



KING OF SWORDS

FREAKATORIUM!

THE JOHNNY FOX COLLECTION

POTTER
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AUCTIONS

ALIVE

NOVEMBER 10, 2018

SNAP WYATT

PUBLIC AUCTION #066

FREAKATORIUM

AUCTION

November 10, 2018
10:00am CST

PREVIEW

November 7-9
10:00am - 5:00pm
or by appointment

INQUIRIES

info@potterauctions.com
phone: 773-472-1442

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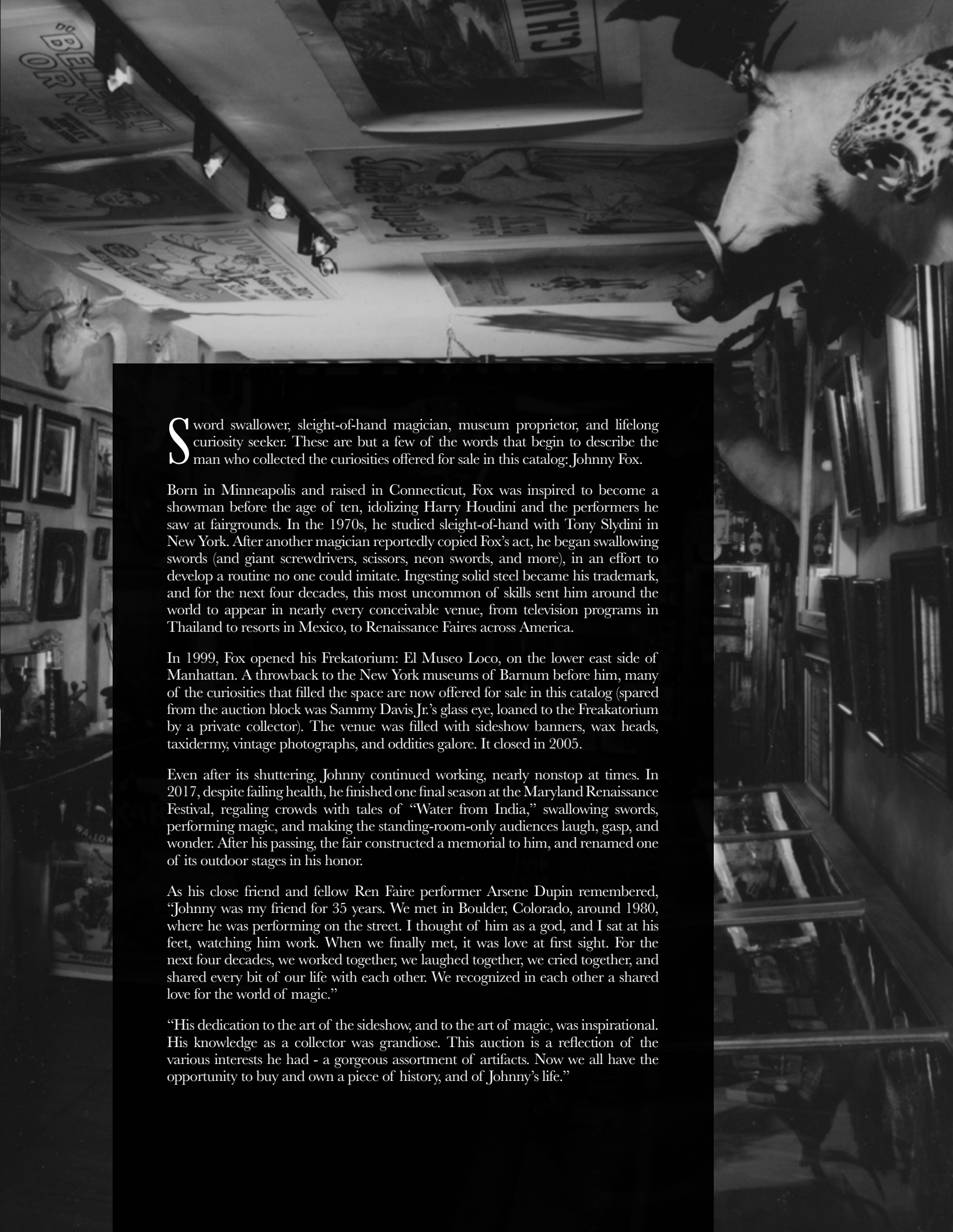
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3759 N. RAVENSWOOD AVE. SUITE 121
CHICAGO, IL 60613





JOHNNY FOX

1953-2017



Sword swallower, sleight-of-hand magician, museum proprietor, and lifelong curiosity seeker. These are but a few of the words that begin to describe the man who collected the curiosities offered for sale in this catalog: Johnny Fox.

Born in Minneapolis and raised in Connecticut, Fox was inspired to become a showman before the age of ten, idolizing Harry Houdini and the performers he saw at fairgrounds. In the 1970s, he studied sleight-of-hand with Tony Slydini in New York. After another magician reportedly copied Fox's act, he began swallowing swords (and giant screwdrivers, scissors, neon swords, and more), in an effort to develop a routine no one could imitate. Ingesting solid steel became his trademark, and for the next four decades, this most uncommon of skills sent him around the world to appear in nearly every conceivable venue, from television programs in Thailand to resorts in Mexico, to Renaissance Faires across America.

In 1999, Fox opened his Frekatorium: El Museo Loco, on the lower east side of Manhattan. A throwback to the New York museums of Barnum before him, many of the curiosities that filled the space are now offered for sale in this catalog (spared from the auction block was Sammy Davis Jr.'s glass eye, loaned to the Frekatorium by a private collector). The venue was filled with sideshow banners, wax heads, taxidermy, vintage photographs, and oddities galore. It closed in 2005.

Even after its shuttering, Johnny continued working, nearly nonstop at times. In 2017, despite failing health, he finished one final season at the Maryland Renaissance Festival, regaling crowds with tales of "Water from India," swallowing swords, performing magic, and making the standing-room-only audiences laugh, gasp, and wonder. After his passing, the fair constructed a memorial to him, and renamed one of its outdoor stages in his honor.

As his close friend and fellow Ren Faire performer Arsene Dupin remembered, "Johnny was my friend for 35 years. We met in Boulder, Colorado, around 1980, where he was performing on the street. I thought of him as a god, and I sat at his feet, watching him work. When we finally met, it was love at first sight. For the next four decades, we worked together, we laughed together, we cried together, and shared every bit of our life with each other. We recognized in each other a shared love for the world of magic."

"His dedication to the art of the sideshow, and to the art of magic, was inspirational. His knowledge as a collector was grandiose. This auction is a reflection of the various interests he had - a gorgeous assortment of artifacts. Now we all have the opportunity to buy and own a piece of history, and of Johnny's life."

STRANGE PEOPLE



SIDESHOW BANNERS,
CIRCUS & FOLK ART

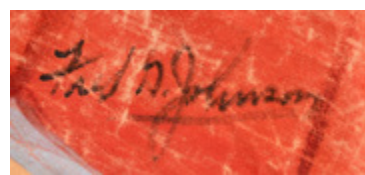




1. Johnson, Fred. **Freaks Past and Present**. Chicago: O'Henry Tent & Awning, ca. 1950. Massive and brightly painted sideshow banner depicts many of the sideshow's most famous acts, including a three-legged man, two-headed man, frog boy, contortionist, and others. The images flanked by bright panels of text. Signed by Johnson. 115 x 316". Showing wear, but well-preserved.

4,000/6,000

Fred Johnson (1892 - 1990) is considered the most accomplished sideshow banner painter of the twentieth century. He worked in the carnival and show trade for decades, spending forty years with the O'Henry Tent and Awning Company of Chicago, for whom he created many of the iconic banners associated with the heyday of the sideshow. Johnson had no formal art training, but is frequently referred to as the "Picasso" of circus art. He reportedly painted as many as four banners per day.





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2. Johnson, Fred. **Human Dynamo**. Chicago: O'Henry Tent and Awning, ca. 1950. Vibrant painted canvas banner depicting the classic Electric Chair sideshow illusion. 91 x 111". Scattered holes, wear, and soiling from use, primarily in borders.

2,000/3,000

3. Johnson, Fred. **Masterful Mammoth Magical Midway Banner**. Chicago, ca. 1965. Handsomely lettered entrance banner for a carnival midway, with finished vent flaps and wooden hanging batten. Signed by Johnson in the lower right. 91 x 116".

1,500/2,000

4. Johnson, Fred. **Human Volcano**. Chicago, ca. 1960. Bright hand-painted banner depicts the fire king in loincloth and cape, flames leaping from his mouth and hands. 97 x 115". Very good.

2,000/3,000

5. Siegler, J. **Sword Swallower**. Tampa, ca. 1945. The bare-chested sword swallower holds one blade in each hand while three remain thrust down his throat. 91 x 84". Considerably worn and torn.

500/1,000

6. Siegler, J. and Jack Cripe. **Sword Swallower**. Tampa: Siegler Studios, ca. 1979. The sword swallower stands next to a display of deadly blades. 108 x 114". Worn from use, but good overall.

1,500/2,500



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7. Wyatt, Snap. **Frank Lentini. 3 Legged Man.** Tampa: Snap Wyatt Studios, ca. 1950. Vibrant orange and red canvas banner advertises the man with "3 Legs, 4 Feet, 16 Toes." 97 x 115". Worn but very good condition.

1,500/2,500

Wyatt (1905 - 1984) created many iconic banner designs. He worked quickly, claiming he could paint at least one banner per day at a retail cost of \$85 each. In his heyday, he reportedly produced as many as 400 banners per year.

8. Wyatt, Snap. **Headless Girl.** Tampa: Snap Wyatt Studios, ca. 1965. Bright banner shows a comely lady's body that lacks a head, yet remains "Alive" and is able to answer questions and communicate through hand gestures. 101 x 118 1/2". Minor wear and tears evident, but overall well preserved.

1,500/2,000

See lot 646 for a sturdy and functional version of the apparatus used to create this classic sideshow attraction.

9. Wyatt, Snap. **King of Swords.** Tampa: Snap Wyatt Studios, ca. 1947. Attractive canvas sideshow banner bears a full-length portrait of a sword swallower in performance, with a handful of shiny blades in one outstretched hand. 103 x 119". Soiled and worn from use.

1,500/2,500

10. Wyatt, Snap. **Armless - Legless Wonder.** Tampa: Snap Wyatt Studios, ca. 1950. Large canvas sideshow banner depicts the subject painting a canvas of his own by holding the brush in his teeth. 138 x 116". Worn from use, but intact and good condition overall.

1,500/2,500



11. Wyatt, Snap. **Lobster Boy. Alive.** Tampa: Snap Wyatt Studios, ca. 1950. Classic sideshow banner depicts a tiny lobster with a man's head, one claw outstretched, sitting below a terrified damsel. Wooden batten at top. 136 x 115".

1,500/2,500

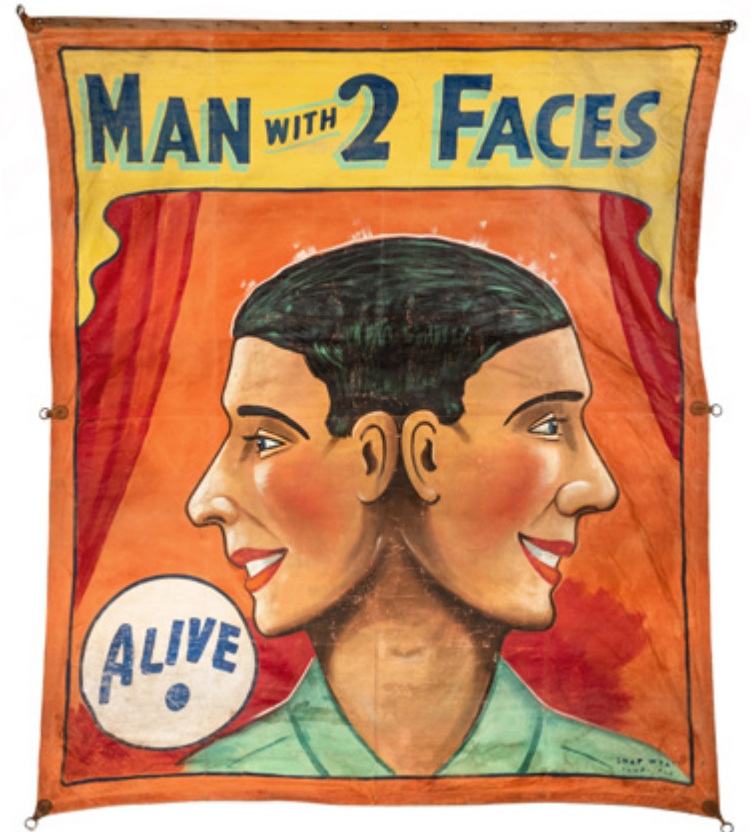
12. Wyatt, Snap. **Magic. Alive.** Tampa: Snap Wyatt Studios, ca. 1945. Canvas banner bears a half-length portrait of a magician in white tie and tails producing cards, birds, and bats. 118 x 104". Wear and folds, some fading and soiling, but good condition overall.

1,500/2,500

11



12



13. Wyatt, Snap. **The Man with Two Faces.** Tampa: Snap Wyatt Studios, ca. 1950. Wooden batten at top. 144 x 120". A few tears and holes; good overall.

1,500/2,500

14. Wyatt, Snap. **Mentalist. Alive.** Tampa: Snap Wyatt Studios, ca. 1950. A female mind reader stares into her crystal ball. Minor wear and tiny holes as expected from use. 117 x 103".

1,500/2,000

13



14



DOUBLE & GIANT ENTRANCE BANNERS

15. Wyatt, Snap. **Freaks. All Alive.** Tampa: Snap Wyatt Studios, ca. 1945. Giant entrance-type canvas sideshow banner depicts a wide range of working acts from the heyday of the sideshow: the alligator skin lady, conehead, sword swallower, and more. Two stenciled Snap Wyatt logos in opposite corners. 100 ½ x 342". Remarkably well preserved. Literature: Kereszi, "Sideshow" (Yale, 2016), pp.32–33.

3,000/5,000



16

16. Wyatt, Snap. **Strange People. Double Sideshow Banner.** Tampa: Snap Wyatt Studios, ca. 1950. Enormous double-size canvas banner depicts a range of classic sideshow acts: a female sword swallower, alligator skin lady, two-faced man, conehead, lobster boy, and a man with two faces. General fading and wear, numerous patches and stitched repairs. Approximately 204 x 119".

2,000/3,000



17

17. Wyatt, Snap. **African Witch Doctor / Monkey Boy. Double Sideshow Banner.** Tampa: Snap Wyatt Studios, ca. 1950. Two banners in one. The lower depicts Monkey Boy swinging through the trees with fellow primates. The Witch Doctor dances on a bed of nails surrounded by flames and tribal masks. General fading and wear, but very good condition overall. Approximately 204 x 119".

2,000/3,000



19



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21

18. Wyatt, Snap. **Practical Papier Mache Mask Making Simplified**. Tampa: Snap Wyatt Studios, ca. 1950s. Pictorial wrappers. Illustrated. 4to (14 x 8 ¼"). [28]pp. Foxing and slight wear to covers.

50/100

19. **Zoma the Cannibal**. Circa 1930. Unsigned vintage sideshow banner bearing a grisly depiction of Zoma devouring her prey. The actual performance was likely much more tame. 78 x 97". Significantly worn, soiled and torn.

500/1,000

20. Beecher, Gene. **Zoma in Captivity**. Circa 1930. Sideshow banner depicts the cannibal Zoma biting ferociously at a snake wrapped around her body. 113 ½ x 94". Well worn and toned, with scattered holes and losses.

1,000/1,500

21. **Atlantica. Captured. Inside**. Modern banner advertises the classic Girl in Fishbowl sideshow illusion, spectators gathered in awe around the "living mermaid." Wooden batten. 91 x 116".

1,000/2,000



22



24



25



23

22. Wyatt, Snap. **\$1,000 Reward If Not Real and Alive**. Circa 1950. Bold text-only sideshow banner offers a cash reward if proof is presented that the exhibits "alive, on the inside" are not genuine. 81 x 36".

600/800

23. **\$10,000 If Not Real. Conjoined Twins**. Circa 1980. Bright and heavy canvas sideshow banner painted for the Lee Brothers sideshow exhibit of Siamese Twins. Unsigned. 68 ½ x 141". Paint worn.

700/900

24. **The Big Show Entrance**. Circa 1930. Sideshow banner in bright hues on thick canvas, upper wooden batten present. 91 x 47 ½". Holes, wear, and soiling as expected.

500/750



26

25. **Alive. Sideshow Banner**. Unsigned cloth banner bearing red text on a bright yellow field. 46 ¾ x 22". Well worn and soiled.

200/400

26. **Giant Frog Sideshow Banner**. Unsigned cloth banner bearing a bright and lively image of a giant green frog. 69 x 48".

300/600



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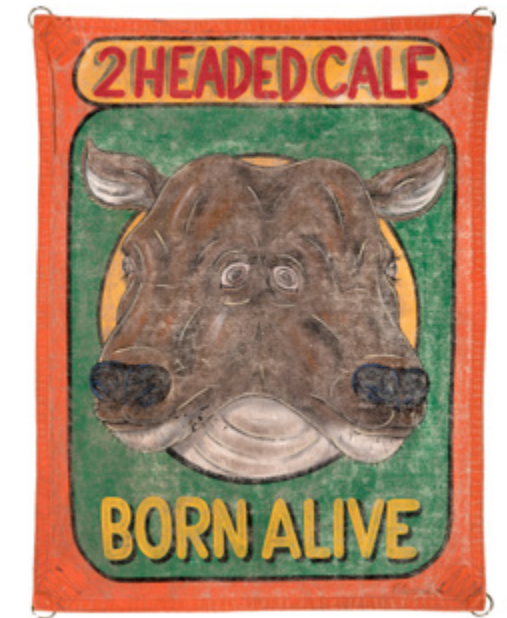
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36



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27. Frick and Frack. Two Headed Turtle. Circa 1999. Large cloth banner advertising the two-headed anatomical curiosity of the animal world. From Johnny Fox's Freakatorium. Significantly soiled and worn. 114 x 24".

200/400

28. Calls Your Sweetheart by Name. Painted Canvas Banner. Circa 1940. Likely a banner used to advertise a palm reader or fortune teller. 58 1/2 x 14 3/4". Paint cracks and wear as expected.

300/600

29. Two Modern Sideshow Banners. The first bearing the text "Daisy Mae. Born Alive," likely used to exhibit a two-headed cow. The second painted, but without text or images. 17 3/4 x 65 1/2". Both worn from use.

100/200

30. Meah, Johnny (American, b. 1937). Sir Lancemhot's Hot Dog on a Stick. Hand-painted shield-form wooden sign. 28 x 18". Signed lower right.

250/350

31. Meah, Johnny (American, b. 1937). Mailing Cover with Original Ink Portrait of Johnny Fox. 1991. Legal-size mailing envelope with a circular ink portrait of Fox. Postal stamps and wear from mailing.

100/200

32. Small Amusement Park / Carnival Attraction Sign. 10 Cents to All. American, ca. 1960s. Hanging steel sign with inlaid stone, under heavy glass, black aluminum frame. 8 1/4 x 10". Diagonal crack to glass.

50/150

33. Frierson, Mark. Spidora Miniature Sideshow Banner. Tampa: Frierson Studios, ca. 2000. Small canvas sideshow banner featuring the classic Spider Girl Illusion. 29 x 32".

300/500

34. Frierson, Mark. Ted. Fred. Two Heads are Better. Miniature Sideshow Banner. Tampa: Frierson Studios, ca. 2000. Modern miniature canvas sideshow banner featuring a two-headed teddy bear. 36 x 27".

250/350

35. Frierson, Mark. Two Headed Calf. Born Alive. Miniature Sideshow Banner. Tampa: Frierson Studios, ca. 2000. Modern miniature canvas sideshow banner featuring a bovine anatomical anomaly. 36 x 27".

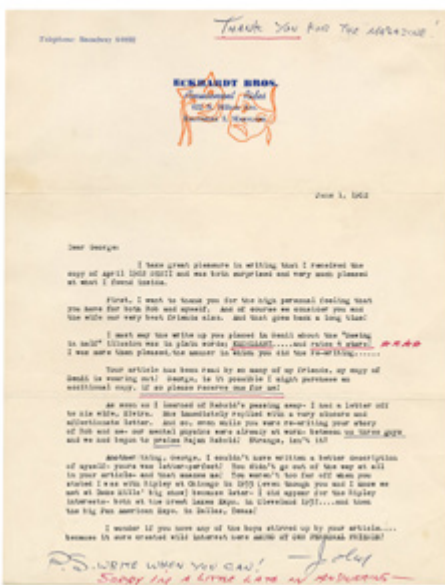
250/350

36. Bolz, Ian [?]. Freaks at Breakfast. Matisse-like black-and-white print depicts a bearded lady, Siamese twins, tattooed lady, and other sideshow acts at a breakfast table. Hand-titled, signed, and numbered (9 of 10) by the artist. Framed to 21 x 24".

100/200



39



37

37. Eckhardt, John (1911-1991). **Johnny Eck Cabin Screen Painting.** Baltimore, ca. 1980. Bucolic scene of a cottage on the edge of a lake, with a cloudy sky. Signed by the artist in block capital letters. With a black cloth backing. 21 x 32 1/2".

800/1,200

A form of folk art originating in Baltimore, Johnny Eck (1911 - 1991), the famous legless sideshow performer, became a prolific creator of these paintings in his later years, producing irreverent, charming, and placid images.

38. Eckhardt, John (1911-1991). **Johnny Eck Trees Screen Painting.** Baltimore, ca. 1980. A scene of trees painted on a metal window screen with wooden frame. Unsigned. 33 x 30". Faded and wavy; fair condition.

400/600

39. Eckhardt, John (1911-1991). **Johnny Eck "Half Boy" Photos and Letters.** 1920s-1960s. Thirteen original photographs, including a RPPC of a young Eck posing atop a tall stand alongside his brother Robert. Others show Eck riding a horse, dressed as a miner, in a tuxedo doing a handstand on a bench, holding a top hat while on a display table, on the partial wing of an airplane, driving the "Johnny Eck Special" miniature racing automobile, at a circus with clowns and an elephant in the background, a photo of George Boston his correspondent and a well-known magician, together with Dai Vernon at Hollywood's Magic Castle, and others. Together with two original TLSS addressed to Boston, and photocopies of two additional letters, with content regarding magician Rajah Raboid and Eck and his brother's escape from Raboid's clutches.

800/1,000

Johnny Eck, "The Most Remarkable Man Alive," was also a movie actor, artist, musician, photographer, illusionist, penny arcade owner, Punch and Judy operator and expert model maker. Today he is best known for his role in Tod Browning's cult classic film *Freaks*, and his appearances as a bird creature in several *Tarzan* films.



38



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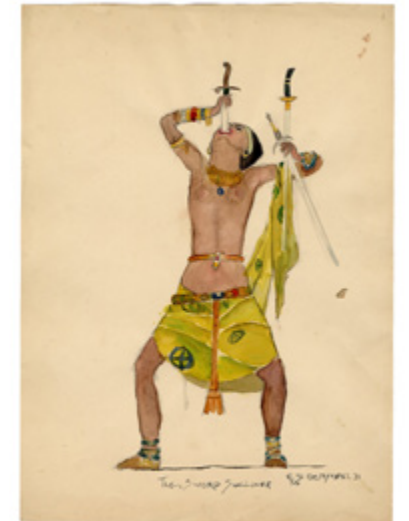
40. **Painting of Clown Fighting a Roustabout.** Circa 1940. Signed "J.O. Sterling." Oil on canvas painting of enraged clown fighting man in fancy red shirt, while the latter attempts to hit clown with a large tent spike. It appears the man may have been defacing the Carvel and the Guntrey Circus banners that are the background to this colorful and striking image. Framed to an overall size of 29 x 27". Kennedy Galleries, Inc. (New York) paper affixed to verso.

500/700

41. Biffen, Sarah (1784-1850). **Portrait of a Young Woman.** Circa 1815. Elegantly painted portrait of a dozing woman. Gouache on paper in modern frame. Handsomely framed to an overall size of 15 1/2 x 13". Facsimile letter, portrait and biographical information affixed to verso of frame. Fine.

1,500/2,000

Biffen was an accomplished artist who produced portraits, landscapes, and miniatures on ivory. She worked with the paintbrush held between her teeth - due to the fact that she was born without arms. She also learned to execute needlework and use scissors.



42

42. **The Sword Swallower.** Signed "E.S.," 1931. Watercolor illustration of a sword swallower in mid performance, while holding two additional swords in his right hand. Approximately 12 x 9". Good.

100/200

43. **The Barbershop Lesson. French Hair Art.** Lille, France, nineteenth century. Large and detailed illustration of a barber and wig shop, executed entirely in human hair, depicting a distracted barber with straight razor in hand, wary customer, wig restorer at work, and other characters. Reverse painted glass label lettered "La Leçon de Barbe," topped with the circular label "Ce Dessin est fait avec des cheveux tres courts," or, "this drawing is made with very short hair." 26 x 22 1/2" vintage frame.

600/900



41



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46

44. **French Hair Mourning Grave Display.** 1888. Oval wooden frame with bubble glass cover, depicting a solitary tombstone in a graveyard, bearing an inscription to a deceased husband: "1888/A Mon Epoux/2 Mai". 8 x 6 1/2".

250/350

45. **Antique Hair and Straw Mourning Portrait.** Germany, ca. 1886. Oval shaped memorial portrait commissioned by the widower of Lisette Weber. The text displays her birth and death dates, maiden name, and a love poem lamenting Lisette's early passing. Portrait of Lisette is beautifully detailed with braided hair and straw material in original gilt frame. 17 1/2 x 14 1/2". Spotting on gilt, browning to portrait, else very good.

100/200

46. **Nineteenth Century Oil Portrait of a Woman.** Oval oil portrait of woman in period dress in original ornate gilt frame. Writing on reverse bears name of woman (Harriet Wall-Evans), birthdate, marriage date, date of death, and nephew (William Wall-Miller). Spotting on paint, soiling and gilt cracked. 14 x 12" overall. Good.

200/300

47. **Nineteenth Century Folk Art Portrait of a Woman.** Early or mid-nineteenth century oil on canvas, depicting a woman in bonnet and dress. Gilt wooden frame, 19 x 16" overall. Losses across image; in need of restoration, sold as is.

100/200



48

48. Pope, Jerry. **Tattoo Folk Art Panel on Paper.** Chicago, ca. 1940s. Six ink and watercolor naval themed designs. Panel 11 1/2 x 8 3/4". Slight warping and color bleeding, browning. Very good.

300/400



49

49. Pope, Jerry. **Tattoo Folk Art Panel on Paper.** Chicago, ca. 1940s. Five ink and watercolor designs featuring religious symbols, arrowheads with eagles, and a Texas star. 15 x 11". Covered with plastic and tape. Ink bleeding on bottom edges, light browning. Very good.

300/400



50

50. Pope, Jerry. **Three Tattoo Folk Art Panels on Board.** 1944. Twenty-nine ink and watercolor designs related to U.S. patriotism, Christianity, and portraits of women and creatures. Each panel 15 x 10 1/4". Panels behind plastic and attached by thin strips of plastic. Pinholes, slight browning. Very good.

1,000/1,500

51. Pope, Jerry. **Three Tattoo Folk Art Panels on Board.** 1944. Thirty-three ink and watercolor designs related to the U.S. Air Force, aviation, and patriotism. Each panel 15 1/4 x 10". Panels behind plastic and attached by thin strips of fabric. Slight soiling to plastic, boards browned, else very good.

1,000/1,500

52. **Pair of Original Vintage Tattoo Flash Panels.** American, mid-twentieth century. Unsigned ink on paper, on backing boards, the first with three illustrations, the second with six, apparently by the same artist, penciled numbering to upper right. 12 x 9". Faint smudges.

300/500



51

53. Bill Loika. **Sept. 11 / We Will Never Forget Tattoo Art.** 2001. Ink on illustration board, initialed "BL" and signed in pencil "Tattoo Bill Loika." Framed, image area 10 1/4 x 15 1/2".

300/500



54

54. Jack Rudy and Clayton Patterson **Signed Tattoo Art.** New York, 1990s. Three signed and inscribed numbered prints. Largest 17 1/2 x 9". Numbered from editions of 200 by Rudy, a prominent tattoo artist and designer; the third, depicting a winged eye within a cobweb, by Patterson, tattoo artist and designer. Two inscribed to Johnny Fox, all three signed. Very good.

100/150



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57

55. **Freakatorium Entrance Banner.** Circa 1999. Sideshow-style entrance banner that hung in front of Johnny Fox's Freakatorium Museum on Manhattan's Lower East Side. Vinyl-like material, painted in bright colors with the museum's name. 34 x 157". Ragged and well-worn.

400/800

56. **Hand-Painted Signs for Johnny Fox's Freakatorium.** Thirteen sheet metal signs hand-painted by Adrian Clara, including large "Cabinet of Curiosities" (39 x 53") sign and a dozen smaller exhibition placards (each 8 ¾ x 30") for Living Skeleton, Serpentina, He-She, What Is It?, Elastic Lady, Half Lady, and others.

400/600

57. **Marionette Theatre Backdrop.** Circa 1960. Intricately painted fabric drop bears central images of various marionettes in front of a puppet stage, with green curtains at one side of the image. 53 ⅝ x 149 ½". Very good.

400/600

58. **Odd Fellows Painted Silk Banner.** Mid-twentieth century. Hand-painted with the organization's four key symbols: skull and crossbones, linked chain, all-seeing eye, and scythe. On a metal hanger, lacking one ferrule. 29 x 19 ½". Tattered.

150/250

59. **Acrylic Painting of Sideshow Characters.** New York, ca. 1990s. Colorful imagery of sideshow characters, inscribed by the artist to "my friend John Fox from all his friends - Sullivan." Characters include the Lion Faced Boy, The Three Eyed Man, a sword swallower, Pincushion Man, and others. 41 x 26". Light soiling to margins not affecting image. Some curling, otherwise good.

200/300

60. Heldner, Colette Pope (American, 1902–1990). **Untitled [Swamp Idyll / Louisiana Bayou Country].** Circa 1970s. Oil on canvas, full name signed lower left. Contemporary gilt-wooden frame. Overall 20 ½ x 24".

400/800



61



62



63

61. Dorr, Ferdinand (German, 1880–1968). **Landscape Oil Painting.** 1930. Signed and dated lower right. Contemporary gilt-wooden frame with some chipping. Overall 24 x 24".

200/300

62. **Framed Landscape Painting.** Unsigned oil painting of a lush, green landscape on wood panel. Framed by Winsor & Newton (London) with stamp to verso. Overall 13 ½ x 10 ½". Paint chipped in places, light spotting, frame worn at corners. Good.

200/300

63. **Group of Four Antique Portrait Miniatures.** Nineteenth or early twentieth century. Including a bust portrait of a woman in ornate brass frame (4 x 3 ½"); two Italian portraits in velvet frames; and a photographic portrait on ceramic.

150/250

64. **Dancing Boy with Hurdy Gurdy and Monkey.** After Adriaen Van Ostade (Dutch, 1610-1685). Oil on board depicting boy dancing on the street playing the hurdy gurdy, accompanied by a monkey riding a broom. 7 x 5" image, framed to an overall size of 11 x 9." Frame chipped on top edge. Signed "Ostade." Likely a nineteenth century painting, but undated. Good.

400/800

65. **Oil Painting of the Martyrdom of Saint Agatha of Sicily.** Unsigned Continental school oil painting on canvas, with evidence of restoration; good appearance overall. Depicts Agatha's martyrdom through torture by having her breasts cut off. Framed to an overall size of 18 x 23".

1,000/1,500



64



65



PHOTOGRAPHY & EPHEMERA

Lot 81



66



67



68



69



70



71

66. Kelty, Edward J. (1888–1967). **Ringling Brothers and Barnum & Bailey Combined Circus. 1934.** New York: Century, 1934. Silver print with Kelty's title, credit, and date in the negative. Purple hand-stamps to verso. 12 x 20". Dampstains along left edge; fair.

200/300

67. Kelty, Edward J. (1888–1967). **Sells—Floto Circus. 1930.** New York: Century, 1930. Silver print with Kelty's credit, date, and title in the negative. Purple hand-stamp to verso. 12 x 20". Right margin trimmed, light creasing and soiling.

250/500

68. Kelty, Edward J. (1888–1967). **Cole Bros. Clyde Beatty Circus. New York Hippodrome—Season 1937.** New York: Century, 1937. Silver print with Kelty's credit, date, and title in the negative. Purple hand-stamps to verso. 10 3/4 x 19 1/4". Trimmed margins, emulsion losses along lower edge.

250/500

69. Kelty, Edward J. (1888–1967). **Tom Mix Circus. 1937.** New York: Century, 1937. Silver print with Kelty's credit, date, and title in the negative. Purple hand-stamps to verso. 12 x 20". Minor creases.

300/500

70. Kelty, Edward J. (1888–1967). **Sells Floto Circus and Tom Mix. 1929.** New York: Century, 1929. Silver print with Kelty's credit, date, and title in the negative. Purple hand-stamps to verso. 12 x 20". Pinholes, dampstains to edges, spotting across image.

150/250

71. Kelty, Edward J. (1888–1967). **Sells Floto Circus and Tom Mix. 1931.** New York: Century, 1931. Silver print with Kelty's credit, date, and title in the negative. Purple hand-stamps to verso. 12 x 20". Spotting to upper corners of image area.

250/350



72



73



74



75



76



77

72. Kelty, Edward J. (1888–1967). **Ringling Brothers and Barnum & Bailey Combined Circus. Madison Square Garden. 1929.** New York: Century, 1929. Silver print with Kelty's credit, date, and title in the negative. Purple hand-stamp to verso. 12 x 20". Minor creasing and smudging.

200/300

73. Kelty, Edward J. (1888–1967). **Sells Floto Circus. 1928.** New York: Century, 1928. Silver print with Kelty's credit, date and title in the negative. Hand-stamps to verso. 12 x 20". Pinholes; significant stains and soiling to top portion of image. Sold as is.

100/200

74. Kelty, Edward J. (1888–1967). **Sells Floto Circus. 1930.** Later-generation print, titled in the negative. 12 x 20". Slight creases.

80/150

75. Kelty, Edward J. (1888–1967). **Christy Bros. Circus. 1929.** New York: Century, 1929. Silver print with Kelty's credit, date, and title in the negative, several sideshow banners visible on the midway. Purple hand-stamps to verso. 10 1/2 x 18". Crease lines, ink stains, trimmed margins; fair.

150/250

76. Kelty, Edward J. (1888–1967). **Ringling Brothers and Barnum & Bailey Combined Circus. 1936.** New York: Century, 1936. Silver print with Kelty's credit, date, and title in the negative. Hand-stamps to verso. 12 x 20". Very good.

250/350

77. Kelty, Edward J. (1888–1967). **Ringling Brothers and Barnum & Bailey. World's Foremost Mid-Air Marvels.** New York: Century, 1935. Silver print with Kelty's credit, date, and title in the negative. Hand-stamps to verso. 12 x 20". Very good.

250/350



78



79

78. Kelty, Edward J. (1888–1967). **Elk's Industrial & Home Beautiful Exposition.** New York: Century, 1930s. Depicts a fairground scene with The Whip rising in the foreground and acrobats in the background, surrounded by a full crowd. Framed to 22 1/2 x 14 1/4". Not examined out of frame.

300/500

79. Kelty, Edward J. (1888–1967). **Hagenbeck-Wallace Circus. Stamford, Conn.** New York: Century, 1933. An image of the entire cast of the Hagenbeck-Wallace Circus including clowns, show girls, a marching band, and cowboys among many others. Framed to 23 1/2 x 14 3/4". Small crease, not examined out of frame.

400/600



80

80. Kelty, Edward J. (1888–1967). **Robbins Brothers Circus. York, PA.** New York: Century, 1931. Beautiful photo of the Robbins Brothers Circus cast including indigenous performers, clowns, show girls, and child performers among others. Framed to 24 3/4 x 17 1/2". Not examined out of frame.

400/600

81. Kelty, Edward J. (1888–1967). **Ringling Brothers and Barnum and Bailey Combined Circus. Brooklyn, NY.** New York: Century, 1932. A photo of the entire cast posed in front of the big top tent. Framed to 20 3/4 x 12 1/4". Not examined out of frame.

400/600



81

82. Kelty, Edward J. (1888–1967). **Ringling Brothers and Barnum and Bailey Circus. Jersey City, NJ.** New York: Century, 1935. Sepia print depicting ushers, officers and other staff in front of the main entrance to the circus. Framed to 26 x 17 3/4". Not examined out of frame.

200/300



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83. Kelty, Edward J. (1888–1967). **Barry Brothers Circus. Rockville Center L.I., NY.** New York: Century, 1932. Depicting the cast of the Barry Brothers Circus posed in front of the big top tent. Framed to 22 ½ x 14 ½". Not examined out of frame. **200/300**

84. Kelty, Edward J. (1888–1967). **Zenda and Co. World Circus Sideshow. Coney Island, NY.** New York: Century, ca. 1930s. Photo of Zenda setting up her stage with various people watching. Framed to 12 ½ x 10 ¼". Not examined out of frame. **200/300**

85. Kelty, Edward J. (1888–1967). **U.S. WPA Federal Theater Circus Unit. New York, New York.** New York: Century, 1936. The WPA theater circus unit posed in front of several tents. Framed to 23 x 15". Not examined out of frame. **400/600**

86. Kelty, Edward J. (1888–1967). **Walter Main Circus.** New York: Century, 1927. Sepia toned photo featuring the cast of the Walter Main Circus posed in front of a train car. 12 x 20". Creasing, soiling and adhesive residue. Century hand-stamp on verso. **400/600**

87. Kelty, Edward J. (1888–1967). **Ringling Brothers and Barnum and Bailey Concert Band.** New York: Century, 1927. Depicting the concert band with Merle Evans as band master, posed in front of audience seats. 12 x 20". Edges slightly creased. Century hand-stamp on verso. **300/500**

88. Kelty, Edward J. (1888–1967). **Ringling Brothers and Barnum and Bailey Combined Circus in New York's New Mammoth Coliseum.** New York: Century, 1929. Depicts a performance in New York's Coliseum with elephants in the three rings and a full audience. 12 x 20". Matted. Century stamp on verso. **400/600**

89. Kelty, Edward J. (1888–1967). **Dorothy Herbert.** New York: Century, ca. 1930s. Featuring Dorothy Herbert and her horse as a part of the Ringling Brothers and Barnum and Bailey Combined Circus. 12 x 20". Matted. Slight creasing. Century Photo stamp on verso. **400/600**

90. Kelty, Edward J. (1888–1967). **Bostock's Wild Animal Circus and "Bill Cody Ranch" Wild West.** Yonkers, NY. New York: Century, 1932. Clowns, show girls, band members and cowboys posed in front of a circus wagon. 12 x 20". Matted. Corners creased. Century Photo stamp on verso. **400/600**

91. Kelty, Edward J. (1888–1967). **Cole Brothers-Clyde Beatty Circus Parade. Marietta, OH.** New York: Century, 1935. Depicts the circus procession in Marietta, Ohio. 12 x 20". Matted. Creasing. Century Photo stamp on verso. **200/300**

92. Kelty, Edward J. (1888–1967). **"Fro-Joy" Ice Cream. John Robinson's Circus.** New York: Century, 1930s. Sepia tone photo of the "Fro-Joy" ice cream stand in John Robinson's Circus. Booth workers are posed in a row, menagerie animals to right. 12 x 20". Matted. Creasing and light soiling. Century Photo stamp on verso. **200/300**



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85



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94 Philadelphia Transylvanian James C. Sleight's Shows Light Horse Field 1870 My best friend for Lady Sandra 1991



95 Philadelphia Transylvanian James C. Sleight's Shows Light Horse Field 1870 My best friend for Lady Sandra 1991



93

93. **Three Photographs of the 1893 Walter L. Main Circus Train Wreck.** Tyrone, Penn., 1893. Sepia-tone cabinet-format photographs surveying the wreckage, one featuring an elephant centrally. Print size 7 1/2 x 9 1/2". Some wear to mounts. 250/350

94. Arbus, Diane (American, 1923–1971), attributed to. **Albino Sword Swallower.** Circa 1970. Two silver prints, the first showing the performer, Lady Sandra Reed, kneeling (7 7/8 x 7 3/4"), the second with a sword raised in preparation for the attempt (8 1/8 x 7 3/4"). Scrapbooking paper remnants to versos. The prints are believed to be unique, and are accompanied by a trimmed slip of paper inscribed and signed by Reed, signing "Lady Sandra," dated 1991, to the former owner, Johnny Fox, himself a professional sword swallower from whose collection these prints were obtained. 1,000/1,500

95. Arbus, Diane (American, 1923–1971), attributed to. **William Durks. The Man from World War Zero.** Circa 1970. Black and white photograph on thin paper depicting Durks outside a circus tent. 7 1/2 x 7 1/2". Diagonal crease, minor soiling and wear to edges. Annotation to verso. The print is believed to be unique, and is accompanied by a trimmed slip of paper with an inscription dated 1991 and signed by sword swallower "Lady Sandra" Reed, who was photographed by Arbus on the same occasion. The inscription is to "my best friend Fox," or Johnny Fox, a fellow sword swallower from whose collection this print was obtained. 700/900



96



100

96. **Photograph of Nat Reiss Shows 1923 Sideshow Exhibit.** Streator: Foldeneuer, 1923. Silver print showing the entrance to the sideshow attraction "How Can She Live?" 7 3/4 x 9 3/4". Linen backing. Creases, smudging. 100/200

97. **Photograph of Strange People Sideshow Attraction.** 1940s. Matte-finish silver print showing a sword swallower, giant man, armless woman, and others onstage below a banner. 8 x 10". Notation to verso identifies the armless woman as Joanne Beach. 100/200

98. **Lot of Six Photographs and Pitchbooks of Siamese Twins Mary and Margaret Gibb.** 1920s–30s. Including four photographs (8 x 10"), each with typed or hinged credits to verso; and "Life Story" pitch books (32pp. and 4pp.). 100/200

99. **Nature's Mistakes.** 1939 New York World's Fair. Sepia-tone photograph showing the entrance to the attraction which featured deformed animals. 8 x 10". 50/100

100. **Harlem Minstrel Band Side Show. Al. G. Barnes Circus. 1936.** Silver print photograph showing brass and woodwinds musicians, a drummer, and three dancers. 4 x 10". 100/150

101. **Millie—Christine The Two-Headed Nightingale Cabinet Card Photograph.** New York: Eisenmann, ca. 1880s. Sepia-tone portrait of the twins on cabinet mount. 6 1/2 x 4 1/4". Toning, slight soiling. 200/300



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102. **Millie—Christine The Two-Headed Nightingale Cabinet Card Photograph.** New York: Olivier, ca. 1880s. Sepia-tone portrait of the twins in a parlor. 6 ½ x 4 ¼". Loss to lower right corner of original mount with scalloped edges.

200/300

103. **Millie Christine The Two-Headed Nightingale Cabinet Card Photograph.** Boonton, N.J.: Wendt Studio, ca. 1880. Cabinet card depicting the Siamese twins Millie and Christine McKay. Studio mount. Minor scrapes.

200/300

104. **Cabinet Card Photograph of Barnum & Bailey Sideshow Freaks Wagon.** Circa 1873 (date inscription to verso). Depicting men outside a wagon lettered with the word "Freaks" and other advertising, including the warning "Beware of Pickpockets." Cabinet-format mount, 7 x 9" overall.

100/200

105. **Eli Bowen "The Legless Wonder" CDVs.** Philadelphia: A. Newman, ca. 1890s. Two different sepia tone CDV photos of the sideshow acrobatic performer depicted with his wife and young son, together with a CDV of a younger Bowen alone. Two in very good condition, the latter with faults.

150/250

106. **Collection of Nineteenth Century Sideshow Photographs.** Seven different original cabinet card and CDV images, including Eisenmann Studios "Laloo"; a lady Snake Charmer; George Fabig the one-handed acrobat (signed on verso); two of Emma Groves, the Bearded Fat Lady from Maine; two Eisenmann CDVs for Miss Ettie Reynolds, a lady albino; and one showing an unidentified Circassian lady. Very good.

250/350

107. **Two Framed Theatrical Cabinet Cards.** 1890s/1900s. Including one cabinet card by Obermuller depicting Marrie Bayrooty, the twirling Russian dancer; the other depicting a boy walking up a sword ladder. The larger framed to 8 ¼ x 6". Slight curling, small chips, spotting. Not examined out of frames.

150/250



108



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108. **"Pop-Eye" Sideshow Photograph.** American, ca. 1920s. Sepia tone photograph (8 x 10") of man with eyes popping out, in ornate Victorian frame. Not examined out of frame. Good.

80/100

109. **Laloo and Parasitic Twin Cabinet Card Photograph.** New York, ca. 1880s. Framed cabinet photo depicting Laloo and his parasitic twin. Victorian frame. Overall size 12 x 14". Not examined out frame.

150/250

110. **Laloo and Parasitic Twin Cabinet Photograph.** New York: Frank Wendt, ca. 1880. Cabinet card photograph of the sideshow attraction Laloo, and his parasitic twin, on printed studio mount. 6 ½ x 4 ¼".

100/150

111. **Laloo The Hindoo Cabinet Card Photograph.** New York: Obermuller & Son, ca. 1880s. 6 ½ x 4 ¼".

100/200

112. **Lion Faced Boy Cabinet Photo.** New York, ca. 1880s. Mounted cabinet photo depicting the sideshow attraction the Lion Faced Boy. Victorian frame. Overall size 13 x 15". Not examined out frame.

200/300

113. **Randion Armless and Legless Wonder Photo.** Philadelphia: Edena Studio, ca. 1880s. In hand painted period Victorian frame. Overall size 14 x 16". Not examined out frame.

200/300

114. **Three Legged Man Cabinet Photograph.** American, ca. 1880s. Framed cabinet photo in Victorian frame. Overall size 13 ½ x 14 ¼". Clipped top right corner, else good.

150/250



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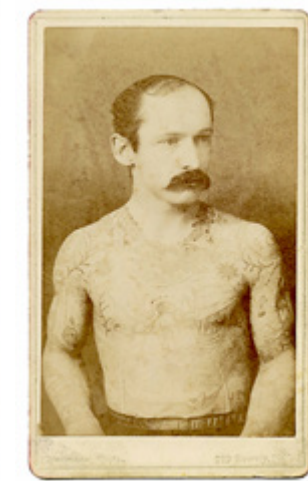
123



124



125



126

opposite page:

115. **Mlle. Clifford Sword Swallower Cabinet Photo.** London, ca. 1905. The verso bears a pencil inscription reading "compliments from Mlle. Clifford from London, England." Water stains to mount not affecting image.

100/150

Clifford billed herself as "Champion Sword Swallower of the World." She began swallowing swords at age 13, after learning how from sword swallower Delno Fritz. Her greatest successes were in Europe.

116. **Signed Ann E. Leak Thompson Cabinet Photo.** New York: Eisenmann, 1891. Depicting Ann Leak posed on an ottoman, holding scissors with her feet. Signed on verso with text, "Hands deprived, toes derived. Ann E. Leak Thompson born without arms. Dec. 23, 1839, Georgia. New York, 1891". Adhesive on verso, light spotting on recto, edges scuffed, creased. Good.

200/300

117. **Annie Jones Bearded Lady Cabinet Photo.** New York: Eisenmann, ca. 1890. Cabinet card photo of Annie Jones, the most famous of all "bearded ladies" exhibited by P.T. Barnum. Good.

150/250

Jones began her career at the age of one, when her mother took her to New York to meet Barnum, who immediately hired her at \$150 per week, in 1866. First presented as "the Esau Child," Jones adopted various stage names during her career. She appeared with Barnum and in various dime museums until her death at age 37 in 1902.

118. **Annie Jones Bearded Lady Cabinet Card Photograph.** York, Penn.: Pentz, ca. 1880s. 6 1/2 x 4 1/4". Mount softened and beginning to peel by layers.

100/200

119. **Annie Jones Bearded Lady Cabinet Card Photograph.** New York: Eisenmann, ca. 1880. 6 1/2 x 4 1/4". Original studio mount, tears to verso, print slightly peeling and bubbling.

100/200

120. **Chang Yu Sing "The Chinese Giant" Cabinet Card Photograph.** N.p., ca. 1890s. Mount imprinted with Chang's height and weight, advertising that he is now appearing with Barnum, Bailey & Hutchinson. 6 1/4 x 4 1/4".

200/300

121. **Carte de Visite of a Bearded Lady.** Baltimore: D.J. Wilkes, ca. 1860s. Original mount, studio imprint to verso. 4 x 2 3/4".

100/150

122. **Snake Charmer Cabinet Card Photograph.** New York: Eisenmann, ca. 1880s. 6 1/4 x 4 1/4". Stains and soiling, several creases.

100/200

123. **Legless Woman / Living Torso Cabinet Card Photograph.** Pittsburgh: Morris, ca. 1880s. 6 1/4 x 4 1/4". Slight losses along left margin not affecting image.

100/200



127



128

124. **Charles B. Tripp Armless Wonder Cabinet Card Photograph.** York, Penn.: Pentz, 1887. 6 1/2 x 4 1/4". Manuscript identification to verso notes subject, date, and age (32 years).

150/250

125. **Louis Moilanen "Finlander Giant" Cabinet Card Photograph.** Boonton: Wendt, ca. 1890s. Full-length portrait in formal attire, beside two average-sized men. 6 1/2 x 4 1/4". Studio mount, biographical details imprinted to verso, pencil signature possibly by Moilanen below.

150/250

126. **Tattooed Man CDV.** New York: Eisenmann, ca. 1880. Carte de visite of an unknown tattooed man by the famous theatrical photographer from New York's Bowery. Photographer's embossed mount, printed verso. Very good.

200/300

127. **Tattooed Man CDV.** New York, ca. 1870. Carte de visite portrait of an unknown tattooed man. Unmarked. Very good.

200/300

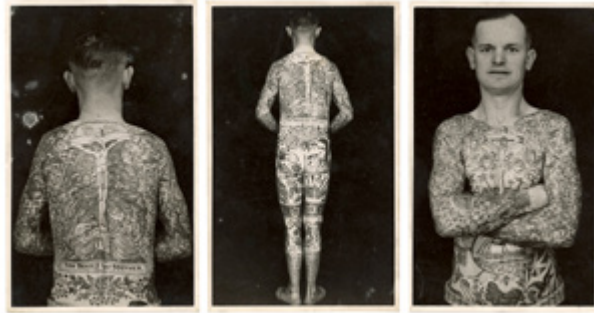
128. **Betty Broadbent Youngest Tattooed Lady Photo.** Boston: H. Golden, ca. 1928. 8 x 10" sepia tone photograph of Broadbent, also known as the "tattoo'd lady." Crease at top and border damage at corners, not affecting image.

200/250

In 1927 Betty Broadbent met tattoo artist Charlie Wagner, who alongside several other tattoo artists, including, Tony Rhineagear, Joe Van Hart, and Red Gibbons, would tattoo a bodysuit on her consisting of over 565 images.



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129. **Tattooed Men. Pair of Cabinet Cards.** New York: Obermuller & Co., ca. 1885. Images identify subject as "E. Greenwood" on versos, showing his full torso tattoos, executed by "Prof. Wagner/223 Bowery, NY." One shows his chest, and the other his back. Each 6 ¼ x 4 ½". Some fading, soiling, and water staining to mounts.

400/600

130. **"The Famous Tattooed Man" Photo Postcards.** American, first half twentieth century. Three real photo postcards of the unnamed "Famous Tattooed Man." Inscribed and signed note on verso of one card identifies the tattoo artist as Geo. Moss. Very good.

200/300

131. **Photos and Ephemera of Tattoo Artists and Tattooed Ladies.** American, first half twentieth century. Three items, including small sepia tone photo of "Smithy" The Tattooed Doll, and advertising tattoo artist Percy Waters of Detroit, together with photo of woman tattooed with image of Jesus and angels by his side, advertising Prof. Wm. Mathews, Tattoo Artist, and a printed handbill for Betty Broadbent, Tattooed Lady, with inked notation on verso: "Ringling Bros Barnum and Bailey, Bradford, Penna. June 13, 1940."

100/150

132. **Tattooed Man Cabinet Card.** New York: Eisenmann, ca. 1890. Unidentified tattooed man cabinet card photo from the famous Bowery photographer. Wear to edges of card, name illegibly penciled in on verso.

200/300

133. **Tattooed Man Photo and Postcards.** Including a nineteenth century hand-colored photograph of a Japanese man with full body tattoo, and group of nine 1940s comic postcards of men and women with tattoos.

150/250

134. **Tattooed Man Cabinet Card and Postcard.** German and American, ca. 1890. Lithographed postcard by Paul Scharr, depicting a fully tattooed man, titled "L'Homme Tatoue." Faded photograph by Ollivier & Co., Brooklyn, depicts same man as in the postcard.

300/400

135. **Circus Sideshow Tattooed Lady Nora Hildebrandt CDV.** New York: Eisenmann, ca. 1881. Sepia toned carte de visite photo of the tattooed lady. Very good.

200/300

136. **Vintage Tattooed People Postcards.** American, first half twentieth century. Three postcards, including an unidentified tattooed lady, backstamp reading: "With Ringling Bros. Barnum & Bailey Combined Shows"; 1939 postcard from Ripley's Odditorium, "The Great Omi"; and British lithographed PPC, with an illustration of a Chief of the Ngati-Mahuta tribe of New Zealand, with a full face tattoo.

100/150

137. **Ella Ewing and Leah May Giant Women Cabinet Card Photographs.** 1890s. Full-length portraits. 6 ½ x 4 ¼". Studio mounts, pencil notations to verso.

100/200

138. **Nine Nineteenth Century Photographs of Little People.** Including three cabinet cards by Eisenmann Studios of New York, each depicting Tom and Lavinia Thumb, Commodore Nutt, and Lavinia in theatrical costume. With five CDVs depicting various little people, including Count Primo Magri, Commodore Nutt and Miss Minnie Warren, Admiral Dot, and others, from Eisenmann, Barker & Bulkley's, E. & H. T. Anthony, and other studios.

500/700

139. **Princess Lucy Sideshow Performer Cabinet Card Photograph.** New York: Eisenmann, ca. 1890s. Portrait of the performer in a swing, surrounded by exotic flora and a fur rug. 6 ½ x 4 ¼". Pencil notations to verso.

150/250

140. **Mahphoon The Burmese Hairy Woman.** Great Britain, 1880s. Photograph of this famous sideshow attraction. Pencil notes on verso in French. Very good.

200/250

Mahphoon, as part of the "Sacred Family of Burma," was exhibited by P. T. Barnum in England for one season, and for a short tour in the United States in 1888. She was one of five generations of her family that suffered from hypertrichosis.

141. **Sacred Hairy Family of Burma Photo.** Great Britain, 1880s. Exceptional boudoir card format group portrait of this Burmese hairy family, exhibited by Barnum in England for one season, and for a short tour in the United States in 1888. 7 ½ x 9 ½", mounted on a 14 x 10" card, bearing two unrelated period photographs on verso. Very good.

600/800



143



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142

142. **Four Sideshow Attraction Cabinet Cards.** American, nineteenth century. Including Lewando Baldwin, "Armless Wonder," (Boston: J. Katz, 1880s); together with Mrs. May L. Baldwin, and photos of unidentified "Skeleton Man," by Wendt, NJ; Bob McKay, sideshow "Fat Man"; and a "Fat Lady" by Eisenmann of New York. Evidence of wear, biographical information penciled in on verso to some.

150/250



145

143. **Henry Meyer Circus Giant Cabinet Card Photograph.** Boonton: Wendt, ca. 1890s. Full-length portrait in trench coat and top hat, pencil notations to verso. 6 1/2 x 4 1/4". Studio mount.

150/250

144. **Three-Legged Man George Libbert Cabinet Card Photograph.** New York: Eisenmann, ca. 1890s. Sepia-tone cabinet photo on original studio mount. 6 1/2 x 4 1/4".

150/250

145. **Group of 18 Cabinet Cards and Photographs of Sideshow Fat People.** Circa 1880s–1910s. Including eight cabinet card portraits (6 1/2 x 4 1/4"); five CDVs; and other photographs (largest 8 x 10"). Performers include Willie Campbell, Madame Sherwood, Mary Seitz, John H. Craig, and others. Condition overall very good.

500/750

146. **Group of Over 20 Sideshow and Circus Performer Cabinet Photos and Prints.** Late nineteenth/early twentieth century. Subjects include Eli Bowen, Waino and Plutano, Tom Thumb, Charles Tripp, Barbara Urselin, and others. Several in antique frames.

500/750



146



147

147. **Ten Cabinet Photographs and CDVs of Sideshow Giants.** Circa 1880s–90s. Eight cabinet cards (6 1/2 x 4 1/4") and two CDVs, by Eisenmann, Wendt, and other studios. Performers include Goshon, Shields, Bates, and others. Soiling and abrasions to some, but overall good condition.

300/500

148. **Sideshow Albino CDVs and Cabinet Photographs.** American, ca. 1880s-1900. Six cartes de visite and cabinet card photographs, all depicting sideshow albinos. Includes three by Eisenmann of New York. All subjects identified on versos.

200/300

149. **Wild Men of Borneo Photographs.** American, ca. 1880s-1900s. Six images, including three cartes de visite and three cabinet cards, all depicting the "Wild Men of Borneo," Hiram and Barney Davis, whose stage names were Waino and Plutano. Includes photos by Eisenmann Studio and Wendt Studio of NY. Good to very good.

500/700

The Davis Brothers toured with P. T. Barnum and others, and were best know for their feats of strength. Weighing not more than 45 lbs. each, they were able to lift upwards of 300 lbs.

150. **Wild Men of Borneo Cabinet Card.** New York: Wendt, ca. 1880. Cabinet card depicts sideshow "Wild Men of Borneo." Identifying back stamp. Very good.

150/250



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151. **Sideshow Snake Charmers Cabinet Photographs.** American, ca. 1880s–1900s. Six cabinet cards, all depicting sideshow snake charmers. Includes photos by Wendt, Rosenstock, Obermuller & Son, Martin of Chicago, and others. One performer holds a crocodile. Good to very good.

400/600

152. **Sideshow Circassians Cabinet Photographs and CDV.** American, ca. 1880s–1900s. Four cabinet cards and one CDV all depicting sideshow Circassian “freaks.” Includes photos by Eisenmann, Henschel, and Swords Bros. One with notes dated 1885 on verso. Good to very good.

200/300

153. **Carlton and Smaun Sing Hpoop Photograph.** Bath, England: W. G. Lewis Studio, ca. 1880s. Sepia tone photo depicts “Carlton and Smaun Sing Hpoop, The Tallest and Shortest Artistes in the Variety Profession.” 8 x 10”. Clipped corners of card.

100/150

154. **Tozzi Brothers Siamese Twins Cabinet Card.** New York: Obermuller & Kern, 1880s. Full length portrait of the famous conjoined twins. Very good.

200/300

Giovanni and Giacomo Tozzi, Italian conjoined twins, were born in the mid-1870s and had a successful career as sideshow performers in both Europe and America. Their date of death has never been confirmed, as they became recluses after their retirement near Venice in 1897.

155. **No Lot**

156. [Viewers] **Alex Beckers Stereoscope Table Double Viewer With Cards.** New York, ca. 1860s. Viewer machine with lenses to both sides, original patent plaque (the last dated 1859), original frame mechanism retaining approximately 30 cards (1860s–70s) including a female sword swallower (3 cards), a shrunken head, arrangements of miniature model skeletons, animal carcasses, downtown Chicago sidewalk, Niagara falls tightrope walkers, a monkey orchestra, and others. Unrestored, parts of molding chipped, needs refinishing; sold as is.

300/500



157

157. [Viewers] **Whiting's Sculptscope Countertop Stereo Viewer.** Cincinnati: American Novelty Co., 1922. Drum form cast iron and sheet steel and brass plate with one-cent coin slot at top. Includes color stereo cards. Black, white, and green paint, with red trigger. 8 x 12 ½ x 14 ½". Paint chipping, broken glass side panel, no keys.

500/700

158. [Viewers] **Wheel of Life Zoetrope.** England: The London Stereoscopic and Photographic Co., ca. 1860. Sheet metal body with ornately carved wooden base. With seven original strips including Indian Juggler, The Wild Irishman and I Chews. 15 x 12 x 12". Heavy soiling inside drum, strips chipped, soiling and foxed. Good.

200/300

159. **Collection Seven Little People Cabinet Cards.** American, mid to late nineteenth century. Seven different cabinet cards, including two of “The Little Esquimaux Lady”; Miss Olof Krarer by E. E. Bowman Studio of Ottawa, Illinois; “Princess Ida,” by Chickering, Boston; Lucia Zarate, by J. Wood, Brooklyn; Major Atom by Eisenmann; another of Count Magri; two midget ladies by Olivier, NY; and others. Together with advertising card for Prince Nicholi. Very good.

250/300

160. **Lot of Four Framed Sideshow CDVs.** American, nineteenth century. Four different photos of sideshow performers in three period frames. Includes Eisenmann CDV of albino woman in oval 1877 frame; E & HT Anthony Studio's “O. A. Hansen, 8” 1 ½” high, at Barnum's Museum,” in wooden tramp art frame, and CDVs of Tom Thumb in an officer's uniform and Lavinia Thumb, his wife in shadow box frame. Very good.

150/250

161. **Photographs of a Shrunken Head.** Two sepia tone nineteenth century photographs of the “actual size” shrunken head of “Cacique Salupe” of the Taira Cairra tribe, Rio Naipo, Ecuador. Each 7 ¼ x 9". Framed to an overall size of 20 x 13 ½". Very good.

100/150



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162. **Che Mah Cabinet Cards.** American, ca. 1900. Two different cabinet card photos of sideshow performer Che Mah, who appeared with Ringling Brothers as "The Only Chinese Dwarf." On the second photo, Che and Pearly are billed the "Smallest Couple in the World," and as "The Most polite and Intelligent Magnets (sic) on Exhibition." Good, with wear.

150/250

Pearly was born in St. Louis, Mo., and Che Mah in Choo-Sang, China.

163. **No lot.**

164. **Charles B. Tripp "Armless Wonder" Cabinet Photograph.** York, Pa.: Pentz Studio, 1887. Cabinet card of Tripp with samples of his calligraphy, and other work accomplished through the use of his feet. Signed and dated on verso "Charles B. Tripp. Woodstock Ontario. Age 32 ys". With an endorsement, also in Tripp's foot reading "William Kennedy, July 30 '87." Very good.

150/250

165. **John T. Owens "Armless Wonder" Cabinet Photograph.** Boonton, N.J.: Wendt Studios, ca. 1890. Cabinet photo of sideshow performer Owens, signed in pencil on verso. Very good.

100/200

Owens was born in Pattonsburg, Missouri, on October 28, 1865. He played the banjo, xylophone, mandolin and guitar with his feet.

166. **Three Sideshow Performer CDVs.** Mid-to-late nineteenth century. Three different CDVs, including an Eisenmann Studio Commodore Nutt and Minnie Warren image, in 1870s frame; unidentified "Fat Boy" in performing regalia; and Adam Kerper, longest beard in the world, in Victorian embossed frame. Images very good, frames fair.

200/300

167. **Zuruby Hannum. Barnum's Circassian Girl CDV.** New York: E. & H. T. Anthony, Publishers, 1865. CDV of Zuruby Hannum, sideshow performer titled "The Circassian Girl, P. T. Barnum Museum." Verso bears a 2-cent Internal Revenue Stamp, Scott #R15c, with a scarce circular socked on the nose cancellation reading: "Barnum's Museum, February 21, 1865." The Museum burned down in July of that year. Nineteenth century wood and glass frame. Very good.

200/300

168. **Chang and Eng CDV.** American, ca. 1860. Photograph of the famous original Siamese twins, glazed in a lovely original Victorian-era wood and gesso gilt frame measuring 6 x 4". Not examined out of frame. Very good.

200/250

169. **Che Mah Sideshow Dwarf CDV.** American, ca. 1860s. Photograph of the Chinese dwarf, Che Mah, the smallest man on earth, standing 28 inches and weighing 40 pounds. He was discovered by P.T. Barnum and travelled with his circus sideshow for years. Metal Victorian frame.

100/200

170. **Madam Squires Sideshow Bearded Lady CDV.** American, ca. 1873. Photograph of Madame Squires of Massachusetts. Ornate wood and beveled glass Victorian frame. Very good.

50/100

171. **Isaac Sprague Sideshow Skeleton Man CDV.** American, ca. 1870s. Photograph of Sprague, a Barnum sideshow performer, who at his death in 1887 weighed 46 pounds. Photo depicts Sprague in costume, together with his wife and three sons. In a period velvet and metal frame. Very good.

50/100

172. **Eliophobus Sideshow Albino Family CDV.** New York: Eisenmann, ca. 1880. Photograph of Rudolph Lucasic, wife and son, from the "Island of Madagascar." Verso states that family's prominent peculiarities are "White Silken Hair - Alabaster Complexion - Eyes Pink - Pupils Angular, nearly square." In ornate brass and glass vintage frame. Very good.

100/150

173. **Armless Wonders Charles Felu and Ann E. Leak.** Belgium and America, ca. 1870. Felu (1830-1900) was a Belgian artist born without arms who became adept at painting with his feet. Photograph depicts Felu in his painter's frock at work. Together with a CDV photograph of Ann E. Leak, "born without arms, Zebulon, Pike Co., Georgia" at age 27, in 1869. Leak is shown using utensils with her feet to eat. Both in period frames.

200/300



174



178



179

179. Siamese Twins Postcards. Four images, including a RPPC of Siamese twins Mary and Margaret Gibb, as well as Rosa and Josefa, The Hilton Twins, and unidentified RPPC of girl twins.

100/200



180

180. Scrapbook of Carnival Sideshow Snapshots Featuring Fat Man Jumbo Finn. 1930s–40s. Approximately 50 images, most 5 x 3" or smaller, one 8 x 10", plus three fairgrounds exhibitor and concessioner admission cards, most pasted onto three disbound folio scrapbook pages, the balance trimmed and retained loosely. Images depict Jumbo Finn and other sideshow performers, painted sideshow banners, carnival rides, and others.

200/300



181

181. Collection of Vintage Sideshow Photos. Collection of over fifty black and white photographs, including originals and contemporary reprints of various sideshow attractions and freaks, including "Percilla - Half Human Half Monkey Girl Alive," several from Tod Browning's *Freaks* (reprints), conjoined twins, crocodile skin girl, two-scent dog, The Great Lester's Museum of Magic, The Hilton Sisters, a hypnotist, pinheads, snapshots of deformed men, a dwarf lady, full body Japanese tattooing, Count Voris (being hung alive), freak reunion at Hotel Paradise, Giant Jean Ferre, tattooed Rasmus Nielsen, group of Mimi Garneau (sword swallower), Johnny Eck, Ronny and Donny Galyon the Siamese Twins, and others. Primarily 8 x 10".

300/400



182

182. Downs, T. Nelson. Photograph and Brochure of "King of Koins" T. Nelson Downs. Framed and matted display of a photograph of Downs performing a coin trick (Oswego: Barbeau, ca. 1920), 9 1/2 x 7"; and a four-page brochure/letterhead bearing testimonials from the press and Houdini (ca. 1925). King of Koins souvenir token affixed to glass. Overall 17 x 32".

200/400

183. Herrmann, Adelaide. Adelaide Herrmann's Electrocutation Illusion Photograph. [New York: Repro Photo], ca. 1910. Trimmed photograph (7 1/2 x 5") depicting Herrmann seated in an electric chair, enhanced to show sparks flying from her body.

100/200



183

174. Shields Brothers "Texas Giants" Photographs. York, Pa.: Pentz Studio, ca. 1880. Cabinet card of the Shields Brothers, who toured extensively with Barnum. Depicted beside a normal size man, as each brother was said to stand over seven feet tall. In a heavy, tarnished, 1880 patented silver-plated frame with fleur de lis design. Very good.

100/150

175. John Robinson Circus. Group of Photos and Ephemera. Including a female cast photograph on cabinet mount (4 3/4 x 6 1/2"); The Bartlett Sisters cabinet photo (6 1/2 x 4 1/4"); Millie Irwin Iron Jaw Act halftone card; a cabinet photo of a horse-drawn wagon outside a large tent; a 1906 route card and booklet; and a 1927 program.

150/250

176. Cabinet Photograph of a Native American Man. Pendleton, Ore.: RTR Co., ca. 1890s. Sepia-tone portrait on original imprinted studio mount. Possibly a Wild West show performer, bearing a stamp for W.D. Taylor of the Globe Theatre Company to verso. 8 1/2 x 5 1/2". Loss to lower center print area.

100/200

177. Lot of Nine Cabinet Photographs of Circus and Music Hall Performers. Including Julia Harlow, Grace Perry, Maggie Clark, Blocksom and Burns (comedians), a long-haired woman, a comedic duo, a gymnast; and two others, one by Eisenmann. Studio mounts. 6 1/2 x 4 1/4". Some with toning, chipped edges, and soiling.

200/300

178. Group of Circus Photographs, Postcards, and Other Ephemera. Circa 1890s–1920s. Fifteen pieces, including conjoined twins RPPC; Great Binks Shows RPPC; Zeynard Lilliputian Troupe postcard; A Ministering Deer cabinet photo; and others; candid photos of groups outside large tents; General Wesley Merritt cabinet-format portrait; and others. Plus two Clyde Beatty and one Shrine Circus program (with three certificates).

200/300



175



176



177



184



187



185



186

184. **Daisy and Violet Hilton Photo Archive.** Group of thirty-three photographs owned or handled by the twins, including twelve of the famous sisters, two signed and inscribed by them. The balance depict various vaudeville performers who worked with the Hilton sisters, each inscribed to the Hiltons. The largest 8 x 10".

700/1,000

During the 1920s the Hilton sisters were consistently amongst the highest paid performers on the vaudeville circuit. They were perhaps most famous for their appearances in Tod Browning's cult classic, "Freaks" and the exploitation film "Chained for Life." Despite their fame and success, the sisters lived out their final days as clerks in a North Carolina grocery store.

185. **Siamese Twins Daisy and Violet Hilton Signed Photograph.** Studio portrait of the twins posing with a dog, inscribed to the recipient "with love and best luck/always your pals/Daisy + Violet Hilton/Jun-9 1929". Ornately carved antique wooden frame, overall 14 x 12".

100/200

186. **The Big Show Circus Entrance Photograph.** 1900s. Small photo of a crowd outside the entrance to "The Big Show". Alexander Gallery stamp on verso. Framed to 10 3/4 x 12". Damage to matting of frame. Not examined out of frame.

200/300

187. **Group of Acrobat Photographs.** 1920s-1930s. Black and white photo of Hellopia doing the splits while standing on her hands; and a trio of photos of acrobats performing stunts. Stamp on front of Hellopia photo. Trio framed to 16 1/4 x 5 3/4". Slight curling, not examined out of frame.

200/250



188



189

188. Waddell, Clyde. **A Yank's Memories of Calcutta.** Houston: Author, 1946. Black cloth album with bolt clasps. Sixty neatly mounted glossy silver prints of scenes of Calcutta, many focused on the "bizarre" and sometimes horrific aspects of street life, including street vendors and performers, a starvation victim, slums, a brothel, a child bride, an opium den, and others, with printed captions. Oblong 4to. Fine.

600/900

189. **World War I Panorama Photograph.** Lens, France. **The Devastated Coal Mining Region of Northern France.** Washington, D.C.: Schutz, 1919. Photograph showing the ruins of the area, small groups of pedestrians visible. Wooden period frame, 8 1/2 x 40" overall. Credit, title, and date printed in the negative.

200/300

190. Brugsch, Emil (1842–1930). **Photograph of Mummy of Rameses II.** Circa 1880s. Albumen print flush-mounted on contemporary card. Foxing to margins, pencil notation to verso. 10 1/4 x 7 1/2". With two photographs by Zangaki of The Pyramids, mounted to a single leaf (8 1/2 x 11"), faulty edges.

100/150

191. **Sharpshooting / Trick Shot Artists. Series of Five Photographs.** Circa 1900s. Silver prints depicting a duo in various feats of sharpshooting. 8 x 10". Scattered abrasions and a few losses to margins.

150/250

192. **Skull and Human Bones Chapel Photo.** Italy, ca. 1890s. Sepia tone photograph of Roman chapel decorated with skulls and bones, and with skeletons dressed in Capuchin robes. Framed to an overall size of 9 1/2 x 12". Not examined out of frame.

100/150



190



191



192



193



194



196



196A



195

193. **Photograph of a Contortionist in Bizarre Costume.** Circa 1940s. Matte-finish silver gelatin print, the contortionist completely covered in a strange costume. 10 x 8".

100/150

194. **Erotic Optical Illusion Cabinet Photograph.** Circa 1900s. Sepia-tone photograph forming a double image: one of a bearded gentlemen, but whose face forms the image of a nude woman. Image area 4 1/4 x 3 1/8".

100/200

195. **Lot of Eight Daguerreotype and Tintype Photographs.** American, 1830s–60s. Eight images, three partially cased daguerreotypes, and three tintypes. Daguerreotypes include one of child, three of individual men, and one of a bejeweled lady. Tintypes depict a married couple, two young men, and a middle-aged mustachioed man. Good to very good images, two fully cased.

100/150

196. **Portfolio of Large Format Modern Sideshow Photos.** New York: Val Duarte, 2004. Group of fourteen original full color photographs (14 x 11") titled "Very Special People." Submitted by Val Duarte, a photography student of Amy Arbus, for entry in an exhibition at the Gallery of the School of the International Center of Photography, NY. These include photos of sword swallower Johnny Fox, clown dwarf, dwarf fire eater, tattooed sword swallower, tattooed transgender woman, front and rear pictures of whole body tattooed man, and others. Together with a quantity of over fifty similar size photographs of various sideshow performers, including several of the octogenarian human blockhead, strip tease show, and others. Very good.

250/300

196A. Fox, Johnny. **Group of X-Rays Showing Johnny Fox Swallowing a Sword.** Five original X-rays depicting the sword thrust down Fox's throat as seen from various angles. 17 x 14". Original Johns Hopkins Department of Radiology envelope.

200/400



197



202

197. **Asylum for the Chronic Insane Lithograph Bank Check.** Worcester, Mass., 1884. Made to out Bush Company in the amount of \$7.61, signed by the asylum's treasurer, Albert Wood.

50/100

198. Cody, William F. **The Wild West Beacon Park Season Program.** Ca. 1880s. Listing William Cody as Buffalo Bill and Dr. W.F. Carver as Evil Spirit in a Wild West show. 4 3/4 x 13 1/2". Overall browning, several chips, fold marks. Fair.

200/300

199. **Buffalo Bill Cabinet Photo.** Circa 1890s. Trimmed cabinet photo of Buffalo Bill on mount card, with a pre-print signature underneath the portrait. Spotting, browning. Fair.

100/200

200. **Buffalo Bill's Wild West French Souvenir Program.** Paris, 1889. Color lithograph wrappers. Illustrated. 48pp. Profile of Annie Oakley on p. 39. Nicks and short tears to edges.

150/250

201. **Buffalo Bill's Wild West French Souvenir Program.** Paris, 1905. Color lithograph wrappers. Illustrated with halftone photographs, alternating pages of text and advertisements. 80pp. Chipping and short tears to edges, otherwise good.

150/250

202. **Buffalo Bill's Wild West Fold-Out Promotional Leaflet.** Paris, 1905. Leaflet on newsprint, printing on both sides, three panels with color vignettes. Overall 19 1/2 x 25". Brittle, with scattered losses to folds.

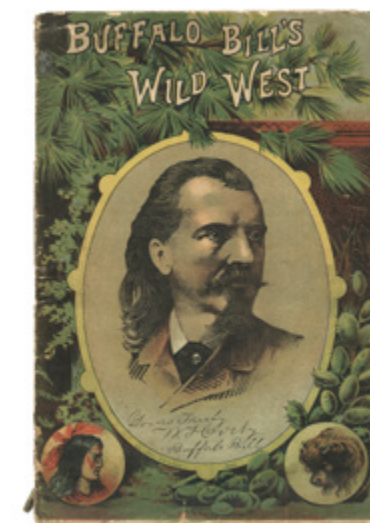
100/200



198



199



200



201



203



206



204



205



207

203. **Buffalo Bill's Heroes of the Far West in French. Nos. 1–100.** Paris, 1900. Scarce run of the first 100 issues of *Buffalo-Bill: le Héros du Far-West*. Lithographed pictorial wrappers. Loose issues. 4to. Some covers detached and chipped, rolled spines, foxing and browning, but overall good condition.

250/350

204. **Group of Buffalo Bill French Tour Postcards and Ephemera.** 1880s/1900s. Including an accordion-fold postcard album (12 images); nine postcards advertising Buffalo Bill and American Indians appearing in his show; several French journals with illustrations or articles on Cody; and a candid photograph of a performance (modern printing from an original negative).

200/300

205. **Ringling Bros. & Barnum and Bailey Sideshow Tickets.** Circa 1910. Approximately 300 tickets in an unused pad, for the Ringling Bros. Circus Annex (sideshow), together with a small collection of tickets for Ringling Brothers - Barnum and Bailey, The Great King Bros. Sideshow, Sells and Gray Circus, Royal American Shows Midway, M. L. Clark Circus Sideshow, and Al G. Kelly Sideshow. Some separated from the pad, but overall very good unused condition.

100/150

206. **Trio of Checks Signed by the Ringling Brothers.** Baraboo/Chicago, 1910s. Pictorially-engraved checks from the Bank of Baraboo and Fort Dearborn National Bank, signed by Henry, Charles, and Al Ringling. 3 1/4 x 8 3/4". Fine.

150/250

207. **Sideshow Postcards and Others.** American, 1900s-1950s. Forty three oddball images, including Mlle. Marie, The Armless Girl (Dreamland Circus Sideshow), Dora Sutherland (of the Seven Sunderland Sisters), "Are They Ambassadors from Mars" (Ringling Bros., Barnum and Bailey), Hoppie and Mignon (World's Strangest Family), Dolletta, World's Smallest Mother, Mummies in the Philippines and in Palermo, Sicily, 1914 RPPC of sightseeing bus in San Francisco, several RPPCs of Hawaii, Whiteford's Indian Burial Pit, kidnapped child, East Indian Conjurers, Buffalo Bill, Carter the Great at Century of Progress Expo, Ripley's Believe It or Not 1933 postcard set of freaks and oddities, and others. Generally very good.

150/250



208



209



210



211

208. **Millie-Christine Advertising Card. The Renowned Two Headed Lady.** Cincinnati: The Strobridge Lithographing Co., ca. 1870s. Color advertising trade card for "The 8th Wonder of the World," appearing in Syracuse, NY. Verso describes the twins' act in detail. 3 1/2 x 5 1/2". Lightly trimmed margins. In vintage beveled glass and brass easel frame.

200/300

209. **Chang and Eng Advertising Trade Card. The Original Siamese Twins.** Buffalo, NY: Clay, Cosack & Co., 1860s. Scarce advertising trade card for King of the Blood Purifier, with a full color illustration of Siamese twins Chang and Eng, captioned "SIAMESE TWINS - Barnum's Great Moral Show." Here, the twins are shown as Caucasian men. 3 1/4 x 4 1/4". In vintage beveled glass and brass easel frame. Good.

200/300

210. **Chang and Eng Porcelain Figurine.** German, ca. 1860s. Small statuette of Barnum's famous conjoined twins Chang & Eng Bunker. Likely a souvenir for the American market. Front of statue's pedestal inscribed "Siam Zwilling." 3 1/2" high.

150/250

211. **Fat Man Daniel Lambert Statuette.** Likely British, ca. 1850s. Victorian Majolica statue of a seated Lambert, who, at 700 pounds, was the heaviest authenticated man up to 1806. 6 x 10 x 5 1/2". Together with dwarf's statuette from the same period, with unidentified crown hallmark and professional repairs to base (5 x 3").

200/300

Financial circumstances led Lambert to exhibit himself owing to his extreme weight.

212. **"Ubangi Savages" Photo and Souvenir Ashtrays.** Japan, ca. 1930s. Two souvenir ashtrays depicting Ubangis, likely sold at souvenir shops in circuses featuring the appearance of these African curiosities. Largest 12 x 7". Together with period sepia tone 8 x 10" photograph in vintage frame. Very good.

100/200



212



213

213. **Circassian Enchantress Magic Program.** Gardiner: Fountain Printing, ca. 1842. Early American program advertising a lecture by Dr. Shattuck on the Mysteries in Nature, Miracles of Indian Bramins, Hindoo Jugglers and Chinese Magi, followed by the performance of Mrs. Shattuck, the Circassian Enchantress, The Original and Greatest Lady Magician in America. Light creases and stains consistent with age, else very good.

300/500



214



215



216

214. **Hilton Sisters - Siamese Twins Ephemera.** Chicago, 1920s. Four items, including complete sheet music for "Log Cabin Lullaby," by Cal DeVoll, featuring the Hilton Sisters, whose likeness appears on the cover; *The Loves and Lives of the Hilton Sisters* (Wonder Book Co., ca. 1960s; 48 pp.); illustrated 8 x 10" flyer, compliments of R.K.O. Theatre, Boston; and an original circa 1920s heavily illustrated vaudeville advertising program. Condition varying from fair to very good.

150/250

215. **Midgets, Ripley's, and Sideshow Postcard Collection.** 1900–30s. Collection of thirty three different postcards, including lithographs, real photo and some linen, of various sideshow acts and associated images, including two Coney Island lithographs from the Theochrom Series, seven depicting little people, including Tom and Lavinia Thumb, Edmond Ansley, Count Nicol, Jr., The Doll Family, Midget Joe, as well as other postcards depicting a boy with a parasitic twin, Maximo and Bartolo (Aztec boys), The Two Small Heads, The Biddenden Maids (Siamese twins), RPPC of man with parasitic twin, Baneeta West (Armless Woman musician), various images of Hindu Yogis and conjurers, and others. Good to very good.

250/350



217

216. **Sideshow Tallest Men and Women Postcard Collection.** American and European, 1900s–50s. Forty one different sideshow giant postcards, including many real RPPCs. Among them the 1937 sideshow freak show at the World's Fair, with dated message from giant Paul Herold on verso, Emmanuel (French Giant), Mr. and Mrs. Lofty, J. G. Tarver, Tallest Man in the World (1911 litho), the Fischer couple, Palais des Extremes (Belgium), Johann Petursson, The Hugo Giants (French), Cliff Thompson (Blatz beer card), Giant Russian Machnow, Aaron Moore (Moorish Giant with Buffalo Bill's Wild West, Hank (World's Tallest Bar Tender), Johan Aason (The Boy Norwegian Giant), Col. Noah Orr, Paul Herold Reese (in Leipzig, Germany), Erhard Weller, Al Tomaini, George Auger (The Cardiff Giant,) and others. Some with inscriptions or postally used. Very good.

400/600

217. **Newspaper Circus Ads Collection.** New England, 1830s–80s. Thirty five complete newspapers, many with generally large illustrated ads for circuses, including two different 1882 issues of the *Vermont Watchman* advertising Nathan's Cosmopolitan Circus and Railroad Show; Barnum and London featuring Jumbo; 1859 *New Hampshire Gazette* featuring Dan Rice's Great Show; 1835 *Lowell Patriot* Menagerie and Aviary; 1849 *Lowell Daily Journal* with Welch's National Circus; 1875 *Portsmouth Journal* with Cameron's Grand Oriental Circus; 1841 *Lowell Courier* with June, Titus, Angevine & Co. Circus; two different 1880 *Vermont Watchman* featuring The Great London Circus; 1868 *Portsmouth Journal* advertising The New York Circus; 1876 *Vermont Watchman* heralding P.T. Barnum's Greatest Show on Earth; 1836 *Maine Farmer* with Menagerie and Circus Combined; 1857 *The Zion's Advocate*, P. T. Barnum and anti-slavery and women's rights articles; two issues of the *Lowell Daily Courier* for 1847, advertising appearances by Tom Thumb; three sequential issues of the 1845 *Lowell Daily Courier*, New York Circus; and many more. Good to very good condition.

300/500



219

218. (Zhan Shichai, 1845-1891). **Chang The Great Fychow Giant Galop.** London, ca. 1860s. Scarce complete 8pp. sheet music with lithographed cover illustrating Chang the Giant, and Che Mah the Chinese Dwarf. Trimmed partially at top from prior binding, otherwise very good.

200/300

Chang, measuring close to 8 feet in height, exhibited himself as the Great Fychow Giant at London's Egyptian Hall in the 1860s. He appeared in many other venues, including with Barnum in the 1870s, at the Paris Exhibition of 1878, the Royal Aquarium in Westminster in 1880, and the Oxford Music Hall in 1883.

219. **Theatre Royal Covent Garden Grand Circus Program.** London, 1889. Trifold double-sided program for The National Theatre, Drury Lane advertising "Harlequin and the Midwinter's Night Dream" and on the reverse side a January 1890 variety circus performance of twenty separate acts including trained horses, conjuring, weightlifting, pantomimes, trained bears, and others. Good.

50/100

220. **Circus Acts Trade Cards and Die Cuts.** American, ca. 1880. Six items, including trade card for Prof. D. M. Bristol's Equescurriculum (30 educated horses), Van Amburgh Chas. Reiche & Bros. New Railroad Shows featuring "Quedah," an allegedly extinct Woolly Mammoth, together with two different die cuts of P.T. Barnum's famous elephant, Jumbo. All with slight wear and clean backs.

150/250

221. **Ajeeb Wonder Chess Automaton Trade Card.** New York: Eden Musee, 1886. Lithographed card depicting the "wonderful chess playing automaton" Ajeeb, advertising its performances at the Eden Musee. Verso enumerates "startling facts" about Ajeeb. 3 x 5". Near fine.

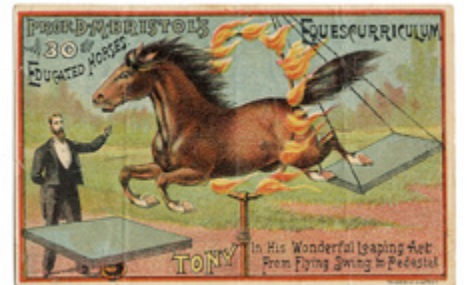
300/500

222. **"The Meteoric Sail" (Astarte) Levitation Trade Card.** Circa 1890. Full color trade card advertising "a New! Thrilling! Novel! Act ..." "The Meteoric Sail." "A Young and beautiful lady, by means of a recently discovered and ingenious mechanical agency, is Whirled Rapidly through Space a distance of 100 feet, and safely caught in a netting placed at the extreme end of the canvas." 3 x 5". Near fine. Scarce.

400/600



218



220



221



222



223

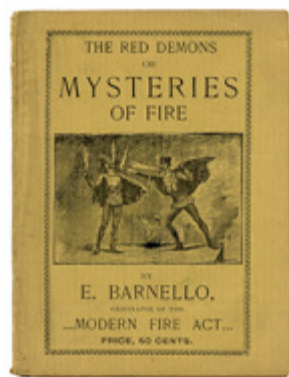
223. **History of the Aztec Lilliputians.** Great Britain: Stephens, John Lloyd, 1853. Original wraps. Full title: "Aztec Children - Memoir of an Eventful Expedition in Central America Resulting in the Discovery of the Idolatrous City of Iximaya... and the Possession of two Remarkable Aztec Children...." 8vo. 38pp. Hand-colored illustrations, preface, and index. Very good. Toole Stott (Circus) 14138.

250/300

A work of pure "humbuggery" that tells the entirely fictionalized tale of the discovery of the Aztec children. The author's name, like the tale the pamphlet recounts, is entirely fictional. Microcephalic brother and sister Maximo and Bartola were billed as 'The Aztec Children' and exhibited by Barnum for many years. They first appeared in 1849, around the same time as the 'Wild Men of Borneo.'



224



225

224. Shaw, W.H.J. **How to Become a Fire King.** St. Louis: Author, ca. 1880s. "How to Become a Fire King, Being a Complete Treatise on Fire Eating." Amazing "don't do it at home" recipes for fire handling fill this scarce work by the self-proclaimed "famous Magician, Anti-Spiritualist and Fire King." Fragile, with separations at folds and jagged borders.

150/250

225. Barnello, E. **The Red Demons, or: Mysteries of Fire.** Chicago: E. Barnello, ca. 1900. Mustard printed wrappers. 8vo. 16pp. "Cerro Gordo, Illinois" rubber stamp overprint on interior cover. Slight chipping on corners of few pages, else very good.

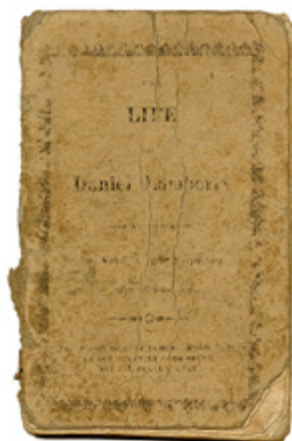
100/150



226

226. **Collection of Sideshow Chapbooks.** Including *Leonard Trask, The Wonderful Invalid*, 34pp, Portland: David Tucker, 1857; *Museum of Foreign Animals or History of Beasts*, 16pp, New Haven, S. Babcock, ca. 1840s; *Biographical Sketches of Count and Countess Philippe Nicol, The King and Queen of all Midgets*, Montreal, ca. 1920, 32pp; two copies of *Waino and Plutano, Wild Men of Borneo*, ca. 1870's, 16pp, each with different color wraps; *Little Blue Book 1279, Side-Show Tricks Explained*, by Carrington, ca. 1920s, 32pp, *Pigmies*, Wichita, 1932, 12pp., a mentholatum advertising booklet equating pigmies with germs; *Sideshow Tricks Exposed*, J. H. Trudell, 1915, 8pp; *Shaw's Book of Acts for Carnival, Sideshow, Museum and Circus*, ca. 1900, 16pp.; and others. Generally good or better condition.

300/500



227



228

227. **Life of Daniel Lambert.** New York/Baltimore: Samuel Wood & Sons, 1818. Pictorial wrappers. 44pp. 5 3/4 x 3 1/2". Heavily worn, with clipped cover corner and other faults.

200/250

Famous for his extreme weight, Englishman Lambert died suddenly in 1809 at age 39. This scarce chapbook attests to his fame, which endured for years after his death.

228. **Madame Tussaud's Exhibition Catalogues.** London, 1868/79. Two catalogues of wax figures on exhibition at Tussaud's famous museum. Including advertisements. Mixed condition, with tattered and soiled covers. Complete.

100/150

229. **European Anatomical, Pathological and Ethnological Museum Descriptive Catalog.** Philadelphia: Drs. Robert LaGrange and Henry J. Jordan, 1880s. Original wraps. 71 pp. Itemizes 1134 specimens held by the museum, "Open Daily, for Gentlemen Only." Last page lacking top half, soiled, marginal tears.

100/150



229



230

230. **Chicago's Eden Musee Wax Museum Catalog.** Chicago, 1889. Wraps. 48pp. Illustrated catalog enumerating and describing the various characters and scenes presented at this wax museum, admittedly a copy of the famed Madame Tussaud's and the Eden Musee of New York. Very good, with marginal tear to one interior page.

100/200

231. **Pitch Books and Publications on Sideshow Attractions.** Including *Human Wonders Freaks and Diseases*, by E.B. Foote, 149 pp., illustrated (1892); *Life History of Francesco Lentini - Three Legged Wonder*, 6pp., ca. 1940; *Strange Stories from Sing Sing*, 35pp., 1934; *Bob Hermine's Magazine of Midgets*, 20pp (1956); *Betty Lue Williams, Double Body - Four Legs*, 4pp, (1945); and *Fire Eating* by Elmar, 4pp, (1946).

150/250



231

232. **Millie Christine, Siamese Twins.** 1883. Wraps. 12mo. Good.

200/300

Uncommon biographical account of the American conjoined twins, Millie and Christine McCoy (1851-1912), including a "history and reports of medical examinations of this marvel of mankind." Featured as "The Two Headed Lady," they appeared with John Doris's "Great Inter-Ocean, Largest and Best Show on Earth." For much of their career, however, they toured with P. T. Barnum's circus.

233. **National Amusement Device Company Fun House Mirrors Brochure.** Dayton, Oh., ca. 1950s. Pictorial fold-out brochure advertises eight different models of distortion mirrors for amusement park operators. 6 x 18" unfolded. Very good.

50/100



232



234

234. **Kentucky Giant Boy and Barnum's Fat Lady.** Cincinnati: Courier Print, 1883. Wraps. 5 3/4 x 4". 32pp. Contents include a biography and songs performed by the couple. Reinforced spine, foxing, and sealed tear to back cover.

100/150

A biographical sketch of John H. Powers, "The Wonderful Kentucky Giant Boy," and his sister, Mary Jane Powers, "The Kentucky Giantess," or P. T. Barnum's Fat Lady, weighing in at 782 lbs., "the heaviest lady in America."



233



235



236



237



238

235. **Sideshow Giants Chapbooks and Ephemera.** Five items, including *The Life and History of Miss Emily Meacham, the Wonderful Gloucestershire Giantess*, 8 pp., 1869, in original blue wraps; *The Cardiff Giant*, an 1870s 4 pp. flyer regarding the discovery and exhibition of the giant; *American Giantess*, *Miss Rosina D. Richardson, The Most Remarkable Natural Curiosity in the World*, 12pp., ca. 1855; *Giants and Dwarfs Illustrated* by Henry Wehman; an advertising card for Johan Aasen (The Harold Lloyd Giant), foxing, sealed tear to back cover, but in good overall condition.

300/500

236. **Barnum and Bailey Program and Book of Wonders.** Nine items, including "The Barnum and Bailey Family of Phenomenons/Abnormal Creations of Nature While in Her Most Fanciful Mood, 32pp, with full color lithographed covers and illustrated biographies of Eli Bowen, Legless Acrobat, Charles Tripp, The Armless Wonder, Tomasso, The Human Pincushion, Rob Roy, Albino Dislocationist, Mlle. Clifford, Sword Swallower, Young Hermann, The Expansionist, The Human Telescope, The Human Mountain, The Needle Eater, Lionel, the Lion Faced Boy; with an assortment of Barnum and Bailey Magazines and Daily Reviews from the early 1900s–50s, and 1930s programs for Cole Bros. Circus and Clyde Batty

200/300

237. **Half Man–Half Woman Sideshow Publications.** V.p., nineteenth century and first half of twentieth century. Six items include "A Rare Form of Monstrosity" by W. L. Richardson, M.D. and Thomas Dwight, MD, Cambridge, 1875, 10pp illustrated article on true hermaphroditism, illustrated advertising pamphlets for Kortess & Smith World Museum Season 1925, including, among many other "freaks," "The Great Lala Coolah, Half Man Half Woman," Loew's Vaudeville Sensation Adam and Eve (Albert/Alberta) pamphlet, 16pp 1920s booklet illustrating various sideshow freaks, "Leo-Leola" the human paradox, and "Freda Van Evan," half man/half woman brochure. Mixed condition.

250/300

238. **Strongfort Physical Culture Correspondence Course.** Newark, 1917. Lacking lesson No. 1 (of 10), with 31 of the 40 photos. Good.

100/150

Lionel Strongfort (real name Max Unger), was born in Berlin, Germany, on November 23, 1878. He began his stage career around 1897, becoming world renowned for his "Human Bridge Act" (The Tomb of Hercules position). Strongfort's greatest fame came after retiring from the stage in the early 1900s, launching his mail order course, "Strongfortism," which appeared in popular publications the world over. For more than 25 years, "Strongfortism" was one of the most successful train-by-mail correspondence schools.



239

239. **Madame Tussaud's Exhibition Guide.** London: George A. Sala, ca. 1900. Wraps. 84 pp. Cover illustrating King Edward VII. Describes Tussaud's Wax Museum's 416 exhibits. Bumped, light soiling.

100/150



240

240. **Lot of Ripley's "Believe It Or Not" Souvenirs and Ephemera.** Circa 1940s. Including "Curioddities" souvenir booklet; vintage photograph of Robert Ripley (8 x 10"); souvenir card with miniature handwriting sample by James Zaharee; and a large stack of trimmed Ripley's "Believe It Or Not" newspaper feature columns.

200/300



241

241. Forster, Nich[olas]. **Greatest Wonder On Earth. Jo! Jo! The Dog Faced Man.** New York: N.Y. Popular Publishing, ca. 1882. Hand-colored pictorial wrappers. 8vo. Chips and soiling, very good overall.

250/350

An uncommon "pitch" book most likely sold after Jo Jo's performances on the Barnum, Bailey & Hutchinson circus sideshow.

242. Khron, J.A. **The Walk of Colonial Jack.** Keene, N.H.: The Cheshire Republican, ca. 1910. Pink softcover detailing the 9,000 mile walk around the border of the United States. Illustrated. 8vo. 96pp. Chips, browning. Good.

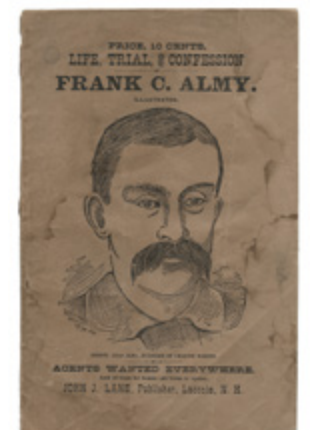
50/100

243. **Life, Trial and Confession of Frank C. Almy.** Laconia, N.H.: John Lane, ca. 1895. Pictorial softcover detailing the life of Frank C Almy and his run in with the law. Illustrated. 8vo. 32pp.

50/100



242



243

CIRCUS & SIDESHOW MEMORABILIA



Lot 298



245

STRONGWOMAN TROPHIES

244. Minerva (Josephine Blatt). **Minerva Champion Strong Woman Trophy Presented by Richard K. Fox of The Police Gazette.** New York, 1895. Brass loving cup trophy inscribed: "Presented April 15th 1895/by Richard K Fox/Proprietor of the Police Gazette New York/to Minerva/Champion Strong Woman of the World/at the Bijou Theatre Hoboken N.J.". 7 ½" tall. Internal pitting and oxidation not affecting inscription.

2,000/3,000

245. Minerva (Josephine Blatt). **Minerva Champion Strong Woman Trophy Belt Presented by Richard K. Fox of The Police Gazette.** New York, 1893. Brass belt by A.H. Welch (Toronto) comprised of 17 barbells and 16 plates (each 3 ½ x 2"), the buckle (5 x 3") bearing a photograph of Fox within beveled glass, surrounded by blue enamel lettering, two plates beside the buckle engraved to Minerva with the date and her full-body likeness, inscribed: [left plate] "Presented to Minerva/By R.K. Fox/Prop. of the New York Gazette/Dec. 16th 1893"; [right plate] "Minerva/The Police Gazette/Champion Strong Woman of the World". Slight wear. Custom modern stand.

3,000/5,000



244



246

246. Houdini, Harry (Ehrich Weisz). **Houdini Signed Letter, Houdini Key, and Houdini-Era Handcuffs.** Framed presentation includes a TLS from Houdini to Remigius Weiss regarding books on alchemy, boldly signed "Houdini," together with original mailing envelope bearing Houdini's return address; flat metal Houdini-owned key, and a pair of Houdini-era Bean Cobb handcuffs. Handsomely framed with a later photo of Houdini in restraints and chains to 19 3/4 x 22 1/2".

2,500/3,500

247. **Tom Thumb's Leather Boot.** Mid-nineteenth century. Finely made miniature leather boot, reportedly owned by Tom Thumb (Charles S. Stratton). Rose-colored leather lining, floral pattern stamped in the sole. Accompanied by a typed exhibit card bearing a brief bio of Tom Thumb, and stating, "This boot was worn by him," and housed in a 1920s-era box, as found. Approximately 6 3/4" high, the sole 4 3/4" long.

500/750

Similar in construction and form to a boot in the collection of the Barnum Museum of Bridgeport, Connecticut, and possibly obtained from an auction of Lavinia Warren's possessions conducted in the 1920s by her second husband.



247



248

248. **Tom Thumb-Owned Vest.** American, 1860s. Miniature waistcoat of dark brown satin with dot pattern design said to be owned by Tom Thumb. Approximately 11 x 9". Waistcoat is pinned to unglazed frame. Tears and losses to cloth at rear; soiled and dusty. Provenance: Coyle's Tom Thumb memorabilia auction, October 4, 1988.

400/600

Charles Sherwood Stratton, alias General Tom Thumb, was born in Bridgeport, Connecticut in 1838. "Discovered" by P. T. Barnum in 1842 at age 4, and standing only 25 inches tall, Barnum educated and trained Stratton as a showman and called him General Tom Thumb. He caused a sensation, performing both in the U.S. and Europe before circus audiences and royalty. In 1863, Stratton (21 years of age and 40 inches in height) married Lavinia Warren (also 21 years of age, and 32 inches in height) in front of 2,000 guests, in one of the most celebrated marriage ceremonies of the era. Stratton died in 1883 at the age of 45.



249

249. **Tom Thumb-Owned Walking / Opera Cane.** American, 1860s. Miniature Victorian-era walking stick with ornate gold-filled handle. Unmarked. Approximately 14 3/4" long. Very good.

500/600

250. **Tom Thumb-Owned Gloves.** England: Fownes, ca. 1860s. Miniature kid gloves with metal buttons identifying them as made by Fownes, manufacturers of gloves since 1777. Provenance: Coyle's Tom Thumb memorabilia auction, October 4, 1988. Worn but in very good condition.

400/600

These gloves are specifically mentioned as an auction lot in a front-page article of *The Woonsocket Call*, a Rhode Island newspaper of September 25, 1988, describing an auction of Tom Thumb memorabilia from a local estate.



250

251. **Tom and Lavinia Thumb-Owned Overnight Trunk and Contents.** Circa 1870. Diminutive leather-covered wooden overnight trunk owned by Tom Thumb and his wife, Lavinia, as exhibited at the Freakatorium Museum. Items within the trunk include two of Lavinia's unmatched gloves as well as one unmatched high top velvet and leather black shoe, and a long white silk stocking said to have been worn at her wedding. A Tom Thumb owned leather glove and a beaver fur top hat, in poor to good condition are also present. 11 1/2 x 8 x 6". Together with an invitation and admission ticket to the wedding of Ms. Lavinia Stratton to "Count Primo Magri," a miniature set of four dice, a partial deck of miniature playing cards, and a "Tom Thumb - 15 lbs." brass token. Included is also Lavinia's copy of the script for the play *All Tangled Up*, and a hand-colored CDV of Tom and Lavinia Thumb and their child. Trunk has various faults, including tear at top cover and unhinged top.

1,500/2,000

These items were initially purchased in 1920 from the estate of Lavinia's second husband, after her death in 1919. The trunk and contents were featured in a news article of September 25, 1988, a copy of which is included with this lot.



251

252. **Tom and Lavinia Thumb CDV Collection.** Late nineteenth century. Eight items, including seven different cartes de visite of Tom and Lavinia Thumb, and their child. Four depict the couple at various stages of their lives, two depict them with their child, and one is of Lavinia only. A later postcard from the Missouri Historical Society presents an image of Tom Thumb's first visit to St. Louis. Some soiling and wear, otherwise good to very good.

200/300



252



253



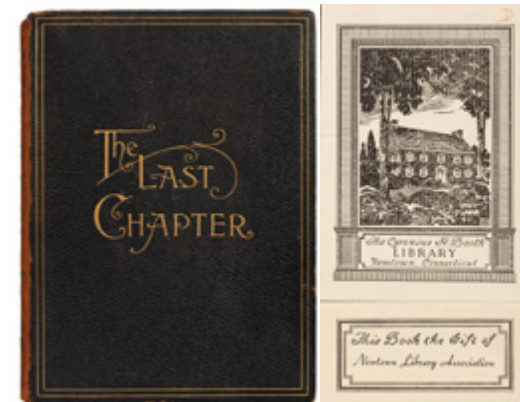
254



255



258



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257



256

253. **Life and Travels of Thomas Thumb.** Philadelphia: Lindsay and Blakiston, 1849. Embossed cloth, gilt stamped. Hand-colored frontispiece and illustrations of Thumb in various costumes. 149pp. Bumped corners and good, tight and bright condition. Together with *Gen'l Tom Thumb's 3 Years Tour Around the World*, by Sylvester Bleeker. 1872. Original wraps, 144pp. Dedicated to P. T. Barnum. The latter in fair condition. **200/300**

254. **General Tom Thumb.** New York: Nathaniel Currier, 1849. Hand colored dated engraving depicts General Tom Thumb. No. 1 in Barnum's Gallery of Wonders. Framed to 13 1/4 x 17 1/4". Not examined out of frame. **250/300**

255. **Tom Thumb Museum Trade Cards.** New York: Ballin & Liebler Litho, ca. 1880s. Six items, including five lithographed die-cut trade cards for various acts presented at Tom Thumb's (Traveling) Museum, including Whiston and his Olio of Oddities, Zoe Melke and her trained canaries, "Marvelous Midget," Bingham the Ventriloquist, and Major Newell the Impersonator. Venues include St. James Hall, Masonic Temple, Odd Fellows Hall, Academy of Music and Huntington Hall. Together with a ca. 1880 postcard size advertising card with an image of "Gen'l Tom Thumb and his Wife in the Carriage Presented by the Queen," with details of the upcoming performance of Thumb's troupe, including Mr. Bingham, prestidigitator. All with slight wear and one creased. Clean backs. **250/350**

256. Barnum, Phineas Taylor. **Signed P.T. Barnum Cabinet Card.** New York: Chas. Eisenmann, 1885. Quarter-length studio portrait of the American showman as an old man. In ornate gilt vintage frame. Facsimile printed signature below portrait. Photographer's name and address in lower margin; pictorial backstamp. Framed to 15 x 13". Minor foxing and soiling, else a bold, clean image. **300/500**

257. Barnum, Phineas Taylor. **P.T. Barnum Autograph Letter Signed.** Bridgeport, 1889. Autographed letter to an unknown recipient regarding travel plans, in Barnum's hand on Marina letterhead. Matted and framed with portrait frontispiece from Barnum's autobiography *Struggles and Triumphs*. 15 1/2 x 18". Letter shows creases, ink faded; portrait damp stained. Good. **200/300**

258. Barnum, Phineas Taylor. **P.T. Barnum Autograph, CDV, and Pinbacks.** Five pieces total, including an autograph card signed by Barnum, dated and located in his hand (1885), 2 1/2 x 4"; a CDV bust portrait; and two celluloid pinbacks. **150/250**

259. [Barnum, P.T.] Barnum, Nancy. **The Last Chapter. In Memoriam P.T. Barnum.** New York: Press of J.J. Little, 1893. Pebbled buckram stamped in gilt. Marbled endpapers, gilt-turn ins, a.e.g. Number 21 from an unstated limitation. Frontispiece, one plate, tissue guards. Slim 8vo. 19pp. Bookplate of Cyrenius H. Booth, library stamps to several pages. Front hinge reinforced with tape, spine rubbed. **150/250**

260. **Jumbo Elephant Embossed ABCs Tin Plate.** Circa 1890s. Tin plate embossed with an image of the giant circus elephant, the rim surrounded with the alphabet. 6 1/4" diam. **100/150**

261. Marshall, Robert (1876–1943). **Extensive Archive of Photographs, Letters, and Ephemera of Marshall the Mystic.** Bulk 1890s–1900s. Massive archive documenting Marshall the Mystic, who performed variously as a hat juggler, magician, pantomimist, and medical lecturer, consisting of approximately 100 photographs, primarily cabinet card format, as well as snapshots, postcards, and glass negatives; several pen and ink drawings; and approximately 100 pieces of performance ephemera, including letterhead, business and throw-out cards, leaflets, brochures, postcards, playbills, clippings, a copper printing block, theatrical programs, correspondence to and from vaudeville performers and theater managers, and several pages of manuscript directions to stage illusions. The preponderance of the archive neatly organized in six 4to binders, with a quantity of unused letterhead and advertising material in envelopes. Together with three collapsible top hats of the period, possibly owned by Marshall. An irreplaceable archive that should be seen. **2,000/3,000**



260



261



262



263

262. **Archive of Correspondence and Documents Related to John Ringling.** V.p., 1930s–40s. Voluminous archive including thousands of pages housed in a large banker's carton. Original signed letters, replies, telegrams, statements, valuation summaries, corporate annual meeting files, tax related and other accounting summaries, confidential narratives relating primarily to the estate of John Ringling and its properties, John Ringling North, W.C. Ramsay, Henry Ringling North and others. Included are the unsigned last will and testament of John Ringling, letters signed by John Ringling, as well as his nephews, and successors in the circus dynasty, John Ringling North and brother Henry. Many are in reference to the Montana and Nebraska ranches, claims against Aubrey Ringling, widow of Richard T. Ringling. In most instances the correspondence between North and Ramsay is complete with originals and replies. A great deal concerns the various railroads in which the Ringling Estate, the North family and Ramsay had a present or future interest, such as the White Sulphur Springs and Yellowstone Park RR, the St. Louis – Troy RR, St. Louis and Hannibal RR Co., and others. Hundreds of items concern the John Ringling estate, and there are likely one hundred or more signed letters on Ringling Circus and Ringling personal letterheads, both by John Ringling, John

Ringling North and his brother Henry and other members of the Ringling family. Many make reference to the Ringling, Barnum and Bailey circus, managed solely by John Ringling North. A unique treasure trove of original source material, much sorted by subject in spring-back bound packets. Includes two 8 x 10" photographs signed and inscribed to W.C. Ramsay by John and Henry Ringling North.

1,000/2,000

263. **Aurora Zouaves Scrapbook 1889–1900.** Folio ledger (36pp.) from the Chicago, Burlington and Quincy Railway used as a scrapbook of ephemera relating to the Aurora Zouaves, including several large size multicolor broadsides announcing the appearance of the Zouaves, with military drills and reenactments of famous battles, including 1889 Prize Drill for the Championship of the U.S. between Aurora and Chicago; the National Drill and Military Encampment in Kansas City, 1890, with "sham battle;" July 4, 1894 Sham battle broadside; the 1895 Robert Burns anniversary, with "The Sepoys vs. British Soldiers" sham battle, with many clippings related to this Buffalo Bill Wild West Show associated group. 18 x 11". Binding weak, covers bumped and worn at edges. Contents generally good.

500/700



264

264. Woodworth, William. **Archive of Research on Human Oddities.** Cambridge, Mass., 1880s–1920s. A large cache of manuscripts, book and newspaper clippings, photographs, cabinet cards, and letters detailing Woodworth's research and study of human oddities, including Siamese twins, humans with missing legs and other mutations, The Jones Twins, Laloo the Indian Boy, and others. Includes several engravings dated as early as 1775. All manuscripts written in French, other material in French, English, and German. Much of the newspaper clippings are heavily chipped and browned, otherwise most material in very good condition.

800/1,200



265

265. Snyder, Bess (b. 1908). **Niki Harmon Harmonica Playing Humorist Archive with Babe Ruth Interest.** 1940s. Memorabilia box kept by Snyder, including five photographs, among them an 8 x 10" of herself and Babe Ruth, both with harmonicas in hand; and two Hohner harmonicas in original boxes, possibly the same instruments held by Snyder and Ruth, the first a Chromonica Chromatic Harmonica, the second a "Marine Band" model. Additional items include Snyder's Army photo ID card, her Army cap with pin and patch reading "Camp Shows" a yellow USO Camp Shows armband, a table tent, and handwritten sign.

400/600

Billed as "Niki Harmon, Hillbilly Humorist," "The Tennessee Mountain Girl," or "The Melody Girl," Bess Snyder was a harmonica playing humorist who performed for the U.S. Army while holding the rank of Captain.



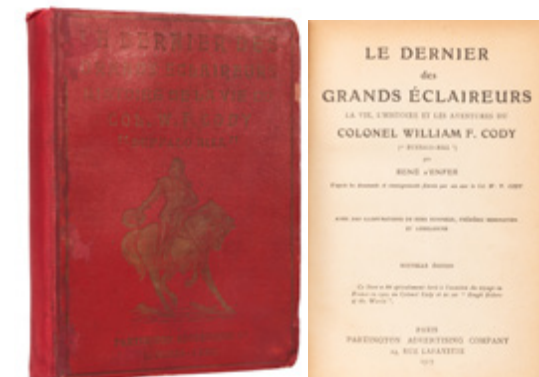
266

266. Cody, William F. **Program Signed by Buffalo Bill. A Dinner in Honor of Hon. Wm. F. Cody "Buffalo Bill" Tendered by The Showmen's League of America.** Chicago, 1913. Program details the menu served, concert, and members of the Showmen's League at the Hotel La Salle. Program bound with string. 8 1/2 x 11 1/2". Graphite signature from Buffalo Bill on front cover. Overall light browning. Very good.

300/500

267. D'Hubert, Rene. **Le Dernier Des Grands Eclaireurs Histoire la Vie, l'Histoire et les Aventures du Colonel William F. Cody.** Paris: Partington Advertising Co., 1905. Inscribed and signed by the author on the ffp. Red pictorial buckram. Illustrated. 12mo. Gilt faded, soiling to covers.

100/200



267



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270

268. **Carved Carnival Wagon Wheel.** Circa 1930. Heavy wooden wheel with finely carved details around the exterior, accented with hand-painted birds and other patterns on each spoke. Heavy metal rim. 49" diam. With a wooden display stand.
800/1,200

269. **Woodblock Carnival Attraction Printing Blocks.** American, ca. 1960s. Wooden printing blocks lettered "Next Attraction" and "Double Feature." 26 x 4 1/4".
100/200

270. **American Penny Arcade or Carousel Lighted Mirror.** Mid-century brightly painted and heavily carved wooden sign with oval mirror surrounded by light sockets. 39 x 24". Chipping and paint losses. Not tested.
300/500

271. **Dr. Willarton Phrenology Bust.** American, ca. 1890s. Life size composition bust with crackle finish. Identifies 35 sections of the skull, and on the reverse of base the qualities present in each section. 13 x 7 x 7". Topped with vintage woven horsehair embroidered and beaded "flapper" hat. Very good.
500/700

Phrenology is based on the theory that the brain is a grouping of cerebral organs, each governing affective and intellectual qualities in humans, and since the skull ossifies over the brain during its development, a trained person could diagnose mental conditions by an external examination of the skull.

272. **Life Size Plaster Cast of Lobster Boy's Hand.** 1950s. White plaster cast of Lobster Boy's (Grady Stiles) right hand. 9 1/2" tall. Light soiling, one small chip to plaster. Very good.
250/350

273. **Carved Wooden Carousel Eagle Figure Head.** American, ca. 1890s. Large carousel eagle head, with traces of polychrome finish in black, green, red, and white. Carved from a single piece of wood, including tongue and eyeballs. 21 x 10 x 11". Unsigned. Very good.
500/700

274. **Antique Heavily Carved Figural Polychrome Shelf.** European, nineteenth century. Life size face in wood carved shelf, with support carved from a single piece upon which one one-inch panel is attached as the shelf. Face adorned with acanthus leaves and flowers. Fully painted in lifelike colors. 25 x 25 x 10". Very good, with small chip on one side.
750/1,000

275. **Carved Pine Griffin Wall Ornament.** Twentieth century. 22 x 28". Chipping at extremities.
50/100

276. **Carnival Knockdown Clown Figure.** American, ca. 1930s. Painted canvas, leather, and wood. Height 10 1/2". Stains and weathering.
100/200

277. **N.W.S. Shoe Company. Display Shoe for Big and Tall Person.** Circa 1940s. Leather right shoe with raised heel, likely a display or sample, with "N.W.S. Co." lettered to the side. Length 13". Leather worn and cracking.
100/200

278. **"Making the Nut" Oversize Circus Wagon Wrench.** Circa 1900. Giant walnut and leather wrench with nutcracker appearance. 37" long. Very good, with evidence of aging to leather, yet still flexible.
400/600

The term "making the nut" is said to have originated from the custom of sheriffs removing the nuts from the wheels of traveling circus and carnival wagons as security for payment of all taxes and expenses before the shows moved to a new venue. If the circus was profitable, it was then able to make the necessary payments, and thus "made the nut." This wrench was devised to remove and reapply circus wagon wheel nuts.



279



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279. **The Mysterious Devil Fish.** Two examples of this creature, displayed at Johnny Fox's Freakatorium under the banner of "On September 9, 1900, a massive hurricane ripped through the island of Galveston, TX.... stirring up the Gulf of Mexico considerably, depositing creatures that had never before been seen. Are they fish, human, a genetic experiment gone wrong? – you decide!" Each approximately 16 x 6". Under glass in display case, with display label affixed.

200/300

280. **The Manfish (A Genetic Hybrid).** Tampa: Mark Frierson, 1999. Fish with man's face and claws exhibited as the Manfish, "basically a fish in origin, whose genetic DNA coding has been scrambled and rearranged with that of a human being, only to produce this horrible aberration of nature." With COA signed by Frierson. Mounted on 14" stand. Very good.

200/300

281. **The Fiji Mermaid.** Tampa: Mark Frierson, ca. 1999. Desiccated creature with hairy man's head, human arms, lizard like claws, torso with exterior ribbing, and with a fish tail. Exhibited at the Freakatorium as the "Fiji Mermaid." Approximately 12" long. Very good.

300/400

P.T. Barnum popularized the exhibition of this creature. The original was believed to have been lost in one of the many Barnum Museum fires.

282. **Charles Tripp "Armless Wonder" Original Carvings and Correspondence.** Wichita, ca. 1905. Framed display, in custom wood and glass shadowbox, of various wooden items carved by Tripp using his feet. Display includes two pairs of wooden scissors, a wooden chain with twenty-six links and a three-piece clasp, two carpenter's dividers, and a monogram for James H. Boyer, the person for whom the items were carved. Together with two postal cards addressed to Boyer by Tripp, written entirely with his feet; and an Eisenmann cabinet photo of Tripp signed on the verso.

1,000/1,500

A staple of P.T. Barnum's sideshows, Tripp (1855 - 1930) was born without arms, but nevertheless managed to become a skilled carpenter and calligrapher.

283. **Circus and Sideshow Giants Souvenir Ring Collection.** A collection of twenty-eight different sideshow giants' souvenir rings, including two extremely large and likely nineteenth century rings owned and worn by sideshow giants, one in sterling bearing an "EW" monogram, the second, and largest of the group, made of base metal, with an inserted engraved brass coat of arms shield. The balance includes metal rings for giants Cliff Thompson, Gilbert Reichert, J.G. Tarver (Texas Giant), Jakob Nacken, Jack Earle (3 different), Al Tomaini, George Auger The Cardiff Giant (2 different), Ted Evans, Tallest Married Couple (Gottlieb and Elfriede Fischer), R.B.B.B. Gottlieb Fischer (porcelain), and eight different for Johann Petursson the Icelandic Giant.

400/600

284. **Circus and Sideshow Giants Souvenir Ring Collection.** Primarily metal, a collection of sideshow giants' souvenir rings, including approximately 90 metal and 25 plastic rings for Johann Petursson (the Icelandic Giant), as well as 19 metal rings for various sideshow giants, including Gilbert Reichert, J.G. Tarver (the Texas Giant), Jakob Nacken, Jack Earle Al Tomaini, the Tallest Married Couple (Gottlieb and Elfriede Fischer). With some duplication. Very good.

400/600

285. **Sideshow Tall Man-Giant Shoes.** Circa 1930. Pair of high-top custom-made black leather shoes belonging to an unidentified sideshow giant. With evidence of use, having been re-soled and re-heeled at least once. 14" from heel to toe.

100/150

286. **Sideshow Tall Man-Size 20 Shoes.** Circa 1940. A pair of cloth lined brown high top custom made leather shoes belonging to an unidentified sideshow giant. With light signs of use. 14" from heel to toe. Good.

150/250

287. **Unicorn Skull.** Mark Frierson, 1999. Displayed at Johnny Fox's Freakatorium under a banner reading "skulls are extremely rare and this particular specimen is only one of a handful known to exist in the world today. It was uncovered from beneath the ruins of an ancient medieval castle in Europe..." With Frierson COA and Freakatorium display sign. Horn approximately 20" from the skull to tip. Skull approximately 22 x 9 x 7". Very good.

500/700



288



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288. **Panama RR Rail and Lignum Vitae Tie Bookends.** France and Panama, 1850s. Bookends made from the inverted U-rail used in the first railroad across the isthmus of Panama, and used from 1853 to 1869. The bases crafted from the Lignum Vitae wood ties used in that railroad. Bases 5 x 6 1/2 x 1 1/2". Very good.

100/150

289. **Mao Zedong Life Like Wax Head.** Likely English [Gems of London?], ca. 1960. Well executed wax head of revolutionary leader, chairman of the Communist party, "The Great Helmsman," and founder of the People's Republic of China, Mao Zedong. Life size. Dusty and in need of cleaning, otherwise very good.

250/500

290. **Julius Caesar Life Like Wax Head.** England: Gems of London, ca. 1960s. Well-executed wax head of Roman Dictator for Life, Julius Caesar, assassinated by his political rival Brutus. Life size. Dusty and in need of cleaning, the head having sunk into the chest slightly.

250/500

291. **Stephen F. Austin Life Like Wax Head.** England: Gems of London, ca. 1960s. Well executed wax head of Stephen Austin, remembered in Texas history for his many efforts on behalf of the state before, during, and immediately after its Declaration of Independence from Mexico. Life size. With metal ring at base. Dusty and with tangled hair, otherwise good.

250/500

Austin's (1793-1836) contributions to Texas included long and perilous travels to Mexico on behalf of Texas; his unwillingness to counsel his people to take up arms against the Mexican government as long as any hope for peace remained; and his many travels in the United States to obtain needed support for his struggling Texan countrymen.

292. **Sir Walter Raleigh Life Like Wax Head.** England: Gems of London, ca. 1960s. Sir Walter Raleigh, the sixteenth century English gentleman, writer, poet, soldier, politician. Made for exhibition at Wax Museum. Life size. Soiled, dusty and in need of deep cleaning, with dent on one side of head near left eyebrow and forehead. Fair.

100/150

293. **Arms and Hands for Wax Museum Figures.** Great Britain, 1960s. Likely Gems of London, 1960s. Seven life size wax arms and hands from various museum wax figures. One with a broken thumb, otherwise very good.

80/125

294. **Group of Circus, Sword Swallowing and Renaissance Costumes Owned by Johnny Fox.** Including a jacket and pantaloons by Henderson Ames (Michigan); pants and vest by Primal Stuff (New York); Renaissance period two-piece shorts and jacket; three-piece suit; two hats; and others. Owned by likely used in performance by Johnny Fox.

200/300

295. **Vintage Shrunken Head.** South American, early twentieth century. Displayed at Johnny Fox's Freakatorium as an authentic shrunken head, but more likely an excellent vintage facsimile.

400/500

Amazonian Jivaro tribes practiced ritual head shrinking for years. Today, shrunken heads are displayed in museums as treasured artifacts of warfare; however, to the Jivaros, the tsantsa was used to trap the muisak or avenging soul of slain persons. Although at one time the trade in actual shrunken heads was brisk, facsimile heads made of various leathers and human hair were substituted for the actual heads in commerce with tourists.

296. **Vintage Imitation Shrunken Head.** Brazilian papier-mache shrunken head with real hair, identification label in Portuguese. Overall approx. 8 x 4 x 2".

50/100

297. **Tsantsa Shrunken Heads.** Tampa: Mark Frierson, ca. 1999. Outstanding replica of an authentic shrunken head, with Frierson COA, together with a common tourist-type head and a Styrofoam facsimile.

250/300

298. **Furry Lake Trout.** Museum display of fur-bearing trout "caught while trolling in the Great Lakes." Custom display in ornate oval frame, glazed in formed glass. Likely a Frierson creation. Very good.

250/350

299. **Vincent Price Shrunken Head Kit, with Other Games and Novelties.** Including Shrunken Heads (Whiting); Busty Coaster Set; Fall Guy (Four Guys Products); Pinhead (Remco); and You Can Learn Juggling (Harry Moll).

150/250



294



298



299



303



301



300



302



304



305

300. Group of Circus-Themed Wind-Up and Other Toys. Including a Ferris Wheel (German), no key; Clown Violinist (TPS); elephant walker; acrobat with composition head (detached); composition figure of a merchant with moving mouth; and others. Not tested.

200/300

301. Group of Circus and Side Show Model Trains, Wagons, and Parts. 1970s. Filling about three cartons, filled with handmade circus toy train cars and parts including signs, wheels, animals, and repair parts. In varying states of disrepair; sold as is.

100/200

302. Lawrence, David. Harmony Kingdom Limited Edition Circus Set. England, 1995. Number 945 of 1,000 sets. Original box, foam insert, with all sixteen pieces, circular track and gate, COA, and informational card. Box showing wear, else very good. Plus four individually-issued circus character figures by Lawrence.

200/400

303. Buffalo Bill Paris Exposition Souvenir Plate. [Paris], 1889. Porcelain transferware plate bearing an illustration of Buffalo Bill with an American Indian, titled and captioned. 8" diam. French mark to underside. Very good. With: two Buffalo Bill Meerschaum pipes (France, ca. 1889).

250/350

304. Venetian Blackamoor Pedestal Side Table. European, nineteenth century. Parcel gilt side table with rectangular top, scalloped apron, rising African figural support, with foliate accents on tripartite base with c-scroll feet. 37" tall, surface 13 x 9". Repainted; gilt chipped on table top, paint on African figure rubbed in places.

600/900

305. Antique Wooden and Polychrome Christian / Masonic Centerpiece Display. Nineteenth century. A monumental display depicting a pair of angels bearing a crown. Approx. 40 x 25 x 16". Detached arm of angel retained. Later electric component illuminates object placed on platform; later curtains. With a large custom rolling crate. Provenance: Valley of Milwaukee, Ancient Accepted Scottish Rite, Milwaukee, Wisc.

500/1,000

PNUM & BAILEYS



POSTERS & BLUEPRINTS

GIANTS THE BIG LEAGUE LE THE FAMOUS ELEPHANT BASE-

Lot 348



306



307



309

306. Chang Woo Gow (Zhan Shichai). **Chang. Géant Chinois.** Paris: F. Appel, ca. 1880. Chromolithographic poster depicting Chang the Chinese Giant beside two gawking spectators, for his appearance at the Parisian cabaret Folies Bergère. Designed by Jacobi. Linen backed. 47 x 28 1/2". A.

1,200/1,600

307. **Prof. Harry De Rosa Presents Count the First.** Newport, Ky.: The Donaldson Litho Co., ca. 1910. One sheet poster advertising "A Living Proof of Darwin's Theory." The talented monkey is shown performing a number of feats in a series of five vignettes. Linen backed. 28 x 42". Closed tears, pinholes and chipping along margins, image clean. B+.

400/600

308. **The Great Victorina Troupe.** Newport, Ky.: Donaldson Litho, 1905. One-sheet poster for this traveling novelty and magic troupe consisting of five performers, later billed as Kar-Mi. 40 x 30". Linen backed. Scattered restoration, especially along margins and folds. B.

500/700

309. **La Femme Araignée.** Cirque Daniellis. Paris: Aussel, ca. 1937. Lithographed poster advertising the circus's Spidora illusion. 40 x 30". Linen backed. Heavily toned. Chipped, soiled and torn, peeling from backing. C.

150/250



308



310

310. **La Belle Irène. Tattooed Lady Poster.** Paris: Charles Levy, ca. 1890. Poster depicting "The Original Tattooed Lady" Irène Woodward. 49 x 34". Linen backed. Bottom right corner repainted, scattered restoration, soiling along top margin. B+.

800/1,200

311. **Moulin Rouge. Mlle. Pétrescu.** Paris: Charles Levy Affiches, ca. 1890. An acrobat uses her mouth to balance her body on a tiny golden platform in this poster for the renowned Parisian nightclub. 30 x 23". Linen backed. Restoration in old folds, otherwise A..

700/900

312. **Robbins Bros. Circus.** Erie: Erie Litho & Ptg. Co., ca. 1938. One-sheet poster depicting "the most magnificent, largest, greatest processional spectacle ever seen." 40 x 27". Unmounted. Date strip remnant along lower margin, borders chipped and torn, dampstains at top. B-.

150/250

313. **Campbell Bros. and Lucky Bill Combined Shows. Big Free Street Parade One Mile Long.** Kansas City: Quigley Litho, ca. 1920. Vintage lithograph depicts a circus clown at its center on a yellow field. 28 x 21". Marginal chips, general wear, old central fold.

200/300

Lucky Bill Newton was the father of Dell O'Dell, the most popular and successful female magician of the twentieth century.



311



312



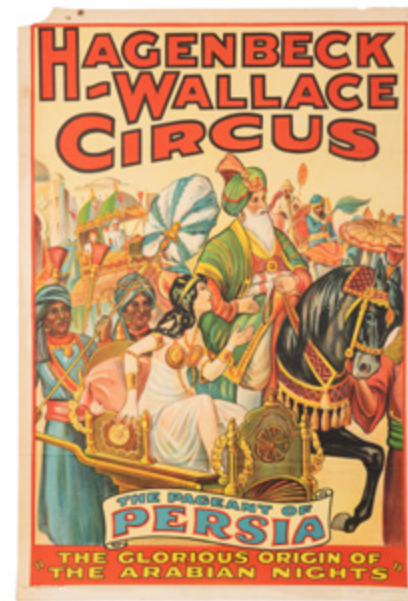
313



314



315



322



321



316



318



323

opposite page:

314. Ringling Bros and Barnum & Bailey Combined Shows. Equestrienne. Cincinnati: Strobridge, ca. 1923. A lady leaps through a paper hoop on to a horse's back. 28 x 42". Numerous tears and chips; unmounted.

200/300

315. Ringling Bros and Barnum & Bailey Combined Shows. Miss Mabel Stark. Cincinnati: Strobridge, ca. 1923. The famous lady animal trainer wrestles with a tiger. 20 x 28". Tears and chips; unmounted.

200/300

316. Ringling Bros. and Barnum & Baile. Terrell Jacobs. Performing Black Leopards. Cincinnati: Strobridge, ca. 1924. Vibrant vintage circus poster shows Jacobs amidst leaping and snarling leopards in the center ring. 26 x 39". Margins trimmed, pinholes, wear.

300/500

317. Hagenbeck-Wallace Circus. Giraffe-Neck Woman from Burma. Chicago: Central Printing and Engraving, ca. 1940. Circus poster depicts tribal Kayan woman with brass neck rings. 42 x 29". Well worn, with tears, faults, and chips.

250/350

318. Al G. Barnes Big 5 Ring Circus. The Belmont Family. Erie: The Erie Litho. Co, ca. 1929. Horizontal one-sheet depicts the famous equestrian family act including a tramp comedian. 28 x 41". Worn, chipped, torn.

250/350

319. Hagenbeck-Wallace Circus. Blacaman Hindu Animal Hypnotist. Erie: The Erie Litho. Co, ca. 1940. Lightning bolts radiate from Blacaman's eyes, helping him subdue the savage beasts about him. 28 x 41". Worn, folded, chipped.

300/400



317



319



320

320. M.L. Clark & Son's Combined Shows. The Greatest Wire Artists. Milwaukee: Riverside Print Co., ca. 1910. Stone litho depicts wire walkers on bicycles, balanced on a chair, and high above the center ring. 28 x 41 3/4". Well worn, chipped, verso reinforced with old tape.

400/600

321. Al G. Barnes Four Ring Circus. Forty Famous Funsters Furnish Frolics. Erie: The Erie Litho. Co, ca. 1925. A host of clowns fill the poster, in a range of poses and vignettes. 28 x 41 3/4". Losses and significant wear; sold as-is. Still, an uncommon and attractive poster.

200/300

322. Hagenbeck-Wallace Circus. The Pageant of Persia. Erie: The Erie Litho. Co, ca. 1940. Bright vintage circus poster filled with elaborately-dressed participants in this circus spectacle. 41 1/2 x 28". Upper left corner clipped, old folds. B. Unmounted.

200/400

323. Hagenbeck Wallace Circus. Poodles Hanneford Family. Erie: The Erie Litho. Co, ca. 1940. Vintage offset poster depicts the family riding a variety of horses in a variety of impossible-seeming positions. 41 1/2 x 28". Old folds, a few short tears; A-

250/350



324



326



327



325



329



328

324. Cole Bros. Circus. Quarter Million Pound Act of Performing Elephants. Erie: The Erie Litho. Co, ca. 1930. Color lithograph of the performing elephant troupe. Significant marginal chipping and tears; image sound.

200/300

325. Downie Bros. 3 Big Ring Circus. Wild Animals. Erie: The Erie Litho. Co, ca. 1940. Vintage circus poster filled with lions, tigers, elephants, primates, zebras, and other exotic circus menagerie staples. 28 x 41 1/2". Date strip remnants, chips and short tears; B+.

250/350

326. King Bros. and Cristiani Circus. 3,000 Ft. Parachute Jump. Circa 1950. Vintage three-color poster depicts circus spectacle parachute jump, used as a publicity-generating stunt to sell tickets. 40 3/4 x 27 3/4". Chips, old folds.

100/200

327. Cole Bros. Circus. Victory. WWII Circus Poster. Circa 1945. Patriotic circus poster depicts women in uniforms, captioned, "our American women participate in America's victory." 27 1/2 x 20 1/2".

100/200

328. Cole Bros. Circus. Erie: Erie Litho, 1943. Half-sheet poster advertising the "World's Greatest and Best Loved Amusement Institution." Sideshow tents in background. Decatur date-tail. 21 x 28". A-.

100/200

329. Chief Mad Wolf's Pioneer Wild West Circus. Newport: Donaldson Litho, ca. 1940. Stock poster bears a half-length portrait of an Indian chief in elaborate war bonnet. 28 x 20". Marginal tears, old folds, corners clipped. B.

200/300



330

330. San Antonio's Siamese Twins Daisy and Violet Hilton. The Sensation of Vaudeville. Kansas City: Quigley Litho, ca. 1930s. Color lithograph depicting famous conjoined twins. 42 x 27 3/4". Linen backed. Marginal restoration to address paper loss, tears and chipping. A-.

600/800

331. The Barnum and Bailey Greatest Show on Earth: Grand Leaping Contest by 20 World Famous Champions. Cincinnati: Strobridge, 1899. Color lithograph featuring the great leaping champions and clowns jumping over elephants. 43 1/2 x 34". Linen backed. Slight browning to edges, else very good.

1,200/1,800

332. Barnum and Bailey Greatest Show on Earth. The Paldrens: Sensational Jumping, Balancing and Pyramiding on Burning Lamps. Their First Appearance in America. Cincinnati: Strobridge, 1915. Color lithograph depicting the Paldrens hanging from an airplane and jumping from lamp to lamp. 34 x 44". Linen backed. Expertly restored at center fold crease, slight browning to edges. Very good.

1,500/2,000

333. Tompkins' Real Wild West. Newport, Ky.: Donaldson, ca. 1900. Color lithograph of rough riders capturing and stringing up a prisoner. 20 1/2 x 30 3/4". Linen backed. Chip expertly restored, slight browning. A.

700/900



331



332



333



334



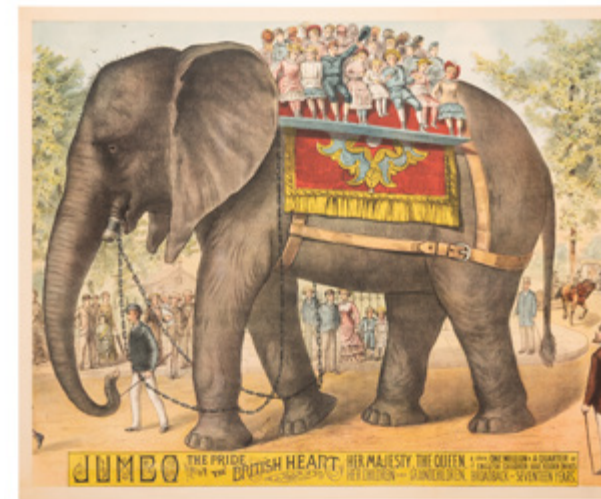
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337



336



338



339



340



341

Lots 334—41 have been restored without the titles originally printed in the top, bottom, or sometimes both margins, replaced with blank margins instead.

334. P.T. Barnum's and Great London Combined. Santa Claus in His Royal Chariot of State. Cincinnati: Strobridge, ca. 1880s. Color lithograph depicting Santa Claus "as he appears in the Grand Free Street Parade daily". 35 1/4 x 29 1/4". Linen backed. Original borders trimmed, remaining borders expertly restored. A-.

1,200/1,500

335. P.T. Barnum's and Great London Combined. St. Nicholas Poster. Cincinnati: Strobridge, ca. 1880s. Color lithograph of St. Nicholas climbing down a chimney with a bag of toys while his sleigh awaits. 18 x 21 1/2". Linen backed. Original borders trimmed, remaining borders expertly restored. A.

300/500

336. P.T. Barnum's and Great London Combined. 4-Legged Girl. Cincinnati: Strobridge, ca. 1880s. Color lithograph depicting the four-legged girl jumping rope and chasing a hoop to demonstrate her normal development despite the duplication of her legs. 36 x 29 3/4". Linen backed. Original borders trimmed, remaining borders expertly restored. A-.

800/1,000

337. P.T. Barnum's and Great London Combined. Billy Burke Character Clown Address to the Public. Cincinnati: Strobridge, ca. 1880s. Color lithograph depicting Billy Burke walking down the street surrounded by clowns. 36 x 29 3/4". Linen backed. Original borders trimmed, remaining borders expertly restored. A-.

1,000/2,000

338. Jumbo the Pride of the British Heart. Cincinnati: Strobridge, ca. 1882. Color lithograph depicting Jumbo giving British children rides on his back among a watching crowd. 37 x 31". Linen backed. Original borders trimmed, bottom border expertly restored. A-.

3,000/5,000

This poster dates to the collaboration of P.T. Barnum's Greatest Show on Earth and The Great London Circus and Sanger's Royal British Menagerie and Grand International Allied Shows.

339. P.T. Barnum's and Great London Combined. Astounding Aerial Acts by Artistic Actors. Cincinnati: Strobridge, ca. 1880s. Color lithograph featuring acrobats performing in a conservatory. 37 x 29 1/2". Linen backed. Original borders trimmed, remaining borders expertly restored. A-.

800/1,000

340. John B. Doris' Great Inter-Ocean Museum, Menagerie & Circus. Cincinnati: Strobridge, ca. 1883. Color lithograph depicts an array of exotic animals (including a flamingo, elephant, lion, hawk, and alligator). Linen backed. 36 1/4 x 29 1/2". Missing top and bottom text, borders expertly restored. A.

1,000/2,000

341. Prince Satsuma. Cincinnati: Strobridge[?], ca. 1880s. Color lithograph of Prince Satsuma performing various acrobatic stunts. 37 1/2 x 29 1/4". Linen backed. Original borders trimmed, remaining borders expertly restored. A.

800/1,000



342



346



343



344



345

342. **The Greatest Wild Animal Display in History Terrell Jacobs.** Cincinnati: Strobridge, ca. 1930s. Color lithograph advertising the astounding performance of Terrell Jacobs in the Ringling Brothers and Barnum and Bailey Combined Shows. 45 ½ x 31 ½". Linen backed. Tears and chips expertly restored. A-.

600/800

343. **Prairie Bill and his Congress of Rough Riders of the World.** Erie, Erie Litho., ca. 1939. One-sheet color offset poster showing Prairie Bill on horseback, performing as part of a Ringling Bros. and Barnum & Bailey circus. 45 x 31 ½". Linen backed. Chips and tears expertly restored. B+.

200/300

344. **John Robinson's Circus.** Erie: Erie Litho, ca. 1920. Color lithograph featuring a large elephant wearing a blanket with an image of John Robinson. The elephant is lifting a woman in ornate harem style dress and is surrounded by similarly dressed women. 41 x 27". Mounted on board. Pinholes, water damage, soiling. B-.

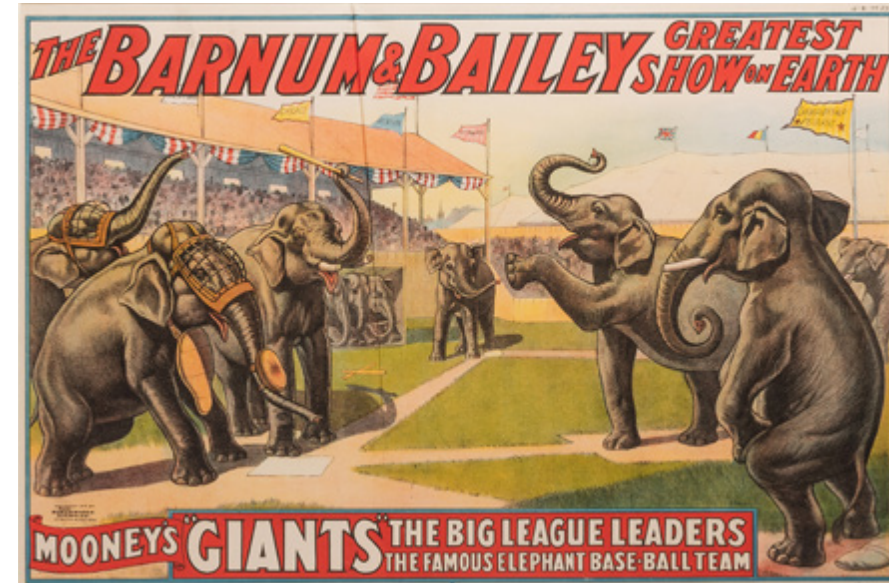
400/600

345. **Mr. and Mrs. Gargantua.** Cincinnati: Strobridge, 1942. Color offset lithograph depicting Mr. and Mrs. Gargantua in an African landscape. 41 ½ x 36". Mounted on board. Chips, tears, browning. B.

100/200

346. **Tilly Olson. A Swedish Comedy Drama.** Milwaukee: Greve, ca. 1900. Color lithograph depicting a scene from Tilly Olson. A woman is at the foot of a priest while he raises his hand up to the sky, the woman's husband watching next to them. 43 ¼ x 23 ½". Partial date-tail, slight browning. A-.

200/300



348



349

347. **Sam Morris in The Peddler's Claim.** Milwaukee: Greve, ca. 1900. Color lithograph depicting a scene from The Peddler's Claim in which a woman shoots a man and he falls off the balcony. 44 x 30". Mild spotting, fold marks. A.

200/300

348. [Sports—Baseball] **Mooney's Giants. The Barnum and Bailey Greatest Show on Earth.** Cincinnati: Strobridge, 1913. Color lithograph depicting an all elephant baseball team. Elephants are shown dressed in catcher's mask and glove, some wielding bats in their trunks, and some lined up in a dugout. Championship pennants on grand stand. Framed and matted with one weekly check from Barnum and Bailey and one weekly check from Ringling Brothers signed by Al Ringling. 34 ½ x 28 ½". One wrinkle in poster. A.

3,000/5,000

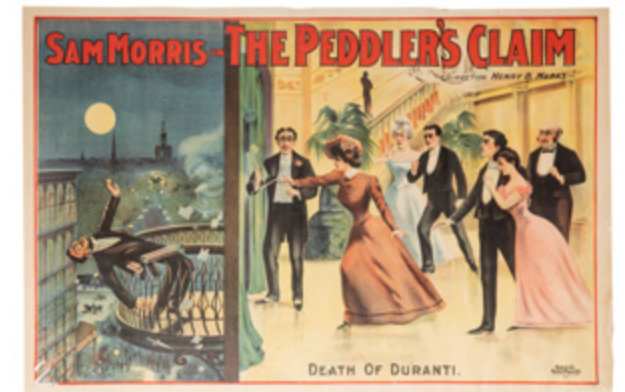
Mooney was Barnum and Bailey's elephant trainer from 1907-1918.

349. **Circus Clown Stock Poster.** Circa 1960. Bold tri-color stock image of a grinning clown; overprinted with ad for Toby Tyler Circus. Folded. 42 x 28". Creases, marginal tears. A-.

50/150

350. **Three Circus Stock Posters.** Leicester: Willsons Show Printers, ca. 1950s. First depicts a clown with vignettes of circus acts; second features image of fairgoers enjoying the carnival; third shows aerial view of fairgrounds. Largest 40 x 30". Wear to extremities, third poster trimmed, fair to good overall.

200/300



347



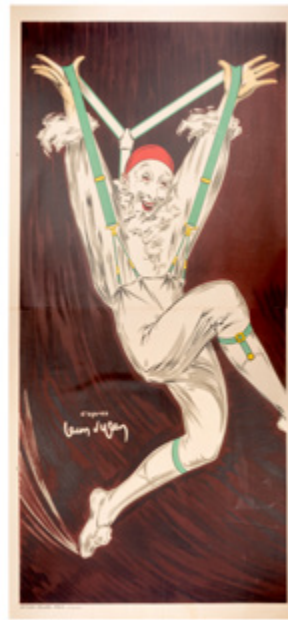
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351



355



356



352

351. Attraction Robertys Equilibriste De Force. Brussels: Trommer & Staeves, n.d., ca. 1900s. Color lithograph poster. Linen backed. 43 x 32 3/4". A few spots of soiling along right margin; faint folds. B+.

300/500

352. The Great Kieselys & Miss Kayda. The Unrivalled Gymnastic Experts. Hamburg: William Rohde, ca. 1900s. Color lithograph portrait poster. Linen backed. 37 x 28 1/4". Toning and restored losses along folds; dampstain with creases lower left corner; censor stamp upper left. B-.

300/500

353. Barnum & Bailey's Greatest Show on Earth. Imre Kiralfy's Columbus and the Discovery of America. Cincinnati: Strobridge, 1892. Three-sheet color lithograph poster filled with vignettes from the production. 77 1/2 x 28 3/4". Mounted to Chartex. Losses and tears to margins; scattered repaired tears, creasing, folds and tape stains. B-.

600/900

354. Buffalo Ranch Real Wild West. Milwaukee and Chicago: Riverside, ca. 1920. Lithographed poster (56 x 21") with vignettes of Equestrian Foot-Ball and a Real Indian War Dance. Linen backed. Repaired closed tear to lower edge; A-.

400/600

355. Buffalo Ranch Real Wild West. Milwaukee and Chicago: Riverside, ca. 1920. Lithographed poster (56 x 21") with vignettes from the Wild West show. Linen backed. Scattered minor repaired tears; A-.

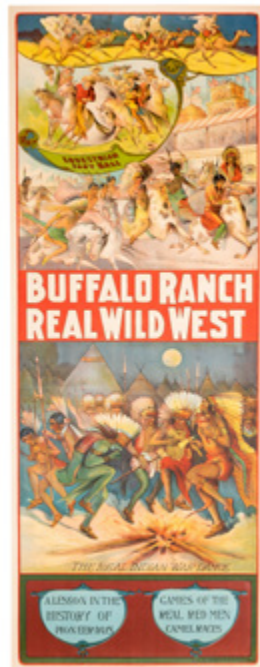
400/600

356. D'Ylen, Jean (French, 1886-1938). Filver. Paris: Gaillard, ca. 1930. Two-sheet color lithograph poster. Linen backed. 90 1/4 x 43". Scattered creases; stains and foxing to linen affecting lower image area and margin. B+.

400/600



353



354



357



359



360

357. Carter, Charles. Carter the Great. The Vanishing Sacred Elephant. Cleveland: Otis Litho., ca. 1926. Eight-sheet color lithograph billboard poster. 106 x 80". Folded in sheets. Unmounted. Light soiling and minor losses.

500/700

358. Carter, Charles. Carter the Great. The Modern Priestess of Delphi: Your Mind is an Open Book to Her. Cleveland: Otis Litho., ca. 1930. Three-sheet (76 1/2 x 41") color lithograph advertising the mind-reading act featured with the American magician. Older linen backing. Scattered minor losses and restoration along margins and at sheet breaks. A-.

1,200/1,800

359. Carter, Charles. Carter the Great. World's Weird Wonderful Wizard. Cleveland: Otis Litho., ca. 1930. Color lithograph window card. 22 x 14". Pale soiling to left margin; small piece torn to bottom margin. B+.

200/300

360. Carter, Charles. Carter the Great. Carter Beats the Devil. Cleveland: Otis Litho, ca. 1930. Color lithograph window card depicting a smiling Carter holding the winning hand against Mephistopheles. 22 x 14". Closed tear from top margin extending into part of image; creased corners.

200/300



358



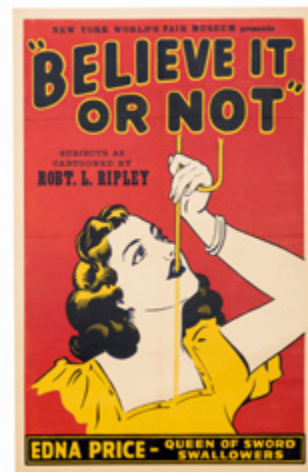
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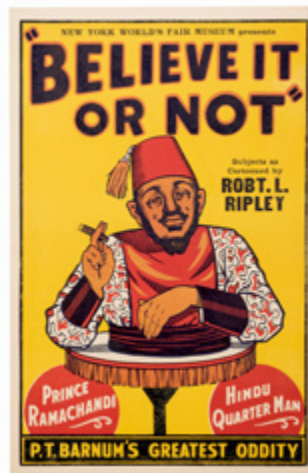
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363



364



365

361. Kar-Mi (Joseph B. Hallworth). **Kar-Mi Was Buried Alive for 32 Days**. Chicago/New York/St. Louis: National, 1914. Three-sheet color lithograph depicting Kar-Mi ceremoniously lowered into a pit surrounded by a large crowd, including Westerners on howdah. Old linen backing. 79 x 41". Curled at edges, minor losses at margins and sheet breaks. B+.

900/1,300

362. Kar-Mi (Joseph Hallworth). **Kar-Mi: Presenting Mysteries of the Spirit World**. Chicago/New York/St. Louis: National, ca. 1914. Three-sheet poster with central medallion bust of the magician. Linen backed. 78 x 40". Scattered touch-ups and tape stains along folds. B.

500/700

363. Marshall, Robert. **Marshall the Mystic and His Hats**. Berlin: Conrad Ernst, ca. 1910s. Color lithograph showing various feats of juggling and conjuring with top hats. Linen backed. 26 x 19". A.

300/500

364. Ripley, Robert. **Edna Price Queen of Sword Swallowers / Believe It Or Not**. N.p., ca. 1939. Color poster. Linen backed. 42 x 28". Over-coloring along folds, a few repaired tears. B+.

200/300

365. Ripley, Robert. **Prince Ramachandi Hindu Quarter Man / Believe It Or Not**. N.p., ca. 1940s. Color poster. Linen backed. 42 x 28". Scuffs and offsetting. B+.

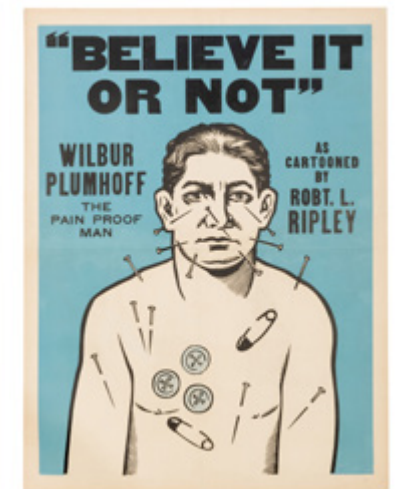
200/300



366



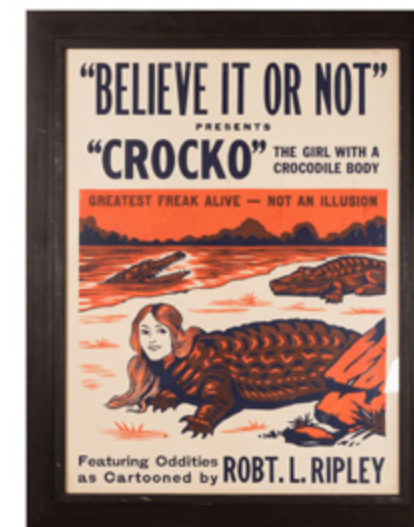
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368



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371

366. Ripley, Robert. **Big Baby Bertha and Slim Jim / Believe It Or Not**. N.p., ca. 1940s. Color poster. Linen backed. 28 x 42". Minor abrasions and soiling. A-.

200/300

367. Ripley, Robert. **The Armless Knife Thrower / Believe It Or Not**. N.p., ca. 1940s. Color poster depicting the performer hurling knives with his feet at a woman. Linen backed. 28 x 21". Minor offsetting, minor old abrasions. A-.

200/300

368. Ripley, Robert. **Wilbur Plumhoff the Pain Proof Man / Believe It Or Not**. N.p., ca. 1940s. Color poster depicting the performer with various objects piercing his skin. Linen backed. 28 x 21". Creases along edges, minor over-coloring along folds. B+.

200/300

369. Ripley, Robert. **Bob Wallace as Old Funny Face / Believe It or Not**. N.p., ca. 1940s. Color poster bearing a portrait of the performer. Linen backed. 28 x 21". Minor soiling. A-.

200/300

370. Ripley, Robert. **Crocko. The Girl with a Crocodile Body / Believe It Or Not**. Circa 1930s. Two-color one-sheet poster for Ripley's Believe it or Not attraction Crocko, the "greatest freak alive." Framed to 33 x 26". Some restoration along folds. A-.

200/300

371. Ripley, Robert. **Museum of Living Wonders. Freaks Curiosities and Oddities**. Circa 1930s. A giant cowboy stands between a pair of dwarfs in fancy dress on this pink poster for Robert Ripley's freak show. Framed to 47 1/2 x 33". Some restoration along top margin and central fold. A-.

300/500



373



375



376



372

372. **Chained for Life.** Classic Pictures, 1951. One-sheet movie poster for the film starring Siamese twins Daisy and Violet Hilton. Linen backed. 54 x 42". Folds, browning, a few small losses.

1,500/2,000

373. Ritchie, P.F. (1869-?). **Buffalo Bill's Wild West.** Col. W.F. Cody. London: Weiners Ltd., ca. 1900. Color lithograph poster bearing a bust portrait of Buffalo Bill, whose likeness is formed from a potpourri of Western accouterments. Linen backed. 30 x 20". Trimmed and faulty margins; censor stamp to image with ink bleed, a few folds and creases. B.

700/1,000

374. **The Buffalo Bill Stories of the Far West. Dutch Newsstand Poster.** 1910s. Color lithograph bearing cover designs for the Dutch edition of the magazine featuring Buffalo Bill and Nick Carter. Linen backed. 49 1/2 x 33".

300/500

375. **Freaks.** Excelsior Picture Corp, R-1949. One sheet re-release poster for Tod Browning's controversial pre-code horror film starring actual carnival sideshow performers. Folded. 41 x 27". Marginal tears, chipping and pinholes. A-

800/1,200

376. **Freaks.** Excelsior Picture Corp., R-1949. Three sheet re-release poster for Tod Browning's shocking film about circus romance, starring real life sideshow performers. Folded. 81 x 41". Tearing at extremities and crossfolds, light soiling. A-

1,000/1,500



374



377

377. **Freaks. Seven Lobby Cards.** New York: Excelsior Picture Corp., R-1949. Seven different lobby cards. Does not include the title card. 11 x 14". Most with border scuffing and faults, generally not affecting printed images. B.

1,000/1,500

This 1932 Todd Browning classic circus romantic love triangle horror fantasy thriller ("Can a full grown woman truly love a midget?") featured actual circus sideshow human oddities, starring, among them, Daisy and Violet Hilton (Siamese Twins), Josephine Joseph (half woman-half man), Johnny Eck (Half Boy), Frances O'Connor (Armless Girl), Peter Robinson (Human Skeleton), Olga Roderick (Bearded Lady), Koo Koo (Bird Girl), Prince Randian (Living Torso), Elvira Snow (Pinhead), and others.

378. **Freaks Movie Still and Herald.** Excelsior Pictures, R-1940s. Including a glossy still showing the conjoined twins Daisy and Violet Hilton (8 x 10"); and a double-sided pictorial herald (8 1/2 x 11").

150/250

379. Mangels, William F. **Tunnel of Love Blueprint.** New York: W.F. Mangels Co., 1910s. Cyanotype blueprint detailing the "alteration of boat carrier from lower to higher water level". Framed to 42 x 20". Pinholes and spotting, not examined out of frame.

400/600

380. Mangels, William F. **Coaster Car Blueprint.** Coney Island, NY: W.F. Mangels Co. Carousel Works, 1910. Cyanotype blueprint depicting the design of a roller coaster car. Framed to 17 1/4 x 22 1/4". Slight wrinkling, not examined out of frame.

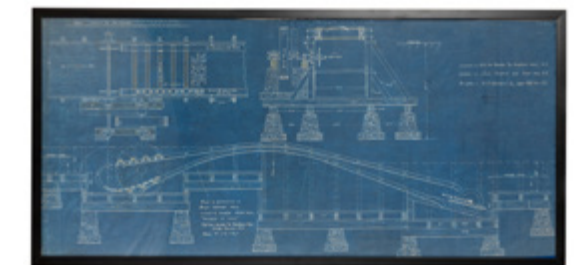
400/600

381. Mangels, William F. **Blueprint Floor Plan of "The Teaser".** Coney Island, NY: W.F. Mangels Co., ca. 1910s. Cyanotype blueprint of "The Teaser" and its placement in Luna Park. Framed to 15 x 17 3/4". Not examined out of frame.

400/600



378



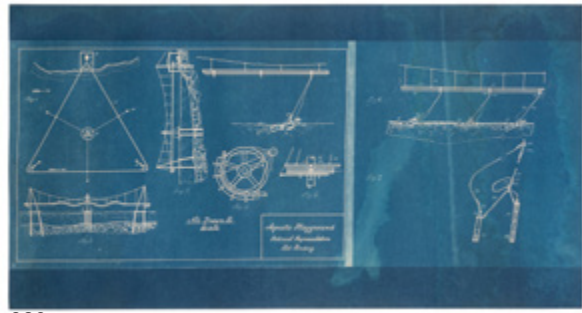
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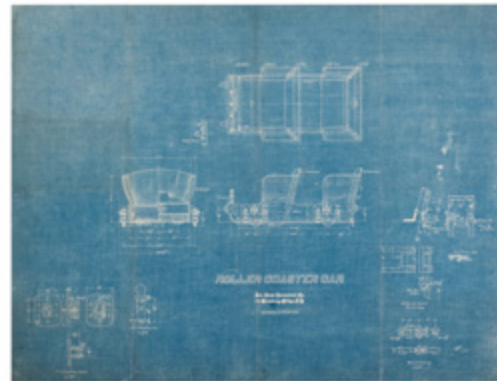
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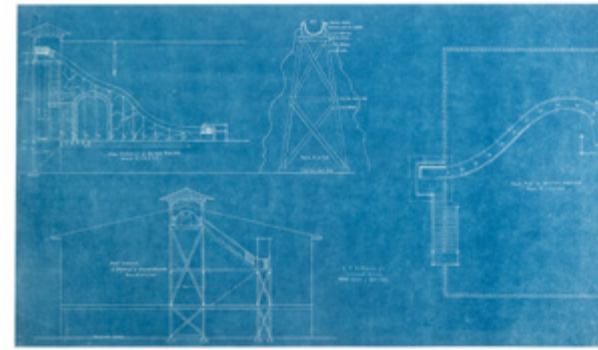
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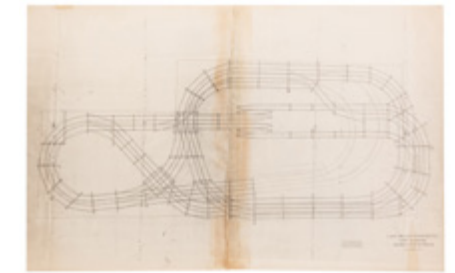
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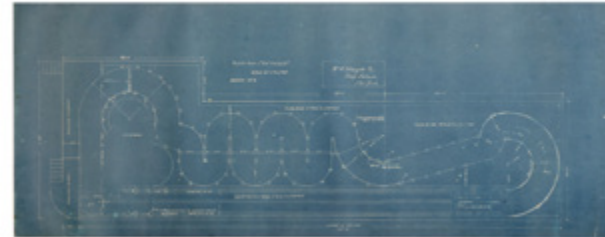
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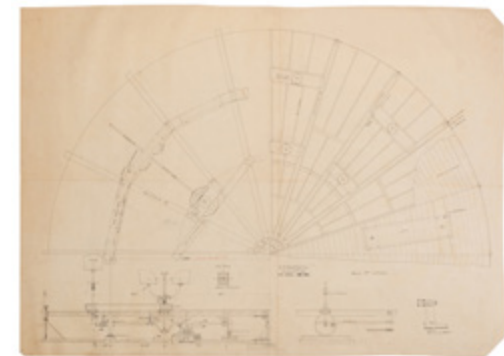
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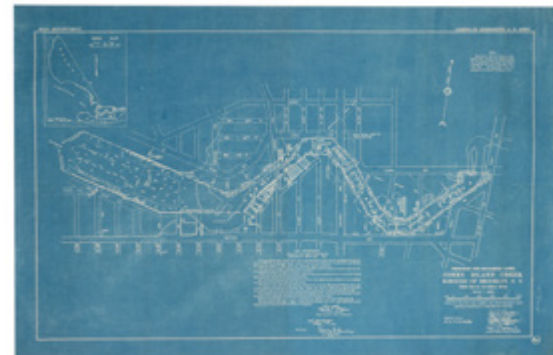
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384



387

382. **Aquatic Playground Blueprint.** Early twentieth century. Cyanotype blueprint. Linen backed. 29 ½ x 15 ½". Slight fading. **300/500**

383. **Squirrel Roller Coaster Blueprint.** Early twentieth century. Cyanotype blueprint depicting two roller coaster cars. Linen backed. 29 ¼ x 9 ¼". Slight fading to right edge. **300/500**

384. Mangels, William F. **Carousel Whiteprint.** Coney Island: W.F. Mangels Co. Carousel Works, early 1900s. Whiteprint of carousel design with roller bearing and crank details. Corrections in red pencil. Linen backed. 43 ½ x 34 ½". Light soiling, browning to edges, some spotting, large crease in middle. **300/500**

385. **Roller Coaster Car Blueprint.** New York: Sea Coast Amusement Co., ca. 1910s. Cyanotype detailing plans for a roller coaster car. 22 ½ x 29". Linen backed. Browning along creases, tears expertly restored. Very good. **300/400**

386. Mangels, William F. **The Tickler Blueprint.** Coney Island, NY: W.F. Mangels Co., ca. 1906. Cyanotype featuring the floor plan of The Tickler. 15 x 38". Linen backed. Few tears to edges, light spotting. Very good. **400/600**

387. **Pierhead and Bulkhead Lines Coney Island Creek Blueprint.** Unites States: Army Corps of Engineers, 1931. Cyanotype of the renovation of pierhead and bulkhead lines around Coney Island as sanctioned by the War Department. Signed by Secretary of War Patrick Jay Hurley. 36 ½ x 25 ½". Linen backed. Minor fading. Very good. **400/600**

388. **Coney Island General Plan of Tracks.** New York: Loop Roller Coaster Co., ca. 1920s. Whiteprint featuring the general plan of track for the loop roller coaster at Coney Island. 38 ¾ x 27 ½". Linen backed. Moderate soiling to fold edges, general browning, few chips. Good. **300/500**

389. Mangels, William F. **Helter Skelter Plan Blueprint.** New York: W.F. Mangels Co. Carousel Works, ca. 1906. Cyanotype detailing the floor plan and elevation of the famous Helter Skelter ride. 40 x 25". Linen backed. Some creases and folds. Very good. **600/800**

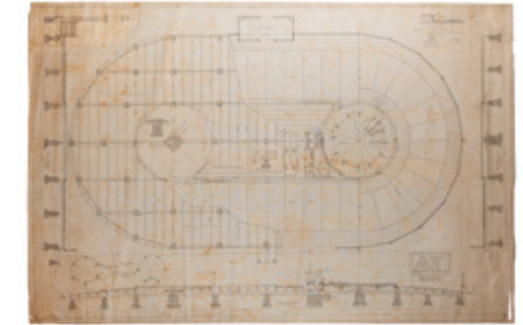
390. Mangels, William F. **Plan Number 2 "The Whip" Whiteprint.** Coney Island, NY: W.F. Mangels Co., 1918. Whiteprint plans for The Whip. 51 ½ x 34". Browning, spotting, chips. Very good. **600/900**
Originally patented and manufactured in 1915, this plan details the 1918 iteration of W.F. Mangels' most famous ride invention.

391. Mangels, William F. **Detail of Top Incline Whiteprint.** Coney Island, NY: W.F. Mangels Co, 1919. Whiteprint detailing the mechanics of the top incline of one of Mangels' rides. 42 ½ x 29". Chips, browning on edges. Very good. **300/500**

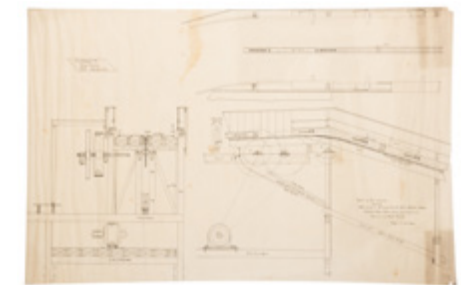
392. Mangels, William F. **Tunnel of Love, Bowery and Thompson Walk Detail.** Coney Island, NY: W.F. Mangels Co., 1910s. Cyanotype featuring plans for Tunnel of Love in relation to Bowery and Thompsons Walk. 36 x 17 ½". Lightly rubbed, discoloration from probable water exposure. Very good. **300/400**

393. Mangels, William F. **Bower Swings Plan.** Coney Island, NY: W.F. Mangels Co., ca. 1920s. Cyanotype plans for the electric Bower Swings at Coney Island. Framed to 40 ¼ x 15". Slight discoloration in corners from probably water exposure, else very good. **600/800**

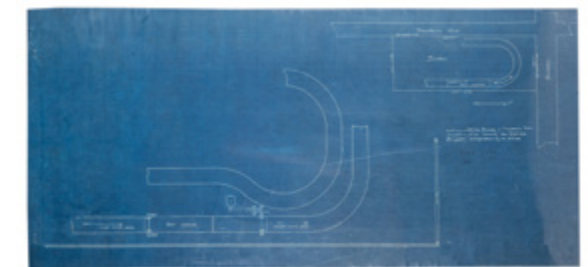
394. **The Kid's Coaster.** New York: L.A Thompson Scenic Railway Co., 1925. Plan one for The Kid's Coaster on the boardwalk at Coney Island. 52 ½ x 19 ¼". Spotting, significant browning on left edge, else very good. **600/800**



390



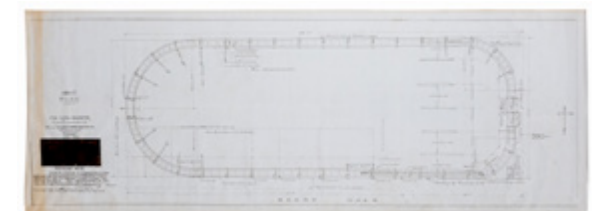
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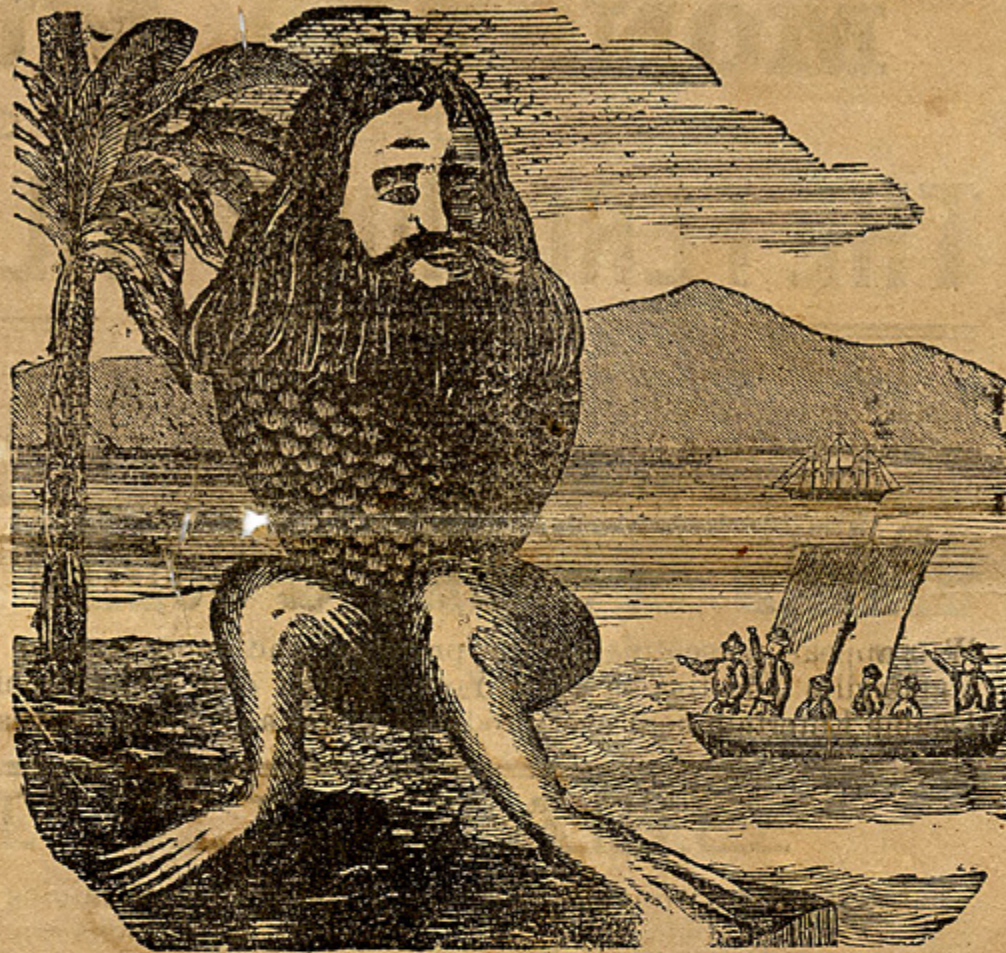


NENA, the Egyptian Wild Girl

The Fairy Queen.



Living Skeleton.



The Wild Man from the Island of Ceylon.



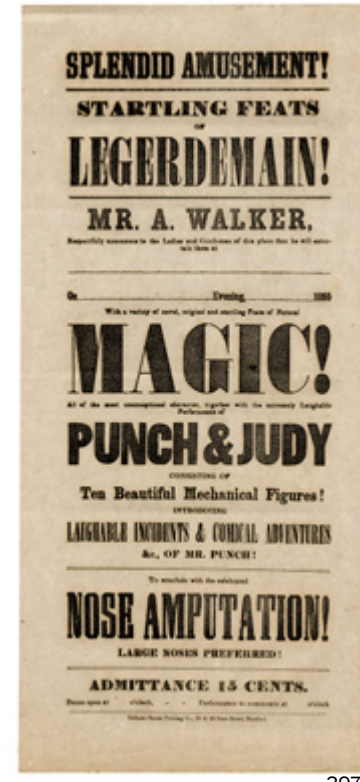
BROADSIDES, HERALDS & PRINTS



395



396



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398

395. [Dime Museum] **New York Dime Museum Broadside.** Richard K. Fox, ca. 1890s. Two-sided broadside (21 x 7 1/2") in the Bowery, featuring a bearded fat lady, human skeleton, albino drummer boy, human pin cushion, and others. Unmounted, folded, brittle condition with scattered losses.

200/300

396. **Alligator Boy!** Ellsworth: A.W. Packard, ca. 1900. Small blue broadside advertising the Dime Museum attraction who "is a Human Being, with the Hide and Scales of an Alligator." Exhibition location written in by hand. 14 x 4". Discoloration on top third, chipping along margins. .

300/500

397. **Splendid Amusement! Startling Feats of Legerdemain by Mr. A Walker.** Hartford: Calhoun, 1855. Unused letterpress broadside for the conjurer's display of magic, Punch and Judy, mechanical figures, and more. 18 x 8". Lightly toned; A.

150/250

398. **Barnum's New Museum Playbill.** New York, ca. 1866. Double-sided playbill for Barnum's New Museum, Broadway and Prince Streets, NY. Recto advertises the theatrical presentation of *Uncle Tom's Cabin*, verso over 10,000 curiosities, including Robert-Houdin's Automatic Writer, a Living Three-Horned Bull, a Mammoth Fat Infant (a "Mountain of Flesh"), and more. 12 1/8 x 4 1/2". Crudely repaired fault with loss at top margin. Fair.

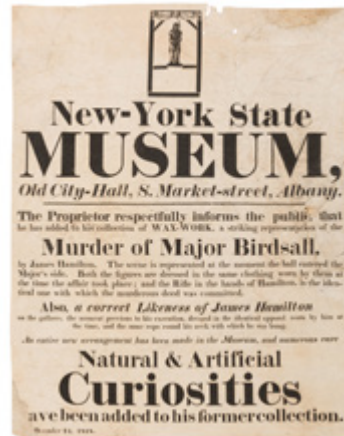
100/150



399

399. **No Hands, No Arms, One Foot.** Swansea, ca. 1850s. "Greatest Curiosity of the Present Age." Broadside advertises the exhibition of Mr. Ledgwood, a Scotsman, who born without hands will "prepare and go through the ceremony of Breakfast; use a Knife and Fork, and feed himself; go through the form of Shaving; make Pens, Write, Fold and Seal Letters; Thread the Finest Needle, and Sew," and perform many other feats of dexterity. 7 1/2 x 10". With evidence of scrapbook mounting. Good.

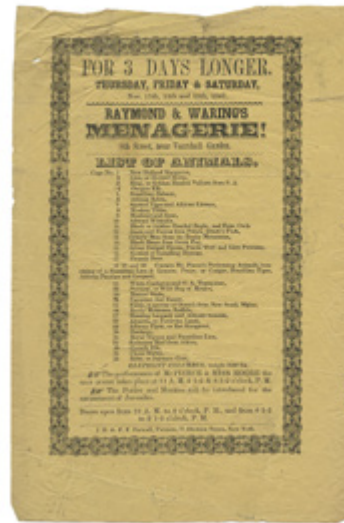
350/500



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409

400. Large Head Child Curiosity Broadside. Great Britain, ca. 1850s. Small playbill advertising the exhibition of Sarah Ann Gallant, seven year old child, who "has a head of the most surprising size, being 48 inches in circumference...seen by more than 100,000 persons." In Victorian period frame measuring 10 1/2 x 16 1/2". Good.

150/250

401. New-York State Museum. Natural & Artificial Curiosities. New York, 1818. Morbid broadside advertising the wax-work exhibit depicting the murder of Major Birdsall by James Hamilton, as well as Hamilton's subsequent execution by hanging. Small woodcut of the gallows at top. 20 x 15 1/2". Heavily crumpled, tear at top right and scattered restoration to closed tears throughout.

300/500

402. Three Carnival Broadside. Pennsylvania, New York and Maryland, ca. 1930s. Pair of double-sided pictorial broadside advertisements for local carnival attractions: Herbie Mace Shows and The Manhattan Players; the third for the Austin Sisters Trapeze Act headlining at the Bon Ton Theatre, along with Nordheim, "the marvel of the slack wire." Largest 38 x 14". Marginal tears, fold and wrinkles. Very good.

80/150

403. Prof. H.B. Reynolds. The World Renowned Sorcerer, Necromancer, and Magician. Providence: What Cheer Print, ca. 1885. Letterpress broadside on green paper, with large central engraving of a conjuring performance, filled with boastful language, and promising shows of "freaks" and a display of the magician's ability to free himself after being bound by ropes and cords. 28 3/4 x 10 1/2". Minor loss at top left, marginal chips. Very good.

150/250

404. Raymond and Waring's Menagerie. New York: J.H. & F.F. Farwell Printers, ca. 1840s. Advertisement for Raymond and Waring's Menagerie in London. List of performers include Mr. Pierce and Miss Moore. 6 x 9". Soiling, chips, and creasing. Good.

200/300

405. Globe Museum. The Leather Man. New York: Richard K. Fox, ca. 1885. Broadside for Globe Theater in the Bowery, Meehan and Wilson proprietors. The Leather Man is advertised next to an engraving of his image. The Octoroon Beauty Show and The Wicklow Wedding also advertised. 7 x 19 3/4". Browning, tape repairs, chips. Fair.

250/350

406. P.T. Barnum's Greatest Show on Earth, The Great London Circus and Grand International Allied Shows Consolidated Newspaper. 1882. Pink newspaper detailing the wonderment of the seven combined shows as well as featuring reviews from various newspapers. 16 x 23 1/2". Chips and tears to midsection, fold marks. Good.

200/300

407. The Original and World Famed Wild West and Great Adam Forepaugh Shows. ca. 1888. 10 1/2 x 28 1/2". Broadside advertisement for a variety of Wild West entertainment, "Possibly the most novel and gigantic exhibition ever presented." Heavily chipped margins with losses affecting images and text, creases, tears. Fair.

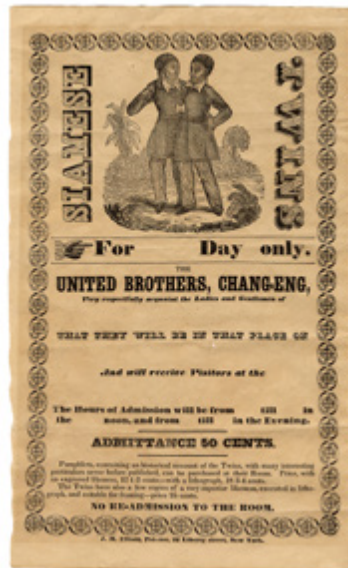
200/300

408. Midgets Gen Mite and Lucia Zarate Broadside. American, ca. 1876. Letterpress broadside advertising an appearance by "Frank Uffner's Lilliputians! Miss Lucia Zarate, 12 years old and measuring 20" in height, and General Mite (Francis Joseph Flynn), also 12 years old, measuring 22" in height." 19 x 6". A.

150/250

409. Eng - Cheng. New York: P.A. Mesier & Co. Lithography, 1839. Early portrait of the famous twin brothers who would go on to be one of the great sideshow attractions of the Victorian era. 14 x 9 1/2". Crinkled at extremities, dampstain on bottom right margin. Very good.

400/600



410



414



412



411



413

410. Siamese Twins: The United Brothers, Cheng-Eng. New York: J.M. Elliott, 1830s. Pictorial handbill portraying the twins at top. 12 1/2 x 7 1/2". Trimmed, lightly creases and toned. Very good.

300/500

411. Living Curiosities and Circus Broadside. American, ca. 1880. Double-sided broadside advertising Three Mammoths Entertainments on recto, and on the verso Living Curiosities, with illustrations of General Mie, the Madagascar Family of albinos, The Persian Woman, Madame Lyons, the Wonderful Bearded Lady, The Wild Man from the Island of Ceylon, Living Skeleton, and others. Old fold and soiling, otherwise very good.

150/250

412. The Wonderful Albino Family. New York: Currier & Ives, ca. 1870. Colored portrait of Lucaise and his family, captioned: "They have pure white skin, silken white hair, and pink eyes!! Have been exhibited at Barnum's museum, N.Y. for three years." Framed to 13 x 17". Not examined out of frame.

200/300

413. The Wonderful Eliophobus Family. New York: Currier & Ives, ca. 1870. Colored portrait of albinos Rudolph Lucasie and his "Wife and Son from Madagaaar (sic), captioned: "They have pure white skin, silken white hair, and pink eyes. Have been exhibited at Barnum's museum, N.Y. for three years." Framed to 15 1/4 x 11 1/4 ". Not examined out of frame. Good.

200/300

414. The Wonderful Man-Frog. New York: Clark, Morey & Co., ca. 1880s. Woodcut advertisement featuring the Man-Frog and his ability to "eat, drinking and smoke" while under water. 5 1/4 x 14 1/4". Browning, creases and chips. Very good.

300/500



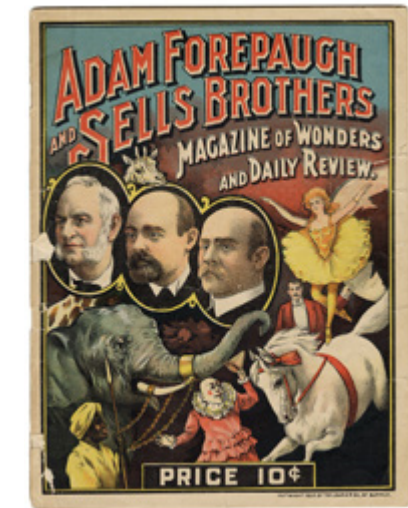
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415. American Theater and New Orleans Circus. New Orleans: Times-Picayune, ca. 1846. Full page advertisement for the "American Theater and New Orleans Circus". Advertisement features "Mazeppa! For the Last Time, Chinese Juggler!, the India Rubber Man, and Tartars". 18 1/4 x 11 3/4". One large chip to top right corner, smaller chips to edges, creasing, one visible spot. Good.

300/500

416. American Theater and New Orleans Circus. New Orleans: Times-Picayune, ca. 1846. Full page advertisement for the "American Theater and New Orleans Circus". Advertisement features "Mad Anthony Wayne! and The American Cincinnatus!". Large tear in top center, fold marks, other small tears, spotting. Good.

300/500

417. Ringling Brothers Classic and Comic Concert Co. Ironton, Wisc.: The Opera House, 1883. Broadside advertising a cast of characters including: The Great Plate Spinner, A Real Live Dude, and America's Cornet Virtuoso among others. Overall browning, else very good.

200/300

418. General Tom Thumb and His Beautiful Little Wife. New York: Wynkoop, Hallenbeck and Thomas, ca. 1865. Pictorial broadside advertises the famous little person's appearance at the Tremont Temple, along with Commodore Nutt, as well as "the infinitesimal Minnie Warren". 3 3/4 x 11". Woodcuts. Spotting, chips to edges.

250/350

419. Adam Forepaugh & Sells Brothers. Buffalo: Courier, 1905. Original color lithographed cover, rear ads for Pabst Blue Ribbon and Mascot Novelty Jewelry. 34pp. Front cover loose, chips and tears. Good.

100/150

420. Millie Christine. Eighth Wonder of The World. The Two-Headed Nightingale. New York: Metropolitan Job Print, ca. 1870s. Broadside advertising Millie Christine, The Two Headed Nightingale at Brewster Hall in New York City along with Baron Littlefinger and his brother Count Rosebud. 6 x 9 1/2". Two holes at top corners, one small crease at bottom edge, else very good.

200/300



422



425

421. Harrington, Jonathan. **Harrington the Celebrated Ventriloquist, Mimic and Prestidigitateur.** Boston: F.A. Searle's Printing Works, 1863. Letterpress broadside for Harrington's appearance at the Boston Museum, and describing his program in great detail. 4 1/2 x 15". Wear and thinning, some spotting. Very good.

300/400

422. P.T. Barnum and Co. With Adam Forepaugh at **Madison Square Garden.** New York: Richard K. Fox, ca. 1887. Broadside advertising P.T. Barnum and Adam Forepaugh's combined shows at Madison Square Garden and the attractions in their show, including Jumbo's skeleton and Hairy Family from Burmah. 5 1/2 x 13 3/4". Significant browning and chips to top and bottom. Fair.

300/500

423. **New York Museum of Anatomy.** New York: Metropolitan Job Printing, ca. 1868. Extensive and fascinating letterpress playbill heralding the innumerable curiosities on display at this New York venue for strange and unusual anatomical wonders, including a "man with a horn in his forehead," "embalmed bodies," "Aztec children," "children with the heads of monkeys," "pigs with the heads and trunks of elephants," "the hand of Goliath," and dozens more. 5 3/4 x 16 3/4". Two holes, small tears. Very good.

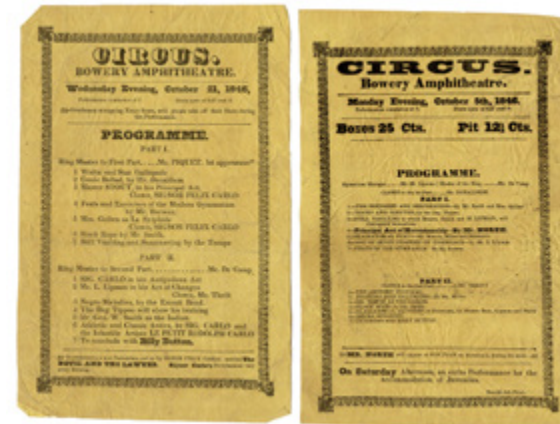
400/600

424. **The Man-Venus. Half Man Half Woman.** 1890s. Pink pamphlet bearing a pictorial representation of Lala Coolah, the Man-Venus. The two interior pages and back page of the booklet feature clinical descriptions of Lala Coolah's anatomy. 4pp. Fold marks, chips and tears. Good.

100/200

425. Fisher, J. "**Old Ironsides**" **The Famous USS Frigate Constitution.** Panama, 1932. Depicting the famous Civil War-era naval ship passing through the Culebra Cut in the Panama Canal. 16 x 9 3/4". Large fold line in midsection, trimmed edges, stains and spotting from age and exposure. Fair.

50/100



426

426. **Two Circus Programs. Bowery Amphitheatre.** New York: Herald Job Printers, 1846. Two circus programs featuring "tricks and oddities, gladiatorial feats, Signor Felix Carlo, and Mr. Piquet". Both about 6 x 9". Wrinkling, some browning, else very good.

300/500

427. **Morris Brothers, Pell & Trowbridge's Minstrels.** Boston: Ordway Hall, ca. 1860s. Small program detailing the rules of Ordway Hall as well as the organization of the evening's entertainment. 3 x 6 1/4". Fold marks, light soiling, spotting. Very good.

200/300

428. **American Circus.** New York: Herald Job Printers, 1846. Circus broadside featuring various equine acts such as Cinderella, Damon and Pythias, and Frolics of Punch in the Chatham Theater. 7 x 9 1/2". Wrinkling, fold marks, slight browning. Very good.

200/300

429. **Two Broadway Circus Programs.** New York, ca. 1860s. Two programs for the Broadway Circus featuring horses, gymnasts, young highlander in training, and many others. Larger program 5 3/4 x 8 1/2". Wrinkling, spotting, light browning. Good.

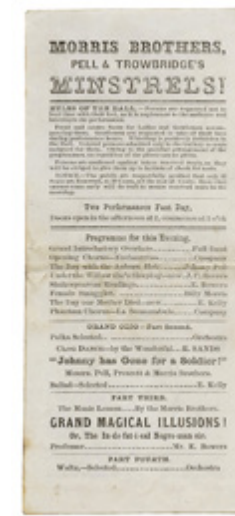
200/300

430. **The Equine Wonder, Black Beauty.** Cambridge: Cambridge Press Job, early twentieth century. Small advertisement for Black Beauty, The Equine Wonder's appearance at the Harvard Veterinary Hospital. The advertisement lauds Black Beauty as "the most perfectly developed hermaphrodite known to exist in lower animals". 6 x 9 1/4". Overall browning, chips and small tears. Very good.

200/300

431. **Sells-Floto Broadside. 1910.** Yellow broadside featuring the amazing aerialists and list of performances in the "World's Greatest Horse Fair" at Saskatoon. 10 x 28". Slight tears, fold marks. Very good.

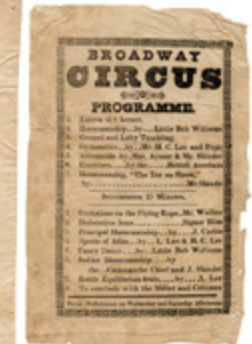
150/250



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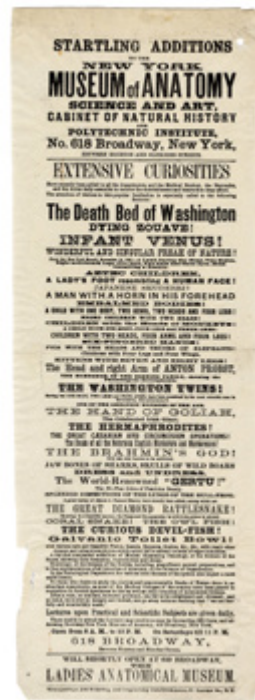
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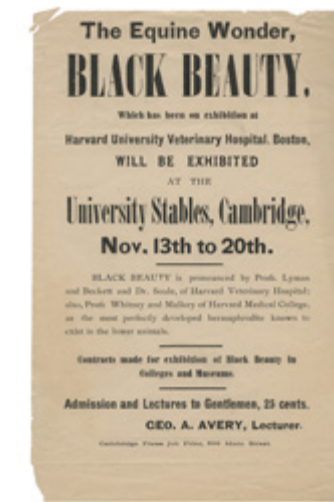
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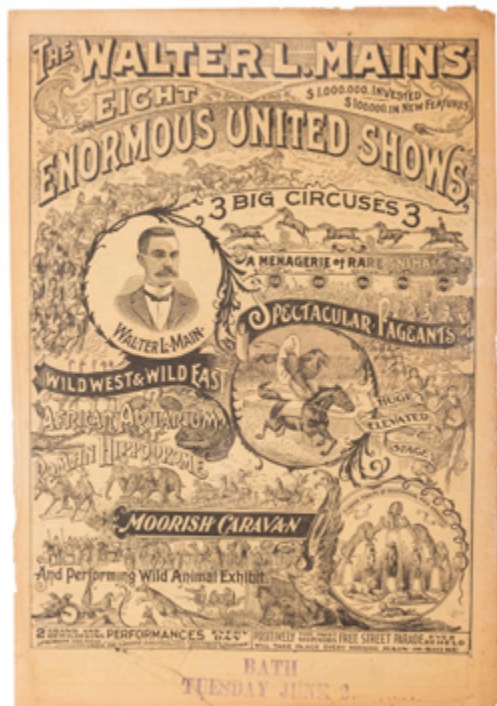
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436

432. **The New Rooms Entertainments.** New York, ca. 1890s. Broadside advertising "Rational and Intellectual Amusement" including the clairvoyant Mme. Levasseur and Signor Miarteni. 6 x 24". Wrinkling, browning, chips.

100/200

433. **Western America's Custer's Last Fight. The Battle of No Survivors.** Sioux City: Pepkins Bros., ca. 1926. Pictorial advertisement describing Custer's last fight, complete with photos of Buffalo Bill and Custer. 8 x 22". Browning, else very good.

150/250

434. **Forepaugh's Great All-Feature Show and Monster Wild West Combined.** Philadelphia: Morrell Brothers, ca. 1890. Broadside featuring illustrations of the show including General Custer's Last Rally, 40 horse act, and General Phil Sheridan's Famous Ride among others. 10 1/2 x 28". Browning, spotting, fold marks. Very good.

200/300

435. **Barnum and London 9 United Monster Exhibition.** Boston: Rand and Very, 1885. Pictorial broadside featuring "Afghans, Hindoos, Syrians, Todas, Aztecs, and Jumbo." 10 1/2 x 29". Browning, spotting, small tears and chips.

300/500

436. **The Walter L. Main's Eight Enormous United Shows.** 1896. Pictorial newspaper featuring "Moorish Caravan, Roman Hippodrome, a menagerie of rare animals, and The Bovalapus". 16 1/4 x 23". 6pp. Browning, chips. Very good.

200/300

437. [Barnum's Museum] Benecke, Thomas. **Sleighting in New York.** New York, 1855 (but ca. 1900). Lithograph in color. Impressive and heavy nineteenth century oak frame. Matted, overall 37 x 46". Tape marks visible to top margin, main image bright and clean.

300/500

438. S.C., Avery. **Barnum's American Museum, New York.** New York, 1853. Wood engraving portraying P.T. Barnum's American Museum on Broadway in New York City. 10 x 8". Pasted on board, browning along edges of previous frame, else minor wear. Very good.

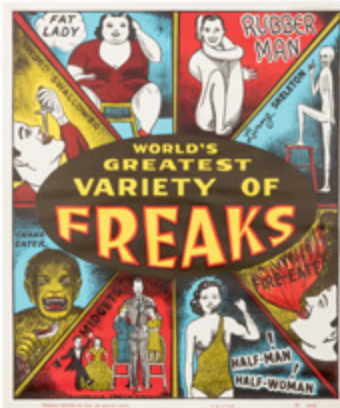
50/100

439. **Bound Volume of German Hand Colored Carnival Engravings.** Germany, ca. 1820s. Seventeen scarce hand-colored engravings in a period hardcover binding, with depictions of various carnival and circus acts, most accompanied by a poem dedicated to the act. Includes: "Panorama" viewer, Juggler, Carousel, "Learned Canaries," Punch and Judy, Menagerie, High Wire Walkers, Magician performing Cups and Balls, food vending carriage, Wax Figures, trained monkeys Uffen and Sunde, horseback riders with clown, midway with lottery and other games of chance, Giantess and Dwarf, Equilibrist, Camel and Trained Bear, Savages, and a Horserace. Each 9 1/4 x 7 1/8". Vivid colors. Foxed, with two skillful contemporary repairs.

500/700

440. Coffin, J. Haskell. **Chromolithograph Poster of Beautiful Woman.** American, first quarter twentieth century. Scarce image of beautiful woman by the famous American illustrator. In period custom gilt frame, overall size 32 x 24". Lithograph with dampstains to lower image, other minor faults; not examined out of frame. Good.

150/250



442



443



444



445



441

441. **Hippodrome. Ling-Look.** Paris: Charles Levy Affiches Americaines, 1883. Lithographed poster for the "Fire-King" Ling-Look, who along with his brother Yamadeva toured with magician Harry Kellar. 22 x 16 ¼". Linen backed. "Emilien Bouglione Collection Cirque" stamp to verso. Creases, some restoration along folds. B-. Rare.

800/1,200

442. **World's Greatest Variety of Freaks.** Pittsburgh: Triangle Poster Co., 1989. Limited edition reproduction chromolithographic poster for a "Ten-in-One" sideshow featuring Rubber Man, Living Skeleton, Fat Lady, Sword Swallower and others. Printed from the original wooden plates. 20 x 17". With COA from Triangle Poster Co. A.

200/300

443. **Menagerie Hand Colored Lithograph.** English, ca. 1840. Depicting a menagerie, the viewing public carefully inspecting displays of "Horns of a Mexican Deer," "The Indian Hog," "Tyger," "The Syrian Goat," "The Icelandic Ram," "The American Buffalo," and others. 8 x 12". Laid paper. Folds and soiling.

150/250

444. **Aztec Lilliputians Framed Prints.** France, ca. 1880s. Titled *Les Dernier Aztecs*, *L'Homme Maximo* and *La Femme Bartola*. Victorian era gilt frames and gilt edged mats. Framed to an overall size of 13 ½ x 11 ½". Not examined out of frames.

150/250

445. Cooper, Robert. **Signora Girardelli. The Well Known Fire-Eater.** [London]: J. Robins & Co., [1823]. Hand colored engraving of the legendary fireproof woman, Josephine Girardelli. From the portfolio *Fifty Wonderful Portraits*. Matted and framed to 13 x 9". A few spots, otherwise fine.

100/200



447

446. Gillam, Bernhard. **The National Dime-Museum.** 1884. Lithograph centerfold illustration from *Puck* (V15 N371), a caricature portraying political figures as stereotypical sideshow freaks. 13 ⅜ x 19 ½". Matted.

80/125

447. **Antique Framed George Washington Print.** Circa 1812. After Gilbert Stuart's 1796 unfinished portrait of Washington (The Antheaem), this engraving is hand tinted and sits inside an oval gilt frame. The reverse reads "This old print (a copy of the Gilbert Stuart painting in the Boston Museum of Fine Art) was owned by Corrin Sarah Lee and her mother, about 1812". Framed to 12 ¾ x 10 ½". Frame broken in two places and print not securely fastened, one chip to print. Print very good condition.

100/200

448. Schubert, Dr. Gotthilf Heinrich von. **Narwhal and Dolphin.** Munich, 1886. Chromolithograph from the ninth edition of *Natural History of Mammals (First Division, First Part)* featuring a beached narwhal, dolphin, and a seaside scene. Central fold. Framed to an overall size of 19 ½ x 16 ¼". Frame soiled. Not examined out of frame. Very good.

100/200

449. **Jenny Lind American Tour Engraving and Book.** New York, 1850. Five items, including *The Life of Jenny Lind*, 82pp. booklet in original wraps, published in anticipation of her tour of the United States sponsored by Barnum; an advertising flyer for Lind; a Jenny Lind Chapel bulletin; and a Barnum Museum "Divine Jenny Lind" exhibition brochure; together with a framed hand-colored engraving of Lind and the poem "Greeting to America," published by Edward P. Whites. Booklet lacks rear cover and dog eared, balance in generally very good condition.

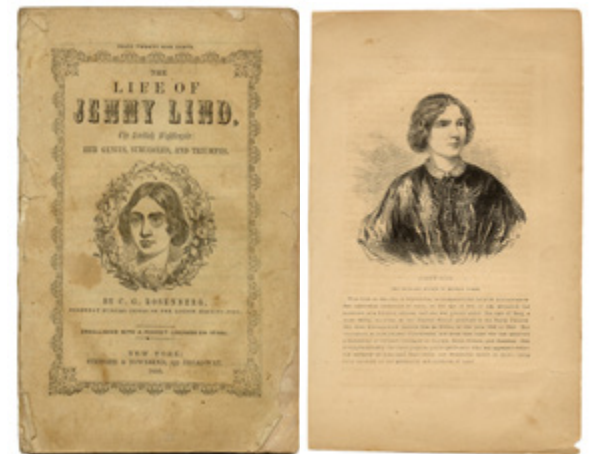
200/250



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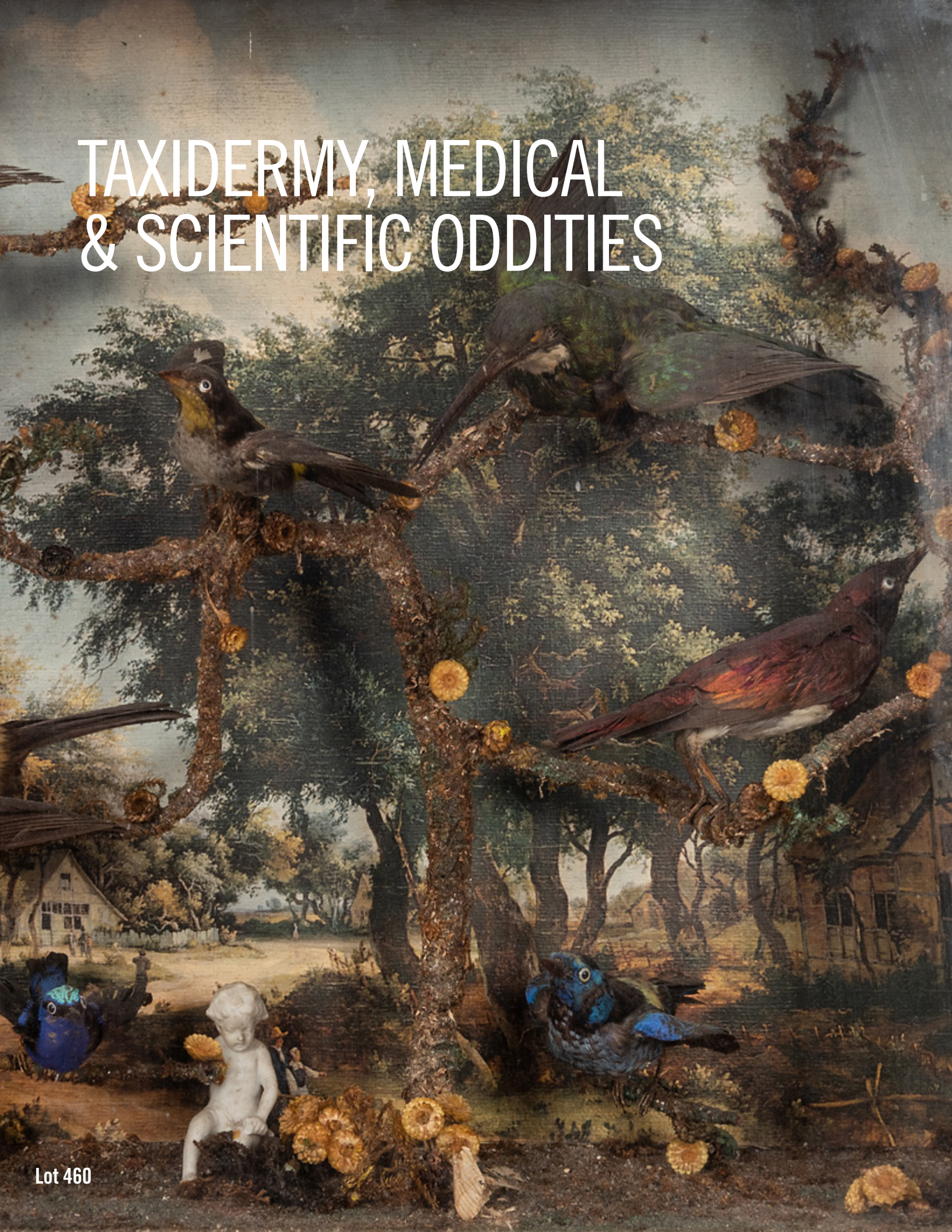


448



449

TAXIDERMY, MEDICAL & SCIENTIFIC ODDITIES



Lot 460



453



451



450



452



454

450. **Giant Sea Turtle Skull.** Approximately 11 x 9 x 7 1/2" and includes lower jaw. Genus unidentified, however the animal's total weight was likely hundreds of pounds. Fragment missing above left eye socket, nevertheless an impressive specimen. Together with a smaller sea turtle skull. Good.

250/350

451. **Freakish Taxidermy and Oddball Items.** Includes preserved frog in jar with skeleton visible, mummified fetal pig, acrylic encased display of "Imperial Cultured Pearls" in aquarium-type display, desiccated shark head with jaws open, unidentified pair of 6" tusks on wooden display mount, old whale vertebra, giant (15" long) lobster claw, two small and one large *cynopterus species* bat in individual display cases, one scorpion, mummified fetal bird, large warthog tusks on sterling mount (with cracks), and others.

150/250

452. **Fossil Collection.** Including shadow box with hair specimens of woolly mammoth, 7 x 4"; fragment of petrified mammoth ivory tusk, 5 x 3"; petrified lava sample; petrified fragment of large snail shell; four different types of dinosaur scat; a large dinosaur vertebra; and more. Good. Examination recommended.

200/300

453. **Mounted Antique Whale Tooth.** Late nineteenth century. Approximately 6 1/2" long whale tooth, mounted on tiger oak circular and shield stand, with original double hanger on verso. Extends 8" from wall with mount.

200/300

454. **North American Bison Shoulder and Head Mount.** Mounted in a natural forward-facing position. Thick hair, with beautiful dark coloring and shading. Horns 1" each with an outside spread of 25 x 31". Heavy vintage mount with 5" bolts mounting. Wear to ears, horns removable. Dusty from display. Good.

400/800



455



457



458



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455. **American Crocodile Head and Claw Mounts.** Open jawed head mount of a medium-size American crocodile. 18 x 10". Upper and lower jaws display all teeth, with two partially broken. Together with an alligator claw mounted on wooden stand.

150/250

456. **Zebra Head Mount.** Large male Grant's Zebra. Stallion with a thick and full mane and a very natural lifelike pose. Vintage mount dusty from display at Johnny Fox's Freakatorium Museum. Ear tips a bit ragged. Good.

500/700

457. **Taxidermy Figure of a Sea Turtle.** First quarter twentieth century. Complete mount in an excellent state of preservation throughout, 7 x 16 x 22". Very good.

200/300

458. **Flat Mounted Ocelot Skin Rug.** Vintage mounted ocelot skin. Sewn on to heavy fabric. 48 x 24". With some wear. Good.

300/400

459. **Two Large Victorian-Era Bird Dioramas.** Early to mid-twentieth century. Each diorama displays various bird species in a natural environment. The landscapes are painted or molded to look like a natural habitat. Larger diorama is 28 x 9 1/4 x 35". Accompanied by two photos of diorama by Rob Kimmoith. Taxidermy significantly worn, wooden encasements heavily worn, most material degraded. Fair condition.

400/600

460. **Antique Victorian-Era Bird Diorama.** Velvet-covered wooden case, seven birds mounted to a tree with a child figure at base, floral ornaments. 19 x 19 x 7". Soiling and wear visible.

250/350



461



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465

461. **Agricultural Exhibit Drawer Cabinet.** Philadelphia Museums, early or mid-twentieth century. Wooden drawer cabinet used to exhibit various forms of agricultural commodities and natural forms, including: insects, wheat, corn, gums and resins, carbon, paper, grains, flax, rope fibers, coconut, sheep, brush fibers, beverages, and rice. Each drawer is set up to display the varied states of each material and how it is used. 16 1/2 x 12 1/4 x 42 1/4". Finish on wood is heavily worn, drawers soiled, some cracks and breakage to glass, some specimens heavily degraded. Fair.

250/350

462. **Glass Display of a Mummified Cat (Fluffy).** Encased in a wooden box with glass cover, articulated and desiccated cat displayed neatly. 16 1/4 x 6 x 28 1/2". Cat 25" long. Fluffy traveled in sideshows for many years after being discovered during the demolition of an old building in New York. "Walled cats" were believed to ward off evil spirits. Cat has some visible wear, wooden encasement lightly soiled. Good.

400/600

463. **Chupacabra Diorama.** Florida: Mark Frierson, twentieth century. An intriguing diorama of the folkloric creature in its natural desert setting alongside an animal skull and decorated with a sombrero and blanket. 16 1/4 x 13 x 31 1/2". Wooden and glass encasement features embossed border. Slight soiling to wood. Very good.

200/300

464. **Cave Bear Baculum.** Fossilized cave bear penis bone. At 6 1/2" long, it is a smaller specimen than usual, and a piece may have broken off on one end. Excellent patina.

200/300

465. **Group of Six Mammal Bacula.** United States. Fossilized penis bones of a mink, coyote, otter, raccoon, badger and domestic dog. Coyote baculum 6" long. All very good condition.

250/350



466



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472

466. **Eskimo Baculum (Oosik).** Alaska, late nineteenth century. Large fossilized walrus penis bone used as a club in native Alaskan culture. 21 1/2" long, excellent patina. A handsome example.

250/350

467. **Eskimo Baculum (Oosik).** Alaska: late nineteenth century. Fossilized seal penis bone used a club in native Alaskan culture. 14 1/2" long. Patina spotty, else excellent example.

250/350

468. **Large and Impressive Mounted Long Horn.** Real long horns braced with an embroidered piece of leather. Leather has gilt, studs, and velvet detailing. 39" across. Holes at each point enable hanging. Very good.

100/200

469. **Papier-Mache Mummy.** Encased in a glass display, this papier-mache mummy is fortified with wood and made to resemble a human. Mummy 18" long, case 20 x 6 1/4 x 5 1/2". An excellent addition to any oddities collection. Mummy has light wear, metal portion of case slightly rusted. Good.

100/200

470. **Tiffany, A.J. Industrial Cabinet Silk Exhibition.** Chicago, 1905. Wooden shadow box containing five glass vials with silk worms in various stages of development and the six stages of silk production from cocoon to spool silk. Used as a teaching tool to demonstrate the manufacture and culture of silk. Interior label indicates "all the specimens in the silk exhibit were produced in this country". 12 x 5 1/4 x 2". Moth examples have slight deterioration, inside labels browned, slight soiling to exterior, some chips and scuffs to wood. Good.

100/200

471. **African Gazelle Taxidermy Wall Mount.** Adult gazelle shoulder mount, with damage to ears. Approx. 24 x 24 x 12".

100/200

472. **African Antelope Skull and Horns.** Partial skull. Horn length approx. 40". Usual wear from age and storage.

80/125



473



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473. **Taxidermy Baby Ostrich.** Handsomely rendered baby ostrich on wood base. 11" tall. Minor wear; very good.

100/200

474. **Mounted Ibx Horns.** Retaining a portion of the deteriorated skull, affixed to a wooden block. Approx. 20 x 15".

50/100

475. **Taxidermy Sawfish Bill / Snout.** 36" long. Damaged tip with loss of one tooth.

150/300

476. **Antique Ram / Sheep Head Taxidermy Mount.** Handsome shield-form oak mount bearing a label dated Baltimore, 1890s. 14 x 16 x 7". Well preserved.

150/250

477. **Mountain Goat Taxidermy Mount.** 15 x 15 x 9". Scattered damage to ears and fur.

200/300

478. **Large Warthog Head Trophy Mount.** Label to rear by Frontier Taxidermists, Cheyenne, Wyo. (1963). 20 x 15 x 12". Scattered losses and wear.

200/300

479. **Black Bear Taxidermy Hanging Mount.** Circa early twentieth century. 14 x 17 x 12 1/2". Damage to some teeth, tongue retained but detached. In need of cleaning.

200/300



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480. **Taxidermy Leopard Head.** Circa early twentieth century. 9 x 9 x 7". Some losses to fur.

200/300

481. **Five-Toed Mammal Taxidermy Oddity.** Fur-covered hoof of an unknown mammal, possibly extinct, having five toes. Length 11".

100/200

482. **Group of Natural History and Taxidermy Items.** Including a mounted musk deer; a weasel on branch (Carl Shand taxidermist label), hind legs with fur loss; trophy skull with German inscription dated 1898; and two carved duck heads.

200/300

483. **Leather African Rhinoceros Figure.** Circa 1950s. Leather-covered rhinoceros figure, realistically detailed, with glass eyes. 21 x 11 x 8". Leather needs cleaning.

100/200

484. **Bronze Elephant on Marble Stand.** Circa 1940s. Approx. 4 x 6 x 3". With two smaller vintage figures, brass and ceramic (the latter Japanese).

50/100

485. **Group of Taxidermy Frog Band Figures.** Mexico. Five pieces, including a pair playing pool. Height of tallest 8". One with detached leg, and generally in need of cleaning. Also with a preserved piranha on stand.

100/150

486. **Wet Specimen Shark and Fetal Pigs.** Preserved in glass jars, the pigs apparently conjoined. Height of taller 10".

100/200



483



484

487. **Two Taxidermy Sharks.** Twentieth century. Including a full-length shark and wall mounted shark head, 22 1/2" and 9" long, respectively. Light wear to both pieces, good condition.

50/100

488. **Group of Marine Animal Specimens.** Including: five fish jaws, two alligator feet, two seahorses one glass jar filled with seashells, one glass jar filled with sand dollars, three incomplete sea urchin shells, one complete sea urchin shell, three handsome needle fish, three porcupine puffer fish, one fang toothed fish, one long horned cowfish, three round coral specimens, and three hand coral specimens in red and purple. All very good condition.

100/200

489. **Group Lot of Insect Specimens.** Forty-five shadow boxes with the specimens include scorpions, a spider, beetles, butterflies and moths. Each specimen mounted neatly. Large boxes approximately 10 x 11 1/4". Heavy soiling, some degradation of specimens. Fair condition.

150/250

490. **Eight Animal and Fish Specimens.** Including: three frogs, one fish, one complete fish specimen, one bat, one snake and one turtle. All encased in Lucite and wood. Fish display 10 x 3 x 5 1/2". Soiling. Lucite on fish display loose, else good.

100/200

491. **Large Collection of Seashells.** Approximately sixty-three specimens among five Riker specimen boxes. Each specimen labeled. Each box 12 x 8 1/4". Boxes slightly molded, seashells excellent.

100/200



492



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492. **Life-Size Vintage Sacrificial Lamb Prop.** Having a lambswool body, wooden feet, the figure wrapped with rope and hanging from a wooden pole, splattered with imitation blood. In a large custom-made rolling wooden cart. Approx. 44 x 37 x 12". Provenance: Valley of Milwaukee, Ancient Accepted Scottish Rite, Wisconsin.

500/750

493. **Leather African Gazelle Figure.** Circa 1940s. Leather-clad gazelle figure, with glass eyes, painted mouth and nose. 12 x 12 x 3". Ears desiccated, some exposed areas along stitching, but stable.

100/200



494

494. **Antique Gothic Revival Cast Iron Terrarium / Aquarium.** Nineteenth century. Painted black, glass sides. 22 x 12 x 16". Rim cracked at two corners, in need of soldering; some rust and oxidation.

300/600

495. **Antique Gothic Revival Cast Iron Terrarium / Aquarium.** Nineteenth century. Glass sides. 29 x 14 x 14". Rusted.

300/600



495

496. **Lehrmittelwerke Anatomical Model of the Human Face.** Berlin, early twentieth century. Model displaying muscles, nerves, and teeth, 41 points of identification, in a shadowbox case with label affixed to rear. 9 1/2 x 7 1/2".

200/300

497. **Articulated Human Skull for Medical or Dental Study.** Twentieth century. Prepared by Clay Adams (New York) and signed by H. Gumpert. Twenty-eight teeth. Approx. 8 x 5 x 5". Very good.

300/500

498. **Antique Prosthetic Right Leg With Leather Brace.** Early twentieth century. Painted wooden leg with leather straps and harnesses. Length 29".

250/350

499. **Antique Prosthetic Right Leg With Leather Brace.** Early twentieth century. Painted wooden leg with leather and metal straps and harnesses. Length 30 1/2".

250/350

500. **Nineteenth Century Mortician's Embalming Table.** B.F. Gleason, ca. 1886. Folding wooden table with the manufacturer's information and patent dates lettered with drilled holes to the surface, serving also for drainage. Width approx. 78".

250/500

501. **Antique Felt-Covered Wooden Coffin.** Early twentieth century. Metal studs and old iron nails, metal Masonic emblems affixed. Felt cover considerably stained and torn. 67 x 18 x 12". Provenance: Valley of Milwaukee, Ancient Accepted Scottish Rite, Wisconsin.

150/300

502. **Lot of Optometrist's Prosthetic Glass Eyes and Eyeballs.** Early or mid-twentieth century. Twenty-eight pieces, including two sets of a dozen right and left brown glass eyes in boxes; and two sets of blue glass eyes.

300/500



500



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508

503. **Vintage Upjohn Doctor's Bag.** American, twentieth century. Stamped "Genuine Cowhide" leather. With vintage stethoscopes, sphygmomanometer, oxygen meter, and two reflex hammers and others. Leather closing strap broken.

80/125

504. **Antique Brank Scold Bridle.** Reproduction of a common torture device in England in Wales from medieval period to the nineteenth century. Brank has holes for eyes and mouth as well as ears reminiscent of a rabbit or donkey. Used to prevent people (predominantly women) from gossiping and being a public nuisance. 14" tall. Consistent with seventeenth century design. Heavy rust and soiling, else very good.

250/500

505. **Antique Brank Scold Bridle.** Reproduction of a common torture device in England and Wales from medieval period to the nineteenth century. Brank has one strip that constricts the mouth, a chain around the neck portion, and ears reminiscent of a rabbit or donkey. Used to prevent people (predominantly women) from gossiping and being a public nuisance. 14 3/4" tall. Consistent with medieval design. Significant rust, else very good.

250/500

506. **Antique Chastity Belt.** Reproduction of a chastity belt consisting of a belt and a large metal plate to cover genitalia. Consistent with medieval design, the genitalia covering is made to look like a demon or vicious creature to ward off any potential sexual interaction. 12" diam. Significant rust, else very good.

250/350

507. **Antique Waist Shackle.** Reproduction of a waist shackle used in medieval punishments. Shackle has locking mechanism as well as two loops on either side for chains. Consistent with medieval design, chain included. 13" diam. Significant rust, else very good.

200/300

508. **Full Body Leather Restraint Belt Set.** Leather with solid brass buckles and hardware. Nine pieces, adjustable for neck and ankles.

50/100

ANTIQUES, CURIOSA & HISTORICAL MEMORABILIA





510



509

509. Miscellaneous Vintage Cast Iron and Metal Ware. Cast iron and other metal oddball items, including vintage locks, including nineteenth century and P.R.R. brass Adlake, HWC handcuffs, oil lamp, a clump of molten iron nails exhibited as having been removed from the ruins of the great Chicago fire, cast iron figural drawer pulls, walking stick horse figure handle, partial early match dispenser, two figural cast iron tray match holders, cast iron clown bank with original paint, Acme ca. 1921 nickel on brass siren whistle, and other items. Fair to very good. **150/250**



515

515. Antique Fire Helmet. New York: Cairns & Brother, ca. 1880s. Hand-stitched leather fire helmet with embossed border and metal eagle mounted on top. 15 ¼ x 11 x 9 ½". Leather damaged and partially missing, red finish severely crack and worn. Poor condition. **100/200**



516

516. Casket Style Strongbox with Intricate Locking Mechanism. Germany, mid-sixteenth century. Ebonized wood exterior and original key. 8 x 4 x 4". The rectangular casket style strongbox has a hinged lid and hidden drawers on one side that may only be accessed when side is removed after lid is fully opened. The locking mechanism with three spring-loaded latches on the inside of the lid the keyhole with a hasp key. Locking mechanism works perfectly, exterior with some chips and minor repairs. Ex Captain Lee House Collection, Ct. Good. **500/800**



517

517. Cast and Hammered Iron Griffin Wall Sconces. European. Large, heavy, and ornately decorated antique wall iron sconces. Rusted exterior but solid and without structural defects. Not electrified. Length 17 ½". Height 18". Good. **100/200**



518

518. Ship's Brass Porthole. Authentic vintage brass ship porthole. In great condition with nice patina, original bolts, screws and glass. 9 ½" diam. Very good. **100/150**



519

519. "Tour of the World" Marble Wand. Italy, sixteenth century. 10 ¾ x ½" wand displayed at museum as showing "examples of different marble taken from several areas of 16th century Italy. Made of 15 polished segments of marble in multiple colors. Together with other polished stone paperweights. Very good. **100/125**



520

520. Two Double-D Lens Spectacles. Nineteenth century. Gold plated frames with green lenses and metal frames with blue lenses. Slight wear to metal, else very good. **100/200**



512

510. Decorative Metalware Miniatures. Approximately 60 brass and other metal miniatures and pendants, housed in a Royal Bovana metal and ceramic box. Includes skulls, stars, angels, turtles, a beetle, a rooster and many others. Included are a small group of 1920s brass dog tags and a pin for "The Dog Faced Boy" and one for "The Mexican Fire Eater." Together with two different metal souvenir pins for Johnny Fox, Sword Swallower. Largest measures 3". **150/250**

511. Belgian Figural Marble Ashtray. Circa 1930s. Marble base with attached painted metal figure of a female theatrical performer reading a book. 8 x 8 x 7 ½". Stamped base. Head of figure previously detached and weakly held; may require repair, sold as is. **150/300**

512. Vintage Candlesticks. Group of three vintage candlesticks, including 9 ¼" poppy design art nouveau bronze, weighted sterling candlestick, and vintage cast iron griffin with one wing missing. Together with cast iron vintage pin cushion. Good to very good. **100/150**

513. Adrian M15 Combat Helmet. Cavalry helmet used in battle during WWI and WWII. This example is most consistent with French and Serbian WWII examples, although similar to WWI examples. Rust and oxidation to paint, leather insert lacking. Good example. **150/250**

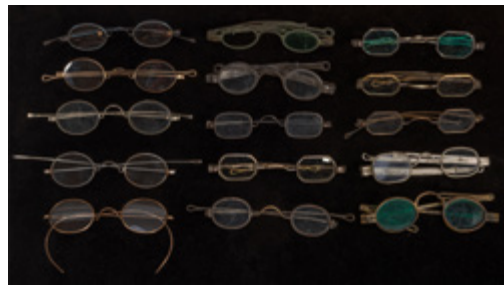
514. Cairns & Brother Firefighter Helmet. New York, ca. 1880s. Hand-stitched leather fire helmet with embossed border and metal eagle mounted on top. Interior label reads "Cairns and Bro, 143 Grand St. N.Y.". 14 x 9 x 9". Leather finish poor, coming apart from wire skeleton, leather cracked. Fair condition. **200/400**



513



514



521



527

521. **Large Group of Antique Spectacles.** Ca. early nineteenth century. 17 metal, coin or wire frame spectacles, some with colored lenses. One pair of spectacles with cracked lens, one pair with one missing lens, and some with octagonal frames. Good to fair condition.

200/300



522



523

522. **Two Tortoiseshell Lorgnettes.** American, nineteenth century. Two tortoiseshell lorgnettes with intricate handles. Larger pair bears the design of an indigenous person while the shorter pair bears a damask-like design. Longer pair 11 1/2". One small chip to larger pair, many small chips and missing lenses on smaller pair. Very good.

150/250



524

523. **25 Pairs of Vintage Spectacles and Lorgnettes.** Early to mid-twentieth century. 25 pairs of rivet, wire, pince-nez, and lorgnette glasses as well as one pair of nineteenth century style Chinese spectacles. All minor wear, very good.

200/300

524. **Lot of Vintage Premium Rings.** Approximately 30 pieces, metal, enamel, plastic, some lenticular, and others, some in a fitted hard-shell case, the others loose, including Doctor Doolittle, Frankenstein and Wolf Man, U.S. Navy, G Man, Green Bay Packers, Power Rangers, and others. Some duplication.

100/200



525

525. **Five Antique Swords.** Nineteenth century and earlier. Including Masonic Brotherhood "Select Knight" sword with bone handle, knight with feather pommel and ornate sheath with a boney hand over a book, 37 1/2" long; Turkish style sword with curved blade and ornate handle, 34" long; sword with ornately engraved blade that reads "E Pluribus Unum" on one side and "S M" on the other, 40" long; fencing sabre with ornate hilt, 42" long and a possible practice sword with handle made to appear as a woman's face and hair, 39 1/2" long. Each piece with rust, generally fair condition.

300/500



526

526. **Dagger and Two Bayonets.** Early twentieth century. Including a straight blade, chassepot style, Turkish bayonet, 20 in long; Masonic dagger topped with a feather pommelled knight, 25 1/4" long; and a wavy blade, chassepot style, possibly masonic bayonet, 18 1/2" long and heavily rusted.

250/350



526

527. **American Powder Horn with Brass Fitting.** Wood with metal cap and leather strap. Length 8" with 2 1/2" brass fitting. Excellent.

80/125



528



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533

528. **Peruvian Chancay Textile Doll Hanging.** Peru, ca. 1100-1450. Chancay culture doll hanging filled with plant fiber dressed in original Chancay era textiles. This is a wall hanging of four dolls sawn onto a burlap bag filled with straw. All are decorated with colorful and large fragments of cloth. 9 x 5 1/2". Together with similar group of 3 dolls one with head missing. Good.

100/150

529. **Decorative Metalware Miniatures.** Twenty-five brass miniatures and pendants, housed in a Player's Cigarette's tin container. Includes skulls, art nouveau imagery, scarab, bats, cherubs, dragonfly, owls, fleur de lis, large crossed swords sentinel pendant, rooster, royal crowns, and others. Largest 4 1/2". Good.

100/200

530. **Terrestrial Globe with Stand.** A.J. Nystrom & Co., ca. 1925. Shelf-sized terrestrial globe on tripod-type cast iron stand with claw feet. 8 x 14". Two areas of indented damage, wear and discoloration throughout.

200/300

531. **Best Overall Tattooed Person Trophy.** New York, 2002. Marble based brass colored metal trophy awarded at the Fifth Annual Tattoo Convention to the 2nd Place Best Overall Tattooed Person. Oxidation in places. 15 x 7" Good.

100/150

532. **Figural Music Box. Wax Baby Jesus.** Early twentieth century French automaton music box. Wax baby lies in a lace and satin-lined case of paper-covered wood, with interior satin padding. When wound, the song plays and the baby raises and lowers its head and opens and closes its eyes. 14 x 8 x 8 1/2". Working, but needs tightening of cords controlling movement. Toning to lace and satin, with exterior of box lacking paper cover on sides.

200/300

533. **A 1763 Coffin-Shaped Reliquary.** Genoa, Italy, 1763. Wooden reliquary with glass front bounded by gilt roping and oval compartments. Ex-ossibus relics of the following saints: S. Matthiae (St. Matthias), S. Anastasiae (St. Anastasia), S. Hyppolyti (St. Hippolyte), S.S. Thebaeoru [?], S. Gervasij (St. Gervasius), S. Matthiae (St. Matthias), and S. Matthei (St. Matthew). Secured on the reverse by a seal of Spanish wax, bearing an imprint of a coat of arms, with the attestation of the Abbott of St. Matthias' Church Parish in Genoa, Italy, dated August 14, 1763, indicating that the relics were authenticated on April 11, 1619 by Abbott D. Fabiano Richerio. Some sealing thread on the reverse lacking, otherwise very good.

800/1,200



534



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535

534. **Antique Humpback Steamer Trunk.** Ironbound wooden trunk with leather straps. 22 x 30 x 18". Fair.

50/100

535. **Monstrance Ex-Lignum Crucis Bejeweled Silver Reliquary.** Likely European, eighteenth century. Ornate brass and silver reliquary contains an encased relic edged in filigreed gold, within a glass and brass oval frame. Stand adorned with of faux jewels, including turquoises, rubies, and aquamarines. 8 ¼" high. Soiled, otherwise very good.

800/1,200

536. **Antique Beveled Glass and Velvet Wedding Ring Display Box.** Nineteenth century red velvet-covered case with plush black slots for a pair of rings, thick beveled glass sides. 6 x 5 x 3 ¼". Threadbare and fraying in spots. With two velvet ring boxes with mother of pearl buttons.

50/100

537. **Group of Three Dutch Delftware Tiles.** Depicting a rhinoceros and two mythological sea creatures with human heads. 5 x 5". Each with cracks and losses but stable condition.

100/150

538. **Group of Antique Sterling Silver Items.** Including a monogrammed crystal powder jar; comb with floral motif; monogrammed napkin ring; Vogt buckle; and Mexican ring with semi-precious stone.

80/150

539. **Majolica Snail Inkwell.** French or British, ca. 1860s. Majolica ink receptacle and stand, with brass fittings. Unmarked, but likely by the Parisian maker, JL Bascule. Container modeled in the shape of a snail's shell, rotating on a brass mount, with a quill rest at top. Some wear to gilding around mouth.

150/250

540. **Egyptian Sarcophagus Fragment.** Egypt. Displayed at Freakatorium Museum as Ptolemaic period, ca. 305 to 30 BCE sarcophagus fragment. Gesso lined wooden fragment illustrating the god Osiris, one of the most significant and powerful deities in Egyptian mythology. The deity has a characteristic human head with goatee, and wears a unichrome tall pointed hat with a bulbous top. 5 ½ x 4 ½ x 1 ½". Soiled and unrestored. Good.

400/600

541. **Gaucha Knife.** Montevideo, Uruguay, ca. 1960s. Alpaca handle and ornate gold accented sheath. Hallmarked "Scholberg, Montevideo." 13" long, steel blade 7 ¾" from tip to hilt. Used. Very good.

200/300

542. **Peruvian Signed Art Pottery.** Chulucanas, Peru, ca. 1960s. Signed on base *Emigdio Castillo, Chulucanas*, depicting folk image of woman either curtsying or dancing. Approximately 8 x 8".

100/150

543. **Colima Pre-Columbian Acrobat Pottery Vessel.** Colima, Mexico, 100 B.C.–A.D. 190 [?]. Possible reproduction of burnished terracotta vessel depicting an acrobat/contortionist. 4 ½ x 8 x 7". Very good.

100/150

544. **Group of Ten Timepieces.** Ten items including ornate early nineteenth century key-wound ladies pocket watch with clear crystal back, fob with various symbols and original winding key. Together with group of three later pocket watches and six wristwatches, including Bulova, Elgin, Hamilton, and others. Not tested.

200/300

545. **DeSoto Flying Nude Hood Ornament.** Detroit, 1940–41. Classic and large hood ornament measuring 18". Few pockmarks to chrome. Good.

50/100

546. **Volkswagen Rabbit Hood Ornament.** Germany, 1970s. Cast metal and chrome, wired for lighting translucent yellow eyes. 3 ½ x 5 x 2 ½". Good, with some wear to eyes.

50/100



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547. **Bone Tibetan Buddhist Ceremonial Horn.** Tibet, late nineteenth early twentieth centuries. Rkang-Gling ritual artifact with a "Dragon" head motif. Head, center decoration and mouthpiece appear to be brass. 17 ½". Likely made from the tibia of a deceased Monk.

600/800

548. **Australian Aboriginal Stone Axe.** A fine wooden handled hafted axe, with a heavy black stone embedded into the wood shaft, secured with resin. With old label reading "prehistoric stone age battle axe. Primitive man's first weapon...Australian Aborigines." Good.

800/1,200

549. **Asmat Bone Decorated Dagger.** Papua New Guinea, ca. 1920s. Decorated with woven textiles with 16 bundles of kassowary feathers. Bone dagger with a brownish patina and is decorated with a woven sago fiber sleeve over the bone knuckle, with silver and red seed beads. 13 ½" long. Very good.

150/250

Asmat tribes were headhunters, their daggers (for hunting or tribal war) were often carved from the femur or tibia of a defeated adversary.



551

552



550

550. **Asmat Bone Decorated Dagger.** Papua New Guinea, ca. 1920s. Decorated with woven textiles and 16 bundles of kassowary feathers. Dagger has an ivory patina and is decorated with a woven sago fiber sleeve over the bone knuckle, with silver and red seed beads. 13 ½". Likely origin: Otsjanep Village. Very good.

150/250

551. **Cassowary Leg Bone Dagger.** Papua New Guinea, first half of twentieth century. Bone dagger shows considerable age and patina with a very sharp tip. Honey color, with darkened upper third, where grip may have once been placed. 12 ¼" long. Very good.

200/300

552. **Cassowary Leg Bone Dagger.** Papua New Guinea, first half of twentieth century. Vintage bone dagger showing age and patina. Ivory color, with incised carved designs on front, back and knuckle. 13 ½". Very good.

200/300



555



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557

553. **Asmat Seashell and Leather Chest Piece.** Papua New Guinea, ca. 1920s. Framed decorative item, appearing to be the lower section of a necklace. 7 ½ x 5 ½". Glazed and not examined out of frame. Some seashell adornments missing at one border. Woven leather strapping. Fair to good.

300/500

554. **Four-Pronged Cannibal Fork.** Fiji, date unknown. Ornately hand carved in a black-colored hardwood, with four thin prongs extending from the handle with a slight outward bend at bottom to the tips. Said to have been used by a chief in cannibal feasts. 13" long. Very good.

150/250

555. **Decorated Tibetan Sacred Monkey Skull.** Tibet, mid twentieth century. Kapala sacred monkey skull used in Tantric Himalayan Buddhist Rituals. Intricately decorated in semi-precious stone and glass eyes with repousse Tibetan silver work. Used, with a small loss of metal decorative skulls from skull cap. 4 ½" tall. Good.

400/600

556. **Decorated Tibetan Sacred Turtle Shell.** Tibet, mid-twentieth century. Kapala sacred turtle shell used in Tantric Himalayan Buddhist Rituals. Decorated and lined in Tibetan silver. Approximately 9" long. Good.

150/250

557. **Human Skull.** Human skull with indications of aging and bone fragility. With small restored cracks, and pre- or post-mortem damage to upper palate. Lower jaw with good tooth structure. Fair.

500/700

558. **Decorated Tibetan Sacred Human Skull.** Tibet, mid-twentieth century. Tantric Himalayan Buddhist ritual Kapala skull decorated in semi-precious stones and glass eyes with Tibetan silver work in the form of skulls, with dragon ears and fish medallions on skull cap. 7 x 7 x 6". Very good.

900/1,200



553



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558A



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563

558A. **Decorated Tibetan Sacred Human Skull Drum.** Tibet, mid-twentieth century. Kapala sacred drum made from two skullcaps and vellum, used in Tantric Himalayan Buddhist Rituals. Intricately decorated with turquoise and coral, with Tibetan silver work in the form of skulls. 5 1/2 x 2 3/4". Good.

300/400

559. **Pre-Columbian Human Skull.** Oaxaca, Mexico, circa sixteenth century. Human skull with eyes covered in seashell discs, believed to be of the Zapotec culture, with missing and worn teeth. Very good.

1,000/1,500

The Zapotec culture was an indigenous pre-Columbian civilization that flourished in the Valley of Oaxaca in Mesoamerica over 2500 years ago, having left significant archeological evidence of their presence at Monte Alban, one of the first major cities in Mesoamerica

560. **Human Skull.** Late nineteenth or early twentieth century. Authentic human skull, with missing teeth and skullcap. With hinge, and perforation of bone above nasal cavity, believed to be the result of a surgical procedure. Fair.

400/600

561. **Two Antique Silver Poison Rings.** American, early 1900s. Two rings with hidden hinged compartments. The larger with scrolling filigree metal work and stud accents likely intended as a vinaigrette dispenser, to hold perfumed cotton. The second with a solid square door, accented with studs. Light tarnishing. With a brass and beveled glass antique jewelry box, "Washington D.C." etched into the glass lid.

100/200

562. **Porcelain on Steel Danger High Voltage Sign.** Chicago: Burdick Sign Co., first half of twentieth century. 20 x 8". Minor scrapes. Very good.

80/125

563. **Porcelain on Steel Danger High Voltage Sign.** India, first half of twentieth century. Vintage porcelain on heavy steel sign with skull and bones symbol, the warning in English and Hindi. 6 1/8 x 4 1/8". Minor scrapes and edge wear. Very good.

80/125

564. **Cow Bell Collection.** Switzerland, n.d. Carton with fifteen assorted vintage cowbells, including thirteen matching of assorted sizes, and three others. Largest measures 4 x 3 3/4". Very good.

200/300



564

565. **Antique Walnut Humidor.** American, n.d. No maker's mark. Owner's plate on lid missing. 11 x 8 x 5". With approximately twenty vintage cigars, including several Cuban (Cohiba, La Perla), and cigar smoking paraphernalia. Good.

200/250



565



567

566. **Battle of Waterloo "Wexy" Bezoar.** Netherlands, 1815. Bezoar stone extracted from the intestinal tract of Wexy, the war horse of Prince William of Orange. On a Victorian-era wooden base, secured by ornate brass straps. Bezoar stones were believed to have the ability to remove poisons and toxins from liquid, and were popular among the upper class of the nineteenth century. Approximately 3" diam., 6" tall with stand. Housed under a glass dome. Identifying labels are attached, together with a certification of provenance by Ashley Talbot, a/k/a "Madame Talbot." Very good.

2,000/3,000

Wexy, nee "Wexi," was the horse of Prince William of Orange, the 23-year-old heir to the throne of the Netherlands. He commanded the Dutch and Belgian forces that fought under Wellington at Waterloo on June 18, 1815, Napoleon's final campaign that ended in defeat for the French forces. In the final stages of the battle, the Prince was wounded by a musket ball and dismounted to receive treatment when his horse was killed by enemy fire. Wexy was one of a staggering 20,000 horses killed or severely maimed in the battle. The horse's remains were preserved and are exhibited from June to September of each year at Amsterdam's Rijksmuseum. According to the documentation accompanying this bezoar, in the taxidermy process, Wexy was eviscerated and this heavy object (an indigestible stone-like mass in the intestinal tract) was discovered among his remains and preserved. It eventually made its way to The Hague City Apothecary, whose wax seal is affixed to the base



566

567. **Mt. Vesuvius Pompeii Eruption Lava Plaque.** Italy, ca. 1870s. Carvers created intricate designs from hardened lava, represented by this plaque, which shows the volcano in full eruption over the Neapolitan bay. 4 1/2 x 2". In custom fitted period box. Very good.

100/150

During the Victorian era viewing the ruins of Pompeii were a desirable stop for the wealthy travelers on a "Grand Tour" of Europe. Cameos and plaques carved from the lava - plentiful after that volcano's eruption - were popular souvenirs.



568



572



573

568. **Aboriginal Kangaroo Hunter Statue.** Perth: Darbyshire Pottery, ca. 1946. Statuette of an aboriginal boomerang hunter, kangaroo slung over his shoulder. Hallmarked and signed in gold by its sculptor, "DW," at the base. 8" tall. Fine. 600/800

569. **Vintage Miniature Pistol with Ivory Handle.** Early twentieth century. Dueling flintlock pistol with ivory grip, engraved brass accents, and steel barrel. Approximately 1 3/4" long. Good. 150/250

570. **Nineteenth Century American Needlework Sampler.** Early nineteenth century. Multicolor needlework on homespun fabric including the alphabet, numbers one through 8 and a landscape with animals and plants. Framed to 18 3/4 x 10 1/4". Fabric and stitching heavily sunned in areas, otherwise minor wear. Not examined out of frame. Very good. 150/250

571. **Half Human Skull.** Left side of human skull, some teeth and lower jaw lacking. Perforated for hinging, as evidence of prior medical use. Fair. 300/400

572. **Peruvian Chancay Textile Dolls Birthing Scene.** Peru, 1100-1450. Pre-Columbian grouping shows a woman giving birth, a midwife at the ready, a girl to her right and a boy to her left. Each constructed of original Chancay textiles likely 600 or more years old. Approximately 7 x 6". Formerly on display in Johnny Fox's Freakatorium. 200/300

573. **Peruvian Chancay Textile Dolls Boating Scene.** Peru, 1100-1450. Unusual grouping shows three dolls on a boat of the reed type used in upper Peru. Figures at ends of the boat recline, whereas center figure is upright. Each constructed of original Chancay textiles. Approximately 9" long. Intact. Formerly on display in Johnny Fox's Freakatorium. 200/300

574. **Peruvian Chancay Textile Dolls - Pregnant Woman.** Peru, 1100-1450. Chancay culture doll group shows a pregnant woman lying down and two persons at the head of her bed. All dolls constructed of original Chancay textiles and wood. Approximately 7" long. With wear to one of the figures, but good overall. Formerly on display in Johnny Fox's Freakatorium. 200/300

575. **Peruvian Chancay Textile Doll.** Peru, 1100-1450. Chancay culture doll made of plant fiber/wood, covered in original Chancay culture textiles. It represents a girl/woman with a long braid. Approximately 4 1/2" long. Formerly on display in Johnny Fox's Freakatorium. 200/300

576. **Peruvian Chancay Textile Doll - Man on Horse.** Peru, 1100-1450. Chancay culture doll group shows a man on a horse. Presumably made after the Spanish conquistadores introduced the horse into the Americas. Constructed with original Chancay textiles and wood. Approximately 7 x 7" tall. Very good. Formerly on display in Johnny Fox's Freakatorium. 200/300

577. **Large Peruvian Chancay Textile Doll.** Peru, 1100-1450. Chancay culture doll made of plant fiber/wood, covered in original Chancay culture textiles, representing a woman with child in her arms, and with a very long braid. Decorated with large fragments of cloth. Approximately 20 1/2" tall. Good. Formerly on display in Johnny Fox's Freakatorium. 200/300

578. **Large Peruvian Chancay Textile Doll.** Peru, 1100-1450. This Chancay culture doll is made of plant fiber/wood, covered in original Chancay culture textiles. It represents a man playing a quena, the flute instrument most characteristic of the Andes. Decorated with colorful and large fragments of cloth. Approximately 20" tall. Good. Ex-Freakatorium. 200/300

579. **Miniature Street / Barrel Organ.** European, late nineteenth century. Working street organ possibly of French or German origin. Strong and sound, operates as crank is wound by operator. Possibly a child's model, with wood die cut front with chromolithographed images of children. Some wear to exterior finish, and broken shoulder strap. 13 x 8 x 8 1/2". Good. 200/300

580. **Jennings Brothers Bronze Semi-Nude Box.** Bridgeport, ca. 1917. Art Deco patinated bronze trinket, jewelry, or cigarette box, lid bearing a statuette of reclining semi-nude woman smoking a cigar. Bakelite lined. Signed "J.B." 6 1/2 x 3 3/4 x 4 1/2". Very good. 150/250



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581. **Colgate & Co. Swastika-Decorated Compact.** New York, ca. 1920. Art Deco patinated bronze compact box, lid ornamented with border of swastikas and wheat. Filled with Chinese and other coins. 3" diam. Hallmarked. Very good.

150/250

582. **Heintz Arts and Crafts Bronze Humidor.** 1912. Clear H.A.M.S. maker's mark. Sterling on bronze, #36, patented 1912. 10 x 6 x 3", excluding ball feet. Good.

150/250

583. **Salesman's Sample Burial Vault.** American, early 1900s. Heavy miniature glazed porcelain "Automatic Sealing Burial Vault - Patented." With original display instructions. 6 1/2 x 3 3/4 x 4 1/2". Very good.

150/250

584. **A Collection of Cigarette Lighters.** Includes cased gold brick style S.T. Dupont in unused condition, Austrian Imco brass lighter made from ammunition, two "Don't Forget 9/11" with images of the World Trade Center towers engulfed in flames, Ronson leatherette-covered lighter, lady in bikini, and others. Good to very good.

80/125

585. **Joel Putnam Patented Ladies' Shoe.** American, 1870. All-leather sample shoe, presumably submitted to the U.S. Patent Office and attached to display board. Label indicates the footwear was patented on September 13, 1870, No. 107,259. Sawn sole with buckle strap detached but present. Very good.

200/300

586. **Japanese Ivory Okimono Basket Vendor.** Japan, ca. 1900. Intricately carved and decorated ivory figure of street basket vendor holding dove, with child. Japanese maker's marks, with two early labels attached to base. 4 3/4 x 2 1/2". Repaired chip to base, without loss, else very good.

300/400



587

587. **Conch Shell Cameo Carving.** Circa 1900. Complete shell features an intricately hand carved cameo portrait of the elegant Grecian Moon Goddess Selene or Artemis. Golden brown, ivory, and warm pinkish-cream tones. Approx. 6 x 4 x 4". Very good.

150/250



588

588. **Victorian Travelling Dressing Case.** Great Britain, mid-nineteenth century. Macassar ebony case with hinged cover bearing a brass lined mother-of-pearl cartouche. Green lined interior fitted with cut-glass bottles and jars on trays, with silver or silver-plated mounts, opening to reveal a lower tier. Silver-topped jars and bottles bear no hallmarks. With two secret compartments, one velvet-lined drawer at bottom, another inside the lid, which can be removed to reveal a hiding place lined with tooled leather. Two jars damaged. 6 1/2 x 12 x 9". With key. Very good.

250/350



589

589. **Longfellow's Mansion Floor Nail.** Massachusetts, ca. 1760. 1 3/4" iron flooring nail mounted on a card bearing Robert Louis Stevenson's "Desiderata," and on verso an old inscription in faded ink, reading "this nail came from the Old Prairie Mansion in Cambridge, Henry Longfellow's home - given by the Housekeeper. Obtained when the home was being repaired." Very good.

100/200

The Longfellow House - Washington's Headquarters National Historic Site is now a historic site located at 105 Brattle Street in Cambridge, Massachusetts. It was the home of noted American Henry Wadsworth Longfellow for almost 50 years, and had previously served as the headquarters of General George Washington from 1775 to 1776.



590

590. **Detroit "Drifters" Motorcycle Club Patch or Flag.** Detroit, 1960s. Canvas flag with stitched Motorcycle Club, or "bike gang" logo, featuring an eagle holding lightning rays in its claws, with design of an "iron cross" within a circle on its chest. Machine stitched, with tears at top and bottom center. 12 x 13". Fair.

100/200

591. **Large French Boudoir Cloth Dolls.** Circa 1920s. Two large cloth boudoir sofa dolls with hand painted faces and elaborate clothing. The lighter tone doll has a triple skirt and shoes. Clothing generally ragged on the brunette doll and there is general wear and soiling. Each approximately 32" long. Straw filled and with damage to clothing, feet, worn noses and tangled wigs. With one black velvet hat.

100/150



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592. **Five Vintage Skull Sculptures and Novelties.** Five items, the largest made of plaster-like material and nearly 9" tall, together with a slightly smaller vintage "alien" skull, skull of hollow bronze with green patina measuring 4 3/4" tall, a porcelain skull, and metal "Martian" skeleton. Good.

100/150

593. **Lot of Ancient and Vintage Weapons.** Includes one wooden club/mace, with metal studs of indeterminate age, Indonesian Kris knife with rusty blade in wooden sheath and carved handle, middle eastern curved rusty knife with wooden handle and ornate damascene sheath in copper, brass and steel, two large copper finished iron spear heads, couple of bone items, and others. Fair to good.

100/150

594. **Tibetan Human Bone Plaque from Tantric Ritual Apron.** Tibet, sixteenth or seventeenth century. Citipati "Lord of the Cemetery" plaque from shamanic apron carved from bone of sainted deceased monk. 4 1/2 x 1".

500/1,000

A similar plaque was on view at the Metropolitan Museum of New York in an exhibition titled "Sacred Traditions of the Himalayas," in 2015.

595. **Tibetan Lama Bone Necromancer Hat.** Tibet, pre-1950s. Fine example of a vintage Tibetan Lama tantric necromancer ritual lined cloth hat with five bone ornaments. With ornaments made from the thigh bones of Lamas, a Tibetan Buddhism ritual practice. With copper 2 1/2" peak and approximately 150 beads. Wear to the faces of some ornaments, and soiling to fabric.

600/900

596. **Four Legged Deer "Foot" Stool.** Leather and wood upholstered stool, standing on four deer legs. 11 x 11". Very good.

50/100

597. **Two Victorian Era Graphoscopes.** Circa 1870. Victorian-era viewers for enhancing the monoscopic viewing of photographs or other items. One an unusual ebonized hand painted floral design graphoscope, the other a walnut example. Magnifier 4" diam. Both dusty but in good working order and in overall good condition. Good.

200/300



599



600

598. **Antique Cross Pattern Navajo Rug.** American, ca. 1910. Navajo rug with traditional multi-cross pattern in khaki, beige, brown and red colors on a cream background. 66 x 34". In need of cleaning and minor repairs to small tears and holes; side cords are broken in few places. Corner tassels missing and with some soiling.

250/350

599. **Collection of Seven Antique Walking Sticks.** Nineteenth and twentieth century walking sticks and canes of assorted lengths and designs, including a carved wood dog headed stick with brass collar, a bent bamboo cane, a black painted oak stick, with dented but hallmarked 14K gold handle, a monogrammed and dated (1893) sterling silver hallmarked handled walking stick, and others. Good to very good.

250/350

600. **Vintage Carved Totem Folk Art Stick.** Mexico (?), late nineteenth or early twentieth century. Spotted hardwood carved stick with great age patina. Carvings include two lizards, cacti, an eagle with a snake in its beak, all protruding out of a duck's bill. With traces of red and green pigment near flag symbols at center. The work of an unidentified master carver. With some stress cracks not affecting the integrity of the cane.

300/500

601. **Papua New Guinea Large Vintage Mask.** Papua New Guinea, first half twentieth century. latmul Mwai carved wooden mask from the East to Central Sepik Province. Expressive cephalomorphic long and thin male type spirit mask. White, black, and red pigment, eyes with shell border, nose with boar tusk elements, inlaid with cowrie, nassa and other shells, with the carver's seagull totem protruding from mouth. Contains traditional familial hair, boar tusks, fiber, natural pigments and wood. Approximately 29 x 7 x 7". Condition consistent with age, with some shells lacking and some soiling. Good.

300/500

602. **Antique Log Roller with Baseball Bat Handle.** Circa 1900. Wrought iron log roller mounted on 28 1/2" wooden handle appears to have been a baseball bat with an adaptive use. Hook pivots onto base screwed to hickory handle. Good.

100/150

603. **Vintage Bone Sculpture.** Circa 1920s. Vintage bone sculpture of Chinese garden with man surrounded by tree, waterfall, rocks and homes mounted on a wooden base. 9 x 5". All bone except for roofs.

100/200



597



604



609

604. **Little Person's Antique Shoes.** Circa 1880s. Tiny Victorian-era black leather and velvet high button shoes. Seven black-colored brass buttons. Rounded toes, hard leather soles, lined in cotton ticking fabric. 4 3/4 x 6 3/8 x 2 1/2". Some evidence of wear on heels.

150/250

605. **Quajar Turquoise Inset Coco-De-Mer Beggar's Bowl.** Iran, nineteenth century. Typically-formed bowl (Kashkul), the rim inset with turquoise (several inset stones lacking), with six 25" long brass chains and ornate fittings. 11" long. Very good.

400/600

606. **Chinese Chopine Shoes.** Circa 1900. Primarily purple and black, with embroidered bands of flowers and butterflies, on light green background, with cream colored stands. Good.

200/300

High platform shoes called chopines were popular in Europe in the 16th and 17th centuries. They were intended to increase women's stature and protect them from the muddy streets. The Manchu people who ruled China from 1644 to 1912 apparently developed shoes like these as an alternative to painful foot-binding. The idea was that the women with bound feet, or with shoes like these, were so special, so powerful, they did not need to walk.

607. **Chinese Worker's Foot Binding Shoes.** Circa 1900. Black leather shoes used by woman with bound feet. 6 3/4". Rusty shoelace hoops and stiffening, with sole lining not present in one shoe, and some deterioration of leather at edges, yet solid. Offered together with three pairs of replica foot binding shoes in embroidered silk. Similar to pair on exhibit at the Toronto Bata Shoe Museum.

200/300

608. **Ancient Etruscan Sandal / Shoe.** Displayed at Johnny Fox's Freakatorium as "Etruscan Shoe 1100 A.D., Calzolari's Chamber of Wonders." Elaborately made, with ten-layer vellum and leather sole with rolled up and pointed toe and bare heel. Skillful leatherwork on sole and heel. Well preserved but stiffened with age. Very good.

200/300

609. **Native American Arrowhead Collection.** Circa mid nineteenth century. Thirty one examples of assorted sizes, shapes, and stones.

100/150



611

610. **Dragon Design Copper / Brass Umbrella Stand.** Chinese, nineteenth century. Heavily engraved umbrella stand with large dragons in relief. Bottom separated but present. 24 x 8 1/4".

100/200

611. **Persian Miniature Painting of Polo Players.** Iran, n.d. Framed circular painting on thin ceramic or bone of group of Indo/Persian polo players on horseback. Signed in English and Arabic script with initials "RL." 5" diam. Mounted on 6 1/2" illuminated border, and framed to 14 x 14". Very good.

50/100

612. **Wood Carving of Jesus Christ.** Likely nineteenth century. Vintage hardwood carving of Jesus. 9" tall. Arms detached but present, other minor faults.

100/150

613. **Papier-Mache Halloween Pumpkin Jack-O-Lantern.** German or American, ca. 1930s. Expressively hand painted, without perforations for wire handle. Approximately 8 x 8". Very good. Scarce.

250/500

614. **Devils and Imps Figurine Collection.** Seven items, including brass lidded incense dispenser; heavy clay representation of Pan (Gemstone Fan Co., NY, ca. 1930s); lidded porcelain devil's head with mustachioed, goateed and horned representation; cast iron hanging matchbox; patinated bronzed metal match container with striker on the nose; together with smaller Japanese-made porcelain corked traditional mask head, and vintage rubber whispering devil with crossed legs. Largest 7 1/2" high. Good to very good.

150/250

615. **Royal Worcester Hand Painted Porcelain Ewer.** England, 1888. Hand painted Royal Worcester porcelain ewer. 6 1/2" high, 4 3/4" wide, 2 3/4" diam. base. Royal Worcester trademark stamp in purple with "Reg. No. 37112" and style number "1116". Together with a porcelain tray bearing a vivid representation of a large beetle attacking a frog. The latter unmarked, with the number "204" impressed in its base.

200/300



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617



623

616. No lot.

617. **Four Mexican / Guatemalan Folk Art Masks.** Central America, twentieth century. Carved and painted wooden masks of Diablo and other characters. Each approx. 10". Some chipping and insect decay.

200/300

618. **Japanese Hannya Noh Theater Mask.** Nineteenth century. Carved polychrome wood mask with writing on interior. Represents a demonic woman with horns and a grimace. 8 x 6". Slight soiling, the tiniest chips of paint. Very good condition.

200/300

619. **Japanese Iki Mask.** Mid nineteenth or early twentieth century. Lacquered plaster mask with glass eyes, bone teeth, and animal fur details. From the late Edo to early Meiji period, depicts an old man with an unpleasant expression. 10 x 8 1/2". Animal fur details heavily worn, light soiling, missing teeth. Otherwise, a very good example. Rare.

300/400

620. **Japanese Oni Noh Theater Mask.** Nineteenth century. Carved wood mask with stained finish and glass eyes depicting a demon with fangs and horns. 10 1/2 x 8". Slight wear to finish, soiling. Very good.

250/350

621. **Japanese Noh Theater Mask.** Mid nineteenth century-early twentieth century. Gesso carved wood mask depicting a man with glass eyes and a distressed expression. Possibly from the Meiji period. 11 1/2 x 10 1/2". Gesso cracked and chipped, soiling. Good.

200/300

622. **Carved Seashell Bust.** Twentieth century. Carved seashell bust gives the optical illusion of a human face and profile when viewed from certain angles. Facial features drawn with pigment. 5 3/4" long. Very good.

100/200

623. **Four Decorative and Theatrical Masks.** Papier-mâché and wood, group features a decorative tribal mask, a Thai or Nepali parade mask, a ventriloquism mask, and a Japanese Halloween mask. Light soiling, very good.

200/300

624. **Vintage African Wooden Mask.** Ivory Coast. Carved wood with black and ochre pigment on face and horns. Round mouth with small teeth on borders. With tribal lacerations on face. 16 x 10 x 8". Stress cracks not affecting integrity or appearance of mask. Good.

100/200



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625. **Group of Vintage African Carved Figures and Mask.** Twentieth century. Including a large mask (27" long) carved from a single piece of wood; and three other figural carvings.

200/300

626. **Gabon Carved Wooden and Copper Reliquary.** Twentieth century. In the Mahongwe-Kota style. Wood and copper, on stand. 23 x 7 x 4 1/2".

100/200

627. **Group of African Wood Carved Masks.** Mali, twentieth century. Three hyena eared tribal masks, with square eyes and painted with contrasting dot pattern pigments. Some wear and dust. Tallest 14". Good.

100/150

628. **Tall African Wood Carved Dressed Doll/Puppet.** Nigeria, twentieth century. Impressive all wood ceremonial Yoruba doll, dressed in heavily soiled and aged burlap fabric. Head carved in detail with tribal facial scarring. Hands and feet are carved, spear or other implement held in right hand not present. Very good.

150/250

629. **Two African Wood Carvings.** Twentieth century. Including a male figural carving (30" tall) with cowrie shell eyes and ornate hair style, missing two fingers; and a standup doll (18" tall) fitted with tribal mask, each carved from single pieces of wood. Fair to good.

150/250

630. **Dogon Granary Door.** Mali, twentieth century. Heavily carved door in dark heavy wood. With distinctive figural carvings throughout. Solid with minor scrapes consistent with age. 21 x 16". Very good.

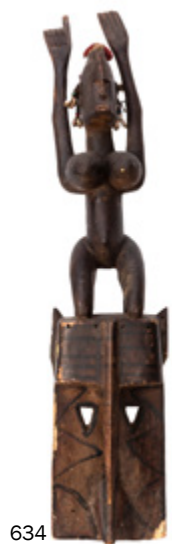
150/250

631. **Dogon Granary Door.** Mali, twentieth century. Heavily carved door in dark heavy wood. With distinctive figural carvings throughout. Solid with minor scrapes consistent with age. 24 x 19". Very good.

150/250



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632. **Dogon Granary Door.** Mali, twentieth century. Heavily carved door in dark heavy wood. With distinctive figural carvings throughout. Solid with minor scrapes consistent with age. 24 x 18". Very good.

150/250

633. **Dogon Granary Door.** Mali, twentieth century. Heavily carved door in dark heavy wood. With distinctive figural carvings throughout. Solid with minor scrapes consistent with age. 18 x 17 1/2". Very good.

150/250

634. **Large Dogon Mask – Woman Kneeling Above Man.** Mali, early twentieth century. Mask (height 38") with the rare carving of a kneeling woman with extended arms, decorated with shells in her ears, and hair beaded and braided, kneeling astride a rectangular shape male figure mask, with triangular eyes, a beak like long nose, decorated with black linear pigmentation. With pierced ears and forehead. Carved from a single piece of wood, with minor edge damage. Good.

200/400

635. **Large Dogon Mask – Man Seated Above Man.** Mali, early twentieth century. Mask (height 23") with a carving of a man sitting on a stool with arms on knees, sitting on a stool above a rectangular shape male figure mask, with triangular eyes, an arrow shaped long nose and protruding lips, and decorated with black linear pigmentation. Piercings on the forehead and sides, likely for decorations no longer present. Carved from a single piece of wood. Good.

200/300

636. **Large Orgy African Wood Sculpture.** Mali, mid twentieth century. Carving of several human and animal figures engaged in erotic activities, from a single piece of heavyweight hardwood. 24 x 16". Scarce.

200/300

637. **African Leather Covered Gourd.** Africa, early twentieth century. Water vessel covered in thick leather with wood stopper. Approximately 7" tall. Dusty but good.

100/150



643

638. **African Ancestral Dolls.** Africa, early twentieth century. Two carved dolls in wood decorated with dried grass and shells, one with light and the other with dark floor length hair. Light hair doll is dressed in full length leather outfit and decorated with shells, green glass bead necklace, and various carved seeds/pits. Hair is beginning to loosen at scalp due to oxidation of affixing nails. Good.

150/250

639. **African Wood Carved Stool.** Cameroon. Carved from a single piece of wood, depicting twelve individual masks that encircle the body, open base with solid top, with excellent patina. 15 x 15". Very good.

200/250

640. **Ibibio Puppet.** Nigeria, first half twentieth century. Articulated jaw, moveable arms and flexible fabric covered neck on this ornately carved and painted vintage puppet. Height 38". Faults consistent with age and use. Provenance: L Kahan Gallery, New York.

500/750

641. **Shona Verdite Sculpture of African Man.** South Africa/Zimbabwe, twentieth century. Traditional sculpture of African man in green stone. 4" high. Good.

100/200

642. **Human Head on Turtle Body Sculpture.** Japan, twentieth century. Polychrome figure, carved in heavy hardwood, gilt, painted and decorated with sequins, the head, extending out from the shell, depicting an Asian man. 19 x 9 1/2 x 8 1/2". Few sequins lost, tail chipped.

200/300

643. **Three African Copper Sculptures.** Ghana. Solid copper miniatures, one depicting a procession of eleven men carrying a chief under an umbrella (3 1/2 x 3 1/2 x 2"). The others depict a sequence, with five men with knives in hand surrounding a sixth one, who is subsequently seen on the ground, likely dead (1 3/4 x 1 7/8"). Very good.

100/150

644. **Folk Art Wood Carving of Icarus.** Mid-twentieth century carving of Greek mythological figure Icarus, with feathers tied to his back and with an expression of horror as he covers his eyes with an extended arm. Repairs to one arm and with chips to one foot. Length 38". Good.

150/250



638



641



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642



644

MAGIC TRICKS, SIDESHOW ILLUSIONS & BOOKS



645. **Head on Sword Sideshow Illusion.** A disembodied human head – alive, talking, and moving – sits on the blade of a sword resting across the arms of a large wooden throne-type chair. Black art. Breaks down for packing. 62" high. Used but good condition.

500/1,000

648. **Fire Eating Torches.** A group of fire eating torches, including an old set of four wooden torches in vintage case, together with five steel torches and two with wooden handles and metal stems.

150/250

646. **Headless Lady Illusion.** Contemporary example of this classic sideshow illusion. A headless body in a high-backed chair, the arms, legs, and torso moving freely and responding to commands and queries from the audience or the operator. With sham "control board" and medical accouterments. Heavy metal construction, vinyl-covered cushions. 88" high. One mirror shows wear. Breaks down partially for transport.

500/1,000

649. **Bewildering Blocks / Cuba Libre.** Sweden: Harries Magic, ca. 2002. Professional and sturdy model of the classic Selbit "magic bricks" trick. Numbered blocks in a tube rearrange themselves to correspond to a second set of blocks outside the tube. 17 3/4" high. Minor soiling, else good.

200/300

647. **Hindu Basket Illusion.** Azusa: Owen Magic Supreme, ca. 1990. Well-made basket for the classic street illusion. An assistant in the basket is pierced by swords and a spear, then reappears unharmed. Lined with fabric. Leather flaps covering sword holes. 35" wide. Well used by good working condition.

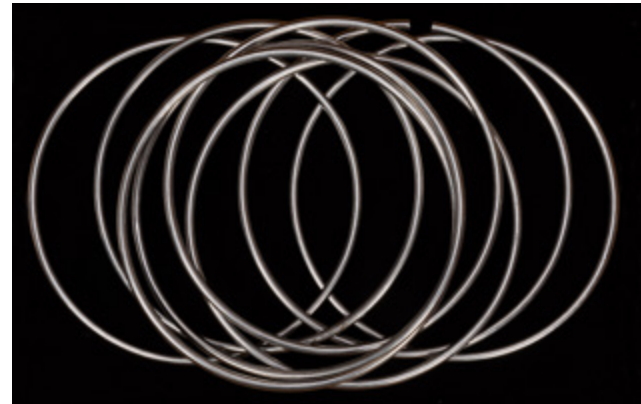
500/1,000

650. **Johnny Fox's "Cracker Shooting" Helmet.** Specially repurposed World War One helmet used by Johnny Fox for his version of the stunt made famous by Kar-Mi (Joseph Hallworth), in which the performer swallows a loaded gun barrel, then shoots a cracker off of the head of an audience volunteer with the bullet. Adjustable chin strap and mechanics added later. Not tested.

400/600



Lot 673



651



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651. **Bruce Cervon's Linking Rings.** Azusa: Owen Magic [?], ca. 1970. Bruce Cervon's personal eight-ring set of "featherweight" Linking Rings used in his professional engagements entertaining at trade shows, in hospitality suites, for innumerable celebrities and at the Magic Castle. 12" diam., in an aquamarine quilted bag (worn). Light wear from use, but good condition.

500/600

652. **Paul Fox Copper Chick Cups.** Phoenix: Danny Dew, ca. 1970. Giant spun copper cups for the classic sleight-of-hand feat, large enough to accommodate baby chickens. Mouths 3 3/4" wide, cups 3 3/4" high. With a tassel-decorated carrying bag. Well worn from professional use by Johnny Fox.

700/900

653. **Gary Animal Cups.** Circa 2003. Heavy spun copper cups for the traditional "oldest trick in the book" favored by busking magicians. Attractive patina. Mouths 3 1/2" diam., cups 3 1/2" high. Worn from use.

200/300

654. **Tayade "Western Style" Cups.** India: D.A. Tayade, ca. 1970. Three hand-painted wooden cups owned and used by Johnny Fox. Mouths 3 1/4" diam. Paint worn. With matching wand.

200/300

655. **Giant Lota Bowl.** New Haven: Petrie & Lewis, ca. 1939. Copper bowl magically fills with water and is emptied, only to refill itself again. 7" high, mouth 4 3/4" diam. Instructions. Hallmarked.

150/250

In Johnny Fox's act, this trick was used as a running gag, and was billed as "Water from India."



657



658



659



660

656. **Austrian Thumb Cuffs.** Chicago: National Magic, ca. 1940s. Even with his thumbs fastened within the cuffs, the magician passes his arms through solid rings and other objects. Boxed, with original NMC instructions (2pp.).

100/150

657. **Roterberg Magician's Side Table.** Chicago, ca. 1910s. Portable conjuring table with nickel finish, original wooden felt-covered surface (22 x 16"). Height 34 1/2". Losses to felt, otherwise very good.

300/500



656

658. **Vintage Escape Artist's Strait Jacket.** American, ca. 1970s. Heavy burlap with leather trim and metal hardware, cleverly designed to aid the escape artist free himself. Size medium tag to collar. Rust, some staining.

250/350



661

659. **Two Merv Taylor Magic Props.** North Hollywood, ca. 1950s. Including Production Bird Cage (8" diam.), original box (worn), 8" diam.; and Foo Can (8 1/2" tall), stainless steel, marked base.

100/200

660. **Squirting Wand.** North Hollywood: Merv Taylor, ca. 1950s. Expertly designed wand releases a stream of water several feet into the air at the magician's command. All brass with painted black body. 13 1/2" long. Scarce original box. Paint chipping.

150/250



662

661. **Knife Through Arm.** Gimmicked knife appears to penetrate an arm, but does no harm to the flesh. 13 1/4" long. Finely made from a heavy modern knife with shark-shaped hallmark.

100/200

662. **Kuma Tubes.** Azusa: Owen Magic Supreme, ca. 1999. From two large empty tubes, a massive production is made; then, a spun copper vase filled with water appears inside the nested tubes - so large, it cannot be replaced inside them. Tallest piece 13" high. Hallmarked. Very good.

400/600



663



664



666



667



665

663. **Cardini Combination Watch/Finger Reel.** New York: Richard Cardini, ca. 1965. Uncommon model of this thread reel with custom-made flexible watchband and metal housing. Lathe-turned device clips in to strap or is easily removed for use in either of two manners. Interior of case stamped "CARDINI." An uncommon model.

1,000/1,500

Cardini designed and built thread reels of many types – for the mouth, shoe, and hand. He also manufactured wristwatch reels of various styles. This is the first combination finger/wristwatch reel we have encountered. The device slips securely in to or out of the watch housing with a minimum of effort, for use in the hand, or strapped to the wrist.

664. **Finger Reel.** London: George Hammerton [?], ca. 1950. Powerful retractable reel threaded with braided nylon cord. Used to vanish a ring, watch, or other item. Locking mechanism. Finger clips fold flat. 1 7/8" diam. Good working condition.

400/600

665. **Take-Up Reel.** [California: Owen Magic Supreme?], ca. 1980. Powerful and precision-machined reel aids the magician in the Vanishing Birdcage and other effects. With mounting plate, straps, and sleeve attachment.

400/600

666. **Magic Switchboard.** Garnerville: Wellington Enterprises, ca. 1990. Four colored light bulbs illuminate by switching correspondingly-colored switches. But when the bulbs – or the switch covers – are moved, the corresponding switch still lights the matching bulb. Hardwood base, 9 x 16". Very good.

200/300

667. **Dante's Sword Through Neck.** Italy: Domenico Dante, ca. 1999. A solid sword passes through a thin metal restraint encircling the neck of an audience volunteer without harming her. Leather sheath (worn), sword (34" long; hilt spring sticky), and metal stock. Worn from use.

800/1,200



668

668. **Watch Mirror.** London: J. Bland [?], ca. 1890. A borrowed watch is broken by the magician. The broken pieces are stuffed into a gun, and fired at the mirror, which breaks – but the restored watch appears hanging from its center. Finely made from wood with gilt accents. 16" high. Release mechanism finicky. Uncommon.

800/1,200



669



670

669. **Carved Ventriloquism Dummy and Puppet Heads.** Late nineteenth/early twentieth century. Including four Punch and Judy figures (Devil lacking one horn), two signed "Pinxy"; and a ventriloquism figure with hand-painted features, moveable mouth and eyes, and water-squirting mechanism. Chipping and wear to each figure; for restoration or display, sold as is. Vent figure 15" long.

200/300



671

670. **Ventriloquist Dummy Figure Head.** Circa 1920s. Polychrome painted papier-mache, glass eyes, fabric hair, with moving lower lip and eyebrows. Approx. 10 x 7 x 7". One eye cracked, other wear and flaking.

250/350

671. **Punch and Judy Puppet Figures by Foy E. Brown.** Kansas, ca. 1980s. Five figures by Brown, marked "FEB Figures" on bases, the Punch figure by another maker. Heads only, a few accompanied by hands or partial clothing.

200/400



672

672. **Demon No. 1571 Playing Cards. Three Sealed Decks.** [London], ca. 1910s. Three decks in original paisley-print import wrappers, some tears and losses to same.

100/200

673. **Frommann & Bunte Transformation Playing Cards.** Germany, ca. 1870. Chromolithographed playing cards, partial deck (24 of 52) including four face cards. Arrow design backs. Dampstains and smudges to a few cards, but overall good condition. Field, p. 92.

100/200



673



674



678



675



676



677



679

674. **Jumbo No. 4 Playing Cards.** Belgium, ca. 1870s. 52 + Joker. Original box. Lithographed playing cards, box depicting an elephant. Blue and teal backs. Creases and soiling to some cards, box rubbed but stable.

200/300

675. **Royal Poker Set.** American, ca. 1900. Compartmentalized wooden box with original lock (no key), four sleeves of nickel, copper, and brass chips in denominations of 1, 5, and 10. Inner lithographed label, peeling with slight losses. Deck of Perfect Slip Home Run Playing Cards (Brooklyn, N.Y.), 52 + original box (damaged). Compartment for playing cards chipped, long stress crack to lid.

300/500

676. **Advertising Dice Game Paperweight.** Circa 1930s. Glass with metal and paper insert, pictorial advertisement for D. Wilfson & Sons Furniture (Baltimore). Five miniature dice. 3 ¼ x 3 ¼ x 1".

50/100

677. **Collection of Vintage Dice, Including Bakelite, Bone, and Casino.** Approximately 100 pieces, including a larger amber Bakelite pair (1 ½"); single green Bakelite (1 ⅜"); Hard Rock Café Las Vegas; Sands Hotel Las Vegas; and others of various compositions including bone, wood, and various plastics.

150/250

678. **Two Vintage Backgammon Sets with Bakelite Chips.** The first in an inlaid wooden board, 15 red-swirl and 15 black chips (1 ¾" diam.), leather snap-style cups, four dice (23 x 15" closed); the second with 15 butterscotch and 15 green-swirl chips (1 ½" diam.), leather cups, and dice (12 ½ x 18 ½" closed). Cases show wear, otherwise generally good.

100/200

679. **Bosco, Giovanni Bartolomeo. Sterling Silver Statuette of Bosco Performing the Cups and Balls.** Dresden [?], ca. 1976. Produced in a restricted unnumbered edition by the Dresden Magic Circle. 3 x 1 ½". Fine.

100/150

BOOKS

680. Caveney, Mike. **Wonders & the Conference Illusions.** Pasadena: Magic Words, 2013. Two volumes in cloth with leather spines, stamped in three colors. Profusion of color photographs. Publisher's cloth slipcase. 4to. Inscribed and signed by the author to Johnny Fox.

200/300

681. Denslow, W.W. **Denslow's One Ring Circus and Other Stories.** Chicago: M.A. Donohue, 1903. First edition. Green cloth, illustration tipped onto front cover with rubbing and losses. Color illustrations throughout. 4to. Shaken, terminal leaf with closed marginal tears, scattered internal soiling, covers rubbed.

80/125

682. Houdini, Harry (Ehrich Weisz). **Miracle Mongers and Their Methods.** New York: E.P. Dutton & Co., 1929. Second printing. Cloth. Frontispiece. Illustrations, including images of fire kings, stone eaters, strong men, and the like. 8vo. Good.

100/200

683. Jay, Ricky. **Cards as Weapons.** New York: Darien House, 1977. Large paper edition. Pictorial wrappers, illustrations and photographs. Tall 8vo. Wraps worn; good.

100/200

The seminal work on pasteboard warfare.

684. **Mahatma / The Vaudeville, Late "Mahatma."** New York, 1895–1902. Approximately 20 loose issues from the first six volumes of the periodical, including the scarce issues *The Vaudeville, Late "Mahatma"* V1 N9 (Nov. 1895), one of two issues under which name *Mahatma* was issued; and *Mahatma* V1 N1 (Mar. 1895).

250/350

685. Morley, Henry. **Memoirs of Bartholomew Fair.** London: Chatto and Windus, 1880. Publisher's pictorial cloth stamped in gilt and black, finely detailed cover vignette depicting magician Isaac Fawkes. Frontispiece. Engravings, many depicting entertainers of the day. 8vo. Bright, clean, and attractive. Very good.

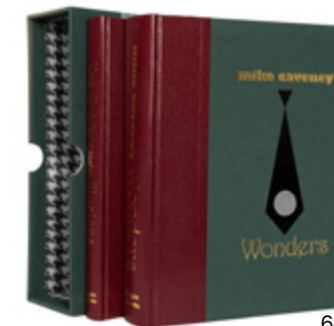
150/250

686. Thurston, Howard. **My Magic Life.** Philadelphia: Dorrance, 1929. Green cloth. Frontispiece, plates. 8vo. Cloth soiled. Boldly inscribed and signed by Thurston on the dedication page.

200/300

687. **Ten Titles on Crooked Gambling, Cheating and Carnival Games.** Including *How to Hustle Home Poker*; two editions of *The Expert at the Card Table*; *Yellow Kid Weil* (1948); *Phantom of the Card Table* (GBC reprint); *Sucker's Progress* (1938); and others.

150/250



680



681



682



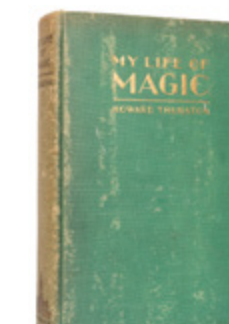
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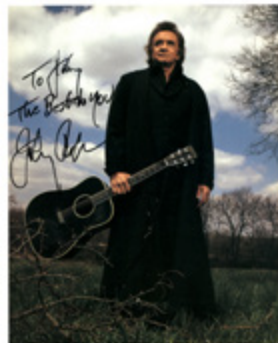
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688. Lot of Over 15 Antiquarian and Vintage Books on Circuses and Sideshow. Including volumes by P.T. Barnum, Carl Hagenbeck, Gil Robinson, W.H. Alden, and Joseph Jennings; several volumes on medical anomalies and phrenology; and others.

250/350

689. Shelf of 22 Vintage Books on Circus, Carnival, Sideshow, and Related Subjects. Bulk 1940s-50s. Most with dust-jackets. 8vos. List on request.

250/350

690. Group of Photography Books on Circus, Sideshow, and Other Subjects. Nineteen volumes, including two volumes signed by Mary Ellen Mark and one by Stanley Burns. Subjects and photographers include Diane Arbus, Edward Kelty, psychiatric photography, circuses, carnival, sideshow, post-mortem, and others. Most 4tos. Condition overall very good. Not pictured.

250/350

691. Several Shelves of Books on Sideshows, Freaks, and Circus Performers. Vintage and contemporary titles including popular and academic works, approximately 90 volumes. Some duplication. Cloth or paperback, most 8vo. Uneven condition, generally good. Not pictured.

250/350

692. Lot of Books and Magazines on Tattooing. Over a dozen volumes, titles and authors include Herbert Hoffmann, Huck Spaulding, Don Ed Hardy, Alan Govonar, Michael McCabe, Spider Webb (a book and two comics, each inscribed to Johnny Fox), Tattoo Theo (signed), Pamela Joseph, ASC Tattoo Directory 2001, and others. Condition overall good. Not pictured.

250/350

693. Inscribed and Signed Photograph of Clark Gable. MGM, ca. 1946. Striking silver print photograph (13 x 11") of Gable poolside at his San Fernando Valley ranch house, inscribed and signed: "To Al Ansom/Best of luck/Clark Gable." Ansom was the regional supervisor of several Minnesota movie palaces in the 1940s, including the Orpheum Theatre, where this photo was discovered backstage, according to the accompanying letter of provenance. MGM hand-stamp and caption to verso. Small nick to right margin, otherwise very good.

300/500

694. Janis Joplin 1969 Atlantic City Pop Festival Candid Polaroid Snapshot. Color snapshot of the musician, dated and located on the verso. 3 1/2 x 3 3/8". Some damage to lower edge.

50/100

695. Johnny Cash Inscribed and Signed Photograph. Color portrait (8 x 10") by Tamara Reynolds, credit printed to verso, inscribed in black Sharpie: "To Johnny/The Best to you/Johnny Cash." Inscribed to professional sword swallower Johnny Fox, the signature having been obtained in person at the All-Star Tribute to Johnny Cash. Accompanied by an all-access hangtag pass to the same performance, and a signed publicity photo of Rosanne Cash (Capitol Records).

200/300

696. Charles Schulz Typed Letter Signed. Santa Rosa: July 10, 1984. On a sheet of yellow pictorial stationery, addressed to Phillip Berman of the Center for the Study of Contemporary Belief, Schulz expresses his pleasure in their recent conversation but politely declines involvement in the organization, writing, "I think I do better just trying to draw funny pictures." Signed "Charles Schulz" in black felt-tip marker. 7 x 6". Mailing folds, slight crease along right margin.

150/300

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Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$5,999.00	\$200.00
\$6,000.00	\$9,999.00	\$500.00
\$10,000.00	\$19,999.00	\$1,000.00
\$20,000.00	\$49,999.00	\$2,000.00
\$50,000.00	and above	10% of current bid

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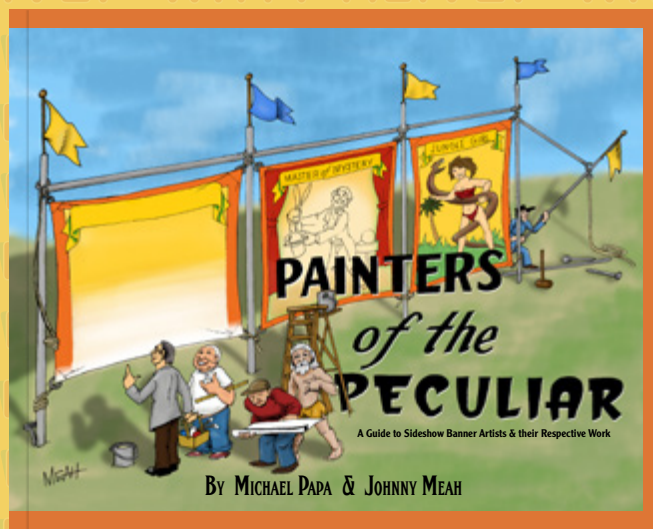
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