

# THE RICKY JAY COLLECTION



## THE FINAL AUCTION

Thursday 27th February 2025





Er laßt einer Däne den Hals  
abschneiden, u: gibt ihr -  
wider das Leben.



Er laßt die Eier auf einem  
im andern laufen.



Hier bächt er Pfänelüch  
in einen fremden Huth  
übern Licht.



Er laßt Schn  
er schneide  
mider Züße



Hier verschwind der Ring, in  
fremden Händen, u: im 9.  
verschlossenen Doßen gefun  
den.



Er macht aus 1. Parouque  
etliche zwanzig Stück.



Er machter das Haupt  
Cicerou; Sprechent.



Hier werden  
mdt; u: auß  
der machsent





he Abbildung!  
würdigen und sehr-  
Stücke, welche von  
hen Kunst Meister gemacht werden  
arth, u: Gottlieb Riediger

NON PLUS ULTRA.



hier Bücher,  
n. welche er  
mensche.



Hier macht er eine gebratene  
Gänse wieder lebendig.



Er schikt die Lichter aus,  
u: Zündet sie mit ein Pf  
Fole wieder an.



Er lest ein Saad zerschm  
den u: macht es wieder zu  
sammen.



Blumen verbr  
der Asche wie  
gemacht.



Alld a werden die Karten aus  
dem Spiel geruffen derer  
man gedacht.



Er Zündet die Lichter an  
mit der Spitze eines frem  
den Degen



Hier Schneidet er den Kopf  
einer Taube an den Schaller  
ab.







ONLINE AUCTION

## THE RICKY JAY COLLECTION

Thursday 27th February 2025, 12.00pm

Forum Auctions, 4 Ingate Place, Battersea, London SW8 3NS

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## THE RICKY JAY COLLECTION

I have tried to conjure up the history of my long friendship with Ricky Jay by looking through the marked copies of catalogues issued by my bookshop, Ximenes Rare Books, during my years in New York, from 1965 to the mid-1990's. Ricky first makes his appearance as the buyer of items 171 and 172 of Occasional List No. 55 ("Recent Acquisitions"), a miscellany of English and American books and pamphlets published between 1660 and 1900. The catalogue had appeared towards the end of 1980, and it contained no fewer than 512 entries, of which 271 had sold before I stopped counting. The two Ricky had chosen were early editions of the works of Edmond Hoyle, by far the most prolific 18th-century English writer on the rules and play of popular games. Hoyle began with whist in 1742, but by the time of his death in 1769 he had published as well guides to backgammon, chess, quadrille, piquet, and other pastimes of the period. The phrase "according to Hoyle" became part of the English language.

Ricky's order proved something of a false dawn, as his name does not appear again in the margin of a marked catalogue until Occasional List No. 73 (ca. September, 1985). From then on, however, he is a constant presence, all the way to Occasional List 109, the last to be issued before I left from New York. I can see that over this period Ricky became something of a favored customer, as virtually every order he made was successful. By List 88, for example, his was the first of three orders, at the not trivial sum of \$1750, of the rare first English translation of M. Lemery's *Modern Curiosities of Art & Nature* (1685), which included a number of primitive conjuring tricks. The two unsuccessful orders came from the Huntington Library in California and the Lilly Library at Indiana University; both were in those days among my very best institutional clients. In a search for Ricky on the Web, the primary entry describes him as a magician, actor, and writer. He was all of these, of course, but he was also a passionate collector. My wife Vicki and I made one trip to see him in California; to a book-seller, his holdings were overwhelming.

By 1997 we had begun our relocation to an English country village somewhere west of Oxford, not far from the source of the Thames, which ran as a stream along the bottom of our garden. One way or another Ricky and I kept in close touch, despite the many thousands of miles between us, and in July, 1999, he and his partner Chrisann Verges came for an overnight visit. Ricky was soon absorbed in the old prints and





broadside with which we had decorated our walls, and there was much chat about those he also had copies of, those he had never seen before, and those he coveted. We then all spent several happy hours over dinner. Ricky always regarded himself as someone who was followed about by unexpected events, but by the time we retired for the night, nothing out of the ordinary had occurred. Several hours later, however, in the middle of the night, there was a loud cry of alarm. It turned out that two large bats had entered the open window of the bedroom on the top floor where Ricky and Chrisann were sleeping, and they were flapping about all over the place. Somehow we managed to get them out and life returned to normal. In all the years to follow nothing of the sort ever happened again, but whenever I spoke to Ricky, he never failed to mention the terrifying invasion of bats.

In those days Vicki and I kept a Visitors' Book, with snapshots of all those who spent the night, but this created a small problem, as Ricky, to our surprise, had a phobia about having his picture taken, except in a professional capacity. In the end we reached a compromise, and the picture of Ricky shows him covering his face with his hand. And below is his dated signature, in his unusual and rather beautiful script.

I have a small collection of Ricky's books, including two fine copies, one of them inscribed, of his first effort, *Card as Weapons* (1977). My favorite is his seventh publication, a large quarto called *Extraordinary Exhibitions*, with full-page reproductions of more than seventy examples of what Ricky at one point calls "broadside showbills," or single sheets printed on one side only between 1618 and 1898. "I love these sheets," says Ricky in his introduction, as they "often provide the only surviving data on singular performers." On our walls Ricky found one in particular that aroused his enthusiasm, a poem printed in 1749 called "An Apology to the Town, for Himself and the Bottle, by J. Nick-All." This has to do with an extravagant hoax, dreamed up by a London theatre which sold tickets to what was promised to be the on-stage emergence of a magician from an impossibly small decorated bottle. A full house was assembled, but when the time came for the performance to start — nothing happened! In the end a disgruntled crowd virtually destroyed the theater.

The poem is illustrated with a very attractive engraving of a costumed performer emerging from a bottle. Ricky effusively expressed his enthusiasm for this broadside as he had never seen a copy before, and it is in fact very rare; three other examples are known, at the British Library, Yale, and Princeton. Readers who wish to see what I am talking about can go to a computer, type in "Bottle Conjurer," and up will come a short essay on the hoax, with a reproduction of my treasured broadside. When Vicki and I decided a few years ago to downsize to a flat in London, I sold off all my accumulation of broadsides, but I could not part with this one; it still hangs on a wall near my desk, and serves to remind me daily of a long and extraordinary friendship.

Stephen Weissman, Ximenes Rare Books, Inc.

 **For Passion Week only.**  
**Mr. BOLOGNA, Jun.**  
 Respectfully informs his Friends and the Public that he has opened his  
**Evening Mechanical Museum**  
 For the Three following Evenings only:  
**Wednesday, April 14th, 1813, Thursday 15th, and Saturday 17th,**  
**At Mr. Phillipstall's Exhibition Room,**  
**CATHERINE STREET, STRAND.**  
*When various Pieces of New Mechanism will be brought forward in addition to his usual Exhibition.*  
*In Particular, the Mechanical Powers of*

**The Panharmonicon Clock,**  
 Which Plays a Variety of Tunes twice over, without any Person being near it, a Performance scarcely credible,  
**Also, the Surprising Little Savoyard,**  
 Who Plays a Variety of Tunes on a Small Organ, without the Assistance of any one, to the Astonishment of the Beholder  
 CLASS I.

**THE SWAN OF OBLETATION,**  
 Will swim round a Bowl full of Water, and at the Word of Command impede its Progress, and pursue any Course that may be pointed out. The Mechanical Powers of the Swan are allowed to be the *ac plus alpha* of the Art.—It will perform a Variety of Tricks with Cards, &c.

**The Two Astonishing Rope Dancers,**  
 One Figure represents a LADY and the other a LITTLE CLOWN, whose wonderful Feats of Agility were never equalled and cannot be surpassed, will perform together in a Style of Excellence hitherto unknown in this Country.

**THE TURKISH ORACLE**  
 Will go through numerous Questions with Ease. Watches, Figures, &c. in a manner so truly surprising that must excite the Astonishment and Admiration of every Spectator, however they may be disposed to doubt his Accomplished Abilities.  
 CLASS II.

*Pieces of Mechanism, called, LILLIPUT ISLAND, or Automaton Shadows, taken from the admired*

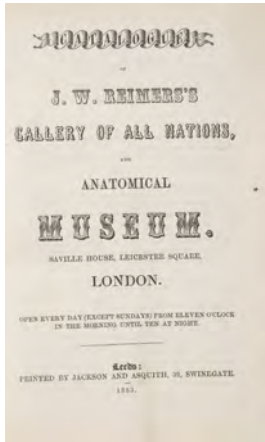
**OMBRES CHINOIS,**  
 In which will be introduced  
**The Unfortunate Miller; or, the Broken Bridge**  
 A Forest of Wild Beasts of all Descriptions.  
 With the Manner and Peculiarities of different Wild Beasts and Reptiles in their rude State of Nature.  
**The Magician's Enchanted Cavern,**  
 Wherein is displayed the Power of Magic in various astonishing Metamorphoses.  
**A Game-Keeper and his Man,**  
 The Sports of Shooting, Fishing, &c. exemplified in a peculiar and uncommon Manner.  
**The Humorous Knife Grinder and various Comic Figures,**  
**Also, a Hornpipe Dancer.**  
 CLASS III.

**HYDRAULICS,**  
 A Grand Display of Experiments in  
 Called FIRE and WATER.  
 Upon an Improved Principle, combining the two opposite Elements FIRE and WATER; in the course of this wonderful Performance they will act in concert together, an unparalleled instance of inventive faculty aided by intense Study and persevering Application to produce elemental union, which Mr. B. has at length accomplished at a vast Expence.  
 CLASS IV.

*The whole to conclude with a Brilliant, Elegant, and fascinating Course of*  
**FIRE WORKS,**  
 Flourishing innumerable Changes, picturesque and pleasing, forming Temples, Groves, &c. &c. without the smallest Appearance of Gun-powder or Smoke, an Invention alone sufficient to create Attraction.  
 Places for the Boxes to be taken at the Exhibition Room from 10 till 4. — Doors open at Six and begin precisely at Seven.  
 Boxes 4s. Pit 2s. Gallery 1s. Second Price at half past Eight. Rowley, Printer, Lambeth.



## ANATOMY



2



3

1

CATALOGUE OF DR. KAHN'S ANATOMICAL MUSEUM, NOW  
EXHIBITING AT 315, OXFORD STREET, 32pp.,  
*lithographed portrait frontispiece and one plate, title  
upper corner creased, plate with small chip to inner  
margin and working loose at head, light foxing to  
plates, margins very slightly toned, disbound, W.J.  
Golbourn, 1851; and an 1851 printed broadside  
advertising the museum, v.s. (2)*

✱ Opening in London in 1851, Dr. Joseph Kahn's Anatomical and Pathological Museum was one of the 19th century's best-known and most visited public museums of anatomy, composed partly of wax models, and partly of specimens preserved in wax. Kahn's business was lucrative but dogged by scandal over the obscene nature of his specimens.

£150 - 200

2

CATALOGUE OF J.W. REIMERS'S GALLERY OF ALL NATIONS,  
AND ANATOMICAL MUSEUM. SAVILLE HOUSE, LEICESTER  
SQUARE, LONDON, *tipped-in printed slip at p.17,*  
*spotting to final f., modern wrappers, Jackson &*  
*Asquith, 1853; and 3 handbills advertising the*  
*same. v.s. (4)*

\* Reimers museum “for inspection by gentlemen only” (p.5), toured northern England during 1852 before moving to Saville House in London. The show included various stages of foetal development, skeletons, various pelvises, phrenological specimens, models of organs, as well as the terrible effects of syphilis.

£200 - 300

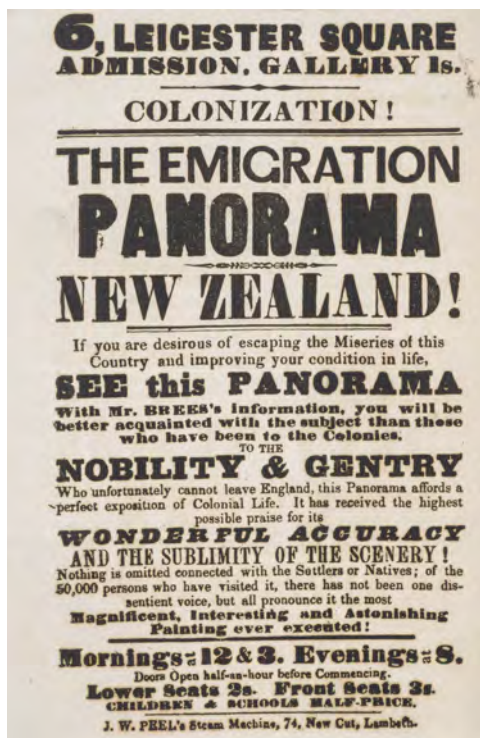
3

(CHALLENGE TO THE WORLD FOR TEN THOUSAND DOLLARS. CRECRAFT'S EXHIBITION...AMERICAN GIANT SISTERS..., *printed playbill, some creasing to head, few nicks or very short tears to extremities, 290 x 115mm., Glasgow, Adam & Kinnon, [c.1870s] § Now Exhibiting, L'Anatomie Vivante, or Living Skeleton!...At the Chinese Saloon..., printed handbill, few spots, 187 x 125mm., E. Thomas, 1825 [dated by hand in ink to head] § Annie Abbott the Little Georgia Magnet...She lifts 10 Men without Muscular Force, and 10 Men cannot Lift her..., printed playbill on pink paper, light central stain, extremities slightly faded and little frayed with a few short tears, 248 x 145mm., Oldfield & Co., 16th January 1905; and another advertising a bearded lady, v.s. (4)*

✱ Advertising a variety of anatomical ‘phenomena’. The “living skeleton” is likely Claude-Ambroise Seurat, a Frenchman known for his extraordinarily low body weight who was exhibited at the Chinese Saloon during a tour of London in 1825. After Seurat’s death it was discovered that a tapeworm had been depriving him of nutrition.

£500 - 700



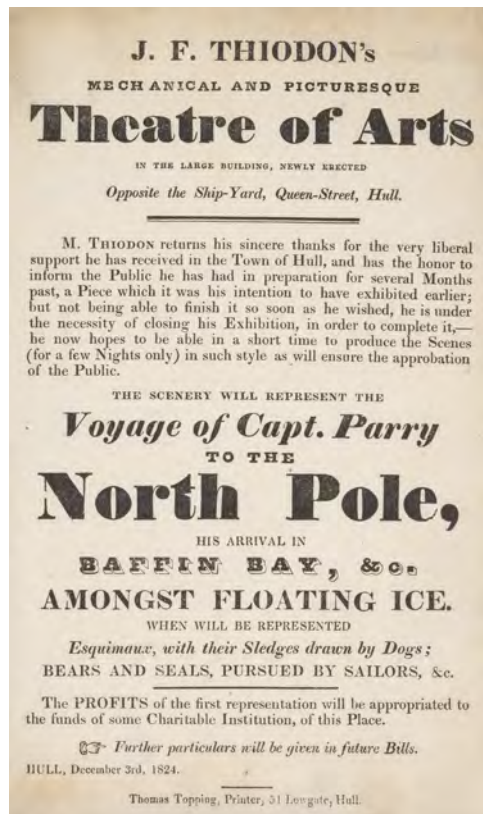


4

#### Animated scenery.- Mechanical panoramas.-

COLLECTION OF TWELVE PLAYBILLS FOR EXHIBITIONS OF VARIOUS DIORAMA, MECHANICAL PANORAMAS, AND ANIMATED SCENERY, including three relating to the 'View of Loch Leven... representing the Escape of Queen Mary from the Island Castle', four others of 'Tours of Europe' with moving diorama, and exhibited views of New Zealand, Constantinople, Switzerland and elsewhere in the British Isles, *letterpress playbills and handbills, various sizes between 190 x 125 mm (7 1/2 x 4 7/8 in) and 350 x 110 mm (13 3/4 x 4 1/4 in), all unframed, 19th century (12)*

£200 - 300



5

#### -. Mechanical panoramas.- Topping (Thomas,

*printer*) J.F. THIODON'S MECHANICAL AND PICTURESQUE THEATRE OF ARTS... THE SCENERY WILL REPRESENT THE VOYAGE OF CAPT. PARRY TO THE NORTH POLE, *letterpress playbill, 218 x 130 mm (8 1/2 x 5 1/8 in), minor toning and light surface dirt, nicks and small losses, unframed, 1824* § Shaw (J., printer) 'An Extremely Interesting Pictorial & Mechanical Exhibition Embracing every minute Particular of the Terrific Storm at Seal! in which Grace Darling and her Father Rescued the Sufferers from the Wreck, *letterpress, 190 x 110 mm (7 1/2 x 4 1/4 in), with contemporary ink additions, unframed; together with two other playbills and a broadside, the latter 'A Shocking Catastrophe, Or the Wonderful Protection of Innocence and Virtue, through the awful Destruction of Three Horrid Reprobates', another advertising the 'Royal Mechanical and Optical Museum', with a performance by two elegant 'Automaton Rope-Dancers', letterpress, various sizes, all unframed, 19th century (5)*

£200 - 300



6

## America.- Guttenberg (Carl)

THE TEA-TAX-TEMPEST, OR THE ANGLO-AMERICAN REVOLUTION, engraving, an excellent well inked impression, on laid paper without a watermark, platemark 405 x 485 mm (16 x 19 in), sheet 480 x 560 mm (18 7/8 x 22 in), good margins, with faint damp-stain visible in the centre right margin, unframed, 1778

✱ Allegorical print showing Father Time using a magic lantern to project an image of the American Revolution to an audience of the continents, with America represented by an Indian crouched in the foreground. The image shows an exploding tea pot sitting on a fire fanned by a French cock, with the Continental Army waving the Navy Jack flag charging, led by an Indian woman. On the other side of the tea pot the British regulars flee.

£800 - 1,200



6

7

**Aqua drama.-** SADLER'S WELLS AQUATIC THEATRE...MR. CONWAY...HIS BENEFIT...TWO SILVER CUPS WILL BE SHOT FOR BY A PARTY OF LADIES WITH MUSKETS!..., printed playbill, ink manuscript programme of performance to verso in contemporary hand, some tiny puncture-marks to head affecting few letters, some light creasing and short tears to edges, 275 x 215mm., C. Stower, 3rd October 1804.

✱ In 1803-04, Charles Dibdin the younger, manager of Sadler's Wells Theatre, installed a large water tank to cover the entire stage, advertising the venue as an aquatic theatre that performed aqua dramas. The tank was removed in 1824. The programme written on the verso, presumably for this performance, includes "The Pantomime of Anthony Cleopatra & Harlequin...Shooting for 2 Silver Cups...Seige [sic] of Gilbratar with real ships on real water".

£200 - 300



7





8

8

**Astronomical Clock.-** THE MICROCOSM...NOW COMPLETELY FINISHED BY HENRY BRIDGES...TO BE SEEN IN THE LONG-ROOM, AT THE OPERA-HOUSE IN THE MARKET..., *printed broadside, woodcut illustration, few short tears to fore-edge neatly repaired, top-edge slightly trimmed, 240 x 200mm., [c.1740s].*

✱ "The most curious and magnificent Piece of Mechanism that ever was made of this kind...". The Microcosm was an astronomical clock built by carpenter Henry Bridges, viewed by thousands of people on its tours around Britain, North America and possibly Europe from c.1733 until its disappearance in 1775. Parts of the clock were found in Paris in 1929 and are now housed in the British Museum.

£300 - 400

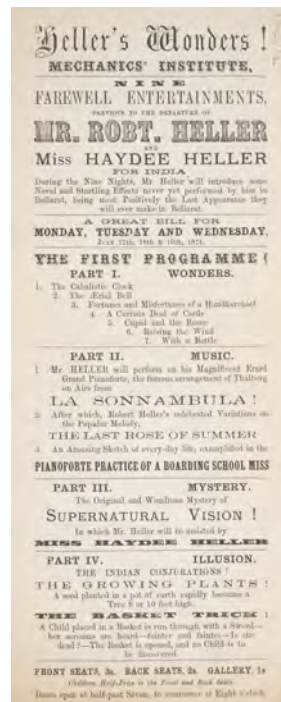
9

**Astronomy.-** TOWN HALL, GRAVESEND...MR. D. F. WALKER...WILL DELIVER HIS ASTRONOMICAL LECTURES ON HIS ENTIRELY NEW EIDOURANION; OR, LARGE TRANSPARENT ORRERY..., *some very light spotting, light central fold, 277 x 215mm., G. Schulze, 19th, 20th & 22nd May 1820 & Theatre, Gravesend...Mr. Lloyd Will finish his Course of Astronomical Lectures on the Dioastrodoxon, Or, Grand Transparent Orrery..., some spotting, slightly browned, folds, 226 x 140mm., Gravesend, Caddel, 26th July 1822 & Circus, Shrewsbury...Mr. Lloyd...Will Give a Final and Farewell Course of Astronomical Lectures...Illustrated by the Dioastrodoxon, or Grand Transparent Orrery..., few very small marginal tears repaired, 278 x 212mm., Shrewsbury, Eddowes, 9th, 11th & 14th February 1831, printed broadsides (3)*

£250 - 350



9



10

**Australia.-** HELLER'S WONDERS!...NINE FAREWELL ENTERTAINMENTS PREVIOUS TO THE DEPARTURE OF MR. ROBT. HELLER AND MISS HAYDEE HELLER FOR INDIA...POSITIVELY THE LAST APPEARANCE THEY WILL EVER MAKE IN BALLARAT..., *printed playbill, 2 small puncture-marks affecting few letters, couple tears without text loss, lightly toned at extremities, very slightly frayed at lower-edge, 260 x 105mm., [Ballarat], 17th, 18th & 19th July 1871; and a seemingly unrecorded Sydney printed "Ode and Air, Inscribed to the Chevalier Blondin", v.s. (2)*

£200 - 300



11

**Beresford (Henry, 3rd Marquess of Waterford).**- LIFE AND EXTRAORDINARY EXPLOITS OF THE MARQUIS OF WATERFORD. WITH CURIOUS ANECDOTES, COMPRISING NIGHT RAMBLES IN THE VICINITY OF COVENT GARDEN, HIS FLARE UP AMONG THE NYMPHS AT MOTHER H'S... 8pp., woodcut portrait frontispiece, light surface soiling, 20th century half morocco, rubbing to joints and corners, bound with numerous blank leaves at end, 8vo, J. Thompson, [1840].

✱ Very rare account of the exploits of the 'Mad Marquis' of Waterford, an eccentric Irish peer known for his uncontrolled sense of humour. "Waterford's reputation as a rowdy and boisterous ruffian led to his name being associated with Spring-Heeled Jack, the unknown figure who terrorized women in London in 1838" (ODNB). WorldCat records just one copy in the Bibliothèque de Genève.

£150 - 200



12

12

**Blitz (Signor).**- RAVELS' BENEFIT...SIGNOR BLITZ THE EMPEROR OF MAGICIANS...DANCE OF SIX PLATES!..., printed playbill, some creasing and folds, light water-staining, 265 x 130mm., Philadelphia, C. Alexander, 15th August [?c.1839]; and another printed handbill for Signor Blitz at the Theatre-Royal Plymouth in 1842, v.s. (2)

£300 - 400



13

**Boaz (Sieur).**- AT THE ROSE AND CROWN, KEW-GREEN...THE SIEUR BOAZ...CARD DECEPTIONS...AN OPERATION IN PAPIROMANCE...THE TERITEPIEST PAINTER..., chip to fore-edge and couple tiny holes not affecting text, margins trimmed but not affecting text, 250 x 167mm., 30th July 1795 & To the Ladies and Gentry in Paisley, and its Vicinity. Boaz's Grand Magical Deceptions...curious Experiments by Rhabdometry...Card Deceptions...Pyramidal Glass Machineries..., 2 small chips to margins, very light creases and surface soiling, loose but once laid down, 309 x 160mm., Paisley, J. Neilson, 6th July 1802, printed playbills; and a copy of The Middlesex Journal newspaper for 7-9th July 1770, advertising Boaz's performance at the Ship and Dolphin Tavern, v.s. (3)

✱ Herman Boaz, known as Sieur Boaz, had a career that flourished from the 1770s until the 1820s. He made several tours of Britain demonstrating various tricks and mentalism. His book The Juggler's Oracle appeared in 1826.

£500 - 700



14

**Bonassus.- Kangaroos.-** [J. EA]RL JAMES & SON'S ROYAL COLLECTION OF WILD BEASTS...THE NEWLY DISCOVERED ROYAL BONASSUS...NERO THE DOG-DESTROYING MALE LION...THE LILLIPUTIAN OX!!!...ASTONISHING FAMILY OF KANGAROOS..., *loss to top left corner affecting some text, some light surface soiling, folds, partially laid down on album leaf, 752 x 232mm., Cheltenham, J.J. Hadley, [c.1821]* § Patronized by Her Most Gracious Majesty Queen Caroline!...just arrived from the Northern Wilds of America...a stupendous Male Bonassus..., *printing flaw affecting line of text, slightly toned with some faint spotting, some light creasing, 413 x 167mm., Lowndes, [c.1821], printed playbills;* and another copy of the second mentioned, v.s. (3)

✱ "The Bonassus, according to contemporary handbills, had been captured as a six-week-old cub deep in the interior of America...Using every conceivable method of prevarication, the playbills of the day unabashedly concealed the true identity of this 'newly discovered' Bonassus, this 'new genus' of the animal kingdom never before seen in England. He was none other than the American buffalo" - Ricky Jay, "The Bonassus: Verbal Deception Deciphered" in Jay's *Journal of Anomalies* (New York, 2003), pp.17-23.

£200 - 300



14



15

15

EXTRAORDINARY PERUVIAN RELIC...THE ENTIRE BODY OF A PERUVIAN WOMAN, PERFECT AS WHEN IN LIFE, SUPPOSED TO HAVE BEEN BURIED ALIVE AT THE REMOTE PERIOD OF 500 YEARS AGO..., *printed handbill, some faint spotting, light fold, 220 x 145mm., Greenlaw, 18th April 1832* [dated by hand in ink] § Just Arrived...Novel & Unprecedented Exhibition! The Scientific Java Sparrows...The Botocudo Chief and His Wife..., *printed broadside, loss to upper corner not affecting text, very light soiling, central fold, mount remains to corners to verso, 355 x 175mm., Cheltenham, S.Y. Griffith, [c.1817];* and 2 others, a New York printed pamphlet "Memoir of an Eventual Expedition in Central America; Resulting in the Discovery of the Idolatrous City of Iximaya" and an incomplete handbill advertising the head of a New Zealand chief, v.s. (4)

£250 - 350



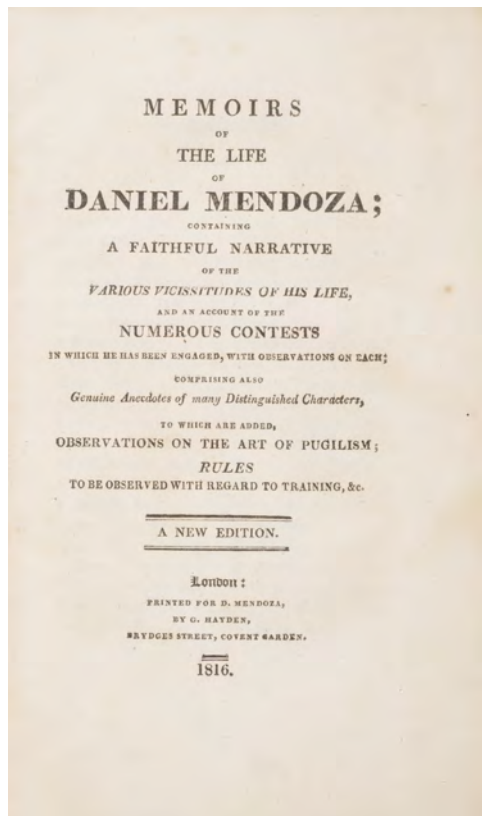
16

**Botocudos family from Brazil.- Gear (I.W.)** THE WILD INDIAN CHIEF, WIFE & CHILD, AS EXHIBITED AT 23 NEW BOND STREET [AND] THE WILD INDIANS, AS IN THEIR NATIVE COUNTRY, broadside for a Victorian "Freak show", *aquatint with etching, on Whatman wove paper, sheet 315 x 420 mm (12 1/2 x 16 1/2 in), hinged onto paper support, minor spotting and surface dirt, unframed, Xavier Shabert, 1822;* together with a hand-coloured lithograph of the family 'Sketched from Life by R. Banks', 285 x 250 mm (11 1/4 x 9 3/4 in), *repaired tears, rough edges, minor surface dirt, unframed, [1822]* (2)

✱ Broadside print advertisement for an anthropological exhibition of a family from the Botocudos region of Brazil.

£200 - 300

## BOXING



17

17

**Mendoza (Daniel)** MEMOIRS OF THE LIFE...AND AN ACCOUNT OF THE NUMEROUS CONTESTS IN WHICH HE HAS BEEN ENGAGED, 'new edition' [but second edition], half-title, list of subscribers, ownership inscription to front free endpaper, title and following f. working loose at head, small ink stain to foot of final f., Sig. P with few short marginal tears and light soiling, occasional very slight browning, some spotting or light foxing, bound in half calf by Riviere & Son, spine gilt but chipped, some wear to extremities, covers detached (upper cover along with endpapers and half-title), t.e.g., others uncut, 8vo, Printed for D. Mendoza, 1816.

✱ The scarce second edition, preceded by the exceedingly rare 1808 edition. Mendoza was the first Jewish bare-knuckle champion of relatively small stature (5' 7" and 160lbs), who combined a 'scientific' approach to boxing with very rapid, rather than hard, punching to beat his opponents - a great change from the mauling style used up until his time. He was considered the best heavyweight in England, defending the title twice before losing to 'Gentleman' Jackson in 1795. He wrote *The Art of Boxing*, published in 1789, considered the first book to discuss ringcraft.

£1,500 - 2,000



18

18

**ART OF BOXING (THE)**, engraved frontispiece and title, frontispiece laid down with later ownership name and few scribbles to verso, B2-5 small chip to lower margin with very short tear into text, B4&5 causing loss to couple letters, trimmed at fore-edge affecting border to frontispiece, title imprint and text of few ff., some soiling and light staining, lightly browned, modern half morocco, G. Smeeton, [?1825]; and another, Barrington's New London Spy for 1808 with *Treatise on the Art of Boxing* by Mr. Belcher, seventh edition enlarged, 16mo & 12mo (2)

✱ WorldCat records just one copy of the first mentioned in the British Library.

£150 - 200







22

**Charles Mathews.- Heath (Henry)** MATHEW-ORAMA FOR 1827, etching with full original hand-colouring, on wove paper without hand-colouring, sheet 290 x 388 mm (11 ½ x 15 ¼ in), trimmed to or just outside the platemark, minor surface dirt, unframed, Thomas McLean, 1827; together with a good group of 11 others, including three more of Mathews with one by McLean 'Mr Mathews "At Home" "I like fun\_ lets have some fun", and a lithograph 'Mr Mathews in Stories', and another, with 8 further satirical prints, some by John Doyle engravings, lithographs, various sizes, all unframed, 19th century (12)

£150 - 200



23

of skull loosely inserted, occasional spotting, mainly to second part, some light browning, bound in mottled half calf by Zaehnsdorf, spine gilt in compartments and with double morocco labels, few small scuff marks to spine, rubbing to joints and extremities, t.e.g. [Toole Stott 1], for Thomas Boys, 1817; and another copy of the same, the second part incomplete but with an additional Appendix printed from the fourth edition bound in, 8vo (2)

✱ The first edition rare at auction. The second part consists of "A Descriptive Catalogue of the Apparatus & Instruments...Manufactured and Sold by Fredrick Accum" (title on p.191 verso), with prices and descriptions of each piece.

£250 - 350

23

**Charteris (Francis).- LIFE (THE) OF COLONEL DON FRANCISCO...ACTIONS FROM HIS BIRTH TO THE TIME OF HIS RECEIVING SENTENCE OF DEATH FOR RAPE..., woodcut frontispiece portrait, final 2ff. with pagination trimmed, some old stab-holes to inner-margin, soiled and lightly browned, 20th century morocco-backed boards, spine and corners rubbed, Printed for the Author, [?1730] § Scotch Gallantry display'd: or The Life and Adventures Of the unparralleld Col. Fr-nc-s Ch-rt-s..., small surface abrasion affecting price to title imprint, trimmed affecting woodcut head-piece/headline to A2 and just touching first line of title, some very light browning, 19th century half calf, small loss to spine ends, quite worn at extremities, Printed for, and Sold by the Booksellers in Town and Country, 1730, FIRST EDITIONS; and another on Charteris, 4to & 8vo (3)**

✱ Published when Charteris or 'Colonel Don Francisco' was at the height of his infamy, convicted of raping his servant Ann Bond. A Scottish rake and gambler, Charteris was renowned for being "eager in the gratification of his lower appetites, and 'persisted,' in the words of Arbuthnot, 'in spite of age and infirmities, in the pursuit of every human vice excepting prodigality and hypocrisy'" (ODNB). He amassed a considerable fortune, and for some time had a standing arrangement with procuresses to send him country girls straight from the wagons; the first mentioned pamphlet recounts full details of these transactions, down to the terms of the contracts. It does not record Charteris' pardon for the rape, a remission that rankled with many and became a leading point in demonstrating the inequality of justice between rich and poor.

£400 - 600

24

**Chemistry.- Accum (Fredrick)** CHEMICAL AMUSEMENT, COMPRISING A SERIES OF CURIOUS AND INSTRUCTIVE EXPERIMENTS IN CHEMISTRY..., 2 parts in 1, FIRST EDITION, half-title, pastedown with bookplate of Roland Winder and small sticker to foot, ?author's calling card "Hic Jacet, Fredrick Accum, Operative Chemist, Old Compton Street, Soho" with illustration



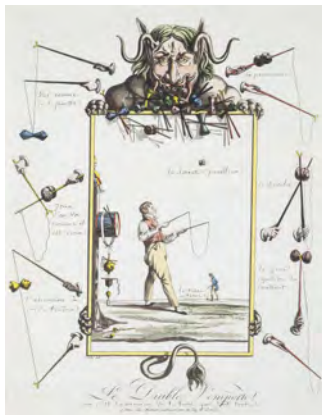
25

**Asian acrobatics and performers.- Chinese School (19th century)** COLLECTION OF 7 PRINTS, DRAWINGS, AND BROADSIDES OF CHINESE ACROBATS, CONJURORS, JUGGLERS, AND A PORTRAIT OF A LITTLE PERSON, including two Chinese Export School gouache paintings of a conjuror and juggler, and two slightly compromised Export School pith paper paintings, *various sizes between 240 x 340 mm (9 ½ x 13 3/8 in) and 385 x 500 mm (15 ½ x 19 ¾ in), handling creases, some with losses to sheets, minor surface dirt, unframed*, 19th century; together with 3 Japanese interest, unframed, 19th century (10)

£200 - 300



26



27

26

**Ching Lau Lauro.-** THEATRE, LEEDS...CHING LAU LAURO'S ENTIRELY NEW ARRANGEMENT, CALLED THE CABALISTIC ART...VENTRILLOQUISM...FEATS OF STRENGTH..., *very small chips to lower corners, laid down on larger linen, playbill 310 x 190mm., Leeds, J. Storey, 27th September [c.1834] § Theatre, Leeds. Fourth Night of Ching Lau Lauro's Engagement..., portion of faint surface abrasion affecting few letters, browned, laid down on paper, 317 x 183mm., Leeds, J. Storey, 18th September [1834] § Theatre Royal, Brighton...Ching Lau Lauro Will introduce his general Routine of Gymnastic Exercises...Dance a Hornpipe on his Head..., small later pencil inscription, couple small holes and short tear with loss to few letters, laid down on larger linen, playbill 412 x 193mm., Brighton, Fleet, 15th November 1830, printed playbills, some tiny puncture-marks to fore-margin and very light surface soiling, v.s. (3)*

✱ Ching Lau Lauro was a well-known juggler and magician, active from 1827-39. His real name is unknown but he was possibly Cornish. He is considered among the first magicians in Europe to perform the aerial suspension illusion, and possibly the first to use limelight.

£600 - 800

27

**Circus.- Joly (Adrien)** LE DIABLE L'EMPORTE!, early representation of the of game of skill, said to be of Chinese origin, the diabolito or devil's game, and was exported from England to France in the early 19th century, *engraving, with hand-colouring, pen and brown ink inscriptions throughout, on light blue laid paper, platemark 295 x 230 mm (11 ½ x 9 in), small margins, minor handling creases, light spotting and surface dirt, unframed, 1815;* together with four further circus interest prints, including 'Der Athlete Rappo und sein John las Affe...' with man holding up a ladder with his mouth, while a monkey climbs to the top, a music score with hand-coloured lithograph upper cover with tight rope walker, another of woman tight rope walker carrying a man on her back, 'The Blondin Mania', and another with sailors performing various circus tricks, including juggling weaponry, *various sizes, between 270 x 210 mm (10 ¾ x 8 ¼ in) and 285 x 380 mm (11 ¼ x 15 in), some minor surface dirt and browning, all unframed, 19th century (5)*

£150 - 200



28

### Circus acrobatics.- Anonymous (circa 1800)

[ADVERTISEMENT FOR ACROBATIC PERFORMANCE], advertisement with three views of circus performers, including one man holding a hoop in his mouth while balancing objects, another with a performer balancing a ladder on his head while a figure stands on top, and another playing the violin while balancing an object on his head, woodcut with letterpress, on paper affixed onto old support, sheet 325 x 203 mm (12 ¾ x 8 in), handling creases, small hole in the lower right corner, minor surface dirt, unframed, [circa 1800]

✱ Another close variant of this advertisement is held in the Bodleian Library, and is associated with the performer Charles Benjamin Incledon (1763-1826).

£300 - 500



29

29

### Circus drummer.- Anonymous (circa 1820s)

[PLAYBILL FOR ENGLISH TAMBOUR-MAJOR JOSEPH LIEBHARD PERFORMING WITH 15 DRUMS], illustration of Liebhard encircled by 15 drums juggling drum sticks, another with Liebhard in the same scene playing the drums while standing on his head, German text below, woodcut with letterpress, on laid paper without watermark, sheet 405 x 310 mm (15 ¾ x 12 ¼ in), slightly trimmed along the left edge, irregular edges, spotting and some browning, old folds and handling creases, unframed, [circa 1820]

✱ Joseph Liebhard, the star of the advertisement, was not only a gifted drummer, but is said to have also tried unsuccessfully to organize a balloon flight in Frankfurt as early as 1805 (cf. Liebmann/Wahl 1097), and also performed a a tightrope walker.

£300 - 500



30

### Circus.- Acrobats.- de Lange (Jan)

CIRCUS SCENE WITH ACROBATS, MUSICIANS AND TIGHTROPE WALKERS, woodcut with early hand-colouring, Dutch text description in the upper margin, publisher's letters in the lower margin, on thin buff wove paper, sheet 340 x 420 mm (13 ½ x 16 ½ in), old handling creases, careful repairs and support verso, minor spotting and surface dirt, unframed, [circa 1820-1830]; together with another similar published by Arnz & Co., titled 'Gymnastische Kunst', lithograph with hand-colouring, and a caricature by John Phillips with jugglers and sword swallows, 'Political Jugglers', 1829, each 350 x 425 mm (13 ¾ x 16 ¾ in), and 290 x 430 mm (11 ½ x 17 in), respectively, unframed, 19th century (3)

£300 - 400





31

31

**Clocks.- Woodhead (J., publisher)** AN ACCOUNT OF JAMES H[ORST], ESQ. OF RAWCLIFF, YORKSHIRE, A MOST ECCENTRIC GENTLEMAN, *broadside detailing antics of an eccentric living in Yorkshire, wood-engraved vignette with four columns of text below, sheet 400 x 240 mm (15 ¾ x 9 ½ in), laid onto paper support, old folds and handling creases, small nicks and losses to extremities, unframed, reprinted and engraved by M.W. Carrall, York, [circa 1800]*

✧ Scarce, apparently unrecorded. "When set in his comical carriage, he makes nobility smile; And some clock-work he has at his feet, Will toll when he goes a mile [...] At one time, a journey to London he undertook going by day; With his clock-work well fix'd at his wheel. In order to measure the way..."

£200 - 300

32

**Colley Cibber.- Pitts (J.)** COLLEY CIBBER'S WHIMSICAL WAGER AS RELATED AT DRURY-LANE THEATRE, *letterpress handbill, 270 x 220 mm (10 ½ x 8 ¾ in), minor finger-soiling, unframed, 1785; together with two variant handbills 'Colley Cibber's Trench-Makers (As related by him at Drury Lane Theatre), one on blue paper, unframed, [1785] (3)*

✧ 'Cibber was engaged in a paper war with Pope, and being told one day that Pope intended to prosecute him for making to free with his character...was provoked [to...] bet one hundred guineas, that he would bid Pope kiss his arse in the public play house, bid the company he sat with kiss his arse...and in conclusion, bid the whole house kiss his arse all together....'

£150 - 200



33

33

**Commedia dell'arte.- Harlequin thief.- Simon Duflos (Nicolas)** ARLEQUIN LARON PREVOST ET JUGE, image of Harlequin, Pierrot, and Scapin, with lettering in French below, *engraving on laid paper without watermark, platemark 310 x 205 mm, wide margins, minor nicks and tears, minor surface dirt, unframed, [mid-18th century]*

✧ We have been unable to trace another example on the market or in an institutional collection.

£150 - 200

## CONJURING AND MAGIC

34

**Anonymous (circa 1740s)** LONDON'S CONDUCT STANDS THE TEST, OR BRISTOL & NOTTINGHAM WEIGHED IN THE BALANCE & FOUND LIGHT WITH THE SKETCH OF A MILL FORGE, AND THE WORCESTER MAGICIAN, satire on differences among parliamentary constituencies instructing their members variously to insist on an investigation into the conduct of Robert Walpole's administration, or to desist and to support new government measures, *etching, on thin laid paper with armorial watermark, sheet 247 x 317 mm (9 3/4 x 12 1/2 in), trimmed to or just within the platemark, small marginal tear in the centre right edge, tear and small loss to the lower right corner, unframed, [1742]*

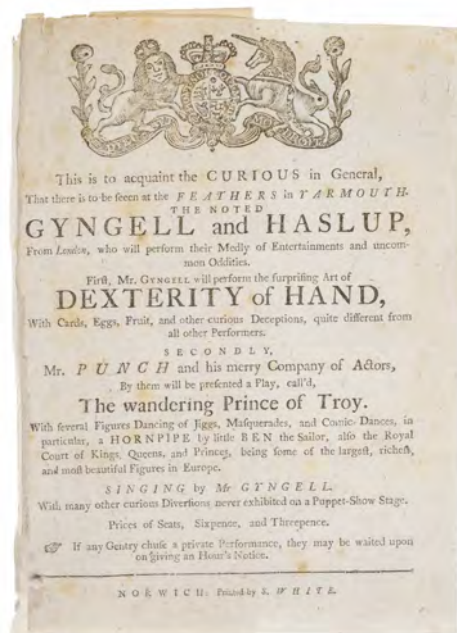
£300 - 500

35

AT THE FEATHERS IN YARMOUTH...GYNGELL AND HASLUP, FROM LONDON...ART OF DEXTERITY OF HAND, WITH CARDS, EGGS, FRUIT, AND OTHER CURIOUS DECEPTIONS..., *printed broadside, woodcut royal arms to head, light spotting, tipped onto paper support to fore-edge, 220 x 155mm., Norwich, S. White, [c.1790s].*

✱ Rare, seemingly unrecorded.

£200 - 300

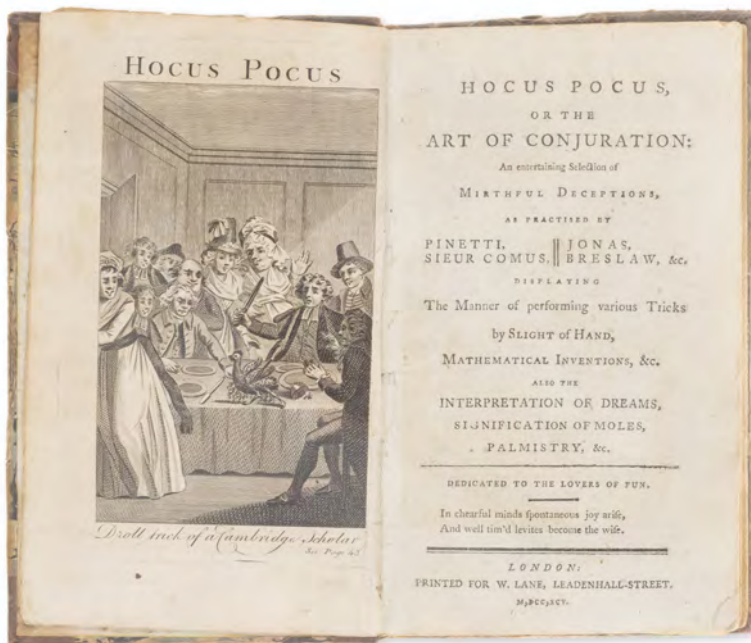


35



34





36



37

36

HOCUS POCUS, OR THE ART OF CONJURATION...., *half-title, engraved frontispiece, 19th century ownership inscription to front free endpaper, frontispiece very slightly frayed at gutter, G7 loss to upper corner affecting few words, G8 with small staining, B9, B10 & E5 with short tear into text without loss, few minor marginal defects, some light soiling, old stab-holes to inner margin, contemporary half calf over marbled boards, rubbed with some wear to extremities, [cf. Toole Stott 1081], 8vo, for W. Lane, 1795*

✱ A rare and charming work on conjuring, this title not listed on ESTC. WorldCat records just 3 copies of both 1792 and 1795 editions respectively (Indiana University; University of California, Los Angeles; University of Alberta). This copy varies slightly from that recorded by Toole Stott, numbering 144pp. (as opposed to 140pp.) and with the addition of half-title and frontispiece. The only copy we can trace at auction was sold in these rooms in 2019, without the frontispiece.

£1,500 - 2,000

37

MONSIEUR PREAU, FROM PARIS...FEATS IN THE ART OF  
LEGERDEMAIN. A STERGANOGRAPHICAL OPERATION...HE  
WILL MAKE AN EGG JUMP...SURPRISING MAGIC WELL...  
*printed playbill, old creasing and few short tears,  
one longer tear into text affecting few words with  
small loss, light browning, laid down on larger linen,  
playbill 438 x 180mm., Kirkby Lonsdale, A. Foster,  
17th-21st November 1815 & Mr. Hoare, The  
Extraordinary Conjurer...A very extraordinary  
Pistol Shot...Thaumaturgy! And Uncommon  
Deceptions. The Black Cap and the Flying  
Monkey..., printed playbill, light creasing and a few  
nicks to extremities, central fold, small ink-stamp of  
Guildhall Library Newton Collection to verso with  
withdrawn stamp, 500 x 185mm., Dailey, 9th  
April 1838; and 3 others conjuring related, v.s. (5)*



38

38

**Anonymous (circa 1757)** [ADVERTISEMENT BROADSIDE WITH THE TRICKS OF THE MAGICIANS JOHANN ANTONI BARTH AND GOTTLIEB RIEDIGER], 21 vignettes illustrating various tricks, with brief descriptions below in German, with title cartouche in the upper margin, engraving, on thin laid paper affixed onto later wove paper support, sheet 227 x 287 mm (8 7/8 x 11 1/4 in), numbered in ink '31' in the upper right corner, some marginal losses to the lower left corner, otherwise minor surface dirt, unframed, [circa 1757]

✱ Among the repertoire of tricks illustrated, a number include various live animal-based tricks, including the infamous "Death by Shadow" trick; a cruel stage effect in which a live bird was mysteriously killed, later visually decapitated, as the performer drew the tip of his sword across the neck of the bird's painted image or shadow. We can trace only one other example, held in the Germanisches Nationalmuseum, Nürnberg.

£500 - 700



39

39

ROTUNDA NEAR BLACKFRIARS BRIDGES...MR H. HALL THE GREAT LONDON WIZARD'S ENTERTAINMENTS OF NATURAL MAGIC, small playbill, letterpress, 250 x 94 mm (9 3/4 x 3 3/8 in), mounted onto support, Harley printer, Gibson Street, Waterloo Road, [1850]; together with six further playbills and broadsides for performances with conjuring tricks and descriptions of puzzles and riddles, including J.H. Const's 'The Puzzling Rings', a broadside for 'The Chinese Sensitive Leaf', a letterpress handbill for the 'Most Extraordinary Useful, Curious, and Entertaining Excerniculum, A question, problem and riddle', and four others playbills, one advertising a 'celebrated gun trick', various sizes, between 235 x 165 mm (9 1/4 x 6 1/2 in) and 325 x 205 mm (12 3/4 x 8 in), old folds, nicks and tears, some losses, all unframed, mid-to-late 19th century (7)

£200 - 300



40

**Deception.-** At the GREAT ROOM, CHAPEL COURT, BARTHOLOMEW-LANE...AN UNDECEIVING EXHIBITION, WITH DISSERTATIONS ON DECEPTION; DISCOVERING THE MODES OF DECEIVING, PRACTICED BY JUGGLERS, SLIGHT-OF-HAND-MEN...BY MR. JOHN MEXVILLE..., *printed broadside, shaved at foot with loss of imprint, some light surface soiling, laid down on paper, 180 x 255mm., 3rd July 1789.*

✱ Mexville is recorded in Frost's Lives of the Conjurers (1876) under 'Melville, the revealer of conjurors' secrets'; "Whether his elucidations were genuine or satisfactory to his audiences, contemporary records do not inform us" (p.154). ESTC records a similar example to this in the Bodleian.

£150 - 200

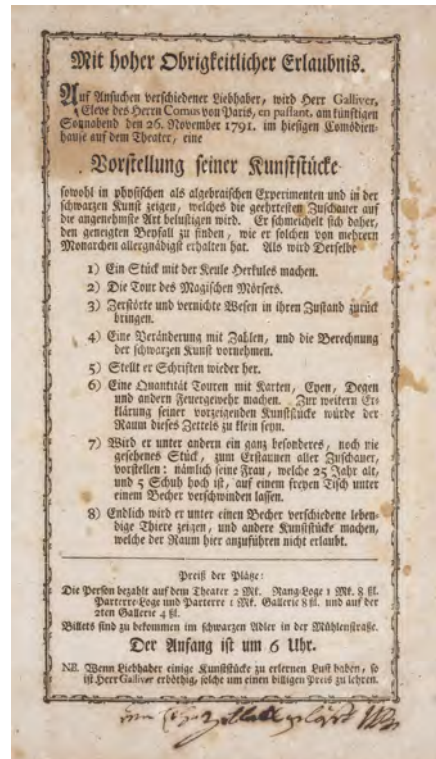


41

**Wagner (Johann Michael)** ALLGEMEINES MAGISCHES ZAUBERKABINET, 2 parts in 1, *fourth enlarged edition, frontispiece and one plate, contemporary ownership name to title, plate frayed at fore-edge with small loss to image, the occasional stain, including some small water-staining to head near start, scattered foxing, contemporary calf-backed boards, spine gilt and with red and olive morocco labels, bump and nick to upper cover fore-edge, quite worn, 8vo, Pest, Konrad Adolf Hartleben, 1816.*

✱ The first 84pp. of the second part containing various card tricks.

£300 - 400



42

HERR GALLIVER, ELEVE DES HERRN COMUS VON PARIS...EINE VORSTELLUNG SEINER KUNSTÜCKE SOWOHL IN PHYSISCHEN ALS ALGEBRAISCHEN EXPERIMENTEN UND IN DER SCHWARZEN KUNST ZEIGEN..., *contemporary ink inscription to foot, foxed and browned, 337 x 200mm., 26th November 1791* § Merkwürdiges Schauspiel...Professor der Magic...Schumann, woodcut illustration to head, small hole to head not affecting text, spotting, central fold, 360 x 210mm., Ulm, 1814 § Welt- und Zauber-Theater...Grosse Vorstellungen aus dem Gebiete der natürlichen Magic...Automaten, Phantasmagorie oder bewegliche Geister-Exscheinung..., *illustrations, some browning, creasing and short tears to extremities but no text loss, 470 x 315mm., F. Gutsch & Rupp., [19th century], printed playbills in German; and other printed playbills in German, magic related, v.s. (7)*

£200 - 300





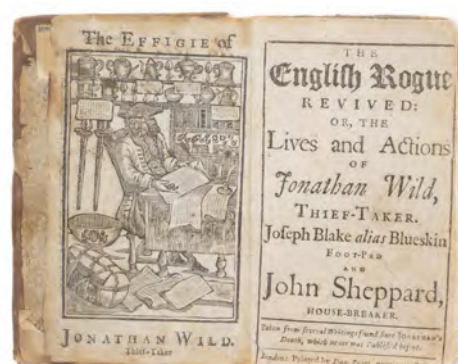


46

**Conjurors, performers and acrobats.- McLean (Thomas)** MR MATTHEW'S "AT HOME", etching and aquatint with full hand-colouring, 260 x 165 mm (10 ¼ x 6 ½ in), minor surface dirt, unframed, 1826; together with 21 further prints, including 'Anthony Madox the surprising English Posture Master', a Gazette du Bon Ton engraving of an English man balancing on his head upside down, a German engraving of Madame Romanini walking on a rope, 'Mr Love the Polyphonist', a French lithograph 'Palais Enchante. Grandes soirées mystérieuses de Mr. Phillipe', several of horse related performances, William Hogarth's 'Columbus Breaking the Egg', and others, engravings, lithographs, some hand-colouring, various sizes, all unframed, 19th century (22)

£200 - 300

## CRIMINALS



47

ENGLISH ROGUE REVIVED (THE): OR, THE LIVES AND ACTIONS OF JONATHAN WILD, THIEF-TAKER. JOSEPH BLAKE ALIAS BLUESKIN FOOT-PAD AND JOHN SHEPPARD, HOUSE-BREAKER. TAKEN FROM SEVERAL WRITINGS FOUND SINCE JONATHAN'S DEATH..., first edition, woodcut frontispiece with early ink inscription to verso, some woodcut illustrations, 19th century pencil inscription to title verso, A9 loss to lower corner affecting few words, few very short tears, trimmed with loss to title imprint and the occasional headline/signature, some spotting and the occasional stain, browning, gutter cracked at points with some leaves loose or working so, contemporary calf, remains of old paper spine label, rubbed and worn, upper cover nearly loose, 12mo, Dan. Pratt, [?1725].

✱ Rare. We can trace a small number of institutional copies and only one at auction, likely this, in 2004.

£300 - 400



48

48

**Villette (John)** THE ANNALS OF NEWGATE; OR MALEFACTORS REGISTER. CONTAINING A PARTICULAR AND CIRCUMSTANTIAL ACCOUNT OF THE LIVES, TRANSACTIONS, AND TRIALS OF THE MOST NOTORIOUS MALEFACTORS...FOR PARRICIDE, MURDER, TREASON, ROBBERY..., 4 vol., 37 engraved plates, bookplate of Eric S. Quayle, early ink inscription to vol. 4 title verso, vol. 4 plate 4 small portion of surface abrasion affecting image, vol. 4 plate 6 with 2 tears repaired and small marginal loss, few repaired tears within text or small marginal flaws, vol. 2 worming to foot throughout, generally very small, very occasional marginal worming elsewhere, some soiling, heavier to vol. 4, some foxing and light browning, attractive later half calf by Cross, spines richly gilt and with morocco labels (one label to vol. 4 slightly different colour), light rubbing to joints and some covers, 8vo, for J. Wenman, 1776.

£300 - 500

49

**GENUINE LIFE OF JOHN RANN (THE), OTHERWISE SIXTEEN-STRINGS JACK; WHO IS NOW UNDER SENTENCE OF DEATH, FOR ROBBING DR. WILLIAM BELL...**, engraved portrait frontispiece, title with repaired tear to gutter and upper corner repaired, light soiling to verso of final f., few light stains, some light browning, modern marbled boards, E. Johnson, [?1774] § Life and Actions (The) of the Noted Jonathan Wild, Thief-taker; William Nevison, Highwayman; John Sheppard, Housebreaker; And Several Others, tenth edition, early ink ownership inscription to front free endpaper and head of A3, few ink scribbles or smudges to title and verso of final f., final f. with small hole not affecting text and couple marginal nicks, some light damp-staining, browning, front free endpapers working loose, later calf-backed boards, loss to backstrip, quite worn, upper cover detached, lower joint cracked but holding, for L. Hawes &c, 1768; and 3 others relating to criminals, including 2 vol. set of the Criminal Recorder (Nottingham, 1815), 8vo & 12mo (5)

✱ The second mentioned seemingly an unrecorded edition.

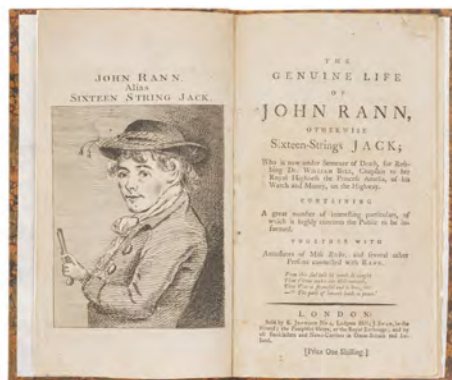
£300 - 400

50

**MALEFACTOR'S REGISTER (THE); OR, THE NEW NEWGATE AND TYBURN CALENDAR. CONTAINING THE AUTHENTIC LIVES, TRIALS, ACCOUNTS OF EXECUTIONS...OF THE MOST NOTORIOUS VIOLATORS OF THE LAWS...**, 5 vol., engraved frontispieces and 45 plates, vol. 5 lacking Supplement at end, armorial bookplate of Francis Longe of Spixworth Park in Norfolk, some old stab-holes to inner margin, light offsetting, some foxing and light browning, contemporary calf-backed boards, spines gilt and with red morocco labels, vertical split to spine vol. 1 and to lesser extent vol. 2, spines slightly darkened with some small chips to ends, rubbed, some joints split but covers holding, 8vo, Printed, by Authority, for Alexander Hogg, [1781].

✱ A reissue of the 1779 edition, with a cancel title page to vol. 1.

£400 - 600

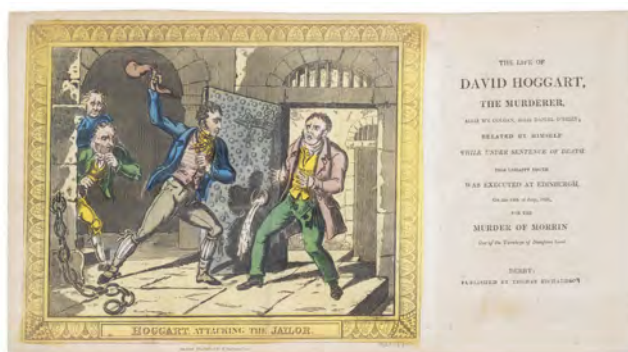


49



50





51

LIFE OF DAVID HOGGART (THE), THE MURDERER...RELATED BY HIMSELF..., *hand-coloured folding engraved frontispiece, wood-engraved vignette to final f. verso, partly unopened, disbound, Derby, Thomas Richardson, [?c.1825]* § Memoirs of the Northern Impostor; Or Prince of Swindlers...James George Semple, commonly called Major Semple..., *seventh edition, engraved frontispiece with contemporary ownership inscription to verso, half-title, \*P3 paper-flaw affecting couple letters, few small stains, small stab-holes to inner margin (repaired to half-title), modern half calf, morocco spine label, very light rubbing to spine ends and corners, t.e.g., for G. Kearsley, 1786* § Robertson (George), editor. Life of David Haggart (The)...Written by Himself, While Under Sentence of Death, *second edition, half-title, engraved frontispiece (loose), plate of facsimile handwriting, 3pp. Glossary of terms and advertisement f. at end, some foxing at beginning and end, browning, generally light but heavy to half-title, uncut in original boards, rebound in cloth, cover extremities worn, endpapers renewed, Edinburgh, James Ballantyne and Co., 1821, some offsetting, generally slight; and others relating to criminals, a few duplicates or different editions of the same work, 8vo & 12mo (11)*

✱ David Haggart or Hoggart was a Scottish thief or rogue. He was imprisoned six times and escaped four; during his final 1820 escape from Dumfries tolboth he knocked out the turnkey with a stone and killed him, for which he was eventually found and hanged.

£400 - 600



52

**Cruikshank (George).**- LONDON MATHEWS (THE); CONTAINING A COPIOUS NARRATION OF ALL THE CELEBRATED ENTERTAINMENTS OF THE INIMITABLE CHARLES MATHEWS..., 5 parts in 1, 5 *folding hand-coloured etched frontispieces, that for 'Mathews in America' by G. Cruikshank, the rest by W. Heath, ink ownership stamp of Pedro Armendariz to rear free endpaper, first frontispiece with loss to image at edges and loose, some frontispieces with tears at folds and repairs to verso and very small loss, few small marginal defects or repairs, some offsetting, some light browning and spotting or staining, later panelled calf, spine gilt, lightly rubbed, upper joint cracked, t.e.g., [Cohn 500], William Cole, [c.1826]; and another copy of the London Mathews Memorandum Book, 12mo (2)*

✱ Five separate works under the heading "The London Mathews", containing his "Youthful Days" (twenty-fifth edition), "Travels in Air, on Earth & on Water" (thirtieth edition), "Mathews in America", "Trip to America" and "Memorandum Book", the last with the imprint William Cole, the others Hodgson & Co.

£150 - 200



53

**[Bullock (William)]** A COMPANION TO MR. BULLOCK'S MUSEUM, CONTAINING A BRIEF DESCRIPTION OF UPWARDS OF TEN THOUSAND NATURAL & FOREIGN CURIOSITIES..., tenth edition, wood-engraved frontispiece slightly trimmed at head, contemporary ownership inscriptions to title, some light foxing and surface soiling, modern cloth, original printed label laid down to upper cover, for the Proprietor by Henry Reynell, 1811; A Companion to the London Museum, and Pantheon...Now Open for Public Inspection in The Egyptian Temple, Piccadilly, seventeenth edition, lacking frontispiece, book-label of the Egyptian Hall Museum of Nashville, few leaves just starting to work loose, some spotting, upper hinge cracked, 20th century cloth-backed boards, paper label to spine, for the Proprietor by Whittingham and Rowland, 1816, 8vo (2)

✿ Bullock's museum opened at 22 Piccadilly in 1809 and the newly built Piccadilly Egyptian Hall in 1812, displaying his immense collection of some 32,000 artifacts, most natural history related. The Egyptian Hall went on to be known as England's "Home of Mystery" and a showplace for magicians.

£150 - 200



54

**Dogs.- Performing animals.- van Staden & Co. (P.C.L., publisher)** [HERE WE SEE DEPICTED WHAT CAN

BE TAUGHT A DOG, TO ACCUSTOM HIM TO HONOUR HIS MASTER'S COMMAND], six by six vignettes showing trained dogs performing tricks, including a dog driving a horse drawn carriage, woodcut catchpenny print, on thin wove paper, 405 x 305 mm (15 ¾ x 12 in), old folds with some minor splitting, handling creases, slightly rough edges, unframed, [circa 1870s]; together with another catchpenny print with 8 hand-coloured vignettes of animals performing tricks, including lions, horses, bears and rabbits, wood-engraving, sheet 390 x 310 mm (15 ¼ x 12 ¼ in), small nicks and tears, unframed, late 19th century (2)

£150 - 200



## DWARFISM

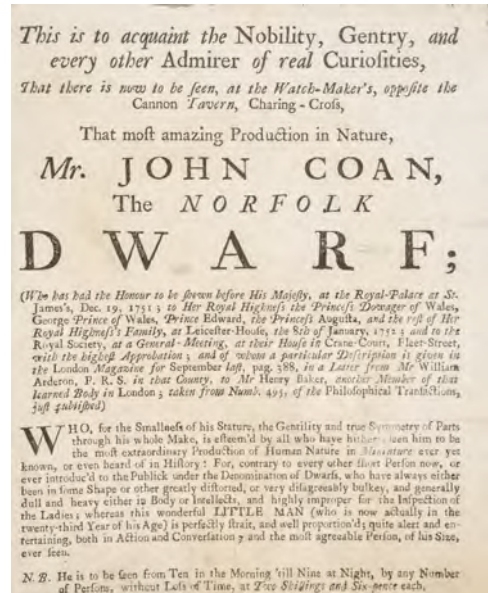


55

**Anonymous (German, circa 1710)** JACOB RIES DER SOHN MARCUS, GEBOHREN IN ...PRAG, IETZO ABER IN ...WIEN, *broadside on a Jewish dwarf called Jacob Ries, with an engraving showing him in his court attire with five other dwarves in the background, with engraved title and text in German and Hebrew, on laid paper with partial watermark, platemark 247 x 167 mm (9 ¾ x 6 ½ in), small margins, handling creases and old olds, minor toning and spotting, unframed, 1710*

✳ A very scarce portrait of Jacob Ries, who is not mentioned in the Jewish Encyclopedia. We can trace two other copies held within institutional collections (the British Museum and the Österreichische Nationalbibliothek), but no record at auction.

£400 - 600



56

NOW TO BE SEEN, AT THE WATCH-MAKER'S, OPPOSITE THE CANNON TAVERN...MR. JOHN COAN, THE NORFOLK DWARF...THE MOST EXTRAORDINARY PRODUCTION OF HUMAN NATURE IN *MINIATURE* EVER YET KNOWN..., *printed handbill, small hole not affecting text, some light surface soiling, slightly browned, laid down on trimmed album leaf (remains of unrelated watercolour drawing to verso), handbill 175 x 140mm., [c.1752].*

✳ John Coan, known as the Norfolk Dwarf, was born in 1728 in Tivetshall. When surgeon William Arderon examined Coan in 1750, he found him to weigh no more than 34 pounds, and measure 38 inches, including wig, hat, and shoes. For a short time Coan kept a house called 'The Dwarf's Tavern' in Chelsea Fields. Regarded as an oddity, the tavern attracted large numbers of curious customers and even royalty. The reputation of the house was brief, because Coan died within two years of starting his career as a landlord. His 'manager' decided there was still potential for profit, and continued to exhibit his body. Coan was eventually laid to rest on the 14 April 1764, at St Luke's, Chelsea. See Wood, *Giants and Dwarfs*, pp.319-323.

£200 - 300



57

**Exceptional characters.- English School (19th century)** MISS CRACHAMI THE SICILIAN DWARF, original portrait study, presumably from life, *black chalk on wove paper, inscribed underneath* in ink and pencil 'large at life', sheet 240 x 185 mm (9 ½ x 7 ¼ in), tipped onto paper support, some toning and minor surface dirt, unframed, [circa 1820]; together with 16 printed portraits of exceptional people, including Andrew Whiston 'King of the Beggars', Francis Grose, the giant baby Thomas Hills Everett, Aged Eleven Months', the giant overweight 'Paul Butterbrodt', the tall man 'James Toller', a portrait of 'Mary Biss aged 107 years', 'Jedidiah Buxton', 'John Molesworth Esq. Aetat 24', 'Signora Giradelli', and 4 others similar, *engravings, lithographs, various sizes between 170 x 120 mm (6 ¾ x 4 ¾ in) and 350 x 250 mm (13 ¾ x 9 ⅞ in), minor surface dirt and handling creases, unframed*, mainly 19th century (17)

£300 - 400



58

WONDERS OF NATURE. TWO OF THE GREATEST CURIOSITIES IN ENGLAND...SIGNORA FAVANTA [SIC. FAVANTA], THE SMALLEST FEMALE DWARF IN THIS COUNTRY...WILKINSON KIRK, THE AMERICAN SPOTTED WONDER..., *printed playbill, illustration, trimmed at head affecting first line of text, few small nicks or tears, lightly toned, tipped onto card mount and window-mounted, J.W. Peel, [c.1845]; together with four theatrical playbills, including 'Last Night but Two of Performing until the Summer Season Theatre-Royal...[with] Witches of the North! or the Harlequin and the Miser', and three other playbills, 19th century (4)*

£100 - 150





59

59

F.M. UFFNER'S MARVELOUS MIDGETS...At the MIDGET'S PALACE, BRIGHTON BEACH BATHING PAVILION. CONEY ISLAND. GENERAL MITE AND LUCIA ZARATE...WITH THE FAMOUS LILIPUTIANS ADMIRAL DOT AND MISS JENNIE QUIGLEY..., *printed handbill, illustration, loss to upper corner affecting couple letters, few short tears without text loss, lightly browned, laid down on slightly larger paper with unrelated clippings to verso, playbill 210 x 127mm., New York, Torrey & Clark, 1879 [dated by hand in pencil] & Memoir, &c. of the German Dwarfs...* The Brockstead Family..., *printed broadside, ornamental border, some very slight toning or surface soiling, folds, 457 x 278mm., Frederick Turner, [1840s] & King of All Dwarfs...* The Surprising Spanish Dwarf [likely Don Santiago de los Santos], *printed handbill, few small nicks or very short tears to extremities, tipped onto paper, 183 x 122mm., July 26th 1833 [dated by hand in ink to head], the latter accompanied by 2 newspaper clippings relating to de los Santos laid down on paper; and 2 similar handbills, v.s. (5)*

✱ The first mentioned featuring four well-known 19th century performers with dwarfism. A Mexican national, Lucia Zarate still holds the title of the lightest recorded adult, weighing only 4.7 pounds (2.1 kg) at age 17 and 14 pounds (6.4 kg) at her peak at age 20.

£500 - 700



60

BOWER SALOON UPPER MARSH, LAMBETH...THE EXTRAORDINARY INDIAN DWARF MAHOMET BAUX...THE ONLY INDIAN DWARF EVER INTRODUCED INTO ENGLAND!, *253 x 93mm., Turner and Harrison, Sept. 1861 [dated by hand in pencil to verso] & Sicilian Dwarf. Now Exhibiting at 22, New Bond-st. Miss Crachami, Near 10 years of Age, 19 inches high, and Only Weighs 5lbs..., short tear to fore-edge without loss, 174 x 96mm., Nichols, [c.1824] & Cosmorama Rooms...* The Highland Dwarfs, Brother and Sister..., *196 x 126mm., Alfred Dod, [c.1846], printed handbills; and 3 similar handbills, v.s. (6)*

£400 - 600

## ECCENTRICS



61

**Mezzotints.- Faber (John)** BAMPFYLDE-MOORE CAREW, KING OF THE BEGGARS, after a painting by Richard Phelps, *mezzotint, platemark 330 x 225 mm (13 x 8 7/8 in), small margins, unframed, 1750*; together with four further mezzotints and four other portraits, including a portrait of the notorious thief and prison escapee 'John ["Jack"] Sheppard' and, after Thornhill, with a related song sheet, Robert Sayer's 'Shop-Lifter Detected', Laurie & Whittle's 'The Gypsie Fortune-Teller', and John Bowles' 'The Flemish Ballad', a portrait of John Sakehouse the kayaking Inuit from Greenland who visited London, and another of the 'Fire King' famous for entering an oven, *mezzotints, engravings, lithographs, various sizes, all unframed, mainly 19th century (9)*

£200 - 300



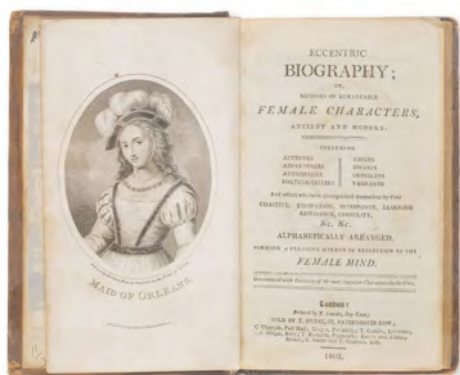
62

**LIFE OF JOHN METCALF (THE), COMMONLY CALLED BLIND JACK OF KNARESBOROUGH.** WITH MANY ENTERTAINING ANECDOTES OF HIS EXPLOITS IN HUNTING, CARD-PLAYING, &c..., *frontispiece lightly offset, E2 short tear into text without loss and vertical printing flaw, few small marginal defects, some light foxing, light browning, contemporary calf-backed boards, some wear to extremities, spotted and rubbed, York, E. & R. Peck, 1795* & [Roscoe (William)] Memoir of Richard Roberts Jones of Aberdaron, in the County of Carnarvon, in North Wales; Exhibiting a Remarkable Instance of a Partial Power and Cultivation of Intellect, *half-title, bookplate of Charles Arthur Wynne Finch, related newspaper clipping laid down to browned front free endpaper, frontispiece damp-stained at head, some light spotting or foxing, later half cloth, slight fraying to spine head, some faint discolouration along upper joint, for T. Cadell, 1822, FIRST EDITIONS, engraved portrait frontispieces; and 2 others, including the life of "Converted Clown and Man Monkey" Harvey Teasdale, 8vo (4)*

✱ Despite his blindness, Metcalf was an accomplished rider, swimmer, card player and professional road builder. He attributed his success to his excellent memory for detail, developed as a result of his condition.

£200 - 300





63

ECCENTRIC BIOGRAPHY; OR, MEMOIRS OF REMARKABLE FEMALE CHARACTERS...AUTHORRESSES, SWINDLERS, FORTUNE-TELLERS, VAGRANTS..., *engraved portrait frontispiece and 7 portrait plates, ex-library copy with ink-stamp to pastedown and title verso, abrasion marks to pastedown where label removed, some light browning and offsetting, lacking front free endpapers, contemporary speckled calf, rebaked preserving original gilt backstrip with red morocco label, some wear to corners, J. Cundee, 1803; and others, most 19th century and various subjects, including Notes on Noses (1852), 8vo & 12mo (8)*

✧ First published in 1801 as part of Eccentric Biography; or Sketches of Remarkable Characters, the articles related to women separated and expanded to form the present work. Subjects include Mary Wollstonecraft (with portrait), Aphra Behn, Angelica Kauffman, impostor Mary Toft ("a breeder of rabbits") and the androgynous Chevalière D'Éon, among others.

£200 - 300



65

64

Watts (Joshua) REMARKABLE EVENTS IN THE HISTORY OF MAN; OR, NARRATIVES OF THE MOST WONDERFUL ADVENTURES, REMARKABLE TRIALS, JUDICIAL MURDERS - PRISON ESCAPES..., *some light browning, some light spotting or small staining, modern half calf, spine gilt, for A. Robertson & Co., 1825 8 Poyntz (Albany) A World of Wonders, with Anecdotes and Opinions Concerning Popular Superstitions, lacking half-title, occasional marginal pencil annotation, occasional spotting, lightly browned, 19th century half calf, spine gilt, rubbed with some wear to extremities, Richard Bentley, 1845, FIRST EDITIONS; and a 3 vol. set of The Recreative Review, or Eccentricities of Literature and Life (1821-22), 8vo (5)*

✧ The first mentioned an engaging compendium of oddities, including such items as: Sufferings of David Menzies, Surgeon, among the Cherokees; The Cannibals of New Zealand; Dangerous Aerial Voyage of the Duke de Chartres; Madame Voisin, a Celebrated Fortune-Teller; Deaf and Dumb Impostor in France; American Hermitess, and others.

£200 - 300

65

CORFIELD'S WONDERFUL CHARACTERS, TWELVE, VIZ:- THOMAS COOKE, THE NOTORIOUS ISLINGTON MISER..., *12 loose engraved plates by R. Page or R. Cooper, occasional light surface soiling, preserved in original printed paper wrappers, contemporary ink inscription "the set of 12" to upper cover, light soiling, chipped and worn at edges, each plate c.200 x 135mm., [19th century].*

✧ Characters including Jenney Darney "A Remarkable Character in Cumberland", Peter Williamson "Remarkable for his Captivity & Suffering", Thomas Parr "Who died at the Age of 152 Years", Toby "A well Known Imposter" and others. While Page and Cooper's engravings appear in various works, we cannot trace another example of this particular publication.

£100 - 150

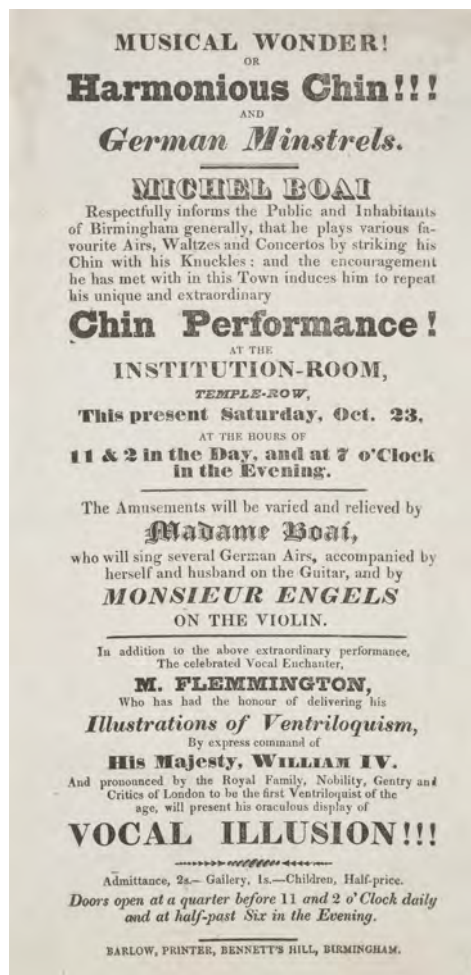


66

SACHEL (THE). A MISCELLANY OF ENTERTAINING READING, half-title, onlaid title within decorative border of blue and gilt, woodcut plates and illustrations, of which one folding, ?some by J. Weatherly, some marginal spotting, attractive near contemporary half morocco over marbled boards, spine slightly faded, t.e.g., Edinburgh, E. & H. Beveridge, 1866; and 3 others 19th century, humorous or satirical, 8vo (4)

✱ Scarce, with WorldCat recording only a handful of copies. The Satchel was originally published as 'A Magazine for the Recreation of the Pupils of the Edinburgh Institution'. This volume appears to bring together the issues for 1866 into one volume.

£200 - 300

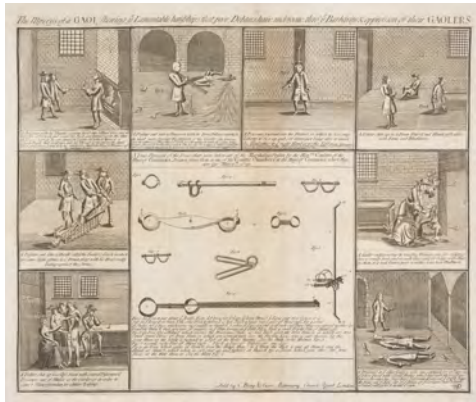


67

Entertainers.- Mouth, chin and cheeks performer.- Barlow (Printer, Bennett's Hill, Birmingham) PLAYBILL AND TWO PRINTS RELATING TO MICHEL BOAI AND HIS "CELEBRATED CHIN PERFORMANCE", playbill listing performance by Boai where 'he plays various favourite Airs, Waltzes and Concertos by striking his Chine with his Knuckles', and two impressions of S.W. Fores' hand-coloured lithograph 'Michael Boai, the Celebrated Chin Performer', letterpress playbill 245 x 120 mm (9 ½ x 4 ¾ in), the lithographs each approx. 265 x 340 mm (10 ½ x 13 ½ in), trimmed and laid onto supports, handling creases and surface dirt, all unframed, [circa 1830] (3)

£200 - 300





68

**Escapology.- Prison torture.- Dacey & Co. (C., publisher)** THE MISERIES OF A GAOL SHEWING YE LAMENTABLE HARDSHIPS THAT POOR DEBTORS HAVE UNDERGONE THRO' YE BARBARITY & OPPRESSION OF THEIR GAOLERS, broadside with 8 engraved vignettes of prisoners being tortured, surrounding a central illustration of 'the irons that were taken out of the Marshalsea Prison', on laid paper with watermark of a fleur de lis, platemark 345 x 415 mm (13 ½ x 16 ¼ in), sheet 380 x 435 mm (15 x 17 in), trimmed to or just within the platemark, tipped onto paper support, old folds with repair verso to upper centre, some toning and surface dirt, pencil inscription to mount 'Extremely rare/ Quite unknown', unframed, 1729

✱ Apparently unrecorded, with no examples in the British Museum or ESTC. Included in the various methods of torture illustrated, one example features 'the helmet, in which [the prisoner] has only Liberty to rise up and set down, not being able to move his head either to ye right Hand or to the Left...'; another showing 'a prisoner with his thumbs screwed hard into a Hand vice and an iron like a Pothook put round his neck [hoisting] him as high as he can stand on Tiptoe'.

£400 - 600



69

**- Prison torture.- Overton (Henry) & J. Hoole.** THE REPRESENTATIONS OF THE SEVERAL FETTERS, IRONS, & MACHINES OF TORTURE THAT WERE TAKEN FROM THE MARSHALSEA PRISON, broadside illustrating the parliamentary report of 1729 on conditions in the Fleet Prison, showing various methods of detaining inmates, including "the scull cap" and "the sheers, weighing 20 pounds", 7 engraved vignettes with text below, on thin laid paper, sheet 385 x 310 mm (15 ¼ x 12 ¼ in), trimmed to or just within the platemark, laid onto paper support, repaired tears and splits to old folds, minor surface dirt, unframed, [1729]

✱ Unrecorded in ESTC, but another example is held in the British Museum.

£300 - 500



70

**Evans (Henry) "Evanion".-** GREENWICH SOCIETY...MONSIEUR EVANION, THE ROYAL ILLUSIONIST, VENTRILOQUIST, AND HUMORIST...UNIQUE ENTERTAINMENT, ENTITLED "AN EVENING OF ILLUSIONS"..., *printed playbill, few nicks and short tears to lower-edge, one tear into imprint but no loss, browning to extremities, 278 x 140mm., Greenwich, H.S. Richardson, 4th January 1876.*

✱ In addition to his successful stage career that included appearances before royalty, Evanion (c.1832-1905) was a pioneering collector of magical ephemera and showbills. Before his death, the British Museum acquired some 5,000 pieces from Evanion's collection. Harry Houdini acquired many of Evanion's rarities, some of which were used to illustrate The Unmasking of Robert-Houdin (1908).

£300 - 400



71

**Exceptional characters.- Darton (W. & T., publisher) LONDON'S REMARKABLES, broadside, with nine wood-engraved vignettes surrounding pen and ink manuscript text signed and dated 'Stephen Murrell, December 1811'; on laid paper with watermark 'Ivy Mill' and date '1804', sheet 465 x 365 mm (18 1/4 x 14 1/4 in), even toning, surface dirt and browning, old folds with some splits repaired, unframed, [circa 1806]; together with a miscellaneous group of 22 prints of eccentrics, performers, and items of ephemera, various sizes, all unframed, 19th century (23)**

✱ Vignette portraits include: Daniel Lambert "of enormous size"; Black Toby "a noted character"; George Romondo, or "The Little Man of the Mountains"; John and Robert Green "The wandering Minstrels"; Tom and his Pigeons "a noted character"; Samuel Horsey "The King of the Beggars"; Ann Johnson "The Holborn Lace-Weaver..."; Mary Jones "commonly called Mad Molly"; and John Statham "blind Young Man remarkably well known".

£150 - 200





72

**- Various Artists (English, mainly early 19th century)** COLLECTION OF TWELVE PORTRAITS AND CHARACTER STUDIES OF EXCEPTIONAL PEOPLE, including a lithograph of 'Mrs Elizabeth Armitage of the Extraordinary Weight of 31 stone 11 lbs', and other portraits of William Joy 'The English Sampson', a Dutch female rope walker, Mr Patrick O'Brien the Irish Giant, M. Christopher Miller, Thomas Topham the Strong Man, The Cambridge Giant Thomas Bell, Hans Buhling, Jospeh Clark the Posture Master, and others similar, *etchings, engravings, lithographs, various sizes, all unframed*, mainly 19th century; together with a miscellaneous group of 32 prints and ephemera, some Japanese interest, *various sizes, all unframed*, mainly 19th century (44)

£150 - 200



73

73

**Exhibitions of models, sculptures and workmanship.-** DURING THE [PECKHAM] FAIR THE MOST MAGNIFICENT PIECE OF WORKMANSHIP IN ALL EUROPE, '...titled The Realms of Enchantment; Or, the Temple of Celestial Brilliancy, being an exact Representation of the Superb Triumphal Arch, erected for the Entry of Peter the Great, Czar of Russia...', *letterpress handbill, inscribed in ink Aug. 23rd 1792, 125 x 180 mm (4 ¾ x 7 ½ in), unframed*, [1792]; together with seven further letterpress handbills, including one 'By Mr. Cohen, a Native of Berlin./ The Figure of a Woman carv'd in Ivory', a 'moving spectacle...the Whole of the Action between then English and French Fleets at the Battle of the Nile', 'Model of Lincoln Cathedral...made from one million eight hundred old bottle corks', a 'Raffle of the incomparable model of one of the largest theatres in Paris', an exhibition handbill for the 'Cork Models, [at] the British Model Gallery', and two others similar, *letterpress handbills, various sizes, all unframed*, 19th century (8)

£150 - 200

74

**Exotic animals.-** LUDICROUS EXHIBITION IN THE OPEN AIR...WILD BEASTS MADE THEIR APPEARANCE ON CASTLE HILL IN THIS TOWN...AN ANIMAL OF CADAVEROUS ASPECT, BY SOME CALLED AN OURAN OUTANG..., *few small holes along vertical fold with loss to few letters, few short tears to edges, folds, 275 x 225mm., [Sheffield], 12th April 1794* § The largest Collection of Living Curiosities...A Pelican...A Vulture...Egyptian Night Walker, or Whistler of the Woods..., *few short tears and very small holes with loss to few letters, one or two into text skillfully repaired, tipped onto card mount, abrasion marks to mount verso, Sherborne, Printed by R. Goadby and Comp. from London, broadside 220 x 155mm., [c.1750s]* § Perry's Grand Collection of Living Wild Creatures...a great He-Lion...A Wood-Monster, or young Man-Tyger..., *very small abrasion mark affecting single letter, some faint spotting, 2 small mounting tape squares to head to verso, 230 x 160mm., [?c.1750s], printed broadsides, all but first with woodcut royal arms to head; and another similar handbill featuring a zebra from the Queen of Portugal's Menagerie, v.s. (4)*

£600 - 800

IN THE  
*OPEN AIR.*

"It is laid (if the Magistrates permit) there will shortly be a second performance by the same group in OPEN AIR, of which it is expected due notice will be publicly given in the SHEFFIELD REGISTER.

April 12, 1794



The largest COLLECTION of  
**Living Curiosities.**

Others may do them at any Hour in the Day, without Loss of Time  
Our Stay here will be during the Fair, and no longer.



P E R R Y'S  
Grand COLLECTION

And the greatest Rarities ever Shewn, or probably ever will  
be again in EUROPE.

With several other Caricatures too numerous to insert. To be seen from Eight in the Morning 'till Eight at Night.

THE GREAT  
BOA CONSTRICTOR.

*To be seen for a short time.*

From the ferocious nature of these Reptiles, many persons express a fear to view them; above, the Proprietor therefore assures them it is perfectly harmless, and suffers the Keeper to enter its den.

The Boa Constrictor is the most conspicuous of all Serpents, from its pre-  
 sent superiority of beauty and colours; and though it varies from age, sex and  
 mate, they may be distinguished from the rest of these tribes by their enormous  
 as they are often found Sixty Feet in length.

This seems almost incredible, did not Regulus the Roman General, and Alexander the Great assert, that they were stopped by a Serpent of the same kind with the powerful armies. The specimen now presented to the public inspection is no less than Sixteen Feet in length, and large in proportion, and is perfectly secure.

The utmost value given for Foreign Animals and Birds alive, here and  
**AT WOMBWELL'S MENAGERIE,**  
 2 RUPERT STREET, COVENTRY STREET, LONDON.

Bennett, Printer, 17, Sherrard Street, Golden Square

- SERPENT, ALIVE. THE GREAT BOA CONSTRUCTOR, TO BE SEEN FOR A SHORT TIME...AT WOMBWELL'S MENAGERIE, *ink inscription* "Mrs Welchman Died Nov 21. was Buried Dec 1st. 1815" to fore-edge, *printing flaw to fore-edge affecting few words, light creasing, tipped onto card mount, handbill 157 x 180mm., Bennett, [c.1815]* § At the Colonnade, Golden Cross, Charing Cross. A Most Extraordinary Marine Animal...has so many Heads, that they are completely incalculable, but probably amounting to several Thousands..., *tipped onto card mount, handbill 190 x 113mm., G. Smeeton, March 1818 [dated by hand in ink to head]* § Just arrived from India, and the Great Atlantic and Pacific Oceans...the Astonishing Hammer-Headed Shark...various Esquimaux Curiosities, to which is added the extraordinary Phenomenon of Nature, Two United Indian Children..., *some marginal fraying and short tears but no text loss, creased and lightly soiled, 130 x 180mm., Handy, [19th century], printed handbills;* and other animal related handbills, v.s. (9)

£400 - 600



## EXPERIMENTS



76

**[Badcock (John)]** PHILOSOPHICAL RECREATIONS, OR WINTER AMUSEMENTS: A COLLECTION OF ENTERTAINING & SURPRISING EXPERIMENTS..., *extending folding hand-coloured engraved frontispiece with multiple images (trimmed close at head, some offsetting), occasional light spotting, contemporary half calf, some wear to corners, rather rubbed, [Toole Stott 75], for Thomas Hughes, [c.1820]; and another copy of the same with variant imprint (for T. Hughes), 12mo (2)*

£300 - 400



77

**[Badcock (John)]** PHILOSOPHICAL RECREATIONS, OR WINTER AMUSEMENTS: A COLLECTION OF ENTERTAINING & SURPRISING EXPERIMENTS..., *extending folding hand-coloured engraved frontispiece with multiple images, some spotting, ?original plain boards, rebacked in later cloth, covers quite worn, [Toole Stott 77], for T. Hughes, [c.1828]; and a copy of The Enigmatical Repository; or Museum of Entertainment, 12mo (2)*

✱ Featuring instructions on scientific experiments, fireworks, magic lanterns, camera obscura and card tricks.

£300 - 400



78

SEQUEL (A) TO THE ENDLESS AMUSEMENT, CONTAINING NEARLY FOUR HUNDRED INTERESTING EXPERIMENTS IN VARIOUS BRANCHES OF SCIENCE...RECREATIONS WITH CARDS..., *extending folding engraved frontispiece with multiple images, some illustrations, ink ownership inscription to head of title, occasional spotting, mainly to margins, uncut in original printed boards, browned, some light staining, wear to extremities with some loss to backstrip, [Toole Stott 623], for Thomas Boys and Thorp & Burch, [1825]; and the 2 vol. fourth corrected edition of Hooper's Rational Recreations (1802), 12mo & small 8vo (3)*

✱ Experiments including "To give a Person a supernatural Appearance"; "To make a Room seem on Fire"; "The Magic Telescope"; "Wonderful Apparitions of various Objects"; "Curious Optical Deception" and many others.

£150 - 200

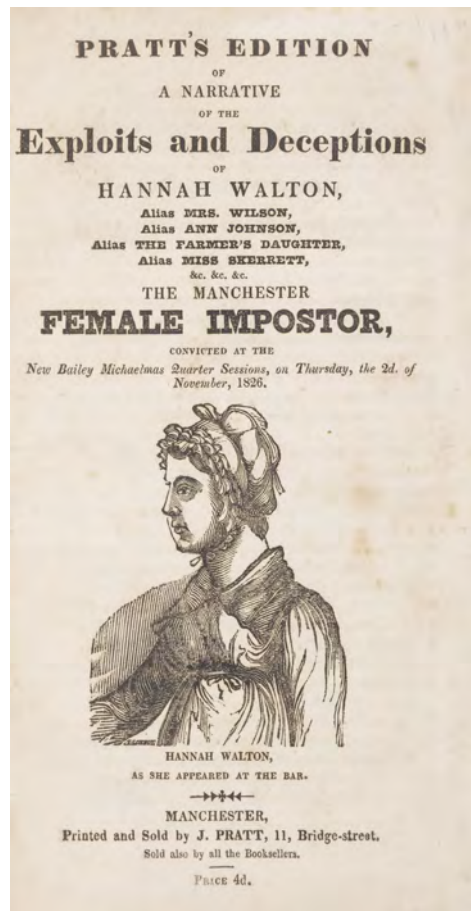


79

**Fasting.**- VERY EXTRAORDINARY LIFE (THE) AND SINGULAR CHARACTERISTICS OF MR. CAVANAGH THE CELEBRATED FASTING MAN..., woodcut portrait frontispiece and title vignette, frontispiece creased at inner-edge, backed with modern marbled paper without covers, C. Lowe, 1841 § Umfreville (Thomas) The Case of Mr. John Ferguson, of Argyleshire in Scotland, who Hath lived above Eighteen Years only on Water, Whey, or Barley-Water..., lacking half-title, few chips to margins including to head of title, final few ff. with faint damp-staining to head, dust-soiling to verso of final f., spotting, lightly browned throughout, old stab-holes to inner margin, disbound, for W. Reason, [1743] § The New Society of Cavanerites, Who live without Eating!!..., final f. reinforced at inner-margin, leaves loose, unbound, W. Dever, 1858 [dated by hand in pencil to final f.]; and another, very similar to the first mentioned but incomplete, 8vo (4)

✱ Once famed for his fasting, Bernard Cavanagh of county Mayo was convicted as a fraud and sentenced to three months' hard labour in 1842.

£150 - 200



80

**Female Impostor.**- PRATT'S EDITION OF A NARRATIVE OF THE EXPLOITS AND DECEPTIONS OF HANNAH WALTON...THE MANCHESTER FEMALE IMPOSTOR..., title with woodcut portrait, final f. with very small mark from wrappers affecting couple letters, occasional spotting, lightly browned, later wrappers, spine lightly sunned, 8vo, Manchester, J. Pratt, [1826].

✱ Hannah Walton, a 23 year old woman of agreeable countenance ("which is almost a principal requisite in persons of her profession"), had craftily managed to hoodwink several local people out of money, silver spoons, fine clothing etc. When finally caught and convicted, she was sentenced to be transported for a period of seven years. We can trace only one similar copy at auction with slightly varying imprint, sold Sotheby's, The Ricky Jay Collection, 27th October 2021, lot 614. WorldCat records just one copy of this edition in the British Library.

£600 - 800



81

### Financial crisis.- Bosch-like symbolism.-

**Anonymous (1720s)** GEDENK-BOOG, TER BEGRAAF-PLAATS DER UITGETEERDE ACTIONISTEN [MEMORIAL ARCH AT THE BURIAL PLACE OF THE EMACIATED SHAREHOLDERS.], of the many scenes depicted, one appears to show a dog stood on it's hind legs serving a man seated who vomits cards or pieces of paper, engraving, 460 x 550 mm (18 1/8 x 21 3/4 in), some careful repairs verso, unframed, [c. 1720]; together with 8 others, including two Hogarth engravings, plate 4 from 'A Rake's Progress' and a late impression Southwark Fair, a large portrait of Prince Augustus Frederick, Duke of Sussex (1773-1843) constructed with lines of words and text that tell his life's story, 'A Biographical Sketch of His Late Royal Highness the Duke of Sussex', and five further miscellaneous prints, various sizes, all unframed, mainly 19th century (9)

£150 - 200

82

**Fireworks.-** MR DILLER'S GRAND EXHIBITION OF NEW-INVENTED PHILOSOPHICAL FIREWORKS FROM INFLAMMABLE AIR...AT THE LYCEUM, NEAR EXETER CHANGE, STRAND..., trimmed very slightly unevenly to head, light water-staining, faint folds, 235 x 170mm., Stevenson, April 1788 [dated by hand in ink] § New Olympic Circus, Whitefriar-Gate...a Grand and Britlliant Display of Fire Works, With a great Variety of other Entertainments..., 220 x 187mm., Hull, J. Ferraby, 7th June 1806, printed playbills; and another printed playbill laid down in two parts, featuring fireworks and a Montgolfier balloon, v.s. (3)

✱ Diller (d. 1789), a Professor of Natural Philosophy and instrument maker from Holland, exhibited his philosophical fireworks "without Smell, Smoke, or Gunpowder".

£150 - 200



83

**France.- Various Artists (mainly Paris-based, early 19th century)** COLLECTION OF 25 SATIRICAL PRINTS, FRENCH POPULAR PRINTS, AND FRENCH-LANGUAGE PRINTS, including 'La Casse-tête omanie ou la Fureur du jour', a French satire on tangram puzzles, some Vues d'optique, and various satirical prints, etchings, engravings, lithographs, various sizes, all unframed, mainly early 19th century (25)

£150 - 200

84

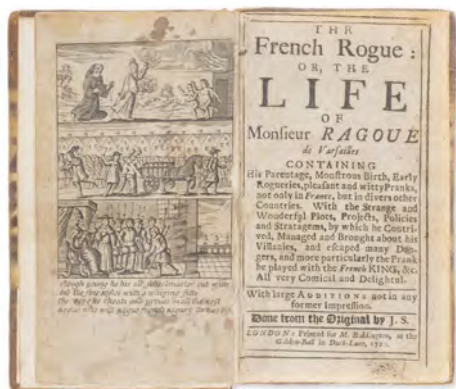
**[?Head (Richard)]** THE FRENCH ROGUE: OR, THE LIFE OF MONSIEUR RAGOUÉ DE VARSAILLES..., frontispiece (?not called for and supplied from another edition), bookplates of George Folliott and Graham Pollard, frontispiece with short tear/couple nicks into image and laid down with light staining, few small abrasion marks to title verso, light water-staining to foot, trimmed with loss to some text, later half calf, rubbed, joints cracked, upper cover nearly detached, for M. Baddington, 1720 § [Mendoza (Diego Hurtado de), attributed to] The Life and Adventures of Lazarillo Gonsales, Surnamed de Tormes..., 2 parts in 1, nineteenth edition corrected, engraved frontispiece and 15 plates, final epitaph f., frontispiece with small and faint damp-stain to head, light offsetting, contemporary calf, rebacked, original spine label preserved, some wear to corners, little rubbed, for S. Bladon, 1777, small 8vo & 12mo (2)

✱ The first mentioned first published in 1672. All editions are rare at auction; we cannot trace a sale of this 1720 edition.

£200 - 300



## GAMBLING, GAMES AND GAMING



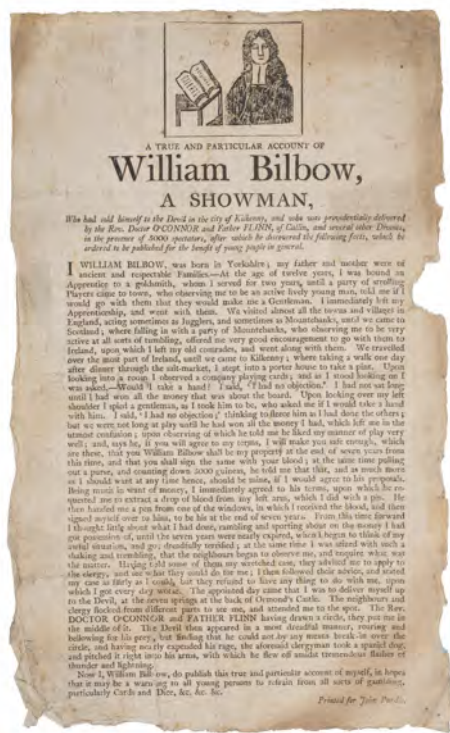
84



85

**France.- Beaulé et Jubin (Paris-based publishers) and others.** COLLECTION OF 8 FRENCH-INTEREST PLAYBILLS, HANDBILLS AND THEATRICAL EPHEMERA, including 'Ordre et Marche du Boeuf Gras' with large wood-engraved image of a cow in processional adornments, a Rouen-based playbill for 'Cirque F. Lalanne' with woodcut of a trick riding Native American, three 18th century playbill advertisements with one describing an automata 'growing box' that will produce the flower of one's choice and a gun that will fire on request, another relating to acrobatics performers, a handbill to an exhibition of curiosities, a 'Patente de Bavarde' with woodcut vignette of three women, a playbill for a 'Troupe des Automates Mécaniques', and another, engravings, woodcuts, lithographs, various sizes between 80 x 115 mm (3 1/8 x 4 1/2 in) and 430 x 290 mm (16 7/8 x 11 1/2 in), minor handling creases and light surface dirt, some age associated nicks and losses, all unframed, 18th and 19th century (8)

£200 - 300



86

A TRUE AND PARTICULAR ACCOUNT OF WILLIAM BILBOW, A SHOWMAN, WHO HAD SOLD HIMSELF TO THE DEVIL IN THE CITY OF KILKENNY..., printed broadside, woodcut illustration to head (couple very small holes not affecting image), few very short tears without text loss, browned and little soiled, extremities slightly creased with a few chips, folds, some tape repairs or reinforcement along folds to verso, 320 x 190mm., for John Purdie, [late 18th/early 19th century].

✱ Cautionary tale of a Yorkshireman who sells himself to the devil for 5000 guineas while playing at cards in Kilkenny. On the day appointed for Bilbow to give himself up to the devil, he is delivered by the Rev. Doctor O'Connor and Father Flinn, "the aforesaid clergyman took a spaniel dog, and pitched it right into his [the devil's] arms, with which he flew off amidst tremendous flashes of thunder and lightning...Now I, William Bilbow, do publish this true and particular account of myself, in hopes that it may be a warning to all young persons to refrain from all sorts of gambling, particularly Cards and Dice, &c. &c."

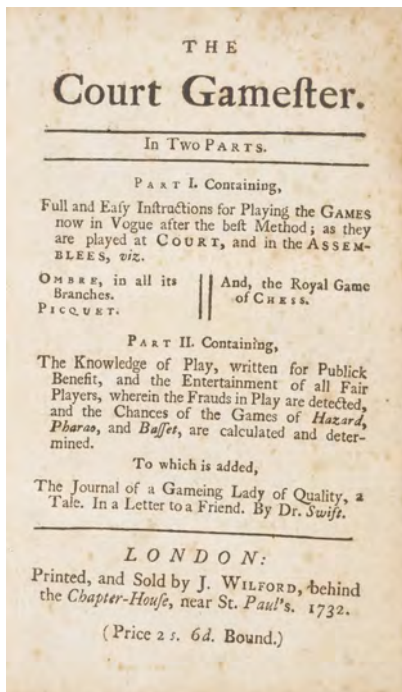
£200 - 300



87

**[Cotton (Charles)]** THE COMPLEAT GAMESTER: OR, FULL AND EASY INSTRUCTIONS FOR PLAYING AT ABOVE TWENTY SEVERAL GAMES UPON THE CARDS... LIKEWISE AT ALL THE GAMES ON THE TABLES..., *fifth edition with additions, engraved frontispiece with explanation f. (lightly browned), advertisement f. after Contents, small ink mark to fore-edge, few minor marginal defects, occasional very light damp-staining to foot, contemporary calf, rebaked, corners quite worn, rubbed, endpapers renewed, 8vo, [Jessel 313], for J. Wilford, 1725.*

£300 - 400



88

88

**[Seymour (Richard)]** THE COURT GAMESTER. IN TWO PARTS...TO WHICH IS ADDED, THE JOURNAL OF A GAMING LADY OF QUALITY...BY DR. SWIFT, 2 parts in 1, FIRST COMBINED EDITION, *part 1 with advertisement f. at end, bookplate of Esher Place Library, A2 trimmed just within catchword, some spotting, some damp-staining, mainly to Sig. C & F, lightly browned, later sprinkled sheep, slight fraying to spine head, lightly rubbed, upper cover detached, g.e., J. Wilford, 1732; and others gaming related, 18th century, including a defective copy of Lucas' "Memoirs of the Lives, Intrigues...Of the most Famous Gamesters and Celebrated Sharpers" (1714), second edition, 8vo & 12mo (6)*

✱ Seymour's Court Gamester was first published in 1719, The Knowledge of Fair Play published in 1729 as a second part to the 1728 fourth edition. The two works were first issued together in 1732 with new title pages, although in this copy the second part is with the 1729 dated title.

£300 - 500



89

**[Cotton (Charles)]** THE COMPLEAT GAMESTER: IN THREE PARTS..., *eighth edition, engraved frontispiece, some worming to lower margin, generally very small, some light browning, gutter cracked at points with few leaves starting to work loose, contemporary calf, rubbed, backstrip worn with loss, for J. Hodges, 1754; and another copy, the same edition but with different engraved frontispiece with scenes of billiards, backgammon, dice, cock-fighting and cards, 8vo (2)*

£200 - 300

**[?Pigott (Charles)]** THE MINOR JOCKEY CLUB, OR, A SKETCH OF THE MANNERS OF THE GREEKS, *bookplate of Bayard Tuckerman Jr., small paper-flaw to head of title not affecting text, N1 very small hole affecting pagination, few small pencil doodles to margins, some light browning and surface soiling, some spotting, old stab-holes to gutter, contemporary half calf, rebaked, some staining to spine, covers worn at extremities, [?Bath], for R. Farnham, [1792] § [?Lawler (C.F.)] "Peter Pindar". The Elegant Sharper: or, The Science of Villainy display'd. Being the genuine History...Frauds, Deceptions, and other Remarkable Occurrences, of The Celebrated and Fashionable S-r, George R...and unfortunate Eliza, whom he enticed to the West Indies..., *bookplate of Anne & F.G. Renier, pencil ownership inscription of Hubert G. Norman to front free endpaper, browning and some foxing, later cloth-backed boards, spine little sunned, light rubbing to spine ends and corners, upper joint split at foot, uncut, M. Allen, 1804, FIRST EDITIONS; and others gaming related, including a defective copy of Lucas' "Memoirs of the Lives, Intrigues...Of the most Famous Gamesters and Celebrated Sharppers" (1714), second edition, 8vo & 12mo (13)**

✱ The second mentioned a rare novel, with WorldCat recording only five copies.

**£300 - 500**

## 91

ACADÉMIE UNIVERSELLE DES JEUX..., 3 vol., *nouvelle édition, 8 engraved plates, of which 7 folding, ticket of Librairie J. Gibert to vol. 1 rear pastedown, some spotting, some browning, generally light but vol. 3 heavy at points, contemporary boards, morocco spine labels, vol. 1 staining to lower cover fore-edge, vol. 3 backstrip peeled away from lower joint, some chipping and wear to joints, rubbed and little soiled, Amsterdam, Changuion & Harrevelt, 1786 § Dusaulx (Jean) De la Passion du Jeu..., 2 parts in 1, FIRST EDITION, woodcut royal arms to titles and head of dedication, woodcut tail-pieces, some spotting and light browning, contemporary mottled calf, spine gilt in compartments and with morocco label, spine with subtle remains of old paper label and shallow chip to head, couple small and faint stains to upper cover, some wear to corners, lightly rubbed, joints starting at head, Paris, de l'Imprimerie de Monsieur, 1779, half-titles; and 4 others French, games or gambling related, including 2 editions of L'Histoire des Grecs, 8vo (8)*

✱ The first mentioned with sections on piquet, quadrille, whist, billiards, dominoes, chess and others.

**£400 - 600**



91



## 92

**Brown (Thomas)** THE BEAUTIES OF TOM BROWN...TO WHICH IS PREFIXED A LIFE OF THE AUTHOR BY THE LATE CHARLES HENRY WILSON ESQ., FIRST EDITION, *folding hand-coloured etched frontispiece of gaming house after Rowlandson (paper guard, few short marginal tears and linen-backed), title with tiny hole not affecting text, final f. with marginal paper repairs, some light spotting or soiling, bound in polished calf by Tout, spine gilt and with red and green morocco labels, light rubbing to joints and extremities, upper cover detached, t.e.g., for T. & R. Hughes & Co, 1808 § Life High & Low. By the Author of The Greeks..., 6 hand-coloured etched plates by Charles Williams, small stain to title and first few ff., light offsetting, very lightly browned, front free endpaper loose, lower hinge cracked, contemporary calf, rebaked, chips to spine ends, joints and extremities quite worn, for J.J. Stockdale, 1819; and 2 others illustrated, including a sixth edition of The Pigeons with hand-coloured plates by G. Cruikshank, 8vo (4)*

**£200 - 300**





93

FARO, AND ROUGE ET NOIR...TO WHICH IS PREFIXED, A HISTORY OF CARDS, FIRST EDITION, *half-title, hand-coloured engraved frontispiece (lightly offset), 3pp. advertisements at end, half-title and title margins with short tear and some very slight fraying, some small marginal water-staining to first few ff., some surface soiling, final few ff. water-stained at inner-edge, uncut in contemporary wrappers, lacking backstrip, some water-staining and fraying to edges, 8vo, for J. Debrett, 1793.*

✱ Rare treatise on two of the most popular gambling games of the period. We can trace only one copy at auction, likely this, in 1993.

£300 - 400



94

94

SAVANT DE SOCIÉTÉ (LE)...CONTENANT LA DESCRIPTION EXACTE DE TOUS LES JEUX INNOCENS..., FIRST EDITION, *engraved frontispiece, bookplate of William Ashley Webb 3rd Baron de Mauley, some spotting and light browning, contemporary half morocco, some wear to extremities, rubbed, Paris, Michelet, 1801 & Nouveau Savant de Société (Le), ou Encyclopédie des Jeux de Société, Tours d'adresse, de Physique..., 2 vol., quatrième édition, engraved frontispieces and 4 folding plates, few illustrations, vol. 1 title with small hole and stain to lower margin, vol. 1 single wormtrace within text from p.187 to end (approx. latter third), occasional very light spotting or browning, some light offsetting, contemporary morocco-backed boards, spines uniformly sunned, vol. 2 couple nicks to spine head, some rubbing to extremities, Paris, J.N. Barba, 1825, half-titles, few minor marginal defects, spines gilt; and 2 others French, 18th century, one relating to the androgynous French diplomat Chevalière d'Éon, 8vo & 4to (5)*

✱ The first mentioned complete in itself, although a second part was seemingly published in 1803. The frontispiece illustrates a popular kissing game of the time "Le Baiser à la Capucine" ("kiss the monkey"). The second mentioned is enlarged with new games including conjuring, the frontispiece to vol. 2 illustrating a man about to perform a sleight-of-hand.

£300 - 500



95

95

**Billhead.-** AU SINGE VIOLET. RUE ST HONORE...BIENNAIS, MD. TABLETIER EVENTAILLISTE..., *engraved billhead with manuscript insertions, ?name superimposed, very small portion of surface abrasion affecting engraving, tiny central hole with repair to verso, short tear to edge of central fold, folds, verso with docket of Mme. Wals and small mount remains to head, 255 x 147mm., Paris, 1799.*

✱ Martin-Guillaume Biennais (1764-1843) was one of the principle Parisian artisans of the late 18th century and early 19th century. Originally a cabinet maker and tabletier (dealer and maker of small objects), he later expanded into the production of gilt and silver items, suppling Napoleon Bonaparte's crown and sceptre for his coronations in Paris and Milan in 1804.

£100 - 150

96

**Cruikshank (George).-** PIGEONS (THE)...SHOWING THE ARTIFICES, SUCCESS, AND CRIMES OF GAMING, GAMESTERS AND GAMBLING HOUSES..., *third edition, 6 hand-coloured etched plates by G. Cruikshank, sixth plate bound as frontispiece, [Cohn 648], for J.J. Stockdale, 1817, bound after Hoi HellÄ"nes [graece]. The Greeks: Being the Jeremiad of an Exiled Greek..., fifth edition, lacking advertisements at end, [cf. Cohn 365], for J.J. Stockdale, 1817, together 2 works in 1 vol., some light foxing, 19th century red half morocco over marbled boards, spine gilt, rubbed with some wear to extremities; and 3 others illustrated by Cruikshank, including seventh edition of The Greeks with hand-coloured plates, 8vo (4)*

✱ Cohn explains that "The first ten editions [of The Greeks] were without the plates, but many editions were subsequently issued with them, and the etchings on publication were issued separately, "Price one shilling only, to enable owners of the earlier editions to complete their Books" (advt.)". This appears to have been the case in the seventh edition copy included in the lot.

£400 - 600



96

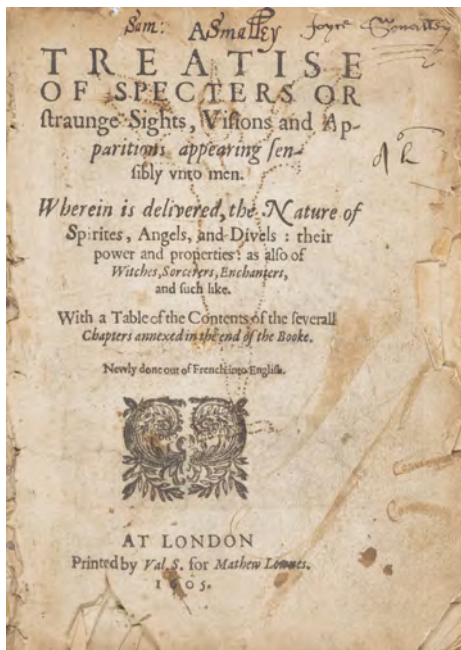


97

**Gender.-** PHOTOGRAPHS AND LIFE HISTORY OF GENE EUGENE, HALF MAN-HALF WOMAN, *printed pamphlet, 4pp., 4 photographic illustrations, folds, [c.1920s].*

✱ "I was brought up as a boy and always associated with male children. At the age of 12 years, my mother noticed a strange transformation taking place...it was found that I was forming a perfect half woman on the left side of my body, while on the right side, a perfect half man...For the past few years I have worn male attire for business purposes, finding it much easier to travel as a man...".

£80 - 120



98

98

**Ghosts and demonology.- Le Loyer (Pierre)** A TREATISE OF SPECTERS OR STRANGE SIGHTS, VISIONS, AND APPARITIONS APPEARING SENSIBLY UNTO MEN. WHEREIN IS DELIVERED, THE NATURE OF SPIRITES, ANGELS, AND DIVELS...ALSO OF WITCHES, SORCERERS, ENCHANTERS, AND SUCH LIKE, FIRST EDITION IN ENGLISH, *lacking A2&3, a2&3, 2C4 and all after 203 (final 2ff. and errata f.), title with contemporary ownership names to head, frayed at edges and with short tear into imprint, early ink drawing of demon-like figure to title verso with some show-through, few marginal ink annotations, trimmed very occasionally affecting headline or printed side-note, some chips and tears with occasional small text loss (more substantial to a4 & 2D2), some soiling and light staining, browning, some leaves loose, backstrip worn, lacking covers, [STC 15448], Val. S. for Mathew Lowne, 1605; and 3 others 17th century, defective, v.s. (4); sold not subject to return.*

✱ Le Loyer's classic work on ghosts, demons and other spirits and superstitions, first published in France in the same year. The three other defective works are The Phoenix of these late times (1637), an account of the Grub Street recluse Henry Welby; A Century of the Names and Scantlings of such Inventions (1663), an unusual compendium of inventions by the Marquis of Worcester; and the rare second edition of Head's Proteus Redivivus: or The Art of Wheedling (1679).

£400 - 600



99

99

**Ghosts.- Methodism.- "Scrutator".** WESLEY'S GHOST, AND WHITFIELD'S APPARITION, *woodcut title vignette, old stab-holes to gutter, some light browning and dust-soiling, 20th century marbled boards, slightly stained manuscript label to upper cover, little rubbed, original printed advertisement wrappers bound in, 8vo, James Gilbert, 1846.*

✱ Scarce, we cannot trace a copy at auction.

£150 - 200



# GIGANTISM



100

**Human fountain.- Hirschmann (Thomas)** VERA  
EFFIGIES FILIPPO GIULIANI..., *etching, an excellent well inked impression on laid paper with indistinct watermark, sheet 300 x 187 mm (11 ¾ x 7 ¼ in), trimmed to or just within the platemark, small loss in the upper left corner, and lower right corner, repaired tear to the head of figure, hinged onto mount, unframed, 1680*

✱ Portrait of travelling showman Filippo Giuliani, known for his great height, and his ability to spew fountains of water from his mouth, as seen in the back right of the image.

An advertisement for Jouliani Scotto, presumably the same performer, read: "The great Scot will drink an unbelievable amount of water, which he will change into wine of every kind, milk, beer, ink and fragrant liquids of different scents . . . He will cause lettuce to come out of his mouth, as fresh as it is when sold in the marketplace, two plates with live fish, roses, carnations, tulips and many other flowers, as lovely and fresh as they grow in a garden in springtime, live birds, 300 or 400 gold pieces, neckties, cuffs, lace, ribbons and a thousand other oddities, which one cannot describe and which appear to go beyond the powers of the imagination" [E. G. Happel, *Größte Denkwürdigkeiten der Welt oder Relationes curiosae*. Hamburg, 1683]

£300 - 500



101

**The Irish giant.- Maag (Johann Nepomuk)**  
**Attributed to.** EIN IRLÄNDER RISS ..., *engraved portrait of Cornelius McGrath (1737-1760), standing with his left arm extended horizontally above the tall hat of a moustached and fully uniformed swordsman, on thin laid paper with two armorial watermarks, platemark 360 x 278 mm (14 1/8 x 10 7/8 in), small margins or trimmed to platemark, tipped onto pink paper support, signed of old restoration verso to splits at right edge, handling creases and minor surface dirt, unframed, [circa 1755]*

\* Cornelius McGrath (1737-1760), the Irish giant, was born in the county of Tipperary, within five miles of the silver mines. Aged 16 he measured six feet eight inches, but eventually grew to a height of seven feet eight inches "without shoes". Convinced to exhibit himself before the public for pay, by 1753 he was touring England and not long thereafter, the European continent. He died in Dublin at the age of just 23. Upon his death, and after the dissection of his body, Magrath's bones were preserved. They are today a part of the anatomical collection of Trinity College Dublin

£400 - 600



102



103

102

**The Italian giant.- Fougeron (Ignace) BERNARDUS GIGLI TRIDENTINUS**, after Henry Millington (active ca. 1761-1764), engraved portrait of Bernardo Gigli, full-length, slightly turned to the right, extending one hand to be examined by a gentleman, dressed in an embroidered frockcoat and waistcoat with a powdered tie-wig on his head, on laid paper with large Strasbourg lily watermark sheet 545 x 415 mm (21 ½ x 16 ¼ in), marginal nicks and small tears, mostly repaired verso, handling creases, minor surface dirt, manuscript pen and ink number '20' in the lettered margin, unframed, [circa 1750]

✱ Bernardo Gigli (ca. 1750s), the Italian giant, was recorded as measuring 8 feet tall by the age of 19, and "whose father and mother were of a common size".

£300 - 500

103

**Gigantism & Dwarfism.- Boitard (Louis Philippe) and others.** COLLECTION OF 14 PRINTS OF PEOPLE EXHIBITING ABOVE-AVERAGE HEIGHT, OR WITH SHORT STATURE, including 'Maximilian Christopher Miller' 1733, a 'Swiss Giantess', two variant impressions of 'Mr O'Brien the Irish Giant the tallest man in the known world being near nine feet high', six variant portraits by John Kay, Cruikshank's 'Mr Simon Paap', and 'Santiago-de-los Santos, from Chine, 25 inches high, 49 years old', etchings and engravings, some hand-coloured, various sizes between 145 x 110 mm (5 ¾ x 4 ¼ in) and 340 x 220 mm (13 3/8 x 8 ½ in), all unframed, 18th and 19th century (14)

£300 - 400



104

104

THE KENTISH GIANT CHILD..., *printed handbill, few faint spots, small tape remains to head and foot, 190 x 125mm., Andrews, 9th October 1865* [dated by hand in pencil to foot] § The Lapland Giantess...Tallest Female in the World..., *printed handbill, shallow chips and small tape remains to head and foot, 185 x 128mm., Percival, [19th century]* § Caterbury Theatre of Varieties...First Appearance of the Wonderful Belgian Giant (8 Feet High) Alfredo Devartos...The Schaffer Troupe (Six in Number) In their Marvellous Acrobatic Performance..., *playbill printed on yellow paper, small portion of loss to head affecting 2 letters, small chip and few short tears to head without text loss, 283 x 107mm., Smith, 20th December 1886* § The Spanish Goliath [sic] the Celebrated Senor Joachim Eleizegui...at the Cosmorama Rooms..., *printed broadside, short tear to lower corner, paper remains to inner-edge to verso where once tipped in (now loose), 255 x 185mm., [c.1850]; and another ?partial broadside relating to the Somersetshire Giantess, v.s. (5)*

£300 - 500



105

**Gigantism & Dwarfism.-** GENERAL MITE & LUCIA ZARATE...MR. UFFNER'S ROYAL AMERICAN MIDGETS HOLD TWO RECEPTIONS DAILY AT PICCADILLY HALL..., *playbill printed to recto and verso, illustrations, some very light spotting, some tiny nicks and tears to extremities, 286 x 145mm., May 1881* [dated by hand in ink to head] § St James's Hall. Anak! The Greatest Giant in the World...In Conjunction with Little Tom Dot the Miniature Artist..., *printed handbill, minor creasing to corners, 190 x 125mm., Strand Printing and Publishing Company, [c.1860s]* § Three of the Greatest Wonders of the Present Age...Miss Atkins, the British Female Colossus...Yorkshire Dwarf and Fairy..., *printed playbill, few nicks to edges, some creasing affecting few letters, partially laid down on album leaf, 367 x 167mm., Starie, [19th century]; and 2 others similar, one Newry printing and including "Georgiana Irwin the Downshire Woman of Wonder" and "The Gigantic Shropshire Youth", v.s. (5)*

£500 - 700



106

**Great Exhibition.-** [A COLLECTION OF 8 BROADSIDE BALLADS RELATING TO THE GREAT EXHIBITION OR LATER WORLD'S FAIRS], 4 with woodcut illustration or ornamentation, some light browning and surface soiling, some chips and tears to extremities with occasional slight loss of text, each laid down or tipped onto paper (2 laid down on trimmed album leaves with unrelated clippings to verso), each with small modern label taped to verso, housed loose in a cloth-backed folder, broadsides c.255 x 190mm., E. Hodges (5), H. Disley (3), [c.1851-62].

£300 - 400





107

**Gun tricks.-** EDINBURGH ADELPHI THEATRE...THE CELEBRATED AMERICAN SAMSON, MR F.A. CANNFIELD, WILL TAKE FROM THE STAGE, AND PLACE UPON HIS SHOULDERS A CANNON OF 400 LBS WT. FIRING IT OFF WHILE IT IS IN THAT POSITION, *letterpress playbill, 445 x 190 mm (17 1/2 x 7 1/2 in), some losses restored, [circa 1840-1850];* together with 3 other playbills with performances involving guns and canons, including '...In the Long Room at the Inn...Mr B. will conclude his performances with the celebrated Guntrick (the only person in the known world who catches the identical ball), and two others relating to 'The Grand Mortar, from Cadiz in St James's Park...1814', one with woodcut vignette of the mortar, *various sizes, the two relating to the mortar tipped onto an album leaf, unframed, 19th century (4)*

£200 - 300

108

**Gypsy slip-song.- Anonymous (circa 1790s)** THE FORTUNE TELLER, two woodcuts with fortune tellers, *letterpress song in-between "My father is king of the gypsies 'tis true," sheet 335 x 113 mm (13 1/4 x 4 1/2 in), partially laid onto 19th century album leaf, rough edges with small losses, minor browning and surface dirt, with damp-stain in the lower section, unframed, [ESTC 196142], [London, circa 1790]*

✱ Scarce, another copy is held in the National Library of Australia.

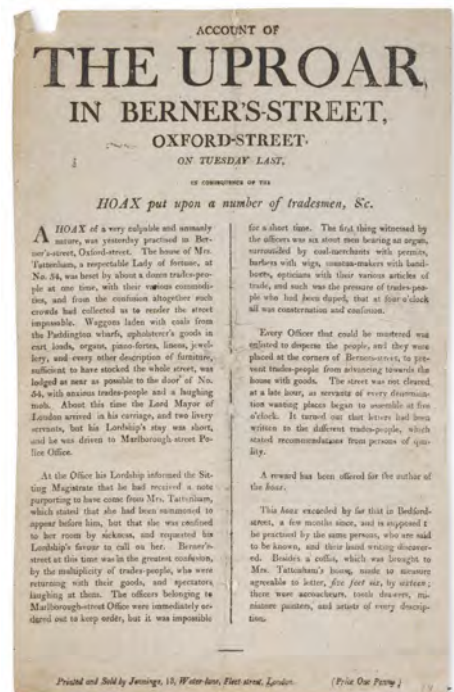
£100 - 150

109

**Highwaymen.- [Pope (Walter)]** THE MEMOIRS OF MONSIEUR DU VALL: CONTAINING THE HISTORY OF HIS LIFE AND DEATH..., *faint damp-stain to head of gutter throughout, very light spotting and browning, modern half cloth, [Wing P2912A], for Henry Brome, 1670 & Poulter (John) The Discoveries of John Poulter, alias Baxter...Written wholly by Himself, second edition, contemporary ink note to foot of D3v, title with small hole affecting single letter, first few leaves with slight fraying and creasing to edges, final f. with 2 small portions of loss affecting few words, some soiling and light browning, particularly to title and verso of final f., modern calf-backed wrappers, housed in a morocco-backed drop-back box, [Sherborne], for R. Goadby, 1753; and 2 others on highwaymen, including the eleventh edition of the second mentioned, v.s. (4)*

✱ The first mentioned an account of the notorious highwayman Claude Duval, written in the wake of his execution at Tyburn in 1670. One of a number of editions published by Henry Brome in the same year, this numbering 19pp.

£200 - 300



110

110

**Hoax.- False prophets.- Jennings (Printed and sold by)** ACCOUNT OF THE UPROAR IN BERNER'S-STREET OXFORD-STREET ON TUESDAY LAST, IN CONSEQUENCE OF THE HOAX PUT UPON A NUMBER OF TRADESMEN &c, *letterpress, 330 x 210 mm, some careful repairs to small nicks and losses, Water-lane, Fleet street, London [c.1810];* together with a small handbill 'To be Seen, at the Bedford Head, Henrietta-Street, Covent-Garden, A Strange and Wonderful Prophet!', *letterpress, 125 x 190 mm (4 7/8 x 7 1/2 in), nicks and tears, handling creases, unframed, [late 18th or early 19th century];* and with a farcical broadside on the collecting of tithes '...Farmers, are ye Mad!...N.B. Wanted, a man to collect the Tithes of Litter and Sedge in Burwell Fen. He must be provided with mud boots, water proof, and a boat...', *260 x 250 mm (10 1/4 x 9 7/8 in), handling creases, minor spotting and surface dirt, Wilson, printer, early 19th century (3)*

✱ The Berners Street hoax was perpetrated by Theodore Hook (1788-1841) in Westminster, London, England, in 1810. Hook, a man of letters and composer and briefly a civil servant in Mauritius, had made a bet with his friend Samuel Beazley that he could transform any house in London into the most talked-about address in a week, which he achieved by sending out thousands of letters in the name of Mrs Tottenham, who lived at 54 Berners Street, requesting deliveries, visitors and assistance. (Wikipedia)

£200 - 300

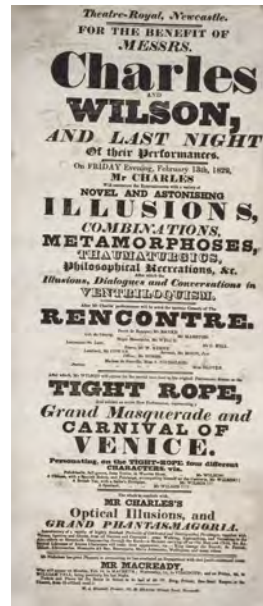


111

111

**Horses.-** AT THE LYCEUM...A BEAUTIFUL HIGH-BRED BRIGHT BAY COLT...WITH ONLY THREE LEGS...ALSO THE ASTONISHING IRISH DWARF...WILL ENGAGE TO CARRY TWO MEN THAT WEIGH TWENTY STONE EACH..., *woodcut illustration of three-legged horse to head, couple tiny holes within text, some light surface soiling, creased, 185 x 130mm., Hughes, [1790s]* § To the Curious...is now to be seen, at the Sign of the Crown in Peasod-Street. A little Cornish Mare...performs such surprising Tricks with Cards and Money, that no other Horse or Mare does the like..., *folds, laid down on trimmed album leaf, handbill 123 x 190mm., [18th century]* § The Beautiful Little Blood Mare, Only Thirty-three Inches High...Now Exhibiting at 80 1/2 Pall Mall..., *small illustration, 150 x 140mm., 11th June 1821 [dated by hand in ink to head], printed handbills;* and another printed handbill advertising an exhibition of Bonaparte's white charger, v.s. (4)

£300 - 500



112

**Illusions.-** THEATRE-ROYAL, NEWCASTLE...CHARLES AND WILSON...NOVEL AND ASTOUNDING ILLUSIONS..., *printed playbill, light surface soiling, laid down on larger linen, playbill 435 x 185mm., Newcastle, W.A. Mitchell, 13th February 1829.*

✱ Charles is probably L. Charles, a magician and ventriloquist who flourished in the 1810s-1820s.

£300 - 400

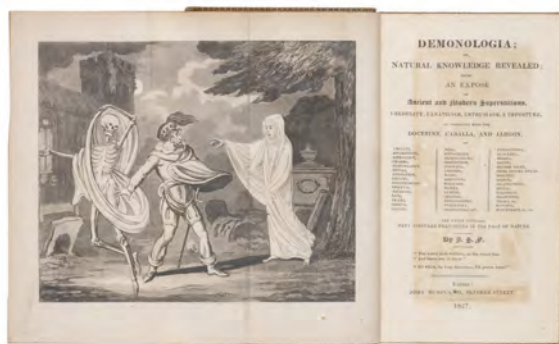


113

**Impostor.- [Gutch (John Matthew)]** CARABOO. A NARRATIVE OF A SINGULAR IMPOSITION PRACTICED...BY A YOUNG WOMAN OF THE NAME OF MARY WILLCOCKS...ALIAS CARABOO, PRINCESS OF JAVASU, first edition, *half-title, engraved portrait frontispiece by N. Branwhite, folding plate after E. Bird, half-title, portrait and title with lower outer corner repaired, some spotting, including to plates, soiling to half-title and final f. verso, 19th century half morocco, quite worn, Bristol & London, 1817* & Bates (Walter) Companion for Caraboo. A Narrative of the Conduct and Adventures of Henry Frederic Moon...Now Under Sentence of Imprisonment, in Connecticut...With an Introductory Description of New Brunswick..., second edition, *portrait frontispiece, ownership name of Hubert G. Norman to front free endpaper, small ink shelfmark to head of title, occasional spotting or light soiling, some very light browning, some creasing and small nicks to leaf edges, modern cloth, original upper wrapper bound in, Allman and Co., 1817, light offsetting, uncut, 8vo (2)*

✱ Both scarce. The first mentioned is the account of an elaborate hoax in early 1817, in which a young woman arrived at Almondsbury in Gloucestershire claiming to be Caraboo, a princess of Javasus in the Indian Ocean who had been captured by pirates. The local newspapers of Bath and Bristol gave her increasing attention, but after about ten weeks she was exposed as Mary Wilcocks, daughter of shoemaker Thomas Wilcocks of Witheridge, Devon.

£400 - 600



114

**Forsythe (J.S.)** DEMONOLOGIA; OR, NATURAL KNOWLEDGE REVEALED; BEING AN EXPOSÉ OF ANCIENT AND MODERN SUPERSTITIONS..., first edition, *half-title, folding engraved frontispiece (offset), bookplate of Charles Tennant, the odd spot, bound in polished calf by F. Bedford, spine gilt and with morocco label, very shallow nick to spine head, some slight discoloration to spine and upper joint, corners little bumped, some very light rubbing to extremities, g.e., 8vo, John Bumpus, 1827.*

✱ Section on jugglers (i.e. magicians) at pp. 378-92.

£300 - 400



## INDIA

115

GROSSE VORSTELLUNG INDIANISCHER KUNSTSTÜCKE VON DEM GEBRUDERN MOOTY UND MEDUA SAMME, AUS MADRAS..., *printed playbill in German, small ink number to upper corner, trimmed unevenly to fore-edge causing loss to ruled border but not affecting text, 330 x 185mm., Munich, 30th October 1824* § Kapitain Parry auf seiner Entdeckungs-reise nach dem Nordpol daselbst vorgefundene Merkwürdigkeiten...der Messe nahe bei Herrn Reimers sonst Voseschen Garten...Zwei junge Esquimaux-Indianer...Ein Neu-Seeländischer Häuptling..., *playbill in German printed to recto and verso, some light toning, light folds, 330 x 200mm., [19th century]; and other printed playbills in German advertising various performers, including 'Der russische feuer-König', v.s. (8)*

✱ The first mentioned an exhibition of feats by the Samme brothers from Madras, including Indian chimes, Chinese stick-play, plate spinning, exercises with 14 pound cannon balls, and sword swallowing.

£200 - 300



116

116

**Indian juggler & sword swallows.- Machek (Antonín, publisher)** INDIAN JUGGLERS MEDUA SAMME AND HIS BROTHER MOOTY SAMME PLAYING WITH DEVILSTICKS, *lithograph with hand-colouring, on wove paper with watermark 'in Basel', sheet 460 x 320 mm (18 x 12 ½ in), minor surface dirt, minor nicks and tears to edges, unframed, Prague, [circa 1820]; together with John Doyle's 'The Indian Juggler', and three other prints with Indian jugglers and sword-swallowing performers, lithographs, 305 x 450 mm (12 x 17 ¾ in) and smaller, minor surface dirt, unframed, [circa 1840 and later] (5)*

✱ The Indian Brothers Medua and Mooty Samme from Madras toured Germany, France, Austria, Italy and Sweden between the years 1813 and 1827.

£200 - 300

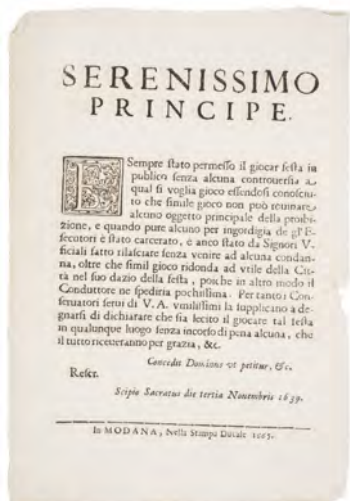


117

TO NIGHT. THE FAMOUS CIRCUS OF MISS TARABAI, THE INDIAN LADY SANDOW...WILL EXHIBIT THE MARVELLOUS AND STARTING FEATS OF STRENGTH SUCH AS BEEN NEVER SHOWN BY ANY LADY BEFORE. WITH HER 50 NEW START ARTISTS EUROPEAN PHILLIPPINE & INDIANS..., *printed playbill, some small chips or short tears to edges, spotted, central fold, 265 x 150mm., Amritsar, Wazir i Hind Press, [c.1900].*

✱ Seemingly unrecorded.

£300 - 400



120

118

**Ireland.-** ROYAL CIRCUS, FOSTER-PLACE, A DRAMATIC OLIO, CALLED THE UNION, OR IERNE DIVIDED...PATRIOTISM, OR THE SAFEGUARD OF IRELAND...[ANTI-UNION PROPAGANDA IN THE FORM OF A PARODIC PLAYBILL], *printed playbill, very small rust-hole not affecting text, some creasing, 388 x 170mm., [Dublin], 22nd January [?1799].*

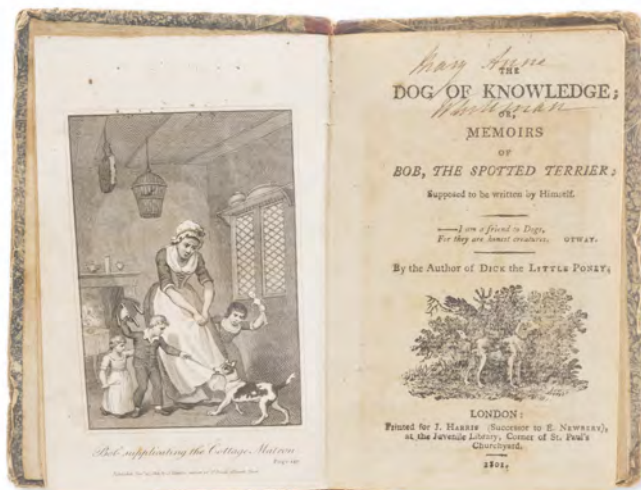
✱ The 'performance' includes "The Learned Pig, and the Dancing Dogs", "Egyptian Pyramids, or the method of placing People over one another's Heads", and concludes with "the grand Chorus of Rule Britannia, And the celebrated Tunes of Paddy Whack and Erin Go Bragh, With new Accompaniments on the Irish Harp...performed in a miner Key".

£100 - 150

119

**Italy.-** PER IL TEATRO IN VIA EMILIA...ANGELO BRAZZETTI MILANESE, PROFESSORE MACCHINISTA...IL BRONZO MAGICO OSSIA IL MORTO CHE CAMMINA..., *printed playbill in Italian, Greek key border, contemporary manuscript additions including date and place, few small and light stains to extremities, some chips and short tears to margins but no text loss, folds, 510 x 365mm., Reggio per G. Davolio e Figlio, 23rd June 1816 § Ad Enrico Bihin di Limbourg Intrepido Domatore di Fiere [Tamer of Beasts]..., printed broadside in Italian, small illustration of lion, ornamental border, few light and small stains, marginal tape repair to lower corner, slight creasing, folds, 645 x 480mm., Modena, Andrea Rossi, 1855; and 4 other printed playbills in Italian, including "Il Re del Fuoco", v.s. (6)*

£150 - 200



121

120

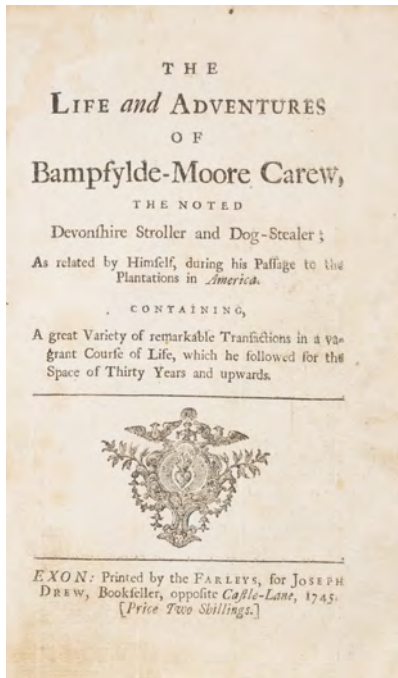
**- Gambling Tract.-** SERENISSIMO PRINCIPE. E SEMPRE STATO PERMESSO IL GIOCARE FESTA IN PUBBLICO ALCUNA CONTROVERSA..., *printed broadside, woodcut decorative initial, short tear to fore-edge without loss, very light spotting to fore-edge, 285 x 195mm., Modana, Nella Stampa Ducale, 1665.*

£80 - 120

121

**Juvenile.-** DOG OF KNOWLEDGE (THE); OR, MEMOIRS OF BOB, THE SPOTTED TERRIER...BY THE AUTHOR OF DICK THE LITTLE PONEY, FIRST EDITION, *engraved frontispiece, wood-engraved title vignette, without final advertisement f.(sometimes present, not called for by Osborne), contemporary ownership inscriptions to front free endpaper and head of title, frontispiece slightly offset, a2&3 repaired tears affecting text but no loss, trimmed at fore-edge grazing text to Q4v, original roan-backed marbled boards, small loss to spine head, rubbed and worn at extremities, preserved in a cloth chemise and slipcase (few small marks), [Osborne I, p.246], 12mo, Printed for J. Harris at the Juvenile Library, 1801.*

£100 - 150



122

**'King of the Beggars'.**- LIFE AND ADVENTURES (THE) OF BAMPFYLDE-MOORE CAREW, THE NOTED DEVONSHIRE STROLLER AND DOG-STEALER...AS RELATED BY HIMSELF, DURING HIS PASSAGE TO THE PLANTATIONS OF AMERICA..., *lacking portrait, title little dust-soiled with faint water-stain to head and shallow chip to lower outer corner, first and last few leaves reinforced at inner margin, the odd spot, some very light browning, modern half calf, few faint and very small stains to upper cover, rubbing to joints and corners, Exeter, Printed by the Farleys, for Joseph Drew, 1745* & Life and Adventures (The) of Mr. Bampfylde-Moore Carew...and a Dictionary of the Cant Language..., *engraved portrait frontispiece and 2 plates, contemporary ink name Mary Lynn and a few scribbles to final f. verso, B5&6 short tears within text but no loss, the occasional stain including water-stain to foot of plates, soiling and some spotting, lightly browned, later half calf, faint staining along joints, rubbed, for A. Millar & Co, 1782; and others on Carew, including the rare ?first American edition of his life (Philadelphia, 1813), 8vo & 12mo (11)*

✱ The first mentioned a reissue of the first edition, also published in Exeter in 1745, with the text reset. The work is variously attributed to Bampfylde Moore Carew, Thomas Price, Robert Goadby and his wife Mrs. Goadby, with numerous versions appearing under various titles.

£400 - 600



123

**Language.**- LIFE AND ADVENTURES (THE) OF BAMPFYLDE-MOORE CAREW, COMMONLY CALLED KING OF THE BEGGARS...AND A DICTIONARY OF THE CANT LANGUAGE, USED BY THE MENDICANTS, *engraved portrait frontispiece slightly offset, bookplate of Edward Jackson Barron and small bookseller's label to pastedown, ink-stamp of H. Carwardine to head of title, final f. very small ink marking to foot to verso, scattered spotting, lightly browned throughout, later half calf, small nick to head of upper joint, extremities rubbed, for John Taylor, 1789* & [Hotten (John Camden)] "A London Antiquary".

A Dictionary of Modern Slang, Cant and Vulgar Words Used in the Present Day in the Streets of London..., FIRST EDITION, *frontispiece, 2pp. advertisements, half-title with pencil ownership inscription mostly erased, some spotting and light browning, original cloth, browning to spine, light soiling to upper cover, some very small scattered ink-spots, corners bumped, lightly rubbed, 1859; and a copy of The Surprising Adventures of Moore Carew with Dictionary of Cant Language (1812), 8vo & 12mo (3)*

£200 - 300

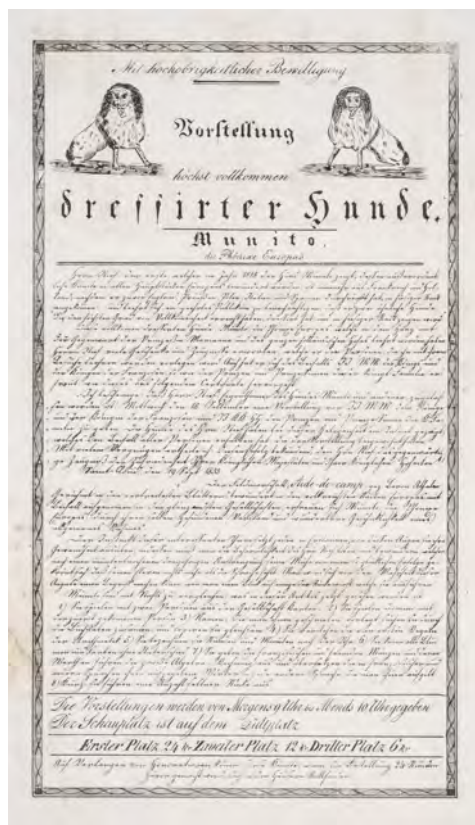




124

**Laughing gas.- Exceptional performances.-** NEW STRAND THEATRE...HERR SCHMIDT WILL ADMINISTER NITROUS OXYDE, OR THE LAUGING GAS, TO ANY OF THE AUDIENCE INCLINED TO INHALE IT...[AND WITH] RAMO SAMEE, THE ORIGINAL INDIAN JUGGLER!, letterpress, 420 x 225 mm (16 1/2 x 8 3/4 in), mounted on linen support, some small losses, unframed, 19th century; together with seven further playbills, with another variant 'New Strand Theatre...Wonderful Effects of the laughing Gas and Silly Sally!', 'Micorcosm 24, Regent Street...Achromatic Microscope exhibited by Hydro-Oxygen Gas', another with Laughing Gas and 'The celebrated East Indian Ramo Samee!, and others including 'Theatre-Royal, Edinburgh [with] The popular acrobat Monsieur Plege [on] the tight rope and bounding cord', and similar, letterpress, various sizes, all unframed, 19th century (8)

£300 - 400



125

**Learned dog.-** VORSTELLUNG HÖCHST VOLLKOMMEN DRESSIRTER HUNDE. MUNITO, DIE PHÖNIXE EUROPAS..., printed playbill in German, lithographed throughout in cursive script, 2 illustrations of dogs with cards in their mouths, short tear to fore-margin with paper repair to verso, light foxing, 390 x 225, 1833; and other printed playbills or handbills in German for a variety of performances, including a "Schewizer Riese" [Swiss Giant], all housed in a worn cloth portfolio, v.s. (c.15)

✱ Around 1818, Mr Castelli presented the dog Munito throughout Europe, supposedly able to spell, do arithmetic, play cards and dominoes etc. Munito became a sensation, but there is no evidence of any appearances after 1824. From 1827 onwards, another Munito appeared on the scene, generally referred to as 'Munito II' in literature. This bill boasts two dogs, both referred to as 'Munito', perfectly trained by a Mr. Nief. The dogs play cards, tell the time, translate French words, and complete large algebra calculations.

£300 - 400



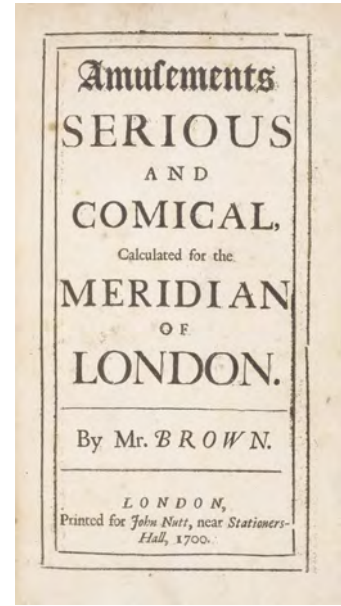
126

**LGBTQ+ pioneer.- Genderfluid spy fencing with the first classical composer of African descent.- Picot (Victor Marie)** THE ASSAULT OR FENCING-MATCH WHICH TOOK PLACE BETWEEN MADemoisELLE LA CHEVALIERE D'EON DE BEAUMONT AND MONSIEUR DE SAINT GEORGE, after the painting by Charles Jean Robineau, etching and engraving, 473 x 504 mm (18 ¾ x 19 ¾ in), laid onto old card support, old handling creases and small repaired tears visible, spotting, surface dirt and minor even toning, unframed, 1787

✿ 'A print after a painting by Alexandre-Auguste Robineau (1747-1828), now in the Royal Collection (inv. RCIN 400636). It records the fencing match between the Chevalier de Saint-Georges and the Chevaliere d'Eon (the name which had been adopted by the Chevalier d'Eon from 1777, at which date she had begun to live publicly as a woman and to adopt feminine grammar rather than the male grammar she had used to date). The match took place at Carlton House on 9 April 1787 and was attended by numerous members of high society including the Prince of Wales [...] Although the Chevalier was, at this date, living as a woman in London, d'Eon nevertheless continued to give fencing displays and demonstrations, partly as a way to make a living after the ending of the ambassadorial income...' [British Museum]

Joseph Bologne, Chevalier de Saint-George(s) (1745-1799) was a French violinist, conductor, composer and soldier. Born in the French colony of Guadeloupe, his father, Georges Bologne de Saint-Georges, was a wealthy, white plantation owner, while his mother was one of the Creole people Georges kept enslaved. He studied in France from the age of 7, excelling as a fencer and a musician and composer. He joined the orchestra Le Concert des Amateurs, which culminated in his appointment as its conductor in 1773, and in 1776, Bologne began conducting the Paris Opera. Bologne was the first classical composer of African descent to attain widespread acclaim in European music.

£300 - 400



127

**London.- Brown (Thomas)** AMUSEMENTS SERIOUS AND COMICAL, CALCULATED FOR THE MERIDIAN OF LONDON, book-label 'Sum Caroli Whibley', some light browning, some light spotting or surface soiling, 19th century half roan, some loss to backstrip, wear to corners, rubbed, joints cracked but covers holding, [Wing B5051], for John Nutt, 1700 \$ "A Gentleman". The London Guide, and Stranger's Safeguard Against the Cheats, Swindlers, and Pickpockets...And a Glossary of Cant Terms, engraved frontispiece with small abrasion affecting few letters of imprint, some very light browning and surface soiling, gutter cracked at points with couple leaves starting to work loose, original printed boards, rebaked in roan, spine worn with loss, boards with most text faded and rather worn, joints cracked with upper cover nearly loose, for J. Bumpus, 1818, FIRST EDITIONS; and others London related, including a defective copy of Lonon Unmask'd [?1784], 8vo & 12mo (13)

✿ Thomas Brown (1662-1704) was a noted English satirist and Grub Street writer. His work provides a tour of London, which although not entirely rooted in fact gives an insight into London culture at the time.

£500 - 700



128

**Lottery.-** POPULAR STATE LOTTERY...BEGINS DRAWING 21ST JANUARY, 1817...CHANCE OF GAINING TWENTY THOUSAND GUINEAS!...TICKETS AND SHARES ARE SELLING BY BISH, CONTRACTOR..., *handbill printed in red and black, light creasing and dust-soiling to extremities, 225 x 135mm, 1817; and a printed pamphlet of lottery interest, v.s. (2)*

£80 - 120



129

129

**Masonic.-** A LITTLE TURKISH HUSSAR, FIFTY YEARS OLD, THREE FEET AND TWO INCHES HIGH..., *printed broadside, woodcut illustration of Masonic symbols to head, illustration of hussar beneath, ornamental border, border with short tear to head and small loss to lower corner, some faint spotting, small mount remains to head to verso, folds, 362 x 224mm., [c.1770-80s].*

✠ An intriguing broadside, the reason behind the Masonic connection unclear.

£200 - 300



130

**Mathematical genius.- Holme (R.)** JEDIDIAH BUXTON / ÆTAT. 60, NUMEROUS MEMINI / VIRGIL, *etched and engraved portrait, letterpress descriptive text below, sheet 405 x 252 mm (15 ¾ x 10 in), on sturdy laid paper without watermark, some carefully repaired tears, slightly rough edges, minor surface dirt, unframed, [1764]*

Provenance:

George Glazer Gallery, New York

✠ Portrait of Jedidiah Buxton (1707-1772), an arithmetical genius in Georgian England. Buxton was said to be a savant, capable of performing remarkably difficult mathematical calculations in his head, yet not formally educated. "Buxton, a self-taught 'mental calculator', worked out the exact date he would die and on that day bade farewell to all, went home, ate his supper, and died in his chair." [New National Dictionary of Biography, 1977]

£300 - 400



131

**Mechanical theatre & automata.- Wax works.- Tyler & Co. (printer)** PHILIPSTHAL AND MAILLARDET'S MECHANICAL THEATRE, *letterpress playbill*, 365 x 170 mm (14 ¼ x 6 ¾ in), *minor handling creases and slightly rough edges, unframed*, probably mid-19th century; together with five further playbills, including a 'Mechanical and Musical Automata!!' performance at the Gothic Hall, Haymarket, a letterpress broadside 'A Short Description of a Curious Piece of Machinery called The Chronoscope', and three playbills and handbills for wax work exhibitions, one for Mrs Salmon's Royal Wax-Work, in Fleet Street, *various sizes between 113 x 148 mm (4 ½ x 5 ¾ in) and 365 x 170 mm (14 ¼ x 6 ¾ in), small nicks and losses, handling creases, all unframed*, 19th century (6)

£200 - 300



132

132

**Mechanics.-** MR. BOLOGNA, JUN. RESPECTFULLY INFORMS HIS FRIENDS AND THE PUBLIC THAT HE HAS OPENED HIS EVENING MECHANICAL MUSEUM...THE PANHARMONICON CLOCK...THE SWAN OF OBLETATION...A GRAND DISPLAY OF EXPERIMENTS IN HYDRAULICS..., *printed playbill, very subtle strip of browning, light central fold, 360 x 235mm., Romney, 14th, 15th & 17th April 1813.*

✱ John Peter “Jack” Bologna (1775-1846) was an actor, dancer and amateur machinist, best known for his pantomime performances alongside friend Joseph Grimaldi. The Pforzheimer Collection includes a similar 1811 playbill for an “Omnigenous Routine of Amusements” by Bologna, featuring several of the same acts.

£300 - 400



133

**Mermaids.- Cruikshank (Isaac Robert) and others.** THE MERMAID, NOW EXHIBITING AT THE TURF COFFEE HOUSE, ST JAME'S STREET, *etching, on wove paper without watermark, sheet 197 x 246 mm (7 ¾ x 9 ¾ in), minor nicks to lower edge, some light toning and minor surface dirt, unframed, John Fairburn, 1822* § Royal Aquarium, Westminster. The Manatee, or, West Indian Mermaid, *few short tears repaired, one affecting text but no loss, minor soiling to foot, 190 x 130mm., G. Phipps, [1878]* § Extraordinary Phenomenon!! A Sea Lioness to be seen at the Cosmorama Rooms...Captured on the Crozet Island, South Pole..., *press notices to lower half, few small stab-holes to inner-edge, faint vertical and central folds, 222 x 141mm., Geo. Nichols, n.d.* § "Albert Palace"...The Mythological Living Mermaid, Half a beautiful lady & half fish. Submerged in a Glass Tank with Live Fish from the Brighton Aquarium, *ink date March 1886 to head, chips and few short tears to edges, loss to foot, 152 x 124mm., n.d., printed handbills;* and 3 other mermaid related items, v.s., [circa 1775-1890] (7)

£300 - 500



135

135

**Misers.- FAIRBURN'S EDITION OF THE STRANGE AND UNACCOUNTABLE LIFE OF DANIEL DANCER, ESQ. WHO DIED IN A SACK, THOUGH WORTH UPWARDS OF 3000L. A YEAR. TO WHICH IS ADDED THE ECCENTRIC HISTORY OF BETTY BOLLAINE..., folding hand-coloured engraved frontispiece (few tears at folds without loss, one fold with neat repair to foot to verso), few small stains, some light surface soiling and scattered spotting, old stab-holes, uncut in original printed blue wrappers, upper wrapper with small ink number to head, extremities with some chips and repairs to verso, little rubbed and soiled, modern stitching, J. Fairburn, [?c.1821]; and 4 others on misers (2 duplicates), 8vo (4)**

✱ Very rare, with WorldCat recording only one copy in Columbia University.

£200 - 300



136

134

**Mind reading.- MR. HENZELL'S LONG ROOM, NEWCASTLE...SIEUR REA & SON WILL DISCOVER THE REAL THOUGHTS OF ANY PERSON IN THE COMPANY...COMMUNICATE THE THOUGHTS OF ANY ONE PERSON TO ANOTHER...MAGICAL DECEPTIONS...A HORNPIPE AND A SONG, BY THE LITTLE YORKSHIRE DWARF..., printed playbill, small hole affecting few letters, some very light creasing, 470 x 150mm., Gateshead, J. Marshall, 11th May 1807 & La Dame Noire; or, The Lady of Mystery...Power of Recording Facts, and Repeating Words, or The Name of Anything...out the range of her sight and hearing!..., printed handbill, one very small and faint stain, lower corner slightly creased, 188 x 110mm., George Stuart, [c.1840s]; and others relating to the mind, mnemonics, mesmerism etc, including a small pamphlet on medical mesmerism, v.s. (6)**

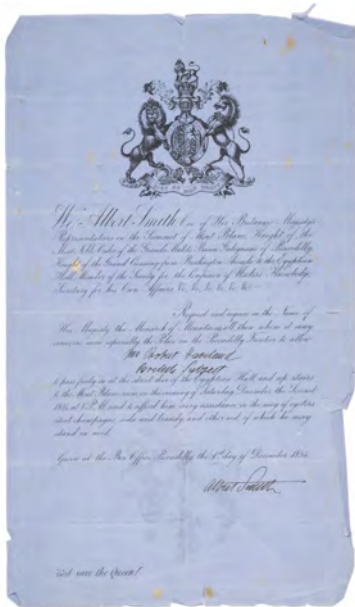
£300 - 500

136

**Mont Blanc.-** EGYPTIAN HALL, PICADILLY. PROGRAMME OF MR ALBERT SMITH'S ASCENT OF MONT BLANC..., 4pp., illustration, slight abrasion to final f. affecting couple letters, few tiny marginal nicks, slight creasing elsewhere, some light surface soiling, [?1852] § The Mont Blanc Gazette, and Illustrated Egyptian Hall Advertiser, 4pp., illustrations, advertisements to final f., February 1858, unbound, 8vo (2)

✱ Smith opened a stage show dramatising his 1851 climb at the Egyptian Hall in 1852, mixing dramatic description, song, illustrations, and even St Bernard dogs. It was a sensational success, running for six years and did much to stimulate British interest in Mont Blanc and mountaineering.

£300 - 400

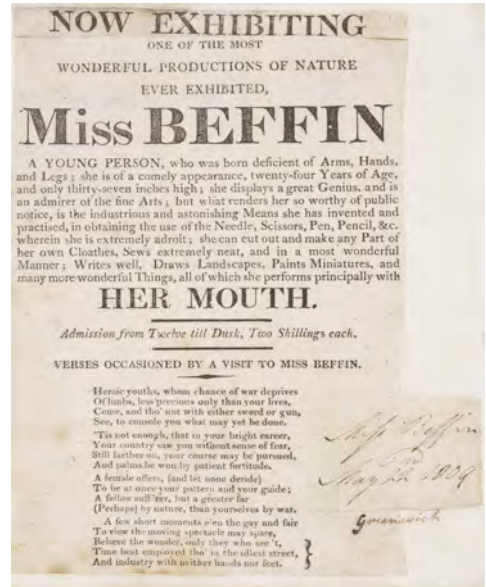


137

**-. Smith (Albert Richard, author, public lecturer, and mountaineer, 1816-60)** FAUX PASSPORT ISSUED BY SMITH GIVING PERMISSION TO MR ROBERT HAVILAND TO GAIN ADMISSION TO THE EGYPTIAN HALL AND MONT BLANC ROOM, printed document with manuscript insertions, signed by Smith, on blue paper, 2pp., 2 signatures on verso, some light spotting or discolouration, some short tears and slight fraying to edges, folds, 285 x 255mm., December 1854.

£200 - 300

## MOUTH AND FOOT PAINTING ARTIST



138

NOW EXHIBITING ONE OF THE MOST WONDERFUL PRODUCTIONS OF NATURE EVER EXHIBITED, MISS BEFFIN...PAINTS MINIATURES, AND MANY MORE WONDERFUL THINGS, ALL OF WHICH SHE PERFORMS PRINCIPALLY WITH HER MOUTH..., printed handbill, some faint spotting, ?imprint trimmed, laid down on slightly larger paper, first line trimmed and laid down above, CUT SIGNATURE OF MISS BEFFIN DATED MAY 22ND 1809, laid down partially to handbill and partially to mount, "Greenwich" written beneath in different hand, handbill 185 x 123mm., [?1809].

✱ Handbills relating to Miss Beffin (also known as Biffin) are rare, with only a handful appearing at auction.

£400 - 600





139

EIGHTH WONDER...THE WONDERFUL MISS BEFFIN INTENDS DOING HERSELF THE HONOR OF BEING EXHIBITED IN STROOD FAIR..., 212 x 134mm., Rochester, Caddel, [c.1811] § Miss Beffin Intends exhibiting her wonderful Powers...During this Present Fair, Edmonton...N.B. Miniatures Likenesses painted on Ivory at Three Guineas each, inscription to head erased leaving tiny hole, 220 x 124mm., T. Romney, 1811 [dated by hand in ink to head], printed handbills, strip of tape to inner-edge to verso (2)

✱ At the will of her parents, Beffin spent her formative years travelling from town to town as the subject of public exhibition. Both handbills challenge readers who doubt her abilities with a wager, "if she cannot, and even much more, the Conductor will forfeit 1000 Guineas".

£1,000 - 1,500



140

[A SMALL COLLECTION OF MATERIAL RELATING TO SARAH BEFFIN (SOMETIMES BIFFIN, BIFFEN)], comprising: Now Exhibiting, at Mr Polley's, No. 17, New Bond-Street...Miss Beffin..., printed handbill, ink date 1800 to head but also 1809 faintly in pencil, portion of offsetting, light surface soiling, some tiny holes along old creases and folds, affecting in particular text along central fold, verso with some paper repairs and strip of tape to inner-edge, 165 x 127mm., E. Spragg, [?1809]; Prodiges de la Nature. La célèbre Miss Beffin, née sans mains et sans bras..., printed handbill, exhibit location crossed through and corrected in contemporary ink manuscript, some very light spotting and surface soiling, laid down on slightly larger paper (pencil note to foot, some chips and tears), handbill 215 x 133mm., [France], [early 19th century]; and various clippings relating to the life and death of Miss Beffin, one further handbill and 2 cut signatures (one signed "Miss Beffin" and addressed to Mr Allen, the other signed "Mrs Wright"), all laid down on paper, v.s. (small qty).

£750 - 1,000



141

**Biffin (Sarah) After.** MISS S. BIFFIN. BORN AT EAST QUANTOX-HEAD, NEAR BRIDGEWATER, SOMERSETSHIRE. WITHOUT HANDS OR ARMS, *engraving on laid paper by R. Sievier, sheet 330 x 265 mm (13 3/4 x 10 1/2 in), trimmed within the platemark, minor surface dirt with light spotting, inset at edges into mount, unframed, published by Biffin, 1821; together with another portrait after a lost self-portrait by Sarah Biffin of 1823, lithograph by H. Grévedon after Sarah Biffin, 255 x 215 mm (10 x 8 1/2 in), spotting and surface dirt, inset at edges into mount, published by Engelmann, [1823]; and a trimmed duplicate of the latter (3)*

✱ Sarah Biffin (1784-1850) was born in Somerset with no arms and vestigial legs. She learned to paint using her mouth and was apprenticed to an Emmanuel Dukes, who exhibited her work throughout England. In 1808 she came to the attention of George Douglas, Earl of Morton, who sponsored her to receive lessons from the RA painter William Craig. The Society of Arts awarded her a medal for a historical miniature in 1821, and the Royal Academy accepted her paintings. The Royal Family commissioned her to paint miniature portraits of them. When the Earl of Morton died in 1827 Biffin was left without a noble sponsor and she ran into financial difficulty. However, Queen Victoria awarded her a Civil List pension and she retired to a private life in Liverpool, where she died on 2nd October 1850 at the age of 66.

For the original painting that the Sievier engraving is based on see The Pohl-Ströher Collection of Portrait Miniatures, Part III, Sotheby's, lot 365 (sold for £137,500 incl. premium).

£200 - 300



142

**Museum of curiosities.- RACKSTROW'S MUSEUM...** MOST CURIOUS OBJECTS...DISPLAY OF THE HUMAN FRAME IN ITS UNFOLDED STATE, WITH THE MOST RARE NATURAL PRODUCTIONS THE WORLD CAN AFFORD..., *handbill printed to recto and verso, light folds, 227 x 185mm., [c.1790]; and 3 other handbills for collections of natural history or curious specimens, v.s. (4)*

✱ Highlights of Rackstrow's collection including "A Variety of Skeletons, Human and Others...Astonishing Skeleton of a full-sized Sperma-Ceti-Whale", "Beautiful Birds from Botany-Bay", "A Figure of the late Staffordshire Giant, Mr. Bamford - Ditto of the late Norfolk Dwarf, Mr. Coan", "a very Powerful Magnet", and "A Real Ancient Egyptian Mummy (in the curious Original Case, or Coffin)".

£300 - 400



143

**Music.- Paganini (Niccolò).-** SIGNOR PAGANINI... THREE GRAND CONCERTS, AT THE ADELPHI THEATRE..., *printed playbill, some light dust-soiling, few tiny tears to extremities without loss, trimmed slightly unevenly at fore-edge, 340 x 198mm., S.G. Fairbrother, 7th, 9th & 11th April 1834.*

✧ Playbills for performances by Paganini are rare at auction.

£250 - 350

144

**Napoleon playbill.- Storm at Sea.- Buck (Ipswich Arms, printer)** SAVILLE HOUSE, LEICESTER SQUARE...SAMPSON'S GRAND MECHANICAL AND PICTURESQUE EXHIBITION OF ARTS...NAPOLEON AND HIS STAFF ON HORSEBACK...BUONAPARTE...CROSSING THE ALPS, *wood-engraving and letterpress playbill on red-coloured paper, 755 x 235 mm (29 ¾ x 9 ¼ in), rough edges, small losses, notably the upper right corner, handling creases, unframed, [early 19th century] § Hay and Turner (printers) Grand Philosophical Exhibition, Saville Rooms, Leicester Square... Battle of Waterloo, Burning of Moscow..., letterpress playbill, 375 x 170 mm (14 ¾ x 6 ¾ in), unframed, 19th century; and another playbill for 'Wax & Composition Figures' including Maria Louisa Buonaparte and her son, the Young Napoleon, taken at the age of 6 years, Starie, printer, [1832] (3)*

£150 - 200

## OBESITY



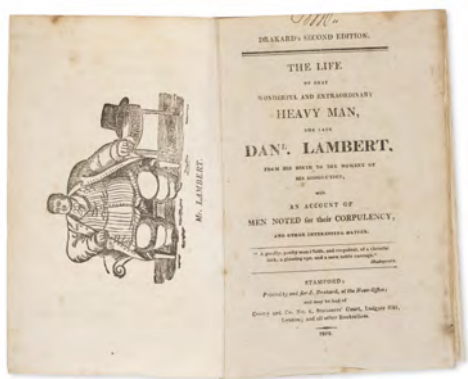
145

**Haid (Johann Jakob)** MR EDWD. BRIGHT LATE OF MALDEN IN ESSEX, AFTER DAVID OGBORNE, *mezzotint and engraving, on laid paper with large 18th century armorial watermark, 410 x 295 mm (16 ½ x 11 ½ in), trimmed to or just within the platemark, old folds and handling creases, minor surface dirt, unframed, [circa 1750]; together with 7 other portraits of Edward Bright, including two variant impressions of Carington Bowles portrait, one with faint hand-colouring, John Fairburn's double sheet with portrait and descriptive text for Bright and Daniel Lambert, and four small prints of Bright, engravings, various sizes between 205 x 120 mm (8 x 4 ¾ in) and 335 x 435 mm (13 ½ x 17 in), handling creases, minor surface dirt, slightly rough edges, unframed, 1750 or slightly later (8)*

✧ Edward Bright (1721–1750) was a grocer in Maldon, Essex, England, known as the “fat man of Maldon”, who was reputed at the time of his death in 1750 to be the “fattest man in England”.

£300 - 400





146

**Lambert (Daniel).- LIFE (THE) OF THAT WONDERFUL AND EXTRAORDINARY HEAVY MAN, THE LATE DANL. LAMBERT...WITH AN ACCOUNT OF MEN NOTED FOR THEIR CORPULENCY...**, second edition, woodcut frontispiece, title with ownership name trimmed to head, some spotting, lightly browned, gutter split at p.23 with leaves loose, disbound, Stamford, J. Drakard, 1809; and a laid down printed handbill advertising an exhibition of Lambert in Leicester Square, 8vo (2)

✱ Daniel Lambert of Leicester (1770-1809) was the largest man of his time in England. From 1806 he was forced to exhibit himself after becoming unable to work. He died suddenly in 1809, weighing over 52 stone.

£150 - 200

147

**Lambert (Daniel).- Williams (Charles) and others.** Collection of 7 satirical prints featuring Daniel Lambert, including 'Mr Lambert in Miniature' [BM Satires 10634], two impressions of 'Fat and Lean' [BM 10632], 'The Two Greatest Men in England' [BM 10550], two Napoleonic satire featuring Lambert, 'Bone and Flesh or John Bull in Moderate Condition' and 'The English lamb.✱- and the French tiger' [BM 10553], and two others, etchings and engravings, many with full hand-colouring, various sizes, all unframed, circa 1806 and slightly later; together with 12 further prints and broadsides of Lambert, all unframed, early 19th century and later (20)

✱ Daniel Lambert (1770-1809) was an English gaol keeper and animal breeder from Leicester, famous for his unusually large size. In 1806, poverty forced Lambert to put himself on exhibition to raise money. In April 1806, he took up residence in London, charging spectators to enter his apartments to meet him. Visitors were impressed by his intelligence and personality, and visiting him became highly fashionable. After some months on public display, Lambert grew tired of exhibiting himself, and in September 1806, he returned, wealthy, to Leicester, where he bred sporting dogs [...]. In June 1809, he died suddenly in Stamford, Lincolnshire. At the time of his death, he weighed 52 stone 11 pounds (739 lb; 335 kg), and his coffin required 112 square feet (10.4 square metres) of wood.

£400 - 600



147

148

**Pantomime.-** THEATRE RETFORD...THE HISTORICAL PLAY OF JANE SHORE...TO CONCLUDE WITH A COMIC PANTOMIME, IN ONE ACT, CALLED HARLEQUIN TRAVELLER, OR, A PEEP INTO THE NEW WORLD...GROTESQUE FIGURES...THE TRICK CAN. MAGIC TUB AND CROCODILE..., *lightly soiled and creased at foot with very short tear but no loss*, 270 x 140mm., Retford, Taylor, 23rd March 1810 & Royal Victoria Theatre, Hartlepool...Mr Purvis in the Comic Pantomime of The House that Jack Built...the Hero of Northumbria and Emperor of Clowns...being his Farewell to the Stage..., *couple ink corrections, small stain & tape residue to head and foot, some chips and short tears with small text loss, light browning*, 504 x 192mm., Hartlepool, J. Procter, 15th February 1848, *printed playbills*; and others relating to pantomime or comic theatre, including a copy of the Music Halls' Gazette, v.s. (7)

£200 - 300



149

149

**Pedestrianism.- Wilson (George)** A SKETCH OF THE LIFE OF GEORGE WILSON, THE BLACKHEATH PEDESTRIAN; WHO UNDERTOOK TO WALK ONE THOUSAND MILES IN TWENTY DAYS!...WRITTEN BY HIMSELF, *engraved portrait frontispiece, tissue-guard, contemporary ink gift inscription to head of title (small loss to upper corner), some leaves with fraying to margins or roughly opened, particularly first few ff., occasional light soiling, heavier to frontispiece verso, modern paper wrappers, uncut and partly unopened, for the Author, by Hay and Turner, 1815 & [Thom (Walter)]* Pedestrianism; or, an Account of the Performances of celebrated Pedestrians...with a Full Narrative of Captain Barclay's Public and Private Matches, FIRST EDITION, *engraved portrait frontispiece, armorial bookplate of George Barclay, contemporary calf, sympathetically rebaked, corners repaired, rubbed with some wear to extremities*, Aberdeen, D. Chalmers and Co., 1813, *some very light spotting or browning*; and another on Captain Barclay with hand-coloured frontispiece, 8vo (3)

✱ Pedestrianism became a popular spectator sport in 19th century Britain, with Wilson one of the most successful pedestrians of his day. In 1814, while in debtor's prison, he 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 attempted to walk 1,000 miles in 20 days. Although he only completed 750 miles, this was still a significant achievement.

£300 - 400

## PERFORMING AND TRAINED ANIMALS



150

### Dutch School (probably late 18th century)

MONKEY IN COSTUME HOLDING A SET OF SCALES WITH SMALL PERSON AND FEATHER, *point of the brush and watercolour, on laid paper with indistinct watermark, sheet 165 x 200 mm (6 ½ x 7 ⅞ in), inset into oriental-style printed border, laid onto support, some even toning and surface dirt, unframed, [circa 1780-1800]; together with four other animal interest prints, including a French hand-coloured engraving of sleep walking animals performing, Palser's 'The Wonderful Mrs. Atkinson' with a portrait of a pig-faced woman, a French ornament engraving with monkey, after Watteau, and another, engravings, various sizes, all unframed, 18th and 19th century (5)*

£300 - 400



151

151

DOMESTIC HISTORY (THE) OF THE LEARNED SEALS, "NED" AND "FANNY," AT THE BOSTON AQUARIAL GARDENS, *folding frontispiece, 2 full-page illustrations, foxed, original printed wrappers with illustration to lower wrapper, few light stains to lower wrapper, New York, G.A. Whitehorne, 1860 [Allen (William M.)] Bismarck, The Pig of Genius, illustrations (slightly offset), few spots, original printed wrappers, light damp-staining to spine, some very light surface soiling, vertical crease, housed in a cloth-backed folder, Philadelphia, Barclay & Co., 1871, FIRST EDITIONS, 12mo & 8vo (2)*

✱ Both rare. WorldCat records just one copy of each respectively, the first mentioned at Harvard University and the second the American Antiquarian Society.

£200 - 300



152

ASTONISHING MONKEY FROM PARIS (THE), IN ADDITION TO THE WONDERFUL DOGS FROM ITALY...GENERAL JACKOO...RUSSIAN GAMBLING DOG...WILL PLAY A GAME AT DOMINOS, *printed playbill, one tiny hole with slight stain, 2 slim portions of loss to extremities with paper repairs affecting couple letters, very slightly frayed at foot, tipped onto strip of paper to head to verso, 380 x 163mm., Hay and Turner, 1816 [dated by hand in ink to head]; and 4 others animals related, including a printed handbill for "Herrn Schreyer's Veritable Troop of Monkeys, Dogs" at the St. James' Theatre, v.s. (5)*

£200 - 300

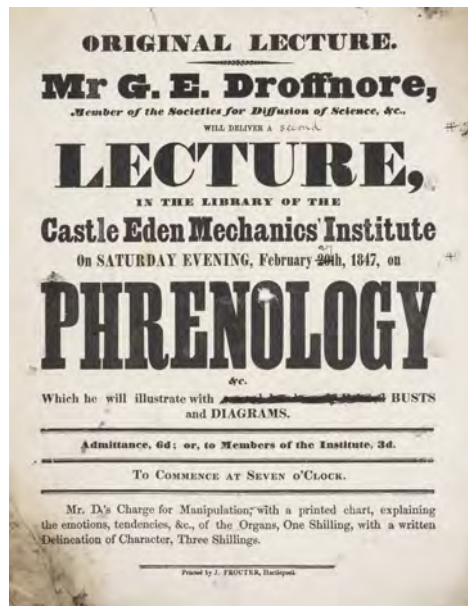




153

ROYAL GARDENS, VAUXHALL...THE CURRICULUM! OR, OLYMPIC GAMES...50 HORSES AND TWELVE PONIES...PYRAMID OF MEN & HORSES. GRAND CONSTABLE & MASTER OF CEREMONIES, MR. DUCROW..., *few tiny marginal nicks, some light toning and soiling, light folds, mount remains to head and foot to verso, 375 x 125mm., Balne Brothers, 20th, 22nd & 23rd August [?1839] § Theatre-Royal, Newcastle...Real Horses! A Real Bear!! And the Two wonderful Dogs!!!!..., illustration to head and foot, lightly foxed and browned, light folds, 490 x 175mm., Newcastle, Mitchell, 25th April 1821 § Grand Night...Woolwich...Spanish Parade By all the beautiful Horses...Famous Horse Timour Will introduce his astonishing Tricks, in particular he will leap through a Balloon of Fire..., woodcut illustration to head, tear to head with loss to letter of text, some chipping to edges and very small holes within text but no notable loss, lightly browned and soiled, folds, 505 x 195mm., Coleman, 16th September 1822, printed playbills; and 3 other playbills relating to performing animals, including Mr. Ducrow and his equestrian company at the Theatre-Royal Manchester, v.s. (6)*

£300 - 500



154

**Phrenology.**- MR G.E. DROFFNORE...WILL DELIVER A LECTURE, IN THE LIBRARY OF THE CASTLE EDEN MECHANICS' INSTITUTE...ON PHRENOLOGY..., *printed broadside, few contemporary manuscript corrections or insertions and small portion of text crossed through, small hole affecting single letter, some soiling or staining, folds, 290 x 225mm., Hartlepool, J. Procter, February 1847.*

£100 - 150

155

**Physics.**- Webster (John) ELEMENTS OF NATURAL PHILOSOPHY; EXPLAINING THE LAWS AND PRINCIPLES OF ATTRACTION, GRAVITATION, MECHANICS...WITH A GENERAL VIEW OF THE SOLAR SYSTEM, FIRST EDITION, *illustrations, lacking half-title, engraved bookplates of Chas. Pembroke & John Maryon Wilson, occasional marginal annotation or passage-marking in ink, very occasional light spotting, endpapers lightly stained and working loose, contemporary marbled calf, rebacked preserving original gilt backstrip with olive morocco label, extremities rubbed, 8vo, for J. Johnson, 1804.*

✧ The first edition scarce, we cannot trace another copy at auction.

£100 - 150

## PLAYING CARDS



156

### Teniers the Younger (David) and others.

COLLECTION OF SIX PRINTS OF PEOPLE PLAYING CARDS, AND PEOPLE CHEATING AT CARDS, including Arnould's 'Le Galant dupé', a mezzotint after Tenier's 'Monkeys playing cards', and another of monkeys playing cards, an anonymous print from 1784 of 'Time Shutting the Book of Knaves', and two further mezzotints of people playing cards, *engravings, etchings and mezzotints, two with hand-colouring, various sizes between 285 x 185 mm (11 ¼ x 7 ¼ in) and 355 x 250 mm (14 x 9 ⅞ in), variously trimmed and with occasional small losses and minor nicks, some spotting and surface dirt, all unframed, 18th and 19th century (6)*

£150 - 200

157

### Hall & Bancks (publisher), and others.

COLLECTION OF THIRTEEN SHEETS OF PLAYING CARDS, including later impressions of 16th to 18th century cards from the original blocks, the sheet of cards from Hall & Bancks each trimmed and mounted onto support with stencilled colouring, *engravings and woodcuts, on various papers, sheets of various sizes between 380 x 310 mm (15 x 12 ¼ in) and 480 x 320 mm (18 ⅞ x 12 ½ in), some handling creases and surface dirt, marginal nicks and tears, unframed, mainly 19th century (13)*

£300 - 400



157



158

### Cruikshank (Isaac Robert) and others.

COLLECTION OF 22 PRINTS RELATING TO PLAYING CARDS, including Cruikshank's 'Hans Buling, a Mountebank of great notoriety who frequently exhibited in Covent Garden', with two variant impressions, Bunbury's 'The X.Mas Academics. A Combination Game at Whist', an engraving after Francis Hayman, and others similar, *etchings, engravings, lithographs, some hand-coloured, various sizes between 150 x 100 mm (6 ¾ x 3 ⅞ in) and 270 x 400 mm (10 ⅝ x 15 ¾ in), minor handling creases, some occasional nicks and small losses, all unframed, mainly 19th century (22)*

£150 - 200





161

## Quack in London.- [Harrison (Thomas)]

[BROADSIDE SATIRISING A QUACK DOCTOR IN LONDON, WITH STREET SCENE OF A CROWD OF PEOPLE SURROUNDING "WALTHO VAN CLATURBANK, HIGH GERMAN DOCTOR"], etching and engraving on laid paper with armorial watermark, vignette in the upper section with three columns of text underneath with the doctor's speech, sheet 385 x 257 mm (15 1/8 x 10 1/8 in), with flap, 430 x 257 mm, the flap with erroneous pen and ink inscription 'The Earl of Rochester's Mountebank Speech on Tower-Hill', trimmed to or just within the platemark, , minor small nicks to extremities, small repaired tear to flap at upper centre, unframed, [circa 1713 to 1765]

✱ Scarce at auction, with institutional examples held in the Wellcome and British Museum. "Gentlemen, I Waltho Van Claturbank, High German doctor, chymist & dentificator ... have the Panchymagogen of Hermes-Trisme-giftus, an Incomparable Spagyric Tincture of the Moons Horns, which is the only infallible Antidote against the contagion of Cuckoldom ... [and I] have actually performd such cures as are really beyond human abilities ... [and you will find me] not far from Titter Tatter Fair, and you may see, hear, and return, re-infecta."

161

£400 - 600



162

**Radlett murder.-** WHOLE OF THE DREADFUL CONFESSIONS (THE) OF JOSEPH HUNT, RELATIVE TO THE HORRID MURDER OF MR. WEARE..., hand-coloured folding engraved frontispiece by Heath, small ink name to verso of frontispiece, some light spotting or surface soiling, lightly browned, disbound, t.e.g., partially unopened, Hodgson & Co., [1824]; and 4 others relating to the murder, including a composite volume of 2 gambling related texts with sheets from The Observer covering the trial of Thurtell and Hunt bound in, 8vo (5)

£250 - 350



163

-. FATAL EFFECTS OF GAMBLING (THE) EXEMPLIFIED IN THE MURDER OF WM. WEARE...TO WHICH IS ADDED, THE GAMBLER'S SCOURGE..., engraved portrait frontispiece, additional vignette title and 10 plates, few stains, some foxing, contemporary calf, wear to extremities, rubbed, upper joint cracked, Thomas Kelly, 1824 § Narrative of the Murder of Mr. Weare, at Gill's Hill..., folding plate, title and front free endpaper loose, plate working loose with some tears and old repairs to verso (no image loss), J. Edgerley, [1823], BOUND WITH Verbatim Report of the Proceedings on the Trial of John Thurtell and Joseph Hunt, For the Murder of Mr. Wm. Weare..., final f. with very small hole without text loss, final 2 leaves with old stab-holes to gutter and working loose, T. Dickie, 1824, together 2 works in 1 vol., ink notes in a contemporary hand to pastedowns, to rear pastedown "Probert + Hunt are said to have been subsequently hanged; one for sheep stealing; but in Annual Register for 1824 Hunt is said to have been transported for life", soiling, contemporary half calf, printed paper label advertising T. Rowden circulating library to upper cover, worn, joints cracked, upper cover nearly detached, uncut; and 3 others relating to Weare's murder, 8vo (5)

✱ Contemporary accounts of the murder of William Weare, an unscrupulous London gambler, who had been pulled from a horse-drawn gig and murdered in a quiet country lane in Hertfordshire. The arrest and trial of three men for Weare's murder became one of the most famous and sensationalised crimes of its time.

£200 - 300



164

**Remarkable Characters.- Peak (William, publisher) and others.** COLLECTION OF 6 PORTRAITS RELATING TO REMARKABLE CHARACTERS AND THEIR STORIES, including a fantastic impression of Eva Fliegen (b. 1575), reputed to have fasted for seventeen years; an engraved portrait of Mary "The German Princess" Carleton, the English socialite and fraudster famous for using a number of false identities to marry and defraud upper-class men; Sutton Nicholls' 'Old Harry with his Rare Show, Old Harry with his Gallant Show', the showman famous for allowing punters to look at objects through magnifying glasses, together with a later impression of the same; a Dutch portrait of the tight rope walker 'Sr. Pieter Magito' who walked on ropes while wearing clogs; and a portrait of 'Capt. Robert Barclay', famous for walking long distances at very steady slow speeds to the applause of thousands of spectators, etchings, engravings, one with mezzotint, various sizes between 105 x 72 mm (4 1/8 x 2 3/4 in) and 410 x 260 mm (16 1/8 x 10 1/4 in), all unframed, circa 1615 to 1809 (6)

£300 - 500



165

165

**Rope-dancing.- Ventriloquism.-** CALEDONIAN THEATRE...ROPE-DANCER, MR WILSON: AND MR. CHARLES, THE CELEBRATED VENTRILOQUIST...EXPERIMENTS IN ELECTRICITY...MAGICAL ILLUSIONS, TRANSFORMATIONS..., *printed playbill, some light browning, 535 x 213, [Edinburgh], T. Colquhoun, 6th January 1829* § Agricultural Hall, Islington...M. Blondin's "Low Rope" Performance...Master Shapcote The Smallest Drummer in the World..., *printed handbill folded to make 2pp., some nicks and short tears to edges, some soiling and slight discolouration, folds, 220 x 140mm., Merse & Gardner, [?1863];* and others relating to rope-dancing, including 3 other playbills for Mr Wilson & Mr Charles at the Caledonian Theatre (one defective) and engraved portraits of English rope-dancer Jacob Hall, v.s. (9)

£300 - 400



166

166

**Russia.- [THEATRE OF PHANTASMAGORIA],** *printed handbill in Russian, woodcut illustration, 145 x 230mm., Moscow, April 1834; and another 1833 Russian printed broadside advertising an optical theatre, v.s. (2)*

✱ Including ghost illusions, fireworks and hydraulic experiments.

£100 - 150



167

167

**Samee (Ramo).- Boxing.-** OLYMPIC THEATRE. NEWCASTLE STREET, STRAND...RAMO SAMEE, THE CHIEF OF THE INDIAN JUGGLERS!!...EXTRAORDINARY FEATS OF STRENGTH AND AGILITY...RANDALL AND HOLT, THE CELEBRATED PUGILISTS, WILL EXHIBIT THE ART OF SELF DEFENCE..., *few very small holes affecting couple letters, trimmed close at fore-edge shaving one or two letters, light folds, 295 x 200mm., Oxberry and Co., 22nd, 23rd & 24th January [?1821]* § Theatre Royal, Drury-Lane...Man in the Moon; Or, Harlequin Dog-Star...Il Diavolo Antonio...And Ramo Samee will Display their Extraordinary Evolutions..., *slight creasing to corners, 335 x 200mm., 10th January 1827, printed playbills (2)*

✱ Two playbills featuring the famous juggler and magician Ramo Samee. The first mentioned also features boxers Randall and Holt, Randall being one of the dominant pugilists of his era.

£300 - 500



[illegible][illegible]

169

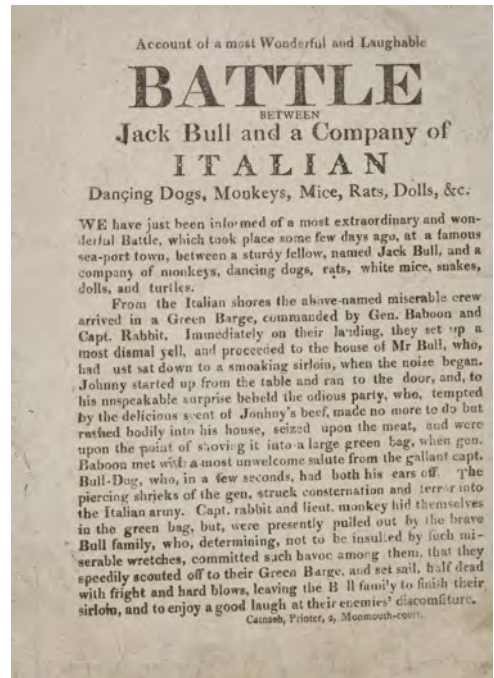
**Saqui (Madame) & Joseph Grimaldi.-** THEATRE ROYAL, COVENT GARDEN...MADAME SAQUI WILL DISPLAY HER UNPARALLELED PERFORMANCES - TO CONCLUDE WITH HER ASCENT TO THE GALLERY...MOTHER GOOSE BY MR. BOLOGNA AND MR. GRIMALDI. MR. GRIMALDI WILL SING HIS TYPITYWITCHET..., *small loss to upper corners not affecting text, spotting, lightly browned, folds, 307 x 197mm., 16th June 1818* & Theatre Royal, Covent-Garden...Madame Sachi [Saqui]...She will give, this Evening, Two of her Wonderful Feats: 1st, L'Ascension aux Drapeaux. 2d, L'Ascension au vol des Oiseaux..., *some very subtle discolouration, very small mount remains to corners, 310 x 205mm., 7th March, 1816, printed playbills;* and 2 other playbills featuring performances by Sachi [Saqui] at the Theatre Royal Covent Garden. v.s. (4)



170

**Satire, magic and performance.- Cruikshank (George)** IVAN IVANITZ CHABERT [THE FIRE KING], scarce, with no copy held in the British Museum, etching, on laid paper, 190 x 125 mm (7 ½ x 4 ¾ in), unframed, SW Fores, 1818; together with 14 further satirical prints, many with subjects of magic, illusion, deception, and extraordinary performance, including a fantastic French satire with the three cups 'Partez Muscade', William Richardson's 'A Baite for the Devil', 'The Destruction of the Elephant at Exeter Change', SW Fores' 'Billy's Raree-Show-or John Bull "en"lightened' [BM 9030], Woodward's 'The Dog & the Devil!', an uncoloured impression of Rowlandson's 'The Infant Hercules', and others similar, etchings, engravings and lithographs, various sizes, largest 310 x 240 mm (12 ¼ x 9 ¼ in), all unframed, [19th century] (15)

£300 - 400



171

**Satire.-** ACCOUNT OF THE MOST WONDERFUL AND LAUGHABLE BATTLE BETWEEN JACK BULL AND A COMPANY OF ITALIAN DANCING DOGS, MONKEYS, MICE, RATS, DOLLS &TC., *printed broadside, old creasing, laid down on larger paper, broadside 255 x 175mm., Catnach*, [early 19th century].

✱ Seemingly an unrecorded political satire. "From the Italian shores the above-named miserable crew arrived in a Green Barge, commanded by Gen. Baboon and Capt. Rabbit. Immediately on their landing, they set up a most dismal yell, and proceeded to the house of Mr Bull, who had just sat down to a smoaking sirloin, when the noise began..."

£150 - 200





172

172

**Lane (Theodore) and others.** COLLECTION OF 16 LATE GEORGIAN CARICATURES AND SATIRICAL PRINTS, AND OTHERS SIMILAR, including 'Caroline Fair, or Mat Pudding and his Mountebank', and others by or after Gillray, Rowlandson and contemporaries, with some of Bartholomew Fair, and others similar, *etchings, engravings, many with hand-colouring, various sizes, all unframed, mainly early 19th century* (16)

£200 - 300

173

**Rowlandson (Thomas) and others.** COLLECTION OF 18 LATE GEORGIAN CARICATURES AND SATIRICAL PRINTS, including 'A Peep into Friar Bacon's Study', 'Witches in a Hay Loft', 'The Orange attempt to Snuff out the Rush light', and others similar, *etchings, engravings, many with hand-colouring, various sizes, all unframed, mainly early 19th century* (18)

£300 - 400

174

**Scott (Samuel, daredevil).**- ROSE AND BELL, BANKSIDE. SAMUEL C. SCOTT THE CELEBRATED AMERICAN DIVER, IS OPEN TO ALL THE WORLD, TO LEAP OR DIVE WITH ANY MAN, FOR THE SUM OF ONE HUNDRED GUINEAS..., *printed broadside, small loss affecting one letter, one letter provided in ink manuscript, short tear into text without loss, light folds to foot, partially laid down on album leaf (leaf chipped at fore-edge), 365 x 240mm., J.W. Peel, [c.1840].*

✱ Scott was an American diver well-known for his death defying leaps, including a purported 593-foot jump from Niagara Falls. Tragedy struck on 11th January 1841, when Scott inadvertently hanged himself while diving from a scaffold on Waterloo bridge into the Thames, which first involved swinging away from the bridge from a rope wrapped around his neck.

£300 - 400



173

**SOUTHWARK BRIDGE**  
**Notice!**  
**ROSE AND BELL, BANKSIDE.**  
**SAMUEL C. SCOTT**  
THE CELEBRATED  
**AMERICAN DIVER,**  
 Is open to all the World, to Leap or  
 Dive with any Man, for the Sum of  
**ONE HUNDRED GUINEAS**

The Diver will go through his Extraordinary Performances from off a Scaffold, 160 ft. on the Southwark Bridge, head foremost into the water; you will also hear him Talk as he is descending. The Diver will show many Feats of Agility up aloft, also in the water, on

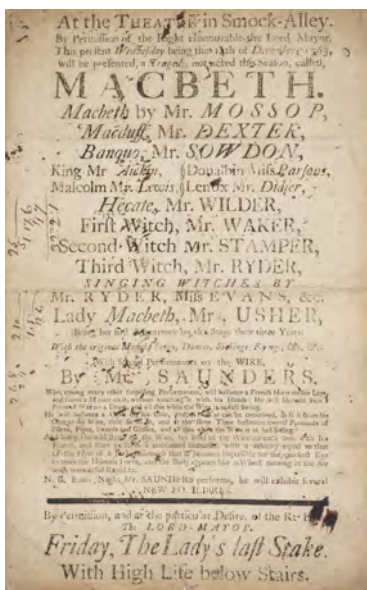
**MONDAY, the 21st Instant,**  
 and during the Week, excepting Christmas Day, & the following week, on Monday & Tuesday at Two o'clock each day. This Celebrated Diver has Dived from the top gallant yard of her Majesty's Line of Battle Ship, the St. Joseph, in Devonport, head first, the height of 200 ft., and was Patronized by the Post Admiral and Officers: off a high Cliff in Cornwall, at Port Reef, 210 ft. high, into 8 ft. of water; at Port Isaac off a Cliff, 301 ft.; at Liverpool, 167 ft.; at Manchester, 160 ft.; at Fort Mifs, 297 ft.; at Albany, 130 ft.; at Troy, 110 ft.; at Whitehall, in the Lower Port of Canada, 300 ft.; at Philadelphia, 200 ft.; at Baltimore, 167 ft.; at Fallston Falls, 397 ft. and off a Scaffold on Brighton Pier, 140 ft. This well known Man throughout the World, has, through his Perseverance, saved many of his fellow creatures from a watery grave, and has brought up many a man from the bottom who has been drowned.

This Wonderful Prodigy of Nature, may be seen at the Club Room of the above House, where Accommodation will be provided by the Landlord, Mr. SPARKS, for those Ladies & Gentlemen who may wish to bring their Children and Friends to see so Extraordinary a Man, unquested in the annals of History.

J. W. PEEL, Printer, 5, New Oil, Lambeth, opposite the Victoria.

174





175

**Slack-wire.-** At the Theatre in Smock-Alley...will be presented...Macbeth...with several performances on the wire, by Mr. Saunders...., *printed playbill, some ink calculations to recto and verso, tiny central hole, few nicks or very short tears to edges, some ink smudges within text, folds, 336 x 204mm., [Dublin], 14th December 1763.*

✱ Probably equilibrist Samuel Saunders (born c.1740), brother of circus proprietor Abraham Saunders (1748-1839). "He will ballance a Chair on his Chin...and at the same Time ballances several Pyramids of Plates, Pipes, Swords and Glasses, and all while the Wire is in full Swing..."

£300 - 400



176

176

**South America.-** TERCERA FUNCION DE CIRCO EN LA PLAZA DE TOROS...EL SALTO DIFICIL DEL TONEL...LA PANTOMIMA DE D. QUIJOTE...EQUILIBRIOS Y ALAMBRE FLOJO POR EL GRACIOSO..., *printed on yellow paper, woodcut illustration to head, ornamental border, few tiny nicks to edges, central fold, 290 x 230mm., Guatemala, Anselmo España, [?1848] § Teatro Argentino...El Celebre Ilusionista Ingles Merlin..., printed on lilac paper, couple patches of discolouration, few small holes affecting few letters, few short tears to extremities, central fold, 2 small photographs pasted to verso (one hand-coloured), 420 x 200, Santafesino, December 1879, printed playbills in Spanish (2)*

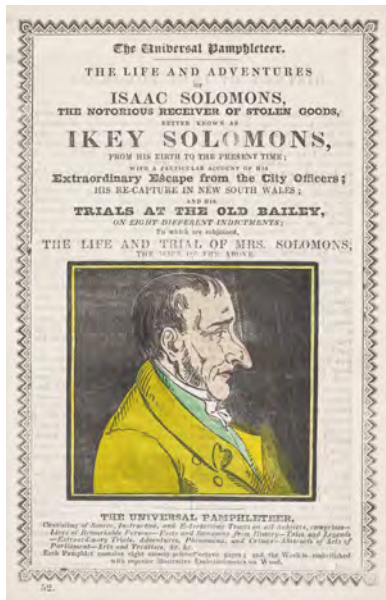
£100 - 150



177

**Sporting.-** Egan (Pierce) SPORTING ANECDOTES, ORIGINAL AND SELECTED..., *engraved frontispiece after J.R. Cruikshank (lightly offset), title vignette, 24pp. publisher's catalogues at end, b1 short tear to lower margin, light browning to first few leaves, occasional minor soiling, uncut in original printed boards, spine with some chipping and portion of loss to foot, browned and quite worn, upper joint cracked, for Sherwood, Neely and Jones, 1820; and 3 others sporting, 8vo (4)*

£150 - 200



178

LIFE AND ADVENTURES (THE) OF ISAAC SOLOMONS, THE NOTORIOUS RECEIVER OF STOLEN GOODS, BETTER KNOWN AS IKEY SOLOMONS..., *hand-coloured woodcut illustration to title, advertisement to verso of final f., disbound, Universal Pamphleteer*, [?1830] § Sentence (The)...In the Extraordinary Cause between Abraham Payba, alias James Roberts, Plaintiff; and Edward Wortley Montagu, and Theobald Taaffe..., *title with small ink inscription and very small marginal hole to head, couple tiny marginal nicks, some browning and very light foxing, modern vellum, slightly toned, for J. Robinson*, 1752 § Remarks on the Sentence Given in Favour of E-W- M- and T- T-, Esqs; By the L-t C-l at Paris, *woodcut ornament to title and tail-piece, omitted names to title supplied in early ink manuscript, title loose, disbound, for S. Johnson*, 1752; and another relating to the Payba case, 8vo (4)

✱ Born into a Jewish family in the East End, Solomons was reputedly the model for Fagin in Dickens's *Oliver Twist*. The other three works relate to the 1751 Parisian case between Jewish plaintiff Abraham Payba and two members of Parliament, Edward Wortley Montagu and Theobald Taaffe. Payba claimed that the men "continually plied [him] with divers sorts of wines and strong liquors, pressing and forcing him to drink". They then proceeded to cheat him out of large sums of money at cards and rob his lodgings when he refused to pay. Released on bail, Montagu and Taaffe brought counter-charges against Payba, who himself was arrested but later released.

£150 - 200



179

**Talking machine.-** DIE SPRECHENDE MASCHINE... JOSEPH FABER, *printed broadside in German, 2 contemporary newspaper clippings tipped onto fore-edge, very short tear to fore-edge without loss, light spotting and damp-staining, light central fold, 264 x 207mm., [Vienna], [?1840];* and other printed playbills in German relating to automata or mechanical theatre, v.s. (6)

✱ Austrian inventor Joseph Faber reportedly spent over 25 years developing his talking machine, later known as the Euphonia. It was constructed of several different mechanisms and instruments: a piano, bellows, and a mechanical replica of the human throat and vocal organs. The device was exhibited in 1845 in Philadelphia and in 1846 in London's Egyptian Hall.

£200 - 300

£200 - 300

£300 - 500



**MARIONETTE THEATRE,**  
LEICESTER SQUARE.

**J. R. SMITH'S**  
**TOUR OF EUROPE**

One hundred Days a marvellous tour in Italy, in Greece, and in the most interesting parts of Europe. The most complete and accurate collection of views of the most interesting parts of Europe. The most complete and accurate collection of views of the most interesting parts of Europe. The most complete and accurate collection of views of the most interesting parts of Europe.



**THE STREETS OF NAPLES.**

**THE LARGEST IN THE WORLD**  
**30,000 SQUARE FEET OF CANVAS**

**BRITISH EXPERIMENTAL SQUADRON.**

**ARRIVAL AT ROME—FRANCE. LA NORMANDIE.**

**THE PRISON OF JOAN OF ARC.**

**PARIS**

**GRAND VIEW OF HAMBURG.**

**FOUR SPLENDID VIEWS OF BERLIN.**

**OLD BUILDING AT FRANKFORT ON THE MAINE, the House where Martin Luther Preached from the Window.**

**SWITZERLAND.**

**VIA MALA, Alpine Pass, and the Alpine Torrent.**

**TERRIFIC ASCENT OF MONT BLANC.**

**NAPOLEON CROSSING THE ALPS.**

**CITY OF ROME.**

**Mount Vesuvius—Villa Reale**

**VIEW OF THE TIVOLI—FALLS OF TREVI—ISLAND OF ISCHIA.**

**A GRAND VIEW OF NAPLES.**

**GROTTO OF ANTIPAROS.**

Open every Evening at 8 o'clock, and Afternoon at 3 o'clock.

182

**Mont Blanc.- Perry & Davis (Printers)**  
MARIONETTE THEATRE, LEICESTER SQUARE, J.R. SMITH'S (FROM AMERICA) GIGANTIC TOUR OF EUROPE... TERRIFIC ASCENT OF MONT BLANC, wood-engraving and letterpress, printed in red and black, 760 x 230 mm (29 7/8 x 9 in), old folds, minor nicks and small losses, unframed, mid-20th century; together with 5 further exhibition advertisements and theatrical playbills, including the 'Grand Oriental Spectacle...Hyder Ali, Lions of Mysore', another of 'Raphael's Dream or the Egyptian Mummy and Study of Living Pictures', and others similar, letterpress, various sizes, largest 755 x 230 mm (29 3/4 x 9 in), handling creases, small nicks and losses, all unframed, 19th century (6)

£300 - 400

**TALBOT INN, DRAYTON.**

"Full many a Gem of purest ray serene,  
"The dark unfathomed caves of Ocean bear;  
"Full many a fin'st is down'd to black waves,  
"And wate its mistress in the Desert air."

**MR. STEPHENSON,**

ONE whom Nobody knows, and who comes from Nobody knows where.—Who is not at all "celebrated" at present and perhaps never will be, and yet is a beautiful Poet, a charming Composer, an excellent Musician, and a delightful Singer, &c.

Presents his respects to his Brother Members of the Quirical Society of Odd Fellows, and Gentlemen of each degree, residing in DRAYTON, and its Vicinity, and begs leave to inform them that this Evening,

**SATURDAY JULY 23d, 1814,**

He will have the pleasure to present them with his new Musical Entertainment entitled

**Something New,**

In which he will introduce many of Braham's and Incledon's most admired Songs, with all the original Graces, Ornaments, Flourishes, Shakes, Cadences, &c. with alterations, additions, and improvements by himself.

And also, with a variety of curious Instrumental performances, his much admired performance on

**TWO FLUTES,**  
AND ON  
**THREE FLAGELETS at ONCE.**

A performance never attempted by any person but himself.—All the above performances are (of course) superior to any thing else of the kind.

N. B. Let the Public should be induced to consider the above as an attempt at "Raising the Wind," or "All my Eyes and Betty Martin." Mr. S. respectfully assures them that no money will be taken on any account whatever, either before or after the performance, and none but Gentlemen will be admitted, therefore Rascals, Jockies, Movers, Tay, Rag and Bobtail, and Co. need not give themselves the trouble to apply for admission.

Performance to commence at eight o'clock.—No money returned.

Finest Row, at Regent.

PROCTOR, PRINTER, DRAYTON.

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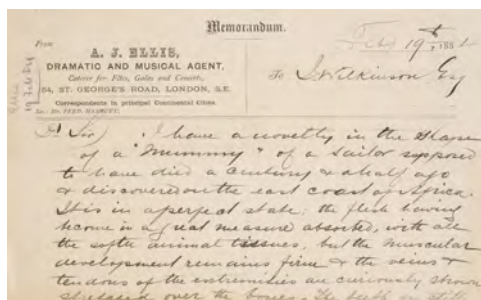
TALBOT INN, DRAYTON. MR. STEPHENSON...HIS NEW MUSICAL ENTERTAINMENT ENTITLED SOMETHING NEW...CURIOUS INSTRUMENTAL PERFORMANCES, HIS MUCH ADMIRERED PERFORMANCE ON TWO FLUTES, AND ON THREE FLAGELETS AT ONCE..., tipped onto paper mount, leaf containing song or poem in contemporary ink manuscript tipped onto mount verso, 275 x 140mm., Drayton, Procter, 23rd July 1814 & Theatre, Sheffield...Guardians; or, The Faro Table...Maid and the Magpie; or, Which is the Thief?..., light creasing to upper corners, very faint stain, 213 x 130mm., Sheffield, C. & W. Thompson, 21st November 1817, printed playbills; and other printed playbills for various theatrical performances, including "Mr. Leach, the extraordinary Dwarf" in Spirit of the Waters at the Royal Coburg Theatre, v.s. (9)

£200 - 300

184

CONTRACT BETWEEN CHARLES ROBERT ELLISTON OF THE SURREY THEATRE AND WILLIAM JAMES LITTLE ASBURY, ENGAGING HIM AS PERFORMER FOR THE TERM OF THREE YEARS, *printed contract with manuscript insertions, bifolium, docket title to final verso, 400 x 255mm., 24th December 1827, small engraved "Royal Gally. Circus" trimmed and laid down to final verso, couple short tears at folds, one into text but no loss, some light browning and soiling, tipped onto card support at inner-edge; and 5 autograph letters of theatrical interest, including A.L.s from comedian Dan Leno, v.s. (6)*

£150 - 200



185

**Ellis (A.J., dramatic and musical agent)**  
 AUTOGRAPH LETTER SIGNED TO J. WILKINSON ESQ., 2pp., on headed paper, 128 x 204mm., 19th February 1884, "I have a novelty in the shape of a "Mummy" of a sailor supposed to have died a century & a half ago & discovered on the east coast of Africa. It is in a perfect state...the teeth are still white & sound & the hair still curls on the head. There is nothing at all repulsive about this mummy but is a most extraordinary specimen & possesses great interest. Should be pleased to arrange with you to exhibit it in your aquarium...", docketed in another hand to head, faint folds.

£100 - 150

186

**[Ralph (James)]** THE TASTE OF THE TOWN: OR, A GUIDE TO ALL PUBLIC DIVERSIONS...MUSICK, OPERAS, PLAYS...ATHLETIC SPORTS..., *title in red and black, foxing, lightly browned, leaves from S2 to end detached, endpapers detached or lacking, later calf-backed boards, quite worn, upper cover nearly loose, 1731; and others 18th century, various subjects, including Deformities of Dr Samuel Johnson (1782), 8vo (4)*

✱ A reissue of the 1728 edition of 'The touchstone', with a new titlepage.

£200 - 300



187

THEATRE-ROYAL, NEWCASTLE. REVIVAL FOR ONE NIGHT ONLY OF TOM & JERRY..., *illustration of Jerry Hawthorn to head, some creasing and nicks or small chips to extremities, some light offsetting and surface soiling, 560 x 220mm., Newcastle, W. Boag, 21st May 1827* § Theatre Royal, English Opera House...Mr. Mathews at Home on Thursday next...with an Entirely New Entertainment..., *few very short tears and small hole not affecting text, tipped onto paper mount, 320 x 220mm., Lowndes, 9th March 1826* [dated by hand in pencil] § Theatre, Beverley...The Castle Spectre...Tom & Jerry; or, Life in London..., *tiny stab-holes to upper margin, some light toning and surface soiling, 430 x 280mm., W.B. Johnson, Beverley, 6th July 1827, printed playbills; and other printed playbills for various theatrical performances, one featuring a work written for the performing dog Carlo, some for the Surrey Theatre tipped onto one mount, v.s. (14)*

£300 - 400



188

188

VICTORIA HALL, WASHINGTON. GREAT SUCCESS! OF THE EXCELSIOR DRAMATIC COMPANY!...UNDER THE GASLIGHT. INTRODUCING THE GREAT RAILWAY SCENE!..., *couple small holes, mainly affecting one letter, some creasing, some toning and slight surface soiling*, 760 x 250mm., Hartlepool, J. Procter, 1874 & Theatre Andover...Monsieur Martine...the Man Monkey... Jocko; or, The Brazilian Ape...Mons. Martine Who will introduce his highly-admired and astonishing Corpuscular Flexibility..., *small ink number to head, few tape repairs to verso, some chips to edges with small text loss, water-stain, lightly browned*, 530 x 180mm., Andover, Rawlins, 21st September 1831, *printed playbills*; and other printed playbills for various theatrical performances, v.s. (5)

£150 - 200



189

189

THEATRE, YARMOUTH...MONS. BUCK AND THE BOLENO FAMILY...ILLUSIONS!..., *playbill printed on green paper, folds, 565 x 225mm., Yarmouth, Sloman, 16th April 1838 & Surrey Theatre. Kirby's Flight...French Hercules...; printed playbill, small ink number near head, mount remains to corners to verso*, 368 x 225mm., Southwark, W. Barnes, [c.1820s]; and 3 other playbills or handbills, including for Devo and Laurie's "Royal Mahatmas", v.s. (5)

✿ Kirby's flight in the second mentioned "From the Back of the Gallery to a great Distance beyond the usual Depth of the Stage...after which, he will ascend to the Gallery, surrounded by Fire Works".

£200 - 300



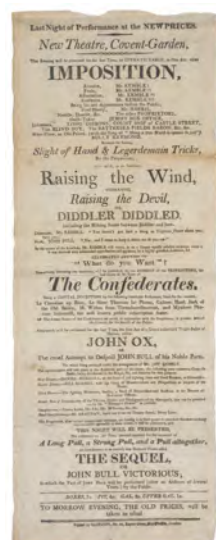
191

190

CONCERT-ROOM, DAGGER-LANE, HULL...A GRAND DISPLAY OF SCIENTIFICAL, PHILOSOPHICAL, MATHEMATICAL, AND MECHANICAL APPARATUS...LIKEWISE, A GRAND AND MAGNIFICENT DISPLAY OF PYROTECHNICAL AND PHILOSOPHICAL FIRE-WORKS..., *printed playbill, light creasing to foot, spotting mainly to foot, laid down on paper, playbill 374 x 195mm., Hull, D. Innes, 20th March 1816.*

✿ A confusing and complex show of varied entertainments, including optical views of Moscow, "Pedestal Apparatus" of a Dutch Green Grocer carrying Artichokes (?automaton), a woman with eyeless vision and "little Invisible Ladies" who converse with the audience.

£200 - 300



192

191

NOW EXHIBITING, AT No. 7, MANCHESTER-ST. ...THE BEAUTIFUL SPOTTED INDIAN...CELEBRATED DWARFS. THE KING & QUEEN OF THE FAIRIES, MR. AND MISS SHAW...THE GREAT BOA CONSTRICTOR...INFANT CROCODILE..., *printed playbill, illustration to head, tear into text without loss, small chip to upper fore-margin, slight staining to extremities, some very slight creasing and folds, shaved close at fore-edge*, 380 x 173mm., [Liverpool], M. Bethell, [19th century].

£200 - 300



192

LAST NIGHT OF PERFORMANCE AT THE NEW  
PRICES...[PARODIC PLAYBILL RELATING TO THE OLD PRICE  
RIOTS AT COVENT GARDEN], *printed playbill, few spots,  
slight browning, folds, slim strip of paper laid down  
to head to verso. 470 x 180mm.. Glindon. [1809].*

✱ An attack on the management of Covent Garden, caused by rising prices at the new theatre after the previous one had been destroyed by fire. The pieces supposedly performed include "Imposition" (in which theatre manager John Philip Kemble takes the parts of Avarice, Pride, Affectation and Insolence); "Raising the Wind...or Diddler Diddled" (Kemble as Diddler); "The Confederates" ("a Capital Deception by the following inimitable Performers, hired for the occasion..."); "John Ox, or The cruel Attempt to Despoil John Bull"; and between the scenes "Slight of Hand & Legerdemain Tricks by the Proprietors". WorldCat records just one copy in the Folger Shakespeare Library.

£200 - 300



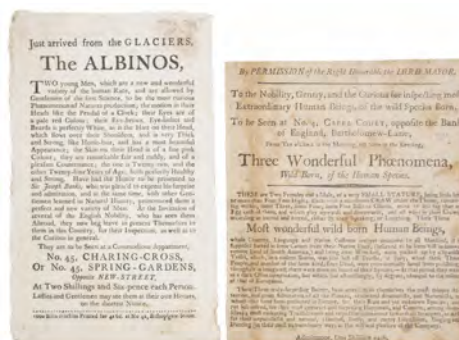
193

193

AT THE CHAMBER IN THURSDAY-MARKET CROSS...THE  
CELEBRATED MAGEE..., *printed broadside, a few tiny  
tears within text, light surface soiling, laid down on  
slightly larger paper, broadside 196 x 150mm.,  
[c.1790].*

✱ Interesting broadside which gives many details of the various feats to be performed by Magee. In addition to endurance displays, Magee “causes a sudden Production of Fruit and Flowers to appear on the Table...Performances by Cards...Art of Fire eating” &c.

£600 - 800

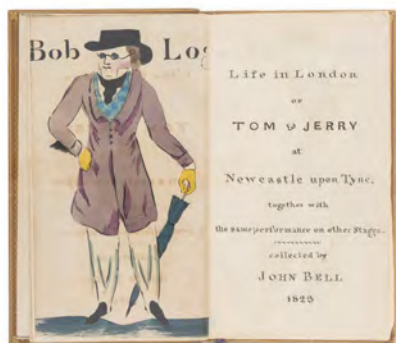


194

JUST ARRIVED FROM THE GLACIERS, THE ALBINOS...A  
PERFECT AND NEW VARIETY OF MEN..., *tiny tear affecting  
one letter, couple spots, contemporary ink  
inscription "No. 14 Conduit Street" and light stain to  
head to verso, very slight creasing and light central  
fold, 187 x 115mm., [?late 18th century]* § Three  
Wonderful Phœnomena, Wild Born, of the  
Human Species...Each with a monstrous Craw  
under the Throat..., *one very short tear not  
affecting text, spotting and browning, folds,  
seemingly once laid down but now loose, 160 x  
134mm., [c.1780s], printed handbills (2)*

✱ The albinos in the first mentioned "Have had the Honor to be presented to Sir Joseph Banks, who was pleas'd to express his surprise and admiration..."

£200 - 300

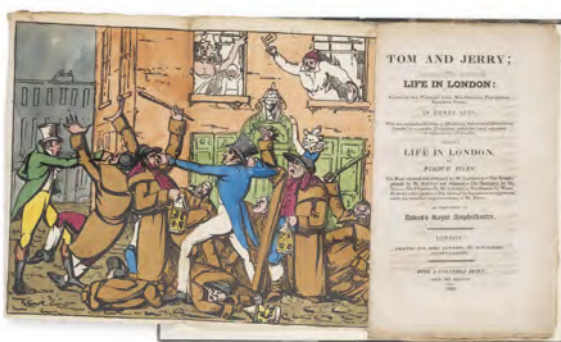


195

195

**Bell (John, compiler)** LIFE IN LONDON OR TOM & JERRY AT NEWCASTLE UPON TYNE, TOGETHER WITH THE SAME PERFORMANCE ON OTHER STAGES, *assemblage of printed works and ephemera relating to the play from various sources, comprising: Tom, Jerry, and Logic; or, Life in London..., second edition, ?part 1 only (of 2), hand-coloured etched frontispiece, p.49 upper corner repaired with loss to pagination and letter of text, 1823* BOUND WITH Life in London: A Drama, in Three Acts..., *second edition, Hodgson & Co., n.d., BOUND WITH Life in London, or the Adventures of Jerry Hawthorn..., lacking plate, W. Mason, [1822], BOUND WITH various others, including 2 folding playbills, folding Gateshead-printed broadside on the "Melancholy Accident" at a Newcastle performance of 1823, general title in ink manuscript, few hand-coloured illustrations (slightly trimmed), some light browning, bound in polished calf by Root & Son, spine gilt, very lightly rubbed, t.e.g., 1823.*

£300 - 400



196

196

**Egan (Pierce)** TOM AND JERRY; OR, LIFE IN LONDON: AN ENTIRELY NEW WHIMSICAL, LOCAL, MELO-DRAMATIC, PANTOMIMICAL EQUESTRIAN DRAMA..., *folding colour frontispiece, the odd spot or light surface soiling, some light marginal browning, modern green morocco-backed boards, for John Lowndes, 1822; Captain Macheath; or, The Highwayman of a Century Since!..., frontispiece and illustrations by Pierce Egan the Younger, bookplate of John Frank Connor, contemporary ownership inscription of Wm. Hughes to front free endpaper, frontispiece browned and very lightly offset, p.177 with couple short tears but no text loss, some soiling to title and elsewhere, contemporary cloth, spine lightly sunned and with loss to ends, few faint marks, some wear to corners, upper joint cracked, F. Hextall, 1842; and 3 others by Egan, 8vo & 12mo (5)*

✱ The second mentioned a rare work by Egan.

£200 - 300



197

**Tightrope walking.- Circus.- Valken (J., publisher)** LA DANSE SUR LA CORDE; DE DANS OP DE KOORD, *twenty vignettes with performers on tightropes, woodcut with stencilled hand-colouring, on thin wove paper, sheet 395 x 315 mm (15 1/2 x 12 1/2 in), minor surface dirt, handling creases, unframed, [circa 1830s]; together with 4 other similar sheets with vignettes of performers, including another sheet of tightrope walking 'Grands Exercices sur la Corde Tendue', a Dutch catchpenny print with various characters and animals, and a reprint of a late 18th century Sadler's Wells print 'Representations of the several Surprizing Performances of the Famous POLANDER, as they are Performed every Evening at Sadlers Wells', woodcuts and wood-engravings, some stencilled hand-colouring, surface dirt and browning, all unframed, mainly 19th century (5)*

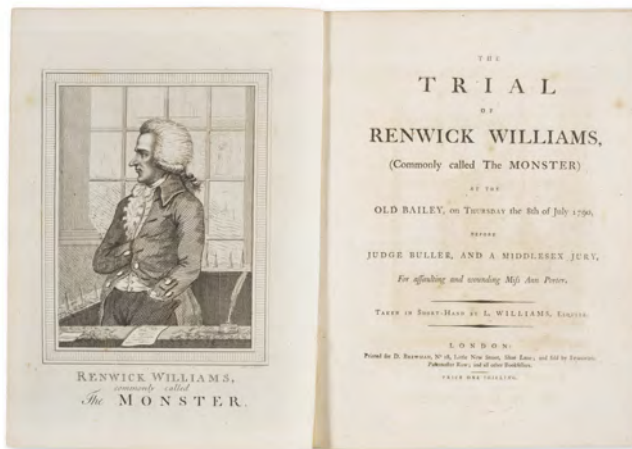
£200 - 300



198

- **Circus.- Sutton (publisher)** SADLERS  
WELLS...MONS. THOMASEAU...WILL MAKE HIS FIRST  
APPEARANCE IN LONDON ON THE TIGHT WIRE, *playbill*,  
405 x 195 mm (16 x 7 ¾ in), *off-setting, handling  
creases, rough edges with small nicks and losses*,  
early 19th century § Mrs Bishop's Night...Sieur  
Sanches Is Engaged for Four Nights only, and will  
perform (after the Tragedy) his Melody of the  
Human Voice...to conclude with various  
astonishing Feats on the Slack Rope, 280 x 215  
mm (11 x 8 ½ in), *minor toning and surface dirt,  
slightly rough edges*; together with four further  
playbills detailing acts of rope dancing and other  
acrobatic feats, with the trapeze artist Don  
Sebastian, Mon. Cline on the tight rope, and Mr  
Richer on the tight rope, *various sizes between 210  
x 245 mm (8 ¼ x 9 ⅝ in) and 475 x 140 mm (18 ¾  
x 5 ½ in), minor nicks and small losses, all  
unframed*, mainly 19th century (6)

£200 - 300



199

**Trials.- 'London Monster':-** TRIAL (THE) OF RENWICK WILLIAMS, (COMMONLY CALLED THE MONSTER)...FOR ASSAULTING AND WOUNDING MISS ANN PORTER. TAKEN IN SHORT-HAND BY L. WILLIAMS, *engraved portrait frontispiece very slightly offset, a few spots, some very light browning, disbound, housed in a cloth folder, for D. Brewman, [21790]* & Compleat Collection (A) Of Remarkable Tryals Of the Most Notorious Malefactors at the Sessions-House in the Old Baily..., vol. 1 & 2 only (of 4), *embossed stamp of The Durdans to head of titles, pencil note "Beckford sale 1883 lot 2744" to vol. 1 front free endpaper, trimmed a few times into headline, occasional light soiling or marginal staining, some spotting, light browning, early 19th century polished calf, spines gilt in compartments, light rubbing to extremities, for J. Phillips, 1718; and others on various trials, v.s. (7)*

✱ In the spring of 1789 reports of knife attacks on fashionable London women began to surface in the newspapers, the victims secretly wounded on different parts of their bodies by a man with a small knife. These attacks elicited a great media frenzy and public interest in them grew. In December 1790, florist Rhyndwick Williams, nicknamed the 'Monster', was convicted of assault on one of the women, Miss Ann Porter, and sentenced to six years in prison. For the second mentioned item, third and fourth volumes were published in 1721, continuing the series up to 1720.

£400 - 600





200

**Trick riding.- Cooke's Royal Equestrian Circus.**

H. COOKE'S LEAP, view showing a man jump from a trapeze bar onto a horse, walking on a tight rope, *wood-engraving on thin wove paper, 170 x 250 mm (6 3/4 x 9 3/4 in), minor handling creases, unframed, [circa 1800s];* together with six further prints of trick riding and circus animals, including a French engraving with performing elephants, another showing the French trick rider 'Avrillon', two prints of dancing bears, and another, *engravings, lithographs, some hand-colouring, various sizes between 230 x 350 mm (9 x 13 3/4 in), all unframed, 19th century (7)*

£150 - 200

201

**- de Lange (Jan)** [FOUR VIGNETTES WITH TRICK RIDERS PERFORMING ON HORSEBACK], *woodcut with early hand-colouring, Dutch text description below each vignette, publisher's letters in the lower margin, on thin wove paper, sheet 330 x 415 mm (13 1/4 in), old handling creases, careful repairs and support verso, minor spotting and surface dirt, unframed, [circa 1820-1830];* together with two other aquatints of trick riders, including Theodore Lane's 'The unparalleled feat of Monsr. Ducrow in the Character of the Wild Indian Hunter; on two rapid coursers, in the Circle at the Royal Amphitheatre', Pugin and Rowlandson 'Astley's Amphitheatre', *engravings with aquatint, hand-coloured, 135 x 225 mm (5 1/4 x 8 7/8 in) and 250 x 300 mm (9 3/4 x 11 3/4 in), all unframed, 19th century (3)*

£200 - 300



201



202

**Vanishing illusion.- Williams (Charles) and others.**

COLLECTION OF SEVEN PRINTS RELATING TO ILLUSION, INCLUDING MAGICIANS WITH CUPS AND BALLS, including William's satirical print 'The Extinguisher!', Sidebotham's 'Mrs Clarke's Patent Extinguisher', another 'Vice and Profligacy extinguished by Equity', a French lithograph of a somnambulist magician who does tricks with cups and balls asleep, three other French lithographs with magicians performing illusion tricks, and a J. Keppler cartoon "The Decadence Of The Wizard Of Menlo Park - From The Phonograph To Polyform", *etchings with hand-colouring, lithographs, various sizes between 330 x 260 mm (13 x 10 1/4 in) and 490 x 340 mm (19 1/4 x 13 1/2 in), minor handling creases, some surface dirt, all unframed, 18th and 19th century (7)*

£150 - 200

# VENTRILOQUISM

203

**La Chapelle (Jean-Baptiste de)** LE VENTRILOQUE, OU L'ENGASTRIMYTHE, 2 parts in 1, FIRST EDITION, half-titles, armorial bookplate of Sir John Cope, small book-label with initials 'GOM' and red pencil shelfmark to pastedown, contemporary calf, spine gilt and with red morocco label, small shallow chip to spine foot, light rubbing to spine and extremities, overall very good, 8vo, London & Paris, Chez de l'Etanville & la veuve Duchesne, 1772.

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

£300 - 400

204

**Vattemare (Alexandre)-** ADELPHI THEATRE, STRAND...MONSIEUR ALEXANDRE...WILL HAVE THE HONOR TO DISPLAY HIS EXTRAORDINARY POWERS OF VOCAL ILLUSIONS!...MONSIEUR CHALONS WILL GO THROUGH A GREAT VARIETY OF WONDERFUL EXPERIMENTS OF PHILOSOPHICAL DEXTERITY!..., few very small holes to head but no text loss, creasing to extremities, 378 x 245mm., W. Glindon, 19th July 1821 & Theatre, Belfast. Monsieur Alexandre...His celebrated performance, entitled the Rogueries of Nicholas, Or, The Adventures of a Ventriloquist..., 2 lines underlined in ink, trimmed at foot with loss to printer, light browning, 315 x 190mm., 22nd October 1824 & Large Assembly Room...Monsieur Alexandre...Rogueries of Nicholas..., 2 very small marginal marks, lightly toned with some very light surface soiling, some faint creasing and folds, old tape remains to extremities to verso, 332 x 207mm., Newcastle, Preston & Heaton, 23rd, 24th & 26th March 1824, printed playbills (3)

✿ Three playbills for performances by famed French ventriloquist Alexandre Vattemare, known under the stage name Monsieur Alexandre, the second and third mentioned near-identical. Instead of performing with a puppet, Alexandre presented plays in which he acted as dozens of different characters, each with a distinct voice. He will also "imitate an Omelet frying, a Flint and Steel, a Plane, a Saw, a Corkscrew, a Stick, and Guitar". Vattemare used his fame and wealth to promote libraries, culture, and many philanthropic efforts.

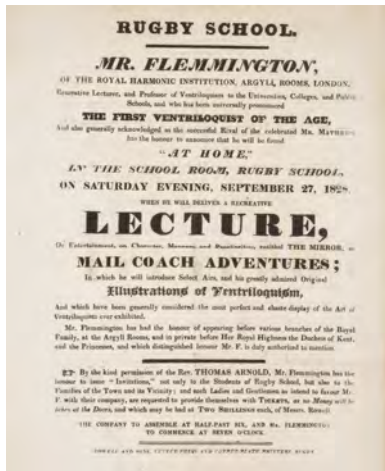
£400 - 600



203



204

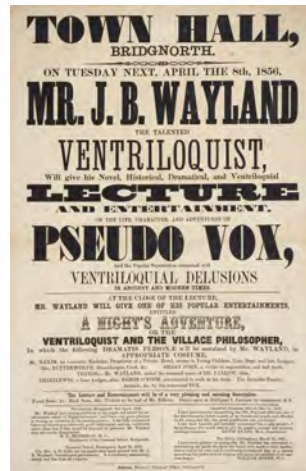


205

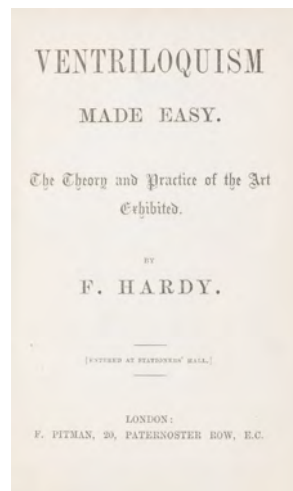
RUGBY SCHOOL. MR FLEMMINGTON...WILL DELIVER A RECREATIVE LECTURE...THE MIRROR, OR MAIL COACH ADVENTURES...ILLUSTRATIONS OF VENTRILOQUISM..., *tin hole not affecting text, horizontal crease affecting few words, slight toning, folds, 270 x 217mm., Rugby, Rowell and Sons, 27th September 1828 & Theatre Royal, Sadlers Wells...Mr. Love will introduce an entertainment...Love's Lantern Lucubrations!..., date in ink manuscript to head, some surface soiling and old folds, laid down on linen, playbill 505 x 250mm., S.G. Fairbrother, 31st March 1851, printed playbills; and another printed playbill featuring Frankell "The Great Ventriloquist and Magician", among other acts, v.s. (3)*

✱ The second mentioned playbill including a performance of "Three Characters at once!...although the above scene occupies nearly half an hour, and each of the characters concerned in it is furnished with a perfect voice, the natural tones of the Artist are not heard during the whole course of its delivery. This mode of executing a Ventriloquial Colloquy has hitherto been considered...conversant with the structure of the Vocal Organs".

£200 - 300



206



207

**Magic.- Hardy (F.)** VENTRILOQUISM MADE EASY..., *p.9 with ink correction, F. Pitman, [1865], BOUND WITH Whole Art of Magic (The); Containing a Complete Description and Exposition of Conjurers' Tricks..., illustrations, p.71 short tear into text, occasional passage-marking in pencil, pagination sometimes trimmed, Glasgow, Cameron & Co., n.d., BOUND WITH Fireside Amusements for Winter Evenings..., new and revised edition, Glasgow, George Cameron, n.d., together 3 works in 1 vol., contemporary ownership name to front free endpaper, hinges cracked, contemporary cloth, spine slightly faded, some staining, wear to joints and extremities; and a small illustrated pamphlet on sword swallowing "How to Do It Sixteen Different Ways", 12mo (2)*

£150 - 200



208

**Ventriloquist bottle conjuror.- Fairbrother (S.G., printer)** ROYAL VICTORIA THEATRE...MR. SHARP, THE SURPRISING VENTRILOQUIST WILL GIVE HIS CELEBRATED ACT OF THE BOTTLE CONJUROR IMITATING THE ASTONISHING FEAT OF DRINKING AND SINGING AT THE SAME TIME, *letterpress playbill, 500 x 230 mm (19 3/4 x 9 in), tipped onto an album leaf with 3 further playbills and a sheet of manuscript accounts for the Royal Coburg Theatre with amounts paid to various persons, the latter with theatre ticket for the Royal Victoria Theatre for admittance in 1835 tipped onto sheet at lower left, unframed, circa 1830s; together with 3 further small theatre handbills, including 'Canterbury Theatre...1886...The World's Wonders Testo and Onri', unframed, 19th century (sm. qty)*

£200 - 300



209

**Ware (J. Redding)** MISTAKEN IDENTITIES. CELEBRATED CASES OF UNDESERVED SUFFERING, SELF-DECEPTION, AND WILFUL IMPOSTURE, FIRST EDITION, *title lightly soiled, some light marginal creasing, original pictorial wrappers, upper wrapper with nick to foot affecting couple letters, spine little chipped at ends and with vertical split but holding, surface soiling, Diprose & Bateman, [1886]; and 3 others, of which 2 in original pictorial wrappers, 8vo (4)*

£150 - 200

210

**Welsh child prodigy.- A PRODIGY...WONDERFUL CHILD, WILLIAM MANUEL. A NATIVE OF FLINTSHIRE, NORTH WALES, ONLY FOUR YEARS OF AGE...HE IS ABLE TO READ WITH FLUENCY, EITHER WELSH, GREEK, HEBREW OR ENGLISH..., printed broadside, contemporary ink manuscript addition to foot, tiny central hole affecting one letter, few nicks or very short tears to edges, central fold with short tears to ends, slight fraying to inner-edge where once tipped in (now loose), 274 x 212mm., Cardiff, W. Bird, June 1834 & Royal Marionette Theatre...The Unrivalled Suffolk Prodigies...Universally acknowledged to be the most marvellous specimens of Colossal Infantine Development ever seen..., printed handbill, mount remains to head to verso, 188 x 128mm., W. Brickhill, 1853 [dated by hand in pencil to verso] & Extraordinary Phenomenon!!!!...A Female Child with Two Perfect Heads..., printed handbill, couple very small marks, laid down and secured with tape within card window mount, handbill 117 x 165mm., Paul, [after April 1842], v.s. (3)**

£300 - 500

210



211

**Wrestling.- Uhlmann (A., active circa 1830s)** ROMAN GLADIATORS PERFORMING BEFORE AN EMPEROR, wood-engraving, on thin wove paper without watermark, sheet 360 x 463 mm (14 1/8 x 18 1/4 in), numerous nicks, tears and small losses, many repaired verso, unframed, [early 19th century]

✱ A note from The Mulholland Library of Conjuring & The Allied Arts suggests that the work is recorded in Hermann Schardt's 'Schausteller, Gaukler und Artisten'.

£200 - 300

## TERMS OF SALE

The sale of goods at our Live Auctions and your legal relationship, as Bidder and/or Buyer, with us and the Seller are governed by our Conditions of Business.

Please read our Conditions of Business carefully before bidding and contact us if you have any questions. Please note that if you register to bid and/or bid at auction you will be deemed to have agreed to be bound by and will comply with our Conditions of Business. If registering to buy over a live online Bidding Platform, including our own BidFORUM platform, you will be asked prior to every auction to confirm your agreement to our Conditions of Business before you are able to place a bid. You may also be asked to accept any third party terms and conditions when bidding via a third party Bidding Platform.

We may change our Conditions of Business from time to time, without notice to you.

We can be contacted in the following ways:

Telephone: +44 (0)20 7871 2640

Email: [info@forumauctions.co.uk](mailto:info@forumauctions.co.uk)

Post: FAO Head of Operations, Forum Auctions Limited, Ingate Works, 4 Ingate Place, Battersea, London SW8 3NS

### Definitions and interpretation

In these Terms of Sale, the words 'you', 'yours', etc. refer to you as the Bidder or Buyer as the context requires. The words "we", "us", etc. refer to the Auctioneer. Any reference to a 'Clause' is to a clause of these Terms of Sale unless stated otherwise.

To make these Terms of Sale easier to read, we have given the following words a specific meaning:

**"Auctioneer"** means Forum Auctions Limited, a company registered in England and Wales with registration number 10048705 and VAT number 236 0168 28 and whose registered office is located at Ingate Works, 4 Ingate Place, Battersea, London SW8 3NS and/or its individual authorised auctioneer, as appropriate;

**"Bidder"** means a person participating or planning to participate in bidding at our auction;

**"Bidding Platform"** means any online bidding platform over which an auction is conducted allowing bidders to place bids. Bidding Platforms may be operated by the Auctioneer or by a third party service provider on the Auctioneer's behalf;

**"Business Day"** means any day that is not a weekend or public holiday in England and the Auctioneer is open for business;

**"Buyer"** means the Bidder who makes the highest bid for a Lot accepted by the Auctioneer by the fall of the hammer;

**"Conditions of Business"** means:

- (a) these Terms of Sale (bidding in Online Auctions is governed by our separate Online Terms of Sale);
- (b) the General Information for Buyers at Auction available in our catalogue and on our Website;
- (c) the listing of the Lot in our catalogue and on our Website including any special terms or symbols (please note that the most up-to-date listing will be on our Website);
- (d) any additional notice in relation to a Lot, whether in the saleroom, announced during an auction, on any Bidding Platform or our Website (in the event of any doubt about whether additional notices apply to the sale of a Lot, the information listed on our Website at the time of the auction will be deemed conclusive); and
- (e) our Website Terms of Use;

**"Deliberate Forgery"** means:

- (a) a copy or imitation made in our reasonable opinion with the intention of deceiving as to authorship, attribution, authenticity, origin, date, age, period, culture, provenance, source or material;
- (b) described in the catalogue entry (as amended by any saleroom or Website notice) without qualification or any indication that there may be any uncertainty or conflict of opinion in relation to the work being such a copy or imitation; and
- (c) which at the date of the auction or sale had a value materially less than it would have had if it had been as described;

**"Estimate"** means the price range within which, in our opinion, a Lot may reasonably be expected to sell. A reference to the "low Estimate" means the lower figure in such price range;

**"Hammer Price"** means the level of the highest bid accepted by the Auctioneer for a Lot by the fall of the hammer;

**"Live Auction"** means a live public auction where members of the public are given the possibility of attending the sale in person.

**"Lot(s)"** means an item offered for sale or a group of items offered together;

**"Online Auction"** means an auction held over the Website or any Bidding Platform where members of the public are not given the possibility of attending the sale in person;

**"Premium"** means the fee that we will charge you on your purchase of a Lot to be calculated as set out in Clause 9.1.2 of these Terms of Sale;

**"Pledge"** means any security or charge over a Lot in favour of ourselves or any third party;

**"Reserve"** means the minimum Hammer Price at which a Lot may be sold;

**"Seller"** means the person(s) who consign Lots for sale at our auctions;

**"Terms of Sale"** means these standard terms of the contract of sale that a Bidder enters into when registering to bid in any Live Auction, as amended or updated from time to time;

**"VAT"** means Value Added Tax or any equivalent sales tax at the rate from time to time applicable;

**"Website"** means our website available at [www.forumauctions.co.uk](http://www.forumauctions.co.uk); and

**"Website Terms of Use"** means the terms of use of our Website as amended from time to time.

### 1. The contract between you, us and the Seller

- 1.1 Unless the Auctioneer is selling on its own behalf, the Auctioneer acts as agent for and on behalf of the Seller and the contract for sale is between the Buyer and the Seller.
- 1.2 Subject to the Auctioneer's discretion at Clause 3.2, the contract for sale of a Lot is formed on the fall of the hammer.
- 1.3 The contractual relationship between Bidders or Buyers, the Auctioneer and the Seller in relation to any Live Auction is governed by our Conditions of Business.

- 1.4 If you breach these Terms of Sale, you may be responsible for damages and/or losses suffered by a Seller or us. If we are contacted by a Seller who wishes to bring a claim against you, we may at our discretion provide the Seller with information or assistance in relation to that claim.
- 1.5 As agent for the Seller, we will not have any responsibility for any default or breach of obligations by you or the Seller (unless we are the Seller of the Lot).
- 1.6 If you purchase an unsold Lot after an auction, the contract for sale is formed when the sale is agreed in writing and the Price of the Lot shall be as set out at clause 9 except that any reference to Hammer Price shall be read as the agreed sale price. So far as appropriate, the remainder of these Terms of Sale shall apply to the sale as they would to an auction sale.

## **2. Bidder registration**

- 2.1 You must register your details with us before bidding and provide us with any requested proof of identity, billing information and any further client due diligence information and documentation that we require, in a form acceptable to us.
- 2.2 We may at our complete discretion refuse to register any Bidder or delay registration if we are not satisfied with the information or documentation provided or the Bidder's creditworthiness, including if the Bidder has previously defaulted in paying for or collecting purchases.
- 2.3 If you are a returning Bidder, we may at our discretion require that you provide updated identity and other documentation before permitting you to bid in an auction.
- 2.4 We do not undertake to register any Bidder in time for any specific auction.
- 2.5 If you are bidding on behalf of another person, you will need to disclose such information in advance of the auction and that person may also need to complete our registration and client due diligence process and provide us with written authority to accept bids from you on his/her/its behalf. If we are not informed of these arrangements in advance of an auction or do not have clear written authority in place, you will be deemed to be bidding as principal for your own account.
- 2.6 If you intend to bid on a Lot using pre-approved financing by a third party lender, you must notify us at the time of registration or at the time of securing financing, obtain our agreement to the arrangements and provide any further information or documentation that we may require.
- 2.7 You may de-register at any time on request. This will leave any accrued rights and obligations unaffected.

## **3. Bidding procedures**

- 3.1 You may bid in any of the following ways following successful registration to bid:
  - 3.1.1 in person;
  - 3.1.2 by telephone, in which case you must make such arrangements at least 24 hours before the start of the auction;
  - 3.1.3 by leaving a commission bid at least 1 hour before the start of the auction, which we may execute on your behalf. Commission bids will be accepted with

reference to our standard bidding increments and any off-increment bids may be reduced to the next increment immediately below at the Auctioneer's sole discretion. Neither we nor our employees or agents will be responsible for any failure to execute your commission bid. Where two or more commission bids at the same level are recorded we have the right, at our sole discretion, to prefer one over any others, without providing any reasons; or

- 3.1.4 online bidding via our BidFORUM platform or via another Bidding Platform. In the case of bids via BidFORUM our Website Terms of Use and for bids via another Bidding Platform, any additional terms of use or conditions imposed by the third party provider including any additional charges will also apply.
- 3.2 The Bidder placing the highest bid for a Lot accepted by the Auctioneer on the fall of the hammer is the successful Buyer and bound by the contract formed pursuant to Clause 1.2 and governed by the Conditions of Business pursuant to Clause 1.3, unless the Auctioneer has for any reason at its/his/her option refused the bid, reopened the bidding or cancelled the sale and reoffered the Lot. Any dispute about a bid will be settled at our sole discretion, giving due consideration to any circumstances and acting reasonably. We may settle disputes at our discretion in any way we think fit including by re-offering the Lot and our decision will be final. If there is any discrepancy between our record of an auction and the information provided in any communication to you, our record will prevail.
- 3.3 We may withdraw a Lot at any time prior to or during the sale of the Lot. We will not be liable to you for our decision to withdraw a Lot.
- 3.4 We may bid on Lots on behalf of the Seller up to one bidding increment below the Reserve.
- 3.5 We may at our sole discretion refuse to accept any bid.
- 3.6 We do not accept responsibility for any bids missed by the Auctioneer.
- 3.7 Bidding increments will be set at the Auctioneer's sole discretion.

## **4. Technical issues**

We are not responsible for any technical problems that you may experience while connecting to and using our Website and/or BidFORUM or participating in any auctions, including but not limited to any loss of internet connection, problems with using our bidding software or any hardware faults. We do not accept any liability for any delay or failure in placing a bid, any failure to execute bids or any errors or omissions owing to technical failings, whether on our part or yours.

## **5. Inspection of Lots**

- 5.1 The Auctioneer provides descriptions, Estimates, illustrations and condition reports (on request) to assist Bidders in deciding whether to bid on a Lot but subject to Clause 8 accepts no responsibility for their accuracy.
- 5.2 Each Lot offered for sale is available for inspection. We strongly recommend that you inspect any Lots that you are interested in prior to bidding at the auction. You are responsible for your decision to bid for a particular Lot and for undertaking your own due diligence in relation to the Lot. If you bid on a Lot, you will be deemed to have carefully inspected the Lot and satisfied yourself regarding its quality and condition.



## 6. Estimates

Estimates are provided as a guide to what, in our opinion, the sale price of a Lot is reasonably likely to be. The Estimate is not a guarantee of what the actual selling price or value may be and cannot be relied on as such. The estimate does not take into account Premium, VAT or any other applicable charges.

## 7. Seller's warranties

7.1 The Seller warrants to us and to you in relation to each Lot that:

7.1.1 the Seller is the owner of the Lot for sale or a joint owner of the Lot acting with the co-owner's consent or, if acting on the owner's behalf, is authorised by the owner to offer and sell the Lot at auction;

7.1.2 the Seller is able to transfer clear legal title to the Lot, subject to any restrictions set out in the Lot description, to you free from any third party rights or claims; and

7.1.3 as far as the Seller is aware, the main characteristics of the Lot set out in the auction catalogue (as amended by any notice displayed in the saleroom, on our Website or any Bidding Platform or announced by the Auctioneer at the auction) are correct.

7.2 If any of the Seller's warranties above are found not to be true, neither we nor the Seller will be liable, under any circumstances, to pay you any sums over and above the Price.

7.3 Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent that they can be lawfully excluded.

## 8. Descriptions and condition

8.1 Our descriptions of the Lot will be based on: (a) information provided to us by the Seller of the Lot (for which we are not liable); and (b) our opinion (as set out in Clause 8.3).

8.2 We will give you a number of opportunities to view and inspect the Lots before the auction. You (including any agents or consultants acting on your behalf) must satisfy yourself about the accuracy of any description of a Lot and of any other characteristics of a Lot relevant to your decision to place a bid. We shall not be responsible for your failure to properly inspect a Lot.

8.3 Any statements by us about any Lot, including but not limited to its authorship, attribution, authenticity, origin, date, age, period, culture, provenance, source, material, condition or estimated selling price, whether oral or in writing, are matters of our opinion genuinely held but are not to be relied on as a statement of fact or contractual representation. We do not warrant that we have carried out a detailed inspection of each Lot. Any references to dimensions or weight are approximate only.

8.4 Any photographs that we provide are for identification purposes only and may not reveal a Lot's condition or be accurate in colour or other features.

8.5 Please note that the majority of Lots sold by the Auctioneer are second-hand and will not be in perfect condition. Lots are sold "as is" at the time of the auction. Neither we nor the Seller accept any liability for the condition of any Lot.

8.6 Condition reports are provided by us free of charge (on request) as a guide for the Bidder/Buyer but are not intended to be exhaustive assessments of an item's condition and may not refer to all flaws or defects in an item. Furthermore, the Auctioneer and its employees are not trained conservators and can only offer their opinion on condition. You must rely on your own assessment or independent professional advice in relation to the condition of any Lot.

## 9. Our charges

9.1 As Buyer, you will pay us:

9.1.1 the Hammer Price;

9.1.2 Premium of 26% of the Hammer Price up to a Hammer Price of £20,000, plus 25% of the Hammer Price from £20,001 to £500,000, plus 20% of the Hammer Price from £500,001 to £1,000,000, plus 12.5% of the Hammer Price exceeding £1,000,001 plus VAT thereon (as set out in Clause 11);

9.1.3 any VAT, Import VAT or other duties, fees or taxes applicable to the Lot (as set out at Clause 11);

9.1.4 any artist's resale right royalty payable on the sale of the Lot (as set out at Clause 12);

9.1.5 any additional charges payable by a late paying or defaulting Buyer under these Terms of Sale; and

9.1.6 in respect of bids placed through certain Bidding Platforms operated by third party service providers, a charge of 5% of the Hammer Price plus VAT if applicable, together the "Price".

## 10. Buyer's warranties

10.1 You warrant to us that:

10.1.1 any client due diligence information or documentation provided to us in accordance with Clause 2.1 is and continues to be true and accurate.

10.1.2 the funds used to purchase the Lot are not the proceeds of any criminal activity, including tax evasion;

10.1.3 you are not engaged in, or under investigation for, and have not been previously charged for or convicted of any offences in relation to money laundering, terrorist financing, tax evasion, fraud or other criminal behaviour;

10.1.4 you are not subject to trade sanctions, embargoes or any other restrictions prohibiting you from doing business in the United Kingdom;

10.1.5 if you are purchasing a Lot on behalf of a third party, you have:

a. complied with any applicable anti-money laundering and terrorist financing laws and regulations and conducted appropriate client due diligence on the third party ultimate buyer, have obtained and kept a record of documents required to establish that person's identity, and have no reason to suspect or believe that he/she/it is engaged in money laundering, terrorist financing, tax evasion, fraud or other

criminal behaviour or subject to trade sanctions, embargoes or other restrictions prohibiting that person from doing business in the United Kingdom or that the funds provided by the third party are the proceeds of any criminal activity, including tax evasion;

- b. you have authority to bid on that Lot on behalf of your principal; and
- c. you have been placed in funds by your principal to cover the Price and any additional fees and charges

## **11. VAT and other duties**

- 11.1 You shall be solely responsible for ascertaining the overall cost of your bid and paying any applicable VAT and other fees, taxes or duties payable in addition to the Hammer Price and Premium for a Lot.
- 11.2 We will charge VAT and other duties, fees and taxes at the current rate at the date of the auction. Please see the symbols used in the auction catalogue and our General Information for Buyers at Auction for an explanation of what those symbols mean.
- 11.4 It is your responsibility to establish whether a Lot may be subject to export restrictions, duties, taxes or fees.
- 11.5 Please note that Lots (in particular second-hand Lots) are unlikely to be in perfect condition. Lots are sold "as is" (i.e. as you see them at the time of the auction). Neither we nor the Seller accept any liability for the condition of second-hand Lots which the inspection of a Lot by the Buyer ought to have revealed.

## **12. Artist's resale royalty**

- 12.1 Works by certain artists sold in the EU are subject to royalty fees accruing to the artist or their estate. The fees are levied in Euros on a sliding scale relative to Hammer Price and capped at €12,500 per item. We will collect these fees from you on behalf of the artist and add the GBP Sterling equivalent amount to your invoice calculated at the date of the auction by reference to the closing rate of exchange of the Bank of England.
- 12.2 Lots that may be subject to artist's resale right are marked in the catalogue and on our Website with the symbol: ARR.
- 12.3 If applicable, artist's resale right royalty (in Euros) is charged at:
  - 4% of the Hammer Price up to €50,000
  - 3% of the Hammer Price from €50,001 to €200,000
  - 1% of the Hammer Price from €200,001 to €350,000
  - 0.5% of the Hammer Price from €350,001 to €500,000
  - 0.25% of the Hammer Price above €500,000, subject to an overall cap of €12,500.

## **13. Payment**

- 13.1 Following your successful bid on a Lot you will:
  - 13.1.1 immediately give to us, if not already provided to our satisfaction, any further proof of identity or other information that we may require; and

- 13.1.2 unless we have agreed otherwise and subject to the terms of any Pledge, pay to us the Price within 3 Business Days of the date of the auction in cleared funds in GBP Sterling any way that we agree to accept payment including in cash (for which there is an aggregate upper limit of £8,000 for all purchases made in any auction). Please see our 'Make a Payment' page at <https://www.forumauctions.co.uk/makepayment?lte mid=363> for further information about how to make a payment. A 3% fee is applied to payments made by all company credit cards and personal cards issued by banks outside the EU.

- 13.2 If payment is late, we reserve the right to charge interest on the Price or any part thereof in accordance with Clause 15.1.5.

- 13.3 If you owe us any money, we may use any payment made by you to repay prior debts before applying such monies towards your purchase of the Lot(s).

- 13.4 All Lots sold will be invoiced in the name of the registered Bidder at the address given to us at the time of registration and cannot be transferred to other names or addresses.

## **14. Ownership and collection of Lots**

- 14.1 Ownership of a Lot will transfer to you only on receipt by us of the Price in full and in cleared funds provided your continuing compliance with Clause 10.

- 14.2 Risk of loss or damage to the Lot will pass to you at the fall of the Hammer or when you have otherwise purchased the Lot.

- 14.3 You may not claim or collect a Lot until you have paid for it and we are satisfied with the client due diligence information and documentation that you have provided. We may refuse to accept payment or release the Lot to you if we require further information or verification.

- 14.4 If you have purchased a Lot using third party pre-approved financing, with our knowledge and agreement, and the Lot remains subject to a Pledge, we will hold the Lot until we receive confirmation from the beneficiary of the Pledge that we are authorised to release the Lot. In such cases, time starts to run under Clauses 14.5 to 14.7 below from the date that we inform you that the Lot can be released, rather than the date of the auction.

- 14.5 You must (at your own expense) collect any Lots that you have purchased and paid for no later than 10 Business Days following the date of the auction.

- 14.6 If you do not collect the Lot within the time period at Clause 14.5, you will be responsible for removal, storage and insurance charges in relation to that Lot which will be no less than £1.50 per Lot per day.

- 14.7 If you do not collect a Lot that you have paid for within 45 days of the date of the auction, we may resell the Lot by auction or private treaty with the Estimate and Reserve set at our discretion. We will pay the proceeds of any such sale to you, but will deduct any storage charges or other sums that we have incurred in the storage and sale of the Lot. We reserve the right to charge you a selling commission at our standard rates on any such resale of the Lot.

## 15. Remedies for non-payment

- 15.1 If you fail to comply with these Terms of Sale, we may (acting on behalf of the Seller and ourselves) pursue one or more of the following measures:
  - 15.1.1 take action against you to recover the Price and/or pursue damages for breach of contract, including any fees, legal expenses or other costs that we incur;
  - 15.1.2 reverse the sale of the Lot to you and/or any other Lots sold to you (in which case we may charge you an administration fee of £150 plus VAT per Lot or, if lower, the Price of the Lot);
  - 15.1.3 resell the Lot by auction or private treaty (in which case you will have to pay any deficit between the Price for the Lot and the Hammer Price we sell it for as well as the charges outlined in Clauses 14.6 and 15.1.5 and any other costs and expenses or legal fees incurred by us in reselling the Lot or any loss to us of Seller's commission). Please note that if we resell the Lot for a higher amount than the Hammer Price on the sale of the Lot to you, the additional sale proceeds will be paid to the Seller and we will retain any increase in Premium;
  - 15.1.4 remove, store and insure the Lot at your expense until you pay the Price together with any removal, storage and insurance fees as set out in Clause 14.6 or we agree alternative arrangements;
  - 15.1.5 charge interest at a rate of 1.5% per month on the Price or any part remaining unpaid after 10 Business Days have elapsed from the day of the auction;
  - 15.1.6 assist the Seller in pursuing you for payment and/or damages including by revealing your identity and contact details;
  - 15.1.7 keep the Lot, any other Lot sold to you or any item(s) consigned for sale by you as security for payment until you pay the Price;
  - 15.1.8 apply any payments or part payments made by you towards part settlement of the Price due for the Lot or any other Lot purchased by you, or to any shortfall on the resale of any Lot pursuant to Clause 15.1.3 or to any outstanding removal, storage or insurance charges owed by you to us in relation to any Lot that you have purchased or to any loss or damage suffered by us as a result of your failure to comply with these Terms of Sale;
  - 15.1.9 refuse to allow you to register to bid, reject or ignore bids from you or your agent at future auctions or impose conditions before we accept bids from you;
  - 15.1.10 offset any amounts due from you against any amounts that we may owe you, including if we sell any Lots for you; and/or
  - 15.1.11 take any other action we consider necessary.

## 16. Health and safety

Although we take reasonable precautions regarding health and safety, you are on our premises at your own risk. Please note the lay-out of the premises and security arrangements. Neither we nor our employees or agents are responsible for the safety of you or your property when you visit our premises, unless you suffer any injury to your person or damage to your property as a result of our, our employees' or our agents' negligence or wilful default.

## 17. Export and import restrictions

- 17.1 Exporting a Lot out of the United Kingdom or importing it into another country may be subject to legal requirements and restrictions depending on factors such as the type of goods, their age and monetary value and destination. It is your responsibility to ascertain what the requirements are in relation to any Lot and obtain the necessary export or import licence where applicable.
- 17.2 Lots made of restricted organic matter or endangered species are identified in the catalogue. These may be subject to prohibitions on export or import and otherwise may require licences. You are solely responsible for identifying and obtaining any necessary licence. The information provided in our catalogue reflects our reasonable opinion at the date of publication but is intended as guidance only and neither the Auctioneer nor the Seller make any representation or give any warranty as to whether any Lot is subject to a prohibition or restriction on export or import.
- 17.3 You acknowledge that your purchase of the Lot and fulfilment of your obligations under our Conditions of Business is not conditional on successfully obtaining an export, import or other licence or permit for any Lot and that you will pay for and collect the Lot regardless of whether a licence has been or is likely to be granted. We will not cancel your purchase of a Lot if for any reason it is refused a licence or is seized or confiscated by government authorities.
- 17.4 We may on request assist you with applying for a licence to export your Lot(s) out of the United Kingdom and will charge a fee for doing so to cover the costs of our time and out of pocket expenses.

## 18. Deliberate Forgeries

- 18.1 You may return any Lot which is found to be a Deliberate Forgery to us within twelve months of the date of the auction provided that you return the Lot to us at your expense in the same condition as when it was released to you, accompanied by a written report by a recognised expert on the subject matter identifying the Lot as a Deliberate Forgery with reference to the catalogue description and fully explaining the reasoning behind any conclusions drawn in the report.
- 18.2 If we are reasonably satisfied that the Lot is a Deliberate Forgery, we will cancel the sale of the Lot and refund the Price to you save that if any of the following circumstances apply:
  - 18.2.1 the catalogue description reflected the accepted view of experts as at the date of the auction;
  - 18.2.2 the Lot can only be shown to be a Deliberate Forgery on the basis of scientific examination which was not available at the time of the auction or in the circumstances was not practicable or reasonable to expect;
  - 18.2.3 you were not the original Buyer of the Lot named on the invoice for the Lot issued at the time of the sale; or
  - 18.2.4 you personally are not able to transfer clear legal title in and right to possession of the Lot to us, free of any claim, interest or restriction by anyone else, on the date of the return of the Lot to us, you will have no right to cancel the sale or receive a refund.



- 18.3 Should you successfully exercise your right under this Clause 18, we will not refund to you more than the Price for any Lot and will not in any circumstances be liable to you for any loss, damage, expense, costs, loss of profit, loss of business or loss of opportunity.
- 19. Limitation of our liability to you**
- 19.1 We give no warranties in relation to any statements or representations made or information given in relation to any Lot by us or our employees or agents whether oral or in writing and accept no liability in connection therewith, including in relation to any errors or omissions unless Clause 18 applies.
- 19.2 We accept no liability in relation to any of the Seller's warranties at Clause 7 or any breach by the Seller of their obligations under our Conditions of Business.
- 19.3 We do not accept any responsibility to any Bidders for any failure to register a Bidder or any acts or omissions in relation to the sale of Lots and the conduct of our auctions and will not be liable for any loss, damage, expense, costs, loss of profit, loss of business or loss of opportunity as a result of participating in our auctions.
- 19.4 If we are found to be liable to you for any reason, our liability will be limited to the Price as paid by you to us for any Lot.
- 19.5 Notwithstanding the above, nothing in these Terms of Sale shall limit our liability (or that of our employees or agents) for:
- 19.5.1 death or personal injury resulting from negligence;
- 19.5.2 fraudulent misrepresentation; or
- 19.5.3 any liability which cannot be excluded by law.
- 20. Notices**
- 20.1 All notices or other communications between you and us regarding our Conditions of Business must be in writing and may be given:
- 20.1.1 by delivering it by hand or sending by first class pre-paid post or Recorded Delivery or pre-paid airmail (to us at our registered office address at Ingate Works, 4 Ingate Place, Battersea, London SW8 3NS or to you at the address you provided to us at the time of registration unless we are advised otherwise in writing); or
- 20.1.2 by email (to us at [office@forumauctions.co.uk](mailto:office@forumauctions.co.uk) or to you at the email address provided by you at the time of registration unless we are advised otherwise in writing).
- 20.2 Notices will be deemed to have been received:
- 20.2.1 if delivered by hand, on the day of delivery;
- 20.2.2 if sent by first class pre-paid post or Recorded Delivery, 2 Business Days after posting, exclusive of the day of posting;
- 20.2.3 if sent by pre-paid airmail, 5 Business Days after posting, exclusive of the day of posting; or
- 20.2.4 if sent by email, at the time of transmission unless sent on a day which is not a Business Day or after 17.00 in the place of receipt in which case they will be deemed to have been received on the next Business Day.
- 21. Data Protection**
- We will hold and process any personal data in relation to you in accordance with our Privacy Policy which can be accessed at: [www.forumauctions.co.uk/privacy-policy](http://www.forumauctions.co.uk/privacy-policy).
- 22. General**
- 22.1 We may at our sole discretion, though acting reasonably, refuse any person admission to our premises or attendance at our auctions.
- 22.2 Any rights we have to claim against you for breach of our Conditions of Business may be used by either us, our employees or agents, or the Seller, their employees or agents, as appropriate. Other than as set out in this Clause, no other person will have any rights to enforce the terms of our Conditions of Business.
- 22.3 Each of the Clauses of these Terms of Sale operates separately. If any court or relevant authority decides that any of them are unlawful, the remaining Clauses will remain in full force and effect.
- 22.4 Except as otherwise stated in these Terms of Sale, each of our rights and remedies: (a) are in addition to and not exclusive of any other rights or remedies under these Terms of Sale or general law; and (b) may be waived only in writing and specifically. Our delay in exercising or non-exercise of any right under these Terms of Sale is not a waiver of that or any other right. Our partial exercise of any right under these Terms of Sale will not preclude any further or other exercise of that right or any other right under these Terms of Sale. Our waiver of a breach of any term of these Terms of Sale will not operate as a waiver of breach of any other term or any subsequent breach of that term.
- 22.5 Our Conditions of Business and any dispute or claim arising out of or in connection with them (including any non-contractual claims or disputes) shall be governed by and construed in accordance with the laws of England and Wales and the parties irrevocably submit to the exclusive jurisdiction of the English courts.









# Eighth Wonder.

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The Nobility, Ladies and Gentlemen are respectfully informed, that the Wonderful

**MISS BEFFIN**

*Intends doing herself the honor of being exhibited in*

**STROOD FAIR,**

*In a Commodious Booth*

**T**HIS young Lady is allowed by all judicious Persons who have seen her, to surpass every Curiosity exhibited since the creation of the world. She was born deficient of Arms, Hands and Legs; she is of a comely appearance, twenty-three years of age, and only thirty-seven inches high; she displays a great genius, and is an admirer of the fine Arts; but what renders her so worthy of the public notice, is the industrious and astonishing means she has invented and practised, in obtaining the use of the Needle, Scissors, Pen, Pencil, &c. wherein she is extremely adroit; she can cut out and make any part of her own Clothes, Sews extremely neat, and in a most wonderful manner; Writes well. The inexpressible improvement Miss BEFFIN has made in the polite Art of Drawing and Miniature Painting, is truly astonishing, even to the most eminent Artists. The Reader may easily think it impossible she should be capable of doing what is inserted in this bill, (all of which she performs principally with her Mouth;) but if she cannot, and even much more, the Conductor will forfeit

**One Thousand Guineas.**

*Admission---Pit, 1s.---Gallery, 6d.*

Embrace this opportunity, as another may never offer!--Her Portrait is to be exhibited publicly at the Place of Performance.

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*Caddel, Printer, Rochester..*