

# SPRING MAGIC AUCTION

APRIL 8, 2017

POTTER  
&  
POTTER  
AUCTIONS



...cked about town ... some in his mind  
...ed of starvation, while being well fed.  
...d the placed his hands on the top of his head  
Just etc

---

... finished every job that he didn't commence  
Just etc

... would spend 7 dolls to save 7 cents  
Just etc

... th any percs I will bring you a proff  
down  
... at he went up the cellar to get to the roof -  
There he lost one of his legs + his nose in the  
stewing for other an

One day it was night he came home at  
Just etc

... e searched the river for a glance at the moon  
Just for etc

... stood in the door as he walked down the lane  
... and he never returned as he came back again  
... and to tell you the truth I think he was in  
staying Just for etc

... so homeless + poor he was rolling in wealth  
Just etc

He was ...

PUBLIC AUCTION #047

# SPRING MAGIC AUCTION

INCLUDING APPARATUS, BOOKS, EPHEMERA,  
PRINTS, POSTERS, AND CURIOSITIES

## AUCTION

SATURDAY, APRIL 8, 2017 ♦ 10:00 AM

## EXHIBITION

APRIL 5 - 7 ♦ 10:00 AM - 5:00 PM

## INQUIRIES

INFO@POTTERAUCTIONS.COM

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POTTER & POTTER AUCTIONS, INC.

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-SUITE 121-

CHICAGO, IL 60613



1



2

APPARATUS

1. **Homing Bells.** Circa 1910. Four sleigh bells vanish one at a time from between the magician's hands, only to reappear, merrily ringing, at the ends of four separate pieces of ribbon hanging some distance away. Including ribbons, four bells for vanish and ringing bell device for "feint" before vanish. Ribbon display 20" long. Minor wear and soiling, but good condition overall. Rare.

1,000/1,500

2. **Peerless Billiard Ball Stand.** Los Angeles: F.G. Thayer, ca. 1920. Magnificent decorative wooden stand outfitted with mechanical aids to assist the magician in the production of solid wooden billiard balls in his hands. Four gimmicked cups. "Thayer gold" finish with faint crackle texture. 24" high. Very good. Scarce.

2,500/3,500



3



5



4



6

3. **Ball Vase.** Johnston, RI: Majic Brand Woodturning, 2006. Ball vanishes and reappears in a hardwood turned maple vase. Shell is removable for billiard ball-type effect, simulacrum of the Tarbell Combination Orange Vase. 2" ball. Signed by the maker. Fine.

200/300

4. **Ball Vase and Hammer.** European, ca. 1920. A ball vanishes from a turned wooden vase when it is hit by a wooden mallet. It later reappears. Hammer (mallet) 6 1/4" long. Minor wear to finish.

100/200

5. [Ball Vases] **Group of Four Wood Turned Ball Vase Tricks.** Including a Golf Ball Vase, Ping Pong Ball Vase (both modern); and a Ball and Silk Vase (Mikame, ca. 2000), and a Ball Vase and Hammer (German, ca. 1930). The largest 6 1/2" high. All in good to very good condition.

150/250

6. **Multiplying Billiard Balls.** French, ca. 1920. One solid brass ball multiplies to four, while held in the magician's fingers. Includes an unusual hinged gimmick for the production of four more balls. 1 3/4" diameter. Felt-lined shell.

200/300



7



11



8



9



10

7. **Birth of Flowers.** European, ca. 1880s. A miniature pot sewn with a few seeds is suddenly filled with daisies after being covered by a brass tube. 6 x 2". Age-consistent tarnish, else good.

150/250

8. **Botania.** Colon: Abbott's Magic Novelty Co., ca. 1975. An empty chromed metal tube is set on a wooden board. When lifted, a gigantic bouquet of red flowers instantly appears. Light wear from use. With wooden case, and original instructions.

150/250

9. **Bountiful Bowl.** Azusa: Owen Magic Supreme, ca. 1980. Handsome spun bowl transforms confetti into live doves or other objects. Operated identically to the Paul Fox Candy Bowl. 10" high. Chrome plated. Good.

300/400

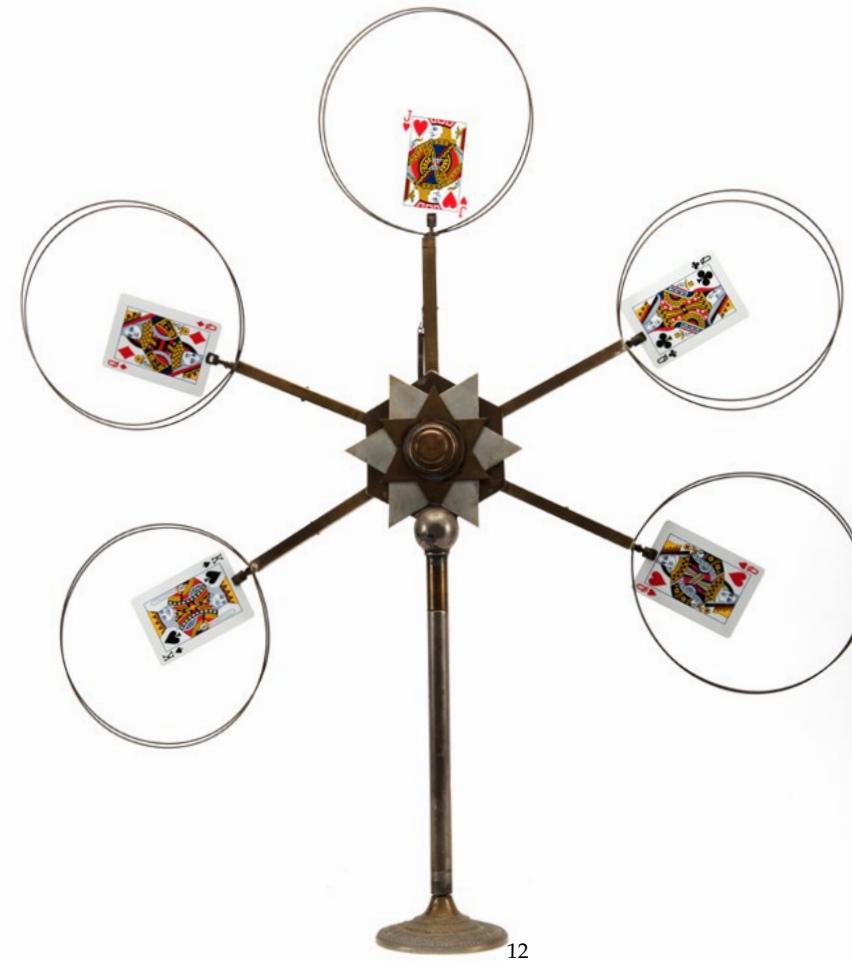
10. **Strange Cabinet of Deodar.** Pennsylvania: Edward M. Massey, ca. 1947 [?]. A tumbler placed in the cabinet is pierced by seven solid wooden stakes, yet is entirely unharmed. 8" high. Paint chipped.

200/300

*Possibly a later model of this effect; Massey's originals were 6" high.*

11. **Candle to Flowers.** Circa 1950. A burning candle in a handsome metal candlestick is covered by a tube. A moment later, the tube is lifted to reveal a bouquet of feather flowers. Marshall-type flowers of newer vintage, tube redecorated. 15" high. With two caps for candle tube.

200/300



12

12. **Card in Balloon/Card Star.** Circa 1915. Five balloons placed in holders on the points of a large metal star pop simultaneously, causing five cards chosen by audience members to appear in their places. Handsome metal stand crafted from brass. 29 1/4" high.

1,200/1,500



13



14

13. **Card Changing Box.** European, ca. 1900. A playing card or billets placed in the empty box change into different cards, or a slip of paper when the lid is closed and opened. Mirrored lid. Flap falls closed when lock is turned. Wear and chipping evident.

200/300

14. **Rising Card Chest.** New York: Martinka & Co. [?], ca. 1900. Hardwood box with glass bottom into which a deck of cards is placed. With the magician standing steps away, the lid of the box slowly opens as three chosen cards rise from the interior. Glass panel is removable. With key. Thread in need of re-winding.

400/600



15

15. **Hartz Card Frame.** Los Angeles: F.G. Thayer, ca. 1920. Four chosen cards appear in the empty gilt frame in the blink of an eye. Roller shade in good working order. 9 3/4 x 12 1/2". An early example of this classic Thayer prop.

300/500

16. **Card Lyre.** New York: Martinka & Co. [?], ca. 1890. A selected card appears between the sides of a tall brass lyre resting on a decorative brass base. Heavy hand-wound spring gimmick. 17 1/2" high. Rare.

700/900



16



17

17. **Sybil Card Rise.** French, ca. 1930. Selected cards rise from a handsome metal houlette held in the performer's hands, even though the cards are sandwiched between two glass plates. With gimmick.

150/250



18

18. **Card Star.** Australia: Will Alma or Thayer [?], ca. 1950. Selected cards appear on the points of a wooden star at the magician's command. Modeled on the Thayer design. Hallmarked by Alma. 17 1/2" high. Good.

250/350



19

19. **Card Sword.** North Hollywood: Merv Taylor, ca. 1955. Handsome metal sword with bronze handle. The magician skewers a selected card from dozens falling through the air. Includes original wooden crackle-finish case, elastic, and threading device. Hallmarked. Very good.

400/600

20. **Changing Canister.** European, ca. 1880. Tin canister changes, produces, or vanishes objects placed inside. Finished in red, blue, and gold. Scalloped shoulder bead. 5" high. Finish significantly worn.

150/250



20

21. **Changing Canisters.** French, ca. 1890. Objects placed in the canisters transform into other objects, or transpose between the two canisters. Spun brass, wire mesh gimmicks. Claw feet. 3 3/4" high. Very good.

250/350



21

22. **Changing Vase.** French [?], ca. 1930. Objects placed in the vase change into liquids or other objects when the lid is clamped on and removed. Unusual design. 9 3/4" high. Finish spotted; good.

250/350



22



23. **Okito Checker Cabinet.** Las Vegas: Okito-Nielsen, ca. 1995. Club size (overall approx. 20 x 14 x 6") cabinet for the inexplicable transposition of a stack of checkers and a glass full of rice. Includes cabinet, checkers, tube, and glassware. Hand-painted lacquered finish and decals true to an Okito original. Light wear to finish, very good overall.

2,000/3,000



24



25



26



27



28



29

24. **Cherchez La Femme (Jumbo).** New Haven: Petrie & Lewis, ca. 1935. Metal stand lacquered in red and gold which accommodates three jumbo cards. Cards are mixed, yet spectators are unable to locate the Queen. With original instructions. Paint worn; good.

200/300

25. **Chinese Chopper.** Colon, Michigan: Abbott's Magic, ca. 1960. A guillotine-like device with an Asian motif. The steel blade chops the objects on either side of a volunteer's head, but leaves his neck unharmed. 48" high. Breaks down for packing. Very good.

150/250

26. **Conway Cigarette Case.** London: Unique Magic Studio (Harry Stanley), ca. 1950. Cigarette case allows the performer to switch cards or billets. Leather-covered metal case. As favored by Al Koran and Bert Allerton. Shows some wear.

100/150

27. **Coffee Vase.** European, ca. 1880. Cotton or cloth transforms into hot coffee when placed in the canister and covered with the lid momentarily. All-copper construction. Early example. 8 1/2" high. Some corrosion; good.

200/300

28. **Coin Tumbler.** French, ca. 1900. Four coins appear in a glass tumbler capped with a turned brass lid. 7 3/4" high. Gimmicked lid shows wear; good condition overall.

250/350

29. **Coin Pail (Small).** French [?], ca. 1950. Chrome plated pail with Kellar droppers in its handles facilitates the production of coins from mid air. Droppers accommodate nickel-size coins. Fine.

200/300



31



32



30



33

30. **Coin Pail.** French, ca. 1950. Handsome chrome plated pail with gimmicks to facilitate the Miser's Dream effect, including two Kellar-style droppers, a noise-making device, and droppers for stacks of coins hidden in the pail's base. Similar to the Vampire Magic (Max Andrews) design. 8" high. Fine.

300/500

31. **"Melting Pot" Coin Vase.** European, ca. 1885. Turned boxwood vase from which a coin vanishes, then reappears. Spring-loaded mechanisms. Polished boxwood. 4 1/2" tall.

200/300

32. **Triangular Coin Mystery.** London: J. Bland, ca. 1890. Three coins transpose locations magically between a box and a triangular stand. Minor wear to cloth covering, good condition overall. Scarce.

300/500

33. **Confetti Cup.** Paris: A. Mayette [?], ca. 1940. Handsome metal cup and saucer that transforms coffee or water into dry confetti. Finely crafted from nickel-plated brass.

200/300



34. **Conjuror Automaton.** Circa 1880. Elaborately dressed figure raises and lowers two cones adorned with tassels. As he does so, small pearls on the tabletop vanish and appear under the cones. The magician's head turns back and forth to view the proceedings. The figure, representing a mystic, is dressed in a long robe trimmed with lace, and wears a turban on his head. Porcelain face and hands. Most fabric appears original. With key. Minor repairs evident. Clockwork in good order, finish showing minor wear, but timing of mechanism and head movement in need of adjustment.

3,000/5,000



35



36



37



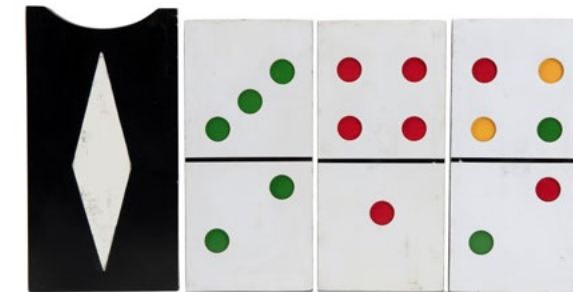
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39



40



41



42

35. **Continental Cabinet.** Colon: Abbott's Magic, ca. 1960. Handsome wooden cabinet is shown empty. Then, a large production is made from within. Lacquered in black, gold, red and green. 6 ¼ x 6 ¼ x 15".

150/250

36. Cooper, Tommy. **Trick Swords Used by Comedian Tommy Cooper.** Circa 1970s. Two flexible blades, two handles and two whole swords, with a wooden packing case bearing Cooper's name, owned and used by British magician and comedian Tommy Cooper. Lot tags from the Christies's auction of Cooper's personal property present.

400/600

37. **Crystal Silk Cylinder.** Vandalia: Walter Sheppard, ca. 1995. Handkerchiefs dropped into a clear tube transform into oranges or livestock when covered with a decorated octagonal tube. Highly decorated with Asian decals. 14 ½" high. Hallmarked. Some wear to finish.

250/350

38. **Curious Cubes.** English, ca. 1950 [?]. Twelve wooden cubes are placed into a wooden cabinet with catalin knobs and magically rearrange themselves to reveal the identity of a selected card. Gimmick made of cardboard. 6 ¼ x 2 ¼ x 8 ¼". Good condition.

150/250

39. **Davenport Cabinet.** Circa 1945. Miniature chest of drawers operating similarly to the popular Davenport cabinets of the nineteenth century. Any small object placed in the upper drawer vanishes, only to reappear elsewhere. Oak construction, Bakelite knobs. 6 ½" high.

100/200

40. **Lenz's Fire Demon Fire Eating Kit.** London: Max Andrews/Vampire Magic, ca. 1955. A complete fire-eating act as manufactured and sold by Vampire Magic of London on an exclusive/contract basis. Includes fire eating torches, glassware, wicks, and accessories, all housed in a fitted carrying case. Torches can be extended to various lengths. The original contract for "exclusive performance rights" has been pasted inside lid of carrying case. Sold with a quantity of other fire eating torches and a later print of a photograph of the performer who used the set. Shows wear from professional use. Sold as a curiosity and collectible only. Scarce.

300/400

41. **Dom-Dom-Domino.** Cornwall: Alan Warner, ca. 1995. The black spots on three large dominos change colors when placed in a wooden tube. Double-locking magnetic gimmicks. Dominos 9 ½" long. Ribbons lacking. Finish worn; good working condition.

200/300

42. **Duck Pan.** French, ca. 1910. An empty pan from which a live duck is produced after the lid is clamped on. Spun brass, with a detachable wooden handle, deep load chamber, and bayonet catch arrangement to release load. 12" diameter.

250/350

43. **Le Grand David Jumbo Find the Lady Cubes.** Los Angeles, F.G. Thayer & Co., ca. 1930. Refinished by Rick Heath for use in the Le Grand David show. Three large wooden blocks, each with a different card pasted on it, are placed a wooden tube with three doors. No matter how closely spectators watch, they can never locate the Queen of Diamonds cube. Gimmicked tube 11" high.

1,000/1,500



43





44



47



45



46

44. **Fly-To Cage.** European, ca. 1890. A metal birdcage vanishes from inside a box, then reappears in a metal stand previously shown empty some distance away from the magician. Toleware props; finish worn and rusty. Cage 5".

400/600

45. **Miracle Flying Missiles.** New York: George J. Cook, ca. 1950. A card is chosen from a jumbo pack, which is placed in a holder on a table. A spectator imagines he is holding a gun in his hands and points it at the table. In quick succession, flowers fly off of the plant on the table, a wand and handkerchief resting on it fly off, and cards fly out of the houlette leaving only the selected card behind. Table 32" high. With original instructions, wand, flowers, extra wire, cards, a recent DVD explaining its operation, and all necessary accessories. Indicator lamp in need of replacement. Not tested. SCARCE.

1,000/1,500

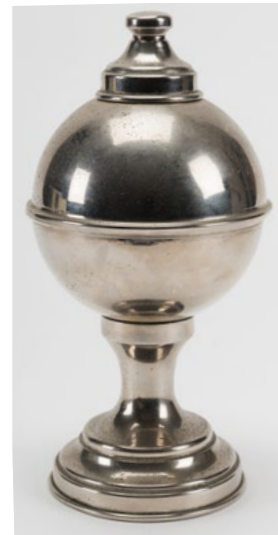
*The precursor to a popular effect known as Jumbo Sidekick, and operating by a concealed motor which heated several copper wires to red-hot in quick succession. As each wire broke, the various elements of the device were activated.*

46. **Glass Through Hat.** American, ca. 1910. Specially constructed table allows the performer to apparently pass a glass of water through the crown of a borrowed derby hat. Kellar-style base, piston and top operated with thread by an offstage assistant. 33" high. Worn but good.

500/750

47. Gwynne, Jack. **Jack Gwynne's Floating Table.** Los Angeles: F.G. Thayer, ca. 1940. A four-legged side table clings to the magician's hand and floats in the air as if weightless. Owned and used by the famous vaudeville and nightclub magician Jack Gwynne. Tabletop covering attractively hand painted by Werner Dornfield ("Dorny") with an attractive repeating pattern. 31" high. Well worn, but good working condition. Together with a copy of a photograph of Gwynne performing with the table and a LOA tracing the ownership of the table.

800/900



48



49

48. **Handkerchief Burning Globe.** English [?], ca. 1890. Nickel-plated brass vase transforms a quantity of burning cotton into crisp, bright silk handkerchiefs. 7 1/4" high. Good.

400/600

49. **Handkerchief Pedestal.** European, ca. 1930. Chrome-plated pedestal secretly introduces a handkerchief in to a glass tumbler. Spring-loaded mechanism. 12 1/2" high.

200/300

50. Larsen, Geraldine. **Gerri Larsen's Square Circle.** Los Angeles: F.G. Thayer, ca. 1945. Two nesting tubes are shown empty then re-nested. A gigantic production is made from within the two. Inner tube of metal painted with a brick pattern. Stage model on a metal base, 52" high. Very good.

400/600

51. Laurant, Eugene (Eugene Greenleaf). **Eugene Laurant's Kellar Flower Growth.** American, ca. 1915. Apparatus used for the production of two feather flower bouquets from empty wooden pots resting on a fabric-covered tray. The bouquets appear when the pots are covered with a large gone. Likely used by famous Chautauqua and Lyceum magician Eugene Laurant, whose name is written on the side of the packing crate. Cone 22" high. Worn from use; good.

400/600



50



51



53

52. **De Moulin's Lung Tester.** Greenville: Ed De Moulin & Bro., ca. 1900. Fraternal order initiation device. The inductee blows into the tester to measure his lung capacity to his brothers, only to have black soot or corn starch blow back in his face. At the same time, a blank cartridge explodes inside the device. Cast metal stand. Wooden box with internal mechanism. Interior label in good condition. 17 1/2" high. Case cracked and scuffed.

800/1,200

*The "goat factory" of the De Moulin Brothers has become famous – if not infamous – for the "side degree specialties" it manufactured from roughly 1890 to 1930. The world's largest purveyor of hazing devices for lodges, clubs, and fraternal organizations, De Moulin built seemingly innocent objects that shocked, slapped, poked, and humiliated initiates in organizations like the Knights Templar, Modern Woodmen of America, and Elks. The lung tester was one of a host of props that was not what it appeared to be, and was among the firm's most popular, along with a bicycle-like contraption made to resemble a bucking goat. It was from the latter product that the De Moulin factory derived its nickname.*

53. Lyle, Cecil. **Cecil Lyle's Rapping Hand.** Los Angeles: F.G. Thayer, ca. 1930. Disembodied wooden hand is removed from a highly decorated Asian chest and set on a plain wooden board. It raps out answers to questions posed by the magician's audience, once rap for yes, twice for no. Board split but in good working condition. Owned and used by Cecil Lyle, or the "Magical Milliner," one of England's most successful illusionists.

2,500/3,000



52



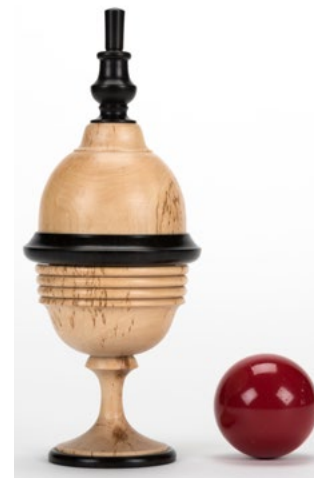
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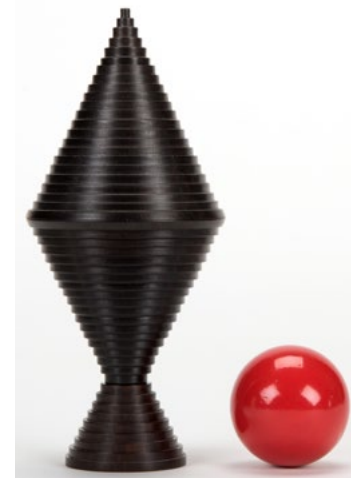
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56



57



58



59

54. **Le Grand David Mandarin Bird Chest.** Pennsylvania: Reidel, ca. 1960. A production of silk handkerchiefs is made from a box decorated with a crane motif shown empty by the magician. An original Reidel prop handsomely painted by Rick Heath for the Le Grand David magic show of Beverly, Mass. Platform cracking at joints, else good.

300/500

55. **Millet Vase.** European, fourth quarter nineteenth century. Small boxwood vase causes seeds placed inside to vanish, then reappear. Double plunger gimmick. Finely turned. 3 1/2" high.

200/300

56. **Morison Pill Box.** German, ca. 1930. A ball vanishes from the vase, then reappears inside. Elaborately turned from exotic hardwood. 1 3/4" ball, vase 6 1/8" high. Re-lacquered. Good working condition.

200/300

57. **Morison Pill Box.** Johnston, RI: Majic Brand Woodturning, 2007. A ball vanishes from the vase, then reappears inside. Elaborately turned from exotic hardwood. Numbered and hallmarked. 2" ball, vase 9" high. With original box. Fine.

500/600

58. **Stepped Pyramid Vase.** Johnston, RI: Majic Brand Woodturning, 2010. A ball vanishes from the vase, then reappears inside. Elaborately turned from exotic hardwood in a stepped pyramid design which still incorporates the Morison-type plunger gimmick. With a turned stand. Numbered and hallmarked. 2" ball, vase 6 1/2" high. With box. One of three manufactured. Fine.

500/600

59. **Mummy.** 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".

300/400



60



64

60. **Name-It Magic Bar.** Colon: Abbott's Magic Novelty Co., ca. 1947. A box hinged at its center is shown empty by lifting two panels. Then, a multitude of drinks called for are produced from inside the box in a dozen different shot glasses. 10 x 12 x 3 1/4". Uncommon.

250/350



65

65. **Phantom Tube.** Circa 1945. Attractive chromed tube on a small tabletop stand is shown empty. The ends are capped with paper, then a large production of silk handkerchiefs is made from within. Tube 9" long. Very good.

150/250



66



61

61. Neff, William. **Bill Neff's Linking Rings.** American, ca. 1950. Set of heavy chrome plated rings owned and used by Bill Neff, the famous magician and spook show performer, for his own version of the classic feat of linking and unlinking hoops of solid steel. One chain of three, one chain of two, one key ring, and eight solid singles. In the original painted chest with a built-in mechanism for switching the gimmicked rings for an ungimmicked and examinable set. 10" rings, possibly manufactured by Merv Taylor. Chest measures 14 1/2 x 12 3/4 x 9 3/4". Formerly on display at the Mini Museum of Magic in Watertown, Mass.

500/800

*Neff was a native of Indiana, Pennsylvania and early in his career worked with another hometown boy, actor Jimmy Stewart, in a double-act magic show.*

62. **Nest of Boxes.** American, ca. 1980s. A vanished ring or other small valuable reappears in the smallest of the nest of eight locking wooden boxes. Outermost box, on claw feet, 10 1/2 x 11 1/2 x 10". Fine.

150/250

63. **Obedient Ball.** Santa Barbara: World of Magic (Bill Adams), ca. 1980. A hardwood ball threaded on a cord travels up and down its length at the command of the magician. Pulley method. 2 3/4" ball. With carrying bag. Fine.

200/300

64. **Tarbell Orange Vase.** Johnston, RI: Majic Brand Woodturning, 2005. A small orange vanishes and reappears in a turned walnut vase, or change places with a handkerchief. Vase 4 1/4" tall. Numbered and signed by the maker. Fine.

300/400

66. [Parlor Tricks] **Group of Vintage Parlor Magic Tricks.** Including a version of Kline's Swirl-It, a large Botania (includes cone and flowers, but lacks pot; cone hand painted), Spray of Flags (Leat [?]), Hand Painted Block Penetration effect, and others. 1940s - 60s. Condition varies, but generally good. Nice lot.

250/350

67. [Pocket Tricks] **Group of Five Vintage Pocket Magic Tricks.** 1950s. Including a ball through glass, silk vanishing box (Vampire Magic), miniature Rice Bowls, giant knurled wooden thimbles, and a small aluminum vase of unknown use. Generally very good.

200/300

68. **Rarebit Pan.** European, ca. 1940. A mixture of flour, water, sugar, and eggs is dropped into the pan, which is held over an open flame. The mixture transforms into a perfectly baked cake or even a live rabbit, moments later. Chrome plated. 8 1/2" high. Very good.

200/300

69. **Ribbon Forever.** Japan: Tenyo, 1980 (T-106). Apparatus facilitating the classic cut-and-restored ribbon trick. Original packaging intact, but deteriorated adhesive causing panels to open. Very good.

100/200



67



68



69



70

70. **Flowering Rose Bush.** New Haven: Petrie & Lewis, ca. 1945. A barren green rose bush slowly sprouts and grows real roses in a manner resembling time-lapse photography. The flowers can then be cut from the plant and distributed to audience members. Apparatus manufactured from copper and other metals, with hammered metal leaves. Hallmarked. Some wear to foliage and finish of pot, but overall good condition. With original carrying case.

3,000/5,000



71 (two views)

71. **Rose Mirror.** European, ca. 1920. Based on Hofzinger's effect The Apotheosis of a Rose. The image of a rose appears on a handsome hand mirror. It then slowly and visibly fades from red to white, finally vanishing. A real white rose then appears in a glass on the magician's table. With a fitted cardboard and wooden case. Operated by hand. An early and handsome model, finely made. Rare.

1,500/2,000



72

72. **Bar Top Roulette Game.** French, ca. 1870. Figural cast iron base incorporating a match holder and match striker, in the shape of a laughing mountebank musician with tambourine and drumstick in his hands. The ship's wheel-shaped roulette game at the top features the painting of a conjurer, replete with his gibecière, wand, and cups and balls. Wheel spins freely. 13" high. Minor spotting to image, else very good.

1,500/1,800



73. **Satyr Head Automaton.** Paris: Voisin, ca. 1890. Magnificent and early magician's automaton crafted to represent the disembodied head of a Satyr, replete with realistic hair, eyes, and mouth, and with two pointed green horns springing from its head. In performance, the conjurer would have cards selected, noted, returned to him, and lost in the pack. The Satyr head, resting on the magician's table, would then nod back and forth, acknowledge the presence of those audience members assisting in the trick, and then reveal the chosen cards by having them pop from the top of his head, and reproduce the borrowed watch from its mouth.

Handsome papier-mâché head finely finished, the intricate mechanical brass works professionally refurbished to good working order. Six levers at the rear of the platform on which the head sits operate it, including the nodding head, moving eyes, opening and closing mouth, and the actions that produce the cards and watch from the figure's head and mouth, respectively. Holes in the base of the platform represent openings through which pistons in a conjurer's table could be used to operate the head remotely by an offstage assistant. A tube running to the figure's mouth could be used to hold a cigarette in the Satyr's mouth.

Similar Satyr head automatons were offered for sale by all great conjuring depots of the Victorian era, including Martinka, Basch, and Bland. Few were crafted due to the extremely high asking price for such intricate pieces of mechanism. As a result, only a small handful of these devices have survived the intervening century-and-a-half.

Overall dimensions of 10 1/2 x 10 1/2 x 24". With a custom-made protective carrying case. A rare and desirable classical conjuring device.

15,000/20,000



74



75



76

74. **Silk Pistol.** German, ca. 1940. A silk handkerchief draped over the faux gun's barrel vanishes when the trigger is pulled. Mechanism stamped "Germany." 11" long.

250/350

75. **Silver Odyssey I.** Middleburg: Collectors' Workshop, ca. 1995. Handsome model of Bob Kline's classic Copenetro. Four coins vanish, then visibly reappear in a shot glass covered by a tumbler resting on a silver tray. Wind-up mechanism (later replaced with an electronic version, model two). Hallmarked. With a coin vanishing stand (ca. 1950).

800/1,200

76. **Balloon to Rabbit.** Vandalia: Walter Sheppard, ca. 1990. When a balloon placed in a small cage pops, a rabbit appears in its place. Highly decorated cage with transfers in the Okito style. 15 1/2 x 10 1/2 x 9 3/4". Hallmarked. Minor chips to finish.

200/300



77



78

77. **Doves to Rabbit.** Vandalia: Walter Sheppard, ca. 1990. The magician places doves in a large cage enclosed by a decorated box. The box is closed and when opened a moment later, the doves have transformed into a rabbit or small dog. The cage is shown on all sides. Cage and box on attractive table with casters, the table breaking apart for packing. Asian motif. 48" high. With instructions. Hallmarked. Wear to sides of exterior box, elastic bars in need of replacement; good working condition.

600/900

78. **Imperial Rabbit Chest.** Vandalia: Walter Sheppard, ca. 1990. A snow white rabbit appears instantly in an empty Asian chest. Highly decorated cabinet, sword, and panel. 11 1/2" high. Hallmarked. With instructions.

200/400



79

MAGIC SETS

79. **Conjuring Tricks Magic Set.** England, ca. 1930. Handsome and large vintage magic set including wooden and paper tricks, among them the Egg Vase, Die Through Hat, Marble Vase, Grandmother's Necklace, and more. With original instruction booklet. Worn box 10 x 13 x 2".

200/300

80. **Escamotage Magic Set.** Paris, ca. 1880. Lovely magic set filled with turned boxwood tricks including the Dice Vase, Melting Coin Vase, Pillars of Solomon, Mysterious Divination Bottle (small balls lacking), Plug Box, Ball Vase, and other tricks including Cups and Balls made from tin. With original instructions. Wooden box paper-covered, with attractive lithographed label. 15 1/2 x 10 3/4 x 3". A few small pieces lacking, minor wear and holes in box, but good condition overall.

1,200/1,800

81. **Physique Magic Set.** Paris: J.L., ca. 1880. Oversize magic set with turned wood, metal, and cloth tricks, including Cups and Balls, Egg Vase, Divination Bottle, Die through Hat, Coin Bank, Metal Card Tripod, Bonus Genius, boxwood wand, and more. Original instruction booklet. 13 x 11 x 7". Impressive box with mirrored interior shows significant wear; some tricks lacking.

700/900



80



81



82

82. **Physique Amusante magic set.** Paris, ca. 1890. Handsome magic set with turned wood, metal, and cloth tricks, including Cups and Balls, Egg Vase, Pillars of Solomon, Bonus Genius, Scotch Purse, boxwood wand, and more. 11 ¼ x 7 ¾ x 2 ¼". Minor splitting, rubbing, and wear to box, but overall very good condition.

1,000/1,500



83

83. [Magic Sets] **The Magic World of Blackstone.** New York: Pressman, 1983. Three different examples, comprising the beginner's, intermediate, and master sets. Each sealed in shrink-wrapping, light dust-soiling to the sides.

200/300



84

84. [Magic Sets] **Three Vintage British Magic Sets.** Including one BGL Conjuring Outfit set; one Ernest Sewell Cabinet of Conjuring Tricks 1a; and Max Andrews "Vampire" Magic Kit. 1950s. Condition varies, most (but not all) pieces present. The largest 9 x 13 x 2".

150/250

85. **Spirit Collar.** European, ca. 1900. Heavy metal collar used to secure a spirit medium or escape artist to a pillory. Gimmicked for quick and silent release and re-entry. 4 ½" wide. Some resoldering. Uncommon.

250/350



85

86. **Square Circle.** Vandalia: Walter Sheppard, ca. 1990. Two nesting tubes are separately shown empty, nested, and a gigantic production of objects is made from within. Stage size version rests on short table with casters, the table breaking apart for packing. Asian motif. 37" high. Hallmarked. Minor wear; good.

600/900



86



87

87. **Conjurer's Table.** European, ca. 1900. Handsome wooden magician's table, complete with circular spring-loaded trap in its top and folding rear door to conceal a servante. Wooden construction, painted in black and gilt, with carved wooden legs. Legs removable for packing. Finish worn in spots, possibly repainted, generally good condition. 36" high.

1,000/1,500

88. **Three Colonio Tables.** Asuza: Owen Magic Supreme, ca. 1990. Three Thayer-style tables, tops covered in velvet, trimmed in gold braid, with turned center columns. Two side tables and one center table, the latter with three wells (with removable traps). 34" high. All three hallmarked and in very good condition.

600/900



88



90

89. **Talking Skull.** Circa 1930. Faux skull resting on a chromed stand attached to a wooden pedestal raps out answers to questions, once for yes, twice for no. Skull crafted from heavy wood, gesso-covered and hand painted. 10 ½" high. Method of operation unclear. Finely made.

250/350

90. **Tempo Tempo Clock Transposition.** Hamburg: Janos Bartl, ca. 1932. A pocket watch and an alarm clock visibly transpose when placed in two handsome nickel-plated stands, the alarm clock loudly ringing as it magically flies from one stand to the other. Tabletop model, stands 11 ¾" high. Minor wear from use, and some tiny repairs evident, adjustments needed for smooth functionality. Uncommon.

2,000/3,000



91



93



94



95



92

91. **Vanishing Birdcage.** England: Yimka, ca. 1950. A metal birdcage vanishes from between the magician's hands. Semi-rigid model. Hallmarked.

150/250

92. **Vanishing Radio.** Los Angeles: F.G. Thayer, ca. 1939. Handsome hardwood radio resting on a table with turned wooden legs is covered with a cloth. When tossed in the air, the radio vanishes. Smooth in working. Table 29" high. Finish scratched, else very good. A handsome and scare Thayer-made prop.

1,500/2,000

93. **Watch Target.** London: J. Bland [?], ca. 1890. A borrowed watch vanishes, only to reappear in the center of this target when the magician fires a pistol at it. Toleware base, metal target possibly repainted. 21 1/4" high. Wear, scuffing, dents, lacks one hook.

400/600

94. **Manipulation Watches.** European, ca. 1935 [?]. Two sets of ten nesting watches for production by the magician, and one watch with finger clip for continuous production from mid air. Paper dials. Very good.

200/300

95. **Watch Production Act and Ringing Clock Stand.** St. Louis: Joe Scott, ca. 1930. Floor stand with three hidden ringing devices activated when faux alarm clocks are produced and hung on the stand. Includes Set of manipulation watches from various makers (Holmes, German, and others), including hook and nesting watches; together with a set of contemporary faux alarm clocks for production. Stand manufactured by St. Louis magician Joe Scott and signed on the reverse. With a fitted carrying case. Good condition.

400/600



96

96. **Where the Rainbow Ends.** London: Jack Hughes, ca. 1955. Ribbons are fed into an opening in the front door of a cabinet shown empty moments before. They are suddenly sucked in to the cabinet in a "snake-like" fashion, and when the doors are opened again a doll has appeared inside wearing a costume made of the ribbons. 52" high. Hand painted with an Asian garden motif. Scarce.

500/750

97. **Wonder Screen.** Los Angeles: Owen Brothers, ca. 1950. Miniature three-fold screen is shown on both sides, then formed into a triangle. A production is made from within. Removable load bag. Leather hinges. 7 3/4" high. Fine.

300/500

98. **Karson Wrist Chopper.** Asuza: Owen Magic Supreme, ca. 1995. A large metal blade with two holes in its center is pushed through the wrists of two spectators locked in sturdy wooden stocks without harming them. Substantial construction, handsomely finished. Designed by Joe Karson. With padded ATA case and original instructions. Minor wear from use. Very good.

500/700

99. **Wu Ling Pagoda.** Los Angeles: Thayer's Studio of Magic, ca. 1945. A highly decorated cabinet is shown empty, then fills to overflowing with various objects. Uncommon paint scheme. 10 1/4" high. With original instructions.

250/350



97



98



99



100



101



VENTRILOQUISM & PUPPETRY

100. **Charlie McCarthy, Mortimer Snerd, and Effie Klinker Puppet Set.** California: Darrell Paine [?], ca. 1990. Set of three finely constructed replicas of the most famous trio of vent figures ever manufactured. Outfitted with realistic clothes, hats, shoes and features. Mouths move. Aluminum control rods rest in internal cradles, allowing the heads to freely move back and forth. Newly sculpted/molded faces and hands. An impressive set of this iconic trio of figures.

3,000/5,000

101. **Punch and Judy Puppets and Stage.** English [?], ca. 1950s. Attractive set of puppets and folding wooden stage with striped cloth exterior. Eleven puppets, including nine with carved wooden heads: Punch, Judy, the crocodile (with apparatus for shooting air or water from his nose), a skeleton (with blinking eyes, in need of repair), and others. Stage proscenium ornamented with the letter "C" at its apex. Stage standing approximately 10' high. Wear from professional use evident; minor repairs to stage required, but good condition overall. A handsome set used by a professional puppeteer, most likely in Australia or New Zealand.

1,000/1,500



102

102. **Insull Ventriloquist Figure.** London: Len Insull, ca. 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. Wear, cracking, and chips to finish.

800/1,200



103

103. **Le Mare Ventriloquist Figure.** Manchester: E. Le Mare, ca. 1930. Hand painted male ventriloquist figure with moving mouth. Tuxedo, hair, and hands well worn. Working. Approximately 40" high. Sold with a photograph of the unknown performer using the figure.

400/600



104



105

104. **Jerry Mahoney Ventriloquist Doll toy.** 1950s. Rubber hands and head, moving mouth with wooden control rod. 30 1/2" tall. Light general wear.

100/200

105. **Talking Toby Jug.** Circa 1950. Sculpted plaster Toby Jug with moving eyes and mouth, operated by wire extended from the rear of the vessel. Finely hand painted. Mimics the Insull style. 7 1/2" high. Minor wear and in need of restringing; very good.

400/600

106. **Tommy Knots Ventriloquist Figure.** Chicago: Brian Hamilton after Frank Marshall, ca. 1980. Diminutive (20" high) vent figure with navy blue sailor's suit trimmed in white. Carved wooden head, feet and hands, glass eyes, moving mouth and nodding head.

400/600

*Brian Hamilton learned the trade of manufacturing vent figures directly from Marshall, his mentor.*



106





107



108



109



110



111

107. **Ventriloquist Figure.** American, ca. 1970. Male ventriloquist figure with molded head and hands, shaggy wig, moving eyes, and moving mouth. Wooden control stick. 36" high.

400/600

108. **Antique Strait Jacket.** American, early twentieth century. Heavy burlap body with leather straps and belts, and brass studs down the front and back. Sleeves 32" long. Neckline to waist 22". Chest 16". Neck opening 6" diam. Body mildly to heavily soiled and stained; leather somewhat stiff and flaking in parts.

800/1,200

109. Bosco, Giovanni Bartolomeo. **Cups and Balls Performer Sterling Silver Statuette.** Dresden, ca. 1976. From an unknown limitation of examples produced by the Dresden Magic Circle. Stored in a bone box with brass inlays and fixtures. Fine.

150/250

110. Houdini, Harry (Ehrich Weiss). **S.A.M. Centenary Bust.** [New York], 2002. Finely executed desk bust of the great magician. Number 700 from an edition of 1,000 (numbered label underside). Approx. 4 x 2 x 2". Fine.

100/200

111. Hoffmann, Professor (Angelo J. Lewis). **Group of Antique Gaming Sets with Booklets by Hoffmann.** London: Chas. Goodall, ca. 1910s - 1933. Including four Bezique sets and one Bridge set, in wooden or printed paper-covered boxes, with instructional booklets by Hoffmann, and other pieces including playing cards, score tablets and markers. Condition good or very good.

500/700



112

BOOKS & PERIODICALS

112. Albo, Robert. **Classic Magic Series.** San Francisco, 1973 - 2005. Ten of eleven volumes (lacking the eighth), including *Oriental Magic of the Bambergers*, and eight supplements. Volumes four and nine inscribed and signed by the author. Illustrated. 4to. Cloth slipcase mildly worn at edges with bowed sides as usual, else very good overall.

1,200/1,800

113. Albo, Robert and Philip Schwartz. **The Ultimate Thayer.** Doug Pearson, 2010. From the first and only edition of 400 copies. Two gold-stamped clothbound volumes in matching cloth slipcase with folder containing ten-disc DVD set. Profusely illustrated. 4tos. Inscribed and signed by Albo to Cesareo Pelaez. Fine.

300/400

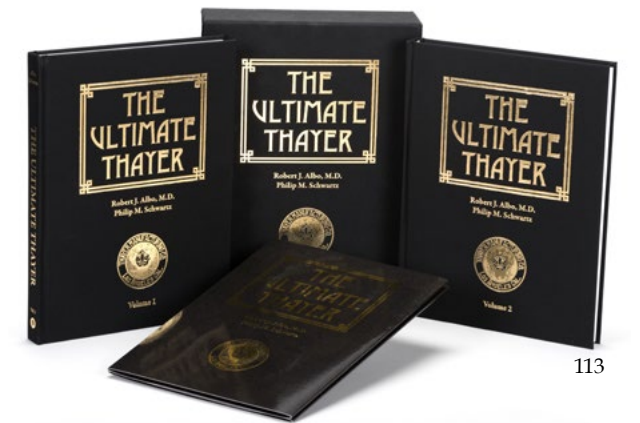
114. [Automata] **Lot of Two Volumes.** Including *Faszinierende Welt der Automaten* (Callwey, 1983) by Annette Beyer; and *L'age d'Or des Automates: 1848 - 1914* (Ars Mundi, 1991). Publisher's cloth with jackets. Illustrated. 4tos. Latter volume dust-wrapper punctured on the spine, else very good.

200/400

115. Ball, W.W. Rouse. **Recreations Mathematiques et Problemes [Author's Copy].** Paris, 1907 - 09. Second French edition. Three volumes, deluxe vellum, titles lettered on the spines. Gilt-stamped turn-ins. Illustrated with figures, charts, tables. 8vo. Author's own copies, with his bookplates and ownership signatures on the flyleaves of each volume. Covers slightly bowed; light soiling around edges.

300/500

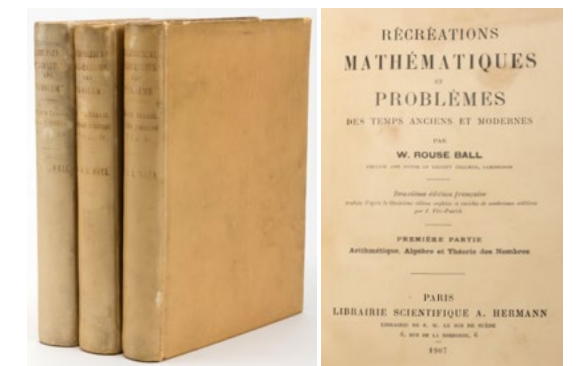
*The author was a British mathematician and amateur magician who founded the Cambridge Pentacle Club, a magicians' society, in 1919.*



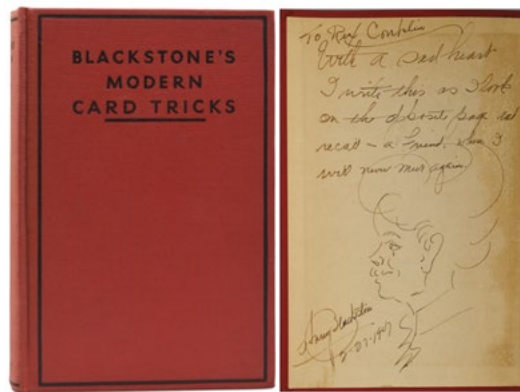
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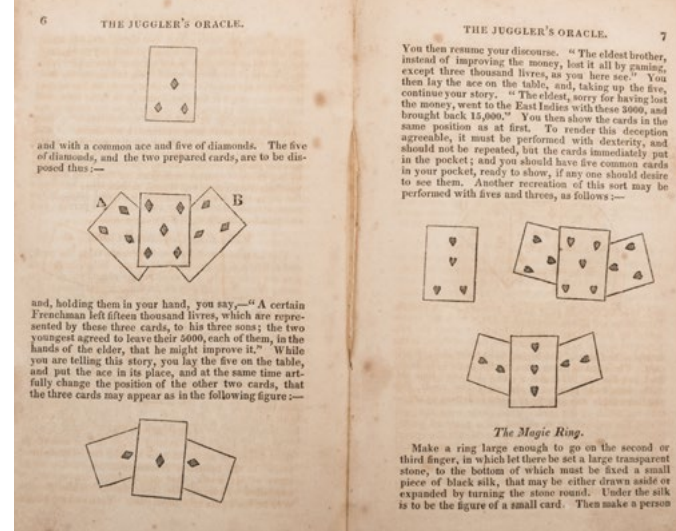
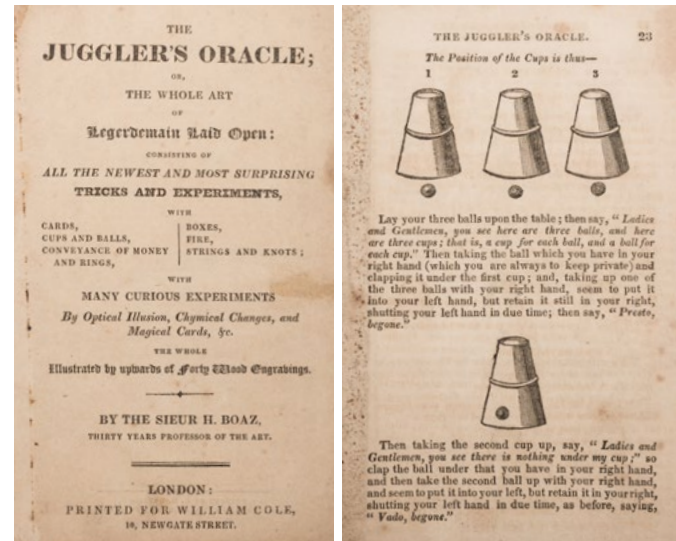
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115



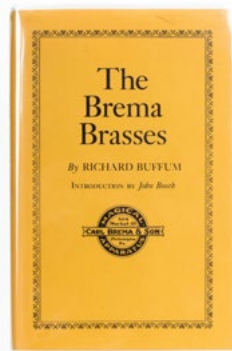
115A



117



116



118

115A. Blackstone, Harry. **Blackstone's Modern Card Tricks**. New York: George Sully, 1932. Publisher's red cloth stamped in black. Inscribed and signed twice by Blackstone, separately to both former owners, on the front pastedown and opposite flyleaf, the first with a caricature self-portrait. Illustrated. 8vo. Fine.

300/400

116. [Blow Book] **Hokus Pokus**. Berlin, ca. 1890. Color wrappers depicting the conjurer surrounded by a witch, imp, and other creatures. 12mo. 40 leaves. Ten changes, with engraved illustrations in color. Instructional page in English and German. Tape repairs on all sides of covers and spine; soiling and tears to cover; fair.

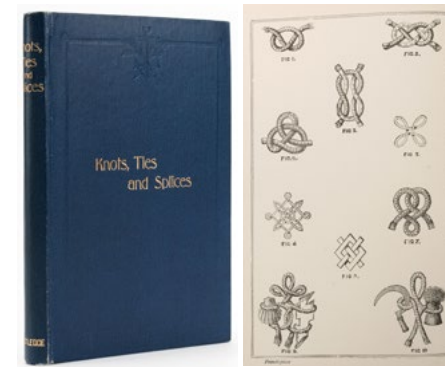
150/250

117. Boaz, Herman (The Sieur H. Boaz). **The Juggler's Oracle; or, The Whole Art of Legerdemain Laid Open**. London: William Cole, (1826). Original plain paper-backed boards, later cloth rebacking crumbling. Illustrated with woodcuts of the Cups and Balls, rope and card tricks, optical illusions, fire-eating, and more. 12mo. p. [i-iii] iv-vi, [1] 2 - 84. Front flyleaf replaced; gutter heavily discolored from old cello-tape repairs; scattered light or mild foxing. Toole Stott 101.

3,000/4,000

118. Buffum, Richard. **The Brema Brasses**. Balboa Island, Calif.: Abracadabra Press, 1981. Cloth, with dust-wrapper. Illustrated. 8vo. Inscribed and signed by the author to the previous owner on the flyleaf. Near fine.

100/150



119

119. Burgess, J. Tom. **Knots, Ties and Splices**. London: George Routledge, 1890s. Publisher's cloth stamped in gilt and blind. Illustrated. 8vo. Minor wear to cloth; very good. Contents applicable to escapology.

80/150

120. Caveney, Mike and William Rauscher. **Servais Leroy: Monarch of Mystery**. Pasadena, 1999. Number 6 of 1,000 copies. Publisher's cloth, dust-wrapper. Illustrated. 4to. Inscribed and signed by the authors to the previous owner. Fine. Promotional materials and enclosures.

150/250

121. Chapuis, Alfred and Edouard Gelis. **Le Monde des Automates**. Paris, 1928. Number 66 from an edition of 1,000 copies. Two vols., contemporary crushed half leather, raised spine lettered and ornamented in gilt. Marbled endleaves. Illustrated, including color plates under tissue-guard. 4to. Leather lightly or mildly tearing at edges. Bookplates of Roland Winder and Milbourne Christopher. With a note signed by Winder stating, "The two Volumes given to my good friend Milbourne Christopher on the occasion his 70th Birthday."

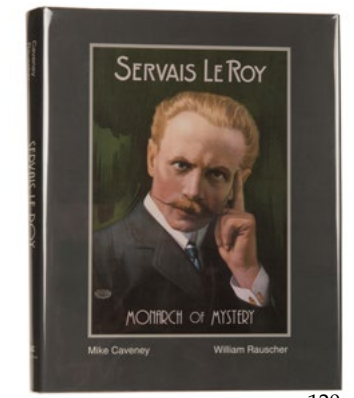
900/1,200

122. Charvet, David. **Jack Gwynne: The Man, His Mind, and His Royal Family of Magic**. Brush Prairie: Author, 1986. One of an unknown number of copies from the printer's overrun, gilt-stamping absent on the cloth covers. Inscribed and signed by the author to the previous owner. Illustrated. 4to. Very good.

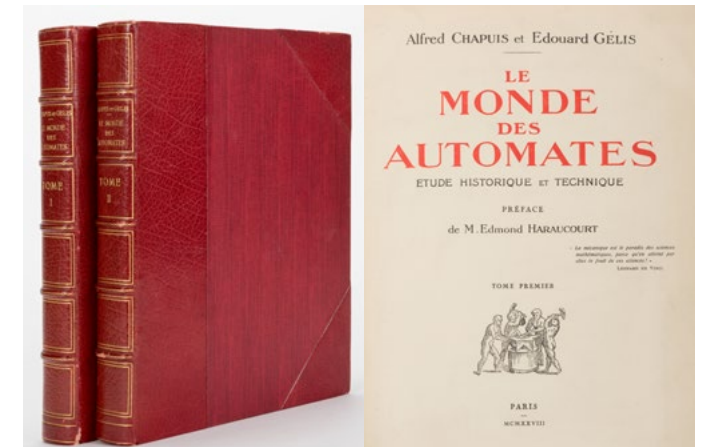
150/250

123. [Chinese] **Antiquarian Work on Puzzles and Magic**. China, ca. 1910s. Four string-bound volumes, between 15 and 28 leaves each. Block-printed and illustrated with various puzzle diagrams, and tricks involving rope and coins. 6 x 3 1/4". Very good.

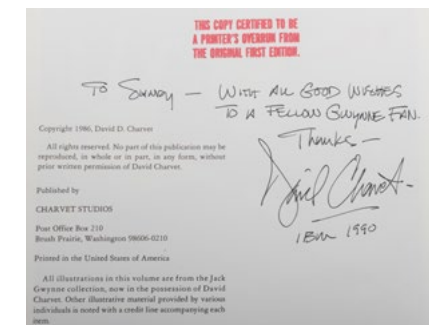
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120



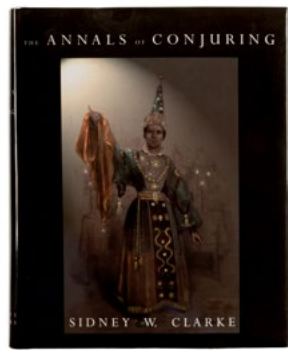
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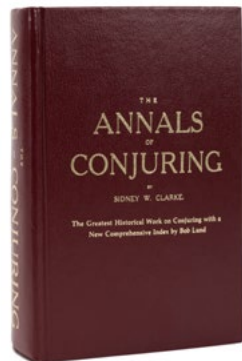
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123



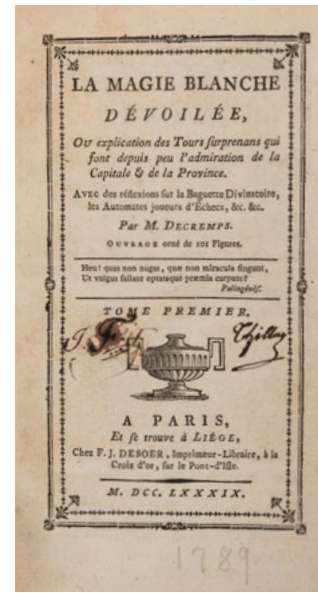
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125



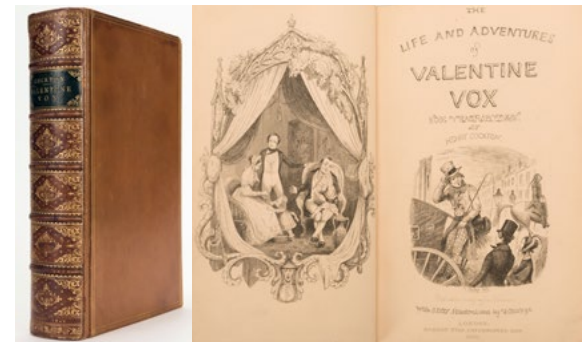
129



130



132



126

124. Clarke, Sidney. **The Annals of Conjuring**. Seattle: Miracle Factory, 2001. Black cloth stamped in gold with jacket. Illustrated. 4to. Very good.

200/300

125. Clarke, Sidney W. **The Annals of Conjuring**. New York: Magico, 1983. Red buckram, gilt stamped. Illustrated. 8vo. Index by Bob Lund. Very good.

100/200

126. Cockton, Henry. **The Life and Adventures of Valentine Vox the Ventriloquist**. London: Robet Tyas, 1820. FIRST EDITION. Engraved frontispiece, title page, and 58 plates. Full calf neatly rebacked, with tooled, banded spine, gilt stamped, with tooled turn-ins. 4to. Light wear to extremities, very good overall. Toole Stott 782.

350/550



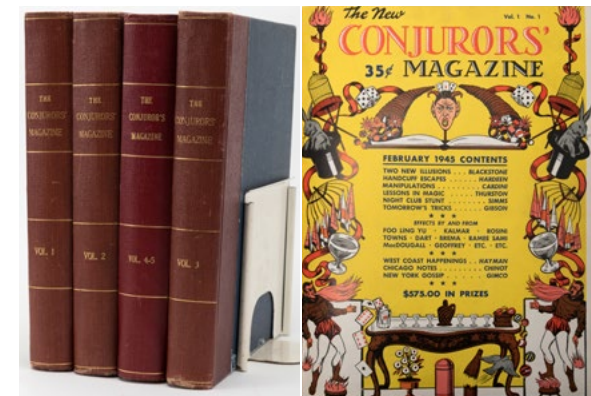
127

127. Comte. **Le Magicien de Société**. Paris: Germain Mathiot, 1825. Quarter leather over marbled boards, spine banded and decorated in gilt. Folding frontispiece. Tables in text. 8vo. Ex-libris John Mulholland. Very minor dampstaining, some soiling, but overall bright and clean.

250/350

128. **The Conjuror's Magazine**. Walter Gibson, et al. V1 N1 (Feb. 1945) - V5 N7 (Sept. 1949). Complete file, original color covers bound in. Four quarter buckram volumes with cloth sides. Bindings shaken, but contents near fine. Alfredson/Daily 1785.

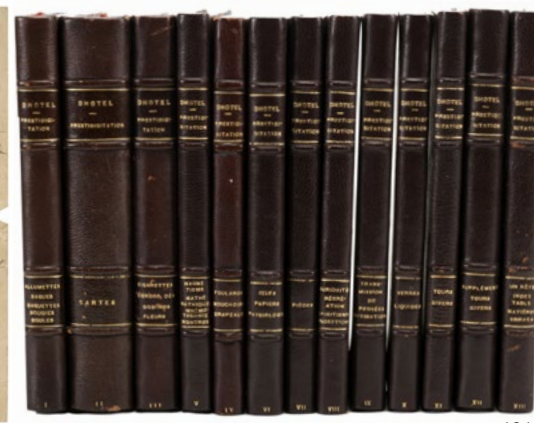
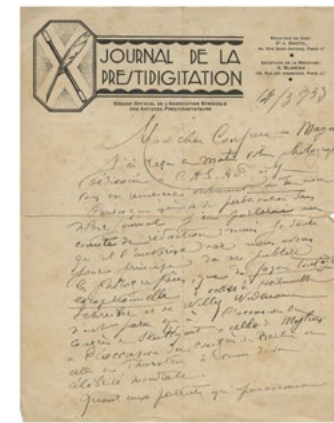
200/300



128

129. **Curiosities for the Ingenious: Selected from the Most Authentic Treasures of Nature, Science, and Art**. London: Thomas Boys, 1822. Second edition. Tooled black calf, gilt decorated. Frontispiece. Illustrated with 12 plates, including "How to Make a Statue Speak." 12mo. Scattered light or mild foxing, a few short marginal tears. Ex-libris John Mulholland. Toole Stott 1018.

200/300



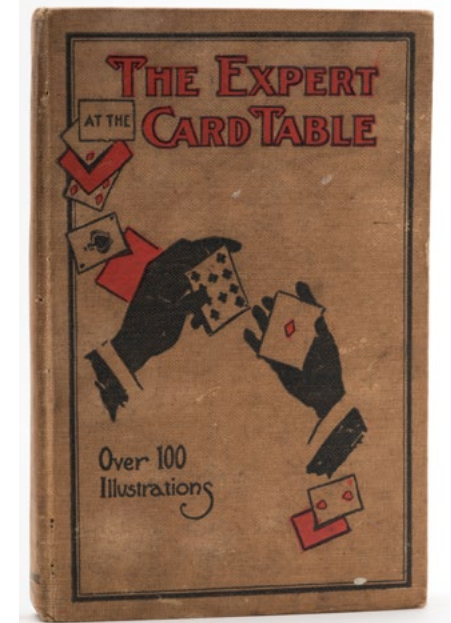
131

130. Decrempe, Henri. **Five Classic Volumes on Magic**. Five vols., contemporary mottled calf, raised spines with gilt floral tooling. Including *La Magie Blanche Devoilee* (1789); *Supplement A La Magie Blanche Devoilee* (1789); *Testament de Jerome Sharp* (1789); *Le Petites Aventures de Jerome Sharp* (1790); and *Codicile de Jerome Sharp* (1791). Engraved frontispieces, illustrated with woodcuts. 8vos. One front board detached, other volumes with slightly loose hinges; contemporary ownership signatures on title pages of all five volumes. Fine copies with wide margins.

1,000/1,500

131. Dhotel, Jules. **Prestidigitation Sans Baggage**. Paris: A. Mayette, 1936 - 44. Mid-century half leather with marbled sides and endpapers, gilt-stamped raised spines, satin page-markers. Profusely illustrated. 8vo. Bookplate of John Mulholland in the first volume. Fine. Sold with a Dhotel autograph letter signed, correspondent unknown, on *Journal de la Prestidigitation* letterhead.

750/1,000



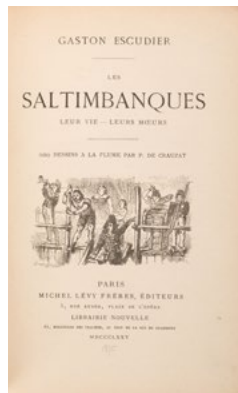
133

132. Disher, M. Willson. **Clowns & Pantomimes**. New York: Houghton Mifflin, 1925. Cloth-backed boards, front cover stamped with a jester's head. Color frontispiece under tissue. Copiously illustrated. 4to. Board edges worn, else a sturdy and clean copy.

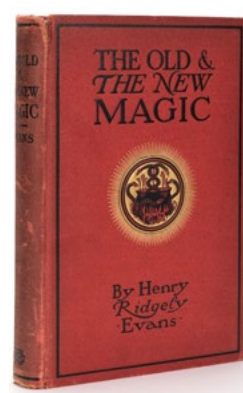
80/150

133. Erdnase, S.W. **The Expert at the Card Table**. Chicago: Frederick J. Drake, 1905. Publisher's pictorial cloth stamped in black and red. Illustrated. 8vo. 205 + 17 unnumbered pages [advs.]. Faint ownership signatures in pencil on the front pastedown and title page. Covers mildly soiled and stained; spine with several tiny punctures, yet firmly bound and clean internally.

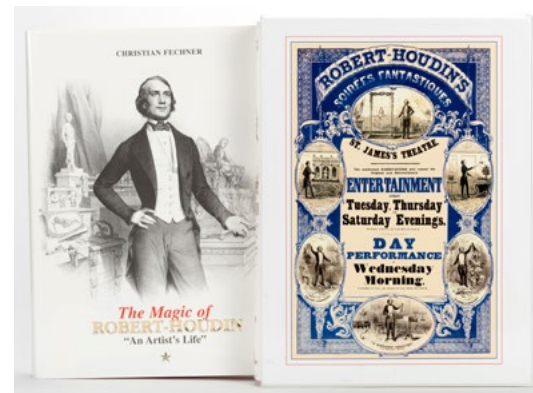
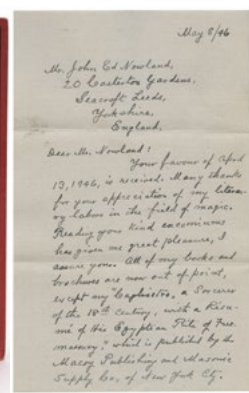
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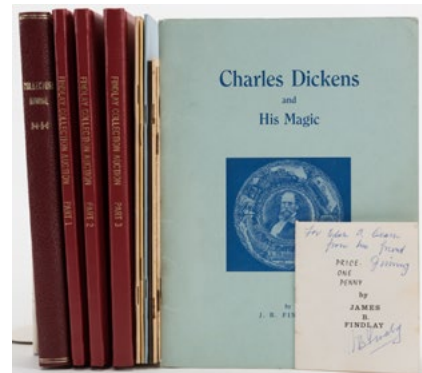
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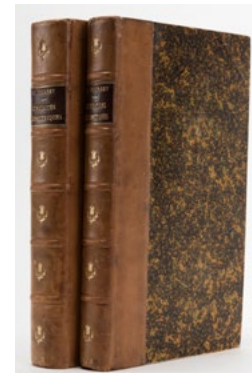
136



137



138



139

134. Escudier, Gaston. **Les Saltimbanques**. Paris: Michel Lévy Freres, 1875. One-third calf over marbled boards. Marbled endsheets, spine gilt stamped. Profusion of illustrations, including acrobats, bearded ladies, magicians, cups and balls, old playbills, circus acts, etc. Tall 8vo. Extremities rubbed. Good.

200/300

135. Evans, Henry Ridgely. **The Old and The New Magic**. Chicago: Open Court, 1909. Second Edition. Publisher's red cloth, central gilt-stamped emblem of a boiling cauldron of serpents. Frontispiece of Robert-Houdin. Top edge gilded. Sold with a four-page ALS, with original cover, from the author to John Nowland, expressing his thanks for the correspondent's praise of his writings, relating his friendship with the English magicians and historians Ellis Stanyon, Sidney Clarke, and Arthur Margery, and providing genealogical information. Bookplate of John McKinven. Spine head peeling, cloth rubbed elsewhere; good.

150/250

136. Fechner, Christian. **The Magic of Robert-Houdin: An Artist's Life**. Bolougne: F.C.F., 2002. From the limited edition English printing, one of 1,000 copies. Two vols., publisher's red cloth with jackets, slipcase. Illustrated. 4to. Near fine.

300/400

137. Findlay, J.B. **The Travels of Testot**. Shanklin: Author, 1965. Number 103 of 150 copies, inscribed and signed by the author to Edwin Dawes. Illustrated. Tall 8vo. Near fine.

100/150

138. Findlay, J.B. **Group of Fifteen Collectors Annuals and Other Publications**. Including *Collectors Annual* Vols. 1 - 7 (1949 - 1954; four vols. bound in a single maroon buckram volume, first annual being *The Magic Cauldron* reprint edition); *Price One Penny* (n.d.); *Anderson and His Theatre* (1967); *Charles Dickens and His Magic* (n.d.); *Old Malabar* (1945); *Magic Coins of Czechoslovakia* (1969); *Bookishly Yours* (1987); and *Catalogue of the J.B. Findlay Collection Pts. 1 - 3* (Sotheby's 1978 - 80; each bound in red buckram, with prices realized). Several volumes inscribed and signed by Findlay to previous owners. Illustrated. 4to and 8vo. Condition generally very good.

200/300

139. Fourrey, Emile. **Two Volumes on Recreational Mathematics**. Two vols., school prize copies in gilt-stamped quarter leather, including *Recreations Arithmetiques* (Paris, n.d.) and *Curiosites Geometriques* (Paris, 1907). Illustrated. 8vo. Satin page markers. Very good.

100/200

140. [French] **Group of Five Vintage and Antiquarian Volumes on Conjuring and Related Subjects**. Including *Les Amusements De La Science* (Paris, ca. 1890s) by Savigny; *Le Magicien Amateur* (Paris, 1897) by Gautier; *Les Secrets De La Prestidigitation* (Paris, 1923); *Les Petits Secrets Amusants* (Paris, 1908) by Albert-Graves; and *Recreations Physiques* (Paris, 1872) by Castillon. 8vo. Condition generally very good.

250/350

141. Garcia, Frank. **Group of Seven Books and Booklets on Magic**. Including *Encyclopedia of Sponge Ball Magic* (1976; first edition; lower edge heavily soiled throughout); *It's All in a Nutshell* (1974); *Magic with Cards* (1975; with George Schindler); *The Elegant Card Magic of Father Cyprian* (1980); *Super Subtle Card Miracles* (1973; first edition; heavily soiled throughout); *The Very Best of Cups and Balls* (1979; inscribed and signed to the previous owner by Garcia); *Amedeo's Continental Magic* (1974; inscribed and signed by Amedeo on the pastedown) with Schindler. Illustrated. 8vo. Plus Garcia's "Stars of Magic" VHS tape (1983) and two others of the same series featuring David Roth and Bernard Bilis. Condition good except as noted.

250/350

142. Gardner, Martin. **Encyclopedia of Impromptu Magic**. Chicago: Magic, Inc., 1978. Publisher's orange cloth stamped in gilt. Illustrated. 4to. Very good.

100/150

143. Gaultier, Camille. **La Prestidigitation Sans Appareils**. Paris: Nourry, [1914]. FIRST EDITION. Pictorial wraps retained in one-third leather over marbled boards, gilt stamped. Illustrated with photographs. 4to. Good condition. Title page signed by Gaultier, former owner's signatures. Ex-libris John Mulholland.

250/350

144. Goldston, Will. **Exclusive Magical Secrets**. London: Will Goldston Ltd., [1912]. Publisher's morocco stamped in gold; original brass clasp bolted across front and rear boards, lock not functional, and key lacking. Illustrated. Thick 4to. Corners bumped and extremities worn; good. An unusually well-preserved example of this classic "locked book" of secrets.

250/350

145. Goldston, Will. **More Exclusive Magical Secrets**. London, [1921]. Number 123 from an unknown limitation. Original ostrich leather, gilt stamped. Brass lock mechanism incorporated at side, with key. Illustrated. 4to. Covers lightly rubbed and darkened; binding strengthened, with new endpapers. Very good.

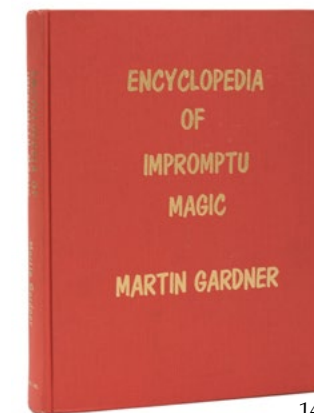
200/300



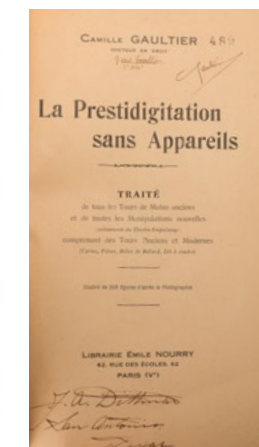
140



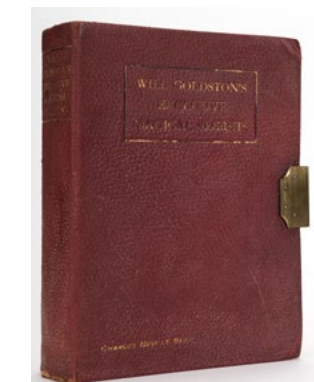
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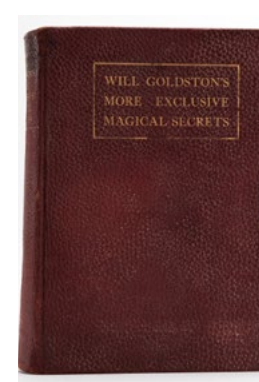
142



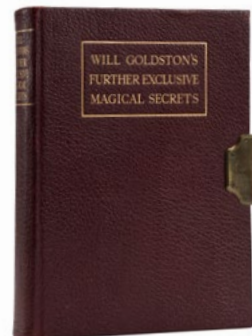
143



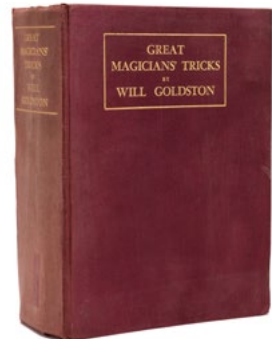
144



145



146



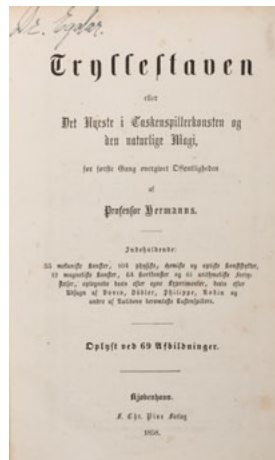
147

146. Goldston, Will. **Further Exclusive Magical Secrets**. London, [1927]. Number 81 from an unknown limitation. Original ostrich leather stamped in gilt. Brass locking mechanism incorporated at side, lacking key. Illustrated. 4to. Fine.

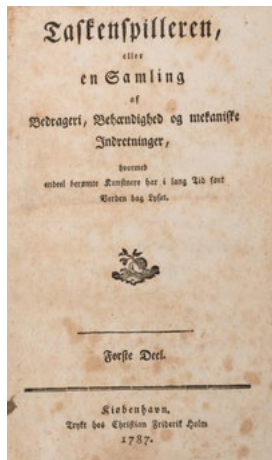
200/300

147. Goldston, Will. **Great Magicians' Tricks**. London, 1931. Number 328 from an unknown limitation. Publisher's cloth stamped in gilt. Frontispiece. Illustrated. 4to. Boards bowing; cloth well rubbed; rear hinge starting; mild or heavy foxing throughout. Fair.

100/150



148



149

148. Hermanns, Professor. **[Natural Magic]**. Kjobenhavn, 1858. Nineteenth century quarter leather, spine gilt stamped. Illustrated with diagrams. Section of eleven conjuring plates bound in facsimile at rear. 8vo. Including sections on the magic of Bosco, Dobler, Philippe, and Henri Robin. Minor foxing, ownership signatures on flyleaves and title. Scarce.

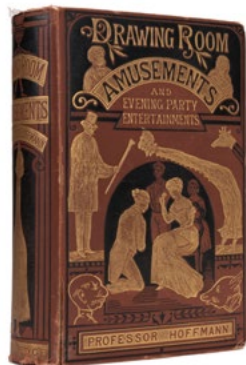
250/500

149. **Tastenspilleren**. Kjobenhavn, 1787. Contemporary quarter calf with speckled sides. Printer's devices. 8vo. p. [i - xiv], [1] 2 - 77. Mild foxing throughout, else good. An early Danish tract on fraud, manual dexterity, and mechanical devices.

400/600



150



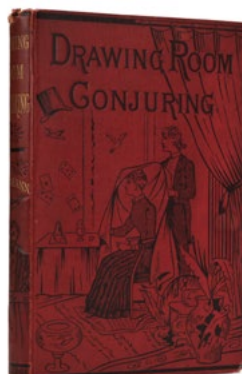
151

150. Hilliard, John Northern. **Greater Magic**. Minneapolis: Carl Waring Jones, 1938. Third impression. Publisher's cloth. Dust-wraper under archival Brodart. Inscribed and signed by the publisher on the front flyleaf to the previous owner. Illustrated. Thick 8vo. Jacket well-worn around edges, else a fine copy.

100/200

151. Hoffmann, Professor (Angelo J. Lewis). **Drawing Room Amusements**. London: George Routledge, 1879. First edition. Publisher's pictorial cloth stamped in black and gilt. Frontispiece under tissue. Illustrated. 8vo. Front flyleaf lacking; cloth lightly rubbed and frayed. Good.

200/250



152

152. Hoffmann, Professor (Angelo Lewis). **Drawing-Room Conjuring**. London: George Routledge & Sons, 1887. Red pictorial cloth stamped in black and gold. Illustrated. 8vo. Extremities rubbed, head of spine slightly chipped. Good.

150/250

153. Hoffmann, Professor (Angelo J. Lewis). **Modern Magic**. London: George Routledge and Sons, 1876. First edition, first state (front cover showing conjurer with black hat and gold cone). Publisher's green cloth stamped in black, gilt, and blind. Frontispiece under tissue guard (heavily foxed). Illustrated. 8vo. Spine hinges mildly frayed and torn, edges and ends quite rubbed; both hinges weak, but holding. Scattered minor internal wear. Good. Toole Stott 386.

500/800

154. Hoffmann, Professor (Angelo J. Lewis). **Modern Magic**. London: George Routledge and Sons, 1887. Sixth edition. Publisher's blue cloth stamped in gilt, black, and blind. Frontispiece under tissue guard. Illustrated. 8vo. Attractive copy, firmly bound, with light scattered foxing, tiny nick on the spine title, minor shelfwear at corners.

250/350

155. Hoffmann, Professor (Angelo J. Lewis). **Modern Magic**. New York: George Routledge and Sons, [1882]. First American edition. Pictorial cloth stamped in gilt and black. Frontispiece. Illustrated. 8vo. Green endpapers. Tight and square, spine ends a trifle shelfworn; near fine.

200/300

156. Hoffmann, Professor (Angelo J. Lewis). **Modern Magic and More Magic**. London: George Routledge, 1890s. Two volumes, publisher's green cloth stamped in color. First volume with dust-wraper. Illustrated. 8vos. Good.

100/150

157. Hoffmann, Professor. **Modern Magic and More Magic**. Philadelphia: David MacKay, ca. 1910. Two volumes in matching pictorial pale blue cloth stamped in white and black, spines also stamped in gilt. Copiously illustrated. 8vo. Very minor rubbing to cloth; a handsome pair.

200/300

158. Hoffmann, Professor. **Later Magic**. London: George Routledge and Sons, 1911. First edition. Red pictorial cloth stamped in gilt, black, and white. Illustrated. 8vo. Bright and crisp, with only minor soiling and bubbling of cloth; very good.

150/250

159. Hoffmann, Professor (Angelo Lewis). **Parlor Amusements and Evening Party Entertainments**. New York: George Routledge and Sons, ca. 1885. Brown pictorial cloth stamped in black and gold. Illustrated with 107 engravings. Thick 8vo. Minor rubbing at extremities. Nice copy.

150/250



153



154



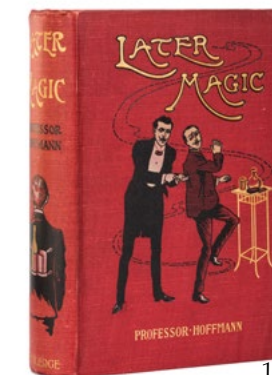
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156



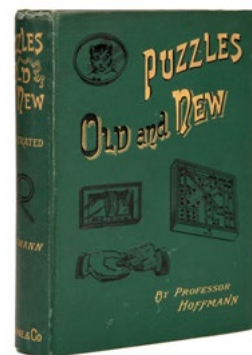
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159



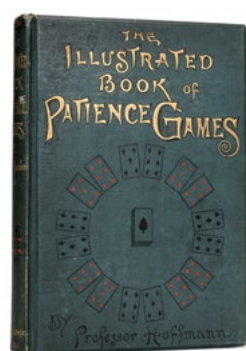
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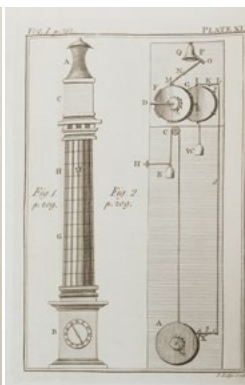
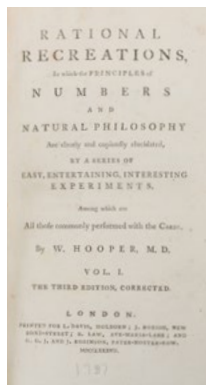
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162



163



166



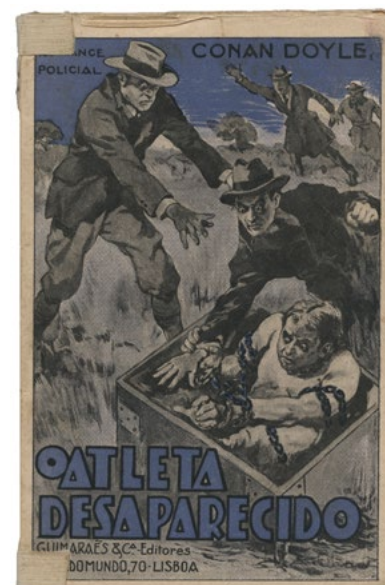
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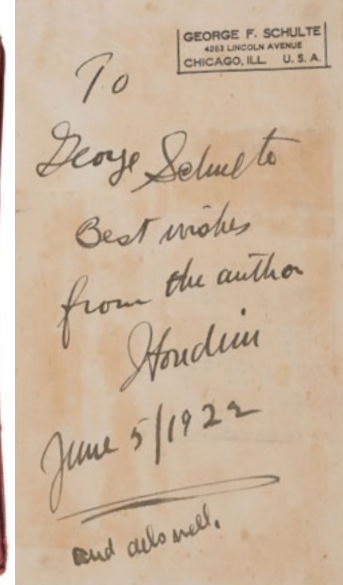
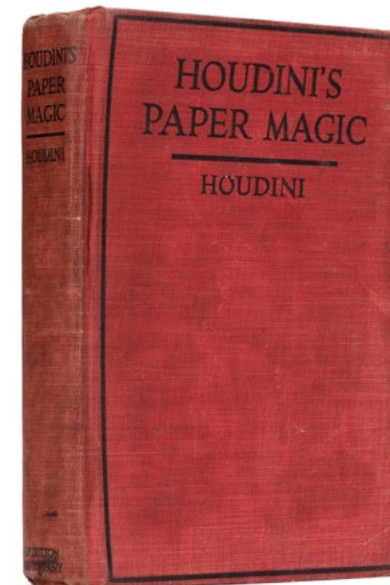
164



165



167A



168

160. Hoffmann, Professor. **Puzzles Old and New**. London: Frederick Warne, 1893. Vibrant stamped pictorial green cloth. Frontispiece. Illustrated. 8vo. Very minor rubbing to cloth, else near fine. Ex-libris J.B. Findlay. NICE COPY.

200/300

163. Hoffmann, Professor. **The Illustrated Book of Patience Games**. London: George Routledge and Sons, 1892. First edition. Pictorial blue cloth, beveled boards. Engraved four-color title page. Two-color text. Illustrated. 8vo. Very good. .

100/200

161. Hoffmann, Professor (Angelo J. Lewis). **The Wizard's Pocket Book**. London: Magical Dept., A.W. Gamage Ltd., [1912]. Printed wrappers. 6 pages, printed in black and red. Later set of typed instructions, copied set of original instructions. 16mo [wee book]. Very good.

100/200

164. Hoffmann, Professor (Angelo J. Lewis). **Five Volumes on Card Games and Conjuring**. Including *Secrets of Stage Conjuring* (London, 1900); *Illustrated Book of Patience Games* (London, 1893); *Tricks with Watches, Rings, Etc.* (Philadelphia, ca. 1900s); *Drawing Room Amusements* (London, ca. 1900); and *Later Magic* (New York, 1911; with dust-wrapper). Illustrated. 8vos. Condition generally very good.

150/300

162. Hoffmann, Professor (Angelo J. Lewis). **Four Volumes on Conjuring**. Including *Conjuring Tricks with Coins, Watches, Rings and Handkerchiefs* (London, ca. 1900s); *Card Tricks With Apparatus* (London, ca. 1890s; small chip at foot of spine); *Drawing-Room Conjuring* (London, [1887]); and *Card Tricks Without Apparatus* (London, ca. 1890s). Pictorial paper-backed boards. Illustrated. 8vos. Condition generally good.

250/350

165. Hoffmann, Professor (Angelo J. Lewis). **Collection of 20 Wee Books on Games**. Chas. Goodall, 1910s - 20s. Including *Selected Patience Games* (seven edns., London, 1909 - 20; one detached front wrapper); *Rubicon Bezique and Bezique* (six edns., London, ca. 1920s - 31); *Standard Rules of the Royal Game of Bezique* (London, ca. 1910s); *Bridge* (two edns., London, 1909/13); *Piquet* (three edns., London, 1913/26/[n.d.]); and *Five Hundred: The Popular American Game* (London, ca. 1910s). Publisher's color wraps or gilt-stamped leatherette covers. Some edges gilded. Condition generally very good.

300/500

166. Hooper, William. **Rational Recreations, in Which the Principles and Numbers of Natural Philosophy are Clearly and Copiously Elucidated**. London: Davis, Robson, Law, and Robinson, 1787. Third edition. Four volumes, contemporary mottled calf with gilt-tooled spines and covers. Black and red spine labels, marbled endsheets. Illustrated with engraved plates, many folding. 8vo. Bookplate of J.B. Findlay in the first volume. Front cover of final volume weakly hinged, first volume rebacked, else near fine.

300/500

167. Howard, Rupert. **Rupert Howard School**. London, ca. 1930. Lessons 1-25. Complete file. Handsome one third green leather over cloth binding, with marbled endpapers, and gilt stamped spine and morocco spine labels. Illustrated with photographs and line drawings. 4to. Binding rubbed at extremities, else good condition.

200/300

167A. [Houdini, Harry] Conan Doyle, Arthur. **O Atleta Desaparecido**. Portugal, 1934. Publisher's lithographic wrappers depicting Houdini in chains. 8vo. 72 pages. Old linen tape repairs over backstrip. Scarce.

500/700

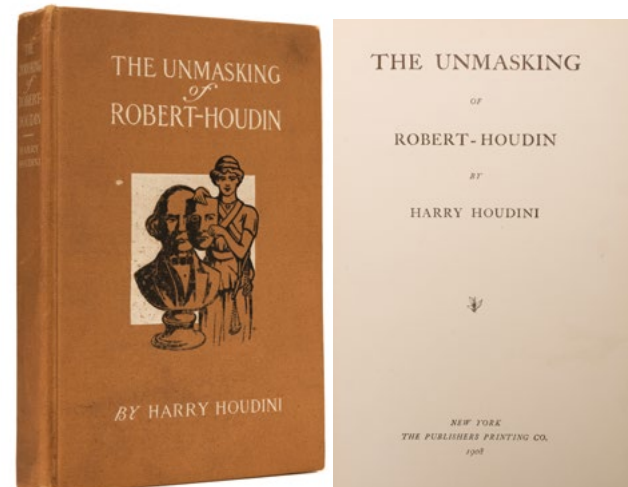
168. Houdini, Harry (Ehrich Weiss). **Houdini's Paper Magic**. New York: E.P. Dutton & Company, 1922. First edition. Publisher's cloth. Illustrated. 8vo. Bowed, corners bumped, general wear, envelope stuck to rear pastedown. Contemporary reviews affixed to front pastedown. Good. Boldly inscribed and signed on the front free endpaper by Houdini, "To George Schulte, Best wishes from the author Houdini, June 5/1922 and alls [sic] well."

1,500/2,000

Mrs. Fubell died in 1914 Houdini

Mrs. Hamburger died 1908. Houdini

M. E. Basch died Dec. 1908. Houdini



169

To  
Eugene de Rubini  
Best wishes  
Houdini

as long as you are honest  
and make no claims  
as to possessing  
supernatural I am your  
friend  
June 11/1926 Houdini

169A

SIGNED TWICE BY HOUDINI

169. Houdini, Harry (Ehrich Weiss). **The Unmasking of Robert-Houdin**. New York: The Publisher's Printing Co., 1908. First Edition. Brown pictorial cloth stamped in white and black. Portrait frontispiece, illustrated with playbills, posters, and photos from Houdini's collection. Front hinge starting, tipped-in index partially disbound, front pastedown heavily scuffed, tissue guard torn. Signed and inscribed twice by Houdini, regarding Ernst Basch and Wiljalba Frikell, adjacent to their photographs in the text. Laid in is a letter from Billie Dunninger, wife of mentalist Joseph Dunninger, to the former owner, asserting that the Houdini autograph in the book is authentic.

2,000/3,000

169A. Houdini, Harry. **A Magician Among the Spirits**. New York: Harper & Bros., 1924. First edition. Publisher's gilt-stamped cloth. Inscribed and signed by Houdini on the front flyleaf: "To Eugene de Rubini/ Best wishes/ Houdini/ as long as you are honest and make no claims as to possessing supernatural I am your friend/ Houdini/ June 11 1926." Frontispiece, illustrated with photographic plates. 8vo. Boards bumped and lightly scuffed; spine nicked upper left; light marginal soiling along the top edge, not affecting signed page.

2,000/3,000

*The New York Times* reported that De Rubini was "the only psychic ever to receive the public endorsement of Houdini" (March 14, 1927). A native of Czechoslovakia, he exhibited across Europe and the United States and was most famous for his notionally telepathic ability to locate objects hidden by members of the audience in the performance area. Houdini's endorsement suggests De Rubini himself made no outright claims to supernatural ability, which may also explain the interest his displays garnered from scholars and scientists of the day.

170. Jay, Ricky. **The Magic Magic Book**. New York: Whitney Museum, 1994. Two volumes, one of text, the second a blow book with original artwork by Vija Cemics, Jane Hammond, Glenn Ligon, Justen Ladda, Philip Taaffe, and William Wegman. Original drop-spine box, geometric suit symbol pattern in red and silver. Prospectus and sample plate. Fine.

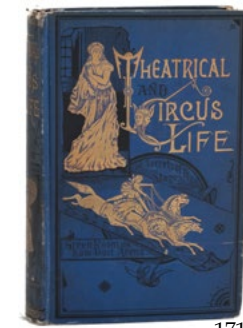
900/1,200



170

171. Jennings, John. **Theatrical and Circus Life**. St. Louis: Sun, 1882. First edition. Ornate pictorial cloth stamped in black and gilt. Engraved color frontispiece. Numerous color portrait plates of performers. 8vo. Cloth mildly rubbed and bumped; very good internally.

150/250



171



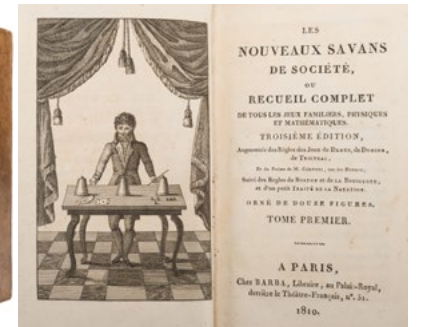
172

172. Kellar, Harry. **A Magician's Tour**. Chicago: R.R. Donnelly & Sons, 1886. First edition. Brown cloth stamped in black. Portrait frontispiece. Engravings. 8vo. Front board rubbed at top, corners bumped; good.

300/500

173. **Les Nouveaux Savans de Societe**. Paris: Barba, 1810. Third edition. Two volumes, contemporary mottled calf. Morocco title and volume number compartments, gilt ornaments. Engraved frontispiece of a magician at a table set up with the Cups and Balls and other tricks. One (of twelve) plates; several woodcuts. 8vo. Boards slightly bowing; scattered soiling to a few leaves. Fine overall.

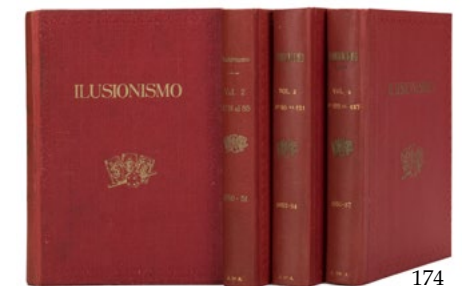
200/300



173

174. **Ilusionismo**. Areny de Pladolit. N1 (Nov., 1944) - N157 (Dec., 1957). Monthly. Bound in four red cloth volumes stamped in blind and gilt with patterned endsheets. Spanish text. The editor's own file, bearing his initials at the foot of each spine, and the lot of the SEI on the cover of each volume.

200/300



174

175. **L'Ilusionniste**. Jean Caroly. N1 (January 1902) - N151 (July 1914). Complete file. Contemporary half leather, spine gilt stamped. Very good.

300/500



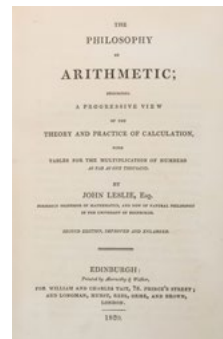
175



176

176. Karr, Todd (compiler). **The Silence of Chung Ling Soo**. Seattle: Miracle Factory, 2001. Publisher's cloth, pictorial dust-jacket. Illustrated. 4to. Fine.

150/250



177



178

177. Leslie, John. **The Philosophy of Arithmetic**. Edinburgh: William and Charles Tait, 1820. Second edition, improved and enlarged. Ex-libris Society of Writers to Her Majesty's Signet (covers gilt-stamped with the emblem; withdrawal label inside pastedown). Quarter leather, front board detached. Illustrated with tables, equations, diagrams. Folding mathematical table at rear. 8vo. Scattered minor foxing.

150/250

178. **Magic Is Fun**. Irv Feldman and David Robbins. Quarterly. N1 (Mar./Apl. 1946) - N7 (Oct./Dec. 1947). Complete file, original pictorial color wrappers retained, in a single red cloth volume. Alfredson/Daily 3810.

50/100

179. Minguet, Pablo. **Juegos de Manos**. Barcelona: Manuel Sauri, 1905. Modern mottled calf leather, title lettered in gilt. Frontispiece showing a Cups and Balls performer before an audience. Seventy illustrations. 8vo. Very good.

200/300

180. Ozanam, Jacques. **Recreations Mathematiques et Physique**. Paris: Jombert, 1778. Four volumes, contemporary mottled brown calf, raised spines stamped in gilt, morocco title compartments. Rubricated edges. 86 engraved folding plates illustrating principles of pyrotechnics, geometry, architecture, optics, mathematics, and physics. In-text diagrams, illustrations, printer's devices and vignettes. A fine set, with full margins, scattered minor foxing.

400/500

181. Peixoto, Joao. **Tratado Completo De Pretidigitaco E Ilusionismo**. Sau Paulo, 1937/43/46. Three vols., publisher's pictorial paper-backed boards. Illustrated, including photographic plates. Large 8vo. Sold with a file of the author's photographs and ephemera, comprising: two inscribed and signed portrait photos; two autograph letters signed; advertising card; conjuring lessons advertising letter; and four newspaper advertisements.

200/300

182. Ponsin, J.N. **Nouvelle Magie Blanche Devoilee**. Paris: Adolphe Delahays, ca. 1853. Contemporary quarter leather, raised spine with gilt-stamped bands and compartments, morocco title compartment. 8vo. Contemporary clipping laid on the half-title verso signed by Ponsin. Minor foxing.

200/300



183



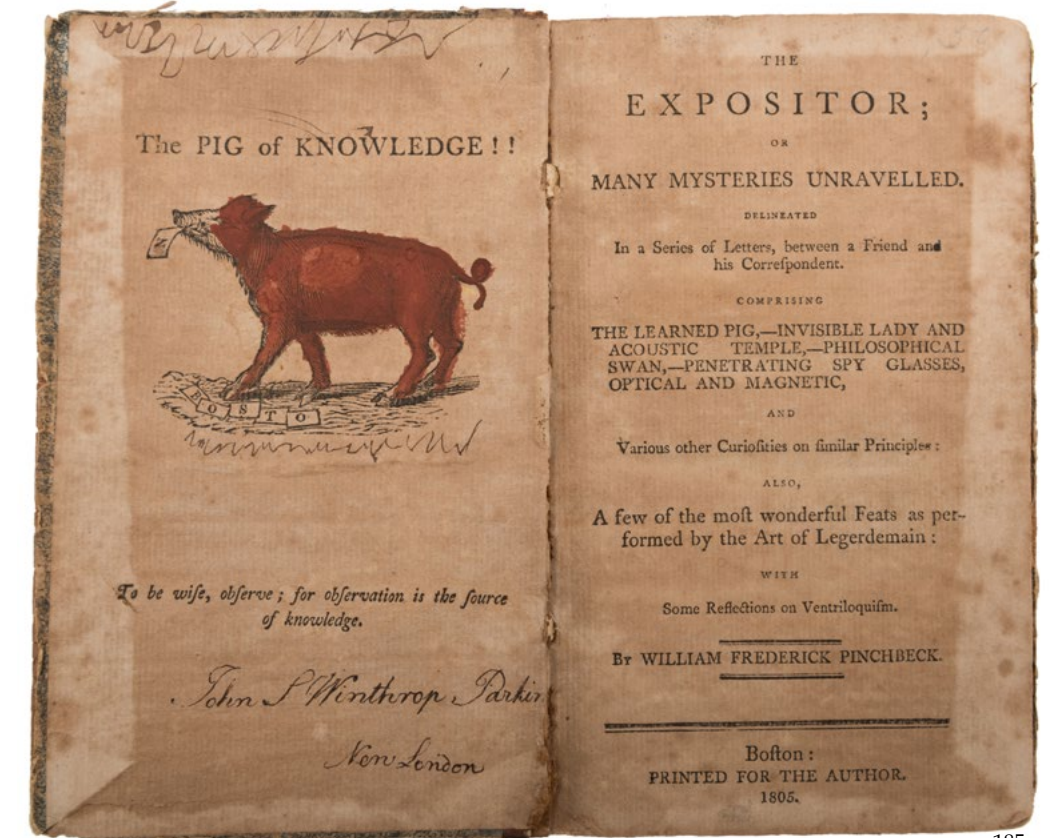
184

183. Ponsin, J.N. **La Sorcellerie Ancienne et Moderne**. Paris: Roret, 1858. Modern quarter tan buckram with marbled sides. Original wrapper (upper only) retained. 8vo. Approximately a dozen leaves at rear dampstained, light foxing, and other scattered internal wear. Good.

100/200

184. Noakes, Ernest. **Magical Originalities**. London, 1914. First edition. Red cloth gilt stamped with original one-color dustwrapper. Top edge gilded. Portrait frontispiece, illustrated with drawings. 8vo. Munro's overslip on title page. Fine condition, in a very good dust-jacket, the latter showing only minor wear. An outstanding copy.

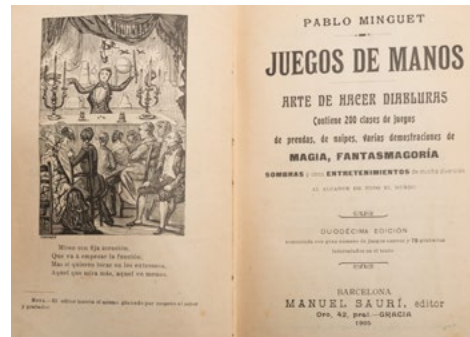
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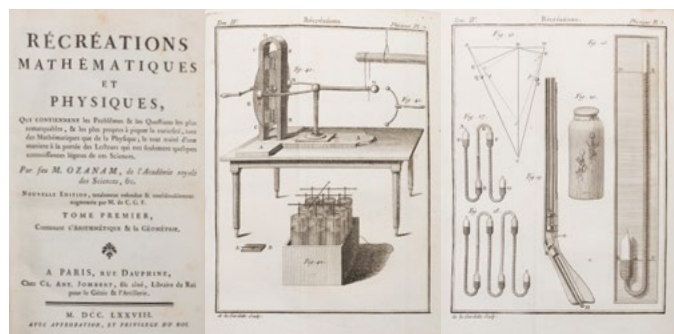
185

185. Pinchbeck, William Frederick. **The Expositor; or, Many Mysteries Unravelled**. Boston: Author, 1805. Original birch backed with tree calf, remnants of marbled paper covers. Frontispiece showing "The Pig of Knowledge" laid down (as issued) and water-colored in red, with ink annotations and contemporary ownership signatures above and below. Woodcut figures of The Acoustic Temple and The Magnetic Spy-Glass. 12mo. p. [1-5] 6-100. Heavily foxed, with full margins, the edges of a few leaves curled and creased. Toole Stott 562.

7,000/9,000



179



180

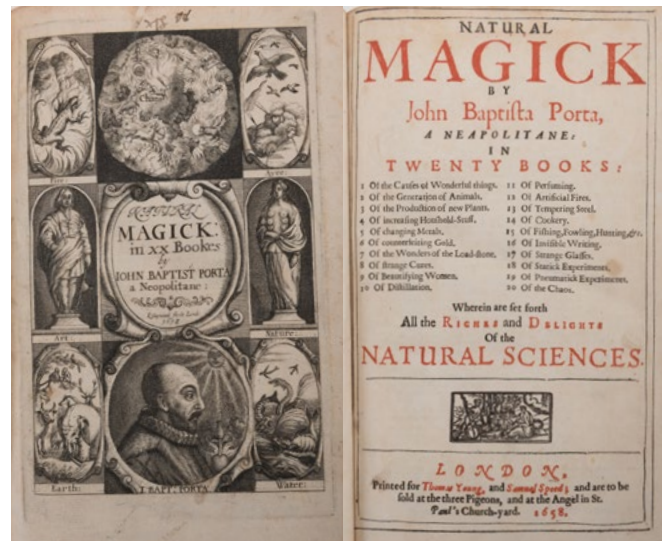


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182

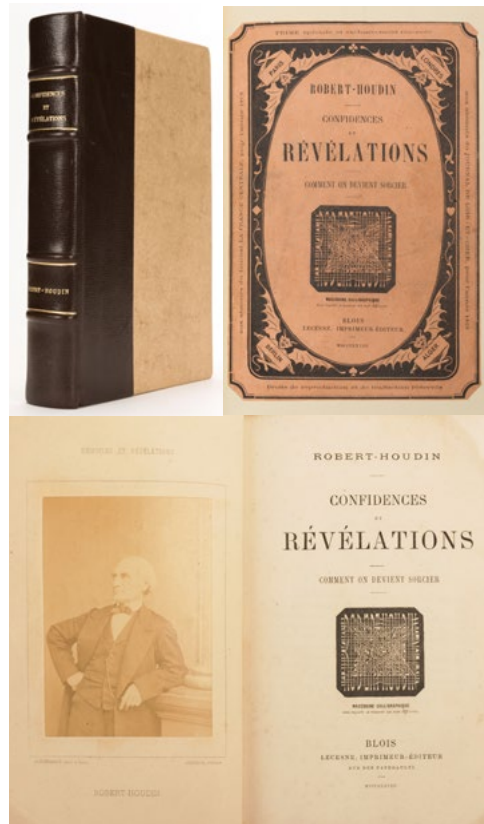




186



187



188



189

186. Porta, John Baptista. **Natural Magick**. London: Thomas Young, and Samuel Speed, 1658. First English edition. Modern blind-tooled calf in period style, title label in gilt, edges rubricated. Engraved half-title, fifteen words and the date rubricated on the title page. 4to. Toole Stott 576 ("engraved title, which is quite rare, contains a portrait of the author, and a representation of the four elements and of Art and nature divided into compartments."). A scattering of marginal chips repaired; near fine.

2,000/3,000

187. Read, Robert. **The Oldest Trick in the Book**. Offenbach am Main: Edition Volker Huber, 2014. One of 300 copies. Pictorial boards. Profusion of color illustrations. Large 4to. Fine.

100/200

RARE FIRST EDITION

188. Robert-Houdin, Jean Eugéné. **Confidences et Révélations**. Blois: Lecesne, 1868. FIRST EDITION. Modern one-third leather over boards, gilt-stamped on spine, most of the original front and rear wrappers retained. Marbled endsheets, ribbon bookmark. Handsome albumen three-quarter length portrait frontispiece of Robert-Houdin. Illustrated with woodcuts and figures. 8vo. Ex-libris John Mulholland. Minor spotting and wear, but overall clean, bright, and crisp. Very good. RARE.

1,500/2,000

Popularized as Robert-Houdin's "Memoirs," this autobiography was one of the finest and most popular of its era, and was eventually translated into English in the 1850s. While 1868 also marked the Paris debut of the *Confidences*, this edition, published in Robert-Houdin's home town of Blois, is the truly rare first state of what can justifiably be called a groundbreaking work in the literature of magic.

189. Robert-Houdin, Jean Eugene (trans. Professor Hoffmann [Angelo J. Lewis]). **The Secrets of Conjuring & Magic**. London: George Routledge, ca. 1880. Pictorial green cloth stamped in black and gilt. Frontispiece. Illustrated. 8vo. Hinges cracking, cloth mildly shelfworn at edges and ends. Good.

150/250

190. Robert-Houdin, Jean Eugene (trans. Professor Hoffmann [Angelo J. Lewis]). **Secrets of Stage Conjuring**. London: George Routledge, 1881. Publisher's pictorial cloth. Frontispiece. Illustrated. 8vo. Bookplate of John Fisher. Ownership signatures on flyleaves. One gathering disbound at middle; soiling to rear cover, cloth scuffed and bumped. Fair.

100/200

191. Racherbaumer, Jon and Richard Kaufman. **Don England's Gaffed to the Hilt!** [New York]: Kaufman and Greenberg, 1985. First edition, number 70 of 110 copies. Publisher's cloth binder stamped in silver. Photographs. 4to. Very good. Signed by Don England and the co-authors Racherbaumer and Richard Kaufman on title page. With full set of tipped-in enclosures in sleeves.

1,500/2,000

192. Rauscher, William. **Group of Thirteen Books and Monographs**. Including *The Great Raymond* (1996); *S.S. Adams: High Priest of Pranks and Merchant of Magic* (2002); *The Mind Readers* (2002); *Religion, Magic, and the Supernatural* (2006); *Monarch of Magic: The Story of Servais Leroy* (two edns., 1984/91); *Magic in Rhyme* (2003; inscribed and signed to the previous owner); *Edwin Booth: A Presence at the Players* (2001); *Nivelli: Magician of the Holocaust* (n.d.); *Walter B. Gibson: Wizard of Words* (n.d.); *I Sold My Linking Rings* (n.d.); *Marco the Magi: Wise Man of Magic* (1983); *ESP or Trickery? The Problem of Mentalism* (1984). Five volumes inscribed and signed by Rauscher to the previous owner. 4to. Near fine.

150/250

193. Scott, Sir Walter. **Letters on Demonology and Witchcraft**. London: John Murray, 1831. Second edition. One-quarter leather over marbled boards, spine gilt-stamped. Frontispiece. 8vo. Variant of Toole Stott 875, with different printer's name on frontis, and lacking the Cruikshank engravings.

150/250

194. [Spanish] **Group of Thirteen Vintage and Antiquarian Magic Books by Robert-Houdin and Others**. Including *Los Secretos de la Prestidigitacion y de la Magia* (Barcelona, ca. 1885) by Robert-Houdin; *Magia y Fisica Recreativa* (Valencia, ca. 1890) by Robert-Houdin; *Confidences d'un Prestidigitador* (Valencia, 1894; two vols.) by Robert-Houdin; *Magia Do Fogo* (1942; inscribed and signed by the author) by Oliveira; *Magia De Los Naipes* (1952; inscribed and signed by the author) by Rossetti; *Prestidigitacao* (Rio de Janeiro, 1893) by Gaston Robert; *La Science a la Maison* (Paris, n.d.) by Brunel; *Magia de Magia Blanca* (1888) by Krespel; and others. Publisher's cloth, pictorial wrappers, or contemporary cloth or quarter leather. Illustrated. 8vos. Condition generally good.

400/600



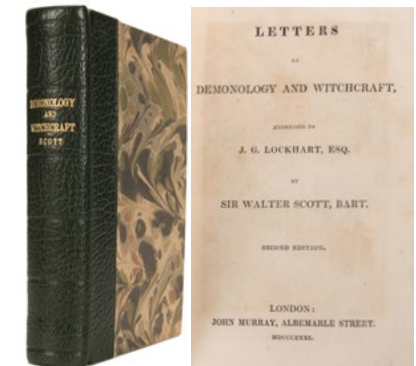
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192



191



193



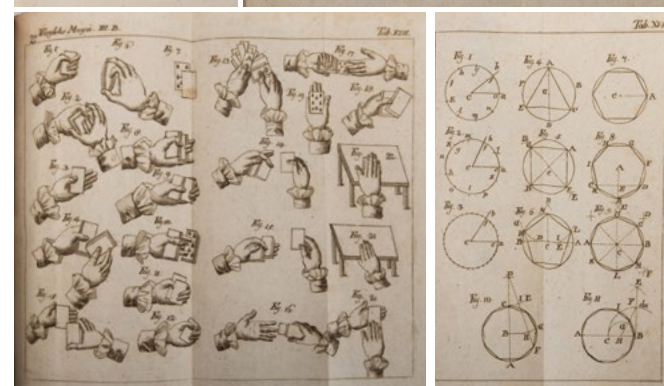
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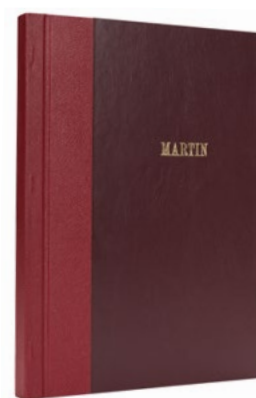
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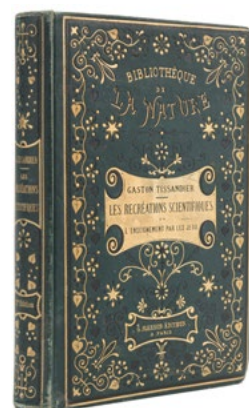
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199



197



198

195. Slydini, Tony and Karl Fulves. **Group of Books Signed by Slydini.** Including *Magical World of Slydini* (1979) inscribed and signed in blue marker on the verso of the title page to the previous owner; *Best of Slydini* (1976) signed by Slydini on the flyleaf; and *Magic of Slydini* (1979) inscribed and signed to the previous owner. Illustrated. 4to and 8vo. Very good, the leaves of one volume of photographs slightly damp-stained and wavy. **150/250**

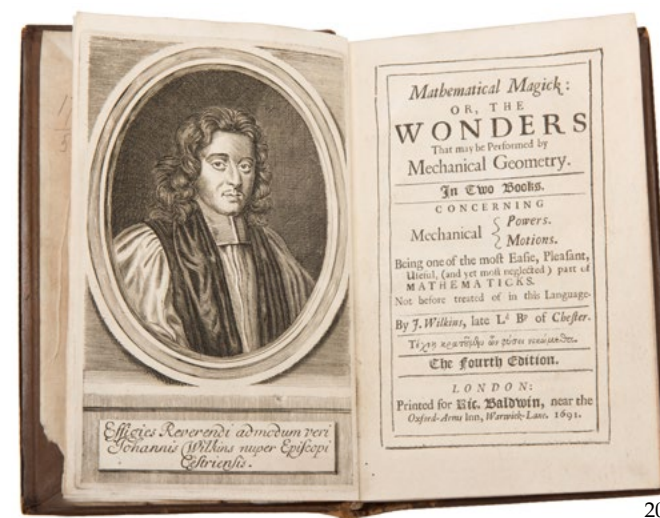
196. Tarbell, Harlan. **Tarbell Course in Magic, Vols. 1 - 7.** New York: Louis Tannen, 1953 - 72. Seven volumes, publisher's cloth stamped uniformly in gilt. Illustrated. 8vos. Very good. **100/200**

197. Taylor, Granville. **John Martin: Master Magical Mechanic.** Author, 2004. Number 65 from an edition of 250 copies. Red cloth over maroon boards, stamped in gold. Illustrated. 4to. Very good. Signed and numbered by the author. **150/250**

198. Tissandier, Gaston. **Les Récréations Scientifiques.** Paris: G. Masson, (1881). Second Edition. Green cloth ornately stamped in black and gold. Frontispiece, 225 engravings. 8vo. Minor rubbing to covers, binding slightly canted; good. **150/250**

199. Wiegleb, Johann Christian. **Die Natürliche Magie.** Berlin: Nicolai, 1782 - 1800. Partial set (14 of 20 volumes). Eighteenth century quarter leather, spines lettered and ornamented florally in gilt, with speckled sides. Profusion of folding engraved plates. 8vo. Minor wear to bindings; near fine internally. **1,800/2,400**

*An encyclopedic work on natural magic, covering card sleights, illusions by electrical, optical, and pneumatic means, and contemporary wonders including Von Kempelen's chess-playing automaton "The Turk."*



200



201

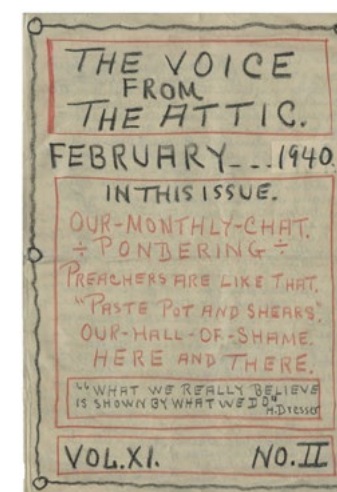
200. Wilkins, John. **Mathematical Magick: or, the Wonders That May be Performed by Mechanical Geometry.** London: Ric. Baldwin, 1691. Fourth edition. Old calf stamped in blind. Engraved portrait frontispiece. Illustrated. Wear to binding, marginal worming, L4 shaved at head, else clean and bright. Very good. Toole Stott 885. **1,000/1,500**

201. Witgeest, Simon. **Het Natuurlijk Tover-Boek, Of't Nieuw Speeltoneel Der Konsten.** Amsterdam: Abram Cornelis, 1773. Contemporary plain vellum. Engraved half-title, profusion of conjuring woodcuts. 16mo. pp. [45] 1 - 461. One leaf [N2] short closed tear, scattered minor foxing. Very good overall. Ex-libris Milbourne Christopher. **500/700**

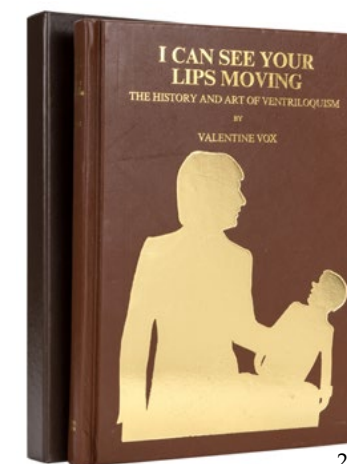
202. **Voice from the Attic.** Harry Opel. Vol. 11 No. 2 (February, 1940). Original pencil manuscript, crayon drawings and decorations, with pasted clippings. Accompanied by the original mailing cover from Opel to Carl Waring Jones, addressed by hand; and with the carbon copy of Jones' letter to Opel thanking him for the issue, and relating an anecdote from a recent magic show he had given. Alfredson/Daily 7000. Fine. **250/350**

203. Vox, Valentine. **I Can See Your Lips Moving.** Kingswood: Kaye & Ward, 1981. Deluxe edition, number 252 of 500 copies. Pictorial gilt-stamped leather in slipcase. Illustrated. 4to. Very good. **150/200**

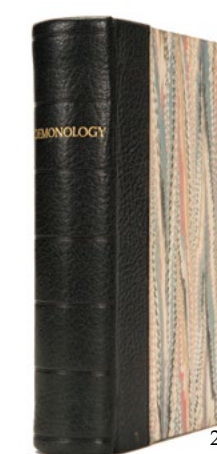
204. Young, Rev. Joseph. **Demonology. Or, The Scripture Doctrine of Devils.** Edinburgh: Thomas Grant, 1861. One third leather over marbled boards, spine gilt stamped. 8vo. Ex-libris John Mulholland. **100/200**



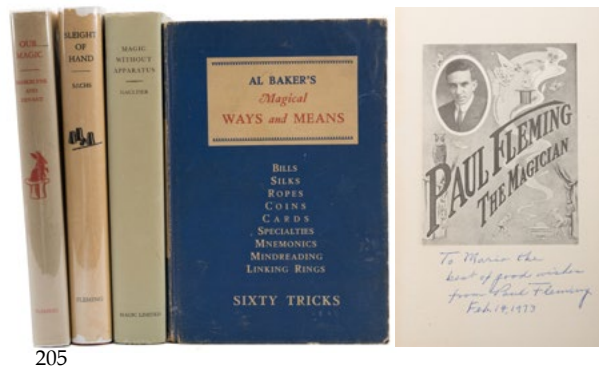
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203



204



205

205. [Classics] **Four Volumes on Conjuring**, Including *Al Baker's Magical Ways and Means* (Minneapolis, 1946; Christmas gift inscription and signature of the publisher, Carl Waring Jones, to Mrs. Al Flosso); *Our Magic* (1946; inscribed and signed to the previous owner by the publisher, Paul Fleming) by Maskelyne and Devant; *Magic Without Apparatus* (1980) by Gaultier; and *Sleight of Hand* (1946; inscribed and signed by Fleming to the previous owner) by Sachs. Last volume soiled dust-jacket and flyleaf, else very good.

150/250



209



210

209. [Miscellaneous - Parlor Magic] **Group of Seven Vintage and Antiquarian Volumes**. Including *The Secret Out* (London, 1875; Toole Stott 1014; ex-libris J.B. Findlay; cloth heavily worn but binding quite strong) by Cremer; *The Fireside Magician* (New York, 1870; Toole Stott 582; boards heavily rubbed); *Parlor Magic: A Manual* (Samuel French, ca. 1880s); *The King of the Conjurers* (London, [n.d.]) by Borlase; *Silas the Conjuror* (London, 1874; Toole Stott 1366); *How to Become an Inventor* (1902; chapbook with sections on pneumatics, optical illusions, hydraulics); and *Card Tricks and Puzzles* (London, ca. 1890s). Illustrated. 8vos. Condition varying from fair to very good.

200/300



211

211. [Miscellaneous - Magic History and Collecting] **Collection of Books and Periodicals**. Including *The Hoffmann Collector* (sixteen of seventeen issues [lacking N7]); Alfredson/Daily 2735) by Sawyer; *Professor Hoffmann: A Study* (1977; inscribed and signed to William Kuethe); "The Magic Shelf" (1962 - 64, collected extracts from *Hade-Gram* bound in a single buckram volume); *Short-Title Checklist of Conjuring Periodicals in English* (Lansing, 1976) by Alfredson and Daily; "Frederick Eugene Powell" (1986) by Ewing; "The Herrmanns in San Francisco" (1995) by Hamilton; "Victorian-Age Conjuring Books" (1988) by Sawyer; "Professor Hoffmann: A Bibliography" (1983) by Sawyer; "The Two Novras" (1995; special issue of *A Real Miracle*); *Cues for Collectors* (1964; backstrip peeled off); and miscellaneous collectors convention booklets and loose issues of contemporary collecting magazines. Nice lot.

250/350

212. [Miscellaneous - Magic History and Biography] **Lot of Eleven Volumes**. Including *The P&L Book* (San Leandro, 1992) by Walker and Seaver; *Don Lawton's Autograph Book* (2008; one of 500 copies, inscribed and signed by the author to the previous owner); *Tampa: England's Court Magician* (2003; inscribed and signed by the author to the previous owner); *My Magic Husband* (Phil Temple, 2006) by Grace Thurston; three titles by Ricky Jay (*Learned Pigs & Fireproof Women*, *Jay's Journal of Anomalies*, and *Extraordinary Exhibitions*); *Wonderful Surprises* (2012) by Surath; *Blackstone: A Magician's Life* (1999) by Waldron; *Ray Goulet: Recollections of a Renaissance Man* (2011; inscribed and signed by the author to the previous owner); and *Key's to Magic's Inner World* (1999; signed by the author) by Booth. 4to and 8vo. Condition generally very good.

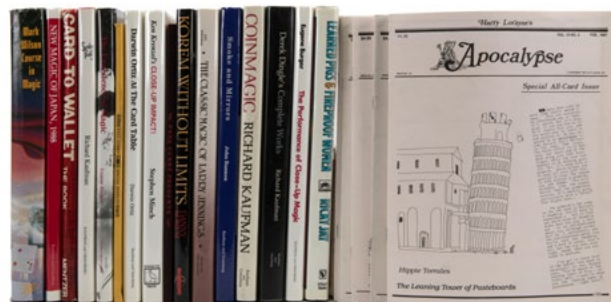
200/350



206

206. [Ventriloquism and Puppetry] **Group of Nine Antiquarian and Modern Volumes**. Including *The Art of Ventriloquism* (London, 1890s; spine heavily chipped) by Maccabe; *Hercat's Ventriloquist* (London, 1916); *How to Become a Ventriloquist* (New York, 1938; unclipped color-dustwrapper) by Edgar Bergen; *Souvenirs d'un Moutreur de Marionettes* (Paris, 1910s); *Punch and Judy* (London, 1873) by Cruikshank; *The Puppets and I* (London, [1950]) by Bussell; *The Puppet Theatre* (London, 1947) by Bussell; *I Can See Your Lips Moving* (1993) by Vox; and *Other Voices* (Stanley Burns, 2000; number 4 of 75 deluxe edition copies). 4to and 8vo. Most illustrated. Condition generally very good except as noted.

200/300



207

207. [Miscellaneous] **Shelf of Over a Dozen Modern Books on Magic**. Including *Performance of Close-up Magic* (1987) by Berger; *Coin Magic* (1981) by Kaufman; *Complete Works of Derek Dingle* (1982); *Smoke and Mirrors* (1991) by Bannon; *Korem Without Limits* (1985) by Korem; *Classic Magic of Larry Jennings* (1986; bottom right side soiled); *Experience of Magic* (1989) by Berger; *New Magic of Japan* (1988); *Card to Wallet Book* (1991); *Spanky Panky* (1986); *Mark Wilson Course in Magic* (1975); *Close-Up Impact!* (1990) by Krenzle/Minch; *Darwin Ortiz at the Card Table* (1988) by Ortiz; *Special Effects* (1977) and *Paul Curry Presents* (1977) by Curry; plus a file of several dozen loose issues of *Apocalypse* (Harry Lorayne). Publisher's cloth or wrappers. 4to. Condition generally very good.

200/300



208

208. [Miscellaneous - Lecture Notes] **Collection of Over 50 Magician's Lecture Notes and Booklets**. American, bulk 1960s - 90s. Notes on card, coin, and close-up magic, authors and magicians represented including Larry Jennings, John Ramsay, Harry Lorayne, Jerry Andrus, Steve Beam, Eugene Berger, Al Leech, Phil Goldstein, Lewis Ganson, Ted Lesley, Karl Fulves, Steve Dusheck, Karrell Fox, Harry Anderson, Ben Harris, Stephen Minch, Mike Caveney, Jim Steinmeyer, Ken Simmons, Paul Harris, Gaetan Bloom, Milbourne Christopher, and others. Illustrated. 8vo. Plus a collection of seven VHS and DVD videos by magicians Berger, John Bannon, David Williamson, Stephen Tucker, and others. Condition generally very good. High original cost.

300/400



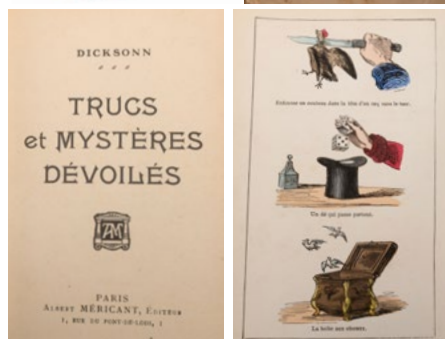
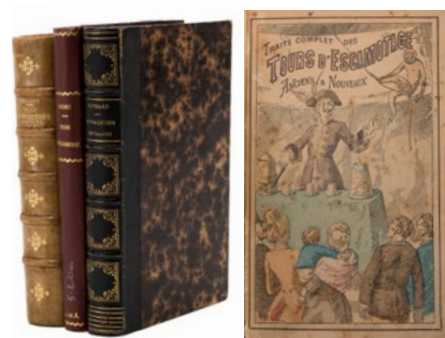
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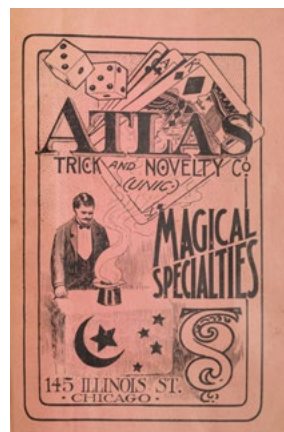
216

213. [Miscellaneous - Magic] **Collection of 25 Books on Card, Close-Up, Coin, and Mental Magic.** 1970s - 2000s. Including *Expert Coin Magic* (1985) by Roth; *A Choice of Miracles* (1980), *A Continuation of Miracles* (1980), and *Martin's Miracles* (1985) by Lewis; *New York Magic Symposium Close-Up Collection Vols. 1 - 3* (1982 - 84); *Marlo Without Tears* (1983) by Racherbaumer; *Magic and Methods of Ross Bertram* (1978); *Close-Up Kinda Guy* (1983); *Ken Brooke's Magic Place* (1994); and others by or on the magic of Albert Goshman, Richard Kaufman, Peter Samelson, Jay Sankey and Richard Sanders, Carl Dreher, Stephen Minch, Paul Harris, Davide Costi, Matt Schulien, Michael Ammar, Al Schneider, Shigeo Futagawa, Pat Conway, Will Dexter, Al Baker, and Corinda. Illustrated. 4to and 8vo. Condition generally very good. **250/350**

214. [Miscellaneous - Magic] **Collection of 30 Books on Card, Close-Up, and Other Magic Techniques.** 1970s - 90s. Including *Harbincadabra* (1979); *Variations* (1978) by Nelson; *Ken Brooke's Magic* (1980); *Magic with Finger Rings* (1984); *Stars of Magic* (1975); *Great Magicians in Great Moments* (1983); *The Berg Book* (1983); *Sawa's Library of Magic* (1988); *At the Table* (1984); and other authors and publications including *The Jinx*, *Hierophant*, *Kabbala*, Henry Gross, Richard Kaufman, Lewis Ganson, Paul Harris, Frank Simon, Professor Hoffmann, Harry Lorayne, and others. Illustrated. 4to and 8vo. Condition generally very good. **200/300**

215. [Miscellaneous - Magic] **Collection of Over 30 Beginner's Books on Magic, Classics, and Other Volumes.** 1960s - 1990s. A selection of introductory works on magic, general magic history, and single-volume books on coin and card magic, by authors and magicians including Walter B. Gibson, Charles Reynolds, Joseph Dunninger, Harry Lorayne, J.B. Bobo, Karl Fulves, James Randi, Bill Severn, Jim Steinmeyer, Jay Marshall, Edwin Dawes, Mark Wilson, T. Nelson Downs, John Mulholland, Doug Henning, Penn & Teller, Harry Blackstone, Jr., and others. Illustrated. 4to and 8vo. Condition generally very good. **150/250**

216. [Miscellaneous - French Antiquarian] **Three Volumes on Parlor and Stage Conjuring.** Including *Tour D'Escamotage Anciens et Nouveau* (Paris: Theodore Lefevre, ca. 1880s); *Le Magicien Des Salons* (Paris, ca. 1880s); and *Trucs et Mysteres Devoiles* (Paris, ca. 1880s). Quarter leather. Illustrated. 8vos. Condition generally good. **200/400**



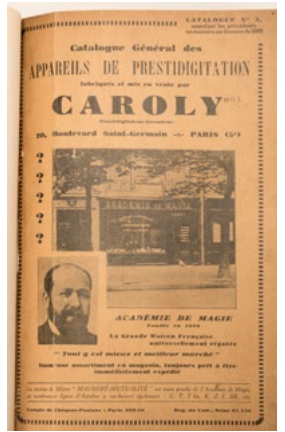
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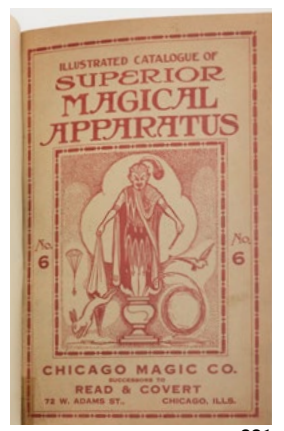
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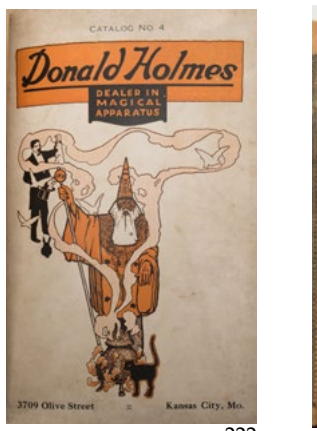
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SUPPLY HOUSE CATALOGS

217. **Atlas Trick and Novelty Co. Magical Specialties Catalog.** Chicago, ca. 1905. Pink pictorial wrappers retained in buckram, spine gilt stamped. Illustrated. 8vo. Essentially a Roterberg catalog. Very good. **50/100**

218. **Bazar Yankee Catalogo de Prestidigitacion e Illusionismo.** Buenos Aires, ca. 1925. Pictorial wrappers. Profusion of illustrations. 8vo. Rear wrap soiled, else good. **100/200**

219. **Bland, J. New Supplementary Catalogue of Extraordinary & Wonderful Novelties in Conjuring Tricks and Magical Apparatus.** London, ca. 1883. Printed boards over cloth spine. Printed wrappers inside; text pages in two colors. 8vo. Some penciled marginalia; binding loose, flyleaves separated. RARE. **400/600**

220. **Caroly, J. Catalogue General des Appareils de Prestidigitacion. No. 005.** Paris, ca. 1914. Pictorial wrappers bound in black pebbled cloth, spine gilt stamped. Profusion of illustrations, including images of Trewey and his Chapeau. 8vo. Good. **200/300**

221. **Chicago Magic Co.** Chicago, 1914 - 48. Fourteen catalogs bound in six hardcover buckram volumes. Original wrappers retained. Illustrated. 8vo. **100/200**

222. **Donald Holmes Magical Apparatus.** Kansas City, 1911 - 40. Seventeen catalogs bound in four hardcover buckram volumes, together with ephemera. Several catalogues tattered; most original wrappers bound in. 8vo and 4to. **150/250**

223. **Hamley's Illustrated Catalog of Conjuring Tricks.** London, ca. 1891/1900. Two catalogs bound in a single red buckram volume, retaining illustrated wrappers. 72 and 146 pages. Illustrated. Sixteen leaves of the first catalog produced in facsimile. Wrappers chipped and torn, with tape repairs; scattered pencil annotations, marginal tears. Good. **100/150**

224. **Hamley's Magic.** London, 1900s - 1910s. Seven merchandise catalogs bound in two maroon buckram volumes, all but one retaining original wrappers. Illustrated. 4to and 8vo. Very good. **150/250**



225



225. **Kanter's Magic Shop.** Philadelphia, 1939 - 1950. Group of four catalogs bound in three hardcover buckram volumes. Original wrappers bound in. Very good.

100/200

226. **Martinka & Co. Illustrated and Descriptive Catalog of Conjuring Wonders.** New York, ca. 1904. Handsome pictorial wrappers retained in pebbled red buckram, gilt stamped. Illustrated. 8vo. Wrappers chipped and reinforced with old cello tape.

300/400



226



227

227. **M. Inez Modern Magical Apparatus.** Chicago, 1904. Original lithographic wrappers. Illustrated. 80 pages. Subscription advertisement for *The Sphinx* on inside front page (Inez was proprietor and publisher of the magazine from 1902 - 04). Extensive inventory including tricks with cards, coins, watches, bottles, tables, pistols, and boxes, plus novelties, gags, puzzles, and puppets. Front wrapper chipped upper corner; previous bookseller's label rear cover.

100/200

228. **Max Holden's Magic Shop.** New York, 1930s - 40s. Sixteen catalogues (N2 - N17) in five hardcover buckram volume. Original wrappers bound in except N2. Very good.

150/250

229. **Monarch Trick Mfg. Co. Magical Apparatus Catalog.** Lynn, Mass., December 1900. Pictorial wrappers retained in a red buckram volume. 52 pages. Errata slip on the first page. Very good.

100/150

230. **Nelson Enterprises. Mental Magic, Mindreading, Allied Arts.** Columbus, Ohio, 1930s - 71. Eighteen merchandise catalogs. Original pictorial wrappers. Illustrated. 8vos. Related ephemera enclosed with some catalogs. Some covers torn and chipped, but condition generally very good.

100/200

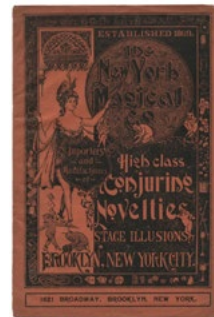
231. **New York Magical Co. High Class Conjuring Novelties.** New York, ca. 1900. Illustrated wrappers. Illustrated. 8vo. Wrappers chipped and with small closed tears; good. Uncommon.

200/300

*The history of this company is murky. It was most likely operated by Frank Ducrot ("The Boy Magician" and a favorite on early Chautauqua circuits) in the days before he purchased the famous firms of Martinka and Hornmann and became a full-time dealer in magic tricks and novelties.*



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232. **R.S. Schlosser Magic Co.** New York, ca. 1917. Publisher's printed wraps retained in red buckram hardcovers. 56 pages. Illustrated with line drawings. Change of address stamps. Bound with a catalog issued by H. Marshall & Co. (Akron, Ohio) with Schlosser apparatus advertised. Very good. Scarce.

200/300

233. **R.W. Read Reliable Magical Apparatus.** Chicago, ca. 1920. Printed wrappers. 48 pages. Illustrated. Inside cover stating "We Carry A. Roterberg's Goods Exclusively." Good.

50/100

234. **A. Roterberg / A.P. Felsman.** Chicago, 1894 - 24. Twelve catalogs bound in six hardcover buckram volumes. Most original wrappers retained in binding. Illustrated. 8vo and 12mo. Wrappers chipped, scattered pencil annotations, but generally good condition.

200/400

235. **Stanyon & Co. Illustrated Catalogue of Conjuring Tricks and Illusions.** Circa 1905. Green printed wrappers in paper-covered boards. Profusion of illustrations, including cover depicting a performance of Wiljalba Frikell at Windsor Castle. 4to. Front wrapper separating, else very good.

150/250

236. **Thayer Magic Catalogs Numbers 4-9.** Los Angeles, 1919-1943. Six buckram volumes retaining all original pictorial wrappers, spines gilt stamped. Profusion of illustrations. 8vos. Very good.

200/400

237. **Union Book and Novelty Co.** Palatine, Ill., ca. 1891. Publisher's pictorial pink wrappers. Magical apparatus advertised along with musical instruments, gag and joke items, novelties, knives, and publications. Over 100 pages. Very good.

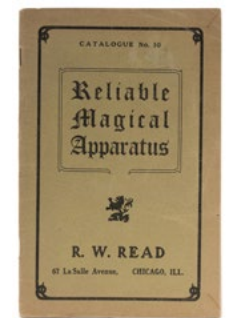
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238. **Union Purchasing Agency. Novelties, Valuable Books, & Curiosities.** Ashland, Mass., 1874. Publisher's printed wrappers. Illustrated. 48 pages. Including a magic set inspired by the conjurers Anderson and Frikell (decapitation illustration), magic books and blow books, playing cards, and other supplies.

50/150



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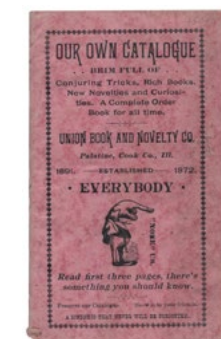
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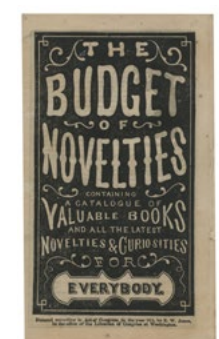
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239. Lot of Eleven Super Magician Comics. Including V2 N1 (May 1943); V2 N4 (Aug. 1943); V2 N5 (Sept. 1943); V2 N7 (Nov. 1943); V2 N8 (Dec. 1943); V2 N10 (Feb. 1944); V2 N12 (April 1944); V3 N7 (Nov. 1944); V4 N1 (May 1945); V4 N5 (Sept. 1945); and V4 N7 (Nov. 1945). Condition generally good or very good. Some writing on covers, slight toning at edges, minor chipping, short tears, and other wear.

800/1,200



240

240. Lot of Seven Charlie McCarthy Comic Books. Golden-age comics including No. 4 (Dell, 1950); No. 7 (Dell, 1951); No. 171 (Dell, 1947); No. 445 (Dell, 1952); No. 478 (Dell, 1953); No. 527 (Dell, 1953); and No. 571 (Dell, 1954). Condition varies from good to very good.

300/400

241. Two Magic-Related Comic Books. Golden-age comics including Ibis The Invincible No. 4. (Fawcett, Spring 1946; front cover detached; rear lacking; pages yellowed but square); and Mandrake The Magician Feature Book No. 52 (David McKay, 1948; lightly creased, clean short tears, minor chipping; lightly canted).

100/150

PHOTOGRAPHS AND EPHEMERA

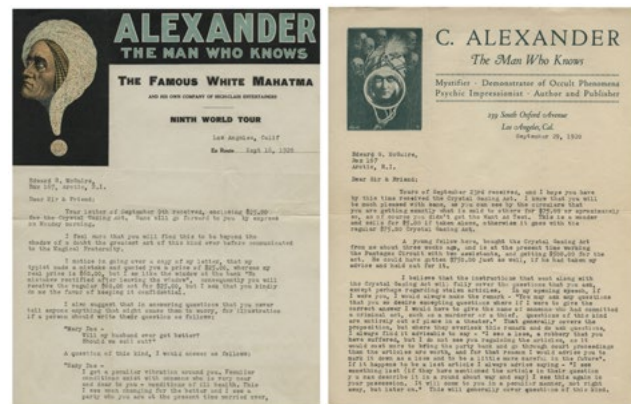


241

242. Alexander (Claude Alexander Conlin). Two Typed Letters, One Signed, to Eddie McGuire, Regarding Crystal Gazing. Los Angeles, September 16/29, 1920. On two different examples of Alexander's "Man Who Knows" letterhead, the first (3 pages) lithographed in color and rubber-stamped "C. Alexander," the second (2 pages) signed "C. Alexander" in black fountain pen.

600/900

The letters indicate McGuire had purchased directions to Alexander's crystal gazing act. But in both of his replies, Alexander is at pains to point out that his typist's mistake caused McGuire to be undercharged for the full retail price of \$60 (as stated in the first letter) or \$75 "or approximately" (in the second). Despite this, Alexander honors the purchase and addresses specific matters pertaining to the act, including how best to answer audience member's fortune-telling questions; what to say in one's opening speech; and how to make the show a financial success (advising him to buy his companion act, "Master of the Swami").



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243

FATHER OF THE JINX

243. Annemann, Theo (Theodore Squires). Archive of Annemann Correspondence and Ephemera. Including 14 TLSs from Annemann to William Henderson, his friend and agent. The letters discuss Arthur Ford and the Houdini code mystery, Annemann's professional engagements ("We played over 280 shows in the fifteen weeks I was with it..."); his fees (as little as \$50 per engagement, and as much as \$200); his magazine and his publications ("I always pay off [for contributions to The Jinx] in subscriptions") and magic-world gossip ("Dell O'Dell is O.K. Rather rough and double entendre throughout but gets quite a lot of work, especially for men") and personalities (Fulton Oursler, Dunninger, Dr. Rhine, Blackstone, Burt Reese) of the era. One letter includes Annemann's pencil sketch of Pepper's Ghost illusion. In many cases, carbons of Henderson's replies accompany the letters, providing both sides of the conversation. Annemann's letters typed on various forms of personal and Jinx letterheads, most signed in pencil "Ted." The final letter in the archive, a carbon, was written to Annemann's widow, Jeanette, on January 17, 1942, just after her husband's suicide ("I have just learned of the tragic death of Ted..."). An illustrated table card for Annemann's appearance at the Empire Room at the Palmer House, Chicago, compliments the archive. An important archive of material on this elusive and creative force in the world of magic and mentalism.

1,500/2,000



244



245

244. Annemann, Theo (Theodore Squires). Twelve Photographs of Annemann's Bullet Catch. 1937. Twelve candid photographs of Annemann preparing for and just after his stunt of catching a marked bullet in his teeth. The images show Annemann at Fort Erie, Ontario, and various moments leading up to and just after the dangerous feat, including the police officer leveling the gun at Annemann, and the magician on the ground in a daze just after completing the feat. Other pictures show the bullet being selected and marked, the gathered crowd, and Annemann himself. 3 1/4 x 5". Contemporary notes in margins.

300/500

245. [Autographed Playing Cards] Collection of over 60 magicians' autographed playing cards. Vintage and modern, and including the signatures of Al Saal, John Mulholland, Stan Allen, Shoot Ogawa, Norm Nielsen, John Calvert, David Blaine, Steranko, John Ramsay, Harry Lorayne, Lance Burton, Mike Bent, Al Wheatley, Birch, John Booth, Jade, Paul LePaul, Nicola, Harlan Tarbell, and more. Most in very good condition.

200/300



246

246. [Baker, Al] **Lot of 33 Pieces of Original Illustration Art Used in "Mental Magic."** Minneapolis, artist unknown, 1949. Black and white ink drawings on artist's board, a few on wax paper, diagramming positions of the hand, body, and apparatus for achieving various effects of mental magic. Original overlays intact with printer's annotations, including the name of the corresponding section or effect. Sizes varying from approx. 4 x 4" up to 10 x 12".

600/900

247. Bancroft, Frederick. **Souvenir Tour Booklet. Bancroft - Prince of Magicians.** [Chicago], 1895 - 96. Original wrappers, front cover cleanly torn vertically at the hinge. Fourteen pages, illustrated with halftone images of Bancroft and fanciful artist's renderings of his stage show. Disbound and delicate, but complete.

300/400



247



248

248. Bergen, Edgar. **Inscribed and Signed Portrait Photograph.** Ingram, 1930s. Gorgeous first-printing sepia print of the young ventriloquist in profile. Inscribed and signed in the lower right corner, "To my friend Huntington: Suppose it is done by block thread - just as long as it doesn't break. Best wishes to you/ Fraternally/ Edgar Bergen." 10 x 8". Fine.

150/250

249. Bergen, Edgar. **Group of Four Inscribed and Signed Photographs.** Chicago: Maurice Seymour, and other studios, 1930s - 40s. Including three portraits with his famous figure Charlie McCarthy, and one half-length portrait of the ventriloquist in tuxedo. Three 10 x 8", one 7 x 5". One inscription dulled, else very good overall. Nice group.

250/350



249

250. Bergen, Edgar. **Group of More Than 30 Photos, Stills, and Other Ephemera.** Vp, 1930s - 50s. Including stills from *Charlie McCarthy, Detective* (1939), *Letter of Introduction* (1938), *You Can't Cheat an Honest Man* (1939) and *Fun and Fancy Free* (1947); several CBS Radio publicity stills (accompanied by release credit statements); and various photos of Bergen with his ventriloquist figures Charlie McCarthy and Mortimer Snerd, as with as with family (including Candice Bergen, daughter). 8 x 10" or smaller. Condition generally very good. Together with a small file of magazine and press clippings and modern reprint photos.

250/400



250



251

251. Blackstone, Harry (Henry Boughton). **Portrait Photograph of Blackstone the Great.** San Francisco & Los Angeles: Fred Hartsook, 1920s. Matte-finish large gelatin silver print portrait of the great American magician with this silhouette cast onto the background. 13 x 9". Matted. Minor crease by the photo credit. Verso not examined.

300/400

252. Blackstone, Harry (Henry Boughton). **Portrait Photograph of Blackstone the Great.** San Francisco & Los Angeles: Fred Hartsook, 1920s. Matte-finish sepia print portrait of the young magician staring sternly at the viewer. 12 1/2 x 9". Matted. Minor toning around edges, dark splotch in the lower right, else fine.

300/400

253. Blackstone, Harry (Henry Boughton). **Three Pieces of Ephemera.** Including a 1940 check, made out for cash, signed by Blackstone; a 1923 showbill (9 1/4 x 4") at Hoyt's Theatre on the Pike, featuring Blackstone presenting "The Vanishing Horse"; and a 1920s circular (14 x 5 1/2") advertising the short-lived Blackstone Magic Co. Very good.

200/300



252



253



255

254. Blitz, Signor (Antonio Van Zandt). **Albumen Portrait of Signor Blitz.** Circa 1870s. Cabinet card format, contemporary annotation on the verso by the previous owner. Edges with slight losses and abrasions.

500/700

255. Carter the Great (Charles Carter). **Crystal Gazing Portrait.** Salt Lake City: Wilcox Studios, ca. 1930s. Sharp half-length portrait of the magician staring into a glowing crystal ball. 10 x 8". Studio stamp on verso. Minor scrapes around edges, else fine.

200/300

256. Chanin, Jack. **Signed Large Lobby Portrait Photograph.** N.p., 1965. Vintage double-ply photo showing Chanin, in tuxedo, emptying a quantity of sand or salt onto a tray. 20 x 16". Signed and dated by Chanin on the verso. Heavy soiling and scuffing across the image; lower left corner cracking but holding. Fair.

100/200



256



257

257. Ching Ling Foo (Chee Ling Qua). **Photograph Portrait of Ching Ling Foo.** China, 1916. Scarce half-length portrait of Foo shown seated and wearing an ornate robe. Annotated in the bottom margin by Edward Dearn: "Copy of a small photograph saved from a fire at Chung Ling Foo's residence. June 22nd/1916." 5 1/2 x 4". Standard cabinet-format mount. Light scratches and abrasions. RARE.

800/1,200



258

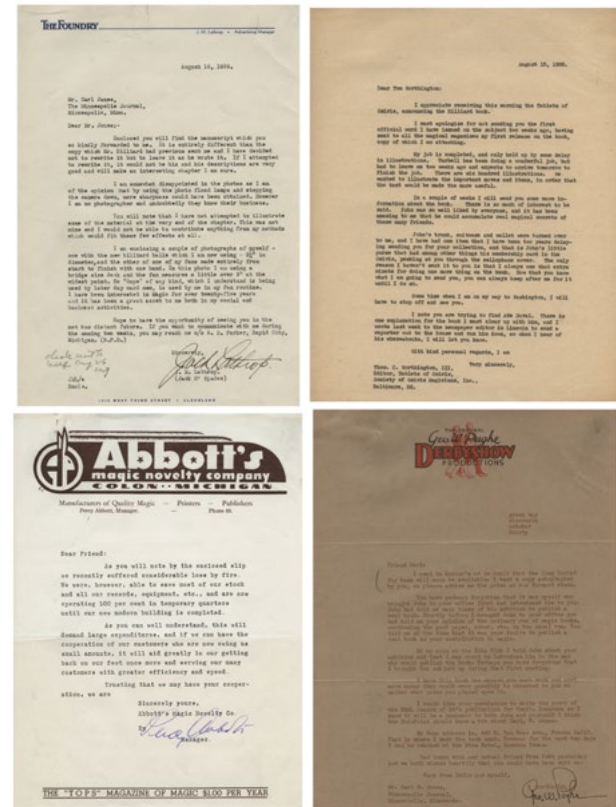
258. Ching Ling Foo (Chee Ling Qua). **Pictorial Calling Card.** China, ca. 1918. Bearing an oval photographic portrait of the magician, with his address in Tientsin printed in English on the recto and in Chinese on the verso. 2 x 3". Very good.

200/300

259. [Correspondence] **Important Archive Between Carl Waring Jones and Various Magicians, Magic Dealers, and Other Organizations, Regarding "Greater Magic."** Minneapolis, Minn., 1938. Approximately 200 pieces total, being original correspondence to Jones (most with his carbon replies), organized chronologically from July through November amidst the critical period leading up to the publication of the monumental work on conjuring *Greater Magic*, which Jones edited. Correspondents including Jean Hugard, Al Baker, Harlan Tarbell, Percy Abbott, Herman Hanson, William Larsen, Royal V. Heath, Thomas C. Worthington III, Mike Kanter, R.W. Hull, Ade Duval, S.L. Quimby, Barkann Rosinoff, L.L. Ireland, Fitzroy Carrington, Charles Larson, Dorothy Wolf (The Sphinx), Irving Desfor, L. Rothbart (Circle of Hungarian Amateur Magicians), Caryl S. Fleming, Gus Bartlett, Eugene Bernstein, John Snyder, Harriet (Mrs. Thomas Nelson) Downs, William E. Rudge's Sons (firm), Leo Rullman, Melbert B. Cary, George Pughe, Milbourne Christopher, James G. Sherman, George Johnson, Leo Horowitz, Hugh Mackay, Ida (Mrs. John Northern) Hilliard, Willard Smith and others. Including a quantity of related materials including brochures, fliers, as originally enclosed.

2,000/4,000

Among the numerous matters and subjects addressed in the archive: Inquiring of Ida Hilliard for information and anecdotes from her husband's life and experiences in the world of magic, for an introductory section, with her reply; communicating with Tarbell regarding his illustrations for the book; the problem of Tarbell's travel schedule interfering with completion of the work; discussing chapter arrangements with Hugard; soliciting from Ade Duval a contribution on a Dyeing Tube routine; discussing with Heath his chapter on magic squares; book dealers and magic shop owners inquiring on the soonest availability of the book and its price; Harriet Downs relaying death of her husband (T. Nelson) by telegram; contacting Caryl Fleming for his contribution to the book; title page and book design with the firm William E. Rudge's Sons; Leo Rullmann advising against increasing the price of the book.



259

260. [Correspondence] **Archive of Letters to and from Carl Waring Jones from Various Magicians and Magic Dealers.** Minneapolis, 1940. Approximately 200 pieces total, comprising letters to Jones (most with his carbon replies) following the release of *Greater Magic*, as filed by him, generally chronologically. Content of most letters dealing with requests for orders, feedback, and other business and personal matters. Correspondents, many with several pieces in the file, including Clayton Rawson, Irving Desfor, Bert Wheeler, FitzRoy Carrington, Harry Bjorklund, L.L. Ireland, Nelmar, Floyd Thayer, Julien Proskauer, Edward Dart, H. Adrian Smith, Bill McCaffrey, Max Holden, Al Baker, Willard Smith, Bill Larsen, Jim Sherman, Max Kanter, Frank Lane, Chief Blackstar, Charles Nagle, Nelson Enterprises, Leo Rullman, Lew Smith, and others. Together with a quantity of related materials from Jones' files, including a press photo of J.B. Bobo posing with *Modern Coin Magic*, other photos, programs, brochures, and catalogs.

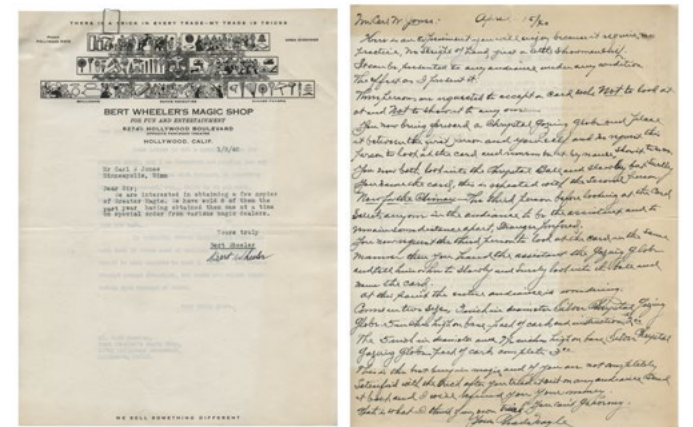
1,000/2,000

261. Jones, Carl Waring. **File of Letters from Magicians Praising "Greater Magic" and John Northern Hilliard.** Vp, 1939. Including twelve typed letters signed, one telegram, and two typed letters, addressed to Jones, regarding the recently-published work, the correspondents comprising Howard Thurston, Theo Annemann, Al Baker, Milton A. Bridges, Leslie Guest, Ade Duval, M.S. Mahendra, Jim Sherman, Clayton Rawson, Ole Olsen, Joe Berg, L.L. Ireland, and Max Kanter. Cello-wrapped, probably by Jones, with his pencil annotations marking out specific sentiments of praise and remembrances of Hilliard, perhaps intended for publicity and advertising purposes.

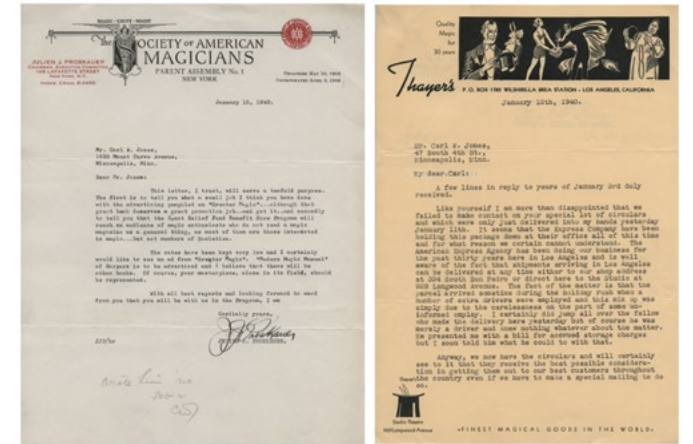
600/900

262. Hilliard, John Northern. **Archive of Letters from Hilliard to Carl Waring Jones, with Related Ephemera.** Cleveland, Ohio and Rochester, New York, 1932 - 33. Including nine typed or autograph letters from Hilliard to Jones regarding early preparations for *Greater Magic* and other personal matters; a telegram from Howard Thurston to Ida Hilliard five days after John's death, proposing to "publish John's book as a memorial to John and give profits to you"; a sheet of Hilliard's scrawled notes on a card trick by "Horowitz" sent to Jones during composition of *Greater Magic*; and several letters from Ida Hilliard to Carl Jones checking on various personal and business matters.

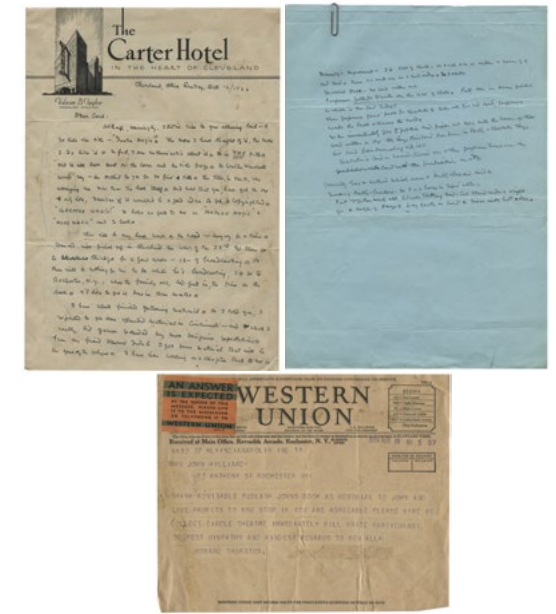
800/1,200



260

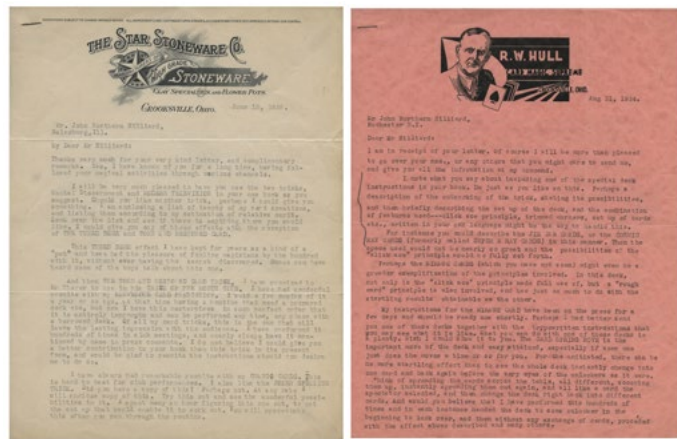


261



262





266

263. Hull, Ralph W. **Large File of Letters and Manuscripts on Card Tricks, to Carl Waring Jones and John Northern Hilliard.** Crookesville, Ohio, 1936 - 40. Including over 25 autograph and typed letters signed by Hull (between 1 - 3 pages each), addressed to Hilliard or Jones (many carbon replies attached), documenting their ongoing work to bring Hull's magic into printed form; and three packets of typed manuscripts by Hull (8, 9, and 10 pages) describing various card magic effects, one accompanied by original pen-and-ink diagram artwork. Mailing envelope from Trevor Hall to Jones. Hull authored *Testament of R.W. Hull* (1937).

1,000/1,500

264. Dante (Harry August Jansen). **Portrait of Dante the Magician.** N.p., 1930s. Fine matte-finish silver print portrait of the Danish-American magician. The image was reproduced on many of Dante's advertising and publicity materials. 11 x 8 1/2". Matted. Fine.

300/400

265. Dante (Harry August Jansen). **Trick Photograph of Dante the Magician.** N.p., 1930s. Fine matte-finish silver double-exposure print showing Dante pouring himself a glass of champagne. 11 1/2 x 9". Matted. Fine.

300/400

266. Dante (Harry August Jansen). **Bust Portrait of Dante the Magician.** N.p., 1930s. Striking matte-finish silver print portrait of the Danish-American magician in tuxedo, wearing his trademark Mephistophelean mustache. 11 1/2 x 9". Matted. Fine.

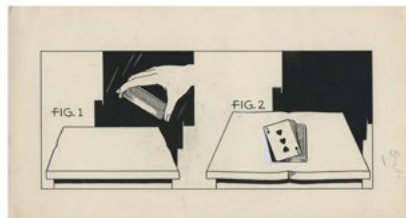
300/400

267. Dante (Harry August Jansen). **Cabinet Card Portrait of Dante the Magician.** Sweden, ca. 1920s. Sharp sepia print portrait of the magician in tuxedo, on cabinet-format mount with the studio label affixed in the corner. Photograph 6 x 4 1/4". Fine.

400/600



267



263



264



265



269

268. Dante (Harry August Jansen). **Four Pieces of Printed Ephemera.** Circa 1930s. Including a signed real-photo postcard (RPPC); a die-cut Sim-Sala-Bim handbill card (cleanly split at original central fold); a Churchman's cigarette card; and a throw-out card. Very good.

200/300

269. De Biere, Arnold. **Hold-To-Light Postcard. The Sculptor's Vision.** [London], ca. 1910. Linen-finish lithograph postcard on which a beautiful woman playing a fluted instrument appears when held to a bright light. Divided back. Postally used and addressed in black fountain pen. Very good.

150/250

270. De Biere, Arnold. **Hand Painted Maquette of Magician Arnold De Biere.** Caricature-like full-length portrait painted by "Nibs" (F. Drummond Niblett), one of Will Goldston's artists, and depicting the German-American magician with his Martin-made Crystal Clock dial in one hand. De Biere's bust a carefully trimmed photograph, the balance in gouache, with a Moorish background. Handsomely framed to an overall size of 14 1/4 x 23". Chips and clipped corners visible; not examined out of frame.

800/1,200

"Nibs" was both an actor and an artist. In 1911, he was engaged by Servais Le Roy to fill the roll of Bosco in the *Comedians de Mephisto Co.*

271. De Kolta, Buatier. **Photograph of De Kolta Performing the Expanding Die.** Circa 1910. Antique sepia print bearing a full-length image of the French magician and his assistant on a Moorish stage setting, presenting his famous feat in which a die visibly expanded in size on command. 4 3/4 x 6 1/2". Scratch in the upper right image area; lower left edge torn, few nicks along edges.

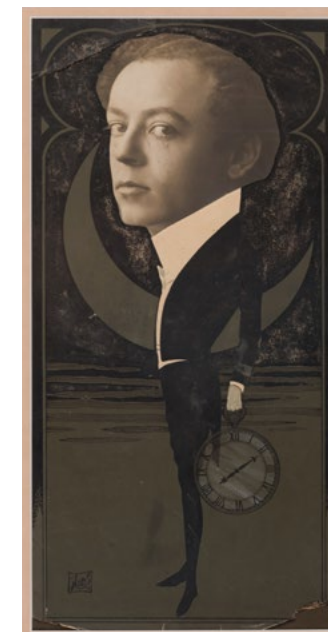
250/350

272. [Greeting Cards] **Collection of Over 20 Magicians' Christmas and New Year Cards.** American, 1930s - 40s. Including Eugene and Greta Laurant (4); H. Adrian Smith (3); Ed Little (3); Duke Stern; The Mahendras; The Great Robertson; Leonard Morgan; Mandrake the Magician; Schertz the Magician; Howard Melson (2); John Mulholland; Betty Jane Kolar; Ben Badley; and Jack Herbert. Very good.

100/200



268



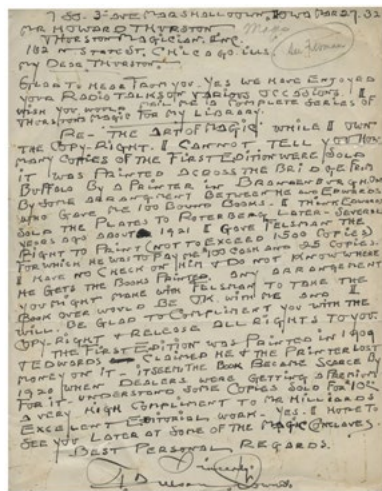
270



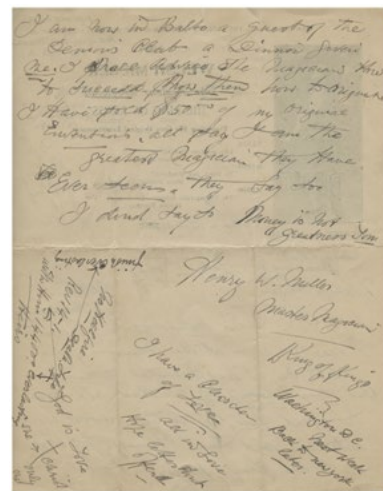
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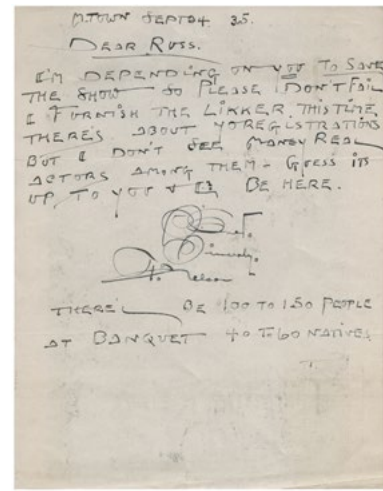
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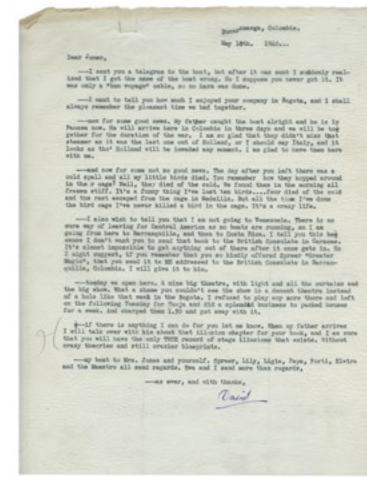
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277



278



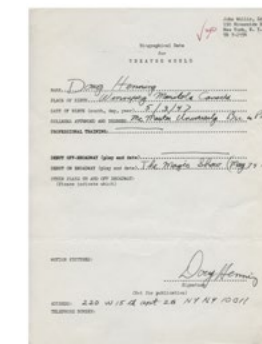
279



280



281



282

273. Downs, T. Nelson. Autograph Letter Signed to Howard Thurston Regarding "The Art of Magic." Marshalltown, Iowa, March 27, 1932. On a plain sheet of paper (11 x 8 1/2"), in black fountain pen, regarding the printing and copyright history of Downs' classic book *The Art of Magic* (1909).

300/400

*Downs explains that the first publisher of the book, W.G. Edwards, apparently unhappy with its sales, gave the printing plates to A. Roterberg, who then issued the so-called "spurious" edition. Later, the copyright passed to Arthur Felsman for an authorized second edition. This letter contains the additional tidbit that Downs was amenable to granting Thurston permission for another printing, an arrangement not widely known to have been conceived or explored.*

274. [Downs, T. Nelson] Autograph Letter Signed from Welsh Miller, Annotated by Downs. July, 1925. One sheet of Miller's pictorial letterhead, a confrontational letter to his supposed rival, in which he openly taunts Downs: "I hear you were at the Dinner of the A.S.M. I had intended to come but stayed away as I did not care to offend you. I do the greatest work with coins and hand palming. You would say I am King of Kings. 'No equal,' Houdini wrote." In the margins, Downs cuts down Miller's boasts, writing, "He never played a regular theatre in the U.S.A." and "Imagines himself a King!" Minor creasing, old folds.

100/150

275. Downs T. Nelson. Autograph Letter Signed, "T. Nelson." Marshalltown, Iowa, September, 1935. On one page, possibly from a program, one side reproducing in halftone the classic "King of Coins" poster image, addressed to Russ, to whom he writes regarding an upcoming banquet show. Very good.

100/150

276. Dunninger, Joseph. Two Signed Checks. March, 1962. Personal checks, with Dunninger's name pre-printed above the signature line, issued by Irving Trust Co. (New York). Very good.

50/100

277. [Escape Artists] Lot of Six Postcards. V.p., early to mid twentieth century. Including two real-photo postcards of a Spanish performer, one showing him chained to a chair; Envoy Hutton; Albert Lahaie (inscribed and signed by him on the back); and two others. Condition generally very good.

150/250

278. Fu Manchu (David Bamberg). Typed Letter Signed, "David," to Carl Waring Jones, with Related Documents. Columbia, May, 1940. Including Bamberg's signed letter to Jones regarding their visit together in Bogota and other recent events from his tour, with the original typed mailing cover; Jones' reply letter from later that month; and a five-page typed manuscript by Jones reporting on Bamberg's show, referred to in his letter as having been submitted to *Genii* magazine. All very good.

400/600

279. Hardeen, Theo (Theodore Weiss). Signed Christmas Postcard. Circa 1910s. Color lithograph postcard bearing halftone oval portrait of Hardeen, signed in the bottom margin, "I'm still a Lion/ Hardeen." Verso blank. 4 x 5 1/2". Fine.

200/300

280. Heller, Robert. Cabinet Card Portrait of Heller. New York: Kern Bros., ca. 1900. Sepia-tone bust portrait of the conjurer. Standard cabinet-format mount, studio stamp in the lower margin. Verso bearing inventory stamp of *Mahatma* magazine, signed beneath by the editor, William G. Peterkin. 6 1/2 x 4 1/4". Ex-Milbourne Christopher Collection. Fine.

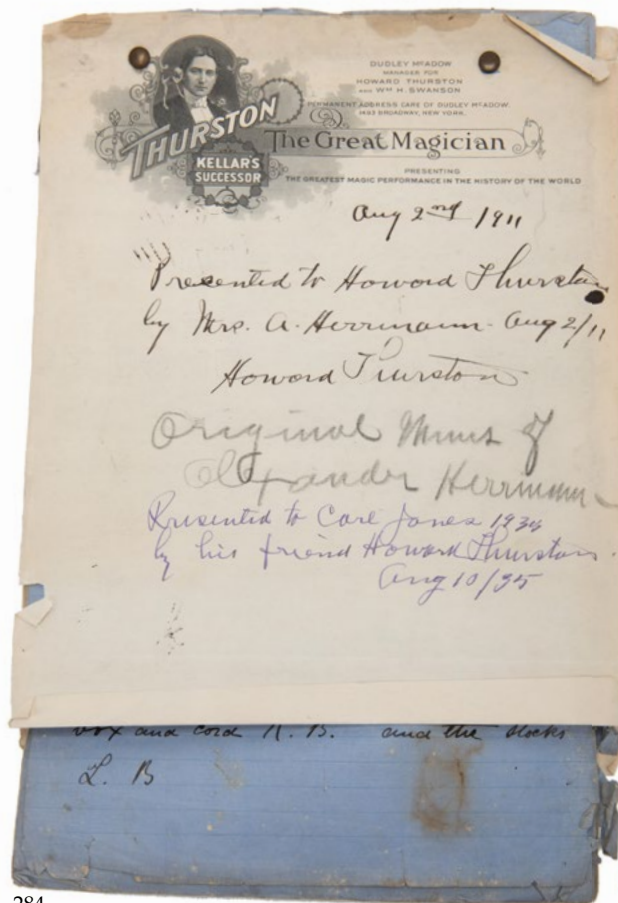
700/1,000

281. Hellstrom, Axel. Inscribed and Signed Portrait of Mindreader Axel Hellstrom. Circa 1928. Bust portrait of the German contact mind reader and inventor of "Hellstromism." 7 x 10". Inscribed and signed by Hellstrom. One corner damaged.

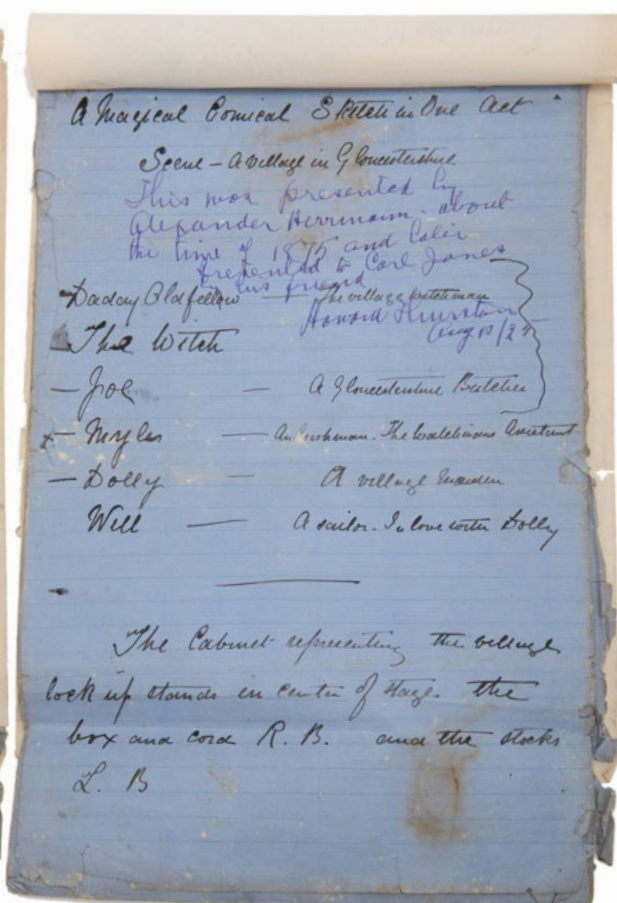
200/300

282. Henning, Doug. Three Pieces of Ephemera. Including a "biographical data" sheet (1974) for "Theatre World," with information filled out by Henning, and signed by the performer in the lower right; a four-page biographical publicity statement on Henning by the public relations firm Gifford/Wallace (1974); and a certificate (1982) awarding Henning lifetime membership in the Tacoma Magic Ring (IBM No. 70). All very good.

100/200



284



283

283. Herrmann, Adelaide. **Portrait of Adelaide Herrmann as Cagliostro, a Gift to Howard Thurston.** N.p., ca. 1908; inscribed 1935. Gelatin silver print full-length portrait of the Queen of Magic in wizard's attire. Inscribed by Thurston in the lower left corner, "Given to Howard Thurston/ 1908/ Presented to Carl Jones/ 1935." Original paper title label affixed lower margin. Losses and creases in the upper corners, else a fine print.

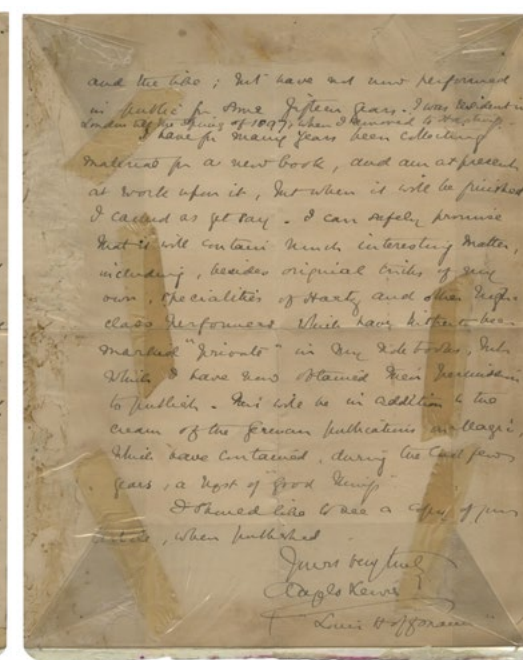
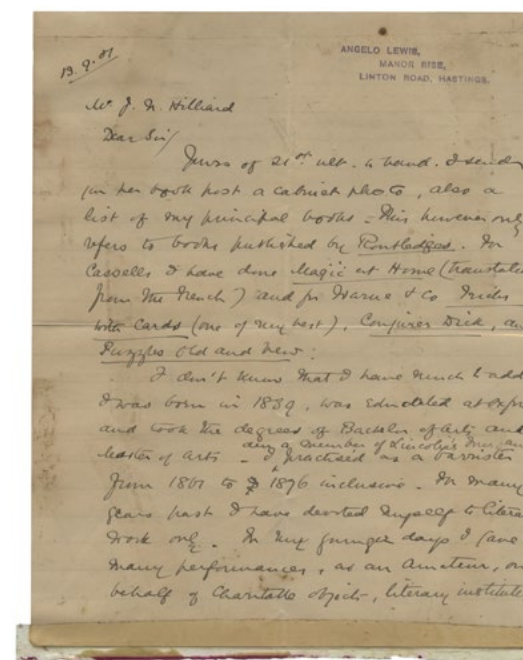
500/800

284. [Herrmann, Alexander] **Herrmann's Manuscript of "Will, the Witch, and the Watchman,"** Presentation Gift from Adelaide Herrmann to Howard Thurston. Circa 1875; top sheet of Thurston letterhead inscribed 1911/35. Seventeen pages total (12 x 8 1/2") bound with brass push-tacks between sheets of Thurston's letterhead. Containing a full manuscript of the famous playlet, transcriber unknown, with stage directions and dramatis personae. Bearing inscriptions by Thurston stating that the piece was presented by Alexander Herrmann about 1875, given to Thurston by Adelaide Herrmann in August 1911, and finally presented by Thurston to Carl Jones in August 1935. Pages chipped and torn around the edges, not affecting the text. Several stage direction annotations in a second handwriting, probably added after the original composition.

3,000/5,000



285



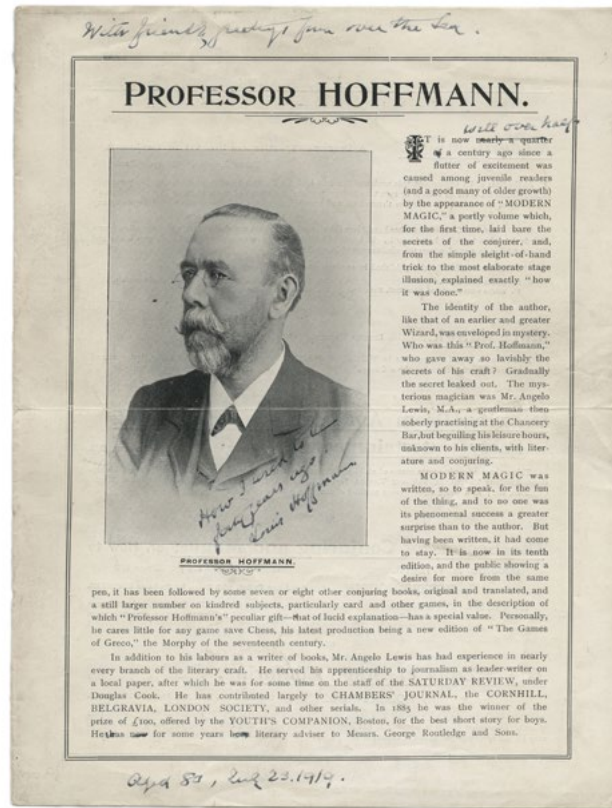
286

285. Herrmann, Leon. **Leon Herrmann. The World's Renowned Prestidigitator.** American, 1900s. Round souvenir pocket mirror advertising the French magician. Approx. 2 1/4" diam. Mirror cracked, image strong and clean with scattered minor scuffs and deposits.

600/900

286. Hoffmann, Professor (Angelo J. Lewis). **Autograph Letter Signed, "Angelo Lewis / Louis Hoffmann,"** to John Northern Hilliard. Hastings, England, September 13, 1907. One page, on stamped personal notepaper with the address in the upper right, responding to Hilliard's request for a biographical sketch, including his educational background, career and aspirations ("For many years past I have devoted myself to literary work only"), past writing and achievements (calling *Tricks With Cards* "one of my best"), upcoming projects, and places of residency. Cello-wrapping over both sides, with tape-stains on verso.

700/1,000



287

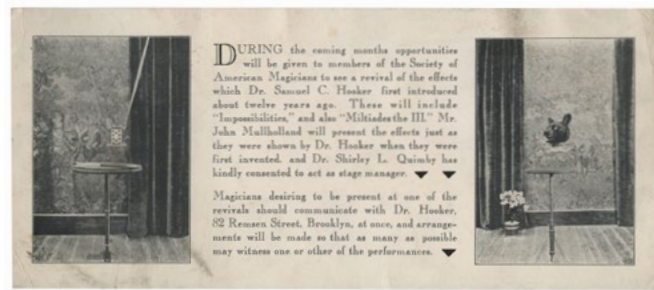
287. Hoffmann, Professor (Angelo J. Lewis). **Hoffmann Prospectus With His Own Annotations.** London: George Routledge, 1919. Publisher's four-page prospectus of Hoffmann's works on conjuring and games, the front page bearing a halftone portrait of the author (signed "How I used to be forty years ago/ Louis Hoffmann") and a biographical sketch. A few annotations to the text in Hoffmann's hand, plus the notation "Aged 80, July 23, 1919" indicating the date the document was reviewed. Apparently an enclosure to a friend in the United States, annotated in the top margin by Hoffmann, "With friendly greetings, from over the Sea."

500/700

IMPOSSIBILITIES - THE HOOKER CARD RISE

288. Hooker, Dr. Samuel Cox. **Invitation to Dr. Hooker's Impossibilities.** [New York, 1934]. Blotter-size invitation to the famous Brooklyn address 82 Remsen Street, where Dr. Hooker performed his now-legendary Hooker Card Rise, known at the time as "Impossibilities." Photos - one depicting the floating teddy bear head of Miltiades the III, the other depicting cards in a hanging houlette - flank the text. 9 1/4 x 4". Corners creased, else very good. Scarce.

400/600



288



289

Late in his life, Hooker revived the performances of his famous card rising trick, but, as this invitation states, the tricks were presented by John Mulholland with the assistance of Dr. Shirley L. Quimby. Hooker's health prevented him from performing. The invitation states: "During the coming months opportunities will be given to members of the Society of American Magicians to see a revival of the effects which Dr. Samuel C. Hooker first introduced about twelve years ago." To this day, Hooker's invention remains a closely-kept secret, and his "any card called for" card rise using a borrowed pack has yet to be duplicated by another magician.

289. Houdini, Beatrice. **Full-Length Photograph of Beatrice Houdini.** Circa 1925. Seated in a chair, Mrs. Houdini studies a copy of *Science and Invention* magazine held in her gloved hands. 8 x 10". One loss in upper left, one closed tear, scrapbook remnants on verso.

300/400



290. Houdini, Beatrice and Harry. **Royal Crown Brooch Owned and Worn by Bess Houdini, A Gift from Russian Royalty Circa 1903.** A gorgeous 14k gold crown outline, encrusted with 39 old mine diamonds, 17 round sapphires, 14 round rubies, and a single emerald. Four 4mm rubies set six prong. On a 19" gold twist chain (1.25mm). Brooch 29mm x 39mm.

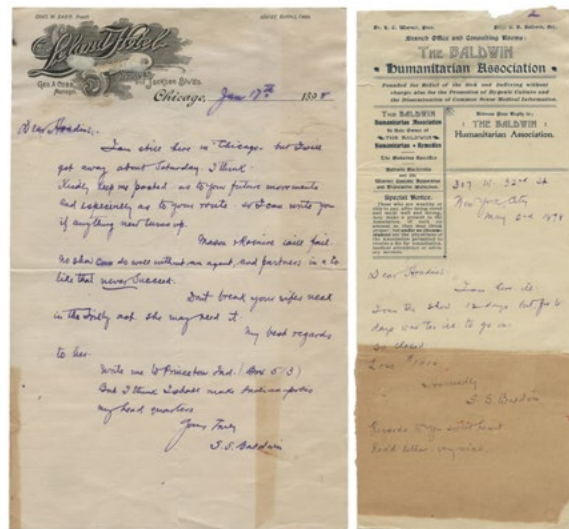
One of the most well-documented personal artifacts from the Houdinis to appear in recent memory, studio photographs depict Bess donning the piece both soon after she obtained it and decades later, following Harry's death. Clearly an object of great value to her, she presented the brooch as a gift to her close friend Geraldine Larsen, with whom, in 1939, she formed Magigals, an organization for female magicians. The organization's top prize at its annual awards banquet became the "Houdini Award" - a pin modeled in part after this very piece. In all the intervening years, the piece has remained in the Larsens' collection.

While Bess's ownership of the brooch is firmly documented, the question as from whom it was originally a gift is more difficult to pinpoint, but it seems highly likely to have come from the highest ranks of Russian royalty, if not from Tsar Nicholas II himself. Bess, accompanying Harry on his 1903 Russian tour, performed together with him privately for the Grand Duke Sergei Aleksandrovich and his wife, the Grand Duchess Elisabeth of Hesse and Rhine. Houdini chronicled this relationship in his magazine, *Conjurers' Monthly*, writing that his friendliness with the duke "helped to make a name for me

in Russia." (Dec. 1906, p. 131). Multiple biographical accounts of the encounters state that the royal family, thrilled by the Houdinis' magical abilities, awarded them numerous valuable gifts, a customary gesture at such command performances (see Silverman, *Houdini!!! Life of Ehrich Weiss* (1996, p. 101); and Kalush and Sloman, *Secret Life of Houdini* (2006, p. 139). The prizes were said to include a champagne ladle, jewelry, and even the couple's beloved Pomeranian dog "Charlie."

The brooch may have been among the pieces of jewelry presented by the duke and duchess, but others have placed the Houdinis in the presence of the tsar, where a similar type of presentation might have occurred. In these accounts, one as told by Orson Welles, Houdini, having been recommended by the duke, amazed the tsar by causing the bells of the Kremlin to ring for the first time in more than a century, and later turned down the tsar's offer to act as his "spiritual advisor." But Houdini never recorded such a story himself. By way of opposing estimation, one might look to Houdini's own remarks on the Russian magician Robert Lenz, who had claimed he and his wife (Roberta) received a diamond watch and brooch from the tsar, and who jealously proclaimed that he had introduced the type of trunk mystery Houdini was then using in Russia some thirty years earlier: "Of all the false representations, and schemes for obtaining money, under false pretense, 'Roberta the Celebrated' took the bun, biscuit, and bake shop."

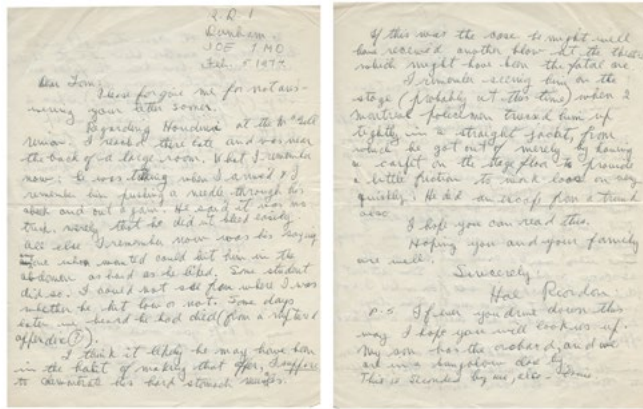
30,000/40,000



291

291. [Houdini, Harry (Ehrich Weiss)] Baldwin, Samri S. **Four Early ALSs from S.S. Baldwin to Harry Houdini.** Written between January – May of 1898, before Houdini scored his first great success in Europe that launched his career, Baldwin writes to Houdini on personal and professional matters: “I am going to organize a minstrel show specialty combination... Suppose I can use you and Mlle. H--. What is your lowest [salary]?” “...was too ill to go on, so closed. Loss \$1900.” “Rec’d your lithos. Very nice.” (This latter note likely refers to Houdini’s famous King of Cards lithograph.) “Don’t break your wife’s neck in the Trilby act. She may need it.” Four separate sheets of 8vo stationery, including letterhead for the Baldwin Humanitarian Association. Some chipping and holes, two original cover fragments affixed to separate letters. Fascinating correspondence from early in Houdini’s career.

500/700

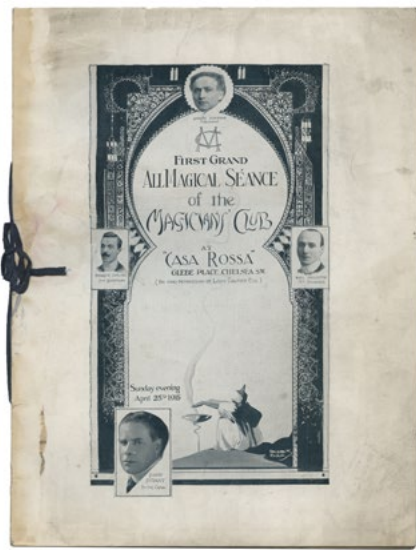


292

292. [Houdini, Harry (Ehrich Weiss)] **ALS Regarding Houdini’s Death.** Dated Feb. 5, 1974, and written by one Hal Riordan to Tom [Auburn]. Riordan writes, “Regarding Houdini at the McGill Union. ... he was talking when I arrived & I remember him pushing a needle through his cheek and out again. He said it was no trick, merely that he didn’t bleed easily. All else I remember now was his saying anyone who wanted could hit him in the abdomen as hard as he liked. Some student did so. ... Some days later we hear he had died (from a ruptured appendix(?)).” He goes on to speculate about the cause of Houdini’s death and describe portions of his show, including a straitjacket escape and packing case escape. One 4to sheet. Old folds and chips; good.

400/600

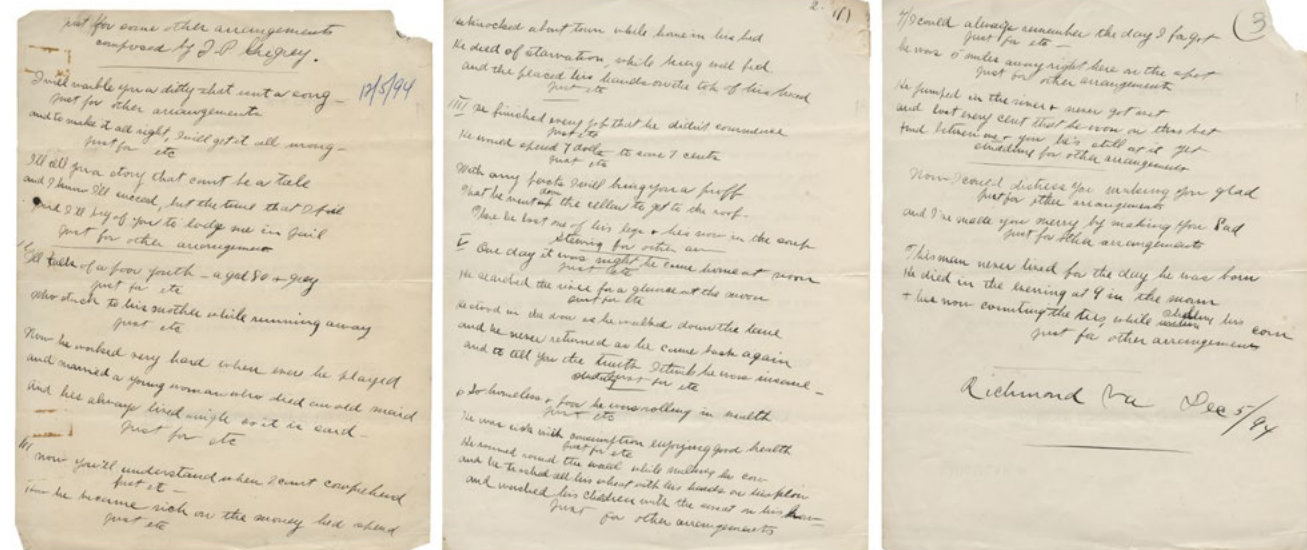
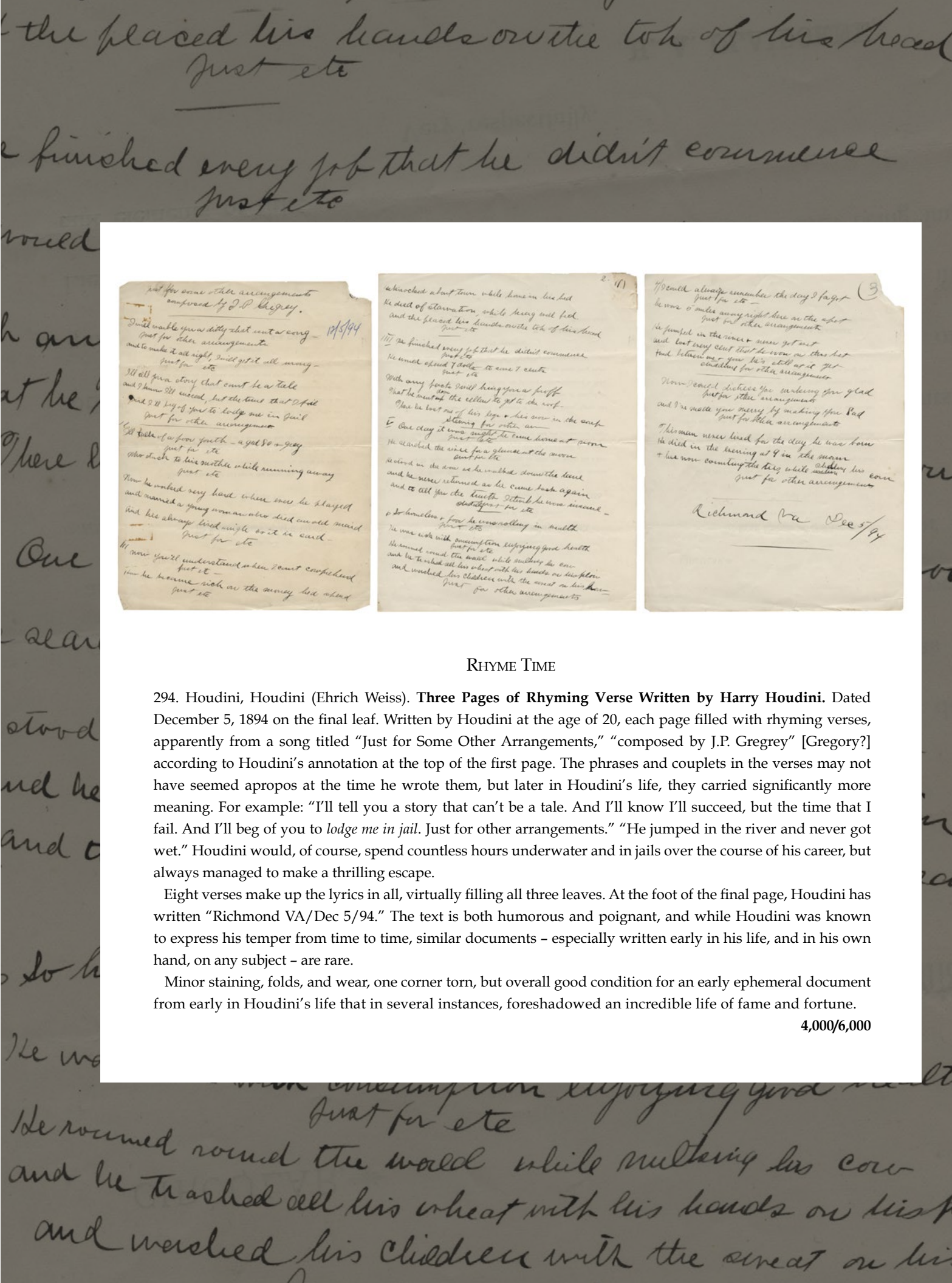
*This letter does not describe Houdini’s death-blow, delivered in his dressing room after his performance at McGill, but rather an early punch in the McGill student union. Still, it shows how the stage was set by Houdini himself for the fatal punch that would rupture his appendix later that night, and ultimately cause his untimely death.*



293

293. [Houdini, Harry (Ehrich Weiss)] **First Grand All Magical Séance of the Magicians’ Club program.** London, 1915. Handsome souvenir program issued by this magic club for which Houdini served as president. The program features Chung Ling Soo, Rameses, Stanley Collins, Will Goldston, Lewis Davenport, Carlton, Horace Goldin, Zomah, Carl Hertz, Charles Morrirt, and Nate Leipzig. Houdini and David Devant appear on the front wrapper. Pictorial wrappers, front soiled.

250/350



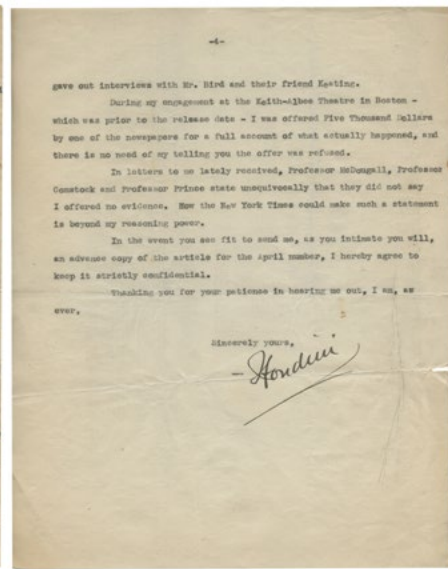
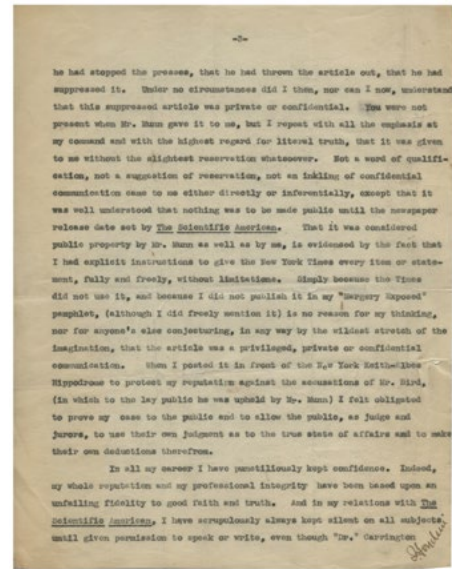
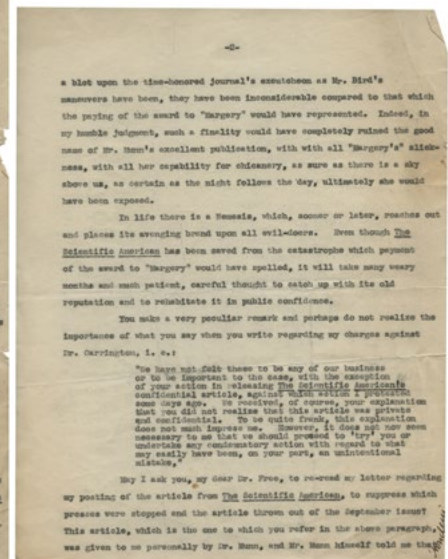
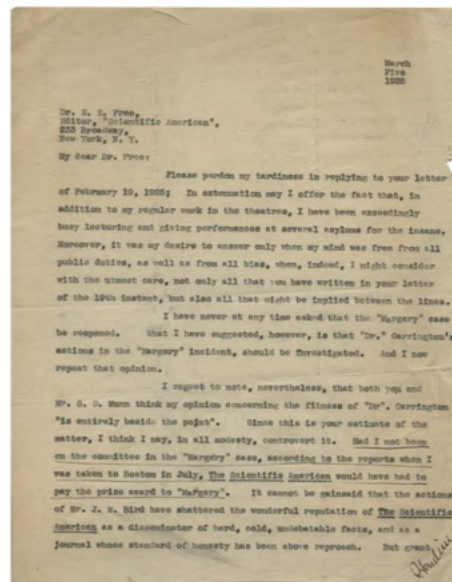
RHYME TIME

294. Houdini, Houdini (Ehrich Weiss). **Three Pages of Rhyming Verse Written by Harry Houdini.** Dated December 5, 1894 on the final leaf. Written by Houdini at the age of 20, each page filled with rhyming verses, apparently from a song titled “Just for Some Other Arrangements,” “composed by J.P. Gregory” [Gregory?] according to Houdini’s annotation at the top of the first page. The phrases and couplets in the verses may not have seemed apropos at the time he wrote them, but later in Houdini’s life, they carried significantly more meaning. For example: “I’ll tell you a story that can’t be a tale. And I’ll know I’ll succeed, but the time that I fail. And I’ll beg of you to lodge me in jail. Just for other arrangements.” “He jumped in the river and never got wet.” Houdini would, of course, spend countless hours underwater and in jails over the course of his career, but always managed to make a thrilling escape.

Eight verses make up the lyrics in all, virtually filling all three leaves. At the foot of the final page, Houdini has written “Richmond VA/Dec 5/94.” The text is both humorous and poignant, and while Houdini was known to express his temper from time to time, similar documents – especially written early in his life, and in his own hand, on any subject – are rare.

Minor staining, folds, and wear, one corner torn, but overall good condition for an early ephemeral document from early in Houdini’s life that in several instances, foreshadowed an incredible life of fame and fortune.

4,000/6,000



295. Houdini, Harry (Ehrich Weiss). **Scathing Letter from Houdini to E.E. Free, Editor of Scientific American, Regarding the Margery Case.** Dated March 4, 1925, and being a four-page carbon of a letter regarding the famous Scientific American "Margery" case and Dr. Hereward Carrington. Written by Houdini to the editor of the famous journal. Houdini writes about his current activities: "I have been exceedingly busy lecturing and giving performances at several asylums for the insane"; the Margery case: "Had I not been on the committee in the 'Margery' case, according to the reports when I was taken to Boston in July, The Scientific American would have had to pay the prize award to 'Margery'"; his personal philosophy: "In life there is a Nemesis, which, sooner or later, reaches out and places its avenging brand upon all evil-doers. Even though the Scientific American has been saved from the catastrophe which payment of the award to "Margery would have spelled, it will take many weary months and much patient, careful thought to catch up with its old reputation..."; and many more issues related to the expose of the medium Margery and her supporter, J. Malcolm Bird.

Each page boldly signed in ink by Houdini, with some underlining in his hand; possibly a draft or marked up copy approved by the great magician before retyped by a secretary. Four 4to sheets. Minor tears and chips at extremities. In all, a revealing, forthright, and important letter regarding one of the most famous episodes in Houdini's storied career, signed four times by the most famous of all magicians.

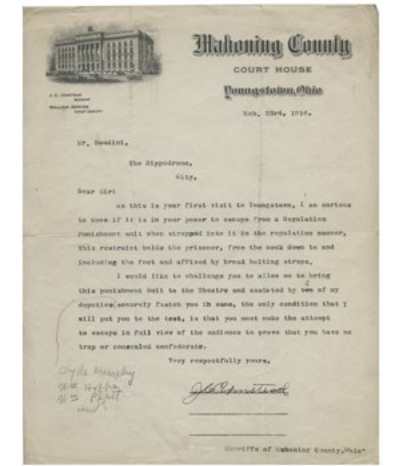
3,000/4,000



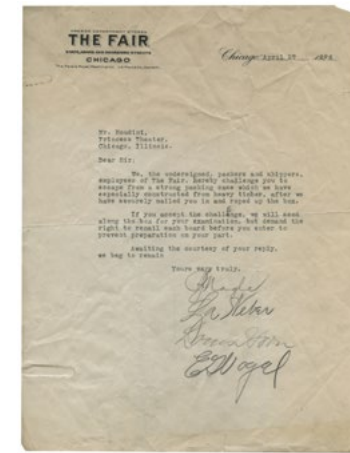
296



297



298



299



300

296. Houdini, Harry (Ehrich Weiss). **Houdini Brewery Challenge Letter.** Dated December 26, 1911. A TLS on Indianapolis Brewing Co. letterhead challenging Houdini to be locked within a tank filled with "Lieber's Special Brew," from which he would then escape. One 4to sheet, margins worn.

400/600

297. Houdini, Harry (Ehrich Weiss). **Houdini Brewery Challenge Letter of Introduction.** Dated Feb. 10, 1915. TLS on Haberle Brewing Company letterhead introducing four employees to Houdini who will be involved in a challenge to the master magician. Houdini has noted the names of the men in pencil in. Laid down to hold paper. Old folds.

500/700

298. Houdini, Harry (Ehrich Weiss). **Houdini Punishment Suit Challenge Letter.** Dated March 23, 1916. Written by the sheriff of Mahoning County, Ohio, and challenging Houdini to escape from a "regulation punishment suit," which was, in effect, a full-length straitjacket. In pencil, Houdini has annotated the letter with the names of the three deputies who will assist with the challenge. One 4to sheet. Good.

500/600

299. Houdini, Harry (Ehrich Weiss). **Houdini Packing Case Challenge Letter.** Dated April 27, 1926. A TLS on Kresge Department Store letterhead, challenging Houdini to escape from a "strong packing case which we have especially constructed of heavy timber, after we have securely nailed you in and roped up the box." One 4to sheet. Minor creases and chips.

400/600

300. Houdini, Harry (Ehrich Weiss). **Russian Periodical Depicting Houdini Performing at the Yar.** Russia, 1903. Handsome color lithographed image of Houdini fills the top half of the rear cover. It features Houdini on stage in locks and chains, before an audience seated at café-type tables. The Yar (or Yard) was a grand restaurant that featured high profile entertainers. Folio. Minor edge soiling.

500/600



301



302A

two views



303



302

301. Houdini, Harry (Ehrich Weiss). **Houdini Master Mystery Advertisement in Spanish.** New York, 1919. Illustrated with a striking drawing of Houdini and the robot from the film. Spanish text. The distributor's name is listed as the Export & Import Film Co., Inc. Possibly removed from a larger pressbook. Scrapbook remnants on one edge, chipped and with short tears. Uncommon.

400/600

302. Houdini, Harry (Ehrich Weiss). **Photograph of Houdini Restrained in a "Crazy Crib."** Circa 1910. Houdini is bound in sheets and lashed to a metal bed frame by thick black straps. This method of restraint was reportedly used to control patients with mental problems. 8 x 5".

1,000/1,500

302A. Houdini, Harry (Ehrich Weiss). **Handwritten Postcard from Houdini to His Sister Carry Weiss.** New York, 1903. Autograph postcard from Houdini in black ballpoint, addressed by the magician to his sister in New York, and reading, "Dear Sister Carry/ I am here... for a few hours. Just drop you a line hope all's well at home. Love regards your brother/ [signature torn]." Tears and chipping; poor.

150/250

303. Houdini, Harry (Ehrich Weiss). **Inscribed and Signed Photograph of Houdini Piloting his Airplane.** Australia, 1910. Candid photograph of the great magician behind the controls of his Voisin biplane at Digger's Rest, where Houdini piloted the first successful flight in Australia on March 18, 1910. 4 1/4 x 3 1/4". Folds and one closed tear; scrapbook remnants on verso. Inscription possibly over-written at a later date. Inscribed and signed "To my friend Billy White. Best Wishes/ Harry Houdini. First successful flier in Australia."

1,000/1,500



304

304. Houdini, Harry (Ehrich Weiss). **Candid Photograph of Houdini Aboard a Ship, Annotated by Houdini.** Circa 1919. Houdini stands at the center of the deck, his arms wrapped around his wife, Bess, and a girl identified as Lila. Another woman, identified by Houdini as "Minnie" sits at his left. The annotations in ink on the image are in Houdini's hands, with a later inked in date of 1919 at the lower left. 4 x 3 1/4". Scrapbook remnants on verso, else good.

800/1,200

305. Houdini, Harry (Ehrich Weiss). **Photograph of Houdini with Seven Men.** Circa 1920. Houdini sits on a couch dressed in white tie and tails, with seven other men in the image, including book dealer and juggler Leo Rullman. 10 x 8". Possibly unpublished. Torn, worn and chipped.

200/300

306. Houdini, Harry (Ehrich Weiss). **Photograph of Houdini with his Wife and Mother in Berlin.** Candid sepia photograph shows the Houdinis well dressed and seated in a horse-drawn carriage. A typed note below the image states, "Berlin Germany 1901/The only real vacation." Old note on verso in an unknown hand. 4 x 5". Damaged and punctured but intact.

700/900

307. Houdini, Harry (Ehrich Weiss). **Houdini Escape Dive Photograph.** Circa 1910. His hands bound by chains, Houdini stands on a railing moments before diving into the water below. 5 x 4". Scrapbook remnants on verso. Soiled and chipped with one loss.

500/700

308. Houdini, Harry (Ehrich Weiss). **Photograph of Houdini and Company Aboard a Train Car.** Circa 1920. Houdini and eight other individuals, including his wife Beatrice, stand on the rear of a train car. Houdini, at the left, has one arm outstretched. Old ink notation in the lower margin identifies several of the individuals. Possibly taken during the production of a Houdini movie. 7 x 5". Corners with slight damage.

700/900



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308



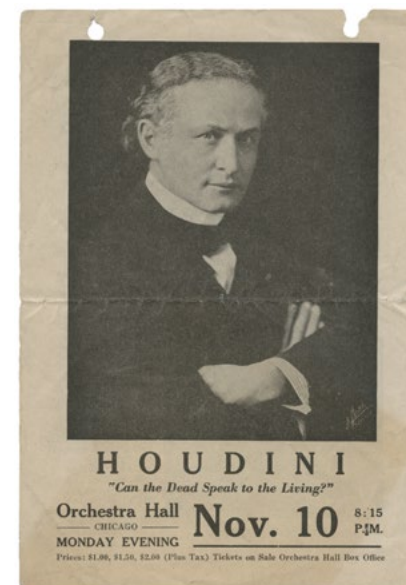
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312

309. Houdini, Harry (Ehrich Weiss). **Houdini Family Photograph.** Circa 1909. Houdini peeks out from a doorway on the steps of his wife's family home, surrounded by his wife Bess, her sister, and her mother. Old ink notations on the recto, likely in the hand of one of the Hinson family members, identifies each person in the photograph. 6 3/4 x 4 1/2". Old tears crudely repaired by tape on recto and verso; sold as-is. An important and intimate photograph of Houdini and his family.

700/900

310. Houdini, Harry (Ehrich Weiss). **Houdini Spiritual Church Investigation Photograph.** Circa 1924. Houdini stands against a wall in a spiritualist church pressing a pencil against it, likely investigating the manifestations produced there by its members or owners. 8 x 10".

500/700

311. Houdini, Harry (Ehrich Weiss). **Houdini Straitjacket Escape Photo Signed.** Circa 1920. Houdini hangs upside down from a block and tackle, holding a straitjacket in one outstretched hand at the conclusion of his famous escape stunt used to generate publicity. Boldly signed in pencil on the verso by Houdini. 8 x 10". Pinholes, chips, and wear; good.

1,500/1,800

312. Houdini, Harry (Ehrich Weiss). **Houdini Straitjacket Escape Photograph.** Circa 1912. Houdini dangles from a long chain, wriggling free from a leather straitjacket while hanging high above the street. 8 x 10". Old paper on verso, reportedly removed from a scrapbook kept by Charles Waller of Australia. Creased and worn.

400/600

313. Houdini, Harry (Ehrich Weiss). **Houdini Terror Island Movie Program.** *The Hippodrome Weekly*, Vol. 1, No. 24 for the week of July 26, 1920, featuring Houdini and Lila Lee in a scene from *Terror Island* on the front wrapper. The interior features a "rhymed interview" regarding the film, and the program. Small 4to. Uncommon.

400/600

314. Houdini, Harry (Ehrich Weiss). **Houdini Theater Program.** Chicago, ca. 1925. Photographs of Houdini show him with Teddy Roosevelt, as well as a spirit photograph with Abraham Lincoln. Text describes Houdini's lecture "Can the Dead Speak to the Living?" One folded 8vo sheet. Punched, old folds and wear; fair.

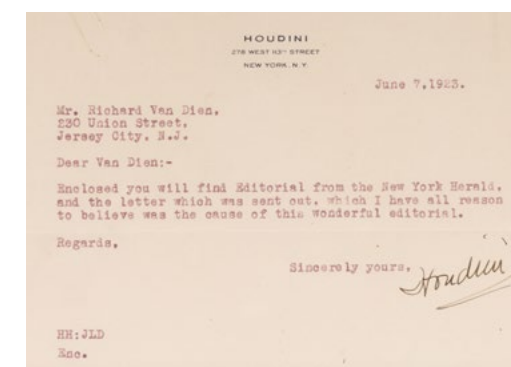
200/300

315. Houdini, Harry (Ehrich Weiss). **Typed Letter Signed, "Houdini," to Richard Van Dien.** New York, June 7, 1923. On a half page of Houdini's personal letterhead, a brief letter to Van Dien, originally enclosing an editorial from the *New York Herald*. Framed and matted together with a later printing of a photo of Houdini in leg and wrist restraints. 20 x 13" overall.

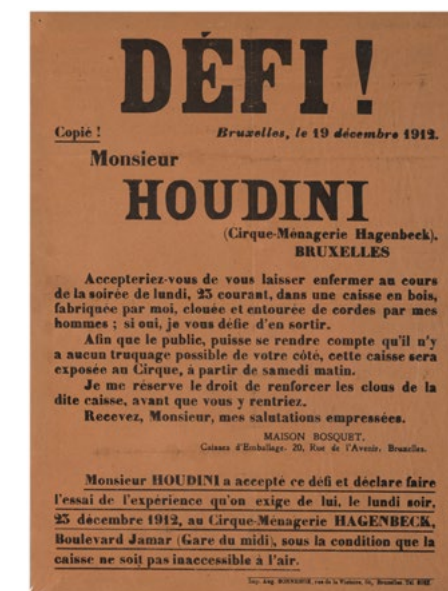
1,200/1,800

316. Houdini, Harry (Ehrich Weiss). **Belgian Challenge Handbill.** Brussels: Bonnege, 1912. Letterpress challenge broadside from the Maison Bosquet defying Houdini to escape from a packing case. 15 1/4 x 11 1/4". Faint old folds; tiny puncture lower right margin. Very good.

600/900



315



316

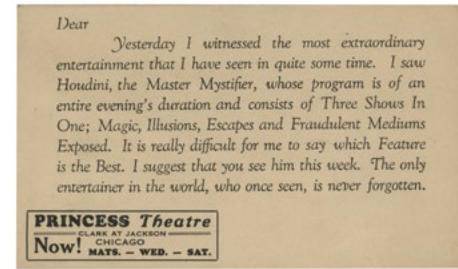




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318



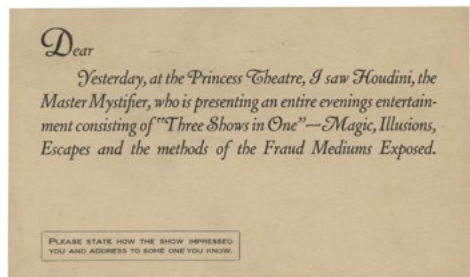
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323



325



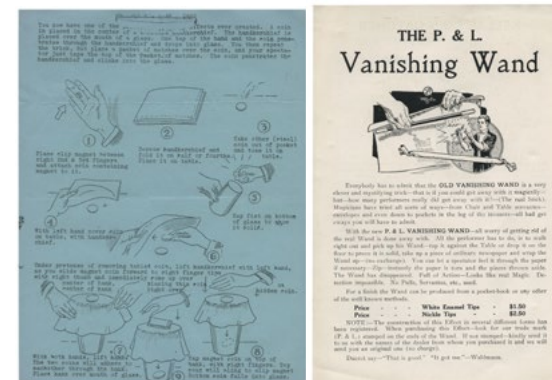
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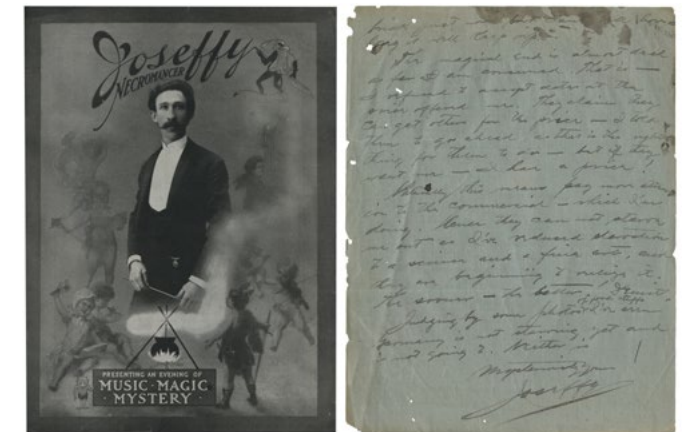
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326

317. Houdini, Harry (Ehrich Weiss). **German Variety Handbill Featuring Houdini.** Stuttgart: A. Lindheimer, (1913). Letterpress variety circus handbill featuring Houdini in the center column, presenting the Water Torture Cell. 18 ¼ x 12". Color pencil annotations around the Houdini portion; old folds, tiny chips around the edges. Very good.

200/300

318. Houdini, Harry (Ehrich Weiss). **Profile Portrait Photograph.** [New York], 1920s; printed 1961. Gelatin silver print from the original glass negative. 10 x 8". Minor creasing; near fine overall.

100/150

319. Houdini, Harry (Ehrich Weiss). **Houdini "Master Mystifier" Laudatory Postcard.** Chicago, 1910s. A postcard promoting Houdini's engagement at the Princess Theatre by way of a pre-written letter from the sender, stating that the "extraordinary entertainment... consists of Three Shows in One; Magic, Illusions, Escapes, and Fraudulent Mediums Exposed." Undivided back, not postally used. Very good. *Companion postcard next lot.*

100/200

320. Houdini, Harry (Ehrich Weiss). **Houdini "Master Mystifier Laudatory Postcard.** Chicago, 1910s. A postcard promoting Houdini's engagement at the Princess Theatre, instructing the sender to "state how the show impressed you and address to someone you know." Undivided back, not postally used. Very good. *Companion postcard previous lot.*

100/200

321. Houdini, Harry (Ehrich Weiss). **Cuban Trade Card.** Havana: Henry Clay and Bock, ca. 1920. Bearing a well-known portrait of the smiling magician, the verso numbered 71R, with printed information on the series. 2 ½ x 2". Hard plastic cover. Good.

200/300

322. Houdini, Harry (Ehrich Weiss). **Cuban Trade Card.** Havana, ca. 1920. Recto portrait of Houdini taken at Paramount Studios, thin black border bearing the magician's name and studio credit, the verso numbered 56, from a series of cards of film stars issued by the cigar manufacturer. Corners creased and softened. 2 ½ x 2". Hard plastic cover. Fair.

200/300

323. Houdini, Harry (Ehrich Weiss). **Home Magic. Education as Well as Entertainment.** Boston Herald, Nov. 1924 - Oct. 1925. Forty-three separate issues of the Sunday newspaper insert focused on magic and puzzles. Small folios. 4 pages each. Scattered nicks and tears, but generally good. Together with a few news and magazine clippings dealing with Houdini, including a 1915 escape challenge advertisement from the *Providence Evening Bulletin.*

300/500

324. [Instruction Sheets] **Archive of Vintage Magic Trick Instructions and Routines.** American, 1920s - 40s. Five binders, containing several hundred pieces total, and neatly organized in sleeves by manufacturer, including Carl Brema, Petrie & Lewis [P&L], and National Magic Company. Condition generally good.

150/250

325. [Instruction Sheets] **Collection of P&L Magic Trick Instructions Sheets.** New Haven, 1920s - 60s. Collection of over 100 original and over 60 contemporary but retyped instruction sheets for the famous line of P&L (Petrie and Lewis) magic tricks, including the Cups and Balls, Cigarette Production, One to Four Billiard Balls, Comedy Egg Bag, Topsy Turvy Bottles, Thimble Device, Ultra 4-Ace Effect, Brahmin Rice Bowls, Mephisto's Handkerchief Tube, Royal Rising Pencil, and dozens more. Some duplication. Neatly organized in three binders.

400/600

326. Joseffy (Joseph Freud). **Autograph Letter Signed.** Including a June 9, 1915 autograph letter signed, "Myisteriously Yours/ Joseffy," on Necromancer letterhead, to an unnamed friend, offering his opinion on recent events in the Great War, deploring his upcoming prospects ("The magical end is almost dead as far as I am concerned"), and regarding other personal matters; and a 1910s pictorial publicity brochure (4 pages) bearing a label on the verso with the details of his next performance. Letter stained, several holes, not affecting letter or signature.

300/500



327



328

327. Joseffy (Joseph Freud). **Giant Queen of Hearts Inscribed and Signed by Joseffy.** Giant card printed in four colors measures 7 3/4 x 11". Inscribed and signed in the margin, "Mysteriously yours, Joseffy, June 29 1915." Possibly a performance souvenir. Together with Joseffy's color lithographed publicity brochure.

300/400

328. Kellar, Harry. **Portrait of Harry Kellar and Felecion Trewey, Inscribed and Signed.** Circa 1919. Large-format portrait titled, The Two Deans/Franco-American/Magicians and Fantaists. Significantly chipped and worn; sold as-is. Inscribed and signed on the verso to Oscar Teale by Harry Kellar.

100/200

329. Kellar, Harry (Heinrich Keller). **Autograph Letter Signed, "Kellar," to Howard Thurston.** Los Angeles, December 1, 1913. One folded sheet of personal letterhead, a warm and engaging letter from the master magician to his successor, regarding the improvement to his health upon returning to California from a trip to Cleveland, during which he met with Thurston and his magical company, and congratulating him "on the wonderful improvement in your show. It is the cleanest most Mystifying Magic Show in the World today and I am proud of you... Your success is assured and I only hope you will now begin to save some of the rich harvest which is yours for the reaping." Signed "Your old friend/ Kellar." Presentation inscription and signature by Thurston to Carl Waring Jones dated October 1935. Remnants of the removal of a second document on the verso, not affecting letter or signatures.

700/1,000

330. Kellar, Harry (Heinrich Keller) and Paul Valadon. **Kellar The Peerless Magician - Special Engagement of Paul Valadon.** Two pieces, including a handbill and fourteen-page program for Kellar's special engagement of Valadon (May and September 1905, respectively); and sold with a clipped column from the New York *Morning-Telegraph* (1908) reporting Kellar's retirement from magic. Closed tears to the handbill and clipping, else good.

450/600

331. Kellar, Harry (Heinrich Keller). **Merry Christmas and Happy New Year Postcard.** Cincinnati: Strobridge Litho, 1920-21. Color lithographed double-ply card issued by the master American magician "with kindest thoughts and best wishes for a Merry Christmas and a Happy New Year." 3 3/4 x 5 3/4". Verso with pencil annotations and yellowing from old adhesive; printed area mildly toned.

250/350

332. Kellar, Harry (Heinrich Keller). **Cabinet Card Portrait Photograph.** Np, ca. 1910s. Half-length portrait photograph of the master magician on cabinet-format mount. Mount stained and soiled, causing mild rippling to the print.

400/600

333. Kolar, Joseph. **Inscribed and Signed Portrait of Joseph Kolar.** Chicago: Gerls, ca. 1927. Half-length portrait of the escape artist and advertising novelty inventor, his arms draped with a dozen different handcuffs. 8 x 10". Lengthy inscription to Mysterious Smith, with Kolar's catchphrase, "Give My Regards to the Chief of Police" inked in the upper left.

150/250

334. Great Lafayette (Sigmund Neuberger). **Real Photo Postcard (RPPC). The Last Act: Funeral of The Great Lafayette.** Edinburg, May, 1911. Photographic postcard showing floral tributes to the magician following his sudden death in a theater fire. Divided back. Addressed from Edinburgh to Fifeshire, with a note in blue ballpoint, and later annotations. Softened corners, else very good.

150/250

335. Great Leon (Leon Harry Levy). **Real Photo Postcard (RPPC).** Liverpool: Dobson, ca. 1920s. From the printer's "Velvograph" series of vaudeville stars, a sharp photographic portrait of the magician with his name in cursive script in the margin. Divided back. Not postally used. Paper remnants on verso from scrapbook removal.

100/150



330



331



332



333



334



335



336



337



338



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336. LeRoy, Servais. **Cabinet Photograph of Magician Servais LeRoy.** San Francisco & Los Angeles: Theodore Marceau, ca. 1900. Full-length portrait on original photographer's mount showing the Belgian magician in mephistopheles costume, arms folded and staring intently at the camera. 5 x 7", mounted to 7 x 10". A desirable image by a noted theatrical portrait photographer. Corners bumped and mount worn.

800/1,200

337. LeRoy, Servais. **Cabinet Photograph of Magician Servais LeRoy.** San Francisco & Los Angeles: Theodore Marceau, ca. 1900. Dressed in coat and tie and made up to represent a devilish figure, LeRoy produces a cigar from his nose. 5 x 7", mounted to 7 x 10". A rare and desirable image by a noted theatrical portrait photographer. Mount considerably worn and chipped, one scuff to image.

800/1,200

338. LeRoy, Servais. **Spirit Photograph of Magician Servais LeRoy.** American, ca. 1925. Full-length portrait of LeRoy, a wicked smile on his face, with a disembodied spirit hand floating in front of his body. 8 x 10". LeRoy, Talma & Bosco and Palace Theatre stamps on verso. Corners clipped, old paper tape on verso.

400/600

339. LeRoy, Servais. **Group of Programs, Calling Card, Broadside, and Other Ephemera.** 1896 - 1920s. Thirteen pieces, including a broadside featuring the Triple Alliance (Leroy-Talma-Bosco) in "New York to Bagdad" (separated centrally, heavily chipped); programs and handbills at the Alhambra Theatre, Camberwell Palace, and other venues; a blank order form for Leroy Magical Co.; Leroy's personal calling card (52, Hatton Place, London); and several clippings. All pieces except broadside mounted on album pages.

250/350

340. Talma (Mary Ann Ford). **Portrait of Talma (of LeRoy, Talma and Bosco).** New York: Dobkin, ca. 1910. Full-length silver print of the "Queen of Coins" holding flowers in her hands. Palace Theatre, New York stamp and stamp of Servais LeRoy on verso. 7 1/2 x 9 1/4".

200/300



341



342



343

341. Long Tack Sam (Lung Te Shan). **Blue Embroidered Dragon Robe from the Long Tack Sam Troupe.** Second half nineteenth century. Deep blue silk background, embroidered with five-clawed dragons chasing flaming pearls, along with cranes, bats and flowers. The lower portion is embroidered with a wave and rock pattern. Accompanied by a set of black Chinese boots. 56" high. Minor wear from use. Said to have been owned and used by members of Long Tack Sam's troupe of acrobats and assistants, and accompanied by a letter from New Zealand magician and author Jim Reilly alluding to Sam's company owning this robe and two others (see following lots).

800/1,200

342. Long Tack Sam (Lung Te Shan). **Blue Embroidered Chinese Jacket from the Long Tack Sam Troupe.** Second half nineteenth century. Bright blue silk background, embroidered with flowers, pagodas, and Chinese maidens. 40" high. Accompanied by a set of red silk embroidered Chinese shoes. Minor wear and holes in collar ring. Said to have been owned and used by members of Long Tack Sam's troupe of acrobats and assistants, and accompanied by a letter from New Zealand magician and author Jim Reilly alluding to Sam's company owning this robe and two others (see following and preceding lot).

400/600

343. Long Tack Sam (Lung Te Shan). **Embroidered Dragon Robe from the Long Tack Sam Troupe.** Second half nineteenth century. Navy blue silk background, embroidered with golden dragons chasing flaming pearls, amidst a multi-colored cloud pattern. The lower portion and sleeves embroidered with a repeating pattern of golden stripes. 56" high. Considerable fraying at collar. Said to have been owned and used by members of Long Tack Sam's troupe of acrobats and assistants, and accompanied by a letter from New Zealand magician and author Jim Reilly alluding to Sam's company owning this robe and two others (see preceding two lots).

400/600



344

344. [Miscellaneous] **Four Pieces of Conjuring Ephemera.** Including a Horace Goldin "Royal Illusionist" postcard; a pictorial news clipping (ca. 1930s) regarding Max Malini's performances in Japan; a 1932 Floyd Thayer TLS to Lester Lake; and an 1893 fragment of a Harry Kellar program at Daly's Theatre.

300/500

345. McGuire, Eddie "Tex." **Trove of McGuire's Files and Letters to and from an Array of Magicians.** 1910s - 60s. Approximately 150 pieces, comprising an important and revealing archive of correspondence showing the progression of McGuire's interests and work within a network of magicians spanning nearly 50 years. McGuire, parlaying his acquaintance with Walter Scott, whose techniques he documented in "The Phantom of the Card Table," forms relationships with members of an impressive circle of magicians whose letters are represented here, including Al Baker, Jean Hugard, Nate Leipzig, Leo Horowitz, Clinton Burgess, George Closson, Charles T. Jordan, Lawrence Gray, Charles Roltare, Henry Welsh Miller, Paul Noffke, Silent Mora, and others. Including autograph or typed letters signed by all of the above figures, many with multiple contributions to the file, and containing detailed descriptions of magic tricks and sleights, gossip, and other subjects. Also with a typed manuscript, "The Power of Magic," by Leo Horowitz, discussing the life and magic of Max Malini. Bulk of the letters from McGuire being from the 1950s - 60s, by this time under his adopted Western gambler persona "Tex", and being addressed to Cliff Lesta of Rhode Island. Completing the file is a quantity of ephemera and published work relating to McGuire, including a 1951 copy of "Phantom of the Card Table" and other booklets, plus postcards, Christmas greetings, and other associated material. Should be seen.

4,000/6,000

346. Miller, Charles Earle. **Inscribed and signed portrait of Charlie Miller.** Los Angeles: Musuel, ca. 1930. Three-quarter length portrait of the sleigh-of-hand artist and member of magic's "inner circle," in white tie and tails. Inscribed and signed in the lower right. Corners bumped, one closed tear at lower right.

200/300

347. Nicola, Louis (The Great Nicola). **Two Pieces of Ephemera.** Circa 1920s. Including a throw-out card featuring the magician with his "magical rabbit," the verso advertising Peter Pan Chocolates; and an escape-themed hangtag (2 1/4 x 4 3/4") showing the "great goal breaker" in wrist and ankle handcuffs. Very good.

200/300



348



349



350

348. Okito (Theo Bamberg). **Two Pieces of Ephemera.** Including a Christmas and New Year card (1960) including a tipped-in photo of Okito, signed "Theo" inside; and a check (1949) from Joe Berg, on Berg's Magic Studio letterhead, payable to Marie Bamberg and endorsed by Theo and Marie on the verso.

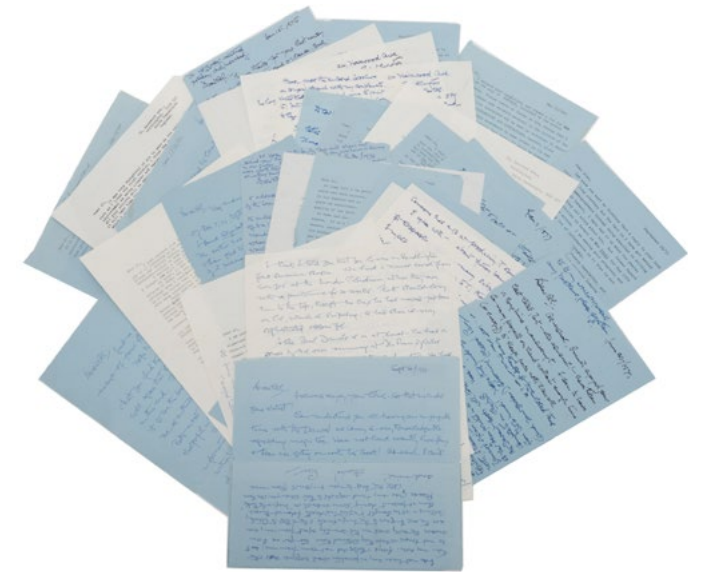
100/200

349. **Series of Vintage Photographs of an Amateur Magician and Boy Assistant.** American, ca. 1920s. Six pieces, being matte-finish silver prints showing the magician and his young assistant (perhaps son) in theatrical dress, stage apparatus set up against a dragon curtain. 10 x 8". Short tears and light toning; very good overall.

150/250

350. **Trio of Conjuring Souvenir Programs.** American, 1930s - 40s. Color wrappers, illustrated with photographs or other figures related to the performers, including Horace Goldin, Kalanag, and Louis Nicola. All very good.

150/250



351



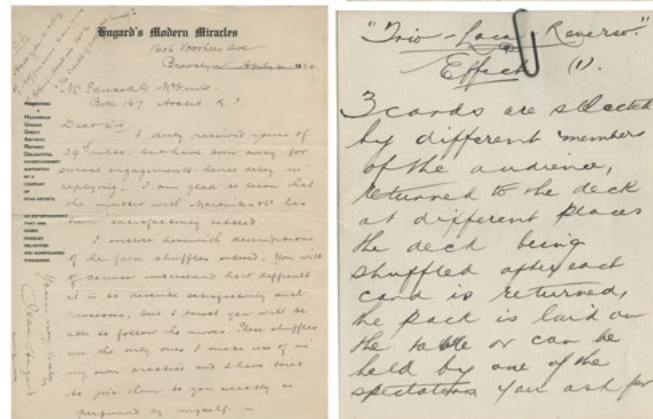
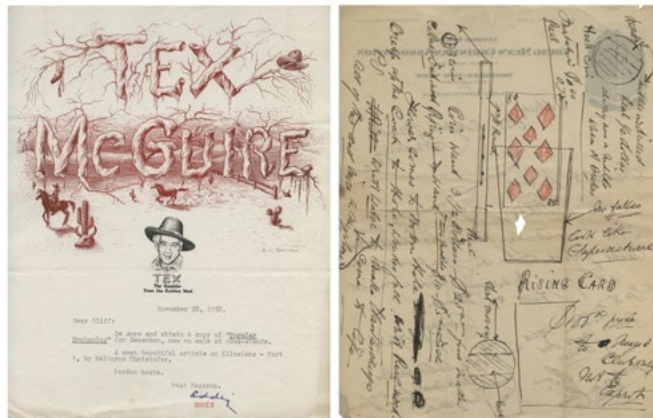
352

351. Sharpe, S.H. **Large File of Personal Letters and Related Ephemera.** Bridlington, England, 1970s - 80s. Including approximately 30 letters (TLS and ALS) to Allen Berlinski regarding personal matters, magic collecting, and writing projects; a group of nine magic programs, brochures, booklets, and greeting cards, most signed by Sharpe; Xeroxed copies of articles by Sharpe, comprising "Marlowe, Goethe & Magic" (1970; copy of the manuscript) and "Remarkable Robert-Houdin" (1978; inscribed and signed to Berlinski); and several original mailing covers addressed by Sharpe.

200/300

352. Siegfried & Roy. **Signed Color Photograph.** The duo depicted with a white tiger. Signed in black felt tip, "Sarmoti/Siegfried & Roy/ 1997." Double-matted, hard plastic black frame. 11 x 14" overall. Fine.

30/50



345



346



347



353



354



355



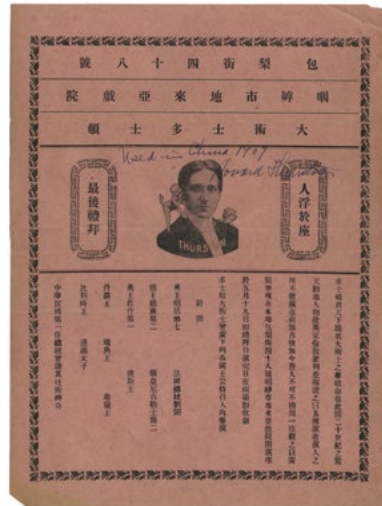
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356



357

353. Soo, Chung Ling (William Ellsworth Robinson). **Cabinet Card Bust Portrait.** N.p. ca. 1915. Photo-engraved portrait on cabinet-format mount (margins trimmed to size), with Soo's pre-print signature in English and faux-Chinese characters in the lower margin. Matted, in a gilt-wooden frame. 9 1/2 x 4 1/4". Fine.

300/500

354. Stillwell, George. **Throw-Out Card. Stillwell - Fuller's Big Star Act.** New Zealand: Caxton, ca. 1900s. Bearing a photographic bust portrait of the magician who toured as the "American Handkerchief King," advertised here with Fuller's Vaudeville Companies in New Zealand. 3 7/8 x 3". Light brown spotting in one corner, else very good. Scarce.

100/200

355. [Throw-Out Cards] **Group of Four Magicians' Throw-Out Cards.** Vp, 1920s - 30s. Including examples for T. Nelson Downs, Edwin Brush, and The Great Raymond. Brush card with a heavy horizontal crease, other cards generally very good.

150/250

356. Thurston, Howard. **Majestic Theatre Program. Thurston - Kellar's Successor.** New York, August, 1908/09. Pictorial program, 8 pages, illustrated, staple-bound. Inscribed and signed on the front by Thurston: "For Carl Jones/ Howard Thurston/ Aug 10/35." Inscribed "1908+9" indicating the corresponding date of the performance. 8 x 4 1/2". Apparently lacking one leaf; internal leaves disbound.

250/350

357. Thurston, Howard. **Early Chinese Tour Handbill.** China, 1907. Scarce pictorial program handbill (12 x 9 1/2") bearing the widely-used image of Thurston with imps on his shoulders. Inscribed and signed by Thurston above his likeness: "Used in China 1907/ Howard Thurston." Several horizontal folds; corners creased.

250/350

358. Thurston, Howard. **Early Photograph of Thurston as Coach of the Burnham Industrial Farm Baseball Team.** Canaan, New York, (1891); printed 1938. Silver bromide print by Thomas C. Worthington, sent to Carl Waring Jones, retaining the original envelope and TLS from Worthington to Jones. Thurston, on the far right, is shown in school uniform at the reform school where he was briefly employed. 4 3/4 x 6 1/2". Fine.

300/500

359. [Thurston, Howard] **Lobby Photo of the Thurston Illusion Show.** Np, ca. 1920s. Large photograph showing members of Thurston's company including Herman Hanson and Thurston's wife, Jane. 11 x 14". Pinholes, creases, and light soiling. Good.

150/250

360. Thurston, Howard. **Inscribed and Signed Photograph.** New York: Strand, 1926. Silver print bust portrait of the illustrious magician, inscribed and signed to the original owner in the lower center margin. 10 x 8". Slight facial losses and creasing; good.

300/500

361. Thurston, Howard. **Cabinet Card Portrait Photograph.** Columbus: Baker Art Gallery, (1909). Handsome silver print portrait of the young magician. Photographer's embossed mount. 6 3/4 x 4 1/4" overall. A fine print, with light toning and soiling in the bottom margin.

400/600

362. Thurston, Howard. **Pair of Illusion Demonstration Photographs.** San Francisco: George Knight, ca. 1900s. Early sepia photos on cabinet-format mounts embossed with the studio name, depicting Thurston with several assistants demonstrating a water tank illusion. 7 x 9" overall. Light toning and discoloration.

1,000/1,500



360



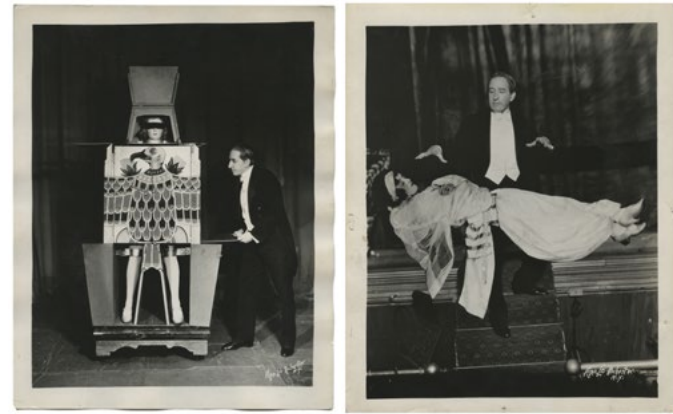
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362



363



367



364



365



365



366

363. Thurston, Howard. **Thurston Throw-Out Card. "Ghosts" – New and Startling Illusion.** American, ca. 1910. An uncommon example bearing a portrait of the young magician on the recto, and an illustration of the "Ghosts" illusion on the verso. Wear and creases evident.

300/400

364. Thurston, Howard. **The Great Thurston Levitation Postcard.** Np, ca. 1910s. Photo-engraved postcard showing the magician levitating an assistant and passing a hoop over the length of her body. Divided back, not postally used. 4 x 6". Very good.

300/400

365. Thurston, Howard. **Paycheck Signed by Thurston.** New York, Feb. 5, 1930. A check, payable to Howard Thurston for \$1000, signed by the manager of the Thurston Company, and endorsed by Thurston on the verso. Manager's checkbook stub attached. Very good, with old vertical fold and minor creasing. Sold with a blank ticket to the Thurston Wonder Show, granting admission with the ticket plus twenty-five cents.

100/200

366. Thurston, Howard. **Thurston March & Two Step.** Cleveland: Anthony J. Stastny Music Co., 1911. Color lithographed sheet music bearing the well-known portrait of the magician with imps on his shoulders. Folded horizontally, edges creased and slightly darkened. Handsome vintage gilt-oak frame, linen matting. 26 x 22" overall.

100/200

367. Thurston, Howard. **Six Photos of Thurston and His Illusions.** New York, 1930s. Vintage photos depicting Thurston and various assistants on stage and in the performance of various illusions. 10 x 8". Very good.

100/200



368. [Postcards] **Massive Collection of Over 700 Conjuring Postcards, Including RPPCs, Some Signed.** American and European, 1900s – 1960s. An immense lifetime collection containing numerous scarce and desirable examples, of varieties and subjects too numerous to list, and well worthy of further classification and research. Specific performers including Eugene Laurant, Elmer Eckam, Robert Nelson, Will Goldston, Dorny, Dell O'Dell, Kalanag, John Mulholland, Milbourne Christopher, Ovette, Chris Van Bern, Al Flosso, Eddie "Tex" McGuire, Amedeo, P.C. Sorcar, Wallace the Magician, Augustus Rapp, Jack Gwynne, Bob Kline, Tommy Windsor, Carl Hertz, Thomas C. Worthington III, Fetaque Sanders, Henry Hilton and many others; early and unknown parlor magicians; dealers, organizations, clubs, and periodicals including *The Sphinx*, *Caroly*, *C. Milton Chase*, *Felsman & Arthur*, *Mahatma Circle of Magicians*, *Abbott's Magic*, *Society of American Magicians* (national and various rings), *International Brotherhood of Magicians* (national and various rings); orientalist magicians performing under such names as *Chung Wu*, *Col. Ling Soo*, *Yoritomo*, and *Li Chung Soo*; plus various telepathists, mind-readers, and hypnotists; minorities including black and female magicians; child conjurers; locations, scenery, and stage settings; illusion and trick displays including decapitation, levitation, card manipulation, and more. Should be seen.

5,000/7,000





369



370

369. [Postcards] **Lot of 58 Postcards of Ventriloquists, Puppeteers, and Marionettists, Many RPPC and Some Signed.** American, European, and South American, bulk first quarter twentieth century. Including over 35 RPPC examples, performers including George Ford, Le Hurst, W.J. Eva, The Great Cyril, The Two Mackays, Will C. Pepper's White Coons, Fred Adolphus, F.T. Studd, "Thora," Laurie Leyton, Wukquan Frazee (printed Dai Vernon silhouette, signed by Frazee) and many unknown or obscure artists. An outstanding grouping of attractive images from a single collector. Condition generally very good.

700/900

370. [Photographs] **Vintage Photographs of Magicians, some signed.** 1910s - 70s. Over 60 vintage photographs, including images of famous and lesser-known performers, among them Clint Reidel, Charles Andress (inscribed and signed), Thomas Chew Worthington (inscribed and signed to Dr. A.M. Wilson), The Paveys, Bob Dorian, Scalzo, Madame Zomah, Joe Berg, Hy Berg, Bob Kline, J.B. Findlay, Deveen, Bob Arno, Chris Van Bern, Will Goldston, Virgil and Julie (various, one inscribed and signed), John Shirley, Johnny Platt (early, inscribed and signed), and others. Most 8 x 10", and generally very good condition.

400/600



371

371. [Scrapbook] [Magicians] **Scrapbook of vintage magic ephemera, including Houdini and Thurston items.** Compiled and collected by New Zealand Magician Robert Kudarz (and possibly others), and filled with greeting cards, letters, clipped letterheads, postcards, photographs, and more, many items inscribed and signed. Among the hundreds of items included are an early Houdini New Years card in full color, a typed note signed by Houdini dated March 7, 1907; as well as early signed postcards and clipped autographs from Howard Thurston, a George W. Heller complimentary pass, and items issued or signed by Robert Hellis, Charles De Vere, J. Bland, Harry Jansen (early throw-out card), Frederick Eugene Powell, Maskelyne & Cooke, Kolar, Carl Hertz, Dante (the original), W.D. LeRoy, C. Milton Chase, Jasper Bamberg (Burlingame), Frank Hiam, The Steens, Professor Hoffmann (business card), Van Camp's Famous Trained Pigs, Jean Hugard, and many more. Pages bound accordion-style and gathered in a loose cloth binding, blind stamped. Objects generally in good condition, with some foxing and wear throughout. An impressive collection.

2,500/3,500



372

372. Virgil (Virgil Harris Mulkey). **Virgil the Magician Touring Trunk.** Circa 1950. Sturdy metal-bound footlocker painted bright red and stenciled with the name "Virgil" and the number 50. One of the many trunks used by the Washington State-based magician to transport his gigantic illusion show across the globe on various world tours. 37 x 19 1/2 x 19 1/2". Lock not functional, crack in lid, else good.

300/500

373. Zancigs, The (Julius and Agnes). **Three Real Photo Postcards (RPPCs).** (London): Rotary Photographic Series, ca. 1900s. Three different postcards showing the Danish thought-reader and his wife. Divided backs, not postally used. Very good.

200/300



373



374

374. Daumier, Honore (French, 1808 - 1879). **Cups and Balls Magician. "The Mountebanks."** Paris, (1839). Lithograph in black and white, from *Les Saltimbanques*, captioned, "Oh Maitre Bilboques, we've had it... these clowns will steal our show!" - "Don't you fret, Gringallet, they're no match, they're only comedians." Matted. 10 x 12". Daumier Register 619 II/IV. Lightest foxing in the margins.

50/100

375. Anonymous. **Sorcier du Village, our L'Oracle Universel.** French, ca. 1880. Hand-colored woodcut showing a wizard with a raised wand at a table set up with cards, a skull, and other implements. 11 1/2 x 10 1/4". Matted. Old central fold, light soiling in the image.

100/150



375

PRINTS AND ARTWORK



376



377



378



379



380

376. Ganthony, Robert. **Sorceress in the Woods.** N.p., 1927. Photo engraved print hand-finished in watercolor and gouache. 10 x 7 1/4". Signed lower right by Ganthony, the author of books on magic and ventriloquism including *Bunkum Entertainments* (1895) and *Practical Ventriloquism* (1901).

200/400

377. **Punch and Judy on Boston Common.** New York, 1883. Hand-colored engraving showing a family gathered around the puppet box on a sunny day in the park. Judy wields a club. 15 1/2 x 10". Matted, in a gilt wooden frame.

80/125

378. Rhodon, Rachel (after Philippe Mercier). **L'Escamoteur.** Paris: Lienard, mid or late eighteenth century. Color etching, depicting a magician performing the Cups and Balls. 11 3/4 x 16 1/4". Matted. Fine.

300/500

379. Anonymous ("F.O."). **Stage Conjuror.** European, late nineteenth century. Fine color lithograph depicting a wizard on stage at a table set up with cards, balls, cones, and cups, with doves flying about the side. Double-matted, in gilt wooden frame. Signed in plate by the artist, "F.O." Matted area 10 1/4 x 7 3/4". Fine.

300/500

380. Sturges, D.C (American, 1874 - 1940). **Magician or Juggler Performing Tricks with Balls.** [Boston], 1934. Steel-plate etching, number 11 of 100 copies, signed and numbered in pencil by the artist in the margin. Double-matted, gilt wooden frame. Matted area 10 1/2 x 12". Fine.

150/250



381



382



384



383

POSTERS

381. Alexander (Claude Alexander Conlin). **Ask Alexander.** Circa 1915. Color lithograph poster bearing a bust portrait of the magician, whose turban forms a question mark. 40 x 28". Unrestored, with a large loss from the right edge but with the missing paper fragment included; folds, torn and fleabitten edges, and a small hole in the last letter of "Alexander." C+.

150/250

382. Alexander (Claude Alexander Conlin). **Alexander. The Man Who Knows.** Circa 1915. Color lithograph poster imploring the viewer to visit the fortune-telling magician and bearing an imposing portrait of the man in turban. 40 x 28". Unrestored, with torn and creased edges, folds, crude tape repairs, and other wear. C+.

200/300

383. Baldwin, Samri (Samuel Spencer Baldwin). **Samri Baldwin. The White Mahatma.** Hartford: Calhoun Print, ca. 1890s. Alluring three-sheet color lithographed poster of the magician Baldwin holding a staff strung with human skulls, an owl perched on a quarter moon above him. 81 x 41 1/2". Linen backed. A.

2,500/3,500

384. Carrington. **Carrington Le Formidable Magicien. Presente Le Spectacle Le Plus Effarant du Siecle.** Paris: Harford, ca. 1920s. Two-sheet lithographed color poster with portraits of Carrington and his assistant Manola, filled out with vignettes of illusions from the magic show including the Disembodied Princess, Levitation, and Sword Suspension. 47 x 62". Linen backed. Losses in the right and bottom edge, one affecting the printed area. B-.

300/400





385

385. Chapsou. **Chapsou**. Paris: Louis Galice, ca. 1920s. Color lithograph magic poster depicting an Asian conjurer centrally, with vignettes of various illusions (Aerial Fishing, livestock production, liquid and bullet tricks) and puzzles. 24 x 16". Linen backed. Few short clean tears repaired, margins lightly browned. A-

100/150



386

386. Chefalo (Raffaale Chefalo). **Chefalo Magician**. Birmingham: Moody Bros. Ltd., ca. 1925. Color lithograph portrait of the magician depicted with rays of light radiating from his eyes. His name appears in bold cursive lettering in the banner. 29 x 19". Linen backed. Small chip upper left corner; few short clean tears repaired. A-

1,200/1,800



387

387. **Cirque Ancillotti. Decapitation Illusion**. Lille: Jombart, ca. 1920s. One-eighth sheet color lithograph depicting two gentlemen as they grapple, literally and figuratively, with the question of a guillotine-style illusion. 15 x 11". Linen backed. Slight chipping in the margin; a few tiny scrapes and losses over-colored.

100/200



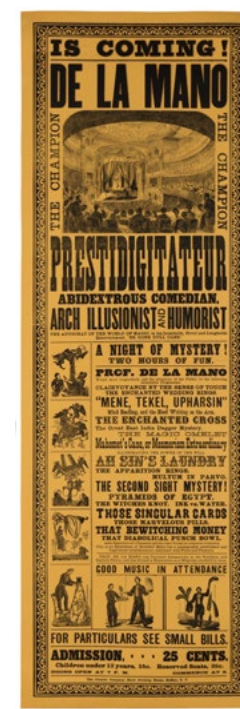
389

388. **Cirque Theatre Imperator. La Femme Volante. "Astrale"**. Paris: Louis Galice, ca. 1915. A turban-clad mystic passes a hoop over the body of his assistant. Over-printed for Le Fakir Shah Rabey. 15 1/4 x 23". A.

200/300

389. Debischop. **Ph. Debischop. Illusionniste Moderne**. Antwerp: T. Felt Brothers, ca. 1905. Four vignettes from this Belgian magician's show surround a central bust portrait, the balance of the poster filled with flowers and foliage. 34 1/4 x 24 1/2". A.

300/500



390

390. De la Mano. **De la Mano the Champion Prestidigitateur, Ambidextrous Comedian, Arch Illusionist, and Humorist is Coming!** Buffalo, New York: Courier Company Show Printing House, ca. 1870. Large pictorial broadside with a large wood-engraved illustration of the conjuror on stage, and seven smaller illustrations of the performance of various tricks and illusions, on yellow paper. 41 x 14". Linen backed. A.

150/250



391

391. De La Mano. **Two Broadside**s. New York, ca. 1880s. Two letterpress broadsides with woodcut illustrations of a learned pig, the magician, and other magical imagery. Larger examples 24 x 4 3/4". Smaller example 14 1/2 x 5" with printing on both sides. A.

100/200

392. De Rocroy. **Les Sirenes De Lau-Dela. Fantastique Illusion Presentee Par De Rocroy**. Marseille: Nicolitch, ca. 1920s. Magnificent color lithographed poster showing greenimps suspending a bowl from which beautiful mermaids emerge. 78 x 55 1/4". Linen backed. Scattered minor losses and tears repaired; slight foxing in the margins. B+

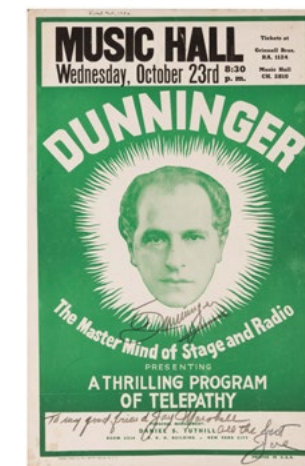
800/1,200

393. Dunninger, Joseph. **Dunninger. The Master Mind of Stage and Radio**. New York: Tooker Litho Co. Inc., 1946. Window card bears a central portrait of Dunninger. Overprinted for an appearance at the Music Hall, Detroit. 14 x 22". Minor soiling, old tape on verso. Inscribed and signed by Dunninger to Jay Marshall.

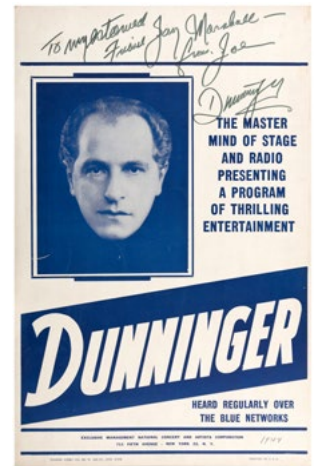
150/250



392



393



394

394. Dunninger, Joseph. **Inscribed and Signed Window Card**. New York: Tooker Litho, ca. 1940s. Pictorial window card advertising the mentalist "master-mind of stage and radio." 22 x 14". Inscribed and signed in black marker by Dunninger to Jay Marshall. Light scuffing around edges. A-

200/300



395



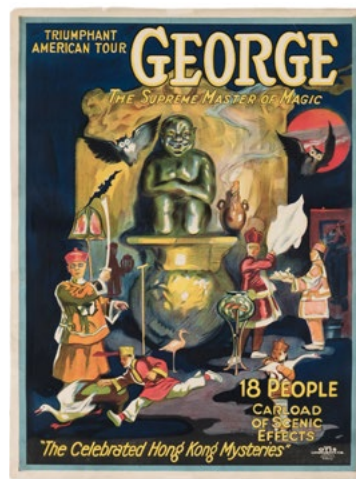
396



398



397



399

395. Fak Hongs, (The). **Fak Hongs**. [Spain], ca. 1920s. Color lithograph depicting the magician with an imp whispering into his ear, flanked by owls, with coiled serpents and the outstretched arms of a demon from below. Linen backed. 36 x 28 1/2". Minor foxing in the borders, scattered over-coloring along folds. A-

200/300

396. Fu Manchu (David Bamberg). **Two Broad sides**. Cuba and Argentina, 1940s/47. Pictorial broadsides, one inscribed and signed in the lower corner by Russ Swann. 24 x 7 1/2" (Argentinian) and 24 x 8 3/4" (Cuban). Latter with a central hole, margins apparently trimmed.

100/200

397. George, Grover. **George. The Supreme Master of Magic**. Cleveland: Otis Lithograph Co., ca. 1926. Color lithograph depicts the magician beside a smoking cauldron, with cards cascading from his hand and imps marching around a large Buddha. 26 1/2 x 19 1/4". Linen backed. Minor tear lower left corner over-colored. A-

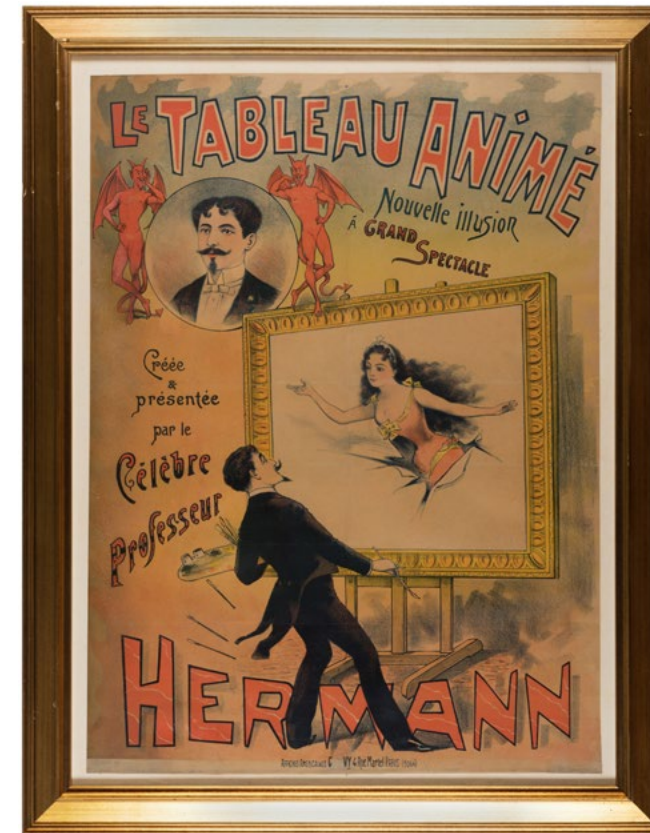
250/350

398. George, Grover. **Triumphant American Tour. The Supreme Master of Magic**. Cleveland: Otis Lithograph Co., ca. 1926. Color lithograph for the Ohio-born magician, depicting him with a cascade of cards shooting from his hand, surrounded by popular magical imagery including imps, spritely ladies, a witch, the Sphinx, and more. 40 x 27". Linen backed. Several losses in the image along the ride side repainted; minor over-coloring and repaired tears elsewhere. B.

400/600

399. George, Grover. **Triumphant American Tour. The Celebrated Hong Kong Mysteries**. Cleveland: Otis Lithograph Co., ca. 1926. Color lithograph magic poster depicting a group of Oriental men chasing after or tending to livestock around the central cauldron. 25 1/2 x 19 1/2". Line backed. Small border losses restored; many short closed tears around margins, a few extending into the image. B+.

150/250



400

400. Herrmann, Leon. **Le Tableau Anime. Professor Hermann**. Paris: Affiches Americaines, ca. 1900. Bright color lithographed poster depicting the magician in front of a spirit painting in which a woman has appeared. Small oval portrait of the magician flanked by imps. 31 1/4 x 23". Gilt wooden frame. Minor creasing, folds. A-

1,500/2,500

401. [Herrmann, Adelaide] **Star Theatre. Grand Testimonial Tendered to Johnny**. Philadelphia: Gillin Printing, [n.d.]. Letterpress broadside in two colors, Herrmann appearing beside a variety of entertainers for the testimonial show. 29 1/2 x 20". Repaired tears, old folds. B+.

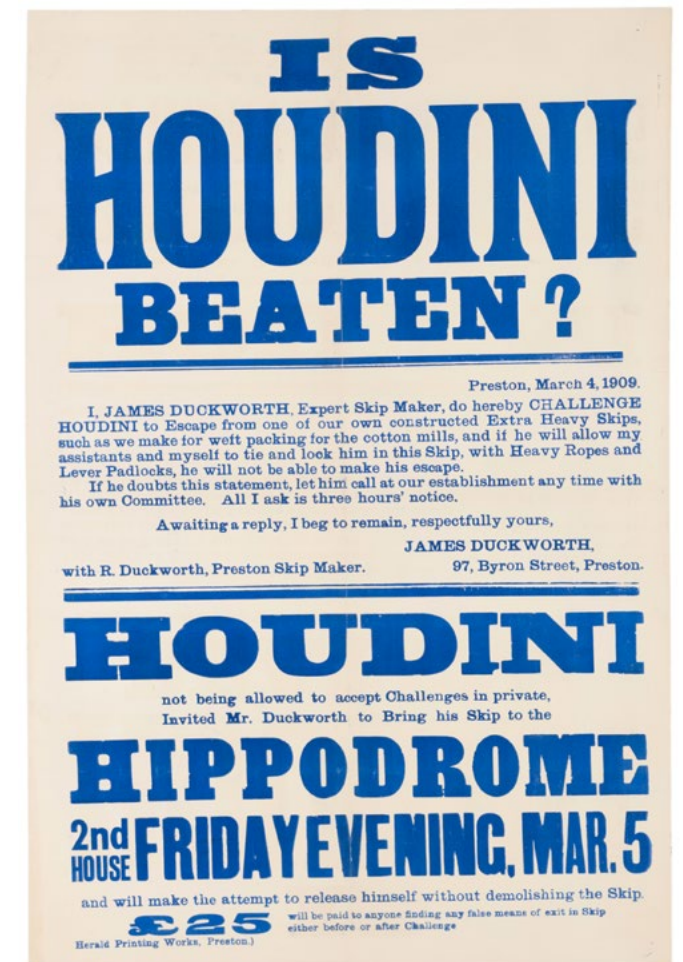
100/150

402. Houdini, Harry (Ehrich Weiss). **Is Houdini Beaten?** Preston: Preston Herald, 1909. Striking blue and white letterpress broadside challenge poster advertising Houdini's escape from a "skip" used to contain bales of cotton. 20 1/4 x 30 1/4". Linen backed. A.

3,000/4,000



401



402



403



406

403. Isola (Vincent and Emile Isola). **Salle Des Capucines. Grand Spectacle De Famille Par Les Mysterieux Enchanteurs. Suggestions Mentales, Illusions, Mysteres.** Paris: J. Weiner, ca. 1890s. Large letterpress broadside for the French conjurers, with the stock image of a messenger boy. 50 x 37". A.

800/1,200



404

404. Karmah. **Karmah. Le Fakirisme Devoile.** Roquevaire, France: Orcel, ca. 1920s. Color lithograph bearing a bust portrait of the magician (with the artist's pre-print signature, "R. Bougros"). 47 x 31". Linen backed. Minor scuffs, creasing, and losses around borders. A-

200/300

405. Kar-Mi (Joseph Hallworth). **Kar-Mi Swallows a Loaded Gun Barrel.** St. Louis: National Ptg. & Eng., 1914. Color lithograph depicting the "Indian" magician and juggler shooting a cracker from a man's head with the rifle barrel he has swallowed. 41 1/2 x 28". Linen backed. Minor losses and short tears in margin, but main image fine. A-

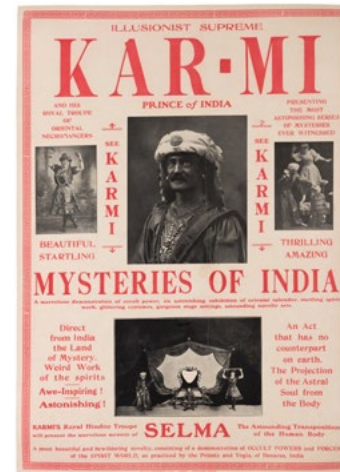
500/700



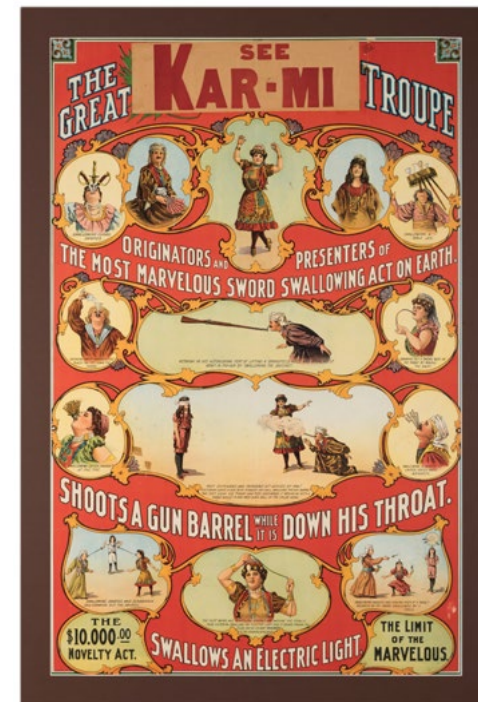
405

406. Kar-Mi (Joseph Hallworth). **Kar-Mi. Performing The Most Startling Mystery of All India.** St. Louis: National Ptg. & Eng., 1914. Color lithograph depicting the magician levitating a sarcophagus. 28 x 41 1/2". Linen backed. A finely preserved example, old fold lines faintly visible. A.

300/500



407



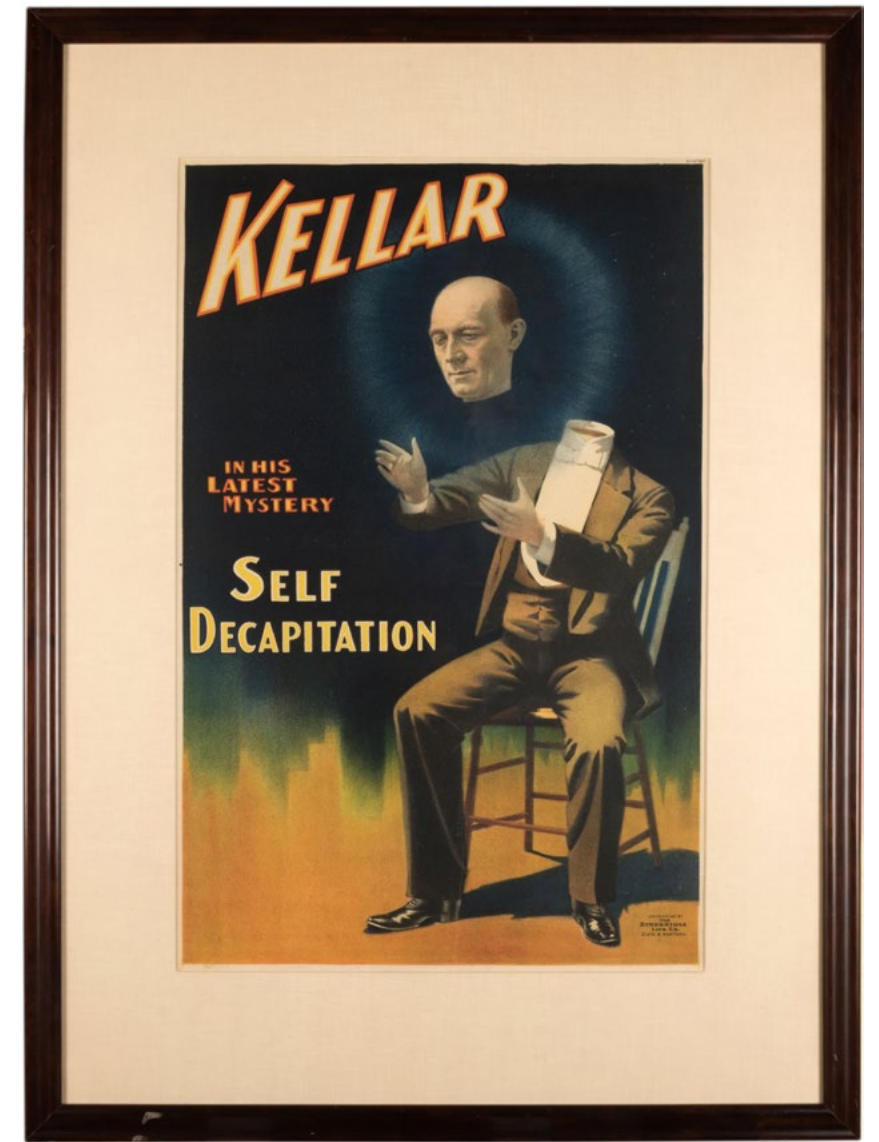
408

407. Kar-Mi (Joseph Hallworth). **Kar-Mi. Mysteries of India.** Boston: Buck Printing, ca. 1915. Two-color offset broadside advertising the magic show, bearing four photographs from the production. 27 1/4 x 20". Several losses at center repaired. B+.

100/200

408. Kar-Mi (Joseph Hallworth). **The Great Kar-Mi Troupe.** Newport: Donaldson Litho, ca. 1912. One-sheet color lithographed poster depicting the various acts performed by this Indian-styled performers, an over-slip in the top margin placed over their original name ("Victorina"). Matted over original border, cleanly mounted to board. Tape repairs, scattered foxing in the image. B.

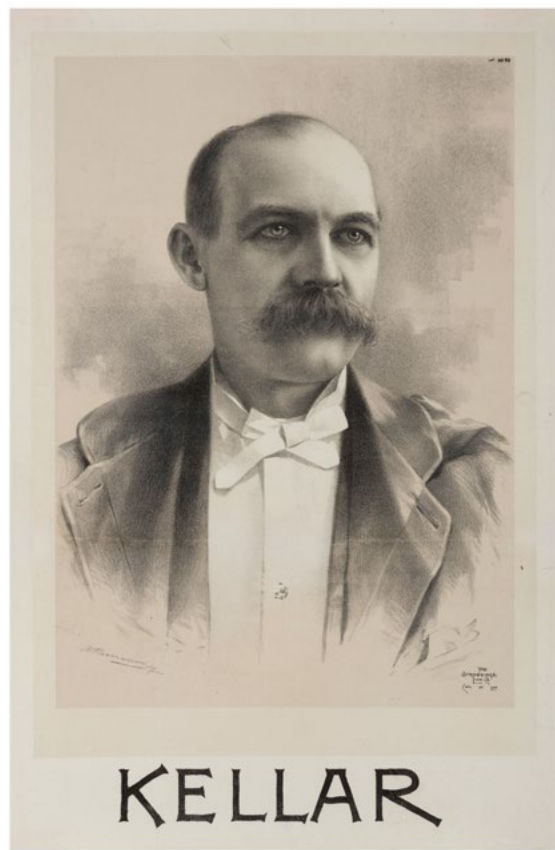
250/350



409

409. Kellar, Harry (Heinrich Keller). **Kellar in His Latest Mystery. Self Decapitation.** Cincinnati: Strobridge Litho, 1897. Stunning color stone lithograph poster showing Kellar seated in a chair, his disembodied head floating within a vaporous blue ring above his outstretched arms. Attractively presented in a walnut frame with a wide archival cream linen matting. Matted area 27 x 17 1/4". Fine impression, unrestored and vibrantly colored. A.

7,000/9,000



410

410. Kellar, Harry (Heinrich Keller). **Kellar**. Cincinnati and New York: Strobridge Litho., ca. 1889. Half-sheet lithograph bearing a bust portrait of the great American magician Kellar with a thick mustache and shiny stud in his dress shirt. 30 x 20". Linen backed. A.

1,200/1,800

411. Lapotre, A. **A. Lapotre. Representation Extraordinaire par le Maître Professeur Illusioniste Hypnotiseur**. Paris: Imprimerie Laverdure, ca. 1910s. Color lithographed poster with a mounted portrait of the magician. 48 3/4 x 33 1/2". Linen backed. Minor repairs. A-

600/900



411



412



413

412. **L'Enigmatique Alban's**. Lyon: Atelier Erge, 1929. Attractive color lithograph intermingling a modernistic question-mark background and typeface with the classic image of a magical devil. Signed in plate by the artist. 47 x 31". Linen backed. Minor over-coloring along folds, else a fine image. A-. Scarce.

600/900

413. Li Chang. **El Demonio Amarillo**. [Barcelona], 1946. Striking color lithograph depicting the magician onstage with a fire-breathing dragon. Signed in plate by the artist ("Noblom"). 39 x 28". Linen backed. Minor over-coloring to short tears in the image; slight discoloration at central crossfold; B+.

250/450



414



415

414. Li Chang. **El Demonio Amarillo**. [Barcelona], 1946. Color lithograph half-length portrait of the faux-Asian magician in ornate robe, a Chinese dragon curled mid-air. Signed in plate by the artists ("Noblom"). 39 x 27 1/2". Minor browning in the margins and along folds. A-.

300/400

415. Li Chang. **El Demonio Amarillo Original Artwork**. [Barcelona], 1946. Two pieces, including acrylic artwork on paper showing the performer onstage in a robe; and a color lithographed poster (mounted on artist's board, probably an early proof copy) bearing a portrait of the magician above a Chinese gong. 21 1/2 x 13". Light soiling and scuffing; folds. B+.

300/500



416

416. Long Tack Sam (Lung Te Shan). **Long Tack Sam's Daughters. Mi-Na and Nee-Sa Long**. Hamburg: Adolph Friedlander, ca. 1929. Handsome large-format poster depicting the daughters of the famous Chinese magician. Mounted to foam core. 36 x 53 1/2". Small losses at intersecting folds, wrinkling and wear; B. Scarce.

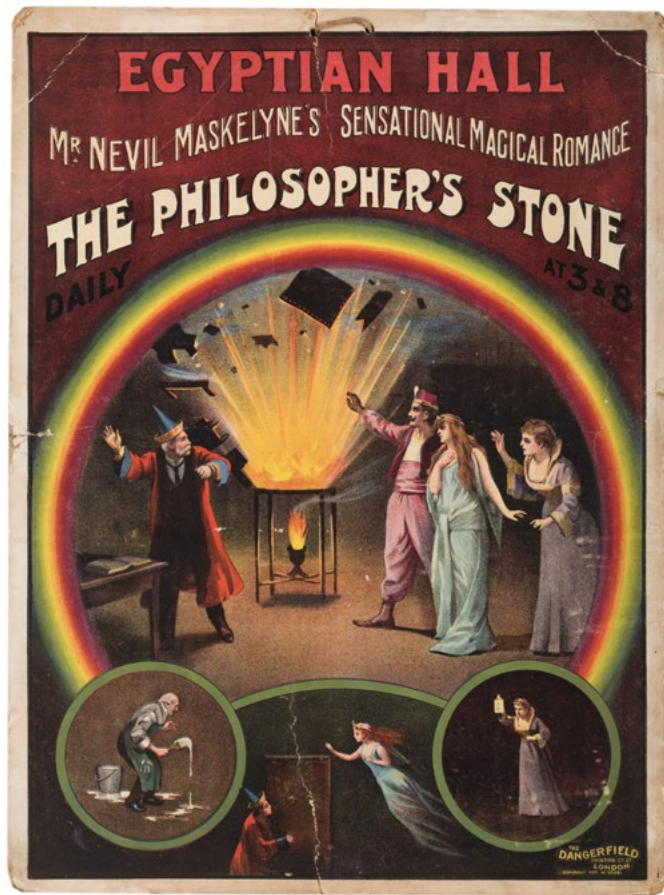
1,000/1,500



417

417. Maccabe, Frederic. **Begone Dull Care. The Magic Statue**. Liverpool: Wroe & Laxton, ca. 1870. Broadside advertising the famous mimic and ventriloquist, illustrated with various characters in the production, on pink paper. 25 x 13 1/4". Edges heavily worn and touched up. C.

150/250



418

418. Maskelyne, Nevil. **The Philosopher's Stone. Egyptian Hall.** London: Dangerfield Ptg., ca. 1915. Color lithograph hanging two-ply window card bearing vignettes from the "magical playlet" by Maskelyne. 20 x 15". Upper corners creased but holding; vertical tears at ends and one side extending into the image; margins and edges creased, lightly soiled; light scuffs and abrasions. B. Collection of Carl Waring Jones.

5,000/7,000

419. [Miscellaneous] **Group of Six Spanish Conjuring Broad­sides and Playbills.** South America, 1930s. Six different examples, several pictorial, for performers including Long Tack Sam, Mustapha Bey (2), Ruggiero Selvaggio, Maieroni, and the Bosky Troupe. Largest 12 x 20". Linen backed. Condition generally good, scattered losses in the margins.

200/300



419



420

420. McGuire. **McGuire Magician Window Card.** Np, ca. 1920s. Lithographed small window card showing the magician with a servant-devil kneeling before him, with other magical creatures and imagery in the background. 13 1/2 x 10 1/2". Minor creasing upper left corner. A-.

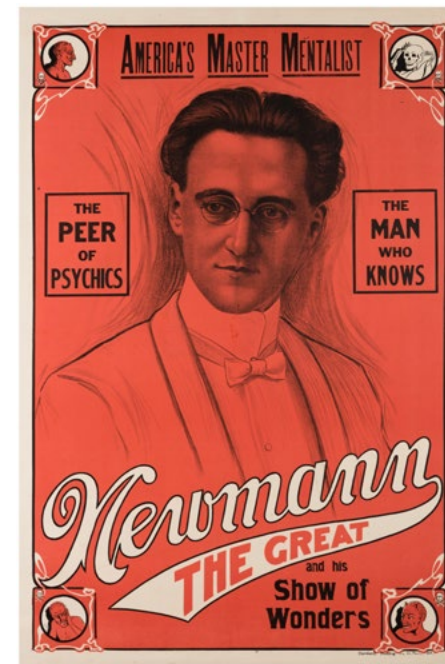
50/100

421. Mystag. **Mystag.** Paris: Harfort, 1938. Three-color lithograph showing half of the performer's face on one side of the image and chain links emerging from a covered mass on the other side. 63 x 47". Linen backed. Minor repaired tears. A-.

200/300



421



422

422. Newmann, C.A. George. **Newmann the Great.** [St. Paul: Standard Litho. ca. 1920.] Handsome three-color portrait of this Minnesota-based showman who made a career presenting an act of mind reading, muscle reading, and hypnotism throughout the Midwest, primarily in small towns, for over three decades. 41 3/4 x 27 1/2". Linen backed. Restoration to borders and folds; B+.

500/700

423. Okito (Theodore Tobias Bamberg). **Okito.** Marseille: Nicolitch, ca. 1920. Color lithograph bearing a full-length image of Okito in an elaborate Asian robe. 27 x 10". Linen backed. Slightest corner creasing. A.

2,000/3,000

424. Professor Alcalde. **Professeur Alcalde.** Paris: Harford, ca. 1920s. Portrait of the obscure performer with a profusion of spiritualistic spook-show imagery comprising ghostly ladies, a spirit bell and tambourine, and table-turning and a rapping hand. 62 x 46". Linen backed. Slightest scuffing and discoloration in the margins. A-.

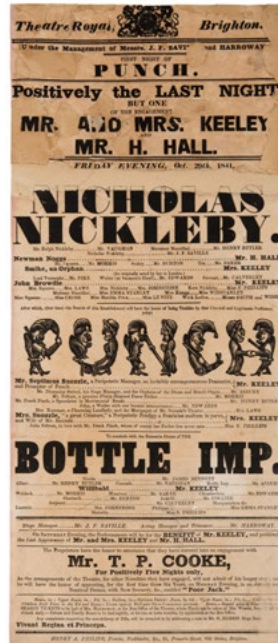
500/700



423



424



425



426



427



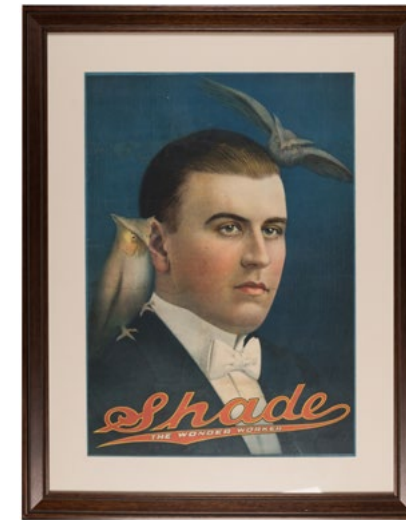
429



430



431



432



433



428

425. [Punch and Judy] Theatre Roayl, Brighton. Nicholas Nickelby. Punch. Bottle Imp. Brighton: Henry Philips, 1841. Letterpress broadside advertising various performances, the word "Punch" composed of woodblock images of the famous character himself. 19 x 8 ¼". Heavily restored at top. C.

150/250

426. The Great Raymond (Morris Raymond Saunders). Raymond. London: David Allen & Sons, 1910. Six-sheet color lithograph bearing a bust portrait of the magician with imps whispering into his ears, with his banner name logo below. Approx. 90 x 75". Linen backed. Light soiling upper left corner; several restored losses at sheet breaks and folds. B+.

1,500/2,000

427. Raxon. Deutschlands Grosser Tauschungskunstler. Germany, 1955. Color offset magic poster depicting the outstretched hand of the magician and his shadowy face in the background. 23 ½ x 16 ¼". Unmounted. Light creasing at edges. A.

80/125

428. Renk, Edmund. Edm. Renk Kortkünstler. Berlin: Alex-Hoenig, ca. 1920. Color lithograph full-length portrait of the magician and illusionist with depictions of various card and coin techniques. 27 ½ x 18 ¼". Linen backed. Uppermost margin and background areas expertly recreated; main image strong, clean and unrestored. B+.

800/1,200

429. Robertson. The Mysterious Robertson. [Paris]: Harfort, ca. 1930s. Color portrait lithograph depicting the magician as if in a wooden frame. 62 x 46". Linen backed. Small border losses restored; scattered light creasing and discoloration along folds. B+.

200/300

430. Robline. Pair of Playbills. Cuba, 1931/1930s. Two playbills, the first showing a grisly decapitation illusion, the second a woman restrained to a torture device. 12 ¾ x 9 ½" and 19 ½ x 9" respectively. Linen backed. A.

200/300

431. Roody. Roody. Milan: N. Moneta, ca. 1930. Two-sheet color lithographed poster designed by Umberto Calamida, bearing the silhouette of the magician arm in arm with the Devil. 76 x 26". Linen backed. Two restored losses in the bottom right corner and center margin; slight yellowing. B.

500/700

432. Shade, George. Shade The Wonder Worker. N.p., ca. 1930. Half-sheet color lithographed poster bearing a bust portrait of the magician from Shamokin, Pennsylvania, with an owl perched on his shoulder. 28 x 20 ½". Framed and matted. Several losses in the image restored; repaired tears; scattered over-coloring. B.

300/500

433. [Stock Poster] Gerbig's Carnival of Novelties. Roars of Laughter. Hamburg: Adolph Friedlander, 1907. Central image of a decapitation trick, living skeleton, and hissing snake advertising a magic show. Overslip with Gerbig name pasted at top as issued. 23 ¾ x 32 ¾". Margins and old folds expertly restored; B.

1,500/2,000



434



435



439



440



436



437



438

434. [Stock Poster] **Larry Benner's Fantasies of 1929**. Newport: Donaldson Litho., ca. 1940. Color offset stock poster depicts dancing flappers in bright dresses kicking up their heels, in this burlesque/revue show poster. 28 ¼ x 42". Long closed tears repaired; B+. Linen backed.

200/300

435. [Stock Poster] **Magician's Stock Poster**. Birmingham: Moody Bros., ca. 1920s. Attractive color lithograph stock poster featuring birds,imps, ribbons, and a devil with his arms wrapped around the globe. 25 x 20". Banner and margins trimmed. Slight losses along folds. B.

200/300

436. [Stock Poster] **Stage Magic Stock Poster**. Np, ca. 1920s. Color lithograph filled with conjuring imagery including doves, goldfish, flags and silks, playing cards, flowers, vases, and glasses, all looked over by the goateed devil figure. Signed in plate by the artist "Finoz." 31 x 24". Linen backed. Minor over-coloring along folds, a few short tears. B+.

150/250

437. [Stock Poster] **Conjuring Stock Poster**. Hamburg: Adolph Friedlander, ca. 1920. One-sheet color lithograph depicting the magician surrounded by a tableau of magical spirits, livestock, skulls, and more. 40 x 28". Over-printed for the performer Mac Urga. Mounted on old Kraft paper; creases, wear along folds, some foxing and small surface losses. C+.

100/150

438. [Stock Poster] **Conjuring Stock Poster**. Paris: Oraff, ca. 1920s. Color lithographed poster depicts a young conjurer baffling the spectator with the sudden appearance of ducks. A tableful of conjuring implements is seen in the background. 23 x 16". Linen backed. Margins with several light or mild tears and repaired losses; mild wear along folds. B.

100/150

439. [Stock Poster] **Conjuring Vignettes Broadside**. Paris, ca. 1900. Stock color lithograph broadside bearing vignettes of a magic show including a decapitation and levitation, filled with imps, devils, and bats. 31 x 12". Short tears and scuffs in the margins; light wear along folds. B+.

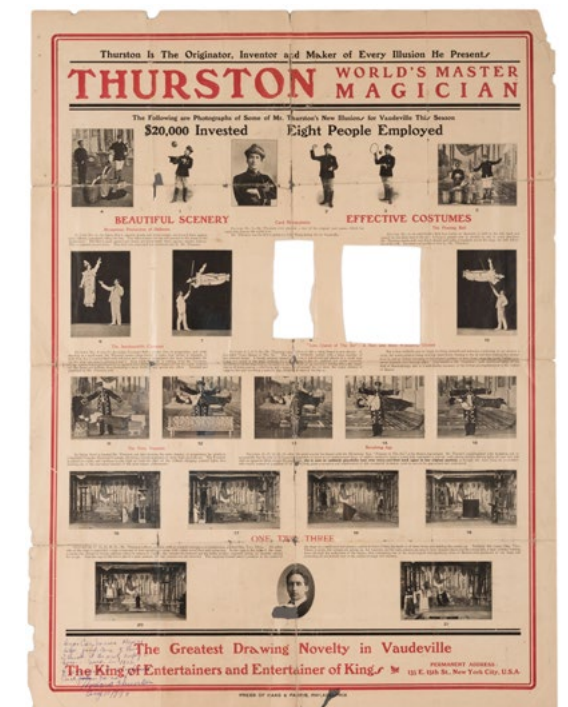
300/400

440. Taft (Albert Sachse). **Taft. The Comedy-Wizard**. Frankfurt: Graph. Kunstanst. Block & Schmidt, ca. 1910s. Color lithographed poster depicting the elegantly-dressed magician conjuring a duck from a flaming pan. 34 ¾ x 23 ¼". Gilt wooden frame. Slightest wear along folds. A.

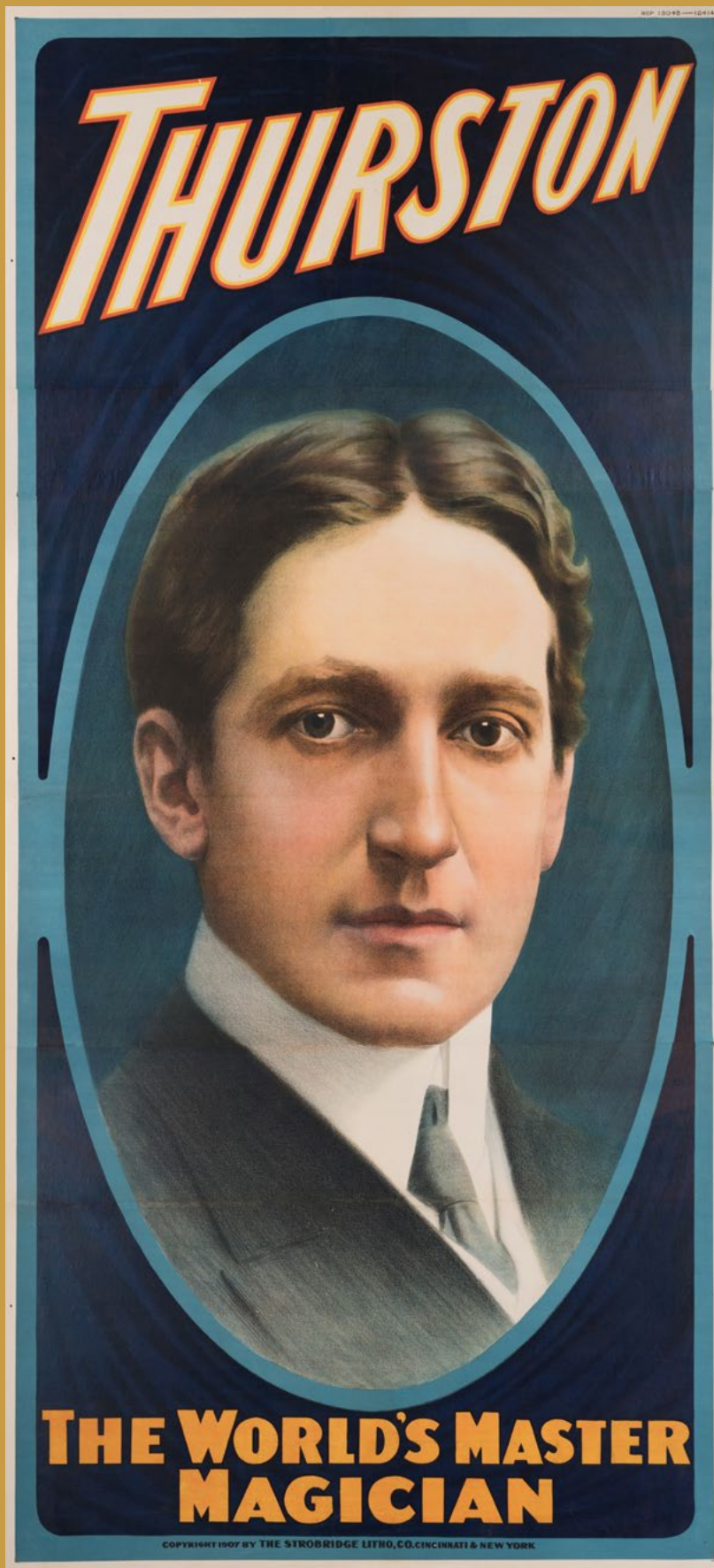
900/1,300

441. Thurston, Howard. **World's Master Magician - New Illusions for Vaudeville This Season**. Philadelphia: Press of Haag & Parris, 1902; inscribed and signed 1935. Poster illustrated with a series of halftone images of Thurston's illusions, including Revolving Aga, Inexhaustible Cocanut, Mysterious Production of Balloons, Floating Ball, Ione - Queen of the Air, Fairy Fountain, and more. 37 x 27 ¼". Inscribed and signed by Thurston in the lower left corner: "Dear Carl Jones/ Please take good care of this I think it the only copy I have. Used in 1902. Presented to my friend Carl John [crossed-out] Jones/ Howard Thurston/ Aug 10, 1935." Archival pliable encasement. Two images cut out, as received from Thurston; heavy folds and creasing, with additional scattered losses. Sold with the original mailing cover addressed by Thurston.

700/900



441



442. Thurston, Howard. **Thurston. World's Master Magician.** Cincinnati: Strobridge Litho Co., 1907. Magnificent three-sheet color lithographed poster, bearing a bust portrait of Thurston in an oval, on a blue background. 80 ¼ x 37 ½". Linen backed. Scattered minor repairs and over-coloring along folds and sheet breaks. A-.

3,000/4,000



443

443. Trewey, Felicien. **Alcazar D'Ete Champs-Elysses. Tous Les Soirs Trewey.** Paris: Emily Levy, ca. 1900. Color lithograph; full-length portrait of Trewey configuring his hands and cloak into shadowgraphs. 22 x 17". Linen backed. Expert over-coloring of tiny losses along folds. French censor stamp centrally. A-.

1,500/2,500



444

444. Virgil and Julie. **The Great Virgil Direct from America. Gigantic Stage Spectacle.** Circa 1950s. Three-sheet poster heralding the duo's world tour, with Virgil's name engulfed in flames. 86 x 40". Linen backed. Light soiling not affecting overall appearance; scuffs, creases, and wear along the folds. B.

200/400

END OF SALE





# REGISTRATION & ABSENTEE BID FORM

TELEPHONE BID     ABSENTEE BID

Bidder Number

Name	Phone
Business Name (If applicable)	E-mail Address
Billing Address	Credit Card Number (required for all new bidders)
City/State/Zip	Expiration Date & Security Code

Lot Number	Description	U.S. Dollar Limit (Exclusive of Buyer's Premium)

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Potter & Potter is not responsible for failure or other inadvertent errors relating to execution of your bids.  <b>THE AUCTIONEER'S DECISIONS ARE FINAL.</b>	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 60%; border-bottom: 1px solid black; text-align: center;">FOR POTTER &amp; POTTER</td> <td style="width: 40%; border-bottom: 1px solid black; text-align: center;">DATE</td> </tr> </table>	FOR POTTER & POTTER	DATE
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\$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.

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