

WINTER MAGIC AUCTION

December 14, 2019

PUBLIC AUCTION #081

W·I·N·T·E·R MAGIC A·U·C·T·I·O·N

AUCTION

December 14, 2019
10:00am CST

PREVIEW

December 12 - 13
10:00am - 5:00pm
or by appointment

INQUIRIES

info@potterauctions.com
phone: 773-472-1442

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CHICAGO, IL 60613



Giovanni Pasqua (stage name “Roxy”) became interested in magic when he was only seven years old, and he followed his passion for prestidigitation all his life. In 1971, he founded the Circolo Amici della Magia di Torino (The Friends of Magic Club) to share his passion with other lovers of the art, and he carried on this activity for 35 years.

Pasqua presented magic shows and lectures at the most important gatherings of magicians all over the world, including the world-famous Magic Castle in Hollywood, California. He wrote more than twenty publications on magic, in addition to numerous articles for a variety of international magazines.

Pasqua collected and studied antiquarian books on magic and allied arts. His library, selections of which are offered in this auction, contained some 3,000 volumes dating as early as the sixteenth century. His lecture on “lightning calculators” was presented at the tenth Los Angeles Conference on Magic History, an important and highly selective congress on conjuring historical research which was held biennially between 1989 and 2007. Other lectures included “Searching for the Secrets of Magic” (Kansas City), “Charlatanism in the Age of Reason” (University of Queensland), “Rare Tricks Performed in the Middle Ages, Renaissance & the Age of Reason” (Paris and Washington), “Magic Literature in Italy during the 18th Century” (Berlin), and “Gli Sputatori d'Acqua [The Water Spitters]” (Italy).

Pasqua’s lifelong research of old texts thought to fall outside the field of magic led him to discover previously unrecognized references to conjuring in works from the thirteenth to the sixteenth century, such as descriptions of trick daggers, feats of mnemonics, incombustible men, cutting off and re-joining a head to its body, and others, one of which even led to the identification a living descendent of the magician Abraham Colorni. As a tribute to his enduring legacy, the Roxy Award for Research on the History of Magic was established in 2012.



BOOKS



1



5

CONTINENTAL BOOKS ON CONJURING, OCCULT, SCIENCE, AND MATHEMATICS

1. Agrippa, Henry Cornelius. **De Incertitudine & Vanitate Omnium Scientiarum.** Frankfurt/Leipzig: Johan Adam Pleneri, 1693. Leather-backed boards. Engraved frontis. [22], 660pp. Ink blotch with repaired hole to title page, evenly browned.

100/200

2. Albertus Magnus. **Albertus Magnus, de Seretis Mulierum Item de Virtutibus Herbarum, Lapidum, et Animalium.** Amsterdam: Jodocus Janssonius, 1643. Contemporary vellum. Engraved title. 366pp., [9, index]. Engraved bookplate. Damp-stained gutter at start, light spotting and browning.

150/250

3. **Almanacco Illustrato del Mago in Societa / Il Mago in Societa.** Milan: Spirito Folletto, 1862/(1864). Two volumes, original wrappers depicting a wizard performing the Cups and Balls. Illustrations of magic with cards and classic parlor magic. 12mo. 95pp.; 95pp., [2, calendar for 1864].

200/300

4. Bacon, Francis. **Sylva Sylvarum, sive Historia Naturalis.** Amsterdam: Lud. Elzevier, 1648. First edition in Latin, translated by Gruter. Contemporary calf, banded spine stamped and lettered in gilt, tooled board edges, edges sprinkled in red. Engraved half-title. 12mo. [1], [34], 612, [47, index], followed by 87-page "Novus Atlas." See Toole Stott 71/74. Willems 1058.

150/250

5. Bacon, Francis. **Opera Omnia.** Frankfurt: Johann Baptist Schonwetter, 1665. Contemporary vellum. Half-title with engraved frontispiece on verso. Title in black and red with large printer's device. Text in two columns. [Folio (13 1/4 x 8")]. Nine leaves, 1324pp., [29, index]. Heavily browned, some marginal staining and chipping not affecting text.

200/400



6

6. [Blow Book] **Le Livre Magique. Tombé De La Lune 1500 ans Avant la Creation du Monde et Retrouve en 1863.** [France]: MM. Gangel et P. Didion, ca. 1860s. Original colored pictorial wrappers, sewn. A magician's blow book, in which the contents of the book seemingly change each time the magician blows on the volume and flips through its pages. Engraved illustrations, hand-colored. 8vo. Twelve changes in all, including birds, soldiers, flower bouquets, trained monkeys, captive bear, church and castle, Moor, Frenchmen and women, harlequin, and others. 8vo. Backstrip worn and chipped, otherwise fine. Rare.

1,000/1,500



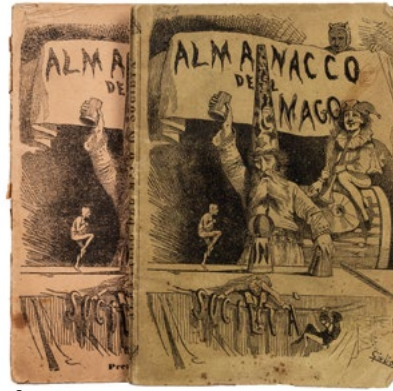
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7. [Blow Book] **Libro Magico. Caduto Dalla Luna 1500 Anni Avanti La Creazione Del Mondo e Ritrovato Nel 1869.** Torino: Carlo Manfredi, ca. 1869. Original colored wrappers, sewn. A magician's blow book, in which the contents of the book seemingly change each time the magician blows on the volume and flips through its pages. Engraved illustrations, hand-colored. 8vo. Twelve changes in all, including wizard, imps, equilibrists, gentleman and gentlewoman, large-headed man and woman, soldiers, organ grinder, birds, harbor, church, and others. Wrappers and backstrip chipped, shaken and partly disbound, as expected. Rare; only one institutional copy located.

800/1,200



2



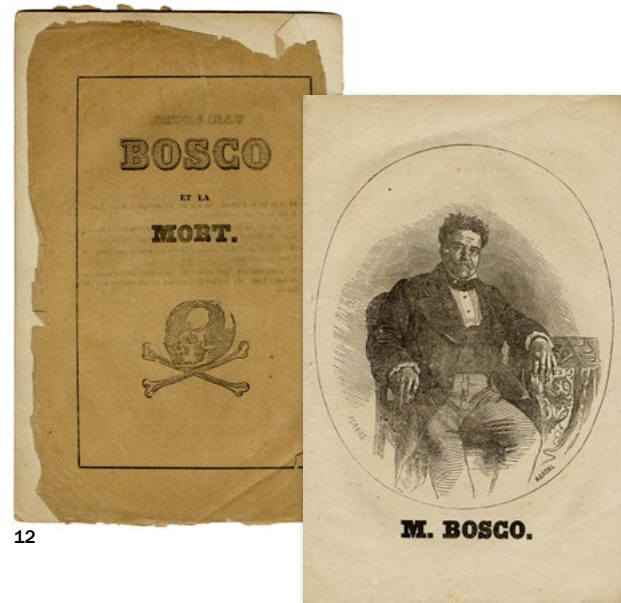
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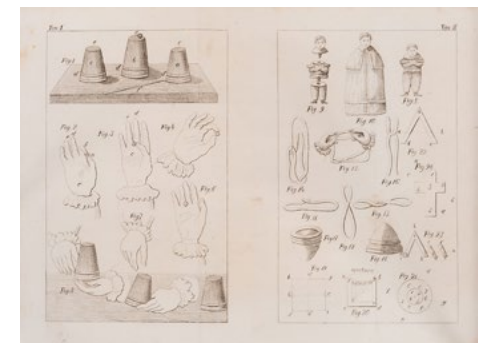
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9

8. Two Magician's Blow Books. Two vols., original wrappers, including *The Magic Picture Book* (ca. 1890s) and *Flik-Flik* (n.d., ca. 1980s). Contents of the books apparently change each time the magician blows on the volume. Covers of first volume chipped from thumbing. 16mos (smaller 5 3/4 x 4 3/4").

150/250



10

9. Bosco, Giovanni Bartolomeo. *Gabinetto Magico...ossia il Complesso dell'Arte di Presigio. Seconda Edizione*. Milan: Giovanni Silvestri, 1854. Vellum-backed boards. Frontispiece of Bosco, folding plate with illustrations of conjuring apparatus. 8vo. viii, 318pp. Light foxing.

300/400

10. Bosco, Giovanni Bartolomeo. *Gabinetto Magico...ossia il Complesso dell'Arte di Presigio. Terza Edizione*. Milan: Giovanni Silvestri, 1857. Vellum. With half-title, frontispiece of Bosco under tissue, folding plate with illustrations of conjuring apparatus. 8vo. viii, 319pp. Foxing and some offsetting, lower joint splitting a little.

200/300



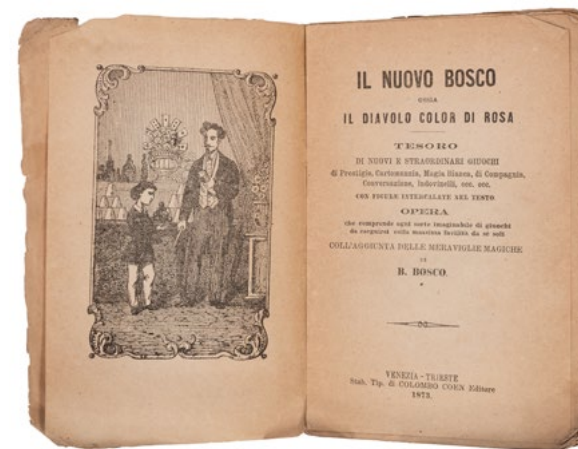
11

11. [Bosco, Bartolomeo] *Satanas: Recueil Universel, Biographique, Anecdotique des Aventures de Bosco*. Poitiers: A. Dupre, 1854. Publisher's yellow pictorial wrappers. 8vo. 40pp. Lower wrapper detached, thumbbed, otherwise very good.

500/700

12. [Bosco, Bartolomeo] *Satanas: Recueil Universel, Biographique, Anecdotique des Aventures de Bosco*. Marseille, 1859. Publisher's brittle tissue wrappers (detached and chipped). Title vignette, frontispiece. 8vo. 48pp. This edition with a skull and crossbones on back cover with the text: "Bosco et la Mort."

500/700



16

13. [Bosco, Bartolomeo] *Satana: Raccolta Universale, Biografica, Aneddotica delle Avventure di Bosco*. Turin: G. Favale, 1860. Later patterned wrappers. Title illustration, portrait frontispiece of Bosco. 8vo. 48pp. Very good.

300/400

14. [Bosco, Bartolomeo] *Il Saputello in Conversazione. Overo Giochi Onesti per la Gioventu. Il Mago Senza Magia. Quinta Edizione*. Livorno: Vignozzi, 1852/53. Two volumes, original wrappers, cover of first part with an engraving of Cups and Balls. A few text illustrations, including methods for cups and card magic. 12mo. Covers of first volume well worn; foxing and some soiling. Scarce work on magic and games, explained supposedly according to the methods of popular Italian magician Bartolomeo Bosco.

250/350



17

15. Bosco, B. *Il Nuovo Bosco, ossia il Diavolo color di Rosa*. Trieste: Colombo Coen, 1863. Orange wrappers with cover illustration of a conjurer's table laden with Cups and Balls. Frontispiece. 12mo. vii, 239pp. Text illustrations. Very good.

150/250

16. Bosco, B. *Il Nuovo Bosco, ossia il Diavolo Color di Rosa*. Venice: Colombo Coen, 1873. Original wrappers depicting a conjurer performing for a young boy. vii, 239pp. Old rebacking, expected marginal tears and chipping.

100/150

17. [Bosco] *Group of Italian "Bosco" Magic Books and Pamphlets*. Italy, 1870s/1910s. Approximately 15 volumes of works on the magic of Bartolomeo Bosco and successors who used the same name to trade on Bosco's enduring popularity. Wrappers. Some lacking covers or re-bound. Illustrated. Average size 12mo. Condition fair to very good.

200/300



18



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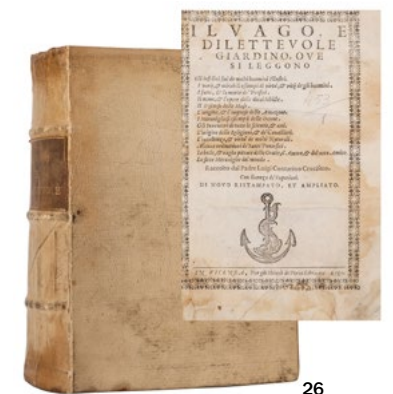
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24



25



26

18. Bianconi, Giovanni Lodovico. **Due Lettere de Fisica al Signor Marchese Scipione Maffei.** Venice: Simone Occhi, 1746. Parchment over boards. Engraved title vignette, one plate. Woodcut initials and ornaments. 4to. [4], 110, [2]pp. Nice, bright copy.

200/300

19. [Cagliostro] Barberi, Giovanni. **Compendio della Vita, e Delle Gesta di Giuseppe Balsamo, denominato il Conte Cagliostro.** Rome, 1791. Contemporary wrappers, sewn. Engraved frontispiece. 8vo. 203pp, [3, list of new books]. Lightly foxed, bookplate, some graphite marginalia.

150/250

20. [Cagliostro] **Memoire pour Servir a l'Histoire du Comte de Cagliostro au sujet de l'Affaire du Cardinal de Rohan.** Strasbourg, 1786. Old floral wrappers. 8vo. 40pp. No flyleaves. Rare.

300/500

21. [Cagliostro] **Group of 7 Antiquarian Books and Pamphlets on Cagliostro.** Including *Gli arcani svelati o sia il Cagliostroismo* (Venice, 1791); *Aventures de Cagliostro* (Paris, 1855), Saint-Felix; *Cagliostro: Nella Storia e Nella Leggenda* (1922), Petraccone; *Il Cagliostro Commedia* (1791), Roviglio; *Lettere di Cagliostro* (n.d.; 19pp.); and others. Sizes and bindings vary.

300/400

22. [Cagliostro] Castagnole, Gabriele. **Cagliostro e Maria Antonietta D'Austria.** Genova: Armanino, 19th century. Lithograph with hand-coloring, depicts Cagliostro hypnotizing Antoinette. 6 1/2 x 9 1/2". Pale dampstaining, slight imperfections.

50/100

23. [Barberi, (Giovanni)]. **Procès de Joseph Balsamo, surnommé le Comte de Cagliostro.** Liège: J.J. Tutot, 1791. Original paper wraps housed in a modern slipcase. Illustrated with woodcut tail-pieces. Two title pages. 8vo. [iv], 4–295pp. Possibly lacking a frontis.; binder's guard between [iv] and 1pp. Light dampstaining to wraps, label with inscription pasted to front wrap, modern ex-libris to front pastedown; interior clean.

200/300

24. Cazotte, Jacques. **La Magia Bianca. Overro La Mirabile e Curiosa Istoria di Ricardo Oberthron.** Venice: Guiseppe Zorzi, 1770. Two parts in one volume, separate title pages. Contemporary vellum. Engraved frontispiece. p. viii, 9–104, [2], 1–120. 8vo. Cazotte's romance "Le Lord Impromptu" rendered in Italian. Foxing, dampstaining throughout.

200/300

25. [Chess/Games] Brunetti, Francesco Saverio. **Dialoghi Analitici. Quesiti Utili, e Giocondi Risolti. Con altre piacevolezze d'Ingegno su varie Materie, e singolarmente sul Giuoco degli Scacchi.** Rome: Bernabo and Lazzarini, 1754. Full vellum, gilt spine title, edges sprinkled red. 4to. [16], 144pp. Woodcut illustrations of chessmen, mathematical diagrams, and other illustrations, woodcut historiated initials and ornaments; two folding engraved plates. No flyleaves; a few small holes, otherwise very good.

300/500

26. Contarini, Luigi. **Il Vago, e dilettevole giardino, ove si leggono.** Venice: Heredi di Perin, 1589. Later full vellum, gilt titled morocco spine label, 4 compartments with raised bands, modern endpapers. Illustrated with an Aldine-like woodcut printer's device on title page, woodcut initials, woodcut head and tail-pieces. Thick 8vo. [x], 488, [54] pp. table, [8], [16] pp. index, 120, [1]. Dust smudging to boards, marginal tears to first quire with light staining.

100/200

27. Decremps, Henri. **I Segreti Disvelati Della Magia Bianca / Cinque Sessioni Oltre un Trattato Della Bacchetta Magica.** Padua: Li Fratelli Conzatti a S. Lorenzo, 1788. Tan boards, printed spine label. Two volumes in one. Frontispieces of a parlor magician and chess player, one text engraving, separate title pages. 8vo. Several lines of text to verso of B4 in first vol. misprinted and filled in manuscript, scattered light foxing and some dampstains at rear, otherwise very good. Rare.

600/900



28



29



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31



32



33

28. Decremps, Henri. **Secreti della Magia Bianca**. Rome: Domenico Ercole, 1827. Contemporary leather-backed marbled boards. Two parts in one, separate title pages. 16mo. 159pp; 111, [1]pp. Covers scratched; scattered stains and rust marks internally.

300/400

29. Decremps, Henri. **I Segreti della Magia Bianca. Nuova Edizione**. Milan: Gio. Silvestri, n.d., ca. 1850s. Later red cloth. Frontispiece. 12mo. 182, [2]pp. Light to moderate foxing.

250/350

30. Decremps, Henri. **I Segreti della Magia Bianca**. Benevento/Milan: 1862/64. Two editions, bound in modern cloth and contemporary quarter leather, respectively. 12mo/8vo. Earlier edition a defective copy, with losses in upper margin at rear of volume including some loss of text; later edition with half-title bound in facsimile.

200/300

31. [Decremps, Henri; Giovanni Pinetti] **Secreti della Magia Bianca Ossia Spiegazione dei Giuochi di Mano Sorprendenti del Cavaliere Pinetti fatta M. Decremps**. Piacenza: Mauro del Majno, 1808. Later wrappers. 16mo. Light foxing and occasional stains, marginal tear to one leaf not affecting text, no flyleaves. Rare Italian edition of Decremps's classic.

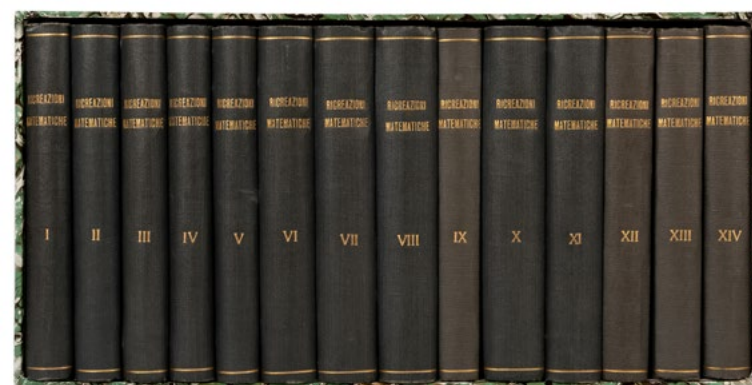
300/500

32. Decremps, Henri. **Secreti della Magia Bianca**. Piacenza: Majno [n.d., ca. 1830]. Modern leatherette-backed boards. 12mo. 118pp. Tape repair to corner of title, and corner losses to next four leaves with some loss of text.

200/300

33. Decremps, Henri. **La Magia Bianca Svelata...Traduzione dal Francese**. Messina, 1793. Old orange wrappers. Engraved frontispiece. 12mo. 76pp. Title page an older facsimile printed in blue; some foxing and light staining. Rare; first copy at auction since 1974.

400/600



34

34. **Dizionario delle Ricerche di Scienze Fisiche e Matematiche**. Rome, 1806/08. Fourteen vols. Bound in half cloth, patterned sides, in a marbled case. 8vo. Folding plates. Scattered foxing and other internal wear. With an additional 14 miscellaneous 20th century Italian volumes on math, puzzles, and games; and 18 issues of the magazine *Per Gioco*.

150/250

35. Grosse, Henning. **Magica de Spectris et Apparitionibus Spiritum, de Vaticiniis, Divinationibus, &c**. Leiden: Franciscus Hackius, 1656. Contemporary vellum, yapp edges. Engraved title page. [24], 636, [33]. Woodcut ornaments, initials. 12mo. Small holes and ink notation to title page outside printed area, occasional spotting. Nice, clean copy.

400/600

36. Hero of Alexandria (trans. Giovanni Battista Aleotti). **Gli Artititiosi et Curiosi Moti Spiritali**. Ferrara: Vittorio Baldini, 1589. First edition of Aleotti's translation of the *Pneumatics*, and the first edition in Italian. Engraved title page within woodcut border, woodcut head- and tailpieces, diagrams and descriptions of steam-powered devices, toys, and automata. 4to. One gathering lacking (H1-4) and bound in facsimile. Modern faux wood-grain boards, new endpapers, retains one preliminary and two terminal blanks. Spotting, light staining, soiling to edges.

250/350

37. Longin, Caesar. **Trinum Magicum Secretorum Magicorum Opus**. Frankfurt: J.G. Seyler, 1673. Brown calf, gilt-lettered backstrip (rubbed). 12mo. [24], 498pp. Margins trimmed close to headers, some browning and offsetting, ink blots; bookplate of William Constable. Scarce edition of a popular work dealing with many types of occult magic.

300/500

38. [Animal Magnetism] Doppet, Amedee. **Trattato Teorico e Pratico del Magnetismo Animale del Dottor Doppet**. Rimini: Giacomo Marsoner, 1785. First edition. Leather-backed modern marbled boards. 8vo. 57pp. Old ink page numbering in margins, light foxing.

150/250



35



36



37



38



39

39. **Il Maestro dei Giochi de' Bossoli e d' Altri di Magia Bianca.** Milan: Giovanni Bernardoni, 1821. Wrappers. Frontispiece engraving of a Cups and Balls magician. [4], 191pp. 12mo. Light foxing.

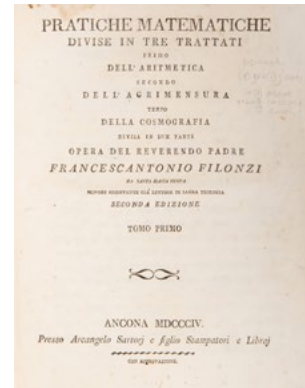
200/300

40. [Mathematics] **De' Giochi Aritmetici Trattato di N.N. al Nob. Signor Leonardo Rizzoni.** Brescia: Jacopo Turlini, 1761. Vellum, edges sprinkled red. 8vo. xii, 215, [1, addenda and corrigenda]. Mathematical games, some involving demonstrations with playing cards. Only two copies located, one institutionally, one at the Conjuring Arts Research Library.

300/500



40



41

41. [Mathematics] Filonzi, Francesco Antonio. **Pratiche matematiche divise in tre trattati.** Ancona: Satorj, 1804. Second edition. Half recycled manuscript early vellum over green boards. Bastard title, woodcut head and tail-pieces. Illustrated with several foldout engravings of geometrical and mathematical diagrams, contemporary notes laid in. 4to. Boards rubbed, few wormholes to spine and boards; worming to pastedown and first few leaves near lower margin, several foldouts missing.

80/125

42. [Mathematics] Forestani, Lorenzo. **Practica d'aritmetica e geometria.** Siena: Stampara del Pubblico, 1682. Full limp vellum, original hand-titled spine. Printer's device on title page, large vignette on verso of last leaf of Romulus and Remus suckling on a she-wolf surrounded by a strapwork design with cherubs at the corners. Profusely illustrated with woodcut initials, mathematical tables, geometrical equations, and examples of angle measurements of various castle turrets. 8vo. [x], 551, [1]. Few small holes to vellum along spine, chipping along lower edge, scattered staining to cover, light worming to last leaf. [Together with:] an identical edition of *Practica d'aritmetica e geometria* printed the same year and bound in a contemporary vellum; printed with a separate device on the title page.

250/350



42



43

43. [Mathematics] Gemma Frisius, Prèvoſt. **Arithmeticae practicae methodus facilis, per Gemmam Frisium, medicum ac mathematicum.** Paris: Apud Gulielmum Cauellat, 1557. Contemporary full vellum, original hand-titled spine. Woodcut printer's device on title page, profusely illustrated with letterpress mathematical tables. 12mo. [i], [1]-96, [1]. Boards lightly soiled, inscription to ffp and title page with a rubber stamp impression on title page, later repairs to worming at margins, general spotting.

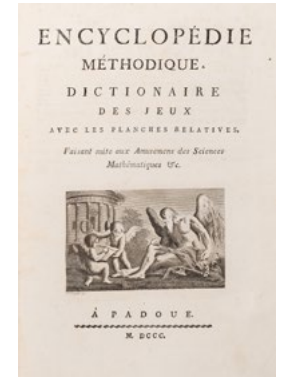
400/600

44. [Mathematics] Griminelli, Domenico. **Novissima prattica d' aritmetica mercantile.** Rome: Mascardi, 1670. Later full vellum, hand-titled spine, later front endpapers. Printer's device on title page. Illustrated with woodcut head-pieces, initials, and letterpress mathematical tables. 12mo. [viii], 431. Rear panel soiled with few small punctures, pages toned with later repairs to margins on [i] pp. and 431 pp. Together with: a later copy of *Novissima prattica d' aritmetica mercantile* (1702) bound in a modern vellum.

200/300



44



45

45. [Games] Lacombe, Jacques. **Encyclopedie Methodique. Dictionnaire des Jeux avec les Planches Relatives.** Padua, 1800. Old leather-backed boards, leather tips to corners, morocco title labels. Thirteen copper-engraved plates, several folding, engraved title vignette. 4to. iii, 247pp. Plates depict playing cards, dominoes, chess, Game of the Goose, checkers, billiards, and more.

200/300



46

46. Diderot, Denis and Jean d'Alembert. **Encyclopedie Methodique. Amusemens des Sciences Mathematiques et Physiques. Nouvele Edition.** Padua, 1793. Three volumes, contemporary quarter leather over boards. Two volumes of text, one of plates (86 total, 11 of which depict conjuring apparatus and natural magic). Without the frontispiece portraits of the editors. 4to. Occasional light foxing, overall very good.

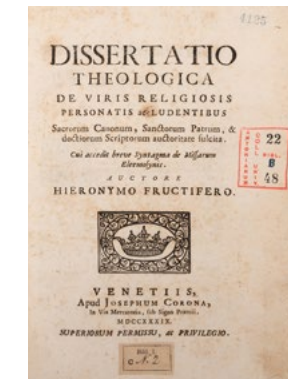
250/350

47. Menochio, Giovanni Stefano. **Trattenimenti Eruditi. Delle Stuore** Venice: Paolo Baglioni, 1662. Six parts in three volumes, quarter vellum over marbled boards. Woodcut printer's devices, headpieces and initials. Title page printed in red and black. With the half-title to first part. 4to. Light foxing and rust marks, otherwise very good.

200/300



47



48

48. Fructiferus, Hieronymus. **Dissertatio Theologica de Viris Religiosis Personatis ac Ludenitbus.** Venice: Joseph Corona, 1739. Semi-stiff contemporary wrappers, sewn, manuscript title on spine. Woodcut printer's device. 8vo. Ex-libris stamps to title page and a few other pages.

150/250

49. Mencke, Johann Burchard. **De Charlataneria Eruditorum Declamationes Duae.** Amsterdam/Lucca, 1716; 1726; 1747. Three editions, bound in calf, vellum and quarter cloth. Two with engraved frontispieces. 12mos. Calf volume with splitting joints.

150/250



49



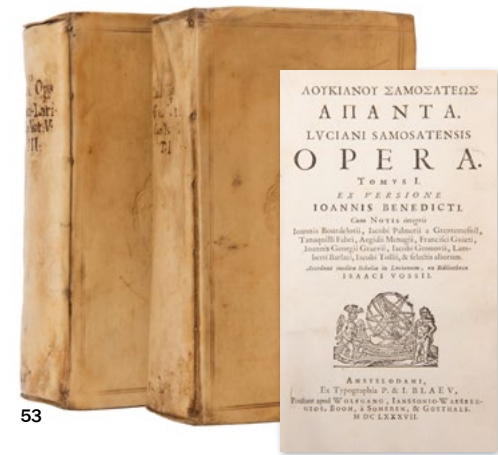
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51



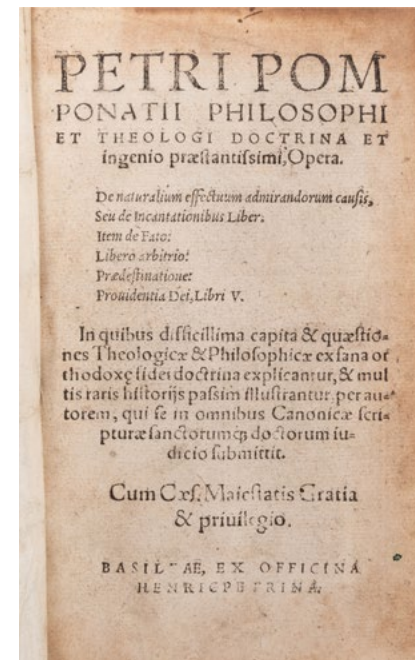
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58



57

50. Astolfi, Giovanni Felice. **Scelta Curiosa et ricca officina divarie antiche, & moderne Istorie.** Venice: Marchio Sessa, 1602. First edition. Later half vellum over marbled boards, hand-titled spine, later blue endpapers. Engraved printer's device on title page of a cat eating a rat. Copiously illustrated with half-page woodcut vignettes at chapter headings, woodcut initials, woodcut head and tail-pieces. 8vo. [xiv], 518, [1] blank. Boards rubbed with slight separation along front outer joint, light scatter of spotting.

200/300

51. Astolfi, Giovanni Felice. **Della Officina Historica di Geo: Felice Astolfi.** Venice: Stefano Curti, 1675. Original stiff wraps bound with three cords, hand-titled spine. Woodcut printer's device on title page, woodcut head-pieces and initials. Small 4to. [xx], 460. Dust soiling to wraps, small puncture to spine panel mid-section, cords detached, inscriptions to rear wrap, interior generally clean.

200/300

52. Astolfi, Giovanni Felice. **Della Officina Historica. Libri Quattro.** Venice: Pietro Brignonci, 1659. Contemporary vellum, manuscript title on backstrip. Woodcut title device and initials. 12mo. Dampstained with tide line through text throughout, last two leaves in facsimile. Mention of the magician Merlin on p.

80/150

53. Lucian [Luciani Samosatensis]; Leclerc, Jean [ed.] (1657-1736). **Opera.** Amsterdam: P & I Blaeu, 1687. Two volumes. First edition. Early full vellum over boards, original hand-titled spine, blind-stamped double fillets to border, center blind-stamped with interlacing ribbon pattern to front and rear boards, speckled edges. Engraved allegorical frontis in vol. I, woodcut printer's device on title page, woodcut initials and tail-pieces. Text in Latin and Greek, in double column. 8vo. [xxiv], 1060, [18] index; [viii], 46; [iv], 922, [26] index; 55. Corners bumped, vellum lightly soiled, spine title faded on vol. I, boards and text block splayed, margins dampstained.

200/300

54. [Mallet, David]. **Vita di milord Francesco Bacone.** Venice: Appresso Antonio Locatelli, 1768. Original wraps bound with cord, original hand-titled spine. Engraved frontis. portrait of Bacon by Antonio Baratti. Illustrated with woodcut printer's device on title page, woodcut head and tail-pieces, and woodcut initials. 8vo. Frontis., [xxvii], 211. Light dust soiling to wraps, light worming to rear wrap and blank.

100/200

55. Pomponazzi, Pietro. **Opera. De naturalium effectum admirandorum causis, seu de incantationibus liber: Item de Fato, Libero arbitrio, Praedestinatione, Provdentia Dei, Libri V.** Basel: Henricpetrina, 1567 (colophon date). Later calf, neatly rebacked. Woodcut printer's device at end. [64, incl. 8 blank], 1015, [1]pp. Small 8vo. Engraved large armorial bookplate of Camden. Light chipping and dust-soiling to first few leaves. Caillet 8818. Wellcome 5154. Thorndike V, pp. 98-110.

800/1,200

Second edition of the *Naturalium effectum*, followed by the first edition of the influential work on fate, free will, and predestination. The author sought to apply natural explanations for what were believed to be Christian miracles.

56. Rosignoli, Carlo Gregorio. **Il Giuoco Fortuna, overo il Bene, e l' Male, de' Giuochi.** Milan: Giuseppe Pandolfo Malatesta, 1700. Vellum. Engraved allegorical Horatian frontispiece of vagabonds playing or gambling with dice, whose game has been stopped by a soldier. With the half-title. [20], 241pp. 12mo. Woodcut floral tailpieces and initials. Minor marginal dampstaining at rear. With another edition (Modena: Antonio Capponi, 1703), wrappers, 236pp.

150/250

57. Rossi, Emanuele. **Mille Giuochi e Passatempi.** Florence/Milan, 1869/1890. Six different editions. Illustrated. 8vo/12mo. With six other volumes in Italian on ventriloquism, mathematical recreations, games, and magic. Condition varying from poor to very good.

150/250

58. Segneri, Paolo. **L'Incredulo Senza Scusa. Four Editions.** Four copies, three in vellum one in buff wraps., published in Florence (1690) and Venice (1711; 1712; and 1787). 8vos (largest 9 1/2 x 6 1/2"). Covers and backstrip of the 1712 edition are stained and torn, some worming and foxing.

150/250



59



61

59. Sonzogno, Edoardo (ed.). **Strenna dello Spirito Folletto** per 1864. Milan, 1864. Cloth-backed pictorial boards. Storybook filled with numerous full-page lithographs and text illustrations on an array of subjects, including a fugitive American slave, Cups and Balls magician, house of cards, and others. 4to. Moderately shaken and rubbed.

50/100

60. Tallier, Galipido. **Nuovo Plico d'ogni sorta di tinture**. Bologna: Longhi, [1771]. Original stiff wraps bound with two cords, original hand-titled spine. Illustrated with woodcut printer's device on title page, woodcut initial on pp. 3. 16mo. [2], 3-167, [1]. Covers soiled, rear dampstaining slightly affecting last quire, a few gatherings sprung.

200/300

61. **Collection of Italian Pulp and Pamphlets on Magic**. Bulk 1880s/1900s. Twenty-one volumes, most by anonymous compilers, on magic and allied arts. Some in colored or pictorial wrappers; some also without covers or re-bound. In some cases, multiple copies of the same title. Average size 12mo. Condition fair to good.

250/350

62. Cervellati, Alessandro. **Seven Volumes Written and Illustrated by Cervellati**. Including *Storia del Circo* (1956); *Questa sera Grande Spettacolo* (1961, slipcased); *Bologna Frivola* (1963); *Bologna Divertita* (1964); *Storia dei Burattini e Burattinai Bolognesi* (1964); *Storia del Clown* (1946), corner tear to front cover; and *Donne epoeti all' Arena del Sole* (1966).

150/250

WITH A SIGNED LITHOGRAPH BY FELLINI

63. Fellini, Federico. **I Clowns**. A cura di Renzo Renzi. Foto a colori di Franco Pinna. Bologna: Capelli, 1970. Limited first edition, number 124 of 150 copies, with a signed and numbered color lithograph of a clown on wove paper by Fellini inserted in a folder at the start of the volume, as issued. Photographs by Pinna in color and black and white, and other illustrations. 4to. Publisher's beige cloth, original glossy color dust-jacket. Small tape repair tear to jacket, bookplate, otherwise fine. Also with a press booklet (1970) issued by RAI TV, which produced the film.

800/1,200

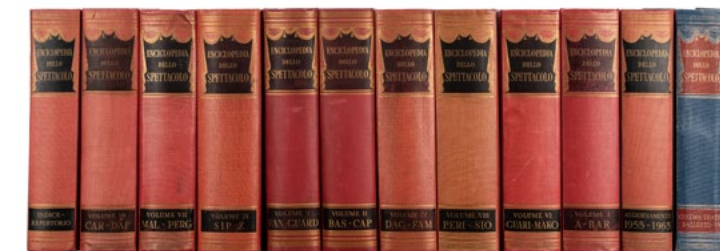
This book accompanied the release of Fellini's 1970 "fictional documentary" of the same title, and reproduces the film's script at the back of the volume. The work is filled with essays on clowns in art and culture from the golden age of the circus to Fellini's day, and features 64 pages of color photographs, halftone reproductions of historic circus photographs, posters, and ephemera, and other illustrations.



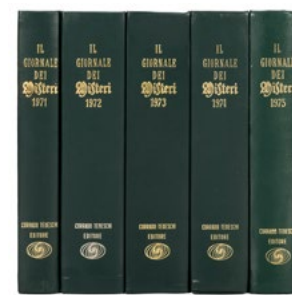
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64



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68

64. Munari, Bruno. **Il Prestigiatore Verde**. Milan: Mondadori, (1945). First edition. Number 4 in I Libri Munari. Pictorial stiff boards, cloth-backed and stapled. 4to. [6]pp. Animated children's book with color illustrations of a stage magician performing in a cabinet and trunk, with illustrations and accompanying text revealed under paper flaps. Shaken, cover foxed, a little worn internally but retaining all flaps.

200/300

65. D'Amico, Silvio (ed.). **Enciclopedia dello Spettacolo**. Rome, 1954/78. Complete in twelve vols., red and blue cloth. Numerous illustrations and photographic plates. 4to. Encyclopedia of Italian performing arts, with the index volume, supplemental volume covering 1955-65, and the separate encyclopedia of ballet, theater, television, and cinema, and one softbound appendix.

250/300

66. **Il Giornale Dei Misteri**. Florence, 1971/75. Run of five years of the Italian periodical devoted to parapsychology, ufology, the occult, and related subjects. Original wrappers retained in gilt-lettered green leatherette.

50/100

67. **Collection of Italian Magic and Occult Magazines. Roxy Collection**. Two cartons of modern Italian magic magazines, neatly organized in boxes, including *Scienza & Paranormale* (approximately 88 consecutive issues, 1996/2009); *Allegria* (30 issues); *La Stampa / Tutto Scienze* (9 issues); *L'Antico Organetto* (18 issues); and miscellaneous issues of *Biblio* and others.

50/100

68. **Collection of Facsimile and Limited Edition Reprints of Early Italian Books on Magic, Science, and Allied Arts**. Primarily Italian, 1960s/90s. Approximately 40 volumes altogether, consisting primarily of fine and limited-edition facsimile editions of early Italian printed books on natural magic, science, mathematics, literature, occult, and related subjects. Sizes and bindings vary. Many in slipcases. Nice lot. Additional images on request.

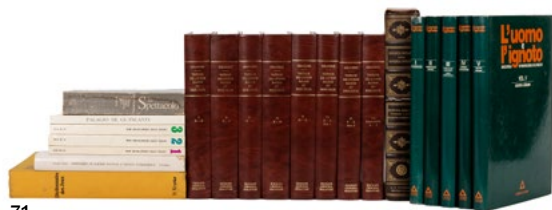
500/700



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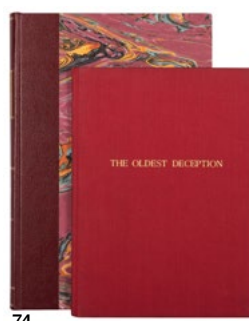
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79

69. **Massive Collection of Italian Books on Magic, Occult, Science, and Allied Arts. Roxy Collection.** Primarily Italian, 1970s/2000s. Five cartons, approximately 125 volumes from the library of the magician and antiquarian Roxy (Giovanni Pasqua), mostly scholarly works on a wide range of subjects including conjuring, witchcraft, alchemy, mathematics, science, medieval and Renaissance Italy, astrology, circus and performing arts, bibliography, and much more. 4to and 8vo. Most illustrated. Bindings vary. Additional images on request.

500/750

70. **Collection of Italian Books on Magic and Conjuring. Roxy Collection.** Primarily Italian, 1970s/2010s. Three cartons, approximately 50 volumes altogether, from the library of magician Roxy (Giovanni Pasqua), books on prestidigitacion and magic with cards, coins, close-up, and more. A few titles of fiction, poetry, paranormal, and related topics. Portion of titles inscribed and signed to Roxy. Authors include Andre Robert, Silvio Mantelli, Patrick Page, James Randi, Phil Goldstein, Dario Moda, Wittus Witt, Henry Mayol, De Ritis, Harry Blackman, Jims Pely, Stutz, Raimondi, Boulovich, Uri Geller, Carpi, Polidoro, Paviato, Maxim, Goock, Seldow, Piccoli, Gaillard, Romagnoli, Rigney, Guillemain, and others. Includes 17 issues of the magazine *Magia* (2000s/10s).

250/350

71. **Lot of Italian Dictionaries and Encyclopedias on Games, Parapsychology, and Other Subjects.** Including *Tresor de Livres Rares et Precieux* (1993; eight vols.); *L'Uomo e l'ignoto: Enciclopedia di Parapsicologia e dell'Insolito* (1978; five vols.); *Dictionnaire des Jeux* (n.d.), Veyrier; and miscellaneous others.

50/100

72. Pretini, Giancarlo. **Nine Volumes on Circus and Performing Arts by Pretini.** Udine, 1982/96. Nine volumes from the author's "Grand Libri" series. Five volumes in two slipcases, all clothbound, dust-jackets. Illustrated. 4tos. Overall very good.

200/300

73. Tiozzo, Iginio. **La Magia Moderna.** Italy, [n.d.]. Twenty volumes. Plain boards, applied spine labels. Tiozzo bookplate inside each volume. Mimeographed copy of the author's extensive journal on magic, with illustrations, ranging from card and coin magic to classic parlor props and apparatus, illusions, mentalism, and more. 8vo.

150/250

74. Volkmann, Kurt. **The Oldest Deception / Bibliographie de la Prestidigitacion.** Two vols., including *The Oldest Deception* (Minneapolis, 1956), cloth; and *Bibliographie de la Prestidigitacion* (Brussels, 1952; one of 250 copies), with Louis Tummers, re-bound in quarter leatherette over boards, retaining wrappers. 8vos.

80/125

75. **Large Lot of Bibliographic and Reference Works on Magic, Occult, Science, Mathematics and Associated Subjects.** Approximately 20 volumes, from the collection of Italian magician and antiquarian Roxy (Giovanni Pasqua), assorted works of bibliography and scholarship, most in Italian. Primarily cloth 4tos. Most illustrated. Generally very good condition.

250/350

76. **Six Bibliographic Works on Magic, Occult and Allied Arts.** Including *Bibliografia della Enigmistica* (Florence, 1952), Santi; *Artistik Auswahl-Bibliographie* (Berlin, 1968), Braced and Von Trix (signed by the latter); *Bibliografia de la Espanola Prestidigitacion* (Barcelona, 1950), Areny-Plandolit; *Bibliotheca Magica* (Florence, 1985); *Bibliotheca Esoterica* (1988); and *Price Guide to to Magic Books* (1997), Canick. Each in modern quarter leatherette, marbled boards, retaining wrappers.

200/300

77. **Group of Vintage Italian Books on Conjuring.** Approximately 25 volumes, predominantly mid-century volumes on magic. Authors include Rossetti, Seldow, Ph. De Frank, Frizzi, Lorayne, Bolza, and others. Sizes and bindings vary.

100/200

78. **Collection of Conjuring Bibliographies, Monographs, and Reference Works in Italian and French.** Over 30 volumes altogether, including bibliographies, self-published monographs and booklets, reference books, and others. Subjects and authors include Volker Huber, Christian Fechner, Daniel Rhod, Jean de Merry, Fanch Guillemain, and Georges Proust. Most illustrated. 4to and 8vo. Bindings vary.

250/350

79. **Group of Seven Books on Circus.** French and Italian books on the circus, including *Acrobatica e Atletica* (Milan: U. Hoepli, 1902), Zucca, numerous halftone plates of acrobatic troupes, sold with a separate catalog of the publisher's books on occult, alchemy, astrology, spiritualism, and other subjects [covers detached]; *Carlo Hagenbeck: lo Ele Belve* (Milan, ca. 1910); *Olympia* (Milan, [1905]), Zena, a collection of circus-inspired poetry, wrappers retained in cloth; and *Les Jeux du Cirque* (Paris: Plon, n.d., ca. 1889), illustrations by Jules Garnier including tattooed people and other sideshow performers, bound in cloth; *Bibliographie Francaise du Cirque* (1944), Delannoy; *Un Clown alla Corte dello Zar* (1929), Bernini; and *Circo* (1928), Serna. Sizes and bindings vary.

150/250



80



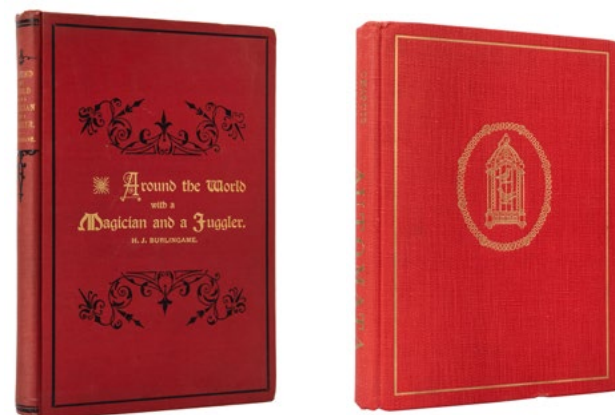
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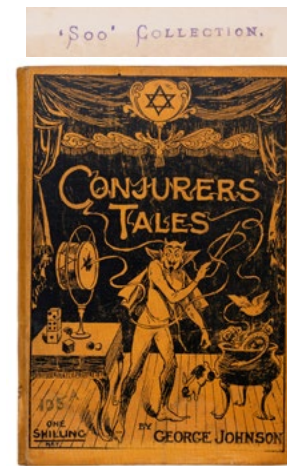


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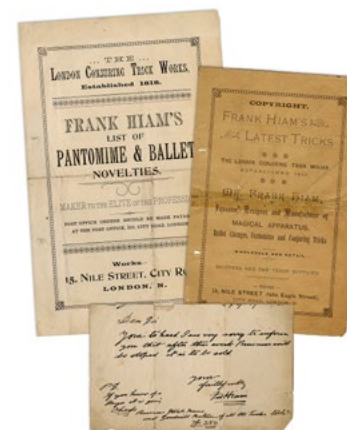
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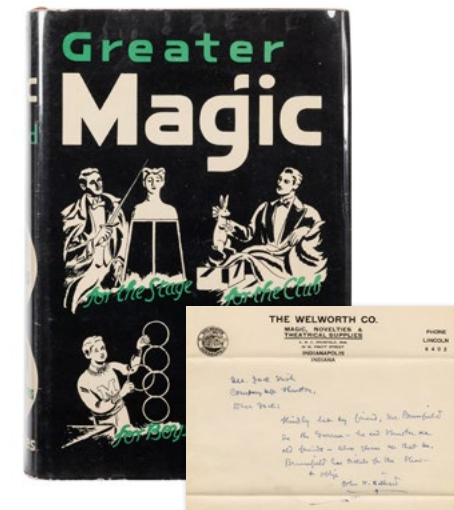
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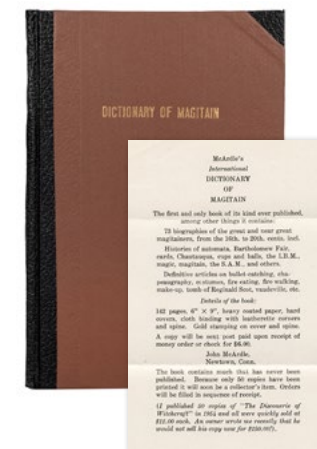
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91

80. Lot of English and Italian Books on Circus. Over 25 vols. altogether, including *Circus and Allied Arts: A World Bibliography* (4 vols.), Toole Stott; *I Clown* (Capelli, 1988), Fellini; *Il Circo* (1970), Torselli; *Showmen, Jugglers, and Artists* (two vols., slip-cased); and others. Sizes and bindings vary. Condition generally very good.

200/300

81. Group of 15 Volumes on Magic History and Allied Arts. Including *The Annals of Conjuring* (Magico, 1983), Clarke; and volumes by Milbourne Christopher, Brian McCullagh, Lee Siegel, Chuck Romano, Bart Whaley, John McKinven, Erik Barnouw, and others. Includes one extracted journal article on conjurers.

250/350

82. Group of Italian Books on Playing Cards and Gambling. Most 1960s/80s. Over a dozen Italian (and one English) volumes on playing cards, including their use in gambling, fortune-telling, tarot, tarock, magic, and other uses. Sizes and bindings vary. One volume with a severely damaged back cover, otherwise good overall.

100/200

83. [Brown, J.H.] *Spectroopia; or Surprising Spectral Illusions Showing Ghosts Everywhere and of Any Colour*. New York: James G. Gregory, 1865. Fourth edition. Publisher's pictorial cloth-backed boards. Sixteen illustrations, hand-colored plates of ghosts, witches, and skeletons. 4to. Tear to terminal blank, old gift inscription, some gutter staining. Very good overall. Toole Stott 775.

250/350

84. Burlingame, H.J. *Around the World with a Magician and a Juggler*. Chicago: Clyde, 1891. Red cloth stamped in black and gilt. Frontis., illustrated. 8vo. A few dog-eared pages at rear, otherwise an attractive, near fine copy.

150/250

85. Chapuis, Alfred and Edmond Droz (Alec Reid, trans.). *Automata: A Historical and Technological Study*. New York, 1958. Red cloth stamped in gilt. Illustrated with halftone illustrations and full-page color plates. 4to. Nice copy, a little bumped at edges.

100/200

86. [Chung Ling Soo] Johnson, George. *Conjurers' Tales*. Soo Collection Copy. London, (1910). Pictorial orange cloth. From the Chung Ling Soo collection, with his purple hand-stamp on the front flyleaf, as well as Magic Circle Library stamps and bookplate. Stanyon's advertising label to rear pastedown. Shaken, boards bowing a little.

200/300

87. Collection of Samuel Berland Magic Publications. Chicago, ca. 1930s/40s. Approximately 15 booklets and other publications by Berland on magic with money, matches, silks, and other props. One booklet inscribed and signed by Berland to A.A.A. Alman, dated 1933.

100/150

88. Evans, Henry Ridgley. *The Spirit World Unmasked*. Chicago: Laird & Lee, 1897. Pictorial wrappers, frontispiece of Evans, plates and illustrations. 8vo. Spine chipped at top, covers soiled as usually encountered, good.

150/250

89. Frank Hiam. *Two Price Lists and ALS*. Three pieces, including "Frank Hiam's Latest Tricks" (4pp.); "Frank Hiam's List of Pantomime & Ballet Novelties" (4pp.); and an autograph letter to a customer, informing him the business is closing, with the postscript, "If you know of a buyer it is going cheap..." One catalog with heavy tape repair.

100/150

90. Hilliard, John Northern. *Greater Magic*. Minneapolis: Carl Waring Jones, 1938. First edition, from the first impression of 1,000 copies. Presentation copy, inscribed on the front flyleaf by the editor, Carl Waring Jones, in the month of publication, to Irving Desfor, and additionally inscribed and signed by co-editor Jean Hugard in 1940, with an autograph letter signed by the Hilliard laid in. Gift inscriptions and signatures of Bob Lund and H. Adrian Smith on the ffeep and half-title. Publisher's red cloth, original dust-wrapper on glossy paper. Illustrated with plates. With the prospectus. 8vo. Very good. Scarce.

400/600

91. McArdle, John. *International Dictionary of Magitain*. [Newtown, MA], 1963. From a limited, hand-printed and bound edition of 50 copies. Quarter leatherette over brown cloth, stamped in gold, with dust-jacket. Gilt endpapers. Illustrated with plates. With the prospectus. 8vo. Very good. Scarce.

200/300



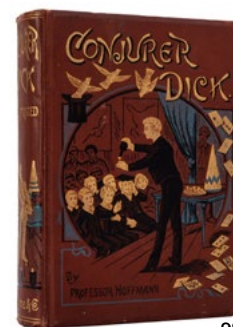
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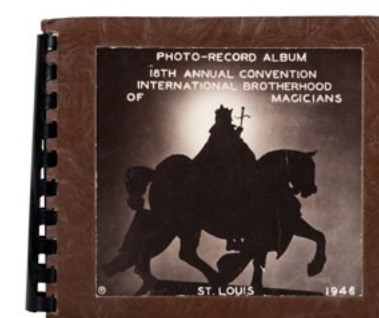


97



51

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102

92. Robert-Houdin, Jean-Eugene (trans. Professor Hoffmann). **The Secrets of Stage Conjuring**. London: George Routledge, n.d., ca. 1893[?]. Publisher's bright blue pictorial cloth stamped in black and gilt. Floral endpapers. Frontis. under tissue, illustrations. 8vo. 252, [4, ads.]. Light fraying to covers and edges, neat contemporary ownership signature and epigram of C.E. Bingham, Conjuror. Nice copy.

200/300

93. Taylor, Rev. Ed. S, et al. **The History of Playing Cards, with Anecdotes of their use in Conjuring, Fortune-Telling, and Card-Sharpping**. London: John Camden Hotten, 1865. First edition. Re-bound in quarter leather. Color frontispiece, illustrated with plates. Thick 8vo. Spine rubbed, some soiling to edges. Toole Stott

80/125

94. **Genii**. William Larsen, Sr. Monthly. V1 N1 (Sep. 1936) – V82 N4 (Aug. 2019). Complete file of the longest-running magic periodical of all time. Alfredson/Daily 2390. With supplements and enclosures included throughout the file, not collated.

600/900

95. Goldston, Will. **Exclusive / More Exclusive Magical Secrets**. London, [1912/21]. Two vols., full dark red morocco gilt-stamped, heavily worn with spines perished, lock mechanisms removed. The first volume stamped "Geo. W. Heller" at the lower left, numbers 762 and 17 from the unspecified limited first editions, respectively. Frontispiece of the author in first vol. (detached), copiously illustrated. 4to. With two other volumes by Goldston.

200/300

96. Henning, Doug. **Houdini: His Legend and His Magic**. Times Books, 1977. First edition. Softcover. Signed by Henning on the ffp, inscribed to John (Bushey). Color plates, illustrations. 4to. Creased backstrip, light wear to edges.

100/150

97. Hoffmann, Professor (Angelo Lewis). **Modern Magic**. London: George Routledge, 1886. Fifth edition. Red cloth, stamped pictorially in black and gilt. Frontispiece under tissue. Illustrated. 8vo. Slight marginal dampstaining, a little shaken and fraying to tips and edges. Nice, attractive copy.

200/300

98. Hoffmann, Professor (Angelo Lewis). **Conjurer Dick**. London/New York: Frederick Warne, (1886). Maroon pictorial cloth, stamped ornately in three colors, beveled edges. Floral endpapers. Wood-engraved frontis., title vignette. 8vo. 256pp., 8-page publisher's catalog. Bumped edges, somewhat shaken, but attractive.

150/250

99. Hoffmann, Professor (Angelo Lewis). **Four Volumes on Conjuring by Hoffmann**. Including *Modern Magic* (David McKay, n.d.) *More Magic* (McKay, n.d.), *Later Magic* (Dutton, 1904), and *Latest Magic* (Spon & Chamberlain, 1918; heavy pencil annotations to text and endpapers). 8vos.

100/200

100. Hoffmann, Professor (Angelo Lewis). **Seventeen Volumes by Professor Hoffmann**. Including *Tricks with Cards* (1889); *Modern Magic* (two edns.); *Drawing Room Conjuring* (1887); *King Koko* (1904); *Magical Titbits* (1911); *Cyclopedia of Card and Table Games* (1891); and others. 8vos. Cloth or pictorial boards; one lacking covers, a couple rebacked. Condition varying from fair to very good.

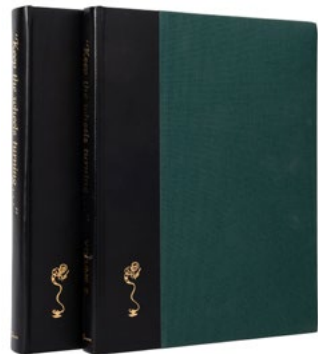
400/600

101. Hoffmann, Professor (Angelo Lewis). **Nine Volumes by Professor Hoffmann**. Including *Secrets of Conjuring & Stage Magic* (London, 1878); *Tricks with Cards* (1889); *King Koko* (1904); *Parlor Amusements* (two edns.); *Drawing-Room Amusements* (London, n.d.); *Conjurer Dick* (London, n.d.); *Later Magic* (Routledge, n.d.); and *Magical Titbits* (1911). 8vos. Presentable copies, with scattered wear and defects.

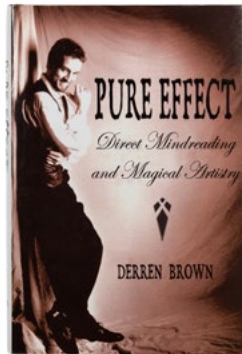
300/500

102. [I.B.M.] **Photo-Record Album. 18th Annual Convention. International Brotherhood of Magicians**. St. Louis, 1946. Comb-bound snapshot album with mounted cover photograph. [12mo]. Sixty-one captioned images from the convention, most taken by Irvin Schankman. Magicians shown include Harry Blackstone, Ed Marlo, Ovette, Dell O'Dell, the "Magigals," Russ Walsh, Jack Chanin, Sam Berland, Joe Berg, and others. Light creasing to covers.

80/125



103



104

103. Buffum, Richard, et al. **Keep the Wheels Turning**. Alhambra and Azusa: Owen, 1977/1992. Two volumes, quarter leather, gilt-lettered, cloth sides. Both numbered and signed by Les Smith from limited editions of 1,000 copies. Illustrated with drawings, photographs, and color plates. 4to. Light wear to covers, else fine.

200/300

104. Brown, Derren. **Pure Effect**. Humble: H&R Magic Books, 2000. Third edition. Cloth with pictorial jacket. Photographs. 8vo. Very good condition.

150/250

105. Charvet, David with Julie (Capriotti Mulkey). **The Great Virgil**. Author, 1991. First edition. Gilt-lettered brown hardcovers, inscribed to the former owner by the author on the title. Illustrated. 4to. Fine.

100/200

106. Cramer, Stuart. **Germain the Wizard**. Seattle: The Miracle Factory, 2002. First edition. Black cloth with jacket. Profusion of photographs, illustrations, and color plates. 4to. Wear to jacket; very good.

100/200

107. Daniel, Noel (ed). **The Circus: 1870-1950**. Taschen, 2008. Pictorial cloth. Heavy, oversize 4to. Hundreds of color illustrations and photographs. Near fine. In the original cardboard box, with plastic handle.

100/150

108. Erdnase, S.W. **The Expert at the Card Table**. [California?], 2002. 100th Anniversary Edition, being one of 750 copies bound in green cloth, gilt decorated, in simulacrum of the true first edition of 1902. Drawings "from life" by M.D. Smith. 8vo. Near fine.

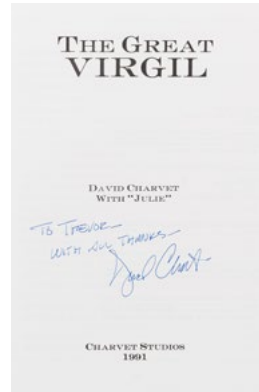
200/300

109. Ganson, Lewis. **The Dai Vernon Book of Magic**. London: Harry Stanley's Unique Magic Studio, ca. 1960. Inscribed and signed on the flyleaf to David Alexander by Dai Vernon. Pebbled black cloth spine gilt stamped. Photographs. Lacks jacket. 8vo. Good.

100/200

110. Goldston, Will. **Four Goldston Deluxe Edition Magic Books**. Middleburg, Va.: Collectors' Workshop, 1990/ 91. Including the Magical Secrets locked-book trilogy, and Great Magicians' Tricks. All from the publisher's deluxe editions of 250 copies, full maroon leather. Illustrated. 4tos. Hasps at edges of first three vols., no padlocks. A little staining to leather of one volume, otherwise fine.

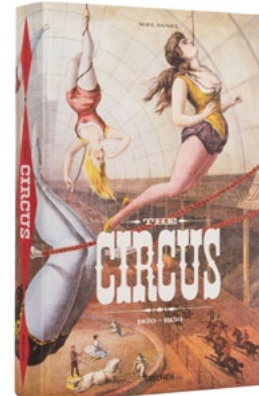
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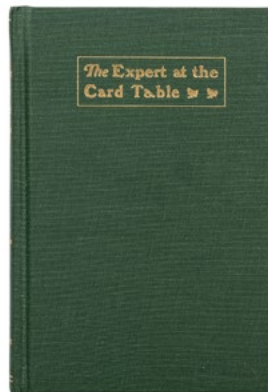
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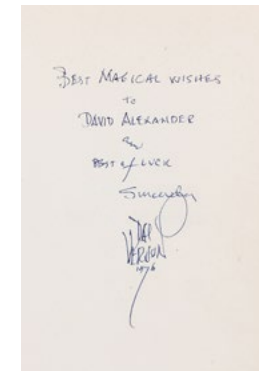
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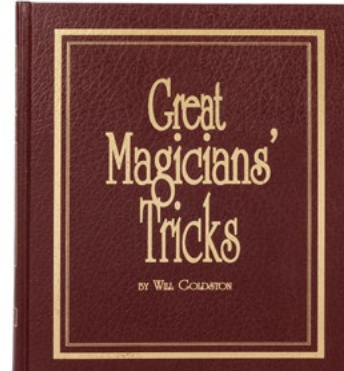
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108



109



110



111

111. Heyl, Edgar. **A Survey of Conjuring Books**. New York, 1997. Number 4 of 5 copies, printed by permission of Heyl's estate, and bound in quarter leather over marbled boards. Illustrated. 8vo. 69pp. Together with *Cues for Collectors* (1964) and *A Contribution to Conjuring Bibliography* (n.d., one of 100 copies).

150/250

"AND I WROTE THE BOOK AS I SET THE TYPE"

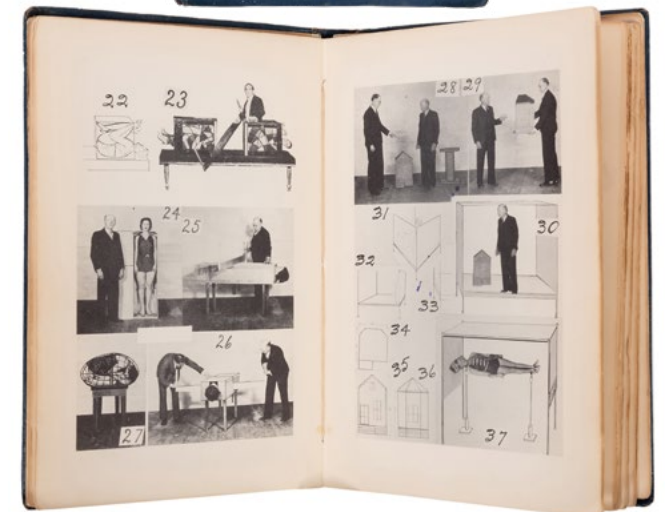
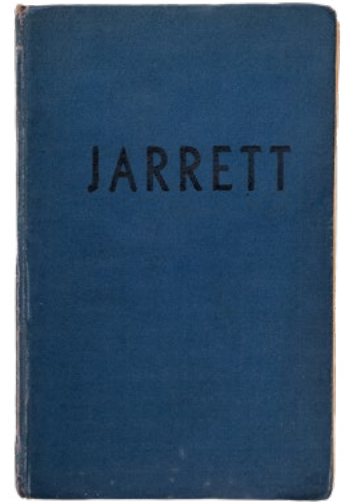
112. Jarrett, Guy. **Jarrett Magic and Stage Craft Technical**. [New York]: Author, 1936. First edition. Blue cloth stamped in black. Numerous full-page plates with diagrams of stage illusions and plans, reproducing letters, and other illustrations. 8vo. Shaken, backstrip rubbed, small ownership stamp to fep, a few pencil notations.

1,000/1,500

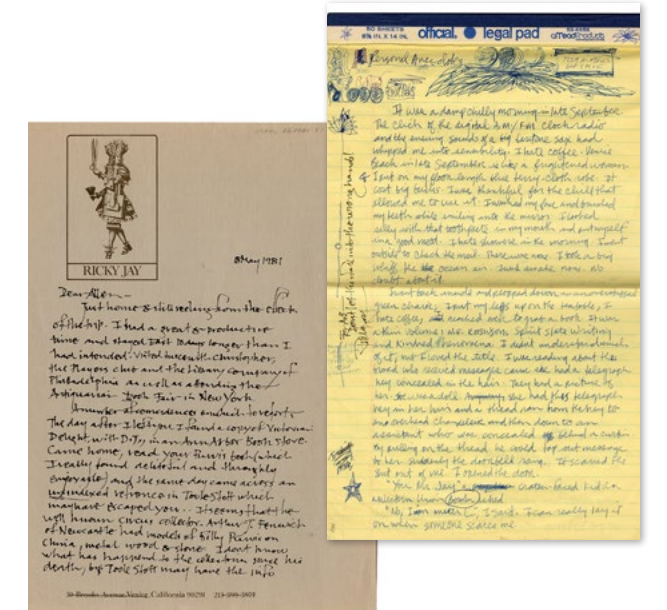
Jarrett printed approximately 500 copies of his magnum opus on a table-top hand press, writing the text as he set the type; he only owned enough letterforms to compose one page at a time. Then Jarrett collated, bound, advertised, and sold the books himself. The book remains a testament to Jarrett's true genius. He was an original thinker, and many of his revolutionary ideas remain in use in the modern era.

113. Jay, Ricky. **Ricky Jay "Cards as Weapons" Chapter Manuscript, Letter, and More**. A legal pad containing a manuscript in Jay's hand of the opening passages of chapter 9 of *Cards as Weapons*, "Personal Anecdotes," with an inscription from Jay to the previous owner in the margin: "For A.B.—Don't let this fall into the wrong hands/Ricky Jay." Also with a 1981 autograph letter to the same addressee from Jay, regarding various research interests and books on magic. Sold with copies of an essay by Jay, "Equine Amusements," with an autograph note attached; and early photocopies of chapters from *Cards as Weapons* which the author supplied to the previous owner for review.

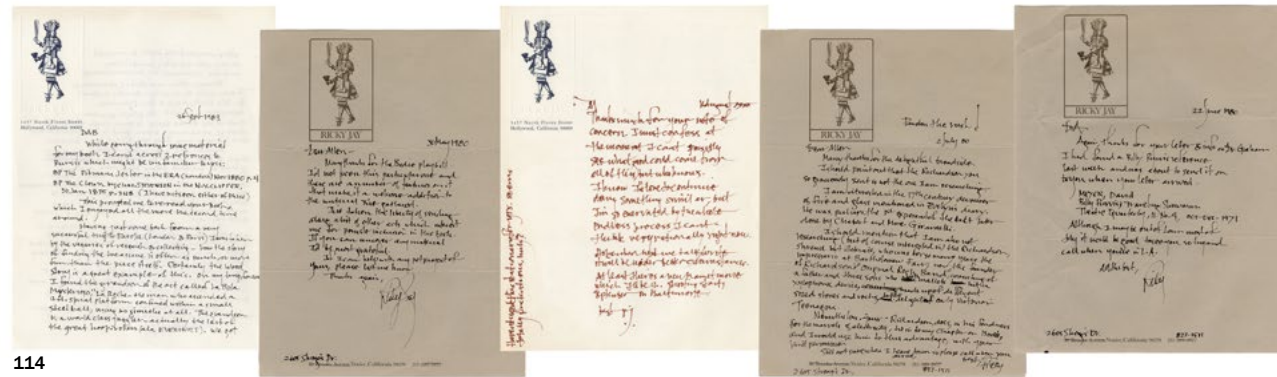
600/900



112



113



114

114. Jay, Ricky. **File of Ricky Jay Letters and Ephemera.** V.p., 1980s/90s. Seventeen pieces of correspondence between Jay and magic collector and historian Allen Berlinski. Includes eight autographed letters, one to two pages each, signed "r.j." or "Ricky"; a two-page TLS; and eight cards or postcards signed and with autographic notes. Correspondence on an array of subjects ranging from travel to research and writing projects and magic collecting. Neatly organized in a binder, most letters accompanied by original covers.

500/700



115

115. Jay, Ricky. **Group of Ricky Jay Books and Ephemera.** Six volumes by Jay, of which *Dice: Deception, Fate & Rotten Luck* (2003) is inscribed and signed to Italian magician Roxy; two signed Mulholland Library notecards addressed to Roxy; and Jay's Mulholland Library calling card.

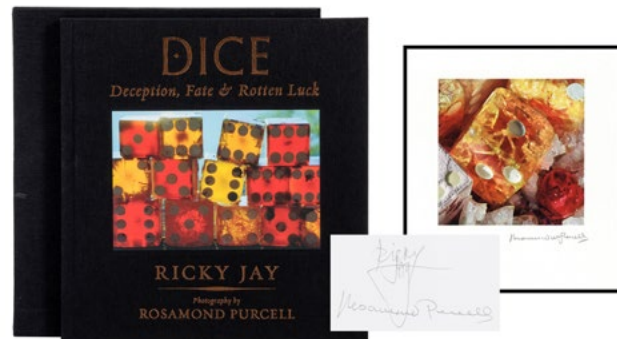
300/500



116

116. Jay, Ricky. **Cards as Weapons, Inscribed and Signed.** New York: Darien House, 1977. First edition. Publisher's tan cloth, unclipped glossy pictorial dust-jacket. Inscribed and signed by Jay to the former owner on the title page, dated 1981. Tall 8vo. Light wear to jacket. Scarce in cloth.

300/500



117

117. Jay, Ricky. **Dice: Deception, Fate & Rotten Luck.** New York: Quantuck Lane Press, 2003. Number 21 of 250 limited first edition copies, specially bound in navy cloth with color photo on cover, slipcased. Signed by Jay and the photographer, Rosamond Purcell, on the limitation page, with a signed photograph by Purcell enclosed, as issued. Also with an autograph compliments card signed "r.j." presenting the book to the former owner. Square 4to.

250/350



118

118. Jay, Ricky. **Matthias Buchinger: The Greatest German Living.** Los Angeles: Siglio, 2016. Number 467 of 500 limited edition copies, pictorial casewrapped volume in buff paper box with fitted insert containing two sealed and numbered decks of playing cards and a limitation card initialed by the author. Illustrated. 4to. Near fine.

150/250



119

119. Jay, Ricky. **Jay's Journal of Anomalies. Complete File.** Los Angeles: Ricky Jay/W & V Dailey, 1994/2000. Complete run of sixteen issues of the quarterly journal, each retaining the original printed mailing envelope. Letterpress printed on heavy Rives paper with tipped-in color illustrations, text illustrations. 4to. Fine. Includes W & V Dailey Catalogue 66 "Elucidations of the Marvelous" (1995), which advertises *Jay's Journal* and *The Magic Magic Book*.

300/500



120

120. Lorenceau, Etienne. **Le Dragon Approvoisé.** Paris: Georges Proust, 1991. Blue cloth stamped in gold, marbled endpapers. Inscribed and signed by the author to Roxy. Illustrated. 4to. Very good.

100/150



121

121. Marshall, Alexander. **Beating a Dead Horse: The Life and Times of Jay Marshall.** New York: Junto Publishing, 2010. Number 15 of 69 copies in the publisher's "Platinum" edition, bound in gilt-stamped leather with banded spine, limitation page, all gilt page edges and tartan book ribbon. Cloth-covered gilt decorated slipcase. Signed and numbered by the author. Boxed with a quantity of vintage and reproduction material, including "If I Had My Way" sheet music inscribed and signed by Marshall to the former owner on the cover. Thick 8vo. Fine.

400/600



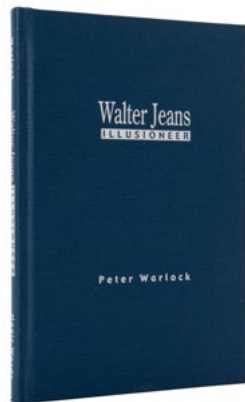
122

122. **Magical Bookie.** Stephen R. Patrick. Irregular. N# (Apr. 1960) – N48 (Oct. 1974). Complete File. Bound in a single black cloth volume. Alfredson/Daily 4200. First four issues are from the second printing, on white paper.

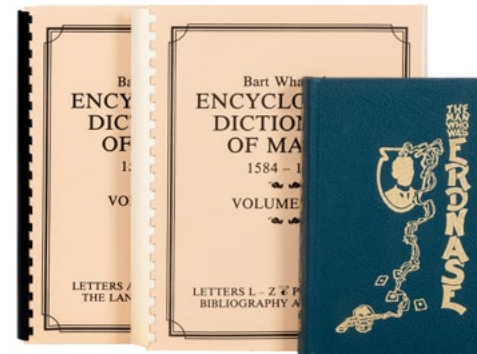
200/300



123



128



129



130



124

123. **Perennial Mystics. Nos. 1–10.** James Hagy. First ten issues of the periodical on magic history. With two notes from the editor to the former owner. Alfredson/Daily 5570.

80/125

124. Price, David. **Magic: A Pictorial History of Conjurers in the Theater.** Cornwall, 1985. Black case-wrapped hardcovers, dust-jacket. Copiously illustrated. 4to. Very good, jacket shelfworn.

150/250

125. Ruegg, Theodore (Harry Bertall). **Bibliographie de la Prestidigitation Francaise.** Dijon, 1931. Original printed wrappers retained in quarter leather. Number 30 of 300 copies, signed and the limitation page, and additionally inscribed and signed on the title page. 8vo. Pencil marginalia throughout; ex-libris stamps.

150/250

126. **The Sphinx. Five Volumes.** 1944/52. Quarter leather over marbled boards, spines with gilt-stamped stars and lettering, satin page markers. Retaining glossy pictorial covers. 4to. Leather well worn and rubbed, but hinges stable.

50/100

127. Warlock, Peter. **Buatier de Kolta. Genius of Illusion.** Pasadena: Magical Publications, 1993. Blue cloth gilt stamped with tipped-in color frontispiece. Number 486 from a limited edition of 1000 copies. Profusion of illustrations. Large 8vo. Binding a bit shaken, else very good.

150/250

128. Warlock, Peter. **Walter Jeans Illusioneer.** Pasadena: Magical Publications, 1986. Edition of 500, this copy inscribed and signed by the editor to Roxy and Stefania Pasqua. Blue cloth stamped in silver. Tipped-in color frontispiece. Illustrated. Large 8vo. Very good.

100/150

129. Whaley, Bart, with Martin Gardner and Jeff Busby. **The Man Who Was Erdnase.** Oakland, 1991. Deluxe leather-bound special autograph edition of 200 copies, signed by Whaley, Gardner, Busby, and "Milton Frank Andrews." Illustrated. 8vo. Near fine. Sold with Whaley's *Encyclopedic Dictionary of Magic* (two vols.), edition of 500 copies.

200/300

130. **Western Puzzle Works / Union Novelty Co. Catalogs.** St. Paul, MN/Palatine, IL: ca. 1910s/20s. Two merchandise catalogs of puzzles, novelties, magic tricks, and more. 36 and 124 pages, respectively. Illustrated. First catalog with testimonial of Sam Loyd at front.

100/200

131. **Four Volumes on Magic and the Supernatural.** Including *The Supernatural?* (Bristol, 1891), Weatherly and Maskelyne; *History of Conjuring and Magic* (Kenton, 1928), Evans, rebound with original cover and part of spine re-laid; *The Old and New Magic* (1909), Evans, re-bound in quarter leather, leaning; and *Secrets of Famous Illusionists* (London, 1933), worn covers.

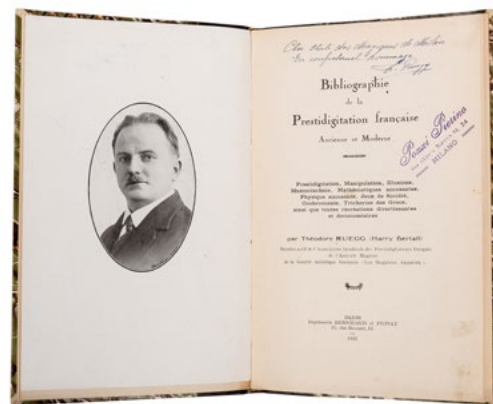
150/250

132. **Lot of Antiquarian Volumes on Circus and Magic.** Including *Circus Life* (Tinsley Bros., 1875), Thomas Frost, gilt pictorial cloth, ex-libris Cornell University Library; *Struggles and Triumphs* (Warren, Johnson, 1875), Barnum; *Acrobats and Mountebanks* (Chapman and Hall, 1890), gilt pictorial cloth, shaken, bookplate removal from endpapers; *Among the Freaks* (Longmans, Green, 1896); *Sports and Pastimes of the People of England* (London, 1830); *Before the Footlights and Behind the Scenes* (1870); *Observations on Popular Antiquities* (London, 1855), Brand, three vols; and *The Book of Wonderful Characters* (1869), Wilson and Caulfield, new endpapers. Condition fair to very good.

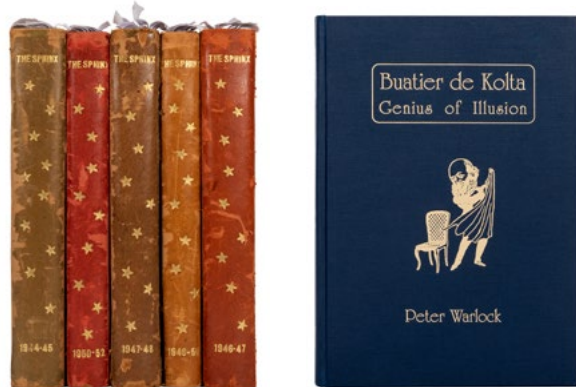
200/300

133. Thorndike, Lynn. **The History of Magic and Experimental Science.** New York: Columbia University Press, 1958/66 (various printings). Eight volumes, publisher's green cloth. 8vo. Some internal wear, good overall.

150/250

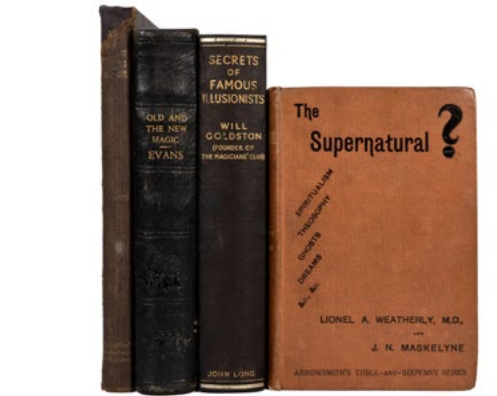


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126

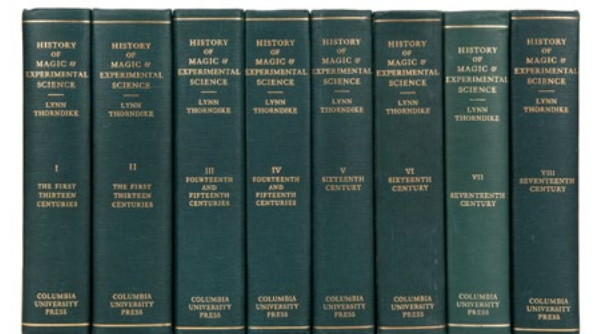
127



131



132



133



134



135



140



141



135



136



137



138

134. **Shelf of Bibliographies on Conjuring.** Together, 15 volumes, including bibliographies compiled by or of the libraries of Raymond Toole Stott; Milbourne Christopher; J.B. Findlay; Alfredson/Daily; Trevor Hall; Thomas Sawyer; Clarke/Blind; and Clay Shevlin. Several from signed, limited editions. Most illustrated. 4to and 8vo. Overall very good. Nice lot.

250/350

135. **Group of Books on Automata and Dolls.** Ten volumes, including *Androids: The Jaquet-Droz Automatons* (English and Italian editions, former with booklet and record, in clamshell boxes); *Les Automates* (1987), Bedel; *Bambole Giocattoli Automi* (1982, slipcased); *L'Automa di Cassandra* (1999), Tomatis; *Mechanical Dolls of Monte Carlo* (1985); *Automi Arabi del XIII Secolo* (1982, slipcased); and others.

200/400

136. **Group of Magic Auction and Sales Catalogs.** 1970s/2000s. Shelf of catalogs of European and American auctions and sales of magic libraries and collections, including the collections of J.B. Findlay, Milbourne Christopher, Neil See, Rex Townsend, and others. Some with prices realized sheets.

50/100

137. **Group of Italian Children's Books on Magic.** Italy, 1920s/70s. Approximately 20 volumes, including comics and premiums issued by Disney; two bound volumes of the juvenile magazine *Il Giovane Inventore*; and others.

60/90

138. **Lot of 15 Volumes on Magic for Beginners and General Interest.** Including books by Walter Gibson, David Blaine, Paul Daniels, Joseph Dunninger, Dawes and Settington, and others. Two volumes signed (Patrick Page and Bill Kalush/Larry Sloman). 4to/8vo. Generally very good.

100/200

139. **A Dozen Books and Lecture Notes on Magic.** Including *Stewart James in Print: First Fifty Years* (1989); *Coinmagic* (1981); *Demon's Diary* (signed by the author, Tom Palmer, inscription clipped); and works by Sharpe, Corinda, Annemann, Fitzkee, Erdnase, Vernon, and others.

150/250

140. **Eight Vintage Volumes on Magic and Conjuring.** Including *Magic and Its Professors* (1902); *Modern Mystery Merchant* (1924); *Magic: Stage Illusions and Scientific Diversions* (1906); *Our Magic* (London, n.d.), and another edition (Fleming); and others. Heavily worn copies, sold as is.

100/150

141. **Ten Vintage and Antiquarian Volumes on Conjuring.** Including *Memoirs of Robert-Houdin* (1859, two vols. in one), Toole Stott 602; *Endless Amusements* (1839; seventh edition, lacks frontis.), Toole Stott 265; *Fifty Years in the Magic Circle* (1872; ex-U.S. Patent Office copy); *Compleat Gamester* (1680; second edition; lacks title page, 15 pages of bibliographic notes bound at front); and others. 8vo/12mo. Should be examined.

300/500

142. **Seven Volumes on Magic History.** Including *Thurston's Illusion Show Work Book* (vol. 1 only); *Henri Robin* (1990); *Chung Ling Soo: Man of Mystery* (1988; inscribed and signed), stained covers; *Salutations to Robert-Houdin* (1983); *Our Life of Magic* (1989); *Mystery of Psycho* (1987); and one other. 4to/8vo.

150/250

143. **Shelf of Books on Optical Devices, Technology, and Science.** Bulk 1970s/2000s. Mostly Italian-language volumes on subjects including magic lanterns, early motion picture, peepshow, early mechanical and pneumatic devices, optical illusions, and related topics. Heavily illustrated 4tos. Overall very good.

150/250

144. **Mandrake the Magician. Group of Seventeen Comic Books.** Including *Mandrake the Magician* Nos. 1–7 (King Comics, 1966–7); *Official Mandrake the Magician* Nos. 1–4, 6–10, and "Annual 1" (Pioneer, 1980s); plus *Mandrake Big Little Book* (1935; heavily worn) and *Super Magician V4 N2* (June 1945).

50/100

145. **A.C. Gilbert Magic Set Instruction Booklets. Lot of 15.** New Haven, 1930s. Group of 15 magic instruction booklet issued with *Mysto* magic sets and others by Gilbert. All 7 x 5 1/2". Some detached and worn covers.

60/90



142



143



144



145



HANDCUFFS & HOUDINIANA

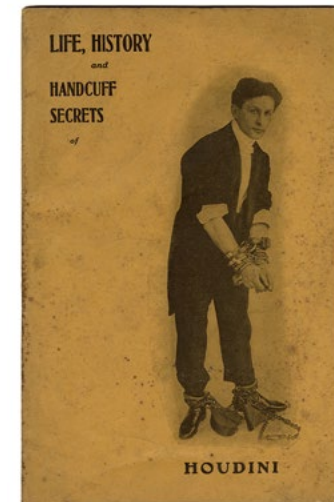
London, England.



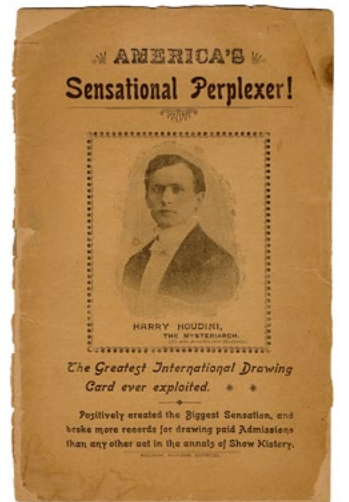
146



147



148



149

146. [Houdini, Harry (Ehrich Weisz)] **World Wide Final Houdini Séance Records**. Pasadena: Tru-Art Recordings, 1939. Set of three 78-rpm records, 12" diameter, documenting the final séance conducted by Mrs. Harry Houdini and Edward Saint on the roof of the Los Angeles Knickerbocker hotel in an attempt to contact Houdini's ghost. With a sales sheet advertising the records at Thayer's Studio of Magic. Visible chipping to edge of one record, some wear evident; not play-graded. Scarce.

800/1,200

147. [Houdini, Harry (Ehrich Weisz)] **The Conjurers' Monthly Magazine**. Edited by Houdini. V1 N1 (Sept. 1906) - V2 N12 (Aug. 1908). COMPLETE FILE. Two volumes in blue and green patterned cloth, spines gilt stamped. Edges trimmed. Cloth toned and wear to spines, internally very good or better. Alfredson/Daily 1745.

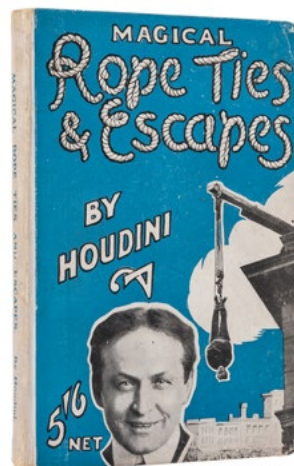
700/900

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

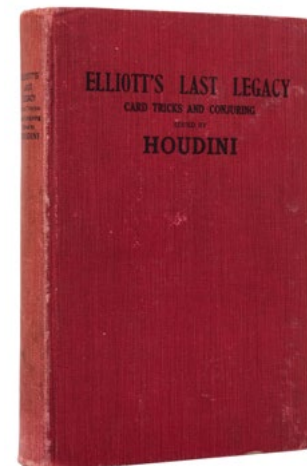
400/600

149. Houdini, Harry (Ehrich Weisz). **America's Sensational Perplexer**. Leicester: Willsons', Printers, ca. 1904. Lacking covers. Illustrated, including a double-page centerfold of Houdini's lock-picking feat at the London Hippodrome. 12mo. 32pp. Chipping and losses to first few leaves, not affecting printed area; brittle. Rare; one of several early editions of the pitch-book, and also the longest (other editions were 12 and 20 pages). Collection of John Bushey.

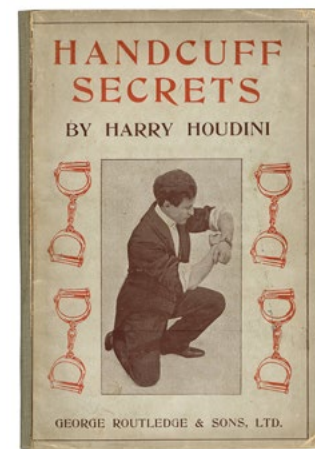
800/1,200



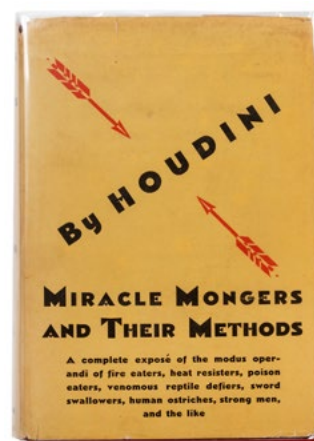
150



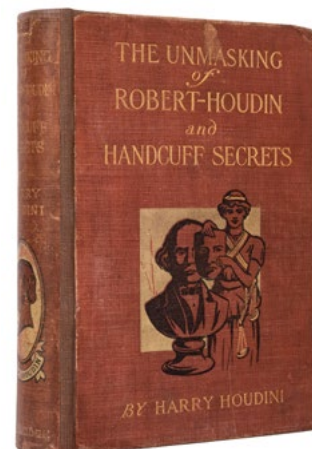
151



152



153



154



155

150. Houdini, Harry (Ehrich Weisz). **Magical Rope Ties & Escapes**. London: Will Goldston Ltd., [1922]. Publisher's pictorial boards. Illustrated with plates and line drawings. Frontispiece of Houdini and Ira Davenport. Pasted dedication slip to Harry Kellar. 8vo. Minor spotting on covers, edges bumped and rubbed; tight and square copy.

200/300

151. Houdini, Harry (Ehrich Weisz). **Elliott's Last Legacy**. New York, 1923. Red cloth. Illustrated, including a folding frontispiece of Houdini and past presidents of the S.A.M. 8vo. Cloth shows some wear, bookplates, but overall good condition.

100/200

152. Houdini, Harry (Ehrich Weiss). **Handcuff Secrets**. London: George Routledge and Sons, 1910. Publisher's limp wrappers (Fry's Cocoa advt. rear), neatly re-backed with cloth tape. Photographic portrait frontispiece. Illustrated. 8vo. Areas of soiling and corner wear on covers; internally very good. Uncommon binding state.

150/250

153. Houdini, Harry (Ehrich Weisz). **Miracle Mongers and Their Methods**. New York: Dutton, 1929. Second printing. Red cloth stamped in black, with the uncommon dust-jacket. Frontispiece of Houdini. Illustrated. 8vo. A few light areas of marginalia in graphite; jacket flap clipped, tips and edges of jacket with small tears and chips.

200/300

154. Houdini, Harry (Ehrich Weisz). **The Unmasking of Robert-Houdin and Handcuff Secrets**. London: George Routledge, 1909. Publisher's dark red cloth stamped in black and gilt, older rebacking with the original spine re-laid. Numerous illustrations. 8vo. Stains and wear to covers, ex-libris stamps, bookplate.

300/500

155. Houdini, Harry (Ehrich Weisz). **Five Volumes on Houdini**. Including *Houdini: His Life Story* (1928; third printing); *Houdini's Paper Magic* (1922; second printing, facsimile dust-jacket); *Houdini and Conan Doyle* (1933); *Houdini's Magic* (1932); and *Houdini's Escapes* (1931). Three with dust-jackets. 8vos. Condition generally good.

200/300



158

156. Houdini, Harry (Ehrich Weisz). **Houdini Final Tour Souvenir Program**. New York, 1925. Lithographed pictorial souvenir program for the last continental tour of Houdini, bearing a famous portrait of the legendary magician on the front wrapper. Original wrappers bound in red cloth. 4to. Wraps chipped and folded; good overall. Front pastedown bears the ex-libris of Walter B. Gibson, creator of *The Shadow*, and Houdini's sometime ghostwriter.

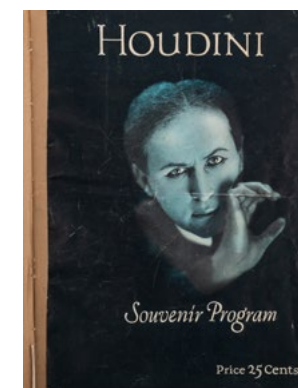
400/600

157. Houdini, Harry (Ehrich Weisz). **The Grim Game Promotional Brochure**. New York: Famous Players-Lasky, (1919). Two-color illustrated brochure. 11 3/4 x 9". Old folds.

300/500

158. Houdini, Harry (Ehrich Weisz). **Real Photo Postcard of Houdini, Inscribed and Signed**. London: Campbell-Gray, ca. 1910. "Real Cinema Stars" series RPPC of Houdini in a classic pose, encumbered with restraints. Embossed border. Boldly inscribed and signed by Houdini. Framed to 19 x 14". With a PSA/DNA certificate of authenticity.

1,500/2,500



156



157



159



160



161

159. Houdini, Harry (Ehrich Weisz). **Real Photo Postcard of Harry and Bess Houdini.** London, 1903. Possibly unpublished half-length bust portrait of the Houdinis, taken during the years of their earliest successes, and used as a Christmas and New Year's greeting. Divided back. Good condition. Rare.

800/1,200

160. Houdini, Harry (Ehrich Weisz). **Photograph of Harry and Bess Houdini.** Circa 1922. Likely taken on a movie set during the production of one of Houdini's films, the magician stands arm-in-arm with his wife, Beatrice. 7 x 8". Creasing, short closed tear, scrapbook remnants to verso.

500/750

161. Houdini, Harry (Ehrich Weisz). **Houdini Society of American Magicians Panoramic Photograph.** New York: Standard Flashlight Company, 1926. Houdini and his wife Beatrice appear at the head table at a banquet for the SAM at the Hotel McAlpin on June 4, 1926. Other well-known magicians in the photo include Max Malini, Howard Thurston, Servais LeRoy, Eddie McGuire, Carl Rosini, Hardeen, Adelaide Herrmann, John Mulholland, Oscar Teale, and dozens more. 12 x 20". Chips in border, one corner lacking, else good.

800/1,200

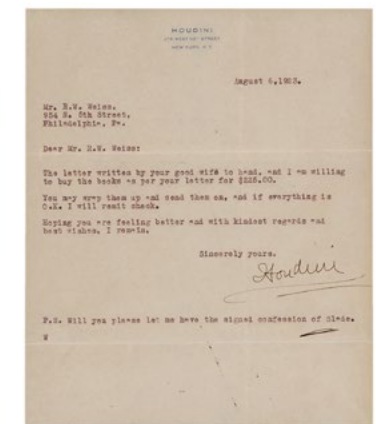
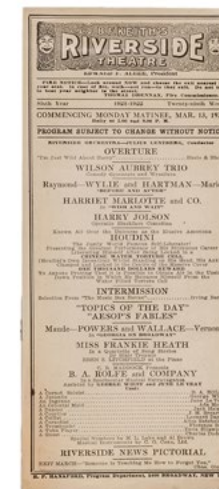
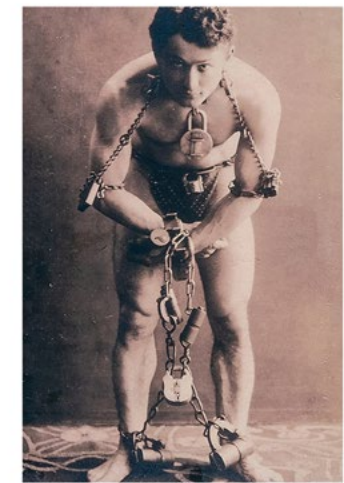
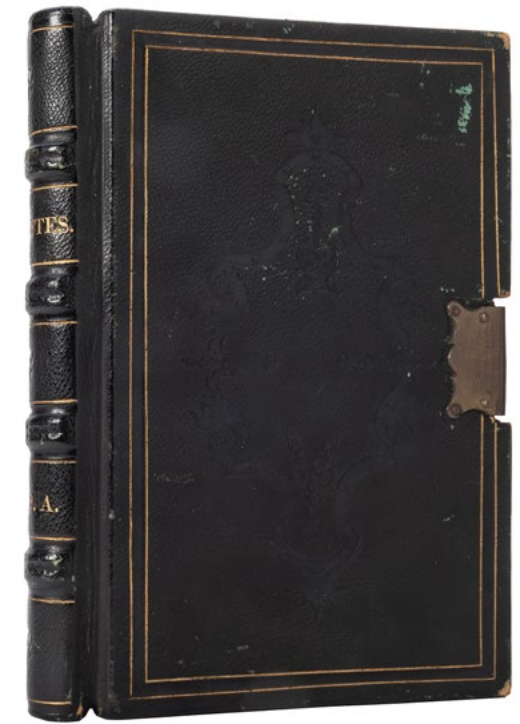
162. Houdini, Harry (Ehrich Weisz). **The Houdini-Slade-Weiss Locked Book, Profiled in "A Magician Among the Spirits."** Being a nineteenth century record book/minutes book finely bound in tooled black leather with gilt ruled borders and banded spine, with heavy brass lock incorporated into its binding. The tome was used in the trial to expose Henry Slade, a supposed spirit medium, by one Remigius Weiss. Years later, the book was presented by Weiss to his friend and fellow spiritualism researcher and debunker, Harry Houdini. The use of the book and its presentation to Houdini by Weiss is well documented in Houdini's final book, *A Magician Among the Spirits* (Harper & Brothers, 1924; see lot 169).

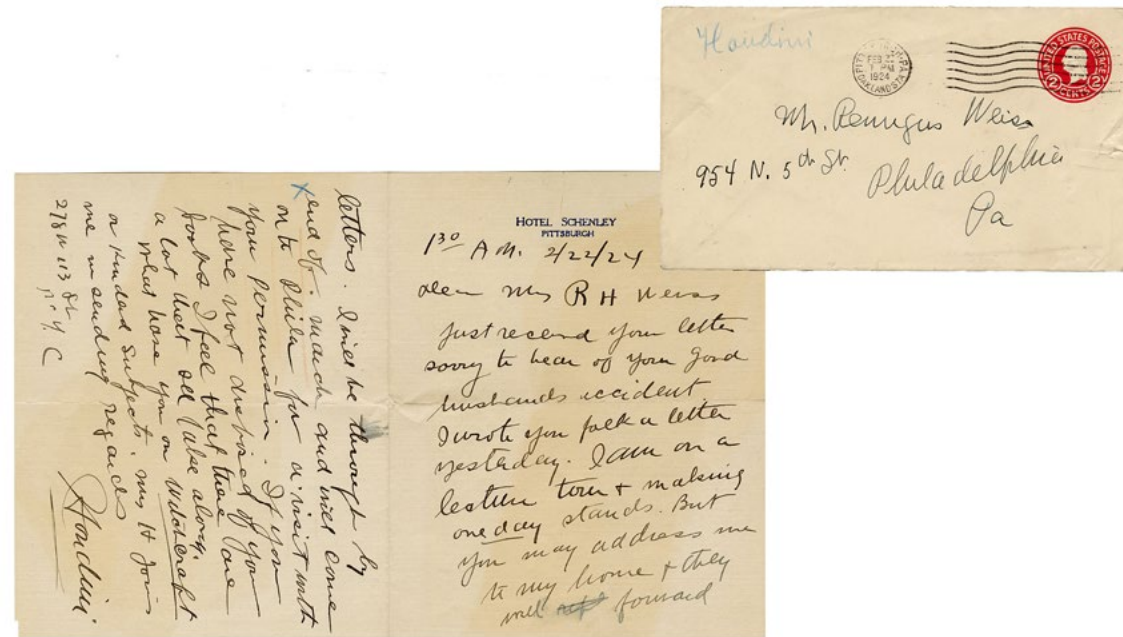
The volume is accompanied by a handsomely framed collage of Houdini memorabilia, including an original vaudeville program from 1922 with Houdini as headliner on a mixed bill, a TLS from Houdini to Remigius Weiss which mentions Houdini's purchase of books from Weiss and specifically the "confession of Slade" Houdini wishes to obtain from him, and a later photograph of Houdini in chains and shackles.

These objects are complemented by two late nineteenth century prints (likely clipped from the *London Illustrated News* or a similar publication) depicting scenes from the Slade trial – one clearly displays a locked book – and a typed letter of provenance from Houdini's secretary, Oscar S. Teale, dated January 21, 1931, describing the provenance of the book and pointing to the description of the Slade trial in *A Magician Among the Spirits*. A unique, well-documented, and historically significant piece of Houdini memorabilia.

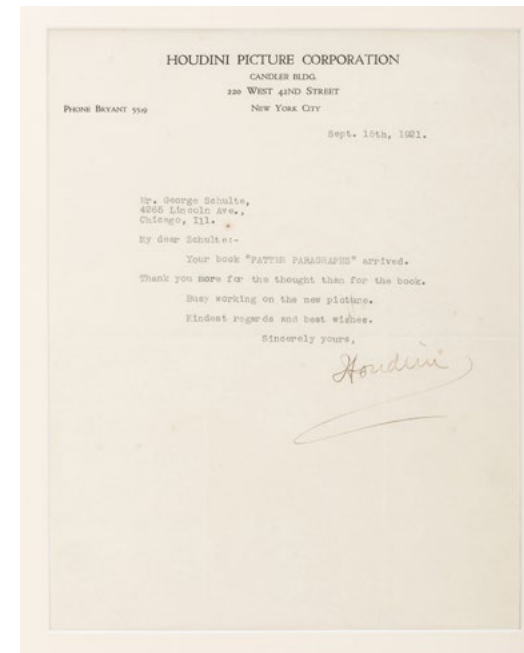
10,000/15,000

A second document of provenance is also included, being a notarized letter from Jack Flosso, proprietor of the Flosso-Hornmann Magic Co. It states: "This black leather tooled Lock-Book [sic] with the note from Oscar Teale was acquired from Dunninger by my father, Al Flosso. According to Teale, this was the book prepared and used by Remigius Wiess [sic] in 1882 while investigating the medium Henry Slade. On page 94 of Houdini's "A Magician Among the Spirits", a letter is reprinted in which Remigius presents this book to Houdini and goes on to describe his encounter with Dr. Slade." A set of locking spirit slates used in the Slade trial with virtually identical provenance traced to Oscar Teale was sold in these rooms on April 9, 2016 in an auction of artifacts from the collection of John Henry Grossman and Nelson Nicholson.





163



165



164

163. Houdini, Harry (Ehrich Weisz). **Harry Houdini Autograph Letter Signed, "Houdini," to Mrs. Remigius Weiss.** Pittsburgh: Feb. 22, 1924. Two-page autograph letter, on a folded sheet of hotel stationery, accompanied by the original mailing cover addressed by Houdini, in part: "...sorry to hear of your good husband's accident...I am on a lecture tour & making one day stands...I will be through by end of March will come onto Phila for a visit with your permission." Concluding the letter, Houdini inquires as to books on witchcraft and kindred subjects Weiss may be willing to sell. Overall 10 7/8 x 6 1/2". Mailing folds, slight smudging not affecting signature.

1,500/2,500

164. Houdini, Harry (Ehrich Weisz). **Houdini-Owned Key.** Circa 1920s. Short barrel-type key from Houdini's collection, handsomely framed together with a later photograph of the magician and an extensive LOA regarding its provenance. The key was once part of the collection of Paul Harter, who acquired parts of Houdini's collection from the magician's brother, Hardeen. Overall size of 16 x 24".

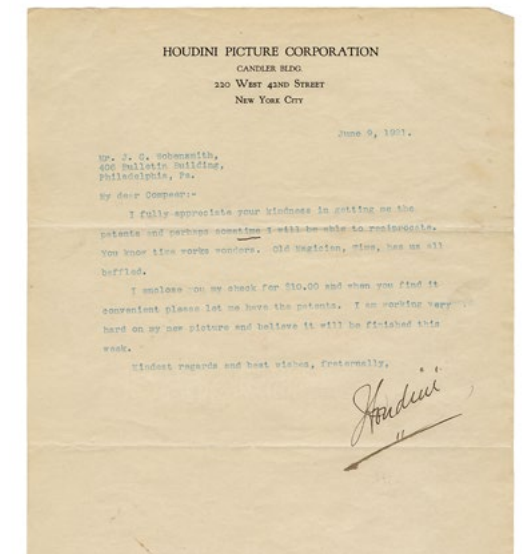
1,000/2,000

165. Houdini, Harry (Ehrich Weisz). **Houdini Picture Corporation: Signed Letter, Certificate, and Photograph.** Wonderful display of items from Houdini's motion picture career, including a typed letter signed, "Houdini," Sept. 15, 1921, on Houdini Picture Corporation letterhead, Brookdale watermarked paper, to magician George Schulte, thanking Schulte for sending his book "Patter Paragraphs"; a Houdini Picture Corporation stock certificate, made out to Elizabeth McGeary for 26 shares, and signed by Houdini as President (July 30, 1921), Houdini's signature faded almost beyond visibility; and an original photograph of Houdini, with Bess, behind a camera at Inceville, the California studio ranch of silent film director Thomas Ince. 29 x 14" overall. Flattened folds to letter and certificate, otherwise fine.

6,000/9,000

166. Houdini, Harry (Ehrich Weisz). **Houdini Typed Letter Signed and "Man from Beyond" Still.** Two pieces, including a TLS on Houdini Picture Corp. letterhead (New York: June 9, 1921), addressed to J.C. Wobensmith, signed "Houdini" and underscored, regarding patents Wobensmith provided, in part: "...perhaps sometime I will be able to reciprocate. You know time works wonders. Old Magician, Time, has us all baffled," and writes that his current film (*The Man from Beyond*) "will be finished this week." 11 x 8 1/2". With an original gelatin print still from *The Man from Beyond*, in vintage wooden frame and mat, sight 7 x 8 1/2". Both pieces from the collection of Milbourne Christopher, the reverse of the frame with his collection label and annotation.

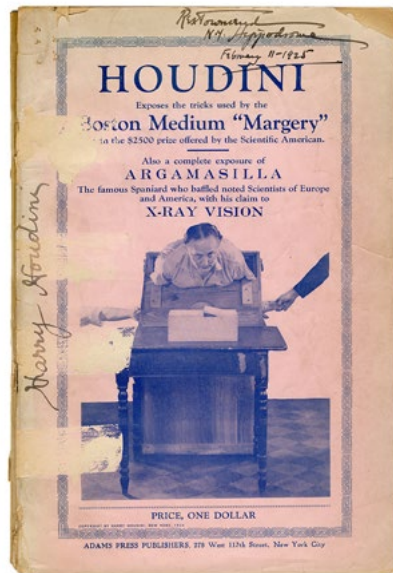
2,500/3,500



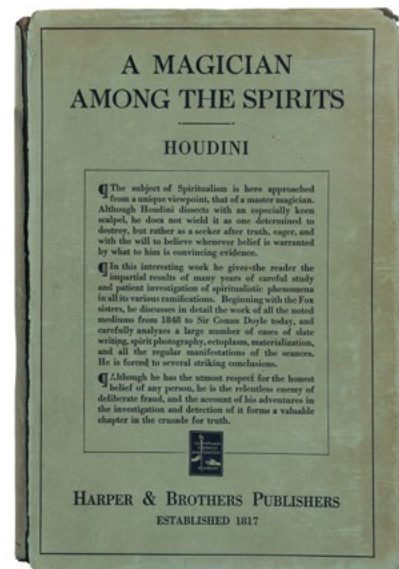
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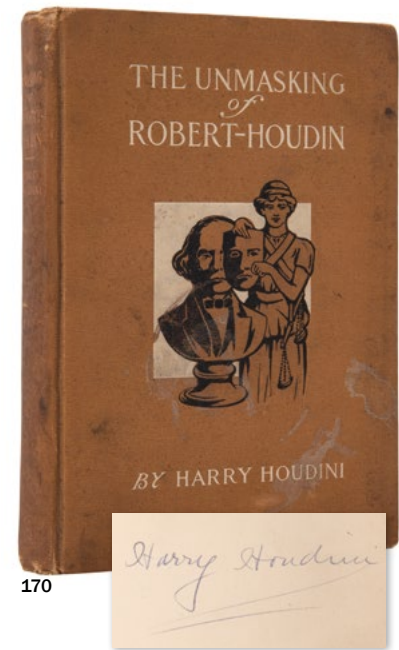
167



168



169



170

167. Houdini, Harry (Ehrich Weisz). **Houdini-Owned Handcuffs.** Sturdy pair of Bean Cobb handcuffs with key owned by Harry Houdini. Overall length approximately 10", opening of cuffs approximately 3" (closed). Worn but working condition. With a COA dated October 10, 2004, signed by Sidney Radner, former owner of the Houdini Historical Center, and protégé of Houdini's brother, Hardeen.

3,500/4,500

168. Houdini, Harry (Ehrich Weisz). **Houdini Exposes the Tricks used by the Boston Medium "Margery".** New York, 1924. Original pink pictorial wraps, faded, areas along spine abraded from removal of tape. 8vo. Boldly Signed by Houdini on front wrap, signature slightly affected by tape removal; owner's signature on front cover with note that this copy was obtained at the New York Hippodrome on 11 February 1925.

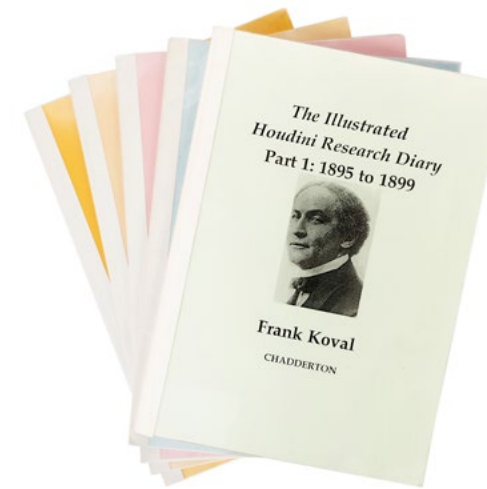
1,500/2,500

169. Houdini, Harry (Ehrich Weisz). **A Magician Among the Spirits, Inscribed and Signed.** New York: Harper & Brothers, 1924. First edition. Blue cloth stamped in gilt with scarce dust jacket (front panel detached). Portrait frontispiece, plates. 8vo. Boldly inscribed and signed on the flyleaf by Houdini: "To C.E. Corym, Best wishes from Houdini. October 16, 1925. "And it's all true." This is my monument. H." With a partial envelope laid in bearing an inked notation in Houdini's hand stating his name and address, "Houdini/278 W. 113th St./NYC."

2,000/3,000

170. Houdini, Harry (Ehrich Weisz). **The Unmasking of Robert-Houdin. Signed.** New York: The Publisher's Printing Co., 1908. First edition. Brown cloth decorated in black and white. Portrait frontispiece, profusion of illustrations. 8vo. Cloth significantly soiled, front hinge starting, marginalia in ink on one leaf. Boldly signed on the title page in ink by Harry Houdini.

1,200/1,800



171

171. Koval, Frank. **The Illustrated Houdini Research Diaries, Parts 1-5.** Chadderton: Author, 1993-94. Five volumes. Printed wrappers. Illustrated. 4to. Very good.

200/300

172. Houdini, Harry (Ehrich Weisz). **Harry Houdini "Man from Beyond" Movie Still.** New York: White Studio, ca. 1922. Glossy still photograph from the silent feature starring Houdini, depicted hanging onto a rock among powerful whitewater rapids. Studio credit stamped to verso. 7 1/2 x 9 1/2". Minor creases.

400/600

173. Houdini, Harry (Ehrich Weisz). **Harry Houdini "Man from Beyond" Movie Still.** Houdini Picture Corp., ca. 1922. Glossy still photograph from the silent feature starring Houdini, depicting Houdini as his character's frozen body is discovered. Houdini Picture Corp. stamp on verso. 8 x 10". Slight creases.

400/600

174. Houdini, Harry (Ehrich Weisz). **Houdini and Hardeen Billboard Snapshots.** 1915. Pair of snapshots depicting roadside billboards for Houdini and Hardeen, posted in Oakland, CA for the week of November 21. Mounted to a black scrapbooking page, annotated in white ink. Large corner tear to Houdini print. 3 1/2 x 5 1/4" each.

100/200

175. Houdini, Harry (Ehrich Weisz). **Houdini Shelton Pool Stunt News Photos.** New York, (n.d., ca. 1940s/50s). Three glossy news photos stamped by International News Photo wire service on the versos, with additional graphite notations, of Houdini's underwater coffin stunt at New York's Shelton Hotel. Largest 9 1/4 x 7".

150/250



172



173



174



175



Lots 176–195 were formerly the property of Albert Borkland, a New York and Philadelphia-based magician and escape artist who, among other feats, presented an underwater straitjacket escape. Borkland performed under the stage name “Albertus” from the 1920s through the 1940s, and many of the restraints bear tags with his holographic notes describing the history of the object, its working, and, in some cases, where the article was purchased.

176. Escape Artist’s Key Collection. Group of approximately 75 keys, including several elaborate, early skeleton keys, as well as oversize barrel-type keys for handcuffs and other restraints. Longest 11”. From the collection of Albert Borkland, a/k/a Albertus the escape artist.

300/500

177. Escape Artist’s Handcuff Key Collection. Group of approximately 30 keys with accompanying identification tags gathered by Al Borkland, the escape artist Albertus, for use with a variety of manacles and restraints. Tags presumed to be written in Albertus’s hand describe keys for a Harvard Shackle, Spanish Star Cuff, Pratt Nippers, “Monte Carlo Chief of Police Original Key,” a key labeled “Dr. Pierce Phila. PA,” another labeled “Special, my invention – this cutoff key will open both Houdini’s split key cuff, also my improvement on Houdini’s split key cuff,” and over a dozen more. Many labels bear dates of purchase and other data.

400/600

A second split key for a Bean Giant in the lot bears a lengthy holographic explanation of how Houdini tripped up the escape artist, Cunning, with a “faked up” Bean Giant, and how the split key was made by the former owner based on Cunning’s description of the incident.

178. Escape Artist’s Lock Pick Collection. Group of approximately 50 lockpicks, both handmade and machine made, owned and collected by Albert Borkland, known by the stage name Albertus. Includes folding picks, wire picks, and a variety of other designs. Longest 11 ½”.

400/600

179. Bean Giant Handcuff. Patented in 1887. “Escape proof” handcuffs. Original key. Width 6 ¼”. Pitted, visible wear. Working.

500/700



180. Lilly Iron Handcuff. American, ca. 1875. Sturdy bar-type restraint. Original key. One of four early American handcuffs with no known patent. Length 14 7/8” long. Good working condition. Reportedly invented by one Captain Lilly, who died wearing a pair of the irons on board a ship.

1,000/1,500

181. Pratt Combination Model 1 “Nipper” Cuff/Come-Along. Patented Nov., 1916. Nickel plated “nipper” cuff with upper and lower restraints. Original key. Height 8”. Visible wear, but good working condition.

300/500

182. Two Rankin Handcuffs. Philadelphia: Rankin Co., ca. 1920. Sturdy metal cuffs with original keys. One rusted.

150/250

183. Rankin Long Chain Handcuff. Philadelphia: Rankin Co., ca. 1920. Uncommon version of this restraint bearing a patent date of 1861 with long central chain. Original key. Working.

250/350

184. Thumb Cuff. Circa 1920. Nickel plated thumb restraint. 2 ¾ x 2 ½”. Minor wear to plating. Working.

100/200

185. Thumb Stocks. American, ca. 1930. Miniature wooden stocks bind the escape artist’s hands together, yet he escapes easily. Hand-painted accents, brass hardware. Upper plate engraved with initials “JEP,” lower with the words “Sen-Yen.” Length 3 ½”.

200/300





186



191



187



192



188



193



189



194



190



195

186. **Tower Detective Leg Irons.** Late nineteenth century. Heavy irons with long connecting chain. handcuffs, from the collection of Albert Borkland, a/k/a Albertus the escape artist. No key.

500/750

187. **Caveney "Bottleneck" Handcuffs.** Oakland: Caveney Invention Co., ca. 1920. (Patented Feb. 8. 1910). Handsome nickel plated cuffs with bulb-like stems. Length 10 3/4". No keys. From the collection of Albert Borkland, a/k/a Albertus the escape artist.

100/200

188. **Stotz Handcuffs.** Stuttgart: A Stotz, ca. 1890. Barrel-lock type cuffs with one central connecting link. Length 9 1/2". Key lacking, else good. From the collection of Albert Borkland, a/k/a Albertus the escape artist.

300/400

189. **Six Sets of Vintage Handcuffs.** Including H&R Arms cuffs with original key, Bean Cobbs (lacking key), American Munitions Cuffs with original key, Plug Eight-style cuffs (lacking key), "Star" cuffs with original key, and a Mattatuck cuff lacking key. Condition varies. From the collection of Albert Borkland, a/k/a Albertus the escape artist.

250/350

190. **Escape Artist's Handcuff Collection.** Group of over 15 vintage handcuffs of varying styles, including Darby, "New Police," Opblem, Harvard, and others. Most lacking keys. From the collection of Albert Borkland, a/k/a Albertus the escape artist.

400/600

191. **Six Sets of Bean Cobb Handcuffs.** Complete sets of this popular model of restraint favored in the first quarter of the twentieth century. Lacking keys. From the collection of Albert Borkland, a/k/a Albertus the escape artist.

150/250

192. **Seven Sets of Vintage Handcuffs.** Including a pair of Darby cuffs with key, American Munitions Co. leg irons with key, Spanish Double Lock with key, Mattatuck (no key), and others. Generally good vintage condition. From the collection of Albert Borkland, a/k/a Albertus the escape artist.

300/500

193. **Nine Sets of Vintage Handcuffs and Restraints.** Early to mid-twentieth century. Including Plug Eight style cuffs, a pair of vintage ankle restraints with no connecting linkage, three boxed sets of cuffs, and other vintage handcuffs and leg irons. Three sets with keys. From the collection of Albert Borkland, a/k/a Albertus the escape artist.

400/600

194. **Twelve Sets of Mattatuck Handcuffs.** Classic sets of vintage cuffs, all in aged but operable condition, some with attached inventory tags. Lacking keys. From the collection of Albert Borkland, a/k/a Albertus the escape artist.

150/250

195. **Escape Artist's Leg Iron Collection.** Group of 15 vintage leg irons of varying styles, used to restrain prisoners at the ankles, all with long central chains. Styles include Mattatuck (Judd), Bean Cobb, Harvard, and others. One set broken, all lacking keys. From the collection of Albert Borkland, a/k/a Albertus the escape artist.

500/750



EPHEMERA



196



197



198

196. Group of Conjuring and Circus Chromolithograph Trade Cards. Including a pop-up Cups and Balls trade card for Au Bon Marche; six Liebig cards depicting illusions (mounted and framed); Chocolat Poulain (performing poodle); six Liebig cards of circus performers; and another group of 18 Liebig circus cards (20th century).

100/200

197. Group of 13 Photographs of Ventriloquists and Puppets. American, ca. 1930s/40s. Including a signed photo of Ernest Schieldge; Bob Miller snapshot; Jimmy Nelson; Edgar Bergen; and several unidentified. Size 8 x 10" or smaller.

80/125

198. Six Signed Photographs of Famous Magicians. Circa 1940s/60s. Group of 8 x 10" photos inscribed and signed by Dai Vernon, Del Ray, Ed Marlo, Bert Allerton, Silent Mora, and Jack Gwynne. Two are inscribed to Connie (Bush), one to John Brown Cook. Condition good or very good.

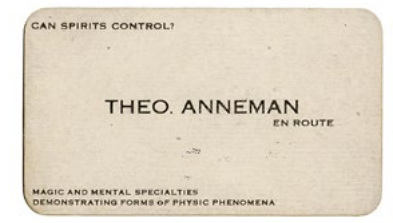
200/300

199. Annemann, Theo. Theo Annemann Calling Card. Circa 1930s. Printed in black on pale cardstock. 2 3/8 x 4". Light abrasions.

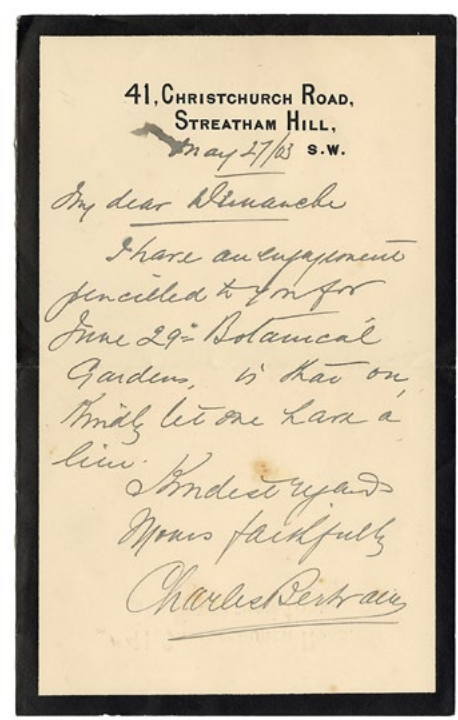
50/100

200. Bertram, Charles (James Bassett). Charles Bertram ALS on Mourning Stationery. Dated May 27, 1903, Bertram, the great society and stage magician, writes to De Manche regarding an upcoming engagement at the Botanical Gardens. One folded 8vo sheet, with the address of 41 Christchurch Road. Minor spotting and wear; very good. Rare.

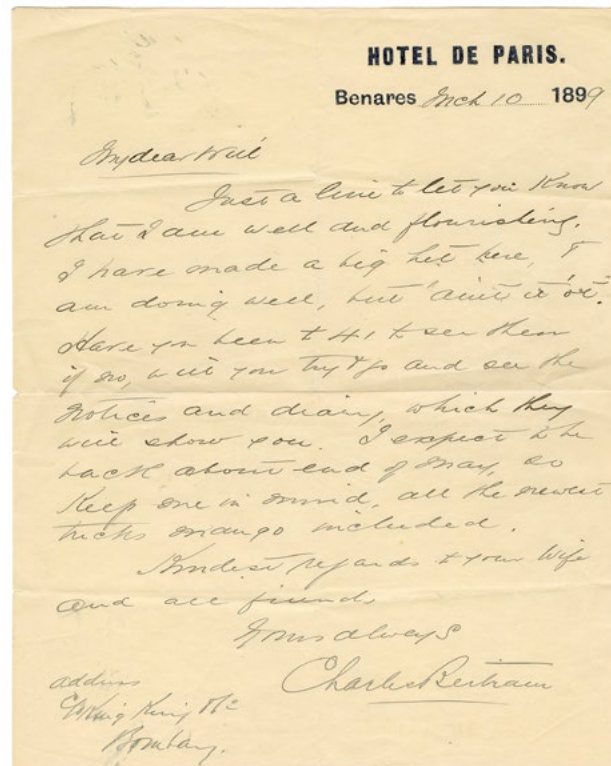
400/600



199



200



201

201. Bertram, Charles (James Bassett). **Charles Bertram ALS.** Dated March 10, 1899, Bertram writes on Hotel de Paris of Benares letterhead to "Will" (possibly Will Goldston) mentioning that his tour of India is in progress and going well, but that his correspondent should keep him in mind, as Bertram will return to England in May, 1899 and that he is interested in new tricks, "mango included." The latter is a reference to the venerable Mango Tree Growth, a feature in the repertoires of many Indian street magicians. One 4to sheet, with old folds and minor chips from mailing. Signed boldly, "Charles Bertram." Rare.

800/1,200

202. Bertram, Charles (James Bassett). **Charles Bertram ALS on Scarce Letterhead.** Undated missive, addressed to "Will" (possibly Will Goldston) on Bertram's elegant printed letterhead from his time at St. James's Hall, Piccadilly. The court conjurer writes regarding a slate trick he is interested in, as his season is in "full swing." One 8vo sheet, old folds from mailing. Signed "C Bertram." Rare.

1,000/1,500

203. Bertram, Charles (James Bassett). **Charles Bertram ALS Regarding his Performances.** Undated holographic missive in Bertram's hand, on printed letterhead from 1 St. Stephen's Villas. The court magician to British royalty writes that he has "to do a show at Kensington on Wednesday 18th," and that he is also performing at St. James's Hall. Bertram then asks the unnamed correspondent if he will work the Kensington show in his place. One sheet, folded to 8vo. Signed boldly, "Charles Bertram." Rare.

1,000/1,500

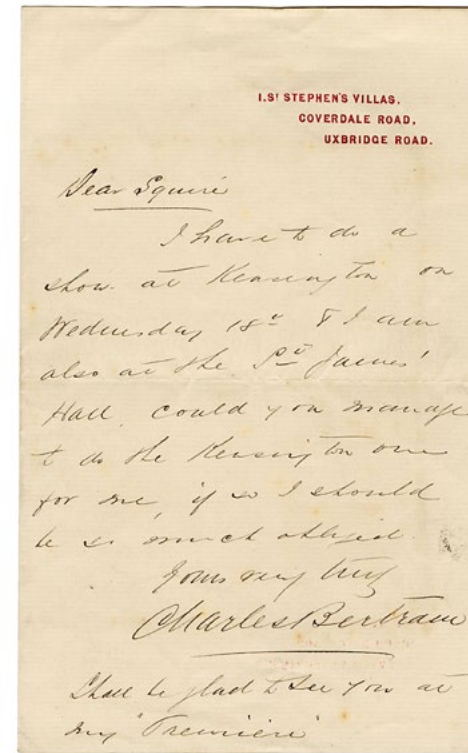
Bertram was a favorite of King Edward VII of England, for whom he performed over twenty times. Equally adept on stage and in a drawing room, Bertram presented illusions at Egyptian Hall (including de Kolta's Vanishing Lady), but is today perhaps best remembered for his sleight-of-hand feats, and many of the pictures he posed for in C. Lang Neil's seminal work, *The Modern Conjurer*, considered one of the foundational texts on magic and sleight-of-hand, and one of the first to use photographs to explain the working of conjuring tricks.

204. Blackstone, Harry. **Harry Blackstone Signed Birth Announcement of Blackstone Jr.** 1934. A humorous personal birth announcement for Harry Blackstone Jr. as a metaphorical "Blackstone Special" automobile, inscribed and signed by Blackstone to Geoffrey in the upper left. One folded sheet, printed on laid paper. 8 x 6". Horizontal fold, scrapbook adhesive stains to verso not affecting printed area. Scarce.

300/500

205. Chung Ling Soo (William E. Robinson). **Chung Ling Soo Dragon Letterhead.** England, ca. 1910s. Blank 4to sheet of letterhead for the "Marvelous Chinese Conjurer." Medallion portrait at the top flanked by fire-breathing dragons and gilt borders. Very good. Framed, sight 12 x 8".

100/200



203



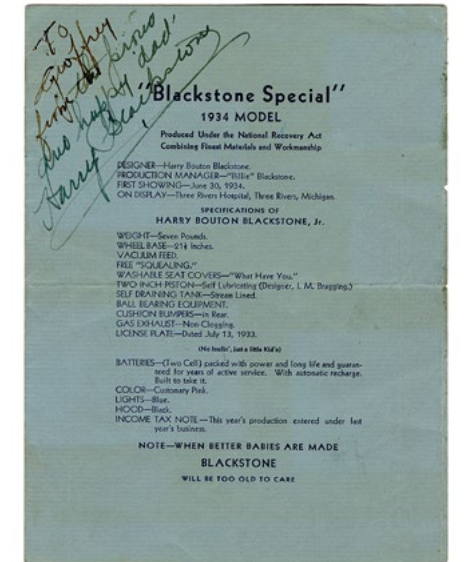
205

206. Curtis, Tony. **Tony Curtis Signed Photo to the Houdini Club.** Circa 1960s. Doubleweight matte-finish photo of the actor, inscribed and signed "My Warmest Regards to Clyde & the Houdini Club/Anthony Curtis." 8 x 10". Closed tears and creases.

80/125

207. Devant, David (David Wighton). **Maskelyne and Devant's Mystery Programme.** Circa 1905/1906. A pictorial letterpress handbill/program featuring Devant's performance in two parts at St. George's Hall with acts such as "The Enchanted Hive," "The Burmese Gong," and the final act- an illusionary sketch called "The Mascot Moth." Framed in museum glass and mounted with conservation tape, 11 x 5". Dated contemporary inscription to upper margin, small closed tears with marring to front of bill along lower margin slightly affecting text.

150/250



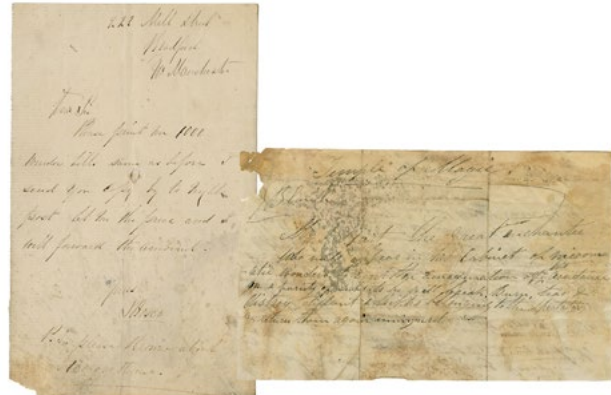
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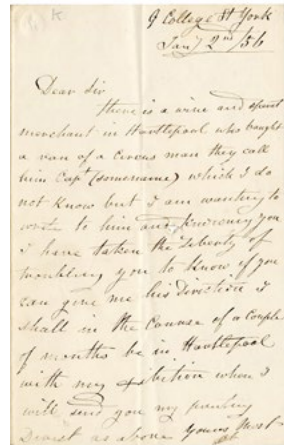
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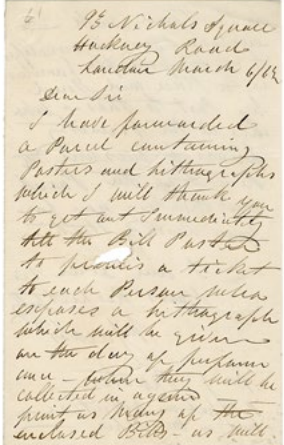
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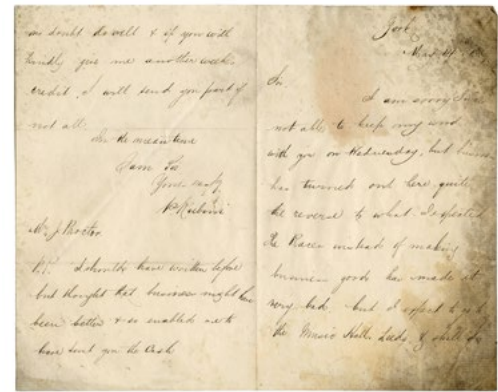
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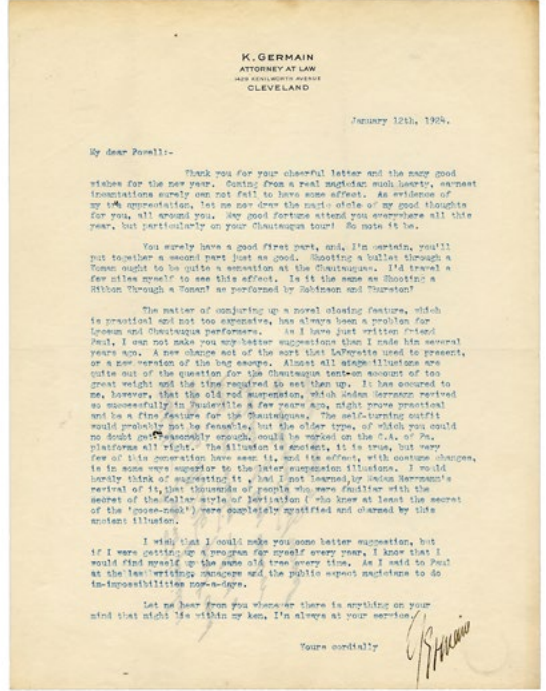
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214



216



215

208. Bosco, L. L. **Bosco Autograph Letter Signed.** Bradford, W. Manchester, [n.d.]. One page, possibly Leotard or Louis Bosco, addressed to a printer (John Proctor) and requesting 1,000 window bills. Signed "L. Bosco." Accompanied by a sheet of copy advertising the Temple of Magic, but for a different conjurer, "Mr. Hart." 7 x 4 1/2".

100/150

209. Eagle, Barnedo (Barney). **Autograph Letter and Manuscript Playbill Copy for the Magician Barnedo.** England, 1840s/56. Two pieces from Eagle, a British conjurer, rival and imitator of John Henry Anderson, to Victorian printer John Proctor. The first piece a manuscript copy of text for a playbill, on a sheet of paper to which two clipped notices of performances are affixed; and an ALS to Proctor, regarding Eagle's introduction to a "circus man they call him Capt. (somename) which I do not know..." and relating that he will be in Hartlepool in the coming months. 7 1/4 x 8 7/8".

200/300

210. Jacobs, M. M. **Jacobs Autograph Letter Signed.** London: March 6, 1862. Two-page letter on opposite sides of a single piece of stationery, from the Victorian conjurer Jacobs to printer John Proctor, stating he has forwarded a "parcel containing posters and lithographs which I will thank you to get out immediately" and related matters to promote his show. 7 x 4 1/2". Small hole at center, slight loss to text.

200/300

211. Rubini, (Signor) P. **Signor Rubini Autograph Letter Signed.** May 14, 1867. Two-page autograph letter, signed "P. Rubini," Victorian-era conjurer who performed at Egyptian Hall, to Victorian printer John Proctor, requesting additional time to settle an amount due, in part: "Business has turned out here quite the reverse to what I expected. The Races instead of making business good has made it very bad." 7 1/4 x 9". Dampstained.

200/300

It has been posited that Rubini was possibly an illegitimate son of Professor John Henry Anderson (Price, p. 116).

212. Cardini (Richard Pitchford). **Two Publicity Photos of Cardini.** New York: Moss Photo, ca. 1950s. Glossy publicity photos of the Suave Deceiver. 8 x 10". Very good.

100/150

213. Fregoli, Leopoldo. **Eight Fregoli Quick-Change Artist Postcards.** Paris, ca. 1900s. Eight halftone postcards, seven of which are hinged together in an accordion-fold set which spells "FREGOLI," each postcard with inset round photographs of Fregoli as various characters. Eighth postcard a bust portrait from the same set. Not postally used.

500/700

214. Fregoli, Leopoldo. **Group of Fregoli Booklets and Programs.** Italy, 1890s/1930s. Nine pieces, including a series of four theatrical programs for "Relampago," "Quando saro vecchio," "9 e 23," and "L'Ape" (Florence, 1899); program for "Salamina" (Rome, 1912); "I Nostri Artisti" No. 22: Leopoldo Fregoli (Palermo, n.d.); *Fregoli: Dal Caffè-Concerto al Teatro* (Rome, 1893), Mercatali; *Fregoli Raccontato da Fregoli* (Milan, 1936); and a 1935 newspaper, *Il Secolo illustrato*, which features Fregoli.

300/500

215. Germain, Karl. **Karl Germain TLS to Frederick Eugene Powell.** Cleveland: Jan. 12, 1924. One page, on Germain's legal letterhead. Typed letter with a few corrections in Germain's hand, wishing Powell success on his upcoming Chautauqua tour, along with advice and suggestions for which type of effects to consider featuring. Signed "Germain." With Germain's addendum in ink on the verso: "I am not familiar with the De-Kolta giant card trick you mention—is it a production of larger cards or an enlargement of normal sized cards?" Flattened mailing folds; very good.

800/1,200

216. [Goldin, Horace] **The New Penny Magazine No. 160. Marvels of Manipulation.** Number 160, dated Nov. 16, 1901, with a feature article on Goldin, illustrated with eleven photographs of the magician demonstrating various conjuring tricks. 8vo. Chipped and worn; good.

50/150



217



220

217. Goldin, Horace (Hyman Elias Goldstein). **Portrait of Horace Goldin, Inscribed and Signed.** 1928. Bust portrait photograph (of a drawing) of the famous "royal illusionist" inscribed and signed in dark ink, "As B4 Horace Goldin 1928." 7 3/4 x 5 1/4". 200/300

218. Goldin, Horace (Hyman Elias Goldstein). **Horace Goldin Typed Letter, Signed.** Dated December 29, 1936, and typed on Goldin's elaborate "Royal Illusionist" letterhead, he writes to W.R. Bleakley at the Grand Theatre, Bolton, to confirm an upcoming appearance in June and regarding the acts that will support Goldin's illusion show. Accompanied by a carbon of the TLS to Goldin from Bleakley which prompted Goldin's reply. Old mailing folds, minor chips. 150/250

219. Goldin, Horace (Hyman Elias Goldstein). **Horace Goldin TLS to Will Goldston.** Dated August 26, 1930, Goldin writes to his confidant, the well-known dealer Goldston, who is preparing a booklet for Goldston - likely one of the souvenir pitch books Goldin sold after his performances. Interestingly, Goldin notes that the phone number to be published in its pages is Goldston's own. Signed in pencil "Horace" above a scratched-out "H. Goldin" signature. 150/250

220. Goldin, Horace (Hyman Elias Goldstein). **Group of Horace Goldin Ephemera.** Including two souvenir books, a vintage color transparency of the lithograph advertising his Potato Jones illusion, a TLS from magician "Cyro" to Bayard Grimshaw relating that he constructed Goldin's life in a Balloon illusion, and two other theatrical letters related to Goldin's act from 1927/28. Six pieces total. Largest 4to. Generally good condition. 250/350



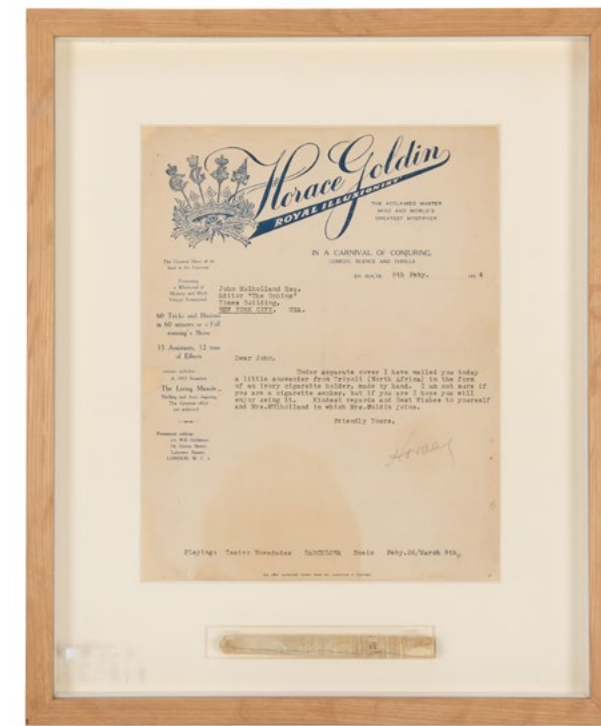
221

221. Goldin, Horace (Hyman Elias Goldstein). **Horace Goldin's Ivory Cigarette Holder.** Being a hand-carved cigarette holder presented by Goldin to John Mulholland, editor of The Sphinx. Accompanied by a TLS on Goldin's letterhead dated Feb. 8, 1934 in which Goldin explains that "under separate cover I have mailed you today a little souvenir from Tripoli...I am not sure if you are a cigarette smoker, but if you are I hope you will enjoy using it." The letter and holder handsomely framed to 17 x 14". 1,000/1,500

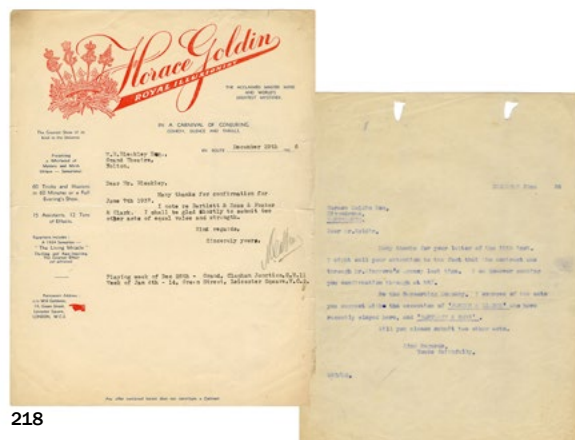
222. [Bosco, Leon] **Real Photo Postcard of Leon Bosco and Friends.** Circa 1912. Bosco, the comedy magician, and a group of men in suits and hats stand before a giant LeRoy, Talma, and Bosco lithograph, likely in Budapest. Undivided back. One corner clipped, worn and soiled. 150/250

223. Herrmann, Alexander. **Professor Herrmann Egyptian Hall Program.** London, 1871/72. Letterpress program, [4] pp., for Herrmann's second season at Egyptian Hall. Blind-embossed decorative border, last page with advertisements. Disbound and cut unevenly along edge; tears and chipping. 8vo (9 1/2 x 6"). 300/400

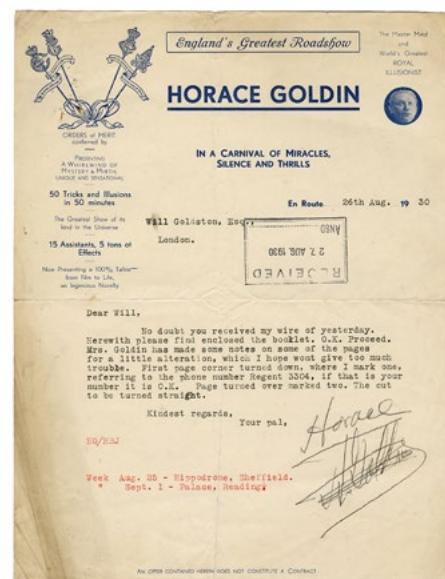
224. Herrmann, Adelaide. **Photograph of Adelaide Herrmann on the Set of "The Sunset Derby."** Los Angeles: First National Studios, 1927. Glossy silver gelatin print. 8 x 10". Verso bearing pencil notation: "Famous Magicienne visits First National Studio. Mme. Adelaide Herrmann, widow of Herrmann The Great, and herself a noted illusionist, meets Mary Astor and William Collier Jr. during the filming of Chas. Roger's production for First National Pictures "The Sunset Derby." Margins trimmed unevenly, pinholes, small closed tears and chipping. 200/300



221



218



219



223



224



225



226

225. Laurant, Eugene. **Eugene Laurant Photo Inscribed to Paul Fleming.** N.d. Glossy silver print of Laurant performing a cut and restored trick, inscribed in the image area to magician Paul Fleming. 8 x 10". Very good.

50/100

226. [Letterhead] **Large Collection of Vintage Magicians' Letterheads.** Significant collection of over 250 trimmed magicians' letterheads, neatly organized in a single three-ring binder, with typed index. Examples from famous and unknown conjurers include the decorative letterheads of Alexander (three different), Blackstone Magic Co., Brema, Tarbell, Burgess, Frevoli, Gamage, Gysel, Durbin, Eckam, Stewart James (early), Mullholland, Namreh, Mandroop, Newmann, Pinxy, Oswald Rae, Faucett Ross, Saal, various magic clubs and societies, dealers, and many more. Nearly 200 pages. Adhesive dried; many examples loose. An impressive collection.

400/600

A typed note from Jay Marshall at the front of the book states, "This scrapbook of old letterheads was given to me by Bob Lund. The original collection was made by Tom Bowyer and the loose pages at the back were collected by Augustus Rapp. Bob and I regret that the letters were not saved intact, as in many cases the text and the signature would be more valuable than the letterhead. Jay Marshall, May 24, 1964."

227. **Magicians' Club of London Badge and Ephemera.** 1920s. The uncommon enameled golden Sphinx medallion with original silk ribbon and hanging pin, accompanied by the club's rule book, two membership cards (one a gummed label), and application form.

250/350

228. Okito (Theodore Bamberg). **Photograph of Okito and Company.** New York: Otto Sarony, ca. 1920s. Matte-finish silver print of Okito surrounded by assistants in Chinese robes. Sarony blind-stamp and credit in negative. 10 x 8". Large brown stain lower right, spotting and smudging in margins; printer's notations in graphite on verso, indicating the image may have been intended to be printed in the magic and horror pulp magazine *Tales of Magic and Mystery*.

800/1,200



229

229. Okito (Theodore Bamberg). **Bamberg Magic and Novelty Co. Letter to Burling Hull.** New York: Jan 20, 1910. Letter to Burling Hull in the hand of Bamberg's partner, Joe Klein, expressing interest in Hull's new effects and a quote for prices. Signed "B.M.&N. Co." Scarce letterhead for Bamberg's short-lived firm. Mailing folds.

100/200



230

230. Okito (Theodore Bamberg). **Okito Photo Inscribed to Walter Gydesen.** 1950. Linen-finish photo of Okito, signed in white ink and inscribed to Gydesen. 6 3/4 x 4 3/4". Creased lower right corner.

80/125

231. Palmer, Tom (Tony Andruzzi). **Manuscript and Artwork for Palmer's Unpublished "The Book of Illusion."** Circa 1970. Being approximately 100 loose sheets of cardstock, each hand-lettered and illustrated by Tom Palmer, describing the effect and method behind classic stage illusions. Each leaf approximately 14 x 22", the first (title page) hand-colored and bearing artwork based on classic Friedlander stock magic posters of the early twentieth century. Illusions described are credited to Okito, Devant, and Blackstone, and several dealers (Abbott's among them), as well the author himself. Many classic tricks are described, including the Modern Cabinet, Mignon, Asrah, Hindu Rope (three versions), the Buzz Saw, and dozens more. Housed in the original suitcase as kept by Palmer. A truly unique and unusual combination of artifact, artwork, and manuscript.

500/750

Palmer, a funny and inventive performer, authored a classic book on illusions published by Magic, Inc. This volume, apparently unpublished, is essentially an oversized and camera-ready project that was never completed. The quality of the artwork and hand-lettering is a testament to the author's considerable artistic abilities.

232. **"Pow-Wa" Escape Artist Signed Photo.** Circa 1910s. Doubleweight matte-finish photograph. Inscribed by the performer to Hornmann. 8 x 10". Losses in upper corners.

50/100



231



228



232



233



236



234



235

233. [Photographs] Collection of over 200 Photographs of Magicians, Some Signed. Primarily British and American performers, including David Nixon, Andre Kole, Doug Henning, Harry Blackstone Jr., Billy Bishop, Paul Daniels, Mark Wilson, Tommy Cooper, Ted Lesley, Wayne Dobson, Max Maven, Bob McAllister, Gene Anderson, Fukai, Mark Raffles, Terry Seabrooke, Falkenstin & Willard, Greg Frewin, David Berglas, Norm Nielsen, Tom Mullica, and dozens more. 1940s - 2000s. Most 8 x 10, and in good to very good condition.

400/800

234. Photograph of a Sideshow Guillotine Illusion and Banner. Circa 1940s. Glossy photograph of Dr. C.M. Lipes "Death on the Guillotine" sideshow, with performers shown onstage. 8 x 10". Tears, creases, and losses; sold as is.

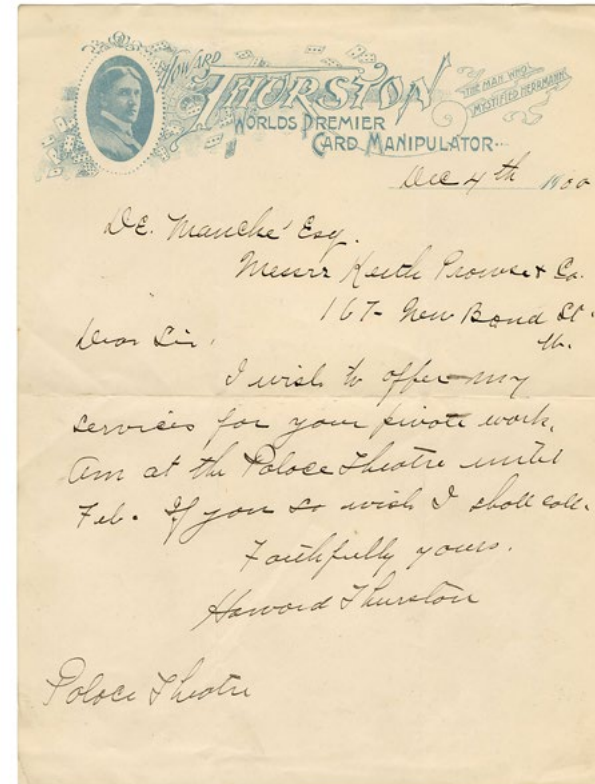
50/100

235. Slydini, Tony. Slydini Framed Display of Signed Photos and Scarves. Framed display of five items, including a trio of signed photographs of Slydini; a white scarf of the type Slydini was known to have performed with, and is shown as using in one of the photos; and an autograph with inscription. Overall 23 x 36". Gray frame with embossed skulls, some chipped areas.

500/700

236. Stebbins, Si and Jay Marshall. Si Stebbins and Jay Marshall Signed Souvenir Photo. 1946. Souvenir photo taken at the Tic Toc Club in Wisconsin, enclosed in original folder, inscribed: "To Si/Many thanks/Jay Marshall." Ink from the inscription offset onto print. 4 1/2 x 6" (sight).

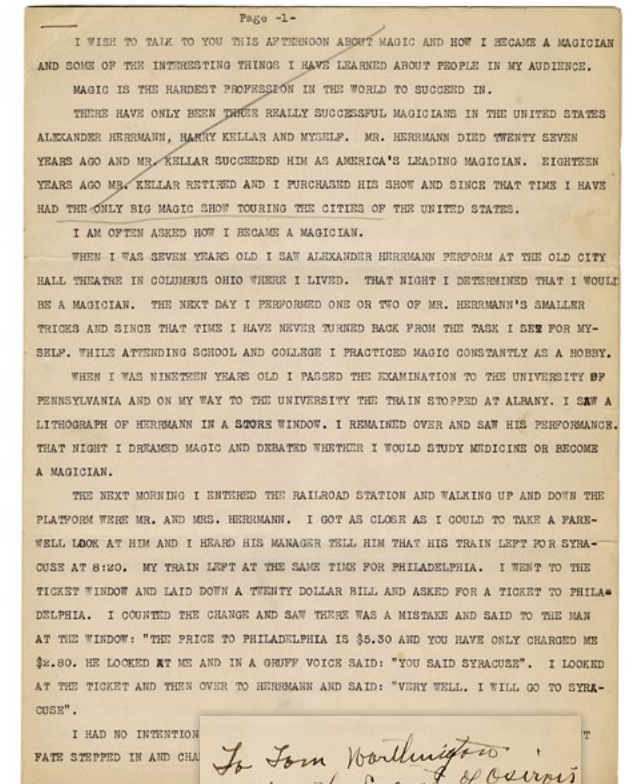
100/150



237. Thurston, Howard. Early Howard Thurston ALS on Scarce Letterhead. December 4, 1900. Thurston writes to De Manche (an inventor of sleight-of-hand techniques), offering his services as an entertainer: "I wish to offer my services for your private work. Am at Palace Theatre until Feb. If you so wish I shall call." On scarce pictorial "world's premier card manipulator" letterhead. Boldly signed "Faithfully Yours, Howard Thurston." Old folds from mailing; very good.

1,000/1,500

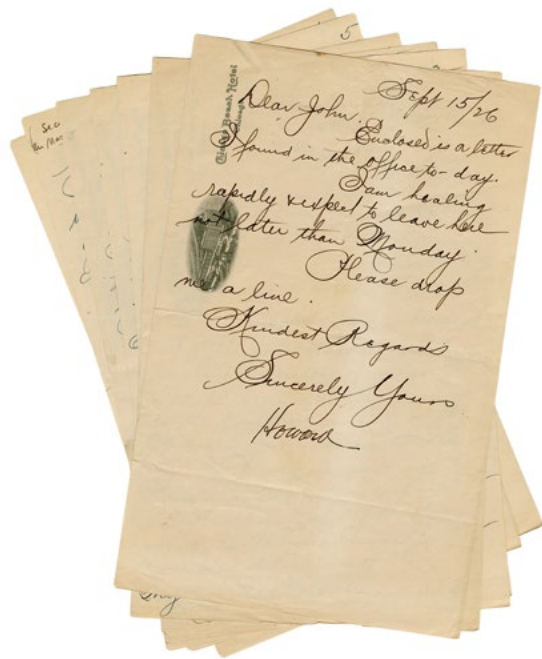
Thurston would seldom offer his services to others for "private" work after this letter was written. After a triumphant run at the Palace Theatre in London, he would go on to tour the world with a massive illusion show, eventually returning to his homeland where he purchased the Kellar show and became, until his death in 1936, perhaps the most famous magician of his generation. Years later, biographers would look back at Thurston's time at the Palace Theatre as a pivotal moment in his career.



238. Thurston, Howard. Howard Thurston Original Five-Page Magic Lecture, Inscribed to Thomas Worthington. Five pages of typed text for an address by Thurston, stapled, with scattered cross-outs and one notation in graphite, and inscribed on the last page: "To Tom Worthington of the Society of Osiris/Dec 12/25/Howard Thurston."

1,000/1,500

A fascinating text by Thurston containing remarks on his life and influences, and the "many curious and interesting things" he observed about his audiences.



239



242

239. Thurston, Howard. **Six-Page Thurston Publicity Manuscript, with Signed Cover Letter.** 1926/[n.d.]. Seven pages altogether, in manuscript, on leaves of Chicago Beach Hotel stationery, including a letter to John [Mulholland?], signed "Howard," enclosing the following six pages of manuscript publicity copy. The manuscript heralds Thurston's 21st annual tour, which will feature the East Indian rope trick, and describes in detail his work and travel among mystics and yogis in India who taught him the secret to the trick, and additionally supplies text to introduce the "buried alive" mystery among other Indian feats of magic, such as lying on a bed of spikes, eating red-hot coals, and the Hindu basket trick. 10 3/4 x 6 3/4". Flattened folds, paper-clip rust stains.

700/900



240

240. Thurston, Howard. **Snapshots of Howard Thurston in India, with His Annotations.** Circa 1906. Five gelatin print snapshots (3 1/2 x 5 3/4"), three with annotations in Thurston's hand, and one halftone print. Includes an image of Thurston beside a statue of Buddha, near Darjeeling (mounted to paper, with manuscript caption); posing with Indian magicians in Bombay; two photos of Thurston's magic show tent; and with a pack of camels and wagons loaded with his show. Some with marginal losses and chipping. A rare group of images.

700/900



241

241. Thurston, Howard. **News Photos of Howard Thurston and Chundra Bey.** New York, [n.d.]. Series of four glossy news photos depict Thurston with Chundra Bey, one of his "Hindu assistants," at a publicity stunt held in 1927 in which Bey was submerged in a sealed casket in a swimming pool at a New York hotel. Wire stamps and notations on versos. Largest 7 x 9 1/2". With six additional photos of Bey and Thurston, later printings.

100/150

242. Thurston, Howard. **Photo of Thurston Hypnotized by Newmann.** Circa 1930s. Snapshot of Newmann with his hands raised, hypnotizing Thurston. 7 x 3 1/2". Pinholes and creases in corners. 7 x 3 1/2".

50/100



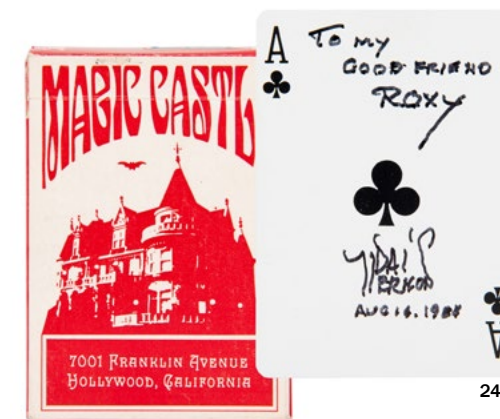
243

243. Vernon, Dai. **Dai Vernon Century of Progress Silhouette and Ephemera.** Chicago, 1933. Handsome scissor-cut silhouette by Dai Vernon mounted to a printed card for "Hollywood at The Century of Progress/Silhouettes by Becker." Half-length profile of a woman with bare back. Signed "Vernon/1933." Handsomely framed together with a photograph of a silhouette stand at the fair in the following year, and a later portrait of Vernon. Handsomely framed to 18 x 19 1/2".

500/700

244. Vernon, Dai. **Dai Vernon Signed Magic Castle Playing Cards.** Complete deck of Magic Castle playing cards (52 + 2J) in original box, the Ace of Spades signed and inscribed: "To my Good Friend Roxy/Dai Vernon/Aug. 14, 1988." Near fine.

100/150



244

245. [Autographs] **Autograph Album with Signatures of British and Scottish Magicians.** 1940s. A three-quarter cloth ribbon-tied autograph album, 12mo, formerly belonging to magician Ken Brooke, signed by 21 magicians, including Harry Stanley, Willane, Ernest Sewell, Jasper Maskelyne (two autographs, on one page), Tommy Cooper, Maurice Fogel, Peter Warlock, Crachet, "Voltaire" (William Arrendorf), "Raoul" (Ralph Chart), Col. Ling Soo (Herbert Collings; adding a sketch of an Asian sunset). Several inscribed to "Ken," one to a page, some signed on clipped program leaves, postcards and snapshots, or accompanied by photographic clippings.

150/250



246

246. [Autographs] **Lot of Postcards, Programs, and Photos Signed by Magicians.** Bulk 1970s/80s. Approximately 40 pieces of autographed material from the collection of Italian magician Roxy (Giovanni Pasqua), including autographs of Rene Lavand, Frank Garcia, Max Dif, Floman, Ali Bongo, Andre Robert, Mago Baku, Jims Pely, Jean de Merry, Jean Merlin, Topper Martyn, Bob Read, Carlo Orsi, Rovi, Maxim, Primo Grotti, Les Duraty, Erhard Liebenow, Al Goshman, Roy Baker, and others. Most with personal inscriptions to Roxy.

100/150



247



251



252



253



254



256



255

247. [Autographs] **Collection of Magicians' Autographs.** 1950s/60s. Gathered on three sides of two pieces of 14 x 22" poster board, and including the signatures of over 60 significant magicians of the mid-twentieth century, including Dai Vernon (twice), Jack Gwynne, Charlie Miller (with caricature), Neil Foster (drawn to represent the fan used in his Zombie Ball routine), Richiardi Jr., Ade Duval, Zaney Blaney, Joe Berg, Ren Clark, Jay Marshall, Harry and Francis Willard, Okito, George Jason, John Mulholland, Percy Abbott, Marvyn Roy, John Daniel, Channing, Al Leech, Steranko, Lou Tannen, and dozens more. Possibly gathered at an Abbott's Get-Together, or at Magic, Incorporated.

300/500

248. [Illustration Art] **The Girl with Radio Eyes, Original Illustration Art.** Pen and ink illustration on paper, label of illustrator Frank I. Rice (Philadelphia) to verso. 10 x 14 1/4". Creases, folds, and closed tears; a few stains, pencil notations.

100/200

249. Pollock, Channing. **Channing Pollock Magic Hands Lecture Notes, Signed to Roxy.** Harrenberg, 1989. Stapled wrappers. Inscribed and signed by Pollock to fellow magician Roxy on the front cover in silver Sharpie. Illustrated. 4to. On rectos only, in German. With three candid color performance photos of Pollock.

50/100

250. Roxy (Giovanni Pasqua). **Collection of Roxy's Signed Magicians' Greeting Cards.** 1980s/2000s. Approximately 100 greeting cards spanning over two decades, including many from the same over consecutive years, sent to Roxy by magicians, magic collectors and dealers, including Rene Lavand, Volker Huber, Ricky Jay/Mulholland Library (not signed), Tony Binarello, Gerard Majax, Supreme Magic, Harry Blackman, and Topper Martyn, to name a few. Includes letterpress, photographic, and other pictorial greeting cards, some with whimsical and humorous original designs, or reproducing classic conjuring prints and illustrations.

100/150

251. Roxy (Giovanni Pasqua). **Collection of Amici Della Magia Torino Magic Club Ephemera.** Torino, ca. 1980s. Approximately 20 pieces of memorabilia from the magic club, belonging to member Roxy, including membership cards, pins, souvenirs, programs, photograph of members, cards, clippings, a small pennant, and a limited-edition book issued by the club: *Il Prestigiatore Moderno* (1981; one of 150 copies).

50/100

252. Roxy (Giovanni Pasqua). **Collection of Roxy's Magic Tricks, Lecture Notes, and Related Memorabilia.** Italy, ca. 1980s/2010s. Carton of materials relating to Roxy's magic, including a file of lecture notes he authored (and including the original mock-up materials for his Magic Castle lecture); a small box of over a dozen decks of cards he used (mostly Bee No. 92 Cambric Finish); assorted pocket tricks and small props; FISM convention material and souvenirs; and packets of materials for effects Roxy developed, including "4 Red Cards and 4 Black Cards" and "The Note-Books Prediction."

200/300

253. Roxy (Giovanni Pasqua). **Collection of Roxy's Magic Pins, Awards, and Miscellaneous Personal Effects.** Italy, bulk 1970/90s. Approximately 100 pieces, including Roxy's metal and brass pins and belt buckles (one marked by Christoffe); approximately 40 magic and convention cards and IDs; award plaques (some damaged); a two-volume photo scrapbook kept by Roxy documenting his travel to the United States, including photos from the Magic Castle (Dai Vernon, Larry Jennings, and others) and other destinations; Roxy performance photos; a group of Roxy's neckties and a dress shirt; and other miscellanea.

200/300

254. Silvan (Aldo Savoldello). **Group of Silvan Magic Books and Ephemera.** Italy, 1970s/2000s. Approximately 20 pieces, including four books and booklets on magic; signed deck of playing cards; a long handwritten letter to Roxy (Giovanni Pasqua) and color photos taken with Roxy; programs and photos; signed greeting cards; and others.

50/100

255. **Group of De La Mano and Other Conjuring BroadSides and Ephemera.** Including seven De La Mano broadsides, handbills, and pitch book; Verbeck conjuring program at Prince's Hall; 1793 *Morning Chronicle* newspaper with advertisement for Comus's "Philosophical Deceptions"; Willard herald (tears and losses); and two modern prints. Size of largest 41 x 14".

200/400

256. **Commemorative Magic and Circus Plates and Decorative Items.** Including three porcelain plates (diam. 7 3/4") with circus scenes of sword swallowing, equestrianism, and a strongman [one plate with severe cracks, crudely repaired]; ceramic relief plate of cheating at cards (11 1/4"); and others.

50/100



250



POSTERS & PRINTS



257

257. Andruzzi, Tony (Tom Palmer). **Andruzzi Life-Size Display**. Circa 1970s. A die-cut Masonite full length color tinted portrait of Tony Andruzzi with devilish horns. Height 68". Staining to lower portion of image, modern tape marks to mid-section, general spotting.

300/400

258. Birch, McDonald. **Birch. Master Magician and Company**. Mason City, IA: Central Show Ptg., ca. 1940. A vibrant lithograph featuring Birch's head floating next to his main act "The Sensational Vanishing Pony." 42 x 28". Staining and age-toning to margins. Not examined out of cellophane.

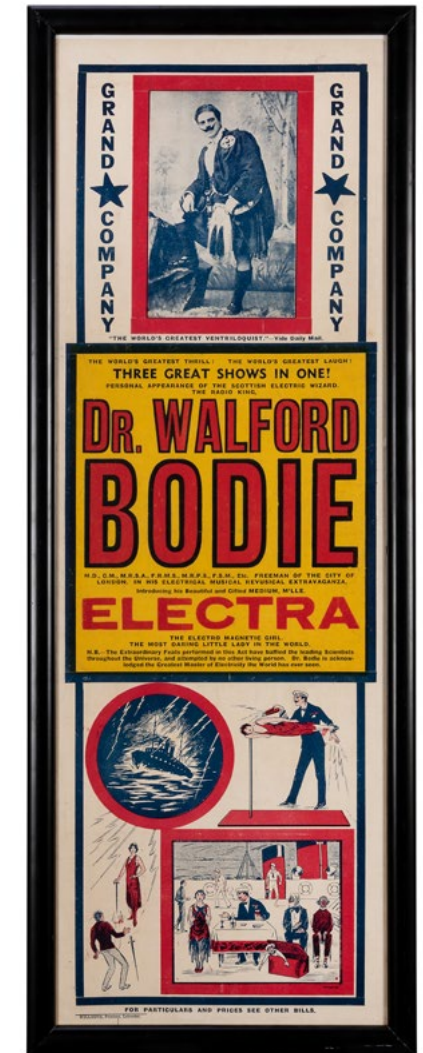
80/120

259. Bodie, Walford. **Dr. Walford Bodie. Electra**. Leicester: Willsons', ca. 1900s. Four-color panel poster with a halftone portrait of Bodie, and an illustration of illusions from his show. Framed, sight 30 x 10". Uncommon; few posters for Bodie are known.

900/1,300



258



259



260. Carter, Charles. **Carter the Great. The Elongated Maiden.** Cleveland: Otis Litho. Co., ca. 1930. Three-sheet color lithograph advertising the effect of stretching an assistant's limbs as if they were made of India rubber. 76 ½ x 41". Flaking to lower image. B/B+. Linen backed.

500/700



261. Carter, Charles. **Carter the Great. The Modern Priestess of Delphi: Your Mind is an Open Book to Her.** Cleveland: Otis Litho., ca. 1930. Three-sheet color lithograph advertising the mind-reading act featured with the American magician. 76 ½ x 41". Few small pieces of adhesive or paper affixed along fold lines and colored to match image. A-. Linen backed.

1,000/1,200



262. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo.** Ashton-Under Lyne: Horrocks & Co., ca. 1910. A simple and elegant poster for the Marvelous Chinese Conjuror, here seen in a pensive pose, one hand to his brow while seated in a pagoda, looking out on a tranquil lake scene. 19 ⅞ x 29 ⅞". Gilt wooden frame. Repaired diagonal closed tear in image, scattered minor abrasions. A-.

6,000/9,000



263

263. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo. The Marvellous Chinese Conjurer.** Ashton-Under-Lyne: Horrocks & Co, Ltd., ca. 1915. Half-sheet color lithograph with a willow plate motif, Chung's face at the center of each plate, on a patterned background. 30 x 20". Minor creasing, closed tears. Colors bright and vibrant. A-. Linen backed.

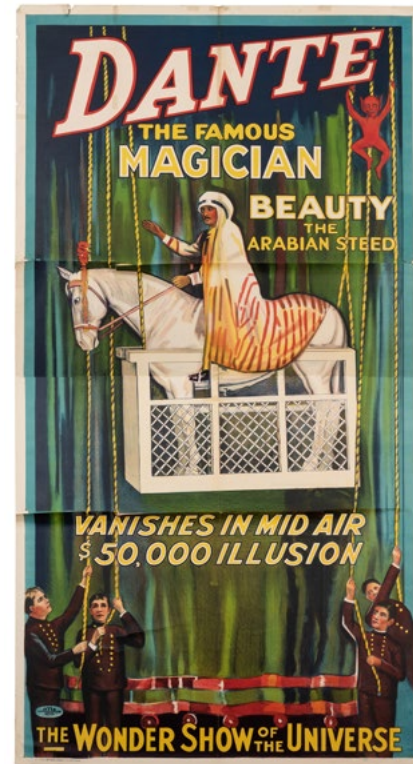
4,000/6,000

264. Dante (Harry August Jansen). **Have You Seen Dante?** N.p., ca. 1940s. Offset lithograph depicting the Devil in the form of a question mark. 41 x 29". Restoration to old folds through image; B+. Linen backed.

250/350



264



265

265. Dante (Harry August Jansen). **Dante the Famous Magician. Beauty the Arabian Steed Vanishes in Mid Air. \$50,000 Illusion.** Cleveland: Otis Lithograph Co., ca. 1930s. Three-sheet color lithograph depicting Dante, on Beauty's back, suspended in the air by assistants. 76 1/2 x 41". Sheet breaks attached by tape adhesive; never glued down, large tear at midsection, slight separation at folds; old adhesive to verso, chipping along margins, old adhesive staining to upper margin. C+. Unmounted.

400/600



266. Downs, T. Nelson. **T. Nelson Downs. King of Koins.** Chicago: Carqueville Litho., ca. 1905. Artistically rendered color lithograph bearing a central bust portrait of Downs, surrounded by vignettes of his coin manipulation act, ribbons of silver coins, and soft red flowers. A filmstrip-like sequence from his famous Miser's Dream fills the bottom of the poster, showing six poses from Downs' famous feat, The Miser's Dream. 28 1/2 x 42". Significant expert restoration in image and margins, and to repair old tears and separations. Linen backed. B. Uncommon.

8,000/10,000



267



269



268

267. The Fak Hongs. Le Plus Grand Du Monde. Numero D'illusion. Valencia: E. Mirabet, ca. 1930s. French grande (two-sheet) lithograph bearing portraits of the magicians and fantastical representations of magical creatures and effects. 75 x 52". Chipping at margins, creasing at folds with few small losses or restoration of tears. B. Linen backed. 400/600

268. George, Grover. George. Triumphant American Tour. Supreme Master of Magic. Cleveland: Otis Litho., ca. 1926. Color lithograph portrait of the magician under a full moon and surrounded by owls, imps, and bats. Black metal frame, 41 x 27". Repaired closed tear to upper margin. A. Old linen backing. 300/400

269. Sorcar, P.C. (Pratul Chandra Sorcar). The Great Sorcar. [India]: R.K. Gaja, ca. 1960s. Three-sheet lithograph featuring a portrait of Sorcar and vignettes of various illusions, the Taj Mahal, and others. 86 x 40". Staining at sheet breaks, light browning and smudging in margins. Linen backed. B+. 400/600



270. Hanussen, Erik Jan. Erik Jan Hanussen. Hellsehen. [Germany], ca. 1931. Striking lithograph poster advertising occult-leaning séances at Hanussen's mansion. Designed by Peter Eng. 27 ¼ x 18 ¼". Tiny border chip. A. Rare. 2,000/3,000

Biographer Mel Gordon dubbed Hanussen "Hitler's Jewish Clairvoyant," an apt title based on the psychic's intimate involvement and friendships with members of the Third Reich. It was an association that would later cost Hanussen his life. This poster advertises séances Hanussen conducted at his home, commonly known as the "Palace of the Occult." In addition to apparently telling the future, Hanussen promoted the feats of strongmen, was a hypnotist, astrologer, and occultist. He was assassinated by the Nazis on March 25, 1933, shortly after predicting the Reichstag fire which allowed Hitler to assume absolute power.



271



272



273



271. Herrmann, Adelaide. **Adelaide Herrmann and Company. Hindoo Magic.** New York: The Metropolitan Printing Co., ca. 1905. Most likely a representation of a feat of true “black art,” the poster depicts Adelaide Herrmann performing the Decapitation illusion. She holds a sword in her hands while her headless assistant gestures toward a pedestal on which rests her own head. A skeleton floats in the background while a devil flies overhead. 30 x 20”. Thinned spots and chips in margins; A-. **5,000/7,000**

272. Jolson. **Original Ilusionista Fantasista.** Valencia: Graficas Valencia, ca. 1936. A large lithographed bust portrait of the Spanish illusionist depicting the magician levitating a woman, with other magic apparatus with red smoke billowing in the background. Designed by “Ramón.” Framed, sight 27 x 18 ½”. Old adhesive staining to lower edge. A-. **200/300**

273. Kassner, Alois. **Direktor Kassner.** Hamburg: Friedlander, ca. 1913. Colorful lithograph depicting the “Thurston of Germany” amidst bubbles, devils, and other symbols of the magician’s craft. Handsomely framed, sight 37 x 27”. Folds present, mildly age-toned at margins. Not examined out of frame. **300/400**

ICONIC KELLAR POSTER
274. Kellar, Harry (Henrich Keller). **Kellar. “A Walk in the Woods” Lithograph.** Cincinnati & New York: Strobridge Litho, ca. 1900. Half-sheet color lithograph depicting the famous American magician strolling through the forest as the demons so popular in his posters peek out from behind trees. Handsomely framed to 37 x 27”. Linen backed. A-. Uncommon. **9,000/12,000**



275



276

275. LeRoy, Servais. LeRoy Talma Bosco. **Servais LeRoy. The Great Decapitation Mystery.** Hamburg: Adolph Friedlander, 1912. Bright lithograph depicts the famous Belgian conjurer holding Bosco's head on a platter, with a devil tied in ropes seated in the background. 27 ¼ x 18". Chips and losses in perimeter, and central fold expertly restored; B+. Linen backed. 1,500/2,000

276. Li-Chang (Joan Forn). **Li-Chang. El Demonio Amarillo.** Spain: Noblam [?], 1946. Color lithograph depicts the faux Chinese magician in an elaborate robe standing in front of a red background with a dragon to his side. Li Chang performed in Spain for the majority of his career. Framed, 39 x 27". Linen backed. A.

250/350

277. Omene (Nadine Osborne or Madge Hargreaves). **The Mysterious Omene.** New York: H.C. Miner, late 1890s. A handsome three-sheet lithograph of a woman magician adorned in jewels, standing proudly with her white magic wand in hand; two large decorative cartouches below, entitled "The Mysterious Omene. Illusio-Magiciene. Arthur G. Williams, Directeur," the other left blank, likely to bill one of Omene's performances. 76 x 41 ½". Image cockled, chipping and restoration at sheet breaks with tape adhesives, restored losses, creasing and dampstaining at folds, restoration to upper image area. C. Old linen backing. Rare.

3,000/5,000

ONLY KNOWN COPY. Omene got her start as an assistant to her husband, the magician Yank-Hoe (Ercole Castignone), until 1892 when she began her solo career as an exotic dancer and later a magician. Omene was considered America's first practitioner of the "danse du ventre," or belly dancing.

277



279

278. Ph. De Noran and Datura. Brussels: Affiches Marci, ca. 1920. Color lithograph filled with vignettes from the performance of this European magician, including a levitation, billiard ball manipulation, and other illusions. 39 ½ x 25 ½". Small closed tears to border, staining to upper margin, upper margin verso mounted to board with two adhesives. B+.

250/350

279. Raymond, Maurice (Morris Raymond Saunders). **El Gran Raymond. Zeenah La Senorita Invisible.** Birmingham: Moody Bros., ca. 1910. A blond damsel stands in a cage, as Raymond and two winged demons look on. 30 x 20". Red toned, tiny loss in image, old folds, margins uneven. B+. Unmounted. Rare.

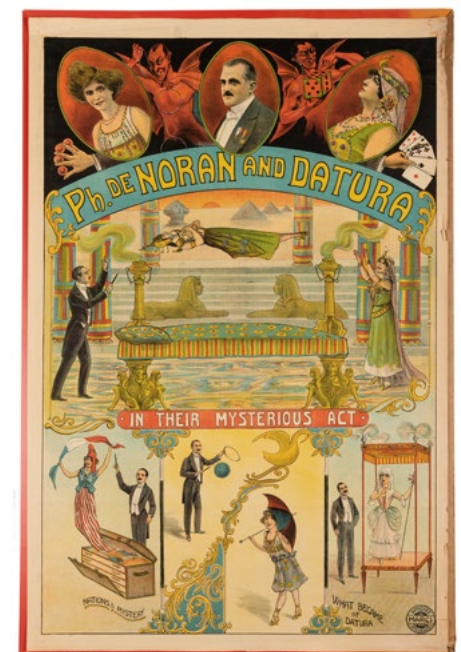
2,000/3,000

280. Raymond, Maurice (Morris Raymond Saunders). **Raymond.** Birmingham: Moody Bros., ca. 1910. Half-sheet poster for the American magician, his bust portrait surrounded by a question mark composed of devilish fairies, their hands intertwined. 30 x 20". Old folds repaired, minor wear in corners. B+/A-. Linen backed. Scarce.

2,000/3,000



280



278



281



282



284



285



286



287



283

281. Raymond, Maurice. **The Great Raymond**. Birmingham: Moody Bros., ca. 1910. Half-sheet (20 x 28") color lithograph bearing a striking bust portrait of Raymond with winged red demon-like fairies on his shoulders. 28 x 20". Expert restoration to old central folds. Colors vibrant. A-. Linen backed. 1,500/2,500

282. Raymond, Maurice (Morris Raymond Saunders). **The Weird Witches Cabinet**. Leeds: Alf Cooke, Ltd., ca. 1910. Half-sheet color lithograph depicting Raymond standing beside a cabinet from which spirits, ghosts, and other spirits have been summoned by a witch. Imps on the trunk in front look on with binoculars. 30 x 19". Linen backed. Toned. B. 1,000/1,500

283. Raymond (Raymond Morris Saunders). **The Great Raymond Theater Broadside**. York: Rushcolme, 1918. Letterpress broadside for Raymond's appearance at the Opera House and Empire, York, for six nights beginning March 11, 1918. A full-color lithographed portrait of Raymond has been laid down to the center of the bill. 10 x 30". Chips at edges. B+. 100/200

284. Thurston, Howard. **Thurston the Famous Magician East Indian Rope Trick**. Cleveland: Otis Lithograph Co., ca. 1928. A young turban-clad boy climbs a thick rope magically suspended in the air as Thurston gestures upward from the side of the image. 13 1/2 x 41". Strong fold lines; A-. Paper backed. 1,500/2,000

285. Harrington, Jonathan. **The Veteran Professor Harrington**. Boston: F.A. Searle, 1872. Double-sided letterpress broadside for the well-known New England magician and ventriloquist, featuring woodcut portraits of Harrington and Dixon E. Watson, his co-star. Verso filled with text regarding Harrington's career. 20 1/2 x 7". Chips, tiny old tape repairs. Cleanly split in half, with tiny losses. 300/500

286. [Midgets] **Signor Morillo! Lilliputian Family!** Boston: Gordon Forrest, 1856. Woodcut illustrated letterpress broadside heralding the "Mirror of Italy" presented by Major Felch, and co-starring Signor Morillo's Lilliputian (midget) troupe. 22 3/4 x 8 1/4". Soiled and stained, old tape repairs, fragile. 300/500

287. Young, Professor. **Prof Young. The Great Magician!** Boston: Farewell & Co's. Steam Printing Establishment, 1863. Letterpress broadside featuring a woodcut of Young and his stage setting, replete with magic apparatus, and describing his show, including the bullet catch, Aerial Suspension, and nose amputation, among other feats. 20 7/8 x 7 1/8". Chips around edges, minor old tape repairs. Rare. 500/750



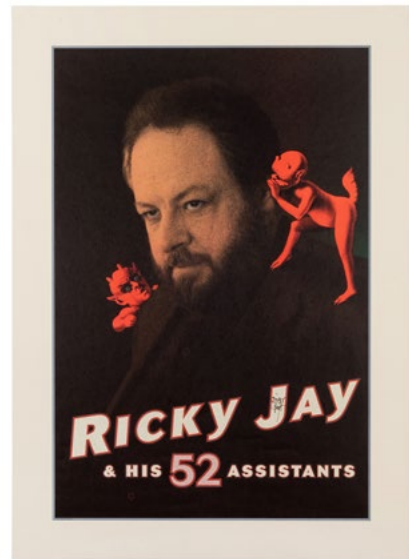
289



288



290



291

288. Two 19th Century Italian Conjuring/Lecture Broadsides. Letterpress broadsides for C. Giordany (76 x 26"; two sheets, 1886; and Ferdinando Sellari (37 x 26"), 1867. Unmounted; on thin paper, with tears and scattered losses.

100/200

289. Group of 14 Italian Magic Posters, Some Signed. 1970s/2000s. Including four Tony Binarelli (two signed); Arturo Brachetti (signed); Harry Blackman (signed); Jean Garance (signed); Vladimir Gzinoviev (signed); and others for various magic conventions, some featuring Slydini, Fred Kaps, and other well-known performers. One-sheet or smaller. Condition varies.

200/300

290. Henning, Doug. **Doug Henning's World of Magic, Signed Poster.** 1980. Offset lithograph color poster designed by Teeple, inscribed in the lower left image area: "To Jeff/Magically/Doug Henning." 37 ¼ x 27 ½". Linen backed. Repaired closed tears and small marginal losses, some creasing in image. B+.

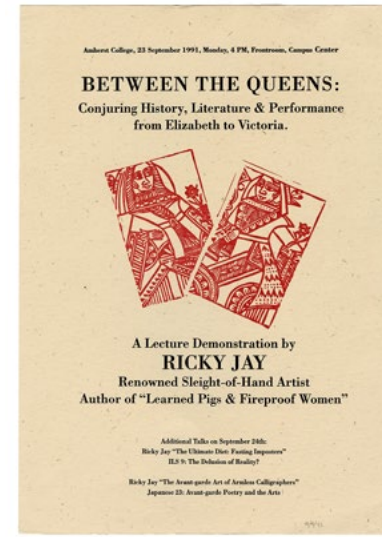
500/700

291. Jay, Ricky. **Ricky Jay and His 52 Assistants, Signed Poster.** [New York], ca. 1995. Poster designed after the classic Harry Kellar lithograph depicts Jay with imps perched on his shoulders, whispering into his ear. Signed "Ricky Jay" in the first letter of his last name. 28 x 20". Rolled. Light wear to edges. A-.

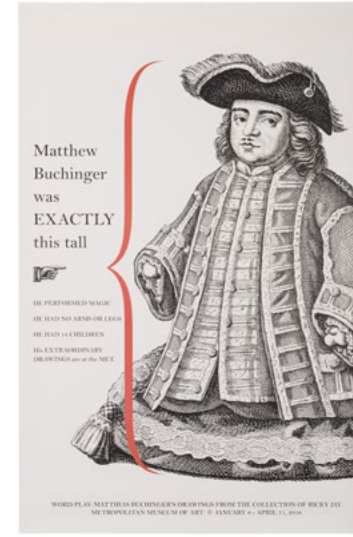
400/600



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292. Jay, Ricky. **All Hallows' Eve!!! Lecture-Demonstration.** Los Angeles, 1984. Designed by Patrick Reagh. Letterpress poster on wove paper, for a conjuring demonstration and exhibition of antique apparatus and prints. 20 ½ x 15". Rolled. A.

150/250

293. Jay, Ricky. **Between the Queens: Conjuring History, Literature & Performance from Elizabeth to Victoria. A Lecture Demonstration by Ricky Jay.** Amherst, 1991. Small letterpress poster on wove poster, woodblock printed Queens in red. 13 x 9 ½". Scattered light creases.

100/150

294. Jay, Ricky. **Matthew Buchinger was Exactly This Tall.** New York, 2016. Poster with a life-size portrait of Buchinger, advertising an exhibition of Buchinger's drawings from the Ricky Jay collection at the Metropolitan Museum of Art. 36 x 24". Rolled. Light creases. A-.

150/250

295. Buchinger, Matthew. **Matthew Buchinger Engraving.** London: R. Grave, ca. 1790. Full-length image of the "little man of Nuremberg," who, despite being born without hands or feet, could execute trick bowling shots, engrave intricate portraits, and perform sleight-of-hand tricks. Framed, sight 6 ½ x 4 ½". Minute spot of foxing to lower margin.

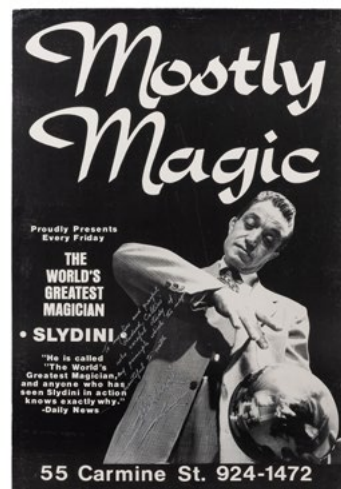
100/150

296. Kar-Mi (Joseph Hallworth). **Kar-Mi. Selma. 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 ½". Linen backed. A-.

400/600



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297. Kar-Mi (Joseph Hallworth). **Kar-Mi: Presenting Mysteries of the Spirit World.** Chicago/New York/St. Louis: National, ca. 1914. Three-sheet poster with central medallion bust of the magician. Unmounted. 78 x 40". Unrestored; losses, tears, stains, small holes and losses, and scattered old tape repairs. Sold as is.

300/600

298. Slydini, Tony. **Mostly Magic Slydini Poster, Inscribed and Signed.** New York, 1980s. Jumbo window card poster advertising a magic performance by Slydini, inscribed and signed in silver Sharpie to fellow magician Cellini. 28 x 19". Light wear to edges.

400/600

299. **1958 New England Convention of Magicians Window Card featuring Cardini, Flosso, and Others.** Cato Show Print, 1958. Two-color window card for the 20th Annual New England Convention of Magician, featuring performances by Cardini, Carlos, Flosso, Mulholland, Weeks, Crandall, Korim, and the Hargers. Depicting a guillotine illusion, small ghost figure at left. 22 x 14". Creases and tears at margins, minor abrasions in image. B+.

100/200

300. **S.A.M. Carnival of Magic Window Standee.** New York Poster Service, 1931. Silkscreen standee for the 1931 Society of American Magicians Carnival of Magic at the Heckscher Theatre in New York. Performance featured Cardini, Al Baker, Nate Leipzig, Theo Hardeen, and others (see full account in *The Sphinx*, March 1931, V30 N1, p. 35). Corners rounded, tears at edges or corners; vividly colored.

250/350

301. Davis, Richard. **Davis. The Man Who Mystifies.** Circa 1929. A window card with a charming caricature of Davis pulling a rabbit out of a hat. Framed, 22 x 13 1/2". Corners gently rubbed.

100/150

302. **Cirque Regerson. Un Cirque pas comme les Autres.** Toulouse: Chabrillac, ca. 1930s. Lithograph circus poster depicts clowns, and Indian fakir, and Japanese man. 45 x 30 3/4". Linen backed. Vertical and horizontal folds with scattered restoration. B.

100/200

303. **Le Theatre de la Jeunesse. Merveilleuses Attractions.** Paris: Harfort, ca. 1930s. Lithograph theatrical poster featuring various performers including a female magician, ventriloquist, trained dog, and cyclists. 47 x 31 1/2". Unmounted. Scattered marginal wear, some tears in image. B-.

100/200

304. [Stock Poster] **Conjuring Stock Magic Poster.** New York/Chicago/St. Louis: National Printing, ca. 1930. A magician and his two imp assistants unveil a woman in a cage as the spirit is released from her body and into the sky. Framed, 28 x 20". Light inpainting to center image and at upper margin. A-.

200/300

305. [Stock Poster] **Torrini The Magician Escape Artist Stock Poster.** Chicago: National Printing and Engraving, ca. 1900. The smiling escape artist, an imitator of Houdini, depicted in leather straps and metal chains with locks and held within a prison cell, ready to mystify the audience. Framed, sight 27 x 20". A.

200/300

306. [Stock Poster] **Vintage Magician's Stock Poster.** Altona/Elbe: Barkos Druck, ca. 1915. Vibrant lithographed poster filled with vignettes of classic stage illusions, including a vanishing elephant, Aerial Fishing, the "shirt pull" stunt, Sword Suspension, and Table Turning. 37 1/4 x 26". Closed tears, minor wear; A-.

500/750

307. [Stock Poster] **Venez Voir Prochainement.** Circa 1920s. Quarter-sheet lithograph poster filled with vignettes of well-known stage illusions and parlor magic. 17 1/2 x 23 1/2". Creased lower right corner; restored slight losses along central fold. B.

50/100



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308. Kobbe, George G. (German, 1902–1934). **A Magician Conjures a Pretty Girl.** Circa 1922/34. Etching depicts a whimsical conjurer in robe and pointed hat producing a woman in the flames of a cauldron. A Star of David is among the decorations on his robe. Framed to 7 ½ x 9 ½”.

300/500

309. Thomson, Hugh (1860–1920). **The Trick That Failed.** Circa 1900. Comic depiction of a magician stumbling through a trick with an egg, wand, tray, and assistant. Illustration for Marion H. Spielmann’s *Little Folks*. Pen and black ink on card, 4 x 3”. Signed verso, titled recto. Framed.

300/500

310. [Cups and Balls] **Vue du Palais de Justice de Paris, Prise de la Place.** Paris: Basset, ca. 1820s. Hand-colored engraving depicting a clown waving a handkerchief to attract pedestrians to a Cups and Balls conjuror. 12 x 17 ½” (sheet). Ragged upper left corner with a little loss to image, repaired tears, browned upper margin.

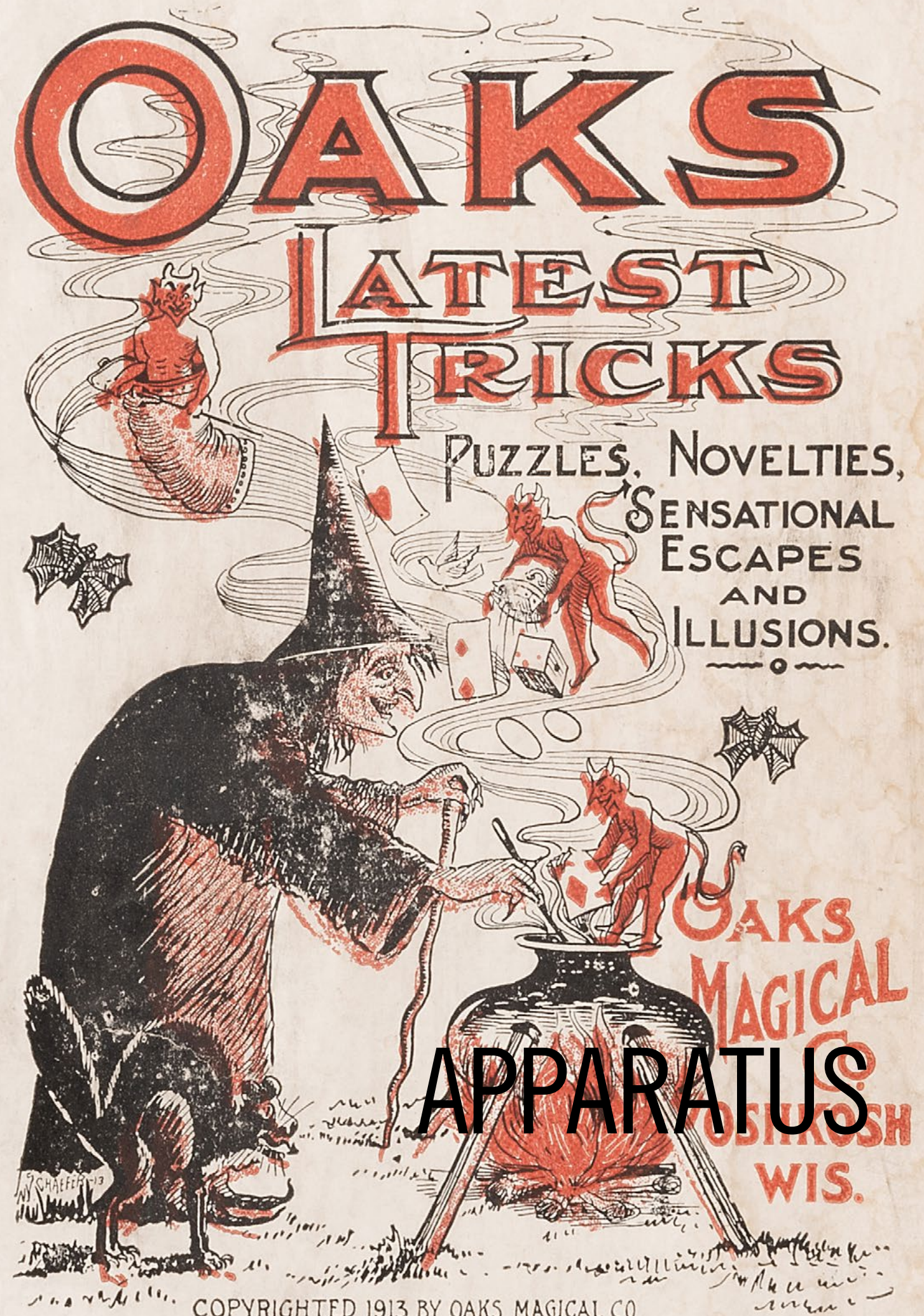
100/150

311. **Collection of 19th Century Prints on Snake Charmers, Charlatans, Fakirs, and Others.** English and European, 19th Century. Approximately 25 engravings and lithographs of subjects, some colored. Includes a quantity of related material such as postcards, booklets, and later prints. Most matted; condition generally good.

200/300

312. **Club Presto: Games & Magic Nightly.** Circa 1990s/2000s. Oil on canvas, signed. A deck of cards is shown laid across a black background, “Club Presto” boldly colored in red with a large heart and large diamond seen at opposite corners. 48 x 48”. Upper portion slightly dampstained to verso, else fine.

150/250





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313. **Aerial Fishing.** Circa 1940. Specially-constructed fishing rod allows the magician to catch live fish in mid-air over the heads of the audience. Three-compartment model. With cloth carrying case. Length 48" (assembled). Very good working condition.

300/500

314. **Appearing Alarm Clock.** Circa 1915. Loudly ringing alarm clock appears in a flash at the center of an empty frame resting on a plated metal base. 23 1/2" high. Finish shows wear.

500/750

315. **Appearing Magic Kettle.** Los Angeles: John Gaughan, ca. 2004. The magician produces a handsome nickel-plated tea kettle from an empty fowlard, then pours any drink called for from it. After a design of Carl Willmann. Diameter 8 1/2"; 1" thick (collapsed). One of six examples manufactured by Gaughan. With mahogany carrying case and holder for six cordial glasses. Light wear to finish, but overall good working condition.

2,500/3,500

Willmann's version of the Magic Kettle was described in the chapter on "Old and New Magic" in the classic book Greater Magic. Only three examples of the original apparatus are known.



316

316. **Aquarium.** New Haven: Petrie and Lewis (P&L), ca. 1949. A small rectangular aquarium full of water instantly fills with live, swimming goldfish. 7 1/2 x 4 x 6". Hallmarked.

250/350

317. **Sliding Ball Cabinet.** British, ca. 1920. A solid ball placed in one of three numbered compartments in a handsome wooden cabinet instantly and inexplicably appears in another compartment. Brass hardware; cabinet 8" long. Uncommon.

200/300

318. **Improved Bill Fooled Wallet.** New York: Richard Himer, ca. 1959. Morocco leather wallet (7 x 3 1/2") used to switch, vanish, or produce bills, cigarettes, and other objects. Original box. Very good.

100/200

319. **Himer's Best.** New York: Richard Himer, 1950s. A card chosen from a red deck matches a card reversed in a blue pack in the leather box. When the trick is repeated and the leather box is opened, the blue deck inside has vanished. Fine leather-covered wooden box with brass corner tabs (one lacking). Scarce.

400/600

320. **Bomb Atomica.** Holland: Eddy Taytelbaum, ca. 1970. A cylindrical wooden block is locked inside a tube with a brass magic wand, then penetrates the wand. Tube stands 5 1/4" high. Near fine.

250/350

321. **Canary Cage.** Portugal: Magiarte, ca. 1970. Painted metal cage (10 1/4 x 6 1/4 x 9") on ball feet, with unusual trapdoor concealment chambers below the feed stands for two birds, operated by depressing cunningly hidden buttons on the cage bars. Very good.

300/400



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322. **Paul Fox Candy Bowl.** Phoenix: Danny Dew, ca. 1970. Spun brass bowl transforms a quantity of confetti into any other object. Includes a ring to accommodate a hat coil. 5 3/4" diameter. Bowl oxidized, else very good.

250/350



323

323. **Flap Card Boxes.** 1940s - 70s. A collection of eight different vintage wooden boxes used for switching, changing, producing, or vanishing cards or billets, including an Owen-style lock flap box, the balance of British manufacture. One lacking its flap, else very good.

200/300

324. Cardini (Richard Valentine Pitchford). **Cardini's Own Wrist Watch Reel.** Long Island: Richard Cardini, ca. 1960. Faux watch with concealed reel made and used by Cardini to perform one of his favorite close-up effects of causing a selected card to rise from a fan held in his hand. On a gold expandable band. Together with a tin of Cardini's own magician's wax and spare washers for repairing the reel.

1,500/2,500

325. **Nixon Checker Cabinet (Vari-Colored Checker Cabinet).** Chicago [?]: W.J. "Doc" Nixon, ca. 1925. Sturdy wooden cabinet with two curtains at front, finished in bright gold. Accompanied by plush-covered cylinder bearing a turned wooden top. A stack of checkers and a glass tumbler transpose locations at the command of the magician. With instructions. 17 1/2 x 15 x 7". Paint flaking, sliding compartments a bit slow, else very good. Rare.

1,500/2,000

Nixon's version of the Checker Cabinet effect popularized by Thayer and Okito, with purple curtains in the place of wooden doors, and including the appearance of water and goldfish in the tumbler placed in the cabinet, an interesting touch and refinement. Nixon claimed inspiration from the standard Tea Caddy prop as explained in Hoffmann's Modern Magic, though it is more likely he was inspired by Okito, whose entire act (name, props, and all) he purchased and performed. Later, Paul Fox would improve the Nixon design significantly. Nixon's complete routine is described in his famous Nixon Manuscript.

326. **Crystal Dove Cote.** Alhambra: Owen Magic Supreme, ca. 1960. A dove appears in an empty box with crystal-clear sides. Finish and gimmick show light wear; very good.

250/350

327. **Paul Fox Cocktail Shaker.** Colorado Springs: Paul Fox, ca. 1940. Two empty chromed metal cups magically produce a cocktail or other beverage from within. With felt carrying bag, but lacking plastic disc (easily replaced), otherwise fine condition. Scarce. Accompanied by a TLS from Danny Dew to Walter Graham which states, in part, "The cups that you have are...the original Paul Fox Cocktail Shakers. There were no directions as only a few sets were made and not to market." Fox's items were manufactured in quantities of 12 or fewer.

250/350



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328. **Coffee Vase.** Colon: Abbott's Magic Novelty Co., ca. 1940. Chromed vase turns cotton into hot coffee on command. 9 1/2" high. Near fine.

150/250

329. **Walter Sheppard Crystal Silk Cylinder.** Vandalia, Ohio, ca. 1995. Handkerchiefs dropped into a clear tube transform into oranges or livestock when covered with a decorated octagonal tube. Decorated with Okito-style decals. 14 1/2" high. Gilt plaque marked "Sheppard". Very good.

250/350

330. **Hans Trixer's Miniature Cups and Balls.** London: Unique Magic Studio, 1950s. Three miniature wooden cups and cut sponge balls, with printed routine devised by Trixer for the venerable effect, utilizing many techniques of the shell game. Original instructions. In a leather case.

50/150



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331. **Advance Die Box.** New York: Richard Himber, ca. 1950s. Attractive hardwood box (9 x 4 1/2 x 5 1/4") with large brass fixtures and metal die (3 1/4") decorated with coat of arms on all sides, for the classic sucker effect. Unusual method with double shell and double doors. Finish slightly worn, else good. Rare.

300/500

332. **Sliding Die Box.** London: Will Goldston, ca. 1930. Solid die vanishes from hardwood cabinet after comedic by-play. Handsomely made with brass hardware, wooden shell with indented spots, and wooden 3" die.

200/300

333. **Collection of Die Boxes.** English and American, ca. 1920s/70s. Group of die boxes by various American and English manufacturers including Abbott's, Brema, and others. Some utilize coins, colored block, or a pack of cigarettes in lieu of a die. Not checked for completeness; some may require repair.

500/700

334. **Dean Dill's Explosion.** California: Jamie Schoolcraft for Dean Dill, ca. 2004. A set of four silver Walking Liberty half dollar coins magically moves across the tabletop, then visibly multiplies under the magician's hands to an astonishing 16 coins in all. Expertly machined. With Ton Onosaka coin purse. Very good.

700/900

335. **Drawer Box.** Circa 1900. Handsome hardwood drawer box with flower decal applied to uppermost surface. The empty drawer instantly fills with any number of solid objects. 7 1/2" long. Drawer a bit tight.

150/250



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336. **Fish Bowl Production.** Alhambra: Owen Magic Supreme, ca. 1960. A large, empty metal cone is placed over a short wooden pedestal on a folding stand. When lifted, a stack of three glass fish bowls is revealed. Height of screen 24". Outer cone scratched, else very good. Uncommon.

400/600

337. **Fly-To Cage.** European, ca. 1890. A sturdy metal birdcage vanishes from inside a box, only to reappear in a metal stand previously shown empty and set some distance away from the magician. Finely finished toleware props; some elements possibly repainted. Cage 5". Very good overall. A handsome example of this classic prop.

800/1,200



338

338. **Leon's Glass Penetration (Jumbo).** North Hollywood: Merv Taylor, ca. 1955. A sheet of glass placed in a box is pierced by twelve metal spikes, yet the glass remains unharmed. Crackle finish box 9 x 10 x 9". Devised by The Great Leon. Instructions. Good condition. Rare.

600/800

339. **Light and Heavy Chest/Jewelry Box.** Springfield: Gimpy's Magic, ca. 2010. Arts and crafts-style jewelry box with removable inner tray can be made impossible to move by a spectator, ala the Light and Heavy Chest of Robert-Houdin. Finely crafted from hardwood. 12 x 7 1/2 x 8 1/4". Original instructions. Hallmarked. Near fine.

300/500



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340. **The Magic Box (Magic Set).** Germany: Pywacked Magic, 1997. Eleven magic tricks in the set include versions of a Dr. Jaks prediction, a set of sterling silver paddles for a version of the Edward Victor "bat" trick, a miniature Pom-Pom stick, the Obedio ball (here in the form of a tiny pyramid), and other classic effects, each finely crafted from sterling silver, and incorporating gold plating and semi-precious stones. Housed in a handsome locking burlwood box (top worn), with internal hardwood compartments lined in plush. With clothbound, photo-illustrated instruction manual. Hallmarked box 15 x 7". Near fine. Arguably the finest contemporary magic set issued in the last half-century; all props are crafted to exceptionally high standards.

1,500/2,500

341. **Mental Locket.** Indiana, PA: Kline, 1970s. A previously empty locket seen through the opening of a black acrylic stand (7" tall) is found to hold a miniature selected card, ring, or message. Green felted backdrop. Rear stand leg missing, some scratches, else good.

150/250

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

200/300

343. **Money Maker.** North Hollywood: Merv Taylor, ca. 1950. Blank paper rolled through the device turns into real currency. Wooden base with metal rollers and metal knobs. 5 x 5 x 5". Hallmarked.

300/500

344. **The Mongolian Water Mystery.** Columbus, Ohio: Menge the Magic Maker (R.N. Menge), 1950s. Metal blades and a wooden sword pierce a glass full of water placed in the cabinet from all angles, yet the glass is removed unharmed. Instructions. Complete except for glass tumbler (easily replaced). 9 1/4 x 5 1/2 x 5 1/2".

250/350

345. **Nest of Boxes.** Escondido: John Dahms, 1985. Handsome handmade set of nesting hardwood boxes with carved handles incorporated into each lid. A borrowed object vanishes, then reappears in the smallest of the nested boxes which are all tightly locked. Original keys. Largest box 7 1/2 x 8 x 7 3/4".

1,000/1,500

346. **Painting by Numbers.** London: Magikraft Studios (Eric Lewis), ca. 1940. A multi-phase routine encompassing silk productions, the magical coloring of an unfinished drawing, and the visible change of an abstract painting into a finished colored picture of a parrot. Attractively hand painted and constructed by Lewis. Idea attributed to Len Belcher. Several elements in need of regluing; still functional. See Lewis, *The Crowning Miracles*, page 221.

200/300

347. **The Change Box.** Lake Forest: John McKinven, ca. 1995. A colored bead dropped in a turned wooden vase changes color when dropped out again. This can be repeated four times, the bead changing color each time. Turned wooden vase stands 7 1/2" high. Lacks beads (easily replaced). Hallmarked. Very good. One of less than 12 turned by the maker.

700/900

348. **Morison Pill Box.** Lake Forest: John McKinven, ca. 1995. A ball vanishes from the vase, then reappears inside. Finely turned from boxwood. Ball 2" diameter, vase 7" high. Hallmarked. Minor paint wear on lower shell, else very good.

600/900

An oversized version of the German model of this classic prop made by Carl Quehl and others, and popular in the pre-war era; this model is superior to the original in nearly every way, from the materials used to its size, function, and form.



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349. **Nest of Boxes.** Alhambra: Owen Brothers, ca. 1955. A borrowed watch or ring vanishes, then reappears inside the smallest of seven nested, locked boxes made of mahogany with brass hardware. Original key. Largest box 7 x 8 x 7". Lid of second box cracked, else very good. A handsome set.

400/600

350. **Rapping Hand.** German [?], ca. 1920. Faux hand, likely made from papier-mache, which raps out answers to questions on a sheet of glass, once for "yes," and twice for "no." Length 8". A few marks to thumb and palm; good.

250/350

351. **Rice Vase.** Bombay: D.A. Tayade, ca. 1965. Early example of this vase which transforms grains of rice into an orange or other solid object. Turned wood, hand painted. 11" high. Gimmick tight; good overall.

250/350

352. **Sand Frame.** Los Angeles: F.G. Thayer, ca. 1930. Handsome hardwood frame trimmed in black flat lacquer. Cards or photos appear or vanish inside. 5 1/4 x 6 1/4". Near fine.

150/250

353. **Silk Cabby.** Indiana, PA: Bob Kline, ca. 1985. Black Lucite cabinet with brass hardware can be used to vanish a canary, produce, change, or vanish silk handkerchiefs, etc. 6 1/2 x 4 1/2 x 7". Fine. The only such model Kline manufactured.

200/400

354. **Jumbo Slat Card Frame.** Holland: Eddy Taytelbaum, 1970s. A card vanishes, appears or changes in an empty wooden frame. Jumbo version (7 1/4 x 5 1/2"). Original mechanical Bicycle Jack of Spades. Minor paint scuff to front.

200/300

355. **Faust's Giant Snake Basket.** England: Faust (Granville Taylor), ca. 2000. Large wicker basket into which the magician throws a pack of cards after two have been selected. A brown cobra then rises from the basket, looks around, dips back inside, then rises again with the chosen card in its mouth. Powered by a modified gramophone motor. Height 27". Hallmarked. The only such model made by Faust.

800/1,200

356. **Faust Flowering Rose Bouquet.** England: Faust (Granville Taylor), ca. 2010s. All-brass bouquet on which seven rose blooms slowly and visibly grow. Height 20". Custom wooden packing crate. Minor wear from storage.

800/1,200

357. [Playing Cards] Blackstone Jr., Harry. **Brick of 12 Harry Blackstone Jr. Playing Cards.** Canada: International Playing Card Co., 1988. A dozen sealed decks in original wrappers. Fine.

150/250

358. [Playing Cards] **Brick (12 Packs) of Jerry's Nugget Playing Cards.** Cincinnati: USPC, 1980s. Twelve unopened mint sealed packs of poker-size cards, six red, six blue, advertising the Las Vegas casino. White paper case worn and bearing old writing, cellophane in varying condition but generally tight and holding; decks mint sealed.

2,500/3,500



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359. [Playing Cards] **Two Bricks of 1992/95 Tall Stacks Playing Cards.** Cincinnati: USPC, 1992/95. Twenty-four mint sealed packs of poker size Tall Stacks playing cards issued to commemorate the Cincinnati riverboat heritage festival of the same name. In original white dozen boxes. Mint sealed, with cello wrappers intact. As new.

400/600

360. **Spirits Barrel.** North Hollywood: Merv Taylor, ca. 1950s. A stainless steel barrel with Lucite handle rests on a low wooden stand, its ends capped with paper. One end is pierced with a spigot, and a number of different beverages are poured into clear glasses. Length 9". With box of flavor "essences." Scarce.

800/1,200

361. **Strong Box 2.** Canoga Park: Joe Porper Originals, ca. 2011. A borrowed coin, ring, or other object vanishes, only to reappear in the solid and tightly locked machined metal box. Original instructions. Near fine.

200/300

362. **Talking Skull.** Los Angeles: F.G. Thayer, ca. 1920. Realistic plaster skull raps out answers to questions posed by the audience by clicking its jaw, once for "yes," and twice for "no." Thread method. Attractively hand painted. Height 5 1/2". Chipping and visible wear.

300/600

363. **Visible Pip Migration.** Pasadena: Daniel's Den (John Daniel), 1990s. Six pips visibly "migrate" across an easel, changing a jumbo Eight of Diamonds to a Two, and a jumbo Two of Diamonds into an Eight. Easel modeled on a Thayer/Owen design. 19" wide. One of fewer than ten manufactured. A fantasy piece made by John Daniel in the Thayer style.

300/500



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364. **Zig-Zag Half Dollar.** California: Mark Teufel, ca. 2000. A Kennedy half-dollar coin placed in a burlwood frame with brass hardware is visibly split into three pieces, then restored. Frame 3 3/4" long. With leather pouch. Fine.

200/300

365. **Doesn't Matter. Block Penetration.** Richard Gerlitz, ca. 2010. Clever visible penetration of a solid green block through two fine swords that bisect a square tube. Finely decorated, with entirely mechanical method. Height of tube 11". Original instructions. Signed by the maker. Fine condition; as new.

1,000/1,500



367

366. **La Glace Liquide.** Richard Gerlitz, ca. 2009. Art Nouveau mirror in green and gold-trimmed frame in which a silk handkerchief, used to clean the surface of the glass, slowly and visibly diminishes, then vanishes entirely, leaving the surface of the mirror solid. Original instructions. Fine condition; as new.

1,500/2,500

367. **Mystic Mummies.** Richard Gerlitz, ca. 2003. A bandage-wrapped mummy effigy vanishes from one sarcophagus only to reappear in another. All props resting on a finely made platform, sarcophagi 7" tall. With extra ungimmicked mummy. Finely cast and decorated sarcophagi and mummies. Hallmarked. Instructions. Near fine.

1,000/1,500



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368. **Sea-Ling's Enchanted Dragons Water Vase.** Richard Gerlitz, ca. 2008. A finely made bronze-tone vase adorned with dragon-shaped handles on a pedestal base with claw feet allows for the transformation of water into twelve dry silk handkerchiefs, or the production of flames, that when extinguished change into un-scorched silks in colors that match the flames. Height approx. 15". Original instructions and packing box. Fine condition; as new.

2,000/4,000

369. **Sea-Ling's Family Ties.** Richard Gerlitz, ca. 2010. A ribbon running through three blocks on a shallow tray is clearly displayed, then cut in two places. The severed ends of the ribbon first vanish from the centermost block, then the ribbon is restored entirely. Several convincing moves and displays make the trick quite startling and visual. Original instructions. As new.

2,000/3,000

370. **Sea-Ling's Modern Math.** Richard Gerlitz, ca. 2005. Four decorated columns bearing chains of random digits are inserted into four tubes with long windows. Any set of numbers on each column is chosen and added together with the numbers on the other columns. The magician always correctly predicts the total. Attractive prop 8 x 3 x 7". Original instructions. As new.

800/1,200



371

371. **Sea-Ling's Dancing Skeletons.** Richard Gerlitz, ca. 2014. The magician demonstrates a finely made praxinoscope. Placing a set of skeleton images in the viewer, the drum is spun, and as two spectators watch the dancing pictures, the identities of two cards visibly appear in the tombstones below and beside the skeleton. Height 9". Original box. Hallmarked. Very good.

1,000/1,500

372. **Sea-Ling's Sacred Dragon Rice Vase.** Richard Gerlitz, ca. 2004. A silk handkerchief placed in an empty vase resting on a handsome glass stand visibly vanishes. The vase can hold rice or other items before the vanish. Handsomely decorated with dragon motif and machined metal fittings. Height of table 27". One of only 20 units manufactured. With original instructions and all accessories. As new.

1,500/2,000

373. **Passe Passe Bottle and Glass.** Los Angeles: F.G. Thayer & Co., ca. 1930s. A bottle and glass are each covered by separate tubes, but change places magically – and repeatedly – at the performer's command. Handsomely preserved with only minor wear to labels and paint; glass tumblers supplied. Tube height 12".

400/600



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374. **Tannen's Four Roses.** New York, ca. 1960s. Gimmicked whiskey bottle aids the magician in a feat of magical wordplay: taking a shot of whiskey and proclaiming, "That's not Four Roses," the magician suddenly breaks open the bottle and reveals two roses. Height 12". With box and instructions.

200/300

375. **Collectors' Workshop Gilded Cage.** A locked walnut chest lined with green velvet contains a gilt bird cage. A borrowed watch vanishes from a handkerchief and is found locked inside the box, hanging from the perch within the cage. 7 x 5 x 5". Signed with manufacturer's label to underside.

500/700

376. **Mikame Flower Pot.** Japan, 1990s. Chromed brass vase is shown empty and water is poured inside. Then, a large bouquet of spring flowers is produced. Height 11". Fine. With instructions.

200/300

377. **Talking Toby Jug.** Watertown: Magic Art Studio, 2002. Hand-sculpted papier-mache toby jug with controls for moving eyes and mouth, which can be used as a ventriloquist figure. 8 1/2 x 12 x 8 1/2". Signed and dated on the base. Very good.

600/900

378. Cooper, Tommy. **Tommy Cooper Personally Owned Thimbles and Clips.** Eight aluminum thimbles with red painted bands around the middle, together with a matching pair of clip holders worn under the jacket, owned by British magician Tommy Cooper. Clip width 3 1/2". Expected signs of wear from professional use. With a COA card endorsed by Gwen Cooper and David Berglas, stating that some of Cooper's personal magic props were sold to benefit the show business charity The Grand Order of Water Rats.

300/500

379. Silent Mora (Louis McCord). **Wooden Rice Bowls Made by Silent Mora.** Pair of turned wooden rice bowls made by Mora, stored in the original paper box bearing his address label and a trimmed signature, inscribed "Sincerely/Louis James McCord." Diam. 4 1/8".

200/300

380. Dante (Harry August Jansen). **Dante / Jansen Writing Desk Trunk No. 5.** An ex-U.S. military touring trunk lettered in white with the magician's surname, Army lettering retained and crossed out in places. Wooden compartments and one drawer. 20 x 20 x 10 1/2".

500/700

381. Virgil (Virgil Harris Mulkey). **The Great Virgil's Bird Cage, Jumbo Cards, and Signed Poster.** Including a bird production cage (8 1/2 x 10 x 8") with paisley-print cloth cover; a deck of jumbo cards accompanied by a typed sheet of patter for a prediction card trick; and a linen-backed panel poster (28 x 13 3/4") signed centrally: "Wishing you all 'One Fantastic Night' / Virgil + Julie." Props owned and used by Virgil and Julie.

400/600

382. **Musical House of Cards.** Italy, ca. 1950s. Large and well-constructed collapsible wooden-framed house of cards with rising card mechanism and wind-up music box incorporated internally, painted wooden braces. Designed after the effect performed by Louis Nikola (see *Magician Monthly*, Feb. 1923, p. 32). Height 24". Stored in the original corrugated box with paper label in Italian.

250/350

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Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$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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If third-party shipping is chosen by the buyer or required by Potter & Potter, the buyer will arrange for removal of the merchandise from P&P within 15 days following the sale and must communicate and coordinate removal arrangements with P&P during regular business hours (Monday – Friday, 9am – 5pm).

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

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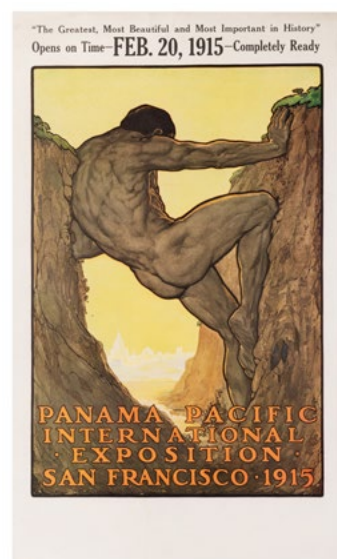
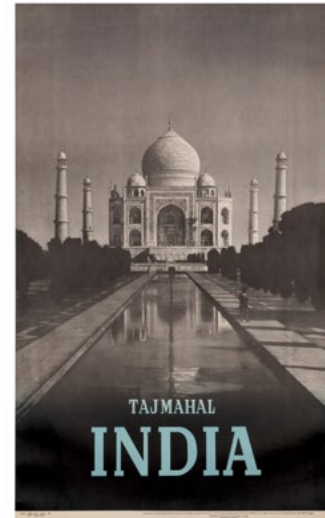
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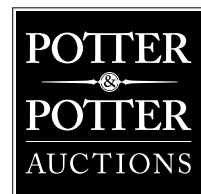
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