

# HOUDINI

UPSIDE DOWN IN THE WATER TORTURE CELL.



Sotheby's EST. 1744

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NEW YORK

THE RICKY JAY COLLECTION

27 & 28 OCTOBER 2021 N10706

# THE RICKY JAY COLLECTION

NEW YORK | 27 & 28 OCTOBER 2021

A painting of Ricky Jay, a man with a beard and mustache, wearing a dark suit. He is looking slightly to the left. Two small, red, devil-like figures are present: one is perched on his shoulder, and the other is floating in the air to his left. The background is dark and moody.

# RICKY JAY

Sotheby's EST. 1744

# KELLAR

IN HIS  
LATEST  
MYSTERY



## SELF DECAPITATION

Front cover image  
Designed by Larry Vigon

Back cover  
LOT 340

This page  
LOT 375

## THE RICKY JAY COLLECTION

AUCTION IN NEW YORK  
27 OCTOBER 2021  
10:00AM & 2:00PM  
28 OCTOBER 2021  
10:00AM & 2:00PM

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Friday 22 October  
10:00 AM - 5:00 PM

Saturday 23 October  
10:00 AM - 5:00 PM

Sunday 24 October  
1:00 PM - 5:00 PM

Monday 25 October  
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EST. 1744



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THIS SALE, VISIT  
SOTHEBYS.COM/N10706



In The Year of OUR LORD; 1734. This Tree was Drawn and Written by Mathew Buchinger, born Without Hands or Feet, in Germany Jun the 3 1674. Married, Lawfully, to 4 Wives, & set forth the Number of his Children, in the Fruit, on Each Branch, in Which Place, the Day and the Year, the was born.

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**ACKNOWLEDGMENTS**

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And special thanks to Michael Weber, for his consultation throughout.



# The discoverie of witchcraft,

Wherein the lewde dealing of witches  
*and witchmongers is notablie detected, the*  
knauerie of coniuors, the impietie of inchan-  
*tors, the follie of soothsaiers, the impudent fals-*  
hood of coufenors, the infidelitie of atheists,  
*the pestilent practises of Pythonists, the*  
curiolitie of figurecasters, the va-  
*nitie of dreamers, the begger-*  
lie art of Alcu-  
mystric,

The abhominacion of idolatrie, the hor-  
*rible art of poisoning, the vertue and power of*  
naturall magike, and all the conueiances  
*of Legierdemaine and iuggling are deciphered:*  
and many other things opened, which  
*haue long lien hidden, howbeis*  
verie necessarie to  
be knownc.

Heerevnto is added a treatise vpon the  
*nature and substance of spirits and diuels,*  
&c : all latelie written  
by Reginald Scot,  
Esquire.

I. Iohn. 4. 1.

*Beleeue not euerie spirit, but trie the spirits, whether they are*  
*of God; for manie false prophets are gone*  
*out into the world, &c.*

1584

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# WEE-A-ZITH, RICKY JAY

BY DAVID MAMET

Ricky worked for a while in a carnny, doing the bally, or, as we civilians might say, “the pitch,” to entice the suckers into the tent. Carnny talk, Ricky taught me, was their version of pig-latin. E.g. “Where’s that five bucks you owe me?” became “wee-a-zere ee-a-ziz- the-a-zat fea-a-viv b-a-zuks yee-a-zoo...”

Carnny folk would identify themselves to one another by announcing, “Wee-a-zith”; that is, “With it.”

“It” was not only the carnny itself, but the life. The completer declaration was “wee-a-zith and fee-a-zore”; that is, I am not only with it, but for it: in all the way, and dedicated to the life and its rules.

Now, the rules of the carnny were like the British constitution: unwritten, but understood by all, and those who weren’t for it, were against it, for it was a closed, mutually interdependent world.

Ricky lived in many seemingly unrelated spheres, but they were unified by his subscription to them, and his loyalty to their practitioners.

This loyalty was based on the understanding that each member was dedicated to the discipline. In Ricky’s case the disciplines were, magic, and its various subcategories of card manipulation, illusion, mentalism, cold reading, et cetera; and the elaboration into the history of the Arts, hucksterism, chicanery; and, then, as we see, into book collecting, lithography and the widening gyre; and, always, writing and lecturing – which is to say, sharing his beloved knowledge as it had been shared with him.

But the sharing of knowledge did not extend to the revelation of secrets. He held these as close as might any great priest the Mysteries with which he had been trusted. For he understood himself as responsible to and for a metaphysical notion, which might be named “magic.”

As his day’s greatest performer and most important scholar of Magic, he was The Philosopher King whose tardy appearance has been so decried by the general population.

It was an honor to be his friend.

His work, his memory, and his collections are now, as during his life, part of that evanescent carnival he was so proud to serve.

4 August 2021



Photo by Brigette Lacombe

# THE FINEST EXEMPLAR

BY STEVE MARTIN

Ricky Jay is, of course, the finest example of his own collection. The swindler who never swindled, the conman who never conned, the cheat who never cheated, and mostly, the eccentric collector of all that is eccentric. Ricky was a clear-eyed and precise acquirer, whose intellect guided him to each object: Every book, broadside, or armless wonder he gathered either reflected or expanded Ricky's peculiar knowledge.

Some objects are hefty collectibles, like Scot's *Discoverie of Witchcraft* (1584), the first book written on the subject of stage magic, or *Hocus-Pocus Junior* (1635), both now highly prized rarities. Some objects are so vulnerable they almost don't exist. Gossamer ephemera, tissue-thin announcements of pig-faced ladies, so fragile their safe journeys from then to now seem impossible. Ricky understood that even the seemingly insignificant hand-out contributed to the whole history of the extraordinary.

When we lost Ricky, we lost the finest evaluator of his own collection. He knew the tendrils that relate one object to another, and the comings and goings of what fascinated us when, whether it was horses that could count or dubious spirits captured in early photography. As essential as cataloging is, Ricky could also hold each object in his memory. He could recite passages, name pages, and retrieve volumes and documents almost absent-mindedly from his bookcases, storage drawers, or files. Ricky's legacy reminds us that a collection need not be an amalgamation of stuff, but a scholarly divination of what coheres and what informs, as well as a reminder that the almost unseen can be a valuable and colorful supplement to our human history.



Photo by Myles Aronowitz & Lisa Levart

SESSION I

NEW YORK  
OCTOBER 27TH  
10:00AM  
LOTS 1-158



Mit obrigkeitlicher Erlaubniß  
wird Unterzeichneter die Ehre haben, heute und folgende Tage während der Messe  
**ein außerordentliches  
mechanisch = automatisches Schauspiel**  
zu zeigen,  
womit er sich einem hiesigen Publikum bestens empfiehlt.



1

1

**(ACROBATICS)**

A group of six items. [Various places: ca. 1828–1853]

(Acrobats). [Np, nd]. Woodcut (368 x 250 mm). Full-page handcolored illustration of an acrobat on a car, and another on a ball. — Astley's. Conquest of Granada. [London]: J.W. Peel, 1843. Broadside playbill (488 x 368 mm). Woodcut vignette of performing acrobats, numerous fonts; old folds, some browning, creasing, and marginal chips. — Mr. Butler. The Wizard...the American Acrobat.... [County Durham]: John Atkinson, [N.D.]. Broadside (450 x 188). Numerous fonts, tipped onto paper; old folds, two or three stray spots, four small holes affecting a few letters. — (Ceiling Walker). Plastich Acrobatische Gesellschaft...Non Plus Ultra. [Np: 1828]. Broadside (495 x 360 mm). Large woodcut of a ceiling walker and his audience; old folds and creases, a few stray spots. — Mr. Sands. The Great American Wonder...Walking Across a Polished Marble Ceiling... [London: John K. Chapman, circa 1850]. Broadside (485 x 245 mm). Large woodcut of Sands performing his feat; old folds some creasing and spotting, paper and adhesive remnants on verso where previously mounted, two or three short closed tears. — Mr. Sands. The "Air-Walker" at Drury-Lane Theatre. [In]: The Illustrated London News, pp. 253-4. London: 2 April 1853. 2 pages on a single leaf (408 x 279 mm). Engraving of Sands's "air-walker" feat; marginal browning.

Air-walkers, acrobats, and more!

\$ 2,000-3,000



2

2

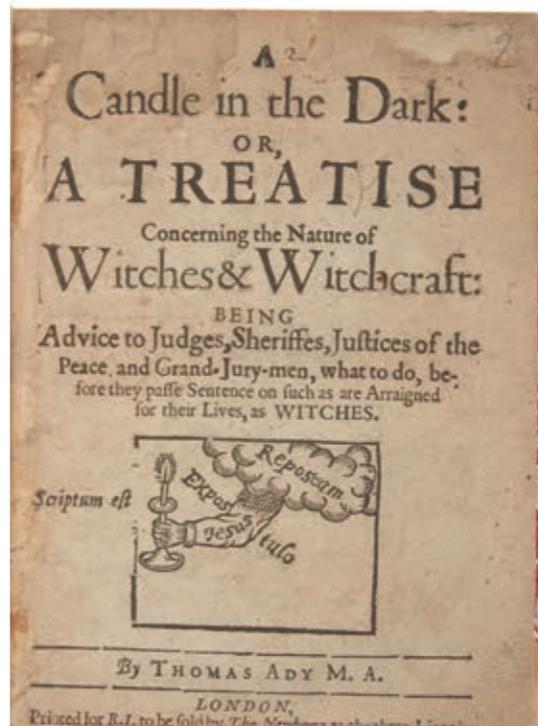
**(ACROBATICS)**

Leotard, the Acrobat Sand Toy. [London]: Brown, Blondin, & Co., [circa 1890s]

Paper-covered mahogany box with a glass cover (242 x 195 x 95 mm). Paper acrobat suspended on a metal rod inside, within a decorative paper cut border, printed instruction tag, reading: "To be turned twice to the right." After turning the case twice to the right, the acrobat will begin tumbling on a trapeze; with overall wear consistent with age and use.

A CHARMING TABLETOP GAME FEATURING THE NAMESAKE OF THE GYMNASIUM: JULES LÉOTARD

\$ 2,000-3,000



3

3

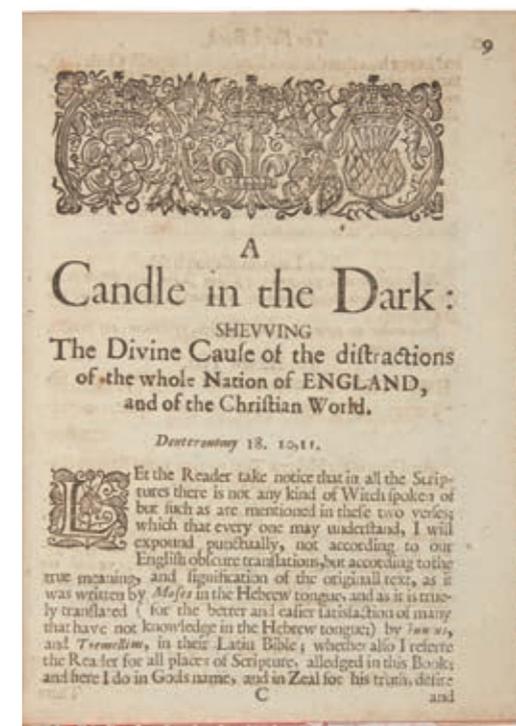
**ADY, THOMAS**

A Candle in the Dark: Or, a Treatise Concerning the Nature of Witches & Witchcraft. London: Printed for R[obert]. Ibbitson to be sold by Tho. Newberry at the Three Lions in Cornhill by the Exchange, 1656

4to (175 x 127 mm). Woodcut illustration on title-page, errata on A4, woodcut headpiece, initials, printer's ornaments; lacks A1 (blank), inside margin of title-page repaired, imprint cropped, moderate text browning throughout but occasionally more pronounced, a few headlines, catchwords and signatures shaved. Half polished biscuit calf over Dutch combed marbled boards, brown lettering-piece, edges stained red.

THE MACCLESFIELD COPY. A REISSUE OF THE RARE FIRST EDITION, with a new title-page; the first issue locates Ibbitson in "Smithfield near Hosier Lane End."

"Ady's book contains a determined onslaught of the doctrines of [James I's] *Demonologie*, and it is an important fact in the history of witchcraft in England, as Ferguson so rightly



3

points out, that Ady found it necessary or considered it of importance, to confute that book sixty years after its first appearance. The influence of *Demonologie* must have been lasting if an exposure of the errors had to be undertaken in 1655" (Toole Stott 6).

Both the first edition and the reissue are equally scarce, Toole Stott locates five copies of the first and six copies of the reissue (including copies at the Huntington and Harvard University libraries). Copies of the first edition were sold at auction in 1950, 1982, and 1987. RBH records four copies of the reissue selling between 1893 and 1921 at Bangs and Anderson Galleries.

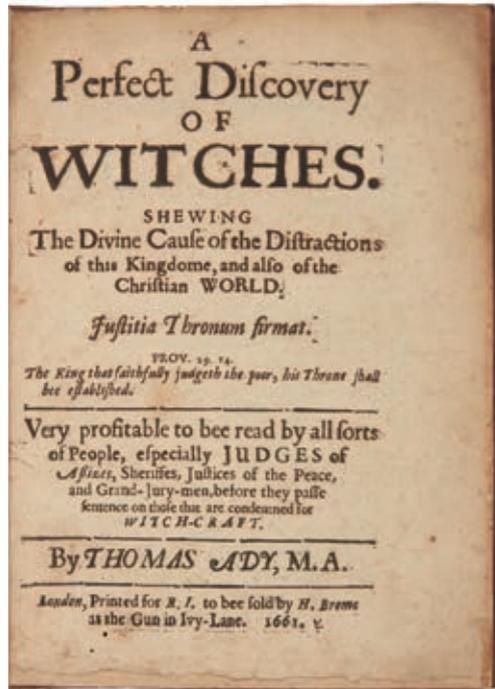
**REFERENCES**

*Exemplars*, p. 81; ESTC R4820; Toole Stott 7; Wing A674

**PROVENANCE**

The Earls of Macclesfield, Shirburn Castle (bookplate of the North Library dated 1869)

\$ 15,000-25,000



4

4

ADY, THOMAS

*A Perfect Discovery of Witches ... London: Printed for R[obert]. I[bbitson]. to bee sold by H. Brome, 1661*

4to (187 x 136 mm). Woodcut headpiece and initials, printer's ornaments, errata on A4; lacks A1 (blank), top margin of quire B dust-soiled, some light browning. Later calf; sympathetically rebaked, lower board scraped.

A reissue of *A Candle in the Dark*, with a new title-page (see previous lot).

**REFERENCES**

*Exemplars*, p. 80; ESTC R19148; Toole Stott 8; Wing A676

\$ 12,000-18,000

5

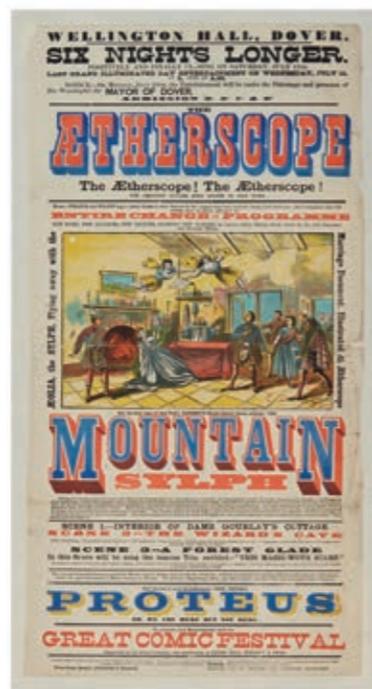
(ÆTHERSCOPE)

*The Greatest Success Ever Known in This Town. Nottingham: Stafford and Co., [ca. 1870]*

Broadside (702 x 352 mm). Printed in colors, central illustration, mounted on paper; old folds, closed tears, marginal chips, some soiling.

"Æolia, the Sylph, flying away with the Marriage Document, Illustrated by the Ætherscope" (illustration caption).

\$ 800-1,200



5

6

AGOUST, HENRI

*Famille Agoust dans leur grande nouveauté Un Restaurant Parisien! Hamburg: Lith Adolph Friedländer, 1890s (no. 7055)*

Color lithograph poster (33 1/4 x 25 3/4 in.; 847 x 655 mm). Laid down on linen. Fold creases, horizontal crease a bit worn with minor chipping and repair, vertical crease with chips at head and foot, a little browning at edges.

The Agoust Family or, perhaps more accurately, the Agoust Troupe, was headed by Henri Agoust. They were most famous for their restaurant juggling routine. "At the end of the nineteenth century and beginning of the twentieth century, a very popular type of juggling act was done by 'Restaurant Jugglers.' Restaurant jugglers did their act in the setting of a high class restaurant, with both the customers and waiters eventually juggling anything and everything on the stage, including the food, plates, utensils, and even the furniture" (<https://www.juggle.org/restaurant-jugglers/>).

This somewhat staid poster can actually be compared with an 1898 film of the still-highly entertaining routine (see [https://www.youtube.com/watch?v=Tcf\\_hkly-zA](https://www.youtube.com/watch?v=Tcf_hkly-zA)).

\$ 700-1,000



8

7

AGRIPPA VON NETTESHEIM, HENRICUS CORNELIUS

*The Vanity of Arts and Sciences. London: Printed for R. E. for R. B. and are to be sold by C. Blount, 1684*

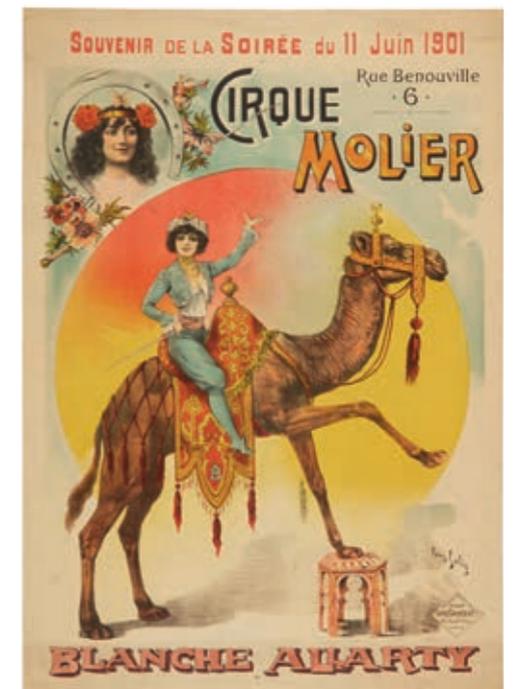
8vo (178 x 108 mm). Engraved frontispiece portrait of Agrippa, title within double-ruled border, printer's ornaments, woodcut initials; very faint dampstaining along bottom margins of quires C, G-H, T, X-Y; tear on U2 touching last 6 lines of text. Contemporary mottled calf, spine in 6 compartments gilt, morocco lettering-piece, marbled edges; gilt and spine label faded, joints a tad rubbed, upper right corner of front free endpaper clipped.

Third edition in English of Agrippa's *De incertitudine et vanitate scientiarum*. A biting commentary on all human sciences and arts and a fierce attack on the moral and social assumptions of his day. Agrippa treats—among other things—stage-dancing, alchemy, court ladies, medicine, lawyers, magic, fishing, grammar, looking glasses, thequisition, witchcraft, and scholastic theology. He concludes with "A Digression in Praise of the Ass."

**REFERENCES**

ESTC R9416; Wing A791

\$ 800-1,200



9

8

ALBERTI, GIUSEPPE FRANCESCO ANTONIO

*I giochi numerici fatti arcani...Bologna: Bartolomeo Borghi, 1747*

8vo (178 x 121 mm). 16 engraved plates, numerous text diagrams; occasional light scattered foxing, \*4 rubbed, costing some text in 9 lines at bottom, quire P toned. Contemporary limp vellum, brown lettering piece; lettering piece chipped.

FIRST EDITION of this popular treatise on number games, which also contains various sleight of hand tricks illustrated in the 16 plates. In addition, the fourth part contains recipes for separating wine from water, making powdered ink to take on a trip, removing ink stains and grease from books and paper, etc.

\$ 2,500-3,500

9

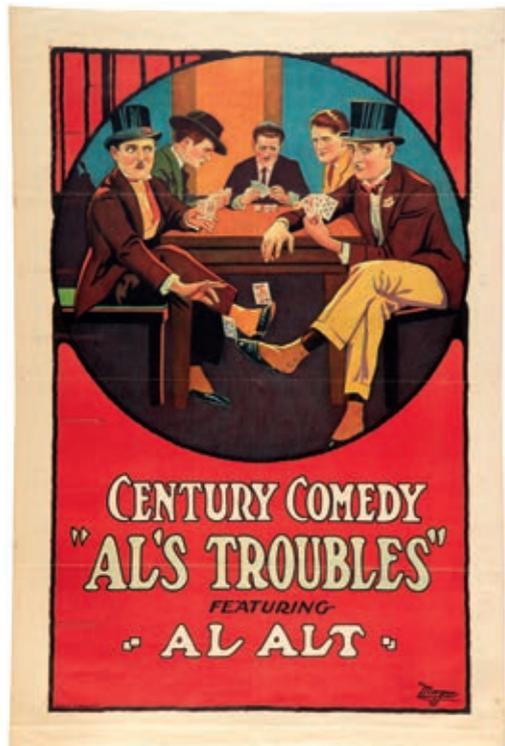
ALLARTY, BLANCHE

*Cirque Molier. Blanche Allarty. Paris: Affiches Américaines, Ch. Levy, ca. 1901*

Color lithograph poster (35 5/8 x 24 1/2 in.; 905 x 622 mm). Signed in stone lower right *Louis Galice*, with his name incorporated into the imprint, overprinted in red at top margin "Souvenir de la Soirée du 11 Juin 1901"; marginal chips and tears including loss at lower left corner, rebaked with linen.

Blanche Allarty was a renowned equestrian performer, but when she became the director of the Cirque Franco-Arabe in 1897, she began expanding her trick riding to include camels.

\$ 1,000-1,500



10

10

ALT, AL

Century Comedy "Al's Troubles" featuring Al Alt. Cleveland: Morgau Litho. Co., [1926] (no. 31231)

Color lithograph poster (40 3/4 x 26 7/8 in.; 1036 x 684 mm). Fold creases, some marginal tears, chips, and light soiling, tack holes in upper corners, rebacked with linen.

Al Alt was an actor and director active in the 1920s and '30s. This poster for one of his comedies was repurposed for the cover of the 2006 boxed CD-DVD set *Ricky Jay Plays Poker*.

\$ 1,000-1,500

11

ANDERSON, GEORGE

The Living Skeleton ... He is Five Feet Eight Inches in Height, and now Weighs Only Sixty-Five Pounds! Manchester, New Hampshire: *The Daily Mirror Mammoth*, [ca. 1862]

Large broadside poster (1245 x 822 mm). Printed in a profusion of wood and metal types, large woodblock illustration of the gaunt Anderson; not examined out of frame, linen-backed, heavily restored with losses primarily affecting the upper and lower edges, overall wear consistent with a broadside of this size including soiling, and extensive creasing and cracking. Matted, framed, and glazed with Plexiglas.

A STRIKING POSTER BROADSIDE ADVERTISING "THE LIVING SKELETON"

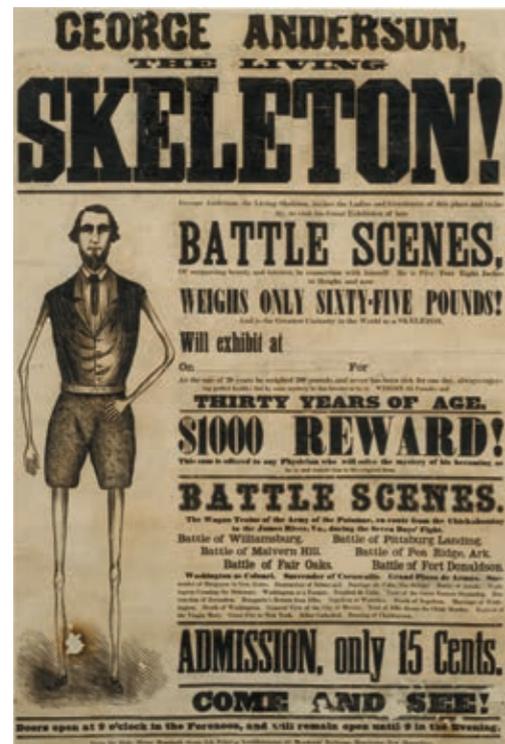
Though he claimed his condition was a medical mystery (even offering a \$1000 reward to any physician who could solve the mystery of his condition), remarkably, Anderson ascribed his gaunt physique to having spent too much time in the water as a swimmer. In his biography, which he sold for five cents at his appearances, he admonished the reader: "My appearance should be a terrible warning to all young persons, causing them to avoid excessive bathing, and especially fresh water." Even more remarkably, he wasn't the only nineteenth-century living skeleton act to blame his condition on swimming; he is joined in this company by "The Skeleton Man," Isaac Sprague.

The Living Skeleton seems to have been a particular favorite of Jay's— he spoke of him with great enthusiasm in Mark Singer's *New Yorker* profile: "I know some people find this strange and weird. Actually, after this life I've lived, I have no idea what is strange and weird and what isn't. I don't know who else waxes poetic about the virtues of skeleton men, fasting impostors, and cannonball catchers. And, to be honest, I don't really care. I just think they're wonderful. I really do."

REFERENCES

*Exemplars*, p. 253; *EE*, pp. 138–139; Mark Singer, "Secrets of the Magus," *The New Yorker*, 5 April 1993

\$ 4,000-6,000



11

12

ANDERSON, JOHN HENRY (THE GREAT WIZARD OF THE NORTH)

Two playbills for the "Gun Trick" of the Great Wizard of the North

Strand Theatre ... Gun Delusion. *Bloomsbury: R. Francis, 1840*. Letterpress playbill (510 x 252 mm). Printed in blue, large woodcut vignette depicting the gun trick at head, printed in blue, "Great Wizard of the North" in ornamental type utilizing grotesques, and "Gun Trick" in ornamental type utilizing various pistols and rifles; some light smudging, one or two spots. Mounted on linen. — Strand Theatre ... The Gun Trick. *Holborn: H. Court, 1840*. Letterpress playbill (510 x 250 mm). Printed in blue, large woodcut vignette depicting Anderson's card tricks; uniformly sunned save along bottom of woodcut, some foxing, short closed marginal tears, small internal chip to head affecting woodcut.

Two attractive broadsides for The Great Wizard of the North's "Gun Delusion," in which he would catch a bullet fired at him with his bare hand. "In this splendid invention, he distinctly assures the Public, that the extraordinary Mystery of the Trick is not effected by the aid of any accomplice or by inserting a tube in the muzzle of the Gun, or by other conceivable devices ... but that any Gentleman may really Load the Gun in the usual manner, inserting, himself, A Marked real Leaden Ball!!!"

\$ 1,000-1,500

13

ANDERSON, JOHN HENRY (THE GREAT WIZARD OF THE NORTH)

Standard Theatre ... a Night in Wonder-World. [London]: n.p., [1851]

Printed broadside playbill (751 x 340 mm). Elaborately printed in green and black, with four woodcut vignettes depicting Anderson's performances; three old folds, some abrasions with very small chips, stray spots, trimmed at left margin. Framed and glazed with Plexiglas.

A handsome and ornate broadside advertising The Great Wizard of the North at the Standard Theatre. In his usual lavish fashion, Professor Anderson, famous for his self-promotion, here announces "his magical drama, a Night in Wonder-World." While Anderson relentlessly criticized conjurers who borrowed from him, "he never hesitated to appropriate material from skilled rivals. For [this performance] Anderson copied not only major illusions from the repertoire of the great French conjurer Robert-Houdin but the basic design of his posters as well. This one was patterned after a bill produced by the Frenchman in 1849 that similarly featured distinctive colored borders surrounding woodcut vignettes of the magician. In Anderson's version, four pieces were lifted from Robert-Houdin's show: 'The Fantastic Portfolio,' 'The Ladies Favorite,' 'The Shower of Gold,' and 'The Inexhaustible Bottle'" (*EE*).

In addition to the entertainment, Anderson announces that, for the audience's pleasure, "The Theatre will be Nightly Ventilated by an Improved form of the Great Hindostanee Punkah Scented with Frangiapanni and diffusing Odoriferous Coolness through the House."

REFERENCES

*EE*, p. 126; *Magic*, p. 187

\$ 1,500-2,500



12



13

16

17



14

**14**  
**ANDERSON, JOHN HENRY**  
**(THE GREAT WIZARD OF THE NORTH)**

From the Strand Theatre and Palace of Necromancy ... Giving His Grand Expose of the the Gamblers Trick "Sauter la Coup." *Liverpool: Maclure, Macdonald, & Macgregor [and] L. Brunswick, nd*

Lithograph (370 x 240 mm) on *chine collé* (421 x 261) with letterpress caption. Portrait of Anderson holding playing cards, facsimile signature on the caption; left margin browned, some soiling and smudging. Professionally washed and restored.

A large, charming portrait of the Scottish-born, "globe-trotting John Henry Anderson, who claimed to carry seven tons of equipment that he described as being the 'most gorgeous and costly apparatus of solid silver ... hitherto known in Europe.' A newspaper review of an 1846 engagement in England reveals a few of the principles employed in Anderson's magic: 'A more scientific entertainment we never witnessed than the feats of the Wizard, where we find experiments accomplished by chemistry, mechanism, electricity, hydraulics--which



15

baffle even professors.' At least part of Anderson's success must be attributed to his lavish, multicolored playbills, printed with ornate illustrations and in quantities that cities were awash in paper announcing the imminent arrival of 'The Wizard of the North'" (*Magic*).

**REFERENCES**  
*Magic*, pp. 151-152  
**\$ 2,000-3,000**

**15**  
**ADDRESS, CHARLES**  
"54th Year of Pleasure Making."  
Address and his Novelty Gift Shows.  
[*Cincinnati & New York: Strobidge Litho. Co., ca. 1917*]

Color lithograph poster (27 3/8 x 7 1/2 in.; 696 x 192 mm). Light horizontal creases and wrinkles, one more pronounced and a bit abraded. Matted, framed, and glazed with Plexiglas.

"Uncle Charlie" Address was born in Canada but spent his career mostly playing smaller American towns. The lack of specificity in the poster, which promises that the useful presents that will be given away during the performance were "all purchased from

the merchants in this city," allowed it to be used anywhere. And yet it is a striking design, centered around a bloody image of self-decapitation and boasting an apparition, a demon, and a pair of portraits of Address, one contemporary, the other as a boy magician and ventriloquist.

**REFERENCES**  
*Illusions* 145; *Magic*, p. 73  
**\$ 1,000-1,500**

**16**  
**(ANIMALS, EXOTIC)**  
William Griffith. This is to give Notice that there is to be seen ... A Collection of Strange Creatures, the like never seen before in England.  
[*London: np, ca. 1730?*]

Printed advertisement (165 x 92 mm). Woodcut stamp of George II.

A menagerie exhibition with an announcement of "Instruments for performing Dexterity of Hand, at Reasonable Rates, by William Griffith"—most likely by the author of *The Whole Art of Legerdemain in Perfection* and co-exhibitor with Matthias Buchinger.

**\$ 800-1,200**



17

**17**  
**(ANIMALS, PERFORMING)**  
Les Animaux savants, ou les exercices de chevaux de M. M. Franconi, du cerf Coco... Par Madame B[ertin], née de V[eriel] l. *Paris: De l'imprimerie de P. Didot l'Ainé, 1816*

Oblong 4to (143 x 222 mm). Half-title, hand-colored engraved title-page with Nepveu imprint, letterpress title-page, 11 hand-colored engraved plates after J.D. Dugourc; scattered foxing to text. Original printed wrappers (with Nepveu imprint dated 1816) cut round and laid down on tan cloth boards.

FIRST EDITION, each chapter illustrated with an engraving. "Le cheval aéronaute" (pp. 60-67) is an account of Testu-Brissy's ascent on horseback in a balloon. The circus chapters were later published, slightly revised, as *Le Cirque Olympique* (see following lot). Mme. Bertin was a pseudonym used by this publisher.

The celebrated Italian Franconi family stood out in the field of circus equestrian displays thanks to Antonio Franconi (1738-1836). They named their theater, built by François Delpont in the *Jardin des Capucines* along the rue Saint-Honoré in 1807, the *Cirque Olympique*. The second theatre to bear this name was on the Faubourg du Temple. The origins of this circus go

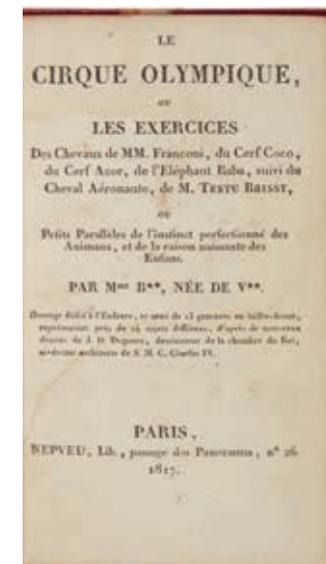
back to 1780 and Astley's horses, but the novelty of these displays piqued the curiosity of Parisians. Antonio Franconi then joined forces with his father, a man equally talented in the art of training animals to perform.

**PROVENANCE**  
Bibliothek Held[platz], Vienna (faint library stamp on half-title) — G.A. Grieshammer, Leipzig (bookseller's ticket laid down on half-title)  
**\$ 4,000-6,000**

**18**  
**(ANIMALS, PERFORMING)**  
Le Cirque olympique, ou les exercices de chevaux de M.M. Franconi, du cerf Coco ... Par Madame B[ertin], née de V[eriel]l. *Paris: Nepveu, 1817*

12mo (127 x 83 mm). Half-title, 16 engraved plates (including frontispiece) after J. D. Dugourc; occasional spotting, chiefly marginal. Contemporary French speckled calf, gilt Greek key border, smooth spine gilt, gilt dentelles, pink marbled endpapers, edges gilt; joints rubbed, minor loss to foot of spine.

A scarce title, listed in Toole Stott's hundred best circus books. RBH cites two copies sold in 1991 (imperfect) at Sotheby's London and another in 1912 at Anderson Galleries. Worldcat



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locates four copies total at the Morgan and New York Public Libraries, the Bibliothèque nationale de France, and the Théâtrothèque Gaston Baty, Paris.

**REFERENCES**  
Toole Stott 26  
**\$ 2,000-3,000**

**19**  
**(ANIMALS, PERFORMING)**  
Le Cirque Olympique, ou les exercices de chevaux de M.M. Franconi, du cerf Coco ... Par Madame B[ertin], née de V[eriel]l. *Paris: Nepveu, 1817*

12mo (133 x 83 mm). Half-title, 15 (of 16) hand-colored engraved plates including frontispiece after J. D. Dugourc; title-page, preliminaries, and about 6 quires lightly dampstained, lacks one plate ("L'Eléphant clouant une planche" at p. 136). Modern half red morocco over marbled boards, spine lettered gilt, marbled edges.

Another copy, with hand-colored plates.  
**REFERENCES**  
Toole Stott 26

**PROVENANCE**  
E.C. Perkins (inscription on verso of half-title: "E.C. Perkins from P.E. Jan. 17th 1879")  
**\$ 2,500-4,000**



20

20

**(AQUATIC, EXOTIC EXHIBITIONS)**

A group of seven handbills and broadsides. [Various places: circa 1800–1876]

(Boa Constrictor, Tyger Shark, et al.). Just arrived from India and the Great Atlantic... [London]: Handy, [circa 1830]. Handbill (132 x 185 mm). Letterpress text in multiple fonts, tipped onto card. — (Fish). Wonderful Fish!!!...The European Angler...Also a small Alligator, from the banks for the Nile ... [np]: Fairfax, [ca. 1830]. Broadside (195 x 154 mm). Letterpress text in numerous fonts, tipped onto card; old folds, one or two stray spots. — (Hippopotamus). Museum of Natural History ... Mons. Villette, has just arrived in London, and ins now exhibiting (for private sale) In the Great Room, at the Egyptian Hall ... London: J. Bullock, [ca. 1820?]. Handbill (220 x 140 mm). Letterpress text in numerous fonts, tipped onto card; old fold. — (Hippopotamus). Wood's Museum [with] P.T. Barnum, Esq. ... The Living Baby Hippopotamus. New York: Cameron & Co., 1876. Program, 4pp on a single folded sheet (220 x 151 mm). Numerous fonts, illustration of a hippo; minor browning, one or two stray spots. — (Narwhal). Modern Monoceros ... The Sea Unicorn. London: P. Boyle, [ca. 1800–1806]. Handbill (222 x 138 mm). Letterpress text in numerous fonts; old fold, contemporary annotations to verso, short closed split to fold. — (Turtle, Sea Serpent, et al.). Burns' American Museum! Old Ocean's Greatest Wonders ... [np: circa 1855]. Broadside (528 x 180 mm). Vignette of a giant turtle being hunted by three fishermen in a boat, printed recto and verso; browning, primarily marginal chips, hole at top and bottom. — (Whale). The Great Whale ... [London]: [James] Whiting, [ca. 1800–1817]. Handbill (180 x 112 mm). Letterpress text; creases, old folds, minor marginal chips, faint soiling.

Sold as a group, not subject to return.

Sea unicorns, alligators, great whales, and more!

\$ 1,000-1,500

21

**(AQUATIC FAIR)**

Distinta, e veridica relazione : della bellissima, ed ammirabile acquatica fiera: Che si mostra in questa nobilissima Citta' di [Pisa 1778]. [Pisa: Luigi Brighenti], 1778

6 leaves (152 x 95 mm) laid into larger paper (210 x 146 mm), engraved folding frontispiece by Brighenti of a seal arriving on a beach. Marbled wrappers.

The text provides details of an aquatic fair held in Pisa in 1778.

**PROVENANCE**

Giannalisa Feltrinelli (bookplate)

\$ 1,000-1,500



21

22

**ARETINO, PIETRO**

Dialogo di Pietro Aretino nel quale si parla del gioco con moralita piacevole. [Colophon]: In Vinegia [Venice]: Per Bartolomeo detto l'Imperador, ad instantia di messer Melchior Sessa, 1545

8vo (156 x 108 mm). Title within a woodcut border of putti astride grotesques; mild dampstaining throughout, chiefly in lower inner margins, otherwise a fine bright copy. Contemporary limp vellum, yapp edges; some staining and soiling.

Second edition. Dialogue between a man from Padua and a playing card, including the first description of a "hold out" machine.

**REFERENCES**

Adams A1570

\$ 3,000-5,000

23

**ASTLEY, PHILIP**

Young Astley's new Exercises. [London, 1786]

Letterpress handbill (293 x 138 mm). Printed verso and recto, with announcement of the various performances to recto and two woodcut vignettes depicting horsemanship to verso, hand-dated on verso; trimmed with some loss to foot, re-margined and extended, browning to head from paper clips, browning to vignettes, chip to lower right corner.

Promoting Philip Astley's "new Exercises, On several Horses which no other Horseman in the World can perform." This broadside also offers a challenge above the woodcuts depicting his circus's feats of horsemanship: "500 Guineas will be given to any Person performing the like."

\$ 800-1,200

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**[ASTLEY, JOHN CONWAY PHILIP]**

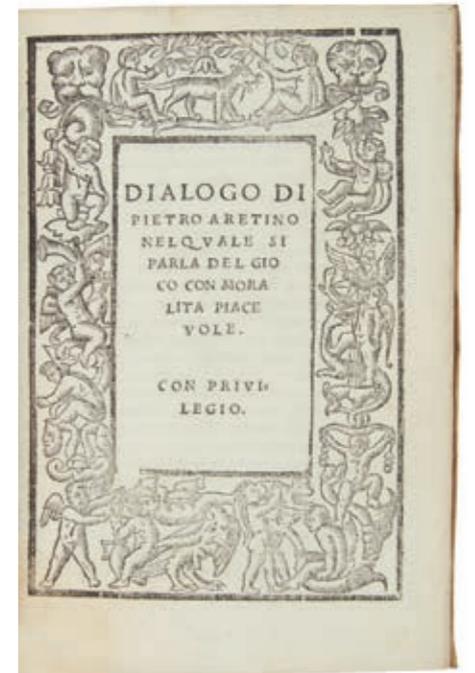
Royal Saloon, and New Amphitheatre. [London]: Pace, [ca. 1791-1793]

Letterpress playbill and slip song (495 x 188 mm), printed verso and recto. Playbill on recto, slip song on verso; old folds and creases, short closed tear to lower left corner.

John Astley, Philip's son, eventually assumed management of his famed Amphitheatre. Here, "Mr. Astley, Jnr." announces a night of performances, notably including an "East-India Military Divertisement." The most striking feature of this broadside, however, is the slip song printed on the recto, including lyrics composed by "Mr. Astley, Sen.":

"O Lord, What a Place is a Camp!  
What wonderful Doings are here?  
How the People are all on the Tramp,  
Now to me it looks dev'lish queer!  
There's Ladies a swigging of Gin,  
And crop'd maccaronies likewise;  
There's I, with my who'll up and win,  
Come, here is your hot Mutton Pies."

\$ 800-1,200



22

25

**ASTLEY, PHILIP**

[The Little Learned Horse]. Lambeth: S. Tibson, 1799

Letterpress playbill (697 x 240 mm). Printed in black on blue paper, in a profusion of type sizes, with three woodcut vignettes depicting Astley's entertainments; chips and short closed tear to left margin, short closed tears to center affecting one woodcut, some browning and rubbing. Matted, framed, and glazed with Plexiglass; not examined out of frame.

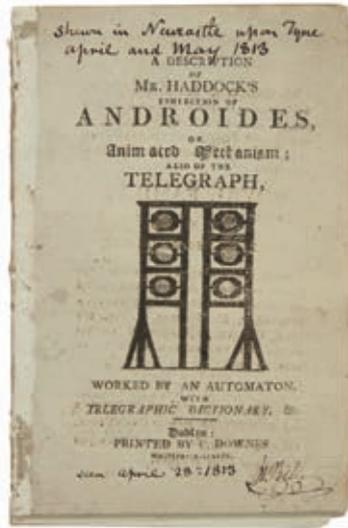
Astley's Amphitheatre, the origins of the modern circus, was famed for its acrobatics, clowning, and equestrian performances. In addition to his standard circus acts, Astley regularly exhibited a "Little Learned Horse" named Billy, which would perform feats of mathematics and orthography for the audience. The broadside announces Billy's final performances: "the Wonderful Little Horse ... will appear at the Theatre ... and then be withdrawn forever!"

Billy lived long after his retirement, outliving Astley himself. He was then auctioned off to someone who had no knowledge of his past, and worked pulling a cart before one of Astley's performers recognized him: he "cued the the horse by clicking his fingernails, as he had done in exhibitions. The horse confirmed his identity by tapping his foreleg. He was repurchased and taken home, where he resumed and even enlarged his remarkable repertoire. In old age, Billy could still ungrith his own saddle and wash his feet. He could serve tea, taking a kettle of boiling water off the fire and carrying a complete equipage. When he died at age forty-two, his hide was ... fashioned into a special-effects thunder-drum, used for many years in the same amphitheatre where he had performed" (EE).

**REFERENCES**

EE, p. 60

\$ 800-1,200



26

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(AUTOMATA)

[Marston] Haddock. A Description of Mr. Haddock's Exhibition of Androïdes ... also of the Telegraph, Worked by an Automaton ... Dublin: C. Downes, [?1800]

12mo (146 x 95 mm). Woodcut illustration on front wrapper. Disbound, sewing and 2 leaves loose.

A SCARCE IMPRINT. Toole Stott locates only two copies at the British Library: the first, printed by Preston & Heaton in Newcastle-upon-Tyne is tentatively dated 1797; he dates the the Dublin/Downes imprint 1800. Of the Downes edition, there is no record in Worldcat, ESTC, Rare Book Hub, ABPC, or in any of the bookseller consortiums. Later annotations on the front wrapper indicate that Haddock, an automaton and organ builder from Cork, exhibited his fanciful machines in Newcastle-upon-Tyne in April and May, 1813 and below the imprint is written "seen April 28 1813"—perhaps referring to an exhibition date in Dublin.

REFERENCES

Toole Stott 1069; cf. Toole Stott 1068

\$ 2,500-3,500



27

27

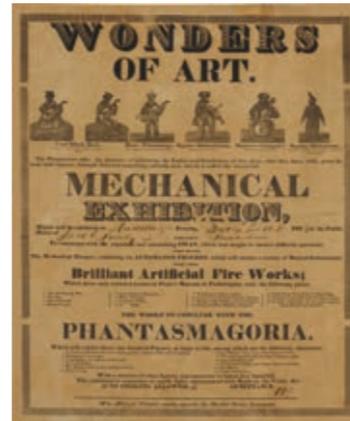
(AUTOMATA)

P. Hell. Mechanisch-Automatisches Schauspiel. Np, nd

Letterpress playbill (417 x 350 mm). Large woodcut vignette depicting a magical performance featuring decapitation, printed in German in Fraktur fonts; two old folds, browned at folds, some spots and smudging.

A handsome early German playbill announcing a performance by Mechanikus P. Hell, whose entertainments featured an automaton, magic lanterns, phantasmagoria, and a decapitation illusion.

\$ 800-1,200



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28

(AUTOMATA)

Wonders of Art. Lancaster: Wm. Albright, 1833

Letterpress playbill (540 x 440 mm). Six woodcut vignettes, decorative border, date and place of event handwritten in black ink; old horizontal fold, small tears along fold with some loss at center, chips to head, short closed tears to left margin. Matted and framed.

Featuring six automata musicians, including Mons. Flamingo, Signior Shahabaham, and Signor Bibberinno, who were to perform a musical act in which each automaton would imitate "the Banjo," "five instruments at one time," "the small violin," "the Bass Violin," while one would play "the Cymbals, and [perform] a variety of amusing feats."

"This early American playbill featured magic in conjunction with a large variety of exhibitions: automata, fireworks, and ghost-show magic-lantern projections known as phantasmagoria. A popular quasiscientific conjuring effect known as the Philosophical Swan was also demonstrated" (Magic).

REFERENCES

Magic, p. 39

\$ 1,000-1,500



29

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(AUTOMATA)

A group of six broadsides

The Modern Microcosm. Np, [ca. 1750s]. Letterpress playbill (328 x 210 mm). Inhabited initial, decorative rule at center, stray contemporary note in ink to right margin; one spot rubbed, small hole to head not affecting text, old horizontal fold, a little browning consistent with age. — A Very curious Collection of Strange Creatures. [London]: np, [ca. 1750-60s]. Mounted on a sheet of paper; spots, creases, dampstain to head, photographs adhered to verso of mount. — Manhood & Gingell [Gyngell]. Grand Medley of Entertainments. [London]: Hopwood's Office, [ca. 1790s]. Letterpress handbill (272 x 191 mm). Left margin browned, old folds, pinhole, stray spots. — The Temple of the Arts. [London]: np, [ca. 1800]. Letterpress handbill (245 x 195 mm). Mounted on a sheet of paper; stray spots, a little wear at edges, photos adhered to verso of mount. — [Schmidt]. Valuable ... Exhibition of Mechanical and Musical Automata. Yarmouth: W. Meggy, [1827]. Letterpress playbill (380 x 165 mm). Printed in numerous type sizes and faces, hand dated at head; tipped on to paper strip at left margin, old folds, light browning. Housed loosely in gray boards. — Automaton Artist, Called the Corinthian Maid. [London]: G. Cox, [ca. 1826-1830]. Letterpress handbill (180 x 121 mm). Tipped on to a sheet of paper; short closed tear where tipped on, some rubbing, creasing, and finger soiling.

Among these broadsides, "A Very curious Collection of Strange Creatures" and "The Corinthian Maid"



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are particularly intriguing. The first features an automaton that was a precursor to Robert-Houdin's Pâtissier of the Palais Royale: a spice merchant that produced samples upon request. "The Corinthian Maid" was similar to Mr. Herve's "Prosopographus"—it could draw the likeness of any audience member through use of a hidden camera lucida and a backstage attendant operating a pentagraph.

Sold as group lot, not subject to return.

\$ 1,500-2,500

30

(AUTOMATA)

A group of six works

[Cox, James]. A Descriptive Catalogue of the ... Pieces of Mechanism and Jewellery, exhibited in the Museum, at Spring-Gardens, Charing-Cross. London: [James Cox], 1772. 18mo (175 x 111 mm). Title, folding frontispiece; nine full-page plates, one folding; one or two stray spots, light offsetting from plates to text on some pages. In original printed wrappers; a little browned, tear to upper wrapper at spine head. In folding chemise with magnetic closure. — [Droz, Pierre-Jacquet, Henri-Louis Droz]. Np, [ca. 1853]. Pamphlet of bifolia, sewn (170 x 108 mm). Blue wrappers; wrapper with a few creases. [With]: Printed translation. A collection of scarce early works on automata, including thorough, descriptive catalogues of automata held at museums, and accounts of exhibitions on view. "The beauty of the scenes, the variety of the figures, and the multiplicity of the motions, it is hoped will yield that satisfaction which the generous breast can only feel, on viewing the humblest efforts of the imitative arts."

and terminal pages, terminal page with paper flaw affecting text. Later grey boards, paper label to spine; spine a little faded, a little fingersoiling to boards. [With]: photocopied letter to Ricky Jay pertaining to Rackstrow [and] note in Ricky Jay's hand on Jay's Journal of Anomalies letterhead. — Weeks, Thomas. Le prix fix ... Weeks's Museum. [London]: Henry Reynell, [ca. 1806]. Pamphlet of bifolia (120 x 80 mm). Stray spots. Disbound, loosely inserted in green wrapper; stray stains to wrapper. In folding chemise inside linen-backed boards, "Week's" to spine and "Week's Museum" to upper board in pencil. — Tietz, Georges. Description du Musée Mécanique. Np, [ca. 1853]. Pamphlet of bifolia, sewn (200 x 133 mm). Folding frontispiece, one folding; one or two stray spots, light offsetting from plates to text on some pages. In original printed wrappers; a little browned, tear to upper wrapper at spine head. In folding chemise with magnetic closure. — [Droz, Pierre-Jacquet, Henri-Louis Droz]. Np, [ca. 1853]. Pamphlet of bifolia, sewn (170 x 108 mm). Blue wrappers; wrapper with a few creases. [With]: Printed translation.

A collection of scarce early works on automata, including thorough, descriptive catalogues of automata held at museums, and accounts of exhibitions on view.

"The beauty of the scenes, the variety of the figures, and the multiplicity of the motions, it is hoped will yield that satisfaction which the generous breast can only feel, on viewing the humblest efforts of the imitative arts."

Sold as group lot, not subject to return.

\$ 2,000-3,000



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**(AUTOMATA)**

A group of five playbills for automata

[Schmidt]. Now Exhibiting ... Mechanical and musical Automats. [London]: *Havell & Co.*, [ca. 1825]. Letterpress handbill (220 x 140 mm). Old folds, a few spots, a little wear at bottom edge. — Schmidt. A Most Magnificent and Costly Collection of Mechanical and Musical Automats. [London]: *Havell and Co.*, [1825]. Letterpress handbill (260 x 196 mm). Hand-dated at head; two old folds, some browning, wear to bottom edge. Mounted on cloth. — [Schmidt]. The Magnificent Exhibition of Mechanical and Musical Automats. [London]: *np.* [ca. 1825]. Letterpress handbill (222 x 137 mm). Old folds, browned and worn at edges. Mounted on mat. — Monsieur Vocenau. Automaton Swiss Bell Ringers. *Boston: Gordon Forrest, Plain and Ornamental Printer, 1856.* Letterpress playbill (378 x 178 mm). Printed in several typefaces, with large woodcut vignette depicting the automatons; old folds, chip to right margin, some marginal browning and stray spots. Mounted on cloth mat. — Dexter's Model Museum. *New-Bedford: The "Standard" Steam Printing House, nd.* Letterpress playbill (480 x 165 mm). Printed in several type faces, with the time of the performance handwritten on the broadside in red, "Three Weeks ... 6 1/2 - 8 P.M."; old folds, a few pinholes, very small closed tear to head, stray spots, some wear to head and foot.

A GROUP OF ATTRACTIVE AUTOMATA PLAYBILLS. Including three broadsides for Mr. Schmidt's "Magnificent ... Automats", featuring "The Juvenile Artist! Whose astonishing Performances in Drawing and Writing ... defy all attempts at rivalry," "The Musical Lady! Who performs, upon an elegant Finger Organ, a variety of pleasing Airs," "The Magician! Whose inimitable performances afford the greatest interest and delight, by the sagacious answers he returns to every question proposed to him," and several others. Also featured is an undated broadside for "Dexter's Model Museum," which featured, along with his automata, a "Car of Beauty" containing statues of General Washington, Lady Washington, and numerous other figures.

Sold as group lot, not subject to return.

\$ 1,500-2,500

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**(AUTOMATA)**

A group of three handbills

Rosherville Gardens ... Mechanical Figures, As Large as Life. *Lambeth: Turner & Harrison, [ca. 1860s]*. Letterpress handbill (252 x 95 mm). Woodcut royal arms to head; a few creases. — Wonderful Talking Machine. [London]: *np.* [1870]. Letterpress handbill (250 x 125 mm). Printed on green paper, large woodcut depiction of the automaton at center. Matted, framed, and glazed with Plexiglass. — Hercules! The Iron Giant. *Salem: np.* [ca. 1894]. Printed on orange paper, woodcut vignette depicting the automaton and a horse track, type printed vertically and horizontally; old fold, clean closed tear along fold, chipped to left margin, left margin repaired.

Three attractive handbills for automata exhibitions, including one for Professor Faber's "Wonderful Talking Machine," of which Ricky Jay wrote: "[Alexander Graham] Bell's imagination was sparked by yet another speaking machine: the 'Euphonia' of Joseph Faber, who was billed as the 'Premier Calculator and Land Surveyor to the Emperor of Austria.' The talented, troubled, and elusive Faber is not easily chronicled and his speaking machine not easily categorized; it was both a remarkable technical innovation and, for intermittent periods, a performance sensation ... [Faber] played a concealed keyboard to make his figure enunciate not only words but also phrases, sentences, and even simple songs. According to a newspaper advertisement of April 8, 'it has held conversations sufficient to fill a volume'" (*Exemplars*).

Sold as group lot, not subject to return.

**REFERENCES**

*Exemplars*, p. 171

\$ 600-800

33

**(AUTOMATON CARD TRICKS)**

Grand Exhibition by Mr. Lane. [London?: ca. 1786]

Broadside (243 x 174 mm). Woodcut vignette of Mr. Lane performing at top; paperclip marks at top, one just affecting the corner of the image, two marginal chips.

"Lane was a popular entertainer at British fairs in the last two decades of the eighteenth century. He called himself 'His Majesty's Conjuror' or 'First Conjuror to the King'—not, as can well be imagined, an exclusive billing" (*EE*).

**REFERENCES**

*EE*, pp. 46–47

\$ 1,500-2,500

34

**(AUTOMATA, CHESS)**

Eight works on Wolfgang von Kempelen's Automaton Chess Player

[Fenherr, Joseph Friedrich]. Ueber den Schachspieler des Herrn von Kempelen. *Leipzig and Dresden: Joh. Gottl. Immanuel Breitkopf, 1789.* 8vo (245 x 160 mm). Engraved title, 7 full page folding copper plates, printed in German; ownership signatures to flyleaf. White boards; boards torn, chipped, and stained. — Windisch, Charles Gottlieb de. Letters ... on the Automaton Chess-Player ... of Kempelen ... Translated from the French by M.S.N. *London: R. Brown, 1819.* 8vo (207 x 132 mm). Title, 1 folding page with 3 plates; some offsetting from plates onto text, occasional spots, title toned. Later half calf over marbled boards, spine gilt lettered; head of boards bumped. [With]: Envelope heavily annotated in Ricky Jay's hand. — An Oxford Graduate [Robert Gray, Jr.?]. Observations on the Automaton Chess Player. *London: J. Hatchard, 1819.* 8vo (207 x 132 mm). Half-title, title, notes in Ricky Jay's hand to initial blank; half-title a little browned, otherwise bright and clean. Later half calf over marbled boards, spine gilt lettered; corners barely rubbed. — H[un]neman, W. Chess. A Selection of Fifty Games ... Played by the Automaton Chess-Player. *London: W. Pople, 1820.* 16mo (165 x 112 mm). Title, preface, 76 pages of algebraic notation; internal chip to title, some browning, stray spots. Leather backed boards, upper board with paper label printed black; binding separated, rebaked with cloth tape, boards chipped with some soiling. — [Automaton Chess Player]. *London: Thomas Tegg, 1826.* Three loose leaves (237 x 150) with plates after J. Shury printed on rectos; browned at heads, spotting. — [Jones, Thomas P.]. Observations upon the Automaton Chess Player of Von Kempelen. *Philadelphia: J. Dobson, 1827.* 8vo (207 x 137 mm). 5 leaves disbound, title, 2 illustrations, foxing. Housed in cloth backed boards. — E.S.D. The Automaton Chess-Player. [The Living Age. *Boston: Little, Son, and Company, 1859*]. 4 loose leaves (218 x 138 mm) printed recto and verso; bibliographical information in pencil to foot of first page, toned at edges. — Wimsatt, W.K., Jr. Poe and the Chess Automaton. [Reprinted from] *American Literature, Volume 11, No. 2, 1939.* Pamphlet of 8 leaves stapled (252 x 170 mm). Printed wrapper, inscribed by the author on the wrapper, leaves printed verso and recto; short closed tear and slight fingersoiling to wrapper.

Included among these various accounts of the Mechanical Turk is a translated volume of letters by Charles Gottlieb de



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Windisch, a friend of von Kempelen's, and an observer of the Chess Player at Maria Theresa's court. Here Windisch details the machine and writes to his correspondent: "... it can be but an illusion: that is what the Author himself, and every reasonable being will concede to you. But in what consists the illusion? There is the Gordian knot, more difficult to unravel, than that which was heretofore cut by Alexander".

"Von Kempelen was a serious scientist, architect, naturalist, and hydraulic engineer who later studied the human voice and served as a director general for the Hungarian salt mines. He was not a magician. His invention had been inspired by the popular automata of the 18th century—expensive clockwork figures that could repeat simple actions. His Chess Player seemed to be something even more wonderful: a thinking machine. In fact, under duress, von Kempelen had resorted to trickery. A real human chess player operated the figure from inside the chest; a series of optical and mechanical effects concealed this person from the audience's view. The Chess Player drew so much intrigue that von Kempelen soon tired of demonstrating it for audiences ... He dismantled the machine, explaining it had been damaged. To friends, he admitted that it was 'a mere trifle' and merely 'illusion.' In the hands of other owners, the famous Chess Player had a long, successful career, beating Napoleon, delighting Benjamin Franklin, and inspiring analysis by Edgar Allan Poe" (*Magic*).

**REFERENCES**

*Magic*, pp. 52–53

\$ 3,000-4,000



35

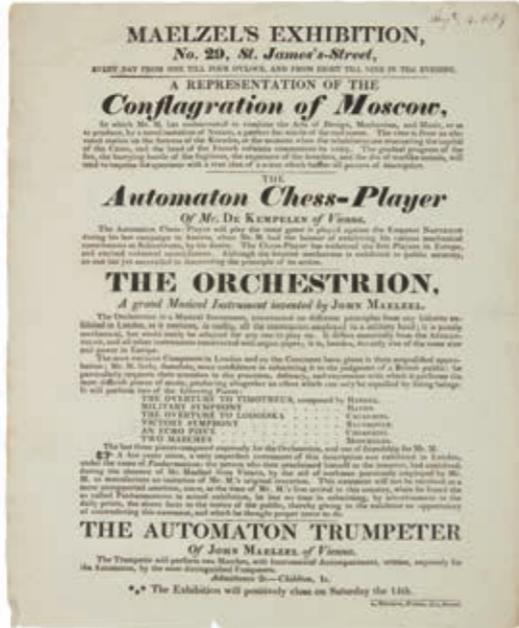
**35**  
**(AUTOMATON CHESS-PLAYER)**

Maelzel's Tentoonstelling.  
*Amsterdam: G.A. Diederichs en Zoon, [ca. 1810]*

Letterpress broadside (247 x 185 mm). Decorative border, central vignette of "The Turk," text in Dutch; old folds, a few stray spots, two lines scored through with ink. Matted, framed, and glazed; not examined out of frame.

"Baron Wolfgang von Kempelen exhibited in 1769 the most famous example of a false automaton. The Baron introduced a slightly smaller than life-size figure identified as a Turk, who sat behind a table with a conventional chessboard on top. The Baron wound the mechanism, whose intricate wheels and gears were visible to spectators, and the figure then played the game of chess. The Turk eventually played thousands of games, against opponents that supposedly included Benjamin Franklin and Napoleon, and rarely lost. Heralded as a great thinking machine, the Turk was eventually exposed as an ingenious magic illusion, perhaps the first great 'cabinet trick'" (*Exemplars*).

In 1805, Johann Nepomuk Maelzel, an organ builder and musician, purchased the somewhat forgotten device from von Kempelen, eventually taking it to Paris, where he sold it to



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Eugène Beauharnais for a tidy profit. Maelzel then turned his attention to building an automatic trumpet player (also advertised here). The Turk was exhibited for decades before eventually being exposed as a hoax.

**REFERENCES**  
*Exemplars*, pp. 180–183  
**\$ 800-1,200**

**36**  
**(AUTOMATON CHESS-PLAYER)**

Maelzel's Exhibition. *London: L. Harrison, 1819*

Broadside (280 x 228 mm). Letterpress text, numerous fonts, manuscript date; old folds, minor creasing along top, one or two marginal chips, primarily marginal spotting.  
A GAME FIT FOR AN EMPEROR.  
"The Automaton Chess-Player will play the same game it played against the Emperor Napoleon during his last campaign in Austria, when Mr. M. had the honour of exhibiting his various contrivances at Schonbrunn, by his desire. The Chess-Player has withstood the first Players in Europe, and excited universal astonishment. Although the interior mechanism is exhibited to public scrutiny, no one has yet succeeded in discovering" (broadside text).

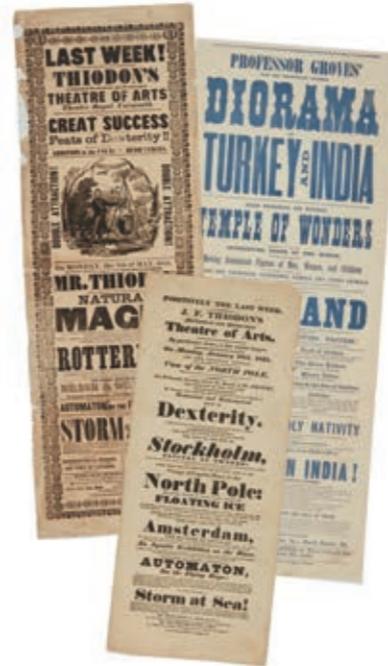
**REFERENCES**  
*Exemplars*, pp. 180-183  
**\$ 3,000-5,000**

**37**  
**(AUTOMATON CHESS PLAYER)**

Maelzel's Exhibition, Concert Hall. *Boston: The Evening Gazette Office, [1833]*

Broadside (565 x 220 mm). Numerous fonts, text within Greek Key pattern border, mounted on paper; minor marginal soiling. Mounted, framed, and glazed with Plexiglas; not examine out of frame.  
"INVENTED BY DE KEMPENIN, IMPROVED BY J. MAELZEL"  
According to this broadside, "The Chess Player has withstood the first Players of Europe and America, and excited universal admiration. He moves his head, eyes lips, and hands, with the greatest facility, and distinctly pronounces the word 'Echee,' (the French word signifying 'Check') when necessary. If a mis-move is made, he perceives and rectifies it."

**REFERENCES**  
*Exemplars*, p. 183  
**\$ 1,500-2,500**



38

**38**  
**(AUTOMATA)**

A group of three playbills

Thiodon, J.F. Mechanical and Picturesque Theatre of Arts. *Hull: Thomas Topping, 1825*. Letterpress playbill (545 x 225 mm). Mounted on linen; chips to margins, browned, stray spots. — Last Week! Thiodon's Celebrated Mechanical and Picturesque Theatre of Arts. *Yarmouth: Sloman, 1855*. Printed playbill (750 x 245 mm). Printed in black on very thin paper, large woodcut vignette to center, doubly ruled in woodcut border; browned, spotting, a little rubbing, chips to margins, margins and area at center reinforced on verso with tissue, a few internal tears. — Professor Groves' ... Diorama of Turkey and India | Grand Mechanical and Pictorial Temple of Wonders. *Shipley: N. Walker, [after 1857]*. Letterpress playbill (890 x 285). Printed in blue in a profusion of type sizes, large margin at head; old fold at head, short closed tears to right margin, chip to foot, a little soiling.

The two playbills announcing J.F. Thiodon's Theatre advertise two of his most acclaimed exhibitions: the Storm at Sea—"Vessels beating against the Tempest, struck by Lightning, and finally engulfed in the Deep—Seamen endeavoring to save themselves from



39

the neighbouring Rocks; altogether a faithful Representation of Nature, in one of her most Tremendous Aspects"—and the Automaton on the Flying Rope. The latter is particularly well described in the playbill from 1925: "The Rope will be in continual Motion, and the Figure will sit perfectly easy, and in a graceful attitude, while on the Swing, and perform the most surprising Evolutions, scarcely to be distinguished from a LIVING PERFORMER, as it moves with the utmost Correctness, without any apparent machinery." The striking playbill for Professor Groves' Diorama notably includes an automata performance of a "Great War in India"—chronicling the Indian Revolt of 1857.  
*Sold as group lot, not subject to return.*  
**\$ 800-1,200**

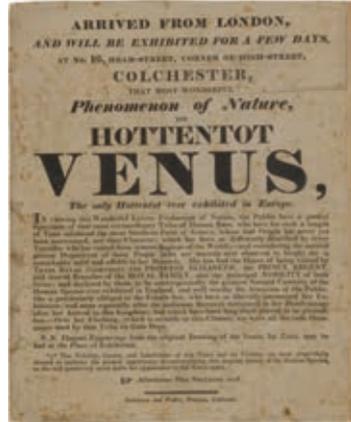
**39**  
**(AUTOMATA, MUSICAL)**

This is to give Notice, That Mr. Wilcke ... [will exhibit] Two most wonderful and unparalleled Pieces of Art ... Two Automata, viz. A Shepherd and a Shepherdess ... [*London: circa 1760*]

Broadside playbill (348 x 195 mm). Printed within a decorative border,

woodcut showing the automata; not examined out of frame, old folds, a few stray spots. Framed and glazed with Plexiglas.  
The musical automaton first captured the attention of the Paris Académie Royale des Sciences in 1738, when Jacques de Vaucanson debuted his flute-playing automaton. He was initially met with skepticism after earlier chicanery — namely an "automaton" that purported to play the harpsichord, but in fact was directed by a five-year-old human hidden inside. However, Vaucanson's automaton held up to the rigorous scrutiny of the Académie, and its success was amplified by an ongoing philosophical debate about the nature of man and machine.  
In his wake, a number of showmen offered copycat attractions, including one Mr. Wilcke of Berlin, who presented his musical Shephard and Shepherdess to London audiences in the subsequent decades. In addition to their musical abilities, Wilcke's flautists interacted with each other — glancing sympathetically at each other as they played.

**REFERENCES**  
*EE*, pp. 36-37  
**\$ 800-1,200**



40

40

**HOTTENTOT VENUS (SARAH "SAARTJIE" BAARTMANN)**

Arrived from London, and will be exhibited for a few days...that most wonderful Phenomenon of nature... Colchester: Swinborne and Walter, ca. 1811

Broadside (243 x 194 mm). Numerous fonts, mounted on card; old folds, foxed, faint marginal dampstaining. Mounted, framed, and glazed with Plexiglas; not examined out of frame.

"The first major ethnological attraction of the nineteenth century featured a Khoi-san woman from South Africa. The Afrikaaner [sic] who brought her to London in 1810 called her Saartjie, or Sarah Baartmann, and she was exhibited in London as 'The Hottentot Venus.' 'Hottentot' was a term used to designate a tribe of a low cultural order, thought to be the 'missing link' between humans and apes" (Jay 68). Controversial in the nineteenth century, Saartjie is much studied today.

**REFERENCES**

EE, pp. 68-69

\$ 1,500-2,500



41

41

**[BABCOCK, JOHN]**

Sportsman's Slang; A New Dictionary of Terms used in the Affairs of the Turf, the Ring, the Chase, and the Cock-Pit; with those of Bon-Ton, and the Varieties of Life ... By John Bee. London: W. Lewis for the Author, 1825

12mo (191 x 108 mm). Handcolored engraved folding plate by T. J. Vandergucchi, 4 wood-engraved plates with captions, a handcolored engraved card "A Cock & Hen Club" tipped to front free endpaper; folding plate offset to title-page, occasional light text browning. Original blue holland boards, cloth spine, paper spine label; boards age darkened, corners bumped, spine frayed.

The second edition.

**REFERENCES**

Schwerdt I, p. 50

**PROVENANCE**

Inscription on front pastedown: "Given to D by W | [surname effaced] for illustrating | the tailors card | May 1840 — Anne & F. G. Renier (ticket on front pastedown)

\$ 1,000-1,500



42

42

**[BACON, ROGER AND THOMAS BUNGAY]**

The Most Famous History of the Learned Fryer Bacon ... London: Printed for Tho[m]as Norris, [1720?]

4to (178 x 133 mm). Woodcut illustration on title-page, vertical chainlines in quires A and C; strong browning throughout, imprint on title shaved, headlines shaved or cropped, inner margins repaired and/or guarded. Contemporary half calf over marbled boards; boards somewhat worn, extremities rubbed.

An old chapbook written probably toward the end of the sixteenth century, on which Robert Greene may have founded his play "The honorable historie of Frier Bacon, and Frier Bengay." In the early modern period, Bacon was regarded as a wizard, famed for the story of his mechanical brazen head.

**REFERENCES**

ESTC T173329; cf. Toole Stott 762

**PROVENANCE**

Supreme Council 33, i.e., the Scottish Rite of Freemasonry, Southern Jurisdiction, U.S.A. (engraved bookplate by W.P.B. dated 1900 on front pastedown) —William G. Rowland (signature on front free endpaper)

\$ 1,000-1,500



43

43

**SIGNOR BAGONGHI (GIUSEPPE BIGNOLI)**

Barnum & Bailey Greatest Show on Earth. Signor Bagonghi. First American Appearance of the World's Smallest and Most Wonderful Rider Who Made All Europe Laugh. Cincinnati & New York: The Strobridge Litho Co, 1915 (no. 15-B-228)

Color lithograph poster (30 x 40 1/8 in.; 764 x 1020 mm). Laid down on linen.

Jugate portraits of the Circus's founders are relegated to an upper corner of this poster, which is dominated by five views of Signor Bagonghi's stunt riding. According to Raffaele De Ritis's *Storia del Circo* (Rome, 2008), "Bagonghi" is a generic term for little people in the Italian circus. The first, whose family name was probably really Bagonghi, appeared around 1890 at Circo Guillaume. The name was made world famous by Giuseppe Bignoli (1889–1939), the Bagonghi who arrived at Barnum & Bailey around 1910 and continued to perform with Ringling Bros. until 1926.

\$ 1,500-2,500



44

44

**BAILEY, ROBERT**

The Life and Adventures of Robert Bailey, from His Infancy up to December, 1821. Richmond: Printed for the author by J. & G. Cochran, 1822

8vo (216 x 127 mm). Frontispiece portrait and 3 engraved plates; plates browned, strong browning, spotting and foxing, particularly in the first two-thirds of text; Contemporary tree calf, smooth gilt-ruled spine, red morocco lettering piece; lacks front free endpaper, rear endpapers browned and stained, extremities rubbed.

FIRST EDITION. "Autobiography of an engaging scoundrel. A Southern prototype of Stephen Burroughs" (Howes). On pages 138–140, Bailey describes his 1812 patent on the faro dealing box. As a reformed gambler, Bailey claimed his box could help stop the rampant cheating prevalent in the game of faro, but the card sharps of the day found ways to rework the device into one of the most nefarious tools for cheating at the game.

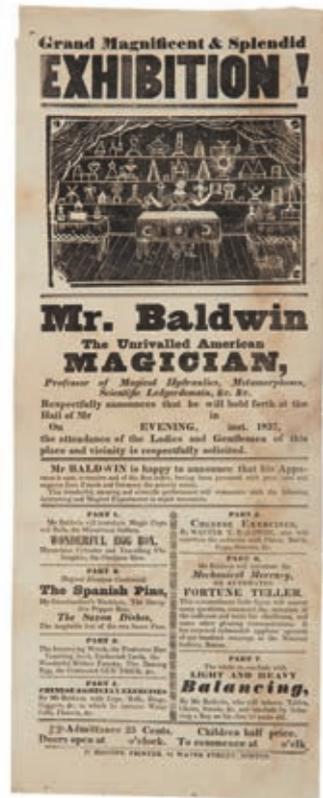
**REFERENCES**

Howes B34; Sabin 2748

**PROVENANCE**

Gordon W. Jones, M.D., Falmouth, Virginia (ticket on front pastedown)

\$ 2,000-3,000



45

45

**MR. BALDWIN**

The Unrivalled American Magician. *Boston: D. Hooton, 1837*

Broadside (457 x 180 mm). Woodcut vignette of magician at top; old folds, some staining.

"Professor of Magical Hydraulics, metamorphoses, Scientific Ledgerdemain [sic]" (title).

\$ 800-1,200

46

**BALDWIN, SAMRI S., & MISS BALDWIN (SAMUEL SPENCER BALDWIN & KITTY BALDWIN)**

The World's Greatest Psychic Sensation Samri S. and Miss Baldwin in Oriental Hypnotic Dream Visions. The White Mahatmas. *Hartford: Calhoun Print, ca. 1895*

Color woodblock poster on 8 sheets joined as 2 (overall ca. 109 x 80 in.). Fold creases with abrasion, loss, repair, and some recoloring, rebacked with linen.

A wonderful poster for one of the premier mentalist acts of its day, in which the blindfolded Miss Baldwin, with a devil and an angel fighting for her attention, is prominently featured while Samri, dressed in Indian garb, is relegated to the side. In the poster and audience of boisterous imps prepare their questions for Miss Baldwin: "How long will the war last"; "Who will win the Derby"; "Will I ever be rich"; "Who killed Mabel"; "Who stole my ring"; "Where is my watch" "Who stole my bicycle; "Am I in love"; "How long shall I live"; "Is my sister living"; "Where is my papa"; "Where is my brother"; "When will I be married"—and that universal question that every man has asked himself, "Where are my pants."

**REFERENCES**

*Magic*, p. 262–63

\$ 7,000-10,000

47

**"CLOWN" BARKER & MISS ROZSIKA**

Barker & Rozsika present their New Refined Combination of Animal Comedians. *Hamburg: Lith. Adolph Friedländer, ca. 1911 (no. 5355)*

Color lithograph poster (37 1/2 x 27 5/8 in.; 952 x 702 mm). Light fold creases, two small closed holes (for hanging) at top margin. Laid down on linen.

This act, featuring dogs, cats, horses, and monkeys, seems to have had its greatest success in Great Britain.

\$ 1,500-2,500



47



46



48

folds, rubbed, some chips to margins. Mounted on a sheet of paper. — Barnum's Aquarial Gardens. *Boston: J.H. & F.F. Farwell, 1862*. Printed two-column handbill (255 x 128 mm). Folded leaf, printed on one half of recto, one column a printed letter SIGNED by Barnum, the other being a handbill ruled in decorative border; two old folds, some offsetting. — P.T. Barnum's Lecture Entertainment ... Pine's Hall. *Poughkeepsie: Daily Press Print, [ca. 1862]*. Letterpress handbill (322 x 143 mm). Printed on thin, tissue-like paper; a few creases, small hole from rubbing, five pinholes. — Three Dozen Reasons Among Thirty-Six Thousand ... P.T. Barnum's Great Traveling World's Fair. *New York: Torrey Brothers, [ca. 1872]*. Printed playbill (668 x 232 mm). Printed recto and verso, large engraved portrait to head of recto, six engraved vignettes depicting circus attractions to left margin of recto, date and location stamped in red on verso; four chips to left margin, slightly affecting text and one vignette, two stains to foot, some browning.

Each of these feature handsome typography and engravings, advertising a wide range of Barnum's exhibits. The diploma was awarded to a George Washington Van Zandt at P.T. Barnum and Colonel Wood's National Baby Show—one of the American Museum's most popular competitions. His first "baby show in June 1855 attracted more than 60,000 patrons eager to view the 143 contestants who were to be judged 'especially on the crowning merit of their being genuine original American stock'" ("The Baby Show Exhibit"). These became a national sensation, yet were met with intense criticism—many were revolted at mothers and children being used for entertainment.

Among the bolder playbills is a more modest one, advertising his Aquarial Gardens. After stressing that the fish may not survive long, Barnum demurely states: "Under these circumstances, I trust you will not consider me presumptuous in respectfully calling your attention to what I am sure you will pronounce one of the most lovely and charming exhibitions ever seen in this city. Your obedient servant, [PT Barnum]."

*Sold as group lot, not subject to return.*

**REFERENCES**

"The Baby Show Exhibit," *The Lost Museum*, The Graduate Center, City University of New York

**\$ 3,000-5,000**

48

**BARNUM, P. T.**

A group of broadsides and printed works, [ca. 1853–1872]

Barnum's American Museum ... Swiss Bearded Lady Madame Josephine Fortune Clofullia. *Np, [1853]*. Letterpress playbill (560 x 210 mm). Printed recto and verso, large engraved portrait of Clofullia to center of recto, verso listing plays and performances; long closed tear to center repaired with tape, old folds, chips to head and right margin, dampstain to foot, stray spots. — Barnum's American Museum ... Mr. White, the celebrated Lion King. *New York: M.B. Wynkoop, 1855*. Letterpress playbill (605 x 235 mm). Printed recto and verso, large woodcut depicting lions and Mr. White to recto, advertisement for "Still Waters Run Deep" to verso; two internal open tears, two closed tears, a few small marginal tears repaired with tape, creases, dampstaining. — P.T. Barnum. Colonel Wood. National Baby Show ... Diploma. *New York: J.A. Goater, 1855*. Printed diploma (214 x 280 mm). Lithographic border depicting Jesus, Moses, and Samuel, SIGNED by Barnum, with recipient "George Washington Van Zandt" also in Barnum's hand; tears crudely repaired with tape on verso but with no loss, browning from tape, spots. — Baschik, Anton Kratky, P.T. Barnum. Another Evening with Barnum and Professor Baschik. *Leicester: T. Cook, [1859?]*. Letterpress playbill (450 x 192 mm). Printed in black on green paper, large woodcut vignette depicting Baschik to foot; old

49

**BARNUM & BAILEY CIRCUS**

The Barnum & Bailey Greatest Show on Earth. Écuyers debout, montant sur chevaux sans scelles reproduction réalistique des cours au colysée dy temps de l'empire romain. *Cincinnati & New York: The Strobridge Litho Co, 1896*

Color lithograph poster (29 1/2 x 36 5/8 in.; 750 x 930 mm). Designated "Printed in America"; central vertical crease repaired with small chip at head and foot, tiny bit of recoloring to the latter, a very few other tears, chiefly marginal. Laid down on linen.

Stunt riders recreate a Roman Colosseum race.

**\$ 1,000-1,500**



49

50

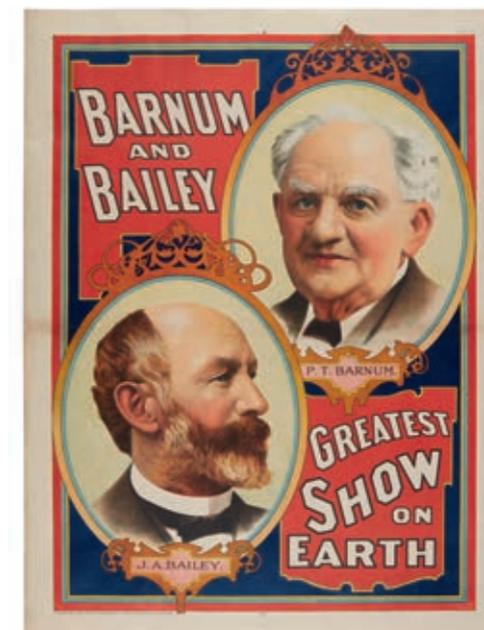
**BARNUM & BAILEY CIRCUS**

Barnum & Bailey Greatest Show on Earth. *Cincinnati & New York: The Strobridge Litho. Co., 1897 (16. B–No. 16)*

Color lithograph poster (39 3/4 x 30 1/8 in.; 1008 x 768 mm). Central horizontal crease abraded with minor loss and repair, margins a bit wrinkled and soiled. Laid down on linen.

A very handsome jugate poster of the founders of the Greatest Show on Earth. After the 1881 merger of their circuses, the two impresarios named the combined show "P. T. Barnum's Greatest Show On Earth, And The Great London Circus, Sanger's Royal British Menagerie and The Grand International Allied Shows United." Perhaps they decided that "Barnum & Bailey Greatest Show on Earth" fit better on posters. A bright, vibrant impression.

**\$ 700-1,000**



50

51

**BARNUM & BAILEY CIRCUS**

The Barnum & Bailey Greatest Show on Earth. Equitation de Haute-École. *Cincinnati & New York: The Strobridge Litho Co, 1900 (B. no. 67)*

Color lithograph poster (29 3/4 x 37 1/4 in.; 758 x 947 mm). A very few short marginal creases or tears. Laid down on linen.

This poster, printed for the Circus's five-year tour of Europe, shows all three rings given over to fashionable women performing all manner of dressage and equitation, including jumping rope.

**\$ 2,000-3,000**



51



52

52

**BARNUM & BAILEY CIRCUS**

The Barnum & Bailey Greatest Show on Earth. La Meilleure écuyère de notre époque costumes et exercices entièrement inédits. Paris: imprimeries Courmont Freres (Reproduction authorized by Strobridge Lith Co New-York), ca. 1900 (B No. 1)

Color lithograph poster (30 1/4 x 39 1/4 in.; 768 x 999 mm). Designated "Reproduction interdite," with French revenue stamp and Barnum and Bailey ink stamp in upper left; some fox spots and light dampstains, top margin with several short tears and two small chips, light central vertical crease. Laid down on linen.

This seems to be a poorly executed—albeit authorized—French poster redrawn from a Strobridge original. Very scarce.

\$ 1,500-2,500

53

**BARNUM & BAILEY**

Barnum & Bailey. Grösste Schaustellung der Welt. 3 Zirkus. Abteilungen. 2 Menagerieen. Olympia-Hippodrom. 60 Waggons. 4 Eisenbahn-Züge. Buffalo: Gedruckt in Amerika von der Courier Litho. Co., ca. 1900

Color lithograph poster (41 3/4 x 28 1/2 in.; 1067 x 724 mm). Belgian revenue stamps with Barnum & Bailey ink stamps; fold creases, internal tear at top of Bailey's head, loss, with inexpert repair, to upper left and lower right corners, some dampstaining and recoloring at lower margin, some marginal chips, tears, and repairs.

Barnum & Bailey tour Germany.

**REFERENCES**

Exemplars, p. 330

\$ 800-1,200

54

**BARNUM & BAILEY CIRCUS**

Die Barnum & Bailey groesste Schaustellung der Welt ... Die vier grössten Gebäude der Welt in den vier grössten Städten der Welt benutzt von der Barnum & Bailey Grössten Schaustellung der Welt, die jetzt den Europäischen Continent bereist. Cincinnati & New York: The Strobridge Litho. Co., 1901 (1901-B-93)

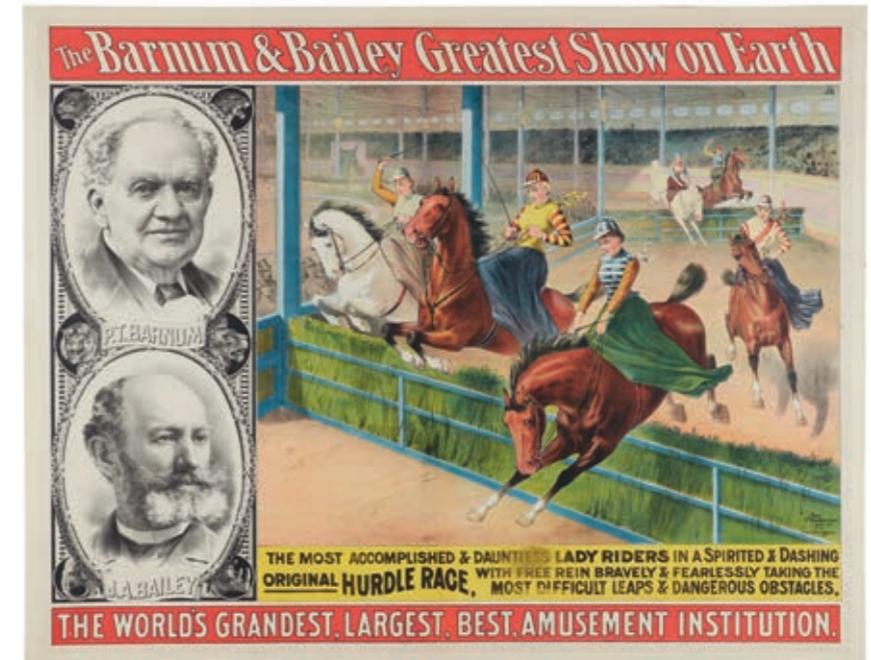
Color lithograph poster on 2 sheets (74 x 27 3/4 in.; 1878 x 707 mm). Some minor repaired separation and closed tears at upper central fold crease. Framed and glazed with Plexiglas.

A scarce and important promotional poster produced for Barnum & Bailey's five-year tour of Europe, touting not the circus's acts but the magnificent venues it had played: the Rotunde, built for the Vienna World Fair of 1873; the (second) Chicago Colosseum; the Grand Hall of Olympia, London; and the (second) Madison Square Garden in New York City.

\$ 7,000-10,000



54



55

55

**BARNUM & BAILEY CIRCUS**

The Barnum & Bailey Greatest Show on Earth. The Most Accomplished & Dauntless Lady Riders in a Spirited & Dashing Original Hurdle Race, with Free Rein Bravely & Fearlessly Taking the most Difficult Leaps & Dangerous Obstacles. Cincinnati & New York: The Strobridge Litho Co, ca. 1908 (no. 58)

Color lithograph poster (29 5/8 x 37 1/2 in.; 754 x 952 mm). Faint central vertical crease. Laid down on linen.

The poster contrasts the lady steeplechasers, riding sidesaddle in color silks (including long skirts), with a fine uncolored formal jugate portrait of P. T. Barnum and A. A. Bailey, bordered by roundel vignettes of the fiercest animals in their menagerie: bear, jaguar, tiger, lion, elephant, and rhinoceros.

\$ 2,000-3,000

56

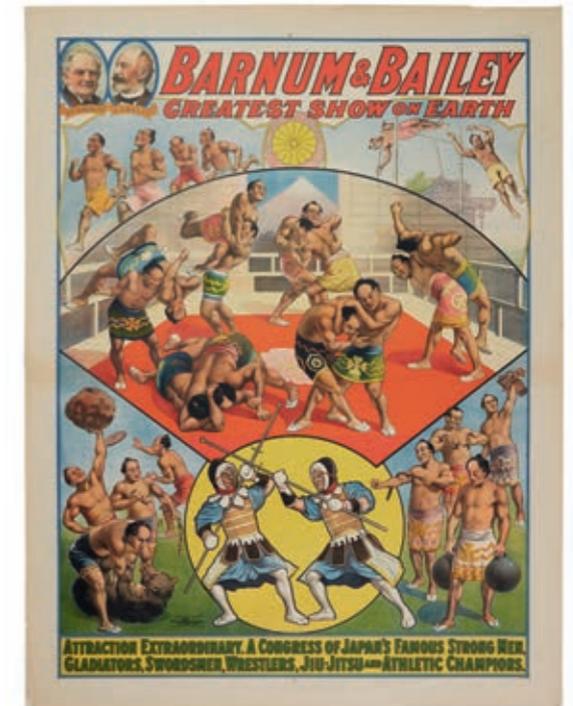
**BARNUM & BAILEY CIRCUS**

Barnum & Bailey Greatest Show on Earth. Attraction Extraordinary. A Congress of Japan's Famous Strong Men, Gladiators, Swordsmen, Wrestlers, Jiu-Jitsu and Athletic Champions. Cincinnati & New York: The Strobridge Litho Co, 1912 (12-B-209)

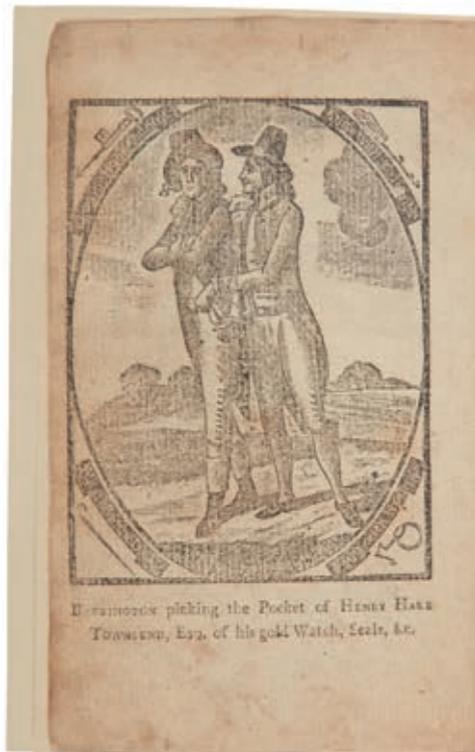
Color lithograph poster (40 x 30 in.; 1015 x 764 mm). A little marginal chipping and repair, some wrinkling and more extensive restoration to top margin well above printed area. Laid down on linen.

An action-packed poster, with six tableaux of martial artists and other athletes (including pole vaulters and a bear wrestler) watched over by small jugate portraits of Barnum and Bailey—both by now deceased—from the upper left corner.

\$ 2,000-3,000



56



57

57

**[BARRINGTON, GEORGE]**

The Genuine Life and Trial of George Barrington, from his birth, in June, 1775 [sic], to the time of his conviction at the Old-Bailey, in September, 1790, for robbing Henry Hare Townsend ... London: Printed for, and Sold by W. Clements, and J. Sadler, 1791

8vo (178 x 114 mm). Woodcut frontispiece depicting the robbery; some toning and discoloration, B3 and F3 shaved along fore-edge, some scattered staining. Modern blue holland wrappers, housed in a sturdy card folding-case.

Barrington (1755–1804) was an Irish-born pickpocket, popular London socialite, and author. His escapades, arrests, and trials were widely chronicled in the London press of his day. Having been twice sentenced to hard labor, was ultimately transported to Australia where he died in 1804. SCARCE: ESTC records only 3 copies in New Zealand and Australian libraries while Worldcat locates six in U.S. institutions. No copies have sold at auction in recent memory.

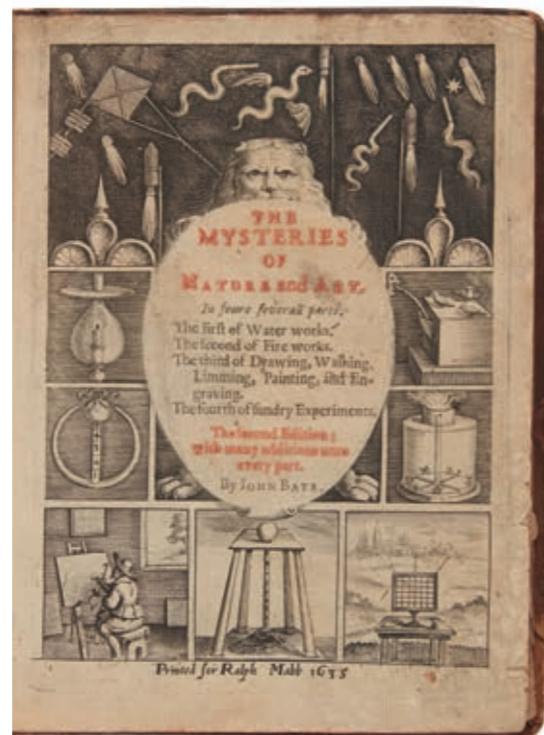
**REFERENCES**

ESTC T217710

**PROVENANCE**

Henry [?Slin]zaker (inscription on F4v dated 1795)

**\$ 1,000-1,500**



58

58

**BATE, JOHN**

The Mysteries of Nature and Art... Of Water Works ... Of Fire Works ... Of Drawing, Washing, Limming, Painting, and Engraving ... Of Sundry Experiments. [London]: [Thomas Harper] for Ralph Mabb, 1635

4to (187 x 140 mm). Title in red and black within engraved border of instruments and inventions featured in the text, 3 section titles (Books 2 and 3 with woodcut vignettes), engraved frontispiece portrait of Bate by G. Gifford, numerous woodcut text illustrations (many full-page), woodcut initials and headpieces; title and frontispiece soiled, fore-edge of title a trifle frayed, lacks Y3–4 and Z1, oxidized ink spots on S4 and L2 costing a word, lower inside corner of Nn4 torn costing a word. Contemporary calf; worn, upper board detached.

Second edition, expanded. The “first comprehensive illustrated English book on waterworks and hydraulic machinery. It also includes sections on drawing, painting, recipes, and folk remedies, as well as one on fireworks and incendiary devices largely derivative of earlier English and continental works on the subject ... Bate’s influence extended to the young Isaac Newton, who owned a copy of *Mysteries*, copied extracts from Bate’s section on drawing, and was probably inspired by his section on waterworks” (ONDB).

**REFERENCES**

Duveen, p. 51; ESTC S101060; STC 1578

**\$ 1,500-2,500**



59

59

**BATES, JACOB**

The Famous English Horse Rider. Np: G.P. Nusbeigel, 1766

Printed engraving (470 x 600 mm). Large depiction of Bates and other equestrian performers, “Jacob Bate | The Famous English Horse Rider” printed at foot in English, German, and French; two chips affecting engraving, a few marginal chips and tears, foxing, old folds.

SCARCE. Jacob Bates, a famous English equestrian who was lived in the German states and performed widely across the world, is depicted nobly in the foreground beside his horse. The background features a grandiose display of equestrian performances in a large arena, including horseback marksmanship and riders of multiple horses, along with a fantastic gathering of audience members enjoying the spectacle.

**\$ 1,000-1,500**



60

60

**BEESON, BERTA (HERBERT “SLATS” BEESON)**

Ringling Bros and Barnum & Bailey Combined Shows. Berta Beeson, Sensational High Wire Artist. The Mad-Cap Whirlwind of Mid-Air. Cincinnati & New York: The Strobridge Litho. Co., 1920s (no. R-B-2840)

Color lithograph poster (42 x 28 1/8 in.; 1068 x 704 mm). Light horizontal fold crease, some marginal wrinkling, tears, and minor chips, some dampstaining at lower and right margins, rebaked with linen.

“Herbert ‘Berta’ Beeson was advertised by Ringling Bros. and Barnum & Bailey as a female wire walker. ... But the program also warned ‘you expect a lot—and Boy, oh Boy, you get it.’ ... Beeson was the circus’s answer to the performer ‘Babette,’ the American cross-dressing wire walker and aerialist who was the toast of 1920s Europe” (*Circus*).

**REFERENCES**

*Circus*, p. 219

**\$ 2,000-3,000**

**The Greatest Wonder in the World.  
During the Fair.**

PATRONISED  BY THE  
**Royal Family.**

THE CELEBRATED  
**Miss BEFFIN**  
Miniature Painter.  
WHO WAS BORN  
**Without Hands & Arms.**  
IS NOW EXHIBITING  
**DURING THE FAIR.**

Whose Wonderful Improvement since she last had the honor of appearing here, must be seen to convey an adequate idea of her astonishing Powers, and this being the last opportunity the Public will have, being her farewell Visit to the Fair.

Miss BEFFIN writes well, Works at her Needle, Cuts out and makes all her own Dresses, uses the Scissors with perfect ease, Draws Landscapes, Flowers, Feathers, &c. all of which she does principally with her Mouth, and in the Presence of the Company.

**EACH VISITOR**  
Will be Entitled to a Specimen of her Writing.

And in addition to Miss B's other Accomplishments, she has lately acquired a perfect knowledge of that much admired and elegant Art, China Painting.

**Correct Miniature Likenesses taken on Ivory,  
From 3 to 10 Guineas Each.**

Admission, Ladies & Gentlemen Is. Children & Servants Gd.  
T. ROMNEY, PRINTER, Bridge-road, Lambeth.

62

61

**BEFFIN, [SARAH]**

With due respect to the Nobility, Gentry, and the Public in general, of Newcastle, they are informed That the Wonderful Miss Beffin ... intends doing the honour of being exhibited ... *Newcastle: Mitchell, 1807*

Handbill (221 x 135 mm). Printed in an assortment of metal types; old folds, a bit of thumbsailing.

As stated in the present advertisement, "The inexpressible Improvement Miss Beffin has made in the polite Art of Drawing and Miniature Painting, is truly astonishing ... all of which she performs principally with her Mouth."

\$ 800-1,200

62

**BEFFIN, [SARAH]**

The Greatest Wonder in the World ... The Celebrated Miss Beffin. Miniature Painter Who Was Born Without [sic] Hands & Arms. *Lambeth: T. Romney, [1811]*

Large letterpress broadside (738 x 496 mm). Printed in red and black in an assortment of wood types, woodcut vignette of the Royal coat of arms; not examined out of frame, folds, small loss at margin, light soiling around some red inking. Framed and glazed with Plexiglas.

The only artist to approach Mathew Buchinger's fame in Great Britain was Sarah Biffen (sometimes Biffin, Beffin, Beffen). Unlike Buchinger (see lots 99-136), she balanced her brush on her shoulder and directed it with her mouth when producing her pictures. She was particularly lauded for her miniatures rendered on ivory — advertised in the present broadside, an unusually large and striking example of printer's craft at the turn of the nineteenth century (EE).

**REFERENCES**

*Exemplars*, p. 242; *EE*, pp. 66-67; *LP&FW*, p. 65

**PROVENANCE**

EXHIBITED: Metropolitan Museum of Art. "Wordplay: Matthias Buchinger's Drawings from the Collection of Ricky Jay," January 8, 2016–April 11, 2016

\$ 4,000-6,000

63

**BEFFIN, [SARAH]**

The Greatest Wonder in the World ... The Celebrated Miss Beffin. Miniature Painter Who Was Born Without Hands & Arms. *Lambeth: T. Romney, [1811]*

Handbill (215 x 139 mm). Printed in an assortment of types, small woodcut vignette of the Royal coat of arms, early manuscript note "Bartholomew Fair 1811" written at upper margin; not examined out of frame, very light offsetting. Framed and glazed with Plexiglas.

The handbill version of the preceding lot, much reduced in size, and with the typo in the headline corrected ("Without" for "Wthout").

**REFERENCES**

*cf. EE*, pp. 66-67

\$ 800-1,200

64

**[BEFFIN, SARAH]**

"Miss Biffin. Painted by herself without hands. 1842."

Painting in gouache (295 x 224 mm), signed and dated by Beffin; not examined out of frame, small accretion to upper right corner. Matted, framed and glazed with Plexiglas.

A FINE SELF-PORTRAIT FROM ONE OF THE MOST ACCOMPLISHED — AND INCIDENTALLY ARMLESS — ARTISTS OF HER TIME

"Sarah Beffin (Biffin, Biffen, Beffen) (1784-1850) was the best, most famous, and most important armless artist of her day, as attested by an exceptional gathering of broadsides and prints as well as original drawings, holograph letters, and a fine gouache self-portrait. Biffin created her drawings and paintings with her brush resting on her shoulder and controlled with her mouth." (*Exemplars*)

**REFERENCES**

*Exemplars*, p. 240; *LP&FW*, pp. 63-67, 184

\$ 7,000-10,000



64



65

65

**BEFFIN, SARAH**

Study of Three Feathers. *London(?)*, 1810

Pen, ink, and watercolor on paper (120 x 205 mm). Holograph inscription "Drawn by Miss S. Beffin 1810"; not examined out of frame, a few stray spots. Matted, framed, and glazed with glass.

A CHARMING AND DETAILED RENDERING FROM THE ACCOMPLISHED ARMLESS ARTIST

**REFERENCES**

*LP&FW*, pp. 63-67

**\$ 800-1,000**



66

66

**[BEFFIN, SARAH]**

[Five Feathers]. *London(?)*: circa 1810

Pen, ink, and watercolor on paper (125 x 168 mm). Not examined out of frame, some light browning and a few stray spots. Matted, framed, and glazed with glass by Jas. Wilcox & Sons, Putney.

ANOTHER CHARMING PAINTING OF FEATHERS FROM MISS BEFFIN

**REFERENCES**

*LP&FW*, pp. 63-67

**\$ 800-1,000**



67

67

**BEFFIN, [SARAH]**

Forget Me Not. 1847

Watercolor on board (100 x 98 mm). Holograph inscription "Drawn and written by Miss Beffin 1847." Previously laid down with accretions to verso, light finger soiling. [WITH] three additional clippings bearing the holograph addresses of Beffin, dated 1807-1809, one of which is at 17 New Bond Street (a mere two-minute walk from Sotheby's London offices).

This charming little watercolor depicts a wreath of flowers with a ribbon that beseeches the recipient to "Forget Me Not."

**REFERENCES**

*LP&FW*, pp. 63-67

**\$ 800-1,000**

68

**BIFFIN, SARAH**

A group of four autograph letters. Vp, 1817-1848

LOT INCLUDES: 2 pages on a bifolium (228 x 185 mm, folded). From Biffin to her mother, written from Cheltenham, dated 3 November 1817, signed ("Sarah"), two neat contemporary ink annotations in other hands, hinged to paper; old folds some spotting and minor soiling, closed tears repaired, one area of loss backed with old paper. — 2 pages on a bifolium (230 x 188 mm). From Biffin to William Collard, written from Nailsworth, postmarked 17 April 1820, signed ("Sarah Biffin"), remnants of wax seal, hinged to paper; old folds, minor soiling. — 1 1/2 pages (304 x 222 mm). Written recto and verso on a single leaf, written from London, dated 25 March 1821, signed ("Sarah Biffin"), address leaf joined to bottom, neat contemporary ink annotation in another hand; old folds. — 1 page (204 x 25 mm). Written on the verso of a folded handbill titled "Miss Biffin," which was an appeal for donations for a trust that might "enable her to end her days in peace, for the short time she has to remain in this life of trials," dated 19 June 1848 [but presumably 1848]; old remnants from previous mounting.

Group lots not subject to return.

ELEGANT LETTERS ACCOMPLISHED BY THE RENOWNED ARMLESS ARTIST.

The present correspondence was penned by Sarah Biffin (or Beffin), "[p]erhaps the most well-known nineteenth-century fairground performer. ... Born without hands, feet, or legs, Miss Biffin supported herself by her artistic talent" (*LP&FW*).

**REFERENCES**

*LP&FW*, pp. 63-67

**\$ 2,000-3,000**

69

**ABBÉ BELLECOUR**

The academy of play, containing, a full description of, and the laws of play. *London: Printed for F. Newbery, [1768]*

12mo (172 x 101 mm). Pages 251-253 misnumbered 151-153; marginal browning and scattered spotting to title-page and contents leaf, contents leaf partially detached, E9-12 dampstained and toned, staining along top and bottom margins of quire N. Mottled calf to style by Period Binders of Bath, the spine in 6 compartments gilt, brown morocco lettering piece; spine a trifle sunned.

A translation of *Academie universelle des jeux*, it was advertised in the *Gazetteer and New Daily Advertiser*, 3 March 1768: "On Tuesday next will be published. ..." Many of the card games explained in the book are listed on the title-page but it also includes entries for Solitaire, the Game of the Bride, the Game of Trumps, The Game of the Beast, The Game of the Fly, The Game of the Man d'Auvergne, The Game of the Farm, and many others.

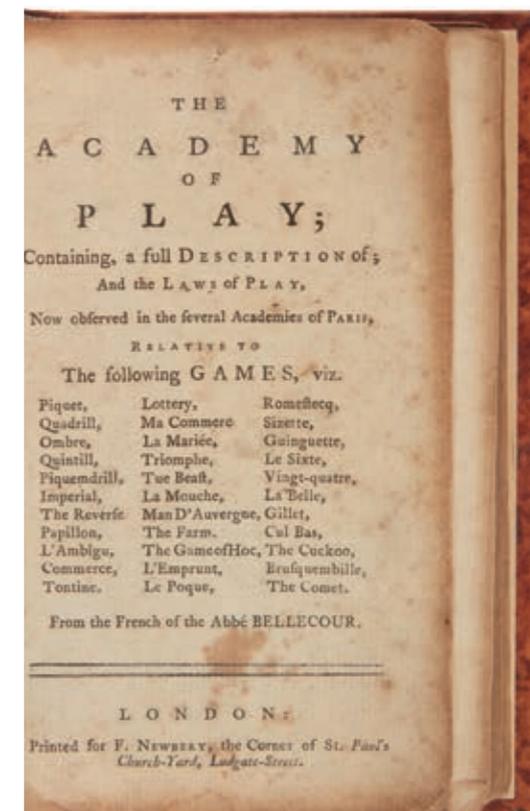
**REFERENCES**

ESTC T105605

**\$ 700-1,000**



68



69



70

70

**BIBROWSKI, STEPHAN**

Le favori des femmes et des enfants. Lionel l'Homme-Lion mi homme mi lion né en Russie Unique! Vivant! Véritable!. Hamburg: Lith. Adolph Friedländer, ca. 1915 (no. 6306)

Color lithograph poster (26 7/8 x 37 1/4 in.; 682 x 947 mm). Fold and other creases, tiny loss with some recoloring at intersecting folds, a number of short marginal tears, rebacked with linen.

One of the most famous sideshow performers of all time, Stephan Bibrowski (1890–1932) was born with hypertrichosis, a condition that his mother, who abandoned him to a German manager named Sedlmayer, attributed to her having seen her husband mauled by a lion while she was pregnant.

Billed as Lionel the Lion-faced Boy, the gentle-mannered Bibrowski joined with Barnum & Bailey when he was eleven, and he spent most of his career in the United States, travelling with the Circus or exhibiting at Coney Island, with occasional tours through Europe.

This image of Lionel was adapted for the cover of the paperback edition of *Jay's Journal of Anomalies*.

**REFERENCES**

cf. *Circus*, pp. 390–91

\$ 2,500-3,500

71

**BIBROWSKI, STEPHAN**

Lebend. Lionel der einzig echte Löwenmensch der Erde. Hamburg: Lith. Adolph Friedländer, ca. 1922 (no. 7728)

Color lithograph poster (27 7/8 x 37 1/2 in.; 707 x 952 mm). Fold creases with some closed separations. Laid down on linen.

In contrast with poster in the preceding lot, which presented Bibrowski partially clothed and reading Shakespeare in English (one of five languages he is supposed to have known), the present image exploits Bibrowski's "otherness," depicting him in the wild with actual lions in the background.

The tagline of the poster—the only real lion-man on earth—indicates that Lionel's popularity attracted imitators.

\$ 2,500-3,500



71



72

72

**[BINDING]**

A Ventriloquist. Np, [early 19th century]

Pamphlet of 4 bifolia, sewn (160 x 95 mm). Pictorial wrapper with a hand-colored woodcut vignette depicting a ventriloquist and birds, ruled in decorative woodcut border; wrapper worn at extremities and soiled. Blank book with handwritten recipes in ink and pencil; pages foxed and worn.

An early American blank book. The woodcut featured on the wrapper was frequently used on playbills advertising the ventriloquists Richard Potter and John Rannie. Potter, who has been called America's first Black celebrity, was the first American-born magician to gain acclaim. Dinah, Potter's mother, was enslaved in Guinea as a teenager and brought to Massachusetts. She was emancipated when the Massachusetts Constitution abolished slavery—decades before the Emancipation Proclamation—and Potter, born in 1783, lived as a free man.

He likely traveled to Europe when he was only ten years old, where he joined a circus and became an apprentice under the Scottish magician John Rannie. The two returned to the United States in 1800, where both grew famous for their ventriloquism, rope dancing, balancing, and acting. Rannie, upon retiring and returning to Scotland in 1811, encouraged Potter to continue as a solo act, which he did to great success. He eventually purchased land in Andover, New Hampshire, where he built his home.

**REFERENCES**

Fulton, Jacqui. N.H. Firsts: The Magical World of Richard Potter. *New Hampshire Public Radio*, 2018

\$ 2,000-3,000



THE HEART-BROKEN MOTHER TAKING HER FAREWELL LOOK AT HER DEVOTED SON, SIR WASHINGTON IRVING BISHOP, AS SHE FOUND HIM ON MAY 13, 1889. (No. 23)

73

73

**BISHOP, ELEANOR FLETCHER**

A Synopsis of the Butchery of the Late Sir Washington Irving Bishop. Philadelphia: Selden & Marion, 1889

8vo (214 x 154 mm). Three photographic plates with captions, title; stray spots, pages toned, fingersoiling. In original red cloth, titled in gilt on upper board, board ruled blind; binding separated from text block at spine, a few leaves beginning to separate, boards rubbed and bumped, some loss at head and tail of spine.

RARE. The story of the supposed live autopsy of the mindreader Washington Irving Bishop, penned by his "broken-hearted mother." Bishop was a renowned psychic, who toured the world showcasing his abilities. One review reprinted in the volume notes that "When Bishop is going through an experiment his mind is in a semi-hypnotic state. Blinding the eyes and partial paralysis, temporarily, of the optic nerve helps to produce this condition."

Unfortunately this trance-like state spelled his end. Having returned to New York from a world tour, "laden with laurel and honors, and in perfect health", Bishop was invited to The Lambs Club. According to his mother, while there "he became exhausted in entertaining the said Club members, and fell back into one of his usual trances," whereupon he was undressed and put to bed. The club members eventually believed he had fallen into a coma and died, and called for an undertaker. Bishop was taken to a funeral home, where three doctors performed an unauthorized autopsy. According to his mother, "One of the doctors ... told the others to watch my son's eyes to 'see if they moved,' while Dr. Frank Ferguson (the 'Jack-the-Ripper' of America) ripped my angel boy open, and took out his heart, and sawed his beautiful fair brow and head into two pieces, took out his wonderful brain, and then the butchery of my only child was accomplished—in less than three hours after he fell into the last trance."

The doctors all testified that Bishop was deceased at the time of the autopsy. Dr. Charles C. Lee, testified that another

doctor, Dr. John Arthur Irwin, was anxious to have an autopsy performed due to the peculiarity of Bishop's death. Dr. Irwin, who had been present for Bishop's performance, stated that upon finishing his second feat of mind reading, "he fell in a cataleptic fit. I at once tried to assist him. In a few minutes he recovered consciousness. ... Mr. Bishop spoke very freely as to his physical condition. I warned him that his performances were very dangerous, and also there were changes going on in his brain. He said: 'Well, I suppose you will find out all about that at the autopsy'" (*The New-York Times*).

In addition to her account of his autopsy, the book includes verses, excerpts from reports on his death, and reprints reviews of his performances. This edition does not contain the six-page addenda found in the edition in the following lot.

**REFERENCES**

"For the Bishop Autopsy; Irwin First ... to Be Put on Trial," *The New-York Times*, June 29, 1892, p. 8

\$ 3,000-5,000



75

74

**BISHOP, ELEANOR FLETCHER**

A Synopsis of the Butchery of the Late Sir Washington Irving Bishop. Philadelphia: Selden & Marion, 1889

8vo (214 x 154 mm). Six page addenda at end, three photographic plates with captions, tissue guards, title; tissue guards torn, long closed tear to title, a few pages creased and soiled, dampstained margins on a few pages. In original red cloth, titled in gilt on upper board, board ruled blind, decorative endpapers; cloth worn and soiled, head and tail of spine worn with exposure.

The six-page addenda contains an account of another premature autopsy and Mrs. Bishop's testimony before the second session of Congress in 1890. Ricky Jay noted that he had never seen this addenda mentioned in any magic literature. SCARCE.

\$ 1,000-2,000

75

**BISHOP, W[ASHINGTON] IRVING**

Baptist Church...Exposing and Explaining...Spiritualism! New York: Metropolitan Print, [1876]



76

76

**BLACKSTONE, HARRY (HENRY BOUGHTON)**

Biggest Necromantic Exposition on Earth. Blackstone. Greatest Magician the World Has Ever Known. Oriental Nights. Erie, Pennsylvania: Erie Litho. & Ptg. Co., ca. 1925 (no. 8625)

Color lithograph poster (26 3/4 x 41 in.; 681 x 1042 mm). Separated and repaired, with minor loss, at central vertical fold, some wrinkling, marginal browning, chips and tears, rebacked with thick paper.

"Unlike his globe-trotting contemporaries, Harry Blackstone spent his entire career touring throughout North America. His long career on the stage ... made the name Blackstone synonymous with magic" (*Magic*, p. 364).

The poster for "Oriental Nights" is one of the busiest of the Golden Age of magic: a faqir climbs a self-suspended rope, the enchanted camel levitates, the phantom stallion rears up in the background, a dozen and a half scantily clad women dance and lounge, and on the right Blackstone is burned at the stake by a trio of trident-wielding imps—an illusion that also merited its own poster (see *Illusions* 36). The text of this poster modestly claims that "Blackstone's Tenfold Pageant of the East ... rivals the regal splendor of Solomon's court and in kaleidoscopic metamorphoses outbids the Aurora Borealis."

\$ 1,500-2,500

Broadside (630 x 250 mm). Numerous fonts, central image of Bishop performing his act, accompanied by a spectator and a spirit; old folds, some browning, numerous stains and burn holes costing a few letters. Framed and glazed with Plexiglas; not examined out of frame.

"THE FIRST AND WORLD EMINENT MIND READER."

Bishop was born in 1856, and died in 1889. According to Jay, Bishop's "act was peculiar. His habits were peculiar. His family was peculiar. His death was most peculiar" (*LP&FW* 157). On 12 May 1889, while performing at the Lamb Club in New York, Bishop fell unconscious. He was promptly taken to one of the club's bedrooms, where he reportedly lapsed into a coma, and died the following day. Bishop, however, frequently experienced cataleptic fits, and could remain in a trance state for hours on end. Because of his condition, Bishop carried a card on his person, stating that no autopsy should be performed on his body until at least after 48 hours after falling into such a state. Bishop's mother, Eleanor, demanded a coroner's inquest, accusing the physician who carried out the autopsy of murder. The aforementioned card was never found on Bishop's body.

**REFERENCES**

*Exemplars*, pp. 188; *LP&FW*, pp. 156-64  
\$ 1,500-2,500



77

77

**BLAZEK, JOSEFA, & ROSA BLAZEK**

Josefa und Rosa Blazek. *Hamburg: Lith Adolph Friedländer, ca. 1909 (no. 4381)*

Color lithograph poster (37 3/4 x 27 1/2 in.; 960 x 700 mm). Fold creases with mild abrasion, margins browned and with numerous short tears and tiny chips, two small holes for hanging at top margin. Laid down on linen.

The Blazek sisters were conjoined twins born in Skřejšov, Bohemia (now the Czech Republic), in 1878. They enjoyed a period of success on the vaudeville circus, and later gained attention when Rosa became pregnant and had a son, Franz, who was incorporated into their act.

\$ 2,000-3,000

78

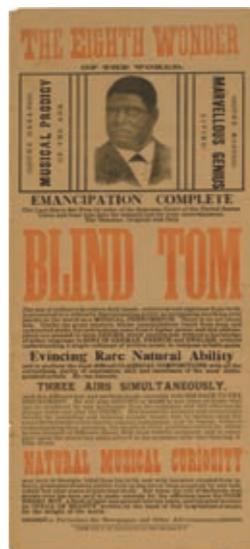
**BLIND TOM (THOMAS WIGGINS)**

The Eight Wonder of the World. The Great Musical Prodigy of the Age. The Most Marvellous Genius Living! *New York: Jacob Dux & Co., ca. 1870*

Broadside (760 x 335 mm). Numerous fonts, printed in orange and black, Engraving of Thomas Wiggins at top; browned, old folds, a few closed tears, a few marginal chips. Mounted, framed, and glazed with Plexiglas; not examined out of frame.

THE GREAT MUSICAL PRODIGY OF THE AGE.

Thomas "Blind Tom" Wiggins was a musical prodigy, and one of the most in-demand musicians of the late nineteenth century. In May of 1849, Charity Wiggins, a slave on a Georgia plantation, gave birth at the age of 48 to Thomas. He was born blind, and Charity rightly feared that their owner, deeming the child useless, would sell them along with the rest of her family. Charity asked Gen. James Neil Bethune, a pro-slavery lawyer



78



79

and newspaper editor, to keep them together. Bethune's decision to buy the family was likely driven by pity, as he couldn't have foreseen the fortune Thomas Wiggins would make him.

Wiggins began touring the United States at the age of eight, and by the age of ten he had become the first Black musician to give a headline performance at the White House. Indeed, in the first decade of his life, he had become a musical phenomenon, reportedly earning up to \$100,000 a year, likely making him the best-compensated performing artist of his time. He became a household name, and Mark Twain followed his career. Perhaps unsurprisingly, little of his earnings went directly to him, and even after emancipation, Wiggins remained essentially an indentured servant, with Bethune becoming his legal guardian.

There has been renewed interest in Wiggins and his works in the twenty-first century, with a new biography by Deirdre O'Connell, John Davis making a recording of fourteen works by Wiggins, and essays by Amiri Baraka and Oliver Sacks.

\$ 3,000-5,000

79

**[BLONDIN, CHARLES]**

Blondin's Marvellous Feats. *London: Read & Co., [cover title], ca. 1865*

Twenty handcolored lithographed illustrations (127 x 140 mm), each with a rhyming couplet below. Bound concertina style, pictorial label on front cover over red cloth, lower cover blocked in blind, advertisements used as endpapers at the end; age darkened, light staining to lower cover.

As part of his high-wire act, Blondin cooks on an iron stove, piggy backs another man across the rope, plays a violin, employs stilts, etc.

\$ 1,500-2,500

80

**(BLOW BOOKS)**

Les Perroquets. [*Probably French, late 18th century*]

4to (254 x 191 mm). An album comprising 90 leaves in an ordered sequence of pairs of handcolored engravings repeated nine times, mostly in an up-down pattern, each sequence interrupted by pairs of black or blank paper, the pages notched to form tabs. Nineteenth-century reddish brown pebbled cloth, marbled endpapers, brown calf spine decorated and lettered gilt; spine sunned.

The earliest known mention of blow books was in 1550 by mathematician Geralamo Cardano. Reginald Scot touches on their use and preparation in his 1584 treatise, *The Discoverie of Witchcraft* (see lot 542). *Hocus Pocus Junior*—the earliest known collection of magic tricks in English first published in 1634—describes the blow book as a "iugling booke" or "booke for Waggery."

The earliest surviving examples are Italian versions from the sixteenth century. The present work is most likely French and from the second half of the eighteenth century. It contains a series of identical pairs of engravings of parrots, devil masks, seated monkeys picking fruit, vases of flowers, Pierrot (after Watteau's 1712–19 portrait of Gilles), jaunty vagabonds with long clay pipes, windmills, and Il Dottore—like Pierrot—from the *Commedia dell'Arte*. Each sequence is repeated nine times and is interrupted by black paper after the monkeys and blank white paper after the windmills. Throughout the series, the parrots appear right side up, the masks upside down, monkeys and vases right side up, Pierrot upside down, the vagabonds right side up, the windmills and Il Dottore upside down.

\$ 3,000-5,000

81

**(BLOW BOOKS)**

An Italian manuscript blow book, *np, ca. 1800*

4to (267 x 178 mm). 94 leaves (6 blank leaves at one end and 7 blank leaves at the other), with paired drawings in pencil, ink, ink wash, watercolor, and combinations thereof in a series of 7 repeated sequences, interspersed with blank pages and 2 manuscript pages in Italian (but one page in first sequence is written in Latin, and the final manuscript page appears to be cryptographic), some pages notched to form tabs, others with tabs pasted on. Rebound in green cloth, original green morocco gilt spine laid down; rehinged with masking tape.

The images featured in each sequence are, in order: tulips or iris, a snake entwined around the trunk of a slender willow tree, a skeleton and a devil grasping a pitch fork, a cobbler at his workbench, Harlequin, Colombina, an array of playing cards, and Pulcinella. The images vary somewhat in their composition or execution. They do, however, follow the same directional pattern: the first four images run right side up and upside down while the last four run upside down.

\$ 2,500-3,500



80



81



82

82

**(BLOW BOOKS)**

A group of 8 late 18th to early 19th-century blow books

All with handcolored engravings, leaves notched or tabbed, bound in variously patterned stiff but flexible wrappers. Wrappers generally well-thumbed.

[Ambigu magique ou tableaux changeans à l'usage de ceux qui n'ont pas berluë. Vol. I. Paris: Chereau et fils, 1778] 64 leaves (152 x 114 mm) comprising 8 double-page spreads of harlequins, priests and abbots, soldiers, flowers, nuns and playing cards, each image captioned; lacks title-page and instruction leaf, light dampstaining along inner margin throughout not affecting images. Beige patterned wrappers — [Nouvel ambigu magique ou second tome des tableaux changeans à l'usage de ceux qui n'ont pas berluë. Vol. II. Paris: Chereau et fils, 1778]. 48 leaves (152 x 114 mm) comprised of 6 double-page spreads with 2 alternating series of images; lacking title-page and instruction leaf. Brown diagonally striped paste paper wrappers — [After Chereau's Ambigu magique, vol. 1] N.p., n.d. [?late 18th century]. 38 leaves (178 x 131 mm) comprising 2 repeated series of double-page spreads; leaves loose; lacking the first pair Harlequins and Peres Turbateur and Clus, and L'Abbe Tise in the first series, a single blank and one Harlequin in the second. Disbound, but retaining front and rear marbled wrappers. —Untitled, [? French, late 18th century]. 63 leaves (165 x 114 mm) comprising 2 series of 8 double-page spreads (including blanks) each repeated four times, many images after those in both Chereau volumes; first image of potion hawker glued to wrapper, final repeat of series 2 lacking leaf with camel and blank verso, as well as final blank leaf, soiling and staining. Grey marbled wrappers, vellum spine — Untitled. [? French, late 18th century]. 64 leaves (165 x 114 mm) comprising many images after Chereau's Vol. I. in 2 series of double-page spreads, with playing cards being variant images. Glazed pink paper wrappers — An untitled diminutive blow book. N.p., ca. 1830s, comprising 48 leaves (121 x 95 mm) of 8 double-page spreads repeated 5 times, featuring a mirrored images of a pot-bellied dwarf, an old soldier, a women on a donkey, solid bars of color, a bride and groom, a women with an umbrella, a man doffing his hat, and 2 blanks. Glazed green patterned wrappers; spine perished, sewing a bit loose (Ricky Jay, *Magic Magic*, dwarf illustrated on p. 71, pp. 81–82, n. 31) — Untitled blow book [? French, 1790s] comprising

42 leaves (143 x 108 mm), comprising double-page spreads featuring an elegant woman in an empire dress and bonnet, a woman in ethnic dress with a rifle, a tightrope walker, a man in ethnic dress with a pipe, another with a rifle, an elegant man holding a walking stick and hat; possibly lacking a few leaves. Brown marbled wrappers; spine extremely abraded. — Zaubrer-Bilderbuch. Leipzig: Max Haack, [ca. 1875]. Title-page with wood engraved vignette, instructions printed on verso of front wrapper, 40 leaves (156 x 105 mm) comprising 5 series of similarly patterned double-page spreads depicting multiple images in color, silhouettes of people, various pairs of men and women, abcdaries, domestic and wild animals, stamps, children at their pastimes; toned, fore-edge of one leaf frayed, lower inner corner of another leaf clipped. Pictorial wrappers featuring a wizard.

The first volume by Chereau contains, in order, double-page spreads of harlequins, priests and abbots, soldiers, flowers, nuns, and playing cards. "The figures are captioned; the nuns, for instance are 'la Mere Goule, la Mere Daillon, la Mere Luche, la Mere Idienne' The priests are identified as 'le Pere Manent, le Pere Oquet, le Pere Turbateur, le Pere Clus'; the abbots are called 'le Abbe Zuche, le Abbe Daine, le Abbe Tise, le Abbe Quille.' These captions are of course puns expressing the anticlerical humor prevalent just prior to the Revolution." (Ricky Jay, *Magic Magic*, pp. 32–33). La Mere Idienne is a nun asleep at her prie-dieu, a play on *méridien*. (*de midi*, a synonym for a midday nap); le Abbe Tise is *bête* (stupid); le Pere Oquet is *perroquet* (parrot); le Pere Turbateur is *perturbateur* (troublemaker); and la Mere Daillon carries a chamber pot, is a visual play on the word *merde* (commonly known in English as s--t).

The second volume, the first series of images contains double-page spreads of cats and rats; low- and highborn women; landscapes (a bridge and a church); bars of solid color paired with patterned bars of color; L'Avocat Patelin (after the lead character in the fifteenth-century eponymous farce) and Le Docteur Diafoirus; canaries and a goose; and finally Pantalone and Gilles (mostly likely Pierrot) who beats a drum and is accompanied by s monkey. The second series of images comprises double-page spreads of sheep and a donkey; a highborn and a lowborn woman; a windmill and the Porcelain Tower of Nanking; patterned bars of color paired with solid bars. M. Purgon (with what appears to be a gigantic enema) and Jean de Nivelle and his dog; a parrot and raven; and finally Pulcinella and a tightrope artist. When Chereau sold his firm in 1787, he had more than 14,000 engraved plates in stock, and had been afforded the capability of producing an endless number of variants.

**\$ 25,000-35,000**



82



83

83

**(BLOW BOOK: JOHN HENRY ANDERSON)**

[The Magic Picture Gallery. London: n.p., ca. 1850]

4to (279 x 216 mm) comprising 64 leaves of handcolored engraved double spreads of a harlequin, ballerina, a conjuror holding a cat by its tail, a clown, a black minstrel, a caricature of Edmund Kean as Richard III, and Anderson himself producing nosegays from a hat, concluding with a double-page spread of blanks, the series repeated 7 times for a total of 98 images. Flexible leather covers; spine and covers rubbed, upper hinge cracked. Black cloth folding case, rose pink lettering-piece.

John Henry Anderson, dubbed "The Great Wizard of the North," "was born in Scotland in 1814 and was performing professionally before he was twenty. ... Before coming to London for his metropolitan debut in 1840 he performed in Scotland and England a repertoire of standard effects couched in language grand glorious. One of his offerings in this period was 'the Magic Picture Gallery,' the title Anderson most often used for the blow book.

"At some point, Anderson made a decision that it was more profitable to sell the blow book than to perform it on stage" (Ricky Jay, *Magic Magic Book*, pp.41–42). A number of purveyors of conjuring effects had been selling blow books as early as 1797. Anderson advertised his version at a December 1848 show at London's Strand Theatre at a cost of £1 urging "As a Christmas Present, Buy Professor Anderson's Magic Picture Gallery. ... This is the most extraordinary Book in the World, a Child can perform this Feat, astonishing every Beholder" (quoted by Jay, p. 43).

**REFERENCES**

Ricky Jay, *The Magic Magic Book* (1994), pp. 41–45

**\$ 2,500-4,000**



84

84

**(BLOW BOOKS)**

5 mid-19th-century Blow Books

[Blow Book]. Np. [1820]. Pamphlet of bifolia (150 x 110 mm). 16 leaves, hand-colored illustrations, interspersed with blank pages, notched tabs; occasional spots. Brown wrapper, hand-dated and with ownership inscriptions on front panel; wrapper worn, some soiling. — *The Little Joker!* New York: T.W. Strong, 1859. Pamphlet of bifolia (180 x 108 mm). Title, 32 leaves, black and white illustrations in 5 repeated sequences, interspersed with blank pages, notched tabs; occasional offsetting. Yellow printed wrapper with illustration and publisher's advertisement; wrapper worn, cover detached but present. — *Humpty Dumpty*. New York: A.J. Fisher, 1869. Pamphlet of bifolia (142 x 106 mm). 38 leaves, hand-colored illustrations in 5 repeated sequences, interspersed with blank pages, notched tabs, publisher's advertisement at end; a little offsetting. Red and green printed wrapper, rebacked; wear at extremities, loss at spine, rubbed. — *Humpty Dumpty*. New York: A.J. Fisher, 1869. Pamphlet of bifolia, sewn (142 x 106 mm). 36 leaves, with hand-colored illustrations in 5 repeated sequences, interspersed with blank pages, notched tabs; light offsetting, occasional spots. Wrapper printed in black; wrapper worn, rear panel detached but present, sewn binding a little loose. — *The Enchanted Scrap Book*. London: E. Wallis, nd. 12mo (177 x 130 mm). 46 leaves, with hand-colored illustrations in 6 repeated sequences, pastedown title printed blue, notched tabs; occasional offsetting. Red cloth embossed with floral pattern; a little fading to cloth, a little wear at extremities. In red embossed slipcase, gilt lettered.

Blow books with a number of attractive series of illustrations, with one volume including instructions on how to perform with the book. While the content of the two copies of *Humpty Dumpty* are identical, one features a red and green printed wrapper.

Sold as group lot, not subject to return.

**\$ 7,000-10,000**

85

**(BLOW BOOKS)**

A group of 24 late 19th- and early 20th-century Blow Books

Generally without title-pages, various places and printers, various formats and conditions.

Grimoire ou le mystérieux livre d'images. France, ?late 19th century. 38 leaves (152 x 89 mm) comprising chromolithographs of caricatures, juvenile pastimes, farm and wild animals, and black-and-white printed music, abcdaries, and silhouetted people; browned, many leaves brittle and frayed. Red pictorial wrappers; very worn, disbound. — Le livre magique tombé de al Lune 1500 avant la creation du monde. Metz: Gangel & P. Didion, 1868. 2 title pages and 64 leaves (302 x 133 mm) printed in color and black-and-white comprising characters from the Commedia dell'Arte, flowers, silhouetted acrobats, performers with monkeys and a dancing bear, soldiers, birds, finely dressed ladies and gentlemen, etc. Pale green and coral pictorial wrappers, spine lightly abraded. — Another copy. Metz: Gangel & P. Didion, 1870. A little foxing and toning. Tan and green pictorial wrappers; minor losses to spine. (Ricky Jay, *Magic Magic Book*, pp. 38–30) — [The Enchanted Album]. [London: E. Wallis, ca. 1840]. 61 leaves (203 x 140 mm) comprising a windmill, camel, evil clown, owl, roses, butterflies, a woman in country dress with a fan, head of a giant gap-toothed boy, a boy in a cap and Eton jacket (Ricky Jay, *Magic Magic Book*, pp. 47–49); incomplete, a few fore-edges dust-soiled. Disbound, lacking wrappers. — 2 variant copies of a diminutive blow book, [?Germany, late 19th to early 20th century]. Each with 24 chromolithographed leaves (146 x 89 mm), comprising jesters, silhouetted figures, stamp collections, a montage of household items, caricatures of a outdoorsmen, abcdaries, performers, Puss and Boots and an Elephant-headed gentleman, etc.; browned and brittle. Blue pictorial wrappers of a wizard in Arab dress, instructions printed in English and German on inside panels; spines abraded. Housed in a sturdy card album. — Another copy with variant wrappers. [Germany, ca. 1880s or 1890s]. 24 leaves (146 x 86 mm). Red pictorial wrappers of wizard in traditional dress conjuring cards from an urn and a snake from a basket, titled *Magic Book. Bilder-Zauberei*. Lower wrapper detached. — *Bilder-Zaubereien*. [Germany, ca. 1880s]. 40 leaves (156 x 105 mm) comprising chromolithographed Celtic entrelacs, silhouettes, stamp collections, caricatures (some heightened with gum arabic). Red and black pictorial wrappers depicting a wizard juggling images from the magic book; rebacked with a cloth spine, upper panel chipped. Accompanied by the gilt-stamped patterned black boards of another *Bilder-Zauberei*. — *Magic Book. Bilder-Zauberei*. [Germany, ca. 1880s]. 28 leaves (140 x 95 mm) comprising chromolithographed caricatures, silhouettes, vignettes from Grimm's fairy tales, musical scores, abcdaries, wild and domestic animals, etc. COPY 1: Grey wrappers with wizard juggling images printed in pink tones; upper wrapper and first leaf detached. COPY 2: Images printed on glossy paper; colors rather faded and tinged yellow. Identical wrappers. — *Magic Picture Book* [cover title]. Philadelphia: N. Snellenburg & Co., ca. 1880. COPY 1: 36 leaves (159 x 108 mm), comprising instructions in English and German, chromolithographed prints of entrelacs, birds, silhouettes, a pig-snouted officer and donkey-headed gent, montage of miscellaneous items, a well-dressed woman and hobo, domestic and wild animals, interspersed with 2-page advertisements for Snellenburg's clothing. Red pictorial

wrappers featuring a wizard on the front and Snellenburg's stores on the rear; upper wrapper cracked in two, lower wrapper detached. COPY 2: 35 (of 36 leaves) lacking final leaf, penultimate leaf torn on lower margin. Lacks wrappers. (Ricky Jay, *Magic Magic Book*, pp. 62–64 and illus. p. 51). — and a collection 11 others, comprising 8 British works (England, 1970-80s) and 2 Magic Picture Albums. Germany and New York, [1880s], and one additional *Bilder-Zauberei* [Germany, 1880s or 1890s]

The Snellenburg imprints are reprints of the *Bilder-Zauberei*, in which the blank leaves and those of the postage stamps have been replaced with advertisements for the store with illustrations of clothing, chiefly for boys—a clever marketing tool of the period.

The British collection features three variant issues of Charlie Edwards' *Little Magic Book*; of which one is accompanied by a typed letter signed by Harry Stanley (1905–1991), British magician, magic dealer, and co-publisher of *The Gen*, the organ for his Unique Magic Studio. It is addressed to John Fisher, an English television producer of magic shows and author and encloses a copy of the book, with duplicated instructions. Also in the collection: three different *Flik-Flik Painting Books* (of which one blank), copyright by The Magic Box, London; *All Change: The Great Soccer Mystery*, copyright by Charles Bowyer, Birmingham; and another with cartoons by Trevini. The two Magic Picture Albums feature heads of state worldwide such as President Grover Cleveland, Franz Joseph I of Austria, and Tzar Alexander II as well as flags of the world and cowboys and Indians.

**\$ 5,000-7,000**



85



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JAY, RICKY

The Magic Magic Book. An Inquiry into the Venerable History and Operation of the Oldest Trick Conjuring Volumes. *New York: Library Fellows of the Whitney Museum of American Art, 1994*

2 volumes, 4to (254 x203 mm). TEXT VOLUME: Numerous illustrations of which 4 are polychromatic and laid down, remaining text illustrations printed in black-and-white or in various colors (red, green, purple, etc.). BLOW BOOK VOLUME: 42 leaves with die-cut tabs designed by Patrick Reagh, Ricky Jay, with May Castleberry incorporating art work by Vija Celmins, Jane Hammond, Glenn Ligon, Justen Ladda, Philip Taaffe, and William Wegman. With an additional suite of 10 prints signed and numbered in pencil by each of the artists. Black paper wrappers stamped "MAGICMAGIC" in blind with a silver emblem of an imp at the center. Housed within a folding case of fine dark blue cloth, front cover embellished with card suits stamped in silver and metallic red in geometric pattern, designed by Justen Ladda.

DELUXE LIMITED EDITION, COPY NO. 8 OF 80 COPIES ACCOMPANIED BY AN ADDITIONAL SUITE OF PRINTS from a total edition of 300. The text volume is signed in pencil by the artists and initialed in ink by Ricky Jay opposite the limitation page. The blow book features fire-breathing demons, Wegman's



87

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weimaraners in various poses, decorative abcdaries, optical starbursts, Pulcinella, etc. as well as instructions in English, French, German, and Spanish on how to operate the blow book.

\$ 3,000-5,000

87

THE BOHEMIAN EATER

Untitled engraving. [Np, but presumably German, ca. 1701]

Engraving (298 x 186 mm). Nearly full-page image of a man with a small mammal in his mouth, large cup in one hand, and a joint of meat in the other, text in German; mounted on paper, minor browning and staining. Matted, framed, and glazed; not examined out of frame.

A RARE AND GRAPHIC ENGRAVING.

This remarkable illustration is apparently of a man from Bohemia who travelled to villages in Austria and Germany, eating—to the amazement, and perhaps horror, of his spectators—a living cat (including its skin and fur), stones, cloth, raw meat, felt, pelts, glass, etc. While he might be satisfied by a whole calf at breakfast time, his hunger was indiscriminate and not long satiated. Indeed, "they say in Bohemia he also ate two small children." His twin brother, "the same great eater as he is, ate a live Jew in Prague. They captured him in the woods and now they exhibit him for money. During this exhibition



88

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they will let him swallow many strange things" (translated from the German).

REFERENCES

Exemplars, p. 110

\$ 3,000-5,000

88

BOSCO, BARTOLOMEO

Bartholomaus Bosco eine außerordentliche Vorstellung. [Np, but Leipzig?, ca. 1827]

Broadside (470 x 330 mm). Woodcut vignette depicting Bosco's bullet catch, text in German; some faint foxing. Matted, framed, and glazed.

THE BULLET CATCH

Giovanni Bartolomeo Bosco was an Italian magician who rose to prominence in the mid-19th century. He is perhaps best remembered for his skills with cups and balls. "This playbill features the gun trick...first described in the sixteenth century, which resulted in the death of a number of performers in the intervening three hundred years. It is embellished with a striking woodcut of the blindfolded Bosco about to be fired at by a half dozen marksmen" (EE 82).

RARE.

REFERENCES

Exemplars, p. 25; EE 82-3

\$ 1,000-1,500



89

89

BOSCO, BARTOLOMEO

Signor Bosco's Programme of Magic & Ventriloquism. *Aberdeen: Keith & Guild, 1855*

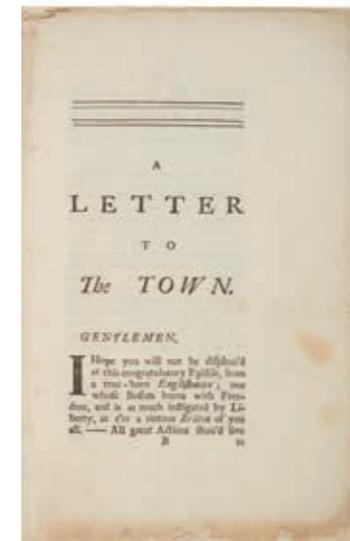
Broadside (418 x 245 mm). Coated paper pictorially printed in blue depicting Balmoral Castle and magical accoutrements; old folds, a few tiny holes costing three or so letters, some discoloration along edges and folds. Mounted, framed, and glazed; not examined out of frame.

"This playbill was issued to commemorate the performance ... for Queen Elizabeth at Balmoral Castle. ... We can tell from the bill...that Bosco presented a mixed program showcasing his manipulative skills." The royal reaction was apparently favorable, as the next day Bosco's manager, W.J.L. Millar, "received a letter pronouncing Her Royal Highness' satisfaction and an unexpected payment, the hefty sum of fifty pounds" (EE).

REFERENCES

EE 132-3

\$ 700-1,000



90

90

(BOTTLE CONJURORS HOAX)

A Letter to the Town, Concerning The Man and the Bottle. *London: Printed and sold by W. Reeve, in Fleet Street; and A. Dodd, opposite St. Clement's Church, in the Strand, 1749*

8vo (215 x 140 mm). Half-title; light discoloration to half-title and terminal leaf, terminal leaf also stained and reinforced along inside margin. Modern blue wrappers, housed in a sturdy card box.

According to Milbourne Christopher, "January 16, 1749 was a night long remembered by the Londoners who jammed into the New Theatre in the Haymarket, a night much discussed in the annals of British drama." Advertising material made the fantastic claim that a man would squeeze himself inside an ordinary wine bottle as part of his conjuring entertainment. But as curtain time came and went, an already skeptical crowd grew restless. When the performer failed to appear, a riot broke out. A lit candle was thrown on stage and the curtains caught fire, eventually leading to the total destruction of the theatre. The incident, forever after known as the "bottle conjuror hoax," spawned many copycats, as well as countless cartoons, satires, broadsides, and the publication of the rare book offered here.



91

REFERENCES

ESTC T74360; Toole Stott 1232

PROVENANCE

Mr [?] Lloyd (contemporary signature on title-page)

\$ 8,000-12,000

91

(BOTTLE CONJURORS HOAX)

A Modest Apology for the Man in the Bottle by Himself. *London: Printed for J. Freeman, [1749]*

8vo (172 x 105 mm). Title within ruled border, postscript at the end; title laid down with right side of border penned in. Modern black cloth-backed marbled boards.

A large audience packed the New Theatre in the Haymarket on the evening of the 16 January 1749. They waited, and continued to wait for hours, all the while growing tired and restless. When the conjuror failed to appear, the audience rioted and destroyed the theater.

REFERENCES

ESTC T74361

\$ 1,200-1,800



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**(BOTTLE CONJURORS HOAX)**

**Ufrontorio, Dolocio (pseud.)** An Epistle from the Bottle Conjurors unto the Gothamites. London: Printed R. Freeman, and B. Habrin, [1749]

8vo (216 x 140 mm, uncut). With final errata leaf; dust-soiling, chiefly marginal. Modern grey boards, printed label on front cover.

A parody with reference to the fracas at the Haymarket Theatre caused by the bottle conjurors hoax, 16 January 1749.

**REFERENCES**

ESTC T56513

\$ 2,500-3,500

93

**BOUTTATS, PIETER BALTHASAR**

Akrobaten und Seiltänzer [In Portentis Gloriant - Non Plus Ultra]. Antwerp: Bouttats, circa 1761

Copper engraving (493 x 651 mm). Numerous rope performers, with surrounding foliage; mounted on album leaves, old fold with minor abrading, browning, and spotting.

PERHAPS THE EARLIEST, AND ALMOST CERTAINLY THE LARGEST, VARIANT OF THIS STRIKING ENGRAVING. In the foreground, the scene depicts a ringmaster of sorts gesturing toward his numerous performers, nearly all of whom are balancing on ropes suspended between the trees, as they demonstrate various acrobatic, juggling, and equilibristic feats. The illustration is apparently quite scarce, with the only another known copy in the Rijksmuseum, Amsterdam.

RARE.

\$ 800-1,000

94

**BRESLAW, PHILIP**

Breslaw's Last Legacy; or, The Magical Companion ... the Whole to Form a Real Book of Knowledge in the Art of Conjuraton. London: Printed for T. Moore, 1784 — Idem. Dublin: Printed for J. Rice, 1793

Together 2 volumes 12mo (each approx. 171 x 101 mm). 1784 edition in modern marbled boards. ESTC T96294; Toole Stott 120. Sion College Library stamp on title-page verso. — 1793 edition in tree calf. ESTC N31954. Condition is generally very good.

FIRST EDITION of the London imprint, with half-title and collation A-K<sup>6</sup>. The Dublin edition is the sixth so named on the title-page. Philip Breslaw, the first magician of note to feature mind reading, performed in 1781 at the Haymarket Theatre to appreciative audiences. He also did tricks with cards, dice, watches, rings, sleeve buttons, purses, and silver medals. Curiously, the first chapter in each edition describes the hot-air balloon and how to make one, a year after the Montgolfier brothers made their famous first piloted ascent.

\$ 1,500-2,500



93

95

**(BRIGANDS AND THIEVES)**

The Devils Cabinet Broke Open: Or, a New Discovery of the Highway Theives ... London: Printed for Henry Marsh, 1658 [but 1657]

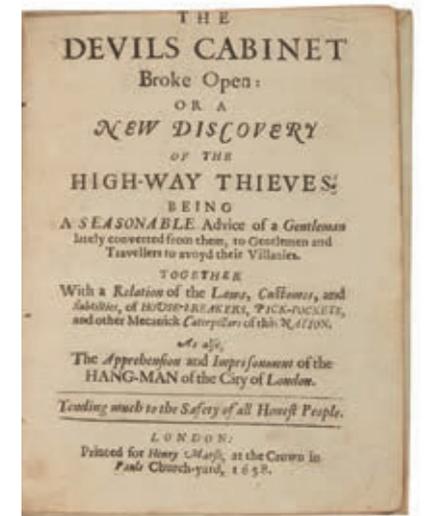
4to (171 x 127 mm). Woodcut headpiece and initial, printer's ornaments; several page numbers shaved, a few signatures and catchwords cropped. Stiff vellum by W. Pratt for Henry Stevens (1868), small ornament stamped in black ink on front cover, spine lettered in black ink.

According to ESTC, George Thomason annotated his copy to read "8ber. [i.e. October] 31"; 8 in the imprint date crossed out and "7" written in.

**REFERENCES**

ESTC R207600; Wing D1224

\$ 3,000-4,000



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**BRIGHT, EDWARD**

Edward Bright. London: John Bowles, 1730

Engraved portrait (485 x 364 mm). Handcolored, letterpress caption; internal chip to engraving at lower right corner, spotting and chips to caption.

A large portrait of Edward Bright, an "eminent Shopkeeper at Malden, in Essex." According to the caption "He was supposed to be the largest Man in Europe. He weighed 43 stone 87 pounds horsemans Weight, which is 699 pounds. His height was only 5 feet 9 inches." The caption also notes that he "was exceedingly active till within a Year or In of his Death."

\$ 800-1,000



96

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**BROWN, HENRY "BOX"**

New Market Hall ... Mr. Henry Box Brown Will exhibit his celebrated American Moving Tableaux, or Panorama of African and American Slavery! Stoke, [England, 1854]

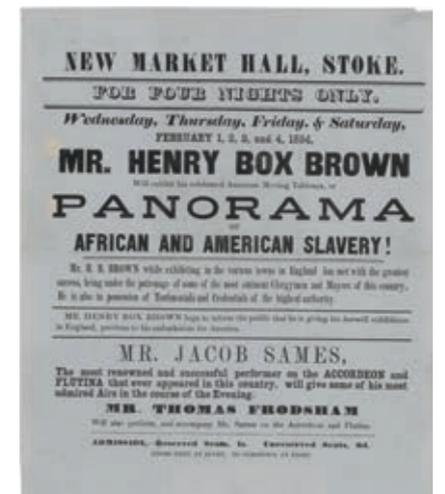
Broadside playbill (246 x 204 mm). Printed on blue paper in a variety of types; not examined out of frame, old folds, a few spots of discoloration. Framed and glazed with Plexiglas. [with:] a printed "Scholar's Ticket" granting admission to one of Brown's performances.

Henry "Box" Brown was at the time of this 1854 performance perhaps the most famous fugitive slave in the world. He had escaped from Virginia to Philadelphia in a wooden packing case, enduring a physically trying day-long journey to freedom. He became one of the most recognized icons of the abolitionist movement in America before moving to England and entering the British show circuit.

**REFERENCES**

EE, pp. 130-131

\$ 1,500-2,500



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**BRUEGEL, PIETER THE ELDER (AFTER)**

Idem impetravit a deo ut magus a demonibus discerperetur [Hence (the saint) obtained from God that the magician should be torn to pieces by demons]. [Antwerp?]: Hieronymus Cock, 1565

Engraving (sheet: 228 x 294 mm). Engraved by Pieter van der Heyden, titled at bottom, strong impression, 2nd state (of 5?), hand with a flower watermark; stray spot and pinhole at center, minor primarily marginal soiling. Mounted, framed, and glazed with Plexiglas; not examined out of frame.

**THE FALL OF THE MAGICIAN HERMOGENES.**

The story of St. James and Hermogenes is part of the *The Golden Legend or Lives of the Saints*, which was compiled by Jacobus de Voragine, Archbishop of Genoa, between 1259 and 1266—though the text was added to over the following centuries.

In this striking etching, St. James stands in front of a church, raising his hand in blessing toward the magician Hermogenes, who, along with his chair, has been turned upside down by a legion of demons and monstrous creatures, many of whom are in the midst of playing instruments, or performing acrobatics acts, including tightrope walking and handstands. There is also evidence of decapitations, fire breathing, knife tricks, and all other manner of magic and mischief.

**REFERENCES**

Bastelaer 118; Hollstein 118; *Exemplars*, p. 19; Lebeer 58

**PROVENANCE**

Swann, 7 November 2002, lot 56

**\$ 12,000-18,000**



99



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99

**(BUCHINGER, MATTHIAS)**

This is the Effigies of Mr. Matthew Buchinger, being Drawn and Written by Himself. *London, 1724*

Engraving, with stipple (307 x 216 mm). Printed in sepia; a little edgewear and marginal soiling, horizontal crease at lower eighth with short marginal separations.

A SCARCE SEPIA-INK EXAMPLE OF THE "MOST ICONIC OF ALL BUCHINGER IMAGES" (MB, p. 53). Buchinger is depicted standing on an embroidered cushion, surrounded by an intricate scrollwork border, with a lengthy descriptive caption at the bottom of the sheet:

"He is the wonderful Little Man of but 29. Inches high, born without Hands, Feet, or Thighs, June the 2. 1674. in Germany, ... the same little Man has been married four times, and has had Issue eleven Children, vizt. one by his first Wife, three by his second, six by his third, and one by his present Wife.

"This little Man performs such Wonders as have never been done by any; but Himself. He plays on various Sorts of Music to Admiration, as the Hautboy, Strange Flute in Consort with the Bagpipe, Dulcimer and Trumpet; 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; and plays at Skittles or Nine-Pins to a great Nicety, with several other Performances, to the great Satisfaction of all Spectators."

This engraving, likely the work of several anonymous craftsmen working from the original self-portrait, was the

instrument by which Buchinger's fame was spread throughout Great Britain. The aristocratic portrayal of Buchinger "reveals his transition from an unknown and unheralded figure of popular entertainment into the guise of a gentleman who preferred an upper-class audience that could pay handsomely for his calligraphic family trees, coats of arms, and distinctive portraits" (*Wordplay*). The curls of Buchinger's patrician wig are composed of the micrographic texts of the Lord's Prayer and seven complete Psalms.

**REFERENCES**

CCC, pp. 74–75; *Exemplars*, p. 4; MB, figs. 24 & 25, *passim*; Met. *Wordplay* 52; cf. LP&FW, pp. 44–57

**\$ 7,000-10,000**

100

**(BUCHINGER, MATTHIAS)**

This is the Effigies of Mr. Matthew Buchinger, being Drawn and Written by Himself. *London, 1724*

Engraving, with stipple (301 x 194 mm). Printed in black. Matted, framed, and glazed with Plexiglas.

A brilliant, rich impression of the famous engraving after Buchinger's self-portrait.

**REFERENCES**

MB, *passim*; cf. LP&FW, pp. 44–57

**\$ 7,000-10,000**



101

101

**(BUCHINGER, MATTHIAS)**

Autograph calligraphic inscription, in Dutch, signed by Buchinger ("Ick Matthias Buchinger") in red ink at the foot of an engraved portrait of him

Engraved portrait of Buchinger (262 x 180 mm), anonymous, London or Amsterdam, inscribed by Buchinger in red in the lower margin, Amsterdam, 10 October 1705; trimmed close, a little worn at old folds, tipped to mat board and matted.

THE FIRST PRINT TO BE SIGNED BY BUCHINGER AS A SOUVENIR OF HIS PERFORMANCES AND THE SECOND EARLIEST RECORDED EXAMPLE OF HIS AUTOGRAPH (the Atlas Von Stolk collection in Rotterdam has another copy of this print signed and dated by Buchinger one day earlier than Jay's example, 9 October 1705).

At the time he signed this portrait print, Buchinger was 31; he had been performing for about eleven years, had been married and widowed, and had a three-year-old daughter. This print established the standard iconography for Buchinger: "a formally dressed Buchinger ... is standing on a cushion in front of an ornate desk. On it are a quill pen inserted into an inkpot, a piece of paper with a drawing (likely a flower), a dulcimer-like instrument (the German hackbrett), and a pair of dice. Leaning against the table is a rifle. All of these are items that Buchinger exhibited" (MB, p. 10). These accoutrements, and others, appear in the vignettes demonstrating Buchinger's multiple skills in the famous etching by Elias Beck.



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The present print is inscribed by Buchinger, "Ick Matthias Buchinger Sonder handen en voeten Geboren bij Neurenburg out 31 Jar hebe Dese Geschreven Tot Amsterdam Anno 1705 Den. 10. octr."

**REFERENCES**

*Exemplars*, p. 56; MB, fig. 3; *Wordplay* 51

**\$ 10,000-15,000**

102

**(BUCHINGER, MATTHIAS)**

Autograph calligraphic inscription, in German, signed by Buchinger ("Ick Matthias Buchinger") at the foot of an engraved portrait of him

Engraved portrait of Buchinger (272 x 189 mm), possibly engraved by Brühl in Leipzig, inscribed by Buchinger in the lower margin, Augsburg, 1709; some edgewear, a little tired, tipped to a mat board.

Buchinger's inscription is variously in frontward, backward, upside-down, and mirror writing. This appears to be a re-engraving of the earlier anonymous London or Amsterdam portrait of Buchinger (see preceding lot).

**REFERENCES**

cf. MB, pp. 10–11

**\$ 10,000-15,000**



103

103

**(BUCHINGER, MATTHIAS)**

Engraved portrait of Buchinger, surrounded by thirteen vignettes of him demonstrating his skills, by Lorentz Beger after Elias Beck. [Germany, ca. 1714]

Engraving on paper (252 x 179 mm), signed in plate lower right Lorentz. Beger. sculp. and captioned in ink lower left 123; trimmed close costing engraved plate number at upper right. Inlaid to a larger sheet, which is, in turn, inlaid to a still larger sheet, both with attractive ink-ruled borders.

This copy of Beck's engraving was made by Beger for inclusion in the third volume of Michael Valentini's *Museum museorum, oder vollständige Schau-Bühne aller Materialien und Specereyen, nebst deren natürlichen Beschreibung* (Frankfurt: heirs of Johann David Zunners and Johann Adam Jungen, 1714).

**REFERENCES**

cf. *MB*, pp. 17–18

**\$ 2,000-3,000**

104

**BUCHINGER, MATTHIAS**

Fine autograph micro-calligraphic Ten Commandments, with the Apostles' Creed, the Lord's Prayer, and Selections from the Gospel of John signed ("Mathieu Bouchingre")

Manuscript on vellum (108 x 67 mm), France, ca. 1717. Tipped to a mat board and matted.

THE ONLY EXTANT BUCHINGER CALLIGRAPHIC WORK WRITTEN AND SIGNED IN FRENCH.

This drawing was likely composed during Buchinger's visit to France in 1717. The most notable record of his visit at this time occurs in the account book kept for the seven-year-old King Louis XV. There appears a payment to Mathieu Bouchingre—described as a man without feet or hands—for entertaining the court of the King. During this time, Buchinger most likely also performed at the fairgrounds at Saint-Laurent and Saint-Germain, and several accounts possibly refer to him there albeit not by name.

"The text comprises his classic combination of the Lord's Prayer, the Apostles' Creed, and the Ten Commandments. While the selection is not unique, this in no way diminishes the achievement. The curlicues and arabesques surrounding the three set-pieces form a particularly astonishing display of his micrographic calligraphy. Verses from the Gospel of John, they are rendered in truly tiny script. Beneath the drawing he has added a signature:" "Ce cy a esté Escrit avec La Plume Par Moy Mathieu Bouchingre allammand denation qui est Venu au Monde sans Pieds ny mains" (*MB*, p. 38).

**REFERENCES**

*Exemplars*, p. 69; *MB* fig. 16; *Wordplay* 50

**\$ 12,000-18,000**

105

**(BUCHINGER, MATTHIAS)**

Announcement of Buchinger's first appearance in the United Kingdom in *The Daily Courant*, Numb. 4994, London: Printed by S. Gray and Sold by R. Burleigh, Friday, October 18, 1717

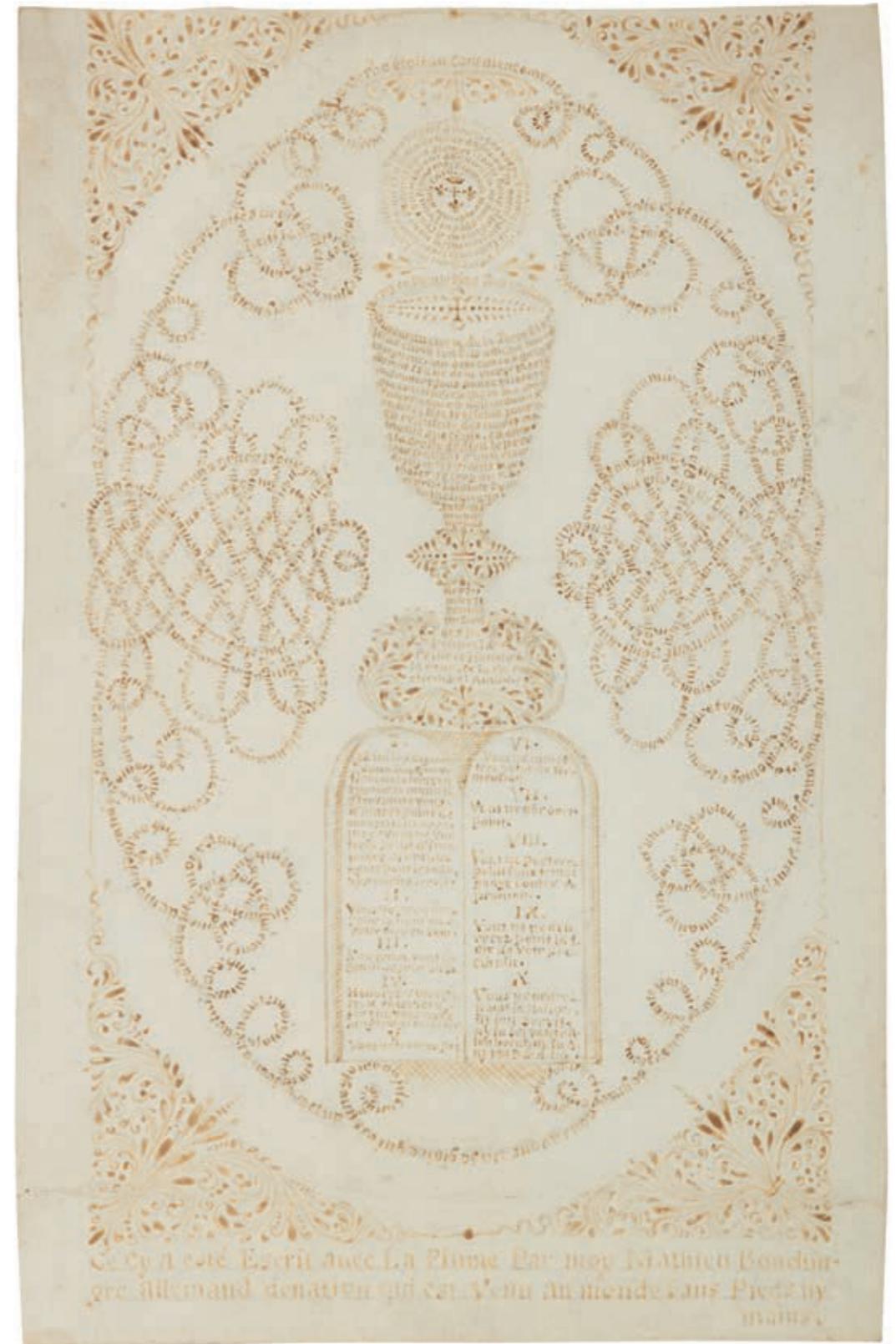
Letterpress broadsheet newspaper (358 x 228 mm). Text in two columns, revenue stamp in upper left margin of first page; a little browning, spotting, and staining, mounting residue at left margin.

Although Buchinger is not named in the announcement, his great skills are heralded in a notice in the first column of the second page: "Lately arriv'd, and to be seen at the Globe and Duke of Marlborough's Head in Fleetstreet, A German born without Hands, Feet, or Thighs, (that never was in this Kingdom before) who does such miraculous Actions as none else can do with Hands and Feet: He makes a Pen, and writes several Hands, as quick and well as any Writing Master: He draws Faces to the Life, Coats of Arms, Pictures, Flowers, &c. ... Threads a fine Needle very quick; shuffles a Pack of Cards, and deals them very Swift; ... does many surprizing [sic] Things with Cups and Balls; plays at Skittles ... and many other Things too tedious to insert here." And for those among the gentry who prefer not to frequent the Globe and Duke, the notice concludes, "He waits on Gentlemen and Ladies at their own Houses, at any Hour of the Day, if desir'd."

**REFERENCES**

*MB*, fig 17

**\$ 800-1,200**



104



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106

**BUCHINGER, MATTHIAS**

Fine autograph micro-calligraphic Ten Commandments, with the Apostles' Creed and the Lord's Prayer signed ("Mathew Buchinger")

Manuscript on vellum (126 x 100 mm), Bath, 1717. Light, mostly marginal, soiling, wrinkle at bottom margin reinforced on verso, short tear at left margin, upper left corner lost.

WRITTEN IN BATH SHORTLY AFTER HIS MOVE FROM FRANCE TO BRITAIN IN 1717, THIS MANUSCRIPT WAS THE FIRST ORIGINAL WORK OF BUCHINGER ACQUIRED BY RICKY JAY. After some negotiation, Jay purchased it in 1982 from Milbourne Christopher, a magician and collector from Baltimore, who, through his book *Panorama of Magic* (1962), first introduced "The Little Man of Nuremberg" to the man who would become the foremost collector and champion of Buchinger's work. Jay later described the manuscript: "The Ten Commandments were calligraphed within an elaborate altar with architectural columns, six small cherubs, and a marvelous micrographic rendition of the Lord's Prayer and the Apostles' Creed" in the form of a chalice" (*MB*, p. 7).

The Bath manuscript features a blank cartouche, indicating that it was probably taken in its present form to a fair or exhibition where Buchinger could have personalized the empty panel for a patron.

**REFERENCES**

*Exemplars*, p. 65; *MB*, figs. 2, 44; *Wordplay* 55

**\$ 10,000-15,000**



107

107

**(BUCHINGER, MATTHIAS)**

Autograph calligraphic inscription signed by Buchinger ("Mathew Buchinger") at the foot of an engraved portrait of him

Engraving on paper (298 x 185 mm), a central portrait of Buchinger surrounded by thirteen English-captioned vignettes of Buchinger demonstrating his various skills, London?, early eighteenth century (signed in plate lower right *Elias Beck ali: Heldenmuth sculpsit*, but likely an English re-engraving), inscribed by Buchinger (variously demonstrating frontward, backward, upside-down, and mirror writing) in the lower margin, Stamford, 1718/9; date somewhat abraded, some fold separations and repairs, some thin spots, trimmed close.

Like the Elias Beck engraving on which it is based, this engraving was evidently sold at Buchinger's performances, with the larger lower margin being available—likely at an additional fee—for a personalized calligraphic inscription by its subject.

The talents of Buchinger illustrated here are not exactly the same as on the earlier Beck engraving. Here he is shown in the lower right image producing live birds from underneath cups rather than creating a whimsy bottle filled with intricately cut "fancies in wood."

**\$ 5,000-7,000**

108

**(BUCHINGER, MATTHIAS)**

Autograph calligraphic inscription signed by Buchinger ("Mathew Buchinger") at the foot of an engraved portrait of him

Engraving on paper (298 x 172 mm, *irregular*), a central portrait of Buchinger surrounded by thirteen English-captioned vignettes of Buchinger demonstrating his various skills, London?, early eighteenth century (signed in plate lower right *Elias Beck ali: Heldenmuth sculpsit*, but likely an English re-engraving), inscribed by Buchinger (variously demonstrating frontward, backward, upside-down, and mirror writing) in the lower margin, ca. 1718; severely defective at right margin with significant loss, place and date of inscription abraded, last name of recipient somewhat abraded, rebacked and tipped to a larger sheet.

Buchinger has here added a personal dedication to his usual calligraphic exemplar, "This is For my Friend Mr. Joshua Clark."

**\$ 4,000-6,000**



108

109

**(BUCHINGER, MATTHIAS)**

Engraved portrait of Buchinger, surrounded by thirteen vignettes of him demonstrating his skills, after Elias Beck. [*England, early eighteenth century*]

Engraving on paper (298 x 185 mm), signed in plate lower right *Elias Beck ali: Heldenmuth sculpsit*, but likely an English re-engraving; trimmed close, repaired horizontal separation at foot of print, rebacked, matted.

This is yet another English adaptation of Elias Beck's original Regensburg engraving of 1710. In the present version, two of Buchinger's demonstrations of skill differ from those of the preceding two lots: he is shown here playing the trumpet and the hautboy (a predecessor of the oboe) rather than shaving himself and grinding corn to flour.

**REFERENCES**

*Wordplay* 53

**\$ 4,000-6,000**



109



110

110

**BUCHINGER, MATTHIAS**

Fine autograph micro-calligraphic portrait of Queen Anne signed ("Matthew Buchinger"), with Biblical texts incorporated into the drawing and surrounding scrollwork

Manuscript on vellum (185 x 134 mm), London, 1 May 1718. Tipped to a mat board and matted.

"PERHAPS THE MOST ORNATE OF BUCHINGER'S MICROGRAPHIC PORTRAITS may also be his earliest. It is a drawing of Queen Anne ... that he produced on May 1, 1718. Anne (who had died four years earlier) is portrayed in an oval that is surrounded by a laudatory description, and this is in turn surrounded by curlicue designs revealed (under magnification) to be three

chapters from the Book of Kings. On the bodice of her dress is an image of St. George mounted on a horse, slaying the dragon, and in her hair is a continuation of the biblical text, and perhaps the tiniest example yet of Buchinger's writing" (MB, p. 71).

The drawing is signed "London May 1, 1718. This is drawn and Written by me Matthew Buchinger born June 3, 1674, Without Hands & Feet in Anspack in Germany." A VIRTUOSIC ACHIEVEMENT.

**REFERENCES**

*Exemplars*, pp. 62, 63; *MB* fig 32; *Wordplay* 58

**\$ 25,000-35,000**



111

111

**BUCHINGER, MATTHIAS**

Fine autograph micro-calligraphic Ten Commandments, with the Apostles' Creed and the Lord's Prayer signed ("Matthew Buchinger")

Manuscript on vellum (109 x 81 mm), Dublin, 30 December 1720. Tipped to a mat board and matted.

AN EXTRAORDINARILY DIMINUTIVE EXAMPLE OF BUCHINGER'S ARTISTRY. Written at the beginning of Buchinger's residency in Ireland, the present manuscript transcribes the texts of the Decalogue, the Apostles' Creed, and the Lord's Prayer within an elaborate architectonic frame incorporating full-figure representations of Moses and Aaron, the whole surmounted by brilliant sky of sunbeams and cherubim; Buchinger even

included the Hebrew (YHWH) and Greek (THEOS) names of God—in Hebrew and Greek lettering. The manuscript is signed with his standard formula.

Ricky Jay noted that "high-powered magnification [reveals] scoring, underlining in graphite, and a pin-prick (perhaps for the use of a tool, likely a compass to aid in his drawing)" (MB, pp. 101–103).

A VERY FINE EXAMPLE OF ONE OF BUCHINGER'S FAVORITE COMPOSITIONS, IN THE FINEST POSSIBLE CONDITION.

**REFERENCES**

*Exemplars*, p. 69; *MB*, fig. 45; *Wordplay* 60

**\$ 15,000-20,000**



112

112

**BUCHINGER, MATTHIAS**

Fine autograph calligraphy exemplar signed ("Matthew Buchinger")

One page (93 x 180 mm) on a slip cut from a leaf of paper, Glasgow, 29 October 1722, variously demonstrating frontward, backward, upside-down, and mirror writing ("This was written by Matthew Buchinger born Without Hands or Feet 1674 in Germany"), verso inscribed with the autograph attestation of an eyewitness to Buchinger's Glasgow appearance; a bit of marginal fraying, mounting remnants on verso, some ink show-through.

The verso of this writing sample bears an admiring attestation by Hew Crawford, one of the patrons of Buchinger's Glasgow engagement: "Glasgow 29th Octr. 1722 I saw Mathew Buchinger without hands or Thighs perform abundance of things which I Could not doe with my hands and saw him in particular write this within Writing by the help of his arms which is attested by me."

\$ 10,000-15,000



113

113

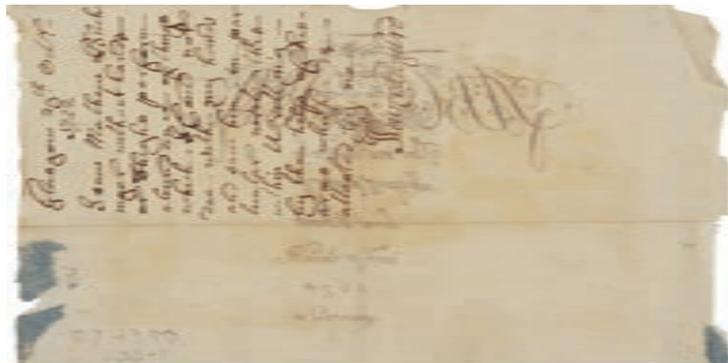
**BUCHINGER, MATTHIAS**

Fine autograph calligraphy exemplar signed ("Matthew Buchinger")

One page (152 x 184 mm) on a half-leaf of paper, Edinburgh, 30 April 1723, variously demonstrating frontward, backward, upside-down, and mirror writing; light surface soiling, fold creases and closed separations. Mounted on a slip of paper cut from a manuscript (presumably a fair copy) headed "The Cook's Oracle by Dr. [William] Kitchiner."

In addition to his various performing arts, Buchinger earned his living by selling specimens of his calligraphy, some fantastically elaborate, but others of a more-or-less set formula. In the present example, beneath a dated "ABC" headline, the "Little Man of Nuremberg" has written, "This was Written by Matthew Buchinger born Without Hands or Feet 1674 in Germany."

\$ 8,000-12,000



112



114

114

**(BUCHINGER, MATTHIAS)**

The Wonder of the World. This is to give Notice to all Noblemen, Gentlemen, Ladies, and Others, that Matthew Buchinger, (born in Germany, without Hands or Thighs) is come to this City, and is to be seen at Mrs. Mackay's, at the Foot of Black-Friar's Wynd. [Edinburgh, 1723]

Letterpress handbill (200 x 160, irregular). Woodcut vignette of Buchinger at top, woodcut initial frame; browned and a little soiled, a few tiny losses at folds, larger loss at lower right margin not affecting text, mounted on a leaf removed from an album, with an engraving tipped to the verso ("Du Cabinet de Mr. le Duc de Choiseul," by Dunker after Ostade).

"Alex Henderson transcribed the complete text of *The Wonder of the World* broadside in the April 1807 issue of *The Scots Magazine*, under the impression that it was unique—and I think it is likely that is the same bill now in my collection" (MB, p. 134). Jay obtained this handbill, which he, too, came to believe was unique, from an extra-illustrated copy of W. Anderson Smith's "According to Cocker": *The Progress of Penmanship from the Earliest Times* (Paisley, 1887) formerly in the collection of Doris L. Benz.

**REFERENCES**

MB, fig 54

\$ 4,000-6,000



115

115

**BUCHINGER, MATTHIAS**

Fine autograph calligraphic Ten Commandments, with the Apostles' Creed and the Lord's Prayer signed ("Matthew Buchinger")

Manuscript on vellum (152 x 120 mm), Edinburgh, 23 April 1723; light stains and spotting, chiefly marginal. Tipped to a mat board and matted, framed, and glazed with Plexiglas.

This manuscript is essentially a larger version of the micro-calligraphic Decalogue executed by Buchinger in

Dublin (see lot 111). Written during a tour of Scotland, the present manuscript (signed with Buchinger's standard formula) again combines the texts of the Apostles' Creed and the Lord's Prayer with a more prominent transcription of the Ten Commandments, all within a historiated architectural frame. The name YHWH again appears, but the cartouche reserved for the Greek THEOS is unaccomplished.

Buchinger seems to have scraped off the simple linear design underneath

the Commandment tablets, creating a patch of palimpsest, on which he inscribed a brief family tree for the purchaser of the drawing: "John Thomson, merchant of Edinburgh & Elizabeth Ronaldson married on the 22 April 1702 & following children," followed by the names and birthdates of the couple's ten begotten.

**REFERENCES**

MB, fig. 46; *Wordplay* 62

\$ 15,000-20,000



116

116

**BUCHINGER, MATTHIAS**

Fine autograph calligraphic coat of arms of the Duke of Gordon signed ("Matthew Buchinger")

Manuscript on vellum (183 x 145 mm), Edinburgh, 25 April 1723; a very little marginal soiling, laid down on mat board. Matted, framed, and glazed.

THIS METICULOUSLY DRAWN COAT OF ARMS WAS MADE FOR COSMO GEORGE GORDON, THE THIRD DUKE OF GORDON, DURING BUCHINGER'S INITIAL APPEARANCES IN EDINBURGH. These are the personal arms of the chief of Clan Gordon and are captioned by Buchinger, "Achievement of his Grace, George Duke of Gordon": the shield is quarterly (1st, three boar heads coupéd; 2nd, three lion heads erased; 3rd, three crescents within a Royal Tressure; 4th, three fraises), supported by two deerhounds; the crest is a stag's head with motto *Bydand* (Steadfast), and the bottom banner bears the motto *Animo non Astutia* (Courage not by Craft). Buchinger's initial graphite sketching can be glimpsed in spots beneath his brown-ink overdrawing.

Buchinger's commission for the Gordon arms was evidently secured during the same engagement in which he personalized one of his calligraphic Decalogues for John Thomson.

**REFERENCES**

*Exemplars*, p. 60; *Wordplay* 61

\$ 12,000-18,000



117

117

**BUCHINGER, MATTHIAS**

Autograph inscription signed ("Matthew Buchinger"), Edinburgh, 26 February 1728, on a front blank of a copy of *The Book of Common Prayer* (University of Oxford: Printed by John Baskett, 1716) with illustrations from *The Liturgy of the Church of England*. 1726

8vo (195 x 118 mm). Extra-illustrated with engravings from an edition of *The Liturgy of the Church of England*; occasional staining and spotting. Contemporary panelled black morocco; very worn, rebaked and otherwise restored, recased. Ex-library, with stamps, call number on spine, and other markings, including discard stamp.

Buchinger's calligraphic inscription reads "Mrs Elizabeth Tyke [or Inke] her Book. Which is a Gift From Matthew Buchinger, born Without Hands or Feet in Germany June the 3, 1674. This was Written by me, in Edinburgh Febr. the 26: 1728." The title-page is signed by Isabella Keating, who owned the book sometime after its original recipient. Tipped to the front pastedown is a further note by Keating, "When I am dead I desire this Prayer Book that has the writing of Matthew Buchinger in it to be given to Miss Mary Anne Kirwan as a token of my affection having known her since she was born. Writing my hand the 19th day of August 1822. Isabella Keating."

INSCRIBED LEAVES IN BOOKS ARE THE RAREST OF ALL FORMS OF BUCHINGER'S CALLIGRAPHY.

**REFERENCES**

*Exemplars*, p.50; *MB* fig 58; *Wordplay* 64

\$ 12,000-18,000



118

118

**BUCHINGER, MATTHIAS**

Fine autograph calligraphic family tree of Thomas & Elizabeth Montgomery Banks signed ("Matthew Buchinger")

Manuscript on paper (291 x 177 mm). Belfast, 3 June 1727; browned, three tiny wormholes, hinged to a mat board and matted.

"Family trees, designed and executed for prestigious commissions, played an important role in Buchinger's career as a calligrapher. ... In 1727 in Belfast, Buchinger commemorated both the union and offspring of Thomas Banks and Elizabeth Montgomery, who had married in 1714. (The initial spelling is 'Bancks,' but 'Banks' appears thereafter.) On the branches of the family trees are fruits shaped like apples, within which Buchinger wrote the names of seven of the Banks children and their birth dates, between 1715 and 1725. He left some fruits blank, as was his custom, to allow for additional offspring. Long after Buchinger's death, another hand added 'Thomas Banks' (perhaps a grandson), born 'February the 25 day of 1752.'"

The whole composition is within an unusually detailed decorative border; the tree is captioned "Thomas Bancks married to Elizabeth Montgomery the 21. Day of December, 1714." Hanging from the trunk a trompe l'oeil frame with the Banks coat of arms. Buchinger has signed the Banks tree with an unusually lengthy autobiographical statement: "Belfast, June the 3d. 1727. This was Drawn and Written by Matthew Buchinger born Without Hands, Feet, or Thighs June the 3d. 1674, in Germany in the Marquisate of Brandenburg, he being the last of nine Children by one Father & Mother. The Same little Man has been Married Four times & has had Issue 13 Children, Vizt., on[e] by his First Wife, three by his Second, Six by his third and 3 by his Present Wife."

**REFERENCES**

*Exemplars*, p. 64; *MB*, fig. 53; *Wordplay* 63

\$ 15,000-20,000



119

119

**(BUCHINGER, MATTHIAS)**

Fine autograph calligraphic family tree and coat of arms of the Stewarts of Alenton and the Denhams of Edinburgh signed ("Matthew Buchinger")

Manuscript on vellum (305 x 402 mm), Edinburgh, 10 May 1729; some rubbing, most noticeably at left margin and lower left corner, the account of the origins of the Stewart family possibly rewritten in a slightly later, less confident hand. Matted, framed, and glazed with Plexiglas.

This extraordinarily detailed calligraphic manuscript commemorates the marriage of Sir Thomas Stewart and his second wife, Susanna Denham, on 14 March 1677, with two distinct family trees separated by an elaborate coat of arms, all within an ornamental border incorporating Latin mottoes.

Featuring much more text than any of his other calligraphic manuscripts, this "largest and most elaborate of Buchinger's trees" chronicles not only the union of these two prominent families but also the histories of their ancestors. Buchinger signed, dated, and localized the manuscript in a semi-Gothic hand at the lower margin, "Edinburgh May 10 1729. This was Drawn and Written by Matthew Buchinger born Without Hands or Feet, in Germany June the 3. 1674."

**REFERENCES**

*Exemplars*, p. 66–67; *LP&FW*, p. 51; *MB*, fig. 34; *Wordplay* 66

**PROVENANCE**

Burton G. Shevelove, the writer, producer, librettist, and director (Sotheby's London, 27 July 1983, lot 75)

**\$ 15,000-20,000**

120

**BUCHINGER, MATTHIAS**

Fine autograph calligraphy exemplar signed ("Matthew Buchinger")

One page (79 x 133 mm) on a slip cut from a leaf of paper, London, 15 February 1731, variously demonstrating forward, backward, upside-down, and mirror writing; soiled, mounting remnants on verso.

Buchinger inscribed this sample of his calligraphic penmanship for Mrs. Hannah King of London: "This was written by Matthew Buchinger born Without Hands or Feet 1674 in Germany."

**\$ 8,000-12,000**



120

121

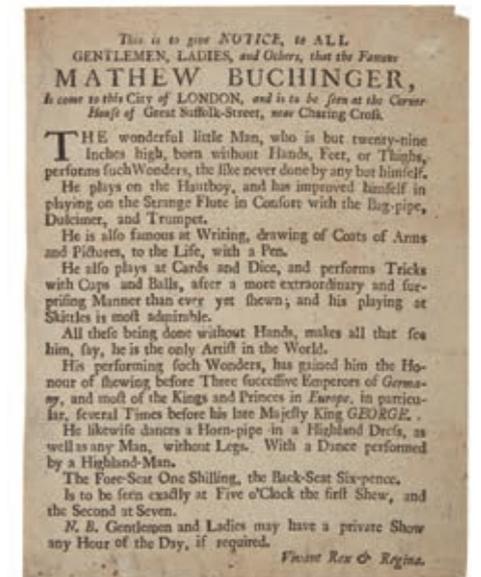
**(BUCHINGER, MATTHIAS)**

This is to Give Notice, to All Gentlemen, Ladies, and Others, that the Famous Mathew Buchinger, is come to this City of London, and is to be seen at the Corner House of Great Suffolk-Street, near Charing Cross. [London, 1731]

Letterpress handbill (171 x 132 mm). A little browned and soiled, tiny loss to upper right corner, small abrasion on verso from removal of a stamp with three tiny holes just touching a letter or two, mounting remnant on verso.

After touring Great Britain, and a several year's sojourn in Scotland, Buchinger returned to London in 1731, his engagement heralded by the present handbill. In addition to being available for private performances, Buchinger played two shows daily, at 5:00 and 7:00, with the front seats costing a shilling and the rear seats sixpence.

**\$ 4,000-6,000**



121

122

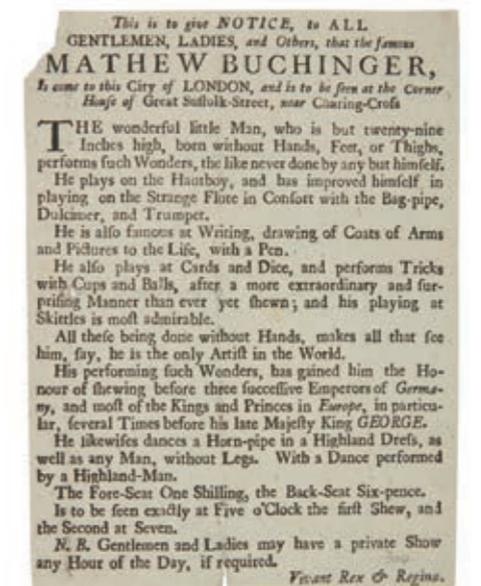
**(BUCHINGER, MATTHIAS)**

This is to Give Notice, to All Gentlemen, Ladies, and Others, that the Famous Mathew Buchinger, is come to this City of London, and is to be seen at the Corner House of Great Suffolk-Street, near Charing Cross. [London, 1731]

Letterpress handbill (163 x 120 mm). Worn at old folds with some short separations and pinholes touching a few letters, tiny loss to upper left corner.

A slightly variant issue of the handbill announcement of Buchinger's Corner House engagement in London in the preceding lot.

**\$ 4,000-6,000**



122



123

123

**BUCHINGER, MATTHIAS**

Fine autograph calligraphic family tree of Sir Edward & Dame Mary Filmer signed ("Mathew Buchinger")

Manuscript on paper (198 x 142 mm), Kent, 7 March 1732/3; mounted on early mat board, now browned, but with the manuscript largely unaffected, nine small and unobtrusive wormholes.

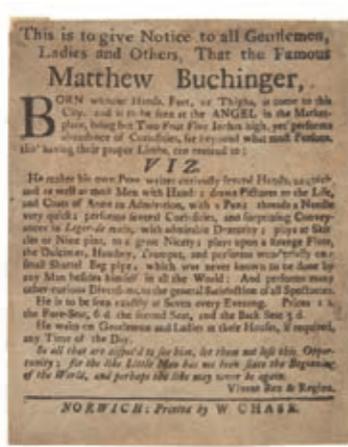
Buchinger had a number of dealings with the Filmer family of East Sutton, Kent. He has captioned their family tree, which incorporates the Filmer arms, within the ruled border: "Sr. Edward Filmer Bart of East-Sutton Kent Married Feb: 24th 1706/7 Dame Mary Filmer, Daughter of John Wallis Esqr. of Soundess Oxfordshire." The tree bears twenty "fruits," each labelled with the name and birthdate of one of the Filmers's children, ranging from Mary, born July 21, 1708, to Amy, born November 13, 1731. (Buchinger included two unaccomplished fruits, just in case.) Hanging from a loop on a lower limb is a trompe l'oeil locket with the Filmer heraldic crest, a falcon rising from the ruin of a castle, with motto *Nescia Fallere Vita*.

The fine design is signed, dated, and localized by Buchinger in his usual formula below the ruled border: "Kent, March the 7, 1732/3. This Coat of Arms was Drawn & Written by Mathew Buchinger born Without Hands or Feet, in Germany June the 3d. 1674."

**REFERENCES**

*Exemplars*, p. 72; *MB*, fig. 46

**\$ 12,000-18,000**



124

124

**(BUCHINGER, MATTHIAS)**

This is to give Notice to all Gentlemen, Ladies and Others, That the Famous Matthew Buchinger ... is come to this City, and is to be seen at the Angel in the Marketplace.

*Norwich: Printed by W. Chase, [1733]*

Letterpress handbill (116 x 92 mm). Soiled, some restoration at top and left margins costing a few letters (some supplied in pen in first line), hinged to a mat board.

A scarce ephemeral announcement for Buchinger's 1733 appearance at the Angel in Norwich. "Before Norwich had a public theatre, numerous events and entertainments were presented at the Angel: 'monsters, freaks, and marvels' were exhibited, and a pair of elephants appeared in 1685" (*MB*, p. 51). The final paragraph encourages the curious "not to lose this Opportunity; for the like Little Man has not been seen since the Beginning of the World, and perhaps the like will never be again."

**REFERENCES**

*Exemplars*, p. 75; *LP&FW*, p. 54; *MB*, fig. 23; *Wordplay* 69

**\$ 4,000-6,000**



125

125

**(BUCHINGER, MATTHIAS)**

Autograph calligraphy exemplar signed ("Matthew Buchinger")

One page (68 x 87 mm) on a slip cut from a leaf of paper, Norwich, 25 September 1733, variously demonstrating frontward, backward, upside-down, and mirror writing; soiled, some restoration at top margin, tiny chip at right margin, hinged to a mat board.

This standard formulation of Buchinger's writing prowess was evidently inscribed during his engagement at the Angel in Norwich: "This was Written by Matthias Buchinger born Without Hands or Feet 1674 in Germany."

**REFERENCES**

*Exemplars*, p. 75; *MB*, fig. 22; *Wordplay* 70

**\$ 7,000-10,000**



126

126

**(BUCHINGER, MATTHIAS)**

Fine autograph calligraphic coat of arms signed ("Matthew Buchinger")

Manuscript on vellum (159 x 124 mm), Norwich, 6 September 1733; a little marginal discoloration, tiny loss to lower right corner, mounting remnant on verso, hinged to a mat board.

This unidentified coat of arms features a mace resting on a shield framed by elaborate decoration incorporating a knight's helmet and surmounted by a crest of a second mace wielded by a disembodied forearm. The design is inscribed and signed at the bottom: "Norwich: Septbr. the 6, 1733. This Coat of Arms was Drawn and Written by Matthew Buchinger, born Without Hands or Feet; in Germany June the 3d. 1674."

Since this coat of arms is not identified, it may have been a fanciful example created by Buchinger in order to solicit commissions.

**REFERENCES**

*Exemplars*, p. 74; *MB*, fig. 21; *Wordplay* 68

**\$ 12,000-18,000**



127

127

**BUCHINGER, MATTHIAS**

Autograph calligraphic botanical transformation drawing for Mrs. Alice Lee signed twice ("Matthew Buchinger")

One page on two overlaid sheets of paper (overall 177 x 110 mm, *irregular*), the top sheet bearing the image of a sunflower-like specimen with two cut-out windows, the lower sheet bearing the patron's name ("Mrs. Alice Lee") and two autograph attestations ("Lynn, Novbr. th 20; 1733, This was Drawn & Written by Matthew Buchinger born Without Hands or Feet, in Germany, June the 3d 1674"), the second sheet with pull-tabs at head and foot to allow the text to appear or disappear from the windows; very browned, with tears and chips, pull-tabs no longer functional.

Ricky Jay speculated that, when the drawing was operable, "the center of the flower and the rectangle near the bottom of the tree both had images that could have been altered by pulling on the tabs connected to the drawing" (*MB*, p. 105). The tears in the top sheet allow the second sheet to be seen enough to show that Buchinger wrote his attestation twice, so that the same text would have been visible in the lower rectangular window regardless of which way the tabs were pulled. But it cannot now be determined what other text might have appeared in the flower. If this was a wedding presentation, for example, the tabs might have have changed the designation "Miss Alice Lee" to her married name. Jay also believed that this "very early version of a metamorphosis, or transformation, drawing ... may be the oldest example extant of this type of moveable ephemera" (*MB*, p. 105).

**REFERENCES**

*MB*, fig. 47

\$ 7,000-10,000



128

128

**BUCHINGER, MATTHIAS**

Fine autograph calligraphic Ten Commandments signed ("Matthew Buchinger")

Manuscript on vellum (164 x 112 mm), Chester, 17 January 1734. Matted, framed, and glazed.

"Always on the move, exhibiting his skills and finding new markets for his work, Buchinger created this Ten Commandments during a period when he was touring the Western provinces of England. From writing samples and works of art inscribed with dates and locations, it is known that he moved between Hereford, Ludlow, Chester, and Minehead in 1734 and 1735. This miniature Decalogue may have been on hand in Buchinger's stall at the Chester fair as an example of a common theme, which he would inscribe with the date and personalize on site" (*Wordplay*).

The manuscript is inscribed and signed "Chester. Janry. 17. 1734/5. This was Drawn & Written by Matthew Buchinger, born Without Hands or Feet, in Germany Jun the 3. 1674." Buchinger's "elaborate pieces, with classically rendered structures serving as decorative borders for religious texts, were the staple of his repertoire" (*MB*, pp. 100-101). IN A PRISTINE STATE OF PRESERVATION.

**REFERENCES**

*Wordplay* 77

\$ 15,000-20,000

129

**(BUCHINGER, MATTHIAS)**

Fine autograph calligraphic family tree of Buchinger's own family signed ("Mathew Buchinger") and with four further internal signatures ("Matthew Buchinger")

Manuscript on two sheets of overlaid paper (overall 272 x 197 mm), the upper sheet with fifteen cutouts to reveal writing on second sheet, [England,] 1734. Matted.

BUCHINGER'S OWN FAMILY TREE IS ONE OF HIS MOST ATTRACTIVE, DEMONSTRATING HIS INCREDIBLE SKILL WITH A KNIFE OR SCISSORS IN ADDITION TO HIS CALLIGRAPHY. THIS MANUSCRIPT IS ALSO IN THE FINEST POSSIBLE STATE OF PRESERVATION, AS FRESH AS THE DAY BUCHINGER SET DOWN HIS PEN AFTER COMPLETING IT.

The Buchinger family tree is captioned on the top sheet below the ruled border: "In The Year of Our Lord 1734. This Tree was Drawn and Written by Mathew Buchinger, born Without Hands or Feet, In Germany Jun the 3d 1674, Married Lawfully to 4. Wife, & set forth the Number of his Children, in the fruit, on Each Branch, in Which Place, the Day and the Year, the was born."

A large cutout window on the top sheet reveals the record of Buchinger's four marriages, to Elsebe Shoemaker, 15 March 1701; Margeth Assawein, 3 December 1706; Ann Catharin Kemmelmeyer, 24 July 1710; and Ann Elizabeth Teys, 17 July 1722. The birth dates and places of each of his wives are also noted, as are the death dates and places of the first three (fine decorative designs below each of these entries remain hidden by the upper sheet of paper). This top sheet additionally has fourteen cutouts that disclose the births of Buchinger's fourteen children, which are also detailed on the second sheet. The children by each wife are suspended from four separate branches: one by Elsebe, three by Margeth, six by Ann Catharin, and four by Ann Elizabeth.

Buchinger's peripatetic life is evidenced by the varied birthplaces of his children, which included Oldenburg, Strasburg, Nottingham, Zurich, Kempton, Halle, London, Belfast, Cork, Edinburgh, and Dublin.

**REFERENCES**

*Exemplars*, p. 68; *MB*, figs. 36, 37; *Wordplay* 65

\$ 20,000-30,000

130

**BUCHINGER, MATTHIAS**

Fine autograph calligraphic family tree and coat of arms of Herbert and Arabella Aubrey signed ("Matthew Buchinger")

Manuscript on two sheets of overlaid paper (overall 265 x 200 mm), the upper sheet with thirteen cutouts to reveal writing on second sheet, Hereford, 25 September 1734; browned and stained, some marginal and other chipping, costing a bit of the drawing at top margin in the foliage of the tree, a few wormholes in lower margin, laid down on mat board.

This is one of the uncommon family trees drawn by Buchinger that demonstrate his skill not only with the pen, but with the knife as well.

The family tree, which incorporates the Aubrey arms, is captioned within the ruled border: "Herbert Aubrey of Clayhonger, Married Arabella; the Daughter of ye Rt. Honble. The Lord Viscount Harcourt; May ye 29 1716." The top sheet has a cutout window to reveal the preceding caption, which is inscribed on the second sheet; the top sheet also has a dozen cutouts to accommodate the records of the births of the couple's children, also written on the second sheet (three of



129



129

the "fruit" cut-outs are unaccomplished). Hanging from a loop on a lower limb is a trompe l'oeil locket with the Aubrey and Harcourt arms impaled.

The manuscript is signed, dated, and localized by Buchinger in his usual formula on the upper sheet below the ruled border: "Hereford, September the 25, 1743. This Coat of Arms & This tree was Drawn Written by Matthew Buchinger born Without Hands or Feet, in Germany, June the 3d. 1674."

**REFERENCES**

*Exemplars*, p. 59

\$ 18,000-25,000



130

131

**BUCHINGER, MATTHIAS**

Autograph calligraphy exemplar signed ("Matthew Buchinger")

One page (95 x 136 mm) on a slip cut from a leaf of paper, Minehead, 6 November 1735, variously demonstrating frontward, backward, upside-down, and mirror writing ("This was written by Matthew Buchinger born Without Hands or Feet 1674 in Germany"); surface soiling, fold separations with loss to the manuscript, corners clipped. Mounted on a slip of a mounting leaf cut out of a scrapbook, with fragments of humorous newspaper clippings on verso.

\$ 4,000-6,000

132

**BUCHINGER, MATTHIAS**

Fine autograph calligraphic coat of arms of the Reverend Robert Clayton Lord Bishop, Cork, with a self-portrait of Buchinger, signed twice in the third person ("Matthew Buchinger"; "Himself")

Manuscript on vellum (218 x 197 mm), Cork, 1738; a little fingersoiling, a couple of short marginal cuts or tears, a longer one at lower margin extending into caption, Tipped to an old mat board and matted.

THIS COAT OF ARMS IS THE LAST KNOWN CALLIGRAPHIC DRAWING MADE BY BUCHINGER; it is, moreover, evidently the final item obtained by Ricky Jay

for his extraordinary collection of the the creations of "The Little Man of Nuremberg"—a quest that spanned nearly four decades.

In *Matthias Buchinger: "The Greatest German Living,"* Jay recounts that Buchinger drafted a will in 1737, that, due to his evident ill health, bore no evidence of his remarkable skill in penmanship. However, Jay continues, "Buchinger likely had a substantial recovery, as I have seen impressive samples dated Dublin 1737, and a beautiful document for the coat of arms and crests of Robert Clayton, Bishop of Cork, done even later. Within an ornamental border, Buchinger drew a bishop's mitre on the left, and an arm wielding a sword on the right, over the motto *Manus haec inimica tyrannis* (this hand is hostile to tyrants). Buchinger's self-portrait, in the familiar pose on a cushion, is at the bottom. The text, giving some information on the bishop and his own brief biography, spans both sides of the image. It is signed and dated Cork 1738" (p. 141).

Robert Clayton (1695–1758) was an Irish Protestant bishop, notorious for his unorthodox beliefs, who was facing charges of heresy, which were forestalled by his death. Buchinger's lengthy explanatory caption—a virtual autobiography—reads "Cork, in the Year of Our Lord, 1738. This Coat of Arms belonging to the Right Revd. Robert Clayton Lord Bishop of Corke together with this Portrait of Matthew Buchinger was Drawn and Written by Himself. He is the Wonderful Little man of but 29 Inches High born without Hands Feet or Thighs June the 3d. 1674; Germany, in the marquise of Brandenburg near to Nurenburgh he being the last of Nine Children by one Father & Mother, Vizt.: Eight Sons, and one Daughter, the Same Little Man has been Married Four times and has had Issue Fourteen Children, Vizt., One by his First Wife, Three by his Second, Six by his third & Four by his Preasant Wife."

The year after he completed the present manuscript, the "Wonderful Little man," whose achievements are literally incredible, was dead.

**REFERENCES**

*Exemplars*, p. 61; *MB*, fig. 55; *Wordplay* 73

\$ 25,000-35,000



132



133

(BUCHINGER, MATTHIAS)

Engraved portrait of Buchinger by Brühl

Engraved frontispiece portrait of Buchinger on a bifolium (171 x 215 mm) with the letterpress title-page to a section of vol. 2 of Eberhard David Hauber's *Bibliotheca, Acta et Scripta Magica* (Lemgo: Joh. Heinrich Meyer, 1740); some separation, with minor loss, at central fold.

Buchinger is shown standing next to a desk, with a rifle leaning against it. "Beneath the image is the familiar facsimile of Buchinger's writing, in conventional, upside-down, and mirror calligraphy, here dated Stuttgart 1709. Although Buchinger's inscription tells us that a separately published print must exist, I have never seen or heard of one" (MB, p. 12).

REFERENCES

Exemplars, p. 73; MB, fig. 4; Wordplay 74

\$ 4,000-6,000

134

(BUCHINGER, MATTHIAS)

Engraved portrait of Buchinger, captioned "Matthew Buckinger." [English, late eighteenth–early nineteenth century]

Engraving on paper (274 x 184 mm); lightly foxed, corners lightly stained from adhesive. Tipped to an album leaf with a mid-eighteenth-century clipping (53 x 82 mm).

The clipping paired with the engraving of Buchinger promotes the engagement of another talented performer with phocomelia, who the original compiler evidently confused with Buchinger. However, while the "Wonderful young Man" described in the clipping, and who was to be seen "in a commodious Room at the Golden Cross," does indeed write, draw, deal, and play cards "much better than ... any one can with their Hands," this artist used his mouth to accomplish his feats.

\$ 2,000-3,000

135

(BUCHINGER MATTHIAS)

The Vagaries of Nature; or Portfolio of Singularities: containing Portraits and Biographical Memoirs of Men, Women, and Children, that have been Objects of Curiosity, Wonder or Admiration. No. 4. London: Published by George Smeeton, ca. 1825

8vo (223 x 142 mm). Pink-wash-colored engraved portrait of Buchinger by J. Gleadah, single leaf of text with caption-title "Matthew Buchinger: The Little Man of Nuremberg." Original printed buff wrappers, stab sewn; wrappers split at central fold and with some minor marginal chipping.

A good, if brief, account of Buchinger, with a facsimile of his trick penmanship.

REFERENCES

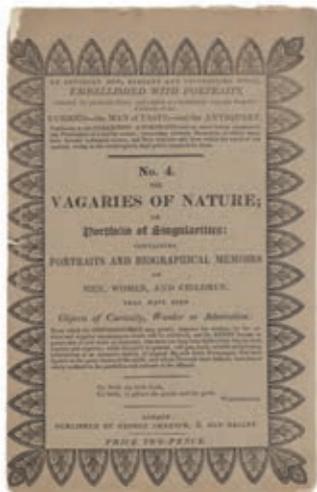
MB, fig. 27

\$ 1,000-1,500

133



134



135



136

136

(BUCHINGER, MATTHIAS)

This is the Effigies of Mr. Matthew Buchinger being Drawn and Written by Himself. London, 29 April 1724

A pastiche drawing, sepia ink and graphite on paper, with elements of photograph reproduction (309 x 195 mm). Paper split and restored in two places, very minor loss at upper right corner. Mounted on a ruled mat board, old newspaper clippings concerning Buchinger tipped to the verso.

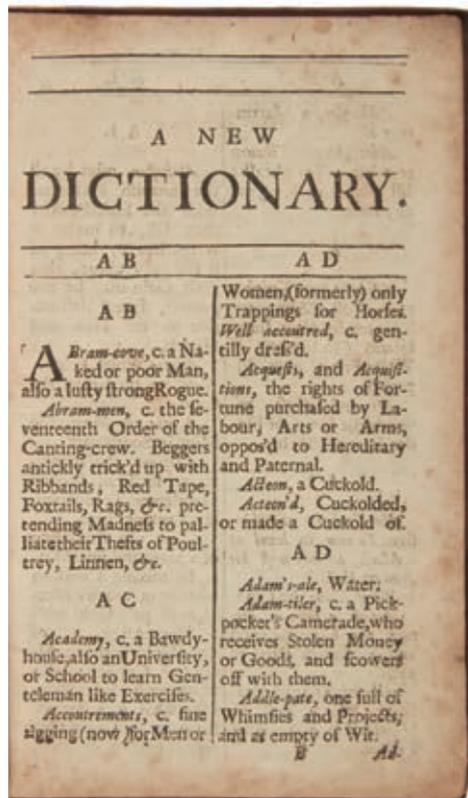
HOLY GRAIL, WHITE WHALE. Ricky Jay pursued this drawing for over two decades, hopeful that it would prove to be an original preliminary drawing for the celebrated engraving "This is the Effigies of Mr. Matthew Buchinger being Drawn and Written by Himself." Conservation labs at two major institutions,

one on the west coast, one on the east, reached different conclusions. Jay seems to have made peace with the fact that the present mysterious production was a forgery—or at least a creation by someone other than Buchinger. But the image continued to resonate deeply with him, and while it was not included in the exhibition at the Metropolitan Museum of Art in 2016 ("Wordplay: Matthias Buchinger's Drawings from the Collection of Ricky Jay"), Jay wrote about it extensively in the accompanying publication, *Matthias Buchinger: "The Greatest German Living"* (Los Angeles: Siglio, 2016).

REFERENCES

MB, fig. 26, pp. 54–63

\$ 30,000-40,000



138

137

C[ALVI], F[RANÇOIS] D[E], [FRIANORO, RAFAELE]

Two works on thieves and vagabonds

C[alvi], F[rançois] d[e]. *Histoire Generale des Larrons, Divisee en Trois Livres*. Lyon: C Rigaud & Philippe Borde, 1640. 18mo (178 x 115 mm). 3 volumes in 1, title pages with woodcuts, tables of contents, running titles, woodcut headpieces, inhabited initials; property stamp to initial title, some foxing and browning throughout. Vellum-backed marbled boards, title handwritten at spine in black ink, name stamped into bottom edge; dampstain to rear endpapers, rubbed at extremities, hinges a little cracked, chipping to head and foot of spine. — [Frianoro, Rafaele]. *Le Vagabond*. Paris: Jacques Villery, 1644 [with] Desfontaines [Mary, Nicolas]. *Entretien des Bonnes Compagnies*. Np, nd. 18mo (170 x 115 mm). Title with woodcut, *Entretien des Bonnes Compagnies* bound in at end, running titles, handwritten note laid in; some browning, stray spots. In vellum, title handwritten at spine in black ink, "vagabond" handwritten at top edge in black ink; binding worn with some staining.

Two scarce, seventeenth-century works offering entertaining accounts of notable thieves, vagabonds, charlatans, and beggars. Frianoro's volume is bound with Desfontaine's work containing 184 brief anecdotes related to theft and larceny.

\$ 1,200-1,800

138

(CANT DICTIONARY)

B.E., Gent. *A New Dictionary of the Terms Ancient and Modern of the Canting Crew, In it Several Tribes, of Gypsies, Beggars, Thieves, Cheats, &c.* London: Printed for W. Hawes, P. Gilbourne, and W. Davis, [1699?]

8vo (172 x 102 mm). Title within double-ruled border, text in double columns, publisher's 4-page advertisement after A3; lacks A4 (blank), preliminaries browned, some foxing and spotting, most pronounced in quires F–H and M, printing flaw on M2. Nineteenth-century calf, the spine gilt in 6 compartments, marbled endpapers; extremities rubbed.

FIRST EDITION OF THE FIRST COMPREHENSIVE DICTIONARY OF SLANG. Another edition appeared that year (no priority) issued with the date of 1699 included in the imprint (see ESTC R171889). According to Partridge's *History of Slang*, it is "[t]he most complete glossary of cant to have appeared by the end of the 17th century" (p. 62).

"This dictionary is perhaps the most important dictionary of slang ever printed, since it had such an influence on later compilations ... Nothing is known of B.E., gent. From his dictionary one gathers that he was an antiquary. Some of his words bear no relation to slang or cant, but merely gratify his whim for curiosa ... *The New Canting Dictionary, Bacchus and Venus, The Scoundrel's Dictionary*, the canting dictionary appended to Nathan Bailey's *Dictionary*, Grose's *Classical Dictionary of the Vulgar Tongue*—all are based on B.E. gent." (Burke, *The Literature of Slang*, p. 65).

REFERENCES

ESTC R4112 (citing Wing E4); Wing E5

PROVENANCE

John Malcolm MacCallum (partially effaced signature dated 1893 on flyleaf)

\$ 7,000-10,000

139

(CANT DICTIONARY)

*A New Dictionary of the Terms Ancient and Modern of the Canting Crew, Used in the Several Tribes of Gypsies, Beggars, Shoplifters, Highwaymen, Foot-Pads, and all Other Clans of Cheats and Villains*. London: Printed and sold by the Booksellers of London and Westminster, 1725

12mo (165 x 95 mm). Text in double columns, printer's ornament, woodcut headpiece and 2 initials, lacks terminal blank N6. Contemporary calf, upper board detached, spine dry and worn.

Largely based on the earlier compilation by B. E., gent. (see previous lot), this work is greatly expanded and adds a useful historical introduction and a collection of nineteen canting songs.

REFERENCES

ESTC T62084

PROVENANCE

Claude Crespign (armorial bookplate on front pastedown) — B.S.G. (monogrammed ticket on front pastedown)

\$ 4,000-6,000



140

140

(CANT DICTIONARY)

George Andrewes. *A Dictionary of the Slang and Cant Languages ...* London: George Smeeton, [1809]

12mo (172 x 108 mm). Handcolored engraved folding frontispiece entitled "The Beggars Carnival" by George Cruikshank, text in double columns, advertisement on verso of terminal leaf for Andrewes's *Stranger's Guide*; frontispiece offset to title-page and repaired along bottom margin with some losses to the caption and credit line. Rebound in half red morocco over cloth, brown endpapers, spine lettered gilt; joints lightly rubbed.

First and only edition of a rather scarce title.

REFERENCES

Cohn 29

PROVENANCE

Marshall D. Landis (bookplate on front pastedown)

\$ 700-1,000

141

(CANT DICTIONARY)

George Andrewes. *A Dictionary of the Slang and Cant Languages ...* London: George Smeeton, [1809]

12mo (193 x 110 mm). Handcolored engraved folding frontispiece entitled "The Beggars Carnival" by George Cruikshank, text in double columns, advertisement on verso of terminal leaf for Andrewes's *Stranger's Guide*; frontispiece offset to title-page and browned with splits to folds and marginal chips, some browning to leaves, a few stray spots. Early half pebble grain morocco and red paper-covered boards; rubbed.

A rare glossary of English sang, with a lively frontispiece by Cruikshank.

REFERENCES

Cohn 29

\$ 700-1,000



143

142

**(CANT GLOSSARY)**

Thomas Shadwell. *The Squire of Alsatia*. London: Printed for James Knapp, 1688

4to (219 x 159 mm). "Explanation of the Cant" on title-page verso; fore-edges a trifle frayed in quire A, light browning throughout, pagination irregular but text and registration continuous. Modern calf-backed green marbled boards, spine lettered gilt.

One of Shadwell's most successful comedies, *The Squire of Alsatia* was performed at Drury Lane probably on 3 May 1688, having an uninterrupted run of thirteen days, including the fullest house the theatre had ever recorded. The Squire was a one of the gamblers inhabiting the Whitefriars area of London (nicknamed Alsatia, after Alsace in northeastern France). Their roguish phraseology was accurately captured by Shadwell in this play, but it required a glossary of cant to be included in the preliminaries.

**REFERENCES**

ESTC R228984; Wing S2874A

\$ 1,000-1,500

143

**(CANT VOCABULARY)**

Liber vagatorum. Der Betler Orden. [Sl: sn., ca. 1510]

4to (191 x 133 mm), 28 pp. Woodcuts of vagabonds on recto and verso of title-page, printed in fraktur; title-page soiled and repaired in gutter, terminal leaf soiled. Modern half light brown morocco over marbled boards, the spine in 6 compartments gilt.

*The Book of Vagabonds and Order of Mendicants*, accompanied by a vocabulary of their slang, described herein as "rotwelsch"—being thieves' latin or cant.

**REFERENCES**

*Exemplars*, p. 154

**PROVENANCE**

Robert Offley Ashburton Crewe-Milnes (1858–1943)), 1st Marquess of Crewe (armorial bookplate on front pastedown) — Lady Celia Crewe, his daughter and wife of Sir Clive Milnes-Coates (small diamond-shaped library ticket printed with entwined Cs) on front pastedown)

\$ 8,000-12,000



144

144

**CARTER, CHARLES JOSEPH**

Carter the Great. *Carter Beats the Devil*. Cleveland: The Otis Litho. Co., ca. 1926 (no. 42628-M)

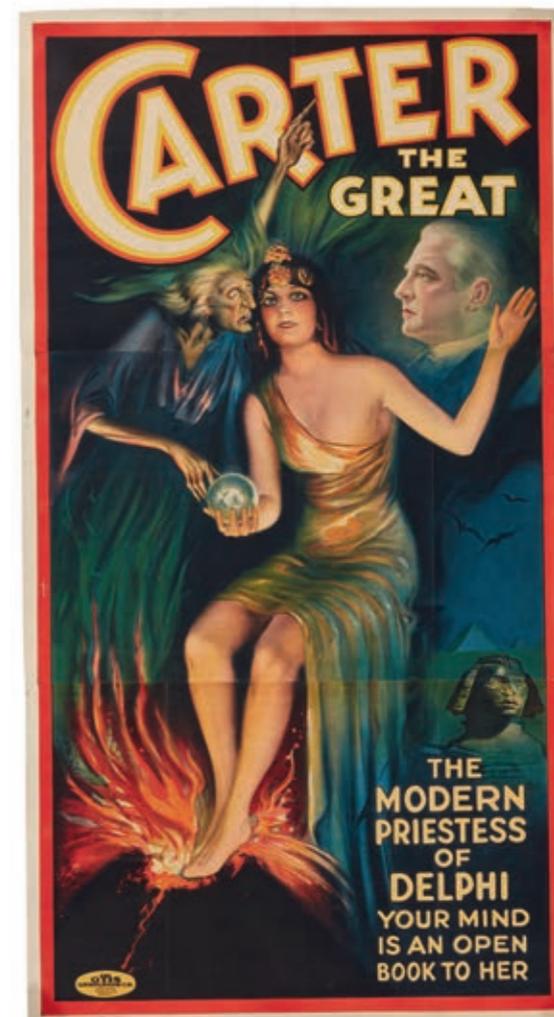
Color lithograph window card (21 1/8 x 13 5/8 in.; 536 x 346 mm). A couple of short creases. Framed and glazed with Plexiglas.

In one of the most recognizable magic images of the Roaring Twenties, the Devil points expectantly to his poker hand, unaware that Carter has bested him. This image was reproduced as the dust-jacket design for Glen David Gold's 2001 historical novel, *Carter Beats the Devil*.

**REFERENCES**

*Illusions* 77

\$ 1,000-1,500



145

145

**CARTER, CHARLES JOSEPH**

Carter the Great. *The Modern Priestess of Delphi*. Your Mind is an Open Book to Her. Cleveland: The Otis Lithograph Co., ca. 1926 (no. 4620-M)

Color lithograph poster on 3 joined sheets (overall ca. 77 x 44 in.). Light fold creases, tiny loss at upper margin, rebacked with linen.

Carter's mind-reading act.

**REFERENCES**

*Illusions* 129

\$ 2,000-3,000



146

146

**CARTER, CHARLES JOSEPH**

Carter the Great. Carter Condemned to Death for Witchcraft. Cheats the Gallows. *Cleveland: The Otis Lithograph Co., ca. 1926 (no. 4621-M)*

Color lithograph poster on 4 sheets joined as 2 (overall ca. 105 x 80 in.). Light fold creases, tiny bit of dampstain at upper left corner, rebacked with linen.

This poster illustrates one of Carter's featured illusions, in which he would disappear from a shroud just as it dropped from a gallows. The background and angry crowd may be a homage to the Chinatown of San Francisco, where Carter lived and where this illusion debuted.

**\$ 2,000-3,000**



147

147

**CARTER, CHARLES JOSEPH**

Carter the Great. Shooting a Marked Bullet! *Cleveland: The Otis Litho. Co., ca. 1926 (no. 4622-M)*

Color lithograph poster on 6 sheets joined as 2 (overall ca. 106 x 80 in.). A little edgewear, rebacked with linen.

Although the text of this monumental poster focuses on the marked bullet trick—"A marked bullet attached to a ribbon is

apparently fired through a live woman's body and the ribbon played back and forth through her torso!"—it is chockablock with vignettes of Carter's other signature illusions, including levitation, sawing a woman in half, and the water bowl.

**\$ 2,000-3,000**

**CARTOUCHE, LOUIS DOMINIQUE (DEFOE, DANIEL, TRANS.)**

The Life and Actions of Lewis Dominique Cartouche Who was broke alive upon the Wheel at Paris ... *London: Printed for J. Roberts, 1722*

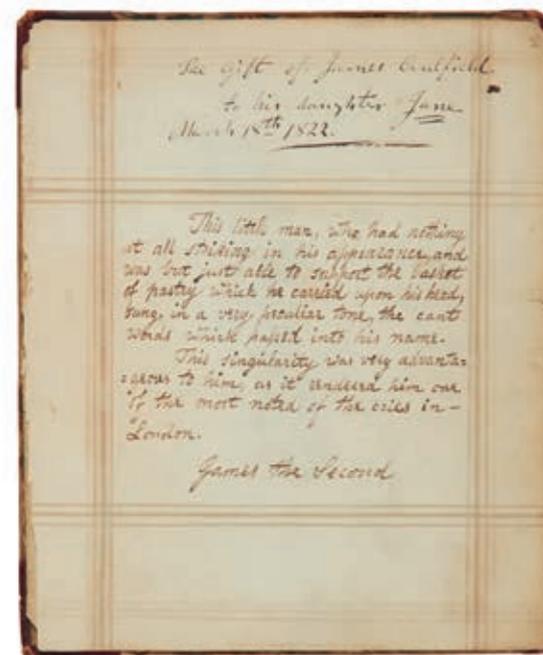
8vo (184 x 114 mm). Woodcut headpiece and initial. Full calf to style, spine in 6 compartments gilt (one reserved for red morocco lettering-piece).

FIRST EDITION IN ENGLISH, published in the same year as the French original. Louis Dominique Bourguignon, alias "Cartouche" (1693-1721), began his life of crime stealing fruit from women at the gates of his Jesuit school and books from his wealthy classmates. To avoid punishment for theft he fled Paris, and a foray among the gypsies taught him "all the Cant that the Thieves use among themselves; and how to conceal Thefts after he had committed them." Cartouche created his own underworld of some 200 burglars, pickpockets, fences and prostitutes, and "in a little time nothing else was talk'd of in Paris, but Robberies in the Streets, Murders, and Assassinations upon the Pont Neuf." Forced into hiding by his increasing notoriety, he slept in a different bed every night, until his final betrayal and arrest in 1721.

**REFERENCES**

ESTC T133711

\$ 1,000-2,000

**(CATS, LEARNED)**

The Greatest Wonder in England is The Learned Cats! These representations will take place At Signor Cappelli's... *London: J.W. Peele, [1829]*

Broadside (250 x 160 mm). Numerous texts, woodcut vignette of a cat drawing water from a well; minor creasing, marginal soiling. Mounted, framed, and glazed; not examined out of frame.

"The exhibition of 'The Greatest Wonder in England' featured stunts not usually numbered among the repertoire of performing animals, let alone feline actors: turning a spit, striking an anvil, roasting coffee, and initiating the movement of a machine that would grind rice. The dramatis personae were elsewhere described as a mother, two sons, a daughter, and the star of the troupe...who fetched a pail of water from a well" (Jay, *EE* 88).

**REFERENCES**

Jay, *Exemplars* 265; Jay, *EE* 88-89

\$ 400-600

**CAULFIELD, JAMES**

Autograph manuscript of *Portraits, Memoirs and Characters of Remarkable Persons*. [Np: ca. 1794]

4to (220 x 180 mm). Autograph manuscript, approximately 140 pages, written primarily on recto in sepia ink, with numerous engravings tipped in or inserted; stray spots, some marginal toning and fingersoiling, a few closed marginal tears, tears to a few corners where illustrations were once mounted, evidentially lacking some illustrations. Contemporary half red morocco and marbled paper-covered boards; covers detached, spine split, extremities rubbed with loss. In custom clamshell case.

A working manuscript for Caulfield's *Portraits, Memoirs and Characters of Remarkable Persons from the reign of King Edward III to the Revolution* (1794-95). Caulfield had learnt his engraving skills from his father, and began amassing etchings from an early age. In 1790, he produced from his collection the first number of *Portraits*. The whole work was not collected until 1794-95, and formed a sort of "rouges gallery," which included biographical portraits of a notorious bookseller, incompetent criminals, James Poro and his parasitic twin, and Bampfylde Moore Carew, a cross dressing con-man and spurious clairvoyant (just to name a few).

**REFERENCES**

Toole Stott 1350

**PROVENANCE**

Jane Caulfield (inscription on page 2) — Burton Sperber (bookplates to clamshell case)

\$ 1,500-2,500

**CAULFIELD, JAMES**

Portraits, Memoirs, and Characters of Remarkable Persons, from the Reign of Edward the Third, to the Revolution. Collected from the Most Authentic Accounts Extant. *London: J. Caulfield ... and Isaac Herbert, 1794-95*

2 vols., 8vo (255 x 165 mm). Titles, a profusion of plates, woodcut tailpieces; volume two with repair to title, first plate partially separated, foxing to both volumes affecting plates, some offsetting from plates onto text. In vellum, boards doubly ruled in blue, spines with two compartments, compartments dyed blue with gilt decoration, first compartments with title in gilt, second compartments with volume number in gilt, all edges marbled, marbled endpapers; rubbed, some stains to boards.

FIRST EDITION. A colorful Who's Who of sorts, or "rogues' gallery," which includes biographical portraits of a notorious bookseller, incompetent criminals, James Poro and his parasitic twin, and Bampfylde Moore Carew, a cross-dressing conman and spurious clairvoyant (just to name a few). Handsomely bound in vellum. SCARCE: while later editions are frequently seen, first editions are uncommon.

**PROVENANCE**

Car. C. James ... J. Hawkes (bookplate to verso of flyleaf)

\$ 1,500-2,500

**CAULFIELD, JAMES**

Two later editions of Caulfield's *Portraits, Memoirs, and Characters, of Remarkable Persons*

Caulfield, James. *Portraits, Memoirs, and Characters, of Remarkable Persons*. *London: S. Kirby, 1813*. 3 volumes, 8vo (250 x 160 mm). Titles, woodcut tailpieces, 155 engraved plates; foxing, though most plates quite clean, some browning at edges. In tan calf, boards triple ruled in gilt, spine with raised bands in six compartments, second and third with morocco labels lettered in gilt, others with repeat decoration in gilt, year in gilt at foot, inner dentelles gilt, top edges gilt, black endpapers; slight soiling to boards, rubbed at spines and hinges, some loss to morocco labels in second and third volume. — Caulfield, James. *Portraits, Memoirs, and Characters, of Remarkable Persons*. *London: H.R. Young ... and ... T.H. Whitely, 1819*. 4 volumes, 8vo (233 x 155 mm). Titles, woodcut tailpieces, 155 engraved plates; offsetting from plates, marginal closed tear in second volume, foxing, though rarely affecting plates. Later polished tan calf, third volume in darker calf, original spines laid down, spines with raised bands in six compartments, second compartments with calf label lettered in gilt, others with repeat decoration in gilt, boards ruled in gilt, marbled edges, marbled endpapers; binding separating at spine and front hinge cracked in fourth volume, overall some loss to spine labels, rubbed at extremities with exposure at corners, soiling and scratches to boards.

Later editions of Caulfield's wonderful collection of the lives of remarkable characters. (See previous lots.)

**PROVENANCE**

I.B. Perlman (bookplate to pastedown)

\$ 1,000-1,500

**MONS. CHABERT**

Theatre Royal, Brighton ... Mons. Chabert, The Fire King. *Brighton: Fleet, [1830]*

Broadside playbill (401 x 178 mm). Printed in an assortment of types, engraving showing Monsieur Chabert in the Temple of Fire; not examined out of frame, linen-backed, old folds, a few small closed tears and losses. Framed and glazed with Plexiglas.

Monsieur Chabert here advertises his "Extraordinary Exploits, consisting of Swallowing Poisons, Resisting Fires, &c. &c..." His act culminated in the so-called Temple of Fire, wherein Chabert enclosed himself in an "immense Body of Flame till one entire Suit of Apparel is consumed on his person."

\$ 1,500-2,500





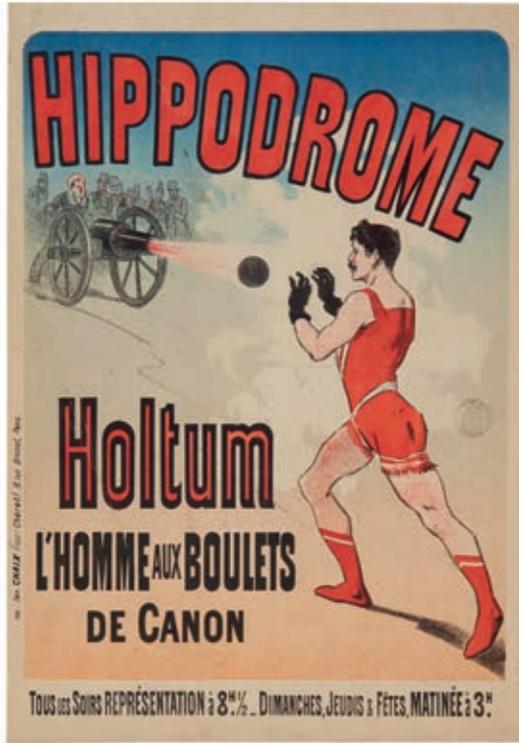
SESSION II

NEW YORK  
OCTOBER 27TH  
2:00 PM  
LOTS 159-318



A GIFT FROM THE GODS  
TO  
MORTALS ON EARTH  
TO AMUSE AND MYSTIFY.

**CHUNG LING SOO**



160

159

(CHARTERIS, FRANCIS)

Some Authentick Memoirs of the Life of Colonel Ch[arteris], Rape-Master-General of Great Britain. By an Impartial Hand. London: Printed and Sold by the Booksellers of London and Westminster; and at the Several Pamphlet-Shops, 1730

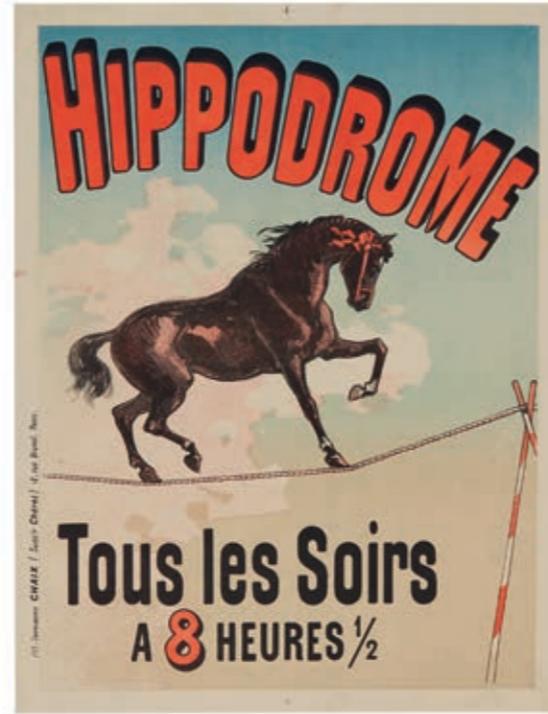
8vo (191 x 114 mm). Title-page cut round and laid down, 12 supplied in manuscript, 13 guarded, lacks 14 blank. Contemporary calf, later brown endpapers; somewhat worn, upper joint cracked.

FIRST AND ONLY EDITION. Colonel Francis Charteris (1675–1732), was a Scottish soldier and adventurer who earned his fortune through gambling and the South Sea Bubble. Nicknamed the “Rape-Master-General,” Charteris would send his minions out to procure women for him to have sex with, under the pretense of hiring them as house servants. In 1730, he was convicted of raping a servant, one Anne Bond, and was sentenced to death. He was subsequently pardoned and died of natural causes in 1732. Before expiring, he was said to have offered £150,000 to anybody who could prove to him that there was no hell.

He was much despised throughout the countryside for his sexual excesses, and during his burial, his coffin was vandalized and dead cats thrown into his grave. Charteris was the inspiration for characters in William Hogarth’s works, *A Rake’s Progress* and *A Harlot’s Progress* (where he is depicted as a fat lecher in the first engraving), and in the novel *Fanny Hill*. He was condemned by Alexander Pope in his *Moral Essay III*, written in 1733.

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MORE INFORMATION AND ADDITIONAL ILLUSTRATIONS AVAILABLE AT [SOTHEBYS.COM/N10706](http://SOTHEBYS.COM/N10706)



160

REFERENCES

ESTC T73618

\$ 1,500-2,500

160

CHÉRET, JULES

Two Hippodrome posters

Holtum L’Homme aux Boulets de Canon. Paris: Chaix, [ca. 1875]. Lithograph poster (572 x 395 mm). Large depiction of John Holtum catching a cannon ball, printed in red, blue, and black; tiny chips to head and tail, a few expertly repaired tears, some rubbing and wear at head. Mounted on linen. — Hippodrome. Paris: Chaix, [ca. 1875]. Lithograph poster (553 x 420 mm). Large depiction of a tightrope walking horse, printed in red, blue, white, and black; one or two small stains and short closed tears to margins, four marginal pinholes. Mounted on linen.

TWO HANDSOME LITHOGRAPHS OF PERFORMANCES AT THE PARIS HIPPODROME

Both lithographs were created by Jules Chéret, the father of the modern poster. One features John Holtum, “The Cannonball Man,” who, as depicted here, was famous for catching balls fired out of cannons with his bare hands; the other poster features a tightrope walking horse, which performed every evening.

\$ 1,000-1,500

161

CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON)

Chung Ling Soo The Marvellous Chinese Conjuror. Ashton-under-Lyne: Horrocks & Co., ca. 1908

Color lithograph poster (30 x 19 3/4 in.; 763 x 502 mm). A bit of inconspicuous overprinting in the shaded portion of the magician’s face in central plate, otherwise flawless. Laid down on linen.

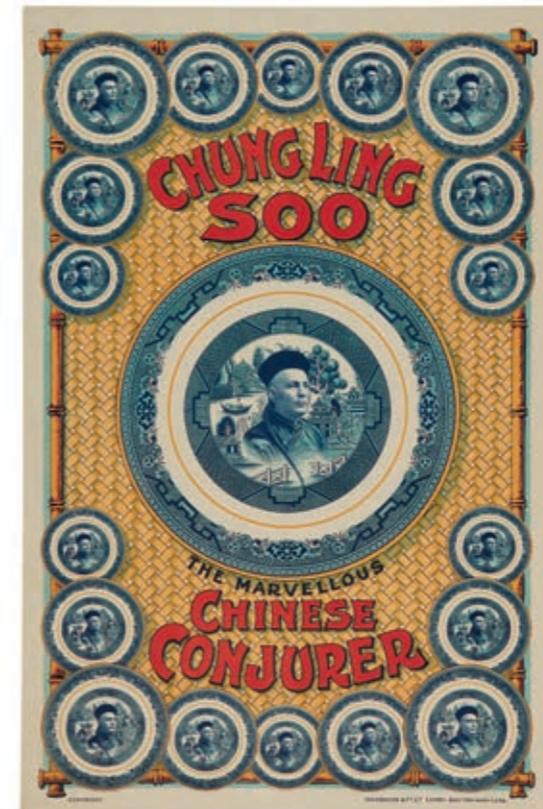
Robinson is depicted in a bust portrait in his guise as Chung Ling Soo on a large, central chinoiserie willow pattern plate, surrounded by eighteen smaller plates of various sizes from the same service, all against a background of bamboo rattan. A very fine example.

“William Ellsworth Robinson was the living embodiment of deception. An American, he pretended to be Chinese and performed as Chung Ling Soo” (*Magic*). The magician’s true identity was widely known within the professional magic community, but it was not revealed to the the general public until he was killed onstage doing his famous bullet catch illusion, “Condemned to Death by the Boxers,” in London in 1918.

REFERENCES

Exemplars, p. 40

\$ 6,000-8,000



161

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CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON)

Chung Ling Soo and His Ten Assistants. Birmingham: James Upton Ltd. Art Colour Printers, ca. 1908–1915

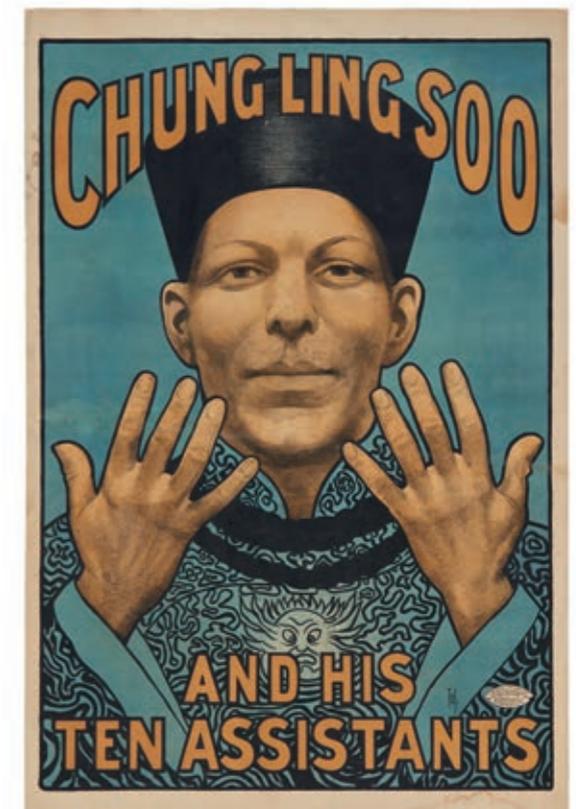
Color lithograph poster (30 x 20 in.; 763 x 509 mm). Signed in stone lower right T.E.S.; light fold and other creases, some marginal dampstaining, some tiny marginal tears and chips, laid down on board.

William Robinson is believed to have commissioned more than one hundred posters promoting his appearances as Chung Ling Soo, and this spare image of the illusionist holding up his ten fingers must be one of the most effective. It is signed in the stone with the initials of T. E. Stephens, a prolific designer of posters for Upton, David Allen, and others. The McCord Museum dates this poster to about 1915, although most authorities place it several years earlier.

REFERENCES

Exemplars, p. 40; Illusions 207

\$ 10,000-15,000



162

93



163

163

**CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON)**

Chung Ling Soo. The Marvellous Chinese Conjurer. *Ashton-under-Lyne: Horrocks & Co., ca. 1910*

Tinted lithograph poster (29 1/4 x 19 7/8 in.; 745 x 505 mm). Printed lower left "Registered Design"; a few light creases and sort marginal tears, three pinholes at upper margin. Laid down on linen.

An attractive portrait poster, with more subtle allusion to the magician's supposed ethnicity than most. The roundel portrait is displayed against a spray of chrysanthemums and appears to have been transferred from a half-tone photograph plate.

\$ 4,000-6,000



164

164

**CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON)**

A Gift from the Gods to Mortals on Earth to Amuse and Mystify. Chung Ling Soo. *Birmingham: J. Upton Ltd., ca. 1912*

Color lithograph poster (19 1/2 x 29 1/2 in.; 495 x 748 mm). Some short tears and tiny chips, chiefly marginal, some wrinkles, rebacked. Framed and glazed.

In this striking and scarce poster, Chung Ling Soo—the "Marvelous Chinese Conjurer" who was a white American born in New York—descends through a thunderstorm to earth in the palm of God.

"Not a humble advertiser, [Robinson] graced scores of posters, but none was more powerful or cheekier than this appearance from the heavens" (*Magic*).

**REFERENCES**

*Exemplars*, pp. 38–39; *Magic*, p. 22, *passim*; cf. CCC, pp. 104–05; cf. Steinmeyer, *The Glorious Deception: The Double Life of William Robinson, aka Chung Lee Soo* [sic] (2005)

\$ 18,000-25,000

165

**CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON)**

Chung Ling Soo. *Ashton-under-Lyne: Horrocks & Co, The Printers, ca. 1910*

Color lithograph poster (28 1/2 x 18 3/4 in.; 723 x 475 mm). Diagonal crease in upper left quadrant. Framed and glazed with Plexiglas.

An uncommon poster, with the magician's stage name rendered, unsubtly, in "bamboo" lettering.

**REFERENCES**

*Illusions* 44

\$ 4,000-6,000

166

**CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON)**

The Only Chung Ling Soo. The Original Visiting Card of Chung Ling Soo. Marvellous Chinese Conjurer. *Birmingham: J. Upton, Lith., ca. 1905* — The Original Chung Ling Soo. The World's Greatest Chinese Magician. *Birmingham: J. Upton, Lith., ca. 1905* — Memorandum from Chung Ling Soo Marvellous Chinese Conjurer. *Np, early 20th century*

2 two-color lithograph window cards (572 x 295 mm, or slightly smaller) and a leaf of color lithograph letterhead (313 x 206 mm). Both window cards laid down on linen, the first lightly browned and with minor marginal chipping.

The first window card is the most intriguing of this group—and one of the most intriguing of any of the multitude of promotional materials for Chung Ling Soo. While Chung Ling Soo was an invented persona of William Robinson, his appropriated Chinese name is presented here on his "visiting card" in actual Chinese characters rather than just employing some random symbols intended (like Robinson himself) to "look" Chinese. The magician's name in Chinese, as seen here, is 程連蘇 (as it is written vertically and read from top to bottom, right to left if there are multiple columns), which indicates that his last name is Chung (程) and his first (given) name is Ling Soo (連蘇). So while most western reference books index this name as "Soo, Chung Ling," it should be indexed as "Chung, Ling Soo," and subsequently should be referred to in the English (and pan-European) naming tradition as Ling Soo Chung. Since this is not the name of an actual Chinese person, however, we have presented the name in the same form that Robinson did.

The visiting card contains some further text in smaller Chinese characters that seem intended to say 茅山法術—that is, "the magic of Maoshan" (a mountain in Jiangsu province famous for being a sacred mountain in Daoism). However the 茅 character is missing about two strokes and overall seems that it was copied from another work of Chinese calligraphy by a person without a full understanding of characters and how stroke orders work in characters. The copyist might have been either a westerner or an illiterate Chinese.

*We are grateful to our colleague Justin Cheung for his assistance in sorting out this curious matter.*

\$ 2,000-3,000



165



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**CINQUEVALLI, PAUL**

Cinquevalli. Patience, Perseverance, Progress. *Belfast: David Allen & Sons, ca. 1894*

Color lithograph poster on 3 sheets (85 x 37 5/8 in.: 2160 x 959 mm). Lightly varnished, a little bit of marginal chipping and repair. Framed and glazed with Plexiglas.

Born Paul Kestner or Emil Otto Paul Braunin in Poland in 1859, Paul Cinquevalli started as an aerialist and acrobat, but after several near-fatal falls from the trapeze he applied his extraordinary sense of equilibrium to the art of juggling. He became a staple of English circuses and music halls, even performing by command before the Prince of Wales. Cinquevalli was a "gentleman juggler," who performed principally with everyday objects of disparate sizes: billiard balls and cues, hats, umbrellas, plates, bottles, suitcases, and chairs.

While Cinquevalli is portrayed in a formal, seated pose (albeit costumed in his standard leotard and tights), the imps in the border of the present very rare poster are shown performing many of the routines in his act. The poster is accompanied by a photograph of Cinquevalli upon which the poster is based, inscribed and signed by him to T. W. Clarkson, 1894, and by a postcard version of the photograph.

\$ 10,000-15,000

168

**CINQUEVALLI, PAUL**

King of the Cannon Ball! *Liverpool: S. Griffith, 1898*

Letterpress playbill (898 x 295 mm). In blue on white paper in a profusion of type sizes, with Cinquevalli's name printed diagonally at center with two large printer's fists; creases, short marginal tears, light off-setting and two small tears at head affecting print, finger-soiling. Matted, framed, and glazed with Plexiglas; not examined out of frame.

PAUL CINQUEVALLI "WHOSE NAME AND FAME AS A JUGGLER IS A HOUSEHOLD WORD THROUGHOUT THE UNIVERSE"

Renowned for his abilities as a juggler—particularly adept at manipulating small items, including pens and pool balls—Cinquevalli was also acclaimed for his abilities with heavy objects. Presented here as the "King of the Cannon Ball!," Cinquevalli was to demonstrate those skills: "I shiver still as I think of his efforts with the 48 lb. cannon ball ... with the ball on top of a long pole, and the pole balanced on his chin, he stood for a long time with arms outstretched. Then with a lightning movement, he knocked away the pole. Down came the ball to be caught and held on the nape of his neck. It remained there until he permitted it to fall with a mighty thud" (Waller).

**REFERENCES**

*EE*, p. 162; Waller, Charles. *Magical Nights at the Theatre*. (Melbourne: Gerald Taylor, 1980), p. 160

\$ 800-1,200

167

169

**(CIRCUS, AMERICAN)**

Purdy, Welch, Finch, Wright's Menagerie of Living Animals. [*Philadelphia: Young, 1832*]

Broadside playbill (588 x 426 mm). Printed in an assortment of types with with three lines of manuscript additions, large woodcut vignette depicting a Bengal tiger by R. G. Harrison; not examined out of frame, lightly browned, silked, a few closed tears at edges, minor losses at folds. Framed and glazed with Plexiglas.

A SIGNIFICANT DOCUMENT IN THE HISTORY OF THE AMERICAN CIRCUS.

The group that presented the tiger and a host of other animals was an impressive quartet. Ed Finch was an experienced animal exhibitor and manager who had featured "Little Bet," the third elephant to be shown in America. Charles Wright, who was responsible for "Bet," was better known as the first lion tamer in America. Eisenhart Purdy was one of the foremost menagerie men of this time, and Rufus Welch was well known and admired by his contemporaries.

Menageries of exotic animals such as the one advertised here were often seen as a religious spectacle, revealing the dominance of man over God's brute creations.

**REFERENCES**

*Exemplars*, p. 272; *EE*, pp. 94-95

\$ 4,000-6,000



168

170

**(CIRCUS, 18TH CENTURY)**

A group of four broadside playbills. [*Various places: ca. 1785-1799*]

LOT INCLUDES: Astley's Amphitheatre. The Prince Chimney Sweeper...The Musical Child, from Newcastle upon Tyne... The original Dancing Dogs...[*London: np, circa 1785*]. Playbill broadside (336 x 290 mm). Verso with 20 woodcuts of performing dogs; spotting and creasing. — Smallcomb. A General Display of Grand Entertainments... *Bristol: John Rose, 1790*. Playbill broadside (498 x 210 mm). Woodcut of horse and performer at top; spotting and creasing, some soiling, long closed tear, some marginal chips. — Smith's Night. Circus. Extraordinary Performances. *Manchester: J. Harrop, 1799*. Playbill broadside (695 x 245 mm). Spotting and creasing, chips to edges, longer tear to top affecting title without costing text. — Smith's Night. A new Musical Entertainment...with new Scenery, Machinery, Decorations, &c... [*Dublin*]: *Burnside Printer, 1800 [but likely 1799]*. Playbill broadside (568 x 223 mm). Spotting, creasing, marginal repair.

Group lots not subject to return.

Wonderful and learned ponies, trampoline tricks, dancing dogs, and much more.

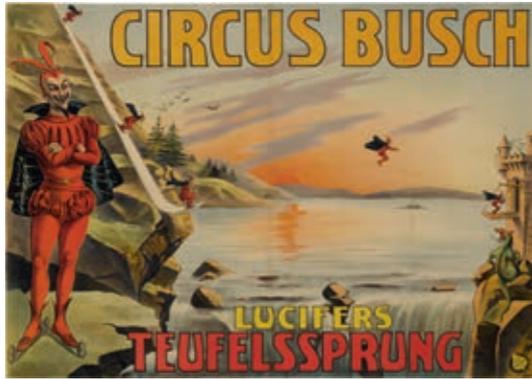
\$ 1,500-2,500



169



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**CIRCUS BUSCH**

Circus Busch Lucifers Teufelssprung. *Hamburg: Lith. Adolph Friedländer, [1903] (no. 2791)*

Color lithograph poster (27 1/2 x 37 1/8 in.; 700 x 943 mm). Vertical fold creases, some marginal finger-soiling. Matted and glazed with Plexiglas.

A brilliant poster depicting a rollerblade jumping act at Circus Busch. Clearly inspired by Nordic ski jumping, which had been a competitive discipline for less than four decades, Lucifers Teufelssprung was so harrowing that it employed both the terms Lucifer and Devil in its title.

\$ 4,000-6,000



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**(CIRCUS DEATH RIDE)**

Die Todesfahrt über'm Löwenkäfig. *Hamburg: Lith. Adolph Friedländer, [1910] (no. 4888)*

Color lithograph poster (37 3/4 x 27 3/4 in.; 957 x 707 mm). Fold creases, central vertical crease with some minor loss and a little nearly imperceptible overpainting. Laid down on linen.

Three women cyclers pedal on a wall of death cylinder suspended above a lion cage in this German circus poster from the early twentieth century.

**REFERENCES**

*Exemplars*, p. 343

\$ 3,000-5,000

173

**(CIRCUS, EQUESTRIAN)**

A group of seven broadsides featuring horsemanship in the early circus

A Representation of the Surprising Performances of Mr. Price. *[London]: J. Williams, [ca. 1767]*. Engraved broadside (200 x 215 mm). Woodcut engraving of Price on horseback with two performers at center, surrounded by a border of eight more woodcut vignettes, each with printed caption, tipped on to a sheet of paper; a few creases, browning at corners, stray spots. — Various Feats of Horsemanship By Mr. Sampson. *Islington [London]: np, [1767]*. Letterpress handbill (190 x 145 mm). Printed in black, mounted on paper, photograph mounted on verso; some wear to left margin, stray spots. — Hughes, Charles. Hughes's Riding-School, Black-Friars Bridge. *[London]: np, [ca. 1772]*. Letterpress playbill (290 x 230 mm). Two woodcut vignettes depicting horsemanship at head; dampstaining to margins especially at corners, spotting, old horizontal fold, tape to upper right corner on verso. — Astley, Philip. Astley's Summer Amusements. *[London]: np, [ca. 1785]*. Letterpress playbill (427 x 184 mm). Printed in several type sizes. "Astley's Amusements in London" in ink on verso; old folds and creases, wear to margins, some text a little faded. — Helme, Jack. For the Benefit of Mr. Helme. Royal Circus. *London: Farmer, 1798*. Letterpress playbill (595 x 250 mm). Printed in numerous type sizes; old folds and creases, a few pinholes, a little wear to left margin with chip to upper

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**CIRCUS FAT LADY**

Stock poster for a circus fat lady. *Hamburg: Lith. Adolph Friedländer, ca. 1896 (no. 645)*

Color lithograph poster (25 3/8 x 33 5/8 in.; 647 x 853 mm). Fold creases, some with minor separation or loss, some marginal soiling, short tears, and tiny chips. Laid down on linen.

An arresting image by Friedländer showing a zaftig giantess about to enter a horse-drawn carriage—to the concern of the driver and the bemusement of onlookers. The lady in question appears to be modelled on the Finnish Maria Turussa, billed as "den mest kolossala dam i verden" (see Sven Hirn, *Kaiken kansan huvit: tivolitoimintaamme 1800-luvulla* [Helsinki: Suomalaisen Kirjallisuuden Seura, 1986], p. 125, which illustrates a broadside from 1877 in which Maria Turussa, proportioned and coiffed very similarly to the woman in the Friedländer poster, is depicted as having broken through the floorboards of a carriage).

*We are grateful to Karen Green, Curator for Comics and Cartoons, Rare Book & Manuscript Library, Columbia University, for her generous assistance with this lot.*

\$ 2,000-3,000

corner. — Another Change. At the New Circus in the Market-Place. *Hull: J. Ferraby, 1803*. Letterpress playbill (418 x 168 mm). Printed in several typefaces and sizes, woodcut vignette at head; old horizontal folds, chips to left margin, some spots. — Miss Bannister. Olympic Circus. *Leeds: Dewhirst, 1818*. Letterpress playbill (510 mm x 190 mm). Woodcut vignettes depicting horsemanship at head and center, reverse woodcut with engraved text; short closed tear to head, a few pinholes, two old horizontal folds, creases.

Including playbills for Philip Astley and his rival Charles Hughes. The broadsides announce numerous feats of horsemanship, including "Riding upon his Head and firing a pistol on full speed," "a droll Piece of Horsemanship Burlesqued," a performance by a "Sagacious Little Pony, which fetches and carries like a Spaniel," among others. The broadside for Hughes contains a dare to the audience: "Let any Horseman who can equal Hughes's Activity ... he shall receive a premium of £100." This offer also appears in Lot 353—though there Hughes has upped the ante to a £200 prize.

*Sold as group lot, not subject to return.*

\$ 2,500-3,500



175

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**CIRQUE PLÈGE**

Six window cards for Phroso. Paris: L. Demaré, nd

Color lithograph poster sheet (35 3/8 x 24 5/8 in.; 898 x 624 mm) printed with six distinct and unseparated window cards. Fold creases with tiny losses at intersecting folds, rebacked with linen.

The cards all promote the appearance of Phroso, the mysterious automaton appearing with the Cirque Plège at Foire de Bordeaux, Allées d'Orleans.

\$ 2,000-3,000

176

**CIRCUS SIDESHOW**

Stock poster of a giantess and little person. Hamburg: Lith. Adolph Friedländer, nd (no. 1730)

Color lithograph poster (37 1/2 x 28 in.; 955 x 710 mm). Fold creases with separation, minor chipping, and repair, including tiny loss with recoloring at



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central intersecting fold, a few marginal chips. Laid down on linen.

A stock Friedländer poster for a circus sideshow.

\$ 1,000-1,500

177

**CLAVELL, JOHN**

A Recantation of an Ill Led Life, or, a Discoverie of the High-way Law... London: Printed by A[ugustine] M[atthewes] for Richard Meighen, 1634

4to (181 x 127 mm). Engraved frontispiece portrait of Clavell, woodcut headpieces and initials; title-page and frontispiece toned, l2 shaved at bottom affecting text, lacks l4 blank. Later calf paneled gilt, marbled endpapers, edges gilt; rebacked.

The third edition. A Recantation of an Ill Led Life is a metrical autobiography and a versified apology for all Clavell's misdealings. He writes about life as a highwayman which is intended as a cautionary tale for travelers abroad. He

also addresses everyone who helped him acquire a pardon from his death sentence.

**REFERENCES**

ESTC S108054; STC 5371

**PROVENANCE**

William Musgrave (signature and monogrammed stamp on title-page verso)

\$ 700-1,000

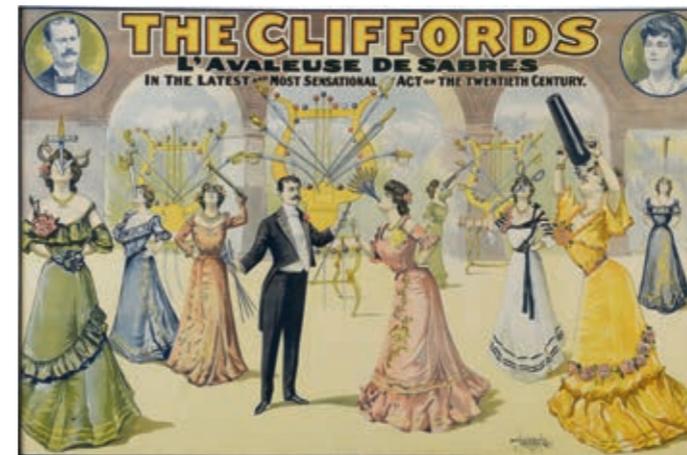
178

**CLIFFORD, EDITH**

The Cliffords. L'Avaleuse de Sabres in the Latest and Most Sensational Act of the Twentieth Century. Newport, Kentucky: The Donaldson Litho Co., ca. 1915

Color lithograph poster (27 x 40 1/2 in.; 685 x 1027 mm). A couple of almost imperceptible creases at top margin. Framed and glazed with Plexiglas.

Edith Clifford joined the Barnum & Bailey Circus in Vienna in 1901 and is still remembered as one of the most



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prodigious sword-swallowers of all time. Clifford is reported to have routinely swallowed eighteen- to twenty-inch blades and, on occasion, even a twenty-six-inch sword. She was also known for swallowing up to twenty-four blades at one time. Clifford impressed no less than Harry Houdini, who wrote in *Miracle Mongers and Their Methods* (1920) that he attended the circus in 1919 "especially to witness Mlle. Clifford. ... The sensation of her act is reached when the point of a bayonet, 23 1/2 inches long, fastened to the breech of a cannon, is placed in her mouth and the piece discharged; the recoil driving the bayonet suddenly down her throat."

Clifford was twice married to circus performers, first to James Morris, the "Elastic Skin Man," and then to Karl Bauer, a German-born aerialist; both couples were billed, under Edith's last name, as The Cliffords. The present poster evidently depicts Bauer, who, as Ricky Jay observed, "is generously given equal billing" even though "his sole function appears to be handing his wife the objects she will devour" (LP&FW).

**REFERENCES**

*Exemplars*, p. 6; LP&FW, pp. 290-91 & color plate

\$ 2,500-3,500

179

**CLINKER, HUMPHREY (PSEUD.)**

The Hidden Mystery of the Scots Rogues Newly Brought to Light: Being a complete Discovery of their Intrigues all over the nation; with cunning Tricks they Practice to deceive the unwary. With a plan and easy Method to Avoid or Catch them. [Edinburgh: np, ca. 1790?]

8 pages (156 x 92 mm), each laid onto a larger leaf, cropped at bottom with some loss on pp. 3 and 5, woodcut emblem of a thistle on title-page. Disbound.

Apparently unrecorded (subsequently, a copy was offered by Bernard Shapero).

**REFERENCES**

Not in ESTC

\$ 700-1,000

180

**COAN, JOHN**

"Mr. Coan, the Norfolk Dwarf." Original sketch. [Np: 1752]

Pencil and ink on paper (image size: 114 x 98 mm). Image within multiple ink rules, manuscript title at bottom, dated in pencil; some browning and spotting. Matted, framed, and glazed with Plexiglas; not examined out of frame.



180

**"THE MAN IN MINIATURE"**

John Coan, known as the Norfolk Dwarf, was born in 1728 in Tivetshall. When surgeon William Arderon examined Coan in 1750, he made a detailed account, noting that with all his clothes on, he weighed no more than 34 pounds, and measured 38 inches. This measurement, however, apparently included Coan's wig, hat, and shoes. Arderon's full report was included in *The London Magazine or Gentleman's Monthly Intelligencer* of 1751. During this period, dwarfs were popular with the upper classes, and even the monarchy, which could explain Coan's eventual move from rural Norfolk to London. In January of 1752, he was introduced to Frederick, the Prince of Wales, and his children. In the late 1750s, Christopher Pinchbeck established the "Dwarf Garden" at Chelsea, where Coan became a fixture.

According to *The Daily Advertiser*, dated the 17th of March 1764, Coan died at The Dwarf's Tavern on the 16th of that month. His "manager" decided there was still potential for profit, and continued to exhibit his body. Coan was eventually laid to rest on the 14 April 1764, at St Luke's, Chelsea.

\$ 1,000-1,500



181

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**COMEDIANS DE MEPHISTO CO.**

Le Roy, Talma, Bosco. The Worlds Monarchs of Magic. The Devil Gets the Worst of It. *Hamburg: Lith Adolph Friedländer, ca. 1905 (no. 3229)*

Color lithograph poster (37 x 26 in.; 938 x 662 mm). Very light horizontal fold creases. Framed and glazed with Plexiglas.

ONE OF THE MOST MEMORABLE AND DESIRABLE OF THE MANY NARRATIVE POSTERS FOR COMEDIANS DE MEPHISTO CO., depicting the trio of performers riding in an imp-powered hot-air balloon, their gondola emblazoned with their comic chicken logo, shooting down the devil, who rides in a rival balloon.

The Comedians De Mephisto Co. comprised Servais Le Roy, a masterful and innovative magician admired by Houdini, Thurston, and Kellar; Talma (Mary Ann Ford), Le Roy's wife and a brilliant sleight-of-hand artist, often billed as the "Queen of Coins"; and Leon Bosco, a comic assistant who was evidently played by several different rotund performers over the years.

Shows by Le Roy, Talma, and Bosco "consisted of original illusions, dozens of animals, hilarious routines, and beautiful sleight of hand performed by three uniquely talented individuals. ... Many of Le Roy's greatest inventions ... are still eliciting gasps from around the world" (*Magic*, pp. 499, 498).

**REFERENCES**

*Illusions* 153

**\$ 15,000-18,000**



182 (PART)

182

**COMEDIANS DE MEPHISTO CO.**

Comedians de Mephisto Co. Bosco. *Hamburg: Lith. Adolph Friedländer, ca. 1905. (no. 3294)* — Comedians de Mephisto Co. The Most Dextrous Hand in the World. Talma. Queen of Coins. *Hamburg: Lith. Adolph Friedländer, ca. 1906. (no. 3430)*

2 color lithograph posters (28 x 19 in.; 710 x 484 mm & a bit smaller). Bosco with light fold creases and a couple of miniscule surface abrasions; Talma with light fold creases, evidently damp-spotted, some marginal tears, chips, and finger-soiling. Each laid down on linen.

Bosco's poster shows the comedic magician befuddled by a duck while his rabbits escape. The Talma poster is overprinted in blue in the top and bottom margins with the place and date of an engagement: "Queen's Theatre, Longton. For 6 Nights Only, Commencing Monday, No. 26."

**PROVENANCE**

J. B. Findlay (Sotheby's London, 3 July 1980, lots 1353, 1357)

**\$ 3,000-5,000**



184

183

**COMEDIANS DE MEPHISTO CO.**

Comedians de Mephisto Co. Le Roy \* Talma \* Bosco. Worlds Monarchs of Magic. *Hamburg: Lith Adolph Friedländer, ca. 1905 (no. 3308)* — Le Roy \* Talma \* Bosco. Servais Le Roy. Worlds Monarch of Magic. *Hamburg: Lith Adolph Friedländer, ca. 1909 (no. 4238)*

2 color lithograph posters (18 7/8 x 28 in.; 481 x 712 and the slightly smaller reverse). The first lightly browned, with fold creases and closed marginal tears, laid down on illustration board; the second lightly browned, fold creases with some repair, a couple of surface chips.



183 (PART)

The earlier poster shows an excited Bosco and a bored demon watching Le Roy and Talma perform the transformation "A Flying Visit." The later one depicts "Le Roys Incredibly Marvellous Effect. The Greatest Levitation Mystery Ever Shown."

**REFERENCES**

*Illusions* 10, 141

**\$ 2,000-3,000**

184

**COMEDIANS DE MEPHISTO CO.**

Comedians De Mephisto Co. Allied with Le Roy \* Talma \* Bosco. Worlds Monarchs of Magic. *Hamburg: Lith Adolph Friedländer, ca. 1905 (no. 3318)*

Color lithograph poster on 6 sheets (ca. 75 1/2 x 106 in.). Faint fold creases. Laid down on linen.

A superb oversize poster for the Worlds Monarchs of Magic, showing the trio's varied reactions to their act being overrun by their avian and animal associates: Le Roy nonplussed, Talma unconcerned, Bosco befuddled.

"At the turn of the 20th century, Le Roy, Talma, and Bosco were among the world's most innovative and impressive conjurers. The same may be said of the Friedländer lithographers of Hamburg. Even though they rarely printed such large posters, this six-sheet maintained the highest standards of design and production" (*Magic*).

**REFERENCES**

*Exemplars*, pp. 32–33; *Illusions* 216; *Magic*, 26–27

**\$ 7,000-10,000**



185

**CONCHAS, PAUL (PAUL HUETT)**

Paul Conchas mit seiner zweiten Militärischer Spiele | with his second series of Military Serious Exercises. *Hamburg: Lith Adolph Friedländer, [1903] (no. 2867)*

Color lithograph poster (37 3/4 x 28 in.; 948 x 710 mm). Fold creases with minor abrasion, some marginal browning and chipping. Laid down on polyester cloth.

Power juggler Paul Conchas achieved his greatest fame in the United States. This (somewhat) bilingual Friedländer poster shows a variety of his feats, including catching and balancing cannonballs, catching a variety of artillery shells on his back, juggling the wheels of an artillery piece—even juggling a sentry box.

\$ 2,500-3,500

186

**CONCHAS, PAUL (PAUL HUETT)**

Paul Conchas. Torpedo Original II. Serie. *Hamburg: Lith Adolph Friedländer, [1903] (no. 2862)*

Color lithograph poster on 2 sheets (53 x 18 1/4 in.; 1431 x 465 mm). Two light horizontal creases. Framed and glazed with Plexiglas.

Conchas attentively prepares to catch a massive torpedo, which required four men to hoist aloft, on his back. A rich impression.

\$ 3,000-5,000

187

**(CONJOINED TWINS)**

A group of broadsides and sheet music

The Biddenden Maids. Short but concise account of Elisabeth and Mary Chulkhurst, who were born joined together. *Biddenden: R. Weston, [ca. 1808]*. Letterpress broadside (360 x 220 mm) [with] letterpress fragment (140 x 90 mm) tipped on to a sheet of paper. Engraved portrait of the Biddenden Maids to head, flanked by two engraved decorative motifs, broadside ruled in decorative border; some creases, short marginal tear. — The Biddenden Maids. A Short and Concise Account of Eliza and Mary Chulkhurst. *Tenterden: W. Thomson, n.d.* Letterpress broadside (345 x 215 mm). Engraved portrait to head, ruled in engraved border; two old folds, short marginal tear and small chips to margins, light spotting. — Chang and Eng. Siamese Twins ... The United Brothers. *New York: J.M. Elliott, [ca. 1830s]*. Letterpress playbill (405 x 325 mm). Seemingly two playbills on one uncut sheet, large engraved portrait of Chang and Eng to head of each playbill, ruled in two different decorative borders, type set differently on each; old vertical fold to center where playbills would have been split, small open tear along fold at head, small stains not affecting prints, browned. — Chang and Eng. Eng-Chang. *New York: P.A. Mesier & Co., 1839*. Lithograph print (355 x 262 mm). Portrait of Eng and Chang holding a book; closed tear to left margin, browning at margins but not affecting print, crease to foot. — Chang and Eng. New Horticultural Hall ... Siamese Twins. *Boston: F.A. Searle, [1866]*. Printed playbill (515 x 125

185



186

mm). Two engraved portraits, one at head depicting Chang, Eng, and their children, the other at foot depicting Hoomio and Iola; old horizontal folds, closed tear along central fold. — The Hilton Sisters. Log Cabin Lullaby by Cal DeVoll. *Chicago: Ted Browne Music Co., nd.* Sheet music (302 x 232 mm). Pictorial wrappers, cyanotype portrait of Daisy and Violet Hilton to center; wrapper a little rubbed, torn along foot of spine but holding. Sheet music printed on verso of upper wrapper, recto of bottom wrapper, one leaf of sheet music loosely inserted, printed verso and recto; marginal closed tears.

Six striking presentations of conjoined twins. Of note in this group are the Biddenden Maids broadsides. Both contain the same image and text, which describes their death: "one of them was taken ill, and in a short time died; the surviving one was advised to be separated from the body of her deceased Sister, by dissection, but she absolutely refused the separation, by saying these words, as we came together, we will also go together, and in the space of about six hours after her Sister's decease, She was taken ill, and died also." They further note that in their will, "they bequeathed to the Churchwardens of the Parish of Biddenden and their successors Churchwardens for ever, certain pieces of Land in the Parish of Biddenden"; the fragment included with the broadside printed by Weston gives an account of a free school, endowed by a donation from the Biddenden Maids.

Also of interest is a charming visual detail in the lithograph of Chang and Eng: in the portrait, the twins hold a book displaying a miniature version of the same lithographic portrait.

Sold as group lot, not subject to return.

\$ 1,500-2,500

188

**(CONJURING)**

The Conjuror's Repository; or The Whole Art and Mystery of Magic Displayed, by the Following Celebrated Characters: Pinetti, Katterfelto, Barrett, Brislaw [sic], Sibley, Lane, &c. Embellished with an Engraving. *London: J.D. Dewick, [ca. 1805]*

12mo (185 x 112 mm). Handcolored frontispiece, pp. 74-75 skipped in pagination, as issued, p. 95 mispaginated; offsetting from frontis onto title, early ownership signature to title, minor browning to a few leaves, a few stray spots. Contemporary gray paper-covered boards, cream paper spine; corners bumped, some staining, cracks to spine, endleaves foxed.

FIRST EDITION, SECOND ISSUE, OR SECOND EDITION

According to Toole Stott, "the Second Edition has been reprinted probably from the same plates and the sections rearranged, with some slight changes in the wording. The misprint 'Brislaw' (if it is a misprint) is still present."

**REFERENCES**

ESTC N66032 (ref.); Toole Stott 181

\$ 1,000-2,000



187



188



190

189

(CONJURING)

The Art of Conjuring Made Easy; Or, an Entertaining Selection of Diverting Tricks, Deceptions, and Experiments in Sleight of Hand and Legerdemain... New York: W. Borradaile, 1823

12mo (175 x 100 mm). Handcolored engraved frontispiece; repairs to margins of frontis and final leaf, tiny hole to pp. 11-12, marginal annotation in colored pencil, browning, foxing, and soiling. Later half morocco and marbled paper-covered boards.

A RARE AMERICAN EDITION on the art of conjuring, "together with the secret of making and filling of Air and Fire Balloons" (title).

REFERENCES

Toole Stott 63

\$ 1,000-1,500



191

190

(CONJURING)

The Universal Conjuror; Or the Whole Art of Legerdemain as Practised by the Famous Breslaw, Katterfelto, Jonas, Flockton, Comas, and by the Greatest Adepts in London and Paris... London: T. & J. Allman, 1829

12mo (180 x 110 mm). Folding hand-colored frontispiece with image of a conjuror, devil, and skeleton, title within rules, 28pp.; splits to folds of frontispiece reinforced with tissue, inner margins reinforced with tissue, minor marginal soiling to a few leaves, or two closed marginal tears. Original printed wrappers; soiling and tears, primarily marginal loss, margins repaired with tissue.

The earliest edition of a scarce work "[c]ontaining a variety of tricks and deceptions with cards, cups and balls, automaton figures, German puddings, quicksilver, birds, eggs, rings, money, handkerchiefs, watches, &c." There were at least four editions of this pamphlet printed between 1829 and 1832.

RARE.

REFERENCES

Toole Stott 672

\$ 3,000-5,000

191

(CONJURING)

The Universal Conjuror; Or, the Whole Art of Legerdemain, as Practiced by the Famous Breslaw, Katterfelto, Jonas, Flockton, Comas, and by the Greatest Adepts in London and Paris... London: W. Lewis, 1832

12mo (192 x 110 mm). Folding hand-colored frontispiece with image of a conjuror, devil, and snake, title within rules, 28pp.; split to fold of frontispiece reinforced with tissue, inner margins reinforced with tissue, minor offsetting. Original printed wrappers; soiling and loss, edges reimagined with tissue.

A rare work related to "tricks and deceptions with cards, cups and balls, automaton figures ..." &c. There were at least four editions of this pamphlet printed between 1829 and 1832. (See previous lot.)

REFERENCES

Toole Stott 673

\$ 2,500-3,500

192

(CONJURING)

Hocus Pocus; or, the Whole Art of Conjuring, Made Easy for Young Persons. New York and Philadelphia: Turner & Fisher, [ca. 1846]

16mo (145 x 92 mm). Illustrated frontispiece, title vignette, in-text woodcut illustrations; some foxing. Blue paper-covered boards printed in black; joints weak with lower board nearly detached, some soiling, extremities rubbed with loss, chips to spine.

A SCARCE WORK, offering guidance on such feats as cooking an omelet in a hat, and how to cut a man's head off and put it onto a platter three feet away from his body.

REFERENCES

Toole Stott 382

\$ 1,200-1,800

193

(CONJURING)

Hocus Pocus; or, the Whole Art of Conjuring, Made Easy for Young Persons. New York and Philadelphia: Turner & Fisher, [ca. 1846]

16mo (148 x 92 mm). Illustrated frontispiece, title vignette, in-text woodcut illustrations; some foxing. Yellow wrapper printed in black; spine and lower wrapper renewed, some soiling, edges rounded, minor restoration to verso of front wrapper.

A SCARCE WORK.

(See previous lot.)

REFERENCES

Toole Stott 382

\$ 1,200-1,800

194

THE CONJUROR'S MAGAZINE

The Conjuror's Magazine; or, Magical and Physiognomical Mirror. Including a Superb Edition of Lavater's Essays on Physiognomy. — The Astrologer's Magazine. London: Printed for W. Locke, 1792-1794

3 volumes in 2. 8vo (203 x 127 mm). Lacks all 80 of Lavater's plates, occasional browning, a few bottom margins either shaved or cropped costing signatures and occasionally lines of text. Vol. I (August 1791-July 1792): General title, engraved frontispiece, numerous astrological charts and palmistry woodcuts; general title browned, lacking pp. 49-80 in September issue and all of October. January issue misprinted "February," some bottom margins cropped occasionally costing text. Vol. II (August 1792-July 1793): Engraved astrological chart of George III and engraved plate of the 5 September 1793 eclipse of the sun, numerous astrological charts, palmistry woodcuts and other diagrams; sun eclipse plate cropped costing part of caption, lacks June and July 1793 issues. Vol. III (Astrologer's Magazine, August 1793-July 1794): numerous astrological charts, palmistry woodcuts, woodcut of an eclipse of the moon; lacks general title and February-July 1794 issues. Contemporary half calf over marbled boards; leather dry and suffering from red rot, upper boards and free endpapers detached.

"THE FIRST PERIODICAL KNOWN TO INCLUDE CONJURING" (Toole Stott). Includes ephemerides, charts of planetary positions on specific dates, essays on dreams, prophecies, magic and alchemy, biographies of magicians, puzzles and magic tricks for readers, and current news featuring psychic and paranormal events.

"With the third volume the title was changed to *The Astrologer's Magazine* and as Harold Smith says, the conjuring sections got smaller as time went on and with the third volume gave up all pretence at being a conjuring magazine" (Toole Stott).

Sold as a periodical not subject to return.

REFERENCES

ESTC P3087; Toole Stott 179

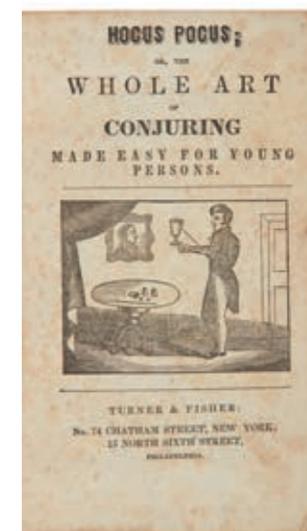
PROVENANCE

Armorial bookplate with motto "Volare Spero" on front pastedowns — T. Sherman Jr. (signature on front free endpapers)

\$ 1,000-2,000



192



193



194

195

**COOKE'S CIRCUS**

A Pair of Playbills Related to Arthur Nelson, The "King of Clowns"

For the Benefit of Nelson the Clown ... *Gateshead: np, [ca. 1842]*. Letterpress playbill (724 x 241 mm). Woodcut vignette of Arthur Nelson in clown makeup and costume, printed on yellow paper in black ink with various typefaces; 4 small nail holes and several crease folds. — Mr. Nelson Will Sail in a Washing Tub !! On the River Tyne ... Drawn by Four Real Geese ... The Last Night of Dick Turpin. *Newcastle-on-Tyne: J. Christie, nd [? ca. 1842]*. 2 woodcut vignettes depicting each performer, printed on yellow paper in black ink with various typefaces; several crease folds, small tear in lower right margin slightly affecting the text. The two playbills matted, framed and double glazed with Plexiglas.

Arthur May Nelson was born in Bristol about 1816 the son of a musician. His career began as an actor in provincial and minor theatres, as well as traditional annual fairs, specializing as a "talking" or Shakespearean clown.

In 1842 he was engaged for the first time at Cooke's Royal Circus. Nelson was a favorite with the Cooke family, one of Britain's greatest circus dynasties. It was with Cooke's he first adopted Dicky Usher's benefit stunt of being towed by four geese in a washing tub along waterways and on the sea. It was to become a signature for his appearance in many towns and cities throughout the country.

In 1846, the stunt was used to promote the arrival of Cooke's Circus at Great Yarmouth, but backfired when a large crowd gathered on a suspension bridge to watch him. One of the chains snapped, causing the bridge to collapse, which plunged hundreds into the Yare River. The collapse caused the death of 79 people, mostly women and children.

At the age of 44, Nelson died from gangrene of the leg while touring with Pablo Fanque's tented circus.

**REFERENCES**

*EE*, pp. 108–109

**\$ 1,000-1,500**

196

**COOPER, R., AND R. PAGE**

Fifty Wonderful Portraits. *London: J. Robins and Co., 1824*

4to (290 x 225 mm). Title-page, 50 engraved plates by Cooper and Page; browned, a little finger-soiling. Rebound in red morocco, boards lettered in gilt and ruled in gilt motif, spine with blindstamped bands in six compartments, second lettered in gilt, others with repeat decoration in gilt, marbled endpapers; upper joint a little loose, rubbed at extremities, spine gilt faded, worn at hinges with a little loss, some browning to endpapers at edges.

Engraved portraits of notable and peculiar people, including John Broughton ("A notorious Pugilist"), Chevalier d'Éon ("Who many years passed as a Woman"), Jane Lewson ("Remarkable for her age and peculiarities"), and Joan of Arc, to name a few.

**\$ 700-1,000**

197

**[COTTON, CHARLES]**

The compleat gamester: or, Instructions how to play at billiards, trucks, bowls, and chess. Together with all manner of usual and most gentile games either on cards or dice. To which is added, the arts and mysteries of riding, racing, archery, and cock-fighting. *London: Printed for Henry Brome, 1680*

8vo (152 x 89 mm). Lacks explanation leaf, engraved frontispiece, and quire M, light dampstaining in quire L, L7 shaved at fore-edge. Nineteenth-century green cloth, spine lettered gilt; front free endpaper detached, lower free endpaper gone.

The second [third] edition.

**REFERENCES**

ESTC R2573; Wing C6384

**\$ 1,500-2,500**

198

**[COTTON, CHARLES]**

The Compleat Gamester, or, Instructions How to Play at Billiards, Trucks, Bowls, and Chess. Together with all manner of usual and most gentile games either on cards, or dice. To which is added, the arts and mysteries of riding, racing, archery, and cock-fighting. *London: Printed for Henry Brome, 1680*

8vo (152 x 89 mm). Lacking engraved frontispiece and explanatory text thereof, also lacking l6–8, K1–6, L5–8, and all of quire M, K7–8 and L1–4 detached. Nineteenth-century calf, smooth spine gilt, brown endpapers, lower hinge cracked.

The second edition, as indicated on the title-page, although Henry Brome also produced an edition in 1676. The first edition appeared in 1674. An imperfect copy.

**REFERENCES**

ESTC R2573; Wing C6384

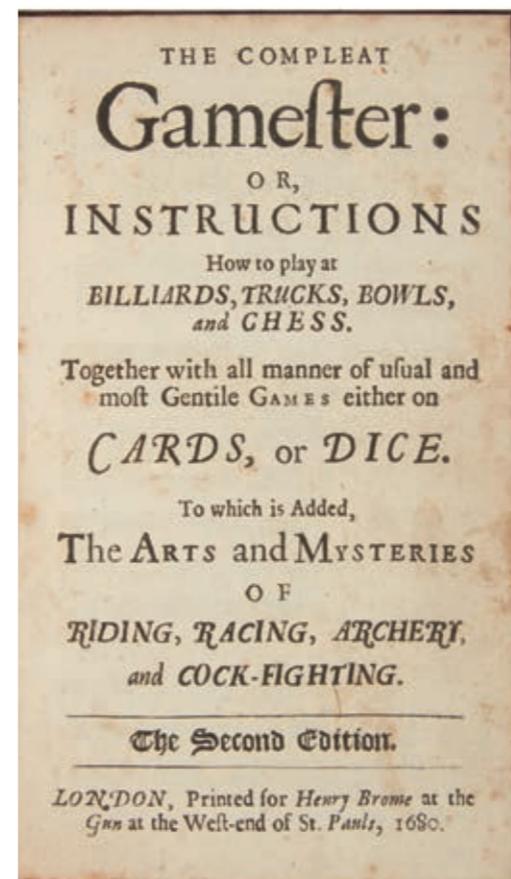
**\$ 2,000-3,000**

199

**[COTTON, CHARLES]**

Instructions how to play at billiards, trucks, bowls, and chefs. Together with all manner of games either on cards, or dice. To which is added, the arts and mysteries of riding, racing, archery, and cock-fighting. *London: Printed for Charles Brome, 1687*

8vo (152 x 101 mm). Engraved frontispiece, explanation of the frontispiece; frontispiece detached, first and final quires soiled, frayed and partially detached, minor dampstaining in lower inside margin of quire H. Contemporary calf; very worn, spine imperfect, upper board partially detached, upper right corner of same chewed.



198

The fourth edition, the first having appeared in 1674 under the title of "The Compleat Gamester" printed by Brome's father Henry, as were the second and third editions in 1676 and 1680. Better known for his friendship and collaboration with Izaak Walton, Cotton published this work anonymously. It was the first to discuss billiards and remained a primary work on chess for decades.

Cotton observes in his notice to the reader the simple pleasures of recreation: "It is not (I'll assure you) any private interest of my own that caus'd me to adventure on this subject, but the delight & benefit of every individual person; Delight to such who will pass away their spare minuts in harmless recreation if not abus'd; and Profit to all, who by inspecting all manner of Games may observe the cheats and abuses, & so be arm'd against the injuries that may accrue thereby."

He concludes on a moral note: "[L]et me advise you, if you play (when your business will permit) let not a covetous desire of winning another's money engage you to the losing your own; which will not only disturb your mind, but by the disreputation of being a Gamester, if you lose not your estate, you will certainly lose your credit and good name, than which there is nothing more valuable."

**REFERENCES**

ESTC R174281; Wing C6386A

**\$ 1,400-2,000**



199

200

**MR. CROSSMAN**

For the Benefit of... [*Manchester?*]: *J. Harrop, 1799*

Broadside (745 x 245 mm). Numerous fonts; old folds and creases, one or two marginal chips, a few stray spots and stains.

"Mr. Crossman will, in a surprizing [sic] manner leap over Two Garters. (each one fourteen feet high) In going once round the circle..." (title).

**\$ 800-1,200**



201

201

[CRUIKSHANK, GEORGE]

The Englishman's Mentor: The Picture of the Palais Royal ... London: Printed for William Hone, 1819

12mo (152 x 102 mm, uncut). Handcolored folding engraved plate by George Cruikshank, title-page printed in red and black; faint, scattered spotting in quires G-K. Contemporary speckled paper boards, printed paper label; upper joint cracked but intact, wear to lower joint, spine age-darkened with a few tears and minor loss to foot of spine, bookplate removed from front pastedown. Brown cloth slipcase.

FIRST EDITION describing its spectacles, gaming rooms, coffee houses, restaurateurs, tabagies, reading rooms, milliners' shops, gamblers, sharpers, mouchards, artistes, epicures, courtesans, filles, and other remarkable objects in that high change of the fashionable dissipation and vice of Paris."

REFERENCES

Cohn 274

\$ 1,200-1,800



202

202

RABBI HIRSCH DÄNEMARK

Mnemonist kunst Borstellung. Stuttgart: np, 1842

Letterpress playbill (530 x 435 mm). Printed in German, nice wide margins; four old folds, creases. Matted, framed, and glazed in Plexiglas.

This handsome playbill, printed in Fraktur types, "lists the testimonials of the royalty and nobility of Europe: His Majesty the King of Saxony, His Highness the Archduke Franz Karl of Oettingen-Spielberg, and the Duke Metternich, who averred: 'The achievements of Rabbi Hirsch Dänemark are as peculiar as they are surprising and prove a rare ability...to solve unbelievable tasks, while the ability itself is inexplicable.' Perhaps Dänemark's most unexpected endorsement came from 'his Holiness the Pope'" (EE).

Ricky Jay wrote, "I am aware of a Hasidic tradition in which rabbis displayed skills closely aligned to their spiritual concerns to supplement their incomes. These might include the making of amulets, the conducting of séance-like exhibitions, or the demonstration of effects that resemble what we might now regard as mind reading. There were also exhibitions of scholarship. A nineteenth-century rabbi might, for instance, request that a pin be inserted into a book of talmudic readings. The rabbi would then correctly predict each letter by the pin on the subsequent ten or more pages" (EE).

REFERENCES

EE, p. 110

\$ 1,000-1,500

203

THE DARLEYS

The Darley's. Hamburg: Lith Adolph Friedländer, [1910] (no. 4889)

Color lithograph poster on 2 sheets (73 1/4 x 27 3/4 in.; 1862 x 705 mm). Neatly backed, some minor chipping at lower left corner. Framed and glazed with Plexiglas.

The Darleys were a European act who combined juggling with acrobatic cycling. The Spanish periodical *Eco Artístico* (no. 21, 15 May 1910) identified them as "ciclistas" in Madrid in 1910. A scarce survival of a once popular but now little remembered music-hall act.

REFERENCES

Exemplars, p. 313

\$ 5,000-7,000

204

THE DARRAS BROTHERS

Brüder Darras. Gymnastichen-acrobatische Neuheit. Berlin: Louis Wagner, ca. 1910 (no. 43)

Color lithograph poster (37 5/8 x 27 5/8 in.; 956 x 702 mm). Fold creases, chipped with loss at top of central vertical crease, some wrinkling, backed with linen, linen with the stamp of Ritsko van Vliet's Historisch Variété Archief.

A poster from early in the career of these German gymnasts and acrobats, who later would perform in the United States with both the Hagenbeck-Wallace and Barnum & Bailey circuses. The handsome poster presents the brothers twice: they stand at the sides of the poster in red swallowtail coats in front of an arch incongruously placed over a river gorge. Within the arch, the brothers are depicted performing, one balancing on his head on a trapeze holding a set of rings from which the other does a back lever.

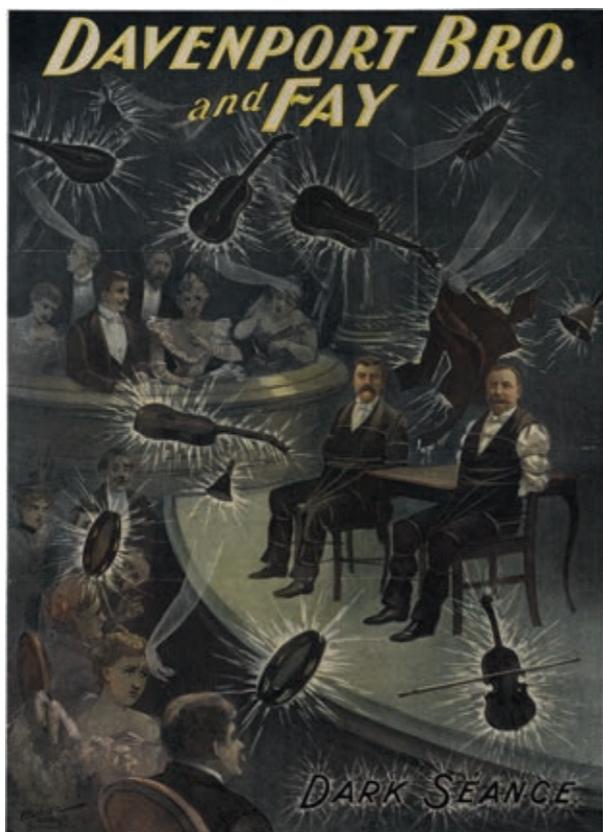
REFERENCES

Exemplars, p. 315

\$ 800-1,200



203



205

205

**DAVENPORT, IRA EUSTIS, & WILLIAM FAY**

Davenport Bro. and Fay. *Dark Séance*. Buffalo: The Courier Litho Co., [1894]

Color lithograph poster (26 1/2 x 19 in.; 676 x 483). Light fold creases. Matted, framed, and glazed with Plexiglas.

Ira Erastus and William Henry Davenport, nineteenth-century magicians from Buffalo, New York, performed illusions that were intended to appear to be the result of supernatural agency rather than theatrical techniques. They were the first major performers to exploit the spiritualism movement, and theirs was the first act to present a spirit séance onstage.

"It is not well known that Ira Davenport came out of retirement almost two decades after the death of his brother, William. He combined forces with William Fay, a professional conjuror who had been the Davenports' manager. ... The pair announced a tour for the 1894-95 season" (TTW). This revival tour failed, largely because their effects had by then been exposed many times by skeptics of spiritualism and by other magicians; however, the "influence of the Davenports on the subsequent history and performance of magic can hardly be overestimated" (Gibecière).

**REFERENCES**

*Exemplars*, pp. 196-97; *LP&FW*, pp. 229-30; *TTW* 26; Jay, "Davenport Brothers & Fay," in *Gibecière*, Vol. 1, No. 1 (Winter 2005): 131-36; *Magic*, pp. 244-45

\$ 4,000-6,000

206

**DAVENPORT BROTHERS**

Les Freres Davenport et M. Fay. *St. Petersburg: 1867*

Broadside (approx: 600 x 218 mm). Printed on brown paper, text in Russian and French, mounted on linen; old folds, minor spotting.

"The Davenport Brothers, who began conducting public séances in the 1850's, were the most successful 'mediums' and among the most famous figures of their day. Their cabinet resembled an oversized armoire. The brothers, wrists and ankles securely bound with rope, sat inside. When the doors were closed, 'spiritual manifestations' took place ... Actually, the Davenports secretly extricated themselves from the ropes, produced the desired effects, and resecured themselves before the cabinet was reopened" (LP&FW 229-230).

**REFERENCES**

*LP&FW*, pp. 229-230

\$ 800-1,200

207

**DECASTRO, JACOB — R. HUMPHREYS (EDITOR)**

The Memoirs of J. DeCastro, Comedian... London: Sherwood, Jones, & Co., 1824

8vo (190 x 111 mm). Engraved frontispiece portrait of DeCastro, extra-illustrated with 63 plates, some of which folding, occasional foxing. Full contemporary calf, covers ruled in gilt, decorative gilt cornerpieces, top edge gilt, marbled endpapers; rebound retaining original spine panel, upper board detached, extremities rubbed, pencil annotations to front free endpapers.

DECASTRO'S MEMOIRS AND HISTORY OF LONDON THEATRE LIFE, INCLUDING THE HISTORY OF THE ROYAL CIRCUS

DeCastro first demonstrated talent as a mimic in Purim plays, and in 1779 he was introduced to the stage. By 1786, DeCastro was working with Philip Astley (whose biography is also present within this work), the leading English showman of his day. De Castro was made manager of London's the Royalty Theater in 1803, but eventually returned to work with Astley, remaining with him until the latter's death in 1814.

**PROVENANCE**

William deForest Thomson (bookplate to front pastedown)

\$ 2,000-3,000

208

**DECASTRO, JACOB**

The Memoirs of J. Decastro, Comedian ... Accompanied by ... the Life of the Late Philip Astley ... London: Sherwood, Jones, & Co., 1824

12mo (187 x 111 mm). Facsimile of holograph "birth certificate," folding plate of Astley handbill, extra-illustrated with over 30 plates, chiefly of actors; lacks frontispiece portrait but with residual offsetting to title-page, handbill with several tears and loss to inner margin, strong offsetting from many plates to text, occasional scattered foxing. Nineteenth-century red morocco over brown marbled boards, marbled endpapers, spine gilt, top edge gilt; extremities rubbed.

FIRST EDITION, another copy, extra-illustrated with plates being in the main portraits of actors and actresses (many in costume).

\$ 1,200-1,800

209

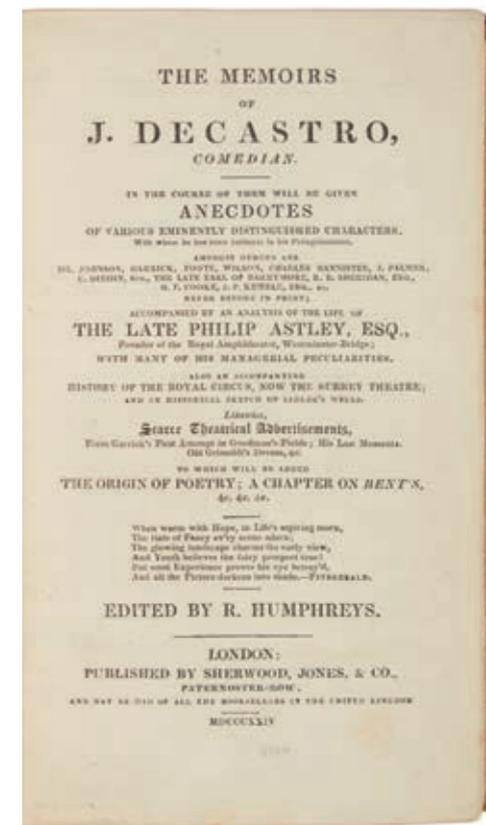
**DECASTRO, JACOB**

The Memoirs of J. Decastro, Comedian ... Accompanied by ... the Life of the Late Philip Astley ... London: Sherwood, Jones, & Co., 1824

12mo (187 x 111 mm). Engraved frontispiece portrait, folding facsimile of handwritten "birth certificate," folding plate of handbill advertising Astley's equestrian act at the Rue and Faubourg du Temple; frontispiece foxed, handbill is dissected at folds and lacking one portion, edges browned throughout. Nineteenth-century half brown morocco over marbled boards, marbled endpapers, spine gilt, top edge gilt; bookplate removed from front pastedown, extremities rubbed.

FIRST EDITION, another copy.

\$ 800-1,000



207

210

**DECASTRO, JACOB**

The Memoirs of J. DeCastro, Comedian ... Accompanied by ... the Life of the Late Philip Astley ... London: Sherwood, Jones, & Co., 1824

12mo (191 x 114 mm, uncut). Engraved frontispiece portrait of DeCastro with facsimile signature, facsimile of holograph "birth certificate," folding plate of Astley handbill, extra-illustrated; long tear to Astley handbill in left margin repaired with cello tape, some browning and soiling, edges discolored throughout. Original drab boards; worn, corners bumped, rebound to match boards. Morocco-backed linen folding-case.

FIRST EDITION, THE ASTLEY ASSOCIATION COPY. The book is profusely annotated and extra-illustrated with news clippings and engravings chiefly related to Philip Astley. An English equestrian, circus owner, and inventor, Astley is widely regarded as the "father of the modern circus," which can be described as an entertainment experience that includes music, domesticated animals, acrobats, and clowns. It traces its heritage to Astley's Amphitheatre, a riding school that Astley founded in London following the success of trick-riding displays given by him and his wife in 1768. Also included is a chapter on the Royal Circus, owned by Charles Hughes, Astley's archival and erstwhile employee.

**PROVENANCE**

Henry Astley Ltd., wig makers and theatrical costumers, 1889-1966 (stamp on front free endpaper)

\$ 800-1,200



211

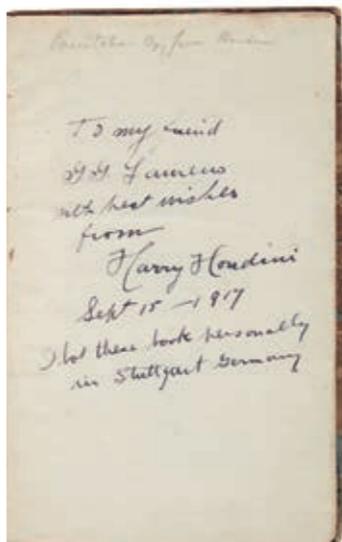
211

DECREMPS, HENRI

La Magie blanche dévoilée, ou, explication des tours surprenant — Supplément à la magie blanche dévoilée. Paris Chez Langlois Libraire et l'Auteur; Chez l'Auteur et les Libraires qui vendent les nouveautés, 1784–1785

2 works in one volume, 8vo (197 x 127 mm). Engraved frontispiece and title-page in each work, woodcut head- and tailpieces, one woodcut diagram in the first work several woodcut illustrations in the second, followed by 4 engraved plates; scorch mark on S2 in first work. Contemporary French mottled calf, smooth spine gilt, morocco lettering-piece, marbled endpapers, edges tinted red; board edges a bit knocked, minor loss to spine head, bookplate evidently removed from front pastedown, front free endpaper partially detached.

Decremps wrote and published this series of books purportedly to expose all the tricks of Giuseppe Pinetti. The first book, La Magie blanche dévoilée, appeared in Paris while Pinetti was still performing there in 1784. The first book was followed by Supplément à la magie blanche dévoilée, Both



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had a devastating effect on Pinetti's reputation as well as on other practitioners of the mystic art, despite the fact that Decremps's explanations were largely guesswork.

Pinetti was considered to be one of the major figures of eighteenth-century magic. In his "cabinet of curiosities" theater show, he presented and mixed scientific experiments and magic tricks. He is said to be the first recorded performer to do the Blooming Mechanical Orange Bush and the Thumb Tie escape.

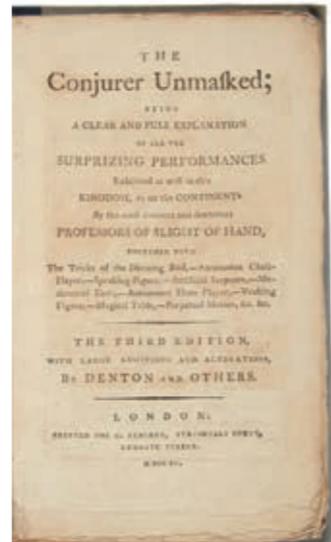
REFERENCES

D. Price. Magic, 1985, p. 40 ff.

PROVENANCE

Bibl. Coll. S.F. Xaverii Venetensis (ticket on front pastedown)

\$ 2,500-3,500



213

212

DECREMPS, HENRI

La Magie blanche dévoilée — Supplément — Testament de Jerome Sharp. Paris: Chez J. F. Desoer, 1789

3 volumes, 8vo (206 x 127 mm). Engraved frontispiece in first volume, half-titles in the first 2 volumes, titles within printed ornamental borders, 2 full-page text illustrations and 1 woodcut diagram in vol. I, 1 engraved plate, 2 full-page text illustrations and numerous woodcut text illustrations and diagrams in vol. II, numerous woodcut text illustrations and 2 leaves with printed music in vol. III. Contemporary brown marbled-paper boards, manuscript paper spine labels, preliminaries in Supplément sprung from text block but intact, boards rubbed, spines and joints of first and third volumes abraded.

PRESENTATION COPY INSCRIBED BY HARRY HOUDINI IN THE FIRST VOLUME: "To my friend | G.G. Laurens | with best wishes | from | Harry Houdini | Sept 15 —1917 | I bot [sic] these book [sic] personally | in Stuttgart Germany."

PROVENANCE

G.G. Laurens (gift from Harry Houdini)

\$ 3,000-5,000

213

DECREMPS, HENRI

The Conjurer Unmasked ... The Third Edition, With Large Additions and Alterations, by Denton and Others. London: Printed for C. Stalker, 1790

12mo (191 x 114 mm, uncut). Engraved frontispiece; frontispiece soiled on blank recto and lightly offset to title-page, lacking half-title and 2 leaves of advertisements at the end, a few leaves roughly opened. Modern blue Holland boards, blue cloth spine lettered gilt.

The third edition in English of Decremps' exposé of the Italian conjuror Giuseppe Pinetti's methods. One of the contributors to this edition, Thomas Denton, built conjuring props, including Dr. Graham's infamous Celestial Bed; but it was his misapplied talents as a counterfeiter that led to his downfall. He was hanged at Newgate 1 July 1789 for making base coin.

REFERENCES

ESTC T127022 (described as 8vo); Toole Stott 237

\$ 2,000-3,000

214

[DECREMPS, HENRI]

Philosophical Amusements, or, Easy and Instructive Recreations for Young People. London: Printed for J. Johnson, 1790

12mo (178 x 101 mm). Two engraved plates, 8-page publisher's advertisements at the end. Later half calf over old marbled boards; board edges lightly rubbed.

FIRST EDITION.

PROVENANCE

Sion College Library (stamp on title-page verso)

\$ 800-1,000

215

DEKKER, THOMAS

English Villanies: Seven Severall Times Prest to Death by the Printers...At the End a Canting Dictionary, to teach their Language, with Canting Songs ... London: Printed by M. Parsons and to be sold by James Becket, [1638]

4to (178 x 127 mm). Woodcut of a bellman on title-page verso, title printed in roman type, text in black letter, woodcut initials and tailpiece, printer's ornaments on preliminaries; title-page imperfect with losses to text and woodcut, lower right corners of A2–3 repaired, hole on C1 costing 2 or 3 words, sides notes on C4v–D1r and a few headlines shaved, lacks O1, bottom margins of N3–4 and O2–4 repaired, some dampstaining chiefly in latter half of text. Half tan cloth over patterned paper boards by Maltby of Oxford, free endpapers browned.

SECOND EDITION OF THIS POPULAR WORK. The villainies or rogueries are the great run of London and country cheats, abuses and hazards: harlotry, gamblers' slights, tricks of horse-handlers, beggars, gaolers, muggers, etc.

Dekker was one of the first to give a description of gypsies: "They are a people more scattered than Jews: beggerly in apparell, barbarous in condition, bestly in behaviour ... By a by name they are called Gipsies, they call themselves Egyptians, others in mockery call them Moone-men." Another interesting feature of the book is the "The Canter's Dictionary"—a veritable dictionary of slang, as used by the Tudor Underworld. For good measure, some canting songs are added, and for the convenience of the reader, they are followed by translations into English.

REFERENCES

ESTC: S109529; Grolier, Wither to Prior, 252 (earlier edition); STC 6492

\$ 1,200-1,800

216

DEKKER, THOMAS

English villainies seven severall times prest to death by the printers ... at the end is a canting dictionary, to teach their language: with canting songs ... London: [Printed by M. Parsons and to be Sold by James Becket, 1638]

4to (178 x 140 mm). Woodcut of Bellman on verso of title; title supplied from the scarce 1632 edition printed by Augustine Mathewes for John Gismond, title-page defective and lacking one fourth of text (supplied in manuscript on recto and verso), Lacks D2–3, K3, M1, and quire O (which is supplied in manuscript). Polished calf, marbled endpapers; boards detached, spine perished.

Second edition, another copy.

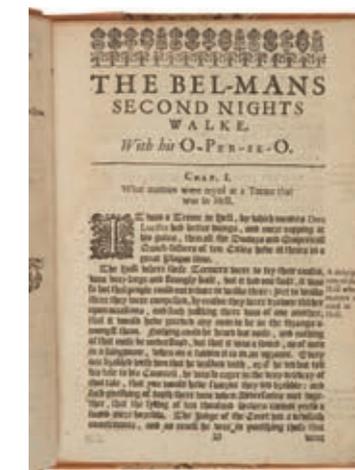
REFERENCES

ESTC S109529; Grolier, Wither to Prior, 252 (earlier edition); STC 6492

PROVENANCE

Charles K. Sharpe, Scottish antiquary and artist, 1781?–1851 (signature on verso of front free endpaper)

\$ 1,200-1,800



215



217

217

**DEKKER, THOMAS**

English Villanies: Seven Severall Times Prest to Death by the Printers...At the End a Canting Dictionary, to teach their Language, with Canting Songs ... London: Printed by M. Parsons and to be sold by James Becket, [1638]

4to (174 X 130 mm). Woodcut of a bellman on title-page verso, title printed in roman type, text in black letter, woodcut initial, printer's ornaments on preliminaries; lower right corner of title-page torn away costing bookseller's surname and imprint date, title inlaid on another leaf, some signatures and catchwords shaved, title-page and terminal leaf lightly washed with residual soiling, inner margin of terminal leaf O4 neatly repaired. Twentieth-century straight-grained brown morocco paneled gilt by Sangorski & Sutcliffe, smooth spine lettered gilt, blue endpapers, edges gilt.

Another copy, which belonged to the Duke of Gloucester, fourth son of George V.

**REFERENCES**

ESTC: S109529; Grolier, *Wither to Prior*, 252 (earlier edition); STC 6492

**PROVENANCE**

Prince Henry, Duke of Gloucester (1900–1974, his bookplate on front pastedown with his monogram "H" encircled with the Order of the Garter and surmounted by a princely coronet)

\$ 6,000-8,000



218

218

**DENIER, TONY**

Academy of Music!...Tony Denier and his Celebrated Pantomime Troupe! Chicago: *Chicago Evening Journal Print*, ca. 1880

Broadside (1,060 x 354 mm). Numerous fonts, two engraved vignettes of Denier's performers; backed with linen, old folds, numerous marginal chips, three chips affecting type, some staining and browning.

THE HUMPTY DUMPTY PANTOMIME COMPANY

The "Leading Sensation Amusement of New York...The Merriest, Most Brilliant and Astonishing Production of the Age" (broadside text).

\$ 800-1,200



219

219

**DE ROSA, HARRY**

Prof. Harry De Rosa Presents Count the First. A Living Proof of the Darwin Theory. America's Greatest Monkey Contest. Newport, Kentucky: *The Donaldson Litho. Co.*, ca. 1910

Color lithograph poster (27 3/4 x 41 7/8 in.; 707 x 1069 mm). Some marginal tears, a few just extending into image, a few lightly stained from adhesive tape residue from early, artless repair. Laid down on linen.

Watched over by a vignette portrait of De Rosa, Count the First is shown performing five skills, including roller skating and bicycling. It is believed that De Rosa's academic title was honorary.

\$ 3,000-5,000

220

**DE ROSSI, GIUSEPPE**

A Un Vivo Castrato... Bologna: *Tipografia Camerale*, 1816

Broadside, two sheets joined (overall: 770 x 528). Decoratively bordered, printed in Italian; a few stray spots, minor browning to old folds. Matted, framed, and glazed; not examined out of frame.

"Giuseppe De Rossi, a magician from Bologna, ended his run in an unspecified Italian city by decapitating 'Un Vivo Castrato.' In graphic detail, his playbill of July 21, 1816, explained the procedure: ["]The Professor will have a live steer brought up to the front part of the stage and while holding a sharp blade he will sever its head and will put it on top of a small table. After having

moved away from the severed head he intends—in the twinkling of an eye at the order of anyone who will want to give him the honor—to make sure that the head will disappear from above the table and go to join again the body which will be situated in another area of the stage. In this fashion, the castrated steer, while instantly coming back to life, will be able to stand up again, moo and walk, so that everyone satisfied both with their own eyes and the touch of their own hands will be able without fail to decide that this is one of the most surprising acts of White Magic that De Rossi can do["]" (Jay 72).

**REFERENCES**

EE, p. 72-3

\$ 1,000-1,500

221

**DIETE, FRANZ**

Dieteros-Troupe. The Greatest Attraction of the World. Franz Diete Impresario. Hamburg: *Lith. Adolph Friedländer*, ca. 1920 (no. 6987)

Color lithograph poster (27 5/8 x 37 in.; 702 x 942 mm). Inset oval portrait of impresario Franz Diete; fold creases, a few very short closed marginal tears or chips. Framed and glazed with Plexiglas.

A striking graphic design, almost exclusively white against red, showing a daredevil cyclist on a loop track racing past the skeletal hand of death.

\$ 2,000-3,000



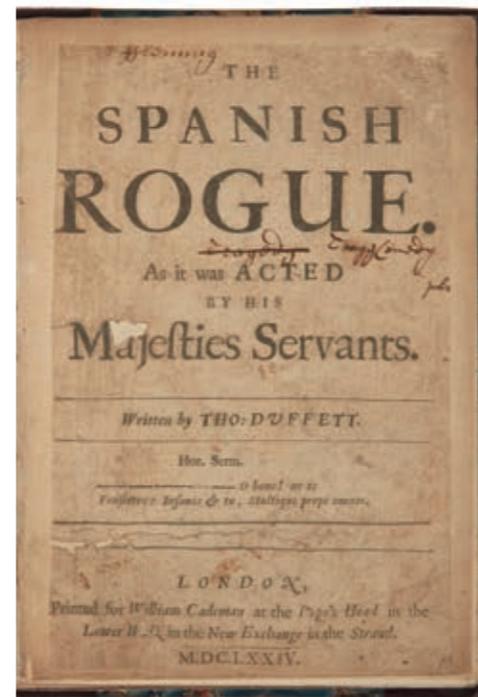
221



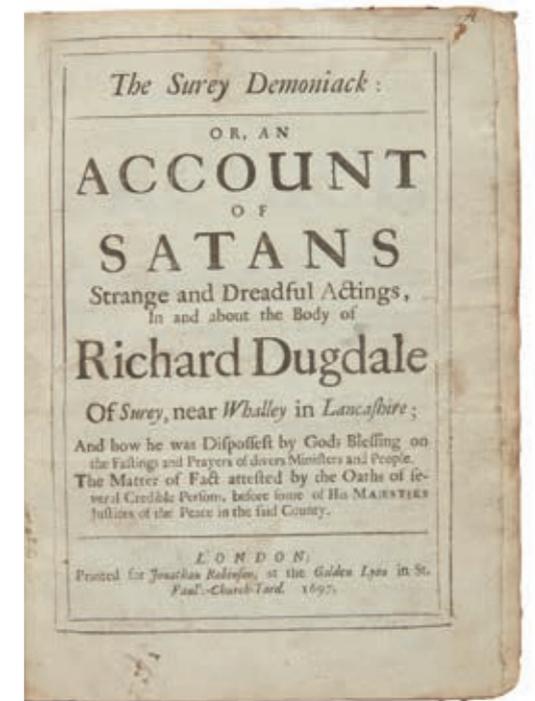
222



223



224



225

222

**(DOGS, PERFORMING)**

A group of six handbills and broadsides. [Vp: ca. 1800-1880]

LOT INCLUDES: (French and German). Have you seen the Wonderful French & German Canine Performers? [Edinburgh]: Wm. Blair, [nd]. Handbill (260 x 190 mm). Hinged to card; old fold, minor soiling, small hole costing one letter. — Mr. Coney. Those Wonderful & Celebrated Dogs Hector and Bruin... Cheltenham: Shenton, 1831. Broadside (490 x 190 mm). Woodcut vignette of dog and woman at top, letterpress text with numerous fonts, mounted on card; browning, marginal dampstaining to lower right corner. — (Questions and Answers). The Wonderful and Original Cape of Good Hope Dogs. [Np: nd, but ca. 1800-1810?]. Broadside (326 x 240 mm). Large woodcut roundel of two dogs, letterpress text with numerous fonts, contemporary manuscript annotations; old folds, minor foxing. — Prof. Morris. Fun for Everybody!...Equine and Canine Paradox. Cleveland: J.B. Savage, ca. 1880. Broadside (535 x 180 mm). Printed recto and verso, text printed in blue and black, four vignettes of dogs and horses, one of Morris, contemporary "Grand Opera House" ink stamp to verso; old folds, short splits to folds, minor browning. — Signor Farima. Learned Dogs, Fido and Bianco. London: T. Bretelli, [ca. 1830-1831]. Handbill (223 x 145 mm). Mounted on card; closed tear, a few tiny holes, creasing, soiling. — Signor Giraldeili. The Wonderful Dogs from Paris. London: Hay & Turner, 1816. Broadside (335 x 165 mm). Letterpress text with numerous fonts, tipped onto paper; primarily closed marginal tear, minor soiling.

Group lots not subject to return.

Fido, Bianco, Hector, Bruin, Major Tickler, Major Peeping, and many more!

\$ 1,000-1,500

223

**DOWNS, THOMAS NELSON**

T. Nelson Downs. King of Koins. The World's Unequalled Palmist and Prestidigitateur. Introducing Only Original & Sensational Coin Manipulations & Comic Conjuring Creations Unassisted by Magicians Apparatus. Chicago: Carqueville Litho. Co., ca. 1900 (no. 2369)

Color lithograph poster (41 x 27 in.; 1042 x 688 mm). Single light horizontal fold crease, some light marginal dust-soiling, small surface abrasion in upper left margin. Framed and glazed with Plexiglas.

A BEAUTIFUL EMBLEMATIC POSTER: beneath a romantic Edwardian portrait of Downs, the King of Koins is pictured performing five manipulations, including palming and juggling thirty-eight half dollars, catching coins from the air, and passing a coin through his knee. The bottom of the poster features a large facsimile inscription by Downs. *Illusions* calls this image "scarce" and among "the most sought-after magic posters" (p. 12).

Entirely self-trained, Downs became a huge vaudeville and music-hall star, "the first of the great manipulative magicians and probably the greatest of them all" (David Price, *Magic: A Pictorial History of Conjurers in the Theater*, 1985, p. 177).

**REFERENCES**

*Illusions* 7; *Magic*, p. 24

\$ 8,000-12,000

224

**DUFFET, THOMAS**

The Spanish Rogue. As It was Acted by His Majesties Servants. London: Printed for William Cademan, 1674

4to (216 x 152 mm). Title-page cut round and laid down on another sheet of paper, small hole touching 2 letters in title, lacks final leaf K4 (Epilogue and errata), some light dampstaining to top margins. Nineteenth-century burgundy roan over blue marbled boards, blue endpapers, spine letter gilt; extremities rubbed.

FIRST EDITION. Duffet's comedy was first performed in 1673 at the Theatre Royal, Drury Lane, by the King's Company. The original cast, supplied on π2r, included William Harris as Don Fenise, Edward Lydall as Don Alonzo, Marmaduke Watson as Don Manuel, Martin Powell as Larasco, John Coysh as Mingo, Philip Grivvin as Sanchez, Elizabeth Boutell as Alcinda, Katherine Corey as Teresa, and Elizabeth Knepp as Leonella.

In his dedication to Nell Gwyn, actress and mistress to King Charles, Duffet exclaims he is the first who has taken the boldness to tell her in print that next to her beauty her virtues are the greatest miracle of the age!

**REFERENCES**

ESTC R11344; Wing D2453

**PROVENANCE**

J. Floming (early ownership signature on title-page and dedication leaf) — Edward Levy (ticket on front pastedown)

\$ 800-1,200

225

**DUGDALE, RICHARD**

The Surey Demoniack: or, An Account of Satans Strange and Dreadful Actings, In and about the Body of Richard Dugdale of Surey ... in Lancashire. London: Printed for Jonathan Robinson, 1697

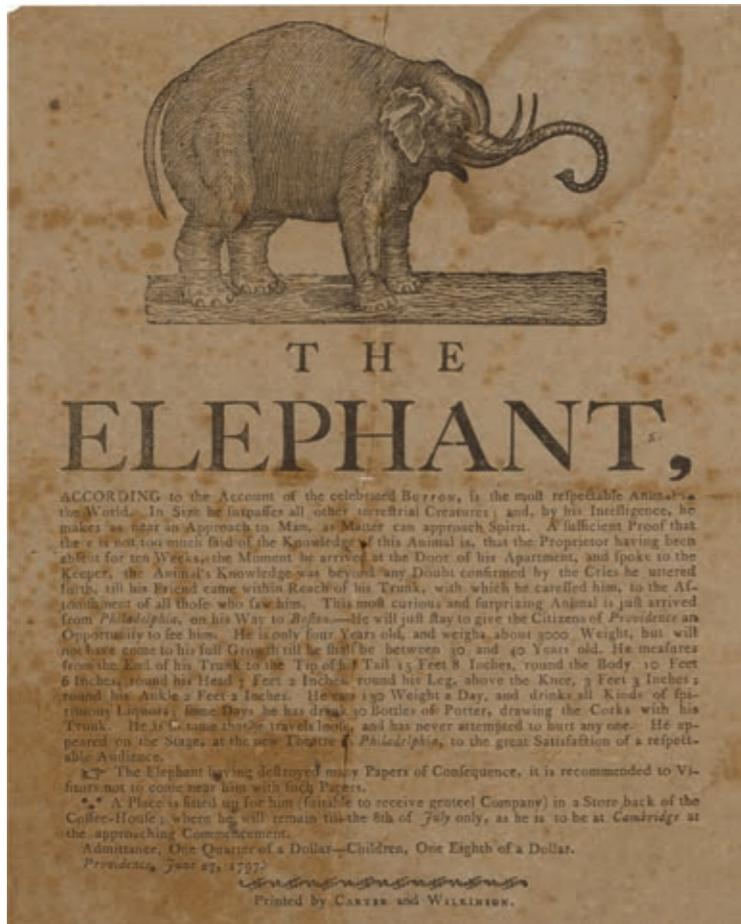
4to (210 x 159 mm). Title-page within double-ruled border.

FIRST EDITION. Richard Dugdale ("the Surey demoniac"), born around 1660, was a gardener and servant to Thomas Lister of Westby in Yorkshire. About 1678 he went to a fair and, getting drunk, quarrelled and fought with one of the revellers. Returning to his master's house he claimed to have seen apparitions. The next day, feeling unwell, he was alarmed by a door opening on its own and a mist entering, followed by supernatural appearances. Violent fits ensued. A number of ministers endeavored to exorcise the devil, which Dugdale affirmed possessed him, but without result for at least a year.

Dugdale's notoriety spread and he was visited by several thousand persons. Many made declarations of Dugdale's strange condition. It was claimed that he foretold future events, spoke languages of which he was ignorant, and sometimes with two voices at once, both blasphemous and reverential. He was also reported as possessing extraordinary strength and vomiting a large hair broom.

Lord-Chief-Justice Holt is said to have discovered that the whole affair was an imposture. Dugdale appears to have been hysterical, and with the assistance of his relations seems to have traded on the credulity of his visitors. A number of pamphlets were written, some denouncing him as a cheat, and others supporting the theory of his demoniacal possession.

\$ 700-1,000



226

226

**(ELEPHANT)**

The Elephant. *Providence, Rhode Island: Carter and Wilkinson, 1797*

Broadside (250 x 196 mm). Large woodcut of elephant at top, letterpress text; old folds, browned, foxed, dampstain, closed tears, a few small holes costing three or so letters. Matted, framed, and glazed with Plexiglas; not examined out of frame.

"THE MOST RESPECTABLE ANIMAL IN THE WORLD"

Transported from India, the famed elephant arrived in New York on on 13 April 1797, aboard a ship captained by Jacob Crowninshield. Born in Salem in 1770, as a young man Crowninshield went into partnership with three of his brothers, ultimately commanding trade ships between the United States and India. He was later elected a Member of the U.S. House of Representatives from Massachusetts. In addition to his political savvy, Crowninshield was a keen businessman. After having purchased the elephant for \$450, he sold it to a Welshman for \$10,000. As the elephant was exhibited up and down the eastern seaboard for a number of years, it's likely that, despite its eyewatering price tag, the animal generated significant profits for the Welshman.

The broadside describes the elephant as four years old, and weighing roughly 3,000 pounds, "but will not have come to his full Growth till he shall be between 30 and 40 Years old." The advertisement goes on to note that he "eats 130 Weight a Day, and drinks all Kinds of spiritous Liquors; some Days he has drank 30 Bottles of Porter, drawing the Corks with his Trunk." And while he apparently never attempted to hurt anyone, spectators were issued the following warning: "The Elephant having destroyed many papers of Consequence, it is recommended to Visitors not to come near him with such papers." While the elephant was consistently described as male, after seeing the creature in Salem on 29 August 1779, the Reverend William Bentley observed that *he* was, in fact, a *she*.

A RARE BROADSIDE, HERALDING THE FIRST ELEPHANT TO BE EXHIBITED IN THE UNITED STATES

**REFERENCES**

*EE*, pp. 56-57

**\$ 7,000-10,000**

227

**ENGSTROM, A. B.**

The Humorous Magician Unmasked; or, a Full Explanation of the Principal and Most Interesting Performances of Legerdemain ... with Amusing Dialogues and Original and True Yankee Stories. [*Philadelphia*]: For the Author, 1836

12mo (52 x 95 mm). 9 plates at the end. Original brown ribbed cloth boards; spine a tad faded.

This is the earliest work known to explain how to produce a live rabbit from a borrowed hat (p. 88).

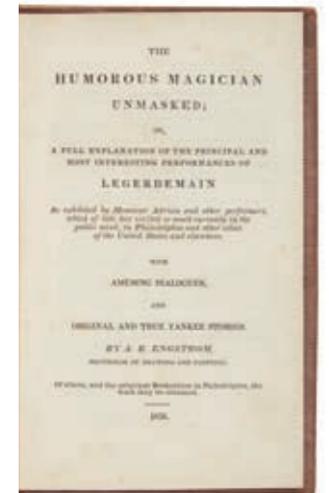
**REFERENCES**

Toole Stott 278

**PROVENANCE**

Thomas Collins, Philadelphia (pencil signature on front free endpaper) — G. W. Metcalf, West Haven [?Connecticut] (pencil signature on front free endpaper)

**\$ 8,000-12,000**



227

228

**ENS, GASPAR**

Thaumaturgus mathematicus, id est, admirabilium effectorum e mathematicarum disciplinarum fontibus profluentium sylloge ... Nunc denuo correctio & auctior. *Cologne: Konstantin München, 1651*

Small 8vo (184 x 102 mm). Woodcut of Archimedes and the earth on title-page, numerous woodcut text illustrations and diagrams, woodcut initials and illustrations, T8 is a cancel, index at the end; strong browning throughout. Contemporary stiff vellum, tan lettering-piece, marbled edges.

Second Latin edition (the first published in 1636) of this extraordinary mixture of mathematics, alchemy and the fanciful, with sections on games, including an illustration of the corner of a billiard table (p. 146). Ens translated and adapted Leurechon's *Recréation mathématique* (1624) for this work (see also lot 409 for the first English edition of Leurechon's work).

**REFERENCES**

VD17 23:273399R

**\$ 1,000-1,500**

229

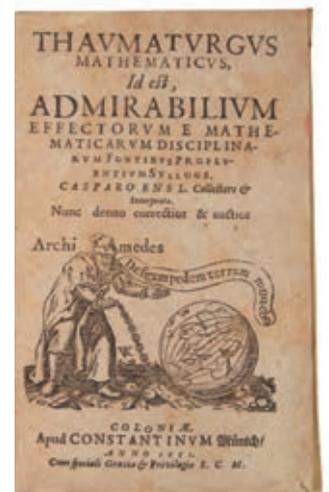
**(EQUILIBRISTICS)**

Announcement... [*Moscow: 1834*]

Broadside (255 x 185 mm). Text in Russian, woodcut of performers titled "No Plus Ultra" at top; faint marginal spot. matted, framed, and glazed; not examined out of frame.

Russian broadside, printed in Moscow, announcing a thrilling performance of equilibristics, including sword-throwing, rope dancing, and juggling.

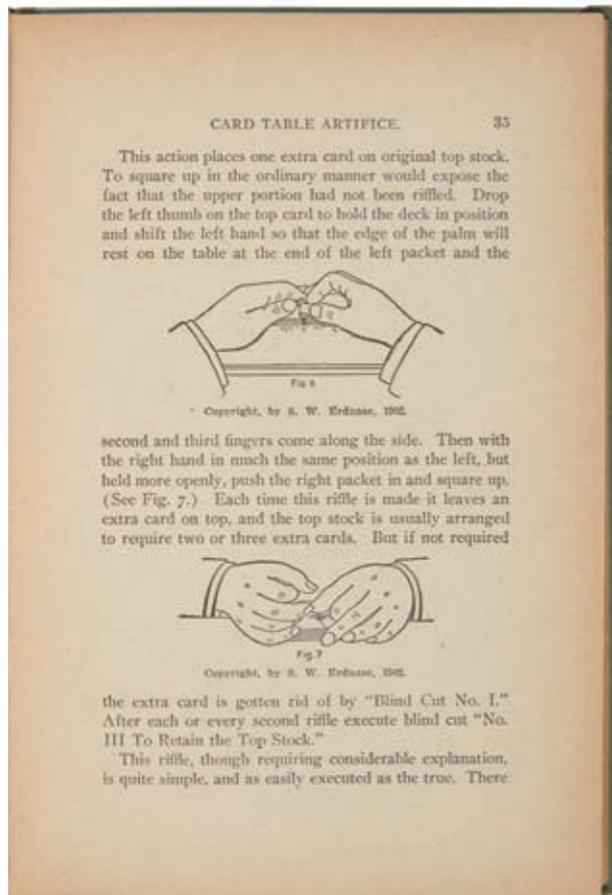
**\$ 700-1,000**



228



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230

ERDNAME, S. W.

The Expert at the Card Table (cover title). Artifice, Ruse, and Subterfuge at the Card Table. [London: Published by the author, ca. 1902]

8vo (197 x 133 mm). Illustrated with over 100 drawings "from life" by Marshall D. Smith; light toning. Green cloth, front cover and spine lettered gilt; spine faded to pale blue.

FIRST EDITION of this card manipulation classic, continually referenced since its publication by magicians as well as by cheats.

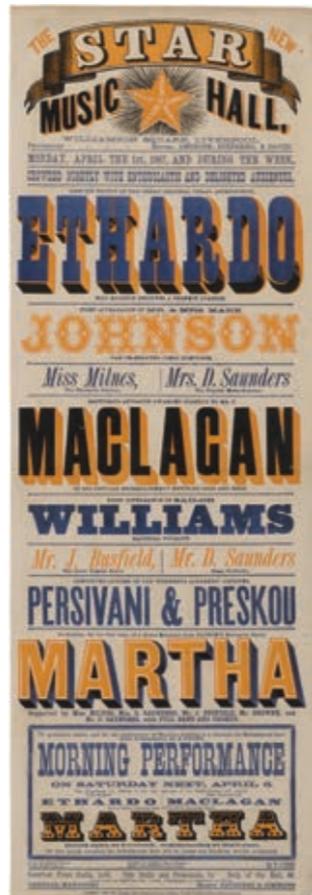
REFERENCES

Exemplars, p. 86

PROVENANCE

Hougall Benedict, Ramsgate (signature on front free endpaper dated 14 April 1903) — Roland Winder (ticket on front pastedown)

\$ 8,000-12,000



231

231

ETHARDO

Star Music Hall...the Last Six Nights of the Great Original Spiral Ascensionist. [Birmingham]: James Upton, 1867

Broadside (765 x 250 mm). Numerous fonts, printed in black, orange, and blue; old folds, minor marginal soiling, two short closed tears. Mounted, framed, and glazed; not examined out of frame.

THE RENOWNED SPIRAL ASCENSIONIST

Signor Ethardo's great feat was, according to a contemporary newspaper report, "to walk on the top of a globe, which with his feet he takes along with him upon a spiral and ascending platform until he attains a dizzy height" (Sunday Times).

The globe, or ball, on which Ethardo stood was 30 inches in diameter, and made of iron and wood. The width of the winding platform was 12 inches, without any sort of groove to guide the ascent or descent. The height of the spiral column was an incredible 50 feet. The incline winding from the base to the capital of the column was over 180 feet in length.

REFERENCES

Exemplars, pp. 294; EE, pp. 144-145; Sunday Times. London: 28 June 1868, p.3f

\$ 800-1,200



233

232

(REMARKABLE CHARACTERS)

A group of six handbills

(Conjoined Twin). The Wonder of the World. [London]: np, [ca. 1760s]. Letterpress handbill (125 x 195 mm). Spots, some browning, especially at head. Mounted on a sheet of paper. — Giraffe Girl. Eagle Tavern, City Road. [London]: np, [ca. 1830]. Letterpress handbill (138 x 108 mm). Hand-dated at head; small chips to bottom edge. Mounted on cardstock. — (Porcupine Man). To be Seen in Rummer Court. Np: nd. Letterpress handbill (208 x 138). Handwritten note in ink to foot, "I saw this man ... a very surprising sight"; one or two spots. [With]: Nineteenth century advertisement in French for two "Porcupine Men" from North America, mounted on an autograph letter from H. Barral, on H. Barral Libraire-Antiquaire letterhead. — [Porcupine Men]. Deux Hommes Très-Extraordinaires. Np: nd. Letterpress handbill (180 x 113 mm). Printed verso and recto, woodcut vignette to head, contemporary handwriting in ink to head; two old folds, browning, spots, purple ink stains to right margin. Printed notes on the porcupine men [and] notes in pencil in Ricky Jay's hand. — Madame Howard. Howard's Grand Pavilion of Living Wonders ... Madame Howard! The African Lion-faced Lady. Desbury, Samuel Dawson, nd. Letterpress handbill (278 x 108 mm). Woodcut vignette depicting Madame Howard to center; spots, some smudges, short closed tear to right margin. Mounted on a sheet of paper. — The Man Bear. Dr. Sproul and W.K. Leary's Museum. Newburyport: William H. Huse & Co., nd. Letterpress handbill (301 x 116 mm). Printed on orange paper, large woodcut vignette depicting the Man Bear to center; short marginal tears, some browning to head, pencil to head.

Including advertisements for porcupine men, a man bear, a lion-headed woman, and a giraffe girl. The porcupine man who was exhibited at Rummer Court suffered from ichthyosis hystrix, a disorder that is characterized by hyperkeratotic spiny scales on the skin, which was first discovered in the very Lambert family presented on this playbill.

Including advertisements for porcupine men, a man bear, a lion-headed woman, and a giraffe girl. The porcupine man who was exhibited at Rummer Court suffered from ichthyosis hystrix, a disorder that is characterized by hyperkeratotic spiny scales on the skin, which was first discovered in the very Lambert family presented on this playbill.

Sold as group lot, not subject to return.

\$ 1,000-1,500

233

PROFESSOR FABER

New Hall ... Marvelous Talking Machine. [London]: np, [1880]

Letterpress handbill (228 x 145 mm). Printed on yellow paper, hand-dated at head; chip to upper left corner, short closed tear to right margin, crease. Matted.

Lord Rayleigh (misprinted on the playbill as Ragleigh), a scientist at the University of Cambridge, developed the duplex theory of human sound localization, and in 1904 was awarded the Nobel Prize in Physics "for his investigations of the densities of the most important gases and for his discovery of argon in connection with these studies."

REFERENCES

"The Nobel Prize in Physics 1904," NobelPrize.org

\$ 700-1,000



234

234

**FAWKES, [ISAAC]**

Fawkes at his Theatre, In James-street near the Hay-Market. [London: ca. 1729]

Letterpress broadside playbill (149 x 159 mm). Woodcut of the Royal coat of arms, engraving and letter shown on verso in second matted window; not examined out of frame. Matted, framed, and glazed with Plexiglas.

Fawkes was the most famous magician of his time: he garnered a significant amount of attention in contemporary newspapers and books, attaining celebrity status in the early decades of the eighteenth century. His first recorded performance dates to the 1722 Southwark Fair, though seemingly his fame as a performer had been well established by this point. Fawkes was one of the earliest conjurers to break out of the traditional fairground circuit — performing year-round alongside other fashionable London entertainments.

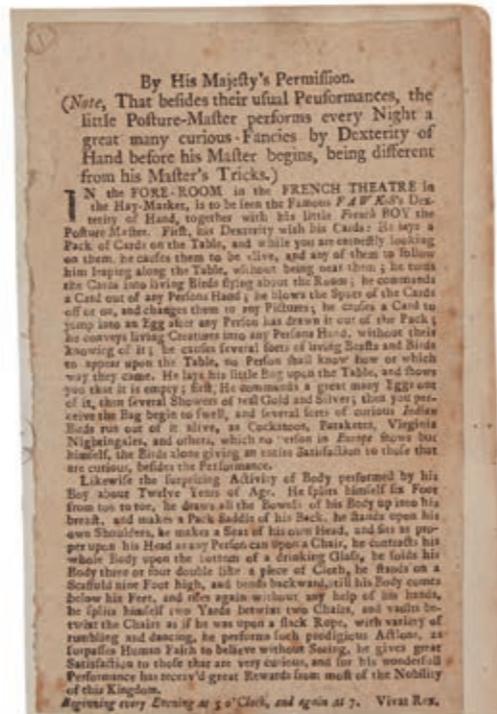
The present playbill, ONE OF AS FEW AS THREE SURVIVING BROADSIDES RELATING TO FAWKES, presents a colorful description of Fawkes's conjuring repertoire: "First, His Surprising and Incomparable DEXTERITY OF HAND. Second, a curious MUSICAL CLOCK ... [that] imitates the Melodious Notes of various kinds of Birds, as real life ... Third, another fine CLOCK or MACHINE, call'd Arts Masterpiece, or the Venetian Lady's Invention ..."

A SCARCE AND IMPORTANT EARLY BROADSIDE IN THE HISTORY OF MAGIC PERFORMANCE

**REFERENCES**

Exemplars, p 16.; EE, pp. 26-27

\$ 7,000-10,000



235

235

**FAWKS [ISAAC FAWKES]**

By His Majesty's Permission ... Famous Fawks's Dexterity of Hand ... together with French Boy the Posture Master. [London: ca. 1720s]

Printed broadside handbill (175 x 108 mm). Laid down, light spotting and thumbsoiling.

The present handbill, ONE OF AS FEW AS THREE SURVIVING BROADSIDES RELATING TO FAWKES, (see also adjacent lots) presents further description of Fawkes's conjuring repertoire: "He lays his little Bag upon the Table, and shoes you that it is empty; first, He commands a great many Eggs out of it, then several Showers of real Gold and Silver; then you perceive the Bag begin to swell, and several sorts of curious Indian Birds run out of it alive, as Cockatoos, Paraketes [sic], Virginia Nightingales, and others..."

Further, it includes lengthy description of the contortion act accompanying his Dexterity of Hand: "[The French Boy] stands upon his own Shoulders, he makes a Seat of his own Head, and sits as proper upon his Head as any Person can upon a Chair, he contracts his whole Body upon the bottom of a drinking Glass, he folds his Body three or four double like a piece of Cloth..."

A SCARCE AND IMPORTANT EARLY HANDBILL, DESCRIBING FAWKE'S MAGICAL REPERTOIRE IN GREAT DETAIL

**REFERENCES**

Exemplars, p. 18; cf. EE, pp. 26-27

\$ 7,000-10,000

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**FAWKES [SON OF ISAAC]**

Notice is hereby given ... the Town will be diverted with ... Entertainments, at Fawkes's Theatre ... being the same Place that his Father Perform'd at for many Years before his Death. [London: ca. 1732-1746]

Letterpress handbill (212 x 167 mm); laid down, a few spots.

After Isaac's death in 1732, his son carried on in his father's footsteps alongside Edward Pinchbeck, another second-generation showman whose father had collaborated with the elder Fawkes on mechanical apparatus such as clocks and automata. The present handbill is a scarce record of this magical dynasty, perhaps the only broadside record of Fawkes the younger.

\$ 1,500-2,500

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**(FIRE, PERFORMANCE)**

A group of five playbills

Theatre Royal Brighton ... Mr. Silvester ... Astonishing Leaps! ... A Balloon of Fire! And a Wonderful Jump through a Discharge of Fireworks. Brighton: Fleet, 1838. Two-column broadside (375 x 486 mm). Printed on rectos of two sheets; browning, creasing, short closed tear to right margin. Tipped on to a sheet of paper. — [Chabert, Ivan Ivanitz]. The Celebrated Fire King. [London]: np, nd. Letterpress handbill (190 x 110 mm). Printed on yellow paper; some creases to left margin. — Royal Victoria Theatre ... The Fire King. Hartlepool: J. Procter, 1847. Letterpress playbill (380 x 165 mm). Printed in numerous typefaces and sizes; some browning and soiling, chips to head and foot, affecting text at head, small internal chip to center. — For One Night only. ... French, Italian, & Chinese Fireworks. Hartlepool: J. Procter, 1851. Letterpress playbill (282 x 222 mm). Printed in several typefaces and sizes; browned, chipped at margins, short internal tear to left margin. — Eugene Rivalli (John Watkins). Victoria Concert hall ... The Fire Prince. Hartlepool: J. Procter, 1869. Letterpress playbill (765 x 252 mm). Large woodcut vignette depicting Rivalli, printed in a profusion of typefaces, possibly a printer's proof with the word 'red' repeatedly penciled in at margin, among other notes; some smudging and finger-soiling. Mounted on cloth.

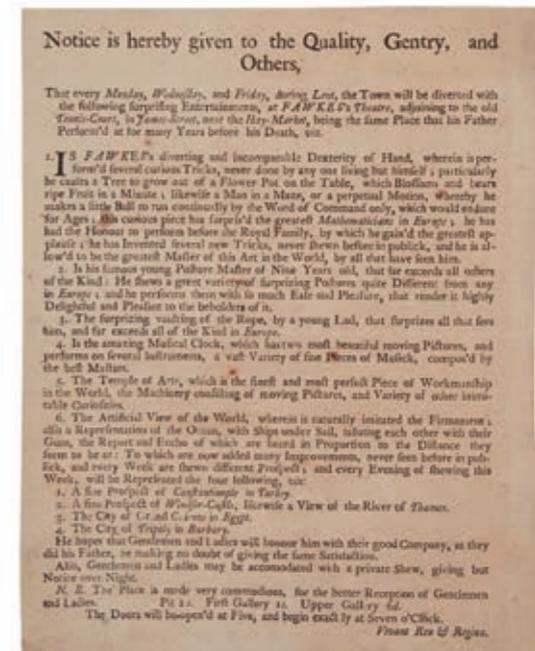
The performers advertised here were renowned for being "fireproof"—they withstood extreme heat, being set aflame, "cooked eggs in their bare hands, [were] imbibers of molten lead and prussic acid, spouters of water, consumers of charcoal and burning tar, swallows of swords, scissors, snakes, and stones." Ivan Ivanitz Chabert, though unnamed on this yellow handbill, was known variously as The Fire King, the "Really Incombustible Phenomenon" and the "Human Salamander," and was famous in both England and the United States. Eugene Rivalli "captured the public's imagination with his Cage of Fire," depicted on the playbill here. Also of note is a performer from Astley's Royal Amphitheatre, Mr. Silvester, who was to perform acrobatics through "a balloon of fire" and a fireworks display.

Sold as group lot, not subject to return.

**REFERENCES**

LP&FW, p. 239, p. 271

\$ 1,000-1,500



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**THE FIRE KING, MONSIEUR CHABERT (IVAN IVANITZ CHABERT)**

A group of five playbills

Kingston Rooms, The Two Wonderful Russian Fire-Proof Phenomena. *Bath: Richard Cruttwell, 1819*. Letterpress handbill (240 x 170 mm). Printed in several type sizes; old folds, creases, "549" in black ink to head. Tipped onto a sheet of paper. — New Bond Street ... The Only Poison and Heat Resisting Phenomena. [London]: Robarts, [ca. 1820]. Letterpress playbill (450 x 186 mm). Printed in several type sizes; old folds, ink smudge from printing error, a few spots. — Royal Coburg Theatre ... The Fire King! [London]: np, 1830. Letterpress playbill (380 x 255 mm). Woodcut vignette depicting a man riding a flea; creases, a few spots. Mounted on a sheet of paper. — Mermaid Tavern ... Mons. Chabert, The Celebrated Fire King. *London: J.W. Peel, nd*. Letterpress playbill (750 x 255 mm). Large engraved illustrations to head and foot; chipped at margins, a few internal chips especially at foot, some smudging or fingersoiling. Mounted on linen. — Argyll Rooms ... M. Chabert. [London]: Mallett, nd. Letterpress playbill (500 x 250 mm). Two woodcut vignettes at center, printed in several typefaces; chips at margins, four horizontal folds, long closed tear along second fold, tape to head, creases.

Attractive broadsides advertising Monsieur Chabert, The King of Fire—also known as the "Really Incombustible



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Phenomenon." Featured on several of these playbills is one of his most acclaimed acts, the Temple of Fire, in which he would enter a cage and become engulfed in flames. The head of one playbill reads, "By particular desire of several Medical Gentlemen of the Royal College of Physicians," who must have been highly curious about Chabert's feats.

\$ 1,000-1,500

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**(FIRE, PERFORMANCE)**

Teatern Jönköping ... Gymnastik- och Pantomime-sällskapet Nesley. *Jönköping: C.J. Lundgrens Enka, 1874*

Letterpress broadside playbill (765 x 465 mm). Large woodcut vignette depicting a fire resistor at center, vertical and horizontal text, printed in Swedish; old folds, a few short closed tears along folds, tiny marginal chips. Matted, framed, and glazed in Plexiglass.

An attractive broadside. This Scandinavian "Fire King" was part of J. Nesley's circus troupe from the Tivoli Gardens in Copenhagen. According to the playbill, the audience must see to believe this performer who could "cool hot iron with the tongue and walk with bare feet on hot iron plates." Also billed were pantomimes, gladiatorial theatre, and more.

\$ 2,000-3,000



240

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**(FLEA CIRCUS)**

A group of handbills and an admittance ticket

This is to acquaint the Curious. [London]: np, [1764]. Letterpress broadside (250 x 172 mm). Woodcut royal arms to head, hand-dated "Feb. 29th 1764" with note, "Seen & much admired by me yesterday," and signed "J.H. Mauclerc"; some spots, labels reading "The Field," "Sept. 15, 1883" adhered to upper right corner. Mounted on a paper with ephemera mounted to verso. — Bertolotto, Louis. ... The Industrious Fleas. [London]: np, [1833]. Letterpress handbill (182 x 120 mm). Woodcut royal arms to head, hand-dated; stray spots. — Bertolotto, Louis. ... The Industrious Fleas. [London]: np, [1833]. Letterpress handbill (182 x 126 mm). Woodcut royal arms to head, printing error at foot; open tear to upper right corner, old folds. — Bertolotto, Louis. Betriebsamen Flöhen aus London. *Np: St. v. Hirschfeld, [1837]*. Letterpress handbill (257 x 205 mm). Woodcut vignette depicting a man riding a flea to head, hand-dated; foxed, old folds, two pieces of tape to upper corners. — Reinham, Auguste. Industrious Fleas. *Newington: Perry, Davis & Co., [1852]*. Letterpress handbill (255 x 193 mm). Woodcut royal arms to head, hand-dated "Mar. 22 1852"; pinhole to head, edges very lightly browned. — Fricke, Wilhelm. Original Imperial Flea Circus. *Ft. Smith: Weldon, Williams & Lick, [ca. 1910-1920]*. Admittance ticket (48 x 89 mm). Cardstock printed in black; dampstaining to head.

A charming rhyme appears in English on an otherwise German playbill for Signor Bertolotto's flea circus: "Legs I have and never walk" "I backbite all and never talk." The two other Bertolotto playbills feature identical text, but with differently set type and woodcuts. Also of note is the admittance ticket from the early 1900s for a German flea circus in Arkansas.

Sold as group lot, not subject to return.

\$ 1,000-1,500

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**(FLEA CIRCUS)**

A group of eight handbills and an admissions ticket

Bertolotto, [Louis]. The Industrious Fleas. *London: E. & J. Thomas, [ca. 1830s]*. Letterpress handbill (248 x 86 mm). Woodcut vignette to head depicting fleas driving a carriage; some creases to right margin, some browning and small staining. Mounted on paper. — Bertolotto, [Louis]. The Industrious Fleas. *London: E. & J. Thomas, [ca. 1830s]*. Letterpress handbill (248 x 86 mm). Woodcut vignette to head depicting a man riding a flea; old folds, a little browning at edges. Mounted on card mat. — Bertolotto, [Louis]. The Industrious Fleas. *London: G. Scace, [ca. 1830s]*. Letterpress handbill (248 x 86 mm). Woodcut vignette to head depicting a man riding a flea; browned, chipping to foot. — Bertolotto, [Louis]. The Industrious Fleas. *London: E. & J. Thomas, [ca. 1830s]*. Letterpress handbill (248 x 86 mm). Woodcut vignette to head depicting two fleas dueling with swords; edges worn, brown spots. — Bertolotto, [Louis]. The Industrious Fleas, and Perpetual Motion. *London: E. & J. Thomas, [ca. 1830s]*. Letterpress handbill (255 x 97 mm). Woodcut vignette to head depicting a man riding a flea; old horizontal fold, light creasing at head and foot. Tipped on to card mat. — [Bertolotto, Louis]. The Industrious Fleas. *London: G. Sace, [ca. 1830s]*. Letterpress handbill (280 x 108 mm). Woodcut vignette to head depicting a man riding a flea, printer's fists to head and foot; small chips and old creases to foot, some browning. Mounted on a mat. — [Bertolotto, Louis]. The Industrious Fleas. [London]: n.p., [1835]. Letterpress handbill (215 x 86 mm). Hand-dated in ink at head; chips to head, a few pinholes, old creases. — Herr Lidusdroph. Industrious and Learned Russian Fleas. *London: J.W. Peel, [1851]*. Letterpress handbill (190 x 127 mm). Woodcut vignette depicting a man riding a flea to center, hand-dated in ink at head; chip to lower left corner, minor creasing, stray spots. Mounted on a sheet of paper. — Herr Lidusdroph. Industrious and Learned Russian Fleas. *London: n.p., [1852]*. Printed admission ticket (83 x 90 mm). Hand-dated in ink; a little smudging to corners, one or two spots. Mounted on a sheet of paper.

**A STRIKING GROUP OF HANDBILLS FROM EARLY FLEA CIRCUSES**

Seven of the handbills here advertise Signor Bertolotto, "the inventor of the modern flea circus," and his famous circus in London—first at The Cosmorama Rooms at 209 Regent Street, before moving (EE). One of the handbills notes this change of venue with a warning of an "imposition": "Caution to the Public! | Signor Bertolotto | Having removed his celebrated Exhibition from 209 to 238, Regent Street, the Proprietors of a peep-half-penny street show, availing themselves of Signor Bertolotto's popularity, have established their Box of Fleas in his former exhibition room, with the intention of catching any person who, not being informed of the Removal, may become an easy prey to the Imposition." Also of note is an admittance ticket for Herr Lidusdroph's circus, featuring "200 fleas of all nations" who would fire a Russian cannon, draw stagecoaches, and perform feats of strength.

Sold as group lot, not subject to return.

**PROVENANCE**

EE, p. 156

\$ 800-1,200



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than live fleas as the motive power), this one, and those presented by Barnum, were legitimate" (EE, p. 156).

**REFERENCES**

*Exemplars*, p. 254; Jay, pp. 156-157

\$ 400-600

**243**

**THE FLORENZ TROUPE**

The Barnum & Bailey Greatest Show on Earth. The Great Florenz Troupe 12 in Number. The Greatest Number of Marvelous Acrobats Ever Seen in One Astounding Act. *Cincinnati & New York: The Strobridge Litho Co., 1904 (B. No. 12)*

Color lithograph poster (30 1/8 x 40 in.; 765 x 1015 mm). Central vertical crease abraded with minor loss and restoration, head and foot with crude repair with transparent tape, margins a bit browned, soiled, and chipped. Laid down on linen.

Like most highly skilled acrobatic acts of the period, the Florenz Troupe originated in Europe—Germany, in this instance. The poster features a central cartouche enclosing a formal group portrait of the troupe, flanked by views of them performing two routines, including their signature basket toss.

\$ 1,000-1,500

**244**

**FLOYD, WALTER EDWIN, & MARY ROBINSON ("MOHALA") FLOYD**

The Floyds, An Evening of Melody, Mirth and Mystification. Floyd, King of Magic. *Chicago: Goes, ca. 1910* — The Floyds. Mohala Has Mystified Millions. Original, Up-to-Date, Refined. Mohala the Marvelous. *Chicago: Goes, ca. 1910*

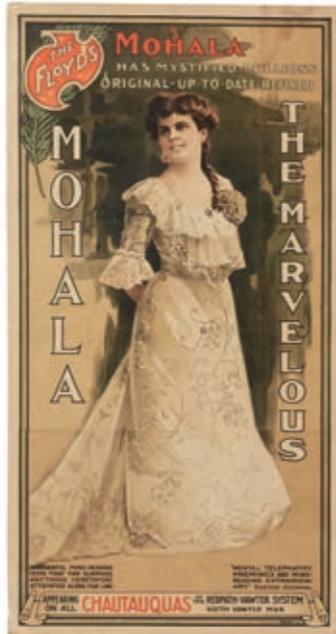
A pair of color lithograph posters on 6 sheets (each ca. 42 x 81 in.). Some fold repair, some surface abrasion, rebacked with linen.

A scarce matched pair of portrait posters of this popular husband and wife magic and mentalist act that played the Chautauqua and Lyceum circuit of Redpath-Vawter.

\$ 2,000-3,000



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**(FLEAS, EDUCATED)**

Signor Bertolotto's Original Exhibition of the Educated Fleas. *New York: New York Printorium, ca. 1876*

Handbill (188 x 108 mm). Printed on yellow paper, numerous fonts, two engravings of performing fleas; old

fold. Matted, framed, and glazed with Plexiglas; not examined out of frame.

"TINY FLEAS, PERFORMING A VARIETY OF ASTOUNDING STUNTS while harnessed in fine wire, have been exhibited for centuries. It was apparently the harnessing itself that first elicited the most praise and attention... Although flea shows could, indeed, be deceptive (relying on mechanical apparatus rather

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**(FORTUNE TELLING GAME)**

Le Petit Âne Savant sait Prédire L'avenir [The Learned Ass]. [Paris: ca. 1890]

Color lithograph (538 x 421 mm). Uncut game label featuring a clown and a learned donkey selecting a card from an array; linen-backed, a few stray marks. [WITH] the assembled boxed game (270 x 220 x 55 mm). Includes cards and magnetic wheels; box toned and worn.

A boxed divination game which reveals answers to questions posed on miniature cards with a rotating wheel under glass activated by a magnet.

\$ 1,000-1,500

**246**

**FREEZE BROTHERS (WILLIAM FRIES & PARTNER)**

Primrose & West's Big Minstrels. All White Performers. The Great Novelty Pair. Freeze Brothers the Most Wonderful Tambourine Jugglers. *Cincinnati & New York: The Strobridge Lith. Co., 1897*

Color lithograph poster (30 3/4 x 40 in.; 782 x 1020 mm). Laid down on linen.

The Freeze brothers—"The Most Marvelous Act on the American Stage Each Spinning No Less than 16 Tambourines at One Time"—performed in minstrel shows, vaudeville, and circuses from 1879 until 1909. Apart from Billy Fries, there is no consensus about the members of the act. At least two partners, billed, respectively, as Lawrence and Frank, performed with William, but it is not generally accepted that either was actually Billy's brother. However, Edward Le Roy Rice's *Monarchs of Minstrelsy, from "Daddy" Rice to Date* (New York, 1911) maintains that not only were all three brothers, but that the act was managed by yet another brother, John.

This design was slightly reworked the next year, when the Primrose & West partnership was dissolved and the tambourine jugglers joined William H. West's Big Minstrel Jubilee. The West issue of the poster dropped the phrase "All White Performers."

The present poster is found in the minstrel poster collection of the Library of Congress, but is very uncommon on the market.

**REFERENCES**

*Exemplars*, pp. 288–89

\$ 10,000-15,000



245 (PART)



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[FRENCH CIRCUS IN RUSSIA]  
French Circus. *V. Kerrkroustadt, 1861*

Letterpress playbill (555 x 444 mm). Three woodcut vignettes depicting horsemanship to head, text in English; foxed, old folds and creases, short closed tears to right margin and foot.

A French circus performs in Russia on 20 August 1861. Featuring horsemanship by Mr. Werner, Mr. Doubsky, Ms. Howard, Mr. Schmidt, a performance of "the national Hungarian Dance" and the "Tarantella," as well as clowning by Mohamed Ben-Said, magic, and pantomimes. The feats of magic were to be performed by Mr. Dalo, whose act is billed here as "Escamotage."

\$ 1,000-1,500

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GALE, JOHN

Gale's Cabinet of Knowledge...  
*London: 1796, 1797, and 1800*

LOT INCLUDES: Gale's Cabinet of Knowledge... *London: W. Kemmish, 1796*. 12mo (175 x 98 mm). Early ownership signature of Sylvia Jackson on title, woodcut headpieces, 6 folding plates at end; a few stray spots, minor offsetting, one or two marginal tears.



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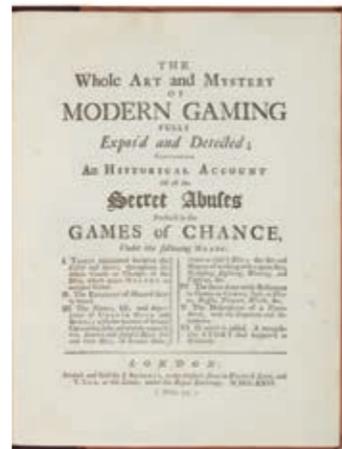
Contemporary calf, flat spine with gilt bands and lettering-piece; extremities rubbed, some repairs to spine. FIRST EDITION. ESTC T64267; Toole Stott, *English Conjuring* 307. — Gale's Cabinet of Knowledge... *London: James Wallis, 1797*. 12mo (174 x 100 mm). Woodcut headpieces, 6 folding plates at end; scattered foxing, some offsetting, one or two marginal tears. Contemporary three-quarter calf and marbled paper-covered boards, flat spine with black morocco letting-piece, edges speckled red; overall rubbed, joints weak. SECOND EDITION CONSIDERABLY ENLARGED. ESTC T65232; Toole Stott, *English Conjuring* 308. — Gale's Cabinet of Knowledge... *London: J. Wallis, 1800*. 12mo (175 x 100 mm). Six plates; early ownership signature on title crossed out, foxing, offsetting, some browning, a few closed marginal tears. Rebound to style, full brown calf. THIRD EDITION, WITH MANY VALUABLE ADDITIONS. ESTC T64311; Toole Stott, *English Conjuring* 309.

Group lots not subject to return.

THE FIRST, SECOND, AND THIRD EDITION OF GALE'S CABINET OF KNOWLEDGE

A significant portion of this miscellany—expanded in 1797, and then again in 1800—is devoted to magic, including guidance on how to make a card jump out of a pack, how to guess a person's thoughts, how to make water in a glass appear to boil, and numerous other tricks.

\$ 2,000-3,000



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(UNETHICAL GAMBLING PRACTICES)

The Whole Art and Mystery of Modern Gaming fully Expos'd and Detected; Containing an Historical Account of all the Secret Abuses Practis'd in the Games of Chance. *London: Printed and Sold by J. Roberts, and T. Cox, 1726*

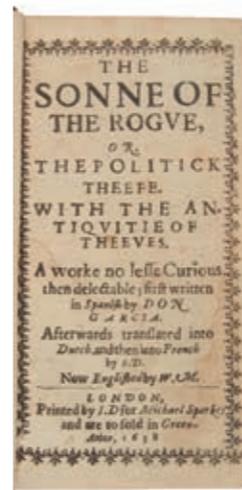
4to (245 x 191 mm). Numerous tables, one diagram, woodcut factotum, head- and tailpieces. A FINE, BRIGHT COPY. Later burnt orange boards, maroon cloth spine lettered gilt.

An eighteenth-century exposé of crooked gambling that gives detailed information about dodges with dice and cards, including a lengthy chapter on Faro. According to Jessel, the text of this book was "freely borrowed from by other writers, including Richard Seymour," whose *Compleat Gamester* was a classic text of the era which ran into some dozen editions or more.

REFERENCES

ESTC 80699; Jessel 615; Toole Stott 703

\$ 2,000-3,000



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GARCIA, CARLOS

The Sonne of the Rogve, or, The Politick Theefe with the Antiquitie of Theeves: A Worke No Lesse Curious then delectable; first writen in Spanish by DON GARCIA. Afterwards translated into Dutch and then into French by G. B. New Englished by W. C. M. *London: Printed by J. D[awson] for Michael Sparkes, 1638*

12mo (140 x 76 mm). Title within ornamental border, woodcut headpieces and initials; lacks blank A1 as usual, title-page and preliminaries toned, some light dampstaining in first half of text. Crushed red morocco paneled gilt, gilt cornerpieces, spine and edges gilt; rebound with original spine laid down.

A variant issue of the first edition.

REFERENCES

ESTC S4312; STC 11550.4

\$ 3,000-5,000



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GEORGE (GROVER GEORGE)

Triumphant American Tour. George the Supreme Master of Magic. 18 People, Car load of Scenic Effects. *Cleveland: The Otis Lithograph Co., ca. 1924 (no. 41639)*

Color lithograph poster (27 3/4 x 40 3/4 in.; 678 x 1035 mm). Laid down on linen.

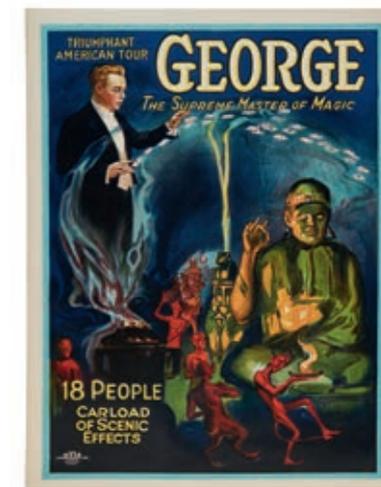
By the second decade of the twentieth century, "[t]he most famous illusionists no longer had to describe their tricks in their posters, but could attract spectators simply by having their faces plastered all over town. ... [This] poster created for George ... foreshadows the visual language of horror films" (*Illusions*, p. 173). A brilliant, fresh and bright impression.

George's American tour was not so triumphant: it was overshadowed and perhaps sabotaged by Thurston, and George spent most of his career touring Latin America.

REFERENCES

*Illusions* 166

\$ 600-800



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GEORGE (GROVER GEORGE)

Triumphant American Tour. George the Supreme Master of Magic. 18 People, Carload of Scenic Effects. *Cleveland: The Otis Lithograph Co., ca. 1924 (no. 41641)*

Color lithograph poster (26 5/8 x 20 3/8 in.; 678 x 512 mm). A few surface abrasions, tears, and minor repairs, rebounded with linen.

This poster, like others for George's tour, "promises mysteries gathered from around the world, including the spirit world" (*Magic*, p. 331). It may be a matter of interest, if not importance, that the letterer of this poster has rendered the term carload as a single compound word, while the almost exactly contemporaneous poster in the preceding lot, which is its textual (though not graphic) twin gives the term as two words. This is one of the least common posters promoting George's Triumphant American Tour.

\$ 600-800



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(GERMAN EXHIBITIONS)

A group of six broadsides

Johann Jacob Everth. *Gedani: Matthäus Deisch*, [ca. 1724-1789]. Mezzotint (318 x 220 mm). Portrait of Everth, with biographical note in German at foot, tipped on to a sheet of paper; old creases to margins affecting print, two pinholes. — Paul, Jean. [Great Show-Place of the Arts at Breslaw]. *Np*: [ca. 1820s]. Letterpress playbill (380 x 240 mm). Large woodcut vignette depicting Jean Paul's acrobatics to head, "den 30 September" handwritten at center, edges untrimmed; old horizontal fold, light spotting but with two prominent spots to head. — Herr Döbler. [A Great Art Show from the Realm of Natural Magic]. *Np*: 1830. Letterpress playbill (approx. 436 x 355 mm). Large, ornate woodcut depicting Helios and horn players at head, with "Physikalische Experimente" printed in banners, "Döbler" reverse printed at center, ruled in decorative woodcut border; two old folds, internal open tear to head, spotting and some soiling particularly at margins. — Mechanikus Weiss. [The Automaton's Reifer and Geifanzer]. *Berlangen: np*, [ca. 1830s]. Letterpress playbill (approx. 365 x 227 mm). Two woodcut vignettes at head depicting automaton figures, text ruled in decorative woodcut border, nice wide margins preserving the deckle; a few creases, one

or two spots. — Gamm, Josef. [A Glamorous and Completely Different Production ... Large Mechanical and Moveable Phantasmagoria]. *Munich: Josef Kalchner*, [1850]. Letterpress playbill (405 x 250 mm). Reverse woodcut vignette depicting automaton to center, handwritten date, time, and location, ruled in decorative woodcut border; small hole from handwritten date to foot, a few light creases, some toning and stray spots. — Lorgie & Loew. *Camera Obscura. Np: nd*. Letterpress playbill (492 x 392 mm). Large woodcut vignette depicting a magician's performance to center, location of the show handwritten at foot, ruled in decorative woodcut border; old folds, small closed tear to right margin, rubbing to foot.

A GROUP OF BROADSIDES FROM THE EIGHTEENTH AND NINETEENTH CENTURIES

In addition to featuring exhibitions of extraordinary performers, automata, conjuring, and acrobatics, each of these German broadsides contains handsome typography and engravings. A notable example from this group is a mezzotint of Johann Jacob Everth, who, though born without arms or legs, was famed for his calligraphy and drawing.

Sold as group lot, not subject to return.

\$ 2,000-3,000

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(GERMAN EXHIBITIONS)

A group of six broadsides

Die buchstäbliche Auslegung der Gesesse ... die Bilden von Otahaiti; oder: Der Triumph des Hercules. *Np*: 1812. Letterpress playbill (440 x 363 mm). Large woodcut at head depicting acrobatic strongmen forming a pyramid; small internal holes not affecting woodcut, chips with some loss to left margin, old folds, browning along folds and at edges. — Mechanikus Weiss aus Paris. *Mechanisches Theater. Np*: 1833. Letterpress playbill (435 x 360 mm). Text ruled in ornate decorative woodcut border, with a coat of arms at head from folding before the ink dried. — Becker, Ferdinand. *Bein mit dem Stiefel. Np*: 1837. Letterpress playbill (440 x 285 mm). Two woodcut vignettes depicting Becker, one of him performing a dismemberment illusion associated with Caroline Bernhardt, several typefaces; three horizontal old folds, some browning especially at edges and center fold, stray spots, some wear at edges. — Broekmann, Louis. *Affentheater. Würzburg: J. Steib*, [ca. 1860]. Letterpress playbill (445 x 365

mm). Three engraved vignettes at head depicting monkeys, dogs, and miniature horses; old folds, mild foxing, browning at bottom edge. — Schwarzenberg, Paul. *Der Russische Feuerkönig. Np*: [1866]. Letterpress playbill (430 x 365 mm). Large woodcut vignette at head depicting Schwarzenberg performing feats with fire, description printed below in cursive type; old horizontal fold, two pinholes, one or two stray spots, a little wear at edges. — Schiechl und Pellouz. *mechanischen und optischen Kunst-Kabinets. Np*: nd. Letterpress playbill (450 x 355 mm). Text ruled in decorative border, location of the performance and box office handwritten in black ink; old horizontal fold, some soiling to right margin, browning especially at fold, "99" handwritten in blue at upper left corner and to verso.

Six German playbills from the nineteenth century announcing circuses, automata, phantasmagoria, feats of strength, and acrobatic performances. Of particular note is the playbill for Louis Broekmann, who was the first to exhibit a monkey theater as a circus show.

Sold as group lot, not subject to return.

\$ 2,500-3,500



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**(GERMAN EXHIBITIONS)**

A group of four broadsides

Prachtvolles Naturalienkabinet ... Paradeplatz. *Np*: [ca. 1710]. Letterpress playbill (430 x 370 mm). Ruled in decorative woodcut border, underlining in contemporary black ink, edges untrimmed; spot to foot, short internal closed tear affecting text, old folds, "71" in blue to verso. — Steinl, Mechaniker aus Nürnberg. Grosses, mechanisches, noch nie gefehenes Kunsttheater. *Np*: [ca. 1835]. Letterpress playbill (400 x 450 mm). Two large woodcut vignettes depicting automata at head; dampstain to right margin, small hole to bottom right corner, old fold. — Grosses anatomisches Museum. *Np*: *nd*. Letterpress playbill (430 x 266 mm). Six engraved illustrations at margins; a few chips and small holes to head and foot, old horizontal fold, browning along fold, stray spots. — Mechanikus J. Weiss aus Paris. Kunstfiguren, Karousell, Kunststreifer und Seilfanzer. *Np*: *nd*. Letterpress playbill (395 x 460 mm). Three woodcut vignettes depicting automata to head, partially ruled in decorative woodcut border; old vertical fold, one or two spots, a little browning to bottom and left edges.

Handsome German broadsides from the eighteenth and nineteenth centuries, featuring automata, anatomy museums, and cabinets of curiosities.

Sold as group lot, not subject to return.

\$ 1,500-2,500



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**[GERMAN EXHIBITIONS]**

A group of four broadsides

Sachassek, Jakob und Karl. mechanisch-musikalischen Kunstfiguren. *Ulm*: *np*, 1811. Letterpress playbill (435 x 350 mm). Large woodcut vignette depicting automata to head, ruled in decorative border, left and right margins untrimmed; partially trimmed at head, old folds, a little browning along folds, some spots. — Herr Weiss, [J]. Theater der Kunste. *Np*: [1826]. Letterpress playbill (465 x 355 mm). Large woodcut vignettes depicting conjuring and automata to head and foot, hand-dated, text crossed out in contemporary black ink; short closed tear to foot, two chips to margins, old fold slightly browned, light foxing. — Herr Caitano, Herr Magrini, [the artificial Hungarian]. Hauptdivertissement nebst grossen Feuerwerke. *Augsberg*: *Np*: *nd*. Large woodcut vignette depicting a tightrope walker at head; old fold, a few small chips and holes to margins, numbers in pencil to right margin, "43" in blue on verso. — Eine Menagerie. *Np*: *J. Elsasser*, *nd*. Letterpress playbill (490 x 380 mm). Large woodcuts depicting a snake and a crocodile and head and foot, ruled in decorative border; old folds, two internal chips to margins, a few spots.

Featuring automata, tightrope walking, a menagerie, phantasmagoria and more. Each broadside contains quite large, attractive woodcuts—including of a crocodile and a snake, skeletons and magicians, tightrope walkers and mechanical performers.

Sold as group lot, not subject to return.

\$ 3,000-5,000

257

**(GHOSTS AND HAUNTED HOUSES)**

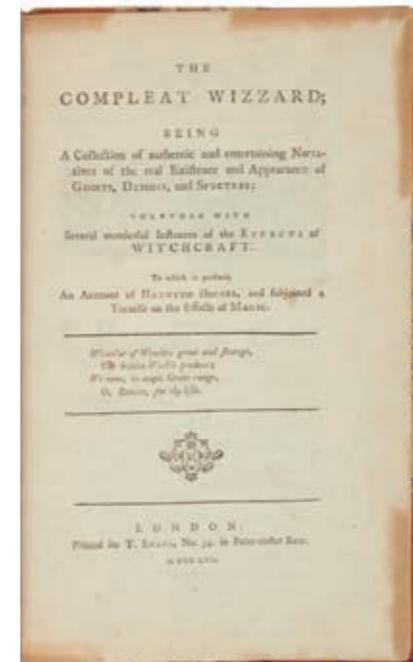
The Compleat Wizzard; Being a Collection of Authentic and Entertaining Narratives of the Real Existence and Appearance of Ghosts, Demons, and Spectres ... *London*: Printed for T. Evans, 1770

8vo (210 x 127 mm). Woodcut headpieces, tailpiece, and initials; a little offsetting from binding to edges of A1-3 and Q7-8, pagination bewitched but registration correct and complete.

FIRST EDITION. A fascinating collection of narratives on witches, ghosts, magic, ghoulish spectres, and other unexplained phenomenon. Most accounts date from the latter half of the seventeenth century and a number are of Irish or Scottish origin. Includes "The Invisible Drummer"; a haunted house at Stratford Bow; "The Appearance of the Ghost of Sir George Villiers, Father to the First Duke of Buckingham"; "The Appearance of the Ghost of OPne Mr. Bower, of Guildford, to a Highwayman in Prison"; "A Dutchman Who Could See Ghosts"; "The Demon of Glenluce, in Galloway, in Scotland"; "The Trial of of Florence Newton, an Irish Witch at the Assizes at Cork"; "Of Corps-Candles, in Wales"; "The Possessed; or the Demoniack of Surrey (i.e., Richard Dugdale); and chapters on magic and prophetic dreams.

In the closing paragraph of the preface the author warns: "But if, after all, any person should remain incredulous, and is resolved not to believe any thing of this kind, all we can say is, that he shuts his eyes against the clearest light, and that his ignorance is incurable."

\$ 4,000-6,000



257

258

**(GIANTS)**

A group of eight broadsides

Miss Melius. Commodious Rooms ... The Astonishing Giantess. [London]: Robarts, [ca. 1820s]. Woodcut royal arms to head; creases, spot to foot, some smudging to head. — The Wonderful French Giant. *London*: G. Humphrey. Engraved broadside (405 x 275 mm). Full page engraved portrait by Dighton after Wilkie; old horizontal fold, creasing at foot, some smudging to margins. — Gantonio, Joseph. Saville House ... The Young Italian Giant. [London]: W.J. Golbourn, [1857]. Letterpress handbill (290 x 150 mm). Printed on pink paper, large woodcut depicting Gantonio and audience to head, hand-dated; sunned at head and right margin, dampstain to head, short marginal tear. Tipped on to a sheet of paper. — Brice, J.J. Athenaeum, Sunderland ... The Renowned Great French Giant. *Nottingham*: Stafford & Co., [1864]. Printed handbill (190 x 125 mm). Printed on yellow paper, hand-dated; tiny chips and creases at margins, fingersolling. — Campbell, W. Egyptian Hall ... the Scottish Giant. *Gravesend*: Baynes & Carpenter, [1878]. Printed handbill (190 x 121). Printed on yellow paper, hand-dated; text a bit faded at foot, a few creases. — Chang the Chinese Giant ... Hagar, Campbell & Co.'s Dime Museum. [Philadelphia]: *np*, [1884?]. Printed playbill (490 x 360 mm). Printed on crepe paper, engraved portrait of Chang to center, decorative pictorial border in red, brown, and green, vertical and horizontal text; old folds, some spots, tape to corners. — Herr Winkelmeier. London Pavillion ... The Celebrated Austrian Giant. [London]: Smith & Co., [1887]. Letterpress handbill (190 x 127 mm). Hand-dated; uniformly sunned at foot. — Goode, Thomas. The American Colossus. [London]: John K. Chapman and Company, *nd*. Letterpress handbill (235 x 180 mm). Large woodcut depicting Goode to center; mat burn, a few spots, stain to left margin, light pencil to foot.

A group of playbills and broadsides for giants from around Austria, America, Scotland, Italy, France, and China. Featuring a beautifully decorated crepe paper broadside for Chang the Chinese Giant.

Group lots not subject to return.

\$ 2,000-3,000



258



259

259

(GIANTS AND LITTLE PEOPLE)

A group of twelve broadsides

Paap, Simon. *The Smallest Man*. *Lambeth: T. Romney, [ca. 1815]*. Letterpress handbill (225 x 153 mm). Printed on blue paper; brown spot to foot, old folds and creases. — Mr. Smith, et al. *Wonders will Never Cease! ... the Northamptonshire Youth!* *Lambeth: T. Romney, [1821]*. Letterpress handbill (273 x 142 mm). Large woodcut royal arms to head, hand-dated at foot; stray spots, browning at bottom edge, piece of paper adhered to recto. — Don Santiago de los Santos. *King of All Dwarfs and His Wife*. *London: Jaques, [ca. 1836]*. Letterpress handbill (225 x 145 mm). Woodcut portrait of Don Santiago and his wife to center; old horizontal fold, creases, browning to upper corners. — Eleizegui, Joachim. *The Spanish Goliath!* *[London]: np, [1847]*. Printed handbill (253 x 185 mm). Hand-dated at head; old fold, a little offsetting. — Admiral Van Tromp. *The Smallest Man in the World*. *[London]: Crocier & Mullin, [1849]*. Printed handbill (250 x 190 mm). Hand-dated at head; a few pinholes, tiny chips at margins. — The Fairy Queen. *Now exhibiting at the Cosmorama Rooms ... The Wonder of the Age*. *[London]: Crozier & Mal[...], [1850]*. Printed handbill (252 x 185 mm). Hand-dated at head; old folds, chipped at bottom right corner. — The Lapland Giantess. *The most Extraordinary Novelty in London!* *[London]: Percival, [1851]*. Printed handbill (185 x 130 mm). Hand-dated in ink at head; tipped on to a sheet of paper, three marginal tears where tipped on, tiny chip at head. — General Tiny Mite, Colonel Chang Yu Sing. *A Few Words Respecting Giants and Midgets*. *London: np, [1883]*. Hand-dated in ink at head; a few spots. — Hartley, Daniel,

Thomas Bartlett. *The Great Goliath ... [and] the Devonshire Swarf*. *Lambeth: J.W. Peel, nd*. Letterpress handbill (250 x 120 mm). Printed in several typefaces; a little browning, creasing and some small chips to margins. — Hatch, Isaiah A. *The Little Man ... Lines Composed by Olivia C. Harriman*. *Np: [ca. 1889]*. Printed broadside (250 x 146 mm). Ruled in decorative border; stray spot, creases. — Emanuel, Colibri and David. *Gebirgs-Riese oder Riese aller Riesen ... in Begleitung der briden Bwerge*. *Mitau: [...] Steffenhagen und Sohn, nd*. Letterpress playbill (615 x 480 mm). Large woodcut vignette to center, two smaller woodcuts to head, vertical and horizontal type; long repaired tear at center, short closed tear to left margin, two old folds, a few creases at corners. — Fairy Queen. *Now Exhibiting at H. Worster's ... The Smallest Living Wonder in the World*. *[London]: np, nd*. Letterpress handbill (190 x 130 mm). Printed in blue; chipped at foot and right margin, small internal tear at head, paper adhered to verso at corners.

Handsome broadsides pertaining to giants and little people. While many of the playbills feature only one performer, some advertise duos being exhibited together, in order to further exaggerate their sizes: "The Great Goliath ... [and] ... As a contrast ... the Devonshire Dwarf"; "I now produce and show before you the greatest contrasts ever witnessed ... viz:— Colonel Chang Yu Sing | General Tiny Mite." Included among the playbills is a broadside of verse composed by "Olivia C. Harriman, of Wellfleet, Mass., at the age of eleven years" upon witnessing Isaiah A. Hatch.

Sold as group lot, not subject to return.

\$ 2,000-3,000

260

GIBSON, SOLOMON

*The Complete fortune-Teller, and Art of Hocus-pocus ... London: Printed for M. Thrush, 1760*

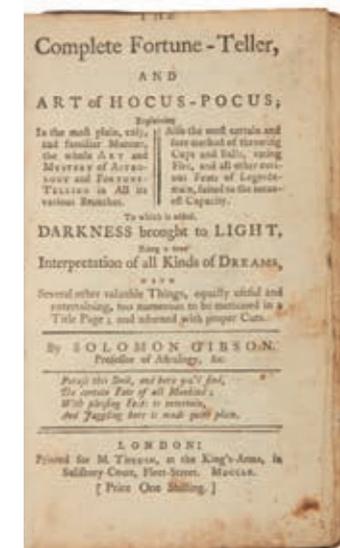
12mo (152 x 95 mm). 3 woodcut text illustrations; light browning, marginal tear on F1, some leaves roughly opened. Contemporary boards; very worn, spine perished, upper board detached, attempted repair with cloth bookbinding tape.

A rare imprint, not known to ESTC or Worldcat, and no copies sold at auction in recent memory except for a 1795 edition. The work treats astrology, dream interpretation, palmistry, how to read signs on the body such as frown lines and moles, with chapters on card and other magic tricks.

REFERENCES

*Exemplars*, p. 81; not in ESTC or Toole Stott

\$ 6,000-8,000



260

261

MADAME GIRARDELLI

*Fire, Fire. The Only Female Salamander in the World. London: Roberts, ca. 1814*

Handbill (250 x 185 mm). Numerous fonts; old folds, creasing, sort closed tear, a few spots.

Josephine Girardelli "arrived from the Continent in 1814 with claims of royal patronage... Appearing at Mr. Laxton's Rooms, 23 New Bond Street, the Signora put boiling lead in her mouth (on which she happily showed the imprint on her teeth). She walked barefoot on a red-hot iron bar and passed the bar over various parts of her body. She washed in aquafortis and put boiling water in her mouth" (*LP&FW* 258).

REFERENCES

*LP&FW*, pp. 258-261

\$ 800-1,200



261

262

MADAME GIRARDELLI

*The Celebrated Fire Proof Female. London: W. Fores, [1818]*

Etching (362 x 245 mm). Handcolored; old folds, marginal browning and chipping.

Renowned for "passing a lighted candle under her arms, dropping sealing wax on her tongue, and cooking eggs 'fit for eating' while holding boiling oil in her hands" (*Jay* 259).

REFERENCES

*Jay*, *LP&FW* 258-261

\$ 1,000-1,500



262



263

263

[GIULIANI, FILIPPO]

Vera, e reale scelta di giochi di carte, e di mano. *Vienna and Trento: np, [ca. 1678-1681]*

Small 8vo (146 x 101 mm). Woodcut Hapsburg arms on title-page; imprint cropped, A5-8 stained in lower right corner. Early pink speckled wrappers; sewing loose, detached from wrappers.

The full title reads in translation: "Real and true selection of card tricks and sleight of hand with some wonderful out-of-print secrets and now published by myself Filippo Giuliani, also called Lo Scotto. Great Drinker of Water and professor of various medicinal Secrets, which will be revealed by talking with him Since he is still the Chemist of his Imperial Majesty and of six Kings and many Princes of Europe."

Happel tells in his memoirs of a water-spewer in Hamburg around 1680, who drank up to 30 glasses of water a day, and spewed them back up in the form of different wines, spirits and perfumes. Perhaps he is identical with the Jouliani Scotto who appeared in Paris in 1678 under the name "Le Grand Scot Romain" and filed a petition with the police 12 March 1681 against French actors who had prevented him from staging his performances. His advertisement read: "The great Scot will drink an unbelievable amount of water, which he will change into wine of every kind, milk, beer, ink and fragrant liquids of different scents . . . He will cause lettuce to come out of his mouth, as fresh as it is when sold in the marketplace, two plates with live fish, roses, carnations, tulips and many other flowers, as lovely and fresh as they grow in a garden in springtime, live birds, 300 or 400 gold pieces, neckties, cuffs, lace, ribbons and a thousand other oddities, which one cannot describe and which appear to go beyond the powers of the imagination" (E. G. Happel, *Größte Denkwürdigkeiten der Welt oder Relationes curiosae*. Hamburg, 1683).



264

REFERENCES

*Exemplars*, p. 81

\$ 6,000-8,000

264

MONSIEUR GOUFFE

Theatre, Sheffield. The Wonder of the Age. Monsieur Gouffe ... The Island Ape. *Sheffield: H. A. Bacon, [1828]*

Broadside playbill (475 x 160 mm). Printed on light gray paper in an assortment of types, large woodcut showing Monsieur Gouffe in his ape costume; not examined out of frame, laid down, old folds, some offsetting and minor soiling, possible restoration along lower left margin. Matted, framed, and glazed with Plexiglas.

This provincial bill of 1828 features his major theatrical vehicle, "The Island Ape." Gouffe, we are told, "will exhibit his Wonderful Tricks, Leaps, Balance &c., which have excited the Curiosity and Astonishment of the Metropolis, and raised a doubt in the mind of Thousands Whether He Be A Monkey Or A Man" (*EE*, p. 84).

REFERENCES

*Exemplars*, p. 250; *EE*, pp. 84-85

\$ 800-1,200



265

265

[GRAHAM, JAMES AND GUSTAVUS KATERFELTO]

The Quacks. *London: W. Humphrey, 17 March 1783*

Engraved print (254 x 355 mm). Matted, framed, and glazed with Plexiglas.

TWO RENOWNED QUACKS DEMONSTRATE THE SUPERIORITY OF EACH OTHER'S EXPERIMENTS AND INVENTIONS IN THIS SATIRICAL PRINT. On the left, Graham, a quack, fashionable doctor, and visionary, stands on the glass insulators used in his experiments with electricity, which are placed on top of a podium in the form of an E.O. (gaming) table, a reference to the illegal gambling he patronized at his residence. He straddles a long tube signed "Prime Conductor | Gentle restorer | Largest in the World." Behind the table stand two gigantic porters employed at his medical establishment on fashionable Pall Mall in London, named "Gog and "Magog." The placard around Gog's neck, "The Temple of Health & of Hymen," is a reference to Graham's "Celestial bed" for curing sterility. For fifty pounds a couple could spend a night on the bed which was borne up on forty pillars of colored glass, perfumed with flowers and spices, and humming with vivifying electricity. Graham once declared: "The barren certainly must become fruitful when they are powerfully agitated in the delight."

On the right side of the image, his opponent—the quack, conjurer, and showman Katerfelto—crouches next to a cylindrical conductor signed "Positively Charg'd." The trident inserted in the rear of the conductor touches a grindstone turned by the devil. Electric sparks shoot from the front end and from Katerfelto's right thumb and index finger. Some sparks drop on a toy cannon that is aimed at Graham. His podium is an open container constructed of flimsy planks posted with a sign "Reservoir for Dead Insects destroy'd by Dr. Katterfelto." Katerfelto arrived in Britain in 1776 and performed in London from 1780 to 1784. The widespread flu epidemic of 1782 made him famous as a quack, when he

used a solar microscope to show images of microbes (i.e., his "insects") he believed were its cause. He was an accomplished conjurer, performing with an "evil" black cat and lectured on electricity and magnetism, inventing the terms "styangraphy, palenchics, and caprimantic arts" to impress his audience.

REFERENCES

Catalogue of Prints and Drawings in the British Museum, Division I, political and personal satires, v. 5, no. 6325. See [https://www.britishmuseum.org/collection/object/P\\_1868-0808-4952](https://www.britishmuseum.org/collection/object/P_1868-0808-4952)

\$ 1,500-2,500

266

GREEN, J. H. (JONATHAN HARRINGTON)

An Exposure of the Arts and Miseries of Gambling... *Cincinnati: U. P. James, 1843*

12mo (180 x 110 mm). Numerous charts and diagrams; dampstained and foxed. Full modern brown calf, retaining original lettering piece spine sunned.

FIRST EDITION, AND THE FIRST ACCOUNT OF CHEATING AT POKER

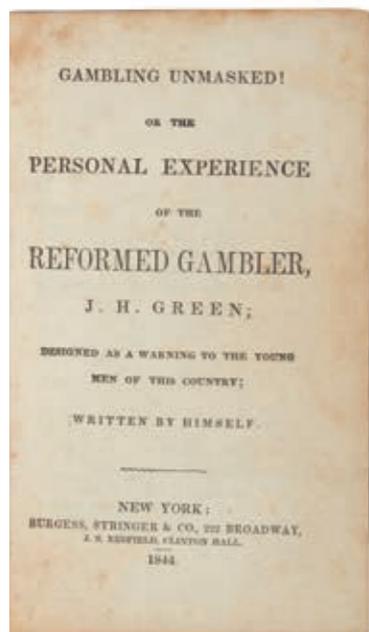
Green, a reformed gambler, wrote a number of works on cardsharps, counterfeiters, and other western characters as a warning against the paths of evil. The first of these was *Gambling Unmasked* (see following lots). The present title predates that edition, and is unrecorded in Howes and Sabin.

REFERENCES

Toole Stott 1063

\$ 2,000-3,000

266



267

267

**GREEN, J[ONATHAN] H[ARRINGTON]**

Gambling Unmasked! Or, the Personal Experience of the Reformed Gambler ... Designed as a Warning to the Young Men of this Country. *New York: Burgess, Stringer & Co.; J. S Redfield, 1844*

12mo (152 x 96 mm). 9 wood-engraved plates, including frontispiece; some scattered spotting and staining to text and plates. Publisher's brown cloth blocked in blind, gilt emblem of cornucopia filled with playing cards, peach-coated endpapers; spine rebacked, front endpapers soiled repair to hinge, lacks rear free endpaper.

FIRST EDITION. Another copy, in publisher's cloth.

**REFERENCES**

Howes G365; Jessel 664; Toole Stott 1066

**\$ 800-1,200**

268

**GREEN, J[ONATHAN] H[ARRINGTON]**

Gambling Unmasked! Or, the Personal Experience of the Reformed Gambler ... Designed as a Warning to the Young Men of this Country. *New York: Burgess, Stringer & Co.; J. S Redfield, 1844*

12mo (149 x 95 mm). 9 wood-engraved plates including frontispiece; occasional spotting. Publisher's pale green wrappers with wood-engraved emblem of a cornucopia filled with playing cards on front wrapper, copper green endpapers, some light rubbing and soiling, upper joint split but intact. Housed in a sturdy card box.

FIRST EDITION IN ORIGINAL WRAPPERS, being "[a] reformed gambler's adventures among brother card sharps, along the Mississippi from Kentucky to Louisiana" (Howes). The final page contains a notice from the *Lutheran Observer*, praising Green for being "engaged in developing the heartless cruelties of gambling, and the impositions and villanies [sic] practised by the 'sporting gentry' to the pecuniary and moral destruction of thousands of our country."

**REFERENCES**

Howes G365; Jessel 664; Toole Stott 1066

**\$ 1,200-1,800**

269

**GREEN, J[ONATHAN] H[ARRINGTON]**

Gambling Unmasked! Or, the Personal Experience of the Reformed Gambler ... Designed as a Warning to the Young Men of this Country. *New York: Burgess, Stringer & Co.; J. S Redfield, 1844*

12mo (149 x 95 mm). 9 wood-engraved plates including frontispiece; spotting, dampstaining at margin, ownership inscription in pencil to initial blank. Publisher's pale green wrappers with wood-engraved emblem of a cornucopia filled with playing cards on front wrapper; wrapper worn, with some loss to front, rear, and spine panels, rubbing and soiling.

FIRST EDITION IN ORIGINAL WRAPPERS. Another copy.

**REFERENCES**

Howes G365; Jessel 664; Toole Stott 1066

**\$ 1,000-1,500**



269

270

**GREEN, J[ONATHAN] H[ARRINGTON]**

The Secret Band of Brothers, or, The American Outlaws. *Philadelphia: Printed for the Author, 1848*

12mo (184 x 114 mm). Engraved frontispiece by Brightly on tinted paper, 4 engraved plates by Darley, 3 text illustrations; some scattered foxing to text, plates heavily foxed. Full black morocco, large gilt rococo cartouche within filleted border, the spine in 6 compartments gilt; edges gilt; lacking rear free endpaper, extremities a trifle rubbed.

Third edition.

**\$ 700-1,000**

271

**GREEN, J[ONATHAN] H[ARRINGTON]**

Gambling in Its Infancy and Progress; or a Dissuasive to the Young Against Games of Chance. *New York: Lewis Colby, 1849*

12mo (152 x 95 mm). Engraved frontispiece and 4 plates, 12 pages of advertisements at the end; title-page and first 4 leaves chewed in upper right corner, scattered foxing throughout, frontispiece and plate opposite p. 60 foxed, plate opposite p. 10 stained at fore-edge. Publisher's green cloth blocked in blind with gilt emblem of a cornucopia overflowing with playing cards on front cover, spine gilt, peach-colored endpapers with publisher's advertisements printed on pastedowns; faded, embossing flattened, two internal tears to upper joint.

FIRST EDITION. An admonishment to the young on how innocent games can lure them into the wicked and deleterious habit of gambling, as well as other nasty vices including smoking, lying, disobeying parents, and breaking the Sabbath.

**\$ 700-1,000**

272

**GREEN, J[ONATHAN] H[ARRINGTON]**

Twelve days in the Tombs; Or, a Sketch of the Last Eight Years of the Reformed Gambler's Life. *New York: William Taylor, 1850*

12mo (191 x 114 mm). Faint dampstaining along top margin, light scattered foxing throughout. Publisher's light brown cloth blocked in blind, yellow coated endpapers, spine lettered gilt; free endpapers lacking, several tears along joints and spine head.

FIRST EDITION. Green's memoirs of his life as a gambler, and of his swift reform after twelve years as one of the most skilled players in the United States. After his reform he became a zealous crusader against illegal gambling, writing several important works exposing the tricks of the trade and encouraging rehabilitation from vice.

**REFERENCES**

Sabin 28535

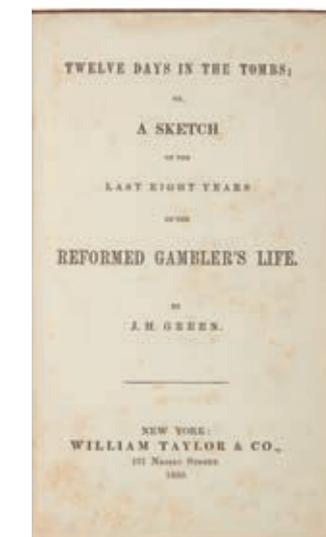
**\$ 1,500-2,500**



270



271



272



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273

**GREEN, J[ONATHAN] H[ARRINGTON]**

Twelve days in the Tombs; Or, a Sketch of the Last Eight Years of the Reformed Gambler's Life. *New York: T. W. Strong; Boston: G. W. Cottrell & Co., 1851*

12mo (178 x 114). A very bright and fresh copy. Publisher's brown cloth blocked in blind, spine lettered and ornately decorated gilt; minor losses to spine ends, short splits at top and bottom of lower joint.

The second edition, following the first of the previous year. Scarce: only one copy has sold at auction in 2015, and Worldcat locates six copies in American institutions.

**\$ 1,500-2,500**

274

**GREEN, J. H. (JONATHAN HARRINGTON)**

Twelve Days in the Tombs; Or, a Sketch of the Last Eight Years of the Reformed Gambler. *New York: T.W. Strong, 1851*

8vo (194 x 115 mm). Tissue repairs to title, pp. 83-88 torn with tissue repairs, foxed. Pictorial wrappers; deacidified, expertly repaired, and sewn, foxing and staining, some chips, backed with new paper.

ONE OF THE RAREST WORKS IN GREEN'S CANON



274

SECOND EDITION, of Green's memoirs, chronicling his life as a gambler, and his subsequent reformation. For twelve years he'd been regarded as one of the most accomplished card players in the U.S. Leaving this life in his wake, Green wrote numerous works exposing the tricks of the trade, and encouraging others to follow his example and reconsider their ways.

RARE, PARTICULARLY IN WRAPPERS.

**REFERENCES**

Cf. Sabin 28535

**\$ 3,000-4,000**

275

**GREEN, JONATHAN H[ARRINGTON]**

The Gambler's Life, Or, The Adventures, and Personal Experience of Jonathan H. Green. *Philadelphia: T. B. Peterson, ca. 1857*

8vo (1894 x 114 mm). Mezzotint portrait of Green by W. Warner, 6 engraved plates; scattered foxing throughout but not affecting plates. Publisher's brown cloth blocked in blind, spine lettered gilt with gilt vignette of a card player, publisher's yellow advertisements (under the name T.B. Peterson & Brothers) used as endpapers; spine faded with minor wear to spine ends.

FIRST EDITION.

**\$ 700-1,000**

276

**GREEN, JONATHAN H[ARRINGTON]**

Gambling Exposed: A Full Exposition of All the Various Arts, Mysteries and Miseries of Gambling. *Philadelphia: T.B. Peterson, 1857*

8vo (184 x 127 mm). Engraved frontispiece and 6 engraved plates, one full-page text illustration of card manufactories, 10-page publisher's advertisements at the end (under T.B. Peterson's name only); scattered foxing and staining throughout, edges browned, remnants of a paper insert adhering to p. 51 slightly obscuring a few words. Publisher's red cloth blocked in blind, spine with gilt lettering and vignette, publisher's yellow advertisements used as endpapers (under "T.B. Peterson & Brothers"); some soiling and rubbing to covers, gilt on spine and joints slightly rubbed, minor wear to spine ends.

ASSUMED FIRST EDITION. Another condemnation of gambling from the zealous "Reformed Gambler" himself. Green's works are among the most important devoted to early American gambling.

**REFERENCES**

Howes G365; Jessel 662; not in Toole Stott

**\$ 700-1,000**

277

**GREEN, JONATHAN H[ARRINGTON]**

Gambling Exposed. A Full Exposition of All the Various Arts, Mysteries and Miseries of Gambling. *Philadelphia: T. B. Peterson and Brothers, 1857 [?1858]*

8vo (184 x 127 mm). Engraved frontispiece and 6 engraved plates, one full-page text illustration of card manufactories, publisher's 10-page advertisements at the end; in very good condition. Publisher's brown cloth blocked in blind and embossed with the firm name "T. B. Peterson & Brothers," spine gilt-stamped, yellow-coated endpapers; spine lightly faded and rubbed.

Another copy with a variant title-page imprint and binding, both employing the firm name of "T. B. Peterson and Brothers." Although the copyright notice reads 1857, one source starts that Theophilus's brothers George and Thomas joined his company in 1858 ( <http://www.tsarthur.com/publishers/peterson.html>).

**REFERENCES**

cf. Howes G365; Jessel 662; not in Toole Stott

**PROVENANCE**

Mrs. C--- Nelson (ownership inscription on blank recto of frontispiece dated Philadelphia, 1867) — Joseph ?P. T. Nelson (small red stamp on front free endpaper)

**\$ 700-1,000**

278

**GREEN, J[ONATHAN] H[ARRINGTON]**

Gamblers' tricks with cards, exposed and explained. *New York: Dick and Fitzgerald [?1860 or later]*

12mo (175 x 114 mm). Copyright on title-page verso dated 1859, 7 wood-engraved text illustrations, heading above title reads "One Hundred Tricks with Cards," 3 pages of publisher's advertisements in front and 46 pages of advertisements at the end. Publisher's paper boards (pictorial front cover comprising a border of arrayed playing cards and advertisements on rear cover), puce cloth spine, one leaf each of advertisements laid down as front and rear pastedowns; upper label rubbed with minor losses, spine faded and stained.

In this work, Green offers intelligence on games such as Dog Loo, Whist, Thimbles (or cups), and Poker and on techniques such as palming, lapping, forcing cards, shuffling, cutting, dealing, stocking the pack, and cogging dice. In addition, he also discusses horse racing, and nailing a card to a wall by pistol shot. Ironically while exposing the tricks of the trade, Green provides a tutorial for aspiring gamblers, cheats, and grifters.

Toole Stott provides an incorrect publication date of 1850—William Brisbane Dick and Lawrence R. Fitzgerald did not establish their publishing firm on 18 Ann Street until 1858. Given the extensive catalogue of Dick & Fitzgerald's publications at the end, this must have been a later issue of the work.

**REFERENCES**

Toole Stott 324 (dated 1850)

**\$ 800-1,200**

279

**GREEN, J[ONATHAN] H[ARRINGTON]**

Gamblers' Tricks with Cards, Exposed and Explained By ... The Reformed Gambler. *New York: Dick & Fitzgerald, [?1860 or later]*

12mo (178 x 108 mm). Copyright on title-page verso dated 1859, 7 wood-engraved text illustrations, heading above title reads "One Hundred Tricks with Cards," publisher's copious 46-page catalogue at end; title-page toned, extended and remargined, scattered foxing to contents leaf otherwise a very clean copy, fore-edge of terminal leaf of catalogue repaired. Rebound in marbled boards, black cloth spine and black endpapers.

Another copy.

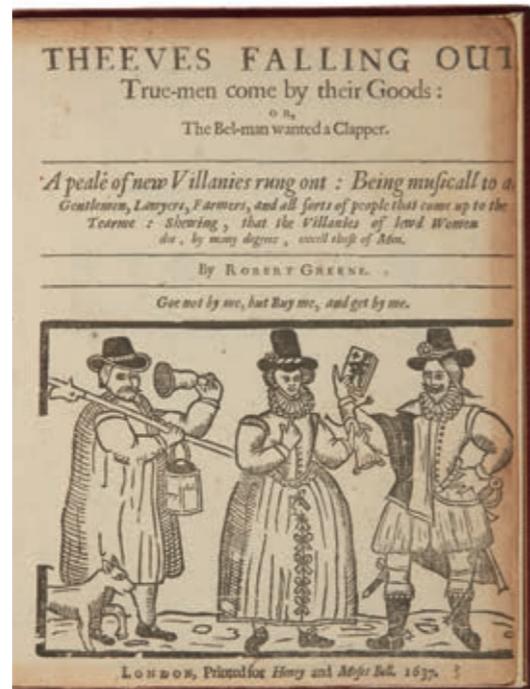
**REFERENCES**

Toole Stott 324 (dated 1850)

**\$ 700-1,000**



281



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**GREEN, JONATHAN HARRINGTON**

*Gambling Exposed: A Full Exposition of All the Various Arts, Mysteries and Miseries of Gambling. Philadelphia: T. B. Peterson and Brothers, 1857 [but probably 1870s or 1880s]*

8vo (184 x 127 mm). Engraved frontispiece and 6 engraved plates, one full-page text illustration of card manufactories, publisher's 2-page advertisement at the end; scattered foxing and staining, particularly in the first and last third parts of the text, but plates relatively unaffected. Light brown cloth stamped in black and gold, brown-coated endpapers; spine a tad dull, minor wear to spine ends.

Part of Peterson's "Dollar Series" of "Good Novels" and other works, published in black and gold. It has been speculated that the book was issued later since the style of the binding is more typical of the 1870s and 1880s.

**REFERENCES**

cf. Howes G365; Jessel 662; not in Toole Stott

**\$ 700-1,000**

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**GREEN, JONATHAN HARRINGTON**

A group of 3 works by the "Reformed Gambler"

Comprising 2 copies similarly bound in wrappers but with variant titles and pagination, 12mo (178 x 114 mm to 203 x 121 mm).

One Hundred Tricks with Cards/Gamblers' Tricks with Cards, Exposed and Explained. *New York: Dick & Fitzgerald, [?1859]*. Illustrated, total of 114 pp. Pale green pictorial wrappers, priced 30 cents. — An Exposition of Games and Tricks with Cards. *New York: Dick & Fitzgerald, [1859]*. Illustrated, total of 96 pp. Green pictorial wrappers titled "One Hundred Tricks with Cards/Gamblers' Tricks with Cards, Exposed and Explained" (priced 25 cents with advertisement "Just Published" [for W.H Cremer's] "The Secret Out"); wrappers slightly soiled. — An Exposure of the Arts and Miseries of Gambling. Boston: Redding & Co., 1845. Pictorial and letterpress titles, 6 plates and 3 text illustrations; scattered foxing, plates browned. Publisher's brown embossed cloth, gilt emblem of cornucopia on front cover, gilt spine.

**\$ 1,200-2,500**

282

**GREENE, ROBERT**

*Theeves falling out: True Men Come by Their Goods, or, the Bel-man Wanted a Clapper. London: Printed for Henry and Moses Bell, 1637*

4to (181 x 133 mm). Woodcut illustration on title-page, text in black letter, woodcut initials, printer's ornaments; bottom margin of F3 dampstained, lacks final blank F4. Full crushed reddish brown morocco by Sangorski and Sutcliffe, gilt-ruled turn-ins, spine lettered gilt.

First published in 1592 as *A disputation, betweene a hee conny-catcher, and a shee conny-catcher*. It was one of the series of pamphlets on the Elizabethan underworld that Greene (1558–1592) composed towards the end of his life.

**REFERENCES**

ESTC S103405; STC 12238

**PROVENANCE**

Sion College Library (stamp on title-page verso) (Sotheby's London, 20 July 1989, lot 28, sold to Bernard Quaritch)

**\$ 3,000-5,000**

283

**GRÉGOIRE ET ALBERTINA**

*Grégoire et Albertina Champions Patineurs Jongleurs Original. Paris: Affiches Paul Cos, ca. 1900*

Color lithograph poster (41 1/4 x 29 3/8 in.; 1049 x 747 mm). A very little wrinkling and a few tiny chips at edges, rebacked with linen.

A champion roller skating act.

**\$ 800-1,200**

284

**GREVE, WILHELM**

*Natuur- en Geschiedkundige Verhandeling, over de Reuzen en Dwerger ... Amsterdam: J. C. Sepp & Zoon, 1818*

8vo (216 x 140 mm). Handcolored engraved frontispiece of Frederika Ahrens and 5 handcolored engraved plates, double-sided folding engraved

plate loosely laid in; A FINE, BRIGHT COPY. Contemporary green paper boards, abbreviated title printed on front cover within ornamental border; faded, spine rather sunned and abraded.

FIRST EDITION of this review of giants and dwarves. Five of the plates depict sixteen unusually tall or short people, to scale in descending order of height. These include contemporary, historical, and legendary figures such as the biblical Goliath of Gath, the court dwarf of Kaiser Augustus, an 8-foot teenager (a young woman), the seventeenth-century salmon fisherman Gerrit Bastiaansz, etc. The folding plate records Bastiaansz's shoe sole size at ages 10 and 21, measuring 267 and 356 mm, respectively. Frederika Ahrens, featured in the frontispiece, was a stout young woman exhibited at the Amsterdam fair in 1818.

**REFERENCES**

Landwehr, *Studies in Dutch Books with Coloured Plates* 70; Toole Stott II, 2711; Waller 3738 (with 5 plates); Wellcome III, p. 164

**\$ 1,500-2,000**

285

**GRIGG, JOHANNES**

*Etched portrait. Np: [nd, but early 18th century]*

Letterpress broadside (310 x 190 mm). Large etched illustration, featuring two portraits of Grigg in one image, description of Grigg at foot; a little foxing, short tear to right margin, rebacked at head and foot.

The broadside features the interesting pictorial choice to portray Grigg twice, seemingly in the same room—at once seated on the floor, and yet also behind him, down an ornate hallway, he is seated at a table performing with his cups and balls. Johannes Grigg was a one-armed, legless performer originally from Papa, Hungary. He performed with cups and balls in Stockholm in 1734, and was a contemporary of Buchinger.

**\$ 800-1,000**



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286

GYNGELL, G.

By Permission of the Right Worshipful Mayor...First Time here, the Original and Much-Improved Ergascopia or Phantasmagoria! *Hull: Thomas Topping, 1827*

Broadside (446 x 182 mm). Numerous fonts, woodcut vignette of a conjuring at top; old folds with tissue reinforcements on verso, marginal browning, one or two marginal chips.

"An exhibition demonstrative of those Optical Delusions which, in the 'long by gone times' were too often resorted to by the Priesthood, and those persons called Conjurers, to astonish and intimidate those unacquainted or unsuspecting of Arts (designated Miracles), which not unfrequently unhinged the mind, and worked it up to phrenzy [sic]" (broadside text).

REFERENCES

*Exemplars*, p. 187; *EE*, p. 32

\$ 1,500-2,500



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HADDOCK, [MARSDEN]

At the Mechanic Theatre... Will be Exhibited, The Androides. [*London: ca. 1796-98*]

Printed handbill (185 x 115 mm); old folds, a bit of finger-soiling.

A charming handbill advertising Mr. Haddock's automata: The Writing Automata, the Fruiterer, the Liquor Merchant and Water Server, and the Highland Oracle.

\$ 800-1,200

288

HADDOCK, [MARSDEN]

Will be closed the last Week in July Inst. Telegraph, Exhibited Upon Mechanical Principles, by an Automaton Figure, at the Androides. [*London: Geoghegan(?), ca. 1798*]

Letterpress broadside playbill (515 x 195 mm). Printed in black ink with assorted metal types, woodcut vignette of Haddock's telegraph machine; old folds, browning across a portion of the woodcut.

See preceding lot.

REFERENCES

*cf. Exemplars*, p. 177, and *EE*, pp. 58-59

\$ 800-1,200



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[HADDOCK, MARSDEN]

Androides; Or, Animated Mechanism. [*London*]: np, [ca. 1790s]

Letterpress handbill (220 x 135 mm). Printed in black on blue paper; wear to edges, some finger-soiling at margins. Tipped on to a sheet of paper.

Mr. Haddock was, by the end of the eighteenth century, "one of the best-known exhibitors of automata in England" (*EE*). In addition to the headlining automaton, The Volunteer, the playbill here features four of his most acclaimed attractions: The Writing and Drawing Automaton, the Highland Oracle, the Liquor Merchant, and the Highland Oracle. The first "was a mechanical boy about the size of a five-year-old who would draw pictures of a lion, tiger, elephant, camel, bear, horse or stag, and 'write any word, words, or figures in a round legible hand'"; the Oracle was "an automaton mind-reader in Scottish Highland dress who would strike his shield with his sword to calculate time or various arithmetical problems"; and The Liquor Merchant "would stand by a cask and deliver any of sixteen requested beverages" (*EE*).

"When his successor Thomas Weeks died, more than thirty-five years later, the Androides were put on the auction block with this explanation:

'This exhibition, the invention of the late Mr. Haddock, was exhibited with the greatest success some years back, in Norfolk Street, Strand, to very crowded audiences. It consists of a number of small figures, and others the size of life, which go through a series of amusing performances; the whole of which is moved by an invisible agent'" (*EE*).

REFERENCES

*EE*, p. 58

\$ 1,500-2,500

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HADDOCK, [MARSDEN]

For Three Weeks only. Telegraph, Exhibited Upon Mechanical Principles, by an Automaton Figure, at the Androides. [*London*]: Geoghegan, [ca. 1798]

Broadside playbill (502 x 189 mm). Printed in black ink on blue-grey paper, woodcut vignette of Haddock's telegraph machine; light scattered soiling, creasing, horizontal folds, a few small marginal chips. [FRAMED WITH]: Sample of writing by Haddock's automaton. Four lines within a decorative oval flourish signed "The Automaton," mounted on card (83 x 153 mm); light soiling. Framed, matted, and glazed with Plexiglas.

At the end of the eighteenth century one of the best-known exhibitors of automata in England was Mr. Haddock. The playbill for his appearance in London included a stylized woodcut of the telegraph that was to become a kind of trademark for Haddock. Haddock's "Writing Automaton" was a mechanical boy about the size of a five-year-old who would draw pictures of a lion, tiger, elephant, camel, bear, horse or stag, and "write any word, words, or figures in a round legible hand" (*EE*).

The accompanying poem is an actual specimen produced by the figure, and reads, in full:

Unerring is my hand tho' small  
May I not add with truth  
I do my best to please you al:  
Encourage then my Youth.

REFERENCES

*Exemplars*, p. 177; *EE*, pp. 58-59

\$ 1,500-2,500



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**HALL, JACOB, AND RICHARD LANCASHIRE**

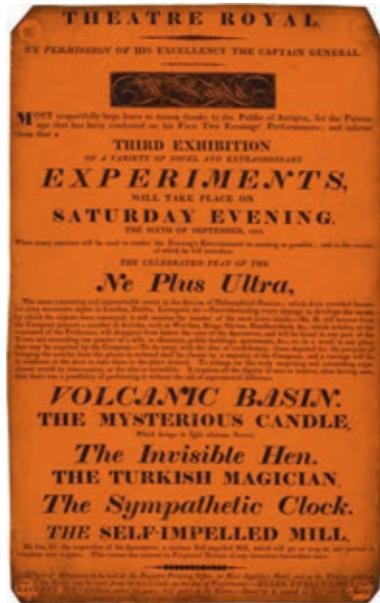
These are to give Notice to all Gentleman and Others, That there is Joynd together Two of the Best Companies in England, viz. Mr. Jacob Hall (Sworn Servant to his Majestie) and Mr. Richard Lancashire...  
*Np: nd, ca. 1670*

Broadside (164 x 200 mm). Woodcut royal coat of arms at top; old folds, wormhole at bottom. Mounted, framed, and glazed with Plexiglas; not examined out of frame.

A REMARKABLE SURVIVAL, HERALDING A ROPE-DANCE CHALLENGE

“With only ten lines of type set beneath an impressive royal crest, it is both an announcement and a challenge. It is an official notice of the collaborative efforts of two troupes of rope dancers, one directed by Richard Lancashire and the other by Jacob Hall[...] The enterprising performers concluded their advertisement with a ‘Challenge [to] all Others whatsoever, whether *English-men*, or *Strangers*, to do the like with them for Twenty pounds, or what more They please.’” Of the two performers, Hall was the more famous, and was mentioned by Samuel Pepys in two diary entries from the 1660s. Jay notes that “Hall’s notoriety seems to have been based on private as much as public performances, both of which took advantage of his grace and pleasing physiognomy. According to one contemporary account, women found him ‘a due composition of Hercules and Adonis.’ He was a lover of Lady Castlemaine, the influential Duchess of Cleveland, who made him the recipient of many favors” (EE).

The present broadside is apparently exceedingly rare. According to Jay, until its relatively recent appearance, “we knew of it only as cited by the notorious scholar and forger John Payne Collier in 1859, and his compromised credibility called its very existence into question. It now seems likely that this copy was once owned by Collier” (EE).



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**REFERENCES**

EE, pp. 22-23

**PROVENANCE**

John Payne Collier (see catalogue note)

\$ 7,000-10,000

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**MR. HANDEL**

Theatre Royal. By Permission of His Excellency the Captain General. Mr. Handel Most respectfully begs leave to return thanks to the Public of Antigua, for the Patronage that has been conferred on the First Two Evenings’ Performances; and informs them that a Third Exhibition of a Variety of Novel and Extraordinary Experiments, Will Take Place on Saturday Evening...  
*[Antigua: np, 1823]*

Broadside (376 x 228 mm). Printed on orange clay-coated paper; corners trimmed, toning to edges, discoloration at corners where adhered. Mounted, framed and glazed with Plexiglas; not examined out of frame.

“THE CELEBRATED FEAT OF THE NE PLUS ULTRA”

“Mr. Handel appeared on the island of Antigua after successful long runs, if his handbill is to be believed, in London, Dublin, Liverpool, and various provincial towns. The show is the third in a series of performances, implying that he was capable of varying his repertoire... The highlight of the show was an illusion here called ‘The Celebrated Feat of The Ne Plus Ultra, The most interesting and impenetrable secret in the Arcana of Philosophical Illusions.’ It was indeed impressive: Handel borrowed some personal effects—ring, watches, gloves, handkerchiefs—and made them vanish ‘before the eyes of the



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Spectators” (Jay 80). A version of this illusion was performed by Robert-Houdin in 1845, and Houdini mentioned precedents for “flying handkerchiefs” in an illusions performed by Testot in 1826 called “The New Plus Ultra of the Cabalistic Art.”

**REFERENCES**

EE, pp. 80-1

\$ 2,000-3,000

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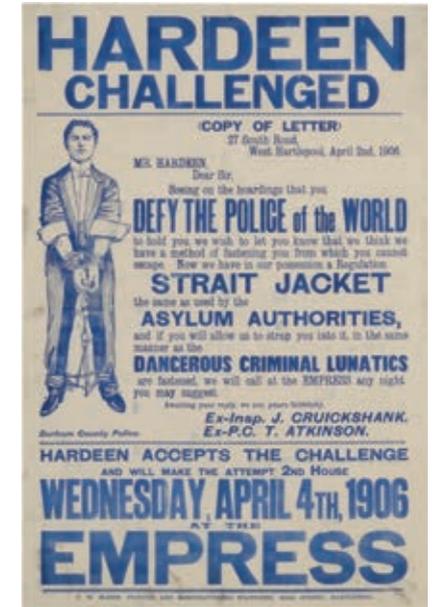
**HANLON, WILLIAM, EDWARD HANLON, & GEORGE HANLON**

The Hanlons. Le Voyage en Suisse. Elmer & Thall Owners and Managers. The Railroad Disaster Where No One is Hurt—It’s Only Done for Fun. *Cincinnati & New York: The Strobridge Litho Co, 1900 (N.Y. No. 9049)*

Color lithograph poster (27 7/8 x 38 1/8 in.; 708 x 970 mm). Three tears at left margin, two into image, tiny restoration to two lower corners. Laid down on linen.

A striking tableau from the Hanlon brothers’ signature theatrical piece, *Le Voyage en Suisse*. Born in Manchester, England, the Hanlons were trained by their father in tumbling, juggling, acrobatics, and trapeze. (The Hanlons are credited with the invention of the aerial safety net, but, unfortunately, not until after the oldest of the brothers, Thomas, had suffered a devastating fall.)

The brothers began to transition their act to narrative pantomimes that reached their height with *Le Voyage en Suisse*, which premiered in Paris in 1879 and subsequently toured the world. The plot was simply a vehicle to allow the Hanlons to display their extraordinary gymnastic and juggling abilities, as well as their pioneering stage effects, which included the explosion of a full-size train, as depicted in the present poster.



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The comedic, knockabout style of the Hanlons influenced nearly all twentieth-century popular entertainments—vaudeville, circus, musical theater, and film—and is clearly recognizable in the work of Georges Méliès, Buster Keaton, and the Marx Brothers.

\$ 1,500-2,500

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**HARDEEN, THEODORE “DASH” (FERENC DEZSŐ WEISZ)**

Hardeen Challenged ... Hardeen Accepts the Challenge and Will Make the Attempt 2nd House Wednesday, April 4th, 1906 at the Empress. *Hartlepool: F. W. Mason, Printed and Manufacturing Stationer, 1906*

Letterpress broadside poster (30 1/8 x 19 7/8 in.; 765 x 505 mm). Printed in blue with metal and wood types, woodcut portrait of Hardeen in shackles; rebacked, closing a number of small marginal tears and chips, some soiling at margins some offsetting from being folded before the ink was fully dry. Matted, framed, and glazed with Plexiglas.

The central portion of the broadside reproduces the text of the challenge sent to Hardeen, 2 April 1906, by the Durham County Police: “Seeing on the hoardings that you defy the police of the world to hold you, we wish to let you know that we think we have a method of fastening you from which you cannot escape. Now we have in our possession a regulation strait jacket the same as used by asylum authorities, and if you will allow us to strap you into it in the same manner as the dangerous criminal lunatics are fastened, we will call at the Empress any night you may suggest.”

The younger brother of Houdini, Hardeen frequently promoted his appearances as responses to public challenges. He was the first escape artist to free himself from a straitjacket in full view of the audience.

\$ 1,500-2,500



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**HARRIES, A. & H.**

A. & H. Harries die elegantin Schwedischen meister Jongleure. Berlin: Kunstanstalt Krüger & Co., ca. 1910 (no. S. O. 16)

Color lithograph poster (37 1/4 x 27 7/8 in. 945 x 707 mm). Signed in the stone lower left "W. Rabe"; fold creases, some dampstaining at upper margin with loss and repair (including a bit of facsimile to the black border) at right corner, some marginal tears and browning. Laid down on linen.

The elegant Swedish duo are pictured in a domestic setting juggling hatchets. The upper corners bear roundel portraits of the Harrieses, presumably husband and wife.

**PROVENANCE**

J. B. Findlay (Sotheby's London, 3 July 1980, lot 1247)

**\$ 2,000-3,000**



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**HARRIS, GUS**

Gus Harris. Hamburg: Lith. Adolph Friedländer, ca. 1906 (no. 3760)

Color lithograph poster (28 x 37 3/4 in.; 712 x 958 mm). Fold creases, some with minor repair, closed internal tear, a couple of small surface abrasions. Laid down on linen.

Kraftjongleur Gus Harris prepares to catch a shell just fired from an artillery piece. Overhead, a semi-clad winged angel announces Harris's arrival, blowing a buisine and towing his framed portrait.

**REFERENCES**

*Exemplars*, p. 280

**\$ 3,000-5,000**

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**HARTZ, JOSEPH MICHAEL**

Hartz's New Book of Magic Consisting of Tricks and Illusions Which May Be Done with Articles in Every Day Use. Huddersfield: Henry Fielding & Co., 1864

Booklet of 12 bifolia, sewn (182 x 120 mm). Light toning, stray spots, marginal closed tear to page 15. In green wrappers printed black, front wrapper with title ruled in decorative border; wrapper browned and rubbed, with a little soiling and abrasion to cover.

FIRST EDITION. "This little treatise is published with the intention that its readers may astonish the minds, weak or strong, of their friends and relations, with such things as are to be found in every house, or may be easily obtained."

Joseph Michael Hartz, a notable English performer who specialized in "crystal magic," here teaches the methods to nineteen illusions and tricks, including "The Nut Trick," "The Fire Eater," "To Eat a Peck of Shavings and convert them into Ribbon," "How to Burn a Pocket Handkerchief and return it whole again to its owner," "The Card told by the Opera Glass"—along with revealing the secrets to mind-reading in "Clairvoyance' Explained."

RARE: our research is unable to find a record of this edition being offered at auction.

**\$ 2,000-3,000**

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**HARTZ, [JOSEPH MICHAEL]**

M. Hartz's Illustrated Descriptive Catalogue of Conjuring & Magical Apparatus. New York: np, 1873

24mo (141 x 112 mm). Numerous engravings throughout, printed note tipped in at the title; pages toned, stray spots. In original blue wrappers, printed in red and black, with the same note adhered to front wrapper; wrapper worn and chipped with loss at spine, cover beginning to split. In folding chemise.

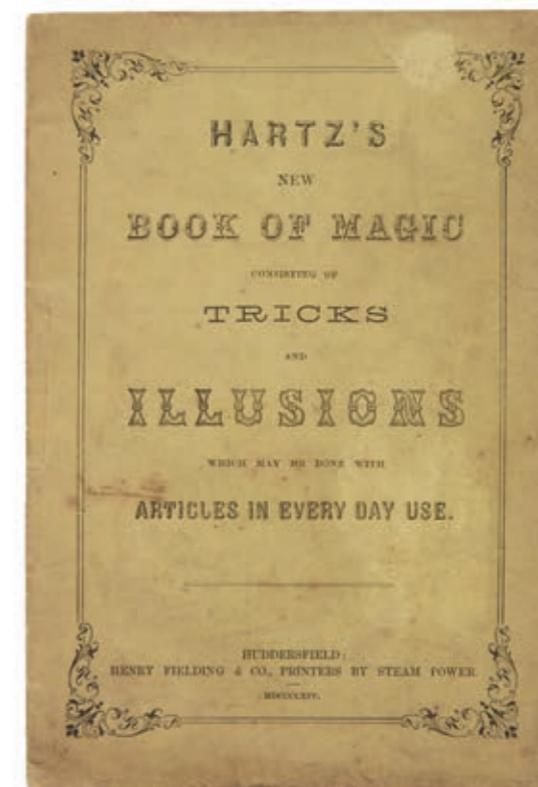
A catalogue for what was possibly the first magic shop in the United States. Presenting dozens of trick items for sale, which Hartz assures are "the greatest novelties that have ever been seen in the world, the effect of the Tricks being marvellous [sic], while every one will be astonished at the great ease with which they can be done." Hartz "also wishes to state that he is the only general manufacturer of Conjuring Tricks in the United States, and as very many of the articles are of his own invention, they can only be procured at his establishment" located at 850 Broadway.

A notice has been tipped in at the title-page and adhered to the cover, announcing that W. D. Judd has taken over the business from M. Hartz: "The Copyright and Cuts of this Catalogue, with the Stock in Trade, Good Will and Business of his late Repository has been transferred to Professor Judd, therefore all orders must henceforth be addressed to | W.D. Judd, | Magical Repository, 131 Henry Street, New York."

**PROVENANCE**

Ricky Jay (pictorial bookplate)

**\$ 800-1,000**



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**HAUBER, EBERHARD DAVID**

Bibliotheca, acta et scripta magica: Nachrichten, Auszüge u. Urtheile von solchen Büchern u. Handlungen, welche d. Macht d. Teufels in leibl. Dingen betreffen. Lemgo: Joh. Heinrich Meyer, 1739-45

36 parts in 3 volumes, 8vo (172 x 101 mm). First title-page in each volume printed in red and black roman and fraktur type, text in fraktur, indices in roman and italic, half-title only in vol. 2 (parts 13-24), 36 engraved frontispieces (of which 5 folding, and 3 double) and one additional folding plate; occasional light text browning most prevalent in vol. 3, some worm trails in parts 17-18 with a few touching text and footnotes, long tear to folding plate in part 21. Calf-backed marbled boards to style, edges sprinkled red.

Many of the frontispieces are portraits of famous occultists, alchemists, astrologers, and magicians, such as Faustus, Paracelsus, Agrippa, and Buchinger. Part 1 is a second edition.

**PROVENANCE**

The Earls of Crawford (armorial ticket of Bibliotheca Lindesiana in vol. 3 only)

**\$ 700-1,000**



300

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HEAD, RICHARD

The English Rogue, Described in the Life of Meriton Latroon, With a Witty Extravagant. Comprehending the Most Eminent Cheats of Both Sexes. London: Printed for Francis Kirkman, 1666

8vo (156 x 102 mm). One engraved plate; lacks frontispiece portrait, browning throughout, occasional dampstaining, tear through 7 lines at bottom of C7 along inner margin, one or two signatures and catchwords shaved or cropped. Eighteenth-century calf paneled gilt, the spine in 6 compartments gilt, brown lettering-piece, edges tinted red; rebacked with original spine laid down.

Second edition of Head's pungently written gallery of rogues, this edition with the variant title ("the" in the tenth line of the title as opposed to "the most").

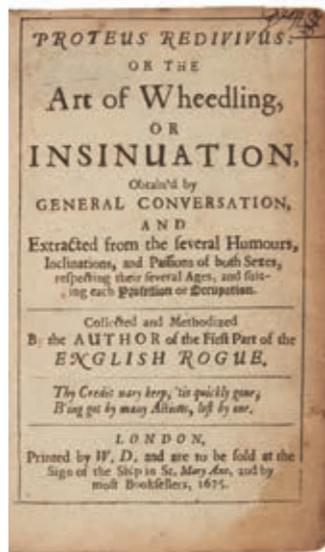
REFERENCES

ESTC R35986; Wing H1247 (which has imprint "for Fra: Kirkman")

PROVENANCE

Contemporary ownership inscription on title-page dated 1684

\$ 1,400-2,000



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[HEAD, RICHARD]

Proteus Redivivus, or, The Art of Wheedling, or Insinuation, Obtain'd by General Conversation, and Extracted from the several Humours, Inclinations, and Passions of both Sexes ... London: Printed by W. D[owning], 1675

8vo (165 x 102 mm). Title within ruled border light browning throughout. Contemporary calf; several nicks to boards.

FIRST EDITION. An exposé of Restoration lowlife.

REFERENCES

ESTC R13684; Wing H1272

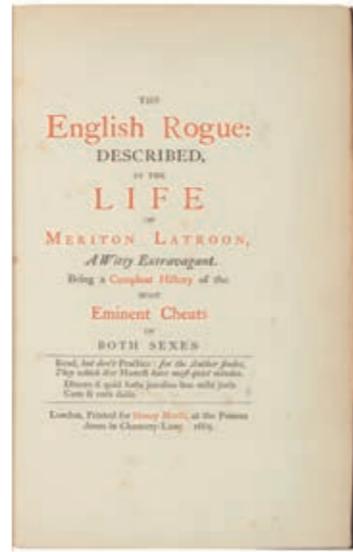
\$ 1,200-1,800

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HEAD, RICHARD, AND FRANCIS KIRKMAN

The English rogue: Described in the Life of Meriton Latroon ... Being a Compleat History of the Most Eminent Cheats of Both Sexes. [London]: sn, [1874]

4 volumes, 8vo (216 x 149 mm). Title-page of vol. 1 printed in red and black, frontispiece portraits in vols. 1 and 3, 10 plates; light, occasional foxing, chiefly



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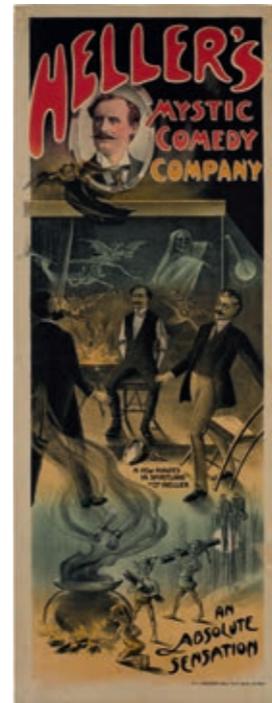
marginal. minor loss to fore-edge of plate opposite p. 1 in vol. 2. Nineteenth-century half brown calf over maroon cloth, spines gilt, marbled endpapers, top edges gilt; joints dry.

A facsimile reprint of the 1665-1680 edition. Richard Head (1637?-86?) was a prolific hack writer whose fortunes were reportedly somewhat limited by his dissipated lifestyle and addiction to gambling—which nevertheless inspired his vivid accounts of contemporary lowlife. A characteristically coarse and indecent work, *The English Rogue* (1665) was perhaps Head's most popular book. It was initially refused a printing license until expurgated, although copies of an unexpurgated edition are supposed to have been distributed illegally. To capitalize upon its popularity the writer and bookseller Francis Kirkman (b. 1632) reissued *The English Rogue* in 1666 and then published a Second, Third, and Fourth Part between 1671 and 1680. Although Kirkman implied that all these additions resulted from a collaboration between himself and Head, the latter disowned responsibility for any part except the first.

PROVENANCE

G. Catalani (bookplate on front pastedowns) — R. H. Murta (bookplate on front free endpapers) — Harry F. Marks, 183 Broadway, New York (bookseller's ticket on rear pastedown of vol. 1)

\$ 1,200-1,800



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HELLER, GEORGE WALDO (ROBERT WEZNER)

Heller's Mystic Comedy Company. A Few Minutes in Spiritland with Heller. An Absolute Sensation. Melbourne: P. C. Grosser Show Print, ca. 1889

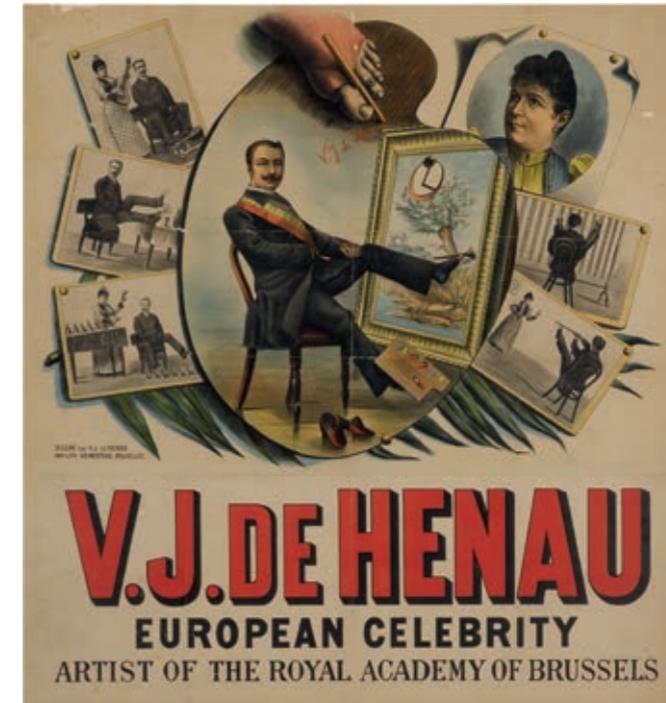
Color lithograph poster (39 3/4 x 14 7/8 in.; 1011 x 377 mm). Fold creases, laid down, with some marginal chipping and repair. Matted, framed, and glazed with Plexiglas.

A rare poster for the Australian magician George Heller, here depicted performing a version of the Davenport Brother's Spirit Cabinet. Originally from England, Heller was engaged to play Melbourne's George's Hall in 1889 and never left. Apart from occasional circuits of India and South Africa, as well as a couple of abortive retirements, he toured Australia until his death in 1932. Heller claimed, without basis, to be the nephew of the famous British magician and musician Robert Heller. His wife, Maudeena, had a mind-reading act.

REFERENCES

TTW 11

\$ 1,000-1,500



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HELLER, ROBERT

His Doings. Glasgow: H. Nisbet, [1875]

8vo (175 x 120 mm). Title with woodcut portrait of the author repeated on cover; wrapper illustrations in black and white; finger soiling, stray spots. In original orange pictorial wrappers, woodcut portrait of the author repeated on cover; wrapper worn and soiled with chips and loss to rear, front, and spine panels, old vertical crease.

FIRST ENGLISH EDITION, published shortly after the Australian edition. With an introduction by Artemus Ward, a reprinted review from the *Times*. In addition to explanations of some of Heller's greatest feats, the volume contains accounts of "Mr. Heller's sojourn among the Mormons"—a performance in Salt Lake City—and of performances in New York.

SCARCE: our research finds only one previous instance where this edition was offered at auction.

\$ 1,000-2,000

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HENAU, V. J. DE

V. J. de Henau. European Celebrity, Artist of the Royal Academy of Brussels. Brussels: Imp. Lith. Ad. Mertens, nd

Color lithograph poster (35 1/2 x 32 3/4 in.; 900 x 835 mm). Laid down on linen, lightly browned, occasional soiling, fold creases, some with slight separation and minor loss. Framed and glazed with Plexiglas.

A very uncommon poster promoting a limb-deficient Belgian artist, supposedly a member of the Académie Royale des Sciences, des Lettres et des Beaux-arts de Belgique, here depicted not only painting with his left foot while holding his palette with his right, but also playing a mandolin, shooting mark, and playing cards.

\$ 1,500-2,500





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[HERRMANN, ALEXANDER]

Alexander Herrmann's scrapbook. 1884-94

Folio ledger album (375 x 295 mm). 31 pages of press clippings and handbills mounted, some annotated in Herrmann's hand, photograph of Adelaide Herrmann (140 x 95 mm) with autograph signature tipped in, photograph of Adelaide (155 x 155 mm) mounted, photograph of Alexander (205 x 151 mm) with autograph signature tipped in; short closed tears and chips to some pages not affecting clippings or annotations, some leaves crudely repaired with tape at binding. Red morocco binding, "A. Herrmann" blindstamped on upper board, woodcut portrait of Herrmann to rear board, spine in six compartments ruled in black, second compartment with "Mournaux" stamped in black, fourth compartment with "1886" stamped in black, marbled endpapers; binding worn and dampstained, loss to woodcut on rear board, wear at head and tail of spine with loss at head, chips and wear to endpapers.

HERRMANN'S PERSONAL SCRAPBOOK CONTAINING INTERNATIONAL CLIPPINGS AND SIGNED PHOTOGRAPHS.

Herrmann the Great, was the foremost American magician in his lifetime. Born into a family of magicians, he carried on his family's legacy from his older brother, Carl Herrmann, achieving "stardom even by today's standards, with a splendid mansion on Long Island, a personal yacht, and a private railroad car, with two additional cars to transport his equipment. He commanded exceptional salaries and his exploits were cited in the papers on a regular basis" (EE).

Almost all of the clippings and handbills collected in his scrapbook are from his European tour of 1884 to 1886, most annotated with the name of the newspaper and the date in Herrmann's hand. However there are also clippings from as late as 1894, one of particular note being an announcement in *The New York Herald* of a performance of his dangerous Bullet Catching Trick, for a charity show at the Metropolitan Opera House. He performed this dangerous feat "only seven times in his career, saving it for special occasions ... Herrmann appeared to catch the marked bullets in his clenched fists, and then dropped them onto a plate for identification" (*Magic*, 472).

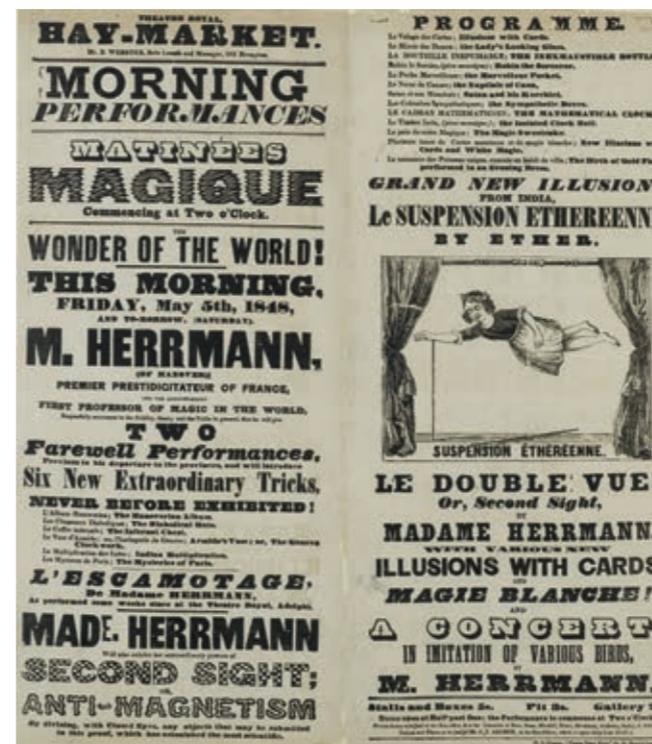
In one of the photographs, Adelaide Herrmann, a star in her own right, is depicted holding two parasols, one with a banner reading "Alexander" draping down its handle, and gazing longingly at it. Her signature appears at the foot of the portrait. In the other, she appears to be floating in the night sky, surrounded by stars and the moon, with one star crowning her head. The photograph of Alexander features him in his typical moustache and goatee, and is signed at the foot: "Alexander Herrmann | Herrmann the Great."

Herrmann was such a celebrity that news of his death made headlines across the United States in December 1896. Following his death, Adelaide "remained on the road, with Alexander's nephew playing the role of Herrmann the Great" and continued to perform to great acclaim (*Magic*, p. 292).

REFERENCES

EE, p. 154; *Magic*, p. 292, p. 472

\$ 8,000-12,000



312

314

312

HERRMANN, [CARL]

Theatre Royal. Hay-Market ... The Wonder of the World! ... Premier Prestidigitateur of France, and the Acknowledged First Professor of Magic in the World. [London:] W. S. Johnson, Nassau Steam Press, 5 May 1848

Broadside playbill (495 x 430 mm.). Printed in a profusion of unusual types, engraving depicting a woman suspended in air; not examined out of frame, light offsetting, laid down, a few losses and closed tears along center vertical fold and upper margin. Matted, framed, and glazed with Plexiglas.

This large broadside incorporates a number of unusual types, with "Magique," "Second Sight," and "Anti-Magnetism" each embodying some attribute of their meaning. Carl Herrmann's act included a number of illusions taken from the French magician Robert-Houdin, including the "Suspension Ethereeune" illustrated here, which shows a young woman suspended in air following the administration of ether.

REFERENCES

EE, pp. 120-121

\$ 1,500-2,500

313

HERRMANN, [CARL]

Theatre Royal, Dublin. Change of Programme. Extraordinary Attraction ... The Fourth Night of Professor Herrmann, and the Ethiopian Serenaders. ... Dublin: R. Carrick, Printer [1849]

Broadside playbill (502 x 189 mm). Printed in black ink on yellow paper in an assortment of different types; linen-backed, light horizontal folds, scattered minor soiling and surface abrasions.

Advertising Professor Herrmann's act comprised of "Flying Cards, Enchanted Dice, Magic Pocket" and the Ethiopian Serenaders, among other wonders.

\$ 800-1,200

314

HERTZ, CARL

Argyle Theatre of Varieties ... The Premier Prestidigitateur and Illusionist of the World. Liverpool: S. Griffith, 1894

Broadside (765 x 252 mm). Numerous fonts, printed in blue and red; old folds, one or two stray spots. Matted, framed, and glazed with Plexiglas; not examined out of frame.

THE PROLIFIC PRESTIDIGITATEUR

Hertz was a popular American magician, who enjoyed international fame. One of the acts he was best known for was the vanishing birdcage. Indeed, in August of 1921, Hertz was called to the British House of Commons in order to prove that the trick did not, in fact, harm the birds. Hertz was also one of several magicians who, during the early years of cinematography, incorporated film into their repertoires. He toured Sri Lanka, India, China, Japan, the Fiji Islands, and Hawaii as a magician employed by the Lumière Brothers.

\$ 1,000-1,500



315

315

**HERTZ, CARL**

[Carl Hertz in Russia]. *Np, nd*

Letterpress broadside poster (533 x 423 mm). Printed in Cyrillic script on brown paper, printed black and white portraits to left and right margins, decorative rules and printer's fists; marginal tears, all repaired except one at lower right, old folds. Mounted on linen.

This striking broadside combines numerous type-sizes and -faces, attractive portraits of Hertz and his wife Emile D'Alton, and a pleasing typographic layout.

\$ 1,200-1,800

316

**HERTZ, CARL, & CHARLES MORRITT**

Polytechnic Regent St. Commencing Sepr. 27th. Afternoons Only at 3. Morritt and Hertz Mysteries, the Greatest Combination of Mystifiers the World Has Ever Seen. *London & Birmingham: James Upton, ca. 1915*

Color lithograph poster (30 x 20 in.; 760 x 507 mm). Fold creases with very minor loss and tiny bit of recoloring, some marginal tears and chips. Laid down on linen.

Neither Carl Hertz, "The World Famous American Illusionist," nor Charles Morritt, "England's Premier Illusionist," appear on this poster, which is dominated by a large figure of the devil. The two magicians may have been introduced to each other by Harry Houdini: Morritt developed several tricks for Houdini, including the disappearing elephant, while Hertz shared Houdini's interest in exposing spiritualism, a topic about which they corresponded.

\$ 800-1,200



316

317

**HETH, JOICE**

Great Attraction Just Arrived at Concert Hall ... Joice Heth, Nurse to Gen. George Washington ... Age of 161 Years. [*Boston: 1835*]

Broadside playbill (209 x 137 mm). Printed on both sides in an assortment of types. Not examined out of frame, folds, light spotting. Matted, framed, and glazed with Plexiglas.

"JOICE HETH WAS BORN ... IN THE YEAR 1674 AND HAS CONSEQUENTLY NOW ARRIVED AT THE ASTONISHING AGE OF 161 YEARS!" The present handbill proclaims, but in fact Heth never reached the age of eighty—one of many falsehoods on the present document. The man responsible for the humbug was the then twenty-five-year-old Phineas Taylor Barnum. It was his first foray into the business that would eventually make him one of the most famous figures in America.

An exponent of contradictions, he embodied an odd but compelling combination of showmanship and public service, hubris and humbug, entertainment and edification. Over the course of his career, Barnum evolved from an unsympathetic exploiter—perhaps even slave owner in the present case—to staunch abolitionist in time. His legacy remains deeply linked to the birth of modern American popular culture.

**REFERENCES**

*Exemplars*, p. 130; *EE*, pp. 102-103

\$ 7,000-10,000



317

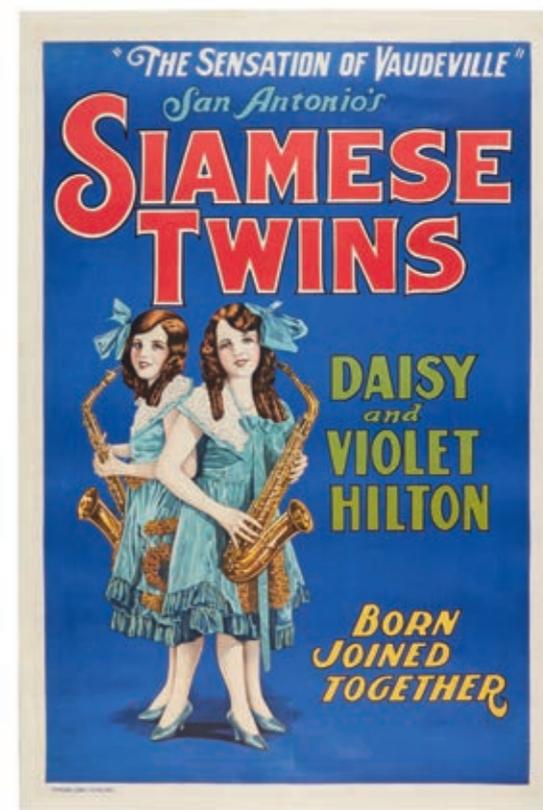
318

**HILTON, DAISY, & VIOLET HILTON**

"The Sensation of Vaudeville": San Antonio's Siamese Twins Daisy and Violet Hilton Born Joined Together. *Kansas City, Missouri: Quigley Litho. Co., ca. 1927-1930*

Color lithograph poster (41 3/4 x 27 1/4 in.; 1062 x 692 mm). Minor separation and repair at foot of central vertical fold crease. Laid down on linen.

Daisy and Violet Hilton may have been billed as San Antonio's, but they were actually born, in 1908, in Brighton, England. Essentially sold by their mother to an exploitative guardian, the girls were exhibited throughout Europe before being taken to the United States in 1916. A new custodian-manager treated the Hiltons no better, but did provide them with music and dancing lessons (in 1926 they evidently performed a dance routine with a young and then-unknown Bob Hope). In 1931, Daisy and Violet successfully sued to break their contract with their management.



318

"The pair were among the few sideshow attractions that crossed over to the loftier worlds of variety and cinema. The Hiltons played the famous Orpheum vaudeville circuit, appeared in Todd Browning's classic film *Freaks*, and were the stars of *Chained for Life*, a fictional tale of the tribulations of Siamese twin girls trying to make their way in the sordid world of show business" (*CCC*, p. 35). While they were reported to have been well compensated, the Hiltons' star faded with the demise of vaudeville, and they ended their lives working in the produce department of a Park-N-Shop supermarket in Charlotte, North Carolina.

The present poster was issued before the twins gained their independence. They are shown, aged about twenty, both holding saxophones. A fine, bright impression.

**REFERENCES**

*Exemplars*, p. 229; cf. *Magic*, p. 417

\$ 2,000-3,000

# CIRCUS BUSCH

# Houdini



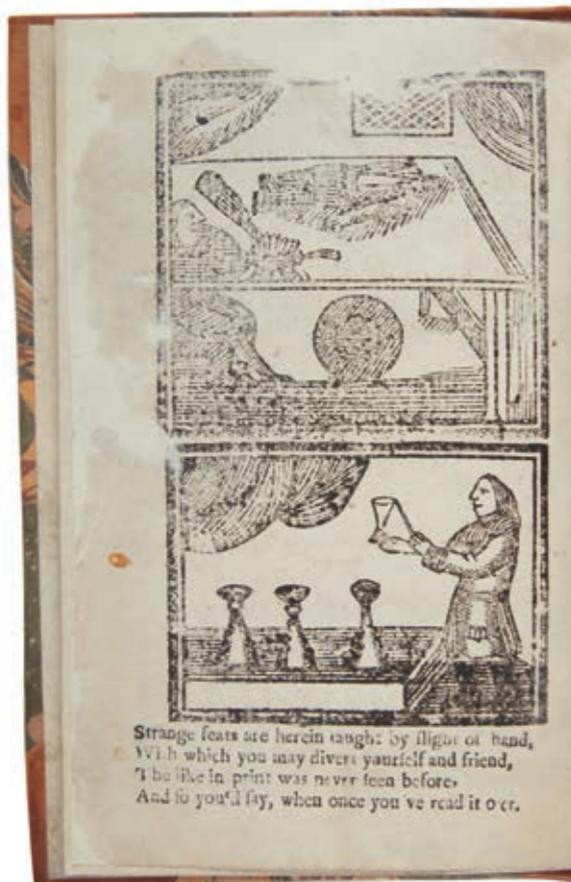
SESSION III

NEW YORK  
OCTOBER 28TH  
10:00 AM  
LOTS 319-478

This page  
LOT 337







323

323

(HOCUS POCUS)

Henry Dean. *The Whole Art of Legerdemain, or, Hocus Pocus in Perfection ... The Eight [sic] Edition.* Glasgow: R. & T. Duncan, 1773

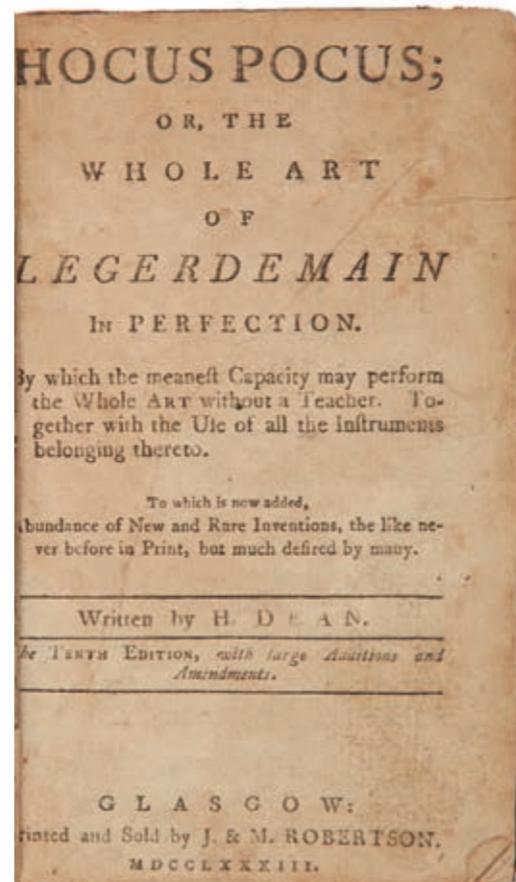
12mo (146 x 95 mm). Woodcut frontispiece, approximately 36 woodcut text illustrations; most leaves remargined, extensively so in quires A with minor losses to frontispiece and I-K costing text on I5r and catchword on K5r. Half calf to style over green marbled boards, smooth spine ruled gilt, reddish brown lettering-piece.

A SCARCE EDITION. Not in ESTC. Both Worldcat and Toole Stott locate a single copy in the McManus-Young Collection at the Library of Congress. No copies recorded as being sold at auction in RBH and ABPC.

REFERENCES

*Exemplars*, p. 84; Toole Stott 211; not in ESTC

\$ 6,000-8,000



324

324

(HOCUS POCUS)

Henry Dean. *Hocus Pocus; or the Whole Art of Legerdemain.* Glasgow: Printed and Sold by J. & M. Robertson, 1783

12mo (152 x 89 mm). Woodcut frontispiece, numerous woodcut illustrations; browned and stained throughout. Contemporary calf; extremities worn, minor losses to spine ends, upper joint cracked but holding, portion of rear free endpaper torn away.

Tenth edition thus.

REFERENCES

ESTC T138104; Toole Stott 216

PROVENANCE

Elijah Smith (inscriptions on free endpapers, one dated 179--)  
— [Patsy] Ann Smith (inscription on rear free endpaper)

\$ 2,000-3,000



325

325

(HOCUS POCUS)

Henry Dean. *The Whole Art of Legerdemain, or, Hocus Pocus in Perfection ... The Twelfth Edition.* London: Printed & Sold by J. Hollis, [ca. 1800]

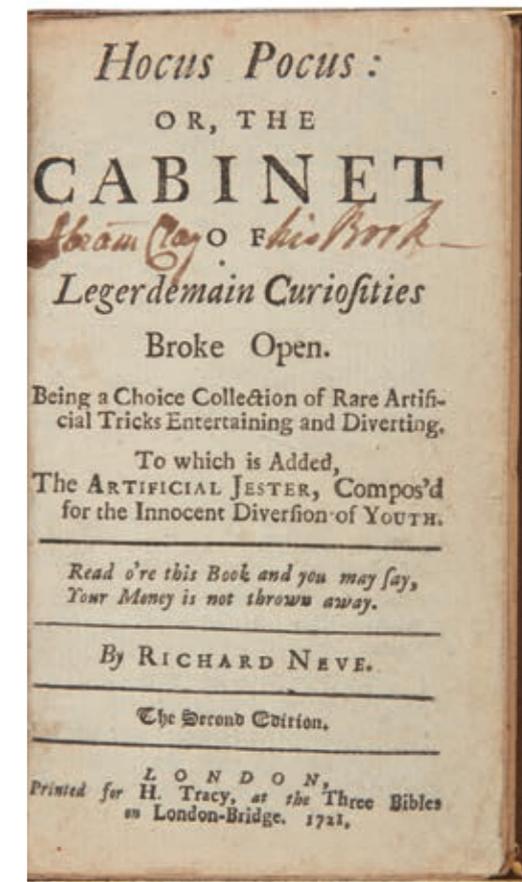
12mo (159 x 81 cm). Woodcut frontispiece, approximately 30 woodcut text illustrations. Contemporary marbled boards; rebacked.

The stated twelfth edition, corrected and improved with an entire new set of cuts. Approximate date of publication comes from Toole Stott. According to Toole Stott, Dean's work is founded on *Scot's Discoverie of Witchcraft* (see lots 542–544). After a lengthy disquisition, Toole Stott concludes that the identity of Henry Dean remains a matter of conjecture (see Toole Stott 199).

REFERENCES

Toole Stott 221 (locating only two copies: one at the University of London, the other being the H. Adrian Smith copy, now part of the Smith Magic Collection at Brown University); not in ESTC

\$ 6,000-8,000



326

326

(HOCUS POCUS)

Richard Neve. *Hocus Pocus; or the Cabinet of Legerdemain Curiosities Broke Open.* London: Printed for H. Tracy, 1721

12mo (149 x 89 mm). Woodcut frontispiece, several woodcut text illustrations and diagrams, a stamp-size cut of a covered tankard laid down on C4v, advertisement on G12v; frontispiece and leaves 6–7 in quires C and E–G guarded, fore-edge of C5 remargined, upper right corners of G11–12 remargined slightly affecting text. Modern brown crushed morocco gilt-ruled turn-ins with fleur-de-lys cornerpieces, spine in 6 compartments decorated and lettered gilt.

"The second edition." A reissue of the 1721 edition of *The Merry Companion* with a new title-page. Allr has the heading *The Merry Companion: or Delights for the Ingenious* (Toole Stott).

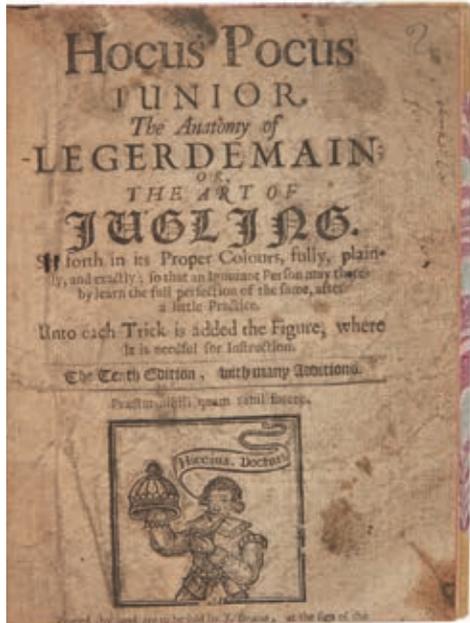
REFERENCES

ESTC T190366; Toole Stott 501

PROVENANCE

Abram Clay (contemporary ownership inscription on title-page)

\$ 5,000-7,000



327

327

**HOCUS POCUS JUNIOR**

The Anatomy of Legerdemain. [London]: Printed for J. Deacon at the Sign of the Rainbow, a little above St. Andrews Church in Holborn, 1683

4to (172 x 127 mm). Woodcut emblem on title-page, numerous woodcut text illustrations, full-page woodcut on terminal leaf H4v; washed and pressed with residual browning and soiling throughout, small loss to lower inside corner of H4 not affecting woodcut, imprint, signatures and catchwords cropped. Half biscuit calf over old Dutch combed marbled boards, edges tinted red, the spine in 5 compartments with raised bands, red morocco spine label; boards a trifle rubbed.

The Macclesfield copy. Toole Stott says the tenth edition is a reissue of the ninth edition of 1682 with a slightly different title-page. A popular work, numerous editions were issued in the seventeenth century.

**REFERENCES**

ESTC R236342; R218016 (listing only 3 copies in U.K. libraries); *Exemplars*, p. 83; Toole Stott 365; Wing H2282AB

**PROVENANCE**

The Earls of Macclesfield, Shirburn Castle (armorial bookplate dated 1860)

\$ 8,000-12,000



328

328

**HOCUS POCUS JUNIOR [ELIAS PILULAND]**

Vielvermehrter Hocus Pocus Oder Taschen-Spieler. [S.l.: s.n.] 1668

8vo (156 x 95 mm). Half-title, woodcut frontispiece printed in red with text on all 4 sides printed in black; title-page printed in red and black, numerous woodcut text illustrations (of which one full-page), printed in Fraktur type; browned throughout. Later stiff vellum, yapp edges, manuscript title on spine.

Scarce third German edition of this early and important conjuring book, a translation of the famous *Hocus Pocus Junior*, first published in 1634 and described by Harold Adrian Smith as “one of the priceless gems of magical antiquity, and one of the earliest milestones in conjuring literature ... no single item in the whole realm of magical literature is sought for with more zeal than this ephemeral little jewel” (*Books at Brown*, Volume XXIV, 1987. Essays by Harold Adrian Smith on rare magic books, p. 32). According to Smith it is “the first illustrated book completely devoted to conjuring” (p. 43). “The German copies of Hocus Pocus Junior are fully as rare as the original English editions ... the German edition has, in each case, a preface signed by Elias Piluland,” and the book is usually ascribed to him. I know of five editions” (p. 44). Smith lists this as the second German edition, despite the title-page statement “zum drittenmahl vermehret.” Toole Stott notes that it is a “free translation from the English *Hocus Pocus Junior*, augmented by some new tricks” (Toole-Stott, *Circus*, III, p. 314, 108). The frontispiece depicts Hiccius Doctius standing behind a table laden with props.

A second part to the work appeared in 1669 under the title *Vielvermehrter Hocus Pocus, Zweiter Theil oder Kunst und Wunderbuch*, comprising 82 pages with the same woodcut frontispiece except in black and white. The present copy, like those in Worldcat, does not include this second part.

**REFERENCES**

VD17 39:115581W (part I only)

\$ 2,500-3,500

329

**[HOFZINSER, JOHANN NEPOMUK]**

Stunde der Täuschung. [Vienna]: Wallischauffer, [1863]

Letterpress playbill (220 x 120 mm). Printed in black in Fraktur types; old horizontal fold, light creasing. Matted, framed, and glazed in Plexiglas.

A highly accomplished magician, Hofzinszer performed for high society in Vienna, but was nonetheless an elusive figure—he most frequently performed, “as shown on this broadside, in salons under his wife’s surname,” Wilhelmine Hofzinszer (EE). In addition to his work as a magician, he was a poet and critic, and an employee of the Austrian Ministry of Finance.

“Although much new material has surfaced, playbills of Hofzinszer are rare. This broadside advertises a performance of May 1863. ... Among the pieces presented was an effect called ‘The Library,’ with which he often ended his show. Hofzinszer exhibited nine volumes of poetry by writers such as Heine, Schiller, and Goethe. He transcribed one line of verse out of 300,000 possible choices and sealed it in an envelope that was passed to an observer. Four spectators now chose at random an author, a page, a poem, and a specific line. The envelope was opened and shown to contain four additional envelopes. On the first was written the name of the selected author, on the second the page number, on the third the poem, and on the fourth the line of verse. Hofzinszer then transformed the four envelopes into a single sheet, a printed broadside, on which was revealed, in bold type, all the choices made by the spectators” (EE).

When asked which magician he wished he could travel back in time to see, Ricky Jay said, “My time machine would have to travel to nineteenth-century Vienna to witness Hofzinszer” (EE).

**REFERENCES**

EE, p. 142

\$ 800-1,200

330

**HONEYWELL, [MARTHA ANN]**

Gallery of Cuttings and Needle-Work Executed Without Hands. [Poughkeepsie]: American Press, [ca. 1846]

Broadside (258 x 205 mm). Printed in an assortment of types within a decorative border; old folds, ink stains with a few ink burn spots, small marginal closed tears. Matted and hinged.

Born in Lempster, New Hampshire, in 1787 without hands, Miss Honeywell worked in the tradition of Matthias Buchinger: traveling around the United States and Europe making public appearances where she demonstrated her talents and sold her creations. The present broadside describes these demonstrations: “[Miss Honeywell] has acquired such extraordinary skill in the use of a common pair of Scissors, that by holding them in her mouth she is enabled to cut out of Paper the most curious and difficult designs ever attempted.”

**PROVENANCE**

EXHIBITED: Metropolitan Museum of Art. “Wordplay: Matthias Buchinger’s Drawings from the Collection of Ricky Jay,” January 8, 2016–April 11, 2016

\$ 1,500-2,500

331

**HOOPER, WILLIAM**

Rational recreations, in which the principles of numbers ... are clearly ... elucidated ... Among which are all those commonly performed with the cards. London: Printed for L. Davis; J. Robson; B. Law; and G. Robinson, 1774

4 volumes, 8vo (203 x 127 mm). Half-titles, 65 engraved folding plates; A FINE, FRESH COPY. Contemporary calf, the spine gilt in 6 compartments, red and black lettering- and numbering-pieces; numbering-pieces defective (vol. 3 label gone), joints rubbed and starting.

FIRST EDITION.

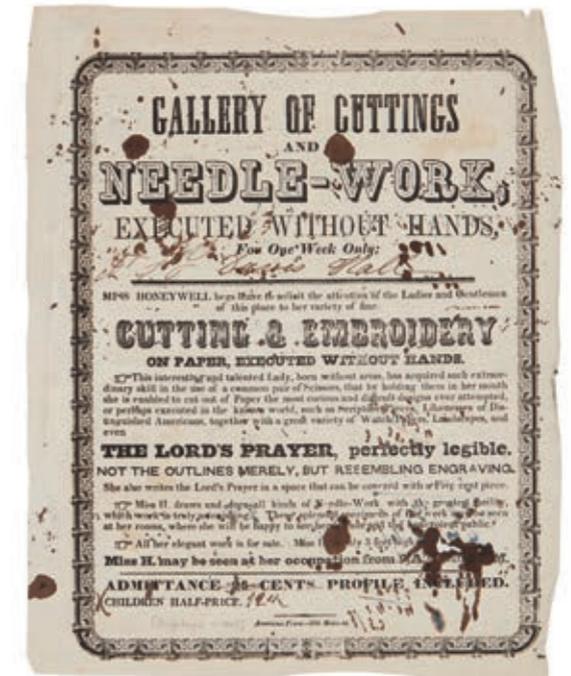
**REFERENCES**

ESTC T72968; Tomash & Williams H155; Toole Stott 389

**PROVENANCE**

Robinson Wordsworth (inscription on vol. 1 half-title dated 9 October 1799) — Walter Gray (pencil signature on half-title and title-page in vol. 1, on title-pages in vols. 2–4) — G. Fairlie (ink stamp on title-page of all 4 vols.)

\$ 800-1,200



330



332

332

(LEARNED ANIMALS, HORSES)

Operazione Meravigliosa D'un Cavallo. Milan: [Giacomo Angelo] Nava, [ca. 1618]

Letterpress broadside playbill (404 x 238 mm). Printed in Italian within a floriated border, crude woodcut of the horse jumping through eight hoops; not examined out of frame, old folds, soiling, right edge and lower corner supplied, mostly affecting the border, a few words clipped. Framed and glazed with Plexiglas.

This is a very early example of an illustrated sheet used to advertise a specific performance—a playbill, in other words. This broadside advertises an unnamed horse's performance in Milan, where he demonstrated a mastery of English, French, and Italian; he told the time in those languages, performed card tricks, and pretended to be dead, lying on the ground until prompted to rise. The horse collected money and fetched wine (my kind of horse), and drank to the health of the audience.

This accomplished animal would jump through four, six, or eight hoops (as seen in the woodcut). Further distinguishing this equine showman, he was said to be particularly respectful and solicitous of the ladies in attendance.

REFERENCES

Exemplars, p. 260; EE, pp. 18-19

\$ 8,000-10,000



333

333

(HORSES, PERFORMING)

Mr. Price's Original Feats of Horsemanship ... Will be performed exactly at Six o'clock, and continue every Evening during the Summer Season ... at the Prospect-House, known by the Name of Dobney's Bowling Green, Islington ... [London: np, 1767]

Printed handbill (127 x 191 mm). Floated on a mat, framed, and glazed with Plexiglas.

In the eighteenth century a new market economy was evolving that forced the upper classes to make concessions. As a result, many riding masters lost their jobs and subsequently needed to find other means of income. One tactic to earn money was in the public presentation of their riding skills, which quickly gained widespread popularity. Performances were given outdoors in public spaces, most often in pleasure gardens such as Dobney's Bowling Green in Islington.

Their demonstrations included astounding feats of horsemanship coupled with expert tricks of athleticism and acrobatics. As competition among riding masters increased, the equestrian acts became more daring. As was the case with Mr. Price, it was not unusual to see performers standing, leaping, tumbling astride their galloping horse(s), riding backwards, or balancing in other precarious positions. As Item VII notes, the display of shooting while mounted was also popular. Mr. Price originally published this notice in the London newspaper, *The Public Advertiser*, on 22 April 1767, in a column just below the advertisement of his chief competitor and rival, a Mr. Sampson.

REFERENCES

EE, pp. 40-41; Exemplars, p. 339; cf. Kimberly Poppiti, *A History of Equestrian Drama in the United States* (2018)

\$ 800-1,200



334



335

334

**HOUDINI, HARRY (ERIK WEISZ)**

Harry Houdini. King of Cards. *Chicago: National Pr. & Eng. Co., [1895] (no. 1838)*

Color lithograph poster (28 1/4 x 21 in.; 717 x 534 mm). Horizontal fold crease, some marginal tears. Laid down on linen.

LIKELY THE EARLIEST SOLO HOUDINI POSTER. Before he gained worldwide fame as an escape artist, Houdini performed as a card magician in dime museums, burlesque shows, and circuses—most notably that of the Welsh Brothers. According to “Wild About Harry” blogger John Cox, “When Houdini first performed in Paris in 1901, audiences were still unfamiliar with handcuffs (they were not yet used widely in France), so he received few challenges. It’s said his card work is what made him a hit in France.”

This beautiful and uncommon poster features a central romantic portrait of the young Houdini in white tie, with two inset vignette images: a full-length portrayal of the magician displaying ribbon spreads of cards on both arms and a close-up image of him doing one-handed cuts with each hand.

**REFERENCES**

*Illusions* 29; *Magic*, p. 429

\$ 20,000-30,000

335

**HOUDINI, HARRY (ERIK WEISZ)**

Ehrenklärung! Im Namen des König's Wilhelm, II. Kaiser v. Deutschland. *Leipzig: Atelier J. Zier, [1902]*

Color lithograph poster (29 1/4 x 42 in.; 743 x 1067 mm). Extensive losses at fold creases, particularly the intersecting fold creases, with recoloring and restoration in facsimile. Laid down on linen.

ONE OF JUST FIVE RECORDED COPIES OF THIS CELEBRATED POSTER COMMEMORATING ONE OF THE PIVOTAL EPISODES OF HOUDINI'S LIFE: the trial that vindicated Houdini when he sued Cologne Patrolman Werner Graff and newspaper editor Johann Merfeld for slander after they alleged that his escapes were accomplished through trickery and bribery.

The poster depicts Houdini standing before a panel of judges, and an audience consisting solely of police officers, just before he escaped a pair of handcuffs in full view of the court. The extensive text summarizes the entire affair:

“The Imperial Police of Cologne slanderously libeled Harry Houdini, stating his advertised tricks were swindles!



336

336

**HOUDINI, HARRY (ERIK WEISZ)**

Houdini in Russia. *Leipzig: Atelier J. Zier, [after 1903]*

Color lithograph poster (28 x 39 1/4 in.; 711 x 1000 mm). Laid down on linen, significant, but marginal, restoration at upper left corner.

This poster commemorates, rather than promotes, a performance by Houdini. The celebrated escape from a Siberian Transport Cell, which has been described as a “cell on wheels,” took place at Moscow’s Butyrka prison during Houdini’s 1903 travels through Russia. The poster text summarizes the event: “Chief of the Secret Russian Police Lebedoeff had Harry Houdini stripped stark naked and searched then locked up in the Siberian Transport Cell or Carrette, May 10/1903 in Moscow and in 28 minutes Houdini had made his escape to the unspeakable astonishment of the Russian Police.” There is still no consensus on how the escape was accomplished.

The backward N in Houdini in the title gives the poster an appropriately “Cyrillic” aspect. The identification on the carrette reads Police Department or City Police.

**REFERENCES**

*Magic*, p. 435; *Exemplars*, pp. 52–53

\$ 30,000-40,000



337

337

**HOUDINI, HARRY (ERIK WEISZ)**

Circus Busch Houdini. *Hamburg: Lith. Adolph Friedländer, ca. 1912 (no. 5789)*

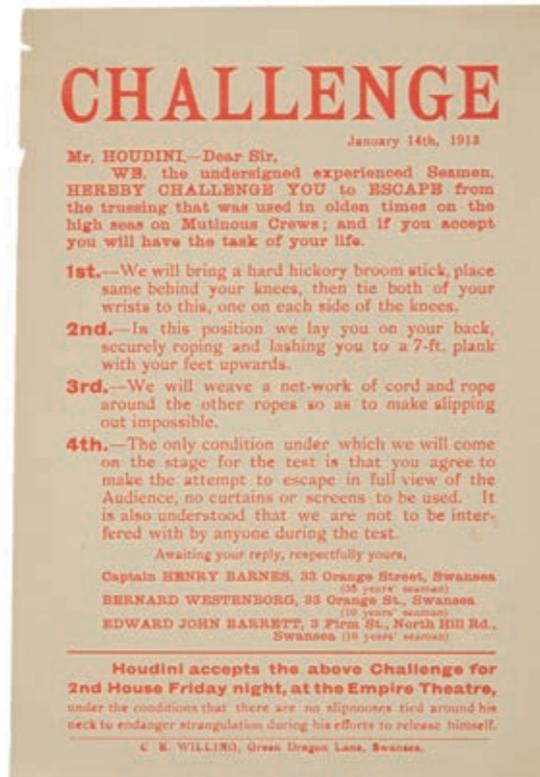
Color lithograph poster (28 x 37 3/4 in.; 710 x 958 mm). Fold creases with separation, repair, and some overpainting, stains from residue of adhesive tape from early, artless restoration, ink stamp of Erdwin Schirmer's Welt-Artisten Archiv in lower margin. Laid down on linen.

"Houdini was the greatest publicist and advertiser of his day. This Friedländer lithograph was struck for Houdini's 1912 appearance at Berlin's famous Circus Busch. A different version of the poster was used earlier, and a similar image was later to appear on a tin of chocolates" (*Circus*).

**REFERENCES**

*Exemplars*, p. 50; *Magic*, p. 23

\$ 25,000-35,000



338

338

**HOUDINI, HARRY (ERIK WEISZ)**

Challenge ... We the undersigned experienced Seamen, hereby challenge you to escape from the trussing ... used in olden days ... Houdini accepts the above Challenge for 2nd House Friday night, at the Empire Theatre. *Swansea: C.E. Willing, 1913*

Letterpress handbill (184 x 102 mm) printed in red, dated 13 January 1913, and signed in type by Captain Henry Barnes (35 years a seaman); Bernard Westenberg (10 years a seaman); and Edward John Barrett (16 years a seaman); 2 tiny nicks on left margin, upper right and lower left corner slightly dog-eared.

Houdini's wrists were to be trussed to a broomstick placed behind his knees, then tied with his feet upwards to a seven-foot plank, which was secured with additional roping. Houdini accepts the challenge to escape from the seamen's contrivance in full view of the audience, provided "there are no slipnooses tied around his neck to endanger strangulation ... "

\$ 1,500-2,500



339

339

**HOUDINI, HARRY (ERIK WEISZ)**

Circus Busch. Houdini's Neueste Sensation. *Hamburg: Lith. Adolph Friedländer, [1913] (no. 5788)*

Color lithograph poster (26 3/8 x 35 1/4 in.; 647 x 896 mm). Light horizontal and vertical fold crease. Matted, framed, and glazed with Plexiglas.

THIS IS EVIDENTLY THE FIRST POSTER DEPICTION OF HOUDINI'S MOST CELEBRATED ESCAPE, introduced at Circus Busch in September 1912. The Water Torture Cell "was a tall, narrow, wooden tank of water, with a glass front. Houdini's ankles were locked into stocks, and he was lifted upside-down over the stage. Suspended over the tank of water, he paused to take several deep breaths, and then was quickly lowered into the cell, the stocks locked to the lid of the tank. A drape was pulled around the tank, temporarily concealing it. The theater orchestra ominously played a popular song called 'Asleep in the Deep.' ... Houdini's assistant peered into the

curtain, and brandished an ax, ready to smash the glass and release Houdini in case of emergency. After several minutes of breathless anticipation, there was a ripple of movement behind the curtain. The audience cheered as Houdini pulled aside the drapes and stumbled into view—wet, pale, exhausted, and smiling triumphantly. The tank was still locked shut, offering no suggestion of how he managed his escape. The Water Torture Cell seemed absolutely incredible—not merely an escape but a superhuman feat" (*Magic*, p. 399).

Houdini himself was entranced with his new escape, writing "I believe it is the climax of all my studies and labors. ... Never will I be able to construct anything that will be more dangerous or difficult for me to do" (quoted in Silverman, *Houdini!!!*, p.167).

**REFERENCES**

*Illusions* 217

\$ 10,000-15,000



340

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**HOUDINI, HARRY (ERIK WEISZ)**

Houdini Upside Down in the Water Torture Cell. London: The Dangerfield Printing Co., ca. 1913–1915

Color lithograph poster (29 x 19 5/8 in.; 739 x 498 mm). Fold creases, the horizontal crease more pronounced and slightly abraded. Framed and glazed with Plexiglas.

A BEAUTIFUL AND VERY RARE POSTER, EFFECTIVELY CONVEYING HOUDINI'S EXPRESSION OF CONCERN. "Magicians' posters are usually guilty of exaggeration. But here Houdini used a stark image to emphasize the simple drama of his famous Water Torture Cell. Instead of picturing the tank of water, the locks and hasps, Houdini's face told the entire story. Each performance was a life-or-death melodrama" (*Magic*). This image is considered one "of the most impressive Houdini posters in the Allan Slaight Collection" (*Illusions*, p. 47).

**REFERENCES**

*Exemplars*, p. 48; *Illusions* 38; *Magic*, p. 398; *TTW* 14

\$ 40,000-60,000

341

**HOUDINI, HARRY (ERIK WEISZ)**

Magic Made Easy by Prof. Harry Houdini King of Cards and Handcuffs. ... This Book contains Magic Tricks, Illusions, Second Sight Acts, Secrets of Money Making, Etc, Etc. New York: Van Fleet, Printer, Clipper Building, ca. 1898

8 leaves (280 x 202, irregular) now separated. Very browned, marginal chipping, each leaf split at central horizontal fold, each leaf backed with Japanese tissue. Wrappers, if ever present, now lost.

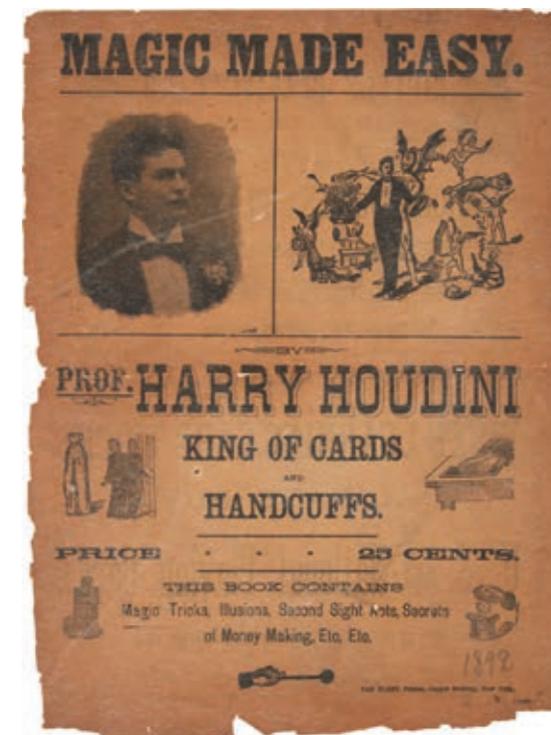
A VERY RARE EPHEMERAL SURVIVAL OF ONE OF HOUDINI'S EARLIEST PUBLICATIONS. This merchandise catalogue includes a variety of advertisements and notices, including Houdini's announcement that he is "always ready to buy or exchange all kinds of magic paper, books, cuts, tricks, illusions, etc."; an ad for his School of Magic at 221 East 69th Street; an endorsement of Bicycle Playing Cards; a list of magic books he has for sale; "Hints for Amateurs"; "Money Making Secrets"; and a list of 62 tricks and apparatus for sale, including Barrel Mystery (\$25), Vanishing Handkerchief (\$1), the Magic Trick Fan (50 cents), Vivisection Act (\$2), and Metamorphosis Substitution (price on application). Intriguingly, in light of his later crusade against such performances, Houdini even offers to teach the techniques of a spiritualism act.

Evidently the same content was published in Chicago by Schulman in 1898, but in a much smaller format and under a slightly variant title. Two copies of the Chicago printing appear in the book auction records, but the New York edition does not.

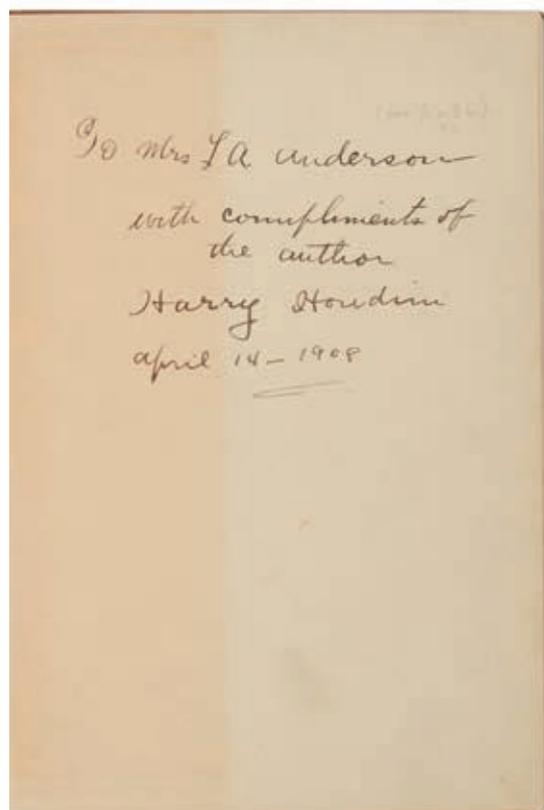
**REFERENCES**

*TTW* 52

\$ 3,000-5,000



341 (PART)



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**HOUDINI, HARRY (ERIK WEISZ)**

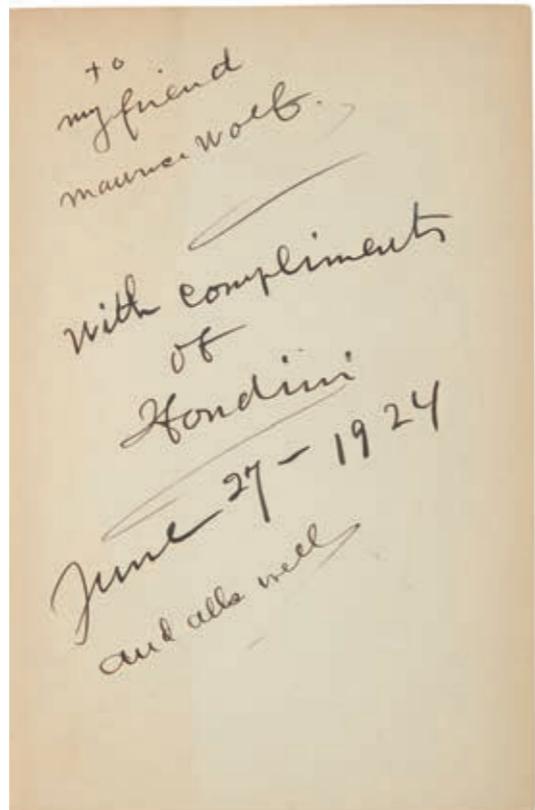
The Unmasking of Robert-Houdin. *New York: The Publishers Printing Co., 1908*

8vo (205 x 142 mm). Frontispiece portrait of Houdini, a multitude of text illustrations; without the subsequently issued index and illustration list. Publisher's pictorial brown cloth; extremities lightly worn.

FIRST EDITION; PRESENTATION COPY, inscribed and signed on the front free endpaper: "To Mrs. L. A. Anderson with compliments of the author Harry Houdini April 14—1908." Leona Anderson was the daughter-in-law of the pioneering Scottish magician John Henry Anderson; she is illustrated on page 236 of *Unmasking* "as she appeared with [Anderson] in the suspension trick about 1868." Loosely inserted in the volume is a carte-de-visite-size albumen photograph of Leona Anderson in a stage costume.

Although Houdini acknowledged "the moulding, dominating influence which the spirit and writings of Robert-Houdin have exerted over my professional career," the thesis of *The Unmasking of Robert-Houdin* is that "he was not a master-magician, but a clever purloiner and adapter of the tricks invented and used by his predecessors and contemporaries" (pp. 7, 264).

\$ 1,000-2,000



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**HOUDINI, HARRY (ERIK WEISZ)**

A Magician Among the Spirits. *New York and London: Harper & Brothers, 1924*

8vo (237 x 161 mm). Frontispiece portrait of Houdini and Arthur Conan Doyle, 19 photographic plates, leaf of errata and addendum tipped in; text very lightly browned. Publisher's gilt-lettered blue cloth; extremities a bit worn, spine faded. Publisher's printed dust-jacket; chipped and torn, likely supplied.

FIRST EDITION; PRESENTATION COPY, inscribed and signed on the front free endpaper: "to my friend Maurice Wolf. With compliments of Houdini June 27—1924 and alls well." Morris Wolf (Houdini mistakenly used the French spelling of his first name) was a Philadelphia lawyer and book collector, who counted A. S. W. Rosenbach among his clients.

\$ 2,500-4,000



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**HOUDINI, HARRY (ERIK WEISZ)**

Magic lantern slides belonging to Houdini and used in his lectures on spiritualism. *New York?, ca. 1924*

Set of 49 (of 50) glass lantern slides, housed in their original slotted box, slides black-papered on edges (some papers lost or torn), typewritten inventory of the slides pasted to inner lid. The wooden box (308 mm length, 122 mm height, 124 mm depth) covered in brown cloth with a leather carrying strap; stained and worn, hinge of lid broken.

"[T]he most prominent figure associated with the conflict between magic and mediums [was] Harry Houdini. In his personal quest for contact with his own departed mother, Houdini desperately wanted to believe in an afterlife, but his unrequited journey turned him into the leading debunker of his day" (TTW).

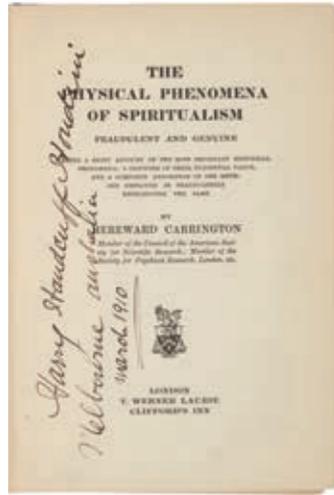
In 1924, the same year he published *A Magician Among the Spirits*, "Houdini toured the United States exposing the methods of fraudulent spirit mediums. His first tour ran February and March along the eastern seaboard. His second tour was nationwide and ran from October through December. His lectures consisted of a slide show, demonstrations of seance techniques, exposures of specific mediums such as Margery, and an open Q&A session. ... The name of his lecture was 'Can the Dead Speak to the Living?'" (<https://www.wildabouthoudini.com/p/houdini-spr.html>). These are the slides used during these lectures, including a "spirit photograph" of Houdini with Abraham Lincoln. A number of the slides were also used as illustrations in *A Magician Among the Spirits*.

**REFERENCES**

*Exemplars*, p. 54

\$ 30,000-50,000





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### 345

#### HOUDINI, HARRY (ERIK WEISZ)

Hereward Carrington. *The Physical Phenomena of Spiritualism Fraudulent and Genuine*. London: T. Werner, ca. 1908

8vo (203 x 138 mm). 11 halftone plates. Publisher's black cloth lettered in white, rebaked preserving original spine, corners restored.

FIRST EDITION; HOUDINI'S COPY, TWICE SIGNED AND ANNOTATED BY HIM. This volume, which has the ticket of the Australian bookseller E. W. Cole, is inscribed by Houdini on the front pastedown, "I bought this book in Melbourne Australia March 1910 (I paid 12/6 (\$3.00) for it Harry Houdini." Beneath the inscription is mounted a photograph of Houdini's custom-made French Voisin biplane in flight in Australia. He has also signed the title-page, "Harry Handcuff Houdini Melbourne Australia March 1910," and the book contains both his and Beatrice Houdini's bookplates.

Houdini clearly read the book—which analyses spirit photographs, cabinet stunts, and Houdini's own techniques—carefully, and the margins are full of his mostly acerbic comments: "Wrong!"; "This is not true. H.H."; "Very Wrong!!!"; "?!"; "This man does not even attempt to explain any cell escapes H. Houdini"; "Rot!"; and "also Rot." A couple of pages do rate the comment "Good."

Also tipped into the book is a



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typewritten description of "Sealed letter reading ... Given to me by Roterberg," and a now-empty, and very browned, envelope.

#### REFERENCES

*Exemplars*, p. 55; *TTW* 54

#### PROVENANCE

Rex Townsend (signature on half-title; Swann, 28 May 1970, lot 32)

\$ 4,000-6,000

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#### HOUDINI, HARRY (ERIK WEISZ)

A group of five items

Admission ticket (80 x 131 mm) admitting three guests to witness Houdini's attempt "to remain submerged one hour in an airtight metal coffin ... August 6th, 1926 at eleven o'clock at Hotel Shelton Swimming Pool, 49th Street and Lexington Avenue, New York City." INSCRIBED IN PENCIL BY HOUDINI FOR "SPATZ (THREE) | OK" AND SIGNED "HOUDINI" in the right margin — B. F. Keith's Theatre, Washington, D. C. Program, Week November 30, 1914 ... Houdini ... "Chinese Water Torture Cell" ... "The East Indian Threading Needle." [*Washington*]: np, 1914. Printed handbill (240 x 112 mm). A little browning, two small marginal chips. — Houdini ... to escape from [a strong, rough packing case from heavy timber] ... Houdini accepts above challenge ... to take place at the Second Performance



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... May 26, 1920. *Bristol: Chappall & Co.*, 1920. Letterpress handbill (210 x 135 mm). Printed in red; old diagonal fold. — The Packers of Koch & Co. challenge Houdini to allow us to build a case in full view of the audience and nail you in ... Houdini accepts above challenge [sic] for April 12th at Keith & Proctor's 125th St. Theatre. *New York: np*, 1907. Letterpress handbill (240 x 150 mm). Printed on yellow paper; chips to head, old folds, short closed tear to left margin. — Black and white studio photograph (175 x 135 mm) of Houdini stamped "Harry Houdini Collection | Houdini Original" on the back. *Np, nd [but ca. 1900]*.

All but one related to Houdini's performances, including an admission ticket INSCRIBED AND SIGNED BY HOUDINI in pencil, a letterpress vaudeville bill featuring two of Houdini's acts, two letterpress handbills for Houdini Challenges, and a black-and-white photograph portrait. Various formats, various places, condition very good.

\$ 3,000-5,000

### 347

#### HOUDINI, HARRY (ERIK WEISZ)

A group of 6 ephemeral items

Houdini Challenge ... to escape from ... a Sea-bag ... Houdini accepts ... for the Second Performance ... January 30th, 1913. *Hull: White & Farrell*, 1913. Letterpress handbill (215 x 145 mm). Printed on dark peach paper; tape to

foot. — Houdini Challenge ... [to] roll you in several large sheets in mummy fashion and secure you to a hospital bed ... *Kansas City: np*, 16 October 1923. Letterpress handbill (228 x 152 mm). Printed in blue; spot to foot, tiny chip to upper corner. — Master Mystifier Houdini ... Who presents an Entire Evening of Entertainment at the Shubert Princess Theatre. *Chicago: np, nd*. 3-page bifolium; second leaf a bit frayed along bottom. — Engraved portrait of Houdini in profile (105 x 86 mm). *Np, nd*. — Blank bank check (75 x 208 mm) with aforementioned portrait and check number "828" stamped in red. *New York: Central Union Trust Company, Plaza Branch*, 191. — Theodore Hardeen. Houdini. His Life and Work in Prose and Pictures. *Np: np*, 1922. Printed pamphlet, 16 pages (210 x 140 mm). INSCRIBED "CORDIALLY YOURS | THEO. HARDEEN | BRO. OF HOUDINI."

Comprising 2 Houdini challenges, a theatre program, a profile portrait and a blank bank check printed with the same portrait, and a biography in pamphlet form inscribed by his brother and fellow escape artist. Condition generally very good.

\$ 2,500-3,500

### 348

#### HOUDINI, HARRY (ERIK WEISZ), & WILHELMINA BEATRICE RAHNER HOUDINI

The Houdini's. Original Introducers of Metamorphosis. Exchanging Places in 3 Seconds. *Chicago: National Pr. & Eng. Co.*, [1895] (no. 1837)

Color lithograph poster (28 x 21 in.; 711 x 535 mm). Fold and other creases, numerous marginal tears, one small patch of margin restored. Laid down on linen.

This is one of the earliest posters of Houdini, promoting his first great effect, Metamorphosis. While trunk escapes had been performed previously, the speed with which Houdini effected the exchange—first with his brother Theo (Hardeen) and later with his wife, Bess—was unprecedented. "In Metamorphosis, Houdini would have his hands tied, be roped into a sack, and then locked in a trunk. The trunk would be pushed into a curtain cabinet by Bess who would draw the curtains and clap her hands three times.

Houdini would immediately appear free, and when the trunk was opened, it would be Bess now sealed and tied in the sack. A coat borrowed from an audience member was also sometimes used, being placed on Houdini and then ending up on Bess" (<https://www.wildabouthoudini.com/p/metamorphosis.html>).

The present poster is overprinted at the top "Welsh Bro's Newest Great Shows." The recently wed Houdinis toured the East Coast with the Pennsylvania-based Welsh Brothers Circus in 1895, and during this engagement they perfected the Metamorphosis act. The large

central image depicts the pair standing with the trunk used in the effect, captioned "The Greatest Trunk Mystery the World Has Ever Seen." Roundel portrait vignettes of the newlyweds border the main image: Harry at the top, encircled by a length of chain and christened "The King of Handcuffs"; Bess at the top, framed by ribbons and designated "Queen of Mystery." A very rare poster.

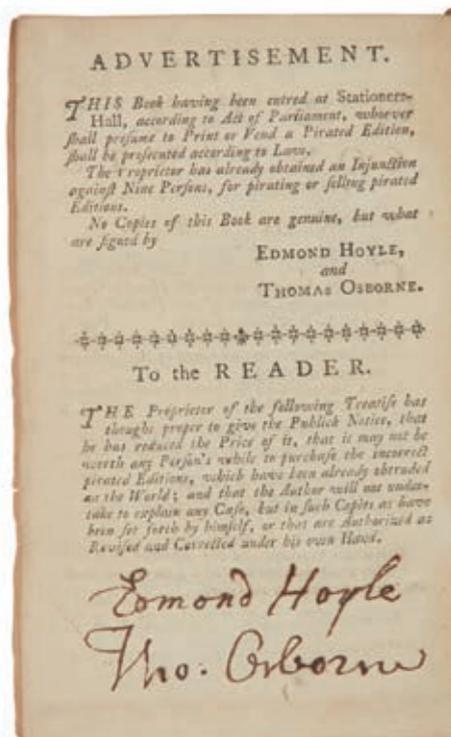
#### REFERENCES

*Exemplars*, p. 51; *Magic*, p. 430

\$ 25,000-35,000



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**HOYLE, EDMOND**

Mr. Hoyle's games of whist, quadrille, piquet, chess, and back-gammon. Complete. In which are contained, the method of playing and betting, at those games ... London: Printed for Thomas Osborne; Henry Woodfall; and Richard Baldwin, [1763]

12mo (143 x 89 mm). Notice on title-page verso bearing the signatures of Edmond Hoyle and Thomas Osborne, divisional titles for each game but with continuous pagination and register; marginal browning to title-page and terminal leaf K12. Contemporary calf; worn, numerous scrapes to boards, upper board detached, lower joint cracked.

The thirteenth edition, first advertised in the *London Evening Post* 13 December 1763. The notice on the title-page verso reads: "The Proprietor has already obtained an Injunction against Nine Persons, for pirating or selling pirated Editions. No copies of this Book are genuine, but what are signed by Edmond Hoyle and Thomas Osborne," who both duly signed the page's bottom margin, "Edmond Hoyle | Tho. Osborne."

**REFERENCES**

ESTC N4079

\$ 600-800



350

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**HUGHES, CHARLES**

The Compleat Horseman, or, the Art of Riding Made Easy ... London: Printed for F. Newbery, [1772]

12mo (171 x 102 mm). 2 engraved plates depicting the riding school and Mr. and Mrs. Hughes on horseback, 9 woodcuts printed on 5 leaves at the end (rectos only); some toning, and a little marginal spotting and staining. Contemporary marbled boards; boards rather worn, rebacked, red lettering-piece.

One of two issues published by F. Newbery in the same year; ESTC locates six copies of each. The author is described as "professor of horsemanship, at his riding-school, near Black-friars Bridge," and the nine charming woodcuts show the "many attitudes by which Mr. Hughes and his assistants prove their amazing dexterity in horsemanship." The woodcuts depict Hughes standing on his head while discharging a pistol, brandishing a saber while on one leg, blowing a trumpet, etc. The final cut depicts a woman standing on a horse while holding a long riding crop.

Hughes was said to have been "a handsome man of great strength but of rather irritable temper. He opened his own riding school near Blackfriars Bridge on Easter Monday 1772, riding with his wife, a Miss Tomlinson and his sister, who was romantically named Sobieska Clementina, a variation on the name of the consort of the Jacobite claimant James Edward Stuart. Playbills state that Hughes vaulted backwards and forwards over three horses then over a single horse forty times without stopping" (ODNB).

In 1773, Hughes traveled to Russia to perform for Catherine the Great in the royal palace of St. Petersburg. Hughes went on to introduce the term *circus* in 1782, when he opened what he called the Royal Circus a few hundred yards south of the amphitheatre owned by a rival horseman—his former employer, Philip Astley.

**REFERENCES**

ESTC T116463; Roscoe A245

\$ 3,000-5,000



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**HUGHES, [CHARLES]**

Hughes's Riding-School. [London]: n.p., [1772]

Letterpress playbill (483 x 387 mm). Printed in red, with type at head and center, surrounded by 14 woodcut vignettes depicting Hughes's feats of horsemanship; old folds, browning at corners, some light creasing.

Charles Hughes was the top rival of Philip Astley. He had been employed at Astley's circus before leaving "to set up a new establishment in direct competition with his former boss" (EE). Here Hughes advertises performances of horsemanship by a number of riders, including his sister, "The celebrated Sobieska Clementina" who "rides one, two, and three horses, standing upright on the saddles full speed," as well as his own riding "in fifty different attitudes that never were performed by any other horseman." The broadside culminates in a challenge: "Any horseman who can equal Hughes, or only one of his capital feats, ... let him make his appearance any evening this season ... and perform them ... and he shall receive a premium of 200 Guineas."

As Hughes's "productions were frequently short-lived, advertisements and documents of his shows survive with much less frequency than those of Astley. This broadside, a seminal document of the nascent circus, is apparently unrecorded. It is distinguished by a number of attributes: its formidable size, in contrast to typical playbills of the day; its handsome overall design; charming woodcuts, in surprising quantity (twenty!); and the arresting application of red ink, not merely for rubrication or emphasis, but for the entire document" (EE).

**REFERENCES**

EE, p. 44

\$ 1,500-2,500



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**MADemoisELLE IDA**

Mlle. Ida. La plus belle géante colosse du monde. Hamburg: Lith. Adolph Friedländer, ca. 1907 (no. 3641)

Color lithograph poster (32 x 23 7/8 in.; 812 x 608 mm). Fold and other creases, a few patches of neat restoration not affecting any of the figures. Laid down on linen.

A scarce poster for a circus giantess who evidently travelled throughout Europe. While the principal titling of this poster is in French, an inset portrait of Ida as a ten-year-old is captioned in German.

\$ 2,000-3,000



353

**INGLEFIELD, THOMAS**

The Portrait of Thomas Inglefield... *N.p.: Published for T. Inglefield, 1787*

Etching (266 x 183 mm). Engraved full-length portrait of Inglefield sketching at a desk, with a pencil held between cheek and right arm "drawn, etched, and given by F. Grose & S. Ireland," text in lower margin; minor soiling and spotting, neat modern annotation to verso in blue ballpoint. Hinged to card, matted.

"HE HAS BY INDUSTRY ACQUIRED THE ARTS OF WRITING AND DRAWING" (etching text)

According to Jay, "born on December 18, 1769, in Hook, Hampshire, without hands or legs, Inglefield was one of many children born in the eighteenth century with disabilities that were blamed on a fright suffered by the mother during pregnancy. This, along with another etching of Inglefield also published and distributed by Samuel Ireland, speaks to Inglefield's desire to fashion himself as an industrious writing and drawing master" (exhibition note).

**REFERENCES**

LP&FW 63

**PROVENANCE**

Exhibited: The Metropolitan Museum of Art, "Wordplay: Matthias Buchinger's Drawings from the Collection of Ricky Jay," 8 January - 11 April 2016

\$ 5,000-7,000

354

**(INVISIBLE GIRL)**

A group of four handbills and broadsides. [*Various Place: circa 1803-1811*]

LOT INCLUDES: Delphic Oracle. *London: Nichols, [circa 1803]*. Handbill (120 x 170 mm). Letterpress text in numerous fonts, tipped onto paper; a few faint spots, minor tear or paper flaw to upper margin. — Invisible Girl. *Hinckley?: n.p., 1811*. Handbill (190 x 110 mm). Letterpress text in numerous fonts; a few pinholes and spots, minor marginal soiling, ink annotation on verso. — (Mrs. Jackson). The Original Royal Acoustic Temple and Astonishing Invisible Lady. *Hull: Robert Peck, 1804*. Broadside (398 x 200 mm). Letterpress text in numerous fonts, large woodcut of the Acoustic Temple, mounted on paper with contemporary manuscript accounts of the performance; some spotting. — Visible and Invisible Girls... *London: Topping, [circa 1804]*. Handbill (185 x 112 mm). Letterpress text in numerous fonts; old folds.

Group lots not subject to return.

Invisible women, astonishing deceptions, and other illusions.

\$ 1,500-2,500



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**PROFESSOR JACOBS**

The Great Wizard of Wizards... *Lincoln: John Wold Drury, 1848*

Broadside (709 x 255 mm). Text in numerous fonts, two woodcut vignettes of Jacobs performing; old folds reinforced on verso with tissue, a few closed splits, a few pinholes, minor browning to folds, library stamp.

"Joseph Jacobs was born in Canterbury, England, in 1813. A prominent Jewish conjurer, he had a long performing career that took him to destinations as far-flung as Australia and America. He was a versatile if not original performer, and the major British competitor of John Henry Anderson... Among his favorite effects were covering his assistant with a large cup and transforming him into a goose, and turning a clear basin filled with ink into a bowl of water with a goldfish" (EE).

**REFERENCES**

EE, pp. 140-141

**PROVENANCE**

Lord Monson (Burton Hall library stamp)

\$ 1,500-2,500

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**PROFESSOR JACOBS**

Old Fellows' Hall...Professor Jacobs the Renowned Wizard of Wizards... *Halifax: T. & B. Birtwhistle, 1862*

Broadside (690 x 228 mm). Numerous fonts, printed on yellow paper, contemporary ink annotations constituting corrections for the printed; old folds and creases, a few holes and teas, some staining. [With]: Autograph letter signed ("M. Jacobs"). 1 page (170 x 107 mm). Addressed to a Mr. Proctor, in Hartlepool, and dated 15 February 1862. Matted, framed, and glazed with Plexiglas together; not examined out of frame.

**A REMARKABLE SURVIVAL**

"Sir," Jacobs' letter begins. "I will thank you to engage the Hall for me for Thursday March 20th and be so kind as to inform me by return if you have engaged it for me for that date, at the same time please do inform me the name of the Hall."

The annotations to the present broadside show changes in location ("Halifax" has been crossed out, with "Hartlepool" written next to it in the margins), as well as dates, etc., which reflect the questions Jacobs posed to Proctor in the accompanying letter.

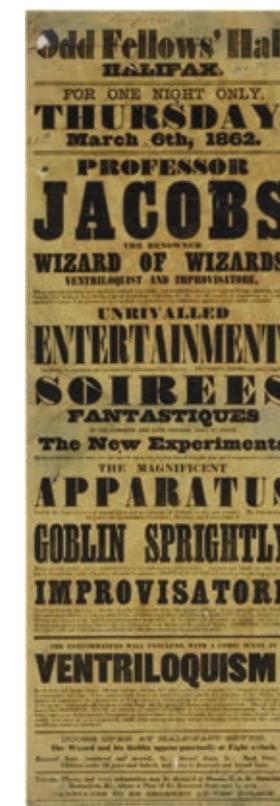
**REFERENCES**

EE, pp. 140-141

\$ 800-1,200



355



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(JAPAN)

Tagaya, Kanchusen. Sangebukuro [trans: Magic and Other Entertainments Revealed]. Osaka: [circa 1764]

4 parts in 1 vol., 8vo (223 x 155 mm). 8; 17; 9; 12 folding leaves, and five leaves of ads at the end of Part IV, numerous illustrations (many full-page), original wrappers with block printed title label on upper cover; wrappers and label rubbed and worn, occasional light staining to contents, a few small marginal wormholes. Housed in a cloth folding case.

The present work describes and illustrates various illusions and magic tricks, hand shadows, kirigami, how to put a needle through the hand, tricks involving dice, special sound effects, and more.

\$ 4,000-6,000



358

358

(JAPAN)

Kiyu. Zoku Tawamuregusa [or Tawaburegusa] [trans: Collection of Magic]. Kyoto: 1795

2 vols., 8vo (220 x 159 mm). 9; 15 folding leaves, one leaf, numerous illustrations, original wrappers and block-printed title labels; modern stitching, wrappers a bit wormed and worn, scattered minor soiling to contents. Housed in a cloth folding case.

SECOND EDITION. An attractively illustrated magic book describing the traditional Japanese magic of tezuma or wazuma. The first volume describes and illustrates 41 kinds of magic tricks, and the second provides a more detailed account of each trick.

\$ 2,500-3,500



359

359

(JAPAN)

Fukui, Chitokusai. Hiji hyakusen [trans.: Selected One Hundred Secret Magic, Medical, and Spiritual Tricks]. Osaka: 1827; 1848

Two vols., 8vo (174 x 125 mm). 46; 41 folding leaves, woodcut illustrations, original wrappers with block-printed title labels; labels rubbed and somewhat defective, minor worming to upper cover and first four leaves of Vol. I, modern stitching.

FIRST EDITION OF THIS INFLUENTIAL MAGIC BOOK, complete with the equally rare sequel of 1848, titled "Hiji hyakusen: Kohen." The tricks depicted therein include juggling, dagger-swallowing, card tricks, snake charming, a kettle that pours water forever, a nail through the tongue, and more.

\$ 2,000-3,000

360

(CIRCUS)

[Japanese Circus Triptych]. n.p., n.d.

Woodblock print (345 x 685 mm). Three leaves conjoined, hand colored in blue, red, black, and green, calligraphy in each panel; old folds where leaves are joined, creases, some rubbing, closed tear to foot.

An attractive Japanese woodblock triptych, depicting a variety of circus acts, purchased by Ricky Jay during his first visit to Japan.

\$ 2,000-3,000



360

361

(JAPAN)

Hifumitei, Shigoroku. Haruasobi zashiki tejina [or] Tezuna [Trans: Magic Tricks in the Party Room [or] Sleight of Hand Tricks]. Tokyo: [1854]

12mo (120 x 85 mm). 18 folding leaves, colored woodcut title-page, 30 woodcuts illustrations, original illustrated wrappers in delicate color; new stitching, wrappers somewhat wormed.

A SCARCE COLLECTION OF THIRTY MAGIC TRICKS FOR DINNER PARTIES.

\$ 1,000-2,000



361

362

(JAPAN)

Nagashima, Fukutaro. Shinsen seiyo tejina tanehon [trans.: Source Books of Western Magic, Newly Selected]. Tokyo: 1881

2 vols., 8vo (176 x 115 mm). 22; 22 folding leaves, original wrappers, original block printed title label on upper cover of the first volume, a number of leaves and illustrations in fine color; first two leaves of vol. II with minor marginal worming, wrappers somewhat worn, modern stitching. Housed in a cloth folding case.

A beautifully illustrated collection of western magic tricks, including some particularly evocative severed heads.

\$ 2,000-3,000



362



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**JAY, RICKY**

Jay's Journal of Anomalies. Los Angeles: W & V Dailey, 1994-2000

Unbound letterpress pamphlets (285 x 215 mm). Printed on Rives Heavyweight paper, with numerous engravings, tipped-in color plates, and illustrations; one tiny spot to the wrapper of Volume 4, Number 2, otherwise fine.

RICKY JAY'S OWN SET OF A COMPLETE RUN OF HIS EPONYMOUS QUARTERLY PERIODICAL, IN PRISTINE CONDITION. The journal covers a number of treasures from Jay's archive, including remarkable characters, circus shows, conjurers, and illusions. Further, it reveals his commitment to the print medium: the periodical is striking and handsomely made—undeniably a labor of love.

\$ 2,000-3,000

364

**JOHNSON, CAPT. CHARLES**

A General History of the Lives and Adventures of the Most Famous Highwaymen, Murderers, Street Robbers, etc. To which is added A Genuine Account of the Voyages and Plunders of the Most Notorious Pyrates. London: Printed for & Sold by J. Janeway, 1734

Folio (356 x 229 mm). Engraved frontispiece and 25 engraved plates most by J. Basire after W. Jett and J. Nicholls, extra-illustrated with a folding plate of Jack Shepherd printed and sold by T. Bowles, title-page printed in red and black, text in double columns; title-page rather browned, some browning, spotting and staining particularly in latter half of text, 3 plates browned and stained, pp. 4, 177-184, 324-325, 410 misnumbered 8, 187-194, 326-327, 406, with "they" as the catchword on p. 1 of the introduction. Contemporary calf, marbled endpapers and edges, upper board detached, spine ends repaired, lower hinge renewed.

Johnson's famous compilation of excerpts from Alexander Smith's *History of the Lives of the Most Noted Highwaymen*, published 1714 (see lot 560) and Johnson's own earlier publication *A General History of the Robberies and Murders of the most Notorious Pyrates* (1724). The book was published in 72 weekly numbers. "Charles Johnson" is thought to be pseudonym, and although his work was attributed to Defoe in the 1930s, this claim has since been generally rejected. Featured in this rogues' gallery are outlaws Sir John Falstaff and Robin Hood and pirates Henry Morgan and Blackbeard, among many others.

**REFERENCES**

ESTC T112552

**PROVENANCE**

William Raven (ticket on rear pastedown dated 1737) — Richard John Smith 1776–1855, a.k.a. O[bi] Smith, of the Adelphi Theatre (2 engraved bookplates on front pastedown, one of which depicts Smith as the Demon Samiel in *Der Freishut*) — Henry Cunliffe Armigeri (1826–1894, bookplate on front pastedown)

\$ 7,000-10,000



364

365

**[JONES, ERASMUS]**

A Trip through London: Containing Observations on Men and Things ... by a Berkshire Gentleman ... London: Printed, and sold by J. Roberts in Warwick-Lane, J. Shuckburgh between the two Temple Gates, Fleet-street, J. Pote at the Golden Door near the Hay-Market; and S. Jackson near St. James's House 1728

8vo (178 x 102 mm). Title-page possibly a cancel, woodcut headpiece and initial; title-page soiled with small closed tears and repair along inside margin costing part of the imprint, marginal stains in quires F–I, I3v soiled. Rebound in half polished calf over tan cloth, spine lettered gilt; spine lightly faded.

"The third edition, with additions." Isaac Reed's copy of the first edition, now at Harvard, contains a manuscript attribution to Jones.

**REFERENCES**

ESTC T57532; Goldsmiths 6584

\$ 800-1,200

366

**[JONES, ERASMUS]**

A Trip through London: Containing Observations on Men and Things ... by a Berkshire Gentleman ... London: Printed, and sold by J. Roberts in Warwick-Lane, J. Shuckburgh between the two Temple Gates, Fleet-street, J. Pote at the Golden Door near the Hay-Market; and S. Jackson near St. James's House 1728

8vo (216 x 133 mm, uncut). Woodcut headpiece and initial; title-page, verso of terminal leaf and most edges dust-soiled. Rebound in quarter biscuit calf over red Dutch combed marbled boards, spine letter gilt.

The fifth edition, corrected.

**REFERENCES**

ESTC T57531

**PROVENANCE**

Job Lousley, Hampstead Norris, Berks. (lengthy commentary and signature dated 1847 on title-page and ownership inscription on p. 60)

\$ 800-1,200



367

367

**(KANGAROO, PERFORMING)**

The Performing Kangaroo as It Appears in Dan. Rice's Great Show. [Philadelphia]: O. Knirsch & Co., ca. 1858–1861

Lithographic broadside (335 x 230 mm). Full-page illustration of a kangaroo with the Australian landscape in the background, upper margin of image rounded; minor browning, long closed tear to upper right, other short closed tears, crease to lower margin. Matted, framed, and glazed with Plexiglas; not examined out of frame.

JEFF DAVIS, THE EDUCATED KANGAROO

Rice (born Daniel McLaren in New York City) gained fame in the mid-nineteenth century as a clown figure, performing in numerous circuses. In addition to his clowning skills, Rice was a talented political humorist, strong man, and animal trainer. An apparent Renaissance man, Rice even ran for Senate, Congress, and President of the United States, eventually dropping out of each race.

In an effort to leave his clowning behind and reinvent himself as a gentleman, Rice eventually began producing his own shows, a shift that coincided with his political ambitions. Soon, he was not only regarded as a talented and engaging performer, but also an intelligent and respected man. He counted Mark Twain and Walt Whitman as fans.

**REFERENCES**

Exemplars, p. 259

\$ 2,000-3,000



368

368

**THE KARLINGS**

Les Karling's dans leur scène "Une joyeuse rencontre."  
Hamburg: Lith Adolph Friedländer, ca. 1902 (no. 2322)

Color lithograph poster on 2 sheets (52 1/2 x 37 in.; 1334 x 942 mm). Some light creasing, a few short marginal tears, two tiny perforations at lower left corner, small, light stain to upper left corner. Framed and glazed with Plexiglas.

The Karlings were a late nineteenth-century juggling act who incorporated electricity into their apparatus and routines.

\$ 1,500-2,500

369

**KASSNER, ALOIS**

Der Mann in der Kanne. Direktor Kassner der unvergleichliche Zauberkünstler. Altona: Lith. Heinrich Barkow, ca. 1918

Color lithograph poster on 2 sheets (overall ca. 73 x 27 in.). Light fold creases, laid down on linen.

In this striking poster, "Kassner performs his version of an escape made famous by Harry Houdini: The Milk Can Escape. Confined in a steel can, the magician escapes without touching the locks. The devilish accomplice in this poster suggests that Kassner relied on supernatural assistance to effect his escape" (*Magic*).

**REFERENCES**

*Magic*, p. 384

\$ 2,000-3,000

370

**KASSNER, ALOIS**

Kassner Illusionen. Hamburg: Lith Adolph Friedlander, [1927] (nos. 8258, 8259)

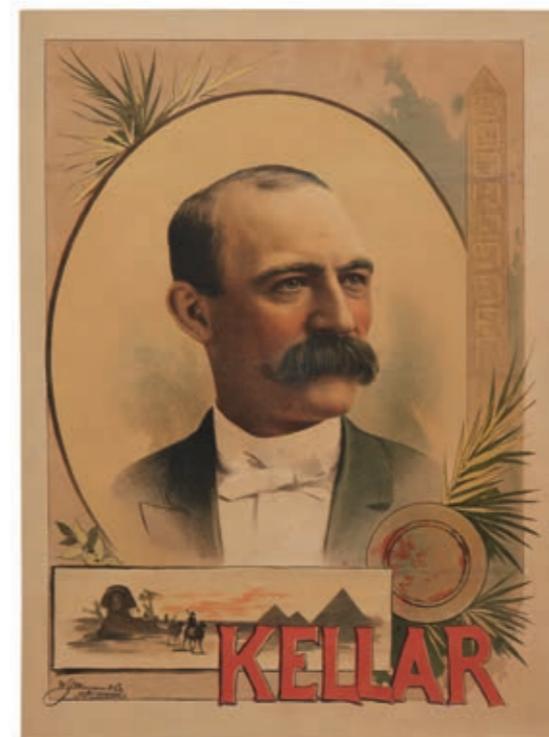
2 color lithograph posters (each 35 1/2 x 12 1/2 in.; 902 x 317 mm). Light fold creases, small area of surface abrasion to first. Uniformly matted, framed, and glazed with Plexiglas.

A striking pair of posters for the German stage illusionist Alois Kassner: the first depicting Kassner performing a levitation, the second showing him firing an assistant from a cannon into a suspended, sealed box. Kassner's huge stage show, which employed up to twenty assistants, incorporated the apparatus he acquired after the retirement of Chevalier Ernest Thorn. The size of his show—said to require sixteen railroad cars to transport—likely precluded him from touring in the United States, but Kassner was the most significant magician performing in Europe between the world wars.

**REFERENCES**

cf. *Magic*, p. 266, *passim*

\$ 2,500-3,500



371

371

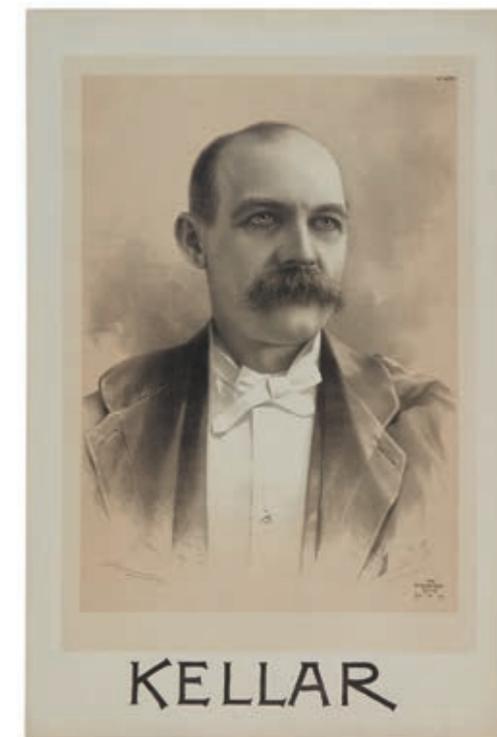
**KELLAR, HARRY (HEINRICH KELLER)**

Kellar. Cleveland: W. J. Morgan & Co., [1886]

Color lithograph poster (28 1/4 x 21 in.; 717 x 534 mm). Light fold creases, a few short closed tears, a very little, scattered spotting. Laid down on linen.

This handsome poster, with its Egyptian motifs evoking the illusions of Pharaoh's magicians, was used to promote Kellar's highly successful engagement at Philadelphia's Arch Street Opera House in the spring of 1886. Very rare.

\$ 12,000-18,000



372

372

**KELLAR, HARRY (HEINRICH KELLER)**

Kellar. Cincinnati, New York, & London: The Strobridge Lith Co., ca. late 1880s (no. 3859)

Tinted lithograph poster (30 3/8 x 20 in.; 772 x 509 mm). Signed in the stone lower left A. Rimanoczy. Laid down on linen

A fine portrait poster of the American Nostradamus, in superb condition. This poster is commonly dated to about 1894, but it is almost certainly earlier since by that time Kellar had shaved his impressive mustache—on the advice of a theater manager who told him that the mustache muted his stage voice.

\$ 3,000-4,000



369



370



373

373

**KELLAR, HARRY (HEINRICH KELLER)**

Kellar the Great Magician. *Cincinnati & New York: Strobridge Lith Co., 1894*

Color lithograph poster (30 1/4 x 19 7/8 in.; 768 x 507 mm). A closed tear, with infinitesimal loss, near Kellar's left ear, a few tiny spots of surface abrasion. Laid down on linen.

Kellar first incorporated mischievous sprites and devils into his posters with this iconic image from 1894; the imps are depicted whispering into his ear the secrets of magic. This

conceit was subsequently adopted by many other magicians, including Hermann the Great, Thurston, Blackstone, Dante, the Great Raymond, Carter the Great, George—and Ricky Jay. Jay claimed that the present poster represented an early, uncommon issue that was not used commercially because Kellar considered the imps to be too frightening.

**REFERENCES**

*Exemplars*, p. 44; *Illusions* 192; *Magic*, p. 298

**\$ 10,000-15,000**



374

374

**KELLAR, HARRY (HEINRICH KELLER)**

Kellar [Centipede.] *Cincinnati & New York: The Strobridge Litho. Co., 1897 (no. NY-No. 7755)*

Color lithograph poster (28 3/4 x 38 1/2 in.; 732 x 980 mm). Fold and other creases, some with minor abrasion, central vertical crease with a very little recoloring, some marginal staining, tears, and chips. Laid down on linen.

"This intriguing image contains everything that Kellar felt was important to a successful lithograph. At left he consults a metaphorical book of knowledge with the Devil. At right is his most famous illusion, the Levitation of Princess Karnac. The fire-breathing centipede and winged creatures promise a trip to a foreign world" (*Magic*). Despite its lack of descriptive text and eerie aspect, the poster must have been successful—it was adapted almost two decades later by Thurston (see *Illusions* 83).

**REFERENCES**

*Magic*, p. 300

**\$ 5,000-7,000**

375

**KELLAR, HARRY (HEINRICH KELLER)**

Kellar in his Latest Mystery Self Decapitation. *Cincinnati & New York: Strobridge Lith. Co. 1898 (N.Y. no. 8105)*

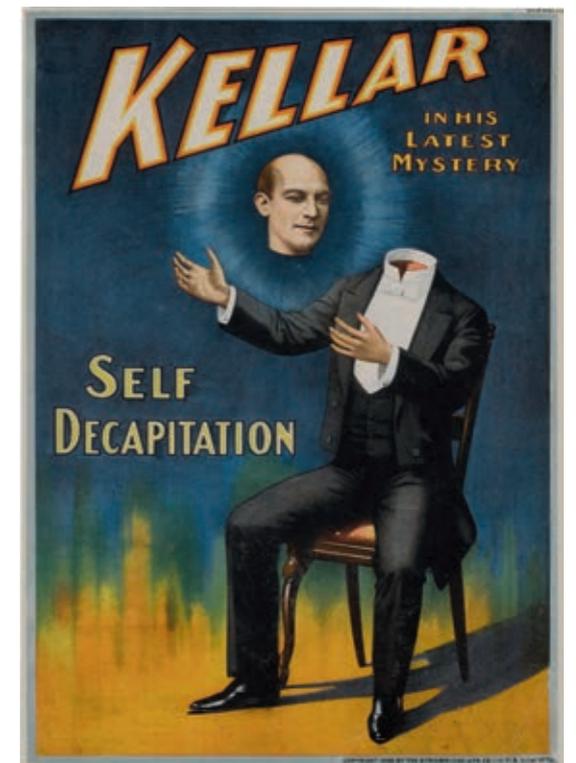
Color lithograph window card (16 1/2 x 11 1/2 in.; 420 x 294 mm). Some restoration at lower right corner with a few letters of the imprint supplied in facsimile. Matted, framed, and glazed with Plexiglas.

A vivid depiction of one of Kellar's most startling effects.

**REFERENCES**

*Exemplars*, p. 41; *Illusions* 43; *Magic*, p. 302; *TTW* 7

**\$ 4,000-6,000**



375



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376

**KELLAR, HARRY (HEINRICH KELLER)**

Kellar [Toasting the Devil]. *Cincinnati & New York: The Strobridge Litho. Co., 1899*

Color lithograph poster (26 x 16 1/2 in.; 660 x 422 mm). Some light surface soiling. Matted, framed, and glazed with Plexiglas.

"In many of Kellar's posters, the Devil, or one of his cohorts, is lurking nearby, ready to provide assistance. This image, however, cannot be considered even remotely subtle. Kellar

and the Devil are seen toasting one another, cementing a partnership that is dedicated to the creation of modern miracles. Of course Kellar's magic was all produced by physical means, but this image of him toasting the Devil provoked strong emotions nonetheless" (*Magic*). An uncommon poster.

**REFERENCES**

*Illusions* 52; *Magic*, p. 299

**\$ 10,000-15,000**



378

377

**KELLAR, HARRY (HEINRICH KELLER)**

Kellar. [A Walk in the Woods]. *Cincinnati & New York: Strobridge Litho Co, 1900*

Color lithograph poster (26 1/8 x 16 5/8 in.; 664 x 423 mm). Matted, framed, and glazed with Plexiglas.

"Harry Kellar, America's favorite magician for a decade, advertised his show with many beautiful, imaginative lithographic posters. In this portrait, the amiable wizard takes a walk in the woods, and is followed by a collection of devilish imps. These are not merely his companions, but hold the secrets to Kellar's amazing magic" (*Magic*). One of the most iconic of Kellar's posters.

**REFERENCES**

*Illusions* 205; *Magic*, pp. 140-41

**\$ 12,000-18,000**



377

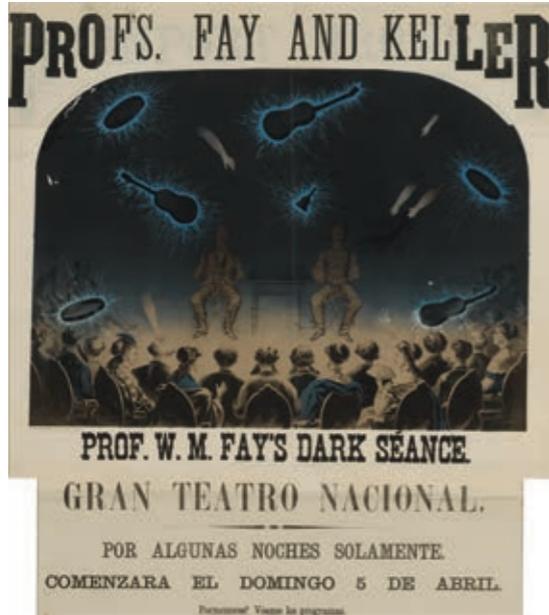
378

**KELLAR, HARRY (HEINRICH KELLER)**

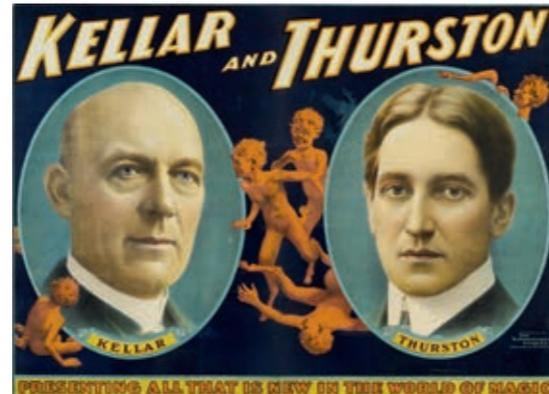
Kellar. The Witch, the Sailor and the Enchanted Monkey. *Cincinnati & New York: The Strobridge Litho. Co., 1905 (no. 11414)*

Color lithographed poster (26 3/4 x 37 in.; 680 x 942 mm). Some short creases and closed marginal tears. Framed and glazed with Plexiglas.

**\$ 7,000-10,000**



379



380

379

**KELLAR, HARRY (HEINRICH KELLER), & WILLIAM FAY**

Profs. Fay and Keller. Prof. W. M. Fay's Dark Séance. Cincinnati: Strobridge & Co., [1874]

Color lithograph poster (21 1/4 x 18 1/2 in.; 541 x 472 mm). The title of the Fay and Keller act is mounted as a cancel over the original billing of the Davenport Brothers, the engagement details are printed separately, probably with wooden types, and tipped to the poster; a little wrinkling and two short tears in lower text. Matted, framed, and glazed.

VERY POSSIBLY THE EARLIEST SURVIVING KELLAR POSTER, prior to his changing his name from Heinrich Keller to the more familiar Harry Keller.

Kellar joined the stage spiritualist act "The Davenport Brothers and Fay" in 1869. Four years later, he and William Fay left the Davenports to strike out on their own, taking the secrets of the act with them: "The climax of the séance included objects treated with luminous dye—then a novelty—so the audience could see them floating in a dark room" (*Magic*). The present poster, billed for a performance at the Grand Teatro Nacional in Mexico City beginning April 5, 1874, was part of their highly successful tour through Central and South America.

**REFERENCES**

*Exemplars*, p. 198; *Magic*, p. 248

\$ 2,000-3,000

380

**KELLAR, HARRY (HEINRICH KELLER), & HOWARD THURSTON**

Kellar and Thurston. Presenting All That is New in the World of Magic. Cincinnati & New York: The Strobridge Litho Co., 1907

Color lithograph poster (25 7/8 x 36 in.; 657 x 914 mm). Fold creases with minor restoration. Matted, framed, and glazed with Plexiglas.

A MAGNIFICENT AND RARE JUGATE PORTRAIT POSTER OF PERHAPS THE TWO GREATEST STAGE ILLUSIONISTS OF THE EARLY TWENTIETH CENTURY. When Harry Kellar, twenty years Howard Thurston's senior, decided to retire, he named Thurston his official successor, famously predicting, "Thurston will be the greatest magician the world has ever known." The two men toured together for just one season, but Thurston continued to bill himself as "Kellar's Successor."

In fact, Thurston incorporated only two of the many dozens of effects that he purchased from Kellar: the Spirit Cabinet and the Levitation of Princess Karnac. "More important to Thurston than acquiring Kellar's tricks was acquiring the title of successor, and the right to perform in the prime theaters that comprised Kellar's established territory" (*Magic*, pp. 283-84).

**REFERENCES**

*Exemplars*, pp. 42-43

\$ 8,000-12,000

381

**KEMPELEN, WOLFGANG VON**

Le Mécanisme de la parole, suivi de la description d'une machine parlante. Vienna: B. Bauer, 1791

8vo (178 x 114 mm). Half-title, 27 engraved plates including frontispiece portrait by J. G. Mansfeld after Fleur Füger, errata leaf at the end. Nineteenth-century half brown morocco over navy moiré-textured cloth boards, marbled endpapers, the spine in 6 compartments with raised bands ruled and lettered gilt, edges sprinkled red; spine rubbed, hinges cracked but intact, label remnant on front cover, and traces of labels removed from front endpapers.

FIRST FRENCH EDITION OF THE FIRST MONOGRAPH ON SPEECH SYNTHESIS. While Kempelen's chess-playing automaton was a complete and utter hoax, his manually operated machine for the synthesis of speech was authentic and remarkable for its profound knowledge of vocal physiology. The machine was based on a wind instrument with the air supplied by bellows. By means of various stops, he was able to make the machine talk easily in French, Italian, and Latin; German, however, was more difficult. Goethe heard the machine perform and reported that it was "able to same some childish words very nicely." It is said to have had a later influence on Alexander Graham Bell.

**REFERENCES**

cf. Honeyman V:1779 (First edition in German)

**PROVENANCE**

British Patent Office Library (library stamps chiefly on recto and verso of all but 4 plates, on 9 text leaves, and on bottom of text block; discard stamp on title-page verso)

\$ 2,500-3,500



381

382

**[KEMPELEN, WOLFGANG VON]**

[C. F. Hindenburg]. Ueber den Schachspieler des Herrn von Kempelen. Nebst einer Abbildung und Beschreibung seiner Sprachmaschine. Leipzig: In der Johann Gottfried Müllerschen Buchhandlung, 1784

8vo (191 x 114 mm). Woodcut emblem on title-page, engraved folding plate of the talking machine at the end, printed in fraktur type; a little foxing on plate. Modern tan cloth-backed marbled boards.

FIRST EDITION regarding Kempelen's chess playing automaton and machine for synthesizing speech.

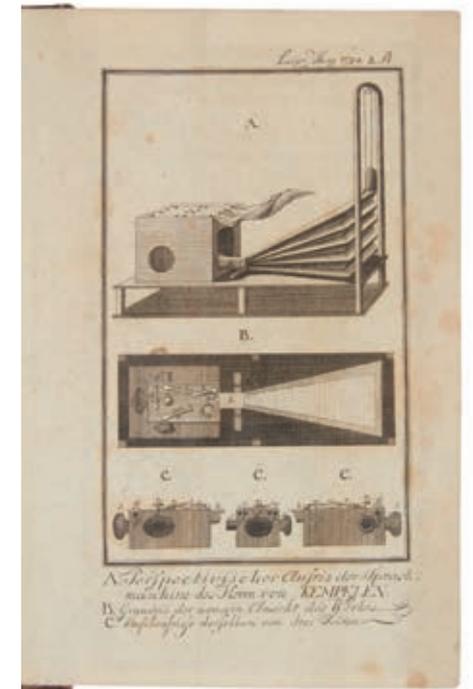
**REFERENCES**

KB 4024; Schachliteratur 1121; VDL Geschichte II, p.339

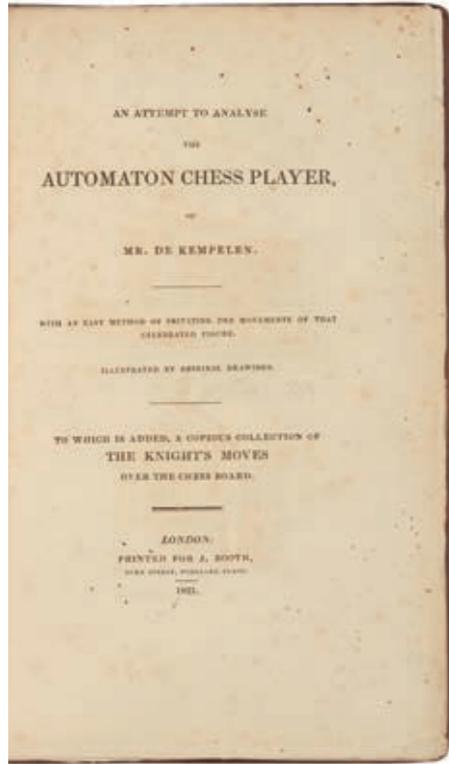
**PROVENANCE**

Robert Blass (library stamp on flyleaf; his sale, Christie's South Kensington. Early Chess Literature from the Celebrated Library of the late Dr. Robert Blass of Zurich, 8 May 1992. III. The Modern Game. From Philidor to Nimzowitsch, lot 107)

\$ 2,500-3,500



382



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383

[KEMPELEN, WOLFGANG VON]

[Robert Willis]. An Attempt to Analyse the Automaton Chess Player of Mr. De. Kempelen. London: Printed for J. Booth, 1821

8vo (229 x 140 mm). Half-title, 10 lithographed plates (including frontispiece) by Willis printed by C. Hullmandel; plates lightly foxed. Original brown boards; front free endpaper loose, lower board a bit stained, neatly rebeked.

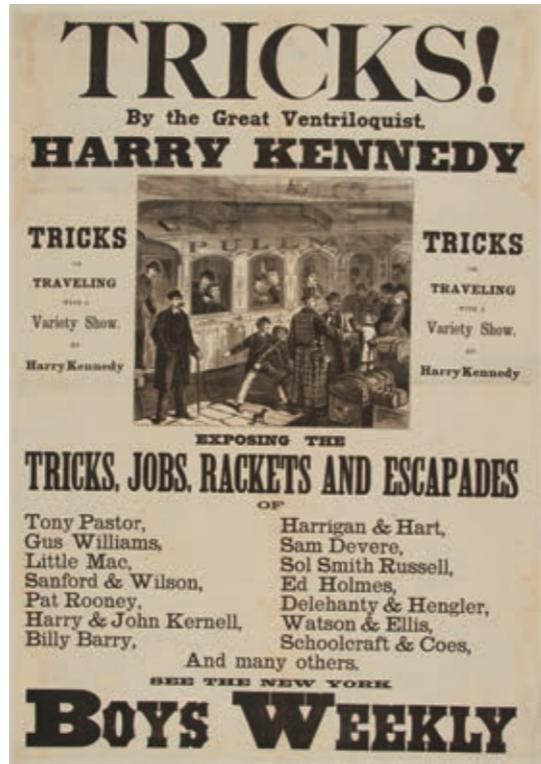
FIRST EDITION. Robert Willis was a mechanical engineer and a Cambridge professor lauded for his work on the mechanics of human speech. In 1821, he published his findings on Wolfgang von Kempelen's famous "Automaton Chess Player" or "Mechanical Turk," as it was known—a fake chess-playing machine von Kempelen presented to the Empress Maria Theresa in 1770.

The apparatus seemingly played a strong game of chess against a human opponent when in fact a human chess master was hidden inside. With a skilled operator, the Turk won most of the games during its demonstrations, defeating many challengers including Napoleon Bonaparte and Benjamin Franklin. Although many had suspected the machine was faked, Willis was the first to reveal the hoax 51 years after its creation.

PROVENANCE

George Allen (signature on front free endpaper) — Library Company of Philadelphia (bookplate "Purchased from the Heirs of George Allen" and discard stamp on front pastedown)

\$ 6,000-8,000



384

384

KENNEDY, HARRY

Tricks! By the Great Ventriloquist. [New York]: N.p., n.d.

Letterpress poster (813 x 565 mm). Large woodcut vignette depicting travelers at a train station, printed in large type; marginal closed tears, some repaired, dampstaining to margins at head and foot, old folds, a few tears along folds, some repaired. Mounted on linen.

An advertisement for Harry Kennedy's article "Tricks, or Traveling With a Verity Show" published in the *New York Boys Weekly*. The article seemingly recounted stories of deception and trickery from a cast of characters on the road. Kennedy was a popular New York-based, English ventriloquist, minstrel performer, and songwriter; he lived in Brooklyn, where he ran a small theatre in Coney Island. We can only locate one reference to this article, in a 1892 volume by Harry Enton titled *Frank Reade and His Steam Horse*, archived in Project Gutenberg. RARE.

REFERENCES

"Song-Writer Kennedy Dead," *The New York Times*, 5 January, 1894; Enton, Harry, *Frank Reade and His Steam Horse*, Project Gutenberg

\$ 2,000-3,000

385

[KING, RICHARD]

The New London Spy: Or, A Twenty-Four Hours Ramble Through the Bills of Mortality ... London: Printed for J. Cooke, [1771]

12mo (165 x 102 mm). Engraved frontispiece, 12-page publisher's advertisements at the end; frontispiece browned with strong offsetting to title-page. Old blue holland boards, cream paper spine, printed paper spine label.

REFERENCES

ESTC T225033

\$ 700-1,000

386

[KING, RICHARD]

The New London Spy, or, a Twenty-Four Hours Ramble through the Bills of Mortality ... London: Printed for J. Cooke; T. Lewis; R. Mariner; and T. Shepherd, 1772

8vo (184 x 114 mm). Engraved frontispiece, extra-illustrated; plates offset to text throughout. Nineteenth-century half brown morocco over marbled boards, marbled endpapers, spine gilt, edges gilt; upper hinge cracked and partially sprung from text.

Profusely illustrated with newspaper clippings, engraved plates, trade cards, handbills, etc., describing the manner and customs of eighteenth-century London. From the library of the English social historian, Henry Thomas Buckle (1821-1862).

REFERENCES

ESTC N41717

PROVENANCE

Henry Thomas Buckle (armorial bookplate on front pastedown) — David Laing Philips (bookplate on front free endpaper)

\$ 800-1,200

387

KING, RICHARD

The Frauds of London Detected; or a Warning-Piece against the Iniquitous Practices of That Metropolis ... London: Printed for Alexander Hogg, [1778]

12mo (159 x 102 mm). 3 engraved plates including frontispiece, 4-page publisher's advertisements at end; title-page and frontispiece toned. Old marbled wrappers; previously stabbed and stitched, spine slightly abraded.

According to ESTC, the work was advertised in *St. James Chronicle* or the *British Evening Post* 24-26 December 1778.

REFERENCES

ESTC T147439

PROVENANCE

John Bell (engraved bookplate on front pastedown) — Robert Peck (bookplate of identical design to Bell's mounted to blank recto of frontispiece)

\$ 700-1,000

388

KING, RICHARD

The New Cheats of London Exposed; The Frauds and Tricks of the Town laid open to both Sexes. [London]: Andrew Hambleton, [?1780]

8vo (197 x 127 mm, uncut). Stabbed and stitched, outer leaves dust-soiled, most leaves dog-eared.

SCARCE, not recorded in ESTC, no copies of this edition found in Worldcat. This scare-mongering book is intended to "enable the most innocent Country People to be completely on their Guard how to avoid the base Villainies of those vile and abandoned Wretches [in London], who live by Robbery, and deceiving the Young and Innocent of both Sexes." Mention is made of the tricks and practices of "Bawds, Bullies, Duffers, Fortune Tellers, Footpads, Gamblers, Gossips, Hangers-on, Highwaymen, House-Breakers, J[o]lts, Intelligencers, Jew Defaulters, Insolvents, Kidnappers, Lottery-Office-Keepers, Mock Auctioneers, Money Droppers, Ring Droppers, Pimps, Pretended Friends, Procurers, Procuresses, Pickpockets, Quacks, Receivers of Stolen Goods, Spungers, Sharpers, Swindlers, Smugglers, Shop-lifters, Street-robbers, Trappers, Way-layers, Waggon-Hunters, Whores, &c. &c."

REFERENCES

This edition not in ESTC or Toole Stott

\$ 800-1,200



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(KIRBY, R.S., EDITOR)

Kirby's Wonderful and Eccentric Museum; Or, Magazine of Remarkable Characters...London: R.S. Kirby, 1820

5 volumes (of 6), 8vo (221 x 137 mm). Numerous plates throughout, foxing, browning, and offsetting. Vol. II with preliminary leaves loose from text block. Green publisher's cloth, covers decoratively stamped in blind, flat spines with gilt rules, yellow coated endpapers; overall rubbed, spines sunned and chipped. Vol. II with most significant loss, some soiling. Vols. I and II with boards detached, Vols. III and IV with upper boards detached and lower boards nearly detached, Vol. V with textblock detached from binding.

ACCOUNTS OF ECCENTRIC INDIVIDUALS AND EVENTS, including extraordinary animals, bizarre punishments, boiling fountains, child prodigies, conjuring, ghosts, giants, mermaids, odd crimes, self-crucifixion, strange murders, ventriloquism, visions, witches, etc.

REFERENCES

Exemplars, p. 93



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391

KOBELKOFF, NIKOLAI

Kobelkoff. Berlin: Lith. Adolph Friedländer, ca. 1895 (no. 560)

Color lithograph poster (33 3/8 x 25 5/8 in.; 837 x 650 mm). Some tears and creases into image a number of minor marginal chips. Laid down on linen.

A rare and handsome poster of Nikolai Kobelkoff (1851-1933), a Russian-born limbless showman. The poster shows Kobelkoff with some of the articles he employed to demonstrate his remarkable dexterity: needle and thread, a decanter and glass, pen and writing paper, dining utensils, candles, a pistol, and his famous pocket watch. Kobelkoff earned enough from his world tours to quit the stage and open an amusement park in Vienna with his wife, with whom he had eleven children.

\$ 1,500-2,500



392

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KOSTA

Cirque Rancy. Fondé en 1856. Le Phénoménal Kosta l'Homme quise Dévisse la Tête. Paris: Affiches Louis Galice, ca. 1900

Color lithograph poster (ca. 55 x 38 in.). Laid down on linen.

A scarce poster, in fine condition, of the man who unscrews his head.

\$ 2,000-3,000



393

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[LACOMBE, JACQUES]

Dictionnaire encyclopédique des amusemens des sciences, mathématiques et physiques. Paris: Chez Panckouke, 1792

4to (254 x 197 mm) text volume plus atlas (279 x 203 mm). TEXT: Woodcut vignette on title-page, 11 woodcut text illustrations, 2 folding tables; light occasional toning, particularly in latter half of text, 7 quires moderately browned. ATLAS: 86 engraved plates (2 double-folding) by Benard; light, scattered foxing to last 2 plates. TEXT: Contemporary cat's paw calf, the spine in 6 compartments gilt with raised bands, red and black lettering-pieces, marbled endpapers, edges stained red. ATLAS: Contemporary light brown paste-paper boards, calf spine, red and black-lettering pieces; boards scuffed, joints starting, spine ends chipped.

The dictionary is compiled from the important earlier texts of Ozenam, Decremps, Pinetti and others. The plates illustrate various tricks among the physical, mechanical and optical amusements, followed by a section on fireworks, and 12 plates of conjuring tricks with cups and balls, turned wood boxes, playing cards, and other apparatus.

\$ 1,000-1,500



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MR. LANE

Grand Exhibition, by Mr. Lane first Performer to the King. [London, ca. 1786]

Letterpress broadside playbill (225 x 152 mm). Woodcut vignette depicting Mr. Lane in the midst of his act; not examined out of frame, mounted on paper. Framed and glazed with Plexiglas.

Mr. Lane is seen in the present broadside, produced for his appearance at the Bartholomew Fair, surrounded by the tools of his trade: playing cards, coins, a pocket watch, two boxes containing numbered blocks for an experiment he called "Unparalleled Sympathetic Figures," and a live bird, presumably hatched from an egg in an experiment called "Palingenesie, or Regeneration." Lane was a popular entertainer at British fairs in the last two decades of the eighteenth century. He billed himself as "His Majesty's Conjuror" or "First Conjuror to the King."

NOT RECORDED IN ESTC

REFERENCES

Exemplars, p. 20; EE, pp. 46-47

\$ 1,500-2,500



395

395

LANGLOIS, FELIX & LOUIS LANGLOIS(?)

Egyptian Jugglers. One of the Many Features of P. T. Barnum's Show. *New York: H. A. Thomas, Lith. Studio, ca. 1879*

Handcolored lithograph poster (27 1/8 x 19 7/8 in.; 689 x 512 mm). Trimmed close. Laid down on linen.

Ricky Jay believed that this pair of acrobatic jugglers—who are depicted doing balancing and daredevil work as well as juggling bottles and flaming batons—were very likely the brothers Langlois. Felix and Louis Langlois began their career with the Cirque Royal and toured the United States in the 1870s with the Van Amburgh Circus before joining Barnum.

REFERENCES

*Exemplars*, p. 308

\$ 1,000-1,500



396

396

LAVATER, JOHANN CASPAR

The Conjuror's Magazine, or, Magical and Physiognomical Mirror. *London: W. Locke, 1791-1792*

8vo (215 x 140 mm). Title-pages, numerous illustrations throughout, 22 plates by Barlow after Lavater in August 1792 issue bound in at end; lacks pages 1-24 of Lavater's Physiognomy in final issue, browning, foxed especially at blanks and endpapers, dampstaining and foxing affecting some plates. Rebound in calf-backed brown boards, raised bands in six compartments, second compartment with red morocco label lettered in gilt, others ruled blind; spine rubbed at extremities, faded.

Considered the first periodical related to conjuring, *The Conjuror's Magazine* was published from August 1781 to July 1793. Issues contain astrological predictions, instructions for conjuring and card tricks, and numerous essays on "Secrets in Occult Philosophy," palmistry, "Philosophical Amusements," biographies of astrologers and "eminent Magicians," news of apparitions, among other topics. The final issue collected here, the August 1792 issue, contains an English translation of Lavater's *Physiognomy*, though it lacks the first 24 pages.

A note in Ricky Jay's hand on the front free endpaper reads, "This is the first 18th Century item I ever owned. Bought from Andrew Block in the 70's."

\$ 1,400-2,000



397

397

LEAK, ANNE

Burnell's Museum Menagerie...*Boston: A. Searle, ca. 1875*

Broadside (610 x 234 mm). Printed recto and verso on yellow paper, numerous vignettes depicting Leak, birds, animals, performers, etc., old folds, faint offsetting, tape repair, instance of marginal chipping and staining presumably where taped.

"Ann Leak was an armless woman who demonstrated skills such as lace-work and hair weaving at Barnum's Museum in the 1870s" (Jay 47).

REFERENCES

*CCC*, p. 47

\$ 800-1,200

398

(LEARNED ANIMALS)

A group of eight playbills

Mr. Zucker ... has brought ... the amazing Little Learned Horse. [*London*]: *N.p.*, 1769. Letterpress playbill (225 x 185 mm). Ruled in decorative border; two old folds, stray spots. — The Amazing Learned Pig. [*London?*]: *N.p.*, [1785]. Woodcut at center depicting pig with the letter "Y" in its mouth, surrounded by type reading "The ... Pig of Knowledge" and flanked by masonic symbols, broadside ruled in decorative border, hand-dated; two old folds, loss to upper right corner, browned at handwritten date. — The Learned Goose ... Patechnicon Arcade. [*London*]: *Jaques*, [ca. 1835]. Letterpress handbill (220 x 140 mm). Three woodcut masonic symbols to head, Milbourne Christopher ownership sticker to verso; toned, tiny chip to lower right corner. — The Living Talking Canary Bird. [*London*]: *S.G. Fairbrother*, [ca. 1838]. Handwritten note in pencil to foot reading, "500£ was offered for this talking wonder—but refused—it died shortly after"; old folds. — Animal Sagacity, and No Deception. The Mysterious Calculating Pig. [*London*]: *N.p.*, *n.d.* Letterpress playbill (280 x 105 mm). Woodcut of royal arms to head; a little wear to margins, fingersoiling. — Toby the Sapieen [*sic*] Pig. [*London*]: *Lyon*, *N.d.* Letterpress handbill (224 x 140 mm). Three woodcuts to head, one depicting Toby; old folds, a little wear at margins, chipped at upper right corner. — The Learned Pig ... Mr. James L. Hazard. *Lowell: Hayes*, *N.d.* Letterpress playbill (598 x 253 mm). Two woodcut vignettes depicting the pig, printed in several typefaces, blue paper, days and times of performances handwritten in black ink; large dampstain to right edge, chips to margins, several small holes, some spots, old folds. — Dan Rice's Great Show and School of Educated Animals. *Philadelphia: Ledger Job Print*, *N.d.* Letterpress playbill (596 x 230 mm). Three woodcuts to head depicting Rice and animals, border of woodcut vignettes at margins; worn, long closed tear at center, chips to margins, creases.

A menagerie of remarkable animals, including prophetic pigs, talking geese, spelling canaries, among other animals capable of mathematics and learned pursuits. Featured here are two famous learned pigs—the early Amazing Pig of Knowledge, and his renowned successor, Toby the Sapient Pig, who supposedly wrote his own autobiography: *The Life and Adventures of Toby the Sapient Pig: With Opinions of*

*Men and Manners*. While learned pigs had preceded Toby, he distinguished himself by being the first pig to write with a pen. Toby achieved great fame, but despite "his critical success, [he] was skeptical of the press. They twisted me sadly: some of the editors, from what they wrote, I firmly believe had never been there" (*LP&FW*). He was celebrated "by such luminaries as Samuel Johnson, William Wordsworth, Pierce Egan, Mary Wollstonecraft, Samuel Taylor Coleridge, and William Blake" (*EE*).

Ricky Jay noted that the undated playbill for the "The Mysterious Calculating Pig" was among his favorite broadsides.

*Sold as group lot, not subject to return.*

REFERENCES

*LP&FW*, p. 22; *EE*, p. 76

PROVENANCE

Milbourne Christopher (sticker to verso, *The Learned Goose ... Patechnicon Arcade*. [*London*]: *Jaques*, [ca. 1835].)

\$ 2,000-3,000



398



399

399

**(LEGERDEMAIN)**

The Whole Art of Legerdemain, or, Hocus Pocus Laid Open and Explained, by Those Renowned Masters... Baltimore: C.V. Nickerson, 1830

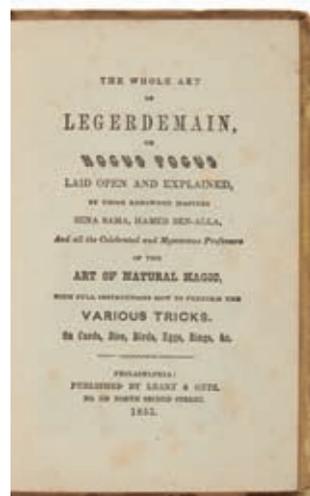
16mo (150 x 92 mm). Engraved handcolored folding frontispiece; closed tears to fontis, which is nearly detached, other closed primarily marginal tears, pp. 51-52 torn with loss, some foxing and soiling. Original proctorially printed green paper-covered boards, red cloth spine; extremities rubbed, large tear to upper board with loss, textblock detached.

A RARE EARLY AMERICAN EDITION, with "instructions how to perform the various tricks...as practiced before their sublime Majesties, the Emperor and Empress of China, the crowned Heads of Europe, and the President and people of the United States" (title).

**REFERENCES**

Toole Stott 722

\$ 4,000-6,000



400

400

**(LEGERDEMAIN)**

The Whole Art of Legerdemain, or Hocus Pocus Laid Open and Explained by Those Renowned Masters. Philadelphia: Leary & Getz, 1853

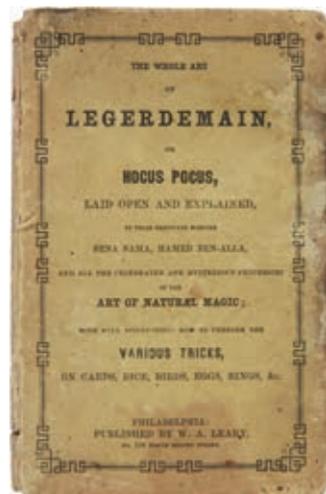
16mo (146 x 90 mm). Engraved frontispiece, publisher's advertisements at end; frontis and title through page 12 duplicated, some foxing and browning. Original yellow paper-covered boards, decorative borders to covers; extremities rubbed with some chips and loss, some staining and soiling.

A rare early American edition, with "full instructions how to perform the various tricks on cards, dice, birds, eggs, rings, &c." (title).

**REFERENCES**

Toole Stott 729

\$ 1,000-1,500



401

401

**(LEGERDEMAIN)**

The Whole Art of Legerdemain, or, Hocus Pocus, Laid Open and Explained... Philadelphia: W.A. Leary, [ca. 1855]

16mo (145 x 95 mm). Publisher's advertisements at end; scattered foxing, some offsetting, minor browning. Original yellow paper covered cover with decorative border; upper board detached but present, lower board lacking, loss to spine, rubbed and soiled.

A rare American edition of a work pertaining to "tricks on cards, dice, birds, eggs, rings, &c.," and the art of "natural magic" (title).

**REFERENCES**

Toole Stott 726A

\$ 800-1,200



402

402

**(LEIPZIG, NATE)**

Untitled portrait. [N.d., but circa 1930]

Oil on canvas (680 x 475 mm). Half-length portrait, signed at upper left; minor restoration. Framed; not examined out of frame.

"A MASTER EXPONENT OF PURE MAGIC TECHNIQUE" (Jay)

According to Jay, Leipzig was "the greatest vaudeville sleight-of-hand-performer of his time," and "was a master exponent of pure magic technique" (LP&FW 96).

Born in Stockholm, Sweden, but raised in Detroit, Leipzig was a vaudeville magician, who was eventually elected president of the Society of American Magicians (previous presidents include Howard Thurston and Harry Houdini). He is particularly remembered for his sleight-of-hand innovations. Leipzig is credited with inventing the "Side Steal" (or, "Side Slip"), a method for secretly removing a playing card from the middle of a deck.

**REFERENCES**

Exemplars, p. 36; LP&FW, p. 96

**PROVENANCE**

Exhibited: Skirball Museum, New York, "Masters of Illusion," May 2011

\$ 4,000-6,000



403

403

**LÉMERY, NICOLAS**

Modern curiosities of art & nature. London: Printed for Matthew Gilliflower and James Partridge, 1685

12mo (156 x 95 mm). Title within double-ruled border, additional engraved title, abstract of contents before engraved title, 5-pages of publisher's advertisements at the end; paper flaw on contents leaf A6 costing a few letters, 3 discolored leaves in quire G, minor dampstaining in gutter of quires H-O. Contemporary calf; rebounded, front free endpaper torn away, extremities a trifle rubbed.

FIRST ENGLISH EDITION.

**REFERENCES**

ESTC R12683; Wing L 1041

**PROVENANCE**

Jo: Ramsden (ownership signature on letterpress title) — Edward and Cicely Hutchinson (bookplate by Stephen Godden dated 1928 on front pastedown)

\$ 2,000-3,000



405

404

**LÉMERY, NICOLAS**

New Curiosities in Art and Nature: Or, a Collection of the Most Valuable Secrets in all Arts and Sciences ... Translated into English from the Seventh Edition. *London: Printed for John King; Sold by J. Morphew, 1711*

8vo (172 x 102 mm). Engraved frontispiece, 8 engraved plates, title within double-ruled border, text in double columns; quires A, R-U, and Aa browned, fore-edges of quire A and leaves Aa 5-6 somewhat frayed, others a bit rough, some minor worming affecting upper portion of plates at pp. 106 and 124 and touching headlines in quires H-S. Contemporary tree calf; neatly rebacked, joints rubbed.

**REFERENCES**

ESTC T106315

\$ 800-1,200



406

405

**LEONCE**

Leonce. Incomparable Fantaisiste. *London or Berlin: Alex Hönig, Star Printing Office, ca. 1890 (Reg. 4578)*

Color lithograph poster (27 7/8 x 18 3/4 in.; 708 x 478 mm). Fold creases, some light surface scratches and abrasions, a few marginal chips and one small repaired marginal chip. Laid down on linen.

The spiral ascensionist Leonce strikes a gallant pose, holding a small sphere in his left hand while standing atop a globe.

\$ 1,000-1,500

406

**LEONCE**

Leonce. Spiral All Heil! Leonce seul et unique au monde Spiral ascensioniste en velocipede. *Np, ca. 1900*

Color lithograph poster (27 1/4 x 37 in.; 695 x 942 mm). Fold creases, some light browning and minor marginal repair. Framed and glazed with Plexiglas.

Leonce's act was inspired by the spiral ascensionists like Leon LaRoche who performed the feat using—and sometimes concealed within—a sphere. Minting the Marvel ascended the spiral on a unicycle, but Leonce added the flamboyant element of fire to his act. He performed for a time with Hengler's Circus in Glasgow.

**REFERENCES**

*LP&FW*, pp. 206-07

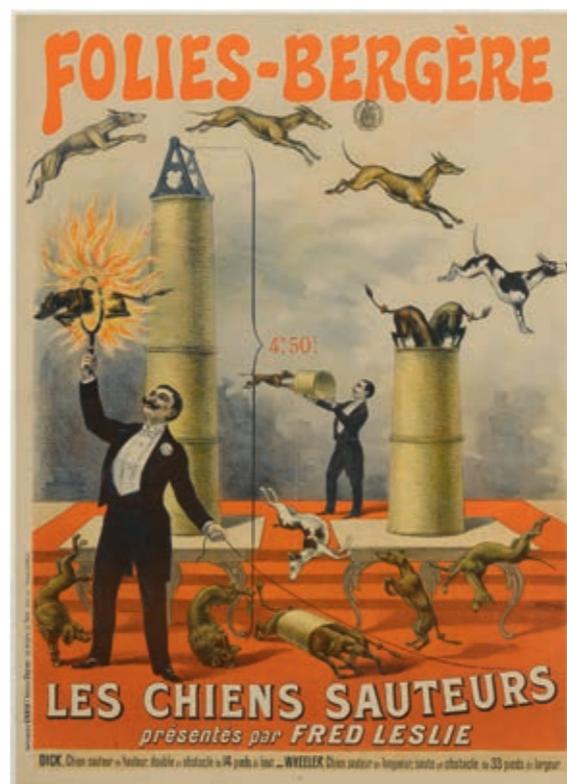
\$ 2,000-3,000

407

**LE ROY, SERVAIS**

Le Roy \* Talma \* Bosco. The Great Decapitation Mystery. Servais Le Roy, World's Monarch of Magic. *Hamburg: Lith Adolph Friedländer, ca. 1907 (no. 4230)* — Servais Le Roy Co. 52 Hatton Garden London. New Illusions Original Secrets. Le Roy \* Talma \* Bosco. *Hamburg: Lith Adolph Friedländer, ca. 1910 (no. 5046)*

2 color lithograph posters (27 7/8 x 19 in.; 710 x 482 mm & a bit smaller). Decapitation with fold creases, a few repaired tears, and some light surface soiling; New Illusions with fold and a



408

few other creases, a couple of tiny surface abrasions with recoloring, and a few marginal tears, one at upper right corner longer and rather clumsily repaired. Each laid down on linen.

While all three members of the troupe sometimes known as Comedians de Mephisto are billed on both of these vivid posters, their spotlight is squarely on Servais Le Roy, the ingenious Belgian innovator and undoubted leader of the trio. In the Decapitation poster, "Le Roy is triumphant. Bosco looks comically shocked, and the Devil has been defeated" (*Magic*, p. 79). The second poster promotes not the performer, but Le Roy's London magic shop, showing formally attired magicians from around the world reaching for the crate of effects just beyond their grasp, while hot air balloons float nearby with various advertising slogans.

**REFERENCES**

*Illusions* 73, 238; *Magic*, p. 78

\$ 1,500-2,500

408

**LESLIE, FRED**

Folies-Bergère les Chiens Sauteurs présentés Fred Leslie. *Paris: Imprimerie Chaix (Ateliers Chéret), ca. 1890*

Color lithograph poster (31 3/4 x 23 1/8 in.; 808 x 588 mm). Laid down on paper, light horizontal and vertical fold crease, French customs stamp at top. Matted, framed, and glazed with Plexiglas.

A fine Belle Époque poster of the jumping dogs of the Folies Bergère. The dogs are depicted taking a hurdle more than four meters high and jumping through a hoop of flame; one of the troupe, Wheeler, is tented to jump an obstacle more than ten meters wide. The trainer of the act, Fred Leslie, was supposed by Ricky Jay to be the same as the ringmaster of the "Porcine Circus" (see *LP&FW*, p. 27).

\$ 3,000-5,000



409

409

**LEURECHON, JEAN**

Mathematicall recreations, or, A Collection of Sundrie Problemes ... *London: Printed by T. Cotes for Richard Hawkins, 1633*

8vo (165 x 102 mm). Engraved title-page preceded by explanatory text, letterpress title-page, numerous engraved text illustrations (one full-page); lacks blank A1, dampstaining from quire \* to the end, lower right corner of D3 torn touching 3 text lines, several pagination errors but registration is correct. Contemporary sheep, smooth spine ruled in gilt, red morocco lettering-piece, joints rubbed, two corners restored.

FIRST ENGLISH EDITION, attributed to Jean Leurechon, as Henry Van Etten was believed to be his pseudonym. The epistle dedicatory is signed H. Van Etten.

**REFERENCES**

ESTC S108485; Toole Stott 429

\$ 2,500-4,000



410

## 410

### LEVITATION

Stock levitation illusion poster. *Hamburg: Lith. Adolph Friedländer, [1913] (no. 6175)*

Color lithograph poster (28 x 18 3/4 in.; 702 x 477 mm). Fold creases, some light marginal soiling and spotting, backed with linen.

A handsome Friedländer stock poster featuring an archetypal magician in evening clothes levitating his lovely assistant before a background of two polylobed Western Islamic arches. "Printers also created what are known as 'stock posters,' which quickly became popular at the turn of the century. By writing their name in the blank space on these preprinted posters, illusionists could immediately procure the exact number of posters needed to promote their show, at a nominal cost. These colourful attractive posters mainly depicted the basic tricks performed by most magicians" (*Illusions*, p. 170).

### REFERENCES

*Illusions* 176

\$ 700-1,000

## 411

### LEYBOURN, WILLIAM

Pleasure with Profit: Consisting of Recreations of Divers Kinds ... To this Work is also Annext, A Treatise of Algebra ... by R. Sault. *London: Printed for Richard Baldwin and John Dunton, 1694*

Folio (318 x 191 mm). Title-page within double-ruled border, each section with separate pagination and register, 2 engraved folding plates, numerous woodcut and engraved diagrams and illustrations, divisional title for second work with separate pagination and register, numerous diagrams; title-page of main work remargined in lower right corner, browned throughout, frequently strong. Full calf to style paneled gilt, covers and spine embellished with dark, leopard-like spots, the spine in 6 compartments gilt (one reserved for red morocco lettering-piece) with raised band; spine slightly faded.

FIRST EDITION, by the polymath William Leybourn. The sections treat—among other subjects—mathematics, geometry, mechanics, statistics, astronomy, horology, cryptology, and chemistry. The historical section has chapters on monsters, giants, dwarves, and pygmies.

### REFERENCES

ESTC R20928; Tomash & Williams L106; Wing L1931/S732B

### PROVENANCE

Robert Mallabarr (signature on title-page dated 1698) — Herbert, 2nd Viscount Windsor and Baron Montjoy, 1707–1758 (engraved armorial bookplate on front pastedown)

\$ 1,000-1,500

## 412

### VON LEYDEN, LUCAS

["The Dentist"; or, "The Tooth-Drawer"]. *N.p., 1523*

Copper engraving (118 x 75 mm). Trimmed to platemark, minor browning, a few stray spots. Matted, framed, and glazed with Plexiglas.

### TOOTH-DRAWERS AND CUTPURSES

It is difficult to say with certainty whether or not the tooth-drawer and the cutpurse are in cahoots, but the man at the center of the image is inarguably being taken advantage of. In this detailed etching, the deftness of the pickpocket is perhaps just as striking as the dentist's seeming ineptitude.

Lucas van Leyden was a Dutch painter as well as an accomplished engraver, influenced by both Albrecht Dürer and Jan Gossaert. The depiction of the patient was praised by Karel van Mander in 1604 for its rendering of the expression of pain

\$ 2,000-3,000



412

## 413

### (REMARKABLE CHARACTERS)

Liebschern, Johanna Sophia. *N.p., [ca. 1780s]*

Engraving (216 x 184 mm). Etched portrait with engraved text at foot, laid on a sheet of paper; a little spotting, tape to left margin of verso.

A portrait of the Fußkünstlerin, or "foot artist," Johanna Sophia Liebschern. The text below the etching describes her as having been born in Clausnitz in Saxony, and states that "she has no arms but is able to use knife, fork, and spoon with her left foot and feed herself, is able to write prettily, sew, draw, cut a quill pen, load and shoot a pistol." Encounters with Liebschern were noted in several texts of the late eighteenth century, and suggest that she gained considerable fame.

### PROVENANCE

Princes of Oettingen-Wallerstein, Maihingen and Harburg

\$ 2,000-3,000

## 414

### (REMARKABLE CHARACTERS)

Liebschern, Johanna Sophia. *N.p., [ca. 1780s]*

Engraving (256 x 192 mm). Engraved portrait, engraved text at foot; some smudging and one stain, not affecting portrait. Hinged to a mat, tissue guard.

Another portrait of Johanna Sophia Liebschern, the "foot artist"

### REFERENCES

*LP&FW*, p. 60

\$ 2,000-3,000



413



414



416

416

**(LIMB-DEFICIENT CALLIGRAPHERS)**

A group of eight handbills and broadsides. [Various places: circa 1742-1825]

LOT INCLUDES: Mrs. Anngel. Born without Hands, Arms, or Legs. [London: N.p., ca. 1790]. Handbill (120 x 185 mm). Grey paper, woodcut coat of arms at top; creasing, closed tear, faint spotting, marginal chips. — (Armless). This is to inform the Curious, That the Wonderful and Surprising [sic] Artist From the City of Norwich...Is now to be seen at the Mansion-House and French-Horn... [London: N.p., manuscript date of 1723, but likely circa 1742]. Handbill and three cut advertisements (from 53 x 74 mm to 170 x 130 mm). Letterpress text, mounted on card, near contemporary manuscript annotations in red ink; soiling, browning, and foxing. — Miss Browne. Never Here Before. A Real Treat to Mankind. [London?: N.p., ca. 1820-30]. Handbill (275 x 140 mm). Woodcut coat of arms at top, letterpress text; split to fold reinforced on verso, creasing, spotting, chips to edges. — Catozo, Marco. To the Curious. Just arrived from Abroad...A Man, But 2 Feet 6 Inches High... [London: N.p., manuscript date of 1765]. Handbill (144 x 183 mm). Letterpress text with contemporary ink annotations, mounted on card with various ephemera mounted on verso; minor spotting. — Pohl, Anton. (Announcing Pohl's arrival from St. Petersburg). [Sweden, ca. 1810-20]. Broadside (438 x 336 mm). Woodcut vignette at top of Pohl writing with his foot, letterpress text in Swedish; soiling, spotting, a few holes costing two or so letters, mounted on paper. Jay, Exemplars 245. — Valerius, John. The High German Performer, born without Arms. [London: N.p., N.d.]. Handbill (135 x 198 mm). Tipped onto paper. — Master Vine. ... A beautiful Infant, Five Years of Age, Whose hands and Arms measure little more than Four Inches! [London: N.p., ca. 1813]. Handbill (155 x 93 mm). Tipped onto paper; trimmed close, one or two stray spots. — Master Vine. [From]: The Vagaries of Nature, or, Portfolio of Singularities. [London]: G. Smeeton, [ca. 1825]. Handbill (288 x 99 mm). Two sheets joined, printed recto and verso within decorative border (text repeated on verso); tear to edge where previously mounted affecting border and text on verso. [With]: Engraving (202 x 112 mm). An image of Master Vince, image handwashed pink, tipped onto card.

Group lots not subject to return.

Wonderful and surprising artist, charming infants, talented calligraphers, and much more!

\$ 2,000-3,000

415

**(LIMB-DEFICIENT CALLIGRAPHERS: HANDWRITING)**

A group of six items. [Presumably Various Places, ca. 1750-?] ]

LOT INCLUDES: Carley, Thomas. 1 page (160 x 146 mm). Autograph note accomplished in sepia ink, addressed to "Mr. Gladwell," and dated 28 October 1754; old folds, spotting. — Chambers, John. A Brief Account of...A Man Born Without Hands or Arms... Leicester: Wilson and Son, N.d.]. Pamphlet (145 x 225 mm). 8 pp., three woodcut illustrations of Chambers; creases, one or two marginal stains, minor browning. — Cox, John. 1 page (325 x 227 mm). Manuscript facsimile of Cox's writing, sepia ink, hinges onto paper. — Cox, John. 1 page (225 x 238 mm). Manuscript facsimile of Cox's writing, sepia ink, tipped onto paper. — Pennington, Thomas. 1 page (130 x 90 mm). Autograph note signed ("Thos: Pennington") in sepia ink, with a sketch of a winged cherub head at top, mounted on paper; old folds, closed tears, some spotting, pencil annotations on verso. — McDermott, Thomas. Cut note (40 x 90 mm). Autograph note signed ("Thos. McDermott"), mounted onto paper; old folds, minor soiling.

Group lots not subject to return.

A group of material related to handwriting accomplished by limb-deficient individuals.

\$ 800-1,200

417

**(LIMB-DEFICIENT CALLIGRAPHERS: PORTRAITS)**

A group of three items. [Various Places, ca. 1787-?] ]

LOT INCLUDES: (Louis Joseph César Ducornet). César Ducornet. Der Mahler ohne Ärmel. [N.p.: N.d. but ca. 1830?]. Lithograph (243 x 182 mm). Full-length portrait, engraved by August Kneisel; soiling, a few stray spots, light browning, hinged to card. — Thomas Inglefield. The Portrait of Thomas Inglefield Etched by Himself. [London]: T. Inglefield, 1787. Engraving (274 x 173 mm). Full-length portrait, drawn by Mr. Riley, and etched by Inglefield; margins extended with new paper, adhesive remnants where previously mounted, closed tear repaired, some loss to lower right corner just affecting text, minor foxing. — (Thomas Schweicker). Quod digitis ... (caption title). [N.p., N.d.]. Engraving (145 x 179 mm). Full-length image of Schweicker at right, with a second image of Schweicker performing his calligraphic feat at left, text in Latin and German; hinged to card, one or two stray spots, some abrading to verso where previously mounted.

Group lots not subject to return.

A collection of images of celebrated artists and calligraphers with limb differences

\$ 1,000-1,500

418

**[LIND, JENNY]**

Programme of Mademoiselle Jenny Lind's Concert. New York: Frank Leslie, 1850

Pamphlet of bifolia, sewn (224 x 158 mm). Engraved portrait frontispiece, large woodcut vignette depicting the concert, lyrics printed in English and Italian, each page ruled in decorative engraved border, ground plan of the venue and advertisement at end; stray spots, short marginal tears, advertisement leaf torn with loss. In original brown, buff-printed wrappers; wrapper worn and stained, some loss to spine, separating at head but holding. [With]: Printed review of the concert from the 1 October 1850 issue of *The Message Bird*. In slipcase with folding chemise.

INSCRIBED TO "MME. BARNUM," SIGNED AND DATED, on upper wrapper. Johanna Maria Lind, known as Jenny Lind, was a Swedish-born opera singer. She was one of the most highly regarded singers in the nineteenth century, and was commonly known as the "Swedish Nightingale." In addition to the lyrics printed here, the pamphlet contains biographical accounts of Jenny Lind, the composer Julius Benedict, the baritone Giovanni Belletti, and P.T. Barnum.

\$ 800-1,200



419

419

**LINDSAY THE CLOWN**

Activity. Lindsay The Clown. Mr. Lindsay respectfully informs the ladies and gentlemen of this place, that he and his company will give a grand performance of activity and mirth ... [N.p., 1834]

Broadside (705 x 534 mm). Boldly printed with a profusion of fonts, bordered with woodcuts of figures performing various acrobatic and performative feats; browning, spotting and staining, old folds, and a few holes and chips costing three or so letters, upper left corner repaired. Framed and glazed; not examined out of frame.

Hugh Lindsay, known as "Old Hontz" [Hons] the clown, was born in 1804, and is now regarded as a pioneer of minstrel shows. Ivan Showeriskey, also mentioned here, was noted for his slack rope performance, suspending himself by one heel, and then plunging into the air with "a jerk" sufficient to break the bones of a common man. While performing in Baltimore in 1836, the rope suddenly broke, and Showeriskey plummeted headfirst to the ground, suffering fatal injuries.

\$ 800-1,200



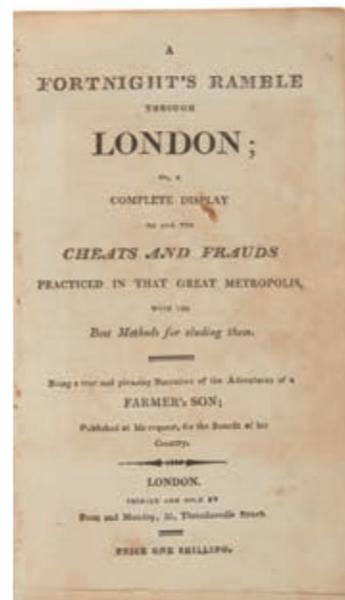
420



421



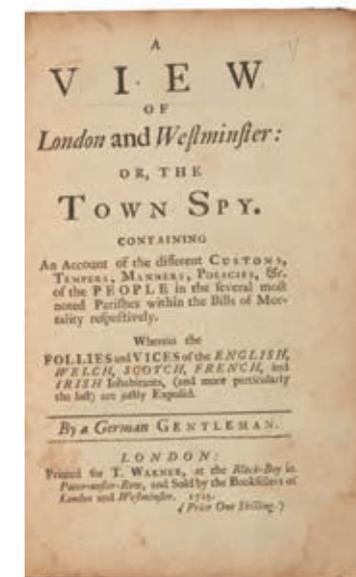
422



423



424



425

420

LOGGAN, THOMAS

[Bartholomew Fair, Fawkes].  
[London: J.F. Setchel, 1824]

Unmounted fan leaf (sheet size: 298 x 552 mm). Aquatint depicting a busy fair; old folds reinforced on verso, some foxing, pencil annotation to lower margin. Hinged to card, matted.

THE DWARF FAN PAINTER OF TUNBRIDGE-WELLS

Thomas Loggan (or Loggon) was reportedly born in Great Grimbsy in 1706, and started his career in London as the dwarf for the Prince and Princess of Wales. At some point in the 1730s, he apparently moved to Bath, where he ran a teahouse and china shop under the sign of The Little Fanmaker, and was eventually renowned for this skill.

(While this work was once attributed to Loggan, the British Museum has now revised this to "Anonymous.")

REFERENCES

British Museum, number 1941.0712.2

\$ 1,500-2,500

421

(LONDON GUIDEBOOKS)

Roach's London Pocket Pilot or Stranger's Guide through the Metropolis. *London: J. Roach, 1796* — Fortnights Ramble through London ... *London: J. Roach, 22 May 1795*

2 works in one volume, 12mo (162 x 102 mm). POCKET PILOT: Engraved frontispiece by Barlow, engraved title-page, text printed on tinted paper, publisher's 6-page advertisement at the end; frontispiece and title lightly browned with trimmed fore-edges and lower corners clipped. FORTNIGHTS RAMBLE: Engraved frontispiece by G. Murray AFTER G. CRUIKSHANK, engraved title-page, publisher's 2-page advertisement at the end; frontispiece and title toned with some marginal staining, fore-edges trimmed, occasional marginal spotting in text. Contemporary calf, sympathetically rebaked and lettered gilt.

REFERENCES

Pocket Pilot: ESTC T110095; Fortnights Ramble: ESTC T57539 (94 pp.)

\$ 1,400-2,000

422

(LONDON GUIDEBOOK)

A Fortnight's ramble through London ... Being a True and Pleasing Narrative of the Adventures of a Farmer's Son ... *London: Dean & Munday, [ca. 1815]*

12mo (178 x 102 mm). Engraved frontispiece by G. Murray AFTER G. CRUIKSHANK with contemporary handcoloring; faint dampstaining in lower right corners of quire F, WITHAL. A FINE, BRIGHT COPY. Wallet-style binding in art vellum.

\$ 800-1,200

423

(LONDON GUIDEBOOK)

A Fortnight's Ramble through London ... Being a True and Pleasing Narrative of the Adventure of Farmer's Son ... *London: Dean & Munday, N.d. [?1820s]*

12mo (178 x 108 mm). Engraved frontispiece by G. Murray after George Cruikshank, p. 32 misprinted as "2"; browned with some staining, fore-edge of frontispiece chipped, not affecting image. Disbound, several leaves loose.

Another edition, with 66 pages.

PROVENANCE

Mary Wayne Repton (early nineteenth-century signature on blank recto of frontispiece)

\$ 1,000-1,500

424

(LONDON NIGHT LIFE)

The Midnight Spy, or, A View of the Transactions of London and Westminster ... *London: Printed for J. Cooke, 1766*

12mo (165 x 102 mm). Half-title, engraved frontispiece, 2-page contents and 3-page publisher's advertisements at the end; minor spotting in M1-3. Rebound in blue holland boards, blue morocco spine lettered gilt, rose endpapers.

One of two editions printed for Cooke in 1766.

REFERENCES

ESTC T173062

\$ 1,000-1,500

425

(LONDON SOCIETY, HIGH AND LOW)

A View of London and Westminster: Or, The Town Spy ... by a German Gentleman. *London: T. Warner, 1725* — Low-Life: Or One Half of the World ... With an Address to the Ingenious and Ingenuous Mr. Hogarth ... The Third Edition. *London: John Lever, 1764*

2 works in one volume, 8vo (197 x 127 mm). Both volumes with moderate browning, edges darkened with occasional soiling or staining. VIEW OF LONDON: lacks half-title. LOW-LIFE: Engraved frontispiece, publisher's advertisement on O4v. Contemporary calf; worn, boards detached (quire O of Low-Life still attached to lower board). Brown cloth slipcase.

The second work, attributed to Thomas Legg, provides an hour-by-hour account of the dregs of city society: the poor, the debauched, the degenerate, whores, vagabonds, gallants, gamblers, cheats, sharpers, etc., in their varied habitats: the streets, gaming houses, taverns, prisons, etc., achieving a Hogarthian effect. With the bookplate of William H. Woodin, who served as the Secretary of Treasury under Franklin Roosevelt in 1933.

REFERENCES

ESTC N46164; T114106

PROVENANCE

William Hartmann Woodin (bookplate on front pastedown)

\$ 1,000-1,500

426

**(LONDON UNDERGROUND)**

A group of four title

LOT INCLUDES: (Barrington, George). *The Frauds of London Displaying the Numerous and Daring Cheats and Robberies Practiced upon the Stranger and the Unwary ... London: William Cole, [N.d., but before 1829]. 12mo (170 x 98 mm). Hand-colored folding frontispiece; splits to folds of frontispiece repaired on verso, browning and scattered spotting. Modern half calf and marbled paper covered boards, spine gilt lettered, front wrapper bound in.* — King, Richard. *The Cheats of London Exposed ... London: J. Cook, [N.d., but circa 1780]. 8vo (164 x 95 mm). Engraved frontispiece, two engraved plates; some foxing and soiling, top margin trimmed close with a few page numbers shaved. Early marbled paper wrappers; some chips with loss, splits to folds. Provenance: David Laing Philips (bookplate to front wrapper).* — King, Richard, Esq. *The New Cheats of London Exposed ... London: Alex Hogg, [N.d., but circa 1795]. 8vo (177 x 105 mm). Engraved frontispiece; no plates present, browning, scattered spotting. Early marbled paper wrappers; some chips, folds fragile. Provenance: David Laing Philips (bookplate to front wrapper).* — (Thomson, John, attributed to). *The Tricks of the Town: Or, Ways and Means for Getting Money. London: J. Roberts, 1732. 8vo (188 x 109 mm). Woodcut headpiece and initial; browning and spotting. Modern marbled paper wrappers. ESTC T51724.*

Group lots not subject to return.

**METROPOLITAN VILLAINY**

"In a great metropolis, like London, where trade and commerce have arrived at such an astonishing height, and where, from the extensive transactions in the funds, and the opulence of the people, the interchange of property is so expanded, it ceases to be a matter of wonder that forgeries and frauds should prevail to a very great degree ..." (Barrington, p. 3).

**\$ 2,000-3,000**

427

**LONG, HILLARY**

Ringling Bros Shows. Hillary Long Who Puts His Skates Upon His Head and Wears His Hat Upon His Feet while Accomplishing Apparently Impossible Stunts. *Cincinnati & New York: The Strobridge Litho. Co., 1917 (no. 18-R-220)*

Color lithograph poster (27 7/8 x 37 3/8 in.; 709 x 950 mm). Light vertical crease. Laid down on linen.

The United States Postal Service issued a stamp of this famous poster as one of eight 49-cent Forever stamps commemorating vintage circus posters in 2014. Long is shown performing two of his signature stunts: descending a staircase on his head, and, in a stop-motion-like view, roller skating down a ramp on his head and jumping a gap in the ramp. This ramp was one of several pieces of equipment that Long invented and sought to copyright.

**REFERENCES**

*Circus*, pp. 522–23; *JJA*, p. 10

**\$ 4,000-6,000**

426



427

428

**PROFESSOR LORAMUS**

Musée de Barnums de France ... Truc nouveau par le Professeur Loramus. *Lille: Lith. Mr. Bayart, ca. 1875*

Lithograph poster (26 3/4 x 20 3/4 in.; 682 x 530 mm). French revenue stamps; shaved at top, some light surface scratches and fold creases. Laid down on linen.

Loramus was a significant and influential, if now obscure, French conjuror of the the mid-nineteenth century who headed a Barnum-sponsored travelling show. Many of his effects were appropriated from Robert-Houdin, including the Shower of Gold. Félicien Trewey recalled Loramus as the first magician he had ever seen.

This scarce poster depicts Loramus holding aloft a magic box, which he cryptically addresses, "Chère petite boîte, tu seras ma dernière pensée et comme je le prévois, lu vivras encore quand je ne serai plus." On a table to his right stands an automaton peacock.

**REFERENCES**

*Magic*, p. 39; *Exemplars*, p. 332

**\$ 5,000-7,000**

429

**(LOTTERY SCHEME)**

Scheme for a New Lottery: Or, a Husband and Coach and Six ... Where a Man May Have a Coach and Six, and a Wife for Nothing ... by an Old Sportsman *London: Printed for T. Dormer, 1732*

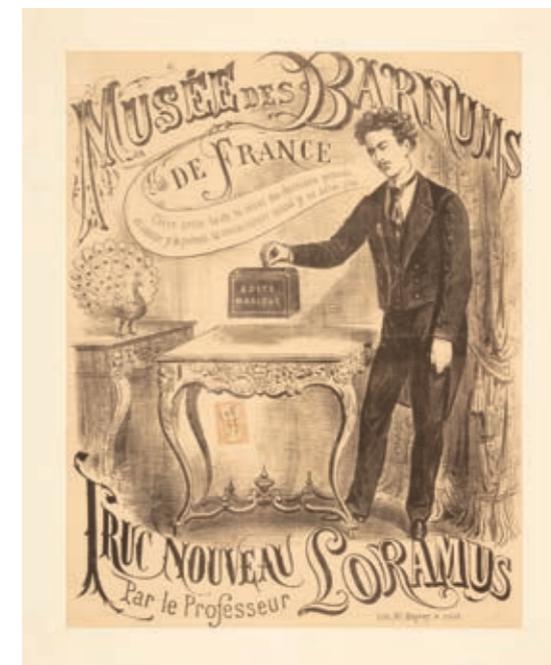
8vo (178 x 108 mm). Engraved frontispiece, folding game sheet ("Scheme for the Use of the Ladies"), woodcut plate at end, woodcut headpiece and initial; some moderate browning, frontispiece chipped along top margin, headlines shaved in quires A–E and cropped in quires F–H, F4 with incorrect catchword. Rebound in green cloth, green morocco spine lettered gilt.

FIRST EDITION. A facetious proposal to sell 50,000 tickets at forty shillings each, to maids and widows, the subscribers to be matched with a similar number of "gentleman and tradesmen," including 500 lawyers, 200 petty-foggers, 500 well-set Irishmen, 2 Scotchmen ("both pedlars"), 200 Yorkshire jockeys, 1000 strolling players, 500 broken booksellers, 21,000 publishers, etc. Many of these "professions" appear in boxes on an inserted folding game sheet—ladies were meant to predict the outcome of the lottery by putting pins in the sheet while blindfolded.

The frontispiece presumably depicts the emaciated author with his hand on a casket labelled Aeta 35, 1731 (date not strictly accurate). It alludes to the pawnbroking scheme established by the Charitable Corporation in 1707, which when it collapsed in 1731, had swindled more than half a million pounds from the shareholders' funds. The plate at the end is more mystifying as it features a harlequin, a satyr, cherubs, and several men about town.

**REFERENCES**

ESTC N20921; Goldsmiths' 7019; Kress 4041

**\$ 1,000-1,500**

428

430

**[LUPTON, THOMAS]**

A Thousand Notable Things: Containing Modern Curiosities ... *London: Printed for G. Conyers at the Ring in Little Britain, [?after 1706]*

12mo (146 x 89 mm). Title within double-ruled border, 7 woodcut text illustrations, printer's ornaments, woodcut initials, 2-page publisher's advertisements before index, "The Compleat Vermin-killer" bound in after index having separate registration and pagination; light toning, last 2 leaves a trifle stained. Nineteenth-century glazed blue cloth, blue and white floral-patterned endpapers, red morocco lettering-piece; spine faded to tan, hinges strengthened.

The first edition of this useful "how-to" book was published in 1579. The exact date of the present work is uncertain, although Wing assigns it as 1700. However, ESTC T112528 transcribes the imprint as "Printed for G. Conyers at the Golden Ring, [?1706]," reports pagination errors, and that the preface states it is in its twentieth impression. The preface of the present copy states that this is the "one and twentieth impression"; furthermore, the pagination of the text has been corrected to conclude on page 228 (the advertisement and index are not paginated).

**REFERENCES**

ESTC R227531/T112528; Wing L3501aA (supplying 1700 as date of publication)

**\$ 1,000-1,500**



432

**MACDONALD, DUNCAN**

The Celebrated Scottish Equilibrist. [London]: Fenwick Bull, 1753

Broadside (400 x 270 mm). Large engraved illustration, after a drawing by P. Boitard, of a slack-wire walker depicting a "composite repertoire," text printed in two columns, decorative woodcut initial; minor spotting, minor browning, faint mat burn. Framed and glazed with Plexiglas.

**AN INFLUENTIAL ILLUSTRATION OF A SLACK-WIRE WALKER**

"This handsome broadside, engraved from a drawing by Boitard, features one of the more remarkable illustrations of an entertainer ever recorded ... The letterpress text tells the tale of Duncan MacDonald, an extremely accomplished slack-wire walker who, like a number of his compatriot Scotsmen, was compelled to leave England for safe haven in France. There was once considerable speculation that this broadside was a piece of anti-Jacobean propaganda describing a nonexistent performer. No doubt the credibility-straining stunt pictured here precipitated such rumors... Of course, whoever thought that MacDonald's was a hyperbolic hoax was also likely duped. As [Willson] Disher suggests, the image of the funambulist probably depicted a composite repertoire" (EE, p. 34).

**REFERENCES**

Exemplars, p. 306; EE, pp. 34-35

\$ 4,000-6,000

432

431

**(MARTINI MACCOMO)**

Illustrated and Descriptive Catalogue of Manders' Grand National Star Menagerie: with Life and Adventures of Martini Maccomo. Liverpool: Henry Greenwood, [ca. 1870]

Pamphlet of eight bifolia, sewn (213 x 146 mm). Cover with large etched portrait of Maccomo to center; edges worn, a little foxing. One full-page etching depicting Maccomo with lions, sixteen smaller etched illustrations of animals throughout; edges worn with marginal closed tears, some light foxing.

While the famed lion tamer Martini Maccomo's origins have been disputed, he is reported here to have been born in Angola on 2 April 1839. His father was a hunter and trapper, and at age 16, "he prevailed upon his father to allow him to accompany a consignment of wild beasts which were destined for an American menagerie." Maccomo made his debut as a lion tamer in New York in 1855, before ultimately moving to England and joining William Manders' troupe. He grew famous for his accomplishments, and as the pamphlet states, "scores of rivals ... have been foisted upon the public ... but in every case the gross and unscrupulous imposters have been 'hoist with their own petards,' and Martini Maccomo still remains—as he ever has been—the Great King of all Lion Kings!"

\$ 600-800

433

**LA MAGIE NATURELLE**

La magie naturelle, ou, mélange divertissant. Amsterdam: Chez Robert le Turcq, 1726

12mo (152 x 95 mm, uncut). Woodcut head- and tailpieces, one woodcut diagram; title-page and some fore-edges dust-soiled. Contemporary flexible pink paper covers, vellum spine; a bit worn.

A collection of curious formulas and recipes, with extracts from the works of the occultist Heinrich Cornelius Agrippa, the unorthodox philosopher Giambattista della Porta, the alchemist Paracelsus as well as from the Grand Albert and other grimoires.

**PROVENANCE**

L. Bodin, a Parisian bookseller specializing in occult sciences (his ticket on front pastedown)

\$ 700-1,000



434

434

**MALINI, MAX (MAX KATZ BREIT)**

Malini the Magician. Round the World Tour. Sydney: Printed by Marchants New Process, ca. 1916

Color lithograph poster (39 3/4 x 29 1/2 in.; 1010 x 750 mm). A little surface abrasion and soiling, a few closed tears. Matted, framed, and glazed with Plexiglas.

Max Malini was a particular favorite of Ricky Jay, who devoted an entire chapter of *Learned Pigs & Fireproof Women* to "the last of the mountebanks": "Malini was rarely featured on music hall or theater stages, even though he performed in the heyday of the great illusionists. ... Malini was the embodiment of what a magician should be—not a performer who requires a fully equipped stage, elaborate apparatus, elephants, or handcuffs to accomplish his mysteries, but one who can stand a few inches from you and with a borrowed coin, a lemon, a knife, a tumbler, or a pack of cards convince you he performed miracles. ... He probably worked for more heads of state and wealthy families than any performer of his day" (p. 85).

This very graphically striking poster, which was used to advertise Malini's appearance at King's Theatre in New York, presents a roundel portrait of the bemedaled Malini against the background of a world globe; vignettes of a train and a ship bearing his name trace the progress of his tour, while at the foot appear oval portraits of six heads of state before whom he has been commanded to appear: former president Teddy Roosevelt; Yuan Shikai, president of the Chinese Republic; Edward VII, late King of England; George V, King of England; Rama VI, King of Siam; and Constantine I, King of Greece.

"The classic poster of Max Malini 'commanded to appear' before various heads of state survives in only two known copies" (Exemplars).

**REFERENCES**

Exemplars, pp. 14–15; LP&FW, pp. 83–96

\$ 15,000-20,000



435

435

(MAMMALS, EXOTIC EXHIBITIONS)

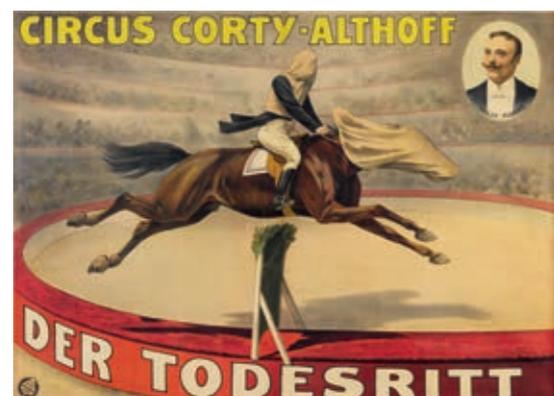
A group of six handbills and broadsides. [Various places, ca. 1821-1844]

LOT INCLUDES: (Bear). Tom & Jerry. Philip Quarl; or The Bear, The Dog, and The Monkey. [London]: Giendinning, 1822. Broadside (558 x 226 mm). Woodcut vignette of a bear, fighting pirate, and child, text printed in four columns. — (Elephants, et al.). Van Amburgh's Astounding and Intellectual Elephant ... London: Fairbrother, 1839. Broadside (335 x 420 mm). Two woodcut vignettes of trained elephants; old folds, some foxing and soiling, trimmed close, remnants of adhesive and paper on verso. — (Giraffe). The Giraffes, are at 209, Regent Street. [London: N.p., N.d.]. Handbill (65 x 189 mm). Letterpress text mounted on card. — (Orangutan). China Embassy, Ouran Outang. This Rare Animal, the first and only one of his Species... London: W. Glindon, [N.d.]. Handbill (265 x 225 mm). Printed recto and verso, numerous fonts; marginal soiling and chips, primarily closed tear at bottom, small hole costing two or so letters. — (Orangutan). Living Orang Outang!! In the United States, and the largest ever imported... [Massachusetts: N.p., ca. 1844]. Broadside (320 x 152 mm). Woodcut vignette of orangutan and palm trees, tipped onto card; old folds, a few small holes, marginal chips, pencil annotations. — (Reindeer, et al.). One of the Hudson's Bay Company's Ships arrived in the River last week, having on Board, Two Beautiful Rein Deer... London: Tyler and Honeyman, ca. 1821. Handbill (220 x 190 mm). Numerous fonts, mounted on card; creasing, small marginal hole.

Group lots not subject to return.

Orangutans, bears, trained elephants, and more!

\$ 1,000-1,500



436

436

MANN'S, WILLY

Circus Corty-Althoff. Der Todesritt. Hamburg: Lith. Adolph Friedländer, ca. 1903 (no. 2773)

Color lithograph poster (26 3/4 x 36 1/2 in.; 680 x 927 mm). Light fold creases. Matted, framed, and glazed with Plexiglas.

A striking poster from the heyday of Germany's Circus Corty-Althoff, one of the largest circuses in Europe at the fin de siècle, depicting a daredevil rider jumping an obstacle while both he and his mount are blindfolded. According to other Friedländer promotional posters, Willy Manns also performed in an elephant act.

REFERENCES

Exemplars, pp. 140-41

\$ 2,500-3,500

437

MARCONI, ALICE

Miss Alice Marconi the Electric Mysterious Wonder assisted by Mr. Stone. Hamburg: Lith. Adolph Friedländer, [1911] (no. 5407)

Color lithograph poster (37 x 27 1/2 in.; 944 x 700 mm). One vertical and one horizontal crease, some minor restoration at lower vertical crease, a bit of marginal soiling and repair. Framed and glazed with Plexiglas.

Miss Marconi, the German text proclaims, lets 650,000 volts pass through her body safely. The inset vignettes show her seated in an electric chair and igniting a cannon by conducting electricity through her body.

In a reversal of standard roles of the period, the female Marconi was assisted in her act by a man.

\$ 3,000-5,000

438

MARILLA

Ambassadeurs. Marilla. Tous les Soirs. Champs-Élysées. Paris: Imp. Emile Lévy, ca. 1875

Handcolored lithograph poster (31 3/4 x 23 1/8 in.; 807 x 587 mm). Trimmed close, lightly creased, marginal tears and chips with minor loss.

Marilla, who appeared at the famed Ambassadeurs club in Paris, performed in the male-dominated act of military, or strength, juggling. Her poster depicts her lifting and juggling weights and cannonballs, as well as carrying a live-firing Gatling gun.

REFERENCES

Exemplars, p. 223

\$ 600-800

439

MARTIN, HENRI

Le Lion Neron et Le Tigre Atir. Marseille: Imprimerie Feissat Aîné et Demonchy, 1834

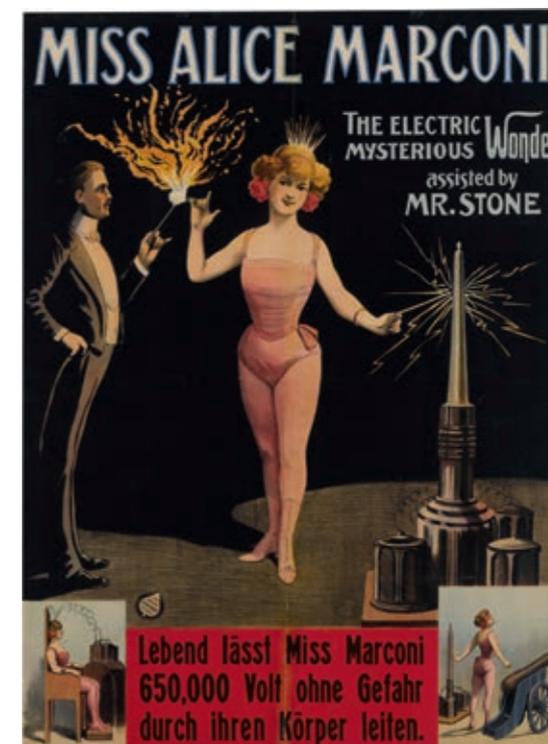
Broadside (632 x 455 mm). Decorative woodcut border with star motif, text in French; a few stray spots, two holes to upper margin, closed primarily marginal tears, two presumably institutional stamps to upper border, tear to lower right corner with loss. Mounted, framed, and glazed; not examined out of frame.

It is believed wild animals were first featured in circus acts in 1831, when the French trainer Henri Martin, performing in Germany, entered a cage with a tiger. Martin was fast followed by Isaac A. Van Amburgh, an American trainer who is purported to be the first man to stick his head into a lion's mouth.

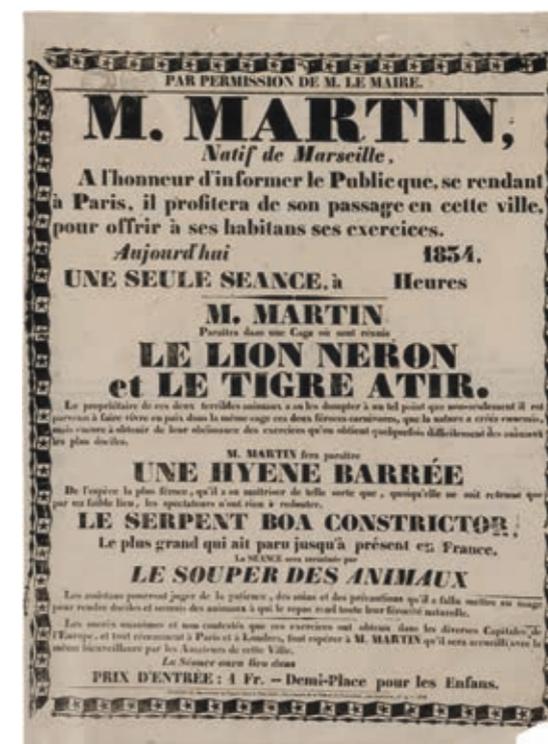
REFERENCES

Exemplars, p. 345

\$ 1,500-2,500



437



439



440

440

[MARTIN, HENRI]

Lithograph. *Strasbourg: Simon, N.d.*

Lithograph (630 x 465 mm). Twelve vignettes depicting Martin's feats, including lion taming and snake handling; some browning and smudging at margins, short closed tear to right margin, small chip to left margin. Matted, with tissue guard.

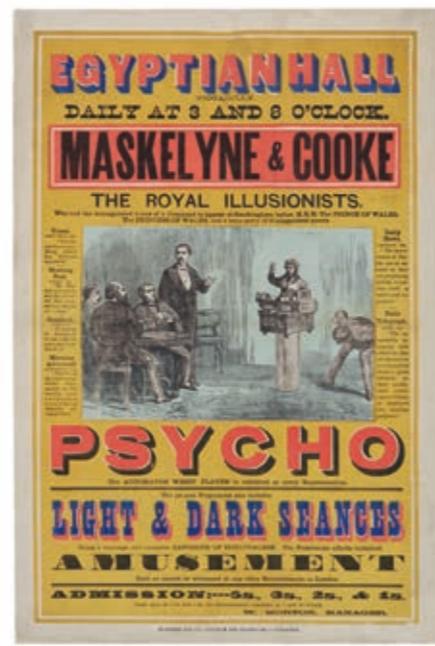
Henri Martin was arguably the first to introduce wild animals to the circus, when he entered a cage with a tiger in 1831. In this attractive lithograph he is depicted with several demeanors. In some of the vignettes he and the lions are seemingly calm and congenial, as if Martin is one with them; in others, he is dominant over the animals, shown to be conquering them in feats of strength.

\$ 1,000-1,500

441

MASKELYNE, JOHN NEVIL, & GEORGE A. COOKE

Egyptian Hall Piccadilly. Daily at 3 and 8 o'clock. Maskelyne & Cooke. The Royal Illusionists. ... Psycho the Automaton Whist Player is Exhibited at Every Representation. The



441

Present Programme also includes Light & Dark Seances, being a Thorough and Complete Exposure of Spiritualism. ... W. Morton, Manager. *Nottingham: Stafford and Co., Printers and Engravers, ca. 1875*

Color lithograph poster (21 1/8 x 13 7/8 in.; 536 x 353 mm). Incorporating some letterpress text and a central transferred woodcut image by David Henry Friston of Psycho in operation; tears and chips, including some significant losses to margin, some minor restoration and recoloring. Laid down on linen.

Psycho, a miniature mechanical man invented by George Clarke, debuted with John Nevil Maskelyne at Egyptian Hall in January 1875. Psycho—"examined by the audience and then placed atop a glass cylinder, ensuring that there were no connections with the stage"—played the card game whist against members of the audience, usually winning the trick (*Magic*, p. 59). Friston's woodcut of Psycho in action was also published in *The Illustrated Sporting and Dramatic News*, 20 February 1875.

REFERENCES

*Exemplars*, p. 179

\$ 1,200-1,800

442

MASKELYNE, NEVIL

Egyptian Hall. Mr. Nevil Maskelyne's Sensational Magical Romance The Philosopher's Stone. Daily at 3 & 8. *London: The Dangerfield Printing Co., ca. 1903 (no. 55361)*

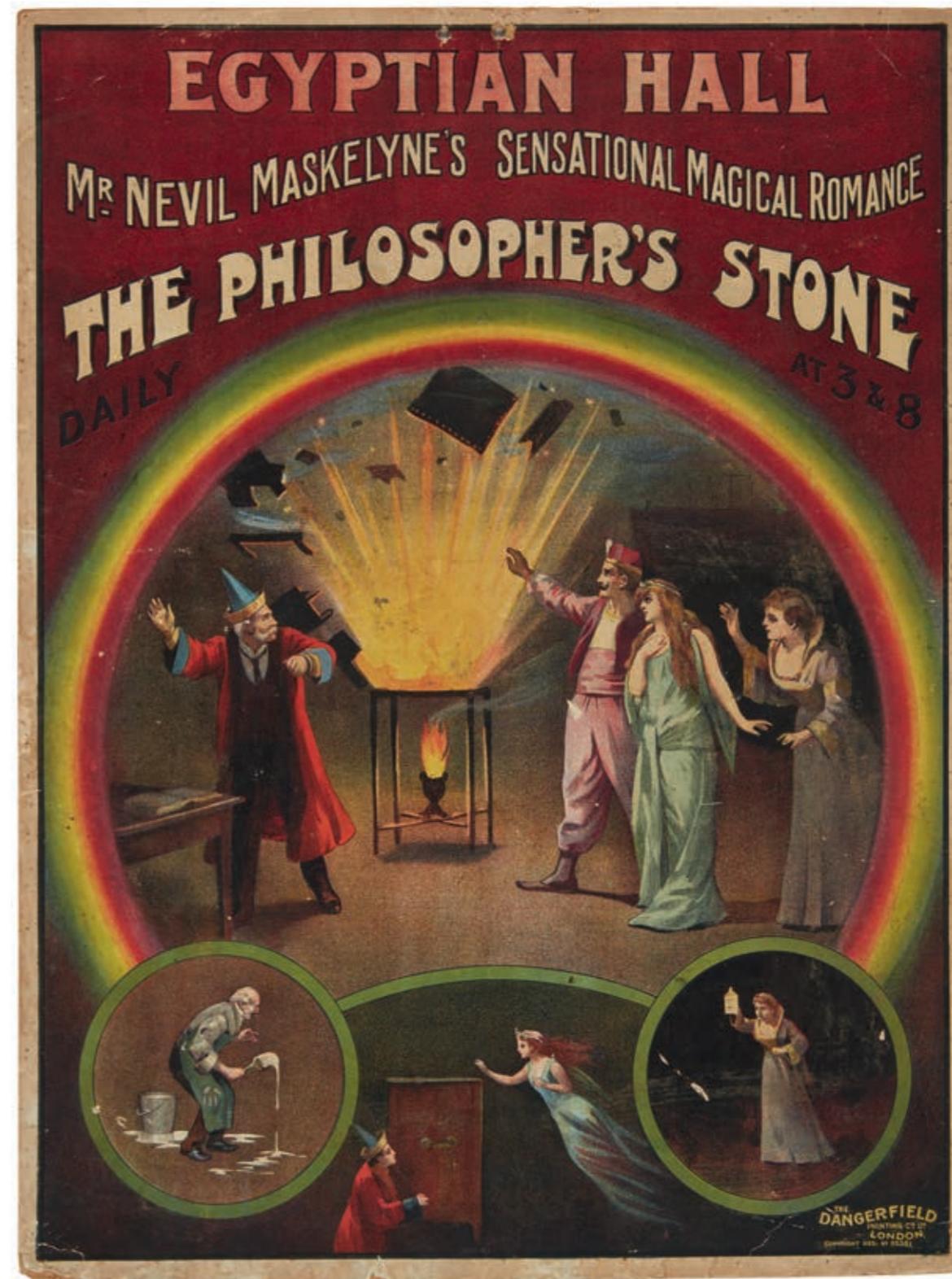
Color lithograph window card (19 1/2 x 14 3/8 in.; 498 x 365 mm). Some creases and surface abrasions, marginal chipping and spotting, mounted on original board, two punch-holes for hanging at top.

*The Philosopher's Stone* was one of the most successful of the "magical playlets" that were a mainstay of the Maskelyne company's show; it featured numerous magical transpositions as well as a stunning and frequently copied effect that was invented by the Maskelynes: levitation. *The Philosopher's Stone* was revived in 1917, after the demolition of Egyptian Hall had ended the Maskelyne company's thirty-one-year residency there and caused their move to St. George's Hall (see *Illusions: The Art of Magic* 115).

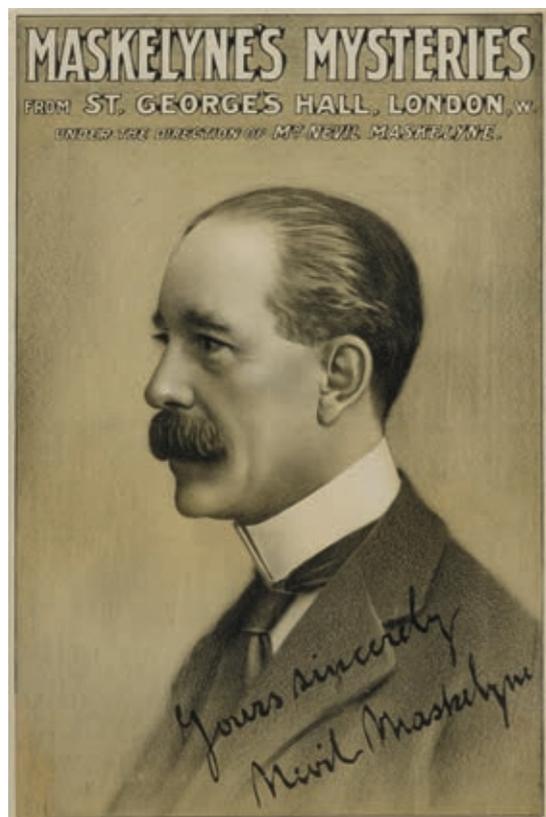
REFERENCES

*Magic*, p. 202

\$ 8,000-12,000



442



443

**443**

**MASKELYNE, NEVIL**

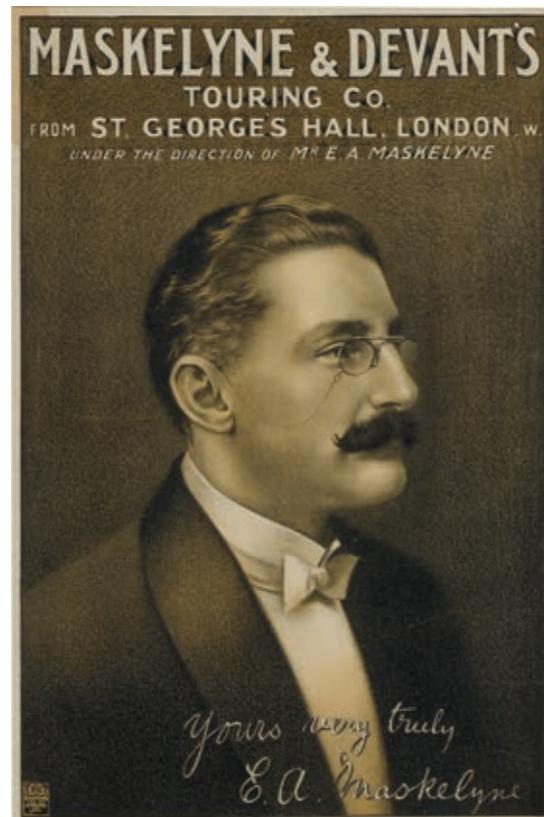
Maskelyne's Mysteries from St. George's Hall, London, W. under the Direction of Mr. Nevil Maskelyne. [Netherfield, Nottingham: Stafford & Co., ca. 1910]

Sepia lithograph poster (28 1/8 x 18 1/2 in.; 715 x 470 mm). A number of short, closed marginal tears, a few very small surface abrasions, small portion of lower left corner restored in facsimile.

The son and namesake of John Nevil Maskelyne, the younger Maskelyne used only his middle name professionally in order to avoid confusion with his father. Nevil and his brother, Edwin Archibald, both worked with their father at St. George's Hall in productions by Maskelyne's Theatre of Mystery and by the Magic Circle. The Maskelynes typically incorporated their illusions as "special effects" within a theatrical narrative.

A handsome portrait poster, with facsimile inscription, "Yours sincerely Nevil Maskelyne."

**\$ 4,000-6,000**



444

**444**

**MASKELYNE, EDWARD ARCHIBALD**

Maskelyne & Devant's Touring Co. from St. George's Hall, London, W. Under the Direction of Mr. E. A. Maskelyne. Netherfield, Nottingham: Stafford & Co, ca. 1910 (no. 5820)

Sepia lithograph poster (28 1/4 x 18 1/2 in.; 716 x 468 mm). A few short closed tears at top margin, small portion of upper left corner restored in facsimile. Matted, framed, and glazed with Plexiglas.

A handsome portrait poster with facimile inscription, "Yours very truly E. A. Maskelyne." Edward Archibald Maskelyne managed the touring company of his family's magic enterprise.

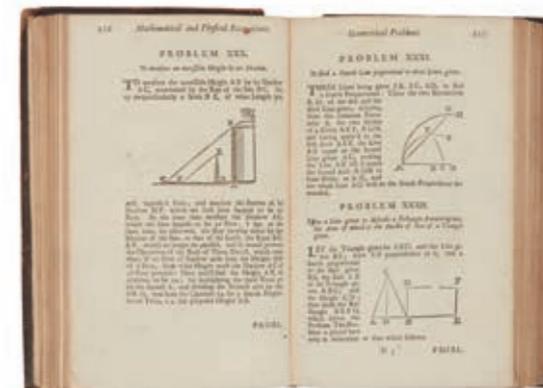
**\$ 4,000-6,000**

**445**

**(MATHEMATICS)**

A group of six works

[Leurechon, Jean]. *Récréations mathématiques*. Paris: Charles Osmont, 1628. 8vo (175 x 115 mm). Title with woodcut, woodcut head- and tailpieces, numerous engraved illustrations, holograph note dated "1739" to title; margins repaired to title and a few pages, a few marginal tears, worming, dampstaining, large ownership stamp reading "Golfier F." to verso of title and final page. Rebound in brown calf, paneled boards, spine with raised bands in six compartments, second lettered and ruled in gilt, sixth ruled blind and gilt lettered; scratches to boards, spine a little sunned, browning to endpapers. — Mydorge, Claude. *Examen du Livre des Recreations Mathematiques*. Paris: Antoine Robinot, 1639. 8vo (170 x 118 mm). Title with woodcut, numerous engraved illustrations; last eight pages numbered incorrectly, toning, stray spots. Bound in vellum; trimmed, spotting and soiling to vellum, a few chips at spine, corners bumped, some soiling to edges. — [Leurechon, Jean]. *Her Eerste Deel Dan de Mathematische Vermaeck-Lyckheden*. Amsterdam: de Weduw' van Theunis Jacobsz Loots-Man, 1673. 18mo (156 x 98 mm). Three volumes bound in one, half-title, titles, woodcuts to two titles, numerous engraved illustrations and diagrams, inhabited initials, woodcut tailpiece; long closed tear to initial blank, some fingersoiling, foxing to third volume. Rebound in dark brown leather, spine with raised bands in five compartments, second titled in blind, others ruled blind; hinge cracked but holding, worn at extremities, boards chipped, corners bumped with exposure, head of spine chipped with some loss, exposed at hinges. — Ozanam, [Jacques]. *Recreations Mathematical and Physical*. London: R. Bonwick, W. Freeman, Tim Goodwin, J. Waltho, M. Wotton, S. Manship, J. Nicholson, R. Parker, B. Tooke, and Ralph Smith, 1708. 8vo (198 x 128 mm). Title, numerous engraved illustrations, diagrams, and tables, 28 full-page plates; 2 plates misnumbered, pages misnumbered after p. 129, holograph note to verso of title "31. Dec. 1729. Collated & perfect O. Acton"; stray spots. Rebound in brown calf, spine with raised bands in six compartments, second compartment with morocco label ruled and lettered in gilt, others with repeat decoration in gilt, diced leather boards, speckled edges; hinges cracked but holding, rubbed at extremities, bumped at corners with some exposure, binding at spine cracked and rubbed, spine chipped with loss to head, browning to endpapers — [Leurechon, Jean]. *Mathematicall Recreations. Or a Collection of many Problemes, extracted out of the Ancient and Modern Philosophers*. London: William Leake, 1653. 8vo (165 x 110 mm). Folding frontispiece with numerous engravings of technical apparatuses and alternate title text, title, woodcut head- and tailpieces, inhabited initials, numerous engraved illustrations; worming to first few pages, not affecting frontispiece, owner's inscription to title, notes in pencil to integral blanks. Rebacked in brown calf with endpapers renewed, spine ruled blind in six compartments, paneled calf boards, speckled edges; corners bumped with exposure to lower corner of upper board, rubbing to boards, worn at extremities and hinges. — [Leurechon, Jean]. *Mathematical Recreations: or, A Collection of many Problems Extracted out of the ancient and Modern Philosophers*. London: William Leake and John Leake, 1674. 8vo (174 x 113 mm). Title, woodcut



(PART) 445

head- and tailpieces, inhabited initials, numerous engraved illustrations, nice wide margins; stray spots. Rebacked in brown calf, spine with raised bands in six compartments, second with morocco label lettered in gilt, diced calf boards, speckled edges; boards stained, worn at extremities, "William" written on rear board.

Six works on mathematics from Jean Leurechon, Claude Mydorge, and Jacques Ozanam. The authorship of the 1628 *Récréations mathématiques* has been disputed. While it has traditionally been attributed to Jean Leucheron, some compellingly contest that the true author is Jan Appier dit Hanzelet. The remaining Leurechon books have also been variously attributed to William Oughtred and H. van Etten, though it is commonly believed that those were pseudonyms. The 1628 volume was the first book to promote the practice of "recreational mathematics." The other works draw from its example, offering numerous instructions in practical geometry, arithmetic, and scientific experiments—including instructions for creating "Artificial Fire-Works: Or the manner of making Rockets and Balls of Fire."

Sold as group lot, not subject to return.

**PROVENANCE**

Manningham (Ozanam, *Recreations Mathematical and Physical*, bookplate to pastedown) — Oliver Acton (Ozanam, *Recreations Mathematical and Physical*, bookplate to verso of title)

**\$ 3,000-4,000**



446

446

MAURA, FRANK

The Mexican Wonder Frank Maura in His Dexterous & Incomparable Performance. *Plymouth, England: Halbert, Lith. Octagon, N.d.*

Color lithograph poster (28 1/2 x 20 7/8 in.; 726 x 531 mm). Fold creases with some very minor loss at central horizontal crease. Laid down on linen.

\$ 600-800

447

MCCOY, MILLIE AND CHRISTINE

At Tremont Temple. The Climax of Nature's Wonders. The Most Remarkable Human Being Ever Born to Live. The Wonderful Two Headed Girl! *Boston: J. E. Farwell & Co., [1869]*

Broadside playbill (431 x 159 mm). Printed in an assortment of types, woodcut vignette of Millie and Christine McCoy by Roy Lance & Purcell; Not examined out of frame, a few small losses and apparent separation along folds, unobtrusive closed marginal tear. Matted, framed, and glazed with Plexiglas.

"THE WONDERFUL TWO HEADED GIRL!"

Millie and Christine were superstar attractions of the nineteenth-century exhibition circuit, along with their fellow conjoined North Carolinians Chang and Eng. Known alternately as the "Two Headed Nightingale," they were accomplished singers and accompanied themselves admirably on guitars.

REFERENCES

*Exemplars*, p. 226; *EE*, pp. 146-147

\$ 800-1,200

448

MCCOY, MILLIE AND CHRISTINE

Positively Last Appearance in New England. The Wonderful Two Headed Girl! The Climax of Nature's Wonders! The Most Remarkable Human Being Ever Born to Live ... *Boston: J. E. Farwell & Co., [ca. 1869]*

Broadside playbill (499 x 152 mm). Printed in an assortment of types on light pink paper, woodcut vignette of Millie and Christine McCoy by Roy Lance & Purcell; not examined out of frame, folds, upper margin extended. Matted, framed, and glazed with Plexiglas.

Another striking advertisement from Millie and Christine's extended tenure performing at the Tremont Temple in Boston.

\$ 800-1,200



447



448

449

(MERMAIDS)

Wonder of Wonders!!! [*London, ca. 1789 or 1790*]

Letterpress broadside (240 x 185 mm). Crude woodcut vignette depicting a mermaid at sea; not examined out of frame, laid down, old folds, light spotting, descriptive text just trimmed at lower left. Framed and glazed with Plexiglas.

One of the most enduring and universal creatures of myth and legend, the mermaid was a long-established icon in numerous cultures and countries. P. T. Barnum's Feejee Mermaid is perhaps the most well-known example, but Ricky Jay traced examples of these creatures on the exhibition circuit going back to the 1730s. The present example was ultimately proven to be — surprise, surprise — a fraud, manufactured chiefly out of shark skin. The exhibitor, an undertaker named Mr. Elliot, was "punished as a rogue and vagabond" for his deceits (*EE*).

REFERENCES

*Exemplars*, p. 159; *EE*, pp. 52-53

\$ 600-800



449

450

SIX BROADSIDES ON MERMAIDS AND MERMEN

The Mermaid or Syren now exhibited to the public ... 'Tis to be seen at The Queen's Head ... in the Strand. [*London, ca. 1764*] — The Mermaid. After the Model from Nature in the Collection at the Centenary Exhibition. *London: L. Gahagan, 1814* — Exhibition of the Merman; 174, Picadilly. [*London: N.p., ca. 1824*] — A Real Mermaid and Merman! Caught Alive. *Lambeth: Turner & Harrison, [ca. 1855]* — Come and see the Mermaids ... They can be seen only at the Grand Hotel. [*N.p., N.d.*] — A Wonderful Girl ... M'lle Vivienne Lubin, the Wonderful Girl-Fish ... [*N.p., N.d.*]

Together five printed handbills and one engraving, various sizes (largest: 375 x 240 mm). Several with woodcut or engraved vignettes, one hand-colored; various conditions, old folds, some soiling and light wear, a few laid down.

"COME AND SEE THE MERMAIDS!"

*Group lots not subject to return.*

\$ 1,500-2,500



450



451

451

**MERRYMAN, DICK (PSEUD.)**

Round about our Coal Fire: or, Christmas Entertainments. *London: Printed for J. Roberts, 1734*

8vo (216 x 137 mm). Half-title with publisher's advertisements on verso, 7 woodcut illustrations including a fine cut of Jack Spriggins; half-title and terminal leaf a trifle discolored, lacks 88-page publisher's advertisements at the end. Stabbed and stitched, housed in a modern card box.

The fourth edition, "with great additions" AND THE FIRST TO CONTAIN "JACK SPRIGGINS" (i.e. "Jack and the Bean-stalk" pp. 35-48). Popular work on magic and conjuring with an account of a hoax involving a woman said to give birth to rabbits, and some rather racy parlour games, including "Puss in the Corner," in which, "when a man catches a woman he may kiss her till her ears crack." This wry treatment of witchcraft also features an account of the legendary conjurer Isaac Fawkes (1675-1732).

**REFERENCES**  
ESTC N69555; Toole Stott 611  
**\$ 8,000-12,000**



452

452

**MR. MILLS**

Mr. Mills, Lately arrived from Abroad, who has been in Foreign Parts ever since the Year 1744, Who tells Young Ladies when they are to be married. [*London, ca. 1763*]

Letterpress broadside handbill (190 x 165 mm), printed in black ink with metal type, engraved arms of King George III; not examined of out frame, folds, a few small closed tears, light spotting, old pin holes to corners. Framed and glazed with Plexiglass.

Announcing the performance of a conjurer called Mr. Mills: "What makes his Performance still greater, is that he does all these feats of Dexterity and Deception with his Left Hand, having lost his Right Hand in an Engagement."

**REFERENCES**  
EE, p. 28  
**\$ 800-1,200**



453

453

**MINGUET É IROL, PABLO**

Engaños a ojos vistas, y diversion de trabajos mundanos, fundada en licitos juegos de manos. *Madrid: Pedro Joseph Alonso y Padilla, 1733*

Small 8vo (146 x 102 mm). Woodcut frontispiece of a magician performing with cups and balls, 37 woodcut text illustrations; short tear to top margin of E8 touching 3-4 text lines and to bottom margin of terminal leaf touching 2 text lines. Contemporary mottled calf, decorative paper over original spine, blue endpapers; loss to foot of spine, lacking free endpapers.

FIRST EDITION OF THE FIRST SPANISH CONJURING BOOK. The full title translates as "Visible deceits, and diversion of worldly works, founded on legal conjurings; That contains all the differences of the Tumblers, and other very peculiar tricks, demonstrated in different illustrations, so that you can easily entertain others."

**\$ 3,000-5,000**

454

**THE MONSTROUS CRAW**

Just arrived from Abroad... Three Wonderful Phenomena... [*London: N.p., ca. 1787*]

Broadside (283 x 152 mm). Woodcut vignette at top; some foxing. Mounted, framed, and glazed with Plexiglas; not examined out of frame.

"This broadside announces the arrival of two women and a man, extraordinary human specimens, who have made their way to London from an unnamed location in South America. They were distinguished physically by their small stature (they were under four feet tall) and by the unusual excrescences

extending from their chins. These goiters gave rise to their billing as "The Monstrous Craws" (EE, p.48).

**REFERENCES**  
EE, pp. 48-49  
**\$ 800-1,200**

455

**THE MONSTROUS CRAW — THOMAS ROWLANDSON (AFTER)**

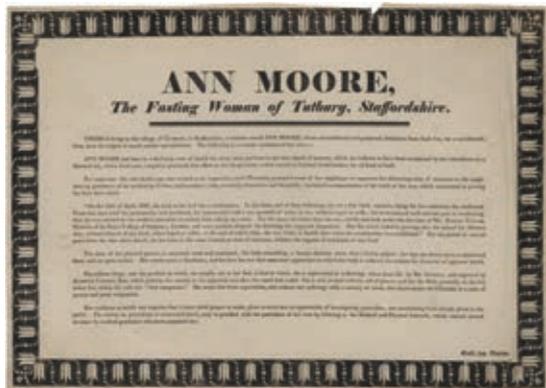
The Monstrous Craw; or a New Discovered Animal. [*London*]: R. Ackermann, and E. Spragg, 1802

Etching (438 x 268 mm). Large image of a "Craw," etched by Rowlandson, and published by Ackermann, letterpress text at bottom; mounted on paper, old folds, minor soiling.

STUCK IN MY CRAW

Of the Craws, Jay writes: "Among the more anomalous attractions in an age of anomalous attractions was a trio known as 'The Monstrous Craws.' In the 1870s, they journeyed to London from an unnamed locale in South America. They were distinguished physically by their small stature (they were under four feet tall) and by 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'... They were exhibited to the nobility, and at Windsor Castle, and caricatured by the great James Gillray... A later caricature by the equally renowned Thomas Rowlandson (present here) depicted only a single Craw" (CCC, p.101).

**REFERENCES**  
CCC, pp. 100-101  
**\$ 800-1,000**



456

456

MOORE, ANN

The Fasting Woman of Tutbury, Staffordshire. *Burton [upon Trent]: Croft, [ca. 1812]*

Broadside (406 x 292 mm). Decorative woodcut border, faint finger-soiling, closed marginal tears. Mounted, framed, and glazed with Plexiglas; not examined out of frame.

"Ann Moore ... is perhaps the most famous of all fasting imposters—not because her accomplishments were in any way more impressive than [others], but because she happened to be included in numerous nineteenth-century anthologies devoted to eccentric characters" (*Exemplars*, p. 158).

REFERENCES

*Exemplars*, p. 158

\$ 1,000-1,500

457

MOORE, ANN

The Fasting Woman of Tutbury. *Derby: Moseley & Tunnicliffe, 1812*

Engraving (284 x 336 mm). Drawn from life by Linsell, engraved by Cardon; some foxing and faint dampstaining, minor marginal creasing. Hinged to card and matted.

The notorious fasting-woman of Tutbury, from 1807 to 1813. Ann Moore claimed to have eaten nothing at all. This rather remarkable claim was eventually revealed as a hoax.

REFERENCES

*Exemplars*, p. 158

\$ 600-800



457

458

[MORITZ]

Moritz's Troup. *Lambeth: Romney Printer, [ca. 1809]*

Letterpress playbill (438 x 187 mm). Printed in several type sizes, four woodcut masonic symbols to head; old horizontal folds, closed internal tear at one fold and chips to margins, browning to head. Matted, framed, and glazed in Plexiglas; not examined out of frame.

Mr. Moritz and his troupe present a performance of horsemanship, trained birds, tight rope dancing, and balancing acts. Among one "of the first to present ghost-raising phantasmagoria" in England and one "of the more versatile impresarios of his day, this German-born entertainer exhibited as a conjurer, strongman, equilibrist, and instructor to a troupe of sagacious goldfinch" (*EE*).

Ricky Jay was "particularly drawn to this broadside, which ... exhibits an appealing variety of attractions as well as typographic flare and pleasing layout" (*EE*). The broadside was possibly "used to advertise [Moritz's] show at Brook Green Fair in West London" (*EE*).

REFERENCES

*EE*, p. 64

\$ 800-1,200

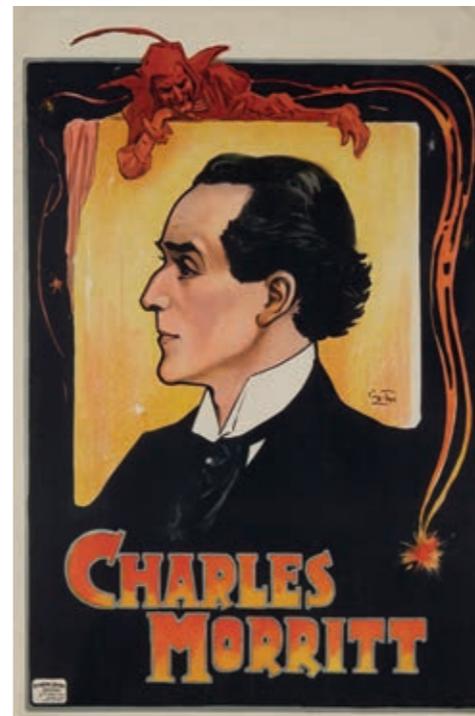
459

(CHAPBOOKS)

A group of six chapbooks in two volumes, mostly romances but including two on Dick Spot, the Conjurer

12mo (178 x 102 mm). First volume contains 5 chapbooks in a contemporary speckled calf (one flyleaf dated 1807). Each with engraved frontispiece (Mother Goose handcolored), all but the last offsetting to title-page. Second volume contains one chapbook regarding Dick Spot, printed on blue paper, somewhat faded and browned around the edges, in period style calf-backed marbled boards.

[Richard Morris]. The Life and Mysterious Transactions of Richard Morris, Esq. Better Known by ... Dick Spot, the Conjurer. *London, [?1798]*. ESTC T89726; Toole Stott 496 (dated 1789) — C.F. Barrett. Allanrod; or, The Mysterious



460

Freebooter. *London, [ca. 1806]* — Duncan; or the Shade of Gertrude. *London, [ca. 1800]* — Matthew Gregory Lewis. The History of Raymond and Agnes; or, The Castle of Lindenberg. *London, [1799]*. An extract from Lewis's novel *The Monk*. — Fairburn's Description of the Popular and Comic New Pantomime Called Harlequin and Mother Goose, or The Golden Egg. *London, [ca. 1806]* — Dick Spot's Last Gift: Containing the Charms and Methods ... to Secure Houses, Gardens, etc. from Thieves ... to Which is Added, the Complete Art of Telling Fortune ... Third Edition. *Chester, 1799*

Group lots not subject to return

\$ 2,000-3,000

460

MORRITT, CHARLES

Charles Morrith. *London: David Allen & Sons, ca. 1900*

Color lithograph poster (29 1/2 x 19 5/8 in.; 750 x 498 mm). Some light marginal soiling and marginal tears and repairs, especially at right edge. Framed and glazed with Plexiglas.

A fine Art Nouveau portrait poster of Morrith watched over by a laconic demon. Ricky Jay considered the English magician, hypnotist, and mentalist—who sold tricks to both Harry Houdini and Harry Kellar—to be "one of the most important and inventive illusionists." Jay was not aware of another copy of this poster.

\$ 1,500-2,500



461

461

MÜLLER, QUIRIN

[A Great Herculean-Athletic-Academic Art and Strength Demonstration]. *Mannheim: G. Schmelzer, [ca. 1848]*

Letterpress playbill (589 x 511 mm). Three woodcut vignettes of Müller's feats of strength to upper corners and foot; six old folds, a little loss to right margin, creasing with a small closed tear at center. Matted, framed, and glazed with Plexiglas.

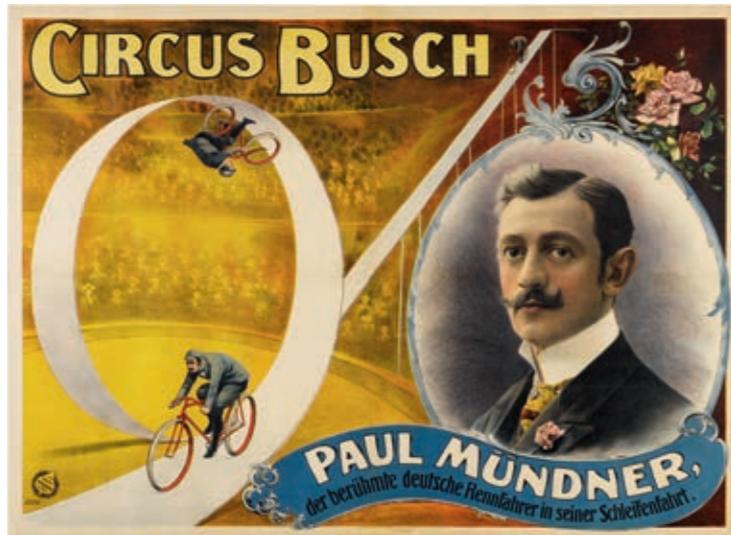
This playbill features Quirin Müller, who "lifted six men, the same weight with his teeth, and an additional two hundred pounds suspended from his shoulders" and his band of strongmen performers, including Louis Frederic (*EE*). In addition to feats of strength, the event featured a theatrical performance of Milo of Croton's wrestling triumphs, *tableaux vivants*, and a fencing duel.

"Müller personalized the large and impressive playbill ... with a challenge: 'That I may have the honor of showing my prowess in Boxing on the great stage ... I thus invite all strong men from here and the vicinity to present themselves and to wrestle with me; you will be given assurance that nothing bad will happen to you, and whoever defeats me in wrestling will be given a prize of 500 Francs. ... A prize of 50 Francs will be awarded to whoever can pull me two strides from where I stand while I hold a rope firmly in my teeth.' In what seems to be a modern touch, Muller ended his text by extending the same offer of 50 francs 'to whoever can beat me at arm wrestling'" (*EE*).

REFERENCES

*EE*, p. 122

\$ 1,500-2,500



462

462

**MÜNDNER, PAUL**

Circus Busch. Paul Mündner, der berühmte deutsche Rennfahrer in seiner Schleifenfahrt. *Hamburg: Adolph Friedländer, ca. 1902 (no. 2599)*

Color lithograph poster (27 x 36 3/4 in.; 685 x 933 mm). Light fold creases, some minor surface abrasion at lower margin. Framed and glazed with Plexiglas.

In the first decade of the twentieth century, a mania for daredevil cycling acts swept through the world's circuses. Paul Mündner, a European cycling champion born in the Grand Duchy of Posen in 1872, retired from competitive racing in 1902 and joined the circus. Mündner performed the soon standard loop-the-loop ride, but also incorporated obstacle jumping—including over six elephants—into his act.

This Circus Busch poster features a clever design, with the loop of Mündner's circus track providing a jugate frame to the handsome portrait of the cyclist.

**\$ 2,000-3,000**

463

**MUNITO, OR THE LEARNED DOG**

A group of three items. [*London: various places, 1817*]

LOT INCLUDES: Historical Account of the Life and Talents of the Learned Dog Munito by a Friend to Beasts. *London: T. Maiden, 1817*. 12mo (165 x 100 mm). 8pp.; minor browning, a few stray spots. Rebound, tan paper covered boards, lacking original wrappers. — 2 broadsides (203 x 166 mm). Engraved vignette of Munito at top, one handcolored, numerous fonts; minor spotting and browning, uncolored broadside with old fold and long closed tear repaired. Handcolored broadside mounted, framed, and glazed; not examined out of frame.

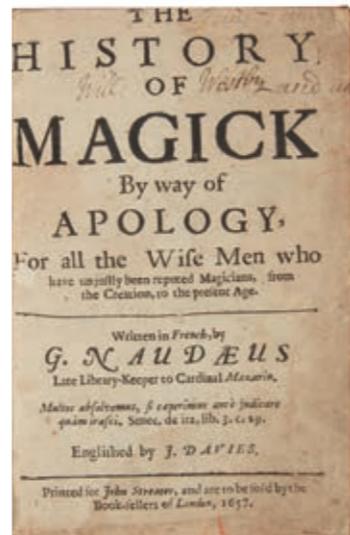
*Group lots not subject to return.*

"In an era rich in examples of animal scholarship, Munito was a star. Some called him the 'Isaac Newton of his race'. A highly manicured poodle, he appeared at Laxton's Rooms, New Bond Street, London, in 1817. To commence his act, he was introduced to a circle of pasteboards on which were printed various numbers. With his teeth Munito picked up the correct cards to solve problems in addition, subtraction, multiplication, and division" (*Exemplars*, p. 257).

**REFERENCES**

*Exemplars*, pp. 256-257

**\$ 800-1,200**



464

464

**NAUDÉ, GABRIEL**

The History of Magick. *London: Printed for John Streeter, and are to be sold by the Book-sellers of London, 1657*

8vo (162 x 102 mm). Title shaved at top and stained, headlines shaved, light dampstaining throughout, chiefly in lower right corners, lacks final advertisement leaf. Mottled calf in period style, gilt-ruled dentelles, the spine in 6 compartments, 2 lettering-pieces, edges gilt; boards detached, dentelles offset to free endpapers.

FIRST AND ONLY ENGLISH EDITION of Naudé's work, originally published in French in 1625. Like Scot's *Discoverie*, it is an attack on the superstitious belief in witchcraft and sorcery.

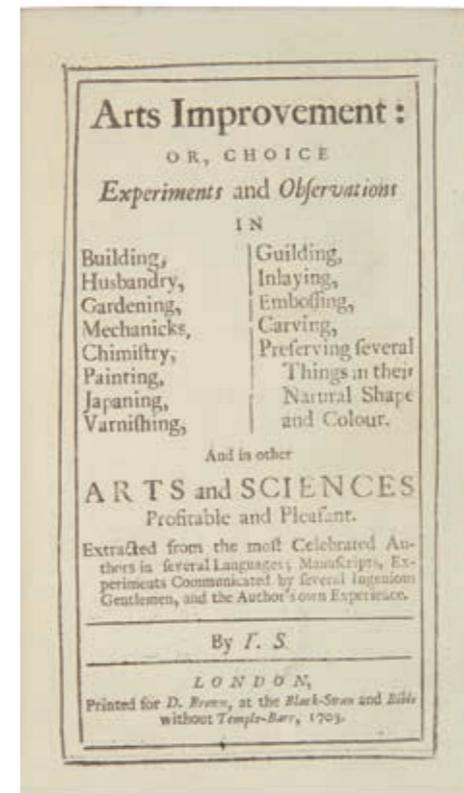
**REFERENCES**

ESTC R202977; Toole Stott 498; Wing N246

**PROVENANCE**

William Westby (signature on title-page)

**\$ 1,000-1,500**



465

465

**[NEVE, RICHARD]**

T[homas] S[now] (pseud). Arts Improvement: Or, Choice Experiments and Observations in Building, Husbandry, Gardening, Mechanics, Chemistry, Painting, Japanning, Varnishing ... And in Other Arts and Sciences Profitable and Pleasant. *London: Printed for D. Brown, 1703*

8vo (197 x 114 mm). Title-page within double-ruled border; short tear on b5 touching 3 lines of text at bottom, withal, A FINE, FRESH COPY. Contemporary Cambridge style speckled calf, the spine in 6 compartments gilt with raised bands, red morocco lettering-piece.

An expanded version of Neve's *Apoprosopy*, published in 1702, but much of the material was in fact derived from Moxon's *Mechanick Exercises*, and, as stated on the title-page, from "the most celebrated authors in several languages; manuscripts, experiments communicated by several ingenious

gentlemen, and the author's own experience." Chapter IV, entitled "Experiments and Observations Ludicrous" describes a variety of illusions and conjuring tricks.

**REFERENCES**

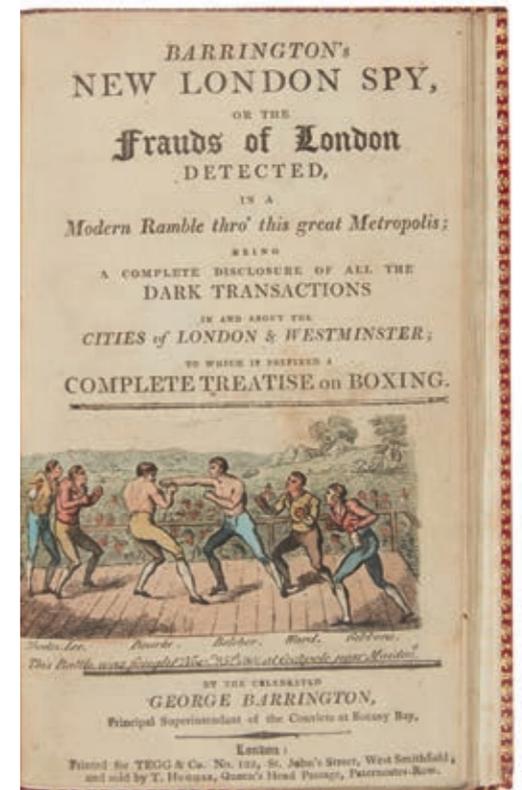
ESTC T70948; Toole Stott 638

**\$ 1,200-1,800**

466

**THE NEW LONDON SPY, A GROUP OF 3 EDITIONS**

The New London Spy. *London: J. Cooke, 1771* — Sir John Fielding, Richard King and others. The New London Spy. New Genuine Edition. *London: Printed for Alex. Hogg, [1800?]* — Barrington's New London Spy ... to Which is Prefixed a Complete Treatise on Boxing ... by George Barrington, Principal Superintendent of the Convicts at Botany Bay. *London: For Tegg & Co; and sold by T. Hughes, [ca. 1800?]*



466

Together 3 volumes, all 12mo (approximately 173 x 102 mm). The first in contemporary Cambridge style calf; rebound with original spine laid down. Very good. ESTC T225033. — The second with engraved frontispiece; some discoloration, title-page shaved at fore-edge. Original brown paper wrappers. ESTC N50050. — The third with handcolored engraved frontispiece and title-page vignette of boxers. Very Good. Modern polished red calf.

With regard to accreditation of the third edition to George Barrington, see also Lot 57. In 1790, he was sentenced to seven years' transportation to Botany Bay. On the voyage there a conspiracy was hatched by the convicts on board to seize the ship. Barrington disclosed the plot to the captain, and the latter, on reaching New South Wales, reported him favorably to the authorities, with the result that in 1792 Barrington obtained a warrant of emancipation (the first issued), subsequently becoming superintendent of convicts and later high constable of Parramatta.

**\$ 1,500-2,500**



467

**THE GREAT NICOLA (WILLIAM MOZART NICOL)**

Nicola, Prince of Magic. "The Sleeping Miracle of Strength." *Cleveland: Morgan Litho. Co., ca. 1906-1910* (no. 12125)

Color lithograph poster (28 x 20 1/8 in.; 713 x 512 mm). Fold creases, marginal tears, some extending into image, some marginal chipping and repair. Accompanied by 2 photographic images of the act.

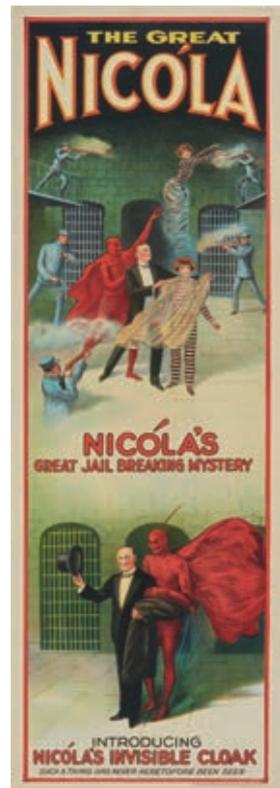
Capitalizing on the popularity of theatrical hypnotism, Nicola led his audience to believe that his assistant, Zoki, gained superhuman strength while in a hypnotic trance, but no actual hypnosis was involved in the illusion. Quite a scarce poster.

**REFERENCES**

*Magic*, p. 342

\$ 1,500-2,500

467



468

**THE GREAT NICOLA (WILLIAM MOZART NICOL)**

The Great Nicóla. Nicóla's Great Jail Breaking Mystery. Introducing Nicóla's Invisible Cloak, Such a Thing Has Never Heretofore Been Seen. *Cleveland: The Otis Litho. Co., ca. 1925* (no. o-397)

Color lithograph poster (40 5/8 x 13 3/4 in.; 1035 x 349 mm). Some marginal chips and tears, a few just into printed area, tiny hole just catching red border at upper right. Laid down on linen.

This poster illustrates two illusions, each accomplished with Satanic assistance. Nicóla seems to have added an accent to his name late in his career.

**REFERENCES**

*Illusions 3*

\$ 3,000-5,000

468

469

**NOBEL, CARL**

Original C. Nobel. The Only & Original Eccentric Ventriloquist. [*London or Berlin:*] *Alex Hömig, Star Printing Office, ca. 1900-1905* (no. 4574)

Color lithograph poster (28 x 37 1/2 in.; 710 x 955 mm). Fold creases with some very light abrasion, some short tears and tiny chips in margins. Laid down on linen.

Billed as a "novelty ventriloquist," Nobel performed around the world, as evidenced by the medals depicted on the present poster with the names of some of the cities and venues he had played. Nobel's act employed full-size walking figures, rather than the still-standard hand- (or lap-) held ventriloquial figure.

**REFERENCES**

*Exemplars*, pp. 298-99

\$ 1,500-2,500



469

470

**NORTH, L.J., AND THOMAS PRICE**

Price & North's British & American Equestrian Company. *Lambeth: J.W. Peel, [1843?]*

Letterpress playbill (490 x 360 mm). Printed in blue and black, with 3 intricate engravings to head advertising North and Price's previous accomplishments, and a border of 22 woodcut vignettes depicting horsemanship; old folds, stray spots not affecting woodcuts, some smudging at head and foot, small repair to right margin. Mounted on linen.

A handsome broadside with numerous engravings in blue. L. J. North was the first American equestrian headliner to appear in London, and performed alongside the British horseman Thomas Price starting in 1838. The three woodcuts at the head of this playbill depict "Rewards of Merit" for their earlier success in a somersault competition on horseback in 1839—with Price performing fifty-six somersaults in a row, and North performing fifty-five. The equestrians announce an upcoming performances along with "their entire Company of distinguished Equestrians and other Artists." Price is presented as "The Great British Champion Vaulteur, who has accomplished the truly incredible feat of throwing Sixty Summersets without intermission" and of North, it states: "to anticipate any description of the almost super-human Gifts of this young and accomplished Rider, would be an injustice to those Feats of Horsemanship that have acquired for him ... Every spectator stand amazed at his powers,—every tongue echoes the language of his triumphant glory, whenever his spirited performance have been witnessed in every part of the Globe."

\$ 1,500-2,500



470





475

475

**(OPTICAL APPARATUS)**

Magic Lantern Projector, [circa late nineteenth-century]

Magic Lantern Projector (300 x 460 x 205 mm). Mahogany body, lacquered-brass fittings, brass bound 7-inch lens with rack-and-pinion focusing, small metal chimney, black velvet back flap, and two paneled wooden doors; not tested for functionality, old crack along one side of the body, some other wear to wood and brass fittings consistent with age.

ANOTHER MAGIC LANTERN PROJECTOR — LET THE PHANTASMAGORIA CONTINUE!

**\$ 1,000-1,500**



476

476

**(OPTICAL APPARATUS)**

The Superb Extra Ethopticon Biunial Magical Lantern. Bradford, England: Ridley Bros, ca. 1890

Biunial Magic Lantern Projector (640 x 540 x 265 mm). Mahogany body, lacquered-brass fittings, two brass bound 9¾-inch lenses with rack-and-pinion focusing, metal chimney, and four paneled wooden doors; not tested for functionality, although it appears to be in working order, modern modifications to back, including two sliding dimmers, and a three-prong female power connector, two modern bulbs fitted inside; some minor wear to wood and brass fittings consistent with age. [WITH] adjustable wooden slide holder.

A STRIKING BRITISH-STYLE BIUNIAL (DOUBLE) LANTERN

"The magic lantern was basically a seventeenth-century slide projector: a light source (a candle), an image (a piece of painted glass), and a lens. It was an ever-evolving object, and revolutionized the way pictures were seen by an audience" (Ricky Jay).

**REFERENCES**

Ricky Jay. "Farewell to Two Masters of the Magic Lantern." *The New Yorker*, 22 March 2018

**\$ 1,500-2,500**

477

**(OPTICAL APPARATUS)**

Polyorama Panoptique. [Paris, ca. 1850-1860]

Diorama viewer (300 x 357 x 190 mm). Wooden box covered in green paper, mahogany front panel with viewing lens, adjustable bellows, hinged doors at top and back, printed paper instruction label to back, sold by L. Chevalier & Fils, Paris; general wear consistent with age, including chips to paper and wear to wood. [WITH] 18 handcolored plates of Parisian and European scenes, housed in an orange cloth slipcase; various conditions, overall good.

Another entry in Jay's collection of optical devices from the nineteenth century. The Polyorama Panoptique, a French invention, was a miniature version of a diorama. The accompanying slides are on very thin paper pierced with holes, and the scene changes depending on the direction of the light source.

**\$ 1,500-2,500**



477

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**(OPTICAL EFFECTS)**

A group of four printed items

Mr. Pinchbeck. A Description of that Curious Machine, the Panopticon. *N.p.*, [1751]. Letterpress broadside (270 x 190 mm). A few smudges, spots. Mounted on a sheet of paper. — Mr. Hearn. The Camera Obscura; or, Dark Chamber ... Also, The Delineator. [London]: Geoghegan, [1792]. Letterpress broadside (190 x 152 mm). Printed on blue paper, hand-dated; some browning to left margin, creases to right margin. Mounted on a sheet of paper. — The Power of Imagination; or, The Senses Deceived. [London]: *N.p.*, [ca. 1790s?]. Letterpress broadside (195 x 172 mm). Ruled in decorative border, nice wide margins; rubbed, old folds, browned. — [Pepper, John Henry]. The American Literary Bureau Has Secured ... J.H. Pepper. *N.p.*, *N.d.* Printed brochure on bifolium (258 x 352 mm). Printed verso and recto, laid flat; old folds, browning, especially along vertical fold.

The items here each advertise early mechanical optical illusions and displays: "this really wonderful Instrument, ... forms a grand Display of Living Paints of Nature"; "... The Senses Deceived, By a Variety of the most pleasing Effects in Optics, ever exhibited; ... as, by the help of Glasses, *Paintings* are made to nearly resemble *Nature*, as scarce to be known from *Real Life*." Also included is a brochure for an American lecture tour by John Henry Pepper, during which he would exhibit Pepper's Ghost, and deliver lectures on "The Grand Phenomena of Nature."

Sold as group lot, not subject to return.

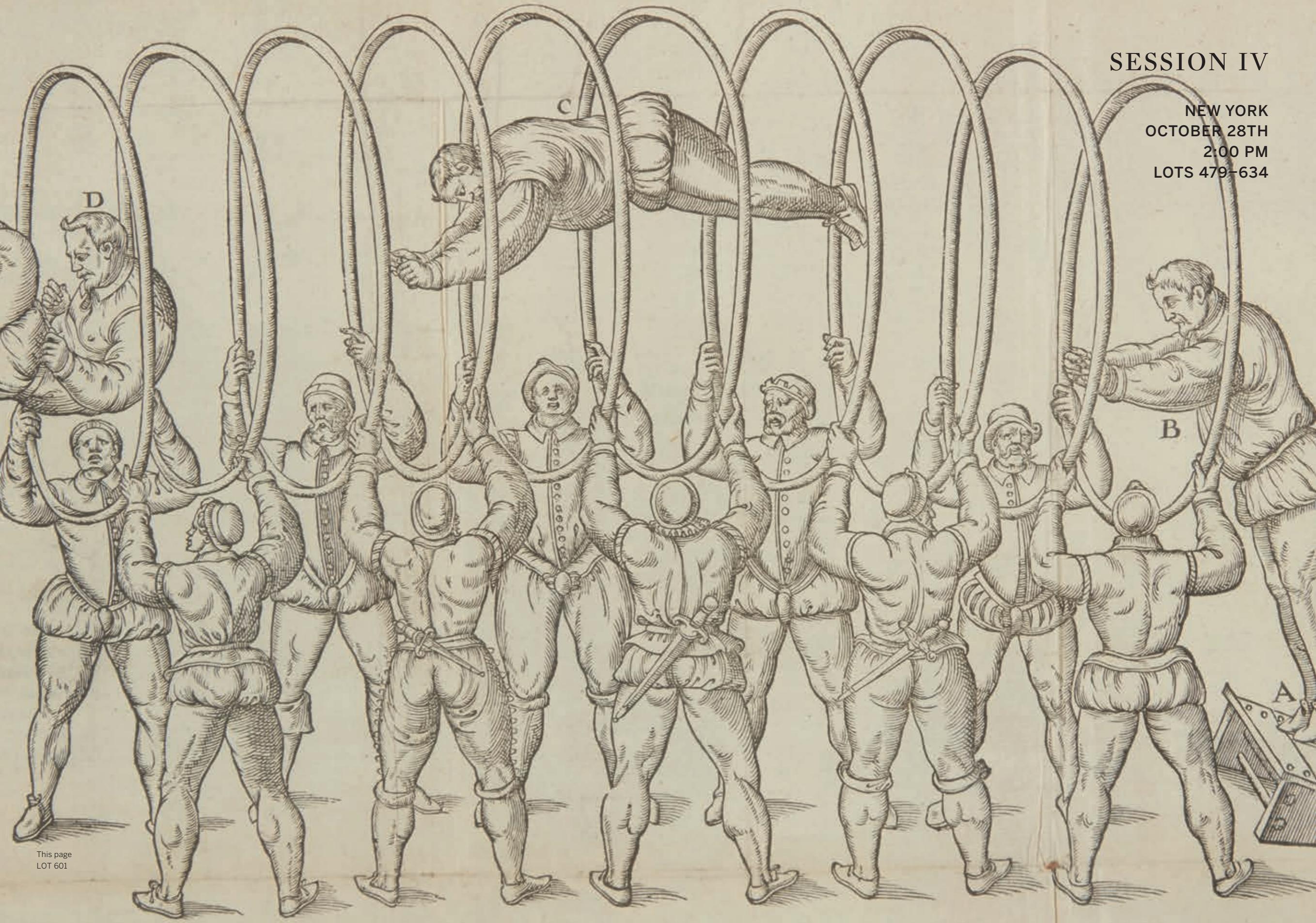
**\$ 1,200-1,800**



478

SESSION IV

NEW YORK  
OCTOBER 28TH  
2:00 PM  
LOTS 479-634





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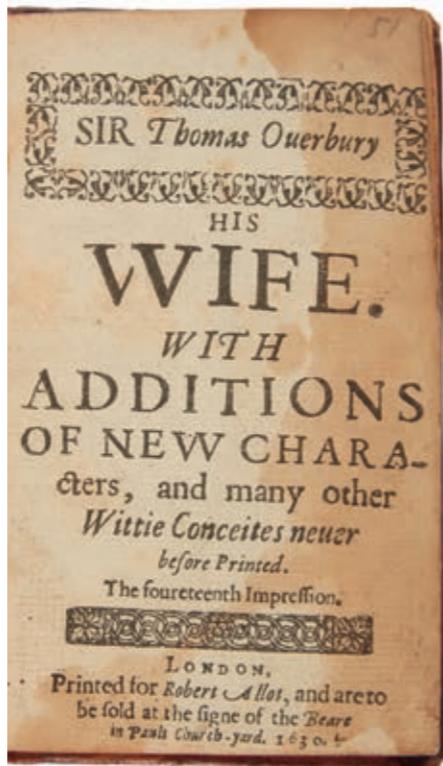
**DR. ORMONDE (ANDREW GARRIOCH ORMOND)**

Dr. Ormonde's Great Sunflower Coterie. Roars of Laughter. *Hamburg: Lith. Adolph Friedländer, ca. 1907 (no. 4061)*

Color lithograph poster (33 5/8 x 25 3/4 in.; 854 x 654 mm). Light fold creases, some recoloring to upper margin and caption. Laid down on linen.

The Great Sunflower Coterie was a variety magic show presented by a company comprised largely of Ormond's family. The macabre image revealed behind the open floral curtains on the poster—featuring a winged devil's head, a decapitation, dancing skeletons, and a gigantic snake—seems ill-suited for an act that provoked "roars of laughter."

\$ 3,000-5,000



480

480

**OVERBURY, THOMAS, SIR**

Sir Thomas Overbury His Wife with Additions of New Characters ... The fourteenth impression. *London: Printed for Robert Allot, 1630*

Small 8vo (139 x 85 mm). Woodcut initials, head- and tailpieces, printer's ornaments; quire D wrongly imposed, text of H7v and H8r transposed, lacks final blank V8, quires A-C stained in upper right corner and quires S-V in bottom margin, a few fore-edges shaved, F3-4 catchwords cropped. Contemporary calf; rebounded.

His poem "The Wife" depicts the virtues that a young man should demand of a woman before he has the rashness to marry her, most likely a reference to the illicit affair of his friend Robert Carr with the married Frances Howard. It is preceded by several elegiac poems about Overbury's untimely death (political machinations of various courtiers caused Overbury to be thrown into the Tower where he was poisoned and died 14 September 1613). Character sketches complete the remainder of the work, describing tradesmen, simple folk, and a handful of rogues as well.

**REFERENCES**

ESTC S113548; STC 18917

**PROVENANCE**

George Simon, 2nd Earl Harcourt (eighteenth-century engraved armorial bookplate on front pastedown)

\$ 800-1,200

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**PALATINE, HIGHMAN**

By Permission of the Mayor of Derby. This is to give Notice, that Highman Palatine, a High-German, Who does such Performances as never were done before... [*Derby, ca. 1763*]

Broadside playbill (194 x 138 mm). Woodcut vignette depicting the conjuror holding a chalice with a single card on the ground; not examined out of frame, a few spots, old horizontal fold. Matted, framed, and glazed with Plexiglas.

For this engagement in Derby, Palatine offered various deceptions featuring rings and clothing: "If a gentleman has a ruffled Shirt, and any Person cuts a Piece of it, in less than five minutes he will put it on as well as before. Any Gentleman in Company may take his Ring off his Finger and throw it out the Window, and he will tell the Gentleman that shall have the ring in his Pocket."

Highman Palatine was performing in France as early as 1753 and again in 1771. He went to England in 1763, probably shortly after the Peace of Paris, and Great Britain seems to have been his base of operations (EE).

NOT RECORDED IN ESTC

**REFERENCES**

Exemplars, p. 22; EE, pp. 38-39

\$ 6,000-8,000

482

**PALATINE, HIGHMAN**

Highman Palatine ... at the Exeter Inn. *N.p. [ca. 1769]*

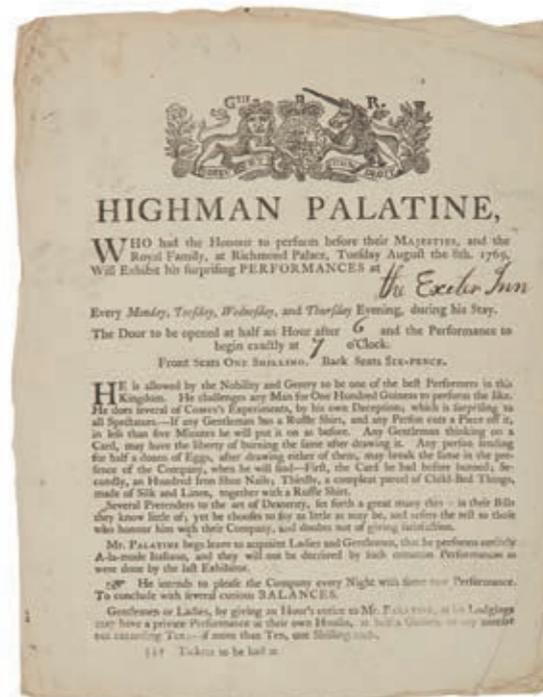
Printed playbill (240 x 185 mm). Large woodcut engraving of the royal arms at head, "the Exeter Inn" and show times handwritten in black ink, many numbers in black ink to verso; old folds, some light fading to text at foot, small inherent paper flaw just affecting text, edges worn with some creasing and finger-soiling.

This playbill makes reference to Palatine's recent performances before the Royal Family. The broadside emphasizes his skills far beyond other "Pretenders to the art of Dexterity" and seeks to distinguish him from these lesser conjurers by stating that "he performs entirely A-la-mode Italiano, and they will not be deceived by such common Performances as were done by the last Exhibitor."

\$ 800-1,200



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(PARRY, J., AND ANTONIO BENEDICTUS VAN ASSEN)

Extraordinary Characters of the Nineteenth Century. London: J. Parry, 1805

4to (265 x 203 mm). Frontispiece and 18 handcolored engraved plates, engraved text; foxing, soiling, offsetting. Contemporary half speckled calf and marbled paper-covered boards, spine with raised bands in six compartments, second with red gilt morocco lettering-piece; upper board detached, lower board nearly so, overall rubbed with some loss.

CHARMING BOTH VERBALLY AND ARTISTICALLY.

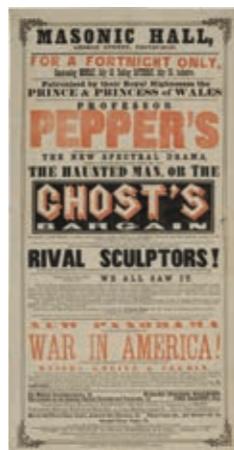
The author's intention was to describe persons not usually covered in standard biographical dictionaries. Here he describes "their different avocations, propensities, humors, &c. exhibiting in many cases, a surprising dereliction to situation, and circumstances, such as lofty men with shallow brains, dwarfs with aspiring notions, strong men with weak intellects, and beggars setting up for Lawgivers ..." (Introduction).

RARE.

REFERENCES

Not in Abbey or Tooley

\$ 3,000-5,000



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PROFESSOR PEPPER [JOHN HENRY PEPPER]

Masonic Hall ... The Haunted Man, or the Ghost's Bargain. Edinburgh: J. Adamson & Co., [ca. 1863]

Broadside playbill (514 x 252 mm). Printed in black and red ink in an assortment of types; not examined out of frame, linen-backed, folds, a few closed tears at margins. Framed and glazed with Plexiglas.

Pepper's Ghost was a sensational optical stage effect patented by John Henry Pepper in the second half of the nineteenth century, which created the effect of a spectral figure that could interact with other actors (exceedingly appropriate for adaptations of Dickens, as seen here). Its popularity is hinted at in the present broadside, which warns fellow illusionists that Pepper will "take instant Proceedings against any parties infringing on his Valuable Patent."

REFERENCES

Exemplars, p. 194

\$ 800-1,200



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PROFESSOR PEPPER

Opinions of the London and Provincial Press [on] Professor Pepper and Mr T. W. Tobin's ... Proteus and M. Gompertz's Spectroscope. Glasgow: City Steam Printing Works, [1867]

Letterpress playbill (515 x 380 mm). Ruled in a decorative border; chips to margins, affecting border at head and right margin, several closed tears, a few pinholes, old folds. Mounted on linen.

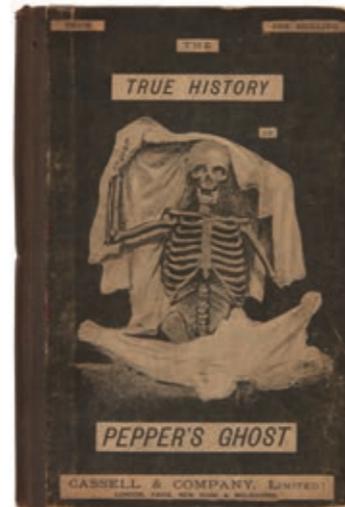
A HANDSOME BROADSIDE GATHERING REVIEWS OF SPECTRAL ILLUSIONS BY VARIOUS NEWSPAPERS

John Henry Pepper, whose stage name was Professor Pepper, was "a scientist-cum-lecturer-cum-inventor who in 1884 became the director of the Royal Polytechnic Institute in London. The major theatrical illusion of the nineteenth century was his 'Pepper's Ghost,' a device that allowed for a transparent image to appear on stage, walk through walls, and interact with live thespians" (EE). The illusion billed here, "Proteus," was adapted from Pepper's Ghost by the architect Thomas Tobin, which made figures "appear, vanish, or transform within an apparently empty cabinet," and the two debuted it as a joint invention. Gompertz's Spectroscope, also reviewed here, was a similar invention—projecting spectral phantasms that accompanied a performance of Goethe's Faust, and other plays.

REFERENCES

EE, p. 152

\$ 800-1,200



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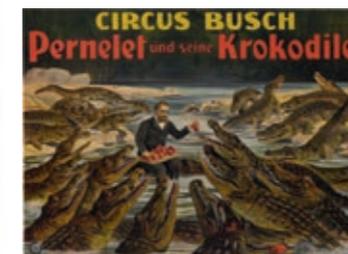
PROFESSOR PEPPER (JOHN HENRY)

The True History of the Ghost; and All About Metempsychosis. London, Paris, New York & Melbourne: Cassell & Company, Limited, 1890

16mo (185 x 125 mm). Folding frontispiece illustration, title with woodcut, woodcut headpiece, 3 printed illustrations, 7 leaves of publisher's advertisements at end. In original cloth backed pictorial boards; rubbed at extremities with exposure at corners, wear to spine head and tail with fraying.

Here Professor Pepper traces the development and exhibition history of his famous Pepper's Ghost, as well as an illustration of the stage arrangement. Also included are reprinted reviews and anecdotes from newspapers, and an account of a later illusion, Metempsychosis, along with diagrams and explanations for correcting the proper apparatuses for it.

\$ 800-1,200



487

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M. PERNELET

Circus Busch. Pernelet und seine Krokodile. Hamburg: Lith. Adolph Friedländer, [1902] (no. 2570)

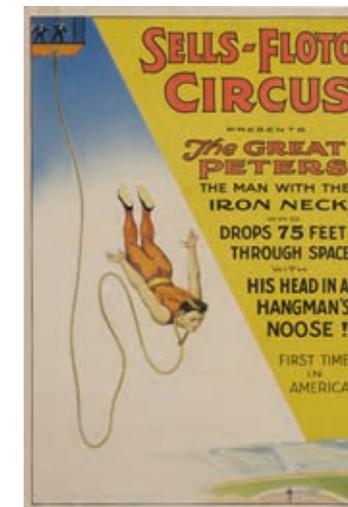
Color lithograph poster (26 3/4 x 36 3/8 in.; 678 x 924 mm). Laid down on linen, closing some short fold separations, a bit of light marginal discoloration. Framed and glazed with Plexiglas.

While various promotional literature implied that Pernelet's crocodiles were somehow trained (perhaps even to "sing"), the whole of his very popular act seems to have been his close mingling with, and feeding of, the reptiles. A contemporary German story about the act gave Pernelet the title of Kapitän, but his first name seems now to be lost.

REFERENCES

cf. Edouard Charles, "The Taming of Crocodiles: M. Pernelet and his Strange Hobby," in Windsor Magazine, 1902

\$ 1,000-1,500



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PETERS, ALOYS

Sells-Floto Circus Presents The Great Peters the Man with the Iron Neck. ... First Time in America. Chicago: Litho. Co., ca. 1931

Color lithograph poster (40 x 27 in.; 1018 x 688 mm). Some creases and light stains, a bit of marginal restoration. Framed and glazed with Plexiglas.

The Great Peters developed his act with the Strassburger Circus in Berlin before touring the United States with the Sells-Floto Circus starting about 1930. This poster, introducing the act to American audiences, claimed that Peters "drops 75 feet through space with his head in a hangman's noose!" Ricky Jay revealed that "the rope covered a layer of special elastic" that would break his fall a few feet from the ground. The elastic did not remove all danger from the act, however: "For more than a decade, Peters shocked and thrilled audiences with his unusual act. Appearing with the the Sells-Floto Circus in St. Louis on October 22, 1943, he was killed when the rope gave way and he plummeted to his death" (LP&FW, p. 154).

REFERENCES

Circus, pp. 524-25; LP&FW, pp. 152-54 & color plate

\$ 1,000-1,500



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**LE PETIT MAGICIEN**

Le petit magicien, ou, recueil d'expériences tirées de la Magie blanche et des amusemens des sciences. Paris: Chez Delarue; Lille: Chez Castiaux, [?1820]

12mo (149 x 89 mm). Wood-engraved frontispiece and 40 woodcuts printed as 10 full-page text illustrations, woodcut text diagrams on p. 43. Printed blue wrappers with frontispiece image of a magician repeated on the rear wrapper. Linen folding case, paper spine label.

While published anonymously, the text appears to be taken mostly from Decremps.

**REFERENCES**

Fechner P-14; not in Ruegg

\$ 1,000-1,500



490

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**THE "ANATOMICAL MUSEUM"**

Over 120 items related to individuals featured in various nineteenth-century sideshow acts. [Various places: various dates, but mostly late nineteenth century]

LOT INCLUDES: 62 Cabinet cards (approximately 165 x 105 mm). Primarily albumen prints mounted on card; some toning, spotting, and soiling, chipping and cracks primarily to card mounts, some with loss — 35 Carte-de-Visites (approximately 105 x 65 mm). Primarily albumen prints mounted on card; some toning, spotting, and soiling, chipping and cracks primarily to card mounts, some with loss — 9 pamphlets pertaining to various individuals and attractions (various sizes). Generally with original wrappers; some browning, offsetting, and chipping — 5 postcards pamphlets pertaining to various individuals and attractions (various sizes) — Autograph letter signed ("Kate Walton"), to her brother George Washington Skinner, relating her experience of seeing Charles Sherwood Stratton ("General Tom Thumb"). 3 pages (200 x 133 mm). Written from Columbus, and dated 10 April 1864; old folds. With envelope and 2 carte-de-visites; other pieces of related ephemera.

Group lots not subject to return.

"TO BE DIFFERENT IS TO BE DISTINGUISHED." - Frank L. Baum



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A remarkable collection, constituting an important record of those remarkable individuals who highlighted eighteenth-, nineteenth-, and early twentieth-century sideshows and anatomical museums.

The material in the present collection dates primarily to the nineteenth century, and features material related to Charles Sherwood Stratton ("General Tom Thumb"), who, at a height of 3 feet and 4 inches, experienced great success as a performer, and was adopted by circus pioneer P. T. Barnum. There are also cabinet cards of Zhan Shichai (who performed as "Chang the Chinese Giant" or "The great Chang"). He reportedly stood over 8 feet tall, and toured the world impressing crowds with his incredible height. He was a great scholar, and had a working knowledge of ten languages. Following his retirement from the stage in 1878, Zhan moved to Bournemouth, and opened a teahouse that sold Chinese imports.

The collection also includes conjoined twins, individuals with limb-differences, albinism, those who are unusually large or small, and a host of other characteristics deemed extraordinary in the nineteenth century. As scientific advance offered an explanation for many of the genetic conditions, etc., that often engendered such seeming differences, the appetite for sideshows dwindled.

A GALLERY OF EXTRAORDINARY INDIVIDUALS.

\$ 10,000-15,000

491

**PHILION, ACHILLE**

An Attraction Without a Parallel. Achille Philion the Marvelous Equilibrist and Originator. Buffalo: The Courier Co., 1899 (no. 2656)

Color lithograph poster (27 1/8 x 40 3/4 in.; 690 x 1038 mm). A couple of light marginal stains. Framed and glazed with Plexiglas.

A stop-motion-like depiction of Philion's globe ascension act, described on the present poster as "The most perilous performance ever devised by mortal man. Upon a globe twenty-eight inches in diameter the fearless Philion ascends and descends a spiral tower fifty feet high on a roadway only sixteen inches wide, and mounted upon this unsteady footing, he ventures out upon a slender cable forty feet from the

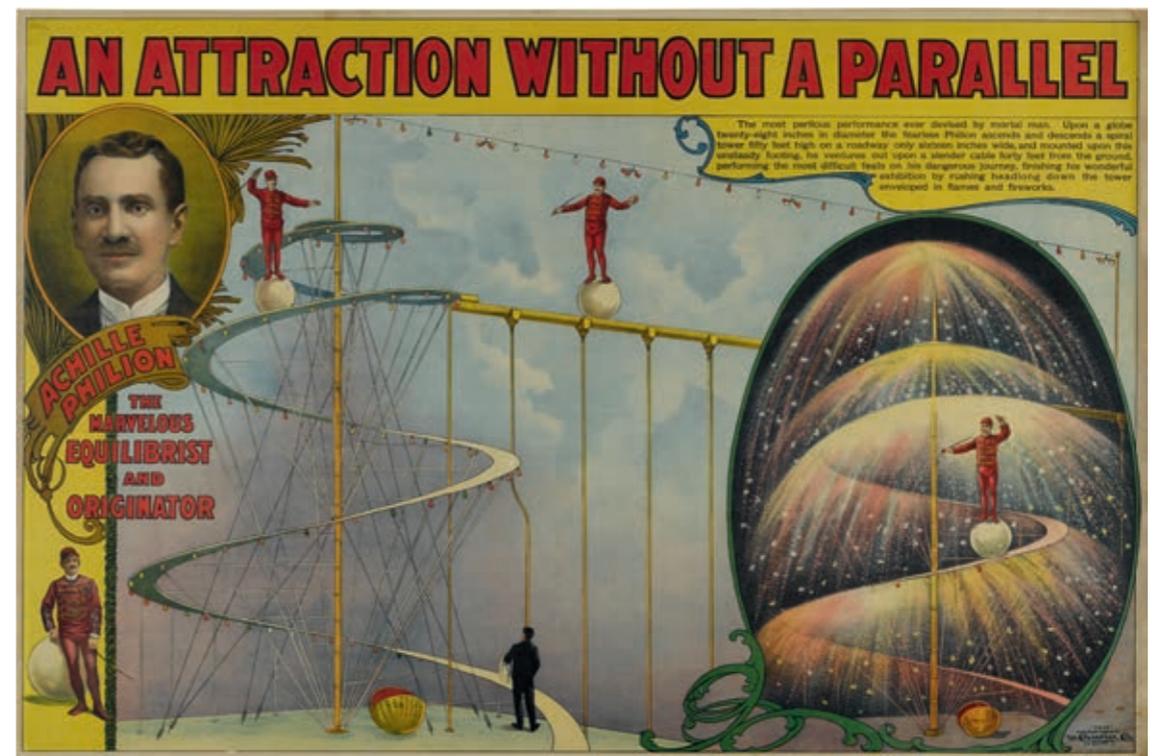
ground, performing the most difficult feats on his dangerous journey, finishing his wonderful exhibition by rushing headlong down the tower enveloped in flames and fireworks."

Philion was an accomplished manager and promoter, as well as a performer. Ricky Jay noted that when Ringling Brothers first played Chicago in 1895, they hired Philion "as an additional attraction to generate publicity and draw spectators" (LP&FW). Philion also appeared with the Adam Forepaugh and Sells Brothers Circus.

**REFERENCES**

Exemplars, p. 314; LP&FW, pp. 204-05 & color plate; cf. Circus, pp. 505-07, for the Adam Forepaugh and Sells Brothers adaptation of this poster

\$ 2,000-3,000



491



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**(PIG-FACED LADY, ENGLISH)**

The Pig Faced Lady of Manchester Square. Drawn and Published by Her Late Attendant, While at Dinner. [London]: Jones and Co., N.d.

Engraved broadside (367 x 271 mm). Handcolored (by Charles Williams?) engraving showing the Pig-Faced Lady with her attendant; small accretions to verso corners where previously mounted.

"... she is perfect in her figure upwards to the head, which is that of a Pig. She feeds out of a Silver Trough ... at times is incapable of giving any other expression of her ideas than a grunt, and has not unfrequently been a source of terror to those who are employed about her person."

**REFERENCES**

CCC, p. 46; *Exemplars*, p. 117

\$ 800-1,200

493

**(PIG-FACED LADY, ENGLISH)**

Fairburn (Senior's) Portrait of the Pig-Faced Lady. of Manchester Square. [London: ca. 1815]

Broadside (392 x 289 mm). Handcolored engraving showing the pig-faced lady seated demurely, stated second edition, with additions; not examined out of frame, a few small closed tears and losses to edges. Framed and glazed with Plexiglas.

"This most extraordinary Female is about Twenty Years of Age ... Her body and limbs are of the most perfect and beautiful shape, but her head and face resembles that of a Pig."

The pig-faced lady was a fairly common magical tale, particularly popular in England at the time of this commemorative broadside. As belief in the actuality of such swinish women implausibly took root in the nineteenth century, itinerant showman capitalized on such rumors by displaying bears in the the guise of pig-faced women — closely shaven and outfitted in a frock, gloves, shawl, wig and bonnet.

**REFERENCES**

*Exemplars*, p. 117; *EE* pp. 70-71; *LP&FW*, p. 20

\$ 800-1,200

494

**(PIG-FACED LADY, IRISH)**

Portrait D'une Dame Irlandaise. Orleans: Chez Rabier-Boulard, [ca. 1815]

Broadside (339 x 294 mm). Text in French, handcolored woodcut portrait of the pig-faced lady; not examined out of frame, old folds, a few stray spots. Matted, framed, and glazed with Plexiglas.

Featuring a description supposedly from a "Journaux Anglais" — the present swinish lady is distinguished by her ambidextrousness.

**REFERENCES**

cf. *EE*, pp 70-71; *LP&FW*, p. 34

\$ 800-1,200

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**TWO BROADSIDES ON PIG-FACED LADIES**

The Pig-Faced Lady, of Manchester Square. Drawn by an attendant. [Dublin?]: McCleary, [circa 1815] — A True Description of the Young Lady Born with a Pig's Face, Now Living in London. [London]: G. Smeeton, [ca. 1815]

Together two broadsides, various sizes (largest 410 x 307 mm). Both with handcolored engravings of the pig-faced lady; assorted closed tears and repairs, some soiling, one corner supplied, one broadside laid down.

TWO ITERATIONS OF THE FAMED SWINISH LADY OF EUROPEAN LORE

**REFERENCES**

*Exemplars*, p. 116 (part)

\$ 1,000-1,500

496

**(LEARNED ANIMALS, PIGS)**

At Home for a Short Time, Toby, the Sapient Pig. London: Topping, [ca. 1820]

Broadside handbill (215 x 139 mm). Woodcut vignette of our aforementioned pig; not examined out of frame, old folds, light thumbsoiling. Framed and glazed with Plexiglas.

"Toby was the most famous of a host of sapient swine that captivated the public in the London of the early nineteenth century ... Toby would spell, read, tell time, solve mathematical problems, play cards, and determine the age of any spectator. Most impressive, however, was this: "He will discover a Person's Thoughts — a thing never heard of before to be Exhibited by an Animal of the swine race" (*EE*).

**REFERENCES**

*Exemplars*, p. 262; *EE*, pp. 76-77

\$ 800-1,200



495



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[PIGOTT, CHARLES]

The Minor Jockey Club, Or, A Sketch of the Manners of the Greeks. [*?Bath*]: Printed for R. Farnham, and sold by the booksellers at Bath, Newmarket, York, and London, [1792]

8vo (210 x 127 mm). Title-page and O1 guarded, early tape repairs to N1-2, lacks half-title and final blank. Later half red calf over red cloth, green endpapers, spine lettered gilt; extremities rubbed.

The sequel to his scurrilous work, *The Jockey Club* (1792), in which Pigott scandalized the establishment by exposing the decadent habits of the aristocracy at the Jockey Club. It also established him as one of the first radical writers to make political capital out of "boudoir politics."

Yet, in an almost sanctimonious tone, Pigott claims in the preface of the present work to observe "a proper discrimination of character ... where the persons ... are fairly and impartially portrayed. It cannot be deemed an illaudable plan, at a moment when the gaming influenza rages with such violence, to [make] ... a just distinction between the fair honourable gamester, and the lurking insidious sharper [which] may serve as a beacon to unwary youth ..."

REFERENCES

ESTC T121555

PROVENANCE

Horace Bleackley (signature on title-page, ticket on front pastedown, and his copious and useful annotations throughout)

\$ 700-1,000

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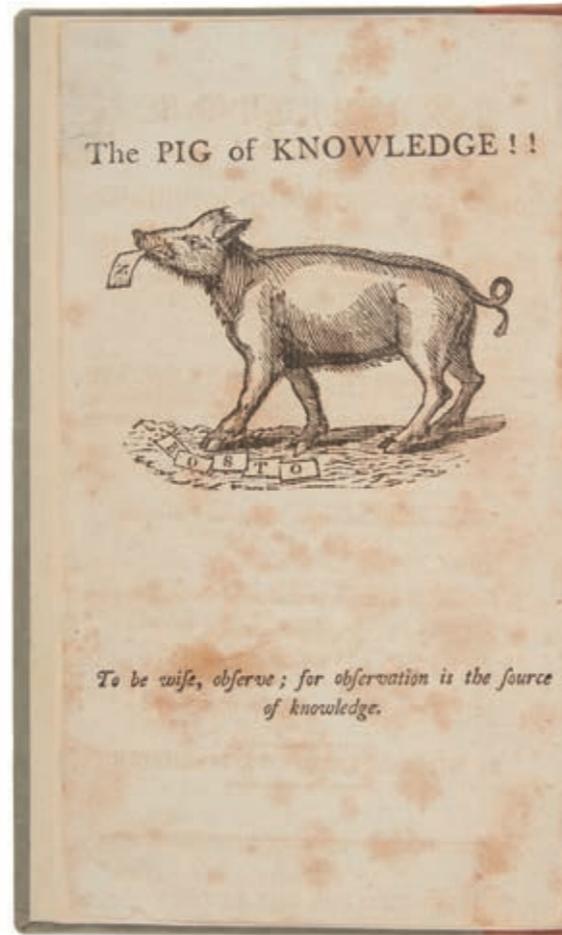
PINCHBECK, WILLIAM FREDERICK

The Expositor: Or, Many Mysteries Unravelled. Boston: Printed for the Author, 1805

12mo (165 x 98 mm). Woodcut frontispiece, in-text woodcut figures; title mounted to marbled wrapper or endleaf, trimmed close with a few pages shaved, first few leaves with tissue repairs and reinforcements, foxed, occasional offsetting. Rebound to style, modern half calf and paper-covered boards.

"THE PIG OF KNOWLEDGE!!" — First edition of the first original magic book published in America.

"Americans had an opportunity to see a performing porker in New York...when an advertisement for a pig who could read, spell, tell the time of day by any person's watch in the audience, and distinguish ladies from gentlemen, appeared in the *Daily Advertiser*" (Jay 15). The learned pig in question may have belonged to Pinchbeck, "who exhibited a pig of knowledge in Boston earlier that year" (*LP&FW*, p. 15). Written in epistolary form, the first missive, from "A.B." to Pinchbeck, states: "Wherever I stop on my tour, I am sure to hear of the



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fame of your celebrated Pig, and the many different opinions prevailing relative to the mode of his tuition, makes him a subject of general speculation. Some contend it is witchcraft; and others, like the ancient Pythagoreans, believing in the transmigration of souls, conclude that the spirit of the grunting philosopher might once have animated a man" (p. 9). Pinchbeck later outlines the methods by which a piglet may be educated (pp. 94-97).

The frontispiece features a jaunty-looking pig spelling the word "Boston," the city where the book was published.

REFERENCES

*LP&FW* 15-18; Toole Stott 562

\$ 7,000-10,000

499

PINCHBECK, WILLIAM FREDERICK

Witchcraft: Or the Art of Fortune-Telling Unveiled. Boston: Printed for the Author, 1805

12mo (172 x 98 mm). Woodcut frontispiece, in-text woodcut figures; offsetting from frontis onto title, foxed. Half calf and presumably original paper-covered boards; overall rubbed with loss to paper and boards.

FIRST EDITION. "Reputed to be the third conjuring book to be published in the United States" (Toole Stott).

William Frederick Pinchbeck was "a transplanted Englishman descended from the famous family of automata makers" (Jay 15). He is perhaps best known for his "Pig of Knowledge" exhibition (see previous lot).

RARE.

REFERENCES

*LP&FW*, pp. 15-18; Toole Stott 563

\$ 6,000-8,000

500

PINDER, GEORGE, & WILLIAM PINDER

Cirque Pinder [Equestrian Acrobats]. *Montauban: Affiches J. Guillau*, 1890s

Color lithograph poster (26 x 37 in.; 661 x 940 mm). Fold and other creases with a few tiny losses, some minor wrinkling. Laid down on linen.

Cirque Pinder was founded in England as the Britannia Circus in 1854, specializing in equestrian acts like those depicted on this poster. Beginning in 1869, the Pinder brothers began spending half of each season in France, and in 1904 the now eponymous circus established itself there permanently.

\$ 800-1,200

501

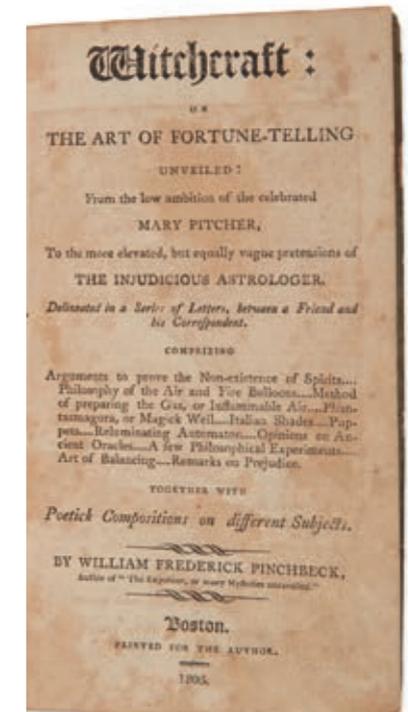
PINDER, GEORGE, & WILLIAM PINDER

Cirque Pinder [Elephants]. *Montauban: Affiches J. Guillau*, 1890s

Color lithograph poster (26 1/2 x 37 3/8 in.; 675 x 950 mm). Tear into image at lower right margin, some tiny spots of surface abrasion, fold creases, very small spots of loss with recoloring of red background at two intersecting folds. Laid down on linen.

George Pinder is shown with his Asian elephant pair, who, on the poster at least, bear some resemblance to Babar and Celeste (the bull was named Bosco). The elephants perform feats of balance and acrobatics and have a refreshment while seated at a table.

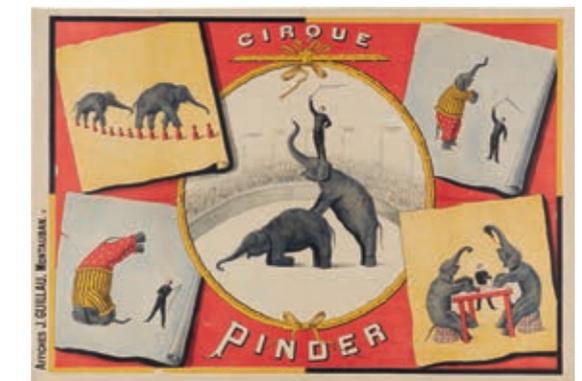
\$ 1,500-2,500



499



500



501



502

502

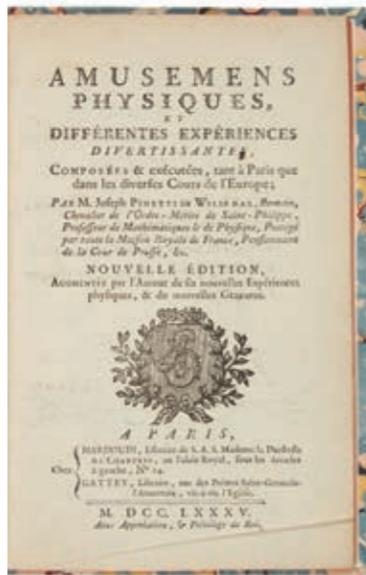
(PINETTI, GIUSEPPE)

Met Permissie van de Edel Mog. H. Heeren Burgemeesteren en de Raad in Groningen ... *Groningen: Leonard Bolt, 1790*

Printed broadside (394 x 191 mm). Text within a border of printer's ornaments; four crease folds, otherwise in very good condition. Matted, framed, and glazed with Plexiglas.

Broadcasting Pinetti's week-long magic show (1–6 November 1790) at the riding academy in Groningen. Pinetti was among the first magicians to advertise his abilities as an illusionist and conjurer. The broadside announces that Giuseppe Pinetti "famous throughout Europe, coming from Amsterdam has the honor to announce to the public at the request of several persons ... to show his scientific experiments ... from his famous cabinet [of which] he only has pieces of the Metamorphosis or shape shifting ..." The rest of the document enumerates the type of magic tricks he will perform, which include audience participation.

\$ 800-1,200



503

503

PINETTI, GIUSEPPE

Amusemens physiques et différentes expériences divertissantes ... *Paris: Chez Hardouin; Chez Gattey, 1785*

8vo (191 x 127 mm). Engraved frontispiece and 2 engraved plates by L.S. Thiery, half-title with advertisements on verso, woodcut monogram on title-page, woodcut head- and tailpiece; lower corner of title-page clipped. Modern light blue and pink marbled paper boards,

\$ 800-1,200



504

504

PINETTI, GIUSEPPE

Two editions of his Amusemens physiques et différentes expériences divertissantes composées

Together 2 volumes, 8vo (each approximately 191 x 127 mm). *Paris: Chez Hardouin, 1784*. Half-title, woodcut monogram on title, woodcut head- and tailpiece; heavily foxed. Brown pastepaper boards, roan spine. FIRST EDITION. — *Paris: Chez Hardouin; Chez Gattey, 1785*. THE SECOND EDITION, augmented with an engraved frontispiece and 2 engraved plates by L. S. Thiery, and an additional 6 chapters for a total of 39, publisher's advertisements on verso of half-title. Modern blue marbled boards, edges tinted red.

The first and second editions of Pinetti's only published work. The second edition is augmented with 2 engraved plates showing devices used to perform the tricks.

PROVENANCE

1784: Bibliothèque du Clergé, Freiburg, Switzerland (library stamp on title-page)

\$ 1,000-2,000



505

505

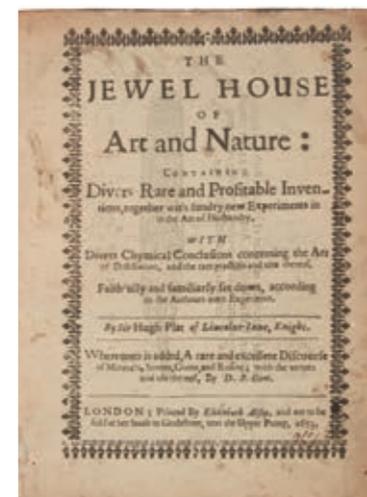
(PITT, WILLIAM)

Wonderful Exhibition!!! Signor Gulielmo Pittachio the Sublime Wonder of the World!!! [London]: Copied from the Courier, Nov. 28, 1794

Broadside (422 x 260 mm). Full-length caricature of William Pitt flanked by coats of arms; old folds, a few stray spots, faint marginal toning. Matted, framed, and glazed.

A broadside announcing the first of a series of imaginary magic shows supposed to be put on by William Pitt in the House of Commons. Pitt has become Gulielmo Pittachio, with some of his tricks having been adapted from the real-life Italian illusionist Giuseppe Pinetti. The present work represents a satire on Pitt's policy of repression, and the proceedings against members of the London Corresponding Society and others.

\$ 800-1,200



506

506

PLAT, HUGH, SIR

The Jewel House of Art and Nature. *London: Elizabeth Alsop, 1653*

4to (184 x 140 mm). Title within a border of printer's ornaments and woodcut illustration of an ear of barley on verso, 16 woodcut text illustrations, woodcut headpieces and initials; some browning, chiefly marginal. Contemporary calf; worn, upper board mostly detached, spine defective.

Second edition. First published in 1594, the present edition was revised and expanded by Arnold de Boate in 1653; there are two issues, this bearing the imprint of Elizabeth Alsop as opposed to that of her husband, Bernard Alsop, who may have died that year. The 103 experiments described include recipes for preserving food, herbs, fruit, flowers, meat and water, and for a tooth-cleaner. Other parts deal with soils, manures, distillations, molding and casting metals, and diverse topics such as the brewing of beer without hops, fishing, how to cheat at cards and how to steal a beehive.

REFERENCES

ESTC R10675; Toole Stott 572; Wing P2391

PROVENANCE

Thomas Cowper (engraved armorial bookplate on front pastedown)

\$ 1,200-1,800



507

507

[POKER]

Poker Chips, A Monthly Magazine Devoted to Stories of the Great American Game [and] The White Elephant. *New York: Frank Tousey, 1896-97*

12 issues, 8vo (233 x 154 mm). Engraved illustrations of playing cards, inhabited initials; long, uniform diagonal tear to last 2 leaves of advertisements in all issues excepting December 1896. Color lithographic wrappers; a little rubbed at spines, a little wear to front wrapper of June 1896 issue. Slipcase with folding chemise.

A COMPLETE RUN OF TOUSEY'S POKER MAGAZINE. The magazine ran 6 issues titled *Poker Chips* before changing its name to *The White Elephant*, which was to offer a broader range of content. The lithographic wrappers of each issue are striking, with *Poker Chips* featuring particularly handsome Art Nouveau colors.

In advertising *The White Elephant*, Tousey promised writing by an impressive roster of authors—Mark Twain, Arthur Conan Doyle, Brett Harte, and Rudyard Kipling among them—none of which are to be found in the issues. Among the writers who *did* appear in the magazine are "Hermann, the Prestidigitateur," Lew Dockstader, Alfred Bigelow Paine, Marie Dressler, Marshall P. Wilder, Congressman Amos J. Cummings, John Habberton, and more.

\$ 1,500-2,500

508

(POKER)

George Ade. Introduction to H.T. Webster's Poker Book, [?Brook, Indiana, 1924-25]

Autograph manuscript signed ("George Ade"), 4 pages in pencil on plain wove paper; pages browned and silked. Twentieth-century full black morocco paneled gilt, marbled endpapers, spine lettered gilt.

George Ade (1866-1944) was an American writer and newspaper columnist who gained notoriety at the turn of the century with his column "Stories of the Street and of the Town" in which he used street language and slang to describe daily life in Chicago.

Webster's Poker Book was published in 1925 by Simon and Schuster and contains die-cut poker chips and humorous I.O.U.s. Ade's foreword mimics the lightheartedness of the book itself, and plays up the concept of the poker face: "Do you want to know of a game which is practically devoid of giggling? Some profanity all of the time and now and then a dash of manslaughter, but hardly any laughter except an occasional cackle from the dirty dog who runs a whiz in a jack-pot? Referring of course to poker."

\$ 700-1,000

509

POOLE AND YOUNG

Public Hall Ipswich. Poole and Young's Return with Something New! ... Phantoscope and Spectroscope ... First Time in this Town of Professor Pepper's Proteus. [Birmingham: James Upton, 1872]

Engraved broadside playbill (888 x 285 mm). Printed in five colors in a profusion of types, lithograph depicting a phantoscope scene; not examined out of frame, some separation at folds, at least one reinforced, light soiling and wear. Matted, framed, and glazed with Plexiglas.

Poole and Young presented an odd and appealing combination of scientific marvels and theatrical vignettes of literary luminaries. The Poole family was responsible for producing a variety of optical amusements from the 1840s well into the twentieth century, eventually converting their variety theaters into film houses (EE).

REFERENCES

Exemplars, p. 191; EE, pp. 152-153

\$ 800-1,200



510

510

POTTER, RICHARD

Performance ticket. [N.p.: N.d., but early nineteenth century]

Ticket (63 x 93 mm). Letterpress within a woodcut border featuring a magician's paraphernalia, printed on card, INSCRIBED AND SIGNED BY MILBOURNE CHRISTOPHER on verso; closed tears, some soiling and browning, two pinholes.

PERHAPS THE EARLIEST TICKET EXTANT OF AN AMERICAN MAGIC PERFORMANCE.

Potter is regarded as the first American-born magician to achieve success in his native country, and it also widely acknowledged to be the first African-American celebrity.

Born in Hopkinton, Massachusetts, Potter claimed that his father was Sir Charles Henry Frankland, a tax collector for the Port of Boston, and that his mother, Dinah was a black slave in Franklin's household. Given that Franklin died in England in 1768, others have speculated that his true father may have been Henry Cromwell or George Simpson. Indeed, Potter's early life is shroud in mystery, and the speculation surrounding it is something he actively encouraged. At some point, he travelled to Europe, where he joined John Rannie, a Scottish ventriloquist and magician. It was Rannie who came to the United States in 1800, and Potter toured with him as an assistant. Upon Rannie's retirement, Potter continued the act, with his success soon eclipsing his mentor's.

The present ticket once belonged to another prominent figure in American magic, Milbourne Christopher. He served as President of the Society of American Magicians, honorary vice-president to The Magic Circle, and was one of the founding members of the Committee for Skeptical Inquiry. He also wrote extensively on the topic. The ticket was presented by Christopher to John Mulholland, the American magician and spy.

A RARE PIECE WITH IMPORTANT PROVENANCE.

REFERENCES

LP&FW 269; Exemplars 19

PROVENANCE

Milbourne Christopher (inscription to verso) — John Mulholland (inscription to verso)

\$ 1,000-2,000

511

(REMARKABLE CHARACTERS)

Jacob Powell. [Augsberg]: J.J. Haid, [ca. 1754]

Mezzotint (410 x 294). Large portrait of Powell, printed caption at foot; dampstain to foot.

Little is known about Powell except what is written at the bottom of the print: "Mr. Jacob Powell of Stebbing in Essex. Who died Octr. 6th 1754 Aged 37 Years. He weigd'h near 40 Stone." The portrait shows a well-dressed man, holding his wig and wiping his perspiring head. Interestingly, an exact copy of this mezzotint was later used in an engraved broadside advertising Christopher Bullock, a little person in Sussex (see lot 574).

\$ 1,000-1,500

512

POWELL, NATHAN

The new universal fortune-teller; or, complete book of fate ... London: Alexander Hogg, [1789]

12mo (165 x 101 mm). Engraved frontispiece, woodcut text illustration on p. 62; scattered foxing and staining. Contemporary half calf over marbled boards; quite worn, upper board and front free endpaper detached.

A rather obscure work not known to ESTC or Worldcat, but which did appear in an advertisement in the Gentleman's Magazine, March 1789, as just being published by Hogg for one shilling. It treats astrology, dream interpretation, fortune telling with an ordinary deck of cards, and palmistry.

REFERENCES

Exemplars, p. 81; not in ESTC or Worldcat

PROVENANCE

Thomas Corbett of Belton, Leicestershire (bookplate on front pastedown dated 1808 and ownership inscription on front free endpaper dated 11 July 1803; inscription on verso of front free endpaper, most likely in Thomas Corbett's hand: "Samuel Shaw to Elizabeth Corbett was Married August 15th Ano Dom. 1802" | "Thomas Corbett was born June 30th 1787. Belton")

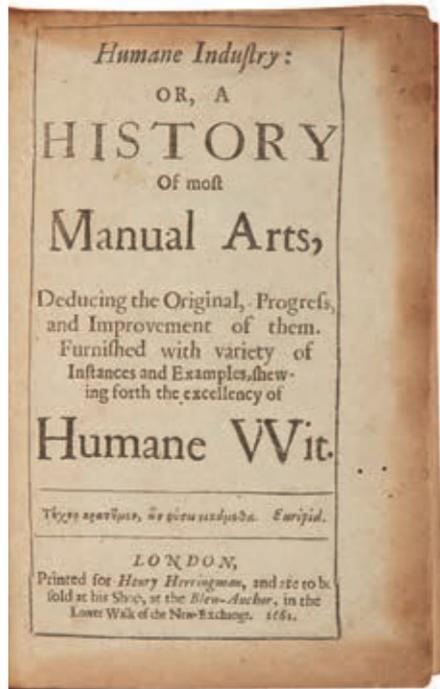
\$ 6,000-8,000



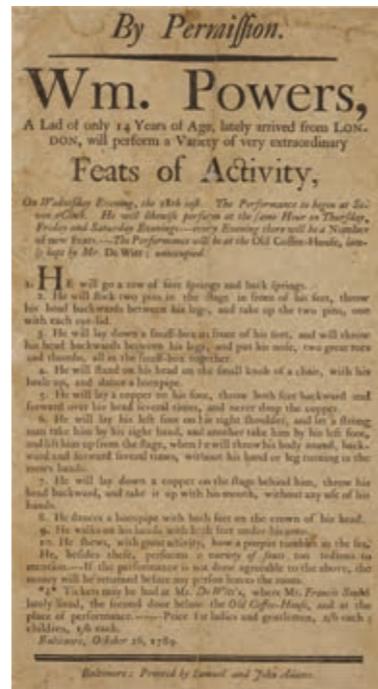
511



512



513



514

513

[POWELL, THOMAS]

Humane industry, or, A History of Most Manual Arts...  
London: Printed for Henry Herringman, 1661

8vo (162 x 102 mm). Title within ruled border; marginal browning to title, light toning, some spotting, C2-7 partially loose, lacking last 2 blank leaves. Full calf in period style.

The author combines brief but wide-ranging pieces (his references are as diverse as Pliny and Purchas) on the invention and evolution of clocks, watches, globes and spheres, writing and writing instruments, printing and printing presses, painting, spinning and weaving, musical instruments, sailing ships, glassware, and even aeronautics. The wooden dove of Archytas and the wooden eagle and iron fly of Regiomontanus are all discussed under the heading of "De Spiritalibus Machinis, or Wind-Motions." There are also more esoteric references to dancing elephants, chess-playing monkeys and guitar-strumming baboons.

REFERENCES

ESTC R8532; Wing P3072

\$ 2,500-3,500

514

POWERS, WILLIAM

Wm. Powers, A Lad of only 14 Years of Age, lately arrived from London, will perform a Variety of very extraordinary Feats of Activity ...  
Baltimore: Samuel and John Adams, 1789

Broadside playbill (325 x 172 mm). Printed in an assortment of metal types; not examined out of frame, splits to old folds, possibly laid down or reinforced, soiling and a few abrasions, small closed marginal tear. Matted, framed, and glazed with Plexiglas.

This fourteen-year-old lad from London offered a varied repertoire of stunts for his performance at a coffeehouse in Baltimore. Powers mastered an early form of gymnastic floor exercises: springing, somersaults, and walking on his hands. He performed a number of variants on the hornpipe by balancing his head on the finial of a chair and dancing with his legs in the air; for a diversion he would provide his own percussion by tapping his feet against his head (EE).

Lest viewers peg him as as a one-trick contortionist, in his act he also performed an imitation of the majestic porpoise: "He shews, with great activity, how a porpus tumbles in the sea." Powers, apparently confident in his gymnastic and aquatic antics, offered audiences a money-back-guarantee: "If the performance is not done agreeable to the above, the money will be returned before any person leaves the room."

REFERENCES

Exemplars, p. 318; EE, pp. 54-55

\$ 8,000-12,000

515

PRINCESS WHITE DEER (ESTHER LOUISE GEORGETTE DEER)

The Original Princess White Deer, the Only Dancing American Indian Girl. Hamburg: Lith. Adolph Friedländer, ca. 1913 (no. 6044)

Color lithograph poster (37 x 27 1/2 in.; 938 x 698 mm). Fold creases with light abrasion and repaired separation, tiny losses at intersecting folds. Laid down on linen.

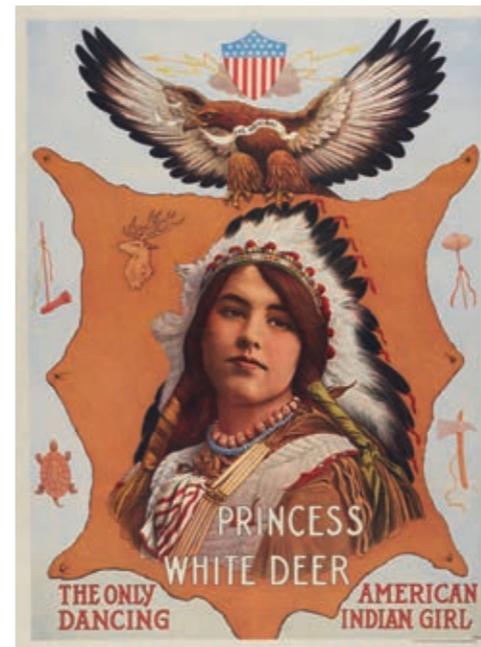
Esther Deer (1891-1992) was a member of the Mohawk people. She began performing in Wild West shows as a young girl at the beginning of the twentieth century, and as a teenager she toured the United States, Europe, and South Africa with the Famous Deer Brothers. Returning to the U.S. at the outbreak of World War I, Deer began performing as a solo act at war bond rallies. She became a Ziegfeld girl; performed with entertainers as varied as Will Rogers, Eddie Cantor, Houdini, W. C. Fields, and George Gershwin; appeared in four Broadway musicals; and starred in a 1925 play that she wrote, *From Wigwam to White Lights*. In addition to being a successful jazz dancer and singer, Deer was a spokesperson and activist for Native American causes, including the American Indian Defense Association.

This poster portrays Princess White Deer on a buffalo hide held aloft by an American eagle. She is incongruously wearing a Plains Indian war bonnet, the hide surrounded by popular totems that Friedländer's designers considered representative of Native American culture.

REFERENCES

Exemplars, p. 225

\$ 5,000-7,000



515

516

(PRODIGIOUS CHILDREN)

To All Admirers of Uncommon Productions of Nature. The Gigantic Child, Born February 7, 1770, at Enfield, in Middlesex. [London: 1780] — The Surprizing Large Infant... [London: circa 1780s] — Mrs. Everitt and her Son, the Gigantic Infant. London: W. Richardson, 1780 — Great Attraction! ... Mast. Daniel Hartley, the Great Goliath [sic] of the Day, or the Wonder of the Age. Lambeth: J. W. Peel, [circa 1839] — The Shropshire Infant Prodigy, And Largest Child of its Age in England; William Price, of Oswestry. Bridgnorth: Partridge, [1839] — A Wonderful Child! Acknowledged to be the Largest in the World! John Field, aged 9 months ... Weights 63-lbs. [London:] A. Ballard, Steam Printer, Cannon Street Road. [1868] — Young Master Smith, the Great Yorkshire Gigantic Youth. London: G. Stevens, 1872

Together seven broadsides, most of which are playbills, various sizes (largest: 365 x 222 mm). Various conditions.

Group lots not subject to return.

REFERENCES

ESTC T51047 (part)

\$ 1,200-1,800



516



517

517

**PSALMANAZAR, GEORGE (PSEUD.)**

An Historical and Geographical Description of Formosa, an Island Subject to the Emperor of Japan. *London: Printed for Mat. Wotton, Abel Roper and B. Lintott; Fr. Coggan; Strahan and W. Davis, 1705*

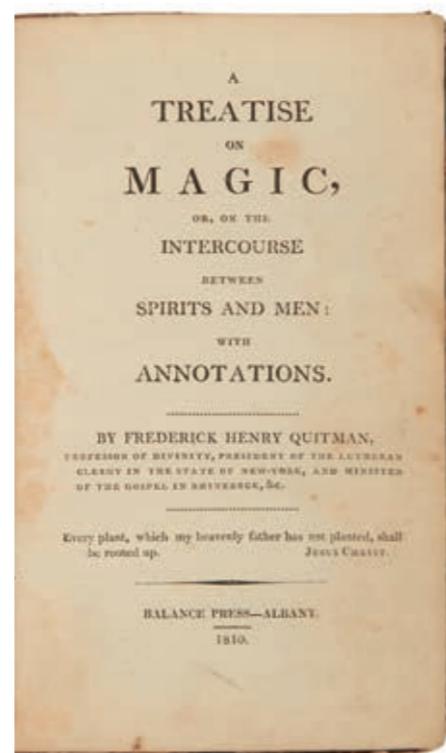
8vo (191 x 114 mm). Engraved folding map of Formosa, engraved folding table of the Formosan alphabet, 16 engraved plates (one folding), title within double-ruled frame; some foxing and light browning, repair to long tear in center left margin of plate opposite p. 55. Contemporary Cambridge style calf binding; sympathetically rebacked, edges of endpapers browned.

Famous fraud by the pseudonymous author George Psalmanazar, who, after being educated by Jesuits, turned vagabond at the age of 16 and amazingly managed to trick most of his contemporaries into believing his fabulous stories about his sojourn in Formosa.

**REFERENCES**

Cordier Sinica 281-282 and Japonica 408; ESTC T137017

**\$ 700-1,000**



518

518

**QUITMAN, FREDERICK HENRY**

A Treatise on Magic, or, on the Intercourse Between Spirits and Men... *Albany: Balance Press, 1810*

12mo (165 x 100 mm). Errata slip pasted to final leaf; browning, foxing, and staining, pencil marks to final page, errata slip torn costing some text, lacking final blank. Contemporary half calf and marbled paper-covered boards; overall rubbed with some loss particularly to corners, staining, endleaves foxed and creased with some pencil annotations.

In this work a Lutheran minister's account of poltergeist phenomena in Rhinebeck, New York, leads to his investigation of magic and spirits. In distinguishing between magic and effects produced by natural means, he mentions sleight-of-hand, and specifically the gun trick, for which he gives an explanation (p. 74).

**REFERENCES**

Sabin 67364; Shaw & Shoemaker 21169

**\$ 800-1,200**



520

519

**QUITMAN, FREDERICK HENRY**

A Treatise on Magic, or, on the Intercourse Between Spirits and Men... *Albany: Balance Press, 1810*

12mo (168 x 102 mm). Browning, foxing, and staining, lacking errata slip. Contemporary half calf and marbled paper-covered boards; overall rubbed with some loss particularly to corners, staining, minor worming to spine, endleaves foxed and browned.

Quitman was a professor of divinity, president of the Lutheran clergy in the state of New York, and minister of the gospel in Rhinebeck. (See preceding lot.)

**REFERENCES**

Sabin 67364; Shaw & Shoemaker 21169

**\$ 800-1,200**

520

**RAMSAY, W.**

The Conjurer's Magazine of Secrets in Legerdemain & Slight of Hand ... *London: Printed by and For Hodson & Co., [1824]*

8vo (191 x 102 mm, *uncut*). Handcolored engraved folding frontispiece; frontispiece offset to title-page, browned throughout. Dark blue wrappers.

FIRST AND ONLY EDITION. A booklet of magic tricks, with some references to earlier practitioners such as Pinchbeck and his sapient pig, and Matthew Büchinger. However, some of the tricks are rather questionable: one requires a nail to be driven through the head of a chicken, another is intended to bewilder a cat by tying a bell "somewhat hard" to its tail.

**REFERENCES**

Toole Stott 588 (no date provided)

**\$ 4,000-6,000**



521

521

**MR. RANNIE [JOHN RANNIE]**

For Three Nights Only. Theatre Newport. On Monday Evening, June 4, 1804, will [be] displayed by Mr. Rannie, the inimitable powers of Ventriloquism. [Newport]: *The Rhode Island Republican*, 1804

Broadside playbill (445 x 555 mm). "Ventriloquism" printed in reverse lettering with decorative border, six woodcut vignettes depicting Mr. Rannie's act; not examined out of frame, old folds, scattered soiling, mostly marginal tears and chips, some into text along center fold. Framed and glazed with Plexiglas.

An advertisement for the Newport, Rhode Island performance of the multi-talented, Scottish-born John Rannie. The striking woodcut illustrations depict the performer in his full breadth: wire-walker, ventriloquist, avian impresario, and magician. His repertoire also consisted of a variety of card tricks, including one in which the selections chosen by the audience would be revealed by a "philosophical fish" (seen at center right).

For a decade at the turn of the century, Rannie plied his skills from Maine to New Orleans, and he is said to have offered the first theatrical performances in English west of the Allegheny Mountains (EE).

**REFERENCES**

*Exemplars*, p. 301; *EE*, pp. 62-63

**\$ 7,000-10,000**

522

**RAPPO, CARL**

Herr Karl Rapp und fein achtjähriger Sohn... [Np], 1836

Broadside (535 x 440 mm). Numerous fonts, text in German, large woodcut at top featuring a triptyc of acrobatic performances; old folds, offsetting. Mounted, framed, and glazed; not examined out of frame.

**RAPPO'S THÉÂTRE ACADEMIQUE**

In his youth, Carl Rappo trained as an athlete, and at the age of 19 he saw a troupe of Indian circus performers in Innsbruck. Inspired, Rappo joined the troupe, touring with them for two years, thus marking the beginning of his career as a performer. His aristocratic family was not happy about this choice, and Rappo subsequently renounced his noble title and began an itinerate life.

In 1825, Rappo married Josefina Marco Belli, and together with two apprentices, they formed Rappo's Théâtre Academique, which became so successful that he and his troupe performed throughout the cities Europe's greatest cities. The success he and his company enjoyed in Berlin opened opportunities for Rappo to expand his ensemble and broaden his reach. Russia was perhaps the most profitable country for artists at that time, and Rappo soon gained fame there as well, even making several appearances for Tsar Nicholas I in St. Petersburg. His repertoire, as illustrated here, included gymnastics, juggling, and balancing acts, as well as great feats of strength.

**\$ 1,000-1,500**



522

523

**REISS, NAT**

The Nat Reiss Shows. Hire Wire Artists. Introducing the Most Difficult and Dangerous Feats Ever Devised by Human Ingenuity. Milwaukee: *Riverside Printing Co.*, ca. 1900 (no. 2591)

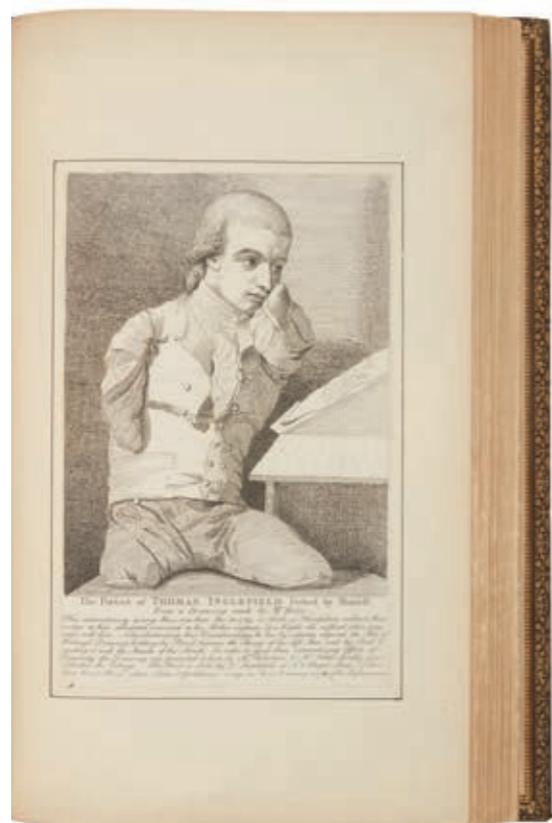
Color lithograph poster (42 x 28 in.; 1067 x 701 mm). Fold creases rather worn, especially central horizontal fold, some tears and chips at edges, rebacked with linen, bit of show-through from writing on linen backing.

Nat Reiss headed a family-friendly carnival that operated primarily west of the Mississippi in the early twentieth century. But the hyperbole of his promotional claims matched that of Ringling Bros. and Barnum & Bailey.

**\$ 800-1,200**



523



crushed morocco by Rivière & Son, covers with French fillet border, spines gilt in seven compartments, plain endpapers, edges gilt on the rough; neatly rebacked, extremities rubbed.

A REMARKABLE COLLECTION OF REMARKABLE CHARACTERS. Persons remarkable for either their physical appearances or unusual accomplishments were a particular interest of Ricky Jay, and the Esdaile albums were one of the most prized items in his collection; the collection is particularly important for preserving popular and ephemeral images of the type that seldom survive the notoriety of their subject.

A survey of the manuscript section-titles and a sampling of their subjects, gives just a hint of the breadth and depth of the collection:

"Murderers and Criminals" (Lawrence Shirley, Earl of Ferrers, George Weston, William Dodd, George Barrington, William Cox, Henry Rogers, John Shepherd, David Tyrie, Renwick Williams, James Bolland, James Hackman, George Gordon, Mary Edmondson, Elizabeth Brownrigg, Margaret Rudd, Elizabeth Canning, Margarte Nicholson);

"Bawds & Courtezans" (Polly Fince, Nancy Dawson, Fanny Murray, Martha Ray); "Beggars & Gypseys. &c." (Bampfyld Moore Caren, Margaret Finch, Black Dick, John Bigg, John Dunstan); "Aged Persons. &c." (Jedidiah Buxton, Donald McLeod, Isobel Walker);

"Curious Poetical Genius's. &c." (Dicky Dickinson, Phillis Wheatley); "Tall & Short Persons &c." (Henry Blacker, Mynheer Wybrand Lolkes, Ed. Scolfield); "Very hefty Persons" (Edward Bright); "Ariostists" (Rope Dancer and Posture Master);

"Persons Remarkable for one or more Circumstances of their Lives" (Paddy Kelly, Old Boots, Samuel Wood, John Broughton, Will Sprightly, George Packwood, Mother Damnable, Lazarus Colorado, Layton Smith, Barbara Urselin, Hannah Snell, Joseph Joseph Thayendaneken, Peter Williamson); and "Foreigners."

The portrait of "Persons Remarkable for one or more Circumstances of their Lives" is the most varied, ranging from someone who lost an arm to a windmill, to the person famous for making the best razor strops in London, to someone with a vestigial twin.

Esdaile devoted the final five years of his life almost exclusively to the perusal of his print collection, and judging by his detailed and insightful commentary, chiefly biographical, these albums received more than a fair of his attention. One of the bibliographical subjects in the albums is J. Lackington, described on his portrait, "Who a few years since, began Business with five Pounds; now sells one Hundred Thousand Volumes Annually." Esdaile has written "Mr. Lackington the Cheapest Bookseller in the World who formerly kept a very small shop ... I have been informed from good Authority that he has taken for weeks from £250 to £300 a day."

#### REFERENCES

*Exemplars*, pp. 92, 94, 95, 98, 99

#### PROVENANCE

William Esdaile (Christie's, 19 March 1838) — R. E. Howard, bequeathed to — Charlton Library (bookplate and inscription) — J. Leveson Douglas Stewart, Glenogil (armorial bookplate) — Daniel B. Fearing (bookplate)

\$ 100,000-150,000



#### "REMARKABLE PERSONS"

A two volume compilation of more than 460 prints accurately described in a nineteenth-century auction catalogue as "An extensive Collection of Portraits of Remarkable Characters, Male and Female, Beggars, Misers, Highwaymen, Cheats, Forgers, Imposters, Mountebanks, Bawds, Persons Tried for Treason, Sedition, &c." *Various places, artists, and engravers, mostly seventeenth and eighteenth century*

2 volumes, folio (437 x 271 mm). The prints (which include a handful of original drawings) inlaid to larger sheets, usually singly or in pairs (and very occasionally more than two per sheet), many in the first vol. with extensive manuscript notes by Esdaile on the mounting sheets, which sometimes extend to additional sheets bound in for that purpose, manuscript index at front of first vol., with engraving adapted as a title-page with manuscript title "Remarkable Characters," similar section-titles throughout, second vol. not annotated but containing portraits of similar ilk; scattered staining and tears, some prints trimmed close, a few folded to fit the album. Purple



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**(REMARKABLE CHARACTERS)**

Remarkable Characters R.B., *N.p., n.d.* [With]: [Gutch, J.M.]. Caraboo. London: Baldwin, Cradock and Joy, 1817

2 vols, 8vo (280 x 175). Nineteenth-century scrapbook with over 300 pages of news clippings, engravings, and handbills mounted and tipped in, some plates folding, holograph section title and stray annotations, with *Caraboo* inserted into volume two; stray spots and fingersoiling, occasional offsetting from clippings. In brown cloth, spine gilt lettered, yellow endpapers; hinges split but holding, cloth worn and chipped with some soiling, spine panel partially separated in volume two. [With]: Two leaves of notes in Ricky Jay's hand.

A wonderful scrapbook collecting contemporary exhibits, reviews, handbills, and accounts of extraordinary characters—from accounts of travelling Ojibwe, to the King and Queen of the Sandwich Islands, to Elizabeth Perkins famous for "amazing lethargy," to scoundrels, heroes, conjurers, performers, and more. With numerous annotations in the owner's hand. Also inserted into the scrapbook is a first edition of *Caraboo. A Narrative of a Singular Imposition, practised upon the Benevolence of a Lady residing in the Vicinity of the City of Bristol, by a Young Woman of the name of Mary Willcocks, alias Baker, alias Bakerstendht, alias Casaboo, Princess of Javasu.*

\$ 1,500-2,500



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**ROBERT Y SU ESPOSA**

Teatro Argentino ... Robert y su Esposa. Buenos Aires: Imprenta de la Libertad, [1842]

Letterpress playbill (619 x 483 mm). Three woodcut vignette figures in black and white at foot, decorative border with woodcut vignettes colored in orange, tipped-in date handwritten in black ink; creases, stray spots. Matted, framed, and glazed with Plexiglas; not examined out of frame.

An announcement that a Mr. Robert and his wife were "eager to express to the respectable audience their feelings of gratitude and appreciation," and as such, had arranged a grand performance at the Teatro Argentino, featuring a full orchestra. The performance was to take place in three acts: first, a comedic performance; second, an hour of magic from Mr. Robert including "proofs, physical dexterity, sleight of hand, conjurings, magic, transformations, metamorphoses, appearances and disappearances"; third, Mrs. Robert would perform juggling acts, along with "other difficult and rare tests." Following this was to be a fire dance, "the lovely balancing act of the two dogs dressed as a Marquesa and a Marquis," and for a grand finale, the balancing of five bayonets on a single tooth.

The broadside features "Long Live the Argentine Confederation!" and "Death to the Savage Unitarians!" printed at the head, slogans "used by the dictator Juan Manuel Rosas, who must have insisted upon their inclusion on this broadside" (EE).

**REFERENCES**

EE, p. 112

\$ 800-1,200

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**ROBERT-HOUDIN, JEAN-EUGÈNE**

Autograph letter signed

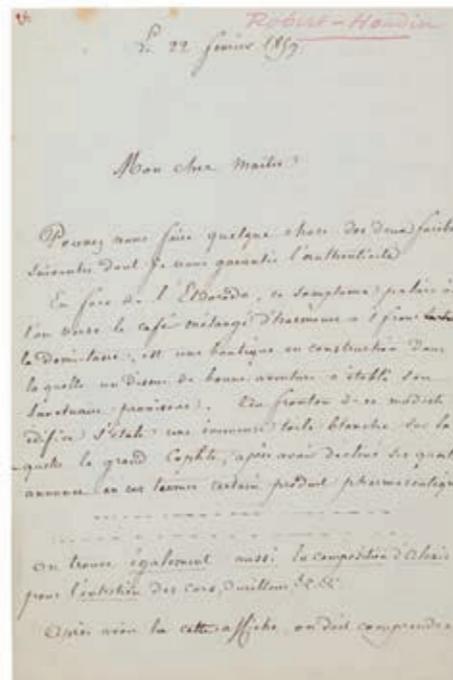
Autograph letter signed ("Robert-Houdin"), 2 1/3 page bifolium (203 x 140 mm), to an unnamed recipient ("Mon cher Maître"), [Paris], 22 February 1859

The celebrated magician recounts two silly or humorous incidents he witnessed while strolling down the Boulevard de Strassbourg. In the first, a fortune teller whom Robert-Houdin calls "un grand Cophte" has set up shop opposite the Eldorado Café to hawk his elixir that purports to cure corns, plantar warts, and the like. Robert-Houdin jokingly wonders how this august seer could be so reduced in circumstances as to stoop to such an "extremity" as to sell a foot potion.

In the second, a performer is singing a song about feet when an onlooker heckles him by whistling. Another person asks: "Why do you whistle?" The heckler replies in a strong Auvergnat accent: "Why? I find it funny of you to ask. Is it proper to speak of feet in public?"

Robert-Houdin is often credited as being "the father of modern magic." Before him, magicians performed in marketplaces and at fairs for the common public, but Robert-Houdin performed for wealthier patrons in theaters and private salons. He also presented his act in formal dress, a tradition continued by many magicians today who wear tailcoats. After reading Robert-Houdin's autobiography in 1890, the illusionist and escape artist Erik Weisz adopted the stage name "Harry Houdini," in homage to the great French conjuror.

\$ 8,000-12,000



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**(ROBERT-HOUDIN, JEAN-EUGÈNE)**

Theatre Robert-Houdin Souvenir Fan. [Paris]: Guiraudet et Jouaust, [ca. 1854]

Pictorial paper folding fan (open: 420 x 230 mm) over wooden ribs; scattered browning and wear, some folds just splitting, one rib broken off at base.

"One of the more unusual sources of conjuring iconography was this fan, one of many magically produced from an empty cornucopia on the stage of the Theatre Robert-Houdin. The fans and other sundries were distributed as souvenirs to women in the audience" (*Magic*).

The central vignette on the recto of this fan shows crowds thronging the entrance of the Theatre Robert-Houdin, with a barker holding signs that say "Séance de Robert Houdin" and "Programme des Soirées Fantastiques." The verso features vignettes of Robert-Houdin's most famous tricks (including the orange tree, inexhaustible bottle, and light and heavy chest) alongside French verses describing them.

**REFERENCES**

Exemplars, p. 27; *Magic*, p. 33

\$ 8,000-12,000



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**ROBERT-HOUDIN, EMILE, & PIERRE EDOUARD BRUNET**

Théâtre Robert-Houdin. La Malle des Indes. Truc Merveilleux Entièrement Nouveau Exécute tous les Soirs Créé par M.M. Robert-Houdin fils & Brunnet. Paris: Imp. Michelet, ca. 1875

Color lithograph poster (26 3/8 x 20 1/2 in.; 670 x 520 mm). Signed in the stone lower right Barbizet; light horizontal fold crease, a few closed marginal tears. Matted, framed, and glazed with Plexiglas.

Emile here recreates one of his father's most famous tricks, which applied the concept of electromagnetism to render immovable a trunk or chest that had previously easily been lifted by an audience member. At the behest of Napoleon III, Jean-Eugène Robert-Houdin performed this trick in French Algeria in 1852 to demonstrate the superiority of French magic over the conjuring of the local marabouts.

\$ 2,000-3,000

530

**(ROHRL, HANS)**

Circus Busch. Der lebende Hydrant. Hamburg: Lith Adolph Friedländer, ca. 1921 (no. 7070)

Color lithograph poster (27 3/4 x 37 1/2 in.; 705 x 954 mm). Light fold creases. Framed and glazed with Plexiglas.

Hans Rohrl was one of the twentieth century's greatest practitioners of water spouting, an act dating to at least the seventeenth century that involves the consumption and expulsion of vast quantities of liquid. Rohrl, appropriately costumed here as a fireman, was able to spout water a distance of more than fourteen feet in a spray some six feet wide.

**REFERENCES**

LP&FW, p. 299 & color plate

\$ 2,000-3,000

531

**RUBINI [PHILIP PRENTICE ANDERSON]**

Corn Exchange, York ... The World-Renowned Rubini! The Great and Famous Conjuror ... Beheading a Lady! Hartlepool: J. Proctor, [1869]

Lithograph broadside playbill (595 x 267) printed in two colors; not examined out of frame, old folds, some creasing and wear. Matted, framed and glazed with Plexiglas. [TOGETHER WITH] Autograph letter signed "P. Rubini," one page, to Proctor, "Corn Exchange, York" May 7th 1868. Asking for 1,000 window bills, outlining the modifications required for his engagement in York, and promising money.



530

The conjurer Rubini's fame, what little of it seems justified, rests largely on engagements at London's Egyptian Hall and later St. James' Small Hall in 1867. The signature effect of his program, featured on the present playbill, is "Beheading a Lady," by most accounts a rather crude version of the decapitation illusion. The present lot is also accompanied by a letter to the printer, which provides some insight into the relationship between printer and performer (EE).

**REFERENCES**

Exemplars, p. 295; EE, pp. 148-149

\$ 800-1,200

532

**(RUSSIAN CIRCUS)**

[Russian circus poster]. N.p., 1834

Letterpress playbill (440 x 280 mm). Large engraved vignette depicting equestrian performers, printed in Russian, bottom and right margins untrimmed; two small holes to left margin.

A handsome broadside depicting six riders upon two horses, with attractive Cyrillic type.

\$ 800-1,200

533

**(RUSSIAN CIRCUS)**

[S. Iu Sharin, Distinguished Artist of the Russian Soviet Federated Socialist Republic and Teko.] Np: Proskurov, ca. 1960

Letterpress poster (23 7/8 x 31 7/8 in.; 608 x 810 mm). Printed in red, with 10 halftone photographic illustrations; fold and other creases, with some short separations or pinholes at intersecting creases.

This poster shows Teko, under the management of S. Iu Sharin, Distinguished Artist of the Russian Soviet Federated Socialist Republic, demonstrating some of his skills, including playing the violin. The image at lower center is called the "Teko Transformer," which may show Teko dressed as various caricatures of enemies of Soviet Union. The second caricature from the left appears to be Charles de Gaulle holding an atom bomb, which would indicate that the poster could not be earlier than 1960. The inclusion of a caricature of a Catholic cleric also argues for a date of about 1960 since it aligns with Khrushchev's anti-religion drive.

Distinguished Artist of the Russian Soviet Federated Socialist Republic was an honorary title granted to Soviet Union artists with outstanding achievements in areas as varied as theatre and film direction, choreography, music performance, and conducting. It may seem unlikely that S. Iu Sharin would have received this honor, but as an unambiguously proletarian form of culture, circuses had very good state support during the Soviet period.

We are grateful to Philip Kiffer for his generous assistance with this lot.

\$ 800-1,200



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**THE SAHL COMPANY**

The Sahl's Comp Sport Act. [Berlin:] Lith. Adolph Friedländer, nd (no. 7112)

Color lithograph poster (28 3/8 x 37 1/2 in.; 721 x 952 mm). Fold creases with occasional light abrasion, especially at central intersecting folds. Laid down on linen.

A family balancing and acrobatic act.

**REFERENCES**

*Exemplars*, p. 314

**\$ 1,500-2,500**



535

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**SALERNO (ADOLF BEHREND)**

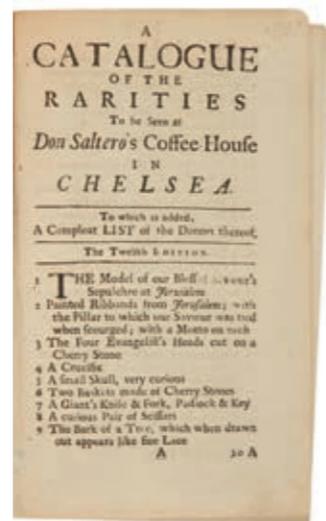
Salerno. Hamburg: Lith Adolph Friedländer, ca. 1923 (no. 7588)

Color lithograph poster (37 3/8 x 28 1/4 in.; 950 x 719 mm). Fold and other creases with some abrasion and repair. Laid down on linen.

Salerno was one of the originators—and greatest practitioners—of the “Gentleman Juggling” school. Like Paul Cinquevalli, Salerno’s performances (which spanned nearly five decades) depended on his dexterity in handling all manner of disparate household items: wine bottles, silverware, umbrellas, pool cues, candles and candlesticks, newspapers, hats, gloves, and many other everyday objects.

In this splendid poster, Salerno juggles the letters of his own name—remarkably maintaining them in correct order.

**\$ 1,000-1,500**



536

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**DON SALTERO — (JAMES SALTER)**

A Catalogue of the Rarities To be Seen at Don Saltero’s Coffee-House in Chelsea. To which is added, A Compleat [sic] List of the Donors thereof. The Twelfth Edition. London: [N.p., 1741]

8vo (190 x 115 mm). 16, [2] p., list of benefactors at end; inner margins repaired or reinforced with tissue, minor browning to a few leaves, one or two stray spots, minor offsetting. Stitched, modern grey wrappers.

SPANISH PLAYING CARDS, MARY QUEEN OF SCOTS’ PINCUSHION, BEADS MADE OF THE BONES OF ST. ANTHONY OF PADUA, AND MORE...

“James Salter, dubbed ‘Don Saltero’, was a master of the the allied arts of barbering and dentistry. He opened a coffeehouse in London in 1695. It was stocked with artifacts that were primarily discarded or duplicates from the great scientific collection of Salter’s primary benefactor, Sir Hans Sloane. Don Saltero’s Coffee House was London’s first public museum. The more impressive assemblage of the official British Museum, also based on Sloane’s accumulations, did not open until 1753” (CCC, p. 37).

RARE.

**REFERENCES**

ESTC T100192; CCC, pp. 36-37

**\$ 1,000-1,500**



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**MADAME SAQUI (MARGUERITE-ANTOINETTE LALANNE)**

Royal Amphitheatre, Astley’s... Re-Engagement of that Wonder Female...Mde. Saqui will (For the Tenth Time at this Theatre.) Go Through Her Surprising Performances! Particularly Her Grand Ascent! *Lambeth: Romney, 1816*

Broadside (502 x 185 mm). Numerous fonts; old folds, minor spotting.

Madame Saqui was a renowned French tightrope walker and rope dancer. A celebrity of the era, she was mentioned in Thackeray’s *Vanity Fair*. Remarkably, Saqui performed well into her seventies.

**\$ 800-1,200**

538

**SAVREN, [JAMES]**

Corn Exchange, Maidstone ... Artist in Experimental Philosophy and Natural Magic!! [*Maidstone: 1855*]

Broadside playbill (502 x 738 mm). Printed in an assortment of wood and metal types, large woodcut showing Savren performing; not examined out of frame, linen-backed, old folds, lightly soiled along center vertical fold, scattered marginal losses and closed tears. Framed and glazed with Plexiglas.

One of the more mysterious figures of Victorian magic, James Savren performed successfully as a conjurer but was not distinguished for technical accomplishment or originality. His most important contribution to the art may have been to preserve the memorabilia of other magicians — he was one of the first conjurers known to have sought and acquired advertising materials from fellow performers (EE).

**REFERENCES**

EE, pp. 134-135

**\$ 2,500-3,500**



539

539

**SCAPIGLIONE**

Le Samson Moderne ... Phénomène vivant & modèle d’Académie, homme très agréable è voiu. [*Paris(?)*, ca. 1828]

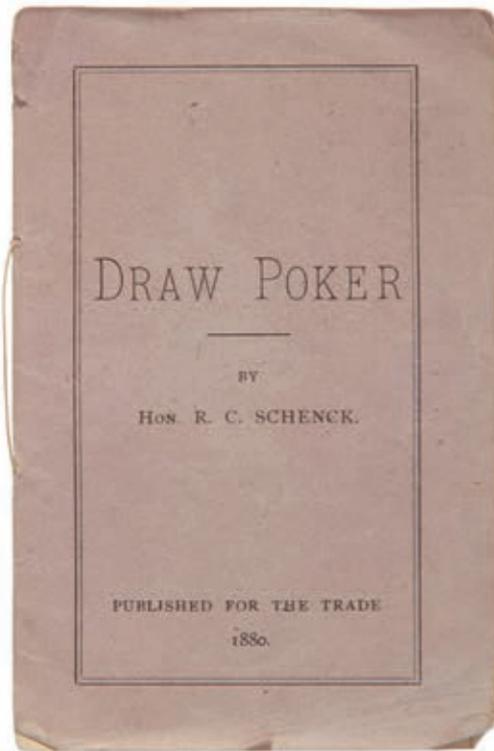
Lithograph broadside (325 x 245 mm) with 3 lines of holographic additions, portrait depicting Scapiglione; not examined out of frame, horizontal folds, a few light spots and closed marginal tears. Framed and glazed with Plexiglas.

Performing under the billing of “Scapiglione,” this strongman boasted both an outstanding physique, and a striking head of hair, exploiting the link by billing himself as “the Modern Sampson.”

**REFERENCES**

*Exemplars*, p. 249; EE, pp. 86-87

**\$ 800-1,200**



540

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SCHENCK, ROBERT C[UMMING]

Draw | Rule for Playing Poker (drop title). [Brooklyn]: Published for the Trade, 1880

16mo (114 x 76 mm). Text within oval borders. Printed pale violet wrappers. Housed in a sturdy folding-case affixed to a linen-backed card folder (197 x 140 mm).

SCHENCK'S POKER. A prominent American politician, Schenck was appointed Minister Plenipotentiary to the United Kingdom by President Ulysses S. Grant in 1870. He introduced the game of poker to England in 1872: while at a royal party in Somerset hosted by Queen Victoria, Ambassador Schenck was persuaded to write down his rules for poker by a duchess who had them printed for private distribution to guests at her parties, where the game was played. After catching the fancy of Queen Victoria, the game quickly became popular in England where it was known for a time as "Schenck's Poker." Although several American books had previously discussed the game, this was the first book to deal solely with draw poker published on either side of the Atlantic. Schenck concludes his treatise with the statement: the "main elements of success in the game are: (1) good luck; (2) good cards; (3) plenty of cheek; and (4) good temper." A popular manual, it was printed numerous times in the 1870s and again in 1880, as here.

\$ 1,500-2,500



541

541

SCHEUFFLER, RICH

Die grösste Attraktion des XX. Jahrhunderts. Neu für die ganze Welt. Die Centrifugalkugel. Todesschleuderung dreier Damen. Hamburg: Lith. Adolph Friedländer, ca. 1913 (no. 6011)

Color lithograph poster (37 3/8 x 28 1/8 in.; 950 x 714 mm). Fold creases with some abrasion, some marginal chips, tears, and soiling. Laid down on linen.

A very rare poster for an intriguing, if now obscure, circus stunt. The centrifugal ball act, managed by Rich Scheuffler, was promoted by this dramatic Friedländer lithograph that depicts three women, each holding the flags of two nations, standing on a huge gyroscope seemingly suspended in space and facing "Todesschleuderung" (hurling death). The failure of such a sensational act—and the corresponding rarity of its promotional poster—can only be due to Scheuffler's inability to produce on stage anything approaching the drama and spectacle of this poster.

\$ 2,500-3,500



# The discoverie of witchcraft,

Wherein the lewde dealing of witches  
and witchmongers is notablie detected, the  
knauerie of coniuorors, the impietie of inchan-  
tors, the follie of soothsaiers, the impudent fals-  
hood of coufenors, the infidelitie of atheists,  
the pestilent practises of Pythonists, the  
curiositie of figurecasters, the va-  
nitie of dreamers, the begger-  
lie art of Alcu-  
mystrie,

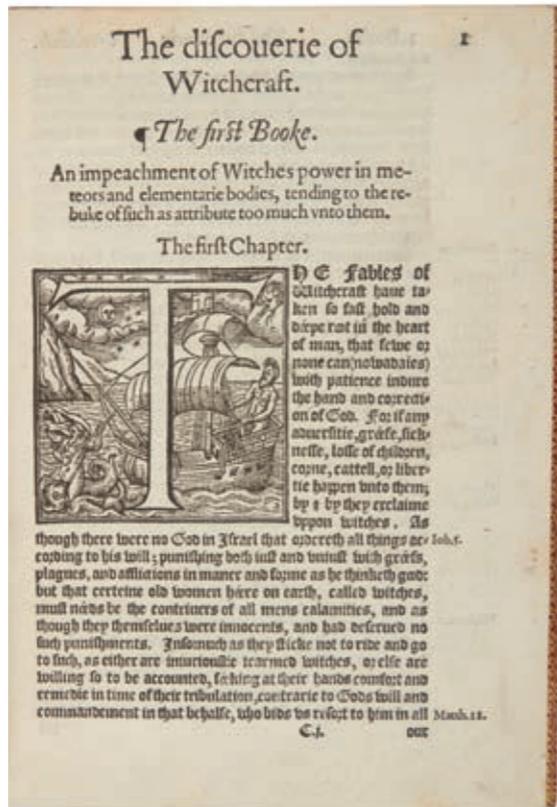
The abhominacion of idolatrie, the hor-  
rible art of poisoning, the vertue and power of  
naturall magike, and all the conueiances  
of Legierdemaine and iuggling are deciphered:  
and many other things opened, which  
haue long lien hidden, howbeit  
verie necessarie to  
be knowne.

Heerevnto is added a treatise vpon the  
nature and substance of spirits and diuels,  
&c: all latelie written  
by Reginald Scot,  
Esquire.

I. Iohn. 4, 1.

Beleeue not euerie spirit, but trie the spirits, whether they are  
of God; for manie false prophets are gone  
out into the world, &c.

1584



542

542

SCOT, REGINALD

The discoverie of witchcraft, Wherein the Lewde dealing of witches and witchmongers is notable detected ...  
London: [Henry Denham for] William Brome, 1584

4to (191 x 140 mm). Text in roman and black letter with side notes in italic, woodcut head- and tailpieces, historiated and floriated initials, woodcut illustrations, including 6 full page (4 inserted as \*1-2 between quires Dd and Ee), 4 tables, table of contents at the end; lightly washed and pressed, subtle repair to inside margin of title-page, light toning to leaves Bb3-6, Kk3-6 and Pp7-8, short marginal tear touching side note on Dd6v. Full crushed red morocco paneled gilt by Rivière & Sons, the spine richly gilt in 6 compartments with raised bands, gilt dentelles, edges gilt.

FIRST EDITION OF SCOT'S EXPLOSIVE TREATISE ON WITCHCRAFT, in which he disputes the existence of witches and explains the phenomenon as "resulting out of a particular type of social encounter: old women begging for food or other assistance would curse their neighbours when they were turned away empty handed; if something bad then happened — the death of a child, perhaps — the old woman would be taken to be a witch. Witchcraft accusations in England thus arose in the context of disagreements over expectations and obligations relating to charitable giving. This sociological account was persuasive to contemporaries and has been adopted by modern historians. As far as Scot was concerned, those who confessed to being witches were either deluded or the victims of torture, while much of what Bodin had taken to be evidence for the existence

of witchcraft in different eras and diverse cultures, Scot was prepared to dismiss as mere fable and fiction" (ODNB).

Divided into sixteen books, the main work is followed by a "Treatise upon the Nature and Substance of Spirits and Divels." In developing his deep knowledge of country law courts and village lore, a remarkable achievement of erudition, Scot consulted numerous works in Latin and English to substantiate his view that belief in witchcraft and magic has no rational or religious basis.

THE KEystone OF A CONJURING COLLECTION. Scot's *Discoverie* was the first work in English to reveal tricks of the conjuror's trade. He attributes manifestations of witchcraft to imposture and trickery, as demonstrated in books 13 and 14, where he exposes conjuring tricks, magical illusions and various cozening devices. "While Scot's enlightened views did have some good effect, many ... responded with a vigorous defense of the old beliefs. Scot's detractors included James VI of Scotland ... who described Scot's opinions as 'damnable,' and ordered Scot's book burned upon his accession to the throne" (Norman). Despite the king's order to destroy all copies of this work, it survived and was frequently reprinted (see following lots).

REFERENCES

Exemplars, p. 79; ESTC S116888; Norman 1915; STC 21864

PROVENANCE

G.O.M. (Monogrammed ticket on front pastedown)

\$ 50,000-70,000

543

SCOT, REGINALD

Scot's Discovery of Witchcraft. London: Printed by R[ichard] C[otes] and are to be sold by Giles Calvert, 1651

4to (184 x 140 mm). Title within border of printer's ornaments, several woodcut illustrations and diagrams; title-page browned with marginal fraying, several quires with strong browning, marginal dampstaining to quire a and quires Pp-Rr, Xx-Zz, Aaa, Ccc, and Eee, early cello repair to headline of E4, outer corners of Oo2 chewed with minor losses to side note and headline; last 2 leaves of contents frayed at margins and repaired in gutters, with losses to left text column of terminal leaf. Twentieth-century polished biscuit calf paneled gilt; the spine in 6 compartments with raised bands and double gilt rules, black lettering-piece.

Second edition of Scot's treatise on witchcraft, from the distinguished collection of folklorists Iona and Peter Opie.

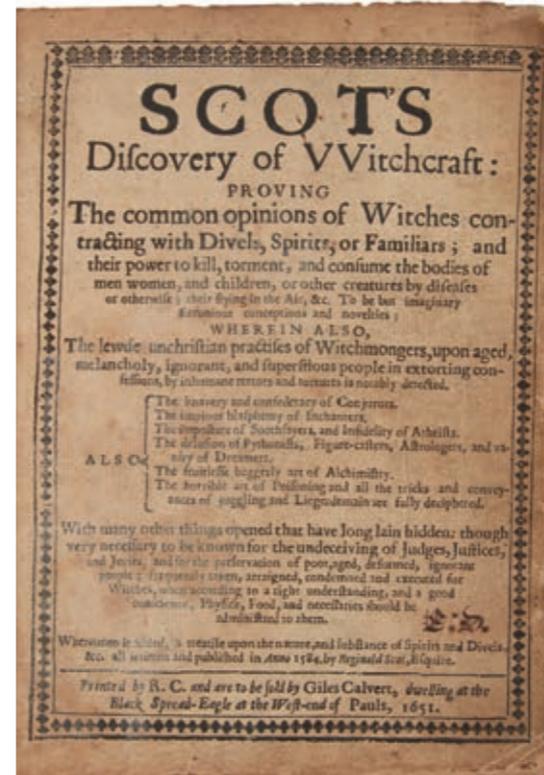
REFERENCES

Exemplars, p. 78; ESTC R19425; Norman 1916; Toole Stott 619 (second edition, second issue); Wing S943

PROVENANCE

"E.D" (in black letter on the title-page) — 19th-century biography of Scott signed "W.R?" (on front free endpaper) — [Iona & Peter] Opie Collection (stamp on front pastedown)

\$ 8,000-12,000



543

544

SCOT, REGINALD

The discovery of witchcraft. London: Printed for Andrew Clark, and are to be sold at Mrs. [sic] Cote's near the Golden-Ball in Aldersgatestreet, 1665

2 parts in one volume, folio (286 x 178 mm). Title within double-ruled border, numerous woodcut text illustrations and diagrams, woodcut initials, printer's ornaments, separate title-page for "A Discourse Concerning the Nature and Substance of Devils and Spirits" with separate pagination and register beginning at 3A; first part lacks half-title, title-page margins browned and a trifle frayed, early doodling in the margins, marginal browning to last 2 leaves of "A Discourse." Contemporary sheep; rebaked with black morocco lettering-piece, hinges renewed, corners knocked, lacking endpapers.

The third edition, second issue (with "Mrs. Cotes" in imprint) with 15 chapters of new material contributed anonymously.

REFERENCES

Exemplars, p. 78; ESTC R20054; Toole Stott 620; Wing S945A

PROVENANCE

Thomas Thrait (inscription on front free endpaper or half-title fragment and inscription on verso of terminal leaf dated 1712)

\$ 8,000-12,000



544

545

SCOT, REGINALD

The discoverie of witchcraft ... Being a Reprint of the First Edition Published in 1584 (ed. Brinsley Nicholson). London: Elliot Stock, 1886

4to (216 x 178 mm). Half-title, 1886 title printed in red and black. Explanatory notes, glossary, and introduction by Nicholson. Pages i–viii detached, ix–xxxii loose. Nineteenth-century half morocco over maroon pebbled cloth boards, marbled endpapers, dry rot on spine, upper board and front free endpaper detached.

\$ 1,000-2,000

546

SCOTT, A.W.

Detectives' Museum. Athol, Massachusetts: Waterman's Steam Printing House, [ca. 1878]

Letterpress broadside (572 x 133 mm). Printed recto and verso in numerous type sizes and -faces, large wood engraved portrait of A.W. Scott at center of recto, exhibition address handwritten in blue at head; eight horizontal folds, repaired tears at third, sixth, seventh, and eighth folds, several pinholes, a few very small chips. Matted in double-sided frame and glazed with Plexiglas.

"A LIFE-LONG CURIOSITY SATISFIED." Ex-detective A.W. Scott's traveling museum was made up of "thousands of curiosities taken from noted criminals, Truthfully illustrating Crime, in connection with the Life Experiences of a Detective."

Printed on the verso is an advertisement for an extra attraction, the Rogues' Gallery—a collection of 1,000 portraits of noted criminals—and an extensive catalogue of what can be seen at the museum, including "The Deacon or Safe Puller, one of the most powerful machines ever invented for operating on heavy Safes," "Dark Lanterns, Bucks and Gags, and Old Prison Padlocks, the largest in the world," and "Relics taken from draft Rioters, including Gun broken in three pieces, over officer Scott's head."

\$ 800-1,200

547

SCOTTO, DIONISIO

Che Non sia alcuna persona che ardisca di vendere, o far vendere il detto olio ... sotto pena di ducato cento d'oro ... Florence: Alle scale di Badia, n.d.; Siena: Alla Loggia del Papa, 1605

Printed broadside (422 x 288 mm). Text within a border of printed ornaments, large historiated woodcut initial, surmounted by the Medici coat of arms; scattered oxidized ink spots costing words here and there.

"THE MOST POWERFUL INVENTION OF THE SECRET" by the Mantuan charlatan Dionisio Scotto of Mantua. His cure-all presentation was accompanied by a multitude of actors and jesters. He enjoyed a certain notoriety in his day, boasting that he earned 10,000 scudi over a ten-year period. In his work, *De gli errori popolari d'Italia* (1603), Girolamo Mercurio "uses Scotto's success as an example of how charlatans used deceit to rob honest people, particularly the poor, of their hard-earned money" (David Gentcore, *Medical Charlatanism in Early Modern Italy*, p. 14).

The therapeutic virtues of Scotto's topical oil are profusely listed on the broadside. Among the diseases and ailments Scotto claimed it cured: cough, asthma, rheum, indigestion, constipation, colic, kidney stones, fever, deafness, scrofula, epilepsy, etc. The cure is effected by applying the oil to the body for a prescribed number of days. Scotto was quite proprietary about his remedial oil, which was purportedly sanctioned by the Grand Duke of Tuscany. The title translates roughly: "That there is no person who dares to sell or have the said oil sold ... in the states of Serenissimo Grand Duke of Tuscany, under penalty of 100 gold ducats ..."

\$ 3,000-5,000



547

548

SEAMAN, CHARLES EDWIN

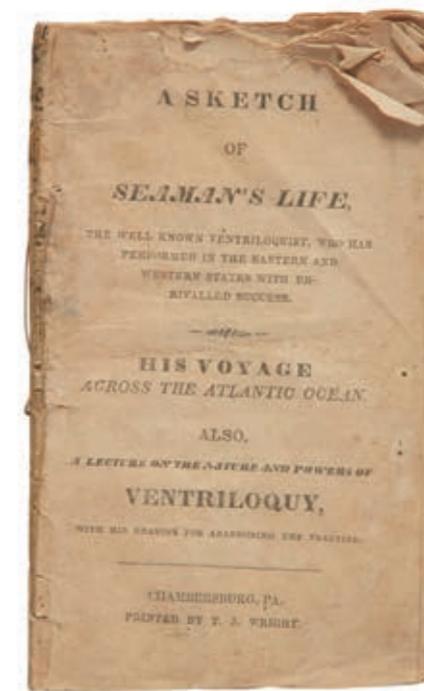
A Sketch of Seaman's Life, the Well-Known Ventriloquist ... Also, a Lecture on the Nature and Powers of Ventriloquy, with His Reasons for Abandoning the Practice. Chambersburg, Pa.: T. J. Wright, [after April 1840]

12mo (178 x 108 mm). Stabbed and stitched; top margins frayed and upper corners dog-eared, browned and stained throughout. Red cloth folding-case.

A rare pamphlet describing Seaman's emigration in 1830 from Bristol, England, to the United States. Seaman was not only a ventriloquist but was a dwarf as well. The pamphlet contains a brief biography in which Seaman describes himself: "At fifteen ... I was grown to my full height, viz. four feet ... At length I was obliged to walk with crutches, as my body was too heavy for my legs; although I had but one joint pliable to each finger, yet I could write about the second best in the city."

Incorporated into the text are newspaper notices, most from Pennsylvania, dated between 1837 and 1840, testifying to his superior talent as a ventriloquist.

\$ 2,500-3,500



548

549

SEAMAN, [JOHN SIMPSON]

Now Open ... The Leverian Museum. London: D. Cartwright, [1824]

Broadside (535 x 165 mm). Woodcut coat of arms at top, letterpress text in numerous fonts, printed recto and verso, text on verso within decorative border; old folds, minor browning, a few stray spots. Matted, framed, and glazed with Plexiglas; not examined out of frame.

"BIRDS, BEASTS, INSECTS, &C. BOUGHT, SOLD, OR EXCHANGED"

The original Leverian collection was assembled by Ashton Lever, and was noted for the content it acquired from the voyages of Captain James Cook. It remained on display from 1775 until 1806, when it was broken up at auction.

Mr. Seaman (or John Simpson Seaman) was a member of a Sussex family that produced four "professional" naturalists. His father was an Ipswich-based taxidermist, and a dealer in natural history specimens. Seaman established a travelling museum that toured country fairs, often alongside Wombwell's Menagerie. The collection was frequently referred to as the "Leverian Museum," though it's probable that the Seaman family only acquired a small portion of that collection when it was sold in London in 1806.

REFERENCES

Exemplars 326

\$ 1,000-1,500



549



550

550

[SELMAN, JOHN]

The Araignment of John Selman, who was executed neere Charing-Crosse the 7. of January, 1612. for a felony by him committed in the Kings Chappell at White-Hall upon Christmas day last, in presence of the King and divers of the nobility. *London: Printed by W. H[all]. for Thomas Archer, 1612.*

4to (178 x 127 mm). Woodcut presumably of Selman after the robbery on title-page and repeated on C3v, later facsimile impression of the title, text printed in black letter; title stained and detached, initial and terminal blanks lacking. Nineteenth-century half green roan over marbled boards, smooth spine lettered gilt; spine rubbed.

Selman's offense consisted in stealing the purse of one Leonard Barry. There is a full-length portrait of the culprit on the title, which is repeated on the verso of the penultimate leaf. It represents him just as he had succeeded in obtaining the purse. Includes a lengthy statement by the King's Solicitor General, i.e., Francis Bacon. RARE. Rare Book Hub records only a copy offered by Maggs in their 1918 catalog and again in 1919. ESTC locates only 4 or 5 copies in the U.K. and U.S.

REFERENCES

ESTC S117808

PROVENANCE

? W[illiam]-H[enry] Ireland, the notorious Shakespeare forger (annotation in ink on a binder's blank and on A3) — Faint pencil annotation in another hand in pencil on the same blank: "Sothebys 1865" with price of 5 pounds 1 shilling.

\$ 6,000-8,000



551

551

SEMON, ZERA

The Event of the Season! ... Zera Semon ... Together with Bell's Original Royal Marionettes ... and the Comical Pantomime Humpty Dumpty. *Philadelphia: Ledger Show Print, [ca. 1880]*

Printed playbill (1010 x 353 mm). Printed in black and red, 10 engraved illustrations, including portraits of Semon, Gus Bell, and Humpty Dumpty, along with depictions of magicians' tools and performances; short closed tears to head, foot, and right margin not affecting print, chip to upper left corner. Matted, framed and glazed with Plexiglas.

"2 OF THE WORLD'S GREATEST COMBINATIONS IN ONE"

An ornate broadside advertising "a night in wonderland, the king of curiosities" Zera Semon, "together with Bell's Original Royal Marionette's Direct from Crystal Palace, London, Eng., in their Marvelous Representations ... and the Comical Pantomime Humpty Dumpty." The broadside features engraved portraits of Semon and Bell, images of Humpty Dumpty beating police officers and holding a dead goose, common stock depictions of magical performances, and other decorative vignettes. At the foot, a note states that there would be a "Grand Presentation, at each Performance, of | 100 Costly & Elegant Presents | Given Away to those Purchasing Tickets."

In addition to his conjuring, Semon was particularly famous for a canopy act he performed with his wife, Irene, and for this "full stage set of life-size marionettes in a complete minstrel scene, the Bell's Royal Marionettes. They were named for Gus Bell, business manager of the Semon-Maironette combination, and proved to be a hit in the U.S., as Zera was the only one to offer an act like this" (Sassen).

REFERENCES

Sassen, Claudia, *Larry Semon, Daredevil Comedian of the Silent Screen*, p. 17

\$ 1,500-2,500

552

SHAW [ROYAL MAGICIAN]

Grand Exposure of Magic, &c. *Hartlepool: J. Proctor, [ca. 1855]*

Letterpress playbill (557 x 205 mm). Large reverse woodcut depicting Shaw's performance, printed in several type sizes; three horizontal folds, short closed tears, tape residue to head, stray spots. Matted, framed, and glazed with Plexiglas.

Over four nights at the Hartlepool Town Hall, Mr. Shaw, formerly the Royal Magician, was to "exhibit magical delusions, cabalistic surprises, and philosophical recreations, in natural, artificial, and mechanical magic." Ms. Shaw was to accompany him on the piano, and also to introduce to the world a brand-new instrument: the "Mousicon Xzulon!!"

"The subject of this handsome broadside, Mr. Shaw, seemed to be a stalwart of the trade. Actually, he was a minor figure who, according to contemporaneous correspondence, had skipped town without paying his printing bill" (*Magic*).

REFERENCES

*Magic*, p. 31

\$ 800-1,200

553

[SHEET MUSIC]

Sheet music related to conjurers and circus performers

Mack, E. General Tom Thumb's Grand Wedding March. *Philadelphia: Lee & Walker, 1863*. Three foliums (332 x 250 mm). Color lithograph cover depicting Tom Thumb's wedding; cover tipped onto cardstock mat. Sheet music in three pages on two leaves, publishers advertisements on final page; leaves loose, spotting and browning, last leaf creased. In folding cardstock with plastic guard. — Marquis Chisholm. The Great Chang Polka. *London: Duff & Hodgson, [1866]*. Folio (358 x 268 mm). In original wrappers, upper wrapper SIGNED by Colonel Chang in right margin, and with large chromolithographic portrait of Chang, his wife King-Foo, the dwarf Che Mah, and piano player; wrapper partially separated but holding, overall worn and soiled, but print and signature are bright and clear. Seven pages of sheet music; spotted and toned throughout. — Ehrlich, J. The Motley Polka Composed for ... Wm F. Wallet, Esq. *Philadelphia: J.E. Gould & Co., 1850*. Folio (337 x 254 mm). In original wrappers, upper wrapper with large lithographic portrait of the jester William F. Wallet; wrapper toned with spotting, wrapper separated at head and foot but holding. Three pages of sheet music, musical annotations in pencil; pages browned and foxed. — Levy, Juliet. Polka D'Illusion Magique Compose et Dediée à M. Hartz. *New York: Wm. A. Pond & Co., 1866*. Color lithograph (355 x 272 mm). Depiction of Joseph Michael Hartz performing the "Floating Head" illusion; some browning at edges, chipped at upper left corner. Matted, framed, and glazed with Plexiglas. — Read, Edward M. The Lone Hand Galop. *Burlington: H.L. Story, 1869*. Folio (335 x 262 mm). In original pictorial wrappers, with a large image of a hand holding playing cards to upper wrapper; wrapper a bit worn and soiled, partially separated at head and foot but



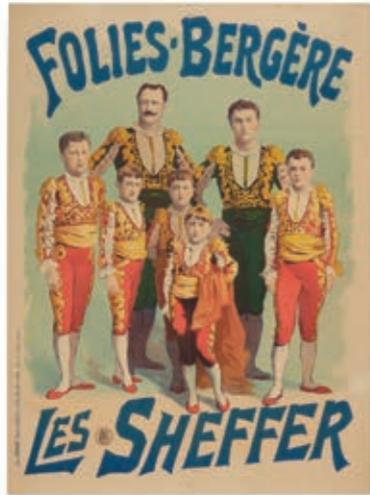
552

holding. Four pages of sheet music, annotations in pencil; some browning and finger-soiling to pages. — Marriott, C. H. R. Ko Ko Ri Ko Chinese Polka. *London: Boogey & Co., nd*. Lithograph (350 x 242 mm). Large portrait of Colonel Chang, King-Foo, and the dwarf Chung on verso; leaf toned, upper left corner with "33" in colored pencil and embossed with "Looney & Co.," small chip, closed tear, and minor dampstains to foot. — Liston, Harry. Chang. The Fychow Giant. *London: C. Sheard, nd*. Color lithograph (358 x 250 mm). Portrait of Chang, King-Foo, and the dwarf Che Mah on verso; leaf browned especially at edges, tiny marginal chips and short closed tears. — Lonsdale, T.S., Slade Murray. Thought Reading on the Brain. *Np, nd*. Color lithograph (335 x 255 mm). Portrait of Stuart Cumberland at center, surrounded by four captioned vignettes parodying Cumberland and Washington Irving Bishop's performances; tiny chips to left margin. Matted, framed, and glazed with Plexiglas.

A group of eight items, including sheet music itself and pictorial wrappers from published sheet music. The items cover a wide range of some of the most acclaimed performers of the nineteenth century: General Tom Thumb, General Chang, Joseph Michael Hartz, Stuart Cumberland, and Washington Irving Bishop, among others. Some examples offer musical notation for famous performances actually given, while others parody the entertainers, as in the case of Lonsdale and Murray's *Thought Reading on the Brain*.

*Sold as group lot, not subject to return.*

\$ 2,000-3,000



554

554

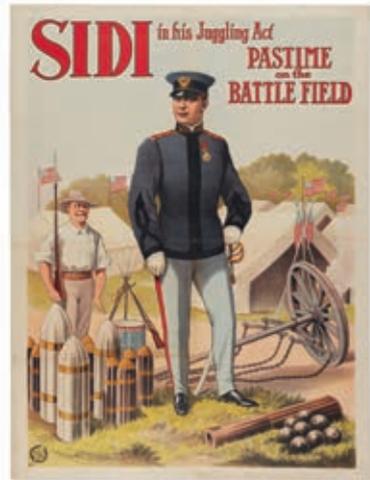
**SCHAFFER, SEVERUS, SYLVESTER SCHAFFER, & MANY SMALLER SCHAFFERS**

Folies-Bergère. Les Sheffer. Paris: Imp. Chaix (Ateliers Chéret), ca. 1900 (no.26560-94)

Color lithograph poster (32 1/8 x 23 5/8 in.; 819 x 600 mm). French revenue stamp; fold creases with some minor abrasions and tiny losses at intersecting folds, a few short marginal tears. Laid down on linen.

Severus Schaffer was one of the biggest stars of juggling in the late nineteenth and early twentieth centuries. He eventually expanded his act to include other members of his talented family, including his brother Sylvester and several nephews. The troupe was sometimes billed, as here, as the Sheffers.

\$ 1,000-1,500



555

555

**SIDI**

Sidi in his Juggling Act Pastime on the Battle Field. Hamburg: Lith Adolph Friedländer, ca. 1914 (no. 6123)

Color lithograph poster (37 3/8 x 27 3/4 in.; 948 x 708 mm). Fold creases with minor abrasion and separation, rebaked with linen, some marginal chips, tears, and soiling.

While power juggling was almost exclusively the province of Europeans, at least one purported American entered the field. But apart from this poster, the mononymous Sidi seems to have left little evidence of his career; perhaps the advent of the Great War dulled the public's enthusiasm for such entertainment.

Sidi is here depicted in the dress uniform of a United States artilleryman, standing in front of an American encampment with the tools of his trade: a cannon, numerous cannonballs, the wheel from an artillery caisson, and artillery shells in a range of sizes.

\$ 2,000-3,000



556

556

**SIEGFRIED, MAX**

Max Siegfried der moderne Tell und Partnerin. Die unübertrossenen Meister moderner Schiesskunst einzig dastehend und unerreicht in Treffsicherheit und Tolkühnheit. Frankfurt: Litho-Kunstanst Block & Schmidt, ca. 1922

Color lithograph poster (36 3/4 x 24 3/4 in.; 933 x 630 mm). Fold and other creases, some marginal tears and chips, a few extending into image, light staining at right margin, rebaked with cloth.

This copy of the poster is inscribed by the Wild West sharpshooter from Germany, "Dem Welt-Artisten-Archiv Erdwin Schirmer ... von Kapt. Siegfried im Jarhe (1922)." Schirmer was an acrobat, as well as a lithographer; he had a large collection of posters.

\$ 2,000-3,000

557

**MISS SILVIA**

Miss Silvia Skandenavian Ceiling Walker. Hamburg: Lith v. Adolph Friedländer, ca. 1891 (no. 276)

Color lithograph poster (33 5/8 x 25 1/4 in.; 854 x 642 mm). Laid down on linen, closing some short fold separations, margins soiled and with several small and two larger chips, one just into lithographed area. Matted, framed, and glazed with Plexiglas.

A fine scenic poster from the second great period of ceiling walking. As shown by the inset image, Miss Silvia was also an aerialist.

**REFERENCES**

Jay's Journal, p. 72

\$ 2,000-3,000



557

558

**SIMPSON, C.[HRISTOPHER] H.[ERBERT]**

Mr. Simpson's Own Address to the Public. [London: np, August 1833]

Broadside (390 x 225 mm). Printed with a profusion of type sizes, vignette of C.H. Simpson at center; old folds, one or two closed marginal tears, staining and small chip along top edge. Matted, framed, and glazed with Plexiglas; not examined out of frame.

"By the early nineteenth century Vauxhall Gardens became London's major center for outdoor entertainment...Among the curious attractions at Vauxhall was Simpson himself. A fixture as master of ceremonies at the Gardens for thirty-six years, he was known for his 'florid humility' in his address and writings. A short fellow with a smallpox-scarred face, he always affected the attitude captured by the artist George Cruikshank, which is pictured on this handsome broadside" (EE 98).

**REFERENCES**

EE, pp. 98-9

\$ 700-1,000



558

559

**(SKITTLES)**

Rules and Instructions for Playing at Skittles. London: Printed for G. Kearsley, [14 July], 1786

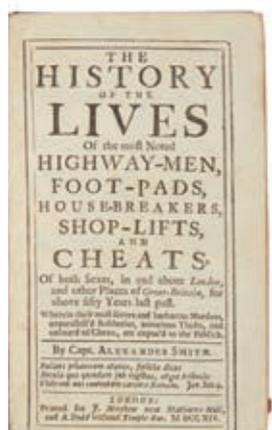
Two printed broadsides (each approx. 470 x 311 mm). Each with engraved view of a skittle ground and players along with a diagram, one copy handcolored (costing 1s) and the other uncolored (costing 6d), text in 3 columns. Colored copy toned, small stain and tear in left margin, short tear touching 2 text lines at bottom repaired, minor dampstaining along fore-edge of uncolored copy.

The site of the skittle ground is feasibly "The Merlin Cave, a tavern standing in the fields near New River Head, close to the present Merlin's Place, [which] possessed extensive gardens and a skittle-ground, [and] which was frequented by Londoners, especially on Sundays" (W. & A. Wroth, *The London Pleasure Gardens of the Eighteenth Century*, pp. 54-55).

\$ 2,500-3,500



559 (PART)



560

**560**

**SMITH, ALEXANDER, CAPTAIN**

The History of the Lives of the Most Noted Highway-men, Foot-Pads, Housebreakers, Shop-Lifts, and Cheats ... London: Printed for J. Morphew and A. Dodd, MDCCXIV [1714]

12mo (156 x 95 mm). Title within double-ruled border; lower border cropped, quires B–N browned, strongest in latter half of text. Contemporary Cambridge style calf; quite worn and scraped, losses to spine ends.

FIRST EDITION. According to ESTC, a second edition was printed the same year with a cancel title-page that provided the year of publication in Arabic numerals rather than roman.

**REFERENCES**

ESTC N8451

**PROVENANCE**

K.S. Kitchin (signature on front pastedown) — C. [H?] Firth (signature on front free endpaper)

**\$ 8,000-12,000**



561

**561**

**(AUTOMATON)**

A Speaking Figure. [London]: H. Reynell, [1784]

Letterpress playbill (311 x 195 mm). Text ruled in decorative border, hand-dated, holograph annotations to center, foot, and verso, hinged to mat; detached, old folds, light offsetting at foot.

"A mechanic ... has composed a Figure, about the size of a New-Born Infant, the most surprising and curious that was ever seen." The playbill features a contemporary "Account of the Speaking Figure shown in London" hand-written by an eyewitness to the event:

"The Question is conveyed to the Figure through a ... tube fixed in its mouth and the answer received by the same tube on the Person putting his ear to it. The voice is undoubtedly a human one but nothing appears more inconceivable than the modes by which it is convey'd through the tube as no ... communication is discernible with the Figure and that no body stands near it or even in the same Room but those who are questioning of it answered perfectly ...

"A similar Figure to this was afterwards shown & ... explained what appeared to be by Correspondency Tubes with Trumpet mouths one in the Figure the other placed as near it as it can be so as to be concealed from the spectator ... When the voice is received unto the Tube it may be conveyed by a considerable Distance & the Tube heard at any Angle."

**\$ 1,500-2,500**



562

**562**

**SPIDERMAN KOTO — (YORO YOUSEN)**

Ukiyo-e woodblock print. [Np, ca. 1870]

Placard printed on two joined sheets (362 x 480 mm). Ukiyo-e woodblock print, printed in colors, text in Japanese; minor primarily marginal soiling. Mounted, framed, and glazed with Plexiglas; not examined out of frame.

**THE MISEMONO SHOWMAN**

Spiderman Koto's performance "featured singing, dancing, and parlor tricks (perhaps a combination of juggling and sleight of hand)... It is clear that Spiderman Koto...was hydrocephalic, a condition that results from an accumulation of fluid in the cranium. It is life-shortening, and it usually diminishes the mental faculties, including memory. Spiderman's accomplishments are all the more remarkable as this playbill, printed in the tenth year of the Meiji period (1877), gives his age as fifty-two" (*Exemplars* 158).

**REFERENCES**

*Exemplars*, pp. 158-159

**\$ 800-1,000**

**563**

**(SPIRITUALISM, BLACK ARTS)**

The Fatal Book Opened! ... Cabalistics, Necromancy, and the Black Art ... *Otley: William Walker, [ca. 1830]*

Broadside (608 x 380 mm). Printed in an assortment of types in three columns, large woodcut showing the subject John Albert acquiring the awful knowledge, surrounded by an array of otherworldly beasts and ghouls; light toning and offsetting, separated along the center horizontal fold with a few losses, additional marginal chips.

A lurid broadside showing the dangers of the "Awful Knowledge" of the black arts. Buyer beware, lest you accidentally summon the "Terrible One"!

**REFERENCES**

*Exemplars*, p. 193; *Magic*, p. 30

**\$ 800-1,200**



563

**564**

**ST. ROMAN (SAMUEL THIERSFELD)**

In the Bolshoi Theatre [translated from Russian]. [Moscow: 1875]

Broadside (615 x 488 mm). Numerous fonts, text in Russian, woodcut of Thiersfeld at center with two woodcut hands pointing toward him; backed with linen, old fold, minor browning, minor marginal soiling.

St. Roman, born Samuel Thiersfeld in Jaroslav (now in Poland) in 1828, started his professional life as a pastry chef, but in 1857, he traded this career for one of magic. A skilled violinist, his act consisted of music, magic, and impersonations. Thiersfeld was a pupil of Hofzinger's, and was performing the Card through Handkerchief effect by 1897.

**\$ 800-1,200**



564

**565**

**[STACY, EDWARD?]**

The Country Gentleman's Vade Mecum: or His Companion for the Town. In Eighteen Letters ... London: Printed for John Harris, 1699

8vo (191 x 114 mm). Two engraved plates, 4 pages of publisher's advertisements at the end; light text browning throughout. Contemporary calf, gilt dentelles, marbled endpapers; rebacked, spine scuffed, some marginal wear to boards.

A rich account of London lowlife, with chapters on the play-house, tennis-courts, bowling-greens, gaming-houses, lotteries, cock-matches, horse-races, bawds and whores, and with character sketches of a Sot, a Beau, a Gamester and a Spunger, among others.

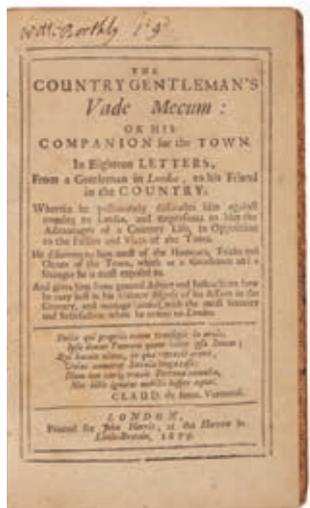
**REFERENCES**

ESTC R2672; Jessel 1470; Wing C6533

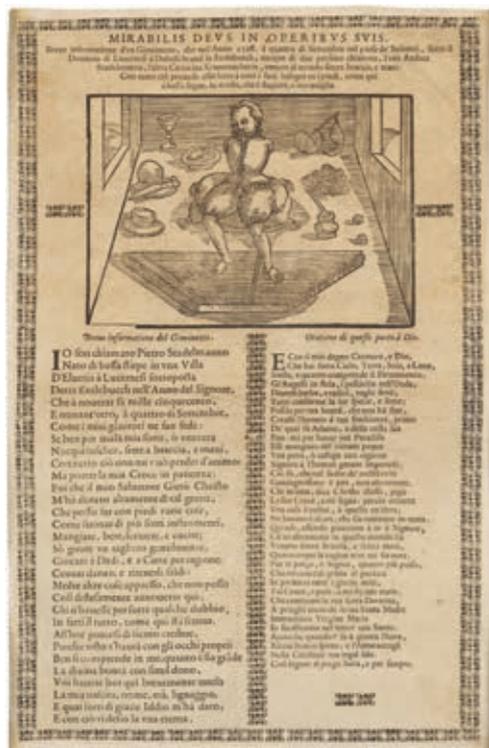
**PROVENANCE**

William Boothly (contemporary inscription on title-page) — James Comerford (armorial bookplate)

**\$ 1,500-2,500**



565



566

**STADELMANN, PIETRO**

Mirabilis Deus In Operibus Suis ... [Italy: ca. 1620]

Broadside (388 x 244 mm). Printed in Italian in two columns within a typographic border, woodcut of Stadelmann manipulating the dulcimer with his toes; not examined out of frame, light browning, laid down on paper, borders trimmed close, a few pinpoint losses. Framed and glazed with Plexiglas.

Pietro Stadelmann was born in Lucerne, Switzerland, in 1598 without hands or arms. As the present broadside attests, he “nonetheless attended to all his needs with his feet, as you see here below, in the most stupefying manner.” Enumerated amongst his talents are the playing of instruments (the dulcimer is evocatively pictured in a woodcut), throwing of knives, and more prosaically, eating, drinking, writing, and sewing.

Stadelmann was born at a time when the early modern conception of the “monstrous” (or anomalous) was shifting towards a slightly more tolerant view, no longer seen as a portent of doom, they were increasingly viewed with a weary detachment. Anomalous persons often defined themselves in further contrast to these views, as seen in the headline here, which frames Stadelmann’s story under the headline: “Admirable God in his own Work.”

WE CAN CITE ONLY ONE OTHER COPY OF THIS BROADSIDE AT AUCTION IN THE LAST 40 YEARS

**REFERENCES**

*Exemplars*, p. 237; *EE*, pp. 20-21

\$ 4,000-6,000

566



567

**(STAG, TRAINED)**

Gauthier’s Stockholm Circus. [Sweden: np, ca. 1838]

Broadside (468 x 404 mm). Woodcut image of a stag majestically leaping over three horses, text in Swedish; old folds, faint and marginal browning, two or three stray spots. Mounted, framed, and glazed with Plexiglas; not examined out of frame.

A striking broadside of a leaping stag—an attraction in Gauthier’s Stockholm Circus.

\$ 800-1,200

567

568

**COLONEL STODARE (JOSEPH STODDART)**

The Art of Magic. London: Theatre of Mystery, Egyptian Hall, 1865

Pamphlet of 8 bifolia, sewn (210 x 135 mm). Pages browned with a few marginal chips. In original green wrappers printed in black, front wrapper with title and engraved portrait of Stoddart ruled in black border; overall worn, soiled with loss to front, rear wrapper missing.

Joseph Stoddart was a notable magician who “had the distinguished honour to appear, by Her Majesty’s command, at Windsor Castle, in his Entertainment of Magic and Ventriloquism, on the occasion of the birthday of H.R.H. the Princess Royal.” The pamphlet contains explanations of numerous tricks, as well as two lengthy prefaces: one on the qualities of a “real conjurer,” in contrast to those of “pseudo conjurers ... who have not one spark of the true art,” and another on “Hindu Magic.” He also offers some strong “Advice to Amateurs”: “Remember that dexterity lies at the base of all good conjuring, and that to acquire dexterity you should ‘practice! practice! practice!’ There is no royal road even to the art of magic.” SCARCE. Our records only show two copies previously offered at auction.

\$ 1,200-1,800

569

**STODDART, JOSEPH, & ALFRED STODDART**

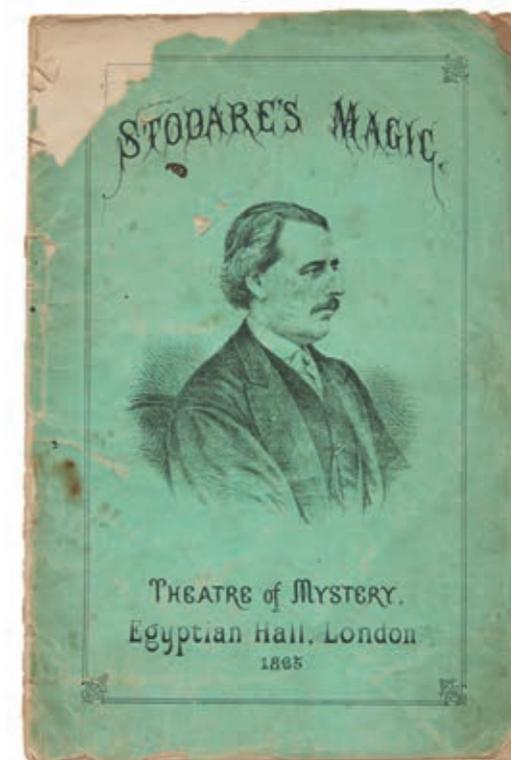
Theatre du Mystère ... Stodare ... Le Sphinx la merveille de la mecque le rajah & le cipaye le parterre enchanté &a., &a., &a. [Paris:] Lith Van-Geleyn, [1866]

Lithograph poster on 2 sheets (75 1/4 x 51 3/4 in.; 1912 x 1316 mm). Printed in red and black, with a large central cut of the face of the Sphinx; some surface soiling, some dampstaining and repair in upper left quadrant, a few creases and closed marginal tears. Matted, framed, and glazed with Plexiglas.

A rare large-scale survival of a mid-nineteenth-century poster featuring one of the most heralded illusions of magic. An optical illusion invented by Thomas Tobin of the Royal Polytechnic Institution, the Sphinx Illusion was made famous by Joseph Stoddart, who presented it in his stage guise as Colonel Stodare: “Holding a small, cube-shaped box, ... Stodare solemnly stepped on stage. He placed the box on an undraped table—the audience could clearly see beneath the table to the stage curtains behind and perceive that nothing was being concealed. The magician removed the front of the box, revealing a realistic human head dressed in an Egyptian headdress. ... The head opened its eyes, looked around, and then recited a long, dramatic poem. ... Stodare closed the box again, stepped forward, and reopened it, revealing that the mysterious Sphinx head had now been transformed into a pile of ashes” (*Magic*, p. 56).

Joseph Stoddart debuted the effect in 1865 in London, where it caused a sensation; he even performed the illusion for Queen Victoria. But Stoddart died in October 1866, and this Paris engagement of the Sphinx, at Salle Herz, Rue de la Victoire, beginning November 24, was presented by his brother Alfred, who also adopted the stage name of Stodare.

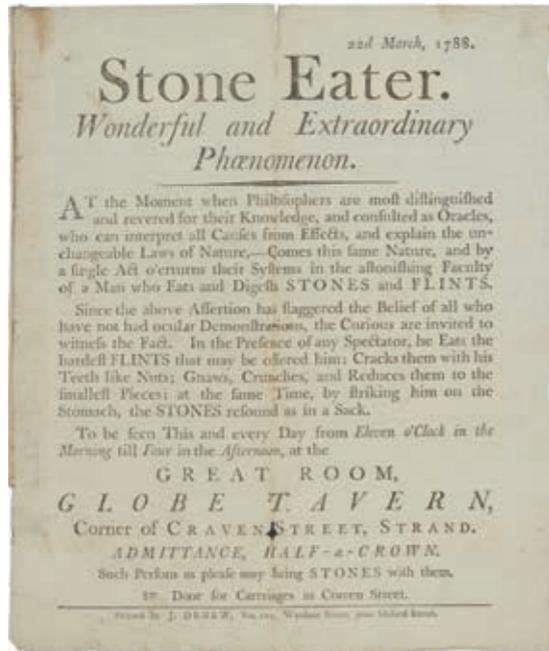
\$ 4,000-6,000



568



569



570 (PART)

570

(STONE EATER)

Stone Eater. Wonderful and Extraordinary Phenomenon [sic] ... at the Great Room, Globe Tavern. [London:] J. Denew, 22 March 1788

Letterpress broadside playbill (224 x 182 mm). Printed in Baskerville type; not examined out of frame, old folds just splitting, old hinge along left margin with some minor soiling. Framed and glazed with Plexiglas. [WITH] hand-colored engraving by WILLIAM DENT, The Surprising Stone Eater. [London: W. Moore, 1788]; laid down and matted.

The Stone Eater's act was entirely comprised of one thing. At every meal, at every performance, he ate stones. As this broadside states: "A Man who Eats and Digests Stones and Flints ... In the Presence of any Spectator he Eats the hardest Flints that may be offered him; Cracks them with his Teeth like Nuts; Gnaws, Crunches, and Reduces them to the smallest Pieces." Accompanied by a caricature of George III as "The Surprising Stone Eater."

ESTC CITES ONLY TWO OTHER INSTITUTIONAL COPIES

**REFERENCES**

EE, pp. 50-51; ESTC T48698

\$ 1,000-1,500



571

571

(STREET PERFORMERS AND HAWKERS)

[?Courtin]. Spectacles en plein vent. Paris: Ligny et Cie, [ca. 1850]

An album of handcolored lithographs each with accompanying text below, comprising a pictorial title-page and 22 plates, evidently cut round (140 x 111 mm) and mounted on wove stock (292 x 229 mm), pictorial title and "Polichenelle" plate signed Paris, Ligny et Cie, rue des Salle au Comte, 10, 2 plates ("Pommade pour les cheveux" and "Essais de force") signed Paris, Chez Tirpenne, Editeur, r. St. Jacques, 26; minor stain on first plate, a few guards splitting. Half blue cloth over marbled boards, red morocco labels on front cover and spine.

This is quite plausibly derived from a panoramic version which Sotheby's London sold in 1981, described as having 22 illustrations and bound in original boards with a pictorial label and title on upper cover signed F. Corbin with Tirpenne given as the publisher.

Plates include a tooth puller and terrified patient that is followed by a toothpaste salesman, a sword swallower, an organ grinder and his trained monkey, a dog that can add and subtract sums, a Punch and Judy show, a hawker of hair pomade, a merchant of orvietan (a cure-all "medical" concoction), etc. Each illustration is captioned with a rather pungent remark.

**PROVENANCE**

Félicie Meunié d'Hostel, 1843–1935 (bookplate on front pastedown)

\$ 2,500-4,000



572

572

(STRONG WOMEN, GERMANY)

Zwei Starke Dames... [Germany: ca. 1821]

Letterpress broadside playbill (352 x 198 mm). Printed in German within a decorative border, large central woodcut depicting a woman with anchors suspended from her hair and mouth; not examined out of frame, some very minor spotting. Matted, framed, and glazed with Plexiglas.

Johann Engelbert, an impresario from Prague exhibiting in Germany in 1821, offered to a "Noble and Notable Public, Two Strong Ladies Never before Presented Here." The young strongwomen displayed different skills, translated from the broadside's German: "The First Lady will lift 900 pounds of weight, consisting of two ship's anchors with her hair from the ground and a third anchor with her mouth... The second Lady will lay across two chairs where it may be seen that she has her head on one chair and her feet on the other so that her entire body remains free while a 1,000 pound weigh will be placed upon her that she will balance with her unbelievable strength."

**REFERENCES**

Exemplars, p. 219; EE, pp. 78-79

\$ 1,500-2,500



573

573

SUEE SEEN (OLIVE "DOT" PATH ROBINSON) & CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON)

Suee Seen and Chung Ling Soo Marvellous Chinese Conjuror. Birmingham: James Upton Lith., ca. 1909

Color lithograph poster (29 5/8 x 19 5/8 in.; 753 x 501 mm). Some marginal soiling, chips, tears, and repairs, some at lower margin just into text. Laid down on linen.

An intriguing design, with the character of Robinson's wife, Suee Seen, being given billing above his own stage persona of Chung Ling Soo. Suee Seen's image is given more prominence on the poster as well. Chung Ling Soo appears only as a portrait on the panel of a blue and white vase with gilt dragon-form handles. The vase itself is puzzling: typically only Chinese export works have reserved panels decorated with a portrait but the vase itself is depicted to evoke a sense of the work made for the Chinese domestic market with its various design elements.

Prior to adopting a fictitious persona to join her husband on the stage, Dot Robinson had worked as an assistant for both Alexander Hermann and Harry Kellar—as had Will Robinson.

\$ 4,000-6,000



574

574

**THE SUFFOLK WONDER (CHRISTOPHER BULLOCK)**

The Pleasant, Facetious, and Merry Dwarf of Bottesdale. *Np, 1755*

Letterpress broadside (372 x 275 mm). Large woodcut portrait captioned and ruled in black border, type printed in two columns; some marginal closed tears, a few internal chips, old horizontal fold, closed tear along fold repaired, corners repaired.

A broadside announcing the existence of a “Surprising Little Man,” Christopher Bullock, a “Watch and Clock-maker” by trade, in the the County of Suffolk. Along with a description of Bullock are other enticing reasons to visit the village, as well as a list of distances between Bottesdale other towns. The portrait, supposedly of Bullock, is in fact a direct copy of a mezzotint image of a different man: Jacob Powell—who was not a dwarf, but known for his enormous size (see lot 511).

\$ 700-1,000



575

575

**SUGG, CHRISTOPHER LEE**

The Ventriloquist in a Coal Hole!!! *London: W. Glendon, 1816*

Broadside (430 x 165 mm). Printed on pink paper, numerous fonts, woodcut royal coat of arms at top; old folds, possible repair to lower right margin, partially tipped onto paper, matted, framed, and glazed with Plexiglas; not examined out of frame.

“THE ORIGINAL VENTRILOQUIST”

“Sugg was a peculiar character, an opportunist and a late bloomer. He learned ventriloquism in his fifties, and in that same decade of his life had a daughter, who before she was six appeared in his show as a precocious actress, ‘The Infant Roscius’ ... Sugg performed into into his seventies, no doubt because of financial imperative, and died on the Isle of Wight in October 1831” (EE 75).

**REFERENCES**

*Exemplars* 302; *EE* 75-76

\$ 800-1,200



576

576

**SYLBARIS, LUDGER (LOUIS-AUGUSTE CYPARIS)**

The Barnum & Bailey Greatest Show on Earth. The Only Living Object that Survived the “Silent City of Death” where 40,000 Human Beings were Suffocated, Burned or Buried by One Belching Blast of Mont Pelee’s Terrible Volcanic Eruption. *Cincinnati & New York: The Strobbridge Litho Co., 1903 (no. 80)*

Color lithograph poster (29 1/4 x 38 3/4 in.; 727 x 985 mm). Large inset of portrait of Ludger Sylbaris, the sole survivor, large medallion inset depicting his rescue from a prison dungeon; laid down on linen, closed separation at central vertical crease with a bit of recoloring, some closed marginal tears.

The 1902 eruption of Mount Pelée on the island of Martinique was one of the deadliest volcanic eruptions in history. A terrible pyroclastic flow engulfed and destroyed the town of Saint-Pierre, known as “the Paris of the Caribbean,” on 8 May 1902. More than 28,000 inhabitants were killed, and only a handful survived, most of whom subsequently succumbed to their burns.

The most famous survivor—often claimed to be the only survivor—lived because he had been imprisoned the previous night for brawling, or worse, in a solitary, partially underground cell. Ludger Sylbaris was rescued four days later and provided the best account of the suddenness, duration, and intensity of

the destruction. His crime forgotten, Sylbaris was pardoned and, by now something of a global celebrity, he was engaged by Barnum and Bailey and promoted as “the man who lived through Doomsday” or “the Most Marvelous Man in the World.”

**REFERENCES**

*Exemplars*, pp.282–83; cf. Peter Morgan, *Fire Mountain: How 30,000 Perished and One Man Survived the World’s Worst Volcanic Disaster* (2003)

\$ 3,000-5,000

577

**(FRENCH LOW LIFE)**

Le Tableau de l’industrie, ou le moyen d’avoir de l’argent sans rien faire. *Np, nd*

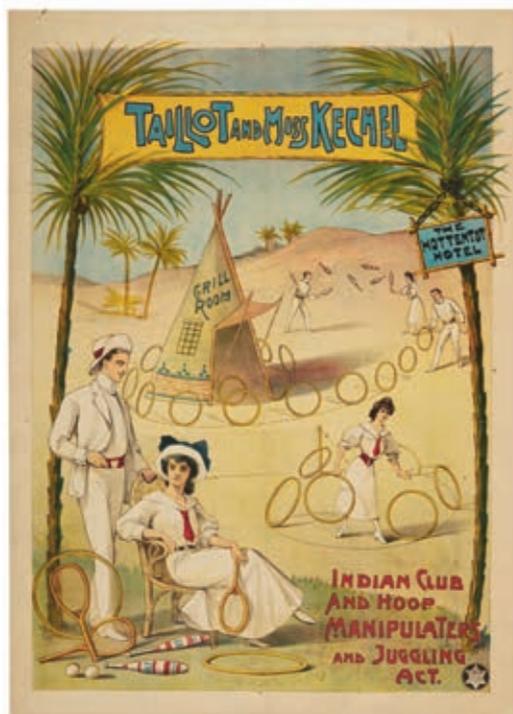
2 joined sheets (521 x 838 mm) comprising 16 engraved vignettes with rhymed captions

The vignettes depict cups and balls, a pickpocket, all manner of beggars, some with feigned disabilities.

\$ 1,500-2,500



577



578

578

**TAILLOT AND MISS KECHEL**

Taillot and Miss Kechel. Indian Club and Hoop Manipulators and Juggling Act. *Anvers: Lith T. Felt Freres, ca. 1900*

Color lithograph poster (33 3/4 x 23 7/8 in.; 858 x 607 mm). Light fold creases, edgewear. Laid down on linen.

Based on the poster, Taillot and Miss Kechel seem to have performed in the desert.

\$ 700-1,000

579

**TALON, PHILIPPE [HENRY GRAHAM]**

Victoria Royal Theatre ... Passion Week!. *Lambeth: J.W. Peel, 1858*

Letterpress playbill (686 x 419 mm). Printed in orange and black, with four woodcut vignettes and woodcut coat of arms; old horizontal fold, small tears along fold and at margins, some small chips, long repaired tear to head.

The French conjurer Philippe Talon was one of the great magicians of his day—touring Scotland and Ireland before landing in London, where he became widely acclaimed. He is “generally acknowledged to be the pre-eminent French conjurer before the advent of Robert-Houdin” (EE). What is significant about this distinct playbill, however, is that it is “advertising not Talon, but another who purposely usurped his name and reputation. The impostor was a fellow called Henry, or Harry, Graham, who made a career of impersonating foreign magicians and capitalizing on their fame. ... The great magician Carl Herrmann ... came energetically to the defense of his friend Philippe [sic] when he realized that an impostor was performing in his stead. Herrmann left Graham with a ‘bleeding proboscis, and discolored optic, to proceed as well as he could to entertain his audience’” (EE).

“The Mulholland Library has an undated Philippe playbill for a show at Guildford with [the same woodcuts as this playbill]. A note, likely in Houdini’s handwriting, reads ‘graham Bogus Philippe [sic]’” (EE).

**REFERENCES**

EE, p. 136

\$ 800-1,200

580

**TERRY, RALPH**

Ralph Terry the Man with the Mysterious Fingers. *Leipzig: Imprimerie Lith. H. Arnold, nd*

Color lithograph poster (35 1/2 x 26 1/4 in.; 901 x 668 mm). Fold creases, some marginal browning, two marginal chips, a couple small spots of overpainting. Laid down on linen.

A gold-medal winning silhouette artist—deservedly so, if the effects on the poster can be believed.

**REFERENCES**

Exemplars, p. 287

\$ 1,500-2,500



579

581

**THEO, R.**

R. Theo. Gentleman Silhouettiste. Créateur des Pantomimes Silhouettes. *Paris: Imp. Crevel, ca. 1890*

Tinted lithograph poster (32 x 23 1/2 in.; 811 x 596 mm). Signed in the stone lower left *P. Dubois* and with his imprint in artist’s imprint in right margin, inset portrait of Theo signed *H. Fouilloux*; light fold and other creases, with tiny loss at central intersecting folds. Laid down on linen.

Theo attests, in French, that “All my figures are executed with hands”—although he does not claim that only his own hands are involved in making the amazing silhouettes depicted on the poster.

In addition to being a performing hand-shadowist, Theo was the author of a major work in the field, *Les silhouettes à la main. Avec 37 figures de pose et 21 patrons d'accessoires* (Paris: Guyot, ca. 1880s).

\$ 800-1,200

582

**[THICKESSE, PHILIP]**

The Speaking Figure and the Automaton Chess-Player [of M. de Kempelen] Exposed and Detected. *London: John Stockdale, 1784*

8vo (203 x 123 mm). Engraved frontispiece, publisher’s 4-page advertisement at the end. Modern quarter green morocco over marbled boards, spine lettered gilt; spine faded to olive green.

Thickesse was an author and eccentric who wrote for *The Gentleman’s Magazine* and published several books, among them the present exposé of Wolfgang von Kempelen’s chess-playing automaton, *The Turk*, presented to Maria Theresa in 1769.

The machine consisted of a life-sized model of a human head and torso, dressed in Turkish robes and a turban, seated behind a large cabinet on top of which a chessboard was placed. The machine appeared to be able to play a strong game of chess against a human opponent, but was in fact merely an elaborate simulation of mechanical automation: a human chess master concealed inside the cabinet puppeteered the Turk from below by means of a series of levers. With a skilled operator, the Turk won most of the games played during its demonstrations around Europe and the Americas for nearly 84 years, playing and defeating many challengers, including statesmen such as Napoleon Bonaparte and Benjamin Franklin.

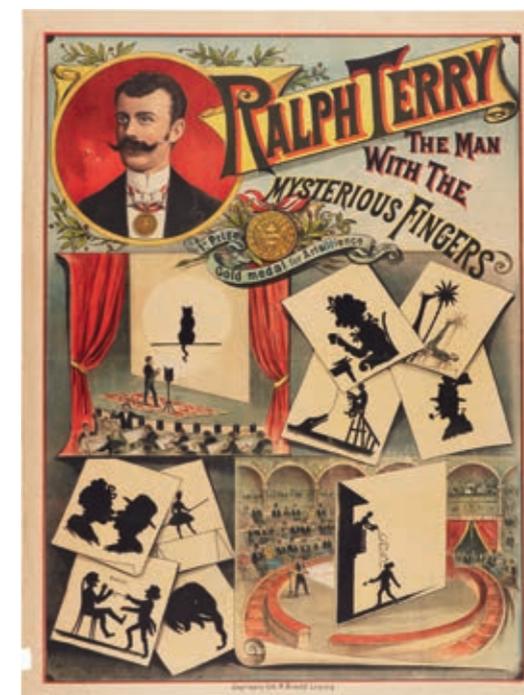
**REFERENCES**

ESTC N23931; Toole Stott 417

**PROVENANCE**

? Fletcher of Saltoun (inscribed “Saltoun” on title-page and dated 178–)

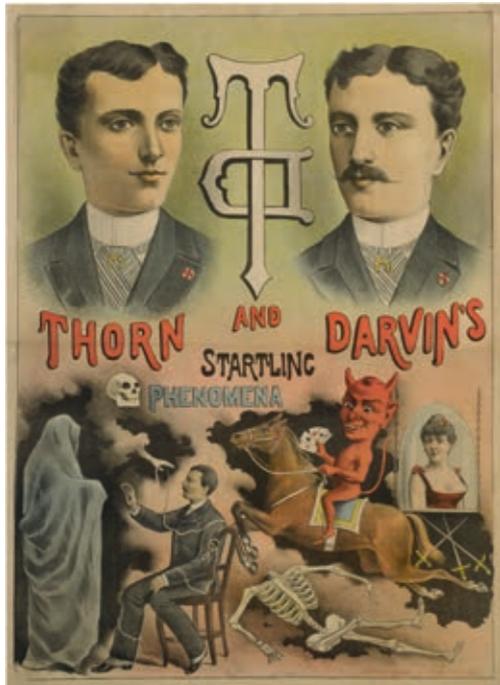
\$ 5,000-7,000



580



582



584

583

(THIEVES, ROGUES, AND VAGABONDS)

A group of 3 French and Italian seventeenth-century works

Various formats (8vo and 16mo) and various bindings, condition generally very good.

**François de Calvi.** Histoire générale des larrons. Paris: Thomas de la Ruelle, 1623. 8vo. FIRST EDITION. Printer's woodcut device on title; lacks blank terminal leaf. Contemporary stiff vellum, yapp edges. — **François de Calvi.** Histoire générale des larrons divisée en trois livres. Rouen: Jacques Cailloué (I); La Veuve de Nicolas Courant (II-III), 1636. 8vo. Separate title-pages and pagination but continuous register. Later full morocco gilt, spine gilt, marbled endpapers, edges gilt; joints lightly rubbed. — **Rafaele Frianoro.** Il vagabondo, overo Sferza di Bianti, e vagabondi. Venice & Bassano: Gio. Antonio Remondin, [?1650]. 16mo. Title-page within ornamental border with woodcut vignette. Early tape repair on B3, tears to inner margin and lower right corner of terminal leaf clipped, costing several words. Stiff paper wrappers, vellum spine; age-darkened and soiled.

\$ 1,500-2,000



585

584

**THORN, ERNEST, CHEVALIER (MOSES ABRAHAM THORN), & AND DARVIN (HEINRICH DARVIN THORN)**

Thorn and Darwin's Startling Phenomena. Milan: Stab & Tip Lito. Economico, [1880s]

Color lithograph poster (42 1/2 x 30 1/2 in.; 1088 x 776 mm). Signed in the stone bottom center, Hechoe; a few closed marginal tears, some minor marginal discoloration. Matted, framed, and glazed with Plexiglas.

An early and very rare poster for the Thorn brothers, performing as Thorn and Darwin, and also featuring Ernest's wife, Julia. In addition to being magicians, the brothers billed themselves as "the original expositors of spiritualism."

This poster presumably predates the granting to Ernest of the title Chevalier by King Norodon I of Cambodia, since the honorific was almost always employed in promotional materials for the act.

\$ 2,000-3,000

585

**THURSTON, HOWARD**

Do the Spirits Come Back? Thurston the Great Magician. The Wonder Show of the Universe. Cleveland: The Otis Lithograph Co., ca. 1914 (no. O-656)

Color lithograph poster (27 x 41 in.; 688 x 1042 mm). Fold and other creases, a little bit of recoloring at central intersecting fold. Laid down on linen.

This Otis Lithograph poster for "Do the Spirits Come Back?" is usually dated about a decade after the two Strobbridge posters for the illusion, but the Library of Congress assigns the Otis version—which similarly features sprites, disembodied hands, a ghostly trumpeter, and Thurston holding a skull, from which emanates a green fog and sprites—a slightly earlier date (<https://www.loc.gov/item/2014636959/>).

\$ 4,000-6,000

586

**THURSTON, HOWARD**

Thurston the Great Magician. The Wonder Show of the Universe. Cincinnati & New York: The Strobbridge Litho. Co., 1914 (no. N.Y. No.14232)

Color lithograph poster (39 x 29 in.; 988 x 738 mm). Fold and other creases, some with minor separation and repair. Laid down on linen.

Another, more common version of this image with imps whispering the secrets of magic to Thurston was issued by the Otis Company about 1926, but this earlier version featuring a young Thurston is quite rare.

**REFERENCES**

Exemplars, p. 44; Illusions 195

\$ 7,000-10,000

587

**THURSTON, HOWARD**

Thurston the Great Magician. The Wonder Show of the Universe. Do the Spirits Come Back? Cincinnati & New York: Strobbridge Litho. Co., 1915

Color lithograph poster (26 x 18 1/2 in.; 662 x 419 mm). Some creases, light surface abrasions, and soiling, one tiny surface loss at lower right margin. Matted, framed, and glazed with Plexiglas.

Unlike many of his contemporaries, Thurston did not actually use a skull during his spirit seances, but the prop was an effective addition to this poster. Magic, p. 267, reproduces the more common companion Strobbridge poster for Thurston's spirit illusion, which uses the same text and most of the same motifs as the present version, but has Thurston, rather than his devilish cohort, holding the skull.

**REFERENCES**

Exemplars, p. 45; Illusions 84; TTW 22

\$ 8,000-12,000

588

**THURSTON, HOWARD**

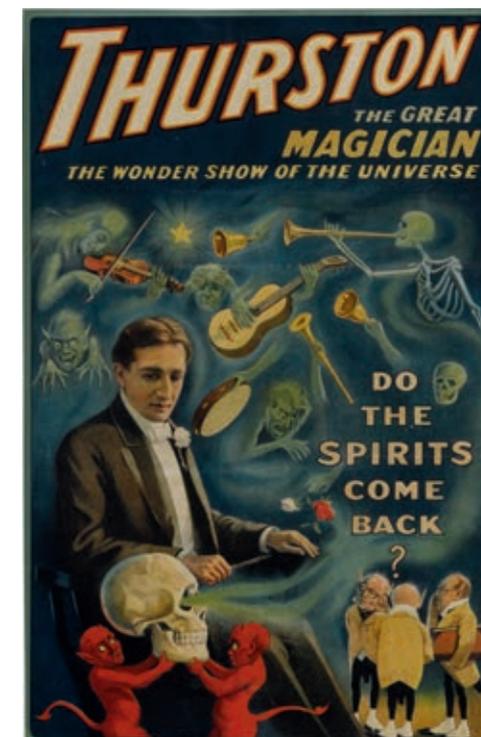
Thurston Kellar's Successor. Mr. Kellar Says: "Thurston will be the Greatest Magician the World has ever known." Cincinnati & New York: The Strobbridge Litho Co, 1908 (no. N.Y. No. 12862)

Color lithograph window card (350 x 179 mm). Corners repaired with some recoloring, some surface abrasion, rebacked with linen.

\$ 600-800



586



587



589

589

**(TIGHTROPE WALKER)**

Fama Volta [translation: "The Rumor Has Wings"]. Np: July 1732

Engraving (440 x 290 mm). Woodcut image of a tightrope walker, text at bottom; old folds, some staining, a few closed tears, a few small holes. Mounted, framed and glazed with Plexiglas; not examined out of frame.

AN ALLEGORY OF FAME

*Fama Volat* is the Latin phrase for "rumor flies." In Book IV of Virgil's *Aeneid*, Fama (or the personification of a popular rumor), is described as a swift, birdlike monster, whose eyes, lips, tongues, and ears are as numerous as her feathers. The bird travels on the ground, but with her head in the clouds. A popular figure within Greco-Roman mythology, in Ovid's *Metamorphoses*, Fama dwells in a mountaintop palace of brass, which reverberates like a bell. It is easy to see how such a personification could lend itself to the image of the tightrope walker.

In a note, Jay speculates that the present woodcut is of a famous Dutch woman featured in Marcellus Laroon's vibrant series of engravings titled *The Cryes of the City of London drawne after the Life*.

\$ 2,000-3,000



590

590

**[GENERAL TOM THUMB (CHARLES SHERWOOD STRATTON)]**

An Account of the Life, Personal Appearance, Character and Manners of Charles S. Stratton. *New York: J.W. Harrison, 1843*

Pamphlet of 4 bifolia, sewn (140 x 105 mm). Title, handcolored frontispiece of Tom Thumb at the American Museum; some browning, dampstaining and finger-soiling, a few small marginal tears. Original brown wrappers, printed in black, pictorial advertisement for P.T. Barnum's American Museum to recto of rear wrapper; wrappers detached but present, upper wrapper with internal open tear and a few stains, worn overall with chips and some loss.

FIRST EDITION of the first known publication about Stratton, which would go on to have numerous reissues. RARE. We can only locate two records of this being sold at auction in the last 40 years.

"In strength, activity and vivacity, the General is remarkable ... Never was a human being, of any size, ever blessed with a kinder heart, or a more excellent disposition. He never forgets an acquaintance, and cherishes his friends with the greatest affection. There is something extremely winning in his manners, and this, with his strange beauty, has made many persons, and especially ladies, so strongly attached to him as to become his almost daily visitors."

\$ 1,000-1,500



591

591

**GENERAL TOM THUMB (CHARLES SHERWOOD STRATTON)**

Egyptian Hall ... Farewell Levees of Gen Tom Thumb. *London: T. Brettell, [1846]*

Letterpress playbill (157 x 106 mm). Engraved portrait of Tom Thumb at center, with vertical and horizontal text; one pinhole, some smudging and minor creasing.

This playbill announces General Tom Thumb's third and final performance at Egyptian Hall before leaving for the United States. The broadside employs a striking gimmick—its small size was used to emphasize Tom Thumb's stature, as it states "Reader! The General is exactly four times the length of the Bill you are reading."

"At the same time that this playbill enticed the multitudes to see Tom Thumb, Benjamin Robert Haydon, one of the most famous artists in England, exhibited his paintings in another room of Egyptian Hall ... however, with public interest in history painting waning, ... [he] did not attract the crowds, funds, or attention he hoped to garner. As Haydon witnessed the ever increasing crowds attending the General, he grew more and more depressed with his financial crisis deepening. He pled his case succinctly in an advertisement in the *London Times*: '... General Tom Thumb last week received 12,000 people, who paid him 600 pounds ... B.R. Haydon ... who has devoted 42 years to elevate their taste, was honored by the visits of 133 1/2,' which netted him a little more than five pounds. This comparison, although it did stir some controversy, did not produce the desired result. In May, still losing money, Haydon closed his show, and a few weeks later shot himself in the head. This too failed to produce the desired result, and so he then finished the job by slitting his throat with a razor. That Barnum and Tom Thumb were held responsible was reflected in an article in the *Times* of June 26: 'The display of a disgusting dwarf attracted hordes of gaping idiots, who poured in to the pockets of a Yankee showman a stream of wealth one tithe of which would have redeemed an honourable English artist from wretchedness and death.' The following week Tom Thumb ended his engagement at Egyptian Hall" (EE).

**REFERENCES**

EE, 118

\$ 700-1,000

592

**GENERAL TOM THUMB (CHARLES SHERWOOD STRATTON), LAVINIA WARREN**

Somebody's Luggage: Miniature souvenir wedding album of Tom Thumb and Lavinia Warren. *New York: Matthew Brady, [ca. 1863]*

Brass locket (27 x 20 x 10 mm) with 12 albumen print portraits in six accordion-hinged, concertina-style folding brass frames (23 x 20 mm). Locket is shaped as a suitcase, with "Somebody's Luggage" engraved on the lid. A few prints a little faded; wear and patina consistent with age.

A DELUXE SOUVENIR SOLD ON THE OCCASION OF TOM THUMB AND LAVINIA WARREN'S WEDDING IN 1863. Born in 1838, Charles Sherwood Stratton, known by his stage name General Tom Thumb, became one of P.T. Barnum's most famous performers. Barnum contacted Stratton before he was five years old, and shortly after he toured both the United States and Europe. While his stature was initially his draw—he was 25 inches tall—Stratton became famous for his wit, charm, and his talents as an actor, singer, dancer, and comedian. He was so beloved that the announcement of his wedding to Warren was front-page news for days, eclipsing news of the Civil War, and cartes-de-visites of the wedding by Matthew Brady sold by the thousands. Warren was also an acclaimed performer at Barnum's American Museum, and appeared in the silent film *The Lilliputians Courtship*. After the wedding their fame grew even greater, and the couple were invited by President Abraham Lincoln to the White House.

The engraving, "Somebody's Luggage," shares the title of a story by Charles Dickens, published the previous year.

**REFERENCES**

*Magic*, p. 118; "Somebody's Luggage (Miniature Wedding Album of Tom Thumb and Lavinia Warren)," The Cleveland Museum of Art

\$ 600-800



592



593

593

**TOM THUMB (CHARLES SHERWOOD STRATTON), LAVINIA WARREN**

The Fairy Wedding Group. *London: The London Stereoscopic and Photographic Company [and] New York: E. & H.T. Anthony, [ca. 1863].*

Eight cartes-de-visites (85 x 55 mm), seven printed by The London Stereoscopic and Photographic Company, one by E. & H.T. Anthony, the latter with facsimile signatures on verso, captioned "The Fairy Wedding Group" on the mat, and blindstamped twice in lower corners; signed mat a little browned though signatures are bright, spotting to images. Matted and framed.

SOUVENIR CARTES-DE-VISITES SOLD ON THE OCCASION OF GENERAL TOM THUMB AND LAVINIA WARREN'S WEDDING IN 1863. The print by E & H.T. Anthony features facsimile signatures of Stratton, Lavinia Warren, Minnie Warren (Lavinia's younger sister and bridesmaid), and G.W.M. Nutt (Stratton's best man). The prints depict the group, along with other guests, on Stratton and Warren's wedding day.

Matthew Brady produced the original cartes-de-visites, which sold by the thousands. They were so popular that he licensed the rights to other printers, who then reproduced them from the negatives.

**REFERENCES**

*Magic*, 118; "Somebody's Luggage (Miniature Wedding Album of Tom Thumb and Lavinia Warren)," The Cleveland Museum of Art

\$ 2,000-3,000



594

594

**TOM THUMB (CHARLES SHERWOOD STRATTON)**

A group of seven items advertising General Tom Thumb  
 Surrey Theatre ... Passion Week. [*London*]: *Cranefield, [1857]*. Printed playbill (377 x 124 mm). Printed in numerous typefaces, hand-dated in pen; chips to corners, two chips to margins, some smudging. Mounted on a sheet of paper. [With]: Newspaper clippings giving an account of Tom Thumb, Sinclair the Vent, and the Solvorama of the War with Russia at the Surrey Theatre, mounted on a sheet of paper. "Solvorama of the War with Russia" handwritten in black ink at head, some browning and stains. — Charles S Stratton known as General Tom Thumb. *London: McGahey, [ca. 1845]*. Lithograph print (296 x 226 mm). Large portrait of Tom Thumb at center, surrounded by border of vignettes depicting his character scenes, description at foot; some browning and smudging. — Barnum's Gallery of Wonders, No. 1. *New York: N. Currier, 1849*. Hand-colored lithograph (350 x 248 mm) after a daguerreotype by Plumbe. Large color portrait of Tom Thumb at center, surrounded by border of black and white vignettes depicting his character scenes and equipage; some finger-soiling to margins. Matted. — Young's Hall ... Return From Europe. *New York: Wynkoop & Hallenbeck, [after 1864]*. Printed handbill (325 x 97 mm). Woodcut portrait of Tom Thumb, Lavinia Warren, Commodore Nutt, and Minnie Warren, woodcut crow; chipped at left margin and foot, browned at head, a few spots. Mounted on glassine. — New Hall, Bumstead Place ... The General's Beautiful Equipage. *Np, nd*. Printed handbill (306 x 113 mm). Woodcut vignette depicting a miniature chariot at foot; old folds, short open tear to let margin, some spots, blue smudges to right margin. —

Gen. Tom Thumb ... at the Prince of Wales' Bazaar. *London: W. Brickhill, nd*. Printed playbill (380 x 167 mm). Printed on yellow paper, large woodcut vignette depicting Tom Thumb and audience, small woodcut coat of arms to head; old folds, worn at margins with large chip to head not affecting print, small internal holes especially along folds. — The Man in Miniature ... Egyptian Hall, Piccadilly. [*London*]: *np, nd*. Letterpress handbill (248 x 125 mm). Large woodcut vignette depicting Tom Thumb at center, type printed vertically and horizontally; three old folds, three stray spots.

Handsome playbills and lithographs depicting Stratton. Included among the playbills is one announcing Stratton and Lavinia Warren's return from three years abroad in Europe, where they toured after their marriage.

*Sold as group lot, not subject to return.*

\$ 1,500-2,500

595

**GENERAL TOM THUMB (CHARLES SHERWOOD STRATTON)**

A group of playbills and portraits

Mr. Jones's Benefit. Theatre Royal, Covent-Garden ... Tom Thumb the Great. [*London*]: *F. [...], 1816*. Letterpress playbill (442 x 186 mm). Printed in a profusion of type sizes; browning and wear to head and foot, small chips to left margin, at foot affecting text, old folds. — Charles Stratton known as General Tom Thumb. *Np: Baugniet, 1844*. Lithograph (380 x 278 mm). Portrait of Tom Thumb at center, matted; uniform border from sunning along mat window, some smudging. — At Gothic Hall ... Tom Thumb and his Charming Little Wife ... Lavinia Warren. *Danvers: np, [after 1863]*. Printed handbill (365 x 131 mm). Engraved portrait of Warren and Stratton to head, three engraved vignettes of comic performances to center, engraving of a monkey at foot; closed tear to right margin, pinhole at center, tiny chips to left margin, creases. — Performances Three Times Daily! at the Regent Gallery. [*London*]: *Crozier & Mullin, nd*. Letterpress handbill (255 x

97 mm). Woodcut vignette depicting Tom Thumb at head; creases, chip to right margin, a few spots. — The Celebrated American Dwarf ... Egyptian Hall. *Np, nd*. Letterpress handbill (185 x 125 mm). Woodcut vignette of Tom Thumb at center, text printed vertically and horizontally; creases, three spots. — The Original General Tom Thumb. *Np, nd*. Handcolored lithograph (305 x 220 mm). Color portrait of Tom Thumb at center, surrounded by border of black and white vignettes depicting his character scenes and equipage, home-made paper doily hinged to print covering central portrait, doily with decorative wreaths and "Love's Tribute" lettered in gilt; small creases to head. — Warren, Lavinia, Count Primo Magri. Cabinet card (200 x 150 mm) with photographic portrait of Warren and Count Magri; large chip to bottom right corner, two dampstains to margins, ownership inscription on verso.

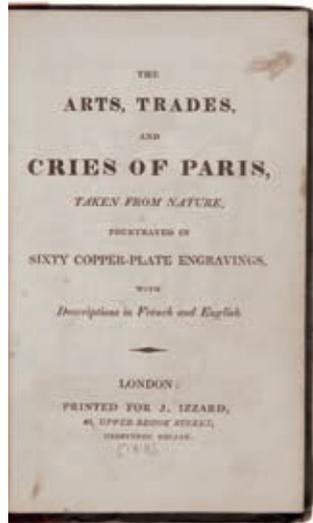
Along with the attractive broadsides and lithographs depicting Stratton are two notable inclusions: the first, a playbill from 1816 announcing a performance of the Arthurian fairy tale "Tom Thumb the Great," the source of Stratton's stage name; the second, a cabinet card featuring a photograph of Lavinia Warren with her second husband, Count Magri, whom she married after Stratton's death. Also striking is the caringly made doily hinged to the handcolored lithograph of Stratton—revealing the love and admiration fans had for him.

*Sold as group, not subject to return.*

\$ 1,500-2,500



595



596

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**(TRADES)**

The Arts, Trades, and Cries of Paris, Taken from Nature. London: J. Izzard, [1818]

12mo (130 x 80 mm). 60 handcolored plates (including frontispiece), frontis of a Bill-sticker incorporating title, captions in French and English; a few stray spots, primarily marginal, faint offsetting, one or two closed marginal tears. Contemporary half red strait-grained morocco and grey paper-covered boards; extremities rubbed with loss, more significant loss to spine, lower board detached, upper board nearly detached.

A RARE AND WHIMSICAL WORK

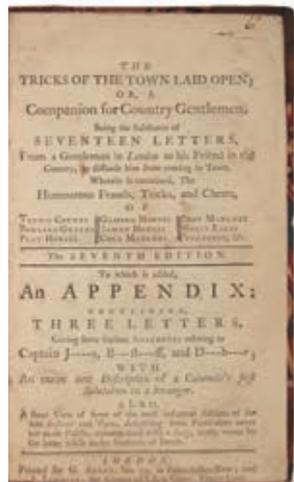
The present work illustrates various trades, including a fortune teller (plate 19), a conjurer (plate 25), and a seller of lottery tickets (plate 41). Plate 52 incorporates the imprint of the French publisher, J.M. Petit.

OCLC locates only two other institutional holdings: Princeton and Indiana University.

**REFERENCES**

Beall F45; OCLC 1102575631

\$ 2,000-3,000



597

597

**(TRICKS OF THE TOWN)**

The Tricks of the Town Laid Open; Or, A Companion for Country Gentlemen ... To which is added, an appendix: containing, three letters. Giving some curious anecdotes relating to Captain J---s, B---st---ff, and D---b---r; with an entire new description of a catamite's first salutation to a stranger. London: Printed for G. Allen; and A. Lindsay, 1772

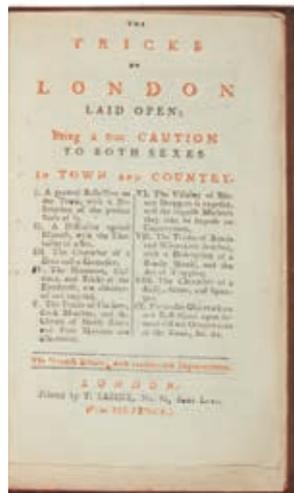
8vo (165 x 102 mm). Woodcut initials, head- and tailpieces; title-page soiled and imprint cropped. Nineteenth-century half calf over marbled boards, green endpapers, spine gilt; upper board detached, spine nicked.

The seventh edition.

**REFERENCES**

ESTC T228004

\$ 1,400-2,000



598

598

**(TRICKS OF THE TOWN)**

The Tricks of London Laid Open: Being a True Caution to Both Sexes in Town and Country. London: T. Sabine, [?1785]

12mo (184 x 109 mm). Engraved frontispiece, title printed in red and black. Light toning in quires C, E, and G, lacks terminal blank G6. Speckled calf in period style, the spine in 6 compartments, red morocco lettering-piece; upper board a trifle scuffed, spine rubbed.

The seventh edition, "with considerable improvements." The text is derived from the *Country Gentleman's Vade Mecum*.

**REFERENCES**

ESTC T125463

\$ 2,000-3,000



599

599

**(TRICKS OF THE TOWN)**

The Tricks of London Laid Open, Being a True Caution to Both Sexes in Town and Country ... London: T. Sabine & Son, [?1799]

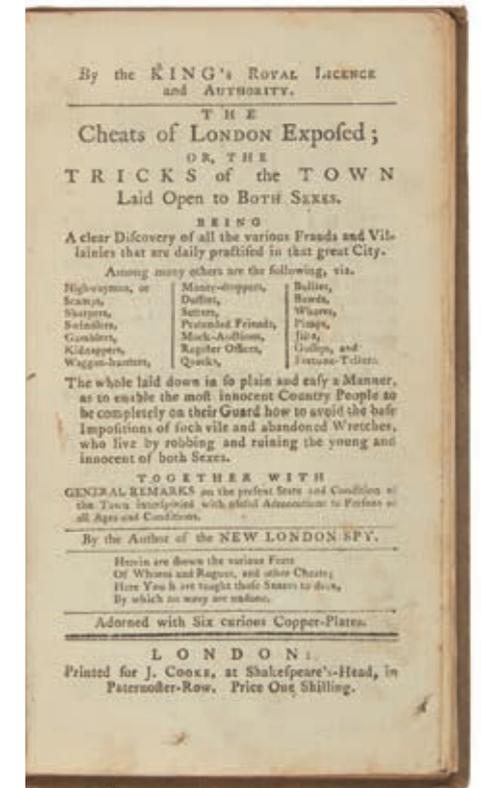
12mo (191 x 114 mm, uncut). Engraved frontispiece; frontispiece dust-soiled, stain in upper inner corner of title, bottom margins lightly stained throughout, F3 fore-edge frayed. New blue Holland paper wrappers, housed in a sturdy card folding-case.

The eleventh edition. According to ESTC, the earliest recorded "Sabine and son" imprint is 1802. However, son Thomas was in partnership with his father in 1799. Since the paper is watermarked 1797, ESTC surmises that this edition was printed between 1797 and mid-1799.

**REFERENCES**

ESTC T226199

\$ 1,000-1,500



600

600

**(TRICKS OF THE TOWN)**

[Richard King]. The cheats of London exposed, or the tricks of the town laid open to both sexes ... By the author of the new London spy. Adorned with six curious copper-plates. London: Printed for J. Cooke, [ca. 1774]

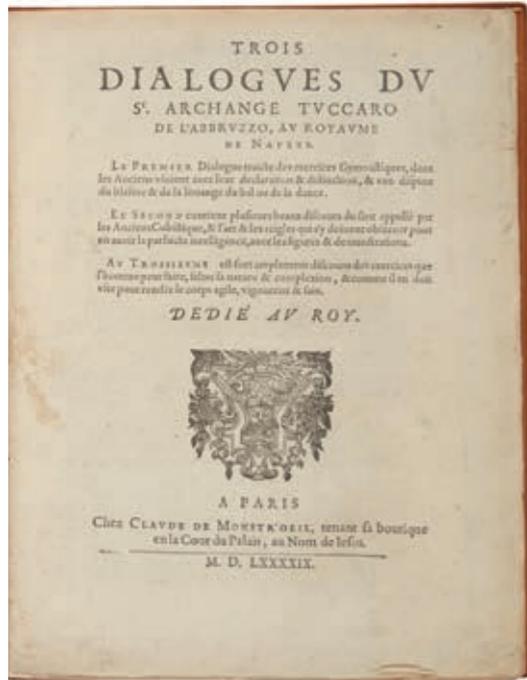
12mo (168 x 95 mm). 6 engraved plates (including frontispiece), publisher's 6-page advertisement at the end. Cloth-backed tan boards.

Scarce guide for "innocent country people," warning them of the base practices of highwaymen, sharpers, swindlers, money-droppers, duffers, setters, mock-auctions, quacks, bawds, jilts, etc. in eighteenth-century London. Uncommon: ESTC lists one copy only of this edition at the University of Toronto. The circa date is based on the publication date of Thomas Smetham's *Practical Grammar*, advertised on the final leaf as "an entire new work."

**REFERENCES**

ESTC N62498 (?1780); Toole Stott 1249 (c. 1770)

\$ 1,400-2,000



601

601

**TUCCARO, ARCANGELO**

Trois Dialogues ... Le Premier Dialogue traite des exercices Gymnastiques ... Le Second contient plusieurs beaux discours du saut appelee par les Anciens Cubistique ... Au Troisieme est fort amplement discours des exercices que l'homme peut faire ... Paris: Monstr'oeil, 1599

4to (222 x 165 mm). 86 woodcuts in text (some full-page, several repeats) of acrobatic handstands, somersaults, vaulting, etc., one folding plate depicting a man jumping through a span of ten hoops, woodcut device on title-page, woodcut initials and headpieces; title-page lightly washed and neatly repaired along inside margin, minor worming in quires Vv-Zz, touching a few headlines, lacks final blank Eee4, several errors in foliation. Modern citron morocco by Sangorski & Sutcliffe.

ONE OF THE EARLIEST BOOKS ON ACROBATICS, preceded only by Girolamo Mercuriale's *De arte gymnastica libri sex* (Venice, 1573). The present work examines the type of exercises practiced in antiquity and relates them to dance in the first dialogue. The second is a full description of acrobatic movements and is illustrated with woodcuts, probably of the author, demonstrating handstands, somersaults, and vaults. The third dialogue is on the dynamic potential of the human body and the medical benefits of exercise.



601

Tuccaro was an acrobat from the kingdom of Naples. According to his dedicatory letter addressed to Henry IV he first entered into the service of Emperor Maximilian II, who ordered him to accompany his daughter Isabel to Paris where she was to wed Charles IX of France. Tuccaro became Charles's gymanastic instructor ("saltarin au roi") and notes that the king was "desirous of practicing perilous leaping."

This copy has a title with variant wording and a different woodcut ornament. Most copies bear the title: *Trois dialogues de l'exercise de sauter, et voltiger en l'air avec les figures qui servent à la parfaicte demonstration et intelligence dudict art* but both maintain the same imprint. From the distinguished collection of Donald and Mary Hyde.

**REFERENCES**

Adams T1017; Brunet V: 972-973; Fairfax Murray French 553 (woodcut count of 87); Rahir 3037

**PROVENANCE**

Donald & Mary Hyde (bookplate on front pastedown)

**\$ 12,000-18,000**

602

**MISS UNDINA**

Miss Undina in ihrem neuen sensationellen Entfesselungs-Act aus der Fussfolter (unter Wasser!). Berlin: Stern-Druckerei B. Hoenig, [1912] (no. R. 6.3112)

Color lithograph poster (37 x 28 1/4 in.; 940 x 717 mm). Signed in the stone lower left *W. Rabe*; lightly browned, restored with some recoloring and repaired tears and creases. Laid down on linen.

A very rare poster, which Houdini sued to suppress. "Houdini's tour of Germany inspired a number of brazen imitations. Two German impresarios [Ernst Babst and Ernst Schwandtke] hired a daring young woman to present an effective copy of the Water Torture Cell. Her real name isn't recorded, but her stage name, Undina, was a brilliant choice. Undine was the name of a mythical water nymph, and Undina sounded, to the casual listener, like Houdini" (*Magic*).

Houdini sued for patent infringement, and Landgericht Berlin (that is, the Berlin regional court) issued an injunction forbidding the defendants "To use or publicly exhibit the Lithograph of Miss Undina, which represents an escape from a foot pillory under water" (see Houdini's quad-lingual publication of the injunction in the German trade publication *Das Programm*, no. 557; for a reproduction of Houdini's notice, see <https://www.wildabouthoudini.com/2012/11/the-undina-affair.html>).

While Houdini resented Undina's plagiarism, he appreciated the commercial potential of her act, and he hired a German escape artist named Wanda Timm to perform the Water Torture Cell as "Miss Trixy," using a duplicate apparatus that he provided.

**REFERENCES**

*Exemplars*, p. 214; *Magic*, p. 456; cf. Kenneth Silverman, *Houdini!!!* (1996), pp. 167-68

**\$ 15,000-20,000**



602



603

603

**VANEK, JOSEPH**

Playbill in Persian and Urdu. *Delhi: [1876]*

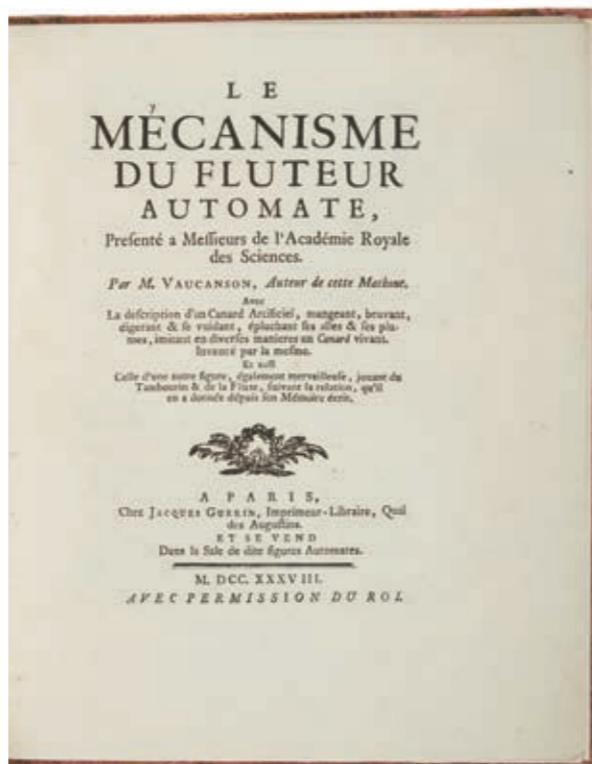
Printed broadside playbill (460 x 180 mm). Printed in Persian and Urdu, engraved depiction of magicians' tools at center, double ruled in black border; a little loss at tail, not affecting text. Matted, framed, and glazed with Plexiglas; not examined out of frame.

This playbill announces a performance in Delhi by Joseph Vanek, "a professor of physics in Budapest who became Hungary's most traveled and heralded magician" (*Magic*). He was particularly famous for an illusion in which he would decapitate his son with a scimitar, and then present the severed head to the audience on a tray.

**PROVENANCE**

*Magic*, p. 41

**\$ 1,500-2,500**



604

604

**VAUCANSON, JACQUES DE**

*Le mécanisme du fluteur automate ... Paris: Jacques Guerin, 1738*

4to (241 x 191 mm). Engraved frontispiece of Vaucanson's automaton by Vivares after H. Gravelot, woodcut head-piece, initial, and tail-pieces; A FINE, PRISTINE COPY. Dutch gilt paper over semi-flexible boards with a floral pattern comprising rose-colored marguerites, tulips, lilies, etc., rose morocco spine; minor rubbing.

FIRST EDITION. SCARCE: no copies have appeared at auction and Worldcat locates four copies only in European libraries.

In 1737, Vaucanson built *The Flute Player*, a life-size figure of a shepherd that played the tabor and the pipe and had a repertoire of twelve songs. The following year, in early 1738, he presented his creation to the Académie des Sciences and received the approbation of that august body. At the time, mechanical creatures were something of a fad in Europe. While most could be classified as toys, Vaucanson's creations were recognized

as being revolutionary in their mechanical lifelike sophistication.

Later that year, he created another automaton, *The Digesting Duck*, which is considered his masterpiece. The duck had over 400 moving parts in each wing alone, and could flap its wings, drink water, seemingly digest grain, and seemingly defecate. Although Vaucanson's duck supposedly demonstrated digestion accurately, his duck actually contained a hidden compartment of "digested food," so that what the duck defecated was not the same as what it ate; the duck would eat a mixture of water and seed and excrete a mixture of bread crumbs and green dye that appeared to the onlooker indistinguishable from real excrement. Although such frauds were sometimes controversial, they were common enough because such scientific demonstrations needed to entertain the wealthy and powerful in order to attract their patronage.

**REFERENCES**

*Exemplars*, p. 172

**\$ 5,000-7,000**

605

**(VENTRILOQUISM)**

A group of six broadsides

Sieur Blight, [Joseph] Askins (Thomas Haskey). *The Celebrated Ventriloquist ... The King's Conjurer. [London]: Hughes, [1806?].* Hand-dated "1806" or "1808" in upper left corner, location of performance handwritten; chips to left margin. — Theatre, Leeds. Messrs Mathews and Incledon ... *Ventriloquy. Leeds: Edward Baines, 1812.* Letterpress playbill (317 x 190 mm). Printed in two columns at center; creases, some soiling, chips to right margin. Mounted on linen. — Mr. Nichols. *Ventriloquism ... Masonic Hall. [Philadelphia]: np, [ca. 1832?].* Old folds, chips to left margin, head, and foot. [With]: Contemporary printed note (205 x 90 mm) describing ventriloquism; foxed, partially trimmed at right margin. — New Strand Theatre ... *The Great Magician Mr. Sutton ... Mons. Adrean ... Dance of the Dinner Plates. Np, 1838.* Letterpress playbill (355 x 430 mm). Two-column broadside, large woodcut vignettes to foot depicting magicians' performances, vertical and horizontal type; old fold, chipped at corners, a few pinholes, some browning and fingersoiling. Mounted on a sheet of paper. — Chestnut Street Theatre ... *Mons. Alexandre. [Philadelphia]: np, 1840.* Letterpress playbill (510 x 170 mm). Printed in several type sizes; old fold, small chips to left margin. — Professor MacMillan. Theatre, Ayr. ... *The Human Voice Divine. Manchester: Jacques, [ca. 1844].* Letterpress playbill (375 x 225 mm). With decorative engraved text; old folds, a little offsetting, fingersoiling. Tipped on to a sheet of paper with testimonials tipped on to verso.

"Ventriloquists have often been compared to magicians, as their art is essentially deceptive: making sounds that seem to emanate from directions and places chosen by the practitioner" (*Exemplars*). The group of playbills here attest to the power of this deception, advertising the acts as "The Human Voice Divine" in one, and explaining in another that the performer could "throw his voice into the body of any gentleman present, and seemingly hold a familiar conversation with him." The psychic and divine overtones to these performances only increased their allure and show their kinship with conjuring.

*Sold as group lot, not subject to return.*

**REFERENCES**

*Exemplars*, p. 297

**\$ 1,200-1,800**

606

**(VENTRILOQUISM)**

A group of five playbills

Eagle Inn ... Mr. Lee Sugg. *Hinckley: Ward, 1813.* Letterpress playbill (310 x 160 mm). Printed in several typefaces and sizes, two lines drawn on verso with holograph annotation reading "the Reader is desired to double this paper up where the lines are drawn upon the back"; old folds along lines, a little browning to head and foot, a few spots. — Mr. Charles ... Mr. Michael Frederick's Large Room. *Harrisburg: np, 1820.* Letterpress playbill (280 x 225 mm). Mat burn, old folds, light offsetting, browning to margins. — Theatre-Royal, Plymouth ... Signor Meyer of Wurtemberg. *Plymouth: Nettleton, 1841.* Letterpress playbill (420 x 211 mm). Old folds, some offsetting to foot. — Lyceum Hall ... Sig. Blitz. *[Dorchester]: np, 1845.* Letterpress playbill (497 x 185 mm). Three woodcut vignettes to head, printed in a profusion of type sizes, leaves with date of performance and extended playbill laid down on initial broadside; short marginal tears, a few spots, initial playbill browned. — Harrington, [Jonathan]. Washington Hall, Chatham ... The Veteran Professor Harrington ... Assisted by Dixon E. Watson. *Boston: F.A. Searle, 1875.* Letterpress playbill (528 x 182 mm) printed recto and verso. On recto, two large engraved portraits of Harrington and Watson, text printed vertically and horizontally, recto with six engraved vignettes; three old folds, long closed tear along second fold, chips and short tears to margins, a few small holes, two affecting text, spots.

These attractive broadsides for ventriloquy performances show the early form's connection to both conjuring and the circus—billed alongside them are "chromantic illusions," "Airy Phantoms," as well as "the Celebrated dance of Six Dinner Plates!" Particularly entertaining is the 1875 playbill for Professor Harrington. The verso features an illustration of a disgruntled man, captioned "The Man who never goes to hear Harrington," followed by the advertisement: "Remember, this is a reliable, legitimate Entertainment for Old and Young, and not to be confounded with other floating trash. We study the character of our audiences. Our motto—to please."

*Sold as group lot, not subject to return.*

**\$ 1,000-1,500**



605



606



609

607

**VIDOCQ, EUGÈNE FRANÇOIS**

Les Voleurs, physiologie de leurs moeurs et de leur langage ... Paris: Chez l'Auteur, 1837

2 volumes in one, 8vo (210 x 140 mm). Half-title in vol. 1 only, separate pagination and register; lacks lithograph portrait by Devéria, light occasional foxing in vol. 1, text browning to vol. 2, pp. 211–224. Rebound in green boards, green cloth spine, black lettering-piece.

Second edition, containing an ample dictionary of argot. Vidocq was a French criminal turned criminalist, whose life story inspired several writers, including Victor Hugo, Edgar Allan Poe and Honoré de Balzac. The former criminal became the founder and first director of the crime-detection Sureté nationale as well as the head of the first known private detective agency. Vidocq is considered to be the father of modern criminology and of the French police department. He is also regarded as the first private detective.

**REFERENCES**

Yve-Plessis, *Bibliographie raisonnée de l'argot et de la langue verte*, 133

\$ 1,000-1,500



610

610

**VOGEL, JOHN W.**

John W. Vogel's Big City Minstrels. First American Appearance. Knetzger the Ambidextrous. Direct from the Winter Garden, Berlin Germany. Newport, Kentucky: The Donaldson Litho. Co., [ca. 1903]

Color lithograph poster (40 7/8 x 27 1/8 in.; 1038 x 690 mm). Very light gold creases, some mostly marginal chips, tears and repairs with a few tiny spots of recoloring. Laid down on linen.

Aloyius John "Louis" Knetzger spent most of his career in the United States. Though shown in this poster working exclusively with clubs and hoops, Knetzger also did comedy juggling, balancing, and pyrotechnic effects.

\$ 1,500-2,500

609

**(VINICULTURE)**

Viticulteurs! Pour sauver vos récoltes vous aurez tous les atouts si vous employez la Bouillie Soleil garantie ne tournant pas établissements Edmond Milh-Blaye, Gironde. Paris: Imp. Joseph-Charles, ca. 1930

Color lithograph poster (31 3/8 x 23 5/8 in.; 798 x 202 mm). Laid down on linen.

This advertisement for La Bouille Soleil, evidently a combination of fertilizer and insecticide, uses gambling imagery—a hand holding four aces—to assure its users of having a lucky harvest.

\$ 1,500-2,500

608

**VIDOCQ, EUGÈNE FRANÇOIS**

Vidocq, Chef de la Police de Sureté (Detective Force). London: Alfred Dod, 1845

12mo (203 x 127 mm). Printed pamphlet with lithograph portrait by Devéria and Vidocq's autograph signature. Stabbed and stitched in blue wrappers.

A curious exhibition mounted in London by Vidocq which, in addition to fine works of art, comprised objects belonging to criminals as memorials of their crimes, disguises worn by Vidocq to "effectuate the arrest of famous criminals" while Chief of Police de Sureté, and the "instruments of torture and manacles" used to prevent his escape during his imprisonment.

\$ 700-1,000

611

**VON ARX (CHARLES ALBERT NICOL)**

Von Arx World's Premier Illusionist and All-American Company. The Witch's Caldron. St. Paul: Standard, ca. 1912 (no. 476) — Von Arx World's Premier Illusionist and All-American Company. Quick Change Illusion. St. Paul: Standard, ca. 1912 (no. 477)

2 color lithograph posters (27 1/2 x 20 1/2 in.; 698 x 520 mm & slightly larger). A few tears and creases, chiefly marginal, tiny abrasion to second poster. Each mounted on foamboard.

Charles Nicol performed under the name Von Arx from about 1912 to 1918, when he adopted the moniker of the Great Chalbert; his final stage name was Chasan, a contraction of his birth name (Chas. A. N.). His younger brother, William, was the rather more famous Great Nicola. This pair of posters depict two of Von Arx's most notable illusions, that for "The Witch's Caldron" replete with a black cat, rats, bats, snakes, and skulls in addition to the obligatory witch.

**REFERENCES**

*Magic*, p. 346

\$ 800-1,200

612

**VON ARX (CHARLES ALBERT NICOL)**

Von Arx World's Premier Illusionist and All-American Company. Levitation. St. Paul: Standard, ca. 1912 (no. 467) — Von Arx World's Premier Illusionist and All-American Company. The Throne of Mystery. St. Paul: Standard, ca. 1912 (no. 468) — Von Arx World's Premier Illusionist and All-American Company. Cremation. St. Paul: Standard, ca. 1912 (no. 469)

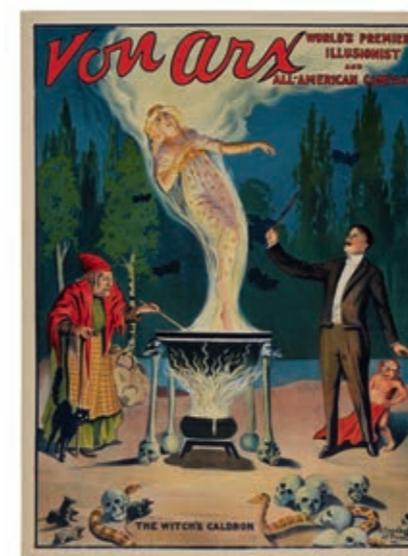
3 color lithograph posters (2 of which, 27 1/2 x 20 1/2 in.; 698 x 520 mm & one slightly smaller). A few tears and creases and tiny chips, chiefly marginal. Each mounted on foamboard.

Despite his "All-American Company," Von Arx spent most of his career touring abroad. He was performing in India, then ruled by the British Raj, at the outbreak of the First World War. "The British authorities were convinced that Von Arx was German and made him feel unwelcome in India. His problems worsened when he moved to Rangoon, Burma, and was imprisoned for unknown reasons for nine months" (*Magic*, p. 346). Perhaps this ordeal led Nicol to adopt a different stage name.

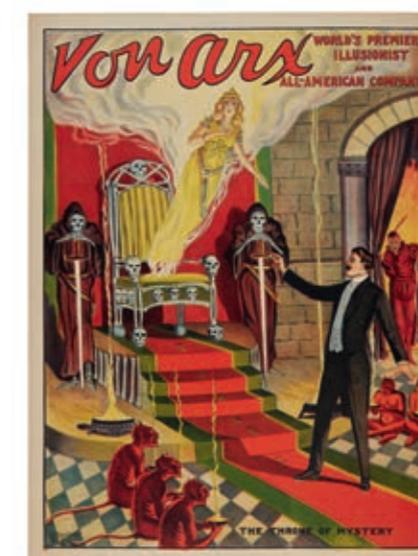
**REFERENCES**

*Illusions*, p. 72; *Magic*, pp. 344, 346

\$ 1,000-1,500



611 (PART)



612 (PART)



613

613

**WAKELING, ALAN**

Neppy, Ricky Jay's bespoke automaton, a veteran of hundreds of performances around the world in the stage show *Ricky Jay & His 52 Assistants*

Card Restoration Magician Automaton (31 in. high on a base 16 1/2 x 13 in.). Los Angeles: constructed by Alan Wakeling, 1980s. Accompanied by the original metal shipping cabinet with mailing labels of Ricky Jay attached.

Neppy was named for Viennese card artist Dr. Johan Nepomuk Hofzinger. He was designed to perform a silent routine with Ricky Jay, in which a card would be torn, handed to various members of the audience, collected, and then restored by Neppy.

Neppy, fancifully dressed, stands behind a small table, with a frame on a pedestal to his right. He holds small capes in each hand which he raises to hide his trickery. Operated with a hand-crank mechanism, the action is accompanied by Johann Pachelbel's Canon in D from a concealed music box.

Please note: all rights to use this automaton in a performance are retained by the Estate of Ricky Jay.

**REFERENCES**

*Exemplars*, pp. 168–69

\$ 10,000-15,000



614

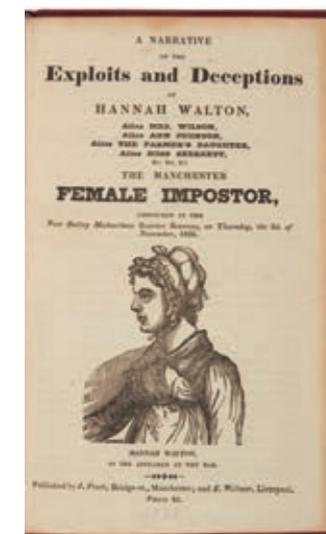
**(WALTON, HANNAH)**

A Narrative of the Exploits and Deceptions of Hannah Walton ... The Manchester Female Impostor. Manchester: J. Pratt and Liverpool: E. Wilmer, [1826/27]

12mo (178 x 102 mm). Woodcut portrait of Walton on title-page. Rebound in reddish brown morocco, smooth gilt-ruled spine, brown morocco lettering-piece; spine lightly sunned.

Assumed first and only edition. Hannah Walton, a 23-year-old woman described as agreeable in her countenance ("which is almost a principal requisite in persons of her profession"), had craftily managed to hoodwink several local people out of money, silver spoons, fine clothing, etc. When finally caught and convicted, she was sentenced to be transported for a period of seven years.

\$ 800-1,200



614

615

**WENTJRO, VICTORIA, AND MARITANA WENTURO**

The Wentjros. Miss Victoria, Miss Maritana. London?: Alex. Hoenig, Star Printing Office, ca. 1890 (no. 3977)

Color lithograph poster (37 1/2 x 27 3/4 in.; 957 x 706 mm). Fold creases with several small spots of loss and recoloring at intersecting folds, some marginal browning, spotting, tears, and tiny chips, rebacked with linen.

A sister(?) act of wire walkers and aerialists.

\$ 800-1,200



615

616

**(WHALE, GIGANTIC)**

Pavilion of the Gigantic Whale, Opposite the National Repository, Charing Cross. London: T. Brettell Haymarket, ca. 1830?

Broadside (753 x 500 mm). Printed in blue, numerous fonts; old folds, minor offsetting and smudging, hole with loss at central fold. Mounted, framed, and glazed with Plexiglas; not examined out of frame.

"Persons desirous of being admitted into the Saloon, to inspect and sit in the BELLY OF THE WHALE, where Twenty-Four Musicians performed a concert; and to examine the Album, which is already one of the most remarkable on Europe, by the respectability of it's Signatures will Pay...Two Shillings" (broadside text).

**REFERENCES**

*Exemplars*, pp. 92-93

\$ 800-1,200



616



618

617

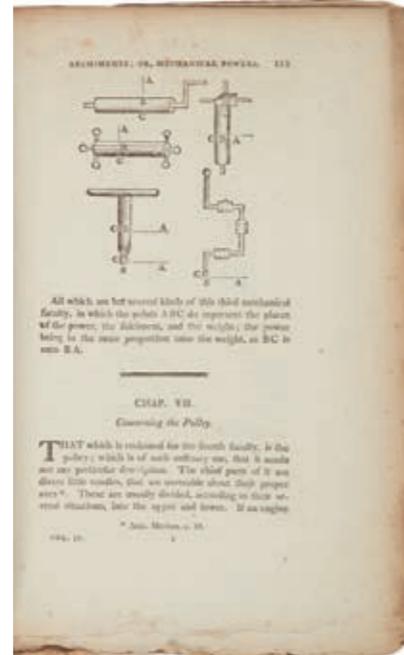
(WHITNEY, JAMES)

The Life of Captain James Whitney. Containing His Most Remarkable Robberies and Other Adventures ... To His Execution ... the First of February 1692/3. London: Printed for A. R., 1693]

4to (210 x 159 mm). Nineteenth-century Dutch combed marbled boards, maroon roan spine lettered gilt; joints rubbed, board edges slightly bumped.

FIRST EDITION of a scarce rogue pamphlet. Five copies total have been located by ESTC, Wing, and Worldcat. RBH records only one copy offered twice by Quaritch in 1982. The work contains anecdotes about Whitney as a highwayman, Whitney as a prankster colored with a bawdy streak and bits of cant, and Whitney as an unexpected but dubious benefactor—in one episode he restores a bride's £40 dowry, provided he enjoyed "the happiness of this one Nights Lodging with the Bride." In another, told partly in dialect, shows Whitney persuaded not to rob a rather cunning Irishman.

\$ 700-1,000



619

618

WILDMAN, [DANIEL]

At Wildman's Exhibition Room ... Mr. Wildman Will Exhibit ... All his amazing Performances and different Changes with the Bees. [London: ca. 1770]

Letterpress broadside playbill (215 x 170 mm). Printed in an assortment of metal types, woodcut vignette of a hoard of bees and hive; not examined out of frame, faint folds. Framed and glazed with Plexiglas.

"In the early days of the modern circus, Wildman rode around the ring standing with one foot in the saddle and the other on the neck of his mount while as many as five swarms of bees covered his face. Upon his command the "bee blindfold" parted and he was able to drink a salute from a glass of wine while still riding" (EE).

REFERENCES

CCC, p. 92; Exemplars, p. 255; EE, pp. 43-43

\$ 800-1,200

619

WILKINS, JOHN

The Mathematical and Philosophical Works. London: C. Whittingham for Vernor & Hood; Cuthell & Martin; and J. Walker, 1802

2 volumes, 8vo (229 x 140 mm, uncut). Numerous test diagrams and illustrations; marginal browning, occasional foxing and spotting, long tear in vol. 1, p. 87 touching 2-3 text lines, top inside corner of terminal leaf in vol. 2 repaired. Contemporary pink boards, green vellum spines; board edges knocked, labels gone, bookplates removed from front pastedowns.

The book also includes a note on the life of the Bishop John Wilkins As Warden of Wadham College, Oxford and Master of Trinity College Cambridge, he played a major role in the revitalization of British university education in the middle of the seventeenth century. Moreover, he was a prime mover in the establishment of the Royal Society of London and was its first secretary.

PROVENANCE

Thomas Duncan St. Andrews — Discard stamp dated 1985 in vol. 2, p. 33 (over illegible library stamp)

\$ 1,000-1,500



620

620

MR. WILLIAMS

This is to acquaint the Nobility, Gentry, and Others, That the Famous Mr. Williams (From the Island of Barbadoes, in the West-Indies) Will exhibit, this present Evening, His whole Art of Dexterity of Hand. [London: ca. 1750]

Broadside playbill (211 x 155 mm). Woodcut vignette showing Williams throwing cards with an array of exotic birds; not examined out of frame, faint folds. Matted, framed, and glazed with Plexiglas.

This playbill describes the repertoire of an elusive conjurer known only as Williams: He has arrived in England from Barbados and implies that he is a native of the West Indies, certainly an interesting pedigree for an itinerant performer of that era. Williams serves as a transitional figure between the acclaimed magicians of the mid-eighteenth century, Fawkes and Buchinger, and the fairground conjurers who were popular fifty years later, Lane and Palatine, among others (EE).

NOT RECORDED IN ESTC

REFERENCES

EE, pp. 32-33

\$ 800-1,200



621

621

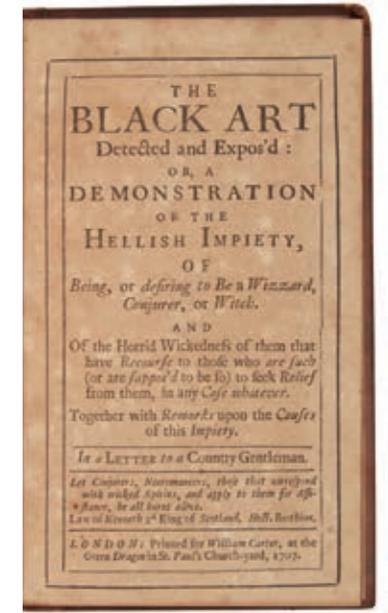
WINDISCH, CARL GOTTLIEB VON

Lettres de M. Charles Gottlieb de Windisch sur le joueur d'échecs de M. de Kempelen. Traduction libre de l'allemand, accompagnée de trois gravures en taille-douce qui représentent ce fameux Automate, and publiée par Chrétien de Mechel. Basel: Chez l'Editeur, 1783

8vo (203 x 127 mm). Half-title, 3 engraved folding plates by G. Pintz after W. de Kempelen; scattered foxing on half-title. Contemporary marbled wrappers; front and rear wrappers detached.

The work contains three folding engraved plates of the automatic chess player. SCARCE: Rare Book Hub records only a copy offered by Maggs in 1934. Worldcat locates six copies in the United States and Canada and two in Europe.

\$ 2,500-4,000



622

622

(WITCHCRAFT AND DEMONOLOGY)

The Black Art Detected and Expos'd: Or, a Demonstration of the Hellish Impiety of Being, or desired to Be a Wizard, Conjuror, or Witch ... London: Printed for William Carter, 1707

Small 8vo (159 x 95 mm). Title within double-ruled border, publisher's 4-page advertisement at the end; foxed and browned throughout. Cambridge style calf; spine renewed.

First and only edition.

REFERENCES

ESTC T55737; Toole Stott 1344

PROVENANCE

Thomas Gambier Parry (bookplate on front pastedown dated 1909) — David Laing Phillips (bookplate on front free endpaper) — R. E. Way, Burrough Green, Newmarket, England (bookseller's ticket on rear pastedown)

\$ 2,500-3,500



623

**WITGEEST, SIMON**

Het verbeterd en vermeerderd natuurlyk toover-boek, of 't Nieuw speel-toneel der konsten ... t'Amstelredam: Jan ten Hoorn, 1701

8vo (152 x 101 mm). Numerous woodcut text illustrations and diagrams (several handcolored); lacks half-title and final blank Ff8, lower right corners of pp. 73–76 torn away with minor losses to text, faint dampstaining in a few quires. Old brown paper boards, cloth spine; upper board detached, lower board gone.

A new and improved edition of the Witgeest's *Het nieuwe Toneel der Konsten* (The New Theatre of Arts). Some of the recipes such as one to improve memory border on the impossible, while others such as a recipe to lather winter hands with palm oil or chicken fat daily are quite commonsensical. Some appeal to the imagination, and one would be tempted to try them if the ingredients and the possible results were not so dangerous. For example, a recipe prescribing a mixture of vinegar, egg white, and quicksilver to make hands "fire proof" could have led to mercury poisoning. Or a recipe "to write in human skin, which cannot be undone"—i.e. tattoos made with a needle and gunpowder, minium, or smalt.

Subsequent editions appeared in Dutch and German throughout the eighteenth century with the title altered as here to *The Improved and Extended Natural Magic Book, or The New Theatre of Arts*, in which the sections on glass, drawing, and etching were omitted in favor of more magic tricks, practical jokes, riddles, and entertainment with mathematics and astronomy.

Simon Witgeest is most likely a pseudonym – Witgeest literally means "white spirit" in Dutch, and it probably served to indicate to readers that the recipes were innocent, rather than black magic. In the preface the author stated that the book was intended to shorten winter nights, and certainly with additional magic tricks and other modes of entertainment it did just that.

\$ 1,000-1,500

624

**WITGEEST, SIMON**

Het Verbeeterd en vermeerderd Natuerlyk Toover-Boek of 't Nieuw Speel-Toneel der Konsten. Amsterdam: Jan ten Hoorn, 1708

8vo (159 x 75 mm). Engraved title-page, letterpress title, numerous woodcut illustrations and diagrams; light browning in quires G, I–K, N, Q–R, TY, and Cc, occasional minor dampstaining to outer right corners of quires O–P and X–Y, scattered staining in quire Z. Contemporary stiff vellum, manuscript title on spine; dust-soiled.

Another edition of this popular work.

**PROVENANCE**

G C--- (signature on verso of engraved title dated 1709)

\$ 800-1,200



624

625

**(WIZARDING)**

Wizard's Book of Magic or, Evening Amusements, for the Fireside. Glasgow: Printed for the Booksellers, ca. 1830

2 copies, each on a single sheet (470 x 380 mm). Uncut chapbooks printed recto and verso on single sheets, titles with decorative borders and central woodcut of a magician; old folds, one or two marginal pinholes, one or two marginal creases.

"How to produce six Liquors out of one bottle," "The Glove of Fate," and other amusements.

**REFERENCES**

Toole Stott 1206

\$ 800-1,200



625

626

**WOLF, LUDWIG, JAMES WOLF, AND LEOPOLD WOLF**

Wolf Trio. Humoristisches Gesangs-Terzett. Hamburg: Lith Adolph Friedländer, ca. 1899 (no. 932)

Color lithograph poster (33 x 25 1/4 in.; 840 x 652 mm). Closed tear at top just into lettering, wrinkle at center right, some foxing in lower right margin. Laid down on linen.

A very scarce poster for the Wolf Trio, three sons of a Hamburg butcher, Isaac Joseph Isaac, who capitalized on the German vogue for humorous song to launch a successful music hall act. The trio was relatively short-lived: James left the group in 1906, and Ludwig and Leopold went on to greater fame as the Gebrüder Wolf, making recordings and appearing in several films.

Leopold died in 1926 and was replaced in the act by his son James. But in the 1930s, increasing restrictions against Jews forced the Wolfs off the stage. Ludwig survived the war, but James died in 1943 at Theresienstadt, a ghetto and Nazi "show camp."

**REFERENCES**

cf. Marion Kaplan & Beate Meyer, *Jüdische Welten: Juden in Deutschland vom 18. Jahrhundert bis in die Gegenwart* (Hamburg, 2005)

\$ 1,000-1,500



626



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627

**MADAME WOOD [LOUISE DELILLE?]**

At Gothic Hall! ... Grand Hindoo Festival, or Feast of Enchantment, by the Distinguished Madame Wood, Formerly Mademoiselle Adrienne, The Magic Queen... [Philadelphia?: ca. 1850]

Broadside playbill (511 x 162 mm). Printed in an assortment of types, engraving by F. E. Worcester showing Madame Wood and her Temple of Enchantment; not examined out of frame, occasional separation along folds, a few chips and slight fraying to edges. Matted, framed, and glazed with Plexiglas.

It is unusual to find an early nineteenth-century American playbill devoted entirely to the performance of a woman conjurer. Only seventeen, she is here introduced as "The Magic Queen," presiding over her "Temple of Enchantment," with "Hindoo Magic, Thaumaturgics, and Necromancy" (EE).

**REFERENCES**

EE, pp. 104-105

\$ 800-1,200

628

**WOOD, WILLIAM B.**

Wood's Great Sensation Edna. Newport, Kentucky: The Donaldson Litho Co, ca. 1900

Color lithograph poster (40 3/4 x 27 5/8 in.; 1036 x 703 mm). Fold and other creases with occasional minor separation, loss, and repair, some marginal tears and chips. Laid down on linen.

This poster highlights one of Wood's most famous illusions, the levitation from flames of Edna, his assistant and wife. After levitating, Edna would walk and turn around, all while suspended in the air. Although he patented the effect, this illusion was copied by both Kellar and Alexander Herrmann, the latter of whom presented it as "The Maid on the Moon."



629

In 1908, two years after Edna Wood had retired from touring because of poor health, Wood and their daughter, Bertha, who had replaced her mother in the act, disappeared when the tugboat on which they were travelling sank in a storm off the Yucatán Peninsula.

Wood, who was also a noted ventriloquist, is featured in a very youthful looking vignette portrait at the upper right.

**REFERENCES**

Exemplars, p. 37; Illusions 131

\$ 7,000-10,000

629

**WORRENBERG, HANS**

Hans Worrenberg. *Holla et Westfalia*: [Jacob Gole F.] [and] *De Lespine cum Privil*, [ca. 1675-1724]

Mezzotint (250 x 187). Large portrait of Worrenberg, engraved text at foot; faded stamp to lower right corner.

Worrenberg, a Swiss dwarf, was two feet tall. He is depicted here with his hand on his sword, contrasted with a giant named Hansen. "While little is known about the giant, Worrenberg was likely the most famous dwarf of the seventeenth century. ...

Behind him is pictured the rectangular box that was his traveling home, a clever conveyance that unfortunately caused his demise. When his bearer fell into the river while boarding a ship, Worrenberg was trapped in the box and drowned" (LP&FW).

The impression here does not have the printer Jacob Gole F.'s name at the foot, though it appears on an otherwise identical copy held at The British Museum.

**REFERENCES**

The British Museum, 1851.0308.698

**PROVENANCE**

LP&FW, p. 27

\$ 1,200-1,800



628



630

**630**

**WYNISTORFF, JOHANNES, AND THOMAS BÄCK (ENGRAVER)**

Johannes Wynistorff ... [Np, but Augsburg: ca. 1745]

Etching (310 x 214 mm). Engraved full-length portrait of Wynistorff, surrounded by 16 vignettes of him performing accomplishments, all by Thomas Bäck, INSCRIBED BY WYNISTORFF in ink in lower margin; old folds, minor offsetting, two or three stray spots. Hinged to card, matted; some soiling to mat.

AFTER BUCHINGER

According to Jay, this etching, created by Thomas Bäck, "follows the same pattern used in the 1710 portrait of Buchinger with thirteen vignettes by Elias Baeck—to whom Thomas may have been related—in order to display the skills of Johannes Wynistorff, born without hands. Thomas Bäck includes sixteen vignettes that show Wynistorff performing feats with his feet, such as threading a needle, shooting a gun, shuffling and playing cards, cutting a quill and writing, paying a compliment with the tip of his hat, cutting with scissors, and playing a triangle. It is a remarkable homage to Buchinger that a later performer such as Wynistorff would ape not only his abilities but also the presentation of those abilities in an advertisement or souvenir print" (exhibition note).

**REFERENCES**

LP&FW, p. 63



631

**PROVENANCE**

Exhibited: The Metropolitan Museum of Art, "Wordplay: Matthias Buchinger's Drawings from the Collection of Ricky Jay," 8 January - 11 April 2016

\$ 3,000-5,000

**631**

**MADAM YUCCA**

Barnum & Bailey Greatest Show on Earth. Madam Yucca. The Champion American Hercules. Cincinnati & New York: The Strobridge Lith. Co., [1893] (no. B50)

Color lithograph poster (29 1/4 x 37 in.; 742 x 940 mm). Fold creases, some repaired marginal tears, very faint staining in upper left corner. Matted, framed, and glazed with Plexiglas.

"A graceful athlete with the might and power of Samson," Madam Yucca appeared with the Barnum and Bailey and Adam Forepaugh and Sells Brothers circuses. The present Barnum and Bailey poster shows Madam Yucca performing eight feats of strength, including "Record breaking trials with heavy weights and ponderous cannon balls, carrying many men aloft at one time and even lifting giant live horses from the ground."

**REFERENCES**

Circus, p. 225

\$ 2,000-3,000



632

**632**

**ZACHS, GEORGE**

Bros Zachs. Der einzige Käfig der Welt. 3000 Mk. Belohnung demjenigen, der aus diesem Käfig herauskommt ohne denselben in irgend einer Art zu beschädigen. Hamburg: Lith Adolph Friedländer, ca. 1913 (5834)

Color lithograph poster (28 1/8 x 37 3/8 in.; 704 x 950 mm). Fold creases, with some minor separation and repair, a couple of tiny abrasions. Laid down on linen.

Prior to Harry Houdini, the entertainment category of escape artist did not exist, but his international success spawned scores, if not hundreds, of imitators. One of the most successful was George Zachs, who was assisted and managed by his brother, who received generic billing on this attractive and dramatic poster. In contrast, George Zachs himself is featured in tableaux of the preparation for two escapes and well as in a vignette portrait modestly captioned, in German, "the king of the kings of escape."

The other text on the poster describes the two escapes. For the first, Zachs strikes a very Houdini-esque pose, standing shackled and cuffed inside what is claimed to be the only cage of its type in world, which is closed and sealed by the audience with locks they have brought with them. The Zachs Brothers further offer 3000 marks to anyone else who could escape the cage without damaging it. In the second, smaller, escape view, Zachs stands handcuffed in a small trunk, which is about to be locked and tied up by the audience. The element of audience participation helped to distinguish Zachs from the many other escape artists working at the time.

\$ 2,000-3,000



633

**633**

**ZELESKI, HENRY**

Antipodean Feat. Gross-Stehlitz: G. Bielau, 1854

Letterpress playbill (395 x 242 mm). Printed in German on blue paper, two woodcut vignettes depicting the "Antipodean Feat" to head, type printed vertically and horizontally; very small closed tear to left margin, a few creases, some smudging at margins. Hinged to a mat.

A handsome blue broadside depicting a performer upside down, walking upon the ceiling. Henry Zeleski of London's Theatre Royal, Drury Lane is billed for a night of ceiling-walking and theatre "in the hall of Mr. Adolph's." He was to be accompanied by the Samfft Brothers and a woman from the Stadt-Theater in Gorlitz.

\$ 800-1,200

**634**

**MR. ZUCKER**

This is to give Notice to the Nobility and Gentry, that the Famous Mr. Zucker is just returned from abroad ... [London?: np, ca. 1761]

Broadside (302 x 190 mm). Text within decorative border, mounted on paper, verso of mount with unrelated notes and ink and watercolor sketch of a fisherman; old folds to broadside, minor soiling and spotting.

A remarkably detailed account of the famous Mr. Zucker's performance, including the following tricks: cutting off a pigeon's head with a sword by "only drawing the Sword through the Pigeon's Shadow in a Looking-Glass"; "cause a Flower to be brunt to Ashes, and out of the same Ashes he brings it to be a flower again, as it was before"; "cut any of the Spectator's Handkerchief, or even a Piece of Coat, and will make both whole again as before," and many other remarkable feats.

\$ 4,000-6,000

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This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Authorship in the initial lot heading immediately following the lot number, specifying the lot number, date of the auction at which it was purchased and the reasons

for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium and overhead premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any special, punitive, incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

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## ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to online bidding on [sothebys.com](http://sothebys.com) or through the Sotheby's App, or on any other online platform through which bidding may be made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. For certain sales, bidders are welcome to submit bids in advance of the live auction ("Advance Bids") through the Online Platforms. Please note that we reserve the right to amend the starting bid prior to the start of the live auction.

For sales where you can place Advance Bids, you may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value in response to other bids including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you, unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if

you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot, you will receive push notification (if enabled on your device) indicating whether you have won or lost each lot on which you have placed a bid.

Please note in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and would receive notification via email or push notification, if enabled on your device.

By placing Advance Bids on the Online Platforms, you accept and agree that any such bids are final, that you will not be permitted to retract your bid, and that, should your bid be successful, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and other applicable charges, and all applicable taxes. You may nevertheless lower your maximum bid leading up to the live auction by contacting the Bids Department at +1 212 606 7414, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted. By bidding online, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium, overhead premium and any other applicable charges, and applicable taxes.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in U.S. Dollars, in respect of New York sales, in Pounds Sterling, in respect of London sales, or in Hong Kong Dollars, in respect of Hong Kong sales, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements, which will be accessible on the Online Platforms.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms

and to remove bidding privileges during a sale.

7. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on [Sothebys.com](http://Sothebys.com) is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information which may or may not be shown in the My Bids section and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

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## BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

### 1. SYMBOL KEY

#### Reserves

Unless indicated by a box (☐), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (☐). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

#### Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's

and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If this auction has a printed catalogue, a PDF catalogue or both and the guaranteed property symbol for a lot is not included in such catalogue or if there is no printed catalogue or PDF catalogue and the guaranteed property symbol for a lot is not included at the time the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that there is a guarantee on the lot by one or more of the following means: the lot's specific webpage will be updated to include the guaranteed property symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

#### **△ Property in which Sotheby's has an Ownership Interest**

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

#### **⇒ Irrevocable Bids**

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. From time to time, a Sotheby's shareholder may be an irrevocable bidder. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If this auction has a printed catalogue, a PDF catalogue or both and the irrevocable bid is not secured until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the irrevocable bid is not secured until after the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the irrevocable bid symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid.

In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### **√ Interested Parties**

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer's premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. If this auction has a printed catalogue, a PDF catalogue or both and the interested party's possible participation in the sale is not known until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the interested party's possible participation in the sale is not known until after the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that an interested party may bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the interested parties symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that an interested party may bid on the lot.

#### **● Restricted Materials**

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

#### **Π Monumental**

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

#### **🔒 Premium Lot**

In order to bid on "Premium Lots" (in print catalogue or 🔄 in the lot's specific webpage) you may be required to complete a Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

#### **⊖ US Import Tariff**

Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the value declared upon entry into the United States. The amount of the import tariff is not based on the final hammer price. The buyer should contact Sotheby's prior to the sale to determine the amount of the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a domestic address, or if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. The import tariff is included in the purchase price and, where applicable, sales tax will be added to the purchase price as per our Sales and Use Tax section.

## **2. BEFORE THE AUCTION**

**Bidding in advance of the live auction** For certain sales, you may bid in advance of the live auction ("Advance Bids") on sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to amend the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have enabled push notifications) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Please note in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push notifications (if enabled on your device).

**The Catalogue** The catalogue will help familiarize you with property being offered at the designated auction. Prospective bidders should consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

**Estimates** Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

**Provenance** In certain circumstances, Sotheby's may include in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

**Specialist Advice** Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale, or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

**Viewing** Property will be available for viewing by appointment only at our New York premises, or such other location as we may indicate from time to time. You can schedule a viewing as indicated on our website.

**Salesroom Notices** Salesroom notices amend the catalogue description after our catalogue is available. They are announced by the auctioneer and/or posted on the sale page. Please take note of them.

**Registration** Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

## **3. DURING THE AUCTION**

**The Auction** Auctions are open to the public (subject to any governmental health or safety restrictions) without an admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue, on the sale page or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

**Bidding in Person** In person bidding is currently not available for this auction. For the most up-to-date information regarding in person bidding, please call Sotheby's or

visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App.

**Absentee Bidding** In person bidding is currently not available for this auction. For the most up-to-date information regarding in person bidding, please call Sotheby's or visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App. If you do not wish to bid online during the live auction, you may place your bid ahead of time, either via sothebys.com or the App, or by submitting your bid in writing to the Bids Department. Once the live auction opens, when the lot that you are interested in comes up for sale, the auctioneer will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential.

**Advance Bidding** For certain sales, where Advance Bids are accepted, if you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**Telephone Bidding** In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

**Live Online Bidding** In person bidding is currently not available for this auction. For the most up-to-date information regarding in person bidding, please call Sotheby's or visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App. For information about registering to bid on sothebys.com or through the Sotheby's App, please see sothebys.com. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**Employee Bidding** Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Cuba, Iran, North Korea and Sudan. The

purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

**Hammer Price and the Buyer's Premium and the Overhead Premium** For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium and overhead premium will be added to the hammer price and are payable by the purchaser as part of the total purchase price. The buyer's premium and the overhead premium will be the amounts stated in the Conditions of Sale.

**Currency Board** As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

**Results** Sale results are available on sothebys.com and on the Sotheby's App.

**International Auctions** If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

## **4. AFTER THE AUCTION**

**Payment** If your bid is successful, your invoice will be mailed to you. The final price is determined by adding the buyer's premium, overhead premium and any other applicable charges to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

**Payment by Cash** It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

**Payment by Credit Cards** Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card

payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby's premises at the address noted in the catalogue. Please note that Sotheby's New York office is open on a limited basis by appointment only.

**Payment by Check** Sotheby's New York office is open on a limited basis by appointment only. During such time, Sotheby's cannot accept payment by check (including, but not limited to, personal, certified, banker's draft or cashier's checks).

**Payment by Wire Transfer** To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

**Sales and Use Tax** New York sales tax is charged on the hammer price, buyer's premium, overhead premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction".

**Collection and Delivery**  
Post Sale Services  
+ 1 212 606 7444  
FAX: + 1 212 606 7043  
[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@sothebys.com)

Sotheby's New York office is open on a limited basis by appointment only. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a reminder your property cannot be released until payment has been received and cleared.

**Shipping Services** Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

**Collecting your Property** Sotheby's New York office is open on a limited basis by appointment only. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than

30 calendar days following the close of the auction. As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent

of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at [artloss@artloss.com](mailto:artloss@artloss.com). The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

## SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

**Property Evaluation** There are three general ways evaluation of property can be conducted:

### (1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we require that you telephone ahead for an appointment.

### (2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

### (3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

## SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at [sothebys.com](http://sothebys.com).

**Valuations and Appraisals** Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

**Financial Services** Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

**Museum Services** Tailored to meet the unique needs of museums and non-profits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

**Corporate Art Services** Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

## INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

**Why Sotheby's Collects Sales Tax** Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium, overhead premium and any other applicable charges on any property

picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

**Where Sotheby's Collects Sales Tax** Sotheby's is currently registered to collect sales tax in the following states: Alabama, Arizona, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

**Sotheby's Arranged Shipping** If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

**Client Arranged Shipping** Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

**Where Sotheby's is Not Required to Collect Sales Tax** Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

**Certain Exemptions** Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

**Local Tax Advisors** As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

## IMPORTANT NOTICES

### Important Notice to Purchasers

Sotheby's New York office is open on a limited basis by appointment only. Auctions conducted during this time will be processed through Post Sale Services as per usual business procedure. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. Payment is due immediately.

**Property Collection** All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. During this time, payment for property is still due as per the Conditions of Sale. Post Sale Services will be in touch for future collection scheduling or shipping arrangements.

**Property Payment** All property must be paid in full before collection or release from any of our or our vendor's premises. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com). Payment will not be accepted at any offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

**Loss and Liability** Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises or our vendor's premises by the buyer at their expense no later than 30 calendar days following the auction. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

**Collection & Shipping** All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction.

For any in-person collections at any of our vendor's premises, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to [billsoflading@sothebys.com](mailto:billsoflading@sothebys.com) and ensure the correct collection location is specified.

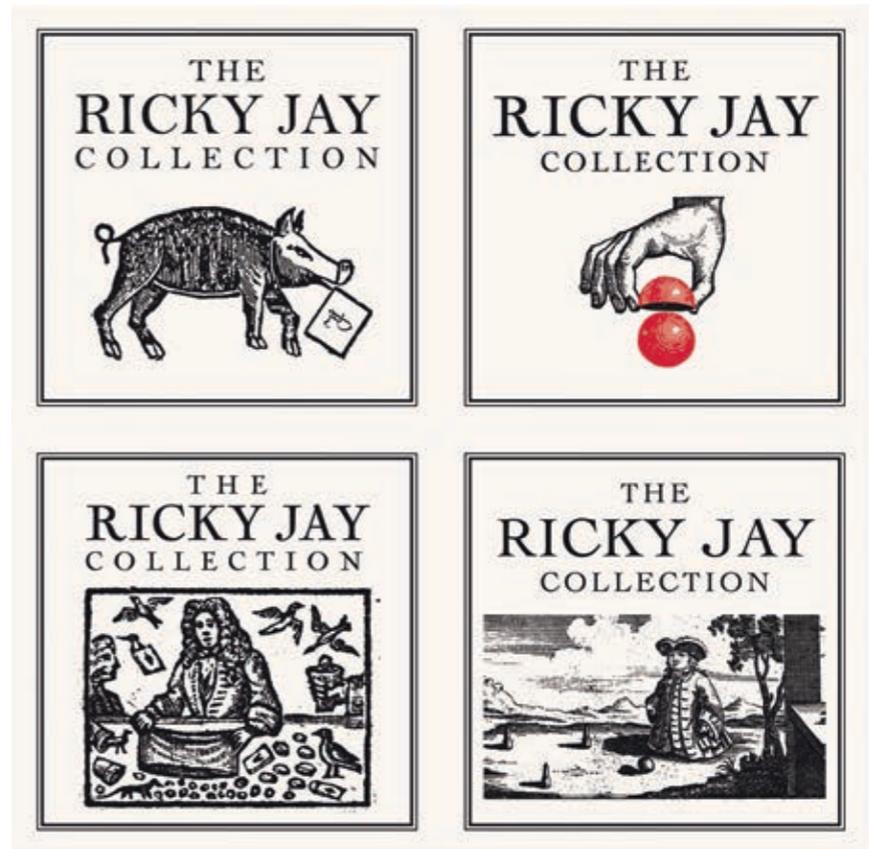
Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com) to start your collection process.

**Important Notice Regarding Packing**

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

**Photography:**

Scott Elam  
Bonnie Morrison  
Glenn Steigelman  
Elliot Perez  
Mark Babushkin



## AFTERWORD

My acquaintance with Ricky Jay was somewhere on the scale between "I met him" and "I knew him." I was familiar with his appearances on *The Tonight Show* (when it was hosted by Johnny Carson) and other TV appearances. I bought all his books as they appeared, beginning with *Learned Pigs & Fireproof Women*—missing out on *Cards as Weapons* when it was affordable and having to forego the Whitney Museum's limited-edition *Magic Magic Book*. And I saw two of his one-man theater pieces in New York, *Ricky Jay & His 52 Assistants* and *Ricky Jay: On the Stem*.

Two or more decades ago, Ricky and I were introduced by a mutual friend, Michael Zinman, and I saw him periodically after that at lunches and other social settings. I continued to think of Ricky primarily as a performer (whether doing sleight of hand or acting) and as an author. Of course, I knew that many of the primary sources for his writing and lectures were drawn from material on his own shelves and walls, but because he was an infrequent presence at auctions, I was unaware of the full scope and size of his collection.

Ricky preferred to buy from an extensive and dedicated network of book and ephemera dealers, many of whom became his friends. In an autobiographical digression in his study of Matthew Buchinger, he admitted that he "sporting traits ill-suited for the rooms: I was too emotional to be level-headed in the moment. ..." Still, from my objective perch, I think Ricky would derive some satisfaction from a large portion of his unparalleled collection being celebrated at two-day, four-session auction at Sotheby's.

When my wife and I first met Ricky's wife, Chrisann Verges, my wife asked if she, too, was a magician. Chrisann laughed and said, "No; I'm magic adjacent." Although I knew him, I can't say that I was a friend of Ricky Jay's. But after spending a number of months with his collection, first at his home and then, more recently and extensively, at Sotheby's galleries, I can say that I am now Ricky Jay adjacent. I trust that the auction of The Ricky Jay Collection will put many more people in that position.

Selby Kiffer  
Books and Manuscripts Department

**SELECTIVE SUBJECT INDEX**

Please note that what follows is not intended to be an exhaustive index; the only way to discover all the persons and topics in the Ricky Jay Collection is by reading the full catalogue. Also, because the catalogue is arranged alphabetically by author or main heading, proper names have not been indexed. Performers are generally alphabetized under their stage names: "Houdini, Harry" rather than "Weisz, Erik"; "Tom Thumb" rather than "Stratton, Charles Sherwood"; and "Chung Ling Soo" rather than "Robinson, William Ellsworth" (for more on which, see lot 166).

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**FREQUENTLY CITED SOURCES**

CCC	Ricky Jay, <i>Celebrations of Curious Characters</i> . San Francisco: McSweeney's Books, 2011
Circus	Noel Daniel, Dominique Jando, Linda Granfield, & Fred Dahlinger, Jr., <i>The Circus 1870s–1950s</i> . Cologne: Taschen, 2008
EE	Ricky Jay, <i>Extraordinary Exhibitions: The Wonderful Remains of an Enormous Head, the Whimsiphusicon &amp; Death to the Savage Unitarians. Broad­sides from the Collection of Ricky Jay</i> . New York: The Quantuck Lane Press, 2005
ESTC	<i>British Library English Short Title Catalogue</i> (estc.bl.uk)
Exemplars	Ricky Jay, <i>Exemplars from The Ricky Jay Collection</i> . Privately printed, 2019 (A new, limited edition of this title is now available from The Conjuring Arts Research Center.)
Illusions	Suzanne Sauvage, et al., eds. <i>Illusions: The Art of Magic</i> . Montreal: McCord Museum & 5 Continents Editions, 2017
JJA	Ricky Jay, <i>Jay's Journal of Anomalies</i> . New York: Farrar, Straus, Giroux, 2001
LP&FW	Ricky Jay, <i>Learned Pigs &amp; Fireproof Women</i> . New York: Villard, 1986
Magic	Noel Daniel (Ed.), Ricky Jay, Mike Caveney, & Jim Steinmeyer, <i>Magic 1400s–1950s</i> . Cologne: Taschen 2009
MB	Ricky Jay, <i>Matthias Buchinger: "The Greatest German Living."</i> Los Angeles: Siglio, 2016
Toole Stott	Raymond Toole Stott, <i>A Bibliography of English Conjuring 1569–1876</i> . 2 vols. Derby: Harpur & Sons, 1976–78
TTW	Ricky Jay, <i>'Twixt Two Worlds or, The Uninvited Guest: A Magician at the Séance</i> . New York & UC-Davis: Christine Burgin Gallery & Richard L. Nelson Gallery, 2007
VD17	<i>Das Verzeichnis der im deutschen Sprachraum erschienenen Drucke des 17. Jahrhunderts</i> (vd17.de)