



THE MAGIC COLLECTION OF  
DAVID BALDWIN

OCTOBER 29, 2016



de ton tout Dévoué une nouvelle ch  
de voir la montre en question et j  
très bien arrangée; elle n'en plus recon  
la remettez, aujourd'hui même au cher  
de sorte que tu la reçois en même tem  
avis.  
tant part aujourd'hui pour Lorey; sa Da  
agne; la belle sœur est retournée dans sa  
me l'espoir de revenir à Paris.  
femme et mon fils me chargent de te rem  
bon souvenir quant à moi j'ai me dis  
Ton bien Dévoué  
la facture; tu l'ouvriras  
si on ou tu le remettras  
lorsque nous te verrons. 1805+1871 (Pagine - Jean)

Robert Moudin

PUBLIC AUCTION #043

# THE MAGIC COLLECTION OF DAVID BALDWIN

INCLUDING APPARATUS, BOOKS, EPHEMERA,  
POSTERS, AUTOMATONS AND MYSTERY CLOCKS

AUCTION  
SATURDAY, OCTOBER 29, 2016 ♦ 10:00 AM

EXHIBITION  
OCTOBER 26-28 ♦ 10:00 AM - 5:00 PM

INQUIRIES  
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# THE MAGIC COLLECTION OF DAVID M. BALDWIN

## AN INTRODUCTION

The magic collection of David M. Baldwin (1928 - 2014) is a significant one, reaching back to the glorified era of nineteenth century parlor and stage magic that sees its greatest physical achievements embodied in the instruments of mystery we offer here: clocks, automata, and fine conjuring apparatus. It crosses into that treasured phase of the twentieth century when the influence magic held over Western popular culture reached its zenith, and continues on to the present age, where modern practitioners and craftsmen commemorate and reinvigorate old ideas in new forms.

The bedrock of the collection is composed of material the sources of provenance of which will be well known to any collector or historian of the art: the show, personal artifacts and props gathered and used by Maurice F. Raymond ("The Great Raymond"); the library and collection of Walter B. Gibson, and the archive of material preserved by the woman widowed by the first man and who remarried the second, Litzka Raymond-Gibson ("The Great Litzka").

Mr. Baldwin acquired approximately half of the Raymond-Gibson collection in 1994 and soon began the project of building a written and photographic inventory that captured its rich past. That research was utilized and treated with supplemental information in William V. Rauscher's *The Great Raymond* (1996), a work of great value in the preparation of this catalog. Mr. Baldwin followed up the Raymond project by furthering the published retrospective of another performer he greatly admired and called a close personal friend: Del Ray. For the resulting book, *Del Ray: America's Foremost* (2010), Mr. Baldwin served as co-publisher.

Mr. Baldwin's partner in that project, Bill Spooner, contributed the following sketch and reminiscences of his friend:

*David was a man of the highest integrity who excelled at any endeavor he undertook. He received his B.S. degree in Business Administration from Lehigh University and served as a member of the U.S. Army counterintelligence unit. He was an outstanding athlete and an accomplished golfer who won the New Jersey State Open Championship in 1954, and was among the members of that state's "Team of the Century" as put together in 2000.*



*A thoughtful and kind gentleman, he never spoke unkindly about anyone. He was modest, generous, and known by many for his philanthropy in supporting the visual and performing arts, medicine, education, and, of course, magic. Among his contributions to other conjuring organizations, he was a major benefactor to The Magic Circle, and was awarded an Honorary Life Member of the Inner Magic Circle.*

*A lifelong magic enthusiast, his interest in the art began at an early age. He was an excellent performer and enjoyed a wide range of magic interests. He was a consummate collector of both antique and contemporary magic, and his wide range in taste was superbly displayed in his homes in Florida and New Jersey.*

*This enthusiasm for collecting drew him to major magical organizations. He was a regular attendee at the New England Magic Collectors Association, the Los Angeles Conference on Magic History, and elsewhere. He was an avid admirer of Del Ray and was responsible for bringing three partners together (myself included) to publish the magician's life story. For five years David worked tirelessly on the project, and of the final product he was very proud.*

*David was a truly remarkable man who will be remembered for giving his best effort to every facet of his extraordinary life.*

Perhaps Mr. Baldwin's legacy is best summed up with one word: contribution. Whatever the fascination or subject at hand, Mr. Baldwin contributed - markedly - to it. Be it the business of real estate, the game of golf, or the close ties held with his family, Mr. Baldwin added more than his fair share to the equation. The catalog you now hold is yet another reflection of the contribution he made toward preserving the history of magic, a sampling of what one man's energy and fascination could lead to in one facet of what was, by any measures, a rich and successful life.





1



4



3



2

#### ANTIQUÉ APPARATUS

1. **Any Drink Called For.** European, ca. 1880. The magician pours "any" drink called for from a single bottle. Four internal compartments contain the drinks, operated from air holes on the exterior of the vessel. Mechanical metal bottle stands 9 1/2" high. Very good.

400/600

2. **Saturnus Ball.** Conradi, first quarter twentieth century. A brass frame holds a weighted metal sphere which changes under concealment from green to red, and vice-versa, at the magician's will. Frame 4 1/2" wide. 10" long. Sphere spot-dented on one side, light scratching.

250/350

3. **Billiard Ball Stand.** Berlin: Conradi-Horster, ca. 1925. Mechanical skeleton-type stand facilitates the production of red billiard balls in the magician's hands by mechanical means. Holds six balls. With decorative center section. 20" high.

1,500/1,800

4. **Birth of Flowers.** Manufacturer unknown, ca. 1880s. A miniature pot sewn with a few seeds is suddenly filled with daisies after it has been covered by a brass tube. 6" x 2 1/4". Age-consistent tarnish, else good. A comparable piece of apparatus is described in Hoffmann's *Modern Magic* (London, 1876) pp. 411-412.

250/350



5



6

5. **Fish Bowl Production and Stand.** Vienna: S. Klingl, ca. 1930. Nickel plated stand displays three glass bowls filled with water produced by the magician from an empty fouldard. Bowls specially manufactured to hold water and fish, but can not spill. Stand 16 x 13". Nickel-plated caps of each bowl hallmarked. Minor wear; very good. Scarce.

1,000/1,500

6. **Charmed Bottle and Ribbons.** London: Joseph Bland, ca. 1880. A janned toleware canister is opened and a quantity of sweets are distributed to the audience from inside. The lid is clamped on, then removed. Now the canister is full of silk. Repeated once again, the canister is now filled with a solid glass ginger beer bottle. Toleware canister 10 1/2" high. Rare.

1,500/2,000



7

7. **Bran and Candy Glass.** Circa 1915. A crystal goblet filled with bran is covered momentarily by a brass lid. When lifted, the bran has transformed into pieces of candy. Heavy glass, tin gimmick. 7 3/4" high.

150/250

8. **Bran Vase.** Roterberg [?], ca. 1900s. Handsome nickel-plated vase transforms a quantity of rice or bran into a live dove or small hare. 10 x 5". Minor dent internally, else fine in appearance.

500/700



8





9

9. [Brasses] **Outstanding Collection of 30 Vintage Brasses and Coin Tricks.** Various manufacturers including Brema, Kanter, Sherms, Haenchen, National Magic, and others, early to mid twentieth century. Including Devil Boxes (quarter and dime sizes); Coin Pedestal (two different, one an antique German example); Coin Through Hand; Brass Vase and Nickel; Plug Box (several different); Brass Weight and Penny; Utility Coin Box (two examples, one in box); Vanishing Penny; Vanishing Nickel; Bill Tube (two different); Cigarette Cutter; Nickels to Dimes; Steel Ball Thru Bolt; Chinese Coins and String; Utility Tube; Cigarette Plug Box; Mystery Cube; Silver "Bx"; Spirit Nut; Penny-Traction Coin Vase; Magi-Bank; Devil's Pillars; Penny Through Match; Coin Vanishing Box; Color-Divining Discs; Quarter Go; Versatility Brass Tube; and German Passe Coins. Neatly organized, many with accompanying coins and gimmicks, some with instructions. NICE LOT.

800/1,200

10. **Cage Transformation.** European, ca. 1870. A handsome round toleware canister is shown empty and filled with balls, handkerchiefs, or any other object. The lid is clamped on. When reopened, the canister is filled with a brass birdcage complete with live parakeets. 14" high. Minor wear, scuffing, and chips as expected, but overall very good condition.

2,000/3,000

*Hand painted with gold, blue, red on a green background with black accents and added stencil and transfer decals. The finest example of this prop we have encountered.*



10



11

11. **Production Cage.** German [?], ca. 1920. Round metal cage collapses into a small space and can be produced from a handkerchief. Accommodates two or three small birds. 7" high.

150/300

12. **Candlestick Coin Dropper.** New Haven: Petrie and Lewis (P&L), ca. 1950. Spun copper candlestick conceals and secretly delivers a stack of coins into the magician's waiting hand. Hallmarked. Base 3 3/4" wide. Tarnished, else very good. Scarce.

350/550

13. **Lock Flap Card Box.** Los Angeles: F.G. Thayer, ca. 1935. Handsome mahogany box changes, produces or vanishes cards, bills, or billets of paper placed inside. Locking gimmick designed by Carl Owen. Holds poker size cards. Minor wear to finish. Very good.

250/350

14. **Card Ladle.** Circa 1880. Metal ladle switches one card or billet for another. Turned wooden handle with tin shaft and cup. 12 3/4" long. Likely repainted. Minor wear to finish. Good working condition.

250/350



12



13



14





**ONE PIECE AT A TIME**

15. **Card Restoration Frame.** New York: Theo Bamberg, ca. 1909. Unusual and early apparatus allows for the gradual appearance of a card, one small piece at a time, in the center of a gilt wood frame trimmed with black fabric. Operates with an unusual thread-activated black-art device controlled by an offstage assistant. 16 1/2" high. Hallmarked "Theo Bamberg/Maker/New York." Black fabric renewed. Good working condition. Rare.

4,000/5,000



Underneath the frame, a handwritten note on provenance has been affixed: "Made by Okito. Given between 1935 and 1940 by Leo Rullman to Shirley Quimby, who used to grind depressions in China plates for Rullman's plate spinning act. Given in 1960 by Dr. Quimby to Robt. T.H. Davidson." Mr. Davidson was the grandson of the famous chemist and inventor of magic tricks Dr. Samuel Cox Hooker. This version of the Okito Card Restoration is substantially different than other models, which relied on spring-loaded flaps to accomplish the same effect, actuated by a series of brass releases on the rear of the device. In all likelihood, this is an early – perhaps the earliest known – version of the prop which would eventually be adapted and popularized by Richard Hember, among others, as the Fifth Dimension Card Frame.



16

16. **Card Star.** Hamburg: Carl Willmann, ca. 1900. Five selected cards appear on the points of a metal star at the command of the magician. Nickel-plated tabletop model, 33" high. Base, center, and arms detach for packing. Minor wear and one unobtrusive dent.

500/750



17

17. **Card Tripod.** English or German: Joseph Bland [?], late nineteenth century. Early brass stand switches one card for another or causes cards to vanish when covered. 6" high. Mild age-consistent pitting.

300/500



18

18. **Jumping Card Box.** English or German, Joseph Bland [?], late nineteenth century. A card is chosen and returned to the pack, which is dropped in a finely veneered wooden holder. A moment later, the chosen card jumps out of the holder as if propelled by an unseen hand. Tunbridgeware-type box stands 4 3/4" high.

800/1,200

19. **Mechanical Rising Cards.** Philadelphia: Carl Brema & Son, ca. 1920. Selected cards rise on command from a finely machined, nickel-plated houlette that rests on the table of the magician. Clockwork mechanism incorporated into the heavy base runs on command, but stops when the houlette is picked up by the magician. 10 1/2" high. Sold together with hand-written and illustrated notes by signed by Carl Brema describing the working of the apparatus. Fine.

1,500/2,000

Brema's note states, in part, "Only 3 of this model have ever been built. We gave up making clock work packs as we can not purchase the proper kind of Swiss clock movements."



19





20



21



23



NATIONAL  
MAGIC CO,  
CHICAGO

24



22

20. **Changing Canister.** French, ca. 1880. Toleware canister changes, produces, or vanishes objects placed inside. Hand painted in red, gold, and black on tin. 5 1/2" high. Finish significantly worn.

150/250

21. **Coffee Vase.** European [?], ca. 1920. Cotton batting transforms into hot coffee when placed inside the vase. Nickel plated brass vase stands 11 3/4" high. Minor wear; very good.

250/350

22. **Coin Vanishing Box.** Los Angeles: F.G. Thayer, ca. 1925. Handsome turned hardwood box from which coins disappear after the lid has been clamped on and removed. 1 7/8" diameter. Fine.

100/200

23. **Coin Vanishing Casket.** Circa 1900. Four coins vanish one at a time as the lid of the small leather-covered box is opened and closed. Outer box recreated by Woodrow Carpenter in 1984; antique internal mechanism in good working condition.

400/600

24. **Coin Casket.** Chicago: National Magic Company, ca. 1935. Chrome plated metal box with four slots inside to accommodate half dollars. The coins vanish one at a time as the lid of the box is opened and closed. Hallmarked. Uncommon.

400/600

*National Magic was operated from a private suite in the famous Palmer House hotel in Chicago.*



25



26



27

25. **Coin Cork.** Vienna: S. Klingl, ca. 1920. Four coins vanish, then reappear one by one in a glass bottle closed tightly with a large cork. String-operated mechanism. With four early Klingl palming coins. Two coins release at once, the others singly. Fine mechanical gimmick 1 3/4" tall.

400/600

26. **Coin in a Ball of Yarn.** Los Angeles: F.G. Thayer, ca. 1940. A marked coin is discovered inside two nested, locked metal boxes, which are wrapped in a ball of yarn - which is inside two nested, hardwood boxes. Largest box a 5" cube. Smaller wooden box worn, else good.

400/600

27. **Coin Easel.** Vienna: Zauberklingl, ca. 1950. Black plush-covered easel facilitates the vanish of five coins resting on it. Folds flat for packing. With five Zauberklingl palming coins. Operates differently than most props of its kind. 10" wide. Fine.

150/250

28. **Fairy Coin Glass.** Paris: Voisin [?], ca. 1900. Blue tinted glass conceals a metal compartment, which holds a stack of coins that may be released through a button on the side of the vessel. 3 5/8" high. Fine.

200/300



28





29. **Climax Coin Stand (Coin Ladder).** Philadelphia: Carl Brema & Son, ca. 1920. Coins from the topmost platform disappear and cascade one after another down the face of the ladder, dropping into a glass on the felt-covered platform below. Metal stand and devil's head ornament with finely nickel-plated frame, upper and lower platforms, and columns. 36 x 10 x 10" assembled. With original packing case monogrammed for magician J.W. Brooks, former member of I.B.M. Ring No. 112 (Chattanooga, Tenn.). RARE. [Buffum, *The Brema Brasses*, pp. 122 - 23].

3,000/4,000

*Employing an automatic sand-powered delay mechanism, Brema boldly advertised its coin ladder as "the finest piece of apparatus of its kind ever produced ... self-contained, mechanically perfect, no string pulling, no assistant." Advertisements for the costly piece appeared in a variety of magic periodicals in 1919 but ceased soon thereafter, suggesting low demand and limited production.*



30. **Coin Ladder Table.** Los Angeles: F.G. Thayer, ca. 1930. Coins caught in mid-air are dropped into a hat. The hat is set on the tabletop, and at the command of the magician, the coins penetrate the hat and cascade down the glass-fronted ladder one at a time into a glass below. Drops from six to eight coins, one at a time. 30 1/2" high. Drape and felt replaced, else very good.

1,200/1,800



31. **Coin Pail.** Martinka & Co. [?], ca. 1880s. Early toleware pail painted with silver star shapes, specially prepared for the magician to drop inside a stream of coins from mid-air. Including a sleeve of Felsman "Goddess of Magic" palming coins. 6 x 7".

300/500

32. **Coin Pail.** Chicago: Roterberg [?], ca. 1912. Brass champagne bucket that facilitates the magic trick known as the Miser's Dream, in which the performer plucks a seemingly endless quantity of silver coins from thin air. Special pail conceals one Kellar-type dropper and two droppers for stacks of coins. 6 3/4" high.

300/500

33. **Coin Pedestal.** Hamburg: Janos Bartl [?], ca. 1940. Heavy turned metal pedestal delivers a stack of coins into a glass resting on top. Similar to a Silk Pedestal, but more substantial in construction and weight. 8 1/2" high.

400/600

34. **T.J. Crawford's Coin Rack.** Colon: Abbott's Magic Novelty Co., ca. 1937. Wooden rack with spaces for six coins facilitates the vanish of the money with the "touch of one finger," as claimed catalog advertisements. Lacquered in four colors. 11 1/2" wide.

200/300

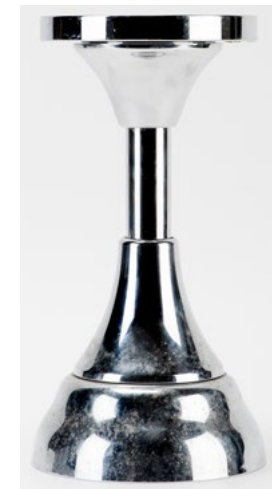
*An early Abbott-made prop, and one seldom encountered.*

35. **Enchanted Coin Rule.** Vienna: S. Klingl, ca. 1949. Four coins vanish, then reappear appear dangling on the ends of strings running through a long flat ruler-like strip of wood. Includes duplicate "ruler" that may be inspected by the audience. 21 3/8" long. Hallmarked. Outfitted with Austrian 2-Schilling coins.

200/300



32



33



34



35





38 detail

37



detail



36

36. **Coin Changing Tray.** European, ca. 1880. Finely painted toleware tray in gilt and red secretly exchanges one coin for another. Mechanically operated underneath tray. 7 1/2" diameter. Minor wear to finish. Good working condition.

500/750

37. **Coin Wand.** English, ca. 1880s. Finely nickel-plated antique mechanical wand at the tip of which a Gothic silver florin appears or disappears. Closed tip. Smooth and subtle in operation. 14 1/4" long (inclusive of coin). Fine.

300/400

38. **Coin Wand.** French or English, late nineteenth century. Mechanical black metal wand produces or vanishes a French five-cent coin bearing the bust of Napoleon III. Closed tip. Smooth and subtle in operation. 14" long (inclusive of coin). Scattered patches of paint loss repaired, coin cleaned.

200/300

39. **Crystal Casket.** European, ca. 1880. A quantity of silk handkerchiefs of other objects appear in the glass-sided box at the magician's command. Upper panel of red tinted glass. 4" cube. Paint worn; good.

250/350

40. **Crystal Casket.** German [?], first quarter twentieth century. A small clear glass case, with decorative brass trim and inner cloth surface, instantly fills with handkerchiefs or other objects. 4" cube. With an antique multicolored spring ball.

250/350



39



40



41

41. **Cups and Balls.** Circa 1900. Unusual set of turned brass cups with a scalloped shape approximating the form of a cone. Mouths 3 1/4" diameter, 5 1/4" high. Very good.

250/350

42. **Cups and Balls.** New Haven: Petrie and Lewis (P&L), ca. 1930. Set of three spun copper cups for the "oldest trick in the book." With a handsome hardwood carrying case with five internal compartments.

200/300

43. **Davenport Cabinet.** London: Joseph Bland, ca. 1876. Fine early example of this innocent-looking cabinet which switches, vanishes, or produces anything that fit in its drawers. Hardwood construction with Ivorine handles and plush drawer liners. 4 1/4" high.

400/600

*An inked notation on the rear of the cabinet reads: "To Johnny Jones from Carlton King Jan. 2nd/32. This trick was given to me by Prof Ainsworth who purchased it at Bland's, London in 1876." Jones and King were well known magicians in Chicago in the 1930s. Ainsworth was a Victorian-era magician who went on to manage Hippodrome theatres in Blackpool and Workington, England.*

44. **Deck Switching Tray.** Los Angeles: F.G. Thayer, ca. 1925. An apparently innocent mahogany tray allows the magician to secretly switch one deck for another. 7 x 9 3/4".

200/300

45. **Devil's Mail Box/Devil's Card Rise.** Los Angeles: F.G. Thayer & Co., ca. 1944. A lacquered picture frame on an elaborate base allows the performer to visibly yet secretly switch one envelope for another when placing an envelope in the frame. 6 1/2 x 9 3/4 x 2 3/4". With instructions and cards. Very good.

250/350

46. **Dice Vase.** European [?], ca. 1900. Small turned wooden vase allows the performer to determine what numbers a spectator will roll on dice dropped inside. 4 1/8" high. With three dice. Unusual white finish with black trim.

150/250



42



43



44



45



46





47



52

47. **Die Box and Chimney.** Circa 1910. Handsome and sturdy hardwood box with brass fittings. A wooden die vanishes from the box and reappears in a wooden chimney some distance away, which had been shown empty a moment before. Handsome box 8 ¼ x 4 x 5". Shells in need of re-hinging. Good.

400/600



48

48. **Diminishing Cards.** Circa 1910s. A fan of cards is reduced to one-fifth of its original size as the magician incrementally shrinks it. Incorporating a tin framework. White and blue plaid back. Scuffed, but complete and solidly constructed.

50/100



49

49. **Alphabet Divination.** Circa 1900. Four blocks with letters of the alphabet – which may be formed into a word of the spectator's choosing – are locked in a handsome oblong hardwood box. The magician instantly divines the word or letters inside. Includes twenty-six wooden blocks each decorated with a letter of the alphabet, carrying case for same, and hardwood box. Box 10 ½" long. Key lacking, else very good.

400/600



50

50. **Divination Box.** Hamburg: Carl Willmann, ca. 1900. Four numbered blocks are arranged in a box by a spectator. This box is locked in another, larger box. Even so, the magician knows their order. Handsomely constructed. Largest box 6 x 3 ¾ x 1 ¾". Lacks key (easily replaced), else very good.

500/700



51

51. **Pedestal of Divination.** London: J. Bland, ca. 1890. One of seven wooden chips bearing a paper label is concealed in a turned wooden pedestal. The other six are hidden from view. The mind reader instantly divines the phrase on the hidden chip. Self-working device. Labels bear words in English, French, and German. Pedestal 3 ¼" high.

400/600

52. **Magician's Chafing Dish (Dove Pan).** American, ca. 1900. Brass pan with claw feet. Early example of this classic prop that transforms liquid ingredients into live doves or anything else that fits inside. Lid 8 ¾" diameter. Visible wear and dents.

200/300



54



53

53. **Drawer Box.** Birmingham: Walter Wandman, ca. 1940. An oak box with sliding drawer is shown empty, but is completely filled moments later. 3 x 4 x 2 ½". Drawer locks after production is made. Handsome dovetailed design. Very good.

150/250

54. **Fire Bowl to Flowers.** Berlin: Conradi [?], ca. 1930. A chrome-plated bowl filled with flames is produced by the magician, covered, and when uncovered, the fire has changed to a bouquet of flowers. With a stand. 12" high. Very good.

400/600

55. **Fire Globe.** English or German, late nineteenth century. Polished brass vase with removable top, which restores a handkerchief to its original state after it has been burned to ashes. 9" high. Tarnished, but structurally sound.

400/600



55



56



57

56. **Flash Silk Glass.** Hamburg: Carl Willmann, ca. 1915. At the snap of the magician's fingers, a silk handkerchief appears in the heavy cut crystal glass shown empty a moment before. Nickel plated gimmick, glass 4" high. Fine.

200/300

*Later manufactured by Abbott's Magic Novelty Co., this is the original Willmann model made to a superior standard.*

57. **Fly-To Cage.** European, ca. 1890. A sturdy metal birdcage vanishes from inside a box, only to reappear in a metal stand previously shown empty and set some distance away from the magician. Finely finished toleware props; some elements possibly repainted. Cage 5 ¼". Very good.

800/1,200





58



62

58. **Walter Gibson's Gwynne Rabbit Vanish.** Circa 1960s. Large wooden box beautifully hand-painted with dragons and eagles, with brass fixtures, that vanishes a rabbit from within and may be shown through both ends. 16 x 8 1/2 x 7". Owned and used by Walter Gibson; acquired by the consignor from the Gibson estate.

400/600



59

59. **Derby Hat Production.** Circa 1920. A seemingly ordinary felt derby hat conceals a gimmick that allows the magician to produce objects from within. Gimmick locks. Similar to the Brunel White "Master Hat" device. Knox label inside. Visible wear; good working condition.

100/200



60

60. **Magician's Collapsible Top Hat.** German, ca. 1900. Black silk top hat with internal spring mechanism allowing it to be smoothly and easily compressed and uncompressed. 12 x 9 x 6". Stamped inside by the hatter. Lightly worn around brim.

100/200



61

### HERRMANN'S COINS?

61. **Collection of Trick Coins said to be the Property of Alexander Herrmann.** 1890s. Group of twelve specially prepared or struck coins including three with pins soldered to their versos, a fine Coin Through Hat constructed from an 1895 U.S. half dollar, an early U.S. dollar with black velvet backing, two different Martinka palming coins, two specially manufactured old English pennies (dated 1899 and 1891, one with an unusual shell), and others. Housed in two album pages bearing a gilt title reading, "The Alexander Herrmann Collection." In a two-ring binder with a gilt roan stamped label laid down to the front cover stating, "Magicians' Coins/Collection of Gene Bulson."

300/500

*Alexander Herrmann was well known for his impromptu feats of magic. Based on the dates struck on these coins, it is unlikely they were used by him, but they may have been owned by his nephew, Leon, another capable performer. The former owner, Gene Bulson, was a noted magic collector.*

62. **Ink Ladle.** European, ca. 1890. Innocent metal ladle allows the magician to transform water into murky black ink. 8" long. Finish worn.

300/400



63

63. **"Jap" Handkerchief Box.** Los Angeles: F.G. Thayer, ca. 1935. Silk handkerchiefs appear in an empty box with a removable bottom. Fine mahogany construction. Single-flap non-locking model. 8 1/2 x 5 1/2 x 6". Very good.

100/200



64

64. **Jo-Anne Improved Card Duck.** Tampa: Warren Hamilton, ca. 1950. Painted wooden duck with spring mechanism controlling movement of neck and bill picks chosen cards from a deck placed in a feed box in front of it. Hallmarked. Minor paint flaking.

150/250



65

65. **Lota Vase.** American, ca. 1940. A handsome spun brass vase filled with water is emptied by the magician. A moment later, it refills again. This magical re-filling is repeated several times. 7 3/4" high.

150/250



66

66. **"Melting Pot" Coin Vase.** European, late nineteenth century. Finely turned tiered hardwood vase from which a coin vanishes and reappears. Mechanical head and foot operate smoothly. 5" tall. Very good.

300/500

67. **Mental Miracle Pocket Watch.** San Francisco: Robert Stull, ca. 1950. The magician predicts at what time the hands on the dial stop even when the case is closed and the stem is spun by a spectator. Silver-plated case finely engraved with a fluttering bird resting on a branch amid floral scenery. Incorporating a Waltham face and dial (ca. 1900s). Very good. Accompanied by a sequence sheet prepared at the time of its restoration about 1990.

900/1,200



67





68



69



70



72



74



75



71



73



76

68. **Millet Bell.** European [?], ca. 1900. A quantity of millet seed appears under the turned wooden bell shown empty a moment earlier. 4 1/4" high. Unusual white finish with black trim.

150/250

69. **Millet Vase.** European, ca. 1900. Handsome boxwood vase from which a quantity of millet vanishes, then reappears. Double-plunger gimmick. 6 1/2" tall. Chipping to base, good working condition.

400/500

70. **Mirror Vase.** Circa 1910. Attractive glass vase in which objects instantly appear or vanish. Plated and painted brass mirror shows wear at extremities. 7 3/4" high.

200/300

71. **Mutilated Parasol.** French, ca. 1930. The tartan cover of a parasol and separate silk handkerchiefs magically transpose. Includes duplicate cover, nickel plated tube, and parasol. Substantial construction. An outstanding and unusual example of this classic magic trick. 30" long.

300/500

72. **Mysterious Glass Jar and Flying Coins.** Circa 1910. Five coins vanish and visibly reappear inside an empty glass jar, closed with a glass stopper. With gimmick. 9" high.

200/300

73. **Nest of Boxes.** English [?], ca. 1890. Fine set of seven lather-turned wooden boxes. A coin vanishes, only to reappear in the smallest of the containers. Smallest box holds an American nickel. Largest box 2 3/8" diameter. Fine.

300/400

74. **Nesting Silver Boxes.** Philadelphia: Carl Brema & Son, ca. 1920. A borrowed coin reappears in the smaller of two nested nickel-plated boxes, which is opened by the spectator. Outer box 2 1/8" long. With key.

150/250

75. **Obedient Ball.** Circa 1920. Handsome hardwood ball threaded on a rope stops and starts at the magician's command as it slides along the cord. 3 3/4" diameter. Includes a strong reel, possibly for use in the effect. A fine example of this piece of apparatus.

200/400

76. **Okito Checker Cabinet.** Chicago: Okito (Theodore Tobias Bamberg), ca. 1948. Complete club-size model of the cabinet, decorated in Chinese style, with original checkers and tube, for the transposition of a stack of checkers and a glass full of rice or goldfish. Hand-painted finish and decal work. Minor wear to finish, but sound in operation. 14 x 10 1/2 x 5".

4,000/6,000





77



80

77. **One Day Fly.** Berlin: Conradi-Horster, ca. 1920. A prediction effect in which a spinning metal pointer is used to select miniature cards on three wheels. These match three miniature cards previously placed on the stand before the trick began. Nickel-plated brass apparatus. 11 ½ x 14". Scarce.

900/1,200



78

78. **Parisian Cabinet.** Akron: H. Marshall & Co., ca. 1935. Hardwood cabinet with inlaid and hand-painted design is shown empty by opening the two front doors. A moment later, a tremendous production of handkerchiefs is made from inside. At the conclusion, the cabinet can be examined. 8" tall. Interior finish flaking, else good.

200/300

79. **Passe Passe Bottles.** French, ca. 1890. A claret glass and a bottle change places repeatedly when placed underneath respective turned brass covers. An early model, with covers modeled after the shape of the bottle. 10 ¼" high. Wear to finish of bottles, minor dents to covers.

400/500

FROM THE HOFFMANN COLLECTION

80. **Pencil Through Coin.** English, ca. 1900s. An antique miniature wooden frame with brass rim and eyelet that reveals a T. Nelson Downs "King of Coins" token. A pencil drives a silk handkerchief through the token. With a handwritten note of provenance and instructions stating that the item was obtained from the grandson of famed author-magician Professor Hoffmann (Angelo J. Lewis) in 1943.

500/700



79



81

81. **Penetrated Card.** Los Angeles: F.G. Thayer, ca. 1930. A close-up version of Okito's Matter Through Matter effect. A card locked in a hardwood frame is pierced by a magic wand, but when removed from the frame, is unharmed. 4 x 4 ¾". With instructions.

100/150

82. **Penetration of Matter.** New York: Theo Bamberg (Okito), ca. 1910. A sheet of solid canvas is attached to a metal wooden frame. A moveable target is placed at the center of the canvas, which wands, handkerchiefs and other object are passed through. When the target is removed, the canvas is shown to be solid and unblemished. Freestanding frame 11 ¼ x 13". Hallmarked brass tag stamped "Theo Bamberg/Maker/New York" attached to verso. Minor wear to finish, canvas soiled. Good working condition. An early and handsome model of this classic Okito-made trick.

2,500/3,500

83. **Prediction Chest.** Tulsa: Charles Stillwell, ca. 1975. The prediction of a day's headlines, or any other future event, is found inside a small brass box locked inside a sturdy hardwood chest that has been out of the possession of the magician for weeks in advance of the performance. Includes two large and one small key, resetting tool, and custom carrying case. Hallmarked. Minor wear; very good working condition. Said to be one of only ten units manufactured to order by Stillwell.

1,800/2,200

84. **Production Bible.** Circa 1900. Contoured wooden block covered in leather, resembling a pocket Bible, with a metal cover over an inverted cone-shaped opening that may be secretly released by a lever on the opposite side. 5 x 4 x 2". Age-consistent wear to leather.

200/400



82



83



84





85



88

85. **Sand Frame.** Circa 1910. A card, photograph, or other item appears in an empty picture frame. Handsome walnut construction. 6 x 6 1/2". Very good working condition. A fine example of this classic magic prop.

150/250



86

86. **Conjuring Tricks Magic Set.** Bavaria: J.W. Spear & Sons, ca. 1945. Handsome set contains wooden and paper props, including a Die Through Hat, paddle trick, magic awl, Pillars of Solomon, miniature stamp album, flap card box, Marble Vase, and more. Apparently complete. Includes instruction book. Box fragile with lid lacking two sides.

200/300



87

87. **The Young Conjurer Magic Set.** Hamburg: F.W. Conradi, ca. 1925. Large and elaborate magic set includes metal coin tray, Linking Rings, Rice Bowls, Coin Box, Vanishing Cigarette Tube, trick padlock, and a Creative Silks-type silk production. Other tricks include a Drawer Box with miniature metal pocket watches for vanishing and production, divination effects, Ring on Rod, and flap slate. Box 16 x 14 x 2". With original instructions. Box shows light wear; contents very good. Uncommon.

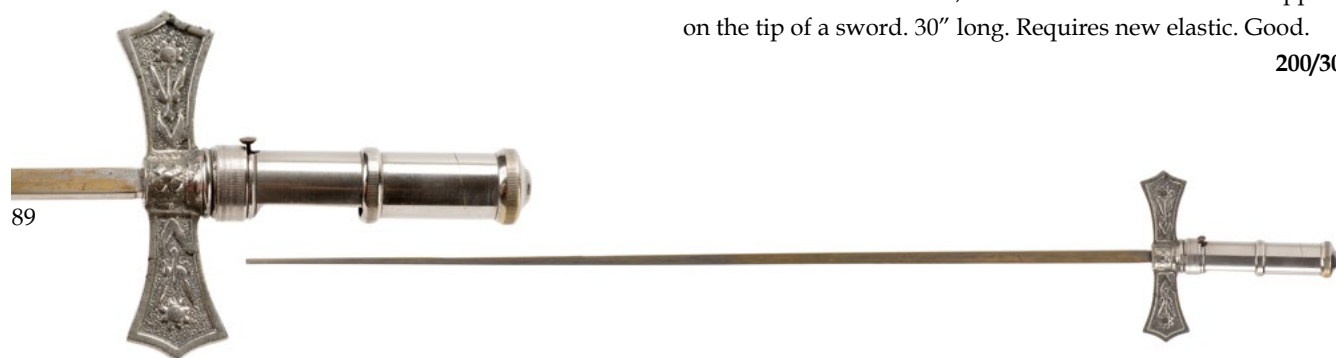
800/1,200

88. **Silk Pistol.** Hamburg: Conradi, ca. 1920 [?]. A handkerchief draped over the barrel of the gun vanishes when the trigger is pulled. Wooden handle, plated brass mechanism. 7 1/2" long. With original key. Good.

500/700

89. **Silk Sword.** American, ca. 1930. A silk handkerchief appears on the tip of a sword. 30" long. Requires new elastic. Good.

200/300



89



90

90. **Dr. Q. Wonder Slates.** Los Angeles: F.G. Thayer, ca. 1940. Precision-crafted set of two mechanical slates on which supposed "spirit messages" appear. Locking gimmick 10 x 8". Good.

300/400

91. **Sliding Coin Box.** Philadelphia: Carl Brema & Son, ca. 1930s. Mahogany box with brass fixtures, and smaller matching coin box, for a die-box type of effect in which a half dollar vanishes from the sliding box and reappears in the other hand-held box. 3 1/4 x 2 x 1". Smaller box hallmarked. Facsimile instructions. Minor wear to finish.

200/250

92. **Spirit Clock Dial.** New York: Martinka & Co., ca. 1900. The hand on a crystal clear clock is spun, and stops at the number chosen by the magician or one of his spectators. Glass dial 14 3/4" diameter. With original fitted wooden packing case, pointer and two stems. Fine.

800/1,200

93. **Square Circle.** Los Angeles: Owen Brothers, ca. 1950. An open-front wooden box and a metal tube are shown empty, then nested together. A giant production is made from within them. Classic Owen stenciling with ship design on metal tube. 13 1/4" high. Minor paint wear.

300/500

94. **Strange Cabinet of Deodar.** Pennsylvania: Edward M. Massey, ca. 1947. A tumbler placed in the cabinet is pierced by eight solid wooden stakes, yet is entirely unharmed. 6 1/4" high. Very good.

200/300



91



92



93



94





95



97

95. **Can-Can Switch Box.** Los Angeles: Owen Brothers, ca. 1955. Attractive chest changes, produces, or vanishes handkerchiefs or other small objects placed inside. Wooden and metal construction. 4 1/2 x 4 1/2 x 5 1/2". Minor wear to finish. Uncommon. **150/250**

96. **Magician's Table.** Philadelphia: Carl Brema & Son, ca. 1920. Box-like wooden table rests on a Kellar-style base. Doors at the front of the table open to reveal an empty interior, lit by small bulbs from within. Even so, the tabletop conceals one traditional black art well, one elevator trap, and another well. The latter two devices are concealed by sliding traps in the tabletop operated with threads at the rear of the table. Rear load chambers vented to accommodate livestock. 40" high. Good working condition; restored by John Gaughan & Associates. A unique Brema-made prop. **1,000/1,500**

97. **Ticking Watch Box.** Vienna: R. Klingl, ca. 1900. A borrowed watch is placed into a small mahogany box, lined with felt and with a gilt-framed mirror in its lid. The box is locked and covered it with a handkerchief. As the performance continues the box may be left on a table in plain sight, the watch heard ticking all the while, but when reopened the timepiece has vanished. 4 x 3 x 2". Ticking mechanism restored. With the two keys and small tool issued by Klingl. Hallmarked. With manufacturer's original paper-covered and labeled storage box. **1,000/1,500**



96



98



99



100

98. **Tom Sellers' Rising Cards.** Los Angeles: F.G. Thayer & Co., ca. 1939. Selected cards rise from a handsome wooden houlette one at a time. Cards and houlette ungimmicked. Includes wooden houlette and wooden magic wand turned by Floyd Thayer himself. Good. **200/300**

99. **Uncanny Silk Casket.** Bridgeport: Sherms, ca. 1940. A nickel-plated box is shown empty, but a moment later, a quantity of silks is produced from inside. With an extra load chamber as issued, in the manufacturer's labeled box with instructions. Hallmarked. Box worn, apparatus fine. **100/200**



101

100. **Vanishing Bird Cage.** London: John Martin, ca. 1944. A rigid cage vanishes from between the magician's hands. 6 3/4 x 4 x 5 1/2". Good condition. **1,000/1,500**

101. **Wine and Water Separation.** Chicago: August Roterberg, ca. 1910. Two metal canisters decorated with floral pattered accents made of metal, two claret glasses, and a claw-footed metal stand, and a glass decanter make up the apparatus. Wine and water are poured into the decanter from separate glasses, which are then covered with the tubes. The liquid now vanishes from the decanter, only to reappear in the two glasses, separated, just as it was at the outset. Tubes 8 1/4" high. Very good. **1,500/2,000**





**MYSTERY AND AUTOMATON CLOCKS**

102. **Robert-Houdin Triple Mystery Clock.** Paris: Att. Jean Eugène Robert-Houdin, mid-nineteenth century. A handsome example of "Triple" Mystery Clock by the famous "father of modern magic," from the fourth series of Robert-Houdin's mystery clocks. Time is kept by two arrow-shaped hands attached to a clear glass dial. The dial and circular bezel in turn rest on a tall clear glass tube. This delicate and attractive arrangement itself rests atop four figural mythical beasts, each with a ball held by one foot, which elevate it from the ormolu-decorated platform, providing the third of three mysteries in the working of the timepiece. The spectator is left to guess at how the hands turn and keep time when the dial is made of clear glass, the handsome engraved bezel is supported only by glass tubes, and the tubes themselves are separated from the base. Even so, the clock would keep time and chime at intervals when wound, as if it were an ordinary timepiece.

Standing 23" high, including plush-covered brass-inlaid ebonized base. Beveled glass dial finely lettered with the name "Robert-Houdin" and Roman numerals. Strikes the hour and half hour. The movement unsigned. Several elements re-gilded or refinished, and other components restored or entirely replaced. Close examination by an expert horologist recommended. Detailed condition report available on request.

40,000/60,000



103. **Bras En L'Air Figural Novelty Clock.** Circa 1983. Modern recreation of the classic French "arms in the air" design, the hands of the beautiful maiden moving up and down to indicate the hours and minutes. Fine decorative gilt brass ornaments and beaded borders over a marble base. Hand-painted porcelain numerals. The gilt brass maiden stands before a cloisonné field of blue flowers. 9 x 4 1/2 x 18".

2,500/3,500



104. **Mystery Clock.** After Jean Eugène Robert-Houdin, ca. 1990. A modern reproduction of the famous French magician's first series (or "single") mystery clock, without a visible or traditional connection between the hand and the base. Even so, the clock keeps time and chimes. 16" high, including plush-covered hardwood base. With key. Chimes working; clockworks in need of adjustment.

2,500/3,500





105. **Robert-Houdin Mystery Clock.** Paris: Jean Eugène Robert-Houdin, mid-nineteenth century. A handsome example of Robert-Houdin's "double" mystery clock, with a clear glass dial to which the single hand is attached, which is, in turn, resting on a tall clear glass tube, providing no apparent connection between the clock and any cleverly hidden mechanism. Even so, the clock would keep time and chime when wound, as if it were an ordinary timepiece.

Blue plush-covered hardwood base accented with press appliqués at its corners. With key. Chimes working; clockworks in need of adjustment. 20 1/8" high. Face repainted, with the Robert-Houdin name poorly lettered. Re-gilded. In a custom-made shipping case bearing the label of Carl Williams, the craftsman who last serviced the clock.

10,000/15,000



106. **Mandarin Magician Automaton Clock.** Paris: J.F. Houdin, ca. 1836. Magnificent ormolu decorated eight day chiming clock atop which rests an elaborately decorated and highly detailed Mandarin conjurer, dressed in an elaborate robe with detailed floral patterns, a jaunty hat with tasseled top, and two dangling earrings. When activated, the magician nods his head, raises his hands, and in doing so causes dice, balls, pastries and other objects under the two cups held in his palms to vanish, change, and appear, a clockmaker's homage to the famous Cups and Balls trick favored by magicians for centuries.

Face plate bears the engraved name of J.F. Houdin. Engraved in French, underneath the table skirt, into the plate covering the automaton's works: "Invented and constructed at the factory of horology of J.F. Houdin, Rude Vieille Du Temple No 78, in Paris. 1836."

Clock and automaton rest on a heavy bronze base, which could accommodate a music box. Clock runs and chimes, automaton in need of readjustment and cleaning. Elements of the clock have been enthusiastically restored and some elements have been replaced, with original parts retained for historical accuracy. 12 1/2 x 7 1/2 x 18".

15,000/20,000





107. **Robert-Houdin Electric Pendulum Clock.** French, ca. 1858. Outstanding example of this electric-powered clock devised by the Father of Modern Magic, Jean Eugene Robert-Houdin, and produced in conjunction with the firm Detouche. The interior of the brass pendulum houses four insulated coils, and bears the cast name "Houdin." Case 18 1/2 x 5 3/4 x 3", brass dial 3 1/2" diameter. Ivory-insulated pendulum 12 1/8" long. Fine unrestored condition. Rare.

*Robert-Houdin developed and manufactured his famous mystery clocks from 1831 - 1844. After his retirement from the stage, he devoted time to designing and constructing electrical apparatus, automatons, household apparatus, and safety devices, both for personal use and wide applications. He also installed electric clocks in his home near Blois, France, known as The Priory. Later, with the cooperation of Detouche, he introduced electric wall and mantle pendulum clocks to the public at large. While much attention has been paid to the master magician's mystery clocks, his electric timepieces are perhaps rarer and no less exceptional in craftsmanship. Fewer than six wall model electric clocks by Robert-Houdin have been located in collections both public and private.*

12,000/18,000



108. **Clown Magician Automaton.** Paris: Leopold Lambert, ca. 1900. The conjuror waves his wand three times, raises the top hat in his extended hand, and a baby-like figure peeks out from inside. Four movements include waving wand, moving head, lifting of hat, figure rising from hat (a bit weak), and articulated tongue. Composition head, brown glass eyes, bisque hands, red mohair wig, and original sequin-accented costume. 26" tall. With key. Fabric at base and costume show light wear overall, but overall good working condition for this unusual example of Lambert's work.

8,000/12,000





**OUTSTANDING TINY AUTOMATON**

109. **Little Turkish Conjurer Musical Automaton.** Swiss, first half nineteenth century. An exceptional diminutive musical automaton in the form of a small bearded Turkish man standing behind a cloth-covered table on four legs. As the music box plays, he shifts his head from side to side to observe the objects that appear and disappear underneath the cones in his hands, thus recreating the famous Cups and Balls trick.

Painted and gilt-pressed spelter body. Tortoise shell base decorated with gilded ormolu. Music box plays two songs. Base 3 3/4 x 3 3/4". 5" tall overall. Operated by two external knobs on opposite sides of the base.

Together with an antique cloche dome and base for display, and a custom-made plush-lined hardwood carrying case. A photo-illustrated record of the cleaning and restoration of the automaton is included. Good working condition.

8,000/12,000

*Sales History: Christie's South Kensington, April 18, 1991, Lot 127.*



110

110. **Antique Carved Ivory Punch Walking Cane.** English, circa third quarter nineteenth century. Victorian-era polished hardwood cane bearing a finely carved ivory bust of Mr. Punch, of the traditional puppet show Punch and Judy, at the head. 37 1/2" long. Bust of Punch 3 x 1 x 2". Fine.

2,000/3,000

**CONTEMPORARY APPARATUS & AUTOMATA**

111. **Bewildering Blocks.** Rawson, Ohio: Dale Feister, 1995. Handcrafted set of numbered wooden blocks and tube. No matter what order the blocks in one stack are arranged, the stack of blocks covered by the tube magically rearrange themselves to match. 13 1/2" high. Cubes 2". In the original lacquered wooden packing case, lined with felt, with the manufacturer's engraved brass plaque on the underside lid, and instructions.

300/500



111

112. **Blue Phantom (Miniature).** Munich, Zauberzentrale, ca. 1985. A blue checker moves mysteriously through a stack of white checkers when covered and uncovered by a tube. 6" high.

400/600



112

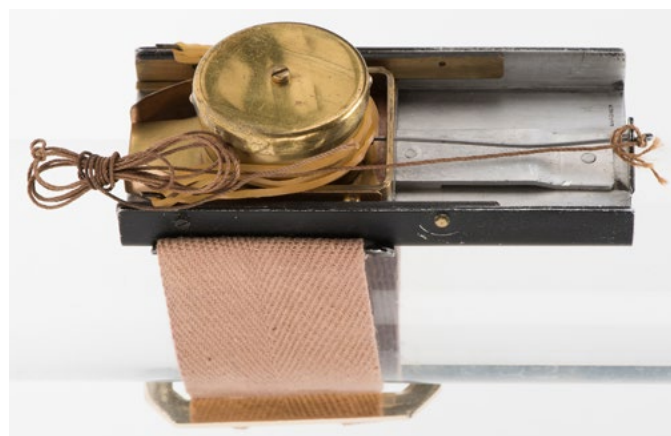
113. **Buried Treasure (Bean Box).** Colon: Arturo, ca. 1970. A borrowed coin appears in the smallest of three nested wooden boxes lacquered in bright colors. Largest box 5 3/4 x 6 1/4 x 6 1/2". Minor wear to finish.

200/300



113

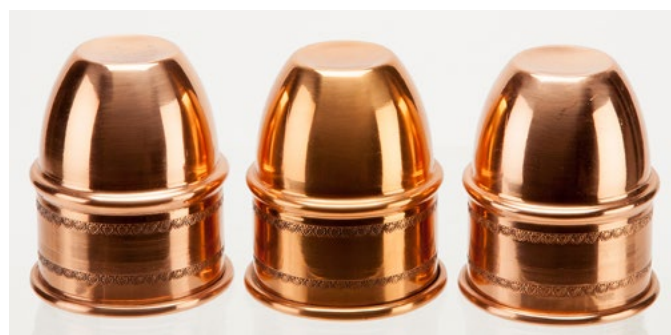




114



115



116



117

114. **De Bierre-Style Coin Shooter.** Gardner [?], ca. 1970. Holdout-like device shoots one coin at a time into the magician's hand from his sleeve. Modeled on a design by John Martin originally constructed for Arnold De Bierre. 4" long. Uncommon.

400/600

115. **Coin of the Realm.** Alhambra: Owen Magic, ca. 1960s. A coin penetrates a glass plate even after it has been shown to the spectator and replaced in the closed walnut box. 4 3/4 x 3 1/4 x 1 1/2". Good.

100/200

116. **Engraved Copper Cups and Balls.** Italy: Vittorio Balli, ca. 1980. Set of three copper cups with a single shoulder bead and tasteful engraved lines around their rims. Mouths 2 3/4" diameter. Very good.

250/350

117. **Wooden Cups and Balls.** Circa 1980 [?]. Set of three handsome turned wooden cups for the ancient trick. 3 1/2" high, mouths 2 3/4" diameter.

100/200

118. Del Ray (Delbert Raymond Petrosky). **Butch the Bear.** Circa 1965. One of several incarnations of this faux automaton bear used by Del Ray in his famous stage act. Throughout the magician's performance, he regularly produced glasses of wine from thin air, and after raising the glasses toward the bear, who rested on stage alongside him, the bear - seemingly operating independently and only in reaction to the magician - raised a bottle held in one paw to a cup held in the other, pouring real wine into the cup, then raising it to his lips and drinking a toast along with his owner. Each time Del produced a glass and proposed a toast, Butch responded in kind. The mechanical bear, originally manufactured by the famous automaton makers in Paris, Roullet-Decamps, sits on a tall table hand made for him and outfitted with a flash bulb, running lights around its rim, and a number of electronic controls at the rear and in the base. During Del Ray's act, the table moved about the stage and the flash bulb would be fired off to accent his act, as well. Battery-operated. Table 37 1/2" high. With a custom ATA carrying case to hold the table, detailed operating instructions, circuitry diagram, analysis of components and construction, and a fitted case to hold the bear. Mechanics refurbished by John Gaughan. Not tested.

5,000/7,000

*A pioneer in the use of electronics in magic shows, Del Ray (born in Pennsylvania and orphaned at an early age) was also a master entertainer, and arguably one of the most charming and engaging personalities in his field. A magician visiting the orphanage where he grew up introduced him to the art, and as a young man, Del worked as an assistant to Harry Blackstone, Sr. Striking out on his own, he soon secured bookings on the Ed Sullivan Show, and at virtually every top night club and hotel in the United States. Developing a unique stage act that incorporated Butch the Bear alongside an unforgettable rendition of the classic Rising Cards and other miracles, Del Ray could only be outdone in the field of conjuring by himself - at the close-up table. An adept practitioner of sleight-of-hand, he was at his most charming and engaging when demonstrating the tricks of crooked gamblers, introducing audiences to his friend Willie the Mouse, and stacking dice one on top of the other in a straight-sided leather cup. The combination of amazing stage act and peerless close-up work kept Del Ray constantly performing. It also earned him his billing - one he would use in a career that spanned some four decades - that seemed apt no matter the audience: "America's Foremost."*







119

119. Del Ray (Delbert Raymond Petrosky). **Five Coin Prediction Trick.** Pittsburgh: Del Ray, 2001. With the performer's back turned, four coins (of five) on display in a hardwood box are dropped into separate canisters, which are sealed. The fifth coin is clenched in the spectator's hand. Even so, the magician instantly knows the location of each coin. Case 8 1/2 x 7 x 2 1/2". One of two units manufactured by Del Ray. With detailed instructions and a padded carrying case. Not tested.

1,000/1,500

120. Del Ray (Delbert Raymond Petrosky). **Suicide Phil.** Pittsburgh: Del Ray, Circa 1985. A favorite routine from Del Ray's close-up magic act. Suicide Phil, the fireman, climbs up a tall ladder the rungs of which bear 21 different combinations from a pair of dice. Though untouched by Del Ray, Phil always stopped on the numbers chosen by a spectator. Then, as a finale, he climbed to the top of the ladder and back-flipped off of it, landing in Del Ray's hands. Ladder 30" high. Manufactured by Del Ray. Lacks transmitter. Not working.

600/900



120



121

121. Del Ray (Delbert Raymond Petrosky). **Collection of Del Ray's Dice.** Comprising a dozen vintage jumbo and regular dice of various sizes and compositions, accompanied by Del Ray's personally monogrammed English pigskin dice wallet.

300/500

122. **Rainbow Die Box.** Cashmere: Magic House of Babcock, ca. 1995. A yellow and red die transpose locations in a small box, then change to blue and green dies. Includes two shells and two solid dice; box constructed with two double doors. Dice 3". Hallmarked.

250/350



122



123. **Visible Die Through Hat.** Flein, Germany: Rudiger Deutsch, 1999. Modified by Del Ray, ca. 2006. A large die penetrates the crown of a solid silk opera hat. The magician then offers to repeat the trick, but this time, visibly. The hat is balanced on top of the die. Now, visibly, the hat sinks down - ever so slowly - through the die, as if one solid is melting through the other.

A fine and elaborate brass and roller-shade mechanism incorporated into the table causes the visible penetration effect. One of six units manufactured based on an early twentieth century German design, with several modern electronic improvements added by Del Ray. Requires batteries. With detailed typewritten instructions, and a padded ATA case for transportation. 3 3/8" die. Table 39" high. Very good working condition. A mechanical masterpiece.

4,000/6,000

*Together with: a file of documents that includes a piece of correspondence between Del Ray and the consignor, a sheet of suggested patter, pencil-sketched diagrams, and instructions for operation and care.*







124



128



129



130



125

124. **Divination.** Asuza: Owen Magic Supreme, ca. 1995. A solid steel bar is placed into one of three compartments in a hardwood box. The mind reader instantly knows the location of the bar without touching the box. Subtle working. 4 1/2" high. Hallmarked. Minor wear.

400/600

125. **Sesame Drawer Box.** Asuza: Owen Magic Supreme, ca. 1975. Large drawer is shown empty, closed, and when re-opened, is filled to the brim. Sides and rear of box that hold the drawer can be opened to allow spectators to look through it. Good.

400/600



126

126. **Eye of the Idol.** Japan: Tenyo, 1995. A Moai statue, placed on a clear stand and covered, mysteriously turns its face toward the selected gemstone without ever being touched by the magician. As-new, in original box with instructions. Tenyo T-173.

150/250

127. **Penultimate Coin Box Collection.** Japan: Tenyo, 1987. From the manufacturer's "professional" series, a complete set of brass coin boxes and accessories in original padded red velvet case. Two versions were issued and are distinguished by the color of the box (red for Japanese, blue for American). Box 7 1/2 x 5 x 2". With instruction booklet. Fine.

250/350

128. **Flash Vanish Crystals.** Arizona: Richard Gerlitz, ca. 1999. A silk handkerchief visibly melts away when placed in one crystal goblet, only to reappear in a separate vessel moments later. With custom padded carrying case and all accessories. One of six units manufactured. Crystal goblets 7" high.

800/1,200

129. **Hand of Cleopatra.** Stevens Magic, ca. 1994. Including a wooden coffin and pyramid, the coffin containing a hand which, once placed atop the pyramid, spins itself toward the spectator's chosen card among the six on the table. Hand 3" long. Good.

100/200

130. **Lead to Gold.** Arizona: Richard Gerlitz, ca. 2005. A lead coin is dropped into a handsome tube filled with water. The water is clouded with a secret chemical, then the "transmutation" takes place. The water becomes clear, and the lead coins turns to gold. 11 1/4" high. With original instructions. Fine.

800/1,200

131. **Le Boite A Transformations (The Change Box).** Lake Forest, Ill.: John McKinven, 1996. Finely turned rotating maple vase with a carved decorative ring of notches at midsection. Marbles poured in and out of the vase change color, or may be poured out in any order as called for by a spectator. Hallmarked. 7 x 2 1/2". With manufacturer's signed letter of authentication and instructions, and a handwritten thank-you note to the former owner. Fine.

750/1,000

132. **Passe Passe Egg Vases.** Lake Forest, Ill.: John McKinven, ca. 1995. Hand-turned pair of hardwood and ebony mechanical vases, used in the transposition of red and white eggs as the lids are lifted and replaced. Hallmarked. 7 1/2" tall. Fine.

1,200/1,800



131



132





133

133. **Climbing Coin.** Lake Forest, Ill.: John McKinven, ca. 1990. A borrowed half dollar placed in a drawer at the bottom of a cabinet visibly travels up a column and into a box resting on top of the cabinet, which had previously been shown empty. Walnut and brass construction. 12" high. Hallmarked. Very good.

400/600

134. **Morrison Pill Box.** Asuza: Owen Magic Supreme (Les Smith), 1993. Finely turned maple vase in felt-lined standing display case with sliding glass cover. A red ball vanishes from the magician's hands after it is removed from the vase, then reappears inside. 8" x 3". Hallmarked. Fine.

700/900

135. **Snuff Box.** Asuza: Owen Magic Supreme (Les Smith), 1993. Finely turned maple vase with brass box. A spectator's ring or other small object is vanished or transformed once placed inside. 7" high. Hallmarked. Fine.

700/1,200



134



135



136A

136. **Sawa's Coin Box.** Japan: Rabbit Co., 1970s. Number 33 from an unknown limitation, engraved on the underside. Specially-prepared brass coin box and six gimmicked coins, housed in a velvet case, with original lecture notes signed by Dr. Sawa. Scarce.

100/200

136A. **Coin Vase.** Bert Pickard, ca. 1990s. Precision-spun stainless steel vase suitable for Liberty dollar coins (set of ten included). Coins vanish, reappear, or switch at magician's will. 3 1/2" tall. Hallmarked. Fine.

400/600

137. **The Savoy.** Huntington Beach: Magikraft Studios, 1993. A wooden stand allows the magician to switch one metal locket for a duplicate in the action of pulling the first locket free. With original instruction booklet by Eric Lewis. Fine.

200/300



136



137



138

138. **Temple of Dragons and Jewel Chest of Sea Ling.** Arizona: Richard Gerlitz, ca. 2000. A wooden jewel chest filled with baubles is locked into an open cabinet with crystal clear top by running a solid brass bar through it. The chest then visibly vanishes from the cabinet. With original instructions. Minor wear. Cabinet 6 1/4 x 4 1/4 x 5 1/4".

1,000/1,500



139

139. **Japanese Conjurer Automaton.** Paris: Pierre Mayer, ca. 2004. Handmade wooden automaton with exposed works. As the crank is turned, the cup in the conjurer's hands descends, and the magician waves the fan in his other hand. The cup is raised and the ball has vanished - only to reappear in his mouth. There is no hole in the table through which the ball vanishes. Hardwood and metal construction. 6 x 3 1/2 x 7 1/2". Hallmarked. Fine. With a sturdy acrylic display case.

1,200/1,500





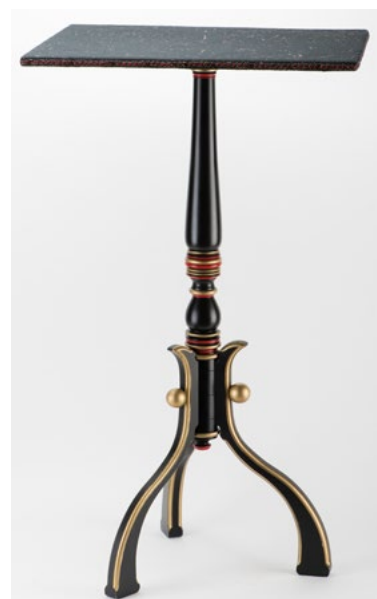
140



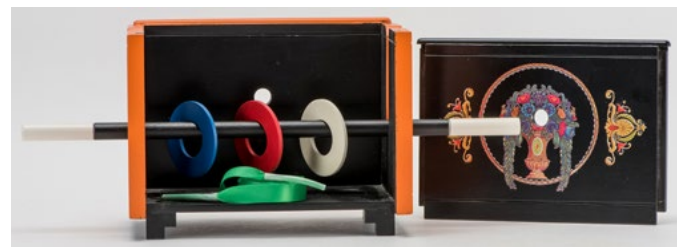
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143



144



141

140. **Phantom Die.** Asuza: Owen Magic Supreme, ca. 1990. A solid die visibly penetrates the bottom of a hat resting on the open front cabinet in which it rests. 3" die. Door on front of box recreating the Thayer original Signed by the maker, Les Smith, on a brass plate underneath the box. Minor wear to one corner of die. **300/500**

141. **Ring on Wand Illusion.** Pasadena: Okito-Williams, ca. 1995. Solid wooden rings penetrate a magic wand when placed inside an open-topped cabinet. Elaborately decorated with orange lacquer and decals, in the style of Okito. One of 50 units manufactured. With instructions. Hallmarked. Very good. **400/600**

142. **Silk Cabby.** Asuza: Owen Magic Supreme, ca. 1996. Hardwood cabinet changes, vanishes, or produces silk handkerchiefs placed inside. Handsome walnut construction. Hallmarked twice. 8 x 4 x 5". One tiny scratch. **200/300**

143. **Self-Priming (Automatic) Siphon.** Riverside: Magikraft Studios (Martin Lewis), ca. 1995. A champagne flute isolated on a tray is filled with liquid and covered with a tube. Despite no contact between the magician and the glass, the liquid vanishes. One of a limited number manufactured. Tray 7 3/4 x 10". Finish a bit worn, else fine. **400/600**

144. **Side Table.** Pasadena: Carl Williams Custom Magic, ca. 1997. Handsome wooden table modeled after Thayer's "Colonio" design. Disassembles for packing. Hallmarked. Finish shows insignificant wear. 33" high. Hallmarked twice. **300/400**



145

145. **Spirit Time.** Tulsa: Bob Kline, ca. 1989. A clock is set to any time while the magician's back is turned, yet he knows the time instantly. Solid mahogany case clock measures 6 3/4 x 3 1/2 x 7 1/2". One of 24 units manufactured. **300/400**

146. **Square Circle.** Tampa: Warren Hamilton, ca. 1960. Stage-size version of this classic prop that allows for the production of a massive quantity of objects from two nested tubes. Handsome and unblemished paint. 19" high. A fine example. **250/350**

147. **Strong Box (Lippincott Box).** Bayside, New York: Charles Kalish, ca. 1975. An innocent aluminum strong box, which, even though it is locked, allows the magician access to its contents. 2" wide. Fine. Scarce. **300/400**

*Charles Kalish was a builder and inventor of equipment for photographic processing, but also manufactured fine magic props in limited numbers. His design for this prop has been adopted by several current manufacturers, but Kalish was the first to produce a metal Lippincott box in this design.*

148. **Vanishing Alarm Clock.** Akron: H. Marshall & Co., ca. 1970. A ringing clock covered by a cloth is lifted from a tray. A final glimpse of the clock is given, then the cloth is thrown in the air; the clock has vanished. Tray 14 x 10 1/2". **250/350**

149. **Blackstone Forever Magic Wand.** Pasadena: Custom Magic (Carl Williams), ca. 2000. Cocobolo wand with cast coin silver tips representing Harry Blackstone, Sr. and Jr. 11 1/4" long. From a limited edition. Case hallmarked. Fine. **400/600**



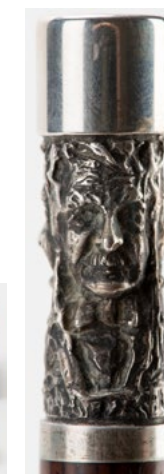
146



147



148



149





150



151



152



153



154

150. **Kikkoman Magic Wand.** Pasadena: Carl Williams Custom Magic, 1994. Crafted from cocobolo wood with matching pure silver tips, which represent the Chinese magician Kikkoman. With felt-lined wooden carrying case and care cloth. Case hallmarked. The second in a series of wands crafted by Williams, each produced in limited numbers. Fine.

400/600

151. **Hofzinsler "Wonderful Wand."** Germany: Rudiger Deustch, ca. 2000. A borrowed ring appears in a cup at the end of a silver plated wand after vanishing from the magician's hands. Handsome recreation of this Hofzinsler effect, modeled on the apparatus used by the great Viennese magician. In a custom made plush-lined carrying case accented by filigreed corners and an engraved plate on the lid bearing an engraved version of Hofzinsler's signature. Wand 16" long. From a limited edition. Fine.

1,000/1,500

152. **Zig Zag Dollar Bill.** Robert Jackson for Sterling Magic, ca. 1986. A bill placed in a wooden framework is trisected visibly, then restored and removed from the frame unharmed. 6 1/2" long.

100/200

MICRO-MAGIC OF EDDIE TAYTELBAUM

153. **Apollo 13.** Holland: Eddy Taytelbaum, ca. 1969. Hand-painted miniature model of the Apollo 13 spaceship capsule, which vanishes from the magician's hand. 1 3/4" tall. Wooden, with finely made wooden gimmick. Fine.

150/250

154. **Bomb Atomica.** Holland: Eddy Taytelbaum, ca. 1970. A cylindrical wooden block is locked inside a tube with a wooden-tipped brass wand, then penetrates the wand. Tube stand 5" high. Wand shows light wear. Very good.

100/200



155

155. **Bermuda Triangle.** Holland: Eddy Taytelbaum, 1970s. A triangular cover and two spotted wedges are shown. When covered by the magician, the spots on the wedges match, but for the spectator they do not. 1 1/4 x 1 1/2". Fine.

100/150

156. **Chinese Ruler.** Holland: Eddy Taytelbaum, ca. 1970. The wooden ruler with reverse-painted Chinese characters on its bottom clings to the magician's hand as if magnetized. 9" long. Fine.

100/200

157. **Chinese Discs on Rope Release.** Three hard plastic discs, hand-chiseled with Chinese characters, are threaded on a rope knotted at both ends. The rope is placed in the magician's pocket, but when it is drawn out again the discs have vanished. Discs 1 5/8" diam. Rope approx. 12" long. Fine.

250/350

158. **Chinka Chink.** Holland: Eddy Taytelbaum, 1970s. Four turned wooden blocks with reverse-painted Japanese characters magically transpose positions. With finely made black and green polished carrying case with Japanese character in one corner. 3 x 3 x 3/4". Fine.

500/750

159. **Coin Penetration.** Holland: Eddy Taytelbaum, 1970s. A coin penetrates a thin sheet of Plexiglas placed through a decorative plastic tube with gilt inlays and reverse-painted with Japanese characters. Tube 3 1/2 x 1 x 1/2". Fine.

300/400

160. No lot

161. **Color Cube Release.** Holland: Eddy Taytelbaum, 1970s. A small multi-color layered plastic block is held by a spectator at both ends by the cord running through its center. From this position the magician removes the block from the cord, handing it back for examination. 1" cube. Fine.

100/150



157



158



159



161





162

163



164



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166



167

162. **Devil Stick.** Holland: Eddy Taytelbaum, 1970s. A red plastic stick is shown with beaded strings running through its ends. As the long cord at one end is pulled the other becomes short, and vice versa, until the finale when the stick is pulled apart to show no connection between the cords. 8" long. Fine.

150/250

163. **Die Box and Drawer Box.** Holland: Eddy Taytelbaum, 1970s. Mitered miniature plastic boxes with gilt inlays and brass knobs, and black dice. A black die vanishes from the larger box and appears in the drawer, which had been previously shown empty. 2 1/2 x 1 x 1". Fine.

200/300

164. **Die Tunnel.** Holland: Eddy Taytelbaum, 1970s. Collapsible laminated tube with clear plastic ends, and a die. When passed through the tube, the numbers on the die change position. Tube 2 3/4" long.

50/100

165. **Dizzy Dominos (Chinese).** Holland: Eddy Taytelbaum, 1970s. Five handmade reverse-painted plastic laminated domino tiles, three in yellow, two in red, which transpose from place to place. With felt-lined wooden carrying case. Fine.

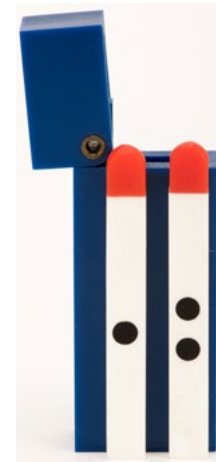
500/600

166. **Lucky Light Box.** Holland: Eddy Taytelbaum, 1960s. A spectator is asked to guess which of the three switches will cause the light bulb to light up. No matter how many guesses he is given, the spectator is always wrong. 2 1/2 x 1 3/4 x 1 1/2". Housed in a painted wooden carrying case. Electronics in need of renewal, else fine.

400/600

167. **Magic Lantern.** Holland: Eddy Taytelbaum, 1970s. A clear plastic tube is placed in the ornamental lantern, and a moment later the face of the spectator's chosen card appears embedded within. 1 x 1 x 3/4". Fine.

250/350



168

168. **Matchstick Paddles.** Holland: Eddy Taytelbaum, ca. 1970. Two match-sized paddles housed in a polished hard plastic box bear spots on their sides. The spots jump from one paddle to other, vanish, and reappear. 1 5/8" long. Fine.

200/300

169. **The Mummy.** Holland: Eddy Taytelbaum, ca. 1968. A miniature mummy vanishes from one sarcophagus and transposes to another. Carrying case composed of wood and laminate with gilt pin-striping, and lined with cloth; sarcophagi and mummies finely reverse-painted on laminate in Egyptian themes. Case approx. 4 1/2 x 4 1/2 x 2". Fine.

1,500/2,500

*The "crown jewel" of Taytelbaum apparatus, The Mummy is prized not only for its rarity and the strength of the effect, but also for the subtly fine craftsmanship evident in its final form. Each piece was assembled with meticulous care and by superb and durable design, such that in overall appearance today it looks very much like new.*

170. **Puzzle Box.** Holland: Eddy Taytelbaum, ca. 1970s. Miniature hard plastic yellow crate with a small glass window. In the magician's hands rings or coins appear in the crate, but others cannot open the device. 3 x 2 1/2 x 1". Fine.

150/250

171. **Rice Cups.** Holland: Eddy Taytelbaum, ca. 1970. Rice poured into one miniature cup multiplies in quantity, then changes to water. Finely made of tiered multi-colored hard plastic. With plastic disc cover. Fine.

300/400

172. **Separating Discs.** Holland: Eddy Taytelbaum, 1960s. A wooden pedestal holds a stack of six plastic discs - three in teal stacked on three in red. But when the magician invokes a short prayer, the colors in the stack alternate. Base 1 3/4" diam. Discs 1 1/4" diam. Fine.

200/300



169



170



171



172





173



174



175

173. **Slat Frame.** Holland: Eddy Taytelbaum, 1970s. A card appears or vanishes from this finely crafted wooden frame. Hand painted. With mechanical card. 7 1/2 x 5 1/2". Very good.

200/300

174. **Triple Mental Miracle.** Holland: Eddy Taytelbaum, 1970s. A hinged gold-pinstriped hard plastic case with a set of sticks numbered 0 - 9. The magician, with his back turned, is able to predict how many sticks the spectator removes. 3 x 1 3/4". Fine.

150/250

175. **Uncanny Die.** Holland: Eddy Taytelbaum, ca. 1970. Three dice are seen in a small oblong Lucite box. One is removed and vanishes, only to reappear inside the closed box. 2 1/4 x 1 x 1". Fine.

150/250



176



177

176. **Curio.** Middlesex: Alan Warner, ca. 1990. A teakwood box with three wooden tablets, two cut with hieroglyphics. The plain tablet transposes from the performer's pocket to the inside of the box. With original box and instructions. Fine.

150/250

177. **Do-Mini-O.** Middlesex: Alan Warner, ca. 1990. As a black domino is passed through a wooden cover, its spots change color. The feat is repeated with two successive dominoes, the last of which changes colors twice. With original box and instructions. Fine.

100/200

#### MAGIC OF ALAN WARNER



178

178. **Flight of the Falcon.** Cornwall: Alan Warner, ca. 2003. A freely chosen Egyptian symbol from a group of three vanishes from a small teakwood box and reappears inside another box some distance away. Intricate micro-magic effect in fitted wooden case with certificate of authenticity. Number 10 of 25 units manufactured. Case 7 x 4 1/4 x 4". Fine.

800/1,200

179. **Holusion.** Middlesex: Alan Warner, ca. 1990. A patience-sized playing card is placed in a teakwood case. In succession, the card is pierced at its center in square, triangular, and circular shapes. Finally it is restored to its original condition. With original box and instructions. Fine.

150/250

180. **Karate Kard.** Middlesex: Alan Warner, ca. 1990. A chosen card from a patience-sized pack of cards is placed into a box. When the box is opened, all the cards have been sliced into tiny pieces - except for the selection. Teakwood construction. With original box and instructions.

150/250

181. **Li Chang's Boxes.** Middlesex: Alan Warner, ca. 1990. One of six miniature cards is chosen and placed in one of two teakwood boxes. The chosen card vanishes and reappears in the second box some distance away. With original box and instructions. Fine.

150/250

182. **Pentra.** Middlesex: Alan Warner, ca. 1990. A mummy figure penetrates a solid teakwood blade running through a wooden slot. With original box and instructions. Fine.

150/250



179



180



181



182





183



184



186



185



187



188

183. **The Question Is.** Middlesex: Alan Warner, ca. 1990. The color of one of several tiles freely chosen by a spectator matches that which the magician reveals in the small covered teakwood box. With original box, velvet carrying bag, and instructions. Fine.

200/300

184. **Runic.** Middlesex: Alan Warner, ca. 1990. Two Viking runic symbols, chosen freely by a spectator, "burn" themselves into the previously blank wooden plaques resting on the table. Teakwood construction. With original box and instructions. Fine.

150/250

185. **Spirit Cabinet.** Middlesex: Alan Warner, ca. 1990. After failing to cause the name of a chosen card to materialize on one of three plaques placed in a handsome wooden cabinet, a tiny bottle of spirits appears in the formerly empty box, filling its interior. Teakwood construction.  $3 \times 2 \frac{3}{4} \times 5 \frac{1}{2}$ ". With original instructions.

400/600

186. **The Tablets of Ra.** Middlesex: Alan Warner, ca. 1990. The spectator's chosen tablet penetrates a wooden strip that runs through it and the rest of the tablets placed in a teakwood cover, dropping into his hand below. With original box and instructions. Fine.

150/250

187. **Twister.** Middlesex: Alan Warner, ca. 1990. A teakwood box and three polished domino tablets. As the magician twists the box in different positions, the number of spots and position of the domino within changes unexpectedly. With original box and instructions. Fine.

150/250

188. **Voodoo.** Middlesex: Alan Warner, ca. 1990. A small wooden manikin is stabbed in one of four spots with a wooden peg. The magician then tips a second manikin out of a teakwood box. There is only one hole in it, corresponding to the area previously stabbed at on the other figure by the spectator. With original box and instructions. Fine.

200/300



**THE GREAT RAYMOND  
APPARATUS**

189. Okito (Theodore Tobias Bamberg). **The Great Raymond's Hand of Fate, Made by Okito and Modeled After His Own Hand.** Okito, ca. 1910. A painted wooden spirit hand (11 x 6 x 2") with green felt cuff and lace accent, handcrafted by Okito for The Great Raymond for his stage show act "The Hand of Fate." In the well-known type of performance in which it was utilized, and as specifically accounted by conjuring chronicler T.C. Huggall Benedict in 1910, the hand was placed on a pane of glass balanced between two chairs and then tapped out answers to questions posed by the audience - three times for yes, once for no, twice for doubtful. The trick was a mainstay of the show and was featured on one of Raymond's most famous lithographs, "The Mysterious Hand," which depicts the apparatus outstretched below the face of the smiling magician. Housed in the original felt-lined fitted case (12 x 8 x 4") with an engraved metal plaque on the lid bearing Bamberg's name. Fine. [See Rauscher, *The Great Raymond*, pgs. 58, 294.]

8,000/10,000







190

190. Raymond, Maurice (Morris Raymond Saunders). **Breakaway Fan.** Circa 1910. Handsome and delicate fan of carved wood. The fan alternately works and breaks into separate pieces in the hands of the magician, at his command. Hand painted with the phrase "Presented to Friend Raymond." From the collection of The Great Raymond. 17" wide (open).

400/600



191

191. Raymond, Maurice (Morris Raymond Saunders). **Coffee, Milk, Sugar and Confetti.** Circa 1900. Confetti is scooped into three nickel-plated cups. A moment later, the cups are filled with sugar, milk, and hot coffee. A quantity of the coffee is poured into a giant cup. A moment later, the coffee has changed back into confetti. Includes canisters, gimmicks, three confetti boxes, and handsome oversize confetti cup. Paint to latter flaking, general wear to all other props. Owned and used by The Great Raymond.

800/1,200



192

192. Raymond, Maurice (Morris Raymond Saunders). **Indian Cups.** Circa 1910. Set of three spun metal cups of "Indian" design with knobs at their tops for the traditional Cups and Balls trick. Nickel-plated copper. Mouths 2 3/4" across. From the collection of The Great Raymond.

250/350



193

193. Raymond, Maurice (Morris Raymond Saunders). **Flag Staff Production.** American, ca. 1910. Heavy telescoping brass flagstaff. 7' tall fully extended. From the collection of The Great Raymond.

250/350



194

194. Raymond, Maurice (Morris Raymond Saunders). **Germain Water Jars.** Circa 1909. Handsome, large, and heavy spun copper jars. Each jar is shown empty, but a moment later, is filled to the brim with differently-colored shades of liquid. Eleven jars in all, each 6 1/4" high. A sturdy and professional set. From the collection of The Great Raymond.

600/900

*Germain only authorized the firm Martinka & Co. to manufacture his famous Water Jar Trick, but many magic companies produced their own versions. The fabricator of this set is unknown, but it is of a much higher grade of workmanship than the nickel-plated versions typically encountered.*



195

195. Raymond, Maurice (Morris Raymond Saunders). **Raymond's Alligator Skin Changing Wallet.** London: A. Davis & Co., 1917. Luxury wallet manufactured on the "Himber" principle; bills placed on one side jump to the other. Alligator skin construction with silk lining and gold corners. Central gold shield bears the engraving: "M.F. Raymond/Eccentric Club/London/1917" surrounding a capital letter "R." Scattered light wear. Owned and used by The Great Raymond.

300/500



196. [Okito (Theodore Tobias Bamberg)]. **Jack in the Box, or The Learned Judge.** Circa 1909. A handsome wooden chest decorated with Asian-themed decals is shown to be filled with dried tea leaves. The lid is clamped on. Now a spectator in the magician's audience selects a playing card and places it, face down, into a shallow drawer at the bottom of the chest. When the drawer is closed, the top of the box bursts open, and a Japanese jack-in-the box jumps upward, with the selected card attached to his queue. The drawer in the bottom of the chest is empty. 16 1/2" high (extended). Decals and finish generally worn, with insignificant losses and chips, but good working condition overall. From the collection of The Great Raymond.

10,000/15,000



*A simplification of the famous Learned Judge automaton of Robert-Houdin, Okito's version offered here is a much more startling and to-the-point piece of apparatus. The Robert-Houdin prop allowed for the performance of a longer and more intricate routine using two borrowed coins and the selected card, and was made almost entirely of wood (with the exception of the weights that caused the judge to rise slowly and mysteriously from the top of the cabinet). The same can be said of this prop; the finely crafted brass mechanism and heavy hand-wound spring that causes the jack to pop into view are the only metal incorporated into this rare and delicate piece of apparatus that caused a selected card to appear at the magician's command with a resounding and surprising jolt.*





197



200

197. Raymond, Maurice (Morris Raymond Saunders). **Card Pedestal.** Circa 1910. Cards, paper, or billets change, vanish, or appear when the lid is clamped on the pedestal and removed. Silver plated. 5" high. Tarnished, else very good. A fine example of this classic prop. From the collection of The Great Raymond. **400/600**



198

198. Raymond, Maurice (Morris Raymond Saunders). **The Great Raymond's Stage Pistol.** Circa 1910. Handsome filigreed muzzle-loading pistol owned and used by The Great Raymond in his stage performances. Sold together with a sepia-toned image in boudoir-card format showing Raymond with the pistol in hand shooting at a fan of cards displayed on a candle held by a bellboy assistant. 11" long. Scratched, worn, and abraded, but good working condition. **600/900**



199

199. Raymond, Maurice (Morris Raymond Saunders). **The Great Raymond's Enchanted Teakettle.** Circa 1910. From a seemingly ordinary tea kettle Raymond could pour - as if by magic - any drink called for by members of his audience. Two nickel-plated kettles, 6 7/8" diameter, one gimmicked for the effect, the other a duplicate which could withstand scrutiny from the audience. Some wear and repairs visible, not tested with liquid. Owned and used by The Great Raymond. **1,000/1,500**

200. Raymond, Maurice (Morris Raymond Saunders). **Raymond's Orange Production Bowl.** Circa 1930. The main prop used by Raymond to open his show. A cut glass bowl which was shown empty, covered with a cloth, and then instantly filled with oranges which were tossed to waiting spectators in his audience. 9 3/4" diameter. Sold together with a framed 8 x 10" photograph of Raymond performing on stage with the bowl in his hands. Owned and used by The Great Raymond. **400/600**



201

201. Raymond, Maurice (Morris Raymond Saunders). **Rice Bowls.** Circa 1915. Rice doubles in quantity when placed in one bowl, then transforms into crystal clear water. Nickel plated bowls with small feet, finished with ivory-colored paint inside. Celluloid gimmick lacking. 3 1/2" tall, mouths 5 1/4" diameter. Interior paint flaking. From the collection of The Great Raymond. **400/600**

202. Raymond, Maurice (Morris Raymond Saunders). **Silk Pedestal.** New York: Edward Beadle, ca. 1908. Nickel plated stand on an elaborate vase supports a clear glass. A silk handkerchief appears in the tumbler at the performer's command. 15 3/4" high. Glass included. A fine example of this classic prop. Hallmarked. From the collection of The Great Raymond. **1,500/2,000**

*Beadle is a little-known builder of magic apparatus who counted the greatest magicians of the era among his clients, including the Herrmanns, T. Nelson Downs, and Harry Kellar. While he never operated a magic shop or issued a catalog, he did produce fine bench-made props for discriminating customers. As a result of his limited output of high quality apparatus, props of his making are rarely seen today. The plunger incorporated into the pedestal is capped with a 1906 English farthing.*

203. Raymond, Maurice (Morris Raymond Saunders). **Raymond Production Chairs.** Sturdy wooden chairs with folding legs painted in gilt with red plush backs, Raymond's initial logo carved in deep relief and set into the back of each chair. Each chair outfitted with a metal servante at its rear to securely hold a load of silks in readiness for production by the magician. Possibly repainted; good condition. **800/1,200**



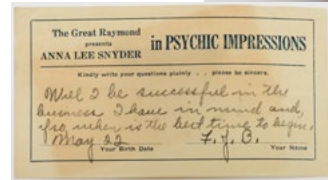
202



203







204



207

204. **Psychic's Question Box.** The Great Raymond Presents Anna Lee Snyder in "Psychic Impressions." Circa 1910s. Woven bamboo and pot metal basket, lined with floral silk, and incorporating a hidden switching compartment, used to foretell the fortunes of audience members based on the questions they have posed on slips of paper. 10 x 7 x 5". With a file of several hundred pre-printed question slips, many filled with spectator's handwritten questions.

800/1,200

Contemporary newspaper accounts from her native state of Oregon reveal that Snyder took up a career as a psychic in the first decade of the twentieth century after she was afflicted with the "eye rheumatism" that eventually blinded her. Little else about her is recorded, though it is evident she remained in the field into the 1930s. Bernard M.L. Ernst, in "The Sphinx," reported on a 1934 performance in Portland, Ore., where Snyder appeared with Raymond.

PINS, BADGES, JEWELRY AND ACCESSORIES

205. **Raymond's Gold Elephant's Head Walking Cane Cap.** An early twentieth century gold walking cane head finely detailed with the heads of four elephants, traditionally said to have been a gift from Siamese royalty to The Great Raymond on the occasion of a visit there. 4 3/4" long. Trunk slightly separated from body, else fine.

800/1,200

206. **Raymond's M.I.M.C. (Member Inner Magic Circle) Badge.** Birmingham, ca. 1918. The Great Raymond's 9-karat gold and enamel pendant, with inlaid symbols of the organization, hanging from a velvet ribbon and brass pin. Engraved on the verso "M. Raymond/ M.I.M.C./ 1918." Hallmarked. Fine.

300/500

207. **Raymond's Ornate Masonic Orb Pendant.** English, first quarter twentieth century. Magnificently crafted ball pendant owned by The Great Raymond, with gold clasps, hinges, and sides, unfolding to reveal gold-filled engravings of Masonic symbols. Approx. 1/2" cube. Fine.

600/800



208



209



211



210

208. **Raymond's Glasgow Society of Magicians Badge.** London: E. Simons, ca. 1918. Gold-filled enamel pendant owned by The Great Raymond, with central logo of skull and wands, engraved on the verso by the manufacturer. Approx. 1" diam. Owned by The Great Raymond.

200/400

209. **Raymond's Scottish Masonic Rite Pendant and Watch Fob T-Bar.** First quarter twentieth century. A 14-karat 32nd degree Freemasonry presentation pendant attained by The Great Raymond, layered construction incorporating a double-headed eagle, pelican, and cross engraved "INRI" underneath, red and black enamel panels engraved with the degree and the phrase "Spes Mea In Deo Est." Approx. 1 1/2 x 3/4". Sold with matching gold T-bar (1 1/2" long). Fine.

1,200/1,800

210. **Raymond's Silver Chang the Magician Bracelet.** First or second quarter twentieth century. An .800 linked silver bracelet stamped with the Panamanian illusionist's logo and various Oriental-style characters, given to The Great Raymond by his onetime assistant Chang (Juan Jose Pablo Jesorum). Hallmarked. Rare.

900/1,300

211. **Raymond's Set of Gold Shriners Pendants.** Circa early twentieth century. A set of 14-karat gold Shriners pendants owned by The Great Raymond, connected by chain, enamel and beaded accents with the organizational emblem and the Greek characters *Kappa Gamma Chi*. Hallmarked. Larger pendant approx. 3/4" diam. Hallmarked. Fine.

600/900



205



206

front and back views





212



213



216

212. **Raymond's Society of Yorkshire Magicians Presidential Pendant.** Circa 1910s. Gold-plated enamel pendant engraved on the verso "President/ Great Raymond." Approx. 1 ¼" diam. Losses to enamel border at top.

200/300

213. **Raymond's London Magicians' Club Badge.** Circa 1920s. Enameled gold medallion belonging to Raymond as a member of the organization founded by Will Goldston, and whose first president was Harry Houdini. Approx. 1" wide. Sold with Raymond's 1917 membership card, housed in a gilt-stamped leather cover.

100/150

214. **Group of Five of Raymond's Medallions, Badges, and Pins.** Including a gold-plated Masonic cigarette cutter (R.E. Gay, ca. 1916); an enameled brass Knights Templar badge inscribed *E Pluribus Unum* (ca. 1920); an antique brass and mother-of-pearl lapel pin; and two antique engraved brass medallions (origins unknown) in a leather pouch.

200/300

215. **Raymond's Scottish Masonic Apron.** London, ca. 1900s. Antique sheepskin and satin apron with brass fringe, serpent belt hook, and threaded tassels, embroidered with the emblem of the Scottish Perseverance Lodge No. 338 S.C of which The Great Raymond was a member. Approx. 13 ½ x 15". Sold together with two woolen fabric patches gilt-embroidered with Raymond's name (2 ½ x 5 ¼") and his distinctive cursive "R" logo (3 ½ x 5 ¼).

150/250

216. **Turban of a Magician's Assistant.** Manufacturer unknown, first or second quarter twentieth century. A colorful vintage silk turban incorporating a decorative rhinestone-studded piece at the forefront, with bird's feathers tucked behind it. Likely to have been used by a stage assistant in The Great Raymond's illusion show.

300/400



217

217. **Raymond's Spectacles.** American and European, early twentieth century. Three pairs of antique eyeglasses from the personal belongings of The Great Raymond. With brass and wire frames, two in velvet-lined hard cases stamped by the manufacturers (John F. Hill [New York] and E.J. Rimbaut [Brussels]). Lenses scratched, one pair with a detached stem.

200/300

218. **Raymond's Pocket Match Safe.** Antique silver-plate pocket match safe, engraved in the lower corner with Raymond's initials, inlaid with copper and brass. 3 ½ x 2". Age-consistent tarnish. With a cloth carrying case.

250/350

219. **Raymond's Personally Monogrammed Playing Cards.** Manufacturer unknown, 1935. Backs monogrammed with Raymond's initials. Sealed with tax stamp, in paper-covered hinged carrying box.

100/150

220. **Raymond's United States Passport.** New York, 1925. Passport No. 117611. Clothbound passport bearing documents signed three times by the magician and including his handwritten domestic and foreign addresses, granting Raymond permission to travel to "All Countries" for "Theatrical" visits.. Handwritten physical and personal description. Signed by United States Secretary of State Frank B. Kellogg. Visas granted in The United Kingdom, Argentina, Portugal, Brazil, and elsewhere, stamped 1925 - 26.

400/500

221. **A Group of Raymond's Membership Documents to Various Fraternal, Show Business, and Other Groups.** 1910s - 30s. Approximately twenty pieces, including membership cards and booklets certifying membership in various groups including the Variety Artists' Federation, the Strangers Club, Theatrical Mechanical Association, Pioneers of Alaska, the Mallet Club, Order of the Magi, North Western Lodge (International Order of Odd Fellows) of the State of Pennsylvania, Royal Antediluvian Order of Buffaloes, and others. Bulk signed either by Raymond, club officers, or both. Generally very good condition.

400/600



218



219

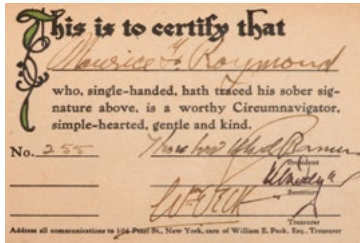
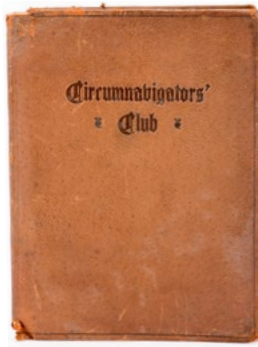


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224

222. **Raymond's Circumnavigators' Club Membership Booklet.** New York, 1912. Brown calf wrappers stamped in black. Marbled endpapers. Historiated initials printed in black and green. Illustrated with figures. 12mo. Membership certification leaf signed by Raymond and by the group's president (Thurlow Weed Barnes), secretary (Villars A. Dodge), and treasurer (William E. Peck). Membership number 255. Covers lightly worn, hand-woven string binding somewhat weak.

150/250

#### POSTERS, PHOTOGRAPHS & EPHEMERA

223. Raymond, Maurice (Morris Raymond Saunders). **The Great Raymond.** Birmingham: Moody Bros., ca. 1920. Half-sheet (28 x 20") color lithograph bearing a bust portrait of Raymond with red winged fairies on his shoulders. Linen-backed. Small portion of lower right corner restored. A-

900/1,300

224. Raymond, Maurice (Morris Raymond Saunders). **Enchantress.** Birmingham: Moody Bros., ca. 1920. Six-sheet (116 x 57 3/4") color lithograph poster depicting an enchantress whose form emanates from the flames of a pedestal. Question slips appearing at her feet invite the viewer to a show in which their fortunes will be foretold. A laurel in the upper right corner with old over-coloring to block out text. Scattered chips and over-coloring at sheet breaks. B+.

2,000/3,000





225. Raymond, Maurice (Morris Raymond Saunders). **The Great Raymond**. Cleveland: Otis Litho, 1912. Color billboard (twenty-four sheet) lithograph depicts the magician seated with a black cat in his library, which is filled with servant imps, skins of exotic beasts, plants, and other ornaments. Approx. 108 x 204". Linen-backed. A. 4,000/6,000





226



227



228



229



226. Raymond, Maurice (Morris Raymond Saunders). **Le Grand Raymond**. Birmingham: Moody Bros., ca. 1910. Color lithograph portrait of Raymond, whose head is surrounded by harlequins and multi-colored streamers. 30 x 19 1/2". Linen-backed. In a handsome gilt wooden frame. A.

1,000/1,800

227. Raymond, Maurice (Morris Raymond Saunders). **Le Roi De Mysterie**. Birmingham: Moody Bros., ca. 1910. Vibrant color lithograph depicting the magician lighting his cigar with an imp's tail; the faces of other spirit beings grin in the background. 30 x 19 1/2". Linen-backed. A.

1,200/1,800

228. Raymond, Maurice (Morris Raymond Saunders). **The Mysterious Hand of Raymond**. Leicester: David Allen & Sons, ca. 1910. Color lithograph portrait of Raymond, a long shadow cast over his face as a spectral hand juts from the margin. 30 x 19 1/2". Linen-backed. A.

700/1,000

229. Raymond, Maurice (Morris Raymond Saunders). **The Weird Witches Cabinet**. Leeds: Alf Cooke, Ltd., ca. 1910s. Half-sheet color lithograph depicts Raymond standing beside a cabinet from which spirits, ghosts, and other spirits have been summoned by a witch. Imps on the trunk in front look on with binoculars. 30 x 19 1/2". Linen-backed. A-.

1,200/1,800

230. Raymond, Maurice (Morris Raymond Saunders). **Raymond's East Indian Mysteries**. London: David Allen & Sons, ca. 1910s. Six-sheet color lithograph depicts Raymond's turban-clad disembodied head looming against a silhouette of snake charmers, bulls, a howdah on elephant, and others. 87 x 75". Organizational label laid down in lower corner (a snake coiled around the Star of David encircling the number seven). Scattered chipped areas along sheet breaks and folds restored, name banner toned. Linen-backed. B+.

1,500/2,500





231

231. Raymond, Maurice F. (Morris Raymond Saunders). **Two Lithographer's Technical Draft Prints.** Cleveland: Otis Litho, ca. 1912. Lithographed tissue paper, being the lithographer's own draft printings of the posters, with corrective over-coloring in white. 18 x 11". A handsome pair, fragile, with old central folds, creasing, and marginal wear. **UNIQUE.**

500/700

232. Raymond, Maurice F. (Morris Raymond Saunders). **Noah's Ark Illusion Lobby Photo.** Chicago: Kaufmann, Weiner & Fabry Co., ca. 1915. Silver gelatin print depicting Raymond and his assistants on a stage overflowing with livestock. 10 x 14 1/2". Minor creasing and tears along right edge.

150/300

233. Raymond, Maurice F. (Morris Raymond Saunders). **Studio Portrait of Raymond.** N.p., ca. 1930s. Handsome large studio portrait of the magician resting his head on his hand, printed with reddish hues, with his well-known name logo stamped in light pink across the lower margin. Matted in a gilt wood frame. 26 x 24" overall. Old pinholes in corners, light creases.

500/700

234. Raymond, Maurice F. (Morris Raymond Saunders). **Pair of Studio Portraits of Raymond.** Los Angeles: Theodore Marceau, 1910s. Gelatin silver print portraits of the magician, including oval bust (10 3/4 x 8") and three-quarter length (9 x 6 1/4") views. On photographer's mounts. Light to mild scuffing and foxing.

300/400



232



233



234





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237



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240

235. Raymond, Maurice F. (Morris Raymond Saunders). **Stage Illusion Lobby Photo**. Chicago: Kaufmann, Weiner & Fabry Co., ca. 1915. Silver gelatin print depicting Raymond on stage with ten assistants including men in exaggerated Oriental costumes and two women holding hands as the magician raises a curtain above them. 14 x 10 1/2". Creased along right margin.

150/300

236. Raymond, Maurice F. (Morris Raymond Saunders). **Stage Illusion Lobby Photo**. Chicago: Kaufmann, Weiner & Fabry Co., ca. 1915. Silver gelatin print depicting men dressed in exaggerated Oriental costumes and another man kneeling on a short table. 14 x 10 1/2". Creased upper right corner.

150/300

237. Raymond, Maurice F. (Morris Raymond Saunders). **Stage Illusion Lobby Photo**. Chicago: Kaufmann, Weiner & Fabry Co., ca. 1915. Silver gelatin print depicting Raymond at center stage, holding the hand of an assistant in a suspended cage, while others surround him. 14 x 10 1/2". Creased and chipped corners.

150/300

238. Raymond, Maurice F. (Morris Raymond Saunders). **Portrait of Raymond with Assistants**. Circa 1920. Silver gelatin print, a striking image of Raymond with three assistants, the tableau and garb evocative of the Middle Eastern themes the performer employed onstage. 9 x 6 1/2". Tiny chips and creasing at edge.

150/300

239. Raymond, Maurice F. (Morris Raymond Saunders). **Candid Backstage Photo of Raymond**. Circa 1910s. Antique silver gelatin print depicting Raymond in a dressing room with company members. 10 x 12". Minor wear at edges.

150/250

240. Raymond, Maurice F. (Morris Raymond Saunders). **Portrait of Raymond Shackled**. San Francisco: Bushnell, ca. 1910. Beefcake-style portrait in which Raymond is shown shackled at the neck and wrists. On photographer's mount. 8 x 11". Scuffs, edge wear to mount.

400/600



one of three 241

241. Raymond, Maurice F. (Morris Raymond Saunders). **Series of Three Bust Portraits of Raymond**. Liverpool: Dobson, ca. 1920s. Fine gelatin silver print bust portraits of the magician in tuxedo. Studio stamps on versos. 11 3/4 x 7 1/2". Edges curled and creased, else fine.

200/400

242. Raymond, Maurice F. (Morris Raymond Saunders). **Series of Four Dramatic Portraits of Raymond's Magic Show**. Fall River: Gay, ca. 1910. Sepia-tone prints depicting Raymond in the performance of various conjuring feats involving silks, a bird, and a pistol. On matching embossed photographer's mounts. 14 x 12" overall. Light to mild foxing to mounts, but main images generally very good.

600/900

243. Raymond, Maurice F. (Morris Raymond Saunders). **Three Photographs of Raymond with Snake Charmers**. Circa 1930s. Raymond, in white suit, observes as young men charm artificial snakes from their baskets using wood instruments and a drum. 9 1/2 x 8". Linen-backed. Very good.

200/300

244. Raymond, Maurice F. (Morris Raymond Saunders). **Photograph of Raymond at the Sphinx**. Egypt, ca. 1911. Depicting the magician on camelback, accompanied by companions and guides, the Sphinx and a pyramid looming in the background. 6 3/4 x 9 1/4". Linen-backed. Good.

200/300



242



one of three 243



244





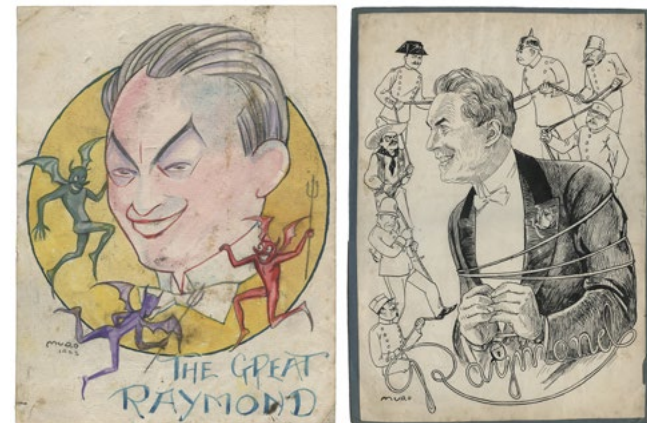
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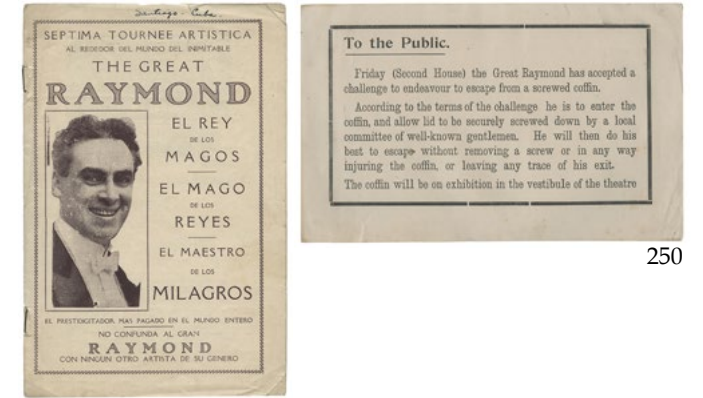
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245. Raymond, Maurice F. (Morris Raymond Saunders). **Dramatic Studio Portrait of Raymond.** N.p., ca. 1940s. The magician stares intensely at the viewer in a room draped with silks, as wisps of smoke and bright lighting from below lend the scene a haunted aura. 14 x 11". Minor wear at corners outside printed area. A fine printing.

150/250

246. Raymond, Maurice F. (Morris Raymond Saunders). **Portrait of Raymond.** Edward Mishell, ca. 1940s. Pen and ink on paper. Bust portrait of the magician with the artist's rendering of his signature in the bottom margin. Signed by the artist lower left. Original tissue overlay intact. 11 ¼ x 9". Fine.

100/200

247. Raymond, Maurice F., Howard Thurston and Eugene Laurant. **Group Snapshot Portrait.** "When Shall We Three Meet Again?" [New York], 1914. Sepia-tone portrait of the three famous magicians together, occasioned by their meeting at the Hotel Statler (Buffalo). 4 ½ x 7 ½". Very good.

250/350

*An account of the dinner the three men shared was contributed by Laurant to "The Sphinx" (April, 1914) who writes that the trio's "wit and repartee" slowly attracted the attention of the entire dining room. Both "The Sphinx" and Goldston's "Magician Monthly" reproduced the photograph, the latter with the captioned with the quote from Macbeth.*

248. Raymond, Maurice F. (Morris Raymond Saunders). **Pair of Caricature Drawings of Raymond by Muao.** 1920s/1923. The first (13 x 9 ¼") a pen and ink illustration on paper depicting an array of lawmen from around the world wrapping Raymond with rope; the second (7 ¼ x 5 ¾") a pencil and ink illustration of a devilish-looking Raymond surrounded by imps.

200/300

249. [Raymond, Maurice F. (Morris Raymond Saunders)]. **Two Cabinet Card Portraits of Raymond's Mother.** Akron, ca. 1890s or 1900s. Antique bust and three-quarter length portraits of Raymond's mother, Martha Saunders. The larger example 6 ½ x 4 ¼". On photographer's mounts embossed with the studio name on versos. Very good.

100/200

250. Raymond, Maurice F. (Morris Raymond Saunders). **Archive of Great Raymond Programs from Around the World.** Various printers, 1910s - 30s. Approximately 40 pieces, possibly unique in size and scope, of Raymond programs and handbills including performances in theaters and variety halls, aboard ships, before various magical organizations, temples, and other groups, reflecting his travels in South America and Cuba, England, Japan, and across the United States. Condition generally good or better.

200/300

251. Raymond, Maurice F. (Morris Raymond Saunders). **Promotional Playing Card Design Mock-Up.** Circa 1910s. Composite with pencil, ink, and gouache on board. For Raymond's father, William Wallace, here acting as American representative for his son. 5 ½ x 4". Fine.

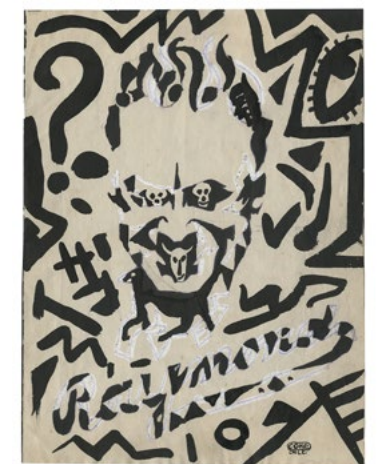
100/150

252. Raymond, Maurice F. (Morris Raymond Saunders). **Original Artwork for a Raymond Flyer.** Chile, ca. 1910s. Acrylic and pencil on laid paper. A modernist portrait of Raymond featured at center, skulls and a devil's head seen in his eyes and mouth, surrounded by a patchwork of symbols and shapes. 18 x 12". Together with two draft prints (11 x 9") on tissue paper advertising the performance at the Teatro Nacional. Signed by the artist ("Coke").

200/300



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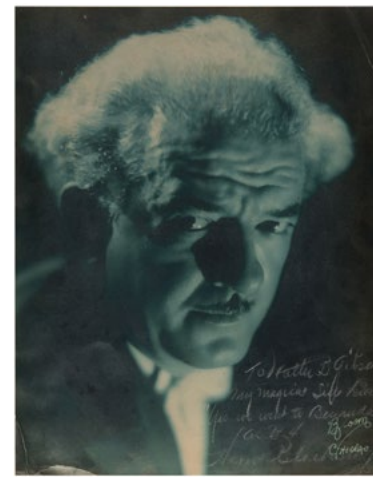
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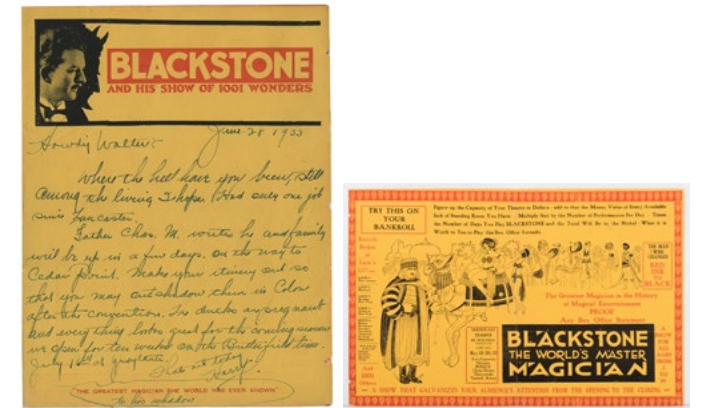
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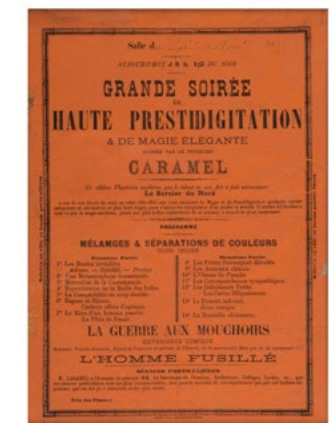
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253. Anderson, Professor (John Henry Anderson). **Professor Anderson St. James's Hall Handbill.** London, ca. 1869. Pictorial handbill bearing an engraving of Anderson atop the globe, the reverse letterpress-printed with Anderson's program at St. James's Grand Hall, "The Great Christmas Entertainment" – "World of Magic, or St. Johnny, H. Anderson, and The Fair Clairvoyante and the Rope-Tying Revels!" Strip of old mounting paper adhered along margin.

600/800

*The printer of this handbill apparently repurposed uncut sheets of one of Anderson's pamphlets, "Scenes in the Life of Professor Anderson," leaving portions of one line of text and illustration intact in the margin.*

254. Anderson, Professor (John Henry Anderson). **Professor Anderson St. James's Hall Program.** London, ca. 1869. Letterpress bi-fold program with decorative embossed borders stamped in blind, featuring the "Great Wizard of the North" in "The World of Magic," and featuring the first appearance in London of Miss Anderson. Interior with a lengthy account

of Anderson's seven years of travel across Asia, Australia, the United States, and Pacific Islands since last appearing in London. Rehinged. Rare.

700/1,000

255. Bamberg, David. **Adolescent Portrait Inscribed and Signed to The Great Raymond.** New York, ca. 1920. Bust silver print portrait of the young performer staring intently at the viewer. 9 3/4 x 7 1/2". Inscribed and signed in the lower right corner in white, "To dear Mr. Raymond/from David/3/20." Short crease at center, else good.

500/700

256. Blackstone, Harry. **Inscribed and Signed Portrait of Blackstone.** Chicago: Bloom, ca. 1936. Handsome studio cyanotype portrait of Blackstone looking sternly into the camera. Inscribed and signed in the lower right corner, "To Walter B. Gibson, my magical side kick, 'yes we went to Bermuda,' as B4/Harry Blackstone/1936." 13 x 10". Gilt wooden frame. Corners creased, else fine.

400/600

257. Blackstone, Harry. **Studio Portrait of Blackstone.** New York: Nasib, ca. 1930s. Blackstone, in tuxedo, looks into the distance, wearing a half-smile. 12 1/2 x 9 1/2". Framed and matted to 18 x 15" overall. Fine.

300/500

258. Blackstone, Harry. **Autograph Letter Signed, "Harry," to Walter B. Gibson.** June 23, 1933. On Blackstone's "Show of 1001 Wonders" pictorial bi-fold promotional letterhead, an affectionate letter regarding recent travel, the upcoming season, and arrangements for the magic convention in Colon, Michigan. 11 x 8 3/4". Below the letter's pre-printed boast "The Greatest Magician the World Has Even Known," Blackstone has slyly added, "to his shadow."

400/600

259. Cardini (Richard Valentine Pitchford). **Set of Cardini's Gold and Silver Peau Doux Playing Cards.** Chicago: Walgreen Co., 1930s. Gold and silver-backed decks of playing cards of the brand favored by Cardini. Boxes stamped "Cardini." One deck sealed with tax stamp, the other opened, near mint.

300/500

260. Cardini (Richard Valentine Pitchford). **Four Pieces of Cardini Ephemera.** Circa 1940s – 50s. Including an advertising card for the Suave Deceiver's upcoming appearance at Ciro's Club (London); two vintage postcards; and a vintage print of silhouette artwork featuring Cardini. All pieces very good.

100/200

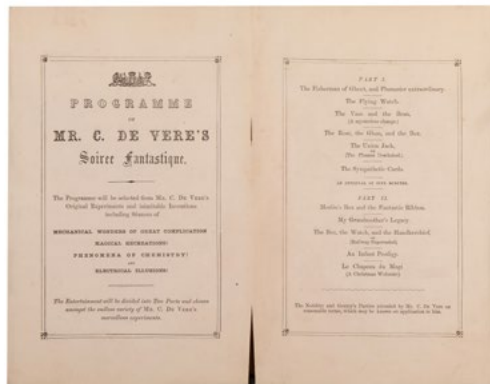
261. Caramel, Le Physicien. **Grande Soiree de Haute Prestidigitation.** Hirson, France: Mauclere, 1874. Letterpress conjuring handbill, the program enumerated in two parts. 12 x 8". Chipped edges outside printed area, remnants of scrapbook removal along left margin. Old ink annotations with location and date of performance.

300/500





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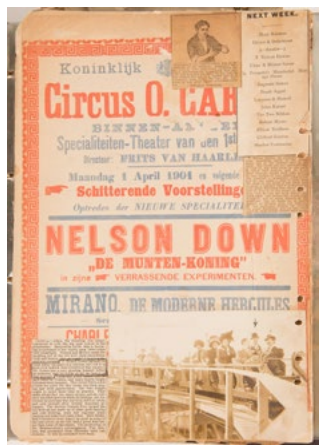
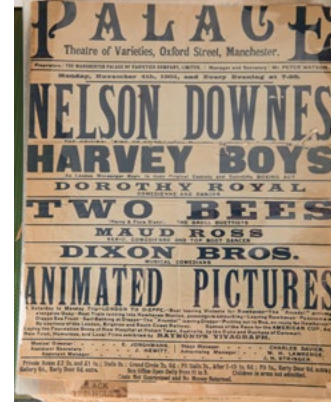
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265



262. Col. Cordova. **Admission Ticket to Col. Cordova's New Drawing Rooms.** London, ca. 1875. Letterpress ticket for two-person admission in the stalls at the conjuring program. Providing days and times during which programs are held. Name of group's acting manager (J.A. Paddock) crossed out. 3 1/2 x 5". Minor marginal wear from scrapbook removal.

200/300

263. DeVere, Charles (Herbert Shakespeare Gardiner Williams). **DeVere Program. Soiree Fantastique, or One Hour of Illusions.** [London], 1862. Letterpress bi-fold program, with decorative borders, woodcut armorials. Program in two parts, enumerated in detail on the interior, with press testimonials on reverse. Encased in glass. Short separation tears at fold.

300/500

*This captures a pivotal point in the magician's career. He performed mostly at private gatherings until 1862, when he began tours at larger public venues. [Price, "Magic: Pictorial History," p. 92.]*

264. DeVere, Charles (Herbert Shakespeare Gardiner Williams). **DeVere Program. Modern Marvels, Necromantic Wonders, Startling Changes, Magnetic Illusions, Surprises.** London, 1875. Letterpress bi-fold program at the Theatre of Mystery, Royal Cremorne Gardens, with ornamental blind-stamped borders, illustration and armorial on front. Front left margin worn from old adhesive, else fine.

400/600

265. DeVere, Charles (Herbert Shakespeare Gardiner Williams). **Marvels of Magic. New & Astounding Illusions.** London: G. Meyers, Hawley Crescent, ca. 1870. Letterpress handbill for the Royal Wizard in performance of illusions including The Dissolving Handkerchief, The Great Amputation Trick, Indian Sand and Ball Feats, and Cabalistic Novelties. Woodcut armorial at top. 10 x 3 3/4".

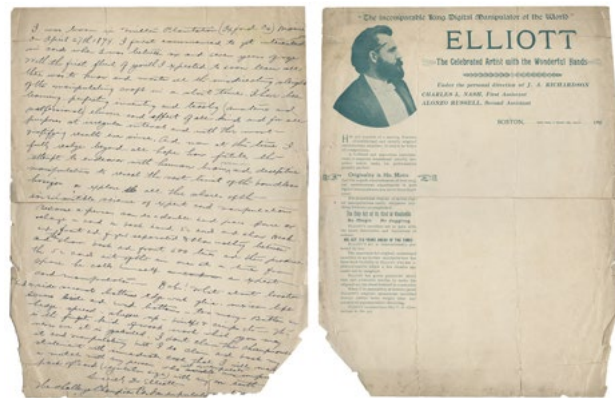
400/600

266. Downs, Thomas Nelson. **Scrapbook of Magic Ephemera Compiled by T.N. Downs.** 1890s - 1910s. Approximately 45 folio album pages, plus approximately three-dozen pieces of loose ephemera, disbound and neatly gathered in sleeves in a modern binder. Including news cuttings, programs, contracts, broadsides, handbills, correspondence, photographs, and more, in French, German, and English, dozens of pieces annotated by Downs. Most pieces relating to Downs, with others including Harry Houdini, Imro Fox, Alexander Herrmann, and various variety show performers. Specific pieces including a color illustrated letterpress Houdini Water Torture Cell broadside, at

least eight performance engagement contracts between Downs and various variety theaters, German and English broadsides for Downs, sepia-tone photos of the entrances of theaters at which Downs performed, a snapshot of Downs with family members, a signed letter of thanks and appreciation from U.S. Rep. Charles E. Littlefield (Maine), a signed letter from a representative of the United States Consulate in Nottingham, and several letters from vaudeville agencies, a pen and ink caricature drawing of Downs (artist unknown), dozens of clippings regarding Downs' performances annotated by the magician, and much more. A unique document of one of magic's greatest specialty acts.

6,000/8,000





267



269



268



270

267. Elliott, Dr. James William. **Autograph Card Manipulation Challenge Letter, Signed "Dr. Elliott."** Boston, 1900s. On one 4to sheet of Elliott's pictorial letterhead, recto blank, the verso bearing a handwritten draft of Elliott's famous challenge to card manipulators, beginning with an account of his youthful inclination to "master all the misdirecting sleights of the manipulating craft," and further delineating his lifelong preoccupation with card sleights. He concludes with a boisterous challenge to the magicians of the world, offering to redeem "with immediate cash" "any person on earth" who outmatches him in manipulating "a deck of 52 cards (regular size)." Boldly signed, "Dr. Elliott/The Challenge Champion Card Manipulator of the World."

700/900

268. Evanion, Henry. **Evanion Program. An Evening of Illusions.** London, 1875. Bi-fold letterpress program for Evanion, whose "Novel Programme" includes Cagliostro's Clock, Egyptian Necromancy, The Floral Wonder, Arabesque Rings, and other feats. With a list of royal and societal patrons opposite, and excerpted testimonials from the press and private parties. 8 1/2 x 5 1/2". Rare. Remnants of scrapbook removal along margin.

900/1,200

269. Fairburn's **Conjurer. Monsieur Chabert the Fire King.** London: J. Fairburn, ca. 1815. Hand-colored engraving of an extravagant conjuring show, whose audience stands dismayed to behold Chabert at center, stepping from a door from which huge flames spring forth. To his left and right, conjurers at tables perform with cards, cups and balls, and rings. One conjurer gestures toward a severed head on a platter. Columns at front bear the names of the famous conjurers Breslaw and Gyngell. 7 1/4 x 12 1/4". Framed and matted to 12 x 17" overall. Near fine. Scarce. See Toole Stott 289.

900/1,200

270. Fawkes, Isaac. **Fawkes, Slight of Hand-Man.** [London], n.d. Engraving depicting the conjuror with a bag of tricks, cards on the table to his left, with acrobats in a panel below. Affixed to album page, with slight discoloration at lower and right margins, the latter slightly affecting printed area. 9 x 6".

150/250

271. Flosso, Al (Albert Levinson). **Portrait in Magic Shop.** New York, ca. 1965. Large gelatin silver print taken at the Coney Island Fakir's famous magic shop on 34th Street in Manhattan, depicting Flosso gesturing toward a young man leaning against the counter, surrounded by many props and heads of ventriloquist figures. Gilt wooden frame. 16 x 16" overall. Fine vintage condition with several creases and closed tears.

200/300

272. Flosso, Al (Albert Levinson). **Two Real Photo Sideshow Postcards of Flosso.** New York, ca. 1920s. Sepia-tone postcards, the first depicting the entrance to the Dreamland Circus Sideshow at Coney Island, with a banner for Lionel Half-Man Half-Lion at center, pitchmen (including Flosso) and other workers below (4 1/2 x 3 1/4"); the second a group photo of the Al. G. Barnes sideshow, Flosso seated in the bottom right corner (5 1/2 x 3"). Neither postally used, the second with a divided back.

150/250

273. Flosso, Al (Albert Levinson). **File of Photos, Postcards, and Ephemera.** 1920s - 40s. Including a vintage photograph of Flosso at a pitchman's stand with the Al. G. Barnes Big Side Show (8 x 10"); an early Al Flosso "Magician DeLuxe" pictorial engagement brochure with a Coney Island address printed in the margin; a photo of Flosso performing magic with a young assistant (8 x 10"); pieces of stage money; and three postcards, including Flosso's Punch and Judy Theatre, Hormann Magic/Flosso Punch Whistles for Pitchmen, and Flosso the Coney Island Fakir. Generally good condition.

200/300

274. Gibson, Walter. **Scrapbook of Magical Literature by Gibson.** Author, 1922 - 1928. Embossed 4to cloth volume handwritten with the contents and signed by Gibson on the cover. Annotated on the flyleaf: "Autographed for the author's collection of Magical Literature on December 10, 1928/Walter B. Gibson/ Probably the only complete collection of these original writings in existence." Introductory letter laid down on front flyleaf by Gibson. Author's handwritten alphabetical index. 222 pages neatly organized with Gibson's writings in various serial publications and promotional materials of the 1920s, with additional ephemera comprising an inscribed and signed 8 x 10" photo of Thurston to Gibson laid inside. Very good.

600/900



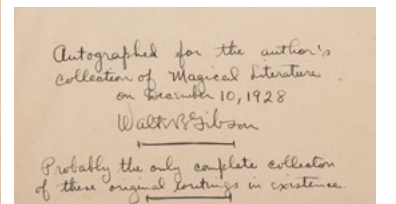
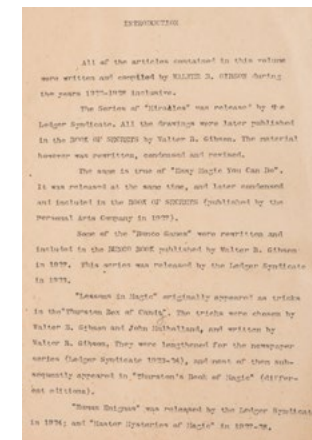
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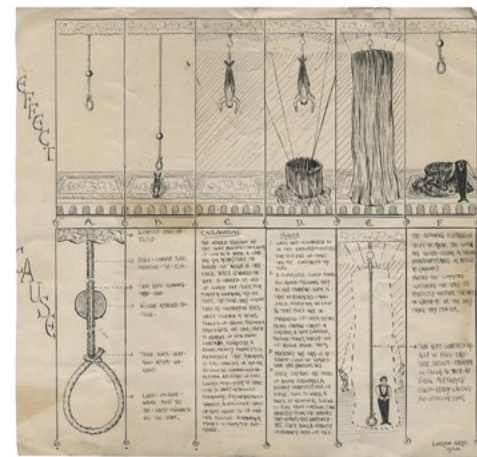




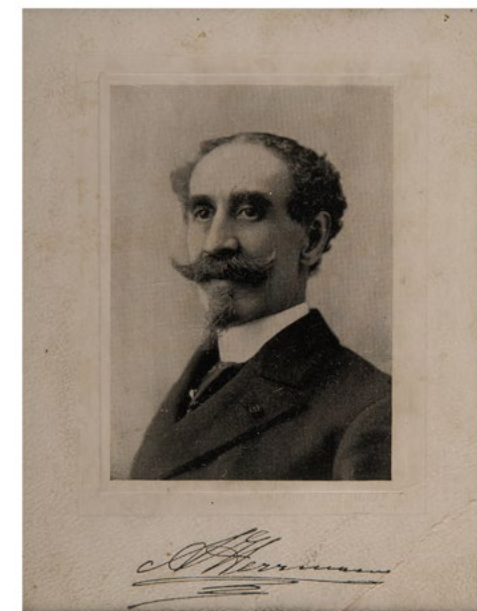
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275. Gibson, Walter and Litzka Raymond. **Wedding Playing Card Artwork Featuring the Shadow.** Ed Mishell, 1949. Pen and ink on board. Featuring The Shadow in one corner and the rooster China Boy in the other, incorporating a vintage photo of the couple at center. Protective tissue overlay intact.

150/250

276. Grey, Lorian. **Escape Illusion Illustration Art.** [Liverpool], 1920. Pen and ink on paper. Original illustration plans for an illusion in which the performer is raised by his feet in a noose, encircled by a curtain, then reappears onstage. 9 1/2 x 10". Minor unobtrusive soiling in a few spots.

100/200

277. Herrmann, Alexander. **Photographic Portrait of Herrmann.** St. Louis: National Chemigraph Co., ca. 1890s. Iconic bust portrait of the French magician, on embossed printer's mount, with pre-print signature in the lower margin. Lower right corner creased, not affecting image. 4 1/2 x 5 1/2". Handsomely framed in gilt, matted beside a reproduction Herrmann broadside. 17 x 20" overall.

600/900

278. Herrmann, Alexander and Adelaide. **Boston Theatre Program.** Boston, 1887. Bi-fold theatrical program featuring the Herrmanns on the cover, presenting Tour De Prestidigitation, The Slave Girl's Dream, Elixir Vitae, and The Fata Morgana. Illustrated advts., pictorial banner. 12 x 9 1/2". Old folds, creases and short tears around edges.

400/600

A companion broadside printed for this performance is at auction (see Lot 315).



279. Houdini, Harry (Ehrich Weiss). **First Subscriber's Copy of the First Issue of Conjurers' Monthly Inscribed and Signed by Houdini, Together with an Inscribed and Signed Photo of Houdini.** August/September, 1906. Two pieces, matted in handsome presentation in a gilt wooden frame. Including Oscar S. Teale's copy of the first issue of Houdini's magazine *Conjurer's Monthly*, inscribed and signed by Houdini: "To O. Teale, the first subscriber./This copy is the first one sent to anyone!! The



regular subscribers will get theirs when others are made. 14th Sept. 1906/ Harry Houdini." Together with a 1906 portrait of Houdini, inscribed and signed: "Aug 14/06. Dear Mr. T/Your dollar to hand for yearly subs. for Conj. Mag. and you are the first one to send money, therefore you are the first authentic subscriber/ Thanks/Houdini." Both pieces torn in places, the magazine cover toned in nameplate. 21 x 12". Not examined out of frame. UNIQUE.

3,000/5,000





280. Houdini, Harry (Ehrich Weiss). **Portrait of Houdini Inscribed and Signed to Raymond.** Seattle: LaPine Studio, ca. 1916. Silver gelatin portrait of Houdini in formal attire, arms crossed, staring into the camera. Inscribed and signed in black ink, "July 21/20/To Maurice Raymond, all good wishes from your 'old timer' in Pittsburg/Houdini." Gilt wooden frame. 8 x 10". Horizontal tear (3") at lower left, a few creases.

2,000/3,000



281. [Houdini, Harry (Ehrich Weiss)]. **The Great Raymond's S.A.M. Membership Card, Signed by Harry Houdini and Raymond.** New York, 1921. Red card stock printed with the Society of American Magicians seal, stamped number 813, certifying Maurice F. Raymond as a member through June 1921, boldly signed in black ink by Raymond, Houdini, and the group's secretary Richard Van Dien. 4 x 2 1/2". Fine.

2,000/3,000



282

282. Houdini, Harry (Ehrich Weiss). **Spirit Photograph of Houdini.** Circa 1920s. Gelatin silver print depicting Houdini kneeling below his own ghost. 8 1/2 x 6 1/2". Fine.

400/600

*Houdini distributed images such as these to show how supposed "spirits" could be fabricated to appear in photographs.*



283

283. Houdini, Harry (Ehrich Weiss). **Houdini Straitjacket Challenge Escape Photo.** New York: Underwood & Underwood, ca. 1920. A large crowd attends the challenge, Houdini shown dangling upside-down from a construction crane. Stamped on verso by the photographer, archive stamp of *Police Gazette Magazine*, ownership stamp of Sidney Radner. 10 x 8". Chipped around edges with some losses to printed area, else good.

400/600

284. Houdini, Harry (Ehrich Weiss). **The Grim Game Film Still.** [Los Angeles], (1919). Number 298-59. Vintage gelatin silver print depicting Houdini surrounded by officers and men in white suits, outside a prison cell and shackled from neck to



286

ankle. 10 x 8". Archive stamp of *Police Gazette Magazine* on verso, ownership stamp of Sidney Radner. Chipped and creased at corners, slightly affecting printed area at upper right.

400/600

285. Houdini, Harry (Ehrich Weiss). **Haldane of the Secret Service Film Still.** [Los Angeles], (1919). Vintage gelatin silver print depicting Heath Haldane (Houdini) shielding Adele Ormsby (Gladys Leslie) from the film's villain Ah Sing (Charles Fang). 8 x 10". Minor chip upper right, else very good. Scarce.

600/800

286. Houdini, Harry (Ehrich Weiss). **Publicity Photograph of Houdini with Gloria Swanson.** Lasky Studios, (1919). Silver gelatin print depicting Swanson tying a rose to Houdini's lapel. 10 x 8". Mounted on board, chipped in lower right slightly affecting printed area. Photographer's pre-print serial numbers, old identification annotations in lower margin.

400/600

*The image appeared in the September 1919 issue of Photoplay Magazine.*





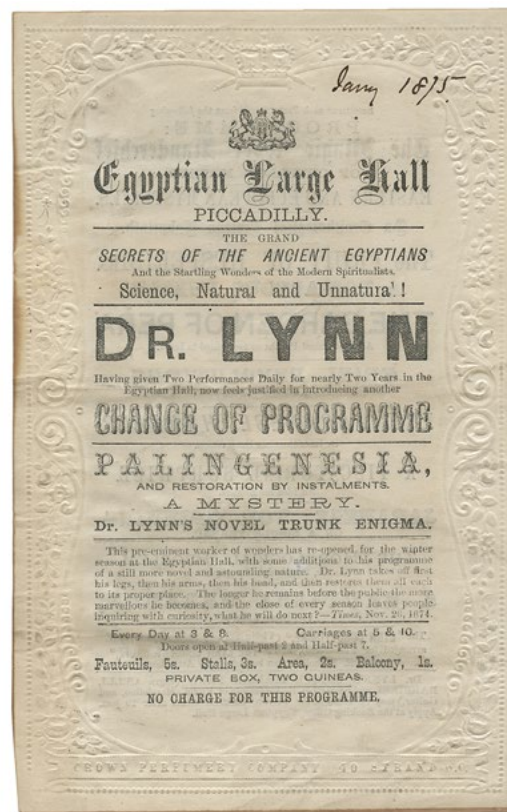
287



288



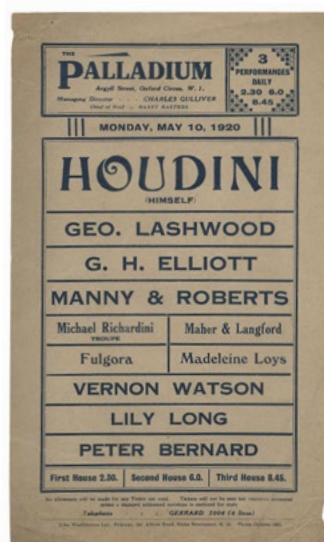
292



294



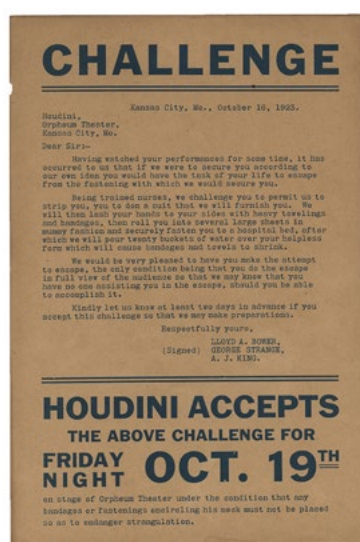
295



289



290



291



293



296

287. Houdini, Harry (Ehrich Weiss). **The Grim Game Promotional Brochure.** New York: Famous Players - Lasky, Paramount-Artcraft, 1919. Pictorial bi-fold brochure for Houdini's daredevil feature. 4to. Old horizontal folds, small chips at edges. Good.

300/400

288. [Houdini, Harry (Ehrich Weiss)] Ogle, R.B. **Original Publicity Illustration of Houdini.** Circa 1920s. Pen and ink on paper, possibly depicting a scene from *The Master Mystery* (1920), in which Houdini is shown climbing through an open window into a bedroom at night and bearing down on a man wielding a dagger. "Kinema Comic" annotated in pencil in lower margin, with scattered printer's annotations and stamps. Artist's name identified on verso. 10 x 13". Old central vertical fold.

500/700

289. Houdini, Harry (Ehrich Weiss). **Houdini Palladium Handbill.** London: John Waddington Printers, 1920. Letterpress handbill headlined "Houdini (Himself)." 9 3/4 x 5 3/4". Minor chip in right margin not affecting printed area.

600/900

290. Houdini, Harry (Ehrich Weiss). **Houdini Escape Challenge.** [London], Oct. 25, 1904. Letterpress challenge handbill for Houdini's escape from a form of restraint referred to here as the "punishment method," to be designed by seamen of His Majesty's Ship Eagle. 7 1/2 x 9 1/2". Old vertical fold, short tear at top, minor darkening upper right.

600/800

291. Houdini, Harry (Ehrich Weiss). **Nurses Escape Challenge.** Kansas City, Mo., 1923. Letterpress handbill for the performance at the Orpheum Theater, in which a group of nurses challenge Houdini to escape from a "mummy fashion" suit made of paper towelings, bandages, and large sheets. 9 x 6". Minor chips and tiny spot of soling lower margin, not affecting printed area.

400/600

292. Houdini, Harry (Ehrich Weiss). **Houdini Riverside Theatre Handbill.** New York: H.P. Hanaford, 1922. For the week of March 13, Houdini appears on the variety bill performing *The Chinese Water Torture Cell*, offering a \$1,000 reward to anyone "proving that it is possible to obtain air in the upside-down position." 9 1/2 x 4". Reverse illustrated with seating chart.

300/400

293. Kellar, Harry and Ching Ling Foo. **Portrait of Kellar and Ching Ling Foo.** New York: Moody, ca. 1920. Sepia-toned three-quarter length portrait of the magicians shaking hands, bearing both of their pre-print signatures. Studio stamp on verso. 10 x 8". Curled along right edge, else good.

200/300

294. Lynn, Dr. (Hugh Simmons). **Dr. Lynn Egyptian Hall Program.** London: S. Firth, 1875. Letterpress bi-fold program, with embossed borders stamped in blind, describing the program in detail, including *Spirit Manifestations*, *Second*

Sight, *Mysterious Blood-Writing*, and other mysteries. Old date annotation in ink, splitting at fold. Sold with a contemporary newspaper blurb on Lynn.

600/800

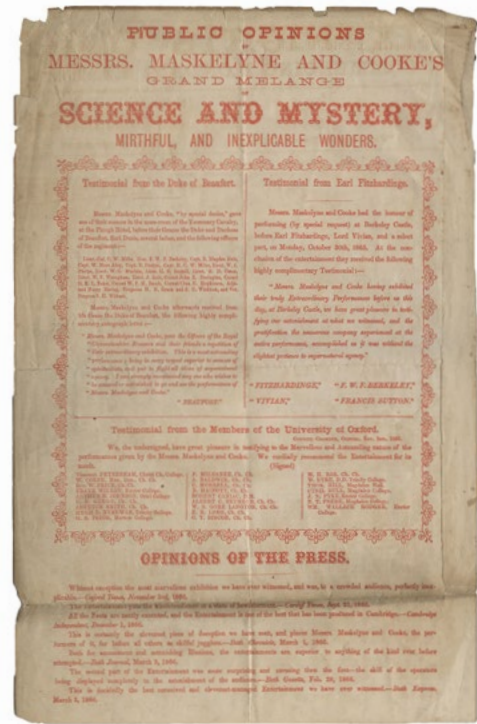
295. MacAllister, Andrew. **MacAllister the Celebrated Wizard and Magician.** Boston, 1851. Engraved image of the Scottish magician and one-time assistant to Philippe, from the front cover of *Gleason's Pictorial Drawing Room Companion*. Black wooden frame. Folio (16 x 11"). Very good.

100/200

296. Marcketti, Edouard. **Theatre Marchetti. La Malle Du Spirite.** [Paris]: Hourdequin, ca. 1870s. Letterpress handbill for the English magician's performance at the Fair of Saint-Quentin. A similar piece and a short description of the show is found in Escudier's *Les Saltimbanques* (Paris, 1875) pgs. 389 - 99. 10 x 5". In a black wooden frame (not examined outside). A-

200/300





297



298

297. Maskelyne & Cooke (John Nevil Maskelyne and George Alfred Cooke). **Pre-Egyptian Hall Playbill of Maskelyne and Cooke. Science and Mystery, Mirthful and Inexplicable Wonders.** Cheltenham: Norman & Sons, 1867. Letterpress program printed in red, describing the entertainment in great detail and including lengthy extracted press reviews and testimonials from members of the nobility and academics at Oxford. Folio (14 1/2 x 9 1/2"). Unobtrusive old folds and chips in margin; plain strip of paper affixed on verso from scrapbook, not affecting printed area. RARE.

1,000/1,800

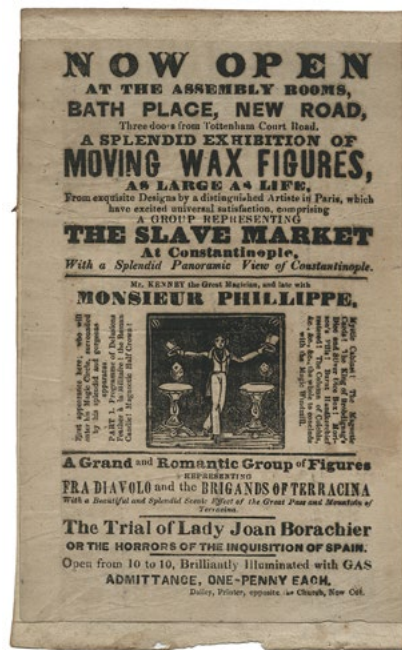
Certainly one of the earliest extant pieces of printed ephemera on Maskelyne & Cooke, predating the duo's opening at Egyptian Hall by some five years and printed in the town of Cheltenham, where their partnership was forged.



299

298. Okita (Caroline DeVere). **Two French Magic Programs.** Paris, 1890/1894. Pictorial and decoratively embossed conjuring programs for Okita, wife of the magician and magic dealer Charles DeVere, presenting her "Japanese Recreations." Both approx. 10 x 7 1/2". Very good.

300/400



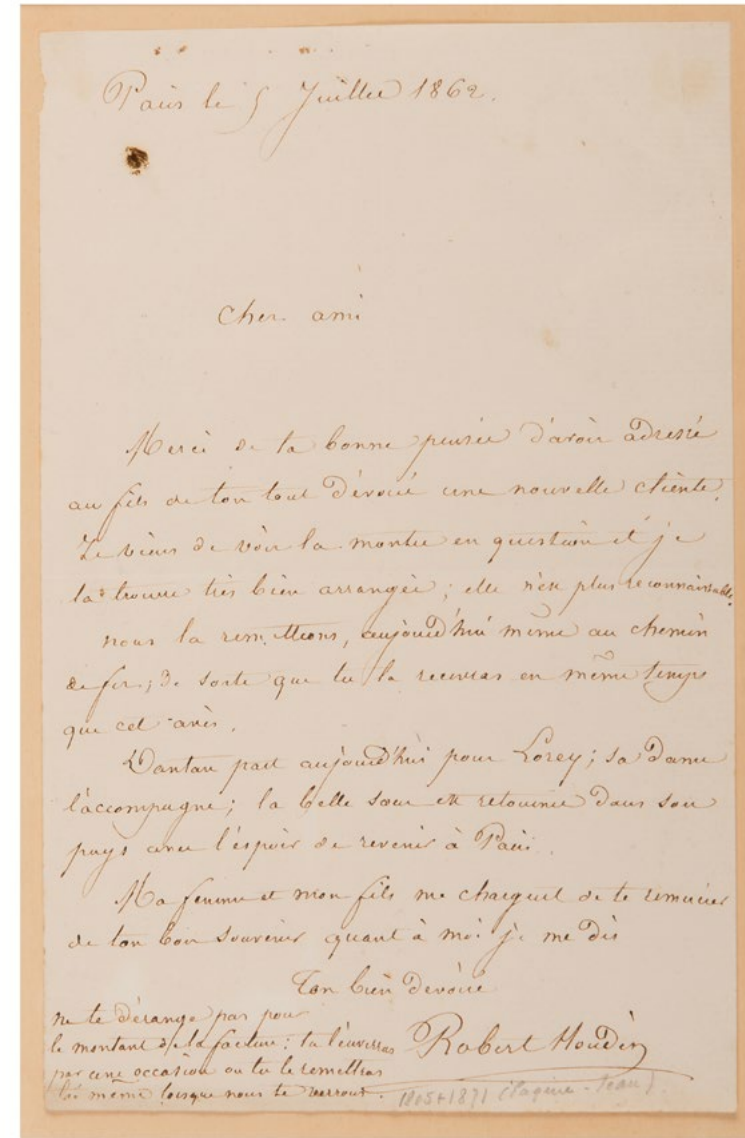
300

299. Okito (Theodore Tobias Bamberg). **Group of Three Pieces of Ephemera.** Including a Merry Christmas/Happy New Year card (ca. 1960s) bearing a laid-in portrait photo; a typed postcard (1962) signed by Okito to Edward Miller; and vintage print of an iconic portrait photograph of Okito bearing his pre-printed signature. All in good condition.

250/350

300. [Phillippe, Monsieur (Jacque Noe Talon) - Imitator] **Handbill for Mr. Kenney, Assistant of Phillippe.** [London]: Dailey, mid-eighteenth century. Pictorial letterpress handbill for Kenney the Great Magician, "late with" Phillippe, whose name is printed in much larger type than the actual performer's. Billed alongside wax figures "representing the slave market at Constantinople" along with other exotic and violent tableaux. Central woodcut depicting dice penetrating hats. 8 x 5". Cleanly hinged on old paper backing.

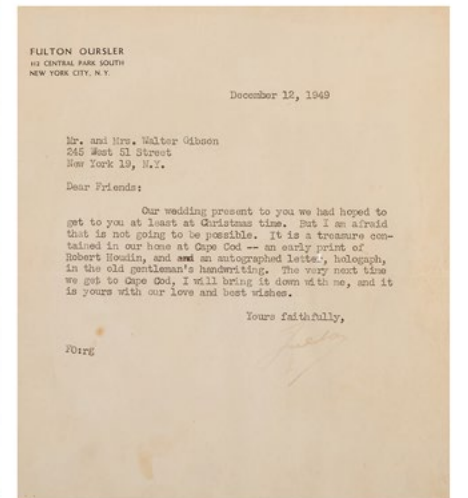
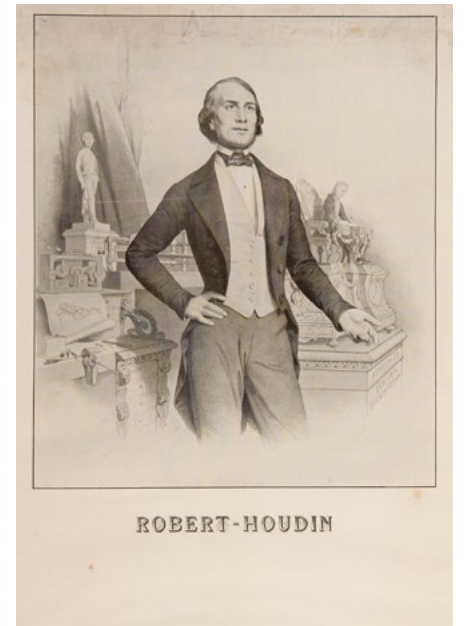
700/900



ROBERT-HOUDIN AUTOGRAPH LETTER

301. Robert-Houdin, Jean Eugene (French, 1805 - 1871). **Autograph Letter Signed, "Robert-Houdin," to a Friend.** Paris, July 5, 1862. On one sheet of notepaper, addressed to an unnamed friend, regarding the modification of a timepiece, very likely so that it could be used as conjuring apparatus, and relaying the travel itinerary of his friend, the noted portrait sculptor Jean-Pierre Dantan (1800 - 1869). Old mailing folds, few spots of discoloration outside written area, pencil annotations in bottom margin. In a presentation frame, matted beside an antique engraved portrait of the magician. Formerly presented as a wedding gift from Fulton Oursler to Walter B. Gibson, accompanied by a typed letter from Oursler to Gibson regarding the piece. 16 x 19" overall.

5,000/7,000



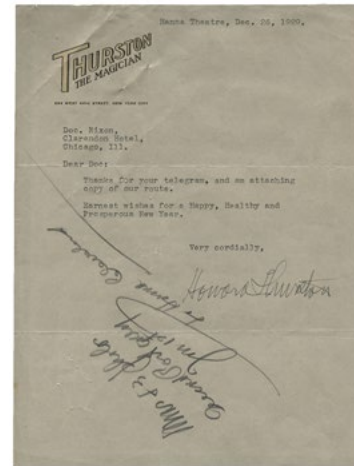




302

302. Soo, Chung Ling (William E. Robinson). **Christmas Card Inscribed and Signed by Chung Ling Soo.** A 1902 Christmas card bearing a die-cut "Chinaman" whose head folds back to reveal a cup of tea and lines of verse imploring the recipient to visit the sender of the card. Inscribed and signed by Soo inside to Sid Macaire. 4 1/2 x 4". Very minor toning and paper loss on verso from scrapbook removal.

600/900



306

306. Thurston, Howard. **Typed Letter Signed, "Howard Thurston," to Doc Nixon.** Cleveland, December 26, 1929. On Thurston's two-color embossed letterhead, a letter wishing Nixon a Happy New Year. 7 x 9 1/2". Very good.

250/350



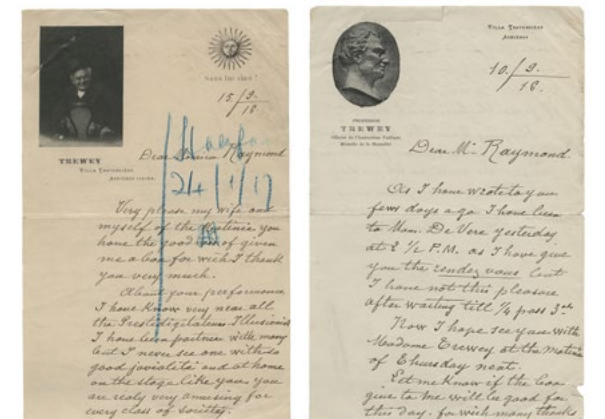
303

303. Tarbell, Harlan. **Group of Seven Original Illusion Illustrations.** Groveland, Ill., ca. 1910. An early set of pen and ink illustrations by Tarbell, depicting stage levitations, transpositions, and other illusions. One signed in the lower right by Tarbell. All similarly annotated on verso with date, name of illusion, and intended performer, being "Wallace of the Orpheum Circuit." Each approx. 5 1/2 x 7". Trimmed from larger boards, sometimes unevenly, but not affecting artwork.

200/250

307. Thurston, Howard. **Early Portrait of Howard Thurston.** Columbus: Baker Art Gallery, ca. 1905. Boudoir card-format studio bust portrait of Thurston, his name embossed on the original photographer's mount. 9 1/2 x 7 3/4" (mounted to 13 x 10"). Light scuffs, mount foxed, tape on verso from removal from frame.

600/800



308

308. Trewey, Felicien. **Pair of Autograph Letters Signed, "F. Trewey," to Maurice Raymond.** Asnieres-sur-Seine, France, 1916. On two different examples of Trewey's pictorial notepaper, in somewhat broken English, regarding his desire to attend a matinee performance of his "old confrere in illusions artistic," having just conferred on Raymond's arrival in France with Charles DeVere. In the second letter, written after witnessing the matinee, he praises Raymond's demeanor and elegance on stage, writing that he had "never see[n] one with so much good jovialite... You are really very amusing for every class of Society." Mailing folds, staple marks upper left, contemporary blue pencil correspondence notations.

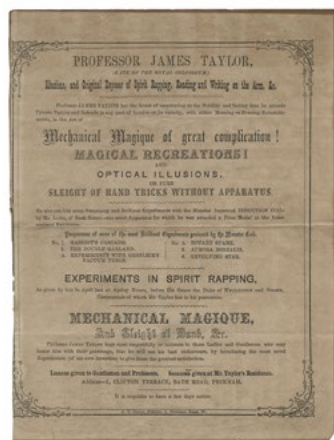
400/600



309

309. Tom Tit **"La Science Amusante" Magic-Themed Photographic Postcards.** Paris, ca. 1900. Set of ten postcards, depicting children performing the various optical, mechanical, and pneumatic experiments and illusions explained in Arthur Good's series. Postally used, with old ink annotations in margins.

150/250



304

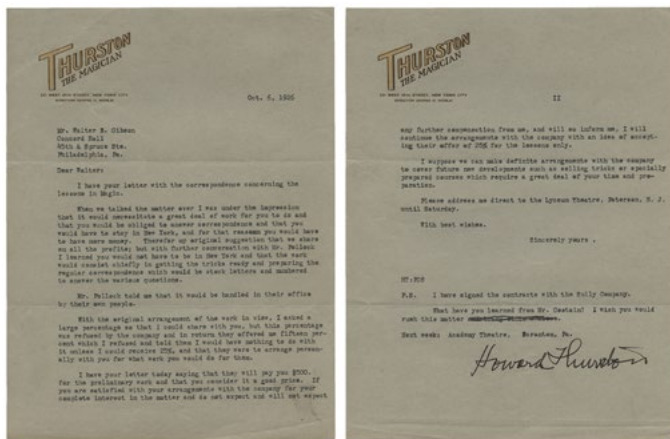
304. Taylor, James. **Professor James Taylor. Mechanical Magique of Great Complication! Magical Recreations and Optical Illusions. Experiments in Spirit Rapping.** London: R.T. Colls, ca. 1870s. A program in six parts. One leaf, originally from a bi-fold, trimmed just within or along the left border. 9 1/2 x 7". Very good.

200/300

In "How I Became a Wizard" (1908), Professor Hoffmann recalls seeing the "old-time wizard" Professor Taylor at the Royal Coliseum of London, whose "magical performance," it is suggested, was among the first he observed.

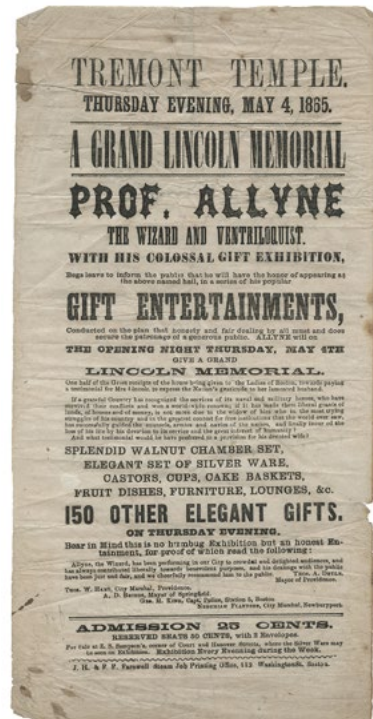
305. Thurston, Howard. **Typed Letter Signed, "Howard Thurston," to Walter B. Gibson.** New York, October 6, 1926. On Thurston's two-color embossed letterhead, two pages, regarding a venture to collaborate on printed lessons in magic, and discussing matters of compensation between themselves and the publisher (Sully Company). 7 x 9 1/2". Old mailing folds. Very good.

400/600



305





310



311



312



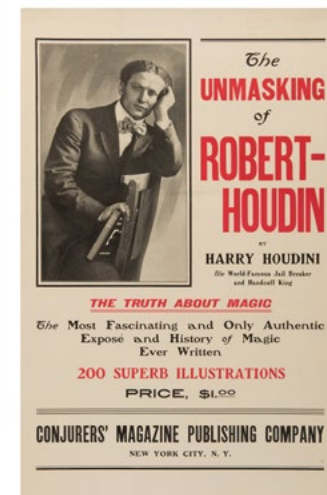
313



314



315



316



317

POSTERS & BROADSIDES

310. Allyne, Professor. **A Grand Lincoln Memorial. Colossal Gift Exhibition.** Boston: Farewell Steam Job Printing, 1865. Letterpress broadside printed less than a month after the assassination of Abraham Lincoln for a show at Boston's Tremont Temple. The conjurer and ventriloquist promises "half of the Gross receipts of the house being given to the Ladies of Boston, towards paying a testimonial for Mrs. Lincoln to express the Nation's gratitude to her lamented husband." At bottom, the printed endorsement of Thomas A. Doyle, mayor of Providence, Rhode Island, and other officials. Minor old folds, marginal foxing. 12 1/4 x 6". A-.

400/600

311. Cardini (Richard Valentine Pitchford). **Magicians' Guild Broadside.** New York, 1958. Printed broadside for a seven-act show headlined by Cardini and others, with a list of officers and members at bottom. Black wooden frame. 23 1/2 x 8 1/2". Minor spotting in a few places, some old folds, pencil annotations at top.

200/300

312. DeVere, Charles (Herbert Shakespeare Gardiner Williams). **Raymond's Theatre of Varieties. Marvels of Magic.** [London]: Fell, 1869. Letterpress variety broadside for DeVere, billed alongside a strongman (D'Atallie the Modern Samson), a strongwoman (Angela the French Herculean Lady), a troupe of trained dogs and monkeys, a tightrope walker, vocalists, comedians, and others. 14 1/2 x 4 1/2". Black wooden frame. A.

400/600

313. Downs, T. Nelson. **The King of Coins. World's Unequaled Manipulator.** Kenton, Ohio: Scioto Sign Co., ca. 1928. Two-color pictorial window card bearing a classic image drawn from an earlier lithograph of Downs. 14 x 22". Black wooden frame. Minor marginal chip lower right. A-.

250/350

314. Gynell. **Mr. Gynell Conjuring Broadside.** York: Blyth and Moore, 1844. Letterpress broadside advertising a display of fireworks and illusions, including The Pedestal Clock, Musical Glasses, The Eidorama, and more. Minor old folds. Black wooden frame. 20 1/2 x 8 1/4". A.

1,000/1,500

315. Herrmann, Alexander. **The Great Herrmann Broadside.** Boston: F.A. Searle, (1887). Striking letterpress broadside heralding the return of Alexander and Adelaide Herrmann to Boston after their years-long foreign and domestic tours. Minor toning, tiny losses along old fold lines. Gilt wooden frame. A-.

2,000/3,000

*The date and details of this two-week run were recorded by the theater's manager and proprietor, Eugene Tompkins, in his meticulously detailed "History of the Boston Theatre" (1908), p. 346. The companion program for this performance is at auction (see Lot 278).*

316. Houdini, Harry (Ehrich Weiss). **The Unmasking of Robert-Houdin Window Card.** [New York], 1908. Pictorial bookshop window card for Houdini's work, bearing a handsome offset photo of Houdini in the corner. 19 x 12". Black wooden frame. Few minor short tears at edges. A.

600/900

317. Jacobs, Mr. **Jacobs The Wizard Conjuring Broadside.** Plymouth: Nettleton, ca. 1844. Pictorial letterpress broadside advertising the magic and ventriloquism of the English conjuror. Bearing an illustration of "Ventriloquial Characters," with a border of concentric squares and circles. 29 1/2 x 9 1/2". Minor old folds, pencil annotations in margins. A.

2,000/3,000





318



319



321



322



320

318. Okito (Theodore Tobias Bamberg). **The Great Okito. Royal Illusionist.** N.p., 1920. Pictorial variety broadside for Okito, headlining at the Apollo Theatre, the appearance of silent films filling the balance of the bill. Black wooden frame. 13 3/4 x 5 3/4". Chipped in lower margin, affecting some text. A-

300/400

319. Rice, Professor. **Autocrat of the Mystic Table! Nestor of the Magic Art!** Boston: F.A. Searle, 1880. Pictorial letterpress broadside heralding the magician's three-night engagement at Waverly Hall. 21 x 6 1/2". Black wooden frame. A.

300/400

320. [Stock Posters] **Two Vintage Magician's Posters.** Newport: Donaldson Litho, ca. 1930s. Color lithograph sample posters bearing vignettes of a magic show. One with printer's affixed price list label, both stamped as samples. Folded. Creases, short tears. B.

150/250

321. **The Town Talk! To-Night. The Wonderful Indian Box Trick, Combining the Davenport Rope-Tying.** Chicago: National Ptg. and Eng., ca. 1890. Letterpress broadside, not listing a performer or venue, with a fine copperplate engraving of the box and rope-tying trick. 13 1/2 x 5". Chipped upper edge slightly affecting title, minor discoloration from tape repairs, marginal date annotations. Black wooden frame. B+.

150/250

322. Thurston, Howard. **She Floats All Over the Stage. One of Thurston's Astounding Mysteries.** Cleveland: Otis Litho, ca. 1926. One-sheet color lithograph depicting the levitation illusion in a series of vignettes. 40 x 28". Few scattered minor losses in margins and folds. Linen-backed. A.

1,500/2,500

323. Thurston, Howard. **Thurston the Great Magician.** [Cincinnati]: [Strobridge], ca. 1900s. Color lithograph portrait of Thurston withimps on his shoulders, apparently trimmed from a poster. Scattered minor repaired losses; old folds. 25 x 16 1/2". Gilt wooden frame. Accompanied by a trimmed and linen-backed advertisement (5 x 5") for the performance at Worcester Theatre with which the piece was originally said to have been displayed. B+.

800/1,200

Sales History: Bonhams, "Lady Sylvia Harlech Memorial Collection of Toys" (23 Nov 1995).

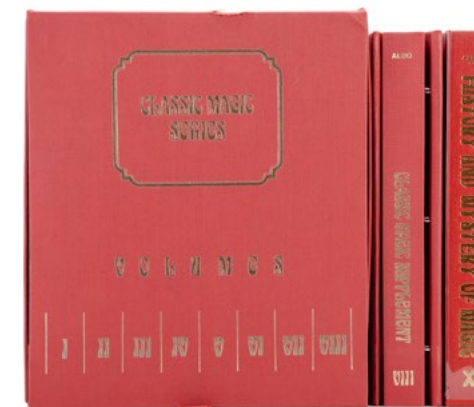


323

BOOKS AND PERIODICALS

324. Albo, Robert. **Classic Magic Series, Vols. 1 - 10.** San Francisco, 1973 - 2005. Ten volumes, the first eight housed in a cloth box stamped in gilt, remainder loose. Each volume from a limited, numbered edition. Illustrated with numerous drawings and color plates. 4to. Cloth case slightly bowed, as usual, and lightly worn around edges, but individual volumes near fine. Several volumes signed by the author.

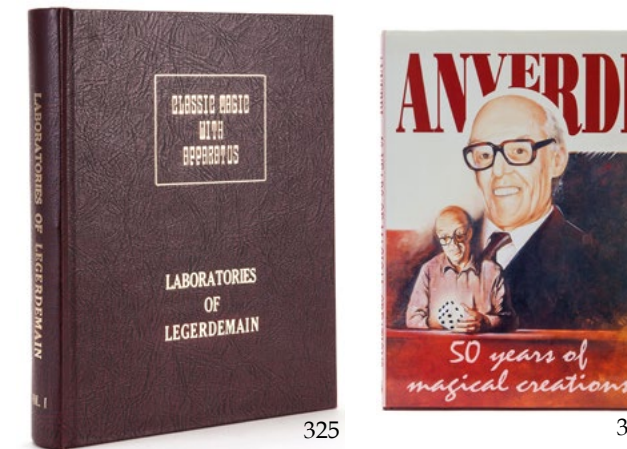
2,000/3,000



324

325. Albo, Robert. **Laboratories of Legerdemain.** [Piedmont]: Author, ca. 1995. One of ten copies specially bound for contributors, in gilt-stamped pebbled buckram. Including the following monographs: "Magic of he United States," "Magic of France," "Magic of Germany," and "Magic of England." Inscribed and signed to the previous owner on the flyleaf. Original wrappers bound in. Illustrated with color photographs. 4to. Fine.

500/700



325

327

326. Alexander, C. (Claude Alexander Conlin). **Lot of Three Books, One Signed.** Including *Life and Mysteries of the Celebrated Dr. "Q"* (Los Angeles, 1921; INSCRIBED AND SIGNED by Alexander on the flyleaf); *Crystal Gazing* (Los Angeles, 1920s); and *Personal Lessons, Codes, and Instructions for Members of the Crystal Silence League* (Los Angeles, 1920s). Publisher's cloth and wrappers, respectively. 8vos. Good.

250/350

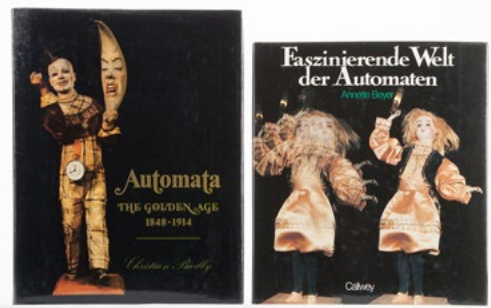
327. [Anverdi] **50 Years of Magical Creations.** Kortrijk, 1992. Maroon cloth stamped in gilt, pictorial dust-wrapper. Profusely illustrated. 4to. Near fine.

150/200



326





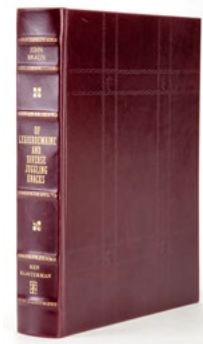
328

328. [Automata] **Two Reference Books on Automata.** Including *Automata: The Golden Age* (Sotheby's, 1987) and *Faszinierende Welt der Automaten* (1983). Illustrated. Heavy 4tos, with dust-wrappers. Near fine.

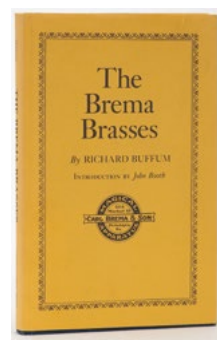
200/300

329. Braun, John and William L. Broecker (ed). **Of Legerdemaine and Diverse Juggling Knacks.** Loveland: Ken Klosterman, 1999. Number 11 of 40 limited edition copies specially bound and signed. Inscribed and signed by the publisher to the previous owner on the front flyleaf. Embossed leather, raised spine stamped in gilt, gilded edges, ribbon page marker. Illustrated. 4to. Near fine.

200/300



329



330

330. Buffum, Richard. **The Brema Brasses.** Balboa Island: Abracadabra Press, 1981. Number 20 of 350 copies signed and numbered by the author. Cloth, with jacket. Illustrated. 8vo. Near fine.

100/150

331. Caroly, Jean. **Etude sur les Nouveaux Escamotages de Pieces.** Paris, ca. 1912. Publisher's faux wooden hardcovers with pictorial label. Illustrated. 8vo. Ex-libris magician-mentalist C.A. George Newmann, blind-stamped on title page. Very good.

50/100



331

332. Dif, Max. **Histoire et Evolution Technique de la Prestidigitation.** Limoges: Lathiere et Pecher, 1971 - 74. Sixteen volumes in publisher's original pictorial wrappers. Illustrated. 8vos. First volume inscribed and signed by the author to the previous owner. Near fine.

250/350



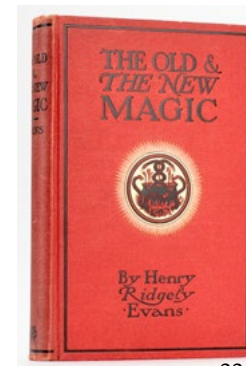
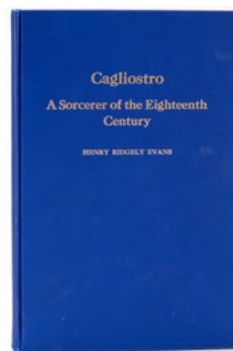
332

333. Evans, Henry Ridgely. **Cagliostro: Sorcerer of the Eighteenth Century.** New York: Masonic Bibliophiles, 1931. First Edition. INSCRIBED AND SIGNED by the author on the flyleaf: "To Bro. Maurice F. Raymond, with the fraternal compliments of the author, Henry R. Evans, 33°/Washington D.C./October 7, 1931." Publisher's cloth, gilt-stamped. Illustrated. 8vo. Near fine.

250/350

To -  
Bro. Maurice F. Raymond,  
with the fraternal com-  
pliments of the author,  
Henry R. Evans, 33°  
Washington, D.C.,  
October 7, 1931

333



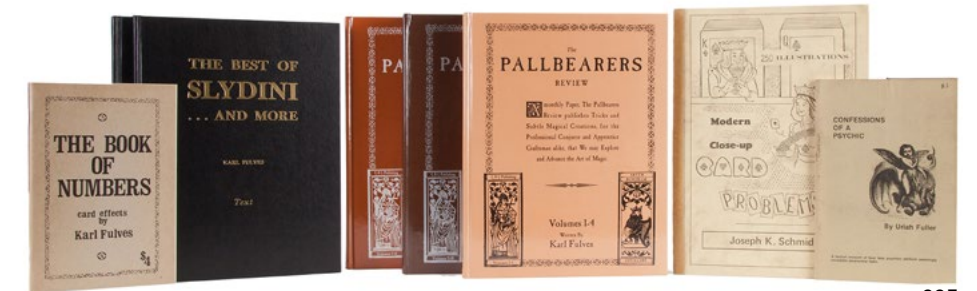
334

334. Evans, Henry Ridgely. **The Old & The New Magic.** Chicago: Open Court, 1909. Second Edition, Revised and Expanded. Publisher's cloth stamped in black and gilt, the front cover embellished with a cauldron of boiling serpents. Frontispiece portrait of Robert-Houdin. Gilt top edge. Illustrated. Heavy 8vo. Tight, square copy. Near fine.

200/300

335. Fulves, Karl. **Group of Fulves Books on Magic.** Including *Pallbearers Review* (1993; three vols.); *The Best of Slydini* (1976; two vols.); *Confessions of a Psychic* (1975); *Book of Numbers* (1971); and *Modern Close-Up Card Problems* (1981) by Joseph K. Schmidt (longtime Fulves collaborator), inscribed and signed by Schmidt to John Scarne on the flyleaf. Condition generally very good.

300/500



335

336. **Games of Skill and Conjuring.** London: Routledge, Warne, Routledge, 1861. Embossed pictorial cloth stamped in gilt. Engraved frontispiece behind tissue. Illustrated. 8vo. Frontis. soiled in margin, not affecting image; scuffs and light foxing throughout; good. Toole Stott 314.

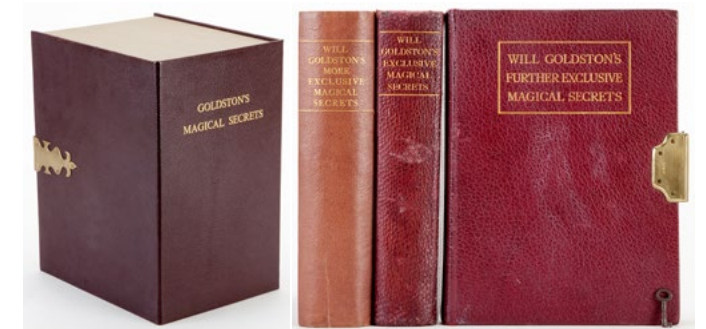
150/250



336

337. Goldston, Will. **Magical Secrets Locked Book Trilogy.** London, 1912 - 27. Three volumes, each from the limited first edition, comprising: *Exclusive Magical Secrets* (1912), *More Exclusive Magical Secrets* (1921), and *Further Exclusive Magical Secrets* (1927). Publisher's gilt-stamped maroon leather with brass locking plates incorporated at edges. The entire set housed in a custom leather-bound clamshell box, also with brass snap-lock at edge. Illustrated. 4tos. With key. Third volume lacking connecting rod. Covers lightly rubbed, else a very good set.

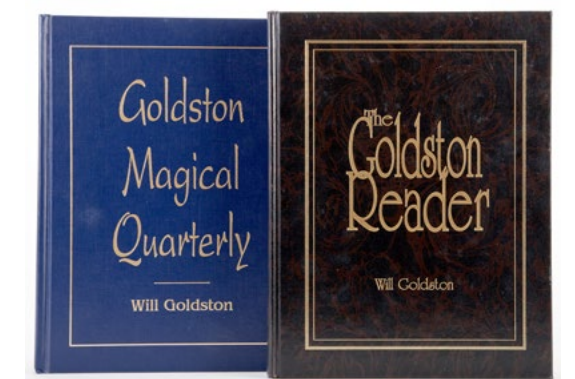
600/700



337

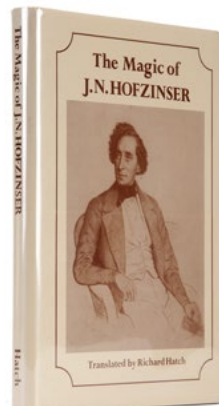
338. Goldston, Will. **Goldston Magical Quarterly and Goldston Reader.** Collectors' Workshop, 1990/92. Blue and black cloth. Illustrated. 4tos. The latter volume torn at head of spine, else very good.

150/250



338

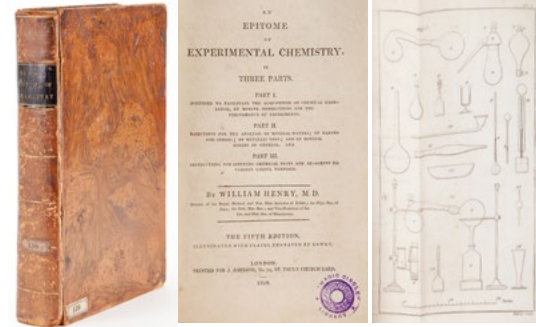




339



341



340

339. Hatch, Richard (trans.). **The Magic of J.N. Hofzinsler**. Omaha: Walter B. Graham, 1985. Deluxe edition. Publisher's gilt-stamped leather with pictorial jacket. Illustrated. 8vo. Near fine. Bookplate of Ken Klosterman.

100/150

340. Henry, William. **An Epitome of Experimental Chemistry, in Three Parts**. London: J. Johnson, 1808. Fifth Edition, "illustrated by plates, engraved by Lowry." Contemporary mottled full calf, gilt spine compartments, morocco title. Illustrated with eight folding plates bound in at rear. 8vo. A gift copy to The Magic Circle (St. George's Hall, London), inscribed and signed on the flyleaf, "To the Magic Circle from Chris Van Bern, M.I.M.C./1913." Bookplate and check-out card of Magic Circle laid on front and rear pastedowns, respectively. Front hinge slightly weak, else very good.

200/300

341. Hilliard, John Northern. **Greater Magic**. Minneapolis: Carl W. Jones, 1938. STATED FIRST EDITION, FIRST PRINTING. Publisher's gilt-stamped cloth, with dust-wrapper. Illustrated. Large 8vo. Jacket worn at ends, old clear tape on inside flaps. Tight and square, clean internally. Very good.

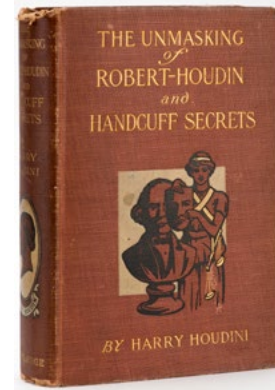
200/300

342. [Houdini, Harry (Ehrich Weiss)] W.H.J. Shaw. **Magic Up To Date, or Shaw's Magical Instructor [Houdini's Copy]**. Chicago, [1896]. Publisher's gilt-stamped cloth. Front pastedown bearing an early pictorial bookplate of Houdini's printed in Gothic purple lettering. Two annotations ("X" marks) on terminal leaf of main text, possibly in Houdini's hand. Illustrated. 8vo. 104 + 1 (adv). Front cover scuffed, else good.

600/900

343. Houdini, Harry (Ehrich Weiss). **Miracle Mongers and Their Methods**. New York: E.P. Dutton, 1920. Publisher's cloth. INSCRIBED AND SIGNED by Houdini to The Great Raymond on the flyleaf: "To my magical associate Raymond/Best wishes/Houdini/3/20/21." Illustrated with plates. 8vo. Front cover bumped lower right, shelfworn, minor foxing.

1,800/2,600



344



345

344. Houdini, Harry (Ehrich Weiss). **The Unmasking of Robert-Houdin and Handcuff Secrets**. London: George Routledge, 1909. Publisher's gilt-stamped pictorial cloth. Portrait frontispiece of Houdini. Illustrated. 8vo. Binding shaken, cloth mildly worn, foxing initially.

250/400

345. Jay, Ricky. **Cards as Weapons**. New York: Darien House, 1977. Publisher's pictorial soft covers. Inscribed and signed by the author on the title page: "For John Scarne, with Best Wishes and pleasant memories/ Ricky Jay." Illustrated. 8vo. Very good.

200/300

346. Moehring, John. **Del Ray: America's Foremost**. Baldwin, Escher, and Spooner, 2009/10. Three vols., including the co-publisher's copy, inscribed and signed on the title page by the author and fellow publishers. Illustrated. 8vo. DVD enclosed. Together with two draft copies of the biography, in three spiral-bound 4to volumes, both inscribed and signed by the author to David Baldwin. Near fine.

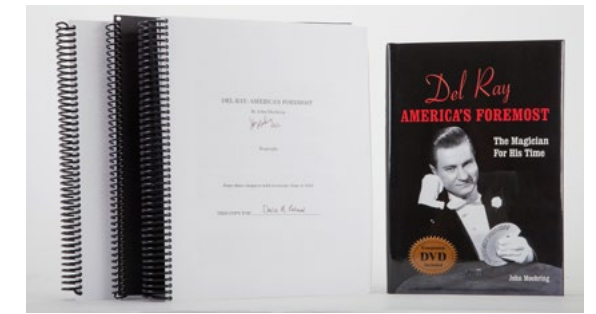
100/150

347. Klosterman, Ken. **Salon De Magie**. Loveland: Author, 2006. DELUXE PRESENTATION COPY. Signed and numbered by the author, being number 20 of 50 copies finely hand-bound in top-grain leather, stamped in gilt, front cover with inlaid publisher's token, previous owner's name stamped in lower right corner of front cover. Edges gilded in 22-karat gold. Illustrated in color. DVD enclosed at rear. 4to. Fine.

250/350

348. [Lacombe, Jacques] **Dictionnaire Encyclopedique Des Amusements Des Sciences, Mathematiques et Physiques**. Paris: Chez Panckoucke, 1792. Two volumes (text and plates). Contemporary mottled calf, raised spine stamped ornamentally in gilt, morocco title compartments. Marbled endsheets. 4to. Volume of text a trifle spotted in margins, else a fine set with an outstanding complete volume of accompanying plates.

1,500/2,500



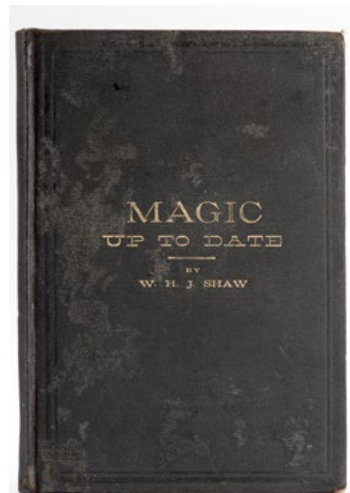
346



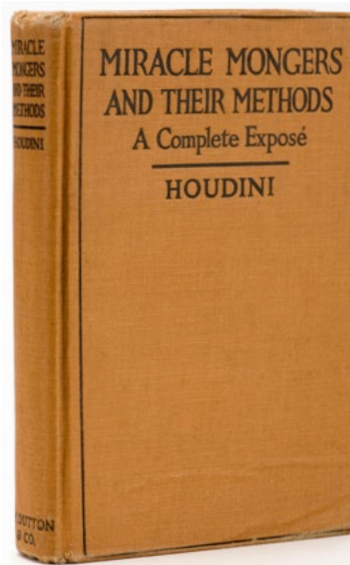
347



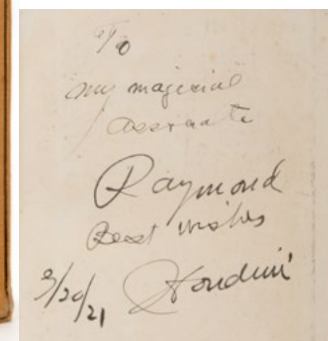
348



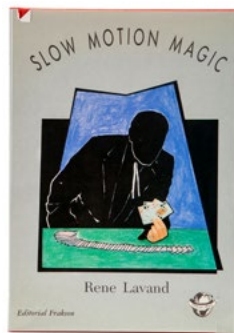
342



343







349



354

349. Lavand, Rene. **Slow Motion Magic**. Madrid, 1988. Publisher's cloth, with dust-wrappers. Illustrated. 8vo. Short tears to jacket, else very good.

150/250



350

350. [Le Grand David] **Four Books on Le Grand David Magic Company**. Including *Carteles de Magia* (1994); *Life with a Magic Company* (1995); *Variedades* (1998); and *Bibliohistory: The First Ten Years* (1988). Publisher's cloth and paper bindings. Illustrated. 8vo. Fine.

200/300



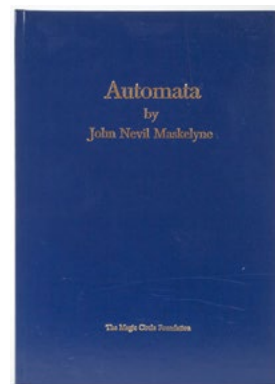
351

351. **Mahatma**. George Little, et al. Monthly. Complete File. V1 N1 (Mar. 1895) - V9 N8 (Feb. 1906). Original issues, bound in matching black cloth volumes, titles and dates lettered in gilt. Alfredson/Daily 4655. Including the scarce issues of *The Vaudeville* (1895) [V1 N9 and V1 N10]. First issue lacking front and rear covers, scattered tape repairs, else good.

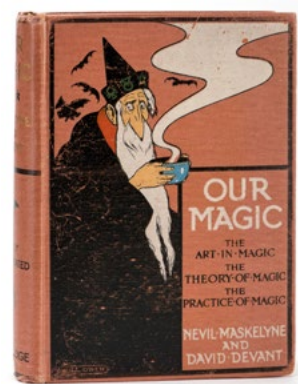
1,000/1,500

352. Maskelyne, John Nevil. **Automata**. London: Magic Circle, 1989. Number 129 of 400 copies, 250 of which were offered for sale. Gilt-stamped leather. Illustrated. 4to. With publisher's enclosure. Very good.

150/250



352



353

353. Maskelyne, Nevil and David Devant. **Our Magic**. London: George Routledge, [1911]. First Edition. Pictorial cloth. Portrait frontispiece behind tissue. Illustrated with drawings and photographic plates. Thick 8vo. Cloth rubbed, binding shaken but holding. Good.

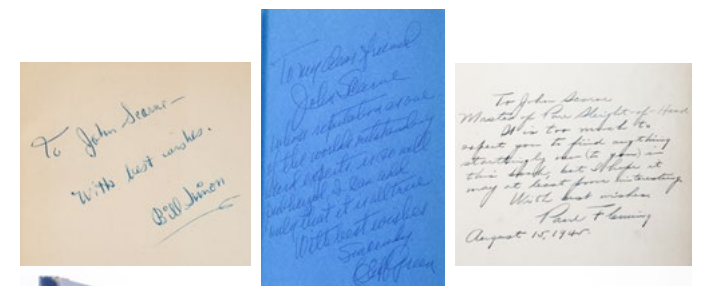
150/250

354. [Miscellaneous - Booklets and Lecture Notes] **Over 100 Conjuring Booklets**. Bulk 1960s - 80s. Publisher's wrappers. Including a concentration in coin magic, authors and magicians including Harry Lorayne, Jay Marshall, Don Alan, Lennart Green, Rene Lavand, Bob Hummer, Mike Bornstein, Eugene Burger, R.W. Hull, Charles T. Jordan, Michael Lair, Ed Marlo, and many others. A few with accompanying gimmicked cards or coins. Condition generally good.

200/300

355. [Miscellaneous - Classics] **Shelf of 17 Vintage and Classic Volumes on Conjuring, Several Inscribed to John Scarne**. Including *Professional Card Magic* (1961; inscribed and signed by the author to Scarne); *Sleight of Hand* (1979) by Sachs; *Blackstone's Modern Card Tricks* (1941); *Magic Without Apparatus* (1945; inscribed and signed by the publisher, Paul Fleming, to Scarne); *Greater Magic* (1938); *Expert Card Technique* (1950); *It Takes All Kinds* (1952; First Edition); *Fine Art of Magic* (1948); *Effective Card Magic* (1952; inscribed and signed by the author to Scarne); *Hilliard's Card Magic* (1945); *Close-Up Card Magic* (1962) by Lorayne; *The Amazing World of John Scarne* (1956); and *Stars of Magic* (1961). Most clothbound 8vos with dust-wrappers. Illustrated. Condition varying from fair to very good (most good or better). NICE LOT.

400/600



355

356. [Miscellaneous - Close-Up] **Group of 34 Books on Close-Up Magic**. Many recent commemorative editions celebrating the magic of specific performers, including *Magic of Michael Ammar* (1991); *Harbincadabra* (2005; two vols.); *Close-Up Fantasies* (1980; three vols.) by Harris; *Merrill's Knife Book* (1981); *Coin and Card Magic of Bobby Bernard* (1982); *Carneycopia* (1991); *Close-Up Illusions* (1990) by Oullet; *Randy Wakeman's Special Effects* (1987; deluxe edn.); *Smoke and Mirrors* (1991); *Show Time at the Tom Foolery* (1992); *Folding Money Fooling* (1997); *Harry Anderson: Wise Guy* (1993); *Lifesavers* (1991; INSCRIBED AND SIGNED); *Expert Gambling Tricks* (1970s; three vols.) by Trost; *Simply Harkey* (1991); *The Collected Almanac* (1992); *Paul Gertner's Steel and Silver* (1994); and more. Most hardbound, illustrated 4tos. Condition generally very good.

500/750



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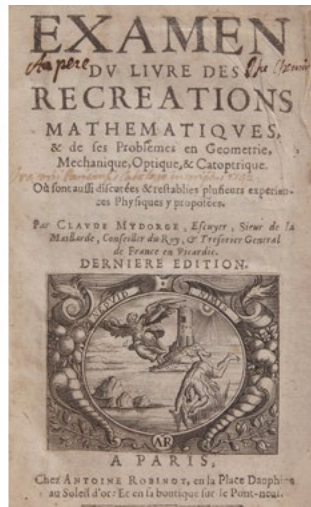
357. [Miscellaneous - Magic History] **Group of 30 Books on Magic History, Biography, and Related Subjects**. Including *Gift from the Gods: Story of Chung Ling Soo* (1981); *Illusion Builder to Fu-Manchu* (1986); *The Mind Readers: Masters of Deception* (2002); *The Great Wizard of the North* (1989); *The Houdini Code Mystery* (2000); *Milbourne Christopher: The Man and His Magic* (2012); *S.S. Adams: High Priest of Pranks...* (2002); *Life of the Party: Visual History of S.S. Adams Company* (2006); *The Coney Island Faker: Life of Al Flosso* (1997); *Secrets of Karl Germain and Germain the Wizard* (1962/66) by Cramer; *Magic of Alan Wakeling* (1993); six issues of *Gibeciere* (2005 - 12); and others. Most clothbound, illustrated 4tos. A quantity of the volumes signed by its author. Generally very good condition.

400/600

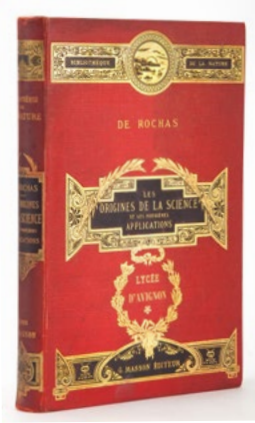


357





360



361

358. Mydorge, Claude. **Examen du Livre des Recreations Mathematiques.** Paris: Antoine Robinot, 1639. Three parts in one volume. Contemporary vellum, title lettered in ink on spine. Engraved title vignette. Illustrated with woodcuts. Floriated initials. 8vo. One leaf (Q1) torn in margin, not affecting text, scattered light foxing, scattered worming in gutter and margin generally not affecting text, a few old annotations.

900/1,200

359. Scarne, John and Clayton Rawson. **Scarne on Dice.** Harrisburg: Military Service Publishing, 1945. FIRST EDITION. Publisher's cloth, color dust-wrapper (price-clipped). Illustrated. 8vo. Jacket worn at ends and edges. Errata slip on flyleaf. Ex-libris Milbourne Christopher. Together with a 1945 caricature pencil sketch of the author by *New York Times* artist Abril Lamarque on the verso of a hotel placemat found tucked inside the book.

150/250

360. Rochas, de Albert. **Les Origines De La Science Et Ses Premieres Applications.** Paris: Masson Editeur, (1883). Publisher's ornamental cloth stamped in gilt and black. All edges gilded. Frontispiece under tissue. Illustrated. 8vo. Spine modestly darkened, other light external wear, else fine.

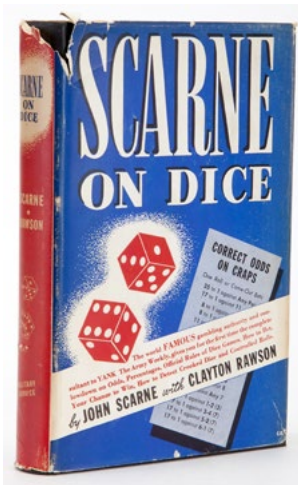
200/300

361. Selbit, P.T. **The Magician's Handbook.** London: Marshall & Brookes; Dawbarn & Ward, 1901. Green pictorial cloth. Illustrated. 8vo. Binding weak, cloth bubbled and worn.

150/250



358



359



362

362. **The Sphinx.** William Hilliar, et al. Monthly. V1 N1 (Mar. 1902) - V42 N12 (February 1944). WALTER GIBSON'S FILE, bearing his numerous bookmarks, some with notes and annotations. Original issues, including covers, bound in 31 matching red cloth volumes, titles and dates stamped in gilt on spines. Indices and inserts not collated. Bookplate of magician Bernard Zufall on pastedowns. Alfredson/Daily 6420.

1,000/2,000

363. Tamariz, Juan. **Bewitched Music Volume 1: Sonata.** Madrid, 1988. English edition. Pictorial soft covers. Illustrated. 8vo. Very good.

150/250

364. Tamariz, Juan. **Pair of Two Books on Magic.** Including *The Five Points in Magic* (Madrid, 1988) and *The Magic Way* (Madrid, 1988). English editions. Illustrated. 8vo. Near fine.

150/300

365. Van Gilder, John S. **Watching Thurston from the Front Row.** N.p.: Author, [1931]. WALTER GIBSON'S COPY. The first (and only) edition, bearing a vellum presentation page reading, "Come Along Mr. Gibson and sit with us!" Publisher's wraps bound with twine. Photographic frontispiece. Cover toned and chipped at edges. Together with a New Year Greetings booklet (ca. 1931) on magic from Van Gilder to a different recipient, in matching binding.

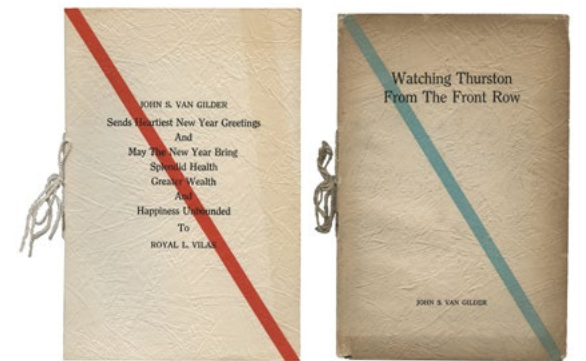
150/250



363



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**Bidding Increments** - Expected bid increments are as follows:

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

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

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

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

**Successful Bid** - The highest bidder acknowledged by the auctioneer will be the purchaser. In the case of a tie bid, the winning bidder will 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.

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**Payment** - The buyer must pay the entire amount due (including the hammer price, buyer’s premium, all applicable taxes and other charges) no later than 5 p.m. on the seventh (7) business day following the sale. Payment in U.S. dollars may be made with cash; bank check or cashier’s check drawn on a U.S. bank; money order; or wire transfer unless other arrangements are made with Potter and Potter Auctions, Inc. Potter and Potter Auctions, Inc. reserves the right to hold merchandise purchased by personal check until the check has cleared the bank.

The purchaser agrees to pay Potter and Potter Auctions, Inc. a handling charge of \$50 for any check dishonored by the drawee. In the event buyer desires to pay by using a credit card, a convenience fee equaling 2.5% of the entire amount due shall be added to the buyer’s invoice.

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

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

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Potter & Potter wishes to thank Barbara Baldwin, Charles Gengler, Bill Herz, Zack Herz, Bill Schmeelk, Joe Holiday, William V. Rauscher, Regina Reynolds, and Steve and Larry Thompson for their assistance in the preparation of this catalog.



Fifth Dragoon Guards  
Ninth Queen's Lancers  
Eleventh Hussars  
Seventh Royal Fusiliers  
Tenth Infantry  
And the Seventy-eighth Highlanders.  
Thirty-eighth Infantry  
Forty-fifth Infantry



Mr. JACOBS is aware, from the extravagant manner of puffing resorted to by all his Predecessors, that it will be difficult to make the Public believe "a plain unvarnished tale," yet, he trusts the name he has acquired will be a sufficient guarantee that whatever he promises he will perform. He challenges the whole Host of Wizards—whether from the East, West, North, or South, in *propria persona*—to produce an Entertainment equal to the one that will be given in the Plymouth Theatre. In the performance of the various Feats in natural and modern Magic, Mr. J. will illustrate the following Sciences:

**CHEMISTRY, ELECTRICITY, MAGNETISM, MECHANISM, GALVANISM, and HYDRAULICS.**

It may also be stated, that wherever Mr. JACOBS appeared, he has met with the most gratifying reception. For three following Seasons he has appeared in London, where his success has been unprecedented—last Season alone he was visited by upwards of 150,000 persons, hundreds were occasionally turned from the doors unable to gain admittance. On reference to any of the Metropolitan Papers of January and February of the past year the truth of this assertion will be immediately proved. The Press, as well as the Public, have testified their approbation in the most marked and decided manner.—As a Magician he is unequalled, being capable of performing the whole of his incomprehensible Feats, in

# ANCIENT NECROMANCY AND MODERN MAGIC

**WITHOUT THE AID OF CONCEALED CONFEDERATES.**—His style is peculiarly his own; his apparatus on a novel and secret principle, and no other Magician or Wizard of the present day is able to compete with him. This may appear to those who have not been witnesses of his extraordinary powers, overdrawn statements; one visit to his place of amusement suffices to set all doubts at rest. Numerous Impostors have sprung up and tried to use the fame raised by the great original! they vanish into oblivion wherever Mr. JACOBS once appears. Other Professors of the ART MAGIQUE have attempted to copy his ingenious Feats; they however have not succeeded.

**He challenges Competition, and defies Detection—The Stage is fitted up with great Splendour; the Apparatus is of the most costly description, and form in themselves a complete**

## TEMPLE OF ENCHANTMENT !!

REALIZING IN THEIR

MAGNIFICENT DECORATIONS

ALL THE AWE-INSPIRING Splendour OF Arabian Romance.

Mr. Jacobs' Ventriloquism surpasses every thing of the sort heard since the days of Mathews, the powers of the gift are by him fully shown in the personation of the various characters, and few could believe the effect produced by one person, who can by himself accomplish



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