

POTTER  
&  
POTTER  
AUCTIONS

# HOUDINIANA

APRIL 9<sup>TH</sup> 2016





P257-2

PUBLIC AUCTION #037

# HOUDINIANA

INCLUDING BOOKS, EPHEMERA, HANDCUFFS,  
CHALLENGES, RESTRAINTS, SCRAPBOOKS,  
MANUSCRIPTS, AND POSTERS

## AUCTION

SATURDAY, APRIL 9, 2016 ♦ 10:00 AM

## EXHIBITION

APRIL 6 - 8 ♦ 10:00 AM - 5:00 PM

## INQUIRIES

INFO@POTTERAUCTIONS.COM

PHONE: 773-472-1442



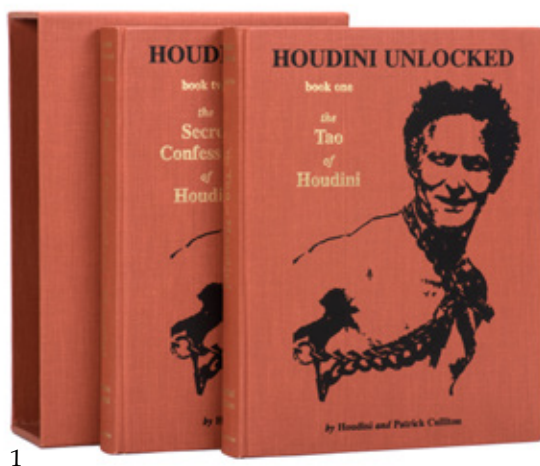
POTTER & POTTER AUCTIONS, INC.

3759 N. RAVENSWOOD AVE.

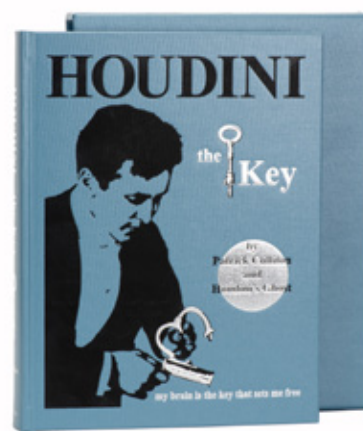
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CHICAGO, IL 60613





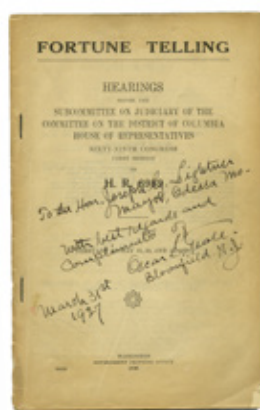
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4



5

## BOOKS AND PERIODICALS

1. Culliton, Patrick. **Houdini Unlocked**. Los Angeles: Kieran Press, 1997. Number 26 of a limited edition of 250 copies. Two orange clothbound volumes in publisher's slipcase, as issued. 4to. Profusion of illustrations and photographs. Fine.

500/700

2. Culliton, Patrick. **Houdini - The Key**. Los Angeles: Kieran Press, 2010. Number 30 from a limited edition of 278 copies numbered and signed by the author. Blue cloth stamped in black and silver with matching slipcase. Illustrated. 4to. Fine.

200/300

3. Duffield, William. **Houdini The Musical Typescript**. New York, 1991. Being a typescript of the musical in a three-ring report binder. Unpaginated. 4to. With a variant opening sequence, stapled and enclosed.

150/250

4. **Fortune Telling: Hearings Before the Subcommittee on Judiciary of the Committee on the District of Columbia House of Representatives...** Washington, D.C.: Government Printing Office, 1926. Printed wrappers, front cover INSCRIBED AND SIGNED by Oscar S. Teale to Joseph Lightner as mayor of Odessa, Mo. 8vo. Wrappers with chips and short tears.

400/600

*Contains extensive testimony from Houdini, whose statements are transcribed.*

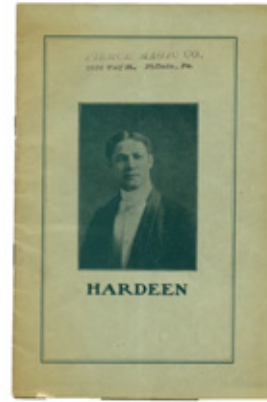
5. Gibson, Walter. **Houdini's Escapes and Magic**. New York, 1930. Publisher's cloth. Illustrated. 8vo. Ex-libris Edward Saint (stamped flyleaf). Boards soiled and spine sunned, else good.

150/250



6. Hardeen (Theodore Weiss). **Hardeen**. [New York], ca. 1907. Pale green pictorial wraps. Frontispiece of Hardeen in shackles. Illustrated with photographs. Rear wrap with advts. for Houdini's books and magazine. Dealer's stamp on front cover. Very good. SCARCE.

400/600

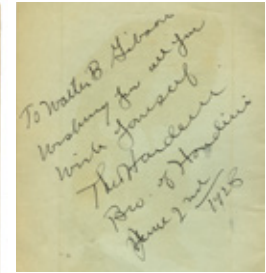
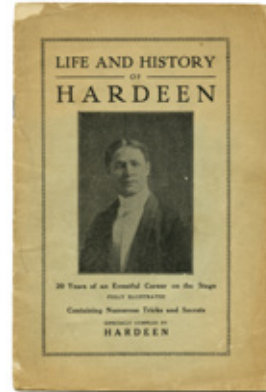


6

7. Hardeen (Theodore Weiss). **Life and History of Hardeen**. [New York], ca. 1920. Pictorial wrappers. Illustrated with line drawings and photographs. 8vo. Wraps toned, chipped, and splitting at spine, last page torn. INSCRIBED AND SIGNED inside the front wrapper: "To Walter B. Gibson, wishing you all you wish yourself, Cordially yours, Theo. Hardeen Bro. of Houdini June 2 1928."

150/250

*Gibson, the great author and creator of The Shadow, was also a confidant of Houdini, for whom he worked as a writer.*



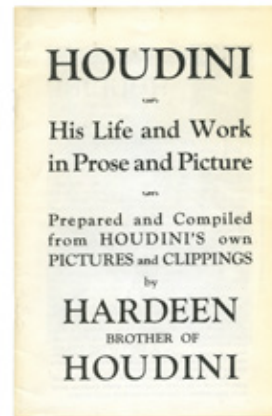
7

8. Hardeen (Theodore Weiss). **Houdini: His Life and Work in Prose and Picture**. N.p., ca. 1940s. Lettered self-wrappers. Illustrated. 16 pages. Very good.

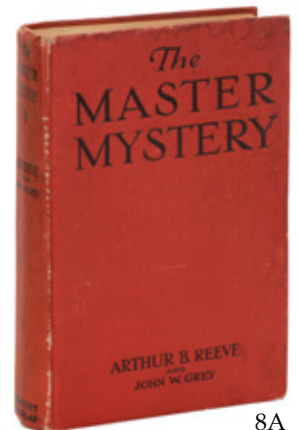
50/100

8A. Reeve, Arthur. **The Master Mystery**. New York: Grosset & Dunlap, 1919. FIRST EDITION. Publisher's red cloth stamped in black. Portrait frontispiece of Houdini, and including plates showing Houdini in various poses from the film. 8vo. General wear; good.

150/250



8



8A

9. Houdini, Harry. **The Adventurous Life of a Versatile Artist. Houdini [cover title]**. [New York], (1922). Original orange pictorial wrappers. Illustrated. 8vo. NICE COPY.

200/300

10. Houdini, Harry. **The Adventurous Life of a Versatile Artist [caption title]**. [New York], ca. 1906. Original yellow pictorial wrappers. Many illustrations. 8vo. Uncommon tipped-in notice advertising Houdini's *Conjurers' Monthly*. Wrappers soiled, but good internally.

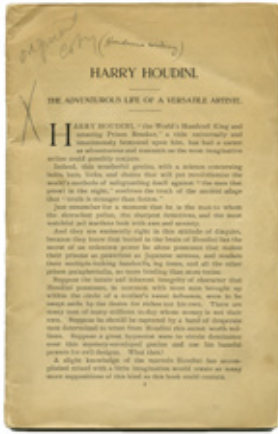
400/600



9



10



11



14

11. Houdini, Harry. **Harry Houdini. The Adventurous Life of a Versatile Artist [caption title]**. [New York], ca. 1906. From the Houdini Club of Philadelphia collection (stamped back page), notation on first page indicating that the annotations within are Houdini's (only one is to be found, in pencil, correcting the year of Houdini's birth from 1873 to 1874). 64 pages, lacking wrappers, many pages clipped or partially clipped.

500/700

*The Houdini Club of Philadelphia was formed not long after Houdini's death and possessed many items from the magician's library and estate.*



12

12. Houdini, Harry. **Conjurers' Monthly Magazine Premiere Issue [Signed by Houdini]**. New York, Vol. 1 No. 1 (Sept. 15, 1906). Color illustrated wrappers. INSCRIBED AND SIGNED by Houdini at top: "Presented to Gustave Milburn/by Harry Houdini Sept. 27/06." Short tear not affecting signature, creased bottom right corner, some spotting.

1,500/2,000



13

13. Houdini, Harry. **Conjurers' Monthly Magazine [Bess Houdini's File]**. New York. Monthly. First volume being V1 N1 (Sept. 1906) - V1 N12 (Aug. 1907); second volume being V2 N2 (Oct. 1907) - V2 N12 (Aug. 1908). Ex-libris Beatrice Houdini (signed bookplate on disbound flyleaf). Publisher's buckram covers, cracked and chipped, with portraits of Houdini in chains on pastedowns. Spines disintegrated, contents disbound; second volume lacking rear cover. Lacking V2 N1 for completeness. Some individual issues lack covers. Poor. Sold as is.

700/1,000

14. **Conjurers' Monthly Magazine**. Harry Houdini. Complete file in facsimile, from the limited reprint edition of 500 copies by Kaufman & Greenberg (1991) bound in two matching grey cloth volumes, stamped in red and black, with matching slipcase. Light wear to case, otherwise very good. Alfredson/Daily 1745.

200/250

Best Menschen  
 Houdini  
 und es ist all wahr"



15. Houdini, Harry. **A Magician Among the Spirits**. New York: Harper & Bros., 1924. FIRST EDITION. Blue cloth stamped in gilt. Frontispiece. Illustrated. 8vo. In a crushed leather clamshell box, titles in gilt. INSCRIBED AND SIGNED on the flyleaf by Houdini, in German, to the magician Eugene Harkewitz, proceeded by a tipped-in 1925 Typed Letter SIGNED, "Houdini," to Harkewitz, on the half-title, pertaining to their mutual friend F.W. Conradi, on various matters including "waging war on the fraud mediums in this country." Filled further with enclosed or tipped-in pieces from Harkewitz's collection, including: a typed note from Houdini giving Harkewitz permission to use a story of his, providing a private address for future correspondence; Harkewitz's copies of two letters (one to and one from) Houdini, and one letter to Bess Houdini from Harkewitz sent shortly after Harry's death, inquiring whether Harry has "communicated with you... from the beyond"; plus important correspondence from other magicians including a 1906 Autograph Letter SIGNED, "Chung Ling Soo/Robinson," to Harkewitz; a 1904 Autograph Note SIGNED, "Angelo Lewis" (Professor Hoffmann), to Harkewitz; two postcards hand illustrated in color from Arthur Buckle, "The Manchester Wizard," and a lengthy ALS from him; two ALSs from Chevalier Ernest Thorn; a pictorial Chung Ling Soo program; and a contemporary obituary of Houdini.



10,000/15,000

*A note added at the top of one of Harkewitz's letters by Bernhard Benson, whom it appears preserved the material, bears out the provenance of the copy: "This was given to me by E. Harkewitz, a personal friend of Houdini - Houdini gave Mr. H "A Magician Among the Spirits" which Harkewitz gave me while visiting Berlin October 26, 1929..."*

15

16. Houdini, Harry. **A Magician Among the Spirits [Signed Twice]**. New York, 1924. FIRST EDITION. Gilt-lettered blue cloth. Illustrated. 8vo. Boldly INSCRIBED AND SIGNED on the flyleaf: "To Eddie Doherty/Hope you will have time/to glance over my/monument./Houdini Aug 15 - 25/And its all true." SIGNED on the dedication page "Houdini." Two leaves at start toned from a news clipping having been tucked in (not affecting signatures); a fine copy.

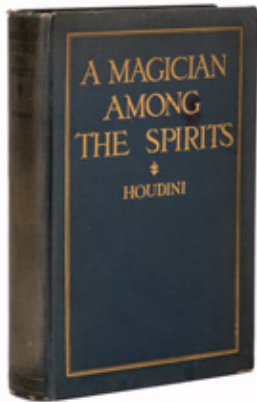
90  
 Eddie Doherty  
 Hope you will have time  
 to glance over my  
 "monument."  
 Houdini  
 8/15/25  
 and its all true

IN WORSHIPFUL HOMAGE  
 I  
 DEDICATE THIS BOOK  
 TO THE MEMORY OF MY SAINTED MOTHER  
 IF GOD  
 IN HIS INFINITE WISDOM  
 EVER SENT AN ANGEL UPON EARTH IN HUMAN FORM  
 IT WAS MY  
 MOTHER  
 Houdini

1,500/2,000

16





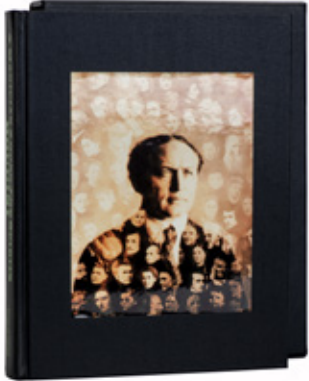
17

17. Houdini, Harry. **A Magician Among the Spirits**. New York, 1924. FIRST EDITION. Publisher's cloth gilt stamped. Illustrated, including photographic frontispiece of Houdini with Arthur Conan Doyle. 8vo. Ink smudge front cover, spine sunned, but clean and firm.

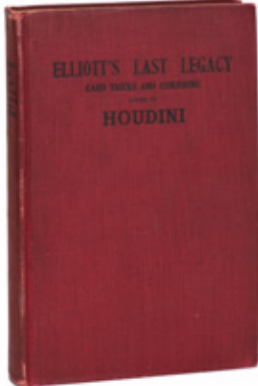
200/300

18. Houdini, Harry. **A Magician Among the Spirits: The Original Manuscript**. [Washington, D.C.]: Kaufman and Greenberg, 1996. Black cloth with photograph of Houdini and matching slipcase. From an edition of 1000 copies. 4to. Very good. A facsimile of the manuscript for a revised edition of Houdini's book exposing fraudulent mediums.

100/200



18



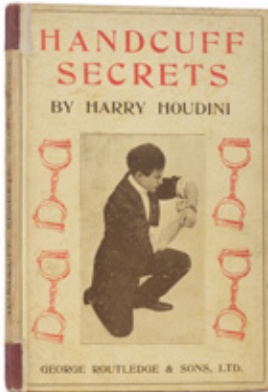
19

19. Houdini, Harry (ed). **Elliott's Last Legacy**. New York: Adams Press, 1923. Red cloth stamped in black. Portrait frontispiece, illustrated. 8vo. Minor wear to cloth; ownership signature and inscription on pastedown and flyleaf; very good.

100/150

20. Houdini, Harry. **Handcuff Secrets**. London: George Routledge, 1910. Publisher's pictorial boards (Fry's Cocoa advt. rear). Photographic frontispiece. Illustrated. 8vo. Pink Wilford Hutchinson label on front pastedown. Old maroon cloth bands neatly wrapped over spine for reinforcement. Clean internally, very good overall.

300/500



20



21

21. Houdini, Harry. **Handcuff Tricks Exposed**. [London], ca. 1911. Pictorial wrappers bearing the "Houdini for President" image surrounded by a red and yellow border. Illustrated with photographs. 8vo. Chipped worn and torn; upper third of rear wrapper restored, and two central spreads replaced in facsimile. Facsimile rear wrapper included. Sold as-is. SCARCE.

300/400

22. Houdini, Harry. **Houdini Exposes the Boston Medium "Margery."** New York, 1924. Original pictorial wrappers. Illustrated. 40 pages. Light wear; good.

50/100



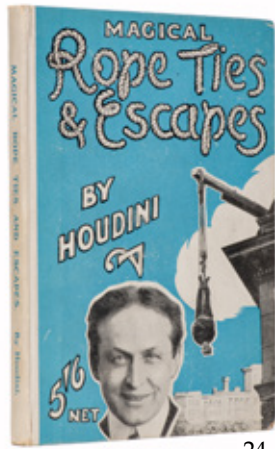
22



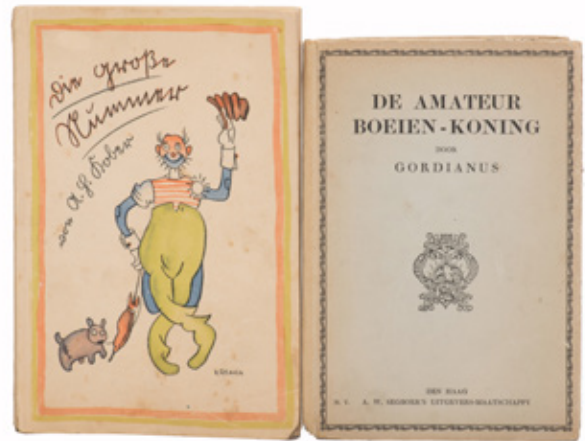
23

23. Houdini, Harry. **Houdini's Paper Magic**. New York: Dutton, 1929. Third printing. Green cloth stamped in orange, with jacket. Color frontispiece. Illustrated. 8vo. Jacket chipped, sunned, else very good.

150/200



24



25

24. Houdini, Harry. **Magical Rope Ties & Escapes**. London: Will Goldston Ltd., (1922). REVIEW COPY. Publisher's pictorial boards. Illustrated with plates and line drawings. 8vo. Kellar dedication pasted down on flyleaf, uncommon publisher's review stamp same bottom corner. Solid and clean; near fine.

250/350

25. [Gordianus] pseud., Harry Houdini. **Magical Rope Ties & Escapes**. The Hague, ca. 1922. Printed boards. Illustrated. 8vo. A translation into Dutch, likely unauthorized in that Houdini's name is omitted throughout. Very good. Accompanied by a German children's book on circus and variety show performers, *Die Grobe Nummer* (1925), with an entry on Houdini.

250/350



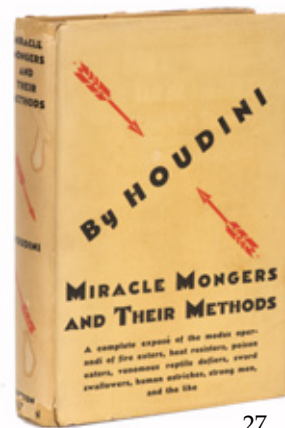
26

26. Houdini, Harry. **Life, History and Handcuff Secrets of Houdini** [cover title]. [New York]: [Author], ca. 1907. Original pictorial yellow wrappers bearing a full-length portrait of Houdini in chains. Illustrated. 8vo. 64 pages. Small chips and wear around edges, but generally very good.

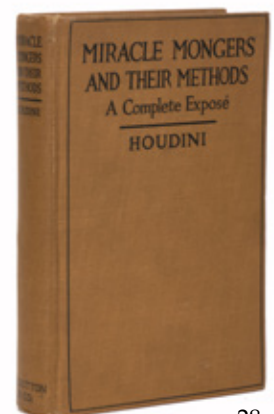
500/600

27. Houdini, Harry. **Miracle Mongers and Their Methods**. New York: Dutton, 1929. Second printing. Brown cloth stamped in black, with the uncommon dust-jacket. Frontispiece of Houdini. Illustrated. 8vo. Jacket torn and chipped with soiling on spine, dealer's stamp on title, else a fine copy.

200/400



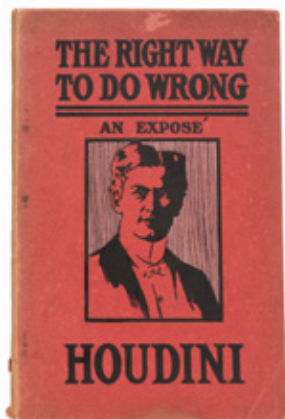
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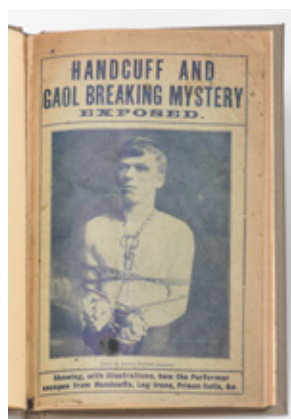
28

28. Houdini, Harry. **Miracle Mongers and Their Methods**. New York: Dutton, 1920. FIRST EDITION. Brown cloth stamped in black. Pictorial frontispiece of Houdini. Illustrated. 8vo. Clean and sturdy; very good. Together with the uncommon publisher's prospectus (4 pp.).

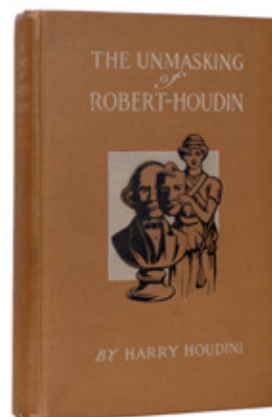
150/250



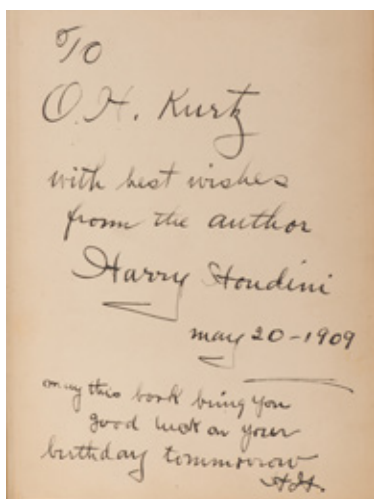
29



30



32



31



33

29. Houdini, Harry. **The Right Way to Do Wrong**. New York, 1906. Publisher's original pictorial wraps. Portrait frontispiece. Illustrated. 8vo. Minor spotting and soiling externally, else good. **200/250**

30. [Houdini Imitator] Selby, W. **Handcuff and Gaol Breaking Mystery Exposed**. Manchester: Daisy Bank Printing, ca. 1910. Two different editions of the same title, in modern brown cloth, gilt stamped. Pictorial wraps showing the escapologist in chains. Both 32 pages. 8vo. Marginal chips to one front wrapper, else good. **100/200**

31. Houdini, Harry. **The Unmasking of Robert-Houdin [Signed]**. New York, 1908. FIRST EDITION. Pictorial brown cloth. Illustrated. 8vo. Boldly INSCRIBED AND SIGNED on the flyleaf: "To O.H. Kurtz/with best wishes from the author/ Harry Houdini/ May 20 - 1909/May this book bring you good luck on your birthday tommorrow [sic]/H.H." Ownership stamp (Walter M. Davis) on pastedown. Very good. **1,500/2,000**

32. Houdini, Harry. **The Unmasking of Robert-Houdin**. New York, 1908. FIRST EDITION. Pictorial brown cloth. Portrait frontispiece of Houdini, illustrated with plates. 8vo. Very good. NICE COPY. **250/350**

33. [Houdini, Harry] Decremps, Henri. **Codicille de Jerome Sharp [Signed by Houdini]**. Paris: J.F. Desoer, 1793. Quarter green leather, gilt stamped. Woodcut oval portrait frontis. of the author. Woodcuts, folding plates at rear. Extra-illustrated with three photographic clippings of Houdini, the rear flyleaf SIGNED "H. Houdini." 8vo. Front cover heavily dirtied at bottom, otherwise sound. **1,200/1,800**





34

34. [Houdini, Harry] Selbit, P.T. **The Magician's Handbook [Houdini's Copy]**. London: Marshall & Brookes, 1902. Publisher's pictorial cloth. Photographic frontispiece. Illustrated. 8vo. Ex-libris Harry Houdini (bookplate on title page verso) and Joseph Dunninger (bookplate on flyleaf, SIGNED below by Dunninger). Houdini signature below bookplate faked, likely by Dunninger. Hinges defective, yet cleanly split.

300/400



35

35. [Houdini, Harry] Milligan, Harold Vincent. **Stephen Collins Foster [Houdini's Copy]**. New York: Schirmer, 1920. Publisher's cloth. Portrait frontispiece. Illustrated. Ex-libris Harry Houdini (bookplate on front pastedown). Ex-libris General Michigan Library (blindstamped title page). Binding weak; scattered pencil annotations.

150/300



36

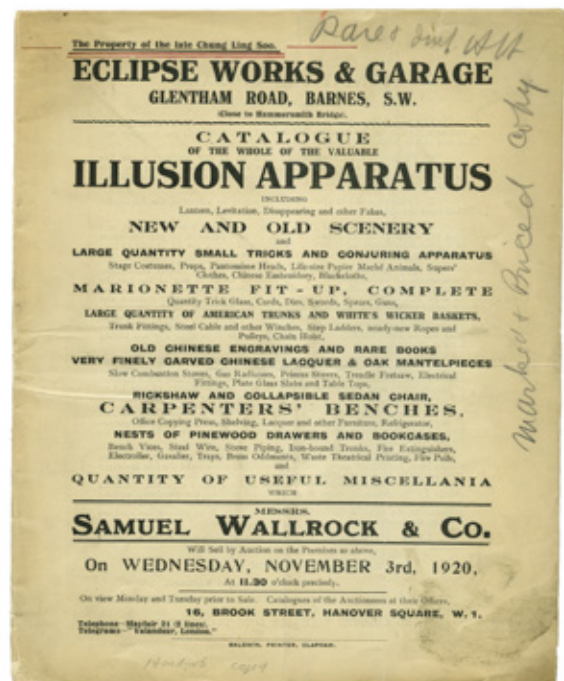
36. [Houdini, Harry] Flattery, Douglas. **Annie Laurie [Inscribed to Houdini]**. Boston, 1913. Publisher's cloth stamped in gilt. Frontispiece. 8vo. INSCRIBED AND SIGNED by the author on the front pastedown: "To Harry Houdini/from M. Douglas Flattery/Boston Jany. 19<sup>th</sup> - 1921." Front hinge cracked, else a fine copy.

200/300

*Flattery's play was staged in August 1909 at Boston's Orpheum Theatre, where the magician and playwright likely met each other.*

37. [Houdini, Harry] **Catalogue of Illusion Apparatus Property of the Late Chung Ling Soo [Houdini's Copy]**. Clapham: Baldwin, 1920. Printed wraps. 20 pages. Approximately 8vo (6 1/2 x 8"). Front wrap annotated in pencil by Houdini and initialed "HH"; two contemporary news clippings concerning the auction tipped-in; prices realized written in pencil by unknown hand. Auctioneer's tipped-in notice annotated on the reverse by an employee or assistant of Houdini's, reading, "My first day... was to secure this catalogue for Harry Handcuff Houdini/[Illegible signature]." Minor smudging on front, old folds, nicks at corners.

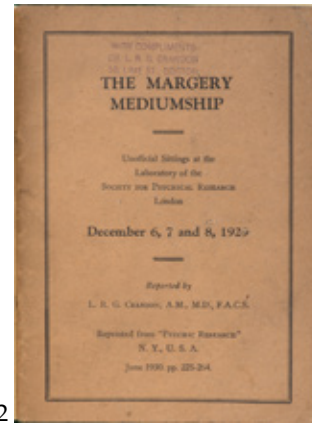
2,500/3,500



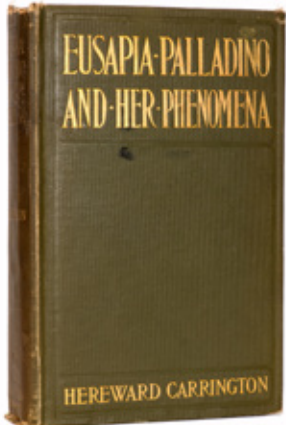
37



38



42



39



BOOKS ON SPIRITUALISM AND RELATED SUBJECTS

38. Bird, J. Malcolm. **"Margery" The Medium**. Boston, 1925. Navy cloth stamped in gilt, with pictorial jacket. Frontispiece, plates. 8vo. Margery clippings laid down rear pastedown. Very good. SCARCE.

200/350

39. Carrington, Hereward. **Eusapia Palladino and Her Phenomena**. New York: B.W. Dodge, 1909. AUTHOR'S COPY (Carrington's bookplate on front pastedown). Publisher's cloth stamped in gilt. Engraved portrait frontis. Plates and illustrations. List of illustrations neatly written in by hand facing last page of contents. Contemporary related clippings enclosed. Light foxing to few final leaves. Endpapers slightly offset. Very good.

250/400



40



40. Calmet, Augustine (intro. Henry Christmas). **The Phantom World; The History and Philosophy of Spirits, Apparitions, &c...** Philadelphia, 1850. FIRST AMERICAN EDITION. Two volumes in one; original publisher's embossed green cloth, spine in gilt. 8vo. Ex-libris C.A. George Newmann, bearing the magician's bookplate, blind-stamp, and rubber stamp. Contemporary ownership signature on title. Near fine.

250/350



41

41. **Confessions of a Medium**. London: Griffith & Farran, 1882. Pictorial cloth, spine gilt stamped. Frontispiece, tissue guard. Five illustrations. 8vo. Spine ends bumped, binding weak at center. Very good.

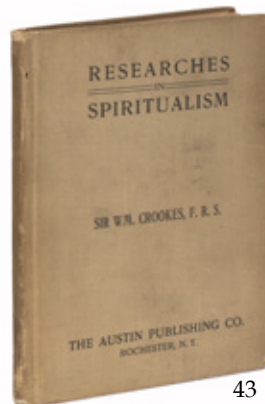
150/200

42. Crandon, L.R.G. **The Margery Mediumship**. New York, 1930. Brown printed wraps, retained in a modern green cloth binding. 32 pages. 8vo. Very good. SCARCE.

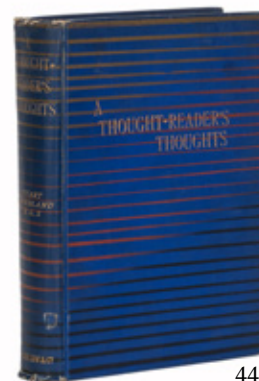
150/250

43. Crookes, William. **Researches in the Phenomena of Spiritualism**. Rochester: Austin Publishing, 1905. Cream cloth stamped in black. Illustrated. 8vo. Ownership signature front pastedown, spine darkened, hinges slightly weak. Good.

200/300



43



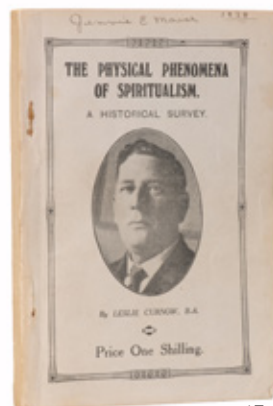
44

44. Cumberland, Stuart. **A Thought-Reader's Thoughts**. London: Sampson Low, 1888. Blue cloth stamped in red, black, and gold. Photographic portrait frontispiece. 8vo. Small spine puncture, wear at ends and edges, scattered pencil annotations. Ex-libris O.N. Orlow.

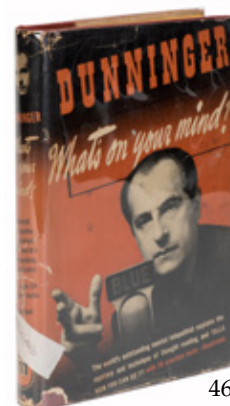
150/200

45. Curnow, Leslie. **The Physical Phenomena of Spiritualism**. Manchester, 1925. Pictorial wrappers. 8vo. Errata slip at rear. Ownership signature on front, light browning; very good.

100/150



45



46

46. Dunninger, Joseph. **What's On Your Mind?** Cleveland, 1944. FIRST EDITION. Brown cloth, with pictorial color jacket. Illustrated. 8vo. INSCRIBED AND SIGNED on the FFEP: "To my beloved friend and Pal/George Wilst.../Dunninger." Jacket worn, lightly soiled, else very good.

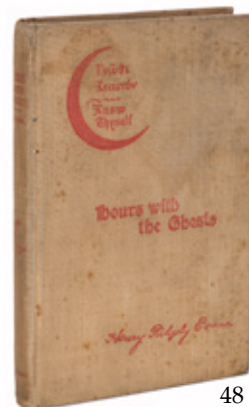
150/300

47. Ernst, Bernard and Hereward Carrington. **Houdini and Conan Doyle**. New York: Albert & Charles Boni, 1932. Gilt-stamped cloth, pictorial jacket. Photographic frontispiece. 8vo. Jacket sunned and spotted; very good.

100/200



47



48

48. Evans, Henry Ridgely. **Hours with The Ghosts**. Chicago: Laird & Lee, 1897. Cream-colored cloth stamped in orange. Pictorial frontispiece behind tissue. Illustrated, including plates. 8vo. Cloth darkened with some spotting, light internal wear; very good.

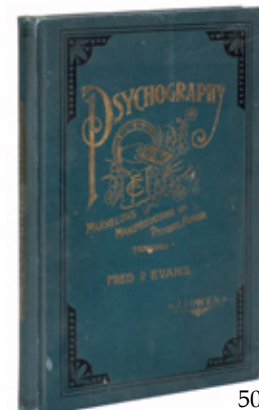
150/250

49. Evans, Henry Ridgely. **The Spirit World Unmasked**. Chicago: Laird & Lee, 1902. Orange pictorial cloth. Frontispiece. Illustrated. 8vo. Extensive pencil annotations initially by the former owner, G.F. Thomas; lacking FFEP; bookplates on half-title, Hamley's overslip on title; cloth mildly worn. Good.

200/300



49

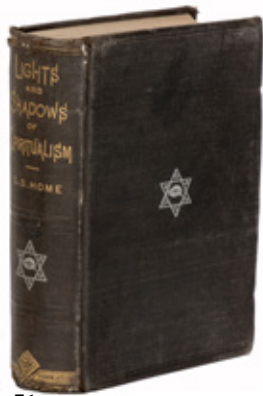


50

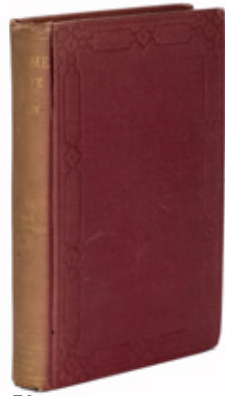
50. Evans, Fred P. **Psychography: Marvelous Manifestations of Psychic Power**. San Francisco: Hicks-Judd, 1893. FIRST EDITION. Publisher's decorative gilt-stamped cloth. Frontispiece behind tissue. Illustrated. Tall 8vo. Very good.

100/200





51



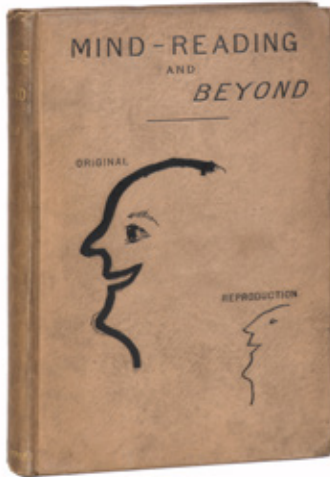
52

51. Home, D.D (Daniel Douglas). **Lights and Shadows of Spiritualism.** New York: Carleton, 1877. Publisher's cloth stamped in gilt, silver, and blind. 8vo. [13], 14 - 483 + 3 leaves advts. Cloth worn at ends and edges, else good. SCARCE.

200/300

52. Home, Mme. Dunglas. **D.D. Home: His Life and Mission.** London: Trubner, 1888. FIRST EDITION. Publisher's cloth stamped in gilt and blind. 8vo. Tiny puncture to cloth down front runnel, spine sunned, rear pastedown some splitting; clean internally with tight binding.

150/250



53

53. Hovey, William. **Mind-Reading and Beyond.** Boston: Lee and Shepard, 1885. FIRST EDITION. Publisher's patterned tan cloth stamped in black. Floral endpapers. Illustrated. 8vo. Ownership signature on pastedown; a superior copy, near fine. RARE.

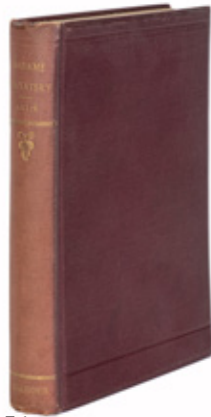
400/600

54. [Spiritualism - Antiquarian] **Trio of Antiquarian Volumes on Spiritualism.** Including *Spirit-Rapping Unveiled!* (New York: J.C. Derby, 1855) by Mattison; *Miracles and Modern Spiritualism* (London, 1881) by Wallace; and *The Spiritualists and The Detectives* (1877) by Pinkerton. All publisher's cloth. 8vos. Mild cloth wear; scattered annotations; light to heavy foxing; bindings somewhat weak; fair to good.

200/300



54



56

55. [Spiritualism - Miscellaneous] **Six Vintage Books on Spiritualism.** Including *Fox-Taylor Automatic Writing: Unabridged Record* (1932, top edge gilt); *Katie Fox and the Fox-Taylor Record* (1930s, lacking title page); *"Dorio": An Expose of Spiritualism* (1926); *Mystery of the Cock-Lane Ghost* (1928); *An Amazing Séance and An Exposure* (1919); and *Spiritism: Facts and Frauds* (1924). Publisher's cloth. Except as noted, clean and very good.

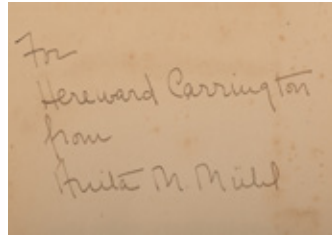
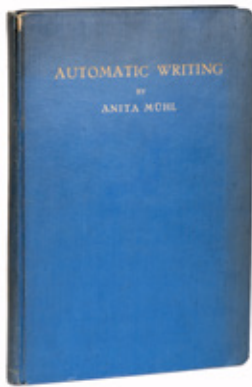
200/300

56. Lillie, Arthur. **Madame Blavatsky.** London, 1895. Publisher's cloth stamped in gilt. 8vo. Near fine.

100/150



55



57

57. Mühl, Anita. **Automatic Writing**. Dresden, 1930. First English Edition. Publisher's blue cloth stamped in gilt. Illustrated with plates, some in color. Inscribed and signed by the author to Hereward Carrington on flyleaf. Very good.

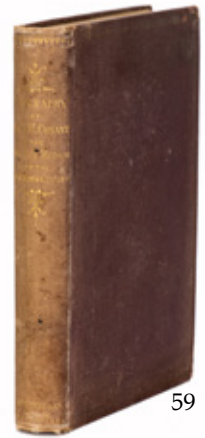
150/250



58

58. Price, Harry and Eric Dingwall (eds.). **Revelations of a Spirit Medium**. London: Kegan Paul, Trench, Trubner & Co., 1922. Facsimile edition, with notes, bibliography, glossary and index. Blue cloth, spine gilt stamped. Illustrated. 8vo. Near fine.

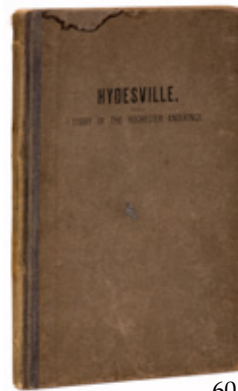
100/200



59

59. Putnam, Allen. **Biography of Mrs. J.H. Conant, The World's Medium of the Nineteenth Century**. Boston, 1873. Publisher's cloth stamped in gilt and blind. Engraved frontispiece. 8vo. Minor foxing, spine sunned. Good. JJM

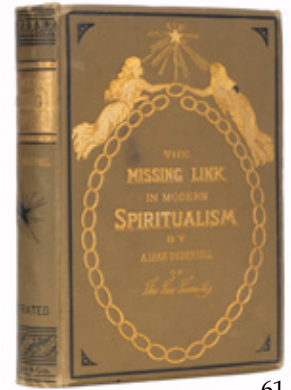
100/150



60

60. Todd, Thomas Olman. **Hydesville: Story of The Rochester Knockings**. Sunderland: Keystone, 1905. Printed boards with cloth spine. Frontispiece, illustrated. 8vo. Lacking flyleaf; minor soiling to front board. Ex-libris Benwell Spiritualist Church (numerous circular stamps). Good.

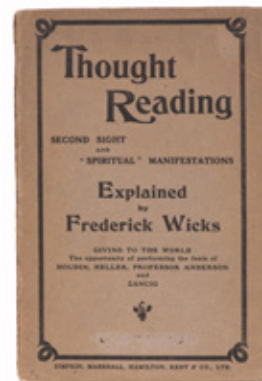
200/300



61

61. Underhill, A. Leah. **The Missing Link in Modern Spiritualism**. New York, 1885. Ornate gilt-decorated cloth. Portrait frontis. (slight corner soiling outside image) behind tissue. Plates and illustrations. Occasional light soiling, binding slightly weak.

100/200



62

62. Wicks, Frederick. **Thought Reading: Second Sight and Spiritual Manifestations**. London, ca. 1907. Publisher's printed wrappers. 8vo. Light foxing, edges somewhat ragged, but good overall. SCARCE.

100/200



SCRAPBOOKS, LETTERS, AND CORRESPONDENCE

“TO BOOM YOU TO THE TOP NOTCH”

63. [Houdini, Harry] **Archive of Correspondence To Houdini From His First Manager, Martin Beck, Drawn From Houdini’s Files.** Chicago, 1899 – 1902. Twenty-two pieces, comprising typed and a few handwritten letters and telegrams from Beck, as General Representative of Orpheum Circuit Theatres, to Harry Houdini. On Orpheum company letterhead, 4to (three trimmed to half page), and printed telegram notes. Laid down on contemporary stock paper, bearing a few penciled annotations by Houdini noting the date of correspondence and other minor details. With several postal notes and mailing covers addressed by Beck, mounted as associated.

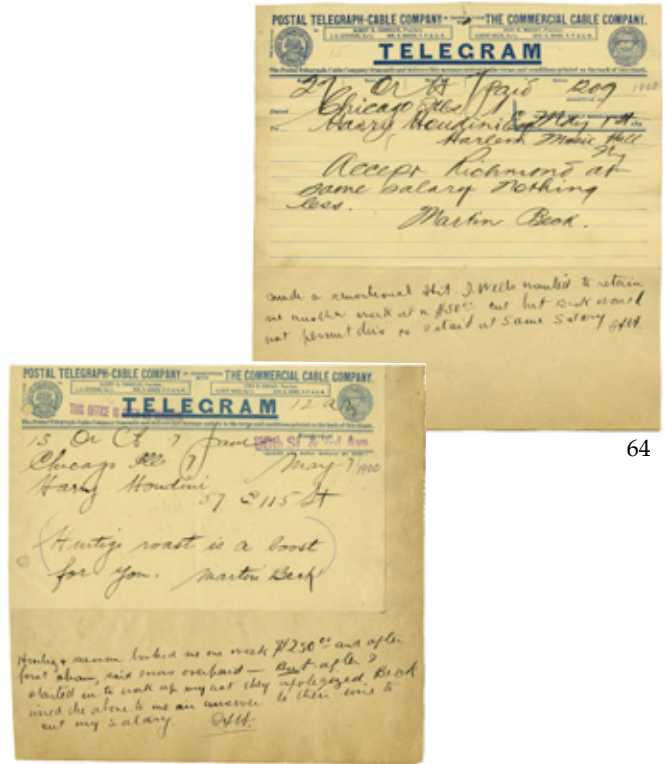
25,000/45,000

*An important and expansive trove of correspondence from the man widely considered the most pivotal figure in catapulting Houdini’s career in vaudeville, especially by spotlighting the magician’s inchoate handcuffs escape act. Alive to his position as a power broker in the industry, the earliest letters reveal a stern manager quick to draw a hard line between himself and a rising performer like Houdini, vulnerable to developing what Beck called a “swelled head” in the midst of newfound success. Heads, he warns him, “we are cutting off every day.” Occasional scoldings aside, Beck moves to impart advice in ways that help Houdini on the road and abroad including negotiating higher booking fees for himself, avoiding paying unnecessary commissions to unsavory agents and theater managers, and timing his schedule for the best possible opportunity to “boom.” Later correspondence in the file suggests growing trust between them, as Beck even asks Houdini to scout up-and-coming performers in London for bookings on the American circuit – being careful, of course, to avoid any who could “get the swell-head and make life a burden.”*



64. Houdini, Harry. **Group of Three Telegrams from Houdini's Manager, Martin Beck, and Richard Pitrot, Annotated by Houdini.** Chicago, 1900. Three telegrams, handwritten; two from Beck and one from Pitrot, dated between May 1 - 29, 1900. Pitrot, on two forms, cables the terms of a contract he has received from a representative in Berlin for Houdini to perform in Berlin, London, and Paris, further advising him not to make arrangements with other managers in Europe. Laid down on paper annotated by Houdini: "Pitrot sent the following telegram, day before we sailed, but he was a Dam Liar, did this to get commission.../HH." 8 3/4 x 11 1/4". The first Beck telegram advises Houdini to "accept Richmond at same salary nothing less," mounted and annotated by Houdini, "Made a sensational Hit. I. Wells wanted to retain me another week at a \$50.00 cut but Beck would not permit this so I staid at same salary./HH." 8 x 8 1/2". The second Beck telegram reads, "Hartig's roast is a boost for you," mounted and annotated by Houdini, "Hartig + Seeman booked me one week \$250.00 and after first show, said I was overpaid - But after I started in to work up my act they apologized. Beck wired the above to me in answer to their wire to cut my salary. HH." 8 1/2 x 8 1/2".

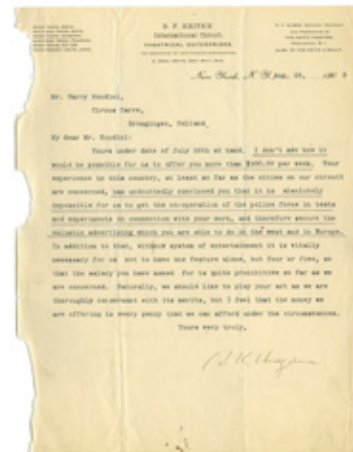
3,000/5,000



64

65. [Houdini, Harry] **Typed Letter from B. F. Keith's Theatrical Enterprises to Harry Houdini.** New York August 28, 1903. On one 4to page of B. F. Keith's International Circuit letterhead, the writer explains to Houdini why he is unable to offer him more than \$500 per week, owing primarily to the lack of cooperation from various police departments in assisting Houdini in the tests (challenges) necessary to publicize his act, and further, that he would not be a stand alone act, but part of a four or five act show (vaudeville). Houdini and B. F. Keith's did come to terms, as he was a featured act in Keith's circuit for many years thereafter. Left margin damage from scrapbook mounting and removal not affecting contents. Good.

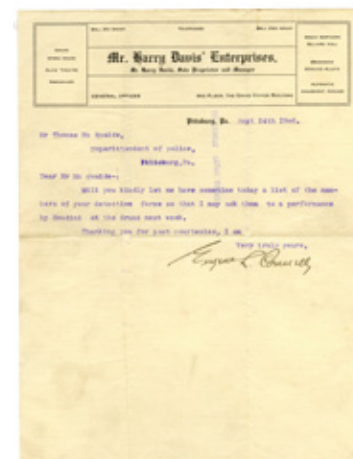
400/600



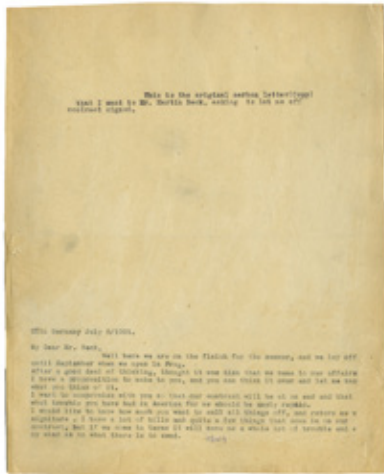
65

66. Houdini, Harry. **Typed Letter to Superintendent of Police, Pittsburg, Regarding Harry Houdini.** Pittsburg, September 24, 1906. On one 4to page of Harry Davis' Enterprises letterhead, the sole owner and proprietor and manager of the Opera House and other theaters and arcades Mr. Eugene Connelly writes to the superintendent of Police, Thomas McQuaide, requesting a list of police officers to be invited to a Houdini performance at the Grand Theater the following week. Old folds from mailing, else very good.

300/600



66



67

67. Houdini, Harry. **Houdini's Carbon Copy Letter To Martin Beck Requesting Contract Release.** Germany, 1901. Two pages, laid down, bearing a typed note by Houdini reading, "This is the original carbon letter (Copy) that I sent to Mr. Martin Beck, asking to let me off contract signed." Copying error cuts off text near margin, but content still decipherable.

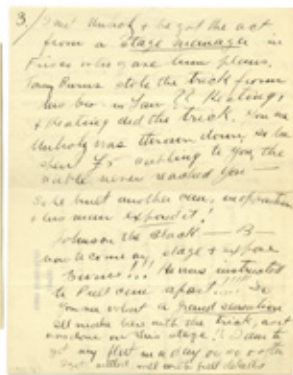
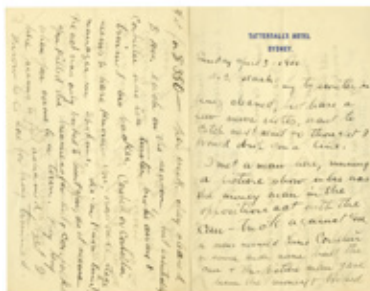
1,000/1,500



68

68. Houdini, Harry. **Early Houdini Advertisement Under Management of Martin Beck.** Chicago, 1900. Pictorial advertisement (8 1/4 x 10 1/2") including critical reviews of Houdini from newspapers in Europe and America, most praising his handcuffs and manacles escapes, and providing the address of his management. Scarce. Chipped corner and short tears, but no loss of text, likely from a larger brochure.

150/350

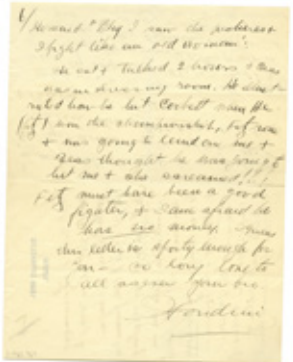
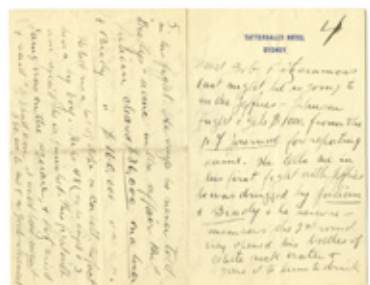


69. Houdini, Harry. **Six Page Manuscript Letter Signed, "Houdini," to His Brother Hardeen.** Sydney, Australia, Apr. 3, 1910. Written shortly after being the first man to pilot an airplane in Australia, on four double sided 8vo pages, with the letterhead of Tatterall's Hotel, Sidney, Houdini writes a six page letter to his D[ear] B[rother] Dash. He discourses on "the can" trick he expects to make "a grand sensation" with, as well as other items of interest to his brother. He fills out the balance of the letter with sporting news and anecdotes including a meeting in his dressing room with Bob Fitzsimmons, past heavyweight champion of the world, who tells stories of being drugged during one of his title fights.

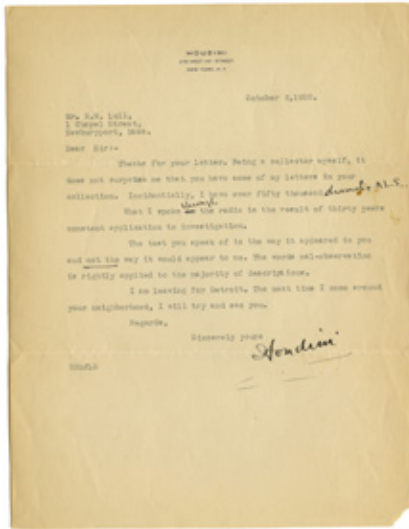
2,500/3,500

A fascinating personal letter, reading, in part, "My typewriter is being cleaned but...want to catch next mail so thought I would drop you a line. I met...the money man in opposition act with the can-trick against you. A man...booked it for \$350-per week. ... The act was only booked to hurt you, as it seems you killed the business for Sul & Com. Folks when you came to a town.

...Johnson the Black \_\_B\_\_ was to come on stage and expose Burns!!! He was instructed to pull can apart!!!! So you see what a grand sensation I'll make here with the trick, as it was done on this stage!!"



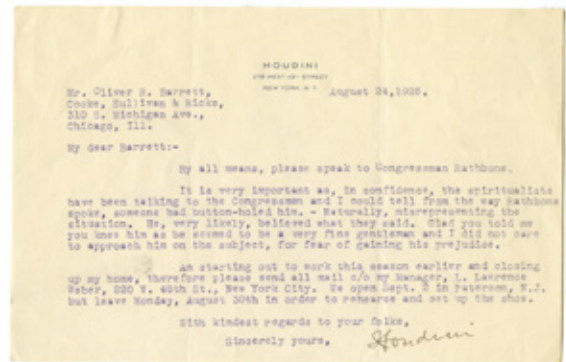
69



70

70. Houdini, Harry. **Typed Letter Signed, "Houdini," to R.W. Lull.** [New York]: October 5, 1922. On one 4to page of personal letterhead Houdini refers to himself as a "collector" who owns "over fifty thousand dramatic ALS[s]" and writes about his radio talks and his "constant application to investigation." Inked corrections in Houdini's hand. Very good.

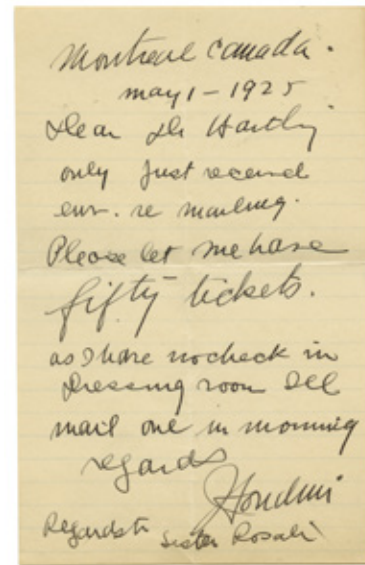
1,500/1,800



71

71. Houdini, Harry. **Typed Letter Signed, "Houdini," to a Chicago Lawyer.** New York, August 24, 1926. On trimmed 4to personal letterhead, Houdini requests his lawyer to speak to Illinois Congressman Henry Rathbone regarding spiritualists, and sets out his starting work date for what would tragically be his last season on tour. The letter was written just two months before Houdini's untimely death.

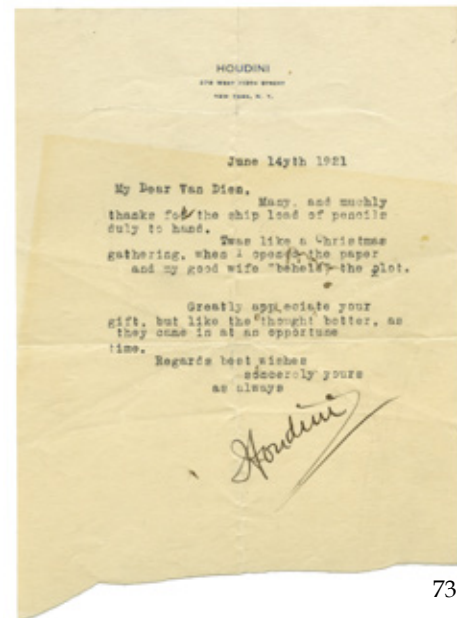
1,500/1,800



72

72. Houdini, Harry. **Manuscript Letter Signed, "Houdini," to Dr. (Lionel?) Hartley.** Written from Montreal and dated May 1, 1925. On one 8vo page Houdini agrees to purchase fifty tickets, probably to a banquet in support of the Society of American Magicians, and promises to send a check the following morning.

1,500/2,000



73

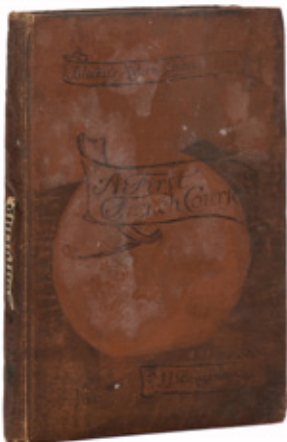
73. Houdini, Harry. **Typed Letter Signed, "Houdini," to Richard Van Dien.** New York, June 14th, 1921. On one 8vo page of his personal letterhead Houdini thanks the secretary of the Society of American Magicians for his gift of a "shipload" of pencils. With corrections and misspellings, likely personally typed by Houdini. Uneven margin at bottom.

1,200/1,500



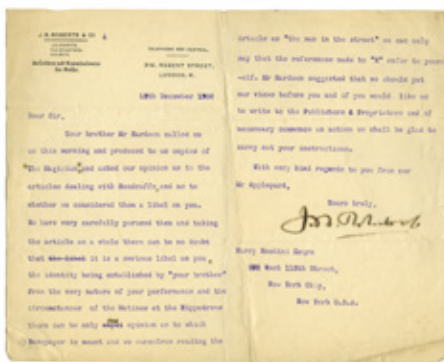


74



74. Houdini, Harry. **Scrapbook of Houdiniana and Other Magic Ephemera.** Edmund W. Younger [compiler], 1900s. Approximately 36 pages (8vo) in a French grammar book. Including two early Houdini pitchbooks (one the cover only) both titled "Sensational Perplexer!" and bearing portraits of Houdini centrally, referring to him as "The Mysteriarch." The second pitchbook (four pages, including a full page illustration of Houdini) authored by "E.W.Y" – almost certainly the scrapbook's compiler, E.W. Younger; photographic and illustrated clippings (ca. 1905) of Houdini related to appearances in Germany; a six-page account (illustrated) of the "Mirror Cuffs" escape published by *The Daily Mirror* (Mar. 18, 1904); a three-page account (illustrated) on Houdini published by *The Sheffield Daily Independent* (Jan. 20, 1904); with other miscellaneous ephemera of the period including two Edmund Younger magic programs (as Li Chung Soo); a four page booklet, "Life of Yangar/ West African Wonder Worker"; an ALS from Lindhorst Magic (St. Louis, Mo.) to Younger; a pictorial C. Barnard "Modern Card Manipulator" engagement flyer; handwritten instructions for the "New Wine and Water Trick" and other instruction sheets; and other clippings, most pictorial. Mildly soiled; margins ragged, sometimes resulting in loss of text.

1,500/2,500



75

75. [Houdini, Harry] **Attorney's Letter to Houdini Regarding Possible Libel.** On letterhead of J.B. Roberts & Co., Solicitors, the TLS refers directly to an article in the November 1906 issue of *The Magician Monthly* written by Philip Levard exposing the handcuff escapes of Houdini. The attorney states, in part, "... there can be no doubt that it is serious libel on you..." and "if necessary commence an action we shall be glad to carry out your instructions." One 4to page, old folds visible and signature somewhat faded.

100/150

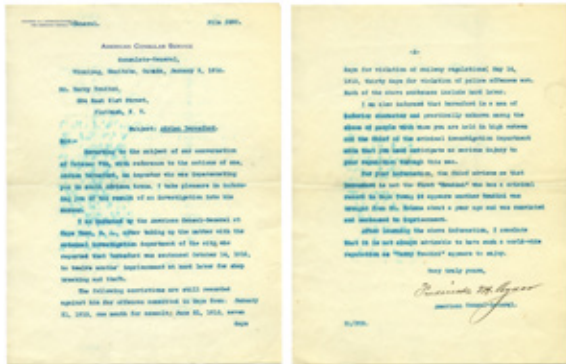
*Houdini went to great lengths to quash his imitators and protect his handcuff act. Interestingly, the editor of The Magician, the journal in which the article appeared, was Will Goldston, a close friend of Houdini.*



76

76. Goldston, Will. **Typed Letter Signed, "Will Goldston," to Harry Houdini.** [London], January 6, 1914. On one 4to page of *The Magician Monthly* letterhead, Goldston grants full permission to use any illustrations of Houdini which have appeared in Goldston publications. Minor marginal faults not affecting contents or signature. With LOA from Sidney Radner.

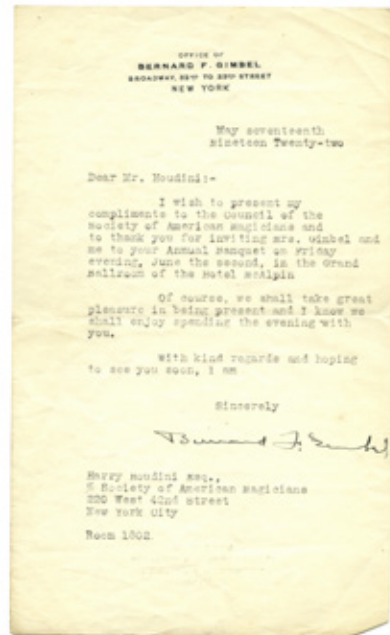
150/300



78

77. Gimbel, Bernard F. **Typed Letter Signed to Houdini Accepting Invitation to S.A.M. Banquet.** New York, May 17, 1922. On one 8vo page, the department store magnate and founder of Gimbel's expresses his thanks and accepts the invitation extended by the Society of American Magicians to their annual banquet.

500/600



77

78. Ryder, Frederick. **Typed Letter Signed to Harry Houdini Regarding Impersonators.** Winnipeg, January 6, 1916. On two 4to pages of official letterhead, Mr. Ryder, American Consul General in Winnipeg, Manitoba, Canada, informs Houdini of the investigation conducted and punishment meted out to Houdini impostors in Cape Town, South Africa, concluding that "it is not always advisable to have such a world-wide reputation as Harry Houdini appears to enjoy."

300/400



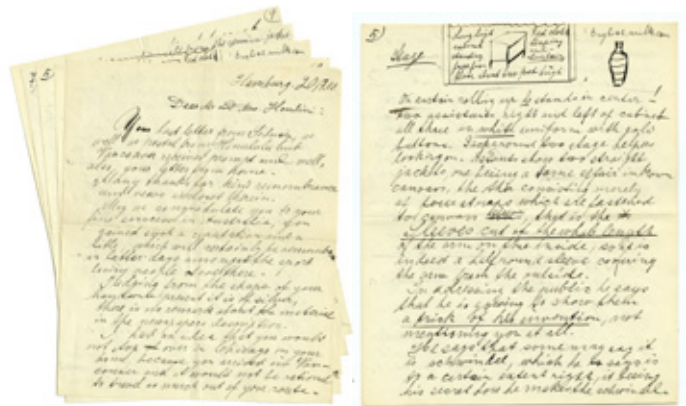
79

79. **Indianapolis Brewing Co. Typed Letter Signed to Harry Houdini.** [Indianapolis], January 6, 1912. On one 4to page of ornately illustrated Brewery letterhead, the writer thanks Houdini and his wife for their invitation to their performance, with apologies for his inability to attend. Top corner left with damage, and evidence of scrapbook mounting. Good.

250/300

80. [Houdini, Harry] **Correspondence to Houdini Regarding Imitators and Other Matters.** Including a fascinating nine-page holographic letter written to Houdini in 1910 regarding a competitor and his inferior milk can escape, and including diagrams and editorial comments, signed "Fred"; two TLSs to Houdini regarding the publication of Houdini's life story in a British newspaper; and a TLS introducing Houdini to a glass manufacturing company in London; and a fragment of a telegram possibly bearing Houdini's holographic note. The largest on one 4to sheet. Condition generally good.

400/600



80





### IMPORTANT HOUDINI SCRAPBOOK

81. Houdini, Harry. **Massive Scrapbook Compiled by Houdini Of His Own Publicity and Press Clippings.** 1900 - 20 (bulk 1914 - 18). Black leather covers, Houdini's name stamped in gilt on front. Approximately 112 leaves, disbound, edges brittle and torn. Filled to overflowing with clippings from across America, Great Britain, and Germany, ranging from challenge advertisements to news accounts, commentary and editorials, cartoons and caricatures, movie advertisements, blurbs, articles by Houdini, poems and rhymes, articles on imitators, and more, many accompanied by photographs or illustrations, and scores of them annotated by Houdini, spanning approximately twenty years and including some of the earliest coverage he garnered. An important archive shedding light on the value Houdini placed on media attention as a source of buzz, as a measure of success, and as a force that would shape his place in popular culture. The annotations, most in black ink, a few typed, generally note the date and publication from which the clipping is drawn, and some are initialed by Houdini. In other cases Houdini adds information about the content of the

clipping or how the clipping itself was transmitted (multiple handwritings appear in the scrapbook and a portion of clippings appear to have been sent from clipping services, friends, and fellow performers, including, in one case as Houdini notes, the magician Carl Hertz). Above an article on the "Code of Morals" adopted by Boston's playhouses, stipulating that "performances shall be confined to the stage of the theatre... [except] such acts as legerdemain and 'Houdini,'" Houdini writes, "A Historical Compliment Paid by the City of Boston." Above another, "Alan Dale Says" (*New York Journal*, July 25, 1900), Houdini's typed annotation reads, "This is the first time Allan Dale ever saw me, and he was not sure I was an America [sic]. My first appearance in Europe." Annotations by Houdini highlight where in the column he is mentioned.

25,000/35,000





82. Houdini, Harry (Edwin Dearn, compiler). **An Important Scrapbook of Houdiniana, Including Signed Items.** Approximately 55 leaves, some disbound, plus enclosed materials, in a quarto maroon buckram binder with Dearn's handwritten spine and title labels laid down. Including a loose 1926 Typed Letter Signed, "Houdini," to Dearn, on personal letterhead, regarding newspaper cuttings on mediums Houdini had sent, and a reference to the magician Nicolì's "prostitution" of Houdini's name in South Africa; a pictorial Houdini bi-fold handbill (1920s) for the lecture-demonstration "Can the Dead Speak to the Living?" ANNOTATED by Houdini beside his portrait, "my hair is not as long"; a 1923 clipping from the Houston Chronicle, "Harry Houdini Flays 'Spirit' Communication," SIGNED, "Regards/Houdini"; a 1925 Shubert Murat Houdini handbill; a 1925 TLS from Thurston Porta to Dearn regarding a Houdini handcuff escape he witnessed in 1906; a 1925 44<sup>th</sup> Street Theatre (New York) color program, 16 pages, featuring Houdini; a copy of *The Houdini Messages* (1929) by Fast, housed in a sleeve mounted on the front pastedown; with the remainder of the leaves filled with American, European, and Australian newspaper and magazine clippings, many illustrated, 1900s - 20s (bulk 1920s), on Houdini neatly laid in by Dearn, often labeled with the publication and author.

4,000/5,000

83. **Collection of Leaves From A Spiritualism Scrapbook Annotated by Houdini.** Seven leaves, folio (8 ½ x 13 ¾"), containing dozens of British and American articles on spiritualists, mediums, clairvoyants, fortune-tellers, spirit photographers and other related subjects, including some on Houdini. Annotated a dozen times by Houdini, marking the date of publication, in some cases including the publication and other shorthand notes. Containing several other unknown handwritings in pen and colored pencil. Uncommonly well-preserved.

5,000/7,000



82



83



84. Houdini, Harry and H.P. Lovecraft (ghostwriter). **The Cancer of Superstition**. Circa 1926. Collection of 31 leaves, paginated 1 - 10 [11 - 13 lacking] 14 - 34, being an unpublished manuscript of a work in progress on superstition, divided into the three sections, "The Genesis of Superstition," "The Expansion of Superstition," and "The Fallacy of Superstition." Scattering of typed corrections over misspellings or word changes. Differing inks observed between first ten leaves and remainder of file. Pagination inclusive of bibliography (two leaves). Minor foxing, a few short tears and nicked edges, fine overall.

Previously known only in outline and through part of a first chapter, the work was suspended soon after Houdini's death as the magician's widow Beatrice did not wish to pursue it further (see Joshi and Schultz, *An H.P. Lovecraft Encyclopedia* (2004) [116 - 17]). The material here shows the project further along than other surviving sources have indicated it had reached, Lovecraft and Houdini putting forth a general theory of the history of superstition as an "inborn inclination" traceable to

"primitive races" "utterly ignorant of the laws of Nature" that now "persists only through mental indolence of those who reject modern science." Situating superstition at great length among an array of pre-modern belief systems including animism, fetishism, witchcraft, and black magic, the fascinating document shows the authors struggling to balance this primitivist theory of the development of superstition against evidence of what was really a cross-cultural "scourge" surviving among their contemporaries, even the well educated, introducing citations of early twentieth century studies on superstitious beliefs among students and faculty at prestigious American universities. The few missing pages from the first section distract but a little from the overall strain of thinking revealed in the second and third parts, and a bibliography at the rear provides the full spectrum of ideas Lovecraft and Houdini were negotiating before the project was unexpectedly cut short.

25,000/40,000

85. **Signed Affidavit by Rose Mackenberg Concerning a Meeting of the Chicago Metropolitan Spiritualist Church.** Chicago, March 20, 1926. Two-page affidavit signed by Mackenberg, a psychic investigator who assisted Houdini, with notary signature and seal; being an account of a meeting attended by about 200 people, led by the mediums Lillian Dillon, Charles Lord, Maggie Waite, and Emery Bailey, the lattermost described as “an unkempt fraud, [who] switches messages and reads them very plainly.” Concerning Waite, Mackenberg swears she “would walk through the congregation, address different persons there, saying I see five or six or seven lights then spell out a name, and everyone of the dupes present there would exclaim Wonderful.” Very good.

200/400



85 (detail)

86. Houdini, Harry. **Typed Letter Signed, “Houdini,” to “Keirans.”** New York, Sept. 20, 1919. On Society of American Magicians letterhead, on which Houdini is listed as president, regarding Houdini’s acquisitions from the Evert Jansen Wendell sale and his impending tour in England, giving his permanent address in London and a merry Christmas postscript. Boldly SIGNED “Houdini” with a partially illegible thank you sentiment below the underscore. Clearly separated at mid-page without paper loss, fold lines prominent, some browning.

1,200/1,500



86

87. Gibson, Walter and Morris Young. **Two Proof Copies of “Houdini’s Fabulous Magic.”** Philadelphia and New York: Chilton, 1961. Two different proof copies of *Houdini’s Fabulous Magic*, from the manuscript department of Chilton’s Book Division, with hundreds of annotations and corrections to the text, most apparently by editors and proofreaders. The first 8vo (5 3/4 x 8”) with illustrations. The second an uncut galley proof.

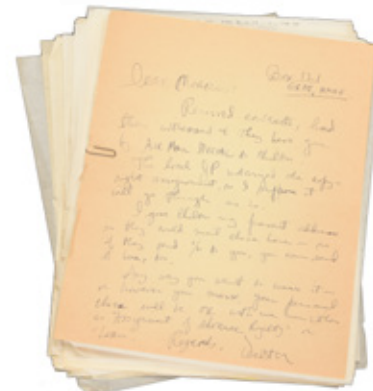
400/600



87

88. [Houdini] **File of Correspondence Between Walter Gibson and Morris Young, and Others, Regarding “Houdini’s Fabulous Magic.”** 1961. Approximately 50 pieces, including both original correspondence and carbons, many annotated, including pre-publication research notes, contractual and editorial matters with the publisher. In addition to letters between Gibson and Young is correspondence between heads of institutions whose collections were visited during research for the work including New York Public Library, Library of Congress, and private collectors.

400/600



88





89



90



91

89. Young, Morris. **"The Last Handcuffs" Manuscript.** New York, 1992. Approximately 50 leaves, being the author's working drafts of an article submitted to and later published in *The Linking Ring*, with many corrections in pen, plus research notes and photographs of handcuffs for consideration to be published with the article. Very good.

100/200

90. Gibson, Walter. **Houdini & Hardeen True Magazine Manuscripts.** Late 1940s. Typescripts and carbons for various articles written by Walter Gibson, prolific author and creator of *The Shadow*. Content includes anecdotes and information about Houdini and his brother Hardeen in their earliest exploits as "The Houdini Brothers," as well as what Gibson terms the end of "the Houdini epoch" with the death of Hardeen. Gibson calls Hardeen the second Houdini and his brother's "equal."

Based on penciled marginalia, the manuscripts were intended for publication in *True* magazine, but were apparently unpublished. Handwritten notations, strikethroughs, and corrections present, on approximately fifty 4to sheets, not collated. Some edges ragged, paper brittle from age, good but fragile overall.

300/500

#### DEVICES, PROPS, AND HANDCUFFS

91. **Harry Houdini Castle Lock Display Board.** Being a collection of twenty-six twelfth century European castle locks, two large keys, and a pair of cuffs that Houdini used in his escape acts, presented in a folding red plush-lined wooden shadow box. The name "Houdini" has been applied in brass letters at the top of each panel.

The collection was displayed in the Houdini Museum in Niagara Falls for approximately twenty years, and was also used as set dressing in the 1953 film *Houdini*, starring Tony Curtis and Janet Leigh. Prior to the museum's acquisition, Henry Muller purchased the collection from Joseph Dunninger, who acquired them from Beatrice Houdini. Accompanied by a 1998 letter of provenance from Henry Muller, president of the Houdini Museum in of Niagara Falls, NY. 61 x 54" (open). An imposing and impressive display of ancient locks and restraints with strong ties to the Houdini legend and name.

30,000/50,000

*Sales History: Butterfield & Butterfield Houdini Magical Hall of Fame* (November 15, 2000).



92

92. Houdini, Harry. **Four Water Torture Cell Hinges and Clasps Used by Houdini.** Circa 1912. Sturdy brass hinges fit over matching clasps and allow for a lock to be hung to seal the famous water-filled cell from which Houdini escaped nightly in his vaudeville show. The hinges have been cleverly constructed to allow for an easy escape despite the locks securing them being completely ordinary and free from guile.

Accompanied by an early letter of authentication from one Christine Duncan (1939), attesting that her husband made lock picks for Houdini. The hinges are housed in a small wooden box. Sold together with an audio cassette of one Willis Delano relating information about the hinges.

4,000/6,000



93

93. **Three Short Barrel-type Keys Owned by Harry Houdini.** The longest 1 ¾". All three show wear, but in good condition. With a LOA relating the history of the keys, which were obtained from the Houdini collection of Paul Harter, and a newspaper story relating details of Harter's Houdini collection.

350/550

*Harter reportedly owned 60 pounds of Houdini's keys - and paid nothing for them. Hardeen, Houdini's brother, sent them to Harter as a gift. All Harter had to pay for was the cost of shipping.*



94

94. **Houdini Lock Pick and Shim.** Two pieces of spring steel, one with soldered-on metal knob, the other honed to a slight point. Owned and used by Houdini for picking locks. The larger 3" long. With a LOA describing the provenance of the items.

500/750

*Obtained from Jerry Metallo, an employee of Houdini's who also crafted props and lock picks for Houdini.*



95

95. **Houdini Jail Cell Lock Pick.** Heavy bent metal key-shaped pick owned and used by Houdini to extricate himself from jail cells. 6" long. Good condition. With a LOA from a notable Houdini collector regarding the provenance of the key.

500/750

*Originally in the collection of Larry Weeks, a noted Houdini collector who acquired this pick from the wife of Houdini's principal assistant, Jim Collins.*



96

96. **Stanley Sokeitous Escape Display Board.** Circa 1920. Lobby display used by magician and escape artist – and Houdini imitator – Stanley Sokeitous to advertise his shows. Permanently affixed to the board are a set of vest pocket thumb cuffs, four pairs of vintage handcuffs, and associated objects. Each item is accompanied by handwritten identification tag, tying the item to various criminals, the attributions fabricated to drum up interest in Sokeitous’s shows. Included among the bogus items is a hacksaw blade reportedly used by the “Biddle Boys in making their escape from liberty,” a crowbar, and a non-working revolver labeled (falsely) as the gun used to assassinate President McKinley. Sturdy wooden frame 26 x 22”. Original cloth covering significantly worn and tattered, but locks and other objects in good condition. Sold together with a reprinted photograph of the escape artist posing with the board.

2,000/3,000



97

97. **Houdini-Owned Skeleton Key.** Attractive and large skeleton key framed in a shadowbox with a certificate of authenticity stating “Key from the authentic Houdini collection” and signed by its former owner, Sidney Radner, who purchased many Houdini relics from Hardeen, Houdini’s brother. Framed to an overall size of 9 ½ x 9 ½”. Key loose in frame; very good.

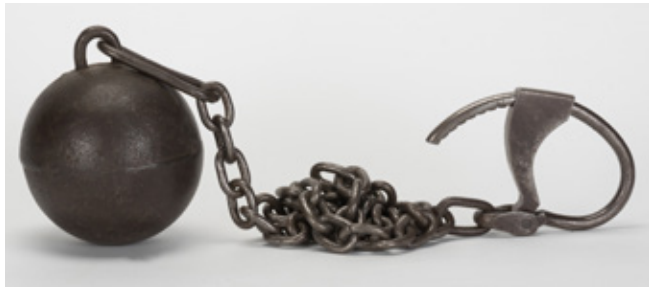
400/600



98

98. **Houdini Thumb Cuffs in Shadowbox.** Early twentieth century. Small metal thumb cuffs, with key, displayed in a felt-lined shadowbox also containing a letter by Sidney Radner on Houdini Historical Center letterhead relating to the use of thumb cuffs, and a reprint photo of Houdini, his thumbs cuffed and chained in such a pair. 16 x 11 ½” overall.

1,500/2,500



99

99. **Houdini Ball and Chain With Ankle Cuffs.** Antique twenty-pound steel ball with attached 4 ½ - foot chain and ankle cuff. Accompanied by a letter of authenticity from the Houdini Museum (Niagara Falls, Ont.) stating that the piece “was purchased by us from Joe Dunninger with the Houdini collection on September 14, 1967. It was guaranteed by Mr. Dunninger as having belonged to Houdini...”

4,000/8,000

*Sales History: Butterfield & Butterfield Houdini Magical Hall of Fame (November 15, 2000).*





101

THE SLADE-WEISS SLATES INVESTIGATED BY HOUDINI

101. Locked Double Slates Used by Remigius Weiss to Expose Spirit Medium Henry Slade, as Profiled by Harry Houdini in "A Magician Among the Spirits." Nineteenth century hinged wooden slates with incorporated iron lock and original key, being a piece of apparatus used to expose Henry Slade's practice, from the session eventually eliciting the confession from Slade that Houdini, quoting from Weiss, reproduced in *A Magician Among the Spirits* (1924). 8 1/2 x 6 1/2". Accompanied by a Typed Letter Signed by Houdini (Aug. 2, 1923) to Weiss relating to Houdini's inspection of the slates and to the signed confession that, Houdini writes, "bears out your story to me," continuing to say "I will open [the slates] at my leisure." In turn, the slates bear an inscription dated just days later in chalk by Houdini, faintly visible: "Dr. Slade failed. Forty years later slates were opened by Houdini./ Aug 7 1923." Inside, the slates are inscribed by "W.W.": "your Slates are to [sic] small for our use - we will do more same very soon." Also with an 1880 ALS from an unknown New York correspondent of Weiss's, providing information on Slade's criminal charges, relating that a conviction under the Vagrant Act in the Bow Street Police Court (London) in 1876 was reversed on appeal by "the presiding Judge (Sgt. Cox) [who] was himself a Spiritualist and a firm believer in Slade." Provenance traced to Oscar Teale, whose 1931 typed note of authenticity is included, indicating that the slates were to be sent to Frederick Eugene Powell. After Powell the slates were acquired by John Henry Grossman, whose set of photographic glass slides showing interior and exterior views of the slates are included.

20,000/30,000



100

100. **Houdini Needle Trick.** Including an antique leather box (4 x 3 x 2") lined with satin, containing a wooden spool of Belding Bros. thread and two packages of H. Milward & Sons sewing needles, accompanied by a letter of authenticity from Henry Muller, of the Houdini Museum (Niagara Falls, Ont.) stating that the piece "was purchased from [Joe] Dunninger... The trick came from his personal, private collection of Houdiniana, and was purchased by me personally." Box latch defective, else good.

7,000/10,000

*Sales History: Butterfield & Butterfield Houdini Magical Hall of Fame (November 15, 2000).*



102



105



103



106



104



107

102. **Bean Patrolman/Prison Handcuffs.** American, late nineteenth century, bearing 1882/84/87 patent dates. Finely made nickel-plated handcuffs with contemporary key. From the collection of Prynce Wheeler, having been acquired from The Great Reno (Frank Renaud). Accompanied by a 1964 three-page autograph letter signed (ALS) from Reno to Wheeler discussing handcuff trade proposals, in which is enclosed two playing cards pasted together with a note laid on the back reading, "These Bean Prison Handcuffs once belonged to Houdini. From the Frank Reno Collection." Very good.

2,000/3,000

103. **Bean Prison Leg Irons.** American, late nineteenth century, bearing 1882 patent date. Nickel-plated leg irons. From the collection of Prynce Wheeler, accompanied by a letter of provenance from his son-in-law Joe Tanner, the cuffs having likely been acquired from The Great Reno (Frank Renaud). With a 1963 autograph letter signed (ALS) from Reno to Wheeler discussing trade proposals including Bean handcuffs Reno claimed to be Houdini's, though no definite link to this pair is made. Lacks key (key with previous lot compatible), else good.

2,000/3,000

104. **Bean Prison Handcuffs.** Boston: Iver Johnson, ca. 1890s. Hallmarked, with contemporary key. Very good vintage condition.

500/750

105. **Strauss Leg Irons.** Crawford, GA: Strauss Eng. Co., ca. 1930s. Hallmarked, with contemporary key. Accompanied by a letter of provenance from Joe Tanner stating that the pair was drawn from Prynce Wheeler's collection. Good.

300/500

106. **Two Vintage Padlocks, Including A Trick Lock.** Two padlocks, the square-bodied example being a trick lock requiring two keys to be released (both included). Accompanied by a letter of provenance stating that the trick lock was drawn from the Prynce Wheeler collection, who was said to have obtained the lock from Dean Fox at the American Embassy in Finland in the 1960s.

400/600

107. **Tower "Pinkerton" Detective Handcuffs.** Late nineteenth century. Nickel-plated handcuffs, from the collection of Prynce Wheeler, accompanied by a letter of provenance from Wheeler's son-in-law, Joe Tanner. With contemporary key. Very good.

400/600



108

108. **Tower Bottom Key Handcuffs.** Circa late nineteenth century. Plain finish. With contemporary key. Good.

200/300

109. **Maltby Trigger Handcuffs.** Waterbury, Conn.: Mattatuck Mfg., early twentieth century, bearing 1901 patent date. Antique handcuffs stamped with patent date, model, and manufacturer. From the collection of Prynce Wheeler, including a typed letter of provenance from Wheeler's son-in-law Joe Tanner. Center linking chain misshapen; replacement key included. Very good vintage condition.

800/1,000

110. **Group of Five Miscellaneous Handcuffs and Padlocks.** Including a vintage pair of Peerless handcuffs owned and used by Rick Maisel in his Washing Machine Escape (hallmarked, heavily tarnished and rusted, lacking key); modern gold-plated ASP handcuffs with key; a triangle padlock from an unknown manufacturer, with key; and two barrel padlocks with screwing keys, possibly Iranian or Persian.

400/600

111. **Bean Cobb Handcuffs.** Circa 1899. Popular handcuff which, when patented, offered a significant improvement over similar models in that the locks could be removed from the cuffs for repairs should anything go wrong with them. Good working condition.

100/200

112. **Cummings Handcuffs.** American, ca. 1900. Cuffs incorporate a "knob" which facilitate their opening. 9 3/4" long. With key. Very good working condition.

500/600



109



110



111



112





114



95

113

113. **Darby Handcuffs.** British, ca. 1900. With two newer keys. 8 1/2" long. Very good working condition.

100/200

*Darby cuffs were relatively easy to escape from, and Houdini reportedly made his reputation by escaping from Darby-style cuffs during his fist successes in England.*

#### THE FAMOUS GUILTEAU CUFFS

114. **Guiteau Handcuffs.** Philadelphia: The Rankin Co., ca. 1870. One of only four early unpatented American handcuffs. With replacement keys and instructions for their operation. The only example of this handcuff stamped with the manufacturer's mark, and one of only seven known examples of this restraint. Good working condition. RARE.

12,000/15,000



115

*Named by Houdini, who first saw the cuff on a visit to the Rankin factory in Philadelphia in 1900, the Guiteau cuff incorporates a unique locking mechanism using a key within a key to operate it. In his book Handcuff Secrets, Houdini wrote about the Guiteau Cuff, "Such was the style of cuff which I have been informed was used on Guiteau, the murderer of President Garfield, who was afterwards hanged for this crime. It is a formidable cuff, and very difficult, as it requires a key within a key to open. In the year 1900 I visited the maker of these cuffs, and asked him to open them, but he failed to do so; I however succeeded. ...They are very scarce. Although they lock easily, few understood how to open them, and hundreds of them had to be broken off the prisoner's wrists."*

115. **Lilly Irons.** American, ca. 1875. Sturdy bar-type handcuffs with original key and attractive patina. One of four early American handcuffs with no known patent. 14 7/8" long. Good working condition.

1,000/1,200

*Reportedly invented by one Captain Lilly, who died wearing a pair of the irons on board a ship.*



116

116. **McKenzie Mitts handcuffs.** Kansas [?], ca. 1925. Scarce black variant of this famous set of handcuffs, which were also offered with a nickel-plated finish. Near-fine condition. Sold together with an extensive monograph by John Bushey detailing the history, manufacture, and popularity of the cuffs.

5,500/6,500

*Invented by Jacob Oliver McKenzie, a sheriff from Phillipsburg, Kansas, the "steel mittens" were devised after a prisoner captured by McKenzie grabbed the sheriff's gun and shot him in the leg. The Mitts were developed to immobilize a prisoner's hands entirely while restrained.*



117

117. **Plug 8 Handcuffs.** Circa 1850. Cuffs that resemble the number "8" in shape. A plug blocks the keyhole, which, when removed, allows a screw-type key to be inserted. With original plug and key. 5" across. Good working condition.

250/350

118. **Rankin Leg Irons.** Philadelphia: Rankin Co., ca. 1861. Authentic Civil War-era leg irons, with replacement working key. Coated with an early form of galvanization to prevent rusting. 21 3/4" long when extended. With key. Good working condition.

600/800

#### PHOTOGRAPHS AND EPHEMERA

119. **The Houdini Founders Bust.** Collectors' Workshop, 1989. Heavy and finely made bust (6 1/2 x 5 1/2 x 13") of Houdini on a polished mahogany base, gilt frontal plaque engraved: "The Houdini Founders Bust/Presented to the President of the Society of American Magicians/Father Murray Cyprian, 1989 - 1990/ by Collectors' Workshop". Bust stamped "Collectors' Workshop" on right shoulder, "John Cassidy/1914" on left shoulder.

500/750



118



119



120



121



122

120. Houdini, Harry. **Twenty Six Minutes of Houdini Film Footage.** Two canisters of 35mm film running just over twenty-six minutes. The footage – some of which is possibly unknown to Houdini scholars – was used to create the 1970 BBC documentary, *The Truth About Houdini*.

The reels contain tantalizing glimpses of Houdini at his best – and at his worst. Scenes from *The Master Mystery*, including many of the first robot to appear in a motion picture, abound, as well as unedited scenes from Houdini’s funeral procession and the moving of his coffin, coverage of his Australian flight in his own biplane, and a number of public straight-jacket escapes, including various angles showing how Houdini was strapped in to the jacket and hoisted in the air. In one scene, he dangles from a rope in Washington, D.C. with the Washington monument in the background as he wriggles free. *The Master Mystery* scenes involving a chair escape and the robot are spliced together with shots not included in other releases of the footage, and they are also edited in a different manner.

At the funeral, Bess Houdini is seen swathed in black crepe. Houdini’s brother and Houdini’s assistant Jim Collins are seen as pallbearers. A throng of thousands watches as his coffin is carried to a hearse. A number of sequences filmed in Paris are included, and this footage consists of out-takes from Houdini’s aborted projected called *The Dupe*. Material from that film was salvaged for inclusion in another Houdini serial, *Haldane of the Secret Service*. Sold together with beta masters of the footage as well as a recent DVD transfer of all footage. The broadcast quality film is some of the finest known, and offers both theatrical and real-life glimpses of the great escape artist taken from original nitrate film in the Houdini estate.

4,000/6,000

121. Houdini, Harry. **Signed stock certificate in the Houdini Picture Corporation.** New York, June 1921. Five shares to Anthony Treies, certificate number 406. 8 ¼ x 11 ½”. Old folds. SIGNED BY HOUDINI. Signature faded as expected. Handsomely framed with a linen mat; not examined out of frame.

2,000/3,000

*Houdini starred in five silent films between 1918 and 1923. It was after appearing in the first three that he founded his own motion picture company, and then went on to produce and star in *The Man From Beyond*, in 1921.*

122. Houdini, Harry. **Sheet of Houdini Commemorative Stamps And Related Ephemera.** New York, 1951. Including a sheet of 35 stamps as issued by I.B.M., S.A.M., and Magic Collectors Association. Accompanied by a letter from the same year from Stamp Chairman Edward Dart, explaining the project; a printed return envelope; and a “Dealers Special” card advertising discounts on bulk orders.

150/250





123



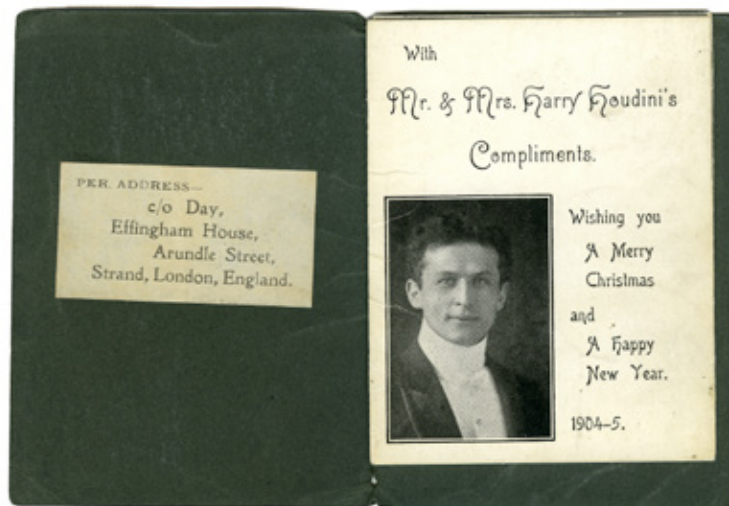
125

LIST OF HOUDINI'S POSTERS IN HAND.

180	120	80	50	2,070
POSTERS	POSTERS	POSTERS	POSTERS	POSTERS
704	1070	1400	2000	3000
500	370	400	300	2100

This is a list of  
 the posters in hand  
 of the artist  
 June 16, 1914

124



126

123. Houdini, Harry. **Group of Photos and Other Ephemera.** Various dates and publishers. Including a vintage portrait photograph (5 x 7") verso stamped "Harry Houdini Collection/Original"; vintage reprint photos of Houdini and Bess leaving on a train, and with family; the top trimmed portion of letterhead bearing a portrait illustration of Houdini; a January 1927 issue of *Farm & Fireside* magazine featuring an interview with Houdini conducted shortly before his death; a vintage handbill of the Tony Curtis/Janet Leigh Houdini biopic; and a framed and matted reproduction print of a photo of Houdini, Bess and family on the stoop of their home. Generally very good.

400/500

124. Houdini, Harry. **List of Houdini's Printing in Hand.** 1914. Being an inventory chart showing the number of posters in five sizes on hand subtracted by the number distributed up to June 16, 1914. Poster image and printer unknown.

100/150

125. [Houdini, Harry] **Martinka and Company Catalog.** New York, 1919. Illustrated catalog for Martinka & Co. during period of ownership by Houdini. Rear cover shows image of handcuffed Houdini advertising "A New Escape." "Become a Houdini - Escape from a Box after having been nailed in it." Wraps. Eight pages. 8vo. Very Good.

50/100

126. Houdini, Harry. **Houdini Newgate Prison Merry Christmas and Happy New Year Card.** Piccadilly Circus W., St. Paul's Ptg., 1904. Dark green folder, "H" stamped in gilt on front, enclosing a tri-fold Houdini holiday card bearing a half-tone portrait of Harry. Inside, Beatrice is shown in a prison cell at Newgate, "Caught" in one scene and "Flown" in the other. 3 1/4 x 4 1/2". Third panel cleanly separated, else very good. RARE. Accompanied by a 1949 envelope to the R.R. Bush, son of a guard at Newgate Prison who befriended Houdini. *See next lot.*

1,000/1,500

"Harry Houdini and wife sent out their holiday compliments in the shape of an extremely near little folder containing three half tones of themselves and of a cell in Newgate Prison." (The Sphinx, "Book Notes," Vol. 3 No. 12 [Feb. 1905]).



127

127. Houdini, Harry. **Houdini The Famous Jail Breaker Happy New Year Postcard.** [New York], 1907. Color lithographic, pictorial holiday postcard (5 ½ x 3 ¼”) depicting Houdini in chains, with Beatrice in the corner. Sentiment in English and German. Undivided back. Corners softened, creases, old vertical fold. Postmarked from Chicago to London, addressed to Mr. G. Bush, a Newgate Prison guard who had befriended Houdini. RARE. See previous lot.

1,000/1,500



128

128. Houdini, Harry. **Photographic Houdini Christmas card.** Circa 1915. Stiff card with offset photographs of Houdini and his wife Beatrice laid down by hand, as issued. The couple’s permanent address is listed as 394 E. 24<sup>th</sup> St., Brooklyn. 4 7/8 x 5 ¾”. Minor spotting.

400/600

*Harry and Bess Houdini lived at the Brooklyn address listed on this card for roughly 3 ½ years. It has been said that Houdini could not bear to live in his home on 113<sup>th</sup> Street following the death of his mother, who had lived there with him. In 1918, the Houdini’s moved back to their famous 113<sup>th</sup> street residence.*



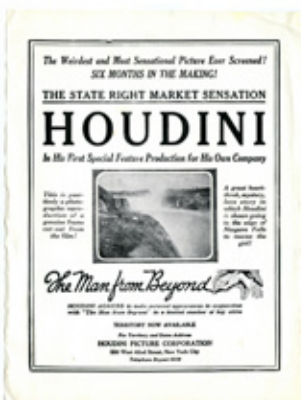
129

129. Houdini, Harry. **Houdini Happy New Year Postcard.** [New York], ca. 1923. Holiday postcard (5 ½ x 3 ¼”) featuring a half-tone portrait of Houdini within a black diamond. Undivided back. Corner crease, postmark stamp lines faintly across front, red ink discoloration and other wear.

300/500

130. Houdini, Harry. **The Man From Beyond Exhibitor Flyer.** New York: Houdini Picture Corp., 1922. Pictorial flyer (9 ½ x 12”) directed to film exhibitors, promising “personal appearances [of Houdini]... in a number of key cities” to promote the first feature produced by Houdini’s own company. Short marginal tears.

200/300



130



131

131. Houdini, Harry. **The Master Mystery Hold-to-Light Mystery Sheet.** New York: B.A. Rolfe, [1919]. Promotional novelty advertisement (4 1/8 x 5 ¼”) for the Houdini serial, revealing an illustration of Houdini held captive by two men, upside-down in chains, and captioned “How Does He Escape?” when held over a heat source. Creases, corner tear upper left.

100/200





132

CHALLENGES

132. Houdini, Harry. **Hippodrome Theatre of Varieties/Solid Silver Manacle Release.** Brighton: W.E. Nash, ca. 1904. Letterpress challenge handbill (5 1/8 x 8") heralding "the famous handcuff king" "direct from a Record Success at the London Hippodrome" who "will be presented... by the 'Daily Mirror' with a Solid Silver Manacle." Otherwise known as the "Mirror Cuffs" that in *Life of a Versatile Artist* were asserted to have taken five years to manufacture by a Birmingham blacksmith so that "no mortal man could pick" it. Laid down on linen. With minor browning, tiny marginal loss at upper right.

600/800

133. Houdini, Harry. **Ex-Police Constables' Challenge!** Bristol: Chappell & Co. Printers, May, 1920. Letterpress challenge handbill (8 3/4 x 5 1/2") in which the Bristol Police Department challenges Houdini to escape from "an obsolete punishment suit" "encircling your body, so as to make you utterly helpless." Laid down on linen. Losses at bottom right not affecting printed area, ink mark left margin, other nicks and losses around edges.

500/700

134. Houdini, Harry. **Houdini U.S. Navy Plank Escape Challenge.** New York: Pusey Press, 1915. Letterpress challenge handbill (7 x 9 3/8") by members of the U.S. Navy for Houdini "to escape from an eight foot plank, after we have lashed you down on same," which Houdini accepted to be held at the Palace Theatre. Laid down on linen. Minor creasing and smudging in margins.

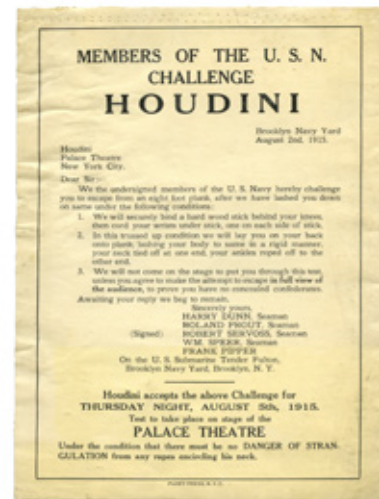
600/900

135. Houdini, Harry. **Houdini Packing Case Escape Challenge.** Liverpool: Olympia Theatre, 1913. Letterpress challenge handbill (4 7/8 x 7 1/2") by employees of City Saw Mill in which they will "construct an Ordinary Packing Case from Rough Inch Deal Timber, from which you will not be able to escape." Laid down on linen. Ink line mark bottom left, minor spot light soiling upper left.

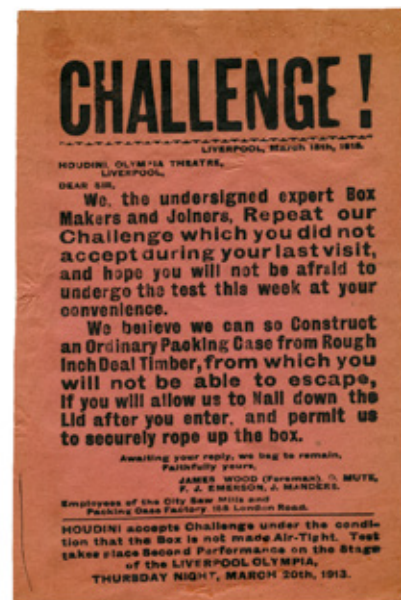
500/700



132



134



135





137



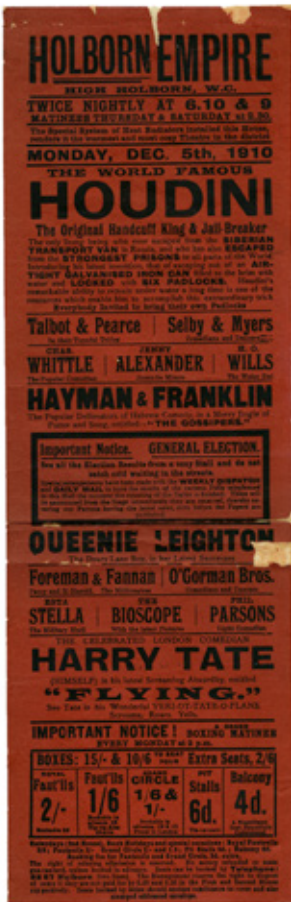
137

136. Houdini, Harry. **Houdini Packing Case. Extra Strong Box Escape Challenge.** Bradford, England: January, 1913. Letterpress challenge handbill (4 3/4 x 7 1/2") by the employees of John Moulson & Son, Builders & Quarry Owners, for Houdini "to escape from an Extra Strong Box or Chest we will specially make," and who also "demand the right to not only thoroughly search you before you enter same, but you must wear an Athletic Costume which we will furnish." Neatly laid down on linen. Very good.

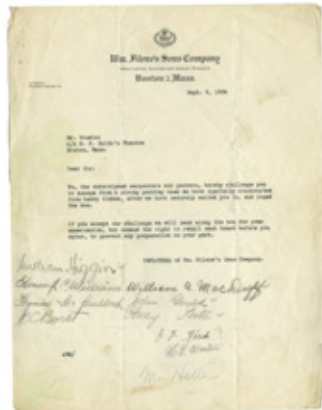
500/750

137. Houdini, Harry. **Houdini Challenge at B.F. Keith's. Will He Meet Defeat?** Cincinnati: Union Label, ca. 1915. Letterpress challenge handbill (4 x 9") by the "expert packers" and employees of the Fair Company for Houdini "to escape from [a] packing case of heavy lumber in which we believe we can so nail and rope you that you will be unable to make your escape." Laid down on linen. Top edge ragged, else good.

300/500



138



139

138. Houdini, Harry. **World Famous Houdini. Holborn Empire Escape Broadside.** London: December 5, 1910. Letterpress theatrical broadside headlined by Houdini, whose "latest invention, that of escaping out of an air-tight galvanised iron can filled to the brim and locked with six padlocks" is advertised. 4 3/4 x 14 5/8". Neatly mounted on old linen. Chips along top and right margin, one affecting text; and small losses along and near old horizontal fold.

1,500/2,500

139. Houdini, Harry. **Typed Letter "Challenge" to Harry Houdini from Wm. Filene's Sons.** Boston, Sept. 9, 1924. On one 4to page of Wm. Filene's Sons Company, of Boston, the carpenters and packers of that company challenge Houdini to escape from a strong packing case they have specially constructed from heavy timber. With signatures of ten employees affixed. With mailing folds, otherwise very good.

500/600



140

140. Houdini, Harry. **New Orleans Item Challenges Houdini/ Manacled Dive Into The Mississippi River.** Circa 1907. Pictorial letterpress challenge handbill on newsprint, daring Houdini to escape from manacles after diving into the Mississippi River from a steamship. Neatly laid down on linen. 6 x 9". Upper right corner darkened, minor chips and small tears.

600/800



141



142



143



144

141. Houdini, Harry. **Houdini Advertising Flyer for Appearance in Vienna.** Austria: Druck Von A. Reisser, 1900. German-language advertising pamphlet for an appearance by Houdini at Etablissement Ronacher, Vienna. Houdini is referred to as "The World Famous King of Jail Breakers." Extensive citations from police officers and detectives from the United States and Germany attest to the escapist's abilities. An early European tour advertisement circular from this well-known Viennese Music Hall. 11 1/2 x 9". Linen backed. Very good.

1,200/1,500

142. Houdini, Harry. **"Terror Island" Theater Handbill.** Chicago: Taylor Co., 1920. Folding pictorial Bertha Theatre handbill featuring Houdini on the cover to advertise a showing of "Terror Island." 4 x 6 7/8". Minor chip upper right; very good. Accompanied by four reprint movie stills from the film.

200/300

143. Houdini, Harry. **Icelandic Houdini Movie Brochure.** Iceland, ca. 1953. Bi-fold pictorial brochure for the Houdini biopic starring Tony Curtis and Janet Leigh. 5 3/8 x 8 1/2". Very good.

80/125

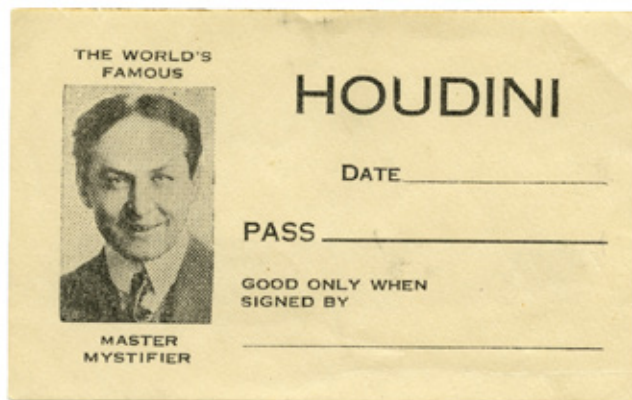
144. Houdini, Harry. **B.F. Keith's Theatre News V17 N13.** Washington, D.C., Nov. 23, 1914. Pictorial wraps, front featuring "Houdini in His Daring Submarine Escape." 8vo. 8 pages, including a centerfold broadside-style advertisement headlined by Houdini. Illustrated with a portrait of Houdini and a rendering of the Water Torture Cell. Very good.

200/300





145



149

145. Houdini, Harry. **B.F. Keith's Theatre Matinee Program Featuring Houdini.** Cleveland, January 30, 1922. Printed program in eleven parts, Houdini billed to perform the Chinese Water Torture Cell. Old vertical fold. Very good.

100/150



146



147

146. Houdini, Harry. **Houdini New York Hippodrome Program.** New York, 1924. Houdini headlines, presenting a "challenge" act in which he will dematerialize from a box, and "forfeit \$5,000 or wager \$10,000 that he can detect, duplicate or expose manifestations produced by any medium who will agree to manifest three times in his presence..." Includes a full page photograph of Houdini. Colored wrappers. 4to. Cover loose.

200/300

147. Houdini, Harry. **Houdini Orpheum Theatre Program.** St. Louis, 1922. For an appearance at the Orpheum, Houdini appears seventh on the bill, performing the Chinese Water Torture Cell. Spine splitting, staples lacking.

200/300



148

148. Houdini, Harry. **Die-Cut Paper Advertising Lock.** For a performance at Keith's Theatre. [Washington, D.C.]: World Printing Co., ca. 1906. Lock-shaped die-cut advertising novelty for a three-week engagement of Houdini's at Keith's Theatre, Weeks of Dec. 17 - 31, (ca. 1906). Chronology on verso heralds Houdini "The World's Handcuff King and Unchallenged Prison-Breaker," with reviews of escapes. Yellow-gold lithographed paper printed in red and black; pink-colored versos bear an image of Houdini in handcuffs and irons.

1,500/2,000

149. Houdini, Harry. **Houdini Show Free Pass.** Circa 1922. Unused free pass bears a well-known portrait of Houdini at left. An endorsed pass (usually by Houdini) gained the bearer free tickets to Houdini's magic show. 4 x 2 1/2".

400/600





150



151



152 (recto and verso)



153



154

150. Houdini, Harry. **Houdini Theater Program.** For an appearance at Keith's Theater beginning Jan. 23, 1922. Houdini receives top billing, performing the Water Torture Cell, and offering a reward to anyone who can prove he can obtain air while submerged. Tall 8vo. Framed with glass in two sides; not examined out of frame.

200/300

151. Houdini, Harry. **B.F. Keith's Pocket Guide for Coming Attractions.** Philadelphia: World Show Print, 1922. Original pictorial wrappers. 24 pages. Houdini is billed on one page as "The Justly Famous Self-Liberator!" presenting the Chinese Water Torture Cell. Very good.

200/300

152. Houdini, Harry. **Houdini Vaudeville Show Handbill.** Chicago: Palace Music Hall, ca. 1920. Letterpress handbill printed decoratively in black and brown, on which the "Justly Famous Self Liberator" is the sixth act billed, in a 25-minute turn. Houdini's name appears on both sides. 3 5/8 x 6 1/4". Fine.

250/400

153. Houdini, Harry. **Society of American Magicians Membership Card Signed by Houdini.** Orange card stock printed in black with red seal, certifying John Sargent as a member for 1919, and in addition, as printed on left margin, for life. SIGNED "Harry Houdini," as president of the Society, and by Oscar Teale, as secretary. 4 x 2 1/2". Very good.

1,800/2,400

154. Houdini, Harry. **Society of American Magicians Stage Program on Cards.** New York, 1908. Four playing cards bound with string and tassel, and printed with the nine-part program of the Fourth Annual S.A.M. Annual Dinner, including "The World Famous Houdini/ Original Jail Breaker and Handcuff King/ By special request Mr. Houdini will present the mysterious Hindoo Needle Trick..." Alongside magicians including Kellar, Goldin, Downs, Roltare, Fox, and others. Very good.

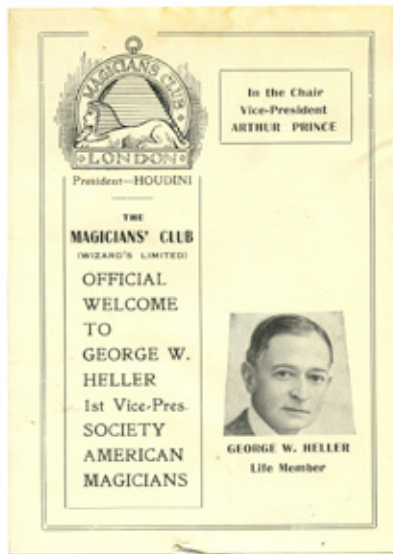
500/600



155



157



156



158



159

155. Houdini, Harry. **The Magicians' Club 1926 Invitation.** For Sunday, October 10, 1926. Invitation and ticket to The Magicians' Club Cabaret Night, Honorary Organizer Will Goldston. Bears a portrait of club president Harry Houdini. 6 1/2 x 3 3/4". Good.

300/500

157. Houdini, Harry. **The Magicians' Club 1925 Annual Dinner Menu/Program.** London, February 22, 1925. 8vo. Four-page program for the Magician's Club Annual Dinner. With caricature drawing of club president Harry Houdini on back cover, broadcasting his regrets at inability to attend. 5 1/2 x 4". Good.

300/400

156. Houdini, Harry. **The Magicians' Club 1925 Invitation.** For May 31, 1925. Announcement of Official Welcome of George W. Heller, Life Member, First Vice President of the Society of American Magicians. Portrait of club president Harry Houdini inside. 5 1/2 x 4". Good condition with dent at bottom and light evidence of mounting on verso.

200/300

158. Houdini, Harry. **The Magicians' Club 1913 First Ladies' Night Ticket.** London, April 27, 1913. Unissued and unsevered ticket and stub for admission. 5 x 4". Some aging; good condition overall.

200/400

159. Houdini, Harry. **Chicago Mystery Show Program Featuring Houdini.** Chicago, 1926. Original printed wrappers. Program featuring a variety of magicians, the first act being Houdini, who also advertises prominently inside the front cover. 8vo. Minor browning bottom right corner internally; very good.

150/250





160

160. Houdini, Harry. **Hamburg America Line Concert-Entertainment Program Featuring Houdini.** June, 1914. Printed and engraved handbill (7 x 9 1/2"), trimmed, for the S.S. Imperator, being a program "for the benefit of the German Sailors Home and the Magicians Club in London," including a detailed summary of Houdini's act. Laid down on linen. Minor yellowing around edges.

400/600

161. Houdini, Harry. **Victoria Theatre Handcuff King Program.** New York: Empire City Job Print, January 29, 1912. Pictorial program (9 1/2 x 12 1/2") heralding "the feats accomplished by the Great Houdini," cover with oval portrait of the magician, opening to a centerfold bearing photos of Houdini in chains and piloting the Voison Bi-Plane. Old folds, short marginal tears, chips, and small puncture in lower left.

1,000/1,500

162. Houdini, Harry. **Shubert Majestic Theatre. Master Mystifier Program.** Boston: Griffin-Smith, Sept. 6, 1926. Twenty pages, 8vo, original color wrappers, for a run of performances by "the master mystifier." Very good.

100/200

163. Houdini, Harry. **Houdini Final Tour Souvenir Program.** [New York, 1925]. Pictorial wrappers bearing a half-tone photo of Houdini staring intently at the reader. Portrait frontispiece, illustrated with photos and line drawings. 4to. Minor spine wear, creasing at edges. NICE COPY.

400/600

164. Houdini, Harry. **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. Losses and tears at top, minor chipping and tears elsewhere. SCARCE.

200/300



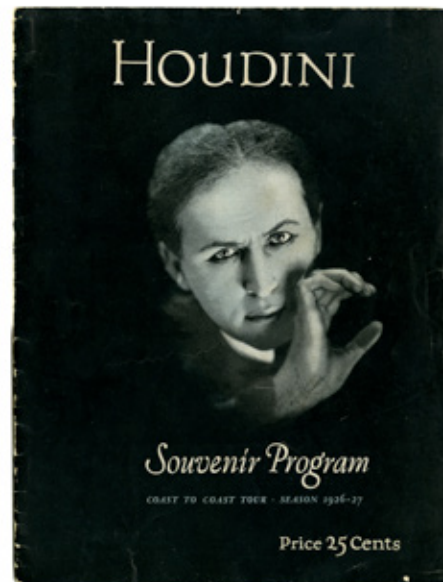
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162



164



163

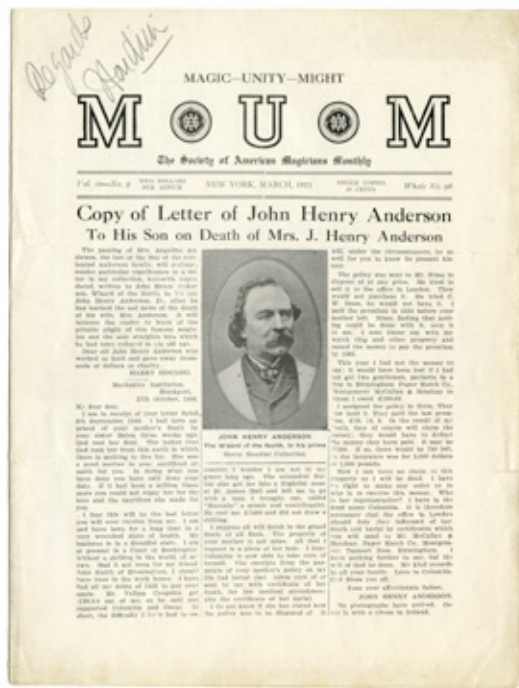




165



167



166



168

165. Houdini, Harry. **The Orpheum Circuit News**. Oakland, Calif., V1 N5 (Nov. 14, 1915). On newsprint, illustrated photographically (including the East Indian needle threading trick in performance; and Houdini with Teddy Roosevelt). Four pages, devoted entirely to Houdini. 7 3/4 x 13 1/2". Short tears, old folds. Very good.

150/250

166. Houdini, Harry. **1921 Issue of M.U.M. Signed by Houdini**. New York, March 1921 (V10 N9). INSCRIBED AND SIGNED in the upper left corner in pencil: "Regards/ Houdini." Cover feature reproducing a letter from John Henry Anderson to his son, with an introduction by Houdini; inside column "Editorial Notes" by Houdini. Old mailing folds, short tears at edges not affecting signature.

1,000/1,500

167. Houdini, Harry. **Group of Houdini Ephemera**. Various dates and publishers. Including the November 1922 issue of *Boletim Magico* (Sao Paulo, Brazil) featuring Houdini on its cover; *M.U.M.* for 1926 featuring Houdini "In Memoriam" on the cover; two pairs of Houdini 1951 "In Memoriam" poster stamps; and a blank 1943 Houdini Hospital Benefit Fund application for benefits. Sizes and condition vary.

300/400

168. Houdini, Harry. **Collection of Early Houdini Clippings, One Signed**. V.p., 1900s. Three magazine clippings including "The Wizard Exposed" (1901) SIGNED "Regards/Harry Houdini" on a photographic illustration of the magician performing paper magic, in a speech bubble apparently drawn by Houdini himself. In a black wooden frame, matted to 13 1/2 x 21 1/4" overall.

1,000/1,500



169

169. Houdini, Harry. **Sepia Tone Vintage Portrait of Houdini.** Circa 1924. Formal studio photo of Harry Houdini in suit and tie. Early print with prior owner's inked-in notations identifying Houdini and his birth and death dates. 8 x 10". Very good.

400/500



170

170. Houdini, Harry. **Bust Portrait Photograph of Houdini.** Circa 1920. Formal studio photo of Harry Houdini. Original print. 8 1/2 x 6 1/2". Very good.

400/500



171

171. Houdini, Harry. **Photograph of Houdini and Burton King.** [Los Angeles], 1922. Three-quarter length photograph of Houdini and Burton King, director of Houdini's film *The Man from Beyond*, distributed by the Houdini Picture Corp. 8 x 10." Very good.

300/500



172

172. Houdini, Harry. **Sepia Tone Vintage Portrait of Houdini.** Circa 1920. Famous portrait of Houdini gazing with intensity at the camera while holding his hand at the side of his face. 5 x 7". Very good.

250/350

173. Houdini, Harry. **Full Length Photograph of Houdini and Ching Ling Foo.** [Brighton Beach], 1913. Reportedly taken by Theo Bamberg (Okito) in Brighton Beach, in front of the theatre where Foo was performing. Evidence of scrapbook mounting on verso, not affecting image. 5 x 7". Very good.

400/500

*Ching Ling Foo, court conjurer to the Empress of China, was born in Peking in 1854 and died about 1922. He performed with great success in the United States, South Africa, and Europe. Oriental magic became so popular as a result of Ching's success in the West that various western conjurers adopted Chinese identities for their performing personas, including William Ellsworth Robinson, who achieved fame as Chung Ling Soo.*



173





174



178



175



176



177

174. Houdini, Harry. **Bust Portrait of a Smiling Houdini.** Circa 1922. Famous portrait of Houdini with enigmatic smile looking intently at the camera. 5 x 7". Very good.

400/500

175. Houdini, Harry. **Movie Still of Houdini in The Grim Game.** Los Angeles: Paramount, [1919]. Sepia tone photo depicts Houdini in an action image as he seeks to escape from the clutches of an adversary. Serial No. L 302-49. 8 x 10". Very good.

600/900

176. Houdini, Harry. **Movie Still of Houdini in The Grim Game.** Los Angeles: Paramount, [1919]. Sepia tone photo depicts Houdini in conversation with two men at a table. Sharp image, with lightly trimmed margins at right and left. Serial No. L 302-12. 8 x 10". Very good.

600/800

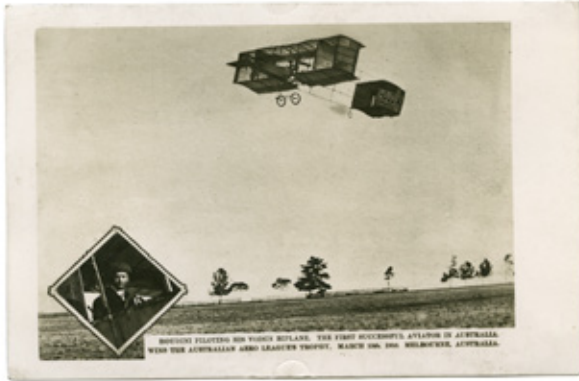
177. Houdini, Harry. **Candid Photograph of Houdini at German Newsstand.** Silver Halide print ca. 1908 captures Houdini at a newsstand, possibly in Leipzig, speaking to the vendor, a group of onlookers positioned some distance away. Mounted on card to an overall size of 10 x 6 1/2". Accompanied by a COA from Sidney Radner. Very good.

800/1,000

178. Houdini, Harry. **Houdini Portrait in Pith Helmet for Terror Island.** Los Angeles, [1920]. Three-quarter length sepia tone photo depicts Houdini wearing pith helmet, arms folded. Serial No. L 318-69. 8 x 10". Wear around edges, torn at bottom right just barely affecting printed area, chipped bottom left corner. Good.

600/800





180

179. Houdini, Harry. **Movie Still of Houdini Attacked by Natives in Terror Island.** Los Angeles, [1920]. Sepia tone photo depicting Houdini defending himself from attack by a large group of natives with spears. Dramatic image. Serial No. L 318-56. 8 x 10". Very good.

700/900

180. Houdini, Harry. **Real Photo Postcard of Houdini Piloting Airplane [Signed].** [Australia], March 15, 1910. Divided back real photo postcard 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." SIGNED AND DATED in pencil by Houdini on verso, top right corner "14/Dec 4/Houdini." Very good.

1,000/1,200

181. Houdini, Harry. **Photograph of Houdini in Crowd After Strait Jacket Escape.** [Los Angeles], ca. 1920. Houdini is seen in a crowd of thousands after performing a strait jacket escape outside the Herald Examiner Building, now a Los Angeles landmark. 9 3/4 x 8". Edges damaged, corner clipped.

400/500

182. Houdini, Harry. **Photograph of Houdini with Teddy Roosevelt's Grandchildren.** New York, 1925. Photograph depicts a seated Houdini surrounded by eight of President Theodore Roosevelt's grandchildren, taken after a private performance. 8 x 10". Very good.

500/600

183. Houdini, Harry. **Times Square Apollo Theatre Marquee for The Man from Beyond.** New York, [1922]. Street scene in front of the Times Square Apollo Theatre, featuring Houdini in his film *The Man From Beyond* and also advertising "thirty minutes with Houdini himself in *Marvelous Mysteries*." 8 x 10". Sharp image, with border damage at left and bottom right corners not affecting printed area. Very good.

300/500



179



181



182



183



184



185



186



187



188

184. Houdini, Harry. **Movie Still of Houdini in Terror Island.** Los Angeles, [1920]. Photo depicts Houdini after being attacked by villains seeking to appropriate his new submarine invention. 8 x 10". Very good.

600/800

185. Houdini, Harry. **Photographic Portrait of Houdini.** New York: Apeda Studio, [1920]. Paramount Artcraft Pictures formal studio publicity photo of Harry Houdini. Serial No. P257-2. 8 x 10". Very good.

600/800

186. Houdini, Harry. **Movie Still of Houdini in Terror Island.** Los Angeles, [1920]. Sepia tone proof photo depicting Houdini wearing mohair sweater while looking through periscope. Serial No. L 318-2. Marginal markings from darkroom clips, corners bumped and title of movie at bottom clipped out. 8 x 10". Very good.

600/800

187. Houdini, Harry. **Iconic Houdini "for President" Photograph.** Seattle: La Pine Studio, ca. 1922. Famous portrait of Houdini with crossed arms gazing directly at camera. An image from this studio sitting was used in his advertising poster now known as "Houdini for President," as it bears only his name and no other text. 5 x 7". Very good.

700/900

188. Houdini, Harry. **Movie Still of Gun-Wielding Houdini in Terror Island.** Los Angeles, [1920]. Sepia tone proof of photo depicting Houdini wearing mohair sweater and holding a revolver while secreted behind native god statue. Serial No. L 318-64. Chipped at bottom right not affecting printed area. 8 x 10". Good.

600/700





189

189. Houdini, Harry. **Movie Still of Houdini Defending Himself in Terror Island.** Los Angeles: Paramount, [1920]. Sepia tone proof photo depicting Houdini wearing pith helmet in dramatic pose attempting to wrest a spear from an attacking native. Serial No. L318-55. 8 x 10". Very good.

600/800

190. Houdini, Harry. **Movie Still Houdini Throttling Villain in Terror Island.** Los Angeles, [1920]. Sepia tone photo depicting Houdini on the attack, throttling his adversary. Serial No. L 318-64. 8 x 10". Margin damage at bottom right not affecting printed area. Good.

600/800

191. Houdini, Harry. **Roosevelt Theatre Marquee for The Man from Beyond.** [1922]. Street scene with a large crowd in front of the Roosevelt Theatre, which features Houdini in his film *The Man From Beyond*. Marginal chip at left bottom, not affecting printed area. With COA signed by Sidney Radner. 8 x 10". Very good.

300/500

192. Houdini, Harry. **Movie Still of Houdini in The Master Mystery.** Los Angeles, [1919]. Sepia tone photo of Houdini being placed in an electric chair. 8 x 10". With two marginal punch holes at top, otherwise very good.

600/800

193. Houdini, Harry. **Movie Still of Houdini in Terror Island.** Los Angeles, [1920]. Harry Houdini in the starring role as Harper, attempting to keep the submarine from sinking before his underwater escape. Serial No. 318-46. 8 x 10". Very good.

700/900



190



191



192



193





194



198



195

194. Houdini, Harry. **Movie Still of Houdini in Terror Island.** Los Angeles, [1920]. Harry Houdini as Harper in a submarine interior with crew and others, including his damsel in distress, before its sinking, his underwater escape, and rescue. Serial No. 318-71. 8 x 10". Insignificant edge faults. Very good.

600/800

195. Houdini, Harry. **Movie Still of Houdini in Terror Island.** Los Angeles, [1920]. Houdini with co-star Lila Lee, the girl that would be thrown overboard at sea locked in a metal safe, only to be rescued by the daring escape artist's character. Serial No. 318-12. 8 x 10". Very good.

600/800



196

196. Houdini, Harry. **Movie Still of Houdini in The Grim Game.** Los Angeles: Paramount, [1919]. Sepia tone photographic proof of a movie still depicting Houdini in a straw hat looking over his shoulder. Serial No. L 302-39. 8 x 10". Very good.

600/800

197. Houdini, Harry. **Movie Still of Houdini in The Grim Game.** Los Angeles: Paramount, [1919]. Sepia tone photo of Houdini being held by four men preparing to tie him down and place him in the middle of a bear trap, from which he proceeds to escape in one of the several escape sequences in the film. Serial No. 298-43. 8 x 10". Dime-length tear at bottom margin without paper loss. Very good.

600/800



197

198. Houdini, Harry. **Movie Still of Houdini in The Grim Game.** Los Angeles: Paramount, [1919]. Sepia tone photo of Houdini tied down and placed in the middle of a bear trap, from which he proceeds to escape in one of several escape sequences in the film. Serial No. 298-67. 8 x 10". Very good.

600/800



199

199. Houdini, Harry. **Movie Still of Houdini in The Grim Game.**, Los Angeles: Paramount, [1919]. Sepia tone photographic proof depicting Houdini with co-star Ann Forrest in a romantic pose. Proof bears title and serial number L 302-80 on the negative. 8 x 10". Insignificant marginal damage not affecting printed area. Very good.

600/800

200. Houdini, Harry. **Movie Still of Houdini in Jail Cell in The Grim Game.** Los Angeles: Paramount, [1919]. Sepia tone photographic proof of movie still depicting Houdini with co-star Ann Forrest, with two policemen flanking him as he is placed in a jail cell, from which he subsequently escapes. Bears title and serial number L 302-57 on the negative. 8 x 10". Bumped corners at bottom and small scrape on policeman's coat near bottom. Good.

600/800

201. Houdini, Harry. **Photograph of Houdini Supervising Movie Shoot.** Houdini Picture Corporation, ca. 1920. Archival photograph of Houdini and film crew on street shoot for a Houdini film. Verso stamped "H.P.C. #2." 8 x 10". Very good.

600/800

202. Houdini, Harry. **Movie Still of Houdini Being Tied by Natives in Terror Island.** Los Angeles, [1920]. Sepia tone photo depicting Houdini subdued and tied down by a large group of natives, from whose clutches he later escapes. Unnumbered. Minor faults to margins not affecting printed area. 8 x 10". Very good.

600/800



200



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202





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204



206

203. Houdini, Harry. **Movie Still of Airplane Collision in The Grim Game.** Los Angeles: Paramount, [1919]. Sepia tone photographic film still depicting mid-air airplane crash as Houdini's character was chasing the adversary who had absconded with his sweetheart. Serial No. L302-3. 8 x 10". Trimmed borders; evidence of scrapbook removal on verso. Good.

800/1,000

*The first photo ever taken of airplanes colliding in mid-air. The crash was unplanned by the filmmakers, and occurred at 2,200 feet. The film script called for Houdini's character to change planes in midair, dropping from a rope from one plane to the other. Just as the stunt man standing in for Houdini was prepared to leap, an up-current of air drove the upper wing of the lower plane directly into the landing gear of the one above. The planes locked and spun down, with the stunt man dangling at the rope's end. At about 1,200 feet the planes parted and fell to earth. Fortunately, neither vehicle crashed, and there were no injuries as a result of the collision. This resulted in great publicity for the film and a re-write of the script to incorporate the accident. Theatergoers were led to believe that Houdini, and not the stunt man, was involved in the actual crash.*

204. Houdini, Harry. **Movie Still of Houdini Hanging from Airplane in The Grim Game.** Los Angeles: Paramount, [1919]. Sepia tone movie still depicting Houdini hanging from airplane undercarriage as he attempts to leap to another airplane mid-flight, seeking to rescue his kidnapped beloved. Serial No. 302-62. 8 x 10". Very Good.

600/800

205. Houdini, Harry. **Photograph of Houdini's Tomb and Monument.** Circa 1928. Sepia-tone photograph of Houdini's tomb at Machpelah Cemetery in Queens, New York, showing the original bust sculpture that was destroyed in 1975. 9 x 6 1/2". Mounting stains on verso and lower border not affecting integrity of photo.

300/400

206. Houdini, Harry. **Photograph of Harry and Bess Houdini In Restraints.** [Scotland?], ca. 1910. Sepia tone photograph of the Houdinis with their feet in stocks, secured by a cylinder-type lock. Mounted to a scrapbook remnant with staple holes at top and bottom border, with small scrapes and thins, but good overall appearance. 7 x 5 1/2".

800/1,000





207

207. Houdini, Harry. **Harry Houdini and Margery Photograph.** [Boston], ca. 1922. Snapshot of Houdini and Mina Crandon, the Boston medium known as Margery. Holding hands, Houdini and Margery strike an intimate pose. Bottom corner margin clipped. 3 ¼ x 2 ½ “.

900/1,200

208. Houdini, Harry. **Signed Photograph of Houdini.** Seattle: La Pine Studio, 1915. Formal studio photo of Harry Houdini, inscribed and signed in the negative to the Demons Club of Baltimore: “Creator of the Escape Performance. Born April 6, 1874, Appleton, Wisc.” 8 x 10”. Damage to right edge, scrapes, a crease, and minor faults.

300/500

209. Houdini, Harry. **Movie Still of Houdini Fighting Natives Before Capture in Terror Island.** Los Angeles, [1920]. Sepia tone photo depicting a bare chested Houdini resisting no fewer than eight spear-carrying natives with his bare hands. Unnumbered. With faults to three corners and other marginal faults. 8 x 10”. Good.

600/800

210. Houdini, Harry. **Movie Still of Crew Taken Captive in Terror Island.** Los Angeles, [1920]. One of the scarcest publicity photographs for the film not depicting the star. His mutinous crew is shown being taken captive by a large number of natives. Serial No. 318-76. 8 x 10”. Very good.

700/900

211. Houdini, Harry. **Full Length Photograph of Houdini.** Circa 1925. United Press International photo of the famous American escape artist, apparently in Washington, D.C., as he is about to provide testimony before Congress on a bill to outlaw fortune telling in the District of Columbia. With rubber stamp on back from United Press International. 7 x 10”. Very good.

300/400



208



209



210



211



212



213



214



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216



217

212. Houdini, Harry. **Sepia Tone Vintage Publicity Photo of Houdini.** Circa 1924. Formal studio bust portrait photo of Harry Houdini in suit and tie. Signed on the negative. Original print. 8 x 10". Very good.

400/500

213. Houdini, Harry. **Vintage Publicity Photo of Houdini.** Circa 1914. Original formal studio bust portrait photo of Houdini in an uncommon profile view. Serial No. R P 8-14. Stamped "original" and "not for reproduction" on verso. 8 x 10". Very good.

400/500

214. Houdini, Harry. **Sepia Photo of Houdini Holding a Spirit Trumpet.** Chicago: Butler Studio, ca. 1920. Posed photograph of Houdini and unidentified woman, possibly a medium or one of his confederates, with Houdini holding a spirit trumpet, demonstrating how it is used to deceive the unwary. 8 x 10". Light creases and pinholes. Very good.

300/500

215. Houdini, Harry. **Bust Photo of Houdini, signed by Marie Hinson.** Ca. 1920. Studio portrait of Houdini later used for the tipped in postcard of Houdini in Will Goldston's *Sensational Tales of Mystery Men* (1929). Inscribed and signed on verso "My Brother in law, Harry Houdini, Marie Hinson." 7 3/4 x 5 1/2." Clipped top right hand corner not affecting image. Very good.

400/500

216. Houdini, Harry. **Photograph of Houdini Molding "Spirit Hands."** New York, ca. 1924. The famous magician demonstrates how to form apparently ghostly hands from wax. Serial No. 39683. 8 x 10." Very good.

400/600

217. Houdini, Harry. **Proof of Movie Still of Houdini in The Grim Game.** Los Angeles: Paramount, [1919]. Sepia tone photographic proof depicts Houdini confronted by a woman. Serial No. L 302-5. Margin partially trimmed at bottom left border. Very good. 8 x 10".

600/800



218

218. Houdini, Harry. **Houdini Holding on to Airplane Wing in The Grim Game.** Los Angeles: Paramount, [1919]. Sepia tone movie still depicting Houdini climbing on to a flying airplane wing as he begins his attempt to transfer to the airplane he is chasing to save his sweetheart from a kidnapper. Serial No. L 302-87. Bears movie title in bottom margin. 8 x 10". Very Good.

600/800



219

219. Houdini, Harry. **Movie Still of Houdini in Terror Island.** Los Angeles, [1920]. Photo depicts Houdini standing in behind submarine model he has invented that would enable a search for sunken treasure. Bottom left hand corner clipped with other marginal faults. Serial No. L318 - 4. 8 x 10". Good.

600/800



220

220. Houdini, Harry. **Movie Still of Houdini Fighting for his Life in Terror Island.** Los Angeles, [1920]. Photo depicts Houdini struggling with armed villain in flooding submarine. Serial No. 318 - 48. 8 x 10". Good.

600/800



221

221. Houdini, Harry. **Movie Still of Houdini in The Grim Game.** Los Angeles: Paramount, [1919]. Houdini is seen suspended by his lower body on a high wall while holding his sweetheart and keeping her from falling. Serial No. 298-17. 8 x 10". Very good.

600/800

222. Houdini, Harry. **Movie Still of Houdini in The Man from Beyond.** Los Angeles, [1922]. Houdini regains consciousness after being frozen for 100 years. Left margin trimmed and bottom left hand corner clipped. 8 x 10". Good.

500/700



222





223



224



225



226



223. Houdini, Harry. **Movie Still of Houdini in Master Mystery.** Los Angeles, [1919]. Sepia tone photo of an unconscious Houdini being held down by several men and tied by his wrists to a wall. 8 x 10". Very good.

600/800

224. Houdini, Harry. **Press Photo of Houdini in The Grim Game.** Los Angeles, [1919]. Silver print movie still of Houdini in chains and handcuffed in jail cell. Bearing an inscription along the right margin, in the negative: "For Newspaper Reproduction Only." Likely a later print. 8 x 10". Very good.

300/600

225. Houdini, Harry. **Publicity Photo of Houdini in Handcuffs.** Circa 1914. Press photo of Houdini in handcuffs prior to being placed in trunk and thrown overboard from ship to perform his thrilling underwater escape act. Stamped "United Press International" on verso. A later print. 8 x 10". Very good.

250/300

226. Houdini, Harry. **Two Publicity Photos of Houdini Performing Strait Jacket Escape.** Circa 1915. Sepia tone photographs show Houdini suspended from rope. In the first he is shown full face with the jacket still on; in the second Houdini has released himself and is disposing of the jacket. Apparently press photos, with edge and back damage to first and substantial loss to margins of second. Former photo with a small triangular mark reading "Basquet photo" at top. 8 x 10" and 9 x 5 1/2".

300/400



227



230

227. Houdini, Harry. **The Magicians' Club Dinner and Presentation to Harry Houdini.** London: Fradelle & Young, Notting Hill Gate, 1920. Photograph taken at the dinner given by The Magicians' Club of London to Harry and Bess "to welcome them back to this country after an absence of six years." The Houdinis are shown standing beside the chairman of the dinner, Maurice Raymond. 14 ¼ x 8 ¾". On photographer's mount, blind-stamped bottom right, title label laid down along bottom margin. In a black wooden frame, 18 x 12 ½" overall. Very minor toning.

800/1,200

228. Houdini, Harry. **Snapshot of Houdini With F.E. Powell, T. Nelson Downs, and Frank Ducrot.** [New York], ca. 1926. Vintage silver print. A note on verso names the subjects followed by a note reading, "Taken in the rear of Houdini's home just before he started in his last tour." 7 ¼ x 5". Scattered spotting left margin, short tear, pinholes, chip lower right outside image, mildly browned, some creasing.

300/500



228



229



231

229. Houdini, Harry. **Photograph of Houdini With Brother Leopold Weiss and Two Other Men Outside Storefront.** [London], ca. 1910. Scarce sepia-tone photograph (5 x 7") shows Houdini with his brother Leo (far right). The brothers were later to become estranged from each other. Pinholes, chips, and one short tear into printed area.

700/900

230. Houdini, Harry. **Movie Still of Houdini in Haldane of the Secret Service.** Los Angeles, [1923]. Houdini appears in his role as Heath Haldane, detective, being threatened from behind by the knife-wielding villain Ah Sing (Charles Fang). 8 x 10". Corner scrapes and edge damage at left, otherwise good condition.

600/800

231. Houdini, Harry. **Movie Still of Houdini in "The Grim Game."** Los Angeles, [1919]. Sepia tone photo depicts Houdini handcuffed by police as he is being falsely arrested for the murder of his uncle. 8 x 10". Edge damage at bottom left, otherwise good condition.

600/800



232



233



234



235

232. Houdini, Harry. **The Grim Game Film Still.** [New York]: [Paramount], ca. 1919. Antique silver print depicts Houdini held prostrate in a strait jacket by four men. 8 x 10". Short tear (1/2") from top margin; crease lower left; and other minor corner wear. **400/600**

233. Houdini, Harry. **Houdini Shelton Hotel Pool Stunt Photo.** N.p., ca. 1922. A crowd looks on as Houdini undresses and steps into an airtight coffin before being lowered into the pool at New York's Hotel Shelton. 8 x 10". Chipped corners, one affecting image, edges rough with creases, short tears, pinholes. **300/400**

234. Houdini, Harry. **Inscribed and Signed Real Photo Postcard.** Circa 1910. Striking silver print half-length portrait postcard of Harry Handcuff Houdini, boldly INSCRIBED AND SIGNED "To/ Laurence Sullivan/ Harry Houdini [double underscore]/ May 6/ 1911." 3 1/2 x 5 1/4". Divided back, not postally used. Small darkened area along right margin, not affecting signature. **1,500/1,800**

235. Houdini, Harry. **Real Photo Portrait Postcard of Houdini.** London: Pictures Portrait Gallery, ca. 1920. Oval portrait of a smiling Houdini, an image likely captured at Paramount Studios early in the magician's career in film. 3 1/2 x 5 1/2". Ornamental verso banner, not postally used. Light foxing; very good. **800/1,000**





240

236. Houdini, Harry. **Real Photo Postcard of Houdini.** Birmingham: Scott Russell & Co., ca. 1910. Silver bromide photo postcard showing Houdini "Manacled by the Russian Secret Police." 3 1/2 x 5 1/2". Divided back. Not postally used. Fine.

800/1,200



236

237. Houdini, Harry. **Photograph of Harry and Beatrice Houdini with Okito, Ching Ling Foo, and Foo's Daughter.** [New York], ca. 1913. The group is pictured outside a performance hall (Brighton Beach Theatre) at which Foo was performing. 7 x 4 7/8". Handwritten note on verso indicates subjects. Minor facial scrape near right margin, else good.

250/350



237

238. Houdini, Harry. **Spanish Houdini Trade Card.** Circa 1920. Bearing a portrait of Houdini by Paramount Studios, from a series featuring "Eminent Cinematographic Artists," this card being Series 7 Number 20. Biographical sketch printed on verso. 3 x 4 1/2". Very good.

200/300

239. Houdini, Harry. **Cuban Houdini Trade Card.** Havana: Henry Clay and Bock, ca. 1920. Reproducing the well-known portrait of Houdini taken by Paramount Studios, the verso numbered 71, with information on the series of cards issued from the cigar maker. 2 x 2 1/2". Minor creasing and softening at corners; very good.

200/300



238



239

240. Houdini, Harry. **Challenge Photo. Strait Jacket Escape.** N.p., ca. 1920. Vintage silver print showing Houdini put in a strait jacket by two officials and an officer. Mounted on paper, bottom right corner clipped. 6 3/4 x 5 1/4". Framed and matted to an overall size of approx. 11 1/2 x 10".

300/400



241



242 (one of two)



243



244



245

241. Houdini, Harry. **Photograph of Houdini and Teddy Roosevelt.** June, 1914. A famous full-length image of Houdini and President Teddy Roosevelt taken aboard the Hamburg American Liner "Imperator." 5 x 7". One small chip.

400/500

*This image was notoriously retouched at Houdini's request to remove other people from the photo.*

242. Houdini, Harry. **Photographs of Two Rare Houdini Posters.** Circa 1950. Including a view of an uncommon Water Torture Cell poster, and a picture of an uncommon Amsterdam Jail escape poster. Both elaborately matted and framed to an overall size of 19 1/4 x 17 1/4". Wear visible, but not examined out of frames.

400/600

243. Houdini, Harry. **Houdini Stanhope Lens Viewer.** French, ca. 1911. Miniature telescopic optical device reveals a grouping of images including Houdini making his historic bi-plane flight at Digger's Rest in Australia; an example of Houdini's signature; and a close-up of Houdini behind the controls of the plane. Embossed "France" at one end. Uncommon. 3/8 x 1 1/2". Very good.

800/1,200

244. Houdini, Harry. **Glass Negative of Houdini at the Waverley Station.** Edinburgh, ca. 1915. Houdini hangs from the station's fence pointing at a sign, looking over his shoulder at the camera. 5 x 4". Sold together with a positive print.

400/600

245. Houdini, Harry. **Photographic Printing Plate. Houdini in Chains.** Circa 1910. Printing block bearing the popular full-length image of Houdini in wrist and ankle manacles. Mounted to woodblock, 1 3/4 x 5" overall. Very good.

300/500



250

246. Houdini, Harry. **Photographic Copper Printing Block. Houdini in Manacles.** Circa 1908. Copper printing block bearing an oval portrait of young Houdini in handcuffs. Mounted to woodblock, 2 ¼ x 3 1/8" overall. Very good.

250/350

247. Houdini, Harry. **Photographic Copper Printing Block. Portrait of Houdini.** Circa 1912. Copper printing block bearing an oval bust portrait of Houdini. Mounted to woodblock, 2 1/8 x 3" overall. Very good.

200/300

248. [Autographs] **1934 S.A.M. Parent Assembly Meeting Letter to Harry Linaberry Signed by Dozens of Members.** Dated Apr. 7, 1934, on three sheets of Hotel McAlpin (New York) stationery, in which was originally enclosed a cigarette case gifted to Linaberry. Signed by many notable magicians including Cardini, Theo Hardeen, Julien Proskauer, Irving Desfor, Leo Rullman, John Mulholland, Bernard Zufall, and many others. Old mailing folds. Very good. RM

400/600

249. Teale, Oscar. **Cabinet Photo Portrait of Teale Inscribed and Signed.** Circa 1900s. Studio silver print (5 ¾ x 7 ¾" overall) bust portrait of the author and magician who also served as Houdini's secretary. INSCRIBED AND SIGNED on the photographer's mount, "Yours in M.U.M./ Oscar S. Teale." Fine.

300/400

250. Brindamour, George. **Portrait Postcard With A Typed Note to Strobbridge Litho Co.** Medford, Mass., 1911 (letter date). Bearing a photographic bust portrait of Brindamour, the escape artist and performance double for Alexander Herrmann, with his note to Strobbridge requesting that any orders of his "paper" delivered to a Boston theater be sent C.O.D. Strobbridge reception stamp Mar. 1, 1911. Divided back. 3 ½ x 5 ½". Very good.

250/350



246



247



248



249





251

251. Downs, T. Nelson. **Autograph Letter Signed, "T. Nelson," to Harry Houdini.** Marshalltown, Iowa: May, 1925. One page, 4to, reply letter on Central Iowa Power & Light letterhead, possibly a draft, accepting an invitation to attend a Society of American Magicians banquet at the Hotel McAlpin (New York) on June 6, 1925, where he was to be nominated for Life Membership. Olds folds, marginal loss lower left.

300/400



252



253

252. Downs, T. Nelson. **Autograph Letter Signed, "T. Nelson Downs," to Harry Houdini.** Marshalltown, Iowa: March 12, 1926. One page, 4to, on pictorial "King of Coins" letterhead, inquiring whether Houdini plans to perform in nearby Des Moines and relating a "bit" part he recently played in a show. Left margin ragged, else good.

200/400

253. Downs, T. Nelson. **Autograph Letter Signed, "T. Nelson Downs," to John Mulholland.** Marshalltown, Iowa: December 25, 1930. One page, 4to, illustrative bi-fold brochure, mentioning his hope to find inspiration to write something for *The Sphinx*, and an allusion to Houdini material he has heard about. Interior reproduces correspondence from Houdini to Downs. Very good.

150/250



254



254. Gysel, Robert. **Group of Ephemera.** Toledo, 1926. Including a "Faking the Supernatural" broadside (6 x 13 3/4"); a bi-fold brochure, "Exposing Spiritualism"; an old mimeographed publication on lock-picking; and a "fact sheet" by Gysel exposing fraudulent mediums, defending his own practice. Some creases, broadside with small chip upper corner, old folds and tears at mid-page and bottom margin without paper loss. Good.

150/250



255



256

255. [Escapologist] **Harry Kardoc. Handcuff King and Jail Breaker Postcard.** Australia, ca. 1900s. Bearing an illustration of the Houdini imitator fully manacled. 3 1/2 x 5 1/2". Divided back. Not postally used. Light creases and wear at edges.

100/200

256. [Escapologist] **Harry Kardoc King of All Handcuff Kings Memoranda Note.** Australia, Bexhill Ptg., ca. 1910s. Bi-fold pictorial unused piece of memoranda for the Houdini imitator. 8 1/4 x 10 1/2". Old horizontal fold, tape repairs.

200/300



257

257. **Group of Eleven Photos of a Female Escape Artist.** N.p., ca. 1960s - 70s. Set of vintage black-and white photos (4 ¼ x 6 ½") depicting women in bondage, with marginal notes written at bottom of one image indicating the method of escape. Short tears and creasing affecting two prints, else good. Collection of Prynce Wheeler, accompanied by a letter briefly relating to the set from a friend.

100/200

258. Hardeen (Theodore Weiss). **Handcuffs! Shackles! Hardeen/ There Are Other Handcuff Experts - But!** Syracuse: Cornell Show Ptg., ca. 1907. Letterpress broadside (11 x 14") for Hardeen, Houdini's brother, at B.F. Keith's Shubert Theatre. Corners chipped, small marginal tears and nicks, but otherwise good.

600/900

259. Hardeen (Theodore Weiss). **Life and History of Hardeen, a Postcard, and Program.** Including the vintage pictorial pitch book; a 1904 color-added real photo postcard of The Victoria Rooms at Bristol, signed "Theo Hardeen" with a note to Mable Pearson of London; and a 16-page Shubert Lyric Theatre program (1931) listing Hardeen. All very good.

100/200

260. Hardeen (Theodore Weiss). **Typed Letter Signed, "Hardeen," to James Wobensmith.** June 11, 1928. One page, 4to, on "Master Illusionist" letterhead, expressing regret that he cannot attend a dinner due to performance schedule.

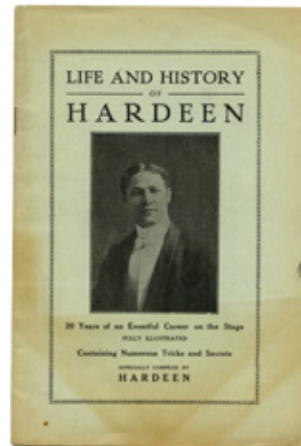
100/200

261. Hardeen, Theo (Theodore Weiss). **Photomontage of Hardeen Artwork.** Circa 1920. The image includes vignettes of Hardeen in various restraints, including the Milk Can, Strait Jacket, cuffs and a Tramp Chair, surrounding a central image of him diving into a river while cuffed and shackled. In boudoir card format. Mount 8 x 10 ¼". Pinholes and corner wear; good.

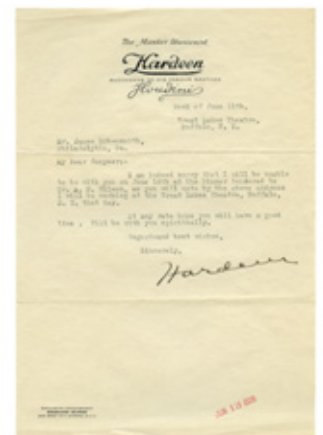
400/600



258



259



260



261





262 (one of four)



263



266



262. Hardeen, Theo. **Four Hardeen Advertising Proofs.** Circa 1910. Proofs (also known as “slicks”) of photos and posters used to promote Hardeen shows in newspapers of the era. Images include Hardeen broadsides and billboard posters (one showing his milk can trick), an early image of Hardeen in handcuffs, and more. The largest 12 ¼ x 9”.

100/200



263. Hardeen, Theo. **Theo Hardeen Postcard.** London: St. Paul’s Printing Co., ca. 1907. A central portrait of Hardeen “The Handcuff King. And his two prize winners” – two dogs – on the recto; divided back. Uncommon.

200/300



264

264. Hardeen, Theo. **Four Photographs of Theo Hardeen, Brother of Houdini.** 1940s. Including two pictures of Hardeen in the Olsen & Johnson Hellz-a-Poppin’ revue show (in one, Hardeen stands near the apparatus for the Flight of Time trick), one enlargement of early Hardeen advertising artwork, and a candid photo of Noel Wesley standing in the interior of the Belasco Theatre depicting Hardeen advertisements on display. The largest 8 x 10”.

150/250



265



265. Hardeen (Theodore Weiss). **Two Hellzapoppin’ Playbills Featuring Hardeen.** New York, 1940. Illustrated and pictorial wrappers. Pictorially illustrated. 4to and 8vo. Both very good. Accompanied by a Hardeen, Jr. advertisement and a photo of a Hardeen and Princess Yvonne broadside.

100/150

266. Houdini, Beatrice. **Two Snapshots of Bess Houdini, and Pacific Coast Magic News V2 N5.** 1930s. Vintage snapshots (2 ¾ x 1 7/8”) showing her with Dunninger, who wears a straitjacket, and with a group including Paul LePaul in the other. The copy of *Pacific Coast Magic News* from the Houdini Club of Philadelphia (stamped front cover). Magazine chipped with tape repairs to front. Photos very good.

100/200





267



268



269



270

267. Lockman, Earl. **Signed Photo of Escape Artist Earl Lockman, With Related Ephemera.** Including a vintage 8 x 10" photo of Lockman inscribed and signed "Best Wishes to Manuel Weltman/from Mr. Earl A. Lockman/Oct. 26/1965." Together with a pictorial publicity flier for Lockman. Accompanied by a 1986 letter from Manny Weltman to Joe Tanner in which he gives the items to Tanner.

100/150

268. Houdini, Beatrice. **Greater Show World Vol. XX No. 10.** New York, October, 1937. Outdoor amusement publication featuring Bess Houdini on the cover, an article, "A Word Picture of Houdini," by Edward Saint, and two short columns on Bess and Harry. 16 pages. 4to. Very good.

100/200

269. Morrison, Belle. **Cabinet Photo of Female Escape Artist and Mind-Reader.** York, Penn.: Zimmerman, ca. 1905. Sepia-tone cabinet photo on photographer's embossed mount (4 1/4 x 6 1/2" overall) showing the little-known performer tied from head to toe in rope. Annotated on the reverse in pencil, "Belle Morrison/The Human Eel." Very good.

400/600

270. Petroff, Alvin. **Real Photo Postcard of Escape Artist Alvin Petroff.** Circa 1900s. Three-quarter length portrait postcard (3 1/4 x 5 1/4"). Verso with scrapbook remnants and mounted label with name and information on the subject. The very example depicted in *Dunninger's Monument to Magic* (1974) [211].

300/400



271



272



271. Randi, James. **The Amazing Randi Portrait Photo, Inscribed to Al Flosso.** Studio portrait of Randi with chains draped over his shoulder and other restraints mounted in the background. Inscribed and signed by Randi in the upper left corner: "To Al Flosso/the Stripper King/Randi/Feb. 1960." 8 x 10". Light creasing and short tears, some into image, but good overall. Formerly displayed at Flosso's legendary magic shop in New York.

200/300



273

272. [Escape Artists] **File of Photos and Ephemera Relating to The Great Reno, Prynce Wheeler, and Norman Bigelow.** Approximately 25 pieces, including candid 1960s snapshots of Reno; a 1965 autograph letter signed (ALS) from Reno's widow to Prynce Wheeler expressing gratitude for his condolences to her after Reno's death, with an obituary enclosed; an 8 x 10" photo (ca. 1940s) of Prynce Wheeler in military attire with a group of circus performers; a vintage photo of a "Reno Escape King" lithograph; a 1967 Bigelow Escape King postcard, together with a file of Bigelow's publications on Houdini; vintage newspaper clippings; a cloth drawstring air mail bag stamped from J.H. Trudel, who worked with Reno; and more.

150/250



274

273. Slade, [Henry]. **Spiritualistic Phenomena Program. Face to Face With the Spirits.** Circa 1890. Advertising a demonstration of phenomena including slate-writing, spirit pictures, second sight, and spiritualistic rappings. Addressing skeptics and "scientific men," Slade writes his "object in coming to your city [is] to enlighten the people one way or the other as to the real truth concerning these mysteries." 4 1/4 x 9 1/2". Corner pencil notation, hole punches, old horizontal folds, tiny corner nicks. RARE.

500/700

274. Vernon, Dai. **Dale Vernon Brochure. "He Fooled Houdini".** Circa 1940. Bi-fold brochure that begins with an anecdote relating how Vernon defeated Houdini's challenge that he could identify the method any trick performed for him three times or fewer. Very good.

150/250



275

#### POSTERS AND ARTWORK

##### “HOUDINI FOR PRESIDENT”

275. Houdini, Harry. **Harry Houdini**. Cincinnati: The Strobridge Litho. Co., ca. 1912. Iconic and handsome three-sheet three-quarter-length portrait lithograph of the famed magician and escape artist in bow tie and suit, his hands folded across his chest. The text block underneath the portrait reads, elegantly and simply, “Harry Houdini.” Framed without glass to an overall size of 41 ½ x 86”. Affixed to a board, varnished, with folds, scratches, and minor chips visible. *See front cover.*

12,000/18,000

*Perhaps the most recognizable portrait of Houdini, this poster has been dubbed “Houdini for President” by the collecting community thanks to similarities in its design to political advertising of the era. The poster is evidence of the worldwide fame and instant recognition Houdini had earned at the peak of his powers. The poster advertises only who he is, not what he did for a living. He was so well-known by the time Strobridge printed the poster, the public knew he was the world’s most famous magician. He still is, and in 2002, the United States Post Office selected this image for use on a commemorative stamp.*

276. Houdini, Harry. **Harry Houdini. King of Cards**. Chicago: National Printing and Engraving, ca. 1898. Half-sheet (19 ½ x 24 ¾”) color lithographed poster used by Houdini as a young circus and dime museum performer, with a bust portrait of the young magician at the center, and vignettes depicting his digital dexterity with a deck of cards above and below. Linen backed. Repaired tears; minor paper loss in bottom margin restored; scattered minor over-coloring. A-

12,000/15,000



276





277



278

277. **Houdini Anti Spiritualism Lobby Display Board.** American, 1926. One of several lobby displays owned and used by Houdini during his final tour. The board reproduces a *Los Angeles Record* story reporting on Clarence Tomson, alias Allen Thompson, manager of his wife Mrs. Liza Tomson, the medium, and her psychic daughter. The family was sentenced to jail and fined for “mediumistic fakery” and obtaining money under false pretenses. The bold headline reads, “Jail For Medium.” Sold together with the original wooden and canvas shipping crate and bearing Houdini’s name stenciled in bold letters along its lid. Crate shows wear from regular use. Front panel 34 ½ x 80”. Minor damage and wear to front panel of board, new hardware at rear; good condition overall.

7,000/9,000

*The story includes lines likely near-and-dear to Houdini’s anti-spiritualism crusading heart: “When a highwayman sticks you up, you know what he wants. When these people prey upon a subject, the subject is at a loss to comprehend how he is getting other than the truth. The vicious nature of it is that it permits things more serious than the crime of highway robbery.”*

278. Houdini, Harry. **Houdini. Water Torture Cell.** [Hull], 1913. Letterpress broadside for performances at the Hull Palace, with inset color image showing Houdini upside-down in his famous Water Torture Cell device, held inside by a giant green and blue monster. Houdini takes top billing over comedians, musicians, and bioscope films. 11 7/8 x 37 3/4”. Margins over-colored; A-Linen backed.

5,000/7,000



279

279. Houdini, Harry. **Houdini Exposed!** [Hull], 1913. Two-color letterpress poster bearing a small image of Houdini being nailed into a packing case. Surrounding text explains the nature of the challenge packing case escape Houdini has agreed to. 12 1/8 x 20". Minor restoration in margins; A-

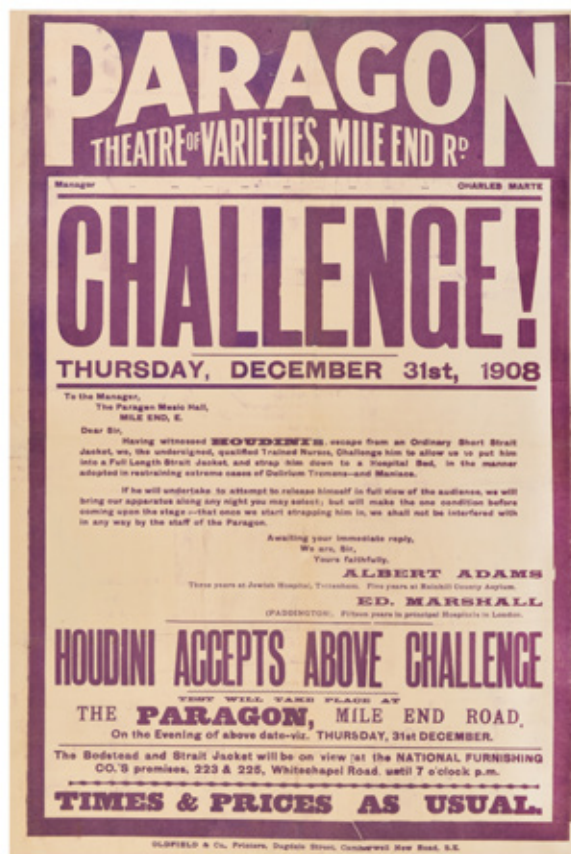
2,500/3,000

280. Houdini, Harry. **Houdini Poster Fragment**. Circa 1910. Text in black and red over a light green field reads "First Time Here/Houdini/The Genius of Escape," surrounded by a decorative border. 14 x 7 1/4". Likely cut from a larger broadside. Folded, worn, and chipped.

200/300



280

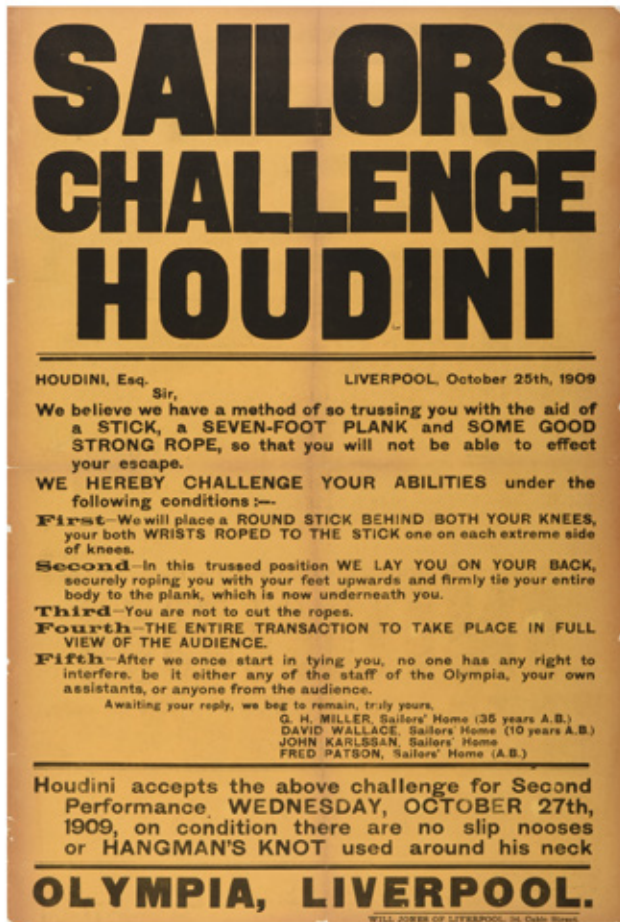


281

281. Houdini, Harry. **Challenge!** [London]: Oldfield & Co., 1908. Letterpress poster advertises Houdini's escape from a "full length strait jacket," strapped to a "hospital bed, in the manner adopted in restraining extreme cases of Delirium Tremens and maniacs." 20 1/8 x 30". A. Linen backed.

3,000/4,000





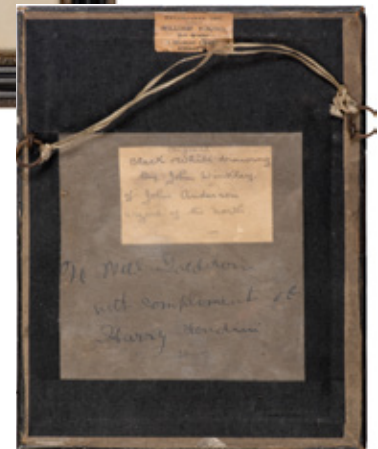
282



284



283



282. Houdini, Harry. **Sailors Challenge Houdini**. Liverpool: Will Jones, 1909. Letterpress poster describes the challenge escape Houdini has accepted from a group of sailors, who will bind him with a “stick, a seven-foot plank, and some good strong rope.” Houdini accepts the challenge “on the condition there are no slip nooses or hangman’s knot used around his neck.” 20 x 29 ¾”. Edges chipped; A-

3,500/4,500

283. Anderson, John Henry. **Drawing of the Wizard of the North, a gift of Harry Houdini to Will Goldston**. Glasgow [?], ca. 1850. Bold black-and-white image of Anderson, the “Wizard of the North.” Verso notation attributes the drawing to one “John Winkley.” Boldly INSCRIBED AND SIGNED on verso “To Will Goldston/ with Compliments of Harry Houdini.” Framed to an overall size of 8 x 6”. Not examined out of frame.

1,500/1,800

284. Hand, D. **Original Houdini Pen and Ink Drawing for Newspaper Comic**. London, 1905. Cartoon drawing on board depicts British policeman uttering “Oh! He’s here again, is he!”, while overlooking a group of men marching in step, each with sign boards spelling out the name HOUDINI. 11 ½ x 49 ½”. Some soiling and uneven borders, but good condition overall.

1,000/1,500





285

285. Hardeen. **Hardeen Brother of Houdini**. American, ca. 1935. Three-color screen print poster depicting Houdini's brother and picturing the Milk Can escape and advertising Hardeen as the "legal successor to Houdini." 14 x 22". Edges chipped and nicked; unmounted. B+.

300/400

286. Hirschfeld, Al (American, 1903 - 2003). **Harry Houdini**. [New York], n.d. Lithograph on wove paper, SIGNED by Hirschfeld and numbered 59 of 152 in pencil. In a black metal frame, and matted, to an overall size of 26 1/2 x 32 1/2". Fine.

1,500/2,000

287. **Houdini**. American, Paramount Studios, 1953. One-sheet (26 3/4 x 40 3/4") color poster advertising Paramount's Harry Houdini biopic starring Tony Curtis and Janet Leigh. Fold lines visible, small losses at center and corners. Linen backed. A-.

400/600



286



287



POTTER  
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AUCTIONS



# CATALOGUE

OF

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288



290



289



291



292

APPARATUS

288. **Appearing Candles.** Hamburg: Janos Bartl [?], ca. 1930. Two nickel plated stands in which tall white candles appear at the command of the performer. Pins in bases to secure the stands to tables. 15 3/4" extended. One lacking a small portion of the holder. Finish of candles worn; good working condition. Uncommon.

400/600

289. **Arrowsmith Glass Penetration.** London: Lewis Davenport & Co., ca. 1946. A large sheet of plate glass in a wooden frame is partially covered. Objects pass through the frame, but the glass remains unharmed. Locking model which can be examined before and after the performance. 18 1/4 x 21".

250/350

290. **Automated Sefalalja.** Wallace: Jeff Busby Magic Inc., 1995. A miniature spirit cabinet devised by Stewart James in which bells ring, knots untie themselves, balls roll as if pushed by

invisible hands, and more. Hardwood box with brass fittings. 13 x 6 1/2 x 9". Dovetailed construction. Includes all necessary props, padded ATA carrying case, and original comb bound instruction booklet. Hallmarked. Fine.

1,500/2,000

291. **Mysterious Billiard Ball Tube.** German, likely Klingl, ca. 1920s - 30s. Handsome nickel-plated tube with tiered cap and stand, supplied with two turned wooden balls painted green. A billiard ball passes into the tube, where previously examined and shown to be empty. 5 1/2" tall, base 2 1/2" diam. Very good.

150/250

292. **Two Vintage Bill Tubes.** German, ca. 1950. Two brass bill tubes (approx. 2 1/2" tall) in which a borrowed piece of paper money appears. One a locking example. Very good.

100/200





293



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294



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298

293. **Blue Phantom.** German, ca. 1940. Unusual example of the trick incorporating a specially prepared cigar box accommodating a stack of red, white, and black checkers which mysteriously change position after covered with a chrome-plated cover. Rear of box equipped with holdouts for two additional checkers (supplied). 9 ¼ x 4 ¾ x 8 ½". Very good.

250/350

294. **Busby Stainless Steel Paul Fox Cups.** Wallace, Idaho: Jeff Busby Magic, ca. 1990. Three machine-made cups crafted from stainless steel and weighing approximately a half pound each, after the famous Paul Fox design. Hallmarked. With original Busby drawstring wool bag (small holes), four red crocheted balls, and a small Don Alan Pro Pad, also made by Busby. Very good.

400/600

295. **Card in Balloon.** Hamburg: Janos Bartl, ca. 1930. A chosen card appears when a balloon tied to a nickel plated stand suddenly pops. Unusual design; possibly used to produce a card from other objects. 8" high.

150/250

296. **Card Boxes.** German or English, ca. 1920s - 40s. Three finely crafted card boxes resembling cigarette cases, with nickel-plated or gold-tone finishes. Each operating on the same principle that allows a card or other flat object to vanish, reappear, or be switched. One with weak hinge, age-consistent surface wear; very good overall.

300/400

297. **Card Dagger.** European [?], ca. 1920. A chosen card appears at the tip of the dagger. 25" long. Nickel-plated finish with scattered light tarnishing.

300/400

298. [Card Houlettes] **Three Vintage Card Houlettes.** Metal holders for packs of cards, manufactured in Germany and England, and including a gimmicked stand for Milton's Aces (also known as the Sympathetic Clubs), an ungimmicked nickel-plated houlette, and a stand only for the Bartl/Davenport Stratosphere card rise. The largest 10" high.

100/200

299



300



301



302



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304



#### A MECHANICAL MARVEL

299. **Card Sword.** Hamburg: Bartl, ca. 1910. A selected card is speared on the end of this large nickel-plated sword as the pack is thrown in the air. 36" long. Heavy and attractive, sound mechanically, with scattered light tarnish and rust at joints.

800/1,200

300. **Card Tripod.** British [?], ca. 1910. Attractive nickel-plated stand (4 ½ x 9 ¼") allows the magician to transform one card or billet for another by merely covering the platter momentarily. Very good.

300/500

301. **Carl Rosini's Card Transposition.** London: L. Davenport & Co., ca. 1948. Complete set of as-new apparatus including copper-finished calling card tray (8 ½" diam.), gimmicked packet and full deck of cards, and cellophane bags, for passing three selected cards from one person to another. With instructions. Fine.

150/250

302. **Chinka Chink.** German, ca. 1930. Four miniature wooden cones visibly and magically transpose on the tabletop as the magician waves his hands over them. Metal shell. Paint worn on two cones. With original packing box.

100/200

303. **Coin in a Ball of Yarn.** Los Angeles: F.G. Thayer, ca. 1940. A marked coin is discovered inside two nested, locked metal boxes, which are wrapped in a ball of yarn - which is inside two nested, hardwood boxes. Largest box measures 5 ¼ x 5 ¼ x 5 ¾". Smaller wooden box worn, else good.

400/600

304. **Coin Drawer.** English, ca. 1950. Finely made mahogany drawer with decorative stripe inlays containing a four coin tray, causing coins to vanish and reappear in different positions. 3 1/8 x 5 ¾". Very good.

100/200





305

305. **Coin Pail.** London: Vampire Magic [?], ca. 1940. Seemingly innocent chrome champagne bucket (7 3/4 x 7 1/2") equipped with three chambers (two spring-loaded), plus ringing mechanism, for the Miser's Dream routine in which the magician produces an endless cascade of coins from thin air. Very good.

400/600



306

306. **Cords of Cairo.** New Haven: Petrie & Lewis (P&L), ca. 1930. Cords running through two separate wooden pillars act in sympathy; when one is pulled, the other retracts, and vice versa - even after a visible cord connecting the two is severed. With the original cloth-covered stand (lacking brass mounts) and instructions. Pillars 13" long. Very good.

600/900



307

307. **Curious Cubes.** English, ca. 1950. Twelve wooden cubes placed into a wooden cabinet at random magically rearrange themselves to reveal the identity of a selected card. Cardboard gimmick. 6 1/4 x 2 1/4 8 1/4". Paint worn.

100/150



308

308. **Two Demon Magic Props.** London: Davenport's, ca. 1940s. Including a set of four nesting boxes (outermost 1 5/8" diam.) and a coin tray (3 5/8" diam.). Bakelite construction. Hallmarked with Demon logos. Good.

100/150



309

309. **Collection of More than 20 Vintage Small Magic Props.** English and German, ca. 1920s - 50s. A selection of wooden, plastic, and metal props including pill boxes and magic vases, Diminishing Eggs, and other tricks. The largest 4" tall. A small number with missing parts, some with flaking or worn finishes, but generally good.

200/300

310. **Demon Card Box.** London: Davenport's, ca. 1950. Chrome-plate brass card box with side flap, in which cards appear or disappear. 3 1/2 x 2 1/2 x 1". Good.

100/150



310



311



312



313



314



315



316

311. **Demon Coin Pedestal and Two Other Brass Magic Tricks.** English and German, ca. 1940. Group of three pocket brasses including The Demon Coin Pedestal with instructions. Largest 1 3/4 x 1". Very good.

100/150

312. **Demon Pencil Trick.** London: Davenports, ca. 1940. Four colored pencils and a brass tube are passed for examination. But even with his back turned away, the magician divines which pencil has been placed inside. Tube 3 1/4" long. Light tarnish. Pencils hallmarked.

100/200

313. **Demon Wonder Box.** London: Davenports, ca. 1940. A small chrome plated box (2 x 3 x 2") is clearly shown empty, yet handkerchiefs are produced from inside. Hallmarked with Demon logo and registration number. Good.

100/150

314. **Die Box.** English, ca. 1930. Antique mahogany box (8 1/2 x 5 x 4 3/4") from which a black die vanishes and reappears elsewhere in the room. Accumulation of dust and dirt, but operationally sound.

250/350

315. **Die and Frame.** London: Lewis Davenport & Co., ca. 1950. A solid wooden die is threaded to a wooden frame through holes running through each. The die then penetrates the ribbon. 3 1/4" die. Minor wear to paint.

100/200

316. **Die Through Hat.** German, likely Bartl, ca. 1890. A solid wooden die, when covered with the decorative box, passes through a borrowed hat. A double set, with original instructions. Boxes 3". Superior vintage condition with decorative elements slightly worn, shells and dice very good. SCARCE.

200/300





317

317. **Dice Vase.** German [?], ca. 1930. Turned wooden vase (5 ¾" tall) allows the magician to determine the roll of the dice thrown into its mouth with perfect accuracy. Not working, as lacking the screen dividing the upper and lower compartments. Finish flaking. Sold as-is.

100/200



318

318. **Divination Box.** German, ca. 1939. The order of four colored chips arranged in a box is divined even though the box is closed. Fine hardwood construction. Box 5 x 2".

50/150



319

319. **Drawer Box (Jumbo).** English, ca. 1920. The drawer in an oak box is shown empty, but a moment later is filled to overflowing with various items, including live animals. Hardwood box measures 9 ¼ x 5 ½ x 4". Light wear to finish; very good.

200/400



320

320. **Drawer Box.** Birmingham: Walter Wandman, ca. 1940. An oak box with sliding drawer affixed with faux ivory knob is shown empty, but moments later is completely filled. 3 ¾ x 4 ¾ x 2 1/8". Very good.

150/250



321

321. **Evacuee Doll.** London: Jack Hughes, ca. 1946. World War II-era effect in which an "evacuee" leaves her small London home, only to vanish from the large "country" home and reappear where she began at the outset. Essentially an updated Die Box-type effect. Wooden construction, the largest piece 16 ½ x 10 ¼". Finish shows wear; good condition. Uncommon.

200/300

322. **Exchange Tube.** American or British, ca. 1940. Unusual chrome tube that switches one object for another. A discreet twist of the tube locks the inner chamber in and out of place. 7 ½ x 3 ½". Light surface wear; very good.

150/300



322



323



326

CHUNG LING SOO'S "TARGET ILLUSION" BODY FEKE  
 323. **Metal Body Feke.** Circa 1910s. Tubular iron (10" across) with cloth strap affixed to metal eyelets, as would be worn around the waist of an assistant to conceal a flexible arrow, facilitating the illusion in which a human target is shot at and penetrated by a solid arrow released from Chung Ling Soo's cross-bow. Accompanied by a copy of a July 21, 1984 letter of authenticity from Ronald Nesbitt, son of The Great Nesbitt, stating that the item "sold to Messrs. L. Davenport & Co. [was] formerly the property of the late Chung Ling Soo. [It was] purchased by my late father in July 1919 and used by him in his Chinese Magical Act, 'A Night in Shanghai.'"

2,000/3,000



324



327

324. **Finger Chopper.** London: Lewis Davenport & Co., ca. 1940. The blade of a small guillotine passes through a spectator's finger without harming it, but cuts through the cigarette below. Hardwood construction, 4 1/2" high.

100/150

325. **Finger Chopper.** London: Vampire Magic, ca. 1960. Precision-layered sheet metal chopper (2 1/4 x 5") cuts through a cigarette or other object but leaves a spectator's finger unharmed. Hallmarked. Minor surface imperfections; very good.

150/250

326. **Thumb Stocks/Thumb Screw Illusion.** London: Davenports, ca. 1940. No matter how tightly the hardwood stocks are screwed down on his thumbs, the performer easily escapes. 4 1/2 x 2 1/4". Very good.

75/150

327. **Vanishing Vase of Flowers.** British [?], ca. 2005. Contemporary version of Al Delage's Fastest Trick in the World. A vase of feather flowers vanishes from a thin tabletop at the clap of the hands - and with no cover. With a sturdy wooden packing case and instructions. Very good.

300/400



325





328

328. **Four Mysterious Rods.** German, ca. 1910. Set of four painted bullet-like rods accompanied by an aluminum case allows the magician to instantly predict which one has been placed inside even with his back turned away. In original sliding box (2 x 2") stamped in gilt. Very good.

50/100

329. **Germain's Improved Coffee and Wool Trick.** London: Ornum's Magic, ca. 1907. Metal vase (4 1/4 x 13") with cardboard cover and shallow lid is filled with wool, only to magically change into coffee or candy. Ornum's advertised the apparatus as performed at St. George's Hall with improvements by Karl Germain. Outer cover mildly stained with losses, some tarnish underside, else very good. With original printed instructions.

300/500

330. **Germain Water Jars.** German, ca. 1930. Six spun metal jars are shown empty, one at a time. Then, each jar is filled to the brim with clean, clear water. Five gimmicked and six ungimmicked jars, 7" high. Tiny scuffs and dents not affecting operation; good.

500/700

331. **Giant Genii Tube.** British, ca. 1930. Hinged chrome tube (4 x 10") produces a large quantity of silk after shown empty. Minor scratches, light rust at loading end; very good.

200/300

332. **Ghost Glass.** England: Jack Hughes, ca. 1949. An empty glass is inverted on a thin wooden tray and covered with a cloth. A chosen card vanishes from the pack and when the cloth is whisked away, the card has appeared inside the glass. Tray 10 x 7 3/4". Hallmarked. Very good.

100/150

333. [Gimmicks] **Group of More than 15 Magicians' Gimmicks.** English and German: L. Davenport Co. and other manufacturers, ca. 1940s. Including Demon Vanishing Thimble; Slick Coin Vanisher; Color-Changing Silk Ball; various coin and cigarette holdouts; and more. Primarily black painted metal. Generally very good, some with instructions.

150/250



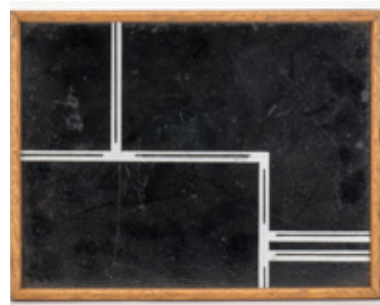
329



330



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333







340

340. Harbin, Robert (Ned Williams). **Robert Harbin's Jumbo Martin Rising Cards**. London: John Martin, ca. 1950. Finely made mechanical faux pack of jumbo cards. Cards selected by the audience rise from the pack. Includes card rising device finely crafted from Dural aluminum by Martin, replacement winding key, matching pack of jumbo cards, tension plate, a tray for switching decks, and a glass houlette with attached ribbons. Hallmarked. Good working condition, with rubber wheels in need of revitalization. Owned and used by Robert Harbin.

**2,000/2,500**

*One of many props acquired by Alan Shaxon from Harbin upon the latter's death. The two magicians were close friends, and Shaxon stepped in to fill Harbin's final engagement when Harbin's health failed him. Accompanied by a letter of provenance.*

341. **Hora Pasera**. Hamburg: Janos Bartl, ca. 1935. A pocket watch and alarm clock are placed in two tall nickel plated stands. Doors on the stands are closed. When opened a moment later, the clock and watch have changed places and can be removed from the stands. 22 1/2" high. One small screw lacking, minor wear visible, one watch lacking glass; minor mechanical issues; good. UNCOMMON.

**3,000/4,000**

*The Bartl and Davenport firms developed a strong business relationship in the years leading up to the Second World War. A large number of the metal props sold by Davenports – as well as thousands upon thousands of small pocket tricks, most intended for sale at seaside resorts or as parts of various magic sets – were imported directly from Bartl, as well as other German makers.*



341



342



344



345



343



346

342. **Improbability.** London: Davenports, ca. 1950. A handkerchief or steel rod is placed in a hole running through a wooden frame. A jumbo card with a corresponding hole is pushed down through the rod. When the frame is opened, the rod is threaded through the unharmed card. Wooden frame and easel 10 ¼" high. Visible wear; good condition.

200/300

343. **Insull Ventriloquist Figure.** London: Len Insull (for Davenports), 1955. Handsome figure with the "No. 2" head manufactured by Insull, including seven movements: bottom lip, top lip, moving eyes, wiggling ears, moving eyebrows, winking eyes, and handshake feature. Woolen jacket and trousers, molded shoes. 43" high. Mouth movement a bit sticky, else very good. Minor wear to finish; very good condition.

1,500/2,000

*John Leonard Insull was a master puppet maker who began his career on the stage as Hinsle, the Comedy Illusionist. When word of his abilities as a sculptor and puppet maker reached Lewis Davenport, patriarch of the Davenport family, the two began a business relationship that would last with the firm for decades, until Insull's passing in 1974.*

344. **Six Lanterns from Hat.** London: Davenports, ca. 1933. Set of six collapsible lanterns the magician produces from a borrowed hat. Brass frames with colored cellophane panes (some with small cracks).

100/200

345. **Levante Block Penetration.** Manufacturer unknown, ca. 1950. Painted wooden block penetrates a length of rope or ribbon running through it. Finely made with locking mechanism. Approx. 5" cube. Very good.

300/400

346. **Magical Welding.** London: L. Davenport & Co., ca. 1935. Loose chain links arranged on a wooden tray (12 x 8 ¼ x 1 ½") with painted color panels are suddenly welded together when poured off the tray into a glass tumbler nearby (not included). With tray, chains (linked and loose), and original instructions. Popularized by Louis Nikola, as advertised.

250/350





347

347. **Manipulation Watches, two sets.** German, ca. 1920. Two sets of nesting pocket watches for manipulation and production. Likely manufactured by Bartl or Conradi. One a nine-watch set, the other a ten-watch set. Faces of one set worn. With a padded packing case and body-load holder.

150/250

348. **Marvel of Marvels Prediction Box.** German, ca. 1935. Two complete sets of the trick with instructions in German and English. Numbered cubes are arranged in a pine box (4 x 1 1/2") any order, yet the magician divines the arrangement by looking through an ordinary cylinder resting on the box. Both very good.

100/200



348



349

## MAGIC SETS

349. **Cabinet of Conjuring Tricks No. 3.** London: Ernest Sewell, ca. 1930. Elaborate set includes many metal props, including a clever Bran Cup, small Linking Rings, Cigarette Catcher, Pull, Mystic Coin Box (with slide), Vanishing Coin Cup, and other props. With original miniature instruction booklet. Possibly lacking one prop. Box 13 x 11 3/4 x 2". Worn exterior; else good.

150/250



350

350. **Conjuring Tricks Magic Set.** Bavaria: Spear, ca. 1920. Handsome magic set with wooden and paper props including a large Ball Vase, Die Vase, Changing Tube, Obedient Orange (in its own box), Skittle trick, wand, card box, and more. Includes original instructions. Box 17 x 9 3/4 x 2 1/4". Splitting and wear to box, else very good.

300/400

351. **Der Kliene Zauberer (The Little Conjurer) magic set.** German, ca. 1900. Handsome set includes wooden ball vase, egg vase, pillars of Solomon, and obedient ball, as well as a wand, trick cards, and more. With original instructions in English (worn and torn). Box with several minor faults and splits, but good condition overall.

250/350



351



352



354



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355

352. **Early French Magic Set.** Circa 1890. Handsome and elaborate set includes a Bonus Genius, three tin cups, Scotch purse, toleware coin tray, hammer and Ball Vase, small ball vase, laquered coin jars, Die Through Hat, and more. Paper-covered box 15 ¼ x 9 ¾ x 2 ½". A few small pieces lacking, box showing usual wear, but good condition overall.

700/900

353. **Gamagic Set No. 3.** London: Gamages, ca. 1940. Beautiful and complete vintage magic set with attractively made props, in original box (16 x 11 x 2"). Apparently unused. Instructions underside lid. Minor tear to one side of lid, else very good.

150/200

354. **Physique Amusante Magic Set.** French, ca. 1870. Handsome and elaborate set with gilt decorated box includes a Bonus Genius, mechanical coin vase, bean barrel, pillars of Solomon, cups, Scotch purse, small ball vase, and original illustrated instructions. Paper-covered box 13 ½ x 9 1/2 x 2 ¾". A few small pieces lacking, box faded at sides, but good condition overall.

800/1,200

355. **Maskelyne's Mysteries.** London: Demon Magic, 1957. Two magic sets in sturdy and attractive original boxes, props neatly arranged as issued, with instructions. Larger set 12 x 10 ½ x 2". Very good.

150/250





358

356. [Miscellaneous] **Two Magic Sets and Various Packet Tricks.** London: L. Davenport & Co./Demon Magic and other manufacturers, 1920s – 40s. Including a “Demon Modern Card Tricks” magic set, boxed with instructions; “The British Box of Tricks” set, boxed with instructions; and approximately thirty packet tricks by Davenports, Sherms, Harry Stanley, and other English and German manufacturers, most sealed in pictorial enveloped (some in color), and including coin, card and money tricks, puzzles, and more. Included among the packet tricks are “Frank Lane’s It’s a Scream”; “The Nudist Queen”; “Coin Thro’ Finger”; “A Message from Beyond”; and others. Generally very good.

300/400



356



357

357. **Money Maker.** London: Will Goldston Ltd., ca. 1930. Lacquered wooden stand (4 ½ x 3 ½”) with rollers to facilitate the production of actual currency from blank sheets of paper. Apparently never used, in wrapped in manufacturer’s box. Fine.

200/300



359

358. **Money Maker.** London: Hamley’s [?], ca. 1920. Wooden stand (5 ½ x 2”) equipped with rollers to produce currency from blank sheets of paper. Very good.

100/150

359. **Morison Pill Box.** German [?], ca. 1930. Turned wooden vase (5 3/8” tall) from which a red ball vanishes, then reappears. Ball 1 3/8” diam. Moderately wear to finish and shell, mechanism with difficulty engaging. Sold as-is.

100/200



360

360. **Multiplying Bean Barrels.** Germany, ca. 1939. Unopened box of twelve painted wooden barrels (each approx. 3” long) that multiply the number of beans held within. Individually tissue wrapped, in manufacturer’s box. Fine.

200/300

361. **Mummy II.** Cornwall: Alan Warner, ca. 2000. A carved wooden mummy in a small coffin floats in mid-air. Then it vanishes from the sarcophagus only to reappear in a separate sarcophagus some distance away. Sarcophagi 4 x 2 x 2”. With instructions. Fine.

350/550



361



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363



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367



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366

362. **The Noo Foo Can.** Smethwick: Burtini, ca. 1946. Finely polished chromed can (7 1/4" tall) with lid and handles causes liquid within it to vanish and reappear. Minor tarnish; very good.

150/250

365. **Group of Three Vintage Plug Boxes.** German [?], ca. 1920s - 30s. Finely made early examples in brass for the coin trick. The largest 3 x 1 3/8". Light to mild tarnish. Good.

200/250

363. **Vintage Wooden Magic Tricks.** London: Davenport's, ca. 1935. Including The Obedient Ball, finely turned and painted red (1 5/8" diam.) with twine running through it, tied to black beads at end, which stops at any point desired by the magician, with original instructions; a set of Diminishing Billiard Balls, also in red, the outermost 1 3/4"; and

100/200

366. [Parlor Magic] **Collection of Parlor Magic props.** Various makers, and including a giant comedy funnel (ca. 1920), Flying Fish, No-Feke Card Frame (Viking, with original instructions), two Watch Boxes (in need of repair), Candle Tube, small Tambourine Rings, Burtini-type tray for Multim-In-Parvo-type effect, Pillars of Solomon, Changing Tube, small nesting metal bottles, and an Omelette Pan. 1920s - 90s. Condition varies, but generally good.

250/350

364. **Oswald Williams' Signature Tune.** London: Lewis Davenport & Co., ca. 1940. Charming and clever handling of the sucker torn and restored strip of paper, as presented by Oswald Williams during his many performances at St. George's Hall, London. With gimmicks, decorated box, and original instructions. Very good.

50/150

367. **Penny to Sovereign.** London: Lewis Davenport & Co., ca. 1945. The magician promises to change an old English Penny into a Sovereign. Instead of changing one coin into another, the Penny is transformed into a small plaster bust of George VI. With a facsimile instructions. Bust marked on the reverse with the word "Demon."

100/200

*Perhaps the punniest magic trick of all time.*





369



370



368



371



372

368. [Pocket Tricks] **Collection of Davenports Pocket Magic Tricks.** Eleven different items, several with highly decorated original packaging, and including the Will Goldston Ltd. Hunter Fake, Demon Coin Ring, Vanishing Billiard Ball, Fire Eater, Cigarette Catching, Demon Ghost Tambourine, Educated Pencil, Coin Tray, two German drawer boxes (one for cigars, the other for cards), wax Finger Through Hat, and Davenports Improved Kunard Coin Trick. Many with instructions. Condition varies, but generally good.

200/300

369. **Productive Flag Staff.** British, ca. 1920. Telescopic rigid brass flagstaff (55" long) used to throw out a large silk banner in a magic show. Self-locking. Very good.

200/400

370. **Productive Flag Staff.** British, circa 1920. Telescopic rigid brass flagstaff (64" long) used to produce a large silk banner. Self-locking model. Very good.

250/450

371. **Red Hot Ball.** London: Gamages, ca. 1940s. Precision made brass ball (2" diam.) unscrewing at the center, revealing an inner tube so designed that a mixture of lime powder and acid will cause the ball to mysteriously heat up in the hands of a spectator. With instructions. Minor signs of use; very good.

100/200

372. **Sand Frames.** English or German, ca. 1940. Two vintage sand frames in which a chosen card, photograph, or other flat object appears when previously it was shown empty. Largest 6 x 5". One in need of repair to prevent sand leakage. Good.

150/250



373



375



374

373. **Sea-Ling's Butterfly Boxes.** Richard Gerlitz, ca. 2005. A vanished object, borrowed from a spectator, reappears in the innermost of four nested boxes removed from a small steamer trunk which has been in full view on the magician's table throughout the performance. Unique loading method requires no assistance and is sure-fire. With original instructions. Fine condition.

2,000/3,000

374. **Sea-Ling's Modern Math.** Richard Gerlitz, ca. 2005. Four decorated columns bearing chains of random digits are inserted into four tubes with long windows. Any set of numbers on each column is chosen, and added together with the numbers on the other columns. The magician always correctly predicts the total, no matter what numbers are chosen. Attractive prop  $8\frac{1}{2} \times 3 \times 7\frac{1}{2}$ ". With original instructions. Fine.

800/1,200

375. **Selbit's Magic Bricks.** British, ca. 1910. Four wooden blocks, numbered one through four, are stacked on top of each other and covered by a wooden tube. The blocks change positions inside the tube at the command of either the magician or the audience. Tube  $3\frac{3}{8} \times 3 \times 12\frac{1}{4}$ ". Shells slide somewhat roughly, otherwise good condition.

200/300





376



377



378

376. **Silk Gun.** Hamburg: Bartl, ca. 1940s. Mechanical cast metal faux pistol vanishes a silk draped over the barrel immediately as the trigger is pulled. 5 x 3". Very good.

100/150

377. [Silks] **Wedding of Mickey and Minnie Mouse.** London: Demon Magic, ca. 1935. Early set of three pairs of magic silks featuring licensed appearances of Disney's Mickey and Minnie Mouse, for the Demon Magic routine in which the two characters are married in the course of the trick. Each bearing the Demon logo in the bottom right corner. Smallest two 5 1/4" x 6". Largest two 17" square. Accompanied by a Demon snake charmer silk (17" square). RARE.

300/500



379



380

378. **Slat Frame.** Kenton, Middlesex: Cecil E. Griffin, ca. 1940. A jumbo Queen of Hearts vanishes, reappears, or multiplies inside the wooden cabinet (10 x 8 x 1"). With mechanical card and jumbo duplicate. Manufacturer's instructions included. Very good.

200/300

379. **Spirit Bell.** German, ca. 1940. Glass bell with metal clapper and upper ring sounds out answers to questions posed by the audience. It rings once for "yes," two rings for "no" despite being untouched by the magician. 5" diameter. Very good; wand lacking.

500/700

380. **Spirit Hand.** London: Davenport's, ca. 1920. Papier-mâché model hand (approx. 6 1/2" long) mysteriously raps out answers when placed on a pane of glass. Includes instructions for a slightly different model. Very good.

150/250



381



382



384

381. **Spirit Painting.** Los Angeles: F.G. Thayer, ca. 1930. An eerie and visible materialization of a picture on a blank canvas set in a handsome gessoed and wooden frame on turned walnut legs. Includes six painted canvases (Thayer sold forty different paintings in all), frame and legs, electrical cord, bulb, and letter of provenance. Paintings 15 x 19 ¼," outfit stands 63" high. Minor paint flaking on light reflector at rear, else very good. An outstanding and uncommon example of Thayer's master craftsmanship.

3,000/4,000

*When magic props and illusions were featured in early full-length Hollywood films, producers called Thayer. Peter Godfrey was one such producer, and was also a magician. It's not known whether Godfrey used this illusion in a movie, though he did perform it on stage. In the 1940s, he sold it to Virgil Mulkey who used it for years in his touring illusion show. Included is a letter of provenance from John Daniel, former co-owner of Owen Magic Supreme, who acquired the Virgil show following Julie's death.*

382. **Spirit Slates.** Birmingham: Walter Wandman, ca. 1950. Set of two slates constructed similar to the "Dr. Q" slates of Thayer. "Spirit" messages appear on the blank slates. 11 ¾ x 8 ¾". With two flaps and padded wooden carrying case.

150/250



383

383. **Squirting Rice Bowls.** German, ca. 1940. Set of two finely-spun rice bowls with nozzles incorporated into their bottoms, accompanied by a similar aluminum cup and gimmick for causing water to squirt from the head of an assistant. Sold together with a set of heavy cast aluminum Rice Bowls (gimmick lacking). The largest 6" diameter. Very good condition overall.

250/350

384. **Star Selection.** Scotland: Norman Stout for Silray Magic, ca. 1952. Red and black Lucite star (11 x 18") and houlette (3 x 4"). The chosen card is the only one remaining on the star, after being winnowed down by the spectator from three packets of three cards to three cards from one packet on each point. Accompanied by a coin-vanishing slide of similar design. All very good.

200/300





385

385. **Talisman.** Cornwall: Alan Warner, ca. 2000. Six tablets of different colors are mixed, and one is chosen. A blank talisman previously placed in a teakwood box is shown to now be engraved with an ankh of the same color as the chosen tablet. The only set made by Warner with six (instead of three) tablets. With instructions. Fine.

350/550

386. **Talking Skull.** London: Insull for Lewis Davenport, ca. 1950. Painted papier-mâché skull that answers questions by opening its jaw widely and clicking once for “yes”, twice for “no.” Minor surface wear; very good.

300/400

387. **Talking Toby Jug.** London: L. Davenport & Co., ca. 1990. Finely made hand-sculpted jug, painted to lifelike effect with controls for moving the lower lip and eyes. Approx. 6 x 9 x 9”. Minor paint chip at collar, else beautifully preserved.

600/900

388. **Vanishing Alarm Clock.** British, ca. 1960. A ringing alarm clock covered with a cloth is removed from a tray. The cloth is thrown in the air causing the clock to vanish. Tray 15 ¾ x 9”. Unusual method for stealing gimmick. With wooden packing case.

200/300

389. **Vanishing Birdcage.** British [?], ca. 1930. Chrome cage vanishes from the magician’s hands. Semi-rigid model. 6 ½ x 4 ¾ x 4 ½”. Some tarnish and light rust, but very good overall.

200/300



386



387



388



389



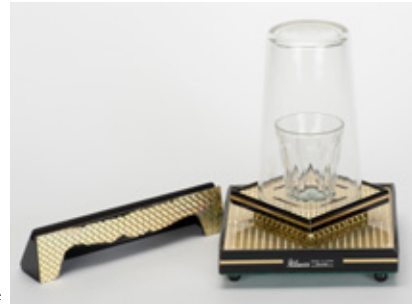
390



391



393



394



392

390. **Vanishing Birdcage.** British [?], ca. 1930. Nickel-plated cage vanishes from the magician's hands. Semi-rigid model with wooden perch. 6 ½ x 5 ¾ x 4 ¼". One bar lacking, light tarnish, else good.

250/350

391. **Vanishing Birdcage.** German [?], ca. 1920. Nickel-plated cage vanishes from between the magician's hands. Semi-rigid model. 7 x 4 ¾ x 5". Tarnished, lacking one bar, but structurally sound.

200/300

392. **Vanishing or Appearing Mantle Clock.** European, ca. 1900. Impressive and heavy cast metal frame with painted wood pillars and brass dial encasement. Raised on pedestals, in a sturdy-looking housing flanked by gilded pillars, the clock suddenly and completely vanishes down to the foundation when covered by a cloth. 10 x 7 ½ x 8 ½". Heavily chipped and rusted, clock lacking glass, but structurally sound and operating.

500/750

393. **"Vernon" Cups.** London, Unique Magic Studio (Harry Stanley), ca. 1957. Set of three copper cups with engraved design meant to mimic the look of Dai Vernon's own set of cups. Opening 3 ¼" in diameter. With carrying case and balls. Minor spotting; Very good.

400/600

394. **Visible Coins in Glass.** London: Jack Hughes, ca. 1965. Four coins vanish and visibly reappear in a shot glass on a small stand covered by an inverted pint glass. Stand 6 x 6 x 2 ½". Hallmarked. Good working condition.

150/250





395

395. **Waist-Worn Holdout Device.** British, ca. 1960. All black metal belt with clips, nylon band and attached bag worn around the waist to switch decks or other objects. Also known as a "sub." 9 ¼ x 7". Very good.

150/300

396. **Warlock Glass Penetration.** London: Lewis Davenport, ca. 1950. A square pane of glass is placed in a wooden frame approximating the design of a window. Panels cover the front of the window, yet a silk or length of ribbon is threaded through it, penetrating the glass in four locations. The glass is then shown unharmed. Frame 14 ¾ x 16". Good.

300/400

397. **Wonder Clock/X-Ray Clock.** German, ca. 1930s. Nickered clock case (5 ½ x 3 x ¾") devised so that the hour may be predicted even when the clock is set to a time unknown to the magician and blocked with the sliding door. Mild tarnish and scratching; good.

100/200

398. **Wonder Clock/X-Ray Clock (Miniatures).** London: Demon Magic, ca. 1940s. Two hand-held variations on the same trick, where the hour at which the clock is set may be guessed by the magician. Sliding chrome box (2 ¼ x 1 1/8") and lidded round box (1 5/8" diam.). Both very good.

100/150

399. **Wonder Clock/X-Ray Clock.** London: Davenport's, ca. 1930. Walnut box (5 ¾ x 3 x 1") with encased clock for the prediction of the exact hour to which the spectator has set the hand, even though the dial is covered with a sliding door. Very good.

150/250

400. [Wooden Tricks] **Four Vintage Wooden Magic Tricks.** Including two wooden coin slides (one Japanese with original packaging), and two vintage flap card boxes. All in good working condition. Sold together with a larger, finely made brass-bound wooden box, possibly part of a magic trick, but apparently ungimmicked.

50/150



396



397



399



398



400



401. **Robert-Houdin Glass Column Mystery Clock.** Paris, circa 1850. A transparent glass 5" dial in round brass bezel to which is attached a single arrow-shaped ormolu hand. Reverse painted black Roman numerals and inner minute track. The clock stands 18 ¾" high and is supported on a gilt wood and ormolu base 6 ½ x 5", the whole resting on a wooden base with four feet. The case supports a clear glass tube on which rests the bezel and dial. Brass round movement stamped no. 72. Front plate signed Duval Paris, rear plate stamped "Brevet D'Invention." The movement drives an inner glass tube with connection at the dial stem to another indirect bevel gear driving an inner glass disc behind the main dial, which causes the hand to turn. Included is a substantial, handsome, and sturdy hardwood and glass display case with form-fitting hardwood packing case. Key lacking. Dial possibly repainted and base regilded with

minor embellishments lacking, but overall very good condition for this, one of the most desirable mystery clocks by the father of modern magic and an iconic object from the inventive mind of the most prominent magician of the 19th century.

40,000/50,000

*Introduced by Jean Eugene Robert-Houdin at a Paris Exposition in the late 1830s, his Mystery Clocks were an instant success. Fully functioning clocks with no apparent connection between the hands and the clockworks were a complete novelty at the time. Robert-Houdin's first efforts (also known as "first series" or "single" Mystery Clocks) had glass faces. Later developments, including this example, were more complex in operation. In the present example, there are two mysteries – a glass clock face, and a glass tube supporting the face.*





402



403

## BOOKS AND PERIODICALS

402. [Albertus Magnus] **Les Admirables Secrets D'Albert Le Grand**. Lyon, 1755. Eighteenth century full leather, covers and edges ruled in gilt, raised spine (peeled from front cover) decoratively stamped and lettered in gilt. Marbled endsheets. Frontispiece, plates. 12mo. A few leaves lightly browned in gutter, marginal nicks.

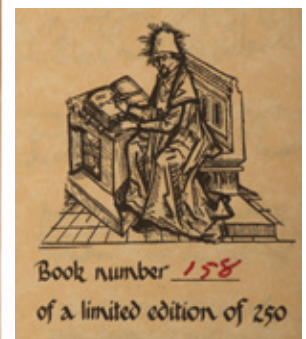
400/600

403. Albo, Robert. **Classic Magic Series, Vols. 1 - 8, 10**. San Francisco, 1973 - 2001. Nine of eleven volumes issued up to 2005. Red cloth stamped in gilt. V8 consisting of paperbound "supplements." Illustrated with numerous drawings and color plates, each volume from a limited, numbered edition. 4tos. Several volumes SIGNED by Albo.

1,200/1,800

404. Alexander, C. (Claude Alexander Conlin). **Inner Secrets of Psychology**. Los Angeles: Alexander Publishing, 1924. Four of five volumes (second lacking), publisher's cloth stamped in gilt and blind. Pictorial frontispieces. First volume INSCRIBED AND SIGNED by Alexander on the flyleaf. 8vos. Very good. SCARCE.

400/600



405

405. Andruzzi, Tony (Tom Palmer). **The Grimoire of the Mages**. [Chicago], 1978. Number 158 from a limited, numbered edition of 250 copies. Publisher's pictorial silk-screened suede. 8vo. Each book handmade; all text silkscreened by hand, with numerous hand-tipped colored photographs. Two enclosures, "O infamous infidel," and "Greetings, Brother Seeker," included. Fine.

500/750

406. Andruzzi, Tony (Tom Palmer). **The Legendary Scroll of Masklyn Ye Mage**. [Chicago], ca. 1975. Handmade scroll with wooden handles, explaining many of his pet effects. From a limited edition, with enclosure. Light soiling, but very good overall.

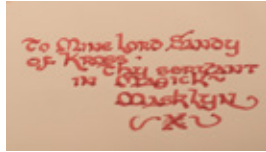
400/600



406



407



407. Andruzzi, Tony (Tom Palmer). **The Negromicon of Masklyn Ye Mage**. Chicago, ca. 1975. First Edition. Handmade book with lock and hasps integrated into binding, plus original lock and key. Publisher's faux crocodile skin binding. Tipped-in photo. 4to. Inscribed and Signed, "Masklyn," in red ink on flyleaf. Scarce three-page introductory anecdotal letter on automatic writing enclosed, signed "Chip." Fine.

700/900



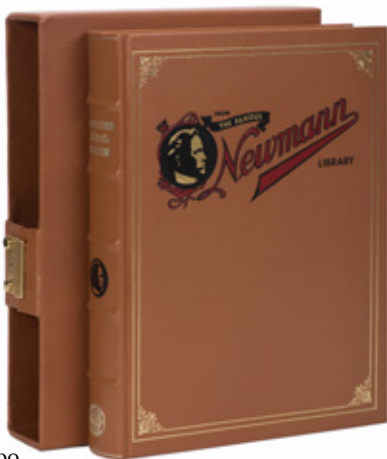
408



410

408. **Art of Conjuring Made Easy, (The); or Instructions for Performing the Most Astonishing Sleight-of-Hand Feats, with Directions for Making Fireworks**. Devonport: Samuel and John Keys, (ca. 1840). Publisher's orange wraps with woodcut illustration. 12mo. [1] 2 - 12. Head of spine chipped, minimal wear externally; very good. Toole Stott 65.

400/600



409

409. Behnke, Leo (ed.) **The Collected Mental Secrets of C.A. George Newmann**. Pasadena: Daniel's Den, 1990. Number 18 from a limited deluxe edition of 25 copies. Full tan leather stamped in three colors with banded spine and matching leather-covered slipcase with brass snap closure. Marbled endsheets. All edges gilt. Ribbon bookmark. Illustrated. 4to. Near fine.

1,000/1,200

410. Blitz, Signor. **Fifty Years in the Magic Circle**. Hartford: A.L. Belknap & Bliss, 1871. Contemporary brown calf, lowest spine panel ripped off, upper panels peeling; binding strong and text clean. Engraved frontispiece behind tissue. Plates. Thick 8vo. Toole Stott 99.

100/150



411

411. [Blow Book] **Magic Picture Book**. German, ca. 1885. Colored pictorial wrappers. Contents of the pages change five times at magician's command. Several pages contain full color illustrations. Approximately 16mo. Instructions in six languages on inside covers. Very good.

350/450



412

412. [Blow Book] **Bilder-Zauberei**. German, ca. 1890. Colored pictorial wrappers. Contents of the pages change each time the magician blows on it. Some illustrations in color. Slight edge wear; nice copy.

200/250



413. Brewster, David. **Letters on Natural Magic**. London: William Tegg, 1868. Bright blue cloth stamped ornately in gilt and blind. Illustrated. 8vo. Fine. Collates same as Toole Stott 146, but without terminal advts.

100/200

414. 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. Very good.

400/500

415. Caveney, Mike. **Carter the Great**. Pasadena: Magic Words, 1995. From the deluxe edition of 50 copies, with publisher's gilt-stamped slipcase, and including an archive of original Carter ephemera, as issued, with photographs, telegrams, stationery, handbills, programs, and more. Inscribed and signed by the author. Cloth with jacket, profusion of illustrations. 4to. Fine.

400/600

416. Chislett, T.H. **Spirits in the House**. Birmingham: Goodliffe, 1949. FIRST EDITION. Dark blue pebbled cloth stamped in gold, with unclipped pictorial dust-jacket. Frontispiece, illustrated with plates. Slim 8vo. Jacket nicked at edges; bookplate on pastedown; very good.

200/300

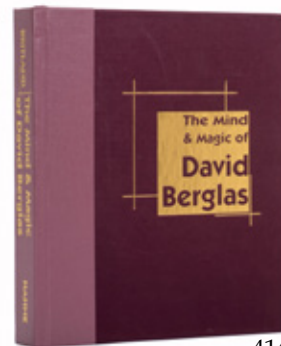
417. Collins, Stanley. **Rough Draft of "Gems of Personal Prestidigitation."** [London], ca. 1957 - 63. Cloth spring-back portfolio binder, title label laid on front, labeled "Rough Draft." Unpaginated typescript. 137 pages, 4to, rectos only, of scrap calendars, circular letters and other documents. Bearing hundreds of annotations by Collins in pen and pencil. Tipped-in half-sheet of literary quotations in Collins's hand, likely as epigraphs; and a synopsis of the work and word count table in manuscript by Bayard Grimshaw. Ex-libris Edwin Dawes.

1,800/2,500

*Collins's final book-length work on magic, which he believed would be his strongest, remained unpublished for various reasons until 2002, with its inclusion in Dawes' biography of him.*



413



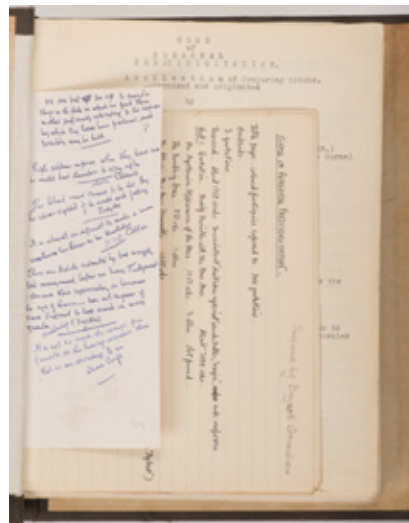
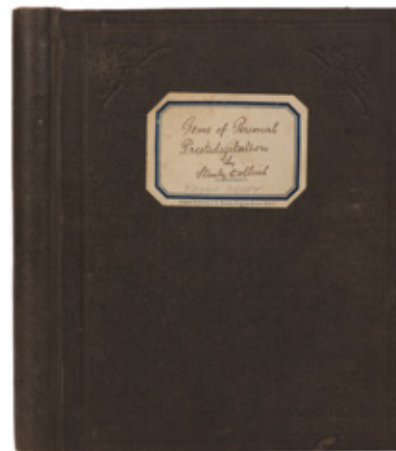
414



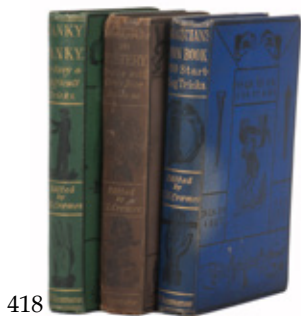
115



416



417



418

418. Cremer, W.H. **Lot of Three Victorian Magic Books.** Including *Hanky Panky* (London: John Camden Hotten, [1872]), green pictorial cloth stamped in black and gilt, colored frontis. [collating with Toole Stott 192, without terminal advts.]; *Magic No Mystery* (London: Chatto & Windus, 1876), brown pictorial cloth stamped in black and gilt, colored frontis [Toole Stott 195]; and *Magician's Own Book* (London: Chatto & Windus, ca. 1888), blue pictorial cloth with a spot of discoloration, flyleaf lacking. Illustrated. 8vos. Generally good condition.

250/350



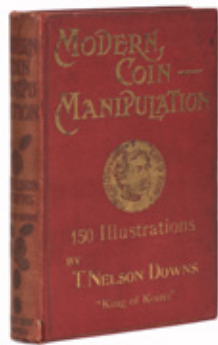
418A

418A. Decremps, Henri. **La Magie Blanche Devoilee.** Paris: F.J. Desoer, 1789. Nineteenth century quarter leather, gilt stamped, with mottled sides, top half of spine torn and peeling. Marbled edges. Frontispiece of magician nailing a card to the wall with pistol. Illustrated with woodcuts, engraved plates. 8vo. Half-title and frontispiece remargined. Approximately first quarter of volume affected by mild marginal soiling, scattered internal wear elsewhere.

300/500



419



420

419. Dawes, Edwin. **Charles Bertram: The Court Conjurer.** Washington, D.C.: Kaufman & Greenberg, 1997. First Edition. Black cloth stamped in silver, with jacket. Plates and illustrations. 4to. Very good.

80/150

420. Downs, T. Nelson. **Modern Coin Manipulation.** [London], ca. 1900. FIRST EDITION. Red cloth stamped in gold. Portrait frontispiece, illustrated with line drawings. Hamley's Magical Saloon pictorial advertising section at rear. 8vo. Cloth scuffed and spine toned, but overall good condition. SCARCE.

250/350



421

421. Evans, Henry Ridgley. **History of Conjuring and Magic [Sample Book].** Kenton: International Brotherhood of Magicians, 1928. Original self-wrappers, front bearing a lengthy inscription by the author stating "this constitutes the first 74 pages of my larger book," giving the size of the edition of the full book and how copies may be obtained. Minor wear at edges.

200/300



422

422. Fechner, Christian (trans. Stacey Dagon). **The Magic of Robert-Houdin: An Artist's Life.** Bolougne: F.C.F., 2002. From the limited English edition of 1000 copies. Two volumes in red cloth with jackets. Copiously illustrated. In publisher's pictorial case-wrapped slipcase. 4to. Very good.

400/600



423. Fechner, Christian. **Soirées Fantastiques**. Paris: F.C.F. Editions, 2002. One of an unspecified limitation of the deluxe edition translated into English. Two red cloth pictorial volumes, stamped in black and gold, with matching slipcase. Oversize 4tos. Plates, illustrations. Minor wear to slipcase; very good.

800/1,200



423

424. Forrest, George. **Every Boy's Book: A Complete Encyclopedia of Sports and Amusements**. London: G. Routledge and Co. Farringdon St., 1855. Contemporary half leather, raised spine, gilt title compartment. Frontispiece, engraved title page. Hundreds of engravings. 8vo. Approximately five torn pages repaired with tape, scattered light browning.

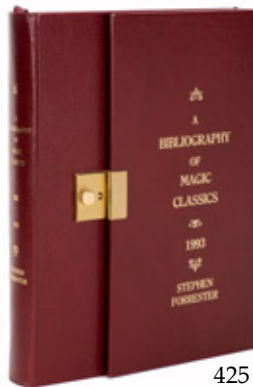
150/250



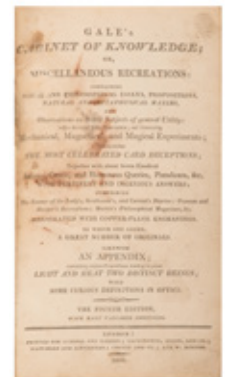
424

425. Forrester, Stephen. **A Bibliography of Magic Classics**. Calgary, 1993. Publisher's maroon leather stamped in gold, locking mechanism incorporated into binding as issued. Numerous tipped-in photographs. Number 163 from an edition of 150 signed copies, being one of 75 produced in this "deluxe" binding. 4to. With several TLS from Forrester to the former owner, prospectuses, and a 1990s "Professor Crookshank" broadside. Fine condition.

200/300



425



426

426. Gale, John. **Gale's Cabinet of Knowledge: or, Miscellaneous Recreations...** London: Printed for Cuthell and Martin: Lackington, Allen and Co., 1808. FOURTH EDITION. Quarter leather, marbled covers in need of replacement (torn and peeling). Front gutter heavily soiled, affecting title page mildly. Some foxing elsewhere. Illustrated with six plates, and tables and charts. 12mo. Toole Stott 310.

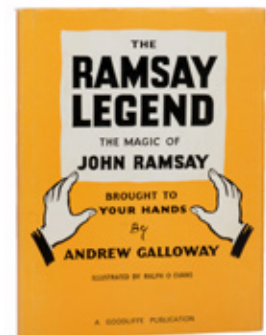
200/300

427. Galloway, Andrew. **Diverting Card Magic**. Author, 1980. Blue cloth stamped in gold, with jacket. Illustrated. 8vo. Jacket lightly soiled, else good.

80/125



427



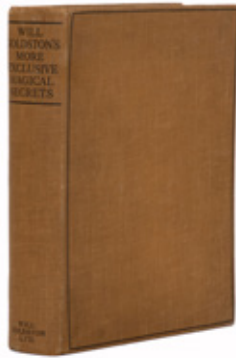
428

428. Galloway, Andrew. **The Ramsay Legend**. Birmingham: Goodliffe, 1969. FIRST EDITION. Red cloth, with jacket. Illustrations, diagrams. 4to. Very good.

100/150



429



430



431



432



433

429. Good, Arthur. **Magical Experiments, or Science in Play.** Philadelphia: David McKay, 1894. Dark green cloth stamped brown and gold. Frontispiece. Illustrated with engravings. 8vo. Cloth mildly scuffed and worn, hinges weak; good.

100/200

430. Goldston, Will. **More Exclusive Magical Secrets.** London: Will Goldston, Ltd., [1921]. TRADE EDITION. Brown cloth stamped in black. Numbered 393 on the title page. Illustrated. 4to. Very good.

150/250

431. Goldston, Will. **Magical Scraps.** London, 1916. Collection of 158 loose, illustrated instruction sheets issued by Goldston, neatly organized in a modern binder, and the folio-sized cloth scrapbook stamped in black issued by Goldston to accompany the subscription. Also with a loose set of Goldston's illustrated "Special Instruction Cards" as were sent out to accompany his first locked book *Exclusive Magical Secrets* (two cards lacking from a set of 43).

300/400

432. Goldston, Will. **Magician Annuals.** London: 1907/08 - 1915/16. Six volumes. Publisher's pictorial red and black cloth. Frontispieces, illustrations. 4tos. Covers of first volume with paint splatters, other light external wear, but bindings exceptionally strong. Very good overall.

400/600

433. Guyot, [Edme-Gilles]. **Nouvelles Recreations Physiques et Mathematiques.** Paris: 1772 - 75. SECOND EDITION. Four volumes. Contemporary mottled brown calf, spines decoratively stamped and lettered in gilt, black morocco title compartment. Marbled edges. With 99 engraved plates, some folding, plus tables, engraved price lists, ornamental devices. 8vo. 179 + 2 leaves (ad.), second title, 199 + 1 (ad.); 173 + 1 (ad.), second title, 172 + 2 (ads.); 196 + 1 (ad.), second title, 190 + 1 (ad.); 182 + 1 (ad.), second title, 207 [208]. An excellent copy, first volume a trifle foxed toward rear, minor marginal tears to a few plates not affecting images, light pencil scribbling on one plate.

900/1,200

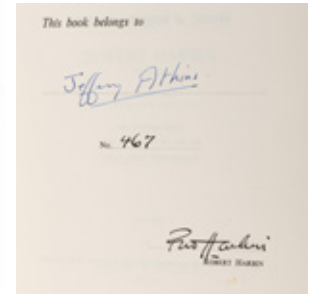


434. Harbin, Robert and Peter Warlock (ed.). **Magic of Robert Harbin**. London, 1970. FIRST EDITION. Pebbled green cloth, gilt stamped. Numerous illustrations. 4to. Number 467 of a limited edition of 500 copies. Signed and Numbered by Harbin on the limitation page to Jeffery Atkins. Exceedingly fine condition, retaining the printer's paper jacket and original mailing box as sent to Atkins.

1,500/2,500



433

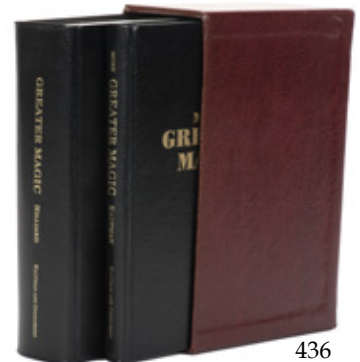


435. Hilliard, John Northern. **Greater Magic**. Minneapolis: Carl Waring Jones, 1945. Seventh Impression. Red cloth stamped in gilt. Illustrated. Thick 8vo. Illustrated by Harlan Tarbell. Very good.

80/125



435



436

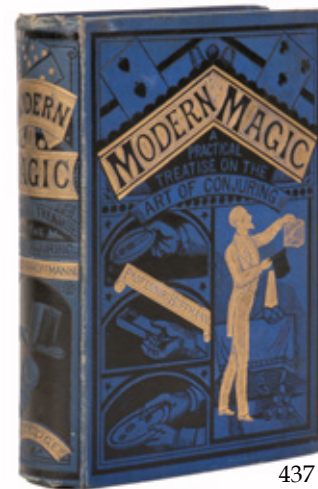
436. Hilliard, John Northern. **Greater Magic**. [Washington, D.C.]: Kaufman and Greenberg, 1994. Number 87 of 150 deluxe edition copies signed and numbered by the editor, Richard Kaufman. Two black leather volumes in the publisher's maroon leather slipcase. Illustrated. 4to. Fine.

300/400

FIRST EDITION HOFFMANN

437. Hoffmann, Professor (Angelo J. Lewis). **Modern Magic**. London: George Routledge, (1876). FIRST EDITION, FIRST STATE. Pictorial blue cloth, stamped in black and gold. Tan endsheets; Davenport bookplate on pastedown, two ownership signatures on flyleaf. Tissue-guarded frontispiece of Sphinx illusion. Illustrated. 8vo. Cloth lightly rubbed and scuffed, title and frontis. browned in one corner, other minor imperfections. Toole Stott 386. As Toole Stott notes, first editions are identified by a Routledge monogram on the title page. First states of the first edition show the conjurer with a black hat and gold cone on front cover.

800/1,200



437

438. Hoffmann, Professor. **More Magic**. New York: George Routledge and Sons, 1890. FIRST EDITION. Publisher's pictorial olive cloth stamped in gilt and colors. Beveled board edges. All edged gilded. Illustrated. Thick 8vo. Minor wear to cloth, gutter paper splitting at front; very good.

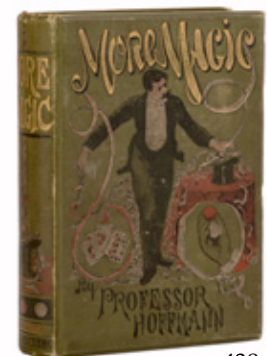
300/500

439. Hoffmann, Professor. **More Magic**. New York: George Routledge and Sons, 1890. FIRST EDITION. Publisher's pictorial olive cloth stamped in gilt and colors. Beveled board edges. All edged gilded. Illustrated. Thick 8vo. Minor wear to cloth, gutter paper splitting at front; very good.

200/250



438



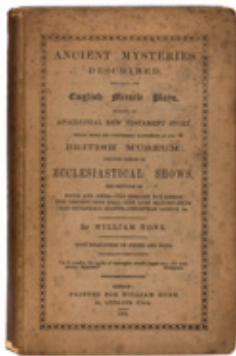
439



440



441



442



443



444



445



440. Hoffmann, Professor. **Later Magic**. London: George Routledge and Sons, ca. 1915. Red pictorial cloth. Illustrated. Thick 8vo. Rear board wavy, minor wear to cloth; good.

100/200

441. Hoffmann, Professor (Angelo J. Lewis). **Latest Magic**. New York: Spon & Chamberlain, 1918. FIRST EDITION. Pictorial red cloth stamped in red and black. Photographic portrait frontispiece. Illustrated. 8vo. Sturdy, clean copy.

150/200

442. Hone, William. **Ancient Mysteries Described**. London: Hone, 1823. FIRST EDITION. Publisher's printed linen on boards. Engraved frontispiece. With 13 copper and woodcut engravings, one folding. 8vo. Spine chipped at head, rear hinge weak, otherwise good.

150/250

443. Hooper, W[illiam]. **Rational Recreations**. London: L. Davis, ..., 1774. Four volumes (third volume married, with slightly shorter margins), contemporary mottled brown calf, gilt-ruled spine and covers. Folding plates, some hand colored. 8vo. V1 covers separated; V4 front cover separated. Scattered minor internal wear including worming, but good overall.

600/800

444. **Invocation**. Tony Raven (Bob Lynn). V1 N1 (Jul. 1974) - N16 (Apr. 1978). COMPLETE FILE. One of five specially bound hand-numbered sets issued by Raven in green buckram, INSCRIBED to Roy Fromer, and accompanied by two ALSs from Raven to Fromer on "Raven's Keep" letterhead presenting him with the set. Alfredson/Daily 2965.

400/600

445. Jarrett, Guy. **Magic and Stage Craft Technical**. [New York]: Author, 1936. Firmly glued with linen backstrip intact, cloth covers likely never supplied by the author/binder. Illustrated with plates. 8vo. One of an estimated 500 original copies printed entirely by hand by the author.

1,500/2,000

*Jarrett produced each copy of this book by hand, writing it as he set the type on a small letterpress. While this example seems to be defective, based on its condition it was likely never finished by Jarrett, as the pages and sewing are clean and crisp.*



446. Kaplan, George. **The Fine Art of Magic**. York: Fleming, 1948. FIRST EDITION. Publisher's cloth with jacket (priced \$7.50). With 316 illustrations by Francis Rigney. 8vo. Minor wear to jacket, else a fine copy.

150/250



446



447

447. Karr, Todd (compiler). **The Silence of Chung Ling Soo**. Seattle: Miracle Factory, 2001. Publisher's black cloth with jacket. 4to. Very good.

100/200

448. King, Edmund Fillingham. **Ten Thousand Wonderful Things**. London: Ward and Lock, ca. 1855. Contemporary quarter leather, marbled sides and endsheets. Engraved frontispiece and title page behind tissue. Illustrated with engravings. 8vo. Ownership signature on title page dated 1855. Hinges weak, spine heavily worn; good internally.

100/200



448



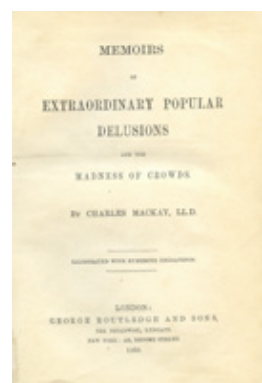
449

449. Lane, Edward William. **An Account of the Manners and Customs of the Modern Egyptians**. London: Charles Knight, 1836. Two volumes. Contemporary half brown calf, raised spine alternating gilt and colored morocco title compartments. Marbled sides and edges. Plates, illustrations. 8vo. Second volume title page marginal tear neatly restored, some foxing initially and at end.

300/500

450. Mackay, Charles. **Memoirs of Extraordinary Popular Delusions and the Madness of Crowds**. London: George Routledge & Sons, 1869. Black cloth stamped in blind, spine label laid down. Engraved frontispiece behind tissue. Illustrated. 8vo. Clean copy. Toole Stott 1295.

100/200



450



451

451. Magus. **Le Magicien Amateur**. Paris: Henri Gautier, 1897. Publisher's pictorial wrappers. Copiously illustrated. 8vo. Wraps darkened and scuffed.

100/200

452. Marion, Fulgence. **The Wonders of Optics**. London: Sampson Low, Son and Marston, 1868. First Edition. Embossed bright blue cloth ornately stamped in gilt. Colored frontispieces, plates and illustrations. 8vo. Superior copy. Toole Stott 482.

300/500



452



453

453. Maury, Alfred. **La Magie et L'Astrologie**. Paris, 1860. Nineteenth century quarter leather, joints distressed and rear cover nearly detached, spine heavily rubbed and chipped. 8vo. Few pencil annotations, scattered light browning; very good internally.

100/200



454

454. [Miscellaneous] **Group of Nine Books on Magic and Allied Arts.** Including *Magic By Gosh* (1993) by Page and Goshman; *Some More Exquisite Conjuring* (ca. 1930s) by Tagrey (trans. Harkewitz); *Second Encyclopedia of Card Tricks* (1936) by Gravatt; *Playing Cards* (1931) by Benham; *Practical Ventriloquism* (ca. 1900s) by Ganthony; *Games and Amusements* (1895); *Almanach Des Sorciers* (1907); *Valentine Vox* (ca. 1890s); and *Mysteries and Secrets of Magic* (1927) by Thompson. Some bindings weak, and general wear to covers at edges, but good overall.

100/200



455

455. [Miscellaneous] **Box Lot of Magic Books and Associated Ephemera.** Including Vols. 1 – 4 of *The Tarbell Course in Magic* (ex-libris Prynce Wheeler, three volumes signed by him on the pastedown); "Hellstromism" by Alan Nelson; "Pages from A Medium's Notebook" (n.d.) by Nelson; nine scattered 1970s issues of the German magic magazine *Magie* addressed to Wheeler; a 1928 Thurston token; a Mahdi's Magic Circle "Junior Magician" celluloid pinback (ca. 1930s); a wee book, *Magic Tricks and How to Do Them* (1938); souvenir cereal comic *Donald Duck, Mighty Mystic* (1951); a signed 8 x 10" portrait of David Copperfield; a vintage Harry Blackstone program; and more. Generally good condition.

150/250



456



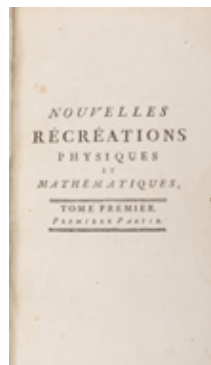
458

456. Morley, Henry. **Memoirs of Bartholomew Fair.** London: Chapman and Hall, 1859. Publisher's pictorial cloth stamped in gilt and blind. Copiously illustrated "with drawings by the Brothers Dalziel." 8vo. Spine sunned; sturdy and an exceedingly well-preserved.

200/250



457



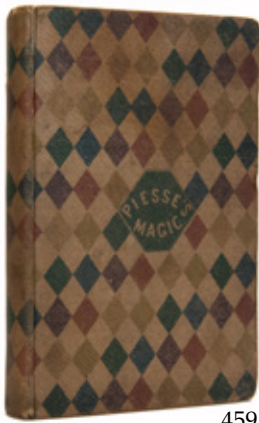
457. Ozanam, [Jacques]. **Recreations Mathematiques et Physiques.** Paris: Quay Des Augustins, 1750. Four volumes, contemporary mottled brown calf, raised spines gilt stamped. Marbled endsheets. Sections of engraved plates at rear of each volume. 8vos. [16], 460, [20] + 32 plates; [4], 462, [14] + 55 plates; [2], 482, [12] + 31 plates; [8], 446, [6], + 17 plates. Light occasional browning; a clean and strong set.

700/900

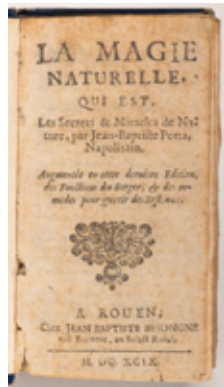
458. **Parlour Magic.** London: Whitehead & Company, 1839. SECOND EDITION. Publisher's embossed cloth, gilt stamped. Engraved frontispiece dedication title page behind tissue, illustrations in text. Square 8vo. Front hinge weak, otherwise good. Collates same as Toole Stott 532, but printed a year later.

250/350





459



460

459. Piesse, G.W. Septimus. **Chymical Natural and Physical Magic**. London: Longman, Brown, Green, Longmans, & Roberts, 1858. FIRST EDITION. Multicolored cloth with geometric pattern. Lacking frontispiece. Illustrated. 8vo. Cloth darkened; very good overall. Ex-libris Roy Currie. Toole Stott 559.

150/250

460. Porta, Jean-Baptiste. **La Magie Naturelle**. Rouen: Jean Baptiste Besongne, 1699. Later blue hardcovers, leather title compartment in gilt. 12mo. [8], 664. Margins trimmed close, sometimes into text, some nicks; light to mild browning, other internal wear.

200/400

461. Racherbaumer, Jon and Richard Kaufman. **Don England's Gaffed to the Hilt!** [New York]: Kaufman and Greenberg, 1985. First Edition. Publisher's cloth binder stamped in silver. Photographs. 4to. Very good. Inscribed and signed to Tom [Mullica] by Don England and the co-authors on title page. With tipped-in enclosures and an extra set of the gimmicked cards, in sleeves, one signed by England. Six club decks (two prepared) for Tom Mullica's "Tomfoolery" also accompany the lot.

1,500/1,800

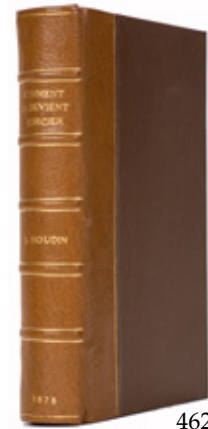


461



462. Robert-Houdin, Jean Eugène. **Comment on Devient Sorcier**. Paris: Calmann Levy, 1878. Modern quarter leather, raised spine ruled and lettered in gilt, cloth sides. Publisher's pictorial wrappers retained. Frontispiece, illustrated. 8vo. Mild foxing.

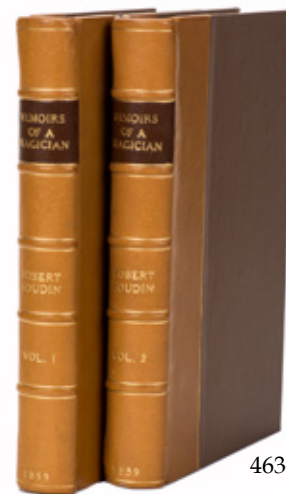
200/300



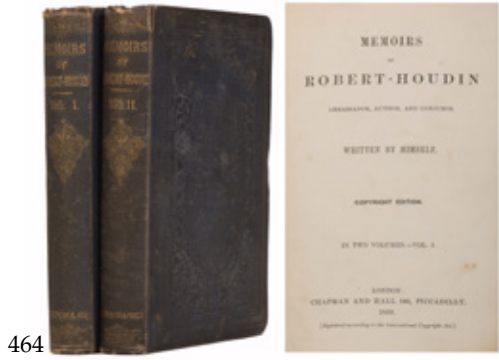
462

463. Robert-Houdin, Jean Eugène. **Confidences d'un Prestidigitateur**. Paris: Librairie Nouvelle, 1859. SECOND EDITION. Two volumes. Modern quarter leather, raised spine ruled and lettered in gilt, title compartments, with cloth sides. Publisher's wrappers included (not in binding, chipped and tape repaired). Second volume illustrated with 15 plates at rear. 8vo. Scattered minor spotting.

800/1,200



463



464

464. Robert-Houdin, Jean Eugène. **Memoirs of Robert-Houdin.** London: Chapman & Hall, 1859. FIRST ENGLISH EDITION. Two volumes, publisher's cloth stamped in gilt and blind. 8vos. Cloth dirtied and frayed at spine, few marginal nicks and very minor foxing; good. Toole Stott 602.

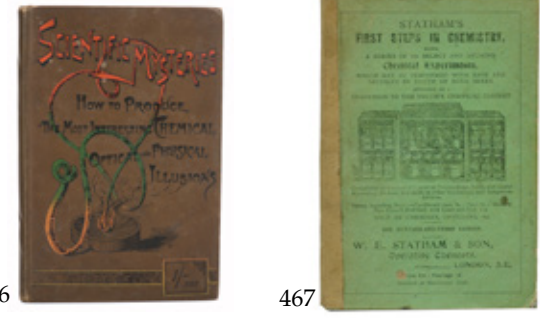
500/700



465

465. Robert-Houdin, Jean Eugène (trans Professor Hoffmann). **Two Victorian Magic Books.** Including *Card-Sharpping Detected and Exposed* (London, 1882) and *Secrets of Conjuring & Magic* (London, ca. 1880). Pictorial cloth. Illustrated. 8vos. Bindings deteriorated (loose signatures, broken hinges), cloth of latter volume well worn, child's pencil signature on first volume's half title page; generally clean internally. Fair.

300/400



466

467

466. **Scientific Mysteries: How to Produce The Most Interesting Chemical, Optical and Physical Illusions.** London: Offices of 'The Chemist and Druggist,' 1896. Pictorial brown cloth stamped in four colors. Illustrated. 8vo. Minor spots and discoloration to cloth, a few scuffs internally; good.

100/150

467. **Statham's First Steps in Chemistry, Being a Series of 140 Select and Amusing Chemical Experiments** [cover title]. London: Statham & Son, ca. 1880. Publisher's green wraps (spine reinforced) with engraved illustration of chemical apparatus. Illustrated. Approximately 12mo. 38 pages + 25 pages (advts.). Experiments include "sympathetic" inks that appear or disappear with change in temperature and others with magic application.

150/250



468

468. Torreblanca, Villalpando, Francisco. **Epitome Delictorum, Sive De Magia: In Qua Aperta Vel Occulta Invocatio Daemonis Interventit. Editio Novissima Innumeris Mendis Expurgata.** Lyon: Jean-Antoine Huguetan, 1678. Contemporary limp vellum, author's name in ink on spine. 4to. [8], 576, [107] pages. Heavily foxed, with scattered marginal worming.

500/750

MAGIC SUPPLY CATALOGS



469

453

469. Bartl–Willmann. **Lot of Two Bartl Magic Catalogs.** Including *Bartl's Akademie fur moderne magische Kunst* (Hamburg, 1920s), publisher's color pictorial wraps, profusely illustrated, 316 pages, with light marginal soiling at rear; and *Zauber Apparate Fabrik* (ca. 1922), pictorial wraps, illustrated, 48 pages. Both good condition.

150/250



470. L. Davenport & Co. **Catalogue of Magical Apparatus, New Conjuring Tricks, and Latest Amusing Jokes, Puzzles, and Novelties.** London, ca. 1929. Pictorial brown wraps printed in black and red. Illustrated. 8vo. 160 pages. Pencil notations on cover, some internally. Good.

100/150



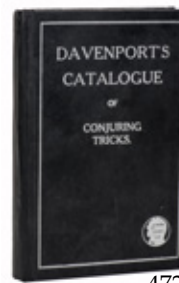
470



471

471. L. Davenport & Co. **Catalogue of Magical Apparatus, New Conjuring Tricks, and Latest Amusing Jokes, Puzzles, and Novelties.** London, 1933. Paper wraps with embossed silver foil. Illustrated. 8vo. 308 pages. Very good.

100/150



472



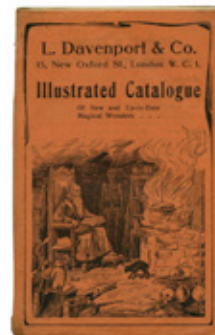
473

472. L. Davenport & Co. **Catalogue of Conjuring Tricks.** London, ca. 1935. Black cloth stamped in gray. Illustrated. 8vo. 308 pages. Very good. Scarce binding.

150/200

473. L. Davenport & Co. **Davenport's Demon Magic. Catalogue No. 16.** London, 1939. Two copies in variant bindings, being gold foil and pictorial pink wraps. Illustrated, some in color. 8vos. 416 pages each. Covers somewhat worn. Good.

100/200



474



475

474. L. Davenport & Co. **Illustrated Catalogue of New and Up-To-Date Magical Wonders.** London, ca. 1921. Orange pictorial wrappers. Illustrated. 8vo. 52 pages. With two price lists. Small tear at head of spine, minor nicks and marginal faults; good.

100/150

475. L. Davenport & Co. **Supplementary List.** London, 1940. Color pictorial wraps bearing an illustration of the façade of the manufacturer's building. Illustrated. 8vo. 98 pages. Very good.

50/100

476. [L. Davenport & Co.] **Group of 20 Magic Catalogs.** London, 1930s - 80s. Pictorial and printed wraps. Illustrated. 8vo, later 4to. Including 15 different magical apparatus catalogs spanning the 1930s - 50s, a few exceeding 200 pages. Five later titles (1980s) include catalogues of antiquarian books and a Demon Magic catalog. Generally very good. NICE LOT.

200/300



476

477. Gamages. **Collection of 17 Gamagic Catalogs.** London, 1927 - 67. The first seven being 1927 - 35, pictorial wraps, illustrated 4tos, and including some blank order forms; the latter ten 1951 - 67 and numbered *New Series* N4 (1951), N6 (1954) - N12 (1967), pictorial wraps, illustrated 8vos. Wear to some wraps, marginal chips and nicks but generally very good.

150/250



453

477



478

478. Goldston, Will. **Group of Goldston Magic Catalogs.** London, 1910s - 30s. Including *Catalogue of Magic* (1920), pictorial wraps (detached), illustrated 4to, 72 pages; two copies each of *Catalogue of Magic* (1932) and *Goldston's Postwar List of Magical Novelties* (1946), pictorial wraps, illustrated 8vos, 72 and 20 pages, respectively, plus order blanks; *Latest List of Magical Novelties* (1946), two copies, 8 pages, illustrated; a promotional folding brochure for *Tricks That Mystify* (1930s); and two copies of *Catalogue of Magic* (1914), both incomplete with clipped and missing pages.

150/250



479

479. Hamley's. **Group of Three Hamley's Magic Catalogs.** Including *Book of Magic* (1920s), publisher's pictorial wraps, illustrated 4to, 48 pages, rear wrapper chipped; *Magical Conjuring Tricks* (1930s), pictorial wraps, illustrated, 24 pages (incl. covers); and *Magic Conjuring Illusions* (1930s), illustrated, 12 pages (incl. covers). Generally very good.

100/200



480

480. **Magical Woodcraft.** Los Angeles: Thayer & Christianer, ca. 1912. Publisher's wraps, illustrated with photographs, including portraits of proprietors. 56 pages. Wraps chipped and with ink markings, otherwise good condition. Together with: *Thayer Supplies Catalog No. 4* (1919), publisher's wraps, in good condition.

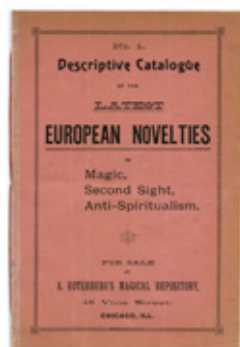
100/200



481

481. [Miscellaneous] **Group of Magic Catalogs from Various Manufacturers.** 1920s - 50s. Original wrappers. Sixteen catalogues including eight from Janos Bartl (Hamburg, 1920s - 30s); *Supreme Magic Catalogues Nrs. 1 - 2* (1956/58) and a third unnumbered (1950s); Max Andrews' "Vampire" Catalogue (1940s); Bagshawe's Catalogue of Magic (1940s); Abbott's Catalogue No. 2 (1934); Munro's New Novel Notions (1930s, one leaf torn mid-page); and Burtini's Quality Props (1950s). Generally good condition.

200/400



482



483

482. Roterberg, A. **No. 1 Descriptive Catalogue of the Latest European Novelties.** Chicago, ca. 1894. Pink printed wraps. 12mo. 20 pages. Likely the earliest Roterberg catalog, here in fine condition with a single annotation internally in blue crayon.

200/250

483. Roterberg, A. **Catalogue No. 5 Superior, New and Standard Conjuring Tricks, Spiritualistic Manifestations, and Books on Conjuring.** Chicago, 1898. Green printed wraps. 12mo. 76 pages. Photographic frontispiece portrait of Roterberg. A few X-mark annotations in crayon not affecting text. Fine.

200/300





485



484

484. Roterberg, A. **Catalogue No. 7 and 8.** Chicago, 1904. Publisher's illustrated green and orange wraps. 12mos. Illustrated. 45 and 170 pages, respectively. Fine.

200/250

485. Roterberg, A. **Catalogue of Conjuring Tricks No. 11.** Chicago, 1909. Color pictorial wrappers. Profusely illustrated. 8vo. 208 pages. Pencil notation on front wrap. An exceptionally well-preserved, fine copy.

150/250

486. Roterberg, A. **Group of Catalogs and Supplementary Lists.** Including *Catalogue No. 11* (1909); *Catalogue No. 17* (1919); *Bargain Sheet No. 56* (1914); *Supplementary List of New Magic Ideas* (1915); and *Notice Extraordinary! to the Magical Fraternity/ New Issue Service* (n.d.). Illustrated. 12mos. NICE GROUP. Near fine.

250/350

487. **Windsor Novelties Catalogue of Jokes and Catches.** London, ca. 1915 - 20. Being a group of four catalogs (one duplicate), in publisher's wraps, illustrated 8vos, 24 pages each. Rust marks and marginal soiling to one copy, else generally good.

100/200

*Windsor was owned operated by Davenport's, somewhat covertly, as a means of ensuring the bids and prices they received from suppliers were competitive.*

#### EPHEMERA

488. Alexander, C. (Claude Alexander Conlin). **Portrait of Alexander, inscribed and signed.** [Los Angeles?], ca. 1922. Full-length portrait of Alexander clad in his turban and costume and holding a crystal ball. 6 x 9". BOLDLY INSCRIBED AND SIGNED, "C Alexander/The Man Who Knows."

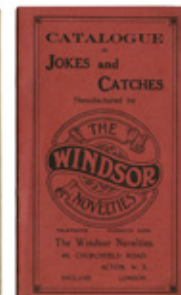
500/750

489. Anderson, John Henry. **Photograph of John Henry Anderson, the Great Wizard of the North.** Circa 1890. Three-quarter length portrait of a well-known ink portrait of the famous Scottish magician who rivaled Houdini as a self-promoter. On a stiff mount, 3 5/8 x 5 3/8". Minor chipping at edges, scrapbook remnants on verso.

200/300



486



487



488



489



490



491



493



492



451



494



490. Andress, Charles. **Portrait of Charles Andress, Inscribed and Signed.** California: Hartsook, ca. 1926. Full-length portrait of the circus impresario and magician. Contemporary label pasted down at upper right. 6 ¼ x 8 ¾". Boldly INSCRIBED AND SIGNED by Andress.

100/200

491. Blackstone, Harry. **Souvenir Program Signed, "Col Harry Blackstone," to Willane the Magician.** Chicago, 1950. Color pictorial program inscribed and signed on front by Blackstone. 4to. Small corner chips at rear; good.

100/150

492. Chung Ling Soo (William Ellsworth Robinson). **Photographs of Chung Ling Soo Posters.** Bristol, ca. 1915. Two vintage photographs showing massive stands of posters pasted to the sites of buildings and advertising the show of the "Marvelous Chinese Conjuror." Over 25 different images are displayed. The larger 7 ¾ x 10". Both laid down, else very good.

500/700

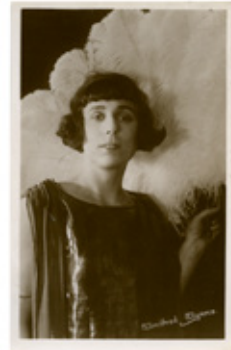
493. Chung Ling Soo. **Postcard of Magician Chung Ling Soo.** Circa 1910. Medallion bust portrait of the famous "Chinese" magician. The image apparently laid down on a plain half-penny British postcard. One corner chipped.

100/200

494. [Classical Conjurers]. **Eight Images of Classical Magicians.** Including small photographs and printed portraits of Bellachini (Berlach), De Caston, D'Alvini, Pinetti, J.N. Maskelyne, the frontispiece of Minguet's *Engaños Ojos Vistas*, and others. All likely printed after the deaths of the subjects, but still a significant archive. The largest 3 ½ x 5 ¼". Most with scrapbook remnants on versos, but rectos very good.

400/600





496

495

497

498

495. **Collection of Counter and Window Display Cards for Magic and Novelty Toys.** London, ca. 1930s-50s. Approximately 50 pieces, with pictorial examples printed in colors, for products including Strip-Tease (stand-up to hold novelty pens); Rabbit-in-the-Hat; Magic Ball Puzzle; Dopey Joe Teeth; Fi-Fi Lighter; Trick Fingers; The "Churchill" Smoking Cigar; "Tipsy" Glass; Vampire Bat (prop included); That's Probus; a blank Demon Series Tricks Jokes & Puzzles card; more than thirty counter cards (approx. 6 x 4 1/2" or smaller) for Davenport products; and eight illustrated Davenport brochures advertising clearance stock for shopkeepers. Generally good condition, some with light soiling and other wear.

200/300

496. Dante (Harry August Jansen). **Portrait of Dante the Magician, Inscribed and Signed.** Circa 1933. Bust portrait of the famous Danish-American magician. 6 1/2 x 9 1/4". INSCRIBED AND SIGNED by Dante.

150/250

497. Dante. **Three Photographs of Dante the Magician.** Circa 1935. The first a photographic montage of Dante performing in Osaka, Japan with a lengthy and comical inscription on a sheet laid down to the verso, signed by Dante; a candid photograph of Dante, his daughter, and wife with escapologist Murray Brunel White, Horace Goldin and his wife; and candid photograph of Dante with his wife and daughter. The largest 6 3/4 x 6 1/4".

200/300

498. Davenport, Lewis and Winifred Wynne. **Two Real Photo Postcards.** London, ca. 1927. Photographic publicity postcards of the magicians (later married) to accompany a South American tour. 3 1/2 x 5 1/2". Unused, with divided backs. Fine. Accompanied by two vintage pieces of Davenport company letterhead, a check signed by Lewis Davenport, and a printed company envelope.

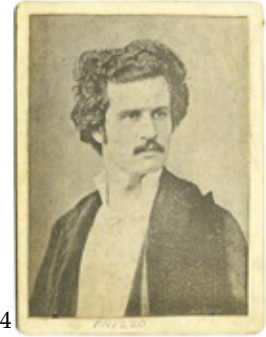
200/250



499



503



504

499. De Biere, Arnold. **Three Pieces of Ephemera.** Including a vintage publicity photo (5 ¼ x 8 ½") of the magician (S. Georges Ltd., ca. 1940); a 1928 Victoria Palace program on which he is billed "The Man of Mystery"; and a goil foil seal embossed "The Mysterious De Biere/ Illusionist." Both good.

300/500



500

500. De Kolta, Buatier. **Photograph of Buatier de Kolta performing the Expanding Die.** Circa 1910. Full-length image of the famous French magician and his wife on stage presenting one of his most famous feats. 4 5/8 x 3 ¾". Image faded, scrapbook remnants on verso; good.

150/250



501

501. De Kolta, Buatier. **Portrait of Buatier de Kolta.** [New York?], ca. 1900. Three-quarter length portrait of the famous and inventive French magician seated in a handsomely carved chair. On a mount measuring 4 ¼ x 6". Scrapbook remnants on verso obscuring inscription to Dr. A.M. Wilson.

400/600



502

502. Döbler, Ludwig. **Portrait of Magician Ludwig Döbler.** Circa 1890. Albumen bust portrait depicts a drawing of this famous Austrian magician who could reportedly light hundreds of candles with a single pistol shot. On a mount 2 ½ x 4 ¼". Image faded.

200/300

503. Ellison, Saram. **Signed portrait of Dr. Saram Ellison.** [New York], ca. 1904. Stern bust portrait of the medical doctor who helped found the Society of American Magicians and formed one of the first major collections of magical literature. On a mount trimmed to 5 x 7". SIGNED by Ellison in the lower margin.

150/250

504. Frizzo (Enrico Longone). **Portrait of Italian Magician Frizzo.** Circa 1900. Printed bust portrait of the famous Italian conjurer, laid down to a stiff mount. 3 ½ x 4 ½". Scrapbook remnants on verso, else good.

100/200





505



506

505. Goldin, Horace. **Three Typed Letters Signed, "Horace," to Will Goldston.** London, 1927 - 31. On three different 4to pictorial letterheads, being short notes on minor business and personal matters, signed in pencil. Minor wear; good.

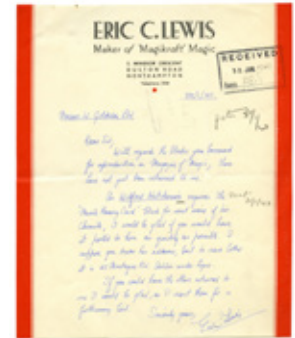
200/300

506. Goldin, Horace. **Three Typed Letters Signed, "Horace," to Will Goldston.** London, 1927 - 31. On 4to pictorial letterheads (two different, each bearing a portrait of Goldin), signed in pencil. The third with carbon replies from Goldston attached. Minor wear at corners; good.

200/300



507



508

507. Goldin, Horace. **Postcard of Horace Goldin, Inscribed and Signed.** British, ca. 1920. Handsome half-length sepia-toned real photo postcard of the famous "Whirlwind Illusionist." Scrapbook remnants on verso, minor tear on recto. INSCRIBED AND SIGNED by Goldin in white ink. MC

200/300



508. [Goldston, Will] **Group of Five Letters to Will Goldston.** London, 1940. The correspondents being magic manufacturers Eric Lewis, Walter Wandman, Paul Clive, Len Sewell, and the magician Setanta (Edward Thorpe), with copies of Goldston's replies for the latter two. 4tos. Folds, a few marginal nicks.

100/150



509

509. Goldston, Will. **Seven Different Pieces of Goldston Letterhead and Notepaper.** London, 1910s - 30s. Including a blank "List of Artists" sheet (8 1/2 x 26") illustrated pictorially with Goldston and the chairman and general manager of Goldston, Ltd.; an advertising postcard; and five different pieces of letterhead (all 8 x 10 1/4"). Very good.

100/150



510

510. Heller, Robert (William Henry Palmer). **Bust Portrait of Robert Heller.** Circa 1875. Bust portrait of the famous comedic magician and piano player. 3 3/4 x 5". Contemporary retouching, Heller's name inked in to margin, laid down, else good.

300/500



511



513



515



512



514

511. Herrmann, Adelaide. **Portrait of Adelaide Herrmann.** Circa 1900. Silver print bust portrait of Alexander Herrmann's wife dressed for her Night in Japan routine. 3 3/4 x 5 1/2". Laid down on old paper; very good.

250/350

512. Herrmann, Adelaide. **Signed Portrait of Adelaide Herrmann.** New York: Apeda, ca. 1900. Handsome sepia-toned bust portrait of Adelaide Herrmann taken her time as a vaudeville headliner. Scrapbook remnants on verso. INSCRIBED AND SIGNED, "Yours Sincerely Adelaide Herrmann."

400/600

513. Herrmann, Adelaide. **Signed Portrait of Adelaide Herrmann.** [New York], ca. 1920. Half-length studio photograph of an older bespectacled Adelaide Herrmann, a book in her hands. INSCRIBED AND SIGNED by Herrmann.

300/500

514. Herrmann, Adelaide. **Portrait of Adelaide Herrmann as Cagliostro.** Circa 1900. Full-length portrait of the Queen of Magic producing two white doves as her assistant looks on. 6 7/8 x 8 3/4". Scrapbook remnants on verso.

250/350

515. Houdini, Beatrice. **Portrait of Mrs. Houdini and Her Niece in Costume, Signed by Houdini.** Chicago: Butler, ca. 1920. Unusual portrait of Harry Houdini's wife and her niece, Julia Sawyer, in French costume and wigs. 7 1/4 x 9". Scrapbook remnants on verso surrounding the SIGNATURE of Houdini.

1,500/2,000





516

516. Houdini, Harry. **Real Photo Postcard of Harry Houdini. "The Handcuff King."** London: Rapid Photo Co./Campball Gray, ca. 1900s. Silver gelatin photographic postcard (3 ½ x 5 ½"). Divided back. Unused. Near fine.

500/700



517

517. Kalanag (Helmut Schreiber). **Miscellaneous Kalanag Ephemera.** 1940s. Including two souvenir programs (pictorial softcovers, illustrated, 4to) and one pictorial playbill; and a "Kalanag and Gloria" postcard (old vertical fold).

80/125



518

518. [Labels] **More than 25 Magic Set Labels.** English, ca. 1920s - 30s. An array of labels, predominantly color and pictorial examples, including Windsor Novelties (a Davenport ghost company), Davenport's, and Gamages; for tricks and sets that include "Harmless Practical Jokes," "Cabinet of Tricks," "Demon Sand Tricks," "Maskelyne's Mysteries," "The Great Gambini Conjuring Set," and others. The largest 13 ½ x 9". Generally very good.

200/400



519

519. The Great Lafayette (Sigmund Neuberger). **Photograph of Lafayette's Dog, "Beauty," In Funeral Cabinet.** Circa 1930. Silver gelatin print (8 ½ x 6 ½") showing the burial cabinet of The Great Lafayette's beloved dog. Short vertical tear from left margin, creases, other wear.

400/500

520. LeRoy, Servais. **Cabinet Photograph of Magician Servais LeRoy.** San Francisco & Los Angeles: Theodore Marceau, ca. 1900. Early full-length portrait on original photographer's mount showing the young magician in mephistopheles costume and make-up. 5 ¼ x 7 ¾", mounted to 7 ¾ x 10 ½". A rare and desirable image by a noted theatrical portrait photographer.

1,200/1,800



520



521



522



523



521



525

521. LeRoy, Servais. **LeRoy, Talma, and Bosco Studio Portrait Photograph.** Berlin: Georg Gerlach & Co., ca. 1911. Large half-length portrait photograph of the trio of magicians. 12 x 8". Mounted to an overall size of 16 ¼ x 13 ¾". Mount wavy, lightly foxed, corners bumped and nicked.

900/1,200

522. LeRoy, Servais. **LeRoy, Talma, and Bosco Studio Portrait Photograph.** Berlin: Georg Gerlach & Co., ca. 1911. Large half-length portrait photograph of the trio of magicians, their eyes diverted in various directions. 12 x 8". Mounted to an overall size of 16 ¼ x 13 ¾". Mount wavy, slightly discolored at edges, minor bump upper left.

1,000/1,400

523. Talma (Mary Ann Ford). **Portrait of Talma (of LeRoy, Talma and Bosco).** Berlin: Georg Gerlach & Co., ca. 1911. Half-length portrait of the "Queen of Coins." 12 x 8". Mounted to 16 ¼ x 13 ¾ overall. Mount wavy, slight border discoloration and minor bumps.

800/1,200

524. LeRoy, Servais. **Group of Four Leroy, Talma, Bosco Postcards.** German, ca. 1910s. Four different real photo postcards depicting Talma and Le Roy. Divided backs, unused. One Talma beginning to peel at corner, else very good. Accompanied by four loose issues of *Servais LeRoy's Magical Monthly* (1913).

100/150

525. Lester Harry (Maryan Czajkowski). **Photographic brochure of ventriloquist The Great Lester.** London, ca. 1910. Three postcard-size images of the "grandfather of modern ventriloquism" who counted Edgar Bergen among his pupils. One panel printed on verso. 10 3/8 x 5 ¼". INSCRIBED AND SIGNED by Lester. MC.

100/200





526

526. [London Magicians' Club] **Six Pieces of Early Club Material.** London, 1911 - 41. Including an unissued invitation to the first meeting of the League of Magicians (1911), shortly before it was renamed; a copy of The Magicians' Club Rules booklet (ca. 1930); and four pieces of Club membership application documents (1941) to and from Herman Whale. Very good.

150/250

527. Long Tack Sam. **Two Photographs of Long Tack Sam, One Signed.** Circa 1920. Including a handsome portrait of Sam and his "Royal Pekin Troupe" in full costume, and a second image showing Sam outside the Queen's Theatre (likely in Shanghai), INSCRIBED AND SIGNED by Sam in Chinese and English. The largest 10 x 8".

300/400



527

528. Long Tack Sam. **Four Photographs of Chinese Magician Long Tack Sam.** Circa 1920. Including a handsome ¾ length portrait of Sam in suit and tie; a portrait of Sam and part of his family in costume (precisely cut and laid down to a mount); and two real photo postcards, one depicting Sam's wife, Poldi, and the other a bust portrait of Sam. The latter two laid down. The largest 5 ¼ x 7 ¾". All with minor faults, but good condition overall.

200/400



528

529. [Magicians' Tables] **Two Photographs of Magicians' Tables.** [New York?], ca. 1890. Possibly photographed in the back room of Martinka & Co. of New York, the first image laid down to a page with the notation underneath reading "Herrmanns [sic] stage table"; the second showing a similar table. The larger 5 ¾ x 4 ¼". The latter with one corner clipped.

200/300



529



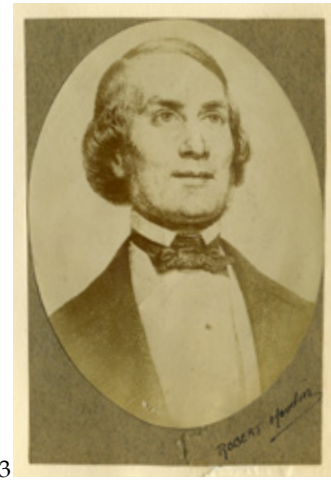
530



531



532



533

530. [Photographs] **Collection of Over 20 Vintage Photographs of Magicians.** Including portraits of Will Goldston (two different, one inscribed and signed), Stanley Collins (postcard), Jasper Maskelyne, Les Levante, Nicola (inscribed and signed), Fred Morphet ("Late of Kellar's Egyptian Hall"), Cyril Yettmah, Rohss, Madame Cazeneuve, E.A. Dearn (in tramp costume), and others. 1880s - 1940s. Includes postcards, printed portraits and real photos. Five cabinet cards. Several cigarette-card-size images, but the largest 8 x 10". Condition varies, but generally good.

500/700

531. Pollock, Channing. **Real Photo Postcard of Pollock.** London, ca. 1955. Sharp bust portrait of the magician in evening attire. 3 1/2 x 5 1/2". Blank verso. Fine.

50/100

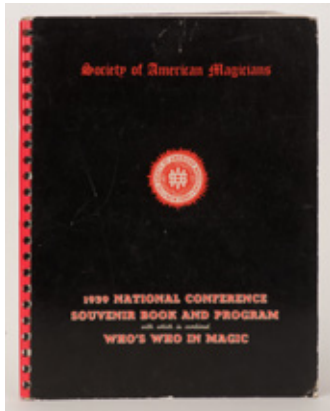
532. [Programs] **Group of St. George's Hall and Maskelyne's Mysteries Programs.** Three pieces, including February 12, 1917 program at St. George's Hall featuring Lewis Davenport, Besoni, and J.N. Maskelyne performing "Will, The Witch and the Watchman"; a June 25, 1917 St. George's Hall program featuring Lewis Davenport and E.A. Maskelyne in "The Four Elements" and Leslie Harris and Nevil Maskelyne in "Will, the Witch and the Watchman"; and a March 31, 1934 Maskelyne's Mysteries program featuring Robert Harbin and others. All illustrated with portraits of the performers. Very good.

200/250

533. Robert-Houdin, Jean Eugéné. **Three Photographs of Robert-Houdin and His Successors.** Including a photographic bust portrait of a famous engraving of the "father of Modern Magic" himself, on a stiff mount (with minor damage); a printed portrait of his son, Emile Robert-Houdin, and a photograph depicting a drawing of Robert-Houdin's successor and son-in-law Hamilton. The largest 3 1/2 x 4 3/4". All later printings and with scrapbook remnants on versos.

200/300





534



535



536

534. **Society of American Magicians 1939 Program and Souvenir Book.** [New York], 1939. Spiral bound printed hardcovers. Profusely illustrated with portraits of the group's president and officers, and other magicians, including Nate Leipzig, Dai Vernon, Theo Hardeen, Cardini, and others. Edges bumped, but good overall.

50/100

535. Chung Ling Soo (William E. Robinson). **Dragon Letterhead.** England, ca. 1910. One blank 4to sheet of notepaper for the "Marvelous Chinese Conjuror." Medallion portrait at the top is flanked by fire-breathing dragons and gold borders. Very good.

100/200

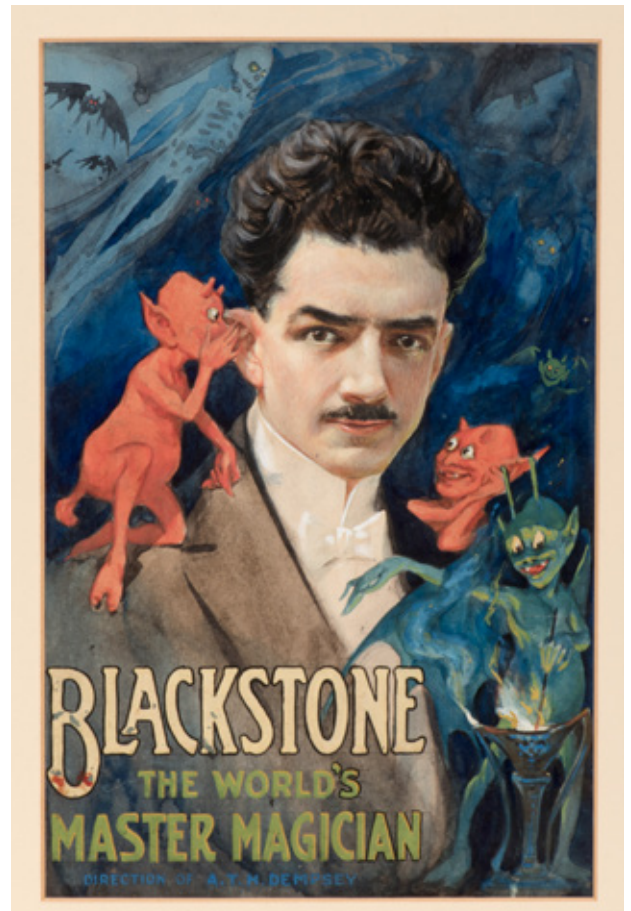
536. Zancigs, The. **Two Real Photo Postcards of The Zancigs, One Inscribed and Signed.** [London], ca. 1907. The first a full-length sepia portrait of Julius Zancig, boldly INSCRIBED AND SIGNED; the second depicting Zancig and his wife reading the Daily Mail paper and captioned by hand, "What are the wise ones saying?". Both with scrapbook remnants on versos, else good.

250/350

#### COMIC AND ILLUSTRATION ART

537. Blackstone, Harry. **The World's Master Magician.** (Artist Unknown), for Erie Litho., ca. 1920. Vivid original watercolor illustration depicts Blackstone with imps whispering in his ear as bats, sprites, and fairies hover behind him, and a green imp tends a magic cauldron. 6 7/8 x 10 3/4". Matted to an overall size of 11 1/4 x 15", accompanied by a wooden frame.

3,000/5,000



537



538



542

538. Meier, C.P. (Clarence Paul). **Dunninger-Themed Willie Ikindoit Comic Strip.** Forest Hills, New York, ca. 1928. Pen and ink on paper. Four panel strip entitled "Lamp Pulls Off A Good One" alluding to a Dunninger trick, for the short-lived magic-themed comic. 26 x 11". SIGNED in the last panel, signed and addressed on verso. Very good.

500/700



539

539. Meier, C.P. (Clarence Paul). **Dunninger-Themed Willie Ikindoit Comic Strip.** Forest Hills, New York, ca. 1928. Pen and ink on paper. Four panel strip from the short-lived creation featuring Willie Ikindoit and his sidekick Black Lamp, alluding to a Dunninger electrocution trick. SIGNED in the last panel, SIGNED and addressed on verso. 26 x 11". Heavily yellowed and chipped right side, light spotting throughout.

200/400



540



540. Hobbs, George E. **Group of Three Pen and Ink Illustrations.** London, 1930s. Three illustrations of close-up magic created for Will Goldston, with his signature stamped on versos. Largest 7 3/4 x 11". Light to mild discoloration in right margin.

150/250



541

541. Thompson, Clifford. **London Magicians' Club Cabinet Decal.** London, n.d. Hand-painted watercolor decal on stiff paper, most likely executed by Thompson, Will Goldston's top illustrator. 8 x 8". Facial losses. Only three examples of this artwork are known.

400/600

542. Thompson, Clifford. **Empty Farm Cart. Complete Farm Scene Produced.** London, ca. 1920s. Watercolor illustration created for Will Goldston showing a stage illusion in which an empty cart suddenly fills with a farmer's family and animals. Stamped "Will Goldston Ltd." on front, wrapped in tissue. 10 3/4 x 7 3/4". Very good.

300/400





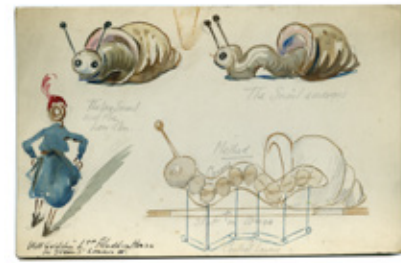
543

543. Thompson, Clifford. **The Closed Fist and Dance of Waiters.** London, ca. 1920s. Two watercolor illustrations created for Will Goldston. In the first, a bottle of beer appears from a closed fist after being shot at by a ray gun (7 ½ x 10"); in the second, by way of bringing the show to intermission, glasses of beer are drawn from the chests of dancers (8 ¼ x 10 ¼"), stamped Will Goldston Ltd. Goldston's shows were sometimes sponsored by breweries, during which these illusions were probably utilized. Both very good.

200/300

544. Thompson, Clifford. **Two Watercolor Illustrations.** London, ca. 1920s. Watercolor illustrations created for Will Goldston for suggested illusions, including the transformation of a bread loaf into a baby and a giant snail emerging from its shell. 7 x 6 ½" and 7 ½ x 4 7/8", respectively. The latter signed "Will Goldston Ltd.", with address in lower left. Very good.

200/400



544



545

545. Thompson, Clifford. **Girl from Piano Production.** London, ca. 1920s. Watercolor illustration on paper created for Will Goldston. Laid down on board, showing a girl in a cocktail dress emerging from under the lid of a grand piano. SIGNED in the lower right hand corner by Goldston (area somewhat smudged). 12 x 9".

150/250



546

546. Thompson, Clifford. **Three Puss in Boots Watercolor Illustrations.** London, ca. 1920s. Watercolor illustrations with pencil notations for Will Goldston Ltd., showing the "Puss in Boots Pantomime" in one and "The Big Boot" illusion in the other two. Each 5 x 7 ½". Very good.

300/400

547. Thompson, Clifford. **Two Watercolor Stage Settings.** London, 1920s. Including "Rough Suggestion for Drop Cloth/Chinese Garden" (12 ¾ x 9") and "Stage Setting/Design C" (14 ¾ x 10 ½") Created for Will Goldston. With Goldston's notes and stamps in the margins. Minor wear at corners, old folds, both good overall.

250/350



547



548



553

548. Thompson, Clifford. **Production of Kennel & Dog.** London, ca. 1920s. Watercolor illustration created for Will Goldston (stamped twice). A circus illusion in which a dog and kennel are produced from an empty table. 9 ½ x 6 ¾". Slight wear at edges.

200/250



549



550

549. Thompson, Clifford. **Cage Escape Illusion.** London, ca. 1920s. Watercolor illustration created for Will Goldston (stamped centrally and at bottom). Performer breaks free from cage after it is wrapped with paper. Wear and minor discoloration at corners; good.

150/200



551

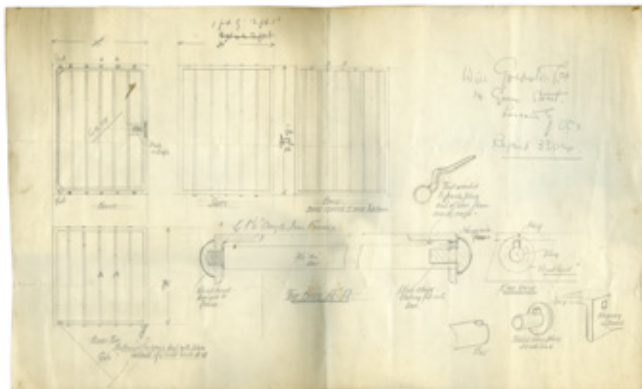


550. Thompson, Clifford. **The Willow Pattern Plate.** London, ca. 1920s. Watercolor illustration created for Will Goldston (stamp lower right). 6 ½ x 9". Tissue wrapped. Very good.

100/200

551. Thompson, Clifford. **Group of Eight Pen and Ink Illustrations and One Watercolor.** London, 1920s. Created for Will Goldston, several with signature or company stamp on verso. Including a watercolor illustration for "The Big Card Four Ace Trick" and other tricks, in many cases showing the method in detail. Largest 6 x 8 ¼". Light marginal wear. Generally very good.

450/650



552

552. Thompson, Clifford. **Technical Drawing for Escape System.** London, ca. 1920s. Large drawing (19 ½ x 12") detailing the design of a cage along with the method for concealing a release mechanism for the escapologist. Signed in pencil "Will Goldston Ltd." plus address by Will Goldston in the upper right corner. Old central fold; very good.

300/400

553. (Artist unknown). **Deck of Magic Cards. Card Magician.** London, n.d. Pen and ink on paper. Two panels, one depicting a card magician, the other showing a Goldston deck of cards. Signed "Goldston's" in lower left, with marginal notes in pencil, notes on verso. Pinholes, minor smudging; very good.

100/200





554. Maskelyne's Mysteries **Magical Constructor No. 1. The Phantom Air Mail**. London: Lewis Davenport & Co., ca. 1949. Stiff pictorial wrapper contains a 20 x 30" "working plan and instructions on how to make and perform" the illusion "with helpful parts printed ready to make up." Very good.

50/100

555. Maskelyne, J.N. **Egyptian Hall Program 1892 - 93**. Four-page program for England's "Home of Mystery" includes Douglas Beaufort, Nevil Maskelyne's spiritualistic skit, and Mr. Daffodil Downey's Light and Dark Séance. 8vo. Minor wear at fold; good.

200/300

556. Maskelyne, J.N. **Egyptian Hall Program 1902-03**. Four-page program for England's "Home of Mystery" includes Herr Paul Valadon, "Gems of Animated Photography," and The Philosopher's Stone by Nevil Maskelyne. 8vo. Minor wear at fold; good.

200/300

557. Maskelyne, J.N. **Egyptian Hall Program 1891 - 92**. Four-page program includes multiple spots by Mr. & Miss Morrilt (including silent thought transmission), Maskelyne's Mechanical & Automatic Orchestra, the illusion titled "Oh!", Maskelyne's Dancing Plates, and Mr. Daffodil Downey's Light and Dark Séance. 4to, printed in two colors. Splitting at old folds; good.

400/600

## POSTERS AND PRINTS

558. Kratkty Baschik, Anton. **Professor Kratkty Baschik's Marvels of Magic**. [London], ca. 1870. Handsome letterpress broadside illustrated with woodcuts of Baschik performing magic tricks and with musical instruments of his own invention. Minor restoration in margins; A-. Scarce.

1,000/1,500



555



556



557



558



559



563

559. Bixelrix. **Le Mystérieux Bixelrix**. Brussels: Pepermans, ca. 1920. Bright and cartoonish poster shows scenes from Bixelrix's magic show, including tricks with birds and fire eating, as well as a central bust portrait of the magician. 28 ¾ x 43 ½". A.

300/500

560. Charlton, Chris. **Chris Charlton Says It's Fun to be Fooled**. [London], ca. 1925. Striking three-color poster depicting a striking and modernistic bust portrait of Charlton. Minor chips in borders, but overall good condition. 19 7/8 X 29 7/8". Linen backed. Minor chipping, A-

150/250



560



561

561. **Couper de tetes au British Circus Imperator**. Paris: Louis Galice, 1915. Vintage magic poster depicts a grisly scene of decapitation from a macabre magic show. Satan himself holds the severed head of the victim. 15 ¼ x 23 ½". One small chip in border repaired; A.

150/200

*A feature of the grand guginol-type shows of the era, what spectators saw on stage when the decapitation trick was presented was far different – and much tamer, in some ways – than the scene depicted on this poster.*

562. **Christmas Conjuror, (The)**. English, ca. 1877. Hand-colored engraving of a parlor magician performing before a large family. 12 ½ x 9". Matted to an overall size of 17 ¼ x 14". Minor spotting at upper left corner.

150/250



562

563. [Cups and Balls] **Two French Cups and Balls Prints**. Paris, late nineteenth century. Including "L'Escamoteur Manquant Son Tour..." (14 x 10") retained from *Le Charivari*; and an untitled Cups and Balls print (8 x 9") showing an itinerant magician seated before a table on which rests his apparatus.

200/300





564



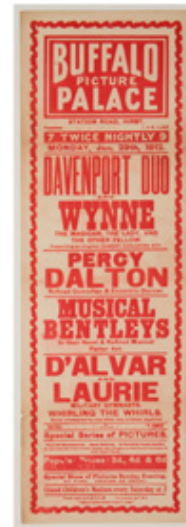
565

564. D'Aguilar, Conde. **Conde D'Aguilar. En Tournée Por Europa & Africa.** Valencia: Graficas Valencia, ca. 1930. Handsome portrait poster of this Spanish magician with an imp in the foreground winking at the viewer. Signed by the artist, Ramón. 28 5/8 x 38 1/4". A.

300/500

565. D'Aguilar, Conde. **Conde D'Aguilar. Con Su Grande Revista de Ilusiones.** Valencia: Graficas Valencia, ca. 1930. Horizontal poster of this Spanish illusionist with a devil helping present various tricks with cages, birds, ribbons, and cards. 41 1/2 x 29 1/4". Signed by the artist, Ramón. 28 5/8 x 38 1/4". A.

400/600



566

566. Davenport, Lewis. **Davenport Duo and Wynne playbill.** [Manchester?]: Portland House Printing Works, 1912. Letterpress broadside for the Buffalo Picture Palace variety show with Lewis Davenport, the great manipulative stage magician topping the bill. 11 1/4 x 34 3/4". Minor edge chips and color offsetting; A-

150/200

567. [Dime Museum] Kohl & Middleton. **Dime Museum Broadsheet.** Chicago, ca. 1880s. Two-sided broadsheet (6 3/8 x 19 3/4") illustrated with woodcuts, including the silhouette of a half man; other personalities include Tiny Mite; The Living Opera Glass; "Ash" The Strange Spotted Boy; "Zip," Barnum's Famous "What Is It?"; The Man Who Can't Stop Walking; and others. Chipping at bottom edge slightly affecting text and rear woodcut. Matted, in a gilt floral frame.

500/700



450

567



570



568

568. [Dime Museum] Epstean's Dime Museum & Bijou Theatre. **Dime Museum Broadsheet.** Chicago: Pitkin & Vaughan, 1886. Two-sided broadsheet herald (5 x 16 ¼") illustrated with woodcuts. Personalities and attractions include 3-Headed Songstress; Monster Python Samson; Royal Brazilian Marionettes; Lizzie Sturgeon, the Pedal Pianist; 2- Tongued Girl; and others. Matted, in a gilt floral frame.

500/750



569

569. [Dime Museum] Stanhope & Epstean. **Dime Museum Broadsheet.** Chicago: Dalziel Ptg. Co., 1886. Two-sided broadsheet herald (4 ½ x 26 ¼") illustrated with woodcuts. Attractions and personalities including wax and taxidermy figures; Mlle. Arline, "The Wonderful Human Match"; "Verona! Man of Mystery and Fire Demon, in Feats of Voodoo Fire Eating/ Breathing, Drinking and Juggling Fire!"; sideshow characters including a champion whistler and fat man; natural specimens; and monsters of the forest, sea and jungle. Scattered nicks at ends. Matted, in a gilt floral frame.

500/750

570. Frith, William Powell (after). **The Derby Day.** London: Auguste Blanchard, published by E. Gambart & Co., 1863. Engraving with hand-coloring on wove paper. Blind-stamped "CNU Printsellers Association" (lower right margin). Full margins. With minor scattered foxing, a few tiny pinpricks right side of image. 46 ½ x 23 ½".

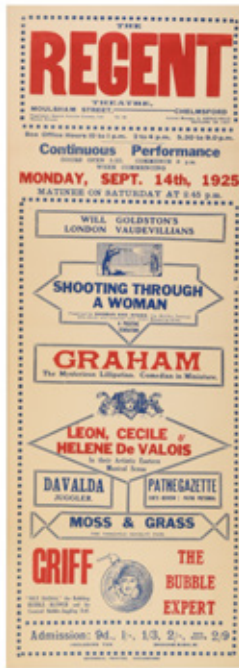
900/1,200

*The scene prominently features the Thimble Rig (three shell game) and two acrobats in the foreground.*





571



572



573

571. George, Grover. **George the Supreme Master of Magic.** Cleveland: Otis Litho. Co., ca. 1926. Attractive color lithograph depicting a scene from George's "Triumphant American Tour" including a large statue of Buddha, ducks, owls, and Asian assistants. 20 x 26 1/2". Minor over-coloring in image; B+.

250/350

572. [Goldston, Will] **Will Goldston's London Vaudevillians.** Chelmsford: Shergold, Printer, 1925. Two-color letterpress broadside advertising a touring variety show produced by magician and author Will Goldston at the Regent theatre, Chelmsford. Acts include Shooting Through a Woman, musicians, jugglers, a "bubble expert," and pathe films. 11 x 31". A.

100/200

573. Houdini, Harry. **The Unmasking of Robert-Houdin.** [New York], 1908. Pictorial advertising poster heralding the publishing of Houdini's book of the same name. Handsome offset photo of Houdini with the book in the upper left. 12 1/2 x 19 1/4". A.

700/900



574

574. Kalanag (Helmut Schreiber). **Kalanag. Gloria.** Bremen: Carl Ed. Schunemann, ca. 1956. Photolitho offset poster depicting the strongest illusion from Kalanag's stage-filling illusion show, the levitation of his wife, Gloria de Vos. The feat was so spectacular it helped make the magician's reputation and earn him bookings on early American television programs. 23 1/4 x 31 1/2". Old folds retouched; A-.

400/600



575



576



578

575. Kalanag (Helmut Schreiber). **Kalanag**. Germany, ca. 1955. Color poster depicting Kalanag's partner, Gloria de Vos, astride a Hillman Minx, which vanished nightly in his illusion show. 32 x 46". Minor over-coloring at old folds. Unmounted. A-.

250/350

576. Kio, Igor. **Two Igor Kio posters**. [Moscow?], ca. 1965. Two attractive posters advertising the show of this famous Russian illusionist who worked in circuses and arenas featuring tricks with lions and a sensational cremation illusion. The larger 36 3/4 x 26 3/8". Both unmounted and generally worn; B+.

100/200

577. LeRoy, Servais. **Comedians de Mephisto Co. Bosco**. Hamburg: Adolph Friedlander, 1905. Handsome color lithograph depicts Bosco in one of his comic mishaps, surrounded by rabbits and a flying duck. 18 3/4 x 28". Minor over-coloring at intersecting fold; linen backed, A-.

1,500/2,000

578. LeRoy, Servais. **Comedians de Mephisto Co. LeRoy. Talma. Bosco**. Hamburg: Adolph Friedlander, 1905. Triptych of cartoons shows the three magicians using magic and ingenuity to solve problems and in the case of Bosco, escape a band of ravenous cannibals. 28 x 37 1/4". Minor over-coloring in margins; linen backed, A-.

2,000/3,000



577





579



580



581



582

579. LeRoy, Servais. **Comediens de Mephisto Co. LeRoy-Talma-Bosco.** Hamburg, Adolph Friedlander, 1905. Horizontal color lithograph depicting one of LeRoy's most famous illusions, the Flying Visit. 27 x 18 ¼". Tiny chips in borders; linen backed, A.  
2,000/3,000

581. LeRoy, Servais. **Leroys Incredibly Marvellous Effect. The Greatest Levitation Mystery Ever Shown.** Hamburg, Adolph Friedlander, 1912. Striking color lithograph depicts LeRoy's famous Asrah levitation. 18 x 27 ¼". Linen backed, A.  
2,000/3,000

580. LeRoy, Servais. **A Flying Visit by Servais LeRoy.** London: Edward Weller, ca. 1900. Color lithographed poster depicting LeRoy's transposition illusion, The Flying Visit. 11 x 17". Linen backed, A-.  
1,000/1,500

582. LeRoy, Servais. **Le Roy Talma Bosco. Servais Le Roy Co. 52 Hatton Garden London. New Illusions Original Secrets.** Hamburg, Adolph Friedlander, 1912. Attractive color lithograph advertising the famous Belgian illusionist and his magic shop. 18 x 27 ¼". Old folds and closed tears; linen backed, B.  
800/1,200



583



584



586



585

583. LeRoy, Servais. **Servais LeRoy. A Really Marvellous Conjurer.** London: Walter Mallyon, ca. 1900. Surreal poster bears a medallion bust portrait of a young LeRoy, and shows him playing cards with a green devil as a skeleton looks on. 20 3/8 x 30 1/4". Closed tears and chips in borders repaired; linen backed, A-

2,000/3,000

584. Levante, Les (Leslie Cole). **Levante World Famed Illusionist.** Bombay: Zenith Litho Works, ca. 1940. Color panel-size poster depicts the Australian illusionist astride a kangaroo, "hopping" across the globe. 14 1/4 x 39 3/4". Chipping and wear; C. Laid down. Sold as-is.

50/150

585. Li Chang. **Li Chang. El Demonio Amarillo.** [Barcelona?], 1946. Striking half-length portrait poster of this faux-Asian magician resplendent in a 27 5/8 x 39 1/2". Two minor chips repaired; linen backed, A.

500/700

586. Li King Si. **Le Mandarin Li-King-Si. Magicien Chinois.** Paris: Louis Galice, ca. 1930. Portrait poster of this faux Chinese magician who hailed from France, his image surrounded by dragons and Asian characters in bright colors. 38 3/4 x 55 1/4". Minor wrinkles in top margin. Linen backed, A-

300/500





588

587. Losch, C. **Punch and Judy**. Illustrated London News, 1873. Engraving included as a supplement to the periodical showing an expansive outdoor puppet show scene. 22 x 15 1/2". Neatly laid on board.

150/200

588. Lyle, Cecil. **The Great Lyle with his Mystery Box Revue**. England, ca. 1940. Full-length image of Lyle in an elaborate costume and headdress, with text in red, black, yellow, and silver. 20 x 29 3/4". Linen backed. A.

250/350

589. Lyle, Cecil. **Husbands & Wives Don't Miss: Cecil Lyle. "The Magical Milliner."** Great Britain, ca. 1940. Black-and-white poster showing Lyle and his wife Lucille Lafarge in the performance of his reputation making routine with hats. 40 x 30". Old folds and short tears; unmounted. A-.

200/300

590. Meynier, Agosta. **Agosta**. Dax: V. Dusseque, ca. 1920. Oversize poster advertising a lecture by the man best known as a collector of magical literature in France. Two offset photo portraits laid down to the poster, as issued. Letterpressed in red and green. 33 3/8 x 48 3/4". Over-coloring at old folds; linen backed, B.

300/500



587



589



590



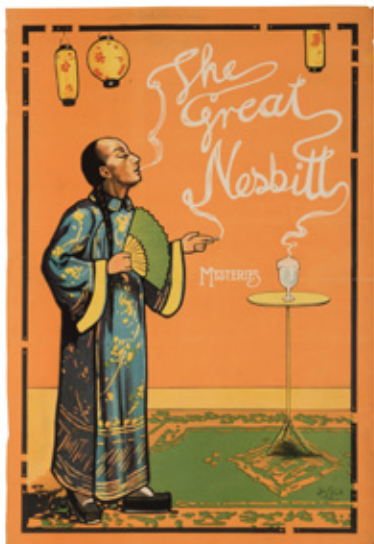
591



594



592



593

591. **The Mystery of the Vanishing Spirit.** London, ca. 1920. Color offset poster depicts a ghostly female form between two plush red curtains. The image was used to advertise a spiritualism-themed series "On the Edge of the Unknown" in *Pearson's*, a popular British magazine. 19 ¼ x 29 ½". Old folds and banner restored; linen backed, A-.

400/600

592. Nesbitt. **The Great Nesbitt Mysteries. Shooting through a woman.** [London, ca. 1920]. Colorful poster depicting Nesbitt in Chinese costume taking aim with a rifle at an assistant standing in front of a large target. 19 ½ x 28 ½". Linen backed. A.

200/300

593. Nesbitt. **The Great Nesbitt Mysteries. Smoke letters.** [London, ca. 1920]. Nesbitt, in Chinese costume, presents the smoke vase effect, the smoke curling into the air and forming the text of the design. 19 ½ x 28 ½". Linen backed. A.

200/300

*A direct copy of a famous poster used by Chung Ling Soo, the "Marvelous Chinese Conjurer." Nesbitt was one of several magicians to attempt to take up Soo's mantle after the latter's untimely death on stage.*

594. Ph de Noran. **Ph. De Noran and Datura.** Brussels: Affiches Marci, ca. 1920. Color lithographed poster with scenes from the performance of this European magician, including a levitation, billiard ball manipulation, and other illusions. 26 x 40". Linen backed. A.

400/500





596

OLDEST TRICK IN THE BOOK

595. Schedel, Hartmann. **Ulysses and Circe.** [Nuremberg]: Nuremberg Chronicles, 1493. From the Latin language edition of the work, illustrated with woodblocks including a vignette of Ulysses encountering the goddess of magic, Cups and Balls visible on the table. Folio (11 ½ x 16 ¾"). Marginal spotting and small losses, creasing at top, else good.

500/700

596. [Stock Poster]. **Magician's Stock Poster.** Birmingham: Moody Brothers, ca. 1920. Attractive stock poster featuring birds,imps, ribbons and a devil looking down on the magician's hands. 20 x 30". Printer's name blocked out, minor edge chipping. Linen backed. A-

250/350

597. Thurston, Howard. **The Prisoner of Canton.** Cincinnati: Strobridge Litho., ca. 1908. Color lithograph lobby card (6 5/8 x 13 3/8") illustrating the illusion described in Houdini's *Conjurers' Monthly* as "strapping a young man to an iron arrangement, hung inside of a small, narrow cabinet," closing the doors and instantly reopening them, upon which "the prisoner is seen hanging by his heels." Chips and tears at top and bottom right edge repaired, including minor recoloring. Framed and matted to an overall size of 13 x 19 ¼". Not examined out of frame. SCARCE.

1,500/2,500



595



597



598



600



599

598. Thurston, Howard. **See Thurston. Sawing a Woman in Half.** N.p., ca. 1920. Color lithograph lobby card (12 x 10") depicts a two-man crosscut saw breaking apart the top and bottom portions of a cabinet in which a woman rests. Milbourne Christopher Collection (circular label upper left). Closed tear upper right corner. Framed and matted to an overall size of 8 x 16 ¼". Not examined out of frame. RARE.

1,500/2,500

599. **La Tête Sans Corps. Problem Sans Solution.** [Paris?]: Harford, ca. 1910. Oversize poster advertising the living head illusion, a popular fairground attraction in which a disembodied head could answer questions posed by an audience. 43 3/8" x 51 5/8". Minor restoration in image; A-.

400/600

600. Vantur. **A. Vantur. Manipulateur. Illusioniste. Vantriloque.** Marseille: Affiches Nicolitch, ca. 1920. Medallion bust portrait of this French magician hovers above vignettes from his show, including the Vanishing Birdcage, card and thimble tricks, and small illusions. 27 ½ x 39 ¼". Old closed tears; B+.

400/600

END OF SALE





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## PRIOR TO THE SALE

**Please examine lots.** Prospective buyers are strongly advised to “in person” or by personally retained Agent, examine any property in which they are interested before the auction takes place. Condition reports may be provided if requested in a timely manner.

**Condition of lots, Warranties and Representations** - All lots are sold “AS IS” and without recourse, and neither Potter and Potter Auctions, Inc. nor its consignor(s) makes any warranties or representations, express or implied with respect to such lots. Neither Potter and Potter Auctions, Inc. nor its consignor(s) makes any express or implied warranty or representation of any kind or nature with respect to merchantability, fitness for purpose, correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, material, genuineness, attribution, provenance, period, source, origin, completeness, historical significance of any lot sold. The absence of any reference to the condition of a lot does not imply that the lot is in perfect condition or completely free from wear and tear, imperfections or the effects of aging. No statement, whether written or oral, and whether made in the catalogue, or in supplements to the catalogue, an advertisement, a bill of sale, a posting or announcement, the remarks of an auctioneer, or otherwise, shall be deemed to create any warranty, representation or assumption of liability. Potter and Potter Auctions, Inc. and its consignor(s) make no warranty or representation, express or implied, that the purchaser will acquire any copyright or reproduction rights to any lot sold.

## AT THE SALE

**Registration Before Bidding** - A prospective buyer must complete and sign a registration form and provide identification before bidding. We may require bank or other financial references. Potter and Potter Auctions, Inc., is under no obligation to approve the registration of any prospective registrant.

**Bidding as Principal** - When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer’s premium, all applicable taxes and all other applicable charges, unless it has been explicitly agreed upon in writing with Potter and Potter Auctions, Inc. before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Potter and Potter Auctions, Inc., and that Potter and Potter Auctions, Inc. will only look to the principal for payment.

**Absentee Bids** - Potter and Potter Auctions, Inc. will use reasonable efforts to carry out written bids given to us prior to the sale for the convenience of clients who are not present at the auction in person. Bids must be placed in U.S. dollars. If we receive written bids on a particular lot for identical amounts, and these are the highest bids on the lot at the auction, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and Potter and Potter Auctions, Inc. does not accept liability for failing to execute a written bid or for errors and omissions in connection with such written bid(s).

**Telephone Bids** - If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact said prospective buyer to enable them to participate in the bidding by telephone and we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding.

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

Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$5,999.00	\$200.00
\$6,000.00	\$9,999.00	\$500.00
\$10,000.00	\$19,999.00	\$1,000.00
\$20,000.00	\$49,999.00	\$2,000.00
\$50,000.00	and above	10% of current bid

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

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

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

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

## AFTER THE SALE

**Buyer’s Premium** - In addition to the hammer price, the buyer agrees to pay Potter and Potter Auctions, Inc. a buyer’s premium of 20%, and the applicable sales tax added to the final total. An additional buyer's premium will be charged for bidders who participate online via third party auction websites.

**Payment** - The buyer must pay the entire amount due (including the hammer price, buyer’s premium, all applicable taxes and other charges) no later than 5 p.m. on the seventh (7) business day following the sale. Payment in U.S. dollars may be made with cash; bank check or cashier’s check drawn on a U.S. bank; money order; or wire transfer unless other arrangements are made with Potter and Potter Auctions, Inc. Potter and Potter Auctions, Inc. reserves the right to hold



merchandise purchased by personal check until the check has cleared the bank. The purchaser agrees to pay Potter and Potter Auctions, Inc. a handling charge of \$50 for any check dishonored by the drawee. In the event buyer desires to pay by using a credit card, a convenience fee equaling 2.5% of the entire amount due shall be added to the buyer's invoice.

**Packing and Shipping** - If your bid is successful, as an alternative to in-house shipping, we can provide you with a list of shippers. We will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us. Property will not be released to the shipper without the buyer's written consent and until payment has been made in full. Packing and handling by us of purchased lots is at the entire risk of the purchaser, and Potter and Potter Auctions, Inc. will have no liability of any loss or damage to such items. Packing and shipping expenses shall be added to buyer's invoice and will reflect a charge for labor, materials, insurance, transportation, as well as actual shipper fees.

**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.

## LIABILITY

**Condition Reports** - Potter and Potter Auctions, Inc. is not responsible for the correctness of any statement of any kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Neither the seller, ourselves, our officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, completeness, condition, attribution, authenticity, rarity, importance, medium, provenance, prior ownership history, or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph.

**Purchased Lots** - If for any reason a purchased lot cannot be delivered in the same condition as at the time of sale, or should any purchased lot be stolen, misdelivered or lost prior to delivery, Potter and Potter Auctions, Inc. shall not be liable for any amount in excess of that paid by the purchaser.

**Legal Ramifications** - The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of the jurisdiction in Illinois. If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

**Discretion** - Any and all of the conditions may be waived or modified in the sole discretion of Potter and Potter Auctions, Inc.

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Potter & Potter Auctions, Inc.  
(Illinois Lic. # 444.000388)  
3759 N. Ravenswood Ave.  
Suite 121  
Chicago, IL 60613

Phone: (773) 472-1442  
Fax: (773) 260-1462  
www.potterauctions.com  
info@potterauctions.com

Sami Fajuri, Managing Auctioneer  
Lic. #441.001540

Text: Joe Slabaugh, Gabe and Sami Fajuri  
Layout and Design: Stina Henslee and Gabe Fajuri  
Photography: David Linsell, Stina Henslee, Jennifer and Gabe Fajuri

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**Note:** Many supplemental and detailed images of auction lots ~ not shown in the pages of this catalog ~ are available online at [Liveauctioneers.com](http://Liveauctioneers.com), or directly from from Potter & Potter.

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