A vintage poster illustration. In the center, a man in a dark tuxedo with a white shirt and bow tie stands with his right arm extended, holding a thin wand. He is surrounded by several small, orange-skinned, muscular figures. One figure is perched on a large orange sphere at the top left. Another figure is on a similar sphere in the middle left. A third figure is on a sphere in the middle right. A fourth figure is on a sphere at the bottom right. A fifth figure is on a sphere at the bottom right, near the man's feet. The background is a dark blue, rocky landscape. A large, bright orange sphere is at the top left. A large, white, spiral staircase-like structure is on the left side. The title 'THE GOLDEN AGE OF MAGIC POSTERS' is written in large, bold, yellow and white letters with a red outline, slanted across the top right.

THE GOLDEN AGE OF MAGIC POSTERS

Two red-skinned, muscular figures are shown in the bottom left corner. They have large, pointed ears and are looking towards the right. One figure is in the foreground, and another is slightly behind it.

THE NIELSEN COLLECTION

Part II • February 4, 2017

POTTER
&
POTTER
AUCTIONS

THE GOLDEN AGE OF MAGIC POSTERS

Between these covers are hundreds of vintage magic posters, approximately one half of the collection assembled by Norm and Lupe Nielsen.

These images make up a remarkable visual history of magic's great golden age, spanning more than five decades, from roughly 1875 to 1930. From the hypnotic eyes of Alexander "The Man Who Knows," to the comic vignettes of LeRoy, Fox, and Powell (The Triple Alliance), to Thurston's awe-inspiring Levitation of Princess Karnac, the images chronicle big and small moments from the great shows of yesteryear.

In some ways a marriage of art and artifice, the posters were designed to excite a kind of wonder that could only be surpassed by the performance itself. They captured both the reality of the stage show, depicting what the spectators might see from their theatre seats, but did so in an idealized way that helped sell the show, as well. After all, as the primary medium for advertising the touring shows of the time, the vibrant and colorful stone lithographs – to say nothing of the wordy, engaging broadsides of an even earlier era – literally had to stop traffic.

THE GOLDEN AGE OF MAGIC POSTERS

THE NIELSEN COLLECTION
PART II • FEBRUARY 4, 2017

TEXT: Gabe Fajuri & Stina Henslee

PHOTOGRAPHY: David Linsell

DESIGN: Stina Henslee





WONDER/SHOWS AND THE *UNIVERSE*

Gabe Fajuri

From 1875 to 1930, thanks to the widespread availability of colorful, eye-catching advertisements produced by the stone lithographic and letterpress processes, magicians relied on flashy, evocative posters to advertise their shows. Pasted to the sides of barns and buildings, stuck inside store windows, and distributed in town squares, paper advertising was, in the pre-radio and pre-television era, the most effective lure for theatre patrons. Yet the promise of the magician's poster is a promise viewers almost expect to go unfulfilled.

SEES ALL! KNOWS ALL!

Biggest Necromantic Exposition on Earth!

**THE GREATEST SENSATIONAL MYSTERY EVER
ATTEMPTED IN THIS OR ANY OTHER AGE!**

In fact, virtually every claim made by the heralds, billboards, and one-sheet posters of yesteryear's great conjurers are outright lies. In words or graphics, they didn't stop short of advertising men (and less often, women) who could genuinely defy the law of gravity, become invulnerable to swords, saws, and daggers, communicate with the great beyond, or even bring the dead back to life.

But that's why audiences buy tickets to magic shows – to be deceived, albeit agreeably. Isn't it?

Every illusion and trick was, after all, exactly that: a “how can it be?” event, a mystery of “how did he do that?” As more than one magician has put it, the prestidigitator's art form is essentially that of the honest lie: you go to the magic show where the performer deceives you, over and over. And you like it. This is the contract entered into when buying a ticket. I will lie to you as the magician, and you, as the spectator will temporarily believe I am a miracle-maker.

Of course, most audiences know better.

But setting aside the willing suspension of disbelief and the magicians themselves, let us turn attention to the way believers and disbelievers alike were drawn to theaters, town halls, vaudeville palaces, opera houses, schools, auditoriums, circuses, and stadiums during what is commonly referred to as the great “Golden Age” of magic posters.

Very often, when the magician had a reputation – Blackstone, Hermann, or Dante – the posters were roughly one-quarter fantastic and three-quarters personality-based. They did more to advertise the man himself than they did to advertise his show. Laymen gazed at bright stands of lithographs depicting a strange man who would soon come to their town presenting a bouquet of mysteries. He must have been strange, after all; there were imps perched on his shoulders, whispering secrets to him. (This was a theme first introduced by Kellar, with the assistance of the artists at the Strobridge Lithographing Company in 1894.) Combined with a sinister, straightforward look in the eye of the subject, these posters promised something mysterious, without being overtly magical. What was this man going to do, exactly?

↻

Then there were the images that said nothing about the person they advertised, but simply pictured the star of the show, and his name. Absent were the imps, props, and assistants. To paraphrase Robert Lund, founder of the American Museum of Magic, these posters proved exactly how famous a man had become. They advertised not what someone did, but simply stated who they were.

Houdini is the obvious example of this phenomenon, and to magic collectors of today, one of his best-known posters, turned into a US postage stamp, is commonly known as the “Houdini for President” poster based on its straightforward design.

But Houdini was not the only magician to reach such a high level of recognition. Harry Kellar, Okito, and Chris Charlton were among those who traded solely on their names, fame, and faces by commissioning lithographs that showed themselves off, not the magic they made.

↻

But the majority of the posters from magic's golden age share more with advertisements for circus spectacles than election-time propaganda paper. Nearly overloaded with color, and packed with scenes from the shows they heralded, these posters showed off miraculous scenes and made fantastic claims. One performer even billed his show as a “national necessity.”

Gardens of flowers materialized from nothing. Bullets were caught in the teeth of steel-nerved men. Fire, smoke, and ash erupted from human volcanoes. Live fish were caught over the heads of

the audience, as if angling in the air was an everyday occurrence. These were but a few of the feats to which a ticket to the shows of Bellachini, Von Arx, and Chefalo would grant you access.

With any luck, the viewers who stood in front of them, slackjawed at the marvels on display, were motivated to part with a few coins and see if fantasy and reality were anything alike. Did the posters truly represent what the magicians performed? Was the price of admission really worth it?

Sometimes fantasy and reality did collide on stage in these magic shows. Oftentimes they did not.

Was Houdini's daring escape from the Water Torture Cell as dramatic as the posters made it out to be? Perhaps. But there was no green monster holding the escape artist underwater. And the act itself was possibly even less dramatic when audiences were seated in front of a curtain-covered cabinet for five, ten, or even twenty minutes, Houdini was somewhere behind the drapes, apparently fighting for air in the tank while the orchestra played on (and on, and on).

The "ghosts" that Thurston and Kellar conjured from their spirit cabinets were actually very real, very tangible, and somewhat less spooky representations of the manifestations their fantastic posters promised.

The stake to which Blackstone was to be strapped looked much different in person than it did on the posters advertising the illusion – more brightly-painted theatrical prop than Salem witch trial accessory.

None of which is meant to diminish the effectiveness of a magic show, or the spells the great magicians cast over their audiences.

Still, the fantasyland of the magic poster did much to reinforce the psychological illusion of the magic show itself – that on-stage miracles had been every bit as miraculous as those advertised. Seeing lithographs on the sides of buildings year after year when the touring magic shows of the golden age tramped cross-country reinforced the illusion of the illusions themselves, making each performance seem perhaps more magical than it actually was.

From the standpoint of history, these images also serve a dual purpose: as paper records, and as legend-creating relics.

As for the legend, the Golden Age has taken on a gigantic stature thanks in no small part to the wonder-imagery of its posters. In the same way the images evoked a sense of awe in the era during which they were created, they now evoke a sense of wonder in the collectors who gather, protect, and preserve these ephemeral treasures. They suggest pleasant memories or spark the imaginations of those who adore antiques, and conjure up thoughts of the good old days. For anyone who could not be present when Brindamour made the lady float, or watch Mrs. Kellar stride on stage in a magnificent gown, the posters that showcase these moments in time instill the mind with scenes of the past that must have been wonderful. The mind boggles.

But the posters also serve as valuable documents of what actually took place on stage all those years ago. While it is true that not every poster accurately depicts the trappings of each trickster's repertoire, a large number do authentically picture the big stage illusions and sleight-of-hand tricks of yesteryear down to the tiniest of details.

To return to the example of Houdini's Water Torture Cell, posters show it in two different formats: with an outer cage-like structure secured with locks, and another without this latticework of bars. Both representations are accurate, and lead to a larger discussion of how the effect evolved in Houdini's show. Two posters in the Nielsen collection chronicle these developments, and tell the story of Houdini's most famous escape in the process.

The same can be said of the posters showing Chung Ling Soo "defying the Boxers," in his famously ill-fated bullet-catching stunt. Posters advertising this most dangerous of feats truly depict the stage scenery Soo carried with his show to make what is essentially a small trick into a Broadway-worthy production number. Contemporary photographs confirm many of the details printed on Soo's posters were accurate, down to the stage positions of the performers.



And yet there would be scant few posters to study, preserve, and marvel at were it not for the collectors who saved them. In the world of magic, Henry Evanion, Arthur Margery, Jimmy Findlay, and John Mulholland were among the first to treasure these ephemeral advertisements. Later, John McManus, Charles Larson, Morris Young, Milbourne Christopher, Ed Miller and Jay Marshall, John Henry Grossmann, C.A. George Newmann, and David Price assembled gigantic hoards of old posters, storing, displaying, caring for and studying the material for what it was and what it could tell them. Houdini himself was one of the first to recognize the importance of these old documents when others did not. These men cared for what most others considered little more than scrap paper. In fact, one famous magic company in England used stacks of remnant Servais LeRoy posters to wrap parcels of books in its mail order department.



Norm Nielsen, himself a fine and accomplished magician, took up the mantle of these men, becoming one of the great magic poster collectors – preservers of history, really – some twenty-five years ago. His interest in the hobby began by the acquisition of a single Fu Manchu "dancing girls" poster; from that moment on, as his wife Lupe reported, their pursuit of posters was ceaseless.



photo credit: Zakary Belamy

An early acquisition was one half of the Jay Marshall collection of Chicago (which Marshall had built upon after acquiring Ed Miller's remarkable cache). Auctions and private transactions yielded other key pieces, with significant purchases from the Egyptian Hall and Christian Fechner collections being chief among them. The Cabot Collection of New Zealand added still dozens more posters to the Nielsen archive, including unique and scarce images of Heller, Malini, and Nicola. All in all, the Niensens gathered over 1,000 posters documenting magic's golden age, a carefully assembled archive of significance. Like those who came before them, Norm and his wife Lupe became stewards – guardians, if you will – of a significant piece of the past. With the publication of two books documenting their collection, the final step in that process of preservation is complete. This Aladdin's Cave of miraculous, artful pieces of printed history has been chronicled for future generations.



A magnificent example of posters pasted to a wall in England, advertising Chung Ling Soo.



Vintage Poster Grading & Condition

By their very nature, posters were produced with a short lifespan in mind. Typically printed on cheap paper and plastered to billboards or the sides of buildings, most of these pieces – vivid and important as they may now be – were never meant to last for more than a few weeks, or months at the most.

As such, a system of grading the condition of vintage posters has been developed to represent accurately their current state. The system used in this catalog has been widely accepted by most poster dealers. The designations that follow are frequently amended with (+) or (-) symbols, where appropriate. Every effort has been made to describe flaws and issues.

Condition A: A poster in much the same state as when it was printed. Colors are bright and crisp, and there is no significant paper loss or tearing. There may be slight blemishes, creases, or scuffs.

Condition B: These posters are in good condition, with some restoration (including repaired tears and slight overcoloring), but this is not readily apparent. There may be some discoloration and/or fading.

Condition C: A poster that is showing the effects of time and or heavy restoration. Fading and discoloration may be more pronounced, restoration, folds, creases and flaking may be visible, and there may be paper losses or significant areas of restoration.

We have done our best to describe any flaws, defects, and restoration – whether apparent or not. However, the above condition ratings are subjective. Prospective bidders should inquire of our specialists with specific queries. We encourage all bidders to examine the posters personally or have them examined by a personal representative.

All posters listed in this catalog are linen-backed unless otherwise noted.

AUCTION

Saturday, February 4, 2017 • 10:00 AM

EXHIBITION

February 1 - 3 • 10:00 AM - 5:00 PM

INQUIRIES

info@potterauctions.com

Phone: 773-472-1442



1. ABBOTT, ANNIE (DIXIE HAYGOOD).

Annie Abbott. The Little Georgia Magnet.

Belfast: David Allen & Sons, ca. 1905. Half-sheet color lithograph the American stage magician Annie Abbott. The poster reads, "Can you Lift Her? Twenty Men Try It Every Night and Fail." 20 x 30". Over painting and chipping throughout; B. Uncommon.

3,500/4,500

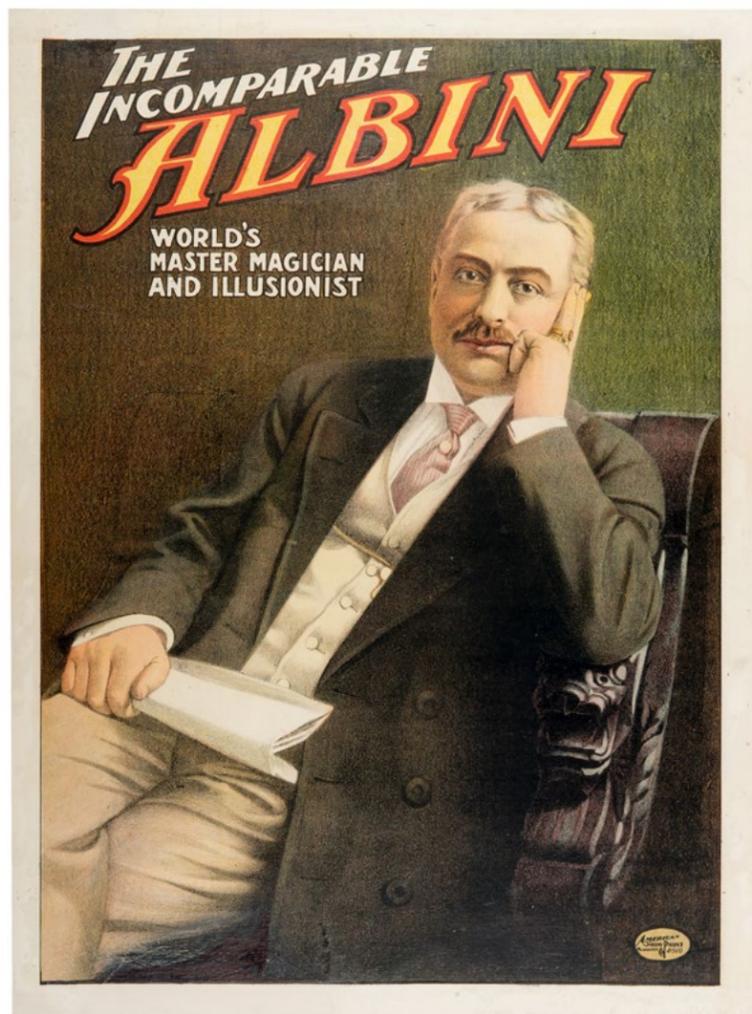
Capitalizing on the sensation caused by Lulu Hurst ("The Georgia Wonder"), Annie Abbott rose to prominence in the early twentieth century with an act almost identical to Hurst's. As advertised on this uncommon lithograph, Abbott demonstrated an incomprehensible ability to resist the strength of many men from her audiences, who tried to push, pull, and lift her from where she stood on stage. Despite their might, Abbott remained solidly in place, as if held to the stage by a giant unseen magnet.



2. ALBA.
Professor Alba.
 Valencia: Graficas Valencia, ca. 1950. A human skeleton holds a menacing scythe in one hand, with other arm wrapped around the bicep of the tuxedo-clad Alba, here billed as "The man who plays with death." 13 x 27 ¾". Minor wear in upper third; A-.

150/250

Half of a matching poster set. The other for his performing partner Gioconda is found in Lot #87.



3. ALBINI, HERBERT. (ABRAHAM LASKI).
The Incomparable Albin.
 Milwaukee: American Show Print, ca. 1910. Three-quarter length portrait of Albin in a three-piece suit, holding a sheaf of documents in his lap, his free hand supporting his head. 20 ¾ x 28 ¼". Four losses repaired, borders over-colored; B. Uncommon.

1,500/2,500

4. ALBINI, LIEUTENANT.
 (FREDERICK BAXTER EWING).

Leut. Albin.

1881. Two color broadside features a portrait of the British illusionist and touts his popularity. 11 x 33 ½". Significant losses and tears; C.

100/150

Sometimes confused with the Herbert Albin, Lieutenant Albin (1851 – 1930) was the first magician to use that stage name as a magician, and one of the first performers to present an act of stage filling illusions in British music halls of the late nineteenth and early twentieth centuries. His career spanned several decades, included notable contracts of 100 weeks or more with more than one impresario, and he also appeared before British royalty on more than one occasion.

5. ALEXANDER
 (CLAUDE ALEXANDER CONLIN).

Alexander. The Crystal Seer.

[Bombay: Av Yaga?], ca. 1920. Lithograph panel poster bears a striking portrait of Alexander's turbaned visage surrounded by skulls, and hovering over a crystal ball. 14 ¼ x 41 ¼". Slight tear affecting. Old fold and minor repairs. Good condition; B+.

500/700

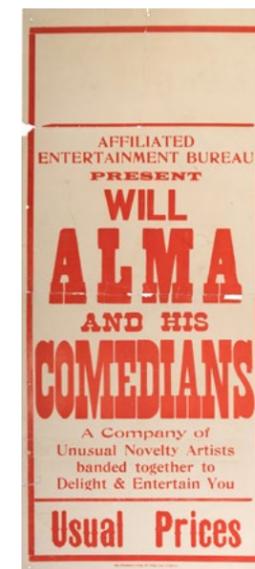
Alexander was, perhaps, the most successful professional theatrical mind reader of his generation. He made millions of dollars performing on the grandest vaudeville stages — nearly \$240,000 in 1924 alone — and retired at age 47 to a sprawling estate in the Pacific Northwest. According to Alexander's biographer, David Charvet, "Claude Alexander Conlin admitted to killing four men, was married seven times, occasionally to more than one woman at a time, spent time in jails and prisons around the United States, and counted some of the greatest magicians of his time as his close friends." In 1944, Alexander sold his entire show — props, posters, costumes, and all — to Robert Nelson of Columbus, Ohio, who ran a successful business supplying mentalists and mind readers. For decades, Alexander posters, including those offered here, filtered out into the magic community and beyond, from Nelson's store rooms.

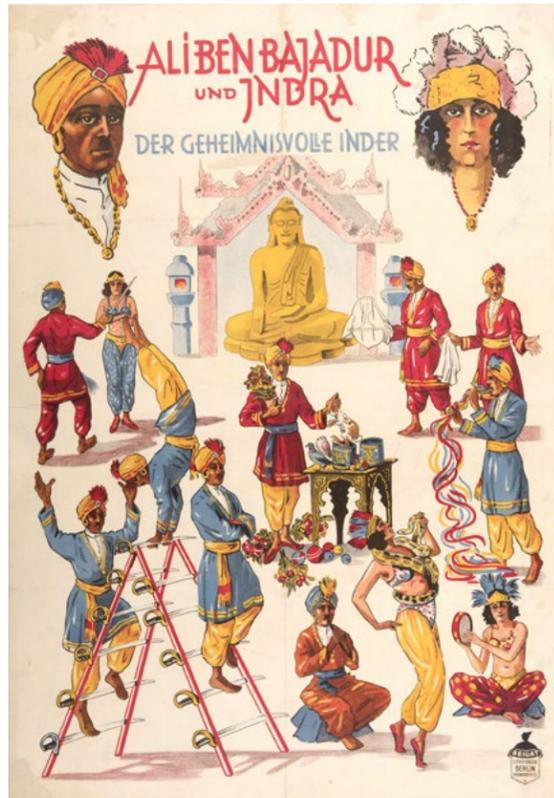
6. ALMA, WILL
 (OSWALD GEORGE WILLIAM BISHOP).

Will Alma.

Richmond, Australia: Gee. Whitehurst, ca. 1930. One-color broadside advertising the Australian magician who gathered together one of the largest and most important collections of conjuring material in the southern hemisphere. 13 ¼ x 30 ¼". Edges chipped, tearing affecting text; B-.

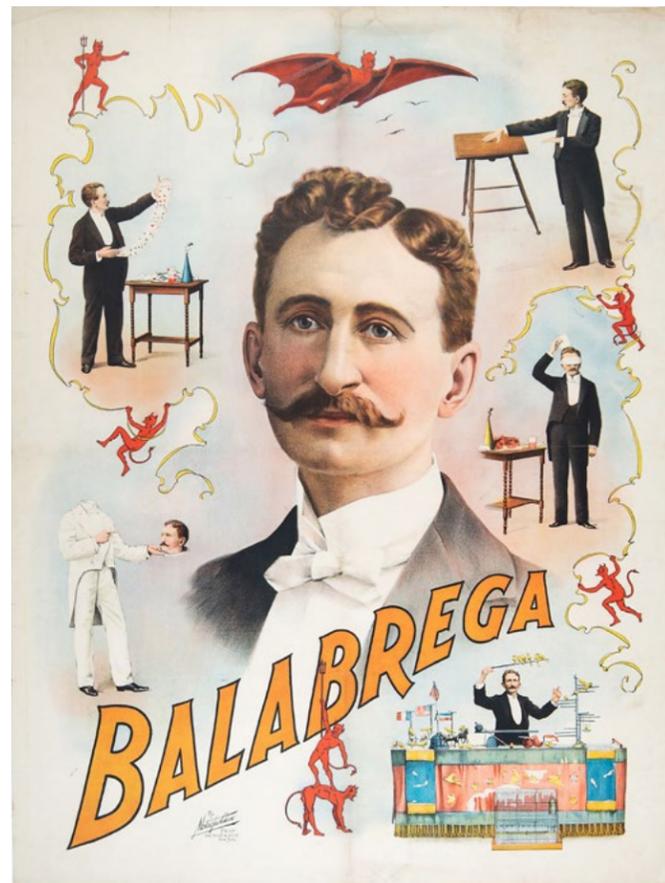
100/200



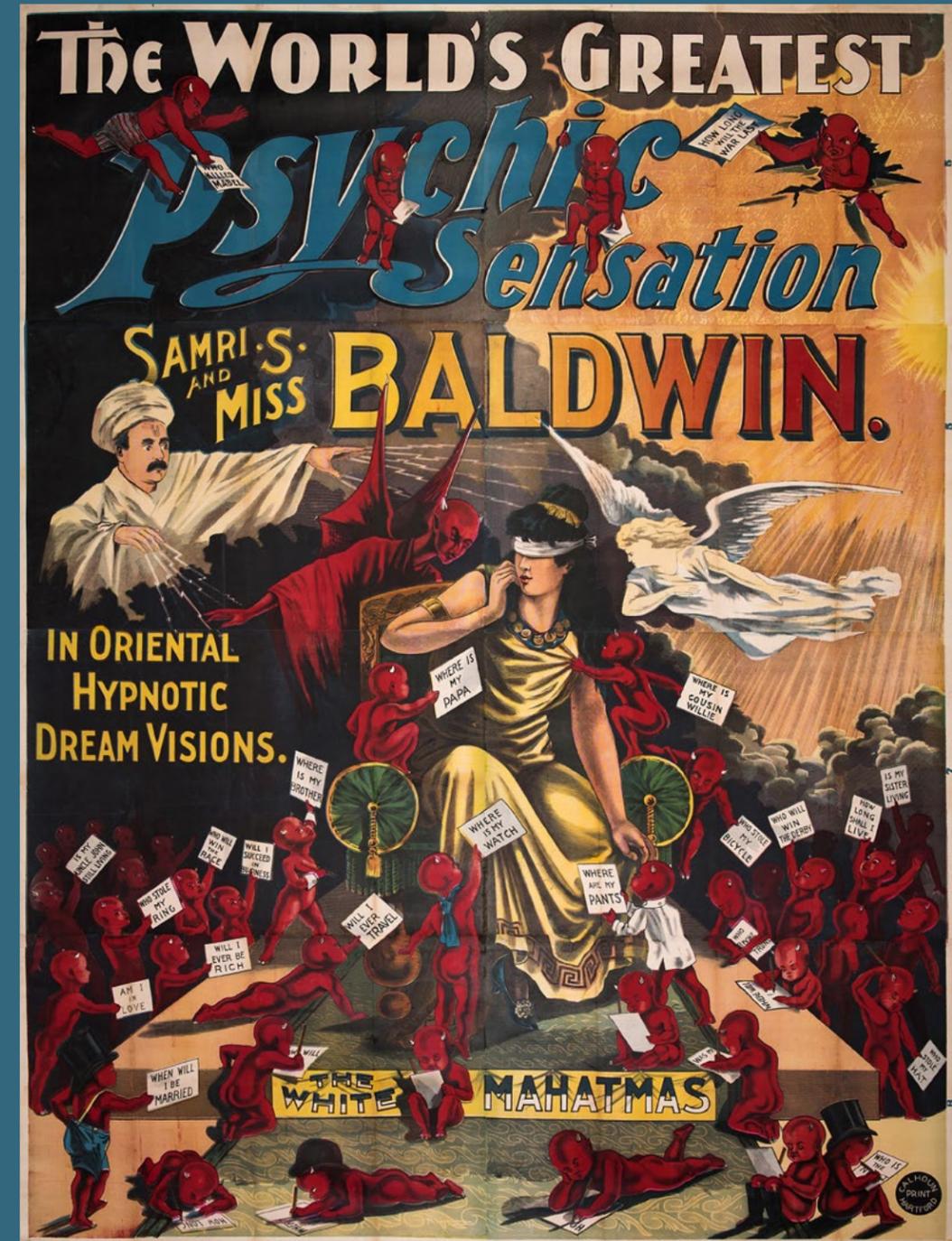


10. BAJADUR, ALIBEN.
Aliben Bajadur und Indra.
 Berlin: Beigat, ca. 1910. Half-sheet color lithograph advertising *der geheimnisvolle Inder* or "The mysterious Indian." The poster depicts a series of vignettes featuring several Indian performers. 19 1/2 x 28". Overpainting and repairs throughout image; B+.

1,000/1,500



11. BALABREGA (JOHN N. MILLER).
Balabrega.
 New York, The Metropolitan Printing Co., ca. 1880. Handsome color lithograph depicting a central portrait of "The Swedish Wonder" who began his career on stage as a boy. His face is surrounded by vignettes of his performances, including the Decapitation illusion, card tricks, and trained canaries. 30 x 40 1/2". Minor restoration not affecting image, light soiling. B. Scarce. 1,500/2,000



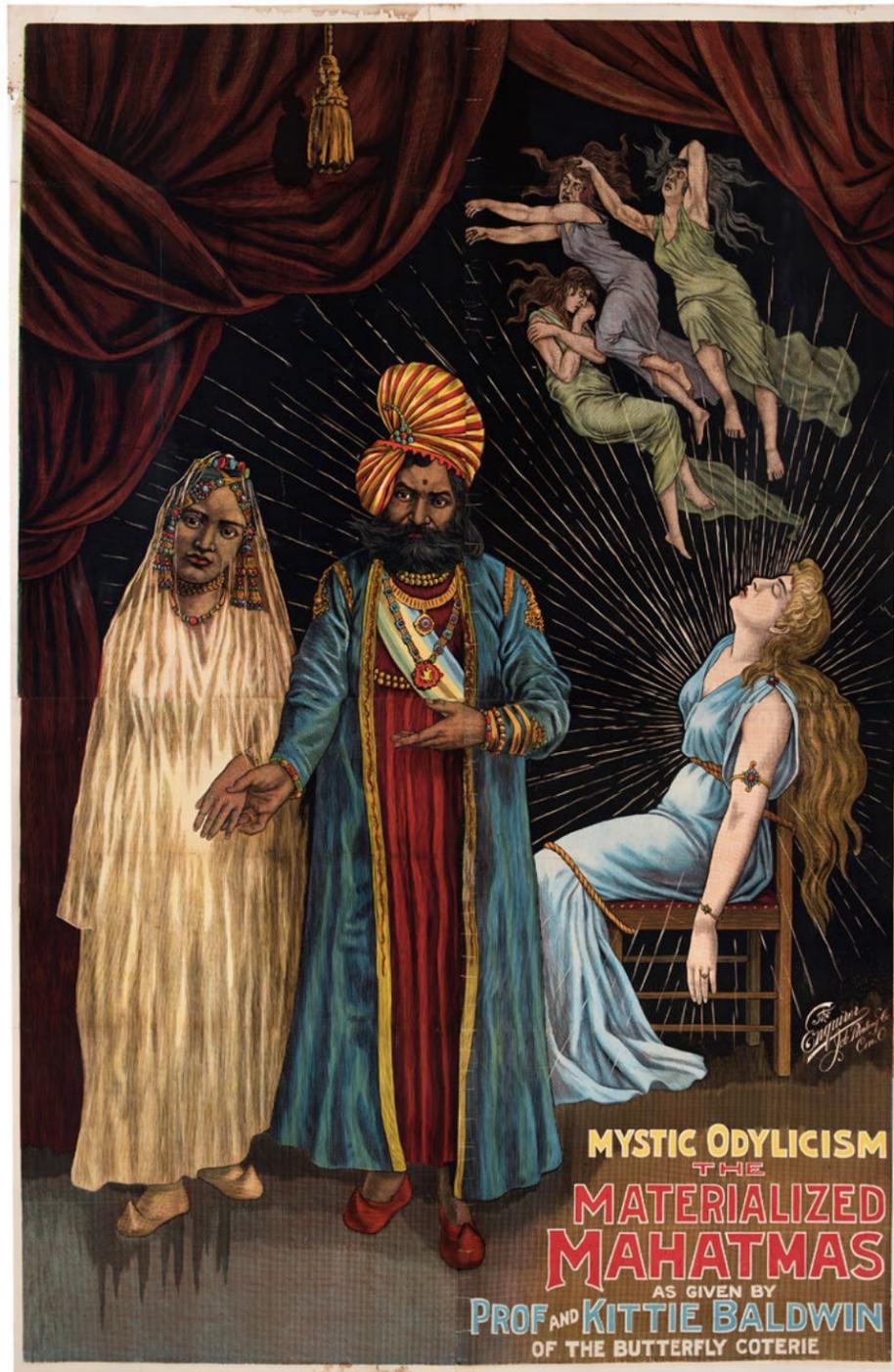
12. BALDWIN, SAMRI (SAMUEL SPENCER BALDWIN).

The World's Greatest Psychic Sensation.

Samri S. and Miss Baldwin. In Oriental Hypnotic Dream Visions. The White Mahatmas.

Hartford: Calhoun Print, ca. 1895. Eight-sheet color woodblock lithograph depicting a blindfolded Miss Baldwin surrounded by an army of red demons bearing questions on billets, from the ridiculous to the commonplace, to the sublime. To wit: "When will I be married?" "Will I ever travel?" and "Where are my pants?" 82 x 109 3/4". Chips, folds, and small losses restored, a few chips in upper border unrestored; B+.

4,000/6,000



13. BALDWIN, SAMRI (SAMUEL SPENCER BALDWIN).
Mystic Odylicism. The Materialized Mahatmas.
As Given by Prof. and Miss Baldwin of the Butterfly Coterie.
 Cincinnati: The Enquirer Job Printing Co. ca. 1895. Large and striking four-sheet woodblock billboard poster depicting Baldwin's presentation of the spirit cabinet effect. Bolts of lightning radiate from the head of the female medium, who sits in a chair at the right side of the image. Oddly, Baldwin himself does not appear in the poster. 56 x 83". Soiling in margins, closed tears at intersection of sheets, minor chips. B+.
 2,000/3,000



14

14. BELLACHINI, FREDO.
Schweizer Bellachini.
 Frankfurt: Maingau Druckerei, ca. 1920. Panel-size poster bears vignettes of various illusions and tricks performed by Bellachini and his wife, including the levitation and disappearing acts. 11 3/8 x 32 3/4". Very minor chipping along edges; A.
 300/500



15

15. BELLARDI.
Bellardi Assisted by the celebrated Medium Miss Elly Scott.
 Hamburg: Adolph Friedländer, 1921. Clad in white tie and tails, Bellardi removes the gloves from his hands in the central three-quarter length portrait dominating the poster. Vignettes surrounding him depict his performance of the Sword Box, Spirit Cabinet, flower production, Aerial Fishing, and other miraculous feats. 38 x 54". Over-coloring in margins and to closed tears; B+.
 800/1,200



16. BENEVOL
(LUIGI MARIA BENEVOLO).

Benevol. Le Légendaire Professeur.
Paris: Imp. Spéciale des Tournées, ca. 1910.
Color lithograph portrait of the Italian magician in his trademark Mexican-type costume, surrounded by three green demons. 24 x 33 1/2". A.

400/600

16

17. BENYON, EDGAR.

Direct from London. The Great Benyon.

Auckland: Wright & Jacques Ltd., 1955. A menacing devil in red, green, and black looks down over Benyon's name, with lightning radiating from his outstretched hand. Pasted-down date strip advertises the show at the Civic Theatre on June 21, 1955. 14 3/4 x 39 3/4". Pinholes restored; A-.

200/300

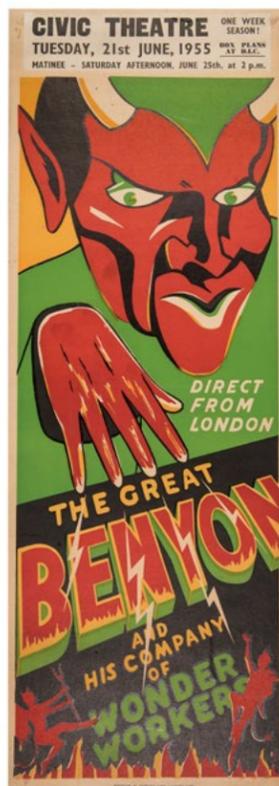
18. BENYON, EDGAR.

World's Most Versatile Boy Entertainer. Edgar Benyon.

Christchurch: The Lyttleton Times Co., ca. 1910. Letterpress broadside for an early appearance of this Kiwi magician who went on to considerable success in England, Australia, and the nation of his birth. Here, he is billed as a "juggler, mimic, magician, ventriloquist," as part of a larger variety bill. 14 1/4 x 35 3/4". One clipped corner over-painted. B-.

100/200

Sold together with a small pictorial Benyon window card, printed in red on yellow stock, bearing cartoonish scenes from Benyon's show.



17



18



19. BLACKSTONE, HARRY (HENRY BOUGHTON).

World's Super Magician. Blackstone.

Circa 1950. Oversize poster depicts older Blackstone posed with one of his most famous effects, the Dancing Handkerchief. The caption reads, "At last!... The Bunny Outdoes Blackstone." A giant rabbit standing on its haunches stands at the right side of the poster. 20 1/2 x 55 1/2". Considerable wear and over-painting throughout; C. Sold as-is. The only known example of this poster.

1,000/1,500



20. BLACKSTONE, HARRY (HENRY BOUGHTON).

World's Super Magician. Blackstone.

Chicago: Globe Poster Corp, ca. 1947. Three-color offset window card bears a bust portrait of an older Blackstone looking down over text describing his show, including the catchphrase, "Company of 30 mostly gorgeous girls!" 14 x 22". Billposter's stamp. Considerably worn, scuffed and with two large punctures; C. Sold as-is.

100/200



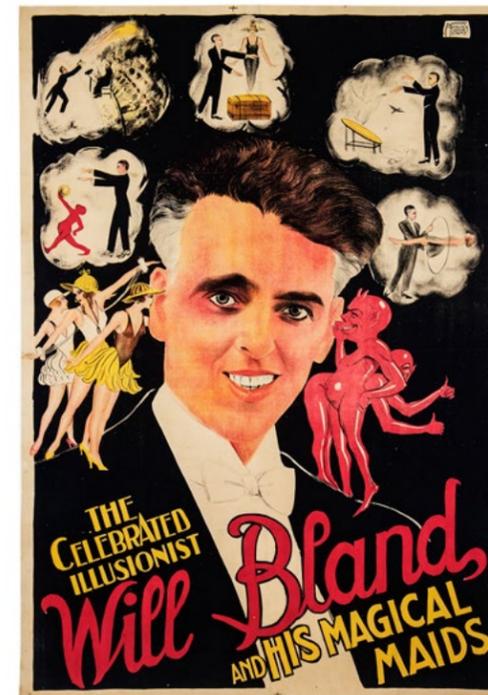
21. BLACKSTONE, HARRY (HENRY BOUGHTON).

Blackstone.

The World's Master Magician.

Erie, Pennsylvania: Erie Litho. Co., ca. 1917. Iconic color lithograph depicts a striking portrait of the Chicago-born magician in his earliest days as Blackstone. Red and green imps whisper to him against a spooky background of bats and ghosts. 27 x 41". Prominent fold lines; B+. Rare.

7,000/9,000



22

22. BLAND, WILL.

The Celebrated Illusionist Will Bland and his Magical Maids.

Marseille: Nicolitch, ca. 1917. A central portrait of the Australian magician is surrounded by images from his show, including performances of the Duck Tub, Levitation, and Substitution Trunk tricks. Devils whisper in one ear while three of Bland's "magical maids" perch on his other shoulder. 38 x 53 1/2". A.

500/800

23. BRUSH, EDWIN.

Two Edwin Brush Window Cards.

Chicago: Windermere Press et al, ca. 1910. Each card, ornamented by witches, owls, clowns and demons, advertise the Chautauqua and Lyceum show of this pioneering Chicago-based entertainer who was among the first to work in both of these fields. Portraits of Brush with his signature upturned mustache appear on both window cards. The larger 11 x 16". Both with wear, tears, and faults. B-.

150/250

24. BRUSH, EDWIN.

Brush. King of Wizards.

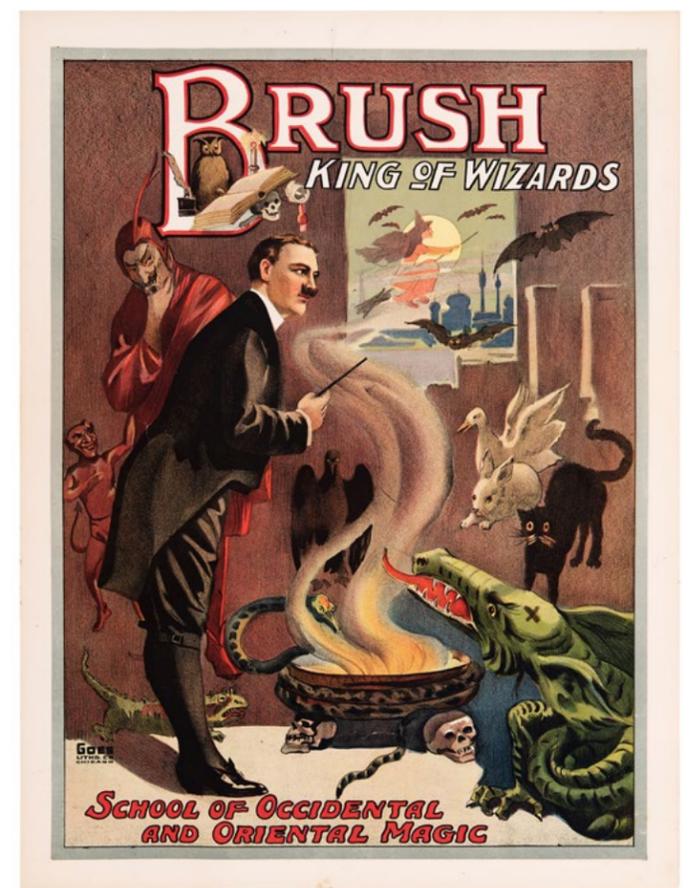
School of Occidental and Oriental Magic.

Chicago: Goes Litho. Co., ca. 1920. Color lithograph depicts Brush – with his ever-present upturned mustache – conjuring a witch from a cauldron supported by skulls, while a devil observes the proceedings. An Alligator sits in the foreground at the right, while a black cat, rabbit, and duck fill out the scene. 21 1/8 x 28 1/4". Slight tears at edges; A.

800/1,200

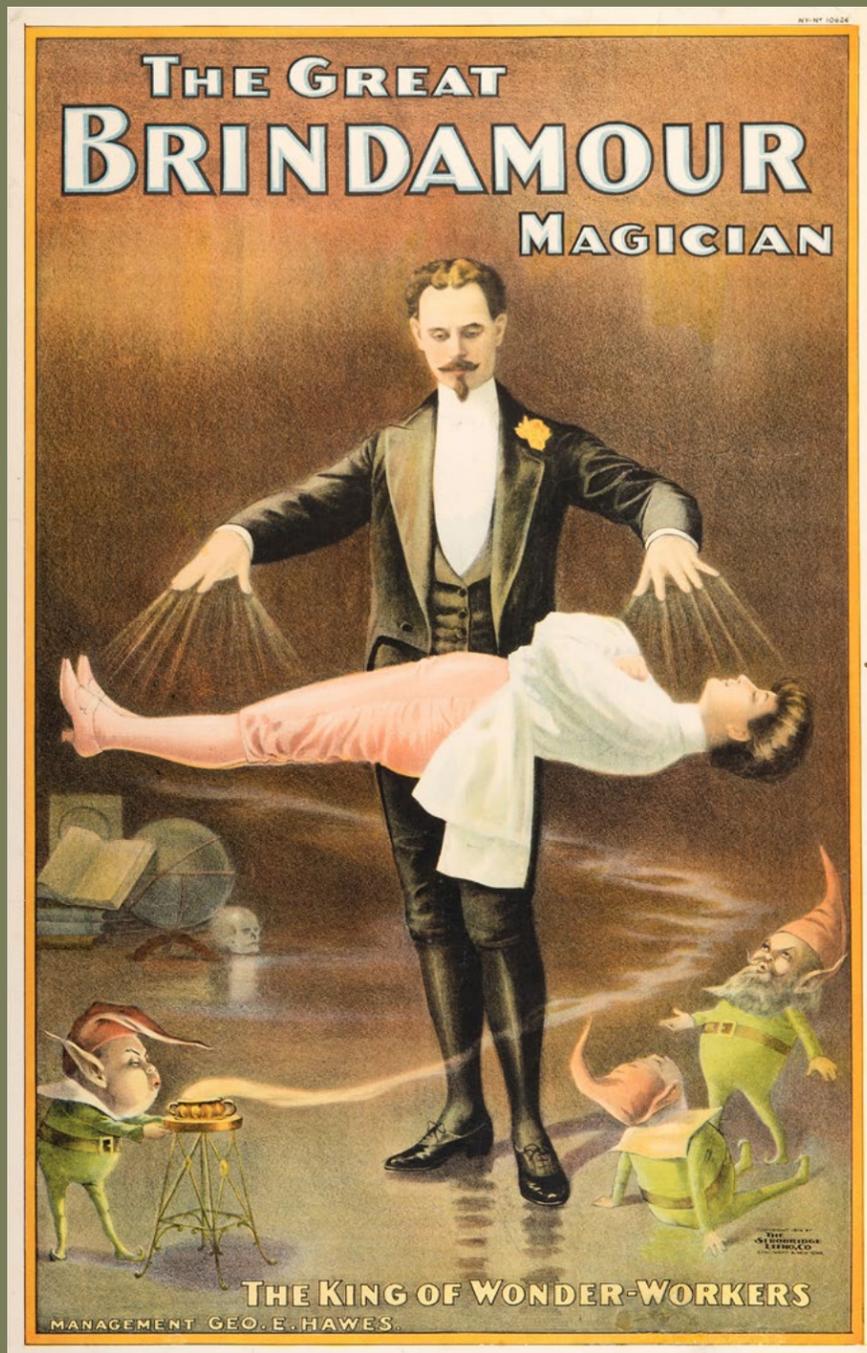


23



24

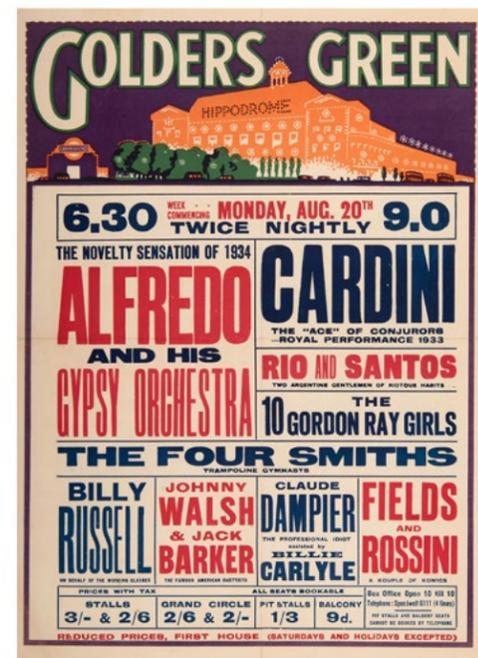
Though he rose to fame as America's foremost magician, Harry Blackstone was born on the south side of Chicago as Henry Boughton, and performed in small-time vaudeville shows under a host of other names. His first taste of success came while using the moniker of Frederik the Great, but after anti-German sentiment swelled during WWI, he adopted the name of Blackstone, and it stuck. Though he never strayed far from his Midwestern home, Blackstone traversed the country for decades with a show frequently billed as being staffed by a "Company of 30," including "mostly" gorgeous girls. His production, in its heyday, required a box car full of illusions, animals, and props, and featured a vanishing horse (called Doc Bill, thanks to the veterinary costs associated with his care), escapes, and rapid-fired exchange illusions. Despite the stage-filling spectacle, it was Blackstone's personality that made his reputation, along with his presentation of "in one" effects in front of the theatre curtain, and with audience volunteers. His Floating Light Bulb and Vanishing Bird Cage were trademark tour-de-force tricks that showcased his everyman appeal, amazed theater patrons and children alike, and cemented Blackstone's reputation as the "world's master magician."



25. BRINDAMOUR, GEORGE.
The Great Brindamour Magician. The King of Wonder-Workers.
 Cincinnati & New York: The Strobridge Litho. Co., ca. 1903. Striking full color lithograph depicts Brindamour performing the Levitation illusion, his brunette assistant suspended in mid-air in front of him, while mystic rays radiate from his fingertips, apparently causing her to float in mid air. Three gnomes look on as he performs. 17 5/8 x 27 1/4". Tiny repaired tears, minor restoration in lower border; A-.

6,000/8,000

Best-remembered as an escape artist, Brindamour (1870 – 1941) was Houdini's most successful competitor. Besides jail breaks, his signature escape was a handcuffed bridge jump, sometimes into partially-frozen rivers. He also devised clever escape stunts from unusual devices and restraints, including locked barrels filled with beer, a spiked Spanish Cell, and glass display cases. The levitation was part of his full stage show that was soon abandoned in favor of his more successful (and in-demand) escape act. As a result, few posters featuring Brindamour's illusions have survived the years. Along with Brindamour's magic apparatus, the posters were discovered in storage in the 1920s.



26

26. CARDINI
 (RICHARD VALENTINE PITCHFORD).

Cardini. The "Ace" of Conjurers.
 London, 1934. Five-color broadside for a variety bill featuring nine acts, among them Cardini, billed as "The "Ace" of Conjurers – Royal Performance 1933." Other acts include Claude Dampier "the professional idiot." 16 1/4 x 22 1/4" Slight fold lines visible, otherwise excellent; A-.

300/500

27. CARDINI
 (RICHARD VALENTINE PITCHFORD).

? Cardini ? Die Weltsensation des Lachens.
 Berlin, 1933. Two-color broadside advertising the Suave Deceiver's appearance at the Jewish-owned Kabarett der Komiker just months after Hitler came to power. 19 x 27" Margins trimmed, significant staining and repairs throughout; C.

300/500



27

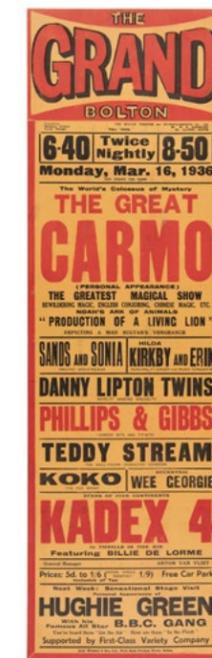
28. CARMO (HARRY CAMERON).

The World's Colossus of Mystery. The Great Carmo.

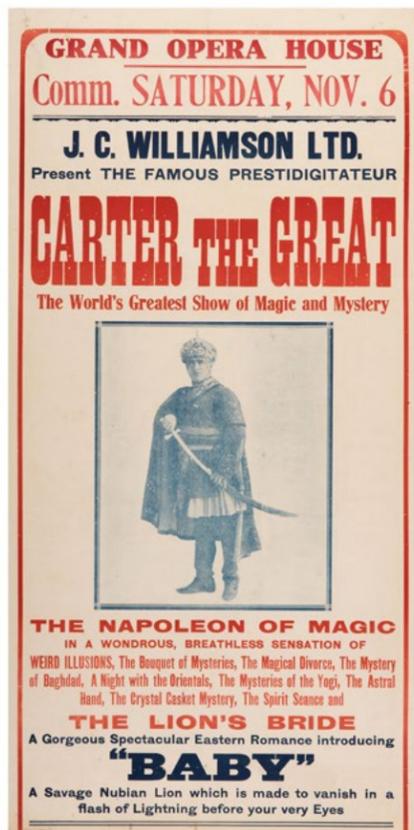
Bolton: Robt. Whewell & Son Ltd., 1936. Letterpress broadside in three colors advertising Carmo at the top of a variety bill featured alongside trick cyclists, comedians, dancers, and acrobats. Carmo's act featured the production of a living lion, and his rendition of the Noah's Ark illusion, in which a cavalcade of animals was produced from a small ark first shown empty to the audience. 10 5/8 x 34 1/8". A.

150/250

Starting out in show business as a stage magician who featured animals prominently in his act, Carmo was later lured into the world of the circus. He began his career under the big top partnering with Bertram Mills, the famous English circus owner, but the two parted ways nearly as quickly as they joined together. Carmo went on to build and operate his own circus, but two disasters kept him from the successful career he had hoped for. During a wintertime tour of England, his low-pitched tent could not be struck in time to avoid a storm. The weight of the snow on the canvas crushed the structure, resulting in a total loss of the tent. After rebuilding, Carmo once more went back on the road, but again disaster struck, this time in the form of a fire. Carmo played his last shows as part of a smaller circus owned by Raymond Toole-Stott, the man who went on to chronicle the great books of the circus in a monumental five-volume bibliography.



28



29. CARTER, CHARLES.

Carter the Great. The Napoleon of Magic.

[New Zealand], ca. 1926. Two-color panel size poster features a portrait of the famous magician in Oriental dress with a sword at his hip, and advertises feats, such as, 'the magic divorce' and 'the lion's bride'. 15 x 31". Minor tears on edge repaired; A-. Scarce.

300/500

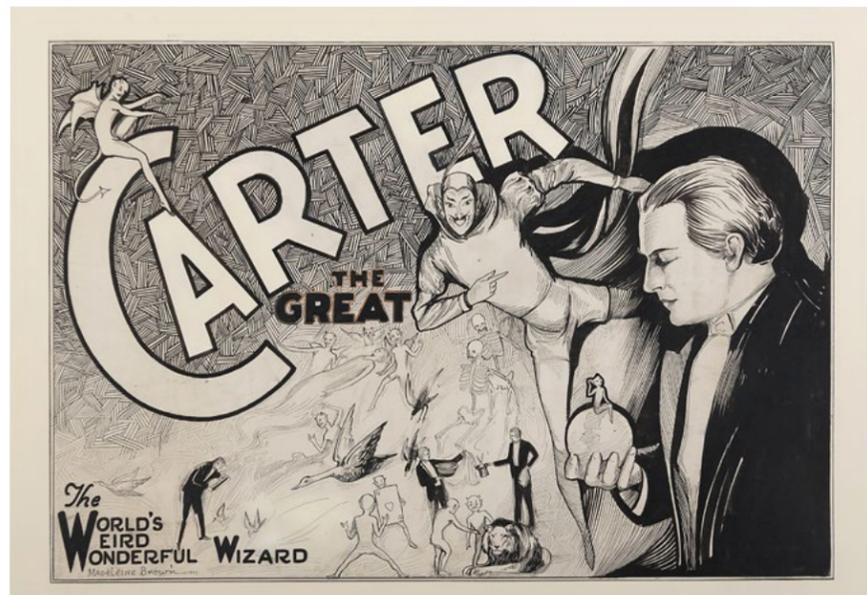


30. CARTER, CHARLES.

Carter The Great.

[Cleveland or San Francisco]: Madeleine Brown, 1927. Original black-and-white illustration for what would become one of Carter's spectacular billboard-size stone lithographs printed by the Otis Lithograph Co. of Cleveland. A half-length portrait of Carter appears at right, intermixed with devils, ducks, skeletons, and other trappings of the magician's trade. Signed by the artist. 22 1/2 x 17 7/8". Margins over-colored. A-.

400/600



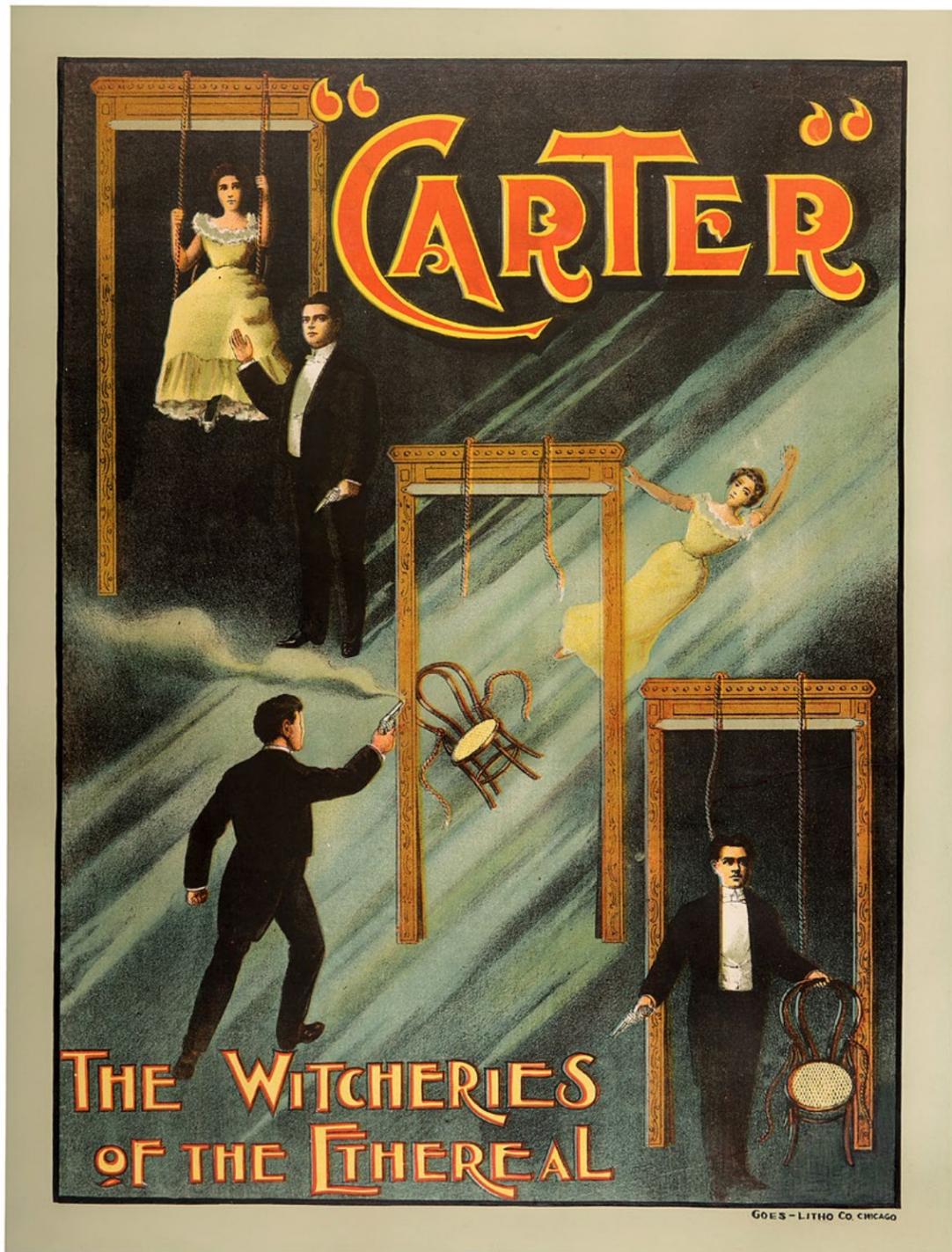
31. CARTER, CHARLES.

Carter The Mysterious.

The Metamorphosis.

Chicago: Illinois Litho, ca. 1905. A full-length portrait of Carter, clad in a Chinese robe, fills the poster, with a shadowy portrait of the magician in his tuxedo in the background, along with Mephistopheles. In his performance, Carter played the role of a Chinese magician, presenting feats associated with Ching Ling Foo, including the production of a giant bowl of water. 40 x 79". A. The only known example of this poster.

8,000/12,000



32. CARTER, CHARLES.

Carter. The Witcheries of the Ethereal.

Chicago: Goes Litho Co., ca. 1905. Three images show Carter performing his famous "Divorce Machine" illusion. In effect, an assistant seated in a wicker chair was hoisted in the air by two ropes attached to a winch. At the shot of a pistol in Carter's hands, the lady vanished from mid-air while the chair crashed to the floor. 20 1/2 x 26 7/8". Borders recreated, registration issue original to poster; B. Rare.

4,000/6,000

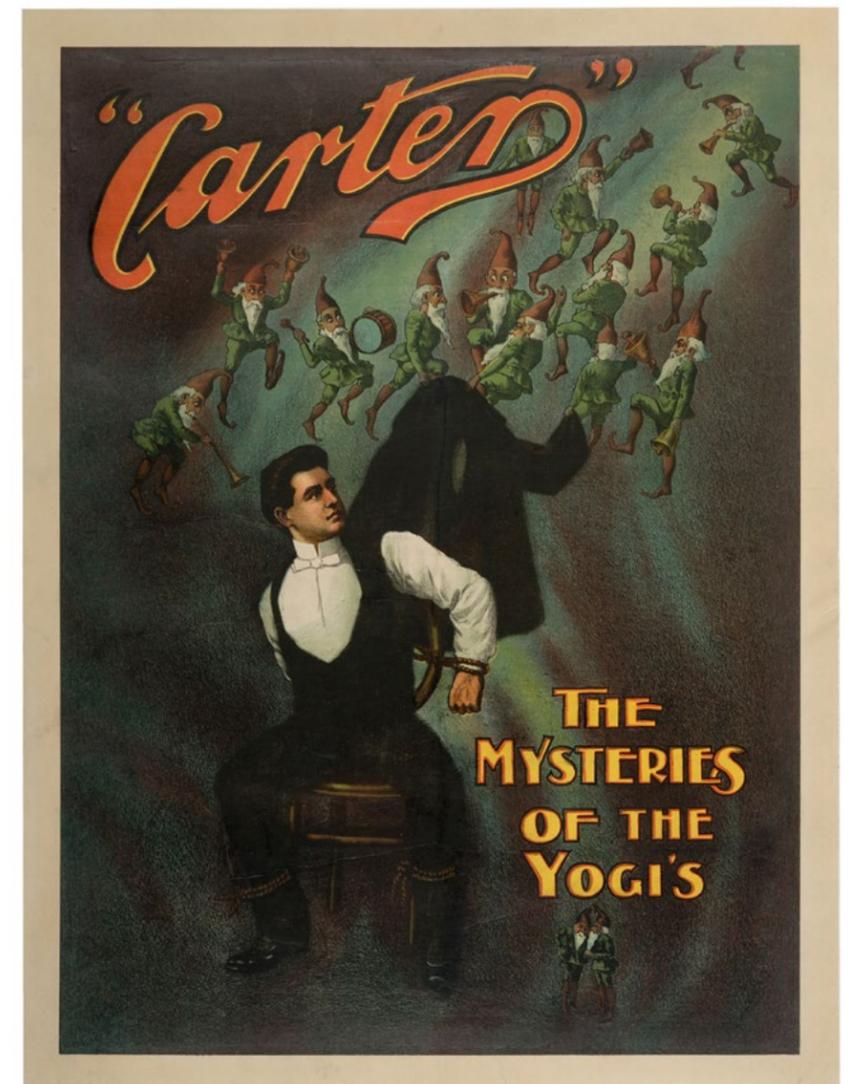


33. CARTER, CHARLES.

Carter. Sawing A Woman in Halves.

Cleveland: Otis Litho., ca. 1928. Panel-size poster shows an artist's version of the popular Sawing in Half illusion as presented by Carter, here depicted without the boxes used on stage to conceal the assistant's body. At the top of the image, Carter, dressed in Chinese garb, produces a bowl of water here reported to weigh "150 lbs." 12 1/2 x 40". Three short closed tears; A-

1,000/1,500



34. CARTER, CHARLES.

Carter. The Mysteries of the Yogi's.

[Chicago: Goes Litho Co., ca. 1905]. A dozen gnomes in green pants and pointed red caps, some ringing bells, others with drums or horns, float above Carter and spirit away his suit coat, even though the magician is lashed to a chair. 20 1/2 x 26 7/8". Numerous old folds and scuffs, borders over-colored; B. Rare.

4,000/6,000

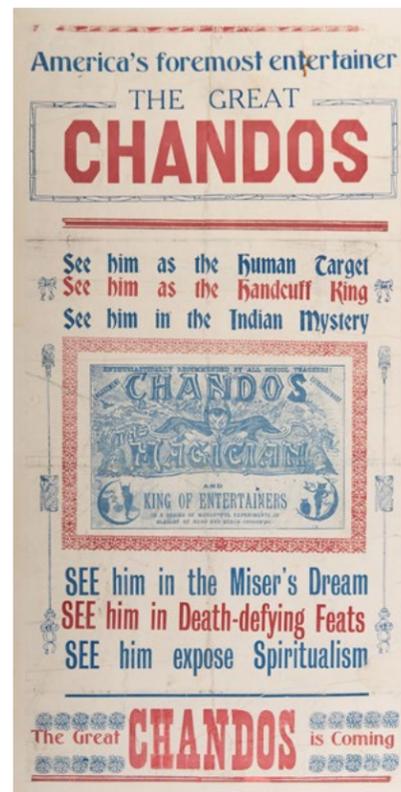
Carter posters printed by the Otis Lithograph Co. of Cleveland are relatively common, but also widely popular; one Otis poster produced for Carter was used as the basis for a best-selling novel. Several of the posters offered here, are, on the other hand, relatively scarce. Printed in Chicago by the Goes Lithograph Co., the images were produced early in Carter's career and few examples of each poster have survived. Goes also printed posters for Edwin Brush, Eugene Laurant, and a host of other entertainers. The firm later sold off a portion of its business to several employees who founded the Illinois Litho. Co. Illinois kept Carter's account active and printed many beautiful images for him, including magnificent billboards advertising his version of the Sawing in Half illusion.



35. CHAMBLY.
Chambly's Mysterien.
 Hamburg: Adolph Friedländer, 1913. A spectral angel floats over the shoulder of the magician, while ghostly scenes from his magic show fill the remainder of the poster. These include scenes of a cremation, spirit cabinet, and talking skull. A demon in the lower right offers Chambly a playing card from his outstretched hand. 37 ½ x 53". Restoration to long closed tears through image; B. Uncommon.
 1,500/2,500

36. CHANDOS.
America's Foremost Entertainer. Chandos.
 Circa 1910. Two-color pictorial broadside advertises Chandos as a "human target," "handcuff king," and as presenting the Miser's Dream, Indian Mystery, and more. The central image is clearly a pirating of the masthead of Will Goldston's periodical, *The Magician*. 11 x 21 ¼". Margins added, abraded throughout. B-.

50/100



37

37. CHANG (JUAN JOSÉ PABLO JESORUM).
Un Espectaculo Diferente. Chang.
 Argentina: Sisto & Lemme, ca. 1949. Large horizontal poster bears a central bust portrait of Chang, clad in an elaborate costume. The magician is cast in a blue light, offset by images of a juggler and acrobats on one side and a clairvoyant named Cleopatra on the other. 55 x 39". One border chip repaired; A-.

1,000/1,500

38. CHANG (JUAN JOSÉ PABLO JESORUM).
Chang. Los Misterios De Pekin.
 Buenos Aires: Familia Italiana, ca. 1950. Pictorial playbill enumerating the program of Chang's illusion show and bearing a bust portrait of the magician at the top, over a bullfighting scene. 5 ¾ x 22 ¼". Losses, chips and damage; C.

50/100

39. CHANG (JUAN JOSÉ PABLO JESORUM).
Chang. Half Devil Half Man.
 Australia [?], ca. 1930. Three-color panel poster bearing a graphic Oriental mask advertising the Panamanian illusionist. 15 x 40". Light staining, margins closely trimmed; A-.

300/500

Not to be confused with Spain's Li-Chang, this Panamanian illusionist had a career that spanned decades. Chang found his greatest successes in South and Central America, though he also appeared in America, Africa, Australia, Europe, and India. Born in 1889, he apprenticed to The Great Raymond as a young man, later striking out on his own with a large and colorful illusion show. To confuse the historical record, he performed as Li Ho Chang during his formative years, but eventually settled on the shorter stage name he is remembered by. For years, Chang played a game of theatrical leapfrog with Fu Manchu (David Bamberg). The two magicians worked the same routes and towns in opposition to each other across the South American continent. Chang died in Mexico in 1972, at the age of 82, and performed up until the end of his days.



39



38



40



41

40. CHARLTON, CHRIS.
Royalty Theatre of Magic.

Leicester: Willsons Printers, ca. 1939. Three-color letterpress poster advertising Charlton at the top of a varied bill and presenting his Vanishing Vauxhall car illusion, alongside Fred Culpitt (inventor of the Doll House illusion), Kuda Bux (The Man with the X-Ray Eyes), and several other acts. 20 1/8 x 29 7/8". A.

150/250

41. CHARLTON, CHRIS.
Chris Charlton Says It's Fun to be Fooled.

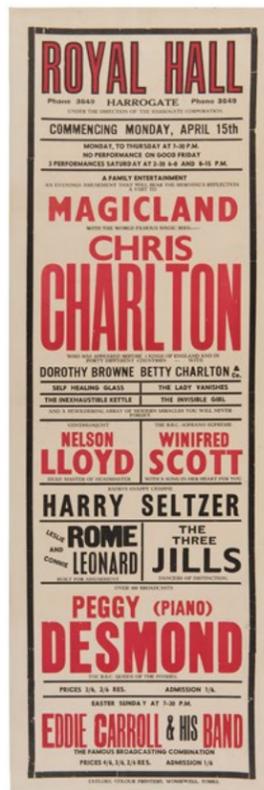
Wakefield, England: Teddy & Co., ca. 1925. Striking three-color poster depicting a striking and modernistic bust portrait of Charlton. Strong fold lines visible. 19 7/8 x 29 7/8". Linen backed. Minor chipping; A-.

150/250

42. CHARLTON, CHRIS.
Magiland with Chris Charlton.

Yorkshire: Taylors Colour Printers, ca. 1945. Two-color broadside for Charlton's appearance at the top of the bill at the Royal Hall, Harrogate, with a program including the Self-Healing Glass, Inexhaustible Kettle, Invisible Girl and "a bewildering array of modern miracles you will never forget." 10 x 30". Laid down.

100/200



42



43. CHEFALO (RAFFAELE CHEFALO).
Chefalo. Magician.

Birmingham: Moody Bros. Ltd., ca. 1925. Rays of light radiate from the magician's eyes, looking over his name in bright red lettering. His bust floats on a blue and red background with a multicolored border surrounding the image. 19 3/4 x 29 3/4". Old central folds, minor wear in borders repaired; B+. Uncommon.

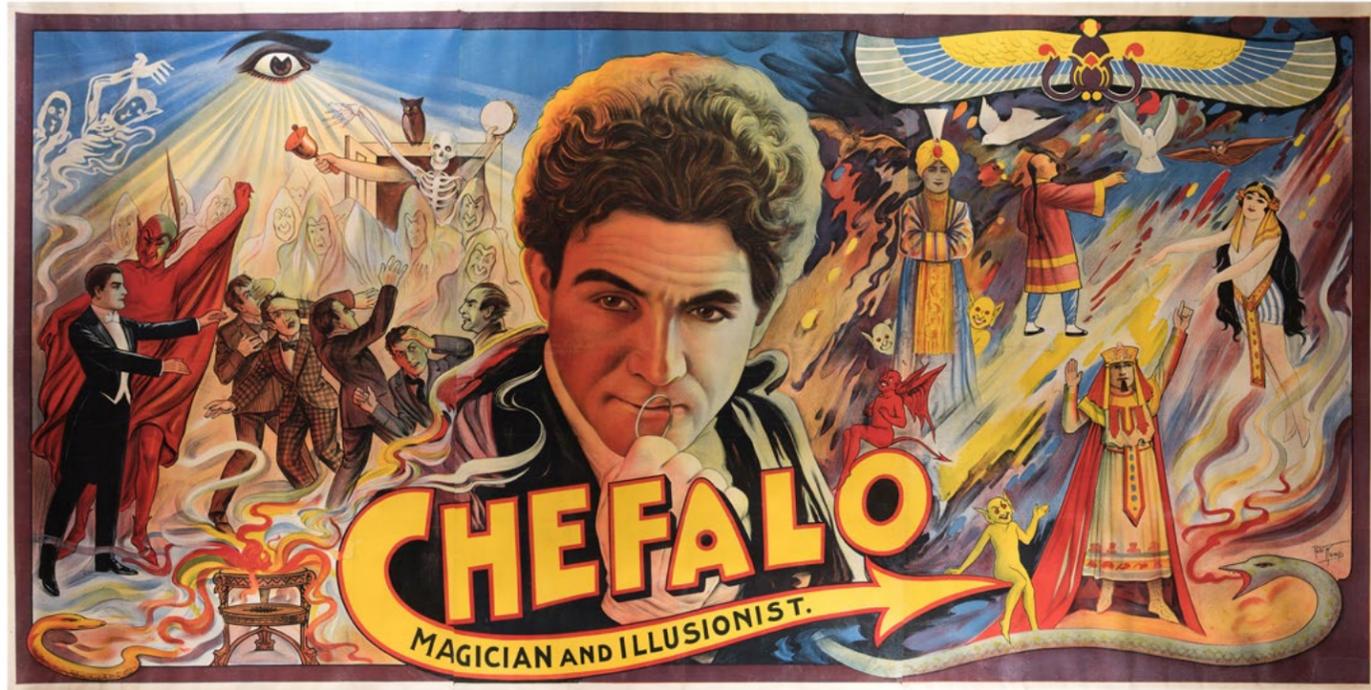
2,000/2,500

44. CHEFALO (RAFFAELE CHEFALO).
Chefalo. The Master of Miracles.

Bradford, England: WE Berry Ltd. Nesfield Printing Works, 1948. Three-color letterpress broadside features Chefalo at the Alhambra; other performers include a "young girl juggler, faultless dancers, and Australia's sweetheart of song." 9 3/4 x 34". Fold lines visible, margins trimmed; B.

150/250





45. CHEFALO (RAFFAELE CHEFALO).

Chefalo Magician and Illusionist.

Birmingham: Moody Bros., ca. 1925. A central bust portrait of the famous Italian magician fills the middle of the large and visually arresting poster, with a montage of Egyptian imagery on one side and an all-seeing eye looking down on a devil, magician, ghosts and skeletons on the other. Chefalo holds a monocle in his glove-clad hand. 60 x 116". Wear at intersection of sheets and old folds, one corner inexpertly restored; B. Rare.

5,000/7,000

Many of the images filling this large poster were borrowed by the printer, Moody Brothers, from the artwork created by the firm for other magicians, including Rameses, Chung Ling Soo, and Ionia.



46

46. CHEFALO (RAFFAELE CHEFALO).

Chefalo de Koning der Illusionisten.

Amsterdam, ca. 1933. Three-color broadside advertises the great Italian magician at the top of a mixed variety bill at the Carré theatre with his show of "1001 Wonders." He shares the stage with contortionists, eccentric musicians, and acrobats. 15 3/8 x 24 3/8". Pinholes and tape wear at corners; B+.

150/250



47

47. CHEFALO (RAFFAELE CHEFALO).

Chefalo with Maddalena and his Big Company.

Bolton: Richard Whewell, 1950. Three-color letterpress broadside for Chefalo's appearance at the New Tivoli, Hull, where he performed twice nightly alongside knife throwers, comedians, dancers, and musicians. 11 x 34 3/4". Minor wear; A-.

150/250

48. CHEFALO (RAFFAELE CHEFALO).

Chefalo. Merry Master of Magic.

Sydney: Simmons Ltd., 1933. Panel-size color poster with a blue background advertising the show of the Italian magician and his troupe of midgets and one giant. Chefalo looks down on the scene from the top of the colorful poster. 14 1/2 x 40". Borders trimmed, minor repairs in margin; A-.

1,000/1,200



48



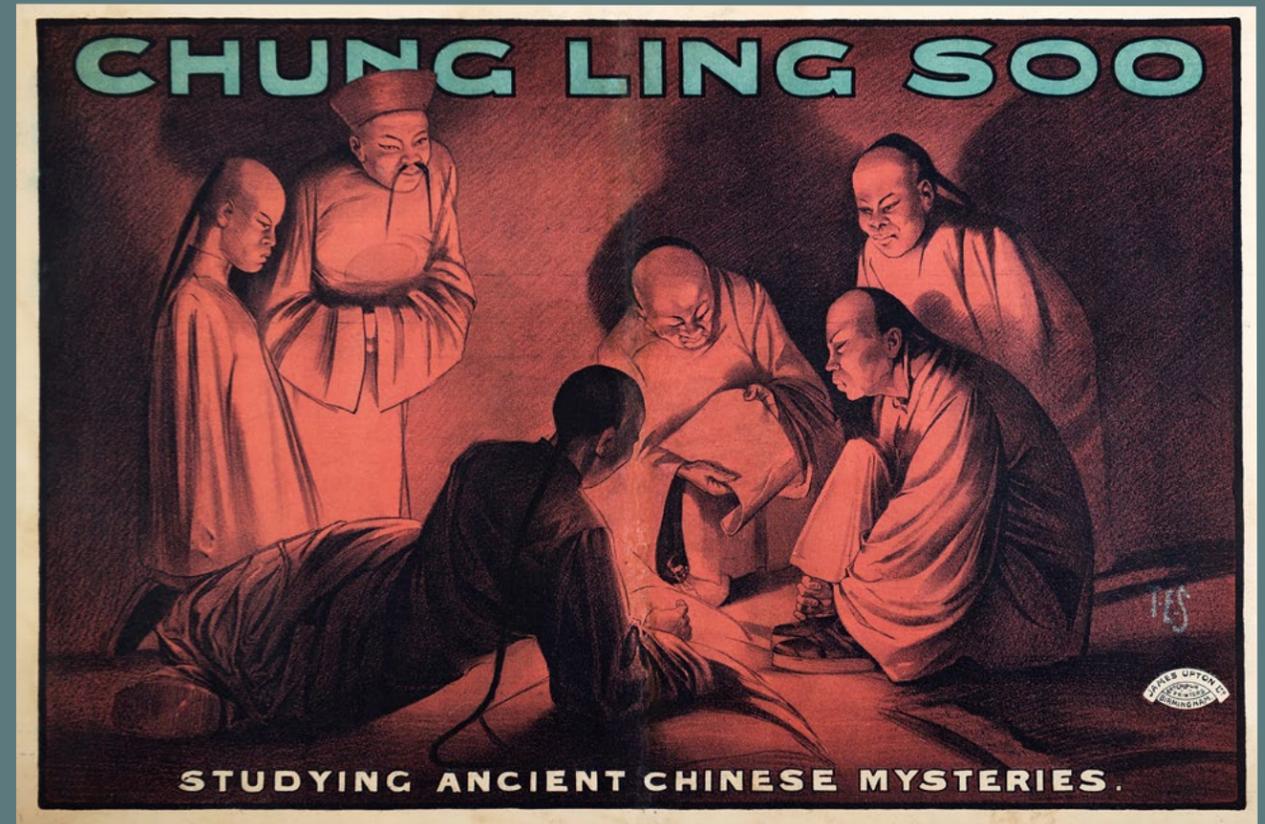
49. CHEFALO (RAFFAELE CHEFALO).

Chefalo. Magician & Illusionist.

Birmingham: Moody Bros. Ltd, ca. 1925. A winged devil cranks the handle on a small box as Chefalo looks on from the right. A host of showgirls and turban-clad assistants – perhaps the “Magda Palermo Midgets” advertised at the bottom of the poster – spring forth from the box filling the scene with bright colors and lively action. 18 ¾ x 28 ⅝”. Old central folds, insignificant restoration to margins; A-.

2,500/3,500

The illusion depicted in this poster was a favorite of many stage illusionists of the “golden age” of the art. Invented by Walter Jeans of Leeds and first billed as the Silver Hat, the effect was eventually adopted by Thurston and others under the name by which it is now widely known: The Million Dollar Mystery.

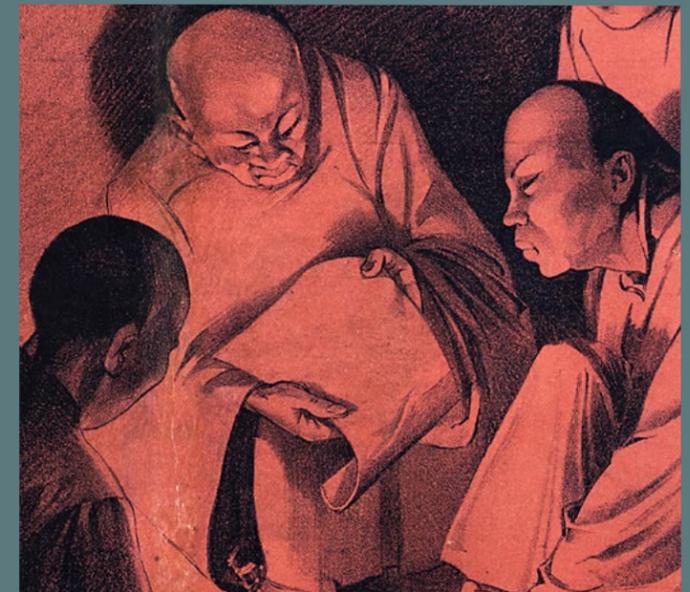


50. CHUNG LING SOO
(WILLIAM ELLSWORTH ROBINSON).

Chung Ling Soo. Studying Ancient Chinese Mysteries.

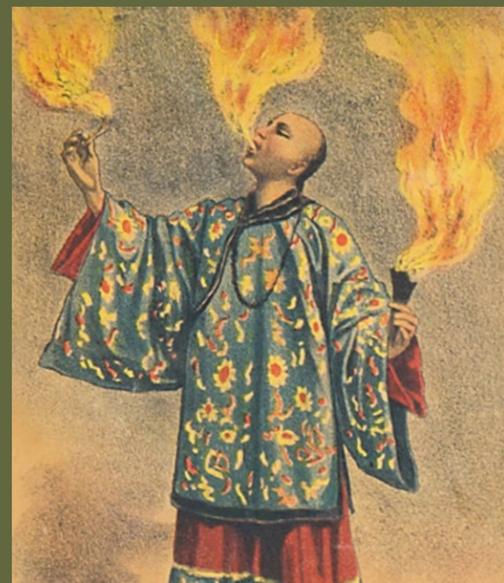
Birmingham: James Upton Ltd., ca. 1910. Six Chinese men gather around a source of reddish light obscured by one of their bodies. One man holds a scroll in his hand, presumably full of the “ancient Chinese mysteries” alluded to in the title of the poster. The initials of the designer, “T.E.S.” are incorporated into the image. 30 x 19 ¾”. Strong central folds; vertical crease restored. B.

4,000/5,000





51. CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON).
Chung Ling Soo. Marvellous Chinese Conjuror
 Hamburg: Adolf Friedländer, 1901. Handsome stone lithograph bears a central portrait of Chung Ling Soo flanked by dragons, and features vignettes of the magician performing Aerial Fishing, the fire trick, bowl production, and a livestock production. 27 1/2 x 37 1/4". Expert over-coloring in margins and image; B. One of two examples of this poster known.
 16,000/20,000



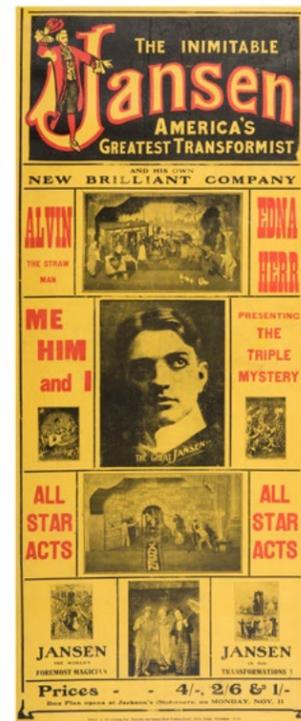
52. CHUNG LING SOO (WILLIAM ELLSWORTH ROBINSON).
Chung Ling Soo. The Rest Nowhere.
 London: Weiners, ca. 1912. Full color portrait features the magician on horseback waving a large yellow flag bearing his name. A burst of light radiates from his head. 20 x 30". Light staining throughout image, tears repaired throughout; B. Scarce.
 5,000/7,000



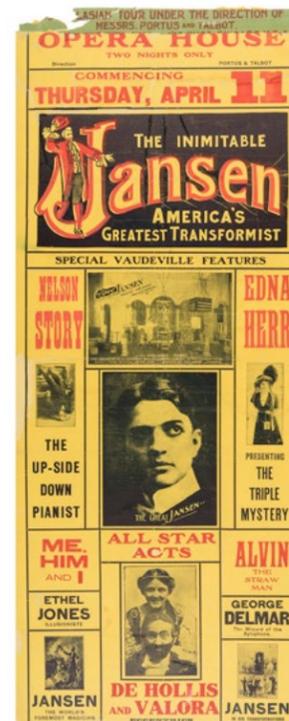
53. JANSEN (HARRY AUGUST JANSEN).

The Great Jansen. America's Greatest Transformist and His Own Big American Company
 Milwaukee: American Show Print, 1911. Half-sheet color lithograph depicting Jansen, who later took on the stage name Dante, performing what is today known as the Modern Cabinet illusion, but at the time was called The Three Graces. 21 x 28". Minor chipping and restoration in margins; A-.

2,000/3,000



54



55

54. JANSEN (HARRY AUGUST JANSEN).

Dante. Me Him and I.

Wellington: Evening Post Printing, 1910. Three color panel size poster depicts a portrait of the magician, as well as several photographs of acts from the show. 14 x 34 1/2". Some staining, minor repairs throughout. B+.

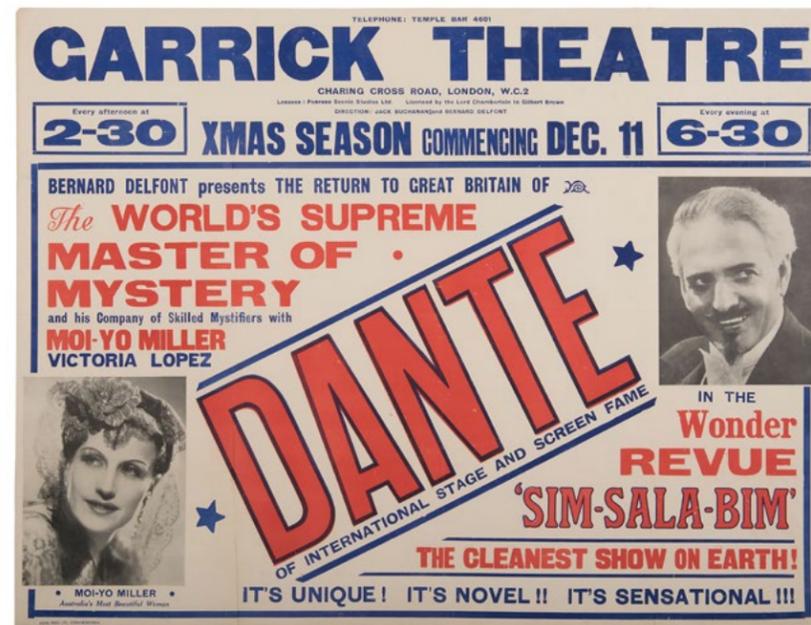
200/300

55. JANSEN (HARRY AUGUST JANSEN).

The Inimitable Jansen. America's Greatest Transformist.

New Zealand [?], ca. 1912. Pictorial broadside in three colors shows one scene from Jansen's illusion show, along with pictures of two of his posters, a portrait of the magician himself, his wife Edna Herr, and the up-side down pianist Nelson Story. 15 1/4 x 37 1/2". Restoration to old folds and marginal chips, unevenly trimmed, with remnants of date strip at top. B.

250/350



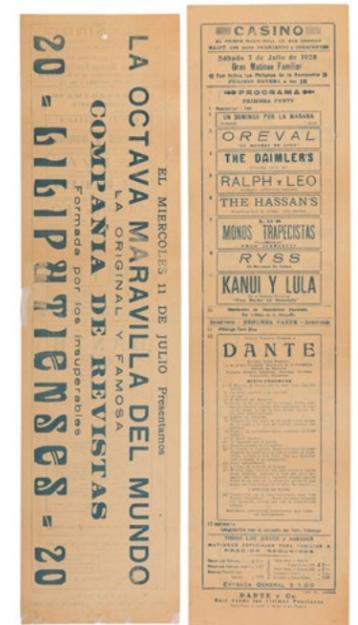
56

56. DANTE (HARRY AUGUST JANSEN).

Dante. Of International Stage and Screen Fame.

Loughborough: Echo Press Ltd., ca. 1939. Three-color offset horizontal poster bears bust portraits of Dante and his chief assistant, "Australia's Most Beautiful Woman," Moi-Yo Miller. Over-printed in the upper margin for a Christmas season appearance at the Garrick Theatre, Charing Cross Road, London. 40 x 30 1/4". Minor over-coloring to closed tears; A-.

300/500



57

57. DANTE (HARRY AUGUST JANSEN).

Dante Casino Music Hall Broadside.

Chile, 1928. Double-sided letterpress broadside advertising Dante's appearance at the "greatest music hall of South America," in the suburbs where he headlines a variety bill featuring Ryss (Satan's Barman), a comedy cycling act, comics, and acrobats. Two copies, mounted side-by-side on one piece of linen. Each 5 1/2 x 22 1/2". Minor chips. A-.

100/200



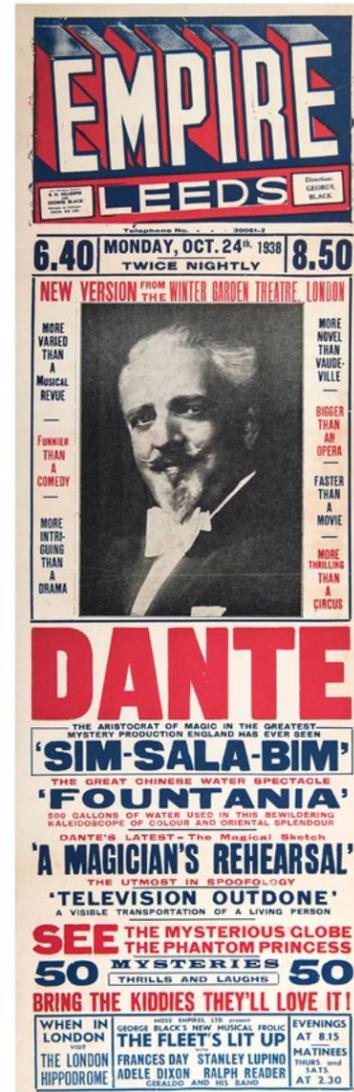
58. JANSEN (HARRY AUGUST JANSEN).

The Great Jansen. Jansen's Wonderful Productive Hand.

[Milwaukee: American Show Print], 1912. Half-sheet color lithograph features the American magician wielding a shotgun as a giant handful of fantastical figures emerges from the lower left corner. 20 x 28". Old fold visible with minor repairs; A-. Uncommon.

2,500/3,500

After Jansen's retirement from the stage, the design for this poster was adapted into stock artwork that could be overprinted with the names of other performers.



59

59. DANTE (HARRY AUGUST JANSEN).

Dante. The Aristocrat of Magic.

Leeds [?], 1938. Three-color letterpress broadside bears a handsome central offset bust portrait of Dante in white tie and tails. Surrounding text describes the illusion show he will present, including descriptions of his famous "Magician's Rehearsal" (now known as Backstage with a Magician), Fountania, Television Outdone (Broadcasting a Woman), and more. 11 1/8 x 35". A.

200/300

60. DANTE (HARRY AUGUST JANSEN).

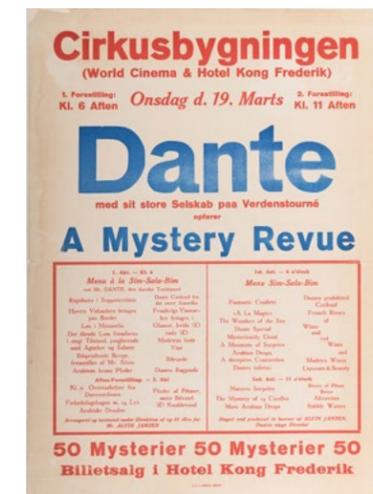
Dante.

Denmark: Centraltrykkeriet, 1947. One color poster features a photo portrait of the famous magician in profile. 12 x 17 1/2". Margins trimmed. B+.

50/100



60



61

61. DANTE (HARRY AUGUST JANSEN).

Cirkusbygningen. Dante.

[Denmark], ca. 1930. Two-color broadside advertises Dante's appearance in Denmark. Danish text describes his illusion show. 11 x 14 3/4". Old central fold, extremities worn; B+.

100/200

62. DANTE (HARRY AUGUST JANSEN).

Sim-Sala-Bim. Dante The Magician.

[England], ca. 1938. Two-color panel poster advertises Dante's appearance in London in December for a "West End Season" at Christmastime. Dante's performances in London were considered some of the most successful of his career. 9 x 29 1/2". A.

100/200



62



63. DANTE
(HARRY AUGUST JANSEN).
**Thurston Presents Dante.
Europe's Magician.**
Cleveland: The Otis Lithograph Co., ca.
1922. Three-sheet poster depicts a winged
devil, back to the viewer, which dominates
the poster, its balance filled with bust
portraits of Dante gazing at other demons,
animals, and imps, with portraits of Kellar
and Thurston in the upper right and left
corners. 40 ½ x 78 ½". Minor abrasions,
closed tears, and losses restored; B.
Uncommon.

4,000/6,000

The posters produced for Dante that describe him as "Europe's Magician" were produced just after he returned to the stage under the auspices of Howard Thurston. The Otis Lithograph Co. produced nearly all of Thurston's posters, and as such, printed Dante's with a similar look and design.



64. DANTE (HARRY AUGUST JANSEN).
Dante. The Mysterious Dante.
Hamburg: Adolf Friedländer, ca. 1936. One-sheet color lithograph
depicting Dante and the members of his "company of skilled
mystifiers," including Satan himself. 37 ¼ x 28". Minor repairs,
fold lines visible. A-.

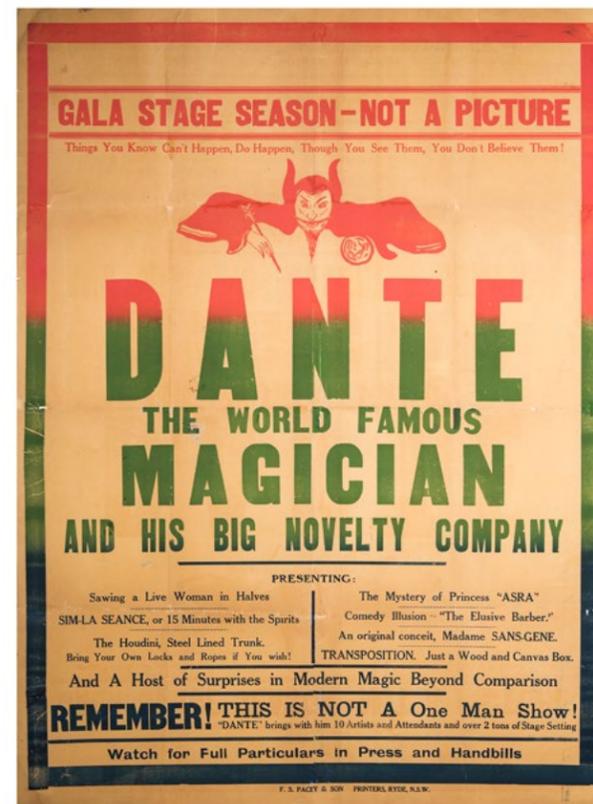
3,000/5,000





66. DANTE (HARRY AUGUST JANSEN).
Dante. Civa.
 Hamburg: Adolf Friedländer, ca. 1930. Two color poster promoting 'America's most famous Magician and Illusionist'. 14 x 18 1/2". Repairs throughout. B.
 250/350

65. DANTE (HARRY AUGUST JANSEN).
The Mysterious Danté.
 Hamburg: Adolph Friedländer, 1930. A menacing devil with segmented horns and crooked teeth whispers in the ear of the Danish-American magician. Text describing his show as the "world's greatest mystery spectacle" fills out the poster. 18 1/2 x 28 1/4". Chips in margins and old central fold expertly repaired; A-.
 1,500/2,500



67. DANTE (JACK ANGUS).
Dante the World Famous Magician and His Big Novelty Company.
 New South Wales, Australia: F.S. Pacey & Son, 1930. Three color one-sheet poster advertising the performance at the Gala Stage Season. 30 x 39 1/2". Significant repairs throughout. B-.

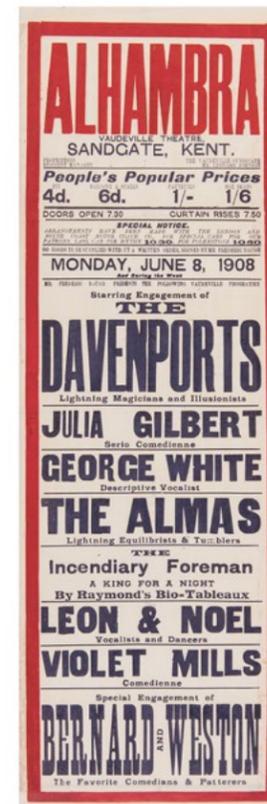
300/500

68. DAVENPORT, LEWIS.
The Davenports.
 Kent, 1908. Two-color letterpress broadside for the Alhambra vaudeville theatre with The Davenports "lightning magicians and illusionists" topping the bill. Lewis Davenport performed an act in England's music halls (and abroad) for decades, while simultaneously running his magic shop in central London. His act featured billiard ball manipulation, the Color Changing Waistcoat, and occasionally Buatier de Kolta's Expanding Die. 9 7/8 x 29 7/8". Repairs at bottom right margin, light offsetting; A-.

150/300

69. DE LA MANO.
De La Mano's Champion Exhibition.
 New York: Great American Engraving and Printing Co., ca. 1880. Letterpress broadside advertising the magic show of De La Mano, and featuring woodcut illustrations of tricks from his show, including the Inexhaustible Bottle and Miser's Dream. 4 5/8 x 24". A.

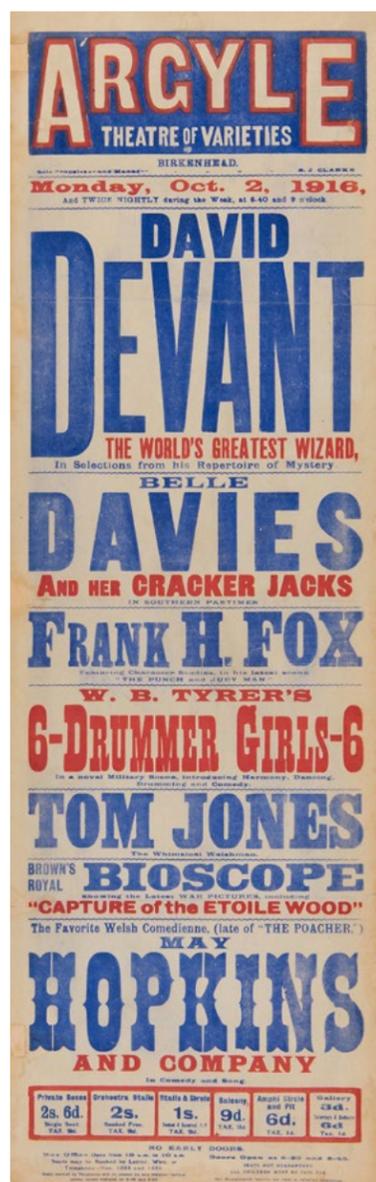
100/200



68



69



70



71

70. DEVANT, DAVID (DAVID WIGHTON).

David Devant The World's Greatest Wizard.

London [?], 1916. Devant tops the bill at the Argyle Theatre of Varieties, Birkenhead, with "selections from his repertoire of mystery." Devant made regular tours of English music halls and as a result, became one of the best-known and perhaps the best-loved magician of the Edwardian era in England. 11 3/8 x 35 3/4". Minor soiling, two small chips repaired; A-.

600/800

71. DUNNINGER, JOSEPH.

One of the Greatest Box Office Attractions in America. Dunninger.

New York [?], ca. 1955 [?]. Black-and-white offset poster pictures the great mentalist and two theater marquees featuring his name. The text trumpets his success as a television personality and stage performer. 17 x 22". Considerable scattered wear, tears, and over-coloring. B-.

100/200

72. FASOLA, GUSTAVE (FERGUS GREENWOOD).

Fasola Novelty Co.

[England?]: Evening Post and Theatrical Printing], 1912. Two-color letterpress broadside advertising 'the Greatest Necromancer of the Age' Fasola's show in New Zealand. 14 1/4 x 35 3/4". Significant restoration, lacks bottom right corner; C. Sold as-is.

150/300



72



73. FLINT, HERBERT LONGLEY.

The Jolly Prince of Fun Makers.

Mr. Herbert L. Flint.

Kansas City: Ackerman-Quigley Litho Co., ca. 1905. Oversize three-sheet medallion bust portrait lithographed poster of the American hypnotist who worked together with his wife and daughter. 40 x 80". Significant over-coloring and restoration throughout; B. Scarce.

2,000/2,500

Once considered the preeminent hypnotist in America, Flint took no chances when it came to his performances. By one report, at the height of his career, he carried as many as twenty "horses" – stooges, paid to act as if hypnotized, but apparently just audience volunteers – with his show. For a time, both his daughter and second wife, Grace Marion, worked together with Flint on stage. An avaricious and brutal man, he was known as much for his temper as he was for his abilities as an entertainer. Flint retired to Cleveland, Ohio where he published and sold mail-order courses on hypnotism.



74

74. FOLEY, FRED.
Fred Foley With His Colossal Entertainment.
 New Zealand: Geo. W. Slade Ltd., ca. 1915. Rainbow-like pictorial broadside shows four images of Foley and his show, including his performance of the Flags of all Nations, the “brilliant young Australian pianist and musical genius” Leo Bradley, and Foley’s ventriloquial turn. 13 ½ x 36 ½”. Numerous abrasions and closed tears; B.

150/250



75

75. FREEMAN.
Freeman. Conjuror, Illusionist...
 Liverpool: S. Griffith, 1890. Handsome letterpress broadside advertises a variety show at the Argyle Theatre of Varieties, Birkenhead, on which Freeman the “only rival of Carl Hertz” appears alongside acrobatic wonders, humorists, trained dogs, singers, and “black-and-white face comedians.” 10 ¼ x 3”. Two edges ragged; B.

200/300



76

76. FU MANCHU (DAVID BAMBERG).
Fu-Manchu. Teatro Metropolitan.
 Peru, 1939. Spanish language one-color broadside advertising Fu Manchu’s stage show. The performer is assisted by dancers Eva Beltry and the Flash Girls. 9 x 27 ½”. Minor offsetting, two-sided, but mounted; B+.

100/200



77. FU-MANCHU (DAVID BAMBERG).

Fu-Manchu.
 N.p., ca. 1940. The famous Si-Di caricature of Fu-Manchu appears at the center of the poster, with Fu’s name in red above, and over-printed for an appearance at the Teatro Apolo below. 13 ¾ x 20”. Inscribed and signed by Fu Manchu. Strong folds throughout, a portion of the inscription over-colored; B.

400/600

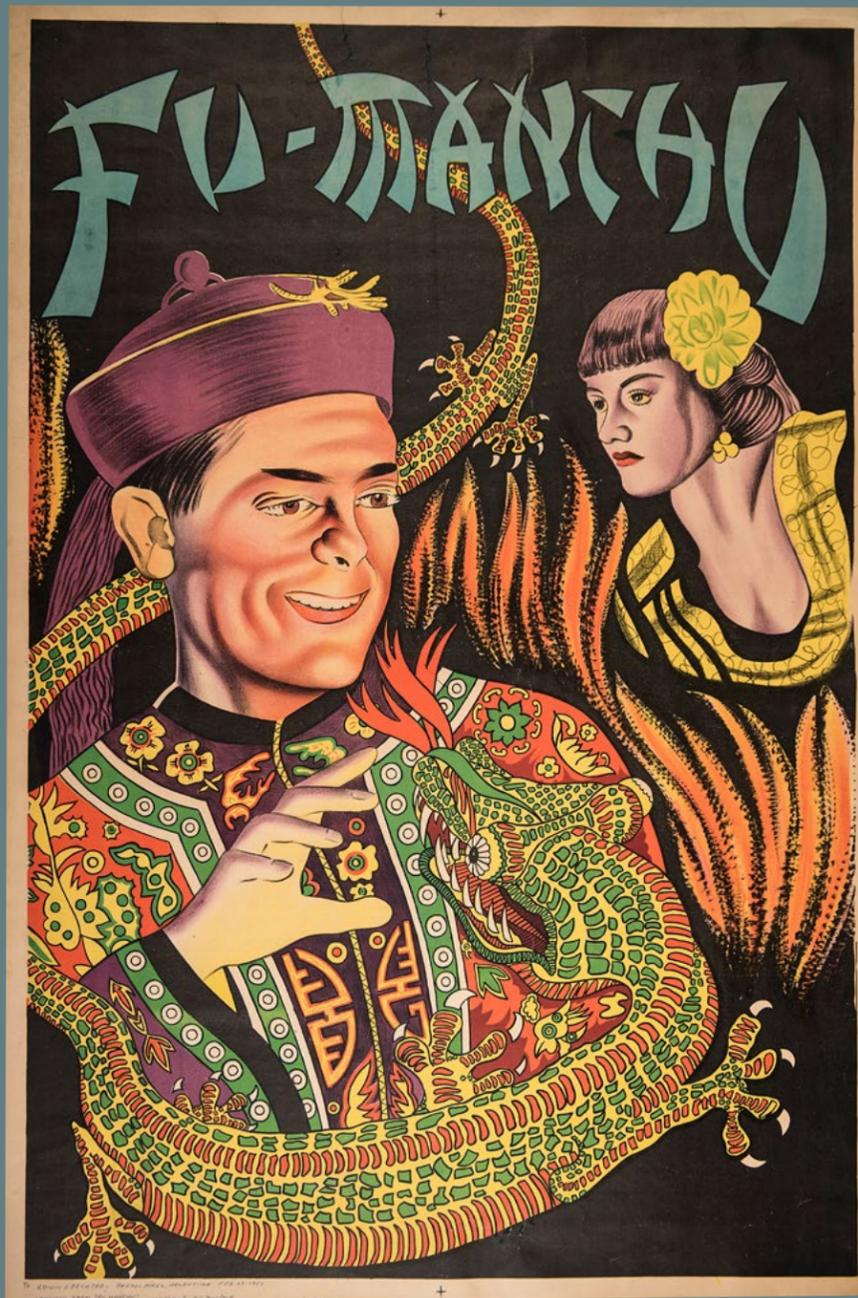
Two versions of the Si Di caricature were produced; one includes a long Chinese queue hanging from the back of Fu’s hat, the other, seen here, excludes it.



78. FU MANCHU (DAVID BAMBERG).

Fu-Manchu. Teatro Arbeu.
 Mexico: El Libro Diario, 1940. Spanish language two-color gradient broadside advertising Fu Manchu’s stage show. Other acts include his father Okito, the “Maestro de Magos”. 8 ½ x 26 ¾”. Faded with chipped edges, mounted to foam core; sold as-is; C.

100/200

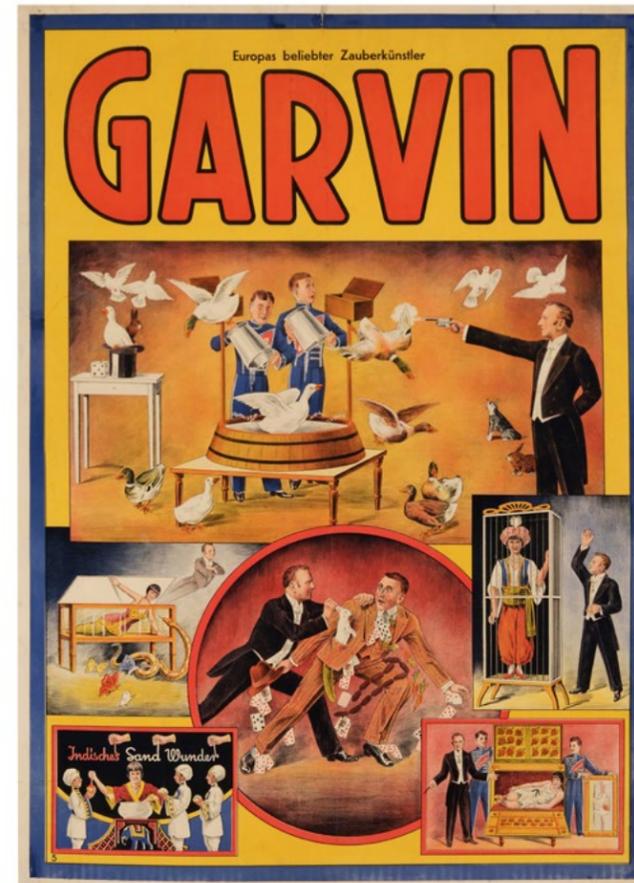


79. FU MANCHU (DAVID BAMBERG).

Fu-Manchu.
Ca. 1940. Full color lithograph poster bears a striking portrait of the magician in costume with his hands outstretched, his portrait encircled by a snarling dragon as a woman looks on. Inscription in bottom corner reads: "To Edwin J Fechter, Buenos Aires, Argentina Feb. 23, 1950. Obtained from "Fu-Manchu" Compliments of H.A. Morlock." 29 x 43 1/4". Minor repairs; A.

2,000/3,000

The last of the Bamberg dynasty of magicians, Fu Manchu was born into a career in front of the footlights. His father, Okito (Tobias Bamberg), trained him to think like a magician, but ultimately it was the tension in their relationship that inspired the younger Bamberg to become the most successful of all the magicians in his family. In addition to his father, David Bamberg, learned the business of magic from The Great Raymond, with whom he served as an assistant, and in the company of the magicians he grew up near: Kellar, Houdini, and Thurston. After years of struggling to develop his own show, he found fame and fortune with a full-evening program that played across Latin America with exceptional results, breaking box-office records at many of the finest theaters in the Spanish-speaking world. After the outbreak of World War II, his father, then retired in his native Holland, joined David and became a featured act in his show for a time. Okito would eventually retire to America, but Fu Manchu remained a star of the stage in South America for years to come. As Fu Manchu, he went on to appear in several Mexican films (which he later called "potboilers" in his candid autobiography, *Illusion Show*), and finally retired to Argentina where he owned and operated a magic shop and magic school.



80

80. GARVIN. (SCHWEIZER FRANZ).

Garvin.

[Germany], ca. 1939. Bright and attractive montage of images shows Garvin performing feats in his magic show, including the Glass-Lined Trunk illusion, Duck Tub and livestock production, and the Hindu Sand trick. 33 1/2 x 46". Minor over-coloring in margins and to closed tears; B+.

500/700

Bellachini was forced to change his name to Garvin during the reign of the Third Reich. The original Bellachini was Jewish.



81

81. GEORGE, GROVER.

Coming Under Canvas. George the Magician.

American, ca. 1926. Two-sided pictorial broadsided advertising George's short-lived American tour of the 1920s, touting that the magician is "home again" and performing under his own tent theatre. Photographic portrait of George on the recto; illustrations and photograph on the verso. 10 1/4 x 27 3/4". Chips and tears around borders, minor tape repairs on verso; B. Uncommon.

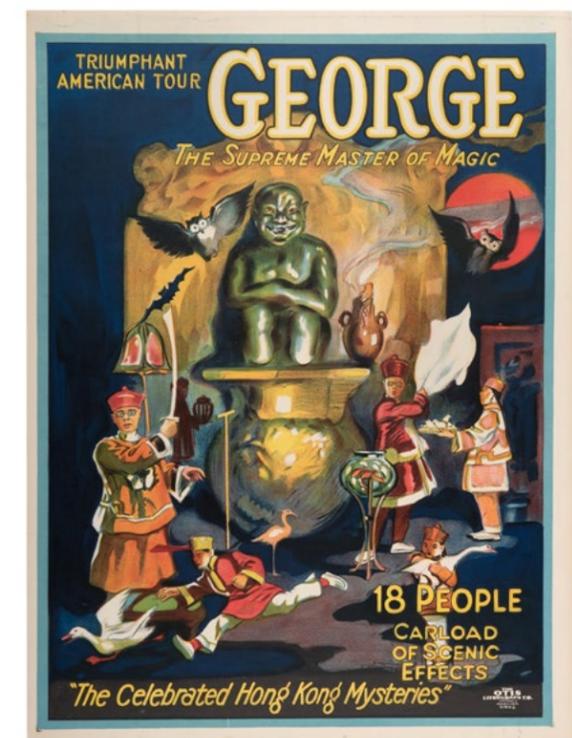
100/200

82. GEORGE, GROVER.

George the Supreme Master of Magic.

Cleveland: Otis Litho. Co., ca. 1926. Attractive color lithograph depicting a scene from George's "Triumphant American Tour" including a large Buddha-like statue, ducks, owls, and Asian assistants. 20 x 26 1/2". Slight offsetting; A.

250/350



82

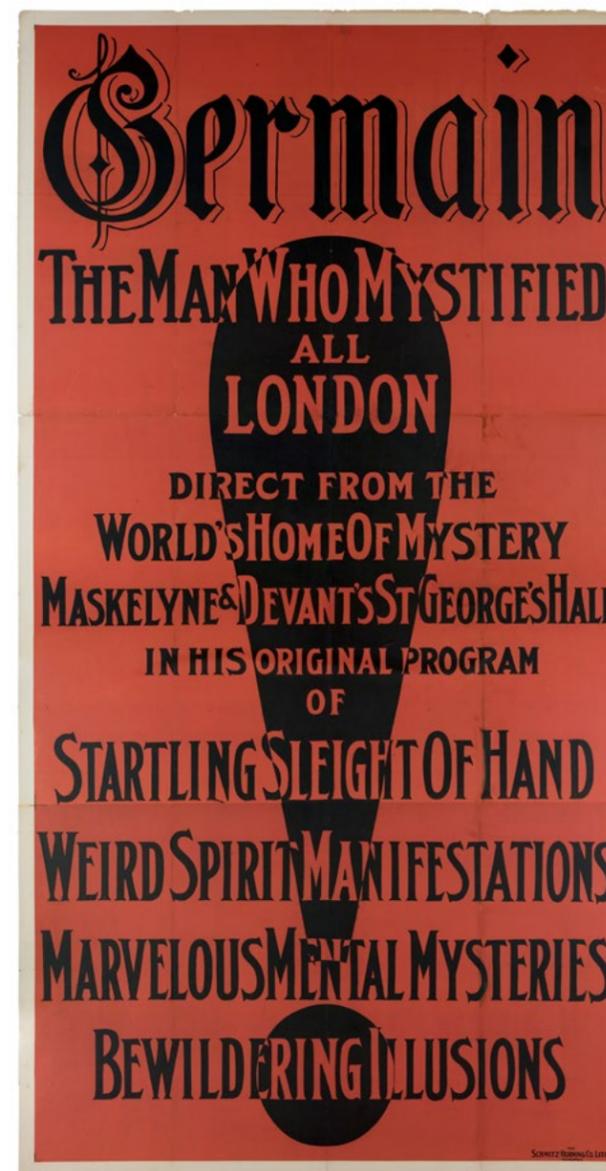


83. GEORGE, GROVER.

Triumphant American Tour. George. Supreme Master of Magic.

Cleveland: Otis Litho., ca. 1922. Finely lithographed billboard-size poster bears a central bust portrait of the Ohio-born magician is flanked on either side by an elaborate Egyptian sarcophagus on the left and a large menacing devil on the other. The pyramids of Egypt and a faint Asian scene fill out the balance of the poster. 204 x 108". Over-coloring at old folds and small losses in image; B+.

2,000/3,000

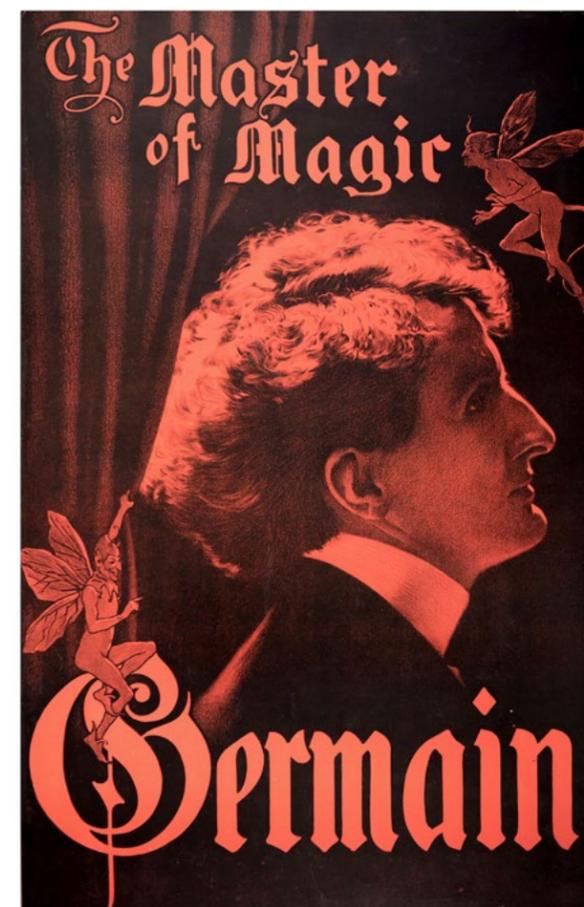


84. GERMAIN, KARL (CHARLES MATTMULLER).

Germain the Man Who Mystified All London.

Cleveland: Schmitz-Horning Co. Litho, ca. 1908. Red-and-black lithographed three-sheet poster describes Germain's performances at St. George's Hall of London, the famous magic theatre operated by Maskelyne & Devant and known to the public as "England's New Home of Mystery." St. George's Hall played host to countless magicians of the Edwardian Era. The text has been imposed over a giant exclamation mark. 41 x 76 1/2". Wear and over-coloring at intersecting folds and borders; B.

600/800



85. GERMAIN, KARL (CHARLES MATTMULLER).

Germaine. The Master of Magic.

Ca. 1910. Stone lithograph bearing Germain's profile in orange, on a black background, with two flying imps at either side of his head. 24 1/4 x 38 1/4". Right edge repaired; A-.

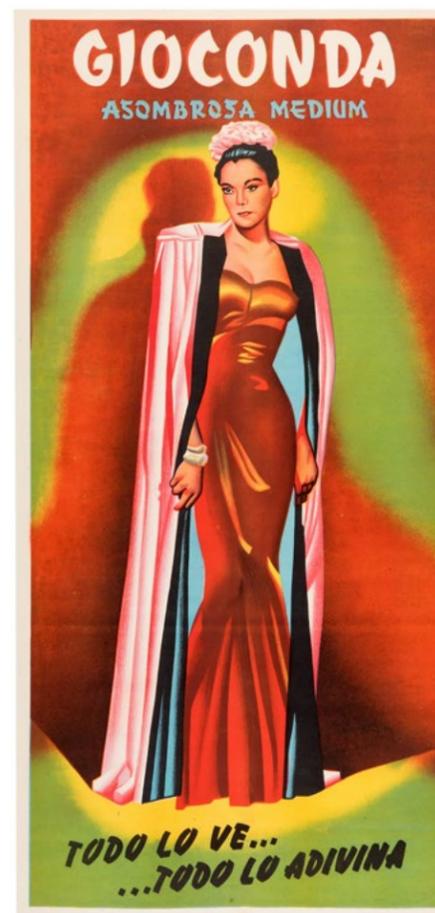
500/700



86. GERMAIN, KARL
(CHARLES MATTMULLER).
Germain the Wizard.
Coming Events Cast Their Shadows Before.
Cleveland: Schmitz-Horning Co. Litho, ca. 1908.
Three-sheet lithographed poster in red and black
outlining a full-length portrait of Germain in
profile. 41 x 76 1/2". Wear and over-coloring at
intersecting folds and borders; B.

700/900

A refined performer, Germain (1878 – 1959) was a native of Cleveland, Ohio. Schoolboy performances of various tricks led to a lifelong fascination with magic that developed into a career as a finished performer who toured both America and England with a highly original program. Whereas most magicians developed routines and tricks derivative of the work of others in the field, the bulk of Germain's work was of his own creation. Features of his show, including the Egyptian Water Jars, Rose Growth, Cabinet of Cagliostro, and Vanishing Gong were ideas developed and constructed by Germain, along with his father, himself a talented craftsman. He retired from performing to study law, and opened his own practice in 1914.



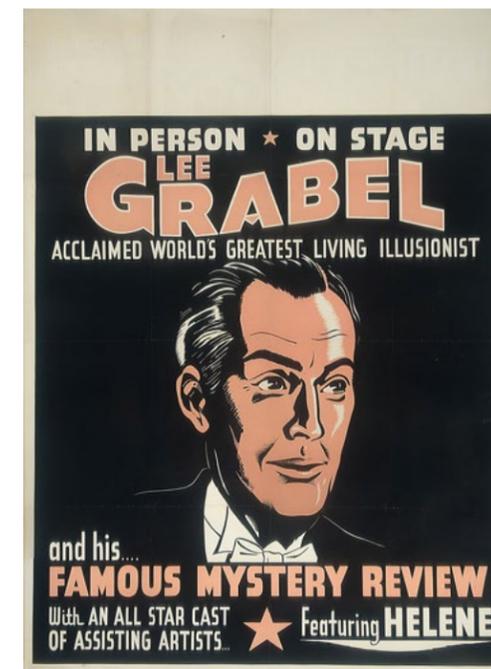
87. GIOCONDA.
Gioconda Asombrosa Medium.
Valencia: Graficas Valencia, ca. 1950. Full-length portrait advertising this little-known mind reader in a red evening gown with a pink and black cape flung over her shoulders. Spanish text below her reads, "She sees everything...she knows everything." 13 1/4 x 27 1/4". A.

150/250

The magicienne was the performing partner of Alba, seen in Lot #2

88. GRABEL, LEE.
Lee Grabel and his Famous Mystery Review.
Mason City: Central Show Printing Co., ca. 1955. Oversize color lithograph bears an illustrative bust portrait of the illusionist famous for his floating piano effect in two colors. 42 x 56". A-.

200/300



89. GOLDIN, HORACE (HYMAN ELIAS GOLDSTEIN).
The World's Greatest Illusionist. Horace Goldin.
Chicago, ca. 1918. Double-sided pictorial broadside heralding the "whirlwind of magic" presented by Goldin, and depicting his performances of the Bullet Catch, Indian Rope Trick, Film to Life, and describing many more feats in his repertoire. Two examples, mounted on linen side-by-side. Each panel 8 3/4 x 23 3/4". Over-coloring at old folds and margins; B.

200/300

90. GWYNNNE, JACK.
On Stage. In Person. Gwynne.
[Chicago: Globe Poster Corp.], ca. 1947. Three-color oversize offset window card bearing a portrait of Gwynne over faint outlines of a Moorish skyline. Overprinted for an appearance at the Dubois Co. Fair. 17 x 25 3/4". Chipped, torn, and folded. B-.

100/200



91. HANDY-BANDY (FOUAD MAKARIUS).

Handy-Bandy The Oriental Illusionist.

Hamburg: Adolph Friedländer, 1929. The Egyptian magician, standing in front of a pyramid and The Sphinx holds a burning torch aloft while white doves fly away from him. A scantily clad woman in flapper garb levitates above him while three men in turbans bow their heads. 36 1/2 x 54 1/4". Over-coloring at intersection of sheets and to repair chips in borders; A-. Scarce.

2,500/3,500



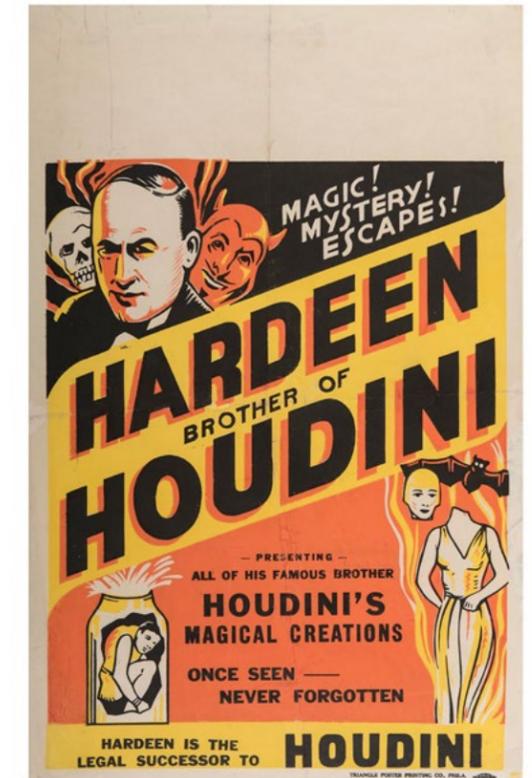
92. HARDEEN (THEODORE WEISS).

Hardeen.

[New York], ca. 1925. Letterpress poster advertising Hardeen, The Handcuff King, at the top of a vaudeville show. Other acts include soubrette-turned movie star Trixie Friganza and the famous Irish comedienne, Maidie Scott. 19 1/2 x 25 3/4". Tears repaired throughout image, small chipping; B+.

400/600

Hardeen began his career alongside his brother Houdini as part of a double-act of magic and escapes billed as The Brothers Houdini. But even after the death of his famous brother, Hardeen lived in Houdini's shadow. A majority of his publicity material featured Houdini's name as prominently – if not more prominently – than Hardeen's.

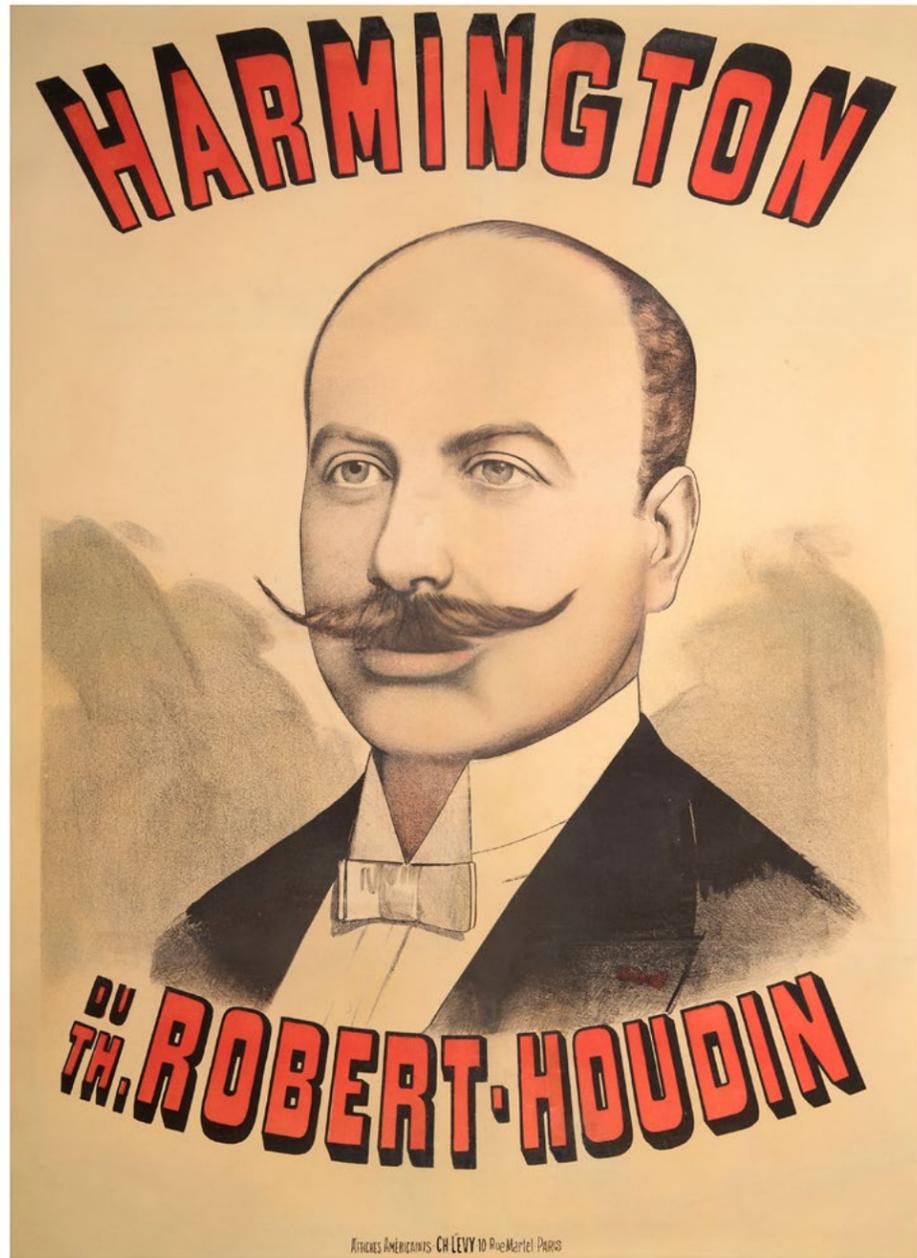


93. HARDEEN (THEODORE WEISS).

Hardeen Brother of Houdini.

Philadelphia: Triangle Poster Printing, ca. 1930. Three-color silkscreen poster advertises Hardeen's presentation of many of his famous brother's escapes, including the Milk Can and other "magical creations." The poster bills him as "The legal successor to Houdini." 14 x 22". Over-coloring in margins; old folds; B.

250/350

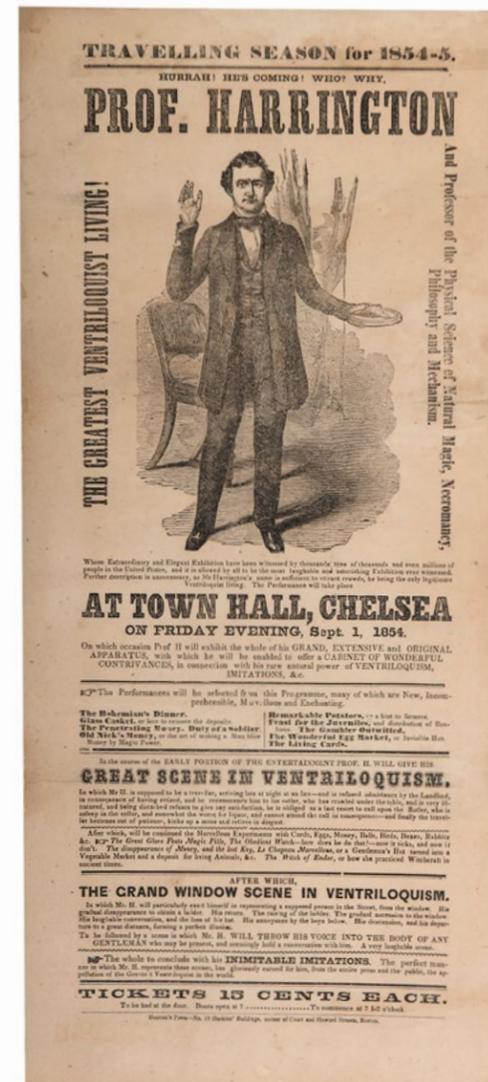


94. HARMINGTON.

Harmington Du Th. Robert-Houdin.

Paris: Ch. Levy, ca. 1890. Central bust portrait of the French magician who performed at the famous Parisian magic theater located on the Boulevard des Italiens. After Robert-Houdin's retirement and death, the theater continued offering magic shows for decades. Among the performers appearing there was Georges Méliès. 23 5/8 x 31 3/4". Expert restoration throughout image. B-

2,000/3,000



95. HARRINGTON, JONATHAN.

Hurrah! He's Coming! Who? Why, Prof. Harrington.

Boston: Hooton's Press, 1854. Handsome woodcut broadside bearing a full-length portrait of Harrington, who holds a plate in one outstretched hand on which rests a bird. Among the feats announced on the bill are "the wonderful egg market," "remarkable potatoes, or a hint to farmers," "The Bohemian's Dinner," and Harrington's considerable talents as a ventriloquist and impressionist. 9 1/8 x 20 1/4". Minor over-coloring, three closed tears; A-

800/1,200



96. HERTZ, CARL.

Carl Hertz.

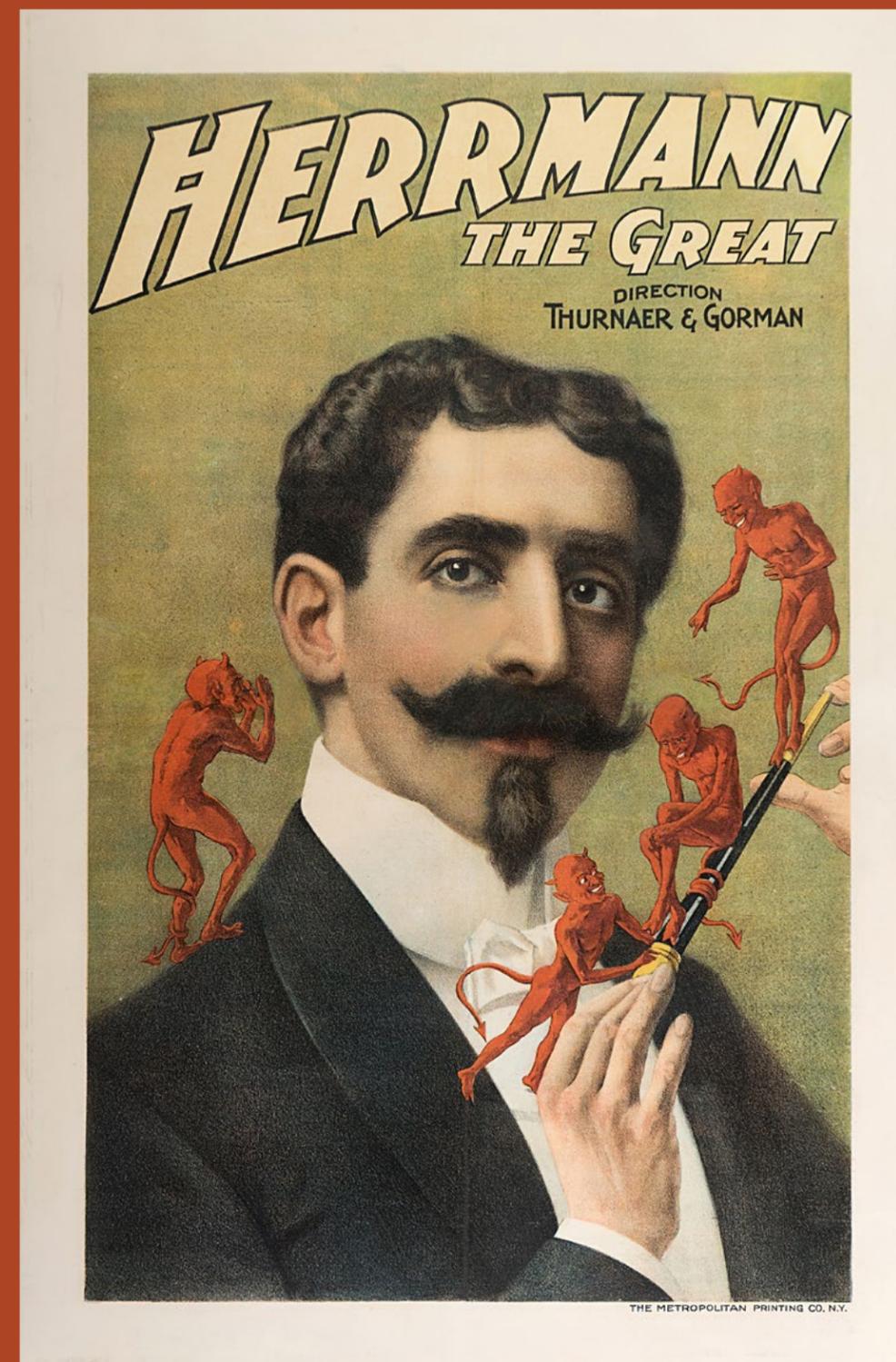
Liverpool: S. Griffith, 1895. Two-color letterpress broadside for a variety show at the Argyle, Birkenhead, featuring the "Premier Prestidigitateur and Illusionist of the World on his Conflict of Apparent Miracles", Carl Hertz, as one of the headlining acts. 10 1/4 x 30". Chips, primarily in borders with one affecting text; B.

150/300



97. HERRMANN, ADELAIDE.
Adelaide Herrmann and Company.
Hindoo Magic.
 New York: The Metropolitan
 Printing Co., ca. 1905. Most likely
 a representation of a feat of true
 "black art," the poster depicts
 Adelaide Herrmann performing the
 Decapitation illusion. She holds a
 sword in her hands while her headless
 assistant gestures toward a pedestal
 on which rests her own head. A
 skeleton floats in the background
 while a devil flies overhead. 20 ¼ x
 30". Margins over-colored
 significantly; B. Scarce.
 4,000/6,000

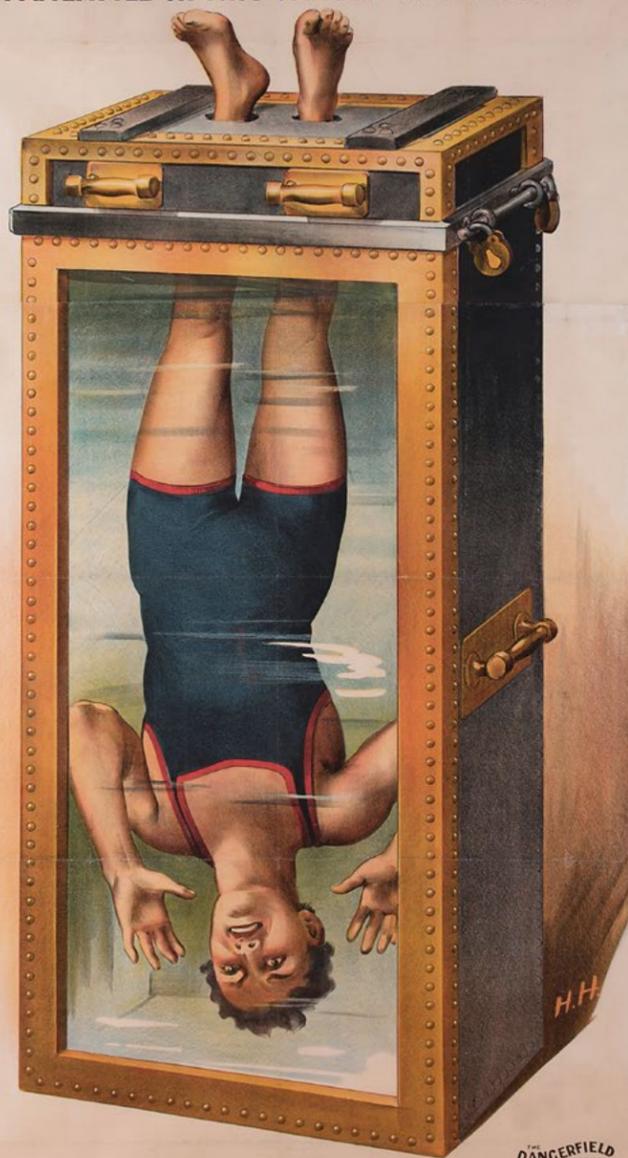
Adelaide Herrmann (1853 – 1932) began her stage career as a dancer and trick cyclist. After marrying Alexander Herrmann, the great French magician, she became an adept magician in her own right. After Alexander's unexpected death in 1896, Adelaide took her own magic shows on tour, first with her nephew, Leon Herrmann, and later as the sole star performer. She retired from the stage in 1928.



98. HERRMANN, LEON.
Herrmann The Great.
 New York: The Metropolitan Printing Co., ca. 1900. Half-length portrait of the famous French magician and nephew of Alexander Herrmann. Three tiny demons climb over a handsome magic wand held between his hands while a third demon whispers in his ear. 30 ¾ x 20 ¼". Expert restoration to central folds and borders; upper right corner recreated including portions of text. B-. Rare.
 12,000/18,000

HOUDINI

PRESENTS HIS OWN ORIGINAL INVENTION
THE GREATEST SENSATIONAL MYSTERY
EVER ATTEMPTED IN THIS OR ANY OTHER AGE!!!



THE DANGERFIELD
LONDON
Copyright 1912 by H. Weiss

\$200 REWARD TO ANY ONE PROVING THAT IT
IS POSSIBLE TO OBTAIN AIR IN THE UP-SIDE-DOWN
POSITION IN WHICH HOUDINI RELEASES HIMSELF
FROM THIS WATER-FILLED-TORTURE-CELL.

99. HOUDINI, HARRY (EHRICH WEISS).

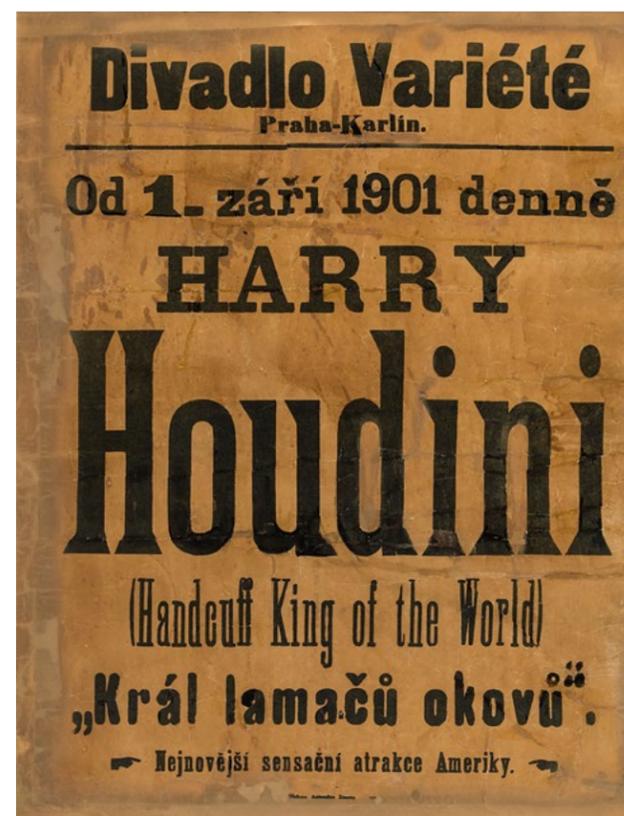
Houdini Presents His Own Original Invention.
The Greatest Sensational Mystery Ever Attempted
in This or any Other Age!!!

London: Dangerfield, 1912. Houdini's most famous invention, the fabled Water Torture Cell, fills the center of the poster, the "master mystifier" himself locked inside upside down, a look of terror across his face. 40 x 88". Old folds and chips restored, scattered minor restoration to abrasions and chips in image, wear at intersection of sheets; B+. One of three examples known.

50,000/80,000

Houdini commonly referred to the Water Torture Cell as the "Upside Down." The wooden, metal, and glass structure was, in contrast to the striking image depicted on this and other posters advertising it, surprisingly compact. After all, Houdini was short of stature, standing some 5'2" high. Even so, the drama of the escape was never lost on his audiences, and the danger of drowning was never too far from the mind of anyone witnessing the stunt.

The only known recording of Houdini's voice, made on an Edison wax cylinder on October 29, 1914, documented his introductory patter for the famous water tank escape. Houdini's dramatic preamble played upon the fears of the audience and the danger involved in making his escape: "Ladies and gentlemen! Introducing my original invention, the Water Torture Cell. Although there is nothing supernatural about it, I am willing to forfeit the sum of one thousand dollars to anyone who can prove that it is possible to obtain air inside of the torture cell when I am locked up in it in the regulation manner after it has been filled with water. Should anything go wrong when I am locked up, one of my assistants watches through the curtain ready to rush in, demolishing the glass, allowing the water to flow out in order to save my life." Despite Hollywood's best efforts to muddy the story in the 1953 biopic of Houdini starring Tony Curtis, no heroic measures were required to save Houdini from the Torture Cell, nor did he perish inside it. It was a feature of his show for years, and remains one of the enduring symbols of his fame, inventiveness, and knack for capturing the public's imagination and attention with spectacular and daring escapes.



100. HOUDINI, HARRY (EHRICH WEISS).

Harry Houdini. (Handcuff King of the World).

[Prague?], 1901. Early two-color letterpress broadside advertising Houdini's appearance at the Divadlo Variete theatre, Prague. Czech text translates to: "Every day starting September 1. The king of handcuff busters. Most recent sensational attraction from America." Framed to an overall size of 26 1/2 x 32". Significant inexpert restoration and over-coloring visible throughout; not examined out of frame. C.

1,000/2,000

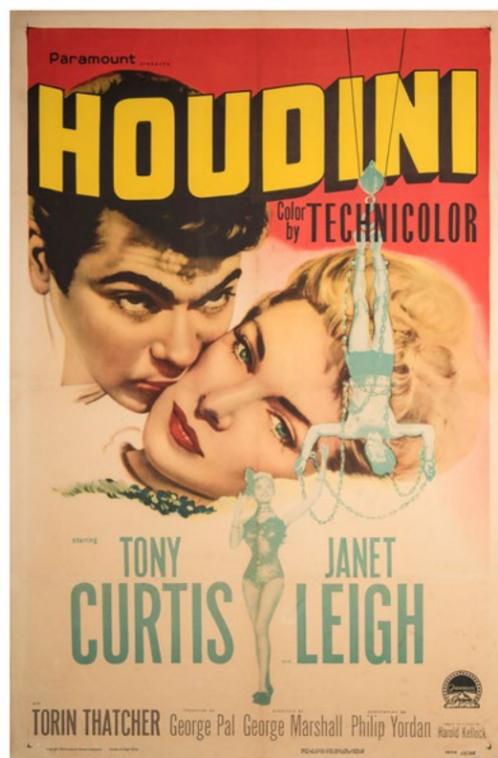
101. HOUDINI, HARRY (EHRICH WEISS).

Wintergarten. Harry Houdini.

Berlin: Druck Von Nauck & Hartman, 1903. Colorful horizontal playbill advertising an early German appearance at the top of the bill for the American handcuff king at Germany's famous variety theater. Comedy/tragedy masks appear in the upper corners and a black cat appears in the center of the bill. Signed by the artist Knut Hansen. 19 x 13 7/8". Significantly browned and with considerable paper loss; C.

2,000/2,500



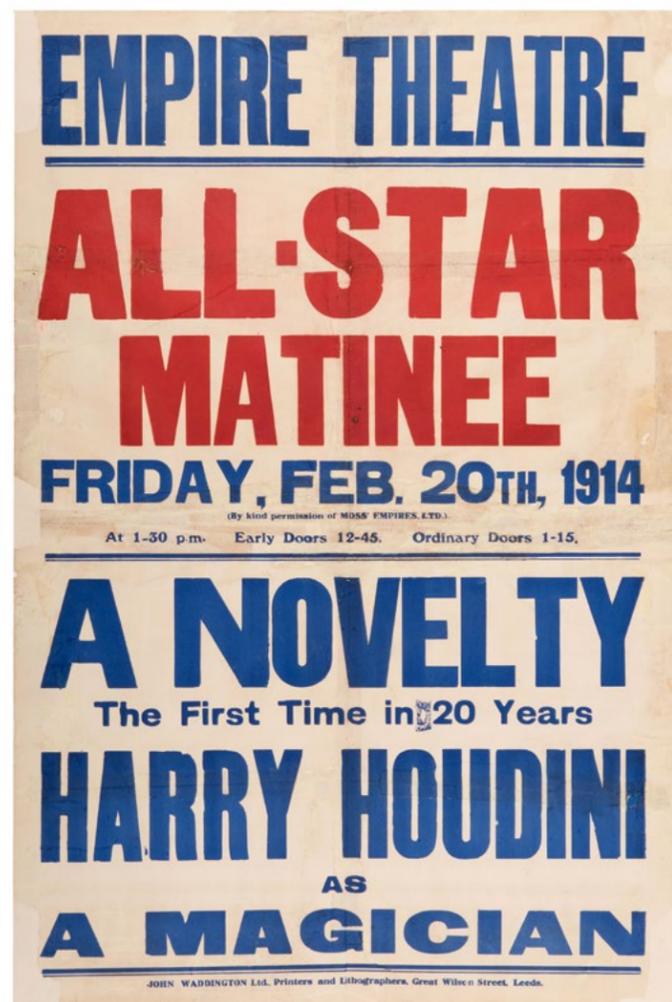


102. HOUDINI, HARRY (EHRICH WEISS).

Paramount Presents Houdini.

Leeds: John Waddington, 1953. English version of this one-sheet poster advertising Paramount's Harry Houdini biopic starring Tony Curtis and Janet Leigh. 27 x 41". Minor repairs to edges; A-.

700/900



103. HOUDINI, HARRY (EHRICH WEISS).

Houdini. All-Star Matinee.

Leeds: John Waddington, 1914. Two-color playbill advertising 'a novelty' – Houdini performing as a magician for the first time in twenty years. In all likelihood, this was a reference to the fact that Houdini made his reputation as an escape artist and for years presented a specialized show that eschewed traditional magic tricks. 20 x 30". Inexpert restoration throughout; B-.

3,000/5,000



104. HOUDINI, HARRY (EHRICH WEISS).

Houdini. King of Cards.

Chicago: National Printing and Engraving, ca. 1898. Half-sheet color lithographed poster used by Houdini as a young circus and dime museum performer, with a bust portrait of the young magician at the center, and vignettes depicting his digital dexterity with a deck of cards above and below. Includes letter from Houdini's nephew stating that the poster was gifted to him by Mrs. Houdini. 20 x 27". Repaired tears; minor paper loss in bottom margin restored; scattered minor over-coloring. A-.

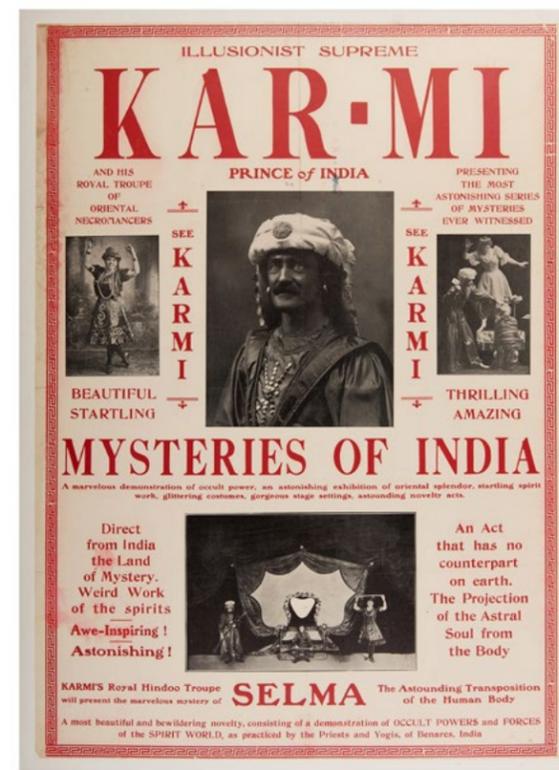
12,000/15,000



105



106



108



109

105. HUGARD, JEAN (GERARD RODNEY BOYCE). **The Marvelous Hugard. The Puzzle of the Universe.** Dunedin: The Caxton Printing Co., ca. 1912. Three-color letterpress broadside heralds Hugard's full-evening show, highlighting his Bullet Catch, Thumb Tie, card tricks, straight jacket escape, the Birth of a Sea Nymph, and many more feats. 14 3/4 x 39 3/4". Minor over-coloring to chips, primarily in border; B. 200/300

106. JACK, TOM (KARL BREU). **Tom Jack. Der Eiskönig. The Ice King.** Berlin: Eckert, ca. 1925. Police and soldiers look on as Tom Jack, resplendent with his trademark shock of white hair, makes his escape from rope, chains, and a straight jacket. 19 3/4 x 27 1/2". Over-coloring at central fold, one loss, and scattered throughout image and margins; B-. Uncommon. 600/900

107. KARLINI (LUDWIG TRINKA). **Karlini The Great Magician.** Vienna: Piller Druck, ca. 1930. Full color stone lithograph features a portrait of the magician clad in a tall black top hat, surrounded by several stage illusions, including a woman levitating through a hoop. 24 3/4 x 35 3/4". Slight creasing at the bottom margin, otherwise excellent; A. 400/600



107



110

108. KAR-MI (JOSEPH BRYANT HALLWORTH). **Illusionist Supreme. Kar-Mi. Prince of India.** American, ca. 1914. Two-color pictorial poster bears a large central photograph of Kar-Mi in full costume and makeup, with images of his company (in actuality, his wife and son) and his stage setting flanking him. 19 3/4 x 27". Old folds and short tears; B+. 200/300

109. KAR-MI (JOSEPH BRYANT HALLWORTH). **Kar-Mi Prince of India.** American, ca. 1914. Pictorial broadside in two colors bears four photographs of the production and its cast, including Kar-Mi, his wife, and a studio photo of the Selma illusion advertised on many of his other posters. 11 x 27 3/4". A. 100/200

110. KASFIKIS, ANASTASIOS. **Kasfikis. Mysteriöse Zauber-Revue.** Germany, ca. 1920. Central bust portrait of Kasfikis flanked by busts of other individuals, including midgets, and a full-length image of the devil below him. 19 1/2 x 13 3/4". Strong central folds. B. 50/100



111

111. KASSNER, ALOIS.

Kassner der Grosse Zauberer.

Hamburg: Adolph Friedländer, ca. 1929. Handsome color lithograph shows Kassner's vanishing elephant, Toto, rearing up on two feet over the magician's head. Kassner stands in the foreground with a wand in his hand. 27 x 55". Minor wear; A-.

700/900

Kassner (1887 – 1970) was known as the “Thurston of Germany,” as he presented a spectacular stage show filled with large illusions including the vanish of twelve people at one time. He introduced the Vanishing Elephant illusion in 1929 and it quickly became the highlight of his show.

112. KASSNER, ALOIS.

Kassner. Der Grösste Zauberer Aller Zeiten.

Hamburg: Adolph Friedländer, 1929. Bust portrait of Kassner surrounded by a green border with his name in red underneath. 18 ½ x 27 ½". Old central folds; A-.

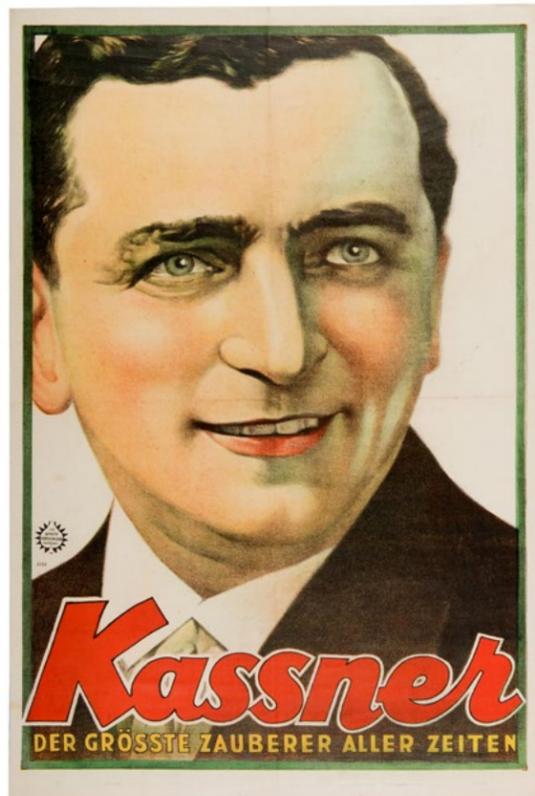
250/350

113. KASSNER, ALOIS.

Direktor Kassner.

Hamburg, Friedländer, ca. 1913. Early one-sheet color lithograph depicting the “Thurston of Germany” amidst bubbles, devils, and other symbols of the magician's craft. 27 ¼ x 36 ½". Tears along edge of poster, minor tear affecting image. A-.

500/700



112



113



114. KASSNER, ALOIS.

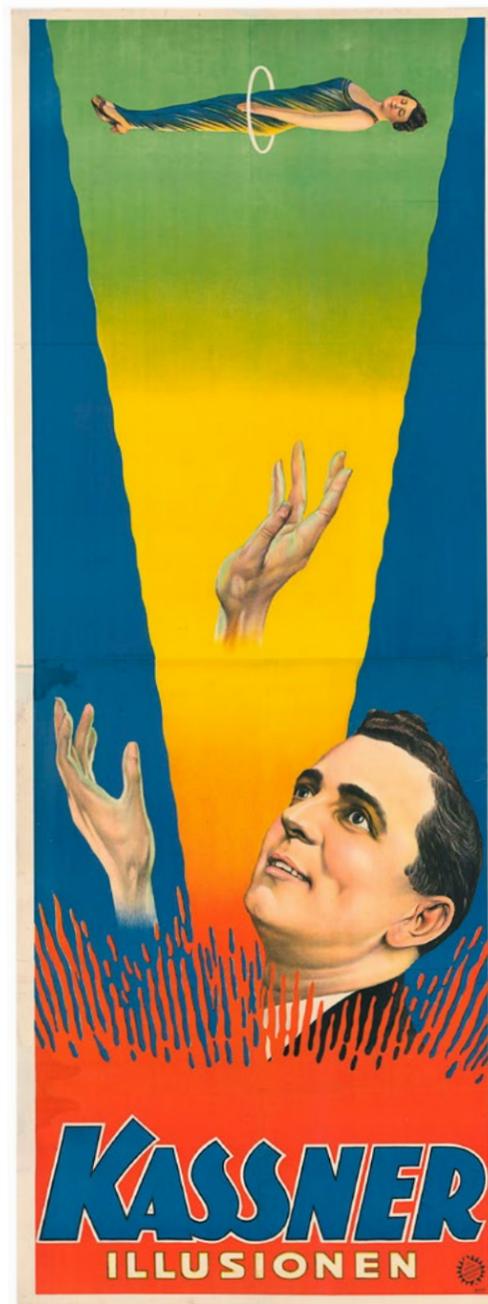
Direktor Kassner. Der Zauberfürst.

Hamburg: Adolph Friedländer, 1919. Kassner reclines in a plush chair at the center of the poster, surrounded by colorful bubbles in which vignettes of various illusions from his show are depicted. These include the Milk Can escape, billiard ball manipulation, the production of livestock, a Substitution Trunk trick, and more. 37 ½ x 53 ½". Restoration at old folds and to restore small losses in margins; B. Uncommon.

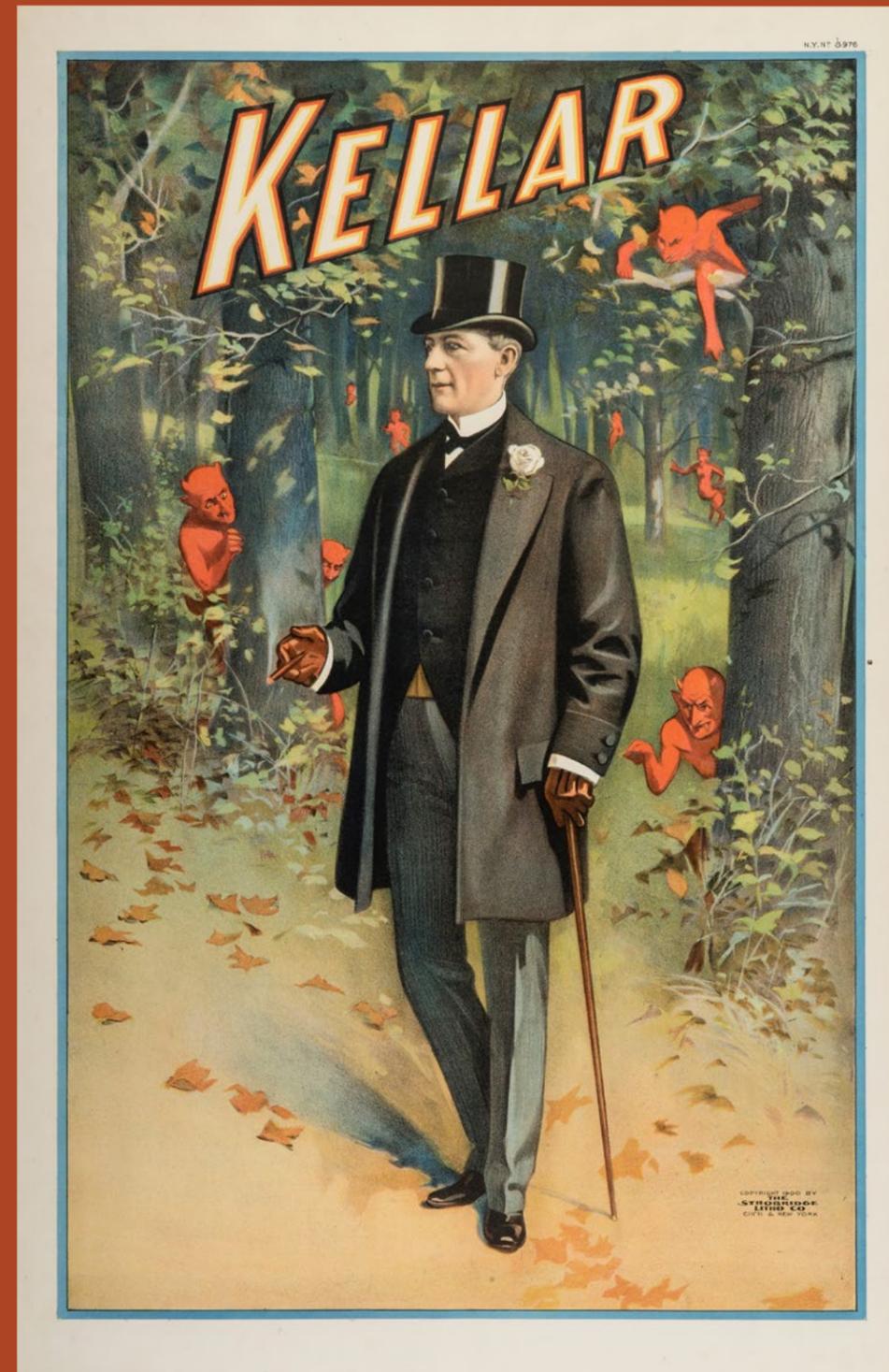
1,500/2,000



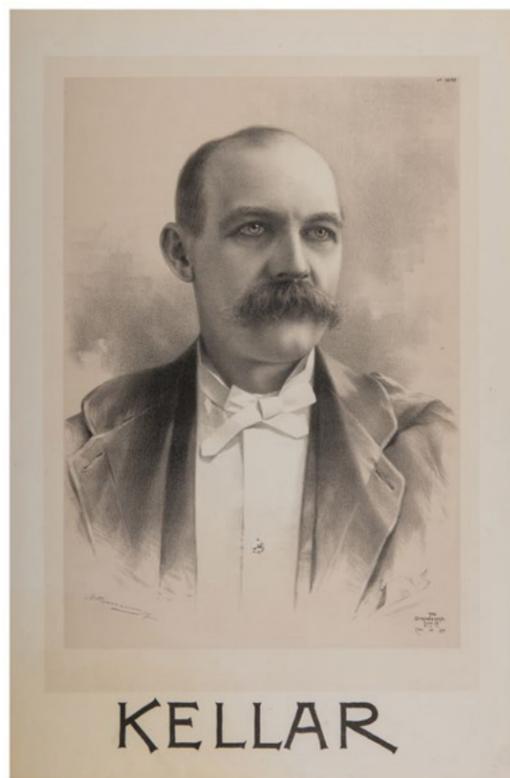
115. KASSNER, ALOIS.
Zauberer. Kassner.
 Hamburg: Adolph Friedländer, 1935. A half-length portrait of Kassner in white tie and tails is surrounded from behind by animals from his show, including a goat and his vanishing elephant named Toto, and in front by small demons who aid him in performing the Any Drink Called For routine also known as the Inexhaustible Bottle trick. 19 x 55". Minor wear in lower quarter, a few old folds; A-.
 800/1,200



116. KASSNER, ALOIS.
Kassner. Illusionen.
 Hamburg, Adolph Friedländer, 1927. Evocative lithographed poster depicts Kassner's head and hands below a woman who is levitating high above him in a widening beam of swirling colors. 28 x 74". Over-coloring in margins and at old folds, some abrasions; B+.
 1,200/1,800



117. KELLAR, HARRY (HEINRICH KELLER).
Kellar. A Walk in the Woods.
 Cincinnati: The Strobridge Litho. Co., 1900. Beautiful example of the iconic poster showing the famous magician, clad in formal wear and sporting a black top hat, strolling through an imp-filled scene in the midst of a forest. 19 x 29". Bright, crisp, and attractive; A.
 10,000/12,000



118. KELLAR, HARRY (HEINRICH KELLER).

Kellar.
Cincinnati: Strobridge Litho., ca. 1889. Half-sheet lithograph bearing a sepia-toned bust portrait of the great American magician with a thick mustache and shiny stud in his dress shirt. 20 x 30 ¼". One minor scratch not affecting image; A.

2,000/3,000



119. KELLAR, EVA.

Eva L. Kellar.
New York: Liebler & Maass, ca. 1890. Photo-like lithographed half-length portrait of Harry Kellar's wife and sometime co-star in his magic show which toured the world and American until his retirement in 1908. Mrs. Kellar's signature appears, enlarged, below her image. 22 ½ x 30". Significant losses and stains inexpertly restored; C. Rare.

4,000/5,000



120. KELLAR, HARRY (HEINRICH KELLER).

Kellar. The Witch, the Sailor, and the Enchanted Monkey.
Cincinnati, The Strobridge Litho. Co., 1905. One-sheet color lithograph depicting Kellar's version of the famous Maskelyne magic play which he "borrowed" from the proprietors of London's Egyptian Hall without permission. 38 x 28". Inexpert significant restoration throughout; C+.

2,000/3,000

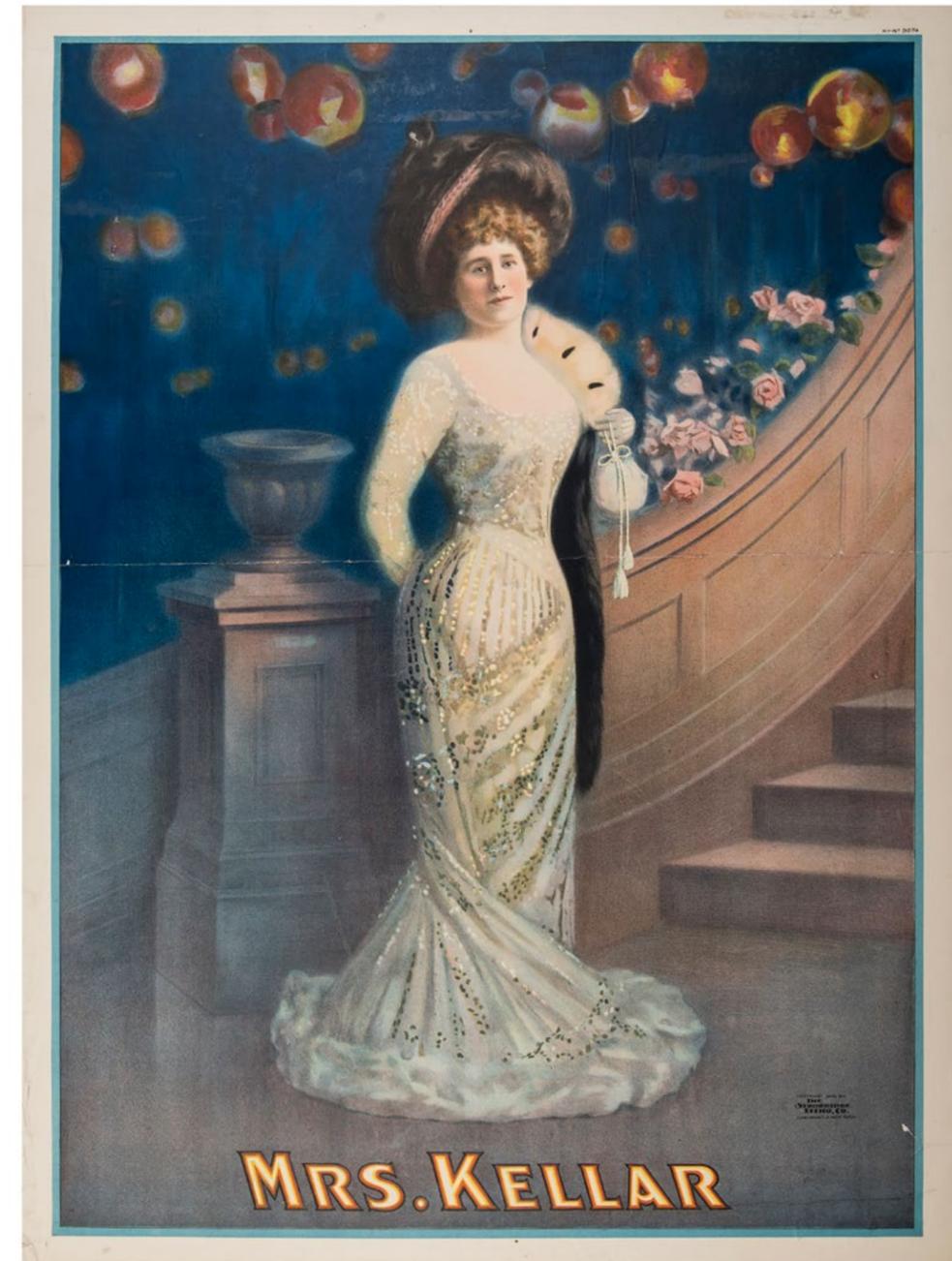


121. KELLAR, HARRY (HEINRICH KELLER).

Kellar's Startling Wonder. The Cassadaga Propaganda.

Cincinnati: The Strobridge Litho. Co., 1894. Rare lithograph depicts the magician performing the mysterious "Cassadaga Propaganda," one of his most successful illusions, and reportedly the effect that inspired Harry Blackstone to perform the Dancing Handkerchief in his own show. 37 ½ x 28". Edges of poster replaced, otherwise excellent; A.

20,000/25,000



122. KELLAR, EVA.

Mrs. Kellar.

New York: Strobridge Litho., ca. 1900. Beautiful color lithograph features a full-length portrait of Mrs. Eva L. Kellar wearing a white gown. The wife of the famous magician Harry Kellar, she frequently stepped on stage to perform feats of mentalism and lightning calculations with him, and appeared in his famous Blue Room illusion. 28 ½ x 38 ½". Horizontal fold line, trimmed to margins, significant damage to edges not affecting image; B-.

3,000/5,000



123. KELLAR, HARRY (HEINRICH KELLER).

Kellar.

Cincinnati & New York: The Strobridge Litho. Co., ca. 1897. Horizontal poster bears a portrait of Kellar reading from a gigantic book supported by two imps while a large demon looks on. A menacing centipede slithers under the magician's name, and a vignette of Kellar performing his famous Levitation fills the lower right corner. Bats fly above the scene. 38 1/2 x 29". Minor over-coloring to small abrasions; A-.

5,000/7,000

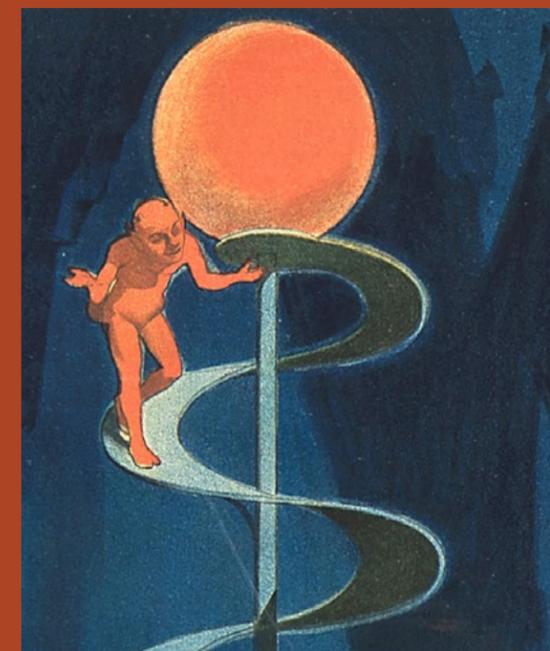


124. KELLAR, HARRY (HEINRICH KELLER).

Kellar.

Cincinnati & New York: The Strobridge Litho. Co., ca. 1897. The famous American magician stands in the middle of a mysterious cave-like scene filled with tiny red imps pushing red spheres down slides and up spiral-shaped ramps. On stage, the effect was known as the Golliwog Ball. At Kellar's command, a large ball rolled up and down an inclined plank, one end of which rested on the back of a chair. 39 1/2 x 29 1/2". Borders, central folds and closed tears expertly restored; B+. Scarce.

10,000/15,000



REMEMBER THE "ANTILLES"

GRAND PERFORMANCE

— AT THE —

NEW YORK HIPPODROME

SUN. EVE'G NOV. 11

FOR THE BENEFIT OF THE

MOTHERS, WIVES AND SISTERS

OF THOSE WHO WERE LOST ON THE

U. S. TRANSPORT "ANTILLES"

OCTOBER 17th 1917

AN EXTRAORDINARY PROGRAM WILL BE PRESENTED
UNDER THE AUSPICES OF

THE JUNIOR PATRIOTS OF AMERICA

MRS. OLIVER HARRIMAN, PRESIDENT

A CARNIVAL OF MAGIC

WITH THE CO-OPERATION OF

THE SOCIETY OF AMERICAN MAGICIANS

MR. HARRY HOUDINI, PRESIDENT

Positively farewell appearance

HARRY KELLAR

The Dean of Magicians

HOUDINI

THURSTON

DE BIERE

CARTER

HARDEEN

MME. HERRMANN

POWELL

ZANCIG

ROUCLERE

GRACE LA RUE JACK NORWORTH

MR. RAYMOND HITCHCOCK

WILL MAKE HIS DEBUT IN MAGIC AND BLACK ART

FRANK E. TOURS

WITH HIS "WAKE UP AMERICA" BAND OF 125 MUSICIANS

DIRECTION OF ELIZABETH MARBURY AND ELSA MAXWELL

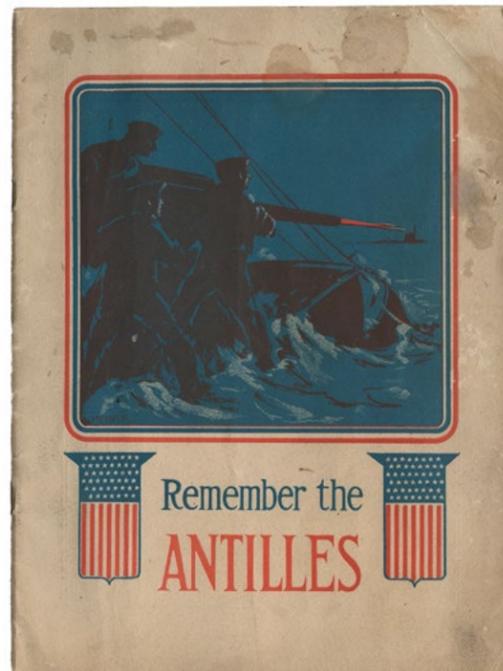
POPULAR PRICES AT THE BOX OFFICE

125. KELLAR, HARRY
(HEINRICH KELLER).

Remember the "Antilles" Grand
Performance at the New York
Hippodrome.

[New York, 1917]. Three-sheet two-color
letterpress poster advertising this memorial
and tribute to benefit the "mothers, wives,
and sisters of those who were lost on the
U.S. Transport "Antilles." Co-produced
by the Society of American Magicians and
its president Harry Houdini, the program
featured performances by Julius Zancig,
De Biere, and Houdini, as well as the final
stage appearance of the Dean of American
Magicians, Harry Kellar. 41 1/2 x 83 1/2".
Closed tears, chips, and old folds restored
throughout poster; B. Scarce.

2,500/3,500



126. KELLAR, HARRY (HEINRICH KELLER).

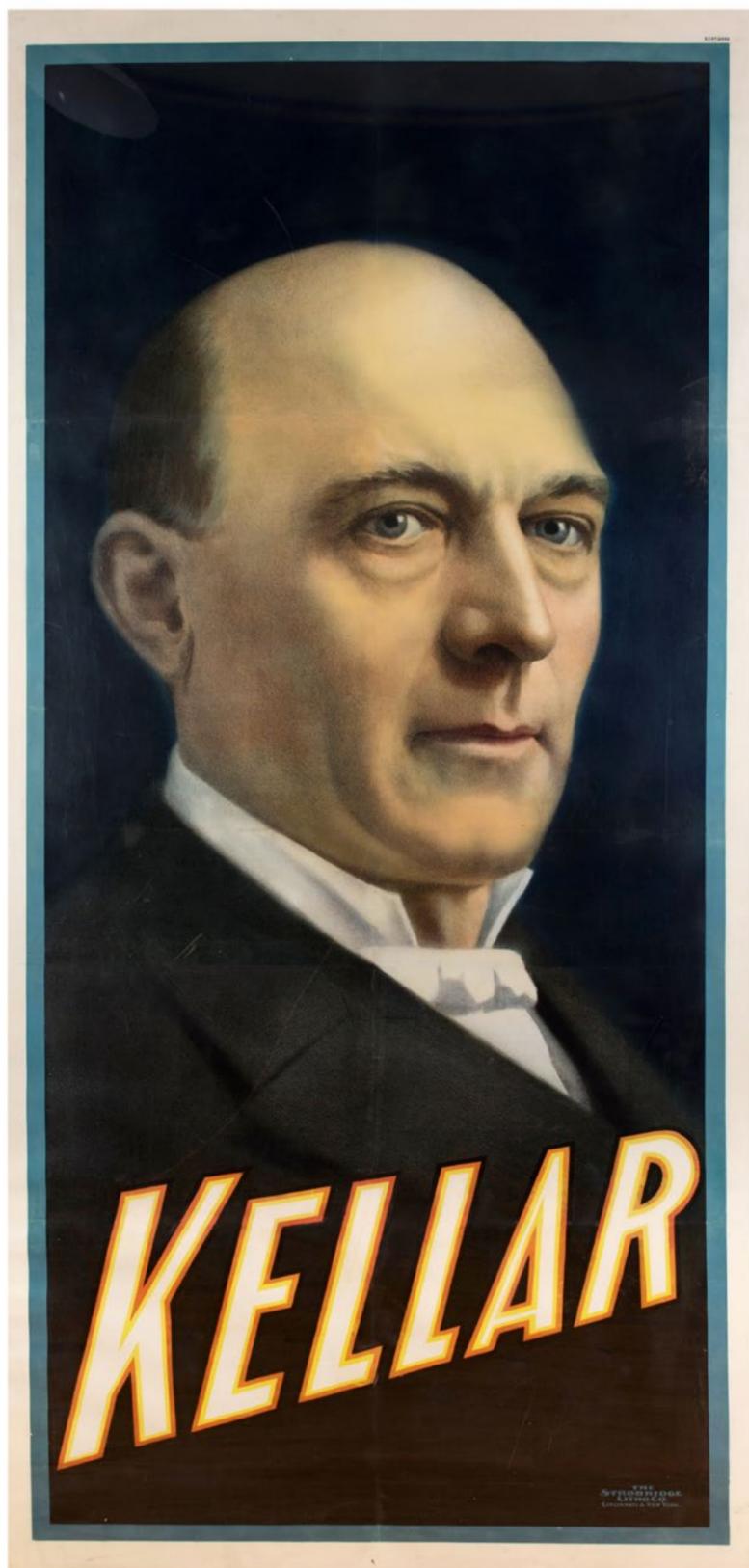
Remember the Antilles program and two-page Kellar letter to
Houdini, signed.

Most likely written en route to California via train on November
15, 1917. On two sheets of "Twentieth Century Limited"
stationery, Kellar writes in great detail, and effusively, regarding
the fête given him by Houdini and his final stage appearance
at the New York Hippodrome just four days earlier. In glowing
terms, Kellar writes, in part, "Your hospitality, your generous and
unselfish efforts to make my farewell appearance in New York
the grand success it was, and your touching tribute when you
presented me to that great audience at the New York Hippodrome
will always remain a happy memory with me. ...when the vast
audience of seven thousand people stood up and sang "Auld Lang
Syne" [was] one of the happiest events of my life." "... no one
but the master-mind of our greatest Showman - Harry Houdini,
could have carried it to so successful an issue. Words failed me
when I tried to thank and to tell you how truly I appreciated
all you did...". The letter is boldly signed, "Harry Kellar." Sold
together with the printed program for the performance, which
features large images of Houdini and Kellar, and smaller portraits
of Zancig, Rouclere, and a host of other magicians.

2,500/3,500

Twentieth Century Limited
Nov 15, 1917
Mr. Harry Houdini, c/o Route West
394 E 21st Street,
Flushing, Brooklyn, N.Y.
My dear Harry Houdini:
Your hospitality, your generous and
unselfish efforts to make my farewell appearance
in New York the grand success it was, and your
touching tribute when you presented me to
that great audience at the New York Hippodrome
will always remain a happy memory with me
and I shall look back to that grand farewell
performance when the vast audience of seven
thousand people stood up and sang "Auld
Lang Syne," as one of the happiest events in my
life.
The final shower of flowers, which you reserved
as a surprise for me, crowned the whole affair
with a glory and honor such as come to the lot of
few men. It was indeed a magician's night
and no one but the master-mind of our greatest
Showman - Harry Houdini, could have carried it to
so successful an issue. Words failed me when
I tried to thank and to tell you how truly I ap-
preciated all you did and how hard you
and your charming little wife worked to
make everything meet with magic smoothness.
Allow me to heartily thank you and to say
that you gave me the perfectest and happiest of
evenings of all my life - and a farewell that can never
be surpassed.
I also wish you to thank the members

Twentieth Century Limited
2
of the Society of American Magicians who
so generously gave their services to help make
the entertainment the one great magical event
of all time. I desire also to especially thank
those members of the S.A.M. who came to the
deport to say Good-bye. Please tell them that
I appreciated the whole spirit of the act and
wish them all they wished.
With sincere regard and best wishes
for you and yours, I remain
Very truly yours
Harry Kellar.



127. KELLAR, HARRY
(HEINRICH KELLER).

Kellar.

Cincinnati & New York: The Strobridge Litho. Co., ca. 1906. Bust portrait of Kellar on a blue background, with his name below, executed near the end of his reign as the most famous magician in America. 38 ½ x 84". Old central folds and chips and tears in border restored; B+.

2,500/3,500

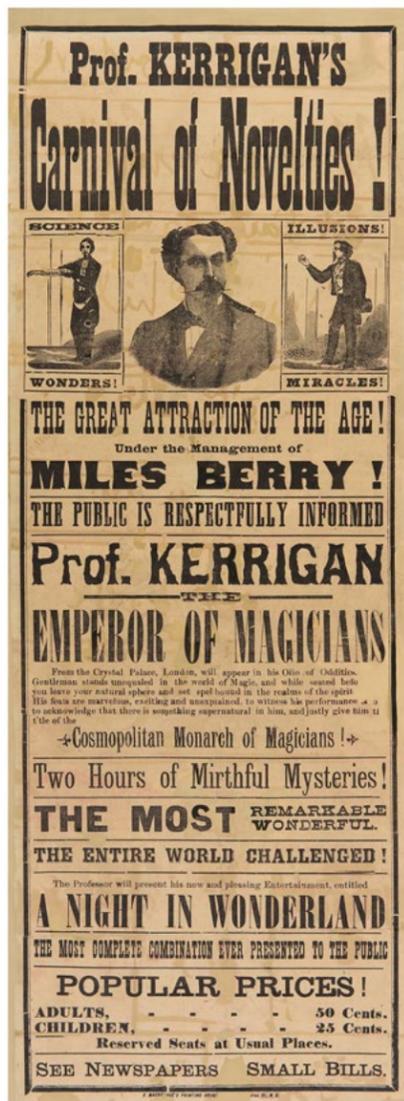


128. KINSBERGEN, JACQUES RUDOLPH.

Monsier en Madame Jaques Rudolph Kinsbergen.

Amsterdam: A. H. van Gorcum, ca. 1864. Early Dutch poster advertises a magic performance featuring a scene set in Faust's witches' palace. The top half of the poster, printed in black ink on a bright yellow paper, features a series of six magic vignettes. 24 x 32 ½". Significant staining throughout image, overpainting at top left corner; B-.

2,500/3,000



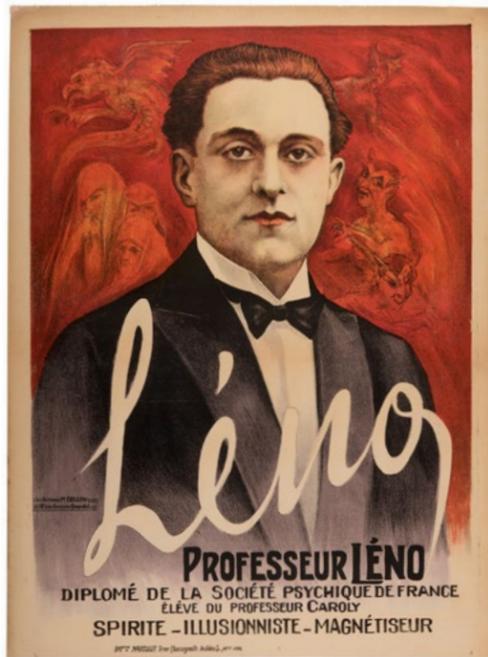
129. PROFESSOR KERRIGAN.
The Emperor of Magicians.
 London: V. Maube(?)her's Printing, ca. 1900.
 One color broadside advertising Professor Kerrigan's Carnival of Novelties, which includes "Two Hours of Mirthful Mysteries!". 9 1/2 x 26".
 Extensive repairs throughout image; C.
300/500



130. KIO, IGOR.
Kio.
 [Moscow], ca. 1950. Color lithograph poster depicting the famed Russian magician, who performed primarily in circuses. 23 1/4 x 36".
 Old folds, edges creased; B+.
250/350



131. KO TEN YCHI TROUPE. (YOSHIKATA KASAI).
Ko Ten Ychi Troupe. Japanese Illusionists.
 Hamburg: Adolf Friedländer, ca. 1914. Beautiful one sheet color lithograph depicting a troupe of kimono clad Japanese magicians performing their act of producing fountains of water from the tips of swords, the tops of their heads, and other locations about the stage. The effect would later be adopted by Dante (Harry August Jansen) as a feature in his illusion show. 27 1/2 x 37".
 Minor re-pairs to edges, fold lines visible. A-. Rare.
3,000/4,000
Ten Ichi (Tenichi Shokyokusai Hattori, 1852 – 1912) was one of the most influential and important magicians in Japan. An originator of several tricks including the famous Thumb Tie, the company that traded on his name – advertised on this poster – performed across Europe for years, and oftentimes in concert with jugglers and equilibrists. The troupe also appeared in London at St. George's Hall with some regularity. There were at least two more magicians who worked under the name of Ko Ten Ichi, but neither performed in Europe, where this poster was printed.



132



133

132. LÉNO.
Léno. Professeur Léno.
 Paris: Imp. Naboulet, ca. 1926. Lithograph portrait of the French magician with ghostly figures in the red background. 23 ½ x 31 ½". Minor tears to edges repaired; A.
 400/600



134

133. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY).
LeRoy, Talma and Bosco.
 Seattle: Pioneer Show Print, ca. 1910. Two copies of this double-sided pictorial broadside, mounted on a single piece of linen side-by-side to display the recto and verso simultaneously. Images include renderings of various LeRoy posters including Nero and the Lion, the Hindu Rope Trick, and a portrait of "Countess Olga," the danseuse who was one of "50 All Star Artists" who supported the Belgian magician's illusion show. Each panel 10 ¼ x 28". Minor over-coloring in margins; A-.
 400/600

134. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY).
LeRoy, Talma. Bosco.
 Hamburg: Adolph Friedländer, 1912. Bright and colorful poster depicts top hat and whisker-clad magicians clamoring to the top of a small hill, in an effort to reach a crate stenciled with the text "Servais LeRoy Co./52 Hatton Garden/London/New Illusions/Original/Secrets." Balloons in the background advertise the magic shop LeRoy owned and operated, and its capabilities. 18 7/8 x 28". Abrasions and closed tears repaired; B+.
 800/1,200

LeRoy's shop was located at 52 Hatton Garden, London, and supplied stage illusions, small props, and theatrical scenery to the trade and magicians alike.



135. LEROY, SERVAIS
 (JEAN HENRI SERVAIS LEROY).
LeRoy, Servais. Comedians de Mephisto Co.
LeRoy. Talma. Bosco.
 Hamburg: Adolph Friedländer, 1905. Triptych of cartoons shows the three magicians using magic and ingenuity to solve problems and in the case of Bosco, escape a band of ravenous cannibals in what can only be described – in today's terms – as a politically incorrect but nevertheless comical scene. 28 x 37". Fold lines, minor repairs throughout image, tear has been patched at top center of poster; A-.
 1,800/2,500

136. LEROY, SERVAIS
 (JEAN HENRI SERVAIS LEROY).
Comedians De Mephisto Co.
LeRoy. Talma. Bosco.
 Hamburg: Adolph Friedländer, 1905. Bosco stands at the right side of the image watching as LeRoy, Talma, and a demonic figure present LeRoy's classic illusion known as A Flying Visit. On stage, LeRoy and Talma rapidly and mysteriously transposed from one cabinet to another. 27 x 18 ¼". Old central folds and three corners repaired; B+.
 1,500/2,500



137. LEROY, SERVAIS
(JEAN HENRI SERVAIS LEROY).
World's Best Entertainers.
LeRoy, Talma & Bosco.
New York: Hegeman Print, ca. 1910. A marble bust of Belgian-born LeRoy fills the upper half of the poster, supported by two demons who hold the statue above their heads. Representatives of "all nations" fill the gallery surrounding the bust, dressed in costumes representative of their respective countries. Among them are John Bull and Uncle Sam. 40 ½ x 80". Expert repairs to old folds throughout image; A-. Scarce.
10,000/15,000



138. [LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY).]
Comedians de Mephisto Co. Bosco.
Hamburg: Adolph Friedländer, 1905. Vibrant poster depicts Bosco – part of LeRoy's company, and played by no less than nine individuals over the course of the show's run – in a bewildered pose on the floor as rabbits and one flying duck run amok around him. Regardless of the performer who assumed the role of Bosco, the character's nature never changed: he provided considerable comedy in LeRoy's illusion show. 18 ¼ x 27 ¼". Minor scuffs restored; A-.
2,000/3,000



139. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY).
LeRoy, Servais. Comedians de Mephisto Co. Levitation
Hamburg: Adolph Friedländer, 1905. A woman in an elaborate black dress levitates above the gesturing magician and a flaming cauldron. The image represents what was perhaps LeRoy's greatest creation, the Asrah levitation. In performance, the woman, covered by a thin cloth, floated high above the head of the performer. At the conclusion of the feat, the levitating lady vanished from mid-air as the cloth was pulled away from her by LeRoy. 28 x 38". Uncommon in this size. Old folds, minor repairs and over painting in edges; A-.
2,000/2,500



140. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY).

LeRoy, Servais. Comedians de Mephisto Co. Meet the Devil

Hamburg: Adolph Friedländer, 1905. LeRoy presents a thoughtful devil to Talma and Bosco against the troupe's signature orange background. Discreetly placed text reading 'allied with' implies that the trio may be in league with the dark lord himself, or perhaps worked in conjunction with another show for a time. 37 ½ x 27 ½". Laid down on paper, very minor repairs; A.

2,000/2,500



141. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY).

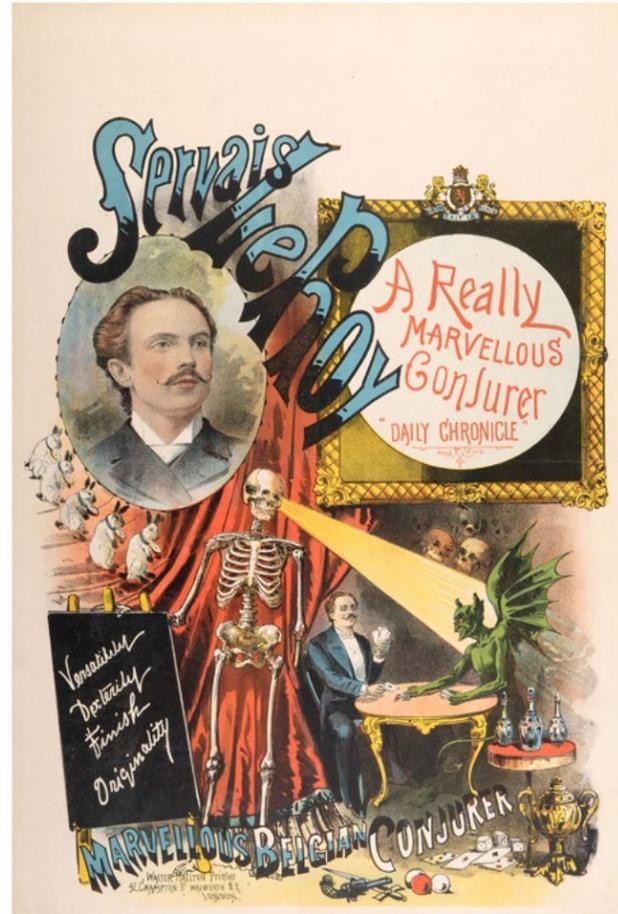
Servais LeRoy. The Great Decapitation Mystery.

Hamburg, Adolph Friedländer, ca. 1912. Vibrant full color lithograph depicting a decapitation scene which was, in reality, played for laughs. In the image, LeRoy holds Bosco's head on a platter, with a devil in the background. 28 x 37 ¾". Slight repairs to edges; A.

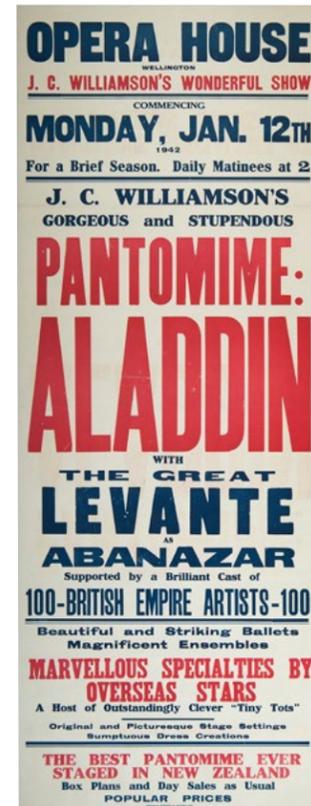
2,000/3,000



142. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY).
Servais LeRoy. A Really Marvelous Conjurer.
 London: Walter Mallyon Printer, ca. 1900. Beautifully composed half-sheet lithograph features a bust portrait of the famous Belgian conjurer floating above a scene in which LeRoy plays cards with a green devil. 20 x 30". Minor folds, tight margins at top and bottom; A-.
 2,000/3,000



143. LEROY, SERVAIS (JEAN HENRI SERVAIS LEROY).
A Flying Visit by Servais LeRoy.
 London: Edward Weller, ca. 1898. Handsome lithograph depicts one of LeRoy's early transposition illusions in which he and his wife, Talma (Mary Ann Ford) suddenly and visibly appeared and disappeared in curtained cabinets and in the audience. 11 ¼ x 17 ¾". Faint vertical fold. A-.
 2,000/2,500



144

144. LEVANTE, LES (LESLIE GEORGE COLE).
The Great Levante.
 [Auckland]: Wrights & Jaques Ltd., 1942. Two-color letterpress broadside advertising a pantomime performance of Aladdin featuring The Great Levante in the roll of Abanazar. The show includes 'a host of outstandingly clever "tiny tots." 14 7/8 x 39 7/8". Light red-plate offset visible; A.
 100/200



145

145. LEVANTE, LES (LESLIE GEORGE COLE).
The Great Levante Magical Revue "Hows Tricks."
 Australia [?], ca. 1950. Three-color panel poster bears a smiling offset portrait of Levante with devils on either side of his head, floating above bold lettering. 15 x 35". Minor wear and over-coloring; B+.
 100/200



146

146. LEVANTE, LES (LESLIE GEORGE COLE).
Levante. The Famous Australian Illusionist.
 Melbourne, Australia, ca. 1940. Two color poster advertising Levante's act at the Total Theatre. The poster features a portrait of the Australian performer amongst famous historical magicians, such as Kellar, Houdini, and Chung-Ling Soo. 25 x 37 ½". Chipped edges, laminated; B.
 100/200

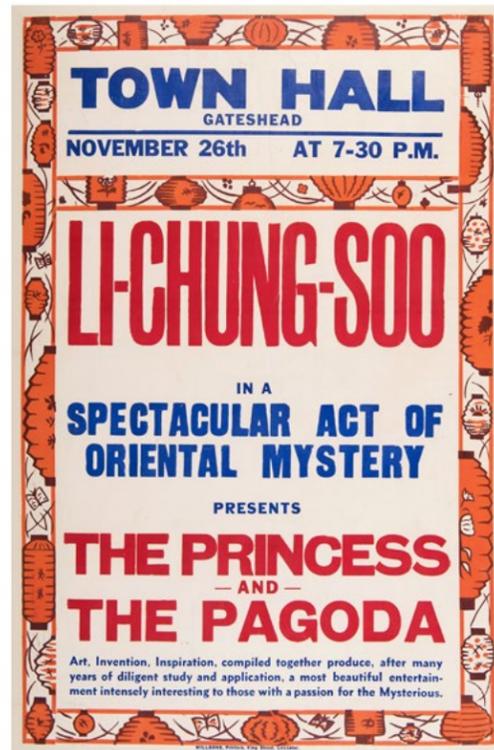
The design of this poster closely follows that of a three-sheet version more commonly encountered.



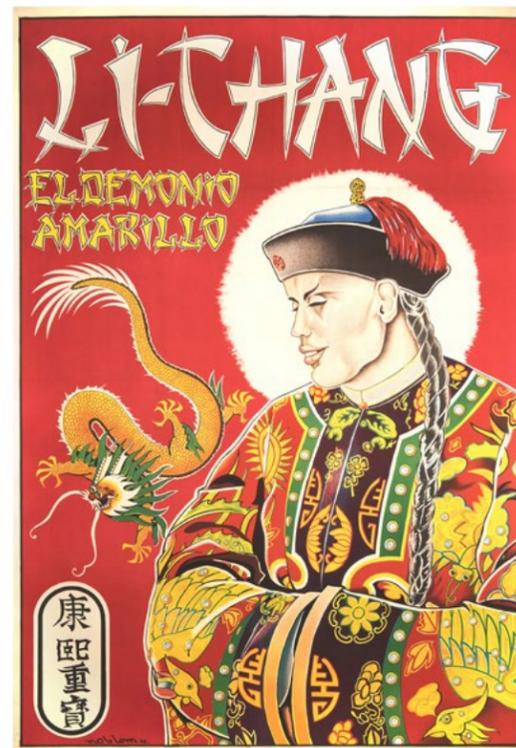
147

147. LEVANTE, LES (LESLIE GEORGE COLE).
Famous Australian Illusionist. The Great Levante.
 Birmingham: Moody Bros, ca. 1930. Three-sheet poster bears a central bust portrait of a top hat-clad Levante floating above his £1,000 Steel Trunk Mystery, as a blond woman and a second image of Levante flank his portrait. Imps and floating eyes fill out the scene. 40 x 88". Old folds and chips restored; A-. Uncommon.
 1,000/1,500

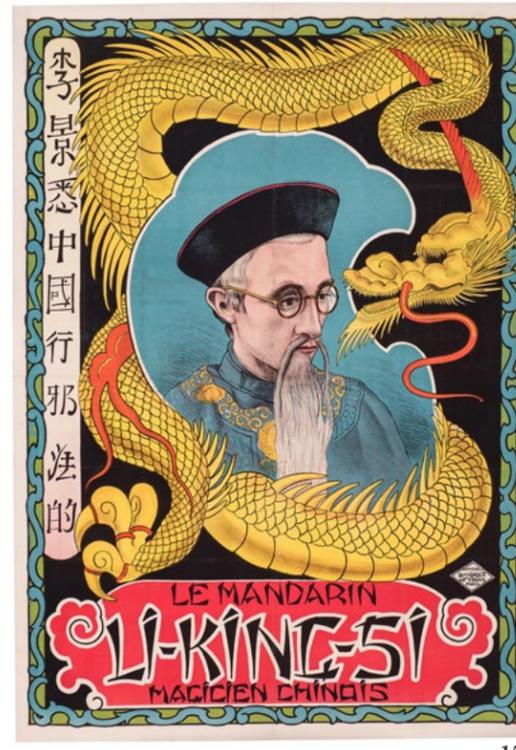
148. LI-CHUNG SOO.
Li-Chung-Soo. The Princess and the Pagoda.
 Leicester: Willsons Printers, ca. 1935. Four-color half-sheet poster advertises the magician's 'spectacular act of oriental mystery'. 20 x 30". Minor chipping and tears repaired, edges replaced; B+.
 100/200



148



149



150



151

149. LI CHANG. (JOAN FORNS).
Li Chang El Demonio Amarillo.
 Spain: Noblam [?], 1946. Color lithograph depicts the faux Chinese magician in an elaborate robe standing in front of a red background with a dragon to his side. Li Chang performed in Spain for the majority of his career. 27 1/2 x 38 1/2". Fold lines visible; A.
 200/300

150. LI KING SI. (GEORGES CASSEL).
Le Mandarin Li-King-Si. Magicien Chinois.
 Paris: Louis Galice, ca. 1930. A central portrait of this faux Chinese magician in hat, Fu Manchu-style mustache and glasses. Li's image is surrounded by a swirling yellow dragon and Asian characters in bright colors. 38 x 55". Old folds restored; A-.
 300/500

151. LOGRENIA (CHARLES LOGRENIA).
To-Night! Greatest Living Wizard. Logrenia.
 Hartford: Calhoun Printing Works, ca. 1876. Handsome woodcut playbill for the gift show of this little-known performer and including a wood-engraved bust portrait of the magician as well as scenes of his wonderful trained birds and his "trained Russian cat." The bill also advertises trained mice, who presumably performed separately from the cat. 3 3/8 x 20 3/4". A.
 200/400

British by birth, Logrenia found minor success in England and on the European continent, where he claimed to have performed for the Czar of Russia in St. Petersburg. He settled in America in 1875. His son followed in his footsteps becoming a magician in his own right.



152. LONG TACK SAM (LUNG TE SHAN).
Long Tack Sam.
Auckland: Wrights & Jaques Ltd., ca. 1925. Four-color letterpress featuring a portrait of Sam in costume with a background of Chinese pagodas. Vaudeville Acts listed below include magician Chris Charlton, dancers, singers, and 'hilarious hat spinners in burlesque comedy'. 15 x 39 3/4". Slight tears along the edges repaired; A-.

400/600



153. LONG TACK SAM (LUNG TE SHAN).
Long Tack Sam.
[Australia], ca. 1925. Screen-printed broadside features a bold portrait of Sam and advertises his performance at His Majesty's Theatre in Perth. 15 x 40". Bottom right corner repaired; B+.

500/700

Acrobat, impresario, theater-owner, restaurateur, comic, and magician Long Tack Sam was born in China in 1885. After running away to join the circus (and learning tricks of the trade in the process), he found fame on the vaudeville stages of the world with a magic and circus-infused spectacle that included spectacular costumes and impossible acrobatic feats. Considered one of the greatest acts in vaudeville, he would become a mentor to the great Orson Welles, teaching the film star several signature feats. Among Sam's best-known tricks were his production of a massive porcelain bowl filled with water, which appeared under a cloth held in his hands – after Sam had somersaulted across the stage toward the footlights. His entire family – including his daughters – worked in the family business. Sam retired to New York in the late 1950s, and passed away near the hometown of his wife, Poldi, in Linz, Austria, on August 7, 1961.



154. MACAURA, GERALD.

Dr. Macaura.

New York: H.C. Miner Litho, ca. 1895. Attractive three-quarter length portrait of the hypnotist, self-proclaimed doctor and inventor of "medical" devices, with ethereal figures including women and devils surrounding him. The dapper gentleman holds a top hat in his hand and a cool expression on his face, even though one wraith points a dagger at him. 42 x 56". Likely lacks top sheet; old folds and margins restored. B. Sold as-is.

400/600

This poster was most likely produced to advertise Macaura's performances as a stage hypnotist. After a brief career on stage, he gave up performing for a career far more lucrative: as a quack doctor. Combining his talent for showmanship with supposed medical advances made the Irish-born Macaura a wealthy man. The good "doctor" offered mysterious remedies and cures for virtually all ailments, and patented and marketed a blood circulator called "Macaura's Pulsocon," which he prescribed (and sold through the ever-popular Sears catalog) to both men and women to help "loosen their joints and increase the circulation of blood."

This "movement cure apparatus," as it was sometimes known, was partially responsible for Macaura's fortune, but also in part for his downfall. In 1914, he was sentenced to three years in prison and a fine of \$600 on a charge of fraud for selling a "vibratory massage instrument," - the Pulsocon itself.

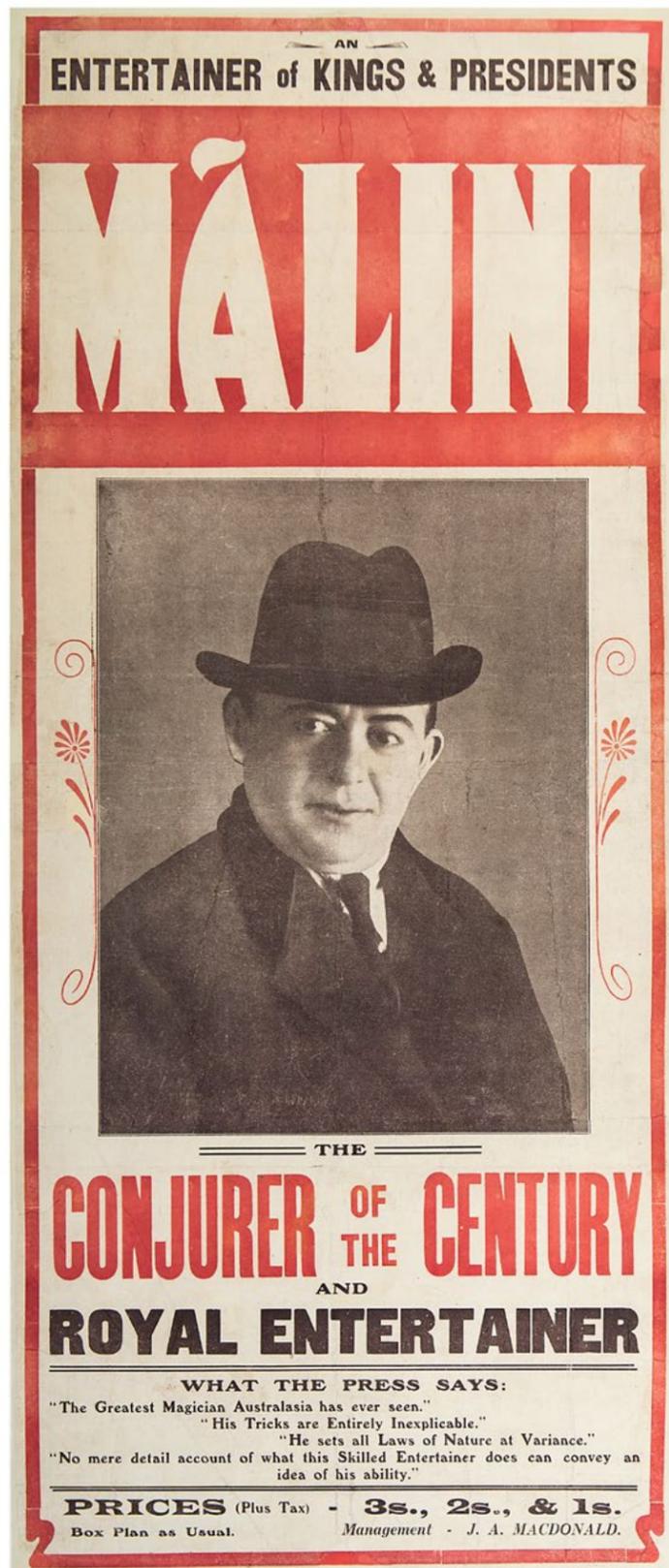


155. MACAURA, GERALD.

Dr. Macaura's Blood Circulator.

Circa 1910. Metal and wooden vibrating device operated with hand-crank said to improve the circulation of the blood in female patients of the self-proclaimed Doctor Macaura. Also known as the "Pulsocon." 11 1/4" long. With the original box and photo-illustrated instruction booklet printed in Brussels, with French text. The latter worn; box and device in very good condition.

300/500



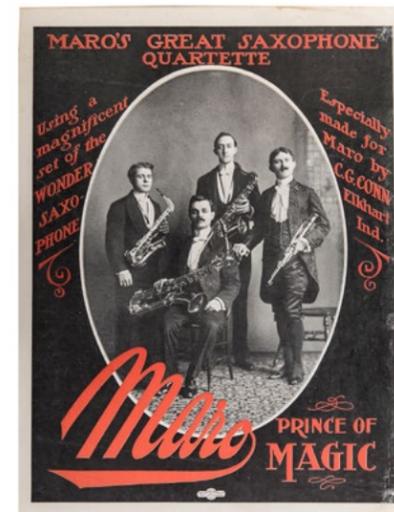
156. MALINI (MAX KATZ BREIT).
Malini. The Conjuror of the Century.
 [Australia], ca. 1925. Two-color broadside features a photographic portrait of the famous Jewish-American magician best known for his impromptu miracles, and for performing before monarchs, presidents, and society elites. 14 ¾ x 34 ¼". Minor repairs throughout image; B. The only known example of this portrait.

5,000/7,000

As Ricky Jay wrote in *Learned Pigs and Fireproof Women*, "...Malini was the embodiment of what a magician should be – not a performer who requires a fully equipped stage, elaborate apparatus, elephants, or handcuffs to accomplish his mysteries, but one who can stand a few inches from you and with a borrowed coin, a lemon, a knife, a tumbler, or a pack of cards convince you he performs miracles." Indeed, Malini (1873 – 1942) built his reputation on impromptu miracles, performing for socialites, heads of state, monarchs, and even tribal leaders in a long career that took him around the globe. From biting the buttons off of Senator Mark Hanna's coat on the steps of the Capitol building (and restoring them), to transforming roasted chickens into live, flapping birds at the center of a high society dinner party, Malini made his name by surprising his audiences with unexpected moments of wonder. Posters advertising Malini are truly rare, with only one other commercially printed advertisement for him known.



157



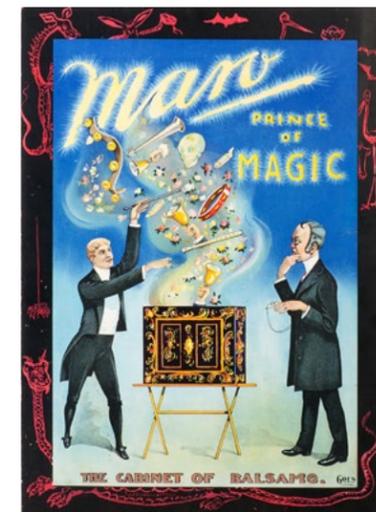
158

157. MARO (WALTER TRUMAN BEST).
Maro Prince of Magic. Flags of the World.
 Chicago, Goes Litho., ca. 1905. Bright yellow color lithographed window card bearing a striking portrait of the famous Lyceum magician performing the Flags of the World and Meteoric Ribbons tricks. 37 ¼ x 13 ¼". Minor chips in edges. A-

200/300

158. MARO (WALTER TRUMAN BEST).
Maro's Great Saxophone Quartette. Maro Prince of Magic.
 Chicago: Thayer & Jackson Stationery Co., ca. 1905. Two-color window card bears an oval central portrait of Maro with fellow musicians, and bills the instruments as "Especially made for Maro by C.G. Conn" of Elkhart, Indiana. 14 x 22". Minor scuffing at edges. Unmounted. A-

150/250



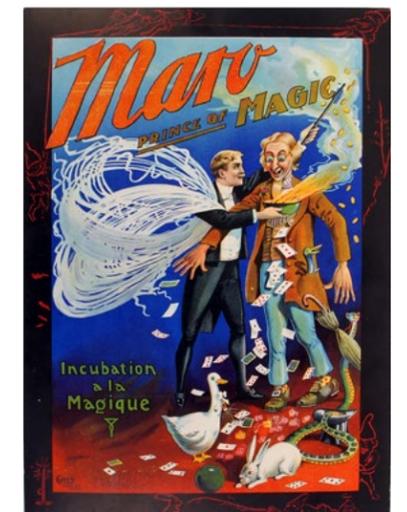
159

159. MARO (WALTER TRUMAN BEST).
Maro Prince of Magic. The Cabinet of Balsamo.
 Chicago, Goes Litho., ca. 1906. Color lithographed window card depicting Maro's Spirit Cabinet effect, in which instruments (bells, tambourines, and guitars) mysteriously floated out of and animated inside a small cabinet sitting on a skeleton-type table at center stage. 13 x 18". Minor wear at edges. Unmounted. A-

150/250

160. MARO (WALTER TRUMAN BEST).
Maro Prince of Magic. Incubation Magique.
 Chicago, Goes Litho., ca. 1906. Handsome window card shows Maro, an early and successful Lyceum and Chautauqua magician, producing scores of cards, ribbons, and even livestock from the coat of a bewildered spectator. 13 x 18". Minor wear at edges. Unmounted. A-

150/250



160

Maro (1868 – 1908) was born Walter Truman Best in Montpelier, Vermont. Trained first as a photographer and musician, he eventually combined his abilities as a saxophonist with his aptitude for magic, after encouragement and coaching from Dr. A.M. Wilson of Kansas City, Missouri. One of the earliest and most successful magicians on the Lyceum circuits that toured rural America, Maro made a name for himself as a refined and artistic performer who presented a mixed bill of hand shadows, conjuring, and music, and such was his reputation that at one time, it was suggested that he might succeed the great Harry Kellar. Sadly, Maro's career – and life – was cut short at the age of thirty-nine by typhoid fever, in 1908. Friend and fellow Lyceum magician Eugene Laurant took over Maro's route.



161. MASKELYNE & COOKE.

Maskelyne & Cooke's Mysteries. The Gnome's Grot.

Nottingham: Stafford & Co., ca. 1896. A swashbuckler, wizard, gnomes, ghosts, and demons fill the fantastical scene in this poster, based on the magical playlet written by Mel B. Spurr with illusions by J.N. Maskelyne and David Devant, and performed by the company at London's Egyptian Hall. 30 x 19 1/2". Upper margin recreated, minor restoration; B. Rare.

4,000/6,000

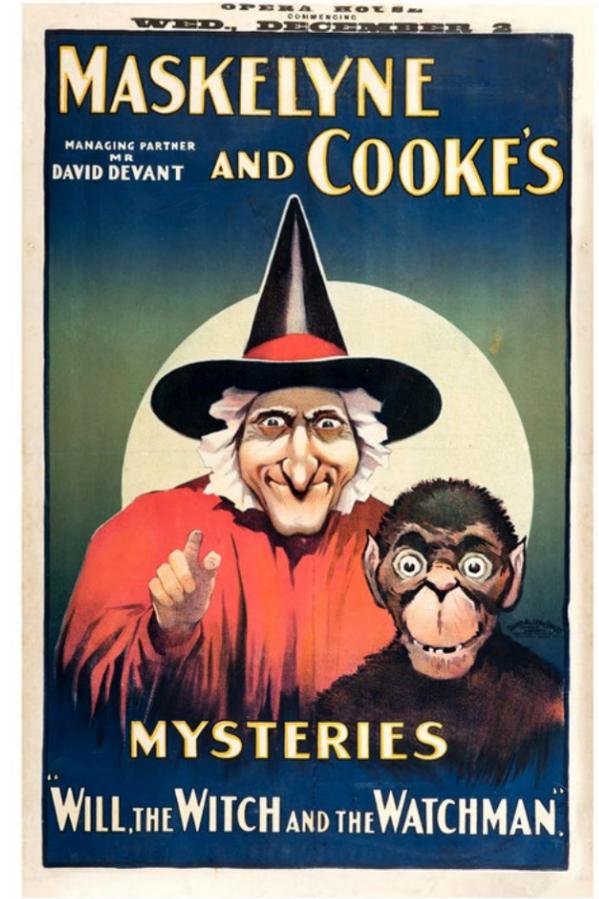


162. [MASKELYNE & DEVANT]

The Burmese Gong. Maskelyne & Devant's Mysteries.

London: David Allen & Sons, ca. 1906. A Moor, clad in a turban approaches a gong in an elaborate scene at the seaside, ready to strike it with a mallet as a demon urges him on. The illusion, devised by David Devant, involved a series of bewildering transpositions of three people, each taking place as the gong was struck. Overprinted for an Australian appearance by one of Maskelyne's touring companies at His Majesty's Theatre, Brisbane. 19 7/8 x 29 7/8". A.

1,500/2,000



163. MASKELYNE & COOKE.

Maskelyne & Cooke's Mysteries.

Will, the Witch and the Watchman.

London: David Allen & Sons, Ltd., ca. 1910. Full color half-sheet lithograph features a striking portrait of a witch and a monkey. Will, The Witch, and the Watchman was unquestionably Maskelyne's most popular magical playlet, produced over 5,000 times at both the Egyptian and St. George's Halls in London. 19 1/2 x 30". Significant repairs and over-painting throughout image; B.

2,000/2,500



164. MASKELYNE & COOKE.
Maskelyne & Cooke's Mysteries. Orienta.
 London: The Dangerfield Printing Co. Ltd., ca. 1908. Full color lithograph shows a troupe of Asian jugglers, acrobats, and magicians conjuring a woman from a giant orange Chinese paper lantern. 31 x 21". Significant repairs throughout image and borders; B. Uncommon.
 2,000/2,500



165

165. MAÏNA JUAN.
Maïna Juan.
 Paris, ca. 1920 [?]. Central portrait of the fortune-teller and thought reader in a gypsy-like costume, her head encircled by signs of the Zodiac. 23 ¼ x 31 ½". Top margin chipped; B. Unmounted.
 300/500

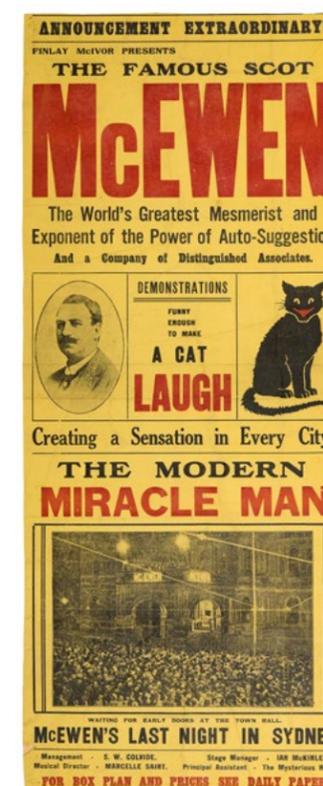
166. MCCOMB, BILLY.
Two Billy McComb Posters.
 Ireland, 1940s. Two letterpress posters from early in McComb's career. In one, McComb appears on an Easter Variety program with musicians and impressionists; in the second, he appears as "William the Wizard" on a variety show. The larger 19 ¾ x 30 ¼". Both with minor chipping and old folds, one with restoration in margins; A-.
 200/300

167. MCEWEN, PHILIP HARTLEY.
The Famous Scot. McEwen.
 Dunedin: Otago Daily Times Print, ca. 1905. Offset and letterpress broadside advertising a final appearance of the Scottish hypnotist McEwen in Sydney, Australia. A portrait of McEwen, a black cat, and a picture of a throng gathered in front of the town fill out the poster, along with descriptions of his master of the powers of hypnotism, here described as "auto suggestion." 14 ¼ x 34 ½". Margins unevenly trimmed, minor pinholes and wear; B+.
 250/350



one of two

166



167



168. MEL-ROY (GEORGE HOLLY).

**Mel-Roy Personally Presents
His Sensations of 1933.**

Kansas City: Quigley Litho, 1933. Tent show magician and radio mind reader Mel-Roy stands at the left side of the image with a hoop in his hands. A comely assistant in a sheer white gown floats above his head and through the hoop as a second woman stands at the ready on his right. 41 1/2 x 79". Border chips and old folds restored primarily in upper third; B+.

2,000/3,000



169



three of eight

169. MORETTI.

Moretti Grote Internationale Machische Wondershow. [Amsterdam], ca. 1950. Three-color pictorial offset broadside advertising Moretti's variety show featuring magic, dancing, and juggling. Dutch text in blues and blacks on an orange background. 12 3/4 x 34 1/2". A.

100/200



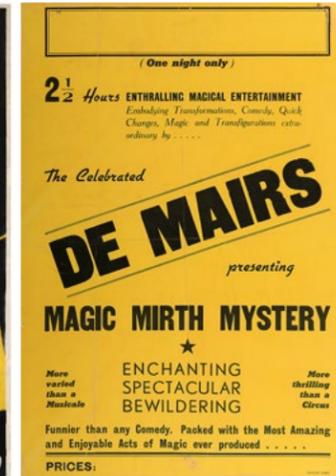
170



169. MORETTI.

170. MURRAY, GEORGE.
Festival of Magic for 1951. Murray.
Wombwell, England: Taylors Printers, 1951. Two-color half sheet advertising the 1951 Festival of Magic. Headlining the performance is George Murray; other acts include Vic Leonard and 'the elastic lady, a real leg pull'. 21 x 30". Fold line visible; A-.

100/200



171

171. [MISCELLANEOUS]

Group of Eight Vintage Magic Posters

American and European, 1910s – 40s. Including posters advertising the shows of Henri French, juggler, acrobat, and magician; John Booth; George Staples and his illusion of 'Walking Through a Keyhole'; Chandra the "Master Seer"; P.T. Selbit's "Novelty from the Trenches," Alf, Bill & Bert; Stuller-Bosco; De Mairs; and a large poster for an Al Fresco Concert produced by Will Goldston on behalf of the Gamage Amateur Athletic Association and featuring Claude Chandler the magician. The largest 27 x 40 1/4". Several posters with significant inexpert restoration; condition varies from A to C.

200/300



172. [MUSEUM OF ANATOMY]

Startling Additions to the New York Museum of Anatomy Science and Art.

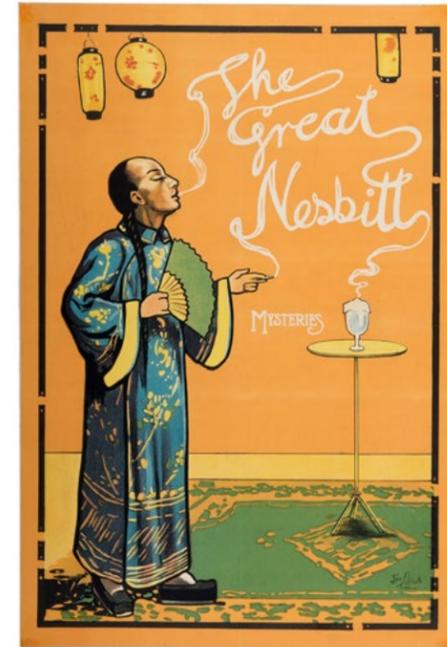
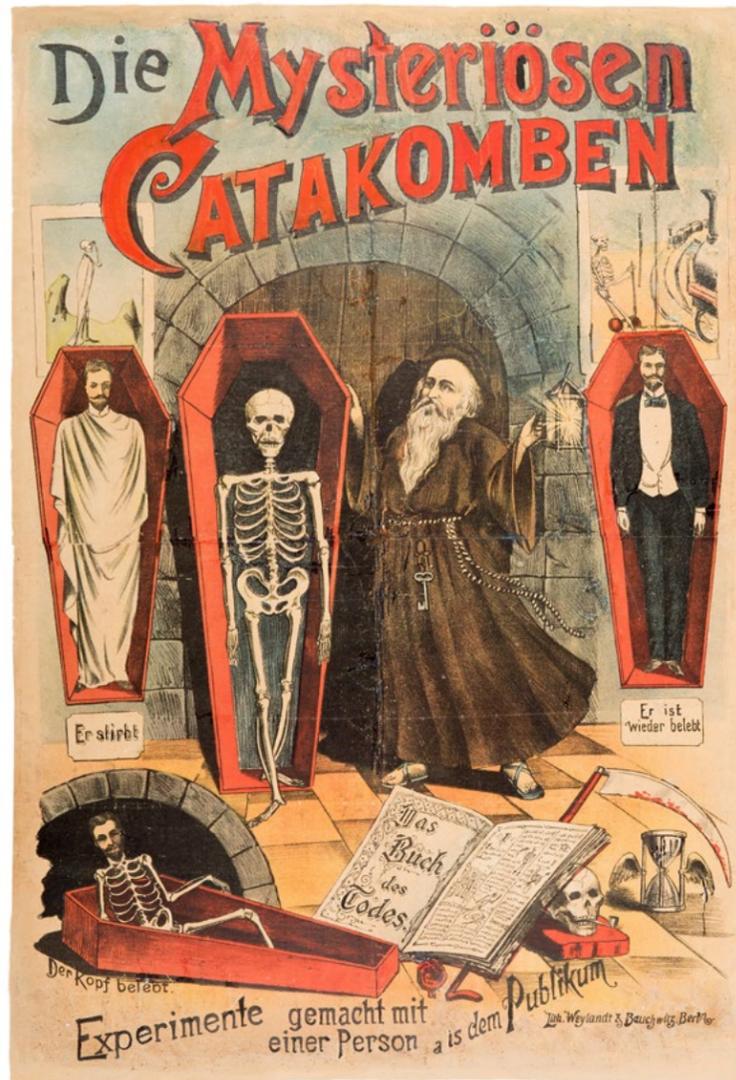
New York: Metropolitan Job Printing, ca. 1868. Extensive and fascinating letterpress playbill heralding the innumerable curiosities on display at this New York venue for strange and unusual anatomical wonders, including a “man with a horn in his forehead,” “embalmed bodies,” “Aztec children,” “children with the heads of monkeys,” “pigs with the heads and trunks of elephants,” “the hand of Goliath the celebrated Irish giant,” and dozens more. 5 ¾ x 17 ¾". One loss repaired in margin; A-.

400/600

173. **Die Mysteriösen Catakomben.**

Berlin: Weylandt & Bauchwitz, ca. 1900. Lithographed stock poster depicting a man (supposedly from the audience) being brought back to life by a mysterious performer in a brown monk's cowl. In performance, the effect of the man changing into a skeleton and back again was accomplished by means of the now-famous Pepper's Ghost principle. 18 ½ x 27 ½". Overpainting and repairs throughout. B.

1,000/2,000



174

174. NESBITT, NEIL.

The Great Nesbitt Mysteries. Smoke Letters.

[Leeds: Alf Cooke], ca. 1920. Nesbitt, in Chinese costume, presents the smoke vase effect, the smoke curling into the air and forming the text of the design. A direct copy of a famous poster used by Chung Ling Soo, the “Marvelous Chinese Conjuror.” Nesbitt was one of several magicians who attempted to take up Soo’s mantle after the latter’s untimely death on stage. Designed by the artist Jim Affleck [?]. 19 ½ x 28 ½". Old fold visible. A-.

300/400

175. NESBITT, NEIL.

The Great Nesbitt Mysteries. Shooting Through a Woman.

[Leeds: Alf Cooke], ca. 1920. Colorful poster depicting Nesbitt in Chinese costume taking aim with a rifle at an assistant standing in front of a large target. Chung Ling Soo and Thurston used a crossbow for an identical effect. Designed by the artist Jim Affleck [?]. 19 ½ x 28 ½". Old fold. A-.

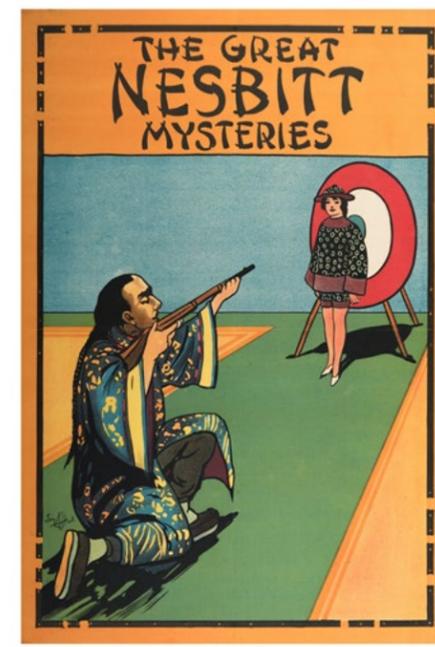
300/400

176. NESBITT, NEIL.

The Great Nesbitt.

Birmingham: Moody Bros. Litho., ca. 1920. Bolts of lightning shoot from the tips of Nesbitt’s fingers, activating wireless lighting, and making possible “wireless control of trains,” a “wireless phone,” and making possible “liquid electricity, the zeppelin destroyer.” Intended as a demonstration of strange powers for theatrical purposes, little did Nesbitt know that some of the feats advertised on his poster would come to be commonplace in the not-too-distant future. 40 x 59". Marginal wear and some toning to upper sheet, old folds visible; B+. Uncommon.

1,500/2,000



175



176



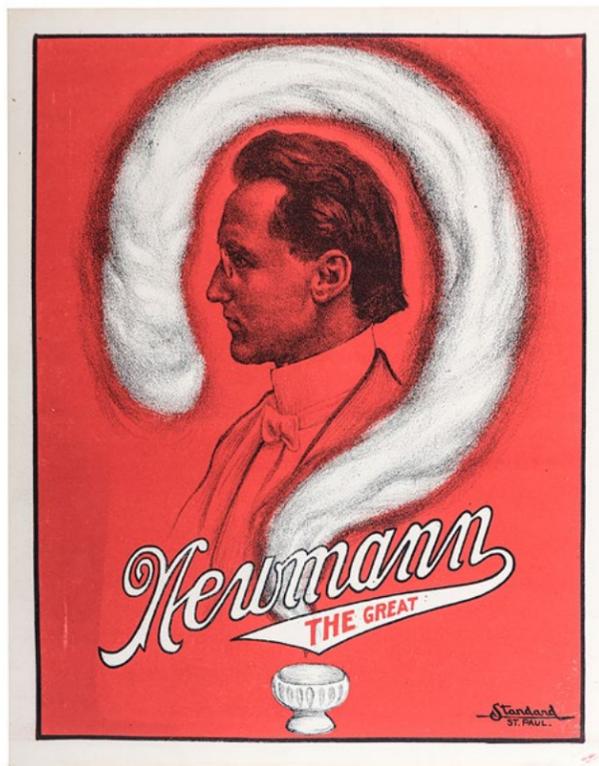
177

177. NEWMANN, C.A. GEORGE.
Newmann The Great.
St. Paul: Standard Litho., ca. 1920. Handsome three-color window card bears a central profile bust portrait of Newmann his head surrounded by a question mark made of smoke, which rises from a brazier in the foreground. 11 x 13 3/4". Minor wear; A-. Unmounted.

200/300

178. NEWMANN, C.A. GEORGE.
Newmann The Great.
St. Paul: Standard Litho., ca. 1920. Handsome three-color window card shows two hands at the top of the image from which electricity radiates, above a striking central portrait of Newmann. 11 x 13 3/4". A. Unmounted.

200/300

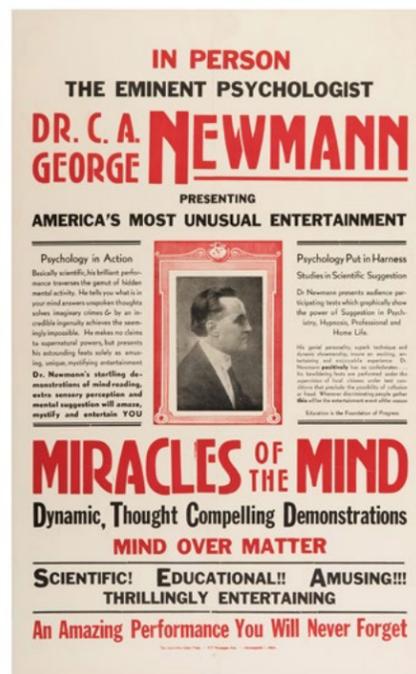


178

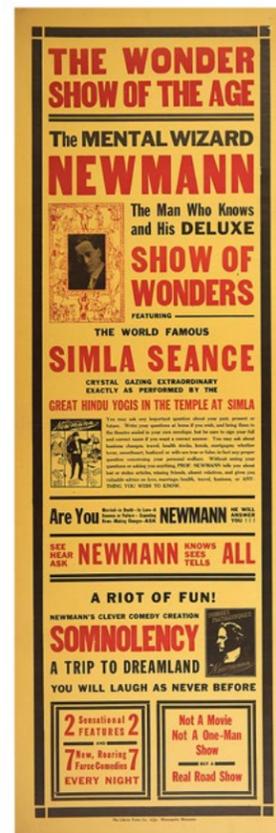
179. NEWMANN, C.A. GEORGE.
Dr. C.A. George Newmann.
Miracles of the Mind.
Minneapolis: The Linol-Litho Color Press, ca. 1940. This two color poster claims that the acclaimed mentalist's show is the 'America's most unusual entertainment' and touts the scientific and educational aspects of the performance. 17 1/2 x 28 1/2". Minor overpainting on edges; A-.

100/200

A successful performer with a lengthy career, Newmann toured small towns in the Midwest ceaselessly for decades. In addition to magic tricks, he presented a diverse program of mind reading and hypnotism, and gave many performances under his own canvas tent. Collectors of magicana fondly remember Newmann as one of the pioneers in the field, as he amassed one of the art's great libraries on the subjects of magic – both black and white – in the first half of the twentieth century. Others remember him for the publications he produced and the texts on magic he wrote, which are now prized collectors' items themselves.



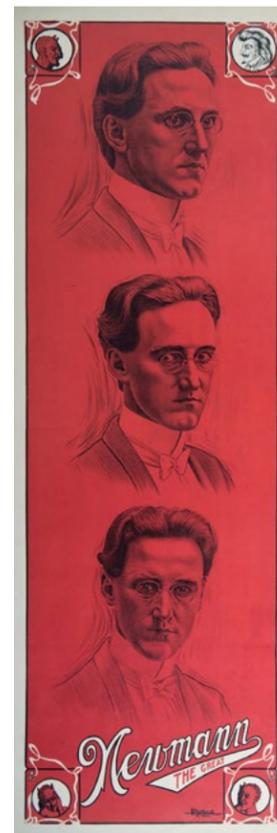
179



180

180. NEWMANN, C.A. GEORGE.
The Mental Wizard Newmann.
Minneapolis: The Liberty Poster Co., ca. 1940. Panel sized poster for the famous mentalist advertises the 'Simla Séance' and promises the audience 'you will laugh as never before.' 14 x 42". Minor overpainting on edges; A-.

100/200



181

181. NEWMANN, C.A. GEORGE.
Newmann the Great.
St. Paul: Standard, ca. 1920. Panel sized lithograph features a triple portrait of the bespectacled performer against a red background. 14 x 41 1/2". Slight fold lines; A-.

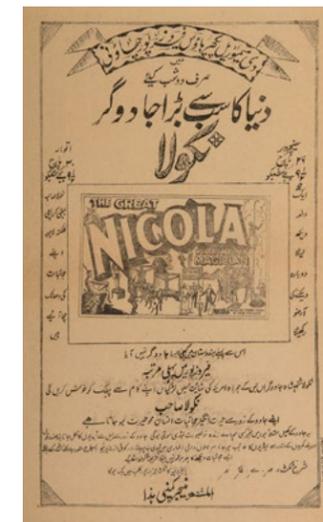
400/600



182

182. NICOLA (WILLIAM MOZART NICOL).
The Great Nicola.
Brazil [?], 1913. Monochrome broadside advertising Nicola's appearance at the Theatro Apollo with a varied program of magic, illusions, and escapes. Vignettes show him in handcuffs and chains, and performing a trunk escape. 12 3/4 x 38". A.

150/250



one of two

183

183. NICOLA (WILLIAM MOZART NICOL).
Two Nicola broadsides.
Circa 1925. Letterpress broadsides, one bearing images of Nicola performing escapes and other feats, the second bearing a central illustration with text in Sanskrit. The larger 8 1/2 x 22". The first with considerable over-coloring in margins and into image C; the second (shown) A.

100/200



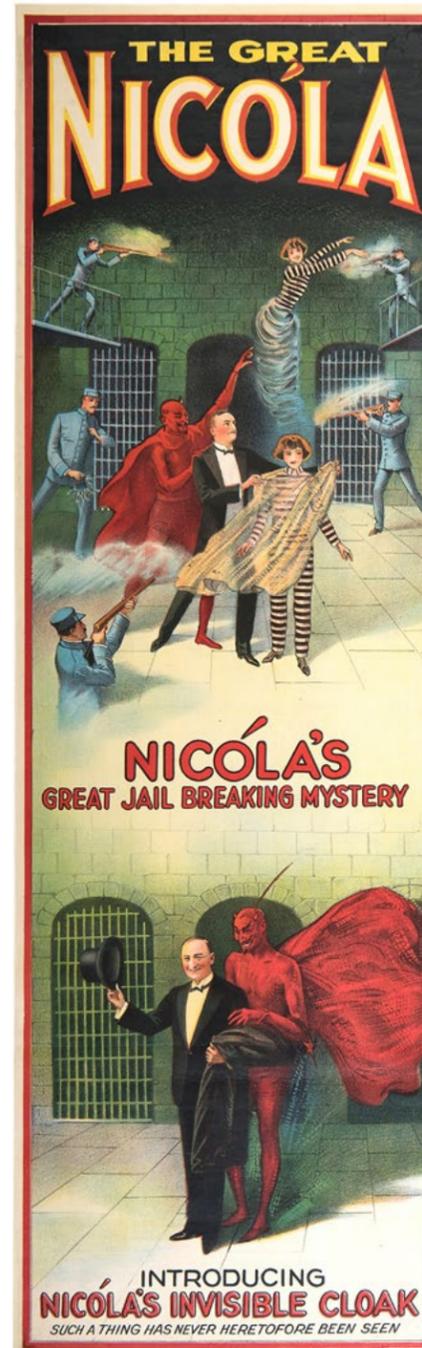
184. NICOLA (WILLIAM MOZART NICOL).

Nicola.

St. Paul, Standard Litho, ca. 1920. Billboard-size poster advertising the escape feats of Nicola, with vignettes of his daring escapades surrounding a full-length central portrait of the magician bound from head to toes in handcuffs and shackles. The complimentary images show the Illinois-born magician making an escape from a packing crate, milk can, railroad tracks (ala the torture so often depicted in silent movies), and more. 81 x 109". Losses at intersecting folds in upper third restored, overpainting at old folds; B. One of three examples known.

5,000/7,000

Nicola was never one to shy away from "borrowing" the ideas of his contemporaries in order to build and promote his own magic show. The stunts and escapes shown on this billboard are, without a doubt, those that helped make Houdini famous. In fact, Houdini was the first to introduce the Milk Can Escape. The use – authorized or otherwise – of the ideas of fellow magicians was a plan that worked well for Nicola, as unlike so many of his brethren, amassed and retained considerable wealth in his world tours and lived comfortably in his home town of Monmouth, Illinois until his death in 1946. It should also be noted that "Nic," as his friends called him, did present original illusions in his show, among them "The Dream of a Chinese Chop Suey Restaurant Keeper."

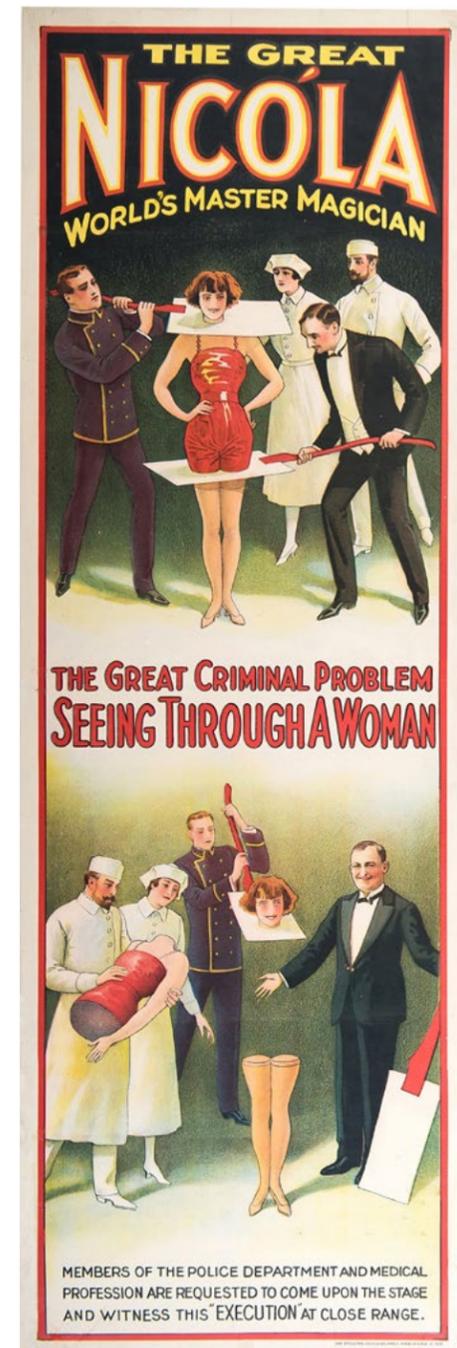


185. NICOLA, WILL.
(WILLIAM MOZART NICOL).

Nicola. Great Jail Breaking Mystery.

Cleveland: Otis Litho, ca. 1925. Panel-size lithograph depicting an escape illusion and Nicola's Invisible Cloak ("Such a Thing Has Never Heretofore Been Seen"). 13 ½ x 41". Minor repairs at edges; A-.

1,800/2,000

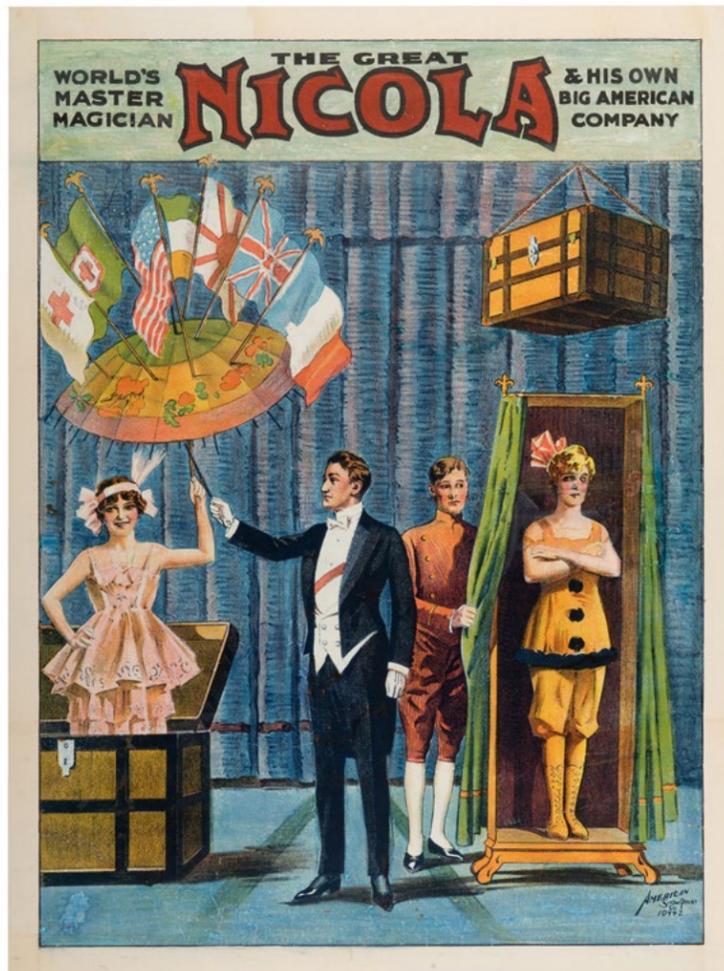


186. NICOLA, WILL.
(WILLIAM MOZART NICOL).

Nicola. The Great Criminal Problem. Seeing Through a Woman.

Cleveland: Otis Litho., ca. 1925. Panel-size lithograph depicting a strange illusion billed as an "Execution." Nicola presented a host of different grisly tricks in his illusion show including the Human Pincushion, among others. 13 ½ x 41". Minor repairs at edges; A-.

1,800/2,000



187

187. NICOLA, WILL. (WILLIAM MOZART NICOL).

The Great Nicola and His Own Big American Company.

American Showprint Co., ca. 1910. Full color half-sheet stock lithograph overprinted with Nicola's name. The magician and three assistants perform a series of illusions, including the production of a parasol laden with colorful flags. 21 x 28 1/2". Tears repaired throughout image, B+.

1,500/2,000

188. NICOLA, WILL. (WILLIAM MOZART NICOL).

Nicola. Nothing on Earth Can Hold Nicola Prisoner.

Lahore, Mufid-I-Ampress, ca. 1910. Three color panel poster advertising Nicola's jail-breaking feats used to promote his full-evening illusion shows. 16 x 40". Over coloring at edges and to old folds. B.

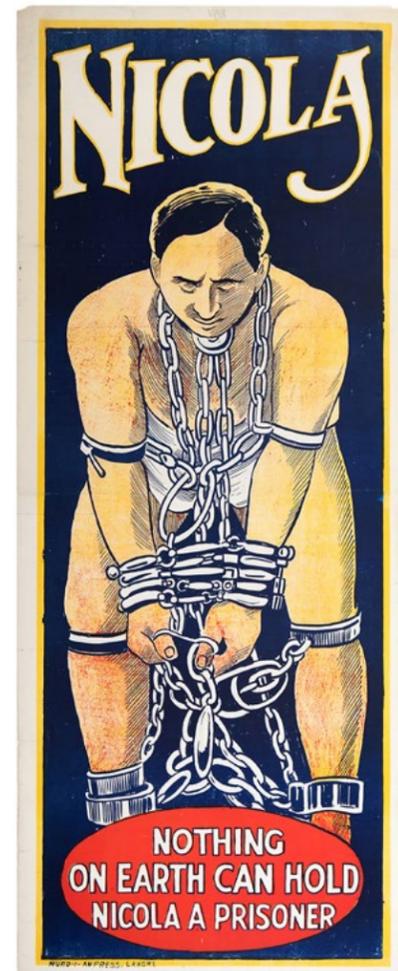
600/800

189. NICOLA, WILL. (WILLIAM MOZART NICOL).

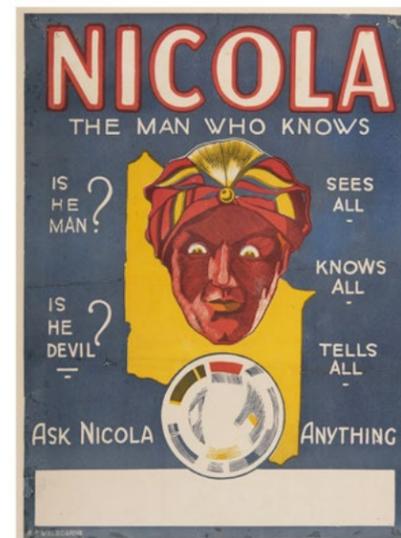
Nicola The Man Who Knows.

Melbourne, 1910. Three-color linoleum cut poster shows Nicola's disembodied and turban-clad head floating above a crystal ball. The poster's tag line was cribbed directly from images created for Alexander (Claude Alexander Conlin). 15 x 20". Tears repaired throughout image, B+.

150/250



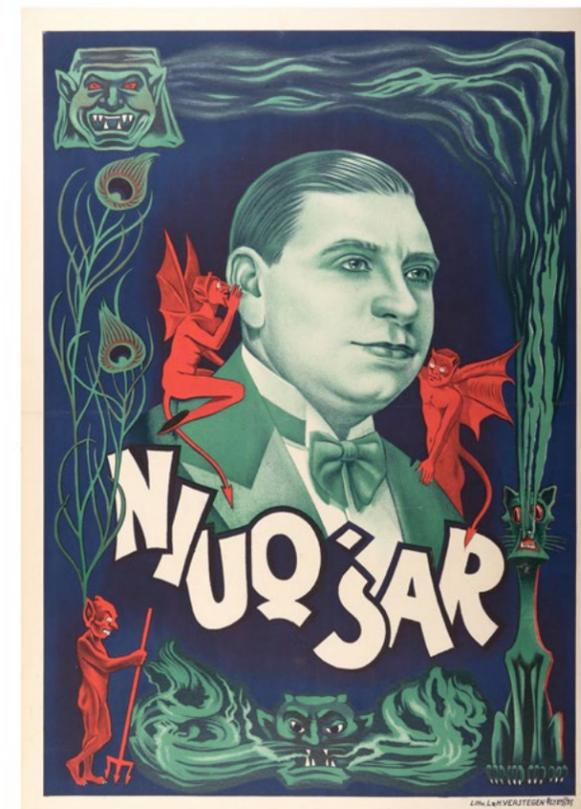
188



189



190



191

190. NICOLI (JOHN NICOL).

Nicoli the Great.

Chicago: National Printing & Engraving, ca. 1898. The tricks and trappings of the magician's trade fill the scene, including an elaborate center table, skull, crystal casket, vanishing birdcage, pistol funnel, and American flag. Nicoli, father of Von Arx and Nicola, stands at the left side of the scene. 27 1/4 x 20 1/8". Old folds restored, two border chips repaired; B+.

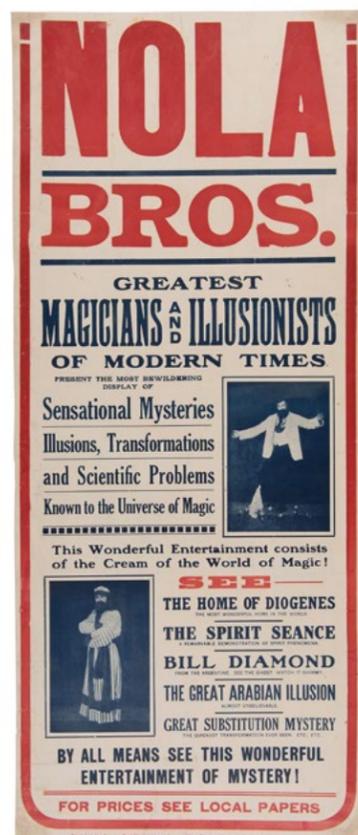
1,500/2,000

191. NIUQ'SAR.

Niuq'sar.

Brussels, Litho, L&H. Verstegen, ca. 1920. A border comprised of devils and peacock feathers surround the eerie portrait of this little-known magician with a nearly-unpronounceable name. 23 3/4 x 33 1/4". A.

800/1,000



192. NOLA BROS.

Greatest Magicians and Illusionists of Modern Times. Wellington: Evening Post Theatrical and General Show Printing House, ca. 1915. Two-color pictorial broadside advertising these little-known performers whose program included spirit séances, the substitution trunk, "The Great Arabian Illusion," and "Bill Diamond from the Argentine. See the Ghost. Watch it Shimmy." 14 ¼ x 34 ¾". Closed tears and wear; B.

100/200

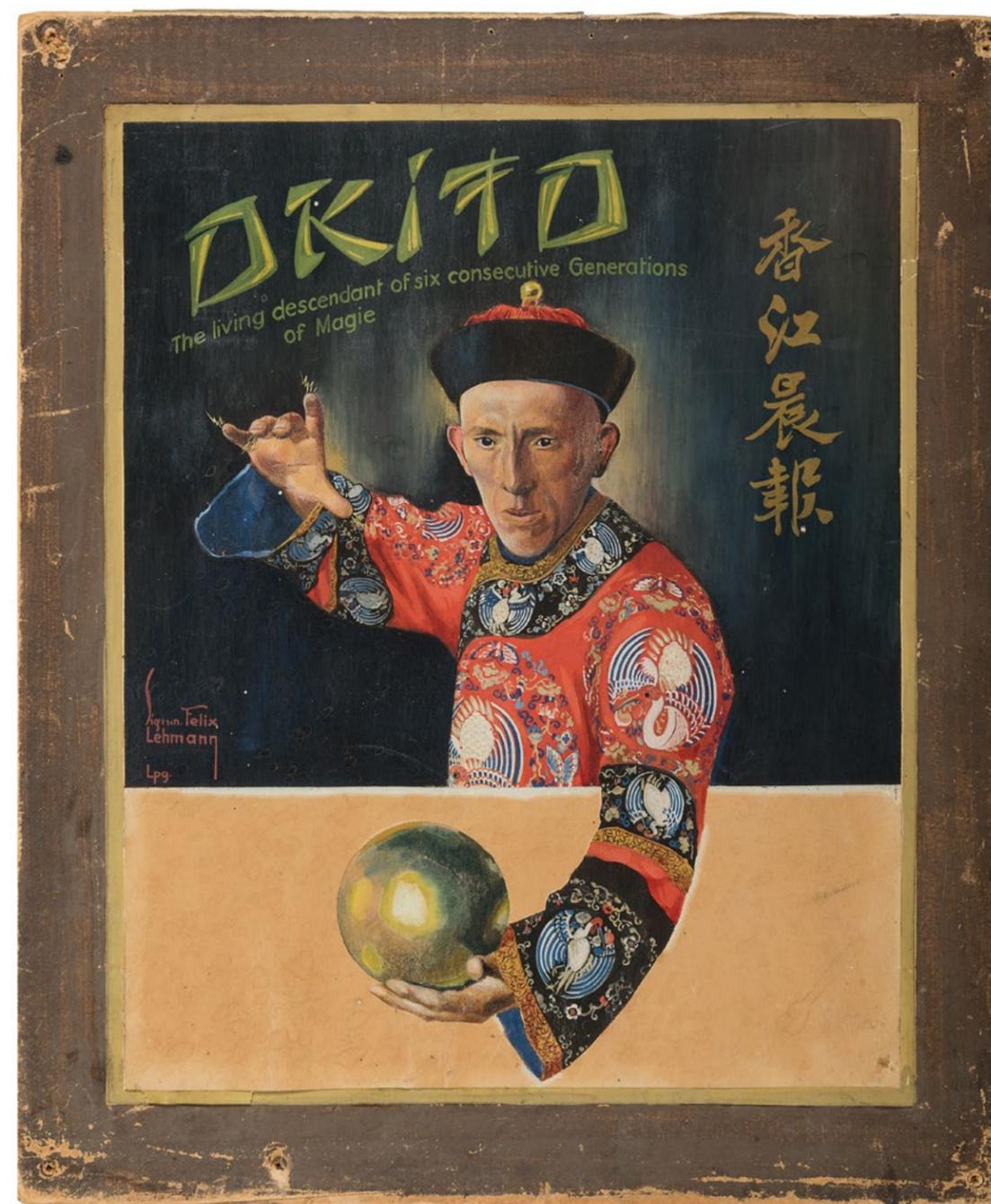


193. OKITA (JULIA FERRET DE VERE).

Okita.

London: Canning & Co. Lithographers, ca. 1880. Three-quarter length portrait of this British magicienne who performed in Asian costume. She stands next to an elaborate screen and holds a fan in one hand. Her husband, Charles De Vere, was a British magician who went on to establish a large and successful magic supply depot in Paris. Her daughter Ionia became a respected performer as well. 9 7/8 x 19 ½". Scattered short closed tears; A-.

1,000/2,000



194. OKITO (TOBIAS BAMBERG).

Okito Floating Ball Advertising Maquette.

Leipzig, ca. 1920. Watercolor on paper. Depicts the famous Dutch magician in an elaborate Chinese costume performing his signature feat, the Floating Ball. The ball floats above one of his outstretched hands, while tiny bolts of lightning spring from his free hand. Signed by the artist Felix Lehmann. Mounted to a board; overall dimensions 12 ¼ x 14 ½". Pinholes and scrapes to mount, artwork rippling; B+.

3,000/5,000

This artwork was used to produce a small pop-up lithographed advertising card rather than a poster. The final printed pieces opened like a book; upon doing so, Okito's outstretched hand popped out from the center fold, giving the effect of the ball floating in space above it.



195. OKITO (TOBIAS BAMBERG).

Okito.

Marseille: Nicolitch, ca. 1935. Handsome panel poster bears a full-length image of Okito in an elaborate costume and headdress, affront a vibrant orange background. 10 x 27". A.

2,500/3,000

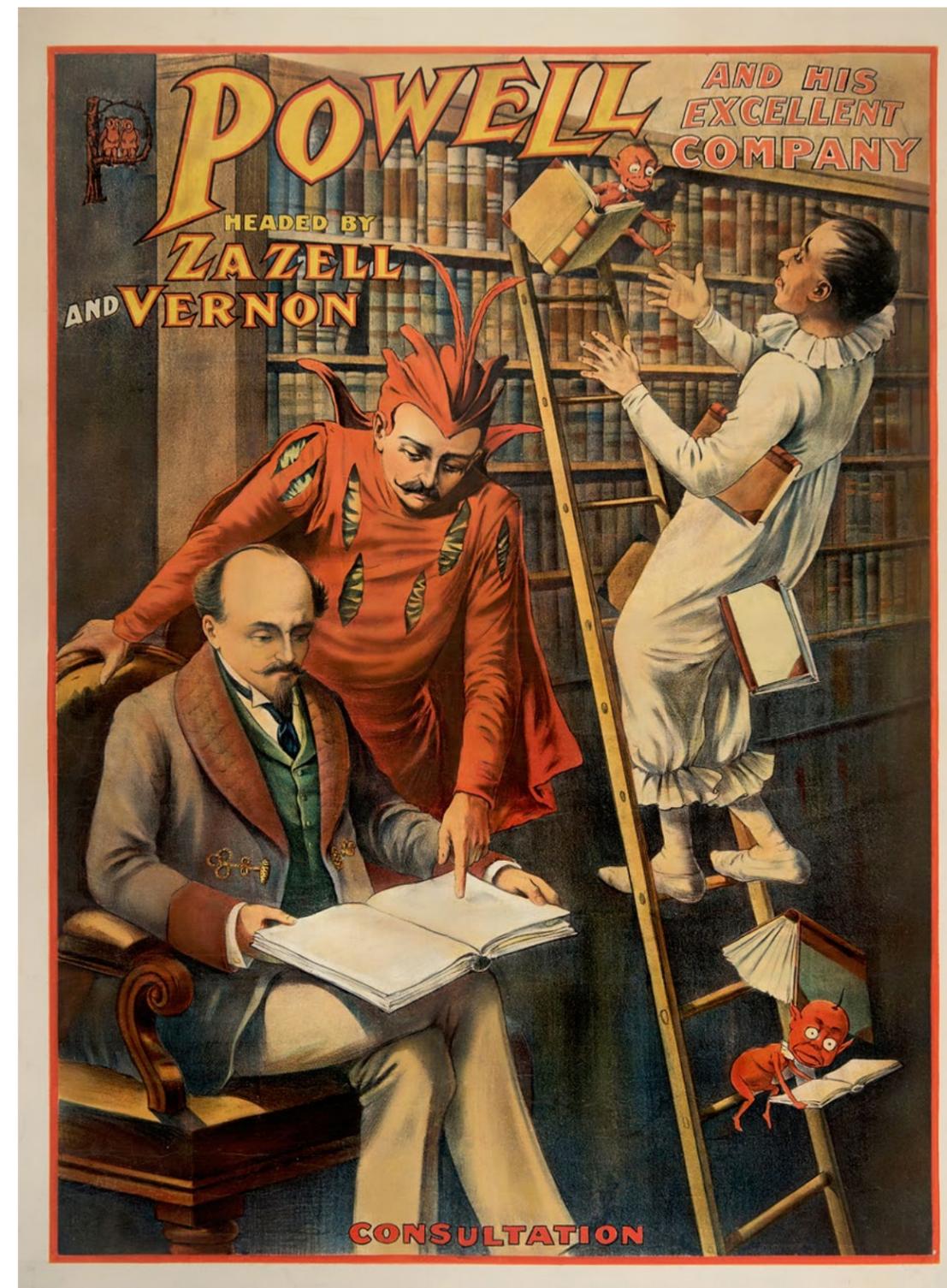


196. OKITO (TOBIAS BAMBERG).

Okito.

Marseille: Nicolitch, ca. 1935. Full color panel poster depicts a full-length portrait of Okito in an elaborate deep blue Oriental gown. 10 x 27". Old frame tape remains at the top and bottom border, minor repairs; B+.

2,500/3,000



197. POWELL, FREDERICK EUGENE.

Powell and his Excellent Company. Consultation.

New York: H.C. Miner Litho, Co.[?], ca. 1900. Magnificent lithographed poster shows the mustache-clad magician discussing a passage in an open book with his costumed assistant, while a clown and two imps fetch books from a massive and well-stocked library behind him. 29 1/2 x 39". Significant expert repairs throughout the image; bottom right corner nicked. B+. Rare.

10,000/12,000

198. POWELL, FREDERICK EUGENE.

Exito Exito Powell.

Guanajay (Cuba): La Generosa, ca. 1911. Letterpress broadside advertising an appearance of Powell at the Teatro Cinta and billing him as the "greatest magician in the world." Spanish text, with a handsome bust portrait of Powell in the top third. 9 x 24 1/4". Minor over-coloring at margins, old central fold; A-.

100/200

199. RALDO AND CARLTON.

Raldo and Carlton.

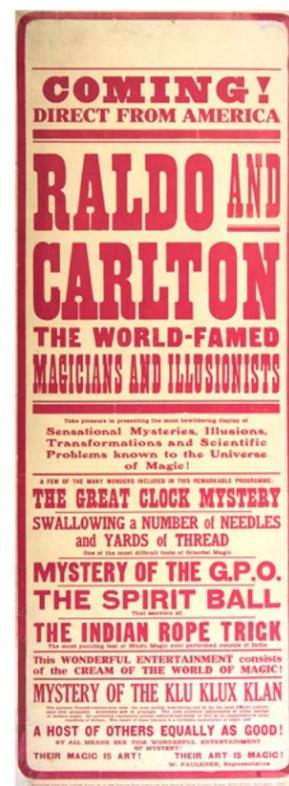
The World-famed Magicians and Illusionists.

Wellington: Reprinted from the original by the Evening Post Theatrical and General Show Printing House. One-color letterpress poster advertising the American magicians. 14 x 39". Minor repairs at bottom left corner; B+.

400/600



198



199

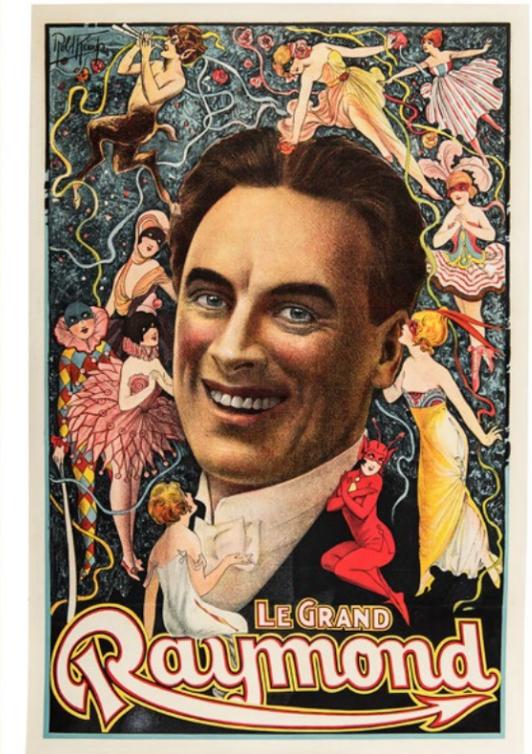


201. RAYMOND (RAYMOND MORRIS SAUNDERS).

The Great Raymond and Company. The Weird Witches Cabinet

England: Alf Cooke Ltd., ca. 1910. Color lithograph depicts Raymond conjuring skeletons, witches, and ghosts from a spirit cabinet, as three winged imps perched on the magician's painted trunk look on through opera glasses. 20 x 30 1/2". Minor restoration; A-.

1,800/2,000



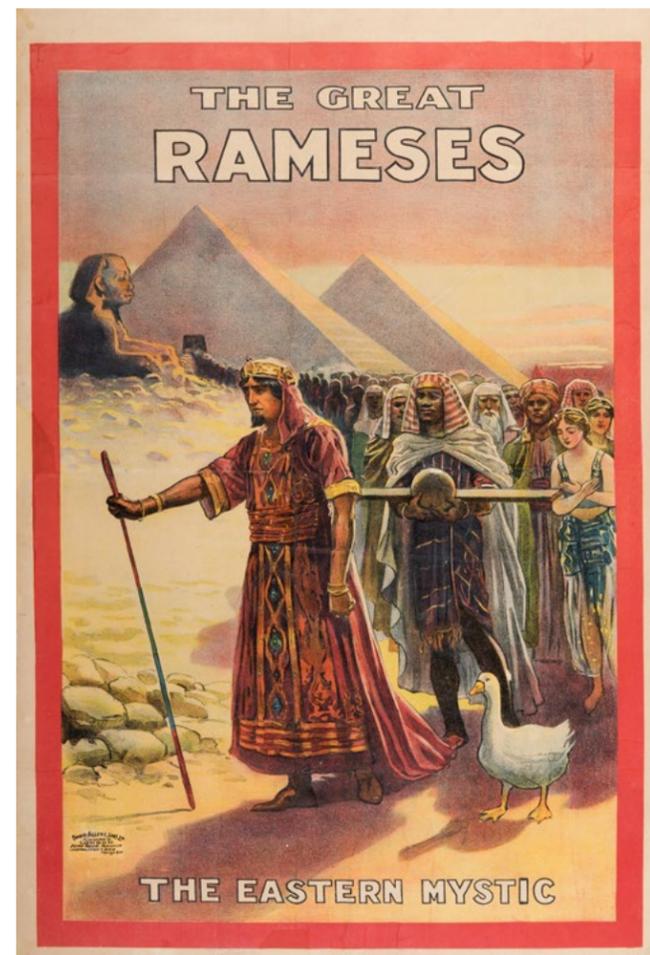
202. RAYMOND, MAURICE

(RAYMOND MORRIS SAUNDERS).

Le Grand Raymond.

[Birmingham: Moody Bros., ca. 1920]. Striking bust portrait of the American magician and escape artist, his image surrounded by women in a range of colorful costumes, along with ribbons and confetti. A satyr playing two hornpipes dances in the upper left corner. Designed by Robert Kemp. 19 3/4 x 30". Borders and large section at bottom of poster restored. Sold as-is.

1,000/1,500



200

200. RAMESES (ALBERT MARCHINSKY).

The Great Ramezes. The Eastern Mystic.

London: David Allen & Sons, ca. 1913. Clad in the robes of an Egyptian mystic, Ramezes here appears in a Moses-like scene, leading a flock of the faithful from a door in a great pyramid set in the background of the poster, just beyond The Sphinx. He carries a staff in his hand, while a goose walks near his feet. 19 1/8 x 28 1/8". Scattered restoration throughout image. B-.

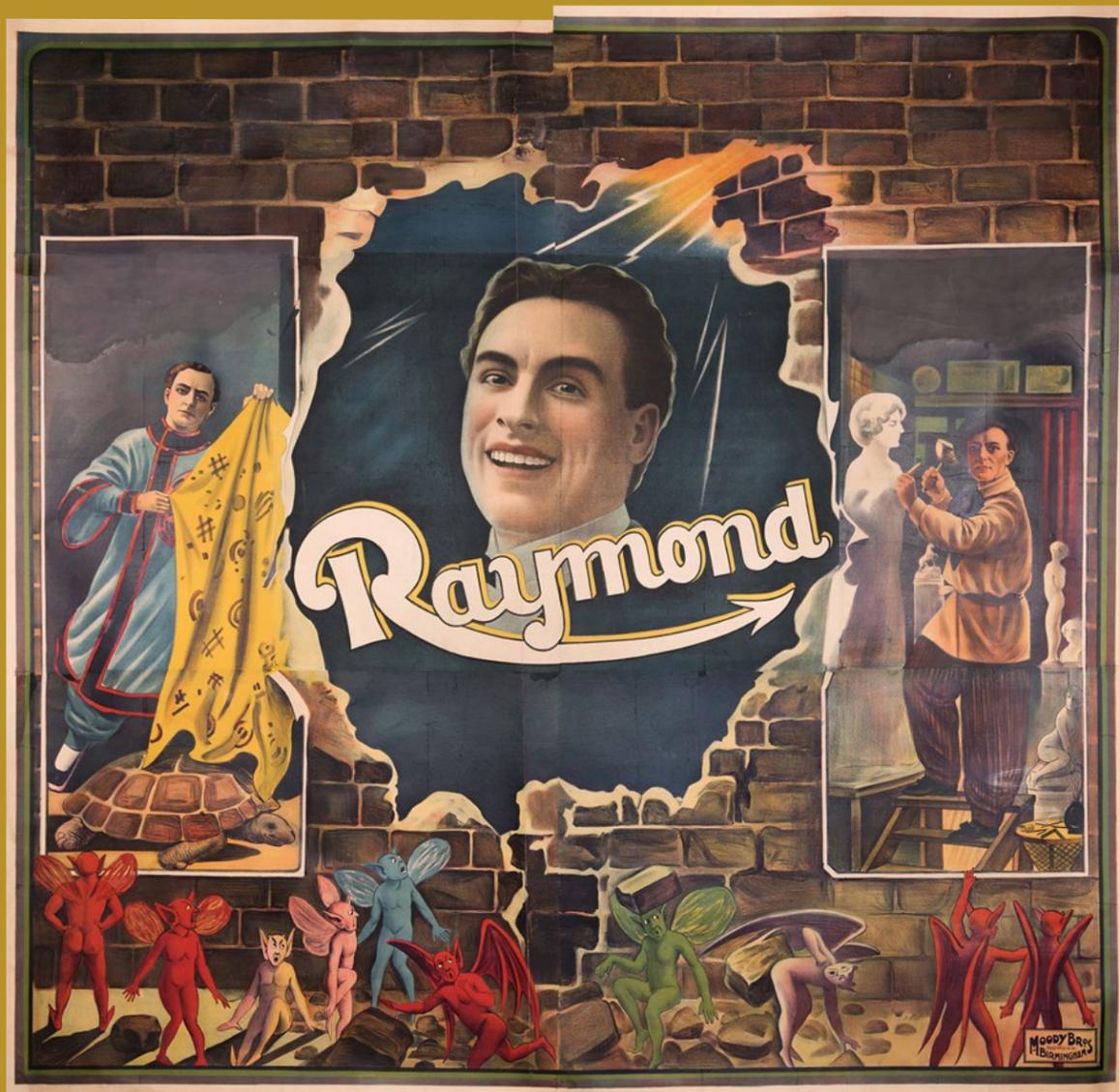
2,000/3,000



203. RAYMOND, MAURICE (RAYMOND MORRIS SAUNDERS).
Raymond. 'Here's to Raymondism.'
 Birmingham: Moody Bros., ca. 1910. Arm-in-arm with the devil, Raymond stands at the center of the image, his trademark broad smile on his face. A magnum of champagne explodes in the foreground while a snarling dragon, menacing devils, bats, and ghosts swirl around him. In spite of it all, Raymond toasts with Mephistopheles. 39 ½ x 87". Expert over-coloring to old folds throughout image; A-. The only known example of this poster.
 10,000/12,000



204. RAYMOND, MAURICE (RAYMOND MORRIS SAUNDERS).
The International Fun-Maker. Raymond.
 Cleveland: The Otis Lithograph Co., 1908. A large, smiling, half-length portrait of Raymond at the center of the image – with winged imps perched on his shoulders – is surrounded by personalities from the different nations he entertained, including Asians, Africans, Americans (represented by Uncle Sam), Dutch, Egyptians, English, and more. Banners on either side of him read in French and Spanish respectively: “has made all nations laugh.” 42 ½ x 54 ½". Restoration to fill losses, borders toned and repaired; B-. Uncommon.
 3,000/5,000



205. RAYMOND, MAURICE (RAYMOND MORRIS SAUNDERS).

Raymond.

Birmingham: Moody Bros., ca. 1910. A smiling bust portrait of Raymond at the center of the image bursts through a brick wall. His visage is flanked on one side by a magician in a Chinese robe producing a massive tortoise from a yellow shawl, and on the opposite side by a sculptor holding a hammer and chisel in his hands with a marble statue in front of him. Winged demons and fairies look up at the scene from the floor below. 75 1/2 x 80". Upper-right quadrant misaligned as issued. Over-coloring at old folds and intersection of sheets, several closed tears, B. Scarce.

3,000/5,000

Elbert Hubbard once noted about Raymond: "His conversation dazzles, sparkles, electrifies. He is wise, witty, subtle, keen, and has a vocabulary like a circus ad-writer." Born in Akron, Ohio in 1877, he began performing at the age of nine, assisting his uncle, Addison the Magician. As his career flourished, he developed a humorous style of presentation which was incorporated into his presentation of the smallest feats and the largest illusions alike. Raymond spoke at least four languages and performed around the world, finding great success on the European continent as well as in South America. Despite his charming personality and apparent successes, Raymond's end was an unhappy one. He died a near-pauper in New York in 1948. His wife Litzka went on to marry the noted writer, magician, and creator of *The Shadow*, Walter Gibson.



206

206. REGINA.

La Regina.

Paris: Affiches L. Damare, ca. 1910. Full color lithograph poster depicting a female magician standing next to a vase overflowing with roses. 23 x 31". Top left corner replaced, not affecting image; B+.

900/1,100

207. REYNOLDS, H.B.

Coming! Prof. H.B. Reynolds.

Providence: What Cheer Print, ca. 1880. Unused letterpress broadside bearing a detailed stock woodcut at its center picturing the magician on stage, the balance filled with descriptive text regarding Reynold's performance, including his escape from "100 feet of cord in the hands of the most expertitious in knot tying." 10 1/4 x 29". A-.

200/300

Typical of the era in which the poster was produced, and similar in style to the bills of Professor J.H. Anderson, this broadside includes bombastic claims and flowery language. To wit: "Sceptics of holy writ have denounced their skepticism as they behold demonstrated in this nineteenth century the original and more marvelous illusions than was ever performed by the ancient Egyptians or the Necromancer of India."

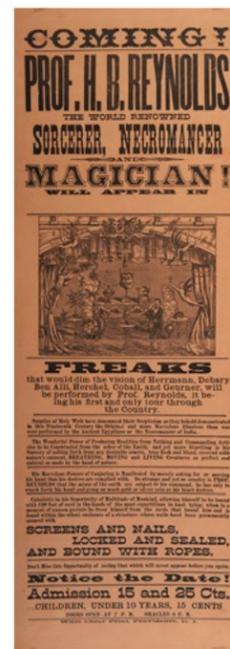
208. RICHARDINE JR., RICARDO.

Richardine Presenta a Richardine II.

Madrid: Litho. Velasco Torerias, 1934. Handsome poster bears bust portraits of Richardine and his leading lady, "La Princesa de Nanking," who was in reality, his daughter. Their portraits are cast in green and orange hues, respectively. Richardine II was the princess's brother, Ricardo Richardine, Jr. 27 1/2 x 39 1/2". Old folds and margins over-colored. B.

800/1,200

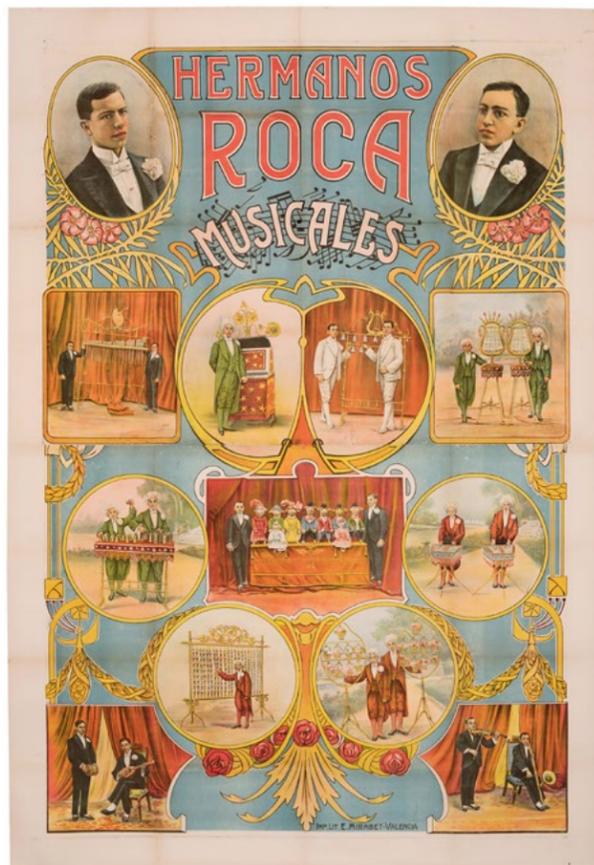
One of magic's great authors, Robert Parrish, wrote a short reminiscence of Colombian illusionist Ricardo Richardine, Sr., in his book *Words About Wizards*. "... there have been many [magicians] of great ability who spent lifetimes in show business and yet are virtually unknown. ... Such a performer was Ricardo Richardine. [His] production was well-staged and spectacular." Richardine's career spanned five decades, and by one account, provided Ricardo Richiardi (father of Aldo Richardi) with his first job in the theatre. The two men constructed a Buzz Saw illusion that would later provide the basis for Aldo Richardi's reputation-making performance of that very same effect.



207

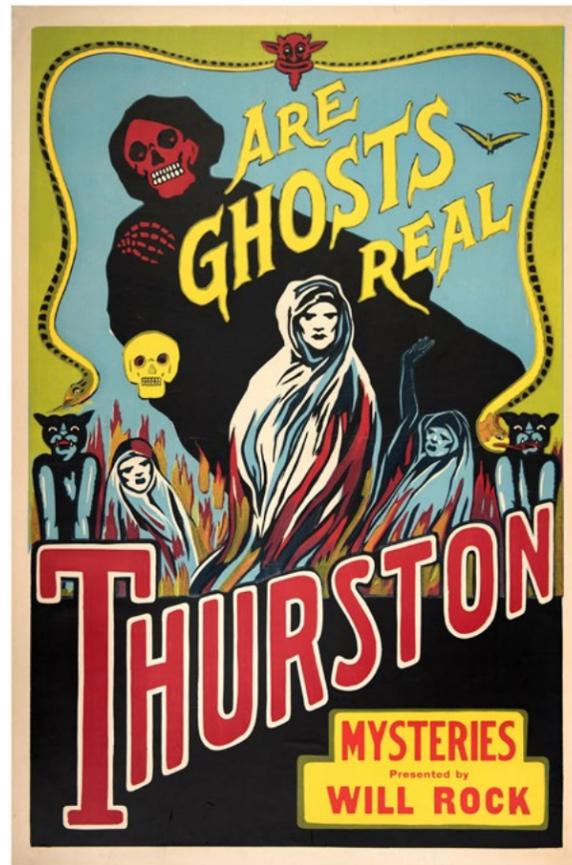


208



209. ROCA BROTHERS.
Hermanos Roca Musicales.
 Valencia: E. Mirabet, ca. 1910. Portraits of the brothers at the top of the poster float above vignettes from their musical act, which included ventriloquism with pigs (likely puppets) as depicted at the center of the poster, as well as magical productions of garlands, pictured in the lower right quadrant. 52 ½ x 76". Over-coloring at old folds and intersection of sheets; B+.

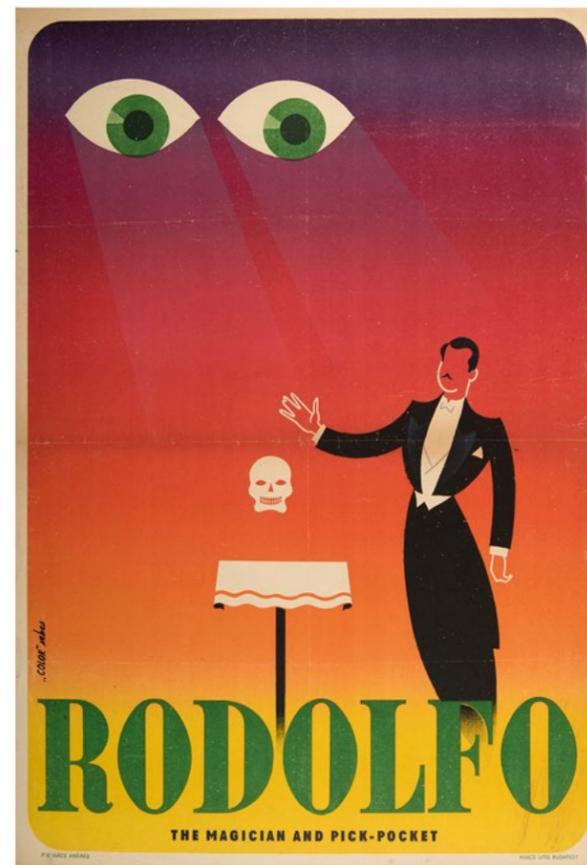
500/750



210. ROCK, WILL (WILLIAM GEORGE RAKAUSKAS).
Are Ghosts Real? Thurston Mysteries Presented by Will Rock.
 American, ca. 1939. One-sheet color lithograph. A hooded skeleton figure surrounded by ghosts, black cats, a serpent, and a floating skull fills the upper two-thirds of the poster, with Thurston's name prominent in the banner below. Old folds, slight rippling, repair at top center edge. 28 x 42". B+.

500/700

A capable magician in his own right, Will Rock traded on the popularity and familiarity of Thurston's name for years. Along with a substantial purchase of illusions from Thurston's brother and daughter, Rock also bought the rights to the Thurston name to help promote his performances.



211. RODOLFO (REZSŐ GÁCS).
Rodolfo The Magician and Pick-Pocket.
 Budapest: Kincs Litho., 1936. Two wide eyes stare down at a modernist portrait of the Hungarian magician who stands beside his table while a skull floats above it. 22 ¾ x 33 ¼". Edges and old folds worn, minor soiling at lower right. B+.

300/500

A variant of this poster was produced without the subtitle below Rodolfo's name.



212. RODOLFO (REZSŐ GÁCS).
Tovarosi Magcirkusz.
 [Hungary, ca. 1950]. An abstract portrait of a magician – presumably the Hungarian pickpocket and conjurer Rodolfo – fills the center of the image, producing cards from his mouth, each one embellished with images of acrobats, tumblers, and variety acts who took part in this Circus Revue. 22 ¼ x 33". Minor abrasions and old folds retouched; A-.

400/600



213

213. ROLAND (EDUARD KRAUSE).

Roland's Original Novelty. The Bachelor's Dream.

Leeds: John Waddington, ca. 1908. Imposing and handsome poster shows three scenes from Roland's illusion in which the bachelor – presumably Roland himself – produces a comely woman inside a curtained cabinet standing on short legs. But, as quickly as the lady appears, so does she disappear, as if a figment of his imagination. 39 ½ x 90". Scattered restoration throughout image, especially at extremities; B-. Uncommon.

900/1,200

214. ROODY.

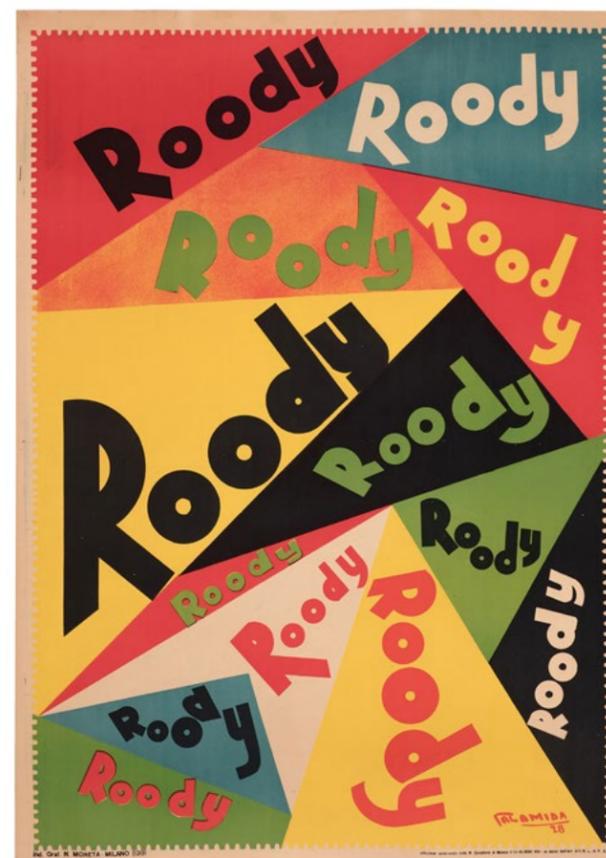
Roody.

Milan: N. Moneta, 1928. Large color lithograph depicts a sinister set of eyes peering over a book of spells bearing Roody's name on the fore-edges of the pages. Designed by Umberto Calamida. 39 ¼ x 55 ½". Right border restored, minor abrasions in upper third. B+.

600/800



214



215

215. ROODY.

Roody.

Milan: N. Moneta, ca. 1930. An artistic stained glass window-type display of the Italian magician's name in different bright colors. 39 ¼ x 55 ½". Minor border restoration and insignificant abrasions; A-.

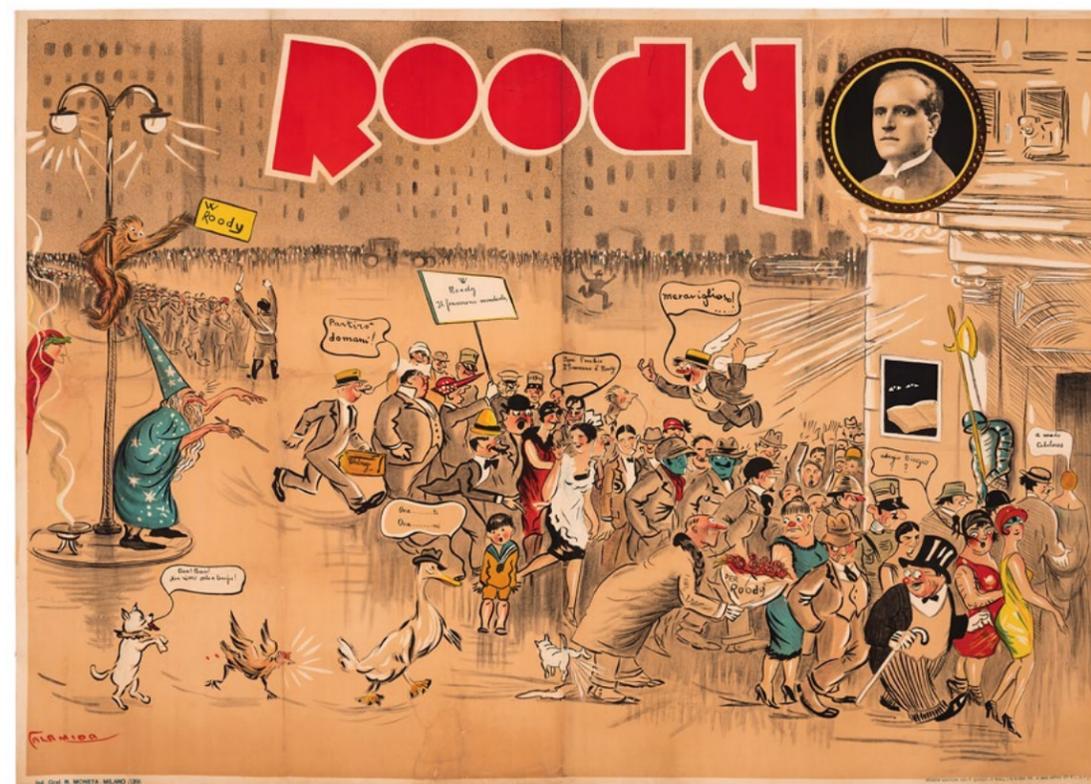
400/600

216. ROODY.

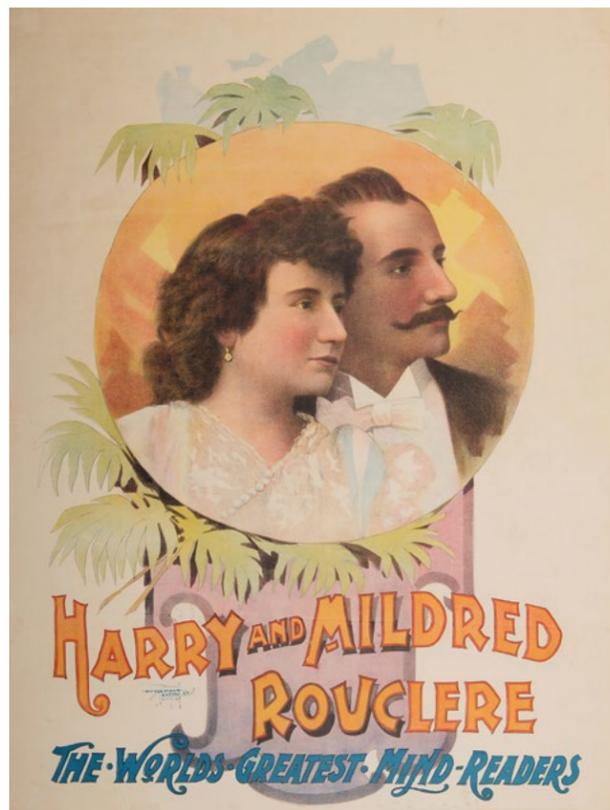
Roody.

Milan: N. Moneta, 1928. Horizontal two-sheet color lithograph depicting a cartoonish crowd standing in the street outside the theatre waiting to see Roody perform. Charming illustrative style includes a comical monkey, a drunk, dog, wizard in a conical hat, and other characters. A bust portrait of Roody looks down over the scene from the upper right. 77 ½ x 55". Closed tears and small losses through image, border chips; B.

1,200/1,800



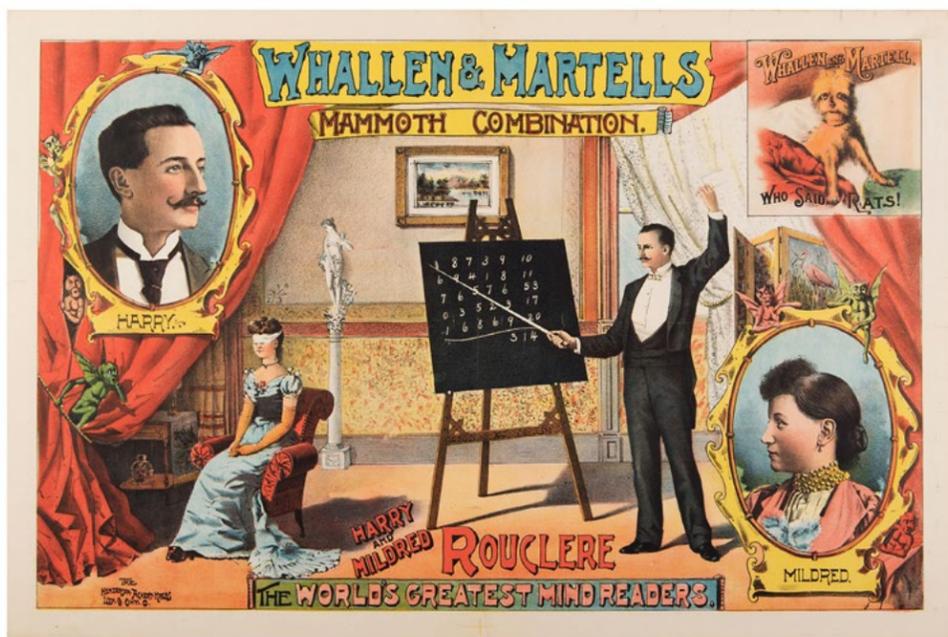
216



217

217. ROUCLERE, HARRY AND MILDRED.
Harry and Mildred Rouclere.
The World's Greatest Mind Readers.
 Cincinnati, Ohio: Donaldson Litho Co., ca 1915. Early full color stone lithograph bears a handsome full color portrait of the couple in profile. 30 x 39 7/8". Edges stained with minor repairs; A-.
 2,000/3,000

218. ROUCLERE, HARRY AND MILDRED.
Harry and Mildred Rouclere.
The World's Greatest Mind Readers.
 Cincinnati, Ohio: The Henderson-Achert-Krebs Litho. Co., ca 1900. Color lithograph poster advertises the mind reading feats and lightning calculations of Harry and Mildred Rouclere early in their career, under the auspices of Whallen & Martell. Whallen, the patriarch of a family of acrobats, partnered with Martell to develop their own full evening minstrel and variety shows which toured America beginning in 1890. The Roucleres were a feature act on their program. 30 x 20". Minor folds and repairs; A-.
 2,000/3,000

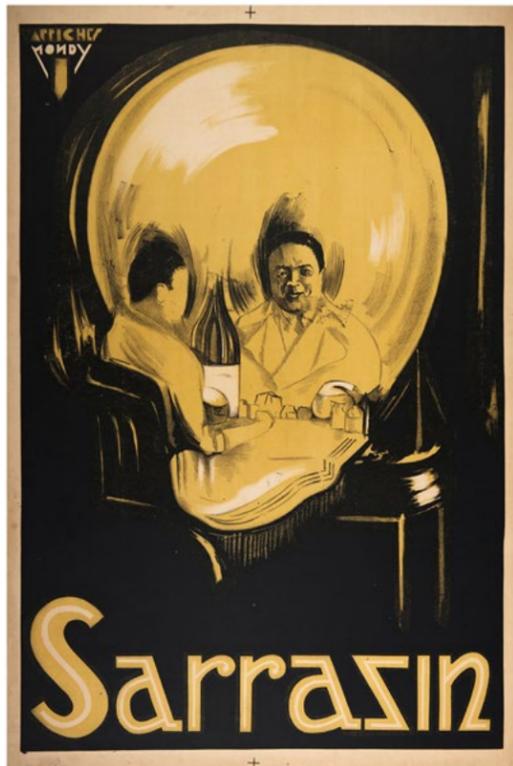


218

Rouclere (1866 – 1942) was one of the few magicians of the golden age to save the fortune he built as an entertainer. Beginning his career in show business as a juggler in a circus at the age of nine, he eventually developed a sensational two-person mind reading act with his wife, Mildred, and dubbed it "Mildredism." After retiring from the stage, Rouclere took over the ownership and operation of his father's hotel in Ridgewood, New Jersey. The hotel became a popular meeting place for magicians. An early aviator and airplane owner, Rouclere was also known as "The Flying Boniface," and distributed gifts to the children of Ridgewood at Christmastime from his plane – while dressed as Santa Claus. The presents floated down to the children when thrown from the plane, each one attached to a tiny parachute.



219. SEARS, HARRY.
Sears. The Famous Illusionist.
 Belfast: David Allen & Sons, ca. 1905. Square billboard-size lithograph shows Sears at the center seated in a chair, surrounded by vignettes from his illusion show, including fantastical artists' representations of escapes, productions of assistants, versions of what are likely the Birth of a Pearl, Mascot Moth, and Palanquin illusions. 77 1/2 x 85 1/2". Wear and over-coloring at old folds and intersection of sheets; B+. Scarce.
 3,000/5,000



220



221

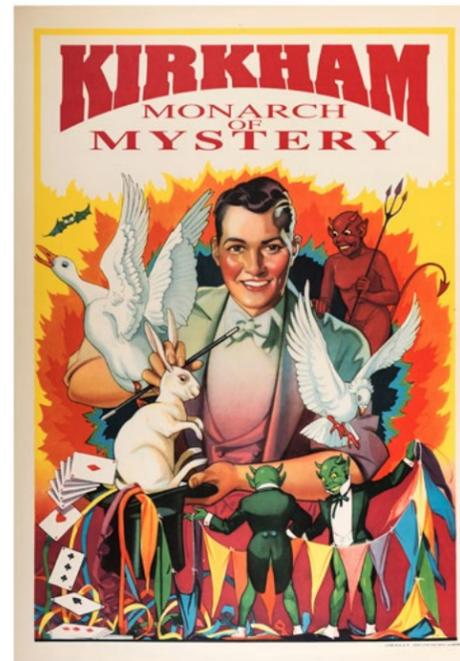


222

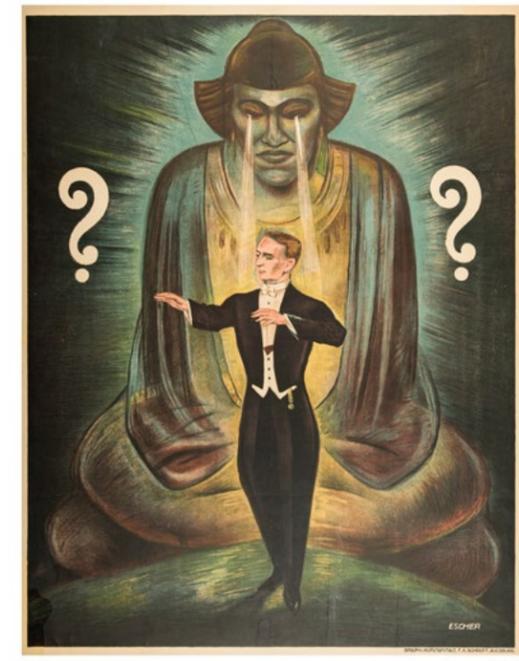
220. SARRAZIN (MARCEL VASSAL).
Sarrazin.
[France: Affiches Mondy], ca. 1920. Two-color lithograph advertising the French magician Sarrazin. The poster features a striking skull graphic, which is a clever twist on the classic 1892 optical illusion illustration *All Is Vanity* by C. Allan Gilbert. 25 ¾ x 38". Excellent condition, A.
300/500

221. SORCAR, P.C. (PRATUL CHANDRA SORCAR).
The Great Sorcar. World's Greatest Magician.
India: Nirmal, ca. 1950. Handsome and colorful offset lithograph bearing a smiling bust portrait of Sorcar, the self-proclaimed "World's Greatest Magician," wearing his trademark feather and jewel-topped pink turban. 20 x 29 ¾". One closed tear; A-.
150/250

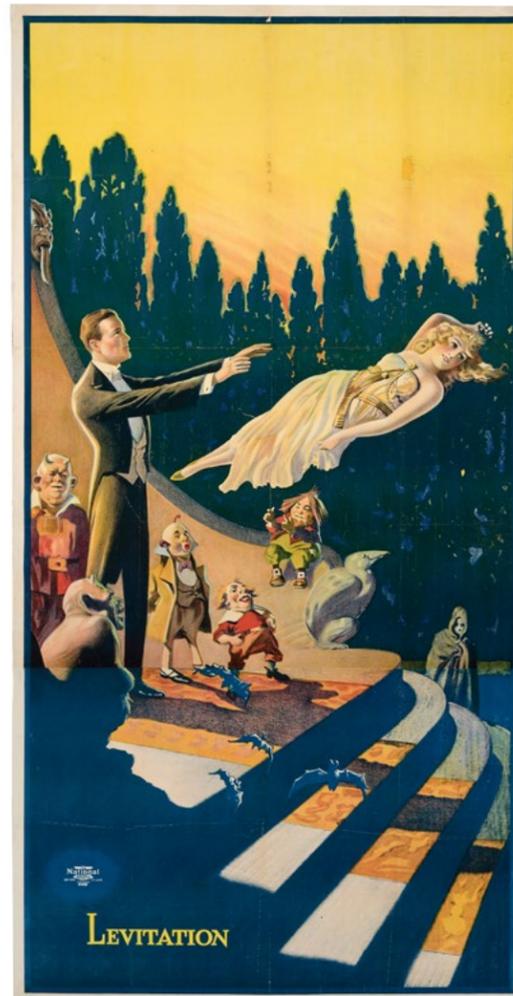
222. [STOCK POSTER]
Friedländer Stock Magic Poster.
Hamburg: Adolph Friedländer, 1907. Striking central design likely cut from a larger stock poster produced by the famous German lithographer who produced countless circus, sideshow, and magic posters. A gruesome bat with a giant head flies above a scene gilled by dancing skeletons, rabbits, snakes, and a magician performing a black-art decapitation of his comely young assistant. 23 ¾ x 22 ½". Old folds, margins recreated; B-.
400/600



223



225



224

223. [STOCK POSTER]
Kirkham Monarch of Mystery.
Erie: Erie Litho and Printing Co., ca. 1955. Handsome offset color lithograph bears a central portrait of a young smiling magician in white tie and tuxedo surrounded by the trappings of his trade, including goblins, a rabbit from hat, duck, bat, dove, and devil, mixed together in a swirl of flames and colorful ribbons and cards. Overprinted for Charles "Kirk" Kirkham, a well-know Michigan-born illusionist who resettled in California and made numerous television appearances, including repeated performances on *You Asked For It* with Art Baker. 20 x 28". One puncture mark; A-.
150/250

224. [STOCK POSTER]
Levitation Stock Magic Poster.
New York, Chicago and St. Louis: National Printing and Engraving, ca. 1930. Standing atop a large set of steps and surrounded by gnomes and imps at his feet, the magician gestures toward his floating assistant who wears a flowing white dress embellished by beads. 41 ¼ x 80". Wear in borders, old folds visible, minor losses over-colored; B.
800/1,000

225. [STOCK POSTER]
Hypnosis/Mind Reading Poster.
Augsburg: Graph. Kunstanstalt, ca. 1920. Half-sheet color lithograph depicting a mind reader or hypnotist in performance. In the background, a gigantic Buddha-type figure looms large between two floating question marks. Printed signature of the artist, "Escher," incorporated in to the design. 27 ½ x 35". Bottom left repaired, minor tears throughout image, old folds. B+.
200/400



226

226. [STOCK POSTER]

Lightner the Wizard.

Newport: Donaldson Litho., ca. 1900. Clad in the magician's uniform of white tie and tails, birds and roses cascade from a paper cone held in the performer's hand. A skull, cone, die, and other accoutrements fill a table in the background. Over-printed for Joseph Lightner, a touring Chautauqua and Lyceum magician. 41 x 78 1/2". Minor over-coloring to old folds in upper half of image; B+.

1,000/2,000

227. TAMPA (RAYMOND SUGDEN).

Tampa the Magician.

England's Court Magician. Crushing a Girl.

Cleveland: Otis Litho., ca. 1925. Full color lithographed window card advertises Tampa's performance of the crushing illusion invented by P.T. Selbit. The effect was also used by Harry Jansen (Dante), whose show was also sponsored by Thurston. 14 x 22". A. Unmounted. Uncommon.

800/1,200



227



228. THORN, CHEVALIER ERNEST.

Dreamland with Chevalier Ernest Thorn.

Berlin: Arnold Weylandt, ca. 1905. Magnificent three-sheet poster shows Thorn, seated in a chair with his head bowed, dreams of scenes from his illusion show, including a levitation, spirit cabinet, Stroubeika illusion, and many more stage-filling effects. A menacing devil looks down over his shoulder, leering, while other imps dot the poster. A Sphinx-like figure looks down from above. 37 1/2 x 81". Expert restoration to repair chips and closed tears; B.

4,000/6,000



229. THURSTON, HOWARD.

Do the Spirits Come Back?

Thurston the Great Magician.

Cleveland: The Otis Litho. Co., ca. 1928. Thurston holds a skull in his outstretched hands. Smoke curls from its open eye sockets, and from it comes a spectral woman, demons, ringing bells, and ghostly forms. Bells ring and trumpets play above Thurston's head. 40 x 78". Old folds restored throughout image; B+. Uncommon in this format.

5,000/7,000



230. THURSTON, HOWARD.

Kellar and Thurston.

Howard Thurston.

Cincinnati & New York: The Strobridge Litho Co., 1907. A half-length portrait poster of a young and handsome Thurston, clad here in a gold braid-trimmed jacket accented by a Masonic medal. A green, gold, red, and yellow turban rests on his head. 19 3/4 x 29 5/8". Scattered restoration primarily in borders, old folds visible. B. Rare.

8,000/10,000

Created to advertise the final tour of Harry Kellar – conducted in conjunction with his successor, Howard Thurston – this poster was one of many used to advertise the up-and-coming Ohio-born magician as he ascended to the role of America's best-known magician. It shows a young man at the launching point of what would be a remarkable and successful career. After giving his final joint show with Kellar in Baltimore in 1908, Thurston would go on to tour the country for nearly 30 more years, becoming, as his billing sometimes asserted, "A national necessity." The name Thurston became synonymous with the word magic to generations of theater goers.



231. THURSTON, HOWARD.

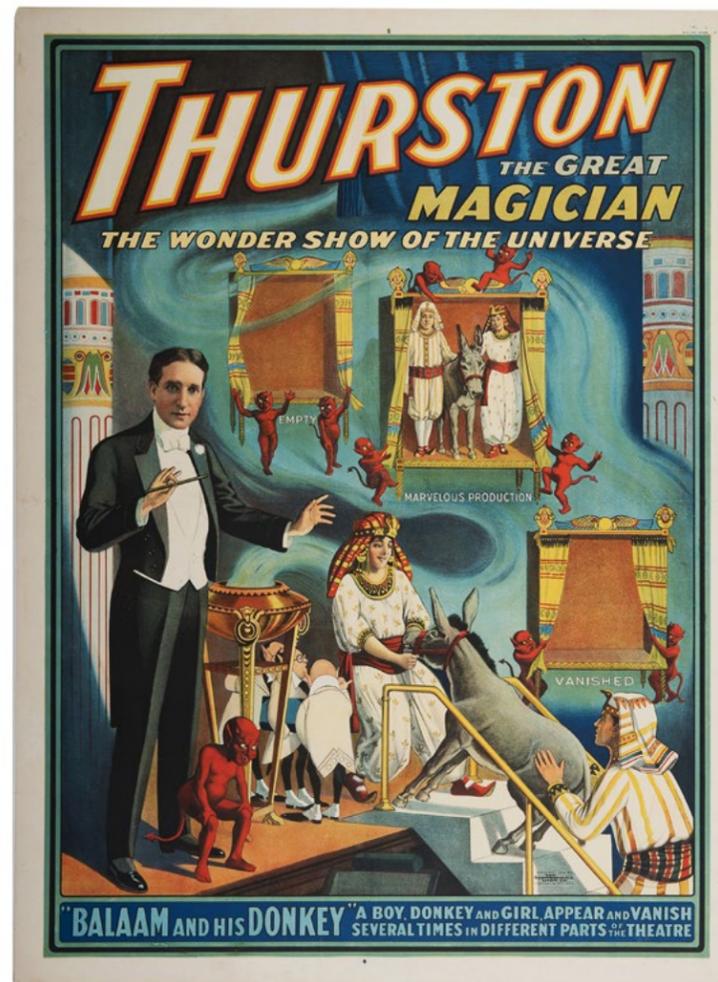
Kellar's Successor. Thurston.

Cincinnati & New York: The Strobridge Litho. Co., 1908. A magnificent representation of perhaps the most famous illusion from the Kellar show, the Levitation. Gesturing upward, Thurston looks upon the lady who floats high above his head. Snickering devils stand behind the magician on one side, while two more look upward at a burning brazier. Smoke from the conflagration curls up behind the floating lady. 40 x 83 1/2". Over-coloring to old folds throughout, several closed tears; A-/B+. Rare.

20,000/30,000

For years, Fernanda Myra served as the chief assistant on the Thurston show and played the role of the princess in Thurston's unforgettable Levitation of Princess Karnac. After hypnotizing the lovely princess, Thurston laid her on a couch in the center of the stage. As he uttered his script in the most serious of tones, Fernanda began floating upward slowly, steadily, and surely. According to Arthur LeRoy, the scene and story proceeded as follows:

"Rise, Fernanda, I command you to rise! Rise as you rose in the Temple of Krishna one thousand years ago!" The orchestra filled the quiet of the dusk as it played the Meditation from Thais. Two figures attired as Hindu holy men knelt, and Fernanda rose slowly, like a dream creature into space. "There she lies, asleep in space, suspended by nothing but the power of thought. There she can remain in peace for two hours, two weeks, two years. The slightest sound, the slightest whisper can disturb her sleep." The audience was hushed, over-awed, as it watches as so many audiences had been by the beauty and grace of the perfect mystery – Karnac."



232. THURSTON, HOWARD.

Thurston the Great Magician.

Balaam and his Donkey.

Cincinnati, Strobridge Litho., ca. 1914. Stunning billboard-size lithograph advertising a transposition illusion from Thurston's show which included a boy, girl, and donkey vanishing and reappearing in several parts of the theater. 74 x 107". Minor restoration and over-coloring to old folds and chips, primarily in upper half. A-. Rare.

8,000/10,000

233. THURSTON, HOWARD.

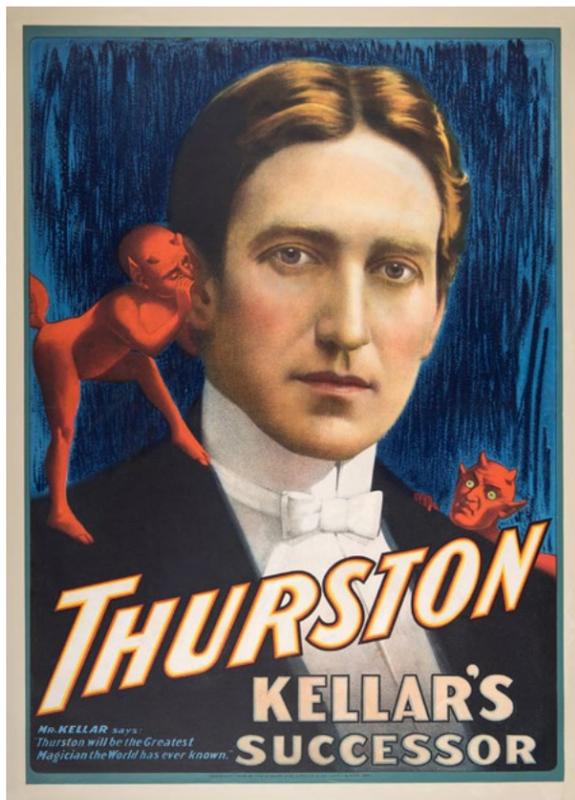
Thurston the Great Magician. Balaam and his Donkey.

Cincinnati, Strobridge Litho., 1914. Color lithographed advertising a transposition illusion from Thurston's show which included a boy, girl, and donkey vanishing and reappearing in several parts of the theater. 28 1/2 x 38 1/2". Minor restoration. A-.

5,000/7,000

"[One] reason why Howard Franklin Thurston was the preeminent magician in his era was a willingness to spend whatever amounts of money were necessary to keep the show in top form constantly bringing in new effects. "Balaam and His Donkey" was such an instance. A boy, girl and donkey walked up a short ramp into a curtained cabinet. The donkey balked at first, until Thurston whispered into his ear, and it went right in. All three had disappeared when the curtain was reopened. Instantly an uproar at the back of the theatre revealed the boy and the girl trying to pull the donkey down the aisle.

No other magicians, probably would spend the money needed for two sets of twins and two donkeys, their care and transport, for one illusion lasting so brief a moment in time. But [Thurston] could afford it." (John Booth, "Memoirs of a Magician's Ghost," The Linking Ring, V79 N11, Nov. 1999).



234

234. THURSTON, HOWARD.

Thurston. Kellar's Successor.

Cincinnati: The Strobridge Litho. Co., 1908. Striking portrait of the famous magician claims, "Mr. Kellar says: Thurston will be the Greatest Magician the World has ever known." 28 x 39". Edges replaced, repairs throughout image. Old fold; B+.

5,000/7,000

235. THURSTON, HOWARD.

Thurston. The Great Magician. The Wonder Show of the Universe.

Cleveland: The Otis Lithograph Co., ca. 1926. Full color lithograph depicting the iconic portrait of Thurston gazing forward with two devils perched on his shoulders, whispering into his ears. 27 x 40 1/2". Bottom right corner repaired and old fold; A.

1,500/3,000

236. THURSTON, HOWARD.

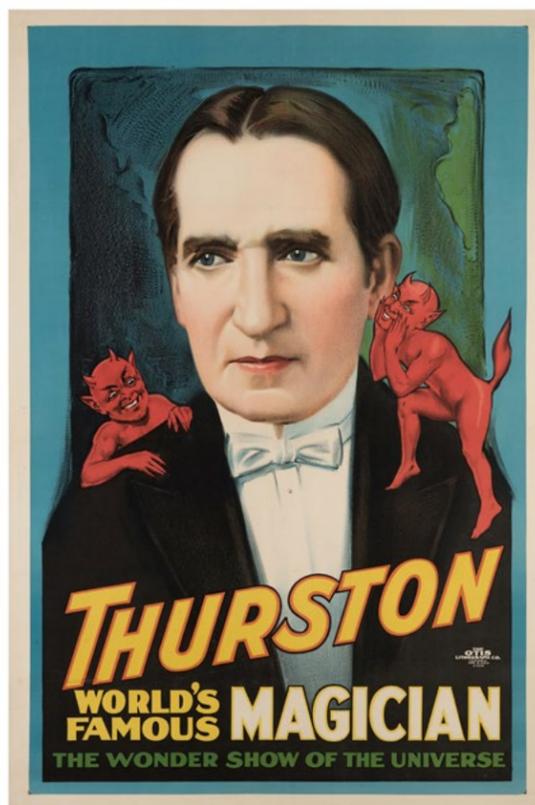
One of Thurston's Astounding Mysteries.

Cleveland: The Otis Lithograph Co., ca. 1928. Full color lithograph depicting the iconic portrait of Thurston gazing to his right with two devils perched on his shoulders, whispering into his ears. 27 x 40 3/4". Old fold and minor repairs; A-.

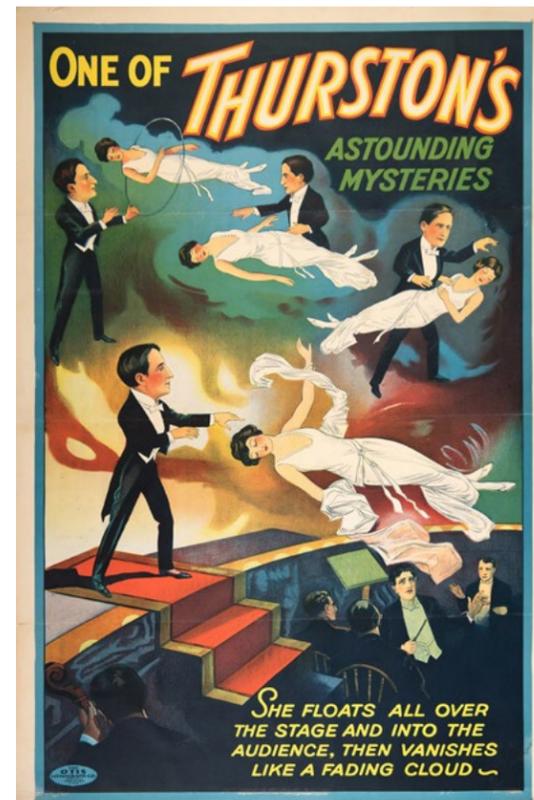
1,000/3,000



235



236



237



238

237. THURSTON, HOWARD.

Thurston. The Great Magician. The Wonder Show of the Universe.

Cleveland: The Otis Lithograph Co., ca. 1926. One-sheet color lithograph depicting Thurston's levitation illusion in a cartoonish style. In performance, Thurston first performed the version of the effect he purchased from Kellar, then finished by covering the floating lady and causing her to float about the stage, and finally "vanish like a fading cloud" ala Servais LeRoy's famous Asrah levitation.. 27 x 40 1/2". Old fold; A.

2,000/3,000

238. THURSTON, HOWARD.

Chicago American Says "Go See" Thurston.

Cincinnati & New York: The Strobridge Litho. Co., ca. 1910. A reproduction of sketches made by French, staff artist of the Chicago American, showing scenes from the Thurston show at McVicker's theater, Chicago, on one of Thurston's annual and early tours through the Midwest. Among the effects pictured are the levitation and the lion used in Thurston's Lady to Lion illusion. 40 x 30". Considerable repair to old tears and margins; B-.

800/1,200

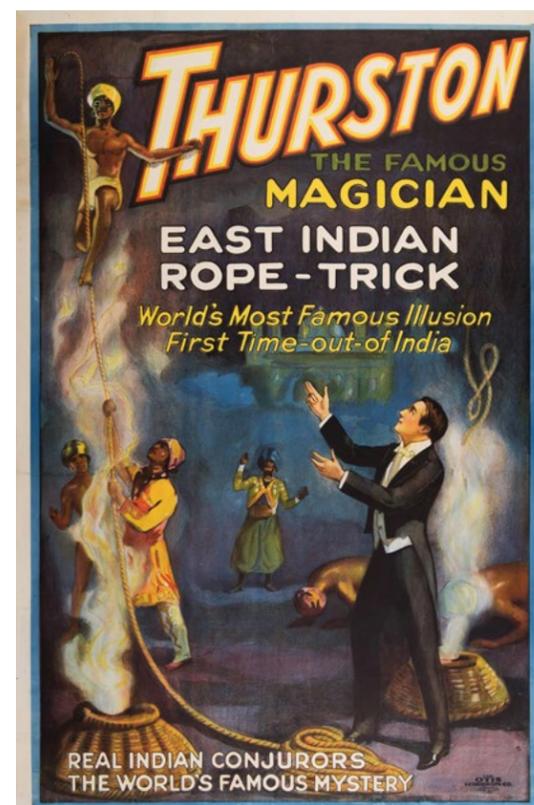
In addition to assuming Harry Kellar's "mantle" of magic, Thurston acquired his entire show, as well as the route he toured. McVicker's was a regular stop on Kellar's annual tours.

239. THURSTON, HOWARD.

Thurston. The Famous Magician East Indian Rope Trick.

Cleveland: Otis Lithograph Co., ca. 1928. A young turban-clad boy climbs a thick rope magically suspended in the air as Thurston gestures upward from the side of the image. The actual effect audiences witnessed was somewhat less spectacular and convincing than what the poster promised. 27 x 40 1/2". Minor tears on edges repaired; A-. Uncommon one-sheet size.

1,500/2,500



239



240. THURSTON, HOWARD.

Thurston. World's Greatest Magician.

Cincinnati: The Strobridge Litho. Co., 1909. Full color lithograph portrays Kellar's successor performing a rapid transposition illusion with the assistance of imps and gnomes. Assistants appear and disappear in cabinets scattered about the stage. 29 1/2 x 39 1/2". Edges stained and torn, not affecting image; A-. Scarce.

5,000/7,000

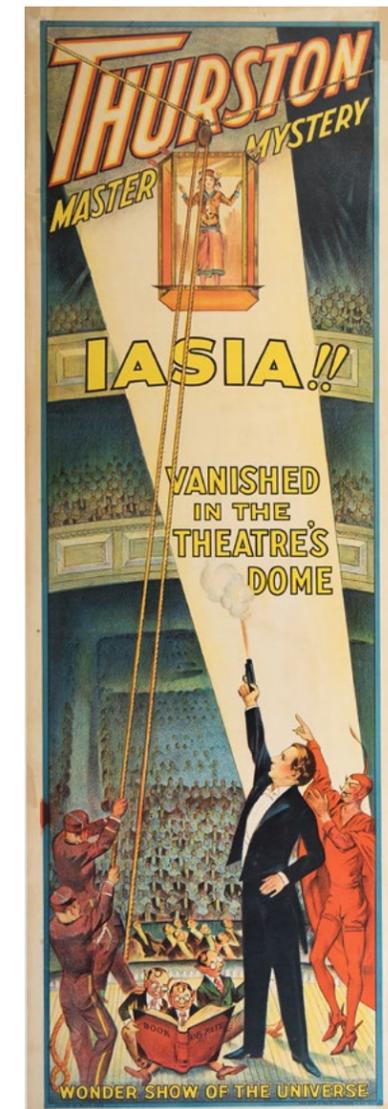


241. THURSTON, HOWARD.

Beauty. Thurston's Arabian Steed. Vanishing in Mid Air.

Cleveland: The Otis Lithograph Co., ca. 1924. One-sheet color lithograph bearing a cartoonish full-length portrait of Thurston and the white horse, Beauty, that vanished from the stage in Thurston's show, night after night. 26 7/8 x 40 1/2". Old fold, minor tears on edges repaired; A-. Uncommon.

4,000/6,000



242. THURSTON, HOWARD.

Thurston. Iasia!!

Cleveland: The Otis Lithograph Co., ca. 1920. Color lithographed panel poster depicting Thurston's performance of the Iasia illusion, in which an assistant vanished from within a curtained cabinet hoisted above the audience. 13 1/2 x 41". Some overpainting on edges; A-.

1,800/2,000

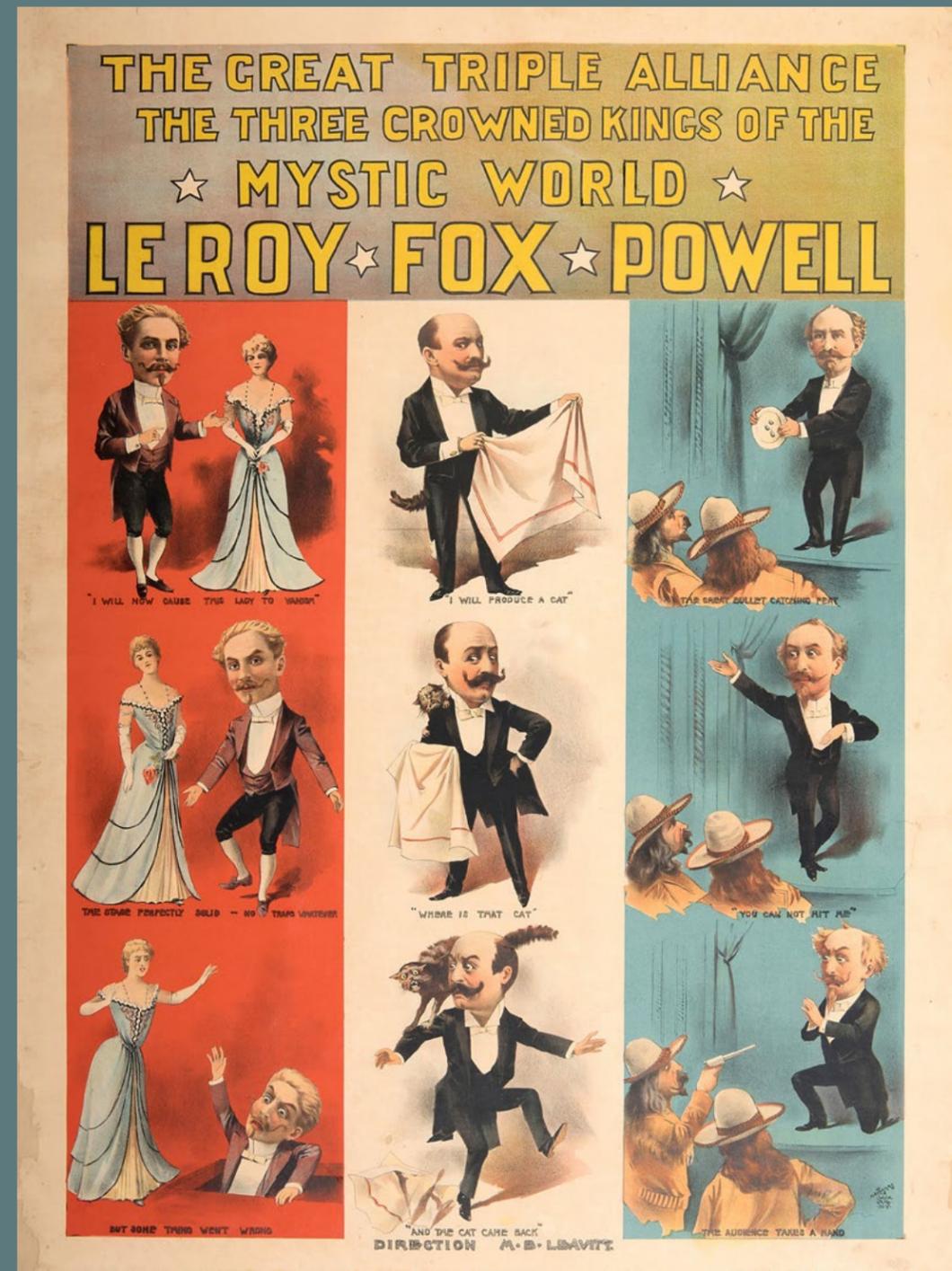


243. THURSTON, HOWARD.

Thurston. Vanished!

Cincinnati: The Strobridge Litho. Co., 1918. An early Thurston image. The famous magician makes a levitating woman disappear as imps and gnomes look on. 19 x 28". Significant over-painting and repairs throughout the image; B-. Scarce.

4,000/5,000



244. [TRIPLE ALLIANCE]

LeRoy-Fox-Powell. The Great Triple Alliance.

New York: H.A. Thomas & Wylie, ca. 1900. Comical one sheet poster advertising the fabled and short-lived Triple Alliance between Servais LeRoy, Imro Fox, and Frederick Eugene Powell. The vibrant poster features vignettes of each magician failing at a trick. 30 x 40". Edges stained; A-. The only known example of this poster.

6,000/8,000

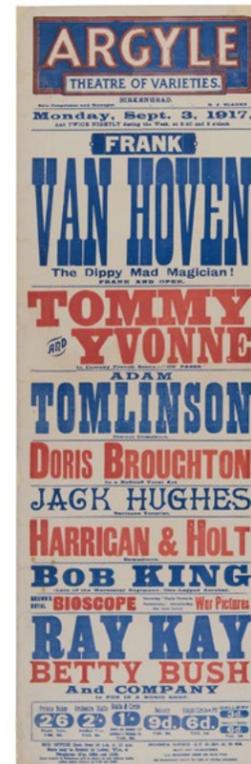


245. [TRIPLE ALLIANCE]

LeRoy-Fox-Powell. The Three Crowned Kings of the Mystic World.

New York: H.A. Thomas & Wylie, ca. 1900. Stone lithograph advertising the Triple Alliance accompanied by The Deltorelli's, The Famous European Musical Grotesques. The poster features seven charming vignettes of a pair of clowns. 29 1/2 x 40". Minor staining and repairs on edges; A. The only known example of this poster.

5,000/7,000



246



247

246. VAN HOVEN, FRANK.

Frank Van Hoven. The Dippy Mad Magician!

England, 1917. Two-color letterpress broadside advertising comedians, movies, a one-legged acrobat, and the famous American comic magician at the top of the bill. 11 1/4 x 34 3/4". Minor chips and short tears at edges restored; B+.

150/250

247. VIRGIL (VIRGIL HARRIS MULKEY).

Virgil World Famous Magician.

Madras: Rangam Bros., ca. 1960. Colorful panel-size poster depicts Virgil and Julie's portraits above a depiction of "The Great Cannon Mystery," Virgil's version of the famous Triple Trunk illusion so popular with magicians of the first half of the twentieth century. 13 1/4 x 30 1/4". Strong central fold. A-.

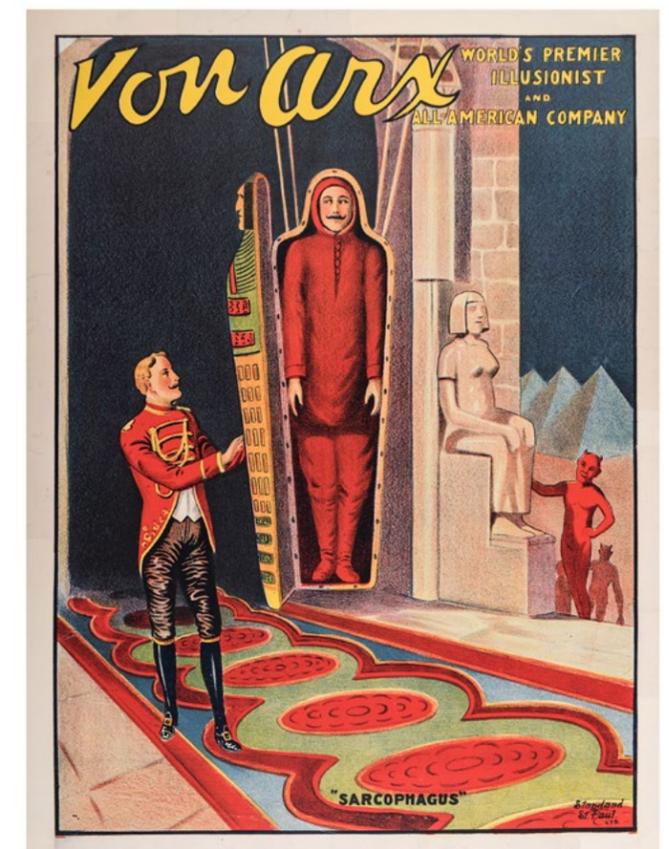
100/200

248. VON ARX (CHARLES NICOL).

Von Arx. Sarcophagus.

St. Paul: Standard Litho., ca. 1919. Clad in a red costume, Von Arx stands in an Egyptian sarcophagus hoisted in the air as an assistant looks on at one side. An imp views the scene from the other side of the poster. 19 1/2 x 27". Large portions of margins restored, upper left corner restored, closed tears visible. B-.

800/1,200



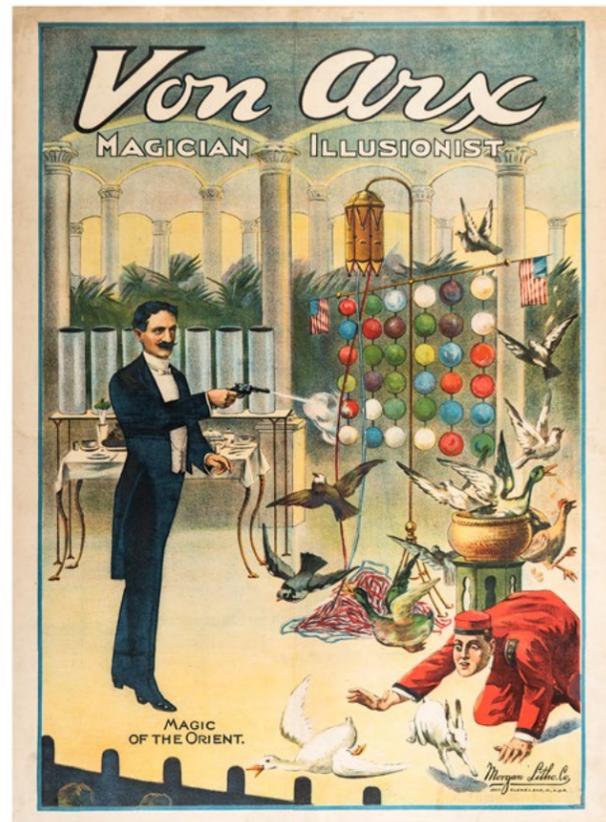
248

249. VON ARX (CHARLES NICOL).

Von Arx. Magician. Illusionist. Magic of the Orient.

Cleveland: Morgan Litho Co., ca. 1916. The mustache and tuxedo-clad magician stands at the left side of the stage, firing a pistol at the Hindoo Tub illusion at the right. Ducks, rabbits, pigeons and an assistant scatter across the scene, which is filled out by garlands, American flags, and a version of the Organ Pipes effect. 20 1/2 x 27 3/4". Old folds and chips restored; B. Uncommon.

1,500/2,000



249

250. VON ARX (CHARLES NICOL).

Von Arx. Levitation.

St. Paul: Standard Litho., ca. 1919. Striking full-length portrait of the Illinois-born magician and brother of Nicola performing the levitation illusion while Mephistopheles looks over his shoulder and whispers in his ear. A turban-clad man bows in front of the magician and a Moorish scene fills the background. 19 1/2 x 27". Significant over-coloring in margins and through image, especially at old folds; B-.

1,000/1,500



250



251



253

251. VON ARX (CHARLES NICOL).

Von Arx. The Throne of Mystery.

St. Paul: Standard Litho., ca. 1919. The spectral form of a comely blonde assistant floats up from the seat of a elaborate throne decorated with skulls and crossbones, while two skeletal assistants look on from either side of the chair. Von Arx stands at the side of the scene, gesturing toward the woman while Mephistopheles and several demons observe the proceedings. 19 1/2 x 27". Scattered restoration primarily in borders; B.

1,000/1,500

252. VON ARX (CHARLES NICOL).

Von Arx. The Witches Caldron.

St. Paul: Standard Litho, ca. 1920. Color lithograph shows Von Arx conjuring a blonde-haired damsel from a boiling cauldron while a witch looks on. 21 x 28". Minor over-coloring in borders, small tears repaired throughout; A-.

1,000/1,200



252

253. WILLARD, HARRY.

Willard the Wizard.

Bandera: J. Marvin Hunter's Printing House, ca. 1930. Pictorial broadside shows the performance of a levitation, suspension, flower growth, and basket trick. The magician who performs the feats bears little resemblance to Willard. Flowery and descriptive text fills the balance of the bill. 8 3/4 x 24". Minor edge chips; A-.

100/200

Harry Willard was one of three men in his family to make magic his profession. Rumor has it he was not the only member of his family to use this broadside to advertise his show. Apparently first printed at the turn of the century, the Willard family, ever economical, reused the same billing material for decades in their tours, which crisscrossed the American South season after season, playing under large canvas tents.



254. VONETTA (ETTA PAUL).

The Incomparable Vonetta.

Belfast: David Allen & Sons, ca. 1910. A bust portrait of Vonetta looms large above a huge cast of differently-garbed characters which parade through the poster. On closer examination, it becomes evident that the "other" characters are, in fact, Vonetta herself, who presented a quick-change routine as part of her magic show. 39 1/2 x 86 1/2". Minor repairs to one old fold; A-. Scarce.

5,000/7,000



255. WOOD, WILLIAM.

Wood's Great Sensation Edna.

Newport, Donaldson Litho Co., ca. 1900. One-sheet color lithographed poster depicting a fiery scene from Wood's show replete with a devil, lightning, the magician dressed in tails, and a floating woman. 28 x 43". Fold lines; minor wear and chips; A-. Scarce.

3,000/5,000



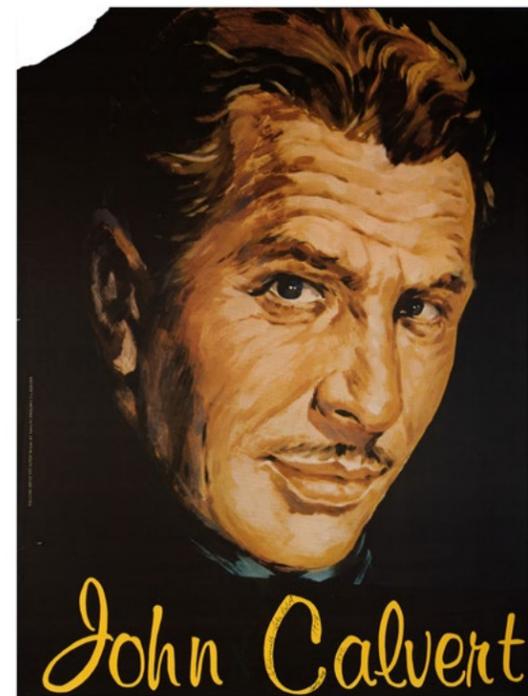
256. WOOD, WILLIAM.

Wood's Startling Sensation Woodita.

Newport: Donaldson Litho., ca. 1905. Half-sheet color stone lithograph picturing Wood's illusion in which a giant butterfly woman was produced from an empty box. 19 x 28 1/2". Over painting on edges throughout; B+.

2,000/3,000

Wood (1862 – 1908) was a magician and ventriloquist who began his career as an assistant to Harry Kellar and patented a spectacular levitation illusion named for his wife, Edna. A multi-lingual performer, he worked in Latin America successfully for years. In February 1908, Wood and his daughter Bertha engaged a tugboat to take them across the Gulf of Mexico. Unexpectedly, a storm blew in across the gulf. The aged boat began leaking, and eventually the captain, passengers, and crew abandoned ship. The last time Wood and his daughter were seen was floating in the gulf clinging to debris from the wrecked tug. The \$14,000.00 in cash and \$5,000.00 in diamonds Wood was reported to be carrying at the time were never recovered, however, his trunks did wash ashore. These were later claimed by fellow magician Frederick Eugene Powell, who went on to perform the Edna levitation illusion in his own show.



one of four

CONTEMPORARY POSTERS

257. CALVERT, JOHN.

Four John Calvert Magic Posters.

1970s – 2000s. Including a large portrait poster of magician and movie star John Calvert, two later window cards, and a small poster advertising his Magicarama show. All four posters signed by Calvert; the large portrait poster inscribed by him. The largest 27 x 35" with one corner clipped. A-. Unmounted.

100/200

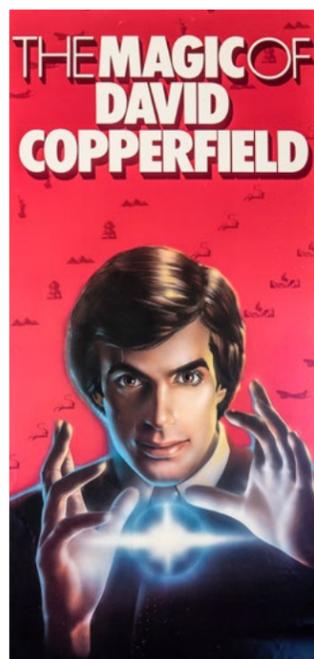


258. CHANG (JUAN JOSÉ PABLO JESORUM).

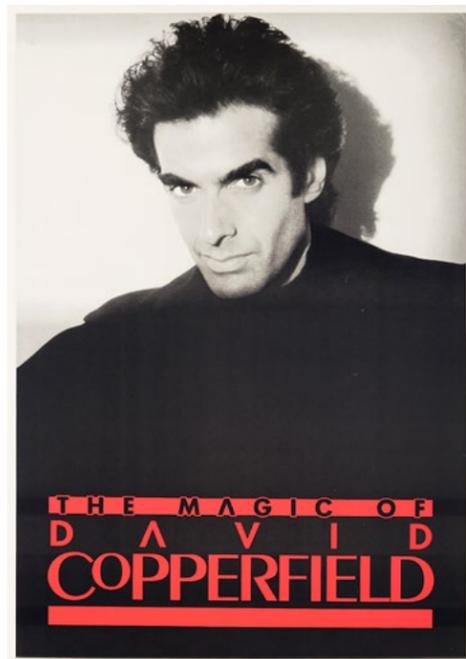
Chang.

Madrid: Arte Madrid, 1963. Photolithographic portrait poster of the famous Panamanian illusionist. A half-length image of Chang in costume with an elaborate hat is surrounded by two snarling dragons with sharp red claws, on a blue background. 34 3/4 x 49". Minor wear primarily at old folds; A-.

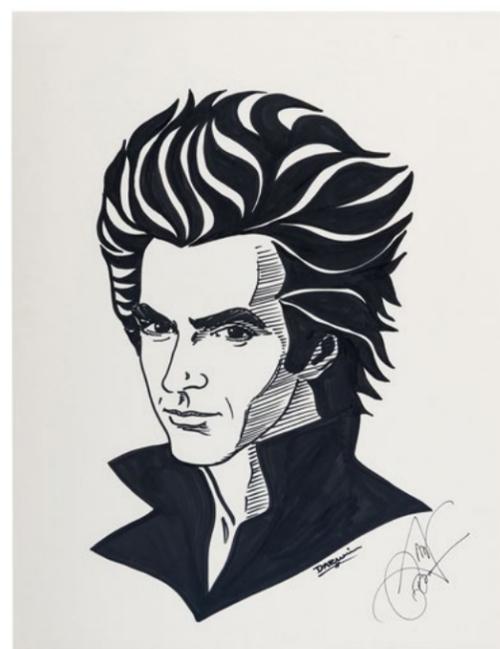
400/600



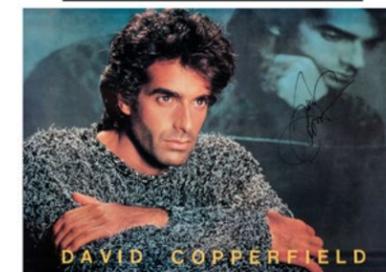
259



260



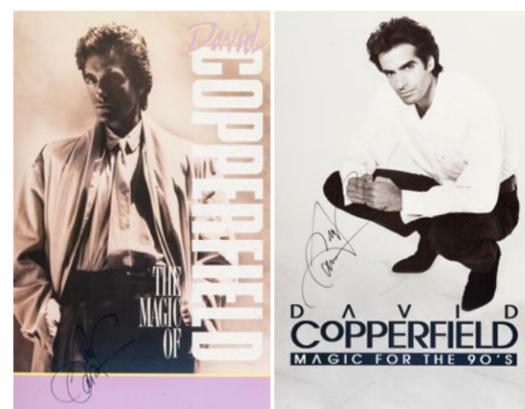
263



264

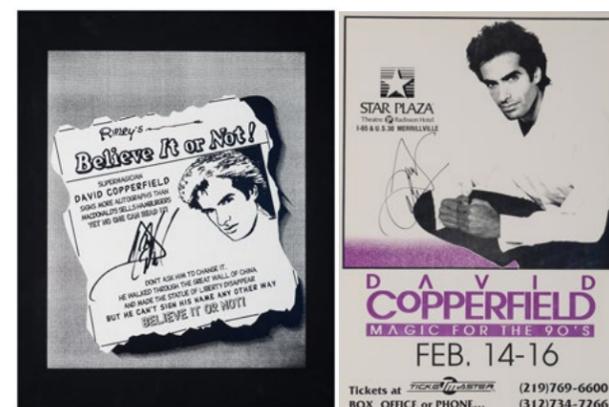


261



262

two of three



two of four

265



two of four

266

259. COPPERFIELD, DAVID.
The Magic of David Copperfield.

American, 1984. Illustrative bust portrait of the most successful magician of all time, his hands outstretched with a burst of light appearing between them. The same artwork was used in a successful advertising campaign for Kodak featuring Copperfield as the spokesperson. 17 x 36". A-. Unmounted.

150/250

260. COPPERFIELD, DAVID.
The Magic of David Copperfield.

American, ca. 1999. Striking bust portrait of Copperfield staring intently at the viewer in black-and-white over red lettering. 24 x 34 3/4". A. Unmounted.

150/250

Sold together with a pictorial advertising flier for Copperfield's "Magic For the 90's" show, picturing the magician and a motorcycle.

261. COPPERFIELD, DAVID.
Two Asian David Copperfield Posters.

For performances in Singapore and Korea. 1990s. One pictures Copperfield performing his Flying illusion, in the other, he poses with a motorcycle, in a red shirt. The larger 18 1/2 x 25". B. Unmounted.

100/200

262. COPPERFIELD, DAVID.
Three David Copperfield Window Cards.

1990s. Each bearing a portrait of Copperfield staring intently at the camera. The earliest accented by pastel colors, the later version bearing a black-and-white portrait of the famous illusionist by Herb Ritts. Each card signed by David Copperfield. 14 x 22". A-. Unmounted.

150/250

263. COPPERFIELD, DAVID.
David Copperfield Portrait.

Las Vegas: Gary Darwin, ca. 1995. Ink on paper. Original caricature of David Copperfield by Las Vegas magician Gary Darwin. Signed by the artist and by David Copperfield. 22 x 28". A.

100/200

264. COPPERFIELD, DAVID.
Two David Copperfield Posters, One Signed.

American, 1990s. The first picturing Copperfield floating a glass of milk for the "Got Milk" campaign, the second a souvenir poster bearing a half-length portrait of Copperfield in a thick sweater. The latter poster signed by Copperfield. The larger 23 x 30". A. Unmounted.

100/200

265. COPPERFIELD, DAVID.
Four David Copperfield Posters, Two Signed.

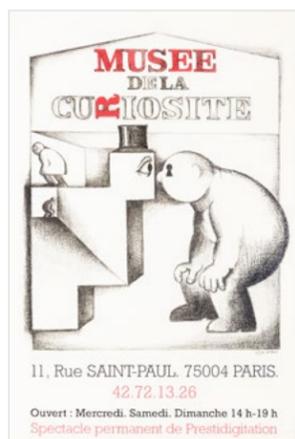
American, 1990s. Three window cards (14 x 22"), one advertising his Broadway production Dreams and Nightmares, and two for regional performances; the fourth a large reproduction of a Ripley's Believe it... Or Not cartoon of Copperfield, advising that he "signs more autographs than McDonald's sells hamburgers." The largest 22 x 26". Condition varies, but generally A-. Unmounted.

100/200

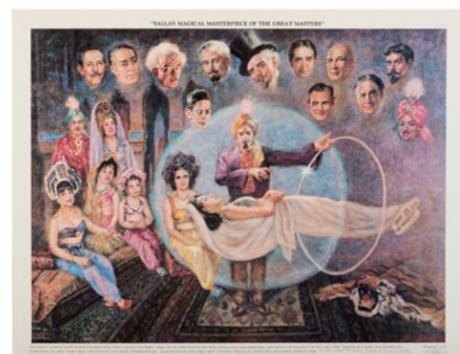
266. COPPERFIELD, DAVID.
Four David Copperfield International Tour Posters.

V.P., 1990s. For appearances in Australia, Holland, Singapore, and Brazil. The images include portraits of Copperfield, and images of several illusions. Two posters signed by David Copperfield. The largest 26 x 38". Condition varies, but generally A-. Unmounted.

150/200



267 *one of eight*



268

267. [FRENCH]

Eight French Magic Show Posters.

1990s – 2000s. Including photographic and abstract posters advertising revue shows and convention shows featuring magicians, the Musée de la Curiosité in Paris, Alain Choquette, Jan Madd, and more. The largest 20 x 30". Generally A-. Unmounted.

100/200

268. [GWYNNE, JACK]

Salla's Magical Masterpiece. Jack Gwynne's Levitation Act.

[Chicago], 1979. Number 168 of 300 color posters reproducing Salla's painting which depicts Gwynne and his Royal Family of Magic presenting their levitation, with bust portraits of many of magic's greats overhead, including Blackstone, Percy Abbott, Dante, Fu Manchu, Sorcar, Houdini, Okito, and Tarbell. Signed and numbered by the artist. 23 ½ x 18 ¼". A-. Unmounted.

50/100

269. [GERMAN]

Group of Nine German and Austrian Magic Show Posters.

Primarily 1980s. Including images advertising the shows of Ted Lesley, Magic Christian, Paul Potassy, the Zauber-Zauber review show (featuring Norm Nielsen as a member of the cast), Hans Moretti, and others. The largest 23 x 35". Primarily A-. Unmounted.

100/200

270. HENNING, DOUG.

The Magic Show.

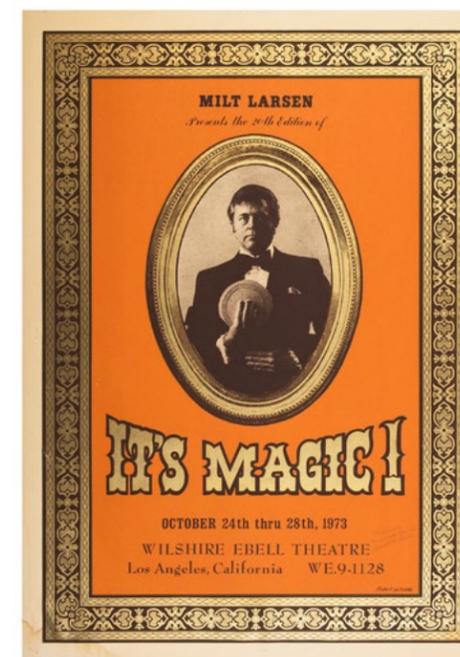
[New York], 1974. Henning, in a top hat, is depicted at the center of the poster with a magic wand in one hand, and singing showgirls and a growling tiger beside him. Designed by DEB. 41 x 58". Repaired closed tears; B.

300/400

Tony-nominated musical The Magic Show ushered in a new era of modern stage magic. Doug Henning, its star, dressed and acted without pretense or stiffness. He had a flower child-like innocence and wonder (and style of dress) that was at once relatable and endearing. It was this personal charm, combined with a strong choice of material, that helped catapult Henning to worldwide fame. The Magic Show ran for four and a half years on Broadway at the Cort Theatre.



271



272

271. HENNING, DOUG.

Merlin.

[New York, 1983]. Graphic portion of this large subway-style poster advertising Henning's Tony-nominated magical musical, co-starring Chita Rivera as The Queen. 41 ¾ x 58". Two of three sheets; A.

150/250

272. [IT'S MAGIC]

It's Magic 1973.

Los Angeles, 1973. Four-color screenprinted poster bears a portrait of Mark Wilson and advertises the annual Los Angeles show featuring a cast of famous magicians. Inscribed by the poster designer: "To Donna, Magically Yours, Robert Laplaine". 26 x 36 ½". Staining and tears along the edges; B. Unmounted.

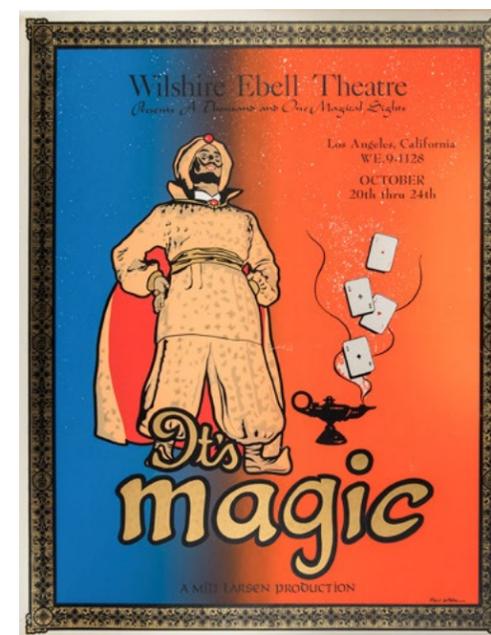
150/200

273. [IT'S MAGIC]

It's Magic.

[Los Angeles, ca. 1975]. A turban and cape-clad genie dominates the multicolored rainbow-like background of the poster advertising this annual Los Angeles magic show featuring many of the world's greatest conjurers. Designed by Robert LaPlaine. 25 x 31 ¾". Edge chipping and short tears; A-. Unmounted.

150/250



273



269

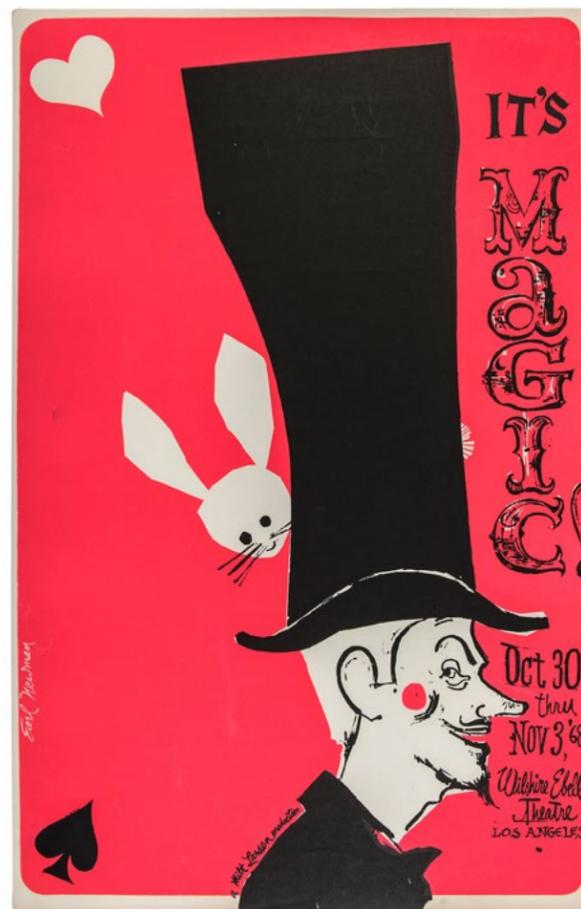
two of nine



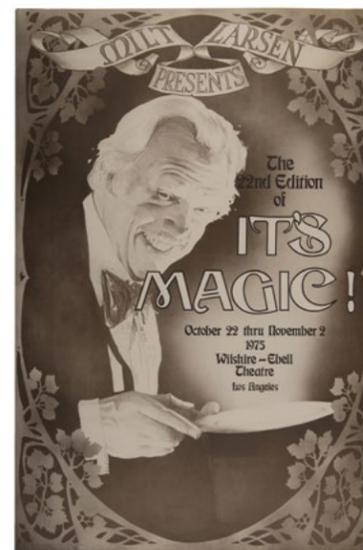
270



274. [IT'S MAGIC]
It's Magic 1967.
 [Los Angeles], 1967. Handsome screenprint poster in white and black on blue stock advertising the annual magic show produced by Milt Larsen. A full-length image of a top hat and tux-clad magician with cards and a wand in his hand fills the center. 23 x 36". Short tears and chips at edges. B. Unmounted.
 150/250



275. [IT'S MAGIC]
It's Magic 1968.
 [Los Angeles], 1968. Striking two-color screenprint poster advertising the annual magic show produced by Milt Larsen. The poster depicts a magician in a comically tall hat. A rabbit peeks out from behind it. Designed by Earl Newman. 23 x 36". Tiny tear in lower margin; A-. Unmounted.
 150/250



276

276. [IT'S MAGIC]
It's Magic 22nd Edition.
 [Los Angeles, 1979]. A smiling silver-haired magician stares directly at the viewer while holding an upturned top hat in his hands. 24 x 36". Short tears at extremities. A-. Unmounted.
 100/200



277

277. [IT'S MAGIC]
It's Magic Silver Anniversary.
 [Los Angeles, 1982]. Three-color poster advertising the annual magic show produced by Milt Larsen, held at the Variety Arts Theatre in Los Angeles from October 20 – November 5, 1978. The portrait of the magician at the center includes a bright flower springing from his hat and a lit cigarette stuck in his ear. Designed by Earl Newman. 22 ¼ x 28 ¾". A. Unmounted.
 150/250



278

278. [IT'S MAGIC]
It's Magic 29th Edition.
 [Los Angeles, 1982]. Three-color poster advertising the annual magic show produced by Milt Larsen, this incarnation presented at the Variety Arts Theatre, Los Angeles. A rabbit sits in a top hat at the center of the poster, holding a fan of cards in his paws. Signed and numbered by the artist, Earl Newman. 17 x 22". A. Unmounted.
 150/250

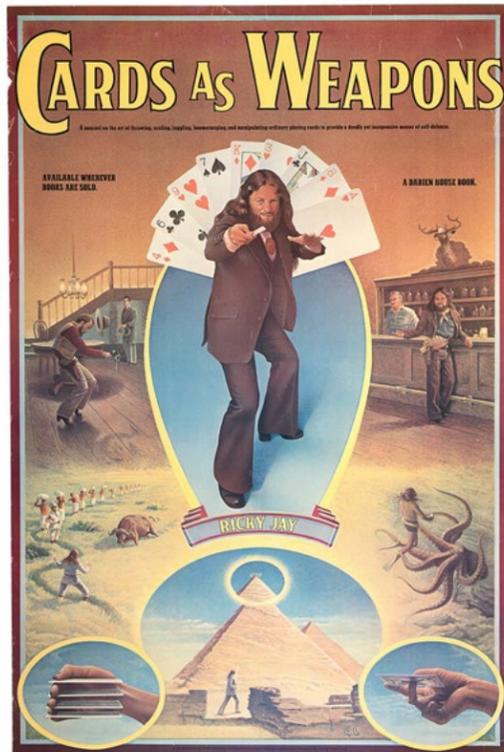


three of twelve

279

279. [IT'S MAGIC]
Twelve It's Magic Posters.
 [Los Angeles, 1970s – 2000s]. Group of colorful posters advertising various incarnations of this annual Los Angeles variety and magic show. Several posters inscribed and signed to Norm Nielsen by the performers, including Kevin James, Tina Lenert, and others. The largest 26 ½ x 35 ½". Condition varies, but generally A-. Unmounted.
 150/250

Elements of this poster were originally used in the 1966 It's Magic poster.

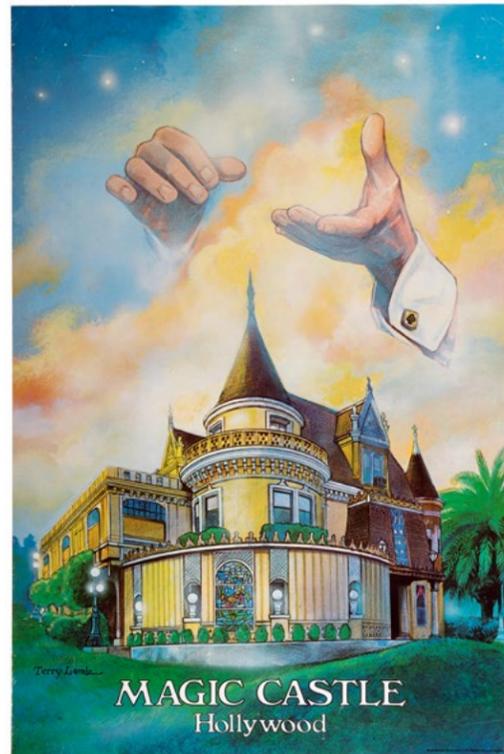


280



281

two of five



282

280. JAY, RICKY (RICHARD POTASH).

Cards as Weapons.

New York: Darien House, 1977. Poster designed by the artist Gary Cooley advertising Ricky Jay's cult-classic book, *Cards as Weapons*. Features a portrait of Jay surrounded by a series of comical card-related vignettes. 24 x 36". Small tears and chipping on edges, some creasing; B. Unmounted.

100/200

281. [LE GRAND DAVID]

Five Le Grand David Magic Company Posters.

[Massachusetts, 1980s – 2000s.] Five colorful posters based on original paintings by Rick Heath, depicting scenes and personalities from this long-running magic show based in Beverly, Massachusetts and the Cabot and Larcum Theatres. Le Grand David and his Spectacular Magic Company performed the longest-running magic show in American history, with performances at two theaters owned by the company that spanned four decades. The largest 25 x 36". Condition varies, but generally A-. Unmounted.

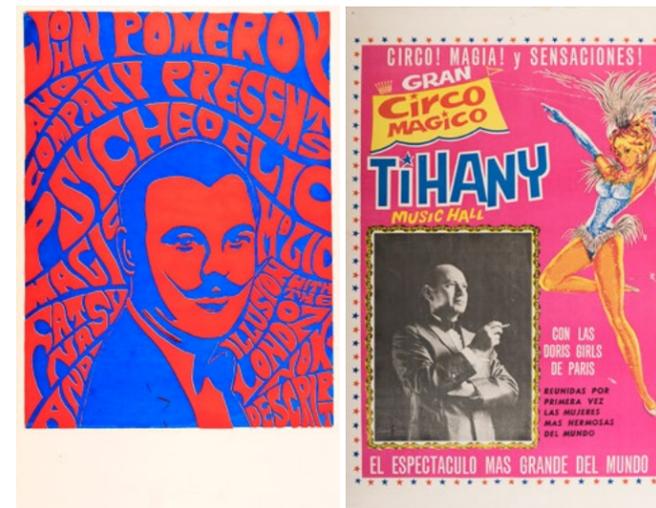
100/200

282. [THE MAGIC CASTLE]

Magic Castle. Hollywood.

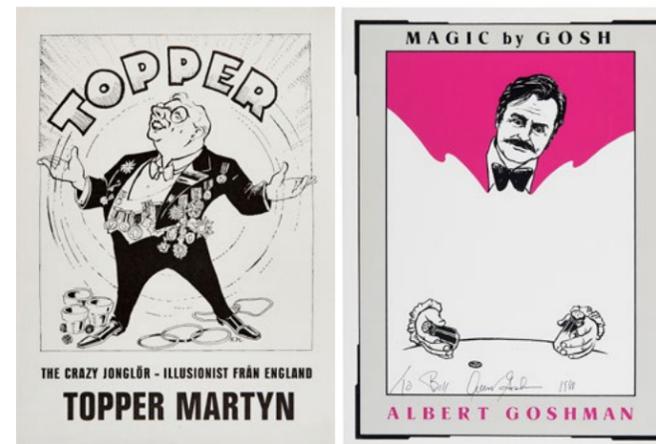
Los Angeles, ca. 1985. Half-sheet color offset poster depicting the famous Hollywood magic-themed nightclub, with a pair of hands floating above it. Designed by Terry Lamb. 22 x 33". Slight tears along edges; B+. Unmounted.

200/300



two of sixteen

283



two of twenty-one

284

283. [MISCELLANEOUS]

Group of 16 Contemporary Magic Posters.

Various places and dates. Primarily 1960s – 80s. Including advertisements for the shows of Dexter the hypnotist, Blackstone Jr., Tihany, John Pomeroy, Enric Magoo, It's Magic (two different), Tony Clark, Grand Gala of International Magic, and others. The largest 22 x 34". Condition generally A-. Mounted and unmounted.

150/250

284. [MISCELLANEOUS]

Group of 21 Contemporary Magic Posters.

Various places and dates. Primarily 1960s – 80s. Including posters for Mark Wilson, Andre Kole, Ormond McGill (signed), The Pendragons (inscribed and signed), Albert Goshman (inscribed and signed), Topper Martyn, Mr. Mysto, Kramien, and many more. The largest 18 x 24". Condition generally A-. Unmounted.

150/250



285

285. MYHRE, EDWIN E.

Myhre. On the Stage in Person

Mason City: Central Show Printing Co., 1955. Three-color panel poster depicts a portrait of the magician and advertises a "ghost show" and "spirit séance". 14 x 35 1/2". Minor repair to image; A.

50/100

*Unknown to modern-day magicians, Edwin Myhre was a successful entertainer of rural Americans. A Minnesotan of Scandinavian descent, Myhre performed under his own tent, on his own stage, often playing one week at a time in each town on his route. According to fellow Minnesotan C.A. George Neumann, Myhre offered a complete change of program each night, to entice patrons back to the tent theater repeatedly. In reviewing the Myhre show for *The Linking Ring*, Neumann wrote, "He is a real showman who possesses a personality so winning that he sells himself to the audience with his opening effect."*



286. POLLOCK, CHANNING.
Lo Sceicco Rosso. (The Red Sheikh).
 Rome: Policrom, 1962. The sheikh, played by magician Channing Pollock, sits atop a white stallion, a sword raised over his head. Directed by Fernando Cerchio. 39 1/2 x 54 1/2". Wear and chips at old folds; B+.
 400/600



287. POLLOCK, CHANNING.
Judex.
 Rome: Ateliers Lalande, 1963. Italian offset poster advertising the noir film starring magician Channing Pollock. Masked burglars fill the left side of the image while Channing, clad in a cape and hat, dominates the scene at the right. 46 1/2 x 62". A.
 400/600



288. POLLOCK, CHANNING.
I Moschettieri del Mare.
 (Musketeers of the Sea.)
 Milan and Rome: N. Moneta, 1962. Colorful poster advertising the Italian film in which magician Channing Pollock stars as the swashbuckling hero Pierre de Savigny. He stands at the center of a ship with a sword in one hand. 55 x 77 1/2". A.
 400/600



289. POLLOCK, CHANNING.
Rocambole.
 Rome: Vecchioni & Guadango, 1964. Italian poster advertising the film in which Pollock stars. Here, he strikes a menacing pose crouching by a safe, with a comely lady and two tuxedo-clad men looking on. 40 x 55". Old folds; A-.
 400/600

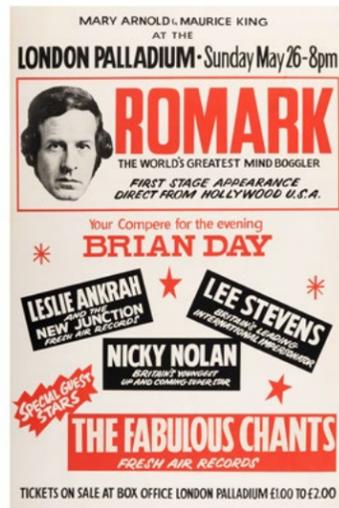


290. POLLOCK, CHANNING.
Channing Pollock. Les 3 Flibustiers.
 Bruxelles: J Lichtert & Fils, ca. 1962. Belgian quarter-sheet poster for this swashbuckling adventure film (The Italian version is featured in Lot #288) featuring Pollock in the starring role. 21 1/4 x 13 3/4". Minor folds and staining; A-.
 200/300

THE GOLDEN AGE OF MAGIC POSTERS

THE NIELSEN COLLECTION PART I

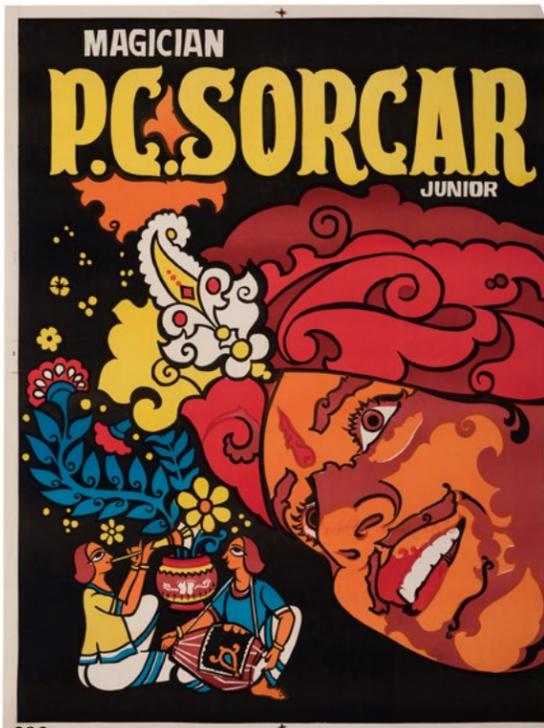
STILL AVAILABLE



291



292



293



294

291. ROMARK (RONALD MARKHAM).

Romark. World's Greatest Mind Boggler.

England, ca. 1970. Two-color letterpress poster advertising the mentalist's show at the London Palladium. 19 3/4 x 29 3/4". Minor rippling at bottom of poster; B+.

100/200

292. FISCHBACHER, SIEGFRIED & HORN, UWE LUDWIG.

Kenneth Feld Presents Siegfried & Roy at the Mirage.

[Las Vegas], ca. 1990. Horizontal poster used as a taxi advertisement depicts the Las Vegas magic duo surrounded by three white tigers. 14 1/2 x 38 3/4". Fold lines visible; A-.

100/200

293. SORCAR JR., PRATUL CHANDRA.

Magician P.C. Sorcar Junior.

India, ca. 1975 [?]. Striking stylized portrait poster of Sorcar Jr. featuring a pair of assistants. 30 x 40". A.

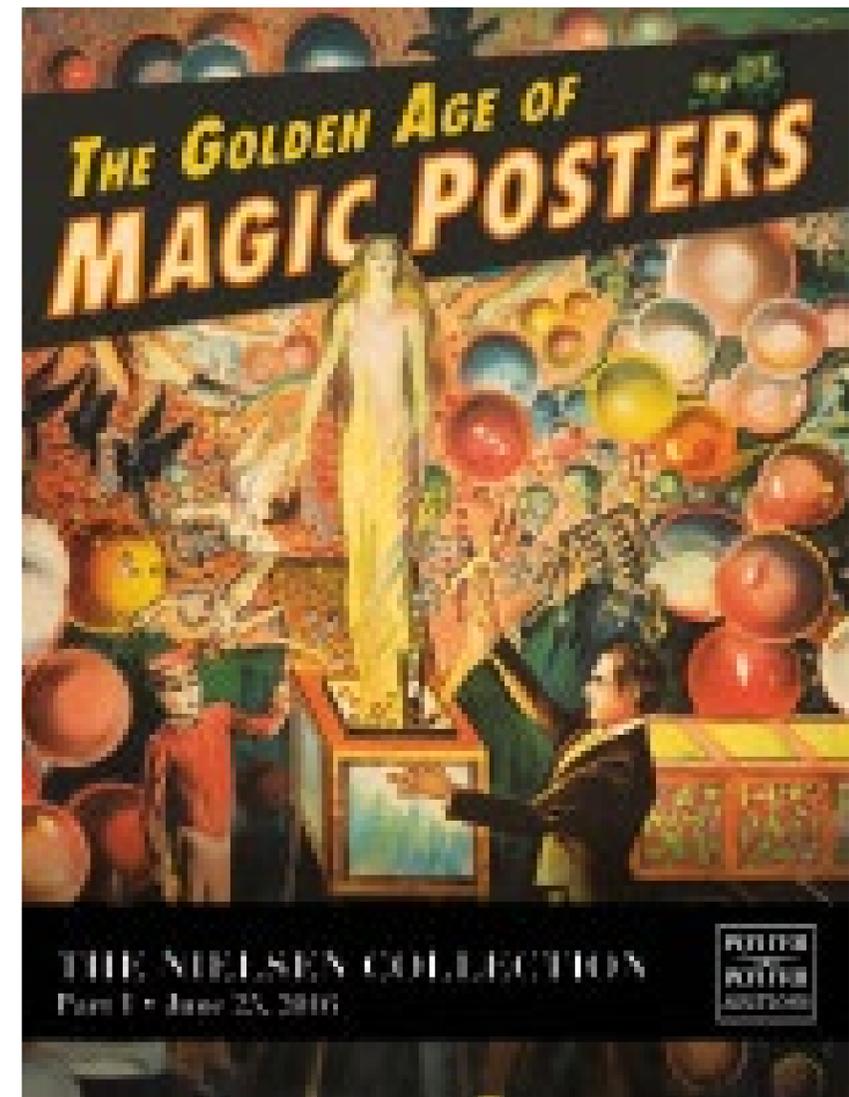
200/300

294. WHIRLWIND OF WIZARDRY.

Whirlwind of Wizardry.

Leicester: Willsons (Printers) Ltd., 1961. Three-color poster advertising a magic event at Berkeley Hall. 19 3/4 x 30". Minor offsetting and repairs; B+.

200/300



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VINTAGE MAGIC POSTERS



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ISBN 978-1-5323-1897-9

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Potter & Potter wishes to thank Norm and Lupe Nielsen, Jason and Zach England, Regina Reynolds, George Daily, Kari Hendler, Zakary Bellamy, Richard Kaufman, David Meyer, Gary Hunt, Ricky Jay, and Bill Smith for their assistance in the preparation of this catalog.

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Norm Nielsen was born in Kenosha, Wisconsin in 1934. Inspired to pursue his interest in magic after seeing a performance by Neil Foster, he moved to Los Angeles and graduated from the Chavez College of Magic in 1953. Three years later, he opened Nielsen Magic, a firm that builds equipment for professional magicians.

With his original and polished performance of card and coin manipulation with a musical theme, he toured the world for decades, appearing across Europe, South America, and America.

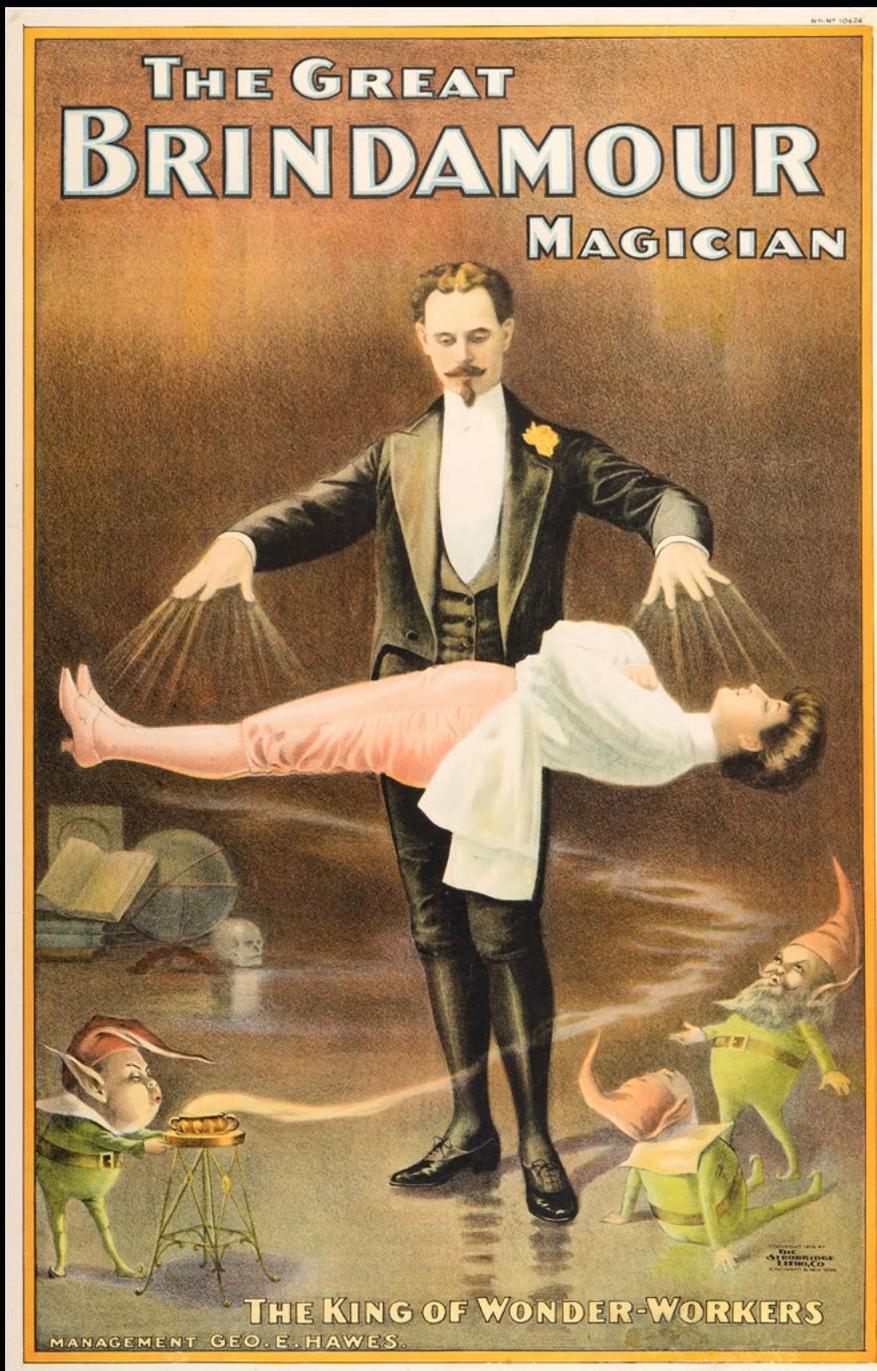
Over the course of three decades, together with his wife Lupe, he assembled one of the world's largest collections of vintage magic posters.

A companion volume illustrating the other half of the Nielsen collection is also available.

Front Cover Illustration: Lot # 124

Back Cover Illustration: Lot # 25

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“Of all the professions and callings in the world, the magician is the only one who evokes a sense of wonder in us on demand. When we buy a ticket to a magic show, we do it with the understanding and expectation that we will be mystified, that we will wonder. And so he hauls out his tools: the box with the funny paint job, some thimbles or a ball, a paper cone, a ribbon of cloth, and with those humble and unmagical implements he makes us wonder.”

- Robert Lund

