

POTTER & POTTER AUCTIONS

THE RICKY JAY COLLECTION





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 *at* AUCTION 

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PART III



AUGUST 17, 2024
TEN O'CLOCK CENTRAL STANDARD TIME

POTTER
&
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INTRODUCTION

A secret is often the answer to a question. Most people had questions about the means by which Ricky accomplished things: “How did Ricky’s driver’s license get into that policeman’s pocket?” or “Where did that enormous block of ice come from?” I was always more interested in learning why Ricky held a particular interest in some person, subject, or object.

Ricky was interested in and cared about every subject and object in his collection. This is the fourth offering of items from Ricky’s collection of collections and, as such, someone might mistakenly consider these items of lesser importance compared to the more than 1,300 books, pamphlets, posters, chapbooks, and playbills that have already found new homes. A second look reveals that many of the objects pictured within these pages were some of Ricky’s favorites, and several held deep personal significance.

Dozens of the original bills, broadsides, posters, and photographs that appeared in his numerous books are here. Look for items featuring Harry Kahne, Samuel Scott, and the Aztec Lilliputians, all featured in *Learned Pigs and Fireproof Women*. Those familiar with Ricky’s *Celebrations of Curious Characters*, *Jay’s Journal of Anomalies*, and *Extraordinary Exhibitions* will find many of the subjects and objects from those books are within these pages as well. There’s even a small but essential group of throw-out cards from Downs, Adrion, Brush, Powell, and Ettrick collected by the guy who wrote the book on the subject..

Ricky knew what he owned and understood why he owned it, but his depth of knowledge never stopped him from constantly reëxamining his own collection in search of clarification, connections, and new insights. Once, during a visit to the workshop of magical master craftsman John Gaughan, Ricky and I were invited to examine some of the beautifully curated items in Johnny’s personal treasure trove of magic apparatus and automata. While I was transfixed by a case filled with metal wonders crafted by the legendary J. Martin, Ricky’s attention was drawn to a framed print of the Automaton Trumpeter. “What do you think of that?” asked John. “I’ll let you know in a moment,” said Ricky, adding, “May I turn it over?” “How in the world did you know that?” asked John, surprised that Ricky knew this particular image featured additional important information printed on the other side. John had taken care to have it framed so both sides were visible. On the drive home, Ricky revealed that he, too, owned that image and had framed it so both sides could be studied. You can see it for yourself in this catalog.

The smallest part of Ricky’s library was probably his collection of modern magic texts. Many of those books are here, and a quick survey reveals the names of men who were both Ricky’s friends and masters of the Art, including Vernon, Walton, Ramsay, Galloway, and Sharpe. Some 40 years ago, I saw a copy of *The Dai Vernon Book of Magic* on one of Ricky’s shelves. His copy had a much nicer binding than my trade edition, but I assumed the contents were identical. Decades later, I removed that same book from a different shelf and opened it to

discover that the contents of our books were not the same. Inside the front cover of Ricky’s copy was an inscription written in the familiar hand of The Professor. What Vernon wrote revealed his deep respect for his amateur magician friend, Max Katz. Katz was Ricky’s maternal grandfather and the man who introduced his grandson to the Art that would become the boy’s lifelong passion. The book that bears that inscription is here.

The movement of these items, from his care to yours, is a gesture imbued with equal parts responsibility, opportunity, and magic. The question of why you desire a book that explains precisely how pickpockets used millstones, well, that’s your secret.

–Michael Weber

In the course of his collecting life, Ricky Jay went to a lot of auctions. He generously took me to my first magic-related one in 1996 (and in fact was my mentor in all ways collecting; Conjuring Arts would never have existed without Ricky). It was a sale at Christie’s East of books from the estate of Harry A. Levinson. I can’t recall whether either of us bought anything, but I do remember Ricky telling stories about past auctions.

As many will know, Ricky built his fabulous collection by putting it first, financially, his entire life. He would literally rather add something to his hoard than eat. Considering that Ricky made his living as a performer and, at least in his early career, didn’t necessarily know where his next paycheck was coming from, it’s a minor miracle that he could amass what he did—one gig at a time, so to speak. Due to the breadth of Ricky’s collections and his tremendously deep knowledge of each subject in his orbit, myriad material was always being offered to him. Not having the means to buy everything, he was forever making choices as to what to apply his funds to. He much preferred buying from dealers, whom he knew and liked by the hundreds, as opposed to being under the gun at auctions. The dealers offered him the opportunity to take his time in making decisions, perhaps enabling him to wheedle a little and maybe get preferential credit terms. That day at Christie’s East, he confided to me that he thought he’d made a poor decision at *his* first auction. He’d bought something (quite good by my estimation) that wasn’t as special as some of the other items on offer and later regretted not getting something rarer. Not having unlimited funds forced Ricky to make choices that he would have preferred not to have had to make.

I think that we can all feel a bit of that frustration in the sale at hand: None of us mere mortals can buy it all, so we too will have to make the tough decision as to which of Ricky’s treasures might now come to us.

–Bill Kalush



1



2

1. BERKMAN, Stephen.
**SPIRIT PHOTOGRAPH OF RICKY JAY
 AND A CIRCASSIAN SPIRIT.**

Sepia tone albumen print spirit photograph picturing a seated Mr. Jay holding an open book in his hands, with the ghostly image of a shrouded female form at his left. 5 ½ × 4", in a heavy wooden frame. Overall size 19 × 17 ¼". SIGNED by the artist on the verso of the image. From Mr. Jay's own collection and one of only four examples printed.

2,000/4,000

Exhibition History: Twixt Two Worlds, Christine Burgin Gallery, New York, NY, 2005. Immaterial World, Stephen Cohen Gallery, Los Angeles, California, 2006. Twixt Two Worlds, L. Nelson Gallery, University of California Davis, Davis, California, 2007.

2. JAY, Ricky (1946 – 2018).
**THREE PACKS OF CARDS AS WEAPONS
 PROMOTIONAL PLAYING CARDS.**

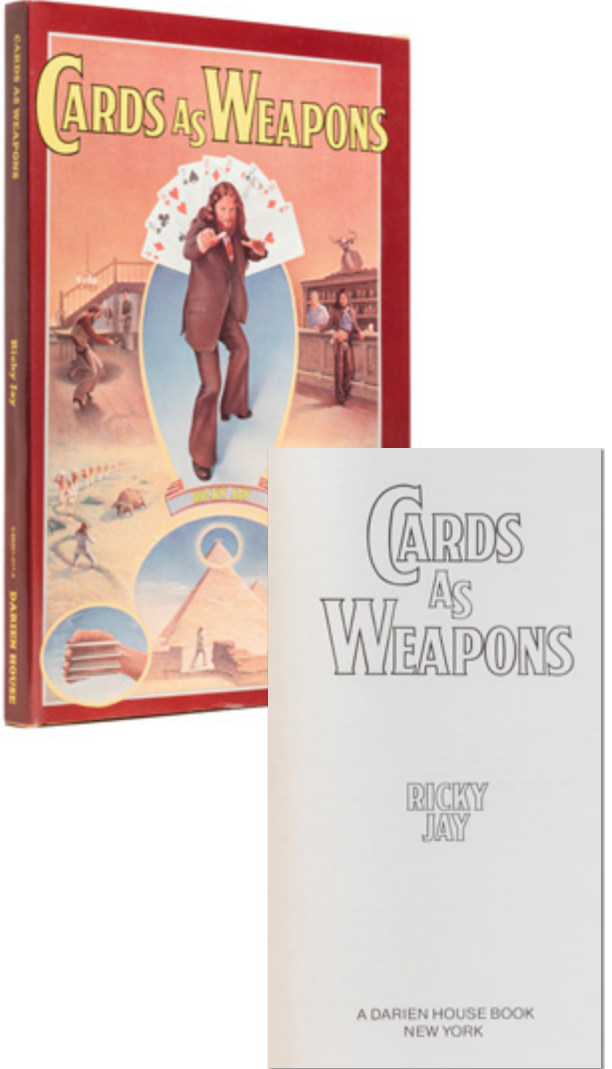
Windsor, ON: International Playing Card Company, 1977. Custom packs of poker-size cards produced to promote Ricky Jay's cult classic book. Mint sealed, one box corner bumped. From Mr. Jay's own collection.

400/800

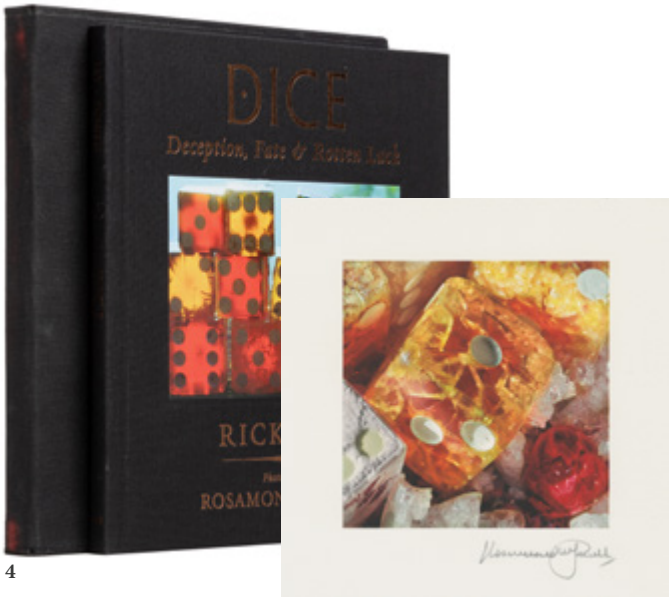
3. JAY, Ricky (1946 – 2018).
CARDS AS WEAPONS.

New York: A Darien House Book, (1977). FIRST EDITION. Pale orange cloth lettered black. Pictorial jacket (a few nicks and edgewear), photographs and illustrations. Tall 8vo. AUTHOR'S OWN COPY of his first book.

400/600



3



4



6



5



7



8



9



4. JAY, Ricky (1946 – 2018).
DICE: DECEPTION, FATE & ROTTEN LUCK.

New York: Quantuck Lane Press, 2003. Unnumbered copy from the limited deluxe edition (of 250), specially bound in black cloth with color photo inset cover, matching black cloth slipcase and loose photographic print, as issued. SIGNED by Jay and the photographer, Rosamond Purcell on the limitation page. Square 4to.

300/600

5. JAY, Ricky (1946 – 2018).
THE MAGIC MAGIC BOOK. [PROOF COPY].

[New York]: Library Fellows of the Whitney Museum of American Art, 1994. Two volumes, the first an illustrated history of the blow book by Ricky Jay, and the second a functional blow book (in which the images on the pages change when the book is flipped through), incorporating images from Vija Celmins, Jane Hammond, Glenn Ligon, Justen Ladda, Philip Taaffe, and William Wegman. The former volume SIGNED or INITIALED by the artists; the blow book the only example we have traced bound in plain textured grey wraps, being a proof copy presented to Ricky Jay prior to the publication of the work.

1,000/2,000

6. [ACROBATICS].
THE FAMOUS POLANDER ... AT SADLER'S WELLS.

[London], ca. 1775. Fine hand-colored etching with twenty-four vignettes of the acrobat presenting a host of incredible feats all while balanced on his head: climbing up a tight rope using a mechanical device, shooting the flames from candles with a pistol, riding on a horse with chairs balanced on his feet, disassembling a ladder while balanced atop it, and many other stunts. 13 x 19 1/2". Uniformly toned with old central fold mended at verso. A handsome and early print.

500/1,000

According to John C. Greene in *The Theatre in Belfast 1736-1800 and the Theatre in Dublin 1745-1820*, *The Polanders* was one Sieur Potowskie, famous for a balance on an 11-foot-tall ladder who appeared in both cities in 1774.

7. [ACROBATS].
CABINET CARD OF MAGGIE CLAIRE.

New York: J. M. Mora, 1884. Photograph of aerial acrobat Maggie Claire (d. 1941), "Queen of the Flying Rings," demonstrating the act she performed with P. T. Barnum's Greatest Show on Earth and the Great London Circus. 6 1/2 x 4 1/4". Studio mount. Chipping to edges.

200/300

8. [ACROBATS].
SIGNED BARD BROTHERS PHOTOGRAPH.

Oakland, Calif. [H.d. 1909]. Full-figure portrait photograph of four Bard Brothers acrobats in their performance costumes, three standing and one seated on a stool in the center with his arms crossed. SIGNED AND INSCRIBED by Warren C. Davies, "topmounter of the 4 Bard Bros." Image 7 3/4 x 5 1/2"; studio mount 10 3/4 x 8 1/2". Light foxing to image, soiling and wear to mount.

150/250

According to Ricky Jay's notes, Harry Houdini mentions in his diary that while traveling with the Welsh Brothers Circus he learned a somersault from the Bard Brothers which he utilized in his boomerang card trick. James Bard and Houdini remained friends long after working together in the circus in their formative years.



10

9. [ACROBATS]. [JUGGLERS].
FOUR CABINET CARD PHOTOGRAPHS OF ACROBATS AND JUGGLERS.

Includes: *P. K. Okabe, Royal Japanese Troupe*. New York: Feinberg, [ca. 1890s]. Cabinet card bearing five overlapping depictions from the act of this Asian group known for their young performers featuring depictions of juggling, tumbling, balancing, and contortion. Scalloped studio mount. Light wear, chip to upper left corner; —Cabinet card portrait photograph of William, Ettie, and Edgar Albion, in their performance costumes. Buffalo: H. O. Sickley, [ca. 1890s]. The Albions travelled with Wallace & Co's International Circus and Menagerie in the late 1880s. Light wear to edges of mount; —Cabinet card of two male acrobats in matching costumes and poses, performing on the rings and trapeze. Troy, New York: Schoonmaker & Co., [ca. 1890s]. Holographic note to verso states "Guy Bros. Minstrels." Possibly Vannerson and McDonald, who performed with the Guy Brothers Minstrels in the 1890s. Minor chipping, soiling, pinholes; — Cabinet card photograph of a young performer in his costume, standing next to a small table with his decorated apparatus, two Indian clubs resting on top and two more leaning against it on the floor. Minor edge wear. Studio mounts. Largest 7 1/4 x 5 1/4".

150/250

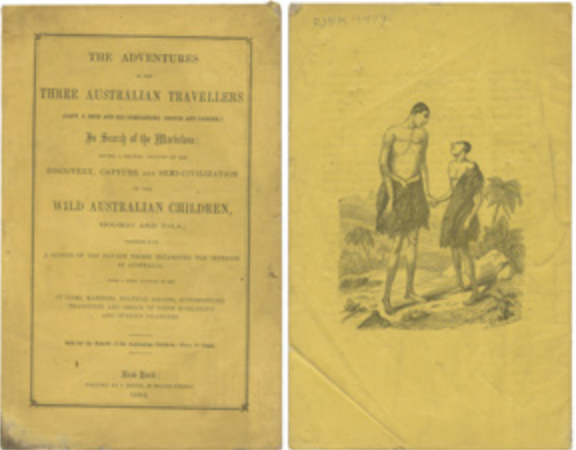
10. [ACROBATS].
THE NICOLOTTI AND CASTELLANI FACTIONS.

[Italy: ca. mid-1700s]. Hand-colored pictorial engraving bearing two images of rival groups, the Nicolotti and the Castellani, in a human pyramid competition ("Forze d'Ercole," or the Labors of Hercules) during the Venice Carnival celebration, captioned below in Italian; each depiction features more than a dozen individuals balancing atop one another, wearing matching red and blue costumes, in a dramatic demonstration of strength and agility, reaching heights similar to the buildings surrounding them. [Possibly after Giuseppe Remondini 1745 – 1811]. The two groups, consisting of members from the Italian city's working class neighborhoods, were an early version of street gang whose legendary rivalry persisted for centuries. 13 1/2 x 8 3/4". One-inch tear near lower left caption, light soiling, old mounting material to verso.

300/500



11 four of six



12



13 eight of ten

11. [ACROBATS]. SIX CABINET PHOTOS AND CDVS OF CONTORTIONISTS AND GYMNASTS.

V.p., ca. 1870s-80s. Including cabinet photos of Zella, a contortionist; and the Zereeth clown/contortionist duo; and four CDVs of male gymnasts in theatrical attire. Various photographers (New York, Pittsburgh, and Canton, OH; two without imprints). Condition generally very good.

250/350

12. THE ADVENTURES OF THE THREE AUSTRALIAN TRAVELLERS ... DISCOVERY, CAPTURE, AND SEMI-CIVILIZATION OF THE WILD AUSTRALIAN CHILDREN.

New York: Printed by S. Booth, 1864. Original printed yellow wraps, lower bearing a full-length woodcut portrait of the “wild” children. [1-3], 4 – 16. General soiling, a few corner folds, dog-ears and chips, but very good. SCARCE.

300/600

This pitch book was apparently sold by those exhibiting the children, known as Hoomio and Iola, “for their benefit.” The pamphlet contains a fictionalized account of their lives, in addition to discussing the “savage tribes inhabiting the interior of Australia.” The children were widely exhibited for at least half a decade and sometimes appeared with Chang and Eng. They suffered from microcephaly.

13. [ALBINOS]. TEN PHOTOGRAPHS OF ALBINO CIRCUS AND SIDESHOW PERFORMERS.

Chicago, New York, and elsewhere, 1880s – 90s. Including seven CDVs of the Lucaise family (see next lot), C.A. Bonney the Accordionist and Swiss Warbler, members of the Cavalni family; and three cabinet cards. Photographers include Wendt, Eisenmann, Hebster, John McCaffrey, and Wood. The larger 6 × 4 ½". With two apparently SIGNED in pencil. Generally very good.

300/600



14

14. [ALBINOS]. THE WONDERFUL ALBINO FAMILY.

New York: Currier & Ives, ca. 1870. A fine color portrait of Rudolph Lucaise and his family, captioned: “They have pure white skin, silken white hair, and pink eyes!! Have been exhibited at Barnum’s museum, N.Y. for three years.” 10 × 14". Corner clipped, else very good. Bright example, and a variant with the text “Now with Buckley & Coup.” below all other text.

200/400

15. ALEXANDER (Claude Alexander Conlin 1880 – 1954). ALEXANDER CRYSTAL-SEER. WORLD’S GREATEST MASTER OF MENTAL MYSTICS.

Bombay: Av Yaga, [ca. 1920]. Color lithograph panel poster depicts Alexander peering into a crystal ball held by a skeletal hand, with skulls hovering in the background. 41 × 14". Linen backed. Several overcolored repairs. B+.

1,000/1,500



15

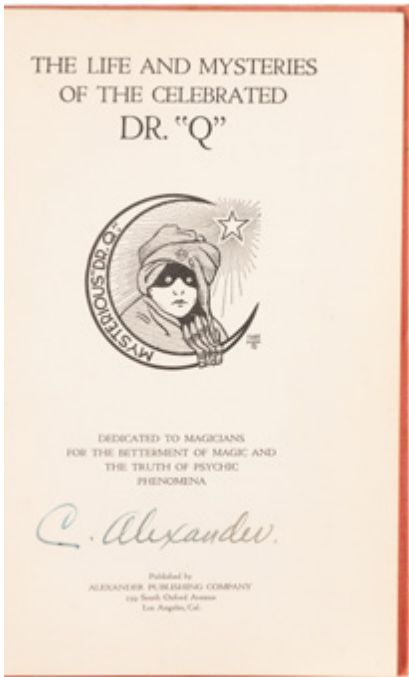


16

16. ALEXANDER (Claude Alexander Conlin 1880 – 1954). ALEXANDER. CRYSTAL-SEER. KNOWS SEES TELLS ALL.

Bombay: Av Yaga, [ca. 1915]. Color lithograph bears a close-up of Alexander’s turban-clad head staring into a crystal ball held by a skeletal hand. The ball’s interior depicts scenes from cradle to grave. 41 × 14" Linen backed. Several chips and tears expertly repaired. B+.

1,000/1,500



17



19



21



18



20

17. ALEXANDER (Claude Alexander Conlin 1880 - 1954).
THE LIFE AND MYSTERIES OF THE CELEBRATED DR. “Q”.

Los Angeles: Alexander Publishing, 1921. Illustrated. Publisher’s full red cloth pictorially stamped in gilt. 8vo. Fading and soiling to boards, bumping, foxing to end papers. Interior pages clean. SIGNED on the title page “C. Alexander”.

200/400

18. ALLYNE, THE WIZARD,
THE GREAT ENCHANTROMUNDI.

Boston, [ca. 1864 - 70]. One-color letterpress broadside playbill for gift show performances to take place at Williams Hall. The magician and ventriloquist exhibited “a hundred pleasing illusions” such as “the calligraphy of the dead,” and an escape titled “the celebrated rope tying feat.” Ricky Jay’s notes state that Allyne [Tom Allen] was actually a con artist. 24 × 9". Old mounting residue to verso, creases, chipping and tears to perimeter, loss to lower edge affecting text.

400/600

19. [AMPUTEY]. KYTE, Austin Jerome.
VERSES DEDICATED TO A GENEROUS PUBLIC.

Baltimore: Sapp Bros. Power Printers., n.d. Pictorial letterpress broadside bearing an engraved central portrait of Austin Jerome Kyte framed in an elaborate decorative border and surrounded by four columns of verse in rhyming couplets. The poem “composed by Mr. Austin J. Kyte, the Great Handless Pianist” details the loss of Kyte’s hands in a mule-driving accident in Pennsylvania in 1878, his subsequent treatment by various doctors, and his ongoing tribulations. The text warns that “any person imitating these poems will be prosecuted to the full extent of the law.” 23 × 13 ¾". Creases, toning and spotting, chips and scattered losses with some affecting text. SCARCE.

300/500

20. [AMUSEMENTS – ASTRONOMICAL CLOCK].
A SUCCINCT DESCRIPTION OF THAT ELABORATE AND MATCHLESS PILE OF ART, CALLED THE MICROCOSM; WITH A SHORT ACCOUNT OF THE SOLAR SYSTEM:...

London: for the Proprietor, 1772. The Eleventh Edition. Plain gray wrappers. Engraved plate depicting the device. 8vo. 32pp. Few small rust marks. A rare souvenir pamphlet on the Microcosm, the astronomical clock built by Henry Bridges and viewed by thousands of people on its tours between 1733—55.

200/400

THE GREAT WIZARD OF THE NORTH
21. ANDERSON, John Henry (1814 – 74).
PROF. ANDERSON’S GRAND
DRAWING ROOM ENTERTAINMENT.

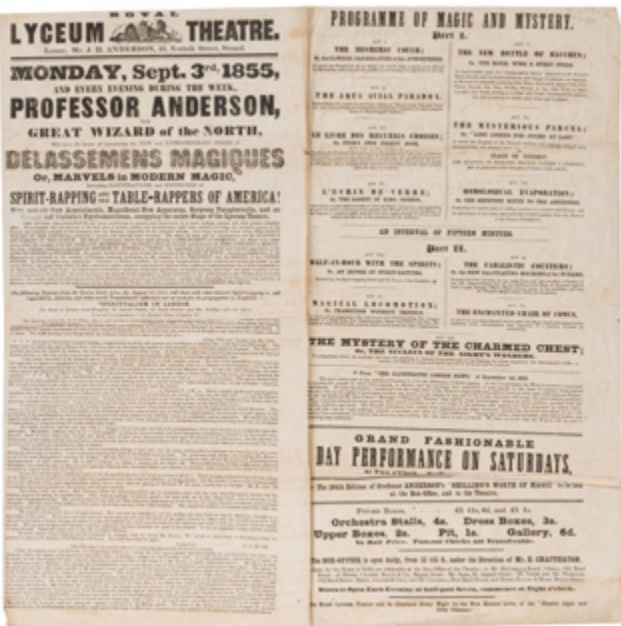
[New York], ca. 1851. Letterpress handbill for the performance of the Scottish magician at Tripler Hall, advertising his “famous Hand-Book of Magic” for sale at each performance for twenty-five cents. 12 ¾ × 6". Corners clipped.

400/600

22. ANDERSON, John Henry (1814 – 74).
PROFESSOR ANDERSON. DÉLASSEMENS MAGIQUES.

[London], 1855. Letterpress double-bill for Anderson’s appearance at the Royal Lyceum Theatre, Strand, with extensive text regarding his exposures of “Spirit-Rapping and the Table-Rappers of America.” The second half of the poster describes Anderson’s program in minute detail. His pitch book, the 104th edition of a *Shilling’s Worth of Magic* is also advertised. 19 ½ × 19 ¾". A few old folds, chips, and wrinkles, but very good overall.

800/1,200



22



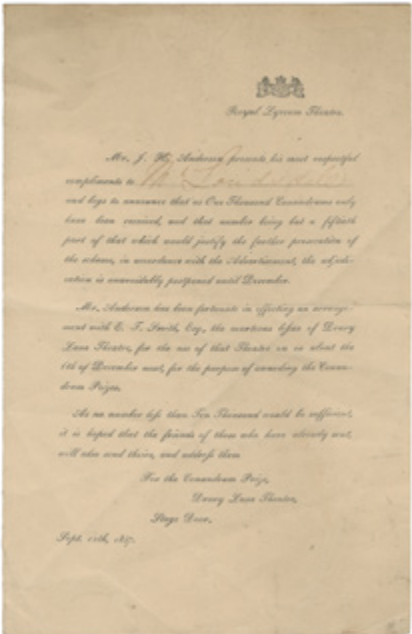
23

23. ANDERSON, John Henry (1814 – 74).
IMMENSE SUCCESS OF
PROFESSOR ANDERSON AS ROB ROY.

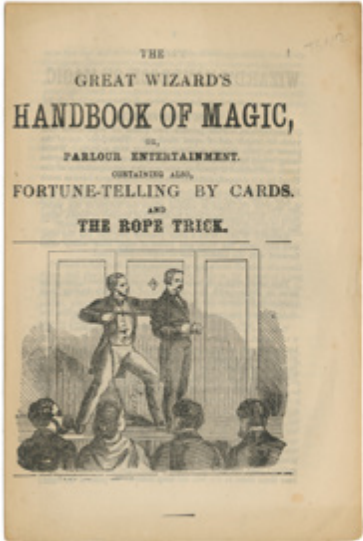
[London]: R.S. Francis, 1856. Letterpress double-bill advertising Anderson at the Theatre Royal, Covent Garden, not as a magician, but as the lead in a play he presented over the course of his career with mixed results. Woodcut depicts English royalty in an advertisement for a pantomime sharing the program with the Scottish magician. 19 ¾ × 19 ¾". Soiling and browning, with a few spots; still very good. Old linen backing.

1,000/2,000

It was during the run of this play and Anderson’s magic show that the Covent Garden theatre was consumed by flames. Anderson rebuilt his production and carried on as a conjuror and actor.



24



26



24. ANDERSON, John Henry (1814 – 74).

PROFESSOR ANDERSON
CONUNDRUM PRIZE HANDBILL.

[London], 1857. Engraved letter-type announcement with recipient's name in ink (M. Lonsdale), asking for additional submissions for Anderson's conundrum competition, to be judged at the Drury Lane Theatre on December 6, 1857. 8vo. SCARCE.

400/800

Anderson drummed up publicity for his performances by soliciting the submission of conundrums from the public. The best he received were published in pamphlet form.

25. ANDERSON, John Henry (1814 – 74).

PROF. ANDERSON STORY NO. 5
IN THE LIFE OF A MAGICIAN!

Cincinnati: Cincinnati Daily Commercial Steam Job Press, ca. 1861. Letterpress playbill for an appearance at Pike's Opera House, the upper portion reproducing a short story entitled "Prof. Anderson and the Colored Coachman," reproduced from the *Richmond Programme*. The show includes appearances from two of Anderson's children, and several classic tricks *a la* Robert-Houdin. 13 ¼ × 6 ¾". Linen backed.

500/1,000

26. [ANDERSON].

THE GREAT WIZARD'S HANDBOOK OF MAGIC OR,
PARLOUR ENTERTAINMENT. TWO EDITIONS.

Circa 1850. Pamphlets. 4 leaves, p. [1—2] 3—8. First leaves depict Anderson presenting the Inexhaustible Bottle and a rope tying effect. 8vos. Faint spotting to margins. Page edges chipped, marginal toning; very good. Toole Stott 41 and 42.

400/800

According to Toole Stott these brochures were sold by Anderson after his performances. Variants exist with different woodcuts.

27. ANDERSON, John Henry (1814 – 74).

THE FASHIONABLE SCIENCE OF PARLOR MAGIC.

[N.p.]: Published by the "Great Wizard of the North" at his "Temple of Magic," (1843). Blue printed wrappers (laid on later thin boards). Frontispiece on pink paper. 12mo. Wood-engraved illustrations. p. [1 – 5], 6 – 68 (without 69-72). The rare FIRST EDITION of this title which was published in a supposed 250 editions over roughly the next twenty years. Toole Stott 17.

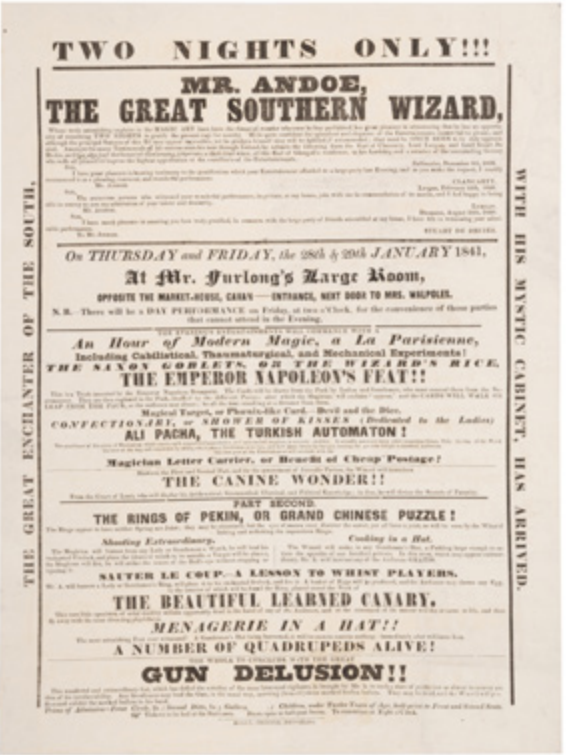
200/400

28. [ANDERSON, Professor John Henry].

THE ANAK GALOP.

[London]: T. Packer, Lith.; Stannard & Dixon, Impt., (1865). Lithographed sheet music cover (only), composed by R. Coote, depicting the giant Anak and dwarf Tom Dot, the music "played nightly at Professor Anderson's Entertainments at St. James's Hall." Folio (13 ¾ × 9 ½"). Lower edge trimmed with some loss of text.

250/350



30

29. ANDERSON, Leona.

LEONA ANDERSON HANDBILL.

Ottawa, 1874. Letterpress handbill advertising the performance at Gowan's Opera House in Ottawa of one of John Henry Anderson's successors, including appearances by his widow Leona in the Aerial Suspension and Bullet-Catching trick. 12 × 3". Some toning, light wear to corners.

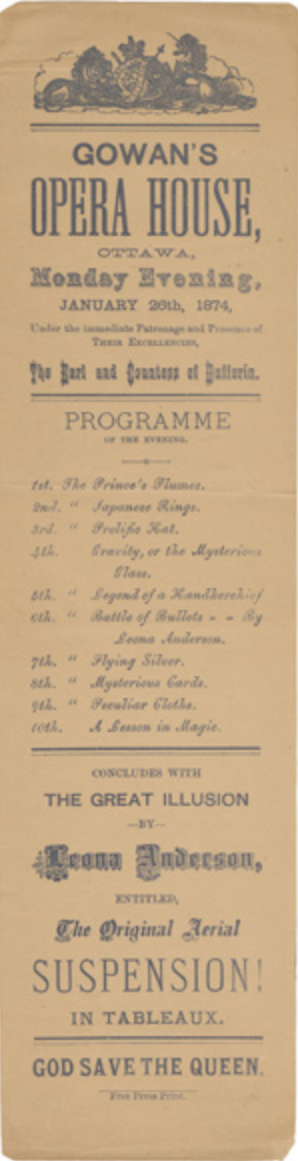
300/500

30. ANDOE, F.

TWO NIGHTS ONLY!!! MR. ANDOE,
THE GREAT SOUTHERN WIZARD.

Drogheda: Kelly, 1841. Letterpress broadside advertising performances in Ireland by Andoe. The bill details an elaborate show that featured a "phoenix-like card," "Ali Pacha, the Turkish automaton," learned animals, a "menagerie in a hat," and concluded with a trick named "the great gun delusion!" 20 ½ × 15 ¼". Linen backed. Minor retouching to folds, small tears and tiny losses. Provenance: Norm Nielsen collection. B.

500/800



29



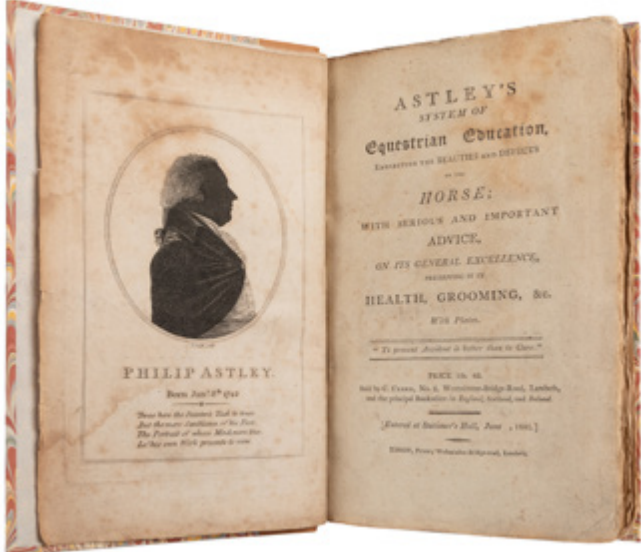
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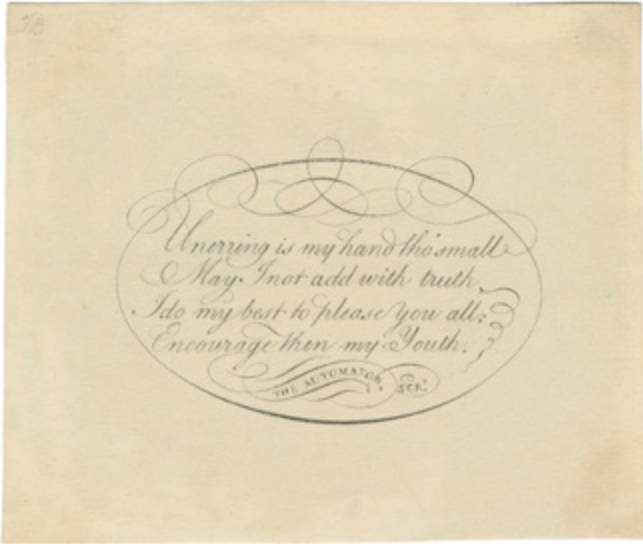
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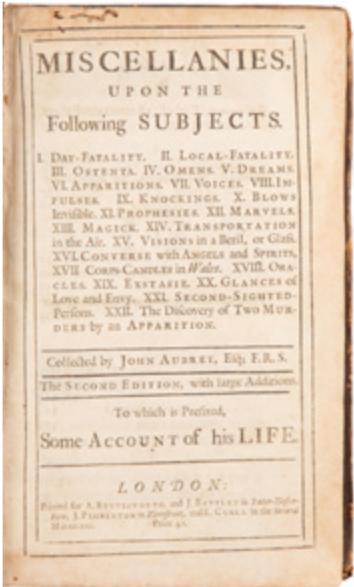
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36

31. [ARTISTIC WHISTLING].
SCRAPBOOK OF CHICAGO
WHISTLER GRACE FRANCES BIGELOW.

V.p., bulk 1888. Small 4to half leather and buckram scrapbook (8 ¼ × 6 ½") filled with dozens of clippings and programs for an “artistic whistler,” Miss Grace Frances Bigelow. Many from Chicago, and nearly all from 1888. Includes programs for recitals, associated with schools, universities, music clubs, societies, and others; and clippings describing Bigelow along with other performers from newspapers (*Chicago Herald, Journal, Mail, Inter-Ocean, Times, Freeport (Ill.) Journal, Syracuse Standard*, etc.). Signed and dated by Bigelow on the first page. Some clippings, where annotated in ink, missing or detached and laid in; otherwise, very good.

200/400

32. ASIA, Fay.
FAY ASIA.

Mason City, IA: Central Show Print, [ca. 1930s]. One-color letterpress broadside advertising an upcoming appearance by female crystal reader Fay Asia, who was among the first mentalism acts managed by Robert Nelson (1901 - 1973). 42 × 28". Linen backed. Minor retouching to folds and corners. B+/A-.

200/400

33. ASTLEY, Philip (1742 - 1814).
ASTLEY'S SYSTEM OF EQUESTRIAN EDUCATION.

London: C. Creed, [1802]. FIRST EDITION. One quarter smooth modern leather over marbled boards, spine in compartments with gilt lettered roan title label. Engraved silhouette frontispiece of Astley, the “father of the modern circus.” Nine plates. 8vo. Includes final advertising leaf for Astley’s maps. A large untrimmed example. Scattered foxing and stains, but very good overall.

300/600

34. [ASTLEY].
ASTLEY’S, WESTMINSTER-BRIDGE.

Lambeth: Romney, 1809. One-color broadside playbill advertising shows at the historic London circus venue. The bill states that the “grand and extensive display of horsemanship” would feature “Mr. Smith’s Flying Act,” equestrian clowns, a tight-rope dancer, and a harlequinade titled “Fairy Land.” 28 ½ × 9 ½". Trimmed close at top and left edge with loss affecting text, creasing throughout, small tears, soiling and staining. SCARCE.

500/1,000

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

35. AUBREY, John.
MISCELLANIES, UPON THE
FOLLOWING SUBJECTS. SECOND EDITION.

London: Printed for A. Bettesworth, and J. Battley, 1721. Contemporary paneled calf, blind-tooled. 8vo. Engraved plate. x, [4], 236pp. Without front flyleaf; worming to title and preliminaries in top margin. Provenance: Graham Pollard (bookplate). Toole Stott 1224.

200/300

36. [AUTOMATA]. WEEKS, Thomas (ca. 1740 - 1834).
ENGRAVED TICKET TO WEEKS’ MUSEUM.

[London], ca. 1790. Elaborate and large engraved entrance ticket to this showplace of automatons and mechanisms, which also retailed small decorative objects. An angel and cherub flank the central text. Matted; sight 6 ¾ × 10". Initialed by Weeks in the lower right in ink.

500/1,000

As Ricky Jay wrote in *MAGIC: 1490s – 1950s (Taschen)*, “This elaborately engraved subscription ticket is embellished with sealing wax, and the initials of the proprietor, Thomas Weeks. He purchased many of his treasures at the sale of James Cox’s famous repository of automata that had delighted London audiences in the 1770s. Weeks promised to exhibit “active, separate, combined, emblematic” and allegorical mechanical figures.”

37. [AUTOMATON].
WRITING SAMPLE OF
AN AUTOMATON CALLIGRAPHER.

[London, ca. 1820]. Cursive text within in a fancy oval border reads, “Unerring is my hand tho small / May I not add with truth / I do my best to please you all / Encourage then my youth. / The Automaton SCRR.” This phrase was apparently written by an automaton artist at Weeks (late Haddock’s) Museum. 5 ¼ × 6 ½". See previous lot.

300/600



38. [AUTOMATA]. GROUP OF AUTOMATA PRINTS AND EPHEMERA.

Nine pieces, including: Hand-colored etching depicting the dwarf automaton “Mademoiselle Catherina” being presented on a terrace to an elegant gentleman and lady by three itinerant French musicians, one playing the hurdy-gurdy and another with a magic lantern strapped to his back. [London]: C. Grignion, 1743. The image is taken from one of a series of large paintings commissioned by Jonathan Tyers (1702 – 1767) and created by Francis Hayman (d. 1776) to decorate the supper-boxes at the famous Vauxhall Pleasure Gardens in London, which were among the first displays of contemporary British art that was readily accessible to the public. Closely trimmed to 13 ½ × 10”, and lacking most of the original lower captioning. Chipping and soiling, dampstain to lower quarter, old mounting residue to verso; —Pictorial letterpress broadside bearing an engraved image of an elaborate automaton-like clock supported by a fountain with pedestal and shell base, surrounded by figural sculptures which all pour forth streams of water. N.p., 1749. The broadside, in French, advertises “for the last time” a demonstration of this clock to take place followed by an exhibition of fireworks by Carlo Genovini from Italy. Trimmed, creases, light foxing; —Pictorial etching depicting an automaton consisting of a trio of musicians performing around a harpsicord on top of which stands a cherubic figure, his head surmounted with flame, being presented to a French Minister of the State by its inventor, Robert Richard. [Paris]: De Longueil, 1769. Based on a design by Charles Eisen (1720 - 1778), captioned above and below. *Exemplars*, p. 176.—One-page letterpress sheet entitled *A Description of a Musical Altar-Clock; In the possession of Mr. Greene, Litchfield*. [England: ca. 1788]. Detailing the characteristics of a large and ornate automaton-like clock that stood over nine feet tall, with various moving parts, which also played a “variety of tunes.” Richard Greene (1716 – 1793) was an English collector who operated a museum of curiosities in Litchfield. Dampstains, repaired lower left corner with loss to text; —Eight uncut letterpress pages, in German, detailing the exhibition of automata by Pierre-Jacques Droz (1721 - 1790), and his son Henri Louis Jacques Droz (1752 - 1791), including an engraved illustration of the famed mechanical trio. Munich: J. Schreiber, [ca. 1790s] Folded to 9 × 6”. Tiny chips to edges, light toning; —Small newspaper clipping of an advertisement for an “Automatical Theatre” exhibiting automata such as a gymnastic dancer, a “little artist” who “draws and writes,” a mechanical peacock, and a “necromancer” that “resolves enigmas,” as well as a “Phantasmagoria, with most wonderful magic effects.” [London: ca. 1810]. —Letterpress broadside playbill advertising “Bologna’s Exhibition” (John Peter Bologna 1775 - 1846), a five-part show, including “New & curious Pieces of Mechanism,” Parisian monkeys who perform on the tight and slack rope, and “artificial or mechanical fire works.” London: Lowndes, 1817. Creases, tiny losses, soiling; —One-page ALS written by Benjamin Winslow to William Meredith. Dated May 8, 1821. Being an account of a presentation in Boston of Marsden Haddock’s famous “Androides,” automata from England. Old folds, toning and light chipping; — Three examples from contemporary American artist Tim Hawkinson’s (b. 1960) piece, *Signature* (1993), executed at LACMA in 2005. Being a replica of the artist’s signature in black ink on small slips of white paper as written by his automaton sculpture.

800/1,200



39. [AUTOMATON]. MAELZEL, Johann (1772 – 1838). DEN AUTOMAT TROMPETTER VAN VLIET VAN AMSTERDAM.

39. [AUTOMATON]. MAELZEL, Johann (1772 – 1838). DEN AUTOMAT TROMPETTER VAN VLIET VAN AMSTERDAM.

Circa 1820. Engraved broadsheet/handbill advertising the automaton trumpeter of Johann Maelzel. Full-length image to recto above the name of the automaton, with woodcut vignette on the verso above text describing its performance. Framed with glass on both sides; overall dimensions of 16 × 12 ½". Exhibited in 2007 as part of *Ricky Jay’s Extraordinary Exhibitions*, at the Hammer Museum Los Angeles.

400/800
In Mr. Jay’s own words, “Johann Nepomuk Maelzel was a mechanic, musician, inventor, as well as an unscrupulous showman from Vienna. This double-sided playbill promises music and military marches by his automaton trumpeter. It is among the more sophisticated playbills in the [Hammer Museum] show, with an engraving of the trumpeter in ceremonial garb on one side, and a smaller woodcut to accompany the announcement text on the other.”

40. [AUTOMATA]. GROUP OF TWO EDEN MUSEE SOUVENIRS, AND ANOTHER VOLUME.

Including: BRAINE, Sheila E. *The Turkish Automaton*. London: Blackie & Son, 1899. Pictorial cloth, green edges. Frontispiece. 8vo. – two souvenir booklets from the Eden Musee, including a string-bound souvenir of lithographed scenes (including Ajeeb, the Wonderful Chess Automaton); and an Illustrated Catalogue (New York: Brodhead & Bailey, ca. 1890s).

150/250



41. [AZTECS]. THE AZTECS, THE EARTHMEN, & A CONCERT.

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150/250

41. [AZTECS]. THE AZTECS, THE EARTHMEN, & A CONCERT. [London]: R. S. Francis, [ca. 1854]. Small two-color pictorial letterpress broadside for an exhibition featuring “Aztec Lilliputians” (Maximo and Bartolo, the “Reputed Gods of Iximaya”), the “Earthmen or Erdmanniges,” and a “splendid vocal & instrumental concert” at Leicester Square. Bearing four corner images of standing attestation figures and a wood-engraved central image of the two young “Earthmen” seated closely together and costumed in “the skins of animals, among which the Jackal preponderates.” The purported “Erdmanniges” are “a Race of People only 3 ½ feet high, who burrow under the Earth, subsisting upon Insects and Plants -- discovered far up the Orange River, in South Africa.” Framed and matted to 19 ½ × 14 ½". Creases, toning, spotting and fading. Not examined out of frame.

600/1,200



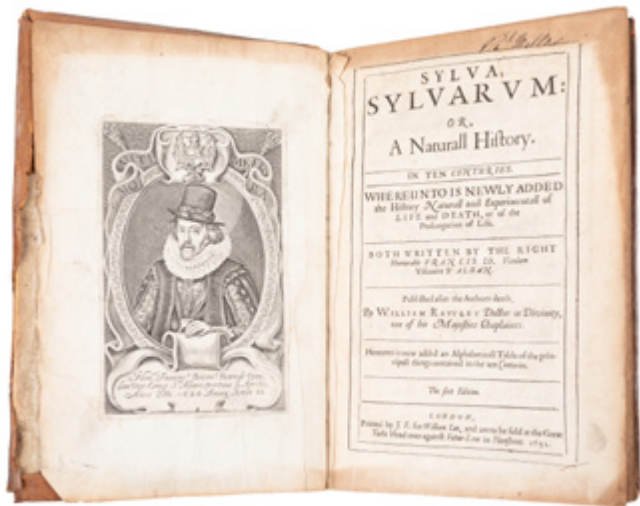
42



43



45



44



46

42. [AZTECS]. GROUP OF 4 BOOKLETS ON THE AZTEC LILLIPUTIANS.

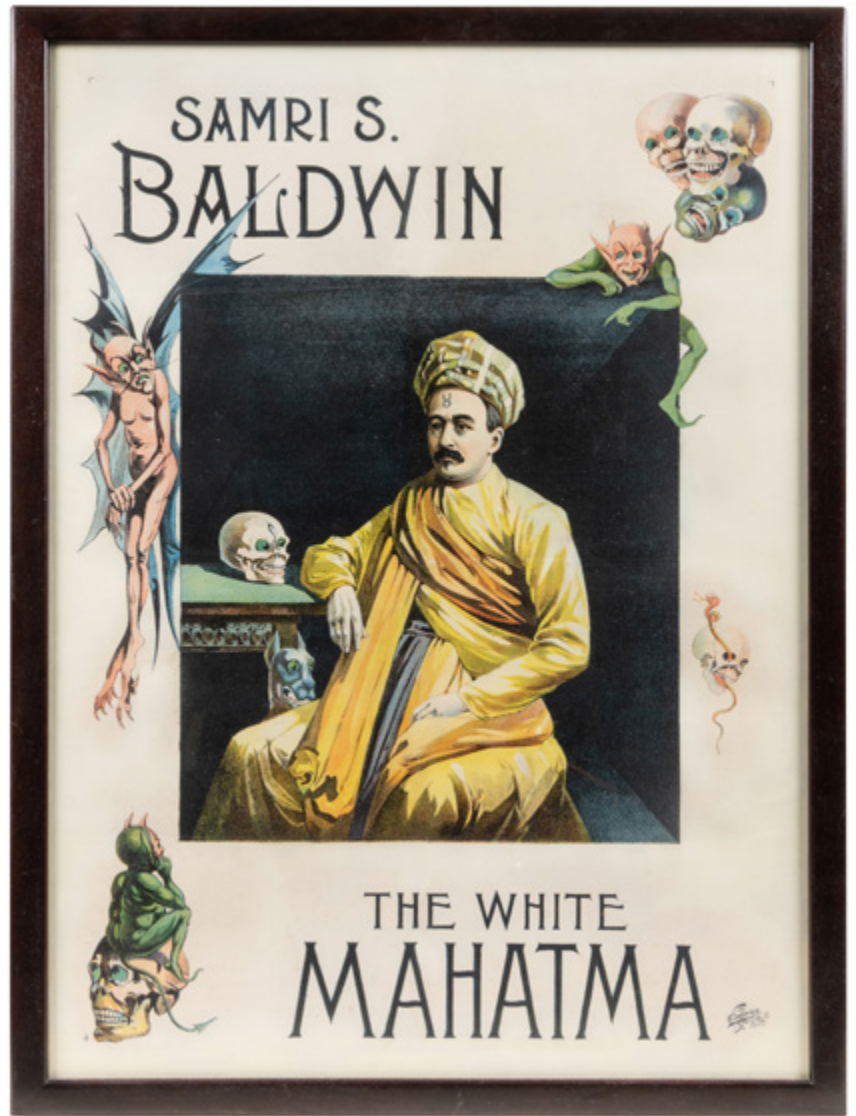
Including: *Memoir of an Eventful Expedition in Central America; Resulting in the Discovery of the Idolatrous City of Iximaya...* New York: J.W. Bell, 1850. – *Memoir of an Eventful Expedition...* (anor. edition). N.p., n.d. – *Memoire Illustre d'une Expedition Remarquable dans L'Amerique Centrale...* (two copies, in red and green wrappers, one titled in French, the other in English). All in wrappers (but first volume disbound). 8vos. Scattered tears and chipping with some losses.

250/350

43. BACON, Francis (1561 – 1626). SYLVA SYLVARUM; OR, A NATURAL HISTORY. IN TEN CENTURIES. THE SEVENTH EDITION.

London: Printed for William Lee, 1658. Contemporary calf, rebacked, with old spine title label laid down, endpapers renewed. Engraved frontispiece and added engraved title-page. Folio. p. [16], 218, [26], 36, [8], 64. Woodcut initials and headpieces. Includes a description of card magic: "I saw a kind of juggler, that had a pair of cards, and would tell a man what card he thought. This pretended learned man told me, it was a mistaking in me; for (he said) it was no the knowledge of the man's thought (for that is proper to God) but it was the inforcing a thought upon him..." Title pages browned; occasional rust spots with small paper losses, spotting, and minor marginal wear. Wing B328.

300/500



47

44. BACON, Francis (1561 – 1626). SYLVA SYLVARUM; OR, A NATURAL HISTORY. IN TEN CENTURIES. THE SIXTH EDITION.

London: Printed by J.F. for William Lee, 1651. Contemporary calf (peeling at upper joint and around edges) Engraved portrait frontispiece (trimmed and laid down on front fly). Folio. p. [16], 218, [26], 36, [8], 64. Woodcut initials and headpieces. Occasional browning and spotting. Wing B327.

300/500

45. [BADCOCK, John (fl. 1816 – 30)]. PHILOSOPHICAL RECREATIONS, OR WINTER AMUSEMENTS.

London: Printed for Thomas Hughes, 35, Ludgate Street, (1820). Cloth-backed printed boards (quite rubbed, worn, front detached). Hand-colored folding frontispiece. 12mo. p. [i-iii] iv-xv [xvi], [1] 2-200. A few instances of penciled marginalia. Collates according to Toole Stott 75, but lacking terminal advts., apparently as issued.

500/1,000

46. BADCOCK, John (fl. 1816 – 30). DOMESTIC AMUSEMENTS, OR, PHILOSOPHICAL RECREATIONS.

London: Printed for Thomas Hughes, 35, Ludgate Street, (ca. 1823). Original printed publisher's boards (quite rubbed, spine significantly chipped but intact). Hand-colored folding frontispiece, woodcuts. 12mo. p. [i-iii] iv-xx, [15] 16-210 + 6 leaves of adverts. Toole Stott 78.

400/600

47. BALDWIN, Samri S. (Samuel Spencer Baldwin 1848 - 1924). THE WHITE MAHATMA.

Cincinnati: The Enquirer Job Printing Co., [ca. 1890]. Full-color pictorial lithograph bears a central seated portrait of the mind reader and magician dressed in a flowing robe and turban, seated next to a table upon which a skull rests. The portrait is flanked by imps, a winged demon, and additional skulls. Framed to 31 ¼ x 23 ¼". Expert restoration to lower right corner, creases, and tiny losses. Not examined out of frame. See LP&FW p. 177.

2,000/4,000

Baldwin coined the phrase "somniaency" or trance-talking, to describe his act, which he called "Rosicrucian Somnomency," and he was the first to take the "question and answer" mentalism act to the stage.



48

SIDESHOW SPECIALTIES ALA ROLTAIR

48. [SIDESHOW]. BARNUM & BAILEY'S GREATEST SHOW ON EARTH. BLUE BEARD'S CHAMBER.

Cincinnati: The Strobridge Litho. Co., 1898. One-sheet circus poster depicting the titular folktale character seated at center with the heads of his wives hung on platters, in a larger room filled with displays of sideshow illusions by Henry Roltair, including perhaps his most famous mirror illusion, The Spider Girl (popularly known as "Spidora"). Also pictured is a version of the Astarte illusion. 30 x 37 1/2". Linen backed. Browning and small losses at old central fold. Framed. Not examined out of frame. RARE.

3,000/5,000

49. BARNUM, P.T. (1810 – 91).
LIFE OF BARNUM.

New York: Hurst & Co., Publishers, 1885. Later edition, "brought up to date." Brown pebbled cloth, spine gilt-titled and ruled. Frontispiece portrait of Barnum (dated in ink below the likeness, possibly in his hand), wood-engraved plates. Barnum obituary affixed to rear pastedown. 8vo. Binding quite rubbed, signatures loose, chipping, wear, rear hinge starting. INSCRIBED AND SIGNED by Barnum on the second free endsheet, "To Mr. E.H. Graves / with the author's compliments, / P.T. Barnum / Waldemere, / Bridgeport Conn. / Feby 10th 1886."

600/1,200



50

50. BARNUM, P.T. (1810 – 91).
P.T. BARNUM'S ADVANCE COURIER 1871.

New York: Wynkoop & Hallenbeck, 1871. Newsprint courier illustrated with engravings, including double-page pictorial center spread. 4to. 16 pages. Crisp and solid example, lightly foxed in margins.

250/500

51. BARNUM, P. T. (Phineas Taylor Barnum 1810 – 1891).
LECTURES! HON. P. T. BARNUM!

Gloversville: Gloversville Standard, 1866. One-color letterpress broadside advertising a schedule of upcoming lectures and featuring the renowned showman on a topic for which he would become quite famous, "The Art of Money-Getting" or "Success in Life." This lecture took place in upstate New York just a few years before the establishment of Barnum's circus. 18 x 6 1/4", laid down. Old creases, tears, small losses affecting text, soiling. B-.

150/300

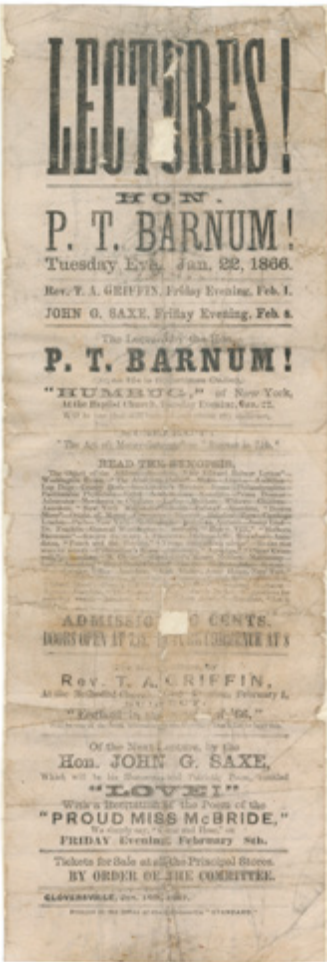
52. BARNUM, P. T. (Phineas Taylor Barnum 1810 – 1891).
PORTRAIT OF P. T. BARNUM.

[Cincinnati: Strobridge Litho., ca. 1891]. Handsome bust portrait lithograph of the renowned circus founder in his later years. Ricky Jay's own notes indicate the poster is based on the work of illustrator is Adolphe Rimonczy (1832 - 1910). Framed and matted to 33 x 26". Restoration to horizontal center crease. Not examined out of frame. Exemplars, p. 331.

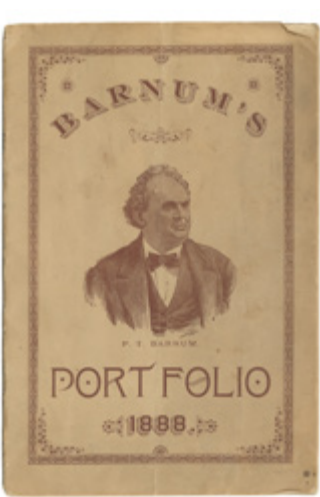
1,500/2,000



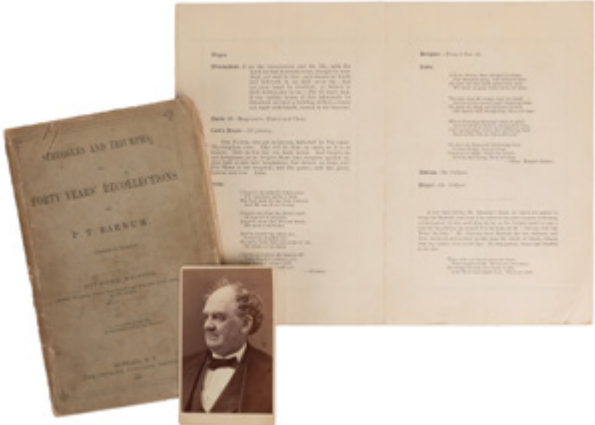
52



51



53



54



55



56

53. BARNUM, P.T. (1810 – 1891).
BARNUM'S PORTFOLIO 1888 [COVER TITLE].

N.p., n.d. (ca. 1888). Original pictorial tan wrappers. Tall 8vo. Illustrated with hand-colored wood-engraved illustrations (half- and full-page) of animals in Barnum's "Department of Comparative Zoology." 32pp. [With]: *Prospectus of Barnum's Museum Company*. New York: Printed by Kilbourne Tompkins, ca. 1880. Eight-page prospectus, with a double-page center illustration, for a new Barnum's Museum at the site of Madison Square Garden. Occasional spotting, short tears at edges.

300/500

54. BARNUM, P.T. (1810 – 1891).
FUNERAL SERVICES OF PHINEAS TAYLOR BARNUM,
WITH A CDV AND BARNUM'S AUTOBIOGRAPHY.

[Bridgeport: April 10, 1891]. Funeral program, detailing the service for Barnum held April 10, 1891, three days after his death. Illustrated with small cross and crown on back page. Slight chipping at edges. [With]: a CDV portrait by Jones (Providence); and *Struggles and Triumphs; or Forty Years' Recollections of P.T. Barnum* (Buffalo: Courier, 1876). Author's Edition. Wrappers (lower lacking; tears to a few leaves at rear).

200/400

55. [BARNUM, P.T. (1810 – 1891)].
DESCRIPTION OF THE COLOSSEUM, BROADWAY, 35TH AND 36TH
STREETS, NEW YORK. THE LARGEST IRON STRUCTURE IN THE WORLD.

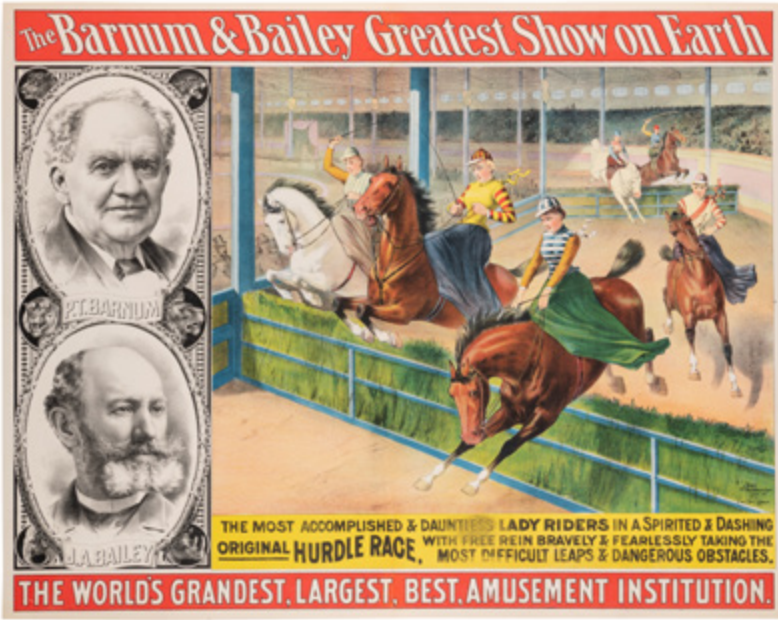
New York: Baker & Godwin, Printers, (1874). Tinted lithographed wrappers, one lithographed plate. A history of the cycloramas "each covering an acre of canvass" depicting London of 1828 by Daylight; Paris by Moonlight; and London of 1873, by Night, as well as The Lectorium directed by Professor Tobin. Large 8vo. Scattered staining; creases and short tears.

200/300

56. DIE BARNUM & BAILEY GROESSTE SCHAUSTELLUNG DER WELT.

Cincinnati: The Strobridge Litho. Co., 1901. Color lithograph on two sheets bearing detailed illustrations of four of the world's largest venues which played host to the famed circus: Vienna's grand Rotunde, Chicago's Coliseum, the Olympia in London, and New York's Madison Square Garden. SCARCE. Handsomely framed to 75 ½ × 29 ½". Minor repair to old folds. Not examined out of frame. A-.

2,000/3,000



57



58

57. THE BARNUM & BAILEY GREATEST SHOW ON EARTH.

Cincinnati, New York, London: The Strobridge Lith. Co., [ca. 1904]. Full color horizontal lithograph depicts an equestrian hurdle race with "the most accomplished & dauntless lady riders" flanked on the left by detailed black and white portraits of both P. T. Barnum and J. A. Bailey, each surrounded by smaller images of exotic circus animals. 37 ½ × 29 ¾". Linen backed. Minor retouching to center crease. A-.

2,000/4,000

58. THE BARNUM & BAILEY GREATEST SHOW ON EARTH.
EQUITATION DE HAUTE-ÉCOLE.

Cincinnati & New York: The Strobridge Litho. Co., 1900. Colorful pictorial lithograph bearing an equestrian scene with several female riders atop horses performing a variety of tricks in and around the circus's three rings. 37 ¼ × 29 ¾". Linen backed. Minor tears repaired, tiny losses and retouching to vertical center crease. B+.

1,000/3,000



59

59. [BEARDED LADY].
CLOFULLIA, Josephine (1829 – 70).
THE MIRACLE OF THE AGE.
THE SWISS BEARDED LADY.

[New York], 1855. Double-sided letterpress broadside decorated with a woodcut of Clofullia and her children (including her "bearded infant ... not yet two years of age"), heralding her appearance at Barnum's American Museum, along with The Maine Giantess, Fejee Mermaid, "a pair of living ostriches," "the living orang outang," and other curiosities. Text at the bottom advertises Barnum's baby show; verso advertises two dramas also showing at the museum. 23 ¾ × 9". Chips to left side and corners.

500/1,000



60

60. BENEVOL (Luigi Maria Benevolo 1865 - 1939).

LE LÉGENDAIRE PROFESSEUR BENEVOL.

Paris: Imp. Spéciale des Tournées Benevol, [ca. 1910]. Full-color stone lithograph bearing a bust portrait of the Italian magician in his trademark Mexican-style costume, surrounded by three winged demons. 33 ½ × 24". Linen backed. Horizontal creases and small tears repaired. A-.

400/800

61. [BENSLEY, Harry 1876 or 1877 – 1956].

WALKING ROUND THE WORLD MASKED.

[England]. Postmarked October 19, 1908. Real photo postcard bearing a full-figure portrait of Bensley wearing the headpiece from a suit of armor adorned with the sign “walking round the world,” and a shirt touting this project, standing next to a perambulator outfitted with promotional material related to the unconventional endeavor, behind which stands his minder in a matching shirt, and at lower right sits a sign proclaiming this to be the “biggest wager on record.” 5 ¼ × 3 ½". Tiny spots to image.

100/200

Bensley, a British playboy, famously bet that he could circumnavigate the globe anonymously, his trip financed only by the sale of postcards. This unusual wager was backed by J. P. Morgan and Lord Lonsdale.

62. BISHOP, Washington Irving (1855 – 1889).

EXPOSURE OF SO-CALLED SPIRITUAL MANIFESTATIONS.

N.p., [ca. 1878]. One-color letterpress handbill with black ink on pink stock quoting an endorsement of the early American mentalist and spiritualist debunker by well-known British physician, psychical researcher, and critic of paranormal phenomena, William Benjamin Carpenter (1813 – 1885), among other attestations. 12 × 5 ¾". Horizontal creases, soiling, scattered losses affecting text.

250/500

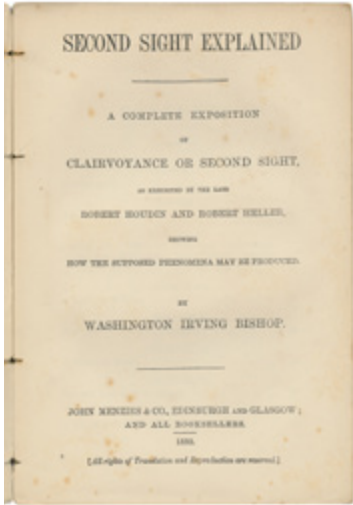
Bishop is perhaps as well known for his peculiar death as much as his peculiar mind reading ability. He was the manager of famed medium and stage performer Anna Eva Fay, but exposed her methods to the media in 1876. Later Bishop would utilize his talents as a muscle reader and mentalist to forge his own successful career. Bishop met a sad end when a cataleptic or narcoleptic episode gave the appearance he had lapsed into a coma. The physicians who examined him had no knowledge of Bishop's condition, so pronounced him dead and conducted an autopsy. Forever after, his grief-stricken mother claimed that her son had been murdered by the procedure.

63. BISHOP, Washington Irving (1855 – 1889).

SECOND SIGHT EXPLAINED. A COMPLETE EXPOSITION OF CLAIRVOYANCE OR SECOND SIGHT, AS EXHIBITED BY THE LATE ROBERT HOUDIN AND ROBERT HELLER.

Edinburgh & Glasgow: John Menzies, 1880. Wrappers (torn and chipped, backstrip covered in cello-tape). 8vo. Spotting; front wrapper chipped at corner. Provenance: Margaret Yates (bookplate).

200/300



63



64



65



66

64. BLACK, Jack. **YOU CAN'T WIN.**

New York: Macmillan, 1926. Publisher's red cloth, spine lettered gilt. 8vo. xiv, 394pp. Horne's Bookshop, Pittsburgh label on rear pastedown. Spotting and browning to endpapers. FIRST EDITION of this classic of crime and tramp literature, the autobiography of a professional burglar and librarian of the San Francisco Call. William S. Burroughs cited the book as influential, and wrote a foreword for the 1988 edition. [With]: three volumes on hobos and tramps, including: *Tramp Life; or Roving Adventures in Europe and America*. St. Louis, 1886. Third edition. – ANDERSON, Nels. *The Hobo: The Sociology of the Homeless Man*. Chicago, 1923. – “A No 1.” *The Ways of the Hobo*. Erie, 1915. Losses in upper right corner at rear, some loss of text. 8vos, cloth and wrappers.

300/500

65. [BLIND MUSICIAN].

PROF. FRANK L. TAYLOR.

THE BLIND HARMONICA SOLOIST AND HUMORIST.

Bath, Maine: The Howard Printing Co., [N.d.]. Letterpress stock broadside in black ink on yellow paper advertising performances by the “only double harmonica team on the road.” The duo consisted of Professor Frank L. Taylor, a graduate of South Boston's Perkins Institute for the Blind, who offered “musical and literary entertainment,” and Mr. Emery Coulter, the “celebrated impersonator and elocutionist.” 18 ¾ × 8". Creases, tiny tears and chips to edges.

100/200



67

66. BLITZ, Signor (Antonio Van Zandt, 1810 - 77).

SIG. BLITZ THE CELEBRATED PROFESSOR OF VENTRILOQUISM & THAUMATURGICS.

[Dorchester?], 1845. Letterpress broadside advertising the varied show of the “Moravian” magician including his Dance of the Dinner Plates, the presentation of an automaton figure, “travelling money,” and other feats. Woodcuts at top show him with a learned rabbit, eating a “dinner of glass,” and as “the gambler” demonstrating the tricks of card sharpers. 21 × 7 ¾". Date strip announces Blitz's appearance at the Lyceum Hall, Dorchester on Sept. 3, 1845. Foxed, with the upper and lower halves contemporarily (but unevenly) pasted together.

800/1,200

67. BLONDIN, Charles (Jean François Gravelet, 1824 – 97).

ARCHIVE OF BLONDIN DOCUMENTS, EPHEMERA, AND PUBLICATIONS.

Including a full length sepia CDV of Blondin in evening dress, seated. Circa 1890. – Two letterpress receipts for tickets to Blondin's performances with woodcut vignette portrait of the wire walker in the upper right – A handbill for Blondin at the Crystal Palace New Year Fetes with other performers and together with his daughter Adele (London, 1861) – An ALS from Blondin to Mr. E.H. Smith dated April 15, 1865, inked on Blondin's letterhead and asking Smith to sell Blondin's home while the performer is away from England (“for a sum not under one hundred and fifty pounds”), SIGNED by the wire walker. Stained, with mounting remnants to rear at top. – An illustrated clipping from *The Sketch* of March 3, 1897 regarding Blondin – A folded Italian program for a Blondin appearance in Rome, with a rhyming ode to the wire walker inside – Two editions of *Niagara Falls & Blondin Guide & Souvenir*. Buffalo: Sage Sons & Co., 1866. With paper slipcases and chromolithographed postcards, one showing Blondin over the falls. – And three copies of: BANKS, G. Linaeus. *Blondin: His Life and Performances*. London: Routledge, Warne & Routledge, 1862. Illustrated 8vos with portrait frontispieces of Blondin. Two in pebbled cloth library bindings lettered gilt (one of these ex-Magic Circle library), and the third in pictorial wraps, but disbound. A good group of scarce material related to the “Hero of Niagara.”

1,000/1,500



68



69



70

BLOW BOOKS

68. [BLOW BOOK].

THE ENCHANTED SCRAP BOOK.

London: E. Wallis, ca. 1840. Blind-stamped cloth with matching slipcase, the latter lettered and decorated gilt. Small octavo comprised of tab-cut pages bearing hand-colored illustrations; as the performer blows on the pages and then flips through them, the images on the leaves change as many as ten times, from blanks to images of a trained parrot, or a trained bear, steamship, ballet dancer, etc. With printed directions affixed inside the covers. Case mildly sunned, usual wear to cloth, but book tightly bound and in very good to near fine condition. A handsome example of this classic conjuring device.

3,000/6,000

69. [BLOW BOOK].

HUMPTY DUMPTY.

THE GREAT TRICK BOOK.

New York: A.J. Fisher, 1869. Publisher's colored wrappers with geometric design, backed with paper tape. Eight changes, including stencil-colored images of a devil, woman, harlequin, and soldier. 8vo. Wraps quite chipped, contents clean. SCARCE. See Toole Stott 1087. [With]: another copy, without wrappers.

1,200/2,400

A variant edition of this popular trick book. Other editions are dedicated to George L. Fox (1825 – 1877), the American comedian, pantomimist, and clown who performed as “the original Humpty Dumpty.” In this edition, Fox appears as part of a larger scene, dressed in his trademark costume.

70. [BLOW BOOK].

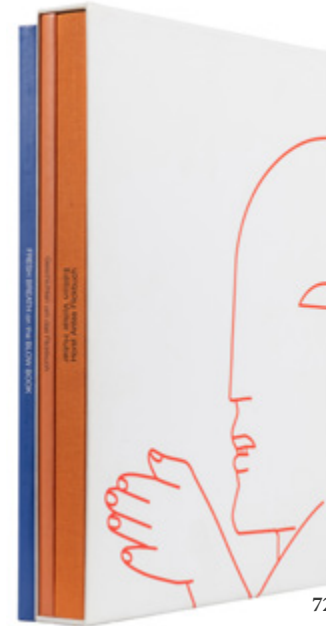
A FRENCH EARLY 19TH CENTURY BLOW BOOK.

France, ca. 1820. A magician's blow book, with contents that appear to change each time the magician blows on the volume. Changes include: birds; buildings; animals; men and women in costume; and others. Signed on the upper wrapper: “Frederick Pinckney/Boulogne Sur Mer/JP Crowder/1820.” 16mo (6 × 4 ½”). Wrappers thumbled and lightly soiled.

800/1,200



71



72

71. [BLOW BOOK]. DUCELLE, Signor.

THE LITTLE JOKER! OR, THE ILLUSTRATED MAGIC BLANK BOOK.

New York: T.W. Strong, Publisher, 1859. Original printed yellow wraps (detached and significantly chipped). Eight changes of black-and-white images, including a ship, pretty lady, silhouettes, an urn, blank pages, and more. 8vo. Tabs worn from use.

500/1,000

72. [BLOW BOOK]. ANTES, Horst (b. 1936).

FLICKBUCH AND FRESH BREATH ON THE BLOW BOOK.

Frankfurt: Edition Volker Huber, 2000. Two volumes. Publisher's slipcase. 4to. *Flickbuch* being a finely made and functional blow book (images on the pages change as the pages are flipped), bound in publisher's orange cloth. LIMITED EDITION, being an unnumbered copy from the edition of 1,000. Sold together with the German language edition of *Fresh Breath*, and with a TLS from the publisher laid in. The blow book itself INSCRIBED AND SIGNED TO RICKY JAY in pencil. Minor soiling and wear; very good or better.

200/400

73. BOAISTUAU, Pierre (Edward Fenton, translator).

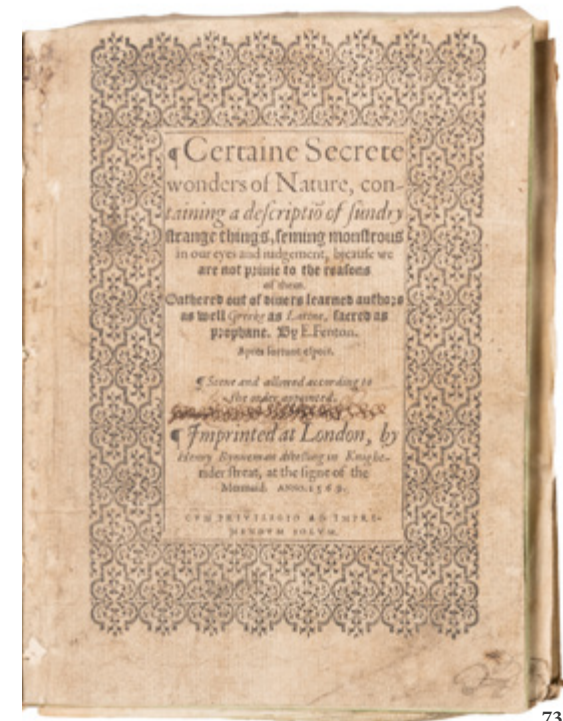
CERTAINES SECRETE WONDERS OF NATURE, CONTAINING A DESCRIPTION OF SUNDRY STRANGE THINGS, SEMING MONSTROUS IN OUR EYES AND IUDGEMENT, BECAUSE WE ARE PRIUIE TO THE REASONS OF THEM.

London: Henry Bynneman, 1569. Paper-covered boards. 4to. [6], 145 leaves (three leaves lacking, large tear in 2M1, several loosely inserted leaves). Illustrated with woodcuts (some with water-color). ESTC S105563. Rare; the first copy in any condition at auction in the last 40 years.

700/1,400



74

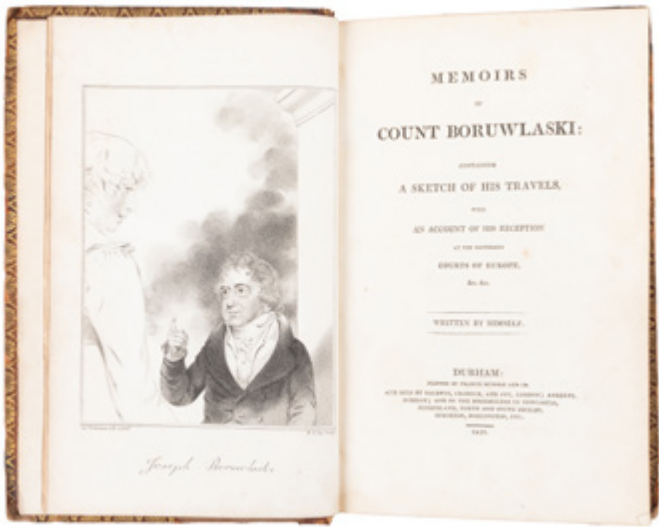


73

74. [BONASSUS]. LANE, Theodore (attribution). **AN OLD FRIEND WITH A NEW FACE OR THE BARON IN DISGUISE.**

London: G. Humphrey, 1821. Etching, hand-colored, parodying Queen Caroline's embrace of the exhibition of the so-called “newly discovered” Bonassus in England. Wide margins, overall 14 7/8 × 11". *Jay's Journal*, pp. 18; 20 (“Queen Caroline suffered ignominy from her association with the exhibit when she appeared as the subject of a political caricature...”).

200/400



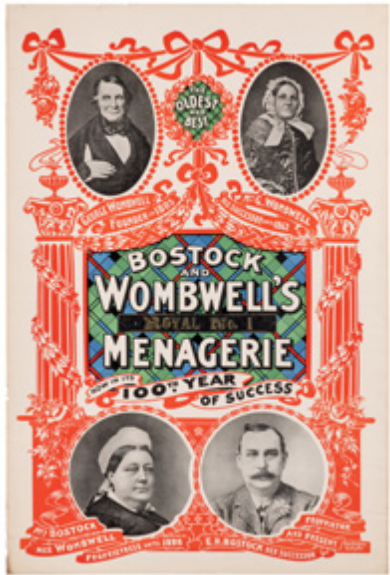
75



76



77



78



79



80

75. BORUWLASKI, [Jozef]. (1739 – 1837).
**MEMOIRS OF COUNT BORUWLASKI
CONTAINING A SKETCH OF HIS TRAVELS,
WITH AN ACCOUNT OF HIS RECEPTION AT
THE DIFFERENT COURTS OF EUROPE, &C. &C.**

Durham: Printed by Francis Humble & Co., 1820. Full
tooled calf decorated gilt with spine in compartments
and black title label (illegible). Marbled endsheets. Etched
portrait frontispiece of the author. Bookplate of music
professor William Young. Front board all but detached,
quite rubbed and chipped. INSCRIBED AND SIGNED by
the author: “To the Earl of Blesinton, from her respectful
servant, Joseph Boruwlaski. July. 5. 1821.”

500/1,000

Entirely different from the 1788 edition, and rare with this
autograph.

76. BORUWLASKI, (Jozef).
MEMOIRS OF THE CELEBRATED DWARF.

Two printed and one manuscript copy, including: *Memoirs*.
Kelso: James Ballantyne, 1801. 12mo. Contemporary half
calf, morocco title label; front hinge reinforced. Toole
Stott 15509 (“A very scarce edition”). – *Memoirs*. Durham:
Francis Humble & Co., 1820. Tall 8vo. Navy straight-grain
morocco, tooled in gilt and blind, four raised bands, turn-
ins tooled, satin endpapers, a.e.g. Engraved frontispiece
(spotted). [Laid in]: manuscript list of subscribers agreeing
to an annuity of fifty guineas to be paid to Count Boruwlaski
(ca. 1805). – manuscript copy of *Memoirs*, neatly copied in
ink. Dark blue morocco, gilt-ruled and blind-tooled covers,
title compartment, a.e.g. Tall, square 8vo. [With]: Count
Boruwlaski. Silk ticket. 6 × 6 ¼". Laid down on paper.
Condition generally very good.

400/600

77. BOSCO, Giovanni Bartolomeo.
GABINETTO MAGICO. NONA EDIZIONE.

Milan and Voghera: Giovanni Gussoni, 1879. Vellum,
morocco spine label. Frontispiece of Bosco by Silvestri. 8vo.
iv, 250pp., 2 plates. Light spotting, occasional thumbing;
boards bowed.

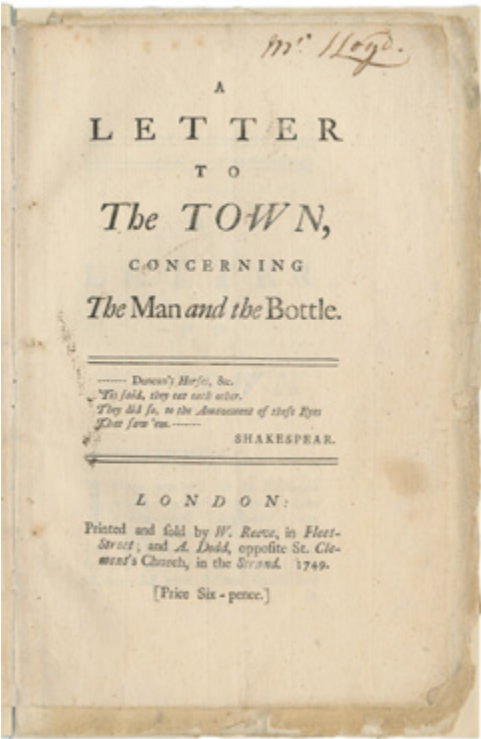
200/400

78. BOSTOCK, Edward Henry (1858 - 1940).
**BOSTOCK & WOMBWELL'S ROYAL NO. 1
MENAGERIE.**

Glasgow: Sam Lithgow, [ca. 1905]. Vertical pictorial color
poster bears black and white photographs of four proprietors
in corner vignettes, surrounded by red decorative imagery,
and the central title backed with a tartan pattern. Illustration
signed “Sam Lithgow, Glasgow.” 30 ¼ × 20". Scattered small
tears and losses to edges, chipping, toning.

500/1,000

The text proudly proclaims the menagerie to be “the oldest
and the best... now in its 100th year of success.” Henry’s father,
James (1814 - 1878), began working for the Wombwell
Menagerie in 1838 and his wedding to Emma Wombwell in
1852 formed the Bostock and Wombwell dynasty, which led
to a tradition of exhibiting menageries across England, the
European continent, and even America, for some nine decades.



81

79. BOSTON MUSEUM AND GALLERY OF FINE ARTS /
MR. YOUNG, THE GREAT EASTERN NECROMANCER.

[Boston]: Ruggles’ Printing Engine, from S.N. Dickinson’s Office, 62
Washington Street, ca. 1870s? Theatrical broadside advertising daily
entertainments including an exhibition of animals and natural specimens;
Mr. Young, necromancer; and a monologist, accordionist, and Indian
balancer. 11 ¼ × 7 ½". Light creases; a few mended tears.

200/400

80. [BOTTLE CONJURER]. **THE BOTTLE CONJURER’S ARMS.**

Dublin: McCleary, ca. 1800. Attractively hand-colored etching depicts a
satirical coat of arms based on the Bottle Conjurer controversy of 1749,
which remained a cultural touchstone for decades after its occurrence. A
devil dances inside the bottle at the center, which is dotted with playing
cards and other objects. 18 × 10 ¾". Ragged edges.

500/1,000

81. [BOTTLE CONJURER]. **A LETTER TO THE TOWN,
CONCERNING THE MAN AND THE BOTTLE.**

London: Printed and Sold by W. Reeve and A. Dodd, 1749. Modern plain
wraps. 4to. Unevenly trimmed as issued, page-edges chipped, final leaf
soiled, generally good. Folding paper case. Toole Stott 1232. RARE.

4,000/6,000

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



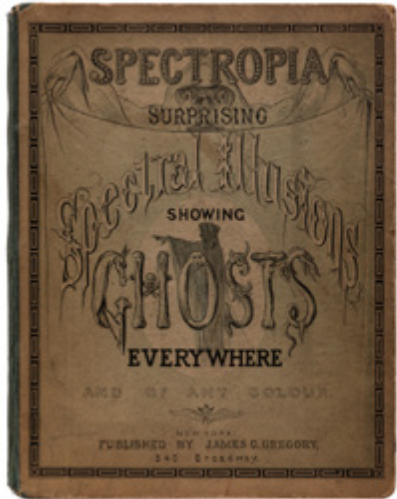
82



83



84



85



82. BOWLES, Carrington (1724 – 1793).
TWO 18TH CENTURY ENGRAVINGS OF AMUSEMENTS AND ODDITIES.

Including: The New Company of Comedians at Sadler's Wells. London, 1781. – Mr. Patrick O'Brien The Irish Giant. Two scarce hand-colored engravings, the first a scene of trained canines at Sadler's Wells Theatre, depicting dogs dressed in costumes, climbing a ladder, driving a cart, dancing, and performing other stunts; and a portrait of Patrick O'Brien (1760—1806), surrounded by a large crowd. O'Brien (Patrick Cotter) was the first man in history with a certified height of 8 feet. Both prints trimmed to image areas, approx. 6 ½ × 9 ¾", laid on paper. SCARCE.

400/600

83. [BOXING]. ROWLANDSON, Thomas (1757 – 1827).
RURAL SPORTS, A MILLING MATCH.

[London]: Tho. Tegg, 1811. Colored etching, depicting the boxing match between Thomas Cribb and Tom Molineaux, on a 25 foot stage (among the crowd is a pickpocket). 10 × 14". Laid down; repaired tear into image at right; closed tears; spots of discoloration.

250/350

84. BRIGHT, Edward (1721 – 50).
MR. EDWARD BRIGHT LATE OF MALDON IN THE COUNTY OF ESSEX AGED 29 YEARS.

[England]: Carrington Bowles, [ca. 1751]. Satirical etching bearing an engraved portrait of Bright, known as the "fat man of Maldon," and captioned below. Multiple wagers famously took place based on the speculation of how many men could fit inside various articles of clothing belonging to Bright, purported to be the "fattest man in England" at the time of his death. Trimmed to 13 ½ × 9 ¼". Small losses to bottom edge affecting text, toning. See *Jay's Journal of Anomalies*, V1 N2.

500/1,000

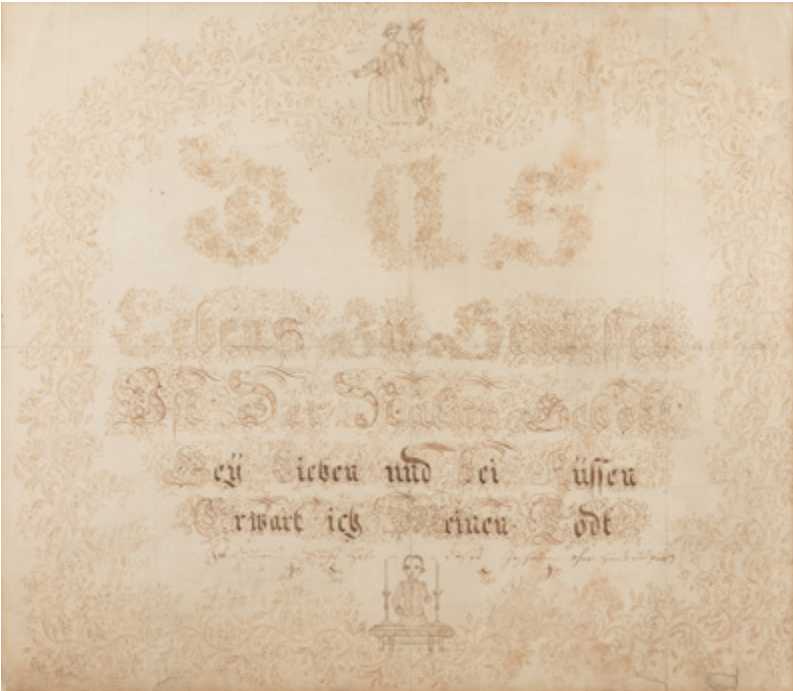
85. [BROWN, J.H.].
SPECTROPIA; OR SURPRISING SPECTRAL ILLUSIONS SHOWING GHOSTS EVERYWHERE AND OF ANY COLOUR.

New York: James G. Gregory, 1864. Publisher's pictorial cloth-backed boards. Illustrated, including 16 hand-colored plates of ghosts, witches, and skeletons. Covers toned, a few chips to pages and wear at edges of boards. Toole Stott 777.

250/350



86



87

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

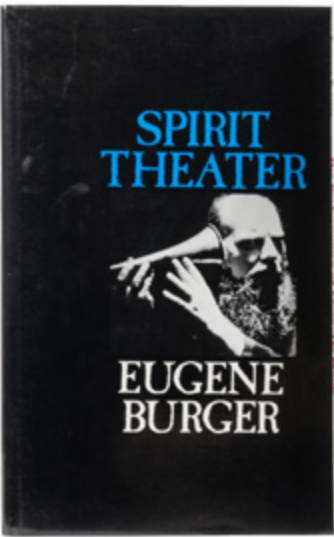
London, April 29th, 1724. Stipple engraving of the famed "little man of Nuremberg" seated on a tasseled cushion and fashioned after a self-portrait by the famed limb-deficient polymath in an oval frame surrounded by fancy scrollwork, above an explanatory text block describing the "wonders as have never been done by any; but himself. He plays on various sort of music to admiration... and designs to make machines to play on almost all sorts of music. He is no less eminent for writing, drawing of coats of arms, and pictures to the life, with a pen; he also plays at cards and dice, performs tricks with Cups and Balls, corn and live birds...." Buchinger's wig is made up of the words of the Lord's Prayer. 12 × 7 ¾". Laid down. Three dark spots, uniformly toned. A strong impression of this iconic image and the most famous portrait of Buchinger.

2,000/4,000

87. [ARMLESS CALLIGRAPHY]. SACHS, Simon.
ELABORATE CALLIGRAPHED WORK BY THE ARMLESS AND LEGLESS ARTIST.

German, ca. 1711 [?]. Finely detailed drawing, likely a wedding certificate, bearing a full-length image of a man and woman at the top with a self-portrait of the artist at the bottom, showing him resting on a bench between two candles; the calligrapher has neither hands nor legs. German text within an extremely fine and detailed floral border commemorates the union of the couple pictured at the apex of the image and flanking either side of the artist's self-portrait is an inscription reading, "I, Simon Sachs, have written this without hand or feet." Decorative text below likely dates the work. Gilt wooden frame, matted; sight 12 ½ × 14 ¼". Not examined out of frame. Provenance: the Shevlove collection, sold at auction July 27, 1983.

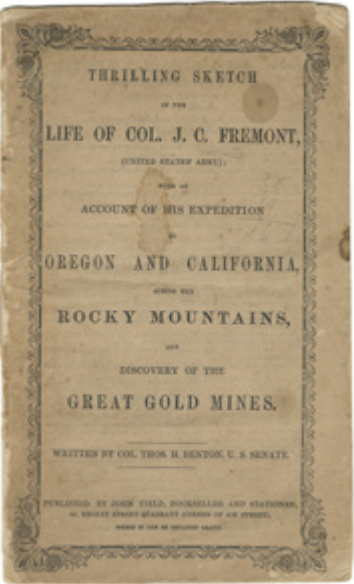
1,500/2,500



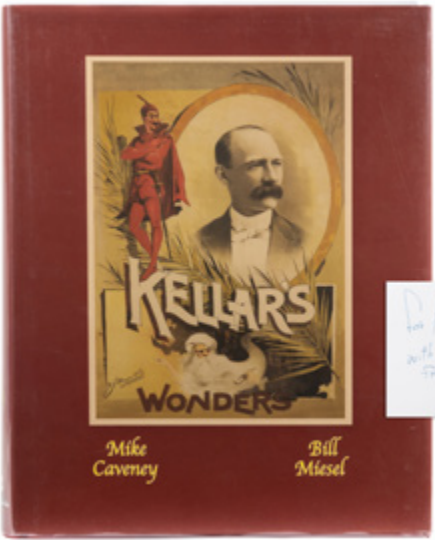
88



To
Ricky
with
my
best
thinks
Eugene
Chicago
November
1987



89



94



95

92. [CATALOGS]. GROUP OF 4 CARNIVAL, NOVELTY, AND DEMOULIN CATALOGS, AND A LEAFLET FOR FULLER'S PATENT HOODWINK.

Including: Ed. DeMoulin & Bro. Catalogue No. 59 (Greenville, Ill., ca. 1903). 48pp. – Illustrated Catalogue and Agents' Reference Book from United States Manufacturing Co. Hartford, n.d. (ca. 1880s). Jewelry, knives, magic tricks, novelties, toys, cards, etc. [56]pp. – Central Carnival Supply Co. Catalog No. 21. Omaha, ca. 1930s. 98pp. – Olio of Oddities. New Haven: Star Publishing Co., ca. 1910s. Tricks, jokes, and novelties. Lacks lower wrapper. – advertising leaflet for Fuller's Patent Hoodwink. Worcester, Mass: C.C. Fuller, ca. 1880s. Conditon generally very good.

300/500

93. CAVENEY, Mike (b. 1950). CARTER THE GREAT.

[Pasadena]: Mike Caveney's Magic Words, [1995]. FIRST EDITION. Presentation copy from the edition of 1,000 numbered copies. Illustrated in black and white and with colored plates. Publisher's full green cloth, front board and spine gilt-stamped, with original pictorial dust jacket. 4to. Light soiling and shelf wear to jacket. Near fine. SIGNED AND INSCRIBED by the author on the half-title: "For Ricky Jay - with respect and admiration from your friend. Mike Caveney 1995."

300/500

94. CAVENEY, Mike (b. 1950) and Bill Miesel (1935 - 2012). KELLAR'S WONDERS.

[Pasadena]: Mike Caveney's Magic Words, [2003]. FIRST EDITION. Number 136 from the edition of 1,000 copies. Profusely illustrated. Publisher's full burgundy cloth, front board and spine stamped in gilt, with original pictorial dust jacket. 4to. Fine. SIGNED AND INSCRIBED by the author on the half-title: "For Ricky Jay - with much respect from your friend... Mike Caveney 2003."

300/600

95. [CEILING WALKER]. SALON ELECTRIQUE. L'HOMME MARCHAND AU PLAFOND.

French, ca. 1820s-40s. Clipping from a program or publication depicting a ceiling walker with assistants. 4 ¼ x 6". Mounted to card.

100/150

88. BURGER, Eugene (1939 – 2017).

TWO WORKS INSCRIBED TO RICKY JAY.

Including: *Spirit Theater*. With "Hauntings" record tipped in as issued; and *The Performance of Close-Up Magic*. 1987. Both being first editions issued by Kaufman & Greenberg, bound in publisher's cloth with jackets, and profusely illustrated. 4tos. Wear to jacket of latter volume, else very good. Both volumes INSCRIBED AND SIGNED by Burger to Ricky Jay.

200/400

89. [CALIFORNIA]. BENTON, Thomas H.

THRILLING SKETCH OF THE LIFE OF COL. J.C. FREMONT; WITH AN ACCOUNT OF HIS EXPEDITION TO OREGON AND CALIFORNIA, ACROSS THE ROCKY MOUNTAINS.

[London]: John Field, (1850). Printed wrappers, sewn. 8vo. p. 21 [3, ads]. Biographical sketch of Fremont, with a description of the panorama, or "Grand Moving Picture," of Fremont's journey at Egyptian Hall, April, 1850. Cleanly splitting along the back, thumbd and soiled. Scarce.

200/400

90. [CARD CHEATING]. BRATTON, John W.

RUBBER NECK JIM. TWO-STEP AND CAKE WALK.

Chicago: M. Witmark & Sons, 1899. Pictorial wrappers depicting a game of cards among stereotypically illustrated African Americans, with one player passing a card under the table. Folio (13 ⅞ x 10 ¾"). Short tears along edge.

200/300

91. [CARD MAGIC]. DEUTLICHE ANWEISUNG ZUR LEICHTEN ERLERNUNG DER UNTERHALTENDSTEN UND UBERRASCHENDSTEN KARTENKUNSTSTUCKE.

Quedlinburg and Leipzig: Gottfr. Basse, 1828. Second edition. Boards. Folding hand-colored engraved plate. [vi], 64pp. An early and rare German book on card magic.

400/600



90



91

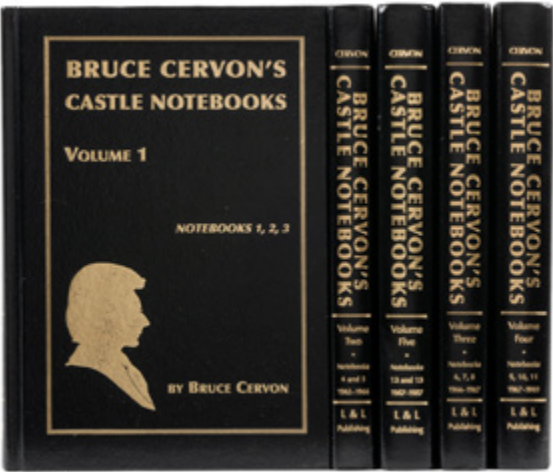


92



93

For
Ricky Jay
with
respect
and
admiration
from
your
friend
Mike Caveney
1995



96



97

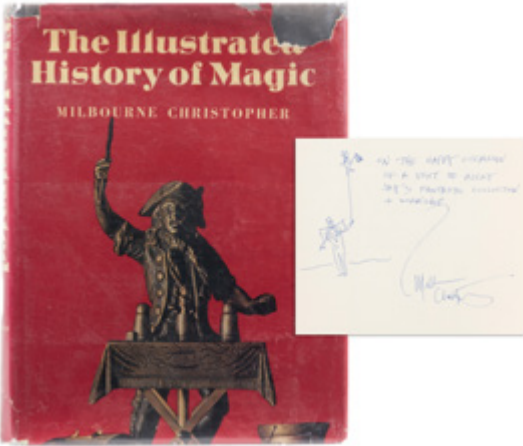
two of eight



98



99



101



100

96. CERVON, Bruce (1941 – 2007).
BRUCE CERVON’S CASTLE NOTEBOOKS. VOLS. 1–5.
Tahoma: L&L Publishing, 2007/09. Five volumes in publisher’s black leather lettered and decorated gilt, each volume being number 39 from the publisher’s deluxe edition, limited to 500 copies. Illustrated. Large 8vos. A few spots rubbed; near fine.
1,000/1,500

97. [CHANG WOO GOW].
COLLECTION OF CHANG THE CHINESE GIANT EPHEMERA.

Eight pieces, ca. 1860s - 1880s. Includes: Sheet music [complete, 8 pp.] with color pictorial lithographed cover for *The Chin-Chin-Chang Galop* by Marquis Chisholm, bearing an illustration of Chang. London: Concanen Siebe & Co. Lith., 1884. Trimmed at top and bottom. – Color lithographed sheet music [cover only, trimmed] for *Chang, The Great Fychow, Galop*. – Color lithographed sheet music [cover only, trimmed] for “Chang, The Fychow Giant... an original Chinese song.” – Pictorial tinted lithograph sheet music, before lettering [cover only], bearing an image of Chang, his wife, and Chung Mow. – Page from *The Illustrated London News* (Sept. 30, 1865), with an article about Chang appearing at Egyptian Hall and a depiction of the performers. – Small pictorial letterpress playbill advertising an event at Piccadilly Hall featuring Chang. – Small three-color pictorial letterpress broadside for a reception with Chang and another giant at the Royal Aquarium. – And a later black and white photograph of Chang with his wife. Largest measuring 13 ½ × 10". Condition varies, commensurate with age.

800/1,500
Chang Woo Gow, sometimes billed as Chang Yu-sing, was the stage name of Zhan Shichai (1840s – 1893), popularly known as “Chang the Chinese Giant,” or “the Great Fychow.” Born in Fuzhou, China, Zhan travelled to London in 1865 where he began appearing onstage, often alongside his first wife, Kin Foo (d. 1871), and his “attendant dwarf,” Chung Mow. Zhan Shichai also traveled to the United States and Australia before retiring from public life in 1878 and settling in Bournemouth, England.



102

98. [CHEATING]. **THIMBLE RIG A LA MODE.**
Extracted from *The National Police Gazette*, October 15, 1881 (New York: Richard K. Fox). Newspaper front page bearing a large engraved illustration, hand colored, depicting a female thimble rig operator working outdoors at a small three-leg table, shaded from behind by a young gentleman holding a parasol and smoking a cigar as she proceeds to swindle an unsuspecting bearded man, with caption below. Matted to 15 ½ × 13 ½". Affixed with old tape. Light discoloration, warping.

100/200

99. [CHEATING]. [GAMBLING]. **THREE PIECES OF EPHEMERA ADVERTISING GAMBLING PRODUCTS.**

Includes: Double-sided W. Suydam price list in black ink on yellow stock, offering “playing cards, advantage dice, faro boxes, props, faro checks, cue keepers, faro spreads, keno setts, check holders, card racks, monte cards, spies, briefs, card cases, card presses, hold-outs, strippers, longs and shorts, and every article used by Sporting Men to win with in the United States.” New York, [ca. 1890s]. 11 ½ × 8 ¾". Creases, light toning; — Double-sided pictorial Suydam advertising flyer in black ink on tan stock, listing 17 tongue-in-cheek “rules” for gambling with cards, and depicting the back designs of several styles of marked playing cards for sale, with explanations. New York, [ca. 1890s]. 11 × 8 ½". Old creases, tiny tears; — Small one-sided advertising flyer insert in black and red ink, depicting the back designs of four different styles of specialty playing cards for sale, with captions. [Suydam?], ca. 1890s. 5 ½ × 5 ½". All very good or better.

200/400

100. [CHILDREN’S – CIRCUS]. **THREE LATE 19TH CENTURY ILLUSTRATED CHILDREN’S VOLUMES ON THE CIRCUS.**

Including: *Barnum’s Museum*. New York and London: White & Allen, 1888. Lithography by G.H. Buek & Co., New York. Full-page color lithograph illustrations; text illustrations. – DELCOURT, Pierre. *Une Soiree au Cirque*. Paris: A. Capendu, n.d. (ca. 1890s). [16] pp. including covers, fully chromolithographed in color. – *4-Paw’s Puzzle Book for Children of all Ages*. Buffalo: Courier, 1892. [16]pp. incl. covers. Sizes vary, 4to and smaller.

250/350

101. CHRISTOPHER, Milbourne (1914 – 1984).
THE ILLUSTRATED HISTORY OF MAGIC.

New York: Thomas Y. Crowell, 1973. Dark grey cloth, spine lettered gilt, dust-jacket (chipped and torn with losses). Many plates and illustrations. Small 4to. FIRST EDITION, INSCRIBED by the author to Ricky Jay on the half title, with a drawing of a magician: “On the happy occasion/of a visit to Ricky/Jay’s fantastic collection/+workshop/Milbourne Christopher.” With Jay’s occasional marginalia.

200/300

102. **THE COMPLETE CONJUROR; OR, ART OF LEGERDEMAIN.**

London: Published by Thomas Tegg, 1812. Hand-colored pictorial frontispiece of a conjurer on stage, firing a pistol over his head. Pp. [1 – 3], 4 – 36. 12mo. Folding archival paper case. Faint browning, else clean, attractive, and tight (likely extracted from a larger volume); very good. Toole Stott 1005. SCARCE.

2,000/3,000



103



106

103. [CANNON ACT]. **THE METEORIC SAIL.**

New York: Henry Siebert & Bro., ca. 1890. Folding color trade card advertising “a New! Thrilling! Novel! Act ...”The Meteoric Sail.” “A Young and beautiful lady, by means of a recently discovered and ingenious mechanical agency, is Whirled Rapidly through Space a distance of 100 feet, and safely caught in a netting placed at the extreme end of the canvas.” Four panels, the upper bearing a color lithographed image of a fairy-like woman flying in the air, the rear panel advertising cigars “sold in the Barnum Show” for sale in the menagerie tent. Also advertised are the Humpty Dumpty Pantomime Troupe of Robt. Butler and the Georgia Cabin Singers.

250/500

104. [CHANG & ENG (Chang and Eng Bunker)].

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 ¾ × 8", framed larger. Not examined out of frame.

400/800

105. [CHANG & ENG (Chang and Eng Bunker)]. HALE, James W. **AN HISTORICAL ACCOUNT OF THE SIAMESE TWIN BROTHERS, FROM ACTUAL OBSERVATIONS.**

Includes two editions of this title: (New York: Elliott & Palmer, 1831; and New York: J.M. Elliott, 1834). Both in original wrappers. 8vo. 16pp. Engraved portrait-frontispieces (the earlier edition somewhat stained). [With]: a book board with “World Renowned Siamese Twins” woodcut label affixed.

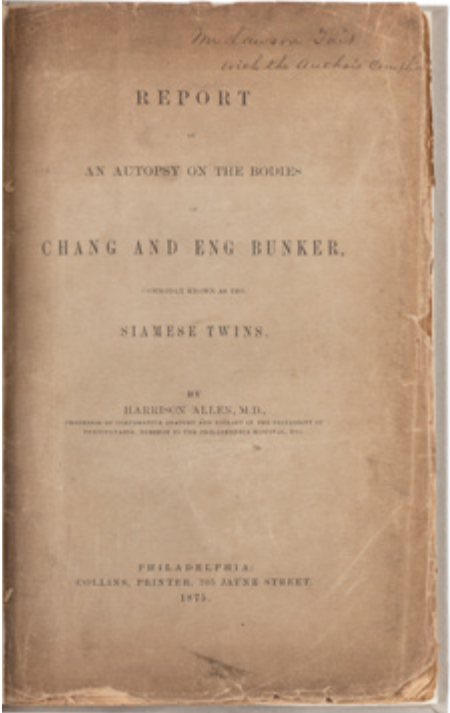
250/350

106. [CHANG AND ENG].

AN HISTORICAL ACCOUNT OF THE SIAMESE TWIN BROTHERS.

New York: Elliott and Palmer, 1832. Tan printed wraps with American Eagle device. Fine etched portrait frontispiece of the brothers. 16pp.; 8vo. Wraps with some wear and corner chips, but bright and fresh overall.

250/500



107

107. [CHANG AND ENG]. ALLEN, Harrison.

REPORT OF AN AUTOPSY OF THE BODIES OF CHANG AND ENG BUNKER.

Philadelphia: Collins, Printer, 1875. Printed upper wrapper retained in plain boards with title strip to spine. Woodcut frontis of the twins, woodcut illustrations in text. Errata slip bound in. [1-3], 4 – 46. Wraps and extremities chipped, good or better. INSCRIBED by the author on the front wrapper.

300/600

108. CHAPUIS, Alfred and Edouard Gelis.

LE MONDE DES AUTOMATES.

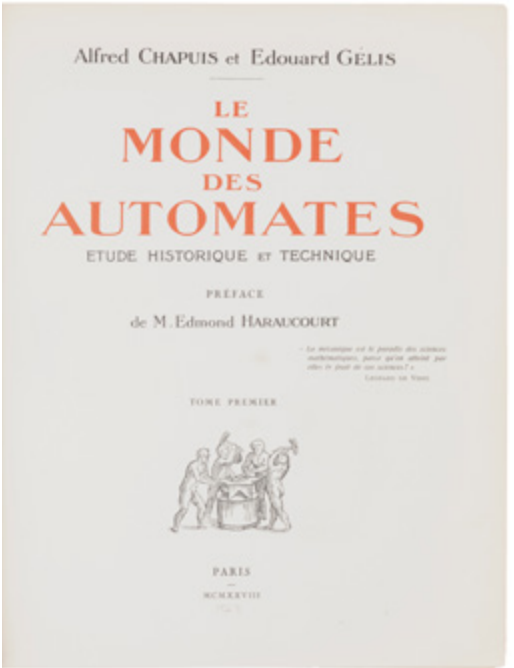
Paris: (The Authors), 1928. Number 539 from an edition of 1,000 copies. Two vols., full red cloth with spines gilt titled. Profusion of illustrations and photographs, including color plates under tissue-guards. 4tos. Cloth a bit soiled, but very good overall. A handsome set of this important work on the history of automatons, including the many false automata of magicians including Robert-Houdin.

500/1,000

109. **LE CHARLATAN.**

Engraving after Rembrandt Harmenszoon van Rijn (1606 – 1669) depicting a traveling quack medical practitioner. SIGNED and dated 1635 on the plate. Bartsch 129. Image 3 ½ × 1 ¾", laid down to 19 × 13 ¼". Light foxing, toning and dampstains to perimeter not affecting image.

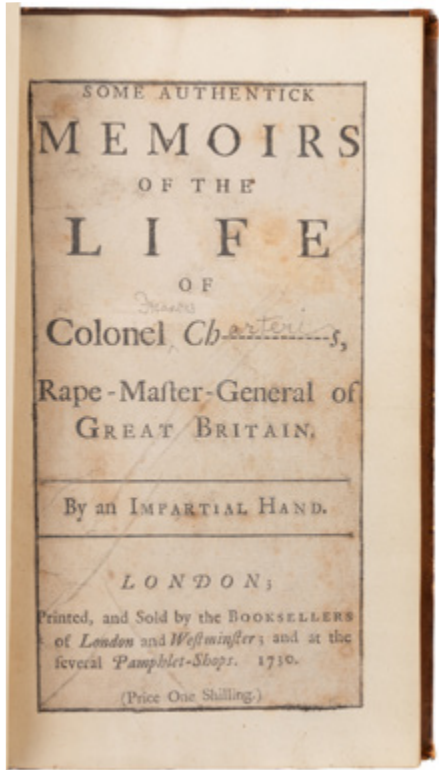
800/1,600



108



109



110



112



111

110. [CHARTERIS, Francis 1675 – 1732]. **SOME AUTHENTICK MEMOIRS OF THE LIFE OF COLONEL CH[ARTERIS], RAPE-MASTER-GENERAL OF GREAT BRITAIN. BY AN IMPARTIAL HAND.**

London: Printed and Sold by the Booksellers of London and Westminster; and at the Several Pamphlet-Shops, 1730. FIRST EDITION. Contemporary calf ruled gilt, later endsheets, upper joint cracked and just holding. Title page trimmed and laid down, I2 supplied in manuscript, I3 guarded, lacks I4 (a blank). 8vo. Old newspaper accounts pasted to front endsheets, binding quite rubbed.

600/1,200

Charteris, said to be the inspiration for Hogarth's work "A Rake's Progress," was a nefarious character, a gambler and speculator who made a small fortune on the South Sea Bubble. He became infamous for his rampant greed and sexual proclivities. In 1730, Charteris was brought to trial at the Old Bailey for the rape of Ann Bond and after a guilty verdict was passed, he was sentenced to death at Newgate, but was granted a royal pardon not long thereafter. Upon his death in 1732, Charteris's coffin was attacked en route to the graveyard and by some accounts, dead cats were thrown into his grave.

111. [CHILD WONDERS]. **GROUP OF 13 CDVS OF CHILD GYMNASTS AND ACROBATS.**

V.p., ca. 1870s—80s. Thirteen images of child performers, in theatrical costumes, and several with props including a trapeze, clubs, and a stack of balanced glasses. All generally 4 × 2 ½". Condition generally very good.

250/350

112. [CHINESE MAGICIANS]. **WAN SING! THE GREAT KNIFE-THROWER.**

Philadelphia: Brown's Steam-Powered Job Printing Office, 1853. One-color letterpress playbill advertising a show at the Walnut Street Theatre featuring several Chinese performers. On the bill were "double-jointed Chinese dwarf" Chin Gan, Tuck Quy, Chong Moon, Wan Nuy, Tong Ming, Ar Hee, Yan Yow, Wan Sing, Am Oy (Achuen "Grace" Amoy Eaton 1846 - 1922), Lo Pu, and Loi Pha. The troupe's act included acrobatics, balancing objects, knife-throwing, tight-rope walking, and fire eating. See Christopher's *Panorama of Magic* (p. 123) for the playbill of the following night's performance. 19 ¼ × 9 ½". Linen backed. Repairs to small losses at top, writing on upper and lower right corners, chipping, toning.

600/1,200



113

MODEST'Y DID NOT SUIT HIM

113. CHUNG Ling Soo (William Ellsworth Robinson, 1861 - 1918). **CHUNG LING SOO. A GIFT FROM THE GODS.**

Birmingham: J. Upton Ltd., ca. 1912. Iconic half-sheet color stone lithograph depicts Soo standing on God's hand, descending to Earth from a flurry of storm clouds. 21 ¼ × 31". Wooden frame; marginal browning and tiny chips visible, but not examined out of frame. SCARCE.

10,000/15,000

Of the dozens of posters designed for Soo's use, this is perhaps the best-known, and was later used as the title of a work regarding the many images used to advertise his fantastic magic show. Soo was born in New York as William E. Robinson and worked behind the scenes for Kellar and Herrmann before finding success and fame as a "Chinese" magician. He was shot on stage at London's Wood Green Empire in 1918 when his bullet-catching feat went wrong, and died shortly thereafter.



114



116

114. [CHINESE MAGIC TROUPE].
OVERSIZE CABINET PHOTOGRAPH
OF THE CHOY HENG WA TROUPE.

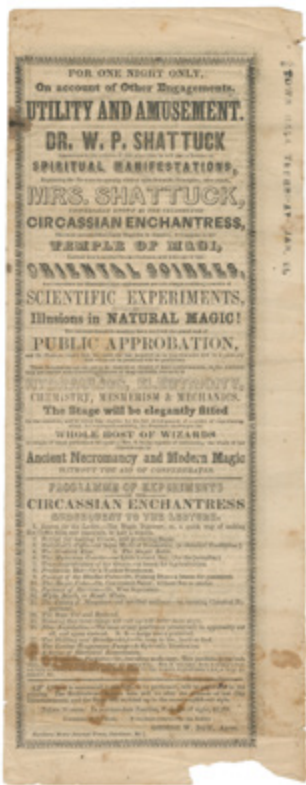
Posen, Kaiserin Victoriast.: Wilh. Kohler, ca. 1880s. Photograph on decoratively embossed large mount of five performers in costume, surrounded by magician-style tables and outside circus tents, and with a dummy figure at center. 9 ½ × 11 ¾" overall. Chipping to corners and edges.

100/200

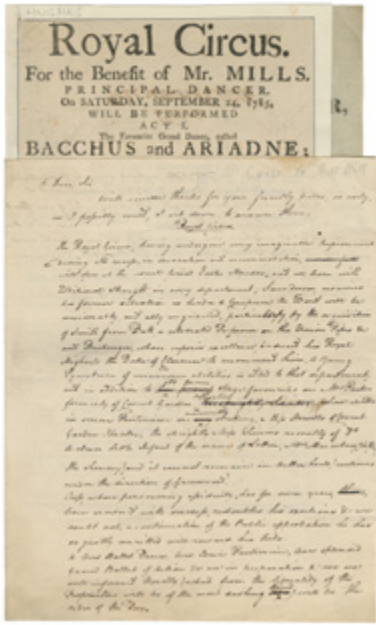
115. CIRCASSIAN ENCHANTRESS
MAGIC HANDBILL.

Gardiner: Northern Home Journal Press, [ca. 1842.] Early American program advertising a lecture by Dr. Shattuck on Spiritual Manifestations, followed by the performance of Mrs. Shattuck, the Circassian Enchantress, The Most Accomplished Lady Magician in America. 13 ½ × 5". Advertisement of performances on recto, "The following Notices and Opinions" on verso. Some edgewear, with some marginal chips, some soiling.

300/500



115



117

one of three

116. THE CIRCUS SCRAP BOOK.

F.P. Pitzer. V1 N1 (Jan. 1929) – N16 (Oct. 1932). Complete file of loose issues. Subscription slip and facsimile broadside laid in as issued. 8vos. A few dampstains and general wear, but good condition overall. No copies traced at auction; UNCOMMON.

250/500

From the first issue: "Stated tersely, its purpose is to keep alive the thrills of the circus. The Circus Scrap Book will bring out of the past, those things having to do with this great pastime and its people; it will allow circus items to live again to give us the same pleasure experience by our forefathers who read them." The first two issues bear tipped-in portraits of circus proprietors. This is the first periodical to focus on the history of the American circus.

117. [CIRCUS]. ROYAL CIRCUS EPHEMERA.

Includes: ALS from John Cartwright Cross (1770s - 1810), part-proprietor and acting-manager of the Royal Circus, which mentions Buchinger (possibly a descendant of Matthew Buchinger) in the band. Circa 1800. — One-color broadside playbill advertising a seven-act program at the Royal Circus, featuring "horsemanship by Mr. Hughes," and a new pantomime called "the Defeated Magician." [London]: 1785. Trimmed close and laid down. — One-color broadside playbill for performances at Surrey Theatre, featuring burlettas and pantomimes. [London]: 1810. A competitor to Astley's, the Royal Circus underwent various renovations over the years, its name eventually changing to the Surrey Theatre in 1809. Approx. 12 ¼ × 7 ¼". The whole affixed together, removed from a larger work. Tears and losses.

200/400

118. [CIRCUS]. CARLO FAMILY!

New York: Jno. E. Bacon, [ca. 1860s]. One-color pictorial letterpress broadside playbill advertising performances by the American acrobats and pantomimists, bearing two small wood-engraved images at top of a unicycle ascensionist performing outdoors and a big top tent surrounded by a crowd of visitors, along with a larger image near the bottom of a man dressed as a goblin bursting forth from a wooden box as a nearby young woman in a flower dress gestures toward him with a long wand. The act also featured a knife-throwing demonstration "known as the Impalement! actually Impaling a Living Human Body with Huge Daggers to the wall, by the thrower." Among the performers were patriarch Felix Carlo, a famous clown, and his sons William (d. 1879), George, and Frederick. The three brothers toured with Barnum in 1876 and travelled internationally as the Carlo Brothers' Circus. 18 ½ × 6". Old tape repairs, horizontal center crease, soiling, scattered losses affecting text and image particularly to lower left edge. SCARCE.

200/400



118



119



120

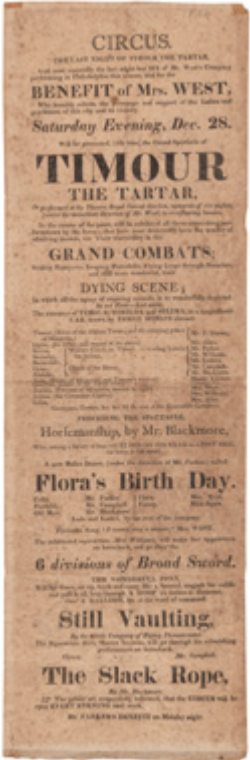


121

121. [CIRCUS]. HOWES' GREAT LONDON CIRCUS,
HIPPODROME, AND SANGER'S ENGLISH MENAGERIE
OF TRAINED ANIMALS.

N.p., [ca. 1870s]. One-color pictorial letterpress courier, "Advance Agent," heralding the upcoming appearance of this traveling British circus which also toured the United States. Extensively details the talented performers associated with the troupe and the exotic animals within the menagerie, with profuse wood-engraved illustrations. Includes an impressive two-page depiction of the "Grand Procession" of the circus around two concentric rings with many additional performances taking place within the center ring. 15 × 10 ¾" folded, opens fully to 30 × 21 ½". Scattered chips, tears, and losses to edges and center creases, soiling and toning. RARE.

300/500



122



123



124



125

one of two

122. [CIRCUS].
THE LAST NIGHT OF TIMOUR THE TARTAR.

[United States, ca. 1816]. One-color letterpress broadside playbill advertising an early American performance, in Philadelphia, of the equestrian circus founded in Britain by showman James West. In addition to the top-billed hippodrama, the show included Mrs. Williams’ act on horseback involving broad swords, Master Yeaman “still vaulting” from the back of a horse, and a slack rope performance by Mr. Blackmore. In 1817 James West would go on to build a new wooden circus structure on the east side of Manhattan in New York. 20 ¼ × 6 ½". Creases, foxing and discoloration, dampstain to lower left corner.

600/1,200

123. [CIRCUS].
WELSH’S NEW GOLDEN ALLIED PAVILION SHOWS!

N.p. [ca. 1890s]. Handsome double-sided pictorial letterpress playbill in black ink on purple stock, advertising shows by the Pennsylvania-based railroad circus. The undated stock poster bears no less than eleven engraved images including a bust portrait of general manager John Welsh; an aerial view of several large tents on the circus grounds teeming with visitors; groups of acrobats, contortionists, and aerialists demonstrating their acts; trained canines; a costumed Asian performer balancing atop a sphere on one foot; male and female equestrian exhibitors; and exotic animals including a lion and an elephant. The bill assures: “no gamblers, thieves and campfollowers allowed with this show.” The Welsh brothers famously employed Harry and Bess Houdini in the late 1890s. 23 ¾ × 9 ¼". Old creases with tiny losses affecting text, small tears to edges.

400/600

124. [CIRCUS].
ADAM FOREPAUGH SHOW GROUP PORTRAIT.

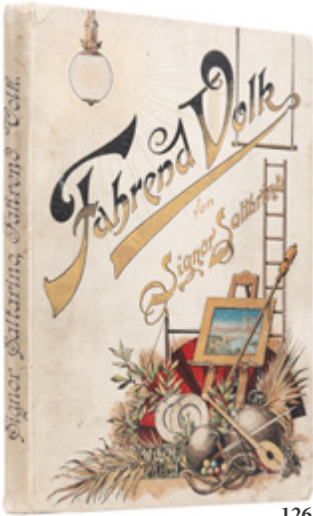
N.p. Clowns, acrobats, and Asian performers in costume pose under a tent. Holographic note states: “Adam Forepaugh Show / Season 1894 / August 14th” 10 × 8" laid down. Minor fading, toning, spotting, and wear to mount.

150/250

125. [CIRCUS]. TWO CIRCUS SONGSTERS.

Including: *The Barnum & Bailey Greatest Show on Earth Songster*. New York: Dick’s Pub. House, ca. 1890s. – *Harper’s Parlor Circus Songster*. New York: G.E. Hanson, ca. 1880s-90s. Both in colored pictorial wrappers. 12mo. Scattered chipping and thumbing at edges; short tears.

125/175



126



127



128

126. [CIRCUS]. SALTARINO, Signor.
FAHREND VOLK. ABNORMITATEN,
KURIOSITATEN UND INTERESSANTE
VERTRETER DER WANDERNDEN
KUNSTLERWELT.

Leipzig: J.J. Weber, 1895. Original pictorial cloths stamped in gilt and colors, red edges, floral gilt-enhanced endpapers. With 135 illustrations including portraits and depictions of sideshow artists, magicians, circus, and Wild West acts such as Herr Unthan, William Carver, Captain Costentenus and other tattooed people, and others. Minor rubbing to covers, occasional minor internal wear. First edition.

200/300

127. [CIRCUS]. A BRIEF
BIOGRAPHICAL SKETCH OF I.A. VAN
AMBURGH, AND AN ILLUSTRATED
AND DESCRIPTIVE HISTORY OF THE
ANIMALS CONTAINED IN MAMMOTH
MENAGERIE AND GREAT MORAL
EXHIBITION.

New York: Samuel Booth, 1850s. Original engraved yellow wrappers (repaired loss at right edge of front wrapper; inkstain on cover into first few leaves. Illustrated with woodcuts of the exotic animals in the menagerie, up to full-page. 8vo. 79pp. [With]: *Illustrated and Descriptive History of the Animals Contained in Van Amburgh & Co’s New Great Golden Menagerie Combination*. New York: S. Booth, 1872. 8vo. [42]pp., sewn. Numerous engravings and descriptions.

250/350

128. [CIRCUS & MAGIC].
AGENTS WANTED FOR THE GRAND
NEW BOOK, THEATRICAL AND CIRCUS LIFE!

St. Louis: Sun Publishing, ca. 1883. One-color pictorial letterpress broadside soliciting interested parties to canvas and sell copies of the book written by newspaperman John J. Jennings (d. 1909). With 13 wood-engraved illustrations from the advertised volume. Jennings’ work included chapters on variety shows, magic, ventriloquism, minstrelsy, opera, side-shows, and circus. 25 × 19 ¼". Unbacked. Small losses to edges and folds, light soiling. B+.

300/600

129. [CIRCUS - SATIRE]. GREATEST SHOW ON
EARTH. MOST STUPENDOUS CONCATINATION
OF CURIOS, CRANKS, FREAKS AND FAKES EVER
GATHERED TOGETHER UNDER ONE CANVAS.

[Columbus, Ohio, ca. 1900]. Tall one-color pictorial letterpress broadside playbill on yellow stock satirizing a fictitious circus in Ohio, bearing several wood-engraved images depicting open-mouthed hippopotami, various equestrian demonstrations with trick riders, as well as groups of seals, cranes, and elephants performing tricks. The text parodies the hyperbolic and outsized language utilized on the playbills of popular traveling circuses and sideshows of the day: “watch our many men with iron jaws and monumental cheek, several with well defined ‘bores’ from the wilds of Columbus, most glittering array of fore-flushers ever gathered together,” and “gaze upon our simultaneous presentation of processional, arenic, scenic and caravanic splendor around the hippodromatic circle, among other novelties, Indians, Zodas, Aztecs, Botodudos, Zazas and members of Ohio legislature, N. B. The latter secured at great cost, as it comes high to ‘see ‘em.” Mock broadsides such as this were typically produced to lampoon political candidates and elections. 28 ¾ × 5 ¾". Horizontal creases and small tears, losses to right edge, old scrapbook material to upper verso. UNCOMMON.

300/500



129



130



three of five



131



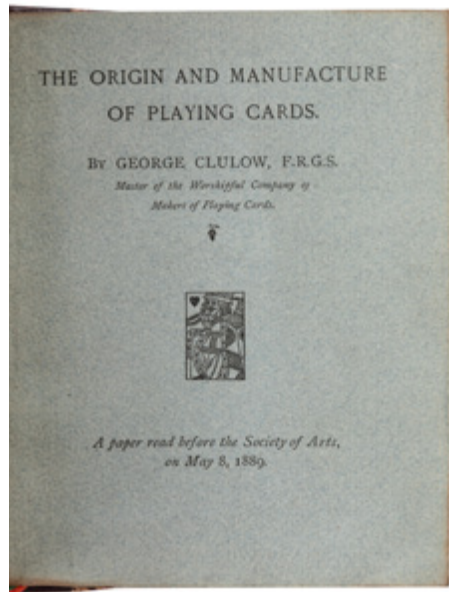
132



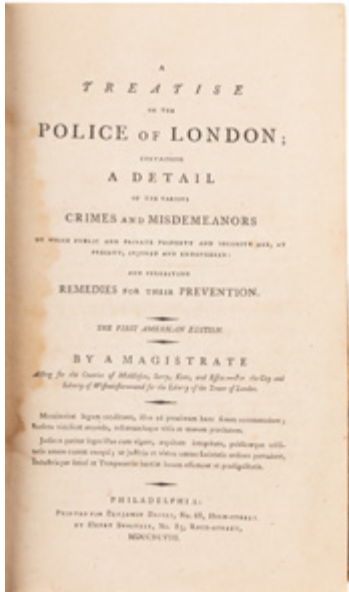
133



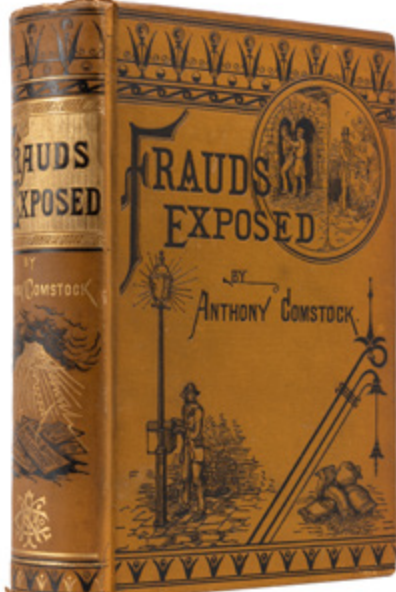
two of four



134



135



136

130. [CIRCUS]. GROUP OF 5 ILLUSTRATED
LETTERPRESS BROADSIDES FOR CIRCUS ACTS.

Including: "Theatre Royal, Birmingham... Ninth Appearance of Mrs. Deacle and Sixth Night of Mons. Pledge Who Will Introduce Several Astonishing Novelties... [Birmingham, n.d.]. Illustrated with 3 woodcuts of acrobats on a tightrope. On thin paper. $19\frac{1}{2} \times 7\frac{1}{2}$ ". Printer's error making the lower portion off-kilter, some wear. Very good. And: "City Hall! Don't Fail to See the Rollande Brothers, Late the Hanlon Troupe! Three Grand Performances!..." [N.p., n.d.] Illustrated with 2 woodcuts of acrobats or contortionists. On thin paper. $12\frac{1}{2} \times 9\frac{1}{4}$ ". 1 vertical and 2 horizontal creases, some wear, soiling, 2 tears along the upper horizontal crease at the right portion. Good. And: "Friday, September 1st, 1843. Last Night But Four. Cooke's Royal Circus By Desire and Under the Immediate Patronage of the President And Ladies & Gentlemen of the Bell Inn, & other Families of Distinction... [England, 1843]. Illustrated with 3 woodcuts of acrobats and contortionists. On thin paper. $14 \times 9\frac{1}{2}$ ". Some creases, rubbing. Near fine. And: "Grand Cirque Victoria Hippodrome Gantois rue St-Amad. Des Trains Speciaux..." [France, n.d.] Illustrated with 1 large central woodcut

800/1,200

131. CLARENCE, H. G. (Professor Nunc-Nunez).
A PLEASANT PASTIME.

Darwen, England: R. & H. T. Timperley, ca. 1880. Four-color letterpress broadside giving notice of a performance by Mr. H. G. Clarence, the "World's Wizard / Wonder Worker, Conjuror, and Illusionist" who will introduce "Hindoo Marvels! Chinese Mysteries! Japanese Wonders! Egyptian Novelties." The show would conclude with a "Light Anti-Spiritual Séance." A royal coat of arms appears at the top flanked by lists of royal patrons. 30 × 20". Linen backed. Repairs and restoration to several tears and losses throughout. B/B-.

300/500

132. CLARKE, Sidney W. (1864 – 1940).
THE ANNALS OF CONJURING.

Seattle: Miracle Factory, 2001. LIMITED EDITION, letter E of 25 presentation copies, and SIGNED by Bob Read, Todd Karr, and Edwin A. Dawes. Illustrated. Publisher's black leather stamped in gilt, with pictorial dust-jacket. 4to. Light shelf wear. Very good.

300/600

133. [CLOWNS]. [JUGGLER]. FOUR CLOWN PHOTOGRAPHS.

Includes: CDV portrait of pantomime clown George Washington Lafayette Fox (1825 – 1877). New York: Sarony, [ca. 1870s]. Studio mount, 4 ¼ x 2 ½". Old mounting residue to verso; —SIGNED AND INSCRIBED black and white photograph of clowns Walton and Lester in full costume and makeup leaning on oversized props including an umbrella and a cane. New York: Apeda Studio, [H.d. 1912]. Soiling, small chips and tears, old mounting residue to verso. 9 ¾ x 7 ¾"; —Black and white photograph of a standing juggler in profile dressed in a tramp costume with clown makeup, holding a tall stack of cigar boxes in one hand with a hurricane lamp balanced on top, near a table with a banner reading "LaBelle" and various juggling props. [H.d. 1914]. Image 6 x 4" laid down to 10 x 8". Cracks to central area affecting image, discoloration and chip to upper right corner of mount; —Black and white photograph of two clowns in costume and makeup, one bending down and looking over his right shoulder as the other sits perched atop his back. New York: White, N.d. Image 6 ½ x 4 ½"; studio mount 10 x 8". Upper left corner of image rubbed, light chipping and wear to mount.

300/400

134. CLULOW, George.

THE ORIGIN AND MANUFACTURE OF PLAYING CARDS.

London: Chiswick Press, 1889. Half straight-grain morocco, spine decorated in gilt with four raised bands; original wrappers bound in. Small square 8vo. Fine.

100/200

135. [COLQUHOUN, Patrick (1745-1820)].

A TREATISE ON THE POLICE OF LONDON;
CONTAINING A DETAIL OF THE VARIOUS
CRIMES AND MISDEMEANORS...

Philadelphia: Benjamin Davies, 1798. 8vo. [xx], [1]-342, [Index, xxiv] pp. With fold-out table "The Summary View of Prisoners" inserted at p. 178. 8 1/4 x 4 3/4". Bound in contemporary full tree calf, spine double-ruled in gilt, red gilt morocco lettering label (binding worn and soiled, joints and hinges starting, headcap chipped, endleaves and text toned, with occasional soiling, foxing). FIRST AMERICAN EDITION, the only edition of this title printed in the United States. An important title on the founding of the first modern police force, with thoughtful suggestions for the appointment of public prosecutors, paid magistrates, and labor by incarcerated convicts.

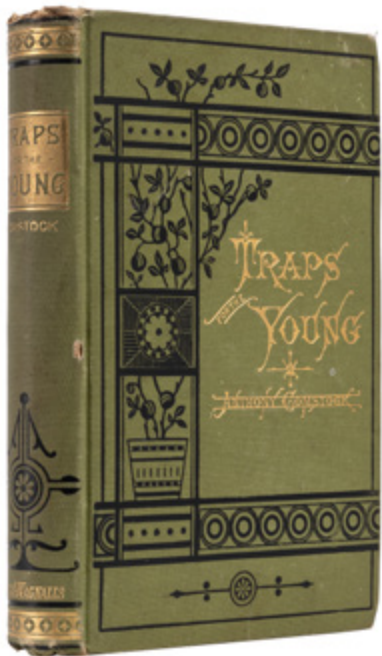
200/400

136. COMSTOCK, Anthony (1844 - 1915).

FRAUDS EXPOSED.

New York: J. Howard Brown, [1880]. FIRST EDITION. Frontispiece behind tissue. Illustrations. Vivid pictorial tan cloth stamped in black, gilt, and blind, with green floral endpapers. 8vo. Old seller's typewritten notes pasted to inside back board. Shelf wear and moderate soiling, corners bumped, chipping to top and bottom of spine. Good.

300/400



137



138



139



140

137. COMSTOCK, Anthony (1844 - 1915). **TRAPS FOR THE YOUNG.**

New York: Funk & Wagnalls, 1884. Third edition. Frontispiece. Tables. Publisher's green cloth pictorially stamped in black and lettered in gilt. 8vo. Corners bumped, scattered chipping, light soiling, fraying to top of spine. Good.

100/200

138. CONJURING, OR MAGIC MADE EASY.

New York: Popular Pub., ca. 1870. Yellow pictorial wrappers. Illustrated. 8vo. Unpaginated gathering of eight leaves. Scattered creases, nicks, and folds; over-printed for "Prof. Hickey." Toole Stott 178.

150/250

139. [CONTORTIONIST]. **WM. POWERS.**

Baltimore: Samuel and John Adams, 1789. One-color letterpress broadside playbill advertising shows by William Powers, "a Lad of only 14 Years of Age, lately arrived from London" who would "perform a Variety of very extraordinary Feats of Activity" to take place at a Baltimore coffeehouse. In addition to detailing Powers' various gymnastic and contortionist skills, the early American playbill indicates that this young performer also "shews, with great activity, how a porpus [sic] tumbles in the sea." Tickets were even sold with a money-back guarantee: "If the performance is not done agreeable to the above, the money will be returned before any person leaves the room." Framed and matted to 18 ½ × 12". Repairs to creases, small tears, abrasion, soiling and toning. Possibly laid down or reinforced, but not examined out of frame. See *Exemplars*, (p. 320), and *Extraordinary Exhibitions* (pp. 54 - 55).

140. COOKE, Conrad William. **AUTOMATA OLD AND NEW.**

London: The Chiswick Press, 1893. FIRST EDITION. Number 113 from an edition of 255 copies "imprinted for private circulation only" to members of the Sette of Odd Volumes. Pictorial boards. Frontispiece. Illustrated with line drawings and plates. 18mo. Original tissue wraps chipped and toned (as usual), title page toned from tissue guard as usual, contents sound. SCARCE. This work includes an illustrated discussion of the famous automaton chess player known as "The Turk."

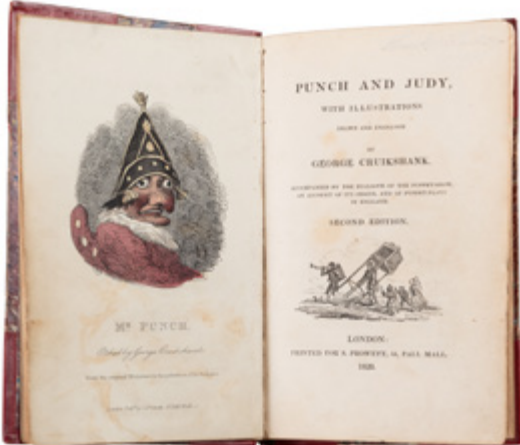
300/600



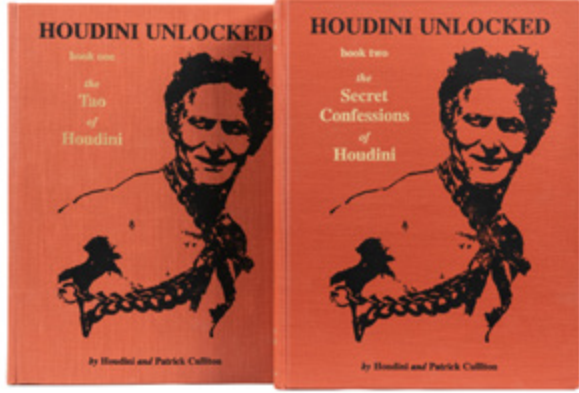
141



142



143



144

141. [CRIME AND CRIMINALS]. **GROUP OF 6 TITLES.**

Including: ALLINGHAM, Philip. *Cheapjack*. New York: Frederick A. Stokes Company, 1934. 8vo. 301 pp. Publisher's full orange cloth, front board and spine stamped in black, unclipped dust jacket (price on rear jacket flap; cloth spine sunned, binding rubbed, jacket spine sunned and chipped, front jacket joint torn, jacket generally torn, soiled, creased). Fair. FIRST EDITION. — GRANNAN, Joseph. *Grannan's Warning Against Fraud and Valuable Information*. Akron: The Werner Ptg. & Litho. Co., 1890. 8vo. Illustrated. 512 pp. Publisher's embossed brown cloth, spine stamped in gilt (some rubbing toning). Near fine. FIRST EDITION. — MACDONALD, John C. R. *Crime Is a Business*. Stanford: Stanford University Press, [1939]. Illustrated. 263 pp. Publisher's full orange cloth, boards and spine stamped in black, unclipped dust jacket (light rubbing to cloth, jacket toned, front and rear jacket panels creased, mild chipping to jacket spine). Very good. FIRST EDITION, SIGNED BY THE AUTHOR ON P. OPPOSITE TITLE-PAGE. — WILLS, Henry O. *Twice Born; or, the Two Lives of...* Cincinnati: The Author, 1894. 8vo. Illustrated. [225] pp. Publisher's illustrated wrappers (toned, worn, creased, some marginal chipping, occasional wear to text). Very good. FIRST EDITION. — UNITED STATES SECRET SERVICE. *Know Your Money*. Washington, D. C.: Treasury Department, [July 1948]. 8vo. Illustrated. 32 pp. Publisher's wrappers (minor rubbing). Fine. — [Art Crime]. *Adam Worth, Alias "Little Adam." Theft and Recovery of Gainsborough's "Duchess of Devonshire."* New York, January, 1904. 8vo. Illustrated. 23 pp. Original wrappers (some toning to wrappers). Fine. THIRD EDITION.

200/400

142. [CRIME]. **PAIR OF UNCUT SHEETS OF CHAPBOOKS FOR "THE MERRY FROLICS OR THE COMICAL CHEATS OF SWALPO."**

Including: *The Merry Frolics or the Comical Cheats of Swalpo a Notorious Pickpocket*. London: Seven Dials, n.d. (ca. 1825). Chapbook. 16 pp. Woodcuts in text. 16mo. On one large uncut sheet. Chapter One of this tale is sub-titled, "How he stole a Broad piece of Gold out of a Countryman's Mouth." Worn, soiled, occasional browning. — *Another Copy*. Newcastle: G. Angus, [ca. 1790s]. Chapbook. 24 pp. Woodcut on title-page. On one large uncut sheet. Some wear, creasing, occasional toning. Overall, a good pair of these uncommon chapbooks.

200/400

143. CRUIKSHANK, George (1792 – 1878).

PUNCH AND JUDY.

London: S. Prowett, 1828. 8vo. Second edition. Frontispiece and 23 color plates by Cruikshank (light offsetting, a little spotting). 19th century one third morocco, marbled sides and matching endsheets, top edge gilt, raised bands, silk ribbon page marker.

250/350

144. CULLITON, Patrick (b. 1944).

HOUDINI UNLOCKED.

Los Angeles: Kieran Press, 1997. Two orange cloth volumes stamped in black and gold, in slipcase. Number 141 from the limited edition of 250 copies. Profusion of illustrations and photographs. 4to. Minor wear, near fine.

600/1,200

According to the author and editor, the first volume in this set is the "closest thing to Houdini's autobiography that exists."



145



146



147



148

145. [CUPS AND BALLS].
BOILLY, Louis L. (1761 – 1845), after.
UNE SCENE DES BOULEVARDS.

Paris: Bonnemaison, 1824. From the *Galerie de Madame la Duchesse de Berri Ecole Francais Peintres modernes*. Handsome lithograph depicts an early nineteenth century Parisian street scene. At the right is the Saltimbanque's folding table, atop which rests a set of Cups and Balls for the ancient magic trick. Triple archival matting; sight 10 ¼ × 13". Faint foxing in borders.

250/500

146. [CUPS AND BALLS]. **DER WELT [THE WORLD].**
SINGLE LEAF FROM THE NUREMBURG CHRONICLE.

[Nuremburg: Anton Korberger, 1493]. Page from the celebrated chronicle bearing many fine and dark wood engravings, including an image of the Cups and Balls on a table before a lady conjurer in the lower left. Single folio sheet (17 × 11 ¾"), with dampstains, binding remnants, and usual wear.

200/400

147. [CUPS AND BALLS].
A MOI LA PREMIERE PARTIE! / A MOI LA DERNIERE!!

[Paris]: Aubert & Cie, ca. 1848. Lithograph of a male and female magician each performing the Cups and Balls, and producing miniature versions of each other. 10 ¾ × 14 ½". Light wear in margins.

150/250

148. [CUPS AND BALLS]. **FRENCH DRAWING OF AN ITINERANT MAGICIAN.**
France, 19th century. Graphite on paper, mounted to thin card. A Cups and Balls magician is shown at a table surrounded by several onlookers at a fair. Signed illegibly (Jacques?) lower right. Notation on verso "from H.S. Reitlinger Collection." 4 ¾ × 8". Toned.

150/250



149

149. [CURIOUS & REMARKABLE CHARACTERS].
COLLECTION OF PITCH BOOKS AND BIOGRAPHIES.

Ten pieces, including: *The Fate of Donaldson and Grimwood in a Balloon Voyage from Chicago*. Philadelphia: John Wise, 1875. 24pp. Wraps chipped, old cello tape repairs. Includes ads for Wise's hot air balloons and related services. -- *The Life of General M.D. Stanley, An American Militia General, the Celebrated Roué, Swindler, Pickpocket, and Murderer*. Baltimore: A.R. Orton, 1855. Woodcuts. Lacks lower wrap. – *Banvard; or the Adventures of an Artist*. London: Reed and Partdon, 1852. 16pp. Barnvard contrived to paint the largest landscape in the world which he claimed was three miles long (it was perhaps 1200 yards long when completed). – *Life, Adventures and Anecdotes of "Beau" Hickman. Prince of American Bummers*. Washington, D.C.: Potomac Publishing Company, 1879. Woodcuts. Wraps stained and chipped. – *The Life and Wonderful Adventures of John Metcalfe, Commonly Called Blind Jack of Knaresbrough*. Knaresbrough: Parr, Printer and Bookseller, 1877. 72pp. Wraps chipped and stained. – DONER, Thomas. *Eleven Years a Drunkard. The Life of Thomas Doner*. Sycamore, IL: Arnold Brothers, 1877. "Having lost his arms through intemperance, he wrote this book with his teeth as a warning to others." Woodcuts. 42pp. Foxed and soiled, but good or better. – MORTON, John H. *The Greatest Wonder of the Age. The True History of ... Miss Susan Caroline Godsey. "Sleeping Beauty."* Union City, TN: N.B. Morton, 1872. 14pp. Stained, chipped, rear wrap badly torn, but complete and intact. – *The Goss-Udderzook Tragedy: Being a History of a Strange Case of Deception and Murder*. Baltimore: Baltimore Gazette, 1874. Woodcut frontispiece of Goss behind tissue. 60pp. – HILL, William "Red." *True Facts of the Death Defying Rapids-Shooting Barrel Trips*. Circa 1940. Illustrated with photographs. 28pp. – *The Life and Adventures of James Hirst*. Knottingley: S.W. Hepworth, ca. 1860. Folding frontispiece shows "Jemmy in his carriage." 48pp. Wraps badly chipped; foxed. Most published anonymously; all in publisher's printed or pictorial wraps, with some illustrated. Generally in good condition with age-related and expected wear. A very good group chronicling the life stories of a wide range of amazing, deceitful, larcenous, and incredible individuals of the nineteenth century and beyond.

600/1,200



150

150. [CURIOSITIES]. **TEATRO SAN MARTIN / GRAN MUSEO DESSERT.**

[Buenos Aires]: Nueva Imprenta Italiana, Tucuman, n.d. Pictorial broadside advertising a show of curiosities including wild primates, conjoined twins, and ethnological curiosities. 15 × 7 ¼". Laid down; small losses in margin, original folds, and light staining.

200/300

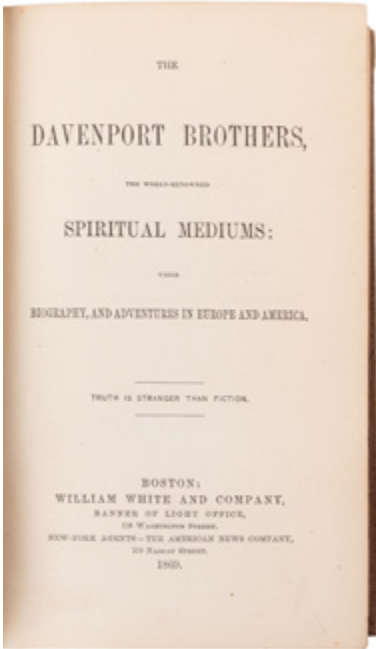
151. DARLING, Lotta J.
(Lilly E. Hersey b. 1840s).
LOTTA J. DARLING, THE YOUNG, POPULAR AND CELEBRATED CLAIRVOYANT.

N.p., ca. 1880s. Narrow two-sided letterpress playbill advertising an appearance by the female clairvoyant at Essex House in Lawrence [Massachusetts], overprinted with the city and venue names. She offered a \$1,000 challenge "to any astrologer or medium to excel her startling revelations of past, present and future events." The text includes various newspaper citations attesting to her abilities, in addition to poems written in her honor. Born in Maine, Lotta Darling was a travelling clairvoyant along with her husband, William. 19 ¾ × 6". Old horizontal creases, small tears, tiny losses to left edge.

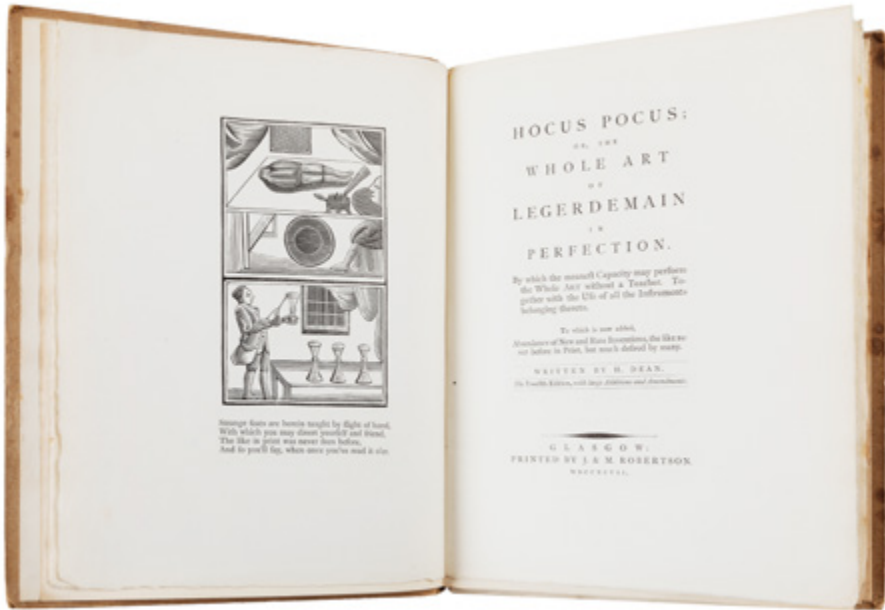
200/400



151



152



154

152. THE DAVENPORT BROTHERS.
THE WORLD-RENOUNDED SPIRITUAL MEDIUMS.

Boston: William White and Company, 1869. FIRST EDITION. 8vo. Frontispiece behind tissue, plates. Publisher's original cloth (sunned, chips to spine). Binding very loose, flyleaf damaged. Toole Stott 802.

400/600

153. [DAVIS, Jefferson (1808 – 1889)].
WAR / PEACE.

Hartford: E.B. & E.C. Kellogg; New York: Geo. Witing [sic] (distributor), ca. 1864. Hand-colored lithograph print, with an optical illusion anti-Confederate satire of Jefferson Davis. In "War," Davis is depicted as general "with lion heart and frantic mien"; upside down, in "Peace," he is an ass whose "courage fails" and "homeward travels." Affixed to mat, sight area 11 7/8 x 9 7/8". Repaired tear through center of image, tape on verso; browned overall.

500/700

154. DEAN, Henry.
HOCUS POCUS, OR THE WHOLE ART
OF LEGERDEMAIN IN PERFECTION.

Glasgow: [Robert Anderson], 1886 (facsimile of the 1797 Glasgow edition). Plain paper-backed covers, printed spine label. Frontispiece. Illustrated. 4to. Foxing to boards, chipping to joints. Bookplate of J.B. Findlay, penciled ownership initials of Ricky Jay to flyleaf. See Toole Stott 222. A note preceding the text states, "The price of this book is six shillings. If you cannot raise six shillings honestly, do not buy the book." A variant on cheaper paper was issued in which the prefatory note states that the price is four shillings and sixpence.

250/350



155

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

Hamburg: Adolph Friedländer, [ca. 1913]. Full-color stone lithograph bears a bust portrait of the famed Mohawk woman wearing a war bonnet, depicted on the surface of a buffalo hide held aloft by an eagle with American shield overhead and surrounded by popular totems representative of Native American culture. 37 x 27 1/4". Linen backed. Creases, repaired separation, tiny losses and retouching at intersecting folds. A-. Exemplars, p. 225.

5,000/10,000

Esther Deer began performing in Wild West shows as a young girl at the beginning of the twentieth century, and toured the United States, Europe, and South Africa with the Famous Deer Brothers. Around the time of World War I, Deer returned to the U.S., became a Ziegfeld girl, appeared in Broadway musicals, and starred in a 1925 play that she wrote, From Wigwam to White Lights. She was once referred to as a "Susan B. Anthony of the American Indians" due to her Native American voting rights activism.

156. No Lot.



157

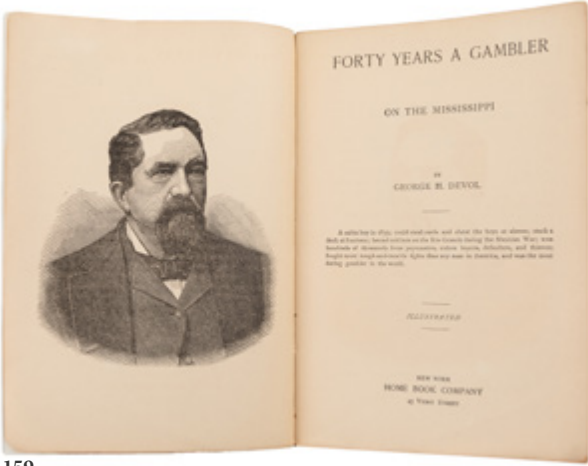
157. [DEER FAMILY]. DEER FAMILY POSTER AND EPHEMERA COLLECTION.

Twelve posters, broadsides, and newspapers. Includes: One pictorial courier advertisement for “Texas Jack’s Great New Shows” mentioning the Deer Family among the show’s performers touring South Africa [ca. early 1900s]; — Single sheet from South African newspaper, *The Eastern Province Standard*, with a 1904 advertisement for Texas Jack’s Circus Company featuring a black and white photo of Jim Deer on horseback; —Three small letterpress broadsides on colored paper advertising Deer Family appearances at various British theatres (Palace, Pavilion, and Royal) around 1905; — Two identical letterpress broadsides in three colors for a performance in Greenock, Scotland, ca. 1906; — Two full-color pictorial stock lithographs by Donaldson, with date strips advertising a performance in Kilmarnock, Scotland, ca. 1907; — One letterpress broadside in two colors for a performance in Edinburgh, Scotland, ca. 1908; — Two letterpress broadsides, in Cyrillic, advertising Russian performances by member of the Deer Family, Princess White Deer (Esther Louise Georgette Deer 1891 - 1992) from 1913 and 1914. Largest 45 × 31”. Conditions vary, with most in need of restoration. Some with losses affecting text and images. All unbacked and sold as-is. Still, a very good group of ephemeral material from the careers of this performing family.

2,500/5,000



158



159

158. DEKKER, Thomas (1572 – 1632). THE GULL’S HORN BOOK. THREE EDITIONS.

These examples reproducing the original 1609 edition, including: Bristol: J.M. Dutch, 1812. Plain boards with printed paper title label to spine. Deckled edges. 4to. — *Another*. Marbled boards over gilt-tooled spine in compartments, page edges squared off. — London: Reeves and Turner, 1872. Pebbled calf spine lettered gilt over marbled boards. 8vo. General wear and rubbing, but good to very good overall. Minor penciled marginalia by Mr. Jay indicating topics of interest including learned horses, dice, and cards.

250/500

159. DEVOL, George (1829 – 1903). FORTY YEARS A GAMBLER ON THE MISSISSIPPI.

New York: Home Book Company, (1887). First edition thus. Elaborate pictorial wrappers (quite chipped but finely preserved and restored with archival tissue). Portrait frontispiece of Devol. 8vo. Illustrated. Internally very good. First example of this variant we have encountered.

300/600

Devol’s classic biography of life as a con man and crooked gambler recalls, in short anecdotes, how he learned the trade of the riverboat gambler as a boy. He could, it is said, “steal cards and cheat the boys at eleven; stack a deck at fourteen; he bested soldiers on the Rio Grande during the Mexican War; won hundreds of thousands from paymansters, cotton buyers, defaulters, and thieves; fought more rough and tumble fights than any man in America; and was the most daring gambler in the world.” Jessel’s bibliography only notes an 1889 edition.

160. PROFESSOR DE VERE’S DESCRIPTIVE PRICE LIST OF CONJURING APPARATUS, PUZZLES, AND MECHANICAL NOVELTIES.

London: [De Vere], 1873. Pink pictorial wrappers (disbound, spine trimmed away). Folding pictorial frontispiece bearing images of automata manufactured by De Vere. Engraved image of De Vere’s shop to title page, folding plate opposite page 33 illustrates six automatons including a version of Antonio Diavolo. 36pp. A few spots of soiling, scattered inked notations. RARE.

500/1,000

161. [DIALECT COMEDIAN]. A KOSHER COMEDIAN.

New York: Miner, n.d. Black and white cabinet card bearing a half-length portrait of a Jewish dialect comedian in his performance costume, smiling and pointing at the viewer with his white-gloved right hand. Studio mount, 6 ½ × 4 ¼”. Pinholes, chipping to corners, minor soiling.

50/150

AMERICAN ENTERTAINMENT HISTORY

162. [DIME MUSEUM]. TAMMANY MUSEUM BROADSIDE AGREEMENT.

[New York]: John Buel, (1796). Letterpress agreement printed for Gardiner Baker, proprietor of the Tammany Museum of New York, completed in manuscript, with embossed seal at lower right, and SIGNED by Baker, agreeing to allow one Elijah Cock (“being a member of the Tammany Society”), his wife and children entrance to Baker’s Manhattan museum. 13 ½ × 8 ⅛”. Laid down on old paper, with old folds and chips, and small losses at intersecting folds. RARE.

2,000/4,000

Established in New York by the Tammany Society in 1793, Baker’s museum was erected in the same building where America’s first Supreme Court convened. The “American Museum,” was created as a monument to relics of American history, along with curiosities of nature and art. In 1795 complete control of the museum was relinquished to Gardner Baker. The first keeper of the collection, his name appears on this broadside. To broaden the appeal of the attraction, Baker expanded its holdings to include displays of wax figures, a small menagerie, a magic lantern, and a host of freakish curiosities. In the process, he not only laid the groundwork for P.T. Barnum’s celebrated New York museums in the following century, but perhaps unwittingly established the idea of what would become the American sideshow by establishing in the Tammany Museum what was, arguably, the first “dime museum.”

163. [DIME MUSEUM]. WINCHELL! AT THE MUSEUM!

Boston: D. Hooton, [ca. 1841]. Narrow one-color letterpress broadside advertising a performance by Mr. Winchell, a humorous character delineator (possibly at Moses Kimball’s Boston Museum). Also appearing was the “Mammoth Child...Who is considered the greatest curiosity ever exhibited in Boston by hundreds, who have visited her the past week.” Framed and matted to 24 ¼ × 9 ¼”. Matting partially obscures left and bottom. Creases, chipping, fading, discoloration. Not examined out of frame.

200/400



160



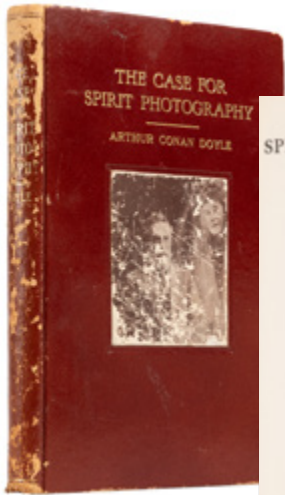
161



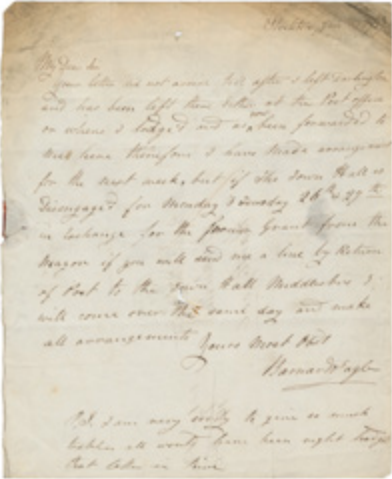
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163



165



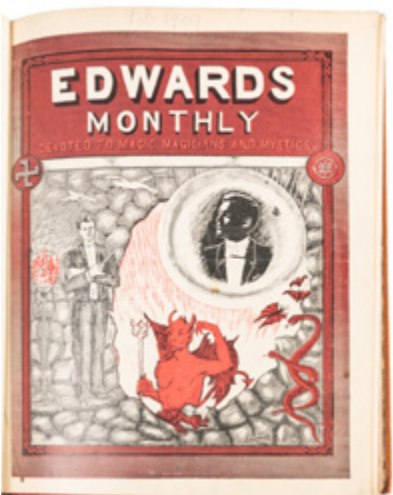
166



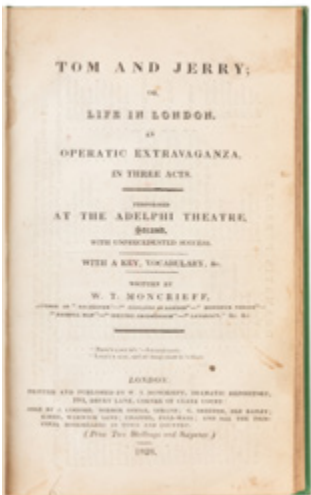
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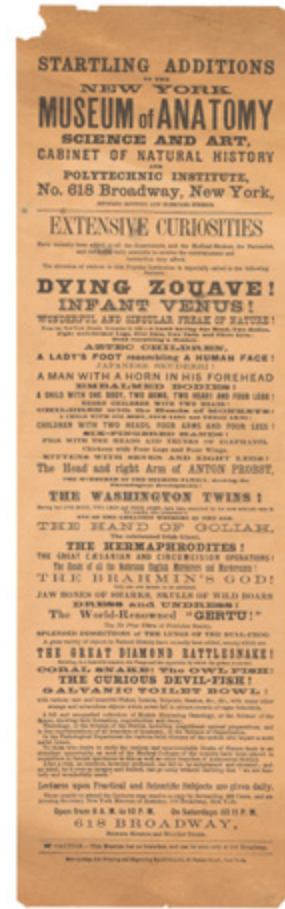
168



169



171



164

164. [DIME MUSEUM]. **STARTLING ADDITIONS TO THE NEW YORK MUSEUM OF ANATOMY.**

New York: Metropolitan Job Printing and Engraving Establishment, ca. late 1860s. Fascinating one-color letterpress broadside advertising the “extensive curiosities” on display at this venue for the strange and unusual. Visitors could view a “lady’s foot resembling a human face,” “pigs with the heads and trunks of elephants,” the “heads of all the notorious English murderers and murderesses,” and a “galvanic toilet bowl.” Unbacked. 18 × 5 ½". Horizontal tear to top portion affecting text, browning at top and bottom, chipping with losses to corners.

300/500

Ricky Jay’s notes indicate that Henry Jacob Jordan and Samuel T. E. Beck founded The Parisian Cabinet of Wonders at 563 Broadway, but changed its name to The New York Museum of Anatomy, moving to 618 Broadway in 1863.

165. DOYLE, Sir Arthur Conan (1859 – 1930). **THE CASE FOR SPIRIT PHOTOGRAPHY.**

New York: George H. Doran & Company, (1923). FIRST AMERICAN EDITION. Full brown-red leather titled gilt with mounted spirit photo to front board as issued (binding quite rubbed, especially spine). Plates. 8vo.

300/500

An apparent anomaly or binding variant, as the rear board of this volume is not only extremely heavy, but magnetically charged.

166. EAGLE, Barnardo (1806 – 58). **AUTOGRAPHED LETTER FROM THE MAGICIAN TO J. PROCTER.**

Postmarked January 18, 1847, Eagle writes to the printer and bookseller that produced many of his broadsides, discussing arrangements for a forthcoming performance, and their previous correspondence. One 4to sheet, soiled at upper corners, two central losses. Partial wax seal to verso flanking address in Eagle’s hand. RARE.

200/400

Eagle made a career of copying the tricks and billing of John Henry Anderson, the Scottish magician who was billed as the “Great Wizard of the North.” Eagle’s posters proclaimed him the “Royal Wizard of the South.” Procter operated a successful printing business in Hartlepool; the discovery of his archives is chronicled in the book Victorian Delights by Robert Wood.

167. [EAGLE, Barnardo]. **ARRIVAL OF THE ROYAL ORIGINAL WIZARD / NECROMANTIC WONDERS.**

Plymouth: E. Nettleton, Printer to Her Majesty, ca. 1840s. Letterpress broadside for a six-night engagement at the Theatre-Royal, Plymouth, advertising the “just published, The Life and History of the Royal Wizard of the South, in a Pamphlet called ‘Barnardo’s Hand-Book of Magic’...” 10 × 7". Trimmed close to text along left edge. A rare broadside for Eagle, a contemporary and rival of Professor John Henry Anderson.

600/900

168. ECKARTHAUSEN, Karl von. **VERSCHIEDENES ZUM UNTERRICHT UND ZUR UNTERHALTUNG FÜR LIEBHABER DER GAUCKELTASCHE, DES MAGNETISMUS, UND ANDERER SELTENHEITEN.**

Munich: Joseph Lindauer, 1793. Nineteenth century half-sheet and marbled boards. 8vo. [xvi], xxvi, 296pp. Engraved frontispiece (restored loss in lower corner just touching plate area; occasional minor spotting and browning). Second edition of an uncommon title on magic tricks and amusements.

250/350

169. EDWARDS’ MONTHLY. W.G. Edwards. V1 N1 (Feb. 1909) – V2 N3 (Jun./Jul. 1910). Lacking only the rare final issue for completion. One third pebbled red spine over orange cloth, spine lettered gilt, patterned endsheets. Ad clipped from V1 N12. Findlay bookplate. Alfredson/Daily 2085.

250/500

According to Alfredson and Daily, “Only a handful of V2 N4/5 exist, the rest having been destroyed by the printer.” There may in fact be only one or two examples of this last issue that have survived.

170. EGAN, Pierce (1772-1849). **THE SHOW FOLKS!... EMBELLISHED WITH NINE CHARACTERISTIC DESIGNS ON WOOD BY THE LATE MR. THEODORE LANE...**

London: M. Arnold, [1831]. 12mo. [2, blank] 59, [1, Directions for Placing the Cuts], [4, ads], [2, blank] pp. Publisher’s printed wrappers (spine repaired with later tissue, some creasing, toning, soiling to wrappers, text foxed with occasional creasing). Near fine. Bookplate of Henry William Paget Hoskyns on inner front wrapper. FIRST EDITION IN THE RARE ORIGINAL WRAPPERS. Laid-in is a manuscript note by Ricky Jay on yellow ruled paper with notes for illustrations in *Show Folks!*

150/300



170

171. [EGAN, Pierce (1772-1849), association]. **MONCRIEFF, William Thomas (1794-1857). TOM AND JERRY; OR, LIFE IN LONDON. AN OPERATIC EXTRAVAGANZA, IN THREE ACTS.**

London: W. T. Moncrieff, 1826. 8vo. viii, [1]-142, [2, ads] pp. Bound without Cruikshank frontispiece. 8 × 5". Bound in modern full green cloth, early brown gilt morocco lettering label on spine (binding rubbed, spine label rubbed, text toned with some rubbing, occasional soiling). Good. FIRST ENGLISH (AND AUTHORIZED) EDITION. — *Another Copy*. London: Thomas Richardson, [ca. 1828]. 32mo. With frontispiece. [iii]-80 pp. 5 ½ × 3 ½". Disbound (some leaves toned, rubbed, trimmed a bit close at upper margin). Fair. LATER EDITION. *Tom and Jerry* was the stage adaptation of Pierce Egan’s bestseller, *Life in London* (1821). There were several different stage adaptations of this book, but *Tom and Jerry* was the most successful, being the first play to have a continuous run of 100 performances in London.

100/200



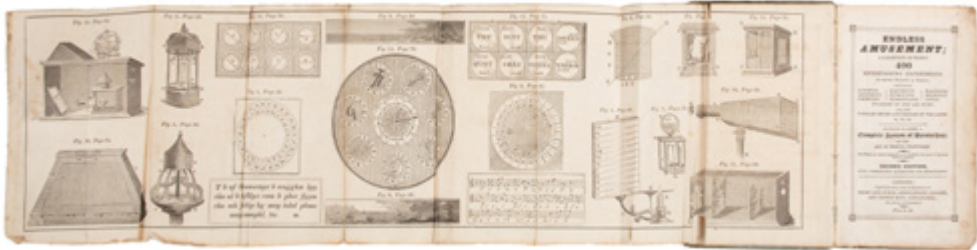
172



173



174



175

173. [ELEPHANT]. DESTRUCTION OF THE NOBLE ELEPHANT.

[London]: Ingrey & Madeley, [ca. 1826]. Hand-colored pictorial lithograph bearing an annotated sketch, “on the spot,” of famed Indian elephant, Chunees, being put to death by a firing squad and his menagerie keepers in London on March 1, 1826. Backed with paper, trimmed to 13 ¾ × 9 ¾". Small tears and creases, toning, light soiling.

400/800

174. [ELOCUTION AND PUBLIC SPEAKING].

PUTNAM’S EXHIBITION! IN ELOCUTION & ORATORY.

Buffalo: Daily Republic Steam Press, ca. 1850s. Pictorial letterpress broadside in one color on pink stock advertising an appearance by an traveling orator, bearing small wood-engraved images near top of Putnam on a short stage teaching elocution to five students imitating his stance with outstretched arms, and flanked by images of a male and female student in the act of oration, the venue, day, time, and ticket price penciled in. The professor’s thirteen-part program included a re-enactment titled “Rum’s Maniac! Representing in real life that most horrid of all earthly horrors, Delirium Tremens. Deep and heart rending emotions.” 19 ¾ × 7 ¼". Creases, small tears to edges, light soiling.

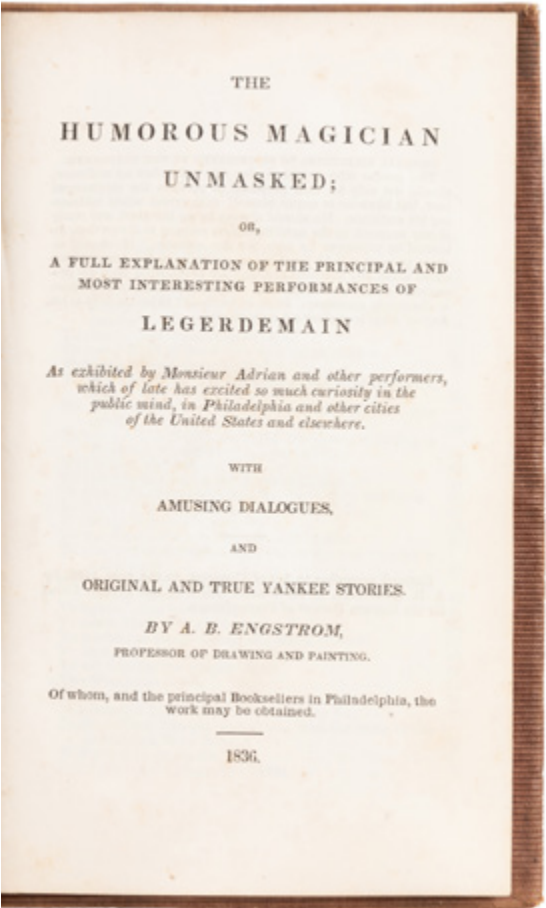
150/300

Born in New York, Worthy Putnam (1811 - 1887) published The Science and Art of Elocution and Oratory in 1874 and made his living as an attorney at law, judge, teacher, professor, real estate agent and orator.

175. ENDLESS AMUSEMENT; A COLLECTION OF NEARLY 400 ENTERTAINING EXPERIMENTS.

London: Thorp & Burch and Thomas Boys, ca. 1820. Second Edition. Cloth-backed aqua printed boards. Folding frontispiece. 12mo. General shelfwear and chipping as usually encountered. Toole Stott 256.

250/500



177

176. [ENGLISH CRIMINALS].

TWO ACCOUNTS OF CRIMINAL HIGHWAYMEN, SMUGGLERS, AND GAMESTERS.

Including: *The Life of Thomas Munn, Alias, The Gentleman Brick-Maker...to which is Added, A short Account of the Life of John Hall, his Accomplice...* London: Thomas Harris, C. Corbett, 1750. p. [2], 21, [1]. – *The Life of Benjamin Barker, a Notorious Highwaymann, from his Youth to his Death.* London: J. Underwood, 1750. p. [4], 16. Half-title chipped and detached. Bound uniformly in later modern calf, titles stamped in gilt.

200/300

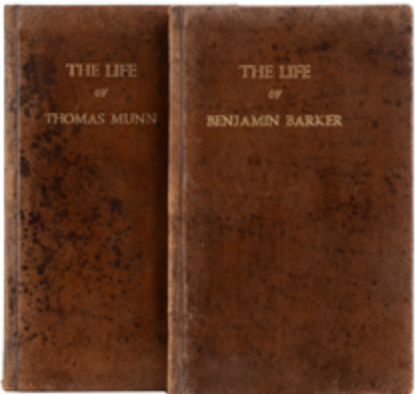
177. ENGSTROM, A.B.

THE HUMOROUS MAGICIAN UNMASKED.

[Philadelphia]: Author, 1836. Original brown cloth, spine lightly sunned. Nine plates at rear. 12mo. p. [1 – 3] 4 – 90. Faint foxing, but overall clean, bright, and attractive; very good to near fine. Toole Stott 278. Uncommon.

3,000/6,000

This is the earliest known work to explain how to produce a rabbit from a borrowed hat.



176



178



179

178. ERDNASE, S.W (pseudonym).

THE EXPERT AT THE CARD TABLE.

Conjuring Arts Research Center, (2016). Four copies of this vest-sized “Bible” printing. Includes maroon, brown, and two green, in faux-leather, with gilt edges; all sealed in shrink-wrap.

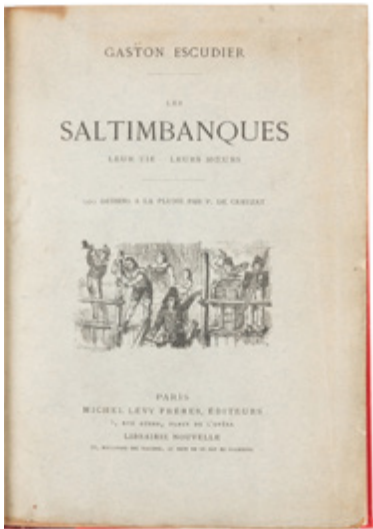
200/300

179. [ESCAPE ARTISTS].

A CABINET PHOTOGRAPH OF AN ESCAPE ARTIST AND ADVERTISEMENT FOR THE DEFIANCE HANDCUFF ACT.

Circa 1910s. Including: a cabinet photo of an escape artist shown in shackles at the ankles and wrists (possibly Joseph Kolar), 6 ⅝ × 4 ¾"; and a single-sided advertising flier for the Defiance Handcuff Act “as presented by Houdini, Hardeen, and other Handcuff Kings” (Chicago: A. Roterberg), 11 × 8 ½" (piece chipped at top edge; creases and folds, light staining; cabinet photo with scattered stains and old pinholes).

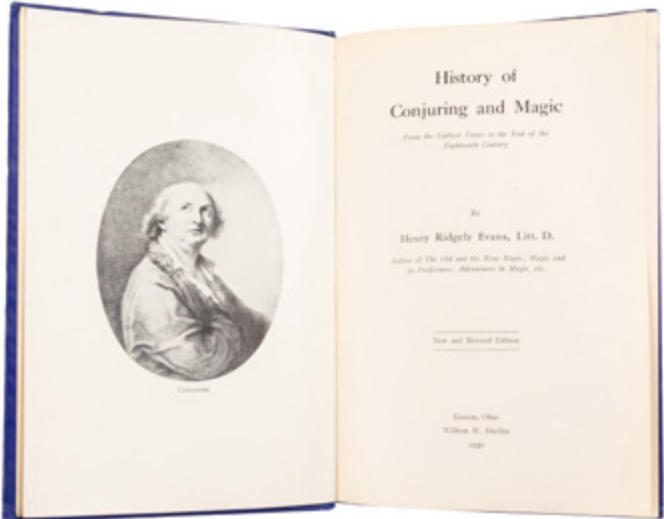
200/300



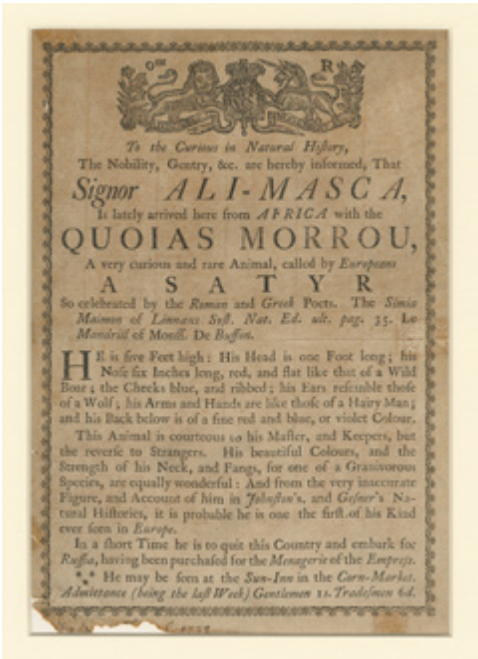
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181



182



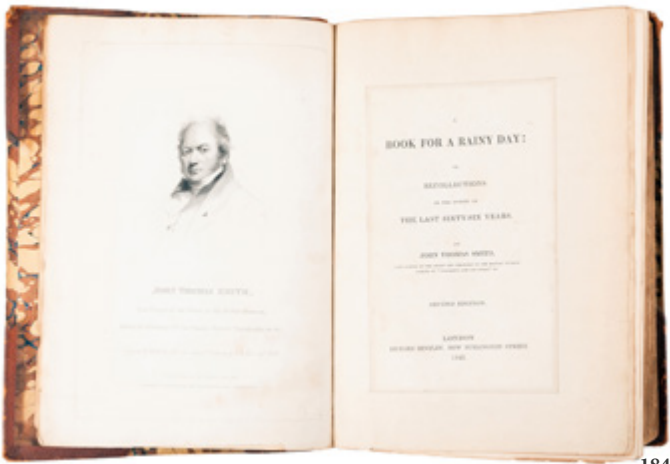
183

180. ESCUDIER, Gaston.
LES SALTIMBANQUES, LEUR VIE, LEURS MOEURS.
Paris: Michel Levy Freres, 1875. Maroon leather-backed red cloth, spine lettered gilt; original wrappers bound in. Tall 8vo. 500 illustrations by P. De Crauzat. Light spotting.
150/250

181. EVANS, Henry Ridgely (1861 – 1949).
CAGLIOSTRO: A SORCERER OF THE EIGHTEENTH CENTURY.
New York: The Masonic Bibliophiles, 1931. FIRST EDITION. Frontispiece, plates. Publisher's bright blue cloth lettered in gilt on front board. 8vo. Light wear to corners and spine ends. Very good.
250/350

182. EVANS, Henry Ridgely (1861 – 1949).
HISTORY OF CONJURING AND MAGIC.
Kenton, Ohio: William W. Durbin, 1930. Bright blue cloth lettered gilt. Frontispiece portrait of Cagliostro, illustrated. 8vo. Cloth bubbling and bumped. INSCRIBED AND SIGNED on the ffp to S.W. Clarke, author of *The Annals of Conjuring*, "with fraternal good wishes" by Evans.
300/500

183. [EXHIBITION—APE]. **SIGNOR ALI-MASCA, IS LATELY ARRIVED HERE FROM AFRICA WITH THE QUOIAS MORROU, A VERY RARE ANIMAL, CALLED BY THE EUROPEANS A SATYR.**
N.p., (1772 [manuscript date]). Letterpress handbill with an armorial woodcut and border, announcing the arrival from Africa of a Satyr, likely a mandrill, with a description of the animal. 9 × 6 ¼". Tears with small paper losses in border; light central fold. *Exemplars*, p. 272.
300/500



184



185

184. [EXTRA-ILLUSTRATED]. SMITH, John Thomas.
A BOOK FOR A RAINY DAY; OR, RECOLLECTIONS OF THE EVENTS OF THE LAST SIXTY-SIX YEARS.
London: Richard Bentley, 1845. Original half buckram with marbled sides, rebacked with cloth. 311pp., plus an extra 190 illustrations. 4to (grangerized from 8vo). Extra-illustrated with 18th and 19th century portraits, views, playbills, maps, an original portrait of Kitty Clive, and more. In various sizes up to full-page, some oval. Includes a portrait of pugilist John Broughton; "John Rann, alias sixteen-string Jack"; a 1783 portrait of Dr. William Hunter; and others. The author was Keeper of Prints and Drawings in the British Museum. Ownership signature, A.E. Rawlings on front flyleaf. Occasional minor foxing.
400/600

185. **THE FAIRING; OR A GOLDEN TOY FOR CHILDREN OF ALL SIZES AND DENOMINATIONS. IN WHICH THEY MAY SEE ALL THE FUN OF THE FAIR...**
Glasgow: J. & J. Robertson, and J. Duncan, 1780. Pulp wrappers. 32mo. Illustrated with woodcuts (including a conjuror). p. [vi], 7-94 (one leaf [C1] torn at mid-page, some chipped edges, soiling; a faulty copy). — [And]: *The Fairing; or, a Golden Toy*. Gainsborough: H. Mozley, 1802. 32mo. Woodcut frontispiece, text illustrations. Dutch floral boards. Two editions of this juvenile title on fair-going which includes a description and woodcut of a cups and balls conjuror. Toole Stott 1048.
200/300

186. FARINI, Krao (1876–1926).
CABINET CARD PORTRAIT AND PITCH BOOK.
The portrait by Eisenmann of New York depicts Krao at a table with a book before her. Photographer's mount with scalloped edges, penciled notations to verso stating that Krao was "born in Siam" and is 16 years old. Together with: *Krao, The Missing Link. Living Proof of Darwin's Theory of the Descent of Man*. [London]: (Aubert's Steam Printing Works), ca. 1883. Pictorial wraps. 20pp. Fragile and disbound but intact. A scarce pitchbook issued to coincide with her appearances at Farini's lecture room adjacent to the Royal Aquarium.
400/800



186



187

187. FARSON, Daniel (1927 – 97). **PHOTOGRAPH OF A CARNIVAL FRONT AND BALLY.**
[London?], ca. 1950s. Oversize black-and-white image of a bally platform at Barnstaple (penciled caption to verso); a young girl stands with one arm outstretched, supported by a performer's hand, while another man on the platform holds a sword above her limb. 10 × 12". Browning at edges and smudge in upper right.
400/800



188



189



191

188. [FASTING]. GROUP OF 6 BOOKS, BOOKLETS, AND POSTCARDS ON FASTING MEN AND WOMEN.

Including: [TANNER, Henry]. *The Human Wonder of the World! The Celebrated Dr. Tanner. A Full Account of His Forty Days' Fast*. Philadelphia: Barclay & Co., (1880). Original wrappers. Tears to cover and title, with slight loss; soiling. – GUNN, Robert A. *Forty Days Without Food. A Biography of Henry S. Tanner, M.D.* New York: Albert Metz, 1880. Original wrappers. – (2) postcards of fasting men: Giuseppe Sacco-Homan (SIGNED) and Ricardo Sacco. – *The Welsh Fasting Girl: being a complete History of the remarkable case of Sarah Jacob*. London and Pencader, 1904. – LLOYD, W.F. *The Welsh Fasting Girl and Other Plays*. Swansea, 1928. Scattered soiling and corner wear; condition generally good or very good.

300/400



190

189. GROUP OF 5 PRINTS AND PHOTOGRAPHS OF FAT PEOPLE.

Including: The Yorkshire Giant Youth, Master Smith, 17 Years of Age, handbill illustrated with a woodcut (7 ¼ × 5"); cabinet photo of Big Hattie Bowen, weight 718lbs (Columbus: Mulligan Bros.); issue of *The Tatler*, The Fat Boy of Peckham and His Father on cover (1903); Canterbury Theatre broadside depicting Miss Lucie, "The Heaviest Girl in the World" (Oldfield & Co., Camberwell New Road); and lithograph portrait of Miss Ada Briggs the American Giantess (Cincinnati: Macbrair & Co. Lith.), 14 × 10".

500/1,000

190. DON'T FAIL TO VISIT JOHN AND MARY POWERS WHOSE COMBINED WEIGHT IS NEARLY 1400 LBS!

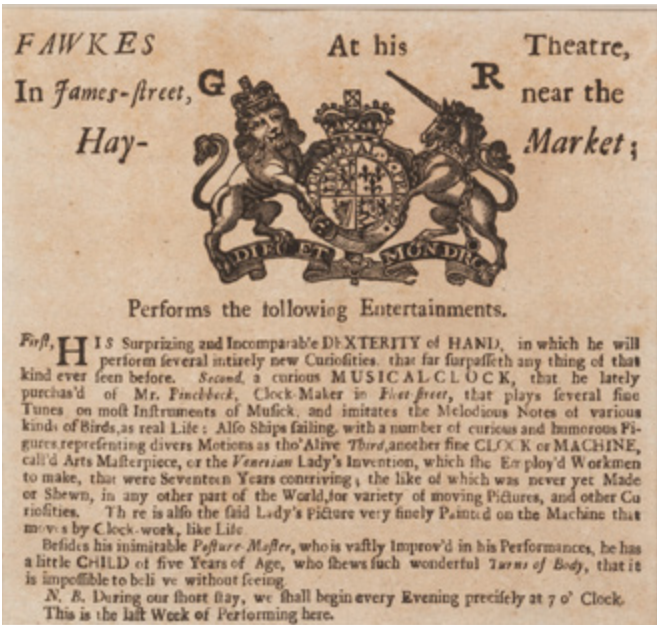
N.p., ca. 1870s. Broadside on pale yellow paper illustrated with a small cutting of "Kentucky Giant" John Powers and Mary Powers together. The bill also advertises Millia Zulu, Circassia Beauty; a Monster Python; Gorilla Spider Ape; and Birds of Paradise. Framed and matted, 17 ¼ × 4 ¾".

300/500

191. THE FATAL EFFECTS OF GAMBLING EXEMPLIFIED IN THE MURDER OF WILLIAM WEARE AND THE TRIAL AND FATE OF JOHN THURTELL, THE MURDERER.

London: Printed for Thomas Kelly, 1824. Contemporary straight grain morocco neatly rebacked with original spine re-laid. Frontispiece and additional engraved title page; 10 plates. 8vo. New endpapers.

150/250

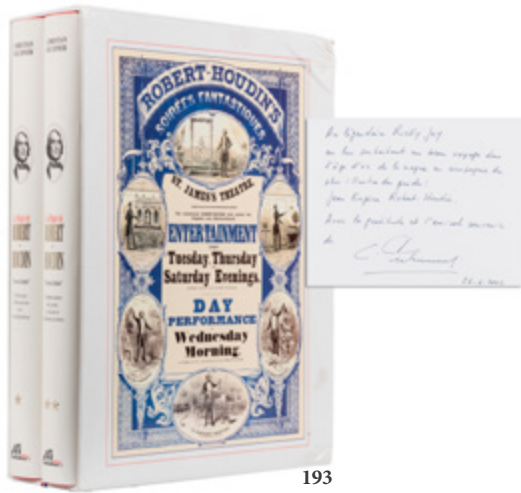


192

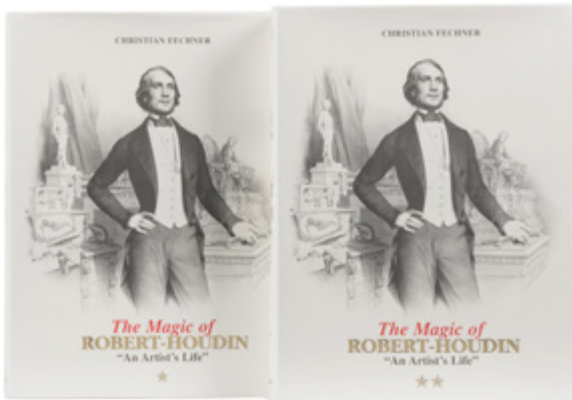
192. FAWKES, Isaac (d. 1731). FAWKES AT HIS THEATRE, IN JAMES-STREET NEAR THE HAY-MARKET.

[London: ca. 1729]. Letterpress broadside or playbill bearing a wood-engraved image of the Royal coat of arms, including pictorial engraving and holograph letter, in French, attached to verso. Scarce and important broadside advertising a final week of performances at a London venue by Fawkes, the most famous magician of his era. Also mentioned is Mr. Pinchbeck (Christopher Pinchbeck, d. 1732), a well-known clockmaker who created the various musical automata Fawkes exhibited in his shows. Framed to 12 × 11 ½", verso and recto both matted and glazed. Tiny creases, toning and discoloration. Not examined out of frame. RARE. See *Jay's Journal*, V3 N3.

2,000/4,000



193



194

193. FECHNER, Christian (1944 – 2008). THE MAGIC OF ROBERT HOUDIN: AN ARTIST'S LIFE.

Boulogne: F.C.F., 2002. Copiously illustrated. 4to. Two volumes in red cloth with jackets. Slipcased. From the limited edition of 1,000. Text in French. Case damaged at one corner, both volumes bumped. INSCRIBED AND SIGNED to Ricky Jay by the author on the copyright page of V1.

400/600

194. FECHNER, Christian (1944 - 2008). THE MAGIC OF ROBERT-HOUDIN: AN ARTIST'S LIFE.

Boulogne: F.C.F., 2002. FIRST EDITION, from the English LIMITED EDITION of 1,000 copies. Profusion of illustrations and photographs. Two volumes in publisher's full red cloth, stamped in gilt, with pictorial dust jackets, in matching pictorial slipcase as issued. 4to. Light wear to slipcase and jackets. Near Fine.

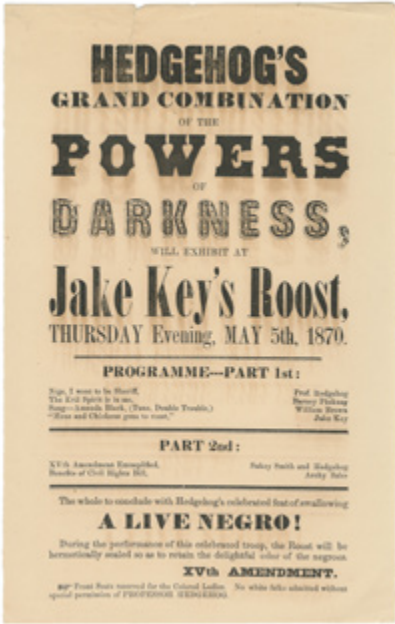
300/500



196 one of two



195



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199



198



200 one of five

195. FECHNER, Christian (1944 – 2008).

LA MAGIE DE ROBERT-HOUDIN.

Bolougne: FCF Editions, 2005. Two volumes, the first describing the methods of Robert-Houdin's tricks, the second a faux book containing faithfully recreated souvenirs of Robert-Houdin and his theaters, including fans, booklets, and bank notes, and a DVD. Publisher's cloth with jackets in pictorial slipcase, as issued. Profusion of illustrations and color plates. French text. Large 4tos. Uncommon. INSCRIBED AND SIGNED to Ricky Jay by the author in V1.

1,000/1,500

196. [FEMALE IMPERSONATOR]. [MENTALIST].

[MUSIC HALL]. TWO BROADSIDES FOR VARIETY SHOWS AT THE VICTORIA.

Includes: Two-color letterpress broadside, in yellow and black ink with decorative typefaces, advertising a performance by a “model troupe of artistes!” Various performers share the bill such as the “wonderful North American Indian, Ritz,” a tamborinist, along with the duo Henri, “the world-renowned Wizard and Ventriloquist, in his Wonderful Entertainment of Magic and Mystery,” and Madame Victoria, who performed “clairvoyant illusions.” 1870. Repair to central tear at right edge, small losses affecting text, soiling. B-. — Two-color letterpress broadside, in red and black ink with decorative typefaces, advertising performances by “unrivalled artistes!! The Premier Talent of the World.” 1873. Highlights from the mixed bill are the Great Saphrini, the “original female impersonater [sic] and dancer, acknowledged by the Press and Public to be the Greatest Living Artiste, in his peculiar line,” Professor Johnson, the “modern African Hercules, in his Marvelous Feats of Strength,” and the Brothers DeVola, the “Favourite Trapeze Artistes, in their Terriffic [sic] Leaps.” Likely printer's proof, with holographic annotations. Dampstains to upper and lower left corners, horizontal center crease, soiling. B. Both: West Hartlepool: J. Procter. 30 × 10", unbacked.

400/600

197. [FIFTEENTH AMENDMENT].

HEDGEHOG'S GRAND COMBINATION OF THE POWERS OF DARKNESS, WILL EXHIBIT AT JAKE KEY'S ROOST, THURSDAY EVENING MAY 5TH, 1870.

N.p. (Maryland?), 1870. Small broadside printed in several types, advertising an entertainment opposing the Fifteenth Amendment including the “feat of swallowing a Live Negro!” ...”Front seats reserved for the Colored Ladies. No white folks admitted without special permission of Professor Hedgehog.” 10 × 6 ¼". Small tear at top edge.

300/500

198. [FIRE RESISTERS]. FIREPROOF MEN AND WOMEN – A GROUP OF EPHEMERA.

Five items, including: *Medial Notes of J.X. Chabert, M.D. Known as the Fire King*. New York, [1836]. Blueprinted wraps (chipped and loose). 32pp. pamphlet advising how to treat various diseases. – Eugene Rivalli The Great Fire Prince. Newcastle: Printed by J.M. Carr, ca. 1880. Letterpress handbill with an image of Rivalli entering a flaming cage. 11 × 4 ¾", laid down on board. – Signora Josephine Girardelli ... her powers of resistance against heat are incredible. Mottley & Co. Printers, ca. 1820. Letterpress broadside, 10 ¾ × 8 ¾". Corners clipped and torn. – CRUIKSHANK, G. *Ivan Ivanitz Chabert the Fire-Proof Phenomenon*. London: S.W. Fores, 1818. Handsome colored engraving showing the fire king at the center of a smoldering blaze. 10 ½ × 7 ¼". Laid down on stiff card. – HOLL, W. *Xavier Chabert The Fire King*. London, 1829. Handsome half-length engraved portrait after a drawing by Wivell. Matted; sight 7 × 4 ¾". One corner clipped, laid down. A good group of material related to these famous nineteenth century heat-resisting performers.

800/1,200

199. [FLEA CIRCUS]. SIGNOR BERTOLOTTO'S EXTRA-ORDINARY EXHIBITION OF THE INDUSTRIOUS FLEAS.

[London, ca. 1830s]. Small letterpress handbill (8 ⅝ × 3 ¾"), illustrated with a woodcut of fleas drawing a carriage at the top, and a description several paragraphs long of the performance. Losses at bottom edge, affecting text. For a description of Bertolotto's flea circus (“often called the inventor of the flea circus”), see *Jay's Journal*, pp. 36-7. [WITH]: a Larry Benner fleacircus postcard; and two publicity photos for Benner (8 × 10").

200/400

200. FLOCKTON, John (d. 1794). COLLECTION OF FIVE FLOCKTON PLAYBILLS.

[London, ca. 1770s]. Small letterpress broadsides advertising four different programs of Mr. Flockton's mechanical puppet show billed as “The Italian Fantoccini” (“Macbeth,” “Midas,” “The Padlock,” and “The Rival Queens”). The text states the magician “will also display his amazing art of dexterity of hand, different from all pretenders of the said art,” along with vocal performances, to conclude “with a grand and amazing piece of Breaking Machinery never exhibited before called Merlin: Or, the British Enchanter.” Possibly all printer's proofs. Largest trimmed to 9 ¾ × 8". Old inked marks to bills, small scattered losses, chipping and spotting. With: One-color letterpress playbill advertising a “Most Grand and unparalleled Exhibition” by Mr. Flockton. This performance was to conclude with his “inimitable Musical Clock, which at first View presents a curious Organ, that will play several select Pieces of Music, composed by the best Masters.” 8 ¾ × 5 ¾", trimmed close.

1,000/2,000

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



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201. [FORTUNE TELLING]. BOILLY, Louis-Léopold (1761 – 1845). **LE TIREUR DE CARTES.**

[Paris]: Delpech, [ca. 1826]. Hand colored lithograph based on a drawing by Boilly, bearing a half-figure image of a fortune-teller in an overcoat and top hat, conducting a playing card reading for a young man and woman standing close to him as both listen intently to the cartomancer, the man looking slightly concerned, the woman standing just behind him and smiling, all while a humorous character nearby sticks out his tongue in the direction of the group. Matted to 13 ¾ × 11 ¾". Light foxing.

200/400

202. [FORTUNE TELLING]. VAN LENNER, Henry J. (1815 – 1889). **GYPSY FORTUNE TELLING.**

New York: Endicott & Co., 1862. Full-color lithograph by C. Parsons, based on a drawing by Van Lennep, depicting two standing figures, one a barefoot woman dressed in colorful robes and holding a small pail in one hand, conducts a palm reading for the other figure who listens intently while standing atop a short step next to the fortune-teller. 17 ¼ × 12". Old fold near top edge, small tear near lower right not affecting image.

200/400

203. [FORTUNE TELLING]. **THE CHINESE SENSITIVE LEAF, DISCOVERED BY A CELEBRATED PHYSICIAN AND EMINENT PROFESSOR OF BOTANY AND CHEMISTRY, NAMED ZAPHRINTRA, OF CHINA, AFTERWARDS INTRODUCED INTO OTHER PARTS OF THE CONTINENT, AND INTO ENGLAND, BY A VERY LEARNED AND SENSIBLE FOREIGNER.**

[Boston]: ca. 1820s-30s. Broadside advertising the leaf whose “sympathetic properties...discloses the disposition of the Gentleman or Lady on whose hand it is placed.” The broadside continues to describe how a leaf will appear when held by a Choleric Person, Sanguine Person, Reserved Melancholy Person, and Phlegmatic Person. 9 ½ × 5 ¾". Foxing and light staining overall; small losses at original folds.

200/300

204. FOX, Richard K. (1846 – 1922). **THE RICHARD K. FOX PURCHASING AND SUPPLY DEP'T. SPORTING, ATHLETIC AND GYMNASIUM GOODS.**

New York: Richard K. Fox, [1890]. Colored pictorial wraps, profusion of illustrations. Tall 8vo. 336pp. Rear wrap detached. Sold together with six illustrated handbills issued by Fox, including one advertising a “Magical Trick Bank.”

300/500

A thick trade catalog the likes of which would only be surpassed by Johnson & Smith in the twentieth century. This book was issued by the publisher of the Police Gazette and includes magic lanterns, practical jokes, numerous magic tricks (using Peck & Snyder woodcuts), gambling supplies, and games, puzzles, and a host of other novel goods.

205. FRANCE, Anatole (1844 – 1924). **LE JONGLEUR DE NOTRE DAME.**

Paris: F. Ferroud, 1906. Half morocco, marbled sides and spine inlays. Limited edition, one of 180 examples on Japon, with calligraphy and illumination by Malatesta. 4to. Slight rubbing to covers; minor soiling at top edge.

250/350

206. [FREAKS]. LENTINI, Francis. **SOUVENIR CARD FOR “FRANCIS LENTINI THREE-LEGGED BOY BORN IN ROSOLINI SIRACUSA, ITALY...”**

[Philadelphia: C. E. Ridenour, 1903]. Black and white photo of Lentini with his third leg on a stool, posing with an unidentified tall man. On printed cardstock. 7 × 5". Some wear, soiling. Very good.

150/250

207. [FREAKS]. **NATURE'S WONDERS! AS EXEMPLIFIED IN THE EXTRAORDINARY CONTENTS OF THE MUSEUM OF THE COLLEGE OF SURGEONS, INCLUDING MONSTROSITIES, MALFORMATIONS, AND WONDERFUL LUSUS NATURAE, TOGETHER WITH CASES OF REMARKABLE DISORDERS, &C. &C.**

[London: S. Y. Collins, n.d., ca. 1844.] Small 8vo. Illustrated throughout with 9 engravings of oddities. 16 pp. Self-wrapped. Text toned, wrappers separated at spine, some wear, toning. A RARE CHAPBOOK WITH ILLUSTRATIONS OF FREAKS AND MALFORMATIONS (Lambert the Porcupine Man, horned woman, conjoined twins, etc.)

300/500

208. [FREAKS]. **BENTLEY'S LIFE. THE ONLY GENUINE EDITION. AUTHENTIC MEMOIRS OF THE LIFE OF THE CELEBRATED NATH. BENTLEY, ESQ. (COMMONLY CALLED DIRTY DICK - LATE PROPRIETOR OF THE REMARKABLE DIRTY WAREHOUSE)...**

London: Alex. Hogg & Co., [ca. 1802]. Small 8vo. Illustrated with an engraved frontispiece portrait of “Nathaniel Bentley Esqr. An Eccentric Character & late Hardwareman of Leadenhall Street, London.” [ii], 31, [5, ads] pp. Front wrapper (front wrapper quite worn, torn, soiled, rear wrapper missing, text toned, soiled, torn). Fair. FIRST EDITION THUS OF THIS SCARCE ACCOUNT OF THE LIFE OF BENTLEY. Bentley (or, “Dirty Dick”) was a London merchant, who, when his fiancée unexpectedly died, vowed to never wash again. Bentley became famous for his filth.

300/500



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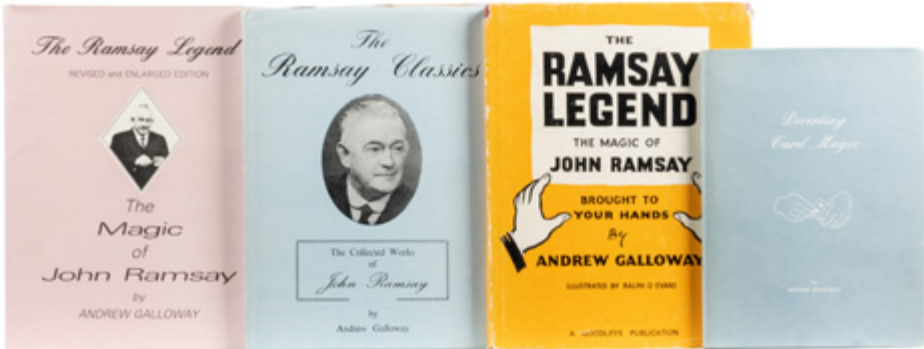
211



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214

209. [FREAKS].
GROUP OF 7 PAMPHLETS ABOUT FREAKS.

Including: “James Mandy The Man With the Iron Skull.” Biographical Sketch by Barry Gray.” [New York: Mercer Printing, n.d.]. 8vo. Portrait of Mandy on p. 1. [4 pp.] Folded sheet. Some wear, tears, soiling. Good. Mandy was a bodybuilder who was famous for being struck on the head with no apparent ill effects. And: “Biographical Sketch of Serpentina The Serpent Lady.” [N.p., n.d.] 8vo. Illustrated with 4 photos of Serpentina. [4 pp.] Folded sheet. 2 horizontal creases, some rubbing, soiling. Good. Serpentina had no bones below her shoulders. And: “Chinese Monster Big Feature Attraction A Whole-Show-in-Itself.” Richmond, Indiana: W. J. Cook, [n.d.] Illustrated with 3 photos of this sideshow attraction. [4 pp.] Folded sheet. This is an advertising leaflet for the “Chinese Monster,” a hand-built dragon-like attraction supposedly dead but partially preserved by the “African Method of Embalment.” Some rubbing, soiling, ink notes on p. [3]. Very good. And: “Life of Miss Millie Lammar the Beautiful Ceylonese Mind Reader Also an Expose of Second Sight Mysteries.” New York: Dick’s Popular Pub House, [n.d.] 8vo. With an illustration of areas on a hand for palm-reading. Unnumbered. Engraved publisher’s wrappers (worn, soiled, chipped, text toned, torn). A good example of this rare and fragile item. Lammar and Francis Morrissey had a mind reading act. And: “History of the Legless Acrobat. A Phenomenon. [London: E. Arnold, n.d.]. 8vo. Illustrated with an image of Eli Bowen, the legless acrobat on p. [1]. [4 pp.] Folded sheet. Some wear, soiling, toning. Good. And: “‘Krao,’ A Living Specimen of Darwin’s Missing Link.” [London: The Royal Aquarium, n.d.] 8vo. 20 pp. Disbound loose sheets. Portions of original wrappers (heavily worn, chipped, text leaves worn). Fair. A booklet of yet another supposed “missing link.” And: “History of Miss Annie Jones Barnum’s Esau Lady.” New York: Popular Publishing Co., [n.d.] 8vo. Unnumbered. Original pink wrappers (sunned, worn, soiled, text toned worn). Good. An account of the life of Barnum’s famed Bearded Lady.

500/700

210. FREGOLI, Leopoldo (1867 – 1936).
THREE POSTCARDS OF
THE QUICK-CHANGE ARTIST.

Italian, 1910s – 20s. Including two RPPCs with medallion and half-length portraits of the famous transformist, and a third printed card showing him dressed as sixteen different characters he appeared as on stage. Divided backs, one postally used, one corner clipped.

150/250

So effective and rapid were the changes from one character to another made by Fregoli that some viewers believed he used body doubles to accomplish his tricks. To dispel this rumor in London he invited journalists backstage to watch him work.

211. FRIKELL, Hermann Adalbert (1839 - 89).
FRIKELL.

Circa 1880s. Handsome three-color letterpress broadside advertising shows at England’s Brighton Aquarium by “the world-famed performer of novel illusions and capital fun,” and bearing a wood-engraved bust portrait of the Prussian conjurer by Day & Collins at the center. Frikell was the son of magician Wiljalba Frikell (1816 - 1903). Framed to 22 × 14 ½”. Chipping, soiling, tears and creases. Loss to edges, affecting text. Not examined out of frame.

800/1,200

212. FRIKELL, Hermann Adalbert (1839 - 89).
ADALBERT FRIKELL.

Hartlepool: F. W. Mason, 1887. One-color letterpress broadside advertising an engagement at the Gaiety Theatre by “the World-renowned Entertainer.” The magician’s prior performance in conjunction with Maskelyne & Cooke’s “House of Mystery” at Egyptian Hall in London is mentioned. Frikell shares the billing with Bella Collins, Tom Fallan, Topsy King, Sam Picton, and Cyrus Walling. 34 ¾ × 11 ¼”. Creases and folds throughout with some impact to text, small tears and tattering to edges, discoloration.

500/1,000

213. FROST, Thomas (1821 – 1908).
THREE CLASSIC WORKS ON CIRCUS,
MAGIC, AND SHOWMEN.

Including: *The Old Showmen and the Old London Fairs*. London: Tinsley Brothers, 1875. Bright blue cloth stamped gilt and black. – *Lives of the Conjurors*. London: Chatto & Windus, 1881. Red embossed cloth stamped gilt and black. – *Circus Life*. London: Chatto & Windus, 1881. Red Embossed cloth stamped gilt and black; binding matches previous volume. 8vos. All in very good condition, the latter with interesting contemporary marginalia. A good group of important works.

300/600

214. GALLOWAY, Andrew (1940 - 2024).
GROUP OF SIGNED BOOKS BY ANDREW GALLOWAY.

Includes: *The Ramsay Legend*. Birmingham: Goodliffe, 1969. — *The Ramsay Classics*. Ayr: [Author], 1977. Reportedly only twenty-five copies of this DELUXE EDITION in pebbled black leather binding with marble-like endsheets were produced. — *Diverting Card Magic*. Ayr: [Author], 1980. — *The Ramsay Legend: Revised and Enlarged Edition*. Ayr: [Author], 1985. FIRST EDITIONS and, apart from the 1969 volume, all are SIGNED AND INSCRIBED to Ricky Jay by the author. All illustrated, and in publisher’s bindings with original pictorial dust jackets. 8vos. Shelf wear, some corners bumped. Sold with: a gallery proof of *Diverting Card Magic*, Ayr: Author, [ca. 1980]. Loose galley sheets, two-hole punched, with text paste-ups on rectos only, and holographic notes for page numbering and illustration placement (images of final illustrations not included). Sent by the author to Ricky Jay for comments. 8vo; and an ALS from Galloway to Ricky Jay discussing *Diverting Card Magic*.

500/800



215



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217



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215. [GAMBLING]. **THE FIVE & TEN, OR WHO SHALL.**

Circa 1820s. Watercolor painting of two Irishmen playing cards at a round table atop which are coins, two glasses, a tankard, and a pipe. Having already played a five of hearts, the man on the left smiles while displaying his winning hand to the spectator and pointing to his puzzled opponent, an older man who scratches his head, pushing up a wig, while inspecting his five cards. Framed to 11 ¼ × 11 ¼". Toning and light soiling. Not examined out of frame.

500/1,000

This hand-painted image closely resembles a satirical British lithograph by Patrick Ronan that was published in London by N. Chater & Co. in 1823.

216. [GAMBLING]. **THREE BOOKS FROM THE POKER CLUB SERIES.**

Includes: [CARLETON, Henry Guy 1850s – 1910]. *The Thompson Street Poker Club: From "Life"*. New York: White and Allen, 1889. Frontispiece and illustrated [KEMBLE, Edward Windsor 1861 – 1933]. Rebound in half red leather and blue marbled boards, spine lettered in gilt, with marbled endpapers. Chipping and wear to boards. Good; and two editions of: — *The Mott Street Poker Club: The Secretary's Minutes*. Edinburgh and London: William Paterson, 1888. Frontispiece and illustrated by M. Woolf. Publisher's pale blue pictorial boards lettered in black and red, with darker blue cloth spine. Soiling and chipping to boards, staining to interior pages. Fair; — New York and London: White & Allen, 1889. Publisher's pale blue pictorial boards lettered in black and red, with red cloth spine. Back board features publisher's advertisement for third edition of the "Thompson Street" book. Soiling and chipping to boards, interior pages clean. Good. The "Mott Street" title has been attributed to the author of *Faro Exposed*, Alfred Trumble. Powell 465. All 8vos.

250/500

217. [GAMBLING EXPOSÉS]. **GROUP OF 6 BOOKLETS.**

Including: SHIPMAN, Donald Alec (ed.). *The Secrets of Cheating*. Toronto: Neuman Publishing, 1946. Pictured in *Ricky Jay Plays Poker*, p. 46. – GANNON, E.J. *The Game of Craps Exposed*. New York: F.F. Moore, 1922. – SCAIFE, Lawrence. *Spotlight on the Card Sharp*. Wellington: Albert Doney, 1933. – JOHNSON, J.H. *Beat the Cheat (Cheating Cheaters) New Book*. Kansas City, 1935/later printing. – K.C. Card Co. *Blue Book*. Chicago, ca. 1940s. Catalog, with crooked and square gambling supplies. – *How 'Tis Done; or the Secret Out*. Lehigh, NY: C.E. Curtiss, n.d. All in original wrappers (the last volume chipped and detached). Illustrated. 8vo/12mo. Condition generally very good.

400/600

218. [GAMING].

ACADÉMIE UNIVERSELLE DES JEUX, CONTENANT LES REGLES...

Amsterdam: Aux Depens de la Compagnie, 1766. Small 8vos (6 ½ × 3 ½"). Two volumes. Bound in contemporary full brown calf, boards ruled in gilt with floral motif, spines tooled in gilt in compartments, five raised bands, two black gilt morocco lettering labels, copper coated endleaves (spines worn and chipped, some wear, soiling to boards, some foxing in text). Very good. NEW EDITION.

300/500



219



220

219. [GAMBLING]. QUINN, John Philip.

TRIO OF TITLES ON GAMBLING, INCLUDING A SALESMAN'S DUMMY.

With: *Fools of Fortune or Gambling and Gamblers...* [Chicago: The Anti-Gambling Association, 1892]. 8vo. Illustrated. With example text leaves and subscriber's sheets. Leather spine sample affixed to front pastedown. Publisher's full brown cloth, boards ruled in black, front board decoratively stamped in gilt and silver, rear board stamped with sample of spine stamping in black and gilt, floral endleaves (wear, soiling, some offsetting from the leather spine sample, hinges cracked). THE SCARCE SALESMAN'S DUMMY. -- *Another Copy*. 8vo. Illustrated. 640 pp. Publisher's full brown cloth, front board ruled in black, front board decoratively stamped in gilt and silver, spine stamped in black and gilt, floral endleaves (binding worn, soiled, hinges starting, text quite toned). -- *Gambling and Gambling Devices*. Canton, O.: J. P. Quinn Co., [1912]. 8vo. Portrait frontispiece, illustrated throughout. [308] pp. Publisher's full green cloth, front board and spine decoratively stamped in gilt (spine sunned, gilt toned, joints and board edges with insect damage, some wear, soiling).

200/400

220. GANTZ, John (1772 – 1853).

INDIAN MICROCOSM.

Madras: John Gantz & Son, 1827-8. Two lithographs of the "Air Man," followed by 20 lithographs of various subjects (numbered 1-20), with title sheets, and printed and hand-numbered title labels on the verso of each plate. 4to. Disbound (title sheet and last plate chipped with losses in margin). A RARE complete collection of the Indian Microcosm, with the addition of Gantz's plates of the levitating "Air Man" ("Besides several exhibitions in Legerdemain, the most uncommon and surprising exploit which he performs is sitting in the air."). [With]: a watercolor of the "Air Man" (10 ¼ × 6 ¾"), based on Gantz's Sketch No. 2. *Jay's Journal*, pp. 136-7. Abbey, Travel 445.

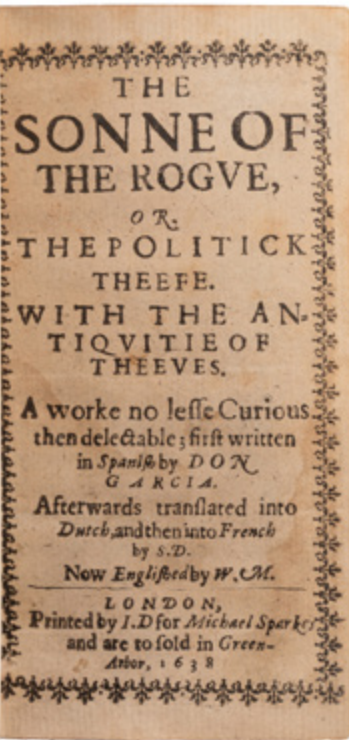
1,000/2,000

221. GARCIA, Carlos.

THE SONNE OF THE ROGUE, OR, THE POLITICK THEEFE WITH THE ANTIQUITIE OF THEEVES: A WORKE NO LESSE CURIOUS THEN [SIC] DELECTABLE....

London: Printed by I. D[awson] for Michael Sparkes, 1638. Crushed red morocco paneled gilt, with gilt cornerpieces and spine; a.e.g.; rebounded with original spine laid down. Title in an ornamental border, woodcut headpieces and initials. 12mo. Ownership signature to preliminary blank, lacks blank A1, preliminaries toned, faint dampstaining in first half of text. A variant issue of the first edition. ESTC S4312; STC 11550.4.

1,500/2,500



221



222



224



223



225



226

222. GAY, John.

FABLES. BY THE LATE MR. GAY.

London: J.F. & C. Rivington, et al., 1792. Contemporary calf, neatly rebacked, new endpapers. 12mo. Illustrated with woodcuts. Fable XLII, “The Jugglers,” depicts a girl performing Cups and Balls.

100/200

223. GERMAIN, Karl (Charles Mattmueller 1878 – 1959).

THE MASTER OF MAGIC. GERMAIN.

Cleveland: Schmitz-Horning Co. Litho., [ca. 1908]. Red and black lithograph poster bearing the magician’s portrait in profile, with flying imps beside the likeness. 42 × 28”. Uncommon in this state with original untrimmed white border. Linen backed. Minor retouching to central tear and margins. A-.

600/800

224. GERMAIN, Karl (Charles Mattmuller, 1878 - 1959).

GERMAIN & LEROY IN “THE WISHING CAP”
[ORIGINAL ART.]

Circa 1895. Gouache on paper poster shows a wizard leaning over a wall on which is lettered the text advertising the performance of Germain and Leroy, with their “show of a thousand wonders.” 20 × 14”. Old central folds, corner pinholes, else very good.

400/800

An original (and likely show-used) poster from early in Germain’s career when he partnered with a variety of other entertainers to present a full-evening’s show.

225. GERMAIN, Karl (Charles Mattmuller, 1878 - 1959).

ARCHIVE OF SHORT STORY MANUSCRIPTS AND NOTES BY KARL GERMAIN.

1920s – 30s. A gathering of manuscripts for short stories and novelettes composed by Germain and submitted for consideration to various magazines and New York publishing houses. Included are the text for stories titled “Nowhere and Back Again,” and “The Windharp.” The manuscripts and various drafts carry hundreds of penciled and inked notations in Germain’s hand. Many pages either handwritten or typed on Germain’s elaborate pictorial theatrical letterhead or letterhead from his Cleveland law practice. In addition to the chapter-by-chapter stories, the archive includes many of Germain’s handwritten notes and preparatory material describing “A New Theory of Telepathy,” “Blind Spots,” “6th Sense,” and other related topics. Several pages are accompanied by drawings, likely in Germain’s hand (one, apparently describing the characters in a play titled “Doctor Paracito,” includes a well-rendered sketch of a stage set). Accompanying the manuscripts are many letters of rejection from notes publishers of the era: Boni & Liveright, Harper & Brothers, Charles Scribner’s Sons, and others. Approximately 300 4to pages and more, in varying degrees of condition with expected wear, chips, and folds, but primarily intact and in good readable condition. A unique archive showcasing the imagination, abilities, and post-theatrical pursuits of this influential and artistic stage magician.

2,000/4,000



227

226. [GIANT]. **JOHANNES SANDER VON OLDENBURG.**

[Germany, ca. 1863]. Pictorial engraving bearing the only known portrait of the giant from Oldenburg in Holstein, dressed in a flowing tunic and wearing a large feathered hat, holding a banner displaying the image’s caption, in German, as he stands in front of a bank of steps next to a tall pyramid-like structure. This image was created when Sander visited Nürnberg. Framed to 14 ¾ × 11 ½”. Trimmed close and laid down. Not examined out of frame. RARE.

250/500

227. [GIANTS]. **COLLECTION OF PITCHBOOKS FOR CIRCUS AND SIDESHOW GIANTS.**

Including: *The Life of Miss Sylvia Hardy the Celebrated Maine Giantess*. Boston: William White, Printer, 1856. 24pp. Lacks lower wrap. — *Something about the Tallest Man and Woman in the World, Capt. M.V. Batest and Wife*. Buffalo: The Courier Company, Show Printers, 1879. 8pp. Disbound. — *Miss Lambert The Leicestershire Giantess. The Heaviest and Stoutest Lady on Earth*. Leicester: Willson’s New Walk Printing Works, 1905. SIGNED by Lambert. — *The Cape Breton Giant, A Truthful Memoir*. Montreal: Printed for the Author by John Lovell & Son, 1899. Plates, including an image of Tom Thumb. 102pp. — *Memoirs of Mr. Robert Hales, the English Quaker Giant and his Wife, the Giantess*. New York, 1849. 12pp. Includes information related to his exhibition by Barnum. — *The History of Palestine and the Present Condition of Old Jerusalem and the Life of Col Routh Goshan*. New York: New York Popular Publishing Company, ca. 1880. SIGNED by Goshan on the ffep. 60pp. — *Biographical History and Adventures of Col. Routh Goshan, the Arabian Giant*. New York: Great American Engraving & Printing Co., 1870. 60pp. Lacks upper wrapper. Most in pictorial wraps or illustrated with woodcuts, with various faults as noted.

800/1,200



228



229



230



231



232

228. [GIANTS]. COLLECTION OF EPHEMERA PERTAINING TO GIANT MEN, WOMEN, AND CHILDREN.

Eight items. Includes: Full-color pictorial lithograph, in French, by Jean-Henry Marlet (1771 - 1847) titled *Le Géant*, ca. 1820s; — Pictorial lithographed handbill for W. W. Cole's Great New York & New Orleans Circus, advertising appearances in 1879 by Capt. & Mrs. M. V. Bates (Martin Van Buren Bates 1837 – 1919, and Anna Haining Swan 1846 – 1888), known as the Kentucky giant; — Small two-color pictorial handbill advertising a performance by the “Giant Amazon Queen” (Marian Holland, b. 1866), starring in the operetta *Babil and Bijou* at the Alhambra Theatre in London [1882]; — Letterpress broadside in black ink on yellow stock advertising music hall shows featuring Pat O'Brien (Patrick William Parsons, b. 1853) the “great Irish giant and his wife, the renowned German giantess,” (Christiana Dorothea Dunz, b. 1862), “direct from Barnum's American Circus.” London: Pewtress & Co., 1886. — Newspaper clipping, in Dutch, with portrait photograph of Russian “giant” Elizabeth Lyska (b. 1877), hand dated 1889, laid down; — French newspaper supplement featuring article and large color lithographed illustration titled “Mariage De Géant” (July 4, 1897); — Postcard depicting Mr. and Mrs. Van Droysen (William Van Droysen, and Dora Herms), “Giant dutsch Couple. Tallest in the World”, hand dated 1923; — And a later black and white photograph of a “giant” with the caption “Le plus grand des Tyroliens”. Largest 17 ¾ × 12 ¼”.

400/800

229. [GIANTS]. THREE BROADSIDES AND HANDBILLS.

Including: a double-sided pictorial handbill for F.M. Uffner's Combination of Living Curiosities, including Chang the Great Chinese Giant, General Tiny Mite, The Madagascar Family, Mdlle DeNicolo Lady Necromancer, and others (7 × 4 ¼”). – In this Town, for a Few Days,... The English Giant Or Gigantic Youth,... contrasted by The Smallest Man in the World. Another Prodigy will be exhibited in that interested young lady The English Giantess... W. Favne, Printer. 10 ¾ × 4”. – The Belgian Giant! Mons. Joseph Bihin. Monday, August 14, 1848. With extensive announcement in two columns. 16 ½ × 6 ½”. All framed and matted (measurements by sight). 400/600

230. [GIANT]. ENGLEBRECHT, Martin (1684 – 1756), engraver. ABBILDUNG DES GROSSEN... ENGELANDERS ZU BERLIN RAHMENS KIRCHLAND.

Germany, ca. 1730s-50s. Hand-colored engraved portrait of the giant shown beside a man of average height. Framed and matted, sight 12 ½ × 8”. Few ink markings in plate and at corner of platemark.

250/350

231. GIBSON & DYSO COMEDIANS INSCRIBED PHOTOGRAPH.

New York: Unity, 1910s. Matte-finish silver print of a conjoined police officer with dummy heads, facing a man in cloak, top hat, and monocle. Incribed “to Manager Heuritz” from Gibson & Dyso, September 12, 1914. 9 × 7 ¼”.

100/200



233

232. GOLDIN, Horace (Hyman Elias Goldstein, 1873 - 1939). HORACE GOLDIN. THE TIGER GOD.

Birmingham: Moody Brothers, ca. 1910. Stone lithograph depicting a fantastical version of Goldin's mini-magical play wherein a woman is rescued from a snarling live tiger. 29 × 19". Unobtrusive wear and toning, chips and toning in borders, closed tears, tiny losses. Linen backed. B+.

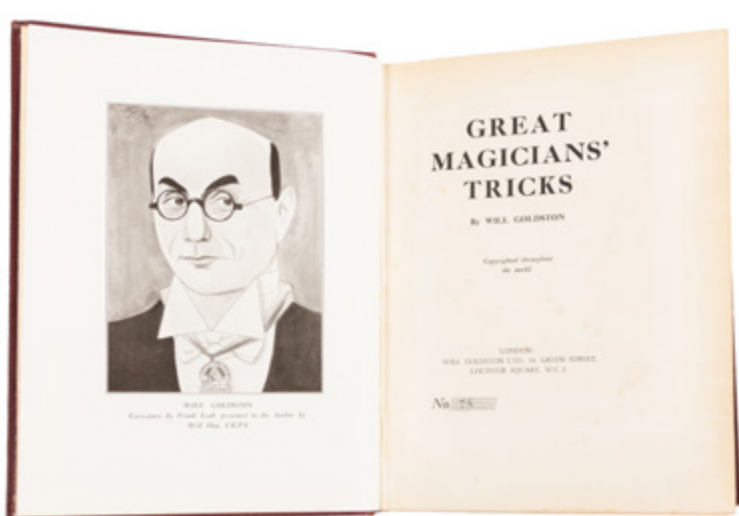
2,500/5,000

On stage, as many as ten performers took part in *The Tiger God*, Goldin's magical damsel-in-distress playlet. A reporter writing in *The Magic Wand* in August, 1911 described the action as follows: “The story is told in a Moorish setting. A bad, wicked chief captures a fair maiden and falls in love with her, although he has a lot of other beauteous maidens always about him. To the rescue comes Horace, attired as the English tourist. He plays some Satanic pranks upon the fascinated chief and his followers, and finally there is the illusion whereby the tiger mysteriously disappears, and Horace walks out of the cage with the fair damsel. It is an exciting episode, and when rehearsal has rubbed off the rough corners will form a big and attractive item.”

233. GOLDSMITH, Oliver. THE LIFE OF RICHARD NASH, OF BATH, ESQ.

London and Bath: J. Newberry and W. Frederick, 1762. Full polished calf, gilt, with an earlier title label laid down, by Gregory of Bath, Booksellers to the Queen. A.e.g. Engraved frontispiece. 8vo. vi, 224, [4, ads]. FIRST EDITION. Copy of Mortimer L. Schiff (1877 - 1931), a noted bibliophile (with morocco ex-libris). Without front free endpaper. Floral boards.

250/400



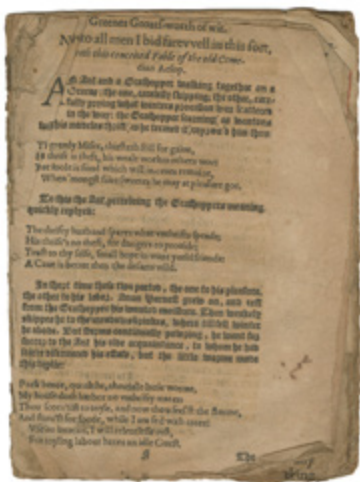
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236



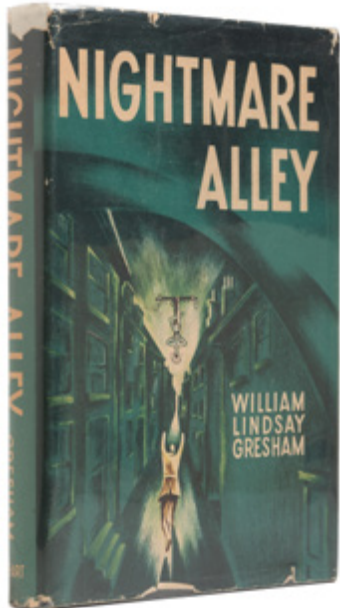
235



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239



240

234. GOLDSTON, Will (1878 – 1948).

GREAT MAGICIANS' TRICKS.

London: Will Goldston Ltd., [1931]. Pebbled maroon cloth, spine lettered gilt, T.E.G., red marbled endsheets. Number 78 from an unstated deluxe and limited edition, with frontispiece of Goldston and ten tipped-in photographs, including images of Houdini, De Bierre, Chung Ling Soo, and de Kolta, and an additional tipped-in photograph of an illuminated presentation document issued to Goldston on the second free endpaper. 4to. Spine sunned, shelfworn, but very good overall. Nice copy. Considered the fourth part of the Magical Secrets series published by Goldston, despite being issued without a lock.

250/500

235. GRAY, William.

**HISTORY, MYSTERY,
AND CURIOUS FACTS ABOUT WOMAN.**

Liverpool: W. Gray, 1874. Two parts in one, printed wraps, the upper showing a woodcut of the Pig-Faced Lady, Millie-Christine ("Two Headed Nightingale") and the Horned Lady; the second part depicting a Bearded Woman, Jane Shore, and Cleopatra. 8vo. [1 – 2], 3 – 8, [9 – 10], 11 – 16. Spine paper taped. Edges a bit ragged; good. RARE; we have been unable to trace other examples of these tracts.

400/800

Fifty-three paragraphs describe a panoply of subjects related to women, including their hands, height, and weight; and yet a large portion of the pamphlets are devoted to descriptions of women now most associated with public exhibitions and sideshows, including "The girl with three eyes," "The negro woman who became white," "the woman with a hare's face," and other curious characters.

236. GREEN, Jonathan Harrington (1813 – 1887).

TWO VOLUMES BY THE "REFORMED GAMBLER."

Including: *The Reformed Gambler; or the History of the Later Years of the life of Jonathan H. Green.* Philadelphia: T.B. Peterson and Brothers, 1858. Toole Stott 900. – *The Gambler's Life; or the Life, Adventures, and Personal Experience of Jonathan H. Green.* Philadelphia: T.B. Peterson and Brothers, 1857. Original cloth and half buckram. 8vos. Illustrated with plates (second vol. lacks frontispiece). Spotted and browned; covers soiled.

400/600

237. GREENE, Robert.

**GREENE'S GROATS-WORTH OF WIT,
BOUGHT WITH A MILLION REPENTANCE.**

[N.p., ca. 1620s?]. Incomplete copy, 14 leaves only, yet a rare early partial copy of this pamphlet by the Elizabethan dramatist who, in this work, made the first allusion to Shakespeare as a dramatist in print. Disbound. Small 4to (6 ¾ × 5"). Chipping and creasing at edges; light stains.

600/800

238. CRUIKSHANK, George (1792 – 1878), after.

**THE PIG FACED LADY OF MANCHESTER SQUARE.
THE SPANISH MULE OF MADRID.**

[London]: H. Humphrey, March 21, 1815. Attractively hand-colored engraving of two images side-by-side; the first shows the porcine-visaged woman at a pianoforte, with a veil over her face. The second pictures a "wonderful monster" (a man with the face of a mule) "caught by Buonaparte." Laid down. See BM Satires 12508A.

800/1,200

Below the pig faced lady is a description of her condition: "This extraordinary female is about 18 years of age – of high rank & great fortune. Her body & limbs are of the most perfect & beautiful shape, but her head & face resembles that of a pig – she eats her victuals out of a silver trough in the same manner as pigs do, & when spoken to she can only answer by grunting. Her chief amusement is the piano on which she plays most delightfully." The Truman catalog of Cruikshank's satires lists this print as "very rare."

239. GRESHAM, William Lindsay (1909 - 1962).

NIGHTMARE ALLEY.

New York: Rinehart & Co., 1946. FIRST EDITION. Original black cloth, spine with titles in gilt on green background, green top stain; original dust jacket (chipped around edges, spine somewhat toned).

400/600

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

240. GRIMALDI, Joseph (1778–1837).

**ARCHIVE OF ETCHINGS DEPICTING
GRIMALDI IN HIS MANY ROLES.**

London, ca. 1808 - 15. Group of well-rendered prints from various publishers, several attractively colored, picturing the famous clown in humorous scenes with several reproducing the lyrics to his songs underneath the images. Included are: *All The World's In Paris* (1815); — another, from *Harlequin Whittington*, delicately hand-colored, but the image only; — *Pretty Better Brill* (ca. 1812); — *The Clown and his Neddy*, a one penny handbill with hand-colored woodcut of Grimaldi at top; a small quantity of toy theater sheets most depicting Grimaldi and other comic characters; — *Poll of Horselydown*; *A Bull in a China-Shop* (1808); — *Some Portraits Scenes & Incidents in the Life of Grimaldi* by Dickens, "privately printed," very finely colored; — *Grimaldi the Nondescript* in *The Red Dwarf*; — *Grimaldi's Bold Dragoon* (from the *Red Dwarf*). The largest 12 ¾ × 15 ⅝". Generally bright and attractive, with some mounted to stiff cards.

1,000/2,000

241. [HAIRY FAMILY]. **PORTRAIT OF MOUNG PHOSET & MAPHOON OF BURMA.**

New York: Eisenmann, ca. 1887. Sepia tone three-quarter length seated portrait of two members of the “sacred hairy family of Burma,” which was exhibited by Barnum for one season, then toured England. Cabinet card format on printed mount, verso printed with his Bowery address. 6 × 4". Slight ripple, corner wear.

200/400

242. **HAND-BOOK OF AMUSING AND INSTRUCTIVE EXPERIMENTS, (THE).**

London: Cassell, Petter, and Galapin, 1861. Publisher’s brown blind-stamped cloth lettered gilt. Tables. 8vo. p. [i-iii] iv-vi, [7] 8 – 88 + 1 – 8 advts. Pencil signature on flyleaf. Binding loose. Very good. Toole Stott 329.

200/300

243. **HANNIBAL & COLUMBUS THE ELEPHANTINE OXEN!**

Keene, N.H.: Marsh & Allen, n.d. (ca. 1850s-60s?). Broadside advertising the exhibition of oxen “weighing over 8000 pounds” at the Fair Grounds in Keene, New Hampshire, with a fairly extensive background on the animals including that they were bred by Thomas Purington of Starksboro, VT. 12 ½ × 5 ¾". Tipped to mat board. Discoloration and losses along old folds.

200/400

244. **HEAD, Richard. PROETUS REDIVIVUS: THE ART OF WHEELLING OR INSINUATION, IN GENERAL AND PRTICULAR CONVERSATIONS AND TRADES.**

London: T.D., 1684. Nineteenth century polished calf gilt, edges stained red; the Heber-Britwell copy, with a note in Heber’s hand on the cost of binding: “1806. Hering – 4.6.” Engraved frontispiece (laid down and shaved). 12mo. p. [24], 322. Cropped into some of the running headers; a few small chips and splotches at the fore-edge. Bookplate of Irene Marden. Wing H1274.

800/1,200

245. **HELLER, Robert (William Henry Palmer, d. 1878). TWILIGHT MUSINGS. NO. 1 JOSEPHINE MAZOURKA.**

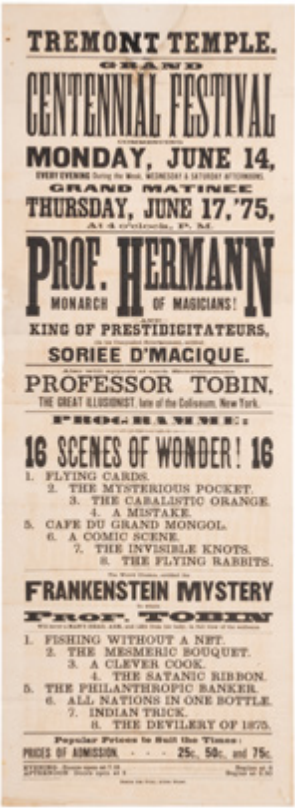
New York: H. B. Dodworth & Co., Wm. Hall & Son, 1853. Sheet music featuring pictorial lithographed cover with an oval portrait of the magician-pianist-composer by Böetticher & Benecke. The portrait on this edition is much sharper than the second of 1855. 13 ¼ × 10". Spine repaired and reinforced. Light soiling and toning, small tears to edges.

300/600

246. **HERMON, Harry. SUPERNATURAL VISION: SECOND SIGHT MYSTERY. [COVER TITLE.]**

Boston: Lee and Shepard, 1884. Green pictorial wraps. Illustrated, with frontispiece behind tissue guard. 8vo. Dampstaining, wraps chipped. First example we have encountered with this cover title bound in wraps.

300/600



248

247. **HENGLER, Frederick Charles (ca. 1820 – 1887). HENGLER’S COLOSSAL HIPPODROME AND GRAND CIRQUE VARIETY.**

[Hartlepool], 1855. Blue-ink pictorial letterpress broadside with wood-engraved images, black-ink overprinting of show location and dates. Bearing an image of royal arms at top, and a depiction of a woman leaping through hoops while standing on the back of a horse. 33 ¼ × 7 ½". Partially backed with paper, creases, tattered edges, scattered small losses, soiling.

500/1,000

As the text states, “...Mynheer Frowde, the Great Clown & Contortionist, Will pour forth his Budget Of Mirth, assisted by Eugene & Ferdinand, the Inimitable Grotesques.” Hengler’s Circus famously featured various members of his talented family. His father, Henry Michael Hengler (1784 – 1861), and grandfather, Michael Hengler (ca. 1760 - 1802), were both well-known equestrian performers.

DEBUT OF THE DECAPITATION

248. **HERRMANN, Alexander (1844 – 96). PROF. HERRMANN MONARCH OF MAGICIANS!**

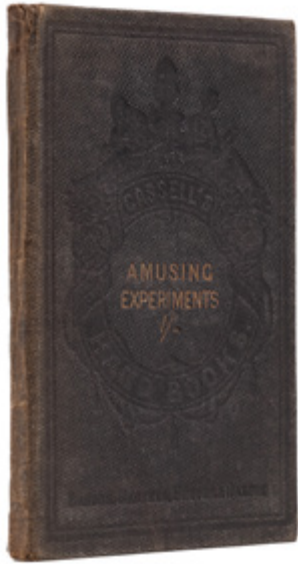
[Boston]: Boston Job Print, 1875. Letterpress broadside advertising the famed Mephistophelean magician at the Tremont Temple, together with Professor Tobin, “The Great Illusionist, late of the Coliseum, New York.” The program includes sixteen parts, among them Tobin’s “Frankenstein Mystery.” 25 × 8 ¾". Restoration to upper text (replacing two letters).

2,000/4,000

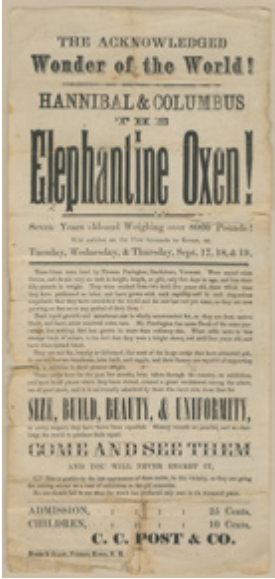
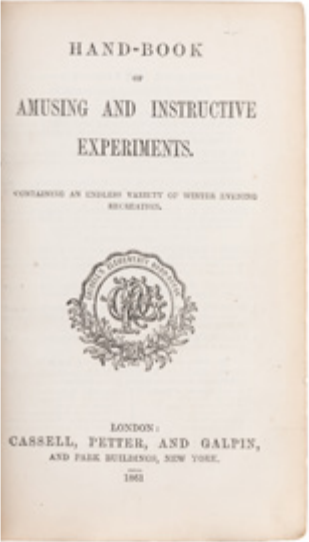
This bill advertises the debut of an illusion later known as Palingesia. In full view of the audience, a man’s head, arm, and leg were visibly severed from his body. Dr. Lynn, and later Houdini, would feature the grisly effect in their shows. Tobin is today best remembered as the inventor of the incredible illusionary stage effect known as Pepper’s Ghost.



241



242



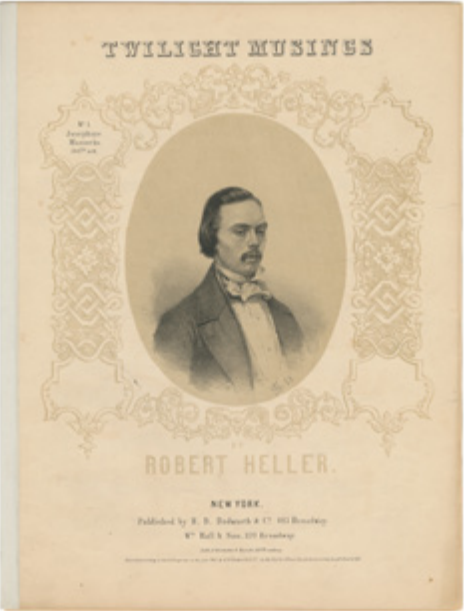
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251

249. HERRMANN, Alexander (1844 – 1896).
TWO HERRMANN THE GREAT PROGRAMS.

Including: Chicago Opera House program, week of May 12, (1889), featuring Herrmann assisted by D'Alvini and Mlle. Herrmann; and Fuller Opera House program, March 13, 1895, featuring Herrmann's three-part program, with assistants including Mlle. Herrmann and Wm. E. Robinson (who would later perform as Chung Ling Soo).

200/300

250. HERTZ, Carl (Lieb Morgenstein 1859 – 1924). [ca. 1900s].
[CARL HERTZ IN RUSSIA].

Monochrome pictorial letterpress broadsheet advertising, in Cyrillic, a Moscow performance by Hertz and his assistant wife, Emilie D'Alton, at the Yar night club and dinner theater. Black and white portraits of the magician and D'Alton are shown within the text that mentions the vanishing birdcage trick, for which Hertz was well known, and the phoenix illusion during which Emilie enters a furnace and emerges unscathed. Houdini, with whom Hertz corresponded, famously performed at the Yar in 1903. 21 × 16 ¾" Linen backed. Scattered small losses, repaired tears and creases, retouching to repairs.

200/400

WASHINGTON'S NURSEMAID (AND BARNUM'S FIRST HUMBUG)

251. HETH, Joice (c. 1756 – 1836).
JOICE HETH, NURSE TO GEN. GEORGE WASHINGTON.

N.p., H.d. 1835. Two-sided letterpress bill advertising a Boston appearance by Heth, "Age of 161 Years!" Joice Heth, in actuality an African-American slave woman who was neither 161 years old nor the first President's nursemaid, was famously exhibited by P. T. Barnum in New York in 1835 in what history has proven was his first foray into show business. Framed to 12 ¼ × 9 ¼", verso and recto both matted and glazed. Creases, small tears, toning and discoloration. Not examined out of frame. *Exemplars*, p. 128. *Jay's Journal*, p. 191.

2,500/5,000

FIRST PUBLISHED MENTION OF POKER

252. [HILDRETH, James].
DRAGOON CAMPAIGNS TO THE ROCKY MOUNTAINS.

New York: Wiley & Long, 1836. First edition. The first book to mention a poker game, in print, in English on page 128. Publisher's cloth, gilt-lettered and illustrated spine (sunned). 8vo. Foxed, boards bumped.

400/600

253. [HOAXES]. THE ORIGINAL CARDIFF GIANT!

New Haven: Stafford Co., ca. 1890. One-color broadside advertising an exhibition of the "original and only Cardiff Giant, exhumed on the Newell Farm, Cardiff, N. Y., Oct. 16, 1869." Framed to 23 ½ × 11". Chipping, spotting, and horizontal creases. Not examined out of frame. *Exemplars*, p. 158.

500/1,000

254. 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. A few dog-ears, pages clean and bright. Very good. Toole Stott 383.

800/1,200

255. HOEVENAAR, Willem Pieter (1808 – 1863).
EENE DORPSKERMIS [A VILLAGE FAIR].

Utrecht: P.W. v.d. Weijer, ca. 1840s-50s. Lithograph depicting a band of mountebanks selling medicines, playing music, and lecturing from a horse-drawn stage. One man has a face drawn into the seat of his pants. 15 × 20 ½". Tears and scattered losses at edges, some slightly into image.

150/300

256. HOFFMANN, Professor (Angelo Lewis, 1839 – 1919).
BACCARAT FAIR AND FOUL.

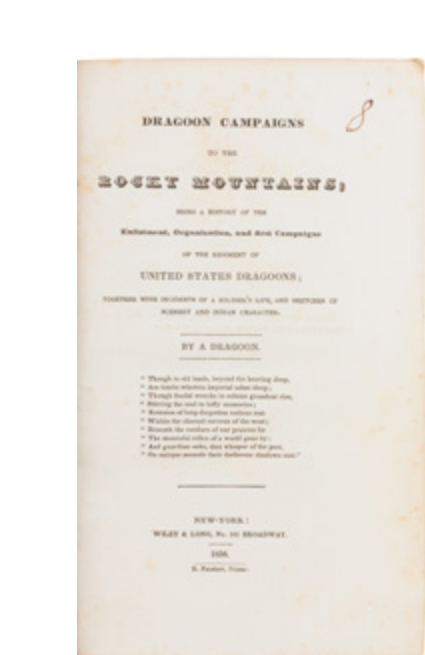
London: George Routledge, 1891. Publisher's green cloth lettered in black. Advertising endpapers. Half-title. pp. 119, [10] ads. Small 8vo. Bookplate of Randolph Berens. Minor soiling to boards, browning to endsheets.

600/900

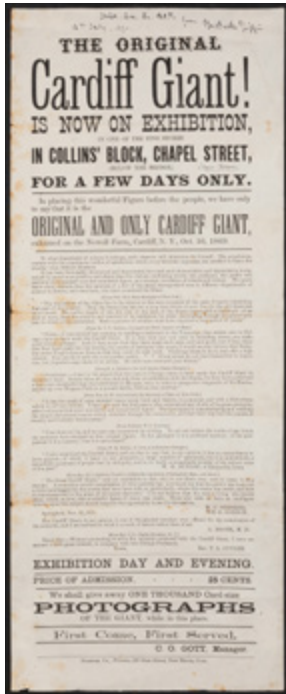
257. HOFFMANN, Professor (Angelo Lewis, 1839 – 1919).
THE GAME OF SKAT.

London: George Routledge & Sons, 1893. FIRST EDITION. Illustrations and text in two colors. Beveled boards in publisher's blue cloth stamped in black, red, gilt, and blind. All edges blue. 8vo. Spine toned, chipping and minor fraying to corners and spine edges.

150/250



252



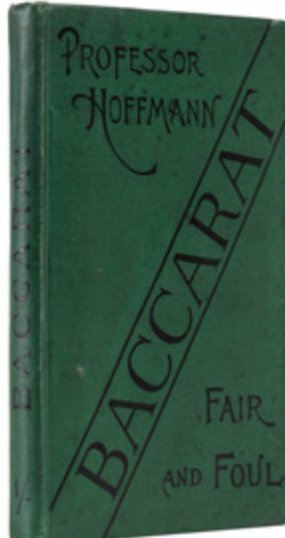
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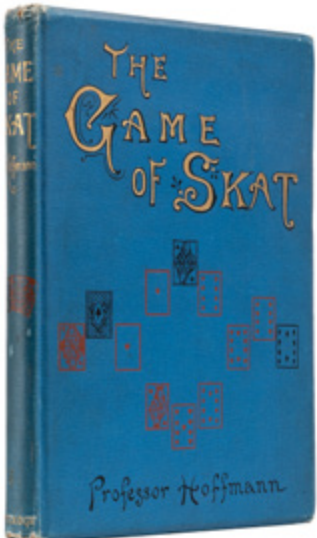
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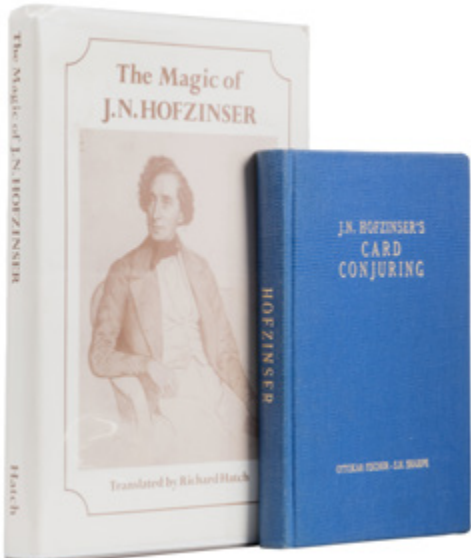
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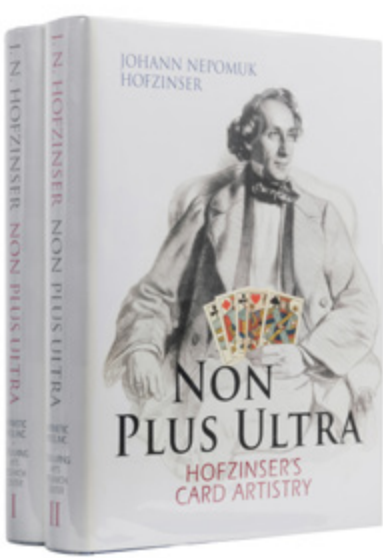
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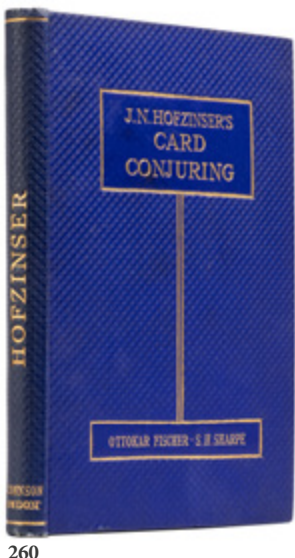
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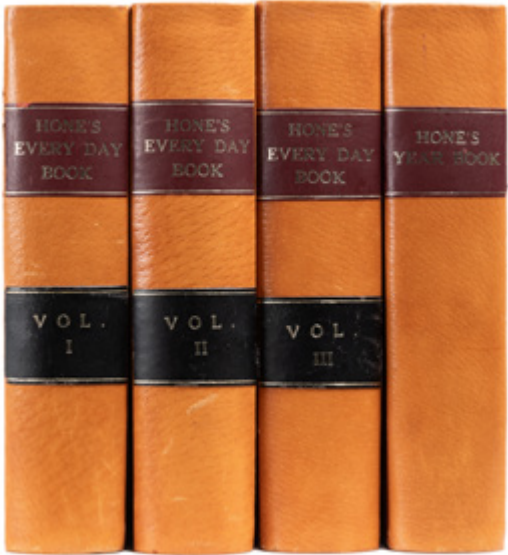
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263



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258. [HOFZINSER, Johann Nepomuk 1806 - 1875].
PAIR OF J. N. HOFZINSER BOOKS.

Includes: FISCHER, Ottokar, and S. H. Sharpe (ed.). *J. N. Hofzinsner's Card Conjuring*. New Jersey: Karl Fulves/Gutenberg Press, 1973. Second printing. Illustrated. Publisher's full blue cloth, stamped in gilt on front board and spine. 12mo. Scribbling in light-colored marker to title page, else Very Good. — FISCHER, Ottokar (compiler), and Richard Hatch (trans.) *The Magic of J. N. Hofzinsner*. Omaha: Walter B. Graham Modern Litho, 1985. DELUXE LIMITED EDITION. SIGNED AND INSCRIBED by the translator to Ricky Jay on the ffe: "To Ricky Jay, with the gratitude, compliments, & misgivings of the translator, Richard Hatch April 18, 1986 Chicago, Illinois." Illustrated. Publisher's full brown leather stamped gilt, with original pictorial dust jacket. 8vo. Some shelf wear, otherwise near fine.

400/600

259. [HOFZINSER]. STELZEL, Christian (b. 1945)
("Magic Christian").

J.N. HOFZINSER NON PLUS ULTRA.

Seattle: Hermetic Press, 2013. FIRST ENGLISH EDITION. Two volumes in cloth slipcase (a bit dusty). Illustrated. Publisher's blue cloth; dust jackets. 4tos. With a few of Ricky Jay's notes tipped in to V1.

250/500

260. [HOFZINSER]. FISCHER, Ottokar (1873 – 1940).
J. N. HOFZINER'S CARD CONJURING.

London: George Johnson the Magic Wand Office, 1931. Edited with notes by S.H. Sharpe. First English edition. Bright blue patterned cloth stamped gilt. Few black and white illustrations. 12mo. Sold together with a copy of the Dover edition (1986; color wraps). Both with the faint penciled initials of Ricky Jay on their flyleaves.

261. HONE, William.

THE EVERY-DAY BOOK; OR EVERLASTING CALENDAR
OF POPULAR AMUSEMENTS [AND] YEARBOOK OF
DAILY RECREATION AND INFORMATION.

London: Thomas Tegg, 1832; 1835. Four volumes, bound uniformly, including Hone's *Every Day-Book* (in three volumes) and *Yearbook* (one volume). Modern orange half leather and cloth, title labels; new endpapers. 8vo. Text illustrations throughout. Occasional wear to edges and margins.

100/200

one of five



264

262. HOOD, Thomas.
THE HEADLONG CAREER AND WOFUL
ENDING OF PRECOCIOUS PIGGY.

New York: Leavitt & Allen, n.d. (1858). Pictorial gilt green cloth. Thin 8vo. 22pp. Colored wood-engraved illustrations. Front hinge cracked, several short tears. [With]: another edition. Boston: Mayhew & Baker, 1859. "Fireside Picture Books." 28pp, [3, ads]. This edition includes two pages of sheet music and accompanying verses for the "Precocious Piggy" song.

150/250

263. [LEARNED HORSE]. SAYERS, James (1748 – 1823).
TO BE SEEN AT MR S-N'S MENAGERIE THE
WONDERFUL, LEARNED HAN-R COLT,
WHO WRITES A LETTER BLINDFOLDED.

London: Thos. Cornell, Jan. 1789. Black-and-white satirical etching on King George IV shows a blindfolded horse leaning over a table with a cage of rats below the surface, a monkey "who can read & write a little," and a man at the left saying, "By Got he will teach de Orse to speak." 11 ½ × 15 ¼" Three marginal notations in ink. BM Satires 7493.

300/600



265

264. [HORSES]. GROUP OF 3 BOOKLETS AND A CABINET
PHOTO ON TRAINING OR LEARNED HORSES.

Including: RAREY, J.S. *The Modern Art of Taming Wild Horses*. London: George Routledge & Co., 1858. First English edition. Pictorial boards. – *How He Was Taught. The Story of Beautiful Jim Key*. N.p, ca. 1905?. Wrappers – JAMES, George Wharton. *The Story of Captain: The Horse with the Human Brain*. Pasadena: Radiant Life Press, 1917. Color wrappers. -- cabinet photograph of Mascot, the Talking Horse, trained by H.S. Maguire (N.p., ca. 1900s). Backstrip of first volume perished, otherwise very good overall.

200/300

265. HOUDINI, Harry (Erik Weisz, 1874 - 1926).
DREADNOUGHT BUILDERS CHALLENGE HOUDINI.

Printed handbill on thin paper, dated October 4, 1910. The shipwrights and carpenters of the Thames Shipbuilding Co., Canning Town, challenge Houdini to escape from a packing case of thick timber secured with rope and nailed shut. Wooden frame, 9 ¾ × 7" (sight). Tape repair and discoloration through center.

300/500



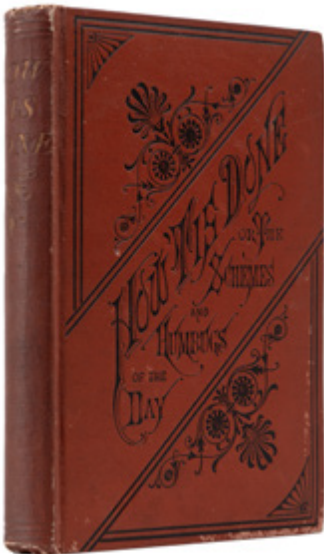
266



267



two of three



268

267. [HOTTENTOT VENUS (Saartjie Baartman, ca. 1789 – 1815)].
GROUP OF 3 ETCHINGS AND ENGRAVINGS.

Three prints, including: “Love and Beauty -- Sartjee the Hottentot Venus.” Pubd. October 1810 by Christopher Crupper Bumford. In contemporary manuscript: “Exhibitied in Paccadilly” – “Astronomical Phoenomenon. An Exact Representation of the Planet Venus as first seen in this Country in the Year of the Jubilee.” London: J.G. Parry, 1810. – “Les Curieux En Extase (ou les Cordond de Jouliers).” N.p., n.d. (ca. 1810s). Two with contemporary hand-coloring. A few minor short tears; overall near fine copies of these SCARCE graphics.

900/1,300

268. HOW ‘TIS DONE.

Chicago: Fidelity Publishing Company, 1879. Brown cloth decoratively stamped in black. Woodcuts. 8vo. Cloth rubbed and stained, ends foxed.

200/400

A work that treats and exposes the swindles of “canvas agents” – i.e. traveling salesmen - who fleeced rural Americans

IMPORTANT CIRCUS LITERATURE

269. HUGHES, Charles.

THE COMPLEAT HORSEMAN, OR, THE ART OF RIDING MADE EASY.

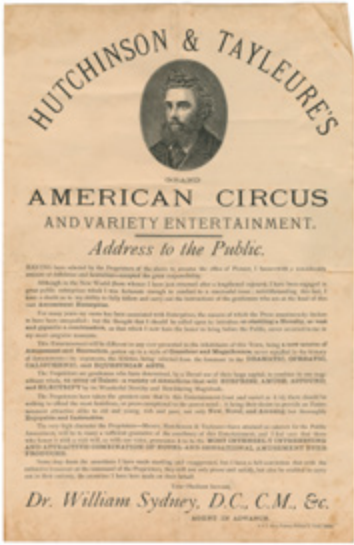
London: Printed for F. Newbery, [1772]. Old marbled boards (rather worn), rebacked with modern smooth calf, gilt-stamped red spine label. Two engraved plates depicting the riding school and Mr. and Mrs. Hughes on horseback (one separating at gutter), nine woodcuts on five leaves at the end (rectos only). 12mo. Some toning, spots, and stains. Toole Stott Circus 2054.

2,000/4,000

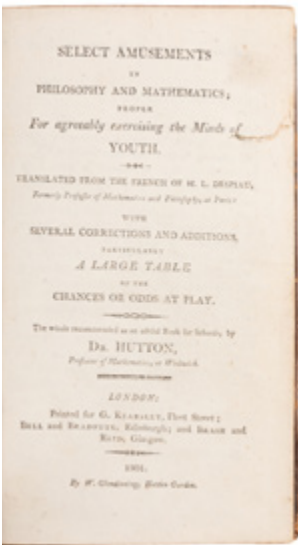
At one time a colleague of Philip Astley, Hughes formed his own riding school at about the time this manual was first published, not far from Astley’s amphitheater, imitating the performances of his former colleague. Interestingly, this work was published years before Astley’s larger and more famous work on the training of horses first appeared. Hughes’ book includes charming woodcuts showing the various tricks he could perform on horseback, including headstands, somersaults, and other gymnastic stunts. In 1782 Hughes erected an elegant structure in London, reportedly the first amphitheater to be bear the title of “circus.”



six of eight



272



273

270. [HUMAN ODDITIES].
PHOTOGRAPHS OF HUMAN ODDITY PERFORMERS.

Eight items, ca. 1890s-1900s. Portrait photographs of sideshow and human oddity performers, including Captain Smith Cook (the giant from Kentucky), Ella K. Ewing (giantess from Missouri), Francis Lentini (three-legged boy), George Moore & Fred Howe (living skeleton boxing the fatman), Alfred Pilgrim (limbless boy), and Adolph-Rudolph (fake Siamese twins). With: two portrait photographs of an unnamed fatwoman, and a dwarf. Most cabinet cards. Studios include Beidel (Chambersburg, PA), Husted (Gorin, MO), and Wendt (New Jersey & New York). Largest 6 ½ × 4 ¼". Conditions vary, commensurate with age. Most good.

300/600

271. [HUMAN ODDITIES].
GROUP OF HUMAN ODDITY PERFORMER PHOTOGRAPHS.

Nine items, ca. late 1800s - early 1900s. Includes Three CDV portraits of Arthur James Caley (1824 – 1889), known as "Colonel Routh Goshen, the Arabian giant," who was actually born on the Isle of Man; — Three CDV portraits of Eli Bowen (1844 – 1924) with his wife and child. Billed as “The Legless Wonder,” he performed with the Barnum & Bailey in England; — small tintype of a print depicting Vantile Mack, “the infant Lambert”, who appeared at Barnum’s American Museum; — and two CDVs of an unnamed bearded girl, and an armless man. Studios include E. & H. T. Anthony (New York), Chas. Eisenmann (New York), R. A. Lord (New York), and A. Newman (Philadelphia). Conditions vary, commensurate with age. Most good.

250/400

272. HUTCHINSON & TAYLEURE’S GRAND
AMERICAN CIRCUS AND VARIETY ENTERTAINMENT.

Belfast: D. & J. Allen, Printers, ca. 1870s. Broadside in the form of an “address to the public” signed by Dr. William Sydney, commending the quality of the circus and its “dramatic, operatic, callisthenic, and equestrian” artists. 17 ¼ × 11 ¼". Folds; light spotting; old scrapbooking clippings affixed on verso.

200/400



six of nine

273. HUTTON, Charles (trans.), M.L. Despiau.
SELECT AMUSEMENTS IN PHILOSOPHY
AND MATHEMATICS.

London: Printed for G. Kearsley, Fleet Street, by W. Glendinning, 1801. Contemporary full calf with gilt-ruled spine and title label. 8vo. p. [i-v] vi-xix [xx], [1] 2 – 397, + 1 – 3 (advts.). Insignificant working to endsheet and first eight leaves, joints worn, corners gently rounded; very good. Toole Stott 240.

300/600

Includes tricks with cards, magic squares, magic lanterns, feats of artificial memory, and proto-spiritualist conjuring through “palingenesy,” by which a performer can make the images of the dead appear in a glass jar.



275



276



277

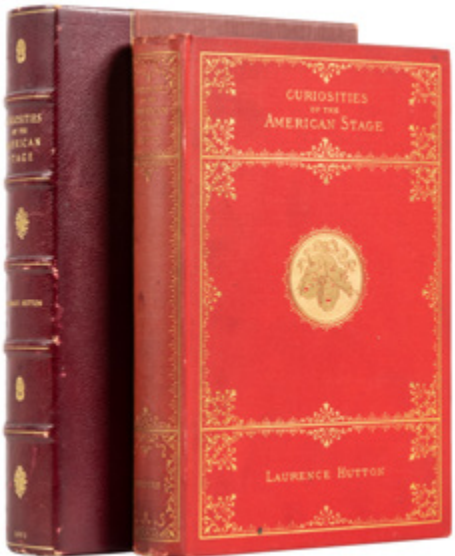


four of eight

280



278



274

274. HUTTON, Laurence.
CURIOSITIES OF THE AMERICAN STAGE.

New York: Harper & Brothers, 1891. Bright red cloth gilt, frontispiece of Edwin Booth behind tissue, woodcuts and plates, including portraits of Tom Thumb, Barnum, and Blind Tom, among other prodigies, vaudevillians, and burlesque actors. T.E.G. 8vo. Spine a bit dark, one or two spots to cloth; near fine. Handsome one-quarter Morocco case.

100/200

275. [HYPNOTIST]. **PROF. CARPENTER'S GRAND COMBINATION OF MESMERISM AND PSYCHOLOGY.**

[United States: ca. 1870s]. Pictorial letterpress broadside playbill advertising performances by an American hypnotist, bearing a wood-engraved image of spectators on a theater stage behaving in unusual ways after being influenced by Mr. Carpenter. The text states "Men, Women, and Youths are actually made to see, feel, hear and think whatever the operator wills them to, and act with an intensity that far exceeds the wildest imagination." 12 ¼ × 4 ½" Horizontal center crease, toning.

150/250

In his History of Magic in Boston 1792 - 1915, commissioned by Houdini, H. J. Moulton had this to say about Prof. A. E. Carpenter: "Said to be a successful mesmerist... and he deserves a passing notice. He had good audiences and good control of his subjects, the latter of whom did all sorts of stunts at the will of the mesmerist."

276. [ILLUSTRATED BOOKS]. [ANONYMOUS].
LETTERS FROM FRANCE: WRITTEN BY A MODERN TOURIST IN THAT COUNTRY; AND DESCRIPTIVE OF SOME OF THE MOST AMUSING MANNERS AND CUSTOMS OF THE FRENCH.

London: Printed for the Author and Sold by T. Sotheran, 1815. 8vo. Illustrated with inserted frontispiece and 9 etched plates. iv, [1]-43, [3, blank] pp. Original printed wrappers (some toning, rubbing, light wear and soiling, some repairs to spine and front joint, occasional foxing). Fine. FIRST EDITION, WITH EXCELLENT ILLUSTRATIONS, INCLUDING ONE OF A CONJUROR.

100/200

277. **INDIAN JUGGLERS.**

[London, ca. 1817]. Attractive hand-colored etching depicts three Indian jugglers, seated, presenting various amazing feats including sword swallowing, the Cups and Balls, and feats of balancing and juggling with brass rings and a candelabra. Likely the frontispiece (or a variant thereof) from *The Art of Conjuring or Legerdemain made Easy*, Toole Stott 932. 6 ½ × 12 ½".

400/800

278. [ITINERANT PERFORMERS].
THE BOHEMIAN TROUPE OF FANCY GLASS BLOWERS.

Boston: A. M. Lunt, 1869. Letterpress playbill for a performance by a troupe of itinerant glassworkers at Lawrence Hall in New London, Connecticut. This event featured a working glass steam engine, the "Queen of Beauty," a gift show where members of the troupe manufactured glassworks which were given out to attendees, a "grand social dance without extra charge", and a "Conundrum Night" with pronouncements such as the "Gentleman that brings the most Ladies to the Hall" and the "Homeliest Man". Framed and matted to 22 ½ × 13" Horizontal center fold, discoloration, scattered tears. Not examined out of frame. *Exemplars*, p. 286.

300/500

279. [J. J. STOCKDALE, Printer].
PAIR OF 2 BOOKS WITH HAND-COLORED PLATES.

Including: *Life High & Low*. London: J. J. Stockdale, 1819. 8vo. Illustrated with 6 hand-colored plates. 218 pp. 7 × 4". Bound in 19th century half burgundy levant morocco over marbled boards. Rebacked to style in modern burgundy morocco, spine lettered in gilt (boards somewhat edgeworn, ffp missing, some soiling in text). Bookplate of James W. Paul, Jr. SIXTH EDITION. -- *To-night! Or, The Total Eclipse*. London: J. J. Stockdale, 1818. 8vo. Illustrated with 6 hand-colored plates. [iii]-152 pp. Bound without half-title. 7 × 4". Bound in modern full calf, boards double-ruled in blind, burgundy gilt morocco lettering label (some edgewear, frontispiece creased, text occasionally soiled, foxed). Very good. THIRD EDITION.

200/400

280. [JAPANESE ENTERTAINERS].
GROUP OF 8 MEIJI WATERCOLORS.

Japan, late 19th/early 20th century. Delicately painted ink and watercolor portraits of performing artists on thin paper, including jugglers, puppets/automata, equilibrists, and others. Each image approx. 7 × 3 ½"; sheets 8 × 5 ½". All matted with clear archival overlays.

600/900

281. [PERFORMING ARTS – JAPANESE].
WOODBLOCK BROADSIDE DEPICTING A VARIETY OF PERFORMERS.

Japan, late 19th century. Color woodblock print with 10 panels showing various arts including an equestrian; balancing on a suspended rope; and others. 14 ¼ × 18 ¾". Horizontal and vertical folds; slight paper loss at center fold and bottom center.

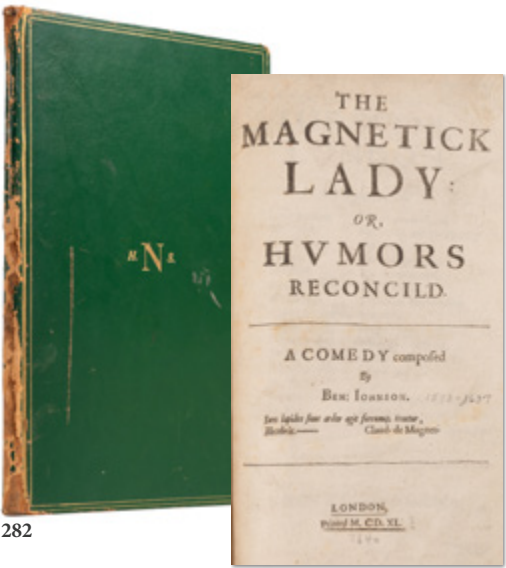
500/700



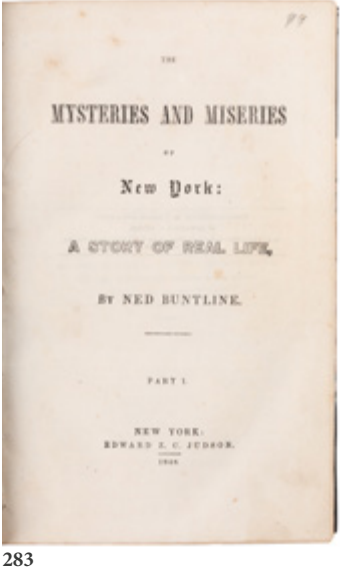
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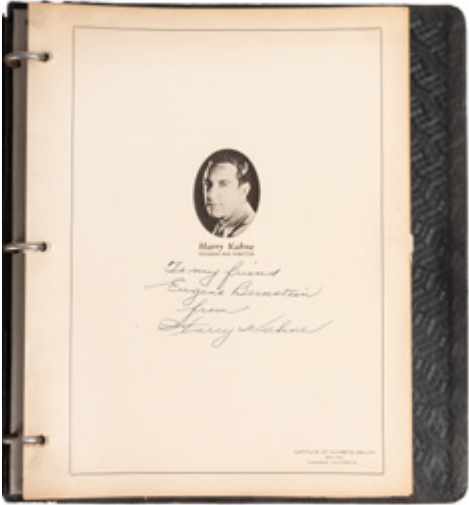
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282. JONSON, Ben (1573 – 1637).
THE MAGNETICK LADY; OR HUMORS RECONCIL'D.

London: no publisher, “MCDXL” (1640). 4to (11 × 7 ½”). Later gilt-ruled green leather (chipped along backstrip and at edges; scratches on covers). 64pp. Provenance: Henry S. Noerdlinger (blind-stamped ex-libris on title; monogram on covers). Noerdlinger was a Swiss-born film researcher and historian who worked for Cecil B. DeMille (Online Archives of California). FIRST EDITION of Jonson’s final comedy. Page 19: (Boy): “Doe they think this Pen can juggle? I would we had *Hokos-pokos* for ‘hem then;...”

200/400

283. [JUDSON, Edward Zane Carrol Jr]. BUNTLINE, Ned.
**THE MYSTERIES AND MISERIES OF NEW YORK:
A STORY OF REAL LIFE**

New York, 1848. FIRST EDITION. Five parts in one, paginated separately, separate title pages for each. Handsome one third smooth calf ruled and titled gilt over marbled boards with matching endpapers. 8vo. Woodcut text illustrations, tail-pieces. Foxing, repaired tear to final leaf not affecting text, else very good. RARE. Includes a glossary of “flash” and slang language, and appendix. See Wright I, 1527.

250/500

Tales of the slums of New York, including the Bowery, and involving characters such as gamblers and fortune-tellers, by the adventurer, journalist, and prolific author also famous for his association with Western legends such Buffalo Bill, Wyatt Earp, and Wild Bill Hickock.

284. [JUGGLERS]. **EXERCISE! HEALTH!! STRENGTH!!**

New York: Bornstein, [ca. 1889]. Double-sided one-color letterpress circular for the dealer “Bornstein / King of Clubs,” advertising the sale of Indian clubs, as well as horizontal bars, flying trapeze, flying rings, and dumb bells. With ten wood-engraved images of the merchandise in use, including two depictions of a man and a woman holding Indian clubs aloft, three illustrations each of a man on the trapeze and rings, a dumb bell, and a disembodied arm holding an Indian club. Verso includes, along with a decorative border, the lyrics to a song by famed minstrel show performer Lew Dockstader (George Alfred Clapp 1856 – 1924), and an advertisement for “Bornstein’s Letter Copying Presses” featuring a small engraved image of a press. 10 × 6”. Old creases, small tears.

200/300

285. [JUGGLING]. **GROUP OF 13 BOOKS AND
BOOKLETS ON JUGGLING AND CLUB SWINGING.**

Including: KEHOE, Sim D. *The Indian Club Exercise*. New York: American News Company, (1886). Original pebbled green cloth, stamped in gilt. Tall 8vo. Full page figures and illustrations. – *Champion Club Swinging Exercises*. Leamington: Churches & Womersley, 1898. Blue cloth. 12mo. – “Anglo” (James Middleton, ed.). *The Art of Modern Juggling*. London: Hamley Brothers, n.d. 8vo. Ex-libris J.B. Findlay (bookplate). – DELISLE, William. *The Art of Juggling*. N.p., 1910. Ex-libris J.B. Findlay (bookplate). – *Circus and Juggling Novelties invented and manufactured by Edward Van Wyck*. Cincinnati, n.d., ca. 1900s-10s. – *Gus Hill’s Champion Club Swinging and Dumb Bell Manual*. New York: Benedict Popular Publishing, n.d. – and others. Sizes generally 8vo and 12mo, most in cloth or wrappers, illustrated. Condition overall very good.

300/500

286. [JUGGLING]. EVERHART, William.
FACTS, FAME, AND FORTUNE.

Columbus, OH: William Everhart, 1904. Original wrappers. Frontispiece, illustrations. 8vo. Backstrip chipped with cello tape reinforcement; light scuffs to covers. The uncommon autobiography of “hoop-nologist” William Everhart, the inventor of hoop juggling. Provenance: J.B. Findlay (bookplate).

250/350

287. KAHNE, Harry (1894 – 1955).
KAHNETIC MENTALISM.

(Pasadena): The author, 1936. Frontispiece portrait of the author. Limp black three-ring binder with mimeographed and printed 4to sheets, as issued. Outer joint splitting, else very good; lessons unopened. INSCRIBED AND SIGNED below the portrait, “To my friend / Eugene Bernstein / from / Harry Kahne.” Provenance: Jay Marshall collection. RARE, with no copies traced at auction or online.

400/600

A twelve-week course of mental exercises issued by the vaudeville performer known as the “multiple mental marvel.” According to Kahne, who was able to write upside down and backwards simultaneously (and present other incredible mental stunts all at once), his course trained readers in mental agility, helped to heighten imagination, and improve public speaking skills.

288. KAHNE, Harry (1894 – 1955).
PORTRAIT OF HARRY KAHNE.

New York: Progress, n.d. (ca. 1925). Yellow tinted portrait of the “multiple mental marvel” who could write upside-down and backwards while reciting poetry, among other feats. Portrait extracted from the 1925 National Vaudeville Artists’ Annual. Framed and matted, sight 8 ¾ × 6”. Learned Pigs & Fireproof Women, p. 2.

150/250

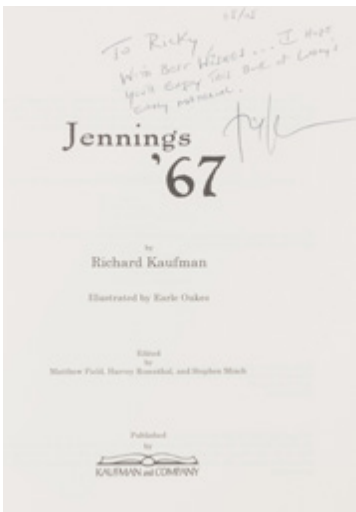
289. KASSNER, Alois (1887 – 1970).
**DIREKTOR KASSNER DER
UNVERGLEICHICHE ZAUBERKÜNSTLER
KOMME!**

Hamburg: Adolph Friedlander, ca. 1930. Small lithograph depicts Kassner in a horse-drawn carriage. A devil rides the horse before him and a skeleton stands beside the illusionist as demons fly about. 7 ¼ × 10 ¾”. A.

250/500



290



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293



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292

291. KAUFMAN, Richard (b. 1958).
JENNINGS '67.

(Washington, D.C.): Kaufman and Company, (1997). Unnumbered example from the DELUXE EDITION. Full black leather lettered gilt with matching slipcase. Illustrated. 4to. Near fine. INSCRIBED AND SIGNED by the author to Ricky Jay on the title page.

200/300

292. [KNIFE THROWER]. **PAIR OF MID-NINETEENTH CENTURY BRITISH BROADSIDES FOR KNIFE-THROWING ACTS.**

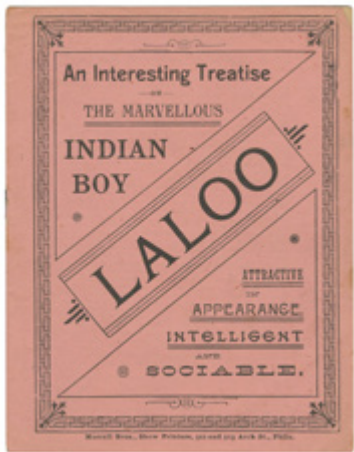
Includes: Tall one-color letterpress playbill advertising a performance by “the Chinese Magicians”, Tuck Quay (Tuck Quay), Whangnhoo (Wan Nuy), Tin-kee, and Amoy (Achuen “Grace” Amoy Eaton 1846 - 1922), to take place at the Prince’s Theatre-Royal. [Glasgow]: 1854. John Henry Anderson (1814 – 1874) saw this troupe in the United States in 1853 and arranged for their tour England the following year. A highlight of the performance was Tuck Quay’s knife-throwing act, the “Living Target! Or the Frame of Knives.” 30 × 10”. Old linen backing. Chipping and discoloration, loss to edges, corners and folds. — and, a narrow monochrome pictorial letterpress broadside playbill advertising January performances at the Theatre Royal. Plymouth: Keys Typ., [ca. 1861]. Bearing a wood-engraved image of an Asian performer at right hurling a knife across a stage to the left, where his assistant stands against a wooden backdrop already impaled with several previously thrown knives in close proximity to his body. The text states: “Between the pieces every night, the great feat of impaling the human body.” This daring performance (possibly by Ahsam and Arr Hee) occurred in conjunction with various opening acts and an elaborate pantomime titled “The House That Jack Built.” 29 ¾ × 6 ¾”. Unbacked. Central horizontal tear repaired, upper right and lower left edges tattered, scattered light foxing.

1,000/2,000

293. [KNIFE THROWING]. **MR. BUCKSTONE’S VOYAGE, WONDERFUL PERFORMANCES OF THE CHINESE MAGICIANS.**

[London, ca. 1854]. Letterpress double-bill for shows at the Theatre Royal, Haymarket including a wide range of dramatic turns, and a performance by the Chinese Magicians “one of whom will not stick at impaling (?) his friend with huge knives.” 20 × 19 ½”. Provenance: Jay Marshall collection. Linen backed.

300/600



296



297

294. [KNIFE-THROWER]. **CABINET CARD.**

N.p., ca. 1880s-90s. Photograph on card mount of a knife thrower and his assistant, who stands against a target board with knives outlining her body. 6 ½ × 4 ½”. Unidentified; light spots to mount.

200/400

295. **L. PRANG MAGIC CARDS. GROUP OF 11.**

Boston: L. Prang, 1865. Eleven lithographed cards (of 12) with hidden images, and a key booklet (incomplete). 4 ¾ × 2 ½”. Two with graphite inscriptions on verso.

100/200

296. **AN INTERESTING TREATISE ON THE MARVELLEOUS INDIAN BOY LALOO.**

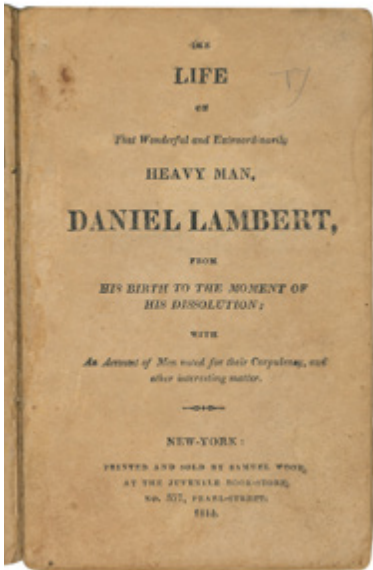
Philadelphia: Morrell Bros, Show Printers, (1888). Original pink printed wrappers, stapled. 8vo. 8pp. Pitch book for the “double bodied boy” and late 19th century sideshow attraction Laloo, who was born with a parasitic twin. Minor corner wear.

200/300

297. LAMAR, Millie.
FIVE PORTRAITS OF ALBINO MIND READER MILLIE LAMAR.

New York: Obermüller and Kern/Son, 1880s – 90s. Including a three-quarter-length sepia portrait of Lamar in a fine silk dress, a left facing bust portrait, a full-length image, and two later portraits, one in which she poses with a child. Printed photographer’s mounts (two naming the subject as a “mind reader”), two with scalloped edges. 6 ½ × 4 ¼”.

500/800



298

298. [LAMBERT, Daniel (1770 – 1809)].
LIFE OF DANIEL LAMBERT.

New York: Samuel Wood, 1814. Printed wrappers (heavily rubbed). [1-5] 6 - 46. 5 ½ × 3 ¾”. Wraps worn, pages browned with some spotting. Apparently a scarce and early edition of this chapbook chronicling the life and exploits of Lambert, who was famous for his extreme weight.

300/600



299



300



302

300. LE ROUX, Hughes (1860 – 1925).
LES JEUX DU CIRQUE ET LA VIE FORAINE.

Paris: Librairie Plon, (1889). Deluxe edition, with extra title page. One third crushed green leather over marbled boards, with marbled endsheets and ribbon book marker, spine in six compartments with gilt title, T.E.G. Profusion of illustrations by Jules Garnier, each delicately hand colored. 4to. Rubbing to spine and wear to corners, but very good overall. A magnificently produced edition of this classic French circus book.

300/600

301. [LEARNED & TRAINED ANIMALS].
GROUP OF 4 PUBLICATIONS, AND TWO BROADSIDES, ON TRAINED ANIMALS.

Including: *Animal Sagacity, Exemplified by Facts* (Dublin: Printed by W.H. Tyrrell, 1819/1823). – SPINETTO, Antonio. *The Canary Bird: Its Temper, and Method of Training*. Birmingham: T. Watts, n.d. – *Columbian Almanac for the Year 1829*. Philadelphia: Joseph M’Dowell. With a section on sagacity in parrots. – *How to Train Animals*. The People’s Handbook Series. New York: F.M. Lupton, 1894. – Illustrated broadside (1815), Theatre, Ipswich, for “Dog of Montargis” featuring a murder brought to light by the “sagacity of a dog.” 11 × 5”. – Illustrated broadside, *One of the Greatest Curiosities in Nature, and may be Seen Alive, in One Cage: A Number of Beautiful Birds, among which are Bulfinches, Linnets, Canaries Red-Caps &c.* York: T. Deighton, ca. 1810s. 8 ¾ × 6 ⅞”. Tipped to paper backing. Together, 6 pieces, condition generally very good.

300/500

302. [TRAINED ANIMALS]. **LE PETIT CHIEN SAVANT.**

Paris: Saussine, ca. 1890. Uncut lithograph game label and board for a game featuring a trained or learned dog; dogs are depicted in a variety of costumes and situations. 16 ⅞ × 20 ¼”. Linen backed. Fine.

200/300

303. LEAK, Ann E. (b. 1839).
TWO SIGNED PHOTOGRAPHS OF ANN E. LEAK, BORN WITHOUT ARMS.

New York: Eisenmann, et al. Two full length images show Leak on a table, holding scissors and utensils between her toes. Both INSCRIBED AND SIGNED on their versos by Leak with her feet, the writing on the cabinet card reading: “Expect not to pass through life without a mixture of good and evil. Ann E. Leak Thomson. Born without arms. Dec. 23, 1839. Georgia. Chicago, Ill, July 4, 1885.”

300/600

304. LESLIE, Eliza.
THE GIRL’S BOOK OF DIVERSIONS; OR, OCCUPATION FOR PLAY HOURS.

London: Thomas Tegg and Son; et al., 1835. Contemporary floral embossed cloth, neatly rebacked with the original spine relaid. Square 12mo. xvi, 223pp. Wood-engraved title vignete, text illustrations (lacks half-title). pp. 135-54: “Little Games with Cards,” including an “easy trick with cards.”

200/300

305. [LEVITATION]. **CDV OF A MAGICIAN LEVITATING A WOMAN.**

N.p., ca. 1880s. Albumen print on pale pink card mount, depicting a sleeping woman levitating sideways in mid-air, and a magician kneeling in background.

250/350

306. [LION TAMER].
PORTRAIT OF LINA MOSSER.

[Stockholm]: Cardon, 1845. Lovely and large three-quarter length portrait of the lady animal trainer said to be associated with Alessandro Guerra’s Cirque Olympique, after a likeness by Wilhelm Wohlfahrt. She wears a feather-adorned crown. 17 ¼ × 11 ¼”. INSRIBED SIGNED AND DATED by the artist in the lower margin to British menagerie owner and circus impresario George Wombwell.

500/1,000

307. [LION TAMERS]. **BIDEL / ALEXIANO. OUVERTURE DU GRAND ETABLISSEMENT ZOOLOGIQUE.**

Paris: Morris, 1888. Broadside on blue and white paper, promoting the appearance of famed French lion tamers Jean Baptiste Francois Bidel and Jean Baptiste Grenouillat (Alexiano). Wooden frame (glass), sight 23 ¼ × 16 ¼”. Revenue stamps; scattered light creasing and short tears.

200/300



303



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307



306



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308. [LITHOGRAPH PAPER THEATER]. **RAPHAEL TUCK & SONS ACROBATS AND STRONGMAN TOY THEATER.**

New York and London, n.d., (ca. 1890s). Embossed die-cut folding chromolithograph toy theater which opens to a four-sided diorama with moveable figures. No. 5 in a series by Tuck. 4 3⁄8 × 6 × 1 ¼" (open). Uncommon.

200/300

309. [LITTLE PEOPLE]. **GROUP OF DWARF PERFORMER EPHEMERA.**

Seven items. Includes: Small pictorial letterpress broadside on yellow stock, in Dutch, bearing an engraved image of Admiral Tom Pouce (Jan Hannema, 1839 - 78) captioned above. Trimmed close; — *Waino and Plutano, Wild Men of Borneo*. N.p., ca. 1870s. Five-cent pitch book. Illustrated. Pictorial green wraps. Spine and cover reinforced, chipping and loss to wraps. This version UNCOMMON; — Two Charles Eisenmann CDV portraits of Waino and Plutano (Hiram W. and Barney Davis). New York, n.d.; — *Life and Adventures of the Burdett Twins*. New York: Torrey & Clark, 1881. Pamphlet. Foxing throughout; — *The European Comedy Company of the Liliputians*. New York: E. P. Coby & Co., 1890. Theater program for production titled "The Pupil in Magic" at the Metropolitan Opera House. Illustrated. Green pictorial lithographed wraps. Spine frayed but holding; — Cabinet card photograph of dwarf triplets. New York: Chas. Eisenmann. N.d. Verso holographic note: "John, Joseph, James Murray... aged 24." Small chip to lower left corner of image. Largest item 9 × 6".

500/800

310. [LITTLE PEOPLE]. **ARCHIVE OF 22 CABINET PHOTO PORTRAITS.**

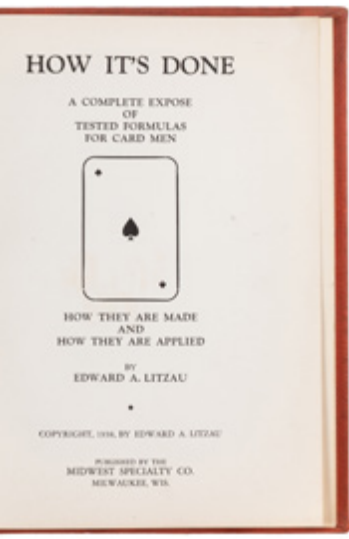
V.p., ca. 1880s-90s. Portraits on studio or plain cardstock mounts. Subjects include Chief Debro and Olof Krarer; Filipino Midgets; Chiquita; Major Gantz; Major Willie Ray; Count and Countess Magri, and Baron Magri; Princess Tiny; The Horvath Midgets; Princess Ida and General Totman; The Rossows Lilliputian Athletes; and others. Some SIGNED on versos. Condition overall very good.

500/750

311. [LITTLE PEOPLE]. **FOUR CABINET CARDS OF A LILLIPUTIAN TROUPE AND OTHER PERFORMERS.**

New York, ca. 1890s. Including two portraits of the Rosenfeld Lilliputians, one full cast, and one of a theatrical boxing match; and two others, by Hall; and Obermuller & Son.

200/400



312

312. LITZAU, Edward A. **HOW IT'S DONE.**

Milwaukee: Midwest Specialty, 1938. First edition in scarce orange-red cloth (rubbed). Small 8vo. Davenport "Demon" label to flap, with offsetting on pastedown, minor pencil marginalia. Very good.

200/400

A curious chronicle of chemical compounds meant to be used by crooked gamblers and card magicians, as compounded (and compiled) by Litzau.

313. [LONDON]. GRANT, James. **THE GREAT METROPOLIS (FOSTER'S CABINET MISCELLANY, NOS. XIX – XXIII).**

New York: Theodore Grant, 1837. Original light blue printed wrappers. 8vo. FIRST AMERICAN EDITION, PARTS ISSUE. Contemporary ownership signature ("Wm. Parsons") on front wrapper of each part; spotting to edges. An overview of London life including its gaming houses, theatres, higher and lower classes, clubs, etc.

150/250

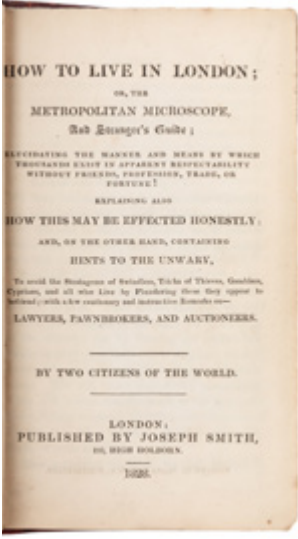
314. [LONDON LOW-LIFE]. [CRUIKSHANK, George (1792-1878), illustrator]. **A PICTURE OF LONDON; OR THE METROPOLIS OF ENGLAND DISPLAYED...**

London: G. Smeeton, [1812]. 8vo chapbook. With folding hand-colored frontispiece by Cruikshank (loose). 24 pp. Chapbook 7 × 4 ¼"; frontispiece 7 × 9" Disbound (text toned, soiled, foxed; frontispiece toned, edgeworn, 1 tear to one vertical crease, right margin with later tape repair). Fair. Housed in chemise and slipcase. Laid-in is a bookplate of collector Richard Waln Meirs. The illustration was used with the same text under the title, *Metropolis of England* (Cohn 537) and also *The Villainies of London* (Cohn 787). This specific title is not listed in Cohn. This is rare in any title. This chapbook has sections on money changers, pick-pockets, mock-auctioneers, shoplifters, prostitutes, fortune tellers, conjurors, and other undesirables.

200/400



313



315



314

315. [LONDON LOW-LIFE]. **HOW TO LIVE IN LONDON; OR, THE METROPOLITAN MICROSCOPE, AND STRANGER'S GUIDE... AND, ON THE OTHER HAND, CONTAINING HINTS TO THE UNWARY... WITH A FEW CAUTIONARY AND INSTRUCTIVE REMARKS ON - LAWYERS, PAWNBROKERS, AND AUCTIONEERS. BY TWO CITIZENS OF THE WORLD.**

London: Joseph Smith, 1828. Small 8vo. vi, [1]-138 pp. Publisher's full red cloth, boards ruled in blind with blind central floral motif. Rebacked in modern red cloth, with modern brown gilt morocco lettering label (some wear, soiling to boards, hinges reinforced, some wear, soiling in text). Very good. FIRST EDITION OF THIS SCARCE BOOK ON SAFELY SEEKING PLEASURES IN REGENCY LONDON, with sections on gambling, finding lodging for visitors, horse racing, and avoiding low persons such as beggars, lawyers and auctioneers.

200/400



316



317



318

316. [LONDON LOW-LIFE]. **A PEEP INTO THE HOLY LAND, OR, SINKS OF LONDON LAID OPEN! FORMING A POCKET COMPANION FOR THE UNINITIATED... [ON VERSO OF TITLE-PAGE:] THE DENS OF LONDON EXPOSED... THIRD EDITION.**

London: John Wilson / Printed for and Published by the Author, 1835. Small 8vo. With hand-colored frontispiece (presumably inserted from another book, most likely *A Living Picture of London*, 1828) of people reveling in a brothel, inserted at front (on verso of frontispiece is text from another book, “Contents / xv”. [ii], [1]-106 pp. 6 ½ × 4”. Bound in contemporary quarter brown morocco over marbled boards (binding quite worn, front joint starting, recased with later endleaves, frontispiece with some tears at gutter, gutter facing frontispiece starting, p. [1] with upper corner restored, some general occasional soiling throughout. Still, a good copy of this oddity, with a double title-page on the same leaf. *British Museum Catalog of Printed Books*, volume 47, p. 359.

150/300

317. [LONDON LOW-LIFE]. **PAIR OF VERSIONS OF “THE DENS OF LONDON”.**

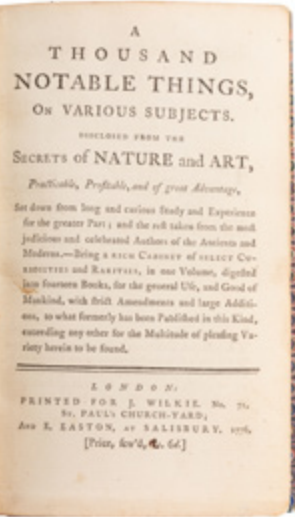
Including: *A Peep Into The Holy Land, or, Sinks of London Laid Open! Forming a Pocket Companion for the Uninitiated...* [on verso of title-page:] *The Dens of London Exposed...* London [publisher and date erased]. Small 8vo. With hand-colored frontispiece (presumably inserted from another book, most likely *A Living Picture of London*, 1828) of people reveling in a brothel, inserted at front. [ii], [1]-106 pp. 6 5/8 × 4”. Bound in contemporary quarter black morocco over marbled boards, spine lettered in gilt (binding worn, joints cracking, spine chipped, recased with later endleaves, some offsetting from frontispiece to title-page). Good. EARLY EDITION. -- *Another Copy*. London: Printed for & Published by the Author, 1835. Small 8vo. With hand-colored frontispiece, “The Cadger’s House,” a different image than the other title in this lot. [i]-[xvi], [1]-106 pp. Bound with half-title. Bound in contemporary (publishers?) plain boards, printed paper label on front cover (rebacked with later cloth and printed spine label, boards worn and soiled, hinges starting, a few leaves loose, some occasional soiling or foxing). Good. EARLY EDITION. Two unusual and rare early versions of this guide book to vice in London.

300/500

318. [LONDON LOW-LIFE]. **PAIR OF TITLES ON LONDON CRIMES AND CRIMINALS.**

Including: BEE, John (pseudonym of BADCOCK, John). *A Living Picture of London, and Stranger’s Guide Through the Streets of the Metropolis...* London: W. Clarke, Sherwood and Co., H. Fores, “1828.” 8vo. With hand-colored frontispiece of people reveling in a brothel. xii, [1]-312 pp. 7 × 4” With red guide-lines throughout text. Bound in contemporary plain boards. Rebacked in later green cloth, burgundy gilt morocco lettering label on spine (spine sunned, binding worn, front hinge cracked, occasional creasing, soiling in text, catalogue notes and ink notations on ffep, publication date on title-page in manuscript). Bookplate of artist and collector Anne Renier on front pastedown. PRESUMED FIRST EDITION. -- *Life and Death in London*. London: G. Smeeton, [n.d., ca. 1817]. 32mo. Frontispiece and engraved title-page inserted. 64 pp. 4 ½ × 2 ¼”. Bound in later string-tied wrappers with ink manuscript title on front wrapper (wrappers rubbed, soiled, text occasionally foxed and edgeworn). PRESUMED FIRST EDITION.

200/400



319



321



322

319. LUPTON, Thomas. **A THOUSAND NOTABLE THINGS.**

London: Printed for J. Wilkie ... and E. Eastone at Salisbury, 1776. Marbled boards over maroon leather spine in compartments with gilt title and date. Two leaves, [1], 2 – 252 + 8ll alphabetical table. 8vo. Chips at spine foot, a few trifling internal spots, else clean, tight, and bright. Toole Stott 449.

400/800

A wide-ranging work that explains, among other notable things, how to “draw an egg through a ring,” “hocus pocus to turn white wine red,” and how to “cut off cock’s head with a feather.”

320. MACALLISTER, Andrew (1800 – 56). **TEMPLE OF ENCHANTMENT, AT THE CHINESE ASSEMBLY ROOMS.**

[New York?], ca. 1850. Letterpress playbill advertising a “great and attractive bill” and enumerating the thirteen effects the wizard will present, including the Crystal Clock Dial and Spirit Bell as pictured in the woodcut in the lower half. Herr Stoepe! “will perform on his wonderful instrument the Xylocordeon” during the interval. 22 ¾ × 6”. Loss at top, chips to edges and a few spots.

800/1,200

321. MACKAY, Charles (1814 - 1889). **MEMOIRS OF EXTRAORDINARY POPULAR DELUSIONS.**

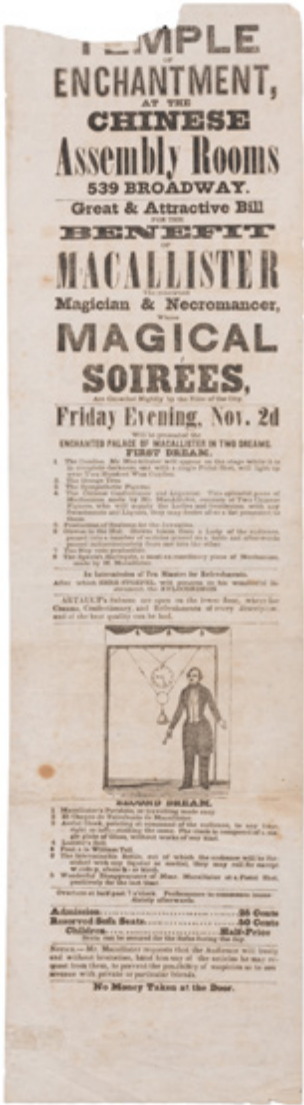
London: Office of the National Illustrated Library, 1852. Two volumes. Publisher’s brown embossed cloth spines lettered and decorated gilt, T.E.G. Frontispieces, text illustrations throughout. 8vo. Clarence Myers bookplates. Advertising endpapers. Spine caps a bit chipped, corners a bit rounded; very good or better. Handsome set. Toole Stott 860.

250/500

322. [MAGIC]. **CABINET CARD OF MAGICIAN.**

York, PA: Swords Bros., ca. 1890s. Full-length cabinet card bearing an image of an unnamed magician. In formal dress, the performer gestures with a wand while posing near a table with several pieces of magical apparatus including a card star. Studio mount, 6 ½ × 4 ¼”. Chipping to edges, scattered staining and discoloration.

100/200



320



323



324



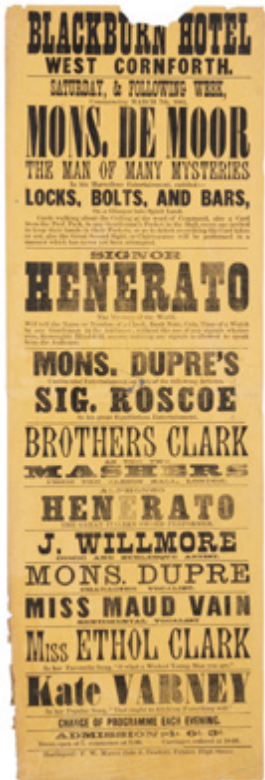
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327



328



326

323. [MAGIC]. **TWO CABINET PHOTOS OF MIDGET MAGICIANS.**

Including a portrait of Major J. Rehnback, by Wendt (Boonton, N.J.), short printed biography on verso; and a cabinet photo of an unidentified magician at tables embroidered “R” (Buffalo: Lovejoy Gallery). 6 ½ × 4 ¼” and slightly smaller.

200/400

324. [MAGIC]. **GRANDES SORPRESAS.**

Ponce: El Vapor, 1898. One-color pictorial letterpress broadside playbill advertising, in Spanish and English, an appearance in Puerto Rico by Cav Hermann and his Russian troupe of magicians. Bearing a handsome wood-engraved central image of a female performer seated on a cushion which is impossibly balanced at the edge of two short columns, raising her hand which is tethered to a narrow rope held by a man on the left, another gentleman on the right having just removed a chair that formerly supported her, the three similarly costumed in formal attire. The Spanish text promises this three-part program will feature “great surprises, appearances and disappearances.” 17 ¼ × 7 ½”. Creases, tears and chipping to edges with small losses.

150/300

325. [MAGIC – POLITICAL CARTOON]. MECHAM, William (pseudo, Tom Merry). **ST. STEPHEN’S REVIEW PRESENTATION CARTOON, AUG. 30TH, 1890. THE LATEST TRICK.**

Color lithograph print depicts a magician pulling a rabbit from a hat, and other magic props on tables to the side. This is a satire on Gladstone’s statement at a speech in August 1890 that “rabbit farming appears to be a very god and promising description of pursuit.” 21 ¾ × 14 ¾”. Light dampstain upper right; original center-fold.

100/200

326. [MAGIC]. **MONS. DE MOOR. THE MAN OF MANY MYSTERIES.**

Hartlepool: F. W. Mason, 1885. One-color letterpress broadside playbill in black ink on yellow stock, advertising a week of performances at the Blackburn Hotel in West Cornforth, England. The bill features Mons. De Moor, “in his marvelous entertainment, entitled: - Locks, Bolts, and Bars, or, a Glimpse into Spirit Land,” wherein playing cards walk “about the ceiling at the word of a command,” and are produced from gentlemen’s pockets, followed by a demonstration of “the great second sight, or clairvoyance.” Other acts include blindfolded mentalist Signor Henerato, equilibrist Signore Roscoe, Italian sword performer Alphonso Henerato, and several vocalists. 30 × 10”. Old mounting residue to verso, horizontal creases and small tears with loss to center and top edge affecting text.

250/500

327. [MAGIC - CARD TRICKS].

ADMIRATION WITH ASTONISHMENT. NO 4.

London: R. Ackermann’s Repository of the Arts, 1800. Hand-colored satirical pictorial broadside, captioned above and below. Bearing a Thomas Rowlandson (1757 - 1827) etching based on a drawing by caricaturist George Moutard Woodward (1765 - 1809) depicting a country man in a hat clutching a walking stick and looking on with great surprise at a conjuror performing card tricks at a table, on which sits a candle. From *Le Brun Travested, or Caricatures of the Passions*. The text states: “This deviation from simple Admiration, is frequently put in practice at Country Fairs, where some rustic inhabitant of the Village, gazes with astonishment at the hacnied [sic] tricks of a Juggler.” 12 × 9 ½”. Toning to central area from former window mat, loss to perimeter not affecting image, old tape to verso edges.

150/250

328. [MAGIC].

GROUP OF 6 MAGIC CHAPBOOKS, AND TWO BLOW BOOKS.

V.p., ca. 1910s-90s. Various magic chapbooks and manuals including titles for Howe and Howe Mind-Readers; Ray-Mond Master Magician; Hancock’s Book of Modern Slight of Hand; Robert Wassmann; and others. Sizes generally 8vo or 12mo. Condition overall very good.

250/350



329

329. [MAGIC – CATALOGS].

GROUP OF 9 CONJURING SUPPLIER AND MANUFACTURER CATALOGS.

V.p., generally early 20th century. Including: *Oriental Black Art*. W.J. Cook, Richmind, Ind, n.d. – *Latest Illustrative and Descriptive Catalogue Book of Wonders*. New York: G. Burkhart, Magician, ca. 1918. – *New Descriptive Catalogue of Latest Conjuring Wonders*. Boston: W.D. LeRoy. – *Sid Macaire’s Descriptive Catalogue of Entirely New and Superior Wonders in the art of High-Grade Prestidigitation*. Chicago: Sid Macaire. – and others issued by Henry Hardin, W.D. LeRoy, Lyle Douglas, Eagle Magic, and W.H.J. Shaw. Illustrated, original wrappers.

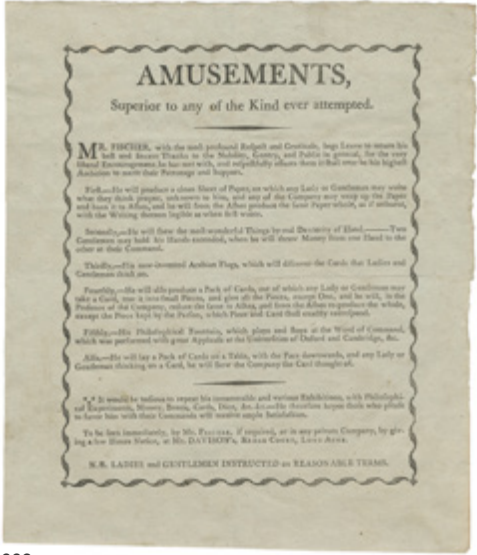
500/700



330



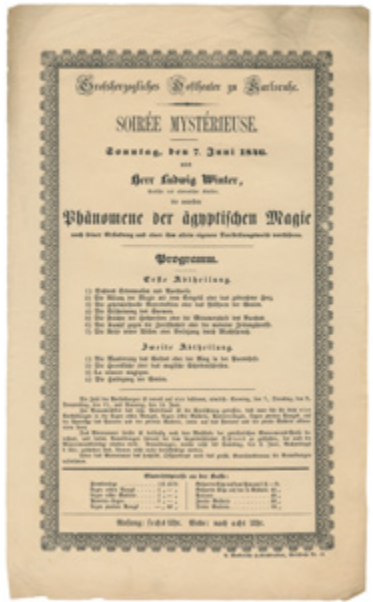
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332



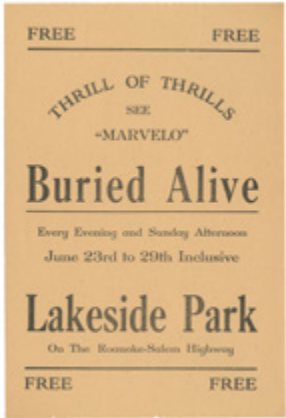
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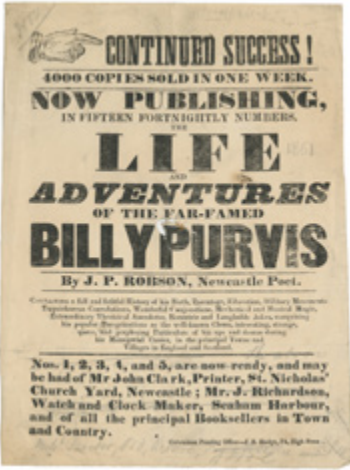
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336



330. [MAGIC – CATALOGS]. **GROUP OF 7 CATALOGS FROM CHARLES BURLINGAME, JASPER BAMBERG, AND SID MACAIRE.**

Chicago, ca. 1880s-90s. Including: Charles L. Burlingame's Catalog of Entirely New and Superior Wonders (two copies, one with Edwin Neale successor stamp and slip); Chas. L. Burlingame's Catalog Supplement No. 1 (two copies, one with Neale successor stamp), plus a Surplus Stock Sheet, and Reduced Price List; Sid Macaire's Descriptive Catalogue of...High Grade Prestidigitation (Bamber successor stamp, two copies); and Jasper Bamberg Supplementary Price List No. 2. All in original wrappers. 8vo or 12mo.

400/600

331. [MAGIC]. **GROUP OF 3 CATALOGS OF MAGIC LIBRARIES AND EXHIBITIONS.**

Including: *Alphabetical Index of the Library of Milton A. Bridges, M.D. Indexed According to the Authors Books Having to do with "Magic and the Kindred Arts."* January 1921.– HEYL, Edgar. *An Exhibition of Black and White Magic: Peabody Institute Library.* Baltimore, 1960. – *E.F. Rybolt.* [Los Angeles], n.d. List of the collection of magical literature of Mr. E.F. Rybolt, which "represents twenty-five years of his work and before him many years of collecting on the part of Mr. H.L. Burlingame as well as... Dr. A.M. Wilson. All 4tos, in wrappers (the first disbound).

200/300

332. [MAGIC – BROADSIDE]. **AMUSEMENTS, SUPERIOR TO ANY OF THE KIND EVER ATTEMPTED.**

N.p., ca. 1790s? Letterpress broadside for Mr. Fischer, a magician, at Mr. Davison's, Broad Court, Long Acre, [London?], within a decorative floral border. "He will shew the most wonderful things by real Dexterity of Hand:" including card tricks, the "Philosophical Fountain," a burned and restored sheet of paper, and "innumerable and various Exhibitions." 8 ½ × 7 ¼". Soft central horizontal fold.

300/500

333. [MAGIC – BROADSIDE]. **FERDINAND BECKER, KONIGL. PREUFF CONCESSIONIRTER ESCAMOTEUR AUS BERLIN, CHEMAL. COMPAGNON BES HERRN BOSCO,... 19. SEPTEMBER 1837.**

N.p. (Schleswig, Germany). Letterpress broadside with a decorative woodcut floral border, and a large pointing hand at top, advertising the German conjuror Ferdinand Becker, describing his act and including allusions to the magicians Bosco and Philadelphia. 16 ¾ × 10 ¾". Pale soiling and spotting; creases in the margi; diagonal central fold.

400/600

334. [MAGIC – BROADSIDE]. **SOIREE MYSTERIEUSE / HERR LUDWIG WINTER.**

C. Macklot'sche Hofbuchdruckerei, Waldstrasse, 1846. Letterpress broadside advertising a magician's program at the Grossherzogliches Hoftheater Karlsruhe. 15 ½ × 9 ½". Minor creases and discoloration in margin.

300/500

335. [MAGIC – BROADSIDE]. **GROSSE MAGISCHE PRODUKTION / VON PROFESSOR ST. ROMAN.**

[Munich]: J. Schreiber's Buchdrucherei, Kindermarkt 6, (ca. 1890s). Broadside illustrated with a portrait of the conjuror, describing his three-part program "a la Paganin" in detail. 13 ½ × 8 ½". Minor toning and slight chipping at edges.

250/350

336. [MAGIC]. **GROUP OF 3 MAGICIANS' HANDBILLS .**

Including: "Marvelo." "Free Thrill of Thrills... Buried Alive..." [Virginia, ca. late 19th century]. Letterpress handbill. 9 × 6". Some toning, minor edgewear to bottom margin. Fine. And: PURVIS, Billy. "Now Publishing, in Fifteen Fortnightly Numbers, The Life and Adventures of the Far-Famed Billy Purvis..." [London: Columbian Printing Office, ca. 1850s]. Letterpress handbill with engraved image of pointing hand for parts of the biography of Purvis by J. P. Robson. 10 × 7 ½". Center chipped, some creasing, soiling, several pencil notations. Good. And: MADAME GILLILAND CARD. "To-Night. Madame Gilliland Card the Eminent Miraculous Mesmerist, Oriental Illusionist and Modern Enchantress..." Letterpress handbill with central engraving of an elephant carrying advertisements for Gilliland. On purple paper. 10 × 5". Some rubbing, creasing, one small area on the "D" of "Card" has some color correction. Near fine.

250/450



337



339

337. [MAGIC]. GROUP OF 3 HANDBILLS FOR NINETEENTH-CENTURY CIRCUS OR MAGIC ACTS.

Including: “Theatre-Royal, Newcastle... The Celebrated Monsieur Godeau, Jun Newly arrived from the Theatre of the celebrated Franconi, at Paris, and there esteem [?], a First-rate Performer on the Tight Rope,... Newcastle: E. Humble, 1819. Letterpress handbill, advertising the Tight Rope act and benefit play performances for Sieur Moritz. 8 ¾ × 5 ¼". Several horizontal creases, soiling, wear, some chipping at right margin (with minor loss to text), paper repair to verso to cover chipping at right margin, some ink notations on verso. From the collection of Milbourne Christopher (from ink notation on verso). Good. And: “The Celebrated Indian Juggler, His astonishing Performances commence with...” [N.p., n.d.] Letterpress handbill with a list of the Juggler’s act (the unnamed juggler is possibly Ramo Samee). 7 × 5 ¼". Soiled, worn, margins trimmed, mounted onto cardstock, verso with portions of ink notations and newspaper clippings. Fair. And: “The Great Indian Mystery, ‘Rhoda,’ The marvellous [sic] Living Head floating in mid air, the most astounding Scientific Illusion of the present age.” [Liverpool: G. Tarrant & Co., Steam Printers, ca. 19th century]. Letterpress handbill of Rhoda’s performance at The Indian Village Hindoo Temple... Admission Twopence. 7 ½ × 5". Right margin worn, unevenly trimmed, with a tear, some soiling, some red ink notations. Good. A rare group.

200/400

338. [MAGIC]. HELLER, Robert (William Henry Palmer, 1826 - 1878). “LAST SIX NIGHTS OF HELLER’S WONDERS!” PROGRAMME FOR BUCKLEY’S HALL PERFORMANCE ON THE 4TH OF JULY.

[New York, ca. 1876.] One 12mo leaf, enumerating the five-part program which Heller performed at Buckley’s Hall. 6 × 3 ½". Some soiling, some wear, creasing to corners, a few creases. Very good. The five-part program includes: Necromancy, Music, Mystery, Burlesque, and Diablerie. Rare.

300/500

339. [MAGIC]. PAIR OF BROADSIDES FOR MAGICIANS.

Including: “Monsr. Bamboozle, the Celebrated Conjuror, He does assure de Madams and Mademoiselles of Halifax, dat he can transform (by his own real certain façon de parler)...” Halifax: Jacobs Office, [ca. 19th century]. Unusual letterpress broadside in dialect advertising Monsieur Bamboozle. 10 ¼ × 7 ¼" Mounted onto modern art board. Worn, soiled, creased, right margin partially repaired making the right margin a bit uneven. Good. And: “Professor Oscar Anderson Son of the Great Professor Anderso, the King of Magic...” West Hartlepool: New Gaiety Theatre, 1873. Partial letterpress broadside for performances by Anderson and Mr. T. Maclagan and Mr. Richard Durden. 17 ¾ × 11". Lower portion (about a third) missing beneath “Durden,” worn, soiled, with several pencil and ink notations. Fair. Rare.

150/300



343

340. LES MAGIQUE LEONS. THE WHIRLWIND ILLUSIONISTS.

Netherfield: Stafford & Co. Ltd., [ca. 1925]. Color lithograph depicting a floating Mephistophelean character with lightning bolts emanating from his fingertips and a sword at his hip. Stock poster (Stafford no. 4941) overprinted for an illusion show entitled the “Palace of Mystery.” Framed to 30 ¼ × 20 ¾". Small tears to left edge not affecting image. Not examined out of frame.

300/500

341. [MAILHOL, Gustave]. LE PHILOSOPHE NEGRE, ET LES SECRETS DES GRECS.

Londres (false imprint; Paris), 1764. Contemporary mottled calf, gilt, red edges. 12mo. Two parts in one. p. vi, 133, 120. Tiny hole driven through text block and lower cover.

300/500

342. MALINI, Max (Max Katz Breit, 1873 - 1942). GROUP OF MALINI EPHEMERA.

Six items, 1930s – 40s. Including a ticket for Malini’s performance before the Oakland Magic Circle on November 21, 1932; – a candid photograph of Malini with fellow magician Long Tack Sam and a matching photograph of Mrs. Malini and Mrs. Long Tack Sam (both captioned in ink on versos); – a business card for Edward McGuire, “representing Max Malini Royalty’s Favorite Conjuror”; –an advertising sheet titled *MALINI What the American Press Thinks of the Austrian Wizard*; – and a broadsheet from the *Hong Kong Sunday Herald* for March 10, 1940 featuring Malini as part of a larger story titled “Private Faces in Public Places.”

500/1,000

343. MALINI, Max (Max Katz Breit, 1873 - 1942). MALINI ADVERTISING HANDOUT.

[Los Angeles], 1936. Four-page folding card/brochure picturing Malini on the cover, the interior heralding the heads of state and royalty he entertained, advertising his appearance at the Victor Hugo Garden, a fine dining establishment, on April 2, 1936. Approx. 16mo. Old folds, pencil notations in margin.

300/600



340



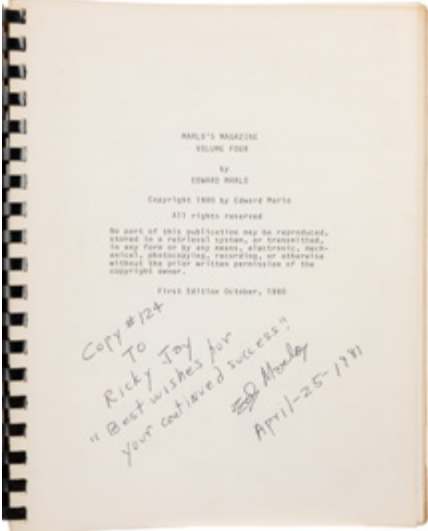
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346

344. MALINI, Max (Max Katz Breit, 1873 - 1942).

PORTRAIT OF MAGICIAN MAX MALINI.

New York: Moffett, ca. 1920. Matte-finish full-length photograph of the famous sleight-of-hand performer in a three-piece suit and holding a walking stick in one hand, the other hand on his hip. 10 × 8". Minor corner folds, else very good.

300/600

345. MARLO, Ed (1913 – 91).

MARLO'S MAGAZINE VOLUME FOUR.

[Chicago: The Author], 1980. Comb-bound color wrappers. Profusion of illustrations. 4to. INSCRIBED AND SIGNED on the first page: "Copy #124 / to / Ricky Jay / "Best wishes for / your continued success." / Ed Marlo / April-25-1981."

200/300

346. MARO (Walter Truman Best 1868 - 1908).

MARO PRINCE OF MAGIC.

Chicago: Goes Litho., ca. 1906. Full-color lithographed window card with a central depiction of the magician producing a storm of cards, ribbons, coins, and even animals from the coat of an astounded spectator, bordered in black with red line drawings of several mischievous dwarves. 18 × 13". Minor chipping to edges, soiling.

200/300

347. [MASKELYNE'S BOX TRICK].

[MASKELYNE BOX TRICK TRIAL DOCUMENTS.]

(London: The Solicitors' Law Stationery Society, Limited), [1899]. Marbled boards with printed paper title label to upper, roan spine gilt lettered. Tab-cut pages breaking the document into five sections: "Petition & Appeal," "Appellant's Case," "Respondent's Case," "Appendix," "Respondent's Additional Documents." The whole chronicles the dispute between Maskelyne and two respondents, Stollery and Evans, who attempted to claim Maskelyne's prize after being able to apparently explain and duplicate his famous Box Trick. 100pp. 4to. Spine chipped and rubbed, boards a bit rubbed, old ink ownership signature to pastedown. With a contemporary newspaper account of the trial laid in. RARE; the only example with which we are acquainted.

2,000/4,000

A fascinating and officially issued account of the famous trial at which J.N. Maskelyne defended his £1,000 challenge to anyone who could: "1) Discover the secret of my Box trick; and 2) Produce a box ... [and] show that it will stand the same tests of examination and securing to which I shall submit my own box" The book includes fascinating testimony from the original trial and appeal process.

348. MASKELYNE, J.N. (1839 – 1917).

The Magnetic Lady.

Bristol: Arrowsmith, (1892). Pamphlet, gathering of eight leaves, published as an appendix to *The Supernatural?* (1891). Illustrated. 8vo. UNCOMMON.

150/250

A scarce little work that in sixteen pages, describes the basics of the "Georgia Magnet" act popularized by Lulu Hearst.

349. [MASKELYNE].

HANDBILL FOR MASKELYNE'S AUTOMATON, ZOË.

[London, 1877]. Pictorial letterpress advertisement on yellow stock bears an image of the sketching automaton, Zoe, constructed in the form of a small girl seated on a pedestal with a drawing surface before her. On command, the figure sketched portraits of famous persons or other well-known subjects. 7 ¼ × 5". One corner repaired with archival tape, else very good. Uncommon.

400/600

Zoë was one of a trio of apparently "thinking" machines presented at the Egyptian Hall in the Victorian era. Psycho the whist player was the most famous of the trio, and Labial, a horn-player, was the third member of Maskelyne's mechanical family. All of the automatons were, however, "false" in the sense that they required offstage control from a human operator to activate and direct their movements.

350. [MASKELYNE]. **MAXIM VERSUS MASKELYNE.**

[London, 1910]. Blue pictorial wraps, the upper picturing the authors of the contents, and the lower bearing the image of St. George and the Dragon as it appeared on the cover of programs for St. George's hall. Illustrated with photographs and drawings. 32pp. Foxed, spine split with covers barely holding, else good.

100/200

A collection of stories reprinted from The Strand which expose the tricks of the Davenport Brothers and their imitators, written by both Hiram Maxim and John Nevil Maskelyne. Maskelyne used controversies of this nature to drum up publicity and ticket sales at St. George's Hall and, earlier, Egyptian Hall.

351. MAURER, David (1906 – 81).

THE BIG CON.

Indianapolis and New York: The Bobbs-Merrill Company, (1940). FIRST EDITION. Red cloth lettered gilt, with publisher's jacket (faded, and heavily reinforced with brown paper to verso). 8vo. Ownership signature of actor Broderick Crawford to front free endpaper. Later slipcase. Page edges chipped at rear; very good.

150/300

Based on the author's extensive research with underworld luminaries in the 1930s, material from The Big Con was used – without Maurer's permission – as the basis of the 1976 Best Picture Oscar-winning film The Sting starring Robert Redford and Paul Newman. After Maurer filed a \$10 million lawsuit against the studio for copyright infringement, the matter was settled out of court.

352. MAYHEW, Henry (1812 – 1887).

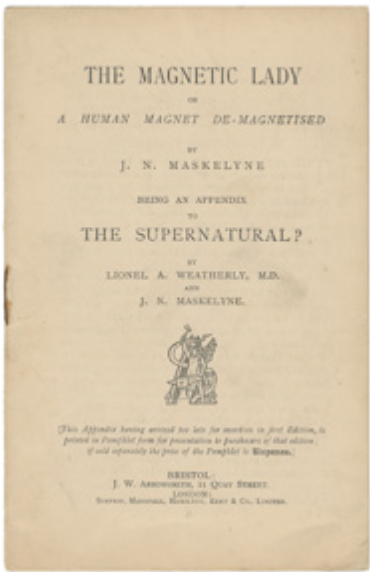
LONDON LABOUR AND THE LONDON POOR: THE CONDITION AND EARNINGS OF THOSE THAT WILL WORK, CANNOT WORK, AND WILL NOT WORK.

London: Charles Griffin and Company, [1861-62]. Original embossed gilt pictorial purple cloth; light yellow endpapers. Four volumes. 8vos. With full-page wood-engravings of London street characters; and maps. Text in two columns. Very lightly browned; overall a tight and fresh set. First collected edition of this major work.

300/500



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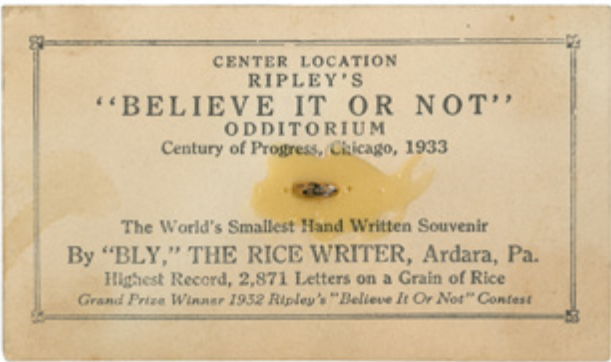
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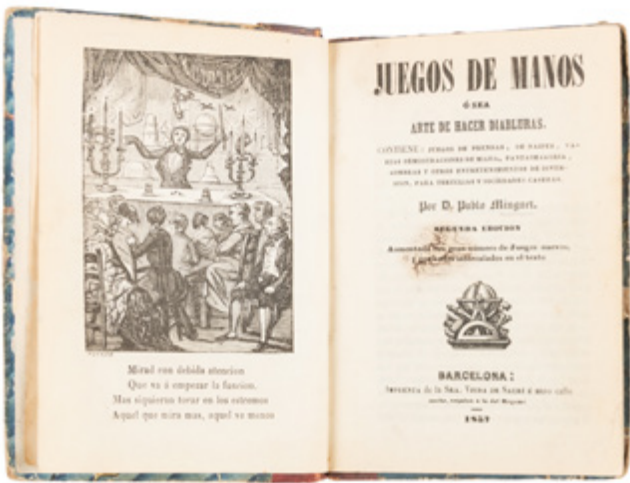
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353. [MICROCALLIGRAPHY]. BLYSTONE, Ernest (d. 1963). **DRAWING ON A GRAIN OF RICE.**

Chicago, 1933. A grain of white rice decorated by “Bly” The Rice Writer at the Century of Progress Chicago World’s Fair. The grain is embellished in black ink with a drawing of a lion and a woman riding in an automobile with the tiny caption below reading, “See / Marjie Kemp & Riding Lions.” Affixed to the center of a printed card advertising the Ripley’s Odditorium at the Fair. **100/200**

Marjorie Kemp drove a racecar with sidecar on the wall of death in the “Lion Motordrome.” What made her act unusual was the passenger in the sidecar: a full-grown male lion named Sultan.

354. MILLIE-CHRISTINE (Millie and Christine McKoy, 1851 – 1912). **THE WONDERFUL TWO HEADED GIRL! ... THE MOST REMARKABLE HUMAN BEING EVER BORN TO LIVE.**

[Boston?], ca. 1868. Letterpress broadside bears a woodcut of the famous Siamese twins born as slaves, above several press notices regarding their personal appearances. 17 ¼ × 6". Cropped into margins with some text affected; laid down on an old album page with manuscript notes and a newspaper story regarding a the surprised discovery of a skeleton pasted to verso. **600/1,200**

355. MILLIE-CHRISTINE (Millie and Christine McKoy, 1851 – 1912). **THE WONDERFUL TWO-HEADED NIGHTINGALE COMPANY.**

London: J. W. Last & Co., [ca. 1872]. Double-sided pictorial letterpress broadside advertising appearances at the Agricultural Hall by the “two-headed nightingale,” the “famous Nova-Scotian giantess,” and the “great Kentucky giant.” Bearing wood-engraved images of royal coats of arms at top (verso and recto), a full-figure portrait image of the famed conjoined twins wearing a dress and holding a flower bouquet in one hand near center, as well as full-figure portrait images below of Anna Haining Swan (1846 – 1888) and her husband Captain Martin Van Buren Bates (1837 – 1919), each dressed in period clothing and standing next to full-grown men and women in order to show off their unusual height. Verso features “opinions of the press” regarding the performers slated to appear. 25 × 7". Sunning to central area from previous window mat, old tape residue and chipping to edges, creases with tears affecting text. **1,000/2,000**

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

Having both already achieved notoriety for their extraordinary stature, Canadian Anna Swan and American Martin Van Burn Bates met in Halifax and quickly became a touring sensation. They fell in love and were wed in 1871 at a highly publicized event in London. The couple settled in Seville, Ohio, where they built an appropriately large home and conceived two children. They continued to tour in circuses such as W. W. Cole’s.

356. MILLIE-CHRISTINE (Millie and Christine McKoy, 1851 – 1912). **GROUP OF 6 PROGRAMS, HANDBILLS, AND A CDV.**

Including: a carte de visite portrait (Ollivier: n.d., ca. 1880s), mount trimmed slightly into text, printed verso with rhyming couplets and text on the “eighth wonder of the world.” – *Biographical Sketch of Millie Christine, the Two-Headed Nightingale*. N.p., n.d. Lacking wrappers. 32pp. – Millie Christine program, “Farewell Tour of the World,” at Piccadilly Hall, 17 February 1885, on yellow and tan paper (two copies). – The Double-Headed Girl, handbill, “presented before you by C.B. Brestle, who is traveling in company with Forepaugh’s Gigantic Menagerie and Circus Combined.” [1868]. Wood-engraved illustration of Millie-Christine, 17 years old. – Millie Christine Royal Aquarium handbill (n.d.). – Millie Christine W.C. Coup’s handbill, large engraved portrait, on orange paper (ca. 1878), piece torn upper right. Size generally 9 × 5 ½" and smaller. **500/700**

357. MILLIE-CHRISTINE (Millie and Christine McKoy, 1851 – 1912). **GROUP OF 4 PROGRAMS AND BOOKLETS.**

Including: The Astonishing Birth and History, of that Wonderful Freak of Nature...Millie Christine. London: F. Farrah, (ca. 1871). 8pp. – Le Trombinoscope par Touchatout. Paris: Debons, (1873). – Millie Christine program, “Farewell Tour of the World,” at Piccadilly Hall, 17 February 1885, on green paper. – Opinions of the Press handbill, ca. 1871, small wood-engraved illustration. **300/400**

358. MINCH, Stephen (b. 1948). **THE COLLECTED WORKS OF ALEX ELMSLEY. VOLUMES I-II.**

Tahoma: L & L Publishing, 1991 and 1994. **FIRST EDITIONS.** Illustrated. Publisher’s full black cloth, spines stamped in gilt with pictorial dust jackets. 8vos. Corner bumping, light shelf wear and soiling, else very good. Both volumes **SIGNED AND INSCRIBED** to Ricky Jay by Alex Elmsley. **400/800**

359. MINGUET, D. Pablo (1733-1778). **JUEGOS DE MANOS Ó SEA ARTE DE HACER DIABLURAS...**

Barcelona: Sra. Viuda de Saurí, 1857. Small 8vo. Profusely illustrated with engraved decorations and demonstrations. 183, [1, ads] pp. 5 ¾ × 4" Bound in contemporary quarter red straight grain morocco over marbled boards, spine lettered in gilt (binding worn, hinges and joints starting, ffep partially loose and chipped, rear free endleaf lacking, some occasional wrinkling, foxing to text). **150/300**



360



361

360. [MINSTREL SHOW].

**PRIMROSE & WEST'S BIG MINSTRELS.
FREEZE BROTHERS.**

Cincinnati & New York: The Strobridge Lith. Co., 1897. Horizontal one-sheet stone lithograph depicts the “all white performers” in their novelty tambourine spinning act (“no less than 16 tambourines at one time”), with vignettes on either side of the central image showing the brothers with tambourines spinning on wire armatures attached to their knees, heads, and gripped by their teeth. 30 ¾ × 40". Linen backed. Extensive and nearly invisible restoration in upper portion, borders, and small tears. A-/B+. *Exemplars*, p. 290-1.

5,000/10,000

361. **HILSON'S FAMOUS MINSTRELS.**

Newport, KY: Donaldson Litho Co., [ca. 1890s-1900s]. Lithograph poster of two minstrel characters preparing to shoot craps. 28 ¼ × 19 ¾". Toned, edgeworn, several marginal chips, tears, seven tape repairs to verso. B-/C+.

200/300

362. **MONITOR FIRE KINDLER /
GREATEST INVENTION SINCE PRINTING!**

[Cincinnati]: Times Print, ca. 1870s. Broadside printed in red and black and illustrated with wood-engraving showing the improved method of starting fires using Monitor Fire Kindler in households. 20 ¼ × 12 ¾". Light old folds.

200/300



362

363. [MONKEY SHOW].

NON PLUS ULTRA. PUBLIC BREAKFAST.

[London?], ca. 1785. Fine etching depicts four monkeys seated at a breakfast table attended by liveried servants. Caption reads, “Madamde Pompadour, General Jackoo, Madamde Florenzo & Count Lightfoot. NB. To be seen every evening in the course of the performances at Astley’s Theatre, Westminster Bridge, for a few days only.” Museum frame, sight 8 ¼ × 6 ¾". Exhibited at the Hammer Museum, Los Angeles as part of *Ricky Jay’s Extraordinary Exhibitions*.

600/1,200



363

364. [MONSTROSITIES].

**THREE 16TH AND 17TH CENTURY
ENGRAVINGS OF FREAKS AND ODDITIES.**

Including: engraving depicting a multi-headed, eight-armed Cyclops monster with goat legs (ca. 1654), and is apparently the original print which was reproduced in Eugen Holländer’s *Wunder, Wundergeburst und Wundergestalt* (Stuttgart, 1921) p. 289. – engraving, *Horribil mostre, nato in Cher della moglie di un Dottor a hore otto All’Arca di Noe, 1578*, depicting a horned monster with claws and protuberance from back of the head. See Holländer, p. 286. – and engraving of conjoined twins with bow and arrows and saber, ca. 1687. See Holländer, p. 70. All uniformly matted and framed (the last without glass). Sizes approximately 11 × 7" and smaller.

300/500



364

365. MOORE, Ann (1761 – 1813).

**GROUP OF 3 SCARCE BOOKLETS ON
THE FASTING WOMAN OF TUTBURY.**

Including: *An Account of the Wonderful Abstinence of Ann Moor, of Tutbury*. Boston: Thomas Bangs,...for Nathaniel Coverley, (1811). 8vo. 36pp. – *A Statement of Facts Relative to the Supposed Abstinence of Ann Moore*,...Burton-on-Trent: J. Croft, 1813. 56, lxxvi, [1, errata]. – *The Life and Death of the Celebrated Ann Moore*,...Plymouth-Dock: T. Philip, n.d. (ca. 1810s). 8pp. 8vo or 12mo. All in wrappers or self-wrappers (the bound in later cloth and marbled boards; morocco bookplate of Herman Wm. Kapp). Moore gained notoriety upon claiming to have eaten no food for years, and underwent supervised fasts on two separate occasions. She was later exposed as an impostor (*Jay’s Journal*, pp. 121-2). [With]: a wood-engraved cutting with text in three columns, of fasting impostor Bernard Cavanagh (London, ca. 1841), 15 ¼ × 7 ⅞" (chipped at right edge of image; folded); backed on paper, with a manuscript obituary (1845) on verso. See *Jay’s Journal*, p. 117.

300/500



365



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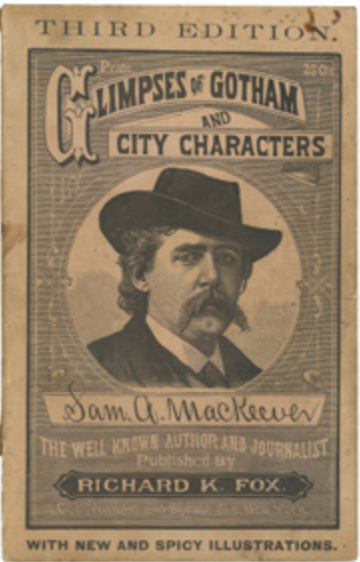
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366. [MYSTERIOUS LADY]. HANINGTON, Julia Anne (ca. 1793 – 1892). **JUST RETURNED TO LONDON ... THE MYSTERIOUS LADY.**

[London]: G. Stuart, Printer, ca. 1846. Letterpress broadside advertising an appearance at the Egyptian Hall, Piccadilly. She will “declare the names of articles produced by the company although sitting at a distance of 50 or 60 feet, with her face turned from the audience!” Press notices fill half of the poster. 15 × 9 ¾". Hinged to stiff card, foxed. **SCARCE.**

500/1,000

One of several mystery entertainers to appear at the Egyptian Hall before Maskelyne, the Mysterious Lady also traveled to America to demonstrate her extraordinary abilities, and even appeared before Queen Victoria (as this bill states). Her ability to see things without looking at them was cited by Harry Houdini in his Unmasking of Robert-Houdin as evidence that the feat known as Second Sight was developed long before Robert-Houdin's rise to fame.

367. **THE NEW ART OF MAKING FIREWORKS.**

London: William S. Fortey, (ca. 1859). Original wraps (lower lacking). Hand-colored woodcut illustration on title page. p. [8]. Last page, “Of magic and mystery,” describes some magic effects. Only one copy located in OCLC.

250/400

368. **THE NEW BON TON MAGAZINE; OR TELESCOPE OF THE TIMES.**

London, 1818-21. Six volumes, uniform floral cloth, with earlier paper boards bound in. Illustrated with hand-colored plates. 8vo. Light spotting, occasional short tears. Scarce as a complete set. Bookplates of Mary S. Peabody; contemporary ownership signatures of Jacob Shed Harvey, Rochford.

500/750

369. [NEW YORK – CRIME]. **FOUR BOOKS AND BOOKLETS ON NEW YORK CRIME AND UNDERWORLD.**

Including: FOSTER, G.G. *New York by Gas-light*. New York: Dewitt & Davenport, 1850. Pictorial wrappers. Sixth edition. Wright I, 979.– HANKINS, Mary Louise. *Women of New York*. New York: Marie Louise Hankins, 1861. Original cloth. Frontispieces and plates on green paper. Wright II, 1092 – WILKES, George. *The Mysteries of the Tombs: A Journal of Thirty Days Imprisonment in the New York City Prison for Libel*. New York, 1844. Wrappers. 64pp. Text in two columns. – CONNORS, Chuck. *Bowery Life*. New York: Richard K. Fox, 1904. Pictorial wrappers (splitting, tears, and some losses). Size 8vo or 12mo. Overall, good or very good copies. **300/500**

370. [NEW YORK CITY – CRIME]. MACKEEVER, Samuel A. (1848–?). **GLIMPSES OF GOTHAM AND CITY CHARACTERS.**

New York: National Police Gazette Office/[Richard K. Fox], [1880]. 8vo. 72pp + 2 full-page illustrated publisher's advt's. Third edition with “new and spicy illustrations” including 14 full-page woodcut plates, title vignette portrait of author (occasional smudging to margins, small pale dampstain to title). Pictorial wraps, chipped and soiled, but binding tight. Folding paper case. **RARE.**

300/600

A rare look into New York City's early hedonistic night life, particularly its siren women, who are depicted as prostitutes, pickpockets, and otherwise ill-intentioned charmers.

371. NEWMANN, Christian Andrew George (1880 - 1952). **NEWMANN THE GREAT. MAKING HIS FAMOUS BLINDFOLD DRIVE.**

[Milwaukee]: Riverside Printing, ca. 1900s. Three-color lithograph depicts the “pioneer mentalist” driving a passenger-filled horse-drawn carriage while blindfolded. Framed and matted to 30 ½ × 24". Chipping and loss at creases, staining. Not examined out of frame. See *LP&FW* p. 192. **600/1,200**

372. **NO TRICKS UPON TRAVELLERS; OR, THE CHAMBERMAID OUTWITTED.**

London: J. Ker, [n.d., ca. 1810]. Original printed wraps. Colored engraved frontispiece. 8vo. 36pp. Narrative “shewing a variety of tricks that are played, and how to guard against them.” One copy found in OCLC; none traced at auction.

150/250

373. NUTT, George Washington Morrison (1848 – 1881). **GROUP OF COMMODORE NUTT PHOTOGRAPHS AND EPHEMERA.**

17 pieces from the life and career of this dwarf performer. Includes: *The Commodore Nutt Polka*, by Thomas Baker. New York: Horace Waters, 1862. Polychrome pictorial wrap lithographed by Crow, Thomas & Eno. from photographs by D. Appleton & Co., bearing five portrait vignettes of Nutt in various costumes and with P. T. Barnum at center, to whom the composition is dedicated. **SCARCE.** 13 ½ × 10 ¼". Spine tattered; — *Paper Doll Commodore Nutt*. New York: McLoughlin Bros., ca. 1870. Double-sided paper doll of Nutt with eight costumes, with color pictorial lithographed sleeve, 8 × 4 ¾" Spotting and tape repair to sleeve; — *The Fairy Wedding Party*. New York: E. & H. T. Anthony, 1863. Stereo view of Nutt as groomsman and Minnie Warren (Huldah Pierce Warren Bump, 1849 – 1878) as bridesmaid, along with groom Tom Thumb and bride Mercy Lavinia Warren, based on a photograph by Mathew B. Brady. 6 ¾ × 3 ¼". Chip to bottom edge affecting studio mount caption; — 13 cartes-de-visite depicting Nutt alone, with Minnie Warren, or with the wedding group. Studios include E. & H. T. Anthony (New York), J. O. Kane (New York), and Geo. Stinson & Co. (Portland, Maine). Most good or better; — One small monochrome engraving of the “fairy wedding party” with P. T. Barnum. N.p., n.d. 4 × 2 ½". Good.

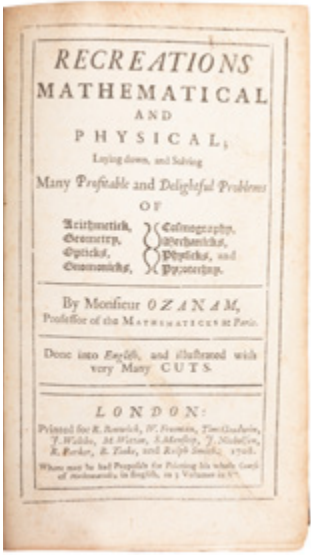
500/800



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379

ANYTHING BUT PEDESTRIAN

378. [PEDESTRIANS]. [WILSON, George (1766-1836), subject].

PAIR OF ENGRAVED PORTRAITS OF GEORGE WILSON, THE CELEBRATED BLACKHEATH PEDESTRIAN.

Including: “George Wilson, the celebrated Blackheath Pedestrian Aged 51.” London: R. Mount, Sept. 25, 1815. Line engraving on watermarked (“1813”) paper. 16 × 10 ¼". Some tears, several tape repairs on verso, some edgewear. Good. And: “George Wilson, The Celebrated Blackheath Pedestrian,...” London: Geoe. Wilson, 14th March, 1821. Engraved by E. Gerard. 17 × 13". Some edgewear, soiling, foxing. Very good. SIGNED BY WILSON AT THE LOWER RIGHT CORNER. Wilson, who failed at several business ventures, was one of the most successful pedestrians of his day, walking about 50 to 60 miles per day. In 1814, while he was in debtor’s prison for one of his numerous business failures, walked 50 miles in the prison yard in 12 hours, earning a small prize. He continued his competitive pedestrianism after his release in prison, and in 1822, he attempted to walk 1,000 miles in 20 days. Although he only completed 750 miles, this was still a significant achievement.

150/300



377

374. OLCOTT, Chauncey (John Chancellor Olcott 1858 – 1932). **CHAUNCEY OLCOTT IN MAVOURNEEN.**

Cincinnati & New York: The Strobridge Lith. Co., [ca. 1900]. Full-color pictorial lithograph bearing a central black and white portrait of the famous Irish-American singer, songwriter, and stage actor, surrounded by images of Olcott dressed in costume portraying various roles in the production. Olcott popularized the tune “When Irish Eyes Are Smiling.” 39 ½ × 29 ¾". Linen backed. Minor tears to edges repaired. Bright and clean. A.

300/500

375. [OPTICAL ILLUSION].

JAPANESE WOODBLOCK PRINT.

N.d. Colorful pictorial ukiyo-e style Japanese woodblock bearing a caricature of a man’s face as an optical illusion made up of the shapes of many small contorted bodies in various positions. 10 ½ × 7 ¼". Laid down. Light toning. Sold with a facsimile woodblock print of a similar optical illusion. 16 ½ × 11". Also laid down.

100/200

376. OZANAM, Jacques.

RECREATIONS MATHEMATICAL AND PHYSICAL.

London: Printed for R. Bonwick, W. Freeman; et al., 1708. Contemporary paneled calf, rebacked; edges sprinkled in red. 28 engraved plates, numerous text illustrations. 8vo. Lacking one leaf (II1). Engraved bookplate of Wm. Constable Esq. First English edition of this popular work. Toole Stott 520.

300/400

377. PASTRANA, Julia (subject).

CURIOUS HISTORY OF THE ... BABOON LADY, MISS JULIA PASTRANA [AND THE] DOUBLE-BODIED BOY!

London: Burrows, Printer, ca. 1850. Pamphlet with two full-length wood-engraved images of Pastrana and the boy, “exhibiting at the Regent Gallery.” 16pp. Dusty, else very good. SCARCE.

300/600

Pastrana (1834 – 60) was born in Mexico, and worked around the world in circuses, museums, and other exhibitions, frequently billed as a biological hybrid due to the straight black hair she covered her body, combined with her pronounced nose, mouth, and lips. For more than 100 years after her death, Pastrana’s body was preserved and exhibited in fairgrounds, museums, and circuses, but in 2012 it was returned to Sinaloa, Mexico where she was finally laid to rest.



380 two of five

380. [PEDESTRIANS]. GROUP OF 5 HAND-COLORED PLATES OF BRITISH PEDESTRIANS.

Including: [EATON, Josiah, subject]. “Josiah Eaton, A Native of Woodford, in Northamptonshire; Aged 49. In Stature 5ft. 2in.” [England: T. Hodgetts, ca. 1810s-20s]. Hand-colored plate of Eaton walking with descriptive caption. 17 ¼ × 10 ¾". Light edgewear and soiling, upper margin reinforced on verso with paper tape. Near fine. And: [EATON, Josiah, subject]. “Eaton in his Costume on the Colchester match...” [England, ca. 1810s-20s]. Hand-colored plate of Eaton walking without his coat with a cloth on his head, with descriptive caption. 10 ¼ × 7". Mild thumbsoiling to recto, some glue and pieces of tape on verso. Very good. And: [POWELL, Foster, subject]. “Foster Powell. Was born at Horseforth, near Leeds in Yorkshire, 1734.” [London: Foster Powell and Mr. Marshall, June 30, 1788]. Hand-colored plate of Powell walking outdoors, with descriptive caption. 12 × 7 ½". Upper left corner chipped, upper right corner creased, some edgewear, creasing, thumbsoiling. Very good. And: [POWELL, Foster, subject]. Another copy of the above Foster Powell plate. [N.p., n.d., ca. 1780s]. Hand-colored plate, without caption, as above. 13 ¼ × 8 ½". Some rubbing, foxing, creasing, thumbsoiling, upper right corner mildly dampstained, some mild scuffing to verso. Very good. And: [EDGE, Joseph, subject]. “Joseph Edge, the Macclesfield Pedestrian, Aged 62 Years...” [Macclesfield: J. Wilson, Sept. 8, 1806]. Hand-colored plate of Edge outdoors, holding a small parcel, a cathedral in the distance, with caption. At bottom: “Sold at R. Ackerman’s Repository, 101, Stand, London.” 16 ½ × 10 ¼". Some edgewear, creasing, thumbsoiling, a few short tears and small chips at margins. Very good. *Exemplars*, p. 124; 126.

500/700



381

381. [PEDESTRIANS]. GROUP OF 6 HAND-COLORED PLATES OF BRITISH PEDESTRIANS, PLUS A LETTERPRESS BROADSIDE.

Including: [WILSON, George, subject]. “George Wilson the Pedestrian Aged 50.” [London: Thos. Palser, Sept. 21st, 1815]. Hand-colored plate of Wilson walking outdoors with a British Flag in the background, with caption. 11 ¼ × 8". Some rubbing, creasing, bottom margin trimmed slightly unevenly, some thumbsoiling, sticker and paper residue on verso. Very good. And: [WILSON, George, subject]. “George Wilson the Pedestrian.” [London: Thos. Palser, Sept. 25th, 1815]. Hand-colored plate of Wilson walking outdoors, with tents and a British flag in the background, with caption. 12 ¾ × 8 ¾". Some rubbing, thumbsoiling, mild creasing at corners. Near fine. And: [WILSON, George, subject]. Letterpress broadside, “George Wilson, The Celebrated Blackheath Pedestrian,...” [Oxford: Baxter, Printer, ca. 1810s-20s]. With uncolored engraved vignette of Wilson at top center, and extensive captions. 15 ¼ × 9 ½". 3 horizontal creases, one 3" tear at left along the center crease, some rubbing, edgewear, light thumbsoiling, faint pencil or ink notations on verso. Very good. And: [JONES, James, subject]. “James Jones, taken on Port Meadow...” [England, ca. 1810s-20s]. Hand-colored plate of Jones in profile walking outdoors, with tents in the background. 11 ¼ × 8 ½". Some light toning, rubbing, one short tear at upper margin, some foxing. Very good. And: [CRISP, D[aniel, subject]. “D. Crisp. The Celebrated Walker who ranks as Pedestrian Champion of England...” [England, ca. 1810s]. Hand-colored plate of Crisp walking outdoors with hat and walking stick, with captions. 13 × 9". Margins apparently trimmed away, some thumbsoiling, spotting, creasing, some edgewear, mounted onto thick paper. Good. And: [BARNET, Henry, subject]. “Henry Barnet the Pedestrian, Aged 72...” [London: T. Garrand, Nov. 19, 1816]. Hand-colored plate of the elderly Barnet outdoors holding a parcel (a handkerchief?) and walking stick. 10 ½ × 7 ¾". Some rubbing, thumbsoiling, a few areas of paper residue on verso. Very good. And: [INWOOD, Robert, subject]. “Robert Inwood, of Tooting, Surrey.” [England: C. Moody, ca. 1830s-50s]. Hand-colored lithograph of Inwood running wearing only shorts and shoes, in the countryside, with caption. 24 × 18". On thick paper. Toned, foxed, creased, mild edgewear, soiling on verso. Good. *Exemplars*, p. 125.

500/700



383

382. [PEEP SHOW]. JOHN BULL AT THE FAIR MEETING WITH A VERY OLD ACQUAINTANCE!!.

London: Walker Cornhill, April 1807. Attractively hand-colored satirical etching of Melville and John Bull on a fairground in conversation; Bull addresses Melville who holds the strings to operate a puppet show/peep show box. In the background a quack doctor, Sidmouth (ala Katterfelto), addresses a crowd seated before his stage while a harlequin character attends him. 10 × 13 ⅝". Scuff in upper left. See BM 1868,0808.7558.

400/800

383. [PEEP & PUPPET SHOWS]. TWO CHINESE WATERCOLORS.

Circa 1870. Both finely executed in the same style; the first shows a Raree Show (Peep Show) with two operators and two viewers seated on a bench before the box at viewing holes with three other customers waiting their turn. The second shows a Punch and Judy-style tall booth with puppets in place (one holds a stick), and six viewers before it while a man standing beside the booth collects money from two of the onlookers. The larger 9 ½ × 10 ¾". Both laid down and trimmed unevenly.

500/1,000

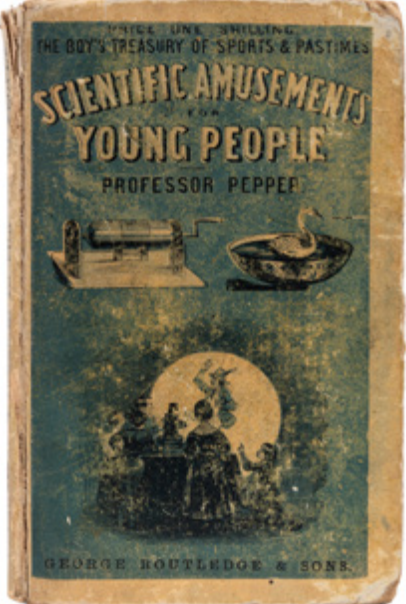
384. PEPPER, Professor J.H. (1821 – 1900). TREMONT TEMPLE. PROF. J.H. PEPPER, F.C.S.

Boston: Todd, Printer, [n.d., ca. 1870s]. Printed handbill promoting a lecture by John Henry Pepper, presenting “the illusion called The Ghost,” and speaking on “Optical Phenomena and Illusions.” Small spot of soiling in right margin. 8 × 5".

400/600



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385



382

385. PEPPER, John Henry (1821-1900). SCIENTIFIC AMUSEMENTS FOR YOUNG PEOPLE.

London: George Routledge and Sons, [1864]. 16mo. Including tables, diagrams, illustrations. 16mo. 504 [sic]-[628] pp. Bound in the uncommon publisher’s pictorial boards (binding worn and scuffed, joints and hinges starting, portion of bookseller’s ticket affixed to title-page beneath the publisher’s slug. Still, a good example in this rare binding. Toole Stott 1153.

200/400



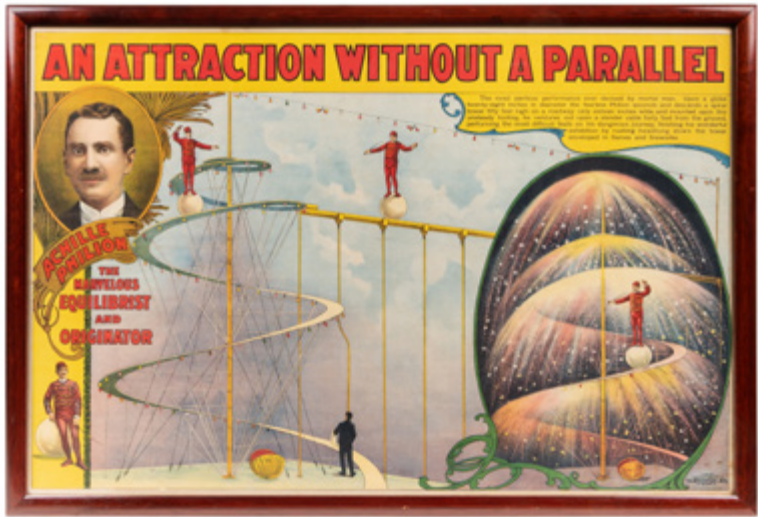
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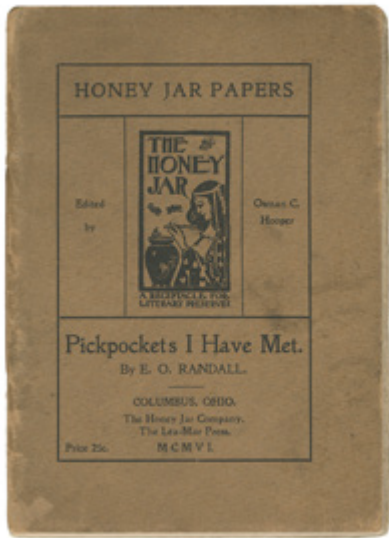
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386. PERSIUS, Charles (pseudonym of Charles Dunne).
ROUGE ET NOIR. THE ACADEMICIANS OF 1823.

London: Lawler and Quick, 1823. 8vo. First edition. [4], 456 pp + one advertising leaf [lacking 311 – 438, as usual]. Full contemporary smooth calf ruled gilt with marbled edges and ends, spine gilt tooled with compartments and gilt-titled spine label. Engraving of roulette wheel on p. 171. Half-title present. Minor inked corrections, x-outs and marginalia, minimal spotting. Very good or better, in a handsome binding. Toole Stott 557.

250/350

387. [CRUIKSHANK, George]. “Greeks.”
THE PIGEONS. DEDICATED TO ALL THE FLATS, AND SHOWING THE ARTIFICES, SUCCESS, AND CRIMES OF GAMING, GAMESTERS, AND GAMBLING HOUSES.

London: J.J. Stockdale, 1817. Seventh edition. Contemporary cloth spine over marbled boards. xii, 167, [1] ads. 12mo. Six hand-colored plates by Cruikshank. Bookplate of Anne and F.G. Reiner. Extremities and boards rubbed, minor foxing and wear to page edges. Jessel 658.

400/600

388. PH. DE NORAN (Philippe De Bischoff 1880 - 1950).
PH. DE NORAN AND DATURA.

Brussels: Affiches Marci, [ca. 1920]. Full-color pictorial lithographed poster bearing several depictions from the performance of this Belgian magician and his wife Datura (Elaine De Bischoff), including a levitation, LeRoy's Costume Trunk, a Floating Ball, billiard ball manipulation, and other tricks. Framed to 38 ¾ × 25 ¾". Significant warping to lower half, toning, light chipping. Not examined out of frame.

300/500

389. PHILION, Achille.
AN ATTRACTION WITHOUT A PARALLEL.

Buffalo: The Courier Co., 1899 (no. 2656). Full-color stone lithograph depicting the “marvelous equilibrist and originator” at several intervals during his act, with an inset portrait of Philion in the upper left. While balancing atop a wooden sphere, the French daredevil would ascend and descend a spiral tower and venture out onto a “slender cable forty feet from the ground”. As pictured, the climax of Philion's performance involved “rushing headlong down the tower enveloped in flames and fireworks.” Framed to 43 × 29 ¾". Light staining to margins. Not examined out of frame. See LP&FW pp. 204 - 5. *Exemplars*, p. 316.

800/1,200



four of nine

392

390. [PICKPOCKETS]. **GROUP OF 9 PRINTS.**

V.p. (French and English), v.d. Group of nine prints depicting pickpockets, including: The New Mode of Picking Pockets. [London]: E. Hodges, 1784. – Introspection. [London]: Pub. 1825 by J. Royle, Holborn,... Colored engraving. – BELLANGE, Hippolyte. *Grande reussite en Coeur!* Paris: Bertauts, 1827. Lithograph (foxed). – MORNDER, Hjalmer. *A Peep at Bartholomew Fair.* [London]: Graf & Soret, ca. 1830s. Lithograph. – HEATH, William. *Take Care of Your Pockets. A Hint for the Orthodox.* [London]: T. McLean, 1829. Hand-colored etching (small chips and tears at edges). – DAGLEY, R. *Taking Time.* London: John Warren, ca. 1820s. – *Le fameux Iean Robert, fair dire sa bonne aventure.* N.p., n.d. Etching. – and two others. Sizes vary, the largest 15 × 9 ¾".

800/1,200

391. [PICKPOCKETS]. Randall, E.O.
PICKPOCKETS I HAVE MET.

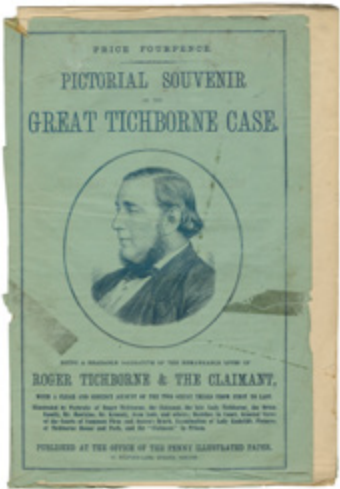
Columbus: The Honey Jar Company, 1906. Original printed brown wrappers. Small 8vo. p. iv, 28, [1]. Text illustrations. First issue of the Honey Jar Papers, a series announced inside by The Honey Jar, a Columbus literary magazine. Narrative of a confrontation with pickpockets on board a train en route to Columbus. Scarce; three institutional copies located.

100/150

392. [PICKPOCKETS].
GROUP OF 9 PRINTS AND GRAPHICS.

Including: *The Arraignment of John Selman.* Caulfield & Herbert, 1794. Woodcut portrait of the notorious pickpocket and thief who was executed in 1612. – CRUIKSHANK, George. *The Organ of Time.* 1826. Colored etching. – More than meet the Eye. N.d. Watercolor of a young ruffian pickpocketing a man's handkerchief as he reads. – Dick Swift, *Theftaker of the City of London, Teaching his Son the Commandments.* [London], 1765. Etching. – and others. Sizes vary, largest 14 × 19 ⅞".

700/900



393



394



395



397



398



396



399



400

393. PICTORIAL SOUVENIR OF THE GREAT TICHBORNE CASE. BEING A READABLE NARRATIVE OF THE REMARKABLE LIVES OF ROGER TICHBORNE & THE CLAIMANT.

London: Office of the Penny Illustrated Paper, (1874). Pictorial wrappers. Folio. 32pp. Illustrated with engravings. Tears and tape repairs to wrappers; in a cloth-backed folder. Learned Pigs & Fireproof Women, p. 100.

125/175

394. [PIG-FACED LADY]. FORES, S.W. and John Johnston. THE PIG-FACED LADY OF MANCHESTER SQUARE.

[London, 1815]. Engraving, hand-colored, with letterpress title matted below (this copy is trimmed and lacks the two columns of text below the title explaining the circumstances of the Pig-Faced Lady). The Pig-Faced Lady sits alone Matted, sight together 8 ¾ × 7 ¼". Spotting and soiling; closed tears.

400/600

395. [PIG-FACED LADY]. WILLIAMS, Charles. WALTZING IN COURTSHIP.

[London]: Pubd. March 1815 by Wm. Holland. Hand-colored etching and engraving. 9 × 7". Laid down to paper mat. Old graphite notation erased above title; scattered rubbing. BM Satires 12630.

300/400

396. PINKERTON, Allan (1819 – 1884). PROFESSIONAL THIEVES AND THE DETECTIVES.

N.p. [ca. 1880s]. One-color pictorial letterpress broadside seeking “Canvassing Agents” to sell copies of Pinkerton’s book on behalf of N. D. Thompson & Co., Publishers (St. Louis and New York). Bearing seven wood-engraved illustrations included in the published story “by the greatest living detective.” The broadside instructs to “please post this up conspicuously.” 25 × 19 ¼". Unbacked. Creases, small tears and losses, light soiling. B+.

400/800

397. [PLAYING CARDS - MAGIC]. COLLECTION OF HISTORICALLY SIGNIFICANT PLAYING CARD GAFFS.

Six sets of specially printed/gaffed pasteboards for a range of tricks, some with original wrappers and instructions. Handwritten labels identify them as French, German, and Italian (early eighteenth century to ca. 1900). Holographic note on first page states: “from the Ollis collection.” Cards and labels mounted scrapbook-style under mylar. Three-ring binder in pebbled dark red cloth, title label to spine. 13 ¾ × 10 ¼". First page nearly pulled free, a few items loose from original mounting.

400/600

398. POHL, Anton (d. 1837). ARCHIVE OF DOCUMENTS AND BROADSIDES RELATED TO THE ARMLESS CALLIGRAPHER.

Twenty-one printed and manuscript documents and advertisements regarding Pohl, a man born without arms who exhibited himself and could not only write with his feet, but perform otherwise ordinary tasks with is legs and toes, including sewing and weaving. Included are manuscript documents and certificates from across Europe, spanning

1800 – 1827; a handwritten and printed passport issued in Finland, and dated August 4, 1827; a letterpress German silk playbill with Eagle device at top (fragile and soiled with tiny losses); broadsheet advertising an appearance by Pohl (Hungarian, 1820s); several printed handbills for Pohl’s appearances (Swedish, Prussian, and Russian; in the latter appears the statement that in order to prevent unpleasant impressions regarding Pohl’s “unnatural” appearance, he was to wear false arms and shoulders); a bound document regarding Pohl SIGNED by privy counselor and police director Franz Edler con Siber, permitting Pohl to perform in Habsburg territory; and other manuscript documents regarding this armless wonder, many with original blind stamped or wax seals of the issuing parties. Folio and smaller, with expected age-related wear. A fascinating trove of documents related to this armless entertainer. 800/1,200

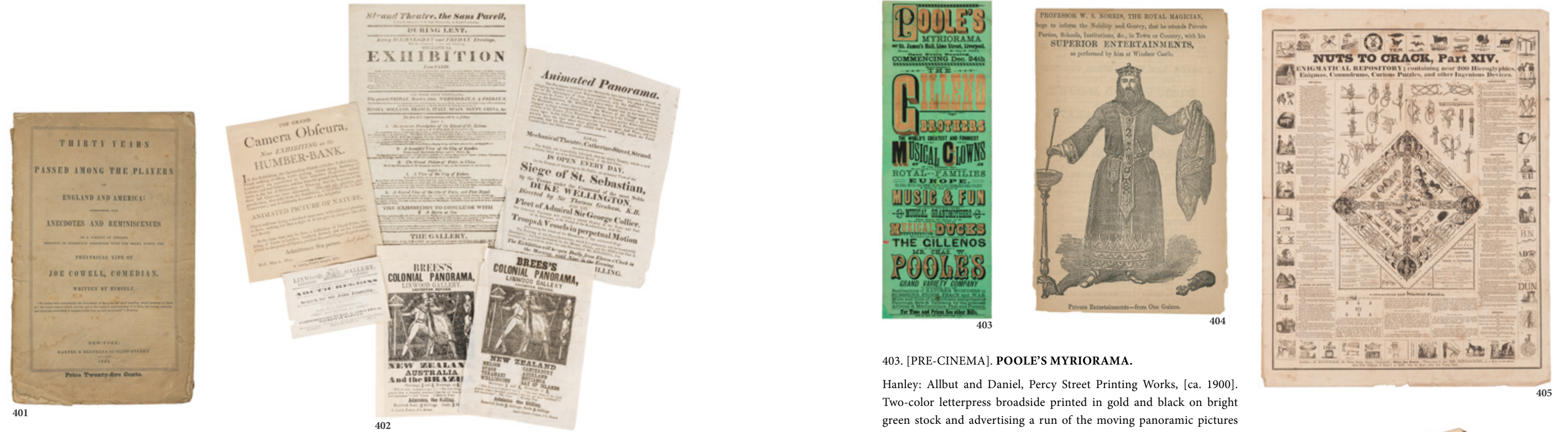
399. [POKER]. GROUP OF BOOKS ON THE GAME OF POKER.

Eleven items. Includes: BROWN, Garrett. *The Autocrat of the Poker Table, or How to Play the Game to Win*. Boston: The Gorham Press, 1916. Full-page illustrations of poker-player types by Garrett Brown, Jr. — CONLIN, William Jermyn (“William James Florence” 1831 - 1891). *A Gentleman’s Hand-Book on Poker*. New York: George Routledge & Sons, Ltd., 1892. Uncommon binding. Jessel 511. — HAMMOND, Percy (1873 - 1936), and George C. Wharton. *Poker, Smoke and Other Things*. Chicago: Reilly & Britton, 1907. Extensive illustrations by Albert Olson. — HARDISON, Theodore. *Poker*. [St. Louis: Hardison, ca. 1914]. Lacks title page, with reproduction laid in. — HOYLE, Edmond, and Thomas Matthews (compiled from). *Whist, Loo, Euchre, and Poker*. New York: Dick & Fitzgerald [ca. 1870s]. — JONES, Major. *A Losing Game of Poker*, from the “Yankee Comic Tales” series. Glasgow & London: Cameron & Ferguson, [ca. 1876]. — KELLER, John W. *The Game of Draw Poker*. New York: White, Stokes, & Allen, 1887. FIRST EDITION. Jessel 1032. — MEEHAN, Charles Henry Wharton (1817 - 1872). *Laws and Practice of the Game of Euchre and of Draw Poker*. Philadelphia: T.B. Peterson & Brothers, 1877. With advertising circular for the book laid in. An expanded edition of Jessel 1180, to which the rules of poker have been added. — MOREHEAD, Albert H. (ed.). *Poker: The Nation’s Most Fascinating Card Game*. Cincinatti: The United States Playing Card Company, [1950]. — PHILPOTS, Edward P. *A Treatise on Poker*. London: Simpkin, Marshall, Hamilton, Kent & Co., 1904. Jessel 1329. — PROCTOR, Richard A. *Poker Principles and Chance Laws*. New York: Dick & Fitzgerald [ca. 1884]. FIRST EDITION. Jessel 1390. Many illustrated. Largest 8vo. Various bindings. Conditions commensurate with age. A good group. 800/1,200

400. [POKER]. BRELSFORD, C.E.H and C.W. Dimick. IT’S ALL IN THE DRAW.

[Boston]: [Forbes Litho.], 1895. String-bound color lithograph booklet on ten cardstock leaves, each spread illustrating and describing the hands of poker from a pair through royal flush. Oblong 8vo (5 ½ × 9 ¾"). Soiling and chipping to edges, one detached leaf, but bright and vivid lithography. The royal flush illustration advertises Bicycle playing cards; panels at end advertise U.S. Cartridge Co.

150/250



401. [POKER]. COWELL, Joe.
THIRTY YEARS PASSED AMONG THE PLAYERS IN ENGLAND AND AMERICA.
New York: Harper & Brothers, 1844. Two parts in one. Wrappers (lower lacking). Text in two columns. 8vo. Spotting; light soil to lower edge. **EARLY MENTION OF POKER:** Part II contains a description of the game of poker, including an overview of the rules and the hierarchy of winning hands.

200/300

402. [PRE-CINEMA]. **GROUP OF PRE-CINEMA EPHEMERA.**
Ten pieces. Includes: *The Famous High German Machine. Or, Most Ingenious and Surprising Moving Paper-Work.* [London: ca. 1737]. One-color pictorial letterpress playbill bearing a wood-engraved royal coat of arms and advertising performances of Mrs. Vandenhurk's early moving panorama show. Laid down. Horizontal center crease, minor soiling; — Small letterpress broadside advertising a camera obscura exhibition near the Humber River in Kingston Upon Hull. Hull: W. Rawson, 1803. Horizontal center crease; — One-color letterpress playbill advertising animated panorama performances of the "Siege of St. Sebastian" by "Messrs. Childs" and "Mr. Bologna, Jun." (John Peter Bologna 1775 - 1846) at London's Royal Mechanical Theatre. Lambeth: T. Romney, [ca. 1814]. Creases, fraying to edges; — Letterpress broadside advertising mechanical moving panorama performances, in six parts, by "Messrs. Le Fort and Company" from Paris at the Sans Pareil Theatre. [London]: Lowndes, 1816. Lower right side tattered with tiny losses; — Two small pictorial letterpress handbills advertising the "Colonial Panorama" of Samuel Charles Brees (1810 - 1865) at Linwood Gallery. [London]: James Carrall, [ca. 1850]. Bearing a wood-engraved image of an English colonist holding a musket by one end and staring down a native man holding a spear by one end, mirroring his aggressively stance. One unbacked and another (likely later, with additions to the advertised program) linen-backed. Creases, light soiling; — Letterpress ticket to a "Grand Moving Panorama of the Arctic Regions" including the "Search for Sir John Franklin" and a "Splendid Moving Diapharama of the Great Earthquake at Lisbon" taking place at London's Linwood Gallery. [England, hand-dated 1852]. Tiny losses and creases; —Letterpress stock broadside advertising "M. J. Millious' Magic Show, with 117 Different Views" (three copies, two with holographic details pertaining to venue and date). Rome, N.Y.: Beers & Kessinger, [ca. late 1800s]. One example with misprinting to lower right corner. Soiling, small tears and tiny losses. Largest 23 ½ × 9".

1,000/1,500



403. [PRE-CINEMA]. **POOLE'S MYRIORAMA.**
Hanley: Allbut and Daniel, Percy Street Printing Works, [ca. 1900]. Two-color letterpress broadside printed in gold and black on bright green stock and advertising a run of the moving panoramic pictures pioneered by the Poole family. On this occasion, the Myriorama consisted of "Realisations of Nature's Wonders in Sunshine, Storm, Peace and War" at St. James's Hall in Liverpool. In addition to his moving panoramas, Poole also featured variety acts such as the Gilleno Brothers, the "World's Greatest and Funniest Musical Clowns," along with "their Latest Novelty The Musical Ducks." 33 ¾ × 11 ½". Paper backed. Scattered losses, soiling, tears, retouching to creases.

300/600

404. **PROFESSOR W.S. NORRIS, THE ROYAL MAGICIAN, BEGS TO INFORM THE NOBILITY AND GENTRY, THAT HE ATTENDS PRIVATE PARTIES, SCHOOLS, INSTITUTIONS, &C, IN TOWN OR COUNTRY, WITH HIS SUPERIOR ENTERTAINMENTS,...**
[London], ca. 1880. Single sheet, folded once (split at fold). Illustrated with an engraved portrait. The back two pages are a "List of Tricks, Games, &c to be had at Professor Norris's Conjuring Depot." 8vo. Small pieces chipped at edges.

200/400

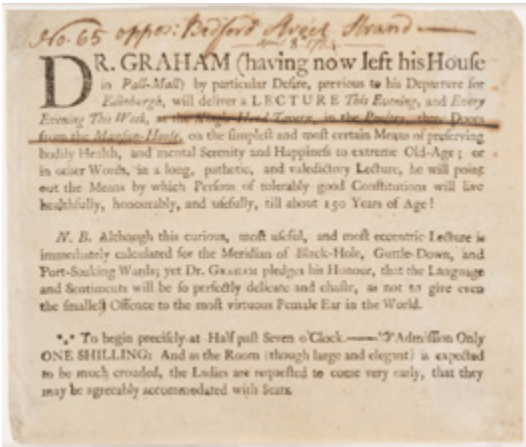
405. [PUZZLES]. **NUTS TO CRACK, PART XIV.**
London: R. Macdonald, ca. 1860. Letterpress broadsheet with hundreds of wood-engraved images, comprising a series of rebuses framing the central images, epistles, drawings of fancy knots, and other brain-busters; the center of the sheet is comprised of conundrums, enigmas, anagrams, and fascinating images to tease the brain. 20 × 15". Old folds, corners chipped, loss at intersecting folds. One of a series of puzzle pages issued in concert with English newspapers; the solutions were offered for sale in a separate booklet entitled *The Nutcracker.*

600/1,200



406. [PUZZLES]. **GROUP OF 4 CHINESE PUZZLE BOOKS.**
Including: *The Chinese Puzzle.* London: John Passmore, n.d. (ca. 1840s). Light blue printed wraps. 4pp, printed on rectos only. – *Fashionable Chinese Puzzle.* N.p., n.d. (E. Wallis?). [28]pp., rectos only. – *Key to the Figures of the Chinese Puzzle.* London: W. Edwards, n.d (ca. 1820s). Two copies, in variant wrappers. Together, 4 volumes, illustrated with tangram puzzles and solutions.

200/400



407

HOW TO LIVE TO 150

407. [QUACK]. GRAHAM, James (1745 – 1794).

DR. GRAHAM...WILL DELIVER A LECTURE THIS EVENING...ON THE SIMPLEST AND MOST CERTAIN MEANS OF PRESERVING BODILY HEALTH.

[London, ca. 1784 (dated in manuscript)]. Letterpress broadside, in two type sizes, with a contemporary cross-out and manuscript notation of change of address for the lecture, and date. Dr. Graham will explain how “Persons of tolerably good Constitutions will live healthfully, honourably, and usefully, till about 150 Years of Age!” 6 ¼ × 7 ½". *Exemplars*, p. 160.

250/350

408. RACKSTORW, B.

MISCELLANEOUS OBSERVATIONS, TOGETHER WITH A COLLECTION OF EXPERIMENTS ON ELECTRICITY.

London, 1748. Half leather (rubbed), blind-stamped on the upper cover by the Franklin Institute (bookplate and label on front pastedown). 8vo. 72pp. Two engraved plates, one folding. Joints and edges of covers rubbed.

200/300

409. REDMONDI.

DOCTOR REDMONDI. THE WONDER WORKER.

West Hartlepool: J. Procter, 1875. Attractive two-color broadside for the magician's appearance at the New Gaiety Theatre of Varieties, West Hartlepool. Redmondi presents “modern miracles” and claims to be the “first who challenged the Davenport Brothers!” He shares the bill with Ben Ray “The Celebrated Negro Comedian,” and a burlesque version of Jack and the Beanstalk. 29 ¾ × 10". Wrinkled, a few remnants of mounting to verso; clean and bright.

400/800

410. [REMARKABLE CHARACTERS].

DANIEL LAMBERT, GEORGE ROMONDO AND OTHERS.

[London, ca. 1810s]. Color etching and engraving of five eccentric characters from early nineteenth century England, including the fat man Daniel Lambert, dwarf-mimic George Romondo, giant Patrick O'Brien, and two others. Plate No. 6 from a series. 8 ½ × 11 ¾". Hinging tape in upper margin verso; short closed tear at right edge.

400/600



411

411. [REMARKABLE CHARACTERS].

GROUP OF 4 TITLES IN 17 VOLUMES.

Including: *The Eccentric Magazine; with Lives and Portraits of Remarkable Characters*. London: G. Smeeton, [n.d., ca. 1810s]. 10 small 8vo issues. Original wrappers. Issue # 2-8, 11-13. Generally worn, soiled. Good. And: *The New Wonderful Magazine, No. 44*. London: [ca. 1810s-30s]. 8vo. With fold-out engraved portrait of Old Thomas Parr. Original wrappers. Some wear. Near fine. And: CAULFIELD, James. *Calcographiana: The Printsellers Chronicle and Collector's Guide to the Knowledge and Value of Engraved British Portraits*. London: G. Smeeton, 1814. 8vo. Frontispiece portrait of Caulfield. 8 ¾ × 5 ½". 19th century half red morocco over marbled boards, spine tooled and lettered in gilt in compartments (minor occasional wear). Fine. FIRST EDITION. And: Kirby's *Wonderful and Eccentric Museum; or, Magazine of Remarkable Characters*. London: R. S. Kirby, 1820. 8vos. Numerous plates of eccentric characters. 5 (of 6) volumes, volumes 1-5. Bound in contemporary half red morocco over marbled boards, spines tooled and lettered in gilt in compartments, five raised bands, marbled endleaves (boards worn, scuffed, some wear to hinges, joints, some foxing in text). Each volume with bookplate of Rev. J. Tuttle Smith on all fps. Good.

700/900

412. [ROBERT-HOUDIN].

LE CAGLIOSTRO. JOURNAL DES SOIRÉES FANTASTIQUES DE ROBERT-HOUDIN.

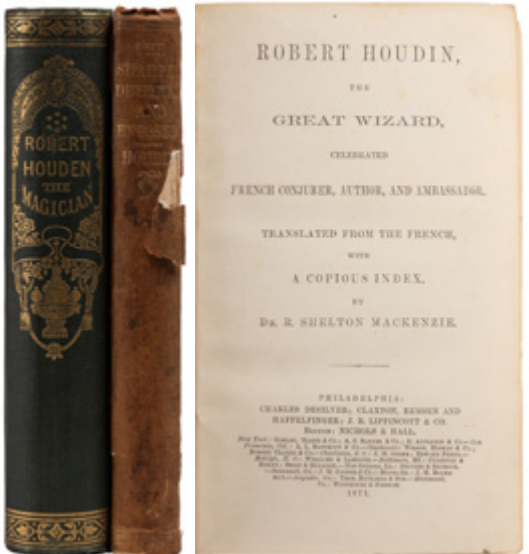
Paris: Guiraudet at Jouaust, [1845]. Pictorial broadsheet paper advertising performances of the famed French “father of modern magic” and listing his program on the rear panel; interior pages replete with woodcuts showing the Ethereal Suspension, Bowl Production, and Second Sight, along with other cartoons, and including verses about Robert-Houdin and his tricks. With the subtitle *Passe-Temps de l'Entr'acte* (intermission pastime). Folio. Old central folds, soiling, chips.

1,500/2,500

Part program and part diversion, these papers were distributed to patrons at the Theatre Robert-Houdin. The pages are filled with jokes about magic tricks and current events, as well as woodcuts and opinions of the press regarding the famed French magician and his performances.



412

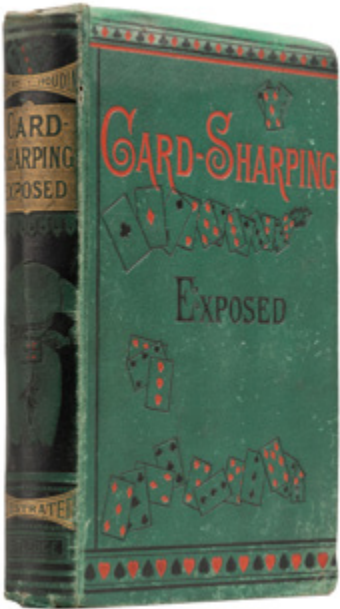


413

413. [ROBERT-HOUDIN, Jean-Eugene (1805 – 1871)]. TWO VOLUMES ON ROBERT-HOUDIN.

Including: *Robert Houdin, the Great Wizard, Celebrated French Conjurer, Author, and Ambassador. Translated... by Sheldon Mackenzie*. Philadelphia: Charles Desilver; Claxton, Remsen and Haffelfinger; J.B. Lippincott & Co., 1871. – *The Sharper Detected and Exposed*. London: Chapman and Hall, 1863. Both in original cloth, spines gilt (backstrip of latter volume chipped with losses, front board nearly loose). 8vos. Toole Stott 1167; Toole Stott 607. 21

200/400



414



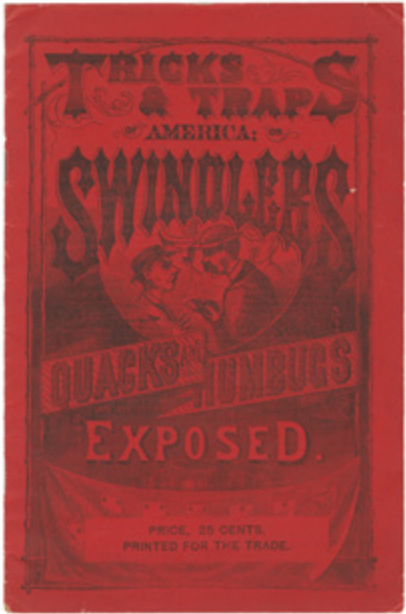
415



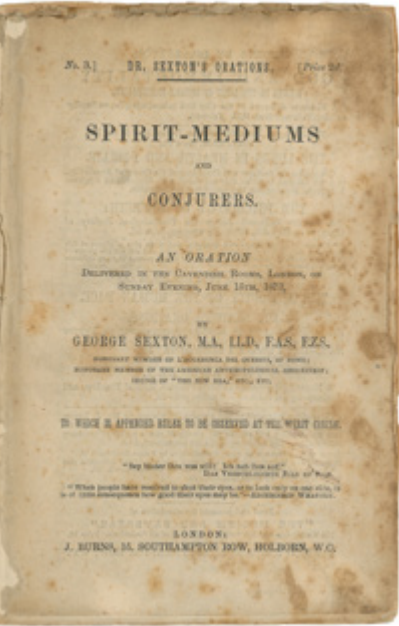
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418



419



420



417

414. ROBERT-HOUDIN, Jean Eugene (1805-1871). – Professor Hoffmann (translator). **CARD-SHARPING EXPOSED.**

London: George Routledge and Son, [n.d., ca. 1880s]. Publisher's green cloth stamped in red and black, spine gilt. Illustrated. 8vo. Covers soiled at top edge; rubbed, with light edgewear. 200/300

415. ROBIN, Henry (1811 – 74). **SALLE DE M. ROBIN HANDBILL.**

[London]: W.J. Golbourn, [1857]. Letterpress handbill for the French magician's appearance in England at 232 Piccadilly. French and English text, including a lengthy list of his repertoire featuring many of the effects popularized by Robert-Houdin including Second Sight. 5 × 10". One damp stain, laid down. 300/600

416. [ROMANCE]. **TWO CONFESSIONAL DIME NOVELS.** Including: *The Confessions of a Pretty Typewriter Girl*. Chicago: Stein Co., 1908. – *The Memoirs of a Beautiful Music Hall Singer*. [Chicago: Stein, ca. 1900s]. 64pp; 66pp. Pulp wrappers. Frontispieces. 8vos. Light soiling to covers of first volume, minor chipping. Scarce. 100/200

417. SAMEE, Ramo (d. 1850). **RAMO SAMEE, THE INDIAN JUGGLER!!!**

London: W. Oxberry & Co., 1821. One-color letterpress broadside playbill advertising a show at the Olympic Theatre. Samee, the middle act on the bill, performed various juggling demonstrations with balls and knives, the swallowing and regurgitation of a stone the size of an egg, balancing skills, top spinning, and the “extraordinary feat of swallowing a sword two feet long.” 27 ¾ × 8 ½”, trimmed close. Horizontal creases, light soiling. 600/1,000

Born in India, Ramo Samee was arguably the first professional juggler to appear in England, arriving there in 1819. He 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.

418. **SANS SOUCI; OR, THEATRE OF VARIETY / HARMLESS GUILLOTINE BY PROFESSOR KROSSO.**

Newington Butts: Perry & Davis, Printers, (1852 [manuscript date]). Letterpress handbill on thin paper illustrated with a woodcut of a severed head on a platter. In addition to Professor Krosso's “Acme of Natural of Magic,” the bill features a German Troupe consisting of “Athletic Ancient Sports.” 7 ½ × 5". Minor folds. 200/400

419. [SCAMS AND FRAUD]. **TRICKS AND TRAPS OF AMERICA; OR, SWINDLERS, QUACKS, HUMBUGS AND RASCALS EXPOSED.**

Corfu, New York: C. E. Curtiss, ca. 1880s. Original pictorially engraved red glossy wrappers designed by Thomas Chubbuck (1820 – 1888). 8vo. The interior of the rear wrap includes a pictorial ad for the book “Prestidigitation; or Magic Made Easy”. Small corner creases, chipping with tiny losses to edges. Toole Stott 1319. 250/500

420. SEXTON, George. **SPIRIT-MEDIUMS AND CONJURERS. AN ORATION DELIVERED AT THE CAVENDISH ROOMS, LONDON, ON SUNDAY EVENING, JUNE 15TH, 1873.**

London: J. Burns, (1873). Dr. Sexton's Orations No. 3. Later wrappers. 28pp., [4pp, ads]. Bookplates (Weirdo Magic Library; Margaret Yates). Toole Stott 879. Foxed. Scarce. 200/300

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

Bungay: John Rodker, 1930. Quarter dark red morocco over green cloth, titles gilt stamped. LIMITED EDITION number 48 of 1,275 copies produced on specially-made Dutch paper with deckled edges, and including reproductions of original woodcuts, among these the iconic images of conjuring apparatus from what is considered the first work in English to explain magic tricks. With an introduction by the Rev. Montague Summers. Small folio. Spine sunned and chipped, ends browned, else very good. 300/600



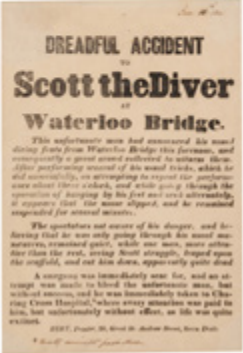
421



422



423



422. SCOTTO, Hyronimus (c. 1505 – 72).
HYRONIMUS SCOTTO MEDAL.

18th/19th Century. Antique re-casting of the token first struck in Italy circa 1580. Obverse bears a portrait of Scotto in a hat and ruffled collar surrounded by text; reverse blank. Composition: bronze. Approximately 2 ¾ × 2 ⅛". Surrounding text indistinct, suggesting a later casting. Still, a handsome example of a rare object.

1,000/1,500

Following on the work of German historian Ottokar Fischer, magic collector Edgar Heyl researched the history of Scotto, now known to have been an entertainer and showman, in addition to a charlatan. Heyl's discussion of Scotto's life and description of this medal (including the variant forms and wax models thereof) was published in the April, 1948 issue of The Sphinx. Some contemporary historians believe the Scotto medal to be perhaps the earliest known portrait of a conjurer extant. It is widely considered to be the first magician's medal issued.

423. SCOTT, Samuel (c. 1813 – 41).

FIVE ITEMS DEPICTING THE FATED AMERICAN DIVER.

Including a handsome engraved half-length portrait titled *Scott the Unfortunate American Diver*, depicting Scott with the scaffolding from which he dove in the background; *Awful Death of Sam Scott, the Great American Diver*. [London]: Glover & Co., [1841]. Showing Scott handing from the scaffolding at Waterloo Bridge with the crowd below; a letterpress broadside, *Dreadful Accident to Scott the Diver at Waterloo Bridge*, [London, 1841], explaining the accident that led to Scott's death, and hand dated Jan 11, 1841 in ink, the date of Scott's fatal accident; and two contemporary prints of Scott, one showing his dive, the other showing him hanging from the scaffolding, uniformly matted. The first three uniformly framed, the largest 17 × 13 ¼". Not examined out of frames. These images were used to illustrated chapter 10 of *Learned Pigs & Fireproof Women*.

800/1,200

According to Ricky Jay, Scott was "...an American diver who made his living and reputation plunging into water from the tops of buildings, shipmasts, and bridges in the 1830s and 1840s." Scott's end was met due to lack of preparation. On Jan. 11, 1841, in acceptance of a challenge for 100 guineas, he first ran from the White Lion Pub in Drury Lane to Waterloo Bridge, where he would jump forty feet into the river below, then return to the pub – all within a one hour timespan. Unfortunately, just prior to making his dive, a noose around Scott's neck, from which he hung, tightened unexpectedly, strangling and killing the 28-year-old stuntman.



424

424. SEMON, Zera (1847 – 1901).
PAIR OF ZERA SEMON BROADSIDES.

Includes: One-color pictorial letterpress broadside on yellow colored paper advertising a gift show by the American magician, ventriloquist, and puppeteer. Halifax: Halifax Printing Co., [ca. 1890s]. Bearing an engraved image of a standing devil figure leaning against a framed portrait of Semon, designed by George William Melville (1856 - 1928), with the performer's name in block letters resembling tree trunks. 24 ¼ × 7", in old shrink-wrap. Creases, scattered tears and losses, dampstain to upper right corner. — One-color pictorial letterpress broadside playbill, on light-red colored paper, advertising a performance by "the original Zera Semon with his marionette minstrels and novelty company." Bearing a wood-engraved bust portrait of Semon, also designed by Melville. The poster touts: "everything new, bright and sparkling with intelligent and refined humor." Mounted to board and trimmed to 19 ¾ × 7". Light warping, tears, minor chipping.

300/500

425. [MAGIC SET]. **PHYSICIEN DES SALONS MAGIC SET.**

Paris: N.K., 1880s. Wooden case with brass corners and pebbled cloth covering, accented with a printed leather title label and straps to the lid, approximating the look of a small wooden chest. Contents include the original instruction manual and several other contemporary French chapbooks on conjuring with illustrated front wrappers (*Le Sorcier Amusant*, *Le Veritable Escamoteur* (two editions), *Recueil de Tours de Cartes*); a miniature tin set of cups; Nail Through Finger with original box (labeled *Le Clou du Diable*); forcing pack; two Die Through Hat tricks; a Bill in Lemon knife; a quantity of wire puzzles; and more. Likely a marriage of parts. Still, a handsome grouping of late Victorian magic apparatus.

400/800



425



426

426. SEYMOUR, Richard (d. ca. 1750).
THE COMPLEAT GAMESTER.

London: E. Curll, 1739. Sixth Edition. One quarter smooth calf over brown cloth, spine in compartments with gilt title and date. Frontispiece. 12mo. xii, 324pp. Marginal foxing; browned and spotted as usual. Very good. Jessel 1495. Includes "diverting amusements upon the cards." The first edition of this work to chronicle various techniques for cheating at Whist.

400/800



427



428



429

427. [SHADOWGRAPHY]. BURSILL, Henry (ca. 1832 – 71). **TWO WORKS ON HAND SHADOWS.**

Including: *Hand Shadows*. London: Griffith & Farran, 1860. Fourth edition. Pink/orange pictorial paper-covered boards. Engraved plates. 4to. – *Hand Shadows to be Thrown on the Wall*. London: Griffith & Farran, n.d. Green pictorial flexible boards. Thirty-two hand-colored plates. 4to. Matching archival paper cases. Both worn as expected but in good condition; the second a SCARCE edition with the color plates. [Sold together with]: FIRESIDE, Frank. *Lights and Shadows on the Wall*. London: Read & Co., n.d. Flexible orange pictorial boards. Plates. 4to. Stained, foxed, and chipped, but intact. Folding paper case.

400/600

428. [SHADOWGRAPHY]. **A COLLECTION OF WORKS ON HAND SHADOWS AND SHADOW PANTOMIMES.**

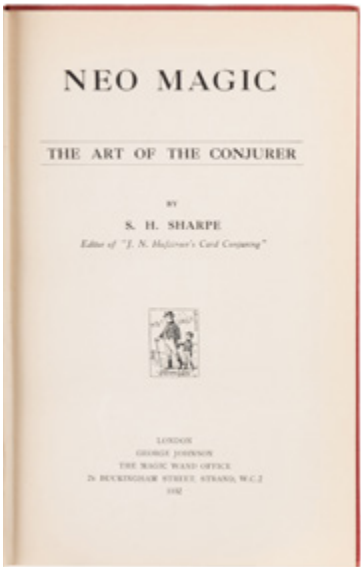
Including: WILLMANN, Carl. *Handshatten-Spiele*. Hamburg, ca. 1900 – FOX, Imro. *Shadowgraphs and How to Make Them*. New York: A. Levvy, ca. 1900. An uncommon variant of this work. – DEVANT, David. *Hand Shadows*. London: S.H. Bousfield, ca. 1900. – *Hand Shadow Stories*. Boston: Taggard & Thompson, 1863. – *Theatre des Ombres Chinoises*. Paris: S.Bornemann, ca. 1910. – Patterson, A. *Shadow Entertainments and How to Work Them*. Chicago: The Henneberry Co., ca. 1910. – LELE, Dr. K.B. *Hand Shadows*. Poona: Aryabhushan Press, ca. 1940. – SWEIRD, Dion. *Shadow Plays. How to Produce at Home*. London: Felix McGlennon, ca. 1930. – Silhouette. *Modern Shadowgraphy*. London: Hamley Brothers, Limited, ca. 1910. – *Me And my Shadows*. Berkshire: John Adams Toys, (1977). – STANYON, Ellis. *Hand Shadows. Being a Novel Collection of Finger Silhouettes*. London: Stanyon's School of Magic, ca. 1905. – HOLDEN, Max. *Modern Hand Shadows*. New York: Max Holden, 1935. INSCRIBED AND SIGNED by the author. – DENIER, Tony. *Tony Denier's Shadow Pantomimes*. New York: Dick & Fitzgerald, 1886. – *The Hotspur Book of Shadow Magic*. London: D.C. Thomson, ca. 1933. – NIKOLA, Louis. *Hand Shadows*. London: C. Arthur Pearson, Ltd., 1921. – BERTRAND, Victor. *Silhouettes Animees a la Main*. Paris: Librairie de la Science en Famille, 1893. Wraps repaired, folding archival case. Findlay bookplate. 8vos, most in pictorial wraps or boards (Willmann's book bound in pictorial green cloth), most with dozens or hundreds of figures. Usual wear and soiling; generally good condition or better. A very good group.

400/800

429. [SHADOWGRAPHY]. **COLLECTION OF SHADOWGRAPHY AND SHADOW PANTOMIME PUBLICATIONS.**

12 pieces. Includes: *Hand Shadows to be Thrown Upon the Wall*, [by Henry Bursill]. Philadelphia: Ashmead [ca. 1860s] (two different editions); — *Modern Shadowgraphy. By "Silhouette."* N.n. London: Hamley Brothers, [ca. 1903]; — *Novel Hand Shadows* by William J. Hilliar. London: The T. Nelson Downs Magical Co., 1900 (INSCRIBED by the author); — *Original Shadow Pantomimes No. 2: Driggs and His Double*, by F. E. Chase, and J. F. Goodridge (illus.). Boston: Geo. M. Baker, 1882; — *Shadow Pictures; Or, Who's Drunk?* by Edward Carswell. New York: National Temperance Society, 1882; — *Shadowgraphs and How to Make Them*, by Imro Fox. New York: Martinka, [ca. 1890]; — *Les Silhouettes à la Main*, by R. Theo. Paris: Guyot, [ca. 1880s] (uncut pages, incl. original fold-out prop patterns); and four others. Most illustrated and in publisher's pictorial wraps. 8vos and smaller. Conditions vary from fair to good. A unique collection with several uncommon and scarce items.

500/1,000



430



432



433

430. SHARPE, S.H. (1902 – 92). **NEO MAGIC.**

London: George Johnson, 1932. FIRST EDITION. Red Embossed cloth lettered and stamped gilt. 8vo. A few rubbed spots on binding, Kanter rubber stamp to flyleaf. Very good or better.

250/500

431. [SIAMESE TWINS]. **FIVE BROADSIDES AND HANDBILLS.**

Including printed announcements for: *The Edmonton Twins at the Adelaide Gallery*. [London], ca. 1860. Letterpress handbill heralding the twins who have, “two perfect heads with beautiful black hair ... united in to one body. – (*The Tocci Brothers*). Amsterdam, ca. 1880. With a woodcut depicting the Italian boys. Dutch text. – *Reynolds' Exhibition ... Orissa Twins*. Liverpool, ca. 1893. Small and attractive letterpress poster with a portrait of the “remarkable twin sisters Doodica and Radica” of India. – *A Short And Concise Account of Eliza & Mary Chulkhurst ... The Biddenden Maids*. Two variant broadsides with a woodcut of the girls “who were born joined together by the hips and shoulders, in the year of our lord 1100” explaining their story and their continued largesse. The largest framed to 18 ½ × 12 ½"; not examined out of frames or mats. One loose.

600/1,200



431

432. [SIDESHOW]. **CIRCUS SIDESHOW PHOTOGRAPH.**

Albion, Michigan, ca. 1915. Black and white photograph depicting visitors watching a snake charmer wearing Indian clothing, the snake held high between his hands, standing on a low bally platform next to a brass band. In the background can be seen several pictorial banners touting acts such as “Doro Defys [sic] Electricity,” the “Bohemian Glass Blowers,” “Snake Enchantress,” and “Tattoo Artist.” Matted to 10 × 8". Light spotting, chipping to corners.

150/250

433. [SIDESHOW]. **“SUSIE” REAL PHOTO POSTCARD.**

Dayton, Ohio: Orcajo Photo Art, 1938 (hand dated). RPPC with a full-length portrait of an elephant-skin lady in profile wearing a long velvet cloak with a feathered collar and holding a small dog. 5 ½ × 3 ½". Not postally used. Mounting residue to verso.

80/150



434

eight of ten

434. [SIDESHOW]. **GROUP OF 10 CDVS OF NINETEENTH CENTURY CIRCUS AND SIDESHOW PERFORMERS.**
V.p., ca. 1870-80s. Portraits of Charles Tripp; Chang & Eng Bunker; The Wild Australian Children; Madame Sherwood, Giant Lady; Waino & Plutano; Zingara, Circassian Lady and snake charmer; a girl with four legs; and others. Photographers include Eisenmann, T.A. Beach, S.S. Hull, and others.

300/500

435. [SIDESHOW – HANDBILLS].
FIVE NINETEENTH CENTURY HANDBILLS FOR UNUSUAL EXHIBITIONS.

Including: *Everyone Should See the Giant Baby*. [London, 1886]. The corpulent child weighed 58 ½ lbs. and stood three feet high. – *Chevalier Cliquot The Greatest Sensation of Modern Times!* [London, 1899]. A sword swallower who also swallows a watch and electric light. Small loss at top. – *A Wild Indian Chief with his Wife and Child*. [London], 1821. Managed by Chabert the poison and fire resister. Laid down with small loss at right. – *Just Arrived from Bengal, A Beautiful Little Blood Mare*. [London, 1820]. Small illustration in upper third. The horse is advertised as nine years old and only 33 inches high. – *Two Human Beings with Dogs’ Heads*. [London, ca. 1870s?]. Likely advertising a hairy family or Russian “dog-faced” men. Matted. The largest 10 ¾ × 6 ½". A very good group.

600/1,200

436. [SIDESHOW]. **GROUP OF 3 PAMPHLETS ABOUT SIDESHOW/CIRCUS ACTS.**

Including: “The Preservation and Restoration of .. Health .. In children and young and old people of both sex by Harry Waller the Boy Hercules.” [Hamilton: Nonpareil Print, ca. 1890s]. Small 8vo. Illustrated with 2 photographic portraits of Waller, including the front wrapper. Unpaginated. Original printed wrappers (some rubbing, mild wear). Very good. And: “The True Art and Science of Single Hand Balancing and Hand-to-Hand Balancing... by Prof. P. H. Paulinetti. [N.p.: The Author, 1931]. 8vo. Illustrated with some photos and several diagrams of gymnastic poses and moves. 95 pp. Disbound, wrappers present (front and rear wrappers are loose and worn, some wear to the loose pages.) Fair. And: “The Extraordinary Performances of the Great Siam Elephant, at the Adelphi Theatre...” London: Cowie and Strange, [n.d.] 8vo. Woodcut illustration of elephant on title-page. 8 pp. Wrappers missing (some rubbing, left margin with glue residue.) Good.

150/300

437. [HAIR – SIDESHOW].
FOUR CABINET PHOTOGRAPHS OF LONG-HAIRED WOMEN.

V.p., ca. 1890s. Including three portraits of women with very long hair (Sutherland Family and others); and a woman with hair apparently growing out of her back.

150/250



438

438. [SEURAT – SKELETON]. CIESSE, Joseph de.
DESCRIZIONE INTERESSANTE DE CALUDEUIO AMBROGIO SEURAT DETTO L'OMO ANATOMICO...

Bologna: Dalla Tippografia delle Muse, 1833. Original plain blue paper wrappers with manuscript title to upper, full-length wood-engraved portrait frontispiece of Seurat with arms outstretched and a turban on his head. [1], 2 – 6; 8vo in sixes. Scarce chapbook advertising the famed French living skeleton.

400/800

439. [LIVING SKELETON].
THREE ITEMS PERTAINING TO LIVING SKELETONS.

Includes: *Go and See the Living Skeleton! Dan J. Major*. Boston: Farwell & Co., 1859. Small one-color pictorial letterpress broadside advertising appearances by “the greatest living curiosity (as a skeleton) in the known world,” with two wood-engraved full-figure portrait images of Major before and after his mysterious affliction, for which the exhibitor offers a \$1,000 reward to any physician capable of diagnosing and curing him. 12 ½ × 6". Toning, small tears, old tape residue; — CDV of Isaac W. Sprague (1841 – 87) with his wife (Tamar Moore) and young son. Hand dated 1873. Sprague appeared with P. T. Barnum’s American Museum freak show in New York. 4 × 2 ½"; — *Mr. I. W. Sprague*. New York: Chas. Eisenman, ca. 1880s. CDV of Sprague with his wife and three sons, captioned below. 4 × 2 ½". Minor edge wear.

250/350

440. [SLANG]. SKEAT, Rev. Walter W. and J.H. Nodal.
A BIBLIOGRAPHICAL LIST ... ILLUSTRATIVE OF THE VARIOUS DIALECTS OF ENGLISH.

London: Published for the English Dialect Society, 1877. Three parts bound in one; original wrappers retained at rear. Handsome one-third green leather over marbled boards with matching endsheets, lettered and decorated gilt with spine in compartments. 8vo. Joints worn, general shelfwear, a few marginal marks; very good.

400/800



439

440

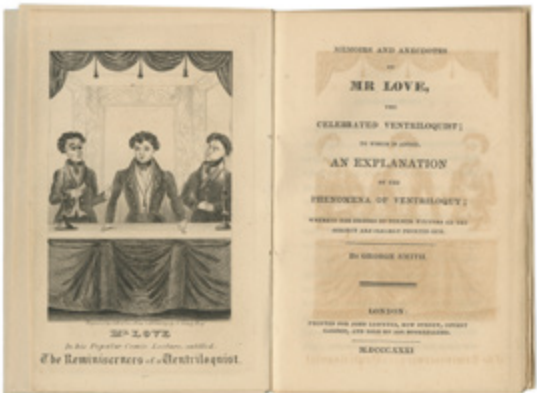


441

441. [SLANG].
GROUP OF 5 BOOKS ON SLANG AND CANT.

Including: [BADCOCK, John (“Jon Bee,” pseudo.). *Slang. A Dictionary of The Turf, The Ring, The Chase, The Pit, of Bon Ton, and the Varieties of Life*. London: T. Hughes, 1823. FIRST EDITION. 8vo. Half morocco, gilt, edges sprinkled red. – MATSELL, George. *Vocabulary; or the Rogue’s Lexicon*. New York: George Matsell, 1859. FIRST EDITION. 16mo. Original cloth (small chip at top of spine; front hinge cracked). – LUTHER, Martin (ed). *The Book of Vagabonds and Beggars: With a Vocabulary of Their Language*. Edited by Martin Luther in the Year 1528. London: John Camden Hotten, 1860. Small square 4to. Quarter morocco, boards. – MAURER, David. *Whiz Mob: A Correlation of the Technical Argot of Pickpockets with their Behavior Pattern*. American Dialect Society, 1955. INSCRIBED AND SIGNED by Maurer on the title page. – MILES, W.A. *Poverty, Mendicity, and Crime;...to which is added a Dictionary of the Flash or Cant Language*. London: Shaw and Sons, 1839. 8vo. Original cloth, title in gilt. Condition generally very good.

400/600



442



443



444

442. SMITH, George.
MEMOIRS AND ANECDOTES OF MR. LOVE, THE CELEBRATED VENTRILOQUIST.

London: Printed for John Lowndes, 1831. Plain modern blue wraps. Fine engraved frontispiece shows Mr. Love “in his popular comic lecture” standing behind a table with two other men. Frontis. (an insert), [i – iii], iv – vi, [7], 8 – 48. 12mo. Near fine. Folding paper case. RARE. Sold together with a very similar work by Smith, *Memoirs and Anecdotes of Mr. Love, the Polyphonist*, one gathering of 12pp., in a larger format, ca. 1835.

400/800

A rare chapbook for one of the first ventriloquists (often billed as a “polyphonist”) to appear on London’s stages. The last leaves of the book includes comments from the press regarding Love’s performance, indicating that these pamphlets were most likely sold after his shows as a form of extra income for Love, and also as an advertisement.

443. [POP UP]. **THE SNAKE CHARMER.**

New York: McLouglin Bros., ca. 1890. From the *Little Showman’s Series*. Stiff color pictorial boards hinged at one short end; upon opening, a scene from a sideshow appears with a snake charmer on stage before several onlookers. 11 ¼ x 8”. Edges and boards rubbed, internally clean and bright.

200/400



445

444. [SPIRAL ASCENSIONIST]. **LEONCE SPIRAL ALL HEIL!**

N.p., [ca. 1900]. Full-color pictorial lithograph in French, bearing a central image of the performer on a velocipede ascending a spiral tower in flames, on top of which flies an American flag emblazoned with text, flanked by full-figure portraits of Leonce performing at left and standing at right wearing medals and a cape. Ricky Jay’s notes indicate Leonce appeared with Hengler’s Circus in Glasgow. Framed to 39 x 30”. Minor repairs to margins, creases, light toning. Not examined out of frame. See *LP&FW* p. 207.

300/500

SPIRIT PHOTOGRAPHY

445. [SPIRIT PHOTO]. **SPIRIT PHOTOGRAPH OF A MOTHER AND HER DEPARTED CHILD.**

Boston: Specialty by Mumler, ca. 1870. Albumen spirit photo of a woman in a black mourning dress seated before a table and holding a mourning wreath in her lap. The wraith-like image of her departed child floating behind her, hands on the woman’s shoulders. CDV format, 4 ½ x 2 ¾”. Printed photographer’s mount, with inked notations to verso reading, “No. 12 / [illegible] Human Nature [illegible].” In the upper right are the penciled initials “WSM,” possibly in the hand of the photographer.

400/800



446



447



448

446. [SPIRIT PHOTO].
SPIRIT PHOTOGRAPH OF MARY TODD LINCOLN.

Boston: Mumler, ca. 1870. Half-length seated portrait of the widow of the Great Emancipator, with a ghostly form of Lincoln looking over her from the rear, his spectral hands grasping her shoulders. CDV format on printed photographer’s mount, 4 ¾ x 2 ¾”. Plain back. One of Mumler’s most famous spirit images.

400/800

Researchers have disputed the exact date this photograph was taken, but for the most part agree that Mary Todd Lincoln sat for the image under an assumed name, so as not to arouse any suspicions from the photographer.

447. [SPIRIT PHOTOS].
MUMLER SPIRIT PHOTOGRAPH COLLAGE.

London: W.D. Thomson, ca. 1870. Sepia tone image shows a diamond-shaped frame filled with seven CDV spirit photos by Mumler, including his famous portrait of Mary Todd Lincoln. The faint outline of a ghostly form can be seen above the frame; a chair back is faintly visible below it. Cabinet card format on photographer’s printed mount. 6 ½ x 4 ¼”. Rubbed; good.

400/600

448. [BUGUET, Edouard (1840 – 90)].
SPIRIT PHOTOGRAPH OF THE BARON DU POTET.

Paris, ca. 1870. Seated full-length portrait of the French mesmerist and esotericist beside a carved wooden table. The spectral form of Anton Mesmer floats by his side. Boudoir card format on plain mount, image 9 ¾ x 7 ¼”. Penciled notations and typed caption to verso. Corner pinholes and general wear. A RARE large-format spirit photograph.

800/1,200



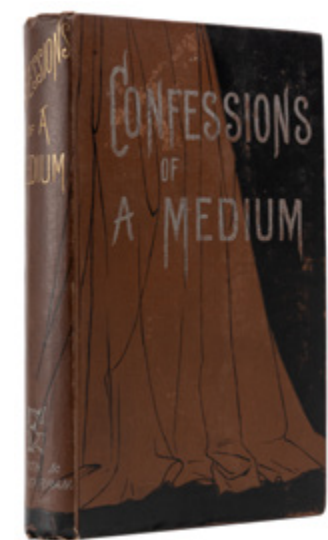
449

449. [BUGUET, Edouard (1840 – 90)].
SPIRIT PHOTOGRAPH.

Paris, ca. 1875. Full-length albumen portrait of a man in checkered pants with a ghostly form floating beside him. Contemporary retouching to the sitter’s whiskers and hair. Inked gift inscription and caption to verso (partially trimmed away) presenting the image to the “British National Association of Spiritualists by Mr. J. N. Tiedman Martheze.” Boudoir card format on plain mount, image 9 ¾ x 7 ¼”. Tiny chip in lower right, general wear to mount. A RARE large-format spirit photograph.

800/1,200

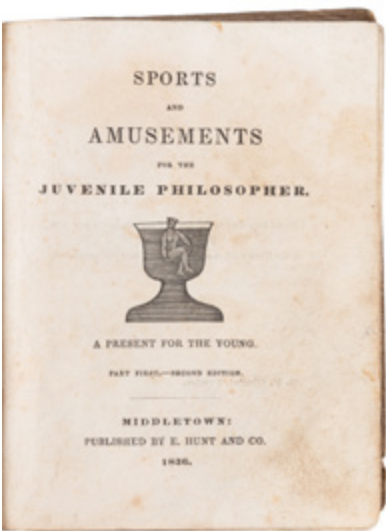
A police sting revealed Buguet’s spirit photographs to be fraudulent, and he spent a year in jail for the crime. Houdini exposed some of Buguet’s tricks in A Magician Among the Spirits (1924).



450



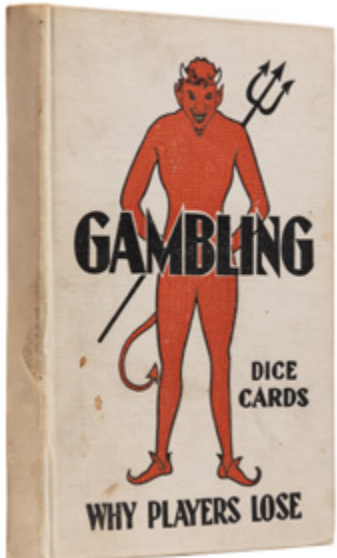
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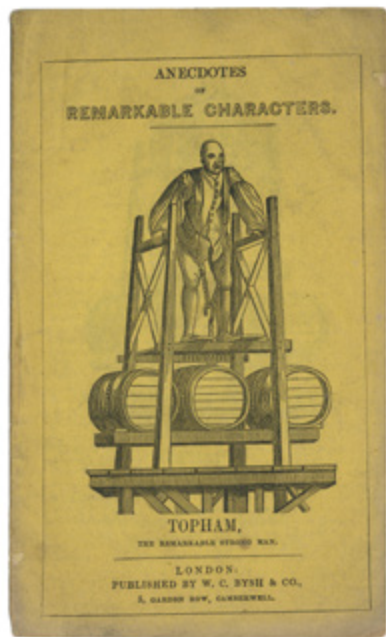
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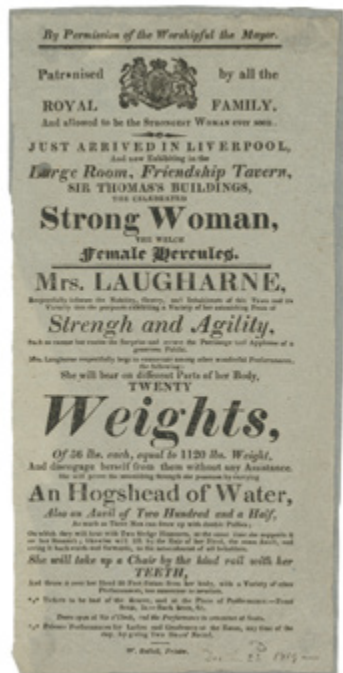
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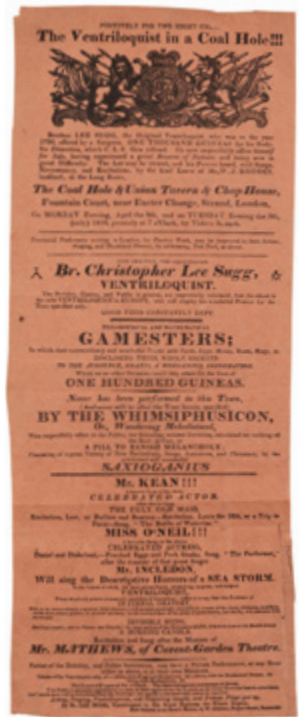
454



455



456



457

450. [SPIRITUALISM]. **CONFESSIONS OF A MEDIUM.**

London: Griffith & Farran, 1882. Publisher's pictorial boards in yellow and red, lettered in black. Frontispiece and five illustrations. 8vo. Front board rubbed, overall very good or better.

200/400

451. [SPIRITUALISM]. **GROUP OF 5 VOLUMES ON SPIRITUALISM AND RELATED SUBJECTS.**

Including: REIMERS, Christian. *The Trapped Medium, or Too Clever Sceptics*. London: William H. Harrison, 1877. Orig. wrappers, bound in cloth. Eric Dingwall's copy, with gift inscription from Trevor Hall. – BROOKS, Asa. *Spiritualism Examined and Refuted*. Ithaca, 1854. Orig. cloth – A *Marvelous and Conclusive Demonstration of the Phenomena of Spiritualism*. Philadelphia, 1899. – BEARD, George. *The Study of Trance, Muscle-Reading and Allied Nervous Phenomena in Europe and America*. New York, 1882. – STRAUSSBERG, Rev. Dr. Richard. *Fradulent Spirit Phenomena*. 1936 (penciled date). Bookplate of Clinton Burgess. Sizes and bindings vary; condition generally good or very good.

300/500

452. **SPORTS AND AMUSEMENTS FOR THE JUVENILE PHILOSOPHER.**

Middletown: E. Hunt & Co., 1836. Contemporary brown cloth, title label (partly torn; covers soiled). 16mo. Illustrated with wood-engravings, including a ceiling walker, soap bubbles, and others. Spotting and soiling. Not in Toole Stott.

150/250

453. [STONE EATER]. HOLLAR, Wenceslas (16070 -77). **THE TRUE PORTRAITURE OF A ROMAN YOUTH**

Circa 1641. Etched full-length portrait with engraved caption below the likeness describes the youth, Francesco Battalia, who was "borne holding 3 little stones in one hand, and in the other 2..." and who was fed these stones by his parents, "and read [red] wine which in 6 days space comes from him converted into sand..." With a shorthand or ciphered caption written in ink below and beside the printing, and dated by hand Sept. 23 1642. Framed; sight 12 × 8" with ragged edges and foxing, but not examined out of frame. SCARCE.

500/1,000

An early – if not the first – version of this portrait of the stone eater, which reproduced well in to the nineteenth century in the works of Caulfield and Wilson.

454. STRONG, J.C. (James Carey).

GAMBLING DICE CARDS. WHY PLAYERS LOSE [COVER TITLE].

Hollywood: Hollywood Book Co., (1929). Publisher's pictorial cloth. Illustrated. 8vo. 144pp. Cloth a bit soiled; very good.

250/500

Covers dice control and crooked dice, cheating at roulette, "blue rooms," plus probabilities and gamblers' habits. Addressing gambling house operators as well as players, the author quips, "Percentage will accomplish the same result as graft. It don't hurt the business and is just as sure in the long run."

455. [STRONGMAN]. TOPHAM, Thomas (1710 – 49). **ANECDOTES OF REMARKABLE CHARACTERS. TOPHAM, THE REMARKABLE STRONG MAN.**

London: Published by W.C. Bysh & Co., n.d. Pictorial yellow wraps reproducing the famous image of Topham first published in 1741. Includes short accounts of other remarkable persons. 12pp. Dusty, and with a few minor chips; very good. SCARCE; the first we have seen, and no institutional copies traced.

250/500

456. [STRONGWOMAN]. **THE CELEBRATED STRONG WOMAN, THE WELCH FEMALE HERCULES. MRS. LAUGHARNE.**

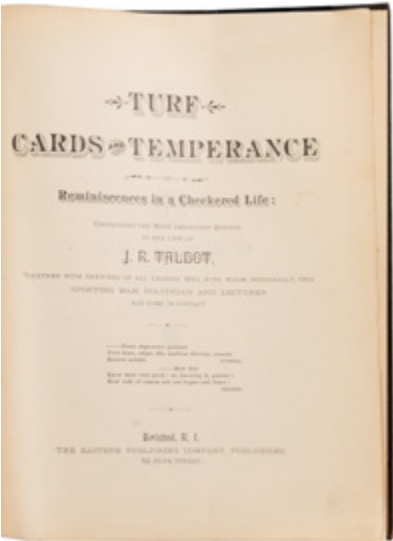
W. Bethell, Printer, 1819 (manuscript date lower margin). Letterpress handbill or small broadside announcing the appearance of Mrs. Laugharne in Liverpool in the Large Room, Friendship Tavern, Sir Thomas's Buildings, exhibiting feats of "Strength and Agility" including bearing weights equal to 1120lbs on her body; carrying a hogshead of water, and an anvil; and pick up a chair with her teeth and throw it. 9 ½ × 4 ¾".

250/350

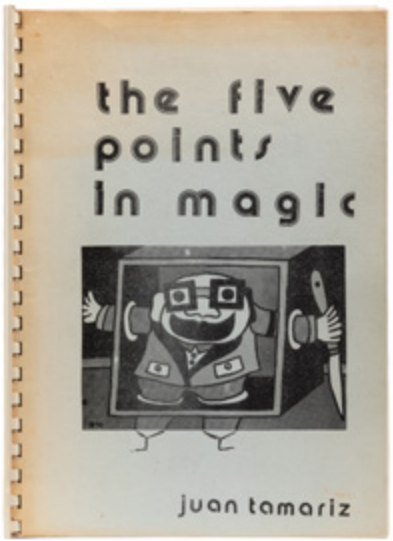
457. SUGG, Christopher Lee (d. 1831). **THE VENTRILOQUIST IN A COAL HOLE!!!**

London: W. Glindon, 1816. Letterpress broadside on pink stock advertising "the only ventriloquist in Europe, who will display his wonderful powers for the time specified only" who was also known as a professor of "internal elocution." Sharing the bill with Sugg are "gamesters" who will present "wonderful tricks with cards, eggs, money, boxes, rings..." 20 ½ × 8 ½". Archivally framed; not examined out of frame. See *Exemplars*, p. 302.

800/1,200



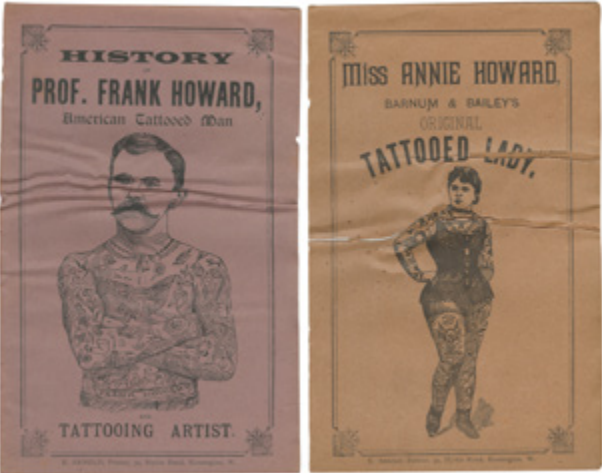
458



459



461



460



462

458. TALBOT, J.R.
TURE, CARDS AND TEMPERANCE;
OR REMINISCENCES OF A CHECKERED LIFE.

Bristol, Rhode Island: Eastern Publishing, (1882). Black cloth stamped gilt, brown endpapers. Small 4to. 134pp. Text in two columns. Cloth rubbed, base of spine splitting, front joint weak. SCARCE. Contents include great detail about gambling, faro, and poker up and down the Mississippi and in New Orleans.

300/600

459. TAMARIZ, Juan (b. 1942).
THE FIVE POINTS IN MAGIC.

Madrid, n.d. Comb-bound wrappers. Illustrated. 4to. 55pp. First edition in English, INSCRIBED AND SIGNED by Tamariz to Ricky Jay on the inside front cover: "Para/el Gran Ricky Jay/con toda/mi/Admiration y Amistad/Juan Tamariz." Wrappers toned with age at edges.

200/400

460. [TATTOO]. HOWARD, Frank and Annie.
PITCHBOOKS FOR ANNIE AND FRANK HOWARD,
THE TATTOOED COUPLE.

[London]: E. Arnold, Printer, ca. 1890. Pair of folded sheets sold by the Howards after their performances. Upper wrappers bear portraits showing the extent of their tattoos. Verso of Frank Howard leaflet includes the manuscript note at the bottom reading, "Electric Tattooing machines for sale." Disbound, brittle, and in fair to poor condition with Annie Howard booklet in pieces. Sold as-is. RARE.

400/800

The Howards toured with Barnum & Bailey show and became perhaps the most famous tattooed couple in the world. After retiring from circus life, the Howards settled in Boston where Frank established a successful tattoo shop.

461. GIBBONS, Anna Artoria (1893 – 1985).
REAL PHOTO POSTCARD OF ARTORIA, TATTOOED LADY.

Los Angeles: Empire, ca. 1920s. Real photo postcard (5 ¾ × 3 ¾") of Artoria seated, facing the camera, displaying tattoos by her husband Charles "Red" Gibbons. Printed back, not postally used (scrapbooking paper on verso).

200/300

462. [TATTOO]. PROF. MILT ZEIS,
SEATTLE'S PREMIER TATTOO ARTIST CALLING CARD.

Circa 1940s. Advertising card for tattoo artist Milton Zeis on thin yellow paper, printed in black, and in red on verso. 2 ¾ × 4 ¾".

200/300



463

463. TUTTLE, Lyle (1931 – 2019).
COLOR PORTRAIT AND TWO ADVERTISING CARDS.

Circa 1970s. Including: portrait card issued by Rolling Stone magazine as a happy holidays card (11 × 7 ½"); and two folding cards, size open 4 ½ × 4". Tape marks on verso of each.

200/300

464. TAYLOR, C.T.
C.T. TAYLOR'S BOOK ON MAGIC.

Circa 1880. Pink pictorial wraps, one woodcut depicting the magician producing livestock, bowls of water, and bowls of fire from a large foulard; the lower showing Taylor producing plants on four fancy tables. Cover bears secondary title of *C.T. Taylor's Book on Second Sight*. First image signed by W.J. Mitchell, Buffalo. 16pp. Old central fold. Not in Toole Stott.

200/400

465. TAYLOR, W.G. Langworthy.
KATIE FOX AND THE FOX-TAYLOR RECORD.

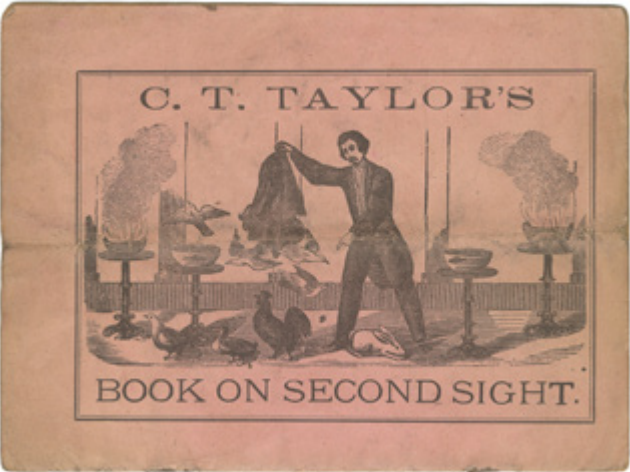
New York: G.P. Putnam's Sons, 1933. First edition. Patterned olive cloth lettered gilt. Portrait frontispiece, plates. 8vo. Spine a bit worn; very good. With the library labels of Dale News, Inc. of Lily Dale, New York, the famous spiritualist camp that became home to the Fox sisters' cabin. A wonderful association copy.

100/200

466. TESTOT, Monsieur (Felix Testot).
MONS. TESTOT, THE CELEBRATED FRENCH PERFORMER
OF RECREATIVE PHILOSOPHY, FROM PARIS, WILL
EXHIBIT HIS MAGICAL ILLUSIONS, METAMORPHOSES
AND TRANSFORMATIONS, ON FRIDAY EVENING, JUNE
28TH, 1833.

Bell, Printer, 1833. Letterpress handbill or small broadside for this program "for the benefit of Mrs. Walsh and Family" in Shrewsbury, with text in two columns on the program. 9 ¾ × 7 ¼". WITH: a M.F. Testot advertisement extracted from the Aberdeen Chronicle (Scotland, 1825), with an extensive description of his magic program. 11 × 3 ¾". Print material for Testot is rarely encountered.

800/1,200



464



465



466



467

467. [THROW-OUT CARDS].
SEVEN VINTAGE MAGICIANS' THROW-OUT CARDS.

1910s – 60s. Poker and bridge-size cards, including two examples for Edwin Brush (one designed by Harlan Tarbell and advertising his magic course on the verso); and cards advertising T. Nelson Downs, Frederick Eugene Powell, Alexander Adrien, Ettrick (“King of All Mystery”), and Walter C. Jeans (with optical illusion back design). Scrapbook remnants to verso of one card else, very good or better. Several of these images were used as interstitial illustrations in *Cards as Weapons*.

150/250

Magicians distributed these souvenir cards by hurling them – usually with unerring accuracy – into the waiting hands of audience members seated throughout the theater. Ricky Jay, himself a world record holder for card throwing, used several of these cards to illustrate his cult classic book Cards as Weapons (1977). See lot 3.

468. [THUMB, Tom]. STRATTON, Charles Sherwood (1838 – 1883). **CHARLES S. STRATTON, KNOWN AS GENERAL TOM THUMB.**

[New York]: J. Baillie, [ca. 1840s]. Pictorial lithograph with hand-coloring depicts the famous American dwarf standing on a desktop with letter-writing accouterments surrounding him, captioned at bottom. Based on a drawing by Charles Baugnet done in 1844 when Stratton and P. T. Barnum were on tour in Europe. Trimmed to 13 × 9". Light soiling. SCARCE.

250/500

469. [THUMB, Tom]. STRATTON, Charles Sherwood (1838 – 1883). **COLLECTION OF GENERAL TOM THUMB PHOTOGRAPHS AND EPHEMERA.**

25 pieces. Includes: Hand-tinted stereo view of Stratton, age 20, and P. T. Barnum. London Stereoscopic Co., [ca. 1858]; — *Sketch of the Life, Personal Appearance, Character and Manners of Charles S. Stratton, The Man in Miniature Known as General Tom Thumb*. New York: Van Norden & Amerman, 1847; — *Sketch of the Life, Personal Appearance, Character and Manners of Charles S. Stratton, The Man in Miniature Known as General Tom Thumb, and His Wife, Lavinia Warren Stratton*. (two editions) London: Brickhill and Bateman, 1865; And, New York: Wynkoop & Hallenbeck, 1867; — *Gen. Tom Thumb's Three Year's Tour Around the World*, by Sylvester Bleeker. New York: S. Booth, 1872; — *The Original General Tom Thumb!* [England, ca. 1856]. Pictorial letterpress handbill bearing two wood-engraved images of Stratton; — Engraved envelope in blue ink, verso blind stamped. Bearing several vignettes from Stratton's tour of Europe, with decorative borders and captions. Edinburgh: James Turner, n.d.; — 18 cartes-de-visite depicting Stratton, Lavinia Warren, or the wedded couple, some with a child (not their own). Photographers include E. & H. T. Anthony (New York), Charles D. Fredricks (New York), Silsbee, Case & Co. (Boston), and W. G. Smith (Cooperstown). Largest item approx. 8 × 4 ½". Conditions vary commensurate with age.

1,000/1,500

469

470. [TIGHT ROPE]. [SATIRE]. **PAYE QUI TOMBE.**

[Amsterdam: Widow of J. Van Egmont, 1746]. Engraving by Romeyn de Hooghe (1645 - 1708) depicts a satire on Prince Edward Charles and his attempts to restore the house of Stuart to the British throne, likening the political events of the period to a failed circus performance; numbered captions [trimmed from this example] explain the scene, calling out various characters, some representing entire countries (as the “spectators” watching the scene unfold), others embodying political players of the era, with still more attempting to cross the tight rope at the center of the circus tent. Trimmed to 16 × 14 ¾". Old creases with small tears, light soiling. Likely a later impression of a print first published in 1689. See BM 1868,0808.3394-5.

800/1,200

471. THORN, Chevalier Ernst (1853 – 1928).
SVEA-TEATERN...CHEVALIER ERNEST THORN JÄMTE DET ÖFRIGA PROGRAMMET.

Stockholm: Stellan Stals Boktryckeri, [ca. 1900s-1910s]. Large letterpress broadside for performances of the internationally-renowned illusionist, Ernest Thorn (1853-1928). Clock face at top indicating a showtime at 8 pm. 33 ¾ × 17 ¼". Numerous creases, general soiling, several marginal tears or creases. B+/B.

200/300

472. TOCCI, Giovanni and Giacomo.
PAIR OF ITALIAN SIAMESE TWIN PORTRAITS.

New York: Obermiller & Kern, ca. 1880s. Attractive full-length portraits of the conjoined twins on original studio mounts with scalloped edges. In one photograph they appear with their parents and younger sibling. 6 ½ × 4 ¼". Margins of one card rubbed.

250/500



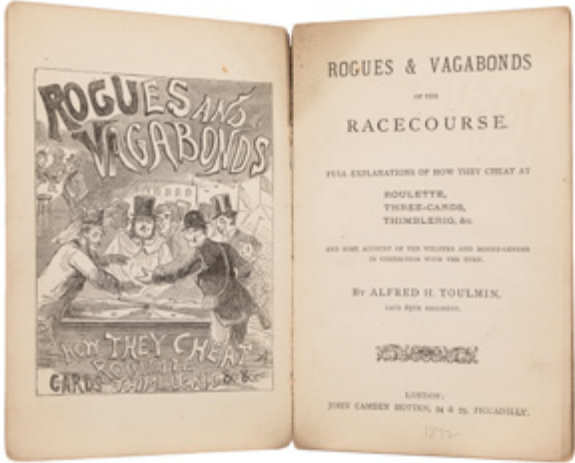
470



472



472



473



474

473. TOULMIN, Alfred Harper.
ROGUES AND VAGABONDS OF THE RACECOURSE.

London: John Camden Hotten, 1872. Pictorial wrappers (rear lacking). Frontispiece. Illustrated advts. 12mo. 3 leaves, p. [1-11], 12-98 + 10 leaves. Spine perished, cover creased and loose, near fine internally with minor marginal foxing in a few areas. RARE. Ex-libris Daphne “Lucille” Barnett, accompanied by the original dealer mailing envelope. Jessel 1598.

500/1,000

474. TREWEY, Felicien.
THREE BOOKLETS ON AMUSEMENTS.

Including: GAULTIER, G. *Treweyisme et Trewey: Le Bilboquet*. [Imp. Batailler], ca. 1890s. – TREWEY, (Felicien). *The Art of Shadowgraphy*. London: Jordison & Company, ca. 1900s-10s. – TREWEY, Felicien. *Trewey. Papier Multiforme*. Le Phare Suburbain, 1913. All in original wrappers, with illustrations. 8vos. Light soiling; overall very good.

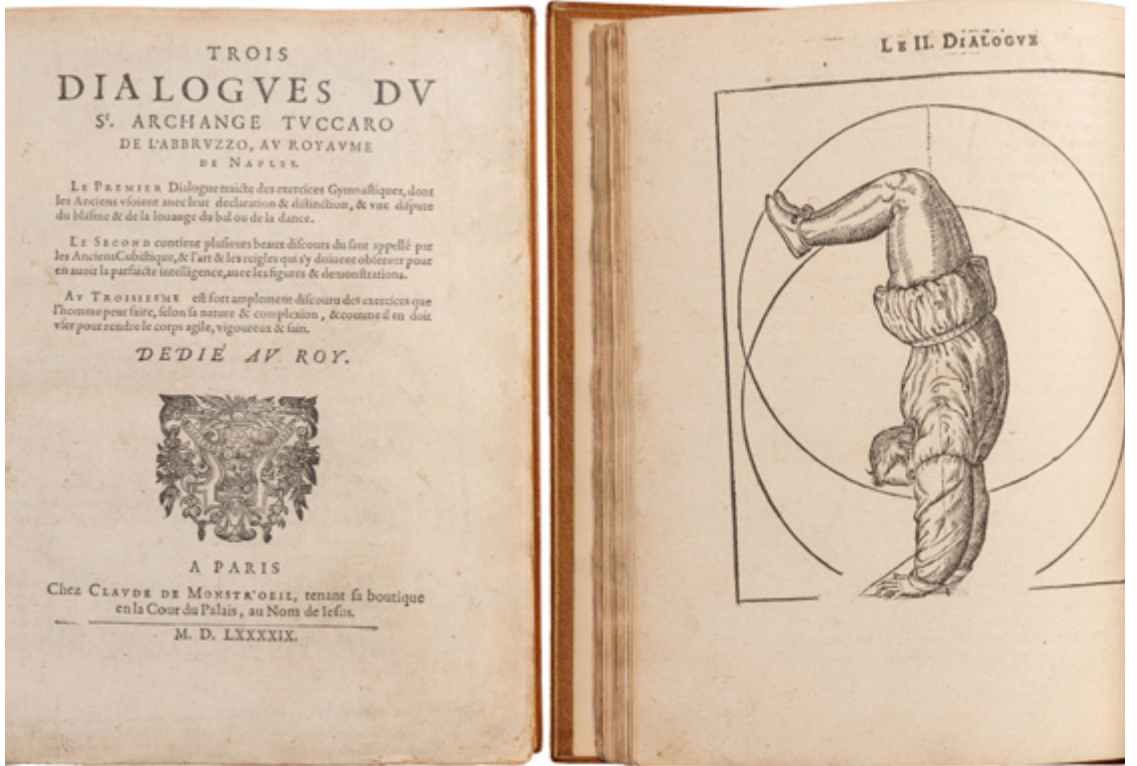
300/500

475. [TRUMBLE, Alfred].
CROOKED LIFE IN NEW YORK.

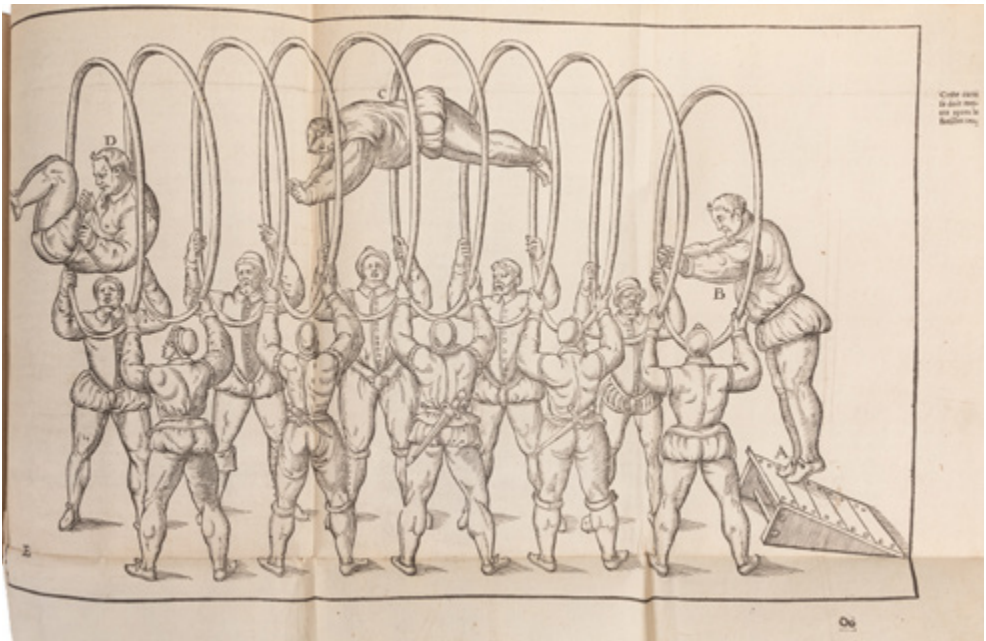
New York: Richard K. Fox, (1882). Publisher’s pictorial wrappers printed in two colors. Frontispiece portrait of a member of the “swell mob,” woodcuts. 53, [11] + 16pp. of ads including one for Trumble’s rare treatise, *Faro Exposed*, and another for Bret Harte’s *Heathen Chinee*. Foxed and chipped as expected, wraps holding but tender. Folding paper case. SCARCE.

400/800

One from a series of salacious exposes written by Trumble and published by Fox, proprietor of the Police Gazette, this work exposes the methods of bank sneaks, pickpockets, shoplifters, and other nefarious inhabitants of the great metropolis.



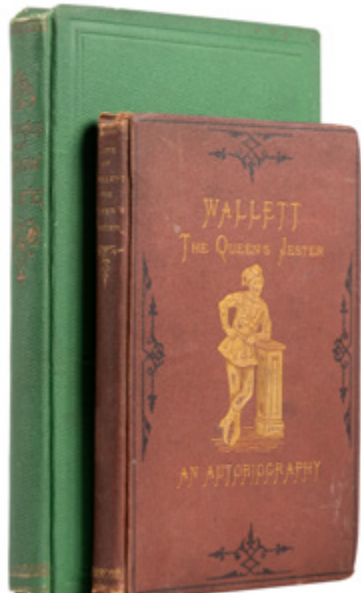
476



476. TUCCARO, Arcangelo.
TROIS DIALOGUES ... LE PREMIER DIALOGUE TRAITTE DES EXERCICES GYMNASTIQUES ... LE SECOND CONTIENT PLUSIEURS BEAUX DISCOURS DU SAUT APPELEE PAR LES ANCIENS CUBISTIQUE ... AU TROISIESME EST FORT AMPLEMENT DISCOURU DES EXERCICES QUE L'HOMMME PEUT FAIRE ...

Paris: Monstr’œil, 1599. Modern tan morocco binding signed by Sangorski & Sutcliffe. 86 woodcuts in text, one folding, of various acrobatic feats, woodcut device on title-page, woodcut initials and headpieces. 4to. Title page expertly repaired at inside margin, minor worming to Vv–Zz into a few headers, final blank lacking. Bookplate of Donald and Mary Hyde. Generally clean and attractive. One of the earliest books on acrobatics.

5,000/10,000



477



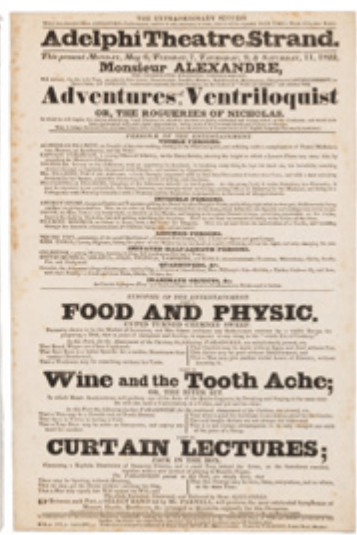
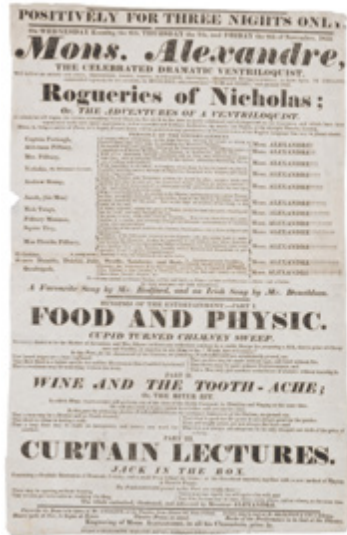
478



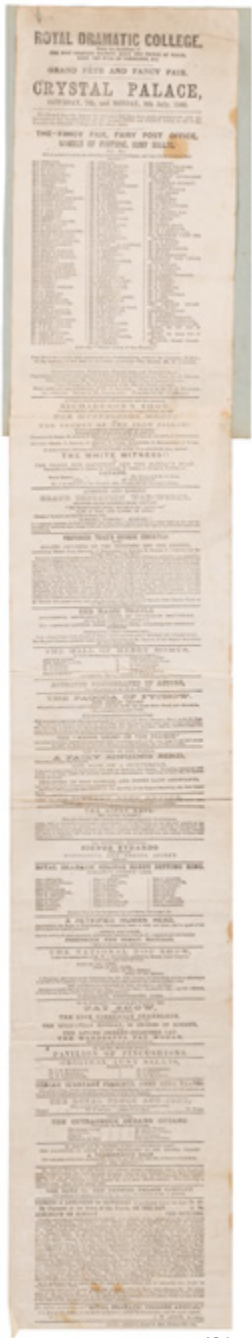
479



482



483



481



480

477. TRYON, John (1800 – 76).

THE OLD CLOWN'S HISTORY; IN THREE PERIODS. INTRODUCING GRAPHIC SKETCHES OF SHOW LIFE.

New York: Torrey Brothers, 1872. Green pebbled cloth spine lettered gilt (dull). 242pp. Nine engravings. 8vo. Bookplate of David Belasco, the impresario who wrote, produced, or directed more than 100 Broadway plays, to front pastedown. Toole Stott Circus 1180. [Together With]: WALLETT, W.F. *Wallett The Queen's Jester. An Autobiography*. London: Bemrose and Son, 1870. Brown cloth stamped gilt and black, A.E.G. Portrait frontispiece of the author. 8vo. INSCRIBED AND SIGNED on the title page by Wallett, a clown and circus performer to whom Tyron's book is dedicated.

150/250

478. [UNICYCLIST]. **WILL LACEY.**

London: David Allen & Sons Ltd. (with partially removed S. C. Allen & Co. label), ca. 1900. Color lithograph advertising unicyclist Will Lacey. Bearing a large central image of the performer atop his cycle, flanked by a small bust portrait of Lacey on the right, with several images at lower left depicting the unicyclist performing his act with a tambourine. Design by George Cooke. 27 ¾ × 18 ¼". Linen backed. Chipping and tears to edges and lowermost portion, small losses. B-.

200/400

479. UNTHAN, Carl Herman (1848 – 1929).

HERR UNTHAN THE ARMLESS WONDER / SOUTH LONDON PALACE.

London: Geo. Stevens, n.d. (ca. 1889). Printed handbill advertising a five-night engagement of the armless performer, listing his various extraordinary abilities: sharpshooting, playing violin, playing cards, rolling a cigarette, etc. Framed and matted, 7 × 4 ½". Learned Pigs & Fireproof Women, p. 69.

300/500

480. [VAGABONDS].

A GROUP OF 6 WORKS IN 5 VOLUMES.

Including: HARMAN, Thomas. *A Caveat or Warning for Common Cursetors, vulgarly called Vagabonds*. London: T. Bensley, 1814. 4to. 72pp. One of 100 copies. [Bound with]: *The Fraternitie of Vacabondes*. Westminster: Reprinted for Machell Stace, 1813. 8vo neatly inserted in 4to leaves. [2], 27pp. Red paper-covered boards (chipped at backstrip), morocco title labels. – THOMAS, D.B. (ed.). *The Book of Vagabonds and Beggars with a Vocabulary of their Language and a Preface by Martin Luther*. London: Penguin Press, 1932. LIMITED EDITION, one of 45 copies on hand-made paper. Vellum. Illustrated with woodcuts. – SMITH, John Thomas. *vagabondia, or Anecdotes of Mendicant Wanderers*. London: Chatto and Windus, 1874. -- *A Caveat or Warning for Common Cursetors, vulgarly called Vagabonds*. London: Reeves and Turner, 1871. Later marbled wraps. – *An Exposure of the Various Impositions Daily Practiced by Vagrants*. London: W. Strange, ca. 1845. Boards. Condition generally very good.

300/600

481. [VARIETY PERFORMERS]. **ROYAL DRAMATIC COLLEGE.**

London: Robert K. Burt, 1866. Tall one-color letterpress broadside playbill advertising a “grand fête and fancy fair” to take place at London's Crystal Palace. The annual fundraising event to benefit the Royal Dramatic College featured musical and theatrical performances, a waxworks, Punch and Judy, magic by Professor Matthews, automata, a dog and cat show, fortune-telling, and spiral ascensionist Signor Ethardo (1825 - 1911), among other acts. Small unrelated playbill affixed to verso. 33 ½ × 6 ¼". Old horizontal creases, light foxing and soiling.

600/1,200

482. [VARIETY PLAYBILL]. **FOLLY THEATRE / CAVENDISH THE GREAT MAGICIAN.**

Manchester: Guardian Letterpress and Lithographic Works, 1881. Letterpress broadside on a light green and orange background, featuring a magician, child wonder of dance and song (Little Pearl), a troupe of dogs and monkeys, and other musical and comic acts. 33 ½ × 10 ½". Laid down. Losses in margin, and small losses in text, with inked restoration. Ellis Aston Collection (label).

200/400

483. VATTEMARE, Nicolas Marie Alexandre (1796 – 1864).

PAIR OF MONSIEUR ALEXANDRE PLAYBILLS.

1822. Includes: One-color letterpress broadside playbill detailing a run of performances by the French ventriloquist at the Adelphi Theatre. London: W. Glindon, n.d. Linen backed. Scattered spotting — One-color letterpress broadside playbill for November performances by Alexandre. Southampton: Elizabeth Skelton and Co., n.d. The text states that the “celebrated dramatic ventriloquist, will deliver an entirely new comic, characteristic, vocalic, mimetic, multiformal, maniloquos, ubiquitarical entertainment, in three parts.” Unbacked. Tiny tears, old creases, and trimmed close with some loss to text at perimeter. Both approx. 14 ½ × 9 ½".

400/800

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



484



485



486



487

484. [VENTRILLOQUISM]. FIVE HAND-COLORED ENGRAVINGS OF MESSR'S MATTHEWS AND YATES.

British, 1820s. Well-rendered engravings, some being frontispieces from chapbooks, showing the characters portrayed (and imitated) by this early ventriloquist and pantomimist, and his performing partner, including: *Mr. Matthews in the Whole of his Characters in Invitations & the City Barge* – Messrs. Matthew & Yates, *In All Their Characters* – [Mr. Matthews in the] *Rogueries of Nicholas* – Mr. Yate's [sic] *Portraits & Sketches* – Mr. Yates' *Reminiscences*. 7 ¼ × 8 ¾" and slightly smaller, with four delicately hand colored. Minor chips and folds, but very good overall.

500/1,000

Frederick Henry Yates (1797 – 1842) met the famous and successful impersonator and ventriloquist Charles Matthews (1776 – 1835), in 1817. Yates became an actor on Matthews' suggestion and went on to manage London's famed Adelphi Theatre. The two performed together in the 1820s.

485. [VENTRILLOQUISM]. COLLECTION OF BOOKLETS, PAMPHLETS, AND CHAPBOOKS ABOUT VENTRILLOQUISM.

19 items. Includes: *The Mirror of Literature, Amusement, and Instruction*, No. 807, November 26, 1836 (article on ventriloquism by J. Chambers); — *The Art of Ventriloquism* by Frederic Maccabe. London: Frederick Warne & Co., ca. 1875. Toole-Stott 460; — *George W. Callahan's Easy Method of Ventriloquism*, 1890. Lacks yellow wraps; — *The People's Handbook Series: The Art of Ventriloquism* by Frederic Maccabe, 1894; — *How To Become A Ventriloquist* by Harry Kennedy, two editions, 1885 and 1891; — *Handbook on the Art of Ventriloquism* by Victor Gervaise, 1904. Proof copy with holographic annotations; — *A Practical Guide to the Art of Ventriloquism* by Cecil H. Bullivant, ca. early 1900s; — *Ventriloquism / Up-to-date. / Easy Methods.* by Prof. J. Nelson, ca. early 1900s; — *How To Become a Ventriloquist* by Coram, ca. 1919; — *Art of Ventriloquism: How To Throw Your Voice* by George W. Callahan, (two copies) [ca. 1920s]; — *Ventriloquism Self Taught* by Hereward Carrington, ca. 1928; — *Treasure Chest of Ventriloquism*, 1938; — *Adventures of a Ventriloquist* by John Manley, 1941; — *Ventriloquism Self-Taught* by Robert Ganthony, ca. 1948; — *Causerie Sur «La Ventriloquie» par le Prof. Dr méd. A. Bessemans*, in French, 1953. LIMITED EDITION, number 5 of 50 copies. SCARCE; — *Asbury's Secret of Ventriloquism* by Danny Asbury, ca. 1950s; — *Ventriloquism* by Kevin Davie, 1978. SIGNED AND INSCRIBED to Ricky Jay by the author. Many illustrated. Publisher's original wraps and bindings vary. Most 8vos and smaller. Some older copies disbound.

600/1,000

486. [VENTRILLOQUISM]. JOHN RANNIE VENTRILLOQUIST DOCUMENT BOX.

[Quebec, ca. 1810s]. Small chest covered with leather, brass studs, and animal fur, lined with scraps of broadside for the ventriloquist and magician John Rannie. With a later lock and clasp attached to front (clasp detached). 7 ½ × 12 ½ × 7 ¼". *Exemplars*, p. 303.

500/700



488

487. VERNON, Dai (David Verner, 1894 – 1992). DALE VERNON BOOKING BROCHURE.

[New York, 1930s]. Folded pictorial advertising brochure heralding Vernon as the man who “fooled Houdini” and bearing endorsements from the elite of New York and abroad. The famous Hal Phyfe photo of The Professor appears on the front. 4to. Near fine.

150/250

488. [VERNON]. GANSON, Lewis (1913 – 80). THE DAI VERNON BOOK OF MAGIC.

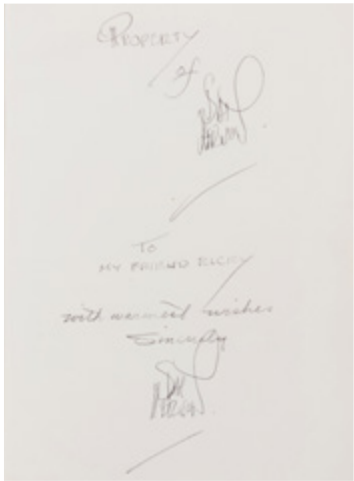
London: Unique Magic Studio, [1957]. Restricted First Edition, bound in pebbled maroon leather, spine (rebacked) gilt lettered and ruled. Marbled endsheets and tipped-in page printed in gilt. Illustrated with photographs. 8vo. Very good. Numbered (#15), inscribed and signed on the flyleaf: “To my friend Max Katz / admired and respected by / by every lover of the art and / one of the most skillful / performers in the world. / Keep up the good work Max / Sincerely / Dai Vernon.” The name of Katz's grandson, Ricky Jay, has been penciled in at the upper left corner of the flyleaf.

600/1,200

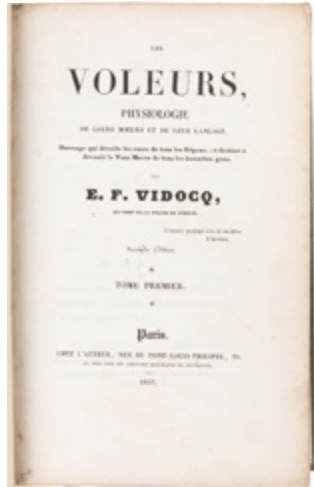
While Harry Stanley, the publisher of Vernon's seminal book, offered copies of the volume bound in “the finest calf-leather” (The Gen, June 1957) some have speculated that Vernon received a quantity of the leatherbound books in part payment for the work, then offered them for sale or distributed them as gifts to friends and colleagues.



490



489



492



491



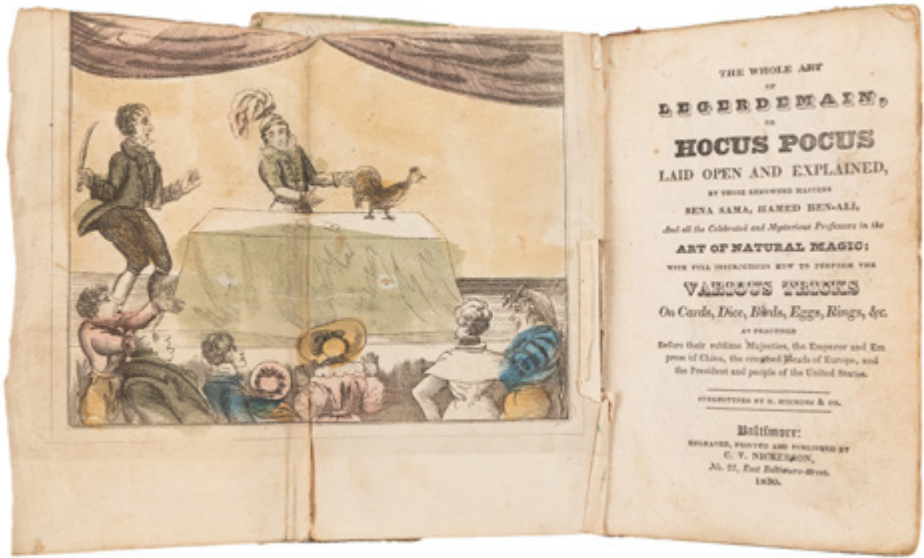
495



493



494



496

VERNON'S OWN, SPECIALLY BOUND

489. [VERNON]. GANSON, Lewis (1913 – 80).
DAI VERNON'S ULTIMATE CARD SECRETS.

London: Harry Stanley Unique Magic Studio, ca. 1967. Full red modern leather with spine in compartments; gilt-titled black spine label. Original pictorial dust jacket (damaged). Photographs. 8vo. Corners bumped, else very good. DAI VERNON'S OWN SPECIALLY BOUND BOOK, signed by "The Professor" on the ffp, and then INSCRIBED by Vernon "To my friend Ricky [Jay] / with warmest wishes/ sincerely / Dai Vernon" below the ownership signature. A wonderful association copy and link between two of the great sleight-of-hand magicians of the twentieth century.

800/1,200

490. VERNON, Dai (David Verner, 1894 – 1992).
LIMITED EDITION DAI VERNON PLAYING CARDS.

Circa 1982. Four sealed packs issued in commemoration of Vernon's 88th birthday. In original display case bearing Vernon's silhouette gilt stamped and the printed birthday card issued for the occasion. Sold together with two menus for the party at the Variety Arts, Los Angeles (folded); a Dai Vernon Spinning Coin issued in 1976; and a business card case issued for Vernon's 90th birthday and bearing Vernon's silhouette with a reproduction of his "New York Card Expert" business card laid in.

400/800

491. VERNON, Dai (David Frederick Winfield Verner 1894 – 1992).
DAI VERNON BOOK COLLECTION.

Seven items. Includes: *Dai Vernon on His First Lecture Tour of Europe*, lecture notes with handwritten annotations (London, 1955); — *Dai Vernon's Select Secrets* (New York, 1941), FIRST EDITION; — *The Vernon Chronicles*, four-volume set (Tahoma, 1987 - 92); — *The Vernon Touch: Writings of Dai Vernon in Genii The Conjurers' Magazine*, 1968 - 1991 (Washington, D.C., 2006). All illustrated. Publishers' original bindings. 4to and smaller.

400/800

THE FATHER OF MODERN CRIMINOLOGY & FIRST PRIVATE DETECTIVE

492. VIDOCQ, Eugène François.
LES VOLEURS, PHYSIOLOGIE DE LEURS
MOEURS ET DE LEUR LANGUAGE ...

Paris: Chez l'Auteur, 1837. Second edition. Two volumes in one. Later green cloth spine over boards, black title label gilt. 8vo. Half-title in V1 only, separate pagination and register; calling for portrait by Devéria, light occasional foxing in V1, browning to V2, pp. 211–224.

600/1,200

A reformed criminal turned detective, Vidocq's life inspired several important writers. He is considered not only the first private detective, but the father of modern criminology.

493. WALLETT, W. F. (William Frederick Wallett 1806 – 1892).
WALLETT. THE VETERAN QUEEN'S JESTER.

Belfast: David Allen & Sons, 1886. Two-color pictorial letterpress broadsheet with wood engraved image of the popular Victorian circus clown, advertising a performance with Harmston's Grand Circus in South Shields, England. "For this night only Mr. W. F. Wallett, The Queen's Jester, will (by particular desire) represent his Classical Entertainment, called - Lo Studio or Living Models of Marble Gems!" After performing for Queen Victoria in 1844, Wallett promoted himself as "the Queen's Jester" which would also be the title of his 1870 autobiography (see lot 477). 34 ¾ × 11 ¼". Losses and tears to edges with several old tape repairs, creases, chipping, soiling.

300/700

494. WALTER L. MAIN'S ALL NEW
MONSTER RAILROAD SHOWS.

Cincinnati: Russell & Morgan, ca. 1890s. Courier illustrated with wood-engravings of the circus hippodrome, equestrians, African menagerie, a calliope, and others. 20 × 14". On thin paper, with clear tape repairs at edges, scattered small chips and losses.

200/400

495. WALTON, Roy (1932 – 2020).
GROUP OF THREE SIGNED BOOKS.

Includes: *The Devil's Playthings*. London: L. Davenport & Co. [1969]. FIRST EDITION. Provenance: "Property of Dai Vernon" (handwritten note by Vernon inside front wrap). SIGNED AND INSCRIBED to Vernon by the author on title page: "To my good friend Dai. With very best wishes, Roy Sept. 1973". Publisher's original wraps; — *The Complete Walton, Vol. 1*. London: Lewis Davenport Limited, 2012. SIGNED AND INSCRIBED to Ricky Jay by the author on ffp: "For my good friend Ricky / With very best wishes / Roy Walton / Feb. 2014". Publisher's cloth stamped in silver; — *The Complete Walton, Vol. 2*. London: Lewis Davenport Limited, 2012. SIGNED AND INSCRIBED to Ricky Jay by the author on ffp: "With best wishes / to a valued friend / Roy Walton / Feb. 2014". Publisher's cloth stamped in silver. All illustrated. 8vos.

300/600

496. THE WHOLE ART OF LEGERDEMAIN, OR,
HOCUS POCUS LAID OPEN AND EXPLAINED ...

Baltimore: C.V. Nickerson, 1830. Green pictorial boards backed in red-brown cloth (quite worn, upper marred with large loss). Engraved hand-colored folding frontispiece. 16mo. Closed tears to frontis. (just holding), other small mostly marginal tears, corner of pp. 51-52 torn with minor loss, some foxing and soiling. Text block detached. Toole Stott 722.

2,000/3,000



497



498



499



501



503



504



500

497. [WILD WEST – PULPS].
GROUP OF 11 BUFFALO BILL AND WILD WEST PULPS.
Including Buffalo Bill: le Heros du Far West (eight issues, one without covers); The Buffalo Bill Stories, No. 295, 299 (Street & Smith); and Wild West Weekly No. 115 (New York, 1904). Illustrated. 4tos. Chipping and skinning, particularly to Wild West Weekly.

100/150

498. WILLARD, Clarence E. (1882 – 1962).
WILLARD THE MAN WHO GROWS.

[New York, ca. 1920s]. Full-color advertisement for Willard, who “completely baffles all medical and scientific experts.” Bearing a central bust portrait of the performer repeated in triplicate to suggest the nature of his height-increasing act, along with text in several decorative fonts. Framed and matted to 13 × 10". Not examined out of frame. See *Learned Pigs & Fireproof Women*, p. 38.

150/300

Willard found that by using various exercises and stretches (and a bit of clever staging) he was able to lengthen his limbs on command. He gained fame with this unique act as a vaudeville performer and later became associated with Robert Ripley and his Believe It or Not! franchise.

499. WILLIAMS & CO. MANUFACTURERS AND DEALERS IN
**CONJURING TRICKS, RARE BOOKS, MAGIC APPARATUS,
NOVELTIES, JEWELRY, AND SCIENTIFIC TOYS.**

Warsaw, Ind., n.d. (ca. 1900s). Light pink wrappers. Illustrated merchandise catalog. Thin 16mo (5 ½ × 3"). Unpaginated, heavily illustrated on yellow paper. Light creases.

200/300

500. [WIRE ACT]. **ANTHONY MADDOX THE SURPRISING
ENGLISH POSTUREMASTER.**

[England]: B. Cole Sculp., 1753. One-color pictorial etching “engraved for the New Universal Magazine,” bearing a central portrait of slack wire artist Anthony Maddox (d. 1758) balancing an arrow on his fingertip while looking over his right shoulder, surrounded by thirteen scenes from the performer’s act: juggling, balancing various objects, and playing instruments atop the wire. Framed to 11 × 9". Horizontal crease, toning, light soiling. Not examined out of frame. An early and attractive image.

500/1,000

501. WISEMAN.
**GRAND PRESENTATION! MAGICAL SOIREE WILL
BE GIVEN BY WISEMAN.**

American, ca. 1865. Letterpress broadside for the gift show of “the most renowned necromancer” presenting Second Sight together with his wife, demonstrations of “modern spiritualism,” and other “prestidigitatorial illusions.” 18 × 6 ¼". Linen backed. Border chips repaired; A-. See Moulton, p. 63.

400/800

502. [WITGEEST, Simon].
**NATUURLYK TOVERBOEK, BEHELZENDE DE
VERBAAZENDE GEHEIMEN VAN NATUUR EN
KONST.**

Amsterdam and Harlington: Allart en van der Plaats, 1791-94. Eight parts in one volume. Later cloth over boards (splitting at joint, in need of repair). Engraved frontispiece of a performer firing a pistol at a playing card driven into a wall. Plates, some folding. 8vo. Light spotting and creasing to first few leaves.

300/500

503. HERO OF ALEXANDRIA (translated and edited by Bennet Woodcroft). **THE PNEUMATICS OF HERO
OF ALEXANDRIA FROM THE ORIGINAL GREEK.**

London: Printed by Charles Wittingham, 1851. Original red embossed cloth, spine titled gilt (quite chipped, canted). Extra decoratively engraved title page. In-text engravings throughout. 4to. pp. xx, 118, 1 advert leaf. Toole Stott 344.

400/800



502

504. **THE WONDER BOOK OF FREAKS & ANIMALS IN
THE BARNUM & BAILEY GREATEST SHOW ON EARTH. 1898-9.**

London: Walter Hill, (1898). Original lithograph wrappers, stapled. Illustrated with halftones and illustrations. Portraits and descriptions of many of Barnum & Bailey’s most famous sideshow performers, including Jo-Jo, Eli Bowen, Waino & Plutano, Lalloo, Zip, Charles Tripp, Frank and Annie Howard, and others. 4to (9 ½ × 7 ¼"). 36pp. Minor spotting to covers.

200/300



505



507



506. WOODSON, Warren.
PORTRAIT OF THE GREAT BIRD IMITATOR.

St. Louis: Perle Studio, ca. 1910. Bizarre portrait of the vaudeville animal impressionist, his head superimposed on the body of a chicken. Typed caption to the verso reads, “ *Billing* Warren Woodson. Americas Greatest Imitator of Birds and Animals. *Notice* Do Not Drive Tacks in these Pictures nor Otherwise Mutilate Them.” 7 × 6". Corner clipped, pinholes.

150/250



506

505. **THE WONDERFUL STRONG AND SURPRIZING PERSIAN DWARF.**

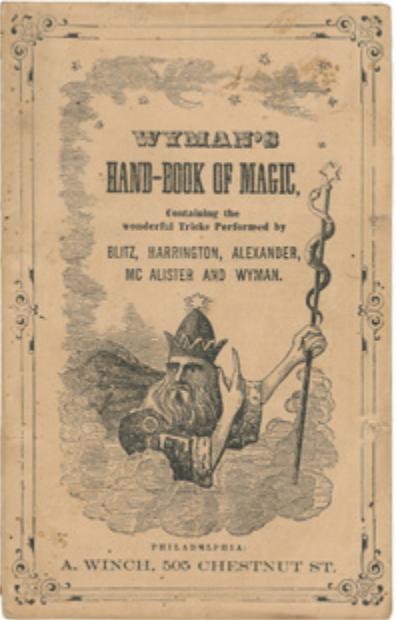
[London], n.d. (ca. 1740?). Etching and engraving, depicting the dwarf, “3 foot 6 inches high, born into Persia, is Fifty six Years Old, Speaks Eighteen Languages, Sings Italian, Dances to Admiration and with the Ropes ty'd to his hair when put over his Shoulders lifts the Great Stone.” Matted and framed (glass), sight 8 ¾ × 7".

500/700

507. [WRESTLING]. **PAIR OF HAND-COLORED PORTRAITS OF FAMOUS BRITISH WRESTLERS WHO FACED EACH OTHER IN THE RING.**

Including: [CANN, Abraham, subject]. “The Wrestling Champion of England, Abraham Cann. Who challenges all the World for 100 Sovereigns...” [Exeter: Geo. Rowe, Aug. 10th, 1826]. Hand-colored full-length portrait of Cann in profile outdoors, with caption. 12 ¾ × 9". Toned, lightly foxed, thumbsoiled, a few creases, some minor paper residue on left margin, some tape residue on verso. Very good. And: [POLKINGHORN, James, subject]. James Polkinhorn [sic], The Celebrated Cornish Wrestler, and Champion of the World.” [London: G. Tregear, Nov. 3rd 1827]. Hand-colored full-length portrait of Polkinghorn outdoors in a wrestling pose, with a document on the ground, with caption. 15 ¾ × 10". Some toning, edgewear, soiling, creasing, tape residue on recto and verso, ink number at upper right corner on recto. Good. A charming pair of hand-colored portraits of these famous wrestlers, who faced each other in a notorious match on October 23, 1826 at Tamar Green. The two men were famous wrestlers, but had different wrestling styles - Cann, using the Devonshire style, consisting of vicious kicks (wearing hardened and weighted shoes), and Polinghorn, the Cornish champion, used bearhugs and wrestled without shoes. After a fierce match, the contest was declared a draw.

400/600



509



510



511

508. [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. Woodcut frontis. portrait of Wyman, illustrated. 8vo. Folding archival case. Wraps worn, spine taped, dog-eared corners and general browning. Toole-Stott 425.

300/600

509. [WYMAN]. LATHRAM, E.W.
WYMAN’S HAND-BOOK OF MAGIC.

Philadelphia: A. Winch, 1853. Pictorial wraps, upper bearing the image of a wizard holding a staff encircled by a serpent bound in marbled boards over leather spine. Illustrated with wood engravings. 8vo. Folding archival paper case. Wraps a bit soiled, but bright and attractive with spine intact. A handsome example of this uncommon variant. Toole-Stott 426.

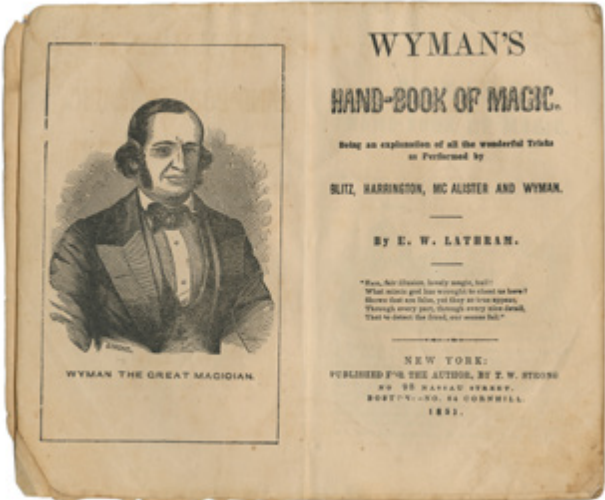
400/800

Lathram’s booklet – really a “pitch” item sold after Wyman’s performances – borrows both words and illustrations (without attribution or, one would suspect, any permission) from David Brewster, and explains not only sleight-of-hand tricks, but feats as elaborate as the Chess Playing “Turk” automaton of Von Kempelen.

510. YOST, Thomas.
THOMAS W. YOST, MANUFACTURER AND DEALER IN EVERY DESCRIPTION OF MAGICAL APPARATUS,...

Philadelphia, ca. 1870. Original pictorial wrappers. Illustrated. Small 8vo. 76pp. Toole Stott 1215.

250/350



508

511. YOUNG, Wellington.
WELLINGTON YOUNG, THE GREAT VENTRILOQUIST AND ACKNOWLEDGED FIRST PROFESSOR OF NATURAL MAGIC!

[London]: Merser, 1855. Vertical two-column playbill for performances at Kennington Hall, with testimonials. Young performed for Her Majesty the Queen, Prince Albert, and an unnamed United States President during the mid-1800s. The bill proclaims that “On the occasion of this valedictory visit, his Progamme will be Extraordinary, his apparatus superb & costly, the arrangement of his Psycomantheum perfectly Novel, and the Power of his Magic Wand more inexplicably Potent”. 15 × 10". Small tears to left edge, fading, chipping, with mounting tape remnants on verso.

500/700

CONDITIONS OF SALE

The lots listed in this catalogue (whether printed or posted online) will be offered at public auction by Potter and Potter Auctions, Inc., as agent for consignor(s) subject to the following terms and conditions. By bidding at auction you agree to be bound by these Conditions of Sale.

PRIOR TO THE SALE

Please examine lots. Prospective buyers are strongly advised to “in person” or by personally retained Agent, examine any property in which they are interested before the auction takes place. Condition reports may be provided if requested in a timely manner.

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AT THE SALE

Registration Before Bidding – A prospective buyer must complete and sign a registration form and provide identification before bidding. We may require bank or other financial references. Potter and Potter Auctions, Inc., is under no obligation to approve the registration of any prospective registrant.

Bidding as Principal – When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium, all applicable taxes and all other applicable charges, unless it has been explicitly agreed upon in writing with Potter

and Potter Auctions, Inc. before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Potter and Potter Auctions, Inc., and that Potter and Potter Auctions, Inc. will only look to the principal for payment.

Absentee Bids – Potter and Potter Auctions, Inc. will use reasonable efforts to carry out written bids given to us prior to the sale for the convenience of clients who are not present at the auction in person. Bids must be placed in U.S. dollars. If we receive written bids on a particular lot for identical amounts, and these are the highest bids on the lot at the auction, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and Potter and Potter Auctions, Inc. does not not accept liability for failing to execute a written bid or for errors and omissions in connection with such written bid(s).

Telephone Bids – If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact said prospective buyer to enable them to participate in the bidding by telephone and we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding.

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

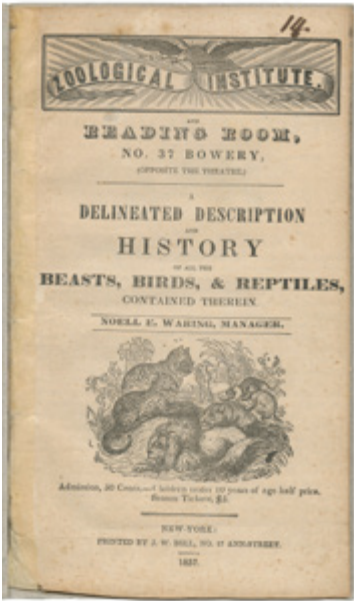
Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$4,999.00	\$200.00
\$5,000.00	\$9,999.00	\$500.00
\$10,000.00	\$19,999.00	\$1,000.00
\$20,000.00	\$49,999.00	\$2,000.00
\$50,000.00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



512



513



514



515

512. ZINGONE, Luis.
ZINGONE'S RECORDED CARD TRICKS. VOL. 1.
New York: Magic Record Co., 1939. Three 78rpm set in original cloth case. Discs with minor sleeve-wear; very good.
150/250

513. ZOOLOGICAL INSTITUTE AND READING ROOM, NO. 37 BOWERY. A DELINEATED DESCRIPTION AND HISTORY OF ALL THE BEASTS, BIRDS, & REPTILES, CONTAINED THEREIN. NOELL E. WARING, MANAGER.
New York: J.W. Bell, 1837. 8vo. Illustrated with over 40 wood-engravings of wild animals, some hand-colored. 32pp. Margins cropped, slightly into text. Sabin 106370.
250/350

514. **SPRING PRODUCTION BABY.**
[New York: Judd?], ca. 1895. A cloth-covered African American baby doll with molded papier-mâché face and hands; these devices were produced from apparently empty hats. Spring body, removeable face with elastic band, overall length approximately 21 ½". Wear and tear to fabric especially the arms, a few chips to painted surfaces. From Ken Klosterman's Salon de Magie and bearing the collection inventory number; gifted by Klosterman to Ricky Jay.
250/500

515. **CAST IRON BOOK PRESS.**
A nineteenth century painted steel and cast iron press, in good working condition. 12 × 10 × 14" Owned and used by Ricky Jay and at one time prominently displayed in his library. Third party transportation required.
400/800

END OF SALE

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

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

Successful Bid – The highest bidder acknowledged by the auctioneer will be the purchaser. In the case of a tie bid, the winning bidder will 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 aAuctions, 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, August 17, 2024
10:00am CST

PREVIEWS

August 15-16, 10am–5pm
5001 W. Belmont Ave.
Chicago, IL

Gabe Fajuri, Managing Auctioneer
Lic. #441.002150

Text: Gabe Fajuri, Ethan Schleeter, Joe Slabaugh, and Chad Reingold
Layout: Stina Henslee

Photography: Jade Podschweit and Laura Severson

Front Cover Lot: 3 - Back Cover Lot: 155 - Front Endsheets Lot: 7 - Back Endsheets Lot: 506

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