



To  
E. J. Sullivan  
Best wishes  
Sincerely yours  
Houdini

# HOUDINIANA

APRIL 8, 2023

# HOUDINIANA

## AUCTION

Saturday  
April 8, 2023  
10:00am CST

## INQUIRIES

Gabe Fajuri  
gabe@potterauctions.com  
phone: 773-472-1442

## PREVIEWS

April 5-7, 10am-5pm

## CONTENTS

HOUDINIANA.....	2
EPHEMERA.....	17
PHOTOGRAPHS.....	33
MAGIC MEMORABILIA.....	47
POSTERS.....	59
BOOKS.....	67
APPARATUS.....	88

Additional images can be found on  
our website [www.potterauctions.com](http://www.potterauctions.com)



POTTER & POTTER AUCTIONS, INC.  
5001 W. BELMONT AVE.  
CHICAGO, IL 60641

# HOUDINIANA



1. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Harry Houdini Straitjacket Escape.** A heavy canvas jacket reinforced with leather across the neck, back, arms, and waist, owned by the famous escape artist who made a trademark attraction of his escape from these restraints, used to protect the “murderously insane” from themselves, as Houdini’s advertising matter declared. Height from base to top of leather collar 30”. Fabric considerably worn from use, with broken stitching and re-stitched areas throughout, several holes, and other points of stress, but overall intact and well-kept. Accompanied by a sheaf of documents, newspaper articles, and photographs tracing the ownership of the jacket from Houdini to his brother Hardeen, and then to a Hardeen’s one-time assistant, a Massachusetts-based magician Armand Landry. Landry would use the jacket throughout his career in the same manner pioneered by Houdini. Hardeen’s letter states, in part: “Have a swell Punishment Suit, that you can have for \$25.00 it belonged to Houdini, and if you like you could have it cut down to a swell Straight jacket.” This Landry did, as two vintage photographs of Landry in the jacket, a vintage printed handbill advertising his performance including his escape from the jacket, and another TLS, from his widow, explains.

50,000/100,000

*Invented in the late eighteenth century as a means to restrain patients in understaffed asylums or those suffering with mental illness, it was Houdini’s penchant for crowd-drawing escapes, performed in public, that made the jackets synonymous with his name and, forever after, a staple of the magician’s trade. Houdini drew immense crowds when performing the escape suspended upside down above busy city streets, sometimes gathering over 50,000 viewers to such spectacles. But he initially presented the escape on stage, first writhing on the floor to dramatize the apparent difficulty of the stunt, and later, on stage at the New York Hippodrome, suspended above the boards just as he was when performing the feat outdoors.*





2

2. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Bronze Bust of Harry Houdini.** Glendale: Spectral Motion, 2000s. Finely sculpted bronze bust of the famed magician in coat and bow tie, as issued by this noted Hollywood special effects company. With Houdini's name lettered on the plinth below the likeness. Numbered 13/40 on the reverse of the figure. Height 12 ½". Near fine.

1,500/2,500



3

3. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini's Caveney Bottleneck Handcuffs.** Worn set of nickel-plated handcuffs with bulb-like stems, and original key, owned and said to be used by Harry Houdini in performance. Accompanied by a COA stating that the cuffs were obtained from Philadelphia magician and magic dealer Jack Chanin, who obtained them from Beatrice Houdini, and further stating "Bess specifically told Jack at the time that her late husband performed with this pair [of handcuffs]." Framed in a shadowbox (22 x 16") together with a movie still from *The Grim Game*, one of Houdini's silent films, depicting the magician restrained by chains, cuffs, and other shackles.

5,000/7,000



4

4. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Skeleton Key Collection.** Group of seven Houdini-owned hollow barrel-type skeleton warded keys of a large diameter with fluted bow stops, some with mill grain finishes. Sold with a framed COA signed and dated by the former owner and Houdini collector Sidney Radner; sold as lot 9A in the "Great Houdini Auction" held in Las Vegas in 2004.

3,500/7,000



5

5. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Collar Shackle.** Antique double-hinged heavy metal shackle owned by Harry Houdini, the famed magician and escape artist. Constructed with large solid eyelets attached at its sides; to these are attached lengths of chains, the latter meant to be affixed to other manacles or restraints, and with two hasps and slots at the front of the shackle used to secure a lock around a subject's neck. Diameter at widest point 5". Well-worn from age. Sold with a framed COA signed and dated by the former owner and Houdini collector Sidney Radner; sold in the "Great Houdini Auction" held in Las Vegas in 2004.

5,000/7,000



6. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini's Strait Jacket Packing Crate.** Circa 1915. Rough wooden crate owned and used by Houdini for the transportation of his props and personal articles on two transatlantic voyages. One side panel features three paper labels related to the transportation and storage of the box, among them a luggage label bearing the name "Houdini" in large block capital letters, and a second indicating that Harry and Beatrice Houdini are passengers quartered in cabin #49 on one such transatlantic voyage the case accompanied them on. On the opposite side another paper label is also affixed. In addition, the crate bears a penciled notation IN HOUDINI'S HAND reading, "All Strait Jackets, Oct. 1920." Accompanied by a custom-made wooden display stand with plexiglass barriers at the sides, used to protect the labels and handwriting on the short ends of the crate. Stored in the Houdini home for six decades, in 1985 this crate, along with other personal items from the residence were purchased by the former owner, several of which are being offered for sale in this auction. Crate dimensions 24 x 42 x 34". Accompanied by a COA from Sidney Radner, a former owner of the trunk and a noted Houdini collector. A unique and remarkable relic from Houdini's personal life and career with impeccable provenance.

**40,000/80,000**

*This crate was among the original Houdini memorabilia featured on the NBC Television special "Houdini: Unlocking His Secrets" hosted by Robert Ulrich, and was exhibited for years at the Magic and Movie Hall of Fame in Las Vegas. The notation in Houdini's hand was perhaps made at a time when the magician was focusing more on his movie making career than theatrical endeavors.*

#### HOUDINI'S PERFECT MYSTERY

7. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini's "Spirit Cabinet" Escape.** American, ca. 1924. In performance, Houdini was placed atop a short four-legged base, and then a series of four open boxes was lowered over him, one at a time, each successive section being locked and secured to the others below it. Once the magician was enclosed, four separate metal rods were lowered through holes in the apparatus, further locking them together (in performance, these may have been welded in some way to "escape-proof" the box). Even so, after being only briefly concealed, Houdini "dematerialized" from the device, which when examined by a committee from the audience, was shown to still be solidly and securely fastened together. Handsome furniture-grade hardwood construction, outfitted with brass handles and locks in each section. Approximately 67 x 24 x 24" (assembled). Accompanied by a C.O.A. signed and dated by Houdini collector Sidney Radner, a former owner of the device, and a photograph of the concealed internal mechanism which, once activated, makes the escape possible. Also included is the original custom-made "key" to accomplish the escape, and a placard used for display. Constructed for, owned, and used by Harry Houdini.

**30,000/60,000**

*Said by at least one Houdini aficionado as a replacement for the famous Water Torture Cell – a strenuous feat to perform, and one in which Houdini spent considerable time not only upside down, but under water – this imposing and handsome hardwood cabinet was used by Houdini on stage at New York's famed Hippodrome in February, 1916. In addition to being locked inside the cabinet itself, Houdini was likely further restrained by ropes or handcuffs before the device was secured around him, or with ropes threaded through the large holes in the sides of the boxes. A program for the performance referred to the escape as "almost a perfect mystery." One writer speculated that the apparatus may have been devised as a vehicle through which Houdini could further expose the methods of fraudulent spirit mediums, since he himself described the escape as a demonstration of "materialization and dematerialization."*





8



10



9

8. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Harry and Beatrice Houdini's Personal Gilt-Framed Mirror.** A round wooden-framed looking glass with deeply carved floral ornaments at its apex and around its perimeter, formerly owned and used by Harry Houdini, the famed magician and escape artist. Diameter 25 ¼". A few chips and cracks to ornamentation and spots of wear to silvering, but very good condition overall. A typed label affixed to the rear of the mirror bears the statement of provenance: "This mirror came from the home of Harry Houdini the great magician. It is property of Dixie D. Dooley. It remained in Houdini's home on 278 West 113<sup>th</sup> Street until 1985. New York." Removed from the living room of the Houdini home by the former owner. A deeply personal object likely used countless times by the great magician and his wife.

7,000/9,000

*This mirror was purchased from the owners of the Houdini residence in 1985 in concert with the packing crate offered as lot 6, and is accompanied by newspaper coverage regarding the purchase by the former owner, magician Dixey Dooley."*

9. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini's Impression/Molding Wax.** A hardened green block of modeling clay/molding wax said to be owned and used by Houdini to take the impressions of keys he wished to duplicate for the purposes of his many death defying escapes, and bearing the imprint of a skeleton-type key with two prominent teeth. With a typed notation identifying the object. Approximately 1 ¾ x 1 ¾". Wear and cracking evident. Obtained by the previous owner from the collection of Larry Weeks, noted Houdini collector.

2,000/4,000

10. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Harry Houdini's Wooden Ladder.** Sturdy wooden ladder reinforced with metal elements, owned and used by the famed American magician and escape artist Harry Houdini. Height 74 ½". Removed from the Houdini residence at 278 West 113 Street in New York City in 1985 by magician Dixey Dooley, along with lots 6 and 8, Houdini's mirror and packing crate, and accompanied by supporting documentation regarding the purchase.

7,000/9,000

### HOUDINI: BOOKS BY, ABOUT, AND RELATED TO HIS CAREER

11. CANNELL, J.C. (1899 – 1953). **The Secrets of Houdini.** London: Hutchinson & Co., (1931). FIRST EDITION. Publisher's cloth, spine lettered in gilt. With the uncommon pictorial dust jacket (chipped and worn at extremities). Portrait frontispiece of Houdini, plates and drawings. 8vo. Faint foxing, minor wear to page edges; very good or better.

150/250

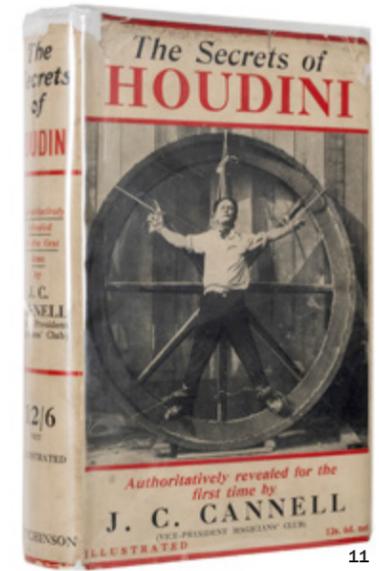
FIRST NUMBERED COPY

12. CULLITON, Patrick (b. 1944). **Houdini Unlocked.** Los Angeles: Kieran Press, 1997. Two orange cloth volumes stamped in black and gold, in slipcase. Number 1 from the limited edition of 250 copies. Profusion of illustrations and photographs. 4to. Minor wear, near fine.

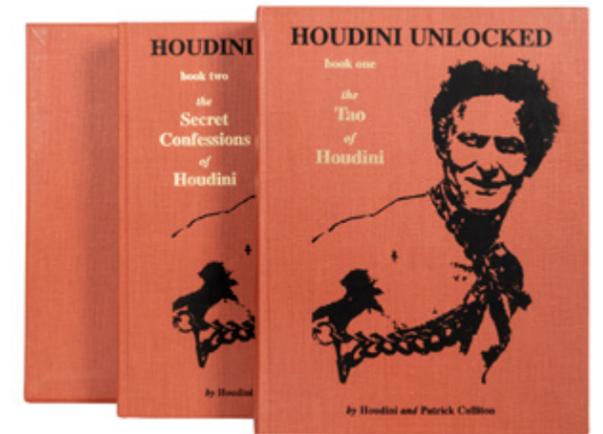
600/1,200

13. GOLDSTON, Will (Wolf Goldstein, 1878 – 1948). **Sensational Tales of Mystery Men.** London: Will Goldston Ltd., 1929. Red cloth lettered in black. Frontispiece drawing of Goldston by Cowan Dobson. Line drawings. Tipped-in sepia tone matte finish postcards of Houdini, Horace Goldin, and Chung Ling Soo. 8vo. Spine sunned, a few spots to cloth, else very good.

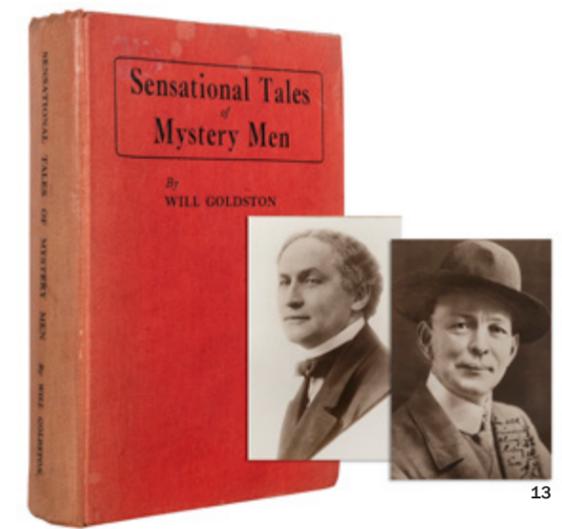
200/300



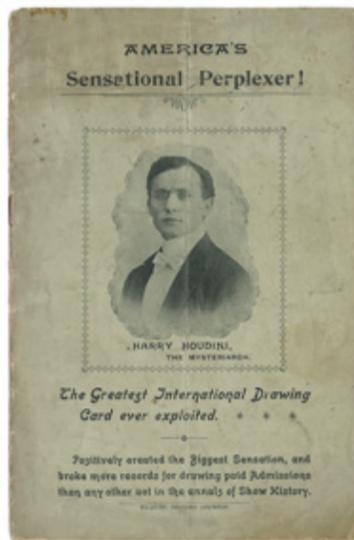
11



12



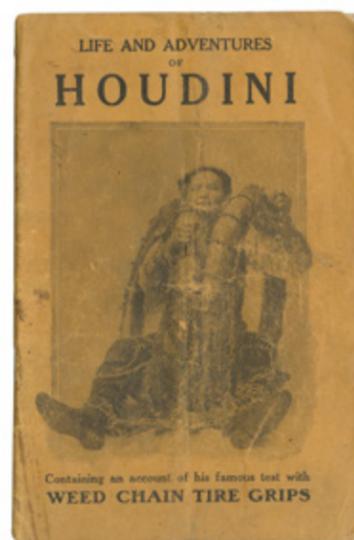
13



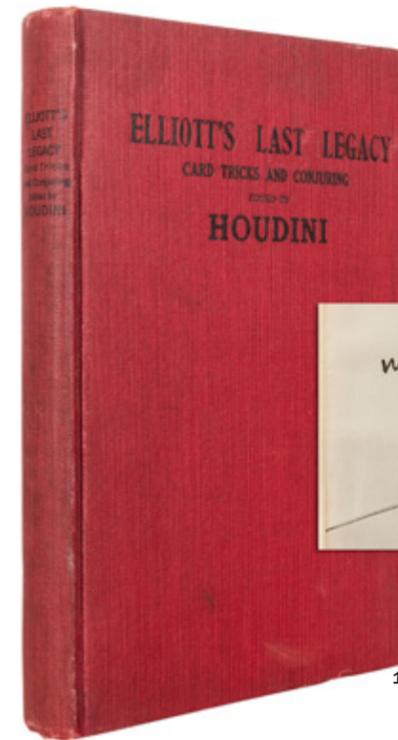
14



15

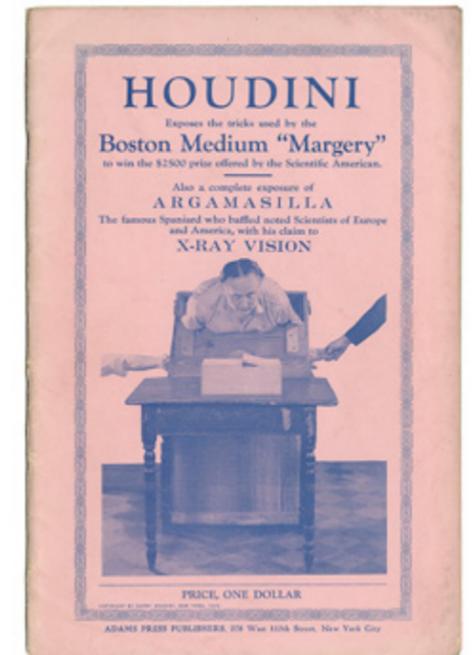


16

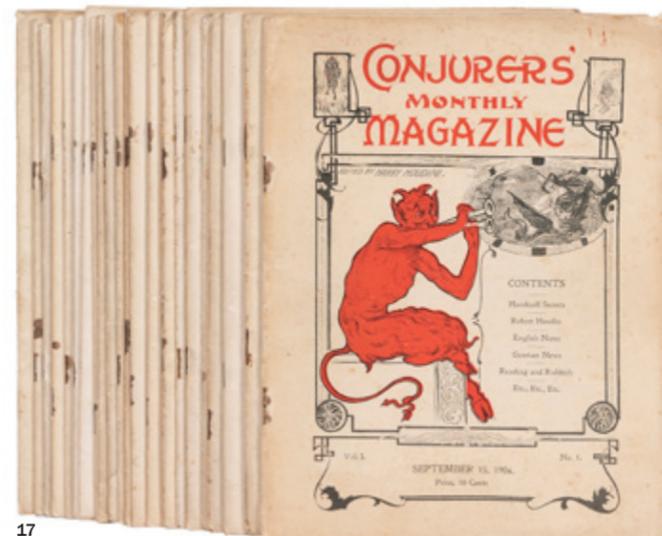


19

with Compliments  
of  
Houdini



20



17



18

14. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **America's Sensational Perplexer.** [Cover Title]. (Leicester: Willsons', Printers, 1903). Pale green pictorial wrappers picturing Houdini "The Mysteriarch" within a cloudy frame. Illustrated, including photographs of Houdini's escapes. 12pp; 12mo. Wraps separated, central vertical fold, toning and old wear, but complete and sound. A rare Houdini pitchbook, and only the second example of this variant we have offered at auction.

2,000/3,000

15. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The Adventurous Life of a Versatile Artist.** [New York], ca. 1906. Original yellow pictorial wrappers depicting Houdini in chains and handcuffs. Profusion of illustrations. 8vo. 63pp., 1 (blank). Spine chipped, short tears around perimeter.

400/600

16. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Life and Adventures of Houdini: Containing an Account of His Famous Test with Weed Chain Tire Grips.** N.p., ca. 1907. Yellow pictorial wrappers, Houdini shown shackled to tires. 8vo. 64pp. Rubbing and wear to covers, old central fold. A scarce issue of this pitch book.

600/1,200

17. [HOUDINI, Harry] (Erik Weisz, 1874 - 1926). **The Conjurers' Monthly Magazine.** New York: Harry Houdini, 1906-1908. V1 N1 (Sept. 1906) - V2 N12 (Aug. 1908). COMPLETE FILE of loose issues with untrimmed margins (not usually encountered in this state with marginal cartoons intact). Alfredson/Daily 1745.

600/1,200

18. [HOUDINI, Harry] (Erik Weisz, 1874 - 1926). **Life, History and Handcuff Secrets of Houdini** [cover title]. [New York: Author, ca. 1908]. Yellow pictorial wrappers, portrait of Houdini on front, Weed Chain Tire Grips advertising to lower. Illustrated. 8vo. Soiling and tiny chips to wraps; very good.

400/800

19. HOUDINI, Harry (Erik Weisz, 1874 - 1926). (ed.). **Elliott's Last Legacy** [Signed by Houdini]. New York: Adams Press Print, 1923. Publisher's red cloth lettered in black. Portrait frontispiece, illustrated. 8vo. Bright, clean, and square, with a short tear to the lower margin of the frontispiece, else a near-fine example, INSCRIBED AND SIGNED "with compliments" by Houdini on the flyleaf.

2,000/3,000

The source of some controversy, Houdini and the subject of this book, Dr. James William Elliott were said to be on unfriendly terms at the time of the latter's death. The book was compiled by Clinton Burgess and illustrated by Houdini's secretary, Oscar Teale. In later years, Burgess complained bitterly that Elliott's work was published by a magician the deceased "card king" held in low esteem.

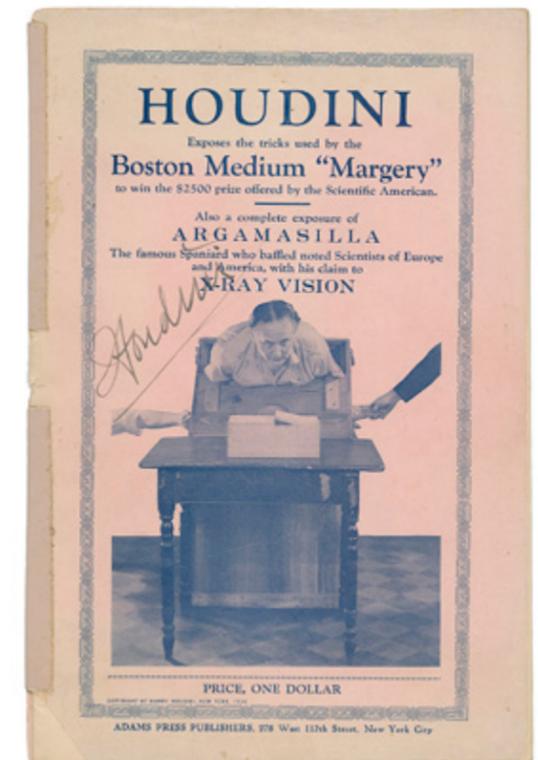
20. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Exposes the Boston Medium "Margery."** New York: Adams Press Publishers, 1924. Pink pictorial wrappers. Illustrated. 40 pages. Spine worn, edges toned.

100/200

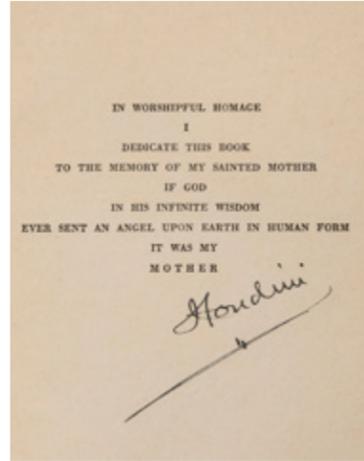
21. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Exposes the Boston Medium "Margery."** [Signed]. New York: Adams Press Publishers, 1924. Pink pictorial wrappers. Illustrated. 40 pages. Spine reinforced with old cello tape, text block loose, corner clipped. SIGNED on the front wrapper by Houdini.

2,500/3,500

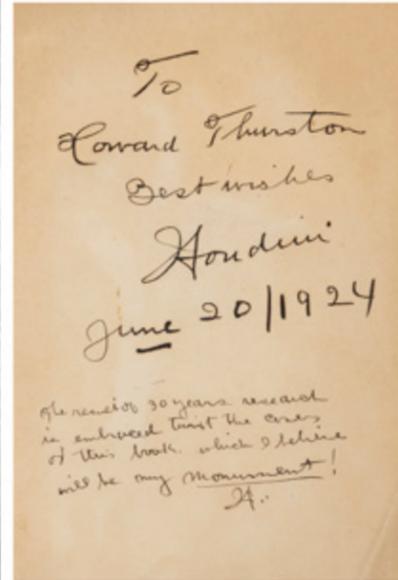
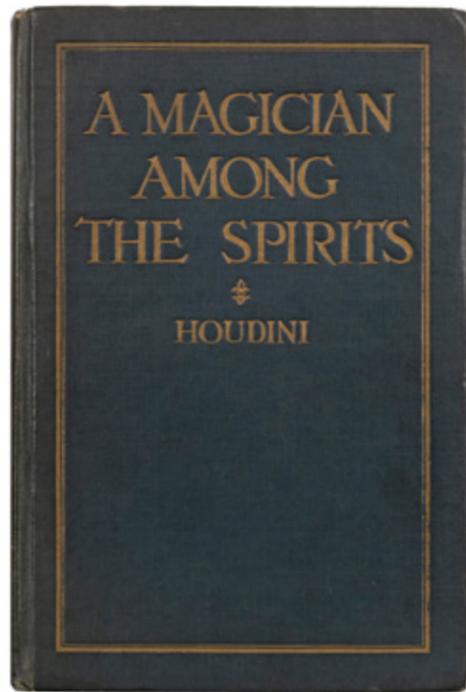
The address of the publisher on the front wrapper is that of Houdini's brownstone, 278 W. 113<sup>th</sup> Street, New York City.



21



22



OUTSTANDING ASSOCIATION COPY

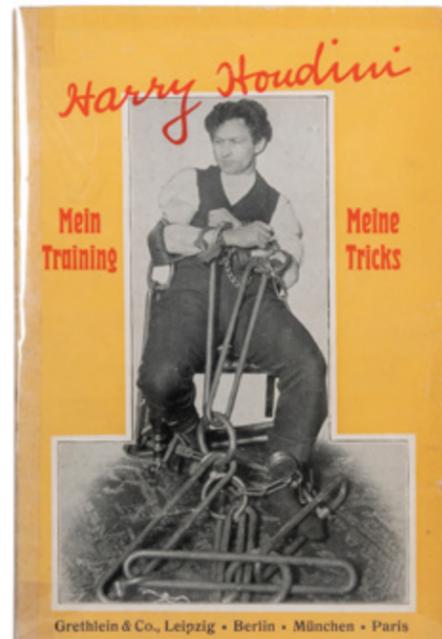
22. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **A Magician Among the Spirits**. New York: Harper & Brothers, 1924. First edition. Publisher's blue cloth ruled and lettered in gilt. Frontispiece portrait of Houdini and Conan Doyle, plates. 8vo. Bookplate to front pastedown, trifling wear and soiling at extremities and corners, uniform toning to spine. Very good. INSCRIBED, SIGNED, AND INITIALED on the ffly by Houdini to fellow illusionist Howard Thurston: "To / Howard Thurston / Best wishes / Houdini / June 20/1924" and further inscribed below: "The result of 30 years research is embraced twixt the covers of this book which I believe will be my monument! H." The book is again SIGNED by Houdini on the dedication page.

6,000/12,000

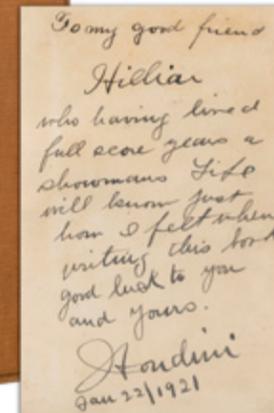
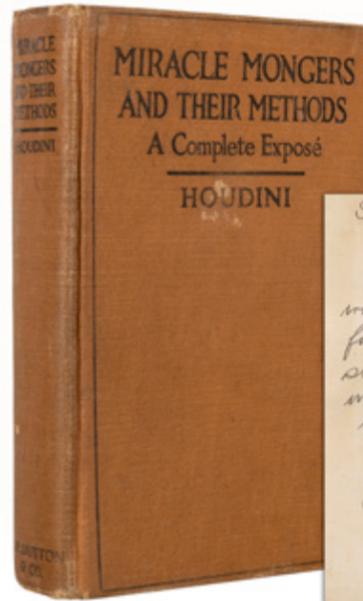
In some ways competitors, Houdini and Thurston were also colleagues with a long personal relationship. Both came from humble backgrounds and worked their way up the ladder of fame by first specializing in acts featuring adroit card manipulation. At nearly the same time, Houdini found fame as an escape artist in London while Thurston's work with playing cards brought him to a new level of fame on the boards of the Palace Theatre. Both continued their ascent as perhaps the two most famous magicians in the world, Thurston with a full-evening stage-filling illusion show and Houdini as a master of death-defying escapes.

23. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Mein Training Und Meine Tricks**. Berlin: Grethlein and Co., (ca. 1909). Printed yellow wraps bearing a full-length portrait of Houdini in chains and shackles, seated in a chair. Portrait frontispiece of Houdini in chains; photos and line drawings. 12mo. Old cello tape reinforcing and toning spine, a few small chips and spots to wraps, else very good. Scarce.

500/1,000



23



24

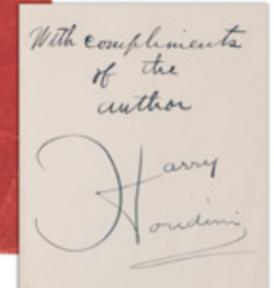
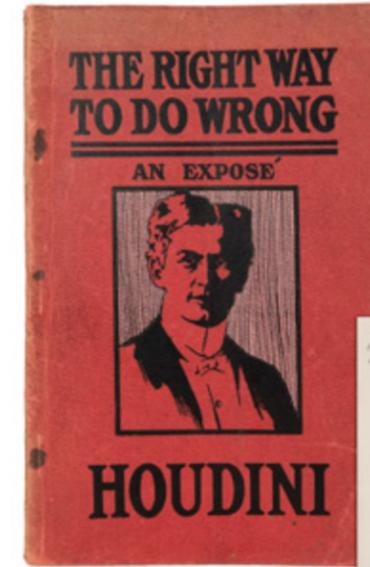
24. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Miracle Mongers and Their Methods** [Signed]. New York: E.P. Dutton & Co., 1920. FIRST EDITION. Brown publisher's cloth lettered and ruled in black. Portrait frontispiece of Houdini, plates and illustrations. 8vo. Minimal foxing, boards somewhat bowed, general shelfwear; very good. INSCRIBED AND SIGNED on the flyleaf by Houdini to fellow magician William "Bill" Hilliar: "To my good friend Hilliar who having lived full score years a showmans [sic] life will know just how I felt when writing this book. Good luck to you and yours. [Signed] Houdini Jan 22/1921."

4,000/6,000

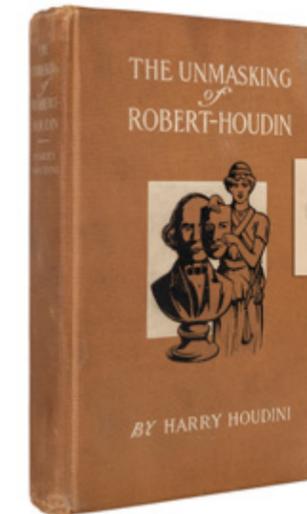
W.J. Hilliar (1876 – 1936), English by birth, moved to America at the dawn of the twentieth century and, once settled in Chicago founded an influential periodical, *The Sphinx*, which would carry on as the primary source of information about magicians and their trade for over fifty years. He abandoned his post as its editor not long after the magazine was first released, but remained active not only as a performer – in circuses, sideshows, vaudeville, and virtually any other venue he could find – but also as a writer, penning general handbooks on magic, hand shadows, and even serving for a spell as the editor of the *Billboard's* magic page. It has been said he was the ghost writer of books for both T. Nelson Downs and Howard Thurston.

25. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **The Right Way to Do Wrong**. Boston: Harry Houdini, 1906. FIRST EDITION of the author's first book. Publisher's red pictorial wraps bearing a bust portrait of Houdini on the upper. Portrait frontispiece (with a second frontis. bound in after the first), profusion of illustrations. 8vo. Minor thumbsoiling and corner wear, with spine sunned, and minor spots of soiling and wear, but overall very good condition for a work frequently encountered in tattered and worn condition due to the inexpensive binding. INSCRIBED AND SIGNED with an unusual large capital letter H, "With compliments / of the / author / Harry Houdini." RARE in this state and with this unusual autograph.

4,000/6,000



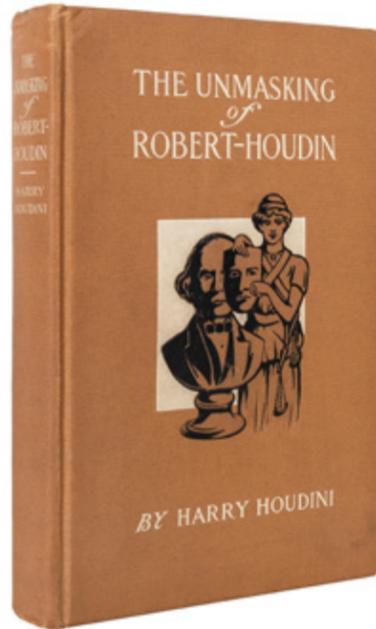
25



26

26. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **The Unmasking of Robert-Houdin**. New York: The Publisher's Printing Co., 1908. FIRST EDITION. Brown cloth decorated and lettered in white and black, with portrait frontispiece of Houdini behind tissue. Plates and illustrations reproducing scarce playbills and ephemera from the Houdini collection. Index tipped-in at rear (internal portion loose). 8vo. Cloth soiled at extremities. Penciled ownership signature of Will Rock, who would later succeed the Thurston show, on the flyleaf.

200/400



27

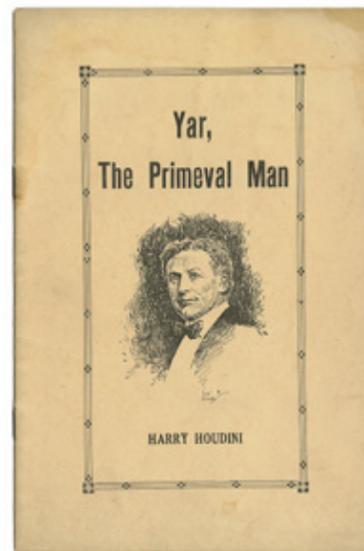


SIGNED, WITH FOUR VINTAGE PHOTOS

27. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **The Unmasking of Robert-Houdin**. New York: The Publisher's Printing Co., 1908. FIRST EDITION. Brown cloth decorated and lettered in white and black, with portrait frontispiece of Houdini behind tissue. Plates and illustrations reproducing scarce playbills and ephemera from the Houdini collection. 8vo. With four contemporary Houdini photographs tipped in, one SIGNED AND INSCRIBED tipped in. The inscription reads, "Compliments of the author Harry Houdini Aug 4/1913 10 am. / Born Appleton Wis April 6/1874." The book is INSCRIBED AGAIN below the image "At least read the introduction H.H." Front hinge starting, and news clipping regarding the final 1938 Houdini séance pasted to the dedication page. From the Jay Marshall collection and bearing his penciled notations on the front pastedown above the photograph.

5,000/8,000

The images tipped-in to the book depict important milestones in Houdini's career, including sepia tone silver print images of Houdini on trial before the German high court of Kaiser Wilhelm, his Voisin biplane in mid-flight at Digger's Rest in Australia, an image of the trophy presented to him for the flight, and the handsome half-length portrait of the great escape artist in his prime boldly inscribed and signed.

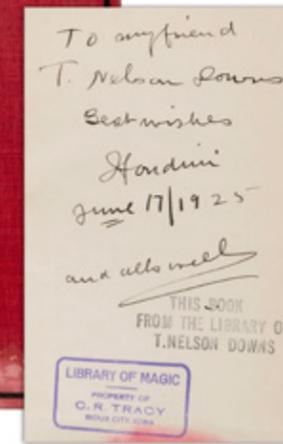
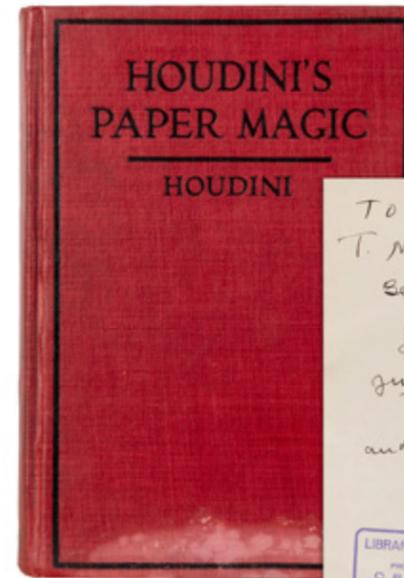


28

28. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Yar, the Primeval Man**. New York, 1921. Pictorial paper wrappers bearing a bust portrait of Houdini by Elcock. 12 pages, 8vo. Text block dampstained throughout the upper third, else good.

400/800

A film treatment written by Houdini, these pamphlets were apparently distributed in limited quantities to his friends and confidants. The film was never produced.



29

FROM ONE 'KING' TO ANOTHER

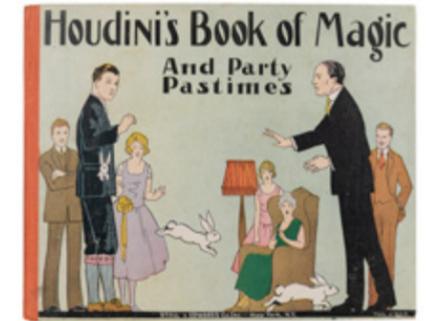
29. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini's Paper Magic**. New York: E.P. Dutton & Company, 1922. First edition, second printing. Publisher's red cloth lettered and ruled in black. Color frontispiece, illustrations. 8vo. Dampstain to lower portion of front board through first five leaves, minor shelfwear, three ownership stamps of C.R. "Bud" Tracy. INSCRIBED AND SIGNED by Houdini to his fellow magician and close friend T. Nelson Downs on the flyleaf: "To my friend / T. Nelson Downs / Best Wishes / Houdini / June 17/1925 / and alls [sic] well." Beneath the inscription is a rubber-stamped notation added by Tracy, "This book from the library of T. Nelson Downs."

4,000/8,000

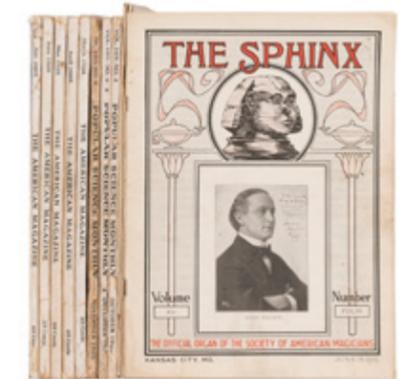
Houdini and Downs were not only contemporaries, they were also close friends who made names for themselves at nearly the same time, in the same way: as variety artists in Europe with specialty conjuring acts. As opposed to Dante, Goldin, or even the Herrmanns, who presented more "general" acts (or even full-evening shows), Downs billed himself as the "King of Koins," as his act was built upon a single effect - the magical minting of a seemingly unending stream of silver coins from mid-air. Houdini found fame by specializing in escapes from virtually any type of restraint, becoming not only the undisputed king of handcuffs, but also the "monarch of manacles." The two remained friendly from their earliest days in show business until Houdini's untimely death in 1926. This book is a remarkable reminder of the fraternal nature of the magic field and a special relationship between two of its most celebrated practitioners.

30. [HOUDINI, Harry (Erik Weisz, 1874 - 1926).] **Houdini's Book of Magic and Party Pastimes**. New York: Stoll & Edwards Co., Inc., 1927. Publisher's color pictorial boards over cloth spine. Profusion of illustrations. Oblong 8vo. Very good to near fine with only faint rubbing to boards and minor corner bump.

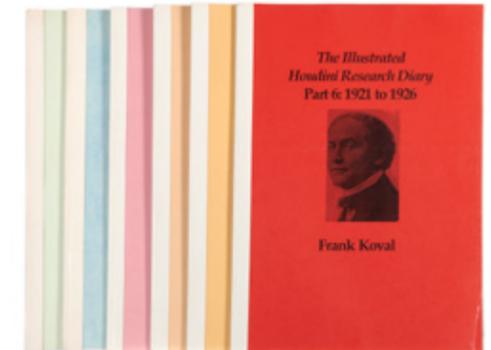
100/200



30



31



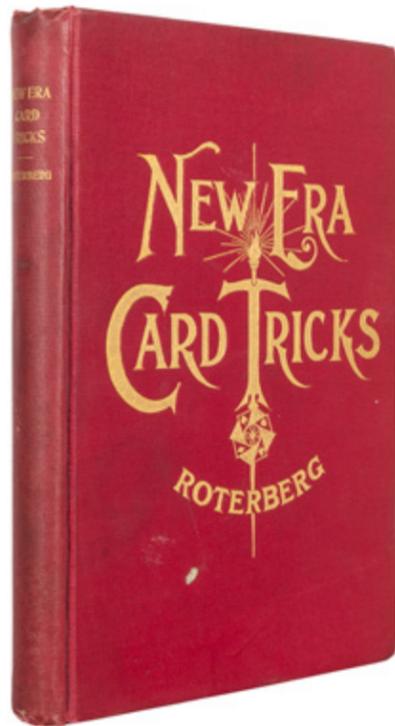
32

31. [HOUDINI] **Group of Vintage Houdini-Related Periodicals**. Including *Popular Science Monthly* (Oct. - Dec., 1925, each featuring biographical stories about Houdini; *Farm & Fireside* (Aug. 1924, featuring a story by Houdini regarding ghosts he has "shown up"); *The Dearborn Independent* (Oct. 31, 1925, with "Houdini the Bookman"); *The Sphinx* (Jun. 1916, featuring Houdini on the cover); *Liberty* (Nov. 28, 1925, with "Tricks of Fake Mediums" by Houdini); *Theatre Magazine* (Mar. 1923, with a biographical sketch of Houdini by Cook); and four issues of *The American Magazine* (Mar. - Jul. 1928, featuring excerpts from Harold Kellock's then-new Houdini biography). All in publisher's pictorial wrappers, most small folios, and profusely illustrated. Condition generally very good, with some tattering and wear to spines and wraps as expected. Together, 13 items.

150/250

32. KOVAL, Frank. **The Illustrated Houdini Research Diary, Parts 1 - 6**. Chadderton: Author, 1993 - 94. Six volumes. Printed wrappers behind acetate, as issued. Illustrated. 4tos. Very good.

200/400



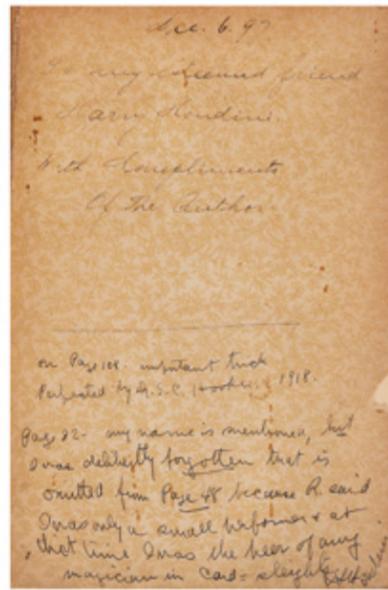
33

**'I WAS DELIBERATELY FORGOTTEN'**

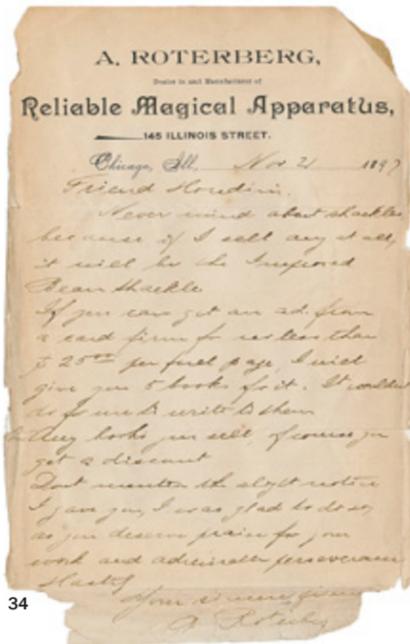
33. Roterberg, August (1867 - 1928). **New Era Card Tricks**. [Chicago]: Author, 1897. FIRST EDITION. Publisher's Bright maroon cloth lettered and decorated in gilt. Portrait frontispiece, plates and illustrations. Patterned endpapers. 8vo. Front hinge starting, chips to endsheets and tape soiling to front pastedown, boards soiled and cloth worn; still, a bright and attractive example in good condition. PRESENTATION COPY, GIFTED TO HOUDINI by Roterberg. INSCRIBED AND SIGNED on the flyleaf by the author "Dec. 6. 97 / To my esteemed friend / Harry Houdini / With compliments / of the Author," AND WITH HOUDINI'S ANNOTATIONS AND SIGNATURE below the inscription on the flyleaf. They read, in full, "On page 108. Important trick perfected by Dr. S.C. Hooker. 1918. [The Rising Cards]. Page 32 - My name is mentioned, but I was deliberately forgotten that is omitted from Page 48 because R[oterberg] said I was only a small performer & at that time I was the peer of any magician in card-sleights. H Houdini."

4,000/6,000

Before securing his reputation as the world's foremost escape artist, Houdini presented a standard act of tricks, punctuated with an impressive routine of card manipulation, so much so that he was billed for a time as the "King of Cards." This billing was still in use when Roterberg's book was published, leading to the annotations in Houdini's hand regarding his abilities and reputation as a card magician. Roterberg was one of the leading American dealers in magic apparatus for some three decades, and maintained a longstanding and relatively close friendship with Houdini.



34



34. Roterberg, August (1867 - 1928). **Early ALS to Houdini Regarding Handcuffs and Other Matters**. Dated November 21, 1897 and written on Roterberg's printed letterhead from his Chicago-based magic emporium, the magic dealer writes to the then-young Houdini, stating, in full: "Friend Houdini, Never mind about shackles because if I sell any at all it will be the improved Bean Shackle. If you can get an ad from a card firm for no less than \$25.00 per full page, I will give you 5 books for it. It wouldn't do for me to write to them on any books you sell, of course, you get a discount. Don't mention the slight notice I gave you, I was glad to do so, as you deserve praise for your work and admirable perseverance. Hastily, your sincere friend, A Roterberg." One 8vo leaf, tattered around the edges affecting some text, with tissue reinforcements to tears; attached to another contemporary blank page, the latter with inked notations in an unknown hand. An early and fascinating piece of correspondence related to Houdini's early specialization as an escape artist, from a fellow magician and friend.

400/800

Penned years prior to Houdini's rise to fame, Roterberg, one of the most prominent dealers in magical apparatus of the era, is here alluding to his book *New Era Card Tricks*. Though the missive discusses shackles - a regular feature in Houdini's shows at the time - escapes were not yet his main focus. Roterberg and Houdini would remain friendly until Houdini's death in 1926.

# HOUDINI CHALLENGED

TO BE NAILED UP IN A

## PACKING CASE.

# WILL HE GET OUT?

## CHALLENGE.

February 10th, 1904.

To Mr. Harry Houdini,

Dear Sir,—Having read of your escape out of our South Shields Police Cells, I would like to Challenge you to allow me to Handcuff you and then Nail you up in an ordinary Packing Case, also Rapping the same, and am prepared to wager you \$100 that you cannot escape without injuring the box; or I will Nail you up for the sport of the thing, to shew you that you can be held. If you accept this Challenge, kindly let me know when to bring my Packing Case along. Waiting your reply,

C. A. W. SMITH,

2½, Trajan Street,

South Shields.

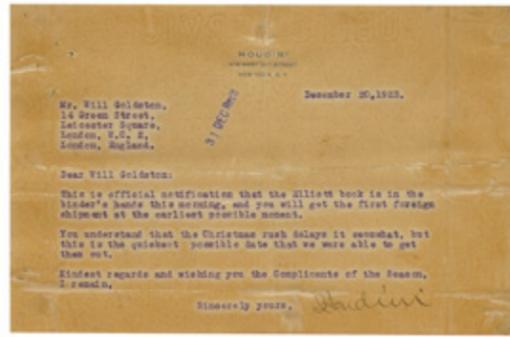
LOT 46



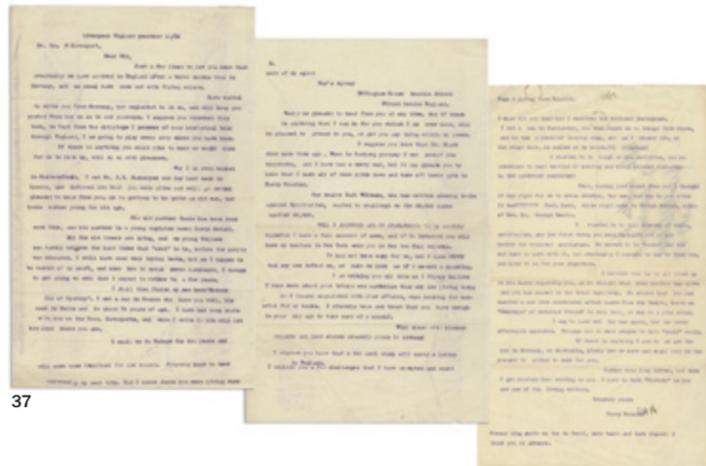
35



36



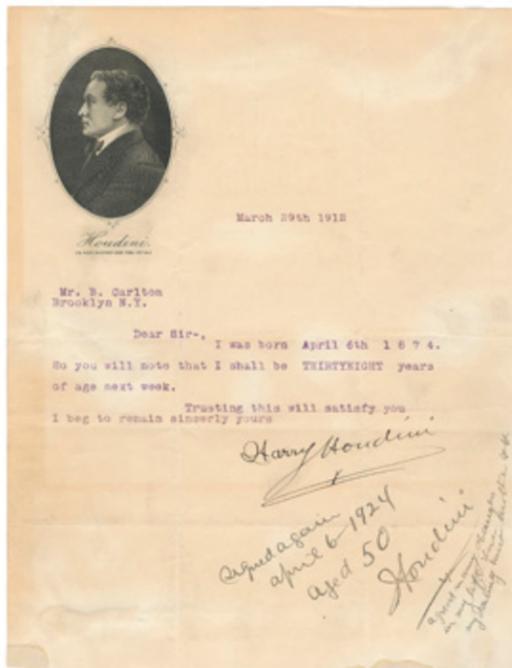
37



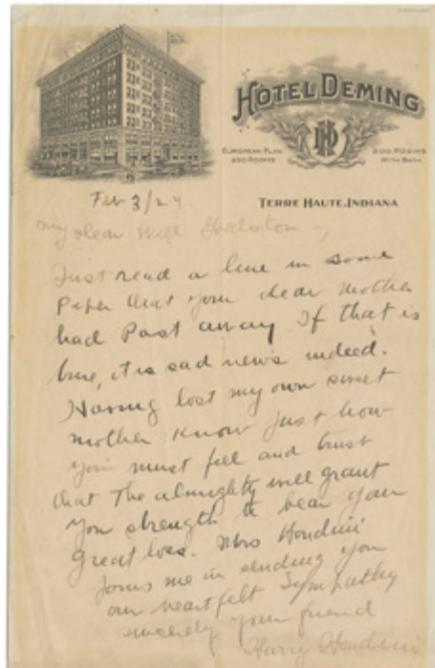
38



39



38



40

35. HOUDINI, Beatrice (1876 - 1943). **One-Page TLS to Dunninger Regarding Houdini's Apparatus.** Dated April 21, 1927, Bess writes on Houdini's own engraved mourning stationery to Joseph Dunninger which reads, in part, "Mr. Hardeen inherited the entire show and everything that was in the warehouses, therefore, I haven't permission to look through the things. Each time you have written I have forwarded the letter and really thought he had taken care of same ... I suggest you get in touch with him personally... " One 4to sheet, with old folds from mailing. SIGNED in ink, "Beatrice Houdini." A historically significant document.

400/800

A revealing if brief letter, showing not only the chain of events after Houdini's death, and the fate of his many props and illusions (which were said to be controlled almost exclusively by his brother, Hardeen), but also Dunninger's persistent nature and interest in attaching himself in some way to the Houdini legend, a feat he would accomplish in spades later in his career. It is arguable that Dunninger was one of the most important figures in what has become a never-ending interest in the life and career of Houdini, so many years after the escape artist's death.

36. HOUDINI, Harry (Ehrich Weisz). **Conjurers Monthly Magazine Advertisement and Order Form.** New York, 1906. Pictorial advertisement announcing Houdini's periodical, with blank perforated subscription form. Handsome early photo of Houdini in upper left. 11 x 8". Chipping in borders, one corner clipped.

150/300

37. [DAVENPORT BROTHERS] HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Two Important TLSs from Harry Houdini to Ira Davenport.** Houdini's retained copies bearing notes in his hand dated December 12, 1908 (three legal size pages) and October 8, 1909 (two legal size pages). Houdini writes from England to one half of the famous Davenport Brothers, delving into great detail about his career highs (frequently in a boastful tone, "we have come out with flying colors," "I have NEVER had anyone defeat me...", etc.), his tours in Germany and Australia, the challenges he has faced (including one presented to him by German magic dealer Carl Willmann), and the other entertainers whose paths he has crossed, including J.N. Maskelyne. Houdini writes at times in a flattering manner: "The great escape artists also alludes to a book he is writing which never saw print, titled "Modern Men of Mystery," (which may have eventually been shaped in to *Miracle Mongers and Their Methods*), as well as an updated British edition of his *Unmasking of Robert-Houdin*, updated as he says, to "... mention I have heard from you, and have added an interesting paragraph regarding [Ira Davenport]." Other performers, living and deceased, mentioned by Houdini include John Henry Anderson, about whom he relates a story, as well as Ernest Basch and Pinetti. The earlier letter SIGNED by Houdini in ink and with his manuscript notations at the top of each page; and the second document INITIALED and noted in Houdini's hand in ink. Sold together with four vintage photographs of a missive written to Houdini by Ira Davenport on January 19, 1909 that covers a range of topics from Davenport's former career, including lengthy descriptions of incidents from the brothers' tours. Also included is a printed photograph of the two men seated together, likely extracted from Houdini's book, *A Magician Among the Spirits*. An important set of documents linking two significant figures in American mystery entertainment and the spiritualist and anti-spiritualist movements of the early twentieth century. PSA/DNA COA.

4,000/8,000

38. [HOUDINI, Harry] (Erik Weisz, 1874 - 1926). **Twice-Signed and Initialed Houdini TLS.** Dated March 29, 1912 and addressed to Mr. B. Carlton of Brooklyn, New York, Houdini writes on his engraved letterhead, in full: Dear Sir-, I was born April 6<sup>th</sup> 1874. So you will note that I shall be THIRTY EIGHT years of age next week. Trusting this will satisfy you I beg to remain sincerely yours, [Signed] Harry Houdini." Below the autograph, Houdini has again INSCRIBED AND SIGNED the letter in black ink, "Signed again / April 6 - 1924 / Aged 50 / Houdini / a great many changes / in my life Least / my darling sweet mother / [initialed] HH." Browning, old folds.

2,000/4,000

A rarity, being a double-signed and initialed document that not only alludes to the passing of Houdini's beloved mother and confirms yet again Houdini's adopted birthdate of April 6.

39. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **TLS Regarding Elliott's Last Legacy Signed by Houdini.** Dated December 20, 1923, Houdini writes to London magic dealer Will Goldston on his printed letterhead stating, in part, "This is official notification that the Elliott book is in the binder's hands this morning, and you will get the first foreign shipment at the earliest possible moment." SIGNED in ink, "Houdini." Laminated; sold as-is.

1,000/2,000

40. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Important Houdini ALS of Sympathy to Magician Will Goldston.** Dated February 3, 1924 and written entirely in Houdini's hand on engraved Hotel Deming stationery from Terre Haute, Indiana, Houdini states, in full: "My Dear Will Goldston, Just read a line in some paper that your dear mother had past [sic] away. If that is true, it is sad news indeed. Having lost my own sweet mother [!] know just how you must feel and trust that the almighty will grant you strength to bear your great loss. Mrs. Houdini joins me in sending you our heartfelt sympathy. Sincerely your friend, Harry Houdini." One 8vo sheet, with old mailing folds. Evenly toned, else near fine.

2,500/5,000

Much has been made of Houdini's special relationship with his mother, Cecelia Weiss, and how her death greatly affected both his career and life. Several Houdini biographers have posited that it was her approval and happiness he sought, and brought him the most joy - perhaps even more so than of his wife, Beatrice. Houdini collaborated with Goldston on the publication of the book *Magical Rope Ties and Escapes*, and also served as the president of a London-based magic society that Goldston founded, *The Magicians Club*.

DAYS BEFORE HIS UNEXPECTED DEATH

41. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Two Important Letters Written Prior to and After Houdini's Death.** The first, dated, October 15, 1925, and typed on a single blank sheet of paper, is addressed to Oliver Barrett of Chicago, and reads, in part, "I met with an accident, having suffered an interior fracture of my ankle, and can do only three-quarters of my performance. The show has kept me busy, and I have done a little in the collecting line. My route for the next few weeks is as follows: Princess Theatre, Montreal, Canada – week of October 18<sup>th</sup>, Garrick Theatre, Detroit, Michigan – weeks of October 25<sup>th</sup> and November 2<sup>nd</sup>, Hanna Theatre, Cleveland, Ohio – Week of November 9<sup>th</sup>. ... Sincerely yours, [SIGNED] Houdini." DAYS BEFORE HIS UNEXPECTED DEATH. The second letter, also written to Barrett, is dated October 29, 1926 and reads: "Mrs. Houdini has asked me to answer your very kind letter of Oct. 28<sup>th</sup>. Naturally, she is deeply affected by Mr. Houdini's grave condition and cannot write to you herself. After the operation he showed remarkable improvement and our hopes have been raised very high. The doctors say he has an even chance of recovery, which was not the case at first. Today or within the next 48 hours he will pass the crisis, and we are praying for the best. All is in God's hands. Everything possible is being done. Mrs. Houdini thanks you for your thoughtfulness and I'm sure Mr. Houdini will want to write you personally when he is recovered. Sincerely Yours, Elliot F. Sanford, Secretary, Houdini. P.S. His condition today was not so favorable, and another slight operation was necessary this afternoon. E.F.S." Three leaves total, hinged at the left side to a large album page, and in very good condition overall, with both Houdini's autograph and Sanford's writing clear and crisp. The latter written on two sheets of engraved Hotel Statler of Detroit stationery. The pair being a remarkable set of letters with revealing information about the final days of the most famous magician the world has ever known.

4,000/8,000

42. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini S.A.M. 1918 Banquet Committee Badge.** Reading, PA: The Weber Badge and Novelty Co., 1918. Celluloid pinback bearing a bust portrait of Houdini surrounded by a rope-like metal frame, supporting a multi-colored cloth ribbon from which hangs a celluloid badge bearing the text, "The Society of American Magicians / Committee / Banquet 1918" surrounding decorative red scrollwork. Rare; the first complete example we have encountered.

3,000/5,000

*Houdini served as president of the Society of American Magicians for eight years. This badge was produced for attendees of the organization's annual banquet, which was oftentimes held at New York's Hotel McAlpin in June of each year. The manufacturer of the badge also produced souvenir celluloid pocket mirrors, pinbacks, and related novelty items featuring the images of well-known magicians.*

43. [HOUDINI] **Welsh Brothers Circus Reserved Seat Coupon/Ticket.** Erie: Erie Litho., 1904. Unused "reserved seat coupon" for the seventeenth annual tour of this Pennsylvania-based railroad circus. Houdini and his wife Bess worked for the Welsh Brothers in the 1890s, presenting their Metamorphosis trunk trick in the center ring as a featured attraction. 2 1/8 x 5 7/8".

100/200



41



42



43



44

44. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini, "The Handcuff King" Cigarette Card.** [England, 1902]. Real photo cigarette card issued by Odgen's Guinea Gold Cigarettes, picturing Houdini in a classic pose, fettered with chains, locks, and a range of handcuffs. 2 1/8 x 1 1/2". Near fine.

200/300

45. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Harry Houdini Handwritten Postcard.** Postmarked Bradford, England, March 7, 1903, and addressed in Houdini's own hand in ink to Detective Sergeant Rastruck, the color lithographed card depicts a scene from Cologne, Germany on the recto. In the margins, Houdini has written, quite humorously, "The police carry a sword over here! To cut cheese? March 2/03. Notice the Kings [sic] Policeman looking for Houdini. Hope he does not jail him. How are the card trix??" Underneath the policeman at the center of the scene, Houdini has marked his position with a thick black "X." General wear from mailing and handling; still a rare and humorous postcard written during Houdini's early years of success.

2,000/3,000

46. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini New Empire Challenge.** South Shields: R. Simpson & Sons, 1904. Letterpress handbill reproducing a letter from C.A.W. Smith challenging Houdini to escape from a packing case that has been nailed shut. Text reads, in part, "Having read of your escape out of our South Shields Police Cells, I would like to challenge you...and am prepared to wager you £10 that you cannot escape...." 9 5/8 x 4 7/8". Brittle paper, splitting at old central fold, lower left chipped.

500/1,000

*This is the first Houdini challenge we have encountered to include a monetary wager.*

47. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **RPPC of Houdini in Chains.** Groningen: Blöte, ca. 1905. Real photo postcard depicts the "elusive American" in a classic pose, his near-naked body hunched over and laden with handcuffs, leg irons, and a variety of chains. Postally used in England. Rounded corners, verso soiled.

500/1,000



45



46



47



48



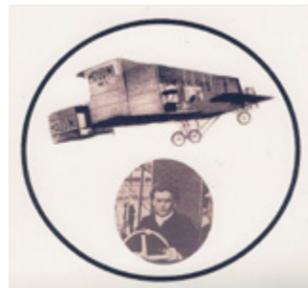
49



51



50



52

48. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Candid Photograph of Houdini his Dog Charlie, and a Little Person.** (Kansas City), ca. 1907. Sepia tone full-length postcard-size photograph of Houdini standing with a little person, Herr Genenolal [?] in his arms. Houdini's white dog, Charlie, stands in the foreground with his back to the camera. 5 1/2 x 3 1/8". With old penciled notations across the image, likely in Bess Houdini's hand, identifying the location and the subjects of the picture. Old folds, clipped corners, chips. Likely an unpublished image and the first example we have encountered.

2,000/3,000

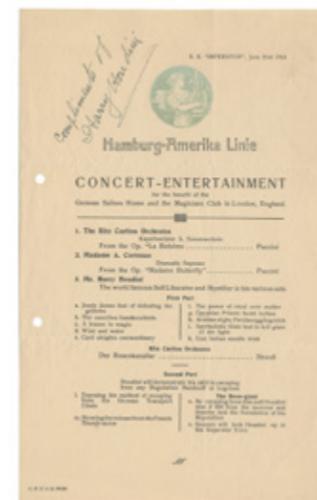
*Houdini's dog Charlie was a gift to the magician from the Grand Duke of Russian in 1903. As Harry and Beatrice toured Europe, the Pomeranian was occasionally smuggled across borders using techniques of concealment favored by the great Chinese magician Ching Ling Foo.*

49. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Harry and Beatrice Houdini RPPC.** London: Campbell Gray, Ltd., ca. 1910. Handsome full-length portrait of the Houdinis in their prime, Bess seated in an ornately carved chair with Harry resting on its arm beside her, both looking directly at the camera. 5 3/8 x 3 1/2". Scrapbook remnants to verso.

500/800



54



53

53. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **S.S. Emperor shipboard benefit program, signed by Houdini.** Handbill printed in two colors, mid-ocean, for a performance given June 21, 1914. Houdini is the third act on the bill, presenting magic tricks, the East Indian needle trick, and several escapes, including his release from the Bean Giant handcuff, and the "Imperator irons" carried aboard the vessel. 10 7/8 x 7". Hole punches at left margin, old folds. SIGNED boldly in the upper left, in ink, "Compliments of Harry Houdini." Rare.

2,500/3,500

54. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Love Story Typed by Houdini, accompanied by Four Vintage Photographs.** [1915]. Five trimmed fragments of pink writing paper bearing a typed "short story" by Houdini, identified as such on the first piece in ink, most likely in Beatrice Houdini's hand ("Written by Houdini / 1915") below a penciled notation, "By ? Father Time," which may be in Houdini's hand. The story, in form much more a poem than prose, reads, in full: "Short story / that lasts / a blissful / long time, / But - / This too will pass away. And what is this girl / looking at? / Gaze below gentle / reader and behold / her prince Charming. / And what happened? / turn softly the pages / fear of frightening 'em. / What are these [sic] two girls / looking at? / This is "What those two girls are / looking at"." The typed text is accompanied by four vintage candid photographs, the first picturing Bess and Harry Houdini on the shores of a beach, both in bathing costumes, with Bess on Houdini's back; the second image is a small printed bust portrait of Houdini; the third pictures two other female beachgoers; and the final image is a full-length portrait of Beatrice Houdini in her bathing suit on the same beach. Images 2 3/4 x 1 7/8", typed fragments approximately 4 x 4" and smaller. A remarkable and deeply personal memento of the Houdinis and their loving, long-lasting relationship.

4,000/8,000

*Houdini frequently wrote love notes and poems to his wife Beatrice, and these fragments are likely from a small notebook or scrapbook he or she kept. The intimate nature of not only the writing, but the images, shows a playful, deeply personal side of the famous magician and his wife when Houdini was at the apex of his fame.*

50. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Stanhope Lens Viewer.** France, ca. 1911. Miniature brass optical viewer through which contains a micro-photograph of Houdini making his historic flight at Digger's Rest in Australia. Here, Houdini is pictured both in mid-flight in his biplane, and in a separate posed close-up shows Houdini behind the controls of the plane. The word "FRANCE" is embossed around the viewing end. Uncommon.

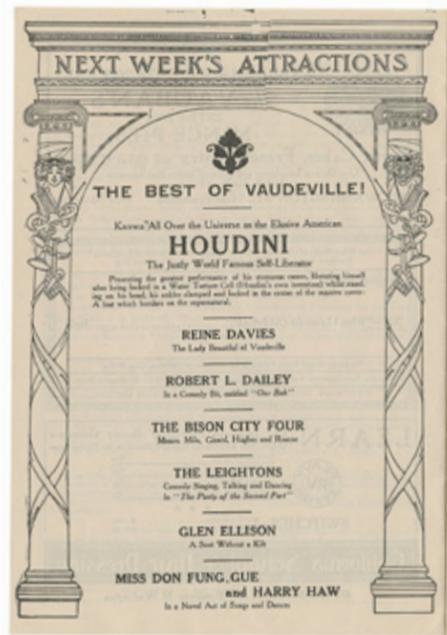
800/1,200

51. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Tinted Real Photo Postcard of Houdini in Restraints.** London: Campbell-Gray, ca. 1910. "Real Cinema Stars" series RPPC of Houdini in a classic pose, encumbered with numerous locks, cuffs, and restraints. Embossed border, with flesh tones tinted in realistic colors, as issued. A near-fine example, postally unused.

800/1,200

52. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **RPPC of Houdini, Inscribed and Signed.** Circa 1914. Full-length sepia tone real photo postcard of Houdini in overcoat and hat with bow tie at his neck and a walking stick in one hand, likely taken on the streets of Edinburgh. Divided back, postally unused. INSCRIBED AND SIGNED in ink in Houdini's hand in the upper left: "Best wishes / Harry / Houdini." Faint old central fold, two mounting marks to verso, else very good. Rare; the first example of this Houdini postcard we have encountered.

2,000/4,000



55



57

55. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Orpheum Theater Program.** For the week of November 14, 1915, in Oakland, California. Houdini's image appears inside the program in a full-page photograph of the magician performing his famous East Indian Needle Mystery; ads for his upcoming appearance appear on three pages. 8vo. Lacks staples, else near fine.

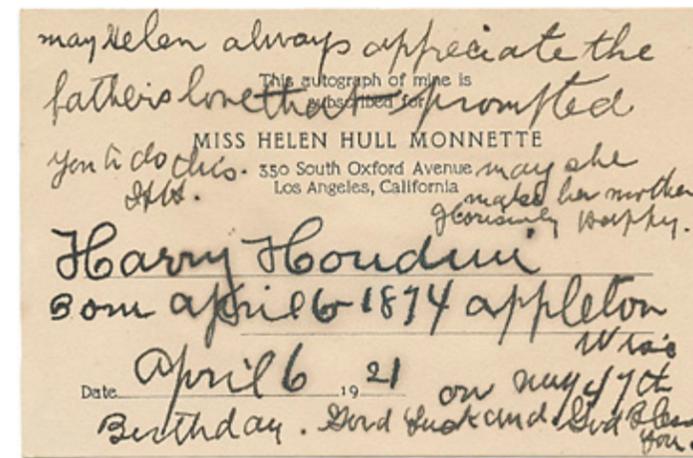
200/300

56. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Straitjacket Police Challenge.** Atlantic City, 1916. Letterpress handbill/challenge issued to Houdini by the police department of Atlantic City, New Jersey, who will secure Houdini in a straitjacket and "lash your ankles together"; Houdini will then escape from the jacket while suspended "head foremost from the tower at Keith's Theatre on the Garden Pier." Framed together with a later printed photograph of the escape, to 19 1/2 x 10"; challenge 7 1/2 x 6". Corner stains visible; not examined out of frame.

800/1,200

57. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **How I Get Out of a Strait-Jacket and Rope Ties.** Two pages published in the *Ladies Home Journal* for May and June 1918, with detailed explanatory text from Houdini accompanied by photos of the magician both in and out of a strait jacket, as well as lengths of rope and a wicker hamper. Framed and matted to 24 1/2 x 34". One page loose in mat.

150/300



58



60



56



59

REMARKABLE AUTOGRAPH

58. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Autograph Sentiment, Signed.** Printed card issued by Miss Helen Hull Monnette of Los Angeles, an autograph collector, on which Houdini has written a lengthy message in his own hand: "May Helen always appreciate the father's love that prompted you to do this. [INITIALED] HH. May she make her mother gloriously happy. [SIGNED] Harry Houdini. Born April 6 1874 Appleton Wisc." Below this, the card is dated in Houdini's hand, "April 6 1921" and is further inscribed, "On my 47<sup>th</sup> Birthday. Good luck and God Bless you." Glue remnants to verso, else near fine. A remarkable autograph and series of inscriptions in the great magician's own hand. With JSA COA.

2,500/4,000

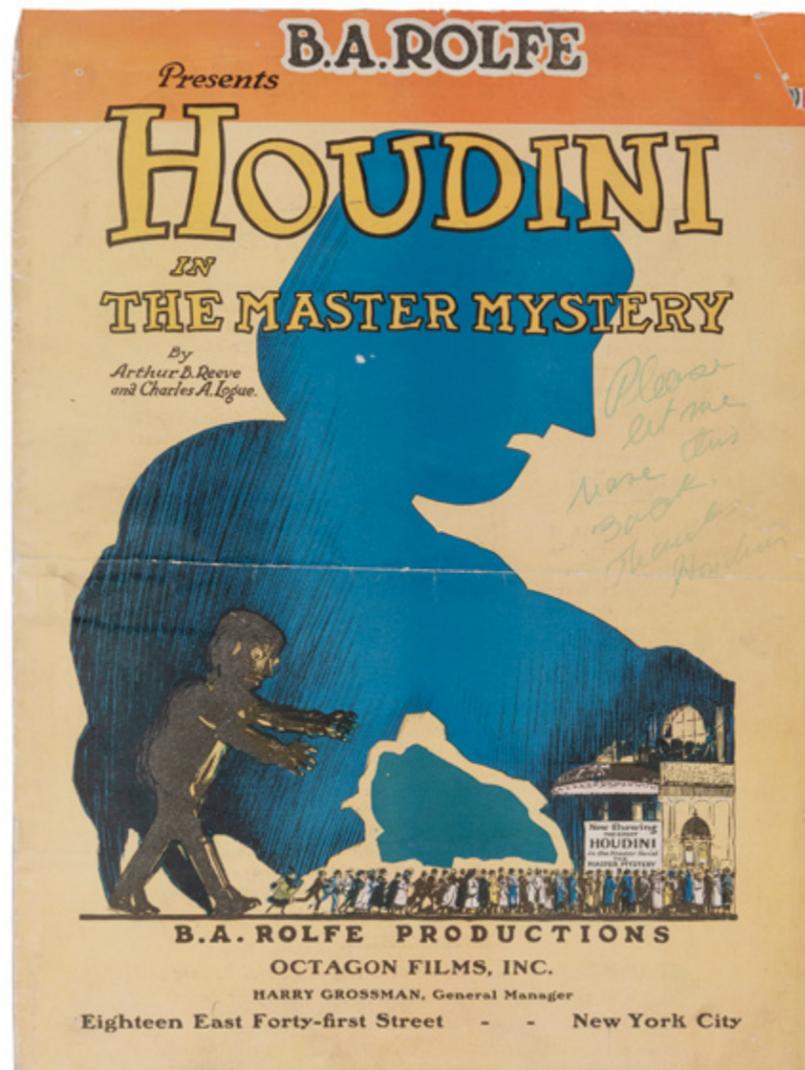
*Houdini was in fact born in Budapest, Hungary on March 24, 1874, and yet countless inscriptions in books and on other documents in his hand make the claim that he was American by birth and stick with the date of April 6. This card, likely mailed by Monnette to various celebrities of the era, is remarkable not only due to the fact that it was signed and inscribed by Houdini on his fictitious birth date, but thanks to the inscriptions alluding to paternal and maternal relationships, both of which would be hugely influential throughout his life.*

59. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Picture Corporation Stock Certificate, Signed.** Engraved stock certificate for fifteen shares to Joseph Feather, share number 1031. Dated August 30, 1921 and stamped as registered with the Citizens National Bank of Boston. 8 1/4 x 11 1/2". BOLDLY SIGNED "Harry Houdini" as company president and countersigned by Harry H. Poppe as assistant treasurer. Folds, upper left corner marred; very good.

3,000/4,000

60. [HOUDINI] **Weird Tales Vol. III No. 4.** (April, 1924). Houdini's story, "The Spirit Lover," leads the issue. Contributions by Eddy and Lovecraft. Houdini cover art by Mally. Illustrated. C.R. Tracy rubber stamps to interior, chips and short tears at extremities, binding separated and cover worn; fair.

200/400



‘PLEASE LET ME HAVE THIS BACK’

61. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **The Master Mystery Press Book.** [Houdini's Own Copy]. New York: Printwell, [1918]. Profusely illustrated press book for the first film to feature a robot, starring Houdini, including color plates reproducing lithographed posters used to promote the film (one, three, six, and twenty-four sheets). 12pp. with plus color wrappers. Small folio. Spine reattached with archival tape. Edgewear, old folds, and pinholes; good. INSCRIBED AND SIGNED on the front wrapper in blue ink by Houdini: "Please / let me / have this / Back, / Thanks / Houdini." Rare, being the only example of this pressbook we have encountered.

5,000/8,000

Written by Arthur Reeve (creator of *Craig Kennedy*, the "American Sherlock Holmes"), Houdini starred in the 15-part silent serial which was the first film to feature a robot. Here, the mechanical man was billed as "Q," an automaton, and is silhouetted in a menacing manner on the front wrapper of this colorful and rare pressbook.



62



65

62. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **The Master Mystery Episode Six. Lobby Card.** New York, [1918]. Offset photographic horizontal lobby card for "The Mad Genius," episode six from Houdini's silent film *The Master Mystery*, a B.A. Rolfe production. Houdini gazes wistfully toward the right with his arm encircling his female co-star. Framed to 17 x 19 1/2". Not examined out of frame.

1,000/2,000



63

63. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Grim Game Lobby Card. "Get Above Him! I'll Drop To His Plane."** [New York]: Famous Players-Lasky Corp., 1920. Sepia tone image of Houdini clinging to the wing of a biplane as wind from the propeller blows back his hair, from the climactic scene in the film featuring Houdini jumping from one plane to the other. Framed to 18 x 21".

2,000/3,000



64

64. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Grim Game Lobby Card. "Lock Him in the Strongest Cell!"** [New York]: Famous Players-Lasky Corp., 1920. Houdini is held back by two uniform-clad policemen, his wrists cuffed to theirs, while others look on. Framed to 17 x 19 1/2".

2,000/3,000

65. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **The Grim Game Promotional Brochure.** New York: Famous Players-Lasky, (1919). Two-color illustrated brochure with photographs from the film and artist's renderings of scenes. 11 3/4 x 9". Old staple holes, else very good. Sold together with a 1919 issue of *M.U.M.* magazine into which this brochure was inserted.

400/800



66



67



68



69

66. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Grim Game Press Book.** New York: Famous Players-Lasky, 1919. Oversize booklet filled with stories and data related to the stunt-filled film that was the first to capture a plane crash on film; includes dozens of photographs and posters used to advertise the movie. 15 1/2 x 10 1/2". Loss in left margin, disbound, dampstained, short tears.

900/1,800

67. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Terror Island Lobby Card.** [New York]: Famous Players-Lasky Corp., 1920. Duotone offset lobby card for Houdini's silent serial picturing the magician with a revolver in his hand while holding fast to the sidewall of a "native" structure with the other arm, and bearing the title, "The final stand in the hut." Framed to 16 1/2 x 20 1/2". One short tear visible, but not examined out of frame.

2,500/3,500

68. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Two Terror Island Advertising Handbills.** New York: Famous Players-Lasky, 1920. A pair of pictorial advertisements, possibly from a larger press portfolio, advertising Houdini's feature film set on "terror island," and reproducing scenes from the movie including the famous image of Houdini surrounded by a host of spears, and others picturing death-defying feats. The larger 11 1/4 x 8 3/4". One small tissue reinforcement, else very good. Uncommon.

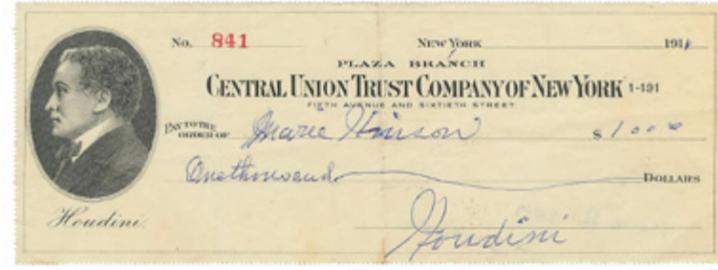
500/1,000

69. [HOUDINI] **Four Houdini-Related Cinema Periodicals.** Including *Stories* Vol. XV, N381 (April 16, 1920) with a feature story regarding *Terror Island*; - - *Boy's Cinema Weekly*, V31 N2, picturing Houdini on page 19; - - *Photoplay Magazine* XVII N1 (June, 1920) with a full-page pictorial profile of Houdini; - - and *Pictures* V2 N3 (May 1925) with a story regarding Houdini denouncing spiritualism in motion pictures. Small folio and smaller; all bound in paper wraps and illustrated. Condition generally good, with the lattermost tattered and disbound.

200/400



70



71



72

70. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Harry Houdini Signed Bank Draft.** Dated June 11, 1914 and completed in Houdini's hand, the check for twelve pounds drawn on the London County & Westminster Bank, Law Courts Branch, and payable to Joseph Wesley Lynn. Endorsed on the verso, and SIGNED in the lower right in ink, "Harry Houdini."

1,500/2,500

71. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Engraved Houdini Bank Check.** Circa 1915. Central Union Trust Company of New York bank check number 841, bearing an engraved bust portrait of the magician at the left. Old central fold. With later inked writing and signed by Houdini's niece, Marie Hinson.

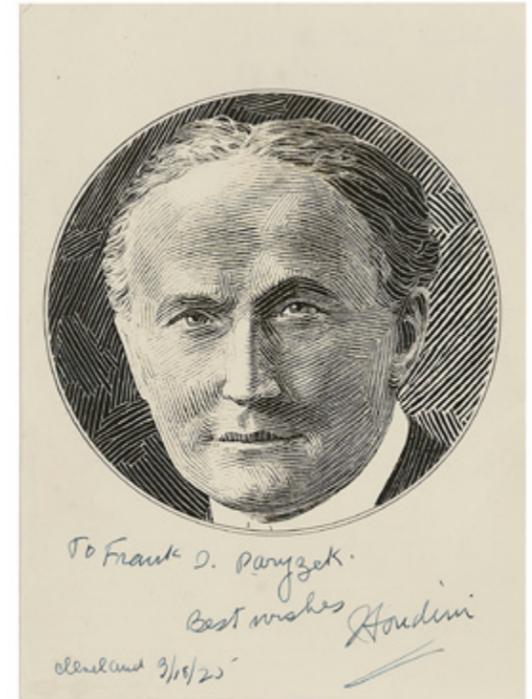
400/800

72. Houdini, Harry (Ehrich Weisz). **Engraved Houdini Letterhead.** Circa 1915. Blank letterhead bearing an engraved bust portrait of Houdini in the upper left, his name and New York address at 278 W. 113th Street below. Clean and bright; very good. Rare.

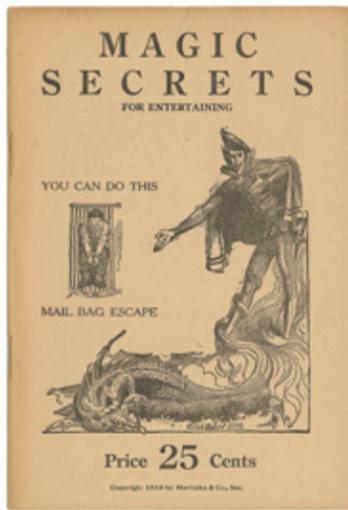
400/800

73. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Illustrated Bust Portrait of Houdini Inscribed and Signed.** Circa 1924. Vintage photographic print of a sketched bust portrait of Houdini, most famously used on the cover of the October, 1925 issue of the *Haldeman-Julius Monthly* featuring an interview with the famed magician. 7 x 5". Inked notation to verso, possibly in the hand of a Houdini secretary, states, "For reduction purposes for newspapers. Houdini." The recto INSCRIBED AND SIGNED in Houdini's hand, in ink, boldly: "To Frank D. Paryzek / Best wishes / Houdini / Cleveland 3/18/25."

2,000/4,000



73



74



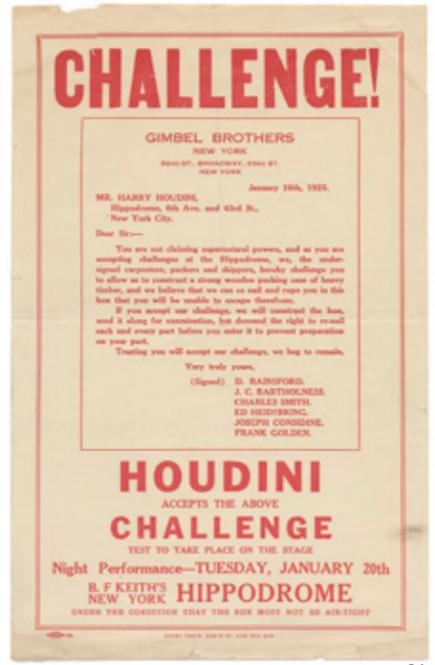
75



76



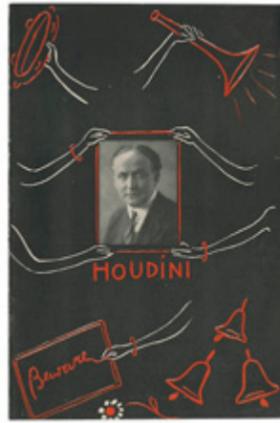
80



81



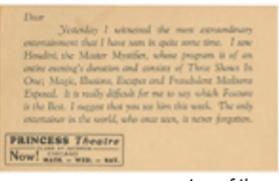
77



78



79



two of three

80. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Illustrated Houdini Christmas Card**. Postmarked December 24, 1924. Large-format illustrated Christmas sentiment from Houdini filled with cartoons of the great escape artist by the artist McBride. 9 1/2 x 12 3/4", with original typed mailing cover addressed to Robert W.G. Vail of the Roosevelt House Library and Museum of New York. Framed and matted to 26 1/2 x 22". Old mailing fold, else very good.

400/800

81. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Gimbel Brothers Packing Case Challenge**. Dated January 16th, 1925, the oversize letterpress handbill reproduces a letter challenging Houdini to escape from a "strong wooden packing case of heavy timber" constructed by carpenters at the famous New York department store. Text below states that the challenge has been accepted and Houdini will make his escape on stage at the New York Hippodrome on January 20, 1925. 11 x 7". Old chips and closed tears reinforced with old tape at verso, else very good. An unusually large-format Houdini challenge.

800/1,200



82

82. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **In-Store Window Card Featuring Houdini**. [New York], 1936. Window card advertising *The Sphinx*, a trade journal for magicians, and picturing Houdini and Bess in their presentation of Metamorphosis, taken from the cover of the October, 1936 issue. 12 x 8 1/2". Worn around perimeter. Uncommon. Sold together with a copy of the original issue. Uncommon.

150/250

83. [HOUDINI MOVIE] **Tony Curtis and Janet Leigh Houdini Autograph Display**. Framed and matted display of a felt-tip pen autograph of Tony Curtis, together with a signature of Janet Leigh, together with a later print of the one-sheet poster for the 1953 Paramount film, *Houdini*, starring Curtis and Leigh as Harry and Beatrice Houdini. 20 x 14". Not examined out of frame.

100/200



83

74. [HOUDINI] **Martinka & Company Catalog**. New York, 1919. Illustrated catalog for the famed magic firm of Martinka & Co., during the period of ownership by Houdini. Rear cover features an image of handcuffed Houdini advertising "A New Escape." "Become a Houdini – Escape from a Box after having been nailed in it." Wraps. Eight pages. 8vo. Very Good.

100/200

75. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Photographic Houdini Christmas Card**. Circa 1920. Miniature profile bust silver print portrait photograph of the "eclipsing sensation" with the caption "Harry Handcuff Houdini" underneath the image, the verso bearing the engraved sentiment: "Wishing you a Merry Christmas and a Happy New Year (P.T.O.) Houdini." 2 3/4 x 1 3/4".

200/400

76. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Palace Music Hall Handbill**. Chicago, ca. 1922. Double-sided handbill on flexible stock printed in two colors and advertising Houdini's performance of the Water Torture Cell on and eight-act bill. 6 x 3 3/8". Near fine.

200/300

77. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Final Tour Souvenir Program**. [New York, 1925]. Pictorial wrappers bearing a striking photo of Houdini. Illustrated with photos and line drawings. 4to. Cover and spine worn.

250/500

78. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Spiritualism-Themed Brochure**. Circa 1925. Eight-page brochure includes a biography of Houdini and notice of his \$10,000 challenge to spirit mediums. Rear wrapper printed to advertise Houdini's Chicago performances at the Shubert Princess Theater. 8vo. Near fine. Jay Marshall collection.

200/400

79. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Chicago Theatre Ephemera**. Chicago, 1926. Including a printed program for Houdini's appearance at the Princess Theatre on his final tour, billed as "Three Shows in One," together with an unused self-stamped postcard advertising the Princess performances, and an issue of *This Week in Chicago* for March and April 1926 bearing ads for Houdini's show at the theatre.

250/500

465 SOUTH ARDMORE AVENUE  
LOS ANGELES, CALIFORNIA  
Oct. 15, 1917

My dear Harry Houdini:-  
In reply to your request regarding the Hippodrome affair. It would be impossible for me to do anything excepting the rope tie as my hand is still too stiff for work. I might do the Davenport Cabinet for your sake only; for no one else could hire me to again appear in public. I am too old and too long off the stage to do my best work besides I have no apparatus whatever. However I shall talk it

84

WESTERN UNION TELEGRAM  
Copy

3/11/22

To: Dean Harry Kellar  
Street and No. 460 S. Ardmore av  
Place Los Angeles Calif

Report here Kellar died yesterday  
AM worried regards answer /  
Houdini Davis Theatre Pittsburgh

85

84. KELLAR, Harry (Heinrich Keller, 1849 – 1922). **Important Kellar ALS to Harry Houdini.** Dated October 15, 1917, Kellar writes on his printed letterhead from Los Angeles, in anticipation of his appearance in New York at what would be his final appearance on stage: "...regarding the Hippodrome affair. It would be impossible for me to do anything excepting the rope tie as my hand is still too stiff for work. I might do the Davenport Cabinet for your sake only; for no one else could hire me to again appear in public. I am too old and too long off the stage to do my best work... I am sending my cabinet to 493 Sixth Ave. ... I hope to be in New York about Friday the 26<sup>th</sup>." Boldly SIGNED "Yours, Harry Kellar." Original folds; very good.

500/1,000

*Kellar appeared on a program at the New York Hippodrome just over one month after this letter was penned. At the conclusion of the show, the audience of thousands stood in unison to applaud the "grand old man of magic" and sing Auld Lang Syne, as he was carried off of the stage by his fellow magicians. Kellar later described it all as "one of the happiest moments of my life."*

85. [KELLAR] **Houdini Telegram Regarding Kellar's Death.** Dated March 11, 1922, and being a first-generation contemporary copy of a telegram sent to Kellar's Los Angeles residence. It reads, in full, "Report Here Kellar died yesterday / am worried regards answer / Houdini Davis Theatre Pittsburgh." Chipping around perimeter, paper browned as expected.

400/800



86

HOUDINI  
174 WEST 74th STREET  
NEW YORK, N. Y.

New York City  
August 30, 1926

I, Harry Houdini, owe to Lee and J. J. Shubert and the Wilbur Theatre Company the sum of eight thousand (\$8,000) dollars for cash advanced, same to be deducted from my share of all receipts until the full amount has been paid.

Harry Houdini

87

86. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Hippodrome Program Featuring Houdini.** (New York, 1924). Souvenir program for the "largest playhouse in the world" featuring Houdini in his "first New York appearance in three years," presenting a suspended straitjacket escape and the Metamorphosis trick. Colorful pictorial wrappers. With a full-page portrait of Houdini. A few short tears to wraps, else very good.

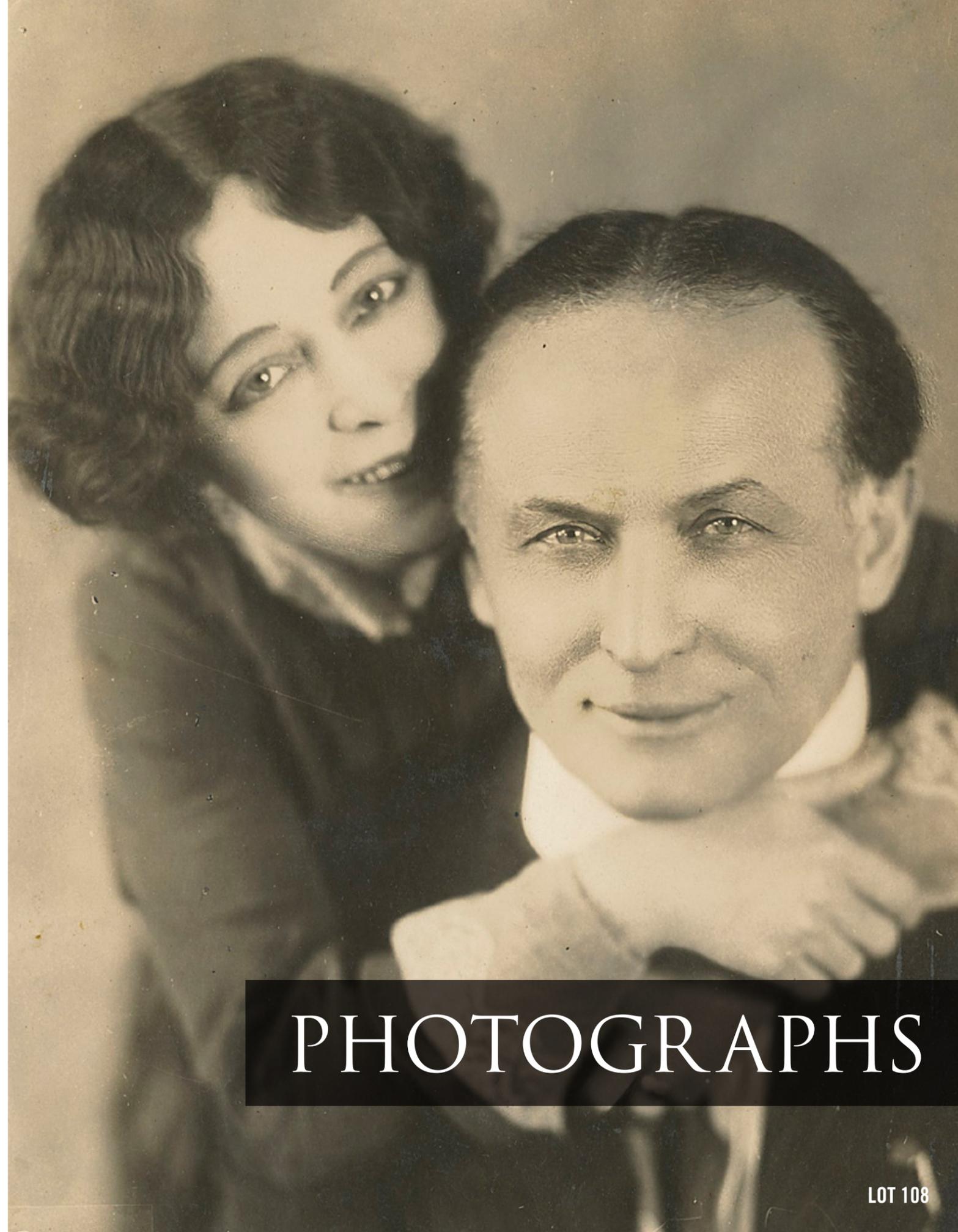
300/500

### I.O.U.DINI

87. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Signed Houdini Promissory Note.** Dated August 30, 1926, and typed on Houdini's letterhead bearing his Harlem address, the note reads, in full: "I, Harry Houdini, owe to Lee and J.J. Shubert and the Wilbur Theatre Company the sum of eight thousand (\$8,000) dollars for cash advanced, same to be deducted from my share of all receipts until the full amount has been paid." [SIGNED] Harry Houdini. Old folds, else very good.

2,000/3,000

*An unusual and revealing document. It was widely reported that and the end of his life – which came unexpectedly on Halloween, 1926, just two months after this note was signed – the magician who was reportedly one of the biggest earners in vaudeville was not as well-heeled as others perceived him to be. His spending habits and his interests outside the theatrical sphere required perhaps more than his bank account would allow, as this loan document from two of the best-known theatrical impresarios of the era reveals.*



# PHOTOGRAPHS



88



89



90



92

88. HOUDINI, Beatrice (1876 – 1943). **Youthful Portrait of Bess Houdini.** Circa 1910. Matte-finish right-facing bust portrait of Mrs. Houdini, a high white collar prominent around her neck. 8 x 5". Faint creasing in image. Uncommon.

400/600

89. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Tintype Portrait of Houdini as a Young Man.** [New York?], ca. 1891. Full-length image of a youthful Houdini, likely taken at Coney Island, seated on a bench and wearing a boater, bow tie, and evening clothes, with a seaside backdrop featuring the Coney Island Elephant hotel. A faint smile appears on his face. 3 1/2 x 2 3/8". Two corners clipped, crackling to emulsion in lower margin. Very good. A rare and early portrait of the great magician in his teenage years, perhaps the only example extant.

6,000/9,000

A candid photograph of the magician as a young man, in the years before becoming a professional magician and escape artist, this is among the earliest portraits of Houdini we have offered at auction.

90. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Inscribed and Signed Portrait of Houdini.** Circa 1906. Half-length portrait of Houdini in high white collar and matching tie, against a dark background. 4 x 2 3/4". Scrapbook remnants to verso. Boldly INSCRIBED AND SIGNED IN INK in his hand, "best wishes always / Harry Houdini."

4,000/6,000

A handsome, early, and elegant portrait of Houdini taken at the age of 30, and used to promote the publication of his periodical, the *Conjurer's Monthly Magazine*. An uncommonly encountered image, even more so with the magician's signature.

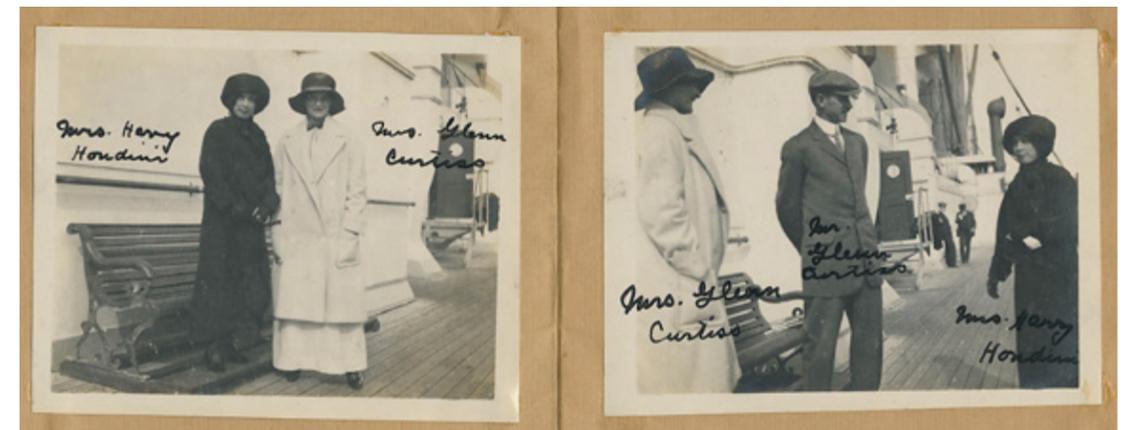
91. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Inter Ocean Photo Album.** Small oblong photo album with blind stamped front wrapper holding six mounted silver gelatin print photographs of Harry Houdini and his wife Beatrice aboard the S.S. *Imperator* on their journey to Europe commencing from America on August 30, 1913. The photographs depict Beatrice Houdini posing together with her husband on the ship's deck, and the Houdini's in the company of the famed Aviator Glenn Curtiss and Curtiss's wife. The final image shows three men asleep on the deck with Houdini's handwritten note identifying one of them as "Mrs. Leslie Carter's Husband." Images 4 x 5". ALL SIX PHOTOGRAPHS BEAR BEATRICE HOUDINI'S INKED NOTATIONS. The front wrapper also bears inked notations in Bess Houdini's hand identifying the date of the trip and the vessel on which the couple sailed. A rare and personal keepsake from the Houdini family's own files.

5,000/8,000

Houdini sailed on the *Imperator* more than once, most famously in the company of President Teddy Roosevelt. The German-made vessel was part of the Hamburg-America Line and at the time of its construction was the largest passenger liner in the world.

92. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Photograph of Houdini and the Iron Maiden.** Glasgow, 1909. Sepia tone horizontal image depicting the full stage of the Coliseum, where on October 22, 1909, Houdini successfully escaped from a massive Iron Maiden torture device, suspended at center stage from a stout wooden scaffold. In the candid image, a committee of dozens, along with Houdini's costumed assistants, fill the stage. 8 x 10". One corner clipped, old tape to verso, else good. A scarce image.

600/1,200



91



93



96

two of four



94

93. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Preparing to Enter the Water Torture Cell.** Circa 1913. Small silver gelatin print depicts the stage scene with the famous magician and four of his assistants; Houdini, dressed in a bathing costume, has been secured in sturdy ankle stocks which will be raised above the stage and then lowered into the water-filled cell. Near fine. 2 ¼ x 3 ⅜".

500/1,000

94. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Portrait of Houdini in Chains.** Circa 1915. Full-length sepia tone silver gelatin print of the "master mystifier" stripped to the waist and wearing large baggy bathing trunks, his arms, hands, and neck restrained with chains, irons, and locks. 5 ½ x 3 ½". Scrapbook remnants to verso.

600/1,200

95. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Half Length Portrait of Harry Houdini.** Circa 1915. Striking sepia tone silver print photograph of Houdini at the height of his fame, his arms crossed before him, and staring intently at the camera. Trimmed to an oval shape, approximately 9 ¼ x 7 ½". Inked notation and signature of Marie Hinson, Houdini's niece, to paper attached to verso.

500/1,000

96. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Four Photographs of a Houdini Straitjacket Escape.** Toronto: Pringle & Booth, 1916. A series of four silver gelatin print images depicting the throng gathered outdoors in the city of Toronto to present a suspended straitjacket escape on behalf of the British Red Cross Fund. The first shows the magician with Canadian military officers at street level, the second shows him as the jacket is being placed on him, and the third and fourth show him suspended above the crowd prior to making his escape. 4 ⅝ x 6 ½" each, with captions in the negative. Photographer's stamps to versos, one photograph with old pencil notations to verso and old tape repairs. Minor wear; very good overall.

2,500/3,500



95



97



98



101



99

97. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Glass Negative of Houdini Viewing a Street Parade.** [Edinburgh, ca. 1920]. The famed magician and escape artist watches as a Scottish marching band parades on the street before him. 5 x 4". Sold together with a positive print.

800/1,200

98. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Glass Negative of Houdini in Edinburgh.** [Edinburgh, ca. 1920]. The magician stands outside the vestibule of a building with another man, who doffs his hat. 5 x 4". Glass cracked at right, left side of image slightly out of focus. Sold together with a positive print.

400/800

99. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Grim Game Hand-Tinted Movie Slide.** [New York?], 1919. Silver print glass movie slide advertising Houdini's silent film, *The Grim Game*, and depicting the magician crouched down in a jail cell and restrained by manacles and a ball-and-chain. Used to advertise the film as a coming attraction. Handsomely hand-tinted. 3 ½ x 4". Rare.

1,500/3,000



100

100. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Strait Jacket / Grim Game Movie Still.** [New York: Famous Players-Lasky Corporation, 1919]. The magician is held prostrate in a strait jacket by four men dressed in white coats and hats, gathered around him. 8 x 10". Short tear from top margin; crease lower left; and other minor corner wear.

500/800

101. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Terror Island Movie Still.** [Los Angeles, 1920]. Houdini clings to a bamboo structure with one arm and holds a revolver in the other. 10 x 8". Minor discoloration and wear in corners, one faint crease.

400/800



102



104



103



105



106



107



108

102. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Movie Still of Houdini in Terror Island.** [Los Angeles, 1920]. Houdini stands behind a submarine model he has invented that would enable a search for sunken treasure. Wear and chipping around perimeter. Studio stamp and scrapbook remnants to verso. Serial No. L318 - 5. 8 x 10".

400/800

103. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Terror Island Movie Still Featuring Houdini.** [Los Angeles, 1920]. Horizontal sepia tone image of the magician reclining at the left side of the image in a mohair jacket as a terrified damsel glares at him from the right. 8 x 10". Chipping and short tears around perimeter, studio stamps to verso.

400/800

104. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Terror Island Glass Movie Slide.** New York: Superior Slide Corp., 1929. Hand-tinted glass movie slide advertising Houdini's silent serial film, *Terror Island*, bearing a photograph of the magician with a glare on his face and being confronted by a host of pointed spears. Used to advertise the film as a coming attraction. Handsomely hand-tinted. 3 1/2 x 4". Rare.

1,500/3,000

105. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Photograph of Harry and Bess Houdini and Castmates Aboard a Train Car.** Circa 1920. Candid snapshot of Houdini and five others, including his wife Beatrice, stand on the wrought iron-decorated platform of a train car. Houdini leans over the railing. Likely taken during the production of a film. 3 x 4". Evidence of scrapbook removal at verso.

700/900

106. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Bust Portrait of Houdini.** Circa 1920. Striking matte-finish photograph of the "master mystifier" staring intently toward the right, while clad in a tuxedo jacket and white tie. 8 x 5". Manny Weltman address label to verso. An uncommon image.

500/1,000

107. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini and the Spirit Medium Mrs. Benninghofer.** Chicago: Butler Studio, 1920s. Full-length sepia tone image of Houdini with a spirit trumped to his ear, the wide end supported by an outstretched hand of the medium who stands at his left. 10 x 8".

300/600

108. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Portrait of Beatrice and Harry Houdini.** Chicago: Butler, 1920s. Handsome half-length image of the couple, both looking directly at the camera, with Bess's arms slung around Houdini's shoulders. Matte finish. Trimmed to 8 1/2 x 6 1/4", with corner pinholes and scrapbook remnants to verso.

600/1,200

109. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Portrait of Houdini Molding Spirit Hands.** [New York?], 1920s. Three-quarter length image of the magician during the later years of his life, demonstrating how to create "spirit" hands from paraffin wax. 10 x 8". Minor marginal wear and creasing.

400/600

110. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Studio Portrait in Coat and Hat.** New York: Apeda, [1920]. Sepia tone three-quarter-length image from episode one of his serial film, hands thrust in the pockets of his thick coat, with a wide-brimmed hat on his head. 10 x 8". Studio stamps to verso stating, "Houdini who will shortly appear in a big feature picture by Famous Players Lasky Corporation." One corner clipped and one edge chipped.

600/900



109



110



111



114

111. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini The Master Mystery Movie Still.** Los Angeles, [1919]. Sepia tone half-length image from episode one of this serial film, depicting Houdini in a pinstripe suit beside a female costar, both of them standing behind a desk in a laboratory. 8 x 10", unevenly trimmed. Minor chips at edges, penciled notations to verso.

500/1,000

112. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Dramatic Bust Portrait of Harry Houdini.** Circa 1920. Classic silver gelatin print photograph of the famous magician and escape artist staring directly at the camera, one hand extended with the rear of the palm pressed against his cheek. 6 7/8 x 4 7/8". A few tiny spots of wear, faint old corner bend; near fine.

400/600

113. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Haldane of the Secret Service Cast Photograph.** 1922. Candid photograph of Houdini with the members of the crew and cast from his silent adventure film, aboard a ship, with lunch plates in hand, between takes. Bess Houdini is among the individuals gathered on deck, beside cameramen and her husband's costars. Houdini stands at the center of the scene. 7 1/4 x 9 1/4". Corners clipped, minor wear and abrasions, old inked caption in lower margin, pencil notes to verso.

600/1,200

114. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Haldane of the Secret Service Gag Photograph.** 1922. Houdini and one of his female co-stars pose with their hands around each other's necks while the balance of the cast crowds around them (some of them on their knees), pleading for the fight to end or reacting in apparent horror. 3 1/4 x 4 1/4". Faint crease in image, tiny blemish in upper right margin; very good.

500/1,000

*An unusual image of Houdini captured in a light moment, and a companion to the preceding lot, which pictures the same group in a more relaxed pose.*



113



115

115. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Inscribed and Signed Bust Portrait of Houdini.** Circa 1922. Handsome right-facing bust portrait of Houdini in a coat and tie, the magician looking directly at the viewer. 10 x 8". INSCRIBED AND SIGNED IN HOUDINI'S HAND, "To / E.J. Sullivan / Best wishes / sincerely yours / Houdini / Jan 20/23 / St. Louis Mo". Diagonal crease, scattered edgewear. An attractive portrait of the famous magician at the height of his popularity.

2,500/5,000

116. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Houdini Straitjacket Escape Photograph.** Washington D.C., ca. 1918. The master magician hands from a block and tackle upside down over a crowded street, the image captured at the moment he has released himself from a heavy canvas and leather straitjacket. The Washington Monument is visible in the distance. 9 1/2 x 7". Culver Pictures Services rubber stamps and label to verso. Two spots of original retouching to recto, Chips and short tears around perimeter, scrapbook residue to verso.

400/800

117. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Portrait of Harry Houdini.** 1920s. Half-length matte-finish photograph of the magician later in his life, wearing a coat and tie and staring intently at the viewer. The whites of his eyes retouched contemporarily. 10 x 8". Near fine.

300/400

118. HOUDINI, Harry (Erik Weisz, 1874 - 1926). **Photograph of Harry Houdini from Haldane of the Secret Service.** Circa 1920. Four men surround Houdini, two of them binding his wrists above his head to a wall. Trimmed unevenly to 9 x 6". Old cellotape in lower margin, rubber stamps and inked notations of Beckman the magician to verso.

300/600



116



117



118



119



122



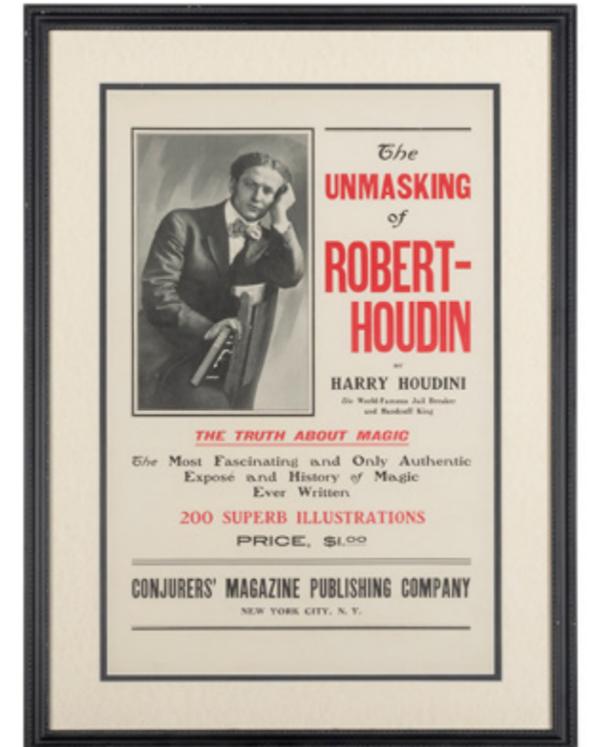
120



121



123



124

119. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Two Candid Photographs of Harry Houdini and Harry Cooke. Signed.** [Los Angeles, April 1923]. Pair of candid sepia tone images of Cooke, a retired magician and civil war veteran, standing on the home of his porch in the company of Houdini. In one image, the men stand next to each other, and in the second, Houdini holds a baby in his arms with Cooke looking on. Each 3 ¼ x 2 ¼". Each image SIGNED AND ANNOTATED by Houdini in ink on their versos, identifying the location of the photographs, the year, and the subjects. Near fine condition.

2,500/5,000

*During the Civil War, Horatio ("Harry") Cooke served as one of Abraham Lincoln's Special Scouts – a secret group of spies that worked to secure actionable intelligence that could be used to hasten the end of the war between the states. The outfit was captured by Rebel forces on October 20, 1864. However, even then a budding escape artist, Cooke, it has been written, used his knowledge of knots and deception to survive the episode. Ironically, he had performed a simple rope escape for the President upon their meeting some time before his capture. Cooke would later witness Lincoln's assassination, and, as his biographer related the story, mentored Houdini as both an escape artist and debunker of fraudulent mediums.*

120. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Candid Photograph of Houdini and the National Vaudeville Artists.** New York: Apeda Studio, 1925. Horizontal sepia tone image pictures Houdini, Fred Stone, Eddie Foy, Elsa Ryan, Louis Mann, E.F. Albee, Will Rogers, and Leo Carrillo at the dedication of the Albee Theater, Brooklyn, on January 19, 1925. Albee holds a bronze dedication plaque. 8 x 10". With Jay Marshall's inked notation to the verso. Chip in lower margin, minor edgewear.

400/800

121. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Photograph of Houdini and the Milk Can.** [New Jersey, 1908]. Full-length image of Houdini, in a form-fitting bathing suit, standing next to his famous Milk Can escape, arms behind his back, with the lid of the can at his feet. 3 7/8 x 4 7/8". Pencil notes to verso stating that this image came from the Dunninger Collection.

600/900

122. HARDEEN (Theo. Weiss, 1876 – 1945). **Signed Bust Portrait of Hardeen.** New York: Mitchell Studio, 1920s. Matte-finish sepia tone right-facing bust portrait of Houdini's brother and fellow escape artist, in coat and tie. 10 x 8". Scrapbook remnants to verso, corner pinholes. INSCRIBED AND SIGNED in white ink by Hardeen.

200/400

123. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini In the Straitjacket. Pictorial Broadside.** Cologne: Franz Greven, ca. 1904. Pictorial letterpress broadside for an appearance at the Reichshallen, Cologne (formerly the Circus Carré), with Houdini "the escape artist" presenting a challenge escape from a straitjacket for the sum of 1000 Marks. A bust portrait sketch of the magician appears at the top, with a photomontage of Houdini posing in the jacket in the lower half of the poster. 23 ¾ x 12 ¼". Affixed to a board, shellacked, chipped; sold as-is.

2,000/3,000

*It was not until 1915 that Houdini presented his suspended upside-down straitjacket escape; his early performances on stage were first presented with the magician inside a curtained cabinet. Later, he discovered that writhing on the floor as he freed himself from the restraint created more drama and tension for the audience. In this broadside he agrees to forfeit 1000 German Marks – a substantial sum – if he failed to release himself.*

124. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **The Unmasking of Robert-Houdin. [Poster].** New York: Conjurers' Magazine Publishing Company, [1908]. Pictorial two-color window poster advertising Houdini's book attacking his fellow magician Jean Eugène Robert-Houdin. Houdini poses with the book in a three-quarter length image in the upper left. Framed to 24 x 17 ¼". Bright and clean, but not examined out of frame.

600/900

POSTER & LOBBY CARDS



125. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Harry 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 facility with a deck of cards above and below. 24 ¾ x 19 ⅞". Old folds, moderate toning, B+. Linen backed. With a letter of provenance stating that the lithography was purchased by Al Flosso, owner of Martinka & Co., from the Houdini home at 278 W. 113<sup>th</sup> Street, New York City.

12,000/18,000

An iconic image from early in Houdini's career, this is one of the first lithographs produced to advertise the magician just before he attained true fame, this poster was occasionally overprinted for his appearances in dime museums and circuses, at a time when his act – presented with the assistance of his wife, Beatrice – was made up of the card tricks and flourishes the poster depicts, along with handcuff escapes and his famed Metamorphosis trunk trick.



126

FIRST PERFORMANCE OF THE WATER TORTURE CELL.

126. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **In Beiden Vorstellungen! Houdini!** Berlin: Plakat-Druckerei Eduard Jackel, 1912. Letterpress broadside heralding an appearance of Houdini on Saturday, September 21, 1912 (and the following day) at the Circus Busch, the famous German variety theater, presenting for the first time his now-famous Water Torture Cell escape. Handsomely framed to 30 x 18", sight 23 ½ x 11 ½". Old folds and some restoration visible, but not examined out of frame. A rare and important Houdini poster.

5,000/8,000

*Houdini invented the USD (The Upside Down, as he referred to the Torture Cell) in 1911, and performed it in England just once, as part of a mock play, perhaps for an audience of just three or five people, in attempt to copyright and protect the act. The first public performance of this signature feat, which has long been associated with Houdini and his image, was in Berlin, at the Circus Busch, and is advertised on this poster. This is the only example of this broadside we have encountered.*



127

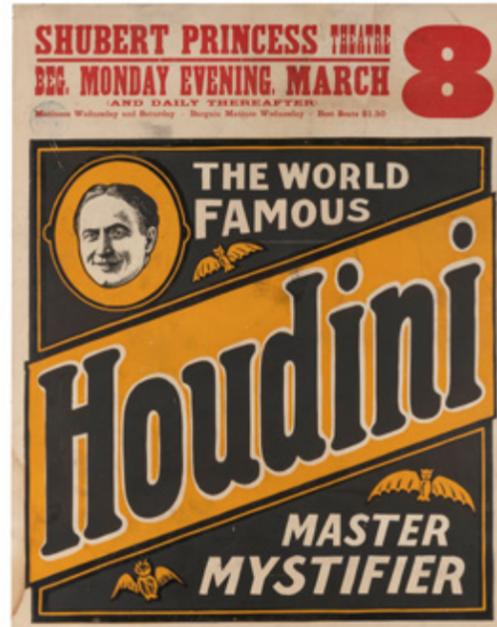
127. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini Grim Game Theater Broadside.** Leicester: Wilson's New Walk Color Printing Works, [1919]. Two-color letterpress theater broadside advertising three screenings of Houdini's silent film sharing the stage with variety artists at La Scala Saltcoats. The film is billed as "A strong gripping story full of sensational stunts." 30 x 9 ¼". Old folds and tiny chips around perimeter with small loss in upper right; unmounted. A-. Scarce.

2,500/5,000



129

six of nine 128



128

128. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Nine Grim Game Mini Lobby Cards** [New York]: Famous Players-Lasky Corporation, 1919. Set of nine matte-finish sepia tone images of Houdini in his first silent motion picture, *The Grim Game*, issued to promote the movie at various theaters. Among the images are those of Houdini in tattered clothes clinging to the undercarriage of an upended airplane that has fallen from the sky, various scenes in which Houdini clashes with the police, an elusive title card, pictures of Houdini in handcuffs prior to making a daring escape, and other poses. Each 10 x 8" and with minor chips or corner pinholes, else very good. A RARE grouping, being the only examples we have encountered or traced at auction.

15,000/20,000

Not to be confused with movie stills, issued on slick photographic paper and of a slightly smaller size, these studio-issued mini lobby cards are rarities in their own right.

A REMARKABLE DISCOVERY

129. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **The World Famous Houdini / Master Mystifier**. American, 1925. Three-color window card on heavy stock, produced to advertise Houdini's final tour of America, which ended in Detroit in October of 1926 when the great escape artist collapsed on stage. Over-printed for an appearance at Chicago's Shubert Princess Theater on March 8, 1925. 28 x 22". Bill poster's stamp in upper field, old tide marks and soiling, one small indentation (not affecting image), but very good condition. An uncommon advertisement for Houdini's final touring show and only one of two examples known for this Chicago appearance.

6,000/8,000

Found in the rafters of a Chicago bungalow along with many other theatrical posters – most had been cut to ribbons, as the cardboard was used as a cheap source of insulation – the discovery of this poster card was the subject of a length segment on the popular PBS television series, "The History Detectives." Accompanying the window card is a copy of the program and the text and slides for a presentation made at the annual Magic Collectors' Weekend in Chicago that outlines the uncovering of the poster and research conducted into its history and Houdini's life story, including many examples of contemporary advertising for appearances at the Princess Theater in Chicago. Houdini's final tour, for which the window card was produced, was billed as "three shows in one," being comprised of magic, escapes, and a lengthy expose of the tricks of fraudulent spirit mediums.

# MAGIC MEMORABILIA

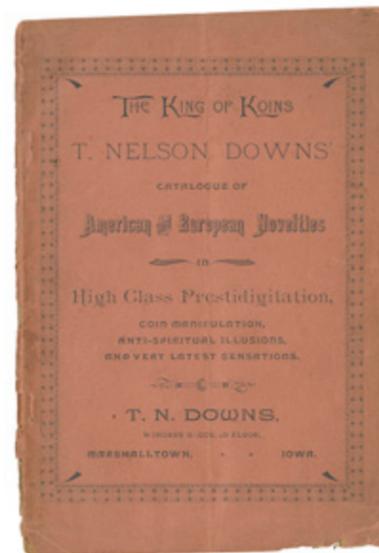




130



133



134



135



131

130. [ALEXANDER]. **Mrs. Alexander and The Nartell Twins Trick Photograph.** Los Angeles: Wells Vincent, 1919. A half-length image of the wife of the famed mind reader, clad in an elaborate theatrical gown and feathered headdress, with her arms outstretched; on the palm of each hand rests a decapitated head of the Nartell Twins, Alexander's assistants. 10 x 8". Creased and chipped in lower left. INSCRIBED AND SIGNED to the editor of *The Sphinx*, "To Our Friend / Dr. A.M. Wilson / The Alexanders / Sept. 22 - 1919."

500/1,000

131. ALLERTON, Bert (Bert Gustafson, 1889 - 1958). **Group of Bert Allerton Ephemera.** Including a bust portrait of the magician, INSCRIBED AND SIGNED "To Sam Berman, my good friend...Bert Allerton"; two later photographs of Allerton at the Pump Room; three contemporary photographs of Allerton (one at Abbott's Get-Together, another with Jack Miller and Lou Tannen); an Allerton advertising flyer; a Pump Room cocktail napkin; and a printed table card bearing the text "You and your party will oblige the management by leaving quietly." Matted to 21 x 21". Condition generally good.

200/400



132

132. DANTE (Harry Jansen, 1883 - 1955). **Group of Dante the Magician Ephemera.** 1930s - 40s. Including a folding die-cut table tent, small souvenir advertising photograph of Dante, used ticket stubs to the Dante show in the original theater ticket envelope, a newspaper advertisement, unused theater statement for the Dante show, an ANS from Moi-Yo Miller accompanied by a ticket to the Dante show, and two Shubert Theatre (Boston) programs for the Sim-Sala Bim show, one SIGNED AND INSCRIBED by Dante.

150/300

133. DANTE (Harry August Jansen, 1883 - 1955). **Dante Good Luck / Throw Out Card.** Circa 1925. Black-and-white card scaled from the stage by the Danish-American illusionist to members of the audience. Youthful portrait of Dante to recto, "Thurston Presents" with Dante spirits and skull drawing to verso. Corner bump, else very good. Uncommon.

100/200

134. [LEARNED DOG] **Chien Munito Gagnant son Maitre aux Dominoes.** Circa 1825. Colored porcelain dish bearing a central image of the learned dog, Munito, apparently playing a game of dominoes with a whiskered man, set within a floral border. Diameter 8 1/8". Maker's stamp to verso; very good.

200/400

135. DOWNS, T. Nelson (1867 - 1938). **The King of Koin.** T. Nelson Downs Catalogue of American European Novelties. Marshalltown: T.N. Downs, (1894). Printed orange wrappers, illustrated with line drawings. Pages unnumbered. 8vo. Spine chipped, bottom edge ragged. A scarce trade catalogue.

200/400

*Downs issued this catalogue of magic apparatus ranging in size from pocket tricks to stage illusions before his rise to fame as a vaudeville and music hall star.*

136. DOWNS, T. Nelson (1867 - 1939). **Three Pieces of T. Nelson Downs Ephemera.** Including a SIGNED AND INSCRIBED sentiment from Downs to Herman C. Weber on the front of Downs' four-page illustrated brochure; - a Downs Throw-Out Card bearing his engraved portrait, with red Bicycle back; - and a reproduction Downs business card. All three in very good condition.

200/300

137. DUNNINGER, Joseph (1892 - 1975). **Dunninger Memorabilia Grouping.** 1910s - 50s, and including a small early window card SIGNED by Dunninger, several black-and-white 8 x 10" photographs of Dunninger in performance and/or recording radio broadcasts, a pitch book SIGNED by Dunninger, an early brochure for his mind reading act in the years before he achieved real fame, a small oblong poster with Dunninger's name in large block capital letters, and more. Thirteen items in total, most 8 x 10" or smaller. Nice lot.

300/600



136



137



138



140



139

138. [EPHEMERA] **Group of Vintage Magic Ephemera.** 1910s – 50s. Including two Kalanag souvenir programs, a pictorial Blackstone Sr. souvenir program, handbills for Sirios and Paul Fleming, a reproduction Leon Herrmann die cut door hanger, *The Great Hindu Basket Mystery* by The Invincible Whitney, lithographed Carter the Mysterious letterhead, a small Levante color window card (in fair to poor condition), two reproduction Buffalo Bill items, a prospectus for Oscar Teale's book *Higher Magic*, and a quantity of clippings related to the life and career of Harry Houdini. Together over forty items, in generally good condition.

200/400

139. HOUDINI, Harry (Erik Weisz, 1874 – 1926). **Houdini's Decorative Fishbowl Prop.** Heavy nickel-plated brass bowl with four finely-sculpted imitation goldfish affixed inside under a pane of glass on a golden background. Height 8 1/4", diameter at widest point 9 3/4". With two holes in the rim, likely original to the object, and possibly used to secure the object under a table for later production. Acquired from the Radner collection of Houdiniana by the current owner. According to Radner, the bowl sat in the entryway of the Houdini brownstone at 278 W. 113<sup>th</sup> Street, from which it was removed. Wear and rubbing to plating, but good condition overall.

2,000/4,000

140. JOSEFFY (Joseph Freud). **I Am "Japonette" Oversize Blotter.** Chicago, 1910s. Large-format pictorial blotter advertising Joseffy's mechanical effect entitled "I am Japonette" (an Oriental Incident)". Replete with photos of the famous mechanic and magician performing the effect in which a tiny table visibly expanded into an enormous Japanese umbrella over six feet in diameter. 4 3/4 x 11 1/4". Scrapbook remnants to verso. Sold together with an unused Joseffy advertising cover bearing the Steinway Hall address. Only the second example of this blotter we have encountered.

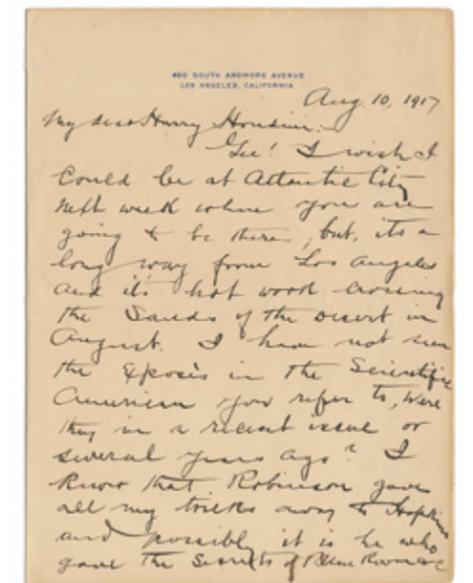
200/400



141

141. KELLAR, Harry (Heinrich Keller, 1849 – 1922). **Two Kellar Christmas Cards.** [Cincinnati: Strobridge Litho., 1910s]. Including one card bearing a lithographed portrait of Kellar with imps on his shoulders surrounded by holly sprigs, and the second with engraved text wishing the recipient the best of the season. Both 3 3/4 x 5 3/4", the former bearing a Mulholland Collection stamp to the verso.

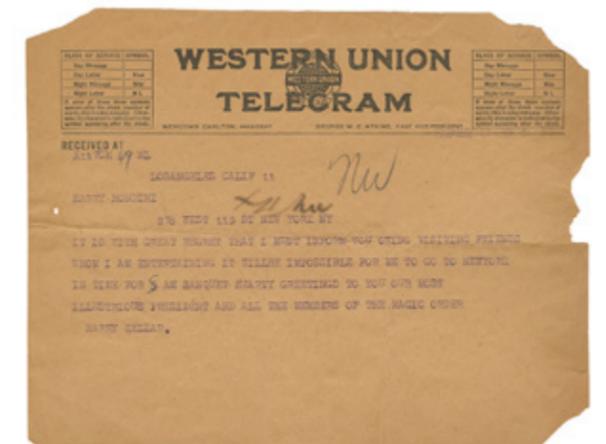
200/400



142

142. KELLAR, Harry (Heinrich Keller, 1849 – 1922). **Kellar Two-Page ALS to Harry Houdini.** Dated August 10, 1917 and written on Kellar's printed stationery, the note reads, in part, "I wish I could be at Atlantic City next week ... but it's a long way from Los Angeles and it's hot work crossing the Sands of the Desert in August. I have not seen the exposes in Scientific American ... I know that Robinson gave all my tricks away to Hopkins and possibly it is he who gave the secret of Blue Room, &c. I am delighted to know that you are in such splendid physical condition for your big work in the Bahamas. ... It is the auto for me every day. I love to drive my car and enjoy every minute, in fact I am just beginning to live. Good luck to you and God bless you." The letter is boldly SIGNED by Kellar.

500/1,000



143

143. KELLAR, Harry (Heinrich Keller, 1849 – 1922). **Kellar to Houdini Telegram.** Dated May 12, 1918, the Western Union-issued missive reads, in part, "Harry Houdini ... It is with great regret that ... it will be impossible for me to go to New York in time for SAM Banquet ... greetings to you our most illustrious president and all members of the magic order. Harry Kellar." Paper browned and chipped as expected.

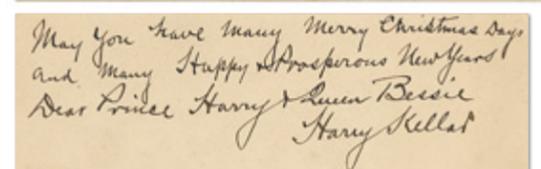
300/600

144. KELLAR, Harry (Heinrich Keller, 1849 – 1922). **Kellar Christmas Card Inscribed and Signed to the Houdinis.** Cincinnati: Strobridge Litho, 1920. Color lithographed card bearing imps, wise men, and other elements drawn from Kellar's lithographs, the verso bearing an inked greeting in Kellar's hand: "Man you have many merry Christmas days and many happy & prosperous New Years Dear Prince Harry & Queen Bessie. Harry Kellar." John Mulholland collection rubber stamp below inscription.

800/1,200



144





145



148



149



146



147

145. KELLAR, Harry (Heinrich Keller, 1849 – 1922). **Kellar Boston Museum Program**. For the week beginning Monday, June 13, 1887, Kellar's show includes his presentation of Psycho the automaton, the "Davenport Dark Séance" spirit cabinet, "Thought Transference by Mechanism," and other effects. Bearing an engraved bust portrait of the famed magician. 4to. Splitting at old folds, else good.

200/400

146. KELLAR, Harry (Heinrich Keller, 1849 – 1922). **Inscribed and Signed Portrait of Harry Kellar**. Los Angeles: Strand photographer, ca. 1918. Classic half-length silver print portrait of the great American magician later in life. It has been said that Kellar was the model for L. Frank Baum's Wizard of Oz. 10 x 8". In pebbled brown presentation folder. INSCRIBED AND SIGNED, "Yours truly / Harry Kellar."

800/1,200

147. KELLAR, Harry (Heinrich Keller, 1849 – 1922). **Kellar 1921 – 1922 Christmas/New Years Card**. [Los Angeles, 1921]. Folding greeting card bears a hand-tinted photograph of Kellar's spacious residence in Los Angeles, with a sepia tone image of the interior tipped to the inner panel. Gilt edges. Scrapbook remnants to verso, some toning.

200/300

148. OKITO (Tobias Bamberg, 1875 – 1963). **Okito TLS to George Jenness**. Dated June 27, 1921, Okito writes to the magician and book dealer on his printed letterhead bearing a silhouette caricature of the performer presenting his signature feat, The Floating Ball. Typed from St. George's Hall, London, he writes, "I will be pleased to see you any day at the above mentioned address." Old folds and chips, splitting at mailing fold. SIGNED boldly in ink, "Theo Okito."

300/600

149. OKITO (Tobias Bamberg, 1875 – 1963). **Pictorial Okito Postcard/Program**. Paris, 1925. Color lithographed advertising card for an appearance by "Le Mandarin" from September 11 – 25, 1925, at the Empire Music Hall, Paris, topping a bill that included clowns and other variety artists. Recto lithographed with an image of a clown and ballerina. 5 x 3 7/8".

200/400



150

150. RICHIARDI Jr. (Aldo Izquierdo, 1923 – 85). **Archive of Richiardi Ephemera and Clippings**. Including 25 pieces of memorabilia from his career, among them theater and souvenir programs, Christmas cards, three TLSs from Richiardi to Jean Boulet on printed letterheads, SIGNED by the illusionist, a handwritten description of Richiardi's act (likely to be used as promotional material). Complimenting the printed ephemera is a quantity of newspaper and magazine clippings in English and Spanish, including advertisements and feature stories, many pictorial, regarding Richiardi's career and his performances, primarily in the 1940s, 50s and 60s. Nice lot.

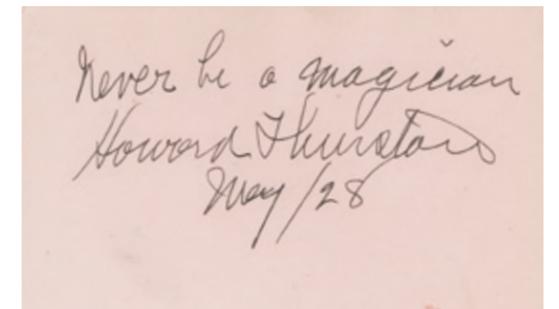
300/600



151

151. SPIRIDON, Ignace (1869 – 1900) (after). **Le Prestidigitateur**. Berlin, Paris, and London: Goupil & Co. / [New York]: M. Knoedler & Co., [1884]. Delicately hand-colored photogravure depicts a scene in a richly appointed room, with a conjurer clad in black evening clothes holding his wand aloft with a green box in his other hand, the table behind him replete with apparatus. Two well-dressed spectators view the performance. Framed and matted to 24 1/2 x 20". Not examined out of frame. A handsome image seldom encountered. See BM 1884,1108.37.

500/1,000



152

'NEVER BE A MAGICIAN'

152. THURSTON, Howard (1869 – 1936). **Autograph Note Signed by Thurston the Magician**. Dated in his hand in May, 1928, the famous American stage magician writes on a single pink sheet of autograph paper in black ink a single chilling phrase above his autograph and the date: "Never be a magician / Howard Thurston / May/28." The only example of this inscription in Thurston's hand we have encountered. PSA/DNA certified.

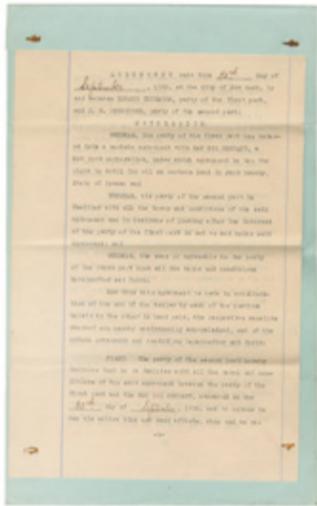
1,000/2,000



153

153. THURSTON, Howard (1869 – 1936). **S.A.M. Membership Card Signed by President Howard Thurston**. Society of American Magicians membership card for the year 1929, issued to member Chas. C. Slayton, being number 1622 for assembly number one (the Parent Assembly), SIGNED by Thurston, Royal Vilas, and the member. Framed and matted to 15 x 25", together with two photographs of Thurston; one of his hands, and the other of his Levitation. Not examined out of frame.

200/400



154

154. THURSTON, Howard (1869 – 1936). **Howard Thurston Signed Contract.** A typed four-page contract between Thurston and J.C. Meininger regarding Thurston's oil drilling interests in Jack County, Texas. Hand dated September 30, 1920. Original folds and typed plain wrapper, as issued. SIGNED in ink by Thurston and representatives of the oil company on the penultimate page. Sold together with a 10 x 8" bust portrait photograph of the magician by Baker Art Gallery of Columbus, Ohio.

250/500

155. THURSTON, Howard (1869 – 1936). **Collection of Thurston Ephemera.** 1910s – 30s. Fourteen items, including a bust portrait photograph, three Throw Out Cards (one featuring Will Rock), two large souvenir booklets (one a later printing), theater programs, advertisements, and a photograph of "Doc" Mahendra standing next to a three-sheet Thurston Do the Spirits Come Back poster with Mahendra's note stating, "This photo is Thurston's 'last stand' taken 20 miles south of Charleston W.Va. in 1937 [sic] M.S. Mahendra." The large 4to; condition generally good or better.

250/500

156. THURSTON, Howard (1869 – 1936). **Early Thurston Autograph Letter, Signed.** Dated June 15, 1905 and written in Thurston's distinctive hand on S.S. Sonoma stationery from Honolulu. Thurston writes to T. Francis Fritz, editor of the magic magazine *Mahatma*. In full: "My dear Fritz – I inclose [sic] clipping from Honolulu – please mention same & say Mr. M.B. Curtis is no longer connected with me – Please send paper to Palace Theatre Sydney Australia until further notice. Best wishes to S.A.M. Ever your friend, Howard Thurston." The clipping remains attached, and the original mailing cover with Thurston's handwriting has been retained. Right edge of sheet with small losses, else good.

500/1,000



155

157. THURSTON, Howard (1869 – 1936). **Important Thurston TLS to "Silent" Mora.** Dated March 2, 1920 and typed on Thurston's engraved Strobridge-printed letterhead, he writes, in full: "I received your lengthy letter regarding a Number Two Show. I am interested. There is no great rush about the matter. I would much prefer to witness one of your performances so if the occasion offers please let me know. I think you have the right qualifications and ideas of magic, that is, those that coincide with mine. Therefor [sic] let us arrange so I can see you. Yours with best wishes, Howard Thurston." The letter is further annotated with Mora's typed and signed note at the bottom: "(This #2 show is now the Great 'Dante' show 'Sim-Sala-Bim') (At Shubert 1940 Boston, Mass.) [signed] 'Silent' Mora." Old mailing folds, some small marks of soiling.

500/1,000

158. THURSTON, Howard (1869 – 1936). **Thurston TLS to John Mulholland.** Dated May 21, 1927, Thurston writes to the famed New York magician who would become the editor of *The Sphinx* on one sheet of his printed letterhead. In full: The tender and vital things in one's life centre round our loved ones. Mrs. Thurston and I have focused much that the world means to us in our daughter Jane; her happiness is our first thought. Jane graduates with the highest honor that can be given by her school – that of Citizenship. I am sure that you would like to add to the occasion by sending a telegram of congratulations to Jane. Most cordially yours, Howard Thurston." Old folds from mailing, else very good.

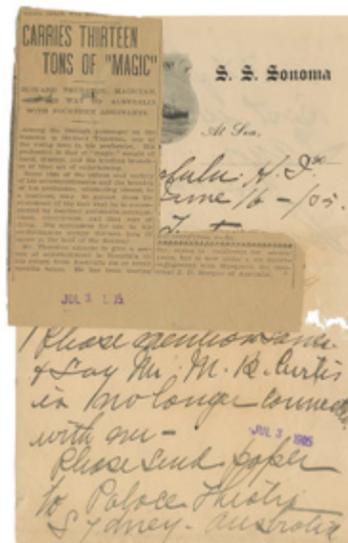
400/800

159. THURSTON, Howard (1869 – 1936). **Two Pieces of Thurston Ephemera.** Including an engraved Complimentary Pass to the Thurston show, unaccomplished, but SIGNED boldly in ink by the magician on the verso; and a later Thurston Christmas Card, SIGNED in ink by "Howard, Lee, and Jane Thurston," likely in Mrs. Thurston's hand.

200/400

160. TREWEY, Félicien (1848 – 1920). **Royal Aquarium Silk Program Featuring Trewey.** For Easter Week ending April 7, 1888. Five-color oversize program printed on thin silk and describing the wide variety of acts at this London hall, including Professor Field the magician, acrobats, a Tunisian Troupe, pantomimes, and "the Original Trewey, Juggler, Equilibriste, and in his renowned Shadowgraph Performances." 17 x 25 1/2". Old folds, faint foxing; very good. 7

200/400

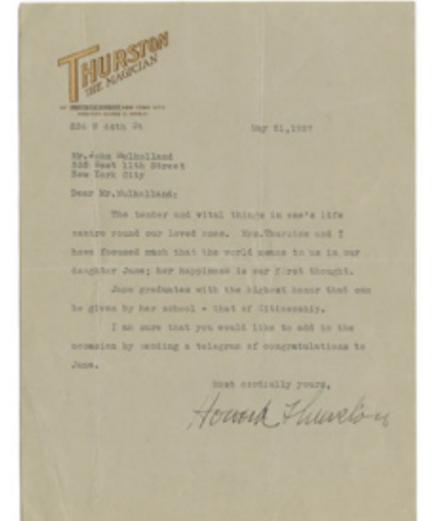


156

I have your long letter regarding a Number Two Show. I am interested. There is no great rush about the matter. I would much prefer to witness one of your performances so if the occasion offers please let me know. I think you have the right qualifications and ideas of magic, that is, those that coincide with mine. Therefor [sic] let us arrange so I can see you. Yours with best wishes, Howard Thurston



157



158



160



159

161. VERNON, Dai (David Frederick Winfield Verner, 1894 - 1992). **Early Dai Vernon Business Card.** 1940s. Simple and elegant card with the text "Dai Vernon/Sleight of Hand" at its center, the telephone number at the lower right. Used during Vernon's years in New York, where he served as the unofficial nucleus of the "inner circle." Near fine.

200/400



161

162. VERNON, Dai (David Frederick Winfield Verner, 1894 - 1992). **Collection of Dai Vernon Photographs.** 1950s – 70s. Including images of Vernon on tour in the United Kingdom, at the Magic Castle, and in the company of other magicians, including Billy McComb, Jay Ose, Bill Chaudet, Leo Behnke, Channing Pollock, and others. Sold together with two Vernon postcards, a small silhouette by Vernon of his amanuensis Lewis Ganson on a small wooden panel (but an original Vernon-cut paper silhouette), and a Vernon business card with his name in an engraved script together with the sobriquet, "The New York Card Expert." Sixteen items. Nice lot.

200/400



162



163



164



165



166

163. VERNON, Dai (David Frederick Winfield Verner, 1894 – 1992). **Signed Portrait of Dai Vernon.** [California], ca. 1970. Half-length image of Vernon in black-and-white holding a champagne glass in one hand and a coin in the other; produced for his now-famous “Thousand Dollar Lecture Tour” of 1971. 10 x 8”. INSCRIBED AND SIGNED “Best Wishes Dai Vernon 1971” in black ink.

100/200

164. VERNON, Dai (David Frederick Winfield Verner, 1894 - 1992). **Two items signed to Louis Falanga of L & L Publishing.** Including a signed black and white photo of Vernon with Doug Henning. [1978]. Inscribed by Vernon in the upper right corner “Sincerely Dai Vernon to Louis.” Approximately 8 x 10”. Some mild toning, edgewear. Fine. And with a signed badge for the 50th Annual Convention of the Society of American Magicians for Louis Falanga. SIGNED by Vernon on the verso “Sincerely Dai Vernon 1978”. Approximately 2 ½ x 3 ½”. Faint occasional thumbsoiling, else fine.

200/400

*The photograph offered here was taken at the 1978 Society of American Magicians convention in Philadelphia at the Bellevue Stratford Hotel; a week later, the hotel was shut down due to an outbreak of Legionnaires’ Disease.*

165. VERNON, Dai (David Frederick Winfield Verner, 1894 - 1992). **Two Vernon items signed to Louis Falanga of L & L Publishing.** Including a signed, black and white photo of Vernon, with a printed inscription in the upper right corner and an original inscription at the left center margin “To my clever friend Louis Falanga Dai Vernon”. June 11th, 1984. Approximately 10 x 8”. Framed and glazed. Fine. This photo was issued to commemorate Vernon’s 90th birthday. And an autograph note signed by Vernon “While in San Francisco at the Phil Temple Symposium had a chance to see Louis Falanga and his friend? perform. They both had some very offbeat and unusual effects with playing cards. They really entertained Bill Bowers, Larry Jennings and myself with new and novel sleights with packet tricks. Louis evidently got a good start under the tutelage of Larry Jennings Dai Vernon Jan 30th 1985.” On yellow index card. Approximately 4 x 6”. Fine.

300/500

166. VIRGIL (Virgil Harris Mulkey, 1900 – 89). **The Great Virgil’s Egyptian Stage Lamp and Table.** Los Angeles: F.G. Thayer, 1940s. A Thayer-made Colonio model table with added electrified hand painted lamp with matching shade, and three plaster statuettes of the Egyptian sarcophagi at the perimeter of the tabletop. Height 62”. Owned and used by Virgil as a set decoration in his illusion show.

250/500



167

167. VIRGIL (Virgil Harris Mulkey, 1900 – 89). **Virgil the Magician Touring Trunk.** Circa 1950. Sturdy metal-bound footlocker painted bright red and stenciled with the name “Virgil” and the number 4. One of many trunks used by the Washington State-based magician to transport his massive illusion show across the globe. 37 x 19 ½ x 19 ½”.

300/500

### FROM THE L&L PUBLISHING STUDIOS

168. **Lot of 11 signed, screen-used background signs used in magic instructional DVDs by L & L Publishing.** Oval signs on foamcore board, all approximately 36 x 23”. Some wear, a few with scuff-marks. All are inscribed by the various magicians to the publisher of L & L publishing. Magicians include: Al Schneider, David Regal, Banachek, Jeff Sheridan, Harry Allen, Dan Fleschman, Henry Evans, Jean-Jacques Sanvert, Michael Finney, Richard Osterland, Petrick & Miao.

200/400

169. **Screen-Used Background sign for Tommy Wonder magic instructional DVD by L & L Publishing.** Oval sign on foamcore board, approximately 36 x 23”. Some minor wear to verso. Inscribed to the publisher of L & L Publishing by Tommy Wonder, Max Maven, and Stephen Minch.

100/200

170. **Screen-Used Background sign for Johnny Thompson Master Magician magic instructional DVD by L & L Publishing.** Oval sign on foamcore board, approximately 36 x 23”. Some light rubbing.

80/100

171. **Screen-Used Background sign for Bill Malone Entertainer magic instructional DVD by L & L Publishing.** Oval sign on foamcore board, approximately 36 x 23”. Some light rubbing. Inscribed by Malone to the publisher of L & L Publishing.

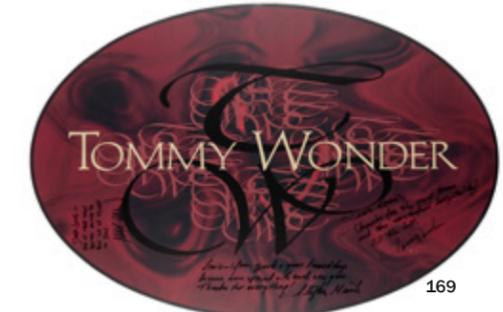
100/200

172. **Screen-Used Background sign for Daryl The Magician’s Magician magic instructional DVD by L & L Publishing.** Oval sign on foamcore board, approximately 36 x 23”. Some scuffing, soiling, edgewear. Inscribed twice by Daryl the publisher of L & L Publishing, and once by Daryl’s wife, magician Alison Easton.

100/200



168



169



170



171



172



173

three of sixteen



174

two of nineteen



175

three of eight

173. Lot of 16 framed, signed photos of magicians, and one unframed photo of models. [V.p., v.d.]. Framed photos of magicians, all 12 ½ x 10 ½" (one a bit smaller), including: Daryl the Magician's Magician, Siegfried and Roy, Harry Anderson (signature faint), Michael Ammar (two photos), The Pendragons, Harry Lorayne (signature a bit faint), Bruce Cervon, Larry Jennings (signature faint), and more. Most photos inscribed to Louis Falanga of L & L Publishing; the pictures were used to decorate the L&L offices in Lake Tahoe. The unframed photo pictures the models who appeared as spectators in many of the L & L Publishing instructional videos.

100/300

174. Lot of 19 framed, signed photos of magicians, including 1 signed letter. [V.p., v.d.]. Framed photos and a letter of magicians, all 12 ½ x 10 ½" (one a bit smaller), including: Ed Marlo, Danny Gans, David Copperfield (one signed photo, one framed typed letter signed), Lance Burton, Bruce Cervon, Jeff McBride, Lisa Menna, Mac King, John Thompsonm, Jerry Camaro, Bob Little, Tom Ogden (two photos), and more. Most photos inscribed to Louis Falanga of L & L Publishing; the pictures were used to decorate the L&L offices in Lake Tahoe.

100/200

175. Eight framed, signed photos of magicians, one unsigned photo, and one framed signed limitation leaf. [V.p., v.d.]. Framed photos of magicians, all 12 ½ x 10 ½", including: Larry and April Becker, Max Maven, Alex Elmsley (a signed magazine cover), David Copperfield (signature a bit faint), Hannah Ammar, Dan Harlan, Tony Clark, and Glenn Falkstein. The unsigned photo is of "The Doctor". The signed limitation leaf is signed by Dai Vernon. A few photos a bit loose in frames. Most photos are inscribed to the publisher of L & L Publishing.

100/200



176

two of four



177

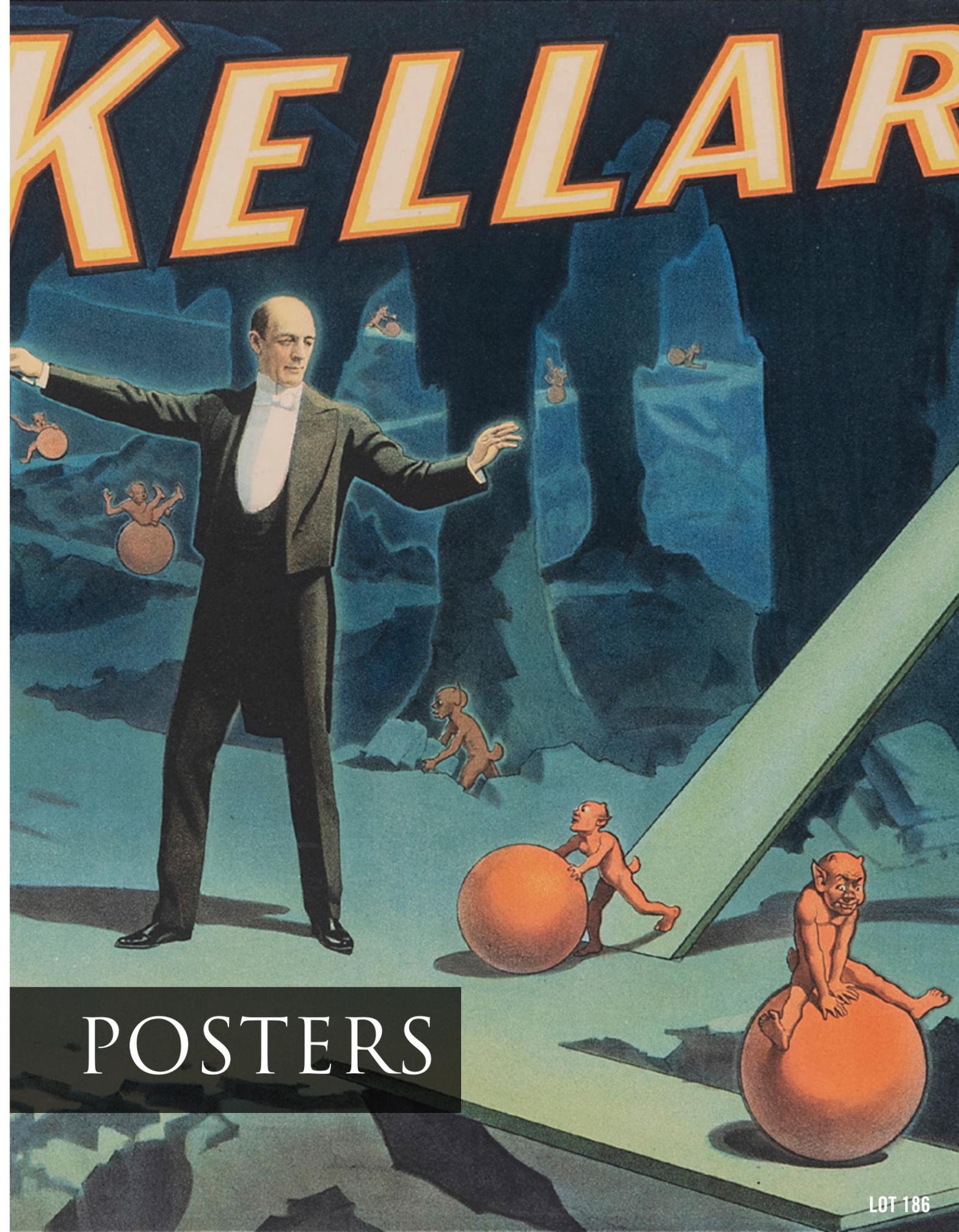
two of four

176. Four Framed, signed items and one reprint of "Carter Beats the Devil". [L & L Publishing, USA Philatelic, 1995-2002]. Three framed front covers for magic catalogues from L & L Publishing for 1995, 1996, and 1997, a framed first day cover of two Houdini stamps from 2002. Framed items approximately 21 x 17 ½". Together with a reprint of the famous "Carter Beats the Devil" poster. Unframed. Approximately 22 x 14". Some general rubbing to framed items, mild wear to "Carter" poster.

100/300

177. Four framed signed photos of modern magicians. [V.p., ca. 1990s-2000s]. Signed or inscribed photos of Michael Ammar (2 photos), Lance Burton, and Max Maven. Approximately 14 x 20" and smaller. Some mild rubbing. Generally fine condition.

100/200





178

178. ALEXANDER (Claude Alexander Conlin, 1880 - 1954). **Alexander The Man Who Knows.** Bombay: Av Yaga, ca. 1915. Three-sheet color lithograph depicting the mind-reader holding a crystal ball as he gazes at the viewer, the likeness offset against a striped green and yellow background. A few scuffs and wrinkles, minor restoration and even toning. Linen-backed. A-

3,000/5,000

179. BRUSH, Edwin (1873 - 1967). **Brush the Mystic. The Hindu Basket.** Chicago: Goes Litho. 1920s. Half-sheet color lithograph of the Chautauqua, Lyceum, and later school show performer standing behind a table atop which sits a vessel from which emanates all manner of magician's accoutrements. In the background is a depiction of Brush's basket illusion. 26 x 19". Wear at old folds, restoration in margins. Linen backed. B+.

1,000/2,000

180. CARDINI (Richard Valentine Pitchford, 1895 - 1973). **Cardini / A Deft Manipulator.** [Kenton: The Scioto Sign Co., 1928]. Window card bearing a halftone portrait of the "Suave Deceiver," advertising his appearance at the I.B.M. Convention in Lima, Ohio. 22 x 14". Soiling in margins, else very good. A-. Laid down.

300/600

181. CARTER, Charles (1874 - 1936). **Carter The Great. World's Weird Wonderful Wizard.** Calcutta: Eagle Litho., ca. 1930. Three-color poster recombines several striking images from other Carter lithographs including the Sawing illusion and Evelyn Maxwell, the mind reader. 40 x 29". Linen backed. A-

150/300

182. DE JEN, Jean. **Monsieur De Jen The Great Magician.** Cleveland: Jontzen, ca. 1930. Bright two-color lithograph bearing a three-quarter length silhouette portrait of the Cleveland-based conjurer and mindreader, arms outstretched before him on an orange background. 42 x 28". Linen backed. A.

150/300

183. GRABEL, Lee (1919 - 2015). **Two Lee Grabel Posters.** Mason City: Central Show Printing, 1950s. Including a two-sheet portrait poster of the west coast-based magician; and a tall panel poster advertising his "girl shot from a cannon" illusion. The larger 56 x 42". Both folded as issued, the former with chips along old fold lines and in margins. Sold together with a TLS from Grabel to fellow magician Vince Carmen advising the latter on how to best use posters to promote his show.

300/600

184. [HYPNOSIS] Escher "Buddha" stock poster. Circa 1920. Half sheet color lithograph poster depicts a mentalist/hypnotist standing in front of a large Buddha statue; rays emanate from the eyes of the sculpture. Signed by the artist, Escher. In a large wooden frame, image 35 ¼ x 27 ½". Linen backed. A.

200/400

185. KAR-MI (Joseph Hallworth, c. 1872 - 1957). **Kar-Mi / Selma. Performing The Most Startling Mystery of All India.** St. Louis: National Ptg. & Eng., 1914. Color stone lithograph depicting the magician levitating a sarcophagus with frightened turban-clad men in the foreground. Large and handsome frame; image 26 ¼ x 39 ½".

500/1,000



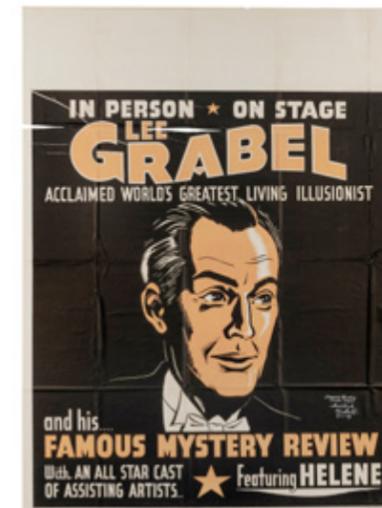
180



181



182



183



183



184



185



186. KELLAR, Harry (Heinrich Keller, 1849 - 1922). **Kellar. [Goliwog Ball.]** Cincinnati & New York: The Strobridge Litho. Co., ca. 1897. The magician stands at the center of a mysterious cave-like scene filled with tiny red imps pushing red spheres down slides and up spiral-shaped ramps, simulacrum of the famed equilibrist, LaRoche. Framed to 22 x 32". Linen backed. Only minor wear and toning visible; not examined out of frame.

12,000/15,000

*This is an artist's interpretation of the Goliwog Ball illusion favored by Kellar and David Devant, among other magicians of the "golden age" and is arguably one of the most imaginative posters printed for Kellar by Strobridge. In performance, 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, its path seemingly guided by his words and an invisible hand.*



187

187. **Maïna Juan.** [Paris], ca. 1930s. Color lithograph poster bears a bust portrait of Parisian psychic Maïna Juan framed by a circle in which appear the signs of the zodiac. 31 x 23", in a wooden frame. Not examined out of frame.

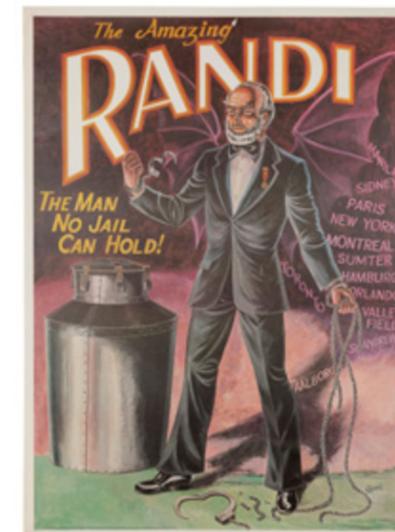
200/400



188

188. **PH. DE NORAN. Ph. De Noran and Datura.** Brussels: Affiches Marci, ca. 1920. Bright and busy color lithographed poster pictures a panoply of scenes from the performance of this Belgian magician, including a levitation, LeRoy's Costume Trunk, a Floating Ball, billiard ball manipulation, and other tricks. Large and handsome frame; image 40 x 26". Linen backed. A.

400/800



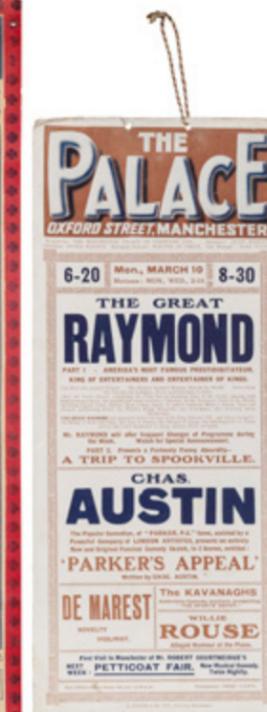
189

189. **RANDI, James (James Randall Zwinge, 1928 - 2020). The Amazing Randi. The Man No Jail Can Hold!** New York: Darien House, 1970s. Randi stands next to a giant milk can, ala Houdini, from which he will escape. Designed by "Jayson." With a hidden message incorporated into the design. 25 x 34 1/4". A-. Unmounted.

100/200

190. **RAYMOND (Raymond Morris Saunders, 1877 - 1948). The Great Raymond.** Nottingham: Willsons Printers, 1920. Letterpress broadside for Raymond's appearance at the Nottingham Hippodrome. Color lithographed portrait of Raymond laid down at the center. 34 7/8 x 11 7/8". Old folds, chips. A-. Sold together with a small Raymond letterpress door hanging broadside, in fair condition.

150/300



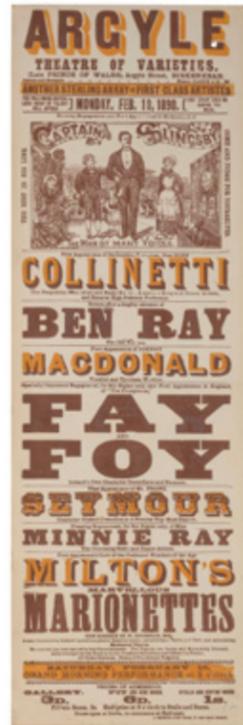
190



191



193



194



195



192

192. ROCK, Will (William Rakauskas, 1907 - 95). **On Stage. Thurston's Miracles of Magic.** St. Louis: Globe Poster Corp, ca. 1947. One-sheet three-color poster advertising Will Rock's post-WWII illusion show tour featuring Thurston's illusions and with Thurston's name and portrait filling the field. Bright and crisp. Linen backed. A.

200/400

193. SEMON, Zera (1847 - 1901). **Fun and Laughter Will Reign Supreme. Zera Semon.** American, ca. 1895. Playbill with woodcut portrait signed "Melville / Chi[cago]" heralding the gift show of this American magician, ventriloquist, and puppeteer. Attractively framed to 20 x 8 1/2". Wear and one tear visible; not examined out of frame.

100/200

194. [VENTRILQUIST] SLINGSBY, Captain. **Captain Slingsby the Man of Many Voices.** Liverpool: S. Griffith & Co., 1890. Pictorial letterpress broadside in two colors for a variety show at the Argyle Theatre of Varieties, Birkenhead, featuring the ventriloquist billed as "the best in his line." 30 1/4 x 9 3/4". Two tiny losses; A-. Unmounted.

150/250

*The image at the top of the bill shows a pre-figure (or pre-"dummy") ventriloquial performance, in which Slingsby not only imitates the voices of different characters, but plays each part in costume, as well. It was not until years later that the modern style of ventriloquism, with a figure on the performer's knee, was popularized.*

#### RARE THURSTON BILLBOARD

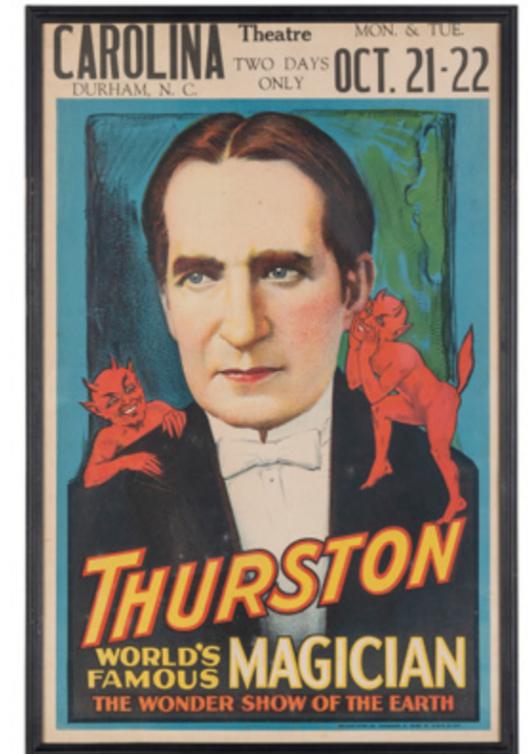
195. THURSTON, Howard (1869 - 1936). **Thurston the Great Magician. Bestowing the Mystic Decree.** Cleveland: Otis Lithograph Company, ca. 1930. Massive stone lithograph billboard advertising the illusion show of this famous American magician. Mephistopheles stands at the left while a bird of prey flies toward Thurston to deliver a large skeleton key held on a ribbon in its talons. The magician stands at the center of the image, behind a tabletop supported by the hands of a demon; from the cup atop it a glowing letter "T" floats in mid-air. 105 3/4 x 200 1/4". Expert over-coloring and restoration primarily at sheet breaks and old folds. Linen backed. Rare; one of perhaps three or four examples known, and the first to be offered at public auction.

8,000/12,000

*Thurston billed his illusion show like a circus, covering the American towns he toured each year in many square yards - if not square miles - of brightly printed lithographs. While many examples of his smaller posters have survived, billboards such as this example by Otis (who printed many silent movie posters) are genuinely rare.*

196. THURSTON, Howard (1869 - 1936). **World's Famous Magician / Wonder Show of the Earth.** Cleveland: Otis Lithograph Company, ca. 1935. Color lithographed window card bearing the classic portrait of Thurston with imps on his shoulders, one whispering in his ear. 22 x 14". Framed; not examined out of frame.

300/600



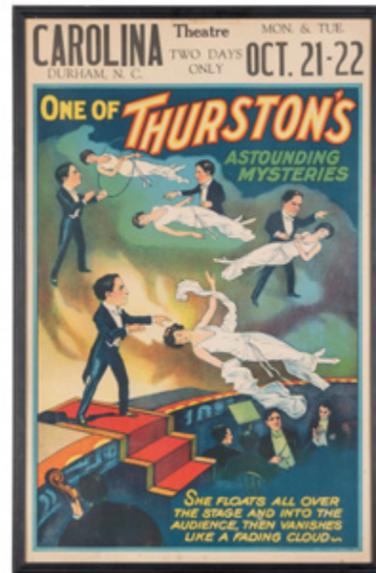
196



198



197



199

198. THURSTON, Howard (1869 - 1936). **Thurston Master Magician. All Out of a Hat.** Cleveland: The Otis Litho. Co., 1920s. Bright and colorful stone lithograph depicts the remarkable production number from the Thurston show in its later years, in which the magician produced a seemingly endless number of objects - including coat trees, umbrellas, and many of his assistants - from a giant top hat. 24 ¾ x 38 ½". A. Linen backed.

1,500/2,500

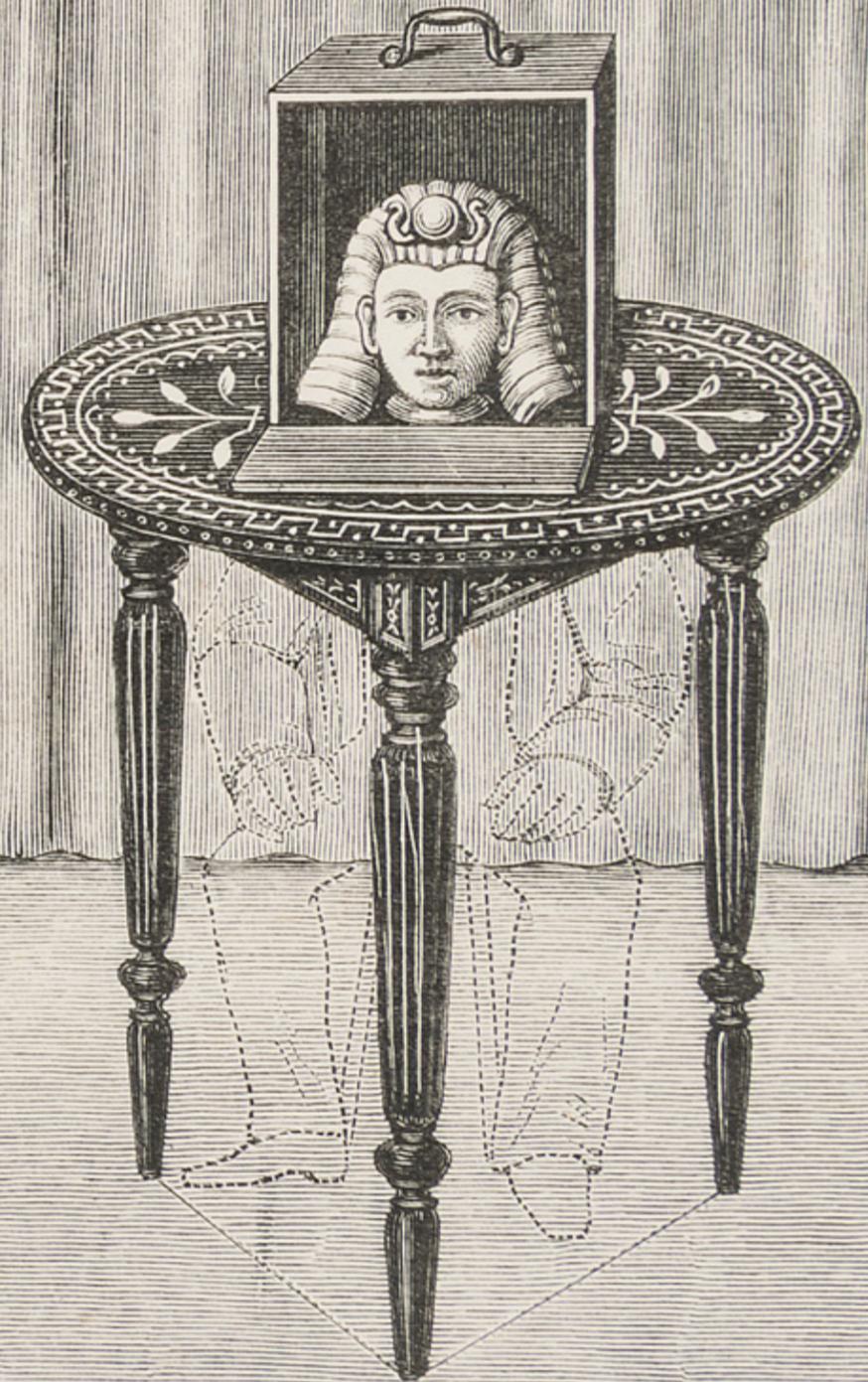
197. THURSTON, Howard (1869 - 1936). **One of Thurston's Astounding Mysteries. She Floats.** Cleveland: Otis Litho. Co., 1936. Color lithographed window card depicting Thurston's famous levitation, a combination of the Kellar version and the Asrah, from his full evening show. Overprinted for an appearance at the Carolina Theatre, Durham. 22 x 14". Framed; not examined out of frame.

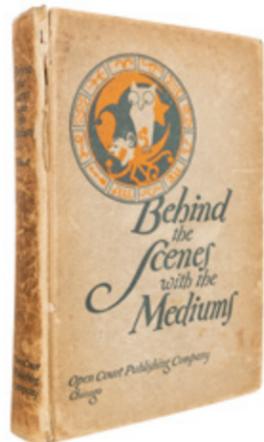
400/800

199. THURSTON, Howard (1869 - 1936). **Thurston's Greatest Mystery. The Vanishing Whippet.** [Cleveland: Otis Litho], ca. 1924. Striking one-sheet poster depicts a Willys-Overland Whippet automobile with five women in diaphanous costumes, vanishing in wisps of smoke above the head of the performer. 41 x 27". Minor restoration in margins and borders, old folds prominent; A-. Linen backed.

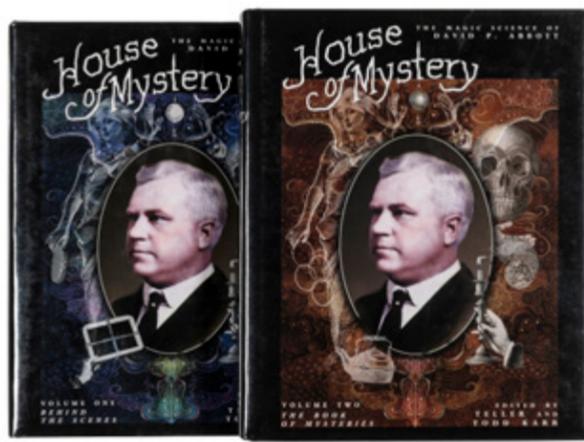
1,500/2,500

# BOOKS

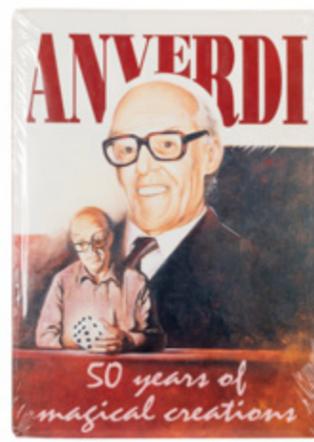




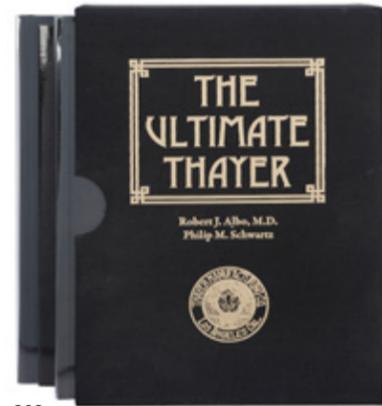
200



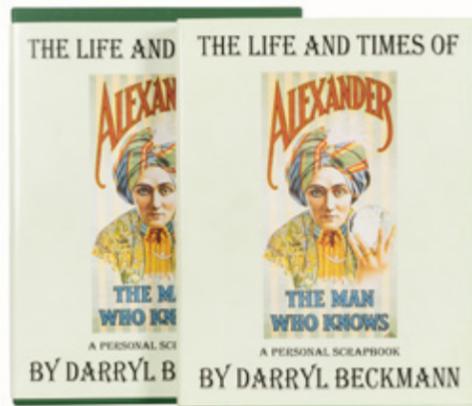
201



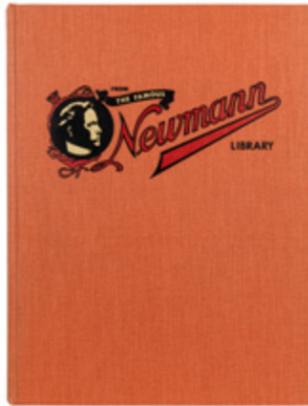
203



202



204



205

200. ABBOTT, David P. (1863 - 1934). **Behind the Scenes with the Mediums**. Chicago: Open Court Publishing Company, 1912. Fourth revised edition. Pictorial paper-covered boards. 8vo. A few marginal stains, boards quite rubbed, hinges weak. Bookplate of Leo Behnke. Tipped-in SIGNED photograph of David P. Abbott to front pastedown.

150/250

201. [ABBOTT, David P. (1863-1934), subject]. [TELLER (b. 1948) and KARR, Todd (b. 1965), editors]. **House of Mystery. The Magic Science of David P. Abbott**. [Los Angeles:] The Magic Factory: [2005]. Two 4to volumes. Profusely illustrated. Publisher's full black cloth, front board and spine lettered in gilt with dust jackets (a bit shelfworn). FIRST EDITION. INSCRIBED AND SIGNED by the editor in Volume 1.

400/800

202. ALBO, Robert (1932-2011) and SCHWARTZ, Philip M. **The Ultimate Thayer**. Doug Pearson, 2010. Large 4tos. From the first and only edition of 400 copies. Two gold-stamped clothbound volumes in the publisher's matching cloth slipcase with folder containing ten-disc DVD set, as issued. With commemorative coin. Profusely illustrated. SIGNED BY THE AUTHORS IN THE REAR OF VOLUME II. In the original publisher's cardboard box. Fine.

400/600

203. [ANVERDI, Tony (1925-1995), subject] **50 Years of Magical Creations**. Kortrijk: Mephisto Edition, 1992. Maroon cloth stamped in gilt, pictorial dust-wrapper. Profusely illustrated. 4to. In the original publisher's shrinkwrap. Fine.

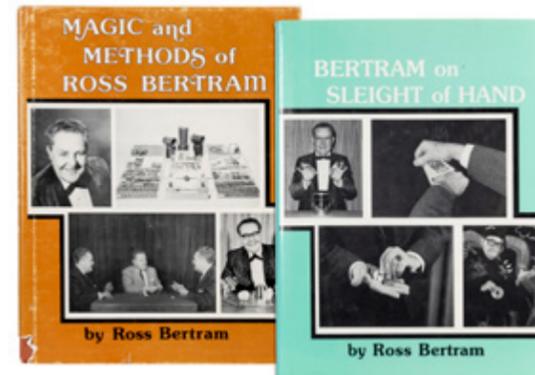
100/200

204. BECKMANN, Darryl. **The Life and Times of Alexander The Man Who Knows...** Rolling Bay: Rolling Bay Press, [1994]. 4to. First edition, one of 1,000 numbered copies (#93). This copy inscribed by Alexander's son, John A. Conlin on the mounted color plate. This copy additionally inscribed on the verso of the fep by Bruce Kalver, who did the editing and layout. Illustrated. Publisher's full green cloth, front board and spine stamped in gilt. In two copies of the publisher's printed dust jacket. In the publisher's green cloth slipcase, with a dust jacket wrapped around. Bright and fine.

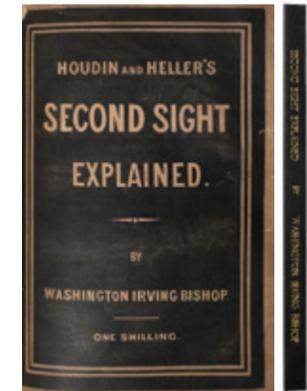
100/200

205. BEHNKE, Leo (ed. and illus.). **The Collected Mental Secrets of C.A. George Neumann**. South Pasadena: Daniel's Den, 1990. Number 99 of 250 copies. Orange cloth stamped in three colors. Tipped-in colored frontispiece, supplemental materials laid in. Illustrated. 4to. Faint toning to pages, else very good.

500/800



206



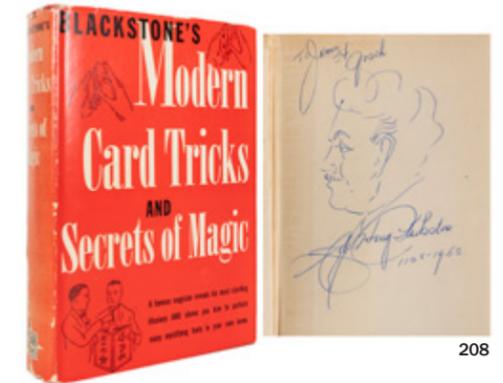
207

206. BERTRAM, Ross (1912-1992). **Magic and Methods of Ross Bertram and Bertram on Sleight of Hand**. Oakland, 1978, 1983. 4tos. Illustrated with photographs. First editions. Both in publisher's cloth with jackets. Some wear, occasional chipping, a few tears to jackets, mild rubbing to bindings. Very good.

100/200

207. BISHOP, Washington Irving (1855 - 89). **Houdin and Heller's Second Sight Explained**. Edinburgh & Glasgow: John Menzies & Co., 1880. Original printed wrappers bound in black buckram, spine lettered in gilt. 8vo. Wraps chipped and reinforced with old cello tape; good.

200/400



208

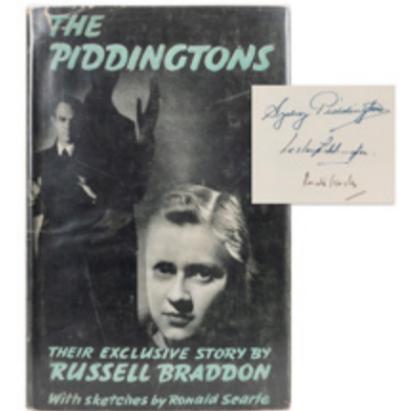
208. BLACKSTONE, Harry (Henry Boughton, 1885 - 1965). **Blackstone's Modern Card Tricks and Secrets of Magic**. New York: Garden City Publishing, 1941. Publisher's cloth with pictorial jacket. Portrait frontispiece, illustrated. 8vo. Shelfwear to jacket; very good. INSCRIBED AND SIGNED and with a self-portrait caricature by Blackstone on the flyleaf.

150/250

209. BRADDON, Russell (1921 - 95). **The Piddingtons**. London: Werner Laurie, 1950. FIRST EDITION. Publisher's cloth with pictorial jacket (tattered), illustrated with sketches by Robert Searle. 8vo. SIGNED on the title page by Lesley and Sidney Piddington, and illustrator Robert Searle. With two ALSs from one of the Piddington's friends and associates, Fergus Anckhorn laid in.

150/250

*Braddon wrote extensively about war and his time in a Japanese P.O.W. camp; it was in the dreaded Changi Prison where he met the Piddingtons and where they first presented their feats of mind reading. This is the first of Braddon's many books.*



209

210. BURGER, Eugene and Jeff McBride. **Mystery School**. Seattle: The Miracle Factory, (2003). Full black cloth with jacket, profusely illustrated, including color plates. Thick 4to. Fine.

150/250

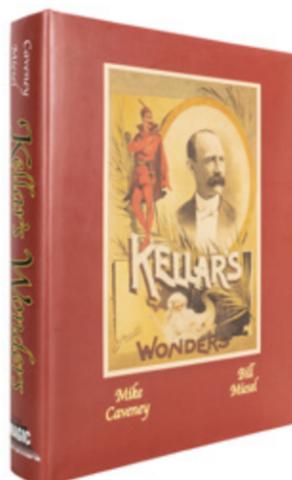
211. CAVENEY, Mike (b. 1950). **Carter the Great**. Pasadena: Mike Caveney's Magic Words, 1995. First edition. One of 1,000 numbered copies. Publisher's cloth with gilt-stamped title and spine. Dust jacket. Illustrated in black and white and with colored plates. 4to.

300/500

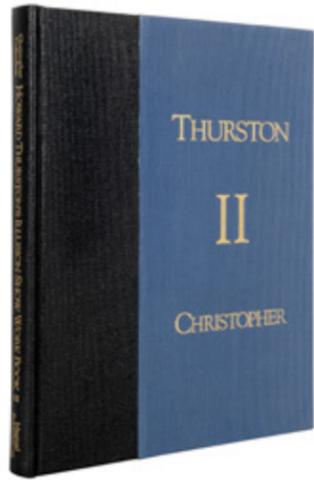


210

211



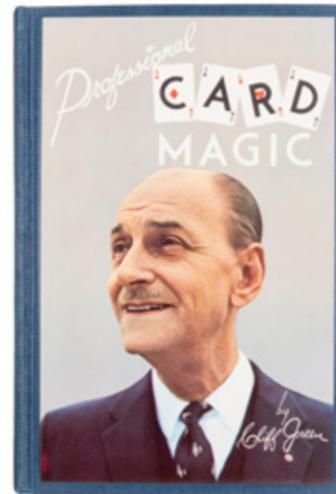
212



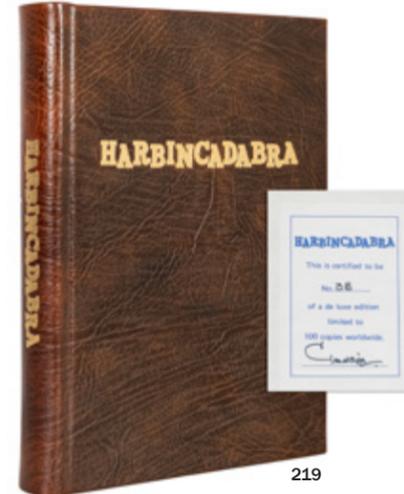
213



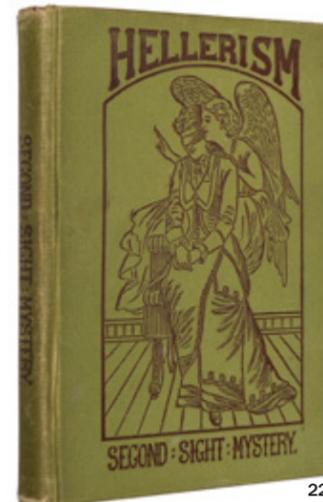
214



218



219



220



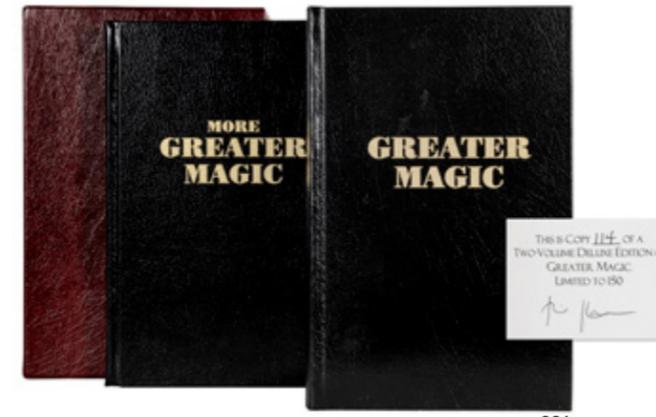
215



216



217



221

212. CAENEY, Mike (b. 1950) and MIESEL, Bill (1935-2012). **Kellar's Wonders**. Pasadena: Mike Caveney's Magic Words, 2003. 4to. Profusely illustrated. Publisher's full burgundy cloth, front board and spine stamped in gilt, publisher's dust jacket. FIRST EDITION, one of 1,000 copies.

200/400

213. [CHRISTOPHER, Maurine (1921-2013), editor]. **Howard Thurston's Illusion Show Work Book II**. Pasadena: Magical Publications, [1992]. 4to. Illustrated. First edition, one of 500 copies (this book unnumbered). Publisher's black cloth backstrip over blue cloth, front board and spine. Fine.

150/250

214. GARDNER, Martin (1914-2010). **Impromptu**. Los Angeles: Miracle Factory, 2015. Bound in black leather and stamped in gilt, dust jacket. Limited edition in black leather case, stamped in gilt. Number 14 of 150. Signed on a mounted sheet by Todd Karr, Jay Marshall and Martin Gardner (these sheets were signed years before publication by Gardner and Marshall, who both died before publication). Illustrated with color photographs. Fine.

300/500

215. GIBSON, Walter (1897-1985) and ELLIOTT, Bruce (1914-1973). **The Phoenix**. Robbins/Tannen, [n.d.]. Complete file, being a reprint in six matching maroon cloth volumes stamped in gilt. Very good. Alfredson/Daily 5595.

150/300

216. GOLDSTON, Will (Wolf Goldstein, 1878 - 1948). **Great Magicians' Tricks**. London: Will Goldston Ltd., (1931). Pebbled maroon cloth, spine lettered in gilt, with marbled endsheets. DELUXE EDITION, with tipped-in photographs of a range of famous magicians and members of Goldston's Magicians Club of London, a tipped-in photograph of an illuminated certificate presented to Goldston by the same club, and a tipped-in publisher's certificate SIGNED by Horace Goldin, Arnold DeBierre, Murray, Douglas Dexter, G.W. Hunter, Louis Gautier, Arthur Sherwood, Harry Price, and Goldston. Profusion of illustrations. 4to. Ex-libris Jeffrey Atkins. SIGNED by Goldston again on the half-title. A few spots of soiling to cloth, faint foxing to a few leaves, but very good to near fine overall.

400/800

*Although not one of the "locked books" for which Goldston gained some notoriety, this volume is oftentimes considered a companion to those works, and in its binding and production is equal to if not superior to the three volumes that preceded it. It is, arguably, the most handsome of the many books Goldston published over the course of his storied career.*

217. [AUTOGRAPHS] GOODLIFFE (Charles Goodliffe Neale, 1912 - 80). **Simply Wizard**. [Birmingham]: Goodliffe Publications, 1946. Publisher's cloth with pictorial jacket (torn). Portrait frontispiece, illustrated. 8vo. AUTOGRAPHEDED BY OVER 125 MAGICIANS, including Robert Harbin, Eric Lewis, Max Andrews, Harry Stanley, Peter Warlock (twice), Billy McComb, Donald Crombie, Jonathan and Charlotte Pendragon, Juan Tamariz, John Ramsay, Paul Clive, Cedric, Paul Daniels, Al Koran, Geoffrey Buckingham, Charles Reynolds, David Berglas, Rudy Coby, David Williamson, Pavel, Kuda Bux, David Nixon, Dai Vernon, Ali Bongo, Leslie Cole, Alan Shaxon, Eric Mason, Alex Elmsley, and many more.

300/500

218. GREEN, Cliff (1894 - 1969). **Professional Card Magic**. New York: Louis Tannen, 1961. First edition. Blue cloth with pictorial plate laid down, as issued. Glassine dust-wrapper. Illustrated. 8vo. Some wear to glassine, else fine.

100/150

219. HARBIN, Robert (Ned Williams, 1909 - 78). **Harbincadabra**. Birmingham: Goodliffe, 1979. Number 52 of 100 copies from the limited deluxe first edition. Crushed brown leather stamped in gilt. A.E.G. Illustrated. 8vo. Fine.

100/200

220. HERMON, Harry. **Hellerism: Second Sight Mystery**. Boston: Lee and Shepard, 1884. Green pictorial cloth. Illustrated, with frontispiece. 8vo. Ex-libris Bayard Grimshaw, Martinka overslip on title page. Corners bumped, front hinge cracked.

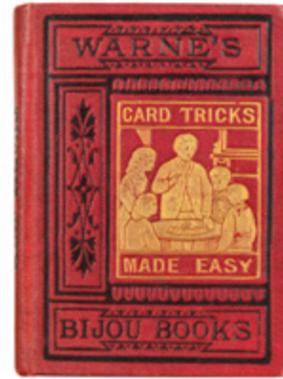
200/400

221. HILLIARD, John Northern (1872 - 1935). **Greater Magic**. Washington, D.C.: Kaufman and Greenberg, 1994. Revised edition, including Richard Kaufman's supplemental volume "More Greater Magic"; One of 150 limited deluxe edition copies, SIGNED AND NUMBERED by the editor, Kaufman, bound in two gilt-stamped black leather volumes with maroon publisher's slipcase, as issued. Profusion of illustrations and photographs. Thick 8vo. Faint spots of soiling to case, else near fine condition.

400/600



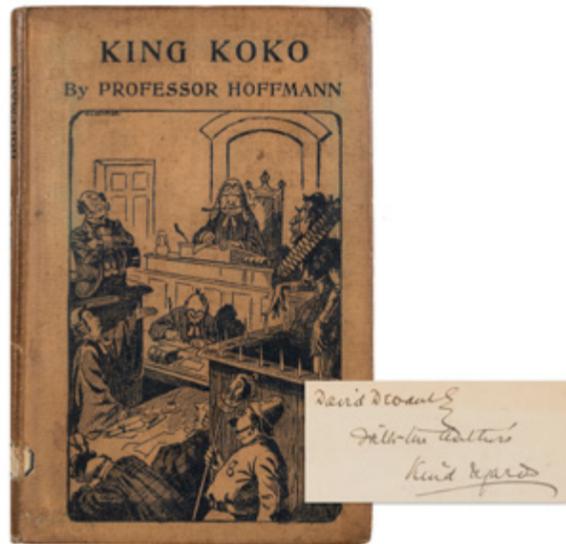
222



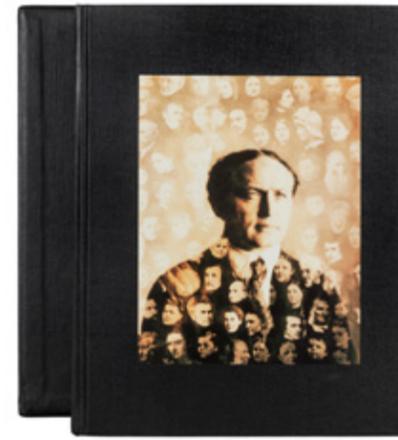
223



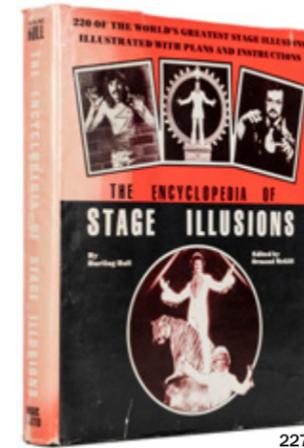
225



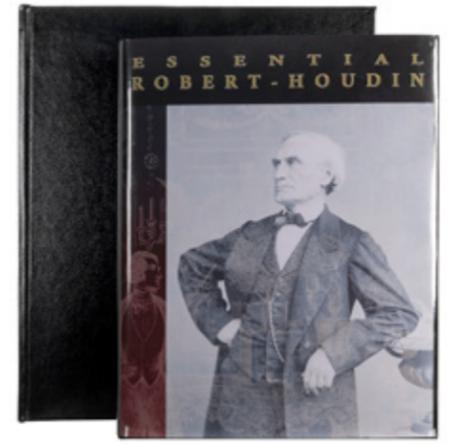
224



226



227



228

222. HOFFMANN, Professor (Angelo Lewis, 1839 – 1919). **Modern Magic**. London: George Routledge and Sons, (1876). First Edition, First State. Pictorial orange cloth stamped in blind, black, and gold. Light brown/tan endsheets; small bookplate to flyleaf. Tissue-guarded frontispiece of the Sphinx illusion. Illustrated. 8vo. Cloth lightly rubbed, spine sunned, tissue foxed, rear joint nearly separated, other minor imperfections. Good to very good condition; a very attractive example of this important book. Toole Stott 386.

800/1,200

Arguably the most important “modern work” to describe conjuring secrets. As Toole Stott notes, first editions are identified by a Routledge monogram on the title page. First states of the first edition show the conjurer with a black hat and gold cone on front cover.

223. HOFFMANN, Professor (Angelo Lewis, 1839 – 1919). **Card Tricks Made Easy**. London: Frederick Warne, (n.d., ca. 1867). Warne’s Bijou Books series. Red cloth stamped in black and gilt. Illustrated. 16mo. Front hinge cracked, gift inscription on flyleaf.

200/400

### INSCRIBED TO DAVID DEVANT

224. HOFFMANN, Professor (Angelo Lewis, 1839 – 1919). **King Koko**. London: Chatto & Windus, 1904. Publisher’s brown pictorial cloth. Frontispiece (behind tissue guard) and illustrations by H.L. Shindler. 8vo. Magic Circle Library stamp to title page and library slip affixed to rear pastedown, paper label to spine, cloth evenly darkened with minor soiling; good to very good. With David Devant’s bookplate on the front pastedown, and INSCRIBED AND SIGNED ON THE FLYLEAF IN HOFFMANN’S HAND: “David Devant / With the author’s / Kind Regards / Nov. 12. 1904.” An outstanding association copy of one of Hoffmann’s lesser-known works. Devant, the best-known stage magician and illusionist in Britain during the Edwardian era, donated his library of magic books to the Magic Circle, the club of which he served as president. The organization later divested itself of many of Devant’s books. Hoffmann was the great literary man of magicdom, whose *Modern Magic*, first published in 1876, remains widely regarded as a watershed in the publication of conjuring books even in the modern era, as it was among the first popularly produced and widely distributed works to reveal a wide range of secrets regularly in use by professional conjurers.

1,000/2,000

225. HOPKINS, Albert A. (1869 – 1939). **Magic. Stage Illusions and Scientific Diversions Including Trick Photography**. London: Sampson Low, Marston and Company, 1897. British edition. Yellow publisher’s cloth decorated in black and red with fire breather design to front board. Engraved frontispiece and four hundred illustrations. Thick 4to. Spine darkened, cloth and page edges rubbed, foxing; very good. The first example of the English edition we have encountered.

100/200

This book is typically encountered in fair to poor condition due to the weight of the text block and weakness of the binding; most examples have broken or starting bindings. Many of the tricks explained in this book were revealed to the author – a longtime editor of *Scientific American* – by William E. Robinson, who went on to fame as Chung Ling Soo, the “Marvelous Chinese Conjurer.”

226. HOUDINI, Harry (1874-1926). **A Magician Among the Spirits: The Original Manuscript**. [Washington, D.C.]: Kaufman and Greenberg, 1996. Black cloth with photograph of Houdini and matching slipcase. From an edition of 1,000 copies. 4to. Very good. A facsimile of the manuscript for a revised edition of Houdini’s book exposing fraudulent mediums. Light occasional rubbing, else fine.

100/200

227. HULL, Burling (1889 – 1982). **The Encyclopedia of Stage Illusions**. Oakland: Magic Limited, 1980. One of 500 copies printed. Publisher’s black plush hardcovers, lettered in gilt with pictorial dust jacket. Profusion of illustrations and illusion plans. 4to. Jacket sunned and chipped, else very good.

400/800

The sale of this book was halted due to a copyright infringement issue; many of the plans in its pages were originally issued by Owen Magic Supreme and the Thayer Magical Manufacturing Co., and were printed in the book without authorization.

228. KARR, Todd (editor). **Essential Robert-Houdin**. [Los Angeles]: Miracle Factory, 2006. Number 13 of 75 copies in deluxe leather clamshell box, tipped-in limitation note signed by the editor. Illustrated. 4to. CD in sleeve at rear. With enclosed publisher’s reprint of Dickens’ “Out-Conjuring Conjurers” (2007). Fine.

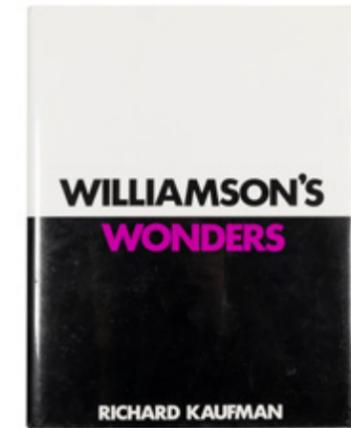
200/300

229. KAUFMAN, Richard (b. 1958). **Williamson’s Wonders**. [N.p.]: Richard Kaufman and Alan Greenberg, [1989]. 4to. Illustrated. First edition. Publisher’s full black cloth, spine lettered in silver (mild rubbing, corners lightly bumped), publisher’s printed dust jacket (mild rubbing to jacket, partial price sticker to front flap). Fine.

100/200

230. KAUFMAN, Richard (b. 1958), et al. **The New York Magic Symposium**. Rockville Centre and New York: Invisible Man Productions and Symposium Productions, 1982-1986. Five 4to volumes. Illustrated. Publisher’s harlequin cloth bindings, front boards and spines stamped in silver. Some general rubbing, soiling, volume 3 with moderate soiling. Overall, a fine set. Volume 5 with text in English and Japanese.

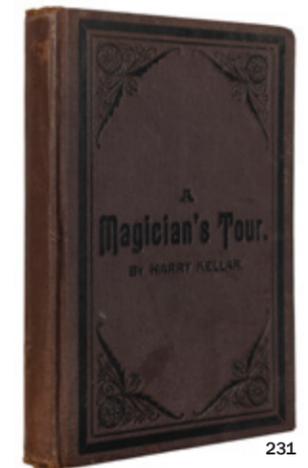
200/300



229



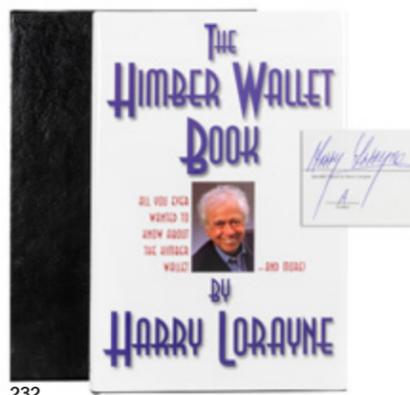
230



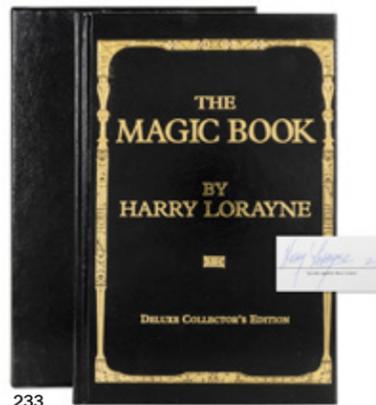
231

231. KELLAR, Harry (Heinrich Keller, 1849 – 1922). **A Magician’s Tour**. Chicago: R.R. Donnelly & Sons, 1886. Brown cloth decorated and lettered in black. Pink endsheets. Portrait frontispiece of Kellar with a moustache. Plates. 8vo. Minimal bubbling to cloth, spine a bit toned; very good condition for this early and uncommon edition of Kellar’s travel memoir edited by “Satan Junior.”

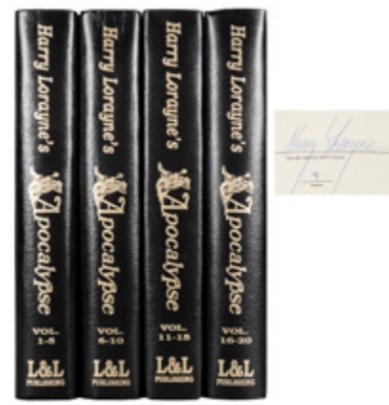
200/400



232



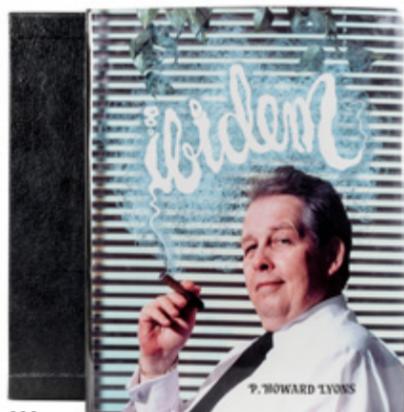
233



234



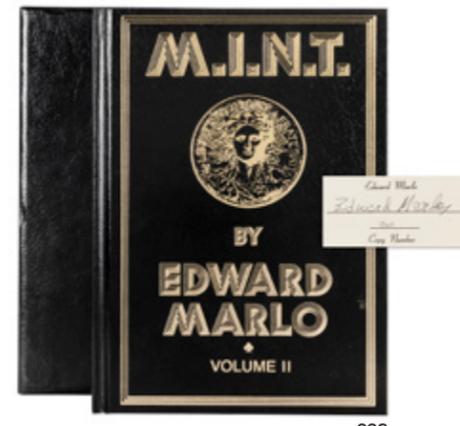
235



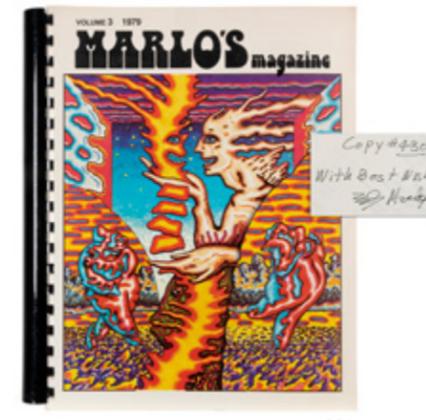
236



237



238



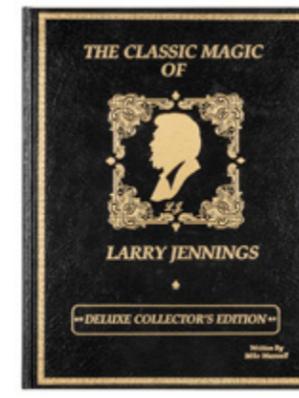
239



240



241



Copy #360  
Without your wishful  
for Lewis, this book would  
have never had a dream.  
I believe this beautiful  
book will go down  
in history as the finest  
ever published on magic.  
I know that my feeling  
is of pride in Lewis and  
only Sam passed by years  
Attentionally  
Larry Jennings

242

232. LORAYNE, Harry (b. 1926). **The Himber Wallet Book**. Tahoma: L&L Publishing, 1998. Deluxe edition in black leather, stamped in gilt, with jacket and publisher's slipcase. First edition, lettered copy "A" and signed by Lorayne on the limitation page. The publisher's own copy. Illustrated. 8vo. Fine. **200/400**

233. LORAYNE, Harry (b. 1926). **The Magic Book**. Tahoma: L&L Publishing, 1977. Number 2 of a limited, deluxe edition in publisher's black leather, stamped in gold, with matching slipcase. Signed by Harry Lorayne. Publisher's own copy. 8vo. Fine. **150/300**

234. LORAYNE, Harry (b. 1926). **Complete set of Harry Lorayne's Apocalypse**. Tahoma: L&L, 2000. Deluxe edition issued in four volumes, each bound in black leather and stamped in gilt on front boards and spines. Limited edition set with mixed limitation numbers. Publisher's own copies. Signed by Lorayne on limitation pages. 4to. Without slipcases. Some rubbing, minor occasional soiling. Near fine. **200/400**

235. LORAYNE, Harry (b. 1926). **A group of books, newsletters and other items**. Books in original publisher's hardcover bindings or wraps. Including *Quantum Leaps*. A reprint edition and a proof copy. – *Reputation Makers*. A reprint edition and a proof copy. – *Rim Shots*. Two first editions. – *The Magic Book*. Second edition. – *The Himber Wallet Book*. Deluxe Collector's Edition ("F"), signed by Lorayne in jacket. – *Harry Lorayne's Personal Collection*. One of 750 limited edition copies. Inscribed by Lorayne. – *Best of Friends Volume II*. First edition in dust jacket. Inscribed by Lorayne. – *Stars of Magic Harry Lorayne*. VHS tape in original box. – (and) nearly 45 issues of *Harry Lorayne's Apocalypse* newsletter. All in original staple-bound self-wrappers. – (together with): with brief review notes by Bruce Cervon, Daryl the Magician's Magician, Michael Ammar, and with an autograph letter signed by Lorayne. **200/400**

236. LYONS, P. Howard (1928-1987). **Ibidem Volume 2**. Seattle: Hermetic Press, Inc., [2001]. Deluxe edition, one of 50 copies (#37), signed by illustrator Pat Lyons. Illustrated. Publisher's full black leather, spine stamped in gilt, dust jacket and slipcase. 4to. With a publisher's letter signed by Stephen Minch and facsimile inserts of *Ibidem* magazine covers. Fine. **100/200**

237. **Magic Lantern (The)**. How to buy and how to Use It. London: Houlston and Sons, 1886. Colored pictorial boards over cloth spine. Frontispiece, profusely illustrated. 12mo. Bookplate of Francis White. Front hinge weak, boards rubbed. Good condition. See Toole-Stott 862. **150/250**

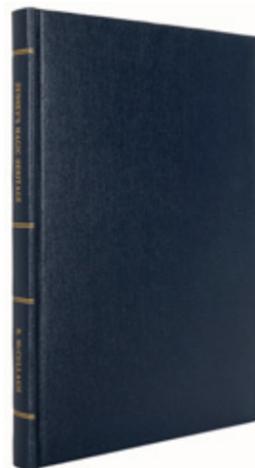
238. MARLO, Edward (1913-1991). **M.I.N.T. Volume II**. Tahoma: L & L Publishing, [1995]. Deluxe Collector's Edition, Copy Number One, signed by Marlo. Publisher's copy. 8vo. Illustrated. Publisher's full black leatherette, front board and spine stamped in gilt, publisher's slipcase. Minor rubbing, else fine. **100/200**

239. MARLO, Ed (Edward Malkowski, 1913 – 91). **Marlo's Magazine Vol. 3**. [Chicago: Marlo], 1979. Color pictorial wraps, comb bound. Illustrated. 4to. Thumbsoiling and general wear; good to very good. SIGNED AND NUMBERED by Marlo. **200/300**

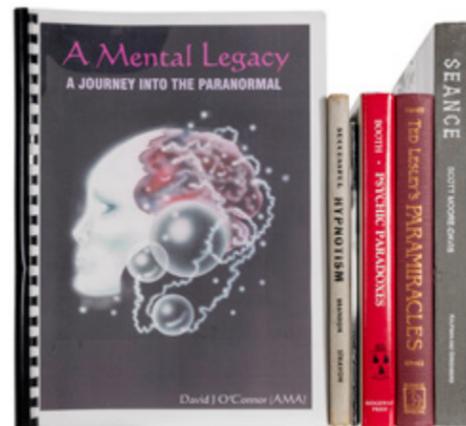
240. MARLO, Ed (Edward Malkowski, 1913 – 91). **Marlo's Magazine Vol. 5**. [Chicago: Marlo], 1984. Color pictorial wraps, wire bound. Illustrated. 4to. Thumbsoiling and general wear; good to very good. SIGNED AND NUMBERED by Marlo. **200/300**

241. MASKELYNE, Nevil (1863 – 1924) and DEVANT, David (David Wighton, 1868 – 1941). **Our Magic. The Art in Magic. The Theory of Magic. The Practice of Magic**. New York: E.P. Dutton & Company, (1911). First American Edition. Textured blue cloth decorated in white and lettered in gilt. Illustrations and photographs. Thick 8vo. Trifling wear at extremities; very good. **150/300**

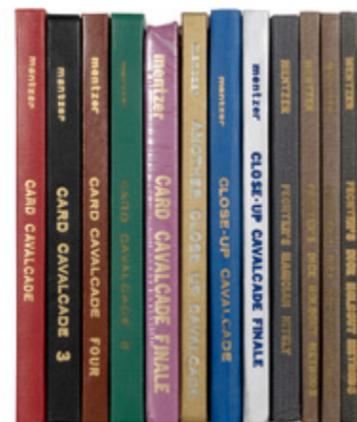
242. MAXWELL, Mike. **The Classic Magic of Larry Jennings**. Tahoma: L&L Publishing, 1986. #24 from the publisher's complimentary copies of the deluxe edition, bound in black leather, gilt decorated, with matching slipcase. With a full-page inscription on the ffp. in gold ink by Jennings to the mother of the printer. Limitation page numbered and signed by Larry Jennings. Publisher's mother's own copy. Illustrated. 4to. In original slipcase. Fine. **150/300**



243



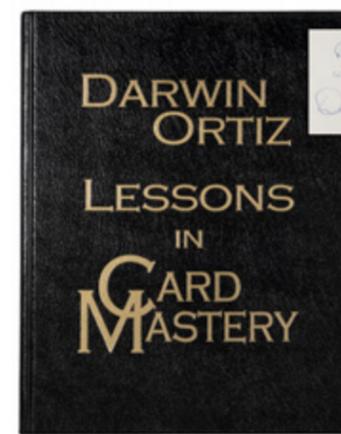
244



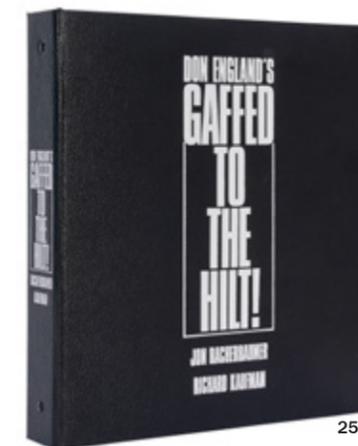
245



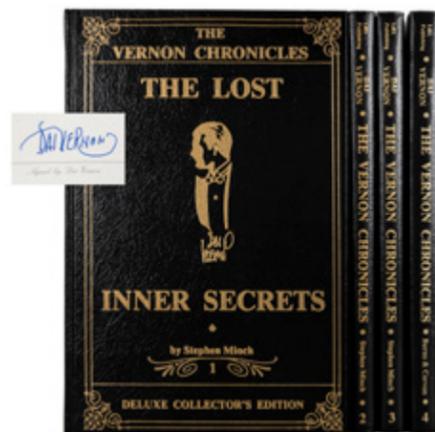
248



249



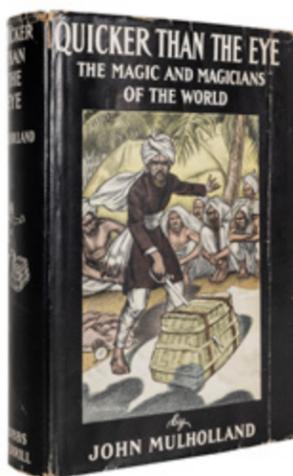
250



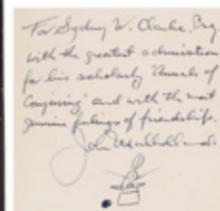
246

244. [MENTALISM]. A group of six books on mentalism and psychic acts. Including BOOTH, John. *Psychic Paradoxes*. Los Alamitos: Ridgeway Press, 1984. First edition. 8vo. Illustrated. Publisher's binding, dust jacket. Fine. Together with LESLEY, Ted. *Paramiracles*. Seattle: Hermetic Press, [1995]. Early printing. Inscribed by Lesley on the fep. Publisher's cloth. Fine. And O'CONNOR, David J. *A Mental Legacy*. South Africa: Creative Print World, [n.d.]. Spiral-bound color photocopy wrappers. 4to. Illustrated. Fine. And BRANDON, Joan. *Successful Hypnotism*. New York: Stravon Publishers, 1956. First edition. 8vo. Illustrated. Publisher's cloth. Some toning, mild wear. Very good. And BANACHEK. *Banachek's 2005 Lecture*. Houston: Magic Inspirations, 2005. First edition. 8vo. Illustrated. Publisher's printed wrappers. Fine. And MOORE-DAVIS, Scott. *Séance*. Kaufman and Greenberg, [1991]. First edition. 4to. Illustrated. Publisher's gray cloth backstrip over black boards, front board and spine stamped in white. In original publisher's shrinkwrap. Fine. An excellent group.

200/400



247



245. MENTZER, Jerry (1940-2016). A group of 12 titles on magic and card manipulation. Commugraphic Enterprises, [ca. 1970s]. First editions. 8vos. Illustrated. Publisher's original cloth. Some light general wear. Generally, near fine or better. Titles include: *Eddie Fechter's Dice Holdout Methods for Magicians* (3 copies), *Magician Nitely The Magic of Eddie Fechter*, *Card Cavalcade (I-V)*, *Close-Up Cavalcade (I-III)*.

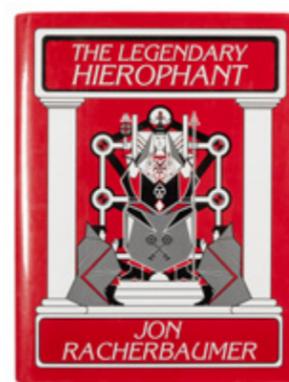
200/400

246. MINCH, Stephen (b. 1948). *The Vernon Chronicles, Volumes 1 - 4*. Tahoma: L&L Publishing, 1987 - 92. From the publisher's limited, deluxe edition, bound in black bonded leather decorated and lettered in gilt with matching slipcases, each volume numbered and SIGNED by Dai Vernon. Each a profusely illustrated tall 8vo. Volume 1 includes the laid-in facsimile Vernon notebook; Volume 3 includes a laid-in color photograph of Vernon in his later years. Faint bump to corner of V4 case, else near fine condition. A handsome set.

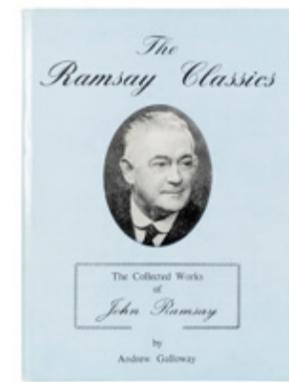
800/1,200

247. MULHOLLAND, John (1898 - 1970). *Quicker Than The Eye*. Indianapolis: Bobbs-Merrill, 1932. Publisher's cloth with pictorial dust jacket. Color frontispiece and plates by Cyrus Leroy Baldrige. 8vo. Good. INSCRIBED AND SIGNED on the half-title by Mulholland to Sidney Clarke, "with the greatest of admiration for his scholarly 'Annals of Conjuring' and with the most genuine feelings of friendship."

150/250



251



252



253

248. OKITO (Tobias Bamberg, 1875 - 1963). *Quality Magic*. London: Will Goldston Ltd., [1922]. Publisher's pictorial boards, illustrated with line drawings. Portrait frontispiece of the author. 8vo. Spine sunned, else very good. SIGNED by Okito on the portrait.

200/300

249. ORTIZ, Darwin (b. 1948). *Lessons in Card Mastery*. [N.p.:] Ortiz Publications, 2012. 4to. Illustrated. First edition, apparent deluxe issue in publisher's full black leatherette binding. Presentation copy, INSCRIBED by Ortiz on the half-title to the proprietor of L & L Publishing, Louis Falanga. Front board and spine lettered in gilt. Some light rubbing, minor soiling. Near fine.

100/200

250. RACHERBAUMER, Jon (b. 1940) and Richard Kaufman. *Don England's Gaffed to the Hilt!* [New York]: Kaufman and Greenberg, 1985. First edition, number 61 of 110 copies. Publisher's pebbled black binder stamped in silver. Illustrated. 4to. Very good. SIGNED by Don England and the co-authors Racherbaumer and Richard Kaufman on title page. With full set of tipped-in enclosures in sleeves and gimmicked cards.

1,200/2,000

251. RACHERBAUMER, Jon (b. 1940). *The Legendary Hierophant*. Brooklyn: D. Robbins & Company, [1998]. 4to. Illustrated. First edition. Publisher's full red cloth, front board and spine stamped in gilt, dust jacket. Minor rubbing, else bright and fine.

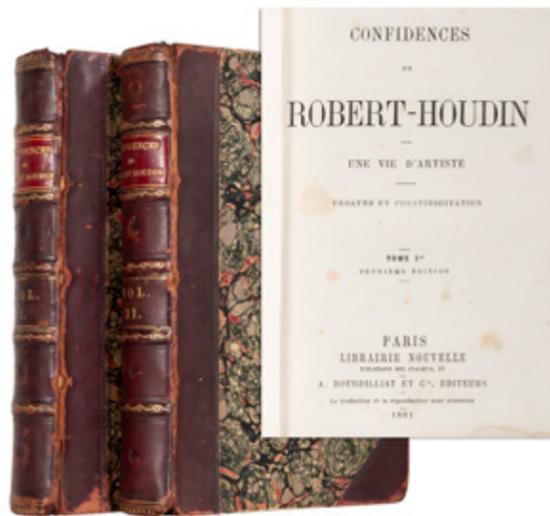
100/200

252. [RAMSAY, John (1877-1962), subject]. GALLOWAY, Andrew (b. 1940). *The Ramsay Classics*. [Ayr: The Author, 1977]. 4to. Illustrated by R. Gordon Bruce. First edition of this classic text. Publisher's full blue cloth, spine lettered in gilt (some mild rubbing, boards mildly curved); publisher's printed dust jacket (jacket rubbed, mildly worn, a few small chips and tears). A near fine copy.

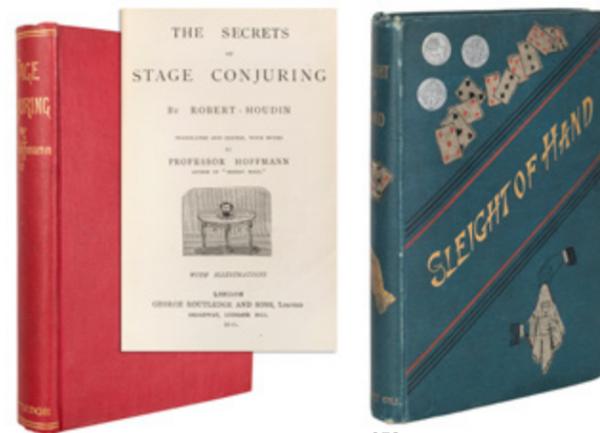
100/300

253. REZVANI, Medjid Khan. *Two Volumes on the Magic of Rezvani*. Including: *Les Coussinets de la Princesse, ou le jeu des tomates par l'image*. Paris, 1950. Two volumes, original pictorial wrappers, describing the magician's Cups and Balls routine with "tomatoes" or small pillows. Good. - - and Sardina, Maurice (trans. Dariel Fitzkee). *The Magic of Rezvani*. San Rafael: Saint Raphael House, 1949. Pictorial wrappers, illustrated. 8vo.

200/400

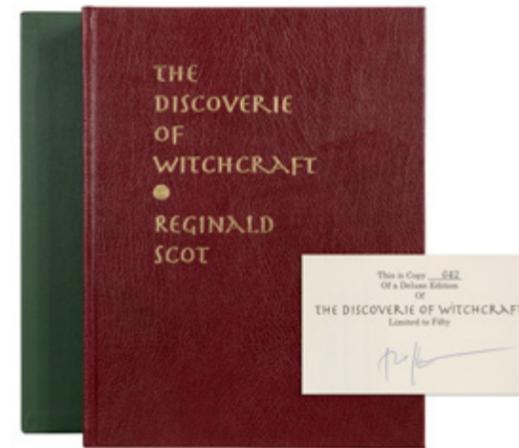


254



257

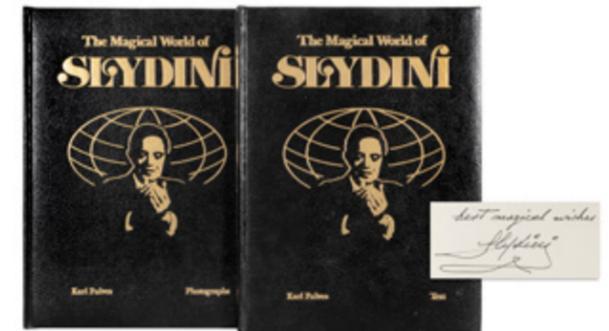
258



259



260



261



255

254. ROBERT-HOUDIN, Jean Eugène (1805 – 71). **Confidences de Robert-Houdin. Une vie D'Artiste.** Paris: Lirarie Nouvelle, 1861. Two volumes in marbled boards over smooth calf, spine in compartments and decorated in gilt with gilt roan spine labels. Portrait frontispiece of the author. 8vo. Foxed, hinges cracked, bindings rubbed; good to very good.

400/800

255. ROBERT-HOUDIN, Jean Eugène (1805 – 71). **Magie et Physique Amusante.** Paris: Calmann-Levy, 1870s. Original pictorial wrappers with illustrations by Maurisset retained in red buckram with marbled endsheets and gilt-lettered spine label. Portrait frontispiece of the author, illustrations. 12mo. Caroly and L'illusionniste stamps, Gamage bookseller ticket. Uniform browning, some leaves unopened; very good.

200/300

256. ROBERT-HOUDIN, Jean Eugène (1805 – 71). **The Secrets of Conjuring and Magic.** London: George Routledge and Sons, 1878. English edition, translated by Professor Hoffmann. Pictorial green cloth decorated in gilt and black, rear panel ruled blind, A.E.G. Illustrated with line drawings. Thick 8vo. Bookplate and ownership stamp to endsheets, foxing, trifling rubbing to cloth; a bright and handsome example. Near fine.

300/500

257. ROBERT-HOUDIN, Jean Eugène (1805 – 71). **The Secrets of Stage Conjuring.** London: George Routledge and Sons, 1900. English edition, translated by Professor Hoffmann. Wine cloth, spine lettered and ruled in gilt. Frontispiece, illustrations. 8vo. Ex-libris John Fisher. Near fine condition; bright, crisp, and tight.

150/250

258. SACHS, Edwin (1850 – 1910). **Sleight of Hand.** London: L. Upcott Gill, [1885]. Second edition. Green cloth decorated in white, red, black, silver, and gilt with. Profusion of line drawings. 8vo. Foxed, rounded corners, spine canted; good. Still, an attractive example of this classic conjuring text.

150/300

259. SCOT, Reginald. **The Discoverie of Witchcraft.** [Washington, D.C.]: Kaufman and Greenberg, 1995. Number 1 of 50 deluxe first edition copies Signed by the publisher. Maroon leather stamped in gold, in a green cloth slipcase. 4to. Very good.

200/300

260. SHARPE, S.H. **Set of Conjurors' Secrets Books.** Includes *Optical Secrets* (1985), *Psychological Secrets* (1988), *Mechanical Secrets* (1992), and *Hydraulic and Pneumatic Secrets* (1991). All First Editions. Publisher's cloth with jackets. Illustrated 4tos. All in very good condition.

500/800

261. [SLYDINI, Tony (1900-1991), subject]]. FULVES, Karl (b. 1939). **The Magical World of Slydini.** New York: Louis Tannen, 1979. Two 4to volumes, one of text, one of photos. Illustrated. 4to. Pre-print signature on title page of text volume; additionally inscribed by Slydini on verso of title-page to the owner of L & L Publishers. Publisher's full black leather front board and spine stamped in gilt. Minor rubbing. Fine.

100/200

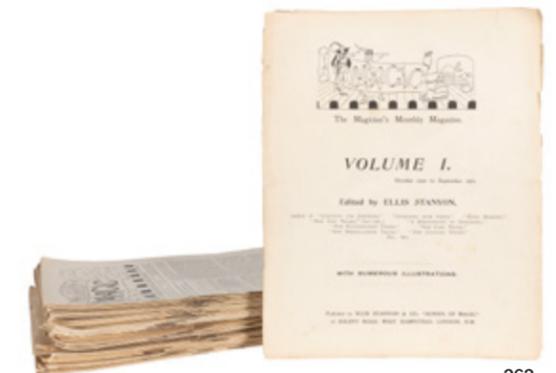
262. STANYON, Ellis (1870-1951). **Magic: The Magician's Monthly Magazine.** London: Ellis Stanyon, 1900-1906. Nearly 50 issues of this monthly magazine, edited by Stanyon (non-consecutive). 4tos. Illustrated. Staple-bound wrappers. Some wear, soiling. A good group.

100/300

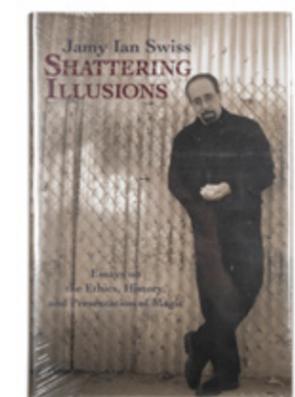
263. SWISS, Jamy Ian (b. 1953). **Shattering Illusions.** Seattle: Hermetic Press, 2002. 8vo. First edition. Publisher's burgundy cloth over boards, dust jacket. In publisher's original shrinkwrap. Fine. An excellent book of essays by magician and journalist Jamy Ian Swiss.

80/150

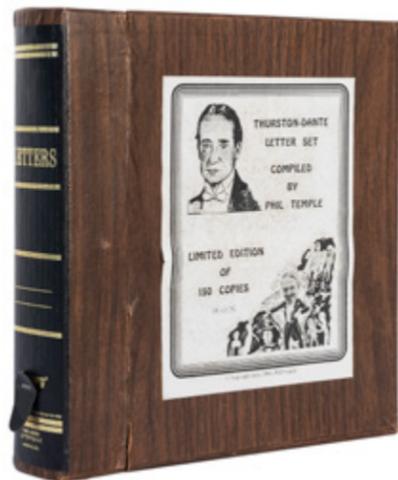
264. No lot.



262



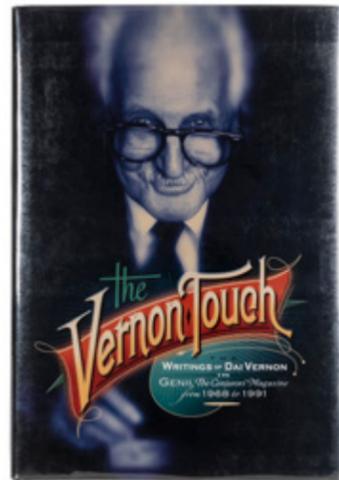
263



265



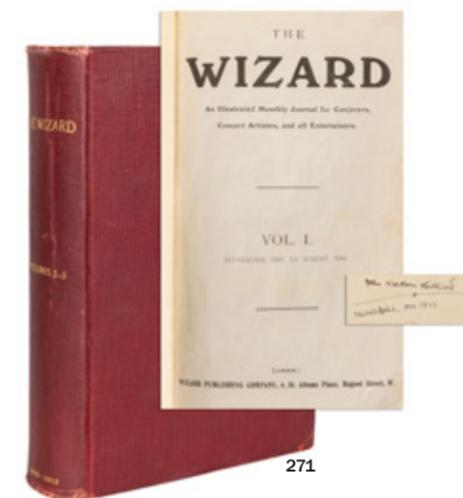
266



267



270



271



268

265. TEMPLE, Phil (compiler). **Thurston—Dante Letter Set**. [California], 1981. Number 26 from the limited edition of 150 sets. Woodgrain-finish 4to letter file case with pictorial cover label, containing over 450 pieces of reproduced correspondence between the two magicians. With three color poster reproductions, introduction booklet, and a purchase agreement.

150/250

266. THURSTON, Howard (1869 - 1936). **Howard Thurston's Card Tricks**. London: L. Upcott Gill, 1901. FIRST EDITION. Publisher's pictorial cloth decorated in black and red, with Thurston and George White presenting the Rising Cards on the front, spine lettered in black. Portrait frontispiece, illustrated. 8vo. Hamley overslip on title page. Bookplate of Stanley Simpson, faint bubbling to cloth at rear. Bright, crisp, and attractive; fine condition.

300/500

267. VERNON, Dai (1984-1992). **The Vernon Touch: Writings of Dai Vernon in Genii, 1968-1991**. Genii, 2006. First edition. Black cloth stamped in silver, with jacket. Illustrated. Tall 8vo. Very good. Together with an excerpt of an article about Vernon in *American Way* magazine.

100/200

268. [VERNON, Dai (1984-1992), subject]. MINCH, Stephen (b. 1948). **The Vernon Chronicles, Volume 1**. Tahoma: L&L, 1987. One of 14 copies bound by Tom Blue and David Weinstein at the Heritage Bindery (#8). SIGNED by Vernon, and contributors Larry Jennings, Bruce Cervon, Weinstein, and Blue. 8vo. Illustrated. Publisher's deluxe half brown morocco over marbled boards, spine ruled, tooled, and lettered in gilt in compartments, six raised bands, marbled endleaves. In original cloth and marbled-paper slipcase, with engraved plaque on side (for magician "Tom Gagnon"). Fine. Rare.

800/1,000

269. WEBER, Michael (b. 1961). **Life Savers**. New York: Kaufman & Greenberg, 1991. First edition. Printed boards. Illustrations and photographs. Tall 8vo. In the original publisher's shrinkwrap. Mild bumping. Some soiling to shrinkwrap. Fine.

100/200



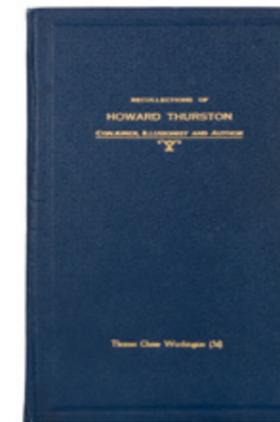
273

270. **The Whole Art of Legerdemain, or Hocus Pocus Laid Open and Explained...With Full Instructions How to Perform the Various Tricks on Cards, Dice, Birds, Eggs, Rings &c.** Baltimore: C.V. Nickerson, 1830. 12mo. (Several corners clipped or rounded at beginning including title-page, browning and spotting throughout as usual). Full-page woodcut on verso of title-page. Original cloth-backed pictorial paper-covered boards with the imprint dated 1832 (extremities worn, text block detached but still stitched); folding chemise and morocco-backed slipcase (spine sunned). RARE EARLY AMERICAN EDITION and possibly an unrecorded variant not in Toole Stott: this example has no frontispiece but instead a non-magic related illustration on the verso of the title-page depicting three men and three women standing around a fireplace with a fourth man walking into the scene with a bundle of wood. See Toole-Stott 719-722 (other variants).

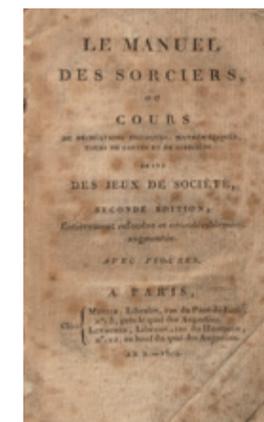
1,000/2,000

271. **The Wizard**. P.T. Selbit. Monthly. V1 N1 (September, 1905) V5 N10 (August, 1910). COMPLETE FILE bound in one maroon cloth volume, spine stamped in gilt. Cloth worn and rubbed at corners and spine; issues clean and bright. Alfredson/Daily 7235. John Northern Hilliard's file, SIGNED by Hilliard and dated on the flyleaf in December 1927.

250/500



272



274

272. WORTHINGTON, Thomas Chew (1882 - 1953). **Recollections of Howard Thurston**. Baltimore: The Author, 1938. Blue cloth stamped in gilt. Portrait frontispiece of Howard Thurston and plates, behind tissue guards. Introduction by Henry Ridgley Evans. 8vo. Bookplate of Edward Little. Near fine.

200/300

273. **Le petit magicien, ou, recueil d'expériences Tirées de la Magie blanche des Amusemens des sciences**. Lille: Castiaux, n.d. [1817?]. 32mo. 16 pp. zodiac calendar dated 1817 at end. Wood-engraved frontispiece, title-page woodcut vignette of a magician, 40 woodcuts printed as 15 full-page text illustrations (frontispiece detached with edgewear). Original rear pictorial wrapper over binder's waste (lacking upper cover, preliminary leaf "Garde" detached and with library call number, spine panel perished but textblock still stitched). Provenance: An American institutional embossed stamp on title). POSSIBLY THE EARLIEST EDITION OBTAINABLE; this title is typically encountered with an undated imprint and with an approximate date of 1820 (see 1817 calendar at end).

400/600

274. **Le manuel des sorciers, ou Cours...** Paris: Metier & Levacher, 1802. Small 8vo. Engraved frontispiece, several in-text diagrams (frontis detached, old library call number label on recto). Original rear wrapper, uncut (worn with losses, lacking upper cover, spotting and soiling to title-page, corners a bit rounded). Second edition, typically encountered rebound.

100/200

GAMBLING SLEIGHT-OF-HAND  
CHEATING, AND RELATED SUBJECTS



275

275. MASKELYNE, John Nevil. **Sharps and Flats...** London: Longmans, Green, and Co., 1894. First edition on card sharp practices. 8vo. Publisher's red cloth, upper cover pictorially stamped in red, black, and cream, spine lettered in gilt. Spine toned, worn, some wear, soiling, bumping to boards, front endleaves missing, some newspaper clippings affixed to front blank and verso of half-title, first gutter splitting, text toned and foxed. Good. [Together with:] *Another copy*. Later edition. Publisher's red cloth, upper cover pictorially stamped in black, spine lettered in gilt. Some wear, soiling, insect damage to boards. Good.

100/300



276

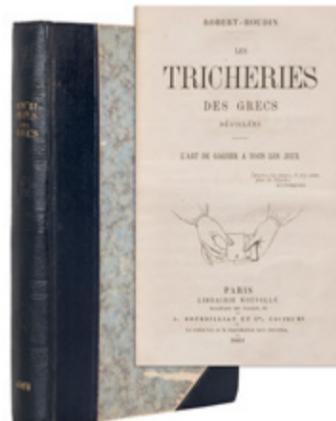
277

276. GREEN, Jonathan Harrington (1813-1887). **An Exposure of the Arts and Miserieis of Gambling.** Philadelphia: G.B. Zieber, 1847. Fifth edition. 12mo. Publisher's brown cloth stamped in gilt and blind. Six inserted engraved plates, illustrations. Some wear, soiling, bumping to binding, razor cut to ffepp, text foxed, and occasionally soiled. Good. Pagination same as Jessel 661.

400/500

277. QUINN, John Philip, (1851-1916). **Fools of Fortune.** Chicago: The Anti-Gambling Association, 1892. 4to. Frontispiece with illustrations. Early edition. Publisher's brown pictorial cloth stamped in silver and gilt. Spine toned, some wear, soiling to binding, rear hinge cracking, text toned, a few gutters cracked. A good copy of this treatise against gambling by a reformed gambler and trickster.

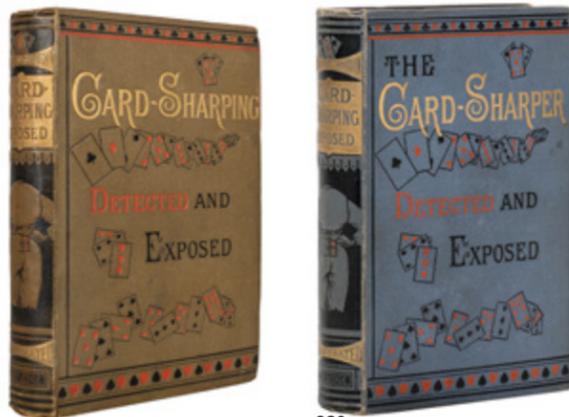
100/300



278

278. ROBERT-HOUDIN, Jean Eugene (1805-1871). **Les Tricheries Des Grecs Devoilees.** Paris: Librairie Nouvelle/A. Bourdilliat et Cie, 1861. 8vo. Illustrated. First edition of this title, translated into English as *The Sharper Detected and Exposed*. Modern half blue cloth over marbled boards. Pages lightly browned on edges, some pages unopened, boards show wear, corners bumped. Very good.

100/300



279

280

279. ROBERT-HOUDIN, Jean Eugene (1805-1871). **Card-Sharping Exposed.** London: George Routledge and Son, [n.d., ca. 1880s]. A group of eleven copies of early English editions of this title about cheating. 8vos. Illustrated. Publisher's pictorial cloth. Wear, soiling, some toning to spines, some with cracked hinges, bookplates. Generally, good or better. This title had originally been published in English as *The Sharper Detected and Exposed* in 1863; this version is the revised and expanded version.

500/600

280. ROBERT-HOUDIN, Jean Eugene (1805-1871). **Card-Sharping Exposed.** London: George Routledge and Son, 1882. 8vo. Illustrated. First English edition. Publisher's full light blue cloth, front board and spine stamped in gilt, black, and red, pictorial endleaves. Spine a bit toned, some mild rubbing, soiling to binding, a few gutters overopened. Skewed. Still, near fine.

300/400

281. H.C. Evans **Gambling Supply Catalog.** Chicago, 1929. First edition of this rare catalogue of gambling supplies and equipment. 160 pages. Color pictorial printed wrappers, some pages printed in blue and red. Some rubbing, soiling, spine chipped near tailcap. Very good. The largest and most comprehensive catalog H.C. Evans printed, as times were flying high one year before the great stock market crash.

100/200



281

282. [CHEATING]. **Monte Carlo: Secret Service Sealed Book.** 1925. Three copies in original red and black pictorial wraps. Illustrated. Thin 8vos. Some wear to spine and wraps, some occasional creasing, text a bit toned. Very good examples of this treatise on avoiding losing by cheating.

200/400



282

283. **Lot of 40 assorted books and ephemera on magic.** [V.p., v.d.]. Mainly twentieth-century books, in publisher's cloth or wrappers. Some wear, soiling. Generally, good or better. Some titles include: *Expert Card Mysteries*, *Expert Card Conjuring*, both by Alton Sharpe, Supreme Magic Co., catalogues, *Gambling and Gambling Devices* by Quinn (2 copies), newsletters from New Lines from Lawton, Kort by Stephen Minch (signed limited edition), and more.

200/400



283

284. **Lot of 40 assorted books and ephemera on magic.** [V.p., v.d.]. Mainly twentieth-century books, in publisher's cloth or wrappers. Some wear, soiling. Generally, good or better. Some duplicates. Some titles include: *Very Peculiar People* by Dingwall, *Confessions of a Ghost Hunter* by Price (2 copies), several Magicol newsletters, *The Vernon Chronicles* by Burns (2 copies), *Experimental Science* by Hopkins, *Bibliography of Conjuring Books* by Hall, *Bibliography of English Conjuring - volumes I and II* by Toole and Stott, *Old Conjuring Books* by Hall, and more.

200/400



284

285. **Lot of nearly 70 assorted pamphlets and booklets on magic trick instructions.** [V.p., v.d.]. Mainly twentieth-century books, nearly all in publisher's cloth or wrappers. Various editions. Some wear, soiling. Generally, very good or better. Titles include *Professional Magic Made Easy* by Elliott, *Secrets of My Magic* by Devant (later edition), *Max Holden's Magic Shops Catalog #12*, *The Very Best of Cups and Balls* by Garcia (2 copies), Alex Elmsley *Floating Ladies... and other mysteries!*, Arthur Emerson's *Witch Craft*, *A Complete Pocket Pact Mental Act* by T. A. Waters, *The Magic of Paul Harris* by Mentzer, and more.

100/300



285

286. **Lot of nearly 30 assorted books on magic and tricks.** [V.p., v.d.]. Mainly twentieth-century books, nearly all in publisher's cloth or wrappers. Various editions. Some wear, soiling. Generally, very good or better. Titles include: *Mr. Lucky* by Swain, *Hoffmann's Later Magic*, *Psychological Subtleties 2* by Banachek, *Great Card Tricks* by Smith, *Try the Impossible* by Simon Aronson, *Billion Dollar Bunk* by Simon Lovell, *Lorayne: The Classic Collection* by Harry Lorayne, and more.

100/200



286



287

287. Lot of nearly 30 assorted books on magic and tricks. [V.p., v.d.]. Mainly twentieth-century books, nearly all in publisher's cloth or wrappers. Various editions. Some wear, soiling. Generally, very good or better. Titles include: *The Jennings Revelation* (photocopy), *Colombini's Cups and Balls* by Ganson, *Lake Tahoe Card Magic* by Falanga, *The Occam's Magic Sampler* by Maue, *Encyclopedia of Dove Magic* by Adair (volumes 1 and 5, reprints), *Darwin Ortiz at the Card Table*, *Expert Gambling Tricks* by Trost, *The Book of Haunted Magick* by Maue, and more.

100/200



288

288. Lot of nearly 35 assorted books on magic and tricks. [V.p., v.d.]. Mainly twentieth-century books, nearly all in publisher's cloth or wrappers. Various editions. Some wear, soiling. Generally, very good or better. Titles include: *The Show Doctor* by McBride, *Alex Is at it Again* by Elmsley (signed), *Nothing Up My (Green) Sleeves!* by Green (signed), *Encyclopedia of Claims, Frauds, and Hoaxes of the Occult and Supernatural* by Randi, *Encyclopedia of Impromptu Card Forces* by Jones, *Karl Norman 40 Years at the Forks*, and more.

100/200



289

289. Lot of nearly 25 assorted books, pamphlets, and photocopies on magic and tricks. [V.p., v.d.]. Mainly twentieth-century books, nearly all in publisher's cloth or wrappers. Various editions. Some wear, soiling. Generally, very good or better. Titles include: *Gary Kurtz Unexplainable Acts* by Kaufman, *After Dinner Sleights* by Neil (very worn), *Rovi Reveals* by Ganson, *The Hindu Thread Trick* by Ganson, *The Michael Skinner Seminar*, *Subtle Card Magic Part One* by Trost, *Fun with Balloons* by Van Dyke, *Close-Up Sampler*, part 1 and 2 by Rosenthal, several issues of *Richard's Almanac* newsletter by Kaufman, and more.

100/200



290

290. Lot of nearly 35 assorted books on magic and tricks. [V.p., v.d.]. Mainly twentieth-century books, nearly all in publisher's cloth or wrappers. Various editions. Some wear, soiling. Generally, very good or better. Titles include: *Clever and Pleasant Inventions* by Prevost, *the Old and the New Magic*, by Evans *The Magic of Matt Schulien* by Willmarth (second printing), *Magie Duvivier* by Racherbaumer, *16 World's Best Card Tricks*, *The Magic Hands Lecture Notes* by Thumm (signed by Thumm), *Richard's Almanac One* by Kaufman, and more.

100/200



291

291. Lot of nearly 50 assorted books on magic and tricks. [V.p., v.d.]. Mainly twentieth-century books, nearly all in publisher's cloth or wrappers. Various editions. Some wear, soiling. Generally, very good or better. Titles include: *Midnight Fantasy* by Reid, *Expert Card Conjuring Part 1 Expert Card Chicanery Part 2* by Tannen, *Videonics Presents "The Professor" in Revelations featuring Dai Vernon*, *Dai Vernon's Ultimate Secrets of Card Magic* by Ganson, *Carney Knowledge* by Carney, *Coins* by York, *Marked Cards* by Raymond, *Teleportation Notes* by Fulves, and more.

100/200



292

292. Lot of nearly 35 assorted books on magic and tricks. [V.p., v.d.]. Mainly twentieth-century books, nearly all in publisher's cloth or wrappers. Various editions. Some wear, soiling. Generally, very good or better. Titles include: *Cause and Effect* by Gordon, *Beyond Zombie* by Karson, *Card Manipulations* by Hugard, *Ventriloquism for Fun and Profit* by Winchell, *Cub Scout Magic*, *Magic* by William Goldman (book club), *50 Years of Magic* by Sands, *Tricks with Your Head* by King and Levy, *Spiritual Applications for Tarbell I* by Miller, and more.

100/200



293

293. Lot of nearly 40 assorted books on magic and tricks. [V.p., v.d.]. Mainly twentieth-century books, nearly all in publisher's cloth or wrappers. Various editions. Some wear, soiling. Generally, very good or better. Titles include: *Special Magic* by Andrus, *Tullock the Phantom Founder of Trade Show Magic* by Tullock, *Ever So Sleightly* by Nash, *My Magic Life* by Devant, *Impromptu Magic from The Magic Castle* by Behnke, *What's New in Magic* by Gibson, and more.

100/200



294

294. Lot of nearly 40 assorted books on magic and tricks. [V.p., v.d.]. Mainly twentieth-century books, nearly all in publisher's cloth or wrappers. Various editions. Some wear, soiling. Generally, very good or better. Titles include: *Expert Coin Magic* by Roth, *Ron Wilson the Uncanny Scot* by Kaufman, *The Six-Hour Memorized Deck* by Joyal, *Card College Volume 4* by Giobbi, *Our Magic* by Maskelyne and Devant (reprint), *The Complete Guide to Billet-Switching*, *Jack Miller's Linking Ring Routine*, and more.

100/200



295

295. Lot of nearly 30 assorted books on magic and tricks. [V.p., v.d.]. Mainly twentieth-century books, nearly all in publisher's cloth and dust jackets. Various editions. Some wear, soiling. Generally, very good or better. Titles include: *Jennings '67* by Kaufman, *The Cervon File* by Cervon (signed), *Charles Bertram the Court Conjurer* by Dawes, *The Ganson Book* by Ganson, *Versatile Card Magic* by Simon, *Lou Gallo the Underground Man* by Kaufman and Phillips, *The Card Magic of Edward G. Brown* by Hall, and more.

100/200



296

296. Lot of nearly 60 assorted books on magic and tricks. [V.p., v.d.]. Mainly twentieth-century books, nearly all in publisher's cloth or wrappers. Various editions. Some wear, soiling. Generally, very good or better. Titles include: *The Aronson Approach* by Aronson, *40 Tricks with a Hot Rod and Other Color-Change Rods* by Anderson, *Ron Bauer's Fair & Sloppy*, *La Monica's Balloon Sculptures*, *Conjuring with Christopher*, *The Magic of Milt Kort* by Minch (trade edition), *The Magic of Michael Ammar* by Ammar, *Professional Card Magic Miracles* by Gordon, and more.

100/200



297

297. Lot of nearly 35 assorted books on magic and tricks. [V.p., v.d.]. Mainly twentieth-century books, nearly all in publisher's cloth or wrappers. Various editions. Some wear, soiling. Generally, very good or better. Titles include: *David Roth's Expert Card Magic* by Kaufman, *Las Vegas Kardma* by Ackerman, *Magic Without Apparatus* by Gaultier, *Art & Artifice* by Steinmeyer, *Secrets of Magic* by Gibson, *Cy Endfield's Entertaining Card Magic* by Ganson, and more. 1840\_035

100/300



298

298. Lot of nearly 30 assorted books on magic and tricks. [V.p., v.d.]. Mainly twentieth-century books, nearly all in publisher's cloth or wrappers. Various editions. Some wear, soiling. Generally, very good or better. Titles include: *The Magic of Michael Ammar* (inscribed to the publisher), *Professional Presentations* by Al Koran, *Meir Yedid's Off the Wall Lecture Notes*, *Magic Christian Lecture Magic*, *Visible Coins Through The Glass Table* by Lewis, *Magic Classics (I-IV)* by Fedko, *Encyclopedia of Card Tricks* by Hugard, *Much Ado About Something* by Fox, *Okito Coin Box Routines* by Bey, and more.

100/200



299

299. Lot of nearly 45 assorted books on magic and tricks. [V.p., v.d.]. Mainly twentieth-century books, nearly all in publisher's cloth or wrappers. Various editions. Some wear, soiling. Generally, very good or better. Titles include: *Magic* by Gosh by Goshman, *Card Finesse* by Racherbaumer, *Chicago 1987* by Fayne, *Necktie Magic* by Herman, *The Shadow and Other Card Mysteries* by Anderson, *My Favorite Card Tricks* by Lorayne, *Marlo Without Tears* by Racherbaumer, *Million Dollar Secrets* by Garcia, ... by Racherbaumer, and more.

200/300



300

300. Lot of nearly 60 assorted books on magic and tricks. [V.p., v.d.]. Mainly twentieth-century books, nearly all in publisher's cloth or wrappers (most are in wrappers). Various editions. Some wear, soiling. Generally, very good or better. Titles include: *The Berg Book* by Berg, *Roger Klause: In Concert* (2 copies, trade editions), *My Latest Book* by Fox, *Abbott's Anthology of Card Magic* (3 volumes) edited by Gordon Miller, several issues of *The Minotaur* newsletter, *Riffling the Pasteboards Again!* by Simmons, *Icebreakers* by Ammar, *Theorems and Corollaries on Good Magic and Card Tricks* by Dreher, and more.

100/200



APPARATUS

LOT 330



301



302



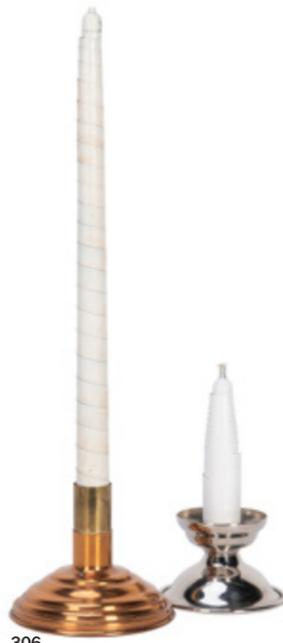
303



304



305



306

301. **ABC Blocks.** Azusa: Owen Magic Supreme, 1990s. A large letter block vanishes from between two others and appears elsewhere. 3" block. 13" tall. Minor wear to block shell. Overall good.

300/500

302. **Absconding Queen.** California: Milson-Worth, ca. 1990. The face of a giant Queen of Hearts card transfers to a silk handkerchief as it is passed through the card, which rests in a handsome frame. The card is then shown blank. 9 x 9 1/2 x 5". With silks and instructions. Very good.

500/1,000

303. **Passe Passe Ball Vases.** London: Merlin's of Wakefield, 1980s. Two spun wooden vases that each contain a snooker ball that appear to transpose at the performer's will within the vases. 7" tall. Very good.

300/600

304. **Blue Phantom.** Azusa: Owen Magic, ca. 1990s. Hans Trunk's clever parlor trick, refined by Thayer and Owen. A large blue checker stacked among gold-colored checkers mysteriously travels to a different position when covered by the decorated tube. Height 17 1/2". Very good.

600/1,200

305. **Changing Cabinet.** London: J. Bland, 1876. Small hardwood cabinet with a felt-lined drawer that slides open; objects placed inside may be changed or vanished, or an empty drawer is instantly filled. Height 4". With a lengthy inked inscription on the rear panel stating, "To Johnny Jones from Carlton King Jan. 2<sup>nd</sup>/32. This trick was given to me by Prof. Amsthorn who purchased it at Blands [sic] London in 1876."

250/500

306. **Appearing Candle.** Alhambra: Owen Magic Supreme, 1970s. A tall white lit candle appears without cover in a low spun copper candlestick. Height (open) 16 3/4". Hallmarked. Wear from use. Also includes a Fantasio Vanishing Candle and base. Fair.

100/200



307



308



311

307. **Wonder Clock.** London: Davenport's, ca. 1930. Walnut box with encased clock; performer predicts the hour that the spectator has moved the clock's hand, even though the clock is covered with a sliding door. 6 x 3 1/2 x 1 1/2". Very good.

200/300

308. **Coffee Vase.** European: ca. 1930. Handsome chrome-plated canister that transforms cotton or cloth into hot coffee. 8" tall. Includes cardboard cover. Very good.

200/300

309. **Miraculous Coin Casket.** Azusa: Owen Magic Supreme, 1980s. Four coins vanish one at a time from a handsome miniature hump-backed hardwood casket. With coins and resetting tool. 4 1/4 x 3 1/2 x 3 1/4". Hallmarked. Very good.

600/800

310. **Locking Lippincott Box.** California: Mark Teufel, ca. 2000. Miniature locking wooden box with brass fixtures, interior lined with green velvet, from which a vanished coin or ring may be secretly removed (or made to appear). 2 1/8 x 1 5/8 x 1 5/8". Very good.

300/600

311. **Changing Canister.** European, ca. 1880. Tall tinware vessel with turned wooden finial atop the outer cover. Silk scarves or other objects placed in the container are transformed into wrapped bonbons or any other objects. Toleware finish in black, gold and red (chipped). Height 17". The only example we have encountered in this size and of this design.

600/1,200

312. **Circus Wagon Production.** Sun Valley, CA: Milson-Worth, ca. 1980s. A miniature circus wagon is shown empty, and a balloon is placed inside. The balloon bursts, and the interior is now filled with any number of objects, including livestock. Original instructions. Handsomely finished; near fine.

300/600



309



310



312



313



317



318



319



320



321



322



323



314



315



316

313. **Curious Cubes.** Sun Valley, CA: Milson-Worth, ca. 1980s. Twelve wooden cubes bearing playing card pips randomly in a cabinet rearrange themselves to reveal a selected playing card. Cabinet 6 3/4 x 9 1/2 x 2 1/2". With instructions. Minor rubbing to cubes. Finely finished.

300/600

314. **Dean's Box.** California: Dean Dill, 1990s. Clever adaptation of a Paul Curry effect in which ropes link and unlink inside the box. With rings and ropes. Decorated in the Okito style with Asian decals and pale green lacquer by Norm Nielsen. 7 x 7 x 7 1/2". Some wear to finish.

300/600

315. **Nu Way Watch Box.** Washington D.C.: Collector's Workshop, 2000s. A borrowed watch or other small object appears locked within the finely made wooden box secured by a solid plate of brass. Redecorated by Norm Nielsen in the Okito style. 6 1/2 x 5 x 6 1/2". Very good.

400/600

316. **Presto Box.** Las Vegas, Okito-Nielsen, ca. 2003. A handsomely decorated box is shown empty. Both doors are closed and a production of articles is made from within. Attractive Asian motif in the Okito style. Doors measure 9 x 9". Hallmarked. Light paint wear, otherwise very good.

300/600

317. **Germain Water Jars.** Chicago: A. Roterberg [?], ca. 1910s. Six spun metal jars are shown empty, one at a time. Then, each jar incredibly fills itself to the brim with liquid. Five gimmicked and six ungimmicked jars, height 7". Tiny scuffs and dents not affecting operation; good.

400/800

318. **Bowl of Gobi.** Fred Story (for Stevens Magic), 1980s. Fine lacquer-decorated wooden box allows the performer to change a confetti-filled copper bowl into a bowl full of water. With all original parts including bowls, and fakes. Box 8 1/2" square. Fine.

400/600

319. **Chrome Paul Fox Chick Cups.** Phoenix: Danny Dew, ca. 1975. Oversize set of spun brass cups designed by Paul Fox. Large enough to accommodate a baseball or live baby chick as a final load. Height 4", openings 3 1/2" across. Chrome plated. Tarnish to interior of one cup, else near fine.

500/1,000

320. **Dove Egg.** Azusa: Owen Magic Supreme, 2000s. A large spun metal egg used to house a dove for production. 6 1/2" tall. Splits into halves. Minor wear.

100/200

321. **Tayade "Western Style" Cups.** India: D.A. Tayade, 1970s. Set of three attractively lacquer-finished wooden cups for the traditional Cups and Balls effect. Mouth diameter 3 1/4". Near fine.

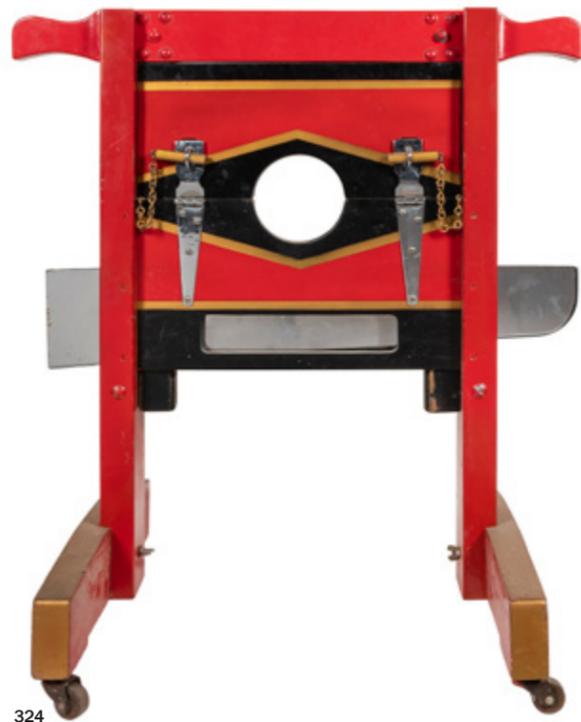
200/300

322. **Indian Cups and Balls.** India: D.A. Tayade, 1970s. Turned wooden cups for the Indian version of the classic Cups and Balls trick. Green, brown, and orange hand painted finish. With matching hand-painted wand (Length 13 1/2"), showing minor wear and chipping.

250/350

323. **Rice Vase.** India: D.A. Tayade, 1970s. Elaborately hand-painted wooden vase transforms grains of rice into an orange or other solid object. Turned wood, interior flocked in purple. Height Near fine.

300/500



324

324. **Lester Lake Extended Blade Guillotine.** Alhambra: Owen Magic Supreme, 1950s. Heavy and imposing low wooden stock with matching metal blade. A head of cabbage or carrots are chopped with the blade, then a spectator's neck and head are secured in the apparatus. The blade is pushed down through the device and the assistant's neck; no harm comes to the individual, but the carrot placed in a slot is cut cleanly in two. Height 37". Mechanism in need of repair or readjustment. Finished in classic Owen red, black, and gold, and formerly owned, used, and constructed by John Daniel (with Carl Owen). **1,500/2,500**

*One of the first guillotines of this type manufactured in the Owen workshops in Alhambra, this is the very device pictured for years in the Owen catalog – with the leg of Irene Larsen held fast in the stock. The prop was used by John Daniel and Irene for years, and was a feature attraction in Daniel's show. These props, as manufactured by Owen Magic Supreme, were among the company's most popular and most often performed small illusions.*

325. **Handkerchief Burning Globe.** Circa 1910. Large metal vessel into which a borrowed silk handkerchief (or quantity) is placed. The cloth is then set ablaze and the lid is clamped on. When removed, the cloth is in like-new unscorched condition. Height 12 ¼" (inclusive of lid). A very large example. Moderate wear to finish. **500/1,000**

326. **Berg Nest of Boxes.** Chicago: Joe Berg (Princess Magic Shop), 1940s. A vanished coin, ring, or other small object reappears in the smallest of six nested and locked hardwood boxes that have been on display on the magician's table throughout his performance. Finely built, with mahogany finish. Largest box a 5 ¾" cube. Rubbing to finish, two lifting rings in need of restringing. Very good. A handsome set. **400/800**



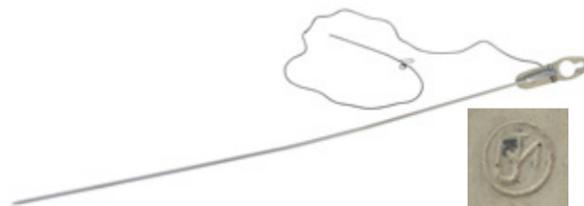
325



328



326



327

327. **Rising Tie Gimmick.** London: Jon Martin, 1963. Secret device meant for installation in a necktie; when activated, the tie rises up off the wearer's chest as if pulled by an invisible thread. Precision made by Martin in his trademark aluminum. Hallmarked. Length 13 ¾". With a signed letter of provenance from the former owner, Bobby Bernard, explaining that he hired Martin to create this gimmick for him. Scarce. **200/400**

328. **Satanic Tube.** Azusa: Owen Magic Supreme, 1990s. A decorated wooden tube is split open and shown empty, from which a large production can be made. 9 x 4 x 3 ¾". Two load chambers. Fine. **150/300**



330



329



331



332



333

330. [MAGIC SET] **Tours de Societe.** Paris: Narcon, ca. 1880. Child's magic set filled with turned boxwood tricks including a Melting Pot Coin Vase, Pillars of Solomon, Color Changing Egg Vase, Bonus Genius, magic wand, and other tricks including Cups and Balls made from tin. With original instruction pamphlet. Paper-covered wooden box with attractive hand-colored label. 12 ½ x 9 ¼ x 2 ⅝". Inner dividers with a few splits, else very good. **1,000/2,000**

331. **Silk Pedestal.** New York: New York Magical Co., 1910s. Nickel-plated stand with elaborate base atop which rests a glass tumbler. Internal mechanism allows the performer to secretly insert a handkerchief into the covered drinking glass atop the stand. Hallmarked underneath the base. A handsome and large example of this classic conjuring prop, rarely encountered with this hallmark. **400/800**

332. **New Tumbler Pedestal.** Los Angeles: F.G. Thayer, ca. 1925. Silk handkerchiefs appear in a glass tumbler placed on top of the wooden pedestal. Novel operation (not spring loaded). 10" high. Crack on upper platform. Good. Uncommon. **200/300**

333. **Califaction of Silks.** Colon: Abbott's Magic, 1950s. A production of silks from a box similar to a Demon Wonder Box, atop a small chrome plated stand, in which it rests loosely. Includes instructions. Uncommon. **150/250**

329. **Demon Second Sight Casket.** London: Davenport's, 1940s. Small brass-bound hardwood box with lock into which a billet, photo, or other item is placed. Despite its locked condition, the mentalist instantly "sees" the contents. Subtle locking mechanism allows the casket to be examined. 7 x 4 ¾ x 1 ¾". Good. **200/400**



334



337



338



335



336

334. **Snuff Vase.** Circa 1900. Spun brass vase changes one object into another when the vase is placed on top and then removed. Height 5 ½". Slight lean, else very good.

500/1,000

335. **Old English Wrist Stocks.** Kansas: Louis Gaynor, 2000s. A set of solid wooden stocks with vintage style. Simple method built in for escaping the stocks quickly. 13 x 5 ½ x 2". Includes 2 keys and legitimate lock. Very good.

200/300

336. **Sword of Creation.** Vandalia, OH: Walter Sheppard, 1990s. A large frame decorated in bright lacquers with an Asian motif rests atop a thin metal stand. The magician displays the frame empty by opening the front and rear doors simultaneously. They are closed and a sword is inserted through the center of the frame. When the doors are reopened, three or four live birds have appeared, perched neatly on its blade. Assembled, 56 x 25". With original wooden packing case. Near fine. Uncommon.

800/1,200

337. **Oriental Dice Box.** Arizona: Richard Gerlitz, ca. 2002. The magician predicts the sum of three dice after being shaken inside the box. Plastic with Oriental-themed decals on both sides. 2 ¾" diam., 1" high. Original instructions, signed by the maker. Fine.

250/350

338. **Oriental Dice Box.** Arizona: Richard Gerlitz, ca. 2002. The magician predicts the sum of three dice after being shaken inside the box. Plastic with dragon decals on both sides. 2 ¾" diam., 1" high. Original instructions, signed by the maker. Fine.

250/350



339



340

339. **Sea-Ling's Orb of Truth.** Richard Gerlitz, ca. 2006. A glass orb is hidden under one of three decorated tubes. The conjurer instantly knows the location of the orb. Glass, fabric and brass construction. Base 9 x 4 x 4 ½". One of twelve units manufactured. Original instructions signed by the maker. Finely crafted with intricate mechanism in good working condition.

1,000/2,000

340. **Sea-Ling's Three Sisters.** Arizona: Richard Gerlitz, 2000s. A transposition effect involving three small figurines and three finely decorated chests. Based on an Okito principle. Largest box 7 x 5 ½ x 5 ½". Includes all props and instructions, the latter signed by Gerlitz. Near fine condition.

1,000/2,000



341



343



345



342



344

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

1,500/2,500

342. **Talking Skull.** Columbus: Grant, [ca. 1940s]. Black papier-mache skull mounted to a hardwood board; clicks its jaw to answer questions, once for "yes," and twice for "no." Approximately 10" high. Minor wear; good. Black talking skulls by Grant are rare.

200/300

343. **Karson Two-Hole Wrist Chopper.** Azusa: Owen Magic Supreme, ca. 1990s. A large metal blade with two holes in its center is pushed through the wrists of spectators locked in sturdy set of wooden stocks - without harming them. When the stocks are disassembled, the spectator's wrists are encircled by the metal blade. Substantial hardwood construction, handsomely finished. Designed by Joe Karson. Height 17". One scratch, else fine condition.

800/1,200

344. **Wrist Guillotine.** North Hollywood: Merv Taylor, 1950s. Handsome polished metal chopper with wooden base and handle; a victim's wrist placed in the large opening is cut through without harm, yet the object in the smaller opening is cut cleanly in two. With a custom hardwood carrying case bearing a brass plaque with the logo of the former owner, Alton Sharpe, a noted nightclub magician. Hallmarked. Near fine condition; among the finest examples of this prop we have encountered.

400/800

345. **Watch Box.** Circa 1920. Hardwood box with locking mechanism. A borrowed watch (or other small object) is secured inside, but is immediately obtainable. It may be made to vanish from the box and reappear elsewhere, at will. 3 3/4 x 2 3/4 x 2 1/4". Minor wear to finish.

100/200

## CONDITIONS OF SALE

The lots listed in this catalogue (whether printed or posted online) will be offered at public auction by Potter and Potter Auctions, Inc., as agent for consignor(s) subject to the following terms and conditions. By bidding at auction you agree to be bound by these Conditions of Sale.

### PRIOR TO THE SALE

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

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

### AT THE SALE

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

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

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

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

Bidding Increments - Expected bid increments are as follows:

Min Value	Max Value	Increment
\$0.00	\$29.00	\$5.00
\$30.00	\$99.00	\$10.00
\$100.00	\$499.00	\$25.00
\$500.00	\$999.00	\$50.00
\$1000.00	\$1,999.00	\$100.00
\$2,000.00	\$4,999.00	\$200.00
\$5,000.00	\$9,999.00	\$500.00
\$10,000.00	\$19,999.00	\$1,000.00
\$20,000.00	\$49,999.00	\$2,000.00
\$50,000.00	and above	10% of current bid

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

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

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

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

### AFTER THE SALE

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

**Payment** - The buyer must pay the entire amount due (including the hammer price, buyer's premium, all applicable taxes and other charges) no later than 5 p.m. on the seventh (7) business day following the sale. Payment in U.S. dollars may be made with cash; bank check or cashier's check drawn on a U.S. bank; money order; or wire transfer unless other arrangements are made with Potter and Potter Auctions, Inc. Potter Auctions, Inc. reserves the right to hold merchandise purchased by personal check until the check has cleared the bank. The purchaser agrees to pay Potter and Potter Auctions, Inc. a handling charge of \$50 for any check dishonored by the drawee. In the event buyer desires to pay by using a credit card, a convenience fee equaling 2.5% of the entire amount due shall be added to the buyer's invoice.

**Shipping Terms** - By Potter & Potter. Choice of packing and shipping method is strictly at the discretion of Potter and Potter Auctions. P&P generally provides in house shipping via FedEx or USPS to winning bidders. Please allow 3-4 weeks for delivery.

END OF SALE

**Customer's obligation to inspect and report claims.** Potter and Potter professionally and safely packs and ships thousands of items every year, and insurance is provided for successful purchasers. In the unlikely event that damage or loss occurs, these are subject to our insurance carrier's rules and limitations. Customers are required to report, in writing, any damage or loss within 72 hours of receipt of merchandise. The carrier's delivery record shall be conclusive as to this matter.

**Correcting Shipping Address and report of non-receipt:** Prior to shipping winning lots, customers must provide Potter and Potter with a current and accurate shipping address. Once an order has been shipped, any address changes or updates are subject to a \$25.00 return to Sender fee, in addition to shipping charges.

In the event an item is lost during transit, it is customer's obligation to report non-receipt within 7 days of the date on which the item(s) were shipped.

**Third-party shipping.** Certain large, high-value, and fragile items will require the services of a professional packing and transportation company, or pick-up directly from our gallery. We suggest that you contact our Shipping Department before the sale for advice on the shipping and handling requirements that apply to the lots of interest to you.

If third-party shipping is chosen by the buyer or required by Potter & Potter, the buyer will arrange for removal of the merchandise from P&P within 15 days following the sale and must communicate and coordinate removal arrangements with P&P during regular business hours (Monday – Friday, 9am – 5pm).

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

**Risk of loss or damage in shipment.** Any risk of loss or damage to the shipment through a third party carrier, once the item is removed from Potter and Potter, is at the risk of the buyer, and Potter & Potter is not liable for loss or damage of these items.

**Ship to address.** The winning bidder is responsible for providing Potter & Potter with an accurate address for the order destination as well as specific instructions for delivery.

**Shipping costs.** Shipping costs include charges for labor, materials, insurance, as well as actual shipper's fees. Buyer agrees to reimburse Potter & Potter the difference if actual shipper's fees exceed the invoice amount.

**Storage fees.** Potter & Potter will charge a storage fee of \$50 per week for any orders awaiting payment and/or removal for more than 15 days following the auction date. This cost shall constitute a lien against such property, which may be removed to a public warehouse at the risk, account, and expense of the purchaser.

**International shipping.** Potter and Potter ships internationally. All shipments will include an itemized invoice with the actual and correct purchase totals including the buyer's premium and shipping cost. International buyers are responsible for knowing their country's laws on importing items as well as paying all customs and duties fees on purchased items.

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

## LIABILITY

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

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

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

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

Potter and Potter offers historically significant items which may include culturally insensitive material, including but not limited to racist and sexist content. The content and form of such items does not reflect the views or values of the auctioneers or staff.

Potter & Potter Auctions, Inc.  
(Illinois Lic. # 444.000388)  
5001 W. Belmont Ave.  
Chicago, IL 60641

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

Gabe Fajuri, Managing Auctioneer  
Lic. #441.002150

Text: Gabe Fajuri, Chad Reingold, Nick Diffatte and Chris Brink  
Layout: Stina Henslee  
Photography: Shelby Ragsdale and Laura Severson

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

Potter & Potter wishes to thank Robert Somerdin, Bill Trotter, Jim Deloach, and Wayne Oliver for their assistance in the preparation of this catalogue.

Contents copyright © 2023 by Potter & Potter Auctions, Inc.

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage and retrieval system now known or to be invented, without permission in writing from the copyright holders.





POTTER & POTTER AUCTIONS, INC.  
WWW.POTTERAUCTIONS.COM