks pictured in the mouth of a large clown-like face at the center of the advertisement, which features a dog for a nose and two of the Zeenas as the pupils of its eyes. 53 1/2 x 38 1/4". Minor repaired tears, light soiling. B+/A-. Linen backed.

1,000/2,000

END OF SALE



BLOSSOM AND DECAY

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Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$4,999.00	\$200.00
\$5,000.00	\$9,999.00	\$500.00
\$10,000.00	\$19,999.00	\$1,000.00
\$20,000.00	\$49,999.00	\$2,000.00
\$50,000.00	and above	10% of current bid

Note: the auctioneer may modify the increments at any time.

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It is worthy the attention of *all*,
Both *old* and *young* and *great* and *small*,
For such a *sight* you never saw *before*,
And after this you'll *never* see it more.

the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at half of the low estimate for the lot. In the absence of a bid at that level, the auctioneer may proceed backwards at his or her discretion until a bid is recognized, and then continue up from that amount.

Auctioneer's Discretion – The auctioneer has the right at his or her absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he or she may decide, to withdraw any lot, and in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

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Non-Payment – If we do not receive payment in full, in good cleared funds, within seven (7) business days following the sale, we are entitled in our absolute discretion to exercise one or more of the following measures, in addition to any additional actions available to us by law: (1) to impose a late charge of one and a half percent (1.5%) per thirty (30) days of the total purchase price, prorated to commence on the date of the sale; (2) to hold the defaulting buyer liable for the total amount due and to begin legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law; (3) to rescind the sale; (4) to resell the property publicly or privately with such terms as we find appropriate; (5) to resell the property at public auction without reserve, and with the purchaser liable for any deficiency, cost, including handling charges, the expenses of both sales, our commission on both sales at our regular rate, all other charges due hereunder and incidental damages. In addition, a defaulting purchaser will be deemed to have granted us a security interest in, and we may retain as collateral security for such purchaser's obligations to us, any property in our possession owned by such purchaser. At our option, payment will not be deemed to have been made in full until we have collected funds represented by checks, or in the case of bank or cashier's checks, we have confirmed their authenticity; (6) to offset against any amount owed; (7) to not allow any bids at any upcoming auction by or on behalf of the buyer; (8) to take other action as we find necessary or appropriate.

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Gabe Fajuri
info@potterauctions.com
phone: 773-472-1442

AUCTION

Saturday, February 25, 2023
10:00am CST

PREVIEWS

February 22-24, 10am-5pm



Gabe Fajuri, Managing Auctioneer
Lic. #441.002150

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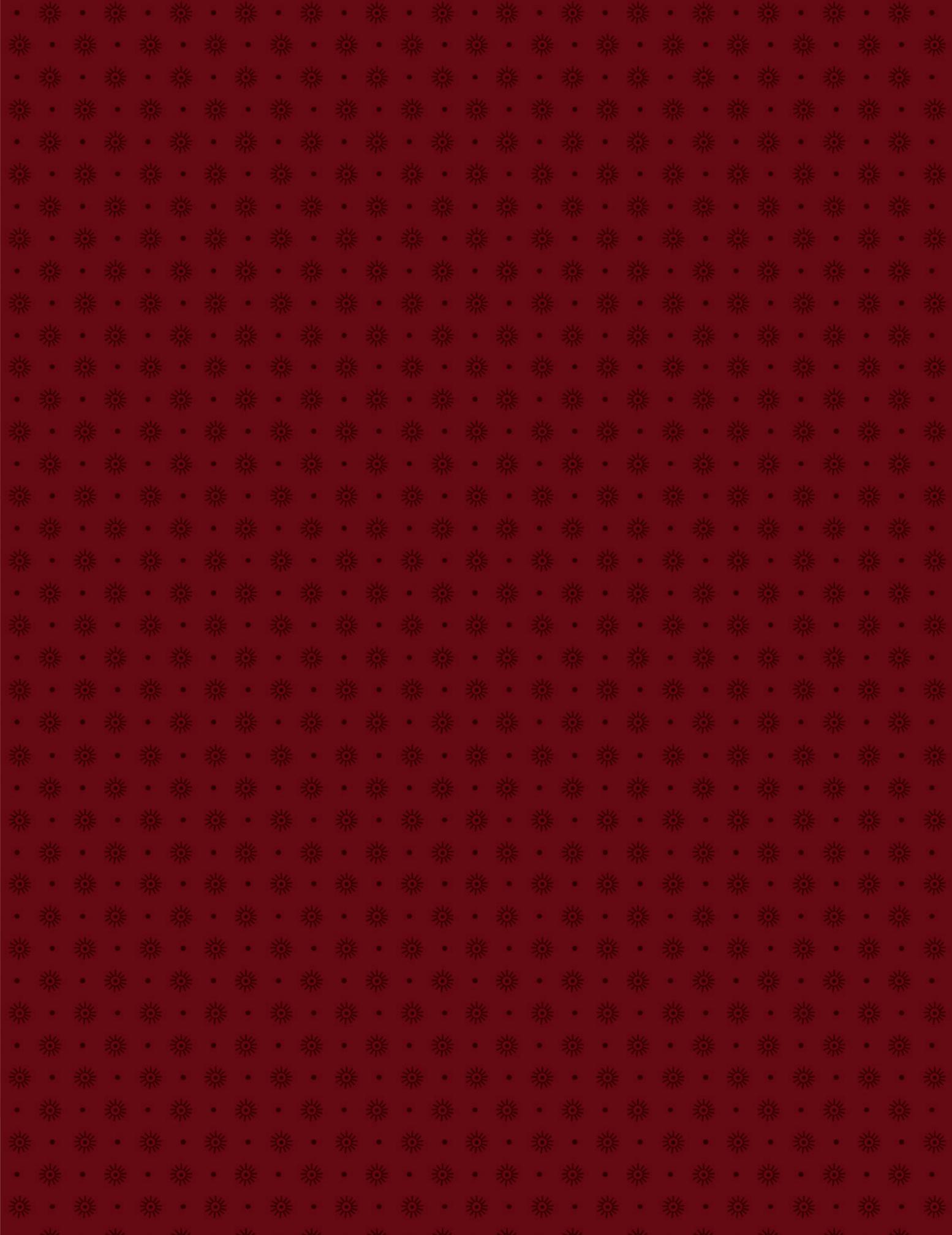
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