

are amongst them, above all the celebrated rhinoceros whose praises were sung by Gellert, and which was shown in various cities from 1746 to 1748 as first of his kind. The pictures were accompanied by descriptions of the appearance and habits of the animals, the details of which would by no means always bear serious scientific investigation. The sheets were all the better suited to be taken home by visitors from the country, where, secure from contradiction, they could boast of them to their heart's content. For this reason certain industrious persons conceived the idea of falsifying advertisements of wild-beast shows and selling these at the Leipzig Fair. They were considerably more fantastic than the genuine article and therefore

especially suitable for use by those addicted to bragging.

Beside the exotic animals which after the 18th century begin to appear assembled in whole menageries on the posters, we find human freaks as particularly favorite attraction at the fairs; the 16th century, in particular, as we see from many a broadside, was especially interested in deformities of all kinds. These unfortunate beings regularly learned some kind of tricks for show purposes, or at least accomplishments with their one hand or foot, which must perform such functions as are usually fulfilled by a complete set of members. Dwarfs and giants were also usually able to perform as artistes, or appeared at any rate as musicians.

Translated by E. T. Scheffauer

WALTER VON ZUR WESTEN

DIE GESCHICHTLICHE ABTEILUNG
DER REKLAMESCHAU BERLIN, 1929

THE HISTORICAL DEPARTMENT
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II. Teil

Eine reinliche Scheidung unter den einzelnen Gruppen der Schaustellerplakate ist nicht möglich. Wenn z. B. ein Zwerg, ein Riese oder irgendeine Mißgeburt sich besondere Fertigkeiten aneignet und sich damit vor dem Publikum produziert, so ist eine solche Person in gewissem Sinne auch Artist. Ganz sicher aber ist die Vorführung eines dressierten „holländischen“ oder „englischen“ Pferdes, das allerlei Kunststücke kann, angeblich zu rechnen versteht, Kartenspiele und Würfel erkennt und sie „durch Stöße seiner Hufe weiset“, nicht mehr eine Tierchau, sondern eine artistische Darbietung. Ich habe infolgedessen auch die Blätter dieser letzteren Art unter die Artistenplakate eingereiht. Wie ich wiederholt feststellen konnte, begegnete gerade diese Gruppe besonderem Interesse, das freilich wohl in erster Linie dem Inhalte der Darstellungen galt. Sah man doch da die verschiedensten Kunststücke und Tricks abgebildet, meist in kleinen um das Bildnis des Artisten gereihten Darstellungen, und konnte feststellen, daß das ewig Gestrige auch hier herrscht, daß ein großer Teil der Darbietungen des 17. und 18. Jahrhunderts sich nicht wesentlich von dem unterscheidet, was wir heute auf unseren

Part II

It is not possible to draw clear lines of division between the different groups of showmen's posters. If, for example, a dwarf, a giant, or any other freak acquire especial tricks and produce these in public, then such an individual also becomes in a certain sense an artiste. It is quite certain, however, that the performance of a trained "Dutch" or "English" horse, which performs all kinds of antics, ostensibly understands arithmetic, and reads cards and dice "by knocking with his hoofs" is no longer a wild beastshow but a variety performance. In consequence I have ranged the posters belonging to this category amongst the other posters of artist-life. I frequently observed that this group enjoyed especial favor, which to be sure was extended in the main to the content of the picture. To be sure, here were representations of the most various feats and tricks, mostly in little pictures ranged around the portrait of the artist, and the observer could discover, that it was another instance of the rule of the eternal yesterday and that a great many of the "turns" common in the 17th and 18th century do not materially differ from those we see in our variety shows. On the other hand, one certainly