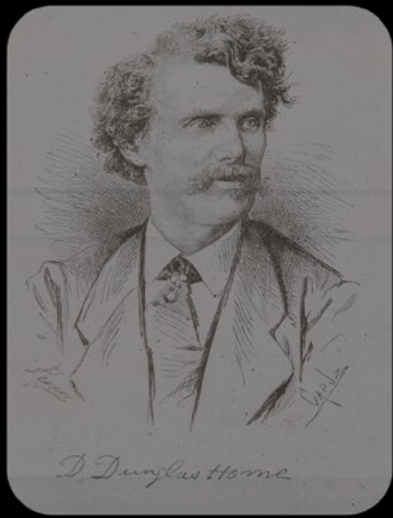


HOUDDINIANA

AND MAGIC MEMORABILIA - MAY 21, 2022



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PUBLIC AUCTION #118

HOUDINIANA & MAGIC MEMORABILIA

AUCTION

Saturday
May 21, 2022
10:00am CST

INQUIRIES

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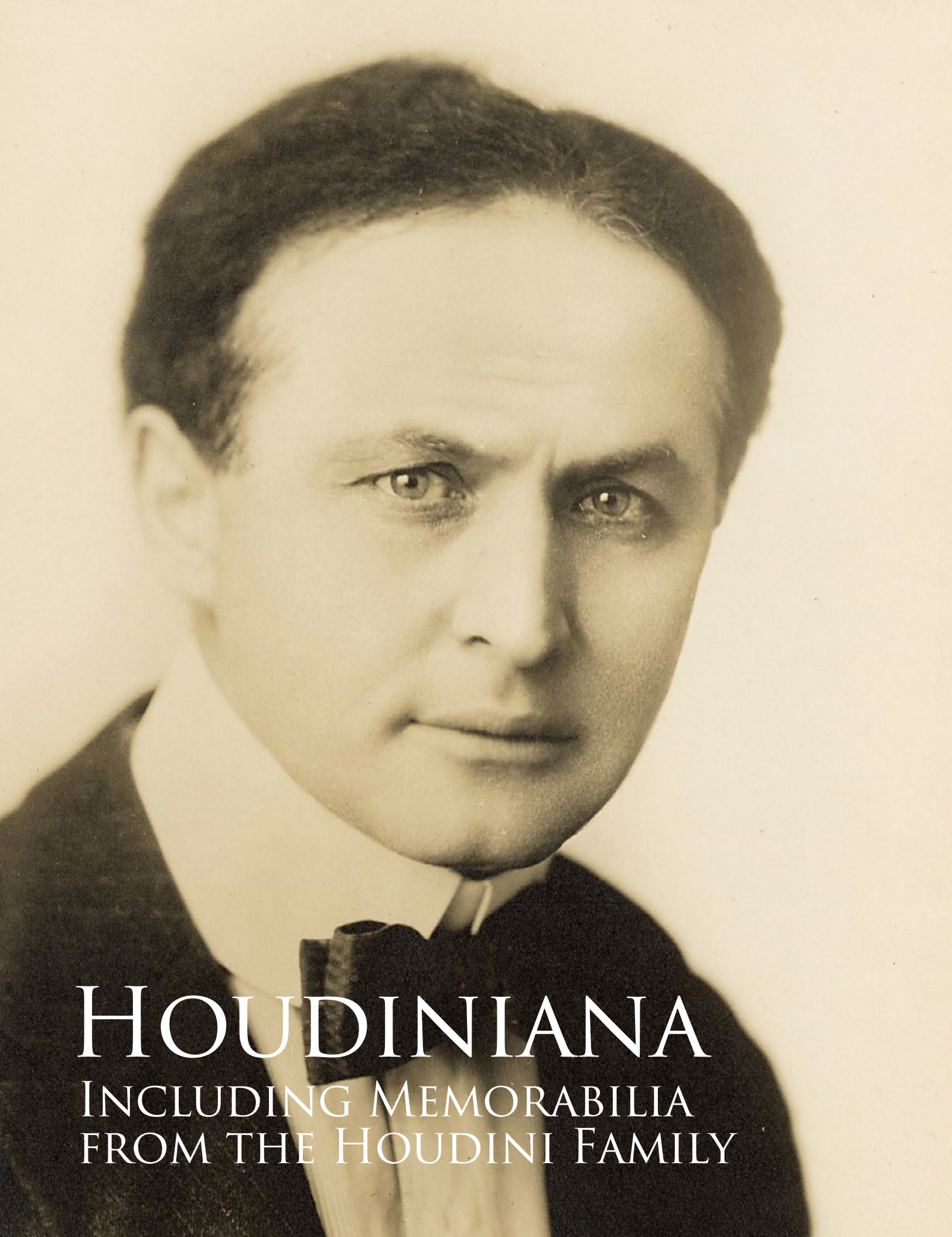
Previews:
May 19-20, 10am-5pm

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5001 W. BELMONT AVE.
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HOUDINIANA

INCLUDING MEMORABILIA
FROM THE HOUDINI FAMILY



EARLIEST KNOWN HOUDINI MAGIC PHOTOGRAPH

1. HOUDINI, Harry. **Earliest Known Photograph of Harry Houdini Presenting the Metamorphosis.** New York: Feinberg, ca. 1892/3. Full-length albumen portrait of Harry and Theo Weiss, later Harry Houdini Theo Hardeen, presenting the first stage of Houdini's reputation-making trunk trick, the Metamorphosis. Theo stands next to Harry, who is partially obscured by a cloth sack into which Theo is tying him. Printed photographer's mount, 6 ½ x 4 ¼". Corners clipped, chip into right side of image. Believed to be the first known photograph of Houdini and his brother presenting a magic trick. A rare and possibly unique example of this historically significant photograph. Provenance: Steiner family collection, passed to current owner by descent.

15,000/25,000

The "trunk trick" or Metamorphosis illusion, became synonymous with Houdini and his unimaginable feats of escape. The effect combined speed and skill in a dazzling yet simple effect. One performer secured in a canvas bag (as shown here) was then locked inside a wooden packing crate. The second performer - Houdini - then brought a curtain around the trunk, and, on the count of "one-two-three" ducked behind the curtain which immediately opened again to reveal Hardeen in his place. When the trunk was unlocked, Houdini was found inside the bag where his brother had been secured only moments before. It was a startling change - a transformation, in some eyes - that always brought gasps of astonishment.

This image shows the Houdini brothers, as they were known in their earliest days, in knee breeches and at the outset of the trick. It is also interesting to note that they are wearing

contrasting clothing, which would make the switch in the illusion all the more obvious to viewers who might not be paying close attention.

Both Hardeen and Houdini would present the Metamorphosis throughout their careers as escape artists, and after the brothers parted ways (as performers), Hardeen's role was filled by Houdini's wife, Beatrice.

Images of Harry and Bess presenting the illusion, as well as posters advertising it for some of their earliest circus and dime museum shows, are widely known and have been widely reproduced. And while photographs of Houdini and Hardeen as young men - in this image, Harry would be eighteen-year-old and Theo just 16 - have been published and come to market in the past, it is believed that this cabinet card is the earliest known image showing the boys presenting a magic trick, and a legendary one at that.



2

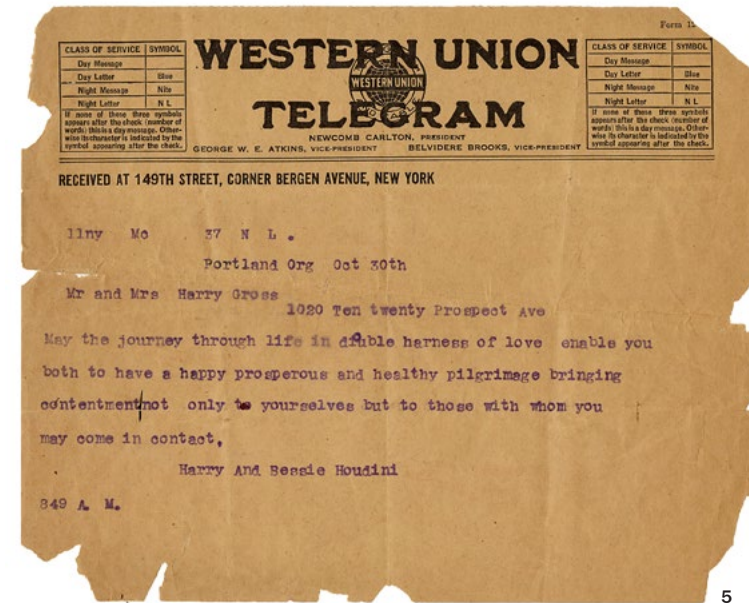
detail



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5



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2. HOUDINI, Harry (Erich Weisz). **Carved Meerschaum Cheroot Holder Presented by Houdini to his Brother William Weiss.** Prague: Emanuel Czapek, ca. 1903. Handsome carved meerschaum cigar holder bearing a striking likeness of Houdini dressed in a loincloth and bound in cuffs and leg irons, crouched next to a three-columned structure, the reverse of which bears his name in bold block capital letters. Length 6 3/4". In the original silk-lined fitted leather case, the fabric of the lid stamped with the maker's name in gold, and inscribed by Houdini on the plush lining of the base in blue ink, "For Bill." A remarkable object held closely by the Houdini family, providing a link between two of the Weiss brothers and demonstrating not only their close relationship but Houdini's generosity and self-love. *Provenance: Harry Houdini to his brother Bill Weiss, and down through his family by descent.*

10,000/20,000

William Gotfried Weiss was born in Budapest in 1872, two years before his famous brother, Harry Houdini. He emigrated to America with the rest of the Weiss family. Bill eventually found work as an accountant, and in 1907 married Henrietta Schonberger. A year later, the couple welcomed their son, Samuel, into the family. In later years, the couple adopted an Americanized spelling of the family name, "White" instead of "Weiss." After a seventeen-year-long battle with tuberculosis, Bill died at the Trudeau Sanatorium in Saranac, New York, in 1925 - just one year before Houdini. William Weiss is buried in the family plot in New York near his mother, Cecilia, under a headstone inscribed with the nickname "Willie."

3. HOUDINI, Harry (Erich Weisz). **Houdini and the Weiss Brothers Family Photograph.** Circa 1911. Candid sepia tone photograph of the five Weiss brothers, including Houdini, standing next to each other in Hardeen's backyard in Brooklyn, each man with his hands on the shoulders of the brother standing before him. From left to right the image shows Leopold, Hardeen, Harry Houdini, Bill, and Nat Weiss. 4 1/4 x 6 1/4". Vintage gilt wooden frame with inked notations from Weiss family descendants to verso identifying the scene and those pictured. Not examined out of frame. *Provenance: passed to the current owner by descent from Houdini's brother, William Weiss.*

800/1,200

4. HOUDINI, Harry (Erich Weisz). **Signed Photograph of Houdini's First Flight in Australia.** Dated in Houdini's hand on March 18, 1910, the image shows Houdini aloft in his Voisin biplane at Digger's Rest in Melbourne, Australia. 3 1/4 x 4 1/8". Signed in ink, "Houdini / aviator." Upper left corner damaged, affecting image and inscription, old cello tape across image at bottom; sold as-is. *Provenance: passed to the current owner by descent from Houdini's brother, William Weiss.*

1,500/2,500

5. HOUDINI, Harry and Beatrice. **Congratulatory Wedding Telegram from Houdini and his Wife.** Sent from Portland, Oregon on October 30, 1914, Houdini and Bess write to their family members congratulating them on their wedding: "May the journey through life in double harness of love enable you to both have a happy prosperous and healthy pilgrimage bringing contentment not only to yourselves but to those with whom you may come in contact." Chipped, ragged, and torn; sold as-is. *Provenance: passed to the current owner by descent from the family of Houdini's brother, William Weiss.*

400/800

6. HOUDINI, Harry (Erich Weisz). **Real Photo Portrait Postcard of Houdini.** [London]: Campbell-Gray, ca. 1916. Glossy RPPC bears a three-quarter length portrait of the famous conjurer in a three-piece suit. Signed in the image, "Houdini." Divided back. With old cello tape across image and rear; sold as-is. *Provenance: passed to the current owner by descent from Houdini's brother, William Weiss.*

100/200



7



8



12



9

7. **Conjurers' Monthly Magazine.** Harry Houdini. Monthly, V1 N1 (Sept. 1906) – V1 N12 (Jul. 1907). Single black cloth-covered volume with red cloth spine lettered in black. Photograph of Houdini tipped to front pastedown, as issued. Alfredson/Daily 1745. Disbound with loose pages and large chips to boards and spine; poor condition, and sold as-is. *Provenance: passed to the current owner by descent from Houdini's brother, William Weiss.*

200/400

8. HOUDINI, Harry (Ehrich Weisz). **The Adventurous Life of a Versatile Artist.** [New York], ca. 1906. Original yellow pictorial wrappers, stapled. Profusion of illustrations of Houdini in handcuffs, restraints, jail cells, and others. 8vo. 63pp., 1 (blank). Nice, clean copy with minor skinning to backstrip and covers.

300/600

9. [HOUDINI] **S.A.M. Annual Banquet Photograph.** New York: Drucker & Co., 1920. Panoramic sepia tone photograph of the Society of American Magicians' annual banquet, with each table featuring a photograph of Houdini, the magicians in attendance including Hardeen, Francis Martinka, S. Leo Horowitz, Walter Floyd, Dorny, Adelaide Herrmann, and many more. 12 x 19 3/4". Poor condition with losses and vertical folds and tears reinforced with old cello tape at rear. Sold as-is. *Provenance: passed to the current owner by descent from the family of Houdini's brother, William Weiss.*

200/400

10. HOUDINI, Harry (Ehrich Weisz). **Houdini S.A.M. Stage Program Card Fan.** New York, 1908. Keepsake made of four playing cards bound with string and tassel, printed with the nine-part program of the Fourth Annual S.A.M. Annual Dinner, including "The World Famous Houdini/ Original Jail Breaker and Handcuff King/By special request Mr. Houdini will present the mysterious Hindoo Needle Trick," alongside magicians Harry Kellar, Horace Goldin, T. Nelson Downs, Roltare, Fox, and others. Dot and asterisk backs; poker size. Scarce.

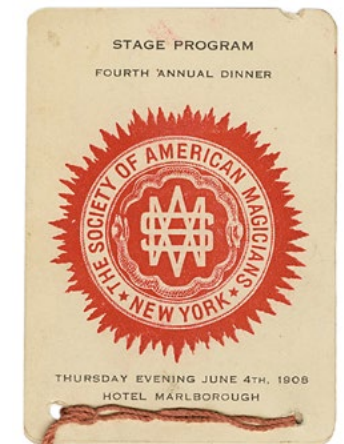
350/700

11. HOUDINI, Harry. **Houdini Photographic Cameo/Pinback.** Circa 1923. Real photo bust portrait of an older Houdini, held in a rope-like twisted metal pinback enclosure. Diameter 1 1/2". *Provenance: passed to the current owner by descent from Houdini's brother, William Weiss.*

300/600

12. [HOUDINI FAMILY] **Houdini Family Correspondence and Ephemera Archive.** Comprised of a large quantity of handwritten postcards, and correspondence between Harry Gross and Ella Schonberger (sister to Hennie White, Houdini's sister-in-law), ca. 1911 – 1915, primarily on topical postcards and being the love letters that led to the couple's engagement and marriage; a two-page TLS from Harry Hardeen, nephew of Houdini, regarding the death of his mother sent to his aunt Hennie; a 1924 holographic letter from Hennie White to her sister Ella describing the Weiss (Houdini) family and including the line, "...the Weiss family in fact they can go to H[ell] for all I care why the dam[n] fools cut me off..." which also discusses what "rats" the Weiss family boys are, as well as the sickness that would lead to Bill Weiss's death; an 8 x 10" photograph of Houdini family members gathered at the grave of the great magician in 1954, including Henrietta White, on the anniversary of Houdini's death; a postcard addressed to Alberta Weiss inviting members of the S.A.M. to the graveside service pictured in the photograph; and a RPPC of a young man, possibly a magician, seated in a chair, from the family archives. 1910s – 60s. Condition varies, but generally good. An interesting trove of Houdini family information and gossip. *Provenance: passed to the current owner by descent from the family of Houdini's brother, William Weiss.*

400/800



10



11



13

13. [HOUDINI FAMILY] **Houdini-Gifted Art Deco Diamond Bracelet.** Being a 1920s-era bracelet said to be a gift from Harry Houdini, famed escape artist, to the wife of his brother William. The platinum mounting, forged and hand assembled, holds one block set Old European cut diamond at its center, measuring approximately 4.4 x 2.59mm, surrounded by a twenty-four bead set Old European cut diamond melee (each measuring approx. 1.7 - 3.2mm). Length 6 3/4". GIA certified appraisal included. Total carat weight 3.89. In the original tooled red leather box, and accompanied by an 8 x 10" photograph of Houdini's sister-in-law, Hennie White, wearing the jewelry. *Provenance: passed to the current owner by descent from the family of Houdini's brother, William Weiss.*
8,000/10,000

14. HARDEEN (Theo. Weiss). **Group of Hardeen Programs and Ephemera.** 1910s - 60s. Including the pitchbook *Life and History of Hardeen* (poor condition, spine taped, wraps torn and chipped); two 1940s-era Hardeen Christmas cards, one signed "Love and Kisses, Theo"; a program for *Hellz-a-Poppin'* at New York's Winter Garden, featuring Hardeen in the cast; a 1914 engagement announcement of Henrietta White's sister to the ceremony for Ella Schoenberger and Harry Gross, sent back to members of the extended Houdini family, the verso inscribed and signed by Hardeen in purple ink; and a prayer card from the funeral of Hardeen's wife, Elsie. Condition varies, but generally good to fair. Nice lot. *Provenance: passed to the current owner by descent from Houdini's brother, William Weiss.*
500/1,000

15. HARDEEN (Theo. Weiss). **Collection of Hardeen Newspaper Ad Mats.** 1940s. Including offset prints for small Hardeen posters, pictures of Hardeen with various magic props and people (performing the Doll House illusion, etc.), held fast in several pairs of handcuffs, and in candid moments with other magicians and performers including Olsen and Johnson in the *Hellz-a-Poppin'* Broadway show. Printed on folded 12 x 19" sheets, some with pieces trimmed away.
150/300

16. HOUDINI, Beatrice. **Prayer Card from the Funeral of Houdini's Wife, Beatrice.** [New York], 1943. Black-bordered mourning prayer card with prayers from St. Ambrose and verses signed by Rev. Arthur J. Scanlon and Francis J. Spellman, the Archbishop of New York. 4 x 2 1/4". Well-worn, especially at borders. *Provenance: passed to the current owner by descent from the family of Houdini's brother, William Weiss.*
100/200

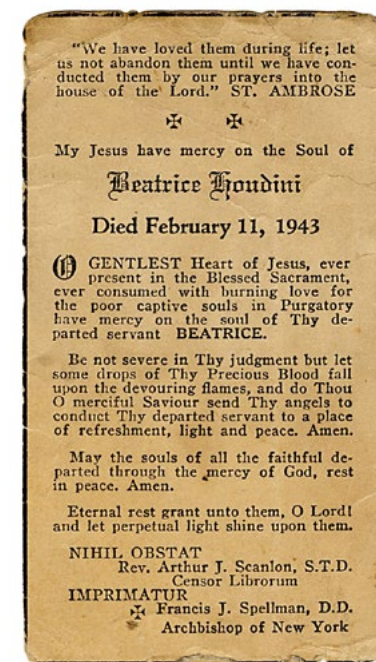
17. WEISS, William. **Real Photo Postcard of Houdini's Brother, Bill Weiss, Signed.** Dated October 16, 1909 in Weiss's hand and sent to his sister Carrie Gladys Weiss, his note below the sepia tone bust portrait states, "Denver Oct. 16 - 09 / To Gladys with best / love & wishes your Best / Bill." Divided back. Corners clipped, closed tears. *Provenance: passed to the current owner by descent from Houdini's brother, William Weiss.*
50/150



14



15



16



17



18

18. HOUDINI, Harry (Erich Weisz). **Houdini's Spiritualism Lecture Glass Lantern Slides.** New York: Standard Slide Corp., 1920s. Fifteen slides total, picturing the following subjects: The Home of the Fox Sisters in Hydesville, New York (unnumbered, but original the first in the series); Houdini at the Grave of William Davenport [16]; Daniel Dunglas Home [18]; Houdini and Sir Dunkin [22]; Houdini and Alexander Heimburger [23], hand-colored; Houdini with Ernest Basch and wife [26]; exposed photo of a materialized "ghost" [33]; a seated medium with three "ghosts" [34]; Houdini and Bess at the grave of The Great Lafayette [42]; Three women, including Mrs. Fielding [43]; Three women, including medium Juliette Bisson [44]; The Great Lafayette's Headstone [46]; "ghost hunter" Harry Price [47]; an exposé photo of a trumpet séance [54]; and Houdini and Conan Doyle [56], badly damaged. Old sequencing labels affixed at edges of slides, somewhat matching the ordering of Houdini's handwritten key sheet (Library of Congress, Prints & Photographs Division, Lot 7426 (27)). Each 3 3/8 x 4". Several slides cracked or chipped, with the Doyle/Houdini image significantly damaged. Rare.

6,000/8,000

Houdini spent considerable time, energy, and effort campaigning against the work of fraudulent spirit mediums – individuals who claimed the ability to talk to the dead and "lift the veil" between the living world and life in the great beyond. He published books on the subject, worked to expose mediums who conned the willing out of both money and dignity, and testified before the United States Congress on matters pertaining to fortune telling and related subjects. In addition, he devoted one third of his final American tour to exposing the tricks of fake spirit mediums. These slides were created as companions to a lecture he delivered on the subject in less theatrical settings, in a talk about not only the origins of spiritualism itself, but its evolution, greatest proponents, practitioners, and some of the mediums who had both captured the public imagination and deceived it with clever tricks that appeared to be supernatural phenomena.



19

19. HOUDINI, Harry (Erich Weisz). **Houdini London Alhambra Program.** Week of Dec. 31, 1900. Houdini appears as the twelfth act on a 14-part bill as the "King of Handcuffs, and the World's Greatest Mystifier." A seated and manacled Houdini is pictured on the second page, with a second image of him in shackles following the program, suggesting challenge escapes he might attempt. Embossed wraps (toned), bound with ribbon. An early Houdini program.

500/700

20. HOUDINI, Harry (Erich Weisz). **Houdini French Letterpress Packing Case Challenge.** Paris, ca. 1905. Letterpress handbill declaring a challenge to Houdini from a Mr. Vuitton reading, in part, "I think that the boxes you use for your shows are prepared and I take the liberty to challenge you to escape from a box made by me...If you are afraid to have this experience in public..." A further statement, by Houdini, concludes "Everyone may bring a hammer and nails to nail shut the box." 7 1/4 x 3 1/8". French text.

400/800

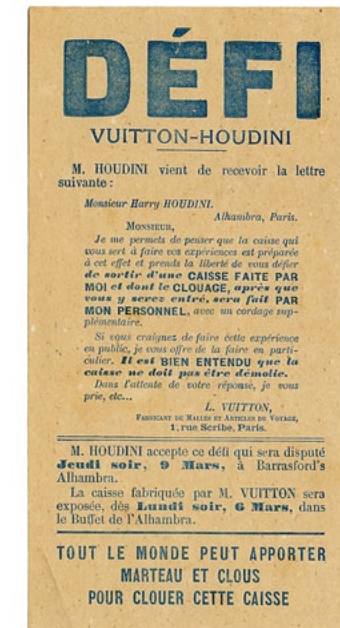
21. HOUDINI, Harry (Erich Weisz). **Houdini Alhambra Theater Program.** Paris, ca. 1905. Houdini appears as the 14th act on a 19-part bill, with the program mentioning his recent triumph in the Mirror Cuff challenge escape, and his Russian triumph. 8vo. French.

200/400

22. HOUDINI, Harry (Erich Weisz). **Houdini Milk Can Escape Debut Program.** For the week of Jan. 27, 1908, Houdini appears at the Columbia Theater, St. Louis, as the sixth act on the bill presenting "for the first time anywhere, an astonishing and unique feat, that of getting out of an air-tight galvanized iron can, filled to the brim with water..." Corner clipped on front wrap, else very good.

250/500

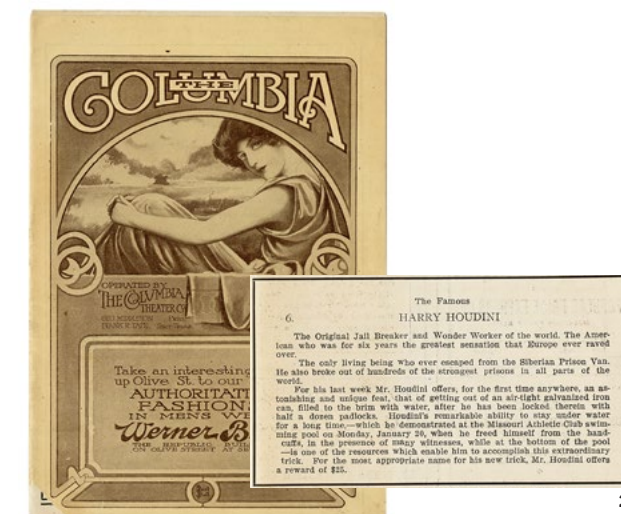
The Milk Can was one of Houdini's early signature escapes and this program is for his first performance of the feat, which was advertised with the tag line "failure means a drowning death."



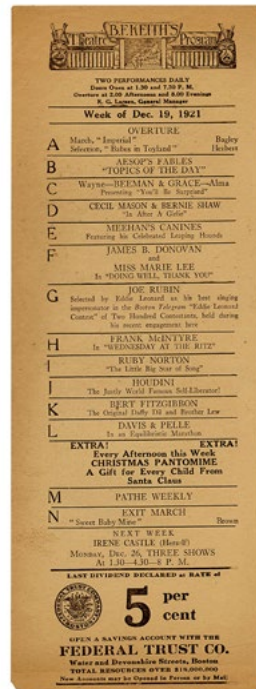
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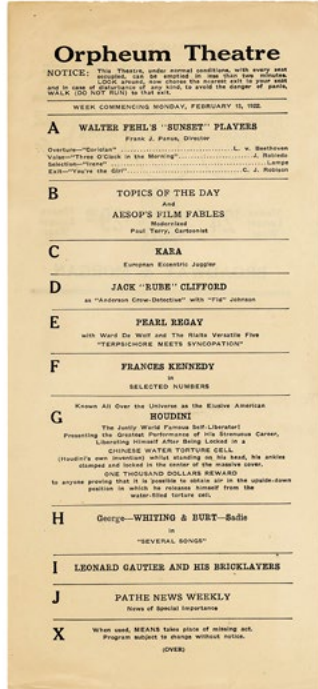
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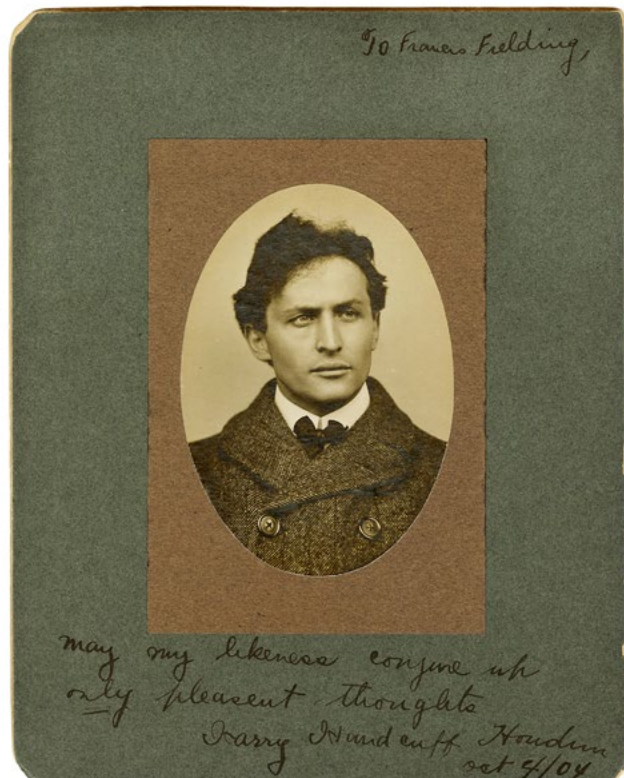
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23. HOUDINI, Harry (Ehrich Weisz). Houdini Keith Theater Handbill. For the week of Feb. 13, 1922, Houdini appears as the seventh act on the bill, presenting his Water Torture Cell. 11 x 5". Chipping at bottom edge.

100/200

24. HOUDINI, Harry (Ehrich Weisz). Houdini Orpheum Theater Handbill. For the week of Dec. 19, 1921, Houdini appears as the tenth act on the bill, as the "Justly famous self-liberator!" 10 3/4 x 4". Chipping at bottom edge.

100/200

25. HOUDINI, Harry (Ehrich Weisz). Early Harry & Bess Houdini Cabinet Card Photograph, Inscribed and Signed. Essen: Louis Becker, 1902. Half-length portrait of the youthful Houdinis, Harry in a white tie and tails, Bess in a dark ruffled dress. Photographer's mount, trimmed to 5 x 4". Boldly inscribed and signed, "Nov 22/02 / Houdini & Mrs. / The Jail-Breaker."

2,000/4,000

26. HOUDINI, Harry (Ehrich Weisz). Bust Portrait of Houdini, Inscribed and Signed. Dated October 4, 1904 in ink in Houdini's hand, and being an silver print oval bust portrait of the famed magician and escape artist in black bow tie and tweed jacket. Plain mount, 10 x 8". Inscribed and signed in the margin, "To Frances Fielding, / may my likeness conjure up / only pleasant thoughts / Harry Handcuff Houdini / Oct 4/04."

2,500/5,000



28

27. HOUDINI, Harry (Ehrich Weisz). Photogravure Portrait of Houdini. Charlottenburg, Germany, ca. 1909. Depicting Houdini seated backward in a chair, holding a copy of his *Unmasking of Robert-Houdin*. Pre-print embossed signature in the margin. Trimmed to 9 1/2 x 6 3/4". Old cellotape residue and wear. Sold as-is.

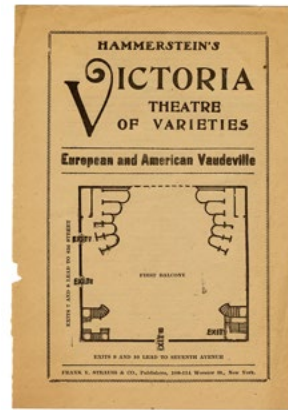
200/400

28. HOUDINIS, The. Photograph of Beatrice Houdini's 35th Birthday Party. New York, 1912. Taken in the Houdini home at 278 W. 113th St., New York. Family and friends fill the scene, including Mrs. C. Weiss, Mrs. Rahner (Bess's mother), Houdini, Bess, Theo & Elsie Hardeen, and other members of the Weiss family. Approx. 5 x 7". Date notation typed on front of image. Chipped and worn, long tear, scrapbook remnants to verso.

1,500/2,500



27



29

29. HOUDINI, Harry (Ehrich Weisz). Houdini Program for Hammerstein's Victoria. New York, week of July 27 1914. Houdini presents his Iron Bound Box escape, essentially an overboard packing box performed on stage in a tank of water. One folded sheet. Chipped, nearly separated; fair condition.

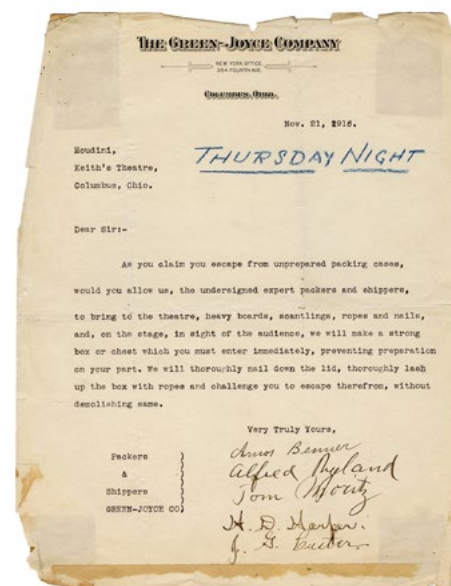
150/250

30. HOUDINI, Harry (Ehrich Weisz). Houdini Packing Case Escape Challenge. Dated Nov. 21, 1916 and typed on the letterhead of the Green-Joyce Company of Columbus, Ohio, the authors, "expert packers and shippers" challenge the Master Mystifier to escape from a wooden packing box they will construct on stage at Keith's Theatre. One 4to sheet, chipped, folded, and with old mounting paper tape to verso.

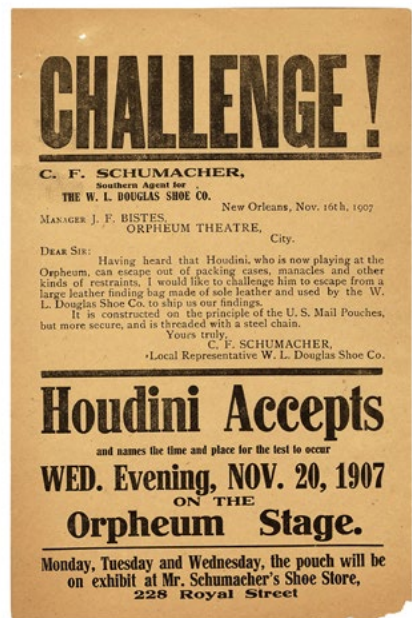
400/800

31. HOUDINI, Harry (Ehrich Weisz). Houdini Leather Finding Bag Challenge. New Orleans, 1907. Letterpress handbill challenging Houdini to escape from a leather bag crafted "on the principle of the U.S. Mail Pouches," and threaded with a steel chain by representatives of the W.L. Douglas Shoe Co., and dated Nov. 16th, 1907. 8 3/4 x 5 3/4". Chipping to lower right corner of brittle pulp paper.

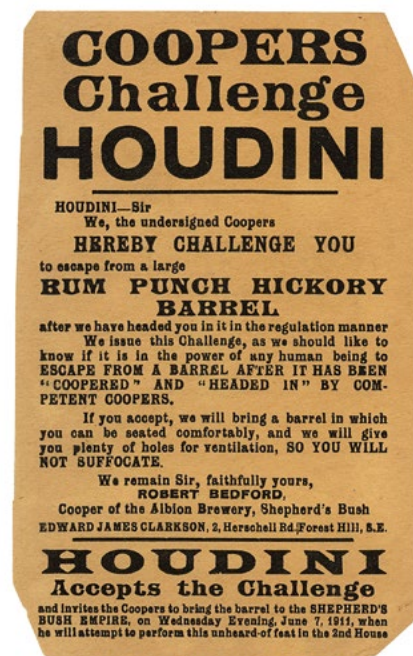
500/1,000



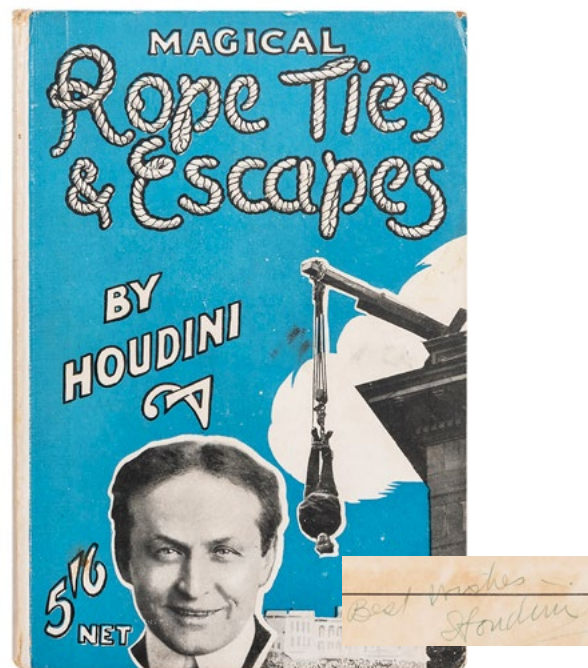
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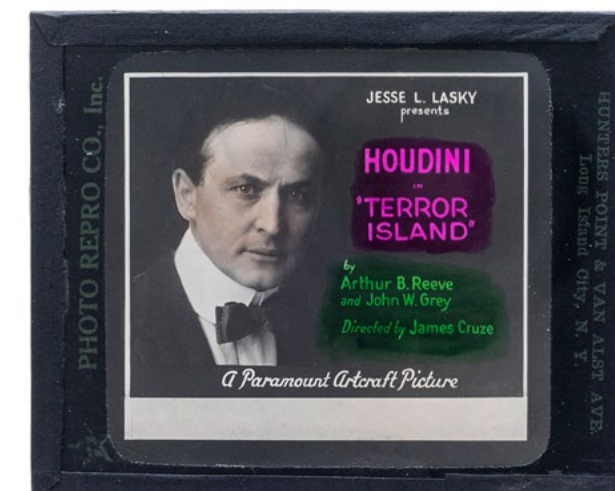
37



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32. HOUDINI, Harry (Ehrich Weisz). **Coopers Challenge. Houdini. Rum Punch Hickory Barrel.** [London]: June 7, 1911. Letterpress handbill advertising Houdini's acceptance of this escape challenge issued by Robert Bedford, Cooper of the Albion Brewery. 7 1/2 x 5". Chipping and clipped corners. **500/1,000**

33. HOUDINI, Harry (Ehrich Weisz). **Magical Rope Ties & Escapes, Signed by Houdini.** London: Will Goldston, Ltd., [1922]. Pictorial boards. Plates and line drawings. Small 8vo. Foxed, edgeworn, spine slightly canted. Inscribed and signed on the title page in green ink, "Best wishes / Houdini." Scarce. **1,500/2,500**

Though Houdini inscribed and signed many copies of his Unmasking and other books, signed examples of this volume, divulging the secrets of many fabulous and daring escapes, are truly scarce.

34. HOUDINI, Harry (Ehrich Weisz). **Portrait of Houdini, Inscribed and Signed by His Wife.** Seattle: Lapine Studio, ca. 1922. Half-length portrait of the great magician, arms crossed before him. 10 x 8". Crease at lower left. Inscribed and signed in black ink, "To / Tom Auburn / compliments / Mrs. Harry Houdini." **300/600**

35. HOUDINI, Harry (Ehrich Weisz). **Portrait of Houdini with Stamped Signature.** 1920s. Sepia tone bust portrait of Houdini with his one hand to his face, dramatically lit. Rubber-stamped inscription and autograph reading "Good Luck/Houdini" at the lower right. 4 3/4 x 6 3/4". Faint corner folds. **300/600**

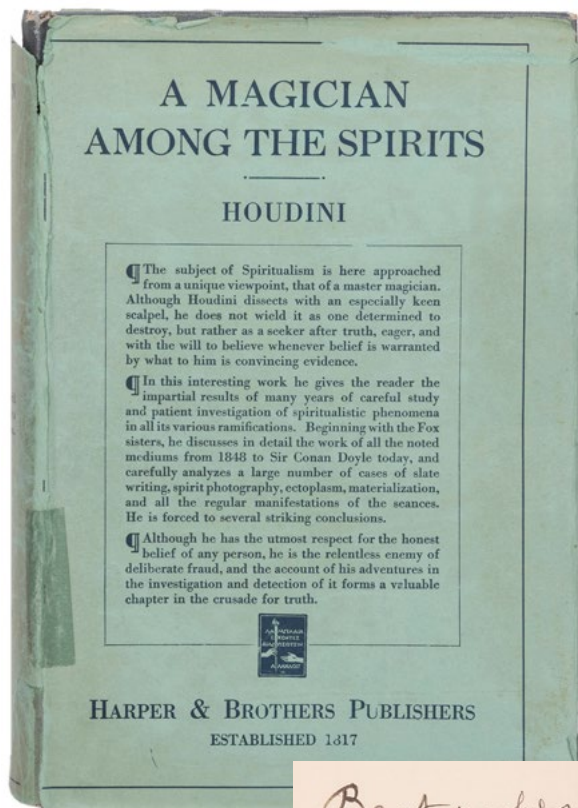
36. HOUDINI, Harry (Ehrich Weisz). **Signed Portrait of Harry Houdini.** New York: Brown Brothers, ca. 1915. Double-weight matte-finish silver print portrait of the famed magician and escape artist. An uncommon portrait, with a bold signature, "Houdini," in lower image area. 8 3/8 x 6 1/2". Photographer's stamp to verso. Faint graphite marks and imperfections in margins and corners. **2,000/4,000**

37. HOUDINI, Harry (Ehrich Weisz). **Bust Portrait of Harry Houdini.** [New York, ca. 1922]. Sepia tone photograph of Houdini in coat and tie, a grin on his face. 7 x 5". Verso bears the rubber stamp Houdini / Harry Houdini Collection / Original. **250/500**

38. HOUDINI, Harry (Ehrich Weisz). **The Adventurous Life of a Versatile Artist. Houdini [cover title].** [New York], (1922). Orange pictorial wrappers. Illustrated. 64pp. 8vo. Spine worn but holding. Front wrapper inscribed and signed "Cordially yours / Hardeen / Bro. of / Houdini." **200/400**

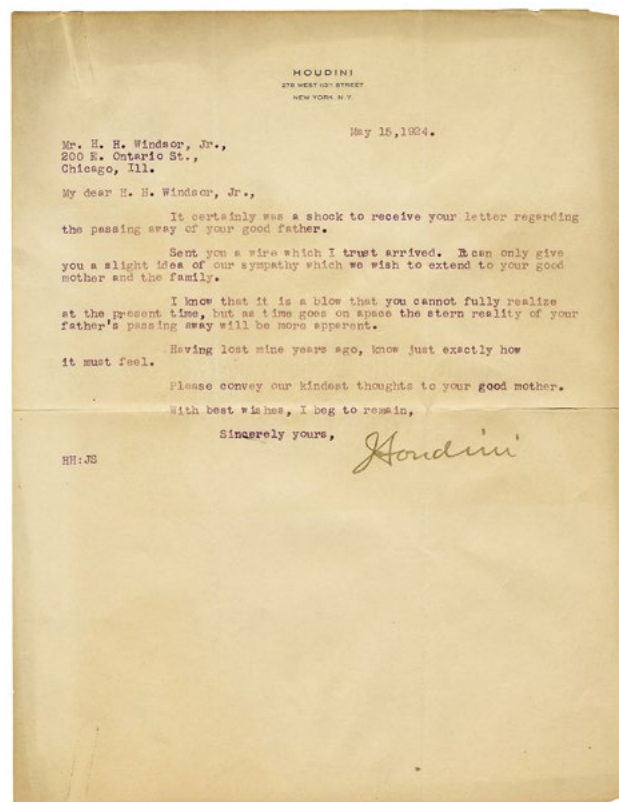
39. HOUDINI, Harry (Ehrich Weisz). **The Master Mystery Photo Still.** B.A. Rolfe/Octagon Films, (1919). Single-weight glossy gelatin photograph of Houdini unconscious as men fasten him to a wooden beam in this scene from Houdini's first film. 7 7/8 x 9 5/8". Creasing and slight chipping in margins not affecting central image. **400/800**

40. HOUDINI, Harry (Ehrich Weisz). **Terror Island Hand-Tinted Movie Theater Slide.** Paramount-Artcraft, 1920. Glass title slide (3 1/4 x 4") with a sharp bust photograph portrait of Houdini, lettering with tinting in pink and green. Manufacturer's mark to edge by Photo Repro Co. (Long Island City, NY). Held with black tape on three of four sides. **400/800**



42

Best wishes
Houdini



43



41

41. HOUDINI, Harry (Ehrich Weisz). **Two Houdini Issues of Boy's Cinema Weekly.** 1920/21. Including a cover photo of Houdini roped to a large post on the first issue, and a still from his film *Terror Island* on the second. Browned and chipped as expected, but good condition overall.

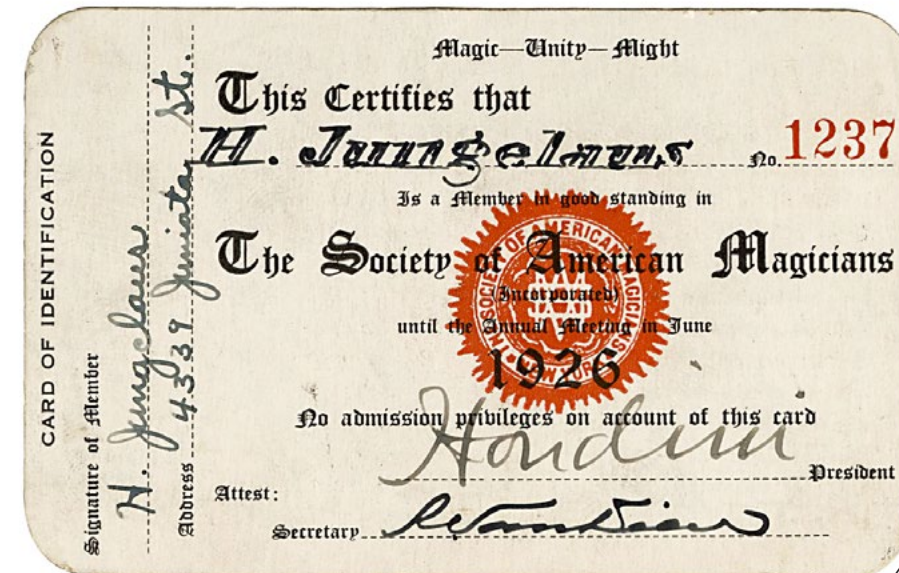
200/400

42. HOUDINI, Harry (Ehrich Weisz). **A Magician Among the Spirits, Signed by Houdini.** New York: Harper & Brothers, 1924. First edition. Publisher's blue cloth lettered and ruled in gilt, with scarce dust jacket (tattered, taped, separated at spine, and chipped). Portrait frontispiece of Houdini and Arthur Conan Doyle. Plates. 8vo. Inscribed and signed boldly in ink on the flyleaf, "Best Wishes / Houdini."

2,000/4,000

43. HOUDINI, Harry (Ehrich Weisz). **Houdini Typed Letter, Signed.** Dated May 15, 1924, Houdini writes to Mr. H.H. Windsor, Jr in Chicago expressing his condolences at the loss of his father, and including the line, "Having lost mine years ago, I know exactly how it must feel." One 4to sheet, toned and with minor chips at edges and splitting at old central fold. Boldly signed in ink "Houdini."

1,200/1,500



45



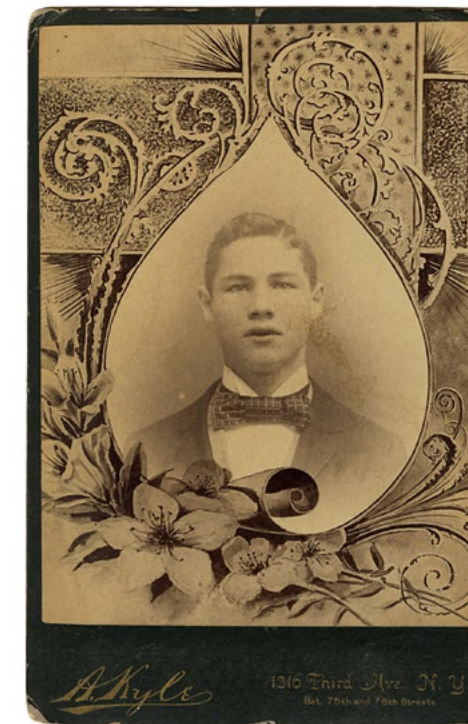
44

44. [HOUDINI] **S.A.M. 20th Annual Banquet Panoramic Photograph.** New York: Drucker & Baltes Co., 1924. Taken at the Hotel McAlpin on June 6th, 1924 and picturing Adelaide Herrmann, F.E. Powell, Hardeen, Walter Floyd, Frank Ducrot, Elmer Ransom, Dr. Wilson, Oscar Teale, and at the head table, Houdini and his wife Beatrice. Framed to 13 x 21"; a few visible short tears; not examined out of frame.

400/800

45. HOUDINI, Harry (Ehrich Weisz). **Houdini-Signed S.A.M. Membership Card.** Issued to H. Jungelaus, member number 1237 of the Society of American Magicians, and bearing his name in ink at the top and left, with Houdini's large and bold autograph in ink, signing as president of the organization below. Issued for the year 1926. Minor wear from scrapbook mounting to verso. Very good.

1,200/2,400



46

46. HARDEEN (Theodore Weiss). **Portrait of a Young Hardeen.** New York: A Kyle, ca. 1891. Youthful bust portrait of Houdini's brother and fellow escape artist Hardeen in his teenage years, the likeness surrounded by flowers and framed in a teardrop-shaped embellishment. Printed photographer's mount, 6 1/2 x 4 1/4". From the Steiner family collection. Rare and possibly unpublished, and the earliest image of Hardeen we have offered for sale.

1,000/2,000



47



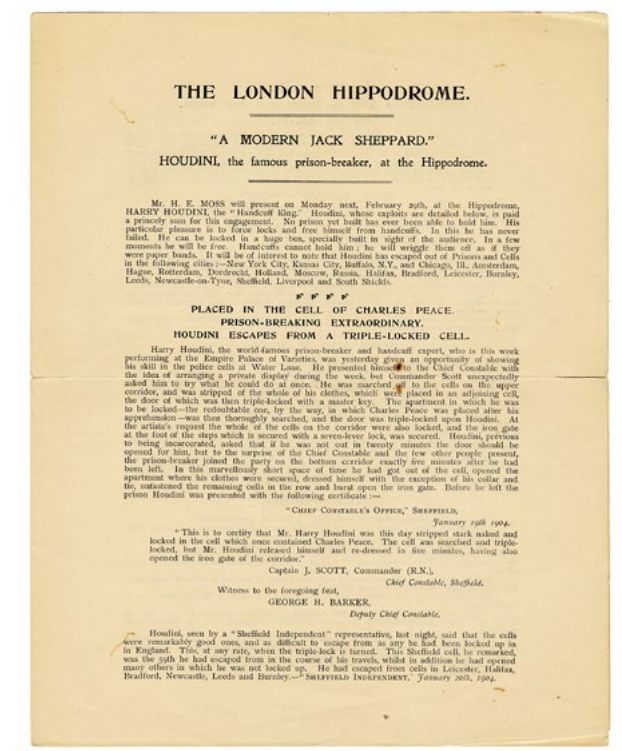
49



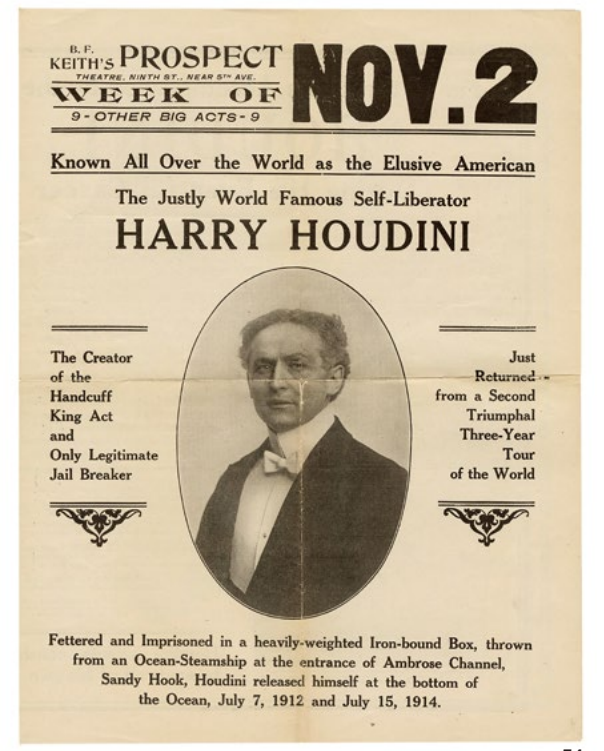
51



52



53



54



48



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47. HARDEEN (Theodore Weiss). **Portrait of Hardeen in Evening Dress.** Portland: Davies, ca. 1905. Three-quarter length sepia tone portrait of the escape artist and magician and brother of Harry Houdini, hands at his sides. Boudoir card format, on printed photographer's mount, 10 x 8". Pinhole in upper margin, minor soiling. From the Steiner family collection. 1,000/2,000

49. [HOUDINI FAMILY] **Youthful Portrait of Houdini's mother, Cecelia Weiss.** Budapest, ca. 1874. Full length sepia tone boudoir card photograph of three women including at the right (and perhaps pregnant) the mother of Houdini, Cecelia Weiss, posed together with her sister Rose, & mother Hannah Heller Steiner. Plain mount, 8 1/2 x 7 1/2". One corner clipped, some soiling, but very good overall. Steiner family collection. The first example we have encountered. 2,000/4,000

48. HARDEEN (Theodore Weiss). **Hardeen Barrel Escape Challenge Letter.** Dated October 19, 1915, and typed on Sweeney Cooperage Co. letterhead, the owner of the barrel manufacturer agrees to furnish a barrel from which Hardeen will escape on stage at the Pantages Theater in Victoria, British Columbia, stating further that, "one of our coopers [will] go on stage and have head secured in...." Framed with a reproduction photo of Hardeen to 16 3/4 x 20 1/2". Old folds and wear visible; not examined out of frame. 200/400

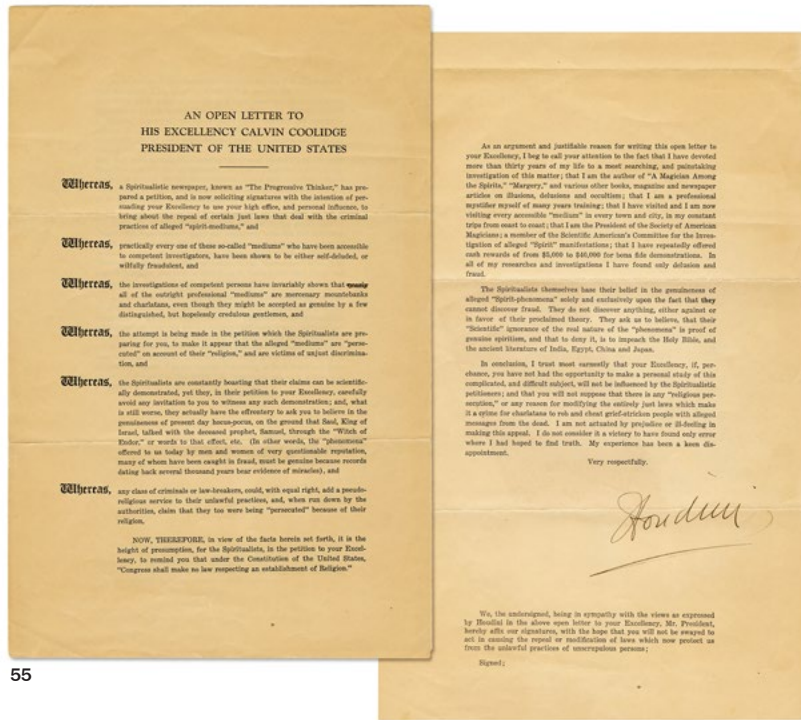
50. [HOUDINI] **M-U-M. Group of 9 issues. New York, 1917 - 29.** Each issue with contributions by or discussion of Houdini and including extracts of information from his collection. 4tos, loose as issued; condition varies, but generally fair. Oscar Teale's working copies, with his marks and some marginalia throughout. 50/150

51. [HOUDINI] **Popular Radio. Volume 2, Number 2. New York, 1922.** Containing a multi-page illustrated story by Houdini, "Ghosts that Talk-by Radio" exposing Abbott's Teakettle and Thayer's Whispering Buddha. 8vo, original wrappers, edges ragged. 100/200

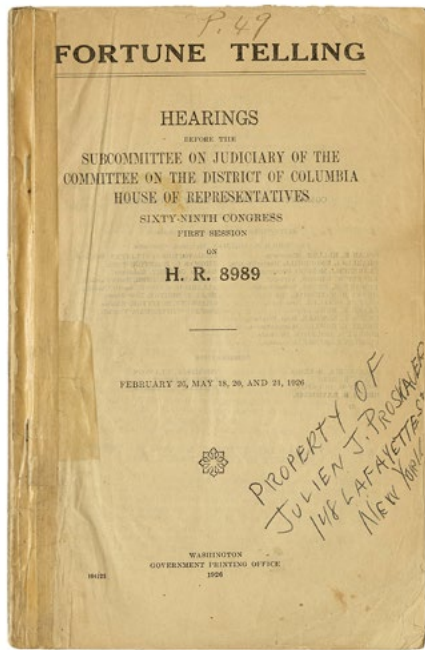
52. HOUDINI, Harry (Ehrich Weisz). **Collection of Mailing Covers Sent to Harry Houdini.** Group of 18 mailing covers from fellow magicians and unknown correspondents addressed to the famed escape artist at his home in New York City at 278 W. 113th St. and elsewhere, and including envelopes from Henry Ridgley Evans, Bernard M.L. Ernst (Houdini's lawyer, addressed to Bess Houdini), A.M. Wilson, and others. Sold together with three period Houdini newspaper clippings. 150/300

53. HOUDINI, Harry (Ehrich Weisz). **Houdini Hippodrome Advertising Brochure.** London, 1904. Advertisement for Houdini at the London Hippodrome, calling him the "modern Jack Shepherd," with detailed accounts of various escapes and endorsements from constables across England inside. 4to. Four pages, bifolium. Splitting at old folds. Scarce. 800/1,200

54. HOUDINI, Harry (Ehrich Weisz). **The Justly World Famous Self-Liberator Harry Houdini.** [1914]. Four-page pictorial newsprint flyer advertising Houdini's appearance at B.F. Keith's Prospect Theatre, with a bust portrait of Houdini on the cover. 4to. Slight chipping and separation along horizontal and vertical folds. 300/500



55



57

HOUDINI AND COOLIDGE VS. SPIRIT MEDIUMS

55. HOUDINI, Harry (Ehrich Weisz). **Open Letter Concerning Spiritualism, Signed by Houdini.** [New York?], ca. 1925. A GREAT RARITY HOUDINI, HARRY. Titled "An Open Letter to His Excellency Calvin Coolidge President of the United States." Houdini implores the president not to accede to requests of spirit mediums, who have requested that he rescind various "just laws that deal with the criminal practices of alleged "spirit mediums," and whereas practically every one of these so called "mediums" who have been accessible to competent investigators, have been shown to be either self-deluded or willfully fraudulent...". Two pages, folio; with the sheet joined as issued. Boldly signed in ink, "Houdini" on the second page. Near fine. Rare.

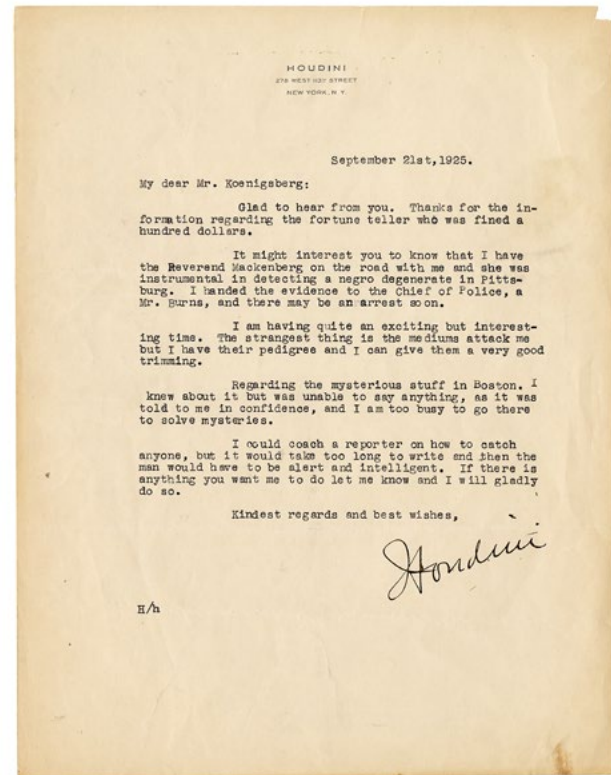
2,500/5,000

56. HOUDINI, Harry (Ehrich Weisz). **Typed Letter Signed ("Houdini").** New York: September 21, 1925. On one 4to sheet of Houdini's personal letterhead at 278 West 113th Street, to Mr. Koeningsberg. Houdini writes about several fraudulent mediums, fortune tellers, and others, in part: "I am having quite an exciting but interesting time. The strangest thing is the mediums attack me but I have their pedigree and I can give them a very good trimming." Boldly signed in ink, "Houdini." Tiny piece chipped at upper right corner; faint mailing folds.

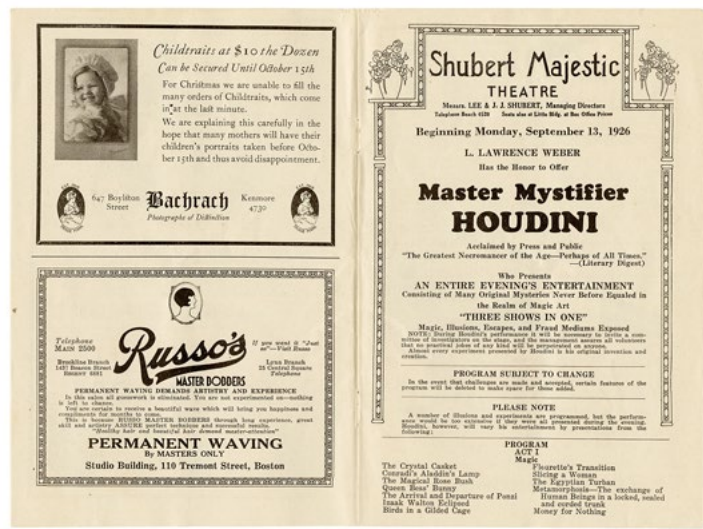
2,000/4,000

57. [HOUDINI] **Fortune Telling Hearings Before the Subcommittee on...** Washington D.C., 1926. Publisher's wraps, spine with old cellotape. 8vo. Inked notation on front wrapper, "Property of Julien J. Proskauer / 148 Lafayette St. New York." Fair.

150/250



56



58



60

58. HOUDINI, Harry (Ehrich Weisz). **Majestic Theatre Boston Program.** Stapled program for the week of September 13, 1926, featuring the Master Mystifier/Houdini presenting and Entire Evening's Entertainment described on parts of five pages. Color wrappers. 8vo.

100/200

59. HOUDINI, Harry (Ehrich Weisz). **The Unmasking of Robert-Houdin.** New York: The Publisher's Printing Co., 1908. First edition. Brown cloth stamped in white and black. Portrait frontispiece of Houdini. Plates. 8vo. Ornum overslip to title page. Bright and square with faint rubbing. Nice copy.

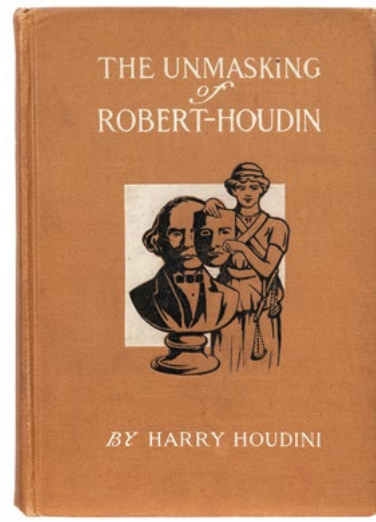
200/400

60. [HOUDINI] **Group of Ed Saint and Beatrice Houdini Ephemera.** 1930s - 40s. Seven items, including an unused letterhead from New York, mailing cover from Hollywood, Saint business card, 8 x 10" photograph of Saint, ticket for benefit of magicians for a raffle with the prized donated by Beatrice Houdini, an 8 x 10" novelty photo of Bess with Harry Blackstone and another man, and one-page invitation signed by Beatrice Houdini for a party hosted by Saint and herself in Los Angeles at in Hollywood.

200/300

61. HOUDINI, Harry (Ehrich Weisz). **Photograph Portrait of Houdini.** 1920s. Bust portrait, gelatin print with matte-finish. 6 7/8 x 5". Hand-stamp to verso: *Harry Houdini Collection/Houdini Original.*

300/500



59



61



62



63



64



65



66



68



67

62. HOUDINI, Harry (Ehrich Weisz). **Bust portrait of Houdini Staring at the Camera.** New York, ca. 1922. Silver print photo retouched with white ink and wash for newspaper reproduction. Accompanied by original paper backing (now loose) to which is affixed a newspaper clipping with the photo as it was reproduced in the newspaper (published in 1959). 6 x 3 3/4".

300/500

63. HOUDINI, Harry (Ehrich Weisz). **Bust portrait of Houdini.** Circa 1925. Silver print side view portrait of the famed escape artist in striped suit and tie. 7 x 4 1/2", with inked accents at the edges for newspaper reproduction. News service stamp on the verso. Sold with a modern print of the same image.

300/600

64. HOUDINI, Harry (Ehrich Weisz). **Photograph of Houdini and Jack Maher.** Melbourne, 1910. Candid photograph of Pathe camera man and theatrical personality Jack Maher standing with Houdini near the latter's biplane at Digger's rest in Australia where Houdini made the first manned flight in the country. Trimmed to 4 x 2 1/2" from a RPPC. With contemporary inked notes to verso and ALS from an Australian bookseller from 1969 explaining the history of the photograph. Sold with a later photo of Houdini piloting the plane.

300/600

65. HOUDINI, Harry (Ehrich Weisz). **Houdini Straitjacket Escape Photograph.** White Studio, ca. 1920. Single-weight glossy gelatin print photograph of Houdini suspended upside down high in the air, his arms extended, after freeing himself from restraints. A copy of this photograph in the Christian Fechner collection noted that the escape took place in Washington, D.C. 9 3/4 x 7 3/4". Closed tear at top edge without loss to image.

400/800

66. HOUDINI, Harry (Ehrich Weisz). **Houdini Photographic Copper Printing Block.** Circa 1926. Copper printing block on wooden backing, depicting Houdini at a radio microphone. This photograph was taken during Houdini's appearance on WGY radio (Schenectady) on Oct. 14, 1926, just weeks before his death. 3 5/8 x 4 1/4".

400/800

67. HOUDINI, Harry (Ehrich Weisz). **Houdini Portrait Printing Block.** Circa 1920s. Portrait printing block with a bust portrait of Houdini, lettered Houdini below rather in the style of the magician's signature, with illustrations of handcuffs. 3 5/8 x 2".

400/800

68. [HOUDINI] **Rogue's Gallery-Style Photograph of Ann Odelia Dis Debar.** Np, nd. Two portraits of the fraudulent medium exposed by Houdini whose exploits are described at length in his *Magician Among the Spirits*. A double-image silver print photo. 3 1/2 x 5 1/2", with inked notes on the verso stating, "When she was rusticated at expense of the State of New York at Blackwell's Island."

300/600



SOO-EVANS-HOUDINI
SPIRITUALISM SCRAPBOOK

69. HOUDINI, Harry (Ehrich Weisz). **Important Spiritualism and Magic Scrapbook belonging to Houdini.** Small folio album of 287 pages, each leaf filled – sometimes to overflowing - with news and magazine clippings and ephemera dating from the 1760s to the 1920s, the bulk concerning spiritualism and related subjects, but also including much relating directly to Houdini and other important magicians of the time. Marginalia and notes appear on many pages, in a variety of hands, both in ink and pencil, including signatures and notes in Houdini's hand in ink.

Among the ephemera included are the business cards of J.N. Maskelyne, and S.S. Baldwin, printed advertisements for The Zancigs, a remarkable candid photograph of Houdini seated atop the monument beneath which he would eventually be buried, Houdini letterheads and programs, a poem to Harry Kellar signed by John William Sargent, a quantity of F.E. Powell items including throw-out cards, testimonial items and broadsides for his shows, numerous TLSs from Oscar Teale, Teale's 1922 S.A.M. membership card signed by Houdini as president, Houdini postcards, a blank membership form for The Magic Mystic Fraternity bearing a holographic note in Teale's hand stating that this is "the first attempt at organizing magicians in the U.S.A.", a small poster for Thurston's Buried Alive stunt at Ebbets Field, an early Walter Floyd wood engraved broadside, TLSs written to Houdini and Teale on various subjects, an early Henry Evanion program, a program for Beatrice Houdini appearing as a solo act in 1928 (Teale's note states: "Mrs. Houdini's first appearance in her own act."), and three cards used in Dr. Hooker's "Impossibilities" alongside an invitation to the performance at his Brooklyn home.

The final leaves of the book are filled with clippings related to Arthur Conan Doyle and his ardent belief in spiritualism. Included in this tranche of paper is an ANS from Arthur Conan Doyle in its original mailing cover, addressed to Teale (under a pseudonym), accompanied by a catalog from the Psychic

Bookshop & Library with Doyle's notation in the margin indicating Doyle's selection of a book he suggests Teal should read. These articles are accompanied by an explanatory ALS from Teale describing how he received the catalog from Doyle and why he contacted him pseudonymously, so as to preclude any judgment or bias on Doyle's part, as Teale was Houdini's secretary.

Original half calf over marbled boards, very worn and spine perished, but binding just holding. With three paper cover labels indicating that the book was likely first been kept by William E. Robinson, who went on to be Chung Ling Soo, the "marvelous Chinese conjurer." Chipping and damage scattered throughout to clippings as expected. Inscribed and signed to Houdini by Henry Ridgley Evans on the front pastedown.

A remarkable relic from Houdini's fabled collection, the bulk of which is now housed in public institutions, including the Library of Congress.

30,000/60,000

The cover labels indicate that this book may have been kept by Robinson after the publication of his book Spirit Slate Writing and Kindred Phenomena was published in New York in 1898. A picture of Dot Robinson as the Maid of the Moon is affixed to the front pastedown, lending further credence to the idea that this book was assembled, at least in part, by Robinson before leaving America and attaining fame as Chung Ling Soo. An early review of the book published in The Banner of Light is among the articles collected in the scrapbook.

70. HOUDINI, Harry (Ehrich Weisz). **Houdini-Owned Bean Patrolman Handcuffs.** Circa 1910. A pair of Bean Patrolman handcuffs said to have been owned by Houdini. From the Sid Radner collection, and formerly on display in the Houdini Historical Center in Outagamie, Wisconsin. With a COA signed by Radner, dated 10/6/2004. Original key. Minor wear, but working condition.

3,000/6,000

69

70



71



73



74



72



75



76

71. HOUDINI, Harry (Ehrich Weisz). **Houdini-Owned Tower Handcuffs.** Vintage set of Tower handcuffs owned by the famed magician and escape artist Harry Houdini. Handsomely framed with a key and later portrait of Houdini from the Ransom Center collection in a gilt wooden shadowbox. Overall dimensions 26 x 16". Sold together with letters of provenance tracing the cuffs to the Wresch collection.

3,000/6,000

72. HOUDINI, Harry (Ehrich Weisz). **Houdini Key, and Houdini-Era Handcuffs Display.** Handsomely framed collage includes a Houdini-owned key, later prints of Houdini photographs from early in his career, and a signed COA from Roger Dreyer. In custom frame with skull motif. 27 x 22". Fine.

1,200/2,400

73. HOUDINI, Harry (Ehrich Weisz). **Houdini East Indian Needle Trick Packet.** Being an unused packet of two-dozen T. Hessin & Co. Darner's nickel plated needles, one of the brands used by Houdini for his famed and often-performed feat of swallowing the needles and a length of thread, and then regurgitating both - with the needles strung neatly on the cord. Obtained by the consignor from Larry Weeks, who procured the needles from the Houdini family. With a LOA tracing the ownership of the needles.

1,200/2,400

An identical packet of needles is held by Houdini's descendants, with a supporting ANS confirming their provenance written by Houdini's niece, Ruth Kavanaugh.

74. [HOUDINI] **Framed Print From Houdini's Home.** Engraving shows Moses transforming a staff into a serpent before the Pharaoh in his court amidst a court of onlookers. Obtained by Larry Weeks from the Houdini family, and said to have once hung in Houdini's Harlem Brownstone. In a fragile wooden frame. Accompanied by a mimeographed list in poor condition of "Harry Houdini's Collection of Prints and Engravings, etc." listing various theatrical prints in Houdini's famed collection.

400/800

75. [HOUDINI] **Houdini Final Performance Entrance Token.** Small metal token bearing a bust portrait of Houdini on the obverse, and the text "Compliments / Garrick Theatre / Week of Nov - 1" on the reverse. Reeded edge. Nickel finish. Likely a fantasy piece. Diameter 23.81mm. The first example we have encountered.

200/400

Houdini gave his final performance at the Detroit's Garrick Theater on October 24, 1926. He died seven days later at Grace Hospital in that very same city, on Halloween. This token/free pass is most likely a fantasy piece or creation made to commemorate Houdini's final week of performances - and those that never were. We have located no other examples, nor the name of the manufacturer/creator of the token.

76. [HOUDINIANA] **Collection of Vintage and Modern Houdiniana.** Assembled by Houdini bibliographer and researcher Manny Weltman, and including a varied assortment of clippings, advertisements, and other Houdini-related memorabilia. Included are a souvenir program for Houdini's final American tour, two copies of his "Margery" pamphlet, various newspaper clippings and advertisements for Houdini performances (including complete newspaper pages and broadsheets), a reproduction invitation to the Final Houdini Séance, stills from the 1953 Paramount Pictures Houdini biopic starring Tony Curtis, and much more. Accompanying the Houdini items is ephemera related to other "golden age" magicians, including Blackstone, Thurston, and their contemporaries. 1910s - 80s. Over 100 items, condition varying from poor to very good. Nice lot. SHOULD BE SEEN.

500/1,000



77



78



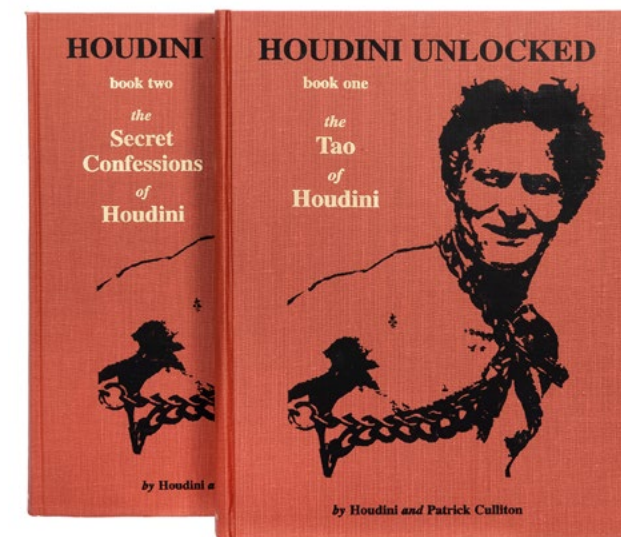
79



80



81



82

77. [HOUDINI - BOOKS & MANUSCRIPTS] **A Collection of Houdini Books and Manuscripts.** Including *Houdini: The Definitive Bibliography* by Manny Weltman, various books by Walter Gibson related to Houdini's career and life; *Escapism*, VIII, N4 with Houdini on the cover; *Houdini: Escape into Legend* by Weltman, along with various drafts and preparatory notes for the publication; typescripts by Weltman and others related to Houdini's life and career, including one regarding the performance of his Straitjacket Escape; the treatment for *Houdini-Believe* by Pen Densham; the Steranko issue of *Genii* featuring his methods for various Houdini-inspired escapes; and several other Houdini-related works. 1960s - 80s. Generally good condition.

300/600

79. [HOUDINI - PERIODICALS] **Large Archive of Houdini-Related Periodicals.** 1900s - 90s. Approximately 100 issues of various magazines, newspapers, and other serial publications featuring stories by, about, or related to Harry Houdini and his storied career. Many with pictorial spreads or illustrations celebrating the "elusive American" and his feats of conjuring or escapes. Titles represented include *Mahatma* and *The Wizard*, *Eagle*, *Coronet*, *The Dragon*, *Argosy Weekly*, *Picture Show*, and dozens more, including both popular newsstand periodicals and trade journals aimed at magicians. Some clipped articles included. 4tos and smaller, with condition varying, but generally very good. Nice lot.

300/600

78. [HOUDINI - FILMS] **Group of Vintage Houdini-Related Films.** Gathered by Houdini collector and bibliographer Manny Weltman and including 16mm, 8mm, and 35mm prints of various Houdini clips. Among the segments included are elements from Houdini's motion pictures, a reel of the program *The Truth about Houdini* (for which Weltman served as consultant), Houdini with fellow magician Harry Kellar in a motor car, Houdini performing card manipulations, jail escapes, clips of Houdini with his wife, escapes from various handcuffs and ropes, bridge jumps, packing box escapes, his famed Straitjacket escape, and much more. Not tested, but in good condition. Nice lot.

500/1,000

80. [HOUDINI - RESEARCH ARCHIVE] **Manny Weltman's Lifetime Houdini Research Archive.** A large archive of correspondence, notes, and research into the life and times of Houdini, created and used by Houdini scholar Manny Weltman, and including his research in to Houdini's genealogy, Houdini-related holdings at the Library of Congress and Harry Ransom Center, correspondence with other magicians and collectors interested in Houdini memorabilia (Martin Gardner, David Price, John Mulholland, Morris Young, David Price, and many more), a folder of documents related to the Final Houdini Séance (including a typescript of the proceedings, probably a later transcription), magazine and newspaper clippings, brochures for Houdini-related performances, drafts of articles by Weltman and attempts and producing his Houdini bibliography, and dozens and dozens of other documents, letters, and clippings on Houdini-related topics. Primarily 1960s - 80s. A valuable resource, in generally good condition. SHOULD BE SEEN.

500/800



83



84



85

81. [HOUDINI - PHOTOGRAPHS] **A Collection of Over 200 Houdini Photographs.** Later printings of classic images of Houdini, gathered and produced by Manny Weltman, and also including lesser-known images of the great magician and escape artist with his wife Bess, various challenge escapes, Houdini demonstrating the tricks of fraudulent spirit mediums, posed outside theaters, with his brothers and fellow magicians, classic Houdini portraits, private family photographs, pictures of Houdini stepping out of jail cells with handcuffs and manacles in hand, and many more. Candid and studio shots alike. Most 8 x 10" or smaller. Some duplication. Generally near fine. An impressive grouping.

400/800

83. [HOUDINI, Harry] (Ehrich Weisz). **The Conjurers' Monthly Magazine.** New York: Harry Houdini, 1906-1908. V1 N1 (Sept. 1906) - V2 N12 (Aug. 1908). Complete File. Two volumes, bound in red buckram. Edges trimmed as usually encountered. Alfredson/Daily 1745.

600/1,200

84. HOUDINI, Harry (Ehrich Weisz). **Conjurers' Monthly Magazine Advertisement with Order Form.** New York, 1906. Pictorial advertisement for Houdini's magazine, with blank perforated subscription form. 11 x 8". Linen backed. Faint folds, pale stain in order blank.

150/300

82. CULLITON, Patrick. **Houdini Unlocked.** Los Angeles: Kieran Press, 1997. Two orange cloth volumes stamped in black and gold, in slipcase. From the edition of 250 copies. Profusion of illustrations and photographs. 4to. Minor wear, near fine.

400/800

85. [HOUDINI HALL OF FAME] **Collection of Houdini Hall of Fame (Niagara Falls) Souvenirs and Ephemera.** Including a small glass ashtray, souvenir pamphlets, advertising flyers, an "executive pass" signed by Henry Mueller, a souvenir bag, and two auction catalogs advertising the contents (in part) of the Hall of Fame for sale.

100/200



86

86. [HOUDINI HISTORICAL CENTER] **Collection of Houdini Historical Center Ephemera and Souvenirs.** Including museum shop catalogs, souvenir pencil, souvenir Houdini key/block display, 32 issues of its journal, *The Mystifier*, and two advertising flyers.

50/150

87. [ESCAPES – NORMAN BIGELOW] **Collection of Norman Bigelow Related Items.** Including two Ring Picks with instructions, signed photo of Bigelow in his Door of Death escape, promotional flyer, volume two of his *Course in Escape Artistry*, The Seal Manual (signed), The Man from Beyond manuscript, Death Blow manuscript, and a run of 26 issues of *Escape Master* magazine edited and published by Bigelow.

200/400

HEREWARD CARRINGTON COLLECTION

88. ABBOTT, David P. **Archive of David P. Abbott Correspondence to Hereward Carrington.** A group of 16 TLs, in which Abbott writes to Carrington on a wide range of topics, including the methods behind the tricks of fraudulent mediums, including Eusaipa Palladino, The Bangs Sisters, and their contemporaries; various methods for the Spirit Painting mystery (“Here is what Selbit does on stage with my principle.” He then goes on to describe Selbit’s performance); at length about the construction, use, and performance of his famed Talking Teakettle (including an allusion to a method whereby the voice inside the kettle can answer questions sealed inside of envelopes dropped inside the kettle, and mysterious voices heard emanating from the kettle *without* Abbott’s secret assistant being present); other Abbott effects including a Talking Skull (“not at all like Joseffy’s”); fellow magicians Claude Alexander Conlin (“the man who knows”), Harry Kellar, Clement De Lion, Howard Thurston, Harry Houdini (including his use of an Abbott kettle), and others. One lengthy and detailed letter describes the mobs of people interested in Gene Dennis and the questions she answered from stage at a local theater, and another states about Dennis, “I will say the girl is gifted and her power does not work at will or all of the time but a large part of the time.” The lengthiest missive is a three-page typed missive on legal sheets regarding Palladino and the methods of fraudulent spirit mediums and magicians for levitating tables and creating other manifestations in a séance room. Typed on blank legal-size sheets and Abbott’s printed stationery, and spanning approximately 1909 – 22. Two original mailing covers included. Many letters with holographic corrections and signed in purple ink in Abbott’s hand. Several tears, smudges, and some soiling, but condition generally good. A fascinating and revealing archive of information from this important and inventive magician.

1,500/2,500



87

89. CARRINGTON, Hereward. **Five Early Portraits of Carrington Performing Magic.** Circa 1900. Full-length images of Hereward Carrington standing behind a table draped in black with a skull and crossbones pattern at its center, and performing a hat coil production, with a Handkerchief Burning Globe, fan of cards and wand, Rarebit Pan, and other classic props. 4 x 4 3/4". Minor curling, else very good. Carrington’s own copies.

250/350

90. [CARRINGTON – MANUSCRIPTS] **An Archive of Manuscripts by Hereward Carrington.** Grouping of typescripts and printed manuscripts by Carrington on a wide range of topics, primarily devoted to psychic phenomena and seances, and including manuscript material on the Palladino seances, “Some Personal Psychic Experiences” (twelve typed pages); a short manuscript on Cagliostro; letters to Mrs. Carrington regarding her husband’s death; letters from Carrington, and more. Also included are printed proof sheets with manuscript corrections by Carrington, and a copy of Carrington’s pamphlet on rogues and impostors. Approximately 100 pages in total, with dozens if not hundreds of corrections in the author’s own hand. 4to sheets and smaller. Nice lot.

500/1,000

91. [CARRINGTON FAMILY] **Archive of Hereward Carrington Personal Papers, Family History, and Ephemera.** Including typed family trees, TLs and ALSs regarding Carrington’s family and its history and accomplishments, groups of photographs of Carrington family members, fragments of booklets written by Carrington, bookplates, cabinet cards, brochures for Carrington’s public appearances, business cards, handwritten notes, scattered serial publications from Carrington’s files (including some with psychic or spiritualist-related content), and other associated memorabilia related to the life and career of this noted author and researcher of psychic phenomena. Late 1800s – 1940s (bulk 1910s-20s). Should be seen.

400/800

92. DENNIS, Gene. **ALS and Souvenir Photo of the “Wonder Girl.”** 1920s. Including a offset printed souvenir photograph of Dennis, with manuscript notes in pencil to the verso, and a three-page ALS from Dennis to Hereward Carrington discussing her theatrical dates, that the “Paramount people want to take me to New York,” and mentions David P. Abbott as well as the receipts at her recent private sittings. With the original mailing cover, and signed, “Eugene Dennis.” Uncommon.

150/250

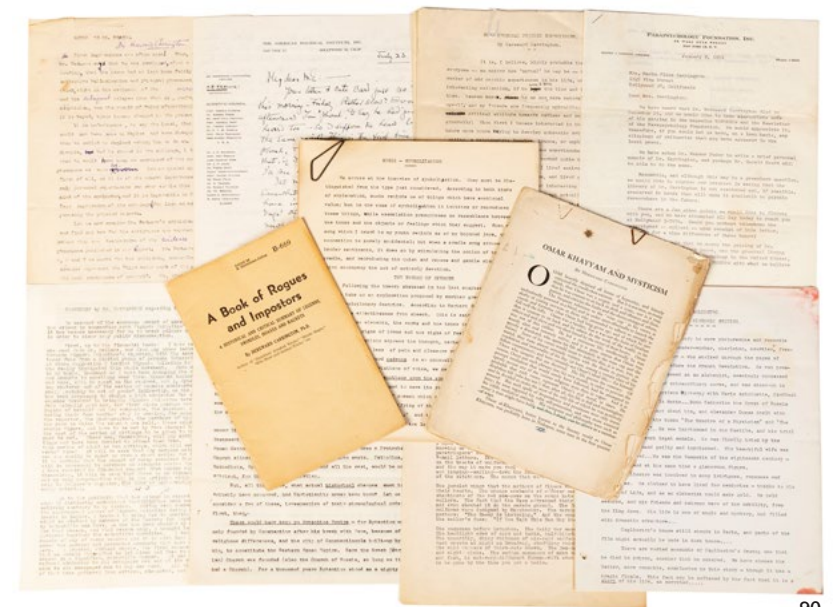


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two of five

89



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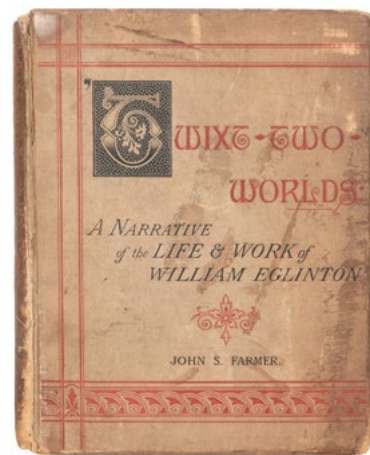
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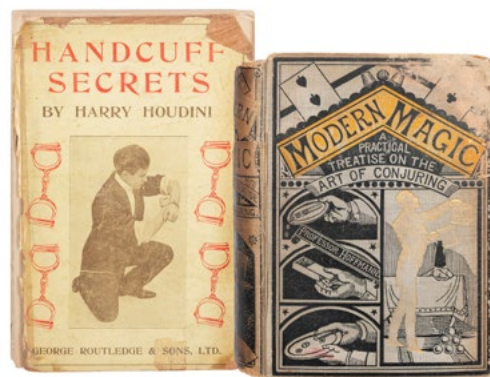
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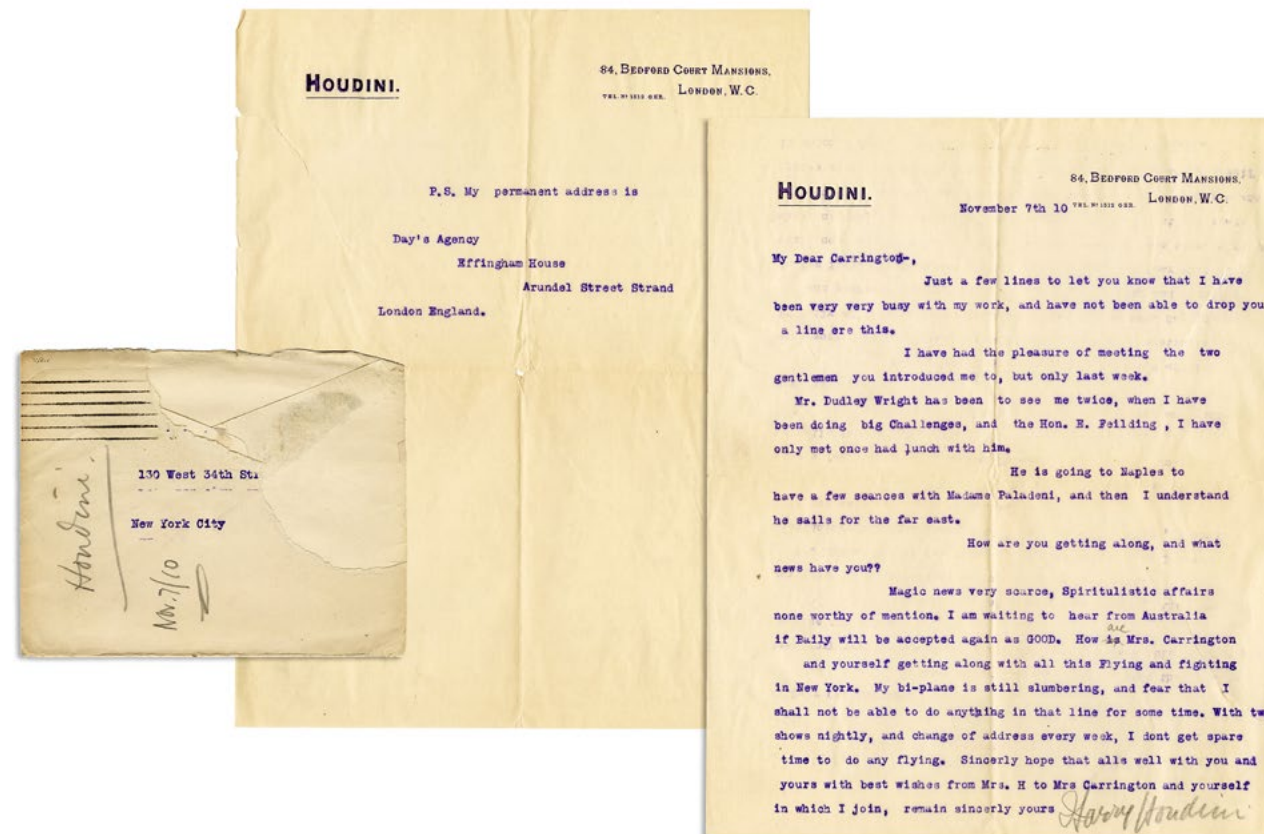
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95



96



98

93. EDMUNDS, Lucy. **Archive of Correspondence from Lucy Edmunds to Hereward Carrington.** Spanning 1907 – 1918, Edmunds, secretary to the American Society of Psychic Research head Richard Hodgson, writes to Carrington on diverse topics, but primarily the findings of various committees, investigations into spirit mediums, and discusses a wide range of topics on the psychic sciences. Subjects include Mrs. Pope and sittings with her, Hyslop, Many manuscript corrections in margins, and some crude diagrams accompany the messages. Many letters marked “private” in Edmunds’ hand (with one marked “Always private all this sort of stuff is!!!”). Over 80 pages, including one 16-page letter in longhand, with the balance primarily typed on 4to sheets, rectos only, and signed in ink, “Lucy Edmunds.” A fascinating look at the inner workings of psychic research in the first quarter of the twentieth century.

400/800

94. FARMER, John S. **Twixt Two Worlds. A Narrative of the Life & Work of William Eglinton.** London: The Psychological Press, 1886. Drypoint etched frontispiece of the Eglinton, SIGNED by the artist in pencil. Tan cloth stamped in gilt, black, and red. Color chromolithographed plates behind tissue. 4to. Binding broken, foxing throughout, generally shabby, but complete and intact. Sold as-is. A foundational work on ghosts and spirits from the library of psychic researcher Hereward Carrington.

200/400

95. FIELDING, Everard. **Archive of Everard Fielding Correspondence to Hereward Carrington.** A collection of ANSs and letters, both typed and in manuscript, penned by noted psychic investigator Everard Fielding to his colleague Hereward Carrington, discussing in great detail investigations into Eusaipa Palladino (“...if she cheats and gives no satisfactory evidences I won’t pay anything excepting her expenses, whereas if she produces really good stuff I will give her a lump sum present.”), and a number of other purported spirit mediums and psychics among them Madame Barklay, “Eva C,” Carancini (“he cheated”), Mrs. Wright (“a trumpet medium of Detroit”), and others. Several letters run six pages or more. Spanning approximately 1910 – 1920 and written on plain sheets and printed letterheads; approximately 100 pages in all. Condition varies, but generally very good. Nice lot.

500/1,000

Fielding was the namesake of the Fielding Report, which found Palladino to be authentic after investigating the medium (in company with Carrington and others) in Naples in 1908.

96. HOFFMANN, Professor (Angelo Lewis). **Modern Magic.** London: George Routledge and Sons, Limited, 1894. Ninth edition. Grey cloth decorated in gilt and black. Profusion of illustrations. Thick 8vo. Poor condition, with broken binding and well-worn cloth, but intact. Hereward Carrington’s copy, with his ownership inscription on one endsheet. Sold as-is, and together with Carrington’s copy of *Handcuff Secrets* by Houdini, lacking the rear cover and also in poor condition.

150/300

97. HOUDINI, Harry (Ehrich Weisz). **Harry and Beatrice Houdini Photograph, Inscribed and Signed.** London: Campbell Gray, Ltd., 1910. Handsome full-length portrait of the Houdinis, Bess seated in a carved chair with Harry perched on the arm of it behind her. Cabinet card format on photographer’s printed mount with gilt edges (splitting), 6 3/8 x 4 1/4”. Mottled. Inscribed and signed on the verso: “To / Mr & Mrs / Hereward Carrington / compliments of / Harry Houdini / New York July 2-1910.”

2,000/4,000

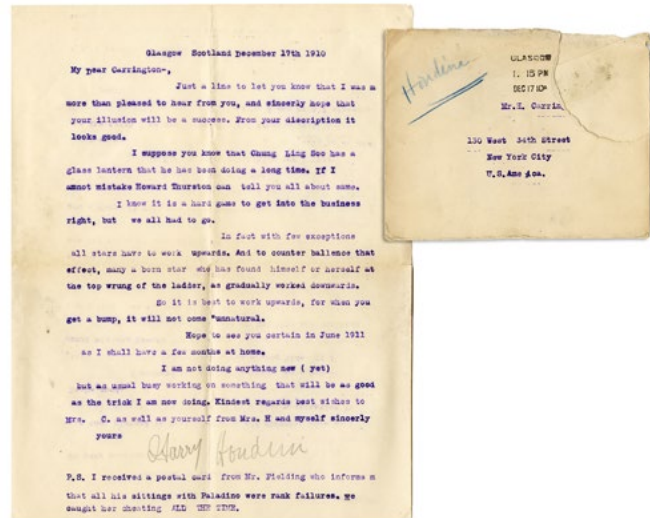
Carrington and Houdini served together on the Scientific American committee for psychical research, which investigated the Boston medium Margery (Mina Crandon), among others who claimed the ability to communicate with the dead.

98. HOUDINI, Harry (Ehrich Weisz). **Houdini Typed Letter Signed.** Dated November 7, 1910, and written on uncommon Houdini stationery from 84 Bedford Court Mansions, London, and addressed to Hereward Carrington, he discusses varied matter, mentioning the “big challenges” he has been conducting, “seances with Madame Paladeni” and his exploits as an aviator: “My bi-plane is still slumbering, and fear that I shall not be able to do anything in that line for some time. With two shows nightly, and changes of address every week, I don’t get spare time to do any flying.” The second page includes a typed statement of Houdini’s London address at Day’s Agency. With original mailing cover (stamp torn away). Signed in pencil, “Harry Houdini.” Closed tears to both sheets, else very good.

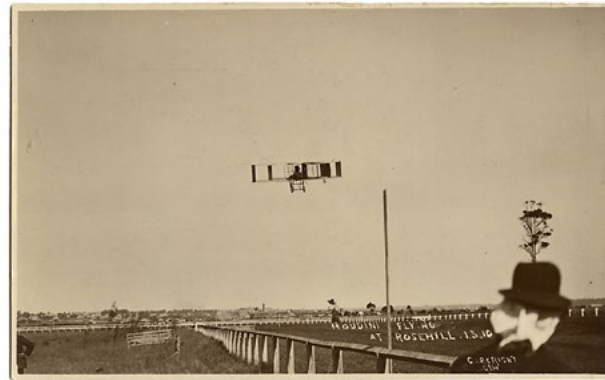
1,500/2,500



97



99



101



100



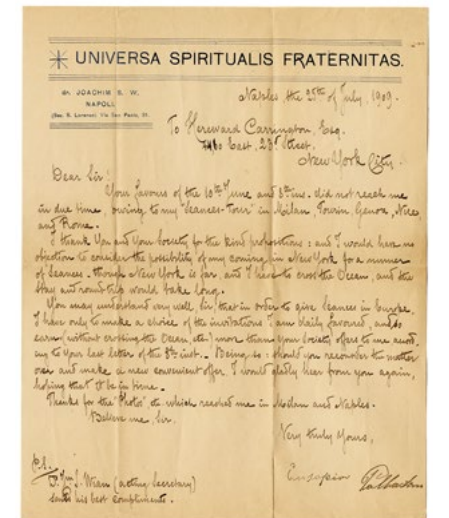
102



one of two



103



106

103. KEATING, Fred. **Two Autographed Portraits of Fred Keating.** Two bust portraits, the first a youthful image of Keating, inscribed and signed "To Hereward [Carrington], my / oldest and dearest friend, / Fred." The second a later bust portrait of Keating in his prime, inscribed "My love always / Fred / 1938." The larger 10 x 8".

100/200

104. KELLAR, Harry (Heinrich Keller). **Inscribed and Signed Portrait of Kellar the Magician.** New York: Rockwood, 1903. Handsome half-length portrait of Kellar in coat and tie, taken at the height of his success. Cabinet card format on photographer's printed mount with Kellar's name below the image, 7 1/4 x 5". Scuffed. Inscribed and signed below the likeness, "Yours truly Harry Kellar." From the collection of Hereward Carrington.

800/1,200



107

99. HOUDINI, Harry (Ehrich Weisz). **Houdini Typed Letter Signed.** Dated December 17, 1910 and addressed to Hereward Carrington, Houdini writes, in part, "I suppose you know that Chung Ling Soo has a glass lantern that he has been doing a long time. If I am not mistaken Howard Thurston can tell you all about same." He also describes the fickle nature of success, mentions a future meeting, and in a postscript, discusses spirit mediums: "I received a postal card from Mr. Fielding who informs m[e] that all his sitting with Paladino were rank failures. He caught her cheating ALL THE TIME." One 4to sheet with original mailing cover (stamp torn away). Signed in pencil "Harry Houdini."

1,500/2,500

100. HOUDINI, Harry (Ehrich Weisz). **RPPC of Houdini in his Voisin Biplane.** [Sydney]: C.E.W. Photographer, 1910. Sepia tone real photo postcard of Houdini and his mechanic, Brassac, on and before the plane with which Houdini made the first flight over Australia. Caption in image. Divided back. Near fine. Uncommon image. From the collection of Hereward Carrington.

500/1,000

101. HOUDINI, Harry (Ehrich Weisz). **RPPC of Houdini Piloting his Voisin Biplane.** [Sydney]: C.E.W. Photographer, 1910. Sepia tone image of Houdini flying over the Rosehill Racetrack in the plane with which he made the first flight over Australia only days before. Caption in image states "Houdini Flying / At Rosehill 15.10." Divided back. Near fine. Scarce. From the collection of Hereward Carrington.

500/1,000

102. JAMES, William. **Group of William James/Hereward Carrington Correspondence.** Archive of approximately 22 ALSs from the noted philosopher, historian, author, and psychologist to Carrington, primarily on subjects including mysticism, spiritualists (including Eusapia Palladino), and seances, among other subjects. On the latter subject, James replies to Carrington's request that he attend a séance as an observer stating that he is "worthless" as an observer of such things at this point in his life, and goes on to suggest other professors who might participate in the seances. Letters date from 1900s - 10s, are written in James's own hand on his stationery, blank leaves, or hotel letterheads, and are signed or initialed in ink. Many original mailing covers included. Approximately 50 pages in all. Nice lot.

400/800

105. No lot.

106. PALLADINO, Eusapia. **Three ALSs from Fraudulent Spirit Medium Eusapia Palladino.** 1908-09, the first two written in French, and the third, on Universa Spiritualis Fraternitas letterhead to Hereward Carrington and discussing the possibility of conduction seances in the United States after having conducted a "seances tour in Milan, Turin, Genoa, Nice, and Rome." She goes on to say, "...to give seances in Europe I have only to make a choice of the invitations I am daily favored [with], and so earn...more than your society offers to me...." Old fold lines and wear, but generally good condition. All three signed in ink by Palladino. Rare.

150/300

Palladino did make a tour of the United States in 1909 with Carrington serving as her manager. It was on this tour that American illusionist Howard Thurston endorsed the phenomena she created as genuine. But in later sittings her methods for tilting the table and causing other manifestations were exposed by numerous participants, many of them professional magicians.

107. [PARAPSYCHOLOGY] **Archive of Correspondence to Hereward Carrington on Parapsychology and Related Subjects.** A large archive of ALSs and TLSs from the files of psychic researcher and author Hereward Carrington from various correspondents on a wide range of subjects, including personal psychic experiences, fraudulent spirit mediums (including Palladino), the definition of death and the possibility of life in the hereafter, and related topics. Authors of the letters include James Hyslop, William Ladd Thompson, Charles Drayton Thomas, Nandor Fodor, Horace Leaf, Paul Carus, Oliver Lodge, Orson Welles (on letterhead; signature appears the be secretarial), Prescott Farnsworth Hall, and others, including authors and researchers on psychic subjects and experiences. 1900s - 30s. Condition varies, but generally good. A significant archive of letters regarding the psychic sciences and life after death, as well as the spirit world that SHOULD BE SEEN.

400/800

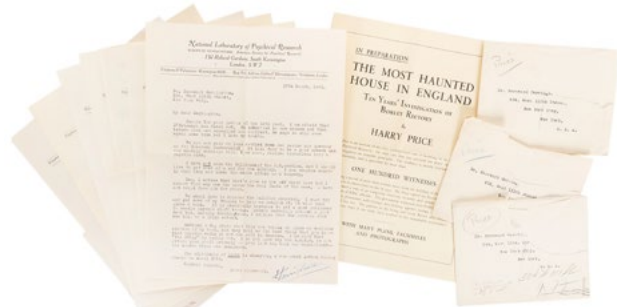


108

108. PIPER, Leonora. **Archive of Medium Mrs. Leonora Piper ALSs to Hereward Carrington.** An extensive collection of correspondence between the fraudulent spirit medium Mrs. Piper and Carrington, written in the first quarter of the twentieth century. Letters concern sittings with Mrs. Piper, Carrington's books, various psychic researchers, and related topics. Many of the missives are of a personal and friendly nature, showing a close relationship between the medium and the man who would attempt to verify her powers as genuine. Over 100 pages in all, primarily 8vos and smaller, and including many original mailing covers. Condition generally good. Most letters and notes signed "L.E. Piper." SHOULD BE SEEN.

500/1,000

One of the more widely studied spirit mediums of the era, Mrs. Piper used a wide range of conjuring tricks to apparently contact the dead. Extensive investigations (by Joseph Rinn, Martin Gardner, Henry Gordon, and perhaps a dozen other magicians and psychic researchers) exposed Piper's techniques - among them muscle reading, confederacy, and fishing - despite the fact that several noted investigators of psychic phenomena believed her to be a genuine medium.



109

109. PRICE, Harry. **Seven TLSs from Harry Price to Hereward Carrington.** Dating to 1931, Price writes on various topics of mutual interest, including his legendary library on magic and psychic sciences ("No, I have not sold my library, but I would let it go to a "good home" if I could my price for it."), various publishing projects including his own book on Rudi Schneider, and other subjects. One prospectus for a Price book included. Neatly typed on National Laboratory of Psychical Research letterhead with some original mailing covers included. Original mailing folds. Most signed in ink, "Harry Price."

200/400



110

110. [SPIRITUALISM] **Collection of Works on Ghosts and Spiritualism from the Library of Hereward Carrington.** Including *Mental Radio* by Upton Sinclair ("Special gift copy; not for sale" bound in paper wraps); *Psychic Uplift* by Mazetta Lairy (1914); *What Say the Scriptures about Spiritism?* (1907); *Spirit Rapping Unveiled!* by Mattison (1855); three issues of *The Naturopath*; *Psychic Adventures in New York* by Whymant (1931); *The Psychic in the House* by Prince (1926); and others. The last with Carrington's bookplate. Together, 18 works. Condition varies from poor to very good (most in good condition). SHOULD BE SEEN.

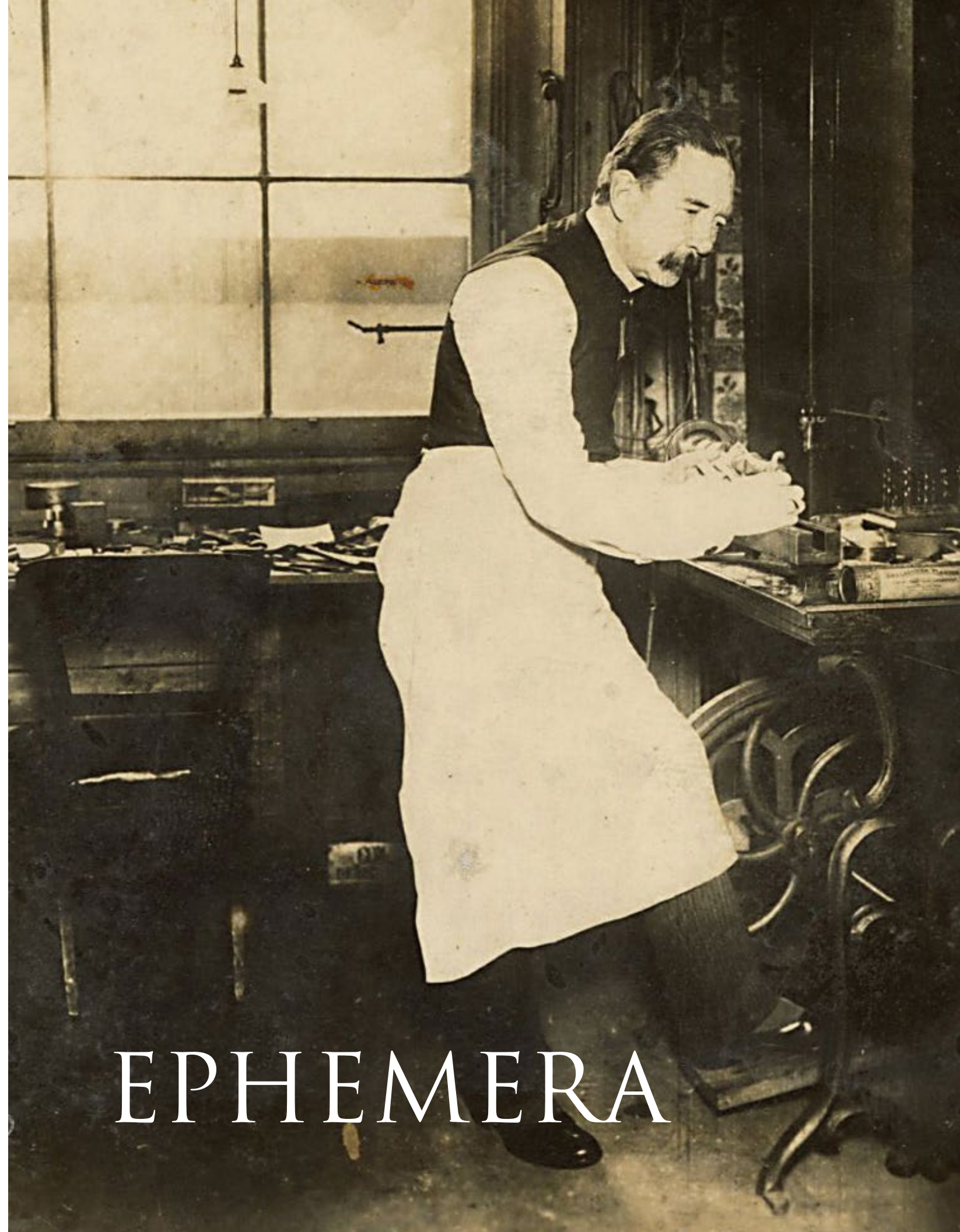
500/1,000

111. THURSTON, Howard. **Portrait of Illusionist Howard Thurston, Inscribed and Signed.** Columbus: Baker Art Gallery, ca. 1910. Bust portrait of a youthful Thurston in coat and tie, in cabinet card format. Photographer's mount, 6 1/2 x 4 1/4". With the ghosted image of Harry Kellar (whom Thurston succeeded on the stage) on the verso of the card. Inscribed and signed in black ink, boldly, "To Hereward Carrington / from his friend / Howard Thurston / June 1st/10."

600/1,200



111



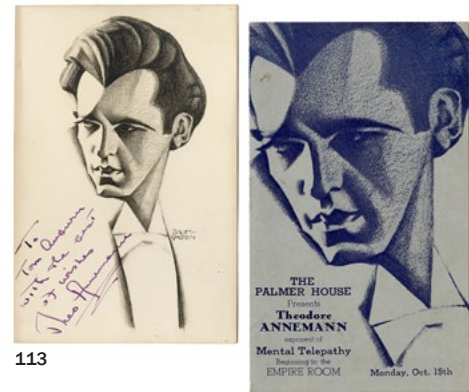
EPHEMERA



112

112. ABBOTT, David P. **Photo Album of David P. Abbott and His "House of Mystery."** Omaha, ca. 1915. Oblong album with embossed paper wrappers includes twenty silver print images (each 5 3/8 x 3 1/4") of the famed inventor of magic tricks, author, and investigator of fraudulent spirit mediums. Depicted are Abbott and his Talking Teakettle, Mrs. Abbott as a "living half lady" (sometimes known as "Thauma"); various views of the Abbott home and including exterior and interior images, several depicting the parlor in which Abbott's legendary performances took place; and four trick photos of Abbott or Mrs. Abbott (including two trick decapitation images). Each photograph captioned in the lower margin in white ink, likely in Mrs. Abbott's hand, and with a caption inside the front wrapper indicating that this album was issued as a New Year's greeting in 1915. Condition very good or better, though lacking original ribbon binding.

1,000/2,000



113

113. ANNEMANN, Ted (Theodore Squires). **Inscribed and Signed Annemann Postcard.** Circa 1935. RPPC matte-finish card of the famous Baumgarden portrait of Annemann. Plain back. Inscribed and signed in purple ink "Theo Annemann." Sold together with a folding card for Annemann's appearance in the Empire Room at Chicago's Palmer House Hotel incorporating the same portrait (the latter with scrapbook remnants to verso).

150/250



114

114. [BLACKSTONE] **Scrapbook kept by Blackstone Assistant Merle Norton.** Spanning 1947-48, and being a folio-size album of approximately 72 leaves. Includes dozens of candid photographs from stops on the tour, Christmas cards, Blackstone programs, personal letters, news clippings, postcards, letters, baggage tags, hotel receipts, and telegrams, as well as dozens of other pieces of ephemera. Among the magic memorabilia included are a TLS from Blackstone to Norton asking her to join the show in Buffalo, New York in 1947 for its opening (on Blackstone letterhead, signed "Harry"), a postcard making the same request signed "HB" in pencil for another season, postcards of Blackstone Island, business cards from the Blackstone show, theatrical headshots of Norton, candid photos of Walter Gibson and Pete Bouton along with other Blackstone Co. cast members, and assorted related memorabilia. Accompanied by a secondary photo album from a trip to Atlantic City, and a later album of memorabilia from Norton's life long after parting ways with the show. Condition of the scrapbook fair to good, with many pages torn and chipped and worn, and many items loose, though contents in good to very good condition. A fascinating archive related to one of the great touring American magic shows.

500/1,000



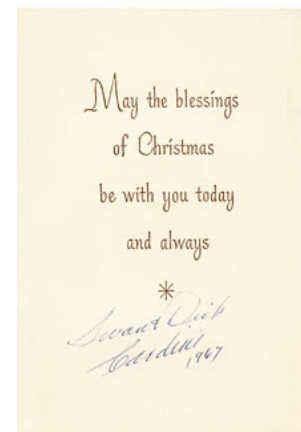
115

115. BLACKSTONE, Harry (Henry Boughton). **Archive of Blackstone Magic Memorabilia.** Including two-dozen items, among them postcards (bust portrait and photograph of Blackstone Island), flyers, magazines (including a signed copy of V1 N1 of *The New Tops* featuring Blackstone Sr. on the cover); photographs, a small comic book, theater and souvenir programs from the careers of Harry Blackstone Sr. and Jr. Several items signed by Harry Blackstone Sr. and Jr. 8 x10" and smaller; condition generally very good. Nice lot.

250/500



116



one of four

117

116. [BUSINESS CARDS - MAGICIANS] **Collection of over 300 Magicians' Business Cards.** Includes examples from C.A. George Newmann, Eddie Joseph, Paul Daniels (and his early stage name "The Eldanis"), Dell O'Dell, Kio, Johnny Platt, Dante, Paul Fleming, Giovanni the pickpocket magician, Tarbell, Al Koran (signed), Jay Marshall, Paul Diamond, Al Goshman, Oswald Rae, Billy McComb, David Berglas, Johnny Paul, Mel Stover, Karrell Fox, Doug Henning, Silvan, Walter Jeans, Billy O'Connor, John Mulholland, Zomah, Deveen, Martinka & Co., Harry Kaye, Don Alan, Dunninger, Kovari, Walter Gydesen, John Scarne's Magic Club, Zina Bennett, Stewart James, Ken Brooke, Ron Wilson, Jim Steinmeyer, Harry Blackstone Sr. (puzzle card), Jack Gwynne, Will Rock (three throw-out cards, including one uncommon variant), and many more. Includes several gummed labels, small photographs, and signed playing cards. Neatly kept in a display album; condition of cards generally very good. NICE LOT.

400/800

117. CARDINI (Richard Valentine Pitchford). **Cardini Postcards and Christmas Card to Danny Dew.** 1960s. A collection of four post cards from various cruise ships and Egyptian destinations, and a Christmas card personalized to Danny Dew from "Swan and Dick" Cardini. Includes photo of Cardini in a North African port while on a cruise ship.

100/200



119



120

118. CARTER, Charles. **Hand Painted Lobby Photo of Carter the Great.** Circa 1925. Large-format full-length color lobby photo of the famed illusionist in costume for his version of the Lion's Bride illusion, replete with feather and bead-decorated turban, a curved saber on his belt. Expert contemporary painted embellishments in bright colors. Matted to 26 x 18". Signed by the artist, "G.K. Una / Oakland, Cal."

400/800

119. CHUNG Ling Soo (William Ellsworth Robinson). **Chung Ling Soo London Coliseum Program.** For a performance during the week of February 18, 1918. Soo and Suee Seen present the next-to-closing act on the bill. 8pp plus wrappers. Very good.

150/300

One month following this performance, on March 23, 1918, Soo was shot and killed on stage during a performance of his famed *Bullet Catch* effect at the Wood Green Empire in London.

120. CHUNG Ling Soo (William Ellsworth Robinson). **Chung Ling Soo Theatre Program.** For an appearance at the Lewisham Hippodrome for the week of August 3, 1914, Soo tops the bill with a lengthy turn, and features many of his trademark tricks, including *The World and Its People*, *Birth of the Pearl*, and the *Dream of Wealth*.

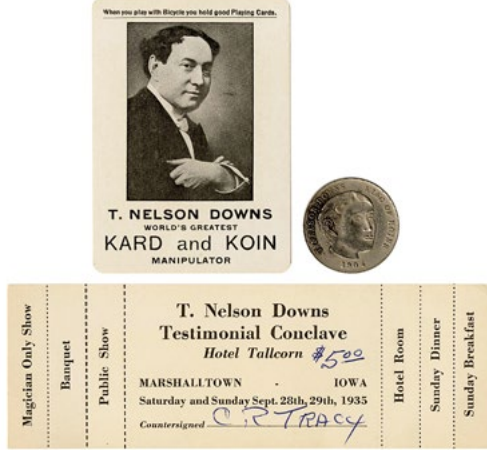
150/300



121



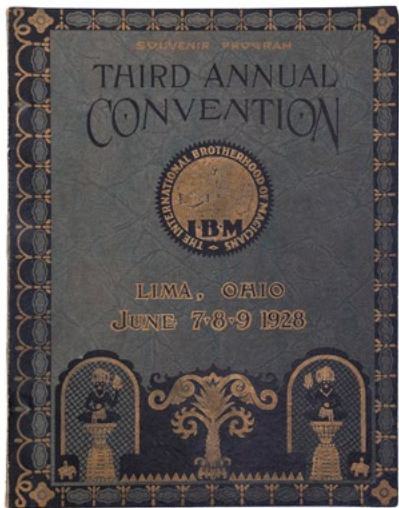
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123



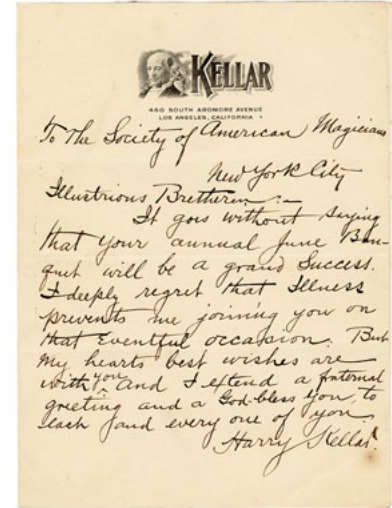
126



127



128



129

126. HERRMANN, Alexander. **Alexander Herrmann Souvenir Wand.** Circa 1890. Wooden wand painted flat white, with nickel silver tips. Length 11 1/2". Accompanied by a lengthy letter of provenance from Sol Stone, noted close-up magician, stating that he obtained the wand in 1940, and that it was one of several made to Herrmann's specifications based on his own design and presented as a gift to friends.

800/1,200

127. [I.B.M.] **Third Annual I.B.M. Convention Program.** Kenton: Scioto Sign Co., 1928. Elaborate small folio program produced for the third gathering of the International Brotherhood of Magicians, held in Lima, Ohio. Color lithographed frontispiece of Kellar, gatefold photo montage, profusion of images of conjurers of the era. Considered by many to be the most impressive and elaborate magic convention program ever produced.

100/200

128. KELLAR, Harry and Ching Ling Foo. **Photograph of Kellar and Ching Ling Foo.** New York: Moody, ca. 1915. Matte-finish gelatin print, a three-quarter length portrait of the two great magicians, their signatures are printed in the negative. Studio stamp on verso. 10 x 8". Toned around perimeter.

400/800

Foo and Kellar met in New York while the Chinese magician was on tour; Kellar had retired years earlier. Other photographs from the meeting, including a well-known image in the company of a dozen other notable conjurers, were taken to commemorate the historic meeting between the two best-known magicians of their respective nations.

129. KELLAR, Harry (Heinrich Keller). **Kellar ALS to the Society of American Magicians.** Circa 1920. Holographic missive on Kellar's engraved stationery addressed to his "Illustrious Brethren," and passing on his regrets, stating, "It goes without saying that your annual June banquet will be a grand success. I deeply regret that illness prevents me from joining you...." One folded 8vo sheet, boldly signed "Harry Kellar."

300/600



130

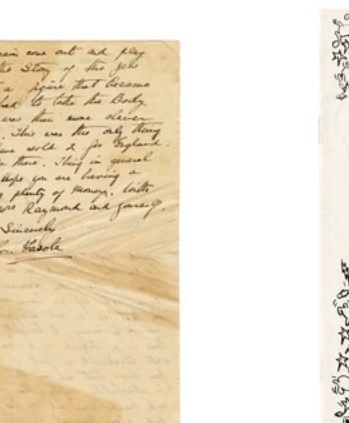
130. KELLAR, Harry (Heinrich Keller). **Lengthy Letter from Kellar's Niece to Harry Houdini.** Dated August 20, 1922, Mrs. Buck, Kellar's niece, writes to Houdini on three sheets of her uncle's lithographed letterhead, with two of the pages being a manuscript copy of an 1871 Kellar letter to Mrs. and Mrs. J.B. Carver and giving a detailed account of Kellar and Fay's tour through Texas, describing it as "a paradise" and going on at length about its wildlife, hunting grounds, native Americans ("we escaped with our scalps") and the towns in which Kellar and Fay played. Minor fading to some text, but very good overall.

300/600

Kellar, the first Dean of American magicians, was a mentor to Houdini, who at times proposed writing a biography of his friend. Kellar died in March of 1922, months before this letter was written. It was most likely sent to Houdini as preparatory material for the proposed biography. The missive alludes to other similar travelogue-type letters from Kellar to Carver that Mrs. Buck will transcribe for Houdini in due course.



124



125



121. DE KOLTA, Buatier (Joseph Buatier). **Cabinet Card Portrait of Magician Buatier de Kolta.** Paris: A. Chretiennot, ca. 1890. Left facing bust portrait of the inventive stage conjurer who devised the Vanishing Birdcage effect that bears his name to this day. Printed mount, 6 1/2 x 4 1/4". Old inked name below the image incorrectly identifying the subject as "Jules Buatier."

800/1,600

122. DE KOLTA, Buatier (Joseph Buatier). **Handbill for de Kolta's Debut at the Egyptian Hall.** London, 1891. Double-sided herald for the inventive French magician at a "private reception" before he first appeared at "England's Home of Mystery," presenting his trademark tricks that would revolutionize stage magic. Maskelyne typewriter ad to verso. Minor folds.

500/1,000

123. DOWNS, T. Nelson. **Collection of Downs Ephemera.** 1930s. Including a T. Nelson Downs throw out card, ticket to his Testimonial Conclave, and a Downs Palming Coin by Davenport. Three items; generally very good condition.

100/200

124. FASOLA, Gustave (Fergus Greenwood). **Fasola ALS to Maurice Raymond Regarding the Golem Illusion.** Dated March 14, 1923, Fasola writes to his fellow performer, "I have been over in Germany. I bought the Golem illusion. This is a figure of a head on a square cabinet with clockwork in front of Cabinet... you tell the story... . This is the only thing they had and they have sold 2 for England so not much good for there. Things in general are rotten in France. Hope you are having a good time and making plenty of money." One sheet of Fasola's letterhead, with old folds and soiling. Signed "G. Fasola." Scarce.

200/400

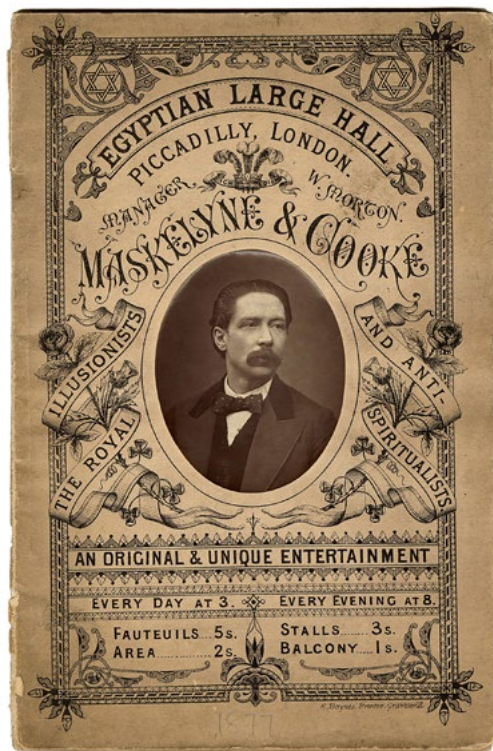
Fasola tried his hand as a stage magician and illusionist, as well as building magic, but his career was plagued by mishaps and ill fortune.

125. HARBIN, Robert. **Signed Origami Sailboat and Program.** 1960s. A small pink origami sailboat folded and signed by Robert Harbin. Sold together with a 1968 London Magic Circle Program featuring Harbin on the bill. Very good.

100/200



131



134



135



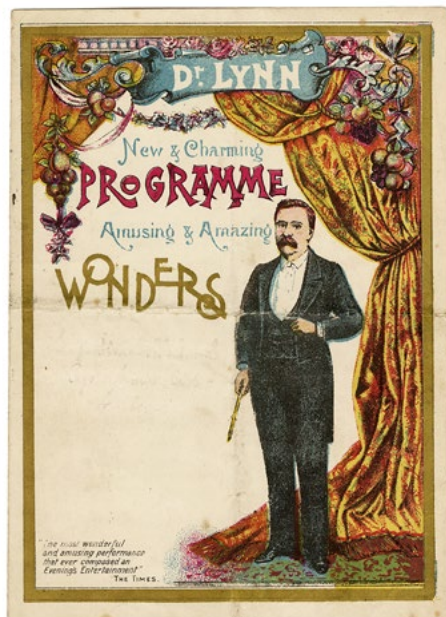
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138



140



132

131. LAFAYETTE, The Great (Sigmund Neuberger). RPPC of The Great Lafayette, Inscribed and Signed. [England, 1909]. Three-quarter length portrait of the famed magician and quick change artist. Divided back. Inscribed and signed in the margin, "Yours faithfully Lafayette May 8 - 09." Tiny pinhole and edgewear; very good. Rare.

500/1,000

132. LYNN, Dr. H.S. (Hugh Simmons). New & Charming Programme. Amusing and Amazing Wonders. Circa 1880. Bi-fold program with color lithographed cover bearing a full-length portrait of Lynn, a lengthy description of his show inside, and advertising for his "new books on South Africa and his third voyage round the world" at the rear. Old folds, rubbing. Rare.

500/1,000

133. MALINI, Max (Max Katz Breit). Malini Advertising Brochure. Los Angeles, 1930s. Four-page folding card/brochure picturing Malini on the cover, the interior heralding the heads of state and royalty he entertained, with his contact information at the Langham Apartments in Los Angeles on the rear. Approx. 16mo.

200/400

134. MASKELYNE & COOKE. Maskelyne and Cooke. The Royal Illusionists and Anti-Spiritualists. London: E. Baynes, ca. 1877. Elaborate program for the Egyptian Hall entertainers. Pictorial wrappers with real photo of J.N. Maskelyne tipped to front cover as issued. Vignette of Psycho on rear wrapper. 40pp. 8vo. Splitting at spine, else very good. See Toole Stott 1126. Scarce.

800/1,200

An early and elaborate program that gives a biographical sketch of Maskelyne, describes automatons (including "The Turk"), and includes a lengthy discussion of the whist-playing false automaton Psycho.



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141

135. MASKELYNE, John Nevil. Portrait of J.N. Maskelyne in his Workshop. Circa 1890. Full-length portrait of the magician, plate spinner, and proprietor of "England's Home of Mystery," the Egyptian Hall, in white apron and shirtsleeves, posed before a foot-operated machine and beside his workbench. Plain mount, 6 3/8 x 5", with inked notations to verso and wear at one corner.

500/1,000

136. MASKELYNE, John Nevil. £1,000 Reward Box Trick Handbill. London, 1870s. Three paragraphs outline Maskelyne's challenge to his naysayers, to prove they have "discovered the secrets of my Box trick; and (2) Produce a Box, and ... show that it will stand the same tests of examination ... two which I shall submit my own box...." Black ink on thin paper, 9 x 7 1/4". Minor crease; very good. Scarce.

300/600

The Box Trick was one of the formative mysteries in Maskelyne's career, and helped make him famous.

137. MASKELYNE & DEVANT. Maskelyne & Devant's Mysteries Paper Advertising Token. Circa 1906. Imitation old English penny paper advertising token, with a printed bust of the Queen on the obverse, and text advertising the magic shows of Maskelyne & Devant "Daily at 3 & 8" on the reverse. Diameter 30mm. Rubbed; good. Uncommon.

150/300

138. OKITO (Tobias Bamberg). Okito TLS to George Jenness. Written from St. George's Hall on June 17, 1920 on Okito's Floating Ball letterhead, the Dutch magician agrees to supply his correspondent with news and information on "thing[s] magical and if you are in need on any biographical subject of old time magicians I will be glad to inform you on the subject." One sheet, with old mailing folds, boldly signed in ink, "Theo Okito."

300/600

139. [PROGRAMS - MAGICIANS] Group of Vintage Theatrical Programs Featuring Magicians. For music halls and variety shows in England and featuring many of the great magicians of the golden age of the art, including P.T. Selbit (presenting Wilmar's Spirit Paintings), Carlton (the comedy card manipulator), Arnold DeBierre, Selbit (another, different), Chris Van Bern, Carl Hertz, Gus Fowler, Rameses, Horace Goldin, and Leroy, Talma and Bosco. Together, eleven pieces. 1910s. Good condition. Nice lot.

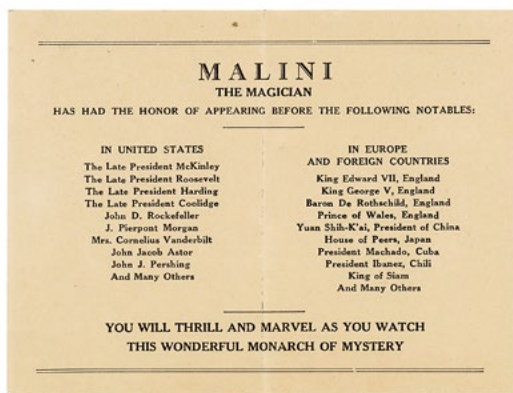
250/500

140. RAYMOND, Maurice (Morris Raymond Saunders). Bust portrait of The great Raymond. Preston: Arthur Winter, ca. 1910. Handsome half-length portrait in boudoir card format of the famed American illusionist and escape artist, flashing his trademark smile. Embossed photographer's mount, 11 x 8".

200/400

141. ROBERT-HOUDIN, Jean Eugène. Robert-Houdin Medallion. Paris: Jules D'hotel, 1935. A solid copper medallion bearing the image of the great Jean Eugene Robert-Houdin on the obverse, reverse blank. Smooth edges. Diameter 50mm. Includes original case (well worn). Very good. MT-281.

250/500



133



142. [SCRAPBOOK] Remarkable Victorian Magic Scrapbook. A repurposed ledger, compiled in the 1870s, 80s, and 90s in London and filled with magic ephemera, instructions, letters and manuscripts, most likely assembled by British conjurer "Professor Era," the stage name of a Mr. T. Edmonds.

Included are printed programs, broadsides, posters, and heralds for a host of notable performers, including The Fays, Signor Bosco, a color wood-engraved poster for Professor Era (margins trimmed away), Dr. Holden (two different pictorial programs, Adalbert Frikell (including a program for his appearance at Sandringham in 1878), Dr. Cavendish (several different programs), Maskelyne & Cooke and the Egyptian Hall, Alexander Herrmann at the Egyptian Hall (two different programs), Professor Pepper and Tobin at Egyptian Hall, The Fakir of Ava and his Dark Séance, a free pass for the show of ventriloquist Frederic Maccabe, two Buatier de Kolta programs (one at the Egyptian Hall), a handbill advertising Madame Gilliland Card "the world-famed wizard queen," an Evanion program, several programs for Dr. Lynn (Hugh Simmons), and many more.

Literature and letters from magic dealers include articles for the shows and shops of Joseph Bland (including a rare ANS), Robert Hellis (including cards for his printing company), Hamley, Frank Hiam, W.J. Judd, and others. These objects include price lists, small catalogs, pictorial instruction sheets, broadsides, and receipts.

Other contents include a chapbook, *The Great Wizards' Handbook of Magic* (see Toole Stott 320); tickets and broadsides for Punch & Judy shows, missing children, letterpress broadsides advertising Christmas entertainments and dissolving view shows, and related performances in and around London; and numerous news clippings on magic and related topics.

Approximately twenty leaves are filled with the former owner's handwritten instructions for a wide range of parlor tricks and stage illusions, some of them accompanied by crude illustrations.

A host of manuscript letters have been tipped in, among their authors J.N. Maskelyne (two ALSs, one on Egyptian Hall stationery), Buatier de Kolta (writing from Egyptian Hall), Mr. W. Morton (the manager of the Egyptian Hall, written on Egyptian Hall letterhead; several ALSs included), The "Original" Professor Stodare, and many more.

Small folio, bound in full vellum. Approximately 200 pages, three-quarters of which are filled. Page edges chipped, binding soiled, with chips, tears, and wear as expected and a few pages clipped, but pages and contents generally sound and in good to very good condition, with many items tipped in by their extreme edges only.

A remarkable collection of ephemera from a storied time in the history of conjuring, as Maskelyne & Cooke and their contemporaries set a new standard for stage magic, and perhaps the most significant offering of its type we have brought to auction.

15,000/25,000



143

143. SELBIT, P.T. (Percy Tibbles). **Shadow People Advertising Booklet.** Circa 1921. Eight-page publicity booklet describing and picturing Selbit's stage illusion in which "shadow people" materialize in a frame at the center of the stage. The first example we have encountered.

100/200

Selbit's illusion debuted at nearly the same time a Maskelyne & Devant effect was first performed on a London stage, *The Window of the Haunted House*. Though the illusions are different, they are often confused for each other, and Selbit's is the lesser-known of the two.

144. THURSTON, Howard. **Photograph of Maurice Raymond, Howard Thurston, and Eugene Laurant.** "When Shall We Three Meet Again?" [New York], 1914. Sepia-tone portrait of the three famous magicians, occasioned by their meeting at the Hotel Statler (Buffalo). Facsimile signatures below each likeness. 4 7/8 x 7 1/2". Slight loss lower left. From Raymond's own files.

200/400

Laurant wrote in detail about this chance meeting of the three great magicians in *The Sphinx* (April, 1914).

145. THURSTON, Howard. **Howard Thurston TLS to Paul Noffke.** Dated Nov. 17, 1931, Thurston writes on his printed letterhead to fellow magician Noffke, stating, "Will be glad to meet you Monday night after the last performance. Sorry I cannot accept any more invitations as the work is so hard I never go any place only occasionally." One 8vo sheet, with old folds and tape remnants to verso, else very good. Signed in ink, "Howard Thurston."

250/500

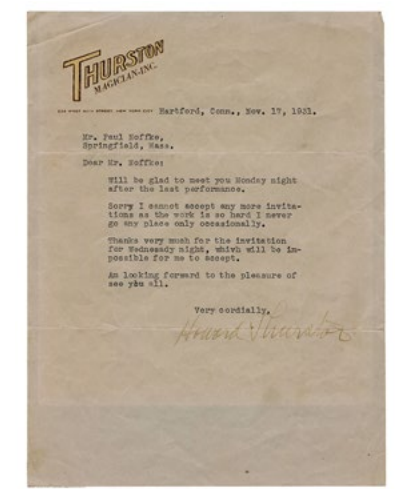
As the 1930s wore on, Thurston found himself struggling to keep his giant illusion show on the road. He resorted to working in "presentation houses," sometimes giving five or more shows each day, sharing the stage with motion pictures. It was an unwelcome swan song to an otherwise successful career spent breaking box office records and playing to sell-out crowds. Thurston passed away in 1936.

146. THURSTON, Howard. **Group of Howard Thurston Memorabilia.** Including a throw-out card, 1925 Theater Program, large-format souvenir booklet, a carbon copy of a letter from Thurston to Dante, Thurston ad mat, later printings of photographs of Jane Thurston, facsimile Thurston letters, and more. The largest 4to. Generally good condition.

200/400



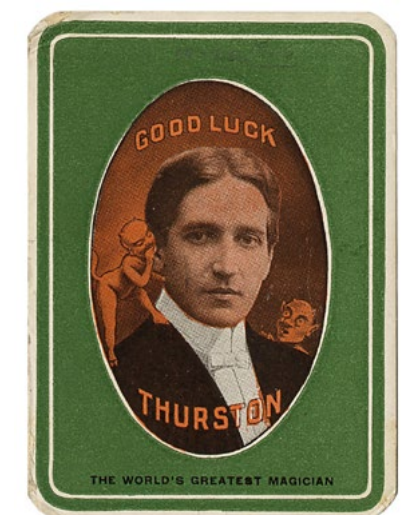
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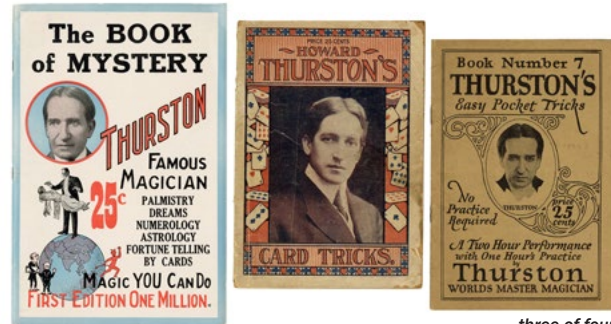
147

147. THURSTON, Howard. **Thurston Miller Tires Throw Out Card.** 1916. Stiff card with a color portrait of the "World's Greatest Magician" to recto, a lithographed advertisement for Miller Tires on the verso. Minor edgewear. Graphite notation 10-25-1916 above oval portrait on recto.

200/400

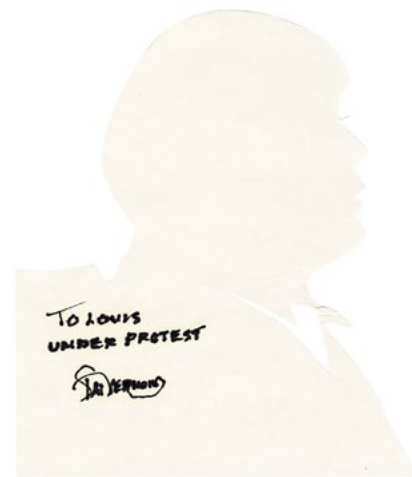


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149

three of four



150



151



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148. [THURSTON]. Group of 3 Throw Out Cards. Including Howard Thurston "Do Spirits Return?"/Good Luck. – Harry Thurston /Good Luck. – and Jane Thurston/Howard Thurston (SIGNED "Life is Magic!/Jane Thurston").

150/250

149. THURSTON, Howard. Four magic pitch books and booklets. Including: *Thurston's Easy Pocket Tricks* (n.d.), 48pp.; *Howard Thurston's Card Tricks* (Baltimore: I & M Ottenheimer, [1903]), 83pp.; *Thurston's Book of Mystery* (1930), 64pp.; and *Thurston's Easy Pocket Tricks* (1923), 48pp. Original wrappers. Some chipping and wear to covers, but generally good or very good.

100/200

150. VERNON, Dai (David Frederick Wingfield Verner). Vernon Silhouette of Louis Falanga. 1970s. A silhouette of magic book and video producer Louis Falanga scissor-cut by Dai Vernon on white paper. Signed and inscribed, "To Louis under protest, Dai Vernon". 5 ¼ x 4 ½". Unmounted. Very good.

400/800

151. VERNON, Dai (David Frederick Wingfield Verner). Inscribed Photo of Vernon at the Kit-Kat Club. Contemporary enlargement of a photograph originally taken by Irving Desfor of New York, ca. 1933. 20 x 16". Good condition. Inscribed and signed in black ink, "To Louis Falanga, An excellent artist. Dai Vernon."

200/300

In this image, Vernon performs Cups and Balls for two women seated at a low table. The spectator on the right side of the image is Vernon's wife, Jeanne.

152. VERNON, Dai (David Frederick Wingfield Verner). Signed "He Fooled Houdini" Enlargement. Photo enlargement of a newspaper article featuring Dai Vernon. Featuring a photo of The Professor performing at the Kit-Kat Club. Inscribed in black ink "Very best wishes to Louis Falanga. Sincerely, Dai Vernon" 19 ½ x 15 ½". Not examined out of frame.

200/300



153

153. VERNON, Dai (David Frederick Wingfield Verner). Signed Dale Vernon Photo Enlargement. A photo enlargement of a Dai Vernon brochure cover. Inscribed and signed in black ink, "Best of luck to Louis Falanga, Dai Vernon". Photo originally taken by famed entertainment photographer Hal Phyfe, a schoolmate of Vernon's. 16 x 20". Very good.

200/300

154. VERNON, Dai (David Frederick Wingfield Verner). Dai Vernon Signed Props Photograph. A framed and matted print of the photograph of Dai Vernon's props, featured on the cover of The Dai Vernon Book of Magic and other L&L Publishing releases, including *The Vernon Chronicles*. 11 x 13". Inscribed and signed "To Louis Falanga a true artist. Sincerely, Dai Vernon". Very good.

200/300

These signed photographs hung in the offices of L&L Publishing in Lake Tahoe, California, for many years. L&L published many recent editions of Vernon's most famous works.

155. MORETTO, Toni (Italian, 1929-2011). Linking Rings Magician Sculpture. Italy: Lo Scricciolo, ca. 1995. Whimsical porcelain sculpture of a magician presenting the venerable Linking Rings effect while standing behind his table covered in cards, coins, a set of Cups and Balls, and with a well in the tabletop. A rabbit stands at his side with rings encircling its body. Approximately 8 ¼ x 7 ½ x 5 ½". Minor evidence of repair.

1,000/1,500

156. MORETTO, Toni (Italian, 1929-2011). Passe Passe Bottles and Cards Sculpture. Italy: Lo Scricciolo, ca. 1995. Caricaturish porcelain sculpture of a magician behind a table laden with props and books, a fan of cards in each hand, with the props for the venerable Passe Passe Bottle trick strewn about and his belly jutting out over the tabletop. Approximately 10 x 9 x 9". Minor points of wear; near fine.

1,000/1,500



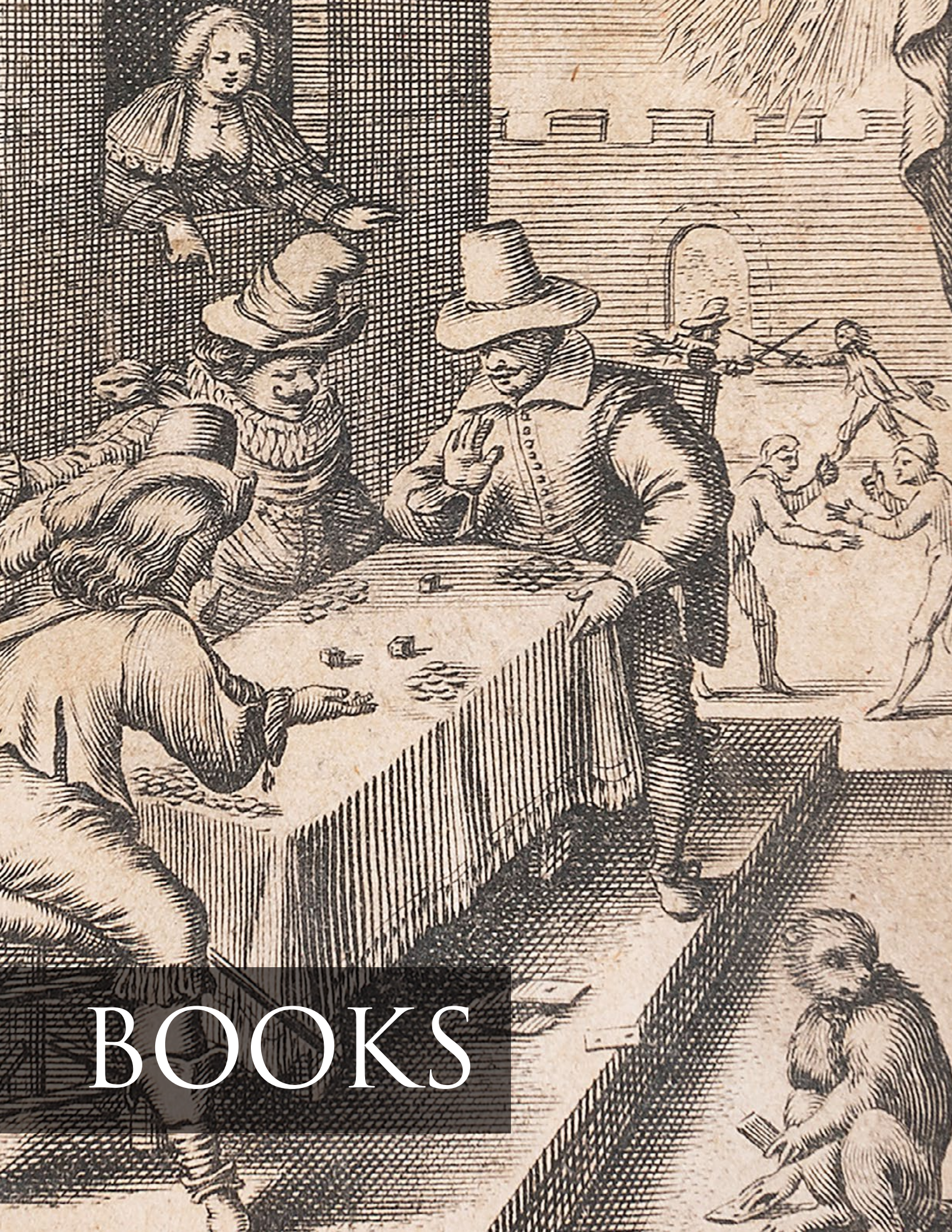
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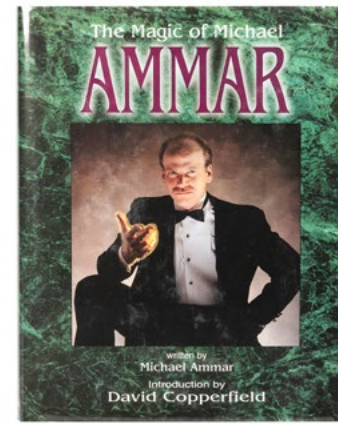
155



156



BOOKS



157

INCLUDING THE LIBRARY OF LOUIS FALANGA OF L&L PUBLISHING

157. AMMAR, Michael. **The Magic of Michael Ammar**. Tahoma: L&L Publishing, 1991. Green publisher's cloth binding, spine lettered in gilt. Pictorial dust jacket. Illustrated. 8vo. Inscribed and signed by the author to Louis Falanga: "To my good friend Louis, it was a blast working with you on this! Hopefully it's the first of many inspirational projects! With all of my very best wishes, Michael Ammar."

200/400

This was indeed the first of many projects produced by Falanga and featuring or starring Ammar. The pair collaborated on many of the most popular instructional conjuring books and videos of the late twentieth century.

158. AMMAR, Michael. **The Complete Cups and Balls**. Tahoma: L&L Publishing, 1998. Number 1 from the deluxe edition bound in black leather, gilt decorated, with matching slipcase. Signed and numbered by Michael Ammar. Publisher's own copy. Photographs. 4to. Fine.

150/250

159. ANDRUZZI, Tony (Tom Palmer). **The Negromicon of Masklyn Ye Mage**. Chicago: Author, ca. 1977. Number 103 from the first and only edition, inscribed and signed by the author on the ffep. Publisher's pictorial silk-screened pebbled boards with lock and hasps integrated into binding. Black and white 8 x 10" portrait of the author tipped-in as issued. 4to. Minor rippling to cloth, else very good.

800/1,200

160. BAMBERG, David L. **Nieuw Goochelboekje**. Circa 1861. Printed self-wrappers. 8vo. 8 pages (unopened). Faint pencil marks in margins. Very good.

400/600

Of this work, Okito wrote: "This little booklet was published by my great grandfather David L. Bamberg... It was sold by my father (his grandson) who assisted his grandfather during his performances." In all likelihood, this was a "pitch" book sold after the elder Bamberg's performances.

161. BEN, David. **Zarrow: A Lifetime of Magic**. Fair Lawn: Meir Yedid Magic, 2008. Publisher's cloth with jacket, illustrated with over 1000 photographs. Tall 4to. Fine.

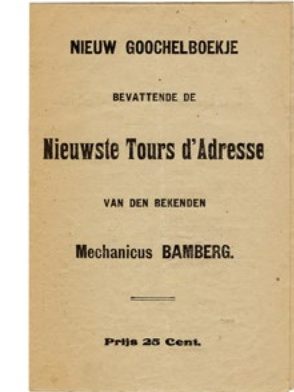
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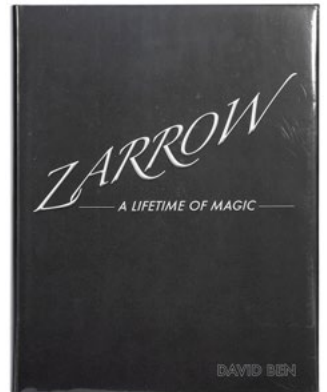
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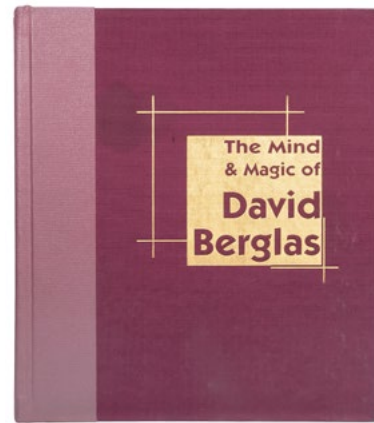
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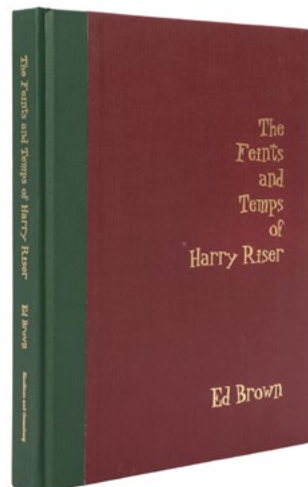
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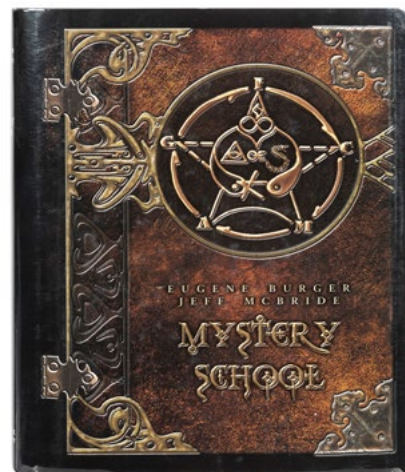
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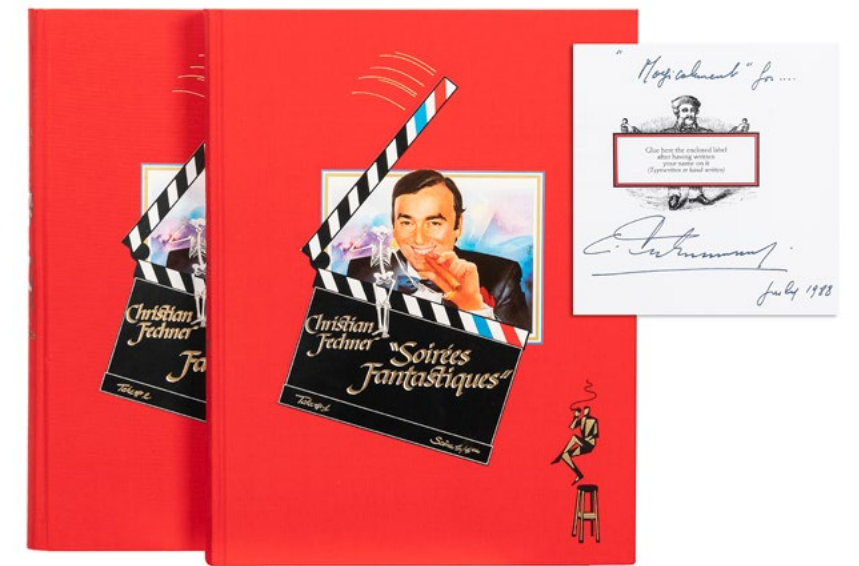
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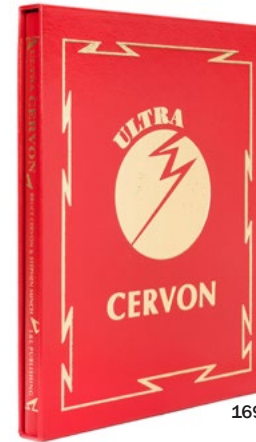
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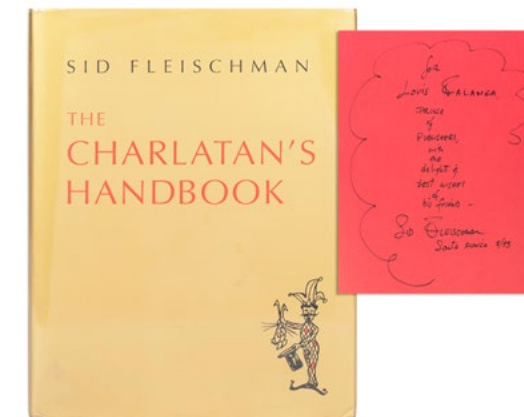
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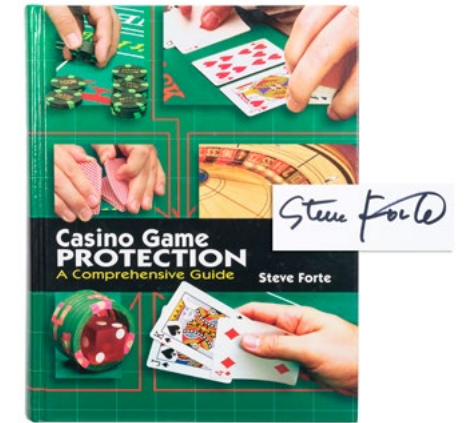
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162. BRAUE, Frederick. **Fred Braue on False Deals**. Oakland: Jeff Busby, 1978. First edition, number 248 of 300 copies. Comb bound, in printed wrappers in three colors. 4to. Minor scuffs; very good.

50/150

163. BRITLAND, David. **The Mind & Magic of David Berglas**. Burbank: Hahne, 2002. From an edition of 1000 copies. Maroon cloth and leather binding, stamped in gold. Illustrated. 4to. Minor soiling. Very good.

300/600

164. BROWN, Ed. **The Feints and Temps of Harry Riser**. Washington, D.C.: Kaufman & Greenberg, 1996. Maroon cloth lettered in gilt. Illustrated. 4to. Minor bumping. Overall, very good.

100/200

165. BROWN, Gary. **The Coney Island Fakir**. The Magical Life of Al Flosso. Tahoma: L&L Publishing, 1997. Number 1 from the publisher's deluxe edition in gilt-stamped black leather with slipcase, signed and numbered by the author and Jack Flosso. Publisher's own copy. Illustrated. 8vo. Near fine.

150/300

166. BURGER, Eugene and Jeff McBride. **Mystery School**. Seattle: The Miracle Factory, 2003. Black cloth with jacket, profusely illustrated, including color plates. Thick 4to. Fine.

100/200

167. CARNEY, John. **The Book of Secrets**. California: Carney Magic, 2002. Red and black cloth gilt stamped. Leather slipcase. Photo-illustrations. 8vo. Inscribed and signed by John Carney to Louis Falanga on the flyleaf, "To my buddy Louis, magic is richer for your books. All the best!" Fine.

100/200

168. CERVON, Bruce. **Bruce Cervon's Castle Notebooks**. Vols. 1-5. Tahoma: L&L Publishing, 2007/09. Five volumes in publisher's black leather stamped in gold, each volume being number 2 from the publisher's deluxe edition. Illustrated. Large 8vos. The publisher's own copies. Near fine.

1,000/1,500

169. CERVON, Bruce and Stephen Minch. **Ultra Cervon**. Tahoma: L&L Publishing, 1990. Red leather stamped in gold with matching slipcase. Number 1 from the publisher's limited deluxe edition. Signed by Bruce Cervon. Publisher's own copy. Illustrated with photographs. 4to. Fine.

150/300

170. FECHNER, Christian. **Soirees Fantastiques**. Paris: FCF Editions, 1988. First English edition, "for private circulation only," one of 300 copies. Two red cloth volumes with matching slipcase. First volume of text, illustrated, with color plates; second volume of flip books and illusion plans. 4to. Minor wear and soiling to slipcase, else very good.

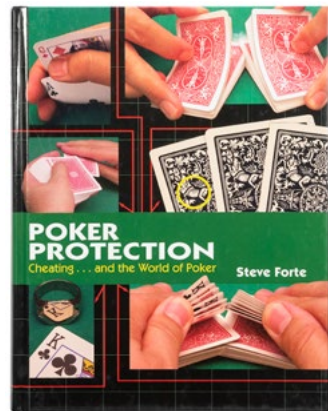
800/1,200

171. FLEISCHMAN, Sid. **The Charlatan's Scrapbook**. Tahoma: L&L Publishing, 1993. Black cloth, spine stamped in gilt. Illustrated. Dust jacket. Signed and inscribed, "For Louis Falanga, Prince of Publishers, with the delight and best wishes of his friend, Sid Fleischman." Very good.

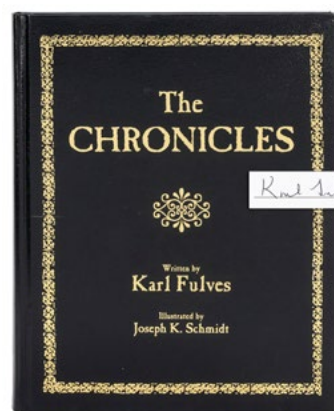
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172. FORTE, Steve. **Casino Game Protection**. Las Vegas: SLF Publishing 2004. Color casewrapped hardcovers. Photographs. 4to. Signed by Forte. Fine.

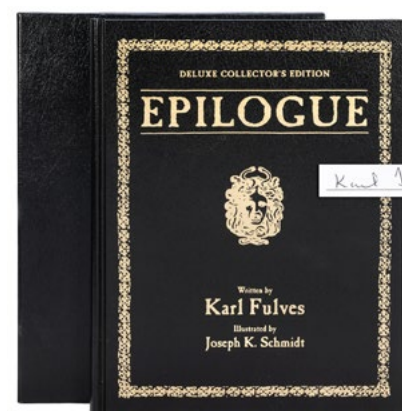
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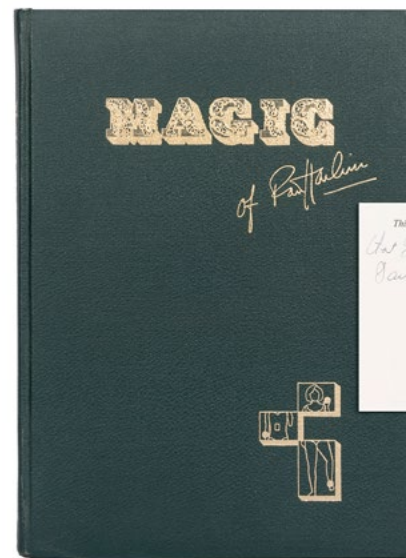
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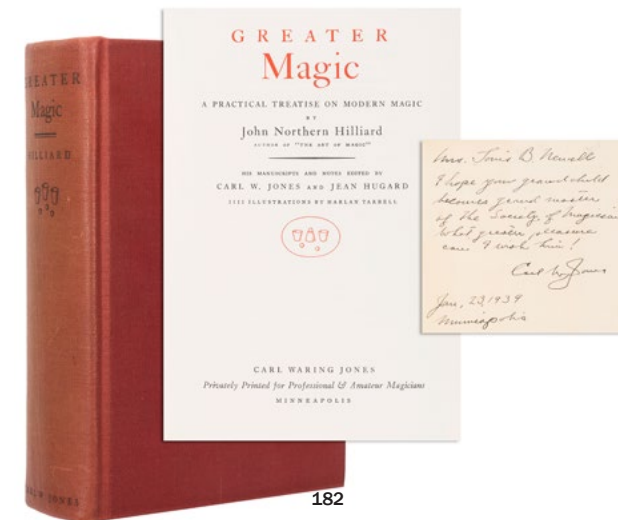
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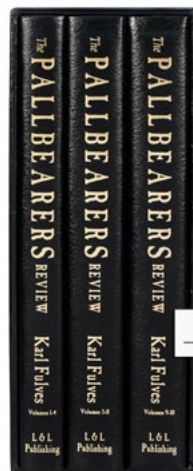
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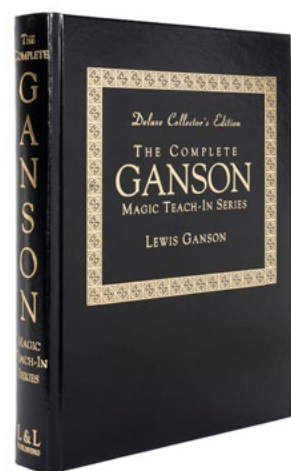
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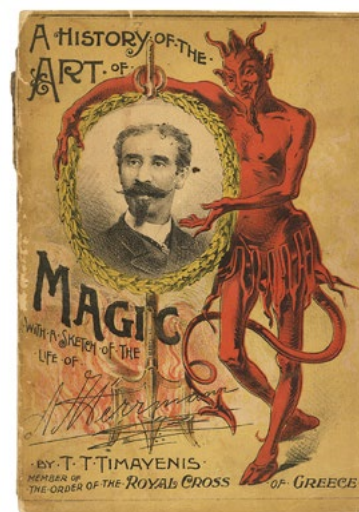
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173. FORTE, Steve. **Poker Protection: Cheating and the World of Poker**. Las Vegas: SLF, 2006. Publisher's pictorial case-wrapped hardcovers. Illustrated. 4to. Fine.

100/200

174. FULVES, Karl. **The Chronicles**. Tahoma: L&L, 1997. Number 2 of 150 deluxe first edition leather-bound copies, signed by Fulves on the limitation page. Publisher's own copy. Illustrated. 4tos. Fine.

150/300

175. FULVES, Karl. **Epilogue**. Tahoma: L&L, 1993. Copy "A" of 150 deluxe first edition leather-bound and slipcased copy, signed by Fulves on the limitation page. Publisher's own copy. Illustrated. 4tos. Fine.

300/500

176. FULVES, Karl. **The Pallbearers Review**. Tahoma: L&L, 1993. Three vols., black leather stamped in gilt, slipcase. Number 2 of 150 copies of the deluxe edition, each volume signed by Fulves on the limitation page. Publisher's own copy. Illustrated. 4to. Very good.

300/500

177. GANSON, Lewis. **The Complete Ganson**. Tahoma: L&L Publishing, 2010. #1 from the publisher's deluxe edition. Black leather, stamped in gilt. Illustrated with photographs. 8vo. Fine.

100/200

178. GOLDSTEIN, Phil. **A Phil Goldstein Collection**. Tokyo, 1989. Japanese text. Black cloth gilt stamped with publisher's printed slipcase. Illustrated. 4to. Fine. Published as part of the Tenkai Prize series. Goldstein received the award in 1988.

200/300

179. GRAVATT, Glenn (compiler). **Thayer Quality Magic**. Oakland: Magic Ltd., 1980s/90s. Four volumes. Uniform cloth, dust-jackets. Illustrated. 8vo. Wear to jackets. Good.

100/200

180. HARBIN, Robert. **The Magic of Robert Harbin**. [London: Author], 1970. Number 462 of 500 copies in the first and only edition. Pebbled dark green cloth stamped in gilt. Color frontispiece, profusion of illustrations and photographs. Numbered and signed by Harbin on the limitation page. Includes original dust wrapper. Signed "to Bill" (a fellow illusion builder, William Schmeelk). Minor wear. With original mailing carton, including the written agreement of terms.

1,200/1,800

181. [HERRMANN] Timayenis, T.T. **A History of the Art of Magic, With a Sketch of the Life of A. Herrmann**. New York: Press of J.J. Little, 1887. Color lithographed wrappers with a portrait of Herrmann. Engraved frontispiece of Adelaide Herrmann. Illustrations. 8vo. 135 pp. Ex libris John Henry Grossman. Covers nearly detached, spine chipped.

200/400

Published after Herrmann's unexpected death in 1896, this book was rewritten, re-typeset, and reprinted years later with additional information about his nephew Leon. This is the first example with the J.J. Little imprint (and lacking terminal ad leaves) we have encountered.

182. HILLIARD, John Northern. **Greater Magic**. Minneapolis: Carl Waring Jones, 1938. First edition. Maroon cloth, spine lettered in gilt. Lacks jacket. Over 1000 illustrations by Harlan Tarbell. Thick 8vo. Front hinge cracked, spine sunned. Inscribed and signed on the flyleaf by the publisher.

150/300

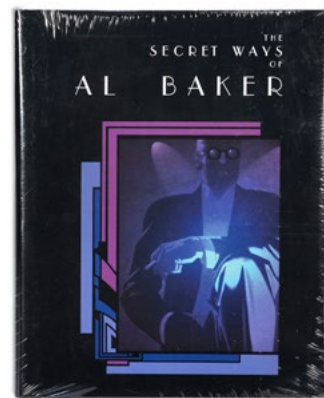
Only 1000 copies of this first edition were produced, as the book was initially published at the high price of \$12.50. The initial run sold out quickly, and Hilliard's work is now widely regarded as one of the cornerstones of the literature.

183. JAMES, Stewart, Edited by Allan Slaight. **The James File**. Toronto, 2000. Three volumes in black cloth stamped in silver. From the publisher's limited, deluxe edition in matching slipcase with box of collector's memorabilia. Illustrated. 4to. Signed and numbered by editor Allan Slaight. As new.

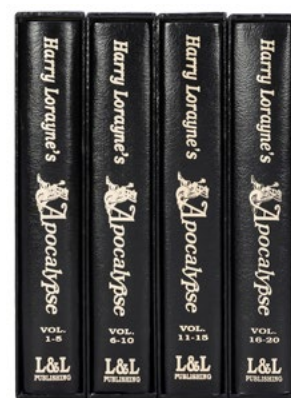
300/600

184. JARRETT, Guy. **Puttin Tacks on Your Chair**. [Chicago], 1933. Gold wraps lettered in black. 8vo. Very good. Signed on the last page, "Guy E. Jarrett."

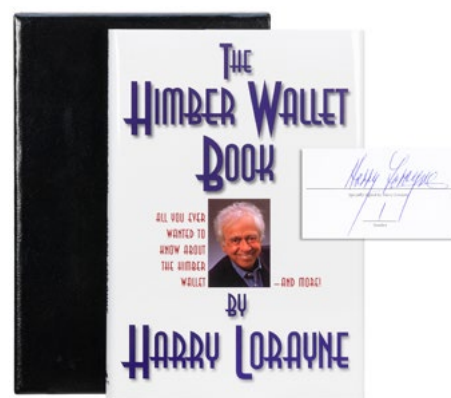
200/400



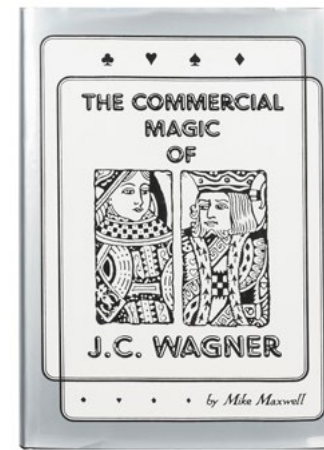
185



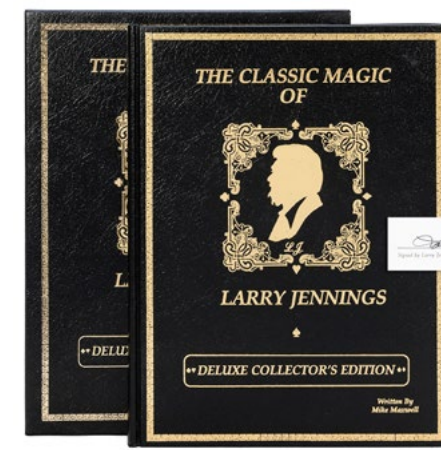
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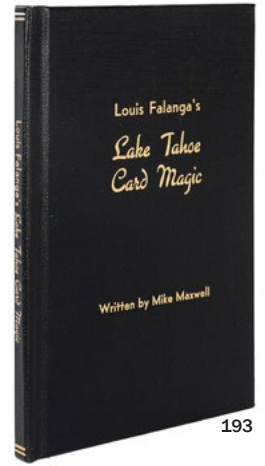
187



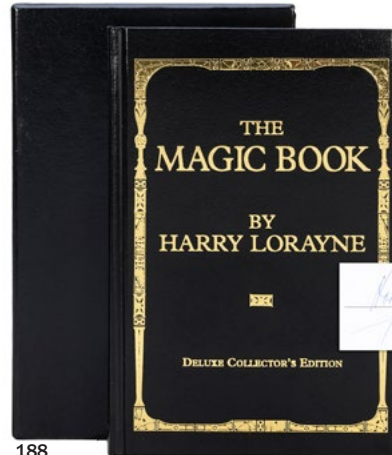
191



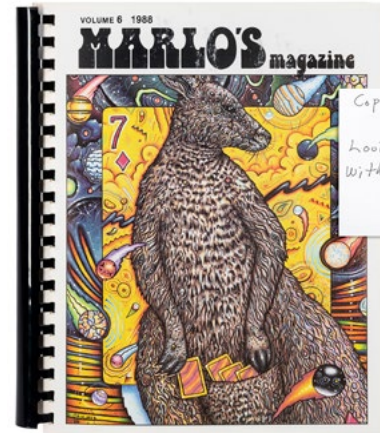
192



193

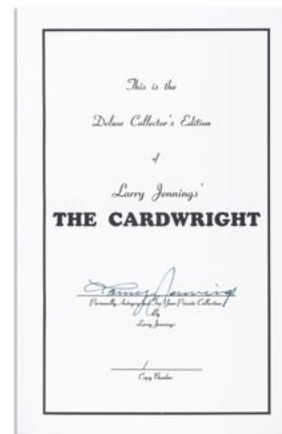


188

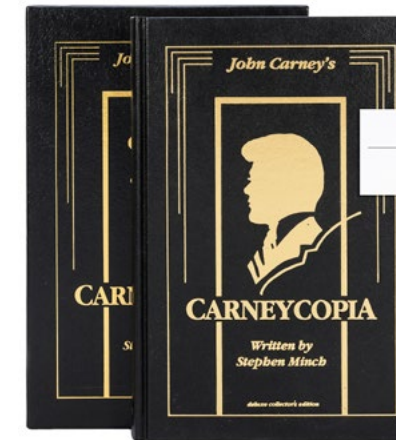


189

Copy # 122
To
Louis Falanga
With Best Wishes
from
Harry Lorayne
April-12-1988

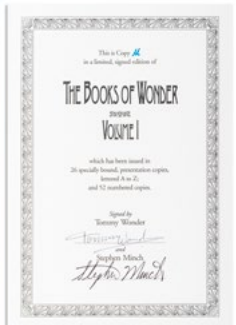


194



195

John Carney



196



190

187. LORAYNE, Harry. **The Humber Wallet Book**. Tahoma: L&L Publishing, 1998. Deluxe edition in black leather, stamped in gilt, with jacket and publisher's slipcase. Numbered 1 and signed by Lorayne on the limitation page. The publisher's own copy. Illustrated. 8vo. Near fine.

100/200

188. LORAYNE, Harry. **The Magic Book**. Tahoma: L&L Publishing, 1977. Number 1 of a limited, deluxe edition in publisher's black leather, stamped in gold, with matching slipcase. Signed by Harry Lorayne. Publisher's own copy. 8vo. Very good condition.

150/300

189. MARLO, Ed. **Marlo's Magazine Vol. 6**. Chicago, 1988. Comb-bound pictorial color wraps. Illustrated. 4to. Number 177 from the publisher's limited first edition. Very good. Inscribed and signed to Louis Falanga by Edward Marlo.

200/300

190. MAVEN, Max. **The Protocols of the Elders of Magic**. Seattle: Hermetic Press, 2005. Number 491 of 500 signed and numbered first edition copies. Quarter black leather over gray boards, stamped in silver. Ribbon page marker. 8vo. Fine.

200/300

185. KARR, Todd (ed.). **The Secret Ways of Al Baker**. Seattle: Miracle Factory, 2003. Black cloth, dust-jacket. Illustrated. 4to. New in shrinkwrap.

100/200

186. LORAYNE, Harry. **Apocalypse**. Tahoma: L&L, 2000. Deluxe edition issued in four volumes, each bound in black leather and stamped in gold with matching slipcases. Set numbered 1 of a limited edition. Publisher's own copies. Signed by Lorayne on limitation page. 4to. Fine.

400/800

191. MAXWELL, Mike. **The Commercial Magic of JC Wagner**. Tahoma: L&L Publishing, 1987. Black cloth cover, stamped in silver with illustrated dust jacket. Publisher's own copy. Illustrated. 8vo. Fine.

50/100

192. MAXWELL, Mike. **The Classic Magic of Larry Jennings**. Tahoma: L&L Publishing, 1986. #1 from the publisher's complimentary copies of the deluxe edition, bound in black leather, gilt decorated, with matching slipcase. Limitation page numbered and signed by Larry Jennings. Publisher's own copy. Illustrated. 4to. Very good.

150/300

193. MAXWELL, Mike. **Lake Tahoe Card Magic**. Tahoe: Louis Falanga, 1985. Louis Falanga's own copy, bound in gilt stamped black cloth. With three Falanga business cards laid in. Illustrated. 8vo. Fine. The only copy bound thus of which we are aware.

100/200

194. MAXWELL, Mike. **Larry Jennings. The Cardwright**. Tahoma: L & L, 1988. Publisher's black leather stamped in gold, matching slipcase. Being number 1 from the publisher's limited, deluxe, signed and numbered edition. Signed by Jennings. Publisher's own copy. Illustrated. 8vo. Fine.

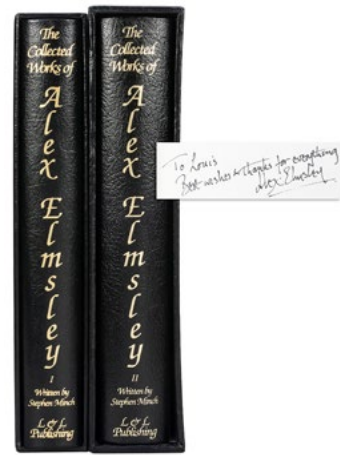
150/250

195. MINCH, Stephen. **Carneycopia**. Tahoma, 1991. Black leather stamped in gold with matching slipcase. Being number 1 of 200 copies in the publisher's limited, deluxe edition. Illustrated. 8vo. Publisher's own copy. Signed by John Carney. Fine.

200/300

196. MINCH, Stephen. **The Books of Wonder**. Seattle: Hermetic Press, 1996. Publisher's cloth, dust jackets in slipcase. Copy M from a lettered deluxe edition. Signed to Louis Falanga by both Stephen Minch and Tommy Wonder. Includes reference photo used for the production of the books. Illustrated. 4vo. Mild soiling to dust jackets.

300/600



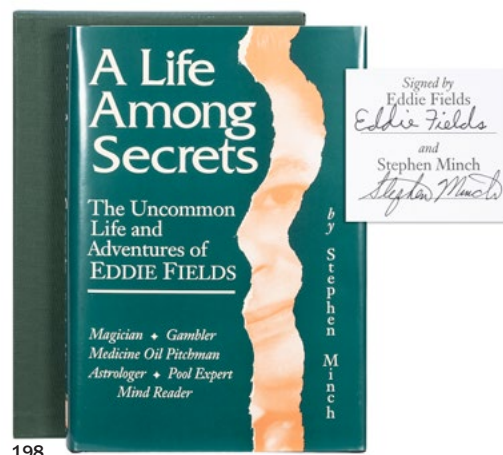
197

197. MINCH, Stephen. **The Collected Works of Alex Elmsley Vols. I and II.** Tahoma: L&L Publishing, 1991 and 1994. Deluxe leather-bound editions (1 of 200 copies) stamped in gilt with matching slipcases. Both signed on limitation page by Elmsley. Volume two signed to Louis Falanga. Publisher's own copies. 8vo. Fine.

300/600

198. MINCH, Stephen. **A Life Among Secrets.** Seattle: Hermetic Press, 1992. Black leather, stamped in gilt with cloth slipcase. Illustrated with photos. 8vo. Slipcase scuffed. Copy number 4 of a limited signed edition. Signed by Eddie Fields and Stephen Minch, and presented to Louis Falanga by Stephen Minch. Overall, very good.

100/200



198

202. SKINNER, Michael. **Michael Skinner's Classic Sampler.** Tahoma: L&L Publishing, 1996. Number 1 from the publisher's deluxe limited edition, signed by Michael Skinner. Publisher's own copy. Gilt decorated black bonded leather with matching slipcase. Photographs. 4to. Very good.

150/300

201. PREVOST, J. **Clever and Pleasant Inventions.** Seattle: Hermetic Press, 1998. L of 20 presentation copies signed by the publisher, Stephen Minch. Cloth spine over rag paper boards stamped in black, in a matching custom drop-spine box. 8vo. Fine. The only example we have seen with a blue spine for the drop-spine box.

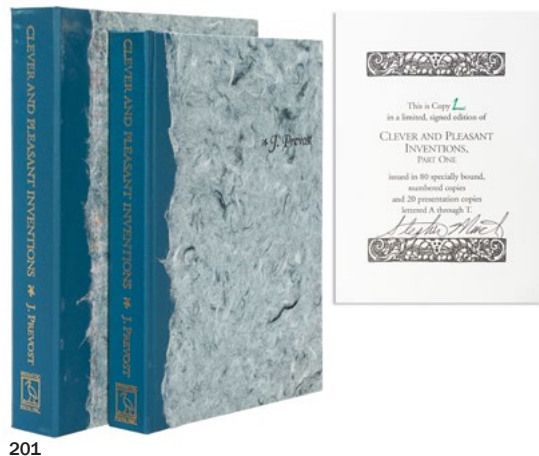
150/250

200. PIERCE, Lance. **Roger Klause in Concert.** Tahoma, L&L Publishing, 1991. Leather bound edition, stamped in gilt. Number 107 from the publisher's limited deluxe edition of 200 copies. The publisher's own copy. Illustrated with photographs. 4to. Minor wear.

150/300

199. MINCH, Stephen. **Kort.** Seattle: Hermetic Press, 1999. Copy J of 16 presentation copies signed by the publisher, Stephen Minch and Milt Kort. Cloth spine over rag paper boards, stamped in gilt, with matching slipcase. 8vo. Fine.

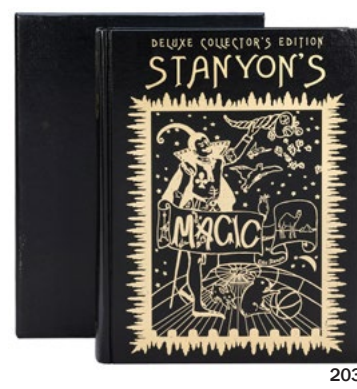
150/250



201



199



203

203. STANYON, Ellis. **Stanyon's Magic.** Tahoma: L&L Publishing, 1996. Facsimile file of Stanyon's influential periodical issued in England over a span of several decades. Deluxe leather-bound edition, decorated in gilt, with matching slipcase. Thick 4to. Numbered 1, and being the publisher's own copy. Fine.

150/300

204. [TAMARIZ & THE SPANISH SCHOOL] **Grouping of Classic Spanish Magic Titles.** A collection of titles pertaining to the Spanish approach to close up card magic. Included are Juan Tamariz's *Sonata* and *The Magic Way*, Jose Carroll's *52 Lovers*, and Rene Lavand's *Slow Motion Magic*. Illustrated 8vos, with jackets, as issued. Condition varies. Overall, very good.

400/600

205. [VERNON] **Signed Dai Vernon Book Collection.** Bideford: Supreme, v.d. A grouping of five classic Dai Vernon authored by Lewis Ganson, including *The Dai Vernon Book of Magic*, *Inner Secrets of Card Magic*, *Further Inner Secrets of Card Magic*, *More Inner Secrets of Card Magic*, and *Ultimate Card Secrets*. All 8vos, illustrated with line drawings and photographs, with dust jackets, as issued. Each book inscribed and signed to Louis Falanga by Dai Vernon. Condition varies from fair to good.

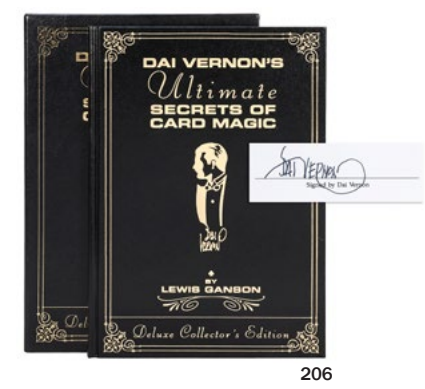
500/1,000



205

Best magical wishes to Louis Falanga from Dai Vernon

205



206

206. [VERNON] GANSON, Lewis. **Dai Vernon's Ultimate Secrets of Card Magic.** Tahoma: L&L Publishing, 1995. Number 1 from the limited, deluxe edition, signed by Vernon on the limitation page. Publisher's own copy. Gilt stamped black leather with matching slipcase. 8vo. Near fine.

250/350

207. VERNON, Dai. **The Essential Dai Vernon.** Tahoma: L&L Publishing, 2009. Number one of a deluxe edition of three hundred. Signed and numbered by Dai Vernon. Publisher's own copy. Illustrated with photographs. 8vo. Fine.

200/400

208. [VERNON] Ganson, Lewis. **The Dai Vernon Book of Magic.** Tahoma: L&L, 1994. Number 1 from the deluxe edition, signed by Vernon on the limitation page. Publisher's own copy. Black leather, gilt stamped, slipcased. Illustrated. 8vo. Near fine.

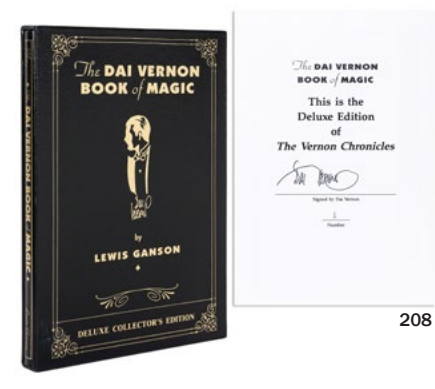
250/350

209. VERNON, Dai. **Revelation.** Pasadena: Magic Words, 2008. One-quarter leather over green cloth with leather-covered slipcase. Profusion of illustrations and photographs. Includes a tipped-in photograph of Vernon and a poker size Queen of Hearts extracted from a forcing pack owned by Vernon tipped in, as issued, which matches the Queen in the tipped-in photograph. Number X of 26 lettered copies from the publisher's edition of presentation copies. 4to. Near fine.

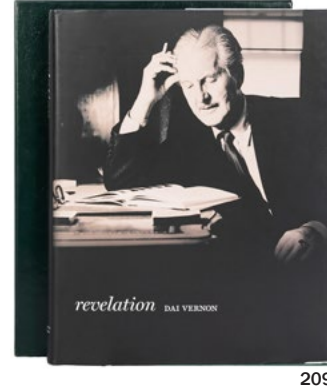
250/350



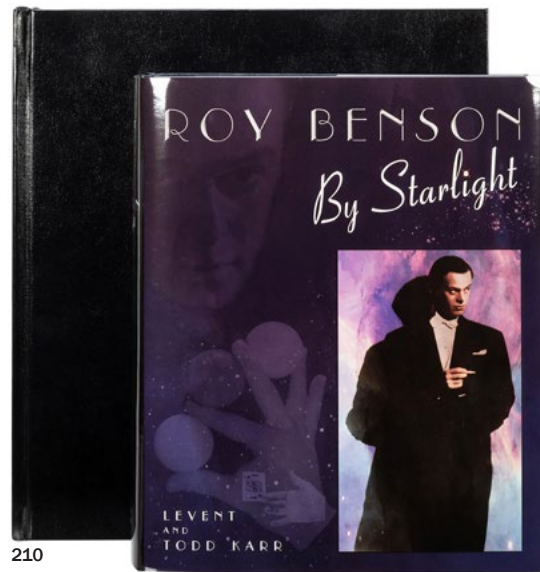
207



208



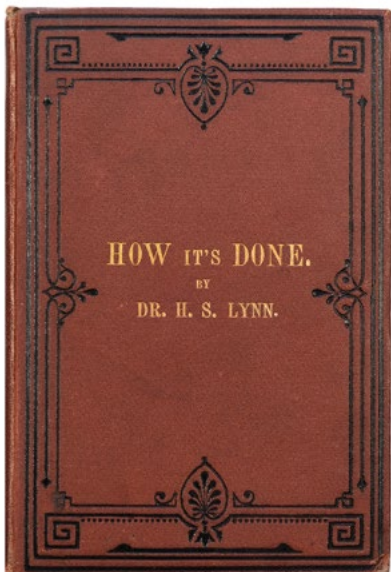
209



210



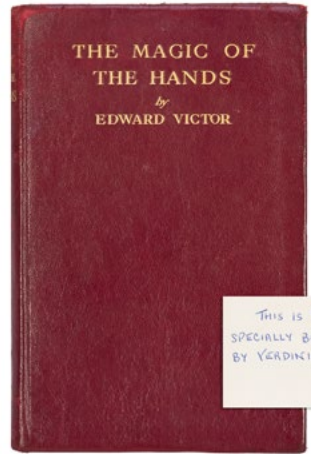
Limited Edition



211



212



213

This is EDWARD VICTOR'S OWN SPECIALLY BOUND COPY, GIVEN TO ME BY VARDINI, OCTOBER 1970. Bayard from Las



214



215



216



217



218



219

210. LEVENT and Todd Karr. **Roy Benson by Starlight**. [Los Angeles]: The Miracle Factory, 2006. From the publisher's deluxe presentation edition. Black leather with pictorial dust jacket. Illustrated. In a custom ribbon-tied book box stamped in gilt, as issued. Illustrated. 4to. Near fine. Signed and numbered by the authors.

400/600

211. LYNN, Dr. H.S. (Hugh Simmons). **The Adventures of the Strange Man. With a Supplement showing "How It's Done."** London: Egyptian Hall, 1873. Pebbled brown cloth stamped in black, blind, and gilt, with pictorial pale yellow wrapper and illustrated title page retained. 1 leaf, p. [1] 2-57, [58] + 3 ll advts. 8vo. Near fine. Ex-libris J.B. Findlay and John Fisher. Rare; the first example we have encountered with a cloth binding.

1,000/2,000

212. SHARPE, S.H. **Art and Magic**. [Seattle]: Miracle Factory, 2003. First Edition. Gilt-stamped black cloth with jacket. Illustrated. 8vo. Two corners bumped, else near fine.

100/200

213. VICTOR, Edward. **The Magic of the Hands**. [London: Author, 1937]. Deluxe presentation copy bound in full maroon roan, spine and front board stamped in gilt. Illustrated. 8vo. Spine and extremities rubbed; very good. Rare. The author's own copy, with reviews and notices pasted to the front four leaves, and bearing an inked notation from the former owner tracing the provenance of the book.

300/600

214. DELLA PORTA, Giambattista (1535-1615). **De I Miracoli Et Maravigliosi Effetti Dalla Natura Prodotti Libri IIIII**. Venice: Marc Antonio Zaltieri, 1584. 8vo. Printer's device, woodcut initials. Contemporary vellum (notations, darkening to spine, dust stains, browning).

300/500

215. DELLA PORTA, Giambattista (1535-1615). **Magiae Naturalis Sive de Miraculis**. Antwerp: Joannis Steelfij, 1562. 8vo. Illustration on title page, illustrated, woodcut initials. Later vellum with yapped edges and manuscript titles on spine (notations, darkening to spine, dust stains, frontispiece woodcut trimmed, armorial bookplate of William Chadwell Mylne).

400/600

Giambattista della Porta was an Italian polymath and scholar who was often referred to as the "professor of secrets." *Magiae Naturalis* remains the best known of his printed works, with the author making a point of drawing distinctions between bad and good magic; the first deals with evil spirits while the other, according to della Porta, is wholly natural and thus "good."

216. DELRIO, Martin Anton (1551-1608). **Disquisitionum Magicarum Libri Sex**. Venice: Jacobum Sarzinam, 1660. 8vo. Frontispiece, woodcut initials. Contemporary vellum with manuscript titles on spine (dust stains, soiling, notations, partially disbound at rear).

500/800

Disquisitionum Magicarum Libri Sex was originally printed in three volumes in 1599 and 1600. Traditionally regarded as a slightly lesser version of Heinrich Kramer's *Malleus Maleficarum*, Delrio's text was nonetheless hugely popular and would be printed well into the 18th century - long after other, similar works had gone out of print.

217. ENS, Gasparo. **Thaumaturgus Mathematicus**. Cologne: Konstantin Munich, 1651. 8vo. Illustration of Archimedes measuring the earth on title page, woodcuts, head and tail pieces, woodcut initials, index. Recased drab blue wrappers

(damp stains, toning, browning to ink block). Second Latin edition of an early text dealing with mathematics and alchemy, adapted by Ens from Jean Leurechon's *Recreations Mathematiques*, printed in 1624. Includes early woodcut illustration of the corner of a billiards table on pg. 146. VD 17 23:273399R. Rare.

600/800

218. FREIESLEBEN, Christoph Heinrich. **Corpus Juris Canonici**. Basel: J.R. Thurmisiorium, 1730. 4to. Two volumes. Title in red and black in first volume with printer's device. Contemporary calf with titles and compartments gilt (rubbing, toning, notations). *Corpus juris canonici* refers to a system of canonical law with its roots in the 13th century, in this instance denoting a collection of religious laws placed in a systematic order. Includes *Institutiones Juris Canonici* by Giovanni Paolo Lanecellotti (1522-1590), an Italian canonist whose work was often printed as a supplementary text to *Corpus Juris Canonici* throughout the eighteenth and nineteenth centuries. Overall condition good.

400/600

219. HEIDFELD, Johannes (1563-ca. 1627). **Sphinx Theologico-Philosophica**. Herborn: [N.p.], 1631. Thick 8vo. Printer's device with head and tail pieces, woodcut initials. Contemporary vellum with yapped edges (darkened spine, soiling, toning, notations).

200/400

A known favorite of King James I, who was fascinated by witchcraft. After witnessing the North Berwick witch trials of 1590 James became obsessed with witches and the threat he believed them to pose; he personally supervised the torture of numerous accused witches, though as he grew older he became more skeptical of their existence.



220



221



222



223

220. JUSTUS, Pascasius. **De Alea**. Amsterdam: Ludovic Elzevir, 1642. 12mo. Engraved title by Cornelius van Dalen depicting a group of men playing dice while a woman looks on from a balcony above. Later green calf with gilt titles and scrollwork on spine (rubbing, notations, last page disbound).

600/800

While traveling through Spain during the mid-16th century Flemish physician Pascasius Justus noted that while the citizens of those towns he visited lived in abject poverty they were inordinately fond of playing card games and gambling. *De Alea* was one of the first books ever printed to examine gambling addiction from a medical point of view rather than a moral one, which was the popular viewpoint of the time. The Elzevir family of printers were one of the most celebrated family of printers in Holland throughout the 17th and early 18th centuries, renowned for their small books and the quality printing contained therein. A similar copy of this book sold at Christie's as part of their "Historic Cards and Games: The Stuart and Marilyn R. Kaplan Collection" sale on 20 June 2006. See *Catalogue Raisonné de la Bibliothèque Elzevirienne de feu Jules Chenu*, 363.

221. LA CHAPELLE, Jean-Baptiste de (1710-1792). **Il Ventriloquo o l'ingastrimita**. Venice: Antonio Pezzana, 1786. 8vo. Printer's device with fleur-de-lis, head and tail pieces. Contemporary imitation Spanish calf with raised bands, gilt scrollwork and flowers in compartments, painted endpapers, marbled edges (rubbing).

200/300

Jean-Baptiste de La Chapelle was a French priest, mathematician, and inventor. A contributor of nearly 300 articles on mathematics and geometry, La Chapelle was also famous for inventing a primitive version of the modern diving suit.

222. MAFFEI, Francesco Scipione (1675-1755). **Arte Magica Annihilata Libri Tre Con Un'Appendice**. Verona: Antonio Andreoni, 1754. 4to. Illustration on title page, head and tail pieces. Carta rustica binding (notations, toning).

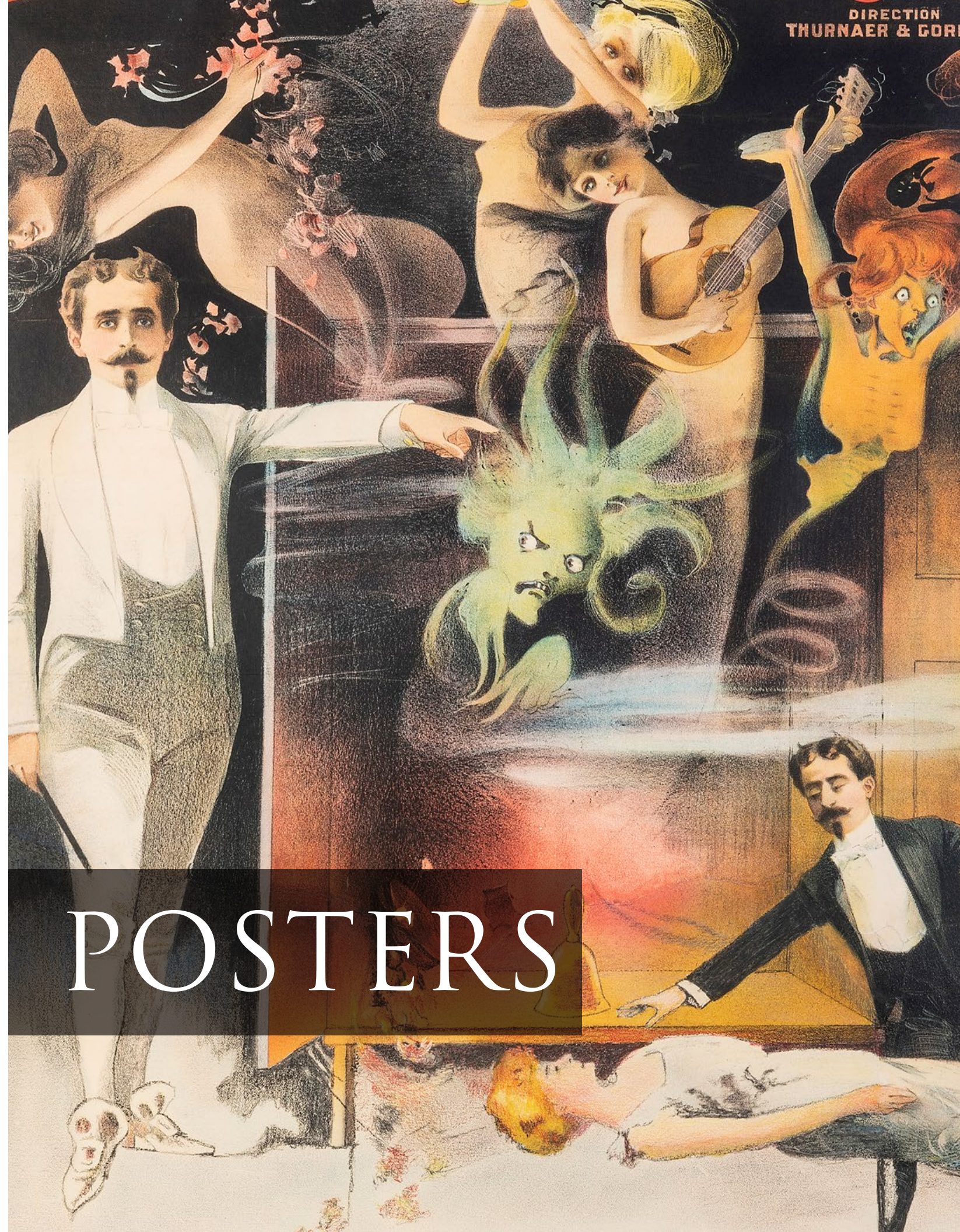
300/500

Francesco Scipione Maffei was a Venetian writer and art critic with a humanist background. *Arte Magica Annihilata* was the third in a series of books written by Maffei arguing against the existence of witches and witchcraft and includes sections on Satanic pacts, the use of magic in ancient Greece and Rome, and the Bible. *Graesse, Bibliotheca Magica et Pneumatica*, pg. 59; *Casanatense, Bibliotheca Magica*, 781.

223. SCALIGER, Julius Caesar (1484-1558). **Exotericarum Exercitationum Liber XV**. Frankfurt: Claudii, Johannis, and Andreae Marnii, 1612. 8vo. Printer's device with woodcut illustrations, woodcut initials. Contemporary vellum with yapped edges and manuscript titles on spine (darkening to spine, dust stains, notations).

200/300

Julius Caesar Scaliger was a renowned scholar and physician who today is best remembered for his work *Exotericarum Exercitationum*, first printed in 1557, which established his reputation in the eyes of admirers such as Gottfried Wilhelm von Leibnitz and Sir William Hamilton as "the best modern exponent of the physics and metaphysics of Aristotle."



POSTERS



224

224. ALEXANDER (Claude Alexander Conlin). **Alexander Crystal Seer.** Bombay: Av Yaga, ca. 1915. Stone lithograph in colors bears a close-up of Alexander's turban-clad head staring into a crystal ball held by a skeletal hand. Scenes from cradle to grave can be seen in the ball's reflection. 14 3/8 x 41 3/8". Minor abrasions; A-. Linen backed.

800/1,200

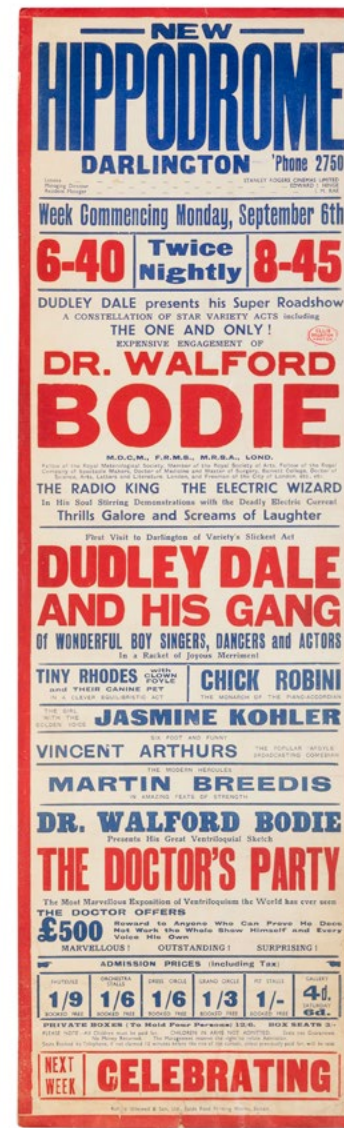
225. BLACKSTONE, Harry (Henry Boughton). **Blackstone Colossal Combination. Burned at the Cross.** Erie: Erie Litho., ca. 1930. Blackstone is tied to a wooden cross at the center of the image while imps with pitchforks poke at his legs, while flames leap up around his feet. 41 1/4 x 27". Scattered expert restoration to old tears, black ink marks at upper right; B. Linen backed. Scarce.

3,000/5,000

Among the best of Blackstone's posters is this artist's rendition of Blackstone's cross escape, which was much less threatening on stage than it is depicted here. This uncommon poster is a companion to the classic Blackstone "Arabian Nights" image, also produced by Erie with the same motif and similar sensational ad copy at the bottom of the poster.



225



226

226. BODIE, Walford. **Dr. Walford Bodie. The Radio King. The Electric Wizard.** Bolton: Robert Whewell & Son, ca. 1915. Two-color broadside for the New Hippodrome, Darlington, with Bodie topping a bill of variety acts with his "soul stirring demonstration with the deadly electric current." 34 1/4 x 10 3/8". Laid down to flexible card. Rubber stamps to recto and verso.

600/800

227. CARMO (Harry Cameron). **The Great Carmo. Magic Nights.** 1933. Pictorial broadside for Carmo's appearance at the Southampton Hippodrome with his program of magic and "a Noah's Ark of animals," and several supporting acts. 30 x 10 1/4". Old reinforcements to corners at verso, else very good.

250/500



227

228. CARTER, Charles. **Carter the Great. Do the Dead Materialize? The Absorbing Question of All Time.** Cleveland: Otis Litho, Litho., ca. 1926. Color lithograph depicting Evenlyn Maxwell as the "priestess of Delphi" and Carter's spirit cabinet routine. 40 1/4 x 13 1/4". Linen backed. A.

800/1,600



228



229. CHUNG Ling Soo (William Ellsworth Robinson). **Chung Ling Soo / A Name to Conjure With**. Ashton U. Lyne: Horrocks & Co. Ltd., ca. 1910s. Vibrant lithograph depicts Soo juggling lanterns spelling out his name, flanked by a spritely lady and dragon-like monster. 29 1/8 x 19 7/8". Faint creasing and scuffs. Older linen backing. A-.

4,000/6,000



230. CHUNG Ling Soo (William Ellsworth Robinson). **Chung Ling Soo. The Marvelous Chinese Conjuror**. Ashton-Under-Lyne: Horrocks & Co., ca. 1910s. Half sheet color lithograph bearing a portrait of Chung Ling Soo in the center of a Chinese lantern with a pagoda and other elements completing the scene. 29 x 19 1/4", framed. Minor restoration in image; A-. Linen backed.

5,000/7,000



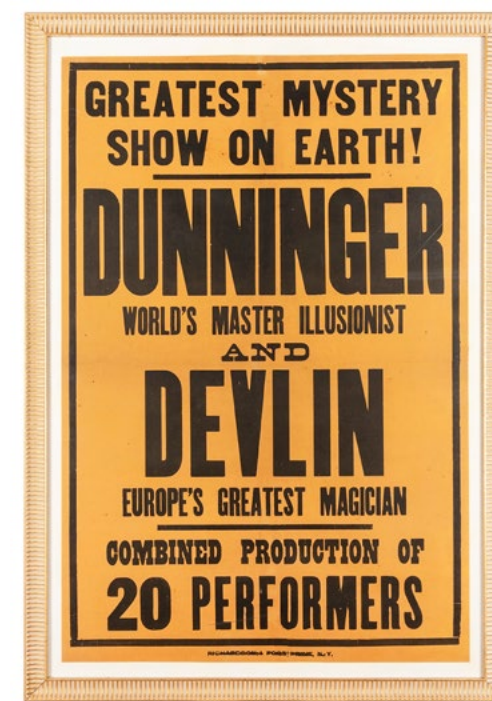
231. DOWNS, T. Nelson. **T. Nelson Downs. King of Koins.** Chicago: Carqueville Litho., ca. 1905. Artistically rendered color lithograph bearing a central bust portrait of Downs surrounded by vignettes of his coin manipulation act, ribbons of silver coins, and bright red flowers. A filmstrip-like sequence fills the bottom of the poster showing six poses from Downs' trademark routine, The Miser's Dream. Handsomely framed to 51 x 37 1/2". Small marginal chips visible, else very good, but not examined out of frame.

10,000/15,000



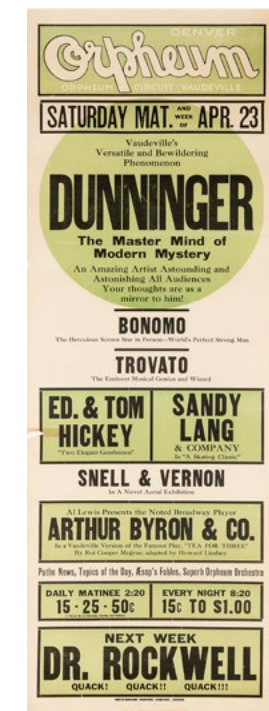
232

232. DOWNS, T. Nelson. **The King of Koins.** Kenton: Scioto Sign Co., ca. 1928. Two-color stiff window card with a central image of Downs in black-and-white, and the date slip for his appearance at the Fort Wayne I.B.M. convention in the upper right. 22 x 13 3/4". Edges worn, mounting remnants to verso. A- 250/500



233

233. DUNNINGER, Joseph. **Greatest Mystery Show on Earth! Dunninger and Devlin.** New York: Richardson, ca. 1915. Letterpress poster for an early performance of Dunninger in concert with his partner Devlin, before he would become known as a mentalist and mind reader. Framed to 32 x 22". Linen backed; not examined out of frame. 250/500

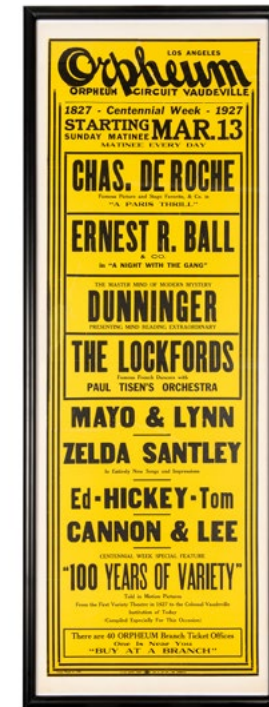


235

234. DUNNINGER, Joseph. **The Master Mind of Modern Mystery. Dunninger.** Los Angeles, 1927. Yellow and black letterpress panel poster advertising Dunninger at the Los Angeles Orpheum Theater for the week of March 13, 1927. Framed to 44 x 16". Visible closed tears, losses, and chips; linen backed. 200/400

235. DUNNINGER, Joseph. **Vaudeville's Versatile and Bewildering Phenomenon. Dunninger.** Denver, ca. 1927. Pale green and black letterpress panel poster advertising Dunninger at the Denver Orpheum Theater. Museum-quality frame, 49 x 21". Visible closed tears, losses, and chips; linen backed. 250/500

Featured in the Skirball Cultural Center 2011 exhibit titled, "Masters of Illusion: Jewish Magicians of the Golden Age."



234



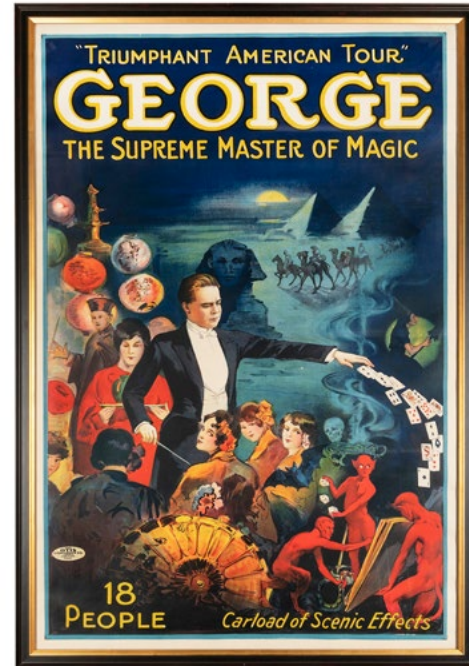
236

236. FOWLER, Gus. **The Watch King!** Liverpool: Sam Griffith, 1911. Two-color letterpress broadside advertising Fowler at the top of the bill at the Argyle Theatre of Varieties, Birkenhead. 35 x 11 1/4". Two puncture holes at top, else very good. 200/400

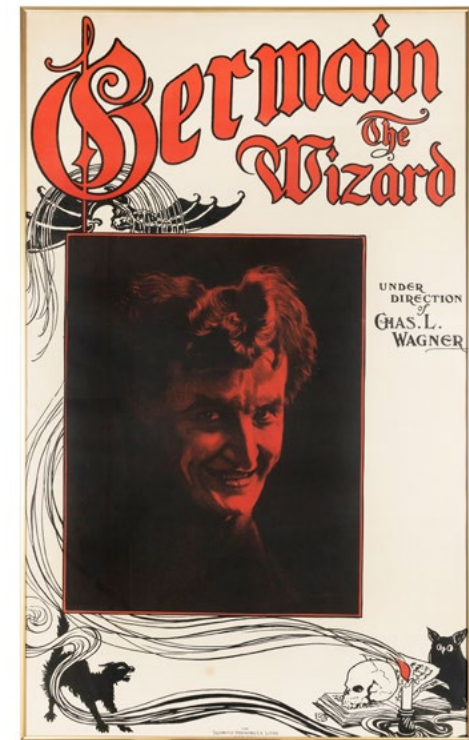
A specialized magic act along the lines of T. Nelson Downs, Fowler manipulated pocket watches and alarm clocks with ease and alacrity. The broadside states he will "...manufacture watches by a special process of his own" and that he will use Ingersoll watches exclusively.



237



238



239



240

237. FREDRIK, Alexander. **Fredrik the Great / The Sleeping Beauty.** New York/Chicago/St. Louis: The National Ptg. & Eng. Co., ca. 1910s. Color stone lithograph poster. 41 ¼ x 27 ⅝". Linen backed. Upper title and margins completely and expertly re-created; repaired tears and touch-ups along folds. B-
2,500/4,000

238. GEORGE, Grover. **George. The Supreme Master of Magic. Triumphant American Tour.** Cleveland: Otis Litho., ca. 1926. Color lithograph heralding the magician's never-completed American tour. Cards cascade from his hands. Framed to 40 x 26 ½". Not examined out of frame. From the collection of Ray Goulet.
500/1,000

239. GERMAIN, Karl (Charles Mattmuller). **Germain the Wizard.** Cleveland, Schmitz-Horning Litho. Co., ca. 1908. Lithographed poster bearing Germain's portrait in orange, on white background, with a skull and black cat in the foreground. Framed to 40 ¼ x 28 ½". Not examined out of frame. From the collection of Ray Goulet.
400/800

240. HERRMANN, Leon. **Herrmann the Great. The Enchanted Cabinet.** Cincinnati: The Enquirer Job Printing Co., ca. 1905. One-sheet color lithograph depicts the French-born stage magician standing to one side of a Spirit Cabinet, from which demons, female spirits, and goblins materialize; a vignette of Herrmann performing a Levitation fills the foreground. 42 ¼ x 30 ¼". Approximately one-third of the lower portion of the poster expertly recreated; sold as-is. A rarity, being the only known example in this large format we have encountered.
8,000/12,000



242

241. KARLINI (Ludwig Trinkka). **Karlini the Great Magician**. Vienna: Piller, ca. 1930. Karlini's face is illuminated by the flames and smoke from a brazier in the lower right and by the glowing wand in his hand. 48 3/4 x 38 3/4". Old central folds visible. A-. Linen backed.

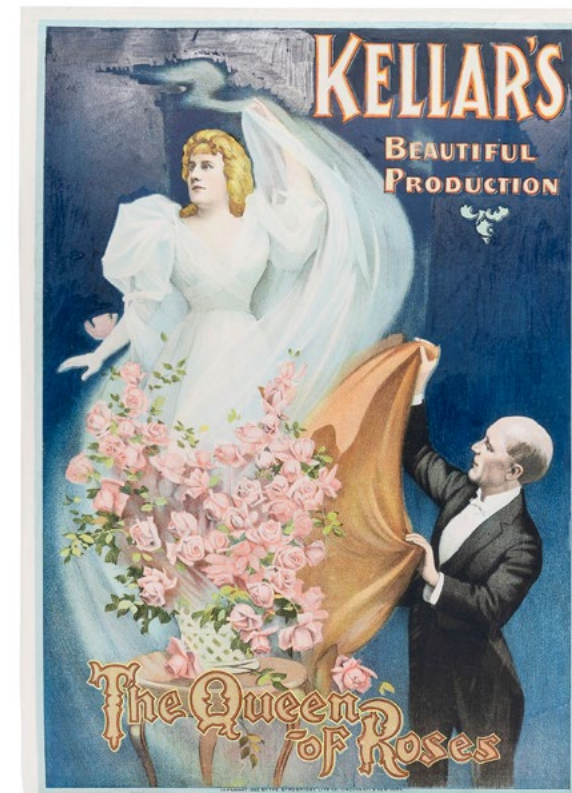
1,000/2,000

242. KELLAR, Harry (Heinrich Keller). **Kellar**. [Toasting the Devil]. Cincinnati & New York: Strobridge Litho., ca. 1899. Half-sheet lithograph bearing a three-quarter length image of the great American illusionist arm-in-arm with Mephistopheles, toasting each other against an orange background. 30 x 19 1/2". Linen backed. One closed tear; A-

8,000/10,000



241



243

243. KELLAR, Harry (Heinrich Keller). **Kellar's Beautiful Production / The Queen of Roses**. Cincinnati & New York: The Strobridge Lith. Co., 1895. Color stone lithograph window card. 16 5/8 x 12". Backed on stiff linen. Margins entirely over-painted; significant restoration to image including upper lettering, negative space, and both figures' heads. C+.

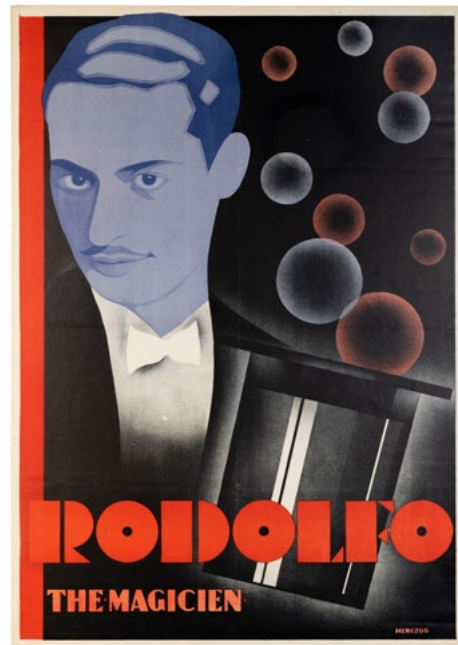
2,000/4,000

244. LEROY, Servais (Jean Henri Servais LeRoy). **Leroy's Incredibly Marvellous Effect. The Greatest Levitation Mystery Ever Shown**. Hamburg: Adolph Friedlander, 1912. Color stone lithograph depicts LeRoy's famous Asrah levitation, his wife Talma floating above the performer. 27 x 18". Spotting in image, tiny chips in margins and old folds restored. B+. Linen backed.

2,000/4,000



244



245



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248A



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249

245. RODOLFO. Rodolfo the Magician. [Budapest]: Herczog, ca. 1935. Modernistic bust portrait of the Czech magician and pickpocket with bubbles at his right and a top hat in the foreground. 35 x 24 1/2". Old folds. B+. Linen backed.

400/800

246. [STOCK POSTER] Illusionist Stock Poster. American Poster Corporation, 1920s. Half-sheet lithograph in colors depicts a full-length portrait of a magician, gun in hand, surrounded by illusions including Where do the Ducks Go? And Uncle Sam on the Ladder Illusion. 27 3/4 x 21". Scattered chips and old folds. A-/B+. Linen backed.

300/600

247. [STOCK POSTER] Club Magician Stock Poster. Newport: Donaldson Litho, 1920s. Half-sheet color lithograph bears a full-length portrait of a magician manipulating cards and cigarettes against a green and orange background, with tables flanking him. 28 1/4 x 20". Separations at old folds. B. Linen backed.

200/400

248. [STOCK POSTER] Spirit Cabinet Stock Poster. Circa 1930. One-sheet lithograph bears a full-length portrait of a magician seated in front of a spirit cabinet, with ghosts materializing behind him. A design similar to the Strobridge lithograph created for Howard Thurston in 1910. 42 x 28". Separations at old folds, losses in margins. B-. Linen backed.

300/600

248A. THURSTON, Howard. **Thurston / World's Greatest Magician. Kellar's Successor.** Cincinnati: The Strobridge Litho. Co., 1909. Color stone lithograph portrays Thurston performing a rapid transposition illusion with the assistance of imps and gnomes, the scenes on either side of his portrait captioned "beginning of trick" and "end of trick" to show the action as seen on stage. Assistants appear and disappear in cabinets scattered about the stage. 27 3/8 x 38 5/8". Linen backed. Margins entirely over-painted; significant portions of image expertly restored and over-painted; repaired tears and restoration across image. C+. Scarce.

3,000/5,000

249. THURSTON, Howard. **Thurston Master Magician. All Out of a Hat.** Cleveland: The Otis Litho. Co., 1920s. Vibrant stone lithograph in colors depicts the opening magical production number from the Thurston show's later years, in which the magician produced a seemingly endless number of objects - including many of his assistants - from a giant top hat. 24 3/4 x 38 1/2". A. Linen backed.

1,500/2,500



250

250. THURSTON, Howard. **Thurston. Master Magician.** Cleveland: The Otis Lithograph Co., 1920s. Color lithographed window card bearing a bust portrait of the famed American magician with bright red imps whispering into his ears. Framed to 18 x 14 3/4". A few visible abrasions; not examined out of frame. An uncommon design and format of the classic Thurston "imps" portrait.

800/1,600



251

251. THURSTON, Howard. **Thurston the Famous Magician East Indian Rope Trick.** Cleveland: Otis Lithograph Co., ca. 1928. A turban-clad boy climbs a hemp rope magically suspended in the air as Thurston gestures toward him from the side of the image. 41 x 13 1/2". Old fold lines; A-. Linen backed.

1,500/2,500



RUSSELL SWANN • THE MAGIC MAN

Russell Swann (born William Russell) "The Magic Man" was born in Maryland in 1901, the eldest of ten brothers. After settling on performing for a career – he tried acting and straight comedy, too – Swann rose through the ranks as one of the most successful nightclub acts of his era, alongside Fred Keating, Roy Benson, and Jay Marshall. For a three-decade stretch, from the 1930s to the 1960s, his unique style of suave and "swank" magic gained much attention and landed Swann headlining appearances at nearly every major nightclub and hotel stage across the globe including the famed Copacabana, The Rainbow Room, The Flamingo, The Ambassador, and countless others. His act was made up of routines, lines, and tricks that today are considered classics, including the Snake Basket and Head Chopper. He received a Performing Fellowship from the Academy of Magical Arts in 1979, and passed away in 1980.

252. SWANN, Russell. **Russell Swan's Sand Canisters.** Colon: Abbott's Magic Company [?], 1940s. A small metal canister fills a larger canister with sand repeatedly. The quantity of sand produced and received seems virtually endless. Includes custom case used by Swann to transport the effect marked "Personal Property: Capt. Russell Swann". Larger canister height 11". Significant wear from stage use.

500/1,000

253. SWANN, Russell. **Russell Swann's Shooting Thru a Woman.** New Haven: Petrie Lewis: 1950s. A rifle loaded with a dart and attached ribbon is shot through the midsection of an assistant and lodges in the target behind her. The ribbon is then pulled back and forth through her midsection. Used by Swann in countless shows and housed in the original travel case. Custom target gimmicked to shatter a china plate held behind the woman before the ribbon is fired, to "prove" the authenticity of the gun. Includes rifle, gimmicked belt, target, stand, and tools used to assemble and use the prop. Target height 53". Significant wear from use.

1,000/2,000



254



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256



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254. SWANN, Russell. **Russel Swann's Snake Basket.** Freeport: W.J. Arenholz, ca. 1940. A gimmicked wicker basket and mechanical tabletop with gears and mechanisms used to perform one of Swann's most notable routines. Housed in a custom case bearing stickers from various cruise liners he had performed on. Tabletop 14 x 14". Basket 10" tall. Includes 8x10 of promotional photo of Swan with snake. Significant wear from use.

500/1,000

Donning a bath towel as a turban, Swann "charmed" a cloth snake out of the basket to find a selected card. A now classic comedy routine that took Swann across the world and was singled out in nearly every review he received throughout his career.

255. SWANN, Russell. **Russell Swann's Dove Pan.** New Haven: Petrie and Lewis, 1940s. A spun aluminum Dove Pan attached to an air pump. Swann placed a flat rabbit into the pan and "inflated" it using the pump. Upon lifting the lid of the pan, the flat rabbit was now plump and fluffy. A comedy routine he performed thousands of times. Wear from use, but working.

300/600

256. SWANN, Russell. **Russell Swann's Milk 'N' Glass Go.** 1940s. A glass of milk vanishes from within a can and reappears on a tray. Includes gimmicked glasses, gimmicked DeMuth-type milk bottle, two trays (one gimmicked), and spun milk can gimmick. With original custom packing case. Significant wear from use.

400/800

A popular effect in the nightclub era. Swann's rendition was singled out in a 1936 description of his act written by Max Holden and published in the Linking Ring.

257. SWANN, Russell. **Russell Swann's Blank Sheet Music.** 1940s. A quantity of custom-printed blank sheet music used by Swann to prepare band charts. Each sheet bears a cartoon of his famed Snake Basket in the lower left corner. Twenty sheets included. 9 1/2 x 7 1/2". Very good.

50/150

258. SWANN, Russell. **Collection of photos and ephemera.** 1930s-1960s. A large grouping of 8x10" photographs, large format prints, and a program from the Dorchester Hotel featuring famed nightclub magician Russell Swann, owned and kept by the magician as souvenirs of his career. Condition varies, but generally good.

100/200

259. SWANN, Russell. **Russell Swann's Head Chopper.** Glendale: Loyd, 1940s. A large gleaming blade passes effortlessly through a spectator's head while locked in the sturdy wooden stocks without harm. Used in thousands of shows by Swann, and played for laughs. Approximately 42 x 32". Shows significant wear from professional use, but in working order. Sold together with a brief manuscript detailing Swann's comedy patter and tips on selecting an audience member for the chopper routine.

1,500/3,000

The Head Chopper was a regular feature in Swann's famed nightclub act, and mention was made of "the guillotine" in almost every published review of his performances. During one turn at the Coconut Grove, with a spectator in the chopper, the blade jammed as it was pushed down. With the blade jammed in its lowered position, it was impossible for Swann to raise the upper stocks to free the spectator. Swann instructed the orchestra to play a funeral dirge, then enlisted two waiters to come on stage to help pick up the apparatus, allowing the spectator to stand up. The volunteer was then walked off stage to the strains of the dirge. After his show, the guillotine was disassembled to free the spectator. Swann then significantly modified the working of the lower blade mechanism to ensure its proper functioning. He never had the problem again.

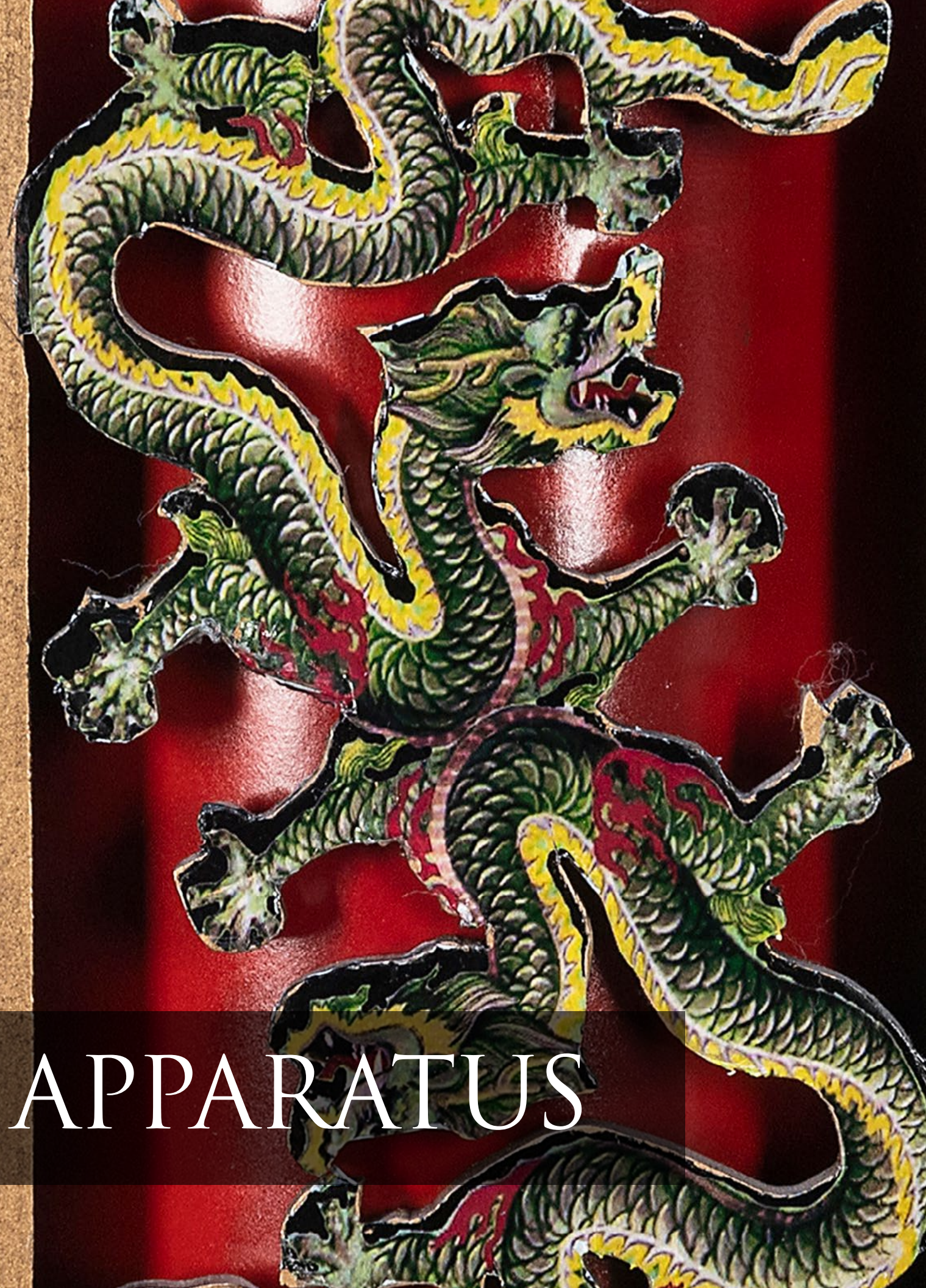
260. SWANN, Russell. **Russell Swan's Theatrical Scrapbook.** 1930s-1950s. A large scrapbook kept by Swann himself detailing the many famed nightclubs, hotels, and other "swank" venues he performed in across the country. Includes hundreds of pasted in newspaper clippings, advertisements, photographs, and more. With Swann's name lettered in gilt on front cover. Folio. Soiling to cover and inside pages. Many clippings detached or loose. Good.

500/1,000

261. SWANN, Russell. **Charcoal Portrait of Russell Swan.** A large original and striking bust portrait sketch of Swann. Signed by the artist, "Burchell." Used throughout Swan's career on many printed promotional pieces. Some chipping and loss around edges. Fair.

200/400

APPARATUS



262



263



264



265



266



267

WOLF'S MAGIC

262. **Micro Fun House.** West Richland: Wolf's Magic, 2000s. A small object visibly appears inside the cage-like "funhouse" when a balloon inserted inside pops. From a limited edition. 5 x 3 ½ x 4". Hallmarked, signed and numbered by the builder. Some repairs and minor break to decorative arrow. Good.

150/250

263. **Ultimate Finger Chopper.** West Richland: Wolf's Magic, 2005. A beautifully made solid metal blade apparently chops off a spectator's finger, which visibly drops into the red cloth bag below. From a limited edition, and one of only a handful made with a cocobolo handle. 6 ¾ x 2 ½". Minor wear to bag. Overall, very good.

200/300

264. **Micro Hip Hop Magician.** West Richland: Wolf's Magic, ca. 2010. A miniature version of the classic Hippity Hop Rabbits with a surprise finish and hip-hop theme. From a limited edition. Handmade. Figures 7" high. Hallmarked, signed and numbered by the builder. Very good.

200/300

265. **Micro Water Wheel.** West Richland: Wolf's Magic, ca. 2010. A shot glass filled with water is set inside the water wheel. Even though the wheel revolves 360 degrees, not a drop of water is spilled. From a limited edition. Handmade. Width 5 ¼". Hallmarked, signed and numbered by the builder. Very good.

200/300

266. **Micro Wacky Worm.** West Richland: Wolf's Magic, ca. 2010. A bookworm selects one of three colored chips and finds a selected card. With chips. From a limited edition. 5 x 6 ½". Hallmarked, signed and numbered by the builder. Fine.

150/300

267. **Payneful Card Rise.** West Richland: Wolf's Magic, 2000s. A comedic Rising Card effect with jumbo card rise finale and electronic visual gags. Devised by Master Payne. Includes gaffed deck, fake instructions, and jumbo card remote control finale. Very good.

200/300



268



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271

MICHAEL BAKER/THE MAGIC COMPANY

268. **Mini Vampire Block Escape.** Birmingham: Michael Baker/The Magic Company, 2000s. A variation of the classic Vampire Block effect. Decorated as a vampire and his coffin. Height 6", block a 1 1/2" cube.

100/200

269. **Halloween Nest of Boxes.** Birmingham: Michael Baker/The Magic Company, 2000s. A borrowed object vanishes and appears within the three nested boxes, the outermost of which is locked. Halloween decal motif. Splitting to wood on upper surface of largest box. Overall, good.

100/200

270. **Mini Mandarin Mirror Box.** Birmingham: Michael Baker/The Magic Company, 2000s. A small box with Oriental décor is shown empty and when reopened a number of items are produced from within. 5 x 4 x 4". Minor wear. Very good.

100/200

271. **Oriental Lippincott Box.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A borrowed watch or other small object vanishes and is later found locked within a locked wooden box. 4 1/2 x 6 1/2 x 4 1/2". Very good.

100/200

272. **Spider Card Rise Box.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A selected card rises from within the wooden box said to "contain a spider." The card is seen to be pushed up by the spider's arms. 6 x 4 x 4 1/2".

150/200

273. **Okito-Style Mini Square Circle.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A small cylinder and box decorated in the Okito style are shown empty, then, when re-nested, a number of silks are produced from within. 5 3/4 x 4 1/2 x 4". Very good.

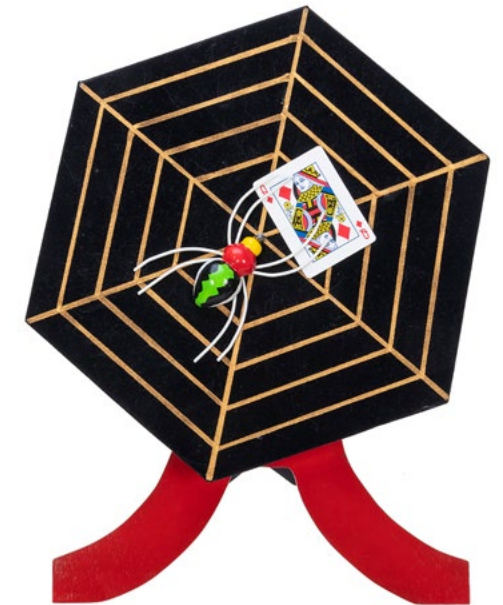
200/300



275



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274. **Flower Box.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A number of silks or spring flowers are produced from an empty bottomless box placed onto a thin base. Oriental décor. Based on a Larsen-Wright design. 6 x 8 x 6". Very good.

200/400

275. **Block-O.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A solid wooden block miraculously passes through the solid acrylic plate sandwiched between the two wooden tubes. 2 1/2" block. Slight crackling to finish.

200/400

276. **Champagne from Balloon.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A large bottle of champagne is produced from within an inflated balloon. Includes specially gimmicked bottle. Height 11 1/2". Minor wear to label.

100/200

277. **The Hindu Inkwell.** Peoria Heights: Michael Baker/The Magic Company, 2000s. An inkwell stand used to switch a watch or other small object for another, so the borrowed object can later be loaded into a Nest of Boxes. One of thirteen made. Based on an Okito design. Hallmarked. 13 x 6 x 5 3/4". Very good.

500/700

278. **Baker's Fine Candy.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A candy box is shown empty, closed, and upon reopening is shown to be filled to the top with sweets. Similar to a Dove Pan. 11 3/4 x 6 x 2 1/4". Minor wear to paint. Very good condition. The only example manufactured.

100/200

279. **Spinner the Card Spider.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A colorful spider sitting in the center of its web finds the spectator's selected card in its arms when spun. 19" tall. Very good.

200/400



274



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278



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282

280. **Vanishing Watch Stand.** Peoria Heights: Michael Baker/The Magic Company, 2000s. Four pocket watches hanging on the decorated stand are made to vanish one at a time. Stands 16" tall. Minor wear. Good condition. The only example manufactured by Baker.

250/500

281. **Oriental See Thru Block Box.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A finely decorated See Thru Die Box. Sucker sliding sound effect in base. When the block vanishes, the box can be opened on all sides and shown all the way through.

300/600

282. **Dragon Square Circle.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A decorated cylinder and wooden box are shown empty and placed upon a small stand. Silks and other small objects are then produced from within. Intricate dragon pattern to front of wooden box. 10 x 7 1/2 x 7 1/2". Very good.

250/350



281



283



284

283. **Tear Apart Vanish.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A dove or other small animal is caused to vanish from within the newspaper covered skeleton-type box when the magician thrusts his arm through each panel as the box is disassembled. Based on the Abbott's/Eddie Joseph original. 15 x 11 x 9". Very good.

300/500

284. **Kangaroo Hopping Silk.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A sucker effect. A silk placed in one of three glasses affixed to a board "jumps" from one glass to the other; for the finale, the silk visibly jumps into the center glass. Tray 10 x 6 x 1". Very good.

100/200



286

285. **Sewell Block Trick.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A large oriental block vanishes from a decorated pedestal and appears suspended on a rod running through a box previously shown empty. A Len Sewell creation made finely by Michael Baker. 4" block. Cabinet 14 x 8 1/2 x 5 1/2". Clever mechanism, including the vanish via the Tysl-Baker Block Vanish stand. Very good.

700/900

286. **Mini Drawer Box.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A small wooden box previously shown empty is closed and then found to be full when reopened. Ideal for a pack of playing cards. 5 x 3 1/2 x 2". Very good.

100/200

287. **Ballot Box.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A finely made wooden box with a slot on the top used to switch billets. Magnetic gimmick. 7 x 5 1/2 x 4 1/2". Very good. One of only two manufactured.

100/200

288. **Nest of Boxes.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A nest of four wooden boxes, the outermost of which is locked; when opened, a previously vanished, borrowed object is found in the innermost box. Outer most box 6 x 6 x 5 1/2". Very good.

300/600

289. **Mystic Tube.** Peoria Heights: Michael Baker/The Magic Company, 2000s. Colored cubes reorder themselves when placed within the wooden tube. Similar to Taytelbaum's Elevator Dice. 5 1/2 x 2 1/4 x 2 1/4". Very good.

100/200



285



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290. **Mystery of the Three Chests.** Peoria Heights: Michael Baker/The Magic Company, 2000s. Three wooden chests containing different items reorder themselves within the decorated tube. One contains a signed bill as a convincer. Tube 13 x 3 3/4 x 3 3/4". Very good.

400/600

291. **Egyptian Water Box.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A glass of water is produced, or caused to vanish, from within the decorated wooden box previously shown empty.

100/200

292. **Rapping Hand.** Peoria Heights: Michael Baker/The Magic Company, 2000s. A disembodied skeleton hand shown freely and placed onto a tray, then raps out answers, once for "yes" and twice for "no," to questions posed by the audience. Tray 13 x 13 x 3". Very good.

200/300



293



294



295

NIELSEN MAGIC

293. **Rattle Box.** Florida: Paul Lembo, 2000s. A watch or other borrowed object placed into the finely decorated box is heard rattling within. It then vanishes, and reappears elsewhere. Decorated in the Okito style by Norm Nielsen. 7 x 3 x 2". Very good. The only such item decorated by Nielsen.

150/300

294. **Sucker Jumbo Sliding Card Frame.** Chicago: Ireland Magic, 1960s. A two jumbo cards are placed into a large frame and made to vanish in a similar manner to a Sucker Die Box. Decorated by Norm Nielsen in the Okito style. 13 x 11 x 3" Very good.

250/500

295. **Chinese Sticks.** Las Vegas: Nielsen Magic, 2000s. The classic Chinese Sticks decorated in the Okito tradition by Nielsen Magic. Length 12". Includes carrying bag. Some paint wear from use. Good.

200/400



296



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300

296. **Silkola.** California: Aldini, 1970s. A unique wooden Silkola in which a handkerchief vanishes and reappears within a small glass bottle previously shown empty. Decorated in the Okito style by Norm Nielsen. Very good.

150/300

297. **Take Op-Art Vanish.** Las Vegas: Nielsen Magic, 1990s. A dove or other small animal vanishes from within the brightly colored, decorated wooden box as it is taken apart piece by piece. 14 x 11 x 5". Minor wear. Very good.

150/300

298. **Block Go.** Kenosha: Nielsen Magic, 1960s. A solid wooden block penetrates a sheet of clear plexiglass dividing two decorated wooden tubes stacked atop one another. Finely made by Norm Nielsen. Minor paint wear. Good.

200/400

299. **Block Go.** Kenosha: Nielsen Magic, 1960s. A solid wooden block penetrates a sheet of clear plexiglass dividing two decorated wooden tubes stacked atop one another. Finely made by Norm Nielsen and decorated with oriental decals. Minor paint wear. Good.

200/400



298

299



301

MAGIC HOUSE OF BABCOCK

300. **Oriental Die Box.** Cashmere, WA: Magic House of Babcock, 2000s. The classic sucker sliding Die Box with two double doors and sucker sliding sound effect in miniature size. Oriental decor. 5 x 2 1/2 x 3". Very good. One of only a handful manufactured.

200/400

301. **Card Appearance Frame.** Cashmere, WA: Magic House of Babcock, 2000s. The doors of the cabinet are opened and the prop is shown empty. They are closed, then a card is then produced from within. Originally produced by Joe Berg. Height 7". Hallmarked. Very good. One of 24 manufactured.

150/250



302



306



307



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302. **Mirror Box.** Cashmere, WA: Magic House of Babcock, 1990s. A number of silks or other small objects are produced from within the inlaid wooden cabinet previously shown empty. 5 1/2 x 5 x 6". Hallmarked. Very good.

250/350

303. **Dry Erase Prediction Slate.** Cashmere, WA: Magic House of Babcock, 1990s. A sectioned white board that facilitates three predictions of thoughts from the audience. An updated Hen Fetsch classic. Minor wear. One of 82 manufactured in this size.

150/250

304. **Square Circle.** Cashmere, WA: Magic House of Babcock, 1990s. A finely decorated cylinder and wooden box are shown empty and nested upon a small stand. Silks and other small objects are then produced from within. Height 11". Very good.

200/400

305. **Elusive Panda.** Cashmere, WA: Magic House of Babcock, 1990s. A large plastic panda is caused to vanish from within a large wooden pagoda after "sucker" byplay. Later it is caused to reappear within a smaller wooden pagoda previously shown empty. Large pagoda 17 x 13 x 2". Minor wear. One of a handful manufactured.

200/300

306. **Sucker Break-Apart Die Box.** Cashmere, WA: Magic House of Babcock, 1990s. A large white die is caused to vanish and appear elsewhere from within a finely made inlaid wooden box. The die may also be made to transpose between the halves of the cabinet when it is pulled apart. Includes magnetic break apart feature, sliding sound effect, and double door feature. 8 1/2 x 5 x 4". Minor wear to magnetic surfaces. One of 21 manufactured. Good condition.

200/400

307. **Double Door Mirror Box.** Cashmere, WA: Magic House of Babcock, 2000s. A finely made inlaid wooden box shown empty is used to produce a number of silks or other small items. 8 x 11 x 8". One of five manufactured in this style and size.

200/400



308



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311



312

308. **Flip Over Vanish.** Cashmere, WA: Magic House of Babcock, 1990s. A small object or animal is placed into the wooden box. When flipped open the box is seen to be empty; the animal has vanished. 8 x 6 1/2 x 3 1/2". Very good.

100/200

309. **Flip Over Vanish (Large).** Cashmere, WA: Magic House of Babcock, 1990s. A small object or animal is shown to have vanished when the doors of the wooden box are flipped open. 13 x 6 x 9". Very good.

150/250

THAYER & OWEN MAGIC SUPREME

310. **Pixie Silk Box.** Azusa: Owen Magic Supreme, ca. 1970s. A small wooden box is shown to be empty, yet a multitude of silks are produced from within. Red lacquer with Asian motif, brass hardware. Based on the Demon Wonder Box. Height 4 1/2". Very good.

200/300

311. **Pixie Silk Box.** Azusa: Owen Magic Supreme, ca. 1970s. A small wooden box is shown to be empty, yet a multitude of silks are produced from within. Natural wood finish with Asian motif and brass hardware. Height 4 1/2". Very good.

200/300

312. **Sucker Ball Box.** Azusa: Owen Magic Supreme, 1990s. A solid ball vanishes from within the wooden cabinet after byplay with the audience. Includes sucker "sliding" sound effect. 3 3/4 x 3 3/4 x 6 3/4". Fine.

500/700

313. **Card Castle.** Azusa: Owen Magic Supreme, ca. 1980s. A tall, freestanding castle of playing cards appears on a thin blue wooden tray covered with a cloth. A previously selected card at the very apex of the structure. Tray 15 1/2 x 15 1/2". With instructions. Very good.

300/600



313



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319

314. **Hardwood Card Houlette.** Alhambra: Owen Magic Supreme, 1970s. Hardwood holder displays a pack of playing cards in an upright position. Ideal for thread-operated Rising Card routines. Hallmarked. Near fine.

100/200

315. **Card Sword.** Azusa: Owen Magic Supreme, 2000s. Handsome metal sword with cast handle. Magician skewers selected cards on the sword as the pack cascades through the air. With original wooden carrying case, painted brown. Hallmarked. Includes two cast metal tips. As new.

400/600

316. **Coin in a Ball of Yarn.** Los Angeles: Thayer, ca. 1935. A marked coin is discovered inside a ball of yarn - which is held inside two nested, locked hardwood boxes. Largest box 5 1/4 x 5 3/4". Original keys. Finely made. Very good.

500/750

317. **Giant Commando.** Azusa: Owen Magic Supreme, 1990s. A large painted wooden cube stops and starts on command while falling down a cord. Large wooden multi-colored cube 4 x 4 x 4". Very good. Uncommon.

150/250

318. **Four-Ace Stand.** Azusa: Owen Magic Supreme, 1990s. Gimmicked stand holds four packets of cards and facilitates the switching of cards for the classic Four Ace Trick without sleight-of-hand. Small model, 5 1/4 x 12". Very good.

150/300

319. **Miracle Mirror.** Azusa: Owen Magic Supreme, 2000s. The classic bending glass effect of Oswald Rae. A mirror in a hardwood frame is pierced by a needle and bent in half when inside a cloth bag, yet is removed unharmed moments later. 8 1/4 x 13 1/2". Very good.

300/500



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320. **Enchanted Rabbit Hutch.** Los Angeles: Owen Magic Supreme, ca. 1950s. An open-front cage is shown empty, then a rabbit instantly and visibly appears inside. Hardwood cage lined with striped fabric. 12 x 10 x 7". Good.

200/400

321. **Rice, Orange and Checkers.** Azusa: Owen Magic Supreme, 1980s. Spun aluminum vase and two canisters containing shells and solid checkers for classic transposition effect. Canister height 7 3/4". Minor wear.

300/600

322. **Rice Vase.** Los Angeles: F.G. Thayer, ca. 1930. Handsome gesso over wooden turned vase finished in gold which vanishes a quantity of rice placed inside or transforms the rice into an orange. 11" high. Minor wear. Very good.

200/300

323. **Greatest Solid Thru Solid (Block Go).** Los Angeles, Owen Brothers, ca. 1955. The magician stacks two open tubes on top of each other, separating them with a small piece of glass or other solid object. A wooden block dropped into the upper tube visibly penetrates the glass, arriving in the lower tube. Block 2 1/2". Very good.

200/400

324. **Spikes for Skeptics.** Azusa: Owen Magic Supreme, 1990s. A balloon is inflated within an examined metal tube. A spike is then passed through the balloon without harming it. A straw can be passed through, and smoke can be blown through the balloon. Fine.

100/200

325. **Temple of Cambodia.** Azusa: Owen Magic Supreme, 1990s. Club-size checker cabinet effect in which a stack of checkers, a glass of rice, and a turned wooden "ghost" figure transpose locations between one of three compartments in the "temple" and a decorated metal cover beside it. 14 3/4 x 5 3/8 x 10". Some wear to paint. Good.

800/1,200



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PAUL LEMBO

326. **Hartz Card Frame.** Florida: Paul Lembo, 2000s. A smaller, unusual version of the Hartz Card Frame. A selected playing card appears visually within. Usually made to fit three cards. Mild wear to finish. Overall, very good.

300/600

327. **Mystery of the Laughing Buddhas.** Florida: Paul Lembo, 2015. The performer can tell which of the five numbered Buddhas are removed from the tray while it is shielded from view. Includes buddha figures, tray and screen. 12 1/2 x 3 x 5". Very good.

200/400

328. **Ring Grinder.** Florida: Paul Lembo, 2000s. A spectator's ring is comically "ground up" within the small inlaid wooden box when the loud crank is turned. 4 3/4 x 2 1/2 x 2 1/4". Very good. Hallmarked.

150/250

329. **Ribbon of Cleopatra.** Florida: Paul Lembo, 2000s. A ribbon is cut and restored within the Egyptian themed wooden cabinet. Includes ribbon and accessories. 9 x 5 x 5". Very good. From a limited edition of twelve.

200/400

330. **Wonder Block Thru Wand.** Florida: Paul Lembo, 2000s. A large wooden block penetrates a wand threaded through its center, securing it in a wooden stand. 4" block. Base 12" overall. Minor wear. Good. Based on the Abbott's original. From a limited edition of 15.

400/600

331. **Magiro's Milk Box Miracle.** Florida: Paul Lembo, 2000s. A box with holes on four sides is rotated and milk is poured within. When opened the milk is seen in a tumbler. A unique method for the Abbott classic Wizzy Dizzy Milk effect. Upon completion box is opened completely. 6 1/2 x 4 x 4". Good.

200/400

332. **Floating Power Perfected.** Florida: Paul Lembo, 2000s. A ball threaded on a wand inside a cabinet is heard to drop to the floor when the wand is removed. But when the wand is replaced, ball is again threaded on the wand, as if it floated back into position. Based on the John Snyder original. 10 x 6 x 6". One of 10 manufactured. Good.

250/500

333. **Brass Peg Through Coin.** Florida: Paul Lembo, 2000s. A solid half dollar is placed into a slim wooden case and a brass peg is pushed through the coin effortlessly. Based on Tenyo's Zone Infinity originally performed with a key. 2 7/8 x 2 x 1/4". Very good.

100/200

334. **Glass Penetration.** Florida: Paul Lembo, 2000s. A hexagonal plate of glass is penetrated by a rod, or other small object, at a specified place by the audience. Very deceptive method. 14" tall. Very good.

200/400

335. **Ribbon Cabinet.** Florida: Paul Lembo, 2000s. A small ribbon threaded through the decorated wooden box is cut in two and then shown to be restored when one end is pulled from the cabinet. 4 3/4 x 4 x 3". Some wear to decals and finish. One of three made in the Okito style.

100/200

336. **The Pharaoh's Scarab.** Florida: Paul Lembo, 2000s. A decorated Egyptian-style block penetrates a solid brass rod threaded through the block and wooden tube. Based on the rare Bob Kline original. 9 x 5 x 5". Very good.

200/400

337. **Magiro's Deluxe Mysterious Block.** Florida: Paul Lembo, 2012. A coin or other small object appears inside the locked wooden safe. The wing nuts holding the block shut could may also be "locked" with safety pins. 3 1/2 x 3 3/4 x 2 1/2". Very good.

150/300



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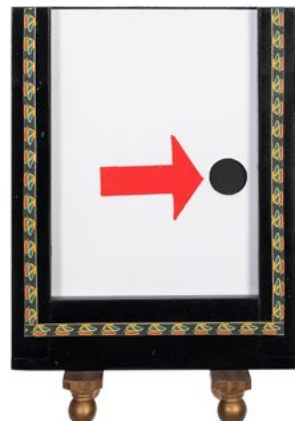
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338. **Fanciful Nest of Boxes.** Florida: Paul Lembo, 2000s. A small, borrowed object appears locked within five nested, inlaid wooden boxes. Largest box 5 ¼ x 5 ¼ x 5 ¼". Hallmarked. Minor wear. Very good.

200/400

339. **Deluxe Ghost Glass Penetration.** Florida: Paul Lembo, 2000s. A solid pane of glass is penetrated multiple times by a brass rod at different points specified by a spectator. Based on Richard Himber's Ghost Glass. 4 ½ x 4 ½". Very good.

150/300

340. **Gilbreath Color Magnets.** Florida: Paul Lembo, 2000s. A case containing bar magnets and metal discs is displayed. It is shown that only the corresponding color magnets attract the corresponding metal discs. The white rod is then shown to pick up all three at once. Case 6 x 4 x 1 ½". Very good.

100/200

341. **Hole-Lucination.** Florida: Paul Lembo, 2000s. A Randy Helms creation in which a hole cleanly displayed in a card moves around its surface. Includes cards and stand. 8 x 6 x 1". Very good.

100/200

342. **Drop Vanish.** Florida: Paul Lembo, 2000s. A small animal is placed into the decorated wooden box. The box then drops open and the animal is shown to have completely vanished. Based on the Abbott's "E-N-O-G" prop. 10 x 7 x 7". Very good. The only model manufactured with a green finish.

200/300

343. **Chroma Ball.** Florida: Paul Lembo, 2000s. A large ball held in the magician's bare hand changes color at the magician's command. Similar to the Saturnus Ball in method, but operates without the handle. Ball diameter 2 ¾". Very good.

100/200

344. **Tea Canister Mystery.** Florida: Paul Lembo, 2000s. A canister transposes between two cylinders. To finish a small fishbowl of water appears atop a pedestal. Based on the Okito original. Cylinders height 11", diameter 5". Minor wear. Good.

300/600

345. **Oriental Production Box.** Florida: Paul Lembo, 2000s. A large cabinet is opened, shown empty, then closed. Upon reopening it, a large production may be made from within. Decorated in an oriental style. 14 x 9 x 6". Minor wear. Good.

150/300

346. **Okito's Bewitched Blocks.** Florida: Paul Lembo, 2000s. Alphabet blocks rearrange themselves within a hanging box to reveal a word chosen by an audience member. Originally published in *Quality Magic* (1922); this model redesigned and fabricated by Paul Lembo. 2" blocks. Hanging box 17 ½ x 3 x 3". Good.

400/600

347. **Posi-Negative.** Florida: Paul Lembo, 2000s. A Lubor Fiedler idea in which the word "FILM" on the wooden board changes from white-on-black to black-on-white under the guise of an observation test. Originally manufactured by Henk Vermeyden. 17 x 7". Very good.

100/200

WOOD TURNINGS

348. **Segmented Egg Vase.** Azusa: Owen Magic Supreme, 1990s. A beautifully spun, segmented wooden Morison Pill Box featuring an egg in place of the usual wooden ball. The egg is removed, vanished, then reappears within the vase. 8" overall. Finely constructed and turned. Very good.

1,000/1,500

349. **Mahogany Tarbell Orange Vase.** McAllen Texas: Viking Mfg. Co., 2000s. A classic orange and silk transposition effect created by Harlan Tarbell. Finely spun from Asian Mahogany. 6 ¼". Fine.

300/600

350. **Ebony Tarbell Orange Vase.** McAllen Texas: Viking Mfg. Co., 2000s. A classic orange and silk transposition effect created by Harlan Tarbell. Finely spun from ebony. 6 ¼". Fine.

300/600



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351. **Hardwood Tarbell Orange Vase.** Indonesia: Cayho, 2000s. A classic orange and silk transposition effect created by Harlan Tarbell. Finely spun from multiple exotic hardwoods. 7" tall. Fine.

300/600

352. **Tarbell Orange Vase.** Johnston, RI: Majic Brand Woodturning, 2000s. A small orange vanishes and reappears in a turned wooden vase or changes places with a handkerchief. Vase 4 1/2" tall. Not hallmarked. Fine.

250/500

353. **Ball Vase.** Pennsylvania: Majic Brand Woodturning (Angelo lafrate), ca. 2010. A finely spun wooden vase from which a red ball is removed. It vanishes, then reappears inside. Turned in the Thayer style. Height 4 1/2". Signed by the maker. Number 2 of 14. Fine.

200/400

354. **Morison Pillbox.** Indiana: William Tressler, ca. 1990s. Mechanical wooden vase which accommodates a red wooden ball 2" in diameter. Removed from the vase, the ball vanishes, only to reappear inside. Height 7 3/4". Fine.

350/700

355. **Morison Pillbox.** Indiana: William Tressler, ca. 1990s. Mechanically-operated wooden vase which accommodates a red wooden ball 1 3/4" in diameter. Removed from the vase, the ball vanishes, only to reappear inside. Height 8". Fine.

350/700

356. **Large Ebony Ball Vase.** McAllen Texas: Viking Mfg. Co., 2000s. A large spun ebony Ball Vase used to make a ball appear, vanish, and transpose with a silk while within the vase. Height 8 3/4". Very good.

300/400

357. **Ebony Ball Vase.** McAllen Texas: Viking Mfg. Co., 2000s. A spun ebony Ball Vase used to make a small red ball vanish and reappear from within. Includes extra hollow ball. Height 6". 1" ball. Very good.

150/300

358. **Ball Vase.** McAllen Texas: Viking Mfg. Co., 2000s. A finely spun wooden Ball Vase used to make a small red ball vanish and reappear from within. Includes extra hollow ball. Height 6". 1" ball. Very good.

150/300

359. **Ball Vase.** Hesperia, CA: Richard Spencer, 2000s. Hand-turned olive wood Ball Vase from which a red ball is removed. It vanishes, then reappears inside. Rubberized foot. Height 4 1/2". Numbered and hallmarked by the maker. Fine.

200/300

360. **Ball Vase.** Hesperia, CA: Richard Spencer, 2000s. Hand-turned stabilized persimmon wood vase from which a red ball is removed. It vanishes, then reappears inside. Rubberized foot. Height 4 1/2". Numbered and hallmarked by the maker. Fine.

200/300

361. **Ball Vase.** Hesperia, CA: Richard Spencer, 2000s. Hand-turned koa wood vase from which a red ball is removed. It vanishes, then reappears inside. Rubberized foot. Height 4 1/2". Numbered and hallmarked by the maker. Fine.

200/300

362. **Ball Vase.** Hesperia, CA: Richard Spencer, 2000s. Hand-turned liquid amber vase from which a red ball is removed. It vanishes, then reappears inside. Rubberized foot. Height 4 1/2". Numbered and hallmarked by the maker. Fine.

200/300

363. **Ball Vase.** Hesperia, CA: Richard Spencer, 2000s. Hand-turned mesquite vase from which a red ball is removed. It vanishes, then reappears inside. Rubberized foot. Height 4 1/2". Numbered and hallmarked by the maker. Fine.

200/300

364. **Morison Pill Box.** McAllen Texas: Viking Mfg. Co., 1996. A ball is removed from a lathe-turned wooden vase and reappears inside. Mechanically operated. From a limited edition of 60, being the manufacturer's prototype. Vase height 8 3/4". Good.

300/500

365. **Morison Pill Box.** Germany: Karin Langendorf, 1990s. Finely turned hardwood vase from which a solid ball is removed. The ball vanishes, then reappears inside; unlike the standard Ball Box, the ball that reappears is a complete sphere. Height 9", ball diameter 2 1/8". Based on John McKinven's design, but not hallmarked. Fine.

400/800



366



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366. **Dice Vase.** European: 1900s. Wooden vase painted black. The magician instantly guesses the roll of the dice thrown inside. With four miniature dice. Height 5". Very good.
150/300

367. **"Melting Pot" Coin Vase.** European, ca. 1900. Turned boxwood vase from which a coin vanishes, then reappears. Two spring-loaded plungers. 5 1/2" tall. Paint worn and chipped. Good condition.
200/300

368. **Collection of Coin Vases.** European: 1900s. A collection of three vintage wooden turned magic props used to cause coins to vanish, appear or transform. Finely made. Varying degrees of wear. Overall good.
200/300

369. **Two Magic Wood Turnings.** Cambodia, 2000s. Including a large, finely turned Sponge Ball Vase and smaller turned wooden coin vase. Turned in the Cambodian jungle on a gas-powered lathe. Sponge Ball Vase height 8 1/2". Coin Vase height 4 1/2". Both in very good condition.
100/200

FIVE OF HEARTS MAGIC - COLIN ROSE

370. **Transpo Tray.** Spalding: Five of Hearts Magic, 2000s. A small round wooden tray that facilitates the classic Cards Across effect in an almost self-working manner. Created by Patrick Page. Includes gimmicked card and tray. Diameter 8". Very good.
150/300

371. **Obedient Ball.** Spalding: Five of Hearts Magic, 2000s. A snooker ball with a hole bored through it is threaded on a string. When allowed to drop from one hand to another the ball stops at the command of the performer. Includes ungimmicked ball and carrying bag. Very good.
150/300

372. **Pro Line Chop Cup.** Spalding: Five of Hearts Magic, 2000s. A small finely made exotic wood cup for the classic routine, with "Loose Change" final load gimmick for a stack of coins. Includes cup, balls, final load gimmick, and carrying case. Height 2 3/4", mouth diameter 2 1/2". Very good. Box hallmarked.
300/500



373



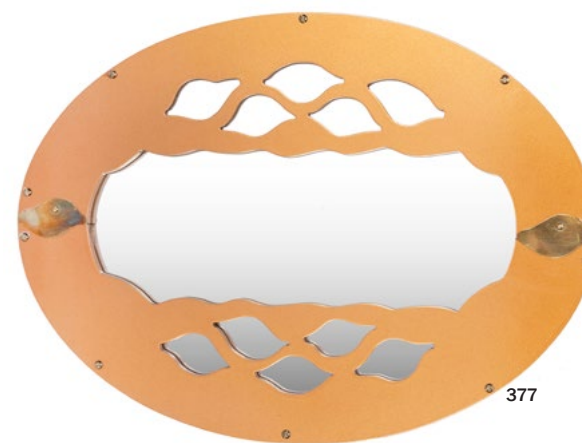
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373. **Wayne Dobson's Box Clever.** Spalding: Five of Hearts Magic, 2000s. Four spun wooden boxes that allow a modern version of the classic Fogel "Second Spot" routine usually performed with envelopes. Developed by Patrick Page. Includes four wooden canisters and carrying bag. Each canister 3" tall. Very good.
150/250

374. **Le Petite Grande Bergeron.** Spalding: Five of Hearts Magic, 2000s. A millet or rice vase based on traditional French-style turning and Thayer style. Finely made. 7 1/4". Includes carrying bag. Fine.
500/700

375. **\$Mine\$.** Spalding: Five of Hearts Magic, 2000s. A Bank Night-types routine with spun wooden discs and comedy patter. Created by Wayne Dobson and crafted by Colin Rose. Disc diameter 3". Very good.
150/300

376. **Miracle Flash Frame.** Spalding: Five of Hearts Magic, 2000s. A selected card visibly appears under the glass of a picture frame when the cards are sprung at it. Gilt wooden frame 12 x 9 1/2". Very good.
300/500

377. **Flexible Mirror.** Spalding: Five of Hearts Magic, 2000s. An oval mirror is penetrated by a knitting needle and then folded completely in half (while concealed in an envelope or bag), and then shown to be solid. Unusual design. 14 x 10". Minor wear.
200/400

COLLECTOR'S WORKSHOP

378. **Paper Thin Sawing.** Washington D.C.: Collector's Workshop, 2000s. A close up "illusion" where a business card placed into a brass and wooden base is "sawn in half". In original box with instructions. 4 x 3 x 1". Very good.
100/200

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379. **Sendak Table.** Washington DC: Collector's Workshop, 1990s. A decorative table with three colored foam balls atop it is displayed. Through a series of events with a spectator the balls fall from their stands, a rubber dove drops out of the bottom, the entire top of the table drops down with a loud bang. Includes accessories, instructions, and ATA carrying case. Case 17 x 17 x 21". Some wear from use. One of perhaps six or fewer manufactured. Good.

1,500/2,500



380

380. **P.T. Barnum's Delight.** Washington D.C.: Collector's Workshop, 2000. Three inflated balloons on a table are used to find a previously selected card. One of the balloons slowly deflates, another flies away. The final balloon bursts to reveal the selection. Then *The Star-Spangled Banner* begins playing from within the table, a large red, white, and blue banner drops down from within the table along with an applause sign. A burst of confetti appears, and two flags fly out of either side of the table. Includes wind-up mechanical table, Co2 cartridges, cassette player and cassette, and instructions. Remote controlled. Table height 37 1/2". Good condition overall. An uncommon Collector's Workshop piece.

800/1,500

381. **Jumbo Sidekick.** Washington D.C.: Collector's Workshop, 2000s. A comedic card revelation in which a spectator fires a blank gun and accidentally "misses" the target, knocking the tablecloth off, shooting a flower into the air, and knocking the entire table top off its leg before revealing the selection. Sound activated. Table height 34". Minor wear to table from use. Working. Includes ATA case.

600/800



383



382

382. **Power Chopper.** Washington D.C., Collectors' Workshop, ca. 1993. The performer's wrist is locked into an elaborate set of stocks, and "by accident" his hand is then cut from his wrist by a whirling electric saw. The hand is seen to fall into a box at the front of the prop as the blade "accidentally" descends after the handle of the prop breaks in mid-performance. 12 x 35". Hallmarked. With a custom-made hardwood table, also crafted by Collector's Workshop and bearing the company's label, used to assure that the prop would always be positioned at the correct height for performance. Good.

2,500/4,000

383. **BLACKSTONE, Harry (Henry Boughton). Harry Blackstone's Aerial Fishing Pole.** Circa 1940. Wooden fishing rod with finely made brass handle, used to apparently catch live fish in the air over the heads of the audience. The live fish were removed from the line, then deposited in a glass bowl. Length of rod 72". Includes metal bait pail, vintage cloth bag, and three pieces of gimmicked fish "bait." Sold together with a crude Die Through Hat prop (ala the P&L Phantom Die) also owned and used by Blackstone. With a LOA tracing the ownership of the props from Blackstone to Toronto magician Harry Walker, verified by Harry Blackstone Jr., and passed down to the current owner by descent.

1,000/2,000



384



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386

384. **Paul Fox's Passe-Passe Cigarettes.** Colorado Springs: Paul Fox, ca. 1940. A package of Camel cigarettes passes from one chrome metal tube into another and back again, ad infinitum. Tubes 3 3/4" high. Very good condition.

100/200

385. **Master Dragon Sticks.** Handcrafted Miracles, 2000s. A set of oriental-themed Chinese Sticks in which the tassels appear to be connected even when the sticks are separated. Includes sticks, extra tassels, reel, and wooden carrying case. Length 14 1/2". Very good.

200/400

386. **Silk Pistol.** Czech Republic: Magic Studio GARD, 2000s. A silk handkerchief is draped over the barrel of an imitation pistol. When the gun is fired, the cloth vanishes, reappearing anywhere the magician desires. Length 9" overall. Very good.

200/400



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387. **Demi Cube-A-Libre.** Monett: Gimpy's Magic, 2000s. Three numbered blocks rearrange themselves within a wooden tube. The tube can be shown empty at any time. 3" blocks. Tube height 9". Very good.

150/300

388. **Gimpy Mini Cube-a-Libre.** Monett: Gimpy's Magic, 2000s. Four blocks rearrange themselves within a tube to match another set of numbered blocks. 2" blocks, height 8 1/2" overall. Very good.

250/500

389. **Four Block Four Tell.** Monett: Gimpy's Magic, 2000s. Four numbered blocks are placed into a wooden box. The performer then divines which numbers are inside by writing his revelation on the chalkboard-like side panels of the box. 12 x 5 x 3 1/2". Very good.

200/400

390. **Baker-Dunninger Slate.** Kansas: Louis Gaynor, 2000s. A classic version of the Add-a-Number routine involving a slate with horizontal lines painted on its surface upon which the audience writes their random numbers. Manufactured with a dry erase surface. 11 x 8". Very good.

100/200

391. **Locking Flap Slates.** Kansas: Louis Gaynor, 2000s. Spirit Slates with locking flap feature similar to the Thayer/Owen Dr. Q Slates. Hallmarked. 10 x 8 x 1/2". Very good.

150/300

392. **Silk Cabby.** Tampa: Warren Hamilton, 1955. Cabinet changes, restores, produces, or vanishes handkerchiefs placed inside. High-gloss, finely stenciled hard lacquer finish. 7 1/2 x 5 x 4". Minor wear.

250/500



393



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397

393. **Crystal Chest.** Tampa: Warren Hamilton, ca. 1960. A clear glass box is shown completely empty and a number of silks or a small bird is instantly produced within. 9 x 8 x 5". Repainted in the original style by Michael Baker. Very good.

200/300

394. **No Assistant Nest of Boxes.** Colon: Abbott's 1950s. A borrowed object previously made to vanish appears within three nested wooden boxes. Classic Abbott's gold stencil paint. Minor wear. 6 x 6 x 5 1/2". Very good.

100/200

395. **Suckerette Vanish.** Colon: Abbott's Magic, 1950s. A pair of doves are placed within the wooden box. The box is disassembled to show they have vanished. A bulge is noticed under the tablecloth and is shown to be a rabbit or other item. 14 x 17 x 7". Wear and chipping to paint.

200/400



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396. **Supreme Vanish.** Vandalia: Walter Sheppard, ca. 1980. Two doves are placed in an ornately decorated box resting atop a stand with a cloth draped around the base; the box is dismantled piece by piece - including the stand and drape - to reveal the doves have vanished. 15 x 10 1/2 x 15 1/2". Based on the Abbott's original. Wear from use. Good.

200/300

397. **Lota Vase.** Kansas City: Donald Holmes, 1940s. Water appears multiple times within the spun aluminum vase even after it is repeatedly emptied. Height 8". Some denting and wear.

100/200

398. **Chrome Paul Fox Chick Cups.** Phoenix: Danny Dew, ca. 1975. Oversize set of spun brass cups designed by Paul Fox. Chrome finish. Large enough to accommodate a baseball or live baby chick. 4" high, openings 3 1/2" across. Very good.

700/900



399



403



400



401



402

399. **Traditional Aluminum Cups.** Circa 1940. Large set of three spun aluminum cups for the Cups and Balls effect. Deep saddles. Height 4", mouth diameter 3 1/4".

100/200

400. **Rings N Things Princess Cups.** Virginia: Rings N Things II, 2009. Spun copper cups. Height 3", mouth diameter 3". Minor wear and one small dent. Scarce.

200/400

Extremely similar in design to Brett Sherwood cups, this set was manufactured for only a short time by Rings N Things II due to the apparent infringement, and consequently are scarce in the marketplace.

401. **Paul Fox Candy Bowl.** Phoenix: Danny Dew, ca. 1970. Spun bowl transforms a quantity of confetti into any other object. Includes a ring to accommodate a hat coil. 5 3/4" diameter. Chrome plated. Minor wear to finish. Overall, very good.

250/350

402. **Chick Pan.** Birmingham: Burtini, 1940s. A small chick or other animal is produced from within the spun metal pan when the lid is replaced to extinguish flames within. Chrome plated. Minor wear from use. 4 1/2 x 4 1/2". Finely made. Very good.

150/300

403. **Floating Table.** Kansas: Louis Gaynor, 2000s. A large four-legged wooden table floats about at the magician's fingertips. Height 32". Top 25 x 19 1/2". Includes wooden travel case and gimmick.

400/600



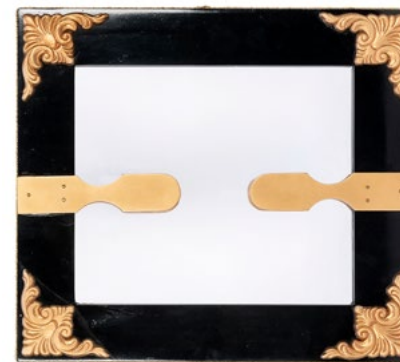
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404. **Curious Cubes.** California: Milson-Worth, ca. 1980. Twelve wooden cubes bearing playing card pips randomly in a cabinet rearrange themselves to reveal a selected playing card. Cabinet 6 3/4 x 9 1/2 x 2 1/2". Includes instructions. Minor rubbing to cubes. Finely finished.

300/500

405. **Chinese Flame Clock.** Alhambra: Milson Worth, ca. 1970. A candle placed into a tall cabinet is cut through with two large blades. When the doors of the cabinet are opened, the center of the burning candle is missing. The doors are closed, the blades removed, and the candle is removed unharmed. Cabinet 6 x 5 x 14". Wear to inner candle.

250/500

406. **Magical Money Machine.** New York: Frank Paris, 2004. Motorized machine with a coil of blank paper that apparently endlessly prints real dollar bills. Wooden cabinet 10 x 6 1/2 x 8". Requires AC power to operate. Marked "No. #2" on base. Very good.

250/350

407. **Glass Penetration Frame.** California: Steve Dick, 2000s. A jumbo card or piece of paper is placed over the center of the sheet of glass in the decorated frame. Then, a large knitting needle may be passed through without harming the glass. 17 x 13 x 3/4". Very good.

200/400



409

408. **Foolin' With Time.** Pasadena: Carl Williams Custom Magic, ca. 2000. A spectator selects a time of day by rotating the hands of a watch without looking at the timepiece's face. A prediction is later shown to match the chosen time. With case, watch, instructions, and accessories. Very good.

200/400

409. **Stone of the Pharaoh.** Austria: Paul Picha, 1987. The clear stone is caused to light in the color of a previously selected mummy, hidden in the sarcophagus. 8 3/4 x 4 x 1 1/2". Wear to mummy case hinge and finish.

400/800



410



411

410. **Square Circle.** Chicago: National Magic, 1940s. A number of items can be produced from within the cylinder and box with no top or bottom after both are shown empty. Decorated by Warren Hamilton. Minor wear to finish. Very good.

100/200

411. **Phantom Tube and Cage Production Box.** 1930s. A large cloth-covered Phantom Tube is used to produce a large number of silks, which are then placed in a matching box; the box is reopened to reveal a metal birdcage inside with live inhabitant. Tube height 12", diameter 5". Cage box 8 1/2 x 11 x 8". Props show wear from use. Good.

200/400

412. **Pair of Dragon Tables.** 1940s. A pair of folding wooden tables with intricately-cut dragon design. Round tops detach for packing. Height 30". Tops 12" diameter. Significant wear from use. Fair.

150/250

413. **Improved Germain Blooming Rose Bush.** California: Craig Dickins, 2010s. A finely made recreation of the iconic Germain Blooming Rose Bush effect. A bare plant grows slowly and deliberately out of an empty flowerpot. Then, on command, real flowers bloom from the plant, which may be clipped from its foliage and distributed to the audience. The flowerpot rests atop a gilt wooden table with carved cabriole legs mimicking the original Germain design. Electronically controlled, including variable speed for both blooming features and improvements (over the Germain original) for the display of the flowerpot at the opening of the routine. Table height 32". Includes charging components and ATA road case for travel.

4,000/8,000

Germain's original prop, sold in these rooms in October 2021, relies on a wind-up mechanism to effect the blooming of the flowers and plant simultaneously. This modern version takes the effect several steps forward by creating a two-part routine; first the plant grows, then the flowers bloom upon it.



413



412



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418

414. **Blue Phantom.** Colon: Arturo (Glen Babbs), 1970s. A blue checker passes through a stack of yellow checkers first to the middle, then to the bottom. High quality mechanics, refinished by Chance Wolf with a metallic dragon decal on the outer cylinder. Height 17 1/2". A very well-made example of this classic prop.

700/900

415. **Dean's Triangle.** Los Angeles: Dean Dill, 2000s. A visible coins through table routine using a specially fabricated acrylic triangular tabletop. Coins pass through the tabletop in three ways; finally, the covering is removed to show the last coin drop through the clear top - visibly. Includes gaffed Walking Liberty half dollar set machined by Jamie Schoolcraft. Table top width 13". Includes kit of supplies to repair Flipper Coin. Housed in leatherette carrying bag. Number 55 from a limited production run. Hallmarked on the base. Very good.

800/1,200

416. **Chinese Rising Cards.** London: Jack Hughes, 1960s. A selected card is caused to rise from within the deck when placed within a racist and offensive wooden houlette depicting a "Chinaman." 7 x 6". Includes instructions. Minor wear from age.

150/300

417. **Ad Infinitum.** London: Jack Hughes, ca. 1947. An endless quantity of silk handkerchiefs are produced from an open box on a thin tray, and placed in another box. At the conclusion, all of the silks vanish and the tubes are folded flat. Sturdy wooden construction. Tray length 16". Very good.

200/400

This effect was invented by Robert Harbin.

418. **Think A Bell.** London: Jack Hughes, 1950s. Three selected wooden bells are the only three that remain suspended on a solid wand when it is threaded through their ends. Clever yet simple mechanism. 7 x 5 1/2 x 4". Minor warping from age. Minor paint wear. Good.

150/300



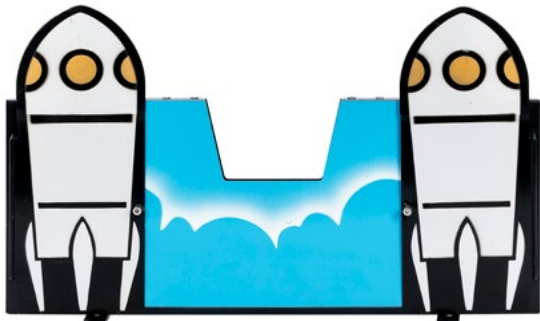
419



424



420



421



422



423

419. **Rising Card Box.** London: Jack Hughes, 1950s. A number of selected cards are made to rise from within the small wooden box. 4 x 4 ¼ x 4 ¾". Minor wear from age. Overall good.

100/200

420. **Inlaid Drawer Box.** 1920s. A number of silks or other small objects are produced from within the inlaid hardwood drawer previously shown empty. Some wear and warping from age. 11 ¾ x 6 x 5". Finely constructed with furniture-like finish. A handsome prop. Good.

200/400

421. **Space Trek.** London: Supreme Magic, 1970s. A version of Run Rabbit Run involving an alien and two space ships. The alien runs between the two ships, peeks out from the side, vanishes, and finally appears on a spectator's back. Developed after the success of the *Buck Rogers in the 25th Century* television show. 15 x 9 ½". Includes instructions. Very good.

150/300

422. **Roydon's Sword Swallowing Trick.** Indiana: Harry Roydon, 1950s. A collapsing sword used to create the illusion of sword swallowing. Includes "scrimmed" box made by Granville Taylor (Faust the magician), and original instructions. Length 24". Very good.

50/100

423. **Latest Cigarette Production Box.** London: Davenport's, 1950s. A small wooden cigarette box that facilitates the production of a number of cigarettes from the air. 8 x 4 x 2 ½". Clever mechanical delivery system. Hallmarked on mechanism with demon head logo. Very good.

100/200

424. **Spooky Hand Box.** Holland: Anverdi, 1970s. A variation of the Surprise Box. The lid of the black lucite box is slammed shut by a small hand as the cards are dealt into it; the selected card is atop the deck in the spectator's hand when the box is closed. 6 x 4 x 1 ½". Very good.

300/600



425



426

425. **Spirit Bell.** Holland: Anverdi, 1970s. A small hammer is moved by "spirits" and caused to ring the small bell atop the acrylic stand. 6 x 7 ½ x 3". Very good.

300/600

426. **Key Box.** Holland: Anverdi, ca. 1970. No matter which keys the spectator selects, none will open the locked chest. The only one that will is the seventh, which the magician holds. Box 6 ¾ x 3 ¾ x 4". Includes instructions. Very good.

700/900

427. **Bertram's Welcome Mat.** Toronto: Ross Bertram, ca. 1980s. Felted merino wool mat with stitched border, "Welcome" embroidered on one end and pockets on the other; used as surface for close-up magic. One of a limited number made and sold by Bertram. With stitched Bertram label inside pocket and pegs in pockets to open them for larger objects. Approx. 22 x 22". As described in chapter ten of *Bertram on Sleight of Hand*. Addressed to "Mr. and Mrs. S. Horowitz" in Bertram's hand, with original mailing parcel.

100/200

428. **Miniature Card Penetration.** Holland: Eddy Taytelbaum, ca. 1970. A card visibly penetrates a pencil running through a two-piece wooden holder with a hole at its center. Green finish with gold detailing; hand painted. 2 ½ x 3 ¾".

150/300

429. **Enchanted Card Slide.** Holland: Eddy Taytelbaum, 1960s. A playing card instantly and visibly transforms into the spectator's selection when pushed into the slide. 2 x 3". Hand painted in brown with gilt pinstriped borders.

200/400

430. **Slat Card Frame.** Holland: Eddy Taytelbaum, ca. 1970. A poker-size card visibly appears, changes, or vanishes in the finely crafted wooden frame. Green finish with gold pinstriping; hand painted. With mechanical card. Poker size. Very good.

200/300



427



428



429



430



431



436



432



433



434



435

431. **Flight of the Falcon.** Cornwall: Alan Warner, ca. 2003. A freely chosen Egyptian symbol from a group of three vanishes from a teakwood box and reappears inside another box across the table. In the fitted wooden case with certificate of authenticity. Number 15 of 25 units manufactured. Outer case 7 x 4 ¼ x 4". Fine condition.

800/1,200

432. **Production Bottles.** 1910s. A set of six Papier-mâché production wine bottles. Measure 9" tall. Chipping and wear from age. Fair.

100/200

433. **Jewel Chest of Ching See.** Glendale: Lloyd, ca. 1950. A wooden block is held fast in an open cabinet by a brass rod running through it. A hat is placed on top of all, and at the magician's command, the block visibly vanishes from the cabinet and is removed from the hat. 3" block. Hallmarked. Minor scuffing to finish of all components, but good condition.

200/400

434. **Collection of Parlor Magic Props.** A collection of various parlor magic props including various slates, an Albenice Rising Card houlette, Coin Tray, Sand Frame, Rattle Box, Spring Flowers, and more. Varying degrees of condition. Good condition overall.

150/300

435. **Collection of Vintage Apparatus Magic.** A large group of magic props from various makers. Included are an Appearing Birdcage, Owen Magic Supreme ABC Blocks (natural wooden finish), Vanishing Birdcage (joints stiff), Confetti Cup, TV Card Frame, and more. Some incomplete props and pieces included. Condition varies from poor to good.

400/600

436. **Mysto Magic Parcel Post Magic Set.** New Haven: A.C. Gilbert Co., ca. 1917. Magic set composed of Marble Vase, Jumping Peg, Coin Box, Mysto coin with shell, and other pocket tricks. Handsome lithographed label on original mailing tube; height 4 ½". Label wrinkled, else very good. Scarce.

400/800

Meant for distribution via parcel post, these tubes were shipped from Gilbert's headquarters in New Haven to postal customers in a much more expedient (and less expensive) manner than its traditional boxed sets.

END OF SALE

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

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

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

Reserves - Although the majority of the lots in the sale are offered without reserve, some lots in the sale may be subject to a reserve which is the confidential minimum price below which such lot will not be sold. The reserve will not exceed the low estimate of the lot. Reserves are agreed upon with consignors or, in the absence thereof, the absolute discretion of Potter and Potter Auctions, Inc. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at half of the low estimate for the lot. In the absence of a bid at that level, the auctioneer may proceed backwards at his or her discretion until a bid is recognized, and then continue up from that amount.

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

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

AFTER THE SALE

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

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

Shipping Terms - By Potter & Potter. Choice of packing and shipping method is strictly at the discretion of Potter and Potter Auctions. P&P generally provides in house shipping via FedEx or USPS to winning bidders. Please allow 3-4 weeks for delivery.

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

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

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

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

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

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

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

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

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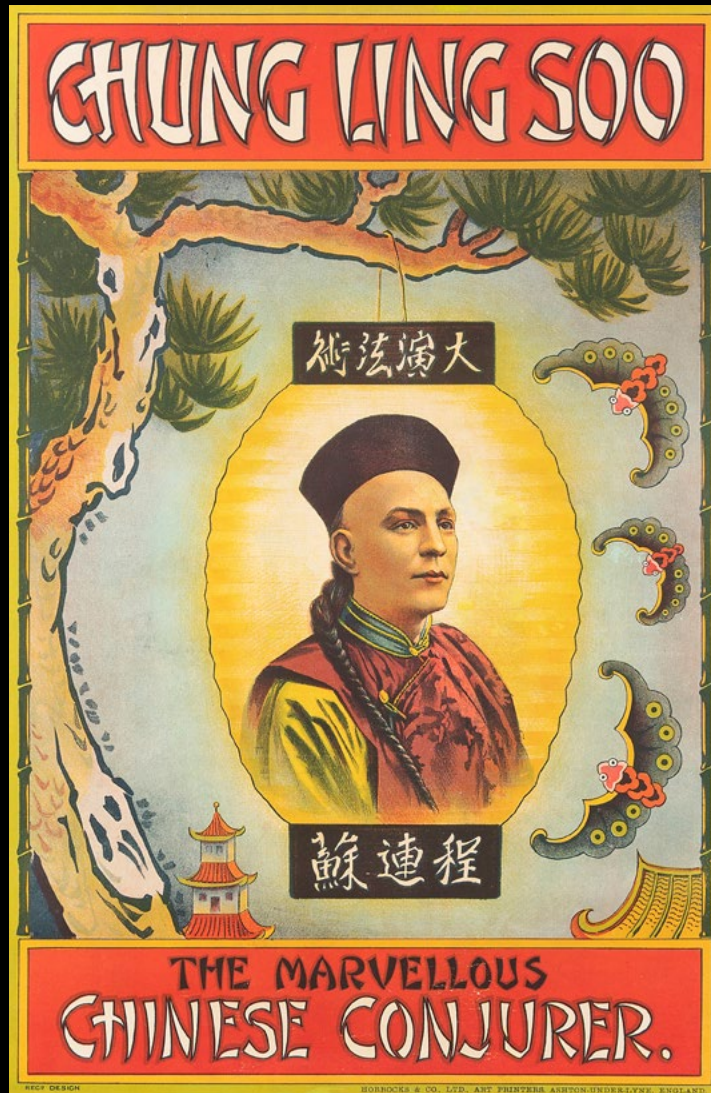
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