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SUMMER MAGIC AUCTION

FEATURING THE COLLECTION OF RÜDIGER DEUTSCH • JUNE 19, 2021





PUBLIC AUCTION #101

SUMMER MAGIC AUCTION

FEATURING THE COLLECTION OF RÜDIGER DEUTSCH

AUCTION

June 19, 2021
10:00am CST

INQUIRIES

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Previews are available by appointment. Please contact the department for more information or to schedule an appointment.

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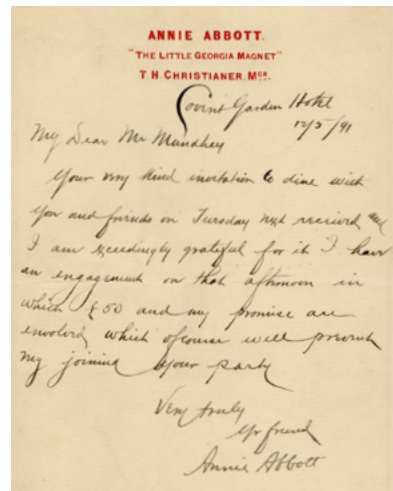
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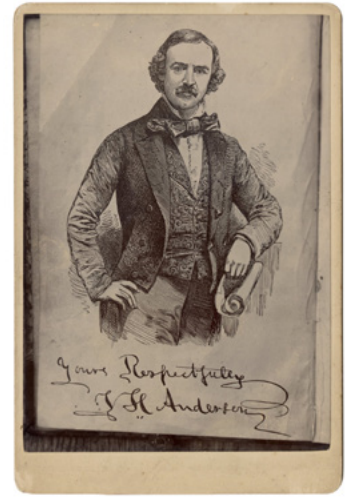
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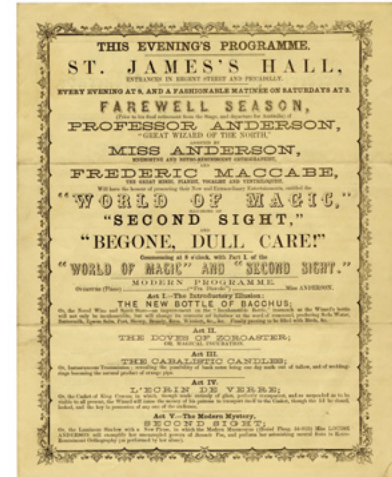
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5

1. Abbott, Annie (Dixie Haygood). **Autograph Letter of Annie Abbott, The Little Georgia Magnet.** Dated December 5, 1891, Abbott writes to a friend on her own stationery from the Covent Garden Hotel, refusing a social engagement and stating that she has an "engagement on that afternoon in which 50 and my promise are involved...." Neatly mounted to an album page with inked description of Abbott above the letter. Rare. **300/600**

2. Adelpia, Del. **Three Del Adelpia Show Tickets.** Circa 1900. Including one "half-ticket" printed on red stock, a "whole ticket," on pale green stock, and a smaller ticket on yellow stock billing him as the "Wizard of the West." The former two punched from use. The largest 4 1/4" long. Rare. **100/200**

Sometimes billed as the "cowboy magician" due to his style of dress and long hair, Adelpia is reportedly the performer who taught Harry Blackstone, Sr. the Vanishing Birdcage.

3. Anderson, Professor (John Henry Anderson). **Cabinet Card Portrait of The Wizard of the North.** Circa 1890. Photograph of a three-quarter length engraved portrait of the Scottish conjurer in cabinet card format, on a plain mount 6 1/2 x 4 1/4". Chip in lower margin, else good. **250/500**

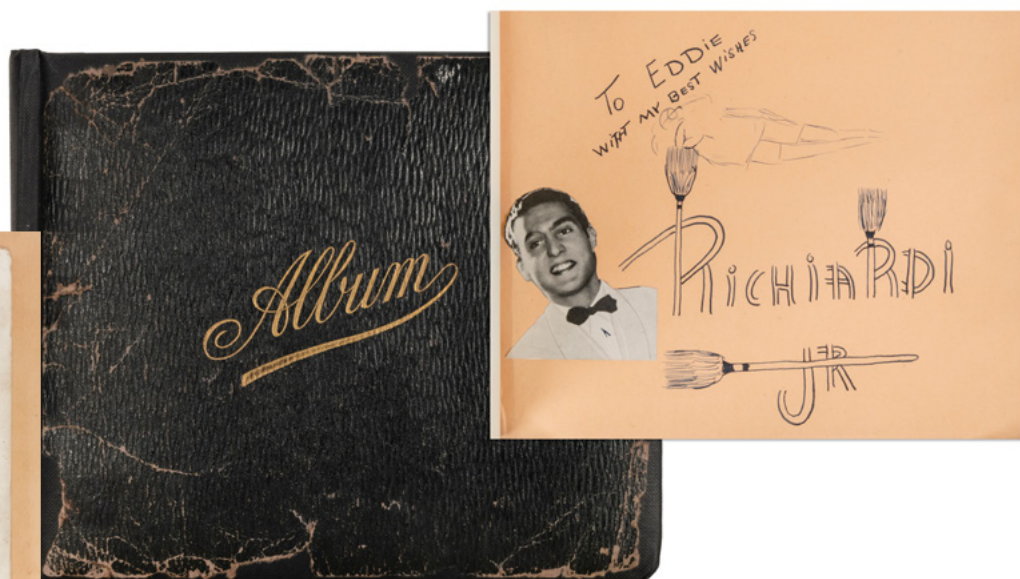
4. Anderson, Professor (John Henry Anderson). **Program of John Henry Anderson, Wizard of the North.** Circa 1865. Handsome letterpress program for the great Scottish magician's farewell season at St. James Hall, London, where he presents a lengthy program featuring ventriloquist Frederick Maccabe, and Lizzie Anderson. 4to. Old folds, tape repair to verso; good. **500/1,000**

5. Anderson, Professor (John Henry Anderson). **Professor Anderson Theatre Royal Handbill.** London: R.S. Francis, 1856. Letterpress handbill for a "great carnival benefit" and "Grand Bal Masque" staged by Anderson in Covent Garden the night before his show – and the theatre where it sat – were destroyed by fire. 7 1/2 x 5". Minor chips and edgewear; very good. Rare. **800/1,500**

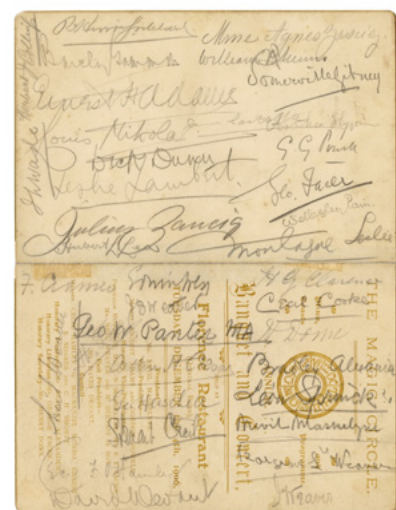
This handbill advertises a fateful night in the career of Anderson. In the words of J.B. Findlay, "in the early hours, about 5 a.m., on the fateful morning ... the fire broke out. This resulted in the complete demolition of the theatre and with it, for the second time, Anderson's fortunes." But "in less than three months' time he was again performing...."



8



6



7

6. [Arvi, Edouin] **The Arvi Mysteries**. Birmingham: Moody Bros., 1910. Dark pink wrappers printed in purple. 24 pages. Illustrated with plates of nude women to promote Arvi's "series of living pictures presented with the aid of a talented company of models" in which the women faded into thin air or transformed into other persons. Staples rusty, else good. Uncommon.

100/200

7. [Autographs] **Annual Magic Circle Banquet Program, Autographed**. London, 1906. Letterpress printed menu and program for this early Magic Circle event, the front and rear cover signed in pencil by dozens of magicians, including David Devant, Louis Nikola, George Facer, Herbert Collings, Julius and Agnes Zancig, Barclay Gammon (pianist at the Egyptian and St. George's Halls), Nevil Maskelyne (President of the organization), and others. Gilt beveled edges, central fold repaired with archival tissue, a few spots of soiling, else good.

400/800

8. [Autographs] **Remarkable Autograph Album of Famous Magicians**. Compiled by magician Eddie Dexter, and spanning 1914 through the 1950s, the album contains signatures, drawings, signed photographs, ephemera, and postcards of magicians from the Edwardian age through the dawn of television. Some 69 signatures include the following: Nevil Maskelyne (signed RPPC), Jasper Maskelyne (signed photograph), Chung Ling Soo (photographic postcard), Horace Goldin (autograph accompanied by RPPC and embossed business card), Richiardi Jr. with elaborate Broom Suspension drawing, David Berglas, Robert Harbin (with self-portrait caricature), Dr. Walford Bodie (with photo), Nicola, Cecil Lyle, and dozens more, many accompanied by charming inscriptions or small souvenir photographs. Neatly rebound and retaining the original covers, the pages generally in very good condition. An impressive collection. Should be seen.

2,000/4,000



9

9. [Autographs] **Collection of Autographs of Famous Magicians**. British, 1910s. Included are inscriptions and signatures of over 50 conjurers, among them Charles Morritt, Carlton, Owen Clark, Culpitt, Chris Charlton, Ching Wu, Deveen, Maurice Fogel, Billy O'Connor, Edward Victor, J.F. Orrin (with self-portrait sketch), Douglas Francis, Cyraldo, Edgar Benyon, Jack LeDair, Gus Fowler, Oswald Williams, and others. Extracted from autograph booklets and primarily written in ink on pastel sheets, most 3 ¼ x 6 ¼", many pages with warm inscriptions or photographs and ephemera pasted down. An impressive collection.

500/1,000

10. Bartl, Janos. **Photograph of Janos Bartl's Magic Shop**. Hamburg, 1930s. An oversized photo showing the interior of Bartl's shop, depicting customers, the proprietors, and shelves laden with merchandise. 9 ½ x 13". Old folds and chips. Laid down on cardstock.

200/400

11. Bertram, Charles (James Bassett). **Two Handbills for Charles Bertram at St. James's Hall**. London, ca. 1890. Including a multi-color bill printed with an Asian motif, and a black card printed in gold, both enumerating Bertram's program in the Hall's Drawing Room, including de Kolta's Flying Cage, among other effects. The larger 6 ½ x 3 ½".

300/600

12. Bertram, Charles (James Bassett). **Portrait of Charles Bertram, Court Conjuror**. London: Elliott & Fry, ca. 1900. Three-quarter length albumen photograph of the famed British parlor and stage magician in white tie and tails, with a magic wand held in one hand. Photographer's mount, 7 ¾ x 5 ½". Unevenly trimmed. Percy Naldrett's autograph to verso in pencil.

400/800

13. Bertram, Charles (James Bassett). **Portrait of Magician Charles Bertram, Inscribed and Signed**. Yokohama: Kotamamura, 1901. Half-length photograph of the famed "entertainer of kings" in coat and tie, in cabinet card format. Embossed photographer's mount, 7 ¼ x 5 ½". Inscribed and signed, "Yours sincerely, Charles Bertram, Hong Kong May 4/01." Additionally inscribed and signed by Les Levante to Jeffrey Atkins on the verso.

500/1,000



10



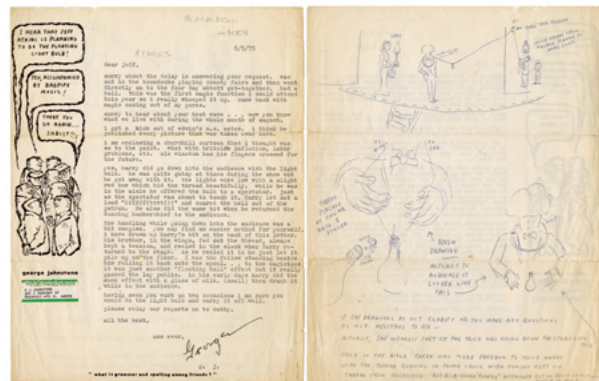
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14

HOW IT FLOATS

14. [Blackstone] Johnstone, George. **Important TLS Explaining Blackstone's Floating Light Bulb.** Dated August 5, 1975, Johnstone, who served as an assistant on Blackstone Sr.'s show, writes to British illusionist Jeffrey Atkins describing how Blackstone presented the effect, and in particular explaining "the handling while going down into the audience" and other fine points. The verso of the sheet features several drawings in blue ink, and a nearly-complete explanation of the effect in Johnstone's hand. One 4to letterhead sheet, folded from mailing.

300/600

The Floating Light Bulb was, both in the hands of Harry Blackstone Sr. and Jr., a masterpiece of showmanship, magic, and personality that became a family trademark. Johnstone's letter illuminates the backstage and onstage working of the feat from a unique perspective: that of someone who helped make it happen. While simple, his drawings make clear Blackstone's behind the scenes setup, the onstage mise-en-scène, and call out weak points in the presentation. The body of the letter, though brief, outlines details that only someone in the company of the master could know and glean from firsthand experience. A complete explanation of Blackstone's trick has never been published.



15

15. Blackstone, Harry (Henry Boughton). **Magicians' Guild Banquet Program, Signed by Blackstone.** New York, 1953. Four-page program for the annual banquet of this exclusive magic club held at the Hotel Henry Hudson, bearing the autograph and self-portrait caricature of Blackstone on the front cover, along with signatures of Glen Pope and Carl Rosini.

100/200



16

16. Bodie, Dr. Walford. **Three Walford Bodie Theatrical Programs.** 1906 - 1915. For appearances at the Shoreditch Empire, Glasgow Coliseum, and Montrose Burgh Hall. Bodie appears as a featured act in two of the shows, and presents the entire program in the company of his family in the Montrose appearance, including a magic act by his son, Albert. The largest 4to. Scarce.

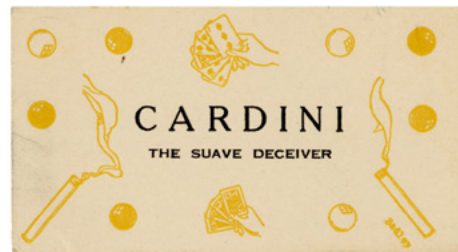
200/400



17

17. [Business Cards and Throw-Out Cards] **Collection of Over 500 Magicians' Business Cards.** Gigantic assortment of calling cards, visiting cards, business cards, throw-out cards, candid photographs, and similarly-sized paper collectibles from the careers of famous and lesser-known magicians, primarily British and American, including examples for Jeff Atkins, L.O. Gunn, Lance Burton, Gary Kurtz, Rovi, Mark Wilson, Joe Stuthard, Don Alan, Arthur Dowler, Johnny Paul, Francis Martinka, Mercedes, Paul Daniels (several different), Eugene Burger, Chris Charlton (two small photographs and several paper tokens), James Findlay, Georges Melies (a French postage stamp), Jasper Maskelyne (autograph with tiny mounted photograph), Albert Goshman, T.H. Chislett, McDonald Birch, Hamley Brothers, Al Koran, Johnny Platt, John Calvert (six small candid photos), Patrick Page, Harry Price, John Mulholland, Robert Lund, Alex Elmsley, Marvyn Roy, The Davenports, Chevalier Ernest Thorn, Levante, a set of I.B.M. Convention advertising stamps (many different), and hundreds more. Some signed or inscribed items. 1910s - 2000s, bulk 1970-on. Neatly organized in a display album. An impressive collection.

800/1,200



18



19

18. Cardini (Richard Valentine Pitchford). **Cardini Business Card.** New York, ca. 1930. Letterpress printed in yellow and black, with the text "The Suave Deceiver" surrounded by illustrations of cards, billiard balls, and cigarettes.

100/200

19. Cardini (Richard Valentine Pitchford). **Five Richard and Swan Cardini Postcards to Danny Dew.** Three cards written by Swan Cardini and two by Richard, all in blue ink, to Danny & Melba Dew, regarding their shows in Tel Aviv, Virginia, Florida, Venice, and Monaco (several on cruise ships). 1960s. Worn at edges, but good condition overall. Signed by either Richard or Swan Cardini.

300/600



21



22

20. Carmo (Harry Cameron). **Cabinet Card Portrait of The Great Carmo.** Rotherham: Fred Shaw, ca. 1910. Full-length portrait of the Australian illusionist who went on to own and operate a circus, seated in a wide wooden chair. Embossed mount, 6 3/8 x 4". Corner wear, else very good.

250/500

21. Carmo (Harry Cameron). **Hanging Paper Token of Carmo the Magician.** Circa 1910. Circular paper token with attached black string, the center bearing a printed bust portrait of Carmo surrounded by the text "With / Carmo's / Compliments." Diameter 1 3/8". Old crease line, else good. Rare.

200/400

22. Chefalo, Raffaele. **Signed Portrait of Chefalo the Magician.** Circa 1935. Half-length portrait of the Italian stage magician, wearing a white tie, cape, and monocle, signed in the image "R. Chefalo." 6 1/4 x 4 3/8".

150/300



23

23. [Chung Ling Soo] **Robinson, The Man of Mystery Throw-Out Card.** New York [?], ca. 1895. Monochrome bust portrait of Robinson in white tie and tails on recto, red playing card back. Minor marring to verso, else very good. Rare; the first example we have encountered.

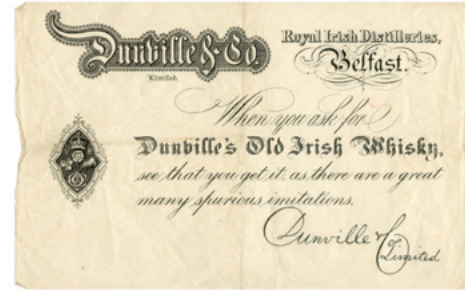
800/1,200



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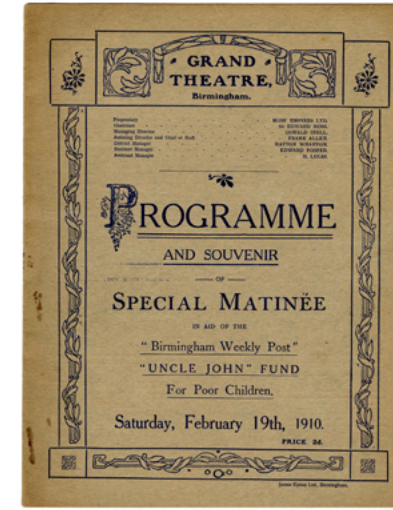
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24. [Chung Ling Soo] Mrs. W.E. Robinson, The Original Astarte Throw-Out Card. New York [?], ca. 1895. Bust portrait of the woman considered the "perfect" magician's assistant, who became Suee Seen in the Chung Ling Soo show. Red playing card back. Faint wear to verso; near fine. Rare; the first example we have encountered.

500/1,000

25. Chung Ling Soo (William Ellsworth Robinson). Chung Ling Soo Rotherhithe Hippodrome Program. For the week of Jan. 10th, 1916, Soo appears twice on the variety bill in the fourth and eighth spots. 4to. Faint dampstain.

150/300

26. Chung Ling Soo (William E. Robinson). Chung Ling Soo Advertising Beer Mat. Ashton-Under Lyne: Horrocks & Co., ca. 1915. Gilt-edged beer mat advertising Soo's show on the verso ("the most accomplished conjurer in the world"), a printed design of a willow-pattern plate on the recto, similar to that with which Soo caught bullets on in the trick that would tragically end his life. Diameter 4 1/2". Wear around edges.

400/800

27. Chung Ling Soo (William Ellsworth Robinson). Chung Ling Soo Hanging Paper Token. Circa 1910. Medallion bust portrait of the "Chinese" magician on the obverse, the text "With Chung Ling Soo's Compliments" on the reverse. Attached string for hanging, as issued. Diameter approx. 1". Scarce.

400/800

28. Chung Ling Soo (William E. Robinson). Dunville's Old Irish Whiskey Bank Note. Circa 1910. Large engraved note on onionskin-like paper, from Soo's illusion "The Dream of Wealth," in which heated milk transformed into coins, then into bank notes. 5 1/2 x 8 3/4". Folds.

300/600

29. Chung Ling Soo (William Ellsworth Robinson). Chung Ling Soo Advertising Brochure. Birmingham: James Upton, 1908. Pictorial advertisement reproducing many well-known photographs of the "Marvelous Chinese Conjurer" and Suee Seen, titled on the front wrap, "At last he's coming to town." 4to (8pp), saddle stitched. Minor wear; very good. Uncommon.

400/800

30. Chung Ling Soo. Early Chung Ling Soo Theatre Program. For the week of May 19, 1902. Soo appears as the "extraordinary Chinese juggler" seventh on a 17-act show at the Canterbury Theatre, London. Stiff card covers in two colors, interior fold reinforced.

200/400

William Ellsworth Robinson debuted as the Chinese Magician "Hop Sing Loo" at the Folies Bergere in Paris in 1900. Only a short time later, when this program was printed in London in 1902, his name had changed and he was well on his way up the ladder of fame.

31. Chung Ling Soo (William Ellsworth Robinson). Chung Ling Soo Grand Theatre Program. Birmingham, 1910. Soo appears fourth on a 28-act bill raising money for the Uncle John Fund for Poor Children. His portrait appears inside. 8pp, with printed wraps.

200/300

32. Chung Ling Soo (William Ellsworth Robinson). Chung Ling Soo Matinee Program. For an appearance at the Stratford Empire, London, on Nov. 7, 1914. Soo presents the entire program, with 36 effects enumerated, including the Birth of the Pearl, Dream of Wealth, and The World and Its People. One 8vo folded sheet, purple ink on pink stock.

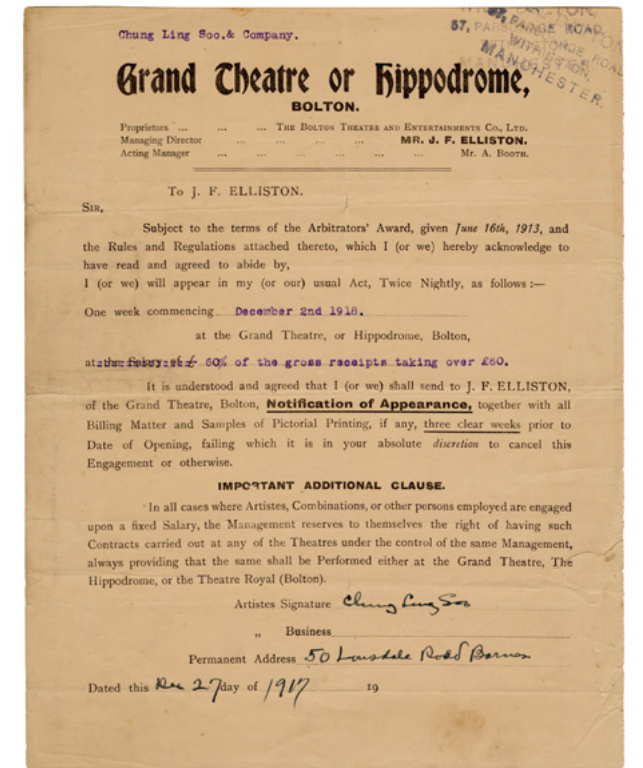
200/400

THE SHOW THAT NEVER WAS

33. Chung Ling Soo (William Ellsworth Robinson). Chung Ling Soo Theatre Contract, Signed. Dated Dec. 27, 1917, for the faux Chinese magician's appearance at the Grand Theatre or Hippodrome, Bolton. Soo will receive "60% of the gross receipts over £60." Signed in ink, "Chung Ling Soo." Old folds, else very good. Rare.

2,000/3,000

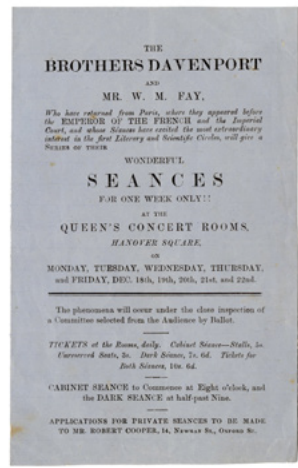
The contract states that Soo was to perform for "One week commencing December 2 1918." But it was not to be; Soo died on stage at the Wood Green Empire on March 24, 1918 when his Bullet Catching feat went tragically wrong.



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34. Culpitt, Frederick. **Archive of Magician Fred Culpitt Ephemera and Personal Documents.** Over 30 items, including two of Culpitt's passports, and two of his assistant's, Jan Glenrose, with enclosed visas and ENSA work permits for the couple from WWII; TLSs written by Culpitt (some with attachments explaining various illusions including the "Box of Bricks" effect); photographs (including one signed and inscribed by Culpitt, a cabinet card of Glenrose, and several candid photos of the two); two original watercolors by Culpitt, both signed and one inscribed; a signed Maskelyne & Devant contract for Glenrose; several programs, including one for Culpitt at St. George's Hall; and magazine articles both written by and about Culpitt. An important archive.

500/1,000

Best-remembered today as the inventor of the Doll House illusion, Culpitt (1877 - 1944) created other popular effects, among them the Bathing Beauty and the sucker version of the Silk to Egg (inspired by Kling Klang). He favored a comedic style of performing and wrote a book on the subject, "Laughter and Legerdemain," in 1928. He was a regular performer at St. George's Hall in London, working steadily for Maskelyne & Devant for years. He was also the first magician to appear on television, taking part in test broadcasts for the BBC staged at Alexandra Palace, London, in October 1936.

35. Davenport Brothers, The. **Cabinet Card Portrait of the Davenport Brothers.** Paris: Phot. De L'Alcazar, Pierre Durat, ca. 1880. Central full-length portrait of the celebrated spiritualistic tricksters, surrounded by illustrated vignettes of their most famous feats, captioned in French. Printed photographer's mount, 6 3/4 x 4 3/8". Tape remnants to verso, else very good. Rare.

1,000/2,000

36. Davenport Brothers, The. **Handbill for The Davenport Brothers and Fay.** London, ca. 1865. Letterpress advertisement on pale blue stock, heralding the "wonderful séances" of the brothers at the Queen's Concert Rooms, Hanover Square. "The phenomena will occur under the close inspection of a committee selected from the audience by ballot." One folded sheet, 7 1/8 x 4 3/8", printed recto only. A rare and early piece of Davenport Brothers ephemera.

500/1,000

37. Davenport Brothers, The. **CDV of the Davenport Brothers and their Spirit Cabinet.** Circa 1866. Albumen photographic portrait of the famous brothers in their cabinet, with William Fay and "Mr. Cooper" standing before them. 2 1/2 x 3 7/8". With the sitter's names printed in red in the lower margin. Unevenly trimmed, else very good.

1,000/2,000

38. DeBiere, Arnold. **Group of Arnold DeBiere Ephemera.** Including a bust portrait inscribed and signed by DeBiere, five British theatre programs (Hackney Empire, Wathamstow, Kingston Empire, Southend Hippodrome, and Eastham Palace), a salary receipt from Moss Empires Ltd. for DeBiere's appearance at the Cardiff Empire in Sept. 1923 (DeBiere received £245 for the week), and a pictorial handbill for his appearance at the Manchester Hippodrome (chipped).

200/400

39. DeVere, Charles. **Souvenir Booklet of Professeur De Vere, Le Fakir.** Paris, 1880s. Pictorial wrappers. Eight full-page lithographed plates of themed poses taken from De Vere's performance of the Ethereal Suspension popularized by Robert-Houdin. Press reviews in English and French printed inside wrappers. 8vo, rectos only. Minor wear and chipping; very good. Scarce.

400/800

40. DeVere, Charles. **La Maison De Vere - Paris.** Paris, ca. 1920. Printed wrappers, illustrated with full-page plates of the workshops, offices, and exterior of DeVere's magic factory. Oblong 8vo. Very good. With a list of references inked on DeVere letterhead laid in.

300/500

The references listed on the enclosed letter include Goldin, Houdini, Chicago Magic Co., Thurston, Roterberg, A. Herrmann, and others. DeVere constructed stage illusions for many top-flight performers, and had a thriving worldwide wholesale business, with many of his articles distributed by dealers in England, Europe, and America. The first leaf inside this souvenir booklet pictures DeVere and his son. Underneath the younger man's portrait, a former owner has inked the line, "alas dead."

41. Downs, T. Nelson. **Portrait of T. Nelson Downs, Inscribed and Signed.** Circa 1902. Full-length image of the manipulative magician performing The Miser's Dream, a coin in the air before him and a hat in one hand. Plain mount, 6 1/8 x 4 1/8". Inscribed and signed, "To Eddie, my one best friend, T. Nelson Downs."

1,000/1,500

This portrait - showing Downs executing the feat which made him famous, and which many say started a trend of specialized vaudeville magic acts - is most likely inscribed to Eddie McGlaughlin, a fellow lowan and one of Downs' closest confidants in the last twenty years of his life.



40



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42. Downs, T. Nelson. **T. Nelson Downs Autograph Letter to Al Baker.** Dated August 1, 1933, Downs writes on his elaborate stationery, thanking Baker for autographing a copy of his book, stating that it "contains 16 of the best & most original ideas ever put under one cover." Wear around edges; very good. Boldly signed by Downs.

150/300

43. Downs, T. Nelson. **Four T. Nelson Downs Cards, One Signed.** 1920s - 30s. Including a pictorial throw out card with red back; ticket to the Dows Testimonial Conclave Banquet and card extending the "courtesies of the Elks Club" of Marshalltown to attendees of the Conclave; a calling card of Mrs. T. Nelson Downs signed by Downs; and a reproduction Downs business card.

200/400

44. Dunninger, Joseph. **Self-Portrait Sketch of Joseph Dunninger.** Circa 1928. Charcoal bust sketch of the famous magician and mind reader, bearing his bold autograph underneath the likeness. 5 7/8 x 3 5/8".

200/400

45. Dunninger, Joseph. **Dunninger Eden Musee Postcard.** Circa 1914. Chromolithographed souvenir postcard advertising the "Makers of History Kinemacolor natural colored subjects and Dunninger the master magician. World in Wax." Divided back. Scarce early postcard from Dunninger's days as a magician.

50/150

46. Dunninger, Joseph. **Collection of Over 40 Pieces of Dunninger Memorabilia.** 1920s - 50s, and including programs, brochures, clippings, handbills, bank checks (two), an unused contract, and related ephemera from the career of the twentieth century's most successful mind reader. Several items signed and inscribed by Dunninger. 4tos and smaller, most items illustrated, and primarily in very good condition. Nice lot.

300/600

opposite page:

47. Dunninger, Joseph. **Collection of Dunninger Radio Scripts and "Brain-Busters."** 1940s - 50s. Approximately 200 typed and handwritten pages, primarily authored by David J. Lustig ("La Vellma"), the principal ghostwriter for Joseph Dunninger. Archive includes scripts for Dunninger's Kem-Tone sponsored radio program, detailed methods for various magic tricks and mind reading feats (glass breaking, envelope tests, etc.; some accompanied by drawings in Lustig's hand), a screen treatment for "File 77k - Homicide, from the casebook of Dunninger the Mental Detective," and others. With scattered annotations in Lustig's hand. 4tos and smaller, both typed and mimeo, some bound in original wrappers or stapled at corners, with the Brain Busters in a Lustig printed folder. A fascinating and revealing archive from the career of the most celebrated mentalist of the twentieth century.

800/1,500



47



49

48. [Female Magicians] **Eighteen Pieces of Ephemera of Female Magicians.** Including pieces from the careers of Suzy Wandas, Paula Baird, Esme Levante, June Merlin, The New Houdinys, and others. Including photographs, postcards, small brochures, programs, and table tents. 1930s - 60s. The largest 6 x 3 7/8". Several scarce examples included, several items signed.

150/300

49. Fowler, Gus. **Die Cut Gus Fowler Watch Souvenir.** Circa 1915. Die-cut paper pocket watch distributed as a souvenir by Fowler, the "watch king." Verso bears text advertising his distribution of free watches at the Eden Theatre, and promising "in exchange for this paper watch" a brochure for Ingersoll watches. Sold with a pictorial advertising brochure for Fowler. Scarce; first example we have encountered.

100/200

50. Fu Manchu (David Bamberg). **Recording of Fu Manchu Explaining A Card Trick.** Circa 1950. 78rpm acetate record with the voice of Fu Manchu, in Spanish, presenting a card trick. One side worn, the other in good playable condition. Likely a test recording for a longer project. Sold together with a transcript of Bamberg's illusion show, *Satan's Daughter*, as compiled and translated by Cesareo Pelaez and Mark Trombley of the Le Grand David show.

250/500

51. Geller, Uri. **Collection of Viewer's Letters Regarding a Uri Geller Television Appearance.** Approximately 75 ALSs and TLSs addressed to Thames Television or Uri Geller, written by viewers of Geller's appearance on the *Best of Magic* program in September of 1990, and relating various coincidences which occurred following Geller's appearance, including a phone ringing, the discovery of a long-lost earring, the apparently miraculous healing of a broken eardrum, and many mentions of clocks and watches spontaneously breaking or being fixed at the conclusion of the show. One writer states, "I didn't like his 'Time Machine' trick - it looked like a cheap illusion and not worthy of him...." A fascinating archive of unsolicited testimonials.

150/300

52. Germain, Karl (Charles Mattmuller). **Karl Germain Handbill.** For a performance in Chicago, 1909. Detailed bill names the effects on the magician's program including his original Spirit Seance. Contemporary notes inked in margins. 8 7/8 x 3 5/8". Old folds.

200/300



43



45



46



48



50



51



52

‘IF EVER A WIZ THERE WOZ’

53. Harbin, Robert (Ned Williams). **Large and Important Archive of Robert Harbin Ephemera and Correspondence.** A remarkable collection gathered over the course of decades, including a broad range of memorabilia from throughout Robert Harbin’s storied career. Among the highlights are dozens of letters both to and from Harbin, many to his close friend and colleague Bayard Grimshaw, two TLSs from Levante to Harbin, and many more; extensive correspondence regarding Harbin’s final days and the settlement of his estate (including many details of the illusions he constructed and their disposition), as well as his work with John Gaughan, Eric Lewis, and Robert Ragatz; signed agreements for his book *The Magic of Robert Harbin*; scripts, manuscripts, and explanations of Harbin’s tricks and illusions; an extensive collection of Harbin’s publicity material, including brochures and other promotional materials, some dating to his earliest days in England; nearly 50 photographs of Harbin, as well as images of his props in use by other magicians, including candid photographs of him performing his famed Zig Zag Girl; dozens and dozens of programs, including several for his appearances at St. George’s Hall; and a great quantity of related memorabilia, perhaps most significantly his own sketches for one of his final illusions of his own invention, the Jigsaw (or Aztek) Girl. The collection also includes an early scrapbook of Harbin’s, presented to his friend Billy McComb and bearing McComb’s holographic note of provenance on the first leaf; pocket tricks invented by Harbin and marketed by Davenport and other dealers; representative samples of many Harbin publications, including his first book *Something New in Magic*; and tributes both in the public press and magic journals at the time of Harbin’s death. In all, a truly significant and impressive archive of approximately 400 individual items related to the life and work of a man who was, almost without question, the twentieth century’s most accomplished, inventive, and significant illusionist. An irreplicable and important archive that should be seen.

12,000/16,000

Born in South Africa, Harbin (Born Edward Williams, 1908 – 1978), emigrated to England at the age of 20 where he quickly became known as an original and polished prestidigitator. Working for the Maskelynes as well as in nearly every great music hall and variety palace in the country, it was not long before Harbin was widely regarded by his peers and the public as the best-known and most inventive illusionist of his generation, ostensibly taking the reins from David Devant. Were it for the creation of his famous Zig-Zag Girl illusion alone, Harbin would have established himself firmly in the history books, but his output of original routines, tricks, and stage illusions was not only immense, it was impressive. Many of his best creations are chronicled in his legendary book, *The Magic of Robert Harbin*, published in 1970. He was also a well-known television personality, not only as a magician, but as an origamist, and authored many popular works for the general public on the Japanese art of paper folding. This archive spans nearly Harbin’s entire life and career, casting light on his accomplishments, performances, inventions, and publications, providing data and details unobtainable elsewhere, including the many books published regarding his secrets and magic routines.



54



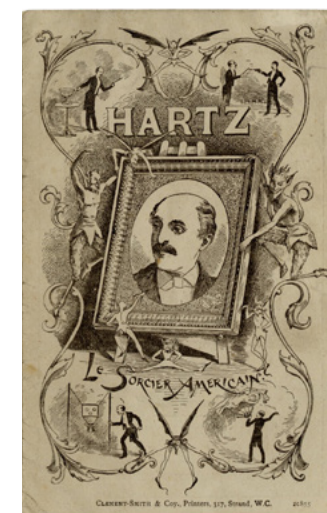
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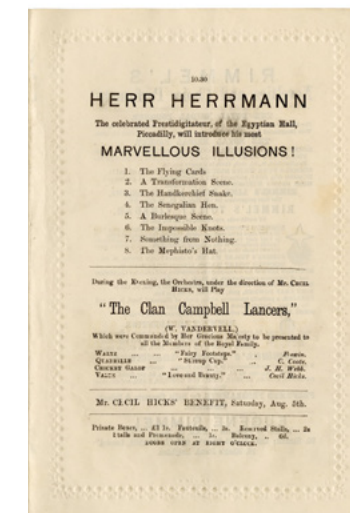
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58



57



59

54. Hardeen (Theodore Weisz). **Hardeen Real-Photo Postcard.** American, ca. 1908. Sepia-tone image of a giant billboard advertising Hardeen’s appearance at Poli’s. “See him escape from a milk can.” Divided back.

200/400

55. Hardeen (Theodore Weisz). **Hardeen Christmas postcard.** London, 1907. Red three-quarter length image of Hardeen and the text, “May 1907 be the best year you’ve seen. Truly fettered to luck is the wish of Hardeen” printed in gold. Plain back.

200/300

56. Hardeen (Theodore Weisz). **Hardeen Billboard Photographic Postcard.** London, ca. 1907. Photograph of a giant billboard in front of the Holloway (London) Empire advertising Hardeen’s visible escape from a strait jacket. Divided back.

200/400

57. Hartz, Joseph Michael. **Illustrated Program for Hartz the Wizard.** London: Clement-Smith & Coy., ca. 1880. Four-page program picturing Hartz in three scenes from his “Devil of a Hat” routine, with his bust portrait in a frame encircled by vignettes and demons on the front cover. One folded sheet, approx. 16mo. Scarce.

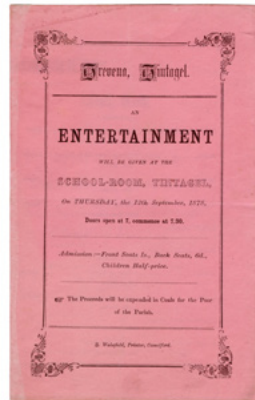
400/800

58. Henry, M. M. **Henry’s Conversazione.** London: T. Jones, ca. 1825. Hand-colored engraved frontispiece of the book by the same name and depicting the conjurer performing with varied props and animals. Handsomely framed with silk mat to an overall size of 14 ¼ x 15 ¾”. Not examined out of frame.

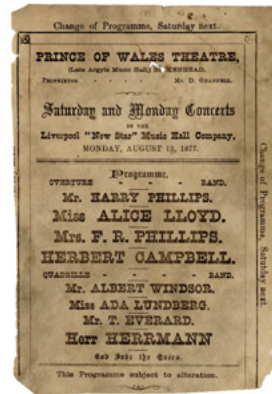
400/600

59. Herrmann, Alexander. **Herrmann Philharmonic Theatre Program.** London, ca. 1876. Embossed letterpress program for “The Great Illusionist of the Egyptian Hall,” presenting eight effects in the next-to-closing spot on a five-act bill. One folded 8vo sheet; very good.

300/600



61



60

one of four

60. Herrmann, Alexander. **Four Alexander Herrmann Theatre Handbills.** Four letterpress handbills printed for consecutive appearances at the Prince of Wales Theatre (late Argyle Music Hall), Birkenhead from August 18 - 25, 1877. Herrmann appears with other acts on a variety bill, closing two of the shows. Approx. 6 x 4 1/2". Tattered and chipped, some with losses.

400/800

61. Hoffmann, Professor (Angelo Lewis). **Professor Hoffmann Magic Program.** For a performance on September 12, 1878 at the Trevena Tintagel in the south of England, Hoffmann presents a program of "startling illusions," billed as the "Author of Modern Magic &c." Fold reinforced archivally; very good. Scarce.

500/1,000

62. Hoffmann, Professor (Angelo Lewis). **Professor Hoffmann Mourning Card.** Circa 1919. Black-bordered engraved printed card sent to Will Goldston by Mrs. and Ms. Angelo Lewis (the wife and daughter of Professor Hoffmann) thanking Goldston for his condolences on the occasion of Prof. Hoffmann's death on December 23, 1919. 3 1/2 x 4 1/2". Scrapbook remnants to verso, else very good. 7

300/600

Hoffmann changed the landscape of the magic world with the publication of his landmark work "Modern Magic" in 1876. Goldston changed it again by following Hoffmann's lead, his decade-spanning career punctuated by the publication of dozens of influential magic books and periodicals.

63. Houdini, Harry (Ehrich Weisz). **America's Sensational Perplexer.** Leicester: Willsons', Printers, ca. 1904. Pictorial wrappers. Illustrated, including a double-page centerfold of Houdini's lock-picking feat at the London Hippodrome. 12mo. 32pp. Chipping at extremities and spine not affecting printed area; brittle. Rare; one of several early editions of the pitchbook, and also the longest (other editions were 12 and 20 pages).

1,500/2,500

64. Houdini, Harry (Ehrich Weisz). **World Famous Harry Handcuff Houdini Brochure.** Leicester: Willsons Printers, 1905. Pictorial four-page brochure heralding Houdini's appearance at St. George's Hall, Bradford, and proclaiming him as the "original" and "not a copy," the rear sheet filled with photos of Houdini posing with various handcuffs. 4to. Two closed tears, old folds. Good. Scarce.

800/1,200



65

65. Houdini, Harry. **Signed photograph of Houdini piloting his biplane over Germany.** Hamburg, 1909. Sepia tone photograph in boudoir card format, showing Houdini in mid-flight on printed photographer's mount bearing the text, "Houdini's flight/in his biplane over Hularen Exercierplatz Hamburg-Wandsbeck/Nov. 26th 1909." The tail and wing of the plane bear Houdini's name. 9 1/2 x 12 3/4". Corners rounded and clipped. Inscribed and signed "Best / wishes / Houdini."

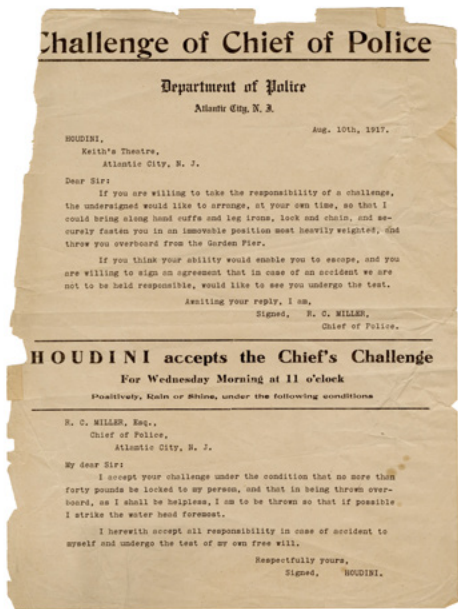
2,000/4,000



66

66. Houdini, Harry (Ehrich Weisz). **Photograph of Houdini Outdoor Straightjacket Escape, Inscribed and Signed.** Providence, Rhode Island, 1917. Oversize photograph shows a throng gathered on the streets of Providence on March 7, 1917, watching Houdini, hanging suspended above the street from a block and tackle, as he escapes from a straightjacket. 10 3/4 x 13 1/2". Old cloth backing; folds and wear visible. Inscribed an initialed in black ink by Houdini in the lower left, "Bet 80,000 and / 100,000 people / HH" and with an inked arrow pointing to Houdini hanging from the building. Scarce.

2,500/5,000



67



68



69



73



74



70



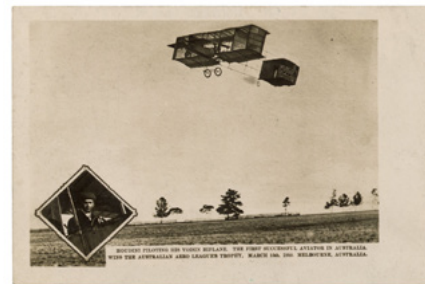
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76



77



78

67. Houdini, Harry (Ehrich Weisz). **Houdini Atlantic City Police Challenge**. Dated August 10, 1917, Houdini accepts a challenge from the chief of police, R.C. Miller, agreeing to attempt an escape from handcuffs and leg irons after being thrown "overboard from the Garden Pier." A large example; 12 x 9". Chipped and worn with losses.

600/1,200

68. Houdini, Harry (Ehrich Weisz). **Houdini Cardiff Packing Case Challenge**. Cardiff: Imperial Printing Co., 1911. Letterpress challenge handbill advertising Houdini's escape from a "strong and substantial packing case [made] from heavy timber" at the Cardiff Empire on March 17, 1911. 7 1/2 x 5".

600/900

69. Houdini, Harry (Ehrich Weisz). **Houdini Majestic Theatre Program**. For the week of Monday, April 22, 1912. The "world famous" Houdini appears eighth on the bill, "after a tour of the universe." 10 3/8 x 4 1/4". Old folds.

200/400

70. Houdini, Harry (Ehrich Weisz). **Houdini Stratford Empire Program**. For the week of March 10, 1913, Houdini appears second on the bill presenting his Water Torture Cell, the needle trick, and a straightjacket escape. Old folds.

200/400

A second magician, Bi-Ber-Ti, appears on the same bill. A contemporary penciled notation states that Bi-Ber-Ti "committed suicide at Charing Cross during the week."

71. Houdini, Harry (Ehrich Weisz). **Portrait of Harry Houdini**. Circa 1920. Satin-finish left-facing bust portrait of the famous escape artist and magician in black bow tie and coat. 5 3/8 x 3 1/2" (postcard size).

300/600

72. Houdini, Harry (Ehrich Weisz). **Houdini Christmas Sentiment**. New York, ca. 1918. Illustrated by George McBride with a caricature of Houdini emerging from a stocking, flanked by a rhyming verse. 4 x 4".

250/350

73. Houdini, Harry (Ehrich Weisz). **Portrait of Harry Houdini**. Circa 1922. Sepia-toned bust portrait of the great magician and escape artist in coat and tie, a grin on his face. 7 x 5". Inked caption in upper left, "Houdini the cinema 'Hero'."

250/500

74. Houdini, Harry (Ehrich Weisz). **Houdini Keith Theatre Portrait Postcard**. Canceled in Providence, RI on Feb. 23, 1906, and bearing a handsome portrait of the great magician on the recto, and address to Mr. A. Buckle of Manchester, England (most likely in Houdini's hand) on the verso. Rubbing and marked from mailing; good. Scarce.

800/1,500

75. Houdini, Harry (Ehrich Weisz). **Houdini The Famous Jail Breaker Happy New Year Postcard**. [New York], 1907. Color lithographic pictorial postcard depicting Houdini shackled neck to ankle, with Houdini's wife Bess in the corner, with the holiday sentiment in English and German. Undivided back. Mailed to Arthur Buckle of Manchester, England. Creased and worn.

1,500/2,500

76. Houdini, Harry (Ehrich Weisz). **Real Photo Postcard of Houdini Piloting His Airplane**. [Australia], March 15, 1910. Divided back real photo postcard (RPPC) with caption "Houdini piloting his Voisin Biplane. The first successful aviator in Australia wins the Australian Aero League's Trophy, March 15, 1910. Melbourne, Australia." Divided back. Very good.

400/800

77. Houdini, Harry (Ehrich Weisz). **Houdini New York Hippodrome Program**. 1924. Houdini is featured as a coming attraction on the program, with a full-page portrait advertising his forthcoming appearance. 4to, with color wraps, spine chipped, else very good.

150/250

78. Houdini, Harry (Ehrich Weisz). **Life, History and Handcuff Secrets of Houdini [cover title]**. [New York: Author, ca. 1908]. Yellow pictorial wrappers, portrait of Houdini on front, Weed Chain Tire Grips advertising on rear. Illustrated. 8vo. Soiling and tiny chips to wraps; good.

250/500



79



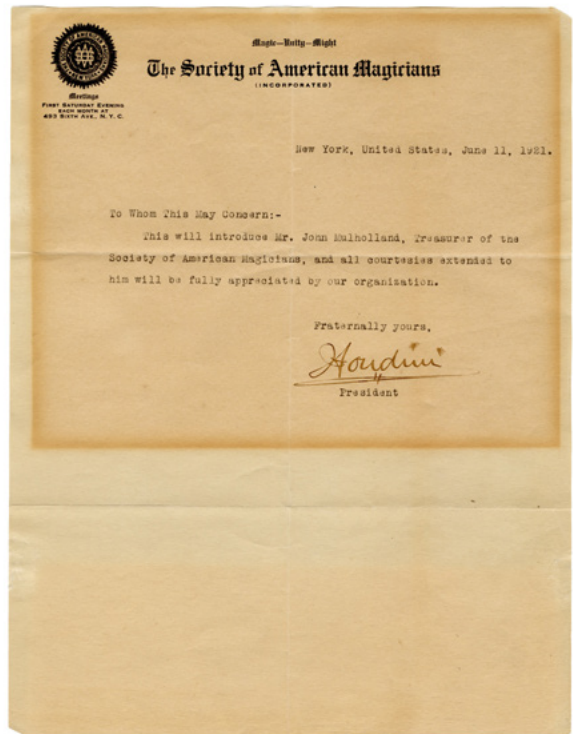
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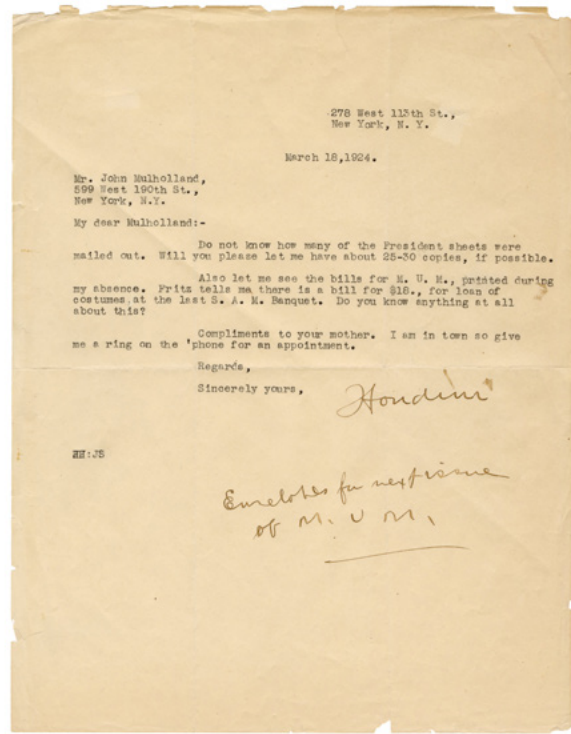
83



84



81



82

83. Houdini, Harry (Erich Weisz). **Collection of Houdini Newspaper and Magazine Clippings.** 1900s - 70s, and including over three dozen large-format news stories, many photo-illustrated, discussing Houdini's accomplishments (Mirror Cuff challenge, Shelton pool stunt, jail escapes, etc.), the secrets behind his tricks, brushes with fraudulent spirit mediums, and describing his legend after his death, as well as reproductions of Houdini posters. Many photo-illustrated with early handsome images of Houdini. The largest 16 x 12". Neatly organized in two large display albums.

300/600



85

84. Houdini, Harry (Erich Weisz). **Vintage Portrait of Harry Houdini, and Clippings.** Bust portrait photograph ca. 1935, bearing Houdini's years of birth and death printed at the lower left. 10 x 8". Sold together with six vintage newspaper clippings related to Houdini's performances and life.

100/200

85. Houdini, Harry (Erich Weisz). **Four Early Houdini Advertisements.** 1901 - 1902. Page filling ads from *The Encore* and similar British theatrical papers heralding the box-office sensation, Houdini, and his triumphs in England and on the continent, calling him a "new act," mentioning imitators, and record-breaking runs at various theaters. Small folios, mounted to album pages, edges ragged.

200/400



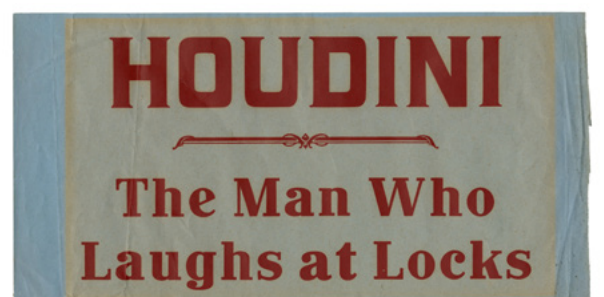
86

86. Houdini, Harry (Erich Weisz). **Lobby Photograph of Houdini's Front-of-House Display.** Circa 1909. Oversize sepia toned image shows the elaborate display at the entrance to a Keith theater in which Houdini will perform; on exhibit are billboards and three-sheet posters, a handcuff display, packing case, hamper, and more. 9 3/4 x 13". Chips and one corner lacking; laid down to archival paper.

1,000/2,000

87. Houdini, Harry (Erich Weisz). **Houdini Luggage Label.** Circa 1920. Gummed luggage or trunk label, letterpress printed in red ink on blue stock, bearing the text, "Houdini / The Man Who / Laughs at Locks." 6 x 11 3/4". Image toned, old folds, extremities fragile. Scarce.

500/1,000



87

79. Houdini, Harry (Erich Weisz). **Engraved Houdini Letterhead.** Circa 1915. Blank letterhead bearing an engraved bust portrait of Houdini in the upper left, his name and New York address at 278 W. 113th Street below. Old folds, toning especially around portrait. Rare; the first example we have encountered.

500/1,000

80. Houdini, Harry (Erich Weisz). **Houdini Letterhead. World's Greatest Mystery Man and Escape King.** New York, ca. 1920. Blank sheet of pictorial letterhead printed in colors, left margin illustrated with escapes and challenges. Old central fold, soiled spot at center. Scarce.

400/600

81. Houdini, Harry (Erich Weisz). **Houdini Signed Letter of Introduction for John Mulholland.** Dated June 11, 1921 and typed on S.A.M. letterhead. In full: "To Whom This May Concern:- This will introduce Mr. John Mulholland, Treasurer of the Society of American Magicians, and all courtesies extended to him will be fully appreciated by our organization. Fraternally yours, [signed] Houdini / President."

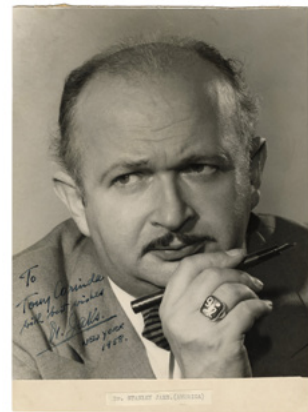
1,200/1,800

82. Houdini, Harry (Erich Weisz). **Houdini TLS to John Mulholland.** Dated March 18, 1924, Houdini writes regarding S.A.M. affairs, in part, "Also let me see the bills for M.U.M., printed during my absence..." and mentions T. Francis Fritz, and states "Compliments to your mother. I am town so give me a ring on the 'phone for an appointment." Signed "Houdini" and with an inked note below the autograph in Houdini's hand. Chipped around edges.

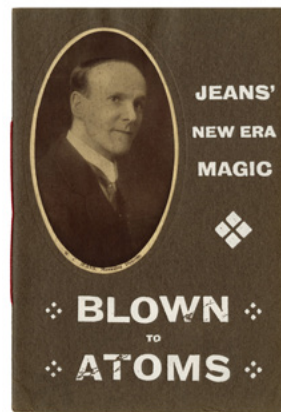
1,500/2,500



88



89



92

88. Houdini, Harry (Ehrich Weisz). **Signed Photograph of Harry Houdini and The Medium Mrs. Benninghoffer.** Chicago: Butler Studio, ca. 1924. Full-length image of Houdini posing with the Chicago spirit medium, the end of a spirit trumpet held to his ear. 10 x 8". Mouting remnants to verso. Boldly signed "Houdini."

1,500/2,500

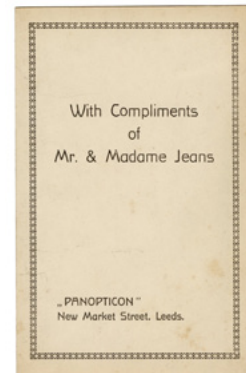
89. Jaks, Stanley. **Portrait of Dr. Jaks, Inscribed and Signed to Corinda.** [New York], ca. 1958. Well-known bust portrait of the famed mentalist and close-up magician. 9 1/2 x 7 3/4". Mounted to a stiff card with Jaks' printed name underneath. Inscribed and signed, "To Tony Corinda, with best wishes, Dr. Jaks, New York 1958."

100/200

This portrait hung in the London magic studio owned and operated by Corinda, whose classic book "13 Steps to Mentalism" is unquestionably the bible of the form, and which features many techniques used by Jaks.



90



91



90. Jay, Ricky. **Ricky Jay's BBC Dressing Room Key and Fob.** Recovered from the BBC studios in November, 1976 by the producer of the *Parkinson Magic Show*, John Fisher, and being the brass key and green plastic fob bearing a typed label with Jay's name at its center, flanked by silver stars.

150/300

Jay appeared alongside Richiardi and Fred Kaps, and all three magicians presented notable feats during the broadcast, punctuated by interview segments with the host. Jay presented his Laughing Card Trick, while Kaps made a sensation with the Floating Cork, and Richiardi performed his trademark de Kolta Chair/Tipover Trunk sequence.

91. Jeans, Walter Ceretta. **W.C. Jeans Throw-Out Card.** British, ca. 1910. Portrait of Jeans with cards arcing above his head on the recto, blue "Roterberg" back design. Sold with a small souvenir portrait of Mrs. Jeans and a folding brochure bearing portraits of Mr. and Mrs. Jeans on the interior.

100/200

92. Jeans, Walter Ceretta. **Blown to Atoms Prospectus.** Leeds: W.C. Jeans, ca. 1915. Elaborate prospectus describing Jeans' unproduced illusion entitled "Blown to Atoms," outlining the effect but not completely describing its denouement. Tipped-in color poster, printed portrait of Carl Mysto, with a portrait of Jeans laid down to front wrapper. Rear wrapper with internal pocket for press notices incorporated as issued. Small 4to. With a sheet of Jeans' letterhead (lower right corner torn away) laid in. Scarce.

200/400



93

93. Jenness, George. **Archive of Over 140 Letters from Magic Book Dealer George Jenness.** 1960s - 70s. Handwritten on stationery of varying sizes, Jenness, the preeminent British dealer in used and collectible conjuring literature of his time, writes to faithful customer David E. Price regarding current news and gossip, magic books and publications, forthcoming auctions, and related matters. A revealing archive. Sold with a postcard-size photograph of Jenness behind his stand at a trade exhibit held in Cheltenham in 1947, inscribed and signed on the verso.

300/600

94. Kalanag (Helmut Schreiber). **Typed Script for Kalanag's "Sim Sala Bim" Illusion Show.** Circa 1955. German text typed in two colors, with inked titles in block capitals. Original plain wrappers bearing the title *Dialog - alte Show*. Forty pages total; marginal notes and corrections scattered throughout. With an unused sheet of Kalanag's letterhead laid in.

200/400

95. Kalanag (Helmut Schreiber). **Collection of Kalanag Ephemera.** Over 40 pieces from the career of the German illusionist, including small posters, programs (souvenir and theater), a TLS from Kalanag to R.C. Riston on Kalanag letterhead, official press releases, brochures, clippings (including news stories and photographs), and later correspondence from fellow magicians regarding Kalanag's career and connection to Nazi gold, and more. 1940s - 60s; bulk 50s. The largest 25 1/2 x 18 1/2". Generally very good condition. Nice lot.

300/600

96. Kalanag (Helmut Schreiber). **Collection of Kalanag Photographs.** Large grouping of approximately 90 black-and-white and color images of Kalanag, his assistants, his wife and partner Gloria de Vos, and many scenes from his world-traveled illusion show *Sim-Sala-Bim*. 1950s - 60s. The images show the illusions, stage settings, close-ups of Kalanag's trademark Any Drink Called For and Water from India routines, and many full-stage photos of the full company of dancers and assistants in costume. Most 10 x 8", some with press notices attached to versos. Condition generally very good. Nice lot.

400/800

97. Kassner, Alois. **Three Kassner Magic Postcards.** German, 1920s. Including one RPPC and two gilt pictorial postcards. Divided backs. Light corner wear.

150/250



94



95



96



97



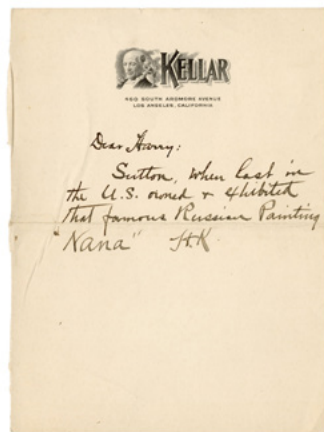
98

98. Kellar, Harry (Heinrich Keller). **Portrait of Harry Kellar, Inscribed and Signed.** Columbus: Baker Art Gallery, ca. 1899. Profile three-quarter length photograph of a seated Kellar, reading a book. Printed photographer's mount, 6 1/2 x 4 1/4". Inscribed and signed to magic dealer Charles De Vere in French, "A mon ami De Vere, H. Kellar." Tape stains to verso, else very good.

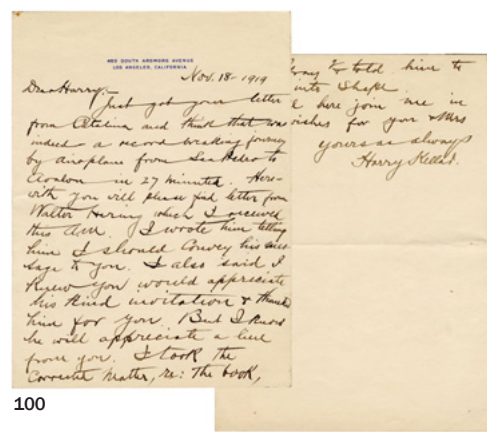
600/1,200

99. Kellar, Harry (Heinrich Keller). **Harry Kellar ANS to Houdini.** Undated note in Kellar's hand in dark ink on his engraved letterhead bearing his "imp portrait," in which Kellar writes "Dear Harry, Sutton, when last in the U.S. owned & exhibited that famous Russian Painting "Nana." H.K." One sheet, right edge unevenly trimmed.

300/600



99



100

100. Kellar, Harry (Heinrich Keller). **Harry Kellar ALS to Harry Houdini.** Dated Nov. 18, 1919 and written on Kellar's printed letterhead, the letter states, in part, "Just got your letter from Catalina and think that was indeed a record breaking journey by airplane from San Pedro to Avalon in 27 minutes." One folded sheet, signed on the verso, "Yours as always, Harry Kellar."

400/800

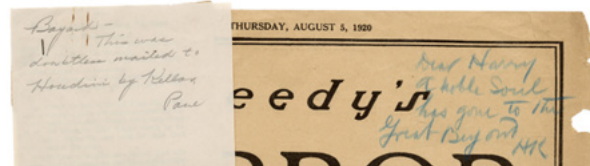
In addition to his accomplishments as an entertainer, Houdini is widely acknowledged as the first man to pilot a plane over Australia, making the reference in Kellar's letter to Houdini's "record breaking" California flight all the more tantalizing.

101. Kellar, Harry (Heinrich Keller). **Harry Kellar ALS to Harry Houdini.** Dated January 5, 1919, the Dean of American Magicians writes to his friend, lamenting the death of Bobby Houdini, the escape artist's dog. "Poor dear little friend Bobby how I shall miss him and how your heart must ache for your faithful little pal." One folded sheet of Kellar's Strobridge-printed stationery, signed on the verso, "Harry Kellar."

500/1,000

102. Kellar, Harry (Heinrich Keller). **Harry Kellar Clipping with ANS to Houdini.** Mourning advertisement for Marion Reedy, the noted editor, clipped from the Thursday, August 5, 1920 issue of Reedy's Mirror, and bearing the penciled notation of Harry Kellar in the upper right, to Harry Houdini: "Dear Harry / a noble soul / has gone to the / great beyond / HK." With an attached note in pencil from Paul Fleming to Bayard Grimshaw. Approx. 10 x 10", chipped around edges.

200/400



102



103

103. Kio, Igor. **Kio Souvenir Safety Match Boxes.** Circa 1950. Paper-covered orange box bearing a portrait of the Russian illusionist on its lid, and sixteen souvenir matchboxes bearing Kio artwork inside, one a large box and fifteen small boxes, each with Kio artwork on their upper panels. Outer box 9 1/4 x 4 3/4 x 1 1/4".

200/400

Kio distributed souvenir matchboxes during his shows, to commemorate a production effect at the center of a circus ring involving a giant matchbox which, after being shown empty, was reopened and shown filled with souvenir boxes. This is the first boxed example of souvenir matches we have encountered. The labels on the internal boxes were used, sometimes with modified artwork, as one-sheet posters advertising Kio's show.

104. Lafayette (Sigmund Neuberger). **Archive of Great Lafayette Photos and Research Material.** Over 50 items, including photographs taken at Lafayette's grave in Edinburgh, contemporary magic magazine accounts of Lafayette's act, later copies of publications and stories related to Lafayette's tragic death, photographs of displays related to the illusionist's career, two books related to Lafayette's life and tragic death, and other paper items. The largest being legal-sized. 1940s - 90s; bulk later. Generally very good condition.

200/400

105. Lafayette (Sigmund Neuberger). **The Great Lafayette Theatre Program.** For an appearance at the Birmingham Hippodrome, for the week of October 11, 1909. Lafayette presents three parts on the program, including The Lion's Bride. Red wraps printed in two colors. Contemporary marginalia (calling Lafayette "marvelous"), date inked on cover.

200/400

106. Lafayette (Sigmund Neuberger). **The Great Lafayette London Hippodrome Program.** For the week of June 19, 1901, Lafayette, "The World's Greatest Entertainer," appears ninth on a 16-act bill with his "travesties on Sousa and Ching Ling Foo." 16pp with embossed stiff card wraps, pages loose. Secondary program tipped in. Penciled notations to front wrap, spine worn.

200/400

107. Lafayette (Sigmund Neuberger). **The Great Lafayette London Coliseum Program and Handbill.** London, 1910. Printed program and matching handbill for Lafayette's appearance as the seventh act on the bill with a three-part performance detailed on the handbill.

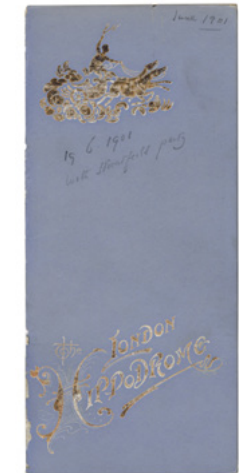
250/500



104



105



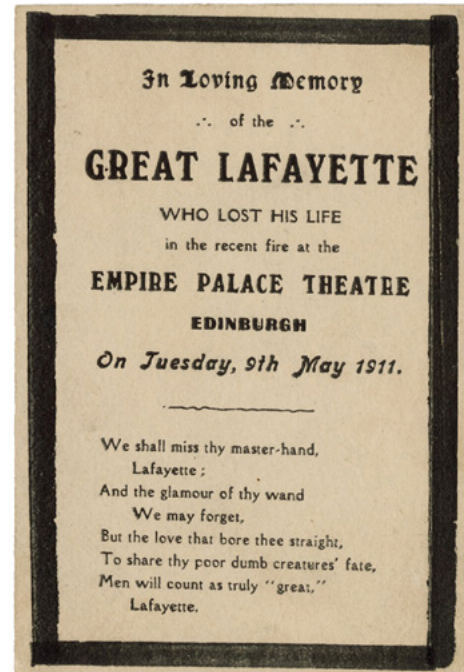
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107



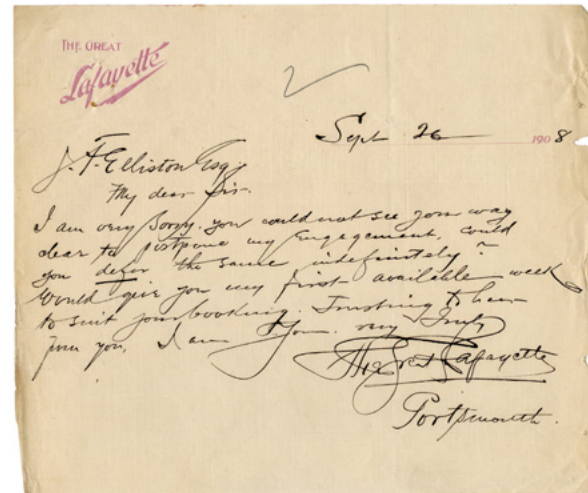
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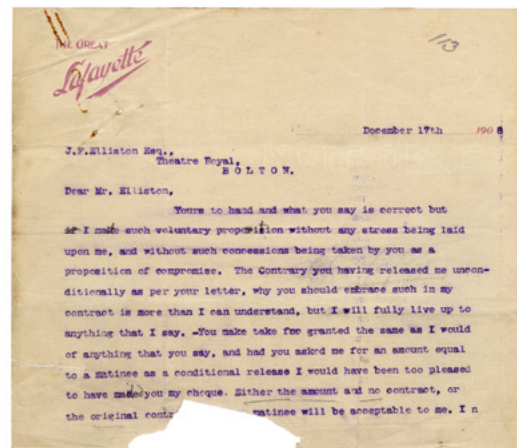
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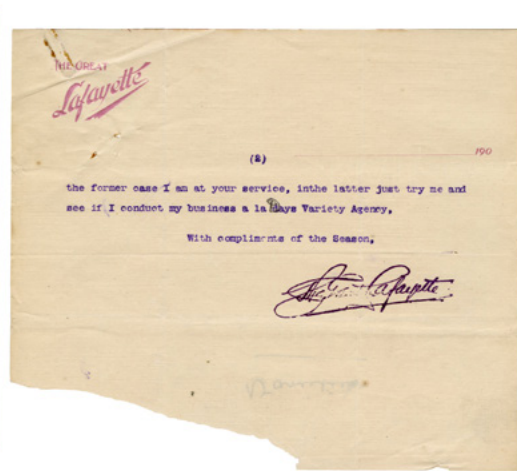
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111



108. Lafayette (Sigmund Neuberger). **The Great Lafayette Advertising Booklet.** Leeds, ca. 1908. Booklet advertises Lafayette's performance at the Empire Theatre, Bristol, and describes The Lion's Bride and Doctor Kresmer in great detail, including pictures of the performance. 6 5/8 x 3 1/8". Central leaves detached, else very good.

700/1,200

109. Lafayette (Sigmund Neuberger). **Mourning Card for The Great Lafayette.** Edinburg, 1911. Black-bordered letterpress card titled, "In loving memory of The Great Lafayette" and reproducing a poem mourning his death at the Empire Palace Theatre, Edinburg in a fire on Tuesday, May 9, 1911. 4 1/2 x 3". Rare.

500/1,000

110. Lafayette (Sigmund Neuberger). **The Great Lafayette Islington Empire Broadside.** London, 1908. Letterpress broadside for Lafayette's show featuring "From Dust to Dust" ("not a miracle, but the nearest approach ever seen!"), and other feats. Black ink on pink stock, 15 x 4 7/8". Tiny chips and folds.

1,000/2,000

111. Lafayette (Sigmund Neuberger). **The Great Lafayette Typed Letter.** Dated December 17th, 1908, and typed on two sheets of Lafayette's embossed notepaper and addressed to theater manager J.F. Elliston, Esq., relating to contract matters. It reads, in part, "...I will fully live up to anything I say. You [may] take for granted the same as I would you anything that you say, and had you asked me for an amount equal to a matinee as a conditional release I would have been too pleased to have mailed you my cheque..." With rubber-stamped signature of Lafayette. Tears, soiling, and folds, with loss to first sheet affecting two or three words.

1,000/2,000



114

112. Lafayette (Sigmund Neuberger). **The Great Lafayette Autograph Letter, Signed.** Dated September 26th, 1908, and handwritten on Lafayette's embossed notepaper and addressed to theater manager J.F. Elliston, Esq., relating to contract matters. It reads, in part, "I am very sorry you could not see your way clear to postpone my engagement. Could you defer the same indefinitely?" With bold inked signature of Lafayette. Chips, minor soiling, and folds, with loss to first sheet affecting two or three words.

1,000/2,000

113. Selbini, Lalla. **Lalla Selbini Portrait Postcard.** Circa 1912. Half-length portrait of "The only successor to the Great Lafayette" in an oval medallion on the recto; printed verso. Uncommon.

200/400

114. Selbini, Lalla. **Three Lalla Selbini Programs and One TL Regarding her Performances.** Theatre programs for her appearances at the Hackney Empire (1911; billed as Lafayette's successor) and Alhambra Theatre (two, from 1903 and 1905, billed as a juggler and trick cyclist), and a TL regarding Selbini's tour in 1912 from an unknown writer to a Mr. W. Collins, describing her salary requirements and in relationship to what "Lafayette used to do." The latter a single 4to sheet. Generally very good.

400/800

115. Leipzig, Nate (Nathan Leipziger). **Nate Leipzig Signed SAM Membership Card.** 1938 - 1939 annual membership card signed by the president of the organization, Nate Leipzig, the famed vaudeville magician. Sold together with a full length candid photograph of Leipzig.

100/200

116. LeRoy, Servais and Mercedes Talma. **Four LeRoy & Talma Postcards.** Four monochrome postcards, circa 1905, picturing Mercedes Talma (in two, she performs her famed Miser's Dream routine, the third a 1/2 length portrait), and the fourth a bust portrait of her husband Servais LeRoy. Divided backs.

100/200

117. Levante, Les (Leslie Cole). **Les Levante's Illusion and Joke Notebook.** Personal notebook kept by Australian illusionist Les Levante filled with his notes regarding the working of various illusions ("Double Door Refrigerator," "Organ Pipe," "Massed Production"), drawings for a marionette stage, formulas for magic squares, and many jokes; with two loose notes laid in. Approximately 8vo; one-third filled. With Levante's name signed in ink on the front wrapper.

300/600



118

118. Levante, Les (Leslie Cole). **Group of 16 Pieces of Levante Ephemera.** 1910s – 70s, and including candid snapshots of Levante and his company on tour, postcards (including one written by Levante to Billy McComb), handbills, advertising envelopes, and an uncommon advertising beer mat. The largest 8 ½ x 5 ½". Generally good condition.

150/300

119. Lynn, Dr. (Hugh Simmons). **Dr. Lynn Brighton Pier Program.** For the week of April 5, 1897. Lynn shares the program with the Meier Family of Alpine Singers; he presents the first half of the show billed as the "founder of the Egyptian Hall." 4to, printed in two colors. Closed tear, some foxing; good. Scarce.

500/1,000

120. Maccabe, Frederic. **Book of Words and Programme and Songs.** (London), 1876. Color pictorial wrappers, illustrated with engravings. 20pp. Wrappers worn and chipped, foxing, minor marginalia. Scarce.

250/500

121. [The Magic Circle] White, Francis. **Magic Circle Photo Collection and Scrapbook.** 1930s – 60s. Including a 50-page scrapbook kept by the longtime President of London's Magic Circle, Francis White, together with over 40 vintage photographs of members of the Circle (White prominent in many of them) taking part in Royal Command Performances, BBC broadcasts, banquets, and in its clubroom. Accompanied by several photographs of Magic Circle stalwart John Salisse, typed press releases regarding the Circle at Sandringham and the visit of the Duke of Edinburgh visiting the club (with photographs of the Duke among the magicians). Scrapbook 4to, attractively rebound in orange cloth. Nice lot.

400/800

122. [Magic Circle] **Engraved Magic Circle Medallions of Essler Kessen.** A pair of Magic Circle medallions engraved for Kessen, a society entertainer based in London. The smaller his M.M.C. medallion hanging from a blue silk ribbon and engraved in 1917, and the larger hanging from a red ribbon engraved with the date of his acceptance as a M.I.M.C. (Member of the Inner Magic Circle). Sold with an advertising brochure for Kessen, replete with press notices and Royal endorsements.

250/500

Kessen, almost unknown to magicians of today, is cited by Cardini's biographer, John Fisher as one of the performers who inspired the Suave Deceiver to become a professional magician.

THE ENTERTAINER OF KINGS AND KING OF ENTERTAINERS

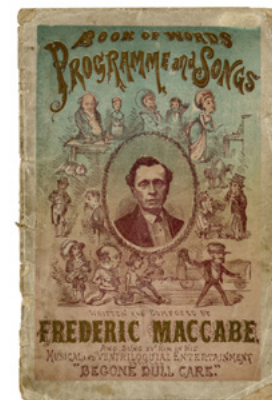
opposite page:

123. Malini, Max (Max Katz Breit). **Photograph of Max Malini, Signed.** [New York]: Moffett, ca. 1920. Striking sepia tone portrait of the famed close-up magician in coat and tie, a jeweled-encrusted necklace bearing his name hanging from a silk ribbon around his neck. 10 x 8". Scuffing near bottom of image, faint creases. Signed in the upper left, "Max Malini." Rare.

1,500/2,500



119



120



121



122



123

124. Malini, Max (Max Katz Breit). **Max Malini Theatre Program.** London, 1905. Malini "the card man" appears in the thirteenth spot on a 16-act bill, with the note, "The audience are invited to bring their own cards." Lithographed cover. One corner clipped; very good. Uncommon.

150/300

Malini seldom appeared on the variety stage, excelling (and preferring) to appear at private events. It was his skill at apparently impromptu feats that made his reputation, secured him engagements before royalty and heads of state, and created the legend that surrounds him to this day.

125. Malini, Max (Max Katz Breit). **Max Malini Show Ticket.** Circa 1930. Printed ticket for Malini's appearance in the Viking Hotel green room, and bearing his name in block capitals at the top of the card. 2 ¾ x 3 ⅞".

200/400

126. Marshall, Jay. **Jay Marshall's "Juan Escadero" Paper Hat.** Folding paper hat crafted from a newspaper by Jay Marshall for his popular "Juan Escadero" comedy routine, in which unfolding the paper helped tell a humorous tale of Escadero, a Spanish bullfighter. Hat made in 1974 and bearing Billy McComb's handwriting in one margin identifying it as Marshall's. Folded length 15".

300/600

127. [Vernon, Dai] **Silhouette of Jay Marshall by Dai Vernon.** [New York, 1943.] Scissor-cut white paper silhouette of ventriloquist and magician Jay Marshall cut by his friend Vernon, mounted to a square of black paper. With Marshall's moustache drawn faintly in pencil. 2 ½ x 2". Signed by Marshall on the verso and bearing his penciled notation: "1943 / by D. Vernon."

400/800

128. L'Homme Masque. **St. James's Hall Program and Ticket of L'Homme Masque.** London: J. Miles, 1899. Both featuring a portrait of L'Homme Masque (Marquis d'O), "The Greatest Conjuror in the World," in his black mask, for a performance on Monday, Oct. 14, 1899. Scarce.

400/600



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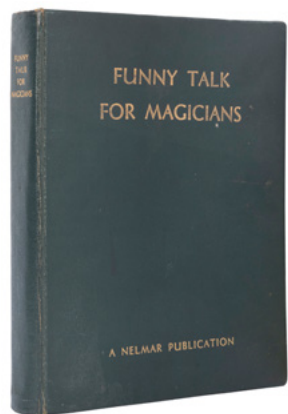
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129. Marvello, Harry. **Archive of Harry Marvello Ephemera.** Including a prospectus for Walter Jeans' Silver Hat Illusion (presented by Marvello), postcard handwritten by Marvello to Bayard Grimshaw, Marvello advertising booklet (disbound), ANS boldly signed by Marvello ("The Silver Hat") mounted to a small album page, early pictorial Marvello handbill, and a program for Marvello presenting The Silver Hat at the New Theatre Cambridge in 1915. The largest 11 1/2 x 5 5/8".

250/500

Marvello, whose advertising offered here bills him as performing "under royal patronage," was the first magician to present Walter Jeans' Silver Hat illusion on stage. It was from this effect that the Million Dollar Mystery was developed, elements of which are now considered some of the most important in the developments of stage illusions in the twentieth century.

130. [McComb, Billy] Lane, Frank. **Funny Talk for Magicians, Billy McComb's Annotated Copy.** Chicago: Nelmar, 1945. Seventh impression. Green cloth stamped in gilt. 4to, printed rectos only as issued. Ownership signature of McComb on front pastedown, many pages annotated by McComb in pencil and pen, describing methods for tricks, listing routines, marking jokes or lines of interest, or with notes regarding his own comedy bits or lines. An important association item.

200/400

131. McComb, Billy. **Billy McComb's Boyhood Autograph Albums.** 1930s. Pair of well-worn albums kept by comedy magician Billy McComb, the earlier filled with drawings and signatures by McComb's school chums, the later (from the mid-1930s and beyond) with the autographs of magicians, celebrities, and ventriloquists, including Harry Lauder, Arthur Prince, Horace Goldsin, Murray, Les Levante and Jasper Maskelyne (both with tipped-in photographs), Errol Flynn, aviator Amy Johnson, and dozens more. Spines nearly perished, but contents sound.

400/800

132. Moretto, Toni (1929-2011). **Rabbit from the Hat Trick.** Italy, ca. 1990s. Detailed ceramic sculpture of a magician standing behind a wooden table, a top hat at its center and a cloth held between the performer's hands above it. A rabbit springs down through the hat and trap in the table; a view underneath the table reveals the trap in the table and the rabbit's face. Approx. 7 1/2 x 6 x 7". Third-party transportation required.

800/1,500

133. Moretto, Toni (1929-2011). **Multiplying Bottle Trick.** Italy, ca. 1990s. Detailed ceramic sculpture depicts a magician standing behind a draped table, with cards and a wand atop it, and performing the Passe Passe or Multiplying Bottle trick. An instruction manual lies on a pedestal beside him, open to illustrated pages explaining how to perform the bottle trick. Approx. 7 1/2 x 6 x 7". Third-party transportation required.

800/1,500

134. Morrirt, Charles. **Early Charles Morrirt Theatre Program.** For an appearance at the Paragon Theatre of Varieties the week of Feb. 28, 1887. "The Morrirts, professors of thought transmission" appear in the fifth spot on a 16-act bill. One large folded sheet. Sold with a clipped newspaper sketch of Morrirt presenting thought reading and "The Flying Lady."

200/400

135. Morrirt, Charles. **Charles Morrirt and Edith Morrirt ALSs.** Including one undated letter in Morrirt's hand to an unknown correspondent, offering to meet with him; and two letters addressed to George Jenness, the bookseller, from Morrirt's widow from 1942 and '43, related to her husband's life and career, and her wish to write a book about Morrirt. 8vo sheets with expected soiling and wear. Uncommon.

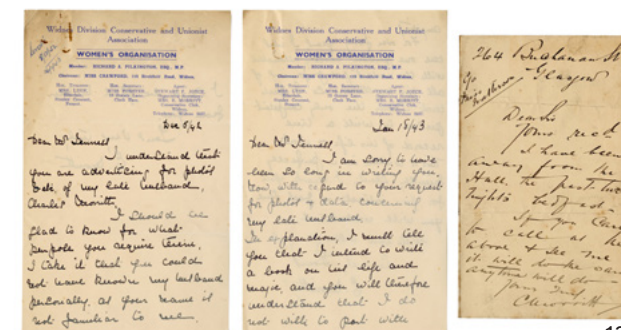
500/1,000

136. Newmann, C.A. George. **Inscribed and Signed Portrait of "The Pioneer Mentalist."** Minneapolis: Sussman, 1948. Half-length bust portrait of the famed mind reader and hypnotist in white tie and coat. 10 x 8". Inscribed and signed in white ink by Newmann to fellow magician Bill Morton. Uncommon image. Near fine.

100/200

137. Nicola, Will (William Mozart Nicol). **Two Nicola RPPCs, One Signed.** Including a silver print bust portrait of Nicola signed in the lower margin, with John Mulholland rubber stamp to verso; and the second a montage of photos advertising Nicola's tour for Keith-Albee & Orpheum. Divided backs. Pinhole to latter, else good.

150/300



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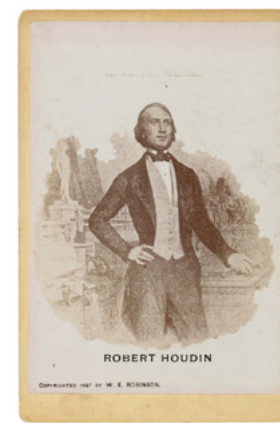
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145

138. Okito (Tobias Bamberg). **The Perpetual Query. Is the World Suspended in Space? Okito will Demonstrate This!** Berlin: Dinse & Eckert, ca. 1915. Die cut pop-up souvenir/advertising card, lithographed in color, depicting Okito and his most famous effect, the Floating Ball. When opened, Okito's hand, holding the ball, pops out of the image. Wear at fold lines, otherwise good.

400/800

139. Okito (Tobias Bamberg). **Real Photo Portrait Postcard of Okito, Inscribed and Signed to Dorny.** Germany, ca. 1920. Bust portrait of the Dutch magician in costume and make-up. Jumbo postcard with divided back, 6 x 4 1/4". Inscribed and signed by Okito to "Bill Dorny" (Werner Dornfeld) in white ink in 1947.

300/600

Dornfeld and Bamberg were good friends, both living in Chicago. Dorny wrote the introduction to Okito on Magic.

140. Okito (Tobias Bamberg). **Two TLSs from Okito George Jenness.** On Okito's uncommon green-bordered stationery, dated Oct. 17 and Nov. 12, 1925. Okito writes to Jenness inviting the latter to visit him at St. George's Hall, where he is appearing, referencing Will Goldston, and thanking Jenness for penning an article about him for publication in a magic magazine. The first with the original mailing cover. Two 4to sheets with original folds and minor splitting.

400/800

141. [Photographs] **Collection of Autographed Portraits of Magicians.** 1920s - 90s (bulk 40s - 50s), European and American, and including thirty eight photographs, most signed by their subjects, among them Cas Boxley, Maurice Rooklyn, Senor Maldo, Masoni, Timothy Dill-Russell, Jay Palmer and Doreen, Al Saal, Lucille and Eddie Roberts, George Rueschling, Carl Rosini, Raoul, Danny Ray, Dr. Giovanni, Cingalee, and many more. Most 10 x 8", inscribed and signed and in very good condition. Nice lot.

400/800

142. [Programs] **Collection of 20 Vintage Magicians' Programs.** 1890s - 1940s, and including programs featuring Horace Goldin, Chris Van Bern, Max Sterling, Gus Fowler, Zomah, Dr. Byrd Page, Howard Thurston, Allan Shaw (with Salerno), Marshall Wilder, Frank Van Hoven, Emil Jarow, Amasis, Ching Wu, and others. British and American, including handbills, folded, and bound programs, the largest 4to. Generally very good condition. Nice lot.

200/400



140



141



142



146



147



148

143. Richiardi Jr. (Aldo Izquierdo). **Collection of Richiardi Jr. Ephemera.** V.p., 1950s-80s. Including handbills, programs, playbills, and photographs, being approximately 22 pieces, including many illustrated programs for his various shows (primarily with Spanish text, many from Spain), including one for an appearance at Radio City Music Hall, six candid photographs (three picturing his performance of the Broom Suspension), clippings, and more. The largest approximately 8vo. Generally good condition.

250/500

144. Robert-Houdin, Jean Eugene. **Cabinet Card Portrait of Robert-Houdin.** [New York]: W.E. Robinson, 1897. Photographic reproduction of the famous engraved three-quarter length portrait of the great French magician, bearing his last name below the image, and the copyright of W.E. Robinson (Chung Ling Soo). On a plain mount, 6 1/2 x 4 3/8". Old tape residue to verso, else very good.

200/400

145. Robert-Houdin, Jean Eugene. **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. Includes original case. Very good. MT-281.

250/500

146. Selbit, P.T. (Percy Thomas Tibbles). **Cabinet Card Portrait of P.T. Selbit.** London: William J. Good, ca. 1900. Full-length image of Selbit in evening clothes, handing a card to a woman standing beside him. Printed photographer's mount (chipped), 6 1/2 x 4 1/4". Scarce.

300/600

147. Selbit, P.T. (Percy Thomas Tibbles). **Five Pieces of P.T. Selbit Ephemera.** Including a TLS to John Waddington, proposing that Selbit write a book for the firm on tricks with lexicon cards; a scarce four-page pictorial flyer advertising The Million Dollar Mystery; and three theatre programs, in which Selbit presents the Spirit Paintings, Sawing Through a Woman and a sketch titled "The Meanest Man on Earth." The largest a 4to sheet.

300/600

148. [Sheet Music] **Collection of Magicians' Sheet Music.** Including the band charts for Arthur Dowler "The Wizard of Oz" in original printed folder, songs written by Claude Chandler (two different) and Ralph Chart (one inscribed and signed by Chart), music written and/or performed by Richard Himer (four different), original music for Charly Eperry's magic show (inscribed and signed to J.B. Findlay by Eperry), and others. Printed and handwritten examples. Together, 17 pieces. The largest 13 1/2 x 10 3/4". Nice lot.

250/500



150



149

149. Swann, Russell. **Inscribed and Signed Portrait of Comedy Magician Russell Swann.** Circa 1930. Three-quarter length sepia tone portrait of the pioneering comedy magician with an Asian assistant at his side and a rabbit held between his hands. 10 x 8". Inscribed and signed, "To Willard Smith / May your success / multiply like / rabbits / Russell Swann." Sold with four vintage magic magazines featuring Swann on their covers.

150/300

Swann got his start on Coney Island, and later learned how to be a comedy magician by studying the act of Bill Williston. He developed a popular style of one-liners accompanied by both silly and amazing tricks that was perhaps one of the first popular comedy magic acts. His jokes and tricks took him around the world, entertaining in prominent nightspots, hotels, theaters, and for celebrities and politicians, including one appearance at the White House for Franklin D. Roosevelt.



151

150. Thurston, Howard. **Portrait of Magician Howard Thurston.** Columbus: Baker Art Gallery, ca. 1910. Handsome half-length matte-finish sepia-tone portrait of a youthful Thurston in white tie and tails, arms crossed before him. 7 x 4 7/8". With photographer's glassine envelope (chipped).

150/300

151. Thurston, Howard. **Signed Portrait of Howard Thurston.** Buffalo: Juanita Ball, 1926. Handsome bust portrait of the famed American magician in coat and tie. 10 x 8". Boldly signed and dated by Thurston in ink. Near fine.

300/600

152. Thurston, Howard. **Deeply Personal Thurston ALS to his Wife Leotha.** Dated Feb. 4, 1920, Thurston writes to his wife from Indianapolis, inquiring after her health, advising she stay bedridden, and commenting, "all were delighted to hear you had passed the danger stage." He comments on the effects of the flu with regards to his show, stating, "The flu is interfering with our business here. It is very bad all through this part of the country." One 4to sheet of Thurston's engraved letterhead, and accompanied by the original printed mailing cover, addressed in Thurston's hand. Signed "Yours forever, Howard."

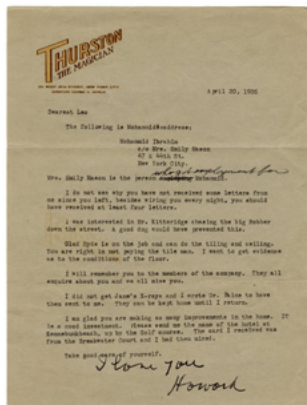
400/800

153. Thurston, Howard. **Howard Thurston TLS to his Wife Leotha.** Dated April 20, 1926 and typed on Thurston's printed stationery, he writes to his wife about domestic matters, including construction projects at their home, their daughter Jane's x-rays and medical condition, and other matters. One typed page with original folds from mailing. Signed "I love you, Howard."

300/600



152



153

154. Thurston, Howard. **Howard Thurston TLS to Chris Charlton.** Dated June 25, 1931, Thurston writes to his fellow magician regarding Amac, inquiring as to the rights for the giant Find the Lady trick invented and popularized by him in the U.K. Thurston writes that he "bought the drawings from Thayer with changes and improvements" but he has been trying to contact Amac about the original version "for eight months." On one sheet of Thurston's stationery, with original mailing cover. Signed in ink, "Howard Thurston."

250/500

155. Valadon, Paul. **Early Paul Valadon Program.** Leicester: Willsons, 1898. Four-page printed program for "The Marvellous Valadons" at the Pavilion, Ventnor, for the week of June 27th, 1898. Lower leaf advertises Valadon's presentation of "Animated photos projected by the Lumiere cinematographe." 4to. Scrapbook remnants to lower leaf, else good. Sold with an early printed portrait of Valadon. Uncommon.

150/300

156. Van Bern, Chris (Thomas Robinson Byrne). **Archive of Chris Van Bern Ephemera.** 1900s - 40s, and including photographs of Van Bern (one inscribed and signed), TLSs and ALSs (primarily to Bayard Grimshaw), theatre programs, a registered script for a theatrical production by Van Bern and Fred Wilson titled *Smiles*, one sheet of blank letterhead, his typewritten notes on the Sawing in Half illusion, handwritten notes regarding Charles De Vere, and typewritten instructions by Van Bern for his Wine to Water Trick, with which he closed many of his performances. The largest 4to. Most pieces worn, but good condition. Nice lot.

300/600

157. Verbeck, Eugene (Eugene-Laurent Verbeke). **Two Verbeck Piccadilly Hall Handbills.** London: J. Miles & Co., 1886. With press notices reproduced on their rectos, and portraits of Verbeck and Mlle. De Marguerit to the versos. Each dated in a contemporary hand. Minor chips and old folds; good. Uncommon.

200/300

158. Vernon, Dai (David Frederick Wingfield Verner). **Ticket for the Banquet at Which Dai Vernon Fooled Harry Houdini.** Chicago, 1922. Letterpress ticket, numbered 414 in red ink, admitting the bearer to the Houdini Night banquet at the Great Northern Hotel in Chicago on Feb. 6, 1922.

500/1,000

It was at this banquet that Dai Vernon, still a relative unknown, presented his version of the Ambitious Card to Houdini, who claimed he could discover the secret behind any trick were it shown to him three times. Vernon performed the effect eight times, fooling the master escape artist repeatedly. Houdini was said to have stormed away from the encounter, frustrated and completely baffled. For years after, Vernon was known as "The Man Who Fooled Houdini."



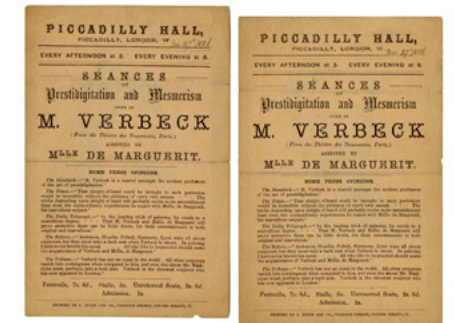
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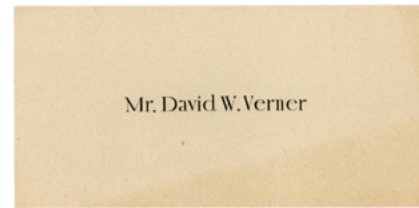
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161

159. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon Calling Card**. Circa 1940. White calling card printed with simple black text, "Mr. David W. Verner." 1 1/2 x 3". Toned; very good. Scarce; the first example we have seen.

100/200

160. Vernon, Dai (David Frederick Wingfield Verner). **Eight Dai Vernon Lecture Photographs**. 1940s - 50s, and including snapshots of Vernon in England and America, demonstrating several signature feats to magicians, including the Linking Rings, Cups and Balls (captured in mid-wand spin), and a striking photograph captured in Atlantic City in which Vernon holds a pack of cards. The largest 3 1/2 x 3 1/2".

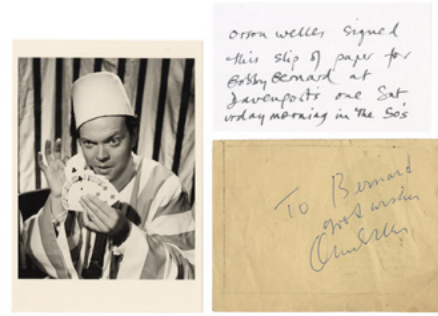
200/400

161. Vernon, Dai (David Frederick Wingfield Verner). **Dai Vernon Postcard to Jack Avis, With Additional Autographs**. Dated August 15, 1975, and being a Magic Castle postcard mailed to card magician Jack Avis in London, and signed by Alex Elmsley, Persi Diaconis, Charlie Miller, and Dai Vernon. Scalloped edges, as issued. Good condition.

200/400



162



163



164

162. Vonetta (Etta Paul). **Vonetta Copper Printing Blocks, Business Card, and Leather Case**. Circa 1910. Two wooden-backed copper printing blocks for Vonetta's business card and letterhead, accompanied by the finished card bearing her inked notations on the verso, and a handsome leather carrying case. The four items removed from her her home in Glasgow in the 1990s. Case measures 9 x 6 3/4 x 2 3/4".

163. Welles, Orson. **Autograph of Orson Welles**. On the verso of a label from Davenports Magic Shop, 3 3/4 x 5 1/8", and inscribed "To Bernard / good wishes / Orson Welles." Sold with a portrait postcard of Welles fanning a pack of cards, and accompanied by a note of provenance.

150/300

Welles often remarked that more than an actor, director, or writer, he wished to be remembered as "a magician." he had a lifelong love affair with stage magic, and this autograph was obtained at Davenports Magic Shop in the 1950s by Bobby Bernard, a well-regarded London-based conjurer.

164. Zancigs, The. **Four Pieces of Zancig Ephemera**. Including *Romance of the Zancigs*, (New York edition in dark pink printed wrappers, illustrated with photographs); ANS from Julius Zancig to Will Goldston; *How to Zancig* (1924; inscribed and signed on the cover); and a British theatre program from 1912 featuring an advertisement for Zancig's daily "consultations." Together, four pieces, 1910s - 20s, and in good condition.

250/500





167



165



166



168

165. Alexander (Claude Alexander Conlin). **Ask Alexander**. Circa 1915. One-sheet stone lithograph bearing a bust portrait of the vaudeville mind reader, his turban shaped like a question mark. 43 x 28 3/4". Old folds visible, tiny chips. A-. Linen backed. 400/800

166. Alexander (Claude Alexander Conlin). **Alexander. The Man Who Knows**. Circa 1915. Color lithograph depicting Alexander's turban-clad head on a red field. 42 x 28". Uniformly toned; A-. Linen backed. 400/600

167. Blackstone, Harry (Henry Boughton). **Blackstone. Oriental Nights**. Erie: Erie Litho., ca. 1925. A Hindu boy climbs a rope suspended in mid-air, a dromedary floats in the center of the image, and Blackstone is tied to a burning stake on the right side of the poster as imps prod his feet with pitchforks. 27 x 41". Upper left corner recreated (grazing image), chips and wear over-colored. B. Linen backed. 2,000/3,000

168. Blackstone, Harry (Henry Boughton). **Lobby Photograph/Poster of Harry Blackstone Sr.** New York: Nasib, ca. 1925. Handsome bust portrait of a youthful Blackstone, dressed for the stage, with a medallion in the lower left stating, "the Great Blackstone." 42 x 28". Restoration to corners and closed tears; B. Linen backed. Scarce; one of two examples known. 500/1,000



170

169. Borra (Boris Borra). **Borra Cirque Sabine Rancy Poster**. Paris: Cinemato, 1969. The famed pickpocket magician steals watches, cigarettes, wallets, and jewels with six arms, while blowing smoke rings. Designed by G. Lecureux. 22 3/4 x 15". Short tear, soiling, old folds. Unmounted. A-. 300/600

170. Brush, Edwin. **Brush the Mystic. The Hindu Basket**. Chicago, Goes Litho, ca. 1920. Half-sheet color lithograph of Brush conjuring objects from a brazier with the Hindu Basket trick in the background. 26 x 19". Chips and losses in borders restored; A-. Linen backed. 1,000/2,000

171. Canasta, Chan. **Chan Canasta Palace Broadside**. Blackpool: Ayre & Senior, 1953. Four-color broadside for Canasta at the Blackpool Palace, sharing the bill with six other acts, and billed as "The most discussed artiste of the year (it's an understatement)." 24 1/4 x 12 1/2". One small loss, chipping and wear around edges. B+. Unmounted. 300/600

Despite his tremendous public profile, thanks in no small part to his television appearances, memorabilia from the career of Canasta - regarded today as one of the most accomplished mind readers of his generation - is genuinely uncommon.

172. Cardini (Richard Valentine Pitchford). **Cardini Palace Broadside**. Blackpool: Ayre & Senior, 1939. Four-color broadside for Cardini's bill-topping appearance at the Blackpool Palace, in the company of eight other acts. The bottom of the bill teases the following week's show: Dante, in Sim-Sala-Bim. 24 1/4 x 12 3/8". Tiny chips and spots of soiling. A-. Unmounted. 400/800

173. Cardini (Richard Valentine Pitchford). **Cardini Garrick Theatre Broadside**. Southport: Visiter Printing Works, ca. 1940. Two-color poster for a variety show, with Cardini topping the bill. 24 x 12 1/2". Unbacked. A. 200/400



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171



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174. Cardini (Richard Valentine Pitchford). **Cardini Master of Magic.** [Minneapolis, 1940s]. Tinted photo enlargement for Cardini's appearance at the Radisson Flame Room, the top night spot in Minneapolis. He appears twice nightly, sharing the bill with Lucile Gilman and the Flame Room Orchestra. 19 x 13". 300/600

175. Carter, Charles. **Carter the Great. Shooting a Marked Bullet.** Cleveland: The Otis Litho. Co., ca. 1926. Color lithograph billboard poster with a collage of images and vignettes from the Carter show, including his rendition of the Bullet Catching trick. 106 x 78". Minor wrinkling at edges and chips at old intersecting folds. B+. Linen-backed.

500/1,000

176. Carter, Charles. **Carter the Great. Condemned to Death for Witchcraft. Cheats the Gallows.** Cleveland: The Otis Litho. Co., ca. 1926. Billboard-size stone lithograph depicting the magician's limp body hanging from a noose, his ghost floating up and away from the crowd below. 106 x 78". Tack holes in upper margin, wear at sheet breaks and folds as expected. B. Linen backed.

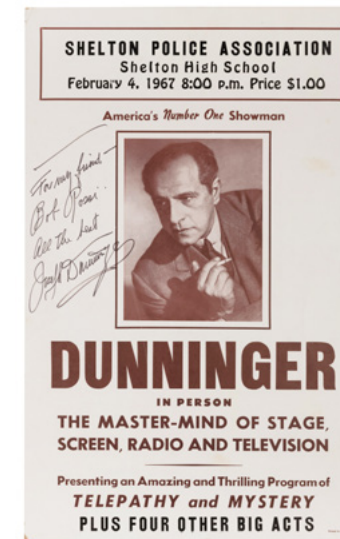
500/1,000

177. Dante (Harry August Jansen). **Magic Revue. Dante. Sim Sala Bim.** London, ca. 1938. Six-sheet black-and-white billboard poster depicting Dante's famous Spirit Cabinet (Cabinet de la Mort) routine. Devils, goblins and ghosts emanate from the cabinet. 81 x 80". Good condition, linen backed.

800/1,500



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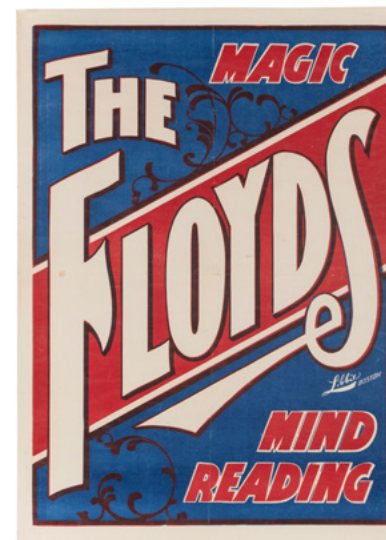


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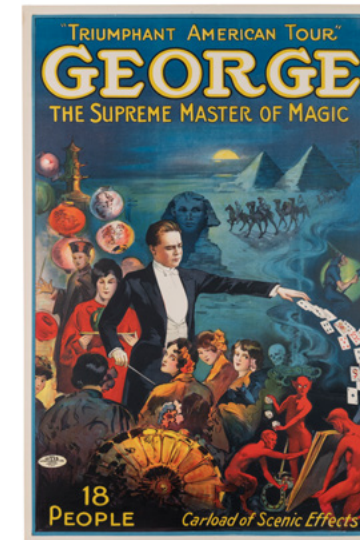


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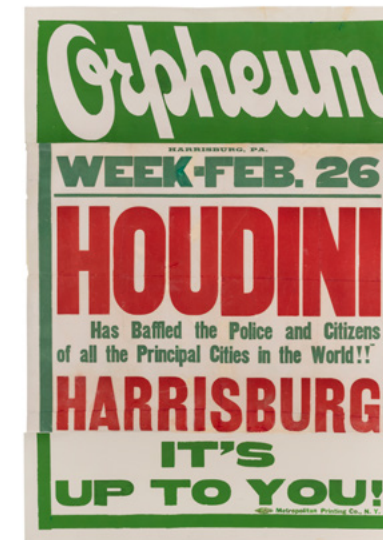
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183

178. Dunninger, Joseph. **Regarding Dunninger The Master Mind of Modern Mystery.** Circa 1928. Two-color window card bearing the Hans Stengel-designed "bat wing" Dunninger logo, and a lengthy quote from *Science and Invention* magazine in the lower portion. 22 x 14". Signed in ink by Dunninger. Corner chips and edgewear.

250/500

179. Dunninger, Joseph. **Dunninger in Person.** 1967. One-color offset window card for Dunninger's appearance at the Shelton, CT high school auditorium under the auspices of the Shelton Police Association. 22 x 14". Wear around edges. Inscribed and signed in ink by Dunninger.

200/400

180. **Three Chang and Fak Hong Magic Posters.** Valencia: E. Mirabet, ca. 1920s. Lithographs in colors including the Japanese Review, The Bhuda, and the Oriental Review. 25 x 17". Linen backed. A.

400/600

181. Floyd, Walter. **Magic. They Floyds. Mind Reading.** Boston: Libbie, ca. 1910. Three-color poster advertising the show of the Chautauqua and Lyceum husband-and-wife team. 29 x 21". Old folds and scuffs; B+. Old linen backing.

100/200

182. George, Grover. **George. the Supreme Master of Magic. Triumphant American Tour.** Cleveland: Otis Litho., ca. 1926. Color lithograph heralding the magician's American tour. Cards cascade from his hands. 40 x 26 1/2". Older linen-backing. Faint toning, minor abrasions and creases; A-.

400/800

183. Houdini, Harry (Ehrich Weisz). **Houdini Harrisburg Orpheum Theater Poster.** New York: Metropolitan Printing Co., ca. 1912. Green and red letterpress theater poster advertising Houdini's appearance at the Orpheum in Harrisburg, Pennsylvania. 40 x 29". Linen backed. The upper and lower thirds of the poster recreated, and the center panel with over-coloring and restoration; sold as-is.

500/1,000



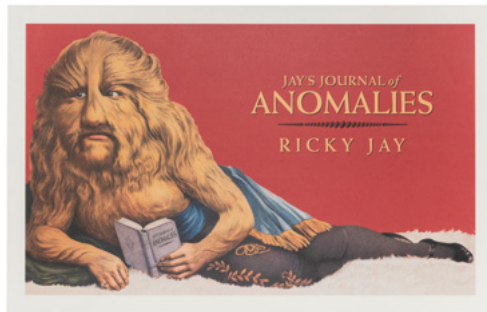
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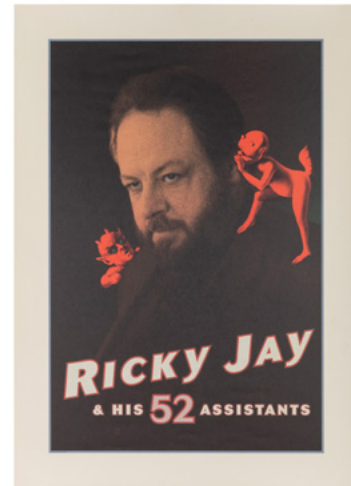
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184. Houdini, Harry (Ehrich Weisz). **Houdini Final Tour Billboard Poster**. American, 1925. Houdini's smiling bust portrait flanks the central text advertising his show, while images of bats and a witch appear on the opposite end of the poster. Linen backed. 42 ¼ x 108 ¾". Cracked, soiled, and water-damaged; in need of relining and restoration. Sold as-is.

2,000/4,000

185. **Three Vintage Magicians' Window Cards**. Kenton: Scioto Sign Co., ca. 1928. Offset window card produced for early conventions of the International Brotherhood of Magicians, this trio advertising Elmer Eckam ("A Second Houdini"), Harry Cecil, and E.J. Moore. 22 x 14". Pinholes at corners. B+/A-

150/300

186. Jay, Ricky. **Jay's Journal of Anomalies**. 2001. Promotional poster used to advertise the publication of Jay's book. 16 ½ x 26". A. Unmounted.

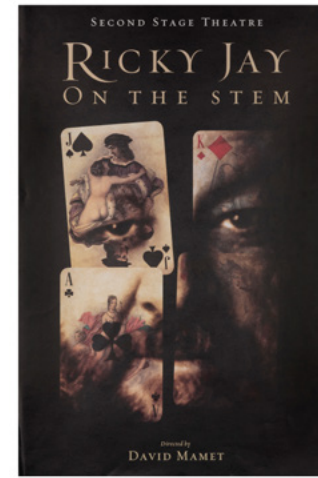
50/150

187. Jay, Ricky. **Ricky Jay & His 52 Assistants**. [Boston], 2001. Silk screened color window card advertising Jay's celebrated off-Broadway show at The Market Theater, Boston for a one-month run in October and November of 2001. 22 x 14". Inscribed and signed "For Ron / Ricky Jay." Near fine.

200/400

188. Jay, Ricky. **Ricky Jay & His 52 Assistants**. [New York?], ca. 1995. Handsome poster in the style of Kellar's classic portrait, depicting Jay with imps perched on his shoulders whispering in his ears. 20 x 28". A. Unmounted.

150/300



189

189. Jay, Ricky. **Ricky Jay. On the Stem**. [New York], 2003. One-sheet color poster for Jay's off Broadway show at Second Stage Theatre, directed by David Mamet. 36 x 24". Chips around edges; A-. Unbacked.

100/200

190. Kar-Mi (Joseph Hallworth). **Kar-Mi Swallows a Loaded Gun Barrel**. New York: National Printing & Engraving, 1914. Stone lithograph showing Kar-Mi shooting a cracker from a boy's head using a gun barrel he has swallowed. 28 x 41". Old folds. A-. Linen backed.

400/800

191. Kassner, Alois. **Kassner. Der Grösste Zauberer Aller Zeiten**. Hamburg: Adolph Friedländer, 1929. Bust portrait of Kassner surrounded by a green border with his name in red underneath. 27 x 18". Old central folds; A-. Linen backed.

300/600

192. Kassner, Alois. **Zauberchau Kassner**. Dresden: Leipsch & Reichardt, ca. 1935. Two-color offset broadside advertising Kassner's show at the Central Theater, Dresden, picturing scenes from his show in the silhouette of an elephant. He shares the bill with the tightrope walker Colleano. 28 ¾ x 12 ¾". Old folds, closed tears, and chips, unmounted. B.

200/400

193. Kassner, Alois. **Direktor Kassner der unvergleichliche Zauberkünstler Kommt!** Hamburg: Adolph Friedlander, ca. 1930. Miniature lithographed poster depicts Kassner in a horse-drawn carriage. Mephistopheles rides the horse before him and a skeleton stands beside Kassner as demons fly about. 7 ¼ x 10 ¾". A.

250/500

194. Levante, Les (Leslie Cole). **The Famous Australian Illusionist. The Great Levante**. Burnely: Chas Sowden, ca. 1938. Color window card for Levante's illusion show, produced during his long run in the United Kingdom. 15 x 10". Minor creasing and wear; A-

150/250



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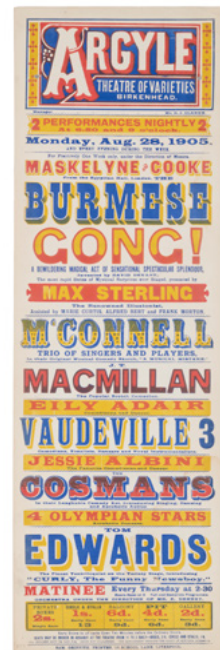
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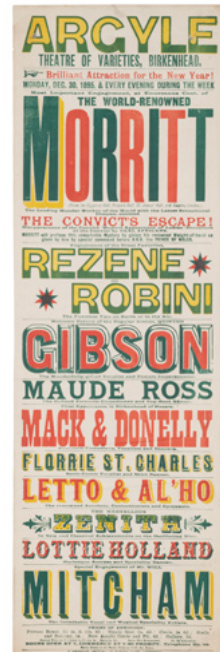
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195. Maro (Walter Truman Best). *Incubation a la Magique*. Chicago: Goes Litho, ca. 1905. Stone lithographed window card depicts Maro producing a great number of objects and animals from a spectator's coat. 18 x 13". Minor wear at edges, two corners bumped.

300/600

196. Marshall, Robert. *Marshall the Mystic and His Hats*. Berlin: Conrad Ernst, ca. 1910s. Color lithograph showing various feats of juggling and conjuring with top hats. Linen backed. 26 x 19". A.

300/600

197. Maskelyne & Cooke. *The Burmese Gong*. Liverpool: Sam Griffith, Printer, 1905. Four-color letterpress broadside for Max Sterling's presentation of the Devant illusion at the Argyle Theatre of Varieties, Birkenhead, at the top of an eight-act bill. 35 x 11 1/4". Faint tide mark, spike holes near top, old folds; B. Unmounted.

300/600

198. Maskelyne & Cooke's *Mysteries. Will, the Witch and the Watchman*. London: David Allen & Sons, Ltd., ca. 1910. Full color half-sheet lithograph features a striking portrait of a witch and a monkey, reminiscent of Flagg's iconic "I Want You" recruiting poster. Framed to 37 3/4 x 27 3/4". Minimal visible wear, but not examined out of frame.

2,000/4,000

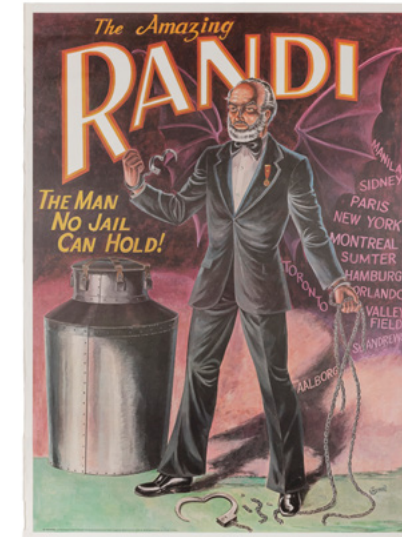
Will, The Witch, and the Watchman was unquestionably Maskelyne's most popular magical playlet, produced over 5,000 times at both the Egyptian and St. George's Halls in London.

199. Morritt, Charles. *The World-Renowned Morritt. The Convict's Escape!* Liverpool: Sam Griffiths, Printer, 1895. Attractive three-color letterpress broadside for inventive illusionist's appearance at the Argyle Theatre of Varieties, Birkenhead, for the week commencing Dec. 30, 1895. He presents an early version of his famed Morritt Cage. 35 x 11 1/4". Short chips and tears, two spike holes, old folds. B. Rare.

500/1,000



200



one of two

201



202

200. Nicola (William Mozart Nicol). *World's Master Magician. The Great Nicola & His Big American Company*. Milwaukee: American Show Print, 1911. Half-sheet stock poster over printed for Nicola, and picturing a magician surrounded by various illusions. 28 x 21". Over-coloring in margins, closed tears. B. Linen backed. Uncommon.

1,200/1,800

201. Randi, James (James Randall Zwinge). *Two James Randi Magic Posters*. Including an offset color poster for Randi's performance of the Houdini Milk Can (later printing, edges worn), and an earlier black-and-white window card for Randi's appearance in a show called *It's Magic* in Manalapan, New Jersey, circa 1970, and featuring a photographic portrait of Randi. The larger 34 x 25". Unbacked.

250/350

202. Raymond (Raymond Morris Saunders). *The Great Raymond*. Nottingham: Willsons Printers, 1920. Letterpress broadside for Raymond's appearance at the Nottingham Hippodrome. Color lithographed portrait of Raymond laid down at the center. 34 7/8 x 11 7/8". Old folds, scuffs. A-. Linen backed.

200/400

203. [Stock Poster] *Spirit Cabinet Stock Poster*. Newport: Donaldson Litho., ca. 1926. Color offset lithograph pictures a magician's spirit cabinet performance, the design copied from a Carter The Great lithograph designed by Otis Litho of Cleveland. 28 x 20". Creases, closed tears. B. Linen backed.

150/250

204. [Stock Poster] *Magician's Stock Poster*. Hamburg: Adolph Friedlander, ca. 1890. One-sheet color lithograph depicting magician standing amidst the trademarks of his craft: cards, flags, ducks, a snake, devils, and more. 36 x 26 5/8". Chipped, soiled, worn; sold as-is; still, a vibrant and decorative poster. Linen backed.

150/250



203



204



206



205

205. [Stock Poster] **Hooded Magician Stock Poster**. Hamburg: Adolph Friedlander, 1920. One-sheet poster depicting a sinister character in a hooded costume seated behind a table on which rests candles, a skull and a book of secrets. Over-printed for the Fak Hong magic troupe. 40 x 28". Strong old fold lines, remnants of old paper affixed to linen backing. B.

300/600

206. Thurston, Howard. **Thurston. World's Greatest Magician**. Cincinnati: The Strobridge Litho. Co., 1909. Color stone lithograph portrays Kellar's successor 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. 29 x 39". Edges restored, tears and losses visible, but not affecting image. Colors bright and vibrant. B. Linen backed. Scarce.

5,000/8,000

APPARATUS & MAGIC SETS





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211



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213

FROM THE WORKSHOP
OF RÜDIGER DEUTSCH

207. **Billiard Ball Stand.** Flein: Rudiger Deutsch, 2000s. Mechanical ball stand with spun metal base. Uncommon operation based on an Arnold De Biere design with pivoting shells. Height 19 ¼". Hallmarked. Very good.

800/1,200

208. **Automatic Silk on Candle.** Flein: Rudiger Deutsch, ca. 1995. A silk handkerchief appears tied around a burning candle in an elaborate candle holder while the magician stands some distance away. Can be used in combination with a handkerchief gun. Clockwork mechanism in base. Height 20 ½". Very good.

400/600

209. **Die Wunder-Shere (Cut and Restored Tie).** Flein: Rudiger Deutsch, 2000s. A comedy cut and restored tie routine incorporating a wooden changing box modeled after a cardboard shipping container. Includes scissors, medical tape, and comedy "restored" tie. 3 ¾ x 9 ¾ x 6". Very good.

100/200

210. **Clockwork Billiard Ball Spiral.** Flein: Rudiger Deutsch, 1990s. One at a time, billiard balls produced by the magician vanish from the stand atop a tall metal spiral, cascading down the gleaming metal track into the top hat held below. Includes mechanical ball stand, spiral stand, silk top hat and hat box. All elements highly chromes. Height 63". Very good. The only example manufactured by Deutsch, for his own use.

2,000/3,000

211. **Rudiger Deutsch's Top Hat.** Flein: Rudiger Deutsch, 2000s. An overly tall blue silk top hat with large silver stars worn in performance by Ruediger Deutsch himself. Height 11". Very good.

100/200



210



214



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212. **Die Vanishing Casket.** Flein: Rudiger Deutsch, 1990s. Handsome wooden die is placed in a box with open front and back. Die can be seen inside, yet vanishes moments later, allowing a clear view through the box from both sides. 4" die. All elements finely crafted. Decals on sides and lid of box similar to those used by Okito. Rare.

700/900

213. **Coin Flight.** Flein: Rudiger Deutsch, 1990s. Coins fly from the magician's hand invisibly, landing in a small glass dish resting atop a velvet covered stand, underneath a cloth cover. Modeled on a nineteenth century prop, finely crafted by Deutsch. Stand 6 x 6 x 6 ½". Very good.

1,000/2,000

214. **Appearing Tea Kettle Set.** Flein: Rudiger Deutsch, 1990s. A large spun tea kettle can be produced from an empty cloth. Collapses flat. Finely made. Includes three teacups and saucers, one of which is a confetti cup. Tea kettle 10 ½" tall. Very good.

1,500/2,500

Modeled on the original Willmann design featured in John Northern Hilliard's seminal work, "Greater Magic."

215. **Blue Phantom.** Flein: Rudiger Deutsch, 1990s. A blue checker passes through a stack of yellow checkers first to the middle, then to the bottom. High quality mechanics and oriental styled decals on the metal cylinder. Height 17 ½". A very well-made example.

600/800



216



218



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216. **Flying Lamps.** Flein: Rudiger Deutsch, 1990s. A glass-domed lamp vanishes is wrapped in paper or covered in cloth and lifted from the seat of a chair. It vanishes, only to appear visibly at the center of an empty gilded frame suspended from a framework over the magician's table. Includes lamps, custom chair, and frame with black art mechanism. Chair height 40 1/2". One glass shade lacking. Overall, very good.
1,000/2,000

217. **Spirit Clock Dial.** Flein: Rudiger Deutsch, 1990s. The hand on the glass clock dial is spun, stopping on a number chosen or named by the audience. Incorporates vintage hardware, including the gimmicked hand. Height 36". Minor tarnishing to base.
800/1,200

218. **Spirit Bell.** Flein: Rudiger Deutsch, 1990s. A glass bell with elaborate cast brass top rings at the command of the magician while hanging by the two attached brass rings. Unusual thread method. A large example, diameter 8".
500/700

219. **Willmann Candle Illusion.** Flein: Rudiger Deutsch, 2000s. A beautiful recreation of the Willman Candle Illusion in which the lit flames of seven candles transpose between two large candelabras. The design based off of an original now in the Klosterman collection. Candelabra height 26 1/2". As new. Very good.
3,000/6,000

220. **Döbler's Greenhouse (Table Model).** Flein: Rudiger Deutsch, 2000s. A flower apparently chosen at random blooms from the empty vase sitting atop the wooden table. Includes mechanical vase, spirit dial, cards, wooden table, and gimmicked wand. Dial diameter 16". Very good.
2,000/3,000
Deutch crafted six versions of this effect without the table; this is perhaps the only model he constructed in this form. The complete routine was published in Richard Hatch's translation of "The Magic of J.N. Hofzinsler."

221. **Crystal Tripod and Coin Casket.** Flein: Rudiger Deutsch, 1990s. Coins vanish one at a time from the small velvet covered casket, then fall into a glass resting upon a decorative crystal stand hanging above the performer's table. Casket 3 1/2 x 2 1/2 x 3 1/2". Very good.
2,000/3,000

222. **Cannon Ball Vase.** Flein: Rudiger Deutsch, 1990s. A large Morison Pill Box used to produce and vanish a cannon ball at will, which may then be reproduced from a top hat. A reproduction of a trick directly from the Hoffmann era. Ball diameter 6 1/2". Cast bronze upright in the form of a cherub. One of six manufactured. Very good.
3,000/5,000
See Hoffmann's "More Magic," at page 295, for a complete routine utilizing a similar prop.



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228

223. **Chinese Mummy Trick.** Flein: Rudiger Deutsch, 1970s. A dressed-up variation of the classic Mummy Trick involving three small Asian figures. Includes accessories. The performer instantly knows which of the three figure. Asian figures 3" tall. Unique method. Minor wear from use.

300/400

224. **Mummy Divination.** London: Davenport's Magic, 1940s. A version of the classic Mummy Divination in which one of three well known dictators (Hitler, Mussolini, and Hirohito) is placed into the small wooden coffin. The performer can then divine which of the three are hidden within. Coffin 4 1/8 x 1 1/8 x 3/4".

150/300

225. **Mummy Divination.** Hamburg: Janos Bartl, 1930s. The magician instantly deciphers which of the three decorated wooden mummies was placed within the small coffin by a spectator. Coffin 1 x 1 3/4 x 3 3/4". One mummy lacking a painted name. Very good.

300/600

226. **Mummy Divination.** Vienna: Karl Edler, ca. 1930. The identity of one of three mummies concealed in a small wooden casket by a spectator is instantly known by the mind reader. Finely constructed with carved mummies and handmade casket. In a custom fitted box. Mummies 2" tall. Rare.

700/900

227. **Floating and Traveling Mummy.** European, 1960s. A small wooden mummy transposes between two intricately decorated sarcophaguses. After making the journey, the mummy is shown floating in its clear acrylic chamber. Props housed in a finely made and hand painted wooden display case. 4 3/4 x 7 3/4 x 6 3/4". A fine example of this classic micro magic prop.

600/1,200

228. **Watch Pistol.** Berlin: Conradi [?], ca. 1930s. A pocket watch, hung from the end of this small pistol, vanishes at the pull of the trigger. Wooden handle, with a barrel 6 1/2" long. Worn from age but good condition. Uncommon.

400/800



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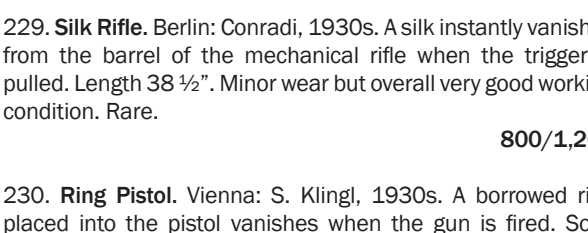
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229. **Silk Rifle.** Berlin: Conradi, 1930s. A silk instantly vanishes from the barrel of the mechanical rifle when the trigger is pulled. Length 38 1/2". Minor wear but overall very good working condition. Rare.

800/1,200

230. **Ring Pistol.** Vienna: S. Klingl, 1930s. A borrowed ring placed into the pistol vanishes when the gun is fired. Solid brass barrel and finely made gimmicked ramrod. Minor tarnishing. Length 11" overall. A fine example.

500/700

231. **Handkerchief Pistol.** European, 1940s. A silk is draped across the barrel of the pistol and vanishes when the trigger is pulled. A beautiful example of the classic prop. Length 13". Very good.

300/500

232. **Silk Vanishing Pistol.** German, 1950s. When the trigger is pulled, a silk handkerchief draped over the barrel of the gun vanishes visibly. Similar to the Manfredro model, but not hallmarked. Heavy chromed brass mechanism attached to an Alvi pistol grip. Length 8 1/4".

250/500



234



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233. **Silk Pistol.** German, ca. 1930. A handkerchief draped over the end of the gun vanishes when the trigger is pulled. Modified "Ideal" cap gun with nickel-plated vanisher attached. 9 3/4" long.

250/500

234. **Dean's Box.** Los Angeles: Dean Dill, 2000s. A clever adaptation of a Paul Curry effect in which a fully examinable white and red pair of ropes link under impossible conditions within the beautifully crafted wooden box. Box 7 x 7 x 7 1/2". Includes all props and DVD instructions in original box. Excellent.

300/400

WOOD TURNED MAGIC

235. **Ball Vase.** Nuremberg: Carl Quehl, ca. 1930. A yellow vase facilitates the appearance and vanish of a white ball from within. Plunger method. Height 7". Minor paint wear. Very good.

250/350

236. **Color Divination Bottle.** German, 1920s. One of four colored rods are placed into the bottle, which is sealed. The performer divines which rod is inside. Height 4". Paint chipping and wear from age.

150/300



237



243



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250



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237. **Collection of Turned Wooden Magic Props.** European, 1890s and later. A very large grouping of over fifty finely turned wooden magic tricks. Includes Ball Vases, Coin Vases, Jam Vases, Morison Pill Boxes, and other standard effects. Largest 5 1/2" tall. Most incomplete or slightly damaged.

500/800

238. **Dice Vase.** German, 1930s. The magician instantly knows the total of two dice dropped in the turned wooden vase. Height 4 1/2". Repair to upper rim. Good.

150/250

239. **Dice Vase.** German, 1930s. The magician can instantly guess the total on two dice dropped into the turned wooden vase. Height 4 1/4". Very good.

200/300

240. **Vanishing Pillar.** European, ca. 1890. A small spun wooden pillar hidden in the magician's fist or under a piece of paper vanishes. Small spun shell fits perfectly over the tip. Height 3 1/2". Very good. Uncommon. Method similar to the P&L Pillar of Solomon.

300/600

241. **Color Changing Ball Vase.** German, 1920s. A small spun hardwood vase causes a red ball to vanish, reappear, and change color within. Height 3 3/4". Paint on shells faded from age. Overall good.

200/300

242. **Skittle Trick.** German, 1930s. Finely turned wooden skittle and thin matching shell allows the magician to mysteriously transport the solid wooden skittle from one location to another. Height 5". Good.

200/300

243. **Miniature Egg Vases.** Nuremberg: Carl Quehl, ca. 1930. A pair of yellow turned wooden egg vases cause a small blue or red egg to vanish, change color, or reappear elsewhere. Height 3 3/4" and 3 1/4". Some paint chipping from age. Good.

150/250

244. **Mechanical Ball Vase.** European, 1920s. A beautifully-turned Ball Vase with plunger in lid. Includes replacement unfinished ball and shell. Height 6 1/2". Wear and chipping to finish.

200/300

245. **Double Shell Skittle Trick.** European, 1930s. A hand-turned wooden skittle with two turned nesting shells. Height 4". Shells warped from age, but intact. Uncommon in this form; the first we have encountered with two shells.

100/200

246. **Millet Bell.** German, 1890s. A finely turned wooden bell causes millet to appear beneath it at will. Painted red interior. Height 5". Minor wear, but overall very good.

200/300

247. **Millet Bell.** European, 1890s. A beautiful example of this classic prop. A turned wooden bell causes millet to appear beneath it on command. Height 6 1/2". Minor wear to finish but overall very good.

400/600

248. **Soot Whistles.** European, ca. 1900 [?]. Those who know the secret can make the pair of whistles sound; those who do not blow soot into their faces. Finely turned from wood. Lengths 4" and 4 1/8". Very good.

200/300

249. **Ball Vase.** European, 1960s. A turned wooden vase facilitates the vanish and reappearance of a red wooden ball. Uncommon design. Height 4 3/4". Minor wear. Small crack in base.

150/300

250. **Magic Skittles.** European, 1890s. A grouping of finely turned wooden skittles and turned nesting wooden shells. Includes three nesting skittles and one set of turned wooden pillars, one with a hollow recess of an unknown purpose. Height 3 3/4", 5", 3 1/2" and 3 1/2". Some warping from age but overall good.

250/350

251. **Millet Vase.** European, 1890s. Hand-turned hardwood vase into which a quantity of millet seeds are scooped. The seeds vanish from the vase and reappear elsewhere. Height 3 3/4". A beautiful example. Very good.

250/350



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252. **Saturnus Ball.** European, Late 1940s. [?] A large red ball held in a wooden frame is changed to white. With turned wooden base and display stand. Height 9" overall. Very good.

400/600

YOU'LL LIKE THIS...NOT A LOT...

253. Daniels, Paul. **Paul Daniels' Chop Cup.** London: Ken Brooke's Magic Studio, 1960s. A Ken Brooke Master Chop Cup owned and used by Paul Daniels for years in one of the most iconic one-cup routines in magic that helped make him famous. Spun aluminum cup, Height 4", mouth diameter 3". Wear and minor denting from extensive use on stage. An iconic prop that helped make Daniels' reputation.

3,000/5,000

Daniels (1938 – 2016) developed his style as a magician – an unmistakably funny, fast, and chatty style – as a “working act” in the rough-and-tumble workingmen’s clubs of England. It was due in great part to his work in those venues that many of his trademark routines were developed. All of them served him well in the years that would follow as one of England’s best-known television personalities, perhaps none more than the Chop Cup. At its peak, his BBC program “The Paul Daniels Magic Show” was viewed by some 18-million people – approximately one third of the entire population of Britain. This cup was obtained by his longtime producer John Fisher from Daniels himself.

254. [Gazzo Macee] **Gazzo's Cups and Balls.** Phoenix: Danny Dew, 1970s. A set of large, heavy, copper Chick Cups designed by Paul Fox to accommodate a live baby chick as the final load. Height 3 ¾" with a 3 ½" inside diameter. Includes four rubber soccer balls and wand. Heavily battered and dented from extensive use.

1,000/2,000

Used by legendary street performer Gazzo in countless shows for his signature routine, and the same set featured in his book Street Cups. One of these cups was famously thrown into the ocean by a biker in Key West who didn't appreciate Gazzo's abrasive brand of humor. It was later recovered, and used for many more shows.



253



255

255. **Gazzo's Buskers Pouch.** London: Gazzo, 2000s. A handmade leather pouch constructed and used by Gazzo for his Cups and Balls routine. Crafted from durable kangaroo leather and sized to hold the final loads for Gazzo's well-known Street Cups routine. Approx. 12 x 17". Some minor wear from use in performance, but overall good condition.

700/900

256. **Van Dokkum "Monster" Cups.** Holland: Auke Van Dokkum, 2000s. Massive set of solid stainless steel Cups and Balls. Finely machined and incredibly precise. Each of the three cups weigh in around four pounds and can fit a 5" load ball within. Height 5 ¾". Inside diameter 5 ¼". Includes solid ebony wand, knit balls, and rubber final load balls. By far the largest set we have ever encountered.

2,000/4,000

257. Platt, John. **Johnny Platt P&L Cups and Balls.** New Haven: Petrie and Lewis, 1940s. A set of gold-plated P&L Cups and Balls custom engraved for famous Chicago close up magician Johnny Platt. Engraved "Johnny Platt: Master of Cups and Balls." Height 3 ½". Mouth diameter 2 ¾". Minor wear, but overall very good.

1,500/3,000

Platt was best-known as a bar magician and close-up worker who began his career in Chicago at the Hotel Lasalle as the feature attraction at the "Gay 90s Bar." He later moved to California and became a fixture at the Magic Castle. Among his most celebrated routines were a version of the Cups and Balls.

258. **Aluminum Cups and Balls.** European, 1930s. Three spun aluminum cups in the traditional form, similar to the P&L design, for the ancient Cups and Balls trick. Height 3 ½", mouth diameter 3". Minor denting and rims worn from professional use.

150/250

259. **Early Set of Brass Cups.** European, ca. 1880. Neatly made set of brass cups for the ancient Cups and Balls sleight-of-hand feat. Soldered seams, with deep saddles. Height 3 ½", mouth diameter 2 ½". Tiny dents; very good. A handsome set.

250/350

260. **Traditional Cups and Balls.** European, ca. 1900. Set of three aluminum cups for the ancient Cups and Balls effect. Deep saddles. Height 3 ½" with 3" diameter. Minor scuffs and dents, but very good overall.

150/300



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261. **"Moretti" Floating Skull.** Hamburg: Janos Bartl, ca. 1930. Papier-mache skull rises in the air and floats about the stage. Hand painted, with reflective red eyes. Height 6". Minor wear and chipping. Very good.

200/400

262. **Animated Human Skull.** Vienna: S. Klingl, 1920s. Genuine adult human skull mounted on a turned wooden platform and isolated under a glass dome nods up and down to answer "yes," or shakes back and forth to answer "no" when questions are posed by the magician or audience. Base conceals a simple but unique mechanism to animate the skull. Includes heavy glass bell jar and stand. Skull height 8 1/2".

4,000/8,000

Unlike other models of this classic effect, the example offered here incorporates a real human skull, and is animated in a fashion different to all others we have encountered.



263



264

263. **Talking Skull.** European, 1930s. A red tinted papier-mache skull raps out the answers to questions, clicking once for "yes" and twice for "no" with its jaw. Thread method. 5 3/4" tall. Paint wear from use.

300/600

264. **Talking Skull.** 1950s. A finely detailed imitation skull raps out answers to questions with its loud jaws. Includes hook up point for thread in jaw. Height 7". Minor wear. Very good.

300/600

GIMMICKS

265. **Appearing and Vanishing Cane Collection.** European, 1950s. A grouping of twelve appearing and vanishing canes with fourteen different end caps. Varying degrees of wear, but generally good condition. Most working.

300/600

266. **Coin Gimmick Collection.** Primarily of European manufacture, and being a collection of over fifty different coin holders and droppers of different makes and models. Models included drop individual coins or stacks. Includes a several different palming coins. A beautiful grouping. Varying degrees of condition, but generally very good. Several scarce models included; nice lot.

300/600

267. **Magician's Fire Gimmick Collection.** Over thirty secret gimmicks and devices that allow the performer to manipulate, produce, and control open flame. Flint flashers, flame holders, and Fickle Fire-style gimmicks. Some rare. Varying degrees of condition.

300/600

268. **Silk Gimmick Collection.** Over two hundred gimmicks made to produce, vanish, and change one silk for another. Some uncommon designs and mechanisms. 1900s - 80s. Varying degrees of condition but generally good. Many scarce examples included; nice lot.

400/600



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269. **Production Lanterns and Pagoda.** Hamburg: Carl Willmann, ca. 1900. A set of seven connected silk production lanterns and a large silk decorated production pagoda. Lanterns 9 x 10". Minor wear, but overall very good. Likely meant for use with a Wonder Bowl production.

300/500

270. **Production Dolls.** French, 1920s. A set of ten nesting production dolls. The thin celluloid dolls have been cut in half to allow them to nest. Height 6 1/2". Fading and slight cracking.

100/200

271. **Production Balls.** European, 1930s. A pair of two large metal production balls, ala the classic Cannon Ball Production. One with hole to facilitate silk productions, and a hinged door, the other constructed of two interconnected rotating shells hinged together. Diameter 6". Minor paint wear.

150/300

272. **Collection of Magicians' Production Items.** European, 1900s - 80s. Large collection of over twenty-five items that collapse or nest and can be produced from various props. Includes lanterns, spring balls, a production baby, nesting dice, a bird cage, fan of flags, spring dice, and a metal production ball (ala the Cannon Ball Production) that other items can be loaded into. Varying degrees of conditions, overall good. Nice lot.

250/500

273. **Magicians' Secret Gimmick Collection.** European and American, 1930s - 60s. An enormous grouping of over one hundred different *sub rosa* gimmicks used in the production, vanish, change, or manipulation of silks, sand or salt, liquids, coins, or other articles. Several homemade examples, with many others expertly crafted and sold by magic shops. Varying degrees of condition, generally good. Nice lot.

400/600

274. **Magicians' Gimmicked Pocket Watch Collection.** A large collection of over 150 gimmicked pocket watches of various types. Assortment includes hook watches, nesting watches, hollow watches, hinged watches, clip watches, and more. Bulk German, 1930s-1950s. Varying degrees of condition, but generally very good.

400/800



275

275. **Billiard Ball Trick and Gimmick Collection.** European, 1920s - 60s. A large assortment of over one hundred turned wooden billiard balls, shells, gimmicks, and holders. Largest holder 8". Varying degrees of condition. Most very good. Includes rare and unusual examples. Nice lot.

250/500

276. **Ringling Spirit Gimmick Devices.** German, 1930s - 1950s. Three wind-up bell gimmicks for spirit ringing effects. Two hallmarked by Mago. Largest diameter 2 1/4". Varying degrees of condition, but working.

300/500

277. **Magician's Servante Collection.** German, 1930s. A group of eight servantes, holders, and wells, meant to be concealed on the rear of a magician's table or behind a chair. Several methods of folding or connection to tables. Widest example 15". Varying degrees of wear, good condition overall.

200/300

278. **Cold Deck Device.** European, 1940s. [?] A men's dress cummerbund with built in metal and cloth servante to facilitate switching one deck of cards for another. Switching device 15 1/2". Minor wear to inner bag. Very good.

200/300

279. **Spring Flower Collection.** German, 1930s. A collection of over 200 paper spring flowers and production garlands. Largest flowers 6" diameter. Varying degrees of condition.

100/200

280. **Five Silk Wonder Boxes.** German, 1930s. Five plated brass Wonder Boxes used to produce or vanish silks. Various sizes and makes. Includes examples of uncommon design. Some hallmarked by the maker, "Mago." Very good.

300/500

281. **Phantom Tubes.** German, 1930s. Group of five Phantom Tubes and Drumhead Tubes that may be shown empty before silks are produced from within. Various sizes, largest 8" tall. Varying degrees of condition, but generally good.

200/300



276



one of eight 277



278



279



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281



282

282. **Ever-Filling Glassware.** European, 1930s. Two delicately blown glass examples with rubber bulbs that empty and refill the glasses on command. One of unusual design with bulb underneath glass. Heights 4 ¾" and 6 ¾".

100/200



283

283. **Gimmicked Glassware.** European. Five pieces of magician's gimmicked pieces of glassware. Two bottomless glasses, a finely made Okito-style glass, a Mirror Glass, and a Vanishing Glass with metal cylinder (ala Expose Vanish). Tallest 5". All in good to very good condition.

200/300



284

284. **Silk Production Glassware.** European, 1930s. Three examples of glasses or containers that cause a silk to instantly appear within by means of a spring-loaded gimmick concealed in their bases. One of unusual design with glass lid. Tallest 4". Well made.

200/300

285. **Hammerton's Billet Knife.** London: George Hammerton, ca. 1960. Bakelite knife allows the magician to load a prediction into a sealed envelope. Length 8 ¼". Very good.

200/300

286. **Billet Knife.** German, 1950s. A Jaks-style Billet Knife secretly loads a prediction into a sealed envelope as it is cut open. Can be clearly shown on all sides. Length 10 ½". Very good.

200/300

287. **Billet Knife.** German, 1950s. A billet knife with similar design to the Jaks knife used to load a prediction into a sealed envelope. Can be shown freely on both sides. Length 10". Minor wear to handle.

200/300

288. **Wooden Billet Knife.** England: Frank Monahan, ca. 1990. Fine wooden letter opener secretly injects a billet into an envelope. One of twenty knives made by Monahan, and including a billet bearing his handwriting. Length 8 ¼". Near fine.

200/300

opposite page:

289. **Aerial Fishing Pole.** European, ca. 1910. Long bamboo pole gimmicked to assist the magician in producing live fish from the end of the line when it is swung over the heads of the audience. Machined brass handle and bamboo pole with brass fittings. Includes three chambers for live fish. A very large example; length 72". Splitting down one shaft of pole not affecting working. Good.

500/1,000

290. **Aerial Fishing Pole.** European, 1930s. A large bamboo fishing pole allows the apparent catching of three live goldfish from midair. Length 91". Breaks into two sections. Paint chipping and minor wear. A fine example.

500/1,000



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291. **Axtell Expressions Hands-Free Toucan.** California: Axtell Expressions, 2010s. A cartoonish Toucan comes to life using the included remotes and MP3 player. The large mechanical latex and fur puppet can be operated live using the controller to interact with the performer or audience, or easily programed to operate itself. Toucan height 19". Includes remotes, MP3 system, microphone, battery operated stand, and travel case. High original cost. Very good.

8,000/12,000

292. **Production Baby.** European, 1920s. A cloth-covered spring production baby with molded cloth face. Spring body 12 ½". Discoloration to clothing from use. Good.

200/300

293. **Ball Casket.** European, 1930s. A quantity of balls visibly and instantly appear at the magicians' command inside a large glass-sided box previously shown empty. Faux bamboo paint scheme. 10 ¼ x 12 x 9 ½". Various degrees of wear to balls. Some paint wear to casket.

700/900



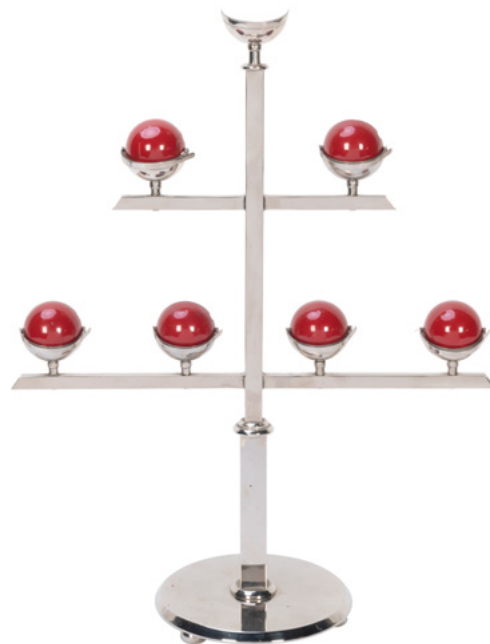
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297

294. **Billiard Ball Stand.** German, ca. 1930s. Nickel-plated stand with cups for seven billiard balls produced by the magician. Four cups with pins in their bases, possibly to accommodate shells. Servante at rear of stand facilitates the vanish of the uppermost ball at the conclusion of the routine. Height 14 ½". Very good.

1,000/1,500

295. **Billiard Ball Stand.** German, 1960s. A metal stand for the production of seven billiard balls. With spring loaded shells in six of the cups. Height 18" overall. One spring missing. Wear to paint.

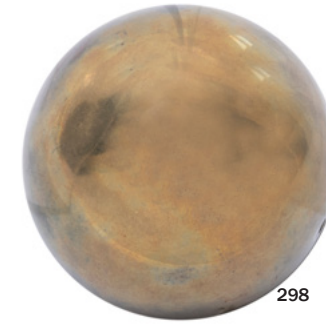
700/900

296. **Giant Billiard Ball Stand.** Flein: Rudiger Deutsch, 1990s. A large billiard ball stand that holds three 5 ½" balls. Two bases with spring loaded shells to facilitate an instant appearance of the balls. The large red ball held at the center is hollow and incorporates a sliding door ala the Cannon Ball production prop. Includes six 1 ¾" matching billiard balls. Height 56 ½". Very good.

1,500/2,500

297. **Vanishing Billiard Ball.** European, 1930s. A billiard ball is held through a handkerchief by a spectator. When dropped into a small glass filled with water, it immediately vanishes. Height of glass 4 ½". Very good.

100/200



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298. **Floating Ball.** European, 1930s. A spun brass ball that can be made to float at the magician's will. Constructed with inner channel for thread. Separates in half. Diameter 3". Good.

100/200

299. **Bartl's Original Tucher-Kombination.** Hamburg: Janos Bartl, 1930s. Silks vanish and reappear within a printed sheet of music that has been show empty. Includes silk gimmick, music sheet, and original instructions. 12 x 9 ½". Wear to music sheet and inner silk gimmick. Unusual method.

100/200

300. **Bartl Parlor Magic Collection.** Hamburg: Janos Bartl, 1930s. A collection of four Bartl-made effects including three wooden penetration effects (including bullet-like releases and a block-and-frame release), and the Cobra-Cobra rope effect. Includes original instructions for Cobra-Cobra. Block for Block Penetration 3 ½". Paint wear on wooden effects but overall good.

200/300

301. **Bell Goblet.** European, 1950s. A chrome plated brass goblet into which sleigh bells are placed. The chalice is gimmicked so as to ring (or not) when shaken so that the bells may apparently vanish from inside. Height 7 ½", diameter 4 ¾". Very good.

150/300

302. **Hot Ball.** German, 1920s. A brass ball heats up in the spectator's hand. Screw apart design. Star hallmark. 2 ¼" diameter. Good.

200/300

303. **Spirit Bell.** German, 1980s. A bell isolated on a metal and acrylic stand apparently rings on its own despite being covered by an overturned pint glass. Includes ringing gimmick and key. Bell stand height 7 ½" overall. Very good.

300/500



304



308

304. **Blooming Vase.** Hamburg: Carl Willmann[?], 1900s. A spun metal vase is shown and filled with earth, then a seed is planted and the lid is replaced. Removed moments later, a beautiful bouquet sprouts inside, slowly and eerily growing and blooming from within. A large example; height 18" overall. Dents to lid and wear overall from use. Clockwork mechanism in working order. Uncommon.

1,500/3,000

305. **Double Botania.** European, 1930s. Two large feather flower bouquets are produced from within a single large metal cylinder, previously shown empty. Includes two hammered metal locking flowerpots. Closed height of pot and tube 22". Denting and wear to tube.

600/800

306. **Production Bottles.** German, 1940s. [?] A set of three production liquor bottle shells that nest horizontally over a matching solid bottle. All hold liquid loads. Paint wear. Height 6 1/2". Good.

100/200

307. **Passe Passe Bottles.** German, 1950s. A set of spun bottle shells for the classic Passe Passe effect. One nests within the other and includes a liquid load chamber to dispense a drink. Height 10 1/2". Lacking plain paper tubes (easily replaced). Some paint chipping and wear to labels.

150/300

308. **Water Bowl Production.** Hamburg: Carl Willman [?], 1900s. Four spun metal bowls are produced on a crossed metal stand atop the table from beneath a cloth. Finely spun bowls and base with mechanical table, the latter 37 1/2" high. Overall wear from age. Working not evident. Very good condition. Scarce.

1,500/2,500



306

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309. **Bowtie Transposition.** European, 1940s. A box of colored silk samples are shown, and one is chosen. The selected color vanishes from box and a bowtie of the same color appears tied around a shirt collar previously shown unadorned. Collar box 7 x 7 1/4 x 2 1/2". Very good.

200/300

310. **Five-Bloom Rose Bush Automaton.** England: Granville Taylor (Faust), ca. 2010. All-brass faux rose bush resting in a handsome wooden pot that slowly blooms real roses on command, which may then be cut from the plant and presented to the spectators. Wind-up clockwork mechanism concealed in hardwood pot fabricated from a modified gramophone motor. A few leaves bent and with minor chips to finish, but overall, good working condition. Height 24" With wooden packing case.

2,000/3,000

311. **Blooming Bouquet/Tree.** Akron: Horace Marshall, 1970s. Feather flowers are plucked from the bouquet and thrown to the stage where they stand upright. On command, red flowers then slowly bloom from the bare foliage. Includes mechanical bouquet, stand that converts the handheld prop into a tree, and flower darts.

500/1,000

312. **Vanishing Birdcage.** British [?], 1930s. Nickel plated birdcage vanishes from the magician's hands. Semi-rigid model with wooden perch. 6 x 6 1/2 x 4". Light tarnishing. Very good.

250/500

313. **Canary Cage.** European, 1900s. A large and sturdy brass birdcage allows for the production of a live canary from within. Some bars dislodged. 14 x 14 x 8 1/2". Tears in original canvas gimmick.

400/800



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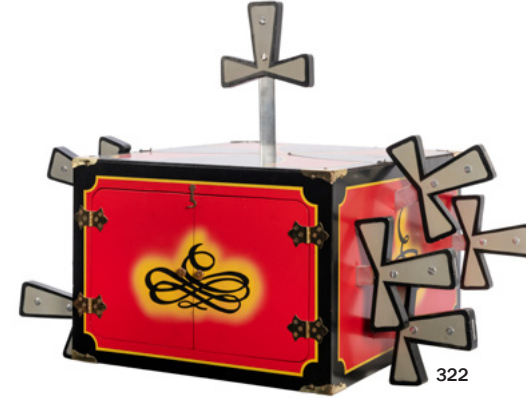
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314. **Flyto Canary Cage.** Hamburg: Carl Willmann, ca. 1910s. A nicked canary cage and its inhabitant vanishes from a handsome upright stand, only to visibly reappear in a matching stand some distance away. Includes uncommon elevator mechanism in pedestal to contain the live bird. Stands 19 5/8" tall. Very good. Scarce.

2,000/4,000

315. **Production Cages.** Circa 1910. A pair of two brass cages that fold flat and spring open for production. Each with a flat metal "canary" in its interior. 4 1/4 x 4 1/4 x 5 1/2". Tarnished and bent in places, but functional. Unusual design.

300/500

316. **Bran Vase.** German, 1930s. Bran scooped into an empty spun vase turns into a small live animal. Interior of spun vase gold plated. 13 3/4" tall. Handsomely made. Minor wear, one external clip chipped. Unusual form.

400/800

317. **Brema Penetration Vases.** Philadelphia: Carl Brema & Son, 1930s. Four brass vases with German coin inserts. Coins placed on the back of the hand and covered with the vase penetrate the base of the vase and appear inside the vessels. Height 1 3/4" Varying degrees of condition; overall very good.

200/400

318. **Cane to Parasol.** European, 1950s. A black walking stick changes instantly into a fuchsia silk parasol. Includes carrying bag. Parasol length 32 1/2". Some small tears and wear to parasol cover. Uncommon.

200/400

319. **Cannonball Production.** German [?], ca. 1900. Faux cannonball crafted from metal with revolving door at rear. A number of silks are produced from within the magician's hat, followed by a cannonball. Chipped paint on exterior. Diameter 6". Good.

100/200

320. **Round Card Box.** European, 1960s. A sturdy metal tin facilitates the vanish or change of small flat objects within its interior. Uncommon design. Diameter 4 1/2". Very good.

100/200

321. **Card Dagger.** Holland: Triks, ca. 1950. A selected card is speared at the tip of the dagger when the deck is thrown into the air. Underside of the handle cracked along hilt. Length 18 1/2". Good.

150/250

322. **Dagger Head Chest.** Tennessee: Chalet Magic, 1980s. Daggers are thrust through the chest enclosing the assistant's head. When the doors are opened, the assistant's head appears to have vanished. The process is reversed and the assistant's head is shown to be unharmed. 11 x 15 1/2 x 18". Minor paint wear from use, but overall good.

200/400

323. **Card Frame.** German, ca. 1920s. An intricate mechanical card frame that facilitates the appearance and vanish of a playing card. Some wear to the brass mechanics. Height 20 1/2". Good.

1,000/1,500

324. **Card in Balloon.** European, 1970s. A previously selected playing card appears within a balloon that bursts on command. Tray 7 1/2 x 5 3/4". 13" tall. Very good.

100/200

325. **Triple Card in Balloon.** European, 1960s. A balloon placed into the metal stand bursts on command, leaving three previously selected cards in its place. Paint on base slightly chipped. Height 13".

150/300



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326. **Jumbo Card Cutting.** American, 1960s. A jumbo playing card is placed within the wooden cabinet and the blade of a knife can then be passed cleanly through the center of the card. When removed, the card is unharmed. Uncommon. 9 x 11 3/4 x 4". Minor paint wear. Good.

200/400

327. **Card Ladle.** English, ca. 1880. Toleware metal ladle that can secretly switch cards, billets, or other flat items. Spring loaded mechanism. Length 18". Good working condition, with finish and paint worn and chipped as expected.

300/400

328. **Card Sword.** German, 1950s. A card sword fashioned from an original WWII-era Luftwaffe dagger. Chosen cards are impaled on the blade by the magician. Blade unscrews for travel. Length 31". Very good.

300/600

329. **Card Sword.** Circa 1950. Selected cards are impaled on the blade of the sword. Bomb door-like mechanism in handle with thick elastic running along handle; unusual design. Length 26". Very good.

300/600

330. **Knife Through Hand.** Vienna: S. Klingl, ca. 1930. A table knife is passed through the hand without harm. Includes matching un-gimmicked knife. Length 9". Hallmarked. A well-made example.

200/300

331. **Stratosphere Card Rise.** Hamburg: Janos Bartl, ca. 1939. Selected cards rise from the pack isolated in a metal and glass houlette. At the outset of the routine, the front and rear doors of the houlette are lowered to allow a clear view through it. Clockwork mechanism. 10 3/4" high. Scarce. Very good.

800/1,200



332



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332. **Watchwork Card Rise.** Hamburg: Carl Willmann, ca. 1890. Faux pack conceals a wind-up mechanism that allows chosen cards to rise from it when the cards are isolated inside a glass well away from the performer. Likely the basis for the Martin model. With original glass. Lacks key.

300/600

333. **Rising Card Chest.** New York: Martinka & Co. [?], ca. 1905. Hardwood box into which a deck of cards is placed. On command, the box's lid opens as three chosen cards rise from the interior. Glass bottom panel, allowing a view through the box. 5 x 4 x 5". Requires new thread. Good.

400/600

334. **Mysterious Bouquet or Flower Card Rise.** European, 1920s. A deck of cards is placed into a bouquet of flowers. The magician waters the pot of flowers and a previously selected card rises from within the foliage. Some wear to vase and flowers. Unusual method requires the watering of the bouquet for the selection to rise. Height 16". Good. Rare.

800/1,200

335. **Cardboard Magic Prop Collection.** German, 1940s. A large collection of over fifteen cardboard props including dice, Block Penetrations, Nests of Boxes, discs, and more. Some items incomplete. Condition generally good to fair.

150/300

336. **Matchstick Carving of a Magician.** European, 1960s. Intricate miniature wooden novelty sculpture of a magician holding a bird in one hand and a wand in the other. Carved from a single kitchen match. Housed in a protective glass tube. Sculpture height 1 3/4". Fine.

50/100

337. **Cigarette Pail.** European, 1930s. A small spun pail that facilitates the production of a number of cigarettes from the magician's apparently empty hands. 4" tall, diameter 4 1/2". Very good.

100/200

338. **Change Bag.** European, 1950s. A finely made example of a change bag with uncommon mode for engaging the changing gimmick. Minor wear to handle. 23 1/2". Very good.

150/300



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339. **Hexagonal Change Bag.** European, 1950s. Hexagonally-shaped rim with spring-loaded internal mechanism. Inner bags slightly torn; regardless, an unusual design of this classic prop with an equally unusual method of operation. Finely made.
100/200

340. **Purse-Style Zipper Change Bag.** Hamburg: Carl Willmann, ca. 1910s. Change bag in the style of a handbag. Includes zipper on the bottom so the bag may be shown empty all the way through. Minor wear to hardware. Height 10 ¼". Very good.
200/400

341. **Chinese Sticks.** European, ca. 1960s. Handsome set of Chinese Sticks in heavy aluminum. Smooth operation with additional feature allowing performer to tie a piece of cord between the sticks, allowing the performer to be "caught," then cut the cord to show the sticks separate. Length 20". Very good.
300/500

342. **Chinese Sticks.** Boston: Silent Mora, 1953. Cords running through hand-painted bamboo rods react in sympathy to each other. As one is pulled, the other retracts, and vice-versa, with no apparent connection between them. Length 10 ½". Painted with the text "Silent Mora" along their lengths; the only set we have encountered painted as such. Each stick inscribed and signed, the first: "From 'Silent' Mora / A man warned is doubly armed. / Nov. 14, 1953." and the second: "All good wishes, good health & happiness / to all magicians, all entertainers everywhere / in the world. 'Silent' Mora Nov. 14, 1953". One stick in need of restringing, otherwise good.
300/600

343. **Vanishing Alarm Clock.** Akron: H. Marshall & Co., ca. 1970. A ringing clock covered by a cloth is lifted from a tray. A final glimpse of the clock is given, then the cloth is thrown in the air; the clock has vanished. Includes ringing mechanism in tray. Tray 15 ¼ x 11". Very good.
250/350

344. **Production Clocks.** French, 1880s. A set of six thin metal nesting production clocks. Faux marble finish. Paint chipping. Height 5 ½". Good.
300/500



345



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345. **Production Clocks.** European, 1950s. [?] A set of five nesting spun metal production clocks. One painted lime green. Diameter 7". Varying degrees of tarnish. Good.
100/200

346. **Ring Production Clocks.** German, 1930s. A set of four spun metal production clocks, each with wind up ringing bell tops. Creates an impressive and noisy display. Diameter 4 ½". Some plating chipping. Good.
300/600

347. **Clock Divination.** Circa 1930. The time on a clock is set by a spectator and the lid of the box containing it is closed, yet the magician instantly knows the chosen time. 2 3/16 x 2 3/16". Very good.
200/400

348. **Coffee Vase.** Vienna: S. Klingl, ca. 1930. A beautifully spun example of the classic Coffee Vase in which burning cotton is turned into hot coffee. Height 14". Very good.
300/400

349. **Coffee Vase.** European, 1940s. A beautiful nickel-plated spun brass example of the classic Coffee Vase. Burning cotton is changed into hot coffee when the vase is reopened. Minor denting and wear. 9 ¾". Very good.
150/300

350. **Coffee Vase.** European, 1950s[?]. Beautifully spun vase transforms burning cotton into hot coffee. Height 15". Minor denting.
150/300

351. **Coin Casket.** New York: Charles Kalish, 1970s. Four coins vanish one at a time as the box is opened and shut. All four coins then reappear at the conclusion of the effect. Heavy brass construction with tooled black leather case. 2 ¾ x 1 ¾ x 2 ¾". Very good. Finely made.
1,000/2,000



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352. **Confetti Cup.** London: Gamages [?], 1920s. A coffee cup is filled, and when its contents are tossed towards the audience the coffee has changed into confetti. Saucer diameter 6". Chipping to paint. Good.

150/300

353. **Coin Cork.** European, ca. 1910. Oversized faux cork drops four coins into a bottle below it, one at a time, as the coins vanish from the magician's hands. Brass construction. Thread operated. Height 1 3/4". Requires new cork covering.

400/800

354. **Coin Pail.** Germany: Mago, 1950s. An aluminum coin pail designed for the Miser's Dream routine. Handles of pail accommodate large loads of half dollar sized coins in spring loaded droppers. Height 8". Diameter 7 1/2". Very good.

200/300

355. **Coin Pail.** European, ca. 1960. Unusual and small nickel-plated brass pail outfitted with gimmicks that facilitate the production of an endless stream of coins from thin air. Gimmicks accommodate coins smaller than American quarter dollars. Pail stands 4 1/2" high. Good condition.

100/200

356. **Coin Pail.** French, ca. 1950. Handsome chrome-plated pail with gimmicks to facilitate the Miser's Dream, including two Kellar-style droppers, a noise-making device, and droppers for stacks of coins hidden in the base. Height 8". Diameter 8".

300/500

357. **Coin Pail.** European, 1960s. A chrome plated brass pail conceals four load chambers for stacks of half dollar-size coins in the base, which are dispensed as the bottom of the pail is rotated. Height 7 1/2", diameter 4 3/4". Minor wear. Very good.

150/300

358. **Coin Stand.** Modern Magic Studio GARD, 2018. An ornate metal coin stand to facilitate the production or vanish of four coins. Includes four vintage palming coins. Height 10". Some tarnishing. Good.

400/600



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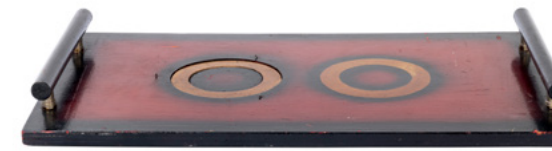
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359. **Coin Ladder.** German, 1930s. A velvet-topped coin ladder made to facilitate the filtration of coins one at a time through the crown of a hat resting on top of it. On command, the coins pass through the hat, falling down the front pegs of the ladder.

700/900

360. **Coin Wand.** European, 1930s. A mechanical wand used to endlessly produce coins at its tip. Incorporates magician's palming coin. Length 14". Very good.

300/400

361. **Coin Wand.** New York: Martinka & Co. [?], ca. 1899. Finely made mechanical wand causes an 1898 US half dollar to appear at or disappear from its tip. Length 13 1/2". Minor tarnishing.

200/300

362. **Miniature Coin Wand.** British, ca. 1890s. A small mechanical wand used to produce or vanish a tiny Victoria Regina play money coin at its tip. Length 8 1/2". Paint loss and overall wear but in good working condition. The smallest example of this prop we have encountered.

200/300



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363. **Coins to Glass.** German, 1950s. Four coins audibly appear in a shot glass sitting underneath an overturned pint glass. Similar to the original Hughes/Abbott's model with internal rotating gimmick in tray. 13 1/2 x 7 1/2". Minor wear to paint but overall, very good.

200/300

364. **Cube-A-Libre.** Berlin: Conradi [?], 1930s. The order of six numbered blocks encased in an open-ended tube rearranges in sympathy to a matching set on the magician's table. 2 1/4" cubes covered in paper, paper-covered tube 15" high. Minor rubbing to finish, else good.

200/400

365. **Four-Door Die Box.** European, 1910s. A large white die vanishes from the wooden cabinet, only to appear elsewhere. All doors can be opened and the two chambers may be shown empty by allowing a clear view through them. 3 1/2" die. Overall wear from age.

150/300

366. **Sucker Sliding Die Box.** Cashmere, WA: Magic House of Babcock, 2000s. A large white die vanishes from within the handsome hardwood box. Two double doors and sucker sliding sound effect. 8 x 4 1/2 x 4". Very good.

200/300



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367. **Diminishing Gloves.** German, 1920s. A comically oversized set of giant gloves shrinks to standard size, then shrinks into a pair of miniature gloves. Handmade. The largest 17" long. Scarce.

100/200

368. **Divination Boxes.** Germany: Haug [?], ca. 1960. Two locking hardwood boxes, the innermost containing four numbered blocks. The performer determines the order of the blocks despite the locked condition of the boxes. Larger box 7 x 3 1/4 x 2 7/8". With key. Very good.

200/300

369. **Divination Box.** Hamburg: Carl Willmann, ca. 1890. Four numbered blocks are arranged in a box by a spectator. This box is locked in another, larger box. Regardless, the magician knows their order. Handsomely constructed. Larger box 5 x 3 1/2 x 2". Good.

500/800

370. **Divination Box.** German, 1930s. Four blocks numbered 1, 2, 6, and 7 are placed within the finely made wooden box in any order and the magician can reveal the chosen order at will. 10 x 3 x 1 1/2". Very good. A very large example.

200/400

371. **Doll Production Cabinet.** German, 1950s. A small African doll is removed from an empty wooden box with oriental gold decor. The doll can then be made to vanish and reappear within the box. Similar methodology to tip over trunk. 5 1/4 x 5 1/2 x 9 1/2". Wear to box and dolls. Grass skirts from dolls detached but included.

100/200

372. **Camel Cigarette Drawer Box.** European, 1940s. A large hand-painted novelty drawer box fashioned after a giant pack of Camel Cigarettes. It can be shown empty, then silks (or packs of cigarettes) are produced from within. Outer sleeve opens and is held shut with a snap. 10 1/4 x 7 x 3 1/4". Some wear to finish.

100/200

373. **Double-Load Drawer Box.** European, ca. 1910. Empty drawer is closed, then a coin appears inside when reopened. This is removed, the drawer is reinserted in the box, and a second coin appears. Unusual method; no double-drawer. Includes German Palming Coin. 1 1/2 x 2 3/4 x 2 1/2". Finely made from hardwood. Very good.

200/400



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374. **Watch Drawer Box.** German, 1920s. A watch vanishes, appears, or changes inside the center compartment of the paper-covered box. Length 7 1/2". Good.

100/200

375. **Playing Card Drawer Box.** German, 1930s. A playing card or other small flat item can be exchanged, produced, or made to vanish from within the small leather-covered drawer. 3 1/2 x 4 1/2 x 1/4". Front panel slightly cracked. Uncommon.

100/200

376. **Snake Drawer Box.** Vienna: Zauber Klingl, 1930s. Classic novelty item in which a small drawer is shown empty. When reopened, a spring snake appears with a loud squeak. 2 3/4 x 4 3/4 x 2 3/4". Good.

100/200

377. **Egg Cup.** European, 1930s. [?] An egg is cracked into the cup and poured into a spectator's hat before changing into another food item or vanishing completely. Height 3 1/2", diameter 3 1/2". Minor scratching and wear.

100/200

378. **Color Changing Fan.** European, [?] 1930s. A small paper fan that displays four different images between the two sides when opened and closed. Hand painted. Some wear and tearing to outer edges but overall good. 8 1/2" long.

100/200

379. **Flagstaff Production.** European, 1910s. A collapsible nickel-plated, brass staff used to produce large silk flags. Fully-extended length 71". Minor wear. Very good.

200/400

380. **Flags of All Nations.** German, 1930s. A number of silk flags attached to three tiered, connecting fans are produced by the performer from his bare hands. Includes large display stand with attachment for the display of a production flagstaff. Stands 107" tall overall, inclusive of stand. One connection resoldered. Good.

700/900



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381. **Svenson's Cigar Box Flea Circus.** England: Svenson's, 2000s. Handmade manually operated flea circus held in a large cigar box. Includes tightrope, cannon, diving board, and many other accessories that allow "trained fleas" to perform death defying stunts. Includes instructions. 6 x 9 x 12". Working. Very good. Only minor wear from use. **1,000/2,000**

382. **Flower Basin and Water Bowl Production.** European, 1930s. A large glass bowl filled with water is produced from an empty foulard, followed by a large decorated basin overflowing with feather lowers. Includes 34" tall Guy Jarrett-style Bowl Production Table, flower basin, and water bowl. Basin diameter 14", height 5". Table a modern recreation by Rudiger Deutsch. With case for bowl and basin. Good. **1,000/1,500**

383. **Floating Rod.** German, 1950s. A large metal rod levitates in the style of the classic Floating Cane. Includes cloth-covered carrying case which switches the gimmicked rod for a heavy, matching un-gimmicked duplicate. Rod length 28". Minor wear to box. **150/300**

384. **Comedy Funnel.** European, 1940s. A hole is "poked" in a spectator's arm and water flows from the funnel placed underneath it at the magician's command. A large example of the classic prop; height 8 1/2", diameter 7". Denting and wear. Good condition. **100/200**

385. **Giant Production Pan.** European, 1950s. A large pan with a handle is shown empty and closed to extinguish the flames burning inside it; when uncovered, livestock or other items are produced from inside. Very large example; 15" inside diameter. Minor denting and wear from use. **200/300**



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386. **Glass Through Hat Table.** German, 1930s. Glass-topped table with nickel-plated base, gimmicked to facilitate the penetration of a glass of water through the crown of a hat. Height 33 3/4". Includes vintage folding silk top hat. Very good. **1,000/1,500**

387. **Handkerchief Burning Globe.** European, ca. 1910. Burning cotton transforms into handkerchiefs inside the metal globe. Nickel plated brass. Large example; height 11 1/2". Plating worn off in spots and denting around outer globe. **700/900**

388. **Handkerchief Burning Globe.** Circa 1890. [?] Nickel-plated brass globe transforms a quantity of burning cotton into crisp, bright silk handkerchiefs. Unusual handheld model. 3 3/4" diameter. Includes wooden pedestal. Crack in outer rim. **200/300**

389. **Gozinta Boxes.** European, 1970s. A pair of brightly decorated cardboard boxes each of which can be shown to fit inside of the other interchangeably. 5 1/2 x 4 3/4 x 5 1/4". Very good. **50/100**

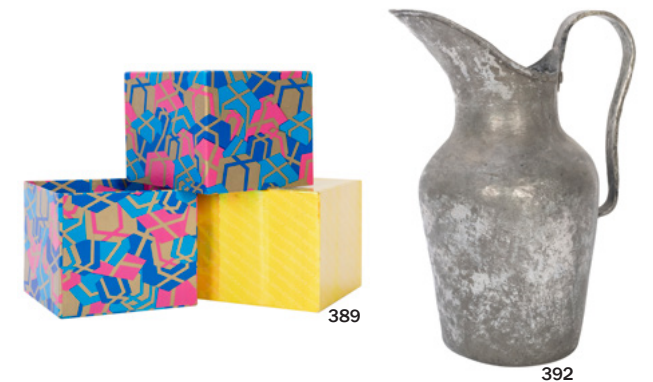
390. **Hippity Hop Babies.** European, 1960s [?]. A boy baby and a girl baby switch places in this variation of the Hippity Hop Rabbits, ending with a "bare bum" kicker ending. Height 10". Minor paint wear. Very good. **100/200**

391. **Hippity Hop Rabbits.** European, 1940s. Stencil-painted set of wooden cut-out rabbits for the popular "sucker" trick popularized by Jack Hughes and Abbott's Magic Co. Rabbits height 12 1/4". Minor warping. **100/200**

392. Goldin, Horace (Hyman Elias Goldstein). **Horace Goldin's Lota Jug.** 1920s. A large amount of water is produced over and over again from within the large metal jug. Height 12". Said to have been used by Horace Goldin when purchased from Al Flosso's Hornmann Magic Co. in the 1970s. Worn but working; good condition. **250/500**



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393. Houdini, Harry (Ehrich Weisz). **Houdini's Mutilated Parasol.** 1920s. An example of the classic Mutilated Parasol effect in which individual silk handkerchiefs and a parasol cover transpose. Length 29 1/2" overall. Inner silks torn and outer covering worn from use. Said to have been owned by Harry Houdini. Purchased from Al Flosso in the 1970s.

500/900

394. Houdini, Harry (Ehrich Weisz). **Houdini's Bowl Vanish.** 1920s. A gleaming nickel silver bowl is placed onto a silver tray and filled with water, and is then caused to vanish from beneath a cloth. Said to have been owned by Houdini when purchased from Al Flosso in the 1970s. Tray 22 x 15 1/2". Bowl diameter 8". Tray hallmarked. A handsome example of this classic prop. Very good.

400/800

395. **Card Rising Houlette.** European, 1930s. Handsome metal houlette facilitates the rising of a chosen card from a bridge-size deck isolated inside it. Intricate mechanism is operated by pulling a single thread from the rear of the spun base. 11 1/2" tall. Minor wear. Very good.

150/300



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396. **Gaffed and Straight Hamburg 8 Handcuffs.** European, 1920s. Two sets of the classic German restraints, including one gaffed pair for quick release, and an ungimmicked matching pair of cuffs. Includes two keys. Length 6". Very good.

500/1,000

397. **Thumb Cuff Collection.** European, 1920s. A set of three pairs of thumb cuffs tightened with a single screw to secure a prisoner or escape artist. Minor rusting. Height 2 5/8". Good. 400/600

398. **Ink to Goldfish.** Vienna: Zauber Klingl, ca. 1930. Hand-blown glass vase held in a nickel-plated stand with fitted cap, facilitating the sudden change of its contents from black ink to clear water with goldfish swimming about. Height 8 1/2". Hallmarked. Minor tarnishing; good.

800/1,200

399. **Vanishing Lamp.** European, 1960s. A metal lamp with cloth shade sitting atop a nickel-plated table visibly vanishes on command. Tears to shade. Height (inclusive of lamp) 51". Good.

800/1,200



403



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400



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400. **Vanishing Lamp.** Hamburg: Carl Willmann, ca. 1900. A metal oil lamp with red silk shade vanishes from the magician's outstretched hands. Includes vintage reel. Height 15". Minor denting. Reel in need of rethreading.

1,000/1,500

401. **Magic Laundry.** Hamburg: Carl Willmann, 1910s. A specially gimmicked iron and wash basin set to accomplish a magical washing routine with a borrowed handkerchief. The pocket square, soiled by the magician, is magically "washed" in the basin, then "pressed" into like-new condition by the iron. Includes two Willmann table bases with special tops to accommodate the apparatus. Larger table height 34 1/2". Minor paint chipping, overall good. Rare.

3,000/5,000

These props were used regularly on stage by Rudiger Deutsch in his Bellachini XIII act.

402. **Misers Dream Finale Bucket.** German, ca. 1940s. Unique champagne bucket and chromed stand lined with specially made coin dispensers that when triggered, spill a large number of coins into the "overflowing" bucket. Height 40 1/2". Complicated internal mechanism in need of adjustment and repair; works intermittently. First example we have seen.

800/1,200

403. **Maggie's Night Out.** European, 1930s. Wooden box with four doors into which a half dollar is placed. After considerable "by-play" tilting the box back and forth, the coin is shown to have vanished, ala the Die Box. 1 1/2 x 2 1/4 x 4". Minor wear to exterior, one chip. Good.

100/200

404. **Music Box Revelation.** German, 1970s. [?] A wind-up Mozart figure is shown seated in front of a miniature piano. A song is selected from a pack of cards bearing the names of pieces of music. The miniature Mozart then plays the selected song (*Lara's Theme*, from *Doctor Zhivago*) while swaying back and forth. 6 1/4 x 5 1/2 x 4 1/2". Piano has been repaired. Minor wear from use.

150/250



401



405. **Mutilated Fan.** German, ca. 1930s. A multicolored fan is displayed and placed into a paper tube. When reopened the covering of the fan has been replaced with individual silks, one on each rib. Includes two fans and gimmicked paper wrapping tube. Fan length 14".

150/250

413. **Giant Phantom Tube.** German, 1950s. A large number of silks are produced from within the gleaming tube previously shown empty. Chrome plated. Height 15 1/4" with 7 1/4" diameter. Denting on exterior. Good.

150/300



406. **Niffen Tube.** Germany: Mago, 1950s. Silks, rice, or liquid is transformed within the small spun cocktail shaker. Height 6 1/2". Very good.

100/200

414. **Red Phantom.** Vienna: S. Klingl, 1930s. A stack of yellow checkers of placed onto a rod with one red checker uppermost. It first passes to the center of the stack, then all the way to the bottom of the stack while covered with the cardboard cover. Some wear to paint and outer tube. Height 13". Good.

500/700



407. **Omelet Pan.** European, 1910s. Silver-plated spun metal pan with handle. An egg and milk mixture is poured into a borrowed hat, only to turn into a small cake, leaving the hat unharmed. Diameter 4 3/4". Uncommon design with handle. Minor tarnishing. Very good.

100/200

415. **Pop-Eyed Pete.** New Jersey: Guest Magic Service (Leslie Guest), 1969. A small doll, painted to resemble a bellhop, vanishes from under a cloth cloak. Sculpted, cast, and painted by Guest. Charming folk art look. 6 1/4" high. Good.

200/300



408. **Large Production Pan.** European, 1960s. [?] A duck or other small animal is produced from within the spun brass pan when the lid is placed on. Includes handle. Minor wear. 10" diameter.

200/300

416. **Production Tube.** European, 1930s. A large metal tube is opened up along its hinged length, and shown empty. The panels are closed up and a number of silks can be produced from within. Four load chambers. Paint chipping but overall good.

200/300



409. **Production Pan.** Schonau: A. Anton Teplitz, 1940s. A small animal is produced from within the pan previously shown empty. Hallmarked. Denting and chipping to finish. Diameter 8".

200/300

417. **Production Box.** European, 1930s. A cloth covered board box is shown empty and a number of silks or other small objects are then produced from within. Similar to a Tip Over Trunk. 7 3/4 x 7 1/2 x 10".

100/200

410. **Welsh Rarebit Pan.** European, 1930s. Handsome chrome plated pan facilitates the baking of a cake in a borrowed hat, or the production of a live rabbit from the hat. Height 9". Diameter 6". Minor denting. Good.

150/300

418. **Color Changing Plumes.** European, 1930s. A large feather plume is placed within a cardboard sleeve (which is repeatedly shown empty), changes color three times. Cloth hinges. Length 21". Good.

150/300

411. **Organ Pipes.** European, 1930s. [?] A number of silks or other small items are produced from within the three numbered chrome plated brass tubes previously shown empty. Height 9 1/4". Some chipping and wear. Good.

100/200

419. **Vanishing or Appearing Radios.** 1950s. A pair of wooden radios which collapse and may be produced from a small space, or caused to vanish. One a Jack Hughes model, the other from an unknown European maker. 6 x 10 x 5" and 6 1/2 x 9 1/2 x 4 1/2", respectively. Missing one tuning dial, otherwise good.

150/300

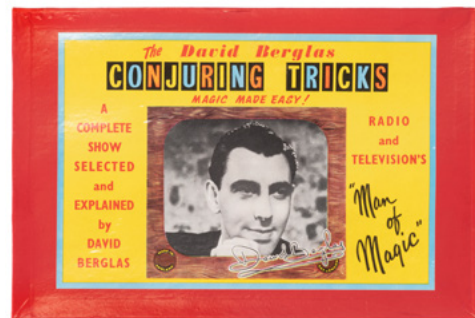
412. **Plug Box.** German, 1920s. A finely made brass example of the classic coin trick. Height 3". Lightly tarnished. Good.

100/200





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420. **Vase, Cone, Beans and Orange Trick.** Chicago: A. Roterberg [?] ca. 1910. Nickel-plated vase, red wooden skittle, and two shells make possible a magical transposition between a quantity of dry beans, the skittle, and an orange. Chipping to finish on shells. Vase 9 5/8" tall. Good.

300/500



422



423

421. **Rod, Ball, and Ring.** German, 1920s. A ball is threaded onto a metal rod and held by the spectators changes places with a borrowed ring. An extremely well-made example. Spring steel clasp gimmick. A handsome and well made example.

250/350

422. **Comedic Production Rooster.** European, 1930s. A cloth covered production rooster with detailed thread and feather accents. 30" overall. Discoloration and wear from use.

100/200

423. **2D Indian Rope Trick.** Wolfgang Grosskopf, 1970s. A comedic close-up version of the Indian Rope Trick involving a small plastic diorama, a shoelace, and small hand drawn characters. Internally gimmicked with magnets, weights and line. Height 7 1/2". Routine not evident.

200/400



424

424. **Rice Bowls.** European, 1950s. A no-disc version of the classic Rice Bowl effect in which a quantity of rice placed in a set of nested bowls doubles in quantity, subsequently changing to water. Bowl diameter 4 1/4". Minor wear. Very good.

100/200



426

425. **David Berglas Magic Set.** London: Kay Sports and Games, ca. 1960. Includes instruction booklet, and all props in original packaging, still attached inside the set; among the tricks are Anti Gravity Glasses, Obedient Wand, Cigarette Catching gimmick, Magic Ring, and many more. Box 14 1/2 x 9 1/4 x 2". Near fine. Uncommon.

150/300

426. **Antique French Physique Magic Set.** Paris: N.K., ca. 1880s. Elaborate child's magic set/toy in original clasping multi-tiered box with mirrored (foil) underside of lid and elastic ties for props. Includes instruction booklet, Cups and Balls, boxwood props, cloth and cork balls, Bonus Genius, Die Through Hat, Changing Canisters, and others. Overall 14 1/2 x 10 x 7". Parts and pieces loose, but generally good condition.

400/800

427. **Psy-Key.** France: Yves Doumergue, 2000s. A key bends in the spectator's hands under impossible conditions. Specially manufactured key bends using the spectator's body heat. Includes carrying case, instructional DVD, and accessories. Case 3 x 5 1/2 x 7 1/4". As new.

300/500

428. **Shower of Gold.** European, 1950s. A glass container with lid is placed onto a small stand and covered. A quantity of coins then vanish; moments later, the coins are heard to drop into the container in two distinct moments. Unique mechanical dropping device not encountered in other versions of the effect. Exact working not evident. Table height 32". Good.

800/1,200

429. **Jumbo Sidekick.** Washington D.C.: Collector's Workshop, 1990s. 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". Wear to table from use. Working. Includes ATA case.

400/800

430. **Silkola.** India: D.A. Tayade, ca. 1975. A silk handkerchief vanishes, then appears inside a formerly empty glass bottle placed inside a decorated wooden cover. Elaborately hand painted. Height 11". Very good.

150/300

431. **Flying Silk Trays.** European, 1930s. A pair of spring-loaded nickel-plated mechanical trays that cause a silk within a glass to vanish and appear on the tray on the other side of the stage. Trays 7 x 10 1/2". Sturdily constructed with robust internal mechanisms. Lacks glassware. Good. Uncommon.

400/800

432. **Silk Pedestal.** Chicago: A. Roterberg [?], ca. 1910. Nickel-plated stand atop of which rests a glass tumbler. Mechanism secretly delivers a handkerchief into the tumbler. Includes bottomless glass. Height 14". Good.

200/400

433. **Silk Pedestal.** European, 1960s. Special pedestal delivers a silk handkerchief in a glass tumbler resting atop it. Nickel plated brass. Patterned felt on top of pedestal hides trap. With bottomless glass. Height 10 1/2". Very good.

200/300



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434. **New Wonder Silk Cabby.** Los Angeles: F.G. Thayer, ca. 1940. Handkerchiefs appear, vanish or change within the wooden cabinet on raised feet. Dragon stencil design. 7 3/4 x 5 x 3 1/2". Very good.

150/250

440. **Tortured Tablet.** Garnerville, New York: Wellington Enterprises, 2011. An Apple iPad is slid into a protective wooden frame, then into a knit bag. A knitting needle is pushed through the iPad before it is folded completely in half. When removed from the bag, the tablet is unharmed. Includes frame, bag, needle, and instructions. Frame 12 x 11 1/2". Very good.

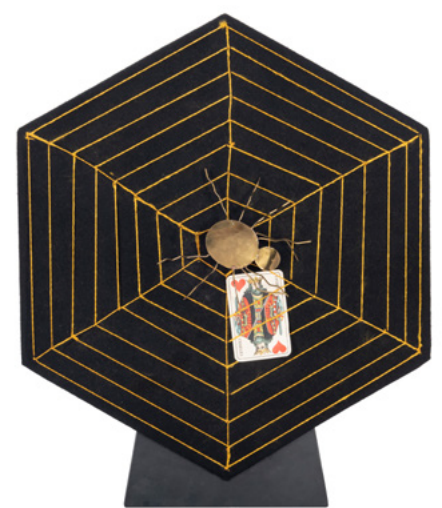
400/800

435. **Snuff Vase.** European, ca. 1890. Nickel-plated vase changes one item for another or causes items to vanish. Includes two cardboard cylindrical containers for the traditional handling as described by Hoffmann. 5 1/2" high. Inner chamber loose, else very good.

400/600

441. **Umbrella Illusion (Mutilated Parasol).** Hamburg: Carl Willmann, 1910. A parasol is placed into a metal tube. The fabric cover changes places with a number of small handkerchiefs. Well made example. Length 33". Good.

300/600



436

436. **Card Spider.** European, 1950s. A selected card appears in the legs of a brass spider when the web it is resting on is rapidly spun. Web 18 x 18". Minor wear to webbing.

200/400

442. **Walking Through a Ribbon.** Hamburg: Janos Bartl [?], 1930s. An assistant stands in the large decorative cabinet and behind a length of ribbon running through it; on command, she walks through the ribbon with ease. Cabinet packs flat for travel. Thread method ala Mysto Die and Frame. Height 50 1/2". Some paint wear but overall good.

500/1,000

437. **Spirit Rapping Hand.** European, 1930s. A small papier-mache hand raps answers to questions asked of it by the audience while resting on a piece of glass. 6 1/4" long. Thread method. Minor wear. Very good.

200/300

438. **Dr. Q Rapping Hand.** Los Angeles: F.G. Thayer, ca. 1930. A carved wooden hand raps out answers to questions while isolated on a wooden board. Board 18 x 11 1/2". Minor wear and chipping to finish on board.

700/900

443. **Watch and Ring Mirror.** German, 1960s. Borrowed watches and rings appear when the mirror held within the frame shatters on command. Heavy duty mechanics. Height 24 1/2". Very good.

800/1,200

439. **Take Apart Vanish.** German, 1930s. A well-made example of the classic Take Apart Vanish of a small animal. Black painted wood with brass accents. Possibly used by Cortini. Large example; 13 x 21 x 15". Finely made.

400/600



437



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444. **Watch Mortar.** European, 1930s. A cast metal mortar and pestle is used to “crush” a borrowed pocket watch to pieces before it reappears elsewhere, unharmed. Mortar height 5 ¾”. Very good.

300/600

445. **Wine Change (Wine and Water).** Hamburg: Carl Willmann, 1910. Wine and water are poured into a decanter atop a spun metal stand. The liquid vanishes from the decanter, only to reappear – separated again - in two glasses that previously held them. Includes spun cylinders, pedestal, and decanter. Height of cylinders 9 ¼”. Some wear. Good.

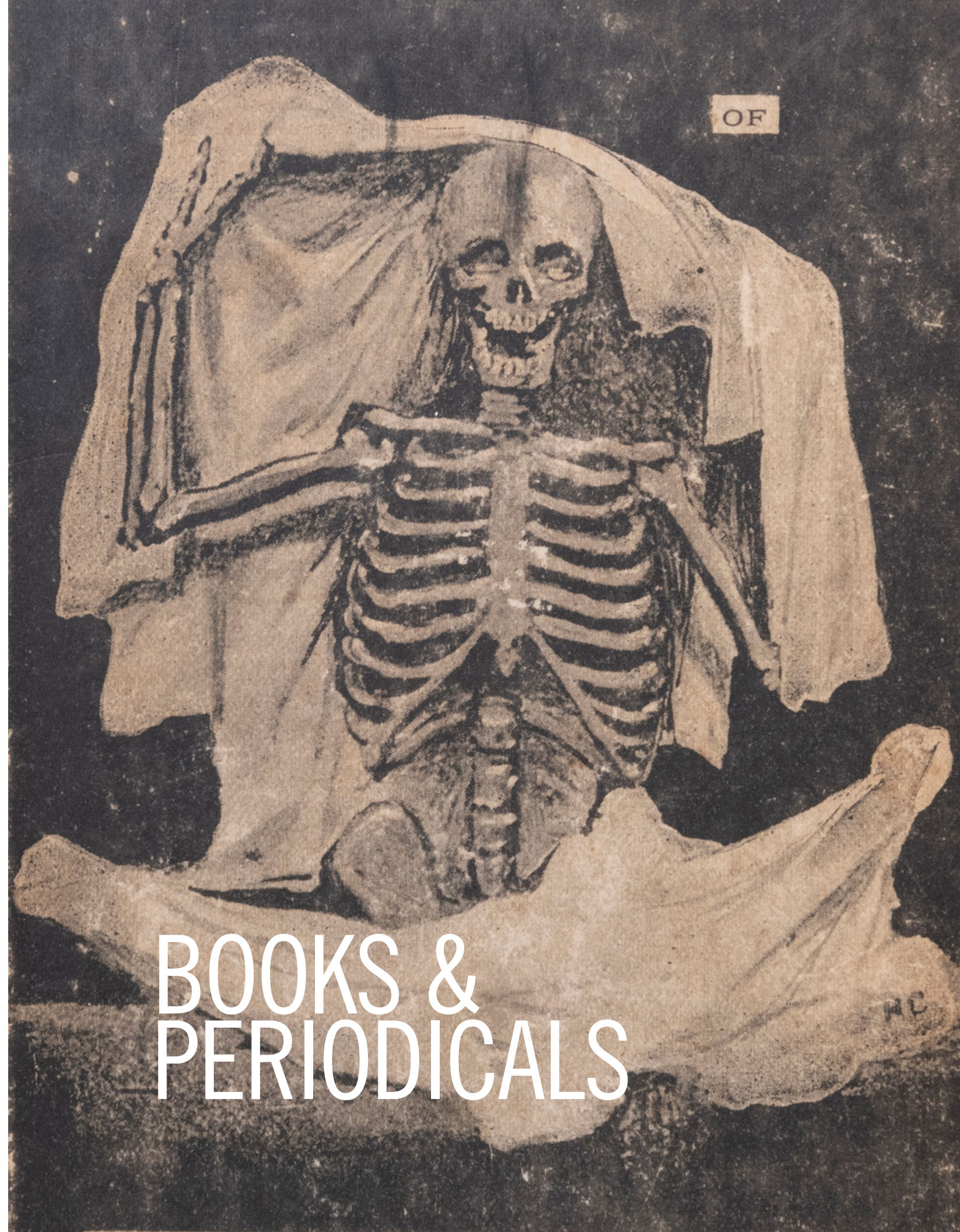
2,000/3,000

446. **World’s Fastest Trick.** European, 1950s. A large bouquet of feather flowers and its pot vanishes and from atop a chrome-plated table in the blink of an eye. Table height 37”. Paint loss on flowerpot.

500/1,000

447. **Wrist Guillotine, Deluxe.** North Hollywood: Merv Taylor, ca. 1960. Imposing metal guillotine that will cut through, but not sever, the wrist of a spectator. Base and handle crafted from polished hardwood, the balance crafted from sturdy burnished aluminum. Height 15 ¼”. Hallmarked. Minor wear from use. Includes custom packing case with “A.S” monogrammed plaque. Formerly owned and used by Alton Sharpe (1923-2004) a notable magic author and performer. Uncommon.

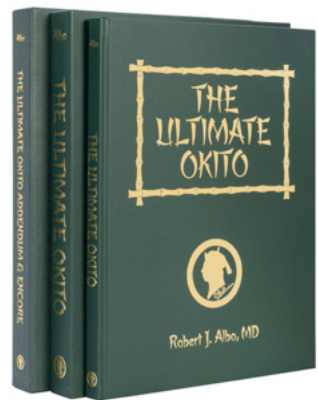
700/900



BOOKS & PERIODICALS



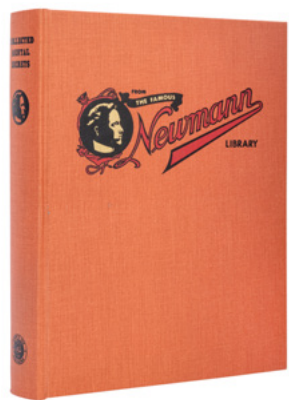
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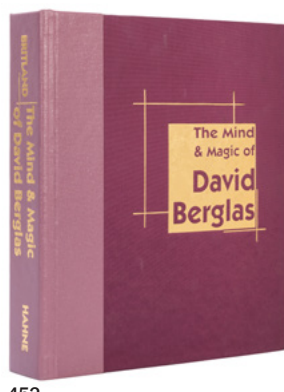
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448. Albo, Robert. **Classic Magic Series, Vols. 1 – 11.** San Francisco, 1973 – 2005. Illustrated with numerous drawings and color plates. Each volume from a limited, numbered edition. 4tos. Volumes 1-8 housed in publisher's red cloth case (some toning, minor wear at rear hinge of lid); vols. 9-11 and supplemental booklets in cloth file box. Vol. 8 consisting of loose supplements. Very good. Several volumes signed or inscribed by Albo.

2,500/3,500

449. Albo, Robert. **The Ultimate Okito, Encore, and Addendum.** Doug Pearson, 2007; 2008; 2013. Three volumes in two slipcases, as issued. Publisher's green cloth. First volume with eight-disc portfolio of DVDs. Illustrated with color plates, tip-ins, illustrations, and photographs. 4to. First volume signed by Albo on the limitation page. From editions of 320 and 400 copies. Cases a bit rubbed, else near fine.

300/600

450. Andruzzi, Tony (Tom Palmer). **The Grimoire of the Mages.** [Chicago]: Author, 1978. Number 86 from the limited, numbered edition of 250 copies. Original yellow suede silkscreened in green. 8vo. Silkscreened decorative borders throughout text, color tipped-in photographs, and other enclosures. 8vo. Near fine.

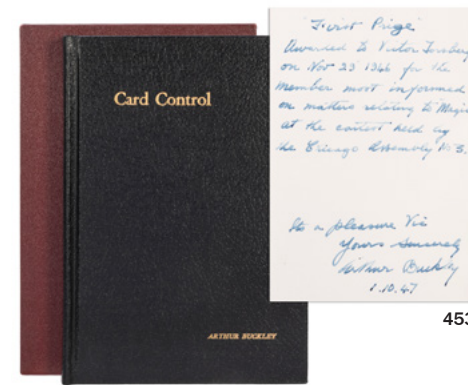
400/800

451. Behnke, Leo (ed. and illus.). **The Collected Mental Secrets of C.A. George Newmann.** South Pasadena: Daniel's Den, 1990. Number 99 of 250 copies. Orange cloth stamped in three colors. Tipped-in colored frontispiece, supplemental materials laid in. Illustrated. 4to. Faint impressions in front board, else very good.

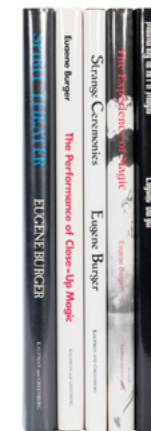
500/800

452. 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. Text block a bit wavy, else very good.

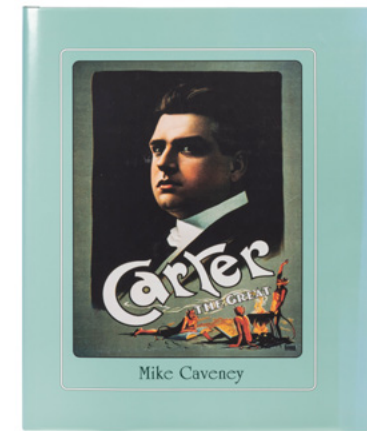
300/600



453



454



455

453. Buckley, Arthur. **Card Control.** Springfield, Illinois: Author, 1946. Deluxe First Edition. Black pebbled cloth stamped in gilt with maroon slip case. Illustrated with photographs. 8vo. Very good. Inscribed and signed, "First Prize" Awarded to Victor Torsberg on Nov 29 1946 for the member most informed on the matters relating to 'magic' at the contest held by Chicago Assembly No 3. / Its a pleasure Vic / Yours Sincerely / Arthur Buckley / 1. 10. 47"

100/200

454. Burger, Eugene. **Five Eugene Burger First Editions, Three Inscribed and Signed.** Including first editions of Spirit Theatre (with the record insert), Strange Ceremonies, The Performance of Close-Up Magic, Mastering and the Art of Magic, and The Experience of Magic. All five bound in publisher's cloth with jackets, illustrated profusely. 4tos. The first three inscribed and signed to producer John Fisher, who booked Burger on several British television programs.

250/500

455. Caveney, Mike. **Carter the Great.** Pasadena: Magic Words, 1995. Number 894 of 1,000 copies, stamped on the limitation page. Cloth, dust-jacket. Illustrated, including color plates. 4to. Jacket toned; very good.

200/400

456. Caveney, Mike and Bill Miesel. **Kellar's Wonders.** Pasadena: Magic Words, 2003. Publisher's cloth with jacket, red leather slipcase with gilt-stamped titles. Deluxe edition; number 46 of 1000 copies with tipped-in color poster facing limitation page. Illustrated, including color plates. Signed and inscribed by Caveney to Ray Goulet. Very good.

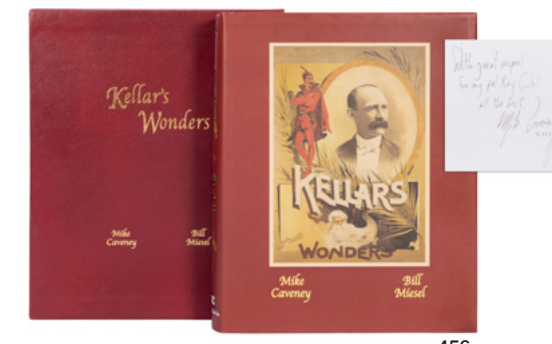
300/600

457. Caveney, Mike and William Rauscher. **Servais LeRoy: Monarch of Mystery.** Pasadena: Magic Words, 1999. Number 67 from the publisher's edition of 1000 copies. Cloth, dust-jacket. Illustrated, including color plates. 4to. Inscribed and signed to Arthur [Emerson] by Caveney.

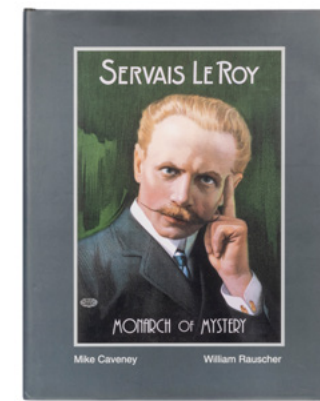
200/400

458. **Collectors' Forum.** Fred W. Evans. V1 N1 (Jan. 1991) – V5 N4 (Nov. 1995). Complete file of loose issues with supplements. A few issues soiled at spines; good condition overall. Fernandes 16402.

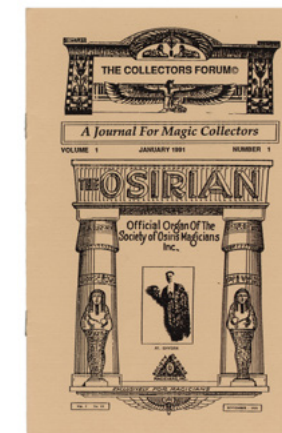
150/300



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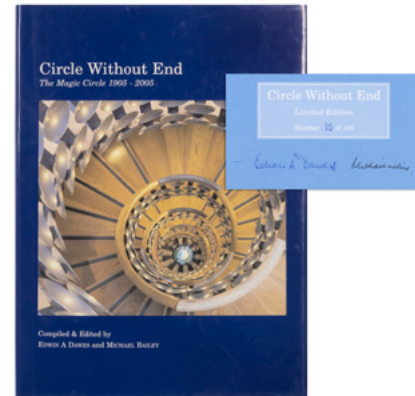
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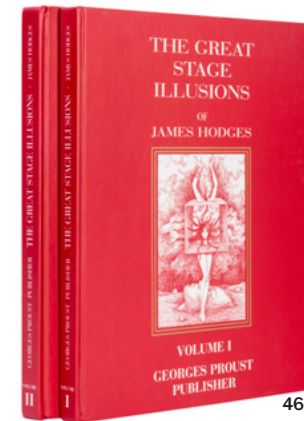
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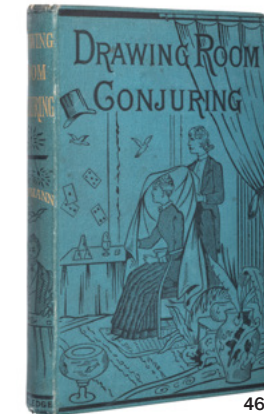
460

459. Cramer, Stuart. **Germain the Wizard**. Seattle: The Miracle Factory, 2002. Number 12 from the publisher's deluxe edition of 100, bound in gilt stamped black leather with gilt stamped book box and signed statement of limitation tipped in. Profusion of illustrations and photographs. Thick 4to. Fine. 300/600

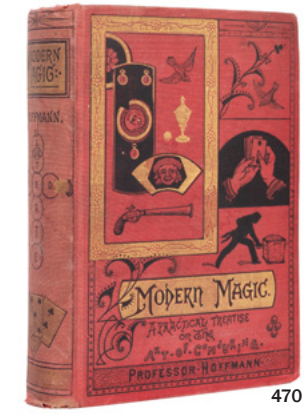
460. Dawes, Edwin and Michael Bailey. **Circle Without End**. London: The Magic Circle, 2005. Publisher's blue cloth stamped in gilt with pictorial dust jacket, being number 15 of 100 deluxe copies bound thus. Signed by the authors. Profusion of photographs. Tall 4to. Very good. 150/300



468



469



470

461. Farelli, Victor. **John Ramsay's Cylinder and Coins and Four Little Beans [Signed]**. Ayr: John Ramsay, 1949 & '52. Printed wrappers, illustrated with drawings. 8vos. The first volume signed by Ramsay, and the second with a lengthy and warm inscription by Ramsay to Jack Avis on the Contents page. 200/400

462. Findlay, James. **First Collectors Annual**. Shanklin: Author, [1949]. Green printed wrappers, staple bound. 24pp. 4to. Ex-libris Stanley Collins, and inscribed and signed inside the front wrap by the author to Collins. Very good. Scarce. 300/600

Findlay, a pioneering collector from Scotland, owned and operated the Firbank Private Hotel on the Isle of Wight. His collection was of legendary proportions, and his Annuals were among the earliest on the subject of magiana. This Annual, the first, is one of but a handful we have encountered.

463. Fisher, John. **The Magic of Lewis Carroll, Two Signed Editions**. Including the first edition (1970), and a later paper edition (1973), both signed by the author, together with a proof of Fisher's *Further Magic of Lewis Carroll*, bearing his notes, and other writings on Carroll and his connection to magic by other authors. 100/200

464. Gaultier, Camille. **La Prestidigitation Sans Appareils**. Paris, [1914]. First edition. Pictorial wraps in glassine jacket (latter chipped). Illustrated with photographs. 4to. Minor foxing, stains to front wrapper. Good. Title page signed by Gaultier. 200/400

465. Glen, Laurance. **The Magician's Road to Fame**. London: Ludo Press, (ca. 1922). Green boards stamped in gold, with the scarce dustjacket. Illustrated with reproductions of magic posters, advertisements, and hand-tipped plates. Tissue guarded. 8vo. Tape at head of spine with other short tears, else very good. 200/400

A lovely example of book production in Edwardian England, replete with lavish illustrations and color tip-ins, many of which appear in no other publications, and many of which are reproductions of never-seen posters and artwork advertising magicians of the times. The dustjacket for this work is significantly scarcer than the book itself.

466. Tom Tit (Arthur Good). **La Science Amusante, Vols. 1-3**. Paris: Librairie Larousse, 1890-93. Three volumes, red pictorial cloth stamped in black and gold, spines ornately and uniformly decorated, gilt edges. Editions 38th, 32nd, and 3rd, respectively. Engraved illustrations. 8vo. General shelfwear and toning; good to very good. Handsome set. 400/800

A classic French series filled with elaborate engravings explaining puzzles, scientific tricks, and the construction of animated toys.

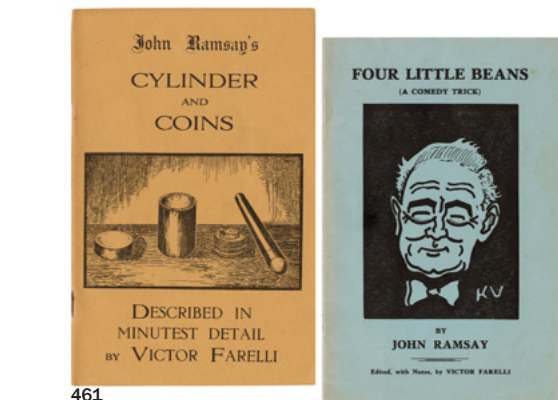
“MISTAKES & ALL”

467. Harbin, Robert. **Paper Magic**. London: Oldbourne Press, 1956. First edition. Publisher's cloth with pictorial jacket. Profusion of illustrations. 8vo. First copy off the press, lacking photographic plates; inscribed and signed by Harbin to Bobby Bernard, and again inscribed and signed by illustrator Rolf Harris to John Fisher. With a letter from the publisher to Harbin laid in, explaining “Here is your first copy which is still in proof in so far that the two full plate photographs have not been inserted.” 150/300

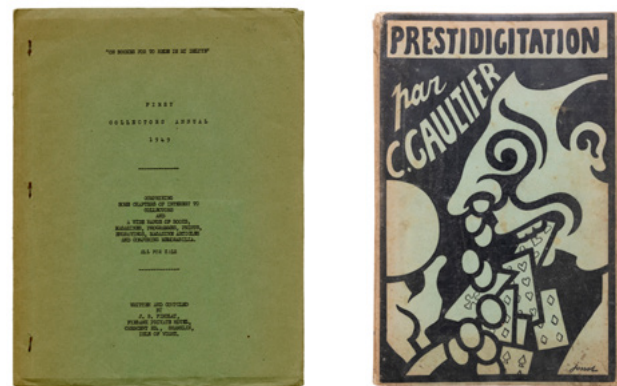
468. [Hodges, James] **The Great Stage Illusions of James Hodges, Vols. I – II**. [Paris]: Georges Proust, (n.d.). Pictorial red case wraps. Illustrated. 4tos. Bumping to boards, else very good. 200/400

469. Hoffmann, Professor (Angelo Lewis). **Drawing Room Conjuring**. London: George Routledge and Sons, 1887. Blue pictorial cloth, spine gilt stamped. Illustrated. 8vo. Minor shelfwear, else very good. Bookplate of Burton Sperber. 200/300

470. Hoffmann, Professor. **Modern Magic**. New York: George Routledge, 1890s. American Edition. Publisher's pictorial red cloth stamped in black and gold. Frontispiece, 318 illustrations. Full-page Martinka advertisement at rear. 8vo. Rear panel stained, first signature reinforced, cloth rubbed at extremities. 150/300

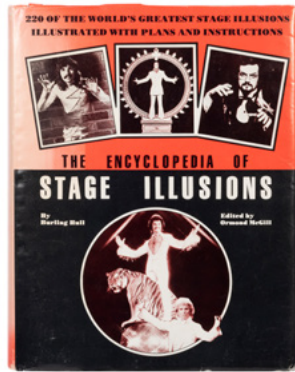


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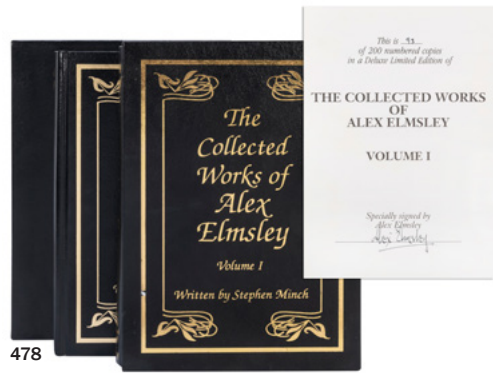
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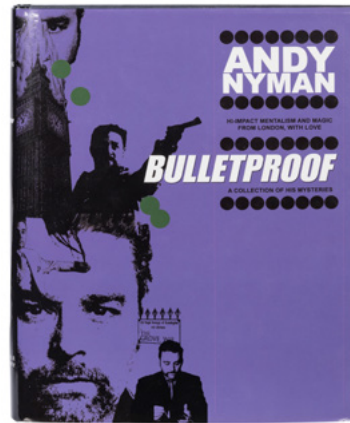
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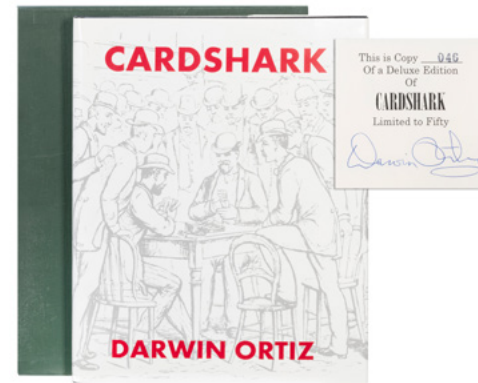
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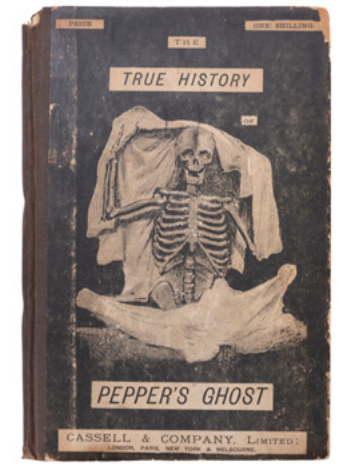
478



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481

471. Hull, Burling. **The Encyclopedia of Stage Illusions**. Oakland: Magic Ltd., 1980. Edition of 500 copies, of which many were withdrawn by the publisher due to copyright infringement. Plush black hardcovers, dustjacket price \$100. Illustrated. 4to. 374pp. Tears and toning to jacket, else very good.

400/600

472. Jay, Ricky. **Learned Pigs and Fireproof Women**. Tokyo: Papyrus, 1995. Cloth bound with original jacket, being the Japanese edition of Ricky Jay's seminal work on unusual entertainers. Illustrated. 8vo. Inscribed and signed by Ricky Jay.

100/200

473. LePaul, Paul. (Paul Braden) **The Card Magic of LePaul**. [Chicago]: Author, 1949. First Edition, number 404 of 500 copies. Red cloth stamped in blue and black. Illustrated with photographs. 8vo. Minor wear to binding. Very good. Inscribed and signed, "To my very good friend James Kater Thompson / Best Wishes / Paul LePaul".

150/250

474. Lever, Derek (ed.). **Jack Hughes: World of Magic**. Three volumes. Lancashire: Taurus Magic, 1981-1999. Publisher's boards with jackets. Heavily illustrated with detailed diagrams of the inner workings of Hughes' tricks and illusions. 4tos. Vol. 1 inscribed and signed by Jack Hughes. Jackets worn; very good.

300/600

475. Lorayne, Harry. **Richard Humber's Best of Bill-Fooled**. [New York]: Ed Mishell, [1958]. Quarter leather over red cloth, gilt stamped. 4to. Fine.

150/300

476. **Stanyon's Magic**. Ellis Stanyon. Monthly. V1 N1 (Oct. 1900) - V15 N9 (Jun. 1920). Complete file, with many inserts and subscription forms bound in. Handsomely bound in five gilt-ruled one-third blue leather volumes with banded spines and morocco spine labels titled in gilt. A handsome file. Alfredson/Daily 3535.

400/800

477. **Magical Quarterly**. Will Goldston. Quarterly. V1 N1 (Summer 1934) - V6 N4 (Sep. 1940). Complete file of loose issues, some covers with publisher's pastedowns present. Very good. Alfredson/Daily 2520.

200/400

478. Minch, Stephen. **The Collected Works of Alex Elmsley Vols. I and II**. Tahoma: L&L Publishing, 1991 and 1994. Deluxe leather-bound editions (of 200 copies) stamped in gilt with matching slipcasses. Thick 8vos. Fine. Both books signed by Elmsley on the limitation page. Foxed, else very good.

300/600

479. Nyman, Andy. **Bulletproof**. [Los Angeles]: Miracle Factory, 2010. Publisher's full black leather, gilt-stamped, with pictorial jacket. Illustrated. 4to. Number 27 of 750 copies hand-numbered and signed by the author. With all tipped-in enclosures, DVDs, and props, as issued. Near fine.

400/800

480. Ortiz, Darwin. **Cardshark**. [Washington, D.C.]: Kaufman & Greenberg, 1995. Black leather with pictorial jacket, in publisher's green cloth-covered slipcase. Number 46 from the deluxe signed and numbered edition limited to 50 copies. Illustrated. 4to. Slipcase worn, insignificant foxing. Signed by Darwin Ortiz.

150/300

481. Pepper, Professor (John Henry Pepper). **The True History of Pepper's Ghost**. London: Cassell & Co., 1890. Cloth-backed pictorial boards. Folding frontispiece. Illustrated. 8vo. 46pp. + 8 leaves publisher's advts. Light edgewear to covers, binding shaken, chipped. Contemporary marginalia in an unknown hand with references to Phantasmagoria, Porta's *Natural Magick*, and related subjects, and with several sheets of notes in the same hand laid in, including references to the illusions of A. Walker. Scarce.

600/1,200

482. [Slydini] Nathanson, Leon. **Slydini Encores, and Paste-Ups**. New York: Slydini's Studio of Magic, 1966. Cloth with jacket, illustrated with photographs. 8vo. Inscribed and signed by Slydini on the flyleaf. Sold together with the printer's paste-ups for the book, text and printed photographs neatly ordered in a three-ring binder, constituting the nearly-finished book, with marginal printer's notes and page numbers.

300/600

483. Taylor, Granville. **John Martin: The Master Magical Mechanic**. Granville Taylor Publications, 2004. Red textured cloth over maroon boards, stamped in gilt. Number 7 of 250 copies. Illustrated. 4to. Inscribed and signed by the author.

150/300

484. Teller and Todd Karr. **House of Mystery: the Magic Science of David P. Abbott**. [Los Angeles]: The Miracle Factory, 2005. First edition. Two volumes, black cloth with pictorial jackets. Profusely illustrated. 4tos. Near fine. Inscribed and signed in the first volume by Walter B. Graham, Johnny Thompson (who posed for many of the photographs), and Teller.

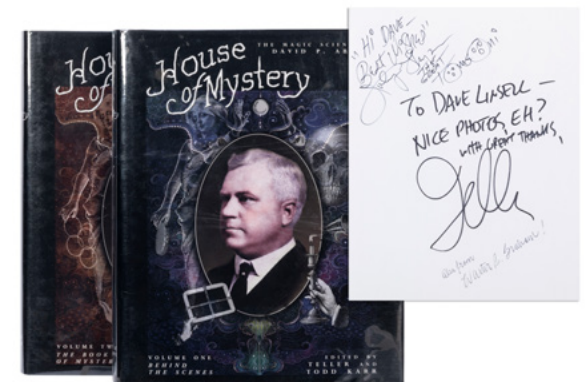
500/800



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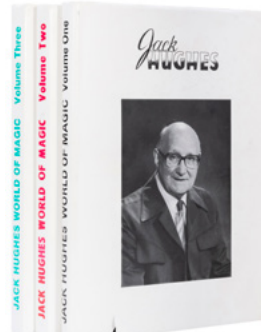
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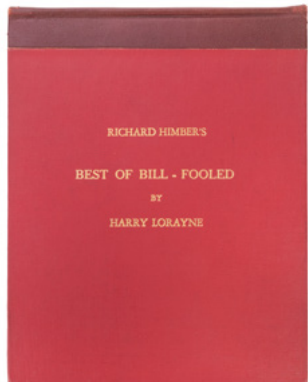
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Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$4,999.00	\$200.00
\$5,000.00	\$9,999.00	\$500.00
\$10,000.00	\$19,999.00	\$1,000.00
\$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.

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

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

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

Third-party shipping. Certain large, high-value, and fragile items will require the services of a professional packing and transportation company, or pick-up directly from our gallery. We suggest that you contact our Shipping Department before the sale for advice on the shipping and handling requirements that apply to the lots of interest to you.

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

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

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

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

Shipping costs. Shipping costs include charges for labor, materials, insurance, as well as actual shipper’s fees. Buyer agrees to reimburse Potter & Potter the difference if actual shipper’s fees exceed the invoice amount. Storage fees. Potter & Potter will charge a storage fee of \$50 per week for any orders awaiting payment and/or removal for more than 15 days following the auction date. This cost shall constitute a lien against such property, which may be removed to a public warehouse at the risk, account, and expense of the purchaser.

International shipping. Potter and Potter ships internationally. All shipments will include an itemized invoice with the actual and correct purchase totals including the buyer’s premium and shipping cost. International buyers are responsible for knowing their country’s laws on importing items as well as paying all customs and duties fees on purchased items.

Non-Payment – If we do not receive payment in full, in good cleared funds, within seven (7) business days following the sale, we are entitled in our absolute discretion to exercise one or more of the following measures, in addition to any additional actions available to us by law: (1) to impose a late charge of one and a half percent (1.5%) per thirty (30) days of the total purchase price, prorated to commence on the date of the sale; (2) to hold the defaulting buyer liable for the total amount due and to begin legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law; (3) to rescind the sale; (4) to resell the property publicly or privately with such terms as we find appropriate; (5) to resell the property at public auction without reserve, and with the purchaser liable for any deficiency, cost, including handling charges, the expenses of both sales, our commission on both sales at our regular rate, all other charges due hereunder and incidental damages. In addition, a defaulting purchaser will be deemed to have granted us a security interest in, and we may retain as collateral security for such purchaser’s obligations to us, any property in our possession owned by such purchaser. At our option, payment will not be deemed to have been made in full until we have collected funds represented by checks, or in the case of bank or cashier’s checks, we have confirmed their authenticity; (6) to offset against any amount owed; (7) to not allow any bids at any upcoming auction by or on behalf of the buyer; (8)to take other action as we find necessary or appropriate.

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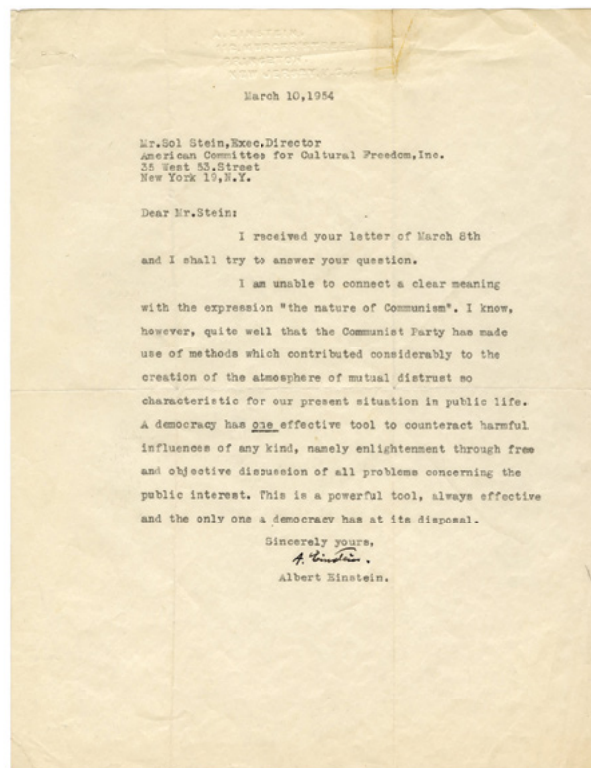
Potter & Potter wishes to thank John Fisher, Steffen Walter and his team, Fred Pittella, Clarence Ennis, Allen Berlinski, Tim Reed, Bettie Christensen, Joe Gargano, Lynn Stedd, Karen Beaver, Steve Faris, Michael Kam, Bill Palmer, Aaron Rich, Tim Moore, Didier Clement, Phil Schwartz, Michael Zinman, The Estate of Robert Rossi, Tim Felix, Andy Lansing, Andy Cohen, James Lee Soffer, Yvonne Carmen, Bill Smith, and Dan Stapleton for their assistance in the preparation of this catalog.

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An Important Typed Letter Signed
("A. Einstein") to Mr. Sol Stein Regarding
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SOLD FOR: \$28,800

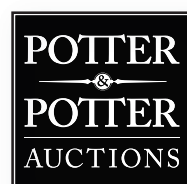
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