

Saturday October 27 2012

THE COLLECTION *of* CHARLES REYNOLDS

POTTER
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POTTER
AUCTIONS



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48



143



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169

PUBLIC AUCTION #016

MAGIC, FEATURING THE COLLECTION OF

CHARLES REYNOLDS

INCLUDING APPARATUS, BOOKS, EPHEMERA, AND POSTERS;
COMPLEMENTED BY MATERIAL FROM OTHER CONSIGNORS

AUCTION

SATURDAY, OCTOBER 27 2012 - 10:00 AM

EXHIBITION

OCTOBER 23 - 26, 2012 - 10:00 AM - 5:00 PM



POTTER & POTTER AUCTIONS, INC.
3759 N. RAVENSWOOD AVE.
-SUITE 121-
CHICAGO, IL 60613

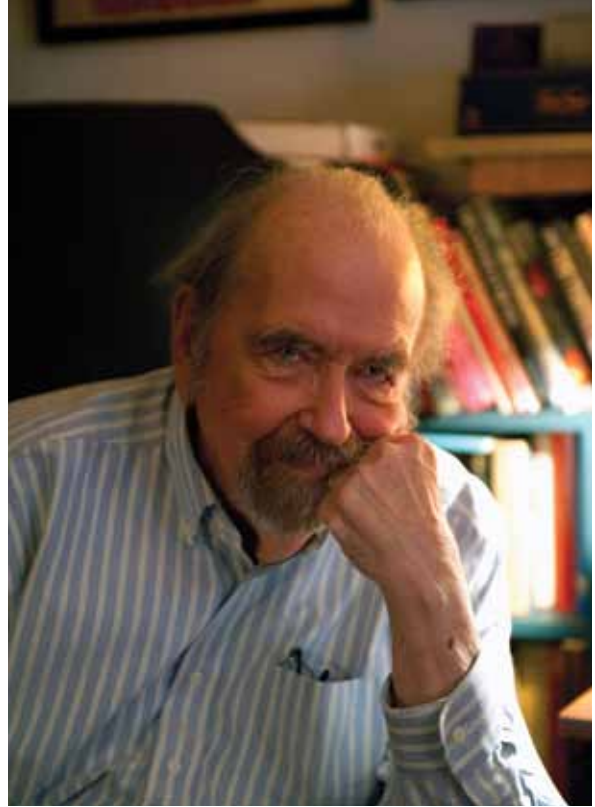


Regarding Charles Reynolds

I never regarded Charles Reynolds as a collector, which is another way of saying he was a collector of the best kind. He never wore his collecting on his sleeve and would certainly have argued that he was an accumulator rather than anything else. But in actual fact, in the course of one of the most influential magical careers of the latter half of the twentieth century, he built up in company with his wife and writing partner Regina what at the moment of his demise could be seen as a collection of the most important kind, a monument to such a career and a repository of objects that fed his thought processes and fired his enthusiasms. In the process he preserved a wide swath of magic's heritage from an escape trunk used by John Nevil Maskelyne in gas lit London to the gimmick for the salt pour that had helped his close friend Roy Benson to many a standing ovation.

His significance as a catalyst in some of the more important magical successes of his lifetime – not to mention his close friendships with all those who inhabited the higher echelons of the call to conjuring whether as performers, inventors or thinkers – has been well documented. He was a modest man in a vainglorious profession and would have shuddered to think that he would be celebrated for the artefacts he had acquired while doing an honest job. When he did advertise his passion for an aspect of magic's heritage, as when he co-wrote with Regina the definitive book on the history and appreciation of magic posters, the result was one of genuine academic worth and not as so often happens one triggered by vanity at the expense of accuracy and merit.

His wisdom, culture and erudition were dazzling and I was serious when in another context I suggested that no one was more qualified to occupy the chair of magical studies if some enlightened hall of learning were to consider placing the magical arts on such a footing. Alongside his impish sense of



humour and pervasive sense of fun, his dedication knew no bounds. I recall his habit of rehearsing the cups and balls on an almost daily basis. He had no intention of working this before an audience himself; he simply saw the trick as the *open sesame* to understanding almost all you need to know about the practice and psychology of magic in performance.

Amongst the storehouse of treasures he assembled was a collection of cups and balls gathered from all four corners of his travels. As I write this I have no idea if his favourite set of cups is included in this auction. If so, they should not be overlooked as just another variation of a basic piece of apparatus. They linked this kindly man to the art he loved in a physical, tangible way, and at the risk of sounding fanciful might I suggest that alongside Chaplin's make-up box, Matisse's palette and Cartier-Bresson's camera they deserve their own modest place in the ultimate museum of personalised Holy Grails. Purchase at least something from this catalogue, secure in the knowledge that everything in this sale has an association value with a quite remarkable human being. He enhanced my own life and career like few others. I still find it hard to believe that he is no longer amongst us.

— John Fisher

Charles Reynolds was a close friend of British writer and producer John Fisher, and collaborated with him on many television projects.



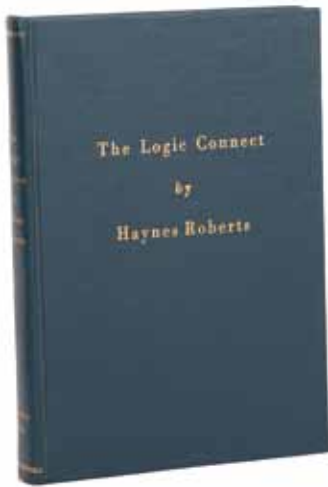
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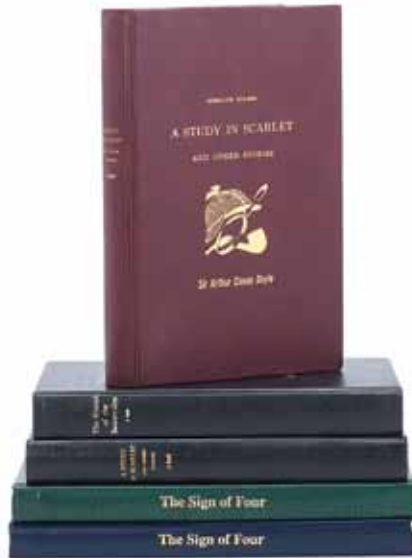
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10

APPARATUS

1. **Bending Wine Glass.** Berlin, Ted Lesley's Wonder Workshop, ca. 2000. A stemmed glass is made to slowly and visibly bend as spectators stare at it, and can then be examined. Glasses, gimmick and tools included. Not tested with batteries. Uncommon.

150/200

2. Benson, Roy (Edward Emerson Ford McQuaid). **Roy Benson's Salt Pour Gimmick.** New York, Roy Benson, ca. 1965. Sub rosa device used by Roy Benson in one of his most famous effects, in which a quantity of salt poured in to his right fist vanishes, only to reappear in his left fist. Paint chipping and worn, but good condition overall.

250/350

Roy Benson and Charles Reynolds were close friends. In addition to sharing an interest in conjuring, they were both photographers. Reynolds helped Benson secure a teaching position in the photography department at the School of Visual Arts in his later years. Benson's Salt Pour Gimmicks were sometimes made from metal film canisters.

3. **Billet Knife.** California, Porper Originals, ca. 2002. A brass letter opener that allows the mind reader to produce spot-on predictions from sealed envelopes. Two openers, case, and original instructions. Fine.

100/200

4. [Book Test] **The Logic Connect book test.** [New York?], ca. 1990. A spectator freely turns to any page in this book and concentrates on a word. The mind reader instantly divines the thought-of word. Modus operandi virtually identical to Karmelovich's MOAB. Hardbound in blue cloth stamped in gold. Fine condition.

200/300

5. [Book Tests] **Collected Verse and Poetry book tests.** New York, Magico, v.d. Two sets of books of poetry which allow the performer to determine which word a spectator is thinking of. The former being known as the Herbert J. Marsh book test, the latter three volumes all adaptations of the T. Page Wright book test. The former with instructions, the latter without. All books bound in cloth and in fine condition.

150/200

6. [Book Tests] **Telementary, Dr. Watson.** Being five volumes of Sherlock Holmes books, each allowing the mind reader to determine which word in the book a spectator is thinking of. All five volumes cloth bound. With instructions by Larry Becker. Fine condition.

150/200

7. **Brainwave Card Case and deck.** Toronto, Ross Bertram, ca. 1975. Cloth-lined kid leather case with snap closures designed to hold a Brainwave Deck; its use considerably eases the working of the trick due to subtle design features. Designed by Ross Bertram. Brainwave Deck inside the case manufactured by Bertram Good condition.

100/150



8

8. **Val Evans Card Rise.** Missouri, O'Dowd, ca. 1980. Selected cards rise from the wooden houlette, even though it is placed on a cloth-covered tray. No wires or thread used, and all items can be examined after the performance. Tray measures 12 x 12". Good working condition.

100/150

9. **Coin Pail.** Azusa, Owen Magic Supreme, ca. 1990. Metal pail innocent in appearance, but secretly facilitates the production of silver coins from the air. Made for half dollars. Hallmarked three times. Shows wear. Good.

300/400

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

100/150



11



14



12



15



13



16

CUPS AND BALLS

11. **Brass Cups.** Set of three hammered brass cups with a pentacle inscribed in the bottom of each. Used for the Cups and Balls trick. 3 1/2" high, mouth 2 5/8" in diameter. Good.

200/300

12. **Copper Cups, combo set.** Set of three handsome copper cups, one "chopped," for the traditional Cups and Balls routine. 3 1/2" tall with mouths 3 1/8" in diameter. Decorated by a Moroccan craftsman for Charles Reynolds. Metal shows some tarnishing; good condition.

300/350

13. **Large Copper Cups.** Set of three hand-hammered and formed cups used to perform the famous Cups and Balls effect. 6" tall; mouth 3 1/2" in diameter. Joints crudely formed. Good.

200/300

14. **Cups and Balls.** Early set of three spun brass cups in the traditional conical shape, used to perform the ancient conjuring feat. 3 1/2" high, mouth 2 3/4" in diameter. Rims show significant tarnish.

150/250

15. **Indian Cups.** Bombay, Tayade, ca. 1970. Three turned wooden cups with handles incorporated into their designs for the Indian version of the classic Cups and Balls effect. Red, brown, and orange hand painted finish shows some wear, especially at handles. Good.

200/400

16. **Indian Cups, miniature, three sets.** Two being small brass sets, the third a small turned wooden set. Used for the Three Shell Game. Good condition.

50/150



18



19



20



17



21

17. **Indian Cups, four sets.** Two sets in brass, one of these manufactured by Morrissey Magic; one from turned wood; and one likely a “found” set from an alloy material. Showing use; good overall.

150/200

18. **Miller Cups.** Chicago, Magic, Inc., 1970s. Set of three cups patterned after Ross Bertram’s design, that came to be known as the “Miller” cups. Spun from copper, embellished with brass and tin accents. Very good.

400/500

This set of cups was hand-decorated by a Moroccan tinsmith at the request of Charles Reynolds, but by accident. Reynolds requested that the tinsmith “duplicate” the Miller Cups. Instead, he “decorated” them. See next lot. Ultimately, this became Reynolds’ favorite set of cups and the one he used most often.

19. **Miller-type cups.** Morocco, ca. 1970s. Three heavy brass cups fabricated by a Moroccan metal smith at the request of Charles Reynolds, and based on the design of the Miller Cups. See preceding lot. Some tarnishing; good.

300/400

20. **Chrome Paul Fox Cups.** Phoenix, Danny Dew, 1970s. Set of three chrome plated brass cups manufactured and sold by Danny Dew. Designed by Paul Fox. Good condition.

600/800

21. **Porper Cups.** Canoga Park, Porper Originals, ca. 2000. Set of three precision CNC-machined brass cups. Very good.

300/400



22



26

22. **Die Box.** Owen Magic [?], ca. 1965. Wooden box from which, after sucker by-play, a large wooden die vanishes, only to reappear elsewhere. Die measures 3". Shows light wear. Good.

150/300



23

23. **Dr. Q Slates.** Azusa, Owen Magic Supreme, ca. 1990. Though examined by the audience, these slates will produce "ghostly" messages on their surfaces. Hallmarked. Good condition.

200/250



24

24. **Fairy Ribbon Shears.** New Haven Connecticut, P&L, ca. 1930. Specially-crafted scissors which allow the magician to cut through a strip of satin ribbon, then restore it. Hallmarked. Good.

200/250



25

25. **Illusion Model.** American, ca. 1970. Do-it-yourself plastic model of an illusion, either a Sawing In Half or a casket for vanishing a woman. With working secret panel. Constructed by Roy Benson as a gift for Charles Reynolds. 6" tall. With Reynolds' initials added to the front "drape" of the model by Benson. One handle on end door lacking, otherwise good.

150/200



28

26. **Kikkoman Magic Wand.** Pasadena, Carl Williams Custom Magic, 1994. Crafted from Coca Bola wood with matching pure silver tips, which represent the Chinese magician Kikkoman. With felt-lined black walnut carrying case. Case hallmarked. The second in a series of wands crafted by Williams, each in limited numbers. Fine.

600/700

27. **Koran's Magic Medallion.** New York, Louis Tannen, ca. 1965. A series of digits are discovered engraved on the verso of a brass medallion. Includes medallion, case, stylus, supplies, and original instructions. Good.

100/200

28. **Linking Rings.** American, ca. 1980. Set of nine "featherweight"-type rings for the classic effect of linking and unlinking solid steel rings. 12" in diameter. Including both a traditional and locking key. With a leather satchel for carrying the set. Likely manufactured by Owen.

300/500



29



LEON'S MUMMY CASE

29. The Great Leon (Leon Levy). **The Great Leon's Mummy Case.** Great Britain, ca. 1915. Faux sarcophagus used in the professional music hall and vaudeville performances of Leon Levy, known to the public as The Great Leon. Elaborately decorated mummy case was most likely used as the production of a performer and as a place of repose for a levitation effect, as indicated by its construction, which cleverly conceals an entry point for a support bar or "gooseneck." Purchased from the famous crypt of Louis Davenport & Co. of England by Charles Reynolds. Reynolds used this illusion as the striking background set piece for one of his most popular professional photographs, as seen here. Showing considerable wear and chipping to finish

from years of use and display, but with the individual Egyptian scenes that cover the sides and rear of the case still showing remarkable detail and vibrant color. Overall good condition for a remarkable, colorful piece of magic history. *See front cover.*

5,000/7,500

Accompanied by a wooden and fabric frame decorated to match the sarcophagus, and possibly used for the production of Leon or an assistant from the interior of the case, or for shipping the illusion. This prop was among those purchased from The Great Leon by Les Levante in 1937. From Levante it passed to Lewis Davenport & Co. of London, and then to Charles and Regina Reynolds.



33

30. **Multiplying Billiard Balls.** American, ca. 1975. Set of four white Fakini-style balls 1 7/8" in diameter, one shell, one matching red ball, one white cue ball, and one smaller white ball. In a well-made wooden case.

100/200

31. **Long Pour Salt Trick.** Pressley Guitar, ca. 1975. Secret device used in the magical vanish and reproduction of a quantity of salt in the magician's hands. The effect was a favorite trick of Dutch magician Fred Kaps. With original monogrammed suede bag. Fine condition.

150/200

32. **Jumbo Sand Frame.** American [?], ca. 1990. Handsome hardwood frame in which a giant card appears, possibly matching a spectator's selection. Fast-working mechanism. 9 x 11". Fine.

100/150

THE MASKELYNE TRUNK

33. **The Maskelyne Trunk.** British, ca. 1900. Hump-backed escape trunk used in the famous magical playlet *Will, The Witch and the Watch*, at England's "New Home of Mystery," St. George's Hall, and possibly its predecessor, Egyptian Hall. A performer placed in this trunk would escape from it multiple

times during the magical melodrama produced for over half a century by the Maskelyne family at its London magic theatres. Possibly a later incarnation of the famous trunk trick, which was performed over 11,000 times by J.N. Maskelyne and other members of his family. The box escape in and of itself helped make Maskelyne's reputation as a young man, well before he became known as a magician or appeared at Egyptian Hall in the 1870s.

This trunk was acquired by Charles and Regina Reynolds from the famous crypt of Lewis Davenport & Co. of England, with the help of Patrick Page, a long time employee of Davenports. The company known as Maskelyne's Mysteries was purchased outright by Davenports in the 1940s, and said purchase included the fixtures, illusions, and ephemera associated with the famous family of magicians and its theater of illusions. One small crack in curved lid, original shipping labels faintly reading "L. Davenport" still affixed to lid. Trap and one handle loose. A unique and historically significant piece of magic history.

10,000/12,000

34. **Vanishing Bird Cage.** Asuza California, Owen Magic Supreme, ca. 1990. Metal cage vanishes from between the magician's hands. Hallmarked. Very good.

300/400

BOOKS, MANUSCRIPTS, AND PERIODICALS

35. Albo, Robert. **Classic Magic Series, Vols. 1 - 11.** San Francisco, 1973 - 2005. Illustrated with numerous drawings and color plates, each volume from a limited, numbered edition. 4to. Volumes 1-8 housed in publisher's red cloth case; vols. 9-11 loose. Vol. 8 consists of five loose supplements. Good. Most volumes signed by Albo, several inscribed Charles Reynolds.

3,000/4,000



35

36. **Apocalypse.** Harry Lorayne. V1 N1 (Jan. 1978) V20 N12 (Dec. 1997). Complete file. Reprint edition issued by L&L Publishing in four volumes, each being from the publisher's limited, deluxe edition bound in black leather and stamped in gold with matching slipcases. 4to. Fine condition. Each volume signed by Harry Lorayne, the first inscribed and signed to Charles Reynolds.

400/600



36



37. Bamberg, Theodore (Okito). **Okito on Magic.** Chicago: Edward O. Drane & Co., 1952. Number 93 from a deluxe edition of 200 copies. Pebbled gold boards over blue cloth spine with publisher's red slipcase bearing a portrait of the author. Illustrated by George Johnstone. 8vo. Slipcase lacks rear panel; book in good condition. Signed by Okito.

400/500



37

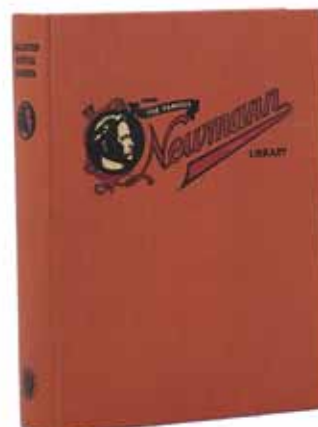


38. Behnke, Leo. **The Collected Mental Secrets of C.A. George Newmann.** South Pasadena: Daniel's Den, 1990. Number 71 from a limited edition of 250 copies. Orange cloth stamped in three colors. Tipped-in colored frontispiece. Illustrated. 4to. Very good.

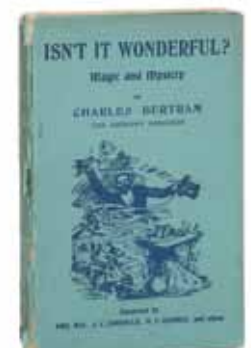
300/500

39. Bertram, Charles. **Isn't It Wonderful?** London: Swan Sonnenschein & Co., 1899. Blue pictorial wraps. Frontispiece. Illustrated. 8vo. Front wrap detached, spine split and cracked but intact; several pages chipped and torn; fair. Still, uncommon in this binding state.

150/250



38



39

40. [Biographies] **Group of 25 biographies of great magicians.** Including *It's Fun to be Fooled* by Horace Goldin (reprint edition, n.d.), *The Life and Times of Augustus Rapp* by Rapp (1991), *A Life Among Secrets* by Stephen Minch (1992), *Jean Hugard* by Jim Alfredson (1997), *Herrmann the Magician* by Burlingame (2007), *Cortini* by Holler and Witt (1990), *The Glorious Deception* by Jim Steinmeyer (2005), *The Man Who Was Erdnase* by Bart Whaley (1991), and many more. Most cloth bound, illustrated and 8vo. High original cost. Good condition.

400/600

FORESHADOWING THE FUTURE



41

41. Blackstone, Harry. **Blackstone's Modern Card Tricks and Secrets of Magic.** New York: Garden City Publishing, 1941. Red cloth, spine stamped in black. Portrait frontispiece. Illustrated. 8vo. Blackstone's obituary laid in. Shelfworn; good. INSCRIBED AND SIGNED ON THE FFEP, "TO CHARLES REYNOLDS, MY BEST WISHES. HOPE & WISH THAT YOU GET THE KICK OUT OF THESE TRICKS THAT I DO. HARRY BLACKSTONE. 3-9-1944." EMBELLISHED WITH A SELF-PORTRAIT BY BLACKSTONE BELOW HIS SIGNATURE.

200/400

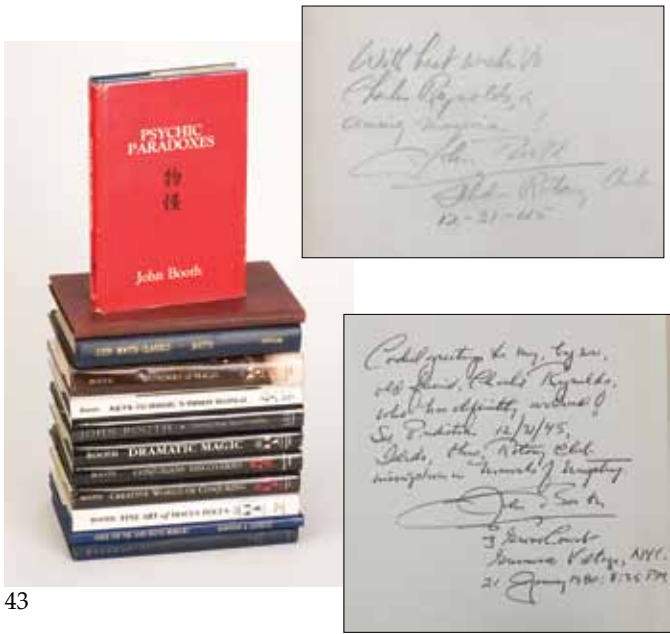
The signing of this book was a serendipitous event, though neither the author nor the young Charles Reynolds who received it would know that until decades later, when Reynolds would become one of the closest advisors, confidants, and illusion designers for Harry Blackstone, Jr., son of the great magician.



42

42. [Blackstone] **Harry Blackstone, Sr.'s Collected Secret Instruction Book.** Being a bound volume of typescripts and mimeographed instructions for various magic tricks, including effects using dealer-made apparatus (by Donald Holmes and others), as well as sleight-of-hand and mathematical tricks published and/or invented by Charles T. Jordan, Ellis Stanyon, and Henry Hardin. Also included are explanatory programs of several magicians. Some crude illustrations accompany the text. Bound in black cloth. 4to. Binding in need of repair, contents sound. INSCRIBED AND SIGNED INSIDE THE FRONT COVER IN PENCIL, "COLLECTED BY AND PROPERTY OF HARRY BLACKSTONE, COLON MICHIGAN."

200/400



43

43. Booth, John. **Group of 12 John Booth magic books, six inscribed and signed.** Including *Keys to Magic's Inner World* (1999), *Wonders of Magic* (1986), *Psychic Paradoxes* (1984), *The Fine Art of Hocus Pocus* (1996), *Extending Magic Beyond Credibility* (2001), *Marvels of Mystery* (1941), *Forging Ahead in Magic* (1944), *Index for the John Booth Memoirs* (1990), *The John Booth Classics* (ca. 1980), *Dramatic Magic* (1988), *Conjurians' Discoveries* (1992), and *Creative World of Conjuring* (1990). All cloth bound, illustrated and 8vo. Six volumes inscribed by Booth to Charles Reynolds.

150/200

Marvels of Mystery was inscribed and signed to Reynolds in the 1940s when he was a teenage magician; the inscription in The John Booth Classics references that inscription some 35 years earlier.



44

44. Braue, Frederick. **The Fred Braue Notebooks.** Oakland, 1985 - 1997. Publisher's wraps, illustrated with line drawings. Eight wire-bound volumes with prospectus. 4to. Good.

200/250

45. Britland, David. **The Mind and Magic of David Berglas**. Burbank: Hahne, 2002. From an edition of 1000 copies. Maroon cloth stamped in gold. Colored frontispiece. Illustrated. Square 4to. One abrasion to cloth, otherwise good.

400/600

46. Brown, Derren. **Absolute Magic**. [London]: Author, 2001. TRUE FIRST EDITION. Brown cloth stamped in gold. 8vo. Good.

200/300

While the trade edition of this popular book went through multiple printings, this, the true first edition, was released in limited numbers (perhaps 500) by Derren Brown before its wider release.

47. Brown, Derren. **Pure Effect**. Humble: H&R Magic Books, 2000. Third edition. Cloth with jacket. Illustrated with photographs. 8vo. Very good.

100/200

48. Buffum, Richard. **The Brema Brasses**. Balboa Island: Abracadabra Press, 1981. Number 178 from an edition of 350 copies, numbered and signed by the author. Cloth with jacket. Illustrated, including photographs. 8vo. Good.

150/200

49. [Card Magic] **Group of 14 books about card magic**. Including *The Secrets of Brother John Hamman* by Richard Kaufman (1989), *Fechter* by Jerry Mentzer (1993), *The Card Magic of Edward Marlo* by Marlo (1993), *21st Century Card Magic* by James Swain (1999), *Cardshark* by Darwin Ortiz (1995), *Trickery Treats* by J.K. Hartman (1999), *The Invisible Pass* by Hugard and Braue (1946), and others. All bound in cloth, illustrated and 4to. Good.

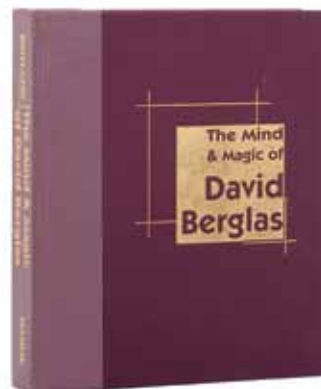
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50. [Card Magic] **Group of 20 books about card magic**. Including *Expert Card Technique* by Hugard and Braue (1950, third edition), *Small But Deadly* by Paul Hallas (2005), *The Card Magic of Nick Trost* by Nick Trost (1997), *The Card Expert Entertains* by Dariel Fitzkee (1978), *All of Leech* by Al Leech (1980), *Effective Card Magic* by Bill Simon (1952), *The Card Magic of LePaul* by Paul LePaul (1959), *The Complete Boris Wild Marked Deck* by Boris Wild (2001), *Focus* by Phil Goldstein (1990), and others. All bound in cloth, illustrated and 8vo. Good.

200/250

51. Clarke, Sidney W. **The Annals of Conjuring**. Seattle: The Miracle Factory, 2001. Revised edition. Publisher's cloth with jacket. Illustrated, including color plates. Square 4to. Jacket scuffed, otherwise good.

250/350



45



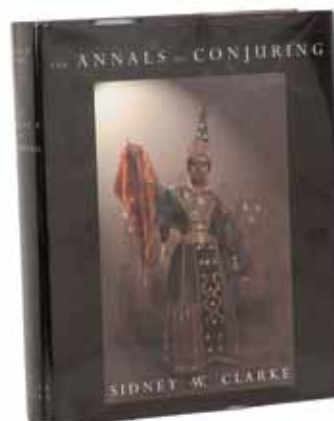
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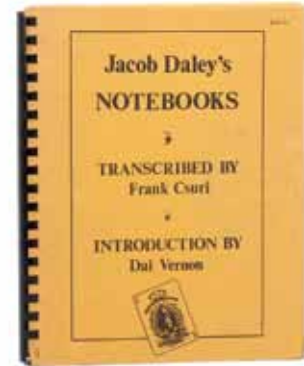
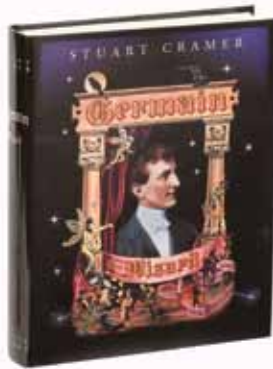
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53



55



56

THE FIVE-FOOT SHELF OF MAGIC

52. [Classics] **Ten Classic Conjuring Books.** Including *The Art of Magic* by Downs (two copies; 1921 and 1980), *Modern Magic*, *More Magic* and *Later Magic* by Hoffmann (v.d.), *Greater Magic* by Hilliard (1945), *Our Magic* by Maskelyne and Devant (1946) *The Tarbell Course in Magic* by Harlan Tarbell (eight volumes, v.d.), *Magicians Tricks and How They Are Done* by Hatton and Plate (1910), *The Modern Conjurer* by C. Lang Neil (1947), and *The Annotated Erdnase* by Ortiz (1991). Most clothbound and 8vo; condition varies, but generally good.

300/400

In the 1980 Dover edition of The Art of Magic, Charles Reynolds authored an erudite introduction to the book. In it, Reynolds described what were, and still are, considered the ten essential magic texts, all of which should be on a serious magician's shelf. Here, then, are those ten works, drawn from the library of the man who wrote that introduction, and including one of his own copies of the very book for which he authored that essay.

53. [Classics] **Group of seven facsimile editions of classic conjuring books.** Including *Ponsin on Conjuring* by Ponsin (1987), *Breslaw's Last Legacy* by Breslaw (1997), *The Expositor* by Pinchbeck (1996), *Hocus Pocus* by Henry Dean (1983), *Hocus Pocus Junior* (1997), *Clever and Pleasant Inventions* by Prevost (1998), and *The Art of Juggling* by Sa Rid (1974). Most from limited editions. All but one bound in cloth, 8vo or smaller, and in good condition.

200/250

54. **Conjurers' Monthly Magazine.** Harry Houdini. V1 N1 (Sept. 1906) - V2 N12 (Aug. 1908). COMPLETE FILE. Bound in two matching volumes with lettered red cloth spines over black boards, as issued. A portrait of a young handcuffed Houdini tipped in to each volume. Bindings considerably distressed, chipped and in poor condition and margins of some issues trimmed; still, a desirable and complete set, contents in good condition. Alfredson/Daily 1745.

500/750

55. Cramer, Stuart. **Germain the Wizard.** Seattle: Miracle Factory, 2002. Number 32 from the publisher's limited, deluxe edition of 100. Black leather with jacket. Illustrated. Housed in custom ribbon-tied box, stamped in gold, as issued. 4to. Very good. TIPPED-IN PAINTING SIGNED BY THE AUTHOR, EDITOR, ARTIST AND TELLER.

400/600

56. Daley, Jacob. **Jacob Daley's Notebooks.** Transcribed by Frank Csuri. [Teaneck]: Gutenberg Press, 1975. Second printing. Comb bound wraps. 4to. Considerably worn, comb split.

100/150



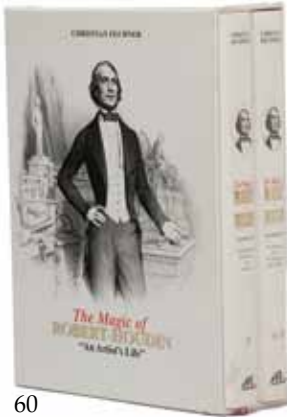
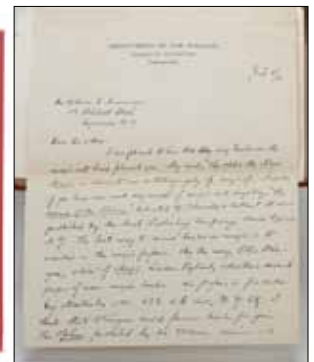
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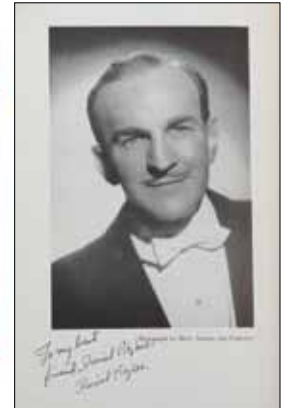
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61



62



57. Desfor, Irving. **Great Magicians in Great Moments**. Pomeroy: Lee Jacobs Productions, 1983. Deluxe edition. Pebbled brown leather stamped in gold. Illustrated, including color plates. 4to. Jacket scuffed, otherwise very good. WARMLY INSCRIBED AND SIGNED BY IRVING DESFOR AND THE PUBLISHER TO CHARLES REYNOLDS.

200/250

A remarkable visual chronicle of nearly every great magician of the 20th century, all photographed by Desfor, this copy all the more special due to the fact that Reynolds was himself a photojournalist and the photo editor of magazines including Popular Photography.

58. Erdnase, S.W. **The Expert at the Card Table**. New York: Conjuring Arts, 2007. Miniature "bible" edition. Red leatherette stamped in gold, with ribbon bookmark. Illustrated. 18mo. Very good.

100/200

Most copies of the "bible" edition of this book were bound in black; those bound in red were produced in limited numbers and distributed to friends of the publisher and members of the Conjuring Arts Research Center.

59. Evans, Henry Ridgley. **The Old & The New Magic**. Chicago: Open Court, 1909. Second edition, revised and enlarged. Red cloth stamped in gold and black. Illustrated with photographs.

Tall 8vo. Good. WITH A ONE-PAGE ALS FROM EVANS ON DEPARTMENT OF THE INTERIOR LETTERHEAD DISCUSSING THE SPHINX, MARTINKA & Co., HIS OWN BOOKS, ETC. TIPPED IN; AND THE ORIGINAL MAILING COVER.

300/400

60. Fechner, Christian. **The Magic of Robert-Houdin. An Artist's Life**. Bologne: F.C.F., 2002. From the limited English edition of 1000 copies. Two volumes in red cloth with jackets, copiously illustrated. In publisher's pictorial slipcase. 4to. Jackets and case show wear. Good.

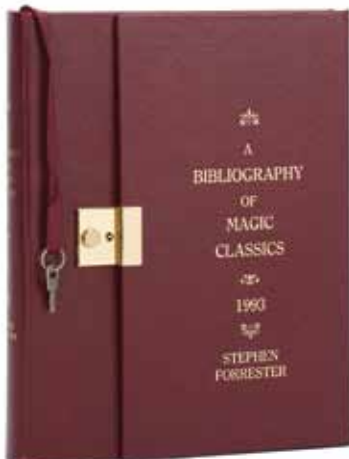
300/500

61. Findlay, J.B. **The Travels of Testot**. Shanklin: Author, 1965. No. 108 from an edition of 150 copies. Publisher's cloth with jacket. Illustrated. 8vo. Jacket chipped and with closed tears; good.

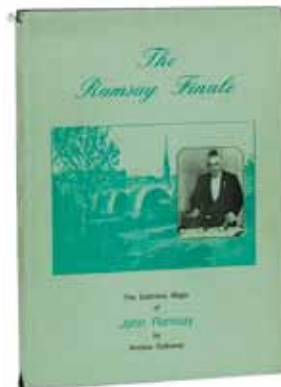
150/200

62. Fitzkee, Dariel. **The Fitzkee Trilogy**. Including *Magic By Misdirection* (1945), *Showmanship for Magicians* (1945, second edition), and *The Trick Brain* (1944). All cloth bound and 8vo. *Showmanship for Magicians* INSCRIBED AND SIGNED BY THE AUTHOR ON THE FRONTISPICE, "TO MY BEST FRIEND, DARIEL FITZKEE. DARIEL FITZKEE."

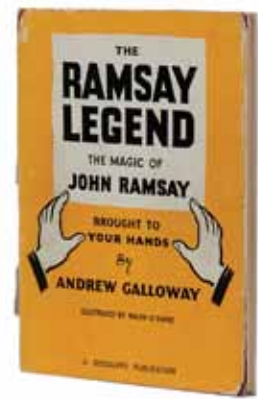
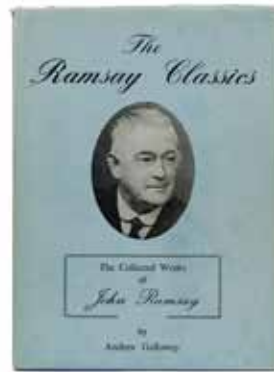
100/200



63



65



63. Forrester, Stephen. **A Bibliography of Magic Classics.** Calgary, 1993. Publisher's maroon leather stamped in gold, locking mechanism incorporated into binding as issued. Numerous tipped-in photographs. Number 148 from an edition of 150 signed copies, being one of 75 produced in this "deluxe" binding. 4to. Fine condition.

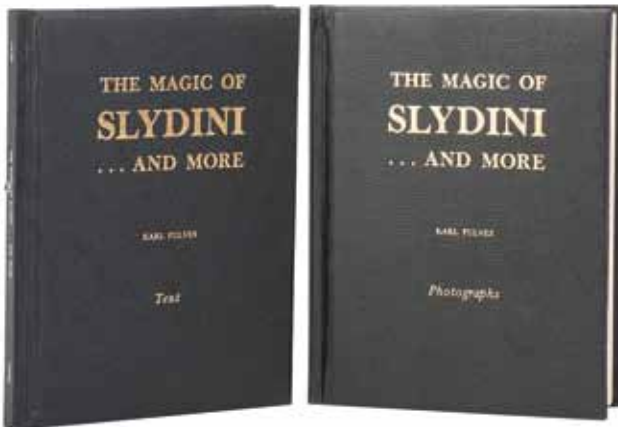
200/300

THE RESTRICTED EDITION

64. Fulves, Karl. **The Magic of Slydini...And More.** New York: Louis Tannen, 1976. Two volumes in black pebbled cloth stamped in gold. One volume contains text, the other photographs. 4to. Very good.

300/350

Copies of this two-volume work with this title are scarce. It was pulled from shelves almost immediately after publication and re-named The Best of Slydini...And More. This was done at the request of the Supreme Magic Company, which was then publishing a book titled the Magic of Slydini.



64

65. Galloway, Andrew. **The Ramsay Trilogy.** Including the *Ramsay Classics* (1977), *The Ramsay Finale* (1982), and *The Ramsay Legend* (1969). All three bound in publisher's cloth with pictorial jackets, illustrated, large 8vo. Jackets worn and chipped, books in good condition.

200/300

66. Ganson, Lewis. **The Dai Vernon Book of Magic.** London: Unique Magic Studio, [1957]. Black pebbled cloth, spine stamped in gold. Illustrated with photographs. 8vo. Good. SIGNED ON THE FFEP BY DAI VERNON.

150/200

Printed notes from two sessions of Vernon's Beginner's Course in magic, held at Tannen's Magic Shop, which Charles Reynolds attended and photographed, have been laid in.



66



67

67. Giobbi, Roberto. **Card College**, eight volumes. Including *Card College 1 - 5*, and *Card College Light, Lighter, and Lightest*. All being first editions, bound in cloth, illustrated, and tall 8vo or smaller. Good condition.

75/150

A MUST FOR THE POSTER COLLECTOR

68. Glen, Laurence. **The Magician's Road to Fame**. London: The Ludo Press, ca. 1921. Green boards. Illustrated with photographic reproductions of magic posters and advertisements, including hand-tipped color examples. Original tissue guards intact. 8vo. Very good.

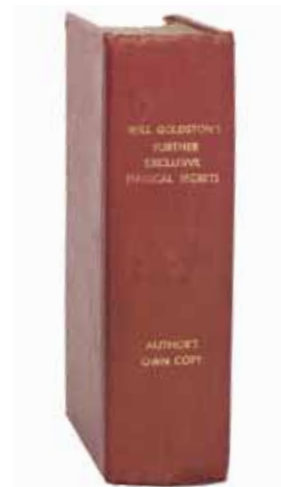
200/250



68



69

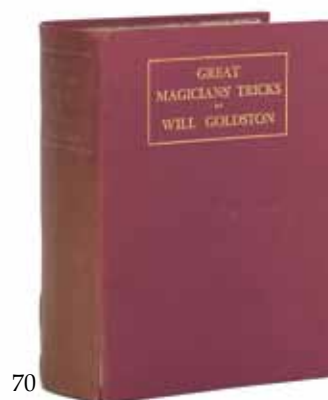


69. Goldston, Will. **Further Exclusive Magical Secrets**. London: Will Goldston, Ltd., [1927]. DELUXE EDITION. Rebound in red cloth, spine stamped in silver. Illustrated. Thick 4to. Binding well rubbed and worn; good. AUTHOR'S OWN COPY, SO STATED ON THE SPINE AND INSCRIBED AS SUCH ON THE TITLE PAGE IN GOLDSTON'S HAND.

300/500

70. Goldston, Will. **Great Magicians' Tricks**. London: Will Goldston Ltd., [1931]. Red cloth stamped in gold. Illustrated. Thick 4to. Ex-libris Roland Winder and bearing his bookplate. Spine sunned and splitting; good.

200/300



70

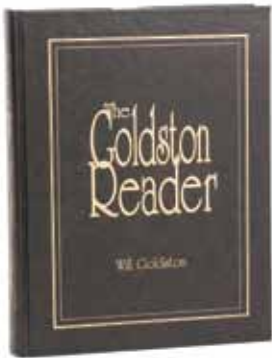
71. Goldston, Will. **Sensational Tales of Mystery Men**. London: Will Goldston, Ltd., 1929. Red cloth with jacket. Illustrated. Including tipped-in postcards of Houdini, Chung Ling Soo, and Horace Goldin. 8vo. Jacket considerably tattered, otherwise very good. FRONTISPICE AND HALF-TITLE SIGNED BY GOLDSTON.

250/300

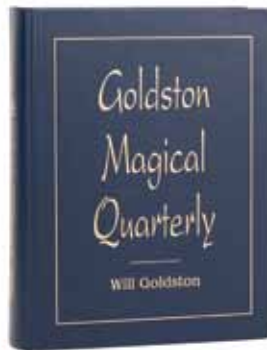
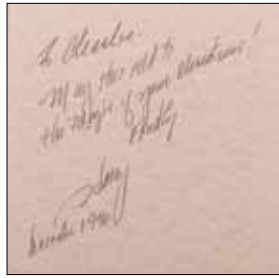


71

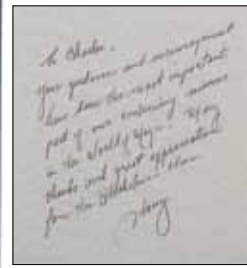




72



73



74



75



76



72. Goldston, Will. **The Goldston Reader**. Middleburg: Collectors' Workshop, 1990. Deep blue boards stamped in gold. Number 61 from an edition of 300 copies. Being an anthology of the Goldston Annuals. Illustrated. 4to. INSCRIBED AND SIGNED BY HARRY BLACKSTONE JR. TO CHARLES REYNOLDS.

100/200

75. [Doug Henning] **Complete script for Doug Henning's Broadway Musical, Merlin**. [New York, 1982]. Black fiberboard binder. 4to. From the collection of the magic consultant to the show, Charles Reynolds. Good.

200/300

Title page states "Revised 6/1/82."

73. **Goldston's Magical Quarterly**. Will Goldston. Vol. 1 No. 1 - Vol. 6 No. 4. COMPLETE FILE. Reprint edition as issued by Collectors' Workshop in a single clothbound volume, stamped in gold. Very good. Alfredson-Daily 2520. WARMLY INSCRIBED AND SIGNED TO CHARLES REYNOLDS BY HARRY BLACKSTONE, JR. "TO CHARLES, YOUR GUIDANCE AND ENCOURAGEMENT HAVE BEEN THE MOST IMPORTANT PART OF OUR CONTINUING SUCCESS IN THE WORLD OF MAGIC. MANY THANKS AND GREAT APPRECIATION FROM THE BLACKSTONE CLAN. HARRY."

250/350

76. Hertz, Carl. **A Modern Mystery Merchant**. London: Hutchinson & Co., 1924. Blue cloth, spine stamped in gold. Portrait frontispiece. Plates. 8vo. Edges of boards show staining; good overall. BEARING THE BOOKPLATES OF HARRY HOUDINI, BEATRICE HOUDINI (SIGNED BY BEATRICE), A TIPPED-IN IMAGE OF HARRY KELLAR, AND INSCRIBED AND SIGNED, "TO MR. & MRS. HOUDINI IN REMEMBRANCE OF MY DEAR HUSBAND, FROM, EMILIE HERTZ."

350/500

With: A modern reprint of the book, one of 250 copies printed, in very good condition.

74. Green, Cliff. **Professional Card Magic**. New York: Louis Tannen, 1961. Blue cloth with color label laid down to front board as issued. Illustrated. 8vo. Very good. INSCRIBED AND SIGNED BY THE AUTHOR.

75/150



77

77. Hilliard, John Northern. **Greater Magic**. Washington, D.C.: Kaufman & Greenberg, 1994. Revised edition, considerably expanded. Maroon cloth with jacket, illustrated by Harlan Tarbell. Thick 8vo. Good.

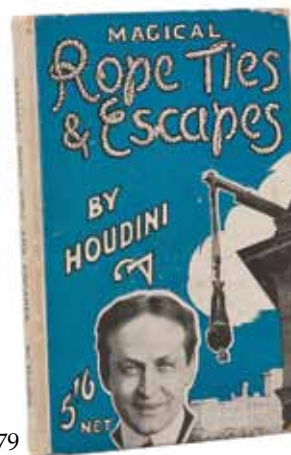
200/250



78

78. [History] **Group of 16 books about the history of magic**. Including *The Art of Deception* by Romano (1997), *The Illustrated History of Magic* by Christopher (two copies; 1976 and 1996), *The P&L Book* by Walker and Seaver (1992), *Sydney's Magic Heritage* by McCullagh (1994), *Linking Rings* by Robenalt (2004), *The Great Illusionists* by Dawes (1979), and others. Sizes and bindings vary. Several from limited editions. Several inscribed and signed. Condition generally good.

150/250



79

79. Houdini, Harry. **Magical Rope Ties & Escapes**. London: Will Goldston Ltd., (1922). Pictorial boards. Illustrated. With Kellar obituary pasted down to FFEF. 8vo. Corners bumped and rubbed; good.

200/250

80. [Houdini] **Group of 36 books about or by Houdini**. Including *The Houdini Code Mystery* by William Rauscher (2000), *Houdini's Big Little Book of Magic* (1927; Cocomalt advertisement on rear board), *Houdini's Fabulous Magic* by Walter B. Gibson (1961), *Houdini's "Unmasking" Fact Vs. Fiction* by Jean Hugar (1989), *Elliott's Last Legacy* edited by Houdini (1923), *A Magician Among the Spirits* by Houdini (1972), *Notes to Houdini!!!* by Kenneth Silverman (1996), *Houdini the Untold Story* by Milbourne Christopher (1969), *Houdini His Life Story* by Harold Kellock (1928), and many more. Sizes and bindings vary; most volumes illustrated and in good condition.

300/500



80

81. Hull, Burling. **Encyclopedic Dictionary of Mentalism**. Calgary: Micky Hades, 1972 - 1977. Three volumes in ring binders, as issued. Illustrated. 4to. Good.

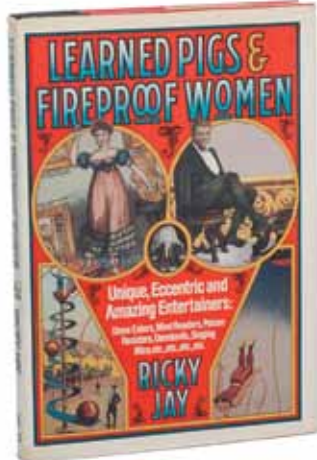
100/200



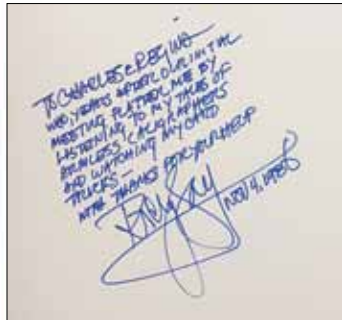
81



82



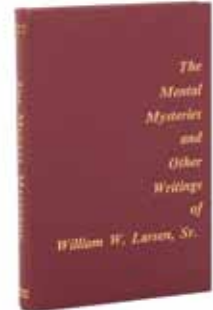
83



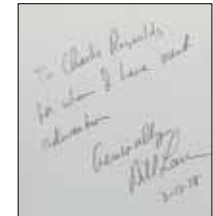
84



85



86



82. Jay, Ricky. **Cards as Weapons**. New York: Darien House, 1977. Pictorial wraps. Illustrated, including photographs. Small 4to. Base of spine damaged, otherwise good. ELOQUENTLY INSCRIBED AND SIGNED BY RICKY JAY TO CHARLES AND REGINA REYNOLDS.

200/300

83. Jay, Ricky. **Learned Pigs & Fireproof Women**. New York: Villard Books, 1986. Second printing. Cloth with jacket. Profusely illustrated, including color plates. 4to. Jacket worn. Good. With author's letter pressed complimentary slip laid in. WARMLY INSCRIBED AND SIGNED TO CHARLES AND REGINA REYNOLDS BY RICKY JAY.

200/250

84. [Kaufman & Greenberg] **Group of 24 Kaufman & Greenberg magic books**. Including *The Complete Works of Derek Dingle* by Richard Kaufman (1982), *Unexplainable Acts* by Richard Kaufman (1990), *Show Time at the Tom-Foolery* by Richard Kaufman (1992), *Swami and Mantra* edited by Sam Dalal (1997), *The Uncanny Scot: Ron Wilson* by Richard Kaufman (1987), *Williamson's Wonders* by Richard Kaufman (1989), *Smoke and Mirrors* by John Bannon (1991), *The Amazing Miracles of Shigeo Takagi* by Richard Kaufman (1990), *Martin Gardner Presents* by Martin Gardner (1993), and others. High original cost. All bound in cloth or boards, illustrated, 4to and in good condition.

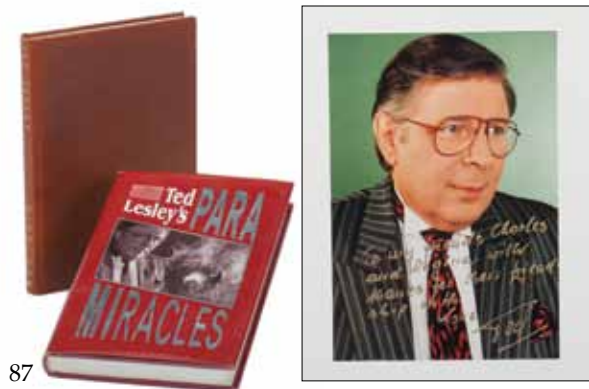
300/600

85. Klosterman, Ken. **Salon de Magie**. Loveland: Salon de Magie, 2006. Green pebbled cloth stamped in gold. Colored frontispiece. Illustrated with colored photographs. 4to. Very good. INSCRIBED AND SIGNED TO CHARLES REYNOLDS.

200/250

86. Larsen, William W. **The Mental Mysteries and Other Writings of William W. Larsen, Sr.** Los Angeles: Genii Publishing, 1977. Maroon cloth stamped in gold. Illustrated. 8vo. INSCRIBED AND SIGNED BY BILL LARSEN, JR. TO CHARLES REYNOLDS.

100/150



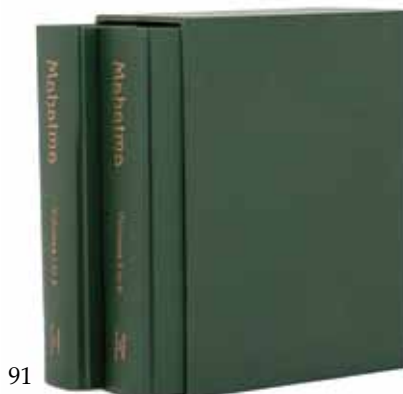
87



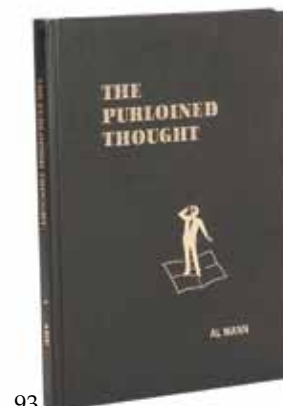
89



90



91



93

87. Lesley, Ted. **Mental Mind-Up**. Munich: Zauberzentrale, 1992. Number 28 from the author's presentation edition. Brown leather, spine stamped in gold. Page edges gilded. Illustrated. Color photo of the author tipped in at front; color photo and color reproduction of a letter from Ken Brooke to Lesley tipped in at rear. 8vo. Good. INSCRIBED AND SIGNED TO CHARLES AND REGINA REYNOLDS ON INTERIOR COLOR PHOTOGRAPH.

200/250

With: *The first English edition of this book, titled Paramiracles (Seattle, 1994). The contents of the English language edition are substantially different than that of the German.*

88. Lewis, Eric. **The Eric Lewis Trilogy**. Including *A Choice of Miracles* (1980), *A Continuation of Miracles* (1980), and *The Crowning Miracles* (1983). All three in cloth, but lacking jackets. Illustrated by the author. TWO VOLUMES INSCRIBED AND SIGNED TO CHARLES REYNOLDS BY LEWIS.

100/150

89. Levent and Todd Karr. **Roy Benson by Starlight**. [Los Angeles]: The Miracle Factory, 2006. Number 31 from the publisher's presentation edition. Black leather with jacket. Illustrated. Housed in custom ribbon-tied book box stamped in gold, as issued. Illustrated. 4to. Very good. SIGNED AND NUMBERED BY THE AUTHORS.

500/600

90. Lorayne, Harry. **Richard Himber's Ideas in The Hundred Dollar Book**. New York: Gimacs Unlimited, 1963. Blue cloth stamped in gold. Illustrated, including photographs. Square 8vo. Very good.

150/200

91. **Mahatma**. George Little, et al. V1 N1 (Mar. 1895) – V9 N8 (Feb. 1906). COMPLETE FILE. Reprint edition as issued in 1994 in two clothbound volumes with matching slipcase. Good. Alfredson/Daily 4655.

200/250

92. Mann, Al. **Group of six Al Mann mentalism publications**. Including *The Psychic Ring* (1988), *AME Mental Parcel* (n.d.), *The Dhu Pit* (1987), *Mental-Ettes* (n.d.), *The Heralds* (1980), and *The Kolophon* (1980). All comb bound, 4to and illustrated. THE LATTER TWO INSCRIBED AND SIGNED BY AL MANN.

200/300

93. Mann, Al. **The Purloined Thought**. Great Capacon: AME, 1990. Number 23 from a limited edition of 200 copies. Black cloth stamped in gold. Illustrated. 4to. Very good. INSCRIBED AND SIGNED TO CHARLES REYNOLDS BY AL MANN.

400/500



94



98



95

94. Maskelyne, Nevil and David Devant. **Our Magic**. Philadelphia: E.P. Dutton, 1911. First American Edition. Blue cloth stamped in white and gold. Thick 8vo. Good.

150/200

95. [Mentalism] **Group of 18 books about mentalism**. Including *Messing with Minds* by James Biss (2005), *Psychological Subtleties* by Banachek (1998), *Magic of the Mind* by Lewis Ganson (ca. 1960), *Sealed Vision* by Will Dexter (1956), *Prism* by Max Maven (2005), *The Artful Mentslim of Bob Cassidy* (2004), *Mind, Myth & Magick* by T.A. Waters (1993), *The Mind Readers* by William V. Rauscher (2002), *The Amazing World of Mentalism* by Burling Hull (1976), and others. Most cloth bound; sizes and binding vary. Some inscribed and signed. Condition generally good.

200/250

96. [Mentalism] **Group of 22 books about mentalism**. Including *Practical Mental Effects* by Annemann (1946), *The Psychology of the Psychic* by Marks and Kamman (1980), *Mentalism, Incorporated* Vols. 1 and 2 by Chuck Hickok (2002 and 2005), *3510* by Luke Jermy (2007), *Al Baker's Mental Magic* by Al Baker (1949), *Magic Dungeon Mentalism* by Adams and Wagner (1972), *The Encyclopedia of Mentalism* by R.A. Nelson (1945), and others. Most cloth bound, illustrated and 8vo. Some inscribed and signed. Condition generally good.

200/250

97. [Mentalism] **Collection of over 80 publications about mentalism and mind reading**. Including *Psi Tech* by Bruce Bernstein (1985), *The Koran Newspaper Prediction* by DeCourcy (n.d.), *Key Bending* by Mark Walker (1979), *Billets – Naturally* by Zingg (2005), *The Power of Perception* by Settingington (1976), *The Mentalist* by Don Tanner, Nos. 1 – 12 (bound edition, ca. 1962), *Shared Thought* by Bob Baker (1985), *ESP Card Magic* by Trost (1979), *The Secret Tricks of Bending Mental Objects with Just Your Mind* by Anonymous (1976), and many more. Several manuscripts from limited, numbered runs; some signed and inscribed. Primarily 1970s – 2000s. Most in wraps, illustrated, and 4to. High original cost. Good condition.

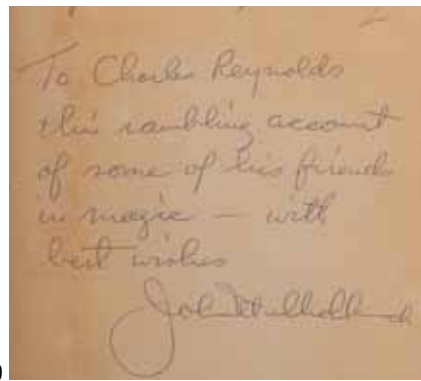
300/500

98. [Mentalism] **Charles Reynolds' collection of mentalism manuscripts and notes**. Being four notebooks of manuscript material, instructions, and notes relating to mind-reading tricks and gambits, gathered together by Charles Reynolds over the course of several years. Included are articles and instructions by Persi Diasconis ("Statistical Problems in ESP Research," from *Science*), Eddie Joseph, J. Marberger Stuart, Paul Curry, Dai Vernon (Dai's Mental Die), Chan Canasta (A Miracle Discovery), Robert Cassidy, and many more. Also included are facsimiles of Reynolds' own notes on mentalism effects by Karrell Fox, Carl E. Newton (a tremendous quantity), and his own work. Thousands of pages. 1960s – 80s. An assemblage of public and private information likely never to be duplicated.

400/600



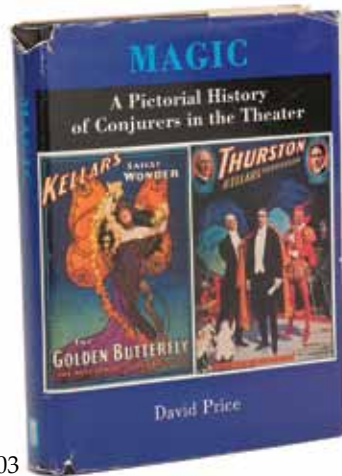
99



100



102



103



104

99. [Monographs] **Group of 18 monographs about famous magicians.** Including the following by Val Andrews: *David Devant Junior Partner* (1988), *Murray the Encore* (1988), *The Great Carmo* (2001), *The Wonderful Magic of Chefalo* (two editions, 1983 and 1998), and *Once Hung a Gilded Lamp* (1986); and the following: *Showmen or Charlatans* by Woods and Lead (2005), *Brooklyn Magicians* by Cohn (2007), *Robert Heller* by Koval (1985), *Dr. Edward Saint...or Sinner?* by Matthews (n.d.), *Chung Ling Soo's Mechanists They Stayed Behind* by McCullagh and Aldred (1998), and others. All bound in wraps and illustrated, most from numbered, limited editions. Sizes vary. Generally good condition.

200/250

100. Mulholland, John. **Three books inscribed and signed by John Mulholland.** Including *John Mulholland's Book of Magic* (1963), *Magic of the World* (1965), and *Quicker Than The Eye* (1932). All bound in cloth, illustrated, and 8vo. Two lack jackets; generally good condition. ALL THREE VOLUMES WARMLY INSCRIBED AND SIGNED BY JOHN MULHOLLAND, TWO TO "GEORGE REYNOLDS," AND ONE TO CHARLES REYNOLDS.

150/250

101. Nelson, Robert. **Group of 11 Robert Nelson mentalism publications.** Including *Club and Party Mentalism* (1960), *Super Mentality* (1929; revised and enlarged edition), *Sensational Mentalism Parts 1 - 4* (v.d.), *The Ghost Book of Dark Secrets* (n.d.), *Super Prediction Tricks* (n.d.), *Visions of Tomorrow* (1941), *Effective Answers to Questions* (1928; eighth printing), and *Sensational Effects* (1948). All comb bound and most 4to. Good.

100/150

102. Okito (Theo Bamberg). **Quality Magic.** London: Will Goldston Ltd., [1921]. Pictorial boards. Illustrated. 8vo. Boards and extremities significantly rubbed, spine chipped. PHOTOGRAPHIC FRONTISPIECE SIGNED "THEO BAMBERG."

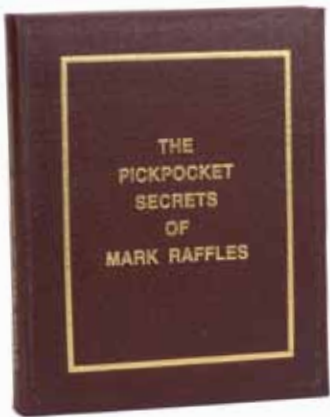
200/250

103. **Parlor Tricks with Cards.** New York: Dick & Fitzgerald, 1863. Yellow pictorial boards over cloth spine. Illustrated with seventy engravings. 8vo. Shelfworn, but good. Toole-Stott 1142.

150/250

104. Price, David. **Magic: A Pictorial History of Conjurers in the Theater.** New York: Cornwall Books, 1985. Publisher's cloth with jackets. Profusely illustrated, including color plates. 4to. Jacket chipped and worn, otherwise very good.

200/250



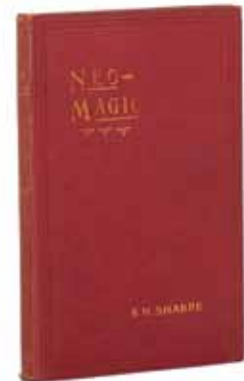
105



106



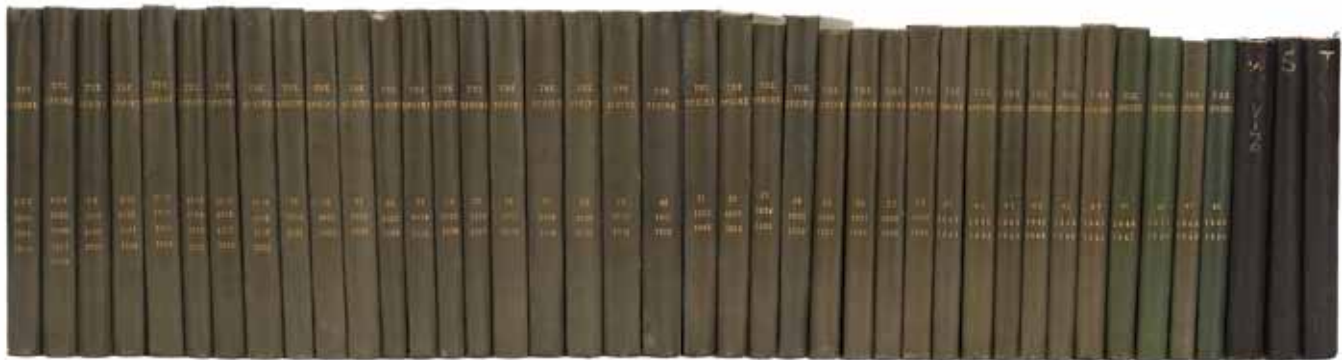
107



108



109



105. Raffles, Mark. **The Pickpocket Secrets of Mark Raffles.** Shanklin: Author, 1982. Number 78 from a limited edition of 500. Maroon cloth stamped in gold. Illustrated with photographs. 4to. Good. NUMBERED AND SIGNED BY THE AUTHOR.

300/350

106. Robert-Houdin, Jean Eugene. **The Life of Robert-Houdin.** Philadelphia: Porter & Coates, 1859. "Alta edition." Translated by Dr. Shelton R. Mackenzie. Green cloth stamped in black and gold. With original red ribbon bookmark. 8vo. Bump to fore-edge of cloth, light wear on rear. Very good. NICE COPY. Toole-Stott 1165.

200/250

107. Robinson, W.E. **Spirit Slate Writing and Kindred Phenomena.** New York: Munn & Co., 1898. Red cloth stamped in gold and black. Illustrated. Small 8vo. Cloth darkened, ex-libris and embossed name on title page. Good.

200/250

108. Sharpe, S.H. **Neo Magic.** London: The Magic Wand, 1932. First Edition. Red cloth stamped in gold. 8vo. Light rubbing at extremities; good.

200/250

JOHN MULHOLLAND'S OWN FILE

109. **The Sphinx.** William Hilliar, et al. V1 N1 (Mar. 1902) - V52 N1 (Mar., 1953). COMPLETE FILE, bound in 41 volumes, 38 of them in green buckram stamped in gold, spines indicating volume numbers, front boards stating, "Sphinx Publishing Corporation." Final four volumes in three black spring form binders. Condition of issues varies, as generally encountered; several bindings loose or defective, but contents generally sound, though many issues, especially those issued in the 1920s show chipping and wear. Earliest volumes particularly clean and tight. Alfredson/Daily 6420.

5,000/6,000

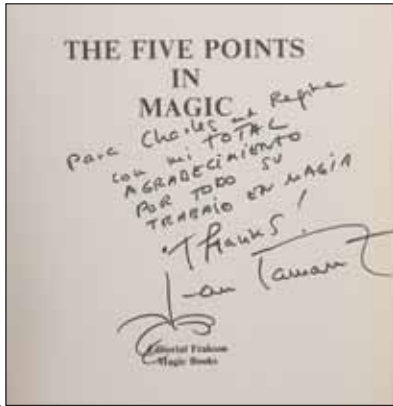
These volumes were kept in and used at the Sphinx Publishing Corporation Office in New York's Times Square at 130 West 42nd Street, New York, New York. For over 20 years that office was staffed by two individuals: John Mulholland and Dorothy Wolf, his secretary. This, then, is Mulholland's personal file of the journal he edited and which has since become known as the finest and perhaps most significant English journal on the art of magic published in the 20th century.



110

110. Starke, George and George Karger (eds.). **Stars of Magic**. New York: Stars of Magic, Inc., ca. 1950. Black pebbled spring form binder stamped in gold. Complete file of the 11 original series later published in book form. 4to. Good.

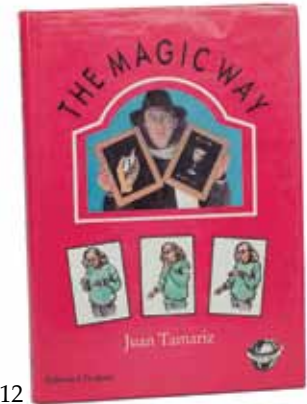
100/150



111

111. Tamariz, Juan. **The Five Points in Magic**. Madrid: Editorial Frakson, 1988. First English edition. Publisher's cloth with jacket. Illustrated. Tall 8vo. Very good. INSCRIBED AND SIGNED, "PARA CHARLES AND REGINA CON MI TOTAL AGRADECIMIENTO POR TOTO SU TRABAJO EN MAGIA. THANKS! JUAN TAMARIZ."

200/300



112

112. Tamariz, Juan. **The Magic Way**. Madrid: Editorial Frakson, 1988. First English edition. Publisher's cloth with jacket. Illustrated. Tall 8vo. Shelfworn; good condition. INSCRIBED AND SIGNED TO CHARLES REYNOLDS BY TAMARIZ.

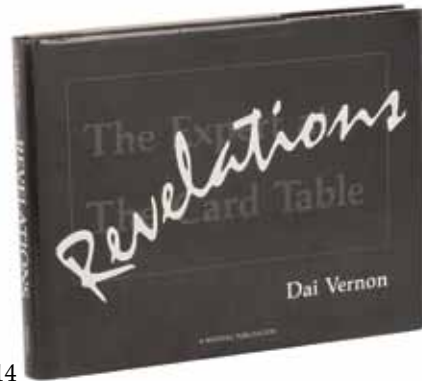
200/250



113

113. Tamariz, Juan. **Mnemonica**. Seattle: Hermetic Press, 2004. First edition. Cloth with jacket. Illustrated. Tall 8vo. Very good. INSCRIBED AND SIGNED BY TAMARIZ TO CHARLES REYNOLDS.

75/150



114

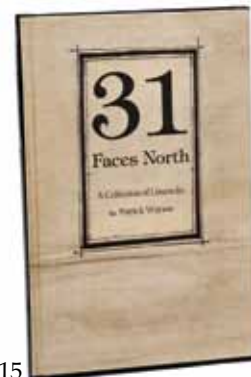
114. Vernon, Dai. **Revelations**. Pasadena: Magical Publications, 1984. Number 163 from the limited, deluxe edition bearing a tipped-in portrait of Vernon on the limitation page. Black cloth with jacket, illustrated. Oblong 8vo. Good. SIGNED BY DAI VERNON.

300/350

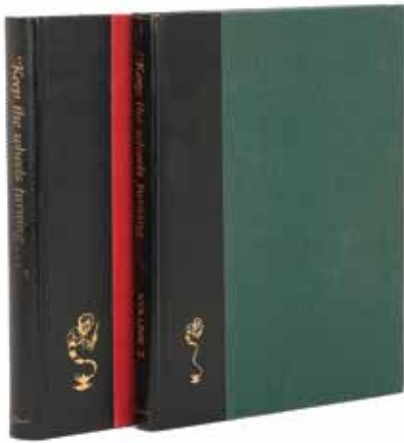
115. Watson, Patrick. **31 Faces North. A Collection of Limericks**. Toronto: Magicana, 2009. From an edition of 50 copies, privately distributed. Pictorial boards. 8vo. Page edges soiled, otherwise good.

50/100

A publication produced for and distributed to attendees of the annual 31 Faces North magic conference, its contents are made up of special limericks humorously describing each attendee.



115



117



116

116. **Yankee Magic Collector**. Ed Hill, Bob Schoof, et al. N1 (Jun. 1983) – N12 (2006). Lacks two most recent issues (still in print) to complete file. N1 being the “special edition,” sans supplements. Good. Alfredson/Daily 7340.

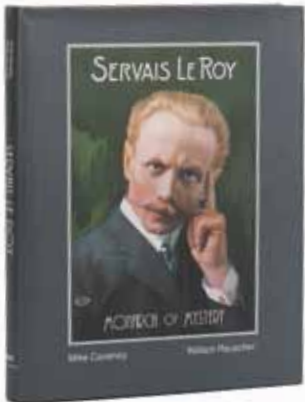
200/250

With: *An archive of Yankee Gathering souvenir programs.*

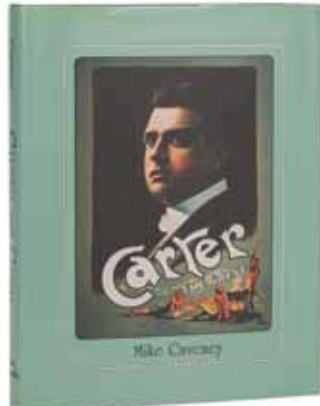
BOOKS ABOUT ILLUSIONS AND ILLUSIONISTS

117. Buffum, Richard, et al. **Keep the Wheels Turning Vols. 1 and 2**. Asuza, 1977 and 1992. Each from a limited, numbered, and signed edition of 1000 copies. Quarter leather over cloth, illustrated with drawings, photographs and color plates. 4to. Very good. BOTH VOLUMES SIGNED BY PUBLISHER/AUTHOR LES SMITH.

200/250



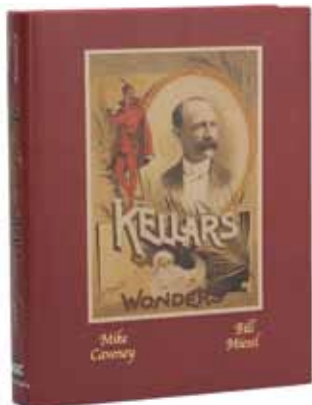
118



119

118. Caveney, Mike and William Rauscher. **Servais LeRoy Monarch of Mystery**. Pasadena: Magic Words, 1999. Cloth with jacket. Illustrated, including color plates. 4to. Jacket worn, otherwise good. INSCRIBED AND SIGNED TO CHARLES REYNOLDS BY THE AUTHORS.

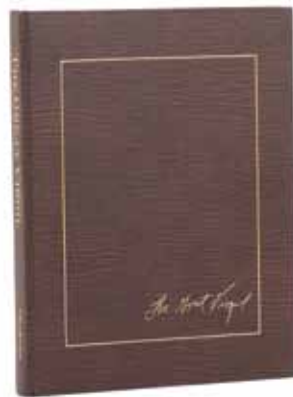
100/150



120

119. Caveney, Mike. **Carter the Great**. Pasadena: Magic Words, 1995. From a numbered edition of 1000. Publisher’s cloth with jacket. Illustrated, including color plates. 4to. Good.

200/400



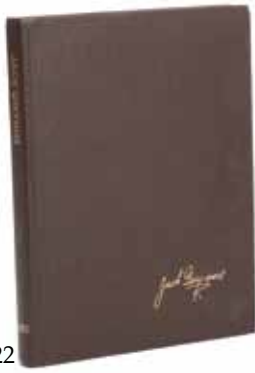
121

120. Caveney, Mike and Bill Miesel. **Kellar’s Wonders**. Pasadena: Magic Words, 2003. Number 99 from a limited edition of 1000 copies. Publisher’s cloth with jacket. Illustrated, including color plates. 4to. Good. INSCRIBED AND SIGNED TO CHARLES REYNOLDS BY MIKE CAVENEY.

200/300

121. Charvet, David. **The Great Virgil**. Vancouver: Charvet Studios, 1991. FIRST EDITION. Brown cloth stamped in gold. Illustrated, including photographs. Endsheets made from full-color vintage Virgil brochures. 4to. Very good.

100/200



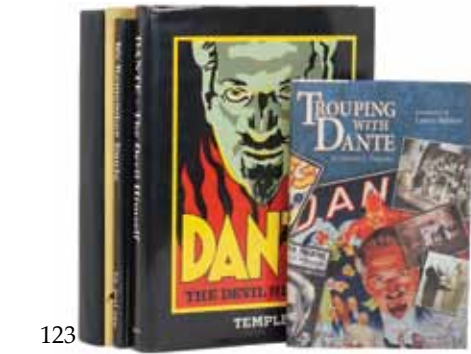
122

122. Charvet, David. **Jack Gwynne**. Brush Prairie: Charvet Studios, 1986. Number 25 from an edition of 300 copies. Brown cloth stamped in gold. Illustrated, including photographs. 4to. Good. WARMLY INSCRIBED AND SIGNED TO CHARLES AND REGINA REYNOLDS BY THE AUTHOR.

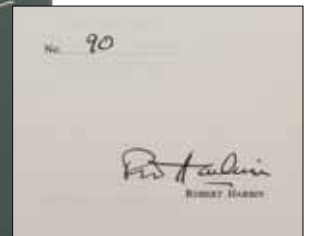
100/200

123. [Dante] **Group of five publications about Dante**. Including *The Dante Scrapbook* by Val Andrews (1990), *Trouping with Dante* by Marion Trikosko (2006), *We Remember Dante* by Joel Ray (1993), *Dante: The Devil Himself* by Temple (1991), and a "Dante notebook," possibly compiled by Charles Reynolds, being a black springform binder filled with copies of letters, notes, magazine features, and an illusion notebook most likely kept by or used by Dante. Sizes and bindings vary. Condition generally good.

200/250



123



THE HARBIN BOOK

124. Harbin, Robert (Ned Williams). **The Magic of Robert Harbin**. London: Author, 1971. No. 90 from a limited, signed edition. Green cloth stamped in gold. Illustrated, including photographs. Tall 4to. Very good condition. SIGNED BY ROBERT HARBIN.

1,000/1,500

With a tax receipt to Charles Reynolds, signed by Harbin, laid in.

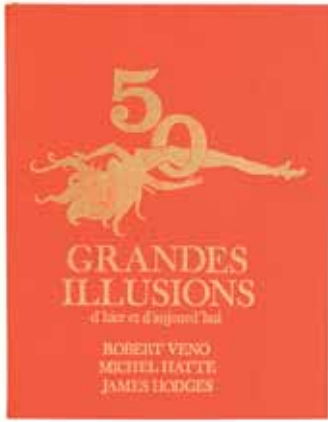
125. Harbin, Robert. **Group of six Robert Harbin publications**. Including *The Robert Harbin Memorial Lecture* by Alan Shaxon (n.d.), *The Genius of Robert Harbin* by Eric Lewis (1997), *The Harbin Book* by Martin Breese (1983), *Demon Magic* by Robert Harbin (1938), *Harbincadabra* by Robert Harbin (1979), and *Fred Barlow's Magic Circle Lecture on Harbin* (1984; one of 100 copies printed). Sizes and bindings vary. Generally good condition.

200/250

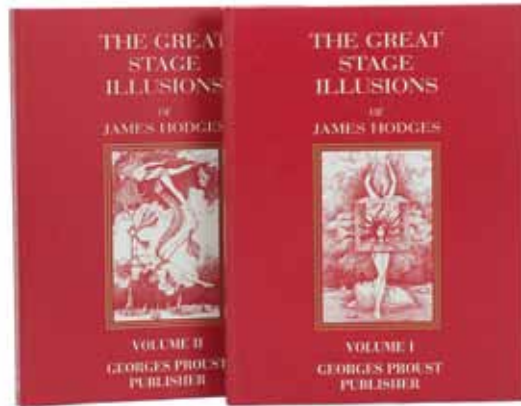
124



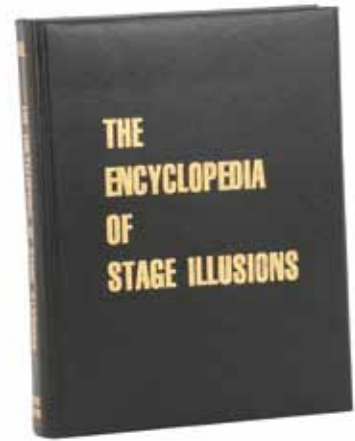
125



126



127



128



130



129



131

126. Hodges, James, et al. **50 Grandes Illusions**. Paris: Mayette, [1974]. Numbered deluxe edition in linen slipcase, stamped in gold. Consisting of two folios of information: one written directions, the other illustrated explanations of stage illusions. French text. 4to. Good.

400/500

127. Hodges, James. **The Great Stage Illusions of James Hodges**. Paris: Georges Proust, n.d. Two volumes in red pictorial boards. Illustrated. 4to. Extremities of volume one bumped. Good.

150/300

128. Hull, Burling. **The Encyclopedia of Stage Illusions**. Oakland: Magic Limited, 1980. From an edition of 500 copies. Black cloth stamped in gold. Illustrated. 4to. Lacks jacket, otherwise very good.

400/450

Due to copyright infringement – Hull reproduced various plans for illusions owned by Owen Magic Supreme and others without permission - this book was pulled from the market before widely circulated, the main factor contributing to its current scarcity.

129. [Illusions] **Group of ten publications about stage illusions**. Including *GeniIllusions* edited by Hades (1979), *Spirits on the Stage* by Blau (1994), *The Conjurors' Book of Stage Illusions* edited by Hades (1974), *Patented Illusion Volume 1* by Wayne Alan (1980), *Solo-X* by Andrew Mayne (n.d.), *The Illusionist* (V1 N1 (Feb. 1993) – V5 N3&4 (Jun./Sept. 1997)); file lacks only one issue for completion, replaced here in facsimile; and others. All bound in wraps, illustrated, and 4to. Good.

100/200

130. Jarrett, Guy and Jim Steinmeyer. **Jarrett**. Chicago: Magic, Inc., 1981. Black pebbled cloth stamped in silver. Number 38 from the "Special Edition" of 100. Illustrated. 4to. Lacks jacket, otherwise very good. SIGNED BY STEINMEYER.

150/200

131. Lewis, Eric and Peter Warlock. **P.T. Selbit Magical Innovator**. Pasadena: Magical Publications, 1989. From a numbered edition of 1000 copies. Maroon cloth stamped in gold. Tipped-in colored frontispiece. Illustrated. Tall 8vo. Very good.

100/150



132



133

132. Osborne, Paul. **Illusion Systems. The First Collection.** Dallas: Illusion Systems, 1991. Black cloth stamped in gold and orange. Illustrated. 4to. Very good. SIGNED AND NUMBERED BY OSBORNE.

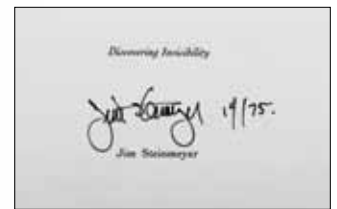
200/250

133. Osborne, Paul. **Group of seven Paul Osborne Illusion books.** Including *Haunted Illusions* (1996), *Illusions* (1995), *Illusion Systems Vols. 1 - 4* (1981 - 86), and *The Seven Basic Secrets of Illusion Design* by Eric Van Duzer (2005). Comb and perfect bound, illustrated and 4to. High original cost. Good.

150/250



134



134. Steinmeyer, Jim. **Discovering Invisibility.** Burbank: Hahne, 2001. Number 14 from an edition of 150 copies. Coil bound embossed wraps. Illustrated, with a sheet of "silvered glass" tipped in at rear cover, as issued. Tall 8vo. Good. SIGNED BY STEINMEYER.

200/300

135. Steinmeyer, Jim. **Group of four Jim Steinmeyer books.** Including *Art & Artifice* (1998), *The Conjuring Anthology* (2006), *Device and Illusion* (1991), and *Technique & Understanding* (2009). Sizes and bindings vary. Illustrated. Good.

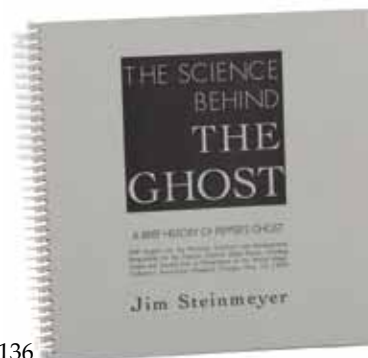
150/250



135

136. Steinmeyer, Jim. **The Science Behind the Ghost.** Burbank, 1999. One of 150 copies. Wraps, spiral bound. Illustrated by the author. Square 8vo. SIGNED AND NUMBERED BY THE AUTHOR.

150/200



136





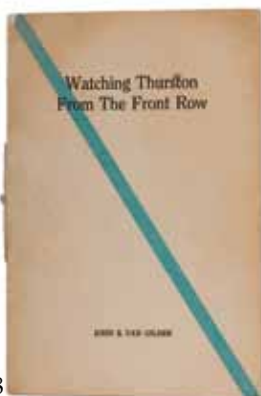
140



137



139



138



141



142

137. Temple, Phil (compiler). **The Thurston-Dante Letter Set.** [San Rafael]: Temple, 1981. Number 39 of 150 sets. Being a letter file box containing reproductions of over 450 letters between Howard Thurston and Harry Jansen (Dante). With three color poster reproductions, and several original pieces of Thurston and Tampa ephemera laid in, as issued. Exterior of letter file box shows wear. Overall good.

150/250

138. Van Gilder, John S. **Watching Thurston from the Front Row.** N.p.: Author, [1931]. First and only edition. Wraps. Photographic frontispiece. 8vo. Light foxing; good.

100/150

Van Gilder was a wealthy amateur magician who produced this booklet in limited numbers and presented each copy to friends. The first page of each volume is different, being a vellum sheet with the first name of the individual to whom the booklet was presented. This one reads, "Come along Harry and sit with us!"

139. Warlock, Peter. **Buatier de Kolta Genius of Illusion.** Pasadena: Magical Publications, 1993. From a numbered edition of 1000 copies. Blue cloth stamped in gold. Tipped-in color frontispiece. Illustrated. Tall 8vo. Very good.

200/300

140. Warlock Peter. **Walter Jeans Illusioneer.** Pasadena: Magical Publications, 1986. From a limited edition of 500 copies. Blue cloth stamped in silver. Tipped-in color frontispiece. Illustrated. Large 8vo. Good. INSCRIBED AND SIGNED BY WARLOCK TO CHARLES REYNOLDS.

150/250

The subject of this book, Walter Jeans, invented the principle behind the Million Dollar Mystery, a method by which Doug Henning – under Charles Reynolds' guidance – performed one of his most impressive illusions, Things that Go Bump in the Night.

141. Woodbury, Rand. **Group of five Rand Woodbury Illusion books.** Including *Illusionworks 1 – 3* (v.d.), *Diversions* (1996), and *The Base Book* (1997). *Illusionworks II* bound in cloth, the balance in wraps. All illustrated and 4to. Good.

50/100

142. Worthington, Thomas Chew. **Recollections of Howard Thurston, Conjurer, Illusionist and Author.** Baltimore: Author, 1938. Blue cloth stamped in gold. Portrait frontispiece. With an introduction by Henry Ridgley Evans. 8vo. Very good. INSCRIBED AND SIGNED TO WILL GOLDSTON BY THE AUTHOR.

300/350



143



145



146



147

EPHEMERA

143. [Blackstone] **Group of Blackstone photographs and ephemera.** Including 10 images of Blackstone, Jr. in color and black-and-white, some showing scenes from his history-making Broadway run; accompanied by an original program and photograph of Blackstone, Sr. as well as several later printings of Blackstone Sr. publicity photos. Most images 8 x 10". Condition generally good.

200/300

144. Carter, Charles. **Archive of Carter the Great ephemera.** Most related to the Carter show after the death of its owner and its residence at Earthquake McGoon's nightclub in San Francisco. Including over 12 large-format photographs of the show and properties on display, original brochures, documents, correspondence, letterheads, and inventory lists. 1910s - 60s. Condition varies, but generally good. **SHOULD BE SEEN.**

200/400

145. Carter, Charles. **Archive of Carter the Great vintage ephemera.** Over 15 pieces, including lithographed letterheads, programs, question slips, one broadside, and full-color lithographed brochures. 1920s - 30s. Generally good condition.

200/250

146. Carter, Charles. **Two photographs of Carter's magic show.** American, ca. 1920. Including one depicting the conclusion of The Lion's Bride illusion; the other shows Carter's stage set. 9 x 7". Mounted to board. Fair.

200/300

147. Carter, Charles. **Group of 17 Carter the Great photographs.** Vintage prints depicting Carter's levitation, Astral Hand, and Lion's Bride illusions, as well as later printings of studio photographs showing Carter illusions including the Divorce Chair, Vanishing Elephant, and more. Primarily 8 x 10". 1920s - 30s. Good.

250/300



148



149



148. Chung Ling Soo (William E. Robinson). **Two pieces of Chung Ling Soo stationery.** London, ca. 1915. Elaborate legal-size letterhead for the “Marvelous Chinese Conjuror” in gold, red, blue and green with Dragon motif and Chung’s portrait; the other an 8vo sheet bearing Soo’s silhouette in red on a black background. Good condition.

200/250



149. [Levitation] **Photograph of the Levitation illusion.** American, ca. 1894. Cabinet card format image of a young woman floating in mid air, possibly depicting the Amphrite levitation. Corners of mount rounded and chipped, one corner of image chipped; tack holes in border not affecting image. Good.

300/400



150

150. Henning, Doug. **Charles’ and Regina Reynolds’ Merlin Crew Jackets.** Pair of custom-embroidered jackets for Doug Henning’s magical Broadway Musical, *Merlin*. One jacket, in purple and pink, bears the name “Regina” embroidered on the left breast; the other, in tan and brown, bears the name “Charlie” in matching script. Both bear the embroidered show logo on their reverses. Very good condition.

200/300

Charles and Regina Reynolds played integral roles in the development of Henning’s second and final Broadway production, Merlin. Though the show included magnificent magical effects and co-starred Chita Rivera, it ran for less than a year in New York, and never toured. Mementoes of the production are scarce; objects owned and worn by the crew even more so.



151

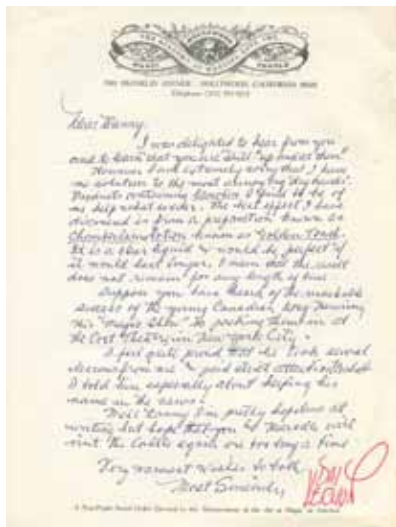
151. Henning, Doug. **Doug Henning’s World of Magic crew badge.** Laminated badge with clip worn by those on the crew of Henning’s 1979 television special. 2 ½ x 4 ¼”.

50/100

With: A program for Henning’s musical, Merlin.



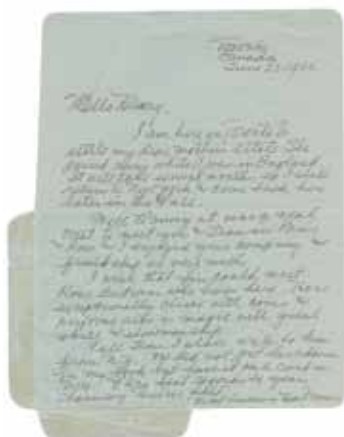
152



154



153



155



156

152. Maskelyne, Jasper. **Real photo postcard of Jasper Maskelyne, signed.** London, S. Georges, ca. 1940. Bust portrait of the British magician. Plain back. Fine. Inscribed and signed, "Yours sincerely, Jasper Maskelyne."

50/100

"Magic Show" is packing them in at the Cort Theatre in New York City. I feel quite proud that he took several lessons from me..." On Magic Castle stationery. Ca. 1974. Right edge worn and toned; good. Signed "Dai Vernon" in red ink.

300/500

153. Raymond, Maurice. **The Great Raymond's piano sheet music.** Being the original piano music used in Raymond's magic show, for tricks including "handcuffs," "Haunted House," etc. Most scores with marginal notations in pencil, possibly in Raymond's hand. Contained in a cloth folder bearing Raymond's name. Many sheets torn or damaged; condition varies from poor to good. Accompanied by a small archive of Raymond ephemera, as well as notes, documents and correspondence related to the music used by Blackstone, Germain, and Dante.

300/400

155. Vernon, Dai. **Two ALSs from Dai Vernon to Danny Ray.** One an aerogramme written on June 22, 1955, in which Vernon mentions being in Toronto to settle his mother's estate; the second undated and on Magic Castle notepaper. The first signed "Dai Vernon," the second, "Dai."

200/400

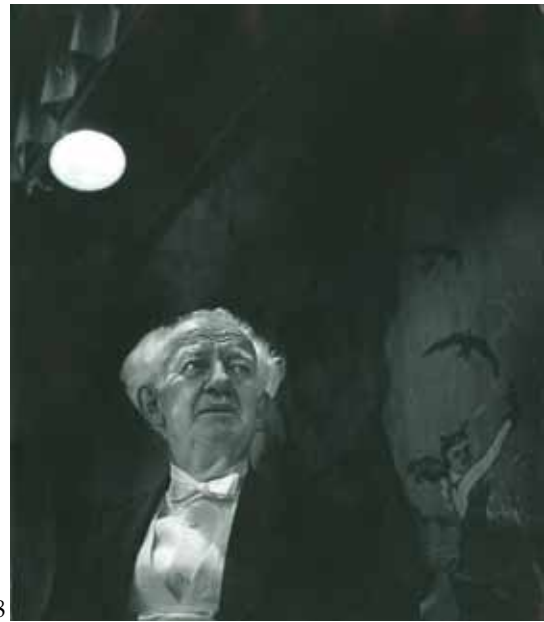
154. Vernon, Dai. **One-page ALS from Dai Vernon to Danny Ray.** Vernon writes, in part, "Suppose you have heard of the remarkable success of the young Canadian Doug Henning. His

156. Vernon, Dai. **Limited edition Dai Vernon playing cards.** Four packs of cards produced to commemorate Vernon's 88th birthday in 1982 housed in a custom display case bearing Vernon's silhouette. Two of the packs reproduce the famous Hal Phye photo of Vernon. Fine condition. LITERATURE ACCOMPANYING THE CARDS INSCRIBED AND SIGNED BY VERNON TO CHARLES REYNOLDS.

200/300



157



158

PHOTOGRAPHS BY CHARLES REYNOLDS

The following grouping represents a small sample of the work of Charles Reynolds whose images appeared in a wide range of magazines, including TIME and Playboy. He went on to chair the Photography department at New York's prestigious School for Visual Arts and serve as Picture Editor at Popular Photography and all Ziff-Davis publications. His favorite photographic subject was the American circus, but magicians came a close second. A selection of pictures of his more famous magic subjects are offered here, all of them vintage prints shot and developed by Charles Reynolds.

157. Reynolds, Charles. **Roy Benson**. New York, ca. 1965. Bust portrait of the comedy magician and manipulator. 9 ¼ x 13".

150/250

158. Reynolds, Charles. **Harry Blackstone, Sr.** Colon Michigan, August 1961. Striking ½ length portrait of Blackstone, taken on stage during Abbott's 1961 Magic Get-Together. 10 ½ x 12". Photographer's stamp on verso.

200/300

159. Reynolds, Charles. **Harry Blackstone, Sr.** Colon Michigan, August 1961. Blackstone sits in the front row of the Colon Opera House, stage in front him. 9 ¼ x 14". Margins untrimmed.

200/300

160. Reynolds, Charles. **Harry Blackstone, Sr.** Colon Michigan, August 1961. Bust portrait of the famous magician, in white tie and tails. 10 ¼ x 12 ½".

200/300

These images of Blackstone were captured at the 1961 Abbott's Magic Get-Together in Colon, Michigan. Blackstone called the tiny town of Colon his home for over two decades, but did not attend or perform at the annual magic convention held there until 1961, the year after the death of his former partner and the founder of the Magic Get-Together, Percy Abbott, died. Blackstone received a hero's welcome and national news coverage, for his homecoming.

161. Reynolds, Charles. **Milbourne Christopher**. **Seven portraits**. New York, 1960s. Seven different large-format images of the magician and author Milbourne Christopher. Six bust portraits and one striking half-length image of Christopher on stage, hand extended. 11 x 14" and smaller. Edge wear to several images.

150/200

162. Reynolds, Charles. **Bruce Elliott**. New York, ca. 1960. Bust portrait of the science fiction and mystery author, writer of *Classic Secrets of Magic*, and editor of *The Phoenix*. 9 ¼ x 13". Photographer's stamp on mount verso.

100/200

163. Reynolds, Charles. **Al Flosso**. New York, ca. 1965. The "Coney Island Faker" stands behind the counter of his famous magic shop on 34th Street in Manhattan. 13 ½ x 9 ½".

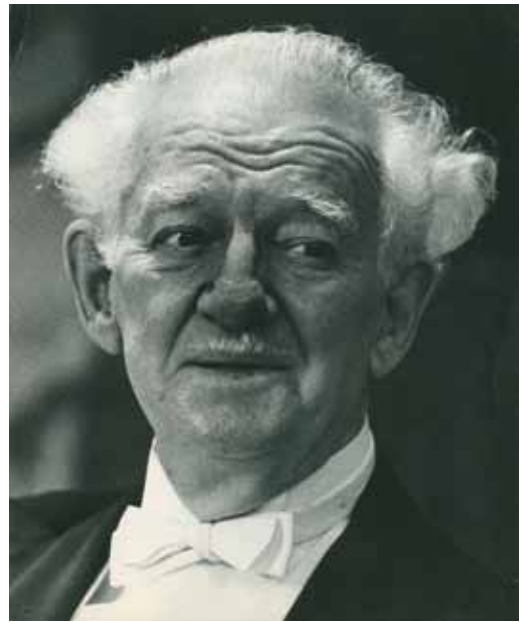
150/250

164. Reynolds, Charles. **Bill Neff**. New York, 1954. Lively action shot of Neff and assistants (including the future Conny Benson) performing the Duck Tub. 10 ¼ x 13 ¼".

150/250



159



160



162



164



161



163



165



168



166



167

165. Reynolds, Charles. **Bill Neff**. New York, 1954. Two views of Neff emerging from the Mummy Case illusion, the opening trick in his spook show, *The Madhouse of Mystery*. Possibly taken at New York's Apollo Theater. 13 ¼ x 10 ¼".

150/250

166. Reynolds, Charles. **James "The Amazing" Randi**. New York, ca. 1960. Three large format images of Randi, one an action shot performing on stage, one a bust portrait, and the third a dramatic portrait with a floating bell in the foreground. 11 x 14" and smaller. Verso of two stamped with photographer's name.

150/200

167. Reynolds, Charles. **Slydini**. New York, ca. 1970. Bust portrait of the famous master of misdirection and magic. 9 ¼ x 13". Subject's name penciled on verso. Verso covered with laminate.

200/250

168. Reynolds, Charles. **Dai Vernon**. New York, ca. 1961. Half-length portrait of The Professor teaching sleight-of-hand at Louis Tannen's magic shop in Manhattan. 14 x 11".

200/300

169. Reynolds, Charles. **Dai Vernon. Three photographs**. New York, 1960s. Two performance photos of Vernon, one with the Ball and Cone; the third taken at the Lou Tannen School of Magic. 8 x 10". Latter image with one small abrasion to surface.

200/300



171

POSTERS AND PLAYBILLS

170. Andress, Charles. **Andress and his Novelty Gift Shows.** Cincinnati, Strobridge Litho., 1917. Panel (8 ¾ x 29 ¼") color lithographed poster depicting the "Uncle" Charley Andress performing a self-decapitation feat, his own severed head sitting in his lap. Horizontal folds, light restoration in borders and to image. A-

1,000/1,200

171. Blackstone, Harry (Henry Boughton). **Baffling! World's Greatest Magician. Blackstone.** Chicago, Globe Poster Corp., ca. 1930. One-sheet (28 x 41") three-color poster depicting Blackstone's portrait overlooking a snake charmer and devils. Old linen backing, chips, tears and folds; B-

300/400

172. Carlo (Carlo Francis Sommer). **Carlo Master Illusionist.** Chicago, Globe Poster Corp., ca. 1955. Three-color offset window card (17 x 26 ½") advertising the illusions of this Ohio-based magician and magic dealer. Framed. Good condition.

50/150

Carlo owned and operated a magic shop in Toledo, Ohio in the 1940s. It was there that Charles Reynolds met him and purchased his first professional magic trick, The Cups and Balls. Carlo would become a mentor to Reynolds, who eventually toured with him on the illusion show advertised in this window card. Years later, with Carlo's permission, several of his original effects were incorporated into the shows of Doug Henning and Harry Blackstone, Jr. under the supervision of the magic consultant to both productions, Charles Reynolds.



170



172



173

173. Carter, Charles. **Carter the Great. The Elongated Maiden.** Cleveland Ohio, Otis Litho. Co., ca. 1930. Three-sheet (41 x 76 ½") color lithograph advertising the effect of stretching an assistant's limbs as if they were made of India rubber. Restoration at folds and to margins; B+

700/900



174



176



177



175

174. Carter, Charles. **Carter the Great. The Modern Priestess of Delphi.** Cleveland Ohio, Otis Litho. Co., ca. 1930. Three-sheet (41 x 76 1/2") color lithograph advertising the mind reading act of this globe-trotting American magician. Restoration at folds and to margins; B+.

1,200/1,500

175. Carter, Charles. **Carter the Great. The World's Weirid Wonderful Wizard.** Cleveland Ohio, Otis Litho. Co., ca. 1930. Three-sheet (41 x 76 1/2") color lithograph bearing a lively portrait of Carter, a globe in his hands. Restoration at folds and to margins; B+.

700/900

176. Carter, Charles. **Carter the Great. The World's Weirid Wonderful Wizard.** Cleveland Ohio, Otis Litho. Co., ca. 1930. Lithographed window card (14 x 22") bearing a lively portrait of Carter, a globe in his hands. Mounted to mat board, light edge wear. B+.

200/250

177. Carter, Charles. **Carter the Great playbill on silk.** Bombay, Diamond Printing Works, 1928. Small panel (7 x 13 1/2"), blue ink on white silk. Many of Carter's feature illusions are described, including Sawing a Woman in Half. Framed; not examined out of frame.

100/150



178

178. Chefalo, Raffaele. **The Mighty Master of Magic.** Chefalo. Perth, The People's Printing and Publishing Co., 1933. Two-color offset pictorial broadside (15 x 40") advertising the great Italian illusionist and his "mighty midget revue." Margins chipped. B+.

500/600



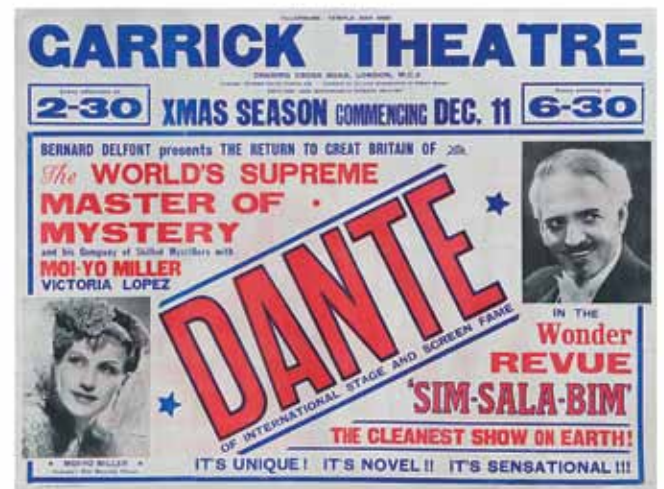
181

179. Dante (Harry August Jansen). **Dante. Amerikas Grosste Wunderschau.** Vienna, Mano Tauber, ca. 1937. Horizontal one-sheet (49 x 36 1/4") color lithographed poster advertising the Danish-American illusionist's appearance at the largest Viennese theater, the Ronacher. Designed by Paul Gerin. A-.

500/750



179



180

180. Dante (Harry August Jansen). **The World's Supreme Master of Mystery.** Dante. London, Echo Printing, ca. 1935. Horizontal one-sheet (39 1/2 x 29") three-color poster advertising the great magician's show, and bearing portraits of Dante and his leading lady, Moi-Yo Miller. Some color offsetting; chips and tears in margins and over-coloring in image. B.

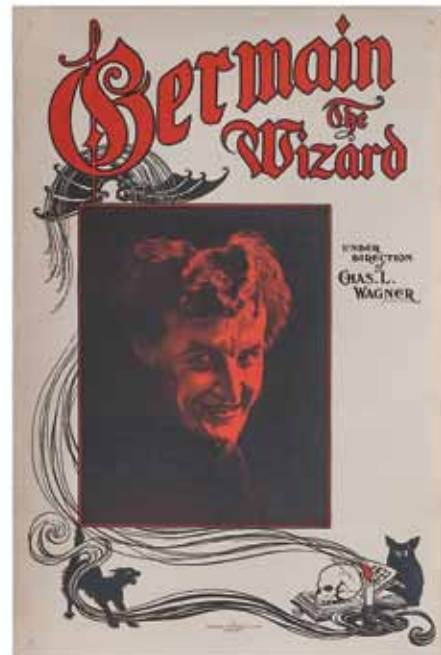
400/500

181. Dunninger, Joseph. **Regarding Dunninger the Master Mind of Modern Mystery.** [New York], ca. 1940. Two-color window card (14 x 22") bearing Dunninger's famous "bat head" and a lengthy quote from *Science and Invention Magazine*. One corner bumped, one closed tear at left not affecting image.

100/150

182. Germain, Karl (Charles Mattmuller). **Germain the Wizard.** Cleveland, Schmitz-Horning Litho. Co., ca. 1908. One sheet (27 3/4 x 42") color lithographed poster bearing Germain's portrait in orange, on white background, with a skull and black cat in the foreground. Light restoration at edges. A-.

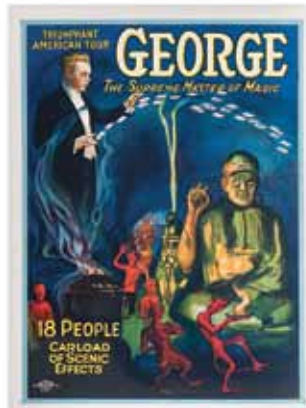
500/700



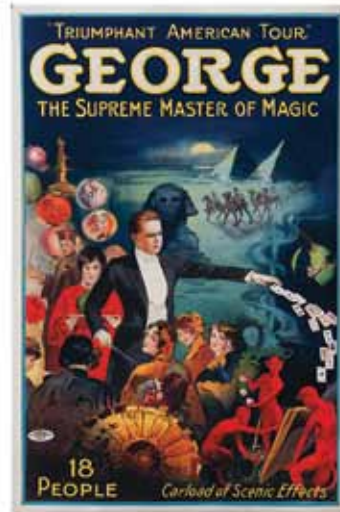
182



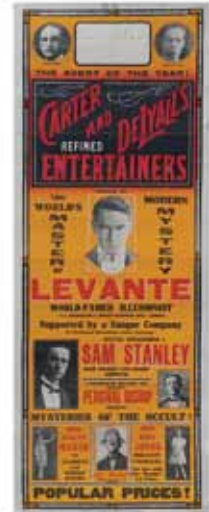
183



184



185



186

183. George, Grover. **Triumphant American Tour. George. Supreme Master of Magic.** Cleveland, Otis Litho., ca. 1920. One-sheet (26 ½ x 40 ½") color lithographed portrait of the Ohio-born magician, an owl perched on his shoulder. A.

200/300

184. George, Grover. **Triumphant American Tour. George. Supreme Master of Magic.** Cleveland, Otis Litho., ca. 1920. Half-sheet (20 x 26 ½") color lithographed poster of the Ohio-born magician, scaling cards from his hands, a Buddha in the background. A.

200/400

185. George, Grover. **Triumphant American Tour. George. Supreme Master of Magic.** Cleveland, Otis Litho., ca. 1920. One-sheet (26 ½ x 40 ½") color lithographed portrait of the Ohio-born magician, scaling cards from his hands. A.

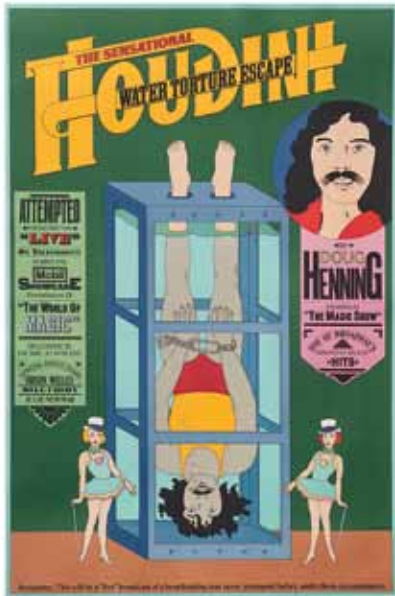
400/500

186. Levante, Les (Leslie Cole). **The World's Master of Modern Mystery. Levante.** Auckland New Zealand, Wright & Jacques, ca. 1908. Three-color pictorial offset broadside (15 x 40") advertising the Australian illusionist and his act as the featured attraction in a larger variety show. Folds, scuffs, chips in margins. B.

300/600



187



189

187. Levante, Les (Leslie Cole). **Levante. The Famous Australian Illusionist.** London, Jordison & Co., ca. 1935. Three-sheet (40 x 76 1/2") color lithograph poster with a nautical theme, advertising Levante's illusion of shooting a girl through a sheet of steel. Designed by Robert Kemp. Minor restoration and holes at folds and tears in image, borders chipped. A-

700/900

Levante purchased the apparatus for the illusion advertised in this poster from The Great Leon (Leon Levy) in 1937. Levante used the apparatus for years, until an accident with one of the cables securing the props to the stage killed one of his assistants.

188. Henning, Doug. **The Magical Musical. Merlin.** New York [?], 1983. Three-sheet (41 3/4 x 82") color poster advertising Henning's Tony-nominated Broadway musical. Some closed tears and border chips. B+

300/400

189. Henning, Doug. **The Sensational Houdini Water Torture Cell Escape.** Seymour Chwast, 1974. One-sheet (30 x 46") color poster advertising Doug Henning's television special featuring the famous Houdini escape trick. A.

300/350

190. Kar-Mi (Joseph Hallworth). **Kar-Mi. Performing the Most Startling Mystery of all India. Selma.** St. Louis, National Printing & Engraving, 1914. One-sheet (41 1/2 x 28") color lithographed poster depicting the "Indian" magician Kar-Mi levitating a golden sarcophagus. Mounted to board and framed; considerably worn, scuffed and soiled. C. Sold as-is.

100/200



188



190



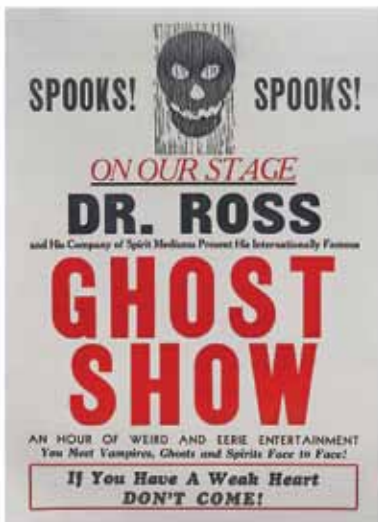
191



193



192



194

191. Kassner, Alois. **Kassner der Grosse Zauberer**. Hamburg, Adolph Friedlander, ca. 1929. One-sheet (27 x 55") color lithographed poster showing the German magician and his vanishing Elephant, Toto, in a whirlwind of pastel colors. A-

600/800

192. Martino. **The Original and only Martino. Illusionist and Champion Ventriloquist**. Fon Du Lac, Star Steam Press, 1871. Double-sided broadside (9 x 22 1/2") heralding the gift show of this little-known Midwestern magician and ventriloquist, his engraved portrait at the top of the bill. The verso bears three columns of text describing Martino and his show. Top of bill lacking and affecting text, edges chipped, some surface wear and tears; unmounted. B-

100/200

193. Raymond, Maurice (Morris Raymond Saunders). **Raymond. El Rey de los Magos. El Mago de los Reyes**. Valparaiso, Imprenta Victoria, ca. 1920. Four-color one-sheet (29 x 43 1/4") poster bearing an offset portrait of a smiling Raymond. Margin stained and chipped on left side. A-

300/350

194. Ross, Faucett. **Dr. Ross. Ghost Show**. Kansas City [?], ca. 1930. One-sheet (21 3/4 x 33 3/4") two-color letterpress poster hailing the appearance of Ross and a company of ghosts, vampires, and other spirits. Chips and tears in margins. A-

100/150

Ross was a member of magic's inner circle, counting Dai Vernon, T. Nelson Downs, and Cardini among his closest friends. Though a student of sleight of hand, Ross was an accomplished platform magician and ghost show performer, as this unusual poster makes clear.



195



196



197



198

195. Walker, A. **Splendid Amusement! Startling Feats of Legerdemain.** Hartford Conn., Calhoun Steam Printing Co., ca. 1890. 7 ¼ x 16 ½" letterpress broadside advertising the magic, Punch & Judy, and nose amputation act of this performer. Framed and glazed, not examined out of frame.

50/150

196. Willard, Harry. **Willard the Wizard. Nights of Enchantment.** Bandera Texas, J. Marvin Hunter's Printing House, ca. 1920. 8 ¾ x 22 ¾" pictorial letterpress broadside advertising the patriarch of the Willard family, or possibly one of his sons, Harry or Jim Willard. Framed and glazed, not examined out of frame.

50/150

PROPERTY FROM OTHER COLLECTIONS

APPARATUS AND MAGIC SETS

197. Benson, Roy. **Roy Benson's Lota Bowl.** Small metal lota made and used by Roy Benson. Hand painted portrait painted on one side by Benson. 5 ¼" high. With letter of provenance from original purchaser, who obtained the bowl from Benson's home. Good.

500/600

198. Benson, Roy. **Roy Benson's Salt Shaker.** A gimmicked saltshaker (Al Baker design) used in Benson's performance of the Salt Pour, one of his signature feats. Purchased from Benson's estate on his passing. Accompanied by a handsome sepia-toned portrait of Benson, inscribed and signed. With letter of provenance. Good.

500/600



199

199. Bertram, Ross. **Ross Bertram's Coin Pail.** Canadian, ca. 1958. Handsome faux champagne bucket that secretly facilitates the production of silver half dollar coins from the air. Clever design allows the magician to produce the coins without reaching inside the bucket to secure the loads. Interior includes a space to hook a coin holder or other object. Most likely the model on which Bertram based the pails he manufactured privately in the 1970s. This pail was used by Bertram in his professional performances. With letter of provenance from Bertram's protégé and student of five years, David Ben. Shows wear from professional use, but overall very good condition.

800/1,200



200



201



202



204



205



203



206

200. **Bowl Production.** Glendale, Loyd, ca. 1950. The magician drapes a large foulard over his arm and a form appears under it. He sets it on top of a table and when he removes the cloth, a large bowl of water has appeared. Mechanical table, large bowl, and foulard. Overall height of table 34". Scarce. Good.

500/600

201. **Paul Fox Candy Bowl.** Phoenix, Danny Dew, ca. 1970. Finely made brass bowl which allows the performer to transform a quantity of confetti into any other object. Includes a ring to accommodate a hat coil. 5 3/4" in diameter. Small split to rim of lid not affecting working, otherwise good.

200/250

202. **Jumbo Card Rise.** Burnsville Minnesota, Cassini, ca. 1975. A card - or more than one - is chosen from a small pack. A matching jumbo card mysteriously rises from a clear houlette sitting atop a table, at the magician's command. Magician sits in audience as cards rise. Includes transmitter, table, houlette, cards and carrying case bearing engraved maker's hallmark/plate on interior. Very good.

900/1,000

203. **Card Sword.** European [?], ca. 1925. A selected card is speared on the end of this sword as the pack is thrown in the air. More sophisticated in design than later models, with intricate handle and gimmick. 25 1/2" in length. Good.

300/400

204. **Chiang Mai Block.** Thailand, Magic Wagon, 2007. An ornate wooden block is suspended on a thick cord, and then placed in an equally ornate cabinet. The cords are then pulled free of the block and cabinet, magically penetrating both. Cabinet 5" high. With original instructions and box. Fine.

400/500

205. **Coffee Vase.** European, ca. 1910. Hot coffee poured in to this vase is transformed into dry silk flags. With original paper cover, often absent. 8 1/4" high. Good.

200/300

206. **Coin of the Realm.** Sun Valley, Milson Worth, ca. 1980. A borrowed half dollar passes through a sheet of glass that is trapped in a hardwood box. With original instructions. Fine.

100/200



207



208

207. **Triple Change Coin Vase.** European, ca. 1885. A coin placed in this turned boxwood vase can be transformed into another, then another. 3 3/4" tall. Good.

100/200

208. **Mini Cube-a-Libre.** Thailand, Magic Wagon, 2008. Four numbered blocks magically rearrange themselves when placed in a wooden tube. Tube 4 1/2" tall. With original box and instructions. Fine.

150/200

209. **Dancing Cane.** New York, Slydini, ca. 1980. Elegant black walking stick that floats and dances about at the command of the magician. Handmade by Tony Slydini. Accompanied by a Slydini studio brochure. Shows light wear to ferrule and knob; good condition overall.

250/300

210. **Die Box.** California, Milson Worth, ca. 1980. Hardwood box with black die. Die vanishes from box and reappears elsewhere after "sucker" by-play. Die measures 2 1/2". With instructions. Shell shows light wear; good condition.

150/250

211. **Dove Swirl-It.** Indiana Pennsylvania, Klinekraft, ca. 1975. An elaborate box decorated in Asian motifs with Plexiglas sides is clearly empty. When spun by its handle, two or three doves appear inside. One of only six units manufactured by Bob Kline. 21" high. Good.

300/500

212. **Doves to Duck.** Colon Michigan, Abbott's Magic, ca. 1970. Several doves are placed into a cabinet. When the lid is removed, the box collapses to reveal the birds have transformed in to a live duck. Invented by Milbourne Christopher. Overall height of 49". Several scratches to finish, good condition overall.

150/250



209



210



211



212



213



214



216



217

213. **Expanding Ball.** Florida, Paul Lembo, ca. 2004. A small ball is placed into a wooden cabinet. Inside, it visibly expands to 10 times its original size, and is then removed from the cabinet. Cabinet stands 16 ¾" high. One of six units manufactured. Numbered and hallmarked. Very good.

800/1,000

214. **Jumbo Find the Lady.** Colon Michigan, Abbott's Magic, ca. 1970. Spectators cannot determine the location of the giant Queen card when it is mixed, face down, with two Jacks. Silk-screened wooden cards in wooden carrying case. Cards measure 11 x 15 ¾". Light wear to paint. Good.

100/150

215. Fox, Paul. **Unfinished tricks and gimmicks manufactured by Paul Fox.** A great quantity of magic apparatus manufactured for Paul Fox, including wooden cigars for a Leipzig cigar routine, giant wooden spools and aluminum canisters for an unknown trick, a hardwood rapping hand, quantities of thread and woven sash cord, plates for a Paul Fox Confetti Plate trick, discs for the Paul Fox Cocktail Shaker, parts for mechanical Diminishing Cards and Fox Chinese Sticks, a quantity of silk handkerchiefs, as well as parts and pieces for the manufacture

of Floating Light Bulbs, Ball & Tube tricks, and much more. Several items in boxes bearing Fox's handwriting. SHOULD BE SEEN.

150/250

216. Fu Manchu (David Bamberg). **Fu Manchu's Card Star.** Mexico, ca. 1940. Handsome and large brass card star owned by Fu Manchu, and later purchased from him by Paco Miller, the Mexican illusionist. Five selected cards appear on the points of the star. Overall height of 35". With letter of provenance. Very good condition.

1,000/1,200

217. Germain, Karl (Charles Mattmuller). **Germain's Aerial Fishing Pole.** Gimmicked fishing pole allowed the magician to "catch" three live fish from the air above the heads of his audience. Possibly manufactured by Martinka & Co. With one elaborate hand painted piece of cloth "fish bait." With letter of provenance; originally purchased from Stewart Cramer, Germain's biographer. Some paint wear, but overall good condition.

800/1,200



218

218. [Hand Shadows] **George Sylvestre's Hand Shadow Act.** Including the props, lights, and accoutrements for this elaborate "Electric Hand Shadow" act, as it was billed on British music hall programs. Among the items are the black tin accessories, painted glass slides, holders, cardboard cut-outs, stands, notes, sketches, and books about the art of shadowgraphy. A unique and charming assortment.

400/600

219. **Harbin Table.** Japan, Mikame Craft, ca. 1985. Collapsible table that opens automatically, after a design popularized by Robert Harbin. Lacquered in red, black and gold with Asian-style decals on working surface. 29" high. With original box. Good condition.

300/350

220. **Harry Houdini Wand.** Pasadena, Carl Williams Custom Magic, ca. 2008. Smoke ebony wand shaft with pure silver cast tips in the shape of Houdini's bust, with gold and platinum plated detailing. One of 21 wands manufactured. In original cloth-lined carrying case bearing a facsimile of Houdini's signature. Case hallmarked. Fine.

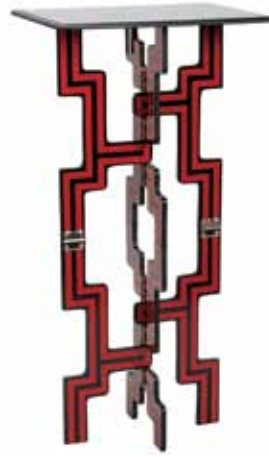
600/800

221. **Head Dagger Chest.** Indiana Pennsylvania, Bob Kline, ca. 1978. A spectator's head is placed in the chest and daggers and swords are thrust through it. The doors are opened, and the head has vanished. The process is reversed and the spectator is unharmed. Elaborate cabinet decorated with Egyptian motif. Overall height of 58". Breaks down for packing. One of three made by Bob Kline. Scarce.

900 /1,200

222. **Hua Hin Dice Mystery.** Thailand, Magic Wagon, ca. 2007. The magician predicts the total rolled on two dice, three times, even though the dice are concealed in a handsome wooden box. With original box and instructions. Fine.

100/150



219



220 (detail)



221



222



223

223. Krieger, Louis "Pop." **Professor Krieger's Cups and Balls.** American, ca. 1920. Three nickel-plated spun metal cups, 3 5/8" tall. Accompanied a Krieger handbill and photograph, and a letter of provenance tracing the cups from Krieger to Al Flosso. Flosso was Krieger's son-in-law. Krieger was known as the king of the cup-and-ball workers. Very good condition.

1,000/1,500



224

224. LeDair, Jack. **Jack LeDair's Rising Cards.** British, ca. 1940. Clockwork-driven mechanism concealed in a wooden cabinet that causes selected cards to rise from a pack placed therein. Cards raise lid of cabinet as they rise. Includes two folding stands for displaying cards, autograph notes and diagrams explaining working and patter, and wooden packing box. In need of re-threading; good working condition.

300/400

With: A lengthy holographic manuscript and TLS from Louis Histed to Walter Wandman explaining Histed's version of the Rising Cards, using apparatus similar to LeDair's.

THE MASTER MAGICAL MECHANIC

225. **Locked Ring Boxes.** London, J. Martin, 1945. A vanished ring reappears inside the innermost of two engraved and gilded silver boxes, even though the smaller of the two boxes is locked with a key. Included are two keys (one gaffed), the original invoice from Martin (laminated), an ALS from Martin describing the working of the box trick and a watch pull, and both engraved boxes. Largest box measures 2 1/2 x 2 x 1". Fine condition.

1,800/2,200

Martin, whose main source of income was the manufacture and repair of watches and clocks, also had the honor of maintaining the works of that famous London landmark, Big Ben. He was discovered by Arnold DeBierre, who was the first magician to engage him in the manufacture of conjuring apparatus. For years, DeBierre was Martin's only magician customer. Then, After DeBierre's death, the secret that was John Martin got out, so to speak, and he began building elaborate and beautiful mechanical tricks for the profession's top conjurers, among them Cecil Lyle, Cardini, and Frakson.

The boxes offered here were custom-made by Martin at the request of Scottish magician Oliver MacKenzie, whose signature has been reproduced, in elegantly engraved facsimile, on the top of each box.

While a master at the workbench, it has been reported that Martin was illiterate. That makes the inclusion of the invoice and ALS with these props all the more fascinating. Martin apparatus in and of itself is scarce (it was expensive in its day, and Martin only built material in small runs, or on request); letters and papers relating to his work for magicians are even more difficult to acquire.



225 (two views)



226



228



227



229



230



231

226. **Magic Sentry.** Great Britain, Louis Histed, ca. 1940. Small wooden soldier dolls transpose from one sentry hut to another, vanish, appear, etc. An early application of Histed's best-known creation, the Square Circle. Three wooden huts, tubes, and wooden dolls. Good.

150/250

227. **Marakesh Mystery.** Washington DC, Collectors' Workshop, ca. 1990. Any card named by a spectator instantly rises from a deck in a brass drawer box. With original box and instructions. Very good.

250/350

228. **Millet Vase.** European, ca. 1880. A quantity of dry seeds transform into another small object when placed in this vase. Turned boxwood. 3 1/2" tall. One chip to rim of gimmick not affecting working; very good.

200/300

229. **Multim-In-Parvo.** New York, Louis Tannen, ca. 1949. The contents of a milk-filled tumbler are poured in to successively smaller glasses, until the milk is magically "condensed" into a shot glass. Metal tray likely spun by Burtini of the U.K. Largest glass 6 1/4" high. Fine.

150/250

230. **Multiplying Candles.** Glendale, Loyd, ca. 1950. A lit candle multiplies magically while held at the magician's fingertips. With original box (worn) and instructions. Hallmarked. Very good.

200/250

231. **Mysto Magic Set No. 3.** New Haven, A.C. Gilbert Co., ca. 1933. Set includes Buddha papers, billiard balls, wand, Galloping Dime, and more. With instruction book. Box shows chipping and wear at corners.

300/500



232



233

232. **Mysto Magic Set No. 2 1/2.** New Haven, A.C. Gilbert Co., ca. 1938. Set includes wooden Linking Rings, billiard balls, card magic, poster, and more. With instruction book, moustache lacking. Box worn.

200/300



234

233. **Mysto Magic Set No. 5.** New Haven, A.C. Gilbert Co., ca. 1938. Large Mysto set includes metal Die Box, Passe Passe Bottles, wooden handkerchief balls, and more. Complete with poster and instruction books. Box shows some wear and dampstaining.

400/500



235

234. **Perfect Time.** Middleburg, Collectors' Workshop, ca. 1999. A time selected by a spectator - entirely freely - is found to be the same time at which the magician previously stopped the hands of his wristwatch. With original box, gimmick, and instructions. Fine condition.

300/400



236

235. **Phoenix Watch.** McAllen, Collectors' Workshop, ca. 2003. A pocket watch is shown to contain a jumble of gears, clearly visible through the sides of its glass case. Covering the watch with a cloth, it is revealed, only moments later, to be in perfect working order. With original case, box, and instructions. Fine condition.

200/300

236. **Orange Vase.** Lincolnshire, Five of Hearts, ca. 2009. A faux orange vanishes from and appears inside a small wooden vase, or transposes locations with a handkerchief. Effect originated by Harlan Tarbell. Turned from African black wood, with boxwood feet and finial. 4" high. Fine.

350/500



237

237. [Parlor Magic] **Group of vintage parlor magic tricks.** Including Passe Passe Bottles (National), Leon's Glass Penetration (Merv Taylor; lacking spikes), multiplying billiard balls, Appearing Candle (Merv Taylor), faux bamboo Chinese Sticks, and various wands, rice bowls, and other small props. High original cost. Several in need of repair, with faults, or incomplete.

300/500

238. **Passe Passe Bottles.** European, ca. 1890. A small bottle and glass magically transpose under two metal covers. Lacquered brass covers stand 6 ½" high. Finish of bottles worn, otherwise good condition.

100/200



238



239

239. **Razor Blade Trick.** North Hollywood, Merv Taylor, ca. 1960. Wooden and metal stand that facilitates the performance of the razor blade swallowing trick. The stand helps the magician switch a prepared packet of blades for an unprepared stack. Hallmarked. With original box. Good condition.

100/150

240. **School or Circus?** London, Magikraft Studios (Eric Lewis), ca. 1940. A magic trick in which ten cards bearing portraits of boys and ten bearing pictures of girls transpose from one place - school - to another - the circus. Charming handmade and decorated props representing the various elements in the story. Includes instructions. With wooden carrying case. Hallmarked. Cards and one circus tent worn, but overall good.

150/250



240

241. **Skull-O-Cation.** Thailand, Magic Wagon, 2008. A small statue of a skull is placed in one of three positions in a small box. The performer instantly knows its location, even though it is hidden from view. With original instructions and box. Fine.

200/250



241



243



244

242. **Slow Motion Block Penetration.** Cashmere, Magic House of Babcock, 1999. A large yellow block slowly and visibly passes through two metal blades that bisect a large wooden tube. Block measures 4". With original instructions. Hallmarked. Finish of tube and one block show light wear. Very good.

200/300

243. **Martinka-Houdini-Flosso Spirit Clock.** New York, Martinka & Co., ca. 1919. A glass clock dial with metal hand is displayed. When the hand is spun, it stops any number named by a spectator. Alternatively, the clock can be made to answer questions by pointing to numbers, as if its hand were guided by a spirit or ghost. Face measures 18" in diameter. With a letter of provenance from the owner who purchased it from Al Flosso's son, Jackie, in 1981; and a Flosso catalog which features the clock in a photograph on the back cover. Wear to silvering on numerals, otherwise very good. *See rear cover.*

2,500/3,000

One of Al Flosso's prized possessions, and handed down to him upon his purchase of the Martinka/Hornmann business in the 1930s. The clock was, according to Flosso, among one of Houdini's favorite items in the Martinka shop.



245

244. Tarbell, Harlan. **Tarbell's rope spool and photograph.** Wooden spool of rope stamped "H. Tarbell" at one end, possibly issued to students of his famous correspondence magic course. Accompanied by a vintage sepia-toned photo of Tarbell showing a rope trick to Adelaide Herrmann.

400/500

The photograph was taken at the Hotel Rouclere in Ridgewood, New Jersey. Among Tarbell's most acclaimed feats were his tricks with rope, including his famous Tarbell Rope Mystery.

245. **Thornton Watch Ladder.** Colon Michigan, Abbott's Magic Novelty Co., ca. 1950. The magician produces pocket watches at his fingertips and hangs them in the star-like stand at the top of the ladder. When the star is full, it is covered with a handkerchief. Then the watches cascade, one at a time, down the ladder. The handkerchief is removed and the watches are gone. All faux pocket watches bear the original paper Abbott labels. Included is an original shipping carton with Abbott mailing label, used to hold the upper star. Ladder stands 79" tall. Body of ladder likely refurbished and repainted, and possibly lacking some original hardware at top; hardware at rear a recent addition.

4,000/5,000



246



247



250

248



249

246. **Truth or Consequences.** Great Britain, Eric Lewis, ca. 1950. A block with numbers is skewered on a sword after being placed into a wooden cabinet. It later reappears elsewhere. Includes elaborate routine that includes a mind-reading routine, and printed silk involved in execution of. Elaborate and finely made mechanical apparatus based on a principle of Len Sewell. With instructions. Uncommon. Good.

300/400

247. **Vanishing Birdcage.** Kenosha, Okito-Nielsen, ca. 1970. Birds are placed into this cage throughout the magician's act. At its conclusion, the cage is covered, removed from the table, and the cage is thrown in the air, where it vanishes. Hallmarked. With carrying case. Minor wear to tabletop. Very good.

1,500/2,000

248. **Vienna Card Frame.** McAllen, Collectors' Workshop, ca. 2000. A chosen card appears in an elegant picture frame, piece-by-piece. With original instructions and cloth bag. Fine.

200/300

249. [Wood Turnings] **Group of nine turned wooden magic tricks and puzzles.** French, ca. 1890s. Including a Rattle Box, changing vase, puzzle ball, various wooden barrels, and more. Several pieces incomplete. Sold as-is.

100/200

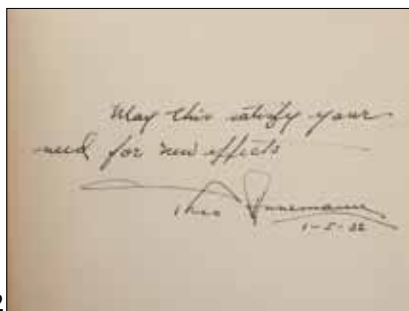
250. **Wrist Guillotine, Deluxe.** North Hollywood, Merv Taylor, ca. 1960. Metal guillotine that will cut through, but not sever, the wrist of a spectator. Base and handle made from polished hardwood, the balance crafted from sturdy burnished aluminum. Hallmarked. Good condition. Uncommon.

500/800

BOOKS AND CATALOGS



251



252



253



255



256



257

251. Ammar, Michael. **Group of nine Michael Ammar magic publications.** Including *The Topit Book* (1983, INSCRIBED AND SIGNED), *The Magic of Michael Ammar* (1991), *Encore II* and *Encore III* (1982 and 83), *Paul Harris The Act* (n.d.), *Aspen Bar Magic* (1990), *Crazy Man's Handcuffs* (1989), and *Michael Ammar Lecture Notes* (two different, 2000 and 2005). All 4to; bindings vary. Very good.

200/250

252. Annemann, Theo (Theodore Squires). **The Book Without a Name.** New York: Max Holden, 1931. Red cloth stamped in black. Frontispiece. Plates. 8vo. Several unobtrusive marginal marks, otherwise good. INSCRIBED AND SIGNED ON THE FFEP, "MAY THIS SATISFY YOUR NEED FOR NEW EFFECTS, THEO ANNEMANN."

200/300

253. Aronson, Simon and David Solomon. **Sessions.** Chicago: Savaco, 1982. Cloth with pictorial jacket. Photographs. Large 8vo. Jacket faded; very good.

100/150

254. Bannon, John. **Impossibilia.** Tahoma: L&L Publishing, 1990. Cloth with jacket. Illustrated. 4to. Very good.

100/150

With: *Some Impossibilia lecture notes by John Bannon (Author, 1991), bound in wraps and in very good condition.*

255. Bishop, Washington Irving. **Houdin and Heller's Second Sight Explained.** Edinburgh & Glasgow: John Menzies, 1880. Wraps. 8vo. Light soiling to rear wrap, very good overall. NICE COPY.

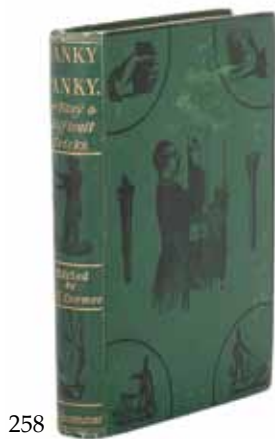
200/300

256. [Ken Brooke] **Group of six Ken Brooke magic books.** Including *Al Koran's Three Silver Rings* (1982), *The Nap Hand* (1981), *A Lifetime of Joy* (1982), *Ken Brooke & Friends* (1986), *Ken Brooke's Magic – The Unique Years* (1980), and *Ken Brooke's Magic Place* (1994). Three in wraps, the latter three in cloth. Illustrated. 8vo and 4to. Very good.

150/250

257. Caroly, M. **Fabrique D'Instruments de Physique Amusante.** Paris, ca. 1885. Green pictorial wraps. 8vo. Wraps toned and chipped, otherwise good. Scarce.

200/300



258



259



260

258. Cremer, W.H. **Hanky Panky**. London: Chatto & Windus, [1875]. Green pictorial cloth. Color frontispiece, illustrated. 8vo. Front hinge starting, cloth rubbed; very good. Toole-Stott 1017.

150/250

259. Cremer, W.H. **Magic No Mystery**. Edinburgh: John Grant, ca. 1876. Red pictorial cloth stamped in two colors. Illustrated. 8vo. Very good. NICE COPY. See Toole-Stott 195.

200/250

260. Cremer, W.H. **The Secret Out or 1000 Tricks Explained**. Edinburgh: John Grant, ca. 1877. Green cloth stamped in black and gold. Illustrated. 8vo. Hamley overslip on title page. Very good. NICE COPY. Toole-Stott 1014.

200/250



261

262

261. **Curiosities for the Ingenious**. London: Thomas Boys, 1821. FIRST EDITION. Grey boards. Engraved plates. 8vo. Spine worn and chipped; good. Toole-Stott 1081.

300/400

262. DeVere, Charles. **De Vere. Prestidigitation**. Paris, ca. 1905. Green wraps. Illustrated. 8vo. Light toning, spine chipped, paper label on front wrap; good.

150/250

Charles DeVere was an Englishman who established a sizeable magic factory in Paris, from which he supplied various continental and American magic shops, among them Halton & Jansen of Chicago. He also manufactured illusions for many "golden age" illusionists, and was a performer in his own right. His store was located near the Follies Bergere.



263

263. **Endless Amusement**. London: Thomas Boys, ca. 1822. Brown printed boards. Folding plates. 8vo. Light spotting, rebacked; good. Toole-Stott 260.

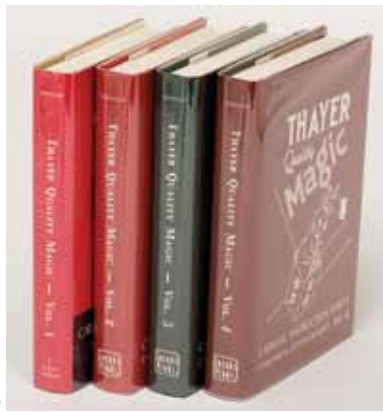
400/500



263



264



265



266



267



268



269

264. **Eoptica**. Jeff Busby. N1 (May 1982) - N12 (Sept. 1989). COMPLETE FILE. Very good. Alfredson/Daily 2135.

150/250

265. Gravatt, Glen (compiler). **Thayer Catalog Instruction Sheets Vols. 1-4**. Oakland, 1978 - 1981. Publisher's cloth with jackets, illustrated. 8vo. Very good.

75/150

266. Hamley, W. & F. **Illustrated Catalogue of Conjuring Tricks & C.** London, ca. 1888. Grey pictorial wraps. Illustrated. 8vo. Wraps soiled and lightly foxed, spine chipped; good.

200/300

267. Heather, H.E. **Cards and Card Tricks**. London: The Bazaar Office, [1876]. Gilt pictorial cloth. Illustrated. 8vo. Spine sunned; very good. Toole-Stott 381.

200/300

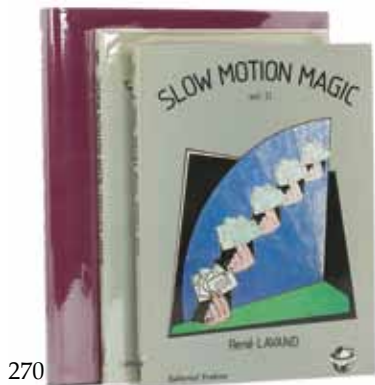
268. **Hugard's Magic Monthly**. Jean Hugard, et. al. V1 N1 (Jun. 1943) - V26 N6 (n.d. - Apr. 1965). Complete file. Loose issues, in two box files. V1 N1 inscribed and signed by Hugard. Some dampstaining to early issues, otherwise good. Alfredson/Daily 2795.

200/300

269. **The Jinx**. Theo Annemann. N1 - N151 (Dec. 1941). Complete file. Reprint edition (Tannen and Robbins) bound in matching black cloth volumes, stamped in gold. Good. Alfredson/Daily 3065.

150/200

With: Gibson, Walter. *Popular Card Tricks*. Oakland: Magic Limited, 1972. Pictorial wraps in black cloth. Very good. Gibson's book was intended to be a 48-page Jinx special issue, but Annemann died before he could approve the proofs.



270

270. Lavand, René. **Group of three René Lavand magic books.** Including *Slow Motion Magic* Vols. 1 and 2 (1988 and 1991), and *Magic from the Soul* (1993). All three illustrated and 8vo. Both *Slow Motion Magic* volumes INSCRIBED AND SIGNED BY LAVAND. Very good.

150/250

271. LePage, C.E. **Illusions Side Shows & Magical Novelties Manufactured by C.E. LePage.** Halifax, 1903. Pictorial wraps. Illustrated, including photos of ventriloquial figures. 8vo. Wraps chipped and torn, some marginal notes. An unusual and early Canadian magic catalog.

200/250

272. Levy, Ed. **Richard Hember the Man and His Magic.** New York, 1980. Maroon cloth stamped in gold. Illustrated. 4to. Very good.

75/150

273. [Magic Books] **Group of eight vintage magic and card trick books.** Including *More Magic* by Professor Hoffmann (1890; cloth damaged), *Expert Card Technique* by Hugar & Braue (1940), *Moderne Salon-Zubereien* by M. Hermann (ca. 1900), *Card Tricks* by Roterberg (1902), *Tricks and Magic* by Lindhorst (1934), *Modern Card Tricks and Secrets of Magic* by Blackstone (two copies, 1941 and 1958), and *The Complete Illustrated Book of Card Magic* by Gibson (1969). All bound in cloth and 4to or smaller. Condition varies, but generally good.

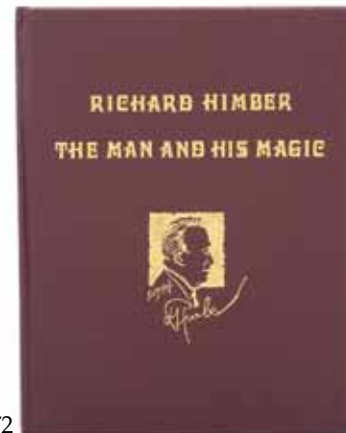
100/200

274. [Magic Books] **Group of 25 magic books and catalogs.** Including *Shaw's Book of Acts* (n.d.), *New Ideas in Magic, Illusions...* by Shaw (1902), *Magic Coin Tricks Anyone Can Do* (1941), *12 Tricks with a Borrowed Deck* by Martin Gardner (1940), *Ali Baba's Complete Fortune Teller* (n.d.), *Pleasure Moments with the Magic Man* (1925), *Heaney's Professional Catalog of Wonders* (n.d.), and others. All bound in wraps and 8vo or smaller. 1900s - 90s. Some duplication. Condition generally good.

50/150



271



272



273



274



276



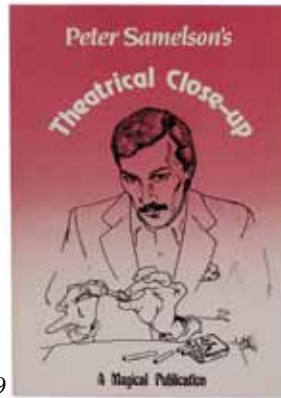
275



277



278



279



280



278

275. Music, Rudolf. **Special Preis Courant umber Zauber-Apparate.** Berlin, ca. 1880. Pictorial wraps. 8vo. Light chipping to wraps; good. Scarce.

200/250

278. **Recreations in Science.** London: Effingham Wilson, 1830. Buff boards printed in two colors. Folding plates. 8vo. Light spotting and backstrip perished, good. Toole-Stott 598.

400/500

276. **Mysteries of the Séance and Tricks and Traps of Bogus Mediums.** Boston: Lunt Brothers, 1905. Second edition. Pale blue wraps. 8vo. Very good. NICE COPY.

100/200

279. Samelson, Peter. **Theatrical Close-Up.** Sierra Madre: Magical Publications, 1984. Pictorial wraps. Illustrated. Tall 8vo. Very good.

50/100

277. **Rational Recreations.** London: Knight & Lacey, 1824. Buff pictorial boards. Illustrated. 8vo. Boards worn, nicely rebacked; good. Toole-Stott 590.

450/550

280. Sharpe, S.H. **Conjurers' secrets series, four volumes.** Including *Conjurers' Hydraulic and Pneumatic Secrets* (1991), *Conjurers' Mechanical Secrets* (1992), *Conjurers' Psychological Secrets* (1988), and *Conjurers' Optical Secrets* (1985). All cloth bound with jackets, illustrated and 4to. Very good.

300/400



281



283



282



284



285



281. Somerfield's *Descriptive Catalogue of Entirely New and Superior Wonders...* Wolverhampton, ca. 1880. Pictorial wraps. 8vo. Pages loose in wraps, chipped, staples rusted. Fair. Still, and early and uncommon conjuring catalog.

200/250

282. Steinmeyer, Jim. *Group of Six Jim Steinmeyer magic publications.* Including *Impuzzibilities*, *Further Impuzzibilities*, *Subsequent Impuzzibilities*, *The Secret No One Tells You*, *Reminding and Deceiving*, and *Strange Power*. All in wraps, illustrated, and in very good condition.

75/150

283. Willmann, Carl. *Preis-Verzeichnis.* Hamburg, ca. 1900. Grey wraps. Illustrated with photographs and line drawings, including a large frontispiece portrait of Okito. 8vo. Paper label on front wrap, otherwise very good.

100/200

284. Bamberg, David. *Syko, two broadsides and one handbill.* Advertisements for Bamberg's early performances as Skyo, presenting hand shadows and "the scarab with a human brain." Broadsides are identical. measures 6 x 14 3/4". South America, 1920s. Paper loss to top margin of one broadside and handbill. Scarce.

300/400

285. Fu Manchu (David Bamberg). *Three Fu Manchu programs.* Argentina and Spain, v.d. Pictorial programs with Spanish text. Accompanied by a large pictorial newspaper advertisement for the Fu Manchu Show. 8vo. Good.

150/200

EPIHEMERA & DECORATIVE OBJECTS



286



287



290

286. Fu Manchu (David Bamberg). **Two Fu Manchu broadsides.** Argentina, 1950s. Two monochrome letterpress broadsides, one bearing a portrait of Fu and his female co-star. The largest measures 6 ½ x 19 ¾". Light wear and folio fold lines; good.

100/200

287. Fu Manchu (David Bamberg). **Two Fu Manchu broadsides.** Argentina, 1950s. Two pictorial monochrome broadsides, one bearing a portrait of Fu in blue, the other a drawing of him in black. The largest measuring 5 ¾ x 21 ¼". Light wear, red pencil marks on front of larger bill, heavy folio folds; good.

100/200



288

288. Blackstone, Harry. **Blackstone Master Magician Comics, first three issues.** Vol. 1 Nos. 1 - 3. New York: Vital Books, 1946. Covers and spines worn, with some marginal notations and marginal tears to interior pages.

150/250



289

289. **Cups and Balls sculpture.** West Sussex, Frank Preston, ca. 1985. Carved wooden cups and balls on a hardwood platform. Base 7 ½ x 5 ¾". Very good.

200/250

290. Downs, T. Nelson. **Photograph of T. Nelson Downs.** London, F.L. Hana, 1904. Full length image of Downs, coins in hand, in cabinet card format. Mount measures 4 ¼ x 6 ½". Verso stamped and marked, signature (not Downs') on image, pinhole near top edge.

500/600



291

291. Dunninger, Joseph. **Group of 17 Dunninger Radio show records.** Seventeen 33 1/3 RPM records of Dunninger's 1944 Blue Network radio program. Each a different show. Likely recorded directly from the radio. Several records show wear and chipping; not tested on a turntable. Sold as-is.

150/250



292

292. Goldin, Horace. **Horace Goldin Cigar Box.** Pennsylvania, ca. 1914. Wooden 50-count box of Goldin's own brand of cigars, including full-color pictorial interior and exterior labels. 9 1/2 x 5 1/2 x 2 3/4". Shows significant wear, and exterior label significantly damaged. Still, a rare and ephemeral object.

1,500/2,000



293

293. Hardeen (Theodore Weiss). **Hardeen.** [New York], ca. 1907. Pale green pictorial wraps. Frontispiece of a shackled Hardeen. Illustrated with photographs. Light wear at extremities and staples rusted; good condition overall. Ex-libris C.A. George Newmann and bearing his rubber stamp (twice) and embossed stamp on the frontispiece.

400/500



294

294. Houdini, Harry. **Houdini theater program.** Advertising an appearance at Hammerstein's Roof Garden, New York for July, 1912. Houdini is advertised as "Europe's Eclipsing Sensation." 8vo. Left margin hole-punched, otherwise very good.

300/400



295

295. Houdini, Harry. **Houdini in The Sketch.** London, 1904. Matted cover of this British theatrical journal featuring an early and dramatic full-length portrait of Houdini on its cover escaping from a number of handcuffs. Not examined out of mat.

100/200



296



298



297

296. [Houdini] **S.A.M. 20th Annual Dinner Menu**. New York, 1924. Souvenir menu bearing a cartoon of Houdini whispering into the ear of the Sphinx on the cover, in two colors. Illustrated by Grant Wright. Houdini's name appears several times on the interior and verso of the menu. 8vo. Very good.

100/200

297. Houdini, Harry. **Tras La Pantalla**. Barcelona, May 1921. Pictorial wraps. Cinema magazine devoted to and advertising the films of Harry Houdini. Illustrated, including plates and drawings of Houdini. Spanish text. Binding chipped, foxed; good overall. Scarce.

400/600

298. Houdini, Harry. **Archive of Houdini clippings**. Including newspaper and magazine features and stories, some published during Houdini's life. Among the subjects covered are his fatal illness, over 20 "Red Magic" sections, communication with the spirit world, a serialized biography of his life by Harold Kellock, Houdini's will, Houdini imitators, and much more. Over 70 pieces. Many items pictorial. Neatly organized.

200/250

MAGICIAN AMONG THE SPIRITS IN CHICAGO

299. Houdini, Harry. **Important archive of unpublished Houdini anti-spiritualist documents**. A cache of documents, including TLSs and legal documents from Houdini and his closest confidants in the war against fraudulent mediums in the city of Chicago. Among the documents are affidavits signed by Rose Mackenberg, Houdini's lead investigator; James Collins and James Vickery, Houdini's two closest assistants both on-stage and backstage; his secretary William J. Hoyer; and numerous other members of Houdini's company, including his manager, Al Smith, all of them witnesses to Houdini's crusades in Chicago. These documents include verbatim reproductions of Houdini's stage "patter" regarding fraudulent mediums, and detailed descriptions of séances conducted in Chicago (including blindfold message reading, etc.), and are all related to a supposed medium and promoter of séances, Arthur MacNally or one Dr. C.A. Burgess, or other mediums from Chicago. Many of the affidavits and reports by Mackenberg give illuminating and penetrating detail with regards to the séances she attended.

Other documents include several with Houdini's holographic notes (including Photostats of lists of mediums, and the book *At the Feet of the Master*); a complaint against Houdini for trespass by MacNally; a summons for Houdini alleging him liable for \$100,000 in damages to MacNally; along with two photographs of Houdini (one chipped), and a program for Houdini's appearance at the Princess Theater of Chicago, for the time he appeared there which coincided with these legal proceedings. Dozens of pages. All material dates from the spring of 1926, just months before Houdini's untimely death. Condition of most documents is very good, though a few show age and edge wear, including chipping at original folds. A unique and important archive of never before published Houdiniana, and of historic significance.

10,000/12,000



299

L. LAWRENCE WEBER
 The Show to Offer
HOUDINI
 "The Greatest Entertainment of the Age—Unique of All Times"
 Who Presents
AN ENTIRE EVENING'S ENTERTAINMENT
 Consisting of Magic, Original Musical Wonder
 Scenes, Stunts and the Double of Major JET
 "THREE SHOWS IN ONE"
 Magic—Musical—Stunts—and Grand Meddling Exposed
 NOTE—During Houdini's performance it will be necessary to locate a committee of five
 spectators on the stage, and the management reserves all relations that no special jobs
 of any kind will be performed on anyone.
 Almost every entertainment furnished by Houdini in his original invention and practice.

Rae Mackenby

Notary Public in and for said County person-
 ENBERG who takes oath that the above is
 and belief.

by are paid, and that his (Houdini's)
 for the room at the Windsor Clifton Hotel
 be meeting there.
Jamel Dookery
 158 Washington St
 Union City
 New Jersey!





300

300. Kellar, Harry (Heinrich Keller). **Important six-page ALS from Kellar to Houdini.** Incredible holographic correspondence written by the Dean of American magicians to the art's greatest exponent. Kellar writes on many subjects, including Houdini's burgeoning film career ("Hope for your sake your pictures will prove a big success..."), Harry Blackstone ("my friend"), and then reproduces, in his own handwriting, the complete text of a playbill of the magician Herr Alexander advertising his appearance at the Boston Melodion in December 1849 and January 1850. Kellar both writes the text of the bill out in longhand, and illustrates it, crudely, with a drawing of the magician. Individual tricks are described in flowery, magnificent detail. Kellar even includes the cost of tickets (25 cents and 12 ½ cents for children) and the name of the printer of the bill (J.H. & F.F. Farwell's). He concludes by writing, "I think this is the Alexander who preceded Fay & Me on our South American Tour. The people in South America thought him the greatest they had ever seen (he had some show for his day - nearly 72 years ago." On two 8vo sheets of Kellar's lithographed letterhead printed by the Strobridge Litho Co., folded. An outstanding and never-again-to-be-seen document.

4,500/5,000



301

301. Lorraine, Sid (Sid R. Johnson). **Sid Lorraine's hand made magic lecture displays and props.** Being the hand-drawn and hand-painted display boards, diagrams, sight-gags and illustrative props constructed and designed by Sid Lorraine and used in his many lectures for professional magicians. Most objects are moveable, or unfold to reveal a punch line or illustrate a point. One charming flip chart outlines the various stages in the life of a magician. Most objects colorfully and artfully executed in a variety of media, and bearing the distinctive Sid Lorraine "touch" so familiar to magicians through his magazine, book, and trade catalog illustrations. 1970s. Contained in two large portfolios, the largest measuring 35 x 26". SHOULD BE SEEN.

200/400

302. [Membership Cards] **Collection of over 75 magic club membership cards.** Primarily those of Sid Lorraine, noted artist, performer, and author, and including his gold plated life membership card in the Magic Castle, as well as cards for the I.B.M., S.A.M., Hat and Rabbit Club, and others. Also included are a number of cards of P. Howard Lyons, editor and publisher of *Ibidem*. Most cards signed.

100/200

303. **Stained Glass, magic themed.** Hand-colored leaded glass bearing playing cards and a dove emerging from a hat. 10 x 10 3/4". Some cracks and chips, but overall good.

150/250



303

304. Tannen's Magic. **Door sign from Tannen's Magic Shop.** From Tannen's famous magic shop located at 1630 Broadway in Manhattan. Text reads "Louis Tannen Inc./Magic Supplies." New York, ca. 1970. 18 x 6". Orange plexiglass with raised black letters. Very good.

600/800



304

305. Tannen's Magic. **Door sign from Tannen's Magic Shop.** From Tannen's famous magic shop located at 1630 Broadway in Manhattan. Text reads "Louis Tannen Inc./Publishers." New York, ca. 1970. 18 x 6". Orange plexiglass with raised black letters. Very good.

600/800



305

Tannen's was one of the five largest manufacturers, distributors, and publishers of magic books in the world at the time these signs hung on the firm's doors. The company's house line of publications included many a modern standard in the library of the working magician, including Stars of Magic, Corinda's 13 Steps to Mentalism, and the best-selling Tarbell Course in Magic. In addition to its products and publications, Tannen's store was the center point of the New York magic scene in the 70s and 80s. Saturdays at the store included regular visits and sessions, as the shop was a meeting place for David Roth, Richard Kaufman, David Copperfield, Derek Dingle, Geoff Latta, Harry Lorayne, and dozens more, many of whom have gone on to prominent and influential careers as magicians, authors, and inventors.

306. Vernon, Dai. **Souvenir cards given to Dai Vernon.** Two packs of cards with tartan back designs by De La Rue, given to Vernon on his visit to the Edinburgh Magic Circle in June, 1952. In original gift box with paper label pasted inside (on which Vernon's first name is misspelled). Good.

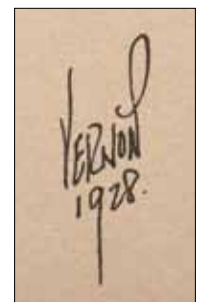
200/300



306

307. Vernon, Dai. **Dai Vernon silhouette presentation folder.** New York, 1928. Handsome presentation folder for silhouettes cut by "Mr. & Mrs. Winfield Vernen" during their tenure as popular "silhouettists" in Manhattan. Some splitting at fold, otherwise good. Scarce.

200/300



307



308



309

POSTERS & PLAYBILLS

308. **The Arvi Mysteries.** Leeds, Alf Cooke Ltd., 1915. Three-sheet (38 ½ x 88 ½") color lithographed poster bearing specters and ghostly female forms swirling about a pince nez and moustache-clad magician, standing in front of the ocean. Designed by Jim Affleck. Minor restoration and over-coloring at folds, closed tears at borders. A-

3,000/4,000

309. Baldwin, Samri S. **Mystic Odylicism. The Materialized Mahatmas. As Given by Prof. and Miss Baldwin of the Butterfly Coterie.** Cincinnati Ohio, The Enquirer Job Printing Co. ca. 1890. Large and striking four-sheet (56 x 83") woodblock poster depicting Baldwin's presentation of the spirit cabinet effect. Minor over-coloring to original folio folds. A-

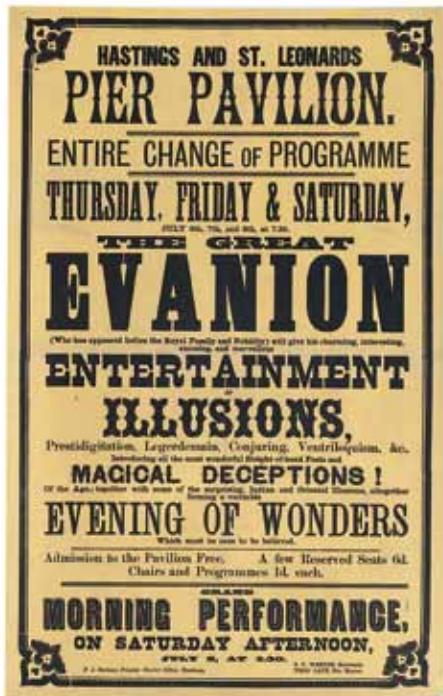
4,000/6,000



310

310. Cardini (Richard Pitchford). **Cardini playbill.** London, Haycock Press, 1939. Four-color playbill (12 ¼ x 20") on which Cardini tops the bill at the Charing Cross Coliseum. A.

200/300



311

311. Evanion, Henry. **The Great Evanion**. Hastings, F.J. Parsons, ca. 1885. One-sheet (22 ¾ x 35") letterpress broadside, black ink on yellow stock, advertising this British magician and famous collector who helped Houdini start his own library of magicana. Restoration and over-coloring in margins and at closed tears; B+.

1,500/2,000



312

312. Goldin, Horace (Hyman Elias Goldstein). **Horace Goldin**. Budapest, ca. 1920. Panel (11 ¾ x 37") color poster with a series of vignettes from Goldin's show, including depictions of his Living Miracle, Indian Rope Trick, Hand Shadow effect, and more. Rare. A.

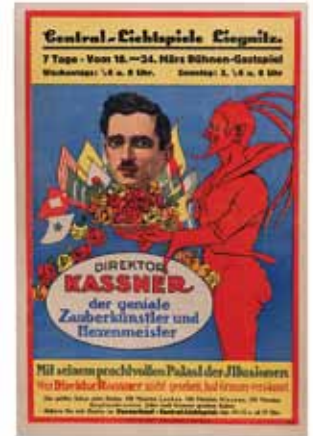
2,500/3,500

313. Kassner, Alois. **Direktor Kassner**. Hamburg, Adolph Friedlander, 1919. Quarter-sheet (9 ¾ x 14 ½") color lithograph showing Kassner's head in a bowl of flowers and flags, held by a devil. Central fold. A-.

400/600

314. **Les Magique Leons**. Nottingham, Stafford & Co., ca. 1920. Half-sheet (20 x 28") color lithograph bearing a dramatic image of a devil. A stock poster, overprinted for these unknown performers. Framed and glazed and in need of re-matting, light foxing visible on image, but not examined out of frame.

300/400



313



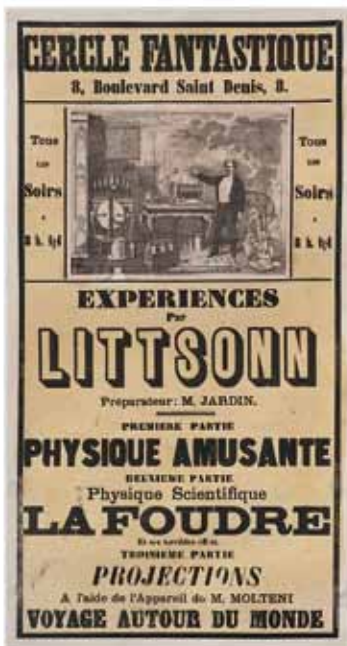
314



316



317



315



318

315. Littsonn. **Experiences Par Littsonn.** [Paris], ca. 1890. Two-color letterpress broadside (16 ½ x 39 ½”) advertising Littsonn’s performance of scientific amusements. Engraved vignette laid down at top shows chipping and wear; B+.

600/900

316. Lyle, Cecil. **Lyle. Cavalcade of Mystery.** Great Britain, ca. 1949. Half-sheet (20 x 30”) color poster depicting scenes from Lyle’s show springing from a top hat. Most are illusions of Horace Goldin’s, David Devant’s, and Arnold DeBierre’s origination, as advertised on the poster. A.

300/500

317. Lyle, Cecil. **Husbands & Wives Don’t Miss: Cecil Lyle. “The Magical Milliner.”** Great Britain, ca. 1940. One-sheet (40 x 30”) monochrome poster showing Lyle and a lady in the performance of his reputation making routine with hats. A.

400/600

318. Nicola (William Mozart Nicol). **Nicola escape broadside.** Buenos Aires, ca. 1920. Letterpress broadside (10 x 28”) bearing two offset images of Nicola performing the Milk Can and Packing Case escapes. Minor restoration to borders. A-.

100/200



319

319. Maskelyne, J.N. **Will, The Witch & The Watchman.** London, Alf Cooke, ca. 1920. Half-sheet (20 x 30") color lithographed poster depicting two of the title characters in Maskelyne's famous magical playlet. A-

4,000/5,000

The companion poster to lot 33, the trunk that played a key role in this production. This poster was used on an Australian tour made by the Maskelyne Company.

319-A. Richiardi (Aldo Izquierdo). **Richiardi Jr. Presenta Su Gran Cabalgata Magica.** Valencia, Ortega, ca. 1945. One-sheet (26 1/2 x 39 1/2") color lithograph poster depicting a smiling Richiardi. Small stain in lower margin, fold lines present. A-

800/1,200

Richiardi held the record for most appearances by a magician on the Ed Sullivan Show, presenting his illusions on the televised program twenty four times.

320. Tihany. **Circo Magico. Tihany. El Rey De Los Ladrones.** Buenos Aires, F. Springer & Cia, ca. 1940. One-sheet (29 x 42 1/2") color offset poster bearing a portrait of this great magician and circus owner. A-

200/300



319-A



320



321 (obverse)



322



321 (reverse)



323



324 (obverse)



324 (reverse)

EARLY MAGIC TOKENS

321. Alexander, Herr (Alexander Heinberger). **Herr Alexander souvenir medallion.** New York, 1847. The obverse bears a portrait of Herr Alexander and his name, the reverse the following text: "Presented to Herr Alexander as a testimony of esteem from his friends in New York 1847." Thick. MT007.

100/200

Alexander's is one of the earliest magic advertising token known, struck two years before J.H. Anderson produced his own advertising medals.

322. Askins, Joseph. **Askins the Celebrated Ventriloquist token.** England, 1796. Copper halfpenny size token, showing Askins, with his wooden leg on the obverse, text on the reverse. MT 018.

150/200

With: A plated replica of the Askins token struck in 1980.

323. Astley, Phillip. **Phillip Astley token.** London or Manchester, ca. 1795. Early advertising token used by the man regarded as the "father of the modern circus." Edge double-struck. MT109. KK

150/300

324. Chase, C. Milton. **C. Milton Chase magic shop token.** Boston, ca. 1895. Obverse shows a magician encircled by Latin text, reverse shows an American Eagle and the text "Milton Chase Mechanician Boston." Nickel silver. Uncommon "no bulls eye" variant. MT063.

50/150

325. Denton, Thomas. **Denton magic token.** United Kingdom, ca. 1795. Token advertising the services of printer, bookseller, and translator of DeCremps' classic magic books. Obverse shows MT102, Reverse MT101.

100/200



325 (reverse)



325 (obverse)



326



327

326. DeVere, Charles. **De Vere magic shop token.** Paris, ca. 1885. Palming coin advertising De Vere's magic factory. MT106. KK
75/150

327. Herrmann, Leon. **Herrmann the Great encased penny.** 1901 Indian Head cent encased in aluminum. The obverse bears a relief portrait of Herrmann and the text "Herrmann The Great Direction Thurander & Gorman," the reverse images of a wishbone, horseshoe, four-leaf clover, and the text, "Good Luck/Keep Me and Prosper." Light wear. MT158. Scarce. KK
250/350



328 (obverse)



328 (reverse)

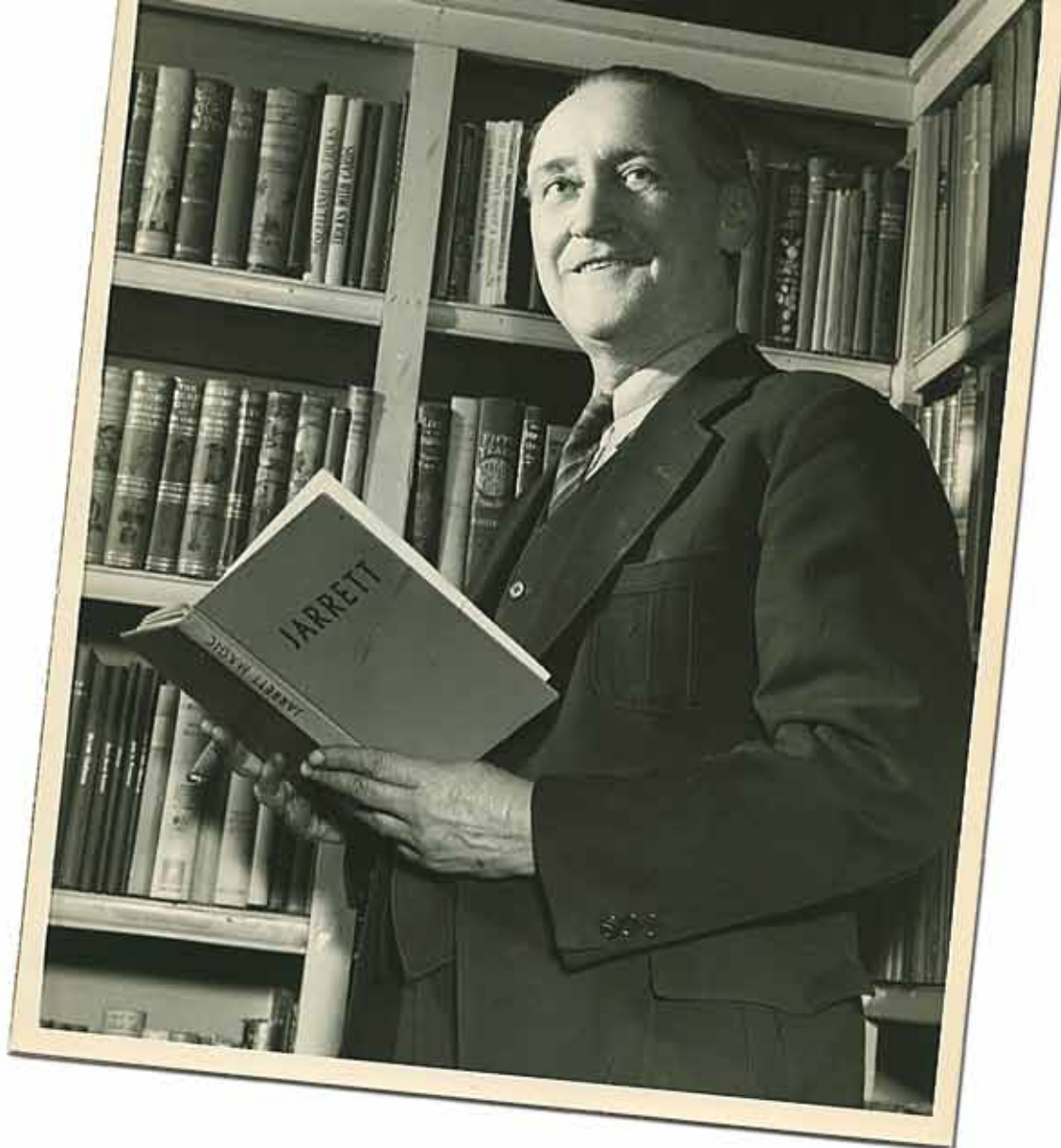
328. Voisin. **Voisin advertising token.** Paris, ca. 1855. Bronze. Devil's head on obverse, text on reverse. Similar to MT341.
50/150

329. Yost, Thomas. **Yost Magic Shop token.** Philadelphia, ca. 1890. Obverse shows a portrait of Robert-Houdin, reverse a full-length portrait of a magician pulling a rabbit from a hat. Reeded edge. "Narrow base example." MT357 KK
50/150



329

END OF SALE



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AT THE SALE

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

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

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

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

Online Bids - We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability to access the internet or software malfunctions related to the execution of online bids.

Bidding Increments - Expected bid increments are as follows.

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

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

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

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

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

AFTER THE SALE

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

Payment - The buyer must pay the entire amount due (including the hammer price, buyer’s premium, all applicable taxes and other charges) no later than 5 p.m. on the seventh (7) business day following the sale. Payment in U.S. dollars

may be made with cash; bank check or cashier's check drawn on a U.S. bank; money order; or wire transfer unless other arrangements are made with Potter and Potter Auctions, Inc. Potter and Potter Auctions, Inc. reserves the right to hold merchandise purchased by personal check until the check has cleared the bank. The purchaser agrees to pay Potter and Potter Auctions, Inc. a handling charge of \$50 for any check dishonored by the drawee. In the event buyer desires to pay by using a credit card, a convenience fee equaling 2.5% of the entire amount due shall be added to the buyer's invoice.

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

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

Potter & Potter Auctions, Inc.
(Illinois Lic. # 444.000388)
3729 N. Ravenswood Ave.
-Suite 116-
Chicago, IL 60613

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

Sami Fajuri, Managing Auctioneer
Lic. #441.001540

Text, layout and design by Gabe Fajuri
Cover photographs: Jennifer Fajuri
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LIABILITY

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

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

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

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

LOT DESCRIPTIONS & CONDITION

Descriptions include the following terminology to guide purchasers as to the condition of items offered for sale.

Posters - Posters and playbills are graded on a letter system, A - F. Major faults are noted. All posters are linen backed unless otherwise noted.

Other Items - Fine or As New: item is in exceptional, near-pristine condition; **Very good:** shows very minor wear from age or use, but generally an outstanding example; **Good:** Most items fall into this category. Items are used. Light wear is evident, including shelfwear, or wear from regular use; **Fair:** Well worn and somewhat shabby, but intact and still collectible; **Poor:** Ragged, rough and generally in need of repair or restoration, possibly with pieces/parts missing. All condition descriptions are subjective; pre-auction inquiries are encouraged.

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COMING IN 2013

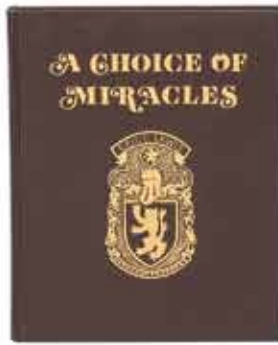
CARDINI: THE SUAVE DECEIVER

HIS PERSONAL PROPERTY AT AUCTION

APPARATUS
SCRAPBOOKS
PLAYING CARDS
CORRESPONDENCE
COSTUMES
NOTEBOOKS
PLAYBILLS
PHOTOGRAPHS
EPHEMERA
MANUSCRIPTS



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To Charles Regatta
with my best wishes and
admiration for your rare
celebration of magic
Eric R. Jones July 1941

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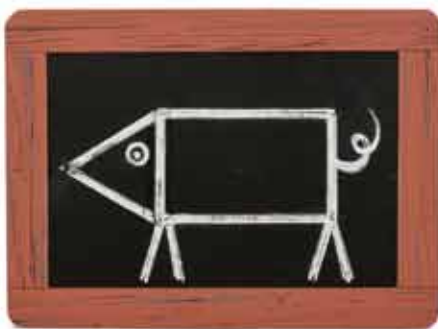
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