



# THE RICKY JAY COLLECTION

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PART II • OCTOBER 28, 2023



THE  
**RICKY JAY**  
COLLECTION

# Germain The Wizard



 at AUCTION 

— THE —  
**RICKY JAY**  
COLLECTION

PART II



OCTOBER 28, 2023  
TEN O'CLOCK CENTRAL STANDARD TIME

POTTER  
&  
POTTER  
AUCTIONS



# INTRODUCTION

## STEVE FREEMAN

Ricky's grandfather had a rule: When you take a book from the shelf, put back the last one you read. It was a rule Ricky was never able to follow. His interests were so broad and so deep he always had a sea of material laid out before him (including works on the public showings of orreries, for example).

He would dig and dig and dig for the slightest piece of knowledge. It was hard, if not impossible, for him to return books to their shelves, let alone part with them. The result, over 50 years, was a stellar collection of books, posters, ephemera, and authorship.

While amassing his collection, Ricky worked around the county as a professional magician, sometimes living hand to mouth, and still spending every spare cent on his passions. His stage act was a bundle of magic and comedy, but he was deadly serious about his collecting. This dichotomy could sometimes form a conflict when it came to nurturing relationships with others in the field. "How can anyone believe I am a serious historian and collector, when they come see my act and watch me knock the head off a plastic chicken with a playing card?"

While Ricky kept magic secrets close to the vest, he was generous with others who shared his interests in history and collecting. I once wanted to find a copy of *Wanderings of a Vagabond* from 1873. Ricky said he would keep an eye out for one. Time passed, but none were showing up. Then on my fiftieth birthday a package arrived with the book inside. His note said: "You only turn 50 once." I found out later it was his personal copy.

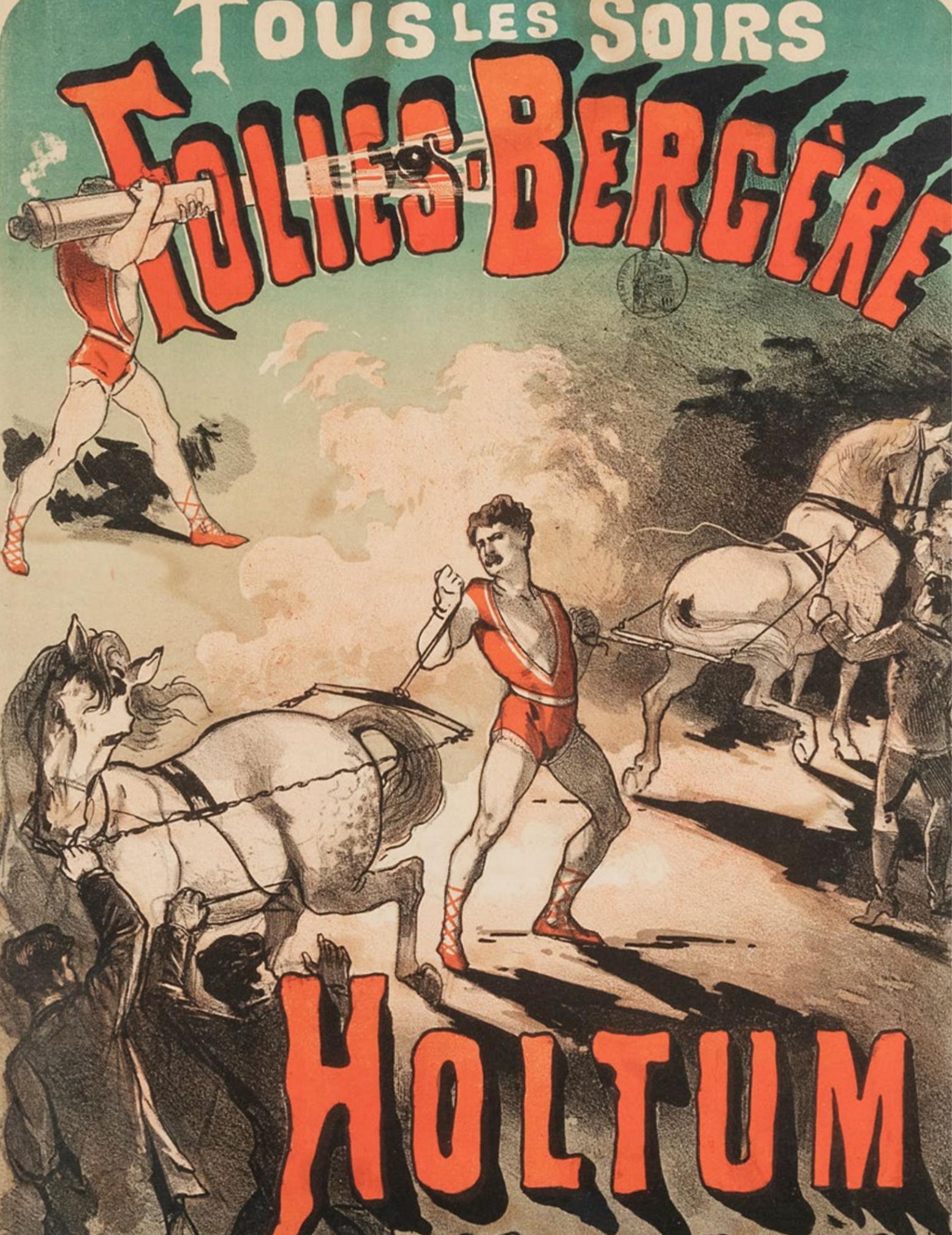
Ricky handled all books delicately and responsibly, respecting them for the treasures they were. If a party mishandled a book, that person would receive a correction in no uncertain terms. Or, if it were a friend like me, a simple and polite admonishment was forthcoming — except in one case.

Vernon was once at Ricky's apartment and asked if he had anything by Green. Ricky handed Vernon an edition with some unopened or uncut pages, to use bookseller's terms. Vernon sat in a corner and started reading through the book, and then at one point calmly took a pen knife from his pocket and began slitting open the pages so he could continue reading. When Ricky, slightly apoplectic, saw this, Vernon received no admonishment. In this instance, it was a case of "Tell them Vernon did it."

Back in the 1970s, while combing our favorite bookstore in Venice, Ricky confided in me in an enthusiastic whisper: "You know, Steve, I feel like I could *really* write, and more importantly, I feel like I *should* write." So, he wrote. The first result was *Cards as Weapons* and then *Learned Pigs and Fireproof Women*. When the latter appeared on the cover of the *New York Times Book Review*, Ricky said to me "If my agent called and said he had arranged for me to star in a movie with Jane Fonda, it would not mean as much to me as this review."

Ricky Jay, magician, actor, raconteur, collector, curator, historian, martial arts enthusiast, authority on unusual entertainers, and loving husband of Chrisann, once wrote: "I have had a wonderful time."

And thanks to you, my friend, so have we.



1. [ACROBATS]  
EXERCICES PAR LA TROUPE DES KABILES.

French, ca. 1860 [?]. Handsome half-sheet monochrome lithograph pictures a host of vignettes in which the Asian troupe of acrobats are captured in all manner of impossible poses. In the uppermost rendering, four tumblers jump off of a platform made of solid stone over other members of the troupe who stand in a group with sabers uplifted; one acrobat fires a rifle as he executes a somersault. Trimmed to approximately 24 × 18¼", with dampstains and foxing, old central fold with short tears at center.

500/1,000



1

2. [ACROBATS]  
THE LABORS OF HERCULES.

[Leiden: Pieter Van der Aa, 1722]. Finely detailed etching from the *Thesaurus Antiquitatum* depicts a troupe of twenty-two acrobats on an elevated stage in Venice, balancing atop each other, and atop long wooden staffs supported on their shoulders. On laid paper. Captioned in three languages. 18 × 19". A fine, crisp impression with wide margins.

400/800

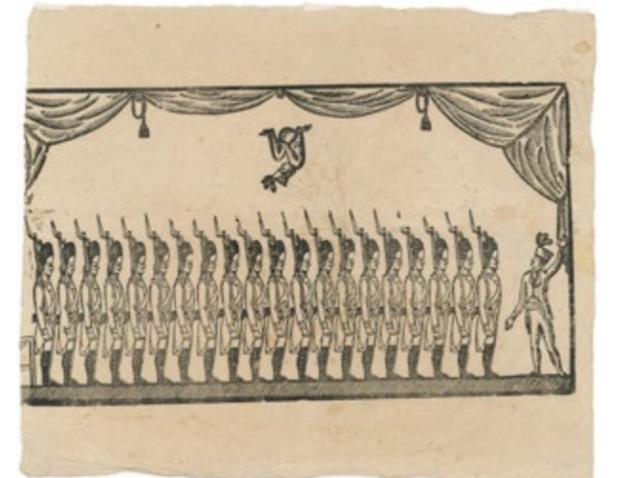


2

3. [ACROBATICS]  
WOODCUT OF A DARING SOMERSAULT OVER SOLDIERS IN UNIFORMS WITH RIFLES AND BAYONETS.

French[?], ca. 18th/19th century. Woodcut on wove paper, depicting a major springing from a platform and somersaulting over 20 soldiers with bayonet rifles. 9½ × 17" (image); 14½ × 17½" (sheet). Unsigned; trimmed at left edge, or from one of two sheets. Scattered pale spotting. This image was used as the basis of a Mulholland Library of Conjuring and the Allied Arts movable holiday greeting card in the late 1980s.

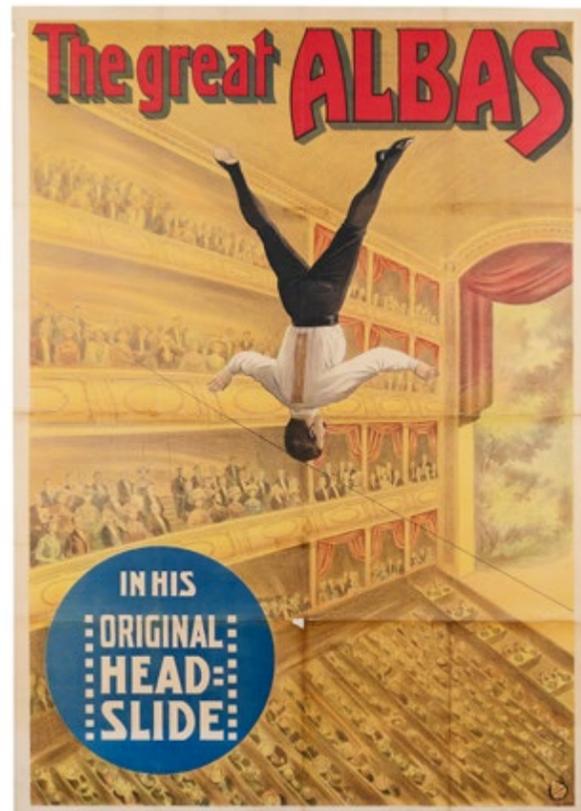
400/600



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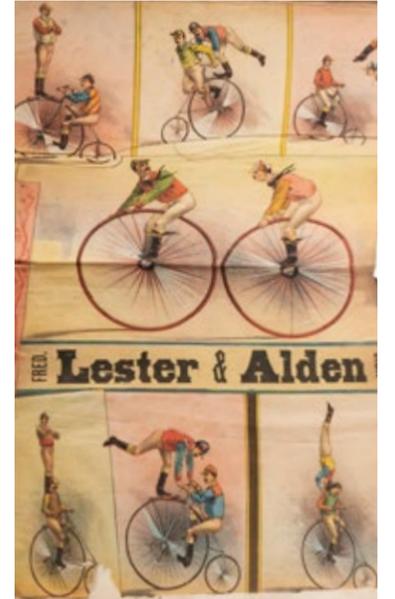
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4

4. ALBAS.  
**THE GREAT ALBAS. IN HIS ORIGINAL HEAD SLIDE.**  
 Hamburg: Adolph Friedlander, 1910. Large one-sheet poster for the head-balancing act of Albas, who slides down a tightrope while balanced on his head, as a host of spectators in theater boxes look on in amazement. 52¾ × 37½". Old tape repairs, strong central fold, small loss in image. Mounted on Chartex. **800/1,200**

5. [ALBINOS]  
**THE WONDERFUL ALBINO FAMILY. TWO PRINTS.**  
 New York: Currier & Ives, 1870. Two hand-tinted engravings by the famous American engravers depicting the three members of the Lucaise family, exhibited by Barnum and elsewhere as albinos with "pure white skin, white hair and pink eyes," and as "The wonderful Eliophobus family." Both framed, the larger to a size of 18 × 20½". Not examined out of frames, but one image browned and soiled. A handsome set. **600/800**



6

6. [TRICK CYCLISTS] ALDENS, The (Charles and Richard).  
**SCRAPBOOKS OF THE ALDENS, TRICK CYCLISTS.**

Two matching color-covered folio-size albums filled with contracts, playbills, photographs, clippings, menus, printed cards and invitations, programs (including some printed on silk), business cards, membership certificates, broadsides, ALSs and other memorabilia related to the career of the two-man team billed as The Alden Brothers, a vaudeville act. Among the included ephemera are many images of early high-wheel bicycles, including perhaps most prominently dozens of letterpress broadsides bearing central wood-engraved images of the duo presenting the feat of one cyclist standing on the seat of the other's penny farthing, while the lowermost rider pedals forward. The Aldens share bills with a host of variety artists, including Morrirt, Trewey, Dan Leno, and Little Tich, as well as quick change artists, acrobats, comics, and a host of other lesser-known variety acts. Prominent is a full-color lithograph of one Alden brother working together with another trick cyclist, Fred Lester.

Other notable contents include dime museum bills and associated memorabilia (Kohl & Middleton's, Wonderland, and many other "museums"), including booking letters to the Aldens, an ALS from the ascensionist Achille Philion, a bill from Doris's Museum with a "Fat Women's Convention" topping the bill. Other Alden-related material reveals that the brothers, in addition to presenting a trick cycling act, also worked as clowns, comics, swimming instructors, and as "living statuary"; a boudoir card in one album pictures the brothers made up as alabaster sculptures. Contents date from 1885 to 1893. Both albums disbound with considerable chipping and wear around the perimeters of the pages, but with the contents in generally good condition or better. A singular collection. **1,500/2,500**

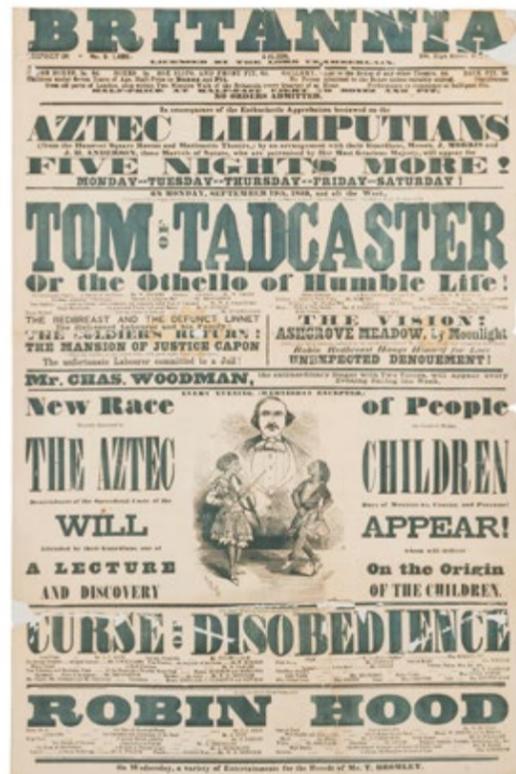
7. ALEXANDER (Claude A. Conlin, 1880–1954). **ASK ALEXANDER.**

Circa 1920. One sheet stone lithograph with the faux printer's name, "Av Yaga / Bombay," depicting Alexander's turban-clad head in the shape of a question mark. 43 × 28¾". Minor over-coloring at old folds; A. Linen backed.

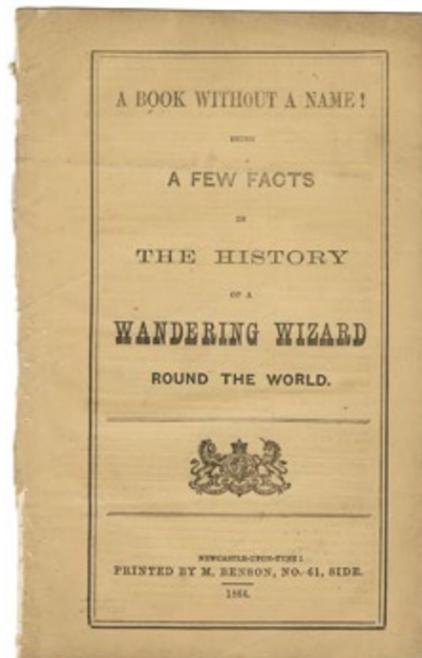
**400/800**



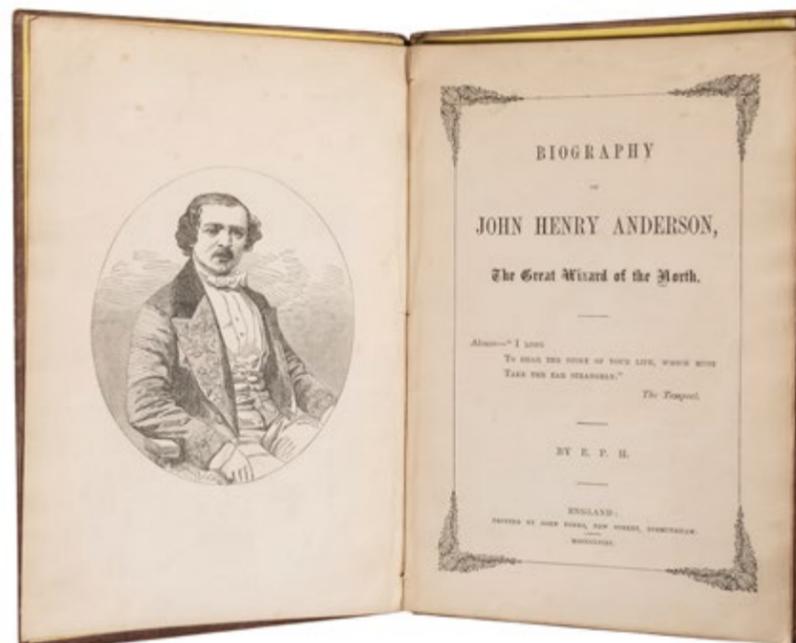
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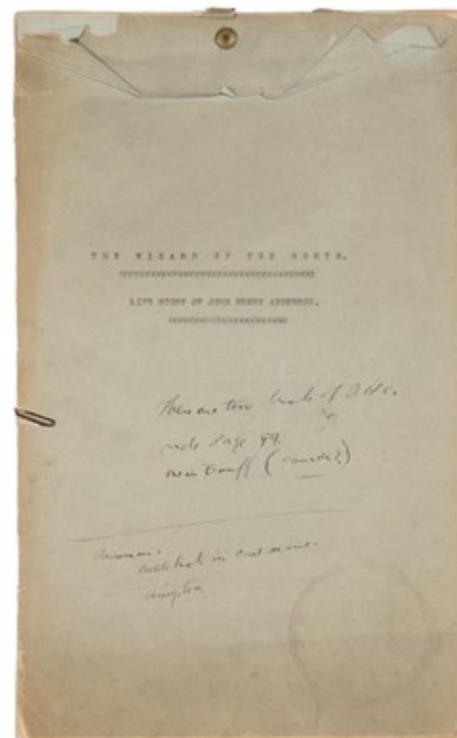
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11

8. [ANDERSON, John Henry]  
**NEW RACE OF PEOPLE RECENTLY DISCOVERED  
 IN THE CENTRE OF MEXICO, THE AZTEC CHILDREN.**

[London], 1853. Pictorial poster advertising personal appearances and a lecture on the “descendants of the sacerdotal caste of the days of Montezuma, Cortez, and Pizarro!” The wood-engraved image at the center shows John Henry Anderson behind the “children,” one dancing, the other playing a miniature violin. The trio appears at the Britannia Saloon for “five nights more,” in concert with a varied theatrical production. 29 $\frac{7}{8}$  × 19 $\frac{1}{2}$ ". Mounted to Chartex, with margins trimmed close, stains and losses in image.

1,500/2,500

9. [ANDERSON, John Henry]  
**A BOOK WITHOUT A NAME! BEING A FEW FACTS IN  
 THE HISTORY OF A WANDERING WIZARD ROUND THE  
 WORLD.**

Newcastle-Upon Tyne: Printed by M. Benson, No. 61, Side, 1864. Publisher's buff printed wrappers, the rear reproducing “40 Facts” regarding Anderson on recto and verso. One gathering, 8vo. Spine chipped and repeatedly pierced from previous binding, rear wrap chipped at spine considerably, else good. Not in Toole Stott. RARE.

800/1,200

*This curious work is a combination of press anecdotes, “facts” about Anderson and what he will (and will not) do in his show, as well as a humorous dictionary of terms. But most amusing of all, it is a braggadocious record of his largesse, which lists the funds Anderson has donated to charities around the world, from Australia to America, to Great Britain. “To this immense and glorious record we need only add the observation that these are all substantiated on reference to the subscription and donation lists of the various charities enumerated ... and that we believe that with the single exception of Madame Jenny Lind, Professor Anderson is the largest professional benefactor known.”*

10. [ANDERSON, John Henry] H[ingston], E.P.  
**BIOGRAPHY OF JOHN HENRY ANDERSON,  
 THE GREAT WIZARD OF THE NORTH.**

England: Printed by John Tonks, New Street, Birmingham, 1868. Original brown cloth decorated in gilt and stamped and ruled in blind, bright yellow endsheets. A.E.G. Three-quarter length wood engraved portrait frontispiece of Anderson. Text within a single rule border, the corners decorated with a floral device. [1-5] 6 – 24. Tall 8vo. All but disbound, with spine mostly perished, library cancellation stamp to ffeep and following title page, binder's rubber stamp to rear pastedown. Folding paper case. Toole Stott 59, locating only one example. RARE.

2,000/4,000

*As Edwin A. Dawes wrote in his 2014 biography of The Great Wizard, “Hingston wrote the Biography of John Henry Anderson at a pivotal stage in Anderson's career. He was on the point of departure for Australia via New York in an endeavour to retrieve his fortunes following the catastrophic fire that ended his Covent Garden Theatre season in March 1856, to be followed by the collapse of his bank, the British Royal, which left him penniless.” Dawes goes on to state that this biography is the “greatest rarity of Anderson publications.”*

11. [ANDERSON, John Henry]  
**THE WIZARD OF THE NORTH. LIFE STORY OF  
 JOHN HENRY ANDERSON. [TYPED MANUSCRIPT].**

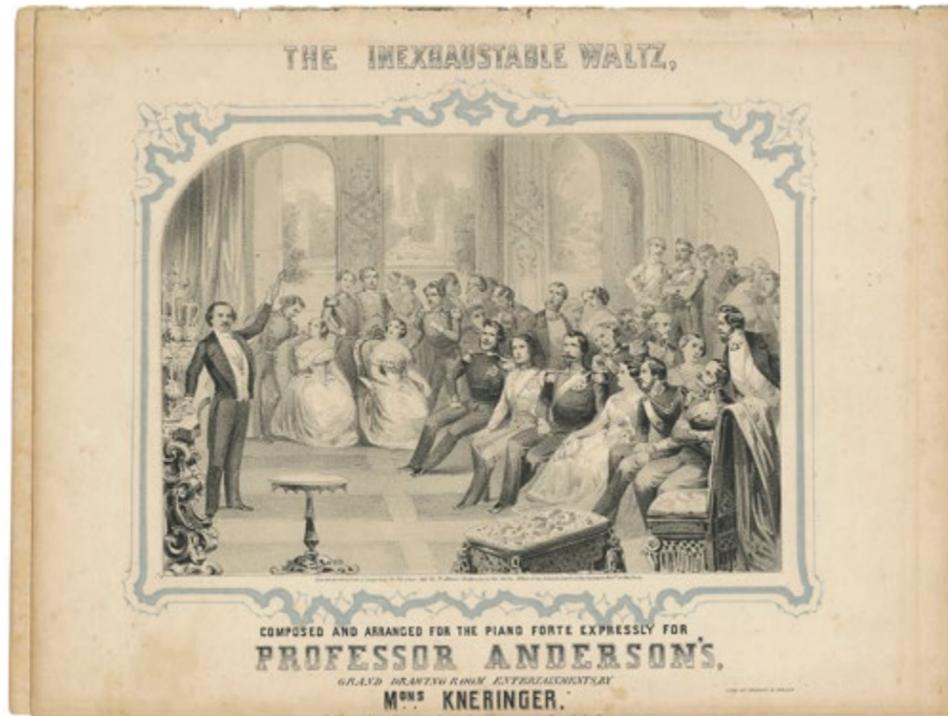
Circa 1903. A 105pp., biography, typed rectos only, of the famed Scottish magician and actor who even Houdini considered the greatest publicist of his generation, and being a cradle-to-grave examination of his life, highlighting his start as a conjurer, his triumphs and tours (including exploits in America and Australia, performance at Balmoral Castle), his exhibition of other acts (the Aztecs, bell ringers, etc.), the Covent Garden fire, encounters with his contemporaries (including Robert-Houdin), and the many illusions and parlor tricks that helped make Anderson's reputation, among them the Inexhaustible Bottle, Gun Trick, Nose Amputation, and the “Miraculous Washing” trick among others. Incidents in Anderson's life are also recounted, including being accused of murder, attempts at rebuilding his show after catastrophes, the issuance of his conundrum challenges, etc.

Neatly typed and organized with subject headings throughout, beginning with “Herd Laddie, Blacksmith, and Showman,” and concluding with “Funeral at Aberdeen.” The manuscript closes with, “Of the life which we have told much more might be said. Each reader must think of it, not forgetting that ‘at the balance,’ we should be mute.”

A holographic notation on the front wrapper, LIKELY IN THE HAND OF HARRY HOUDINI, states, “There are two busts of J.H.A. made page 99. One in Banff (Canada?) / Showman. Bottle trick in coal mine. Hingston.” A few editorial notes and corrections in ink and blue pencil appear scattered throughout the text. Lower wrapper detached, final leaf lacks lower corner, upper wraps chipped and worn, but generally very good condition. Sold with a handful of Ricky Jay's holographic penciled notes regarding the contents. A historically significant document regarding one of the greatest showmen and mystery entertainers of the nineteenth century.

2,500/5,000

*Clipped to the inside of the front wrapper is a receipt made out to Hardeen, brother of Houdini, dated March 26, 1903 for the typing of the manuscript of 36,750 words, and postage, and bearing the notation, “Bill for type writing this story claimed to be written by Holm[es?] the son in law.”*



12

12. ANDERSON, John Henry (1814–74).  
**THE INEXHAUSTIBLE WALTZ.**

New York: Samuel C. Jollie, 1851. Piano forte waltz composed by Mons. Kneringer, “expressly for Professor Anderson’s Grand Drawing Room Entertainments,” with a lithographed scene (by Otto Sarony) of the performance by the Caledonian wizard on the cover, standing before a well-appointed crowd in a lavish drawing room. Disbound, lacks lower wrapper, upper cropped into text. Toole Stott 55.

500/1,000

13. ANDERSON, John Henry (1814–74).  
**ADDRESS DELIVERED BY MR. J.H. ANDERSON,  
(THE GREAT WIZARD OF THE NORTH).**

[London], ca. 1855. Letterpress broadside reproducing 96 lines of verse spoken by Anderson “on the hundredth night of the performance of his entertainment, ‘magic and mystery,’ at the Royal Lyceum Theatre.” Reference to Anderson’s lengthy run at the theatre are mixed with allusions to Joey Grimaldi and the Christmas season in London, as well as Covent Garden, and Anderson’s popular spirit rapping tricks. The printed initials “G.A.S.” appear at the bottom of the sheet. 15 × 7”. Foxed, partially mounted to album sheet, with old folds prominent. Toole Stott 50. See *Exemplars*, page 329.

800/1,200



13



14

14. [AZTECS] [ANDERSON, John Henry]  
**AZTEC LILLIPUTIANS. A NEW RACE OF PEOPLE.**

[Scotland], 1853. Pictorial letterpress broadside bearing a wood-engraved image of the Great Wizard of the North at the top, with Maximo and Bartola, the supposed “Aztecs,” standing beside him, one atop a table, and the other standing on a cushion at his right. Below the image is reproduced a lengthy story from the *Freeman’s Journal* of October 3, 1853, chronicling the untruths that made their exhibition so fascinating to audiences of the era. Framed to 30¼ × 9½”. Not examined out of frame.

1,500/2,500

*Among the statements made in the descriptive text is the following assertion: “The Aztec Lilliputians are not introduced to the public as dwarfs, or freaks of nature in human organization – though in this light they may and will be regarded as the greatest natural and living curiosities extant – but they are exhibited as types and specimens of a race of people long since supposed to be extinct...” The “Aztecs” were, in fact, microcephalics, or in more common and pejorative terms, “pinheads.”*



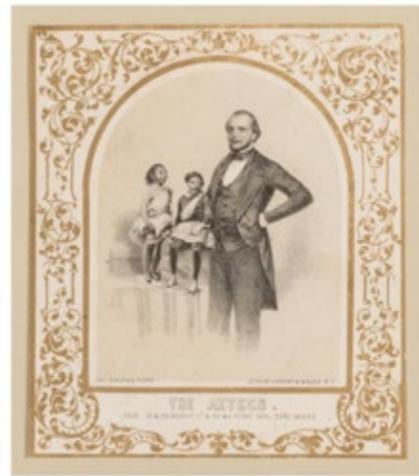
15

15. [AZTECS] [ANDERSON, John Henry]  
**THE AZTECS IN MEXICO 1503. THE AZTECS  
IN THE HANOVER SQUARE ROOMS 1853.**

[London, 1853]. Color letterpress poster bears four engravings of the scenes in the life of the Aztecs; at the top of the poster appears a conquistador in armor battling an Aztec, and at the bottom of the sheet is reproduced an engraving of the Aztec Lilliputians appearing before a crowd in London. Text at the center of the sheet explains the images, while wood-engraved Mexican images fill the corners of the poster. 30 × 20” Losses and tears, especially at old folds. Mounted to Chartex. The only example of this poster with which we are acquainted. RARE.

2,000/4,000

*The Great Wizard of the North, John Henry Anderson, presented the Aztecs at the Hanover Square Rooms, though he is unnamed on this poster. An illustrated history of the Aztecs is advertised on the poster at the price of one shilling.*



16



18



17

17. [AZTECS] [MAXIMO AND BARTOLA (Maximo Valdez Nunez and Bartola Velasquez)]. **SMALL ARCHIVE OF THE AZTEC CHILDREN EPHEMERA INCLUDING HANDBILLS, TICKETS, AND CDVS.**

V.p., ca. 1850s-70s. Including: two cartes de visite of Maximo and Bartola (London Stereoscopic Co.); three letterpress tickets and two small handbills for an exhibition of the Aztecs and Earthmen at Leicester Square; lithographed sheet music, "The Aztec Polka" (London: J. Duncombe) [cover only]; pictorial letterpress ticket, in red, for the Earthmen, or Erdmanniges, at Leicester Square; three handbills; and *Life of the Living Aztec Children* (wrappers only). One ticket framed and glazed with Plexiglas. See *Jay's Journal*, pp. 93-4.

400/600

16. [AZTECS] **THE AZTECS. BARTOLA AND MAXIMO.**

New York: Sarony & Major, ca. 1850. Matching lithographs with gilt floral frameworks bearing portraits of the Aztec Lilliputians, captioned with their heights, ages, and weights. The second image shows the children beside an Englishman in coat and tie (perhaps Mr. Knox, their caretaker). Based on daguerreotypes by Becker & Piard. Handsomely framed, the larger 11 x 11". Not examined out of frames.

400/800

18. [ANIMAL EXHIBITIONS - ORANGUTAN] **SOME ACCOUNT OF THE ORANG OUTANG, COLLECTED FROM THE BEST AUTHORITIES.**

Boston: J.H. & F.F. Farwell, 1844. Pictorial printed wrappers. 24pp. 12mo. Pamphlet, presumably published alongside the exhibition of an orangutan. "There have been several Orang Outangs brought to this country... [but] there has never been a more perfect or interesting specimen, than the one here... She is four years old, and was brought to this country in the brig Northumberland, arrived at Salem early in the month of August, 1844." With an illustration of the orangutan dressed as a woman, with a bowl and spoon. Lower cover advertises the Boston Museum and Gallery of Fine Arts, with rare specimens of animals, where the orangutan might have been exhibited.

300/500

19. [CIRCUS - ANIMALS] **TWO ILLUSTRATED SOUVENIR BOOKLETS ON CIRCUS ANIMALS AND CURIOSITIES.**

Including: TOOLE, T.R. *Illustrated and Descriptive History of the Animals contained in Sanger's English Menagerie*. New York: Martin B. Brown, 1876. Full-page engraved illustrations. 46, [2] pp. — CRUM, W.C. *Illustrated History of Wild Animals and other Curiosities contained in P.T. Barnum's Great Traveling World's Fair, Museum, Menagerie, Polytechnic Institute, and International Zoological Garden*. New York: Wynkoop & Hallenbeck, 1873. Lower wrapper detached. [5], 77, [2] ads. Both in pictorial wrappers, both illustrated with engravings of animals and "museum curiosities."

300/500



19

20. ATKINSON, Mrs. **THE WONDERFUL MRS. ATKINSON.**

[London: Thomas Palser], ca. 1815. Delicately hand-colored etching after a drawing by George Moreland, being a full-length image of the pig-faced Irish woman who, according to the caption, was, "...married to a gentleman in Ireland of that name, having 20,000 [pound] fortune. She is fed out of a silver hog-trough and is called to her meals by Pig-Pig-Pig." Archivaly framed to 17½ x 14½". Margins trimmed away (eliminating some text). Not examined out of frame. Exhibited as part of *Ricky Jay's Extraordinary Exhibitions*, Hammer Museum (Los Angeles). Original museum tags to frame verso.

800/1,200



20

21. [AUTOMATON] **SKETCH OF A CHERUB BY AN AUTOMATON ARTIST.**

[London, ca. 1820]. Delicately rendered drawing of a cherub holding the reigns of a small chariot in one hand and a whip in the other, while perched on the vehicle with one foot; the carriage is drawn by two winged doves, and its wheels are supported on a pillow of clouds, surrounded by a double-ruled oval border. Said to have been sketched by an automaton artist at Weeks' Mechanical Museum, the figure itself perhaps constructed by Maillardet, and previously in Haddock's show of Androides. 5¼ x 6" The first such drawing we have encountered.

200/400



21



22



23



24



25

22. [AUTOMATA]  
**FOUR AUTOMATA EXHIBITION HANDBILLS AND PROGRAMS.**

Including: *Great Annual Exhibition of Automatic Puppets! under the direction of Prof. R.P. Dunn, A.M., the Great Ventriloquist, at Manning Hall, April 23d, 1864.* Program, printed in green, [4]pp. on a single folded sheet. — *Egyptian Hall, Piccadilly. Professor Faber's Speaking Automaton; or "Euphonia!"*. Handbill, double-sided, with "certificates" by "Persons of Distinction" on verso, one dated 1846. — *The Automaton Juggler, No. 17 Lowther Arcade.* [London]: E. & J. Thomas, Printers, ... Strand. Handbill, on pale pink paper. — *At Horticultural Hall, Worcester / Mons. Voceneau! / Automaton / Swiss Bell Ringers.* Boston: Gordon Forrest, Plain and Ornamental Printer. Small broadside, illustrated with a wood-engraving. Size of largest 14¾ × 6¾".

500/750

23. [AUTOMATA] RICCHINI, Paolo.  
**SU GLI AUTOMI, DE SIGNORI PADRE E FIGLIO DROZ, ELVETI E SU DUE RECENTISSIMI EFFALMATORI CHE ORA VIAGGIAR FANNOSI PER ITALIA.**

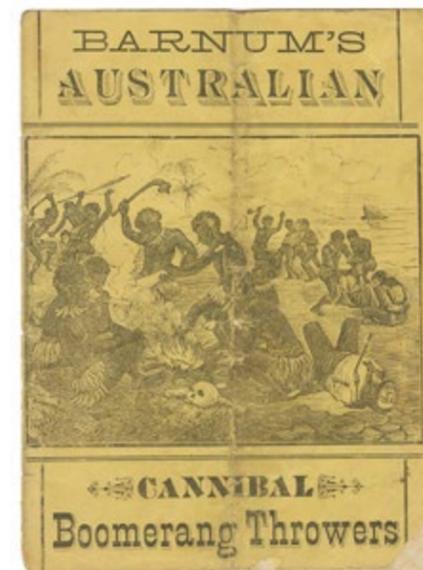
Voghera: Tipografia Sormani, 1828. Original wrappers, lettering within decorative border. 12mo. [4], 86pp. FIRST EDITION of this report on the automata of Jacquet-Droz known as The Musician, The Writer, and The Draughtsman, which were on tour in northern Italy around the time this was published. Occasional minor spotting.

600/900

24. [CHAPBOOKS] BACON, Roger.  
**THE WONDERFUL HISTORY OF THE CELEBRATED FRIAR BACON.**

London: Printed by W. Lewis, 1829. Publisher's buff printed wrappers. Folding hand-colored frontispiece. Two leaves, 8 – 28. 12mo. Lacks lower wrap, else very good. Toole Stott 766. [Bound together with] nine English Chapbooks, including the following published by Thomas Richardson of Derby circa 1830: *The Affecting History of Jane Shore, The Wife of a London Merchant.* Printed wraps. Folding engraved frontispiece. Lacks lower wrap. - - *The Surprising Adventures, Singular Travels, Miraculous Escapes, and Wonderful Voyages and Campaigns of the Renowned Baron Munchausen.* Printed green wraps, hand-colored folding frontispiece. 24pp. Lacks lower wrap. — *The Affecting History of The Duchess of C\_\_\_\_\_ , Who was Confined Nine Years in a Horrid Dungeon....* Folding hand-colored frontispiece, lacks wraps. 24pp. — *The Remarkable Life of Dr. Faustus, A German Astrologer and Enchanter....* Pale orange printed wrappers, hand-colored folding frontis., 24pp. — *The King of the Beggars; or, the History of Bamfylde Moore Carew....* White printed wraps, folding hand-colored frontis., 24pp. — *The History of Fair Rosamond, The Beautiful Mistress of King Henry the Second.* Pink-orange printed wrappers with folding hand-colored frontis. 24pp. Lacks lower wrap. — *The Life of Richard Turpin, A Most Notorious Highwayman...* White printed wraps, hand-colored folding frontispiece, 24pp. — *The Life, Voyages, and Sea Battles, of ... Commodore Paul Jones.* Pale orange printed wrappers, hand-colored folding frontis., 24pp., leaves unopened — and *The Merry Frolics or the Comical Cheats of Swalpo the Notorious Pickpocket and the Merry Pranks of Roger the Clown.* Seven Dials: Reprinted by J. Jones, Ballad-monger... n.d. Illustrated with woodcuts. 16pp. Binding faulty and boards detached, contents in generally good condition but occasionally lacking wraps as noted.

800/1,200



26

25. [BARNUM]  
**AMERICAN MUSEUM! AERIAL GARDEN AND PERPETUAL FAIR.**

New York: Applegate, Printer, ca. 1855. Double-sided broadside for the famed Manhattan attraction owned and operated by Barnum, this bill advertising the exhibition of the giants, Mr. and Mrs. Randell (with a combined height of 14 feet), the Orpean family of singers, including Miss Elizabeth the infant vocalist (just six years old), a collection of wax figures (among them a likeness of Daniel Lambert), and other "rare and valuable curiosities." Barnum is listed as the proprietor. Wood-engraved image of the giants on the recto. 17¾ × 5¼". Chip in upper margin, dampstain in lower, else very good.

500/1,000

26. [BARNUM]  
**HISTORY OF BARNUM'S CANNIBAL BOOMERANG THROWERS.**

Philadelphia: Lloyd & Porter, 1883. Yellow pictorial wrappers show the "cannibals," lower advertises their appearance with Barnum, Bailey and Hutchinson's World's Fair and the Great London Circus and Menagerie. Introduction signed by R.A. Cunningham. One gathering, 16pp. Old vertical fold, small losses to front wrap. Scarce.

300/600



27

27. [BARNUM, Phineas Taylor (1810–1891)]  
**P.T. BARNUM & CO'S UNITED  
 GREATEST SHOW ON EARTH.**

Buffalo: The Courier Company, Show Print, ca. 1880s. Eight-page illustrated courier (23 × 32" open), for a one-week appearance in Brooklyn commencing Monday, April 25, 1881. Illustrated with wood-engravings from the show including the skeleton of recently deceased Jumbo; Alice, the "elephant widow of Jumbo"; The Hairy Family of Burmah; and others. Scattered edge tears; separation at folds.

500/1,000

28. [BARNUM'S MUSEUM]  
**SIGHTS AND WONDERS IN NEW YORK; INCLUDING  
 A DESCRIPTION OF THE MYSTERIES, MIRACLES,  
 MARVELS, PHENOMENA, CURIOSITIES, AND  
 NONDESCRIPTS, CONTAINED IN THAT GREAT  
 CONGRESS OF WONDERS, BARNUM'S MUSEUM  
 [COVER TITLE].**

New York: J.S. Redfield, 1849. Original printed pale yellow wrappers. Illustrated with wood-engravings, including General Tom Thumb; the marriage of Mr. Robert Hales and Eliza Simpson (giants); Barnum's "Oriental Villa" in Bridgeport; and many zoological specimens. 12mo. 24pp. Sabin 80903.

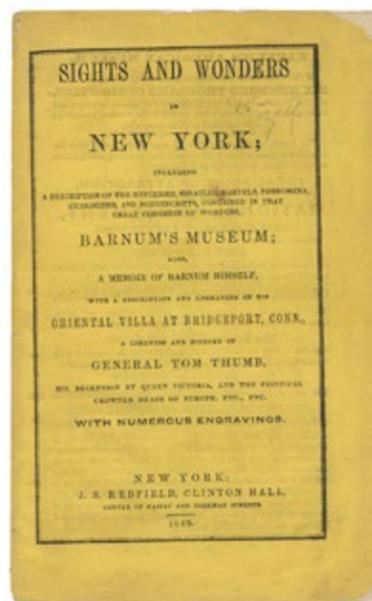
300/500

29. [BARNUM] ZHAN Shichai (1840s–1893).  
**WOOD'S MUSEUM. CHANG THE CHINESE GIANT.**

New York: Metropolitan Printing and Engraving Establishment, ca. 1870. Letterpress broadside for the famed giant and his wife Kin-Foo's appearance at the "authorized successor to Barnum's American Museum," advertised on a bill bordered by silhouettes of exotic animals, including a Dodo bird, and further heralding the appearance of related dramatic turns and sideshow acts, among its "one million wonders!" Framed and matted to 31 × 13"; tape stains, tears and losses visible, but not examined out of frame.

500/1,000

*Chang, reportedly standing over eight feet high, began touring the world as a young man in the 1860s, earning his living exhibiting himself in Europe, Australia, and America. He retired from the stage in 1878, settling in England where he opened a Chinese tea house and import business.*



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three of four

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30. **CHANG THE CHINESE GIANT** (Zhan Shichai, 1841–93).  
**GROUP OF CHANG THE CHINESE GIANT EPHEMERA.**

Including: *An Essay on Ancient and Modern Giants with a Biographical Sketch on Chang Yu-Sing*. New York: New York Popular Publishing, (1881). — *The Great Chang Polka*. London: Duff & Hodgson, ca. 1865. Chromolithograph sheet music cover (only). — *Chang, the Great Chinese Giant, Egyptian Hall*. Arliss & Co., Printers. Letterpress handbill on yellow paper, with a Chinese character. — *Enormous Giants at the Royal Aquarium. Chang and Von Brustad*. 16 feet of *Giants*. Double-sided printed handbill, framed. Size of largest 14 × 10".

300/500

31. [BARNUM, P.T.] BLEEKER, Sylvester.  
**GENL. TOM THUMB'S 3 YEARS TOUR AROUND THE WORLD.**

New York: S. Booth, Printer, 1872. Publisher's pictorial yellow wrappers retained in one-third pebbled leather over patterned cloth, with ribbed spine decorated and lettered in gilt. Marbled endsheets. Plates. 8vo. Paper browned and chipped as expected. WITH AN ALS BY P.T. BARNUM on his Waldemere stationery dated June 25, 1884 bound in before the work, boldly SIGNED in ink "PT Barnum." Old folds of ALS mended with Japanese tissue, front board detached, spine caps chipped.

700/900

32. [FAWKES] **BARTHOLOMEW FAIR.**

London: J.F. Setchel, 1721. Unmounted aquatint, being a fan leaf with printed caption below the image commemorating the annual Bartholomew Fair and picturing the many amusements, booths, and entertainers who took part in the event, among them conjurer Isaac Fawkes and his "dexterity of hand" performing the Egg Bag and card tricks on a large placard above his booth, with a second billboard picturing the "posture masters" (contortionists) who worked alongside him, a peep show titled "The Siege of Gibraltar," rope dancers, a crude Ferris Wheel-type ride. 11½ × 22¼". Remnants of scrapbook mounting to verso with contemporary ALS and a print from Caufield's book of curious characters still partially attached; fan leaf with short tears at old folds with minor losses and chips. See BM 1214.27 and *Jay's Journal of Anomalies*, cover illustration and gatefold at page 58.

1,500/2,500

*The "Setchel Fan," as it is commonly known, was for years attributed to Thomas Loggan, the dwarf fan painter of Tunbridge-Wells, but recent research has led scholars to the conclusion that this was instead the work of an anonymous artist.*

## HISTORY OF BARTHOLOMEW FAIR

### 33. [BARTHOLOMEW FAIR]

#### THREE SCRAPBOOKS CHRONICLING BARTHOLOMEW FAIR AND ITS POPULAR ENTERTAINMENTS.

Three large quarto scrapbooks in pebbled cloth over gilt-lettered leather spines (disbound), compiled in the nineteenth century by a noted collector of London-related ephemera, one Mr. Gardner, and comprising approximately 400 or more large pages of manuscript notes, printed broadsides, engraved portraits, extracts from books, news clippings, and related memorabilia chronicling the famous summer celebration held for over seven hundred years, London's Bartholomew Fair.

The books contain hundreds of mounted holographic notes, letters, and related information culled from contemporary accounts regarding the Fair and the performers, presenters, and even the thieves working at the event, along with printed extracts reproducing some of the same text, likely produced by a jobbing printer (though one printed slip bears the stamp of the private press of Charles Clark of Totham, Essex).

In addition, countless mounted cuttings from the eighteenth and nineteenth century fill the pages, together with approximately 100 engravings, half of which depict freaks, entertainers, and curious characters. Complementing this illustrative material are a quantity of printed handbills, small broadsides, and other desiderata related to the same subjects: giants and dwarfs, menageries and other incredible animals, and related amazing spectacles.

Among the characters pictured and profiled are pickpockets, a "tall fat woman", the rope dancers Barnes and Finely, a six-year-old girl dancing with two "naked rapiers" at her throat (and other odd dances), Haddock's androides (automatons), camels exhibited at Manchester ca. 1700, various stone eaters and an "eater of corrosive sublimate," fireworks exhibits (account dated 1788), performances on musical glasses, phantasmagoria, O'Brien the Irish giant (including a hand-colored full-length engraving), Mrs. Morral the armless paper cutter, "The Many Horned Heifer, Exhibited 1809" and a sheep with a giant horn growing from its throat, optical illusions, demonstrations of electricity and its marvelous properties, "the amazing pig of knowledge," the famous Italian Female Samson, an account of the "evils of the play house," strongman William Joy, Anne Rouse the dwarf, Fantocini (including handwritten accounts), Simon Paap the dwarf (engraved portrait), a ticket of admission to "Embryo Lectures," a mare with seven legs named "Pincushion Jenny," Powell the fire eater, Seurat the Living Skeleton (including one uncommon engraved portrait of Seurat nude but for a fig leaf, and a lengthy account of his exhibition and life history), De Manfre the Water Spouter (including handsome engraved portrait with full margins), Old Harry and his Raree Show (hand-colored portrait), and profiles and portraits or accounts (either printed or handwritten) of many, many more unusual individuals, animals, and performers.

Many conjurers are represented in the scrapbooks, among them Frikell, The Wizard Jacobs, John Henry Anderson, Isaac Fawkes and his son (including illustrated advertisements for Fawkes' booth at the Fair), Flockton (including handwritten accounts), and Matthew Buchinger (represented by both a printed account and an uncommon engraved portrait of the celebrated "little man of Nuremburg").

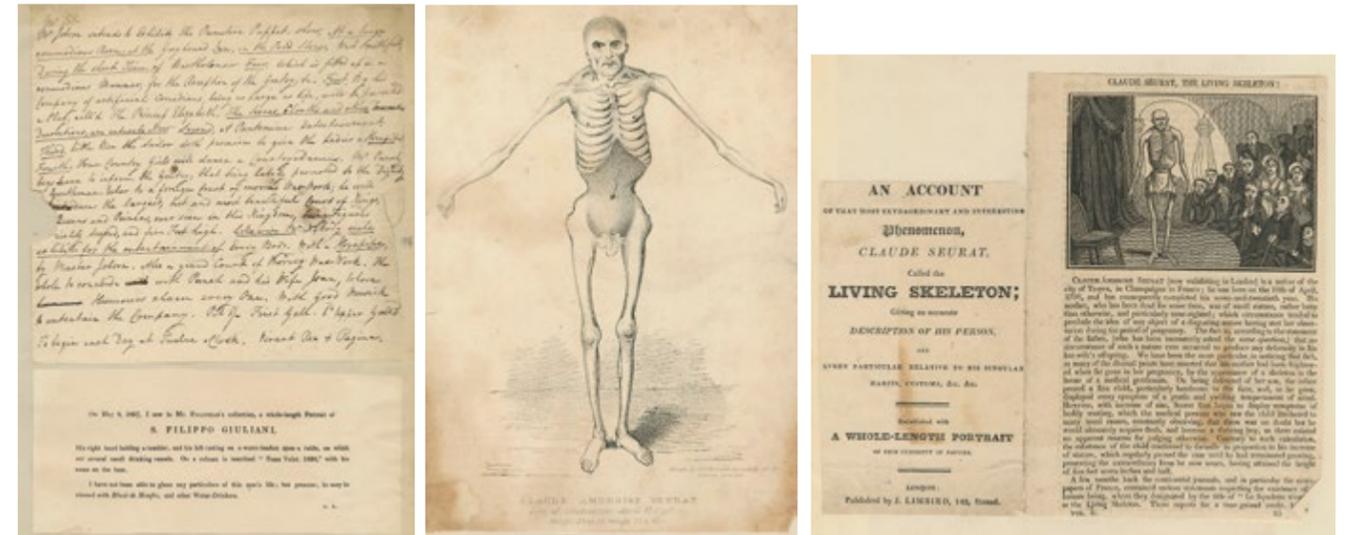
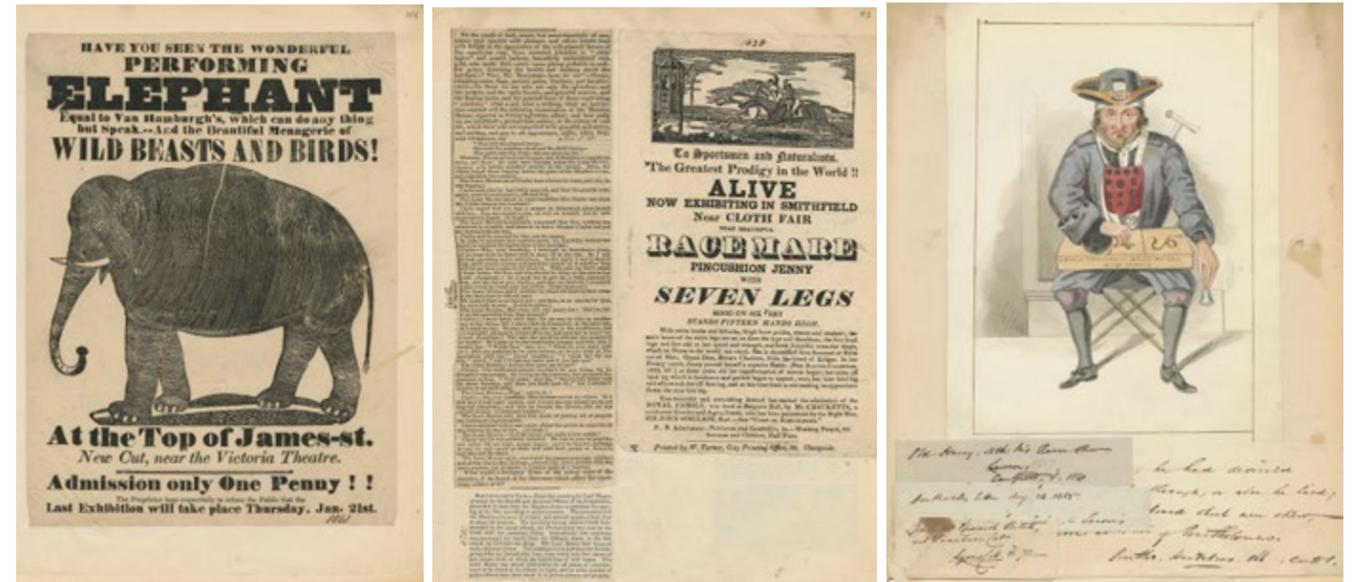
The scrapbooks also include lengthy descriptions of the layout, overseeing, and implementation of the Fair, with various handwritten accounts complemented by engraved plans of the fair, the priory of St. Bartholomew, and other views of the London streets where the event took place. Tipped-in or laid in are several publications regarding laws surrounding the fair, an eighteenth century loan document made out to "Bartholomew Fair," and a lengthy "ode" on the fair published in chapbook form by the Mayor of London.

Condition varies from very good to fair, and while the books are disbound, the contents, both loose and mounted are generally intact, legible, and well-kept.

Sold together with Ricky Jay's holographic notes on the contents of the books, and with his penciled marginalia scattered throughout the volumes describing the importance of the various clippings and bills, and brief typed summation of the contents, both outlining the information related to unusual entertainers, magicians, and curious characters from this storied annual festival that was a significant part of British social and popular entertainment history from 1133 to 1855.

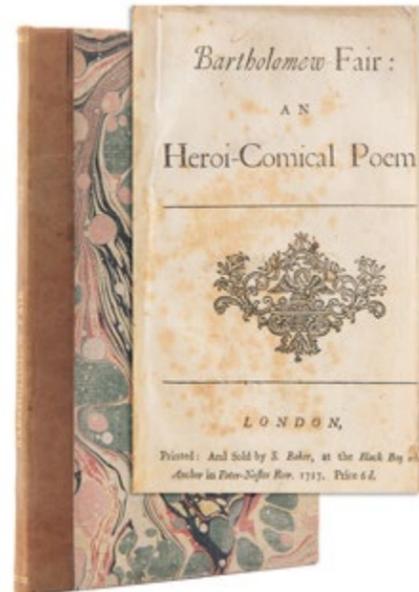
8,000/12,000

*Established by a charter granted by King Henry I in 1133, in the centuries that followed, Bartholomew Fair grew from an event developed by cloth merchants into a cultural phenomenon. As the Fair grew and changed, so did its purpose, eventually transforming into a pleasure fair where every type of Londoner, from the aristocrat to the day laborer could take in spectacles, drink wine, and carouse in an unbridled manner. The Fair eventually became London's most important, and as such has been chronicled both in the diaries of Pepys, as well as the plays of Ben Jonson and the books of Daniel Defoe and William Wordsworth. After centuries of popularity, the Fair was finally banned in 1855 due to the public disturbances it caused, thanks to the pickpockets, gamblers, and other ne'er-do-wells that preyed on fairgoers. As recorded in Knapp and Baldwin's Newgate Calendar (1825), the Fair had devolved into a "school of vice which has initiated more youth into the habits of villainy than Newgate [prison] itself."*





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**34. BARTHOLOMEW FAIR. SUNG BY MR. MATTHEWS, WITH UNBOUNDED APPLAUSE.**

London: Laurie & Whittle, 1811. Lovely hand-colored etching of a scene from the annual fair with Mr. Punch, clowns, harlequins, trained animals, and a host of fairgoers in a lively state, above a lengthy series of verses regarding the Fair and what could be seen there: "lollipops, shilling hops / Cups and balls, wooden walls." 11¾ x 9 ½". One corner crudely restored, else good. Laid down.

500/1,000

**35. BARTHOLOMEW FAIR: AN HEROI-COMICAL POEM.**

London: Printed and sold by S. Baker, 1717. Leather spine lettered in gilt over marbled boards. [i – viii] 1 – 33. Small 4to. Foxed, unevenly trimmed.

200/400

Not a description of the fair, but rather a walking tour of London, with descriptions of various street performers and a satire on fools and vanities. Relevant references include a quack (p. 9 – 13), false dice (p. 26), a rope-walker (p. 15), and a good description of a conjuror, who is most likely Isaac Fawkes (pp. 26 – 27).

**36. BERKMAN, Stephen. SPIRIT PHOTOGRAPH OF RICKY JAY AND ABRAHAM LINCOLN.**

Circa 2005, but printed later. Large-format silver gelatin spirit photograph from the wet-collodion glass negative picturing Mr. Jay, seated, with the ghostly image of Abraham Lincoln posed behind him with one hand stretched out over Mr. Jay's shoulder. 14 x 11". Signed by the artist. From Mr. Jay's own collection, and the only example printed. See front cover.

1,500/2,5000

Another spirit photograph of Mr. Jay, titled "Ricky Jay with Circassian Spirit" by Berkman was published in conjunction with a 2005 exhibition at the Christine Burgin Gallery, New York, entitled, "Twixt Two Worlds: Selections from the Collection of Ricky Jay." This image was created for the video series CONversations with Ricky Jay.

**37. BISHOP, Washington Irving (1855–89). W. IRVING BISHOP, THE WORLD RENOWNED ANTI-SPIRITIST IN HIS ORIGINAL AND STARTLING LIGHT SÉANCE.**

(Philadelphia, 1877). Pictorial advertising brochure for Bishop's appearance at the Association Hall of Philadelphia where, in full light, he will read sealed letters, levitate, materialize ghosts, and perform feats of "mental telegraphy." Handsome engraved image of Bishop presenting a séance, and surrounded by vignettes to verso. Small folio. Separations repaired with Japan, one corner chipped away, fair condition. RARE. See *Learned Pigs & Fireproof Women*, page 173.

500/1,000

The end of Bishop's life was perhaps as mysterious as his performances. After falling into a cataleptic trance-like state, he was presumed dead, and an autopsy was performed, which prematurely ended his life. A fuller description of Bishop's bizarre end is addressed in Chapter 11 of *Learned Pigs*, "A Few Words about Death and Showbiz: Washington Irving Bishop, J. Randall Brown, and the Origins of Modern Mind Reading."



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**39. BLIND TOM (Thomas Wiggins, 1849–1908). TOM THE BLIND NEGRO BOY PIANIST. OLIVER GALLOP.**

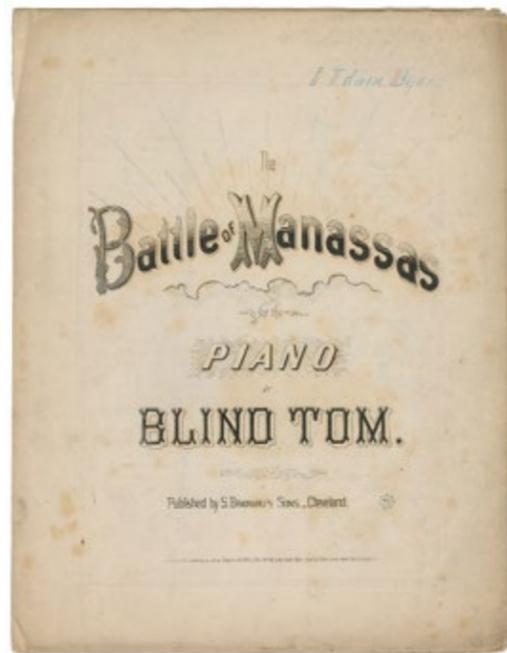
New York: Horace Waters, 1860. Sheet music for the Oliver Gallop composed by Tom and bearing a full-length lithographed portrait of the musician at the age of ten on the front cover. Three leaves; small folio. Considerably tattered and torn, the image mostly unaffected. RARE.

400/800

**38. [BLASPHEMY] THE BLASPHEMER'S PUNISHMENT: BEING A TRUE AND FAITHFUL ACCOUNT OF ELIZABETH DOVER.**

Pitts. Printer, Wholesale Toy and Marble Warehouse, ca. 1780s?. Broadside, text in three columns, illustrated with a woodcut. An account of "A Knight and Baronet's Daughter, Twenty Two Years of Age," tempted to "all manner of ill-courses, such as drinking, whoring, and blaspheming the Sabbath day," signing a pact with the Devil, and after falling into a "swoon" for three days cries out for the Lord's mercy. With a prayer and sermon by Dr. Bone and Dr. Jones, Ministers of St. James Church. 14¼ x 9". Backed on paper. Creases and slight discoloration.

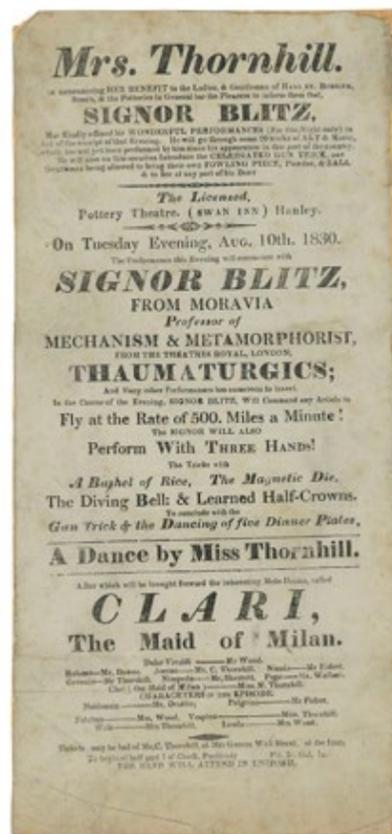
250/350



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40. BLIND TOM (Thomas Wiggins, 1849–1908).  
**THE BATTLE OF MANASSAS. FOR THE PIANO.**

Cleveland: S. Brainard's Sons, 1866. Sheet music with engraved cover for the most famous composition by Blind Tom, the musical prodigy. With text regarding the music and Tom on the verso of the front wrapper. Small folio. Covers detached, minor browning and marginal wear. RARE.

400/800

*As the explanatory text states, this piece was Blind Tom's best-known composition and, "...his own conception of a battle."*

41. BLITZ, Signor (Antonio Van Zandt, 1810–77).  
**SIGNOR BLITZ FROM MORAVIA PROFESSOR OF MECHANISM & METAMORPHORIST.**

[Staffordshire], 1830. Letterpress broadside for an appearance at the Pottery Theatre, Swan Inn, Hanley, advertising that the magician will perform "with three hands!" and present tricks with "a bushel of rice, the magnetic die, the Diving Bell: & Learned Half-Crowns. To conclude with the Gun Trick & the Dancing of five Dinner Plates." 13¼ × 6¼". Perimeter chipped, old creases evident, laid down to paper. Ex-Egyptian Hall collection, with labels to verso. An early bill from Blitz's career.

800/1,200

42. BLITZ, Signor (Antonio Van Zandt, 1810–77).  
**THE PLATE WALTZ.**

Philadelphia: Edward L. Walker, 1849. Engraved sheet music by J.A. Janke Jr., "played nightly at the entertainments of Sigr. Blitz." With a portrait of the famed magician and ventriloquist spinning eight pieces of crockery on the table before him. Framed to 15 × 12". Minor foxing visible, but not examined out of frame. RARE.

600/1,200

43. BLITZ, Signor (Antonio Van Zandt, 1810–77).  
**SIG. BLITZ. THE GREAT MAGICIAN AND VENTRIL-  
OQUIST. WITH HIS LEARNED CANARY BIRDS.**

Philadelphia: U.S. Job Print, Ledger Buildings, 1863. Pictorial letterpress broadside advertising an appearance of Blitz in Norristown at the Odd Fellows' Hall, presenting his complete show including the Dancing Dinner Plates, "Incomprehensible Snuff Box," and a revue of tricks by his canaries, pictured here in a variety of poses. 20½ × 7¼". Backed and bordered in paper, small losses into image at bottom and at old folds. Egyptian Hall (Brentwood, Tenn.) labels to verso.

800/1,200

44. BLITZ, Signor (Antonio Van Zandt, 1810–77).  
**CABINET PHOTOGRAPH OF SIGNOR BLITZ.**

Philadelphia: F. Gutekunst, ca. 1870. Full-length albumen photograph pictures Blitz facing another man, with a large ventriloquist's figure in his hands. Cabinet card format on printed photographer's mount, 6½ × 4¼". Verso bears penciled notation: "From Harry Houdini / Feby. 6/06." RARE. Exhibited as part of Ricky Jay's Extraordinary Exhibitions, Hammer Museum (Los Angeles). Exhibition tag retained.

1,000/2,000

45. BODIE, Walford (1869–1939).  
**SCRAPBOOK OF DR. BODIE  
EPHEMERA AND CLIPPINGS.**

Small folio scrapbook assembled by noted magic collector James Findlay, and comprised of green cloth-covered boards bound in string, the interior filled with clippings regarding Bodie's storied career as the "electrical wizard"; a four page newsprint periodical titled *New Light on the Great Bodie Versus Irving Case* (1912), *Thousands Buried Alive! Startling Revelations by Bodie* (12-page chapbook, bearing the Doctor's portrait on the front wrapper, margins trimmed close); an INSCRIBED AND SIGNED boudoir card-format bust portrait of Bodie, the signature in the margin rubbed away; typed and handwritten notations regarding Bodie and his family tree; a RPPC picturing his manor home in Macduff; a theatrical program advertising his "electric life pills" and other theater programs, including his final appearance in Glasgow; and a host of pictorial news clippings and full-page news stories regarding Bodie, his home, and his various marriages. Contents generally in good to very good condition. Sold together with a trimmed Bodie broadside.

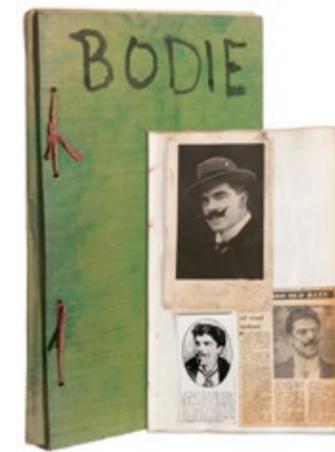
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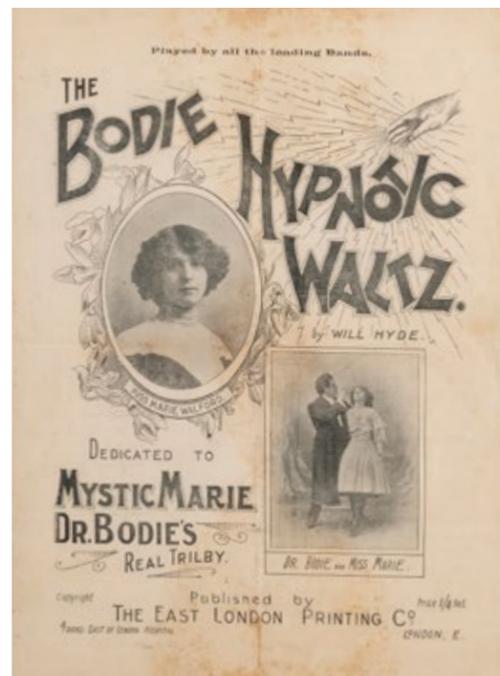
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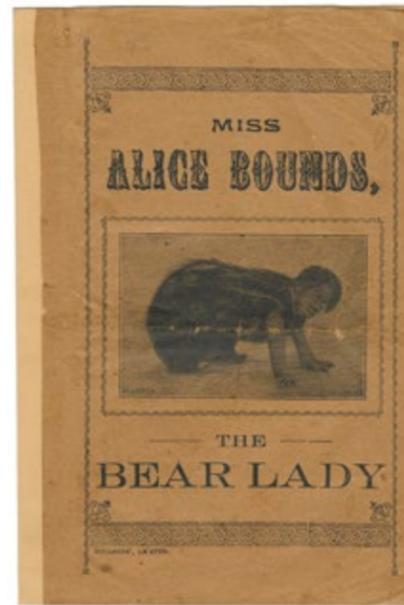
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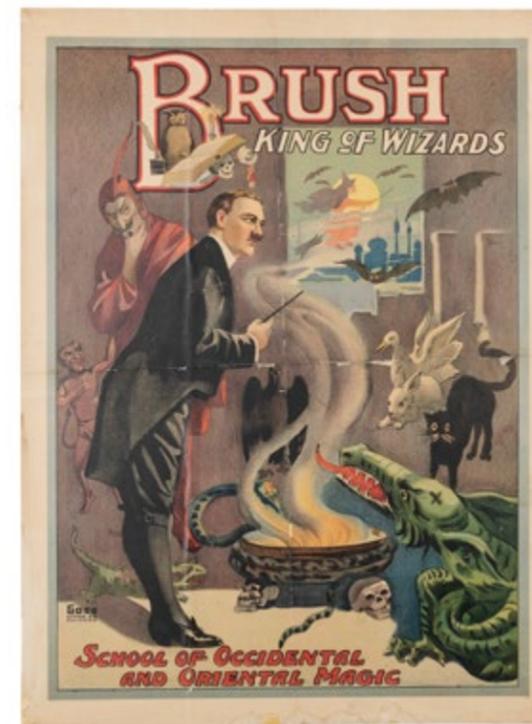
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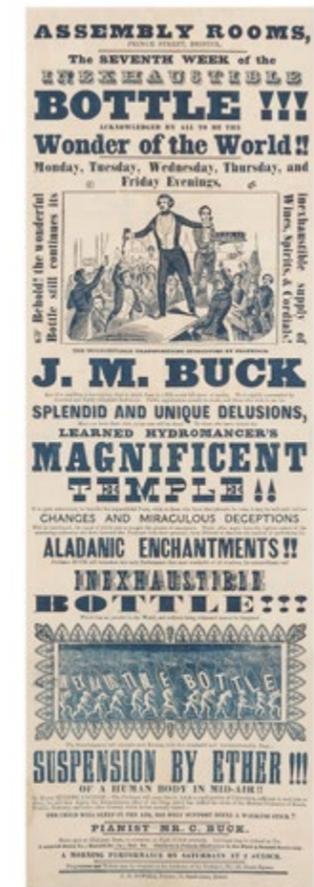
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46. BODIE, Walford (1869–1939).  
**THE BODIE HYPNOTIC WALTZ.**

London: The East London Printing Co., ca. 1910. Sheet music “dedicated to Mystic Marie, Dr. Bodie’s Real Trilby,” with a pictorial cover bearing two photographs; one shows Bodie and Marie, the latter being placed into a trance by the Dr., the other a handsome bust portrait of Marie Walford. Hypnotic energy radiates from an extended hand in the upper right. Framed to 17 x 13”, with folds and foxing visible, but not examined out of frame. RARE; the first example we have encountered. See *Learned Pigs & Fireproof Women*, at page 141.

400/800

47. BOSCO, Signor (Saul Abram Warschawski, 1833–1906).  
**SIGNOR BOSCO THE GREAT NECROMANCER. ILLUSIONS!!**

Ilkley: J. Shuttleworth, Printer, ca. 1875. Bosco appears at the Concert Hall, Wheat Sheaf, Ilkley, together with his wife, Madame Bosco, “the world renowned clairvoyant.” 22 x 8½”. Soiled and wrinkled, with small losses and contemporary notes in blue pencil and ink.

800/1,200

48. MISS ALICE BOUNDS, THE BEAR LADY [cover title].

Leicester: Willsons’, ca. 1911. Souvenir pitch book (7¼ x 4¾”) on tan pulp paper (neatly rebacked, a few mended tears with archival tape). [8]pp. incl. covers. Bounds, a Black woman born in 1877 whose mother was also “marked in this way,” writes that she is called the “Bear Lady” because she has “no ulna or radius bones or lower portion of the arm...I cannot stretch my fingers like an ordinary person. They look exactly like the forepaw of the bear.” In addition, Bounds cites the “principal Professors and most distinguished doctors” in Paris and Berlin who have attested to the genuineness of her “very rare malformation.”

250/350

49. BRUSH, Edwin (1873–1967).  
**BRUSH. KING OF WIZARDS.**

Chicago: Goes Litho. Co., ca. 1920. Detailed color stone lithograph depicts Brush - with his ever-present upturned mustache - conjuring a witch from a cauldron supported by skulls, while a devil observes the proceedings. An Alligator sits in the foreground at the right, while a black cat, rabbit, and duck fill out the scene. 28 x 21”. Small losses at old folds and in margins, other general wear and small stains, mounted to board.

600/1,200

Eugene Laurant, Brush’s competitor in the Chautauqua and Lyceum fields, called this image “the best lithograph of a magician I ever saw.”

50. BUCK, J.M.  
**THE SEVENTH WEEK OF THE INEXHAUSTIBLE BOTTLE!!!  
ACKNOWLEDGED BY ALL TO BE THE WONDER OF THE WORLD!!**

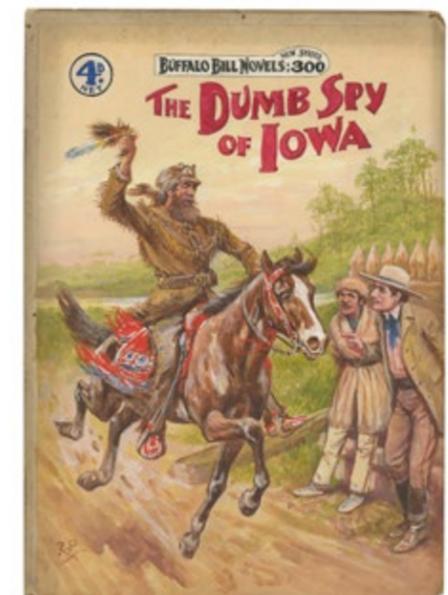
Bristol: J.G. Powell, Printer, 1850s. Handsome pictorial letterpress broadside for this itinerant conjurer presenting the “Any Drink Called For” routine popularized by Anderson and Robert-Houdin, in which water is poured into a bottle, but five different liquors are then poured out of it on command. Attractive woodcut of Buck on stage in the upper third, with the image of several demons toting bottle-shaped placards below. Also advertised is the “Ethereal Suspension.” 29½ x 9½”. One chip expertly repaired; A-. Linen backed.

1,500/2,500

51. [BUFFALO BILL] **THE DUMB SPY OF IOWA.** [MAQUETTE].

British, ca. 1910. Gouache on board, being the original artwork for the cover of a western pulp (dime) novel, and depicting a wild buckskin-clad figure riding his steed at breakneck speed, one outstretched hand holding a bloody scalp aloft, while two men on the grass at his side look on. Initialed by the artist, “R.P.” in the lower left. 15 x 10¾”. One corner chipped, edgewear, but bright and attractive.

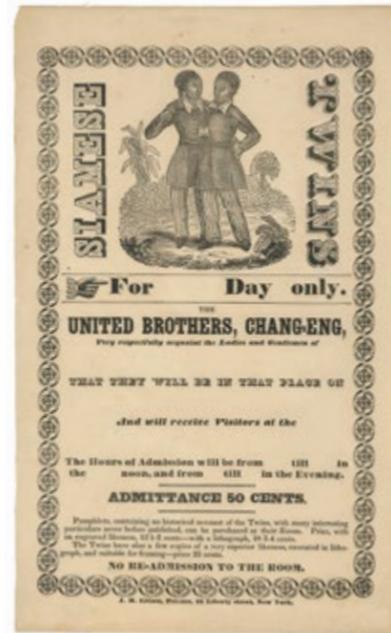
300/600



51



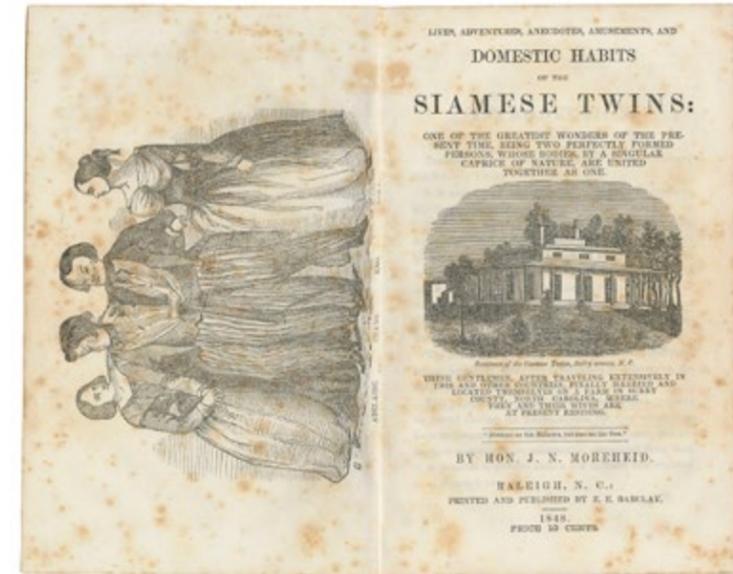
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53

52. [BUFFALO BILL]  
TROTTING CLUB. LEVALLOIS.

Paris: Emile Levy & Cie., ca. 1900. Central image of Buffalo Bill, the famous Wild West performer, on horseback racing a bicyclist. 51 1/8 x 37 3/8". Considerable wear, staining and small losses. B-. Linen backed.

600/1,200

53. [BUNKER, Chang and Eng (1811-1874)]  
THE SIAMESE YOUTHS (AGED 18), AS NOW  
EXHIBITED AT THE EGYPTIAN HALL, PICCADILLY.

London: Pubd. by R. Ackermann & Co., 1829. Portrait lithograph, by W. Day, on cream wove paper, of the famous conjoined twins playing badminton. 12 x 9". Few creases; light toning at edges.

250/350

54. BUNKER, Chang and Eng (1811-74).  
SIAMESE TWINS: THE UNITED BROTHERS,  
CHANG-ENG.

New York: J.M. Elliott, ca. 1831. Unaccomplished letterpress broadside or handbill with woodcut illustration on laid paper, advertising an appearance of the brothers from whom the term "Siamese Twins" was derived. 12 3/4 x 8". Near fine condition.

400/800

55. BUNKER, Chang and Eng (1811-74).  
WHITTOCK, N[athaniel] (1791-1860).  
CHANG-ENG. THE SIAMESE TWINS.

London: McCormick, [1829]. Delicately hand-colored lithograph of the famous united twins as young men depicted in three scenes, playing badminton (a shuttlecock flies overhead, and the boys hold rackets in their hands), contemplating a game of backgammon, and shaking hands with other young men. In the center-most vignette, the joined nature of their flesh is on full display. 8 x 10 1/2". Cropped close to double-rule border, with evidence of prior mounting at corners, else a very fine example.

800/1,200

A passage from A Midsummer Night's Dream is reproduced below the title of the print: "Seeming parted, But yet an union in partition."

56. [CHANG & ENG] MORHEID, J.N.  
LIVES, ADVENTURES, ANECDOTES, AMUSEMENTS,  
AND DOMESTIC HABITS OF THE SIAMESE TWINS.

Raleigh: Printed and Published by E.E. Barclay, 1848. Woodcut frontispiece of Chang and Eng with their wives, vignette title page depicting their residence. [1-4] 5-24, inclusive of frontispiece. Foxed, else good. Not in Toole Stott Circus.

400/800



57

**57. BUTTERFLY DICE CUPS.**

Phoenix: Bill Gusias, 1980. Matching set of brown dice cups with padded bases, one straight, one gaffed. The gimmicked “butterfly” cup conceals two compartments. The operator switches from one to the other by pressing a sweet spot on the padded base of the cup and twisting to switch one set of dice for another before or after making an apparently fair roll. Height 4¾”, mouth diameter 2¾”. Very good working condition.

1,000/2,000



58

**58. BUXTON, Jedidiah (1707–72).**

**PORTRAIT OF JEDIDIAH BUXTON.**

[London: Killingbeck, ca. 1781]. Half-length portrait mezzotint of the famed self-taught mathematical prodigy, the likeness in a large rectangular frame, with Buxton’s hand thrust into his coat. His name is printed faintly below the image in the lower border. 14½ × 11”. Cropped close, with chips to borders, else very good. See BM 1011.5130 and *Exemplars*, page 96.

600/1,200

*Buxton was born in Derbyshire and developed a preternatural fascination with and facility for numbers in his early years. In fact, he was so taken by numbers, mathematics, and counting, that he could focus on little else, and never learned to write, despite being the son of a schoolmaster. Buxton’s facility for lightning calculations and mathematics were such that he developed his own nomenclature for various functions. According to the editors of Britain’s New National Dictionary of Biography (Oxford University Press, 1997): “Buxton, a self-taught ‘mental calculator’, worked out the exact date he would die and on that day bade farewell to all, went home, ate his supper, and died in his chair.”*

**59. CARATHA, Mahomed (fl. 1743–50).**

**MAHOMED CARATHA THE SURPRIZING EQUILIBRIST.**

Dublin: Printed and Sold by Mich. Hanbury, ca. 1751. Finely engraved image of the cape-clad Turk performing a wide variety of feats on a slack rope, among them juggling and balancing (flaming torches and balls, as well as glassware stacked in pyramids), as well as the trick popularized by Blondin of pushing a wheelbarrow on the rope with a baby resting inside (although in this instance, Caratha balances a pipe on his nose and holds flaming torches in his hands, pushing the cart with his hips). The equilibrist is also pictured playing the fiddle while standing atop an unsupported ladder. Framed to 14 × 17½”. Faint visible wear, but not examined out of frame. SCARCE.

600/1,200



59



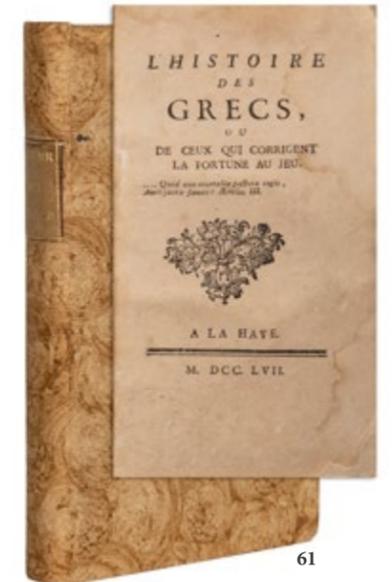
60

**60. [CARD SHARPERS] RESORTS TO A GAMING TABLE AND IS RUINED BY SHARPERS.**

[London, 1735]. Hand-colored etching after Plate IV of Hogarth’s *Rake’s Progress*. The ruined gambler kneels in the foreground, his wig, chair, hat (and presumably dignity) strewn about the room before him, along with a pack of cards, dice, and dice cups. The lengthy rhyming couplets below the image explains the scene. Framed to 19 × 21½”. Not examined out of frame.

800/1,200

*Where dice and cards the mind bewitch  
Make thousands poor but no man rich.  
Here the young mourner, prone to vice,  
Shakes off his grief with box and dice,  
The Puny Fop, tho’ gull’d before,  
Pawns watch and rings, to hazard more.*



61

**61. [CARD SHARPING] GOUDAR, Chevalier Ange. L’HISTOIRE DES GRECS, OU DE CEUX QUI CORRIGENT LA FORTUNE AU JEU.**

La Haye, 1757. FIRST EDITION. Thick marbled paper-covered boards, spine label lettered in gilt. Woodcut devices, initials. 8vo. A few chipped leaves, the first five dampstained and browned, else clean and bright; very good overall.

500/1,000

*An early and important work regarding tricksters, thieves, swindlers, and card cheats.*

**62. CARD TRIMMER.**

Chicago: Mason & Co., ca. 1920. Heavy brass shear-type card trimmer with two knurled knobs for adjustments, used to trim cards for advantage play. Hallmarked. Base 6 × 6”, length of shears 12”. Very good working condition.

800/1,200



63

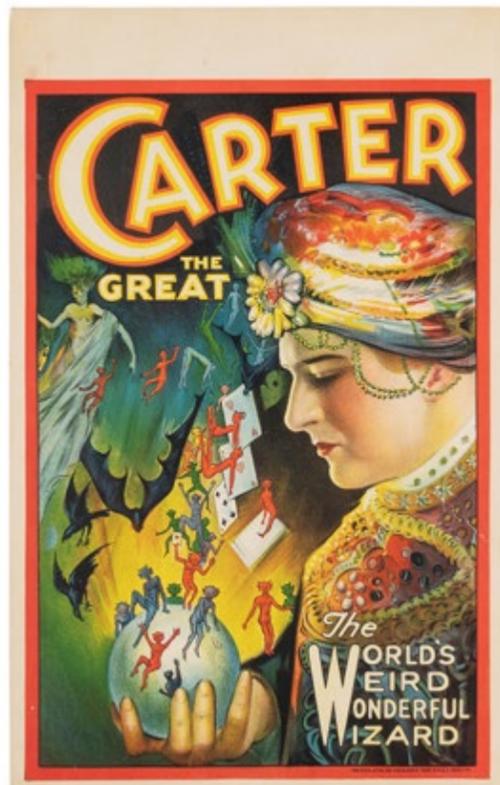


65

63. CARDOSO DE SEQUEIRA, Gaspar.  
**THESOIRO DOS PRUDENTES.**

Evora: Na Impressao da Universidade, 1700. Modern calf gilt. Numerous woodcut illustrations and tables, including a full-length anatomical human figure; a work, in Portuguese, first published in 1612, with content on astrology, prophecy, and divination and calculation with numbers. 4to. Scattered damp-staining and spotting; minor worming.

400/600



64

64. CARTER, Charles (1874–1936).  
**CARTER THE GREAT.**  
**THE WORLD'S WEIRD WONDERFUL WIZARD.**

Cleveland: The Otis Litho. Co., ca. 1930. Bright stone lithographed window card bearing a half-length profile portrait of Carter, clad in a turban decked with beads, and holding a crystal ball in one hand. Bats, demons, crones, and cards fly about before him. 22 × 14". On stiff stock. Long tear into image mended with Japanese tissue.

300/600

**THE DEVIL WENT DOWN TO PARIS**

65. CHERET, Jules (1836–1932).  
**LE SPECTRE DE PAGANINI.**

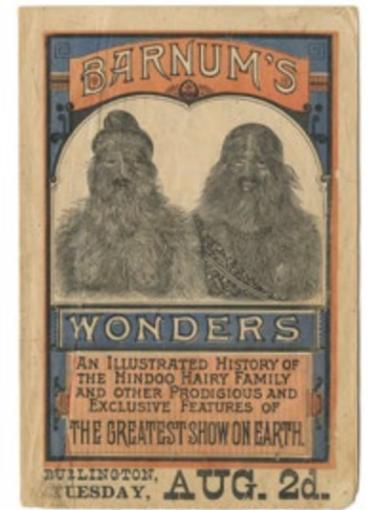
Paris: J. Cheret, ca. 1878. Stone lithograph in colors depicting the "ghost" of Paganini, portrayed full-length with a violin in his hands. The role was played by one R.C. Levy at the Folies Bergère. Framed to 27½ × 19½". Not examined out of frame, but short tears and linen backing visible. RARE.

1,500/2,500

*Paganini was considered by some to be in league with the devil, due in no small part to his virtuosity. That legend was perhaps the inspiration for this production which used the then-modern apparatus of Pepper's Ghost to materialize the ethereal form of the deceased violinist at the center of the stage.*



66



67



68

66. CHIKANOBU, Yoshu (Hashimoto) (Japanese, 1838–1912).  
**ILLUSTRATION OF THE IMPERIAL EXCURSION TO SEE THE GREAT CHIARINI'S CIRCUS.**

November, 1886. Published by Shohei Komiya. Meiji color woodblock triptych print. At this royal performance are equestrians, acrobats (one of whom is one-legged), and rare animals including an elephant. 13½ × 27½".

1,500/2,500

68. [CIRCUS & CURIOSITIES – POSTCARDS]  
**COLLECTION OF 71 CIRCUS, SIDESHOW, AND CURIOSITIES POSTCARDS.**

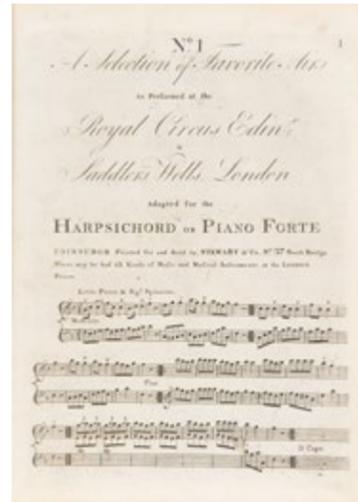
V.p., principally early 20th century. Collection of postcards depicting circus giants, little people, "double-bodied men" and twins, "pin heads," snake charmers, bearded ladies, animal trainers, acrobats, and curiosities such as mummies. Generally with printed, divided backs; some postally used.

800/1,400

67. [CIRCUS]  
**BARNUM'S WONDERS: AN ILLUSTRATED HISTORY OF THE HINDOO HAIRY FAMILY AND OTHER PRODIGIOUS AND EXCLUSIVE FEATURES OF THE GREATEST SHOW ON EARTH.**

Buffalo: Courier Co., ca. 1880s. Courier, illustrated with wood-engraved illustrations, of the "Hairy Family of Burmah," and double-page illustration of Capt. Paul Boyton, The Knight-Errant of the Deep (diving act), and Jumbo. 10 × 6¾". Creases, chipping, scattered tears. — With a cabinet photograph, by Charles Eisenmann, 6½ × 4¼".

300/500



69

**STRIKE UP THE BAND**

69. [CIRCUS MUSIC] **A SELECTION OF FAVORITE AIRS AS PERFORMED AT THE ROYAL CIRCUS EDINR. & SADDLERS WELLS LONDON ADAPTED FOR THE HARPSICHORD OR PIANO FORTE.**

Edinburgh: Stewart & Co., ca. 1795. FIRST EDITION. Marbled boards with gilt-lettered spine label. Each piece of music reproduces a series of short separately titled "circus tunes" used to accompany a host of acts for this early English circus, among them tight and slack rope walkers, Mr. Sutton, Mr. Ricketts (the horseman), the clown Pietro Bologna, and many others. Folio. Included is one page of Mr. Jay's holographic notes on the music. Sold together with: *A Selection of Favourite Waltzes Composed for the Charlston [sic?] Circus and Adapted for the Piano Forte.* Boston: Published and Sold by G. Graupner, ca. 1793. Loose engraved sheets as issued. 8pp. Folio. With contemporary penciled notations above the notes; — Smith, Theodore. *The Celebrated Music which is on the Organ at Mr. Coxes Museum Spring Garden...* London: Printed by Welcker in Gerrard Street, ca. 1772. Full blue cloth, spine lettered in gilt. Engraved title, four pages of music used to accompany this museum where automatons and Oblong 4to. A RARE GROUPING of early circus and related sheet music.

600/1,200

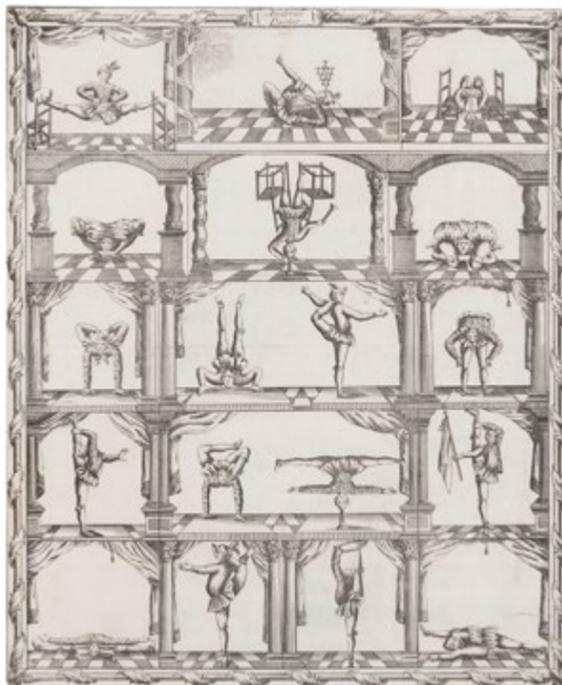


70

70. [CONJURING] **WILLIAMS' ENTERTAINMENT.**

English, ca. early 19th century. Engraved, with hand-coloring, depicting the conjuror with parlor apparatus. 6½ × 8¼". Two vertical folds; few stray ink marks. With a reproduction copy of an advertisement for Mr. Williams' "Christmas Amusements."

700/900



71

71. [CONTORTIONIST] **PASTOR, Andreas. ETCHING OF POSTURE MASTER AND CONTORTIONIST ANDREAS PASTOR.**

Circa mid-eighteenth century (hand-dated 1754). Eighteen scenes from Pastor's turn are reproduced, showing him in a wide range of poses, with hoops, flags, chairs, and wineglasses balanced atop his head, performing headstands, and scratching his nose with a foot wrapped around his back and over his head. The performer stands between a variety of classical columns and curtains on a checkered stage. Text banners at the top read, "Unicus orbi / non plus ultra." 18 × 14¾". Short, closed tears, strong central fold, rubbed; very good. Laid down on Japan, margins trimmed close. See *Exemplars*, page 312.

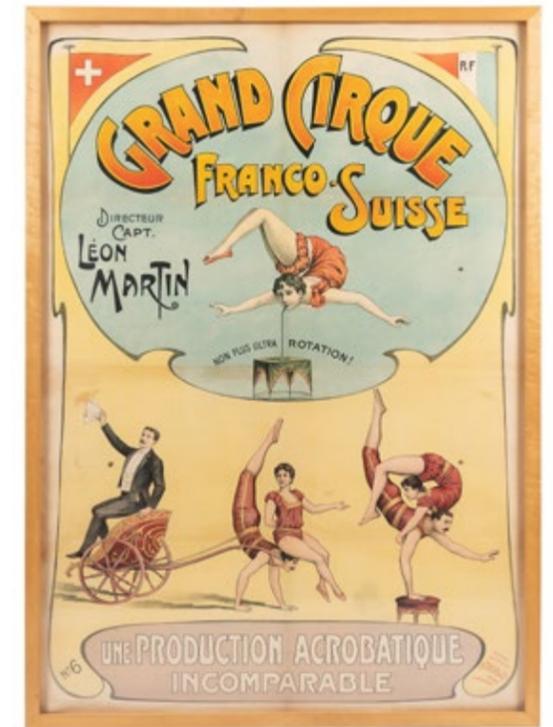
1,000/2,000

72. [CONTORTIONIST]

**GRAND CIRQUE FRANCO-SUISSE. UNE PRODUCTION ACROBATIQUE INCOMPARABLE.**

Aarau & Lausanne: Afiches Artistiques A. Trüb & Cie., ca. 1900. Lithograph in colors depicting three scenes from the body-contorting act under the direction of Captain Leon Martin. In one vignette, a leotard-clad couple draws a small chariot with a rider, as if acting in place of a horse; at the top of the poster, a woman balances with her legs slung over her head while she grips a post between her teeth on a rotating platform. Framed to 45 × 32". Not examined out of frame.

1,200/2,400



72

73. [COOKE'S CIRCUS]

**ST. GEORGE AND THE DRAGON OF EGYPT.**

[London, 1830]. Pictorial letterpress broadside with a handsome central woodcut depicting the battle between St. George and the flying mythical beast. With detailed explanatory text above and below, and the lead role in the production played by Alfred Cooke. 10 × 25". Marginal chipping and short tears with some small tape repairs.

400/800

74. COOKE, William (b. 1808).

**THE ARAB OF THE DESERT AND HIS FAITHFUL WAR STEED!**

[Bath], 1846. Large pictorial broadside for Cooke's Circus with two evocative wood-engraved images, one of Cooke dressed in costume for his production, fighting off three men with a broadsword while posing on horseback, and the second below it picturing a host of acrobats and balancers in black and white costumes filling the stage. Other acts on the bill include the "India Rubber Man," two tight rope artists, comedians and a "delineation of Grecian statues." The bottom of the bill announces the Duke of Beaufort will attend the performance. 29½ × 10". A few old folds with tiny losses at center in lower half.

500/1,000



73



74



75

75. [CRIME—NEW YORK]  
**THE DARK SIDE OF NEW YORK LIFE AND ITS CRIMINAL CLASSES FROM FIFTH AVENUE TO THE FIVE POINTS: A COMPLETE NARRATIVE OF THE MYSTERIES OF NEW YORK CITY.**

New York: Fred'k Gerhard, 1873. 23 (of 26) original parts, issued semi-monthly (without numbers 1, 18, and 26). Tan printed wrappers (scattered light chipping mainly along backstrips, light staining). Later folding box. A sweeping narrative overview of crime and criminals in the city, from forgers, thieves, and gambling-houses, to prostitution, murders, and swindling. 8vo. "If this work is to be accepted as truth, then every man, woman, and child in this City, except Friedrich Gerhard, who we believe, is author as well as publisher, must be something very like a fiend" (*New York Times*, 5 November, 1873). No copies found at auction in parts or book form.

400/600



76

76. [CRIME — BRITISH EXECUTIONS]  
**A FULL AND TRUE ACCOUNT OF THE LAST DYING SPEECHES, CONFESSION, AND BEHAVIOUR OF THE MALEFACTORS, WHO WERE EXECUTED AT KINGSTON UPON THAMES, ON SATURDAY THE 7TH OF APRIL, 1711.**

London: R. Newcomb, in Wine-Office-Court, Fleet-Street, 1711. Single folio leaf (12¼ × 7½"), printed on recto and verso, bound in plain modern grey boards. Account of the crimes, confessions, and last words of four condemned criminals: John Thompson, 22, alias Crop, a felon and serial burglar; Isaac Kelly, "call'd Portugeuze," 15, who committed several robberies and burglaries; John Parte, a burglar; and George Wandsworth, condemned for stealing horses. Verso, entitled "'Tis All a Trick," lists various deceits and concludes with a rhyme. A bit browned; trimmed close to text at edges.

200/300

77. [CRIME] **GROUP OF 5 PULP MAGAZINES ON SWINDLING, RACKETEERS, AND FRAUDS.**

Including: *Girl Rackets: True Stories of Gold Diggers* New York: Better Publications, 1932. — *The Whole Truth About Racketeers*. New York: New Metropolitan Fiction, 1930. — *A True Expose of Racketeers and their Methods*. New York: Popular Book Corporation, 1930. — and two issues of *Easy Money*. New York: Spartan. April 1936 [and] Sept.-Oct. 1936. Original pictorial wrappers (scattered creasing, staining, and some chipping to edges). 4tos.

200/400



77

78. [CRIME] **SMALL GROUP OF TURN OF THE 20TH-CENTURY CRIME BOOKS AND MUGSHOTS.**

Including: BYRNES, Thomas. *Professional Criminals of America*. New York: Cassell & Company, 1886. Original half buckram, gilt-lettered, hinges neatly reinforced. Illustrated with numerous plates of mugshots of burglars, con-men, swindlers, thieves, and pickpockets, including some women. 4to. — *Descriptive Catalogue giving an interesting History of the Curiosities on Exhibition in the Detectives' Museum*. [New York], n.d. 16-page pamphlet, listing criminal curiosities, police implements, lock-picking equipment, displayed by S.S. Barber. — and eight mugshots, late 19th/early 20th century, of male and two female criminals, most from Chicago and New York, whose crimes include card shark, confidence/con games, pickpocket, and badger.

300/500



78

79. CRUIKSHANK, Alfred.  
**CRUIKSHANK THE FOOL OF THE FAMILY.**

London and Belfast: David Allen & Sons, ca. 1909. Colorful half-sheet stone lithograph bearing a half-length portrait of the music hall clown who presented funny recitations and jokes in combination with musical turns on the banjo and cello. Based on a photograph by F. Bustin of Bristol. 30 × 20". Faint staining in margins, old central fold, tape repairs to tears in upper margin; B. Unmounted.

300/600



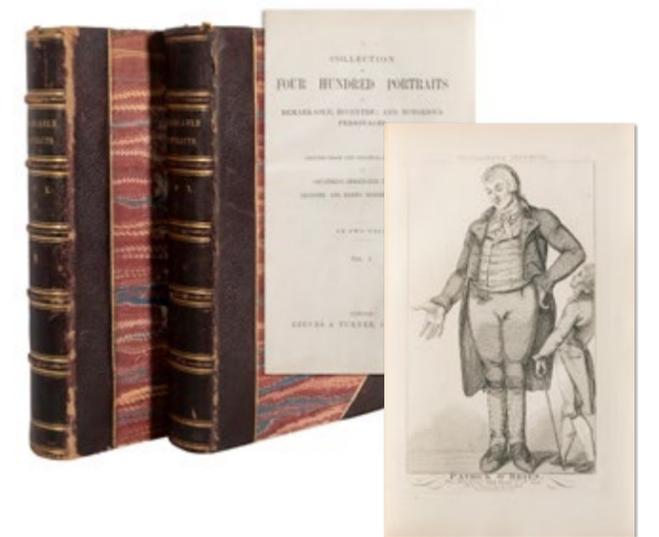
79

80. [CURIOS CHARACTERS] **A COLLECTION OF FOUR HUNDRED PORTRAITS OF REMARKABLE, ECCENTRIC, AND NOTORIOUS PERSONAGES.**

London: Reeves & Turner, 196 Strand, ca. 1880. Two volumes in marbled boards over one-third crushed Morocco, spines in six compartments, ruled and titled in gilt. 8vos. Binding of Vol 1. separated, general shelfwear and rubbing; plates very good or better.

400/800

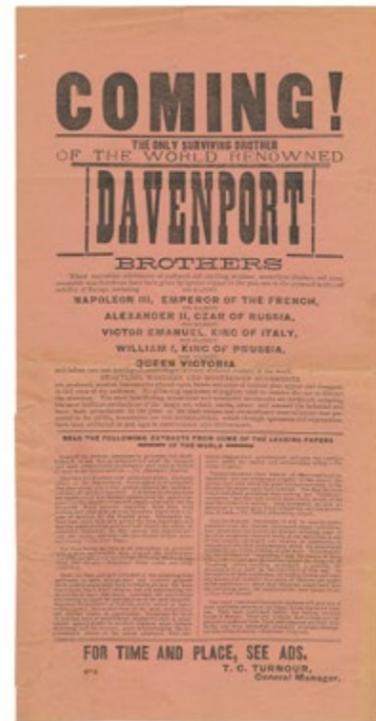
A collection of engravings "printed from the original copper-plates of Caufield's Remarkable Characters, Grainer, and Kirby's Wonderful Museums." Among those pictures are Napoleon, Matthew Buchinger, John Hopkins the Witch Finder, Francis Trouille the Horned Man, Patrick O'Brien the Irish Giant, Hogarth, Ann Moore the Fasting Woman of Tutbury, Lord Nelson, as well as peddlers, artists, astonishing pedestrians, eccentrics, and other unusual individuals.



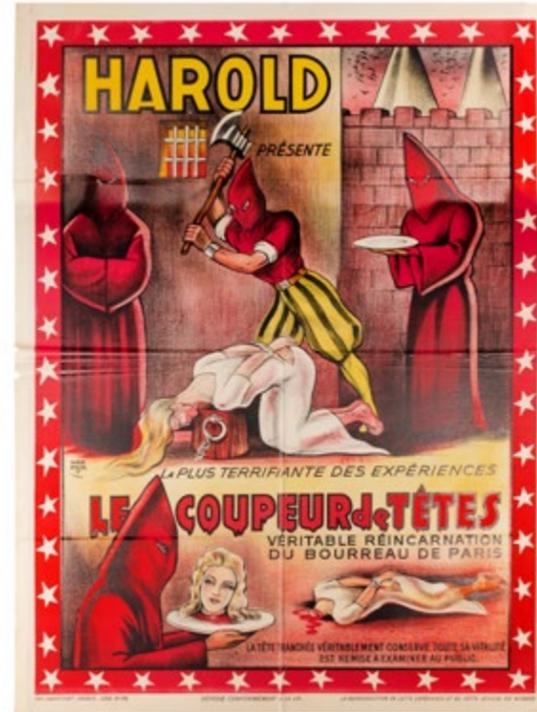
80



81



83



85



86

81. CZERNY (Alfred Lumsden).  
**CZERNY. PRINCE OF PRESTIDIGITATEURS.**

Circa 1910. Attractive color stone lithograph shows the Australian magician producing a young lady from a cabinet adorned with flowers. Strong central folds, corner pinholes, chipping. 20 × 15". B. Old linen backing. Uncommon.

400/800

82. DAVENPORT, Ira Erastus (1839–1911). **PENCIL SKETCH PORTRAIT BY IRA DAVENPORT OF THE DAVENPORT BROTHERS.**

1862. Attractive and detailed bust portrait of a man with mutton chops and unkempt hair with a scarf tied around his neck, within a double-ruled border, the corners with floral ornaments. On stiff card, 6¾ × 5½". Initialed "I.E.D. 1862," initialed again in the lower right corner, and bearing the penciled caption, "drawn by Ira E Davenport Chicago April 1862." Dated again on the verso. The only example of a sketch by Davenport with which we are acquainted. RARE.

1,000/2,000

83. DAVENPORT, Ira Erastus (1839–911).  
**COMING! THE ONLY SURVIVING BROTHER OF THE WORLD RENOWNED DAVENPORT BROTHERS.**

Circa 1899. Letterpress broadside printed on thin pink stock advertising a forthcoming personal appearance of the elder Davenport brother, the duo that made apparent spiritualistic phenomena into popular entertainment. 16½ × 8½". Old folds visible, two tears reinforced at verso with remnants of Davenport-Webb letterhead.

1,000/2,000

*This performance is advertised as "bordering on the supernatural," though the brothers would blur the line between entertainment and genuine spirit phenomena throughout their career, a tactic that helped propel their worldwide rise to fame. William Davenport died in 1877 while the brothers were on tour in Australia, bringing their tour to an abrupt halt. Ira Davenport and his former manager revived the brothers' act in 1895 with little success; this broadside most likely was produced to advertise a lecture demonstration by Ira.*

84. [DAVENPORT BROTHERS] **SPIRIT MYSTERIES EXPOSED, BEING A FULL AND PLAIN EXPLANATION OF THE WONDERFUL FEATS OF THE DAVENPORT BROTHERS AND OTHER "MEDIUMS."**

New York: Jesse Haney & Company, (1871). Pictorial publisher's yellow wrappers, sewn (torn corner and backstrip mended with tissue; some spotting, and chipping at corners). Frontispiece and wood-engraved illustrations, including one showing the Davenport Brothers in their spirit cabinet. 16mo. Toole Stott 804. Scarce.

500/700

85. [DECAPITATION TRICK] HAROLD.  
**HAROLD PRESENTE LE COUPEUR DE TÊTES.**

Paris: Harfort, ca. 1920s. Bright yet foreboding lithograph bearing a bloody and horrific Grand Guignol-style depiction of a decapitation illusion with hooded executioners in action. 63 × 48". Unmounted. Original creases, short tears in margins. A-

500/1,000

86. DEER, Esther Louise Georgette (1891–1992).  
**PRINCESS WHITE DEER. THE ONLY DANCING AMERICAN INDIAN GIRL.**

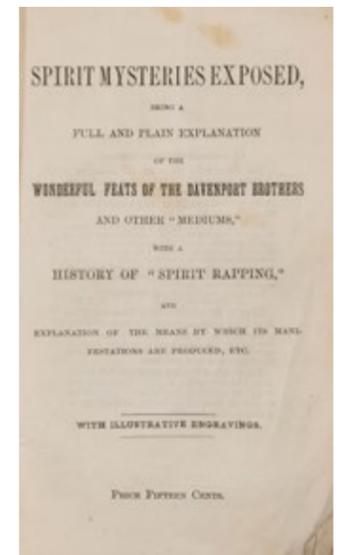
Hamburg: Adolph Friedlander, [1913]. Bright stone lithograph half-length portrait in colors of the famed Mohawk Indian woman who performed in vaudeville and on the European continent with her family of "Champion Indian Trick Riders of the World," the Deer Brothers. The Princess wears a colorful war bonnet, her portrait framed against an animal hide, with an eagle and American shield overhead. 37¼ × 28". Expert restoration to old fold lines and margins; B. Linen backed. See *Exemplars*, page 225.

2,000/4,000

*After working alongside her family members as a variety performer, White Deer struck out as a solo artist, dancing in European variety shows. At the dawn of WWI, she returned to America, and eventually found herself a principal in the famed Ziegfeld Follies. By the late 1930s, she had all but abandoned entertainment, and worked as an activist for the rest of her life. Dubbed by one newspaper reporter "The Susan B. Anthony of American Indians," Deer also used her notoriety to campaign for a variety of causes including the American Indian Defense Association, and giving Native American Women the right to vote.*



82



84



87



89

87. [DENTON, Thomas, Bookseller]  
**O PELOTIQUEIRO DESMASCARADO : TRACTADO EM QUE SE DA HUMA CLARA, E COMPLETA EXPOSIÇÃO DE TODAS AS SURPRENDENTES HABILIDADES EXECUTADAS : TANTO NESTE REINO COMO NO CONTINENTS : PELOS MAIS DESTROS, E EMINENTES PROFESSORES DE LIGEIREZA DE MAÕS. [THE CONJURER UNMASKED].**

Lisboa: Joao Nunes Esteves, e Filho, 1832. Plain blue-green wrappers. Woodcut tail pieces. [i – iii] iv – vii [viii] 1 – 147, verso blank. 16mo; 4¼ × 3¾". Folding cloth clamshell box.

400/800

88. **DEPREE. MR. DEPREE, WHO HAS FOR TEN YEARS PRACTICED THE ART OF LEGERDEMAIN.**

Norwich: Kitton, Printer, 1808. Letterpress broadside advertising a varied program by Depree, including "curious deceptions with cards, money, rings, handkerchiefs, etc.," the presentation of a "sagacious bird," slack wire performances, dexterous tricks, mind reading, and several feats of balancing. 21¼ × 8¾". Old folds, minor wear, and chipping around perimeter. An early conjuring broadside.

600/1,200

*A magician named Depree was said to be the first conjurer to appear in Australia, in 1837. Though unlikely, it is possible that this broadside advertises the same individual.*

89. [DEVANT, David (David Wighton, 1868–1941)]  
**FILOSCOPE WITH DAVID DEVANT FLIPBOOK AND DEVANT KINORA REEL.**

England: Mutoscope & Kinograph Syndicate, ca. 1898. Pocket size flip book viewer crafted from litho. tin with early flip book/film of Devant "of Egyptian Hall" pulling a rabbit from a hat. Approximately 3½ × 3". Book well thumbbed, viewer very good. Sold together with a Kinora reel of Devant performing various tricks with eggs. In the original two-piece paper case.

800/1,200

*Devant, considered the greatest stage magician of the Edwardian Era in Britain, was also an early exhibitor of motion pictures, exhibiting films at London's Egyptian Hall as an adjunct to the conjuring performances he gave there. The footage used to make this flipbook was said to have been filmed on the roof of the building, in the bright sunlight.*



90

90. [DIRTY DICK (Nathaniel Bentley, ca. 1735–1809)]  
**PORTRAITS OF CURIOUS CHARACTERS IN LONDON.**

London: Printed by and for W. and T. Darton, 1809. Later crushed morocco gilt (title detached, renewed marbled endpapers, a few closed tears and chips at edges). 12mo. p. 105, [1] ads. Wood-engraved illustrations of curious and remarkable characters in London including Daniel Lambert, Dirty Dick (Nathaniel Bentley ca. 1735 – 1809), and sold with the portrait woodblock of Dirty Dick from page two of the volume.

300/500

91. [DIRTY DICK (Nathaniel Bentley, ca. 1735–1809)]  
**GROUP OF 3 PAMPHLETS.**

Including: *The Eccentric and Extraordinary History of Nath. Bentley, Esq. Together with an accurate Description of His Singular Habitation, usually denominated the Dirty Warehouse.* London: Tegg & Castleman, n.d., ca. 1803. Engraved frontispiece. Modern morocco-backed marbled boards, gilt. — *Ye Dirty Old Man (Dirty Dick).* [cover title]. London, n.d., ca. 1859. Printed orange wrappers. 8pp. Morocco-backed clamshell box. — *Ye Olde Port Wine House of Dirty Dick* [cover title]. 16-page illustrated pamphlet, wrappers, with souvenir "Tumbling Dick" oracle figures of Ye Dyrtye Dick in envelope.

300/500

92. **DICKSONN. L'EVAPORATION. SOUVENIRS DU JAPON. DICKSONN DE PARIS.**

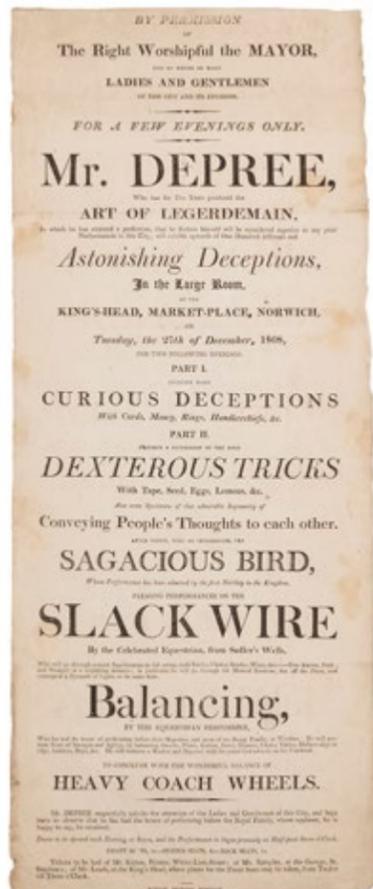
Paris: Affiches Americaines: Ch. Levy, ca. 1890. Large and colorful one-sheet stone lithograph depicting Dicksonn and his assistant in Japanese garb, the woman kneeling in a cabinet resting atop a thin stand at the center of the stage. Vignettes in the upper portion of the image depict the Butterfly Trick, Duck Tub, and a production of lanterns. Old bill-posters tax stamp with Dicksonn's rubber stamp/cancelation, affixed to image as found. 49 × 35". Short, closed tears and expert-over coloring primarily in borders; B+. Linen backed. RARE; the first example we have encountered.

2,000/3,000

*According to Ricky Jay, "Dicksonn, the clever French magician was a co-manager of the Theatre Robert-Houdin from 1883 to 1886. Subsequently he started his own theater in Paris where among his many presentations he adopted the dress and mannerisms of magicians from India, Russia, or, as displayed in this lithograph, Japan." (MAGIC, 1490s – 1950s, page 43).*



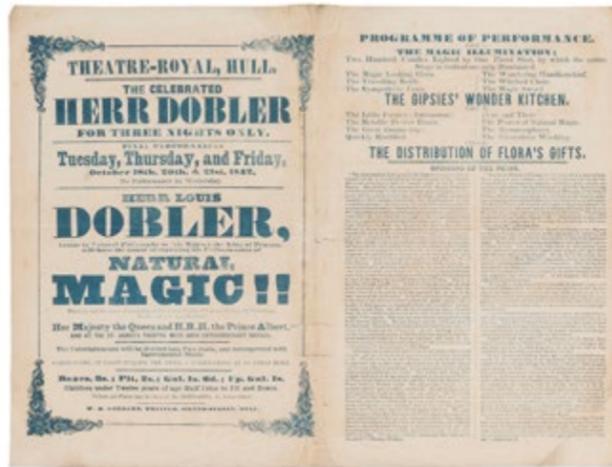
91



88



92



93

93. DÖBLER, Ludwig (1801–64).  
**THE CELEBRATED. HERR DÖBLER.  
 FOR THREE NIGHTS ONLY.**

Hull: W. R. Goddard, Printer, 1842. Letterpress double-bill advertising an appearance of this Austrian magician at the Theatre-Royal, Hull, the right half of the broadside giving a detailed description of the feats he will present, among them the “Gipsies’ Wonder Kitchen,” and the most famous of Döbler’s feats, “The Magic Illumination,” in which two hundred candles were lit at the shot of a revolver held in his hand, to commence the performance. Below the program are lengthy “opinions of the press.” 14¾ × 19¼”. Creasing, closed tears at center, soiling and wear around edges, else good. Uncommon.

800/1,200

Döbler regularly presented magic lantern projections and optical effects, though none are listed on this bill. This performance was part of his first tour of the United Kingdom and mentions his patronage by the Queen rather prominently. He actually worked in Hull for four nights only, from October 18 – 21, 1842.

94. [LEARNED DOG]  
**A FRIENDLY VISIT TO THE DRAMATIC  
 MANUFACTORY OR PREPARATIONS FOR  
 NEXT SEASON.**

London: S.W. Fores, Feb. 6, 1804. Hand-colored satirical etching depicting the learned dog, Carlo, carrying a basket of “raw materials for new subjects” to a playwright at the behest of his master. The broadsheet in the scribe’s hand includes the line, “Due notice will be given of Mr. Carlo’s next performance.” 9½ × 13½”. One clipped corner, else bright and attractive. See *Jay’s Journal of Anomalies*, page 166 and *Exemplars*, page 260.

600/1,200

95. [LEARNED DOG]  
**MUNITO THE LEARNED DOG.**

Nineteenth century lithograph and watercolor on paper. The educated canine bows its head as its master looks on; Munito searches for the correct playing card from a circle of pasteboards on the floor before him. Three spectators flank the performers. The image of Munito pasted over the likeness of a harpist. 9¼ × 11”, unevenly trimmed and laid down on old paper with the holographic note to the verso in pencil, “Munito by Lanté.” See *Jay’s Journal of Anomalies*, V1 N1.

500/1,000

According to Mr. Jay, this is “Purported to be the original watercolor of Castelli and Munito pasted over a harpist from the series *Bon Genre*, but may in fact be a clever collotype rather than the original, extracted from a book with 39 pieces reprinted from the original *Bon Genre*.”



94



95



96

96. DONALDSON, Washington Harrison (1840–75).  
**WIZARD OF THE EAST. GIFT EXHIBITION.**

Philadelphia: U.S. Book and Job Print, ca. 1864. Handsome letterpress broadside with three attractive woodcuts advertising a performance in Poughkeepsie New York at the Pines Hall. In addition to conjuring feats, the Wizard presents ventriloquism and “the great act of impaling the human body to a board with huge knives.” 22¼ × 8”. Marginal stains, else very good.

700/900

Donaldson, who was both a daredevil and magician, lost his life in a balloon ascension in 1875.

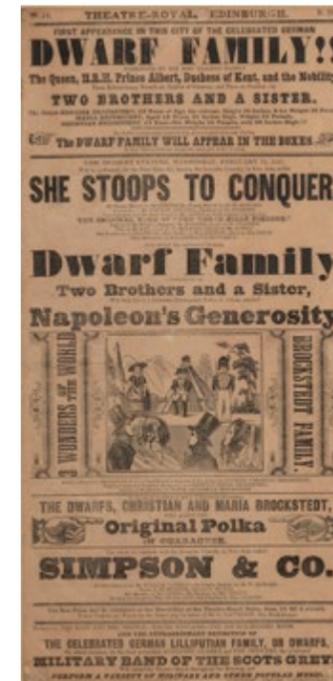
97. DUTTON, Dollie (Alice Marie Dutton, 1853–90).  
**LEVEES! OF THE LITTLE FAIRY, MISS DOLLIE DUTTON.**

Boston: J.H. & F.F. Farwell, Printers, U.S. Mammoth Job Office, ca. 1860. Double-sided letterpress broadside advertising an appearance of Dutton, “nine years old, 29 inches high, and weighing only 15 pounds,” who appears at the Templeton Town Hall together with “the distinguished little lady,” Miss S. Belton, and the Ossian Giant Boy. The verso bears a full-length wood engraved image of Dutton beside “a Miss of her own age” to compare their heights, above several reproduced press notices. Framed with glass and matted on both sides to 13½ × 28¼”. Not examined out of frame.

600/800



97



98

98. [DWARFS] BROCKSTEDT FAMILY.  
**FIRST APPEARANCE IN THIS CITY OF THE  
 CELEBRATED GERMAN DWARF FAMILY!!**

Edinburgh: James Brydone, Printer, 1845. Pictorial letterpress broadside advertising an appearance of Henrick Christian, Christian Henri, and Maria Catherina Brockstedt, the “3 Wonders of the World,” who will present a dramatic pantomimic review, dance a polka, and be supported by Simpson & Co. presenting a comedy in two acts. Framed to 21 × 12”, browning and staining visible, but not examined out of frame.

500/1,000

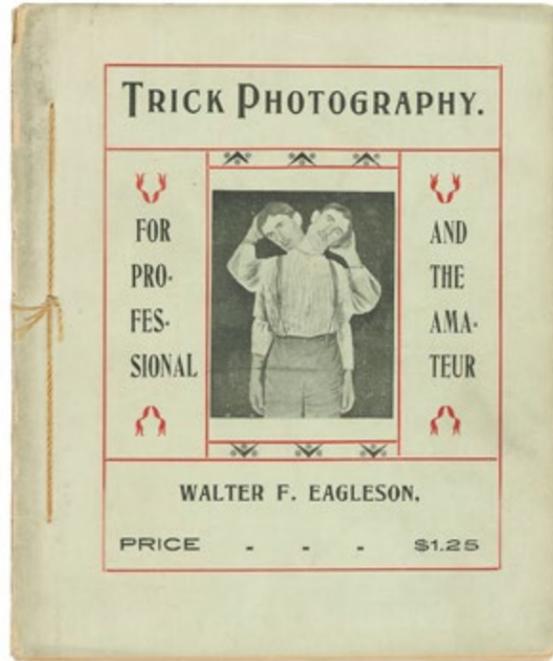
99. [DWARFS] BROCKSTEDT FAMILY.  
**MEMOIR & C. OF THE GERMAN DWARFS!**

Letterpress bill with central wood engraving picturing the “3 Wonders of the World” dressed in military costume, for an appearance at the Theatre-Royal, Edinburgh, on Feb. 12, 1845. Lengthy endorsements below the image include press extracts from 1839 – 1844, and include long press notices as well as comments from notable persons certifying the baptism of the dwarves. Framed to 20 × 11½”. Not examined out of frame.

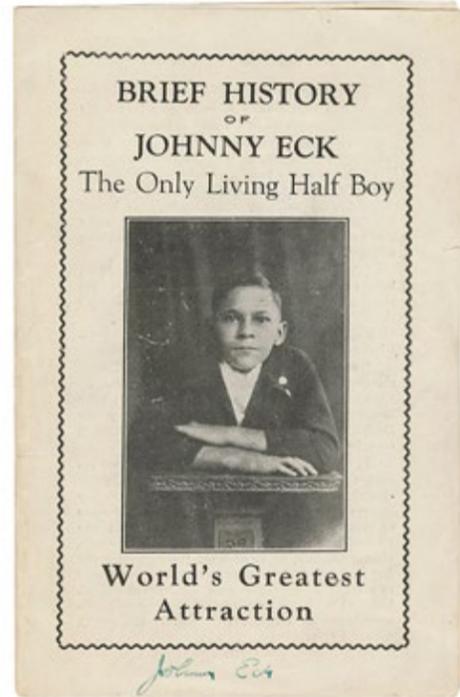
500/1,000



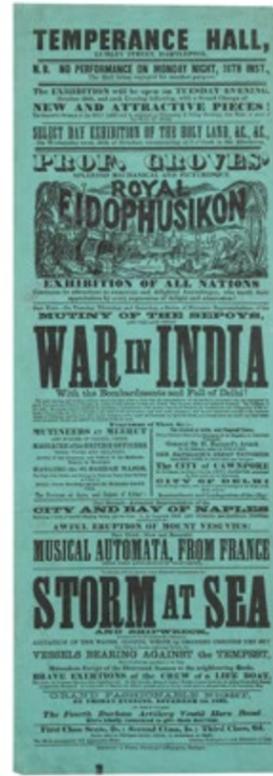
99



100



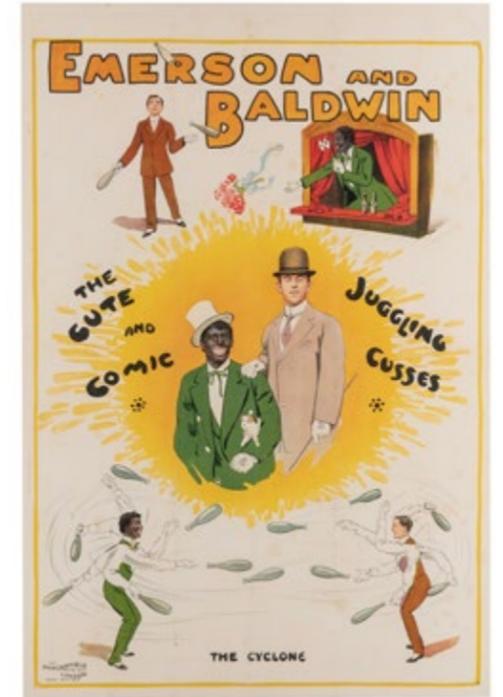
102



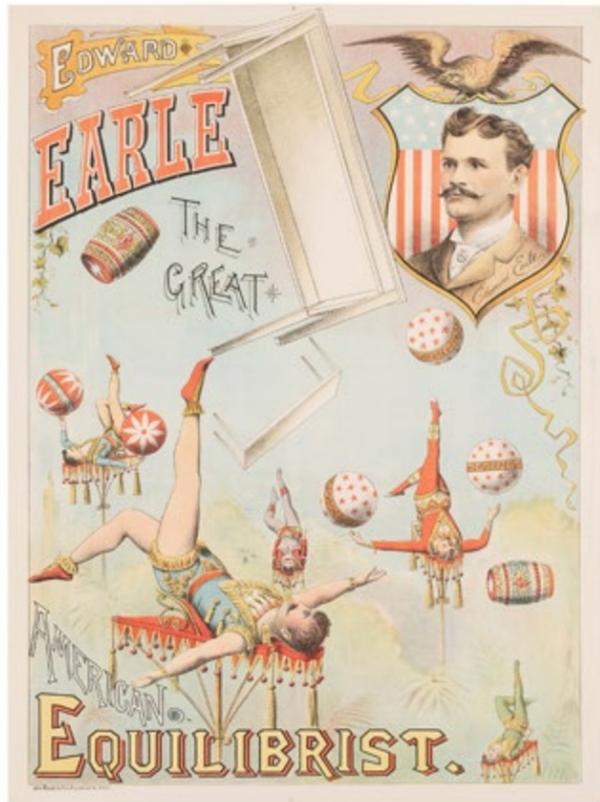
103



104



105



101

100. EAGLESON, Walter F.  
**TRICK PHOTOGRAPHY, OR TWENTY-FOUR INTERESTING EXPERIMENTS WITH THE CAMERA, THE DARK ROOM, AND MOUNTING.**

Winterset, OH: Author, 1902. Pale green pictorial wrappers, string ties. Booklet explaining trick photography methods including double exposure, tricks in posing, lighting, and making ghosts appear. 8vo (7¼ × 6"). Illustrated with 12 plates from photographs. 250/350

101. EARLE, Edward.  
**EDWARD EARLE THE GREAT AMERICAN EQUILIBRIST.**

Plymouth: Hal Bert Lith., ca. 1890. Bright stone lithograph bears a portrait of Earle on an American flag-like shield with an eagle perched on top, looking over his foot juggling tricks, including the balancing of a kitchen table on the tip of his toe, that fill the balance of the image. 30 × 22¼". Minor repair to margins; A-. Linen backed. 800/1,200

102. ECK, Johnny (John Eckhardt, 1911–91).  
**BRIEF HISTORY OF JOHNNY ECK / THE ONLY LIVING HALF BOY.**

Pictorial pitch-book/leaflet (6¼ × 4"), one folded sheet, illustrated with two portraits of Eck and one of Eck with his twin brother Robert. SIGNED in green fountain pen, "Johnny Eck," on the front cover. Accompanied by a LOA endorsed by James Spence Authentication. 300/500

103. [EIDOPHUSIKON] PROF. GROVES' SPLENDID MECHANICAL AND PICTURESQUE ROYAL EIDOPHUSIKON.

Hartlepool: J. Procter, 1861. Pictorial letterpress playbill with wood-engraved image in the upper third. The presentation by Groves was of a massive mechanical and semi-automated diorama depicting the Holy Land, the Mutiny of the Sepoys, and the "late great war in India with the bombardments and fall of Delhi!" 28¾ × 10", laid down on paper. 400/800

*Created by French Painter Philip de Louthembourg (based on a suggestion by David Garrick), the Eidophusikon made its debut in London in 1781, and was a large-scale miniature theater that, through a mash-up of special effects (both visual and audible), scene and landscape painting, automata, and visual entertainment, tried to perfectly imitate living nature. Unintentionally, it was also a precursor of the pre-cinema movement of the following century.*

104. ELEISEGUI, D. Joaquin (1818–61).  
**EL INCOMPARABLE GIGANTE ESPAÑOL.**

Barcelona: Bodin, ca. 1845. Handsome monochrome lithograph bearing a full-length portrait of the Spanish giant standing between his brother and father, with three framed scenes in the border below them depicting moments from Eleisegui's early years. The upper right corners bear text regarding his appearances before the kings of Portugal and England. 19¼ × 13¼". Insignificant foxing, rippling to paper. RARE. 600/1,200

*A caption below the likeness describes Eleisegui as "A young man of 26 years, standing 12 hands high and weighing 16 stones." Known as the Basque Giant, he was reportedly the largest man in Europe during his time, growing to more than seven feet tall, and weighing an approximate 470 pounds. He began touring the continent in the 1840s, at about the time this print was produced and appeared before many crowned heads of Europe.*

105. [JUGGLERS] EMERSON, Edward and BALDWIN, Jerry.  
**EMERSON AND BALDWIN. THE CUTE AND COMIC JUGGLING CUSSES.**

London: Dangerfield, ca. 1909. Half-sheet stone lithograph bears a central half-length portrait of the duo, with a vignette picturing their "cyclone" exchange of juggling clubs in the lower portion of the poster. Baldwin appears in blackface. 30 × 20½". Expert restoration to old folds with one corner replaced; B. Linen backed. RARE; the only example we have encountered. 500/1,000

*Emerson and Baldwin performed comedic magic tricks in addition to juggling stunts which kept them steadily working both in America and abroad. The duo was successful enough to eventually work the best vaudeville theater in the United States, New York's Palace. Emerson (born Edward William McQuaid) was the father of another vaudeville star who adapted many of his father's gags into a storied career as a magician: Roy Benson.*



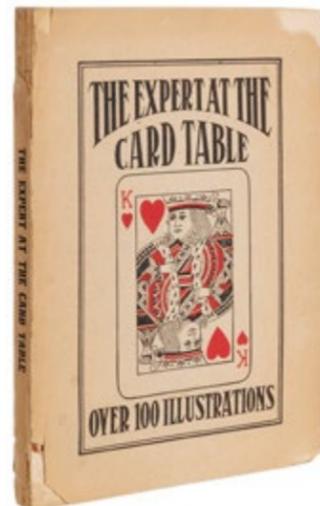
106



107



108



109

106. [EQUESTRIAN]  
ENGRAVED HAND-COLORED FAN  
DEPICTING ACROBATIC EQUESTRIANS.

English, early 19th century. Engraving with water-coloring, depicting a trio of equestrian acts including, at the center, equilibrists on horseback. To left and right, a horse jumps through a hoop, and a man leaps headlong through a drumhead to land on a galloping horse. Verso with a courtship engraving. 10% x 19½". Unmounted; piece torn from upper edge, without loss of image; wrinkling at edges. *Learned Pigs & Fireproof Women*, p. 114.

500/700

107. [CIRCUS—EQUESTRIANS] CHIARINY, Louis.  
HERR CHIARINY.

Germany, circa late 18th century. Woodblock print on paper, depicting equestrians in armor re-enacting medieval jousting, with several disembodied heads on pikes in the enclosure. 12½ x 15". "One of the oldest of all circus families, the Chiarinis gave equestrian performances as early as the sixteenth century" (*Learned Pigs & Fireproof Women*, page 116). In the nineteenth century, the circus was notable for its worldwide tours, from South America to Asia and Japan (see also lot 66).

1,000/1,500

108. [EQUILIBRISTS] UN DEJEUNER EN L'AIR.  
A. OUDIN. H. MADO.

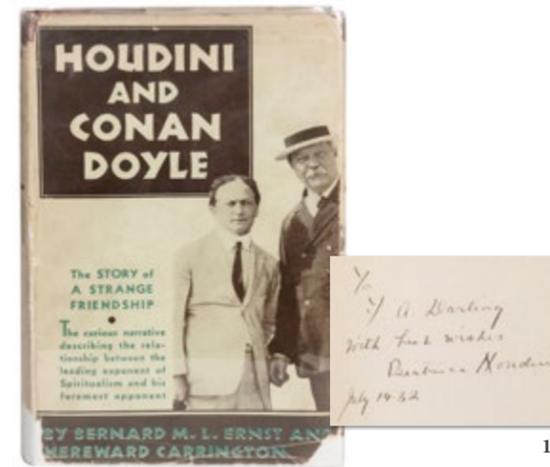
Paris: Affiches Americaines Ch. Levy, ca. 1880. Bright stone lithograph in colors bearing medallion bust portraits of Oudin and Mado in the upper corners, above three vignettes from their double act featuring one acrobat in clown costume and the other sporting a leotard. The acrobats have "lunch in the air," with both amazing and disastrous results. 25¼ x 19". Old central folds prominent, pinholes in upper corners. A-. Linen backed.

800/1,200

109. ERDNASE, S.W. (pseudo).  
THE EXPERT AT THE CARD TABLE.

Chicago: Charles T. Powner, 1946. Tan wrappers (torn at corners and spine ends). INSCRIBED on the front flyleaf to Ricky Jay, from a magician friend or acquaintance ("Spence[?]"). dated 22 March 1972. 8vo.

200/300



110

110. ERNST, Bernard M. L. AND CARRINGTON, Hereward.  
HOUDINI AND CONAN DOYLE.

New York: Albert and Charles Boni, [1932]. First edition. Photographic frontispiece of Doyle and Houdini. Publisher's brick cloth gilt, green top edge; original clipped dust jacket (spine sunned, chipping, front panel detached). INSCRIBED by Beatrice Houdini on the half-title: "To F.A. Darling / with best wishes / Beatrice Houdini / July 14 - 32." Green and Gibson E60a.

300/600

111. [ESCAPE ARTIST]  
TORRINI THE MAGICIAN.

Chicago: National Printing and Engraving, ca. 1920s. Color lithograph stock poster depicting a magician in a jail cell heavily restrained, defiantly stating, Houdini-style: "No handcuff or shackle, prison cell or lock can hold me." Framed and glazed (Plexiglas), sight 27¾ x 20¾".

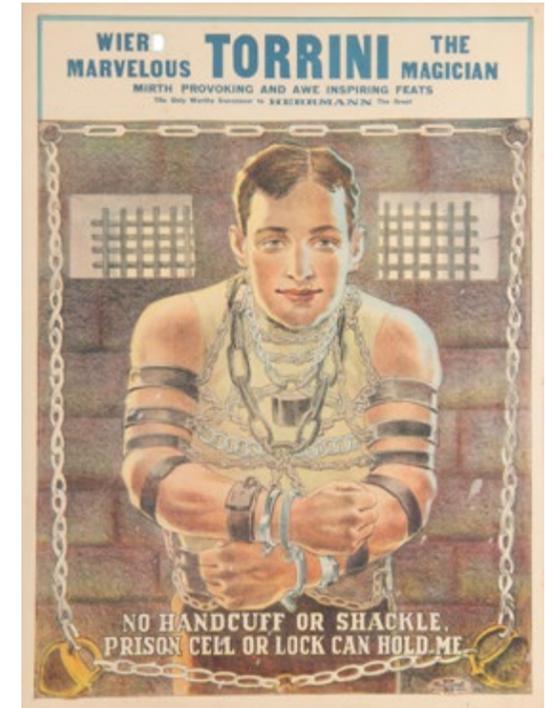
400/600

112. FAKIR OF OOLU (Alfred Sylvester, 1831–86).  
THE GREAT AND ONLY FAKIR OF OOLU.

London: Phillips Bros. Steam Printers, (1873). Two-color letterpress broadside heralding an appearance of the Fakir at London's famed Egyptian Hall, where he will present his version of the Ethereal Suspension entitled "The Last Link Severed." Contemporary correction in ink at bottom. 22 x 11½". Folds, soiling, and short closed tears; B. Linen backed.

500/1,000

*In the Fakir's version of the illusion, after his assistant was suspended in the air, supported under one arm by a silver column – an effect popularized by Robert-Houdin and now more commonly known as the Broom Suspension (as the canes Robert-Houdin used or, in this instance, the silver columns are most often replaced by brooms), The Fakir removed the final support, and his assistant apparently floated in mid-air.*



111



112



113

**113. LES EXTREMES SE TOUCHENT OU, LE MAGNETISME ANIMAL.**

[France], 19th century. Engraving, with hand-coloring, showing a tall and thin giant and a giant corpulent child touching each other's forefingers. 12 $\frac{3}{8}$  × 10 $\frac{1}{4}$ ". Scattered pale soiling and scuffing; closed tear in upper center image and edge; some darkening along edges. See *Jay's Journal of Anomalies*, p. 16 (detail).

400/600

**114. [FAT BOYS] STUART, Charles and Alexander. THE HIGHLAND MAMMOTH BOYS.**

New York: Nagel, ca. 1846. Etching of the Scottish boys, aged 9 and 11 years, weighing over 500 pounds (according to the caption), and "now exhibiting at the [Barnum's] American Museum, N.Y." Full-length image depicts the Stuarts in highland dress, replete with kilts and hats. Matted, sight 13 $\frac{1}{2}$  × 15 $\frac{1}{2}$ ". Foxed, with short tears around perimeter. Scarce; the only example we have located. See *Exemplars*, page 233.

400/800

Barnum later exhibited the Stuarts (sometimes spelled "Stewarts") with a third brother. He also purchased the secret of a Second Sight act which he hoped they would perform but was unsuccessful in teaching them the method behind the magic. It has also been reported that Barnum was doubly disappointed: the Stuart boys turned out to be not as fat as he'd wished when he hired them.

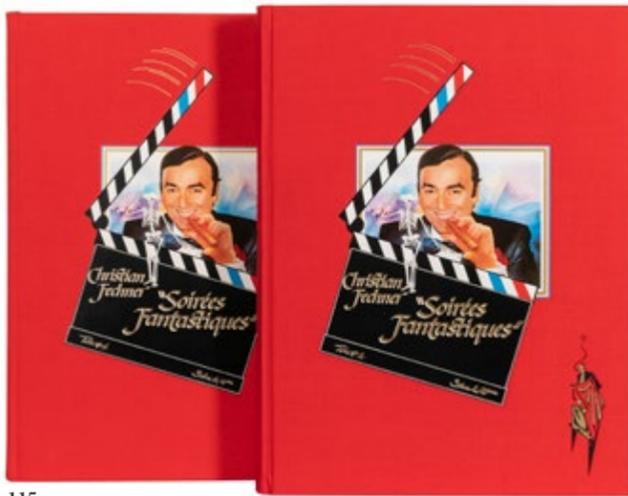
**115. FECHNER, Christian (1944–2008). SOIREES FANTASTIQUES.**

Paris: FCF Editions, 1988. First English edition, "for private circulation only," one of 300 copies. Two red cloth volumes with matching slipcase. First volume of text, illustrated, with color plates; second volume of flip books and illusion plans. 4to. PRESENTATION COPY, inscribed and signed by the author to Ricky Jay above and below his printed name facing the title page of volume one. Minor wear and soiling to slipcase especially at edges, else very good.

1,000/1,500



114



115

**116. [FLEA CIRCUS] BERTOLOTTO, Louis (1802–87). TWO WORKS BY THE "FATHER OF THE FLEA CIRCUS."**

Comprised of: *Histoire de La Puce, Avec Notes et Observations*. Saint-Petersbourg, 1838. Third edition. Purple-pink wraps lettered in black with wood-engraved image of a man riding a flea. Illustrated. 28pp. SIGNED on the rear wrapper by Bertolotto in ink. Dampstained and foxed; good or better. — *The Curious and Amusing Exhibition of the Educated Fleas* [Cover Title]. New York: Printed by John Axford, 1876. Original publisher's pictorial upper wrapper laid down on crude cloth-covered boards. Portrait frontispiece of Bertolotto behind tissue. Woodcuts. 24pp. Clipping attached to rear pastedown. Binding weak.

800/1,200

**117. [FLEA CIRCUS] FOUR EARLY FLEA CIRCUS HANDBILLS.**

Comprised of: *The Celebrated & Extraordinary Exhibition ... of the Industrious Fleas*. [London, ca. 1830s]. Letterpress broadside bearing a woodcut illustration of a flea pulling a miniature sailing ship. — *Signor Bertolotto's Extraordinary Exhibition of the Industrious Fleas*. [London, ca. 1830s]. With a woodcut of a man riding atop a flea at the top. — *The Greatest Novelty in London. Mons. Auguste Reinham's Curious and Amusing Exhibition of Industrious Fleas*. Newington: Perry, Davis & Co., [1852]. Wood engraving of the royal coat of arms at top, with an enumerated program in nine parts below. — *Original Cirque Des Puces*. Brussels: Imp. Du Progres, [1885]. Twenty-five part program for the review of 200 "incredible and marvelous" fleas, with two wood-engravings above. Two tape stains at left. 10 × 7 $\frac{3}{4}$ " and smaller. Marginal wear, chips, and old folds as expected, but generally good condition. See *Jay's Journal of Anomalies*, page 39 and elsewhere.

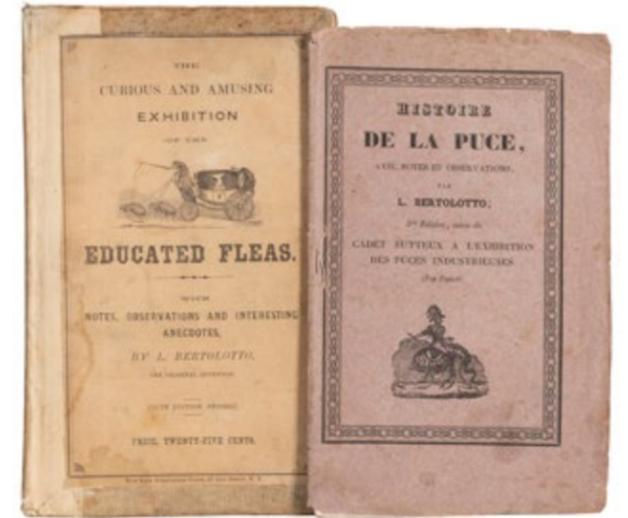
600/800

**118. [FLEA CIRCUS] HECKLER, W. HUBERT'S MUSEUM FLEA CIRCUS MEMORABILIA.**

New York, 1910s – 60s. Including: Heckler, W. *Puli-Cology* [New York], 1915. Pictorial wrappers, illustrated. Scarce 8vo "pitch" book issued by Heckler explaining the habits and lives of his trained fleas; — two illustrated folding brochures advertising Heckler's well-known and genuine flea circus, a central attraction at the midtown Manhattan attraction; — a similar brochure for, presumably, Heckler's son presenting the fleas; — and a strip of five unaccomplished tickets dispensed from a coin operated scale at Hubert's.

200/400

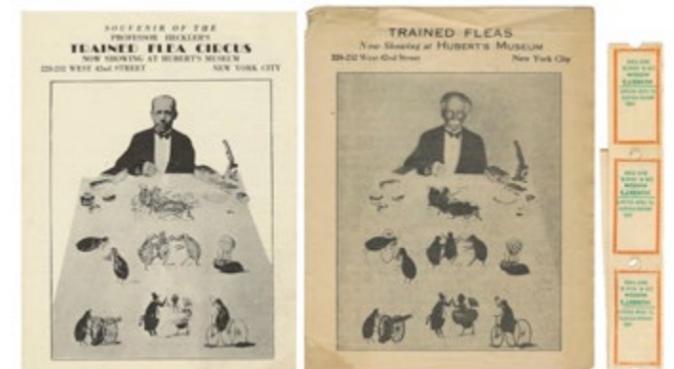
See *Jay's Journal of Anomalies* V2 N1 for a lengthy discussion of "Parasites for Sore Eyes," including Heckler and Bertolotto.



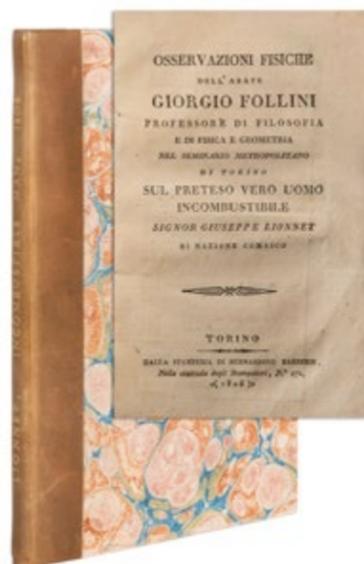
116



117



118



119

119. [FIREPROOF MAN] FOLLINI, Giorgio.  
**OSSERVAZIONI FISICHE DELL' ABATE GIORGIO FOLLINI ... SUL PRETESO VERO UOMO INCOMBUSTIBILE, SIGNOR GIUSEPPE LIONNET.**

Tornio: Dalla Stamperia Di Bernardino Barbberis, 1808. Rebound in marbled boards over smooth calf spine lettered in gilt ("Lionnet. Incombustible Man. 1808.") 48pp. Includes bibliographic footnotes. Marginal repair to final leaf, else near fine.

250/500

*An analytical look at the preparations taken by Lionnet to resist the burning hot bars run over his skin, the molten lead poured into his mouth, and the other miraculous feats of heat resistance he presented at the beginning of the nineteenth century throughout Europe.*

120. FISCHER, Ottokar (ed., 1873–1940).  
**J.N. HOFZINSER KARTENKÜNSTE.**

Vienna and Leipzig: Jahoda & Siegel, 1910. First Edition. Green cloth stamped in gilt, patterned endsheets. Rotogravure portrait frontispiece of Hofzinsler under tissue. TEG. 8vo. Corners bumped, binding lightly shaken. Bold gift inscription on the flyleaf reads, "To my friend, John Mulholland – As nice a chap as you will see – with just this one omission – and so I pray the powers that be – to make John a magician! Leo Rullman. New York June 9, 1922."

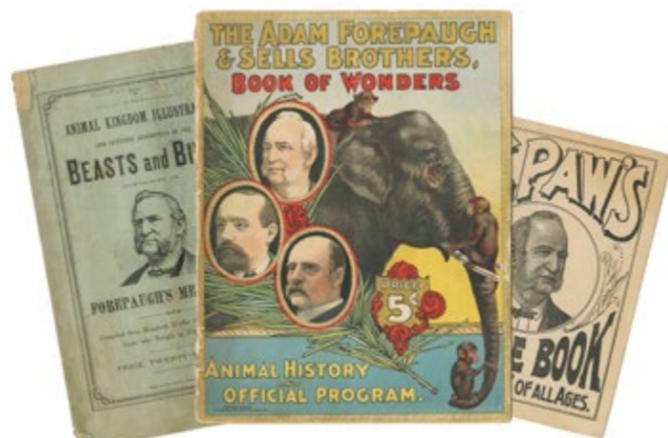
250/500

121. FOREPAUGH, Adam (1831–90).  
**THREE FOREPAUGH SOUVENIR BOOKS AND PROGRAMS.**

Including *4Paw's Puzzle Book for Children of All Ages*. New York: McCaddon, 1892. — *The Animal Kingdom Illustrated And Sketches Descriptive of the Beasts and Birds Contained in Forepaugh's Menagerie*. Buffalo: Courier Company, 1880. — and *The Adam Forepaugh & Sells Brothers, Book of Wonders*. Buffalo: Courier, 1903. All illustrated (primarily with images of animals and other attractions from the shows), and bound in pictorial publisher's wraps, the lattermost with lithographed covers. Scattered soiling and chips, but good condition overall.

400/600

*The "puzzle" pamphlet offered here contains in its pages an illustrated version of the Impenetrable Secret, called "The Nineveh Puzzle," which in its many forms has presented as a conjuring trick. A viewer chooses one of several images from the circus, represented in various positions on grids that fill the booklet's pages. After this choice is secretly made and the viewer announces the pages on which his selection appears, the owner of the book instantly knows which image was chosen without asking further questions.*



121

122. [FORGERY]  
**AUTHENTIC ACCOUNT OF FORGERIES AND FRAUDS OF VARIOUS KINDS COMMITTED BY CHARLES PRICE, OTHERWISE PATCH.**

London: Printed for the Editor..., 1786. Smooth calf spine and corners over brown cloth sides, spine ruled and stamped in gilt (joints and spine considerably rubbed). Folding frontispiece showing Price in disguise and in "usual dress." Two facsimile forgeries bound in as issued. 8vo. Trifling soiling and browning; very good.

300/600

*As the title page makes clear, this book was published as a warning, based on Price's incredible facility to forge bank documents and swindle in a masterful way. "Published principally to gratify the curiosity of the people, concerning a man who had baffled every mode of detection set on foot by the Directors of the Bank of England, and the Magistrates of Bow-Street, for upwards of five years."*

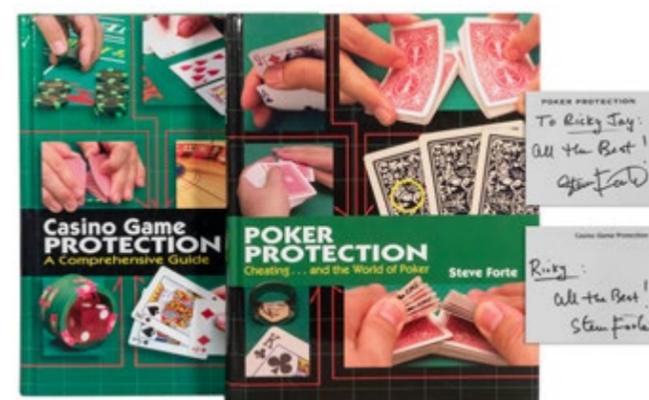


122

123. FORTE, Steve (b. 1956).  
**TWO BOOKS REGARDING CHEATING AND ADVANTAGE PLAY, INSCRIBED TO RICKY JAY.**

Including: *Casino Game Protection*. Las Vegas: SLF Publishing, 2004. First edition. Pictorial hardcover. Profusion of Photographs. 4to; and *Poker Protection*. Las Vegas: SLF Publishing, 2007. Matching pictorial hardcover. Photographs. 4to. Both in very good condition, the first with an ALS from Forte to Ricky Jay laid in, and the second with a TLS from Forte to Ricky Jay laid in. Both works INSCRIBED AND SIGNED to Ricky Jay by the author, Steve Forte.

400/800



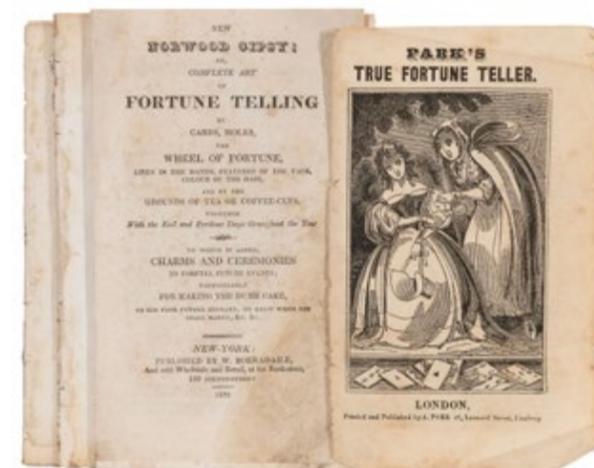
123

124. [FORTUNE TELLING]  
**FOUR WORKS ON FORTUNE TELLING AND CARTOMANCY.**

Four chapbooks from the early nineteenth century, including: *The Instructing Gypsy*. London: J.D. Dewick, 1809. Colored frontispiece. 8vo. — *The Snow Storm, A Scottish Tale, to which is added the Secret of Fortune Telling*. New York: Johnstone & Van Norden, 1823. Woodcut frontispiece. 8vo. — *Park's True Fortune Teller*. London: A. Park, 1820s. Wood engraved front wrapper. Bifolium. — and *New Norwood Gipsy; or, Complete Art of Fortune Telling*. New York: W. Borradaile, 1823. Folding frontispiece (laid down, with losses). 8vo. Disbound. Together four ephemera, chapbooks, three extracted from larger volumes, and all with various spots of wear, faults, and soiling. All complete.

400/800

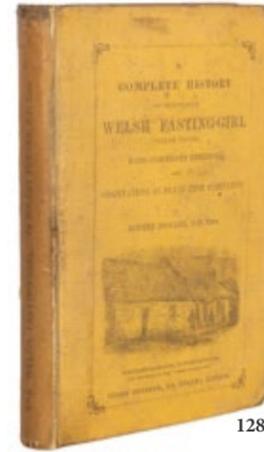
*The first title includes various conjuring tricks: how to make a bird appear dead, a sieve and shears divination effect, and how to fasten a ring at the end of a string and, after burning it, to leave the ring hanging at the end of it.*



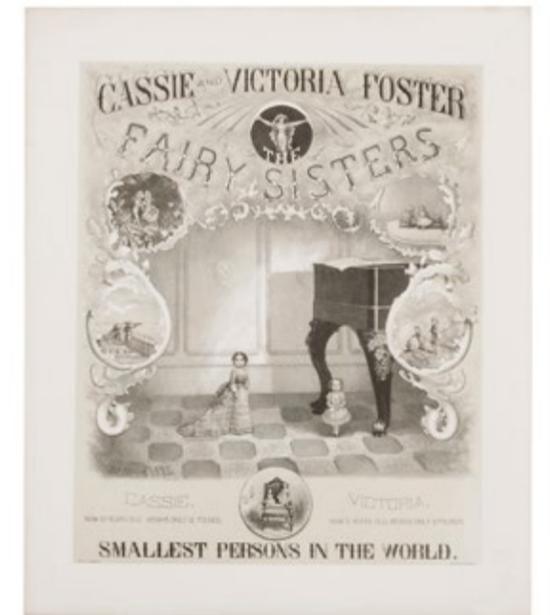
124



126



128



127

127. FOSTER, Cassie and Victoria (1865-75 and 1871-74). **CASSIE AND VICTORIA FOSTER. THE FAIRY SISTERS. SMALLEST PERSONS IN THE WORLD.**

Boston: Clear & Co., 1873. Detailed and finely executed lithograph bears portraits of the tiny children, ages 10 and 3, surrounded by vignettes of the duo in various scenes and costumes. Signed in the image by the artist, Briggs, and dated 1872. 24 x 20". Foxed, minor smudges in borders. A. RARE. See *Exemplars*, page 114.

800/1,200

*The upper right vignette pictures the Foster girls with miniature furniture similar to the couch they owned offered as the previous lot.*

128. FOWLER, Robert, M.D. **A COMPLETE HISTORY OF THE CASE OF THE WELSH FASTING GIRL (SARAH JACOB).**

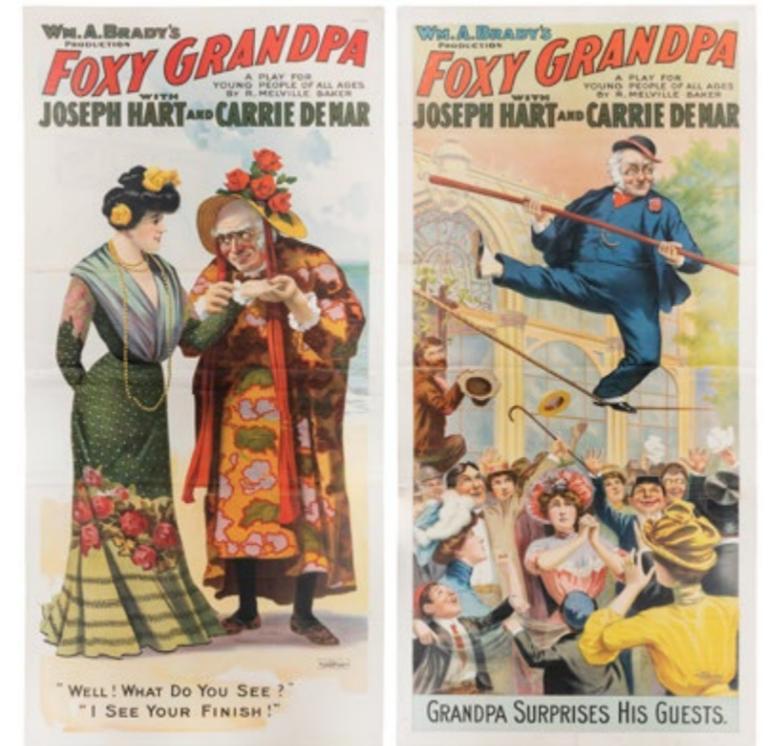
London: Henry Renshaw, 1871. Publisher's yellow pictorial cloth, bearing a drawing of the residence of Sarah Jacob, Llethernoyadd-ucha, Carmarthenshire. 8vo. Minor spotting and wear, cloth generally worn; very good. INSCRIBED by the author on the title page.

300/600

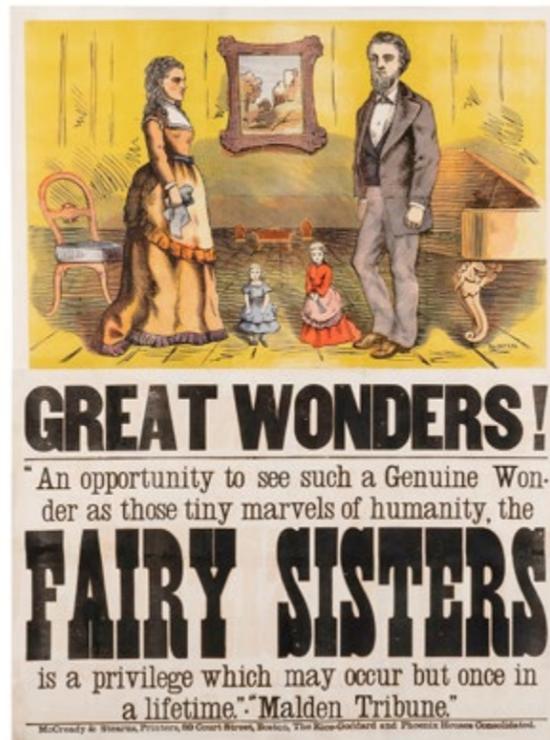
129. FOXY GRANDPA. **TWO THEATRICAL POSTERS.**

Cincinnati & New York: The Strobridge Litho Co., 1901. Three-sheet color stone lithograph posters, both approx. 81 x 40½", on Chartex backings, including: *Grandpa Surprises His Guests* (a scene with Joseph Hart, as Foxy Grandpa, balancing on a tight-rope above a crowd); and *Well! What Do You See?* "I See Your Finish!" (a scene with Foxy Grandpa disguised as a woman, in conversation), both being productions based on the popular comic/cartoon character popular at the dawn of the twentieth century. Scattered creasing, slight paper losses at edges and along folds.

400/600



129



125

**THE FOSTER FAIRY SISTERS**

125. FOSTER, Cassie and Victoria (1865-75 and 1871-74). **GREAT WONDERS! THE FAIRY SISTERS.**

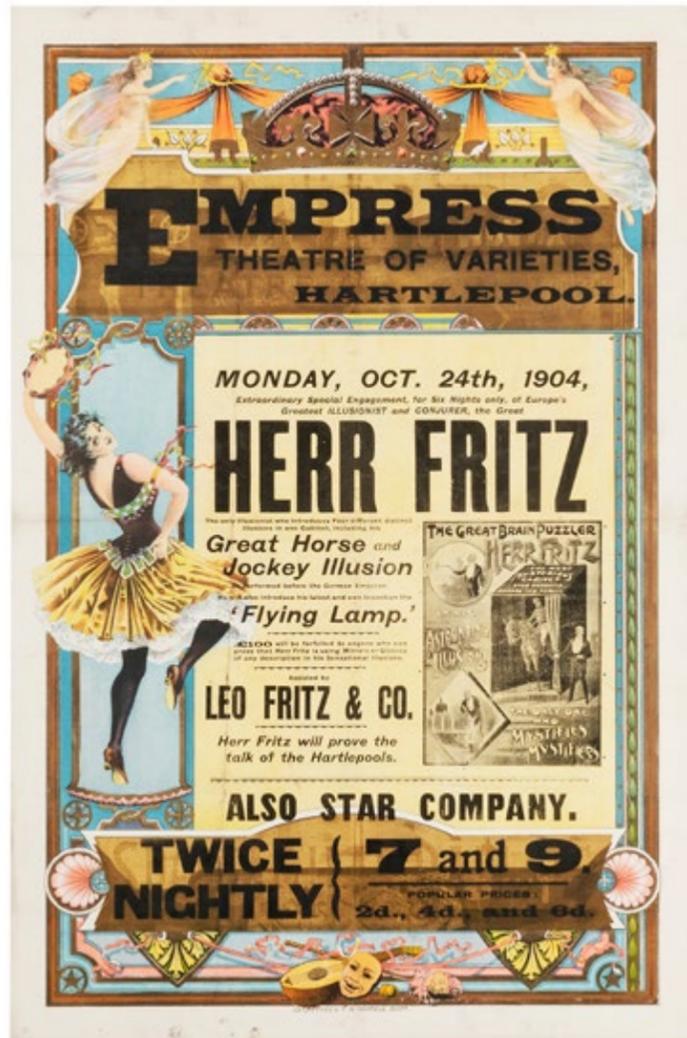
Boston: McCready & Sterns, ca. 1872. Oversize two-sheet poster, the upper portion a multicolored woodblock image of the Foster sisters standing between two adults in a domestic setting, signed "A Bunten," the lower sheet a large block-lettered announcement for their personal appearance. 57 x 41½". Small losses, scuffs, and short closed tears expertly repaired; B. Linen backed. RARE; the only example we have encountered.

1,500/3,000

126. FOSTER, Cassie and Victoria (1865-75 and 1871-74). **DRESS, SHOES, COUCH, AND CHAIR OWNED BY "THE FAIRY SISTERS."**

Two pieces of diminutive wooden furniture, comprised of a matching gilt wooden chair and couch, finished in red fabric (considerably worn and tattered), and accompanied by a set of tiny leather two-color shoes and a black silk dress adorned with fringe, all owned and used by Cassie and Victoria Foster, known to the public as the "fairy sisters," and who were exhibited across America as anatomical curiosities due to their size. All surfaces and fabrics well-worn and fragile, but artifacts intact. Largest piece (couch) 15 x 7 x 11". A unique gathering of personal artifacts from the brief lives and careers before the public of these exceptionally small young women. See *Exemplars*, page 115.

3,000/6,000

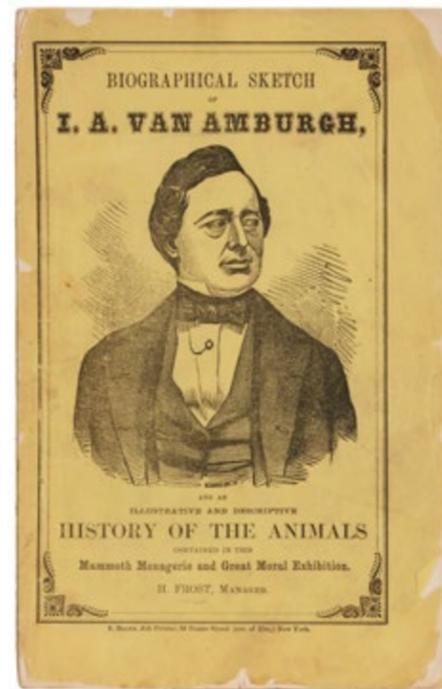


130

130. FRITZ, Herr.  
**HERR FRITZ. GREAT HORSE AND JOCKEY ILLUSION.**

Nottingham: Stafford & Co., 1904. Color lithographed stock poster overprinted in black for a performance at the Empress Theatre of Varieties, Hartlepool, featuring Fritz and his "great brain puzzler," a version of the Bridal Chamber illusion in which a steed and rider are produced from an apparently empty cabinet, along with other illusions. 30 × 19¼". Short tears, offsetting, soiling in borders. B+. Linen backed.

600/1,200



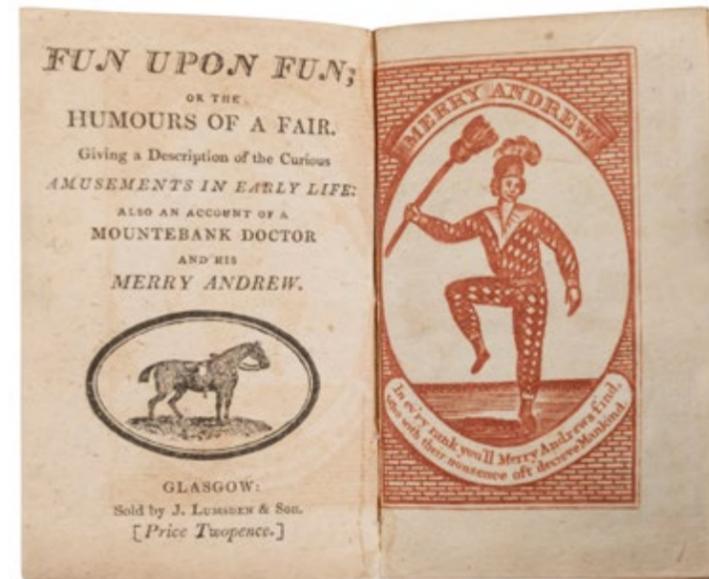
131

131. FROST, H.  
**A BRIEF BIOGRAPHICAL SKETCH OF I.A. VAN AMBURGH....**

New York: Printed by Samuel Booth, ca. 1855. Publisher's yellow wraps illustrated with woodcuts. Woodcut frontispiece of Van Amburgh and the lions, profusion of woodcut illustrations accompanying the text. Small 4to. Wraps chipped around perimeter, a few dog-eared pages; very good.

300/600

*The biography is supplemented by a descriptive "history of the animals" exhibited by Van Amburgh, including birds, elephants, horses, and Jocko the monkey, riding on the back of a galloping horse.*



132

132. FUN UPON FUN; OR THE HUMOURS OF A FAIR.

Glasgow: Sold by J. Lumsden & Son, (ca. 1820). Buff wraps. Top edge gilt. Eight wood-engraved plates printed in red, including Punch, Merry Andrew, a crude carousel, and a Mountebank Doctor; wood-engraved illustrations in text. 12mo chapbook. Spine worn, else very good. In a well-made drop spine box, the spine titled in gilt. Toole Stott 306.

300/600

133. [GAMBLING]  
**GAMBLER, OR STOOL-PIGEON.**

N.p., ca. early 20th century. Wood-engraved color illustration, with eight lines of couplets on gambling. 9½ × 7¼". Faint folds; spotting and staining; small piece chipped from upper left.

200/400

134. GARDNER, Chas. A. (C.R. Decker?).  
**CHAS. A. GARDNER. KARL CO.**

Chicago: The Jones Lith. Co., ca. 1891. Color stone lithograph bears a full-length portrait of the diminutive Mr. Gardner, a cane in one hand, and posed next to a table for perspective. 28 × 20½". Extensive restoration recreating margins and the letter "R" in upper right. Some marginal chips. Linen backed.

400/800



133



134

**SIGNIFICANT KARL GERMAINE ARCHIVE**



**135. GERMAIN, Karl (Charles Mattmueller, 1878-1959). IMPORTANT ARCHIVE OF KARL GERMAIN/PAUL FLEMING GEMMILL CORRESPONDENCE.**

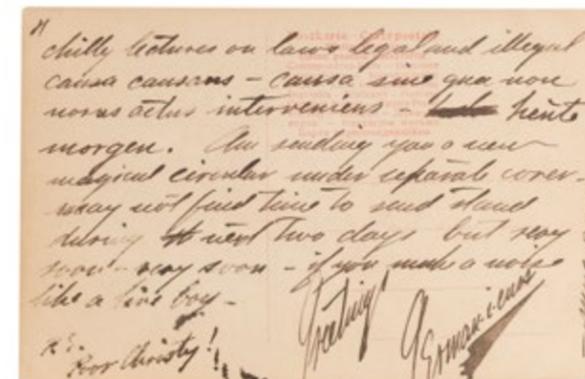
Being a gathering of ALSs, TLSs, postcards, and other correspondence written by Karl Germain, the famed illusionist and stage magician, to his assistant, student, successor and friend, Paul Fleming and spanning the years 1908 to 1959.

Beginning on May 26, 1908 with a letter from Germain to Fleming regarding potential employment, the archive concludes with two telegrams from Cleveland magicians John Grdina and Stuart Cramer, informing Fleming about Germain's death. However, in the fifty years chronicled by the correspondence between those dates, a professional and personal history is recorded in German's eloquent style, in letters laden with humor, gossip, technical information, the secrets behind many of his best-kept inventions, and above all, his own clear voice.

Germain not only conducts the business of his touring magic show in letters to Germain during the formative years of their relationship, from approximately 1910-1917, when Fleming worked first as Germain's on-stage and backstage assistant, but also as his successor. (For a time, Fleming toured the familiar Chautauqua and Lyceum routes of rural America billed as Karl Germain; later he performed under his own name.) Germain discusses the routes his company will take (and early on, includes a hand-written route sheet), the towns they will play (commenting on the good and bad aspects of many stops), and the effects the company will present. He also explains the working of sleight-of-hand tricks, occasionally illustrating them with sketches.

In later years, Germain discusses Fleming's performances as a conjurer, offering suggestions on presentation and patter, writing lines and partial scripts for his friend, and frequently offering suggestions for the presentation of various effects Germain devised and made famous, among them the Flowering Rose Bush, the Water Jars, Asrah Levitation, Dr. Faustus routine, and other signature feats. Fleming purchased many of Germain's original props and used them in his own performances. Germain also describes his second career as an attorney (hampered by his failing eyesight), all the while weaving gossip and information regarding magicians of the era into his missives. He writes regarding contemporaries including Edward Maro, Dana Walden, Richard Davis, and Edwin Brush, all compatriots who toured the same circuits on which Germain flourished. But he writes, too, of the big illusion shows of the era, including Thurston (in mostly unflattering terms, though occasionally with kind personal words); of the Houdini show and Houdini's crusade against spirit mediums at length in the last years of Houdini's life; and of his retired idols, Alexander Herrmann and Harry Kellar. Of the latter he was clearly enamored, calling him "Papa Kellar."

The tone of the letters transforms as the years pass from employer-employee to one of deep and lasting personal friendship. (In 1910, Germain writes to "Mr. Gemmill"; only a few years later after they have spent several seasons touring together, he addresses him as "Paulus," signs his letters "Germanius Rex I," and later still Germain discusses all manner of personal information, from his health and his progressive blindness to the fact that has never been married, to the death of his mother and father, and even later his need for constant assistance in typing letters at all (Germain admits to



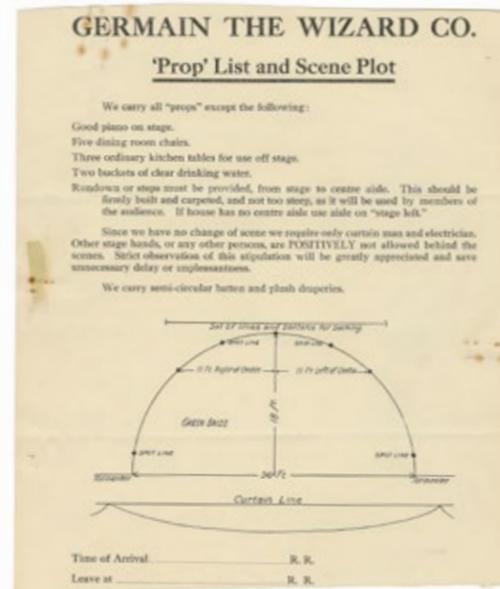
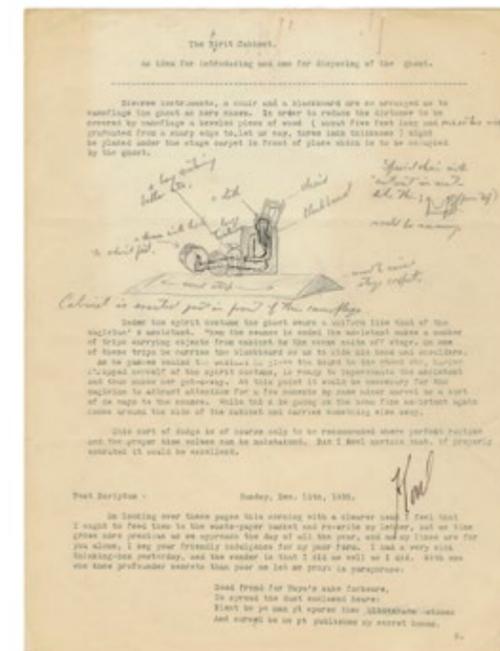
having a cousin compose his letters on the typewriter while he dictated the contents, but later, without assistance, he writes the letters in an increasingly scratchy and hard-to-read hand, in pencil).

Comprised of all manner of postcards, lettergrams, TLSs, ALSs, telegrams, and handwritten notes, the archive is remarkably well-preserved, with occasional wear, staining, and old folds from mailing as expected, but with the letters and cards generally in good to very good condition. Very few original mailing covers have been retained. Germain frequently embellishes the letters and postcards with humorous comments, drawings and captions (sometimes humorous, sometimes decorative), includes poems he has composed, and occasionally sketches out rough impressions of magic props, stage illusions, and other relevant images that impart directions or suggestions to Fleming for his own show, or to explain the working of some of his own routines. Among the latter are several letters by Germain explaining the construction, packing, and details of his one-man Spirit Cabinet, a routine he developed after his Chautauqua and Lyceum heyday, the secret of which was not revealed in the books authored by Stuart Cramer that chronicle Germain's life and magic.

Several handwritten missives from Fleming are also part of the archive, among them a holographic letter (marked "copy") of an important letter in which Fleming writes to Germain in 1910, asking for a job as his assistant, and a salary to go along with it: "I must admit that a position with your company appeals to me. As to the salary, the following figures do not, to me, seem exorbitant: \$25 per week and transportation, or, \$10 per week, hotel expenses and transportation. As to my ability, doubtless Mr. Laurant will advise you, and his report compares favorably with what he has told me ... no further recommendation will be necessary." Also included with the archive are Mr. Jay's holographic notations highlighting the contents of the first four years of correspondence, written on lined legal sheets.

A remarkable archive spanning over half a century, and certainly one of the most significant and sizeable records of a storied and historically important career of a stage magician from magic's "golden age" extant.

**30,000/60,000**



135



136



138

136. GERMAIN, Karl (Charles Mattmueller, 1878–1959). **GERMAIN THE WIZARD. “WITCH’S CAULDRON” POSTER.**

Cleveland: Schmitz-Horning Co. Litho, ca. 1908. Striking three-sheet color lithograph in orange and black outlining a full-length portrait of Germain materializing a female ghost from flames, next to which is seated a witch and black cat. 76½ × 41”. Expert restoration at old folds and sheet breaks repairing some small losses; B+. Linen backed.

4,000/8,000



137

137. [CHILD GIANT] CARTWRIGHT, Thomas (active ca. 1792–1816), after Edward Pugh. **THE INFANT HERCULES.**

[London]: Published 15 Feby. 1815 by E Williams, Strand. Aquatint and etching, hand-colored, depicting the boy holding a stick and standing by craggy rocks at the water’s edge. 7¾ × 4¾”; framed, 15 × 12”.

250/350

138. [GIANTS] **GROUP OF SIDESHOW AND CIRCUS GIANT PHOTOGRAPHS.**

American, 1870s – 90s. Primarily in cabinet card format by Eisenmann, Bogardus, Wendt, Obermüller & Sons, and others, and picturing Captain Bates and his wife (each standing a reported 7’ 11½”); — Capt. Geo. Auger the “Cardiff Giant”; — The Robinson Brothers, “Iowa Giants”; — Hassan Ali, “height 8 feet 2 inches”; The Shields Brothers, Texas Giants; Col. Wm. Baker Boy Giant (who reportedly “grew ... 11 inches in 7 months,” SIGNED by Baker on the verso; — Col. Ruth Goshon; Louis Moilanen [the] Finlander Giant, “the largest man in the world” standing 8’ 5”; and others. Two examples offset printed, the balance sepia tone albumen images on photographer’s plain or printed mounts, some with gilt edges. Some age-related wear as expected, contemporary notations and information on versos of several, but generally good to very good condition overall.

600/1,200



139

139. [GIANTS & LITTLE PEOPLE] **COLLECTION OF HANDBILLS, CABINET PHOTOGRAPHS, AND CDVS.**

English and American, 19th century. Collection includes: eight handbills, four cabinet card photographs, and six cartes-de-visite advertising and depicting “giants,” “giantesses,” and “Lilliputians.” Includes handbills for The North Highland Giantess Miss C.F. W. McDonald; — The British Phenomenon Mr. Hunter, The Lincolnshire Giant; — Gen. Mite & Millie Edwards; — The Scottish Giant; — Don Santiago de los Santos, “from Philippine Islands near China, being the Smallest Man in Existence”; — Frank Uffner’s American Midgets; — German Lilliputians; — and The Original Mr. and Mrs. Tommy Dodd. With various subjects in the photographs, some identified on signing on the verso, studios include Eisenmann (New York), Feinberg (New York), Wendt (Boonton, N.J.), and others. Size of largest 8¾ × 5½”.

900/1,300

140. [GIANTS] **GROUP OF 22 CDVS AND CABINET PHOTOGRAPHS OF GIANT LADIES AND FAT MEN.**

American, ca. 1870s–90s. Collection of 17 *cartes-de-visite*, and five cabinet photographs, of men and women, including Indiana’s Fat Boy Chauncey Morlan, listed at age 19 and 513½ pounds; — Fred Howe, age 17, 365 pounds; — Miss Julia Huddleston, 16, 567 pounds, exhibiting at Bunnell’s Museum, New Orleans; — Mary J. Powers, The Kentucky Giantess, “Barnum’s Fat Lady at the time of the fire... weighs 200 pounds more than any other lady in America”; — and others. Studios include Eisenmann, Obermuller & Son, Wendt, and others. Generally 6½ × 4¼; 4 × 2½”.

600/900

141. [GIANT & DWARF] GROUSE, Ms. and REID, Elizabeth. **OHIO BEATS THE WORLD! THE LARGEST AND THE SMALLEST HUMAN BEINGS IN EXISTENCE!**

[Boston]: Frank Farwell & Co., Steam Job Printers, ca. 1860. Letterpress broadside with a central wood-engraved image of Grouse and Reid standing side-by-side. Grouse, aged 19, is reported to weigh some 764 pounds; Reid, aged 18, is said to weigh just 29. Framed to 24 × ¼”. Folds, tiny losses, and foxing visible, not examined out of frame.

600/1,200

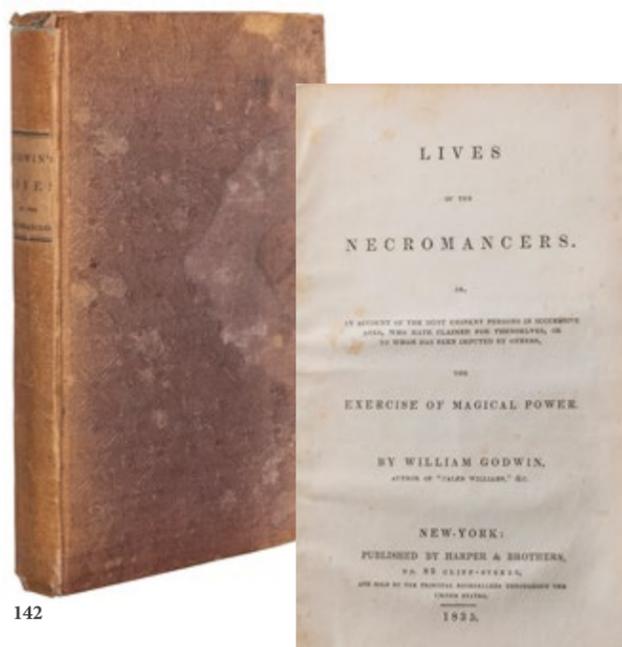


five of twenty-two

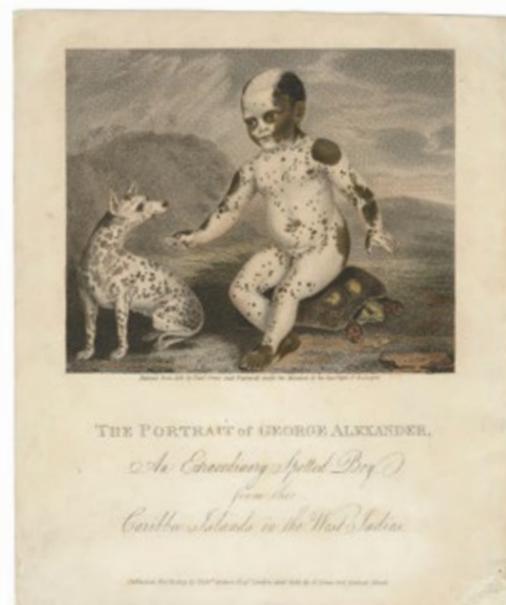
140



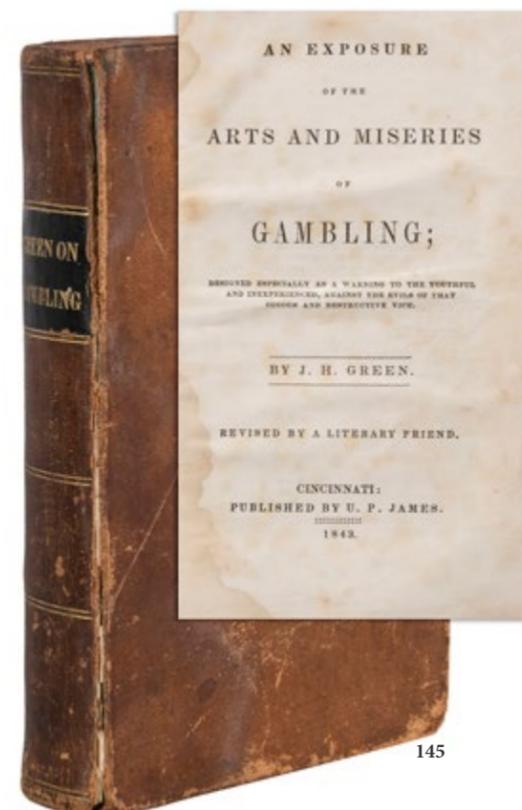
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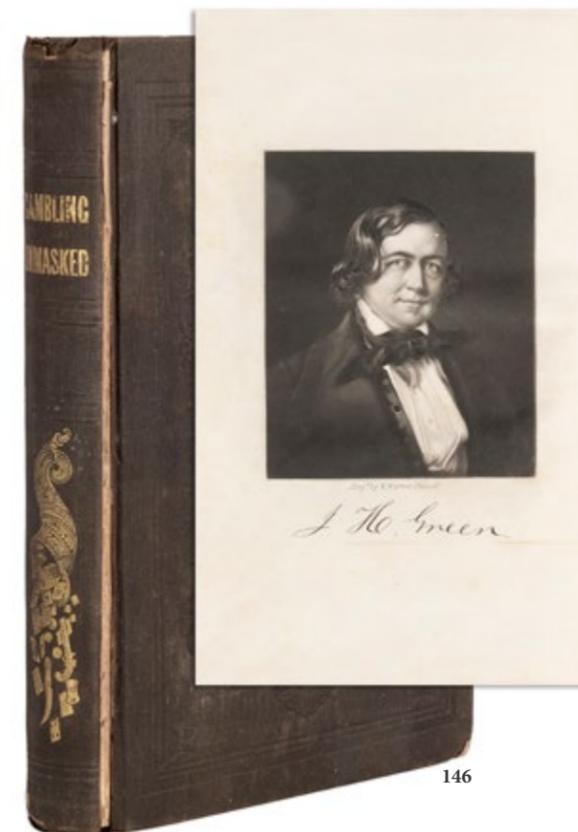
142



144



145



146



143

142. GODWIN, William (1756–1836).  
**LIVES OF THE NECROMANCERS.**

New York: Published by Harper & Brothers, 1835. First American Edition. Original patterned brown-purple cloth (soiled), with printed spine label. [i-iii] iv – xii, [25] 26 – 307, [308]. 12mo. Endsheets foxed, spine sunned, else good. Toole Stott 835.

300/600

143. GOUFFE, Mons.  
**MONS. GOUFFE THE MAN-MONKEY! JOCKO!  
OR THE BRAZILIAN MONKEY.**

[London, 1834]. Letterpress broadside for a double-bill performance at the Theatre Sans Souci, Leicester Square. Striking central woodcut shows two man-size apes and a man in striped pants wielding a saber. 23¼ × 7¾". Foxed, with margins trimmed close, one tear reinforced with tissue.

800/1,200

*A contemporary holographic note in the right margin states, "This man's real name was Hornshaw: he was a native of Walworth, Surrey."*

144. [GRATTON, George Alexander] COOPER, P.R., after Daniel Orme.  
**THE PORTRAIT OF GEORGE ALEXANDER,  
AN EXTRAORDINARY SPOTTED BOY,  
FROM THE CARIBBEE ISLANDS IN THE WEST INDIES.**

London: Published by Richard Gretton,...and Sold by D. Orme, 1809. Stipple engraving, hand-colored, depicting the boy seated upon a turtle and holding out a piece of food to a dog. 10½ × 8¾". Small pieced-in loss lower right corner, outside printed area; minor browning.

500/700

145. GREEN, Jonathan H. (1813–87).  
**AN EXPOSURE OF THE ARTS  
AND MISERIES OF GAMBLING.**

Cincinnati: U.P. James, 1843. FIRST EDITION. Contemporary full calf with gilt lettered spine label, spine ruled in gilt, plain blue endsheets. Tables and illustrations of card back designs. 360pp. 12mo. Foxed, joints cracking, extremities well rubbed. Unrecorded in Howes and Jessel. RARE. See *Exemplars*, page 141.

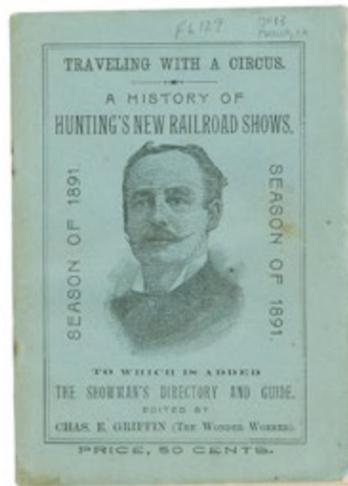
2,000/4,000

*The first American work to expose the tricks of crooked gamblers, and the first book by Green, whose fame stemmed from the many books and lectures he wrote under the pretense of being a "reformed" gambler. (Whether or not he actually "reformed" his ways is a matter of debate.) Undoubtedly a popular work, later editions were widely circulated, but this first edition bearing the Cincinnati imprint is genuinely rare. The book recounts many tales from the romanticized gambling boats traversing the mighty Mississippi river, as well as experiences with con men, counterfeiters, and pickpockets.*

146. GREEN, Jonathan H. (1813–87).  
**GAMBLING UNMASKED! OR, THE PERSONAL  
EXPERIENCE OF J.H. GREEN, THE REFORMED  
GAMBLER....**

Philadelphia: G. B. Zieber, 1847. Second edition. Brown embossed publisher's cloth, gilt-lettered and illustrated spine. 12mo. Engraved frontispiece depicting the author behind tissue guard, woodcut illustrations. Cloth spotted, corner bumps, spine splitting and a bit cocked, foxed, browning throughout.

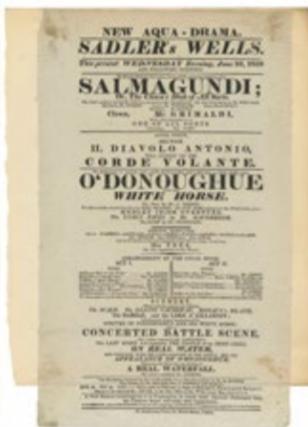
500/1,000



147



148



149

147. GRIFFIN, Chas. E. (ed.) (1859–1914). TRAVELING WITH A CIRCUS. A HISTORY OF HUNTING'S NEW RAILROAD SHOWS. TO WHICH IS ADDED THE SHOWMAN'S DIRECTORY AND GUIDE.

[New York]: The Chas. E. Griffin Publishing Co., 1891. Pictorial blue wrappers. Two books in one, with second title page and frontispiece portrait of Griffin to its verso. 64pp. plus wrappers. Pictorial ads. Wraps loose, staining to rear and several terminal leaves, else good. RARE.

200/400

A combination circus diary, route book, guide book, and source book, among the services listed in Griffin's portion at the rear of the publication are sources for stage illusions (Maurer, Chase, Martinka), juggling props, theatrical drapery, and even theatrical photographs (Obermüller & Kern, Eisenmann, Sword Bros.). Ads for theatrical hotels and individual acts (among them and illustrated full-page ad for Zat Zam the knife thrower) fill the final pages.

148. GRIMALDI, Joseph (1778–1837). A GROUP OF GRIMALDI PORTRAITS AND PLAYBILLS.

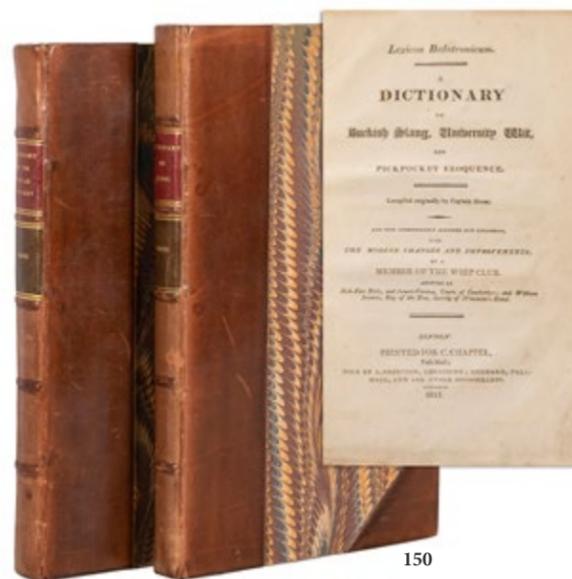
Comprised of four letterpress playbills, ca. 1803 – 1818, for Grimaldi's appearances at Sadler's Wells and the New Theatre Royal, Covent-Garden, for productions including The Elements, Jack the Giant Killer, Timour the Tartar, and Salmagundi (sharing this latter bill is the rope dancer Antonio Diavolo); — CRUIKSHANK, I.R. Mr. Grimaldi, As Clown in "Harlequin & Friar Bacon." Hand-colored etching, being a full-length image of Grimaldi in costume, knife in one hand and an oyster in the other, mounted to cardstock; — BROWN, H. Mr. Grimaldi as Hock in the Sixes. [London, ca. 1840]. Delicately hand-colored engraving of Grimaldi in his farewell performance at Sadler's Wells. Mounted to cardstock. — The Arch Fiend disguised as a Pedlar proffering the Magic Dice. Small hand-colored etching of another Grimaldi production at Sadler's Wells; — and a full-page illustration by F. Filliers, extracted from the Illustrated Sporting and Dramatic News, December 19, 1874 edition, titled "Some Famous Clowns." Grimaldi is pictured in and out of costume along with Tom Mathews, Fred Evans, Boleno, and others. The largest 14½ x 10", and all in generally good condition or better.

500/1,000

149. GRIMALDI, Joseph (1778–1837). SIX HUMOROUS DEPICTIONS OF GRIMALDI PLAYING VARIOUS COMIC PANTOMIMIC ROLES.

London, 1807–15. Set of attractively hand-colored etchings by Heath, Fuller, and Ackerman picturing the famous clown in several humorous scenes. Included are: Grimaldi the Nondescript in The Red Dwarf; — Prime Bang Up. Mr. Grimaldi (from The Golden Fish); — Grimaldi's Leap Frog, in the Comic Pantomime of the Golden Fish; — The Favourite Comic Dance, Messrs. Bologna Junr. and Grimaldi, in the Popular Pantomime of Mother Goose; — Mr. Grimaldi & Mr. Norman in the Epping Hunt from the Popular Pantomime of The Red Dwarf; — and Grimaldi's Tandem in the Comic Pantomime of the Golden Fish. Under the latter is mounted a small (2½ x 3½") ticket for Box 19 [at the Covent Garden Theatre?], for Grimaldi's night, hand dated 1812 below in pencil, and reproducing the image from the aforementioned print in orange ink. Each etching image approximately 10¼ x 14½" and mounted on matching stiff cards. Generally bright and attractive; a handsome grouping, delicately and expertly colored.

1,500/2,500



150

150. GROSE, Francis (1731–91). TWO WORKS ON SLANG, INCLUDING:

A Classical Dictionary of the Vulgar Tongue. London: Printed for S. Hooper, 1788. Second edition, corrected and enlarged. Small 4to. Tears in gutters to prelims, lightly browned; very good. [Together with]: Lexicon Balatronicum. A Dictionary of Buckish Slang, University Wit, and Pickpocket Eloquence. London: Printed for C. Chappel, 1811. 8vo. Lacks folding frontis. (rarely found), else good to very good with usual spotting and browning. Matching one third smooth calf over marbled boards, spines in six compartments with gilt-lettered title and author labels. Joints worn, general shelfwear.

500/1,000

The linguistic bounty of Grose's works is nearly limitless and gives even the modern Urban Dictionary a run for its money (and political correctness). Among the entries in these volumes, long considered the best of their time, are: Irish Apricots: Potatoes; Black Legs: A gambler or sharper on the turf or in the cock-pit: so called, perhaps, from their appearing generally in boots; Fart Catcher: A valet or footman, from his walking behind his master or mistress; Rum Diver: A dexterous pickpocket; Pontius Pilate: A pawnbroker." In Learned Pigs & Fireproof Women, Mr. Jay singles out a particular entry in Grose's work, "Buckinger's Boot." Grose writes: "The monosyllable. Mathew Buckinger was born without hands and legs; notwithstanding which he drew coats of arms very neatly, and could write the Lords Prayer within the compass of a shilling: he was married to a tall handsome woman, and traversed the countryside, shewing himself for money." Mr. Jay's commentary continues: "Monosyllable' he elsewhere defines, rather politely and delicately, as 'a woman's commodity.'"



nine of sixteen

151

151. [HAIR - SIDESHOWS] COLLECTION OF CARTES-DE-VISITE OF CIRCASSIAN BEAUTIES AND "QUEENS OF HAIR."

American, ca. 1860s–90s. Collection of 16 CDVs, including various Circassian women and three images of Madam Milo, Queen of Hair, whose hair was over six feet long. Others include Zula Zelick, Zaluma Agra, and Rose D'Alma. Generally 4 x 2¾".

300/500



152

152. HANLON BROTHERS, The.  
HANLONS' NEW SUPERBA. "TWO MODERN JONAH'S."

Cleveland: J. Morgan & Co. Lith., ca. 1900. Colorful one-sheet stone lithograph bearing an artist's rendition of two sailors, one with a pegleg, in the belly of a giant black whale, while all manner of sea creatures and fish swirl around the scene. 28 x 42". Old central fold, one loss in left margin replaced, A-. The Only known example of this poster. Published in John A. McKinven's, *The Hanlon Brothers* (1998), Plate 7.

2,000/4,000

*This poster advertises one of many versions of the Hanlon's fantastic pantomime filled with spectacular mechanical theatrical effects and trickery. The production debuted in 1890 and remained on the road for some twenty years. During the off season, the brothers devised and constructed new and novel elements that would be incorporated in next season's iteration of the show. In the tradition of their other well-known pantomimic productions, the tableaux, specialty acts, and scenery were in a constant state of flux, but the title of the show remained the same.*

153. HANUSSEN, Erik Jan.  
ERIK JAN HANUSSEN. HELLSEHEN.

[Germany], ca. 1931. Color lithographed poster advertising occult-leaning séances at Hanussen's mansion, the seer's silhouetted profile outlined against a newspaper print background. Designed by Peter Eng. 27¼ x 18¼". Two tiny border chips, central fold and three small abrasions over-colored. A-. Linen backed. RARE.

2,000/4,000

*Biographer Mel Gordon dubbed Hanussen "Hitler's Jewish Clairvoyant," an apt title based on the psychic's intimate involvement and friendships with members of the Third Reich. It was an association that would later cost Hanussen his life. This poster advertises séances Hanussen conducted at his home, aka the "Palace of the Occult." In addition to apparently telling the future, Hanussen promoted the feats of strongmen, was a hypnotist, astrologer, and occultist. He was assassinated by the Nazis on March 25, 1933, barely a month after predicting the Reichstag fire which allowed Hitler to assume absolute power.*



153

154. HARTE, Bret (1836 - 1902).  
GROUP OF 14 EDITIONS OF "THE HEATHEN CHINEE"

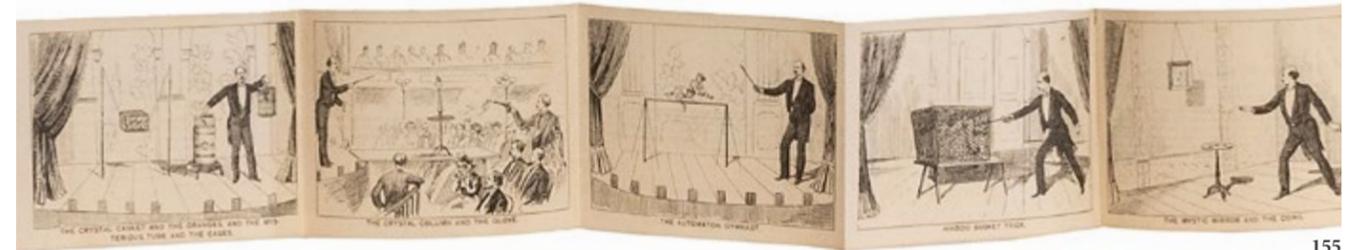
V.p., 1870-1936. Group of books, booklets, and sheet music, including collected and separate editions of "The Heathen Chinee" (or "Plain Language from Truthful James," as originally published). Includes: *The Heathen Chinee*. Chicago: Western News Company, 1870. Nine lithographed illustrated cards and original decoratively printed envelope, in custom cloth chemise and morocco-backed slipcase. — *Bret Harte's Heathen Chinee*. [The Illustrated Funny Folks Library]. London, n.d., ca. 1880s. Custom chemise and slipcase. — *The Heathen Chinee At Home and Abroad*. New York: Richard K. Fox, 1882. Later marbled boards. — *Fac-Simile of the Original Manuscript of The Heathen Chinee as Written for the Overland Monthly*. San Francisco: John H. Carmany & Co., 1871. — *The Heathen Chinee*. Boston: James R. Osgood, 1871. — two sheet music versions with lithograph covers; and several others.

1,000/1,500

*Harte's poem was used by Mr. Jay as the script for his performance of The Magnetized Cards in On the Stem, produced in New York at the Second Stage Theater in 2002.*



154



detail

155

155. HARTZ, Joseph Michael (1836-1903).  
SOUVENIR OF PROF. HARTZ.

New York: The Graphic Co., ca. 1874. Purple printed wraps with a portrait of Hartz on the upper, and advertising for his gift show (which "will appeal to the mental and emotional faculties") on the lower. Interior unfolds into twelve scenes illustrating some of Hartz's illusions. Folding paper case. RARE variant of Toole Stott 337, with different cover image of Hartz, from the press of a different printer.

1,000/2,000

156. HEAD, Richard (ca. 1637-1686) & KIRKMAN, Francis.  
THE ENGLISH ROGUE OR WITTY EXTRAVAGANT:  
DESCRIBED IN THE LIFE OF MERITON LATROON ...  
THE FOUR PARTS. TO WHICH IS ADDED A FIFTH PART.

London: Printed for J. Back at the Black Boy on London Bridge, 1688. Contemporary mottled calf. Pp. [6] 1 - 232. Small 8vo. Lacks frontispiece. Rear joint splitting internally. Wing H.1252.

400/800

*An influential satirical novel that examines class life in seventeenth century England and was said to be a forbidden text when first published due to the scandalous subject matter it deals with. In addition, it explains methods used to cheat and swindle, supposedly obtained from real-life experience.*



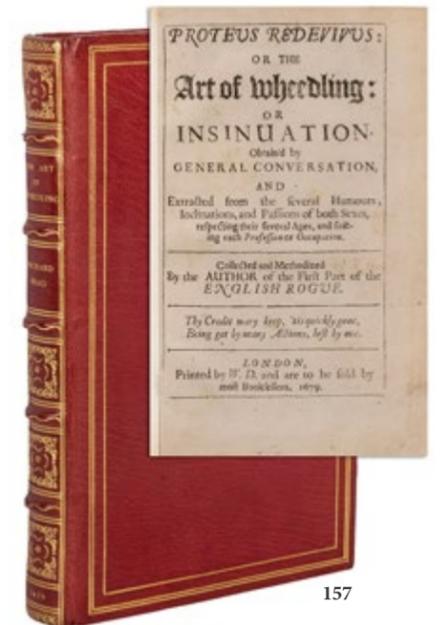
156

157. [HEAD, Richard (ca. 1637-686)]  
PROTEUS REDEVIVUS: OR THE ART OF WHEELDING: OR  
INSINUATION, OBTAIN'D BY GENERAL CONVERSATION, AND  
EXTRACTED FROM THE SEVERAL HUMOURS, INCLINATIONS,  
AND PASSIONS OF BOTH SEXES.

London: Printed by W.D., 1679. Second edition (unstated), and much rarer than either the first or third editions. Copy of Brent Gratton-Maxfield (1916-1983), noted bibliophile (with his neat manuscript notations on the front flyleaf). Full modern crimson morocco gilt, by Lewis & Harris bookbinders (Bath), five raised bands, a.e.g., gilt inner dentelles. 8vo. [16], 352pp. Wing H1272.

800/1,200

*A famous textbook of misbehavior and roguery, with content on London low-life and social behavior in various classes, including town-shifts, bullies, thugs, ruffin-shabbaroons, bawds, pimps, lawyers, apothecaries, catchpoles, gaolers, scribes, and astrological doctors.*



157



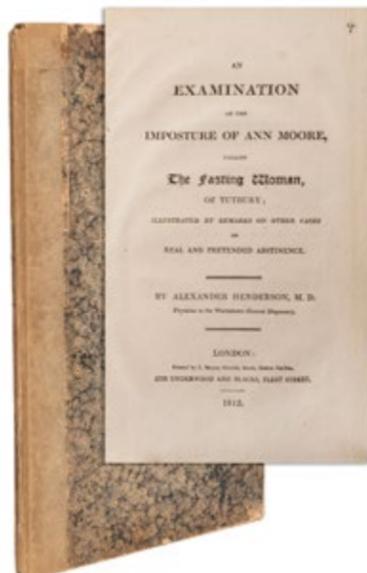
158

158. HELIOT, Claire (1866–1953).  
**CLAIRE HELIOT.**

Hamburg: Adolph Friedlander, 1902. One-sheet stone lithograph in colors bearing a full-length portrait of the famed circus performer with a full-grown male lion slung over her shoulders, a Union Jack on a wooden flagstaff gripped in the big cat's mouth. 36 × 26½". Scattered wear to perimeter with short tears and losses expertly repaired. A-. Linen backed. See *Exemplars*, page 222.

2,000/3,000

*Though Heliot conceived and performed many unusual feats with as many as a dozen trained lions in the center circus ring—including feeding the cats horseflesh from her fingertips at a mock dinner party, this poster depicts what many considered the high point of her turn, the feat of carrying her ten-year-old, 351-pound lion named Sicchi, on her back.*



159

159. HENDERSON, M.D., Alexander (1780–1863).  
**AN EXAMINATION OF THE IMPOSTURE OF ANN MOORE, CALLED THE FASTING WOMAN OF TUTBURY.**

London: Printed by J. Moyes ... for Underwood and Blacks, 1813. Marbled boards over paper spine. 52pp., 8vo. Marginal tear to C8 not affecting text, else clean and bright.

500/1,000

*Henderson's work helped dispel the hoax perpetrated by Moore, who claimed she was unable to eat, and that she had consumed no victuals or let any liquid pass her lips for five years. Moore's reputation and the story of her impossible fasting was so popular it spawned many rumors, including one purporting that Moore could live on nothing but the air she breathed. The fraudulent phenomenon attracted visitors aplenty to her bedside many of whom made financial contributions to her well-being. But Moore's fraud was eventually exposed by this publication and another examination. Moore had been given food and broth by her daughter in secret, some of it passed into her mouth when the two kissed each other. Ann Moore died in 1813, at the age of 53.*

160. HENNING, Doug (1947–2000).  
**FLAMING MIRACLE.**

[New York?]: Mobil Corporation, 1976. Offset window card designed by Seymour Chwast to advertise Henning's second NBC television special, featuring a bust portrait of Henning, and advertising the "special stars" who took part in the production: Michael Landon, Joey Heatherton, and Ricky Jay. As a finale to the performance, a live elephant vanished from the stage. 22 × 14". Foxed, else good. A-. Uncommon. From Mr. Jay's own collection.

300/600

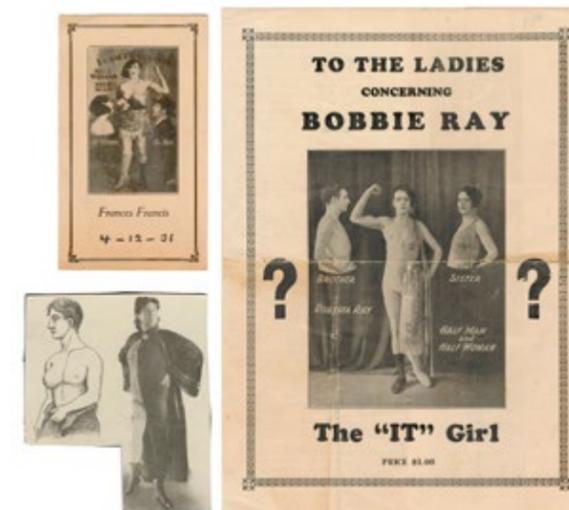


160

161. [HERMAPHRODITES]  
**GROUP OF ADVERTISEMENTS FOR CIRCUS HALF MEN/WOMEN.**

American, ca. 1920s–30s. Comprised of: A pictorial postcard advertising Frances-Francine, "Half Woman Half Man" dated April 12, 1931;—two clippings for hermaphroditic performers, including Lala Coolah "at the age of 21";—a handbill advertising "George-ette, The Half woman-Half Man," describing the performer's "condition" and reproducing a short biography;—and a four-page pictorial brochure titled *To the Ladies Concerning Bobbie Ray the "IT" Girl*, with a variety of photographs;—and a large folded folio-size pictorial brochure titled, *Sex-Freaks-Anomalies*, issued by Sylvie-Chester (or Sylvia Chester), "the living wonder / now touring Lowe's circuit," illustrated with photographs and line drawings. The largest 15½ × 10½". All exhibiting age-expected wear, with some splitting at folds, but in generally good condition.

500/1,000



three of six

161

162. HERRMANN, Adelaide (1853–1932).  
**ADVERTISING LEAFLET FOR THE BULLET-CATCHING FEAT AT THE METROPOLITAN OPERA HOUSE, NEW YORK.**

[New York, 1897]. Pictorial advertising leaflet promoting Adelaide Herrmann's bullet-catch on Thursday, January 28, 1897 at the Metropolitan Opera House, and at which Leon Herrmann, the nephew of Alexander, "will make his debut before the American public." Halftone image depicts Herrmann facing a firing squad while holding a plate; reverse with portraits of Alexander, Leon, and Carl Herrmann. 4¾ × 3¾". Damp-staining to left edge.

300/500

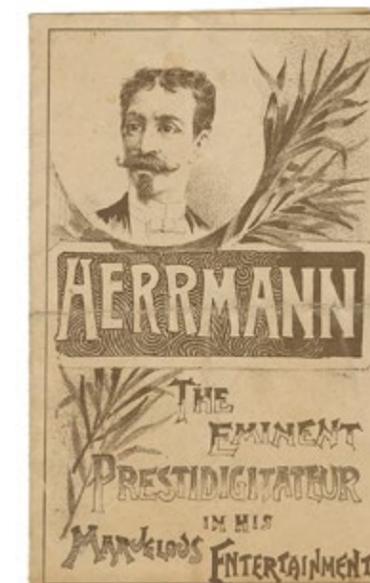


162

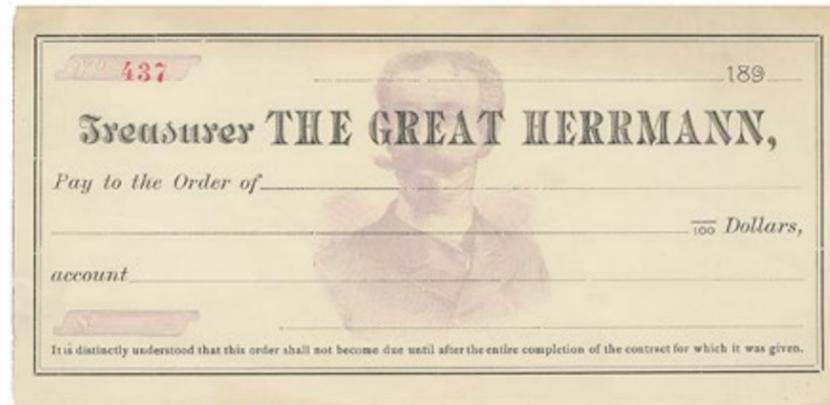
163. HERRMANN, Alexander (1844–96).  
**HERRMANN THE EMINENT PRESTIDIGITATEUR HANDBILL.**

New York: Liebler & Maass, ca. 1890. Folded lithographed handbill or brochure picturing the Mephistophelean conjurer in a bust portrait on the front, a scene with a devil, skeleton, and damsel drinking wine on the rear, and images of the Cremation, New Black Art, and Strobeika illusions on the interior. 5½ × 3¾". Old central fold, chips in borders. RARE; the first example we have encountered.

800/1,200



163



164

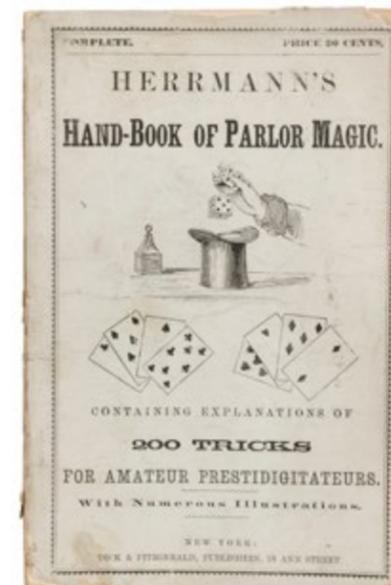
164. HERRMANN, Alexander (1844–96).  
**THE GREAT HERRMANN LITHOGRAPHED BANK DRAFT.**  
 1890s. Promissory note, No. 437, bearing a bust portrait of the great magician in light purple, ornately lettered in dark grey. 3½ × 7¼". Light creases. **200/400**



165

165. HERRMANN, Alexander (1844–96).  
**ST. CHARLES THEATRE PROGRAM.**  
 (New Orleans), 1891. Oversize pictorial program for an appearance of the famed Mephistophelean magician at the St. Charles Theatre, New Orleans, commencing October 25, 1891. The four-part program includes the Strobeika illusion, Vanishing Lady (of de Kolta), and The New Black Art. Wood-engraved bust portrait of Herrmann to front. Small folio (15½ × 11"). Spine chipped, corner torn away on rear sheet. A large and handsome program from Herrmann's heyday. **300/600**

*The program lists Herrmann's wife, Adelaide, as the "proprietor" of the enterprise, William E. Robinson as the stage manager, and Chas. D'Alvini (perhaps a relative of the famous juggler) as the "Master Mechanic" of the company.*

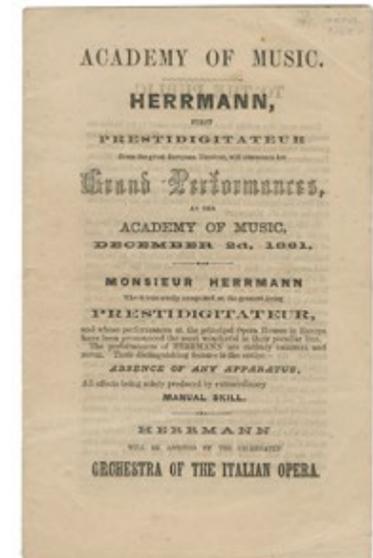


166

166. HERRMANN, Carl (1816–87).  
**HERRMANN'S HAND-BOOK OF PARLOR MAGIC.**  
 New York: Dick & Fitzgerald, 1870s. Pale blue-green printed wrappers (chipped and worn, with small losses). Twenty illustrations. 16mo. Toole Stott 347. A pirated version of John Henry Anderson's pitch books, bearing a nearly identical title page and text. This example includes a 38-page catalog of Dick & Fitzgerald publications bound in at the rear, not called for by Toole Stott. **300/600**

167. HERRMANN, Carl (1816–87).  
**HERRMANN, FIRST PRESTIDIGITATEUR.**  
 New York: Wynkoop, Hallenbek & Thomas, 1861. Letterpress booklet/program advertising Herrmann's performance at the Academy of Music and including stories and anecdotes from his career. Single gathering of twelve pages. 12mo. Old folds at corners, else very good. Toole Stott 345. RARE.

**1,000/2,000**  
*A few of the stories contained in this booklet sound familiar – but as tales about Herrmann's brother, Alexander. A prime example is entitled "Herrmann at a Barber's Shop." A razor is used to bloody effect by Herrmann, yet no harm is done. Other stories recount his performance for the King of Portugal and at a restaurant, and a separate section describes episodes of his impromptu magic performed in New York City. The publication also notes the "absence of any apparatus, all effects being solely produced by extraordinary manual skill."*



167

168. HERRMANN, Leon (1867–1909).  
**HERRMANN THE GREAT SOUVENIR BROCHURE.**  
 North Adams, Mass.: Excelsior Printing Co., ca. 1905. Finely printed twelve-page pictorial brochure with embossed cover stamped in gilt, the interior reproducing press notices and various photographs of Herrmann presenting the "art of palming," together with his assistant, producing balloons from an opera hat, and bearing a portrait behind tissue guard on the first page. Bound with white silk cord as issued. 8vo. Old central fold, minor wear and chips, else very good. RARE; the first example we have encountered. **500/1,000**

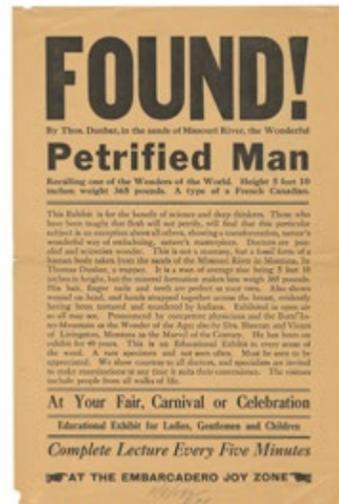


168

169. HEYL, Edgar.  
**A SURVEY OF CONJURING BOOKS. TO WHICH IS ADDED; ENGLISH AND EUROPEAN CONJURING BOOKS PRIOR TO 1700.**  
 New York, 1997. From an edition of five copies, produced with the permission of the Heyl estate and bearing Mr. Jay's name on the copyright page. One third smooth calf over marbled boards, with gilt ruled spine and gilt titled roan spine label. 8vo. Near fine. **400/800**



169



170

170. [HOAX] **FOUND! BY THOS. DUNBAR, THE SANDS OF MISSOURI RIVER, THE WONDERFUL PETRIFIED MAN.**

Circa 1925 (inked date lower edge). Small broadside (12 × 8") on tan paper, advertising the exhibition of the body discovered by Thomas Dunbar of a supposed "petrified man," "not a mummy, but a fossil form of a human body...showing a transformation, nature's wonderful way of embalming." Dunbar claimed to have discovered the body half-buried along the banks of the Missouri River near Fort Benton, Mont., in 1897. He exhibited the body in Yellowstone National Park before selling the remains to W.A. Miles, who claimed that it was the body of Civil War general and former Montana territorial governor Thomas Francis Meagher. Miles organized a train tour of the body, which was unsuccessful. The body was finally exhibited at fairs and carnivals.

200/400

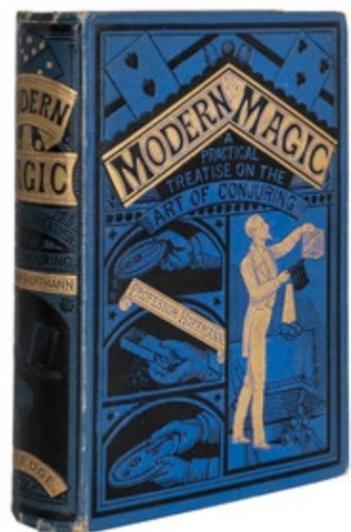


171

171. **HOCUS POCUS; OR THE WHOLE ART OF LEGERDEMAIN IN PERFECTION.**

Otley: Printed by William Walker, ca. 1846. White printed wrappers with wood-engraved vignettes on upper and lower. 24pp. Disbound. Chips to gutters from removal from larger volume. Pages clean and bright. Toole Stott 383.

800/1,200



172

172. **HOFFMANN, Professor (Angelo Lewis, 1839–1919). MODERN MAGIC. A PRACTICAL TREATISE ON THE ART OF CONJURING.**

London: George Routledge and Sons, [1876]. FIRST EDITION, with publisher's seal to title page. Bright blue cloth elaborately stamped in gilt and black, with black hat and gold cone to front board. Engraved frontispiece of The Sphinx illusion, profusion of illustrations. Thick 8vo. Rubbing to joints, corners, and spine, lacks tissue guard, foxed. Bright and attractive; good to very good condition. Toole Stott 386.

800/1,200

*Hoffmann's work was intentionally and unintentionally modern; in the former case, the work was a catalog of many contemporary tricks popularized at or before the time of publication. In the latter, the book became a de facto line of demarcation, as it set a new tone and style for books explaining the secrets of conjurers. So popular was Hoffmann's book that it has remained in print nearly without fail in all the years since its first appearance, and it created an entirely new career for its author, who all but abandoned his law practice to become a popular author of books on conjuring, home recreations, and other subjects. Only 1000 examples of this, the true first edition, were published.*

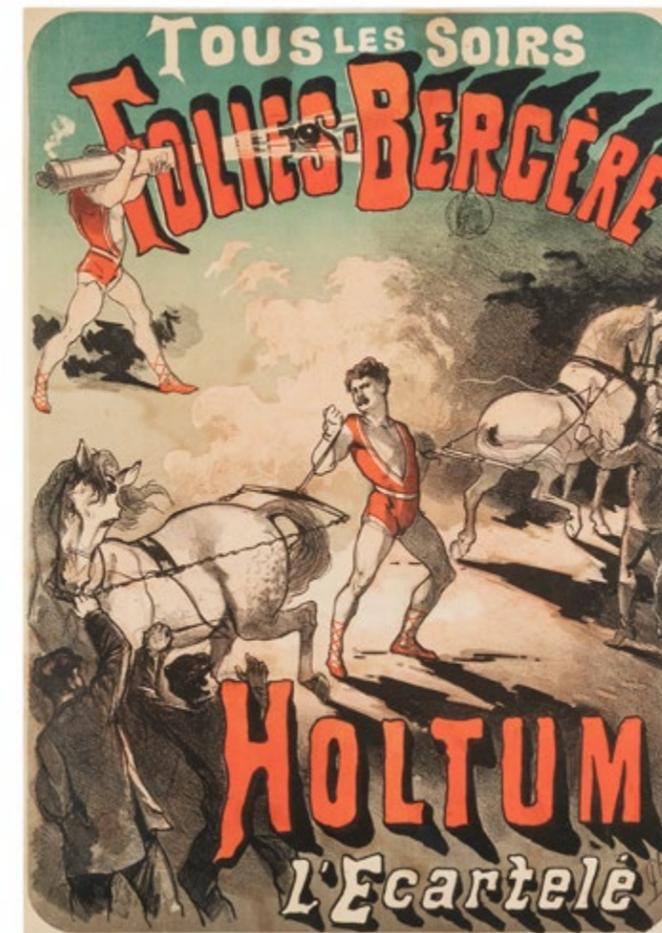


173

173. **HOFZINSER, Johann Nepomuk (1806–75). PHOTOGRAPH OF HOFZINSER PERFORMING TROUBLEWIT.**

[Vienna?], ca. 1860. Handsome full-length image of the famed Viennese conjurer who is most often associated with card conjuring; here he holds a folding paper strip known as "Troublewit" between his hands. 3¾ × 2½", archivally framed to 8½ × 6¾". Exhibited as part of Ricky Jay's Extraordinary Exhibitions, Hammer Museum (Los Angeles). Not examined out of frame. RARE. See *Jay's Journal of Anomalies*, page 133.

1,000/2,000



174

**THE DANISH CANNONBALL CATCHER**

174. [HOLTUM, John (1845–1919)] **CHERET, Jules. TOUS LES SOIRS. FOLIES-BERGÈRE. HOLTUM L'ECARTELÉ.**

[Paris: Cheret, ca. 1880]. Bright half-sheet stone lithograph advertising the appearance of this remarkable strongman and cannonball catcher at the famed Parisian variety venue. Here, Holtum is depicted firing a cannon slung over one shoulder, and wrestling with two horses, pulling against each steed with a separate arm. Margins trimmed close to 22 × 15½". Minor professional repairs to borders and one closed tear. B.

1,000/2,000

*Holtum conceived of his famous cannonball catching feat in the 1870s, and though some detractors suggested he cheated to accomplish the stunt – by using a hollow ball or loading the cannon with a minimal amount of powder before it was fired – no one could duplicate the effect when challenged by its inventor. Holtum used only a bare minimum of protective equipment when catching the balls: a slim chest pad and leather gloves. To lengthen his variety turn, he also juggled or balanced cannonballs and, as depicted in this poster, restrained two horses with his bare hands. He died of natural causes in England in 1919.*



175



177

175. [HOTTENTOT VENUS (Saartjie Baartman, ca. 1789–1815)] HEATH, William (1794–1840).

**LOVE AT FIRST SIGHT OR A PAIR OF HOTTENTOTS.**

London: S.W. Fores, November 15, 1810. Satirical hand-colored etching depicts Baartman at the right, with Lord William Grenville, dressed similarly, holding her left wrist while she grasps an upright staff in her right hand. The dialogue between the parties centers, in a satirical manner, on the subject of the “broad bottom family” and a potential union between Baartman and a member of the Grenville clan. 13¼ × 8¾”. Mounting remnants to verso, corners bumped, a few scattered spots. BM Satires 11577.

1,000/2,000



176

176. [HOUDINI (Erik Weisz, 1874–1926)] CONJURERS' MONTHLY MAGAZINE.

Harry Houdini. V1 N1 (Sept. 1906) - V2 N12 (Aug. 1908). COMPLETE FILE. Bound in two volumes with lettered cloth spines over boards, as issued by Houdini. With a portrait of a young Houdini, manacled and chained, tipped into each volume. Binding of Vol. 1 considerably distressed and chipped and in poor condition, and margins of some issues trimmed; still, a desirable and complete set, contents in good condition. Alfredson/Daily 1745.

600/1,200

177. HOUDINI, Harry (Erik Weisz, 1874–1926). HOUDINI CIRCUS BUSCH ADVERTISING CANDY TIN.

[Germany, ca. 1908]. Litho tin container with hinged lid reproducing a Friedlander poster that depicts Houdini in handcuffs and manacles, attended by four German policemen, and advertising his appearance at the Circus Busch. 4¼ × 2¾ × 2”. Pitting and rust to base, wear to finish, but overall, very good condition. The first example we have encountered.

1,000/2,000



178



179

178. HOUDINI, Harry (Erik Weisz, 1874–1926). GROUP OF HOUDINI EPHEMERA.

Six items, comprised of: two Orpheum (Brooklyn) vaudeville bills (dated 1905 and 1907; trimmed and repaired) featuring Houdini as the “Handcuff King” and “Champion Jail Breaker” as the last act on both bills, an engraved Houdini bookplate, and two British letterpress challenge handbills, one issued by Petty Officers and Seamen for a strait jacket escape, dated 1914, both with chips, losses, and scrapbook remnants to versos, and a bust portrait photograph of a smiling Houdini circa 1921/22, SIGNED, but in poor condition. The largest 13¼ × 5¼”.

700/900



180

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

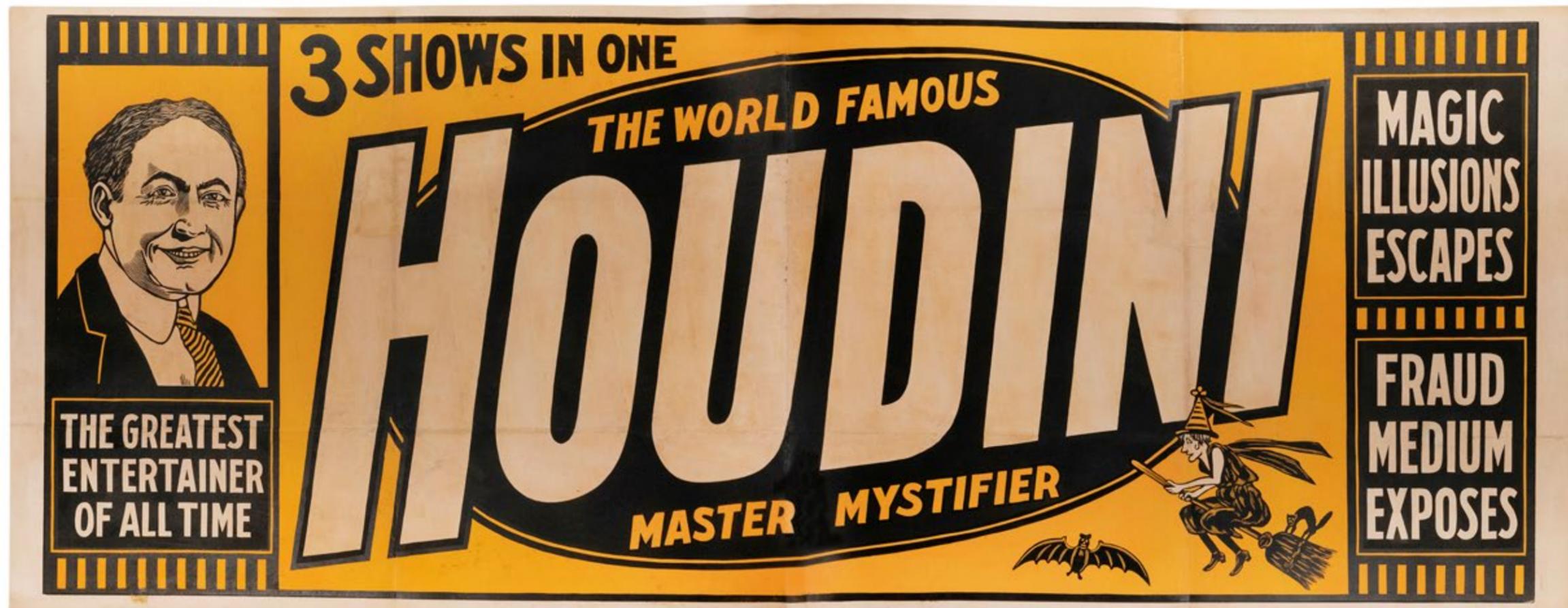
[New York]: B.A. Rolfe Productions/Octagon Films, 1918. Sepia tone offset lobby card for Episode Fourteen of Houdini’s serial film, this installment titled, “The Tangled Web,” and picturing the giant mechanical figure, billed as “Q the Automaton,” standing at the center of a cavern. Framed to 12 × 15”; not examined out of frame.

2,000/3,000

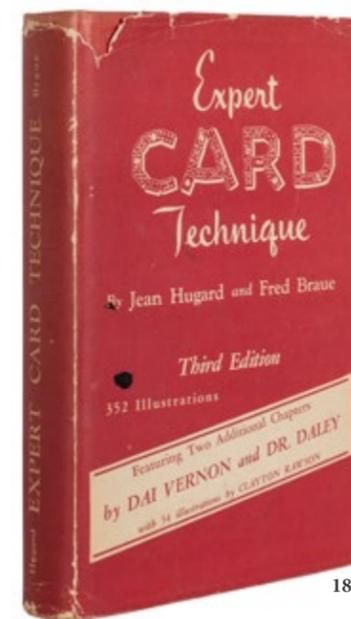
180. HOUDINI, Harry (Erik Weisz, 1874–1926). THE GRIM GAME PROMOTIONAL BROCHURE.

New York: Famous Players-Lasky, (1919). Two-color illustrated brochure with photographs from the film and artist’s renderings of scenes. Houdini hangs from a rope above a biplane on the front panel. 11¾ × 9”. Old staple holes, bent corners and short tears, else very good.

400/800



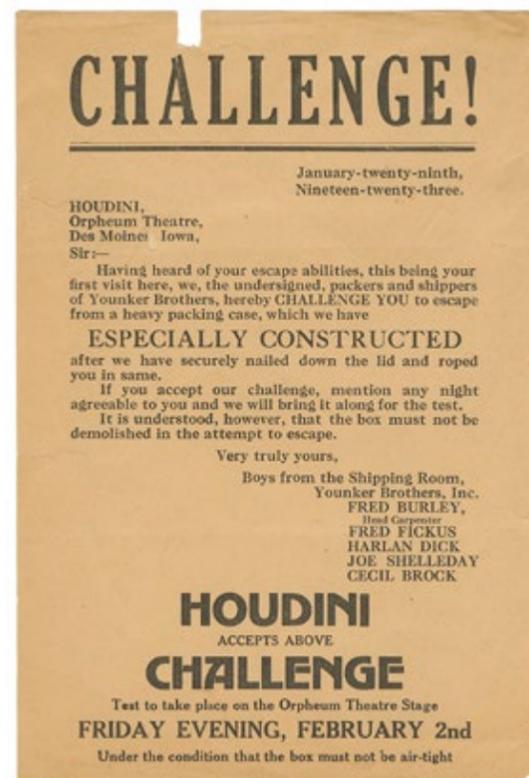
183



184



181



182

181. HOUDINI, Harry (Erik Weisz, 1874–1926). HARRY HOUDINI THE WORLD'S GREATEST MYSTIFIER AND KING OF HANDCUFFS.

Chicago: Walter & Walter, Printers, [1900]. Folded four-page pictorial brochure issued by Houdini's manager, Martin Beck, extolling his ability as "the greatest drawing card," "now playing en-route as a special feature." Bust portraits of Harry and Beatrice Houdini to front, images of a shackled Houdini at rear, above Beck's name and address, with dozens of press notices reproduced internally. 12¾ × 8¾". Two tears repaired with archival tissue, chip to front, minor wear. The first example we have encountered.

1,500/2,500

A very early Houdini advertisement, at the dawn of his ascendance to international fame. Martin Beck, it has been said, changed Houdini's life by pushing the magician to focus on his escapes and challenge handcuff act, feats that set him apart—widely—from other magicians of the time. Perhaps unknowingly Beck understood that the act of freeing oneself from bondage on stage was not only compelling theater, but a metaphor that could connect with audiences the world over. It was a strategy that altered the trajectory of the young magician's career forever after.

182. HOUDINI, Harry (Erik Weisz, 1874–1926). HOUDINI PACKING BOX CHALLENGE.

(Des Moines, 1923). Letterpress handbill issued by the Younker Brothers packers and shippers, who "hereby challenge you to escape from a heavy packing case, which we have especially constructed after we have securely nailed down the lid and roped you in same." Tear in upper third repaired with Japan, chips around perimeter, scrapbook remnants to verso.

500/1,000

183. HOUDINI, Harry (Erik Weisz, 1874–1926). 3 SHOWS IN ONE. THE WORLD FAMOUS HOUDINI. MASTER MYSTIFIER.

American, 1925. Gigantic horizontal billboard-type poster composed in white, black, and orange, and featuring Houdini's smiling bust portrait to the right of the central text advertising his show, while images of bats and a witch appear on the opposite end of the poster. 42¼ × 108¾". Old folds, tears, chips, and discoloration expertly restored; B. Linen backed.

5,000/10,000

This poster was produced to advertise Houdini's final tour, which ended suddenly and unexpectedly with his hospitalization after sustaining a blow to the stomach in his dressing room. He died of peritonitis on October 31, 1926. Each performance was made up of three distinct parts: magic, escapes, and an expose of fraudulent spirit mediums.

184. HUGARD, Jean and Frederick Braue. EXPERT CARD TECHNIQUE.

[New York]: George Starke, 1950. Third edition, expanded to include two additional chapters by Dai Vernon and Dr. Daley. Original dustjacket (worn and chipped). Illustrated by Donna Allen and Clayton Rawson. 8vo.

150/250



185

185. [IMPENETRABLE SECRET]  
**GROUP OF FOUR "MIND READING"  
 PROPS AND PUBLICATIONS.**

Including: *A Key of "The Japanese Parlor Magic." Home Amusement to All.* [Japan], ca. 1890s. Import[ed] by Andrew Kan & Co., China and Japan Fancy Goods, Portland, Oregon. Color woodblock printed wrappers and illustrations, stitched. — *Aspinall's Cards for Amusement, Instruction, and Social Pastime.* Six cards printed in purple with common phrases and sayings, plus a key card, instruction sheet, and printed envelope. Middlesbrough: Burnett and Hood, ca. 1870s. — BIRCH, E. *Le Nouveau Secret Impenetrable: or, Geographical Recreations.* London: Printed for the Author, by H. Barnett, and by Mr. J. Harris, n.d., [ca. 1810s?]. Marbled case containing a two-page instruction sheet, and two sets of a dozen loose 8vo sheets (one set numbered with Arabic numerals, the second with Roman numerals). — *Das Gedankenspiel oder die Kunst der Menschen Gedanken zu erforschen.* Halle: J.C. Hendel, ca. 1782.

500/700

*These sets, all based on the same early principle, allow the magician to instantly divine what image, phrase, number, or term the reader has thought of. The trick was the first one advertised in America, when Benjamin Franklin in 1749 wrote in the Pennsylvania Gazette, "Just published and to be sold at the Post-Office, the Impenetrable Secret." The trick was an old one then, and its origin remains uncertain.*

186. ISOLA, Emile (1860–1945) and Vincent (1862–1947).  
**ISOLA.**

Paris: J. Weiner, ca. 1893. Color lithographed poster depicting a flag bearer in renaissance-like costume announcing daily performances and matinees on a bill set out beside him, presented by the Isolas, "mysterious enchanters." 50 × 37¼". Contemporary tax stamp in upper third, minor over-coloring at old folds; A-. Linen backed.

400/800

*The Isola brothers transformed their love of mechanics and conjuring into a career in motion pictures, following closely down the path of fellow magician (and competitor) Georges Méliès. They took over the Theatre de Capucines (advertised in this poster) in 1892 and renamed it the Theatre Isola, and in 1896 began exhibiting moving pictures there using a Knietographe de Bedts (which they renamed the Isolatographe). They went on to direct a number of Parisian theaters, including the famous Folies Bergere.*

187. [ITINERANT PERFORMERS]  
**DAVID PARRY, AGED 35 YEARS ... HUMBLY BEGS LEAVE TO  
 PRESENT YOU AN ACCOUNT OF HIS MISFORTUNES.**

London: J.V. Quick, Printer, 36, Bowling green Lane, ca. 1831. Letterpress handbill for a traveling orator. Set in various types, with a decorative border of ships, illustrated with a woodcut of Parry driving a cart. In his account, Parry states that after sailing from Liverpool to Quebec, he slipped through a crack in the ice while climbing ashore in Gaspee Bay and was trapped for two days. Two men from another vessel happened to discover him, and his legs were amputated "by the carpenter & sailors, with common instruments, as there was no surgeon on board." 10½ × 7¼". Hinged to mat board. Scattered spotting; discoloration and soiling to lower corner.

300/500

188. JACKSON, John.  
**RATIONAL AMUSEMENT FOR WINTER EVENINGS:  
 OR, A COLLECTION OF ABOVE 200 CURIOUS AND  
 INTERESTING PUZZLES AND PARADOXES...**

London: Sold by Longman, Hurst, Rees, Orme and Brown, 1821. Plain blue boards over grey spine with printed title label. 1 leaf, p. [i] ii, [1] 2 – 118 + contents. Four folding plates at rear. 12mo. Joints worn and cracked, spine darkened, general foxing, but very good overall. Toole Stott 413.

800/1,200

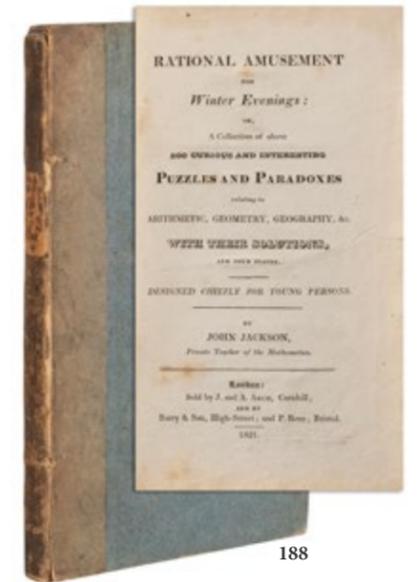
**REMARKABLE RECORD OF  
 THEATRICAL PRINTING**

189. JACKSON, Joseph E.  
**SPECIMENS OF THEATRICAL CUTS ... SUITABLE FOR  
 THEATRICAL, VARIETY, AND CIRCUS BUSINESS...**

Philadelphia: Ledger Job Printing Office, (1869). Pebbled cloth sides over gilt stamped leather spine, considerably rubbed. Approximately 300pp. reproducing posters, handbills, dodgers, programs, trade cards, and other advertisements produced by the company for a wide range of theatrical productions and live performances, including half-page, full-page, and many tipped-in full-size lithos and posters, folded to fit the binding. Samples appear in color, monochrome, and black-and-white. 4to. Covers detached. Tears, wear, and soiling, especially at fold lines of full-size tipped-in posters, but generally good condition overall. A REMARKABLE RECORD OF AMERICAN PRINTING THAT SHOULD BE SEEN. RARE; the only example we have traced at auction of this edition in the last 100 years.

4,000/8,000

*An astonishing and well-preserved record of stock posters, programs, and woodcuts produced by one of the great American theatrical printers flourishing after the Civil War. This sample book, as the introduction states, is filled with both miniature facsimiles and full-size samples (some as large as 28 × 20") of work produced by the Ledger Job Printing Office. These stock posters depict sideshow illusions, circus acts, magic shows, and a host of theatrical stock productions. Among the images are depictions of Mazeppa, The Sphinx illusion, various circuses (including acrobats, wagons, and equestrian acts), a full-color velocipede lithograph, a host of stock plays (Cinderella, The Black Crook, Forty Thieves, Sinbad, Aladdin), and more. Most images are captioned with price quotations and specifications to potential purchasers. Among the tipped-in full-size posters included is a small lithograph advertising Blind Tom (Thomas Wiggins, 1849–1908). A framed example of this scarce lithograph was offered in these rooms as Lot 42, The Ricky Jay Collection, February 25, 2023.*



188



189



190



192

190. JACOBS, Joseph (1813–70).  
**MR. JACOBS, THE JUSTLY CELEBRATED AND TRULY GIFTED GREAT MODERN MAGICIAN AND WIZARD.**

(Banbury): W. Potts, Printer, ca. 1850. Handsome letterpress broadside bearing a wood-engraved image in the upper third showing Jacobs, the props from his magic act, and the characters Jacobs will impersonate or vocalize during the ventriloquial turn in the second portion of his program. Framed to 29 × 15". Tiny chips and folds visible, but not examined out of frame.

1,500/2,500



191

191. JANSEN, Harry (1883–1955).  
**THE GREAT JANSEN. AMERICA'S GREATEST TRANSFORMIST.**

Milwaukee: American Show Print, ca. 1915. Half-sheet color lithograph depicts Jansen's performance of the Modern Cabinet illusion, now popularly known as "Things that Go Bump in the Night." 28¼ × 21". Rippling and old folds prominent; mounted to board.

1,500/3,000

*Jansen went on to fame and fortune performing under his later stage name, Dante. After his retirement from the stage under his given name, American Show Print, which produced this lithograph (and many others) for his show repurposed the image as a stock poster that could be overprinted for other magicians in the space formerly occupied by Jansen's name.*

192. JAY, Ricky (1946–2018).  
**JAY'S JOURNAL OF ANOMALIES.**  
 Quarterly. V1 N1 (Spr. 1994) – V4 N4 (2000). COMPLETE FILE.  
 Letterpress printed on heavy Rives paper with tipped-in color illustrations, text illustrations. 4to. Fine. Fernandes 30555.

800/1,200



193

193. JUSTUS, Pascasius.  
**DE ALEA.**

Amsterdam: Ludovic Elzevir, 1642. Engraved title by Cornelius van Dalen depicting a group of men playing dice while a woman looks on from a balcony above. Contemporary vellum. 12mo. Flyleaf separated, else very good. See *Catalogue Raisonné de la Bibliothèque Elzevirienne de feu Jules Chenu*, 363.

600/1,200

*De Alea was one of the first books to examine gambling addiction from a medical rather than a moral point of view, a popular theory of the era. The Elzevirs were among Holland's best-regarded printers throughout the seventeenth and eighteenth centuries, renowned for their small books and the quality of their publications.*

194. KEITH, Charlie (1823–95).  
**CHARLIE KEITH. THE GREAT LITTLE CLOWN.**

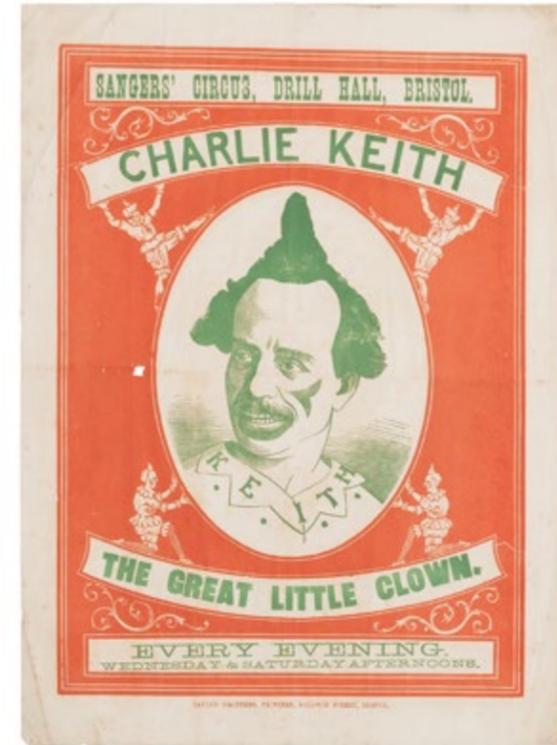
Bristol: Taylor Bros, ca. 1874. Two-color wood-engraved window poster bearing a central bust portrait of Keith in his trademark costume and makeup, and advertising his appearance at Sanger's Circus, Drill Hall, Bristol. 19½ × 14½". Wear around edges, old folds, one loss in image, else good. RARE.

1,000/2,000

195. KELLAR, Harry (Heinrich Keller, 1849–1922).  
**KELLAR ALS TO DOCTOR WILSON.**

Dated January 15, 1921, Kellar writes on his color lithographed stationery, printed by Strobridge and bearing the last version of his famous "imps portrait." In full, "Dear Doctor Wilson: - Let us do what we can to perpetuate the memory of our grand friend Trewey. Yours Truly, Harry Kellar." With rubber-stamped date of receipt in upper margin. Ink stain in lower left, else very good.

250/500



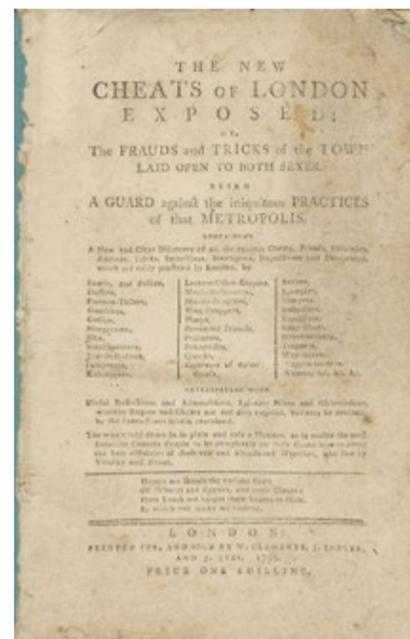
194



195



196

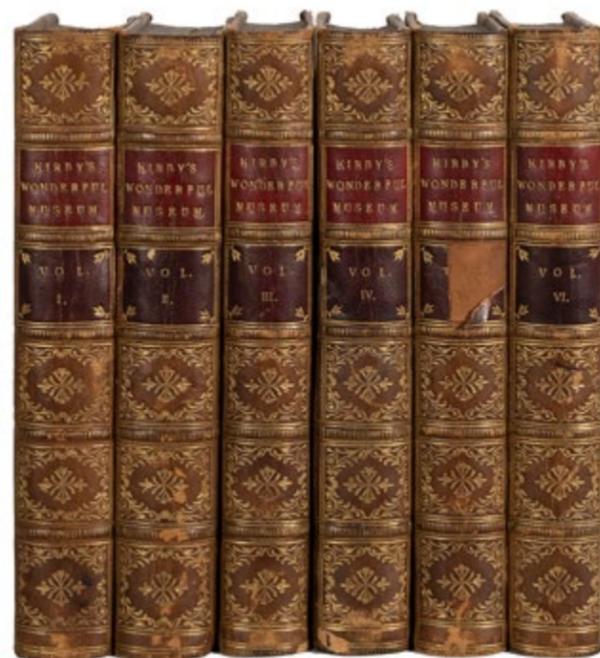


197

196. KENO GOOSE.

American, ca. 1890. Handsome turned hardwood dispenser rotates between between two supporting posts and dispenses numbered keno balls into a felt-lined bowl below when the spring mechanism is depressed. Includes a quantity of numbered clay/composition keno balls. Height 22½". A few small chips, else very good.

200/400



198

197. KING, Richard.

**THE NEW CHEATS OF LONDON EXPOSED; OR, THE FRAUDS AND TRICKS OF THE TOWN LAID OPEN TO BOTH SEXES.**

London: Printed for, and Sold by W. Clements, J. Sadler, and J. Eves, 1792. Plain blue wrappers with old bookseller's description pasted to upper. Sewn. 8vo. Dog-eared corners, dusty, with some marginal soiling. Scarce.

800/1,200

The title page (which Ricky Jay summed up as "swell" in his own notes) describes the nature of the work thusly: "A new and clear discovery of all the various cheats, frauds, villainies, artifices, tricks, seductions, stratagems, impositions and deceptions, which are daily practiced in London..." by nearly every type of conman and criminal known. The text of this work is almost wholly derived from Cooke's earlier work, The Cheats of London Exposed.

198. [KIRBY, R.S.]

**KIRBY'S WONDERFUL AND ECCENTRIC MUSEUM; OR, MAGAZINE OF REMARKABLE CHARACTERS.**

London: R.S. Kirby, 1820. Tooled leather spines with gilt-stamped roan and Morocco labels over marbled boards (all considerably rubbed, some labels chipped). Illustrated with engravings, including portraits of Signora Giradelli the fireproof woman, Matthew Buchinger, Daniel Lambert, sword swallows, mental calculators, a hen with a human face, etc. 8vos. Browned and foxed with usual wear; good. See Toole Stott 1285 for earlier issue. See *Exemplars*, page 121.

800/1,200



199

199. [KNIFE THROWING] [JUGGLING]

**THE ORIGINAL CHINESE MAGICIANS AND JUGGLERS, ARR HEE AND ASHAM.**

Plymouth: Leviathan Broadside Press – I.W. N. Keys, 1861. Large pink letterpress broadside bearing a central woodcut of the jugglers presenting their knife-throwing feat. Their eleven-part program also includes a broken and restored cup trick, effects with live pigeons, fire eating, acrobatic exploits, and the production of a one-gallon bowl filled with water from a large shawl. 29¾ × 10". Ragged edges with minor chips and losses; reinforced with tissue at a center separation on the verso.

800/1,200

**FIRST PUBLISHED WORK ON VENTRILOQUISM**

200. LA CHAPELLE, Jean Baptiste de (ca. 1710–92).

**LE VENTRILOQUE, OU L'ENGASTRIMYTHE...**

London, De l'Étanville and Paris: Widow Duchesne, 1772. Two volumes continuously paginated, full mottled calf, well-worn and chipped spines tooled and lettered in gilt. Title ornaments, head-pieces and typographic ornaments. 12mo. Rounded corners. Rebacked. Text generally clean and bright; very good. See Fechner pp. 310.

1,000/2,000

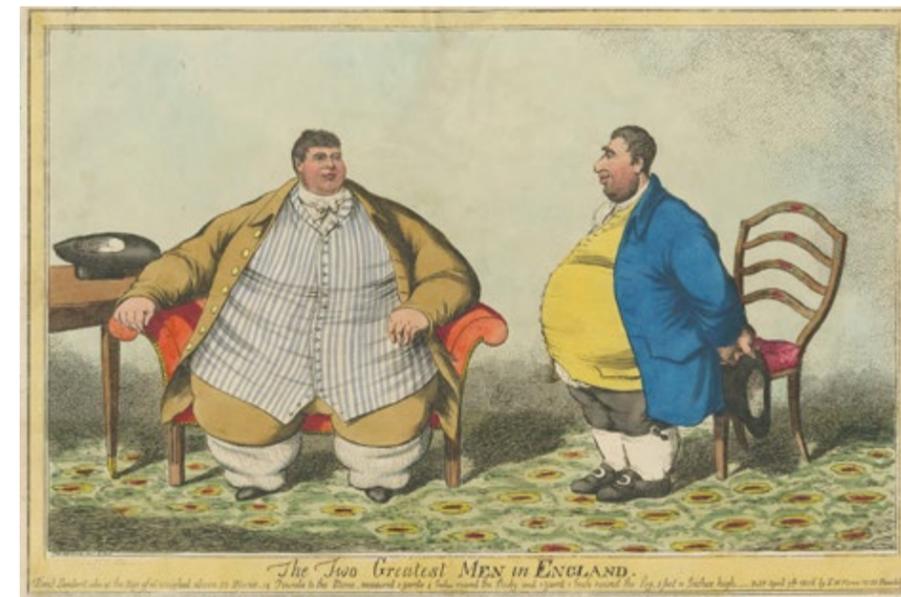
An early and important French work on ventriloquism, widely regarded as the first published work to treat the subject and including stories of its use and descriptions of technique.

201. [LAMBERT, Daniel (1770–1809)] WILLIAMS, Charles.

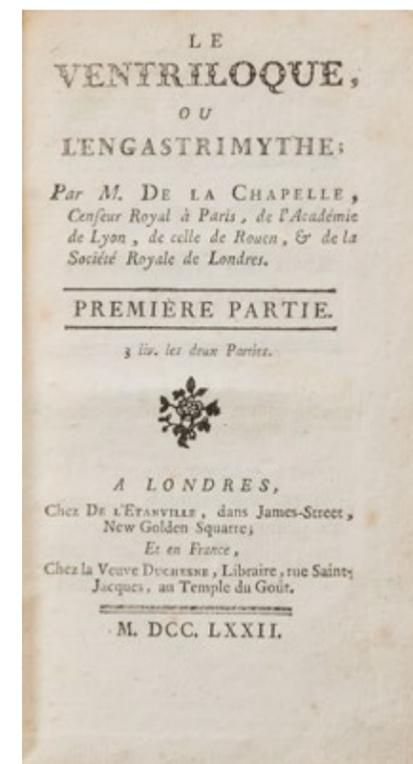
**THE TWO GREATEST MEN IN ENGLAND.**

London: S.W. Fores, April 7, 1806. Handsomely colored engraving depicting the heaviest man in the world of his era, Daniel Lambert, the gaol keeper and animal breeder of Leicester, who weighed over 700 pounds at the time of his death. Here, he fills a large sofa, while Charles James Fox, the prominent and influential member of parliament and British Foreign Secretary looks on from the right. 10¾ × 15½", laid down on blue paper. See BM 1868,0808.7436.

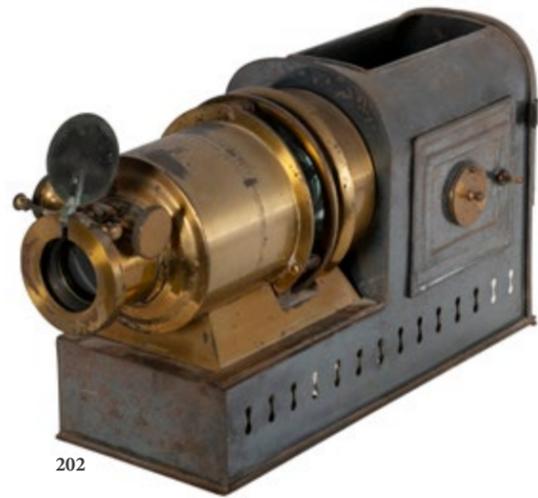
800/1,200



201



200



202



204

**202. MAGIC LANTERN.**

London: Broadhurst Clarkson, ca. 1900. Brass and tin lantern with heavy lens, which may be focused by a set of rotating knobs set just behind it. Company trademark stamped in lens cover. Overall dimensions of 16 x 5 x 9". Rubbing to all surfaces, but good condition overall.

200/400



203

**203. LAURANT, Eugene (Eugene Greenleaf, 1875–1944). LAURANT THE MAN OF MANY MYSTERIES.**

Wichita Kansas - Kansas City: The Western Lithograph, ca. 1926. Half-sheet poster bears a full-length portrait of Laurant in crimson-lined cape and feathered hat producing three white rabbits and a dove from a large bowl at his right. Mounted to stiff card with a stamped announcement below for his performance at the Nancy L. Hill School Auditorium. 30 3/4 x 2" (inclusive of cardstock border). Old folds and chips throughout.

200/400

*Designed by Harlan Tarbell, author of the famous Tarbell Course in Magic, this poster was originally used on Laurant's many Redpath-sponsored Chautauqua tours.*

**204. LENTONS, The. LENTON FAMILY. PREMIER GYMNAST & ACROBATS OF THE WORLD.**

London: C.J. Culliford, 1870s. finely rendered monochrome lithograph pictures members of the family somersaulting in mid-air, foot juggling, and balancing stacks of hatboxes (to say nothing of each other) on their feet. National coats of arms appear in the corners of the poster, including those of Australia and America. 23 3/4 x 18 1/2". Short tears around perimeter of image. B. Old linen backing.

1,000/2,000

*According to the Brooklyn Daily Eagle of Aug 14, 1875 the Lenton Family were to make their US debut at the Park Theatre on Aug. 23, but the New York Clipper of May 29, 1875 said they performed at the Theatre Comique in Cleveland the week of May 17th. There were five acrobats in the troupe. On October 10 they were at the Adelphi Theatre in Chicago. They also played on American circuses. Some histories list the troupe as American.*



205

**205. LLOYD, Arthur (1891–1972). ARTHUR LLOYD THE ELITE ENTERTAINER.**

Circa 1920. Lobby photograph of Lloyd, the "human card index," who could produce nearly any printed card or similar article from his pockets on command. Full-length cartoonish caricature depicts Lloyd holding a document in one hand and reaching into his hip pocket for another. Framed to 13 1/2 x 9 1/2" Not examined out of frame. See *Learned Pigs & Fireproof Women*, page 214.

150/300

**206. [GAMBLING DEVICE] TWO GIANT ROLLING LOGS.**

American, ca. 1920. Oversize versions of multi-sided rolling logs frequently encountered in a much smaller sizes and crafted from celluloid or plastic and used in games of chance. Both of sturdy wooden construction, with hand-painted numbers; one with 13 sides, the other 14. Each approximately 6 x 4 3/8". Minor rubbing to finish.

200/400

**207. LYNN, Dr. (Hugh Simmons, 1836–99). THE ADVENTURES OF A STRANGE MAN. WITH A SUPPLEMENT SHOWING "HOW IT'S DONE."**

London: Egyptian Hall Piccadilly, 1873. Pictorial wrappers bearing a bust portrait of Lynn, lower lacking. Additional illustrated title page. 8vo. Disbound, NYPL cancelation stamps. Toole Stott 456. Sold together with: Another example, London: Edward Lamb, Printer, 1877. Lacking wrappers, with lower corners chipped away (not affecting text). See Toole Stott 457.

500/1,000

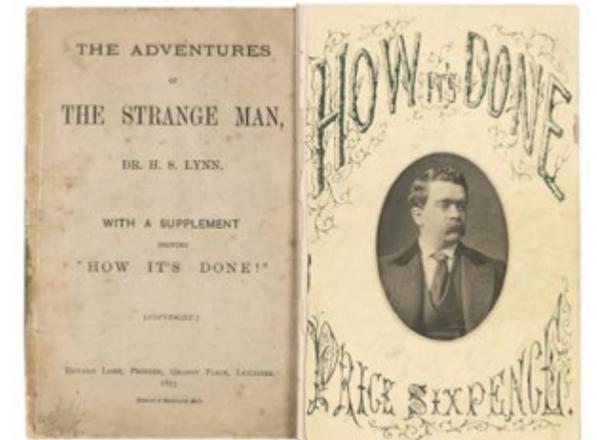
**208. MACALLISTER, Andrew (1800–56). DON'T BE FRIGHTENED! MR. MALONE RAYMOND. MACALLISTER.**

[New York, 1855]. Letterpress broadside decorated with woodcuts advertising a performance at the Mechanic's Hall (formerly Christy and Wood's) on October 10, 1855. The show will feature automata (The Harlequin, Peacock, and Orange Tree are all pictured), a lecture from Raymond, "two dreams of wonder," Madame MacAllister as "the wizard's page," and a musical turn. 24 1/2 x 9". Old folds evident, else good.

800/1,200



206



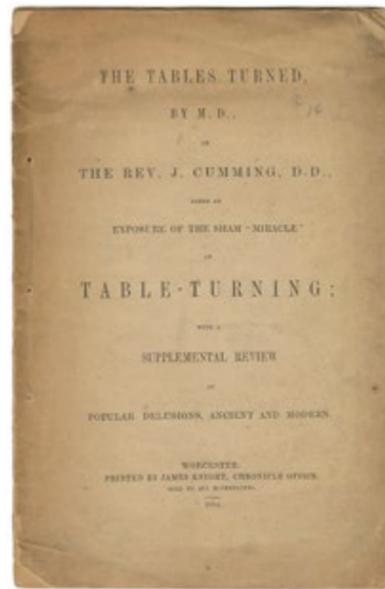
207



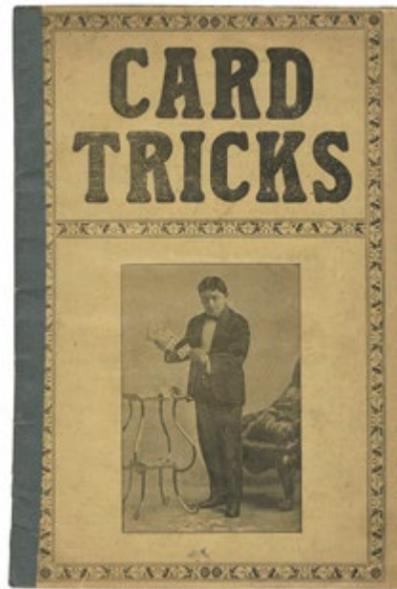
208



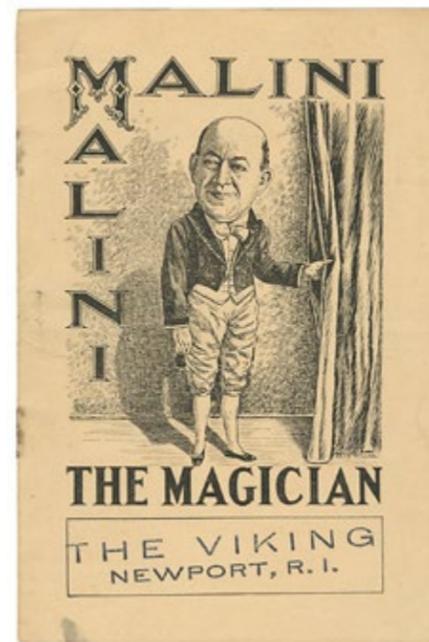
209



210



211



212

209. MACALLISTER, J.M. (John Mawer, 1837–99). **MACALLISTER'S SOIREES MAGIQUES!**

Boston: J.H. & F.F. Parwell Printing Office, 1864. Letterpress handbill for the Scottish wizard's appearance in Boston, illustrated with an attractive image of the Ethereal Suspension (here called "The Cataleptic Couch") in the lower half. Text claims that J.M. is the son of the deceased Andrew MacAllister. Framed to 17 × 12", with stains and chips visible, but not examined out of frame. See *Jay's Journal of Anomalies*, page 140. **250/500**

210. M.D. **THE TABLES TURNED, BY M.D., ON THE REV. J. CUMMING, D.D. BEING AN EXPOSURE OF THE SHAM "MIRACLE" OF TABLE-TURNING.**

Worcester: Printed by James Knight, Chronicle Office, 1854. Printed wraps, stabbed and stitched. [i – iii] iv, [1] 2 [3] 4 – 14; Supplement regarding popular delusions separately paginated, [1 - 3] 4 – 13, verso blank. 8vo. Corners chipped and dog-eared, browned. An early anti-spiritualism tract, and the only example we have been able to trace. **200/400**

211. MALINI, Max (Max Katz Breit, 1873–1942). **CARD TRICKS.**

(Halifax): Milner & Co., ca. 1900. Publisher's offset pictorial wraps bearing a full-length image of Malini holding a fan of cards inside a floral border on the upper, printed advertisements to lower. Illustrated with woodcuts. 8vo. Large bookplate of Clinton Burgess pasted to inside of rear wrapper. Spine contemporarily taped, pages uniformly browned, one corner clipped, short tears, other minor wear; very good. RARE; the only example we have encountered with Malini's portrait on the cover. See *Learned Pigs & Fireproof Women*, at page 92. **500/1,000**

*The contents of this chapbook were wedded to a wide range of covers of varying designs. It is possible, though uncertain, that this edition was offered for sale by Malini as a "pitch book" after his performances, but it is more likely that the photographer who captured the image on the cover sold the rights to print the picture to the publishing firm. In addition to card tricks the pamphlet explains the basic secret of ventriloquism, and how to stop hecklers.*

212. MALINI, Max (Max Katz Breit, 1873–942). **MALINI THE MAGICIAN ADVERTISING BOOKLET.**

Circa 1927. Saddle-stitched brochure reproducing letters of praise for Malini's feats of sleight-of-hand from President Warren G. Harding and others, along with a list of the dignitaries Malini has appeared before. Caricature by Jack Miller to front wrapper, and stamped with a notice for his appearance at the Viking, Newport, Rhode Island. Small 4to. Old central fold. Scarce. **600/1,200**

213. MASKELYNE, John Nevil (1839–1917). **£1,000 REWARD BOX TRICK HANDBILL.**

London: J. Burgiss Brown, Printer, 1870s. Three paragraphs outline Maskelyne's challenge to his naysayers, to prove they have "discovered the secrets of my Box trick; and (2) Produce a Box, and ... show that it will stand the same tests of examination ... to which I shall submit my own box...." Black ink on thin paper, 9 × 7¼". Scarce. **250/500**

*The Box Trick was formative in Maskelyne's career, as the mystery helped make him famous. Here, he challenges all comers to discover the secret of a large wooden chest he constructed – an apparently innocent trunk that he or his partner George Cooke could escape from once being locked inside, despite it having been minutely examined by a committee from the audience. Some historians argue this trick evolved into Houdini's most famous illusion, The Metamorphosis, a nearly-instantaneous transposition of one performer on the outside of the box with another locked inside. Maskelyne developed and used the trunk for a much different purpose, however: as part of his perennially popular playlet, "Will, The Witch, and the Watchman," a dramatic sketch punctuated with stage illusions that ran on and off at The Egyptian Hall for decades.*

214. MASKELYNE, John Nevil (1839–1917). **PORTRAIT OF J.N. MASKELYNE.**

[London], ca. 1890. Seated half-length portrait of the famed inventor, plate juggler, theatre owner, and magician who made conjuring entertainments a staple of central London in the Victorian and Edwardian eras. CDV format, 4 × 2¾", on plain mount. Near fine condition. See *Learned Pigs & Fireproof Women*, p. 182. **150/250**

215. [MASKELYNE & COOKE] **EGYPTIAN HALL. THE ENTRANCED FAKIR. DAILY AT THREE AND EIGHT.**

[London]: EJ Broughton, ca. 1900. Half-sheet black-and-white poster bearing illustrations from various magical playlets presented at England's "home of mystery" in Piccadilly, including Aerial Fishing, the production of a flaming bowl from a giant shawl, and, in the lowermost position, a vignette of what would later become known as the Maskelyne Levitation, "The Entranced Fakir." 21 × 15". Pinholes and wear at corners and in margins; A-. Linen backed. RARE. **2,500/5,000**



213



214



215

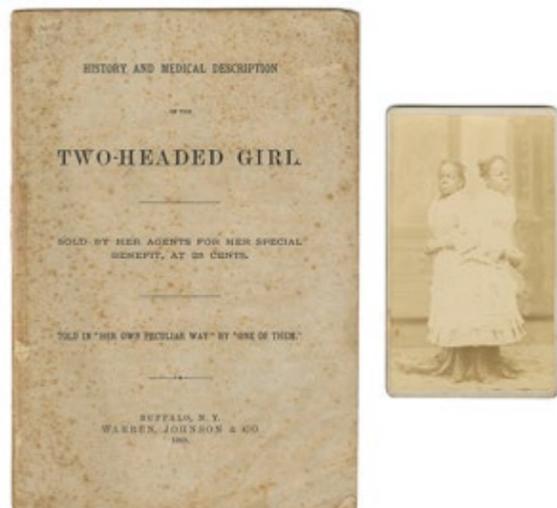


216

216. MASKELYNE, Jasper (1902–73).  
THREE MASKELYNE THEATER POSTERS.

London, 1940s. Letterpress posters from the last years of the Maskelyne's reign in London, including one example on which Jasper Maskelyne and Oswald Williams present "The Uncanny Woman," a challenge to the spirit mediums of the world, at St. George's Hall; and two posters for Maskelyne's Christmas shows at other venues, including the Duke of York's, and the Whitehall Theatre, Trafalgar Square. The first a door-hanger with attached string. Each 20 × 13", with marginal chips and short tears, and other small faults, but generally good condition.

150/300



217

217. MILLIE-CHRISTINE (Millie and Christine McKoy, 1851–1912).  
CARTE-DE-VISITE PORTRAIT.

Savannah: Ryan's Art Gallery, ca. 1870s. Albumen print on cardstock mount with imprint to verso. 4 1/8 × 2 1/2". With: *History and Medical Description of the Two-Headed Girl* (Buffalo: Warren, Johnson & Co., 1869). 32pp., lacking wrappers. Autobiographical sketch of Millie-Christine, also known as the Two-Headed Nightingale, The Eighth Wonder of the World, and The Carolina Twins, who were born into slavery in 1851, and sold to a showman before they were one year old. They were exhibited in the U.S. and abroad by several managers and owners. After the Emancipation Proclamation ended their slave status, they continued to perform, including in P.T. Barnum's American Museum.

250/350

218. MINGUET E YROL, Pablo (d. 1801).  
ENGAÑOS A OJOS VISTAS, Y DIVERSION DE TRABAJOS MUNDANOS. FUNDADA EN LICITOS JUEGOS DE MANOS.

Madrid: En la Oficina de Domingo Fernandez, 1755. Original vellum. Woodcut frontispiece, woodcut illustrations in text. [i – xii] (inclusive of frontis), 1 – 228. 8vo. Faint dampstains, minor foxing, minor splitting at gutters; very good overall.

800/1,200

According to the checklist compiled by Enrique Jimenez-Gonzalez and published in *Gibeciere* (V4 N2), "This is the third variation of *Engaños* dated 1755. ... This entry has a woodcut frontispiece but it is not the same woodcut appearing ... in any other edition we examined. It also uses some (possibly all) recut illustrations, which have not been found in any other edition. 1755 seems to have been a good year for sales of this book."



219

219. [MINSTREL SHOW]  
CHRISTY'S MINSTRELS. GHOST ILLUSION.

[British], 1864. Large letterpress broadside accentuated by three large wood-engraved images, the uppermost depicting a minstrel holding an American flag aloft with the troupe's name incorporated into the design. The centermost image is a farcical depiction of the then-popular ghost illusion as presented by the troupe. The lowermost shows the minstrels in their concluding turn, "Take it & Leave Man!" 36 × 11 1/4". A few marginal chips and losses, old central fold, else very good.

600/1,200

This bill advertises one of many troupes trading on the success of the original Christy's Minstrels after the original troupe disbanded in 1860. The Ghost Illusion advertised here was most likely a comedy sketch playing on the popularity of Professor Pepper and Thomas Tobin's then-novel stage effect (which debuted in London in 1862) that allowed a ghost to walk amongst men during a theatrical performance.



220

220. [MINSTRELSY]  
LINWOOD GALLERY, LEICESTER SQUARE /  
A NEW ENTERTAINMENT, BLACK OPERA BUFFO /  
REAL NEGROES.

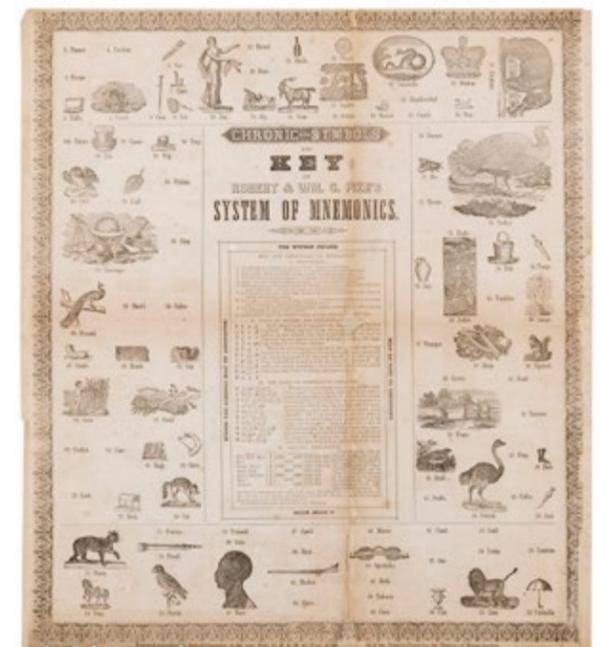
Lambeth: J.W. Peel's Steam Machine: 1851. Letterpress handbill promoting this early minstrel act, "direct from the cotton fields of America, in their inimitable plantation festivity & pastimes." 7 3/4 × 5". Few small chips along left edge. The "precursors of the Moore and Burgess Minstrels," who "probably carried their burnt cork in their pockets." (Cardwell et al., *Two Centuries of Soho*, London, 1898), p. 287.

250/350

221. [MNEMONICS]  
CHRONIC-SYMBOLS AND KEY OF ROBERT  
& WM. C. PIKE'S SYSTEM OF MNEMONICS.

R. & W.C. Pike...in the District Court for the District of Massachusetts, 1844. Engraved broadside, illustrated with 100 "chronic symbols" (animals, household objects, plants, and instruments) which "correspond to the years of any given century, and are so arranged, that the index of the year is expressed on the last end of the symbol, by means of the letter." The Pikes also published a pamphlet around this time explaining their system. Decoratively engraved border. 18 3/4 × 16". Several losses along folds and in border with pieced-in paper, some loss of text (replaced in manuscript).

300/500



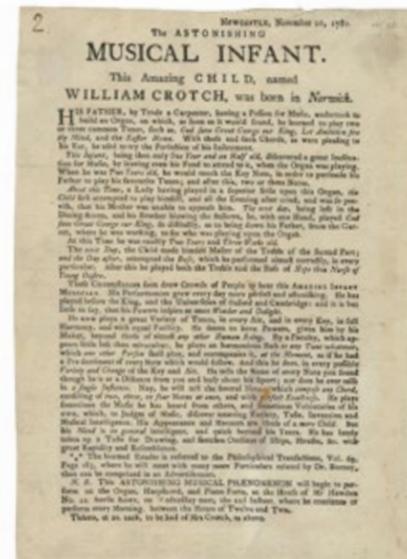
221



223



224



222

222. [MUSICAL PRODIGY] CROTCH, William (1775–1847). **THE ASTONISHING MUSICAL INFANT. THIS AMAZING CHILD, NAMED WILLIAM CROTCH, WAS BORN IN NORWICH.**

Newcastle: November 20, 1780. Letterpress handbill, printed in several type sizes, promoting the “musical phenomenon” William Crotch, performing the organ, harpsichord, and pianoforte at the House of Mr. Hawdon, No. 10 Savile Road. Crotch’s father, a master carpenter, built an organ, on which his son discovered a “great inclination” for music, learning at first common tunes such as “God save Great George Our King,” and by a little over age two drawing “crowds of people.” Crotch played before King George III, and at the Universities of Oxford and Cambridge. He composed an oratorio at age 14, and later became organist at Christ Church, Oxford; and music professor. 8¾ × 6¾”. Small puncture mended with paper tape; slight skinning to verso.

300/500

223. NICOLETOS.  
**LES NICOLETOS ET LEUR AÉROPLANE. FANTAISIE AÉRIENNE.**

Paris: Paul Cos, ca. 1905. Large one-sheet color stone lithograph depicts a man being pulled by an early airplane from a strong cord attached to its cockpit, whipping about in the wind underneath the flying machine. 53½ × 38¼”. Strong folds with losses in upper third and darkening at center. Mounted to Chartex.

800/1,200

**FROG LEGS, ANYONE?**

224. NORTON, Mac.  
**MAC NORTON L'HOMME AQUARIUM.**

Paris: Daudes Freres, ca. One-sheet three-color lithograph for the human aquarium who could swallow and regurgitate – still alive and “keecking” – half a dozen goldfish and frogs. He holds a squirming frog above his open mouth with one outstretched hand. 58½ × 39”. Unmounted. RARE.

1,000/2,000



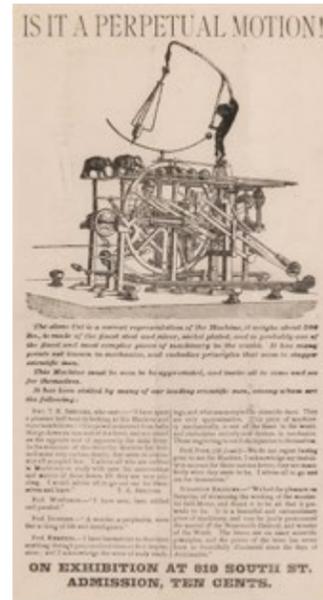
225. ORAZI, Manuel (1860–1934). **L'HIPPODROME.**

Paris: Societe d'Impressions d'Art Industriel, 1905. Color lithograph poster advertising the theatrical venue on the Boulevard de Clichy. An equestrienne in a stunning Art Nouveau jade and gilt dress and headpiece charges at the viewer on a black stallion, with others on the track following behind. The smaller version of this poster. Matted, 22½ × 15¼” (sight). A few soiled spots, two tears visible, laid down. B. RARE. *100 Years of Circus Posters*, 30.

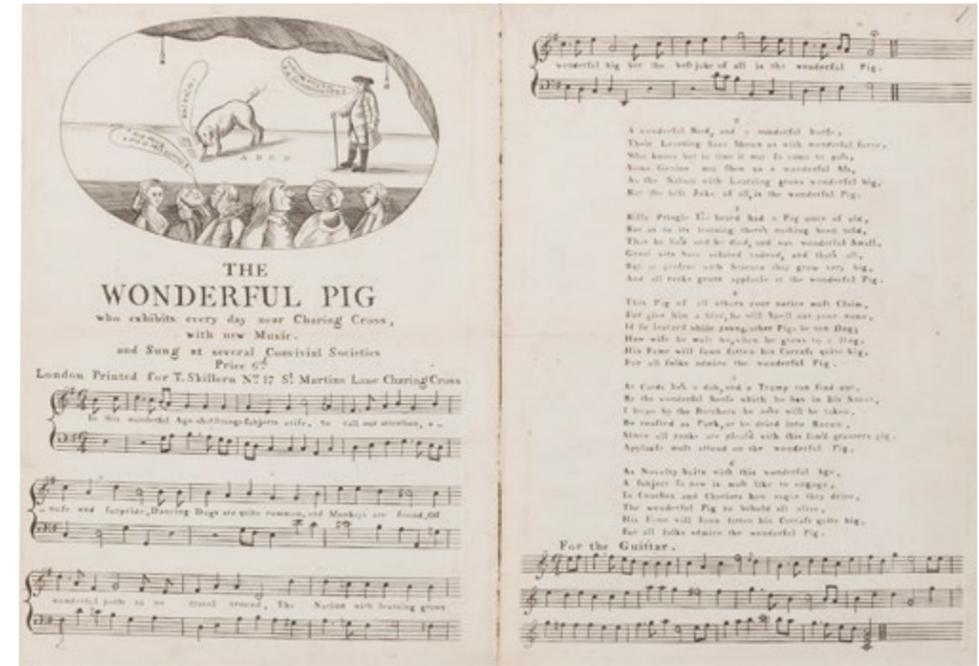
3,000/5,000



226



228



230

226. [PEEP SHOW] O RARE SHOW.

London: I. Smith, ca. 1690. Mezzotint after Egbert van Heemskerck II depicting an exhibitor, widely believed to be the street performer and balladeer James Laroche (fl. 696 – 1713), with his boxed peep show resting on a table and presenting it to a group of six gathered children. Margins cropped close to 12 1/8 x 8 1/4". Sold together with two satirical seventeenth-century letterpress broadsides regarding Rare Shows, the first advertising "A Strange Monster," with a lengthy description of the sideshow-like exhibition of an animal that "looks as fierce as a tiger, but has scarce the courage of a mouse." [London]: R. Janeway, 1689. 12 3/4 x 7"; the other for a "Rary-Show lately brought from the flaming isle of Moderation, all Alive." [London?], ca. 1710. 14 1/4 x 8 1/4" with margins unevenly trimmed.

1,000/2,000

227. PELLETIER, M. AMUSEMENS ET RÉCREATIONS DE SOCIÉTÉ.

Paris: Corbet ainé Librairie, 1835. Plain boards (rubbed) over marbled paper spine. Charming, engraved frontispiece of a conjurer before his prop-laden table, boiling water in his hand; engraved vignette of Cups and Balls atop a table. With a second title page dated 1837 following the first. 214pp. 12mo. Browning and thumbsoling; good to very good condition.

250/500

228. [PERPETUAL MOTION] IS IT A PERPETUAL MOTION?

Philadelphia: Crasup [?] & West, ca. 1870. Letterpress broadside advertising an exhibition of this unusual contraption and bearing an elaborate wood engraving of a Rube Goldberg-type mechanism purported to run in perpetual motion. According to the caption, "It weighs about 500 lbs., is made of the finest steel and silver, nickel-plated, and is probably one of the finest and most complex pieces of machinery in the world. Comments from the press and public fill the balance of the bill. Framed to 16 x 10 3/4", sight 10 x 5 1/2". See *Exemplars*, page 295.

400/800

229. PIERCE, Lance. NEW YORK CITY CONFERENCE.

New York: Gothic Paper Ltd., 1996. Publisher's full smooth leather with banded spine. One of only 29 examples produced and distributed to attendees of this short-lived annual event, this copy for the library of Ricky Jay. Illustrated. 8vo. Pastedowns somewhat loose, else near fine.

500/1,000

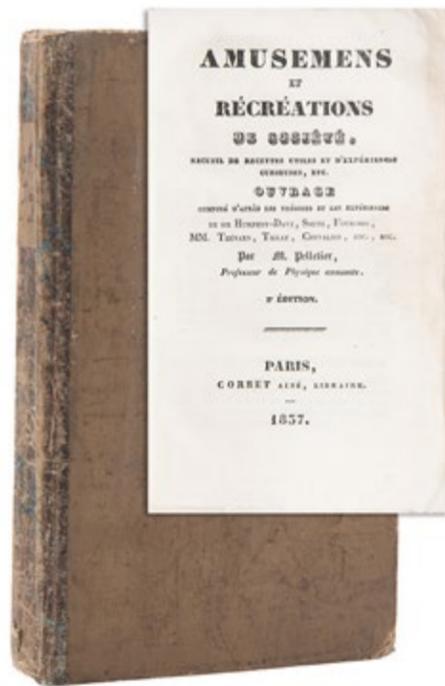
*This publication was distributed only to those who attended the 1994 New York City Conference; their ideas and contributions to the gathering are recorded in its pages. Among those on the exclusive guest list were Daryl, Bernard Bilis, Jules Fisher, Ricky Jay, Bill Malone, Robert Stencel, Juan Tamariz, John Carney, Michael Weber, and Herb Zarrow.*

230. [LEARNED PIG] [SHEET MUSIC] THE WONDERFUL PIG.

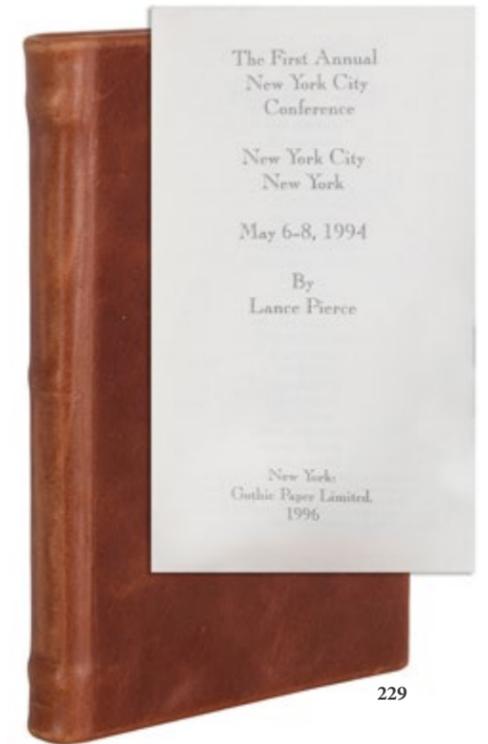
London: Printed for T. Skillern, [ca. 1785]. Sheet music issued in conjunction with the appearance of the educated pig "who exhibits every day near Charing Cross, with new Music and sung at several convivial societies." With a handsome woodcut depicting the animal spelling and performing card tricks for an astonished crowd. Framed to 15 x 20". Not examined out of frame. See *Learned Pigs & Fireproof Women*, page 8.

400/800

*The fifth stanza of the song is as informative as to the pig's act as it is humorous: At cards he's a dab, and a Trump can find out, / By the / wonderful sense which he has in his snout, / I hope by the butchers he ne'er will be taken, / Be roasted as pork, or be dried into bacon, / Since all / ranks are pleased with this fam'd grunTERS gig, / Applause must attend on the wonderful pig.*



227



229



231



233



234



235



232

231. [PLAYING CARDS – CIRCUS]  
TOVERKAART OF GENEES MIDDLE DER WIND-BREUKEN VANT  
ZUID WEST EN DE UITVAART VAN CARTOUCHE.

Dutch, ca. 1720. Etched sheet of 18 figures, lettered A-S (except J), intended to be cut out as playing cards, each with a full-length illustration of a circus or street performer, including equilibrists, acrobats, animal trainers, and mountebanks. 11¼ × 14¾" (plate); sheet 15¾ × 18½" (some mended tears at edges, outside printed area). The cards were a satire on the South Sea and Mississippi Bubbles, financial crises of 1720 (BM Satires 1690).

300/500

232. [PRE-CINEMA] POOLES, The.  
HARRY & FRED POOLE'S NEW MYRIORAMA.

Birmingham: James Upton, Baskerville Printing Works, ca. 1900. Unusual letterpress broadside printed in gold ink on deep blue stock, advertising the moving panoramic travel pictures pioneered by the Poole family, here staged in concert with a host of variety acts, among them a "canine circus," comedians, acrobats, and concluding with The Myriograph, "or improved cinematographe—all the latest war and other films." 34¾ × 11¼". Old folds, chips, short tears.

500/1,000

*For one hundred years, the Poole family was the chief British exhibitor of pre-cinema entertainments, including moving dioramas and panoramas. This bill advertises one of seven shows the family staged around the turn of the twentieth century.*

233. [PUNCH AND JUDY]  
WOODWARD, George Moutard (1765–1809).  
WATERCOLOR OF A PUNCH AND JUDY SHOW.

Circa 1790. Original watercolor on paper depicting Mr. Punch and the Devil facing off in the operator's booth while a crowd below, including a young girl, view the show. One spectator points upward at the puppets, while looking directly at the viewers. Signed in the lower left, "G.M. Woodward Delin." Matted to 12¼ × 10½", sight 7¼ × 5½".

400/800



236

234. PURVIS, Billy (1784–1853).  
TWO BILLY PURVIS BROADSIDES.

Hartlepool: J. Procter, 1837 and 1847. Letterpress bills for the "Newcastle Conjurer," both advertising theatrical performances. The earlier production is entitled *The Jewess*, and the later *The Zingari King; or The Chief of the Abruzzi*. Purvis takes part in the first production, but not the second. The larger 14¾ × 10". Both laid down to plain paper, with soiling, small chips and the larger with two small losses. RARE.

800/1,200

235. [RACECOURSE]  
RACECOURSE ENTERTAINMENTS PAINTING.

Gouache on board depicts British gentry of the Edwardian or late Victorian era at a racecourse, the crowd being entertained by a diminutive conjurer holding a fan of cards and a trio of acrobats in leotards, with a top hat-clad swindler presenting the Thimble Rig for several onlookers. 20 × 24". Signed and dated by the artist in the lower left. Near fine.

400/800

236. [RAMPARASAD, Laloo (1874–1905)] – FARINI, Krao (1876 – 1926).  
GROUP OF HANDBILLS AND EPHEMERA  
ADVERTISING "KRAO" AND "LALOO."

Circa 1880s–90s. Five pieces, three pictorial handbills on newsprint; a lithograph trade card promoting Krao with John B. Doris' New Monster Shows; and a cabinet photograph by Charles Eisenmann. The three handbills matted, size of largest (sight) 10½ × 3¾".

300/500



237



238

237. RAMSAY, John (1877–1962).  
**TEN RAMSAY MANIPULATION THIMBLES.**

[Ayr, Scotland, 1940s.] Set of ten knurled metal thimbles embossed with the text “AYR \* JOHN RAMSAY / Conjuring Entertainer” around the base, the letters in high relief over a painted red background. Diameter at base approximately 3/4”, height approximately 7/8”. Rubbing to finish, but generally good condition. Uncommonly found in this quantity.

250/500

*Though a greengrocer by trade, Ramsay developed a singular style of sleight-of-hand and misdirection that set him apart from his contemporaries, won him several prizes, and earned him the adulation of many of the field’s top stars, among them Dai Vernon.*

238. RAMSAY, John (1877–1962).  
**NIGHT OF MAGIC.**

Ayr: Ayrshire Post, 1939. Pictorial window card printed in blue ink on heavy stock with a small bust portrait of Ramsay centermost and featuring five other acts on the bill. Winged thimbles fly about near Ramsay’s portrait. 12½ × 17¾”. A few soiled spots and stains, but good overall. The only Ramsay window card we have encountered.

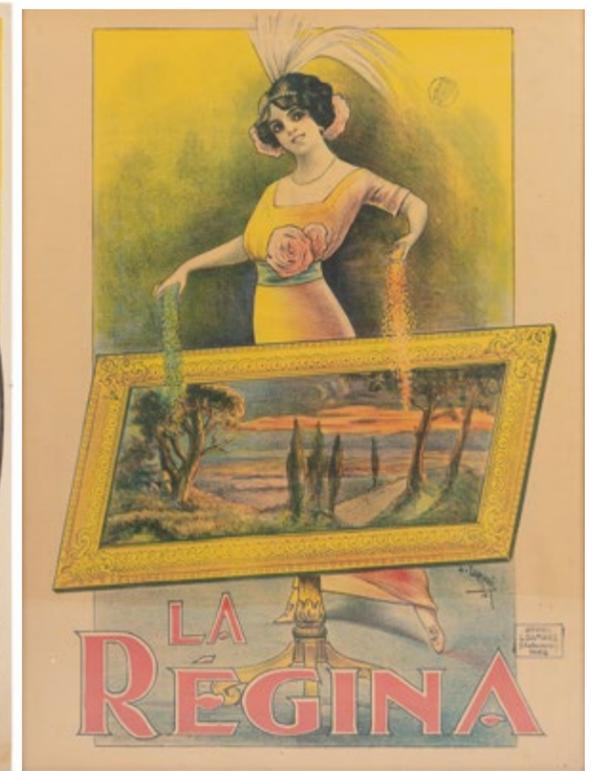
100/200

239. RASTELLI, Enrico (1896–1931).  
**ORIGINAL TRIO RASTELLI.**

Hamburg: Adolph Friedlander, 1912. Bright stone lithograph in colors with eight vignettes of the famed Italian juggler (as a young man) and his parents, Alberto and Giulia, passing torches (while balanced atop each other’s heads), juggling crockery, spinning flagpoles with their feet, and other miraculous feats. Border chips and closed tears into image, central separation prominent. 37 × 27”. Mounted to Chartex. A scarce juggling poster. See *Exemplars*, page 314.

1,000/2,000

*Rastelli is widely regarded as one of the greatest jugglers of all time who used unusual techniques and set world records, reportedly juggling ten small balls, or presenting three tricks simultaneously, juggling six porcelain plates while skipping rope and spinning a hoop on one leg. He died unexpectedly from an infection, reportedly from a cut inflicted on his mouth by one of his own props.*



241

240. REGAMEY, Frédéric.  
**MÉMOIRES ET PANTOMIMES DES FRÈRES HANLON LEES.**

Paris: Chez Tous Les Libraries, [1879]. Publisher’s buff pictorial wrappers, six plates. Foxed, else very good with spine intact (seldom seen in this condition). Folding paper case. INSCRIBED AND SIGNED in pencil on the half-title by the author.

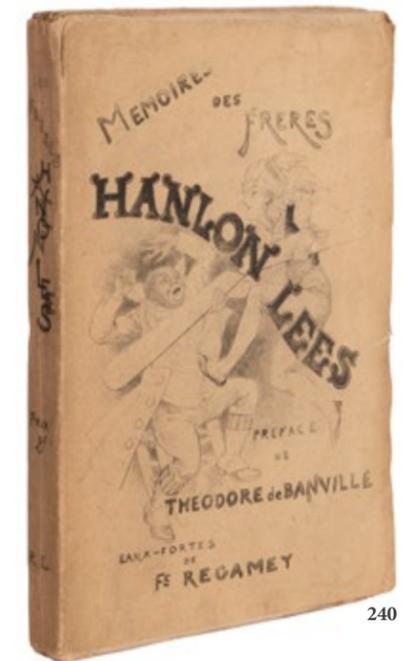
300/600

241. [SAND PAINTING] REGINA.  
**TWO LITHOGRAPHS FOR THE SAND PAINTING ACT OF LA REGINA.**

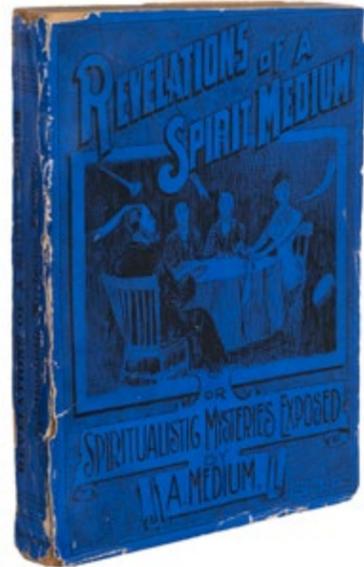
Paris: L. Damare, ca. 1916. Pair of colorful stone lithographs advertising the unusual act of Sand Painting, in which the performer created detailed pictures by pouring quantities of colored sand onto large boards resting on easels before her. In one image, Regina’s portrait appears behind a palette filled with a rainbow of colored sand, and in the other, she is captured full-length in the midst of the act. Signed in the image by the designer and printer, Damare. The larger, linen backed, 46¼ × 30”. The smaller image framed and glazed and not examined out of frame.

1,000/2000

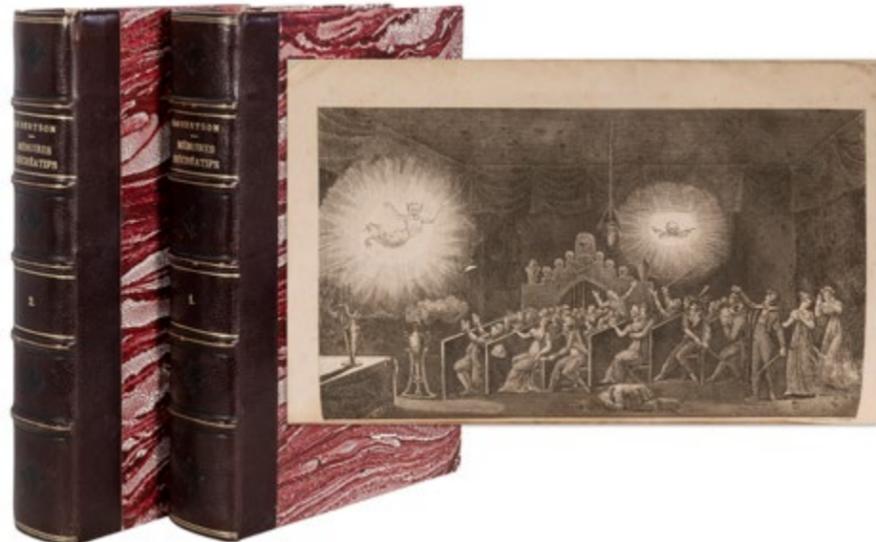
*These are the only posters we have been able to trace advertising this most specialized of specialty acts allied with conjuring. Typical sand painting acts were akin to lightning cartooning, rag pictures, and pictures made of colored smoke; the denouement of the routine was the revelation of the image, which developed almost imperceptibly before the spectators. A few deft finishing touches revealed the final image, though in the case of each sand painting, lifting the easel on which the board rested resulted in an instant and very visible erasing of the entire scene.*



240



242



244

**242. REVELATIONS OF A SPIRIT MEDIUM.**

St. Paul: Farrington & Co., 1891. FIRST EDITION. Dark blue pictorial wrappers bearing an illustration of a spirit séance on the upper. Illustrated. 12mo. Considerably chipped and browned, with upper wrapper nearly separating, but binding and spine intact. Folding paper case. Uncommon. See *Exemplars*, page 199.

400/800

*Many copies of this work were reportedly destroyed by mediums who were afraid that the exposure in its pages would ruin their reputations. The book was credited to an anonymous author writing under the pseudonym "A. Medium."*



243

**243. RICE, Dan (Daniel McLaren, 1823–1900). DAN RICE'S GRAND MENAGERIE AND GREAT MORAL EXHIBITION.**

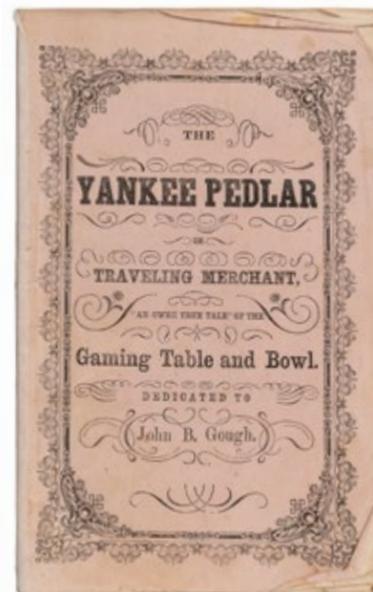
Albany: Van Benthuyzen Printing House, 1873. Light blue pictorial wrappers bearing a wood-engraved bust portrait of Rice on the upper, and members of his menagerie on the lower. Illustrated with woodcuts. 32pp. Tall 8vo. Binding splitting and weak but intact. Scarce; the only example we have been able to locate.

300/600

**244. ROBERTSON, E.G. MÉMOIRES RÉCRÉATIFS SCIENTIFIQUES ET ANECDOTIQUES.**

Paris: Chez L'Auteur, 1831. FIRST EDITION. Original publisher's printed wrappers retained in marbled boards over one-quarter chocolate leather spines in six compartments, ruled and titled in gilt. Marbled endsheets, ribbon placeholders. Browning and foxing as expected, minor marginal dampstains. Engraved frontispieces in each volume, plus plates (V1 with four; V2 with three). 8vos. Wrapper, half-title, and frontis. of volume two separated. See *Exemplars*, page 188.

800/1,200



246

**245. ROBIN, Henri (1811–74). SALLE ROBIN AM KARLSPLATZ.**

Munich: J. Deschler, 1854. Attractive letterpress broadside with large wood-engraved image of Robin, chief rival of Robert-Houdin, presenting his show for Queen Victoria. Text in the lower quarter advertises the Agioscope, a form of magic lantern, that Robin exhibited to conclude his performance. 19¼ × 11¼". Left margin unevenly trimmed, partially into floral border, foxed.

800/1,200

**246. ROBINSON, J.H. (1825–?). THE LIFE AND ADVENTURES OF WM. HARVARD STINCHFIELD, OR THE WANDERINGS OF A TRAVELING MERCHANT.**

Portland, Maine: For the author, printed by Thurston & Co., 1851. Publisher's pale pink printed wrappers (lower replaced with Japan). 24mo. Dampstaining, perimeter of upper wrapper folded and corners chipped away, else very good. Folding paper case.

300/600

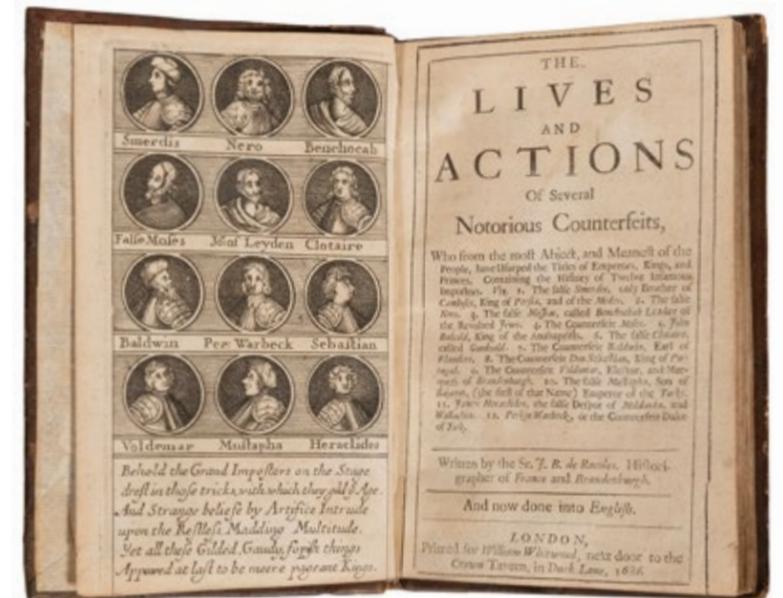
*Included in Stinchfield's account is "An Owre True Tale" of the Gaming Table and Bowl, the author's warning to his readers regarding the evils of gambling.*

**TWELVE INFAMOUS IMPOSTERS**

**247. ROCOLES, Jean-Baptiste de (1620–96). THE LIVES AND ACTIONS OF SEVERAL NOTORIOUS COUNTERFEITS.**

London: Printed for William Whitwood, 1686. Sprinkled calf expertly rebaked with roan title label stamped in gilt. Engraved frontispiece bearing twelve medallion bust portraits of the "meanest of the people" profiled in the work. Two advertising leaves at end. 8vo. Upper and lower margins occasionally cropped close (into catchwords and titles), else very good or better. Wing R1767.

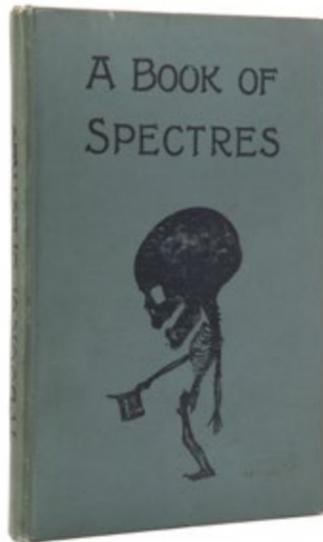
500/1,000



247



245



248



249

248. ROGERS, W.S. (ed.).  
**A BOOK OF SPECTRES.**

London: Dow & Lester, n.d., [1908]. Original blue-green cloth stamped in black. 25 color plates (when gazed at steadily for a minute or longer, each plate produces a "spectral form" when the viewer looks at a blank page or the ceiling). 8vo. Ricky Jay, *Exemplars*, p. 190.

250/350



250

249. RUBINI (Philip Prentice Anderson, 1844–1920 [?]).  
**THE WORLD-RENOWNED RUBINI! BEHEADING A LADY!**

Hartlepool: J. Procter, ca. 1869. Two-color letterpress broadside for a magician who some believe to be the illegitimate son of John Henry Anderson, Wizard of the North. The featured effect on his program is a version of the decapitation illusion later favored by Herrmann and Dante. Framed to 29 × 15½". Chips, stains, and small losses visible; not examined out of frame. See *Exemplars*, page 297.

800/1,200

*Rubini's given name is the matter of some debate, as outlined briefly in David Price's Magic: A Pictorial History of Conjurers in the Theater (1985). This is one of many playbills removed from the shuttered office of Procter's printing office by Robert Wood, and chronicled in his book, Victorian Delights (1967).*

250. RYSS (Georges Gay, 1880–1928).  
**L'EXTRAORDINAIRE RYSS.**  
**PRESENTE LE BARMAN DE SATAN.**

Paris: Nicolitch, 1920s. Lithograph in bright colors bears a full-length portrait of the French magician presenting Think-A-Drink or the Any Drink Called For routine in which any one of a number of beverages – alcoholic or otherwise – were produced on command from a glass pitcher and distributed to the audience for quaffing. Satan stands behind the performer with a giant red cape stretched between his hands. 54 × 38". Old folds retouched, A-. Linen backed.

800/1,200

*Robelly reported that Ryss was the originator of the "magic barman act," though an exact date for his debut of the effect is unknown. Reporting on Ryss's act in 1928 in The Sphinx, Dr. A.M. Wilson stated, "His closing trick is a corker. He fills two glasses with water and has two gentlemen in the audience stand up and hold the glasses high over their heads. Going back to the stage Ryss ... claps his hands and the water instantly and visibly changes to ink. He then goes back into the audience and gives the glasses to two ladies to hold and repeats the experiment by changing the ink back to water again. The fact that Ryss is far away from the glasses when the change takes place makes the effect most startling."*

251. SACHS, Edwin (1850–1910).  
**SLEIGHT OF HAND.**

London: L. Upcott Gill, 1898. Second edition. Dark green cloth decorated in white, black, red, gilt, and silver. Patterned endsheets, profusion of illustrations. 8vo. Ex-libris to front pastedown. General shelfwear and minor bubbling to cloth, but overall an attractive example in very good condition.

150/250

252. SAMEE, Ramo (d. 1850).  
**RAMO SAMEE'S BENEFIT.**

[London], 1822. Letterpress broadside advertising a performance at the Royal Coburg Theatre featuring three dramatic turns in combination with the famed juggler, who presents "wonderful and astonishing feats in front of the glass curtain," including the juggling of four brass balls, the balancing of a pagoda weighing some ten pounds on his nose, and the swallowing of a sword "enveloped in fire-works." The final act on the bill, a pantomime entitled *Disputes in China*, was produced under the direction of and starring the famed clown, Joseph Grimaldi. 15 × 9½". Mounted to Chartex.

800/1,200

*Arguably the first professional juggler to appear in England, Samee, an Indian, arrived there in 1819, and achieved considerable success with an act that included fire eating, sword swallowing, and magic tricks. His craft was honed as a busker, and was refined in legitimate theaters, but despite his success, Samee died penniless in 1850. This broadside advertises a performance at the theatre that would eventually become The Old Vic.*

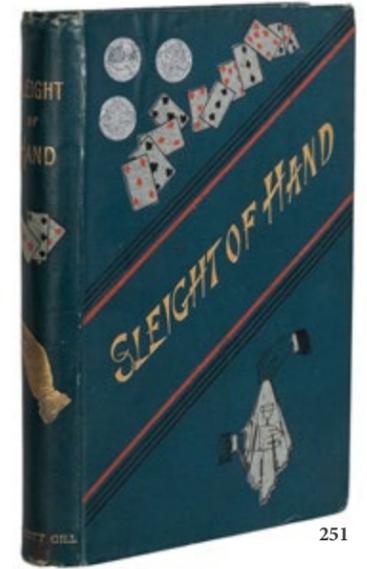
253. [RAMO SAMEE]  
**BILLY BEST'S VISIT TO THE FAIR.**

Circa 1825. Hand-colored wraps, wood-engraved illustrations, each accompanied by verses regarding what Billy saw at the fair. 12mo. A RARE "wee" book with conjuring content.

200/400

*The rhyming couplet accompanying Samee's likeness – depicting him swallowing a sword, states:*

*Then the next thing you'd see,  
Was Ramo Samee,  
The Conjuror; swallow a sword!  
Then throw it in the air,  
Four balls – I declare!  
And catch them again: 'pon my  
Word*



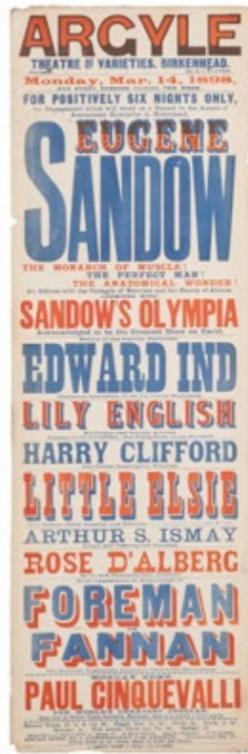
251



252



253



254

254. SANDOW, Eugene (Friedrich Wilhelm Müller, 1867–1925).  
**EUGENE SANDOW. THE MONARCH OF MUSCLE.**

Liverpool: J. Griffith Printers, 1898. Two-color letterpress broadside for a variety show at the Argyle Theatre of Varieties, Birkenhead, with Sandow, “the perfect man!” topping the bill. Juggler Paul Cinquevalli is advertised as the following week’s star attraction. 35 × 11¼”. A few marginal chips and losses.

600/1,200

**EARLIEST KNOWN ADVERTISEMENT FOR THE SALE OF CONJURING APPARATUS**

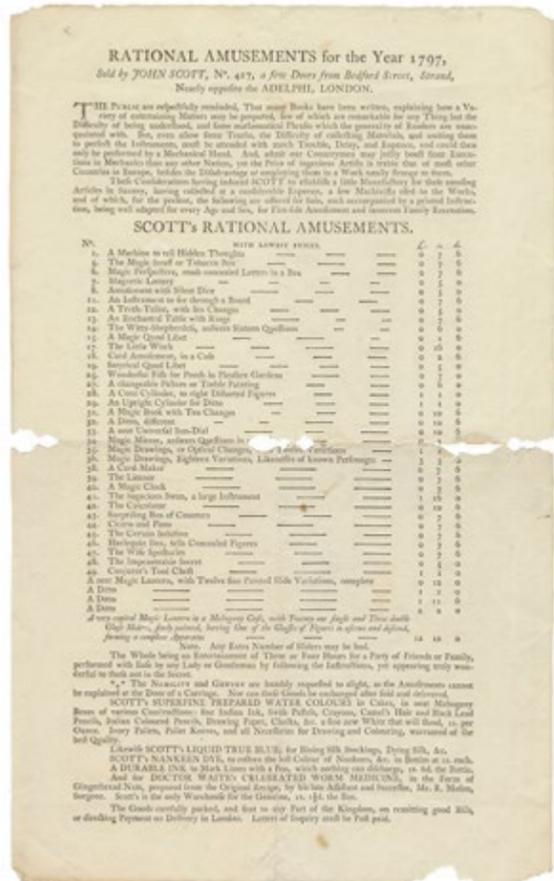
255. SCOTT, John.  
**RATIONAL AMUSEMENTS FOR THE YEAR 1797.**

London, 1797. Letterpress broadside advertising magical apparatus and optical devices of a great variety constructed by and sold by Scott, a leading toy maker of London in the late eighteenth century, who operated “nearly opposite the Adelphi, London,” and including many classic pieces of apparatus, among them, “The Sagacious Swan, A Large Instrument,” “A Machine to Tell Hidden Thoughts,” “The Impenetrable Secret,” “A neat Magic Lantern with Twelve fine Painted Slide variations, complete.” Over fifty different wares are offered, and below the pricelist, Scott also describes “Superfine Water Colors” and dyeing agents he can also offer for sale. One sheet, 12¼ × 7½”, with losses at old central fold and two chips in margins, with only minor loss of text. RARE AND HISTORICALLY SIGNIFICANT; this is the earliest known English catalog/price list we have been able to trace for the sale of conjuring apparatus as it predates the Crambrook catalog by over four decades.

2,000/3,000

*The prefatory text leading up to Scott’s list of wares explains his reasoning for, “establish[ing] a little manufactory for these amusing articles in Saxony, having collected at considerable expense, a few machinists used to the works, and of which, for the present, the following are offered for sale, each accompanied by printed instruction, being well adapted for every age and sex, for fire-side amusements and innocent family recreation.” According to more text on the broadside, “many books have been written, explaining how a variety of entertaining matters may be prepared, few of which are remarkable for anything but the difficulty of being understood...”*

*Though remarkable for its rarity and apparently being the first example in English known regarding the manufacture and sale of conjuring apparatus, even more remarkable is one further phrase Scott turns in the lowermost paragraphs of the broadside, which has been echoed by magic dealers in the ensuing centuries: “The nobility and gentry are humbly requested to alight, as the amusements cannot be explained at the door of a carriage. Nor can these goods be exchanged after sold and delivered.” In the parlance of modern times, the phrase has been turned more succinctly as, “When the trick is sold, the trick is told.”*



255

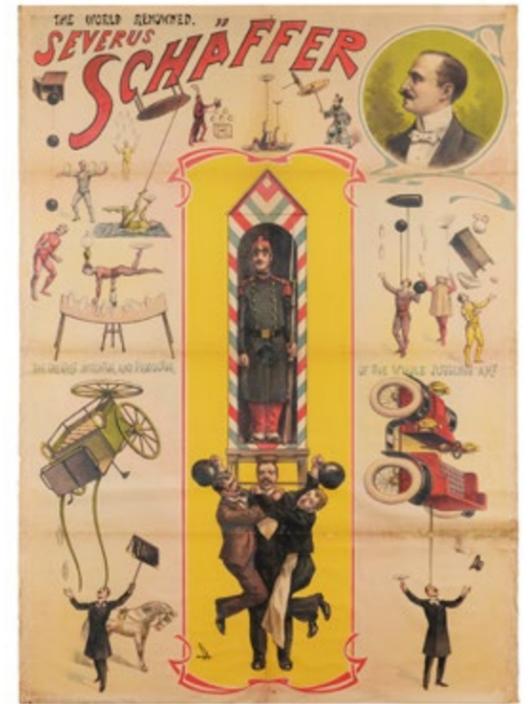


258

256. SCHAFFER, Severus.  
**THE WORLD RENOWNED SEVERUS SCHÄFFER.**

Paris: Affiches Faria, ca. 1900. Oversize one-sheet stone lithograph in colors of the juggling, balancing, and magic act of this company, including depictions of plate rolling, foot juggling, the production of birdcages, Japanese parasol balancing, supporting a car and carriage on his forehead (atop a long pole), and cannonball catching on the back of the neck. In the central vignette, the performer balances a gendarme’s sentry box on his head, holds iron weights in each hand along with two full-grown men. 50½ × 36½”. Edges considerably worn, with some minor restoration in image; B.

1,500/2,000



256

257. SECUNDUS, Merlin (pseudo.)  
**THE VERITABLE BLACK ART.**

New York: Hurst & Co. (n.d., ca. 1880s). Original engraved wrappers, designed by H.W. Burns. Wood-engraved frontispiece of a ghost terrorizing a man holding a pistol. Illustrations, some full-page. 8vo. Backstrip perished, wraps chipped, pale staining to corners. A scarce treatise explaining methods in alchemy, magic, astrology, fortune-telling, and various occult sciences. It also exposes the tricks of the Davenport Brothers, illustrates the method behind Pepper’s Ghost and magic lanterns, as well as other tricks.

500/700

258. [SHADOWGRAPHY]  
**HAND SHADOWS ON THE WALL.**

New York: W.H. Steele & Co., Publishers, ca. 1880. Boxed set of twelve cards printed on both sides and depicting 24 “finger gymnastics” used to create shadows on the wall, including the “Wild Indian,” a rabbit, “The Goose a Prisoner,” a growling bulldog, a goat, “Mrs. Grundy,” and others. Case 7½ × 6½ × ¼”. Box with sides perished, soiled and dampstained, cards generally good. The first example we have encountered.

200/400



257



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259. **SHERMAN & MORRISEY A JAY CIRCUS.**

[Poster Maquette]. Chicago: Jordan Show Printing Co., ca. 1897. Elaborate gouache and ink on paper preparatory sketch of a proposed 24-sheet billboard poster for this vaudeville circus act featuring its namesakes on the horizontal bars, along with a host of other comedic circus-styled turns, including trick bicycle acts and equestrians. 15¼ × 31½". Significantly chipped around the perimeter with tears, losses, and stains.

600/1,200

260. [SLANG] [KENT, George?]

**The Modern Flash Dictionary.**

London: W. Ward's Bachelor's Repository of Arts, ca. 1830. Publisher's blue pictorial wraps bearing an image of "Joe Downy" reciting "flash lingo" to a crowd, retained in smooth sprinkled calf ruled in gilt with gilt-tooled spine and gilt-lettered Morocco title label, with gilt turn-ins. Marbled endsheets, ends stained red. Engraved bookplate. Small 8vo. Boards rubbed, minor spotting internally; very good or better.

300/600

*A compilation based on earlier works of sporting slang, criminal cant, and "flash phrases now in vogue." This work includes sixty categories of "prime coves" (top-class rogues) including criminals of nearly every description.*

261. [SLANG]

**GROUP OF 7 UNDERWORLD AND CRIMINAL DICTIONARIES.**

Including: SMILEY, Jack. *Hash House Lingo*. Easton, PA: Author, 1941. Inscribed and signed, "To Harry Reffe/Linguistically Yours/Jack Smiley." — LESTER, Sydney. *Vardi the Palarey: A Comprehensive Guide to the "Slangue" of the Entertainment Profession*. Doncaster, n.d., 1937. — ERSINE, Noel. *Underworld and Prison Slang*. Upland, IN: A.D. Freese & Son, 1933. — *Argot: A Dictionary of Underworld Slang*. Seattle: Columbia Publishing, 1939. — JACKSON, Louis E. *A Vocabulary of Criminal Slang*. Portland, 1914. — and two others. Size 8vo or 12mo. One cloth-backed boards, others paper.

300/500

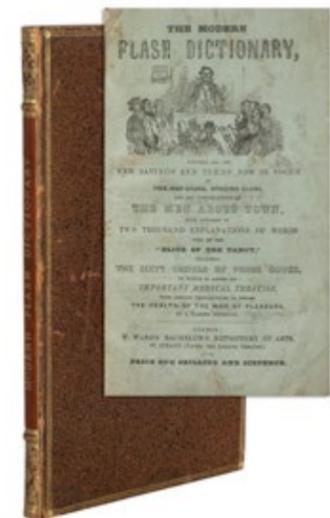
262. [SLANG] **GROUP OF 5 DICTIONARIES.**

Including: LELAND, Charles G. *The English Gipsies and Their Language*. London: Trubner & Co., 1873. — ANGLICUS, Ducange (pseudo.). *The Vulgar Tongue: two glossaries of slang, cant, and flash words and phrases principally used in London at the present day*. London: Bernard Quaritch, 1857. — *A Classical Dictionary of the Vulgar Tongue*. London: S. Hooper, MDCCLXXV (but ca. 1870s). — MATSELL, George W. *Vocabulum; or, The Rogue's Lexicon*. New York: George W. Matsell, 1859. — GENT, B.E. *A New Dictionary of the Terms Ancient and Modern of the Canting Crew, in its several Tribes*. Facsimile edition, (np, nd), originally published ca. 1690. 8vo/12mo. Bindings vary. Condition generally very good.

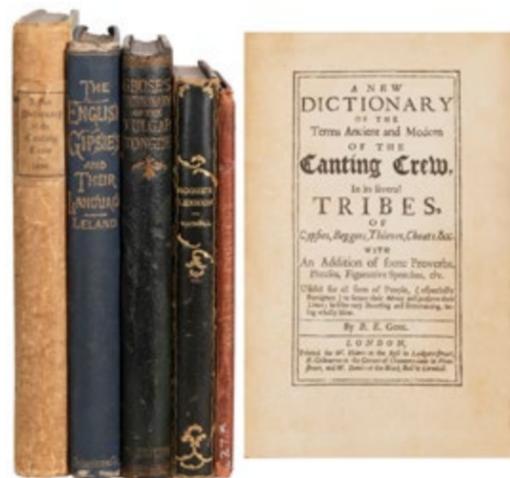
300/500



259



260



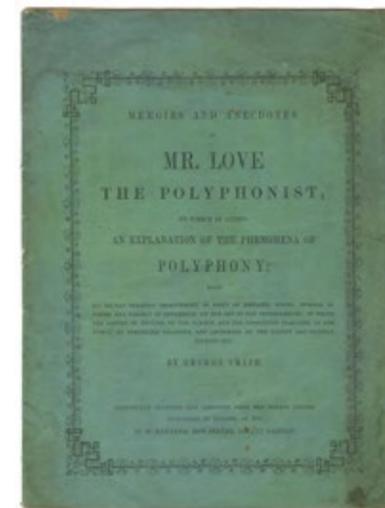
262

263. [VENTRILOQUISM] SMITH, George.  
**MEMOIRS AND ANECDOTES OF MR. LOVE THE POLYPHONIST; TO WHICH IS ADDED AN EXPLANATION OF POLYPHONY.**

London: W. Kenneth, ca. 1865. "Principally selected and abridged from the octavo volume." Publisher's aqua wraps printed in black. [1 - 3], 4 - 15, [16]. Dog-eared corners, chipped and soiled wraps. SCARCE.

250/500

Stephen Connor, writing in his cultural history of ventriloquism, *Dumbstruck*, states, "In the year following Alexandre Vattemare's departure from England, a young journalist called William Edward Love began touring around England and Ireland with a solo performance on the model of Charles Mathews's and Vattemare's entertainments, which featured the mimicry of sounds as well as the throwing of voices. If Vattemare's performances show the move from a display of pure sound to a more visible array of recognizable and sustained character, along with a more marked narrative line, then Love's performances appeared, at least at the beginning of his career, to return to an earlier form of ventriloquial spectacle, one in which the illusions are both purer and also more fragmented, transitory, and unsupported by visible appearance: spurning, even scorning, the use of figures and properties he specialized in what the Dublin Morning Register called 'phenomena...in the philosophy of sound' rather than the arts of mimicry and caricature."



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264. [SNAKE CHARMERS]

**GROUP OF 3 CABINET CARD PHOTOGRAPHS.**

Cabinet cards of three snake handlers, two signed in graphite on the verso: "Zelda/Snake Charmer/John Robinson Shows/1898"; and "Amy Arlington." The third identified by name in the negative. On studio cardstock mounts (Wendt, Swords Bros., and Obermuller & Son).

300/500



264

265. [SNAKE CHARMER]

**ROTHOMAGO.**

Paris: Frick. R. Monsieur Le Prince, ca. 1865. Half-sheet color stone lithograph advertising the fairytale/fantasy play featuring Merlin and Nostradamus, with the snake charmer and reptile handler Karoli as a central figure both on stage and in the image. Two winged demons support a large clock above the likeness of Karoli. 24¾ × 17". Margins trimmed away, one corner folded. A-. RARE.

1,500/2,500

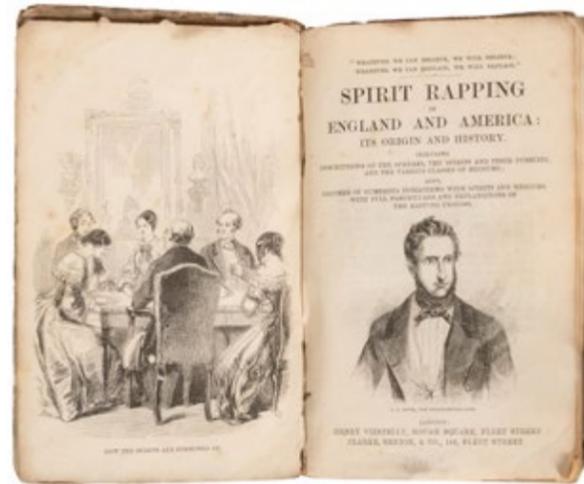
*Féeries*, or "fairy plays," were an elaborate and magical genre of theatrical entertainment developed and popularized in France in the early nineteenth century. A combination of technology-driven effects (including smoke machines, trap doors, and surprising transformations), amazing and acrobatic feats, married to evocative music and fantastical characters – like the snake charmer at the center of this image – to create overwhelming and visually arresting stage pictures that were frequently more important to the success of the productions than the plot. It was out of this milieu that the Hanlon Brothers developed their own brand of astonishing productions which toured for decades. See lot 152.



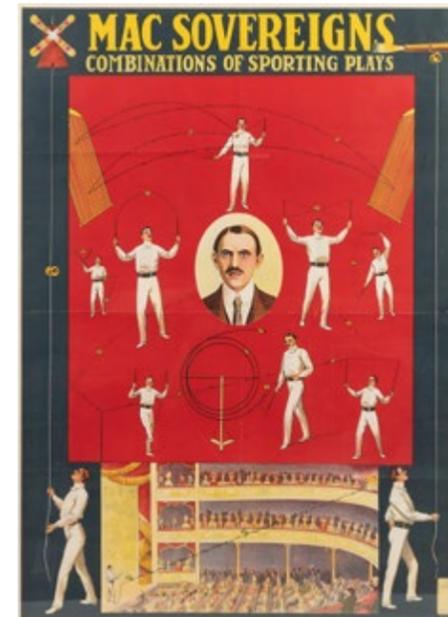
265



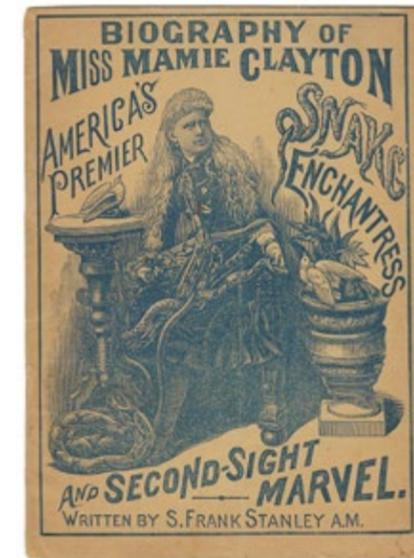
266



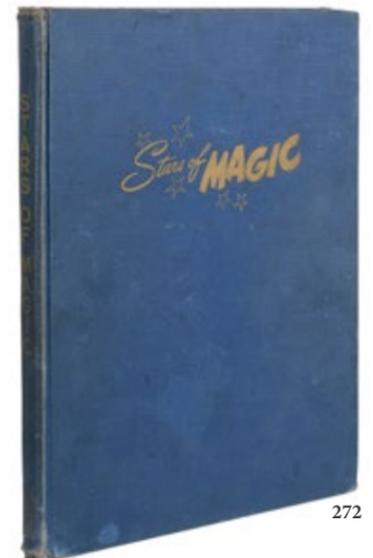
268



270



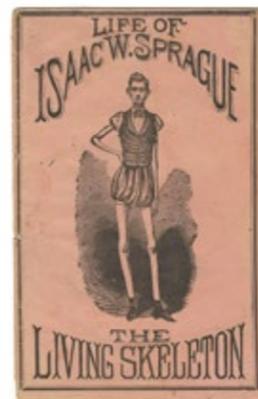
271



272



267



269



266. [SNAKE CHARMING] TWO PITCH BOOKS.

Including: History and Experience of Mlle Lulu La Tosca. The Beautiful and Inimitable Russian Empress of the Ophidian or Reptile Creation, and Now Touring America with Barnum & Bailey's Greatest Show on Earth. New York: Benedict Popular Publishing Co., ca. 1891. Pictorial pale green wrappers. Illustrated, 32pp. - GRIFFIN, Charles E. How to Charm Snakes... Together with a life like portrait and biographical sketch of Mlle. Olivia the Famous Albino Serpent Enchantress. New York: Chas E. Griffin Publishing Co., 1890. Pictorial wrappers. Illustrated. 12mos. Both with slight wear to covers.

300/500

267. [SNAKES] PAIR OF EARLY BOA CONSTRICTOR EXHIBITION HANDBILLS.

Including: Boa Constrictor or Large Serpent of Java Alive, now Exhibiting at the Royal Menagerie, Exeter Change. [London]: Tyler & Honeyman, Printers, 7, Aldgate High Street and 5, Well Street, [1821 (date in manuscript)]. - Serpent, Alive. The Boa Constrictor, To be seen for a short time. [London]: B. Bennett, Printer, 23, Tichborne Street, [n.d.]. Size of larger 10 x 7 1/2".

250/350

268. SPIRIT RAPPING IN ENGLAND AND AMERICA.

London: Henry Vizetelly, Clarke Beeton & Co., [1853]. Publisher's green pictorial boards (spine perished), engraved frontispiece of a séance, engraved title page picturing A.J. Davis, "The Poughkeepsie Seer." 272pp. Small 8vo. Rear board detached, faint foxing, corners soiled.

400/800

269. SPRAGUE, Isaac (1841-87). GROUP OF 4 CDVS, AND A PITCH BOOK.

Including: Isaac W. Sprague, The Living Skeleton. New York: New York Popular Publishing 1882. Pink pictorial wrappers. 14, [2] ads. 12mo; and four albumen images on cards, of Sprague alone and with his wife and children, one by Charles Eisenmann, others without imprints, 4 x 2 1/2".

250/350

270. SOVEREIGNS, Mac (Arthur Kaulfuss, 1882-1955). MAC SOVEREIGNS COMBINATIONS OF SPORTING PLAYS.

Hamburg: Adolph Friedlander, [1914]. Stone lithograph in colors picturing vignettes from the juggling act of Sovereigns, the self-proclaimed "king of the diabolos," sometimes known as the Chinese Yo-Yo. Handsomely framed to 39 1/2 x 30". Old folds and one chip visible; not examined out of frame.

600/1,200

An innovator of juggling tricks with the diabolos, Sovereigns devised metal rails along which the spinning top would roll and ride, and as pictured in this poster, surfaces on either side of the stage he could bounce the diabolos on. He also constructed a xylophone-like instrument which could be played during his act with the spinning top.

271. STANLEY, S. Frank. BIOGRAPHY OF MISS MAMIE CLAYTON AMERICA'S PREMIER SNAKE ENCHANTRESS AND SECOND SIGHT MARVEL.

(New York: Benedict Popular Publishing), ca. 1880. Publisher's wraps illustrated with woodcuts on front and rear, wood-engraved illustrations of various reptiles internally. Includes interpretations of dreams, the "secret" to Clayton's Second Sight, a short biography, and descriptions of snakes. Pages unnumbered. 8vo. Very good.

200/400

272. STARKE, George (editor, 1905-82). STARS OF MAGIC.

(New York: Louis Tannen, 1961). Blue cloth stamped in gilt. Profusion of photographs by George Karger. 4to. Cloth considerably worn, binding loosened, inked marks to TOC. INSCRIBED AND SIGNED TO RICKY JAY by Francis Carlyle on the page concluding Series 4, No. 2 ("The Homing Card"): "To Ricky: Hoping they always take the right card. Always your friend, Francis Carlyle."

150/250

A wonderful association copy of this influential and popular work on sleight of hand from Mr. Jay's own library.



273

273. [STEREO VIEWS] COLLECTION OF MAGIC & ALLIED ARTS STEREOVIEWS AND VIEWER.

One dozen photographic stereo cards, three picturing conjurers plying their trade (in two, an actor dressed as Robert-Houdin performs at a party); one picturing a pair of giants towering over another man; one a spirit-type photo with two ghostly forms looking over a sleeping child; and seven different images of tightrope walkers including Blondin, Calverley, Dixon, and Bellini. Sold together with a "Perfecscope" viewer of wood and metal construction, bearing an 1895 patent date, length 12 1/4". Age-related wear and rubbing to most cards, some notations to versos, but all in generally very good condition.

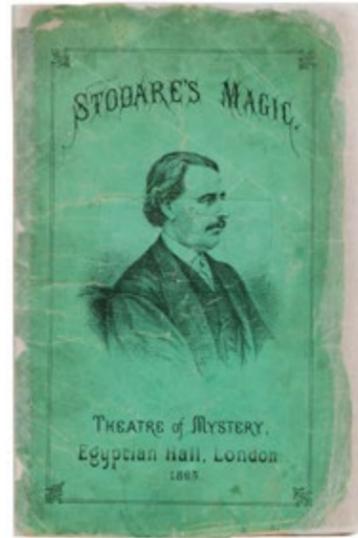
250/500



274



275



276



277

274. [STOCK POSTER]  
**MAGICIAN'S STOCK POSTER.**

Hamburg: Adolph Friedlander, 1920. Quarter-sheet stone lithograph depicts four effects: the production of flowers from an empty paper cone, the Cremation, The Goddess and the Reptile, and the Metamorphosis. A smiling devil overlooks the vignettes. 18¾ × 14½". One short tear in margin; else bright, colorful, and crisp. A. **150/250**

275. [STOCK POSTER]  
**MAGICIAN'S STOCK POSTER.**

Hamburg: Adolph Friedlander, 1915. Color stone lithograph depicts a menacing, hooded figure dressed in all black seated at a table and flanked by candles, reading from a Grimoire. 37½ × 27¾". Linen backed. Expert restoration along folds, margins toned. A-/B+. See Reynolds, *100 Years of Magic Posters*, p. 73 (variant). **400/800**

276. STODARE, Colonel (Joseph Stoddart, 1831-66).  
**THE ART OF MAGIC.**

London: Theatre of Mystery, Egyptian Hall, Piccadilly, 1865. Original green printed wraps reinforced with tissue, the upper bearing a bust portrait of the author. p. [i - v] vi - x, [11] 12 - 32. 8vo. Mulholland bookplate. Folding paper case. Toole Stott 643. **800/1,200**

277. [STONE MAN]  
**NEW YORK MUSEUM OF ANATOMY. COLORADO STONE MAN.**

[New York, 1877]. Double-sided letterpress broadside describing the "20,000 objects of wonder" on exhibit at this Manhattan showplace operated by Steiger & Van Horn, located between Houston and Bleecker Streets, at 618 Broadway. Text-filled recto mentions embalmed bodies, a horned man, the death bed of Washington, and other curiosities; verso includes a large woodcut of the Colorado Stone Man on "exhibit as a work of art." 19 × 5¾". Minor chips in border, else very good. **400/800**

278. STONE, Solomon.  
**THREE BOOKS ON LIGHTNING CALCULATION AND TRICK MATHEMATICS.**

Including: *Solomon Stone's Marvelous Mental Calculator*. New York: NY Popular Publishing, ca. 1880. Hand-colored pictorial wraps. — *Sol. Stone's Short Cut Arithmetic or Figures Made Easy*. Circa 1880. Yellow pictorial wraps (half of lower lacking). — and *another*, in orange pictorial wraps with an image of Stone at the blackboard on the front and a bust portrait on the verso. Together three ephemeral works describing a host of shortcuts and arithmetical tricks used by Stone throughout his career on Barnum's sideshow and elsewhere. See *Exemplars*, page 238. **400/800**



278

279. [SWORD SWALLOWERS]  
**TWO WATERCOLORS OF CHINESE SWORD SWALLOWERS AND ACROBATS.**

Late 18<sup>th</sup> century [?]. Two delicately-rendered images of fairground performers in China, the smaller picturing a man, stripped to the waist, swallowing a sword, with two musicians and a diablo juggler also in the scene, and an acrobat's ladder behind them; the larger image on thin paper picturing a sword swallower in action with his trunk of props behind him (and a set of Cups and Balls on the ground before the box). The larger 13 × 12", unevenly cut from a larger sheet, the smaller mounted to stiff card. The larger used as an illustration in *Learned Pigs & Fireproof Women*, at page 276. **500/1,000**



one of two

279

280. TARBELL, Harlan (1890-1960).  
**THE TARBELL COURSE IN MAGIC.**

New York: Louis Tannen et al, 1953-93. Eight volumes in publisher's pebbled cloth, lettered in gilt. Thousands of illustrations by the author. Matching 8vos, Volume 8 with original jacket. Usual shelfwear and rubbing, scattered marginalia; good condition overall. Volume 4 INSCRIBED AND SIGNED on the flyleaf to Max Katz, Ricky Jay's grandfather and mentor, who was a noted amateur magician in his own right. **200/400**



280



**281. GIGANTIC PHOTOGRAPHIC ARCHIVE OF TATTOOED PEOPLE AND TATTOO-RELATED MEMORABILIA.**

A very large collection of images, being over 600 photographs of tattooed men and women, complemented by a collection of clippings, news stories, and ephemera related to tattooing and tattooed people.

Primarily American and European in origin, spanning 1910s – 70s, being 8 x 10" and smaller (the majority 5 x 7"), the bulk being mid-century prints produced by Bernard Kobel and bearing his inventory numbers penciled on their versos. Included are a mix of studio portraits and candid images, from full-length, half-length, and bust portraits, as well as many close-up images of designs on legs, thighs, breasts, tongues, hands, faces, ankles, and even on bald heads or shaved heads, with several full-face and full-body tattooed people also pictured. Many images show the interior of tattoo parlors with subjects going "under the needle," the backgrounds filled with examples of flash of every description.

Among the artists and subjects represented in the archive are Prof. Waters of Detroit, Leo S. Kuse of Bristol, Tahiti Felix, William Gordon Davis (photographer, his images captioned in ink on their versos), F.S. Clark, Stephen Wagner (with Ringling Brothers and Hagenbeck and Wallace), Alex Linton Prince of Swords (swallowing three swords while bare chested to display his tattoos), a tattooed pain resister piercing his nipples with spikes, Rasmus Nielsen, J.D. Franklin, "Stoney" St. Clair, Captain Elvy, Jay Lester, Miss Cindy Ray (a quantity, with her rubber stamps to versos), "Deafy" & Stella (two RPPCs), Serpentina, Betty Broadbent, Waters, Leslie Burchett, and many more.

Neatly organized in seven three-ring binders, five containing photographs of male subjects, two with images of female subjects, and sold together with a group of clipped magazine and newspaper articles, most pictorial, regarding tattooing, most dating to the 1960s and later. Most images trimmed, some with evidence of scrapbook mounting to versos and faint acrid odor from improper storage. An enormous and impressive collection chronicling designs and art of many famous and little-known tattoo artists of the mid-twentieth century.

5,000/7,000

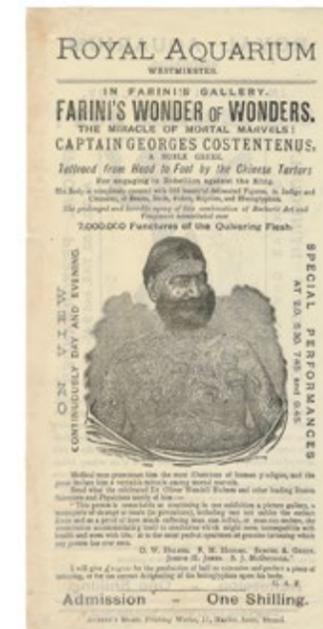


282

**282. [TATTOO]  
THREE CARTES-DE-VISITE OF TATTOOED LADIES.**

Albumen photographs on studio mounts (4 x 2½"), including two portraits of Nora Hildebrandt by Charles Eisenmann (New York); and a signed CDV of the tattooed woman Lulu (signed on verso: "Lulu/age 17"), by Rich's (Chicago).

400/600



283

**283. [TATTOO]  
ROYAL AQUARIUM WESTMINSTER / CAPTAIN GEORGES COSTENTENUS, A NOBLE GREEK, TATTOOED FROM HEAD TO FOOT BY THE CHINESE TARTARS.**

[London]: Aubert's Steam Printing Works, ca. 1880s. Handbill (11 x 5¾"), illustrated with a portrait, for Costentenus at Farini's Gallery; verso: "The Leopard Boy...brought from the interior of Africa."

250/350



284

**284. TELLER (b. 1948) and KARR, Todd (b. 1965), editors.  
HOUSE OF MYSTERY. THE MAGIC SCIENCE OF DAVID P. ABBOTT.**

[Los Angeles]: The Magic Factory, [2005]. Publisher's full black cloth, front board and spine lettered in gilt with dust jackets (a bit shelfworn). Profusely illustrated. Two 4to volumes. Very good.

400/800



285

**285. TAYLOR, Professor.  
PROFESSOR TAYLOR'S MANUAL OF MAGIC!**

[London, ca. 1870?]. Publisher's printed blue wrappers. Tables in text. Includes instructions for making fireworks. [1], 2, [3], 4 – 16. 16mo. Wrappers and text stained, spine torn, corners dog-eared. Not in Toole Stott.

200/400



287

287. THUMB, Tom (Charles Stratton, 1838–83). **GROUP OF TOM THUMB EPHEMERA AND PUBLICATIONS.**

Nine items, comprised of: *General Tom Thumb Paper Doll*. New York: McLoughlin Bros, 1870s. - - *Sketch of the Life, Personal Appearance, Character and Manners of Charles S. Stratton, The Man in Miniature Known as General Tom Thumb...* New York: Wynkoop & Hallenbeck, 1867. Printed grey wraps. Woodcuts. Corners rounded. — *Two Card-Mounted photographs of Thumb*, one tinted in bright colors, in the other he stands next to a soldier in uniform. London Stereoscope Co., ca. 1860s. On printed mounts reproducing Thumb's autograph. — *Grandpapa Pease's Tom Thumb*. Albany: E.H. Pease & Co., ca. 1855. Printed wraps. Children's book. 8pp., each with hand-colored woodcuts of Thumb in various locations and situations. Spine worn. — *Charles S. Stratton as General Tom Thumb*. London: J.T. Wood, ca. 1850. Lithographed card depicting Thumb dressed as Emperor Napoleon. Laid down. — *Master R.W. Osborn, The Lilliputian King*. New York: Currier, 1870s. Small lithographed portrait of Osborn standing atop a table next to Tom Thumb for comparison. Margins unevenly trimmed, one short tear. — *The Fairy Bride Polka*. New York: Major & Knapp/Firth, Son & Co., ca. 1864. Sheet music with lithographed cover picturing the wedding day of Tom Thumb and Lavinia Warren. — *Gen. Tom Thumb. Three Levees Daily*. London: W. Brickhill, Printer, ca. 1850. Letterpress handbill bearing a wood-engraved image of Thumb holding the hand of a six-year-old girl. The largest small folio. Condition varies, but generally good or better. A good grouping regarding one of the most famous men of the nineteenth century.

1,000/1,500



288

286. THUMB, Tom (Charles Stratton, 1838–83). **THE SPLENDID EQUIPAGE OF GENERAL TOM THUMB.**

[London, ca. 1850]. Delicately hand-colored etching of the famous American dwarf in the miniature coach "built by Mr. J. Beaton No. 16 Denmark St. Soho." According to the caption, the carriage was some 3' 6½" high. 11½ × 16½". A fine and bright image. RARE.

400/800

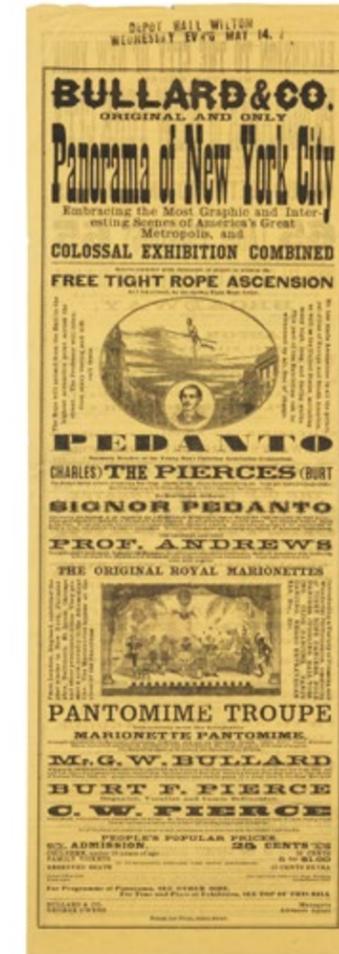


289

288. THURSTON, Howard (1884–1936). **THURSTON GOOD LUCK SOUVENIR POCKET MIRROR.**

[Reading, Pennsylvania?] ca. 1910s. Oval celluloid pocket mirror depicts the classic bust portrait of the famed American magician withimps whispering in his ears on a reddish background. Mirror somewhat tarnished as expected; very good condition. Length 2¼". Scarce. Kuethe MC2.

500/1,000



290

289. [TIGHT ROPE] **PANORAMA OF NEW YORK CITY. FREE TIGHT ROPE ASCENSION. PEDANTO.**

Boston: Boston Job Print, ca. 1885. Double sided letterpress broadside on bright yellow stock embellished with two wood-engraved images, one depicting Pedanto on the rope strung between two buildings with a balance bar in hand, the other with a scene of the "Original Royal Marionettes" that filled out the show. Other acts presented include a ventriloquist, Prof. Andrews, and comics, singers, and lecturers. Text-only verso describes the panoramic display of Manhattan using "10,000 feet of moving canvas, the finest painting of New York ever put on canvas." 29 × 10". Corner pinholes and a few old creases. See *Jay's Journal of Anomalies*, page 181.

500/1,000

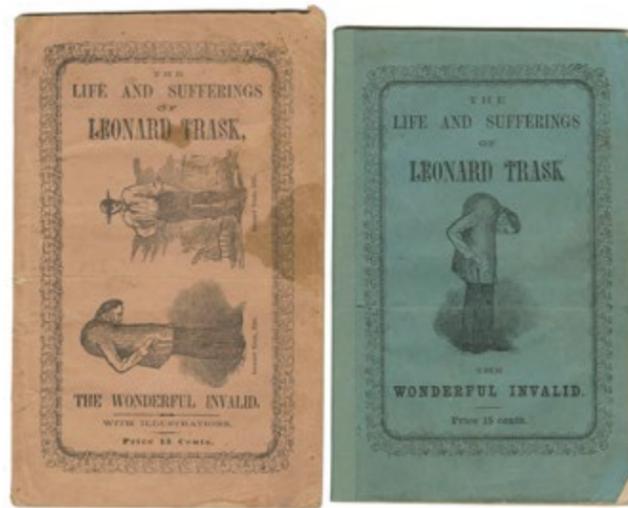
290. TORLEYS, The. **LES TORLEY'S ACROBATES SUR PIÉDESTAL. ESTHETIQUE SCIENTIFIQUE.**

Romainville: Les Affiches M. Collin, ca. 1910. Color lithographed full length portrait of the pair of circus performers posed in profile atop a fringed stand on which they presented an acrobatic act. Framed to 48 × 32¼". Not examined out of frame.

500/1,000



291



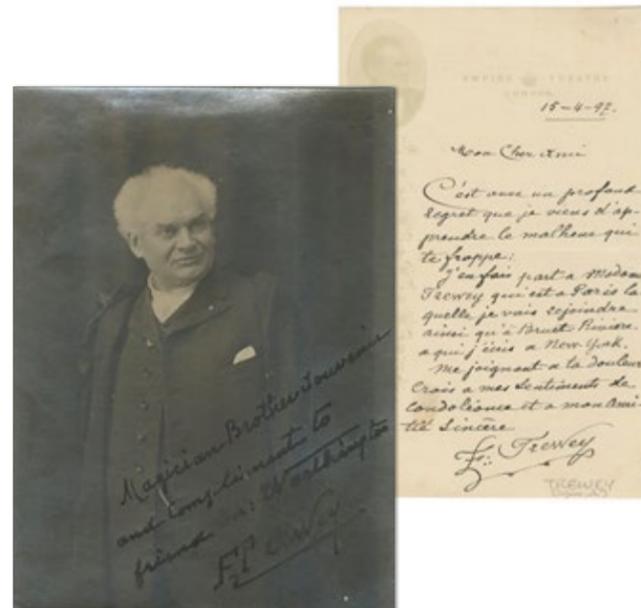
291

291. TRASK, Leonard (1805–61).  
**THE LIFE AND SUFFERINGS OF LEONARD TRASK  
 THE WONDERFUL INVALID.**

Portland, Maine: Printed by David Tucker, 1858. Blue pictorial wrappers, the upper bearing a wood-engraved portrait of Trask within a floral border. Woodcut illustrations. 48pp. Spine neatly paper taped, minor chipping to wraps. Very good. With: a variant edition in pale orange wrappers, with significant textual changes. Stained and chipped, but good condition..

200/400

*Trask sustained injuries to his neck and shoulders after being thrown from a horse in 1833. Though he returned to work as a farmhand, his medical problems worsened over time, and as time passed, Trask's neck bent forward sharply, and his head became permanently pressed against his torso. Eventually, this led Trask to exhibit himself as a curiosity to earn a living. The publication of this "pitch" booklet and its sale by Trask was another way to supplement his income. The work is now considered the first published account of Trask's condition, ankylosing spondylitis, a severe form of arthritis, the cause of which is unknown.*



292

292. TREWEY, Félicien (Félicien-François Trevey, 1848–1920).  
**TWO ITEMS AUTOGRAPHED BY TREWEY.**

[France], 1890s – 1910s. Including a half-length silver gelatin portrait of the master shadowgraphist, magician, juggler, and early exhibitor of motion pictures, in dark black coat. 4½ × 3¼". INSCRIBED AND SIGNED, "Magician Brother Souvenir, and compliments to friend Th. Worthington, F. Trewey." — and a one-page ALS in Trewey's hand, in French, written on Empire Theatre of London letterhead bearing Trewey's bust portrait in the upper left in pale green, and being a short note about his travels and his wife, SIGNED "F. Trewey."

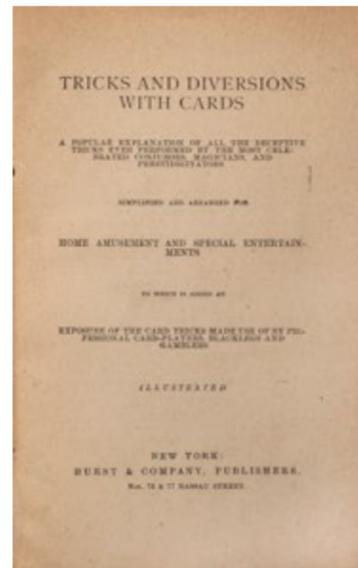
400/600

293. TRICKS AND DIVERSIONS WITH CARDS.

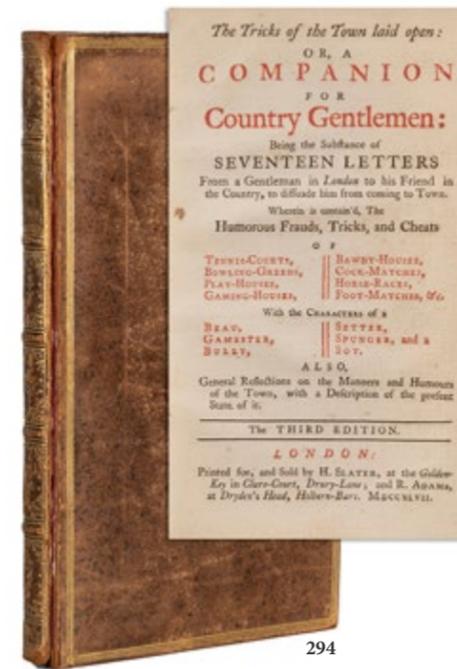
New York: Hurst & Co., ca. 1880. Publisher's brown cloth stamped in blind and gilt (lower stained). Illustrated. 8vo. 90pp. [6] ads. Very good. The first example we have encountered with this binding.

150/250

*Primarily a manual of card tricks, this work was frequently reprinted as a pitch book with different magicians' names on the cover. It also explains techniques of "blacklegs and gamblers," including the Bottom Deal, Strippers, and a basic method for "giving the office."*



293



294

294. TRICKS OF THE TOWN LAID OPEN:  
 OR, A COMPANION FOR COUNTRY GENTLEMEN.

London: H. Slater, 1747. Third edition. Smooth brown calf with gilt tooled and titled spine, and gilt-bordered boards (upper detached), gilt turn-ins. Title devices. Pp. [i-ii], iii – viii, [1] – 95, [96]. 4to. Title page cropped close, affecting last line of text, otherwise very good. Scarce.

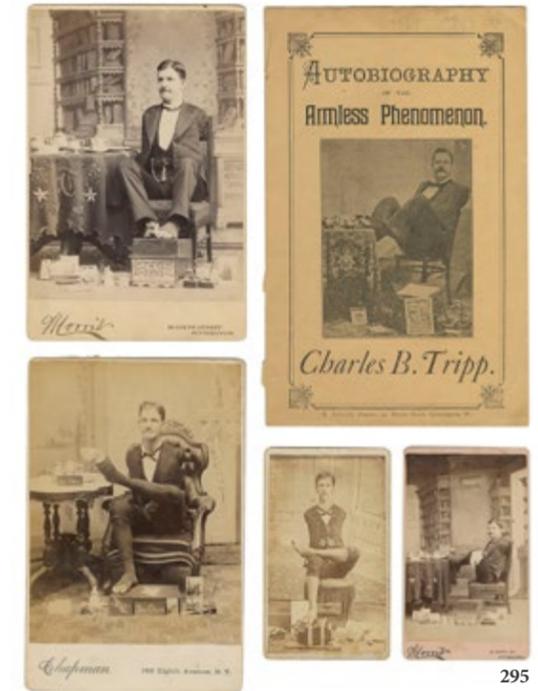
1,500/2,500

*This treatise describes cheating at a wide array of games, including tennis, bowling, cockfights, and horse races, by "sharppers" through the use of "false dice" and "sleights." It also describes unsavory characters, including whores, gamesters, sots, and money-droppers (con men).*

295. TRIPP, Charles B. (1855–1930).  
 GROUP OF CABINET PHOTOS, CDVS, AND A PITCH BOOK.

V.p., ca. 1870s-1900s. Two CDVs, two cabinet card portraits, and a four-page leaflet, *Autobiography of the Armless Phenomenon* (Kensington: E. Arnold, 30 Blythe Road, n.d.). Photographs 6½ × 4¼; 4½ × 2½". Two of these images are SIGNED by Tripp on the mount verso, at age 29 and 30, one inscribed to a Corinne Harvey of Meadville, Pa. Includes a CDV, undated, without imprint, of Tripp at an early age, perhaps his early twenties. Tripp was born without arms but became skilled with various tools as a calligrapher and carpenter.

400/600

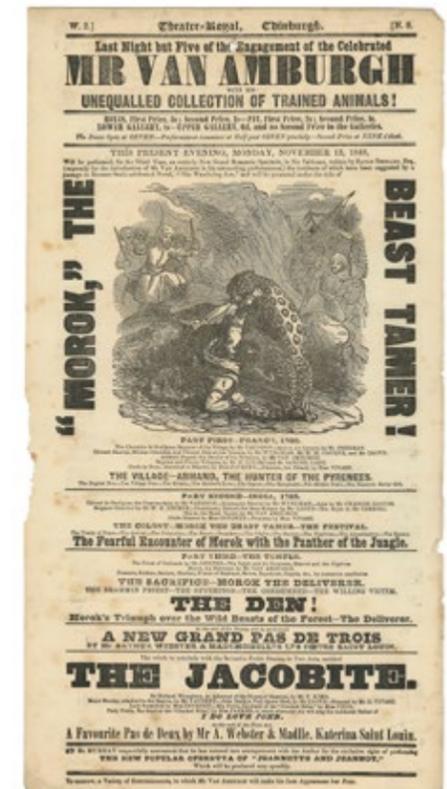


295

296. VAN AMBURGH, Isaac (1808–1865).  
 MR. VAN AMBURGH WITH HIS UNEQUALLED COLLECTION  
 OF TRAINED ANIMALS! / "MOROK," THE BEAST TAMER!

[Edinburgh], 1848. Letterpress broadside, illustrated with a large central wood-engraving of "Morok" fending off the "panther of the jungle" and advertising a theatrical staging in three parts based on Eugene Sue's "The Wandering Jew." 17 × 9". Slight chipping at edges; some spotting in margins and text; a few small punctures.

300/600



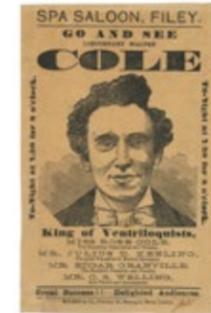
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297



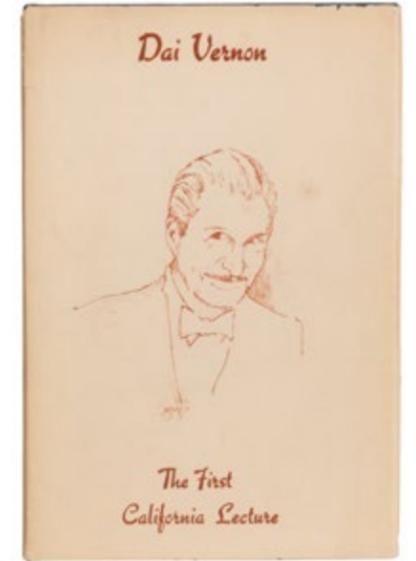
298



three of five



300



301

299. [VENTRILOQUISM]  
TWO PHOTOGRAPHS OF VENTRILOQUISTS.

Including: a photograph on cabinet-format mount of Darnoc, inscribed on verso: "Compliments of / Darnoc to his / Dear friend Dr. A.M. Wilson / July 21-10." Mount chipped lower corner. – (and) an albumen photograph of an unidentified ventriloquist taken "about 1885", with old notations on verso (mostly illegible). Pinholes. Both images approx. 5 × 7".

400/600



299

one of two

300. [VENTRILOQUISM]  
GROUP OF 5 VENTRILOQUIST BROADSIDES,  
HANDBILLS, AND ADVERTISEMENTS.

V.p., 1796–1881. Including: *The London Chronicle*. Vol. LXXIX, No. 5714. Jan. 21, 1796. Gathering of eight pages. 4to. p. 71 with a seven-line obituary of the celebrated ventriloquist James O'Burn ("Little Tommy"). — *Theatre Royal, English Opera, Strand*. Mr. Mathews will deliver an *Experimental Lecture on Ventriloquy*. Lowndes Printer, London, 1818. 12 × 6½". — *Tremont Temple. A Grand Lincoln Memorial. Prof. Allyne The Wizard and Ventriloquist*. J.H. & F.F. Farewell, Boston, 1865. 12½ × 6¼". — *Go and See Lieutenant Walter Cole King of Ventriloquists*. Wilkes & Co., Printers, London, [1881 (manuscript date)]. 7½ × 5". — *Town Hall, Wycombe. Hoffman's Organophonic Band together with Mr. Thurton's Ventriloquism!!!* Butler, Printer, Wycombe. 10 × 7¾".

500/700

301. [VERNON] FITZKEE, Dariel and Fred Braue.  
DAI VERNON. THE FIRST CALIFORNIA LECTURE.

Oakland, 1978. Number 18 of 1000 first edition copies, bound in gilt-lettered blue cloth with pictorial jacket. 8vo. Jacket worn and chipped, short tears. Only the first 100 copies of this publication were bound in cloth.

250/500

297. VAN AMBURGH, Isaac (1808–65).  
MR. VAN-AMBURGH. IN THE  
CHARACTER OF THE BRUTE TAMER OF POMPEII.

[London]: Hodgson's Wholesale Print Warehouse, [1838]. Handsome hand-colored lithograph of the famed lion tamer and circus proprietor, pictured with a tiger on his back and other animals surrounding him. 10¾ × 15". Small loss at top, staining around perimeter. Sold together with: two small hand-colored lithos., *Van Amburgh the Conqueror*, and *Van Amburgh the Brute Tamer*. London: A. Park, 1839. Each approximately 5 × 7¾".

800/1,200

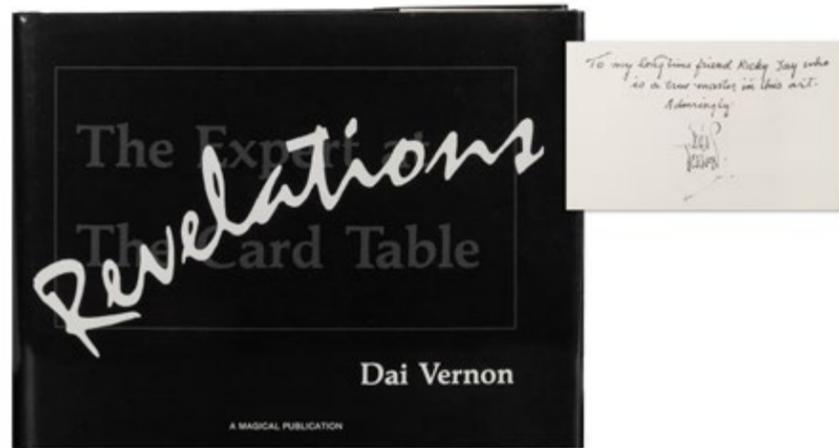
298. [VENTRILOQUISM]  
FIVE CHAPBOOKS BY OR ABOUT  
VENTRILOQUISTS AND THEIR ART.

Including: *Griffin's New Key to Ventriloquism and Polyphony!* 1893. Stiff pictorial wraps, illustrated with woodcuts. Dampstained in lower margin. — [Deadwood Dick Library] *The Ventriloquist Detective*. Cleveland: Arthur Westbrook Co., 1899. Hand-colored pictorial wraps. 28pp. Paper browned as expected. — *Lieut. W. Allen's Book on Ventriloquism*. (New York: Dick's Publishing House, ca. 1899.) Pink wraps with wood-engraved image of Allen and his figures. Illustrated. Includes conjuring tricks and songs. — *Hand-Book of Alex. Davis. Magic and Mystery and Ventriloquism Explained*. Melbourne: Wm. Marshall & Co. Printers, ca. 1886. Blue printed wraps. 16pp. Wraps detached. — *Maccabe's Ventriloquism and Vocal Illusions*. New York: Robert Dewitt, 1875. Pictorial wraps (badly stained). 56pp. plus ads. 8vos and smaller with condition varying as noted; a good group including uncommon ephemeral titles.

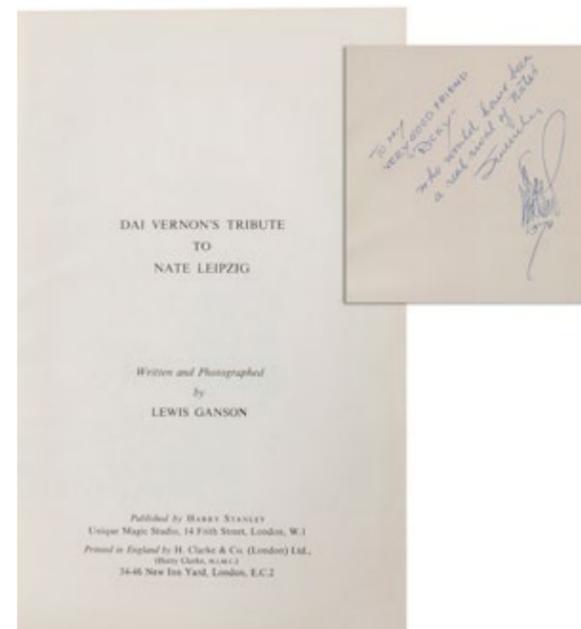
500/1,000



303



304



302

302. [VERNON] GANSON, Lewis (1913–80).  
**DAI VERNON'S TRIBUTE TO NATE LEIPZIG.**

London: Harry Stanley Unique Magic Studio, [ca. 1960]. Publisher's yellow and brown cloth with original pictorial jacket (considerably tattered and torn). Profusion of photographs by the author. 8vo. Corners bumped, a few scratches to binding; very good. INSCRIBED AND SIGNED TO RICKY JAY on the flyleaf: "To my very good friend "Ricky" who would have been a real rival of Nate's. Sincerely, Dai Vernon 1974."

200/400

303. VERNON, Dai (David Frederick Wingfield Verner, 1894–1992).  
**PORTRAIT OF VERNON, INSCRIBED AND SIGNED.**

1976. Half-length portrait of a tuxedo-clad "Professor," posed with a champagne glass and silver coin, in readiness for his famed "Five Coins and a Glass" routine. 10 x 8". INSCRIBED AND SIGNED in the upper right: "To Ricky / Original, comical, and extremely talented. With admiration, Sincerely, Dai Vernon Dallas Tex 1976."

400/800

*This photograph was printed for Vernon's famous "\$1000 Lecture Tour," conducted in 1976.*

304. VERNON, Dai (David Frederick Wingfield Verner, 1894–1992).  
**REVELATIONS.**

Pasadena: A Magical Publication, 1984. Publisher's black vinyl stamped in silver. Number 6 from the limited edition of 300 copies, SIGNED by Dai Vernon on the limitation page, which bears a tipped-in photograph of The Professor by Frank Simon. Illustrated. Oblong 8vo. Creases to jacket and one short tear at rear panel, else fine. With a presentation ALS from the publisher laid in. INSCRIBED AND SIGNED on the half-title: "To my long time friend Ricky Jay who is a true master in this art. Admiringly Dai Vernon."

400/800

305. VON ARX (Charles A. Nicol, 1871–1958).  
**VON ARX. MAGICIAN. ILLUSIONIST.**

Cleveland: Morgan Litho., ca. 1917. Three-quarter length portrait poster of this second-generation American magician dressed in white tie and tuxedo jacket. He toured the world with a full-evening illusion show, and later used a variety of stage names to present Spook Shows and traditional magic acts in and around his home state of Illinois. 28½ x 20". Mounted to board with restoration, small losses, stains, and old folds prominent.

400/800



305

306. WAINO AND PLUTANO (Hiram W. and Barney Davis).  
**FOUR "WILD MEN OF BORNEO" ITEMS.**

Including: a letterpress exhibition handbill, "See the Wonders of Nature!," with verse in two columns, "Words Dedicated to 'Wano and Pluano,' the Wild Men of Borneo," illustrated with a woodcut," 9 x 5¼" (Boston: Hutchinson, Printer); a cabinet card portrait (New York: Wendt), 6½ x 4¼"; a pictorial ticket to the Museum of Wonders, "Now on Exhibition... The Little Men of Borneo...diminutive in size, but giants in strength"; and a pitch book, *What We Know about Waino and Plutano* (New York: Damon & Peets), with a CDV tipped to lower inside wrapper, 16pp.

300/500

### THE MAN WHO SOLD THE EIFFEL TOWER

307. [WANTED POSTER] LUSTIG, Victor (1890–1947).  
**WANTED FOR GRAND LARCENY.**

(Spokane), 1926. Pictorial wanted poster bearing the traditional two-view portraits of this notorious con man, here named as "Geo. Schobel," and listing no less than fifteen aliases, including that which he was perhaps best known by, "The Count" Viktor Lustig. Contemporary police department rubber stamps to recto. 8½ x 5¼". Mounting residue to verso, else very good. See *Exemplars*, page 134.

300/600

*Widely regarded as one of the greatest con men of all time, Lustig, Austrian by birth, began his life of crime aboard steamships passing between Europe and America, lightening the wallets of passengers with his smooth demeanor and a variety of cons. The most notable of these was also exceptionally lucrative: the sale of a fraudulent "money boxes," steamer trunk-sized containers made of mahogany containing apparatus and chemicals—so Lustig claimed—that could apparently print perfect counterfeit duplicates of any piece of paper currency. "The Count" was able to stir up enough interest in these phony machines to sell them to his marks for tens of thousands of dollars.*

*But Lustig lusted after larger scores, and finally settled on the biggest of them all in 1925, when he sold the Eiffel Tower to a Parisian scrap dealer for a reported \$70,000.00. When the fraud went unannounced in the press he tried it again but fled to the United States in fear before consummating a second deal. Once in America permanently, he reverted to the "money box" scam again, fell in with Al Capone for a time, and finally found his true calling by becoming a counterfeiter on a grand scale, printing so many imitation greenbacks (known as "Lustig money") as to give the Secret Service genuine concern for the stability of the monetary system. Victor Lustig was eventually captured by Federal agents in New York City in 1935. He escaped from a holding cell there while awaiting trial but was apprehended again one month later. He died in Alcatraz Prison in 1947.*



306



307



308

**308. [WANTED POSTERS]  
COLLECTION OF NINETEEN VINTAGE WANTED  
POSTERS AND ASSOCIATED EPHEMERA.**

American, 1890s – 1930s. Group of broadsheets, with two postcards and one telegram, all being wanted posters or notices regarding con men and women who have plied their illegal trades on a host of unwitting marks. Among the acts described are forgery, larceny (by a “psychologist and scientific adviser”), confidence games and swindling, getting money under false pretenses as a “clairvoyant, psychic, palmist and crystal gazer,” “the old metal box game,” the passing of worthless checks, produce swindling, impersonation, and other offenses. One poster includes a second page of descriptions of the “Italian Sneak Thiefs [sic]” it seeks, who are wanted for robbing jewelry stores using a complicated series of interactions with clerks. Many posters reproduce fingerprints or mugshots of the individuals advertised. The largest 11 × 8½”. Scattered soiling, chipping, and wear, but generally good condition overall.

1,500/2,500

Among the collection is an FBI-issued wanted poster for Frederick Emerson Peters (1885–1959), profiled in *Hustlers & Con Men* by Jay Robert Nash (1976), as arguably the greatest swindler of his type. Under hundreds of assumed names he wrote thousands of bad checks in the course of a career that spanned some five decades (interrupted by frequent stints in prison). “The roles Peters played were so intense that he actually came to believe that he, indeed, was the individual he was portraying. ... For fifty years the hustler entertained his victims with performances worthy of a Paul Muni or a Fredric March.” Peters played roles including Theodore Roosevelt II, university professors, Booth Tarkington, and even FDR.

309. WENTWORTH, Rose.

**BARNUM AND BAILEY. GREATEST SHOW ON EARTH.  
ROSE WENTWORTH. THE ONLY LADY RIDER TURNING  
SOMERSAULTS.**

Cincinnati & New York: The Strobridge Litho. Co., 1897. Half-sheet color lithograph pictures Wentworth, the actress-turned equestrienne, in two poses; on the left she poses with one arm raised in the air ala a ballerina; on the right she flips backward as a white steed below her races around the circus ring. 30 × 20”. Mounted to Chartex with some rippling, horizontal central fold, to one corner folded. A-. See *Exemplars*, page 224.

1,000/2,000



309

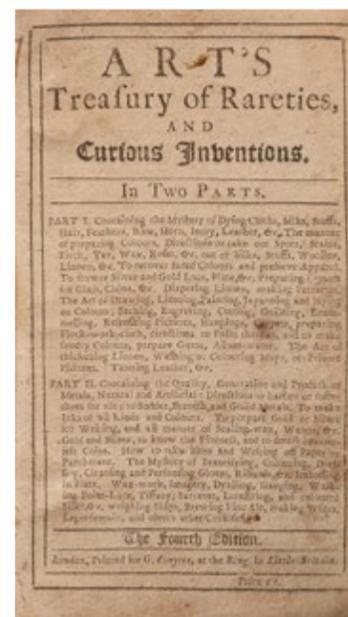


310

**310. WESTON, Priscilla and Amelia.  
THE CANADIAN GIANTESSES.**

Newcastle Upon Tyne: W. Boag, ca. 1840. Letterpress broadside bears a wood-engraved image of the twenty-two-year-old twin sisters, “each standing nearly seven feet high.” In conjunction with their appearance is an albino woman, “the skin on her head is a fine pink colour, and her neck is as white as snow.” A waxwork exhibit rounds out the bill. Framed to 23½ × 11”. Tears, cracks, and browning visible, but not examined out of frame.

400/800



311

**311. (WHITE, John).  
ART'S TREASURY OF RARITIES AND CURIOUS  
INVENTIONS. THE FOURTH EDITION.**

London: Printed for G. Conyers, at the Ring in Little-Britain, ca. 1714. Contemporary boards (upper detached). 12mo. Part II: Legerdemain and divers other Curiosities, such as “to Shew a Person a card, and he not know what it is.” Lacks frontispiece. Contemporary ink notations to endpapers. Scattered spotting and browning. Toole Stott 698.

800/1,200

312. (WHITE, John).

**A RICH CABINET WITH VARIETY OF INVENTIONS.**

London: Printed for William Whitwood, 1677. Fifth Edition. Contemporary paper-covered boards backed in calf (all but disbound). Woodcuts in text. 8vo. Chipping, foxing, soiling and dampstains throughout, scattered marginalia, lacking engraved title. Toole Stott 688.

1,000/2,000

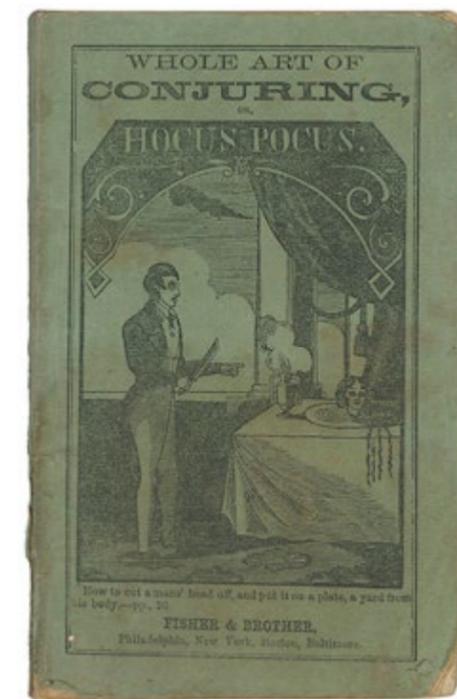
**313. THE WHOLE ART OF CONJURING, OR HOCUS POCUS.**

Philadelphia, New York, Boston, Baltimore: Fisher & Brother, ca. 1850. Illustrated with woodcuts. 12mo. Lacks lower wrapper, corners worn and dog-eared, else good. Toole Stott 706.

800/1,200



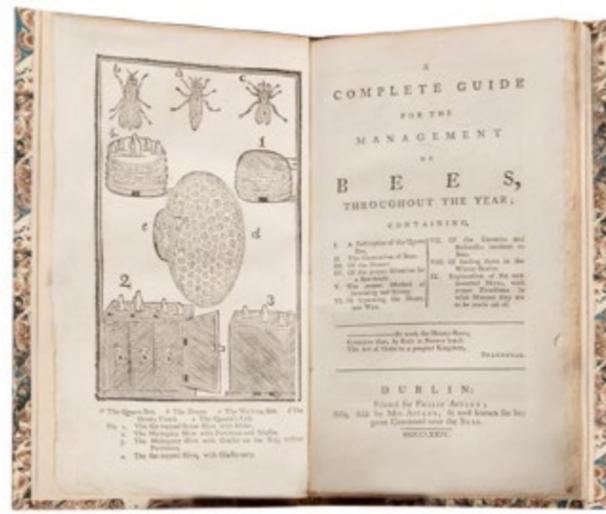
312



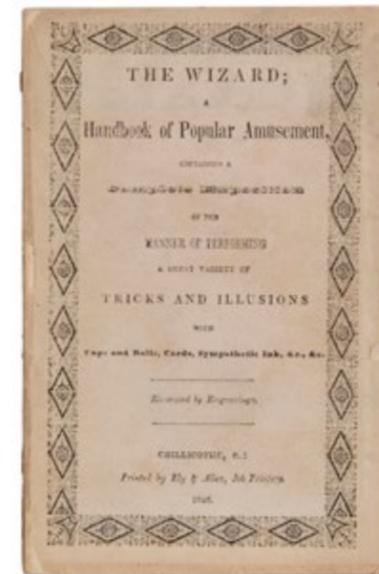
313



314



315



318



317



316

**314. THE WHOLE ART OF LEGERDEMAIN OR HOCUS LAID OPEN AND EXPLAINED.**

Philadelphia: Published by Leary & Getz, 1853. Publisher's pale-yellow boards printed in black. Engraved frontispiece portrait of a wizard, Hamed Ben-Alla, seated on a throne. 12mo. Boards all but detached, considerably rubbed and chipped; text foxed, worn. Toole Stott 729.

800/1,200

**315. [WILDMAN, Daniel] A COMPLETE GUIDE FOR THE MANAGEMENT OF BEES, THROUGHOUT THE YEAR...**

Dublin: Printed for Philip Astley, Also sold by Mrs. Astley, so well known for her command over the bees, 1774. Handsomely bound with marbled boards over tooled smooth calf spine, roan title label stamped in gilt ("Wildman on Bees"). Copperplate engraved frontispiece. Vi, [7] – 38. 12mo. Very good or better.

300/600

Wildman was far more than a beekeeper; he conceived and performed an act on horseback which was evidence of his own "command over the bees," as he stood atop a galloping horse wearing a beard made of bees. By one account he also trained the insects to alternately march over a tabletop while another group from the same hive swarmed about in the air before returning, en masse, to their home.

**316. [WIRE ACT] LE PAYS DE L'OR.**

Paris: Lemerrier, ca. 1880. Monochrome lithograph advertising the theatrical spectacular about America, "The Land of Gold," by Henri Chivot and Albert Vanloo, with music by Leon Vasseur. The Stars and Stripes hang over vignettes from the production, including Native Americans, a foot race, and a central image of a lady cyclist on a high wire high above a raging waterfall, with a man suspended below her bike as she makes the journey. 31¼ × 23¾". Chips and short tears around perimeter; A-

300/600

**317. [WIRE WALKER] GILLE CE FAMEUX PANTOMINE.**

Hamburg, ca. 1800. Handsome engraving depicts Gilles, the pantomime actor, who the text below explains "acts a fool, though he is wise." A woman behind him, identified as his mistress, holds a balance bar while perched on a tightrope suspended between two sets of wooden crossbars. Text below the image in German and French. 15½ × 11". Laid down. SCARCE. We have been unable to locate other examples of this engraving.

500/1,000

**318. THE WIZARD.**

Chillicothe, OH: Ely & Allen Job Printers, 1848. Publisher's buff/off-white wraps, lower pictorial. Six plates (bottom wrapper included). 12mo. Very good. Uncommon. Toole Stott 738.

800/1,200

A relatively uncommon work published prior to the Civil War that includes explanations of Cups and Balls, card tricks, and more. Its contents were primarily lifted from Hooper's Rational Recreations.

**319. WOODIN, W.S. WILLIAM SAMUEL WOODIN.**

London: J.S. & A. Stanesby, 13 Tachbrook Street, Belgrave Road, 1852. Engraved three-quarter length portrait of the famed British ventriloquist and monologist, with one hand outstretched, the other resting in his vest pocket. A facsimile of Woodin's signature appears in the lower right, below the quote, "When unfolding before you the budget of this evening, turning over the leaves of my little Sketch Book, and unpacking the contents of my miniature Carpet Bag." 25 × 17¾". Foxing at perimeter, tiny chip in lower right, else very good. A handsome likeness. RARE. See *Exemplars*, page 288.

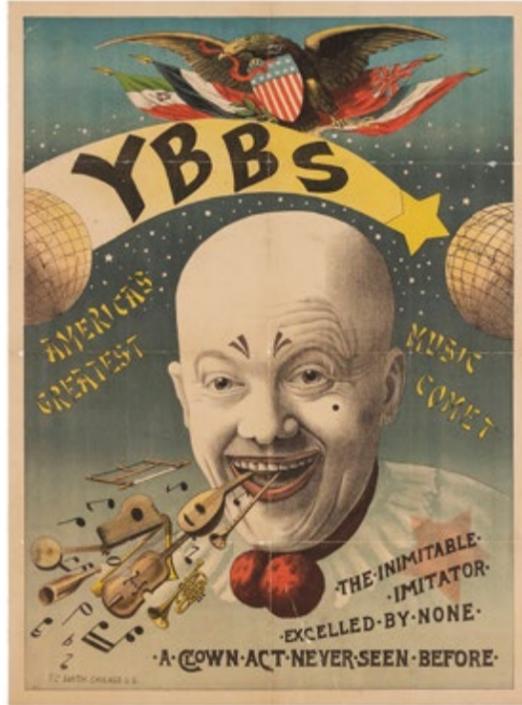
1,000/2,000



319



321



322



323



A BIRD IN FLIGHT.

320. [WORLD'S FAIR]  
ST. LOUIS IN A NUTSHELL.

Chicago: Nutshell Novelty Company, (1904). Souvenir and novelty item issued to commemorate the 1904 Louisiana Purchase World's Fair staged in St. Louis and comprised of a small walnut shell outfitted with patriotic cloth ribbon tie; inside, an accordion-folded strip of paper, die-cut to the shape of the shell, is affixed. When unfolded to an amazing 48" in length, the panels of the paper strip alternately depict and describe the neoclassical buildings constructed for the fair. Fort-four photographic views in all, with some architects credited in the accompanying text. Minor splitting and wear to walnut shell, but overall very good condition for this ephemeral souvenir of the exposition.

200/400

321. [WYMAN] LATHRAM, E.W.  
WYMAN'S HAND-BOOK OF MAGIC.

New York: T.W. Strong for the Author, 1851. Pictorial wraps bearing the images of a wizard holding a staff encircled by a serpent bound in marbled boards over leather spine. Illustrated with wood engravings. 8vo. Chipping to wraps, foxing, small library label to front. Ex-libris McGill University Library and dedication label inside front wrap. Toole-Stott 425.

300/600

322. [CLOWN] YBBS.  
YBBS. AMERICA'S GREATEST MUSIC COMET.

Chicago: T.C. Smith, 1890s. Bust portrait of the clown in whiteface with exaggerated eyebrows, and a host of musical instruments emanating from his open mouth. Text below the likeness describes Ybbs as "The inimitable imitator excelled by none. A clown act never seen before." An eagle clutches an American shield and flags of many nations above the portrait. 26½ x 19¾". Old folds prominent with small losses scattered about; B. Linen backed.

600/1,200

323. YOUNG, William Henry (1821 - 74).  
YOUNG THE FAR FAMED AND JUSTLY CELEBRATED  
AMERICAN MAGICIAN.

Boston: "Times" Job Office, 1853. Early pictorial advertising broadside for the magic show of Young at the City Hall, Roxbury. The wood-engraved full-length portrait of the performer shows him producing a multiplicity of objects from a giant cornucopia held in one hand as spectators look on. The second half of the show is occupied by the Conflagration of Moscow, a moving panoramic display. 21¾ x 7½". Linen backed.

600/1,200

END OF SALE

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**Bidding Increments - Expected bid increments are as follows:**

Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$4,999.00	\$200.00
\$5,000.00	\$9,999.00	\$500.00
\$10,000.00	\$19,999.00	\$1,000.00
\$20,000.00	\$49,999.00	\$2,000.00
\$50,000.00	and above	10% of current bid

**Note: the auctioneer may modify the increments at any time.**

**Reserves** - Although the majority of the lots in the sale are offered without reserve, some lots in the sale may be subject to a reserve which is the confidential minimum price below which such lot will not be sold. The reserve will not exceed the low estimate of the lot. Reserves are agreed upon with consignors or, in the absence thereof, the absolute discretion of Potter and Potter Auctions, Inc. The auctioneer may open



Caught in his sleep



He secures a rope



He jumps over the edge and gets out of the strait-jacket



At the point of a gun he turns the tables



He jumps under a fast moving truck



And is saved by an awning



He almost makes his escape



And escapes in an auto



Almost free again



But is soon bound hand and foot



Caught, he escapes again



Sprung in the bear-trap



He attempts escape



The fight on the stairs



A narrow escape



And succeeds in getting to the roof



Caught on the roof



Trapped in the well

the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at half of the low estimate for the lot. In the absence of a bid at that level, the auctioneer may proceed backward at his or her discretion until a bid is recognized, and then continue up from that amount.

**Auctioneer's Discretion** – The auctioneer has the right at his or her absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he or she may decide, to withdraw any lot, and in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

**Successful Bid** – The highest bidder acknowledged by the auctioneer will be the purchaser. In the case of a tie bid, the winning bidder will be determined by the auctioneer at his or her sole discretion. In the event of a dispute between bidders, the auctioneer has final discretion to determine the successful bidder or to reoffer the lot in dispute. If any dispute arises after the sale, the Potter and Potter Auctions, Inc. sale record shall be conclusive. Title passes upon the fall of the auctioneer's hammer to the highest acknowledged bidder subject to the Conditions of Sale set forth herein, and the bidder assumes full risk and responsibility.

## AFTER THE SALE

**Buyer's Premium** – In addition to the hammer price, the buyer agrees to pay Potter and Potter Auctions, Inc. a buyer's premium of 20%, and the applicable sales tax added to the final total.

**Payment** – The buyer must pay the entire amount due (including the hammer price, buyer's premium, all applicable taxes and other charges) no later than 5 p.m. on the seventh (7) business day following the sale. Payment in U.S. dollars may be made with cash; bank check or cashier's check drawn on a U.S. bank; money order; or wire transfer unless other arrangements are made with Potter and Potter Auctions, Inc. Potter Auctions, Inc. reserves the right to hold merchandise purchased by personal check until the check has cleared the bank. The purchaser agrees to pay Potter and Potter Auctions, Inc. a handling charge of \$50 for any check dishonored by the drawee. In the event buyer desires to pay by using a credit card, a convenience fee equaling 2.5% of the entire amount due shall be added to the buyer's invoice.

**Shipping Terms** - By Potter & Potter. Choice of packing and shipping method is strictly at the discretion of Potter and Potter Auctions. P&P generally provides in house shipping via FedEx or USPS to winning bidders.

Please allow 3–4 weeks for delivery.

**Customer's obligation to inspect and report claims.** Potter and Potter professionally and safely packs and ships thousands of items every year, and insurance is provided for successful purchasers. In the unlikely event that damage or loss occurs, these are subject to our insurance carrier's rules and limitations. Customers are required to report, in writing, any damage or loss within 72 hours of receipt of merchandise. The carrier's delivery record shall be conclusive as to this matter.

**Correcting Shipping Address and report of non-receipt:** Prior to shipping winning lots, customers must provide Potter and Potter with a current and accurate shipping address. Once an order has been shipped, any address changes or updates are subject to a \$25.00 return to Sender fee, in addition to shipping charges.

In the event an item is lost during transit, it is customer's obligation to report non-receipt within 7 days of the date on which the item(s) were shipped.

**Third-party shipping.** Certain large, high-value, and fragile items will require the services of a professional packing and transportation company, or pick-up directly from our gallery. We suggest that you contact our Shipping Department before the sale for advice on the shipping and handling requirements that apply to the lots of interest to you.

If third-party shipping is chosen by the buyer or required by Potter & Potter, the buyer will arrange for removal of the merchandise from P&P within 15 days following the sale and must communicate and coordinate removal arrangements with P&P during regular business hours (Monday – Friday, 9am – 5pm).

Arrangements for third-party transportation are the responsibility of the buyer. We will not be responsible for the acts or omissions of carriers and packers whether recommended or not by us. Property will not be released to the shipper without the buyer's written consent and until payment has been made in full. Unless otherwise agreed, all purchases should be removed by the 15th day following the sale.

**Risk of loss or damage in shipment.** Any risk of loss or damage to the shipment through a third party carrier, once the item is removed from Potter and Potter, is at the risk of the buyer, and Potter & Potter is not liable for loss or damage of these items.

**Ship to address.** The winning bidder is responsible for providing Potter & Potter with an accurate address for the order destination as well as specific instructions for delivery.

**Shipping costs.** Shipping costs include charges for labor, materials, insurance, as well as actual shipper's fees. Buyer agrees to reimburse Potter & Potter the difference if actual shipper's fees exceed the invoice amount.

**Storage fees.** Potter & Potter will charge a storage fee of \$50 per week for any orders awaiting payment and/or removal for more than 15 days following the auction date. This cost shall constitute a lien against such property, which may be removed to a public warehouse at the risk, account, and expense of the purchaser.

**International shipping.** Potter and Potter ships internationally. All shipments will include an itemized invoice with the actual and correct purchase totals including the buyer's premium and shipping cost. International buyers are responsible for knowing their country's laws on importing items as well as paying all customs and duties fees on purchased items.

**Non-Payment** – If we do not receive payment in full, in good cleared funds, within seven (7) business days following the sale, we are entitled in our absolute discretion to exercise one or more of the following measures, in addition to any additional actions available to us by law: (1) to impose a late charge of one and a half percent (1.5%) per thirty (30) days of the total purchase price, prorated to commence on the date of the sale; (2) to hold the defaulting buyer liable for the total amount due and to begin legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law; (3) to rescind the sale; (4) to resell the property publicly or privately with such terms as we find appropriate; (5) to resell the property at public auction without reserve, and with the purchaser liable for any deficiency, cost, including handling charges, the expenses of both sales, our commission on both sales at our regular rate, all other charges due hereunder and incidental damages. In addition, a defaulting purchaser will be deemed to have granted us a security interest in, and we may retain as collateral security for such purchaser's obligations to us, any property in our possession owned by such purchaser. At our option, payment will not be deemed to have been made in full until we have collected funds represented by checks, or in the case of bank or cashier's checks, we have confirmed their authenticity; (6) to offset against any amount owed; (7) to not allow any bids at any upcoming auction by or on behalf of the buyer; (8) to take other action as we find necessary or appropriate.

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## AUCTION & EXHIBITION INFORMATION

### INQUIRIES

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

### AUCTION

Saturday, October 28, 2023  
10:00am CST

### PREVIEWS

October 25-27, 10am–5pm

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Gabe Fajuri, Managing Auctioneer  
Lic. #441.002150

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Ricky Jay Portrait by: Jesse Dylan

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Note: Many supplemental and detailed images of auction lots—  
not shown in the pages of this catalog—are available online at [www.PotterAuctions.com](http://www.PotterAuctions.com).

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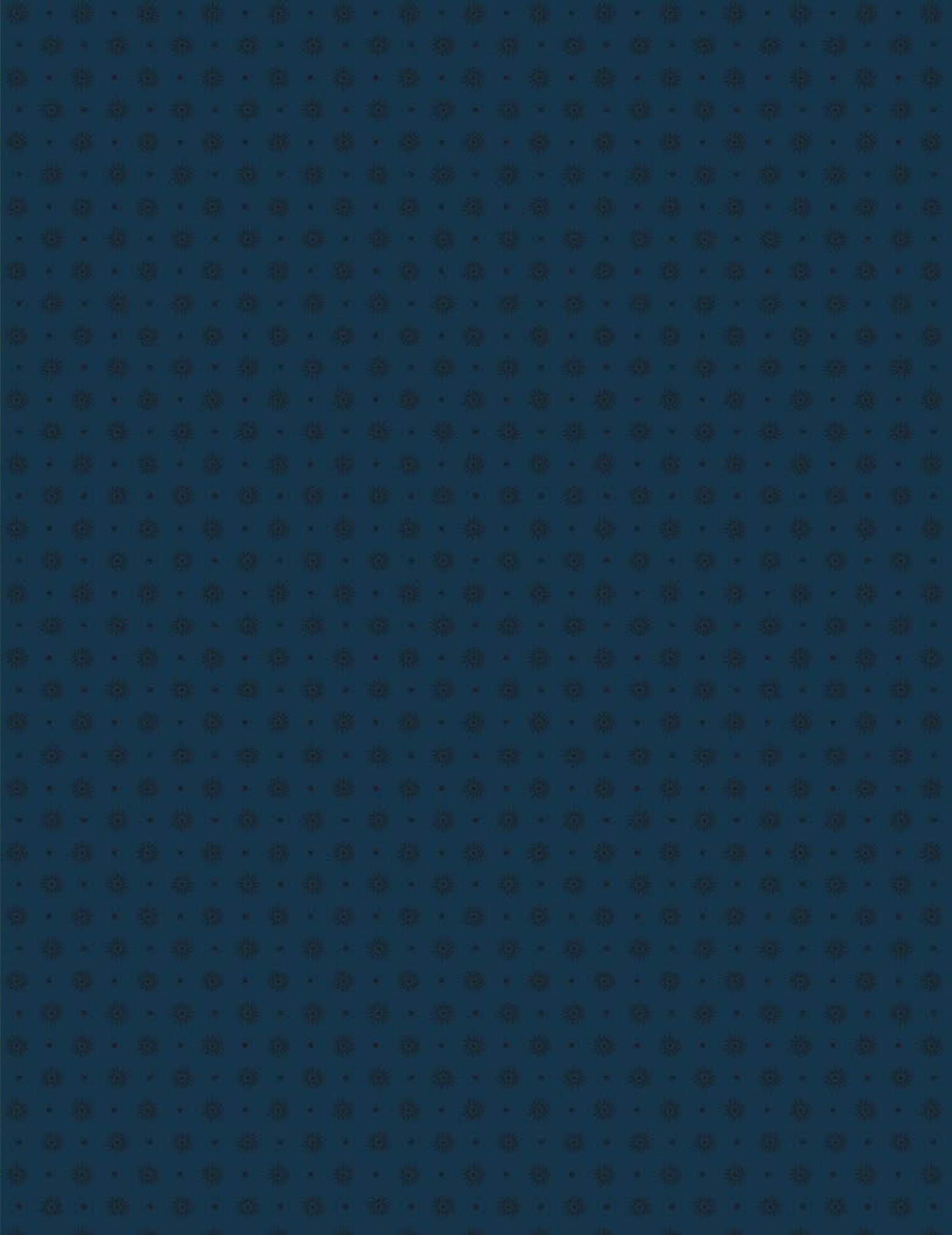
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ORIGINAL

ORIGINAL

# Trio Rastelli





POTTER & POTTER AUCTIONS, INC.