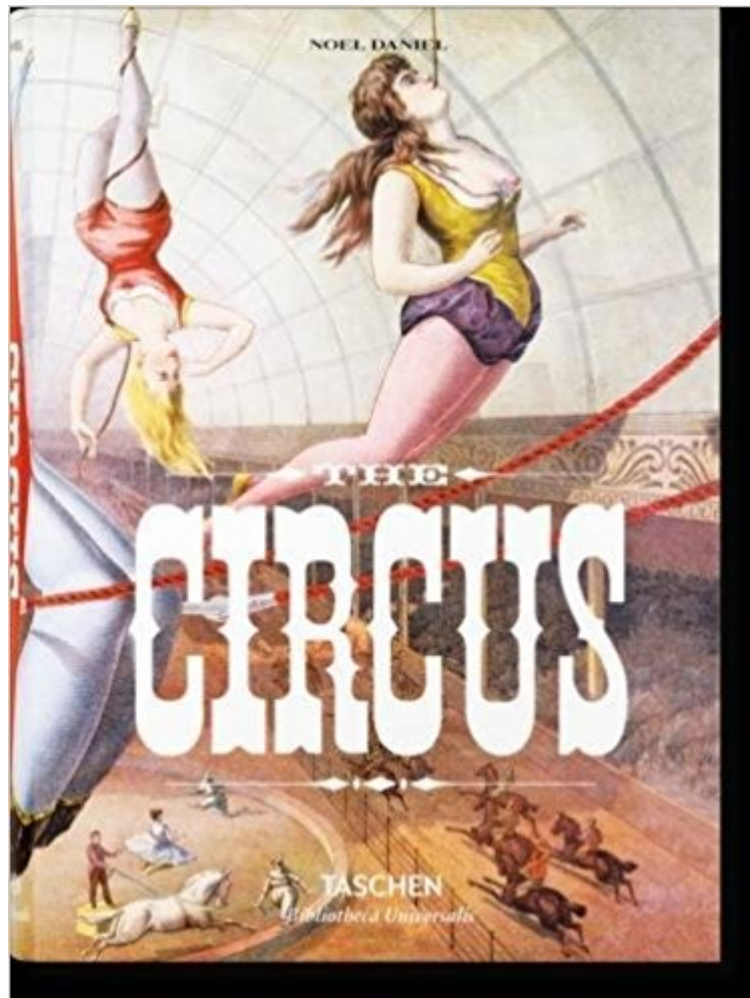




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# The Circus: 1870-1950s



## Synopsis

Spectacular, spectacular! The history and legacy of the circus At its heyday, the American circus was the largest show-biz industry the world had ever seen. From the mid-1800s to mid-1900s, traveling circuses performed for audiences of up to 14,000 per show, employed as many as 1,600 men and women, and crisscrossed the country on 20,000 miles of railroad in one season alone. The spectacle of death-defying daredevils, strapping super-heroes and scantily-clad starlets, fearless animal trainers, and startling âœfreaksâ • gripped the American imagination, outshining theater, vaudeville, comedy, and minstrel shows. This book sheds fresh light on the circus phenomenon. With photographic gems of early circus performers, as well as original posters, lithographs, sideshow banners and engravings from the 16thâ “19th centuries illustrating the worldwide roots of the circus, readers are transported to a world of thrill and skill, grit and glamour. Highlights include iconic circus photographs by Mathew Brady, Cornell Capa, Walker Evans, Weegee, and Lisette Model, and little-known circus images by Stanley Kubrick and Charles and Ray Eames. About the series: Bibliotheca Universalisâ ” Compact cultural companions celebrating the eclectic TASCHEN universe at an unbeatable, democratic price! Since we started our work as cultural archaeologists in 1980, the name TASCHEN has become synonymous with accessible, open-minded publishing. Bibliotheca Universalis brings together nearly 100 of our all-time favorite titles in a neat new format so you can curate your own affordable library of art, anthropology, and aphrodisia. Bookwormsâ™s delight â ” never bore, always excite! Text in English, French, and German

## Book Information

Hardcover: 888 pages

Publisher: Taschen; Mul edition (June 18, 2016)

Language: English

ISBN-10: 3836556669

ISBN-13: 978-3836556668

Product Dimensions: 5.7 x 1.9 x 7.8 inches

Shipping Weight: 3.1 pounds (View shipping rates and policies)

Average Customer Review: 4.2 out of 5 stars 5 customer reviews

Best Sellers Rank: #703,458 in Books (See Top 100 in Books) #57 inÂ Books > Arts &

Photography > Performing Arts > Theater > Circus #1498 inÂ Books > Humor & Entertainment >

Pop Culture > Art

## Customer Reviews

Linda Granfield is a widely published author whose book *Circus: An Album* won six awards, including a place on the "Best of the Best" list by Chicago Public Library. Known for her clear and accessible writing, Granfield has penned many young adult publications as well as adult nonfiction books. She lives in Toronto, Canada. Fred Dahlinger, Jr. from Baraboo, Wisconsin, is a circus historian and author of several books on the American circus. TASCHEN editor Noel Daniel graduated from Princeton University and studied in Berlin on a Fulbright Scholarship. She earned a master's degree in London and served as director of a photography art gallery before becoming a book editor. Her TASCHEN books to date include *A Treasury of Wintertime Tales* (2014), *The Fairy Tales of Hans Christian Andersen* (2013), *The Fairy Tales of the Brothers Grimm* (2011), *Magic 1400s-1950s* (2009), and *The Circus 1870s-1950s* (2008).

The book itself is phenomenal. And a must read, must have for anybody interested in vaudeville, circus or performance arts. But I was expecting to receive the A3-sized book to accompany the wonderful *MAGIC* book in the same series. This one is a regular-sized (reduced) print. That diminished my joy of owning the book sizeably.

Great circus book.

Beautiful Graphics!

Be aware that this is NOT the gigantic book on the Circus that Taschen has published, but a physically much reduced one, only about 8 inches high. The product statistics do include this information, but I missed it. It probably has the same content (my copy was shrink-wrapped and I planned to return it, so I didn't open it), but the images would have to be much smaller. If you want to save money or don't want a coffee-table-size book, this one is probably fine, but if you really want to see the beautiful images in large format, bite the financial bullet and get the big one

Three stars is fair because the information is there; if you can read it. This book has some great content in it, but the poorly-designed layout makes it very hard to read. The fonts in many sections are minuscule at best (even with reading glasses, 4 to 6 font print is barely legible!). Many pages have the content printed over various colors, making it nearly impossible to read (in such small fonts). The font on the white pages is not standard 10 or 12; it, too, is quite difficult to read. The content repeats itself on all pages in three languages; English, French and German, making the

visuals even more muddled. The color photos are wonderful, however, the photo captions are on pages other than where the actual pictures are, making them hard to follow -- and having them in three languages makes it worse. Because, apparently, the editors and publishers chose to shrink, combine and overlap content ... probably to save money in the production cost ... I recommend accessing this book from your public library before deciding on whether this purchase is right for you.

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