



WINTER MAGIC AUCTION

FEBRUARY 2ND 2013

POTTER
POTTER
AUCTIONS



24



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14



59



116



163

PUBLIC AUCTION #017

POTTER & POTTER PRESENTS ITS

WINTER MAGIC AUCTION

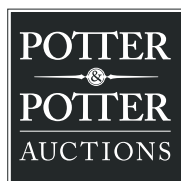
INCLUDING CONJURING APPARATUS; BOOKS, PERIODICALS, AND CATALOGS;
PHOTOGRAPHS, MANUSCRIPTS AND AUTOGRAPHS; LITHOGRAPHS AND
BROADSIDES; AND MAGICIANS' TOKENS, MEDALS &
MIRROR CARDS FROM THE COLLECTIONS OF
GENE BRAIG AND KEVIN KING

EXHIBITION

JANUARY 29 - FEB. 1, 10:00 AM - 5:00 PM

AUCTION

SATURDAY FEBRUARY 2, 2013 - 10:00 AM



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



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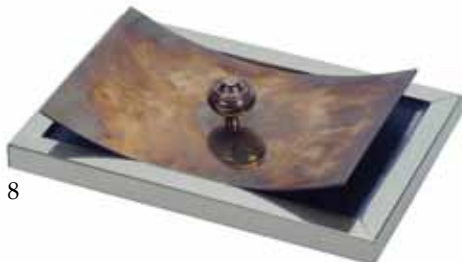
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APPARATUS

1. [S.S. Adams] **S.S. Adams/Novelty Salesman Sample/Demonstrator kit.** New Jersey, S.S. Adams, ca. 1955. Being a cardboard box full of displays items used as a salesman's sample kit and/or demonstrator's sample kit to merchandise the popular magic tricks and novelties manufactured by S.S. Adams and other companies. Dozens of items represented, some boxed, some carded. Box measures 15 x 10 x 2 1/2". Contents used but good.

100/200

With: *A quantity of vintage boxed Adams, and Royal Magic tricks and gags.*

2. **Aquarium.** New Haven Connecticut, Petrie & Lewis, ca. 1949. A small rectangular aquarium full of water instantly fills with goldfish. 7 1/2 x 4 x 6". Hallmarked.

300/500

3. **Architect's Nightmare.** Los Angeles, F.G. Thayer, ca. 1930. A blue block magically moves up and down through a stack of white blocks when covered with a tube painted to represent a building. Overall height of 17 1/4". Good.

700/900

A more common version of this effect, constructed and sold by the House of Magic of San Francisco, is sometimes encountered by collectors; this, the original Thayer version, is far more uncommon.

4. **Billiard Ball Box.** Los Angeles, F.G. Thayer, ca. 1925. Similar to the traditional die box, but performed with a white billiard ball. The ball vanishes from the cabinet and appears elsewhere. Gimmick for stealing ball from cabinet and "double door" are entirely different in this version than the traditional die box. 7 x 3 3/4 x 3 3/4". Light wear to finish. Uncommon.

500/600

5. **Billiard Ball Stand.** Sweden, Harries Magic, ca. 1950. Mechanical stand facilitates the production of seven billiard balls from thin air. 19 1/4" high. Some paint wear to shells; very good.

350/450

6. **Black Art Cabinet.** American, ca. 1930. A hardwood box is shown empty. A moment later, the interior is filled to overflowing with various items. Similar to the Thayer Wu Ling Pagoda. 10 1/2 x 6 3/4 x 15 1/2". Very good.

150/250



7

7. **Block Penetration.** Bridgeport Connecticut, Sherms, ca. 1930. A wooden block threaded on a rope visibly penetrates the cord. Elaborate construction conceals hidden mechanism, which locks. 5 1/2 x 3 3/4 x 3 3/4". Light paint wear; good.

200/400

8. **Magic Blotter.** Germany, Magic Hands, ca. 1980. Desk blotter changes blank paper to real bills as it is swiped across the paper. Brass top and handle, wooden base. 7 1/2 x 5". Very good.

100/200



9

9. **Bottle Production.** European, ca. 1900. Six small bottles of cognac are produced from a borrowed hat by the magician. Five faux and one real bottle. Possibly manufactured by Bland. 7 3/4" tall. Shells show chipping as expected.

100/200

10. **Cage Transformation.** European, ca. 1900. A small object, placed into a box transforms into a solid metal cage with live canaries inside. Hardwood box measures 5 3/4 x 5 3/4 x 6 1/2". Good.

200/250



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11. **Candlestick Coin Dropper.** New Haven Connecticut, Petrie and Lewis, ca. 1950. Spun copper candlestick which conceals a stack of coins. Hallmarked. Base 3 3/4" wide. Very good. Scarce. 300/500

12. **Card Box.** American [?], ca. 1890. Hardwood box changes, vanishes or causes items to appear inside. Ornamented with brass studs and a five-pointed star at the center of each panel. 4 1/4 x 3 1/4". An early and handsome example. Very good. 200/250

13. **Lock Flap Card Box.** Los Angeles, Thayer Mfg., ca. 1935. Small mahogany box will transform one card to another, cause cards to appear or vanish inside. Subtle gimmick locks so the box can be examined by spectators. Minor wear. 200/250

14. **Card in Candle.** Chicago, Roterberg[?], ca. 1910. A selected card appears in the flame of a candle. Nickel plated candlestick stands 9 1/4" high. On a removable turned wooden base (a later addition). One unobtrusive dent, otherwise very good. 200/300

15. **Card Spider.** Los Angeles, F.G. Thayer, ca. 1940. A selected card visibly appears in the legs of the spider when its web is spun. 16 x 16". Very good. 300/400



17

16. **Chinese Flame Clock.** Ardmore Pennsylvania, Ed Massey, ca. 1958. A lit candle in an upright cabinet is bisected by two swords. When doors in the front and rear of the cabinet are opened, the candle can be seen, but its center section is missing. The process is reversed, and the candle is shown unharmed. Cabinet 13 1/2" high. With instructions. Good.

200/250

17. **Coin Easel.** Los Angeles, F.G. Thayer, ca. 1919. A lyre-type easel that allows the magician to vanish four coins without sleight-of-hand. 9 3/4" high. Good. Scarce.

500/750

18. **Coin Ladder.** American, ca. 1920. As the magician catches coins in the air he drops them in to the hat resting on top of this unusual prop. At his command, the coins penetrate the hat and cascade down the ladder, bouncing back and forth between the pegs on its face, falling into a receptacle below. Patterned after the ladder used by T. Nelson Downs and described in his 1909 book, *The Art of Magic*. 35 1/2" tall. Plate missing from plunger (easily replaced), one small crack at base of front board; good condition overall.

600/900

19. **Coin Wand.** Brooklyn, Connie Haden [?], ca. 1945. An endless supply of silver half dollars is produced at the tip of this wand. Produces a 1941 Walking Liberty half dollar. 14 1/2" long. Paint flaking on wand, otherwise good.

150/200

20. **Musical Conjuror Automaton.** Spain, Zdenka, contemporary. Single air cylinder musical movement causes the miniature magician to wave his wand. As he does, he lifts the box in his other hand and the cards on the table change three times, finally vanishing. Bisque head, embroidered jacket, pleated sleeves. Velvet-covered base. 12 1/2" tall. Very good.

1,000/1,200



18



19



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21



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21. **Coolie Cube.** Las Vegas, Okito-Nielsen, ca. 2000. A black block vanishes from a wooden tube and reappears elsewhere. Tube stands 7" high. Light wear to paint of shell and tube; good overall.

200/300

22. **Brass Cups and Balls.** European, ca. 1890. Large set of three spun brass cups for the perennial magic feat. Well worn from professional use, but with an attractive patina. 4 1/4" high. Mouth 3 1/2" in diameter. Good.

200/400

23. **Paul Fox "Chick" Cups.** Danny Dew, ca. 1969. Three large nesting cups of spun brass, chrome plated. Standing 4" high with openings 3 1/2" across. With crocheted balls and final load baseballs. One unobtrusive dent to one cup, otherwise good.

700/900

24. **Star Cups and Balls.** St. Louis, Star Magic, ca. 1980. Set of three chrome-plated steel cups with a single-bead Paul Fox-type design. Known as the "Bells of St. Mary's" for the fine tone the cups produce when struck with a wand or other object. Fine condition.

400/500

25. **Die Box.** New Haven Connecticut, Petrie and Lewis, ca. 1939. Wooden box from which a die vanishes, only to reappear elsewhere. With shell, double door, and solid die. 7 1/2 x 4 x 4". Shell and box scuffed. Good.

400/600

P&L's reputation was built on its fine bench-made metal props. Wooden props manufactured by the firm, like this Die Box, were infrequently made and are seldom encountered today.

26. **Divination Bottle.** London, Bland, ca. 1875. The performer knows which of five colored rods is placed inside a wooden bottle by a spectator. Polished boxwood. 4" high. Very good.

150/250



28



29

27. **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. Regardless, the magician knows the order of all four blocks. Handsomely constructed. Largest box measures 6 x 3 ½ x 2". Good.

400/500

28. **Drawer Box.** American, ca. 1940. A box with sliding drawer is shown empty; a moment later, it is filled to overflowing with various items, including live animals. Hardwood box measures 9 ½ x 5 ¾ x 4 ½". Light wear to finish; good.

150/250

29. **Fire Bowl to Flowers.** After Martinka & Co., ca. 1910. Self-lighting fire bowl that fills with flowers as the flames are extinguished. Substantial weight. Nickel plated. 7 ½" in diameter. Good.

250/350

30. **Fire Bowl to Flowers.** North Hollywood, Merv Taylor, ca. 1959. Magician produces a copper pan, which bursts into flames. He clamps a lid on it, and on removing same, the pan is full of flowers. 8 ½" in diameter. Hallmarked. Good. Scarce.

200/250

Taylor was well-known for his magic apparatus, much of it made from spun copper, and his Hades Fire Bowl was a best-seller. This version of the trick with the flower production is, however, rarely encountered.

31. **Flag Table.** Kansas City, Donald Holmes, ca. 1919. The magician produces a spray of flags from a foulard draped over his shoulder. Mechanical table with silk flags stands 46" high. Flags are vintage replacements, and possibly lacking drape, otherwise very good. Scarce.

400/600



30



31



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32. **Flight of Time.** American, ca. 1929. Impressive stage-filling effect in which six alarm clocks vanish from a low trestle-like stand and reappear one at a time, ringing, at the ends of ribbons hanging from a chromed stand some distance away. Larger stand 58 x 66". Ribbons are modern replacements, some wear to fabric covering of vanishing stand and metal holders behind ribbons and sliding track mechanism; fair condition overall.

1,000/2,000

Houdini's final American tour included a version of the Flight of Time, though his apparatus worked in a manner entirely different than the version offered here.

33. **Floating Light Bulb.** American, ca. 1935. A lit glass light bulb is removed from a table lamp and floats about the theater. With a handsome gimmicked art deco table lamp and special bulb. Lamp stands 16" tall.

200/300



34



33

34. **Flower Production.** American, ca. 1920. An empty pot is shown and set on a high wooden pedestal. The bowl is covered with a paper cornucopia and when this is lifted, a gigantic bouquet of flowers has appeared. Overall height of 33". Mechanical pedestal in good working condition. Feather flowers and finish worn.

400/600

35. **Ultra Four Ace Effect (Jumbo).** New Haven Connecticut, Petrie & Lewis, ca. 1950. A mechanical stand crafted from metal and wood, the special construction of which facilitates the well-known four-ace assembly trick. 18" tall. Light paint wear; good.

300/400

36. **Levante's High Striker.** Colon Michigan, Abbott's Magic Novelty Co., ca. 1946. A deck of cards is inserted in a houlette on a bar top-size high striker. When the pivot is activated, the bell rings, a cigar appears at the top of the striker, and the selected card is revealed. 22 ½" high. Teeter-totter mechanism weak, otherwise good.

100/200

37. [Donald Holmes] **Three Donald Holmes-made magic props.** Kansas City, ca. 1925. Including a Mirror Glass, Pudding in the Hat trick and Holmes' Original Hat Production. The latter with original instructions, but lacking the nesting tin cans (easily replaced).

100/200

38. **Hotsie Totsie Bathing Beauty.** Colon Michigan, Blackstone Magic Co., 1928. A painting on cloth of a seaside "bathing beauty" is shown. The cloth is folded in half, and the magician reaches into the painting and removes the bather's cape, then swimsuit. When the painting is unfolded it has transformed - the tide has come in, covering the bather's body and protecting her dignity in the process. Hand painted and sewn. 15 x 23 ½". With original cape, but lacking suit. Scarce.

200/400

Owned and operated by Percy Abbott and Harry Blackstone, Sr., The Blackstone Magic Co. was a short-lived enterprise, operating for only 18 months. A serious disagreement between the partners shuttered the business permanently. Consequently, everything the company produced is scarce or rare, including printed instructions, correspondence, and in particular the apparatus it produced - in any condition.

39. **Joss House Drawer Box.** Los Angeles, Owen Brothers, ca. 1955. The magician produces a live rabbit from a empty box. The box can be shown empty again by opening the rear panel and thrusting the magician's hand completely through it. Then a second production is made. Drawer features locking mechanism. 6 x 9 ½ x 5 ½". Hallmarked. Good.

500/600

40. [Magic Set] **Vintage magic set components.** German, ca. 1890. Including wooden egg and millet vases, die through hat (two), Buddha papers, a wand, two tin cups, and various other tricks and puzzles from an early magic set, possibly manufactured by the Spear company of Bavaria. Essentially a complete set, but lacking the box. Includes instructions.

200/300



36



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46

41. **Manipulator.** New Haven Connecticut, Petrie and Lewis, ca. 1930. Holdout device worn on the performer's arm allows him to manipulate cards without resorting to sleight-of-hand. Lazy tong-style device measures 10 1/2" when extended. Hallmarked. Very good.

400/600

An early version of this utility device; later (and more common) incarnations were constructed without the lazy-tongs.

42. **Master Magic Set No. 1.** Bridgeport Connecticut, Sherms, ca. 1925. Manufactured for Knapp Electric by Sherms, and including wooden and metal tricks, and instructions. 12 x 9 x 1 1/2". Light wear to box, one repair with tape; good overall.

100/150

43. **Modern Parlor Conjuring magic set.** Munich, Franz-Josef Holler, 1990. Faithful reproduction of a 1920s-era magic set, including four wooden props, card tricks, wand, instructions, and elaborate box with color label. With original shipping box. As new.

100/200

44. **Millet Bell.** European, ca. 1880. Finely turned wooden bell under which will appear a quantity of millet or seed. With wooden clapper. 5 3/8" tall. Very good.

400/600

45. **New Miracle Slate.** Los Angeles, Thayer Manufacturing Co., ca. 1930. Oversize slate which facilitates the magician's accurate prediction of a total of several numbers randomly chosen by spectators. With original instructions. 10 x 14". Paint worn; good.

40/80

46. **Mirror Vase.** Kansas City, Donald Holmes, ca. 1920. Leaded glass candy vase which will transform one item for another, or in which items can appear or disappear. Silver-backed mirror and tin compartment. Vase stands 9 1/4" high. Mirror shows light chipping, not affecting working.

150/250



47



47. **Morrison Pill Box.** German, ca. 1930. A ball vanishes, then reappears inside the wooden vase from which it was removed. 5 3/4" high. Finish of ball and shells chipped, otherwise good.

200/300

48. **Orange and Lemon Trick.** Los Angeles, F.G. Thayer, ca. 1920. An orange and lemon change places when one is placed on a tray and the other is dropped through a metal tube. Tube 7" high. With instructions. Light wear to paint at top of tube, otherwise very good.

300/400



48

49. [Parlor Magic] **Group of over 20 vintage parlor magic tricks.** Including the Flame of Kan-Del (Raihno), an unusual candle production cabinet, Abbott's Crystal Casket (one pane cracked), Jumbo Three-Card Monte (Camelot Creations), Kellar Coffee and Milk trick (lacks knob on one lid), and other items. 1900s - 60s. High original cost. Some pieces incomplete; condition varies.

300/400



50

50. **Passe Passe Clocks.** Los Angeles, F.G. Thayer, ca. 1925. A clock in a wooden case and a chrome-plated alarm clock magically transpose when covered with decorated wooden tubes. Tubes stand 10 1/4" high. Very good. Rare.

700/900

51. **Penetrating Glass.** Boston, Val Evans, ca. 1945. A glass is covered with a handkerchief, and a plate is set on top of both. A tube is then balance on the plate. The glass then slowly and visibly penetrates the cloth and plate, and is removed from the tube. Ingenious mechanical gimmick built into tray. Tray measures 14 1/2 x 10. Good.

150/300



51



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58

52. **Rainbow Die Box.** Los Angeles, Owen Brothers, ca. 1950. A blue die and red die transpose locations in a small box, then change to black and white dies. Includes two shells and two solid dice; box constructed with two double doors. Dice measure 3 x 3 x 3". Good.

400/500

53. **Revelo.** Columbus Ohio, Nelson Enterprises, ca. 1950. A specially constructed tray that allows the mind reader to read the contents of sealed envelopes. 16 x 10 1/4". With instructions. Not tested with batteries.

100/200

54. **Rice Vase.** American, ca. 1940. A quantity of rice transforms in to an orange, or vanishes from inside this vase. Turned walnut, modeled after Thayer's classic design. 11 1/2" high. Good.

200/250

55. Richiardi (Aldo Izquierdo). **Richiardi's Phantom Tube trick.** American, ca. 1960s. Heavy metal tube is shown empty, then a gigantic production of handkerchiefs is made from inside. With the initial "R" on the front of the tube. Accompanied by a letter of provenance. Very good.

400/500

Richiardi logged more appearances on the Ed Sullivan show more than any other magician.

56. **Ringng Alarm Clock Tray.** Colon Michigan, Abbott's Magic Co., ca. 1960. Six chrome-plated alarm clocks are produced from an empty hat, and set on a tray. Hidden mechanism in tray allows the faux clocks to ring as if they were real. Tray measures 20 1/2 x 13". Good.

150/250

57. **Ultra Rising Cards.** New Haven Connecticut, Petrie & Lewis, ca. 1939. Selected cards rise from the pack while it sits isolated in this nickel plated stand. 10 3/4" high. Hallmarked. Light tarnishing to finish; good.

350/450



61

58. **Snuff Vase.** European, ca. 1890. Nickel plated vase which mysteriously changes one item for another or causes items to vanish. 7" high. Very good.

500/700

59. **Spirit Clock Dial.** After Martinka & Co., ca. 1890. The dial is spun and stops on any number the magician desires. Brass hand, glass dial with gilded Roman numerals. Dial 12" in diameter. Stand 58" tall, on Kellar-style base.

600/800

60. **Stack of Bowls Production.** Boston, Max Holden [?], ca. 1948. From a bundle of silk handkerchiefs, the magician produces a stack of five glass fish bowls full of water. Complete with base, two gimmicks (one with rainbow silks attached, one made from denim material) and five bowls. Stitched in to the lining of one gimmick is the name "Franke's." Gimmicks show wear.

150/250

61. **Talking Skull.** Los Angeles, Thayer Mfg. Co., ca. 1925. Realistic composition skull that answers questions by clicking its jaw, once for "yes," and twice for "no." With instructions. Minor chips and repairs at jaw; good overall.

300/500

62. **Thimblewiz.** Los Angeles, F.G. Thayer, ca. 1920. A thimble vanishes from and appears on a small turned mahogany stand when covered with a turned wooden lid. Overall height 1 5/8". Likely turned by Floyd Thayer himself. One invisible hairline crack to lid, otherwise very good.

250/350

63. **Vanishing Bird Cage.** European [?], ca. 1920. Rectangular nickel-plated brass cage vanishes from the magician's bare hands. Unusual design with brass tabs at three corners. 7 x 4 x 4 3/4". Plating worn; good.

300/400



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64. **Vanishing and Reappearing Cage.** European [?], ca. 1910. Solid nickel-plated cage vanishes from under a handkerchief, and reappears elsewhere. Sturdy metal cages measure 7 x 3 3/4 x 3 3/4". With vanishing cloth. Good.

200/300

65. **Eclipse Vanishing Lamp.** Los Angeles, F.G. Thayer, ca. 1920. A lit lamp is wrapped in paper, which is then crushed between the magician's hands. The lamp has vanished. Table stands 32" high. Felt top and decorative ornaments on table show visible wear, but overall good condition. Uncommon.

1,800/2,000

66. **Eclipse Reappearing Lamp.** Los Angeles, F.G. Thayer, ca. 1920. A lit table lamp visibly appears in a impressive and attractive lacquered wooden frame that stands on a pedestal leg. Frame stands 53 1/2" high. One small chip to frame, lampshade worn, and lamp not tested with batteries. Otherwise very good. Uncommon.

1,800/2,000



67

67. **Vase, Cone, Beans and Orange.** American, ca. 1915. Transposition effect between a wooden skittle, a quantity of beans, and an orange. With two metal shells and wooden skittle. Finely spun nickel-plated vase stands 9 ½" high. One shell showing unobtrusive stress cracks; very good overall.

300/500



68

68. **Wand Drawer Box.** American, ca. 1930. Oblong box can be shown empty, then closed; when opened again, the drawer is full. Includes two sets of nesting magic wands. Wooden box covered in blue buckram with catalin drawer pull. 15 ½" long. Very good.

100/200



69

69. **Wang Foo Bowl Production.** Kansas City, Donald Holmes, ca. 1920. A large golden-colored bowl is filled with confetti, then inverted on a tray. Next, a massive production is made from the bowl in rapid succession, including flowers, handkerchiefs, and live doves. Bowl 12" in diameter. With case. Good. See Albo, *Magic Supplement*, pp. 84-85.

150/250



70

70. **Wonder/X-Ray Clock.** American, ca. 1910. Finely made mahogany case containing a clock dial with one hand and a door which can be slid over the dial. Performer divines the number set on the dial when it is hidden from view. 3 ¾ x 6 ½ x 1 ¼". Light scratches to finish. Good.

300/350

71. [Wood Turnings]. **Group of six turned wooden magic tricks.** European, ca. 1900. Including a rattle vase (well worn), two egg vases, a soot whistle, a coin box, and a passé-passe ball vase (one only, lacking ball). The largest stands 4" high. Condition varies; finishes generally worn.

200/400



71



72



73



75



77



74



76

MICRO MAGIC OF EDDY TAYTELBAUM

72. **Bomb Atomica.** Holland, Eddy Taytelbaum, ca. 1970. A cylindrical wooden block is locked inside a tube with a brass magic wand, then penetrates the wand. Tube stand 5 ¼" high. Wand shows wear. Very good.

300/600

73. **Bottle Penetration trick.** Holland, Eddy Taytelbaum, ca. 1970. A small wooden bottle is placed in a holder, and a cord is threaded through holes in both objects. The bottle then magically penetrates the holder. Bottle stands 1 ¾" high. Very good.

250/350

74. **Chinatown Coin Set.** Holland, Eddy Taytelbaum, ca. 1970. Two faux Chinese coins transpose locations magically. Three coins included; one gimmicked. All three reverse-painted Lucite. Half dollar size. Gold paint shows wear. Good.

100/200

75. **Chinka Chink.** Holland, Eddy Taytelbaum, ca. 1970. Four turned wooden blocks magically transpose positions. Shell made of balsa wood. With carrying case. Fine.

400/600

Only two versions of this classic Taytelbaum effect are known, the first set made for the great Dutch magician Fred Kaps, the second being this example.

76. **Computer Trick.** Holland, Eddy Taytelbaum, ca. 1970. By asking questions of the six small plaques that comprise this "computer," a spectator's selected card is revealed. Housed in a small box measuring 1 ½ x 1 ½ x 1". Fine.

300/400

77. **Domino set.** Holland, Eddy Taytelbaum, ca. 1970. Five handmade reverse-painted plastic laminate dominos, one gimmicked. Dominos transpose magically from place to place. With wooden carrying case. Fine.

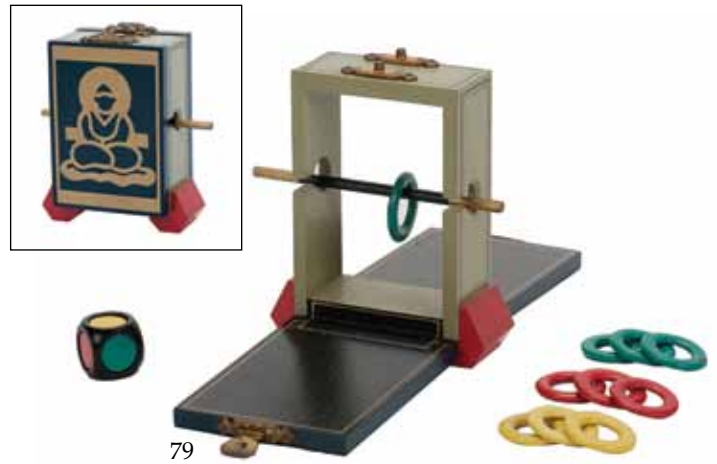
400/600



78

78. **Elevator Dice.** Holland, Eddy Taytelbaum, ca. 1969. Two dice magically move up and down through a stack when covered by a small tube. Tube stands 4" high. Very good.

300/500



79

79. **Evasion.** Holland, Eddy Taytelbaum, ca. 1970. Three differently-colored rings penetrate a solid wand threaded through a miniature pagoda-like box. Box stands 3 1/2" tall. Very good.

300/500



80

80. **Goes-Inta Boxes.** Holland, Eddy Taytelbaum, ca. 1975. A small metal box is opened. Another box is found inside. Inside the second box is a red cube. This changes to white. Then the cube is placed in what was, originally, the outer box; this is then placed inside what was, originally, the outer box. Two small metal boxes and Lucite cube. Fine.

400/600



81

81. **6-9-15 Paddle Set.** Holland, Eddy Taytelbaum, ca. 1970. One side of a paddle shows the number six, the other side a nine. With a wave, now both sides show the sum of the numbers: 15. Two handmade Lucite paddles. Gold paint shows wear; good.

100/200



82

82. **Three Taytelbaum Paddle Tricks.** Holland, Eddy Taytelbaum, ca. 1975. Including a version of the Hot Rod; a two-paddle Stop Light Paddle set (mechanically operated); and Change Color Spots. Good.

150/200

83. **Four Taytelbaum Pocket Tricks.** Holland, Eddy Taytelbaum, v.d. Including a Magic Arrow (High Sign); Spot Card; Crazy Time plaque; and Coin Production Disc. Largest dimension is 2 1/2". Light paint wear, otherwise good.

200/250



83



84



85

84. **Rice Cups.** Holland, Eddy Taytelbaum, ca. 1970. Rice poured in to one cup multiplies, then changes to water. Finley made from plastic. With gimmick disc. Fine.

400/600

85. **Slat Frame.** Holland, Eddy Taytelbaum, ca. 1970. A card appears or vanishes from this finely crafted wooden frame. Hand painted. With mechanical card. Very good.

300/400



86



86-A

86. **Spot Change Die (Mirage Die).** Holland, Eddy Taytelbaum, ca. 1970. The spots on a black die change from white to red when spun on a small red disc. Die measures 1 x 1 x 1". Very good.

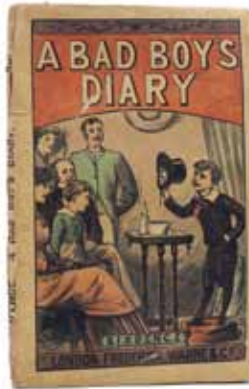
150/250

86-A. **Traveling Block.** Holland, Eddy Taytelbaum, ca. 1970. A small yellow block vanishes from between two others when covered with a tube, and reappears elsewhere. Height of tube 3". Fine.

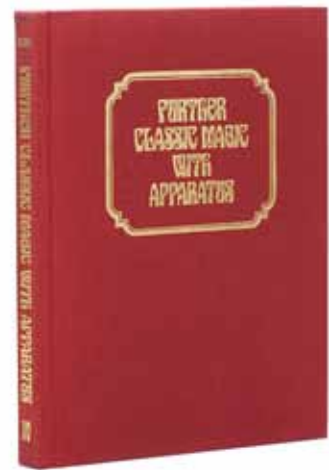
300/400



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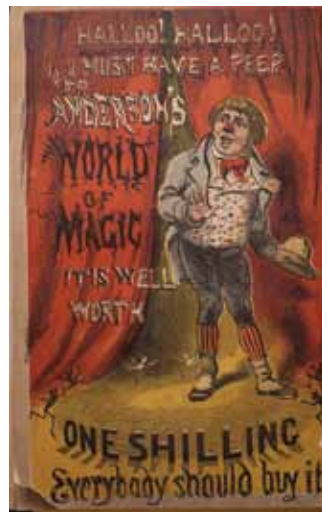
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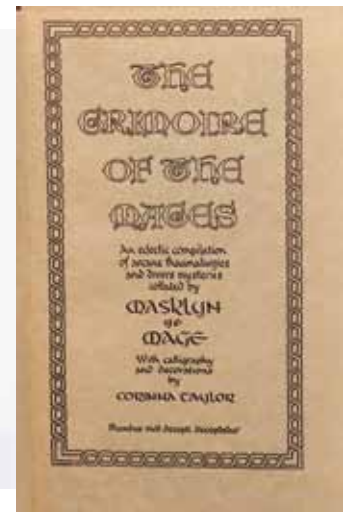
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91



CONJURING LITERATURE, CATALOGS, AND PERIODICALS

87. **A Bad Boy's Diary**. London: Frederick Warne & Co., ca. 1885. Colored pictorial wraps. 8vo. Spine split and fragile, covers scuffed.

200/250

88. Albo, Robert, et al. **Classic Magic With Apparatus**. Piedmont: Author, 1977. Volume II in the 11-volume series. Number 103 from an edition of 1000 copies. Red cloth stamped in gold, illustrated, including color plates. 4to. Light wear and scuffing, spine lightly sunned; good.

200/250

89. Albo, Robert. **Further Classic Magic With Apparatus**. Piedmont: Author, 1979. Volume IV in the 11-volume series. From an edition of 700 copies. Red cloth stamped in gold, illustrated, including color plates. 4to. Very good.

200/250

90. Anderson, John Henry. **The Fashionable Science of Parlor Magic**. London: Author, ca. 1859. 139th edition of Parlor Magic, 68th edition of Spirit Wrapping. Colored pictorial wraps bound in printed boards over leather spine. Portrait frontispiece, illustrated. 8vo. Ex-libris J.B. Findlay. Wraps chipped with some text affected, but contents sound; good. Toole-Stott. 924.

800/1,000

91. Andruzzi, Tony (Tom Palmer). **The Grimoire of the Mages**. Chicago: Author, 1978. Number 171 from a limited, numbered edition of 250 copies. Publisher's pictorial silk-screened brown cloth. 8vo. Each book handmade; all text silk screened by hand, numerous hand-tipped colored photographs, advertising material and advertisements laid in. Very good.

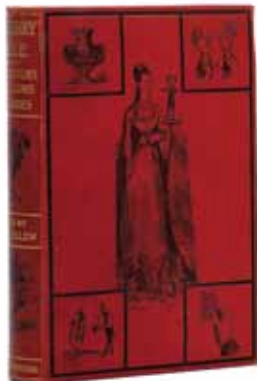
400/600



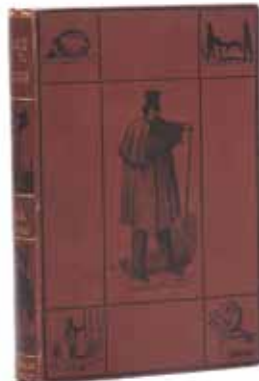
92



93



94



95



96



97



98

92. Anton, Albert. **Antonelli's Magische Zauber Kunst.** Teplitz-Schönau: Author, 1923. Pictorial wraps. Illustrated. 8vo. With Stanley Collins bookplate on rear wrap. Otherwise, very good. Scarce.

150/200

An early and unusual Czechoslovakian magic catalog, with text in German.

93. Bamberg, Theo. **Illustrated Catalogue of Magical Tricks.** New York: Bamberg Magic and Novelty, 1909. Orange pictorial wraps. Profusely illustrated. 8vo. Ex-libris Carl Waring Jones. Possibly used as a wholesale catalog, as all prices have been pasted over. Spine chipped at base, otherwise very good.

150/300

94. Bellew, Clara (ed.). **The Merry Circle.** Edinburgh: John Grant, ca. 1871. Bright red cloth stamped in black and gold. 200 illustrations. 8vo. Very good. NICE COPY.

150/200

95. Bellew, Frank. **The Art of Amusing.** London: John Camden Hotten, [1870]. Brown cloth stamped in black and gold. Illustrated. 8vo. Rear hinge neatly separated. Good.

150/200

96. **Bingham's Simple Method of Ventriloquism.** New York: Benedict Popular Publishing Co., ca. 1873. Pictorial wraps. 12mo. Closed tears at spine and wear at corners; good.

200/400

97. Blackburn, Douglas. **Thought-Reading or Modern Mysteries Explained.** London: Field & Turner, ca. 1884. Printed wrappers. 12mo. Wrappers chipped and binding fragile; good.

300/500

98. Blitz, Signor. **Signor Blitz's Instructions in Sleight of Hand.** New York: E.E. Benedict, ca. 1875. Hand-colored pictorial wraps. Woodcuts in text. 12mo. Light soiling and wear to wraps as expected; good. Scarce.

600/800

99. [Blow Book] **Le Livre Magique. Tombé De La Lune.** [France]: MM. Gangel et P. Didion, ca. 1870. Wraps. Being a "blow" book; the images on the pages change completely when the magician blows on them. Each series of images hand-colored. 12 changes in all. 8vo. Light foxing and extremities worn; good.

300/400

100. Bodie, Dr. Walford. **Stage Stories.** London: Simpkin, Marshall, Hamilton, Kent & Co., ca. 1906. Blue pictorial wraps. Illustrated. 8vo. Spine chipped and wraps loose, binding tight; good, especially for such an ephemeral title.

200/250

101. Bodie, Albert Edward. **How to Become a Wizard.** London and Macduff: Bodie Electric Publishing Co: ca. 1907. Pink printed wraps. 8vo. Spine taped; good. Scarce.

75/150

*Albert Bodie was the son and pupil of the renowned and unusual Scottish stage performer Dr. Walford Bodie (see preceding lot). Ricky Jay, in *Learned Pigs and Fireproof Women*, devotes an entire chapter to the man, titled "Genius or Charlatan?"*

102. **The Boy Magician.** Charles J. Hagen. V1 N1 (Apr. 1909) - V1 N12 (Mar. 1910). Complete file. Loose issues. Very good. Alfredson/Daily 1365.

100/200

103. Caroly, M. **Catalogue General No. 4. Appareils de Prestidigitation.** Paris, ca. 1900. Grey wraps. Illustrated. 8vo. Wraps toned and chipped, otherwise good. Scarce.

200/300

104. [Caufield, James]. **Anecdotes of Remarkable Characters. Old Harry The Raree-Show Man.** London: J. Bysh, ca. 1810. Blue pictorial wraps. Pictorial title page. Pp. [1-2], 3-12. 8vo. Wraps chipped and with closed tears; good. Uncommon.

200/300

Apparently an extract from Caufield's famous multi-volume work, this re-paginated and bound in wraps. Old Harry was a well-known British peep-show operator who performed on the street. The chapbook includes several other profiles from Caufield's book, as well.



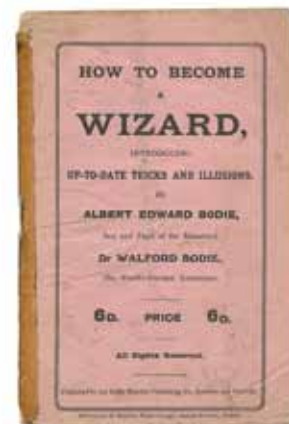
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102



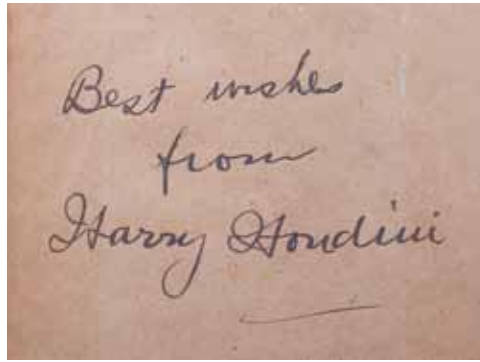
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104



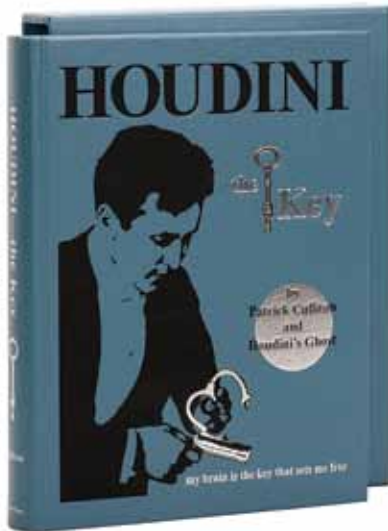
105



105



106



107

105. **Conjurers' Monthly Magazine.** Harry Houdini. V1 N1 (Sept. 1906) - V2 N12 (Aug. 1908). COMPLETE FILE. Bound in two matching pebbled brown leather volumes, spines stamped in gold. FLYLEAF OF THE FIRST VOLUME BOLDLY INSCRIBED AND SIGNED, "BEST WISHES FROM HARRY HOUDINI." Alfredson/Daily 1745.

1,200/1,600

106. **Conjuring or Magic Made Easy.** New York: Popular Publishing Co., ca. 1880. Hand-colored pictorial wraps depicting a variety of magic tricks. Woodcuts in text, including illustration of a "magical bazaar." 12mo. Two closed tears to front wrap, some page edges nicked; very good.

400/500

The title page notes A.J. Dick as the manager of the New York Popular Publishing Co.; he would go on to co-own the now-famous publishing company Dick & Fitzgerald.

107. Culliton, Patrick. **Houdini The Key.** [Los Angeles]: Kieran Publishing, 2010. Number 69 from a limited edition of 278 copies. Blue cloth stamped in black and silver with matching slipcase. Illustrated. 4to. Very good.

150/250



108



109

108. Evans, Henry Ridgley. **Adventures in Magic.** New York: Leo Rullman, 1927. Number 165 from an unstated limited edition. Green wraps. Tipped-in folding color frontispiece. Illustrated. 8vo. Very good. SIGNED BY THE AUTHOR.

150/250

109. Evans, Henry Ridgley. **Hours with the Ghosts.** Chicago: Laird & Lee, 1897. Cream-colored cloth stamped in orange. Pictorial frontispiece. Illustrated, including plates. 8vo. Cloth darkened, one page crudely repaired, former owners embossed stamp on ffep; good.

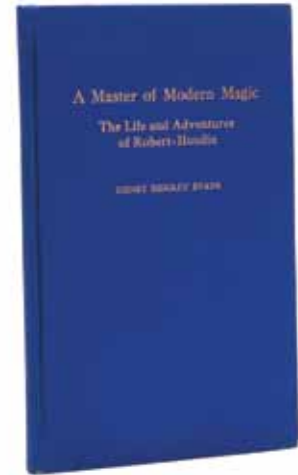
150/250



110



110



111

110. Evans, Henry Ridgely. **The House of the Sphinx**. New York and Washington: Neale Publishing, 1907. Grey cloth stamped in gold and black. 8vo. Slight wear to cloth at fore-edge of front board, former owner's embossed stamp on half-title, otherwise very good. Uncommon. INSCRIBED AND SIGNED ON THE FLYLEAF, "MILDRED ROUCLERE, BEST WISHES OF W.D. LEROY, JUNE 2ND 1908."

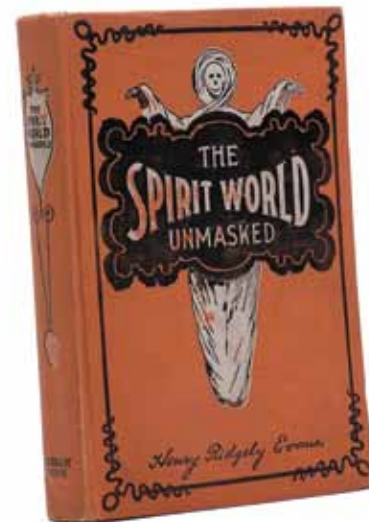
1,000/1,200

111. Evans, Henry Ridgely. **A Master of Modern Magic. The Life and Adventures of Robert-Houdin**. New York: Macoy Publishing, 1932. Bright blue cloth stamped in gold. Portrait frontispiece. 8vo. Very good. NICE COPY.

300/400

112. Evans, Henry Ridgely. **The Spirit World Unmasked**. Chicago: Laird & Lee, 1897. Orange pictorial cloth. Frontispiece. Illustrated. 8vo. Good.

150/250



112

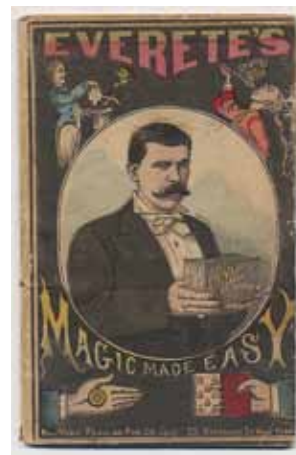
113. **Everete's Magic Made Easy**. New York: Popular Pub. Co., 187?. Hand-colored pictorial wraps. Woodcuts in text. 12mo. Extremities worn and chipped; good. Toole-Stott 1061.

300/400

114. Ewer, F.C. **The Eventful Night of August 20th and 21st, 1854 and How Just Edmonds was Hocused; or Fallibility of "Spiritualism" Exposed**. New York: Samuel Hueston, 1855. First edition. Printed wraps. 8vo. Foxed, corners bumped; very good.

100/200

An early expose of credulous adherents to the spiritualist movement, published just a five years after the Fox sisters began hearing spirit raps, the sounds that eventually gave birth to the concept of "talking to the dead."



113



114



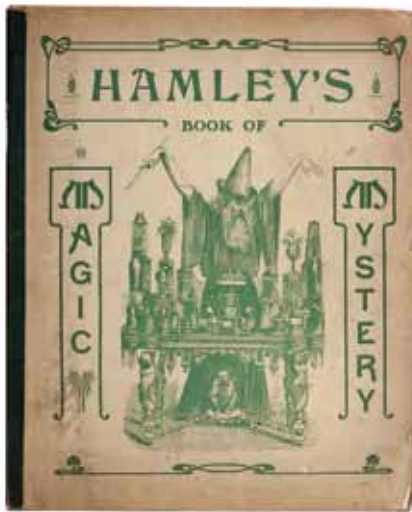
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115



117



118



119

115. [Flipbooks] **Group of five card magic flipbooks.** Paris: Bloc Cinema, ca. 1930. Flipping through the pages of each miniature book reveals the execution a sleight-of-hand maneuver with playing cards, including the Mexican Turnover. Three with slipcases, two with damaged final frames; good overall. Uncommon.

300/500

116. [General] **Group of over 30 books about magic tricks and magicians.** Including *Willard the Wizard* by Bergeron (1978), *Modern Magic* and *More Magic* by Hoffmann (McKay editions w/jackets), *Blackstone's Modern Card Tricks and Secrets of Magic* by Gibson (1929), *Magic by Hoyam* by Mayoh (1949), *The Book without a Name* by Annemann (1931), *Further Magic of the Hands* by Victor (1946), *Learned Pigs and Fireproof Women* by Jay (1987), *The Secret Life of Houdini* by Kalush and Sloman (2006), *Magicians' Tricks and How They Are Done* by Hatton and Plate (1917), bound volumes of *Magigram*, and many more. Sizes and bindings vary. Generally good condition. High original cost. SHOULD BE SEEN.

300/400

117. Gervais, Mons. **A Unique Series of New and Original Card Tricks.** Sunderland: Elloitt & Greenfield: 1894. Grey printed wraps. 8vo. Ex-libris J.B. Findlay. Pages soiled, wraps chipped, nearly disbound.

100/200

118. **Hamely's Book of Magic and Mystery** [cover title]. London: W.F. Hamley, ca. 1900. Light green pictorial wrappers. Profusely illustrated. Small folio. Corners and spine chipped, vertical fold; good.

200/250

119. Harcourt, S. **Harcourt's Troupe of Indian Perofrmers. Book of Magic.** Birmingham: Bennett, Fulton & Morton, ca. 1915. Pink pictorial wraps. 8vo. Good.

50/150

A contemporary note laid in (possibly in Stanley Collins' hand), states that "Owen Clark joined this troupe...stayed a few weeks."



120

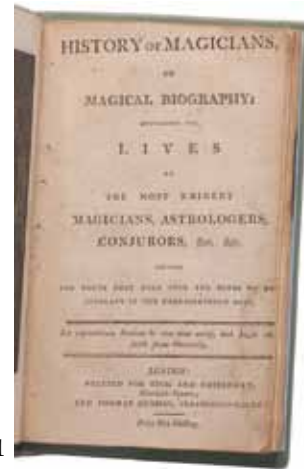


120 (interior detail)

120. Hartz, M. **Souvenir of Prof. Hartz**. Cleveland: W.J. Morgan & Co., ca. 1874. Pictorial wraps. A strip unfolds inside to show 12 scenes illustrating a number of Hartz's feats. Rear wrap advertises the White Sewing Machine Co. 24mo. One corner chipped at rear, otherwise very good. Rare. See Toole Stott 337.

1,000/1,500

Hartz was one of many magicians to adopt the "gift show" model, whereby he promised to lavish valuable presents on those who attended his performances. The gifts would be distributed by a lottery system among the patrons. This booklet was produced in conjunction with a company that manufactured sewing machines Hartz gave away, as the rear of the booklet states, "Its world renowned popularity has induced Prof. Hartz to make it one of his leading gifts. He will give away at least 2 of these beautiful machines in each city."



121

121. **History of Magicians**. London: Thomas Tegg, 1805. Contemporary leather, spine stamped in gold. Folding frontispiece dated 1803. 8vo. Dark Stains in margin of second half of book not affecting text, minor loss to margins of last four leaves, binding holes in gutters; otherwise good. Toole-Stott 848.

1,500/2,000



121

122. Hoffmann, Professor (Angelo Lewis). **Conjurer Dick**. London and New York: Warne & Co., [1888]. Elaborately stamped blue cloth. Engraved frontispiece. 8vo. Flyleaf embossed with former owner's stamp, good overall.

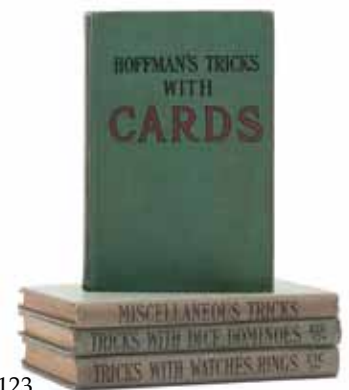
150/250

123. Hoffmann, Professor. **Four Professor Hoffmann magic books**. Including *Tricks with Cards*; *Tricks with Dice, Dominoes, etc.*; *Miscellaneous Tricks*; and *Tricks with Watches, Rings, etc.* Philadelphia: David McKay, ca. 1910. Uniformly bound in green cloth stamped in red and black. Illustrated. 8vo. One page damaged in final title, otherwise good.

75/150



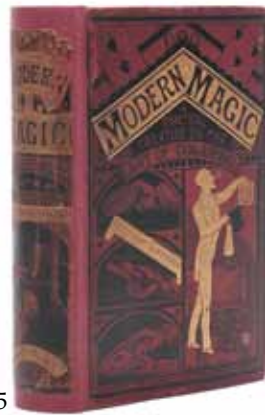
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124



125



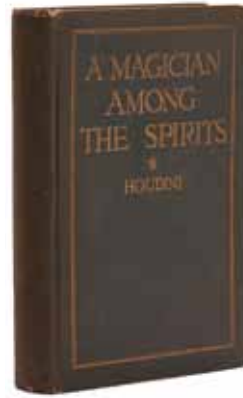
128



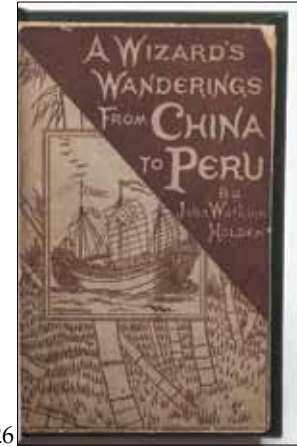
127



129



126



124. Hoffmann, Professor. **Later Magic**. London: George Routledge and Sons, 1925. New and enlarged edition. Red pictorial cloth. Portrait frontispiece, illustrated. Thick 8vo. Minor soiling to cover; very good. NICE COPY.

150/250

A CONJURING CORNERSTONE – TRUE FIRST EDITION

125. Hoffmann, Professor. **Modern Magic**. London: George Routledge and Sons, 1876. First edition, first state (black hat, gold cone). Red cloth stamped in black and gold. Engraved frontispiece. With 318 illustrations. Thick 8vo. Rebacked, cloth significantly worn, new endpapers, contents sound. Toole-Stott 386.

400/500

An unabashed literary success, this, the first printing of Modern Magic, sold out – to the great surprise of the author and his publisher – some six weeks after its initial publication. The substantial success of this book (and the nature of its content, as it was the first book to reveal “professional” secrets of a type) ushered in a new era in conjuring literature that flourished for over a century. Only 2,000 copies of the first edition were printed, and few have survived. This is one of those books.

126. Holden, John Watkins. **A Wizard's Wanderings from China to Peru**. London: Dean & Son, 1886. Pictorial boards bound in green cloth stamped in gold. Portrait frontispiece. 8vo. Former owner's embossed stamp on half-title, otherwise very good. Uncommon.

400/500

Holden appeared before Queen Victoria at Balmoral Castle, as well as the Prince and Princess of Wales.

127. Home, Daniel Dunglas. **Incidents in My Life**. New York: Carleton, 1863. FIRST EDITION. Pebbled and embossed cloth, spine stamped in gold. 8vo. Spine sunned, otherwise good.

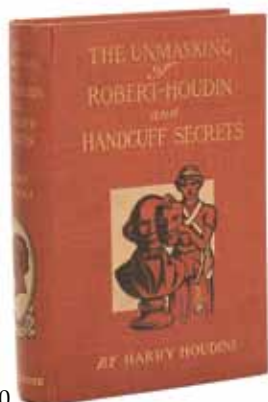
300/350

128. Hopkins, Nevil Monroe. **Twentieth Century Magic**. London: George Routledge and Sons, 1904. Blue pictorial cloth. Illustrated. 8vo. Very good. NICE COPY.

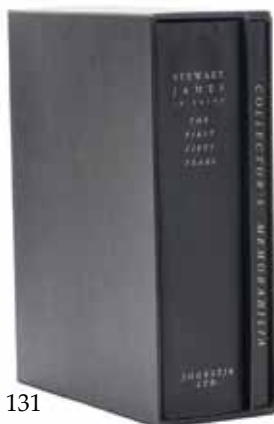
100/150

129. Houdini, Harry. **A Magician Among the Spirits**. New York: Harper Brothers, 1924. FIRST EDITION. Frontispiece. Plates. 8vo. BOLDLY INSCRIBED AND SIGNED ON THE FFEP, “TO NAT G. ROTHSTEIN, HOPE YOU WILL HAVE TO READ MY BOOK, BEST WISHES, HOUDINI, MAY 2/1924.”

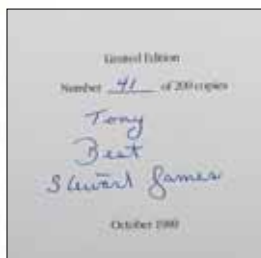
1,500/2,000



130



131



132



133



135



134

130. Houdini, Harry. **The Unmasking of Robert-Houdin and Handcuff Secrets**. London: George Routledge, 1909. Pictorial cloth. Portrait frontispiece, illustrated. Thick 8vo. Fine condition. NICE COPY.

400/600

With the exception of a former owner's signature and bookplate, the condition of this book is virtually as new.

131. James, Stewart. **Stewart James in Print: The First Fifty Years**. Toronto: Jogestja, 1989. Number 41 from the limited, deluxe edition of 200. Black cloth stamped in silver with matching slipcase and portfolio of memorabilia. Thick 4to. Very good. NUMBERED, SIGNED AND INSCRIBED BY STEWART JAMES.

300/350

132. Kaplan, George. **The Fine Art of Magic**. York: Fleming Book Co., 1948. Publisher's cloth with jacket, illustrated by Francis J. Rigney. 8vo. Former owner's bookplate on front pastedown, otherwise good.

75/150

133. **Les Tours de Cartes Les Plus Amusans**. Paris: Chez Delarue, ca. 1800. Purple pictorial wraps. Woodcut frontispiece, woodcut plates. 24mo. Spine and extremities chipped; very good.

300/400

134. Maccabe, Frederic. **The Art of Ventriloquism**. London: Frederick Warne & Co., 1875. Pictorial boards. 12mo. Boards toned, spine chipped; good. Toole-Stott 460.

100/200

135. **Magic**. Ellis Stanyon. V1 N1 (Oct. 1900) – V15 N9 (Jun. 1920). COMPLETE FILE. Limited reprint edition from Kaufman and Greenberg, being No. 421 of 500 copies. Three cloth bound volumes with matching slipcase. Very good. Alfredson/Daily 3535.

200/250

With: Stanyon's Serial Lessons in Conjuring, uniformly bound and slipcased, as issued by Kaufman and Greenberg.



136



137



138



140



139

136. **Magic Cauldron - New Series.** F. William Keuthe. N1 (Mar. 1977) - N20 (Fall 1984). Complete file. Supplements not collated. Includes "spool" issue N22 (Apr. 1998) issued by Bruce Dunn. Alfredson/Daily 3655.

200/300

137. **Magician's Own Book.** New York: Fitzgerald Publishing, ca. 1870. Brown pebbled cloth stamped in gold. Illustrated. 8vo. Fine.

200/250

An exceptionally bright, tight, and attractive copy of this perennial, and with an unusual publisher's imprint, not noted in Toole-Stott's bibliography of conjuring works.

138. **Magicol (old series).** Morris Young et al. V1 N1 (Aug. 1950) - V3 N1 (Aug./Sept. 1952). COMPLETE FILE. Loose issues. Alfredson/Daily 4565.

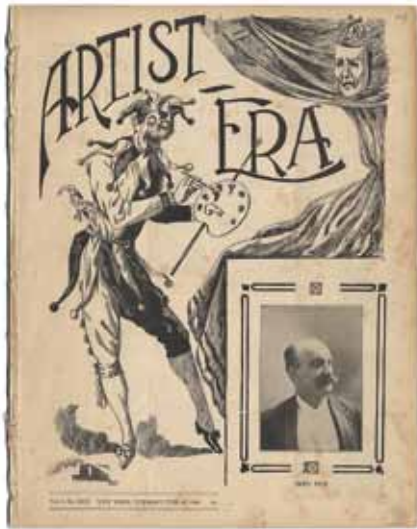
100/200

139. **Magicol (old series).** A collection of proofs, paste-ups and ephemera. Gathered by the founder and first editor of the Magic Collectors' Association, Dr. Morris N. Young, and including paste-ups for the various early issues; printer's proofs; correspondence; manuscripts, some with corrections and notations from Farelli, Findlay, H. Adrian Smith, Jack Crimmins, and others; and other ephemeral material relating to this first American publication devoted to the collecting of magicana. Hundreds of pages. 1950s. Condition varies from fair to very good. SHOULD BE SEEN.

250/500

140. **Mahatma.** George Little, et al. V1 N1 (Mar. 1895) - V9 N8 (Feb. 1906). Complete file. Limited edition reprint edition as issued in 1994 in two green clothbound volumes with matching slipcase. Vol. 1 inscribed and signed by the publisher. Alfredson/Daily 4655.

200/300



141



144



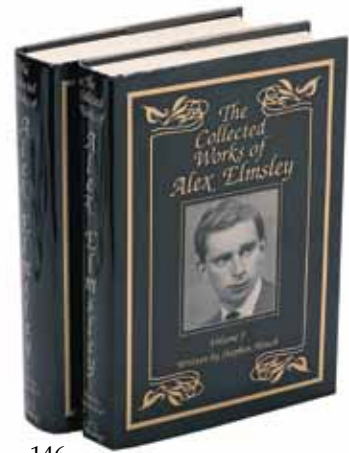
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143



145



146

TWO PERIODICAL RARITIES

141. **Artist-Era**. George Little & Merton Clivette. V1 N13 (Feb. 25, 1896). 4to. One of two known issues. Pinholes from old binding, general wear; good. See Alfredson Daily 4655. Rare.

600/800

142. **The Vaudeville**. Lawrence & Little. V1 N9 (Nov. 1895). 4to. One of two known issues. Nearly disbound, last two leaves detached, several closed tears; fair. See Alfredson-Daily 4655. Rare.

600/800

143. Marlo, Ed (Edward Malkowski). **The Patented Shuffle**. Chicago: Author, 1964. Comb bound. Illustrated. 4to. Very good.

100/200

144. Maurer, Otto. **Illustrated Descriptive Price List of Magical Apparatus and Illusions**. New York, ca. 1884. Pictorial wraps. Heavily illustrated. 8vo. NICE COPY. Signed on the cover by W.E. Robinson, who went on to fame as the Marvelous Chinese Conjuror, Chung Ling Soo. See Toole-Stott 1128.

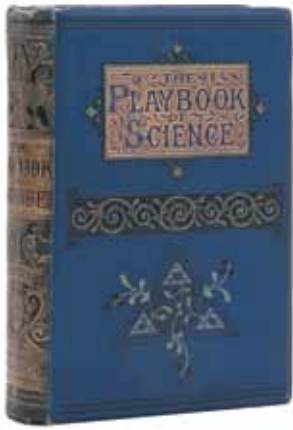
300/500

145. [Miller, David Prince]. **The Wizard King's Book of Magic!** Glasgow: David Jack & Son, ca. 1865. Brown pictorial wraps. Pp. [1], 2-8. 12mo. Rear cover detached, extremities worn, one stain on front wrap; good. Not in Toole Stott. Rare.

800/1,000

146. Minch, Stephen. **The Collected Works of Alex Elmsley Vols. I and II**. Tahoma: L&L Publishing, 1991 and 1994. Black cloth with jackets, illustrated. Tall 8vo. Good.

200/250



147



148



149



150



151



152

147. Pepper, John Henry. **The Boy's Book of Science**. London: George Routledge, [1870]. Blue cloth stamped in three colors. All edges gilded. Illustrated. 8vo. Hinges loose, otherwise very good. Toole-Stott 554. NICE COPY.

200/250

148. Pepper, John Henry. **The Playbook of Metals**. London: George Routledge, 1869. "A New Edition." Full leather with tooled, banded spine. Engraved frontispiece, illustrated. 8vo. Spine label chipped, light wear; good. See Toole-Stott 1150 and 1151.

150/200

149. Pinchbeck, William. **Witchcraft or The Art of Fortune Telling Unveiled**. Boston: Author, 1805. First edition. 8vo. Poor condition. Two-thirds of the front cover, which included the pastedown frontispiece, is missing. Title page loose and frayed along edges, losing most of the title line. Three following pages are loose, a large corner of text missing on two pages. Signature C (pp. 25 - 36) lacking; in its place is a misbound Signature G (pp. 73-84) which is repeated in its proper place later in the book. Minor worming along gutter margin in final pages and blank leaf, not affecting text. Pages are uniformly browned as usual. Half of rear cover lacking. Remnants of original leather

spine still attached to wooden boards. Housed in grey buckram folding box with acid-free lining and paper label; initials of former owner imprinted on lower front cover. Toole-Stoot 563. Rare.

500/800

150. Pinetti, Herman. **Second Sight Secrets and Mechanical Magic**. Bridgeport: The Dunham Press, 1905. Dark grey pictorial wraps, illustrated. 12mo. Good.

50/150

Explained are secrets of table tipping, levitation, and second sight codes.

151. Ponsin, J.N. (Trans. S.H. Sharpe). **Ponsin on Conjuring**. London: George Johnson, 1937. Green cloth, stamped in gold. Illustrated. 8vo. Former owner's stamp and embossing on ffep; good.

100/150

152. **The Practical Magician and Ventriloquist's Guide**. New York: Hurst & Co., (1876). Hand-colored pictorial wraps. 8vo. Cover worn and chipped; good. Toole-Stott 578.

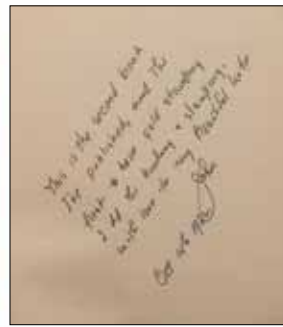
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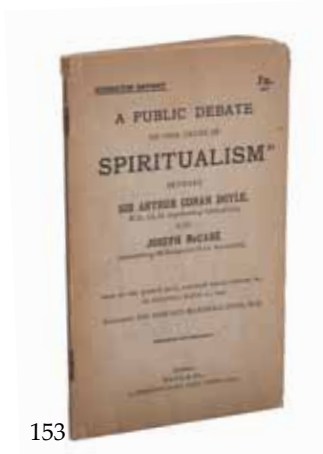
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153



158



157

153. **A Public Debate on the Truth of Spiritualism. Between Sir Arthur Conan Doyle....** London: Watts & Co., 1920. Wraps. 8vo. One page mended with old tape; good.

150/200

154. Rid, S. **The Art of Juggling.** [New York]: John McArdle, 1952. Limited edition. Wine-colored cloth over leather spine, stamped in gold, with publisher's dust wrapper. With publisher's essay on history of the book. 12mo. Inscribed and signed on the flap, "This is the second book I have published, and the first to have gold stamping. I did the binding and stamping. With love to my beautiful wife. John."

400/500

McArdle published several classic works on conjuring in limited editions. He was involved in most every step of production, from binding to stamping, and in some cases, printed the books himself, as well.

155. Robert-Houdin, Jean Eugène. **Card Sharping Exposed.** London: George Routledge and Sons, ca. 1882. Green cloth stamped in red, black, and gold. Illustrated. Translated and with an introduction by Professor Hoffmann. 8vo. Minor foxing, light wear to cloth; very good. NICE COPY.

250/350

156. Robert-Houdin, Jean Eugène. **The Secrets of Conjuring & Magic.** London: George Routledge & Sons, 1878. Red cloth elaborately stamped in black and gold. Illustrated. Translated and with an introduction by Professor Hoffmann. 8vo. Martinka overslip on title page, good overall.

200/250

157. Scheidler, John. **Scheidler's Art of Conjuring Simplified.** Cleveland: John G. Scheidler Enterprises, ca. 1876. Pink pictorial wraps. Illustrated. 12mo. One corner chipped, otherwise very good. Toole-Stott 617. Scarce.

600/800

158. Scot, Reginald. **The Discoverie of Witchcraft.** [London]: John Rodker, 1930. Number 660 from an edition of 1275 copies. Red morocco back over green buckram; top edge gilt, printed on Dutch paper. Woodcuts in text. With an introduction by the Rev. Montague Summers. Small folio. Light wear to head and foot of spine, otherwise very good.

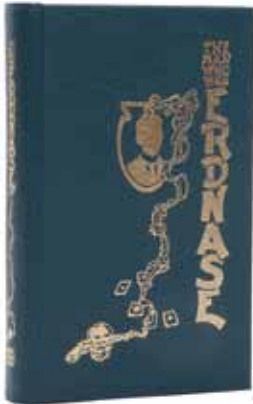
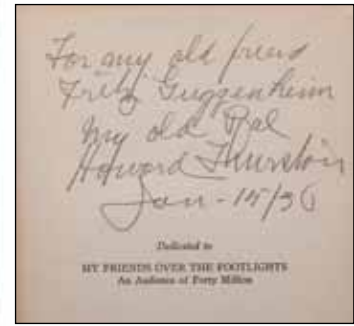
300/500



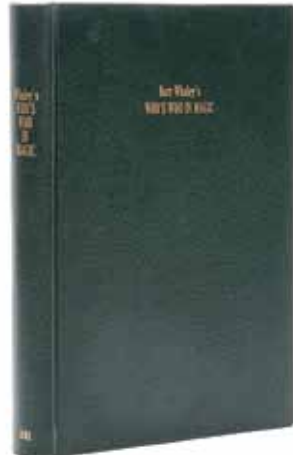
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161



162



164



159. Sharpe, S.H. **Art and Magic**. Los Angeles: The Miracle Factory, 2003. Deluxe edition, number 63 of 100 copies. Publisher's cloth with jacket in ribbon-tied box and two "bonus" publications. 8vo. Fine condition. LIMITATION PAGE SIGNED BY JUAN TAMARIZ, LUIS DE MATOS, VITO LUPO, KATLYN BREENE AND TODD KARR.

200/300

160. Thurston, Howard. **My Life of Magic**. Philadelphia: Dorrance & Company, 1929. Green cloth. Portrait frontispiece. 8vo. Cloth lightly spotted and corners bumped; good. BOLDLY INSCRIBED AND SIGNED "FOR MY OLD FRIEND FRITZ GUGGENHEIM MY OLD PAL, HOWARD THURSTON, JAN 15/30."

300/400

161. Whaley, Bart with Jeff Busby and Martin Gardner. **The Man Who Was Erdnase**. Oakland: Jeff Busby Magic: 1991. Blue leather stamped in gold. Deluxe autograph edition of 200 copies. Illustrated. 8vo. Very good. SIGNED BY WHALEY, BUSBY, GARDNER AND "MILTON FRANKLIN ANDREWS."

250/350

162. Whaley, Bart. **Who's Who in Magic**. Oakland: Jeff Busby Magic, 1990. Number 383 from an edition of 500. Pebbled green cloth stamped in gold. Illustrated. 4to. Very good. Inscribed and signed by the publisher.

200/300

163. Yost, Thomas. **Catalogue of Conjuring Apparatus**. Philadelphia: Yost & Co., ca. 1910. Pictorial wraps. Heavily illustrated. 8vo. Spine chipped; good.

100/150

With: *by six Supplementary Yost lists; all illustrated, in wraps and 8vo; condition generally fair.*

164. Young, Morris N. **Hobby Magic. Book and original manuscript**. New York: Trillion Press, 1950. Cloth. Illustrated. 8vo. Manuscript material includes artist's rendering for dust jacket, proof sheets, typed author's manuscript on 4to sheets with author's holographic corrections, large-format photographs used as plates in the book (including pictures of Hofzinsler apparatus, Charles Larson's magic collection, Houdini with Teddy Roosevelt, and more), etc. Most material worn from use, but good overall.

250/350



165



168



167



166

EPHEMERA

165. Baldwin, Samri S. **Group of S.S. Baldwin ephemera.** Including a half-length silver print portrait of the “White Mahatma,” a letterpress printed ticket coupon, and a bi-fold flyer in gold and black ink and filled with press notices and endorsements. Circa 1890s. Scrapbook remnants on versos; good.

200/300

166. Blackstone, Harry (Henry Boughton). **Lobby photo of Blackstone Sr. levitating a glass of milk.** New York, Nasib studio, ca. 1925. Striking full-length photo of the magician, a glass of milk floating below his outstretched hand. This trick would later be reinvented as Blackstone’s most famous effect, the Floating Light Bulb. 11 x 14”. Pinholes at corners, one closed tear in top margin, light surface wear; good.

250/350

167. Blackstone, Harry. **Lobby photo of Blackstone performing the Duck Inn trick.** New York, Nasib studio, ca. 1925. Blackstone and five assistants pose on stage for this rapid production and vanish of live ducks. 13 ½ x 10 ½”. Pinholes at corners, old tape on verso at corners; good.

200/300

168. Blackstone, Harry. **Trick photograph of Harry Blackstone, Sr., signed.** American, ca. 1950. Newspaper publicity trick photo of Blackstone with the decapitated head of a live woman in his hand. On a vintage cabinet card mount (unmarked). SIGNED IN THE MARGIN, “COL. HARRY BLACKSTONE 2-16-1955.”

150/250



169

Respectfully
A. Blitz



170



171



172



173

169. Blitz, Signor Antonio. **Two-page ALS from Signor Blitz.** Being a stampless folded letter postmarked Cincinnati, May 17, 1839. Blitz writes to the owner of New York's American Museum (a dime museum, preceding Barnum's famous edifice of the same name), regarding an upcoming appearance there, as well as his health, and the arrival of his props in New York "they cannot be brought by stage...." Signed "A. Blitz." One sheet folded to four 4to size pages. Original fold lines; very good. Rare.

500/750

One of the most famous and accomplished magicians of the mid-19th century, Blitz worked as a ventriloquist, magician, plate spinner, and proprietor of a trained canary show. His autograph is uncommon at best; ALSs in his own hand are unquestionably rare.

170. [Bookplates] **A collection of over 20 magicians' bookplates.** Including examples from the libraries of C.A. George Newmann, Herb Zarrow, Li Chung Soo, Eperny, Stanley Collins (signed), David Price, John Mulholland (two different), Roland Winder, Earl Reum, The Harry Price Library, and others. 1920s - 60s.

100/200

171. Buchinger, Matthew. **Mathew Buchinger engraving.** [London, ca. 1790]. Full-length image of the "little man of Nuremburg," who, despite being born without hands or feet, could execute trick bowling shots, engrave intricate portraits, and perform sleight-of-hand tricks. 5 1/2 x 9". One corner clipped.

200/300

172. **Conjuring Lights Living & Deceased.** New York, Robert Ankele, 1898. Photomontage of many of the best-known magicians of the late 19th century, including Robert-Houdin, Downs, Blitz, Herrmann, Thorn, Kellar, and others. With printed index affixed to verso. 10 1/4 x 13". Mounted to board. Good.

200/250

173. [Cups and Balls] **Hotel de Ville.** Paris, Chez Rittner, ca. 19th century. Steel engraving of this Parisian landmark. Cups and Balls conjuror in the foreground. 12 1/2 x 9 1/2". Foxed. Good.

150/250



174



176



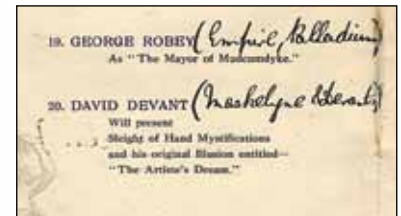
177



175



178



177 (detail)

FIT FOR A KING

174. [Cups and Balls] **Musée Pour Rire**. Paris, ca. 1840. Lithograph by Bourdet of a street conjurer speaking with a patron. Cups and balls are prominently displayed on his table, a gibeciere is around his waist. 8 x 10". Framed and glazed, not examined out of frame.

200/300

175. Dante (Harry August Jansen). **Complimentary Pass for Dante's magic show**. American, ca. 1922. Show is billed as "Thurston-Kellar Mysteries." 4 x 2 1/4". Scrapbook remnants on verso. SIGNED BY DANTE.

50/100

176. Dante. **Group of 13 pieces of Dante ephemera**. Including theater and souvenir programs, a real-photo postcard, illustrated mailing cover, a souvenir "Trunk Book," and one 10 x 8" photograph of Dante with a group of children. 1930s - 50s.

150/200

177. Devant, David. **Royal Command Performance Program, featuring David Devant**. London, 1912. Conducted on July 1st, 1912, the 24-act program included England's leading variety artists, including Harry Lauder, Arthur Prince (ventriloquist), Barclay Gammon (pianist for Maskelyne's), Charles Aldrich (quick change) and Devant, the first magician to appear on a command performance bill. Bound with purple ribbon. Tall 8vo. Contemporary newspaper notices pasted inside the covers, scrapbook remnants on verso, contemporary marginal notes.

200/300

178. Di Ghilini, U.P. **Anti-spiritualism scrapbook of Di Ghilini**. Oversize scrapbook of testimonial letters, programs, newspaper clippings, clipped headlines, and magazine stories related to the career of Di Ghilini, a California-based magician and "psychic investigator" who exposed the tricks of fraudulent spirit mediums, in much the same way that Houdini did. Several stories and photos of Houdini and his wife Beatrice included. 1920s. Contents generally good.

200/300



179



180



181



182



183



184

179. Downs, T. Nelson. **One-page ALS from T. Nelson Downs.** Dated July 27, 1925, Downs writes to the secretary of the S.A.M., thanking him for his hospitality on Downs' "trip East," and commenting that "Everyone Everywhere Houdini in particular seemed to go away out of their way to show me a big time." On Downs pictorial letterhead, accompanied by a program from the T. Nelson Downs testimonial. Very good.

200/250

180. Elliott, James William. **Group of three pieces of Dr. J.W. Elliott ephemera.** Including a bust portrait, autographed note, "Compliments of J William Elliott MD Boston Mass Oct 1st - 98"; and a business card on which his title as world champion card manipulator is misspelled. The three laid down on an album page measuring 6 x 10". Photograph cracked, otherwise good.

200/300

181. [Female Magicians] **Group of 11 photographs of female magicians.** Including Jane Thurston, Dell O'Dell, Betty Dodson, Moi-Yo Miller, Jade, Betty Johnstone, Lady Crystal, and others. 1920s - 90s. 8 x 10". Four inscribed and signed.

150/200

182. Findlay, James. **J.B. Findlay conjuring collection scrapbook.** Color and black and white photographs of the famous Scottish collector of magicana. Over 24 images. Included are handsome and early photographs of Cardini and John Ramsay; Findlay with Milbourne Christopher, John Mulholland, and DeVega; as well as fascinating views of books, posters, and playbills in Findlay's famous collection. Oblong 8vo. Good.

300/500

183. [Fortune Teller] **L'Oracle du Jardin de Tivoli.** London, 1821. Handsome engraving of an itinerant fortune teller reading cards for a group of ladies. 11 3/4 x 9 1/4". Good.

150/200

184. Fox, Imro. **Portrait of magician Imro Fox.** American, ca. 1910. Half-length portrait of the necromantic comedian who was once part of the "Triple Alliance." 4 3/4 x 6 3/4". Toned; good.

100/200

Before embarking on his career before the footlights, Fox worked as a hotel chef in Washington, D.C.



186



187

186. Garcia, Frank. **Frank Garcia's US passport.** Expired passport belonging to the magician who billed himself as the "Man with the Million Dollar Hands." Issued March 10, 1976. Signed twice by Garcia.

250/300

187. Germain, Karl (Charles Mattmuller). **Photograph of Germain, inscribed and signed.** [Cleveland], ca. 1940. Half-length portrait of Germain, British magician Oswald Rae, and journalist Harlowe Hoyt. 10 x 8". Inscribed and signed by Hoyt and Germain. Very good.

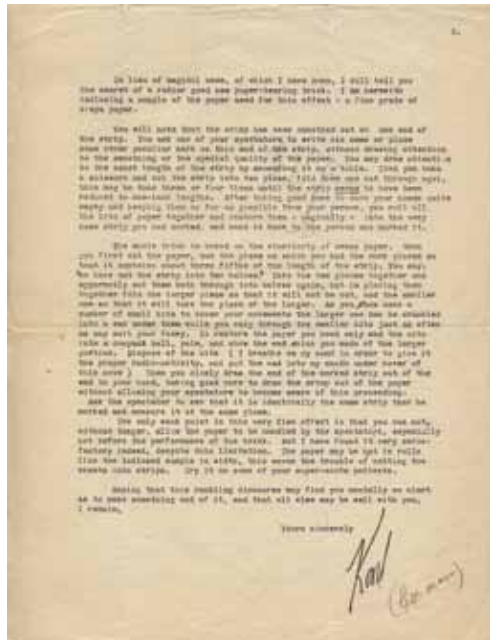
250/350



188

188. Germain, Karl. **Photograph of Germain performing the Butterfly Trick.** American, ca. 1905. Full-length image of Germain performing his original feat in which a gigantic butterfly appeared in mid-air. 5 x 7". One corner chipped, some visibly rippling. Good.

300/500



189

189. Germain, Karl. **Instructions for Germain's paper tearing trick, signed.** Typed by Germain and detailing the working of a cut and restored paper trick, the method of which has not been previously published. With small notations in Germain's hand. One 4to sheet, likely the third page of a longer TLS. Ca. 1925. SIGNED "KARL."

200/400

190. Goldin, Horace (Hyman Elias Goldstein). **Portrait of Horace Goldin, inscribed and signed.** London, S. Georges, 1929. Bust portrait. 8 x 10". Scrapbook remnants on verso; very good. INSCRIPTION READS, "TO ONE OF THE BEST, JOE BERG, A FRIEND. HORACE GOLDIN. 14/12/29, NOTTINGHAM, ENG."

200/300



190



191



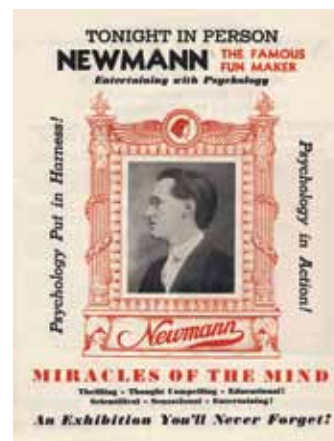
192

191. Goldin, Horace. **Group of Horace Goldin ephemera.** Including a souvenir book, prospectus for his autobiography *It's Fun to be Fooled*, and a folio-size flyer bearing Goldin's endorsement of Goldston's book *Further Exclusive Magical Secrets*. British, 1920s. Good.

100/200

192. Goldin, Horace. **Horace Goldin Italian souvenir program.** Eight-page pictorial brochure showcasing many of Goldin's most famous effects, including his hand shadow routine, the Living Miracle (Buzz Saw), Canary in Lightbulb, and more. Vivid illustrations. Italian text. Ca. 1933. Good.

150/200



193



193. [Handbills] **Group of over 20 vintage magicians' handbills.** Including examples advertising the performances of Nicola, Mel-Roy, Ed Reno, Carter the Great, Paul Fleming, Colteaux, General Tom Thumb (with Kinura, Japanese Mystifier), Richards, Laurant, Pierson, and more. 1890s - 1950s. 8vo and smaller. Condition varies, but generally good.

250/350

194. Herrmann, Adelaide. **Portrait of Adelaide Herrmann.** American, ca. 1900. Adelaide sits in front of a mirror, dressed in an elaborate costume. Possibly a companion photo to similar images taken with her nephew, Leon. 6 x 8". Surface wear, corners clipped, and two closed tears; fair.

250/300



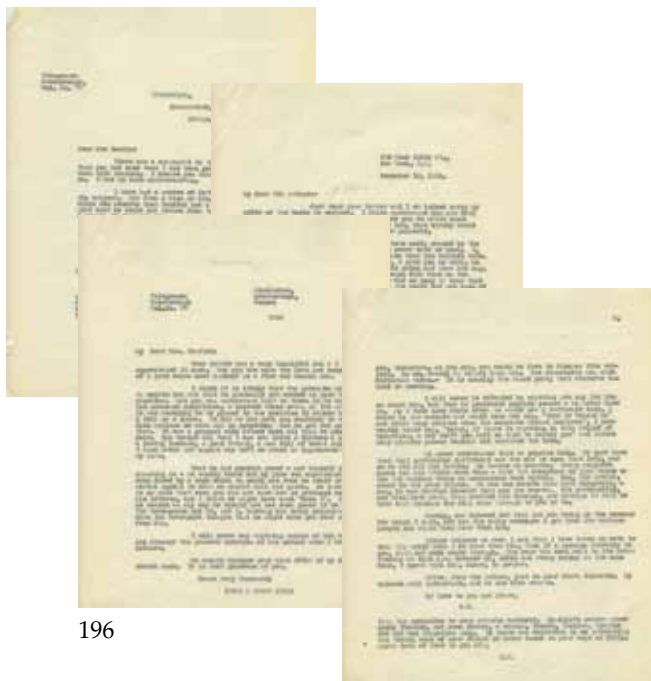
194

195. Herrmann, Alexander. **Promissory note with lithographed bust portrait of Herrmann.** Commercial document bears a portrait of The Great Herrmann in light purple ink over black text. 4 x 7". Ca. 1890. Unused. Visible stains; fair.

200/250



195



196



199



197



198

196. Houdini, Beatrice. **Important group of 13-carbon copies of Beatrice Houdini-Arthur Conan Doyle correspondence.** A fascinating archive of correspondence between the widow of Houdini and the creator of Sherlock Holmes, being a series of early carbon copies of letters between the two parties, and describing in great detail, the friction between the two men based on their diverging views on spiritualism, Houdini's grave, Doyle's communication with mediums, Mrs. Houdini's vaudeville act, the Houdini code, Houdini's last days in the hospital, Houdini's mother, and many other fascinating topics. The earliest letter dates to December 7, 1927. Two copies of each letter included. Edges tattered, but overall good. A remarkable record of a historic friendship.

200/250

197. Houdini, Harry. **Houdini and Beatrice Houdini plaster busts.** New York [?], C. Romanelli Jr., ca. 1930s. Signed by the artist. Minor chips and wear, especially the shoulder of Houdini.

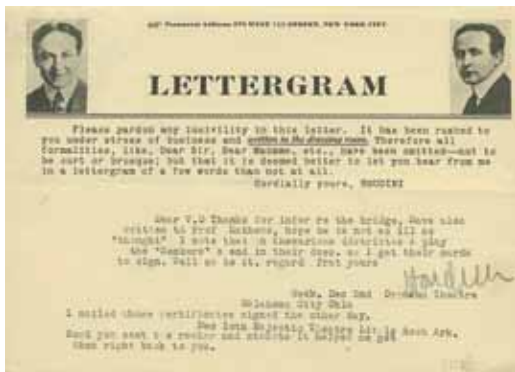
150/250

198. Houdini, Harry. **Darby-type adjustable handcuffs owned by Harry Houdini.** British [?], ca. 1910. Formerly on display with Houdini's property at the Outagamie Museum in Appleton, Wisconsin. With original key, exhibit tags, and letter of provenance. Center link replaced, otherwise good.

2,000/2,500

199. Houdini, Harry. **Défi! Copie! Monsiuer Houdini.** Aug. Bonnenge, Brussels, 1912. Oversize letterpress broadside/challenge from the Maison Bosquet defying Houdini to escape from a packing case. French text. 10 ¼ x 14 ¾". Chipped and edges trimmed close; laid down; good.

800/1,200



200



200



201



202



200. Houdini, Harry. **Houdini autograph, lettergram, photograph, and key.** Four items, including a sepia-toned photo of Houdini, the verso stamped “Houdini Collection”; a note inscribed and signed, “Secure knots secures not Houdini, April 6 - 1925 and all’s well, signed in my dressing room” and also signed “Witness - Beatrice Houdini”; a Houdini lettergram bearing two portraits of the magician, signed in pencil (but possibly not in Houdini’s hand); and a small brass key owned by Houdini.

1,600/1,900

201. Houdini, Harry. **Houdini portrait and Houdini-owned key.** The first a vintage sepia-toned bust portrait of Houdini, by Butler Studio of Chicago, ca. 1925, the verso stamped “Houdini Collection Original”; the second a brass key owned by Houdini.

600/800

202. Houdini, Harry. **Houdini Rembrandt Theater program, signed.** Amsterdam, ca. 1903. Early program features Houdini prominently, and includes an early portrait of the great escape artist used later on his own pitch books, including those produced in Russia. 16 pages, 8vo. Disbound, otherwise good. SIGNED IN PENCIL ON THE COVER BY HOUDINI.

1,400/1,600



204



205



207

"Hello! Hello! Hello!"		
3:03	MARYON VADIE and OTA GYGI and Company in their Repertoire of Dance Pieces and Music	9:03
3:23	Mlle ANN CODEE "The Parisienne Coquette"	9:23
3:38	HOUDINI (in Person) Performing Feats of Mystery	9:38
4:05	JOHN T. MURRAY and VIVIE OAKLAND In Songs and Satires	10:05
4:22	MISS ST. LOUIS The "Dimpled" Favorite of the National Bathing Beauties' Pageant at Atlantic City	10:22
4:37	News of the World at Large	10:37

203



206

203. Houdini, Harry. **Houdini theater program.** For Christmas week, starting December 23, 1923 at the Orpheum Theater, St. Louis. On the preceding week's program (printed on the facing page) is Mr. Hymack, the quick change artists and mentor to Cardini. 8vo. Extremities worn, otherwise good.

200/300

THE MAGICIAN AND THE PRESIDENT

204. Houdini, Harry. **S.S. Emperor shipboard benefit program, signed by Houdini.** Letterpress program printed in two colors, midocean, for a performance given June 21, 1914. Houdini is the third act on the bill, presenting magic tricks, the East Indian needle trick, and several escapes. SIGNED IN THE MARGIN, "REGARDS H HOUDINI." Rare.

1,000/1,500

Houdini celebrated his twentieth wedding anniversary on board the Hamburg America line ship, the S.S. Imperator, where he and his wife met another famous passenger - Theodore Roosevelt.

205. Houdini, Harry. **Jesse L. Lasky Presents Houdini in "The Grim Game."** New York, 1919. Illustrated promotional brochure for Houdini's daredevil feature film. Four pages, 4to. Old staple holes in gutter, otherwise very good.

300/500

206. Houdini, Harry. **Harry Houdini signed bank draft.** Dated May 12, 1914 and completed in Houdini's hand, the check for one guinea being payable to the Magicians Club of London, a fraternal organization of which Houdini was the president. The verso endorsed by well-known British magician Stanley Collins, secretary of the club. Boldly signed "Harry Houdini."

800/1,200

207. Houdini, Harry. **Houdini advertising brochure.** London, ca. 1905. Four-page brochure shows a young Houdini posed with the famous Mirror Cuffs, and advertises his appearance at the Holborn Empire. 4to. Minor wear in corners, old repair in gutter, otherwise good.

500/600



212

208. Houdini, Harry. **Tremendous Success of Houdini.** London, ca. 1901. Bi-fold 4to brochure shows a young Houdini, "The Sensation of London," and reproduces testimonials from London newspapers regarding his successes at the Alhambra Theatre. Cover includes a testimonial from the Superintendent of Scotland Yard and two other policemen. Old folds, former ownership stamps (including Dr. Ellison Collection), and separated at gutter; fair. Still, a scarce piece of Houdiniana.

500/600

209. Houdini, Harry. **Engraved portrait postcard of Houdini.** Stuttgart, ca. 1910. Handsome portrait of Houdini at the height of his powers. 3 1/2 x 5 1/2". Old adhesive on verso; very good.

300/500

210. Houdini, Harry. **Photographic Houdini Christmas card.** America, ca. 1919. Bust silver print portrait titled "Harry Handcuff Houdini" on the recto. Verso carries Christmas greetings from Houdini. 2 3/4 x 1 3/4". Old adhesive stain on verso, otherwise very good.

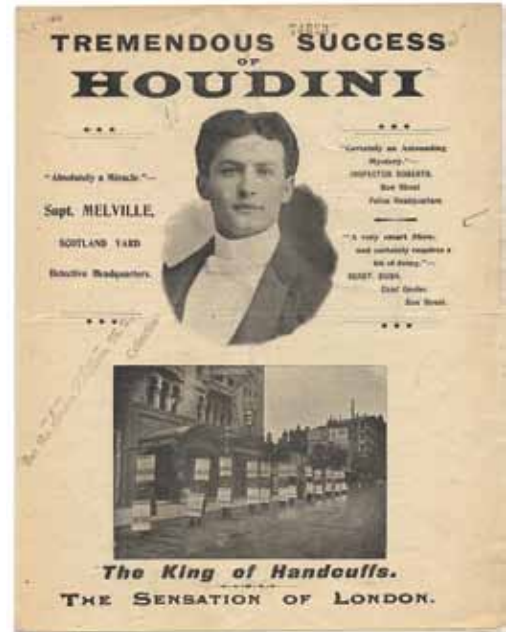
200/300

211. Houdini, Harry. **Illustrated Houdini Christmas card.** Large-format Christmas greeting from Houdini filled with cartoons of the great escape artist by the artist McBride. 12 3/4 x 9 1/2". Central fold, otherwise good.

250/350

212. Houdini, Harry. **Photograph of Houdini, Carter and Allan Shaw.** Australia, ca. 1910. Houdini and his fellow magicians Charles Carter and Allan Shaw pose in front of a three-sheet Houdini poster. 7 x 5". Two corners clipped.

150/250



208



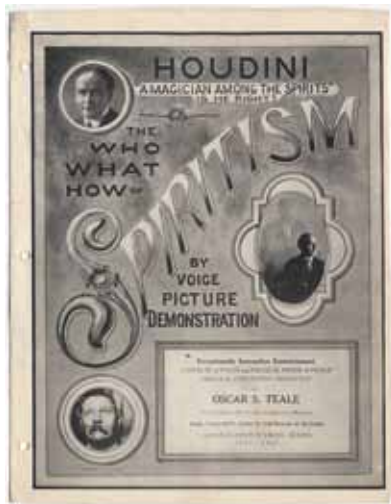
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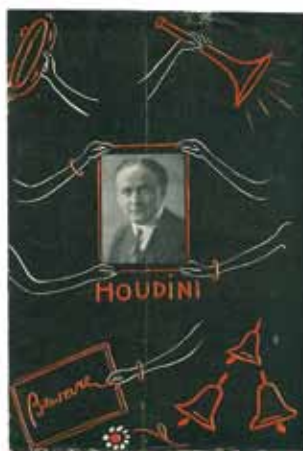
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211



214



213



217



215



216

213. Houdini, Harry. **Houdini spiritualism-themed brochure.** Eight-page brochure includes a biography of Houdini and notice of his \$10,000 challenge to spirit mediums. Ca. 1925. 8vo. Strong central fold, light wear.

150/250

216. **Jahrmarktscene (Fair Scene) engraving.** German, 1870. Steel engraving of an image by Albert Venus that depicts an itinerant magician performing with cards on an outdoor stage, on a fairground. 8vo. Top margin toned, otherwise good.

250/350

214. [Houdini] Houdini. **"A Magician Among the Spirits." Is He Right? The Who-What-How of Spiritism.** New Jersey, 1925. Monochrome brochure advertising Oscar S. Teale's lecture/demonstration regarding the work of his employer, Harry Houdini, on the subject of spiritualism. Four 4to pages. Three-hole punched (not affecting text), and scrapbook remnants on verso.

100/150

217. Jennings, Larry. **Larry Jennings' Creative Fellowship award.** Presented to him by the Academy of Magical Arts in 1995. Signed by Irene Larsen and Bruce Cervon. Framed and glazed. 14 3/4 x 19".

200/300

215. **Indian Jugglers.** Hand-colored engraving, ca. 1820. Signed "G. Bigalti." Performers in the scene execute balancing feats, sword swallowing, and juggle five balls. 8 1/2 x 6". Very good.

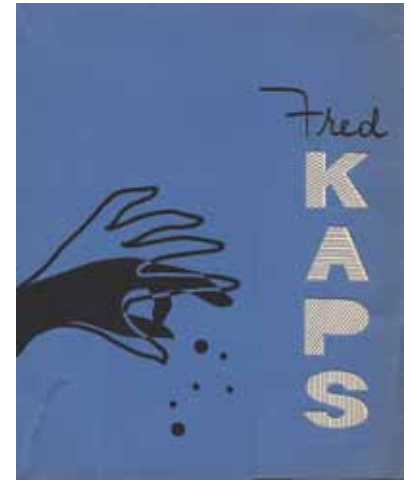
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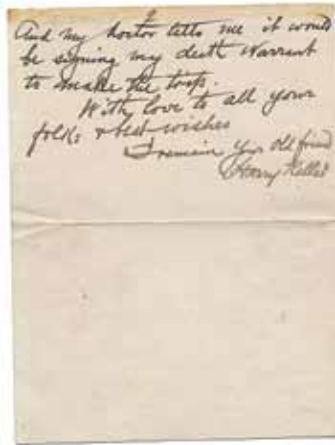
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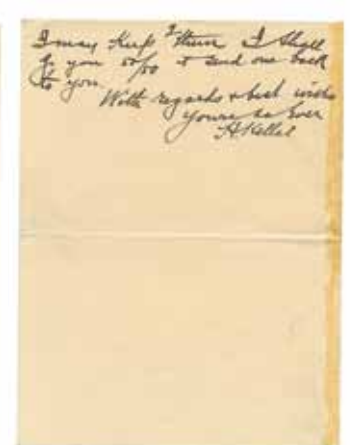
219



221



222



A CLASSIC IMAGE

218. **The Juggler of the Chateau d'Eau.** London, W. Sams, 1822. Striking hand-colored engraving of a conjuror performing the Cups and Balls for a crowd gathered around his table. 20 x 18". Framed and glazed; one visible closed tear, but not examined out of frame. *See front cover.*

500/750

219. Kaps, Fred (Abraham Pieter Adrianus Bongers). **Group of Fred Kaps Ephemera.** Including one die-cut advertising brochure, three photographs of Kaps at a New York "session" that includes Cardini, and 11 photo negatives of Kaps performing his trademark Homing Card routine. 1950s - 60s. Good.

100/200

220. Kellar, Harry (Henrich Keller). **Portrait of magician Harry Kellar.** Columbus Ohio, Baker's Art Gallery, ca. 1900. Half-length portrait of the great American magician in cabinet card format, on a mount measuring 4 1/4 x 6 1/2". Accompanied by two clipped Kellar program fragments. Mount chipped and worn on verso; good.

600/800

221. Kellar, Harry. **Two-page ALS from Kellar to Houdini.** Dated April 25, 1921, Kellar writes to Houdini in a somber tone, his last lines being, "I regret exceedingly that I shall be unable to go to New-York this summer; but I love this little old world too well to leave it by the suicide route and my doctor tells me it would be signing my death warrant to make the trip." One lithographed sheet folded to 8vo size. SIGNED "YOURS OLD FRIEND, HARRY KELLAR."

1,500/1,800

222. Kellar, Harry. **Two-page ALS from Kellar to Houdini.** Dated Nov. 13, 1920 and written on Kellar's lithographed stationery. Kellar writes to his friend Houdini with regards to the loan of several photographs of Louise Montague, winner of a \$10,000 beauty contest staged by Adam Forpaugh in New York in 1881. One lithographed sheet folded to 8vo size. SIGNED "YOURS AS EVER, H. KELLAR."

400/600



223



224



225



226



227



228

223. Kellar, Harry. **Engraved bank draft of Kellar the magician.** Circa 1905. Kellar's iconic "imp" portrait decorates this unused bank check printed on pink stock. Old adhesive on verso, otherwise good.

150/250

224. **L'Escamoteur.** Philippe Mercier; etching by Ravenet, France, ca. 1790. Iconic image of a magician performing with cups and balls and cards. Framed and glazed; minor surface wear visible, but not examined out of frame.

400/600

225. Laroche, Leroy. **La Boule Mystérieuse.** Paris, Fernand Martin, 1906. Elaborate mechanical lithographed tin toy inspired by the circus act of Laroche, who, while inside a large metal ball, would scale a spiraling platform. Pull the string on the toy and it duplicates his feat. 13 1/2" tall. Minor paint wear; good overall.

800/1,000

226. LeRoy, Servais (Jean Henri Servais LeRoy). **ALS from Servais LeRoy to Paul Fleming.** On Hotel Brooks stationery, York, PA, and dated April 9, 1915. LeRoy discusses travel plans with Mr. Gemmill (who would later become Paul Fleming). Handsomely matted and framed with a later photograph of LeRoy. Very good.

400/600

227. LeRoy, Servais. **Portrait of Servais LeRoy, signed.** New York, G. Dobkin Studio, ca. 1925. Handsome half-length silver print portrait of the great inventive Belgian illusionist. 8 x 10". Two abrasions to surface of image; good. SIGNED "SERVAIS LEROY" ON THE RECTO; THE VERSO INSCRIBED AND SIGNED BY LEROY TO RICHARD VAN DIEN.

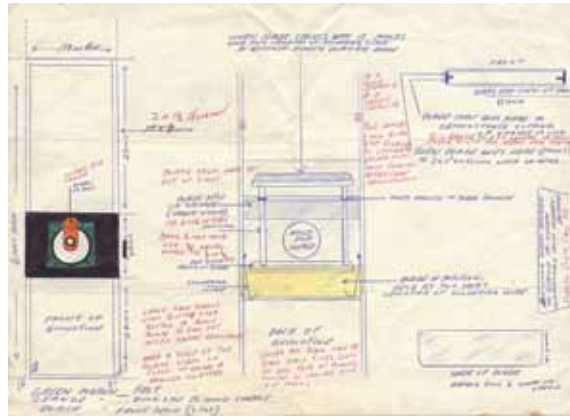
300/400

228. [Letterhead] **Collection of over 25 pieces of elaborate magicians' letterheads and autographs.** Primarily American, ca. 1890s. Including examples for Powers & Dane, Theo. Bamberg, Wallace Lee, Zancig (two different), El Barto, Carl Willmann, and many more. Many include portraits, drawings, and multiple colors. Most heads and signatures clipped; some with correspondence.

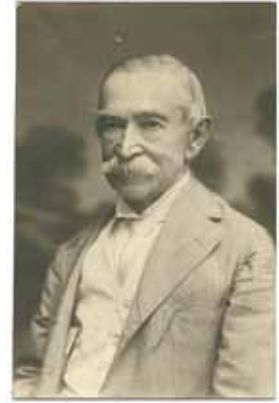
100/200



231



229



232



230



232



233

229. Levante, Les (Leslie Cole) **Les Levante's guillotine illusion plans.** Hand-drawn by the great Australian illusionist, and outlining the complete details for constructing a guillotine illusion in which a blade passes through a spectator's head. One folio-size sheet, accompanied by a one-page TLS on Levante's letterhead dated September 1st, 1971.

75/150

230. Lloyd, Arthur. **Five Arthur Lloyd lobby photos.** Monochrome images showing caricatures of the magician and self-proclaimed "human card index" performing his unique vaudeville act in which he instantly produced, on request, virtually any piece of paper, ticket, form or printed item - no matter how unusual - from his pockets. Ca. 1920. 12 x 17" and smaller. Very good. See also lot 275.

400/500

231. MacAllister, Andrew. **MacAllister the Celebrated Wizard and Magician.** Engraved image of the Scottish magician and one-time assistant to Philippe, from the front cover of Gleason's Pictorial Drawing Room Companion, Boston, Nov. 1, 1851. Folio. Matted. Very good.

75/150

232. [Martinka Brothers] **The Martinka Brothers, two photographs.** Including a handsome bust portrait of Francis J. Martinka; and a large-format (7 1/4 x 8 3/4") sepia-toned image of the brothers with Adrian Plate in the back room of their famous magic shop. The former in very good condition; the latter poor, and mounted to a scrapbook page. Accompanied by a newspaper obituary of Francis Martinka.

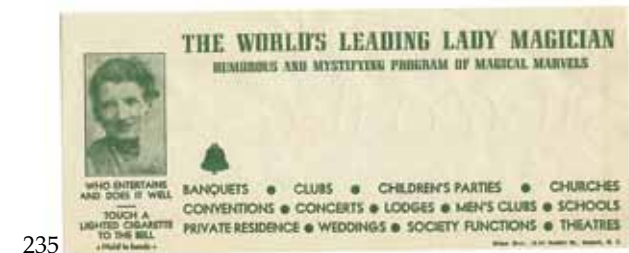
150/250

233. Maskelyne & Cooke. **Maskelyne & Cooke's Egyptian Hall Program.** London, ca. 1904. Four page program featuring Paul Valadon presenting "Well I'm ____!", Animated Photography, and J.N. Maskelyne in The Philosopher's Stone. 4to. Strong central fold; fair.

200/300



234



235

234. **Master X and Company lobby display board.** American, ca. 1940. Wooden stand used to display photos in theater lobbies. Space to accommodate three 8 x 10" pictures. Fantastic folk art look. 22 ¼ x 34 ½". Scuffed at top of board.

300/400



236

235. O'Dell, Dell (Delia Newton). **Large archive of Dell O'Dell ephemera.** Over 30 pieces, including business cards, photographs, programs, stage money, advertising novelties, Christmas cards, magazines, postcards, and more. Some items relate to her husband, juggler Charles Carrer. Primarily 1940s. Generally good condition.

200/300

WHOSE INVENTION?

236. Okito (Theo. Bamberg). **One-page Okito TLS to Alton Sharpe.** Bamberg writes from Kentucky, where he was employed by the Don Redmon Company as a builder and designer of illusions. Okito gives Sharpe license to produce a dove vanishing trick, saying, in part, "I had some bitter experience with that effect...Mr. Jack Quine [Gwynne] claimed this invention, which was absolutely untrue. Therefore this new generation should know the real originator of this effect." He is referring to the Flip-Over box, generally credited in the literature to Gwynne. Dated Jan. 15, 1953. One 4to sheet. SIGNED "THEO."

250/350



237

237. [Postcards] **Group of 27 magic-themed postcards.** Including examples for Harry Blackstone, Sr., Del Ray, Anverdi, Burtini, A.W.C. Brumfield (Welworth Co.), Gene Gordon, Tarbell, Sorcar, Len Vintus, Abbott's Magic, and many more. Postally used and unused, some real photo, some signed. 1900s - 60s.

150/300



238

238. Powell, Frederick Eugene. **Photograph of Frederick Eugene Powell in Mexican costume.** Mexico City [?], ca. 1913. Full-length portrait of the American magician dressed as a Mexican cowboy. Accompanied by a postcard advertising Powell's 1913 Mexican tour.

150/250



239

239. Powell, Frederick Eugene. **Two letters from Frederick Eugene Powell.** The first a TLS on Powell's own letterhead, with an explanatory typed note pasted down; the second an ALS on uncommon "Triple Alliance" letterhead, advertising the show of LeRoy, Fox, and Powell, and discussing the manufacture of spring flowers with Charles DeVere. The former dated 1930, the latter 1900. Two 4to sheets. Good.

100/200

240. [Printing Cuts] **Group of 17 magic-themed printing cuts.** Including images of cards, rabbits from hats, and more. Likely used in the manufacture of various magic tricks. Zinc plates mounted to wood blocks. The largest measuring 5 x 4".

40/80

241. [Prints] **Eleven magic-themed engravings.** Extracted from an 18th century French encyclopedia, and including images of card, coin, and rope tricks, as well as the classic image of a conjurer nailing a card to a wall with a pistol shot. On 4to sheets. Ca. 1799. Extremities show wear; good.

400/600

242. [Programs] **Collection of over 30 vintage magicians' programs.** Including theater and souvenir programs for Harry Blackstone Sr. (three different) and Jr., Dante (two different), Bill Neff, Thurston, Nicola, Mark Wilson, Stanley Collins, Signor Corelli (three different), Kalanag (two different), and many more. 1900s - 70s, sizes vary. Most in very good condition.

200/400

243. Raymond, Maurice (Raymond Morris Saunders). **Four pieces of The Great Raymond artwork.** Including three pen-and-ink illustrations (two being portraits), and one a striking hand-painted photo postcard in black, purple and red. The largest measuring 8 x 10".

200/300



241



242



243



244



248



245



246



247

244. Reno, Ed (Edward Munn Burdick). **Portrait of Ed Reno, wife and advance agent.** Minneapolis, Miller studio, ca. 1890. A very early portrait of Reno, who performed on Chautauqua and Lyceum circuits and near his hometown of Kankakee, Illinois well into his 80s. In cabinet card format, on a mount measuring 4 ¼ x 6 ½". Good.

150/250

245. Rosini, Paul (Paul Vucic). **Portrait of Paul Rosini, inscribed and signed.** Chicago, Bloom Studio, ca. 1940. Striking half-length portrait of the famous cabaret magician. 8 x 10". INSCRIBED "TO SAM, REMEMBER EVERY TIME YOU LOOK AT THIS PICTURE THAT WE ARE FRIEND[S]. PAUL ROSINI."

50/150

246. [Scrapbook] **Scrapbook of magic-related clippings and ephemera.** Folio-size scrapbook composed primarily of clippings from newspapers exposing magic secrets, including the Camel Cigarettes "It's Fun to be Fooled...But It's More Fun to Know" campaign, as well as images of Lafayette, the Zancigs, and TLSs from Joe Karson (regarding escapes and handcuffs), W.W. Durbin, and others. Over 50 pages. 1930s - 40s. Good.

75/150

247. [Society of Osiris] **Two Society of Osiris Thurston Frolic programs.** For the 6th annual (1928) and 8th annual (1930) party held by this private Baltimore magic club in honor of Howard Thurston. Both programs elaborately hand made and bound with ribbon, the latter reproducing rare Thurston photos and ephemera. Scarce.

200/300

The driving force behind the Society was Thomas Chew Worthington 3rd, who not only idolized Howard Thurston, but was also a pioneering collector of magicana.

248. **Some Magic Dealers Past and Present Here and Abroad.** Baltimore, Thos. C. Worthington 3rd, 1946. Photomontage of portraits of many of the world's most famous magic shop owners and illusion builders of the nineteenth and twentieth centuries. 12 x 15". Very good.

100/150



251



249



250



252



254



253

249. [Stock Image] **Victorian-era stock magician's advertisement.** Jackson's Printers, ca. 1880. Three-color woodcut image of a magician on a stage filled with props including a Devil's Head, Fire Globe, Card Star, Shower of Gold, and more. 8 x 6 ¼". Very good.

200/250

250. Thurston, Howard. **Portrait of Howard Thurston, inscribed and signed.** British, 1902. Bust portrait in profile, taken during Thurston's triumphant world tour as a star vaudeville act. Not on photographic stock. 4 x 5 ¾". INSCRIBED AND SIGNED, "BEST WISHES OF HOWARD THURSTON, APRIL 1902."

200/300

With: *Two later Thurston playbills in fair condition.*

251. Thurston, Howard. **One-page TLS from Howard Thurston.** Dated May 23, 1928, and address to Dr. Milton Bridges. On Thurston's letterhead. Boldly signed "Howard Thurston."

100/150

252. Thurston, Howard. **Howard Thurston Christmas card.** American, ca. 1930. Embossed greeting card from "Mr. and Mrs. Howard Thurston and Jane." 5 ¼ x 4 ¼". Extremities worn.

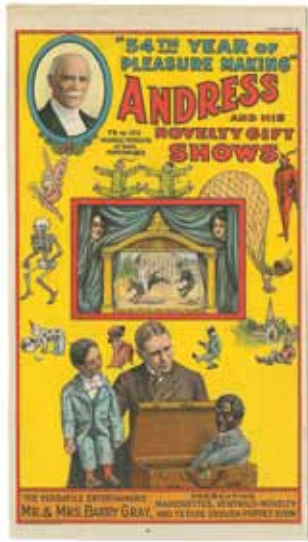
75/150

253. Vernon, Dai (David Frederick Wingfield Verner). **Silhouette of Billy McComb by Dai Vernon.** Los Angeles [?], ca. 1970. Profile silhouette of the great Irish comedian/magician cut by the great Canadian sleight-of-hand artist and teacher. With McComb's note in red ink on the verso: "By Dai Vernon."

200/400

254. Vernon, Dai. **Two page ALS from Dai Vernon to Frank Garcia.** On Magic Castle stationery, Vernon writes, in part, "Frank you must...manage to visit us here at the Castle. If you desire I can easily arrange a lecture and a weeks engagement and I feel sure a couple of T.V. appearances. ...please say hello to Tony Slydini and Harry Lorayne..." Vernon closes by writing, "Sincerely in blood, DAI." Over the pen he has traced his first name in red ink. With original mailing cover addressed in Vernon's hand and postmarked December 5, 1968. Matted, ready for framing. Good.

200/300



258



257



259



255



256

POSTERS

255. Virgil (Virgil Harris Mulkey). **Group of Virgil and Julie magic ephemera.** Ten pieces, including programs, complimentary passes, tickets, newspaper ad mats (four) and two signed real photo postcards (one of Virgil, the other of Julie, his wife). 1950s and later. Very good.

100/200

256. Zancigs, The. **Real photo postcard and engraved handbill for The Zancigs.** American, ca. 1920. Postcard shows the performers apparently "transmitting" thoughts to each other, engraved handbill is in the form of a letter, with gold and black ink. Postcard repaired, handbill very good.

50/150

257. Alexander (Claude Alexander Conlin). **Alexander the Man Who Knows.** Bombay, Av Yaga, ca. 1915. Striking one-sheet (28 x 40") color lithograph poster depicting Alexander's turbaned head on a red field. A-

250/350

258. Address, Charles. **54th Year of Pleasure Making. Address and his Novelty Gift Shows.** Cincinnati, Strobridge Litho. Co., ca. 1917. Small panel (8 3/4 x 15 1/4") color lithograph heralding the performance of this circus owner, magician, and ventriloquist. Folds visible; A-

800/1,200

259. Blackstone, Harry (Henry Boughton). **Thrill After Thrill! World's Super Magician. Blackstone.** Chicago, Globe Poster Corp, ca. 1948. Three-color window card (14 x 22") bearing a bust portrait of Blackstone. Pinholes at corners, some wear; B+

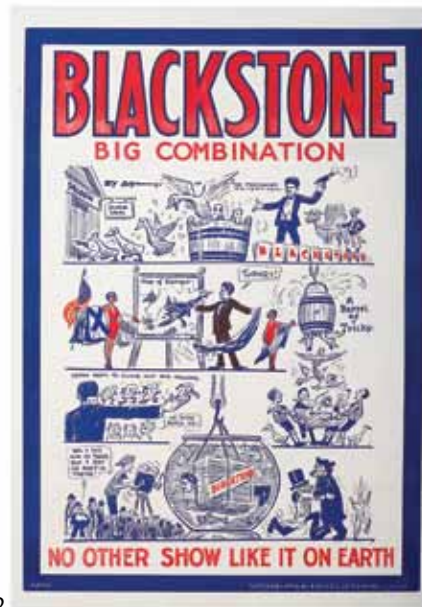
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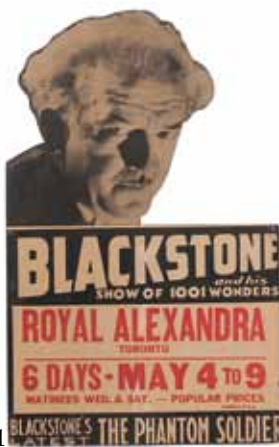
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264

260. Blackstone, Harry. **Baffling! World's Greatest Magician. Blackstone.** Chicago, Globe Poster Corp., ca. 1945. Two-sheet (41 x 56") four-color poster advertising the great American magician. Closed tears, holes and chips; unmounted. B-

200/300

261. Blackstone, Harry. **Blackstone and his Show of 1001 Wonders.** [Chicago, Globe Poster Corp.], ca. 1948. Two-color offset die cut standee bearing a portrait of Blackstone Sr. Several pinholes and closed tears, light toning. Uncommon. B+

300/400

262. Blackstone, Harry. **Blackstone. Big Combination.** Long Island City, National Printing and Engraving, ca. 1929. One sheet (28 ½ x 41") three-color poster depicting vignettes from Blackstone's illusion show. Cartoons drawn by the staff artist of the Montgomery Advertiser. Minor over-coloring in margins. A-

1,000/1,200

263. Carter, Charles. **Carter the Great. Do the Dead Materialize? The Absorbing Question of All Time.** Cleveland, Otis, Litho., ca. 1926. Color lithographed panel poster (12 ¼ x 39 ½") depicting the spirit cabinet routine, and the all-seeing Priestess of Delphi. Framed and glazed; one closed tear and three folds visible; not examined out of frame.

1,500/1,800

264. Chung Ling Soo (William Ellsworth Robinson). **Chung Ling Soo.** Birmingham, James Upton, ca. 1910. Half sheet (19 x 29 ¼") color lithograph of the "Marvelous Chinese Conjuror" who was, in fact, a Scotsman from New York. His portrait surrounded by letters made up of Dragons. Fold lines visible; A-

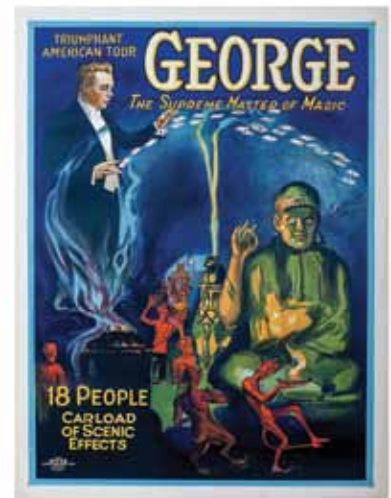
3,000/4,000



265



268



266



267



269

265. Downs, T. Nelson. **T. Nelson Downs. The King of Coins.** Kenton Ohio, Scioto Sign Co., ca. 1928. Two-color window card (14 x 22") advertising the act of this pioneering coin manipulator. Chips and wear in margins; A-

250/350

266. George, Grover. **Triumphant American Tour. George the Supreme Master of Magic.** Cleveland, Otis Litho., ca. 1926. Half-sheet (19 ¼ x 26") color lithograph of the Ohio-based magician, cards cascading from his hands. Borders toned. A.

250/350

267. Gwynne, Jack. **Spook Party.** Chicago, Globe Poster Corp., ca. 1945. Oversize window card (22 x 28") advertising this spook show. Old fold lines prominent; B.

150/300

268. Houdini, Harry. **Colosseum Essen. Houdini. König der Eisernen Fessel.** Essen, ca. 1905. Two-color letterpress/offset panel (14 ¾ x 42") poster advertising Houdini at the top of a larger bill of variety acts. Four photographs of Houdini in escape poses are featured at the top of the poster. German text. Restoration evident, with margins over-painted and some loss to small type in top quarter of image; B-

2,500/3,500

269. Houdini, Harry. **Grand Charity Matinee. Houdini.** Sheffield England, Wilkinson & Son, 1904. Oversized one-color playbill (12 x 19 ½") advertising this variety show, which Houdini headlined as "world renowned handcuff king and jail breaker." Chipped, torn and laminated to board; sold as-is.

400/600



274

270. [Houdini Movie] **Houdini movie poster.** American, 1953. One-sheet (26 ¾ x 40 ¾") color poster advertising the 1953 Paramount biopic starring Tony Curtis and Janet Leigh. SIGNED BY TONY CURTIS. Fold lines visible, chip at center, laid down. B+.

400/500

271. [Houdini Movie] **Two Houdini movie lobby cards.** American, 1953. One showing a packing box escape, the other with a picture of Houdini (Tony Curtis) picking a lock with his foot. 14 x 11". Light fading, the latter with one corner restored; matted; B.

100/200

272. [I.B.M.] **Three Arabian Nights!** [Kenton, Scioto Sign Co.], 1928. Half-sheet (20 x 28 ½") one-color offset poster advertising the 1928 International Brotherhood of Magicians convention, which included appearances by Blackstone, Thurston, Downs, Dante, Powell, Durbin, Eckam ("a second Houdini"), Mysterious Smith, Ade Duval, Axel Hellstrom, Birch, Percy Abbott, and Rajah Raboid, and many more. Folds visible, top margin flawed (not affecting text); B+.

150/250

273. Laroche, Leon. **The Barnum and Bailey Greatest Show on Earth.** Laroche. Paris, Courmont Freres, ca. 1900. One-sheet (29 x 39") color lithograph advertising the "mysterious ball" feat of Laroche. Based on a design of and authorized by the Strobbridge Litho. Co. of Cincinnati. Expert over-coloring and repair to and tax stamps on image; B. Companion to lot 224.

1,000/1,200

274. LeRoy, Servais. **Comediens de Mephisto Co. LeRoy-Talma-Bosco.** Hamburg, Adolph Friedlander, 1905. Half-sheet (27 x 18 ¼") color lithograph depicting one of LeRoy's most famous illusions, the Flying Visit. Closed tears in image and borders; B.

3,000/3,500



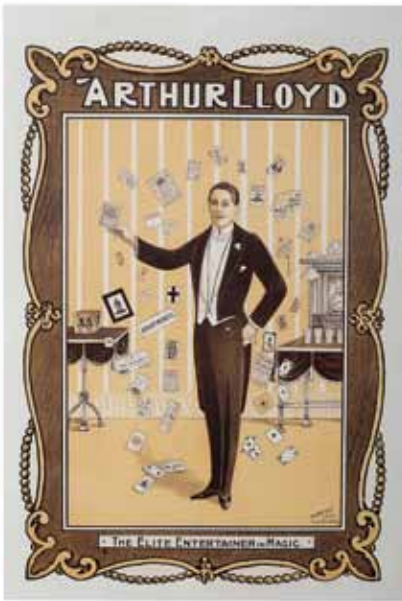
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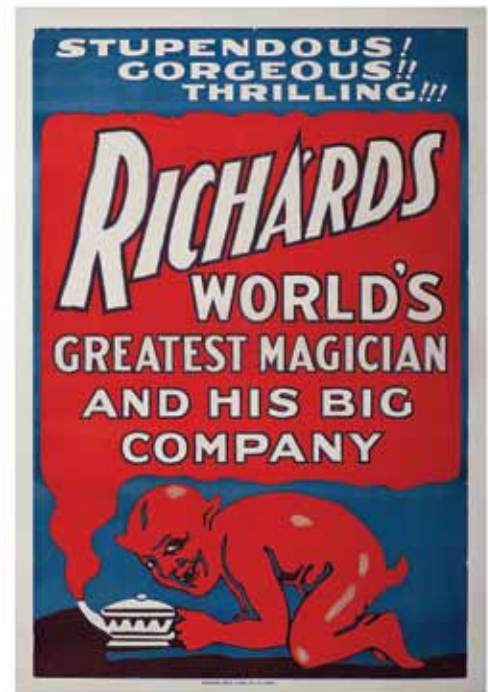
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279

275. Lloyd, Arthur. **Arthur Lloyd. The Elite Entertainer in Magic.** Stockton on Tees, John Harrison, ca. 1920. Half-sheet (20 x 30") color lithograph bearing a full-length portrait of the "human card index." Expert over-coloring in margins; A-. Scarce.

700/900

276. Nelson, Robert. **Spook Show.** Chicago, Globe Poster Corp., ca. 1946. Oversize four-color window card (22 x 28") advertising this combination stage/screen scare-a-thon. Corners and margins chipped and worn; B+.

150/250

277. Newmann, C.A. George. **Newmann. The Pioneer Mentalist.** [St. Paul], ca. 1940. Two-color half-sheet (21 x 28 1/4") letterpress poster advertising the hypnotic/mentalism/mind reading show of this great small-town showman. A.

150/250

278. Rice. **RICE, Autocrat of the Mystic Table! Nestor of the Magic Art!** Boston, F.A. Searle, 1880. Letterpress broadside (7 1/4 x 20 1/2") advertising the gift show of this American magician. Chips in margins and strong central fold; A-.

400/500



281



280



282

279. Richards, Ralph. **Richards World's Greatest Magician and His Big Company.** St. Louis, National Printing and Engraving, ca. 1940. One sheet (28 ¼ x 41") three-color poster. An imp holds a lamp from which smoke curls; in the smoke is the text. A-

400/600

280. [S.A.M.] **Grand Ballroom Hotel McAlpin New York Metamorphosed into a Psychomanteum.** New York, 1934. Letterpress broadside (8 x 31 ¾") advertising the annual variety show of the parent assembly of the Society of American Magicians. Featured acts include Al Baker, John Mulholland, Frederick Eugene Powell, Walter Gibson, Max Holden, and Hardeen, brother of Houdini. A.

100/200

281. Solanis. **Solanis Le Magicien Moderne.** France, Royer, 1945. Half sheet (20 x 28") color poster depicting flags, flowers, birds and playing cards erupting from a top hat, with the magician's name floating above the scene. Printed signature of the artist, George Condé, incorporated into the design. Old tape on verso, several closed tears, unmounted; B.

200/400

282. Thurston, Howard. **One of Thurston's Astounding Mysteries. She Floats...** Cleveland, Otis Litho. Co., ca. 1930. Color lithographed window card (14 x 22") depicting Thurston's famous levitation from his full-evening show. Overprinted for an appearance at Shea's Hippodrome, Toronto. Several closed tears, chips, and pinholes at corners; B-

300/350

With: *A pictorial Dante window card for an appearance in Toronto, in poor condition.*

TWO WONDERFUL RARITIES FROM THE
WONDER SHOW OF THE UNIVERSE



283

283. Thurston, Howard. **Thurston the Great Magician. Balaam and his Donkey.** Cincinnati, Strobridge Litho., ca. 1910. Eight-sheet (74 x 107") color lithographed billboard advertising a transposition illusion from Thurston's show which included a boy, girl, and donkey vanishing and reappearing in several parts of the theater. Minor restoration and over-coloring. A-. Fewer than six examples known.

7,000/9,000

284. Thurston, Howard. **Thurston the Great Magician. Noah's Vision.** Cincinnati, Strobridge Litho., ca. 1910. Eight-sheet (77 x 109") color lithographed billboard advertising the production illusion from Thurston's show in which "an avalanche of life," materialized from an cabinet the magician had shown empty only moments before. Expert restoration and over-coloring. A-. One of three known examples. See rear cover.

7,000/9,000

Howard Thurston became America's leading magician in 1908 when he assumed the "mantle of magic" bestowed upon him by Harry Kellar. Thurston had been a vaudeville star who toured the world with his own company before purchasing Kellar's show. For the next 28 years, until his death in 1936, Thurston reigned supreme as the best loved and arguably, most famous magician in the United States. He developed a repertoire of colorful, funny, and amazing stage-filling illusions that inspired and entertained generations of theatergoers.

Thurston used Strobridge of Cincinnati to produce a stunning array of lithographs to advertise his Wonder Show of the Universe, just as his predecessor, Kellar, had. These two billboards survive as among the best examples of Strobridge's stunning work, which earned the firm the moniker the unofficial title of the "Tiffany of lithographers."

285. **The Great Victorina Troupe.** Newport Kentucky, Donaldson Litho, ca. 1912. One-sheet (28 x 42") color lithograph depicting the various acts performed by this troupe of faux Indian performers, who would go on to be billed as the Kar-Mi troupe. Chips in borders and notable restoration and flaws; B-.

400/500



285



287



286



286



288



289



291



290

MAGIC TOKENS AND MIRROR CARDS
FROM THE COLLECTIONS OF GENE BRAIG AND KEVIN KING

286. Basch, Ernest. **E. Basch advertising token.** Germany, ca. 1870. Small token advertising this famous and early manufacturer of magic apparatus. MT029.

50/100

287. Bertram, Ross. **Ross Bertram advertising token.** Canada, 1981. Bearing a silhouette of Bertram on the obverse and magic tricks on the reverse. Nickel silver. Very good.

50/150

288. Comte, Louis. **Comte the magician advertising token.** Paris, ca. 1840. Uncommon. MT070.

200/300

Greatly admired by Robert-Houdin, Comte (1788-1859) performed for three kings of France and owned his own theatre in Paris, advertised on this token, which is essentially a complimentary pass to his magic shows.

289. Denton, Thomas. **Denton advertising token.** Lambeth, 1796. Copper. Identical to MT101, though date on this example is one year later.

150/250

290. Denton, Thomas. **Denton advertising token.** London, 1795. Bust of two men facing center on Obverse, "Dealer in Coins" text on reverse. Copper. MT104.

150/200

According to Kuethe's seminal work on magicians' tokens, Denton translated Decremps' La Magie Blanche Devoilee from French, publishing two British editions under the title of The Conjurer Unmasked.

291. **Group of six magic-themed pocket mirrors.** American, Chester Karkut, 1980s. Two different Sherms Playing Card mirrors (PM77, one hand-colored), one Blackstone, Jr. (PM03), one Sherms Devil (PM76), one Decremps, and one Shadow. The last two un-recorded in Fogaard/Sperber. All 56mm in diameter. Very good.

100/200



294



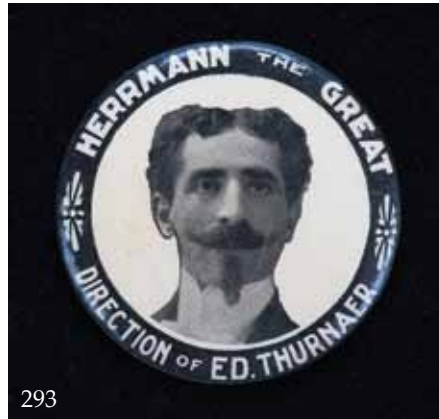
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293



297

292. **Group of seven magic-themed pocket mirrors.** American, Chester Karkut, 1980s. Three different Chet Karkut mirrors (PM41 - 43), one Don Alan, one Ricky Jay, one Joe Karson, and one Jack Miller. The last four un-recorded in Fogaard/Sperber. All 56mm in diameter. Very good.

100/200

293. Herrmann, Leon. **Leon Herrmann souvenir pocket mirror.** American, ca. 1903. Round souvenir mirror advertising this famous French magician. 56mm in diameter. Some crackling to surface. Rare. PM32.

1,000/1,200

294. Heslop, R. **R. Heslop advertising token.** London, 1795. Copper token advertising this purveyor of magic tricks and "natural curiosities." MT159.

50/100

295. Jones, Lloyd. **Playing Card pocket mirror magic trick.** American, 1947. Oval souvenir depicting an open mouth, teeth, and a Two of Hearts on the outstretched tongue. 71 x 45mm. Rare. PM40.

200/300

Issued by Lloyd Jones in 1947, very few of these mirrors have survived the intervening years. Only four examples were located in Forgaard and Sperber's Magician Pocket Mirrors check list.

296. Mulholland, John. **John Mulholland advertising token.** American, 1925. Mulholland's rabbit-in-hat logo on obverse, plain reverse. Aluminum variant. MT254.

100/150

297. Mulholland, John. **John Mulholland advertising token.** American, 1935. Bust portrait of Mulholland on obverse, rabbit-in-hat on reverse. One tiny clip. MT255.

100/150

298. Mulholland, John. **John Mulholland Chinese token.** Budapest, 1932. Imitation Chinese coin. One of forty examples struck. MT256.

100/150

A great exponent of sleight-of-hand with coins and authority on magic and its history, Mulholland also assembled one of America's finest collections of magicana, including tokens, books, posters, and ephemera.

299. Trewey, Felecien. **Trewey advertising token.** France, ca. 1885. Small bronze token advertising this famous mimic, magician, hand shadowist, and early exhibitor of motion pictures. MT330.

50/100



298



300



299



302



301



303



304



304

300. Weber, H.C. **Herman Weber oval souvenir pocket mirror.** American, ca. 1909. Oval souvenir mirror bearing a portrait of Weber, devils on either side of him. Three known examples. 71 x 45mm. Rare. PM90.

600/900

301. Weber, H.C. **Herman Weber round souvenir pocket mirror.** American, ca. 1909. Souvenir mirror bearing a portrait of Weber, devils on either side of him. Two known examples. 56mm in diameter. Rare. PM94.

700/900

302. Wyman, John. **Wyman the Wizard advertising token.** American, ca. 1854. Counter stamped American cent bearing the text Wyman Wizard & Ventriloquist. Rare. MT352.

700/900

During a performance for Abraham Lincoln, among other feats, Wyman passed a stack of coins through the back of the president's hand.

303. Young, William Henry. **Young the magician counterfeit US Half Dollar.** American, 1860. A forgery made by the magician Young from Lead, approximating the look and feel of an 1858 US Half Dollar. Lead. Scarce. MT 359.

250/350

According to John Mulholland, "...Young went so far in his effort to cut down the investment in the money catching act as to make counterfeit half dollars. He was brought to trial for this breach of law and pleaded that the coins were made for his act only and he had been careful never to permit any of them to be passed as currency. After agreeing to make no more and having those in his act confiscated, he was given a suspended sentence. He made the half dollars of a lead alloy and they were reproductions of the 1858 issue of the old New Orleans mint." (The Sphinx, Sept. 1936).

304. Zano, A.H. **Magician A.H. Zano advertising token.** American, ca. 1920. Rare. MT360.

200/250



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REGISTRATION & ABSENTEE BID FORM

TELEPHONE BID ABSENTEE BID

Bidder Number

_____	_____
Name	Phone
_____	_____
Business Name (If applicable)	E-mail Address
_____	_____
Billing Address	Credit Card Number (required for all new bidders)
_____	_____
City/State/Zip	Expiration Date & Security Code
_____	_____

Lot Number	Description	U.S. Dollar Limit (Exclusive of Buyer's Premium)

For absentee bids, indicate your limit for each lot, excluding the Buyers' Premium. Your bids will be executed at the lowest prices allowed by reserves and other bids. If more than one bid of the same value is received, the first bid received will take precedence.	I authorize Potter & Potter Auctions to bid on my behalf up to the amount(s) stated above. I agree that all purchases are subject to the "Condition of Sale" as stated in the sale catalogue and that I will pay for these lots on receipt of invoice.
-"+" bids indicate willingness to go up one increment if needed to break a tie. "Buy" or unlimited bids are not accepted. -References and/or a deposit are required of bidders not known to Potter & Potter Auctions, Inc. -A buyer's premium of 20% per lot is payable on each successful bid.	_____ SIGNATURE DATE
Potter & Potter is not responsible for failure or other inadvertent errors relating to execution of your bids. THE AUCTIONEER'S DECISIONS ARE FINAL.	_____ FOR POTTER & POTTER DATE

Bids may be executed via fax: 773-260-1462, mail (address below), or email: potterauctions@gmail.com until 5:00 PM (CDT) on the last business day immediately preceding the sale. *Bidding will then be closed to fax and email.*

Potter & Potter encourages you to mail, fax and email bids, as telephone bidders will be served on a first come, first served basis.

POTTER & POTTER AUCTIONS, INC.
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www.potterauctions.com

CONDITIONS OF SALE

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

PRIOR TO THE SALE

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

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

AT THE SALE

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

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

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

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

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

Bidding Increments - Expected bid increments are as follows.

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

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

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

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

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

AFTER THE SALE

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

Payment - The buyer must pay the entire amount due (including the hammer price, buyer’s premium, all applicable taxes and other charges) no later than 5

p.m. on the seventh (7) business day following the sale. Payment in U.S. dollars may be made with cash; bank check or cashier's check drawn on a U.S. bank; money order; or wire transfer unless other arrangements are made with Potter and Potter Auctions, Inc. Potter and Potter Auctions, Inc. reserves the right to hold merchandise purchased by personal check until the check has cleared the bank. The purchaser agrees to pay Potter and Potter Auctions, Inc. a handling charge of \$50 for any check dishonored by the drawee. In the event buyer desires to pay by using a credit card, a convenience fee equaling 2.5% of the entire amount due shall be added to the buyer's invoice.

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

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

not be deemed to have been made in full until we have collected funds represented by checks, or in the case of bank or cashier's checks, we have confirmed their authenticity; (6) to offset against any amount owed; (7) to not allow any bids at any upcoming auction by or on behalf of the buyer; (8) to take other action as we find necessary or appropriate.

LIABILITY

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

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

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

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

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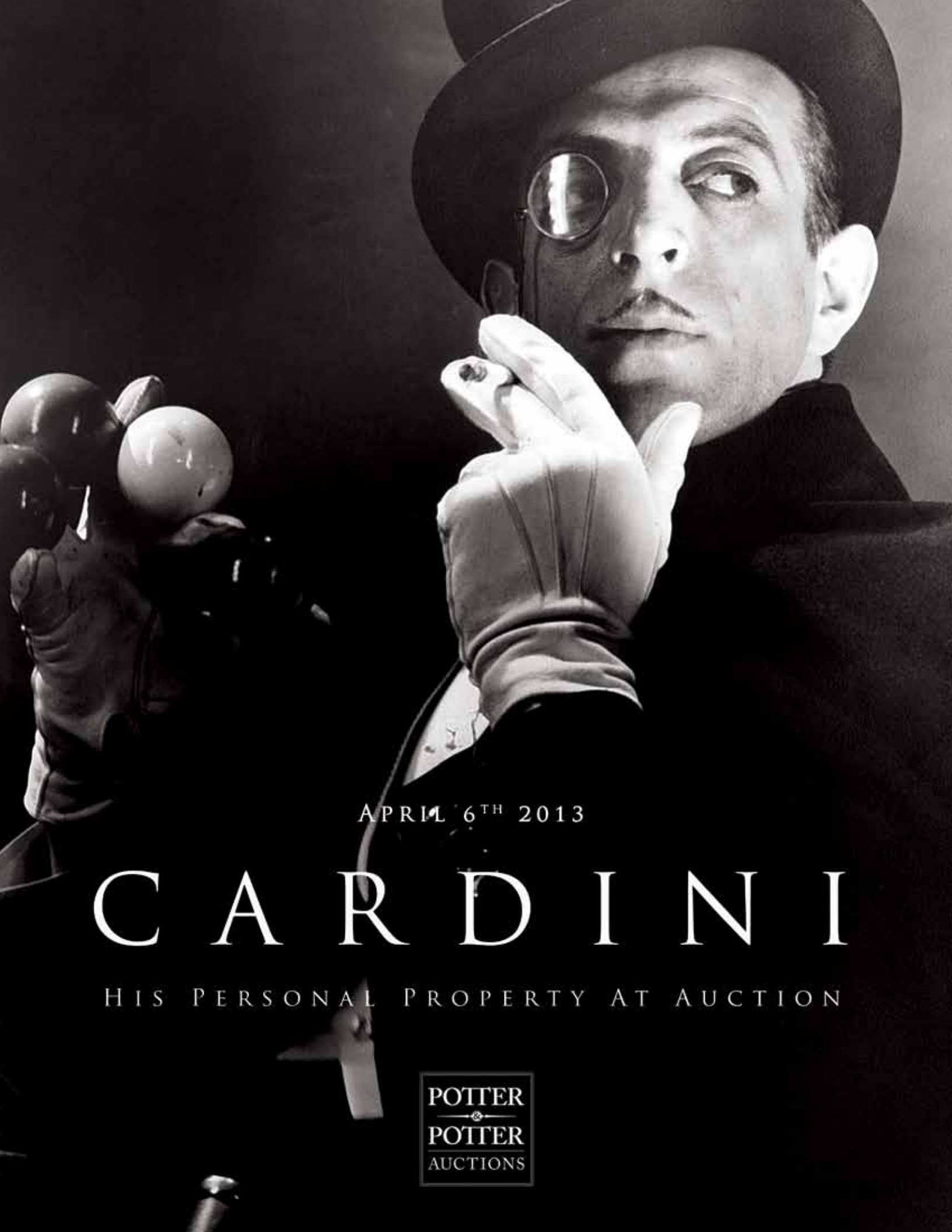
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Text, layout and design by Gabe Fajuri
Photography: David Linsell and Gabe Fajuri

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Potter & Potter wishes to thank William Sargent, Bill Radner, Kevin King, David Meyer, David Stahl, Pierre Mayer, Roger Dreyer, Philip Schwartz, Joe Hernandez, Robert Bradley, Richard Kaufman, William Brooks, Robert A. Olson, Charlene Sperber, Max Howard, Ann Repp, Fred Pittella, George Daily, William Houstoun, Doug Edwards, and Alexander Marshall for their assistance in the preparation of this catalog.



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